

OFFICIAL TOP OF THE POPS CHART

# RECORD

DECEMBER 1, 1984 45p

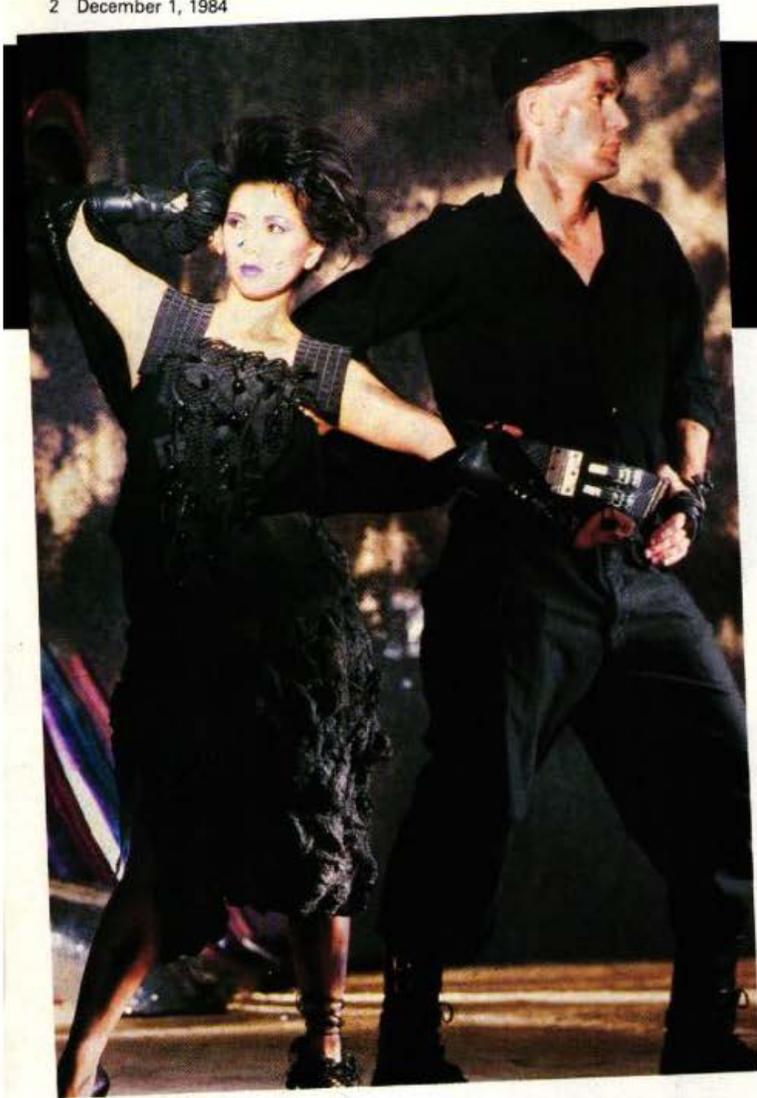
mirror

YANKEES SAY MORE!



FRANKIE

STRANGLERS \* STATUS QUO \* CULTURE CLUB \* MATT MONO \* DAZZ BAND  
TALKING HEADS \* NEIL \* MUSIC VIDEO ROUND UP



**J**UNK FUNK' they call it. And who are we to disagree? They are Graeme Revell (instruments and biceps) and Sinan (vocals and haute couture), known as *SPK*. 'Instruments' include big bits of metal used to beat bigger bits of metal, welding equipment, and state-of-the-ART audio/visual technology. On stage, there's a lot of sweat and muscle involved — including a Kendo demonstration — but Graeme never gets so carried away with the chain-wielding and thrashing that he forgets to adjust the tape-machines.

Their LP, 'Machine Age Voodoo', is actually old-fashioned jazz-funk from a Chinese takeaway. "Aesthetic terrorists" they may claim to be, but real steel bands still play at Notting Hill Carnival.



**E**VER WONDERED why Five Star are called Five Star? OK, let's take it from the top: ever heard of Five Star? You've got another chance right now with 'Crazy', their super-snappy piece of pop on RCA. Now the names: Steadman, Doris, Lorraine, Deniece and Delroy are

sprogs of Buster Pearson, who managed to fit them into his busy Sixties schedule which included being wicked Wilson Pickett's lead guitarist on his '65 tour and being a member of the Links. These days Buster runs Tent Records and leaves the gymnastics to the nippers. Young, gifted and black.

**A**MERICA'S ANSWER to cuddly Nik Kershaw — one Sam Harris is currently assaulting the US charts with his single 'Sugar Don't Bite'. And a real rags to riches story it is too.

From playing Los Angeles' down market clubs, he won a TV talent spotting contest which got him a deal with Motown and transformed him into a star overnight. Now he's hoping to become a major export, with the release of the catchy, danceable ditty and album 'Sam Harris' over here.

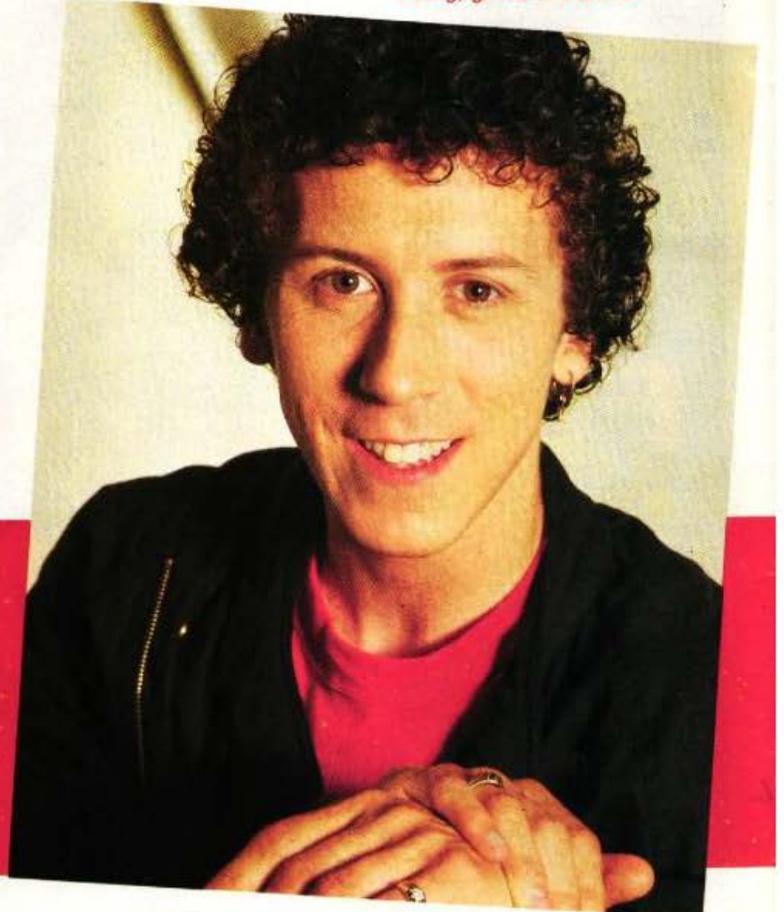
However, Mr Harris's talents don't stop there. He's currently working on his first feature film, and should also be appearing in a Broadway show next year.



**P**AUL HARDCASTLE is no stranger to the disco charts, but his current poppy hit 'Eat Your Heart Out' has made that all important crossover into the national chart. He joined his first band, Direct Drive, in 1981 and after one club hit he struck up a partnership with Derek Green to form First Light. Three more club hits followed.

Now Paul's going it alone, with vocal support from Kevin Henry whom he discovered at the Lyceum, when Kevin was fronting a group called Push. Their first chart action came with a cover of the D Train classic 'You're The One For Me'.

With his own 24 track studio in the basement of his house, the opposition really should eat its heart out. He's recorded the theme tune for a movie on hip hop called 'Rain Forest', which is the B-side of the current 45, composed and played on two tracks for the forthcoming Beach Boys LP. And as if that's not enough, his next single could well be an electro version of the dance classic 'Papa's Got A Brand New Pigbag'.





**YOU NEED** wheels to get record deals — well *The 3 Rockies* have skated out of the smash hit musical 'Starlight Express' onto your turntables with an Ian Dury/Chaz Jankel song 'Stop Wasting Your Time (You Could Be Wasting Mine)'.

The rockin' and roller skatin' trio are Danny John-Jule who's also appeared in 'Cats' and the Squeeze musical 'Labelled With Love', Atlee Baptiste and Richard Martin who used to appear on 'Top Of The Pops' as part of the dance troupe Zoo.

The single is a catchy chunk of London funk, co-produced by Peter Van Hooke. The wheels of success...



Get crocheted



**IT'S EITHER** a sensation or a swindle — *Penny Ford's* new 12 inch on Total Experience, 'Change Your Wicked Ways'. Stylish dance song, polished vocal style all right, but flip it and all you've got is a shorter version of the same thing. Maybe Penny, on her debut release after some time as a demo singer for Motown's publishing arm Jobete, is addressing the title to the record company. To which they reply: you never gave us a B-side. And off they go arguing into the dusk as the record dances up the charts.

Stars ● Shocks ● Rocks

# INDEX

Compiled by Di Cross



**THE SMALL** South Wales town of *Croesyceiliog* is not generally known as a centre for hip swinging Eighties pop. All this is about to change though, if the Welsh foursome Yes Let's have anything to do with it.

Their first single on Irrepressible Records (through Stiff) is 'Carried Away' — a tough, catchy tune, produced by Clive Langer and Alan Winstanley, best known for their past work with Madness and Elvis Costello.

*Croesyceiliog* waits with bated breath to see if their boys can follow such auspicious company into the charts. And yes, one of them is called Dai.



**OK** CONTROVERSY lovers — enough of the sly innuendo, enough of the nudge nudge, wink wink of the contemporary scandal mongers. *Shock Headed Peters* (THE best name of '84) are here with their single 'Bloodbrother Be', singing the praises of a no nonsense men only relationship.

Tongue in cheek with a swinging jazz based swagger, 'Bloodbrother Be' is a hefty slice of gruff business that stands out a mile in the current singles rack. A thoughtful observation of the gay scene from the point of view of those of us who've never chewed a pillow in our lives.

*Shock Headed Peters* — remember the name (as if you could forget it) and get an earful of the single.

- 4 NEWS
- 8 TV & RADIO
- 10 LEAGUE OF GENTLEMEN
- 11 ADVENTURES UP THE AISLE
- 12 JJ BURNEL GETTING BROODY?
- 14 EYE DEAL MUSIC VID ROUND-UP
- 16 GARY CROWLEY
- 18 NEIL GETS ON A SINGLES VIBE
- 20 ALBUMS
- 22 ROLL ON THE MATT BIANCO
- 24 FRANKIE MAKE CENTS!
- 27 MAILPERSON
- 28 HELP
- 29 US CHARTS
- 30 HUEY LEWIS IN THE NEWS
- 31 DISCO CHARTS
- 32 TRIVIA QUIZ
- 33 JAMES HAMILTON
- 35 DAZZ BAND
- 36 STATUS QUO GET NOSTALGIC
- 38 TALKING HEADS
- 40 CROSSWORD
- 45 UK CHARTS
- 47 CHARTFILE
- 48 CULTURE CLUB POSTER

●COVER PIC by BRIAN ARIS

# News

## Xmas offering from Queen

QUEEN release a special three track single this week. It features a festive song 'Thank God It's Christmas', plus two new versions of 'Man On The Prowl' and 'Keep Passing The Open Windows', taken from their 'Works' album. 'Thank God It's Christmas' is said to feature one of Freddie's most sensitive vocal refrains to date — just the thing to listen to as you take a swig at the Emva Cream.



STEPHANIE MILLS hopes to make you feel better again when she follows up 'The Medicine Song' with 'In My Life' out this week. The 12 inch features two extra tracks — Stephanie's 1980 'Never Knew Love Like This Before', and her 1979 club hit 'Whatcha Gonna Do With My Lovin'.

● GARY NUMAN is set to drive you berserk again when he releases his single 'My Dying Machine' on December 7. The 12 inch version of the song features a sumptuous nine minute version of the song and a track called 'She Cries'. Good to see that he's not a man who believes in releasing Christmas novelty singles.

● ZZ TOP, the men who make Status Quo sound like Bucks Fizz, follow up 'Gimme All Your Lovin'' with 'Sharp Dressed Man' on December 7. The bearded ones are currently writing material for an album due out in the New Year.

● LENTIL LOVING Neil follows up 'Hole In My Shoe' with 'My White Bicycle' out on December 7. The 12 inch version features a "Christmas rip off mix" of 'My White Bicycle' plus 'Cosmic Jam'. Heavvvvvv.

## FRANKIE GO LIVE



FRANKIE GOES To Hollywood should be playing British live dates before Christmas.

It looks likely that the band will be playing three shows in their home town Liverpool, but as yet no venues can be confirmed.

"I can't deny the rumours that they will be playing dates before Christmas," said a Frankie spokesperson this week. "I know it's something they really want to do."

The Liverpool series of dates should be followed by a series of dates in the spring and fuller details should be known soon.

Frankie will be starring in a five and a half hour 'rockathon' on January 5 on Channel Four from 9.30pm to 3am. The show will be beamed to 13 European countries and other attractions include UB40 playing an open air concert in Seville. Negotiations are underway to have 'Europe A Go Go' beamed to Russia, so cop a load of that comrades.

● AGELESS SOUL band Odyssey, will be playing a choice string of dates in December. They'll be at Colchester Tartan House December 1, Lewisham Concert Hall 2, Faslane Trident 5, Southport Theatre 7, Luton Tropicana Beach 9.

IMAGINATION HAVE added a string of dates to their personal appearances and live performances around the country. They'll be at London Hippodrome December 2, Hickstead Dance Factory 6, Bournemouth Academy 7, Yeovil Electric Studio 13, Hastings Downtown Saturdays 14, Basildon Festival Theatre 16, Margate Winter Gardens 17, Guildford Civic Hall 18. Funds from the Hippodrome show will be donated to the Ethiopian appeal.



## Video from Bunnymen

HERE'S A bit of comfort for fans upset that Echo And The Bunnymen probably wouldn't be doing much until the end of next year. On December 7 they release a video 'Pictures On My Wall' which will trace the history of the Bunnymen from their earliest days.

The video includes footage of their first 'Top Of The Pops' appearances, their Royal Albert Hall appearances and extracts from the legendary 'Crystal Day' they organised. 'Pictures On My Wall' will sell for around £19.99.

● THE STYLE Council play a special concert at Margate Winter Gardens on December 1. Proceeds will be donated to two animal rights organisations — ALF and SEALL.

GARY GLITTER, who releases his festive single 'Another Rock And Roll Christmas' this week, has added some dates to his tour. The double G will be at Manchester University November 30, Hammersmith Palais December 16, Hanley Victoria Hall 18, Birmingham Odeon 19, Brighton Top Rank 21. Gary's Christmas plans include appearing in a television play with Sting.

● MORE TICKETS are now available for Howard Jones' shows at the Hammersmith Odeon on December 23 and December 24. Priced £7, £6, and £5 they are available from the box office and usual agents.

● KIM WILDE, the girl who buckled Andy Strike's pacemaker, releases her single 'The Touch' this week. It's taken from her album 'Teases And Dares'.

● A COMPILATION album of 16 singles by the Who is out this week. 'The Who — The Singles' features such greats as 'Substitute' and 'Won't Get Fooled Again'. It all comes wrapped in a Sixties style sleeve. Wow man.

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DECEMBER 24 Matinée starts 2pm  
DECEMBER 24 Evening Show starts 6.45pm  
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For more information about Howard Jones, send an SAE to PO Box 185, High Wycombe, Buckinghamshire, England.

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NEW SONG 5·23

(new version)

WHAT IS LOVE? 6·34

Extended Mix

LIKE TO GET TO KNOW YOU WELL 7·35

(international mix)

PEARL IN THE SHELL 6·44

Extended Mix (previously unreleased)

TOTAL CONDITIONING 6·58

Produced by Rupert Hine for Gestalt

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#### DECEMBER TOUR DATES

16th · CONFERENCE CENTRE, BRIGHTON

17th · ROYAL ALBERT HALL, LONDON

18th · N·E·C, BIRMINGHAM

20th · APOLLO, GLASGOW

23rd · HAMMERSMITH ODEON, LONDON

24th · HAMMERSMITH ODEON, LONDON

#### EXTRA DATES, JUST ADDED

16th · CONFERENCE CENTRE, BRIGHTON (EXTRA SHOW)

19th · QUEENS HALL, LEEDS

21st · N·E·C, BIRMINGHAM

24th · HAMMERSMITH ODEON, LONDON (EXTRA SHOW)

#### WITH SPECIAL GUESTS

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(PREVIOUSLY UNRELEASED)



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YOU SPIN ME ROUND LIKE A RECORD



Pic by LFI

## MINE BLOWING BRONSKIS

BRONSKI BEAT support the miners when they play a benefit gig at the London Electric Ballroom on December 10. The event is being organised by the London Lesbians and Gay Men Support The Miners Group and the money will be going to pit communities in South Wales.

There will be surprise guest stars and tickets priced £4.50 or £2.50 for the unemployed will be available on the night or from Rock On Records, 3 Kentish Town Road, London NW1, or Gays The Word bookshop, 66 Marchmont Street, London WC1. They are also available from Rough Trade.

● TWO MARC Almond conventions will be held in December. The first will take place at Busbys nightclub in London (nearest tube Tottenham Court Road) on December 9. The second convention will be at Exeter Tiffanys on December 18 starting at 5pm and lasting until the unearthly hour of 1am.

For London, tickets priced £3.50 are available from Tiger, 54 Manor Way, Barehurst, Kent DA7 6JN. For the Exeter extravaganza, tickets priced £3 are available from Sheena, 64 Langstone Drive, Exmouth, Devon EX8 4JA. Don't forget to enclose an SAE when ordering your tickets.

● JAPAN RE-RELEASE their 'Visions Of China' single on December 3. The B-side is a Sakamoto/Sylvian composition 'Taking Islands In Africa', while the 12 inch version features a Sylvian song 'Swing'.

● MIKE OLDFIELD'S album 'The Killing Fields' is out this week. It's the soundtrack from David Puttman's award winning film of the same name and has 14 tracks.

● CABARET VOLTAIRE have changed their date at Leeds University from November 28 to December 3.



ASSOCIATE MEMBER Billy Mackenzie plays a date at London Ronnie Scott's on December 9. Billy will be joined by Howard Hughes on keyboards, Roberto Soave bass and Jim Russell drums.

A new Associates single will be out early in the New Year followed by an album.

## HITLINE

Colin Bulley, Portsmouth, Hants; Tracey Spencer, Coventry, West Mids; David Lillicoe, Ashington, Northumberland; Peter Akehurst, London SE14; Mr K Dickens, Leicester; Alisdair Montgomery, Clydebank, Glasgow; Mr Kevin Ore, West Bromwich, West Mids; Derek Kay, Atherton, West Mids; Miss S Alderton, Cambridge, Cambs; Mr C J Townsend, Clwyd, N Wales; Stephen Iott, Cheltenham, Glos; Mr T C Robertson, Newcastle, Staffs; Mr F Crook, London SE19; Mr S J Radcliffe, Edinburgh; Mr David Bishop, Sidcup, Kent; P Carver, Rainham, Kent; Mr J Freeman, Leicester; Jeffrey Goldsmith, Carmarthen, Dyfed; Mr N Genever, Bourne, Lincs; P J Aherne, Derby, Derbyshire; C Docherty, London NWS; D Clarke, Bracknell, Berks.

# VIRGIN RECORD STORES

PRESENT

# THE *Virgin* RAPPERS



# Dolly Rapper



## FOR MUSIC VIDEOS WRAP IT UP AT VIRGIN

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**LONDON SHOPS** 9 Marble Arch · MEGASTORE 14-16 Oxford Street (50 yards from Tottenham Court Road tube station).

# News

## Single aid

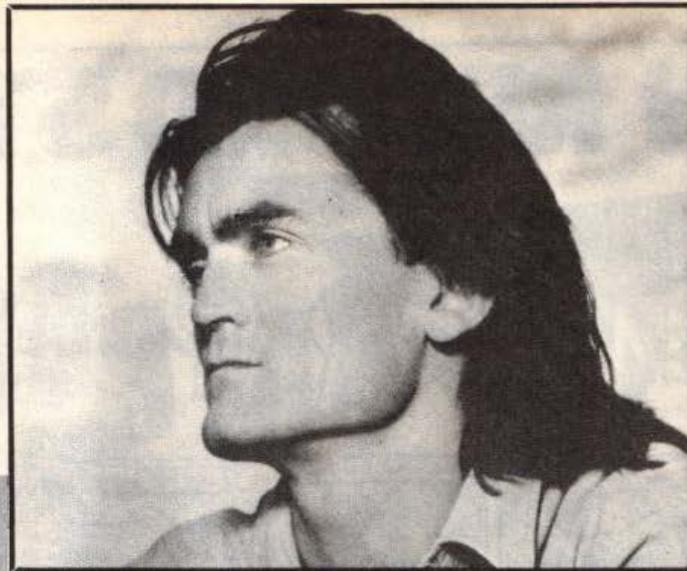
WHAMI DAVID Bowie, Paul Young, Duran Duran, Spandau Ballet, Frankie Goes To Hollywood, and Paul McCartney are just some of the stars to be featured on a special single to raise money for the starving in Ethiopia.

