

FREE! THE MUSIC VIDEO MAG **ViD**

RECORD

SEPTEMBER 29, 1984 45p

mirror



DEPECHE MODE

STRANGLERS • UB40 • BOWIE • SADE

• POLICE • KIM WILDE



'THE COMPANY OF WOLVES' (Palace Pictures, Certificate 18, Directed by Neil Jordan) THE FANTASY of fairy tale and the gore of horror combine in this 'modern' version of Red Riding Hood. The result is a film that satisfies the eye with magical woodland settings and jolts the nerves with spectacular effects in the entrails and decapitation departments. The plot — from a short story by Angela Carter — concerns young Rosaleen (13 year old Sarah Patterson) who is warned by her elderly aunt (Angela Lansbury) that wolves are hairy on the outside, but beware those that are hairy on the INSIDE.

When this statement is clarified by the most graphic and believable werewolf transformations yet seen, it is one of the few scenes in cinema that really deserve the term 'horrible'. 'The Company Of Wolves' is British cinema at its most adventurous and stylish — with an underlying message worth noting by us all. Beware men whose eyebrows meet in the middle



TALL AND tan and young and lovely — Astrud Gilberto is back in the charts with her beautiful piece of boss-bossa-nova, 'The Girl From Ipanema'.

The track was originally lifted from an LP called 'Getz/Gilberto' (released in 1963) which spotlighted Stan Getz and Astrud's then husband Joao Gilberto — in which she made her first scintillating, if fleeting appearance.

"I just happened to be in the studio one day, and my husband and Stan Getz were recording this song. My husband could only sing in Portuguese, so he asked me to sing the English lyric. I walked in and out of the studio just like that," — and into a career.

"I lived in Ipanema for 20 years, so I guess I was a girl from Ipanema, but not *the* girl — that girl could have been anyone — and it probably was. I love the song, and I don't really mind if people associate it with me because the song has become a standard.

"The bossa-nova has come to signify all the happy things in life: at the movies, whenever you hear a bossa-nova song start to play, you know that the boy and girl are going to kiss — it's so sexy. People have always said that my voice, and this type of music were very sexy, but if you ask me, I prefer guys' voices — if you're talking sex!"

She will be coming to England to play four dates, including one at the Barbican Centre. The Girl From Ipanema (or even Hawaii) is just around the corner.



WADDYA SAY say say? 'Bout time we made Alicia Myers' catchy-as-a-cold 'You Get The Best From Me' into a big juicy hit, eh? That's the one with the Jocelyn Brown-style slow buildup hammered out by the former singer with One Way, the Detroit mob led by Al Hudson.

Actually Alicia wrote their biggest ever bite at the chart cherry 'You Can Do It', with her current producer Kevin McCord, so she's a soul brain as well as a soul voice. There's an import album too, her fourth, called 'I Appreciate', on which you get even more of the best from her.



PAUL McCARTNEY is back in action with his single 'No More Lonely Nights', and has landed himself in a spot of hot water while filming the video for the single. Residents of Bermondsey in London, objected to Maeca lighting up the sky and creating a hell of a noise after midnight with a firework display.

Our picture shows the saucy reprobate congratulating Albert Compkin, 76, the winner of a Buddy Holly portrait competition.

To celebrate we're giving away 15 boxed sets of 10 classic Holly singles, with Albert's and other winners' paintings on the sleeves.

To win send in your name and address on a postcard to RECORD MIRROR Buddy Holly Competition, Unit 5, Seager Buildings, Brookmill Road, London SE8 4JT. The first 15 drawn out of the hat on Monday October 8 win. 'Give My Regards To Broad Street', Paul's film, should be out at Christmas.



Lashings of fun

ViD

YES, IT'S that time of the month again, when all good boss-eyed box freaks reach inside their star-spangled RM, see their eagerly-awaited copy of ViD (number 3, already!) Britain's chunkiest music video mag, and wonder how on earth to get it out.

Here's how: turn to the centre pages of ViD . . . prize open the top and bottom staples, leaving the middle one closed . . . lift out ViD and close the top and bottom staples and . . . you have two world-beating magazines!

RM: you never had it so good.

Company • Competition • Creeps

INDEX

Compiled by Diane Cross

THE FALL, love them or hate them (we love them of course) are creeping up the chart at last. Their new single 'C.R.E.E.P.', their most commercial offering to date, threatens to break the wacky Mancunians to a nationwide audience at last.

Mark E Smith, punk's Oscar Wilde, accompanied by his wife Brix and the boys, thump home a catchy singalong tale of those people we all love to hate. Off the wall, on your record player, in your ears and up the chart — and about time too.



GARY CROWLEY, boss columnist of this parish, has been cruelly stricken down with a virulent bug, hence the non-appearance of the Boy Wonder on Capital last week, and in RM this week. But he will return!

HITLINE

SOME PEOPLE are born with immense wealth. Others achieve wealth. But Record Mirror is thrusting wealth upon you, in the form of your personal Hitline card. For this and the next six weeks there's a chance to win £1,000, plus hi-fis and music videos. To see whether you've won, turn to page 16.

In the meantime here's the first winners: K Packman, Gloucester; S J Howe, Ashford, Middx; A J Myers, Croxton, Nr Stettford, Norfolk; D A Sparrow, Leeds 16; L Beaumont, Leeds; M C Jackson, Macclesfield, Cheshire; S Otley, Market Deeping, Lincolnshire.

More winners and more winning numbers in next week's Record Mirror.

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● COVER PIC by PAUL COX

News

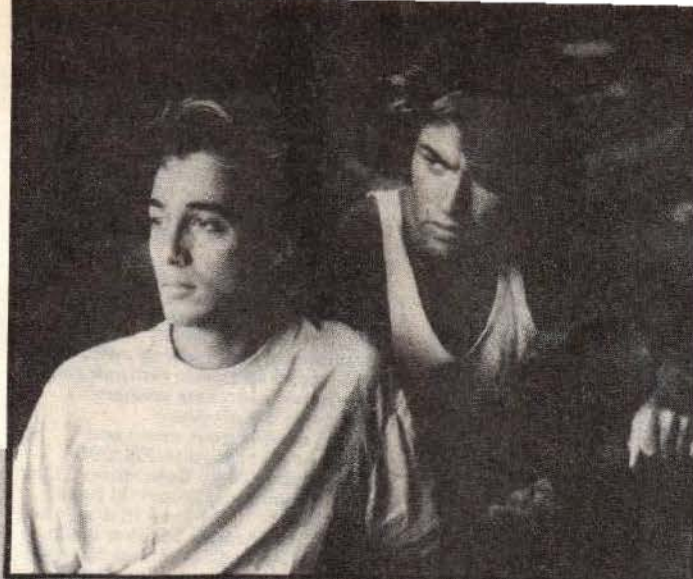


ALISON MOYET begins her first nationwide tour in November. She'll be playing Leeds University November 1, Loughborough University 2, Lancaster University 3, Edinburgh Playhouse 4, Glasgow Apollo 6, Newcastle City Hall 7, Manchester Apollo 8, Sheffield City Hall 10, Bristol Colston Hall 11, Cardiff St David's Hall 12, Portsmouth Guildhall 14, Poole Arts Centre 15, St Austell Coliseum 16, Birmingham Odeon 18, Nottingham Royal Concert Hall 19, Liverpool Royal Court 20, Hanley Victoria Hall 21, Southend Cliffs Pavilion 23, London Dominion 24, 25.

● **ORANGE JUICE** release their single 'Lean Period' on October 1 — and the first 10,000 copies will be packaged in a brown paper bag!

The single features Dick Cuthell from Special AKA on horns and Dennis Bovell on keyboards and backing vocals. Orange Juice have just finished their album which should be out in November. They'll also be touring with a new band and full details will follow shortly.

● **AZTEC CAMERA** have added another date to their tour. They'll be playing a second night at the London Dominion on October 16. Tickets, priced £5 and £4, are available now from the box office and usual agents.



WHAM! MAKE IT BIG

WHAM! ARE back in style. George and Andrew release an album and a single next month, followed by a tour in December.

Wham!'s single 'Freedom' will be out on October 1, followed by their album 'Make It Big' on October 22.

Rounding off a highly successful year, they'll be playing Whitley Bay Ice Rink December 11, Leeds Queens Hall 14, Ingliston Royal Highland Exhibition Hall 15, Bournemouth International Centre 17, Birmingham NEC 19, Wembley Arena 23, 24.

Tickets for Whitley Bay, Leeds and Bournemouth cost £7 and they are available now from box offices. Ingliston tickets are also £7 and they are available from the Playhouse box office in Edinburgh.

Tickets for Birmingham are £7.50 and £6.50 and they are only available by mail order from S&G Promotions, PO Box 4NZ, London W1A 4NZ. Enclose a SAE and make cheques and postal orders payable to Harvey Goldsmith Entertainment Ltd.

For Wembley, tickets priced £8 and £7 are available by mail order only from DB Ticket Promotions, PO Box 4YJ, London W1A 4YJ. Enclose a SAE and again make cheques or postal orders payable to Harvey Goldsmith Entertainment Ltd.

MARVIN GAYE Senior faces up to 13 years in prison for shooting his son. Gaye, who shot his son after a row in the summer, has now been charged with voluntary manslaughter instead of murder, after evidence that he had been beaten up by his son. He will be sentenced at a later date.

● **WINDJAMMER FOLLOW** up 'Tossing And Turning' with 'Live Without Your Love', out this week. Like their first hit, it's taken from their 'Windjammer II' album.

LEVEL 42'S album 'True Colours' will be out on October 5. It was produced by Ken Scott, noted for his work with Bowie and Supertramp. The cassette version of the album will feature a bonus track 'My Hero'.

GENERAL PUBLIC headline a fund raising concert for the Greenpeace organisation at the Bath Pavilion on October 12. Support bands will be Chase The Fade, and Restriction plus some special guests. Tickets are £3.50 and are available now.

Wild about Duran

DURAN DURAN will release their next single in October, followed by an album in November.

The Duranies' single is called 'Wild Boys', a new song produced by Nile Rodgers, which will be out at the end of the month. They'll be releasing a live album, mainly recorded in America and Canada, in November. As yet, they haven't decided what the title will be.

A spokesman for the boys said, however, that there wasn't much chance of Duran doing any dates in Britain this side of Christmas.

● **KIM WILDE** releases her single 'The Second Time' on October 1. It's her first single for nearly a year and it's taken from her forthcoming album 'Teases And Dares', which will be out at the end of October. Kim, the girl with the luscious looks, has written two of the songs on the album herself.