They've recorded a single 'Do They Know It's Christmas' out on December 7. Money raised from sales of the single will go directly towards famine relief. The song is written by Bob Geldof and produced by Midge Ure.

● SHALAMAR, WHO release their album 'Heartbreak' this week, will be playing dates in February. Concerts so far confirmed are the London Dominion February 14, 15. Tickets are on sale now from the box office and usual agents. Further dates will be announced later.

● ELTON JOHN is due to appear in a Christmas pantomime! He'll be playing alongside Sir John Gielgud in a production of 'Mother Goose' on December 2 at the London Theatre Royal in Drury Lane. His role is being kept top secret for the time being.

● THAT WILD man of rock Bob Dylan, releases a live album on December 3. 'Real Live' features highlights of Bobby's summer concerts in Dublin where he played in front of over 100,000 people. Bet you can't wait to get your hands on it.



## Feargal aids Ethiopia

FEARGAL SHARKEY will be making his first live appearance for two years, when he headlines the Dinner At Alberts Ethiopian Appeal show at the Royal Albert Hall on December 7. Feargal will be backed by members of the Bush Telegraph brass section and a Fairlight.

Thomas Dolby has also been added to the bill which includes Nick Heyward the Flying Pickets and Mari Wilson. Tickets priced £15, £12.50, £10, £7.50 and £5 are available from the Royal Albert Hall Box Office or the Virgin Megastore in Oxford Street.

Two more concerts to raise money for Ethiopia will be held in December. Mari Wilson will headline the Ethiopian Emergency Gig at London's Alexandra Palace on December 2. Doors open at 2.30pm and among the other acts will be the Skiff Skats. Tickets priced £5 are available from Alexandra Palace. Trevor Walters who had a hit with 'Stuck On You', hosts a charity gig at the Paignton Festival Theatre December 14. The show will begin at 6.30pm and other acts will be Misty In Roots and Black Roots. Tickets are £6.

## TV + Radio

THURSDAY finds Jonathan King topping up his tan in Palm Springs in 'Entertainment USA' (BBC 2, 9pm). He'll be on location watching the film of wacky movie 'Party Party'.

FRIDAY'S 'Tube' (C4, 5.30pm) is a special St Andrews day edition with Al Jarreau and the Kane Gang, although quite what they have to do with Scotland is anybody's guess.

SATURDAY'S 'Saturday Superstore' (BBC 1, 9am) has Lenny Henry and Eddy Grant, while 'Saturday Starship' blasts off again at 10am. 'In Concert' (Radio 1, 6.30pm) has Depeche Mode all the way from Hammersmith Odeon while 'Rock 'N' America' (C4, 6.30pm) has clips of ZZ Top, Patti Austin and Jackson Browne.

SUNDAY features Stuart Grundy continuing the story of Motown in 'Hitsville USA' (Radio 1, 4pm). This week he'll be looking at the Jacksons.

TUESDAY'S 'Whistle Test' (BBC 2, 7.30pm) will have the Screaming Blue Messiahs and an item on politics in pop with the Three Johns and the Redskins. Right on.

WEDNESDAY'S 'Razzmatazz' (ITV, 4.50pm) gallops off with Lenny Henry, Alvin Stardust, the Toy Dolls and Gary Holton.

● CAPTAIN SENSIBLE releases his album 'Sensible Singles' on December 3. It contains all his legendary hits, including 'Happy Talk' and 'Stop The World'. You have been warned.



# COULD YOU BE LOVED



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"COULD YOU BE LOVED"  
"NO WOMAN NO CRY"  
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# OUT NEXT WEEK

# LAST CHRISTMAS

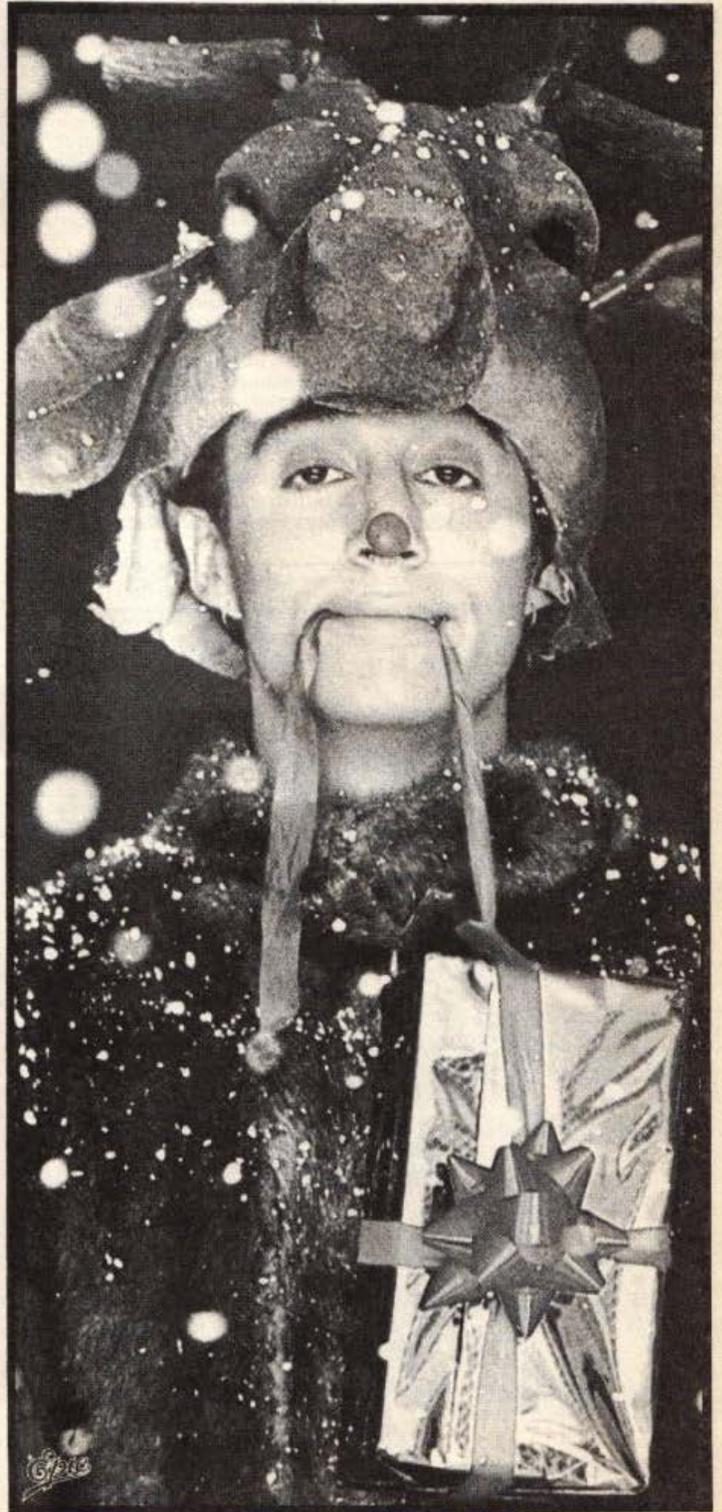


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# The league of gentlemen

as gleaned by MARVIN B

**T**HE LEAGUE OF Gentlemen were in a sex shop. Amidst the genteel, intense perusal of the shrink-wrapped goods by the usual bestained clientele a disturbing hubbub began to arise... From the cheaply roped off 'changing' area the sound of raised voices despoiled the mood of tense excitement.

"I am *not* wearing this garment. No. Never. *Ever*. Not for all the cold pizza in the Gourmand's tuck truck," intoned an irate Sir Public House. As the exchange became increasingly heated it took the supreme diplomatic skills of the Countess Eden, back from a doomed mission saving has-been popsters, to bring some sanity back to the proceedings.

"But Pubby, darling, don't you

see, if the glorious League are truly determined to compete with the worst excessives of this business, shock and outrage can be the *only* path to success. Once you've attracted the necessary attention you can drop all the troublesome clothing and return to your true love — designer plus fours. In the meantime the all-in-one rubber corselette-cum-body stocking is your sole hope."

Grunting his disapproval, but seemingly resigned to the Countess's logic, Sir Public zipped up the final gaping black rubbery opening and prepared for the reaction of his peers.

"Marvellous," gasped the Maharajah, unconsciously fumbling a marital aid of gargantuan girth and interesting curve.

"Delightful," echoed Bertie Beerbarrel, his envy at the fine figure Sir Public now cut quite

apparent. But the good Sir was not convinced.

"Tis a fine state of affairs when the leader of one of this Nation's most august bodies has to resort to the level of cheap titillation merely to arouse the diseased imagination of the pop world. This scheme had better work..."

And with a peculiarly heart-rending waddle, his legs inhibited by a variety of straps and tubing, Sir Public set off for his first appointment with fame... Which, of course, was at the hip-hop Hippodrome.

Celebrating one whole year of sin and debauchery in the heart of London's West End, Peter Stringfellow threw a party for his sound and light system and invited a few celebs, too.

**Bananarama**, celebrating American gullibility, swapped gags with **Alannah Currie** while **Nick Rhodes** debated the meaning of life with **Rick Parfitt** and **Carl 'n' Fifi Yip Yip**. **Peter York** knocked off another iconoclastic style tirade in the gents.

They all ignored Sir Public House.

Lady Towe-Barr, swaying erratically around the dance floor in a fetching crocheted trouser suit caught Sir Public's heated

attention, the perspiration beneath his rubber ensemble causing a heightening level of embarrassment. She was not his favourite League camp follower, but a friend in need...

He knew his mere presence would induce a cascade of damning innuendo from her well oiled lips. He was not wrong.

"Housey, Housey, you big hunk of manhood," she slurred. "Have you heard about **Alison Moyet**? Seems she's four months pregnant, causing some concern over her rockin' 'n' rollin' activities for '85.

"And what about the man-of-the-people **Howard Jones**? Street cred Howie has blown his links with the common man by spending £200,000 on a little abide-a-wee out Bray way.

"And that **Feargal Sharkey**? The well heeled Ulsterman has been nipping off in the Porsche up to Edinburgh to pursue a writing collaboration with the League's (Human *not* Gentlemen) **Jo Callis**.

"Talking of benefits, on a more discreet level twin bandits of the big beat **Working Week** and **Floy Joy** are set to get Camden groovin' on December 19. They'll be playing a benefit for Chile at the Camden Centre."

Collapsing to her knees but still gamely clutching her foaming tankard of Scotch and Malibu, Sir Public could see that Lady Towe-Barr did not have long to go...

"And talking of film types," she coughed, her make-up cracking.

"Worrabout those **General Public** pranksters doing a tune on the next film from the 'Airplane' people. 'Head Office' will also feature a cameo appearance by the Brummie strummers."

With a final burp and slurp the Lady's gnarled visage hit the deck, oblivious party types gyrating lewdly around her prostrate figure...

## RECORD SHACK

• PRESENTS •

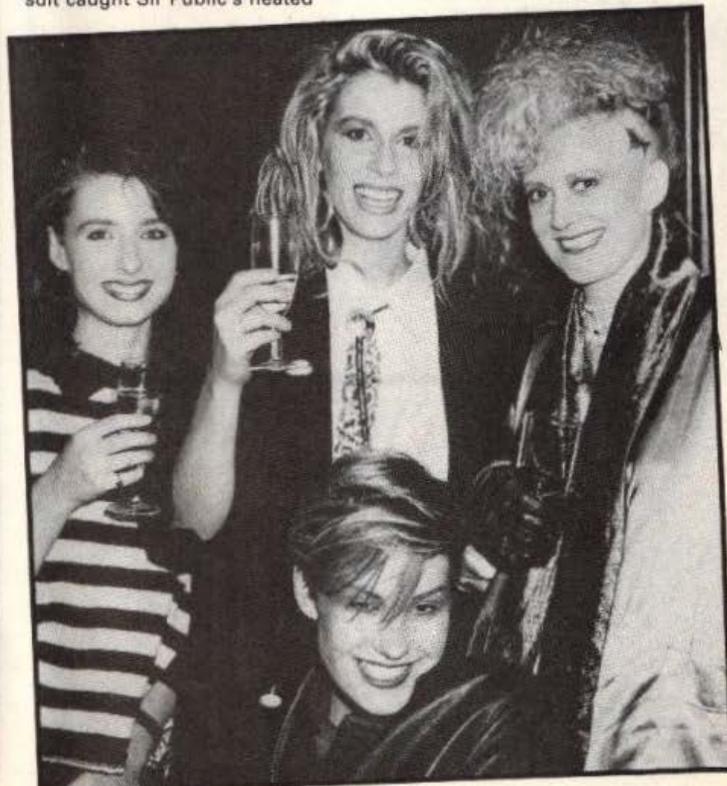
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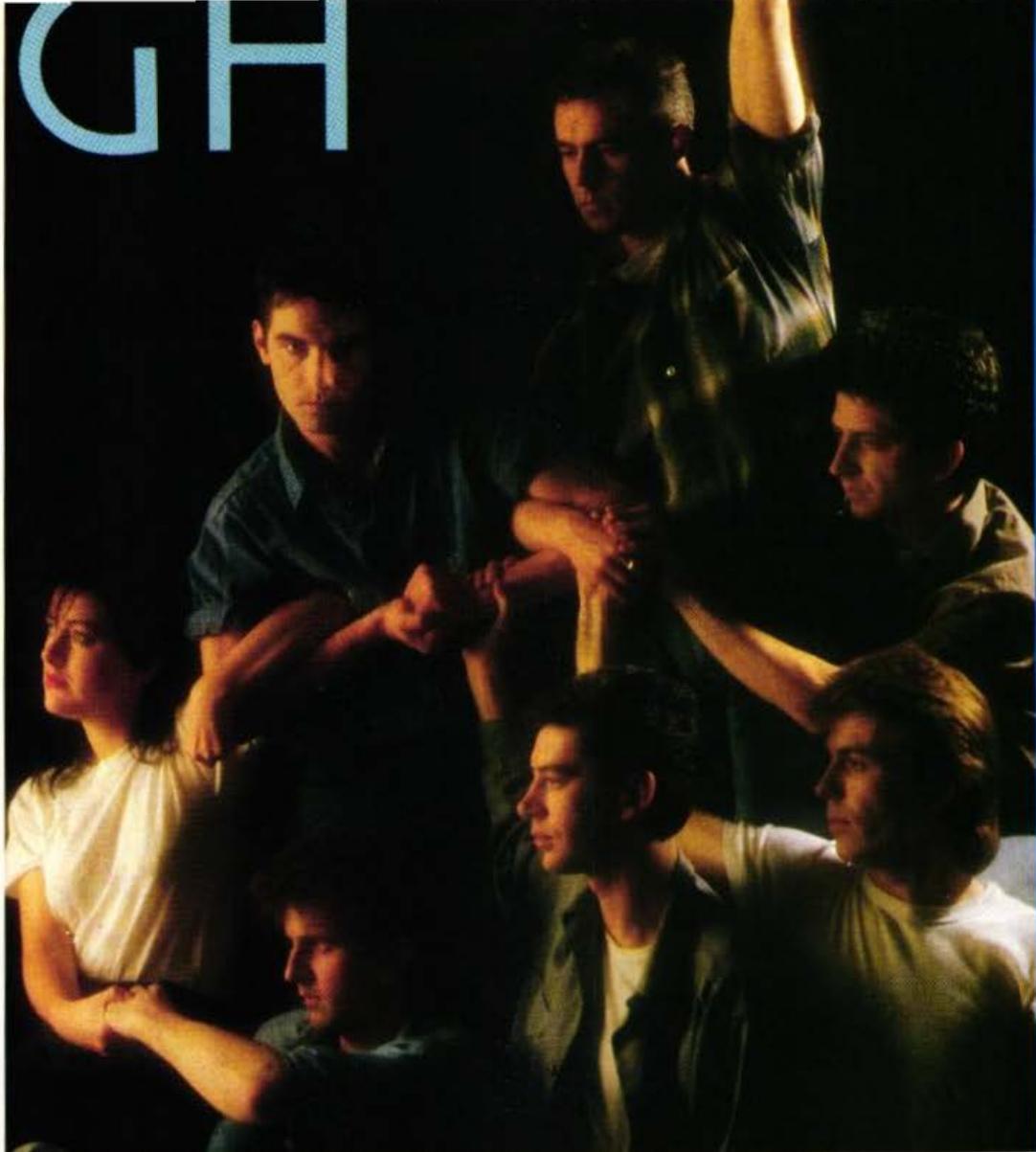


If you have any difficulty in obtaining this tape please contact us.



WHERE WERE the marbles hidden?

Pic by Paul Slattery



## Candid advice for newly weds. Your marriage counsellors: Eileen and Pat Gribben of the Adventures

**Y**OU CAN ask Rod Stewart. You can ask Sting. While you're at it, I'm sure Bowie, John, George and Ringo, Phil Collins and Philip Oakey will confirm it for you.

They'll all agree. Love and marriage may go together like a horse and carriage, but marriage and rock can go together like gunpowder and a match.

But there are some dissenting voices, namely Eileen and Pat Gribben of the seven-piece Adventures.

"Sometimes it can be difficult," says guitarist Pat. "It's like having your work in front of you all the time and makes it hard to switch off."

"But we got used to being together 24 hours a day when we were unemployed," adds vocalist Eileen.

The couple have just celebrated five years together and have a beautiful four-year-old daughter named Claire. They can now anticipate good times ahead following their two promising singles, 'Another Silent Day' and the current 'Send My Heart'.

But life hasn't been easy for the expatriate Ulstermen.

"There were times when we had to resort to returning lemonade bottles for the deposit to buy potatoes," admits Eileen. "I stopped Pat from giving up music and returning to Northern Ireland. He wanted to make life more comfortable for Claire and I. But I told him to carry on — our bellies weren't rumbling that much."

The pair met while Pat was struggling in post-punk pop group the Starjets with Adventures lead vocalist Terry Sharpe.

"I'd known him for years," recalls Eileen. "One day Terry brought him round and asked if I could put him up for the night. He arrived with his guitar and a pillow and has stayed since."

After the break-up of the Starjets, Pat and Terry started writing songs. 'Send My Heart' was the first song they wrote.

"It's about trying to see the career side of your life through and neglecting your loved one," explains Pat.

Eileen was a natural choice for the band. She'd already won certificates and medals for her singing in Northern Ireland and always wanted to join a band.

"I never had the courage to push myself forward, apart from a drunken night out," says Eileen. "Now Pat wakes me up whenever he has an idea and gets me to sing."

Already the fact that they're not easily categorised has been seen by some as a disadvantage. Although every company wanted to sign the band, many wanted to make changes in their style, their dress and even their name.

"Chrysalis went for us hook, line and sinker," says Terry. "We present a healthy alternative to the fashion bands and synth duos."

It's good way to start. You can ask Rod, Sting and Bowie. I'm sure they'll agree to that as well.

**MIKE GARDNER**



● I'll make someone a bloody good housewife one day ●

# JJ BURNEL

**J**EAN JACQUES Burnel: admitted motorbike and karate enthusiast, accused woman-hater, ex-nude centrefold — and bassist with ageing but perfectly formed 'bad boys' the Stranglers.

It's the memory of that first bum wiggle to 'Go Buddy Go' on Top Of The Pops way back that gets the knees going weak as I walk into this. I've never interviewed a past(ish) hero before. . . and to be perfectly honest, I'm shitting myself.

JJ is 32 but looks a lot younger. During the photosession he plays the naughty little schoolboy, pulls funny faces or growls menacingly at photographer Eugene when he dares touch the revered Burnel DMs. Later, he indulges in sensible, and humorous, conversation.

You begin to realise why so much of what the Stranglers have said in print has been turned back and used against them. The written word fails to convey the mocking tone of voice and glint in the eye that tells you JJ's taking the Michael.

The Stranglers lurk perpetually on the sidelines, emerging annually to deliver another musical offering. The latest, 'Aural Sculpture', is their most complete album yet. Together with the new single 'No Mercy', it sits as a strange bedfellow to the pre-Christmas disposability of much of the charts. But where exactly do the Stranglers fit in with all this?

"Well," JJ grins winningly, "we're not musicians, so you can't really ask us musician-type questions." The Stranglers, you see, have become aural sculptors. . . hence the title of the album. It's all perfectly obvious.

"We just don't want to be guilty by association with anyone," JJ continues, "I don't know how Hugh feels about it, but it's a bit tongue-in-cheek for me. But there's certainly no family I can identify with at the moment.

"I tell you, I am so unhip. I'm not gay — well, maybe just a little bit. . . I'm not entirely gay. . . well, I'm not going to write a song about it yet anyway. And I'm not an Islington socialist. . . really. And I'm not a f\*\*\*ing soap opera lover. What else?"

What about a vegetarian? "And I'm not a f\*\*\*ing vegetarian." A quiche eater? "Hey!" he swanks butchly, "do REAL men eat quiche? Yeah, actually I like quiche. . . as long as it's got BACON on it."

**W**ONDER whether real men knit? He shakes his head.

"No, but I can sew. I'll make someone a bloody good housewife one day. This is getting personal, it's getting like a Duran Duran interview. I had sex with 57 women last week.

"Can you imagine," he continues more generally, "someone telling their sex stories to the press? I wonder if people volunteer that information or the reporters just say 'look, I want something sleazy because I can't write about your f\*\*\*ing music'. Wouldn't you like to be one of those girls? To know 'oh yes, if I sleep with him tonight, just think — I'll be splashed all over the place and he'll tell everyone about it and I'll just be number one hundred and. . .'"