● **HEAVEN 17'S** follow up to 'Sunset Now' will be 'This Is Mine', out on October 16. The B side is 'Skin', an instrumental version of a new song called 'The Skin I'm In'.

The super soaraway 12 inch version of the single will also include an instrumental version of the title track, simply called 'Mine'.



JERMAINE JACKSON has teamed up with film star and hamster lookalike Pia Zadora (above) to release a single 'When The Rain Begins To Fall' out this week. The song is featured in the forthcoming movie 'Voyage Of The Rock Aliens'.

Pia sings her version of 'Substitute' on the B side while the 12 inch version boasts Jermaine's song 'Escape From The Planet Of The Ant Men'.

LIMAH!, WHO still hasn't found himself a decent razor, releases his single 'Never Ending Story' on October 1. The song is the theme of the forthcoming film of the same name, written and produced by Giorgio Moroder.

Limahl's album 'Don't Suppose' will be released in early November.

● **THE ENIGMATIC** New Order are recording another album. It should be out shortly after Christmas. No news yet of a tour.



Pic by Kerstin Rodgers


THE ASSEMBLED ranks of the Zarjazz organisation

Madness to tour?

MADNESS LOOK set to be touring in February. No dates have been confirmed yet, but a spokesman said they were seriously considering early next year to begin treading the boards again.

There's no confirmation on a new Madness single or album despite the fact that they've formed their own record label Zarjazz (the name is inspired by the comic '2000 AD' featuring Judge Dredd). At the moment, Madness are in the studio recording and selecting tracks.

First release on their label, as announced last week, is ex-Undertone Feargal Sharkey's single 'Listen To Your Father' written by Madness member Carl Smyth.



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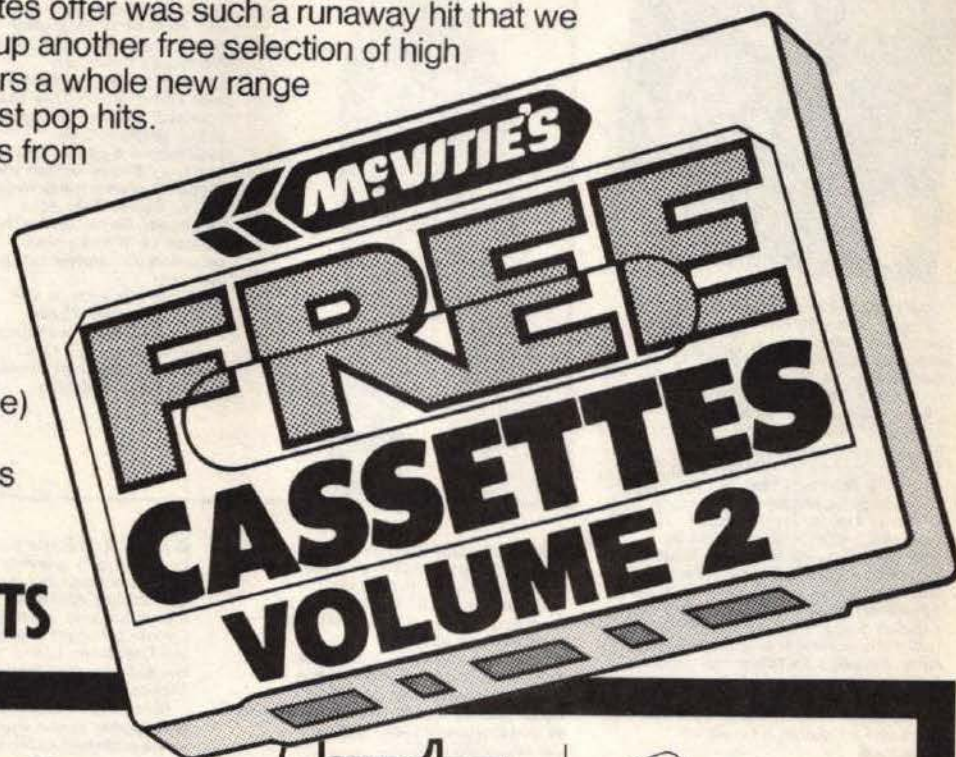
BY POPULAR DEMAND

Last year McVitie's Free Cassettes offer was such a runaway hit that we are giving you a chance to pick up another free selection of high quality cassettes. Volume 2 offers a whole new range of all-time favourites and the latest pop hits.

Start saving the special wrappers from any of these McVitie's packs now: Chocolate Homewheat, Digestive, Rich Tea, Ginger Nuts, Fruit Shortcake, Abbey Crunch and Jaffa Cakes.

For every 10 wrappers sent (plus a 20p coin to cover postage) choose one of the cassettes below. Collect as many cassettes as you like. See special packs for details.

ALL ORIGINAL ARTISTS



ROCK CLASSICS

Side One

1. Pinball Wizard
Elton John
2. Whisky In The Jar
Thin Lizzy
3. Hold The Line
Toto
4. All The Young Dudes
Mott The Hoople
5. Deadringer For Love
Meat Loaf
6. Freebird
Lynyrd Skynyrd

Side Two

1. Wishing Well
Free
2. Nights In White Satin
The Moody Blues
3. Nutbush City Limits
Ike & Tina Turner
4. Make Me Smile
(Come Up And See Me)
Steve Harley & Cockney Rebel
5. Black Magic Woman
Santana
6. Music
John Miles

Love Songs

Side One

1. Heartbreaker
Dionne Warwick
2. Sexy Eyes
Dr. Hook
3. January, February
Barbara Dickson
4. Have You Seen Her?
Chi-Lites
5. Tonight I Celebrate My Love
Peabo Bryson/Roberta Flack
6. Wherever I Lay My Hat
(That's My Home)
Paul Young

Side Two

1. Total Eclipse Of The Heart
Bonnie Tyler
2. All Out Of Love
Air Supply
3. My Simple Heart
The Three Degrees
4. Bird Of Paradise
Snowy White
5. If You're Looking For A Way Out
Odyssey
6. Avalon
Roxy Music

Country Favourites

Side One

1. Galveston
Glen Campbell
2. Behind Closed Doors
Charlie Rich
3. Ring Of Fire
Johnny Cash
4. Forever Young
George Hamilton IV
5. Don't You Believe
Don Williams
6. I Don't Want To Talk About It
Rita Coolidge

Side Two

1. Don't It Make
My Brown Eyes Blue
Crystal Gayle
2. Delta Dawn
Tanya Tucker
3. Sea of Heartbreak
Don Gibson
4. Your Good Girl's Gonna Go Bad
Tammy Wynette
5. '57 Chevrolet
Billie Jo Spears
6. Georgia On My Mind
Willie Nelson

Pop Hits

Side One

1. Doctor! Doctor!
Thompson Twins
2. Big Apple
Kajagoogoo
3. Watching You, Watching Me
David Grant
4. What Do I Do?
Phil Fearon & Galaxy
5. That's All
Genesis
6. My Oh My
Slade

Side Two

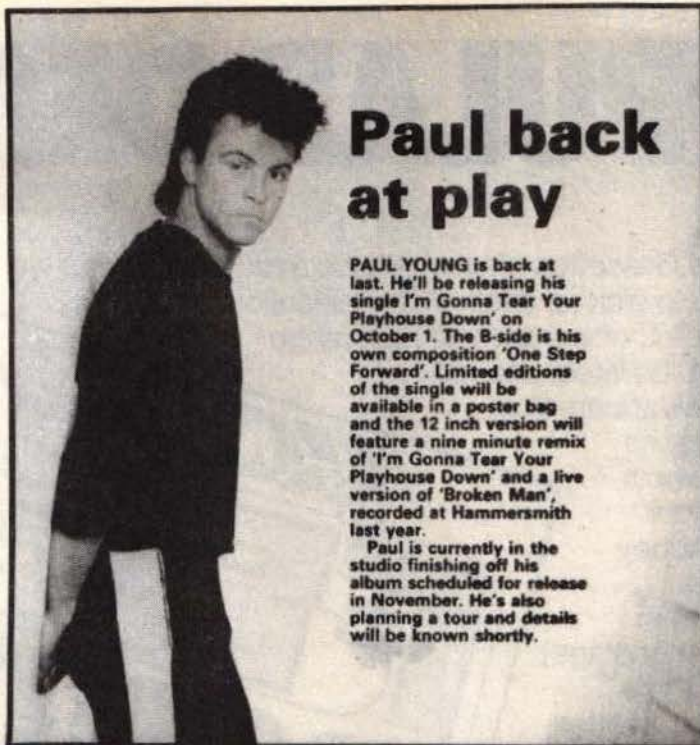
1. Blue Hat For A Blue Day
Nick Heyward
2. Girls Just Want To Have Fun
Cyndi Lauper
3. Your Love Is King
Sade
4. (Feels Like) Heaven
Fiction Factory
5. Wouldn't It Be Good
Nik Kershaw
6. Club Tropicana
Wham!

News



GARY GLITTER releases his single 'Shout, Shout, Shout' this week and he's also going out on the road. Be stunned at Nottingham Rock City September 26, Sheffield Top Rank October 1, Leicester Mr Keisas 2, Leeds University 3, Aberystwyth University 5, Manchester University 6, Blackburn King George's Hall 7, Salford University 19, Liverpool Royal Court 20, Norwich East Anglia University November 4, Coventry Warwick University 5, Cardiff University 6, Aylesbury Friars 7, Liverpool Mountford Hall 8, Bradford University 11, Sheffield University 12, Dundee University 13, Kent University 17, Nottingham Palais 20. Some London dates will be announced later. Gary is currently working on his new album and a Christmas single.

JEFFREY OSBORNE releases his album 'Don't Stop' on October 1. The title track will be out as a single on October 8.



Paul back at play

PAUL YOUNG is back at last. He'll be releasing his single 'I'm Gonna Tear Your Playhouse Down' on October 1. The B-side is his own composition 'One Step Forward'. Limited editions of the single will be available in a poster bag and the 12 inch version will feature a nine minute remix of 'I'm Gonna Tear Your Playhouse Down' and a live version of 'Broken Man', recorded at Hammersmith last year.

Paul is currently in the studio finishing off his album scheduled for release in November. He's also planning a tour and details will be known shortly.

UB40'S ALBUM 'Geffery Morgan ...' will be out on October 8. It features 10 tracks, including 'Riddle Me', 'If It Happens Again' and 'Seasons', all recorded at their Abattoir studio.