The Stranglers, and JJ in particular, have always been a strange set of characters to follow. When listening to 'Aural Sculptures' or its predecessor 'Feline', the old accusations of mysogyny hurled at the band seem to belong to another group entirely. Gone are the overtly dodgy lyrics and the feeling that you were often listening to songs in which you were the butt of some macho private joke.

When the subject of JJ's historic stint as a Christmas centre-fold came up, the whole subject is raised again.

"You're talking about the centre spread — Stud Of The Year? Yes mam, that was me. In your Christmas stocking.

"It was meant to be a piastake, but a lot of people got really uptight about it. Everyone was accusing us of being sexist and male chauvinist pigs — which we are. But we're certainly not women haters. I think they confuse the fact that men who are afraid of women react in a certain way — and putting them in the same bracket as blokes like us who don't hate women and aren't afraid of them.

"They're calling us all sexist. I don't know what those guys are, but — OK, I don't mind being called a male chauvinist pig because I know what I am and I know I'm OK with women and I get on all right with them. In fact," he adds in a voice bordering on the silly, "some of my best friends are women."

**J**J STUDIED economics at Huddersfield Polytechnic.

Unremarkable in itself, if it wasn't for the fact that it was here he first began his association with karate, leading to his present role as teacher.

"I tell you," he says quietly, "on a block thing rather than just one little pleasure, it's the most enjoyable thing I've done since the Stranglers.

"You do have a lot of responsibility when you're teaching because, obviously, if someone f\*\*\*s themselves, you can get into a lot of trouble. Some kids are fantastic, they're really beautiful — make you grow up. If you're the teacher and you've got to get them through their grades, you've got the responsibility to make them learn and for them to be aware of their progress."

So the responsibility of nurturing a young human being is appealing to him — does this mean he's getting broody for sproggits of his own?

"Umm, hold on," he hesitates, "I'm not old enough am I? No, you see, I'd like to have the responsibility — without the responsibility of actually bringing them up — which is just not on. And I'd still like to find the perfect vehicle for it. Receptacle. . . receptacle for my sperm."

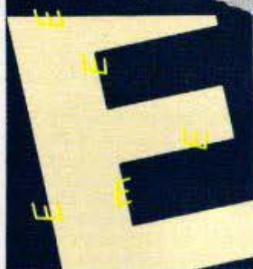
You've never wanted to contribute to a sperm bank then? He laughs loudly.

"What, just in case? No, I think that's more Cornwell's line of thinking." Which means, for the time being, the world will have to do without lots of little JJs running about.

"Oh no!" he looks horrified at the prospect, "God forbid."

■ ELEANOR LEVY





**A Video compendium**

**C**HRISTMAS TIME is fast approaching and with it comes hordes of new music videos. And with a price range of around £11 to £20, the industry is predicting record sales.

Along with the reissue of Bauhaus's 'Shadow Of Light' on Hendrix and the obvious 'big name' releases (Bowie, Duran), the most interesting — and long overdue — is 'Marc On Video', released by Videoform Music on November 27. Featuring classics such as 'Get It On', 'Jeepster' and 'Telegram Sam', it's 60 minutes and 17 tracks of Bolan magic for around £20. A must for fans of the man. For other releases this month, read on.

*Eleanor Levy*

suave and elegant Bowie playing 'Vic the div'. Once this novelty has worn off, you're left with a fairly predictable 'romantic comedy' scenario.

The performance of the single itself half way through though, is dazzling. Bowie seems more beautiful, slinky and defiant than he's looked in years. But then he's always been better at acting David Bowie than any other character anyway. ■■■■

*Eleanor Levy*

**DURAN DURAN 'Sing Blue Silver' (Picture Music International)**

'SING BLUE Silver' is an absorbing and often very funny 'intimate' look at Duran's backstage lifestyle (well, not THAT intimate). What does Simon Le Bon look like with his shirt off? How short can Nick Rhodes possibly be?

It's a little long (cut to 60 minutes from its present 85 for its Christmas TV showing), but ends up portraying the group in a surprisingly unpretentious way. And look out for the scene with the antipodean tour promoter, the photocopier and the telephone. The REAL stars of the show. ■■■■

*Eleanor Levy*

**THE CARS (Warner Home Video)**

CARS MUSIC, mega-big in the US, is hi-tech bubblegum and so are the visuals that accompany it. Or rather, vice versa, since the visuals are much more inventive, witty and sexy than the sounds. Heavy on FX, short on continuity, at worst it's like flicking idly through a pile of glossy, trendy, soft-core magazines. At best it's a bit of a laugh, especially when the optical illusions, the pissing about with size and perspective, pursue an idea to its (il)logical extremes. Andy Warhol appears as a dumb waiter in a wig, ie 'Himself', and John Sex plays with his enormous snake. Very New York, flash trash, I guess. There are lots of tits 'n' cars, some horrid haircuts, some creepy madness. I liked it! ■■■■

*Mark Cordery*

**VARIOUS ARTISTS 'Ready Steady Go! Volume 3' (Picture Music International)**

HOW CAN you miss with the likes of Billy Fury, the Rolling Stones, the Beatles and more, all doing their stuff in the groovy RSG studio where the clothes are — well, scruffy, the girls all have pointy bras and nobody ever smiles? Answer — you can't!

Though the sound on my review copy is naff, the rawness and excitement of the show shines through whether it's Lulu belting out 'Can't Hear You No More' or the Fab Four trying to give an interview over the screams and knicker wettings of the assembled gathering. Apart from all this music there's a big plus for we TV addicts in that the original adverts have been left on.

Thrill to Tony Hancock slagging off Patricia Hayes as he dips his soldier into a runny egg and be amazed as Simon Dee tells us how to get our free Smiths Crisps record — brilliant.



**ULTRAVOX 'The Collection' (Palace Video)**

DURAN DURAN are often talked about as the first 'video band', but if there's been any group caught up in video from its beginnings it's been Ultravox. For many, 'Vienna' would be the first promo to really sell, not just a song, but a whole image.

The 12 tracks on offer here chart Ultravox's rise from Forties spiv filmstars to the strange collection of haircuts now assembled from 'Passing Strangers' up to 'Love's Great Adventure'.

For those interested in pop videos as an artform, 'The Collection' is an essential reference work. For the rest, it's an entertaining hour's worth of over the top visuals and subtle (and not so subtle) jokes. ■■■■

*Eleanor Levy*

**DAVID BOWIE 'Jazzin' For Blue Jean' (Picture Music International)**

'JAZZIN' FOR Blue Jean' is a video of 'Thriller' proportions — an extended narrative bookending the promo for the single 'Blue Jean'.

It's a comedy that is only vaguely funny and derives most of its humour from seeing the

An hour of good sights and sounds that will have you grinning like a fool and searching for the little bag of salt in your crisps. ■■■■

*Andy Strike*

**BLANCMANGE 'Hello, Good Evening' (Polygram Video)**

HOW JOLLY. Blancmange live at Hammer-smith Palais. Great gig — I was there. How jolly colourful, too: Neil's trendy Crolla shirt, Stephen's saffron sari, backing singers Ruby and Lorenza's garish Leigh Bowery cossies, a wacky backdrop. How jolly unpretentious: Neil's ever-vacillating knee, Stephen's motionless mode (but for a few twiddling fingers), spirited renditions of 'That's Love', 'Blind Vision', 'Murder', all yer faves. How jolly pretentious: it's all interspersed with off-the-wall, rather meaningless snatches of people, buildings, photos, eyes... church windows — hey! It doesn't quite capture their warmth and personality (nerves, probably), but you get the picture that they're jolly nice, jolly talented boys. Jolly watchable. ■■■■

*Betty Page*

**QUEEN 'The Works' (Picture Music International)**

EXCESS, MUSCLES and debauchery: the three things which are bound to predominate in anything to do with Freddie Mercury. 'The Works' runs freely with them, as Queen's four recent promos, from the stark 'Metropolis' visuals of 'Radio Ga Ga' onwards, are featured.

Best of the lot is 'I Want To Break Free' — still funny, with Freddie in tits and Roger Taylor as a schoolgirl — so sweet.

It's A Hard Life' is a little TOO overdone, but love Queen or hate them, 'The Works' is one of the classiest videos currently around. ■■■■½

*Eleanor Levy*

**STATUS QUO 'Quo — End Of The Road '84' (Videoform Music)**

AND TO think, yours truly turned down two tickets for this gig! 'End Of The Road' is a magnificent tribute to the much maligned Quo, filmed at their farewell shows at the Milton Keynes Bowl. If you like Quo, you'll love this, from the obvious likes of 'Caroline' and 'Bye Bye Johnny' to rarer offerings such as 'Mystery Song', 'Rail Road' and a beefy version of the Doors' 'Roadhouse Blues'.

Visually, 'End Of The Road' is also a winner. Starting off in daylight, the Quo look positively youthful as they gallop around the stage. Once darkness falls we're on familiar territory with an impressive light show.

Quo probably won't look or sound as good as this again and if you were there, you can have fun trying to spot yourself in the crowd sequence — good luck! ■■■■

*Andy Strike*

# TRACY ULLMAN



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# Gary Crowley

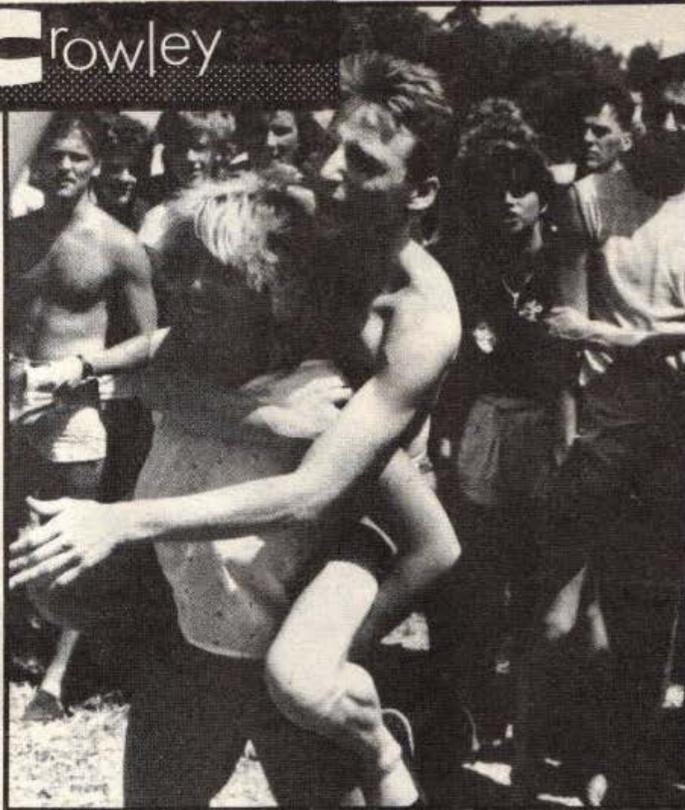
**I** THINK everybody remembers the first time they got drunk (I know I certainly do). My first encounter with the demon drink was at a typical early teenage rave-up. Where everybody was trying to act 10 years older than they were.

Needless to say, I was too young (still am!!) and to prove my 'manliness' (sick) I strutted over to the drink's tables and began doing a feeble impression of Dean "Little old wine — drinking me" Martin much to the amusement of everybody that was still standing.

To be perfectly honest, the whiff of a corkscrew and I'm anyone's for a doughnut and that night in particular saw plenty of elbow action. Topped off with yours truly being sick as the proverbial parrot much to the disgust of pater who had the enviable task of carrying me home that night. Even to this day I'm still apologising for the mess I left on his new sheepskin seat covers.

Even now, the morning after is something I dread, ie, the obligatory hangover; mouth feeling like a gorilla's armpit and a bad case of the DT's. Still, it seems to be a recurring habit like everybody else, I like the easy bit

WHERE'S THE donkey? — Crowley makes an ass of himself



of getting it down your neck but it is the ensuing nightmare that I could do without.

I must admit the reflection in the mirror the next morning has

nearly frightened me to death a couple of times and I found it hard to believe that it was me I was looking at. Talk about death on two legs. Can you imagine

## CROWLEY'S 10 MASTERBLASTERS!

Apart from those obvious alcoholic tonics these records listed below possess intoxicating side effects for me.

- 1 **BARRY WHITE'S GREATEST HITS**, Barry White
- 2 **FOUR TOPS 2nd Album**
- 3 **WHAM!, Make It Big**
- 4 **STREETSOUNDS**, Edition Five
- 5 **FRANKIE**, Welcome To The Pleasuredome
- 6 **DEXY'S MIDNIGHT RUNNERS**, Searching For The Young Soul Rebels
- 7 **BILLY BRAGG**, Brewing Up With Billy Bragg
- 8 **BOB MARLEY'S GREATEST HITS**, Bob Marley
- 9 **DONALD FAGEN**, Nightly
- 10 **BUZZCOCKS' GREATEST HITS**, Buzzcocks
- 11 **MATT BIANCO**, Whose Side Are You On
- 12 **MARVIN GAYE'S GREATEST HITS**, Marvin Gaye

Max Wall's head on a 22 year old's body?!

Before you list me as a chequered tarnished boozy rock 'n' roller, somebody who would make the Rolling Stones' Keith Richards look like the third member of Wham! (imagine that). Before I really convince myself that I do need a visit to Alcoholics Anonymous I'm really not that bad. Well, I am sort of . . .



- DOUBLE DUTCH — Malcolm McLaren
- (HEY YOU) THE ROCK STEADY CREW — The Rock Steady Crew
- HEY D.J. — The World's Famous Supreme Team
- BUFFALO GALS — Malcolm McLaren
- UPROCK — The Rock Steady Crew
- HEY D.J. (Instrumental Version) — The World's Famous Supreme Team

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BROADWAY  
"KEEPIN LOVE IN STYLE"



# Singles

Reviewed by  
**NEIL**

**L**ISTEN, BEFORE we start I just wanna say that doing this singles review turned out to be a real hassle OK, because I did my back in just trying to carry them to the record company.

It's not actually the records that weigh so much, right? It's the packaging and the press releases

and the photos and the paper clips and all the kind of gunge that comes with it, right?

I mean, **SPANDAU BALLET's** single 'Round And Round' (**Chrysalis**) even had a gatefold sleeve with about 20 pages of really heavy, glossy photographs which weighed about 17 pounds and cracked one of my vertebrae.

Anyway, what I did was I took all the records out of the sleeves and threw all the sleeves away and all the rip off packaging and everything and fed all that to my rabbit; and then I just put all the records on the floor, right, and then mixed them all up so I didn't know which record was which and then just put all the records on.

Trouble was, by then they were all scratched cos I'd like mixed them all up on the floor so if I didn't review your record this week, I'm really sorry, but there's no need to worry, I only didn't review it because I completely scratched it and ruined it — OK?

So I'm really sorry to you **CHAS & DAVE** for not reviewing your single, which was really lousy anyway and called 'Harry Was A Champion' (**Rockney**) because I couldn't hear it, and I'm really sorry **STEVIE WONDER** — right, that I didn't review 'Love Light In Flight' (**Motown**) which is like a really good song — oops!

OK well here goes. My single of the week is 'AVE MARIA' (**London**) by **WEST INDIA COMPANY** which is like a really brilliant record with beautiful sitars and bongos on it and pyrotechnics! Hang on, what's pyrotechnics? It's like the guys from Blancmange have got together with this Indian singer and the bloke who was playing bongos on their single on 'Top Of The Pops' and they're doing this Indian singing, "... Vishnum vishnum, Prabha vishnu Maheshwarai" — brilliant!

The only trouble was I couldn't work out which was the A-side because it was like this 12-inch and that was the problem with a lot of the other records — right? They sent me all these things called 'UK pre-release rush copies' that was like **STEPHANIE MILLS'** record 'In My Life' (**Phonogram**) and like, I listened to it all the way through and I didn't get a rush.

In fact the 12-inch versions were like a real hassle all the time because like there was something from **DONNA SUMMER 'Love To Love You Baby'** (**Phonogram**) which was made in 1940, uh, 60, I don't know when it was made but it was a 'strong mega edit' and I couldn't work out what that was meant to be, and there was this funny kinda 12-inch from this little chipmunk called **THELMA HOUSTON 'You Used To Hold Me So Tight'** (**MCA**) but then we discovered that they'd recorded it at the wrong speed. So like the 12-inches were like a real bummer all round actually.

**A**NYWAY ONTO the normal singles. The first single this week is called 'Girlfriend Is Better' (**EMI**) and it's by **TALKING HEADS** and basically it's just David Byrne doing a John Travolta impression and singing

this song where basically he just sings — "I've got a girlfriend, I've got a girlfriend, I've got a girlfriend." Well, that's really great for you David Byrne, but like not everybody's got a girlfriend — right?

There are a load of singles this week that are especially about Christmas. There's a really dramatic one, 'Thank God It's Christmas' (**EMI**) by **QUEEN**. It's nice to see them working again after their 'problem'. **IAN McCULLOCH** from Echo & The Bunnymen released this Christmas single called 'September Song' (**Korova**) which I think is a bit stupid because Christmas is like in December. You made a mistake there Ian!

**Them Know It's Christmas**. Anyway, never mind what it's called right? It's this single that's being got together by like **BOB GELDOF, DURAN DURAN, SPANDAU BALLET, STING, MIDGE URE, and PAUL McCARNEY's** on the B-side and if they make any money from it, they're going to send all the money to Ethiopia — and put it all in a great big hole there.

Back to the ordinary singles. Well, actually most of the singles are pretty ordinary. The most boring single of the week was by **RICK WAKEMAN** called 'Glory Boys' (**TBG**) and on the B-side there's this really boring song called 'Ghost Of A Rock & Roll Star' which sounds like a load of old friends got together and had a whole load of beers and alcohol and went into a studio and made a great big farty sound.

**B**AD NEWS for heavy metal fans this week because **MEATLOAF's** gone all synthesisory and computerish. His latest single, 'Nowhere Fast' (**Arista**) sounds about as heavy as Depeche Mode used to sound about 10 years ago. On the sleeve there's this competition and the prize is a complete and utter bummer right so don't enter it. The prize is a day on the road with Meat Loaf and you get to eat a load of motorway food and get hassled by the pigs. Do not on any account enter this competition, it'll be really bad Karma for you.

Still, I suppose bands like this have to earn a living, and another band who've really got to earn a living are **KING SOUNDS & THE ISRAELITES** right? They do this reggae number which is really brilliant called 'Book Of Rules' (**King Sounds**). Anyway, evidently King Sounds has been looking after his dad and all his brothers since he was 14 and nowadays he's got seven kids of his own, right? So you've got to buy the record OK? Spend lots of money on this record OK?

Bummer of the week is **BIG COUNTRY 'Where The Ross Is Sown'** (**Mercury**) which is a really heavy song all about how brilliant war is! It's got all these lyrics like "Raise the flag, we're at war, we will win..." It reminds me of assembly when you has to sing all those hymns about how great war and aggression was. What a total bummer!

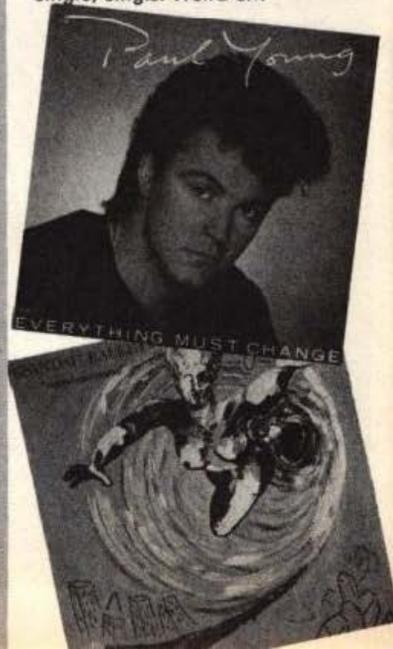
**PAUL YOUNG** has a new single out called 'Everything Must Change' (**CBS**). Everything must poo, more like! No, it's quite good actually. Paul Young sounds really good except I wish he'd take that teaspoon out of his throat.

There's something by **UB40** called 'Riddle Me' (**Dep International**). Oh yeah! I like this — oh yeah, brilliant! Yeah, oh yeah. Diddley pom, riddle me this, riddledly poo. Oh and there's three other releases from UB40's company as well. **WINSTON REEDY 'Baby Love'** (**Dep**), **MIKEY DREAD 'Reggae Hit Shot'** (**Dep**) and one by **ECHO BASE** — that's a funny name isn't it? It's called 'Out Of My Reach' (**Dep**) and like they've all got the same covers and they all come from Birmingham. I mean the records all come from Birmingham, I don't know if Mikey Dread comes from Birmingham, in fact I don't know if Echo Base come from — in fact I don't know why I said that at all.

So, it's not quite such a bummer this week after all. I mean there's a new single from **TEARS FOR FEARS** called 'Shout' (**Mercury**). It sounds a bit like the soundtrack to 'Merry Christmas Mr Boring'. You know, that film with David Bowie in it pretending to be Michael York, dressed up as a lizard.

Oh no, I've just found this whole other pile of singles right, that have come out this week. Oh no, there's just tons and tons of them and they're all horrible right? There's just hundreds of them, how long do I have to do this for? Oh no, there's a new one by the **FLYING PICKETS** called 'Who's That Girl' (**10 Records**) — this is just going on and on. Listen everybody, stop making singles OK? You're filling the world with vinyl. Oh hang on, the phones ringing. Hello, hello — oh no there's a single coming through the phone now. Everything's turning into singles — I'm getting single vision.