UB40 have altered a date and added a couple of shows to their tour. Their date at St Austell Coliseum has been changed from December 21 to December 22 and they've added dates at Southampton Gaumont on December 20 and 21.

KID CREOLE and the Coconuts will be starring in a lavish Granada Television spectacular. 'There's Something Wrong In Paradise' features music written by head Coconut August Darnell and it's set on the Caribbean island of Zyllha where the Kid searches for his elusive love Mimosa.

More than 150 dancers and extras will appear in the show, which is due to be screened at Christmas.

Marc's on the road

THE SMALL yet perfectly formed Marc Almond, takes to the road with his band The Willing Sinners next month. They'll be playing Sheffield Leadmill October 16, Reading Hexagon 17, Leeds University 19, Leicester Polytechnic 20, Cardiff New Ocean 23, Salford University 26, Glasgow QMU 27, Nottingham Rock City 31, Margate Winter Gardens November 2, Poole Arts Centre 3. More dates will be announced later and Lydia Lunch will be along at some of the shows, reading poetry.

A release date still hasn't been set for Marc's album 'Vermine In Ermine', but it should be out to coincide with the tour.

SHRIEKBACK follow up 'Hand On My Heart' with 'Mercy Dash' out on October 5. They'll also be playing a choice selection of dates and these run: Brighton Polytechnic October 6, London Lyceum 7, Edinburgh Calais Palais 12, Glasgow University 13, Dundee Dance Factory 14, Leeds University 16, Leicester Polytechnic 17, Uxbridge Brunel University 19, Surrey University 20, Hatfield Polytechnic 23, Norwich East Anglia University 24, Middlesex Polytechnic 25.

EDDY GRANT releases his single 'Boys In The Street' on October 3. The 12 inch will include a 'third world' and 'bad boys' mix. Eddy will bring out his greatest hits album 'The Killer At His Best' on October 26. The album will feature faves like 'Living On The Front Line' as well as a new version of 'Baby Come Back', which Eddie recorded with the Equals many centuries ago.

Eddie should be presenting his Blue Wave Barbados World Tour over here next summer!

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pic by Steve Rapoport

I'LL DO FOR YOU

SPANDAU BALLET have added four dates to their tour, including a charity show in front of Prince Charles and Princess Diana.

The concert will be in aid of the Prince's Trust and will take place at the Ingliston Royal Highland Exhibition Centre, December 18. Tickets, priced £6 each, with a limit of six tickets per application, are available from Northern Box Office Services, PO Box 60, Oldham, Lancs. OLS 7TT. Add a 20 pence booking fee to the cost of each ticket, enclose a SAE and make cheques payable to Northern Box Office Services (Ingliston). Please allow 28 days for applications to be processed.

Other added dates on Spandau's tour are — Deeside Leisure Centre December 14, Birmingham NEC 16, Brighton Centre 21.

For Deeside, tickets are £6 plus a 20p booking fee for each ticket and they are available from the Ingliston ticket address. Again enclose a SAE but this time make your cheques payable to Northern Box Office Services (Deeside). Tickets are also available from the Deeside Leisure box office and usual agencies.

For Birmingham, tickets are £7.50 and £6.50 and they are available by post to the Spandau Ballet box office, NEC, Birmingham, B40 1NT. Make cheques or postal orders payable to NEC (Spandau Ballet) and enclose a SAE. Tickets are also available from the NEC box office and usual agencies.

For Brighton, tickets priced £6 and £5.50 are available from Brighton Centre Box Office, Russell Road, Brighton, BN1 1GR. Enclose a SAE and make your cheque or postal order payable to the Brighton Centre. Tickets at all these venues will be limited to six per person.



THE SPRINGSTEEN Brothers, featuring 12 year old Bobby and 16 year old Lem, release their first single 'She's Fine' on October 5. The Brothers are not related to Bruce — as far as we know...

● APOLLONIA 6, the group of highly interesting young ladies who starred with Prince in his 'Purple Rain' film, release their debut album 'Apollonia 6' on October 5. Tracks include 'Sex Shooter', 'Some Kind Of Lover' and 'In A Spanish Villa'.

EX-SQUEEZERS Difford and Tilbrook release their single 'Hope Fell Down' on October 1. The 12 inch version will feature extended versions of 'Hope Fell Down' and 'Action Speaks Faster'.

BILLY BRAGG has confirmed the final dates on his October tour. He'll be playing Edinburgh Palais October 21, Keele University 24, Cardiff New Ocean 25, Belfast Queens University 30, Dublin McGonagals 31, November 1. Billy will be playing Liverpool Royal Court Theatre on October 26 and not Liverpool University as previously announced.

LLOYD COLE and the Commotions' concert at the Glasgow Pavilion has been moved yet again. The concert will now definitely take place on October 18, and not October 17.

Foxton bellowing his little heart out. Rock 'N' America (C4 6.30pm) features the Tubes, Rolling Stones and George Clinton. 'Ladybirds' (C4 8.15pm) puts the spotlight on Hazel O'Connor.

SUNDAY finds Janice Long chatting to Helen Terry in 'Who's That Girl' (Radio 1 4.00pm).

TUESDAY and Pop Quiz (BBC 1, 6.55pm) has ex-Monkee Davy Jones, John Entwistle, Feargal Sharkey and Cheryl Baker of Bucks Fizz amongst the contestants. Girlschool pop up in 'Play At Home' (C4 10.50pm). A very exciting programme, mixing steamy backstage shots with live footage.

TV + Radio

FRIDAY'S excitement starts when C4 show David Bowie's 'Jazzin' For Blue Jean' video at 11.20pm. Not only that, but they will also be previewing the new series of 'The Tube'.

SATURDAY sees a new series of 'Saturday Superstore' (BBC 1, 9.00am) with Bronski Beat and Shakin' Stevens. 'Saturday Starship' (ITV, 10.00am) has Limahl and the Style Council. Tony Blackburn waxes lyrical about his favourite records in 'My Top Ten' (Radio 1, 1.00pm) and 'In Concert' (Radio 1, 6.30pm) has Bruce



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New Release £4.49



7. Depeche Mode
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New Release £4.49

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- ▶ 3. Heaven 17 How Men Are..... £4.49
- 4. Now That's What I Call Music Vol. III Various Artists..... £5.99
- 5. Sade Diamond Life..... £4.99
- 6. Aztec Camera Knife..... £4.79
- ▶ 7. Depeche Mode Some Great Reward..... £4.49
- 8. Tina Turner Private Dancer..... £4.99
- ▶ 9. Diana Ross Swept Away..... £4.99
- 10. Iron Maiden Powerslave..... £4.49
- 11. Queen The Works..... £4.99
- 12. ZZ Top Eliminator..... £4.79
- 13. Kiss Animalize..... £4.49
- 14. Lionel Richie Can't Slow Down..... £4.99
- 15. Spandau Ballet Parade..... £4.99
- 16. Jane Fonda New Workout..... £6.99
- 17. Julio Iglesias 1100 Belair Place..... £4.99
- 18. Prince Purple Rain..... £4.79
- 19. Howard Jones Human's Lib..... £4.99
- 20. Motorhead No Remorse (Standard Edition)..... £6.49
- 20A Motorhead No Remorse (Leather Edition)..... £8.49
- 21. Michael Jackson Thriller..... £4.99
- 22. Elton John Breaking Hearts..... £4.99
- 23. Nik Kershaw Human Racing..... £4.99
- 24. Bob Marley Legend..... £4.99
- 25. Sister Sledge We Are Family..... £4.79
- 26. Pointer Sisters Break Out..... £4.79
- 27. Laura Branigan Self Control..... £4.79
- 28. Cyndi Lauper She's So Unusual..... £4.99
- 29. Record Shack Presents Volume One..... £4.99
- 30. Billy Joel An Innocent Man..... £4.99
- 31. Phil Fearon & Galaxy Everybody's Laughing..... £4.79
- 32. Ghostbusters Soundtrack..... £4.79
- 33. Tom Robinson Hope & Glory..... £4.99
- 34. Jethro Tull Under Wraps..... £4.99
- 35. Kid Creole & The Coconuts Greatest Hits..... £3.99
- 36. Thompson Twins Into The Gap..... £4.99
- 37. Blackfoot Vertical Smiles..... £4.79
- 38. Now That's What I Call Music Vol. II
Various Artists..... £5.99
- 39. Dave Edmunds Riff Raff..... £4.99
- 40. Andy Summers/Robert Fripp Bewitched..... £4.49

▶ New Releases

WHSMITH



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LLEVEL 42, wild men of funk? Doesn't ring true, does it? Well folks, you're in for a shock because as their scorching single 'Hot Water' suggests, they're not the placid characters you might think.

"We get into quite a lot of hot water actually," says Mark King. "It's all a result of being on the road, doing a big show when the adrenalin's pumping and then it all stops dead, night after night. You have to let off steam somehow. Like in Japan recently, we went to a club after a gig and they had a swimming pool in the middle of the floor. I mean, what's going to happen, it's like a red rag to a bull."

Not the stuff legends are made of perhaps, but what about this: "Abseiling was the thing last year," continues Mark. "Out of places like the Munich Hilton. One of the crew had brought all the gear with him, so sure enough, we'd whizz down this rope and then walk into the hotel with the gloves and the crutch harness and say hello to the people at the desk. Then we'd rush upstairs and do it again and the staff were really freaking out because they couldn't figure out where we kept coming from. In one hotel we secured the rope around the loo and in Germany they tend to build their toilets sticking out from the wall.

"It's only plasterboard, and on my very last jump I looked up and saw all these people hanging on to the rope for dear

life. When I got back up, the whole thing had come away from the wall. I wouldn't do it now, the thought of it makes me go all cold."

THE FORTHCOMING Level 42 album 'True Colours' seems less geared to the dance floor than last year's 'Standing In The Light', but drummer and lyricist Phil Gould denies that this is in any way intentional.

"We've never seen ourselves as any one thing musically," he says. "If the public saw us as a dance band we'd have to change that anyway and I think the new album will do a lot to change that situation."

Mark agrees. "It depends how you want to dance to something. I mean, you've got 'Hot Water' on there which is probably our strongest dance track for two or three years, but at the same time we're not a K-Tel compilation. The idea isn't for us to put out eight dance tracks."

Indeed it isn't, and never has been. Level 42 were labelled danceable Britfunk when their highly acclaimed debut album coincided with the emergence of that particular style. They've never fitted comfortably into any category but this hasn't stopped them being voted best this and that in the music polls for the last couple of years.