Hey, do you ever get that thing with words where if you say them often enough they start to sound really freaky and spacey and they don't mean anything anymore? Yeah? Well, I just got that with the word single. Single single, single, single. Weird eh?



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# Albums

## King keep in time

**KING 'Steps In Time' (CBS 26095)**

HEY! WE are passionate! We are bright! Colourful! Clever! Loud! We are King! King? Well they're indubitably pushy. Their songs — each one a reasonably raucous anthemette — 'Love And Pride', 'Fish', 'Trouble', 'Soul On My Boots', all bristle with more hooks than there are in a well-stocked canal on Sunday morning. But is anything really biting? Percussive piano, t(h)rashy guitar, slappy bass, chest-beating vocals all jostle for attention, marshalled by a typically stern Richard Burgess production. A multi-coloured Dr Marten in the face of pretty feeble pop? Hmmm, they smell distinctly fishy to me. . . .

MARK CORDERY



**DAZZ BAND 'Jukebox' (Motown ZL72335)**

'LET IT All Blow' of course you know — ain't nuthin' but a groove thang, but a classic example of a rhythm nailed to the floor and stomped on 'till we all scream for mercy. Ruthless. Perfectly precise and played with the extra pizzazz to lift it above the predictable and you off your ass. Similarly, the 'Let It Whip'-style 'Keep You Comin' Back For More' probably will. 'She's The One' is a successfully slinkier number, and from here on in Dazz Band cool down the pace.

'Heartbeat' is a slowie with the bass(synth) well up-front, Mtume

# The best foot forward

**HOWARD JONES 'The 12' Album' (WEA WX14 240543-1)**

HOWARD JONES is that most tiresome of animals — a sincere pop star. He preaches love and peace in a multitude of languages, his music is designed to convey 'niceness' in overwhelming quantities and even worse, he really means it. Attacking Howard is like making fun of the spotty bespectacled schoolboy who's always wetting himself in the playground. It's cruel, but you just can't help yourself.

'The 12' Album' is six extended tracks, only two of which haven't been available before ('Always Asking Questions' and the 'international' mix of 'Like To Get To Know You Well', which goes on for EVER). The other four are long versions of 'New Song', 'What Is Love', 'Pearl In The Shell' and 'Total Conditioning'. As four minute pop songs their appeal is easy to see, but here they are stretched way beyond their limit.

It only costs £3.99 but a cheap price for nothing of substance is no bargain at all. ++

ELEANOR LEVY



style, but few distinguishing features. Here, and on 'Undercover', the alternate leads of vocalists Keith Harrison and Skip Martin are, well, very pleasant. Indeed so pleasant that side two slid by without really sticking in my mind or moving my hips. Faultlessly played and arranged for sure, but, away from the single, it's less heave-ho, and dangerously ho-hum. Clubwise it could well be a killer, but on a wet afternoon there aren't enough sparks to truly dazzle. ++

MARK CORDERY

**VARIOUS ARTISTS 'Now That's What I Call Music 4' (Virgin/EMI Now 4)**

**VARIOUS ARTISTS 'The Hits Album' (WEA/CBS Hits I)**

AN AURAL abundance of Top 40 artefacts aimed at the festive season! Indulge yourself! Two LPs, 64 chart topping tracks from Prince to Paul McCartney, Wham! to Culture Club. Both of them are stocking fillers to be sure, and I'd say that 'NTWICM' gives slightly better value, if only for their superior graphics. A perfect companion to 'Top Of The Pops' on Christmas Day, slouched in front of the TV grossing out on brandy, chocolates, sherry and Christmas pudding . . . and there's bound to be something on one of these records that makes you sick. The good, the bad, the indifferent — they're all here for the taking . . . an indiscriminate assortment of peaches and turkeys. ++

DYLAN JONES

**GANG OF FOUR 'At The Palace' (Mercury MERL51)**

GOODNESS ME, I'd forgotten just what a find band GO4 were before their recent demise. It's all here on this live album — 'Damaged Goods' one of THE great songs of the Seventies from one of THE great albums, up to the more recent 'I Love A Man In A Uniform'. The sound quality here is excellent and Andy Gill's guitar playing — oh my God, it's just superb! So simple, so basic, GO4 were what thinking man's punk was all about and they don't sound dated at all. 'At The Palace' is a fine round up of what GO4 meant to people like myself. Some fond memories to cherish. ++++½

ANDY STRIKE

**GLENN JONES 'Finesse' (RCA PL88036)**

FINE! WHILST the presence of Leon Silvers III and Kashif do not in any way detract from this LP's qualities, its considerable appeal stems in large measure from the vocal talents of Mr Jones himself. His wide-ranging, often flash, frequently soulful singing makes the most and more of the material, especially throughout 'Show Me'. Most of the uptempo tracks are distinguished by punchy arrangements that feature an ultra tight rhythm section — feel real bass and drums! A refreshing change from the characterless corporate wallpaper that pours out of many LA studios these days. ++++

MARK CORDERY

# Tracey caught out

**TRACEY ULLMAN 'You Caught Me Out' (Stiff SEEZ 56)**

*Q: WHEN is a pop singer not a pop singer? A: When she's a dancer and comedienne pretending to be a pop singer. Sixties songstress one moment, drab housewife the next, Tracey Ullman's got more faces than Mount Everest and this record leaves one just as cold.*

*Granted she sings well enough and the backing is lovingly recreated to fit which ever musical era is desired, but Tracey Ullman is so unconvincing on the record it isn't true. Her sugar sweet voice soon wears irritatingly thin and only 'Helpless' and 'Bad Motorcycle' stand out as successes on this record.*

*None of the cover versions are a spot on the originals and it's a crime that Kirsty MacColl wastes two of her songs here. Make your mind up what you want to be Tracey, because at the moment you're spreading yourself a bit thin. Cabaret star — yes, pop star — no. ++*

ANDY STRIKE

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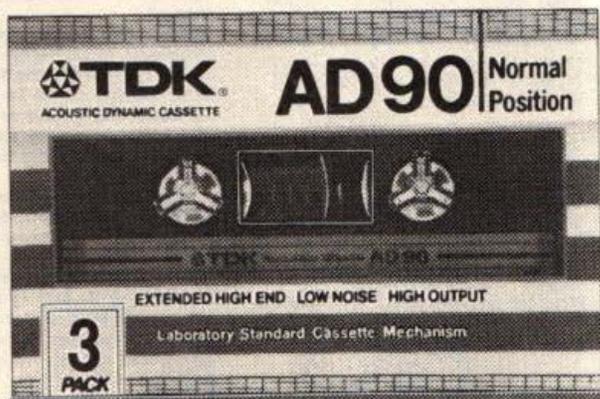
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**Has Matt Bianco's time come? How many more hits will they clock up? Can Alan Marke stand any more 'Half A Minute' puns?**

**W**HO OR what is Matt Bianco? This snappy pop trio, son of Blue Rondo, has just reached its first birthday, and celebrated with an album 'Whose Side Are You On' and a sizzling fourth single 'Half A Minute'. Or is there more to Matt Bianco than the pop puppet image?

Mark Reilly, Basia Trzetrzelewska (what? — just call her 'Basher') and Danny White crept into the nation's pop consciousness earlier this year with their first single 'Get Out Of Your Lazy Bed'. This hit brought them deserved success and attention, but also much criticism because, after all, they are just another pop band.

However, the threesome were excited by the success in the soul charts of 'Half A Minute' and 'Matt's Mood', a delicious Latin instrumental which started life as a B-side. What did they think of Manhattan rap outfit, the Breekout Krew, doing a vocal version of 'Matt's Mood'?

Mark: "The first we knew about the record was when they asked about the publishing. I personally don't like rap records much, but it's a great compliment."

Danny: "The rap is OK but the singing is terrible. Nice that someone has covered it though. And it's doing well in the soul charts."

'Half A Minute' was not a record company choice for a single, but the southern soul mafia DJs picked up on the track and, through votes from the floor, the single has finally come out. Matt Bianco appeared at the last Caister 'Soul Weekend', the Mecca for all streaked hair, fuel injection, Carry On Up The Disco types — the real grass routes of Matt Bianco fans.

**I**F RADIO One was taken as everyone's yardstick for measuring success, then Matt Bianco would have less fans than Steve Wright's geese. Not all radio DJs have been slow to react.

Basia: "I like Gary Crowley (Capital Radio) because he has so much enthusiasm. I used to listen to his show before we had a band because I like the energy that comes from his DJing."

Mark: "Crowley's great because he enthuses about what he likes and is not scared to say if he doesn't like something."

Did you suffer from the press backlash that greeted the success of your first single?

Mark: "It got treated as a novelty record. People thought that was what we were about because we didn't play live. There was no way to show that we were not just a novelty act."

Basia: "We have done a lot of TV in Europe, where our other singles took off, especially in Italy and Spain."

Mark: "I didn't realise how important Music Box (the cable music channel) is, because it doesn't get seen much here, but in Scandinavia, Holland, Switzerland, they love us through our videos on cable."

Do you get involved in your videos, like writing the story? At the moment it's the only way you have to project yourself apart from the music.

Mark: "No, we don't like videos. They are just necessary, but I don't like making them. We'll have to get more involved in the future though."

'Half A Minute' is a great, sleazy Latin based dance track which shows that there is much more to Matt Bianco than meets the eye.

Basia: "DJs are saying that Matt Bianco have come a long way since 'Sneaking Out The Backdoor' because they haven't bothered to find out more about us, like playing the LP. In fact, 'Half A Minute' was one of the first songs that we did for the record company."

**T**HERE CERTAINLY is more to Matt Bianco, than just being a twee trio. Until recently they have managed themselves, done their own deals, produced their own LP and written all their own material. Their visual style, which has its roots in the late Fifties early Sixties Italian jazz club look, is based on clothes designed by Mark's girlfriend, Trina.

Danny: "We have just started to try and sort something out in America now. At the moment our records are only available on import."

Mark: "The Americans are having problems in knowing how to market us. WEA don't know whether we are to be promoted as black, Latin, jazz or rock. Over there it is more cut and dried, whereas in England things are more mixed up."

How do you feel about the sad demise of Blue Rondo, which both Mark and Danny were part of?

Mark: "Blue Rondo set the scene for this whole jazz type thing which has kind of happened — Animal Nightlife. Sade all used to come and see us. I think Chris Sullivan will carry on, I hope he does."

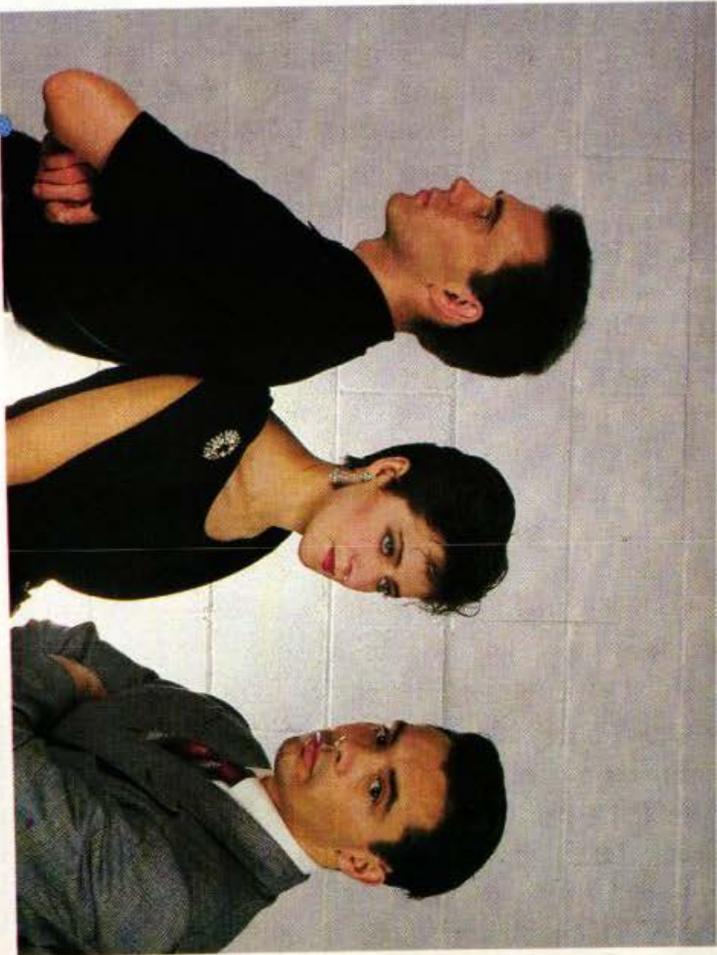
You describe your LP as having something for everyone, even your Mum might like it. What do you like?

Mark: "Latin and jazz. We did a TV programme with Celia Cruz and Tito Puente in Spain. I think they're great, really good."

Basia: "I love Bobby McFerrin and Stevie Wonder. We were all upset by not being able to see Stevie Wonder this year. I go to the cinema a lot, I like Woody Allen and Coppola."

Danny: "Any good jazz, Latin or soul."

*seconds*



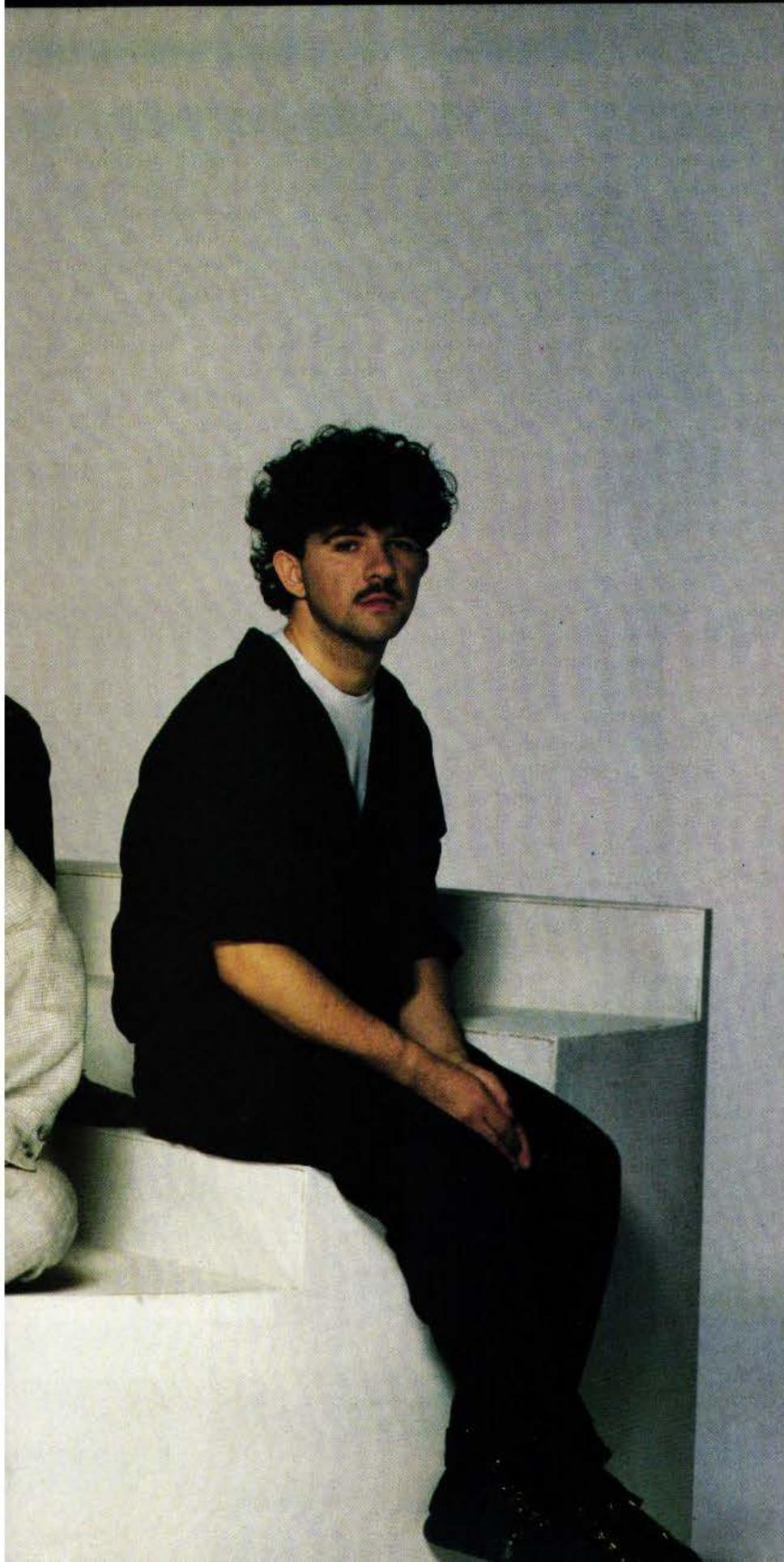
*OUT*



# ONCE UPON A TIME



# E IN AMERICA . . .



**The characters: five lovable pop-tops from Liverpool. The scene: New York, New York. The triumph: reported by Dylan Jones. The photograph: Brian Aris**

**U**S OF A are you ready for Frankie? Once upon a time in Liverpool there were five lads; Paul, Ped, Nasher, Mark and Holly. Five Frankies all looking for a destination — but where would it be? London, Paris, Amsterdam, Rome, Tokyo? No! Do you know the way to San Jose? Yes! That's where it would be — HOLLYWOOD!! With an insatiable and lusty thirst for fame and fable, the irrepressible Frankie Goes To Hollywood are wiping the spit from their jaw and steaming ahead with all engines running — on their way to the land of the star spangled banner.

The happy accident — revelling in the riches of a premature stardom . . . wallowing in the myth of madness and fame . . . standing head and shoulders above the competition. So — Frankie take America. After causing the largest upheaval in the British music charts since the onslaught of Punk, Frankie Goes To Hollywood cross the Atlantic and force themselves on the great American public.

They are as big in Britain now as they possibly could be — but in The States . . . Frankie what . . . Frankie who . . . Frankie where? A month ago there were rumours in the air of a Sex Pistols-type mid-Atlantic tour split . . . caused by the lukewarm reception to the 'Welcome To The Pleasuredome' LP, the British press backlash . . . and more importantly, the ego clashes within the group themselves — primarily between Holly and Paul.

This feeling of unrest came with them to the States: the 'Two Tribes' and 'Relax' videos were receiving tepid rotation on MTV, there was virtually no radio action, and people everywhere were saying: "But can they play *live*?"

Well, if you were to believe 'Saturday Night Live' on November 10 you would have thought not. In between sketches by the post-Ackroyd/Belushi/Murphy team such as

**C O N T I N U E S ►**

## ONCE UPON A TIME IN AMERICA



George Carlin and Pamela Stephenson, Frankie ambled meekly through 'Two Tribes' and 'Born To Run' whilst looking like they wished they were somewhere else ... possibly Bootle. They were so bad that everyone thought that the concerts would be the end of Frankie in America, and maybe the end of Frankie for good.

**T**HEY KICKED off the tour with a low-key university date in Ottawa on October 31, followed by two dates in Montreal and two more in Toronto. So far so good. Then it was down the coast for the first American concert in Washington DC on November 6 — Election night ... (Mr Reagan's comments have gone unreported). They went down a storm in Washington, and after the show a reporter from American TV's 'Entertainment Tonight' asked someone who saw the gig about why they liked the five boys from Liverpool...

"Why have you come to see Frankie Goes To Hollywood tonight?"

"Because they are making an important political message with their song 'Two

Tribes' "

"What is that point."

"Oh, I don't know."

Well, even if the public seemed nonplussed, the US press were no longer bemused by the Frankies ... And so on to New York.

**T**HE RITZ is like a 1930's Camden Palace, a metropolis full of salivating New Yorkers, out of towners, personalities, punks and Frankiphiles. Three giant video screens shine down on a no-dancing crowd that awaits only one thing — Frankie In The Flesh.

To the thunderous applause of a parched Ritz audience, the opening chords of 'War' come hurtling out of the speakers — and then five smiling men take the stage and start to stir it up. The first thing you notice is how substantial the sound is. Supported by one extra keyboard player(?) and one extra guitarist(!) plus a few extra tapes 'here + there', The Frankies create such a well rounded and sturdy sound that you begin to wonder whether Trevor Horn really *is* the only wizard on the mixing desk. Through 'War' and the next number 'Wish You Were Here', they

totally win the audience over, and from then on the evening is theirs. The Big Apple was theirs for the taking, and on November 15 1984, Frankie took it.

Paul Rutherford really comes into his own at this performance (and has improved tremendously since their gig at The Palace 18 months ago), and he proves what a true star he is by putting 100% into his act.

**A**S 'RELAX' sends the crowd into a palpitating frenzy, Holly Johnson starts to lift the shield of normality from his face — from here on in he starts acting like some egotistical and demented bloated Liberace who constantly looks to the audience for acknowledgement ... and he gets it.

The band as a whole show how good they are on 'The Power Of Love', where every note and cymbal crash is on cue, every synth line the right depth, every curled lip catching the right phrase. Watching them perform this song was nearly awesome ... and there was no way they were going to let go now.

The cock-eyed slide-show hidden behind Ped's drum kit shows various Frankie memorabilia and full colour Morley manifestos ... and Paul Rutherford leaps into a trot as the band clock in at the funk factory on 'Welcome To The Pleasure Dome'.

This song leaves the studio version behind (where it belongs — in the studio) and goes on and on, climax after climax, never knowing or caring when its going to stop. Whereas on record it sounds like an indulgent piece of adolescent 'serious' headphone gear, live it pulls the carpet out from under everybody's feet. Toot suite!!

**D**URING 'THE Only Star In Heaven', the shouts and chants from Holly's cohorts sound just like vintage Clash ... giving an aural dimension to the never-ending slide show of flashing sex, horror and crucifixion. "New York City up the arse," announces Holly before they plunge into 'Krisco Kisses', again working up a mammoth sweat that hinged somewhere between white funk and electronic heavy metal.

Next up on the running board is 'Two Tribes' with Paul 'Superstar' Rutherford leaping and pogoing around the stage with a Ronald Reagan mask stuck to his face ... and Holly 'Arbuckle' Johnson punching the air and extolling the audience. ... "This is a song about the fight between good and evil — and we're from the Pool, so you'd better clap." Then a thunderous finale, a musical array of bombastic dimensions ... and off.

"We love you," cried The Ritz ... and indeed they did. Frankie knew this and walked to perform a predictable but unpredictably exciting 'Born To Run' and then a second rendering of 'Relax' that was even better — even looser — than the first: hard hitting, below the belt and very, very loud.

Frankie played what was one of the most invigorating concerts yet seen this year. In an accomplished and passionate set they managed to win over the American audience and the considerable English contingent who were there to witness 'The Lads' in full flight.

So — they had conquered New York ... all that was left was the rest of the United States ... Philadelphia, The Mid West, and finally The City Of Angels — HOLLYWOOD. They took New York and it seems likely that they will do the same to California. How can they *not* be successful?

# Mailman

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

MY SEARCH has taken me high and low, far and near, yet my quest has yet to offer me any sign of rewards. My quest, of course, is for articles and pictures on the fabulous Cocteau Twins.

It seems highly unfair that every week in your mag, we see two page articles and pictures of established performers (Paul McCartney and Gary Numan to mention a couple), when we see nothing of some of the brightest new acts around. It appears that you have finally seen the light with Billy Bragg but how about giving the Cocteau a fair shake of the dice? After all, their credentials are pretty good.

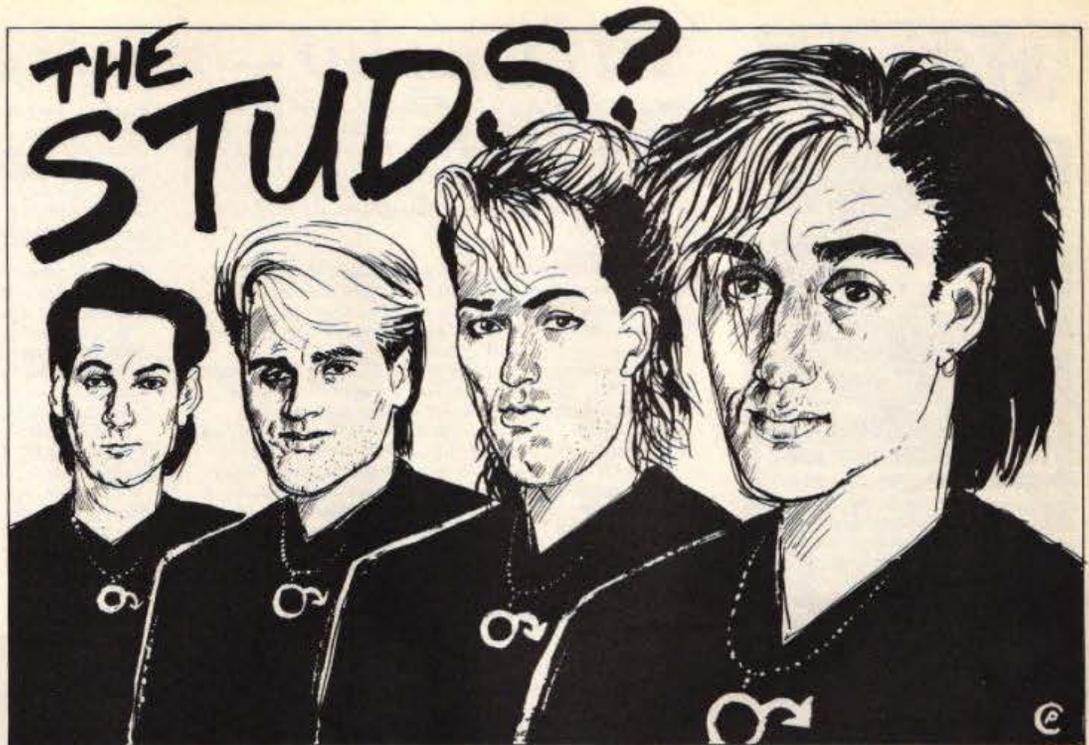
They were the major contributors to 'Song To The Siren', surely one of the classics of recent pop history. They also had quite a big hit with 'Pearly Dewdrops Drop' which is probably one of the most original singles of the year. Apart from this, they have released two highly acclaimed albums, play a major party in This Mortal Coil and probably have the best female singer in the world.

I will lay very large sums of money against anyone who reckons that there is anyone in the world with a better voice than Elizabeth Frazer. So come on RM, give the Cocteau a chance and I will forever read your wonderful paper. And how about a full page spread of Lizzy?

Lee Hewitt, Withywood, Bristol  
● For such lust and sexism . . . definitely not! And the fact they won't talk to us anyway has absolutely nothing to do with it

DURAN DURAN have been really great recently, haven't they? In fact, they've given me the biggest bloody laugh I've had in a long time! It all began when I heard that the new single was called 'Wild Boys'. Nick Rhodes — wild? (Yes folks, sometimes he even goes out without mascara on!) Then came the actual hearing of the record in question which to me sounds like 'Taxman' (by Beatles and Rockwell) in places and is just so typical of what I expected from them — one big cliché.

I then had the pleasure(?) of seeing them on Noel Edmonds' Saturday evening programme. What I first thought was an extra from the 'Thriller' video turned out to be the man himself, Si Le Bon, with long shaggy, greasy hair and what looked like a bad case of mumps. Not being a virulent person (honest) I gave him the benefit of the doubt and blamed the whole effect on the lighting. But then, seeing him on TOTP quashed that theory once and for all. The face was even flabbier — positively porky in fact — and that combined with the goldfish mouth and the bulging eyes made me very concerned about him. This man should see a doctor immediately.



## Studying the stars

**IS THIS** the year of the stud? Proclaim your virility? Do stars go by how many fans they've slept with instead of hits? Do they say, "I've a higher sperm count than you?"

Why is it that Martin Kemp plays up to his sexpot image and Steve Norman proclaims his fetish for three in a taxi and two in a lift? And why does Tony Hadley keep telling everyone how he's faced temptation and kept his trousers on?

And what about Spam! Sorry, Wham!? Are

they too big for their trousers? Have their hits gone to their heads and their fans to their trousers? Poor Andrew is too feeble to fight off amorous fans and too weak to wear underwear. (Always prepared, is our Andrew).  
Tanith-Janessa, Tredegar, Gwent

● Pigs, the lot of 'em. The worst part of it is that they'd all turn into Attila The Hun if the little woman back home so much as peeked at another man (cont p65, Spare Rib)

However, the highlight of the performance was right at the beginning when the words "Wild"- "Boys" are shouted. Poor old Sime furiously mimed the word "Wild" but alas, no sound was heard — why? Because he'd come in too early, hadn't he? It was hilarious, in fact I haven't laughed so much since my granny fell and broke her leg.

Keep up the good work boys. Britain needs you (after all, we've lost so many good comedians this year).

A coffee cup (Brazil) aka Sandy  
● How wicked. The poor boys are simply trying to be deep, meaningful and rough

THIS IS just a brief letter praising Gary Numan.

What is so uncompromising about supporting your own country? Why can't there be more rock stars like Gary who aren't lefties? It's really hip to support the miners, support CND and hate Mrs Thatcher.

Rock stars such as Weller and Bragg are naive prats to say the least. Middle class rock stars who make out they're working class make me sick. I'm working class and I'm sure more working class people would agree with Gary Numan rather than Weller or Bragg.

Gary, thanks for being a true Brit. My dad fought in the war and I'm proud of that. The memory of war heroes should never be forgotten. Thanks Gary.  
Tracey Ullman's number 1 fan  
● Yeah, bring back conscription, play 'Land Of Hope And Glory' on TOTP (cont SAS Officers Mess . . .)

DEAR JIMI Somerville: Do you really not know? Okay, I'll tell you WHY. It's absolutely impossible for a normal person to appreciate the homosexual mentality. No doubt many people would disagree in a silly attempt to be modern and enlightened. I used to try and convince myself homosexuality didn't bother me, you know, live and let live. I'm a liberated Eighties kid. But, it does bother me, the idea of a young man looking at me and feeling horny makes my skin crawl. It fills me with a primitive surge of pure hate.

I admit there's not much thought, enlightened or otherwise, behind this. It's a gut reaction and I hope you'll appreciate the honesty. This goes some way to answering your distressed cry of the much put-upon young queen, "Tell me why". I think the music sounds great, though.

Dear Straight Population: Don't you find this new found acceptability of homosexuality at all disconcerting? Frankie, Bronski Beat, Divine, George, Marilyn, Hi-NRG, it's all over the place. It worries me. I think it's time for a backlash.

John O'Donovan, Tullamore, Rep of Ireland

● If that's where their heads are at, let 'em get on with it. What harm does it do to you?

WELL I'M glad that I've seen at last some sanity in your reporters. I refer to Mr Andy Strike, who managed to put together a really good write up of the Level 42 concert at the Civic Hall, Guildford.

He actually says (quote) "Level 42 live is a joy to behold". And by George, is he right! I saw them at Bristol Colston Hall and they were brilliant. Reading the write up which Andy did gave me the impression that (a) he likes the group/concert/music, (b) he actually admits that he enjoyed the show.

A.G.L., a loyal true coloured Level 42 fan, Avon

● This is getting far too pleasant. Where have all you cringing whingers gone?

# Help!



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.

**A** GROUP of friends and myself are interested in going on an archaeological dig at some time. How do we find out where these are happening? Also, where do I get general info on careers in archaeology? Keith, Middlesex

● Local museums can give info about who to contact if you want to volunteer for digs happening in your area, or you can buy a copy of the monthly calendar showing which excavation is taking on volunteers, happening where and when throughout next year. The calendar, published from March 1985 thru January 1986 costs

**I**S THERE a fan club for Sky? I've tried contacting the record company, Arista, and also Radio One, but have had no reply from either and that was over a year ago! MB, Willenhall

● No official appreciation society exists. But, enthusiasts can write to the band or ask for general information by dropping a line to the Sky Office at 33 Knox Street, London W1. OK?



## VD or not VD — that is the question

**P**LEASE CAN you publish the address of a venereal disease clinic in Manchester as I think I may have contracted it. I can't give you my home address as I don't want anyone in my family to find out I've written. Also, I'm afraid to go to a doctor locally as he might tell my parents.

Phillip, Manchester

● Venereal diseases, gonorrhoea and syphilis, can only be passed on from person to person by close physical contact including sexual intercourse, (genital/genital contact), anal contact, (penis/anus), and oral contact, (mouth/genital).

Signs of gonorrhoea ('the clap'), a very common type of VD, appear between two and 10 days of infection and symptoms for males and females differ. In men they are more obvious, with pain on passing water, a yellow discharge from the penis, and, with anal infection, discharge from the anus too. Women may have a similar burning sensation when peeing, vaginal discharge and fever or chill, or sometimes no symptoms at all. Gonorrhoea can be cured quite simply with quick antibiotic treatment, but, if left, will damage the reproductive system and lead to sterility.

Meanwhile syphilis (or 'pox') makes itself known between 10 days and 12 weeks of infection with the appearance of a painless sore — like a cold sore or blister on or near the sex organs, sometimes inside the anus or vagina. It will disappear in time.

Symptoms are the same for men and women and secondary stage signs include fever, sore throat and

flu-type symptoms as the germs invade the bloodstream. If syphilis is left untreated it will lie dormant for many years, eventually damaging the central nervous system and every organ of the body, leading to blindness, paralysis and insanity.

Another sexually transmitted infection is urethritis — a strictly male problem — also spread by sexual intercourse. This includes uncomfortable symptoms like discomfort in urinating and discharge from the penis. Again, the tube running from the bladder to the tip of the penis becomes inflamed.

Anyone who is experiencing symptoms described here or knows he or she has had sexual contact with an infected person must seek medical help. To contact your nearest clinic, see the telephone directory under Venereal Disease or VD.

In Manchester, your nearest clinic is the Special Treatment Clinic at Manchester Royal Infirmary, Oxford Road, Manchester M13 9WL. (Ring 061 276 5200 for an appointment). Opening hours are from Monday to Friday: 10.00am-midday/2.00pm-4.00pm, Monday and Thursday: 4.30pm-6.30pm. The clinic is signposted.

Your visit to the clinic will be in confidence, and there's no age restriction on who can go for treatment. You'll be asked to give a blood and urine sample and to undress for an examination including your genital area.

Anyone who wants a selection of free leaflets clearly outlining the symptoms and treatment of sexually transmitted infections, write to 'Help' with a medium size SAE.

£6.50 from the Council For British Archaeology, 112, Kennington Road, London SE11 4RE.

Volunteers need to be at least 16. The Council also has a free leaflet on careers in archaeology, including excavation, conservation and museum work. Send a stamped addressed envelope for the factsheet, or to cover postage for a reply if you want to write for general information.

**T**HE IDEA of working in a Mediterranean holiday resort next summer appeals to me. I'm willing to do nearly anything. Do I need a work permit? Is there anywhere I can write for further info? I'm 21.

Mark, Hoddesdon

● Work permit requirements can and do vary from country to country. In Israel, for instance, you don't need to have an official permit to work for just a few weeks on a kibbutz. In Greece, you technically do need a permit before arriving in the country if you want to work, but many get by doing casual jobs without.

For a full breakdown on the theory and the practice of work permits for different countries in the Mediterranean area, reserve your copy of the latest issue of 'Work Your Way Around The World', published by Vacation Work. Details of this and other reference books listing job opportunities in Europe and further afield from Vacation Work, 9 Park End Street, Oxford. Also check out addresses of relevant embassies through directory enquiries, or your nearest reference library and write for full fax.

W3 0HA. People who want to splash out £15 annual membership to join the Streetsounds/Streetwave club at the same address are entitled to discounts on some records and clothing. Members must be 18 plus.

**I**'VE JUST finished writing a book, but haven't got a clue where to submit the work for possible publication. Where do I find a list of publishers' names and addresses where my work could be sent? My book is a factual one.

Shaun, Halifax

● A useful reference book which not only lists all current UK publishers, including addresses and types of material wanted, but offers essential guidelines on how to go about submitting your manuscript too is the 'Writers' and Artists' Yearbook 1985', published by A&C Black, price £4.95. Out this month it has a practical place on the bookshelf of any amateur or professional writer, and can be ordered through any bookshop.

## Young Free And Single

**LET'S OPEN** the contact box this week with a message from desperate Bowieophile Nick (16) from Tunbridge Wells, who'd like to hear from girls, girls, girls; meanwhile, Tim who lives in Edgware is looking for mates interested in travelling to the States next year; newly arrived in beautiful downtown Chipping Sodbury, Tony (21) who's into Shakatak, Level 42, Loose Ends, cycling, football and discos is keen to make new friends; Penni (16) living in Wymondham, Norfolk wants to hear from Booker T fans, scooter boys and mods, mods, mods; fashion fan Rosann (15) who loves Fifties, Sixties and disco chart music wants to hear from anyone, anywhere. Last, but not least, bi-sexual Jerry (18) from Peterborough wants to meet other Marc Almond, Bauhaus, Fashion, Duran, Frankie, Paul Young and Heaven 17 enthusiasts. If you want to write to Nick, Tim, Tony, Penni, Rosann, or Jerry simply send your letter along to 'YF&S' at Help, Record Mirror, 40, Long Acre, London WC2. This is a free and confidential service so, if you're feeling lonely, why not give us a try.

# US Singles US Albums

- 1 1 WAKE ME UP BEFORE YOU GO GO, Wham!, Columbia/CBS  
 2 4 OUT OF TOUCH, Daryl Hall & John Oates, RCA  
 3 3 I FEEL FOR YOU, Chaka Khan, Warner Brothers  
 4 2 PURPLE RAIN, Prince & The New Power Generation, Warner Brothers  
 5 5 BETTER BE GOOD TO ME, Tina Turner, Capitol  
 6 8 ALL THROUGH THE NIGHT, Cyndi Lauper, Portrait  
 7 12 THE WILD BOYS, Duran Duran, Capitol  
 8 9 PENNY LOVER, Lionel Richie, Motown  
 9 7 STRUT, Sheena Easton, EMI-America  
 10 11 NO MORE LONELY NIGHTS, Paul McCartney, Columbia/CBS  
 11 13 SEA OF LOVE, Honeydrippers, Es Paranza  
 12 6 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean, Jive  
 13 14 COOL IT NOW, New Edition, MCA  
 14 19 WE BELONG, Pat Benatar, Chrysalis  
 15 17 I CAN'T HOLD BACK, Survivor, Scotti Brothers  
 16 10 I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown  
 17 21 IT AIN'T ENOUGH, Corey Hart, EMI-America  
 18 24 VALOTTE, Julian Lennon, Atlantic  
 19 22 WALKING ON A THIN LINE, Huey Lewis & The News, Chrysalis  
 20 15 DESERT MOON, Dennis De Young, A&M  
 21 38 LIKE A VIRGIN, Madonna, Sire  
 22 16 BLUE JEAN, David Bowie, EMI-America  
 23 20 HARD HABIT TO BREAK, Chicago, Full Moon/Warner Brothers  
 24 39 ALL I NEED, Jack Wagner, Qwest  
 25 27 DO WHAT YOU DO, Jermaine Jackson, Arista  
 26 29 HELLO AGAIN, The Cars, Elektra  
 27 32 BORN IN THE USA, Bruce Springsteen, Columbia/CBS  
 28 30 WE ARE THE YOUNG, Dan Hartman, MCA  
 29 34 RUN TO YOU, Bryan Adams, A&M  
 30 18 THE WAR SONG, Culture Club, Virgin/Epic  
 31 33 I DO WANNA KNOW, REO Speedwagon, Epic  
 32 35 CENTIPEDE, Rebbie Jackson, Columbia/CBS  
 33 23 WHAT ABOUT ME?, Kenny Rogers with Kim Carnes and James Ingram, RCA  
 34 41 UNDERSTANDING, Bob Seger, Capitol  
 35 40 STRANGER IN TOWN, Toto, Columbia/CBS  
 36 47 YOU'RE THE INSPIRATION, Chicago, Full Moon/Warner Brothers  
 37 37 TEARS, John Waite, EMI-America  
 38 26 I CAN'T DRIVE 55, Sammy Hagar, Geffen  
 39 45 PRIDE (IN THE NAME OF LOVE), U2, Island  
 40 50 JAMIE, Ray Parker Jr., Arista  
 41 43 HANDS TIED, Scandal featuring Patty Smyth, Columbia/CBS  
 42 48 THE BOYS OF SUMMER, Don Henly, Geffen  
 43 49 THE BELLE OF ST MARK, Sheila E., Warner Brothers  
 44 36 I NEED YOU TONIGHT, Peter Wolf, EMI-America  
 45 63 EASY LOVER, Philip Bailey, Columbia/CBS  
 46 57 TENDER YEARS, John Cafferty & The Beaver Brown Band, Scotti Bros  
 47 52 TWO TRIBES, Frankie Goes To Hollywood, Island  
 48 53 DON'T STOP, Jeffrey Osborne, A&M  
 49 25 TEACHER TEACHER, 38 Special, Capitol  
 50 54 HAD A DREAM (SLEEPING WITH THE ENEMY), Roger Hodgson, A&M  
 51 62 BRUCE, Rick Springfield, Mercury  
 52 59 CALL TO THE HEART, Guiffria, Camel/MCA  
 53 58 CATCH MY FALL, Billy Idol, Chrysalis  
 54 28 I'M SO EXCITED, Pointer Sisters, Planet  
 55 31 ON THE DARK SIDE, John Cafferty & The Beaver Brown Band, Scotti Brothers  
 56 - LOVER BOY, Billy Ocean, Jive  
 57 66 TI AMO, Laura Branigan, Atlantic  
 58 42 GIRLS WITH GUNS, Tommy Shaw, A&M  
 59 83 FOOLISH HEART, Steve Perry, Columbia/CBS  
 60 68 TAXI DANCING, Rick Springfield, RCA