"The awards you win aren't important until you get one, and the next year you don't get it. You can never negate your personal ego but that doesn't fire you to

stick with a formula because you won an award last year. It's great to be voted Britain's best funk band by the DJs and all that because it means you've got through to people."

LLEVEL 42 have come a long way since their days as holiday camp musos on the good ol' Isle Of Wight, and 'Kansas City Milkman', a track on the album, prompts me to ask Mark about his days as a milkman on the island.

"Yes it's all true," he nods. "I used to dress up when I was a milkman. God, what a wally! It was because my heroes were people like Clint Eastwood so I used to wear the hat and the gun and holster. At the same time I had to wear wellies and I'd skip up the road delivering the stuff and people would say oh there he is — silly sod!"

The song itself is nothing to do with Mark's eccentric days as it turns out. Phil wrote it about trash journalism in America where his father was a journalist.

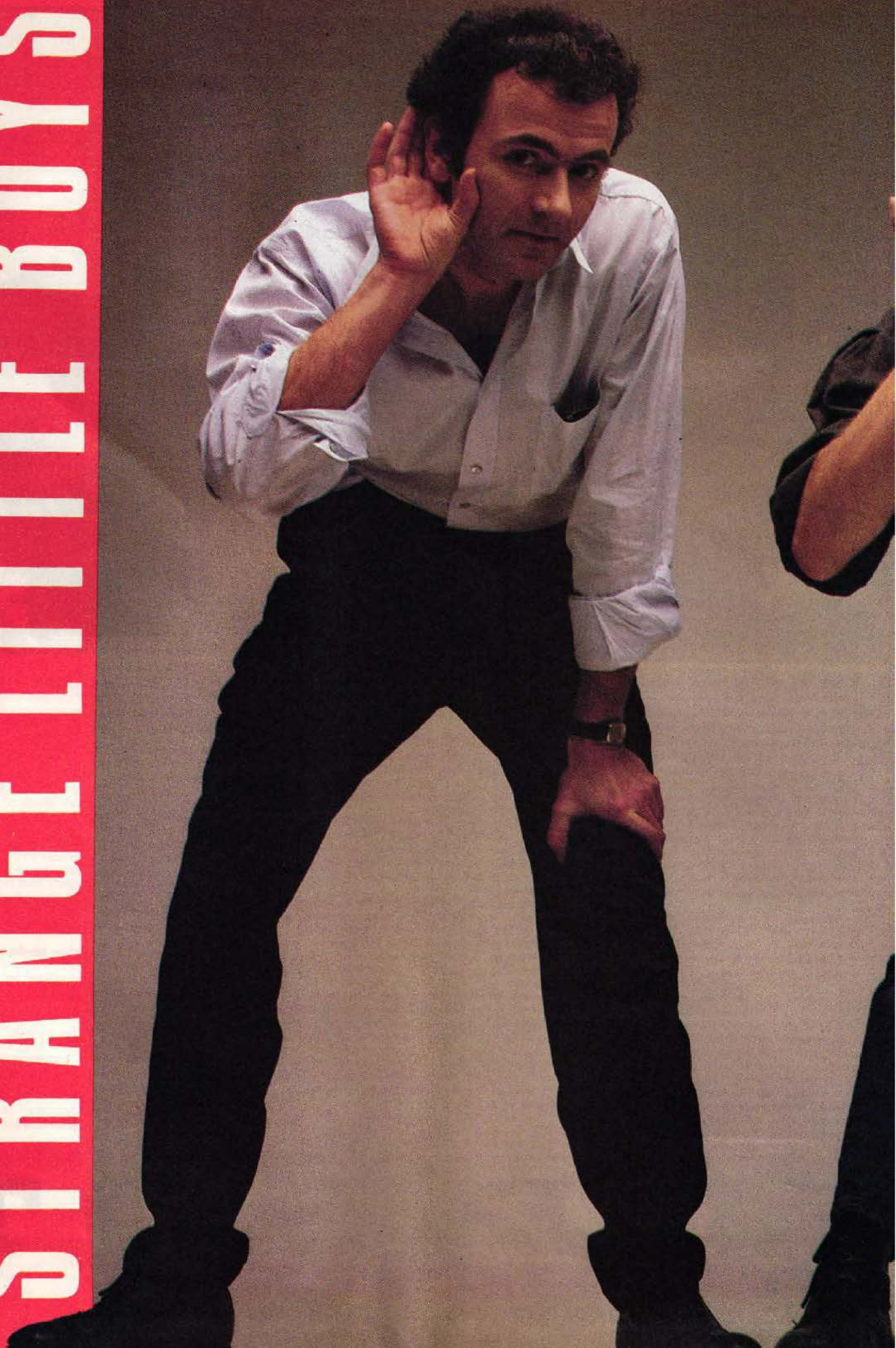
"It's this whole 'Kill An Argie, Win A Metro!' bit which I find irritating," he says. "I buy The Times now just to get a bit of erudite reporting, but even they've got this Portfolio bingo going on."

Are you playing any of the newspaper million pound games, I ask? "Oh God no," says Mark. "It's the principle of the thing. I'm earning a million my own way."

Andy Strike

RED HOT

STRANGE LITTLE BOYS



*Hugh Cornwell and Jean-Jacques Burnel
psychoanalysed by our resident cerebral expert,
Dr Graham K*

THEY'RE A peculiar pair, Hugh and JJ. Sort of . . . um . . . paradoxical, perhaps even a little schizophrenic. If I was an astrological type (which I'm most certainly not!) I'd put them down for Geminis, Hugh with perhaps a touch of the Cancerian (crabby), JJ much more under the Libran influence — he's definitely more balanced . . . sometimes.

He possesses a particularly maverick air. He's a charming man and a pleasurable conversationalist, potentially a beezer pal. However, there's a very positive sense that if riled, Jean Jacques Burnel could turn into a right vicious bastard. Contradictions abound.

He's a Englishman, sorry *Briton*, carrying an indisputably Gallic name. He sounds like a public schoolboy but looks like the second lead in a French Fifties gang movie. Burnel is a 'nice guy' with an underlying promise of *threat* . . . which is exactly the reverse of his long-time cohort Hugh Cornwell.

Hugh is difficult. Hugh is wary, very wary. Years of misquotes and rashly attributed actions have left Mr Cornwell with the ultimate love/hate relationship with the gentlepeople of the press. He *loves* to hate them. Never have I come across someone so overwhelmed by a niggling paranoia about how he will be construed in print.

Despite this unease, this threat, this inability to convey *exactly* what he wants, the Hugh Cornwell lurking just beneath this aggressive, boishy image is doubtless gentle and loquacious, considerate and sensible.

Cornwell is a fine fellow disguised as an unpleasant bugger. Now believe it or not, the reason I'm actually speaking to this pair of wavering weirdos concerns not their psychoanalytical state, but the fact that the little beat combo to whom they are allied has just commemorated ten glorious years in this wonderful business. The Stranglers reach double figures, and to celebrate this auspicious occasion a new LP has been recorded.

AURAL SCULPTURES' follows closely in the groove set by 'Falins' — for want of a closer cliché, it is the 'new Stranglers sound' — gentler, jazzier (owing in no little part to Jet Black's jazz roots) leaving the growling 'n scowling popular row of yore a long way behind. The trademarks of Cornwell's vicious yell and Burnel's chainsaw bass have given way to the newer melodicism and gentler instrumentation of the recent hits 'Golden Brown' and 'Strange Little Girl'.

The new single 'Skin Deep' follows the trend, and further reinforces Cornwell's diffident stand, showing his wariness of superficial meetings and relationships (which, of course, 'the interview' falls into). Whether the single hits or not doesn't seem to concern the pair particularly — their albums still go gold without too much effort, their hardcore and longlasting fans providing a solid commercial base and ready market for both regular Stranglers releases and the clutch of solo and joint recordings the various members have indulged themselves in.

Cornwell admits to a scanty knowledge of today's charts, preferring to listen to 40s American R'nB players for his aural stimulation. JJ 'tries to keep up with what's happening' but obviously finds distractions of greater interest without much effort — for a man who had no musical ambitions to pursue, he still seems almost pleasantly surprised finding himself, at 32, still a 'pop star'.

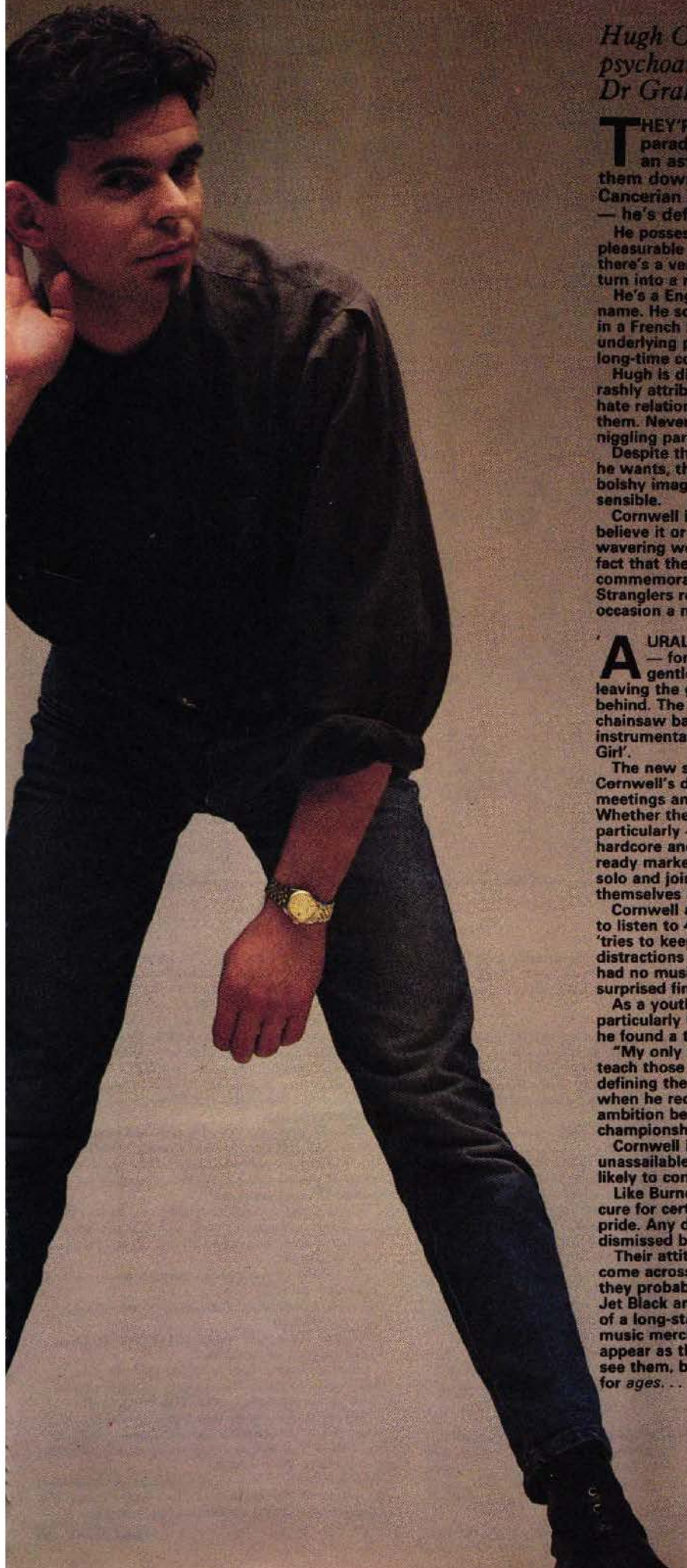
As a youth he studied classical guitar but on taking up martial arts, particularly Karate, as an outlet and honer of his aggressive energies he found a true vocation.