- 1 1 PURPLE RAIN, Prince And The New Power Generation, Warner Brothers  
 2 2 BORN IN THE USA, Bruce Springsteen, Columbia/CBS  
 3 3 PRIVATE DANCER, Tina Turner, Capitol  
 4 5 VOLUME ONE, The Honeydrippers, Es Paranza  
 5 6 BIG BAM BOOM, Daryl Hall & John Oates, RCA  
 6 4 WOMAN IN RED, Stevie Wonder, Motown  
 7 8 CAN'T SLOW DOWN, Lionel Richie, Motown  
 8 7 SPORTS, Huey Lewis & The News, Chrysalis  
 9 9 SUDDENLY, Billy Ocean, Jive  
 10 14 17, Chicago, Full Moon/Warner Brothers  
 11 11 TONIGHT, David Bowie, EMI-America  
 12 12 THE UNFORGETTABLE FIRE, U2, Island  
 13 13 BREAK OUT, Pointer Sisters, Planet  
 14 16 I FEEL FOR YOU, Chaka Khan, Warner Brothers  
 15 10 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait  
 16 15 1100 BEL AIR PLACE, Julio Iglesias, Columbia/CBS  
 17 17 HEARTBEAT CITY, The Cars, Elektra  
 18 18 SOUNDTRACK, Eddie And The Cruisers, Scotti Brothers  
 19 20 ANIMALIZE, Kiss, Mercury  
 20 25 VALOTTE, Julian Lennon, Atlantic  
 21 21 GIVE MY REGARDS TO BROAD STREET, Paul McCartney, Columbia/CBS  
 22 19 EMOTION, Barbra Streisand, Columbia/CBS  
 23 23 STAY HUNGRY, Twisted Sister, Atlantic  
 24 25 MAKE IT BIG, Wham!, Columbia/CBS  
 25 26 A PRIVATE HEAVEN, Sheena Easton, EMI-America  
 26 30 WAKING UP WITH THE HOUSE ON FIRE, Culture Club, Virgin/Epic  
 27 22 MADONNA, Madonna, Sire  
 28 44 RECKLESS, Bryan Adams, A&M  
 29 29 DESERT MOON, Dennis De Young, A&M  
 30 33 NEW EDITION, New Edition, MCA  
 31 31 WHAT ABOUT ME?, Kenny Rogers, RCA



## Bullets 61-100

- 62 69 SOLID, Ashford & Simpson, Capitol  
 64 - LOVE LIGHT IN FLIGHT, Stevie Wonder, Motown  
 65 73 NEUTRON DANCE, Pointer Sisters, Planet/RCA  
 67 81 MISLED, Kool & The Gang, De-Lite/Polygram  
 68 78 TENDERNESS, General Public, IRS  
 70 74 SUNSHINE IN THE SHADE, The Fixx, MCA  
 71 - IN NEON, Elton John, Geffen  
 72 76 THE WILD LIFE, Bananarama, London  
 74 - TONIGHT, David Bowie, EMI-America  
 81 86 SEXCRIME (NINETEEN EIGHTY FOUR), Eurythmics, RCA  
 82 - MISSING YOU, Diana Ross, RCA  
 84 - OPERATOR, Midnight Star, Solar  
 85 90 BIG IN JAPAN, Alphaville, Atlantic  
 95 - BOP 'TIL YOU DROP, Rick Springfield, RCA

Compiled by Billboard

- 32 46 TROPICO, Pat Benatar, Chrysalis  
 33 34 VOA, Sammy Hagar, Geffen  
 34 38 TEACHERS, Soundtrack, Capitol  
 35 35 SAM HARRIS, Sam Harris, Motown  
 36 36 REBEL YELL, Billy Idol, Chrysalis  
 37 37 ICE CREAM CASTLE, The Time, Warner Brothers  
 38 40 1984, Van Halen, Warner Brothers  
 39 39 DON'T STOP, Jeffrey Osborne, A&M  
 40 28 OUT OF THE CELLAR, Ratt, Atlantic  
 41 32 SWEEP AWAY, Diana Ross, RCA  
 42 - WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, Island  
 43 41 POWERSLAVE, Iron Maiden, Capitol  
 44 - PERFECT STRANGER, Deep Purple, Mercury  
 45 27 NO BRAKES, John Waite, EMI-America  
 46 47 IN THE EYE OF THE STORM, Roger Hodgson, A&M  
 47 43 WARRIOR, Scandal featuring Patty Smyth, Columbia/CBS  
 48 42 PHANTOMS, The Fixx, MCA  
 49 - ARENA, Duran Duran, Capitol  
 50 50 GIRLS WITH GUNS, Tommy Shaw, A&M

Compiled by Billboard

**J**OHAN TRAVOLTA, Irene Cara, James Dean, Huey Lewis . . . Huey Lewis?!?

Well, not yet. But the harmonica player and singer who's finally got his group making hit records could be up there among the big movie stars.

"I have 20 scripts offering me all sorts of parts," he says. "And I can't even act! I was a tree in second grade, you know. The reason it's all happening is that MTV (the music video television channel) is turning the whole movie business around. What they're doing now is putting music to edited clips of popular films.

"Of course the producers of these flicks are really bitter about it because these songs are then forced down their throats. But it promotes the film through MTV, so from the movie's point of view it makes sense.

"Actually I'm not going to do any of them, although I do think it's rather flattering to have got the offers. But we're a rock and roll band and that's what we're going to do at the moment.

"This is the first time in 14 years where we don't have to worry about money and paying the bills."



# NEWS HEADLINES

**H**UEY LEWIS doesn't have a huge history like most of his American rock counterparts. He left San Francisco to hitch round Europe with his harmonica for a year or two, joined Clover (who played on the first Elvis Costello album) and then decided to form his own band, Huey Lewis And The News.

Huey is, unlike most of his contemporaries, very attached to the music business around him. He knows that he's never going to be the hippest thing to happen in Britain, despite the fact that the single 'If This Is It' is having a

fair old crack at the charts at the moment. He also knows that in America the group have to tour and tour, so they are not simply forgotten when the next rock band has a hit.

"Britain and America are so different it's not true," he says. "I'm a fan of the music industry in Britain, because I think a lot of the producers, the engineers, the journalists and even the record company people are doing their jobs for the right reason — because they love music. The American music business has become a corporate monster and people are just in it for the money.

The big beef that Huey has, is that in America you have to have a record selling right across the country at the same time for it to be a hit. Even though his album 'Sports' went top three and he's had five hit singles there, he's not happy with the business.

"The trouble is, it's cheaper to licence Frankie Goes To Hollywood which you get for free than go out and find and develop your own talent which is going to cost you a lot of money to break," he says. "It's sad, but true."

*Simon Hills*

# Shalamar

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# ALL THAT DAZZ

**C**LOSE YOUR eyes, grit your teeth, you could be listening to retreads of 'Let It All Blow' from the Dazz Band for the next... er... how can I put this... 30 years.

Now if there's any life at the end of your legs at all, you must be pretty hot for the Dazzers' first UK pop hit. But not *that* hot. Mainman Bobby Harris will now attempt to explain his reasoning, which comes down the phone when I ask exactly what went wrong after his nine-man outfit smashed the States with 'Let It Whip' in 1982.

"That was number one for nine weeks," he begins, and before you get argumentative he's talking black charts. "But you have to come back with something smoking. We didn't look at it logically, we looked at it musically and not from a business point of view. You have to give the people what they want and everyone was saying 'Where's the 'Let It Whip' on this album?' We were too adventurous for our own good. If you think about it, James Brown milked the same groove for 30 years and he didn't do too bad!"

Can't help thinking that if they're still cranking that 'Let It All Blow' groove in the year 2014 they might have worn a hole in our shoes and our brains too. But Bobby gets very excited about the dancing master and de-

*The Dazz Band let it all blow. Paul Sexton catches the blast*

scribes it like this: "Mostly instrumental with some vocal... the song itself has a sort of techno-pop flavour, an r'n'b flavour without being r'n'b, and a very catchy chorus."

There's nothing else on the DB's new 'Jukebox' album that fits that description so you'd better start looking forward to next year if you want the beat to go on.

And it undoubtedly will; as Harris said, they learned their lesson and last year's 'Joystick' album brought them renewed black chart success with two blatant 'Whip' revamps, the title number and 'Swoop (I'm Yours)'. Imitation is the sincerest form of making another fast buck.

**T**HEY'RE GRAFTERS, though, these nine funky men from Cleveland, Ohio. Bobby Harris has held their hand through an awful lot of formative years, as Bell Telephunk (yes, I'm afraid so) and Kinsman Dazz in the days when their jazz leanings had to find a danceable compromise and decided to call it Dazz. Or "dazz, dazz, disco jazz" as a group

called Brick styled it back in '76.

These days, they're divided into a horn section (Harris himself plus Pierre and Skip) and a rhythm section (Steve, Keith, Eric, Kenny, Isaac and Michael — look, if we start doing surnames as well then we'd better have a 'continued page 94' in here). Harris does all the talking and he likes talking business.

"Timing, approach, visibility, all have a lot to do with it. We're fortunate to have left a good music taste in people's mouths with the last album, but with that album we were coming off a period where we didn't have a hit record at all. What hurts is when people don't know where you are, it's like starting all over.

"Trends kind of dictate the flow of music, and right now the trend changes every six months. Groups like Kool And The Gang and Earth, Wind & Fire would have consistency for three or four albums. Now you have to change and grow with each thing you do, musicians have to be on their toes all the time.

"If you send a record out and DJs say 'Hey man, you got a smash', that's going to make the record company jump on it. But if they don't, people don't buy it. If they stop advertising Coca-Cola, people are going to say 'Wow, what happened to all those Coca-Cola ads, there must be something wrong with it? We'd better buy something else'."

from a holiday camp ...

# CONFESIONS

**I**T'S TAKEN about twenty years for Status Quo to finally get their version of Dion's 'The Wanderer' into the charts. Francis Rossi and I sit in a small room near London Bridge and dip back into the Sixties in search of the origins of Quo's latest single. Francis cringes slightly as he remembers.

"Back in 1965 we used to do 'Run Around Sue' and 'Little Diane' by Dion and we were going to record 'The Blunderer' (Quospeak for 'The Wanderer') some time ago. We used to do all those things, 'Rock Around The Clock', all the Everly Brothers songs like 'Bye Bye Love' and 'Be Bop A Lula'.

"That was when we used to rehearse under the gas showrooms and we had to go upstairs after we finished and put all the cookers back against the wall because they'd all float to the middle of the room because the bass was so loud. One night, a bloody great rat crawled out and just lay there with its ears bleeding, poor little thing. It must have been so loud down there because it really was a tiny fart arse basement."

Of course, Status Quo didn't stay in the basement for long, but it wasn't exactly instant stardom, and they still had problems with excess volume.

"We nearly got sacked from Butlins for playing too loud," laughs Francis. "They put us in The Pig & Whistle Bar at first and we thought, we're not having this, all tables and chairs and punters sitting down, so we made them put us in the Rock & Roll Ballroom."

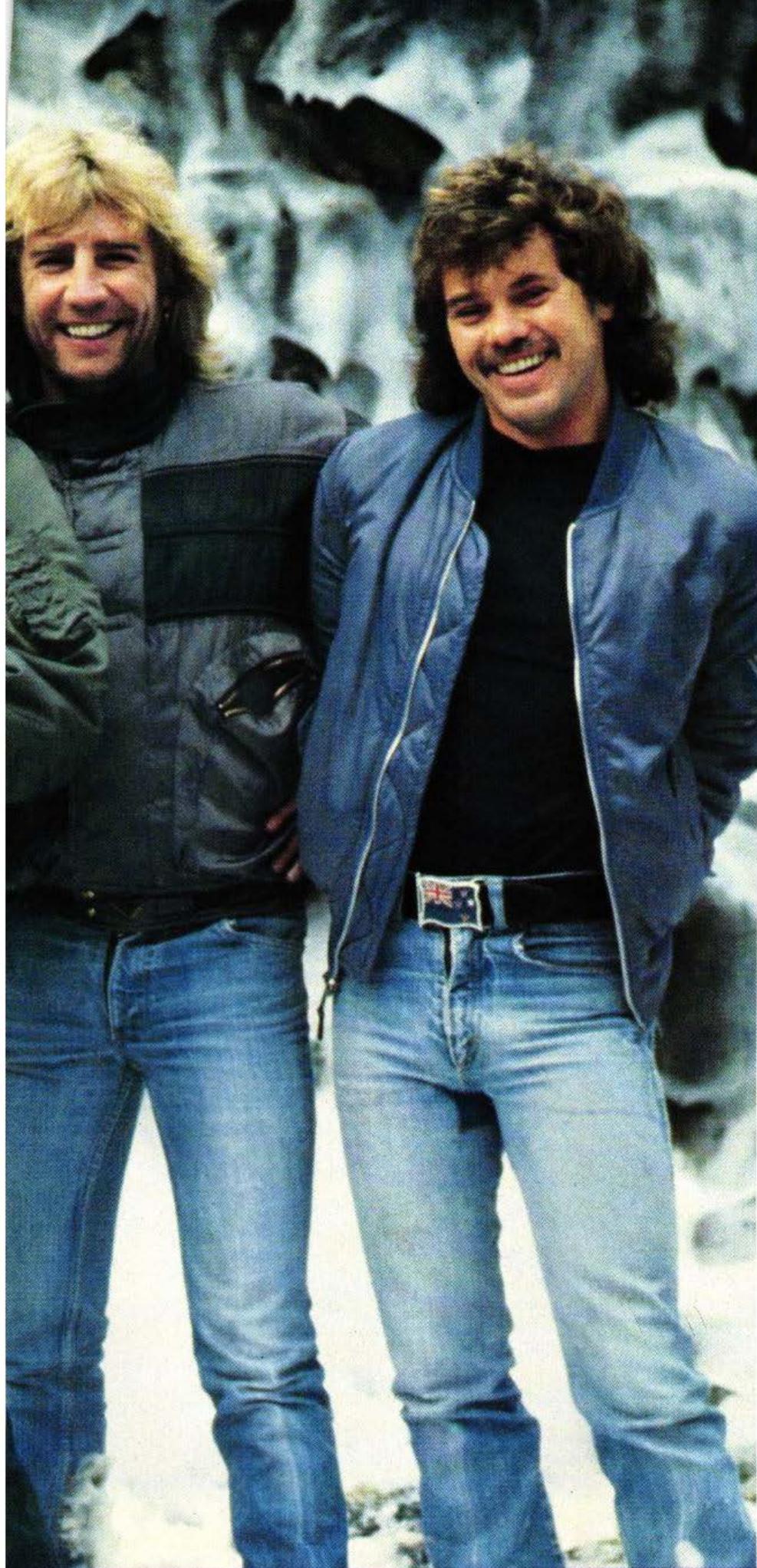
"As the season built up, we realised that all the punters go where the booze is don't they? They don't want to go in the Rock & Roll Ballroom and drink milkshake. So they're all getting sozzled in the Pig & Whistle all night and we've been on since eight o'clock and they all roll in at eleven when we've only got another fifteen minutes to go. The only number we ever got applause for the whole time we were there was '... wise men say, only fools rush in'. We always got into trouble with our sound but these days we've got a jolly clairvoyant — I mean a happy medium."

**W**ELL PERSONALLY I could talk for hours about those early days, but here we are in the video age and Status Quo have two new offerings in this particular medium. Firstly, how come nobody fell off the back of the lorry in the video for 'The Wanderer', Francis?

"Ah well, there was a lot of that, at least almost falling off. They wanted to strap me to a pole, but I wasn't having any of that so I just leant up against it and I got such a bruise on my bum bone from when the truck stopped. You know this video thing, everyone seems to be spending so much money on them and they all seem to do the same things — either something horrific, or sexy women."

"We always wanted our videos to be shot from a distance so you could see Status Quo were a band, but obviously that just looked dull and wasn't very interesting to watch. Then we did 'Find A Meter Time' (Quospeak for 'Marguerita Time') where we could act a bit but still play as a band. We got so many scripts and ideas for this video and they were talking about £60,000 upwards — what for? So, we got on the truck for a day, £13,000 and it was great fun."





Yes, it's true — Status Quo used to play at Butlins! Francis Rossi, gets nostalgic with Andy Strike about the Pig & Whistle Bar

**F**RANCIS COLLAPSES back into his chair, shakes his head and fingers the now familiar plait curled on his shoulder. Unless you've been on Mars for the last six months or so, you'll know that Quo have stopped playing live. Their triumphant last gig at Milton Keynes Bowl has just been released on video and damn fine stuff it is too. One incident that stood out as rather strange was a Quo fan throwing a bottle at his heroes — or did my eyes deceive me?

"Yeah, that's right," grins Francis. "Everyone got pelted that day before we went on, except Gary Glitter. Most of the time they're trying to hit the cameramen who are in the way as far as they're concerned, which is fair comment, but when you see that bottle coming it's 'Oh shit! Duck! Whoosh!' We could have chopped that bit out, but it happened so it's in there. Obviously whoever threw the bottle, was either after a cameraman or he thought, this is my last chance of getting this bunch."

As you can see, for a band who were supposed to have retired last summer, Status Quo have been kept more than busy in recent months. What happened to the planned restful days, Francis?

"Hmmm, I thought I was going to be able to take it easy, but it hasn't worked out like that," he says. "After Milton Keynes we had to finish off 'The Blunderer', so called because I had a sore throat and couldn't sing it properly, then we started work on the live video, recorded four or five tracks with the band and since then I've been in the studio doing the solo album."

"It isn't really 'solo' as such because there's two of us — me and Bernard Frost (Quo co-writer since 'Piledriver' days). We've done eleven tracks so far but I want to do some more yet. I did have about two weeks off when I went to Ireland. I arrived about twenty minutes before my new baby daughter was born. Just got there in time."

And what's the baby called? I wish I hadn't asked. "She's called Bernadette," says Francis barely able to contain himself. "She throws all her bills on the fire!"

**O**H DEAR, oh dear why am I laughing? Francis may be entertaining me for an hour or so in this office, but it seems very unlikely that any of us will see Quo on a stage ever again.

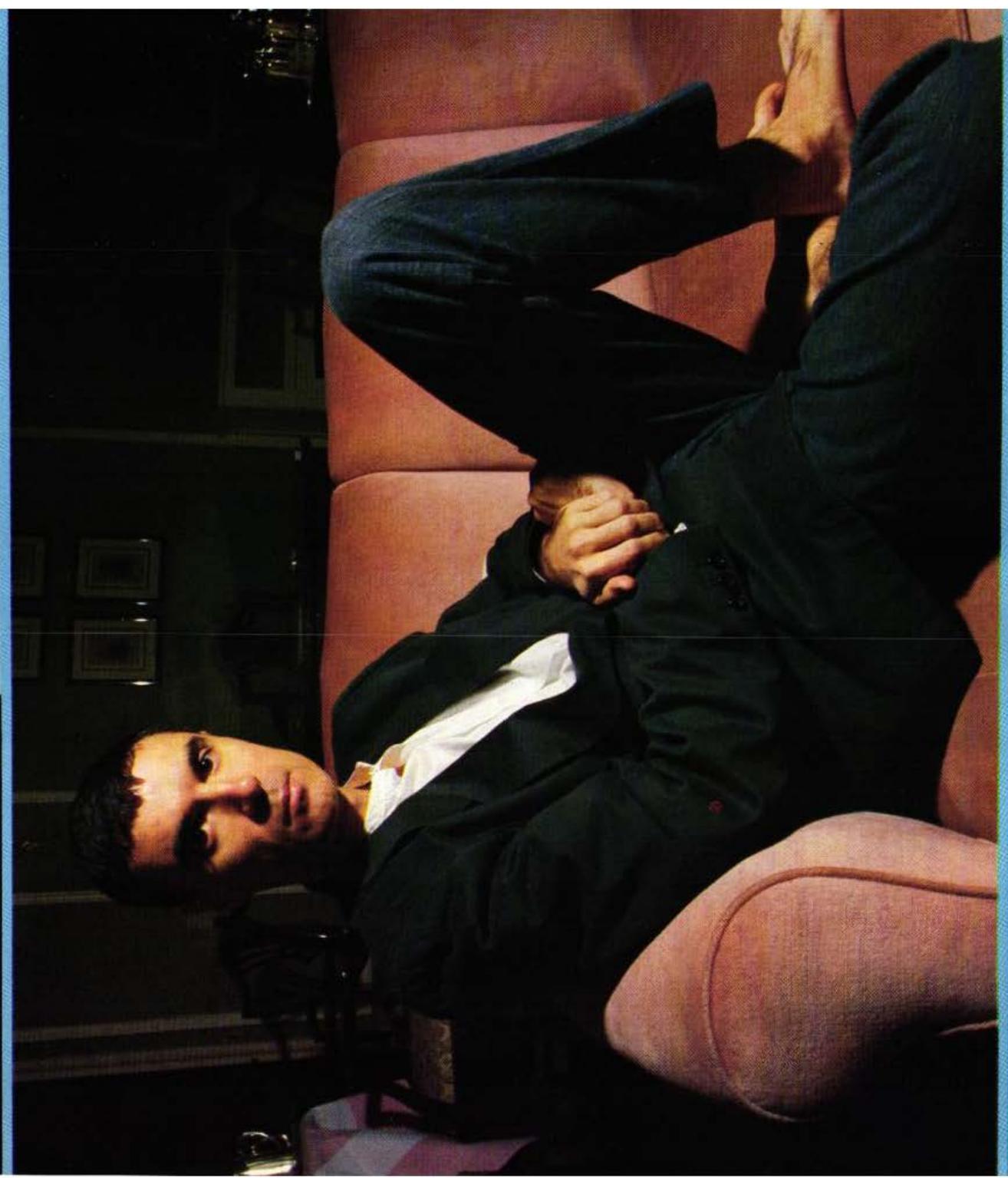
"I love being on stage," says Francis seriously. "It's the rest of it, the bad things about touring that you often forget about. Like getting up every morning and thinking, no I don't think I can do it all again tonight, often you just don't feel like it."

Still, Francis doesn't rule out the possibility of individual Quo members treading the boards again (my money's on Rick Parfitt to make the first move) but there's no way you'll get Quo doing a Deep Purple and reforming.

"That's a joke," he says. "I wish they'd admit they're only doing it for the money. We would if we ever came back 'cos we needed a few quid."

One thing you can say about Status Quo, they've always been an honest bunch, both to the punters and to themselves. I like them a lot for that — Hi De Hi!