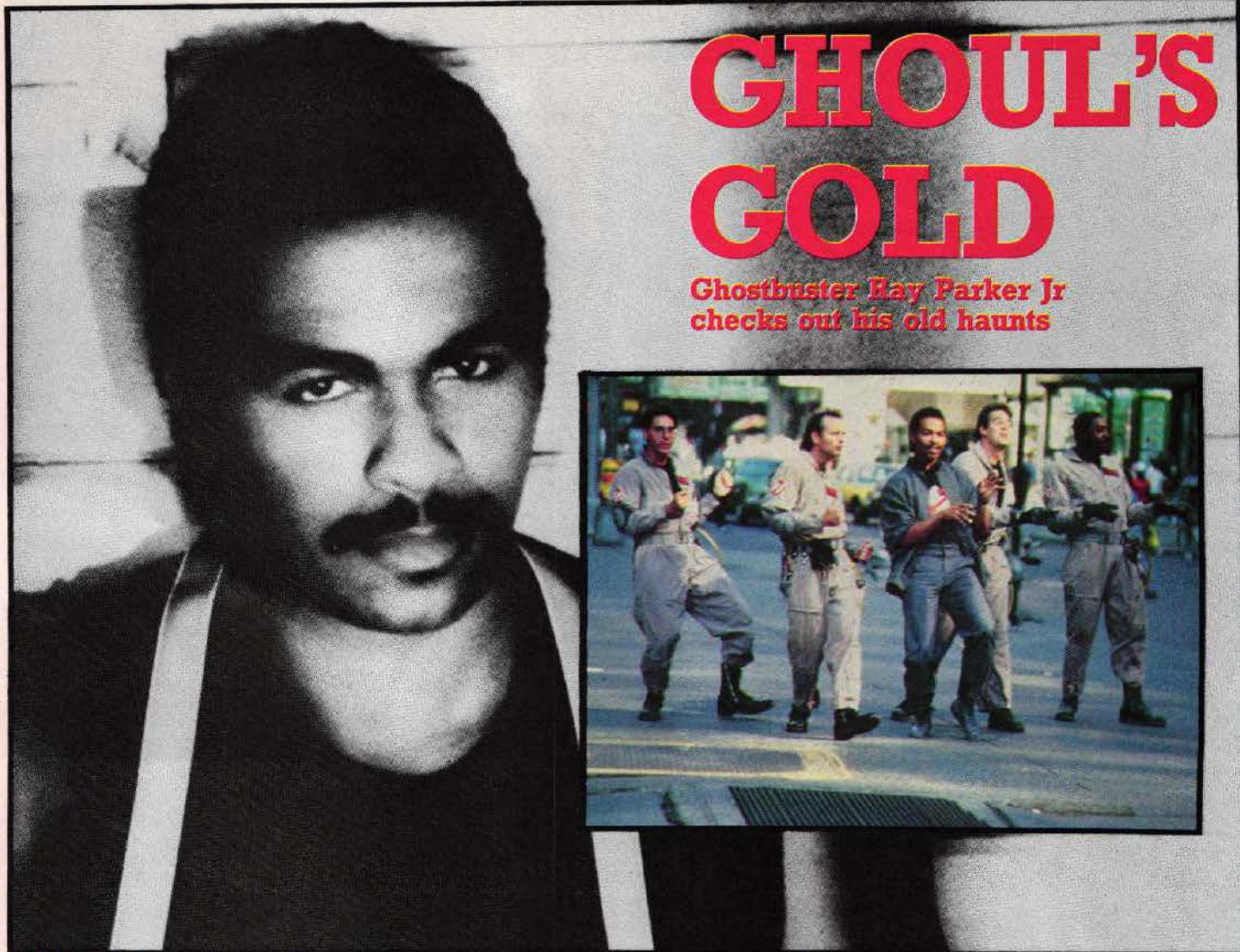
"My only ambition back then was to become a Black Belt and then teach those skills." Music takes a lowly second place to Karate in defining the major elements of his life — a specific change occurring when he received a good hiding in Japan once, and his only current ambition being to take part in the ultimate international martial arts championship.

Cornwell is even less concerned with what the future holds, the only unassailable fact being that if no-one dies, the Stranglers are quite likely to continue for at least *another* ten years, if not more.

Like Burnel he wavers politically, extolling 'hard physical work' as a cure for certain social ills while brandishing a humanitarian spirit with pride. Any discussion of the merits of right, or left wing stances is dismissed by the pair of them as irrelevant.

Their attitude towards their music is perhaps the least precious I've come across — while enjoying the involvement and creative outlet, they probably wouldn't be too concerned if it ended tomorrow. With Jet Black and Dave Greenfield their approach veers more toward that of a long-standing jazz group than your common or garden modern music merchants. Which in itself is refreshing. Hugh 'n JJ may well not appear as they might see themselves, or as they may want others to see them, but their sense and ability is indisputable. They'll be around for ages. . .





GHOU'L'S GOLD

Ghostbuster Ray Parker Jr checks out his old haunts

THE RAYRELY photographed Ray Parker Jr

(Inset) BOY RAY and the Ghostbusters

GHOSTBUSTERS (SEARCHIN' For The Spirit)' — the chartbusting theme from the ghostbusting movie — may be spookily reminiscent of 'Pop Muzik' by M. . . but you'd have to listen harder to hear any of the skeletons that rattle in Ray Parker Jr's musical closet.

The voice, of course, is the clearest vibration — one that gives you a sideways look, a hint of a raised eyebrow, and flashes a cheeky grin that says, "OK, everything's cool, I'm in control around here. *I ain't afraid of no ghosts.*"

And there's clearly a canny pop presence in the groove too. It's a ticklish tune that may make you squirm, but won't hurt too much and won't spoil your morning. Ray Parker Jr wrote it as requested by an associate at Columbia Pictures.

"They had a lot of songs for this movie and they didn't like any of them. So I just wrote one."

Easy? Possibly, but then an effortless, relaxed air usually distinguishes Mr Parker and his work, which first became prominent here with the Raydio hits, 'Jack And Jill' and 'Is This A Love Thing'. Pop R&B with a glossy sheen. Almost a prototype Shalamar, they homed in on the chart as if equipped with raydar. Certainly, the man who fired them knew what he was doing.

Growing up in the Dexter/Davison area of Detroit, where Diana Ross, the Temptations and George Clinton all lived within a few blocks of each other, he started young; as a

prize-winning clarinetist, initially. But the local girls made fun out of the fact that the instrument was bigger than he was, so he switched to guitar.

IN HIS teens he played in the house-band at The 20 Grand — Detroit's most prestigious night-club — which included Hamilton Bohannon, and backed nearly every major Motown star of the time. Unsurprisingly, they were GOOD TIMES.

"It was all great fun. Can't remember anything bad about it."

When the writers Holland, Dozier, Holland left Motown to form their own Invictus/Hot Wax set-up, Parker worked mainly for them. Thus it is his guitar that you hear on such classics as 'Band Of Gold', 'Give Me Just A Little More Time', and many more.

Subsequently, Stevie Wonder asked him to be Wonderlove's guitarist for the 1972 tour with the Rolling Stones. I wonder if this experience could have attracted him to rock music, and influenced some of his own recordings, such as the raunchy, bad-boy bragadoccio of 'The Other Woman'.

"No, I knew about them anyway. It didn't make much difference. It's always appealed to me."

UPON MOVING to Hollywood, Parker found lucrative session-work with Barry White, Boz Scaggs, Labelle, and others. He also wrote 'Keep On Doin' It' for his friend Herbie Hancock, and 'You Got The Love' for Chaka Khan.

Still, his mother wanted to see her boy's

picture on an LP sleeve, before she'd be fully convinced of his status. So having put by enough cash money for a rainy day, he built his own Ameraycan Studio, and got on with it. Out of this came Raydio, and the hits 'Rock On', 'Two Places At The Same Time' and 'You Can't Change That'. Since when he has recorded the LP 'Woman Out Of Control', and various other tracks, upon which he plays most of the instruments, as well as producing and arraynging.

"That's just the way I feel it. If I knew others who played what I wanted to hear. . . But I love to hear the song come back. It's fun to hear your little creation come back at you out of those speakers."

Ray Parker Jr was recently one of the five black artists topping the US Billboard chart, but he won't be drawn on the kind of music they're playing.

"I try not to categorise music. It depends on how you do it."

But is a 'crossover' needed to make the biggest bucks?

"Sure. There are more white people than black people in America."