# FOLLOW ME



**\*** *The man in these pictures is David Byrne of Talking Heads. As you can see he is in the habit of not wearing shoes. He is also partial to rather roomy suits. Could it be that he is a little on the eccentric side?*

**Story: Andy Strike**  
**Pix: Paul Slattery**



**N**OW I know how Marion Crane felt in Alfred Hitchcock's 'Psycho' when she first met Norman Bates. I'm sitting next to David Byrne sipping my tea as the Talking Heads mainman shuffles nervously and avoids eye contact for as long as possible without seeming rude. Boy, I've met 'serious artistes' before, but David takes the cake. I keep expecting him to talk about mother and to show me to my room for those last few minutes. He bears an uncanny resemblance to the loony motel manager.

Not only this, but only feet away from me, a video recorder sits festooned with all sorts of video nasties as David's big brown eyes finally meet my own and we get down to business. Talking Heads have just released a film, 'Stop Making Sense', soundtrack album to accompany it, and a new single 'Girlfriend Is Better'.

The film is basically a live show but if you know anything about this band, you'll have guessed that it goes beyond that.

'Stop Making Sense' is an ingenious stage show where the set and the band come together before your very eyes, and clever lighting and use of stills together with THE craziest man's suit you've ever seen, add a touch of visual magic. Oh — and the music's brilliant!

**I**N THESE days of the video though David, why a film?

"Yeah, I've noticed all these bands doing videos. Did you know Gary Numan has three out?" he asks incredulously. "The reason we did a film was that after these shows I was pleased with it and it was going over good with the audiences so I thought I'd really like to capture it because I don't think we'll be doing this much longer.

"We'll still do performances, but I don't think we'll do them this way. I'd rather preserve it like this and not have to resurrect it. The film puts the lid on that tour and that band, so let's start from scratch and figure out a new way of presenting music on stage. I haven't figured out how to do it yet, it's going to take a bit of work. I imagine audiences, like myself, are pretty fed up with regular rock concerts.

"We made it as a film because video's best for close-ups and graphic images and that's not what this show's about because there's so much going on simultaneously, you'd miss a lot of it if it was on video."

**S**TOP MAKING Sense', both film and record, contain some refreshing reworkings of Talking Heads classics, another indication of David's frustration with the limitations of rock.

"When we got popular enough to play to more than say a thousand people, it became obvious that we had to do something more than just stand there and play," he says quietly.

A dramatically stripped down and cleverly staged version of the very wonderful 'Psycho Killer' serves as a good example in the film.

"Yeah, that song in particular," says David. "For a long time that was the only song people knew, so rather than drag that ball and chain around it was more fun to rework it."

What sort of films do you like to watch yourself, I ask, referring to the pile of videos. Do you particularly like horror films?

"Oh, I didn't pick those, they were sent to me," David assures me. "I've seen most of them. I've seen 'Fear Eats The Soul' and 'Mephisto' and I saw 'Dawn Of The Dead' last week and thought it was hilarious. I only like to watch horror movies occasionally, I like them if they're a little bit tongue-in-cheek, but if they're too scary — I can't bear to watch them."

All this sensitivity is obviously why David Byrne has a reputation as a bit of a freak, especially when he lets himself go onstage. Does he feel people take him too seriously, I ask?

"Uhuh yeah," he nods. "That happens to me a lot. I hope people will see the film and realise that I can laugh at myself occasionally."

And what sort of things make you laugh?  
There's a very long pause as those eyes burn a hole in the wall opposite. "Well," says David, one side of his face twitching in a half grin, "I read a story in a newspaper that the pigs at the Texas State Fair got loose on the fairground and caused absolute havoc. That made me laugh."

**S**OMETHING THAT'S not made Talking Heads fans titter too much recently is the fact that two of their last albums have been live sets hardly containing mountains of new material. What with this and David's obvious disillusionment with rock music (he prefers listening to Argentinian Tangos, Cuban pop, old Gospel and country and western) I wonder if he's stopped writing?

"Oh no," he assures me. "I guess it's a little odd to bring out another live album so soon, but we thought if people like the film they'd be disappointed if they couldn't get the soundtrack. Now the film's done and out of the way, I've got enough songs together to do another record so that's already in the works."

# X WORD

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

## ACROSS

- 1 A plea from the bearded ones (5,3,4,5)
- 7 Group full of Slippery People (7,5)
- 9 Where the Stones were going (2,1,2,2)
- 10 1984 Marillion LP (6)
- 12 He could be found on the Dock Of The Bay (4)
- 14 Philip and Giorgio are together there (8,6)
- 16 Alf told us of nobody's (5)
- 18 Were they supporters of the SDP? (4,2,4)
- 22 Eddy Grant number one from 1982 (1,4,5,5)
- 24 & 17 down the Beatles didn't know if they were coming or going on this number one (5,7)
- 25 ABC single for people in distress (1,1,1)
- 29 Flames you'll always remember (3,13,4)
- 31 Part of Ultravox's collection (6)
- 32 & 13 down What the members of Deep Purple have become (7,9)
- 33 Girls just want to have it according to Cyndi (3)
- 35 Innocent man who wanted to Leave A Tender Moment Alone (5,4)
- 37 Somebody was watching him during '84 (8)
- 39 See 11 down
- 40 See 30 down

## DOWN

- 1 Eugene's worried what your dad will say (5,3,3,4,7)
- 2 Work Party Grandmaster (5,3)
- 3 See 6 down
- 4 Girlfriend of Toto (7)
- 5 See 26 down

6 & 3 down Robert Plant's tree (3,3)

- 8 What Rod's been feeling during '84 (11)
- 9 For fears or of a clown (5)
- 11 & 39 across 1984 Quo hit (5,4,4,7)
- 13 See 32 across
- 15 Bomb dropping OMD hit (5,3)
- 17 See 24 across
- 19 Streetlife singer (5,8)
- 21 Group waking up with a burning sensation (7,4)
- 23 Bono stands close to him (3,4)
- 25 Tracey's label (5)
- 26 & 5 down Mr Solitaire's group (6,9)
- 27 Bruce and Frankie were --- To Run (4)
- 28 Rod's been in a lot of it (7)
- 30 & 40 across Thomas Dolby LP (3,4,5)
- 34 Tall Sally or hot summer (4)
- 36 Dury or McCulloch (3)
- 38 Question asked by the Captain (3)

## LAST WEEK'S SOLUTION

ACROSS: 1 Big Bam Boom, 4 Valotte, 8 Red Roses For Me, 10 Nena, 11 I Feel For You, 13 Kevin Rowland, 16 Run Runaway, 18 Call Me, 21 Barry, 22 Wise, 23 Skids, 25 Clout, 27 Art, 29 Guy, 30 The Wanderer, 31 Shout To, 33 Cars, 34 Snap, 35 Karma, 36 Tom, 37 Really.

DOWN: 1 Berserker, 2 God Only Knows, 3 Message, 5 Ace Of, 6 The Top, 7 Freedom, 9 Stranglers, 12 Fantasy, 14 Learning To Crawl, 15 Geffery Morgan, 17 Abracadabra, 19 Sister Sledge, 20 Swept Away, 24 Spades, 26 Our House, 28 Meat Loaf, 32 Too Shy, 33 Cat.

## Small Ads

### Personal

**FOR FREE LIST** of penpals send stamped self-addressed envelope to Worldwide Friendship Club, 46 Cemetery Road, Denton, Manchester M34 1ER.

**PENFRIENDS 120,000** Members, 153 countries. SAE to IPF (RM7), PO Box 25, Shipley, BD18.

**PENPAL MAG** for lonely people. Approval copy from: Matchmaker (A44), Chorley, Lancs.

**YOUNG BLOKE**, East London, Bronski Beat, Tom Robinson, Frankie etc. Seeks mates anywhere. Box No 4359.

**YOUNG LADY** 17-24, required by young man for love/friendship in the London area. Photo appreciated. Box No 4352.

**POSTAL INTRODUCTIONS/Friendship** etc. (18-30) all areas UK. Computer selected to suit your requirements — **THE NEXUS MESSENGER** (02), Bridge Chambers, Bridge Street, Leatherhead, Surrey.

**FRIENDS/MARRIAGE:** postal intros all areas, ages. Write: Orion introductions, Dept. A3, Waltham, Grimsby DN37 0UJ.

**PENPAL MAG** for lonely people. Approval copy from: Matchmaker, (A44), Chorley, Lancs.

**PRINCESS UFO** (B.L. the lamplight) is arriving from Berlin, Box No 4347.

**ARE YOU SEEKING** occultists, witches etc? Penfriends in all areas and throughout USA/worldwide. Stamp to: Worldwide, Baraka, The Golden Wheel, Liverpool L15 3HT.

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

**1000 PHOTOGRAPHS** to help you choose your Penfriends - Partners. Send stamp for Free 12 page photo Brochure — Dovelinc A16, Lewes, Sussex BN8 4AA.

**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 3GS.

**PENFRIENDS — USA.** Make lasting friendships through correspondence. Send age and interests for free reply. Harmony, Box 37955RM, Phoenix, Arizona 85069.

### Records for Sale

**BARGAIN RECORDS** 50 assorted singles £6.50. 20 different 12"ers £7.80. Cheques, PO's — King Discs, 195 Park Road, Uxbridge, Middx. UB8 1NP.

**RECORD FINDING SERVICE** Having trouble finding that record? Try us. Send enquiries with SAE to 59 Rockall, Southend On Sea, Essex. Personal, efficient service.

**KATE BUSH** ultrarare records, merchandise. 0480 57718.

**OUR LARGEST** list to date. Pop and rock, bargains, deletions, etc. **JBTRM**, 57 Park Lane East, Hull HU4 6TW.

**RING 0273 696380** now! Singles from 29p — LPs from 99p. '40s-'80s. Free catalogue. SAE: Backtrack, Baker Street, Brighton. Callers welcome.

**CASSETTE HIRE.** Over 4,000 titles for sale or rent. Unbeatable prices. Send SAE for details. Eaton Audio Library, 5 Avon Court, Eaton Socon, Huntingdon, Cambs.

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

**FREE MAMMOTH CATALOGUE!** 50's-'80's. SAE: Vafco, 24 Southwalk, Middleton, Sussex.

**COMPUTER GENERATED** catalogues now available. Approx. 4,000 hit titles, deletions, picture discs, 7" 12" singles, new, mint, used. Send 45p stamp. Sounds Familiar, 95 Wood St, London E17 3LL.

**AMAZING SUPERRARITIES!!!** — New lists — Out Now! Rare Demo, Promotion, Radio Station specials, Japanese Picture Discs, Autographed material, White Label Test Pressings — Rare Foreign Picture Sleeve singles + Thousands of Rare UK Original Singles! — Japan, Kiss, Zeppelin, Floyd, U2, Deep Purple, Hawkwind, Genesis, Iron Maiden, AC/DC, Marillion, Numan, Police, Bowie, Damned, Cure, Rush, Siouxsie, Kate Bush, Slade, T.Rex, Sweet, Sex Pistols, Sham 69, Adverts, Costello, Plus Thousands More! Collectors — Don't Miss This!!! — Large SAE — Dept 5 — R.S. Records, 21 Silver Street, Wiveliscombe, Somerset.

### Record Fairs

**BLACKBURN SATURDAY** 1st December, King Georges Hall 10.30am-4pm. Details 0532 892087.

**MANSFIELD, SUNDAY** 2nd December, Swan Hotel, Church Street. 10.30am-4pm. Details 0532 892087.

**MANCHESTER RECORD FAIR, SATURDAY 8th DECEMBER** 10am-5.30pm Piccadilly Plaza Exhibition Hall, York Street. City Centre. **50 STALLS FULLY BOOKED.** Buy/Sell, admission 50p. **7th YEAR HERE.**

**DUNDEE, SATURDAY** December 8th, Marryat Hall, City Square 11am-5pm, admission 40p (10am — £1).

**GLASGOW — FRIDAY** December 7th, McLellan Galleries, Sauchiehall Street, 11am-6pm. Admission (10am — £1).

**HULL ROYAL RECORD FAIR** — Sunday 2nd December (10-5) at Royal Station Hotel, Ferensway, Hull (50 yds — station).

**SHEFFIELD RECORD FAIR** — Saturday 1st Dec. (10-5) at Students Union, Sheffield Poly., Pond St., Sheffield. 40 Dealers — 100 yds Bus/rail station.

**SWINDON** — 1/12/84 Saturday, St John's Hall, Corporation Street. Pre-entry £1 at 10.30am, 12-4pm 30p.

**NORTH WALES** record fair, Civic Hall, Connaught Quay, Sunday 2nd December. Every type of record. Stalls 051-334 3156.

**BIRMINGHAM** — SATURDAY December 1st. Central Hall, Corporation Street. 11am-5pm. Admission 40p. (10am — £1).

### Records Wanted

**JANET KAYS** 12" version of "Loving You". Good price paid. Phone Debbie 0279 870661.

**ABSOLUTELY ALL** your records, cassettes, videos, Hi-Fi, computers, musical instruments bought or exchanged. **NONE REFUSED!!** Bring ANY quantity in ANY condition to Record, Tape and Video Exchange (MO1) Ltd, 38 Notting Hill Gate, London W11 (shop open 7 days, 10-8; tel 01-243 8573). Or SEND any quantity by post with SAE for cash — none returned once sent; we decide fair price. (large quantities collected — phone 01-727 3538 10am-8pm).

**RARE RECORDS WANTED!** Test Pressings, Demo, Promotional items, Japanese Pressings, Picture Discs, Coloured Vinyls, Picture Sleeve Singles, Autographed records & Concert programmes — Large Collections always required, especially 70's LP's & Singles — Special request for Kiss, Deep Purple, Japan, Queen, Zeppelin, T.Rex, Stranglers, Floyd, Alice Cooper, Gary Numan, Damned, Pistols, Police, Bowie, U2, All Heavy Metal, Punk, New Wave, 70's Bands — Send Lists/State Price. (Dept W) R.S. Records, 21 Silver Street, Wiveliscombe, Somerset.

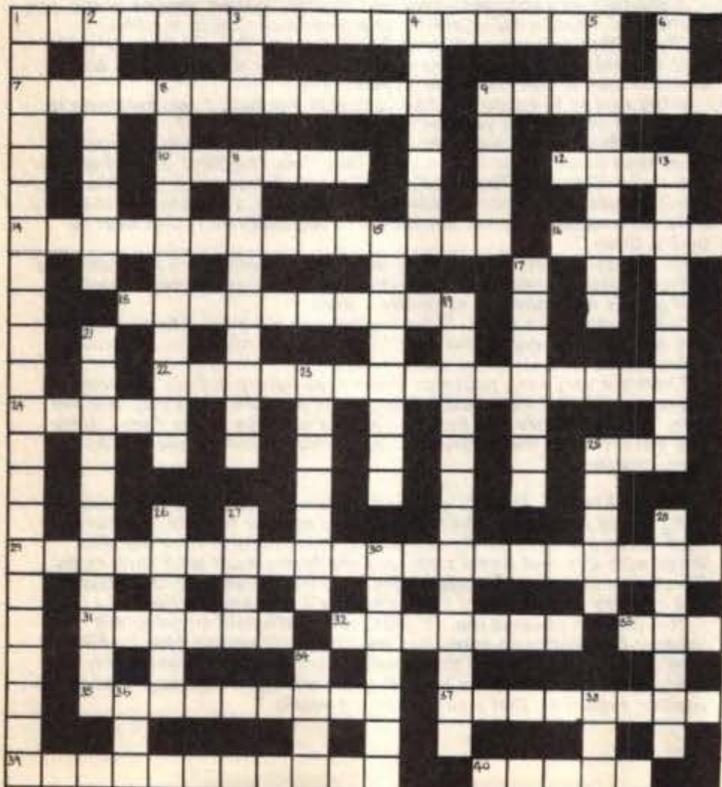
### For Sale

**KOOL AND** The Gang tickets. Wembley area. 2 Sat., Dec. 15th, 2 Sun., Dec. 16th. Ashtead, Surrey. 72294.

**SHAKIN STEVENS**, Boy George, Elvis, Nick Heyward, Elton John, Bowie, Mari Wilson, Elaine Page, Tracy Ullman, scrapbooks each containing 100 items. SAE, offers Mike John, Maesybryn, Carway, Kidwelly Dyfed, S. Wales.

**CULTURE CLUB** tickets, Wembley 17th December. Ring 0749 3598.

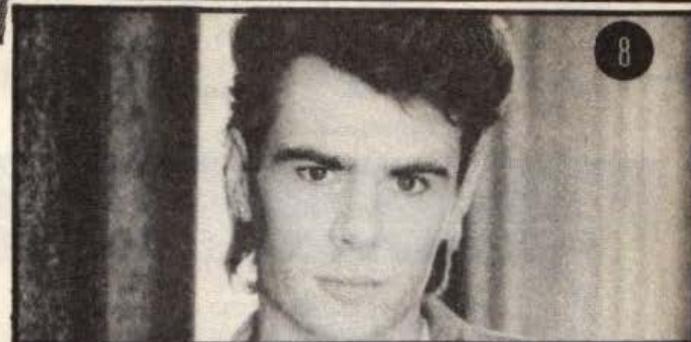
**CULTURE CLUB** tickets, Wembley 18th December. Ring 0264 65383.



Week ending December 1, 1984

**THIS WEEK**
**LAST WEEK**
**WEEKS ON CHART**

1	1	1	THE HITS ALBUM, Various, CBS/WEA HITS1 ☆
2	1	3	MAKE IT BIG, Wham!, Epic ☆
3	2	4	THE COLLECTION, Ultravox, Chrysalis ☆
4	3	3	ALF, Alison Moyet, CBS ☆
5	4	4	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT/Island ☆
6	5	19	DIAMOND LIFE, Sade, Epic ☆
7	6	2	ARENA, Duran Duran, EMI
8	—	1	THE RIDDLE, Nik Kershaw, MCA MCF3245 □
9	10	3	GREATEST HITS, Shakin' Stevens, Epic
10	8	22	ELIMINATOR, ZZ Top, Warner Bros ☆
11	7	2	HATFUL OF HOLLOW, Smiths, Rough Trade □
12	16	7	CINEMA, Elaine Paige, K-Tel ○
13	11	7	YESTERDAY ONCE MORE, Carpenters, EMI □
14	9	5	GIVE MY REGARDS TO BROAD STREET, Paul McCartney, Parlophone □
15	15	3	THE ART GARFUNKEL ALBUM, Art Garfunkel, CBS □
16	—	1	TWELVE GOLD BARS VOL 1 AND 2, Status Quo, Vertigo QUOTV2 □
17	14	58	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
18	24	3	VERY BEST OF FOSTER AND ALLEN, Foster and Allen, Ritz
19	13	4	BAD ATTITUDE, Meat Loaf, Arista □
20	30	3	GREATEST HITS, Chas and Dave, Rockney
21	17	16	NOW THAT'S WHAT I CALL MUSIC 3, Various, EMI/Virgin ☆
22	54	2	LOVE SONGS, Stevie Wonder, Telstar
23	20	7	I FEEL FOR YOU, Chaka Khan, Warner Bros ○
24	23	3	ALL THE HITS, Eddy Grant, K-Tel ○
25	21	23	PRIVATE DANCER, Tina Turner, Capitol □
26	18	8	THE UNFORGETTABLE FIRE, U2, Island □
27	27	2	1984, Eurythmics, Virgin
28	26	4	GOLDEN DAYS, Fureys, K-Tel ○
29	19	8	GREATEST HITS, Randy Crawford, K-Tel □
30	25	5	WAKING UP WITH THE HOUSE ON FIRE, Culture Club, Virgin ☆
31	12	3	REAL TO REEL, Marillion, EMI ○
32	—	1	2 A M PARADISE CAFE, Barry Manilow, Arista 206496
33	56	8	DES O'CONNOR NOW, Des O'Connor, Telstar
34	28	103	THRILLER, Michael Jackson, Epic ☆
35	34	11	WOMAN IN RED ORIGINAL SOUNDTRACK, Stevie Wonder & Dionne Warwick, Motown □
36	33	39	THE WORKS, Queen, EMI ☆
37	31	7	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit □
38	32	6	GREATEST LOVE CLASSICS, Andy Williams, EMI □
39	37	2	THE MUSIC OF LOVE, Richard Clayderman, Delphine ○
40	22	4	PERFECT STRANGERS, Deep Purple, Polydor □
41	53	7	I AM WHAT I AM, Shirley Bassey, Towerbell □
42	35	6	STEELTOWN, Big Country, Mercury □
43	—	1	THE ROCK CONNECTION, Cliff Richard, EMI CLIF2
44	36	11	ALL BY MYSELF, Various, K-Tel □
45	51	2	BERSERKER, Gary Numan, Numa
46	47	31	BREAKOUT, Pointer Sisters, Planet □
47	57	2	ZOOLOOK, Jean Michel Jarre, Polydor
48	40	29	LEGEND, Bob Marley And The Wailers, Island ☆
49	39	3	GIRLS JUST WANNA HAVE FUN, Nolans, Towerbell
50	64	4	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA
51	46	7	GEFFERY MORGAN . . ., UB40, Dep International/Virgin
52	50	39	HUMAN RACING, Nik Kershaw, MCA ☆
53	29	2	TREASURE, Cocteau Twins, 4AD
54	52	305	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
55	61	73	QUEEN GREATEST HITS, Queen, EMI ☆
56	45	65	AN INNOCENT MAN, Billy Joel, CBS ☆
57	44	3	AURAL SCULPTURE, Stranglers, Epic
58	41	22	PARADE, Spandau Ballet, Chrysalis ☆
59	—	1	THE JOHN DENVER COLLECTION, John Denver, Telstar STAR2253
60	42	5	VALOTTE, Julian Lennon, Charisma
61	43	6	EMOTION, Barbra Streisand, CBS □
62	59	53	UNDER A BLOOD RED SKY, U2, Island ☆
63	—	1	DON'T SUPPOSE, Limahl, EMI PLML1
64	55	9	SOME GREAT REWARD, Depeche Mode, MUTE ○
65	48	3	WHO'S LAST, Who, MCA


**NIK KERSHAW: is he riddley only tiddley?**

66	74	2	LIKE A VIRGIN, Madonna, Sire
67	49	25	BORN IN THE USA, Bruce Springsteen, CBS □
68	—	1	VOLUME ONE, Honeydrippers, Es Paranza 7902201
69	63	20	PURPLE RAIN, Prince And The Revolution, Warner Bros □
70	75	6	STOP MAKING SENSE, Talking Heads, EMI
71	60	28	FANTASTIC, Wham!, Innervision ☆
72	58	10	WE ARE FAMILY, Sister Sledge, Cotillion □
73	—	1	CHRISTMAS, Richard Clayderman, Delphine SKL5337
74	77	23	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait ○
75	38	8	HITS HITS HITS, Various, Telstar □
76	62	9	TONIGHT, David Bowie, EMI America □
77	93	8	SEA OF TRANQUILITY, Phil Coulter, K-Tel Ireland
78	88	5	WHO'S AFRAID OF THE ART OF NOISE, Art of Noise, ZTT/Island
79	68	9	HOW MEN ARE, Heaven 17, Virgin ○
80	67	30	HUMAN'S LIB, Howard Jones, WEA ☆
81	80	2	SUDDENLY, Billy Ocean, Jive
82	69	23	BREAKING HEARTS, Elton John, Rocket □
83	94	2	PORTRAIT, Diana Ross, Telstar □
84	—	1	THE WAKING HOUR, Dali's Car, Paradox DOXLP1
85	—	1	17, Chicago, Full Moon 9250601
86	—	1	STAGES, Elaine Page, K-Tel NE1262 ☆
87	85	63	LABOUR OF LOVE, UB40, Dep International/Virgin ☆
88	65	7	RATTLESNAKES, Lloyd Cole and the Commotions, Polydor
89	81	12	WAR, U2, Island □
90	82	9	HEARTBEAT CITY, Cars, Elektra
91	—	1	HOOKED ON NUMBER ONE, Various, K-Tel ONE1285 ○
92	73	35	NOW THAT'S WHAT I CALL MUSIC 2, Various, EMI/Virgin ☆
93	66	2	I HEAR TALK, Bucks Fizz, RCA
94	95	2	BREAKDANCE, Various, Polydor □
95	76	14	1100 BEL AIR PLACE, Juglio Iglesias, CBS ○
96	—	1	INTO THE GAP, Thompson Twins, Arista 205971 ☆
97	96	4	STREETOUNDS 11, Various, Streetsounds
98	91	37	ALCHEMY, Dire Straits, Vertigo □
99	71	8	TRUE COLOURS, Level 42, Polydor ○
100	70	71	NO PARLEZ, Paul Young, CBS ☆

Compiled by Gallup

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

## Music Video

1	—	END OF THE ROAD '84, Status Quo, Videoform
2	—	VIDEO REWIND, The Rolling Stones, Vestron
3	3	LIVE, David Bowie, Videoform
4	4	WE WILL ROCK YOU, Queen, Peppermint/Guild
5	—	THIS IS ELVIS, Warner
6	1	DANCING ON THE VALENTINE EP, Duran Duran, PMI
7	—	TOGETHER, Cliff Richard & The Shadows, PMI
8	—	THE WORKS, Queen, PMI
9	—	JAZZIN' FOR BLUE JEAN, David Bowie, Medium
10	5	LET'S SPEND THE NIGHT TOGETHER, The Rolling Stones, Thorn EMI
11	6	SYNCHRONICITY CONCERT, The Police, A&MPVG
12	10	UNDER A BLOOD RED SKY, LIVE AT REDROCK, U2, Virgin/PVG
13	13	READY STEADY GO SPECIAL, Otis Redding, PMI
14	—	DEAF NOT BLIND, Motorhead, Virgin/PVG
15	15	THE 7TH DATE OF HELL, Venom, Polygram
16	8	MAKING OF THRILLER, Michael Jackson, Vestron/PVG
17	11	THE COMPLEAT BEATLES, MGM/JA
18	7	LABOUR OF LOVE, UB40, Virgin/PVG
19	19	SINGLE PICTURES, Nik Kershaw, CIC
20	9	INSTANT PICTURES, Japan, Virgin/PVG

Compiled by Video Week

# THE WEEK

**PAUL YOUNG ● SLADE  
ALF ● LLOYD COLE**

# UK Singles

Week ending December 1, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	2	5	I SHOULD HAVE KNOWN BETTER, Jim Diamond, A&M
2	1	7	I FEEL FOR YOU, Chaka Khan, Warner Bros □
3	—	1	THE POWER OF LOVE, Frankie Goes To Hollywood, ZTT/Island ZTAS5
4	5	3	THE RIDDLE, Nik Kershaw, MCA ○
5	4	8	THE NEVER ENDING STORY, Limahl, EMI
6	7	5	SEXCRIME (NINETEEN EIGHTY FOUR), Eurythmics, Virgin
7	24	2	TEARDROPS, Shakin' Stevens, Epic
8	8	6	HARD HABIT TO BREAK, Chicago, Full Moon
9	3	5	THE WILD BOYS, Duran Duran, EMI ○
10	6	8	CARIBBEAN QUEEN/EUROPEAN QUEEN, Billy Ocean, Jive ○
11	18	6	I WON'T RUN AWAY, Alvin Stardust, Chrysalis
12	14	5	LET IT ALL BLOW, Dazz Band, Motown
13	12	3	TREAT HER LIKE A LADY, Temptations, Motown
14	26	3	LOUISE, Human League, Virgin
15	20	3	ALL JOIN HANDS, Slade, RCA
16	11	6	I'M SO EXCITED, Pointer Sisters, Planet
17	27	4	ONE NIGHT IN BANGKOK, Murray Head, RCA
18	10	6	THE WANDERER, Status Quo, Vertigo
19	35	2	FRESH, Kool And The Gang, De-Lite
20	9	8	FREEDOM, Wham! Epic
21	15	9	GIMME ALL YOUR LOVIN', ZZ Top, Warner Bros □
22	13	8	ALL CRIED OUT, Alison Moyet, CBS ○
23	28	4	HALF A MINUTE, Matt Bianco, WEA
24	38	4	RESPECT YOURSELF, Kane Gang, Kitchenware
25	34	5	WARNING SIGN, Nick Heyward, Arista
26	48	2	DO THE CONGA, Black Lace, Flair
27	36	3	LIKE A VIRGIN, Madonna, Sire
28	25	15	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown ☆
29	22	9	NO MORE LONELY NIGHTS, Paul McCartney, Parlophone ○
30	16	7	LOVE'S GREAT ADVENTURE, Ultravox, Chrysalis
31	32	3	PRIVATE DANCER, Tina Turner, Capitol
32	17	4	BLASPHEMOUS RUMOURS/SOMEBODY, Depeche Mode, Mute
33	21	11	TOGETHER IN ELECTRIC DREAMS, Giorgio Moroder & Philip Oakey, Virgin ○
34	19	9	TOO LATE FOR GOODBYES, Julian Lennon, Charisma
35	—	1	WHERE THE ROSE IS SOWN, Big Country, Mercury MER185
36	23	8	GOTTA GET YOU HOME TONIGHT, Eugene Wilde, Fourth & Broadway
37	—	1	THE MEDAL SONG, Culture Club, Virgin VS730
38	33	3	WE ARE FAMILY, Sister Sledge, Cotillion
39	50	2	WE ALL STAND TOGETHER, Paul McCartney And Frog Chorus, Parlophone
40	—	1	INVISIBLE, Alison Moyet, CBS A4930
41	62	2	CLOSE (TO THE EDIT), Art Of Noise, ZTT/Island
42	29	6	THIS IS MINE, Heaven 17, Virgin
43	44	4	KEEP ON KEEPIN' ON, Redskins, Decca
44	—	1	LOVE LIGHT IN FLIGHT, Stevie Wonder, Motown TMG1364
45	—	1	SHOUT, Tears For Fears, Mercury IDEA8
46	46	15	GHOSTBUSTERS, Ray Parker Jr, Arista □
47	—	1	NO MERCY, Stranglers, Epic A4921 □
48	56	4	THE LAST FAREWELL, Elvis Presley, RCA
49	31	10	MISSING YOU, John Waite, EMI America
50	39	8	IF THIS IS IT, Huey Lewis And The News, Chrysalis
51	51	2	MATT'S MOOD, Breekout Krew, London/Next
52	40	10	DRIVE, Cars, Elektra ○
53	—	1	IT AIN'T NECESSARILY SO, Bronski Beat, Forbidden Fruit BITE3
54	53	3	SINCE YESTERDAY, Strawberry Switchblade, Korova
55	—	1	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic
56	47	23	AGADOO, Black Lace, Flair □
57	37	9	MODERN GIRL, Meat Loaf, Arista
58	30	7	PENNY LOVER, Lionel Richie, Motown
59	58	2	HOT LINE TO HEAVEN, Bananarama, London

## OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS



CULTURE CLUB medal-ing in other people's affairs; TEARS FOR FEARS shout their way to the top; ALISON MOYET shows us the famous disappearing trick

60	41	5	THE CHANT HAS BEGUN, Level 42, Polydor
61	67	2	AMNESIA, Shalamar, Solar
62	73	2	THANK YOU MY LOVE, Imagination, R & B
63	—	1	NELLIE THE ELEPHANT, Toy Dolls, Volume
64	—	1	THE GAY CAVALIEROS, Steve Wright, MCA
65	59	3	EAT YOUR HEART OUT, Paul Hardcastle, Cooltempo
66	45	5	BERSERKER, Gary Numan, Numa
67	—	1	RIDDLE ME, UB40, Dep International DEP15
68	49	4	HOW TO BE A MILLIONAIRE, ABC, Neutron
69	—	1	SEND MY HEART, Adventures, Chrysalis
70	—	1	YOU USED TO HOLD ME TIGHT, Thelma Houston, MCA MCA932
71	43	5	ACES HIGH, Iron Maiden, EMI
72	—	1	ANOTHER ROCK AND ROLL CHRISTMAS, Gary Glitter, Arista ARIST592
73	—	1	NEVER LET HER SLIP AWAY, Trevor Walters, Polydor
74	55	8	SHOUT TO THE TOP, Style Council, Polydor
75	—	1	BIG DEAL (THEME), Bobby G, BBC

### THE NEXT 25

76	86	—	LET THE REST OF THE WORLD GO BY, Rose Marie, A1
77	75	—	WHITE LINES (DON'T DON'T DO IT), Grandmaster and Melle Mel, Sugarhill ○
78	70	—	HYPNOTIZE, Scritti Politti, Virgin
79	—	—	COULD YOU BE LOVED, Bob Marley And The Wailers, Island IS210
80	85	—	SOLID, Ashford And Simpson, Capitol
81	92	—	POLICE OFFICER, Smiley Culture, Fashion
82	—	—	WHO'S THAT GIRL, Flying Pickets, 10 Records GIRL1
83	94	—	STILL ON FIRE, Aztec Camera, WEA
84	81	—	DAVE, Boomtown Rats, Mercury
85	68	—	GEORGY PORGY, Charme, RCA
86	77	—	SOMETIMES WHEN I'M DREAMING, Art Garfunkel, CBS
87	63	—	I FORGOT, Cool Notes, Abstract Dance
88	96	—	I'LL MAKE THE LIVING IF YOU MAKE THE LOVING WORTHWHILE, Gene Chandler, Bluebird/10
89	91	—	THIS NIGHT, Billy Joel, CBS
90	—	—	YOU MIGHT THINK, Cars, Elektra, E9718
91	—	—	SKIN DEEP, Stranglers, Epic A4738
92	99	—	DON'T YOU EVER LEAVE ME, Hanoi Rocks, CBS
93	64	—	ALL THROUGH THE NIGHT, Cyndi Lauper, Portrait
94	—	—	BODY, Jacksons, Epic A4883
95	—	—	TROUBLE, Rod Stewart, Warner Bros S9115
96	81	—	CHIC CHEER, Chic, Atlantic
97	—	—	ONE CHRISTMAS CATALOGUE/RELAX, Captain Sensible, A&M CAP8
98	88	—	TENDERNESS IS A WEAKNESS, Marc Almond, Some Bizza
99	—	—	THE SECOND TIME, Kim Wilde, MCA KIM1
100	—	—	TI AMO, Laura Branigan, Atlantic A9608

Compiled by Gallup

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

35



▲ BIG COUNTRY: handy hints for the garden

# Chartfile

**O**NE YEAR ago this week, EMI and Virgin launched 'Now That's What I Call Music', a 30 track compilation of hits, supported by the largest advertising budget ever allocated to an album. Within a fortnight it had sold 300,000 copies and was top of the album chart. It eventually sold 950,000 copies, and its success was emulated by two further volumes which also reached number one, and have brought cumulative sales for the series to 2.4 million inside 12 months.

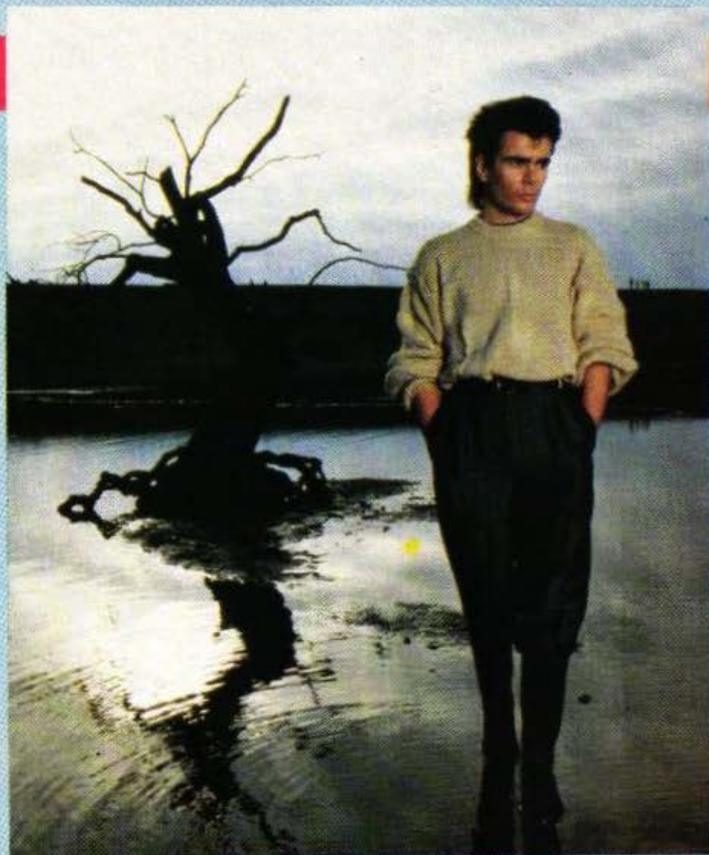
'Now That's What I Call Music 4' is launched this week, with advance orders from dealers of 600,000 — the same figure claimed by former arch-enemies CBS and WEA for their co-operative effort 'The Hits Album', which came out last week. EMI and Virgin are undoubtedly a little nervous about the CBS/WEA venture, and have increased the number of hits on the latest 'NTWICM' to 32 — the same as their rivals.

**I**T'S NOTICEABLE too, that while bona-fide record companies are channeling enormous resources into slugging it out with multi-artist hits packages, originators of the format like K-tel and Warwick are putting more of their cash into superior single act albums. K-tel, for example, are enjoying great success with a hits album from **Randy Crawford** and 'Cinema', a collection of screen gems from **Elaine Paige**.

Meanwhile, the original 'Now That's What I Call Music' album quietly bowed out of the album chart last week after 50 weeks. With the exception of soundtrack albums, that's the third longest run of chart success ever enjoyed by that prolific chap 'Various Artists', being bested only by 'Motown Chartbusters' volumes one and three, chart riders for 54 and 93 weeks respectively.

The Motown series was enormously popular in the late Sixties to mid Seventies, with cumulative sales of around five million, the highest total of any series of full-priced compilations, and the only series to outsell 'Now That's What I Call Music', though the latter statement may eventually require revision.

**A**S FAR as budget albums are concerned the best-selling series is Hallmark's 'Top Of The Pops', which was launched in 1968 and discontinued in 1982. In the intervening period, 'Top Of The Pops' albums were released at intervals of six to eight weeks, each containing covers of current hits by top session musicians and singers. Altogether, there were 91 volumes of 'Top Of The Pops', and a further 14 'Best Of' albums which were released at Christmas. Total sales were 15,000,000. The series is about to be



RIDDLE ME who's had all these hits?

**S**MALL BUT perfectly formed **Nik Kershaw** has become something of a colossus in terms of chart success this year, as well as fuelling the fantasies of countless schoolgirls.

Li'l Nicky's first single, 'I Won't Let The Sun Go Down On Me', enjoyed a brief spell in the chart a year ago, before getting lost in the Christmas rush. His second single, 'Wouldn't It Be Good', was unleashed in January and became an immediate success, since when Kershaw has scored major hits with 'Dancing Girls', the re-activated 'I Won't Let The Sun Go Down On Me', 'Human Racing' and his current hit, 'The Riddle'.

He's the first act to register five top 20 hits this year — though **Freddie Mercury** has had four top 20 hits fronting Queen and attained similar status with his only solo single 'Love Kills'.

Kershaw's first four singles were all lifted from 'Human Racing', his debut album which has been in the top 50 since it was released in March. 'The Riddle' is the first single from Kershaw's eagerly awaited album of the same name. Both should add considerably to the million singles and 400,000 albums he's already sold in 1984. . .

## NIK KERSHAW CHARTLOG SINGLES

Title (Catalogue number)	Date	Hst Pos	Wks on chart
I WON'T LET THE SUN GO DOWN ON ME (MCA 816)	19 Nov 83	47	5
WOULDN'T IT BE GOOD (MCA NIK 2)	28 Jan 84	4	14
DANCING GIRLS (MCA NIK 3)	14 Apr 84	13	9
I WON'T LET THE SUN GO DOWN ON ME (MCA NIK 4)	16 Jun 84	2	13
HUMAN RACING (MCA NIK 5)	15 Sept 84	19	7
THE RIDDLE (MCA NIK 6)	17 Nov 84	5*	2*

## ALBUMS

HUMAN RACING (MCA MCF 3197)	10 Mar 84	5*	38*
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\* Up to and including 24 Nov 1984

resumed with 'The Best Of Top Of The Pops 1984' due before Christmas, to be followed early in the new year by 'Top Of The Pops Volume 82'. The earliest albums in the series sold for 12/6 (62½p), the new ones will cost £1.99. . .

**E**ACH YEAR brings a crop of 'new' musical styles. Some flourish briefly before becoming absorbed by the mainstream, others wither and die, yet more are stillborn (who said 'cowpunk?'). But outside

by ALAN JONES

good old fashioned rock music, the specialist form of music which year in year out spawns the highest annual total of releases, standing firm against all pretenders to its throne, is reggae.

In Britain, there are few weeks when the number of new reggae singles available dips below 40. Admittedly most sell only 2,000/3,000 copies and less than one per cent of all reggae singles cross over to the pop charts, but it's an intriguing statistic nevertheless.

In America too, there's a musical genre which has, for as many years as I've been observing the scene, held a considerable lead over all others — country music. Most weeks there're more than 50 country singles released in America. Most sell more copies than reggae singles do in Britain, though it's estimated that as many as 40 per cent of all country singles end up in jukeboxes, and they are used mainly to draw attention to albums.

What's really odd, with the increasing closeness of Britain and America in matters of popular culture, is how few reggae singles are released there, and the dearth of country singles here. America's proximity to the Caribbean notwithstanding, most weeks pass without a single reggae record getting US release, and in Britain, a week with as many as five country singles is a rarity usually confined to the period immediately prior to the Wembley Country Music Festival. . .

**T**O THE previously mentioned list of Frankie-derivatives — **Pepe Goes To Cuba**, **Cyril Trotts To Bogna** and **Stevie Goes To Malibu** — add the following: **Freddie Goes To Cricklewood**, **Ronnie Goes To Liverpool** and **Bonzo Goes To Washington** — the last two being American disco acts.

Though the rest have all recorded original material, **Cyril Trotts To Bogna** and **Freddie Goes To Cricklewood** have both recorded parodies of 'Relax'. The former call their version 'You Rats', whilst the Cricklewood mob prefer 'Relapse (Don't Have One)'. Others to record the song include **Judge Dread**, **Captain Sensible**, **Gadfly** (as 'A Tax') and Canadian cuties **Passionate Friend**. . .

**E**LVIS PRESLEY — A Golden Celebration' is the title of a recent six album boxed set from RCA, the centrepiece of the company's celebration of the fiftieth anniversary of the birth of **Elvis Presley** on 8th January 1935.

Of the 76 cuts in the set, 59 are previously unreleased. As a result consumer interest is high, particularly in America, where the package has become the most expensive ever to feature on the album chart. Its list price of \$49.95 is equivalent to around £40. . .



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