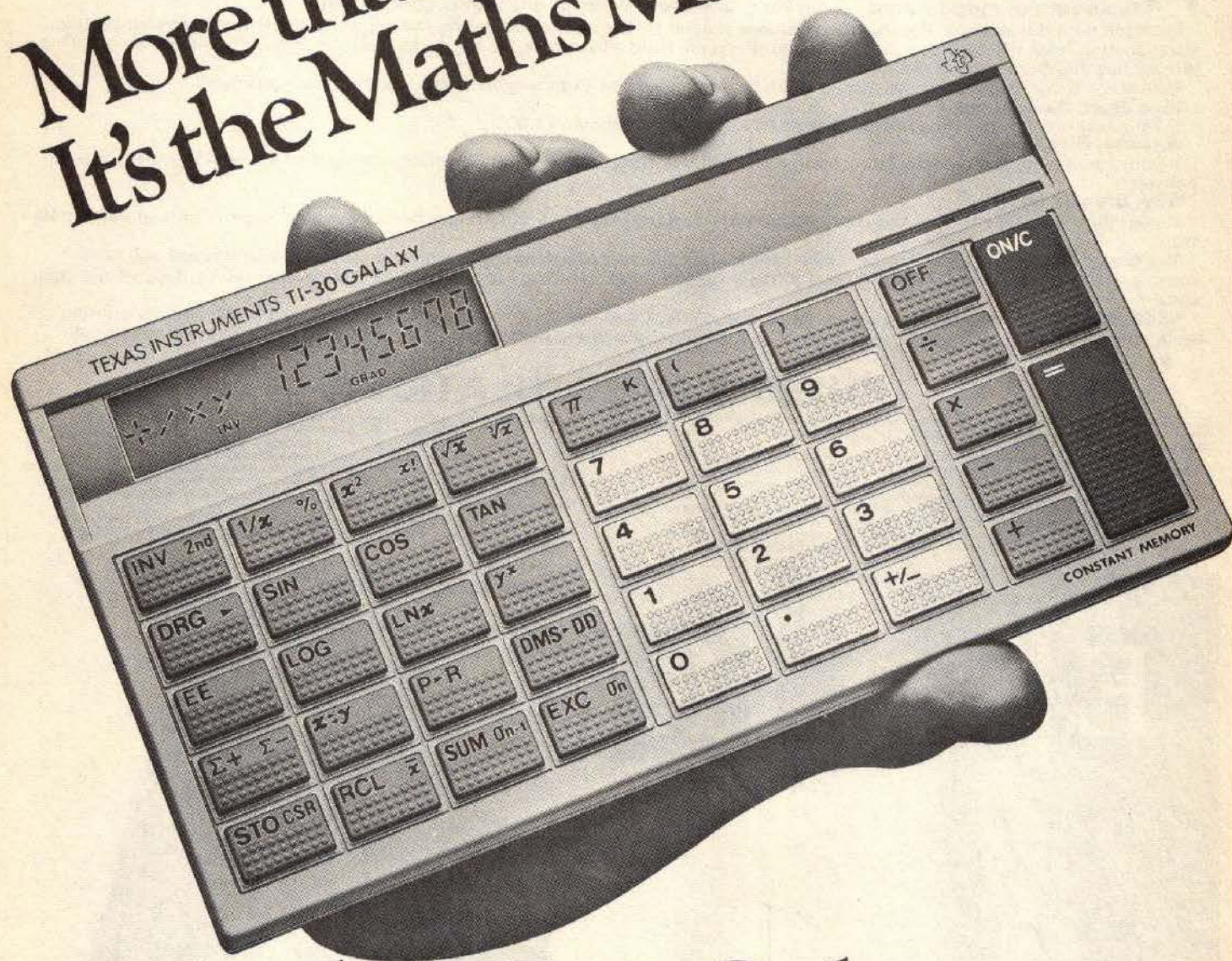
Simple, innit? And is there any singular difference in public taste between now and then when you played at The 20 Grand?

"Well, people only used to know singers then. Now they know who the songwriters are. Then the singers had the power, but now the writers have more."

Either way, if the business-end of the music business is indeed a rat race, Ray Parker Jr's still well set to keep on making records.

MARK CORDERY

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HITLINE

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The Mall, Golden Square · WIGAN 5 Makinson Arcade, Market Place.



Singles



Reviewed by
PAUL SEXTON

SOUL STIRRERS

THE STYLE COUNCIL 'Shout To The Top' (Polydor) Playing spot-the-influence one more time — adaptations of the hard-hitting chords from 'Backstabbers' and 'War', a glance back to 'My Ever Changing Moods', and *still* it sounds the freshest pop record of the week.

BONNIE POINTER 'Your Touch' (Epic) Like the Staples, another from the Private I stable and finally Bonnie can hold up this record as a good reason for leaving her sisters. They've sold themselves to computer-pop for the lure of crinkly money while she's back home with this light, bright radio natural. You can really hum it — try it sometime.

PHYLLIS ST JAMES 'Candlelight Afternoon' (Motown) Sad when *other* Motown artists are making records more adventurous and interesting than Stevie Wonder, but let's enjoy it: clap along as promising new voice Phyllis calls for some afternoon delight. I'll be right over.

PATTI AUSTIN 'Shoot The Moon' (Qwest) Just occasionally you think Patti spends more time on her hairstyle than her choice of song because her terrific vocal technique doesn't always cut through — but even on this coffee-morning ballad there's enough to be going on with. Similarly **MARGIE JOSEPH** shines brighter on 'I Wants Mo' Stuff' from her album than she does on **Atlantic's** choice, 'Midnight Lover', and **PATRICE RUSHEN** sounds a bit pushed for time on 'Get Off (You Fascinate Me)' (**Elektra**) but all three women are still the gen-u-ine thing.

SAMMY DAVIS JR 'Hello Detroit' (Motown) The showbiz version of Jimmy Hill delivers a lorryload of Sinatra-schmaltz with a Berry Gordy song about his back yard. Look at it this way: if it had been Jimmy Hill it'd have been called 'Hello Coventry'.

THE STAPLE DIET

THE STAPLE SINGERS 'Slippery People' (Epic) *'Pop' Staples is about to be hip at the age of 68, as the old man and his daughters slide and slink their expert route through the Talking Heads tune. No, not tune, make that groove. How can a man born in 1915 be so damn funky?*

SOUL DESTROYERS

DIO 'Mystery' (Vertigo) Only moderately horrid, actually, but my friend Claire Voyant reckons it'll steam into **THIS** week's chart at 48, everyone will groan, and it'll obediently drop to 55. Does that make me this week's **HITLINE** winner?

THE TIME 'Ice Cream Castles' (Warner Bros) Morris Day might have stolen the show in 'Purple Rain' but in turn somebody stole his tune here. Prince needn't worry.

BRUCE SPRINGSTEEN 'Cover Me' (CBS) When they said "It's only rock 'n' roll" they must have been talking about The Boss. His usual Eighties gloss on a Fifties idea; sure he sounds as if he means it, but I don't know what he means.

KIM WILDE 'The Second Time' (MCA) The title fits as Kim tries again with MCA and starts by nicking the chorus from 'Let's Dance'. Still, long as she does something risqué in the video it'll be a hit — that's the way it works, I believe.

INTAFERON 'Baby Pain' (Chrysalis) 'Get Out Of London' and 'Steamhammer Sam' were such chalk and cheese it was impossible to know what to expect. Unfortunately this is like eating chalk and cheese at the same time. A disappointingly tuneless throbber.

THE 'Let's See If They Stick This Time' DEPARTMENT

SHEILA E gets another chance with her Prince-produced 'The Glamorous Life' (**Warner Bros**), in the US Top 10 even now, and the success of the man with the attempted moustache should help it this time. **BILLY OCEAN's** blowing the roof off there with 'Caribbean Queen' (**Jive**) so now we get her since the European Queen got the big 'E' and the 'Thriller'-pace dancer should shape up much better; **ZZ TOP** are at it again with 'Gimme All Your Lovin' (**Warner Bros**) — a hit this time and I demand a beard-shaped picture disc — and even **GUY MITCHELL's** still 'Singing The Blues' on **CBS**. Can you imagine, the poor bugger's been singing the blues for 28 years.

... AND THE CAST OF THOUSANDS

CULTURE CLUB 'The War Song' (Virgin) "War is stupid", George reveals. Lyrics of true insight there. And a tune that succinctly combines all their previous singles, and a poster with the 12-inch, and an even happier bank manager.

THE STRANGLERS 'Skin Deep' (Epic) Stalling when their foot should be down... after such a gap the resounding question about this one is "So what?". A pretty low-key mid-pacer and if it was a football match it'd be a goalless draw.

THE QUESTIONS 'A Month Of Sundays' (Respond) Extremely competent and very nice, but without the go-for-the-throat style that'll stop everyone harping on about 'Tuesday Sunshine' as the one that got away.

PAUL McCARTNEY 'No More Lonely Nights' (Parlophone) Two tempos for the same song, one-up one-down, but inevitably the A-side is Macca's soporific norm of late. Still, there's a decent new version of 'Silly Love Songs' (also from the 'Broad Street' spectacular) on the 12-inch.

WINDJAMMER 'Live Without Your Love' (MCA) An unpleasant surprise for some... it's a mothers-talk ballad as a follow-up, a complete gear-change from 'Tossing' — pretty but also pretty toothless.

APOLLONIA 6 'Sex Shooter' (Warner Bros) Can't write more than about three reviews without that Prince wallah cropping up. Here he is again with his co-star and lechers everywhere will buy it just for the title. Which is considerably better than the record.

LAURA BRANIGAN 'The Lucky One' (Atlantic) After the aptly-named 'Self Control', Laura lets herself slide back into Eurodisco. *She's* the lucky one, not us.

WHITE DOOR 'Flame In My Heart' (Clay) It's got that Francis Journeys To Hollywood bass twang and what do you know two of the guys play on the **FGTH** album. Expect a hit by association.

FIAT LUX 'House Of Thorns' (Polydor) Sooner or later people will say Let There Be Lux and it might be with this, although you can only sing along to it if you have a deep voice or an operation.

MARI WILSON 'Let's Make This Last' (Compact) She might be talking about her career because with this and 'Ain't That Peculiar' she's swerving all over the road and hitting the kerb. Plenty of noise, the sort you get when you crash into a lamppost.

GIRLTALK 'Can The Rhythm' (Innervision) A female Wham! perhaps? A smile, a song, and no nose job necessary.



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FEELABEELIA - FEEL IT
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THE STYLE COUNCIL - YOU'RE THE BEST THING
THE CURE - CATERPILLAR
FRANK CHICKENS - WE ARE NINJA
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THE BOOMTOWN RATS - YOU DRAG ME DOWN
BANANARAMA - ROUGH JUSTICE
A FLOCK OF SEAGULLS - THE MORE YOU LIVE,
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WHISMITH



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Albums

All at sea

DIANA ROSS 'Swept Away' (Capitol EJ24 0225 1)

ARE THEY extras from 'Dynasty' or 'Thriller'? — God knows, but on the inner photograph of this LP, Diana Ross and Julio Iglesias (her vocal partner on 'All Of You') look like a couple of waxwork dummies straight from the Los Angeles branch of Madame Tussauds. Scrawled on the cover, in almost illegible handwriting, is a plea from Miss Ross to write to her with our/your comments on her latest 12-inch... well here goes.

Over the past few years (save for the wonderful 'Muscles': Ross high camp), she has had great difficulty in securing either an image or a sound that has been convincing enough to entrap critics and public alike. On this new album she has had yet another 'new wave' haircut which is unfortunately reflected in the vinyl underneath... more 'modern' rhythm and blues, that is neither polished or accomplished, unlike Donald Fagan or Lionel Richie.

There are some pleasant enough toons and there's nothing offensive, but fundamentally it's all a bit of a mish-mash. Her duet with Julio is typically gross, and she seems to be going the same way as dear old Donna Summer... off the beaten track where no one can find her. A female Rod Stewart album.+++

DYLAN JONES

MANOWAR 'Sign Of The Hammer' (10 DIX 10)

LISTEN TO this twice and your

DAVID BOWIE 'Tonight' (EMI America EL 24 0227 1)

THE TROUBLE with being David Bowie is that so many people expect so much. Bowie set himself up (and was set) as such a towering figure that when a down comes it's bound to be painful — if not for him, then the people who've loved his various public selves. To suddenly realise the man is not a god but just a bloke with a smart suit and a dental problem is obviously upsetting.

'Tonight' is a definite down. Ultimately, its only success is as a continuation of Bowie's passionless 'Adult Orientated Rock' phase that 'Let's Dance' heralded. It's a lot of songs — some of them very good songs — but it's not an album. And by Bowie's standards, it stinks.

It all starts promisingly enough with 'Loving The Alien' — a tight, mid-tempo song with stretching Bowie vocals, thumping drums and a guitar solo straight out of 'Let's Dance' — hardly original, but pretty stirring stuff to be going on with.

Then he goes and spoils it all with the soft reggae of 'Don't Look Down'. It's been done a hundred times before (the Police, Eric Clapton) and it only serves to interrupt the flow just as the album's beginning to get into second gear.

This is the story throughout 'Tonight'; songs that need a lot of listening to; songs that could

probably make singles (and undoubtedly will), but songs that just don't fit together.

There's an Andy Williams style version of the Beach Boys' 'God Only Knows' in which Bowie sounds like he's taking the piss, but as it's supposed to be a tribute I expect he probably isn't. Or there's a muddled, funk-up cross between 'Red Sails' and 'Fantastic Voyage' called 'Tumble And Twirl', only with none of the former's quirkiness or the latter's melody.

You've got social commentary ('Loving The Alien'). You've got cultural allusions ('Blue Jean'). You've even got Iggy Pop and Tina Turner helping out. What you haven't got is a sense of fullness; a sense of a whole; a sense of satisfaction after listening to it. There's no unity, no character and the result is a beautifully produced, professionally executed album of background music. I cried.

'Loving The Alien', 'Neighbourhood Threat' and the Lieber and Stoller number 'I Keep Forgettin' DO work. They are certainly good songs, but they're not GREAT songs — and that was always Bowie's speciality.

Many listens later (and I mean many) and the songs will probably grow on you — but if they were by anybody other than God himself, would anyone really bother to hang around to find out?+++

ELEANOR LEVY

head will probably fall off your shoulders, but what a way to go.

Manowar, those furious young men in the furry underpants, have cooked up the finest platter of their career. Hot 'n' steaming heavy metal with theatrical lyrics, wrapped in the type of tingling playing mightier than Hurricane Diana.

Wonderfully over the top all the way through — especially on

'Guyana Cult Of The Damned' and 'Mountains'. It's good to have a bit of red meat back on the turntable again.++++

ROBIN SMITH

GARY NUMAN AND TUBEWAY ARMY 'The Plan 1978' (Beggars Banquet BEGA 55)

NICE BLOKE, shame about the records he made. 'The Plan 1978' comprises Numan's earliest songs

and a more monotonous collection of old cobblers it would be difficult to find. Twelve tracks are here, including 'Bombers', 'Friends' and 'Check It', written to give record companies a taste of what Gary had to offer. I much prefer him now that he's flying planes for a living.+

ROBIN SMITH

HAZEL O'CONNOR 'Smile' (RCA PL 70268)

THE ELIZA Doolittle of pop keeps smiling and keeps trying — but she's smiling down the barrel of a loaded gun.

In fact that gun already blew Hazel's head off some time ago when the hits dried up and now as RCA rather wearily try to turn things around there's no sign that she will, or even deserves to, repay their investment. That's starting from the premise that her vocal style remains as dull and guileless as ever it was, and adding the ingredient of one album (heaped) of similarly lifeless droning.

ANDY STRIKE

Roddy cuts it

AZTEC CAMERA 'Knife' (WEA WX8 240 483-1)

EAGERLY AWAITED and rightly so: 'Knife' brings us the next chapter in Roddy's quest to be — well, what? The best songwriter since the last one, presumably. He's not that great of course, but by golly he's better than most at present.

The album gets off to a cracking start with 'Still On Fire', which must be like old times for new boy Malcolm Ross as he chops away Orange Juice style at the simple but catchy riff. A cert for the next single.

Like Elvis Costello, a name frequently linked

with Roddy's own, the young Scot really delivers the goods on his quieter moments, and it's here that 'Knife' really is something special.

'Backwards And Forwards' is an exceptionally beautiful song and the chorus to 'Head Is Happy (Heart's Insane)' is irresistible.

The nine minutes devoted to the title track seem a waste, and I fail to see why Roddy regards it as his finest ever song. Mr Frame has yet to write his 'Alison', but 'Knife' is further proof that this young man is going to write fine songs for many years to come.++++



“highly strung”

“highly re-strung”



That all sounds cruelly personal which is a pity because you have to admire her perseverance, but really Hazel's put her faith in turgidity itself. The deadweight single 'Just Good Friends' leads off and by the end it's signalled itself as one of 'Smile's' least painful moments. Overshadowed, though, by such ghastliness as 'The Man I Love' (Edith Piaf meets Lorraine Chase and finds they have *nothing* in common) and a quite desperate and insulting attempt at 'Bring It On Home To Me'. Sam Cooke may return from the grave to sue on that one. 'Smile', she says. I hope she still can.++

PAUL SEXTON

ASTRUD GILBERTO 'The Essential Astrud Gilberto' (Verve VRV 6 823 494-1)

PART OF this LP's undeniable charm probably lies in the contrast between sophisticated rhythms and the occasionally naive tones of Astrud Gilberto's voice.

Her dialogues with the tenor saxophone of Stan Getz (a-go-go)

Handsome Reward

DEPECHE MODE 'Some Great Reward' (Mute STUMM 19)
DEPECHE MODE, bless their little cotton socks, have always created pop of the highest quality. Catchy tunes, beautifully produced, that had you singing along in minutes — and as likely as not, forgotten in months. 'Photographic' is still a classic, but they never quite seemed to re-achieve that peak.

Now, along comes 'Master And Servant' and after initial nose turn-ups (metal backing and domination metaphors not quite going with the sharp creases in the trousers), it's not been off the office turntable since.

'Some Great Reward' proves to be made of the same stuff. Depeche Mode come of age, Martin Gore comes clean and the result is as an addictive an album as you'll hear all year.

A week's continual playing later and I'm still singing the boppy 'Something To Do' on the bus every morning and STILL going funny when Dave Gahan's voice goes all flat and butch.

The last two singles ('People Are People' and 'Master And Servant') combine with new songs like the slow and sad 'Blasphemous Rumour' to produce an album that's just full of really good sounds. Depeche Mode make your spine tingle and your foot tap, and they'll probably cure your acne too.++++

ELEANOR LEVY

and the subtle samba pulsebeat, originally recorded in the early Sixties, are now giving pleasure to a new generation. 18 tracks, no duds to speak of, some fantastic laziness, this compilation is certainly the place to start, if you haven't already. +++½

MARK CORDERY

TERRI WELLS 'Just Like Dreamin'' (London LONLP 4)

THESE ARE strange times: every anaemic girl behind a microphone wants to be called a 'chanteuse'. Terri Wells is just a singer, but she can sing any of the

forementioned anaemics into intensive care.

She has the gospel background of many great singers, and knows by instinct when to swoop, growl, shout, whisper, sing and be silent.

Most of the songs here are in the mid to up-tempo electro-percussive mould of 'I'll Be Around' (the single and best track).

This record is no display of influences, mannerisms or 'style'. It's quite simply a good singer, singing; which should be all you need to know.++++

SIMON HINDE



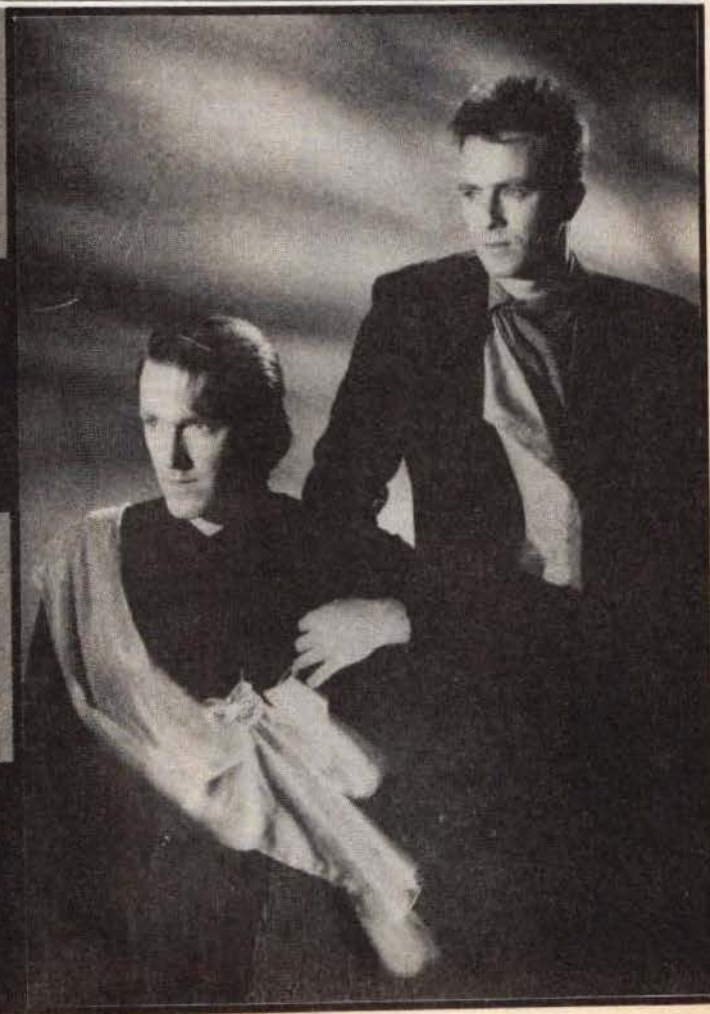
MESSENGERS

NEW SINGLE

FRONTIERS

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 7" C/W PLAINS OF SIBERIA"
 12" INCLUDES THE EXTRA TRACK
 "ANDY WARHOL"

7" - MUST 2 12" - MUST 12



Albums

Spirit level

ORIGINAL SOUNDTRACK 'Ghostbusters' (Arista 206 559)

WITH LAWSUITS flying for poor old Ray Parker, the 'Ghostbusters' hit your eardrums with bass lines to the fore and one eye on the 'original song' Oscar category.

And a right mixture we have here. The lively, thigh-slapping (if derivative) title track starts and finishes the whole thing, while in between you have (in descending order) the Thompson Twins' 'In The Name Of Love', Laura Branigan's 'Hot Night' and a couple of lovey-dovey yukies from Alessi and Air Supply that bring new depths to the word drive.

See the film certainly, but this soundtrack is about as appealing as eating ear wax.+++½

ELEANOR LEVY

FLOY JOY 'Into The Hot' (Virgin V2319)

INTO BATTLE against pig-ignorant pop come Floy Joy, from Sheffield via Detroit, where this music was recorded with Don Was at the controls. And indeed it's every bit as smart as you'd expect it to be, if you're acquainted with the unique sound of Was (Not Was). Atmospheric, provocative soundscapes (plus jokes) built on a funk-biased electric bass (can there be any other kind now?), and very bright, in all senses of the word.

Men-tal stimulation

HEAVEN 17 'How Men Are' (Virgin V2326)
HOW ARE men? Men are firm. Men are meaty. Men are chunky. Men are precision-made. Men are of high quality. Men are busy successfully honing their particular brand of synthesised pop-soul and making it into a fine art.

Men are admirable: donating royalties from 'Five Minutes To Midnight' to the anti-Cruisers. Men are lucky: Glenn Gregory's voice is sounding increasingly rich and creamy-croony. Men are brass-funky: 'This Is Mine' - a fine time with the Phenix Horns.

Men are languid and smoky: 'The Skin I'm In'. Men are wry: 'simulated classical guitar', indeed. Men are fond of complex arrangements crafted to sound effortless: 'Flamedown'. Men offer something relaxed, soothing, but fresh; something to ease into and live with for a while.

Men are not earth-shattering, but men are certainly staying put on my turntable. Men are being given++++

BETTY PAGE

But, out of the mix, the most crucial moment occurred when Floy Joy were introduced to the wonderful Carroll Thompson — one of our finest Lovers Rock singers, or singers of any kind. Her time-stopping vocal on the current single, 'Until You Come Back To Me', lifts this (pop) soul ballad into a class of its own. This is really singing, and if this isn't a hit of monstrous proportions we'll all be sorry.

And I suspect that most of the LP, even the ersatz Motown of 'Operator, Operator', will stand up to the further attention I am inclined to pay it.+++½

MARK CORDERY

DENNIS DE YOUNG 'Desert Moon' (A&M AMA 5006)

I CAN'T see the point of this,

Dennis, me old cocker. The Styx vocalist has churned out a solo album that just sounds like an effort from his band, only played a bit faster here and there. The whole point of a solo album is that the artist should refresh his creative muse and explore new depths. What a disappointing rut Den is in.+

ROBIN SMITH

RALPH MacDONALD 'Universal Rhythm' (London LONLP 3)

RALPH MacDONALD is a percussionist/arranger/composer/producer. His record is, for the most part, moderate to good jazz-funk, with a couple of Latin-tinged instrumentals, one slightly strange percussive piece ('Playpen') that reminded me of A Certain Ratio, and some nice



saxophone from Grover Washington Jr on the title song.

The best song is the first, 'In The Name Of Love'. Co-written and sung by Bill Withers, it's sort of slow, warm and smoky. If it becomes a single buy it without hesitation. Better still, go out and buy 'Bill Withers' Greatest Hits'.+++

SIMON HINDE

DR FEELGOOD 'Doctor's Orders' (Demon FIEND 29)
EXCEPTING LEE Brilleaux, the Feelgoods have lost all their original members; they've also lost the dirty guitar sound of Johnson and Mayo. Now, even their suits are clean.

Bands like this were born and belong on the small gig circuit, and you get the idea new LPs are only released to remind the public they're still alive. This one's tired and unemotional.++½

STEVEN GRAY



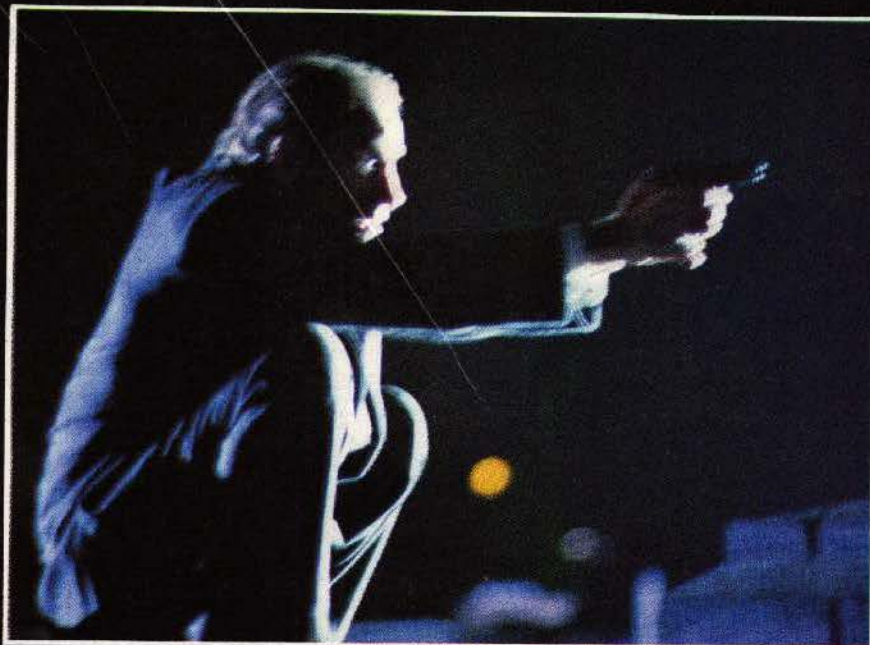
Rebbie

JACKSON

HER DEBUT SINGLE ON 7" & 12"

CENTIPEDA

WRITTEN & PRODUCED BY MICHAEL JACKSON



OPERATOR SERVICE

IT HAD to happen — the 12" video! Yes, Sade's promo flick for 'Smooth Operator' is a comfortable 8 minutes long, packed with action, adventure, shoot-outs and (gasp) even a semi-clad Sade in bed!

In the now well-established 'Sweeney'/ 'Long Good Friday' vid genre (first started by Spandau's 'Communication'), we see Sade being grilled by gritty Flying Squadders about her 'manager' — the seedy, shady character pictured above having a meet with gangster types in a club where Sade performs.

Intercut with Sade and band onstage are flashes of ye sultry one watching

damning cine film of the rat gun-running and cheating with other women. The rotter makes off with a waitress, but Sade catches him out. It all ends in fine thriller style with Our Heroine being chased up a fire escape by the cad, almost being strangled by him, narrow escape courtesy of Sweeney, quick shoot out, and dastardly manager copping his lot. But still Sade mourns. . .

She'll never make the Italia Conti shortlist, but Sade might win a prize for being the only woman able to remain cool after running up ten flights of iron stairs dressed in a white frock and high heels. Simply sultreee.

MASTER OF THE GAME

Nipples? Chains? Domination? What on earth has happened to those nice Depeche Mode boys? And what is (gasp) VFM? Eleanor Levy reveals all. Picture by Paul Cox

D ID YOU know that Andy Fletcher of Depeche Mode has the world's tiniest nipples? As Martin Gore explains, "Fletch, apart from being in a quite successful band, has also got the smallest nipples in the world."

"They're like two freckles," Dave Gahan offers helpfully. Andy, obviously hurt by his colleagues' disloyalty, tries to explain. "They've just never grown. But they're not that bad." This is too much for Martin.

"They are, Fletch," he tells him. Men can be cruel sometimes.

"You're a weird guy, Fletch," Dave adds cheerfully. It doesn't cheer Andy up.

"I just haven't got very big what-do-you-call-its." The assembled minds boggle at just what Andy can be talking about. "The round bit . . . the dark bit around it," he clarifies.

"That IS your nipple, Andy," Dave tells him in a tired voice.

"Ni-pol," Martin adds, emphasising each syllable with obvious glee.

"No it isn't," Andy pleads, looking more confused than when he started. Dave, meanwhile, has obviously taken pity on his friend. "I'll talk to you later Fletch. Man talk. I'll give you a few books on the subject."

And it had all started so seriously too. After hours waiting for photos to be taken, phone calls to be made and a good deal of giggling at Shakin' Stevens' would-be athleticism on Top Of The Pops, the interview is about to commence.

DEPECHE MODE and journalist are seated outside a pub teeming with Australians. Various Raylenes, Charlenes and Bruces wander around muttering the odd 'dingbat' and 'possum' under their breath.

Alan is explaining that a lot of people are about to be surprised by the new Depeche Mode album. It's the sort of cliché that turns up time and again, but a few listenings to 'Some Great Reward' later and you realise this is no false pop star patter.

Depeche Mode are continuing

to confound their critics by producing sharp and intelligent music that refuses to leave your brain once contact is made. Hear the current single 'Master And Servant' for the perfect pop song (for this week at least) that goes for your feet AND that bit in your tummy that wobbles when Terence Stamp smiles and men in tight leather trousers bend over.

But what about the song itself? Its message seems to have caused not a little mystification. What is its theoretical and moral standpoint? Its hidden meanings? Is it a telling political analysis of capitalist exploitation or just sweet Martin Gore revealing his S&M yearnings and making a nasty mess on the carpet in the process? In the past, Martin hasn't been too keen on explaining those parts of himself revealed in his lyrics. Thankfully, it seems, all this is changing.

"I feel a lot more open about it now," he says, "and a lot more confident with the new album — it's more open and if I'm going to bare myself on it I might as well bare myself in interviews as well."

SO WHAT was he trying to say in 'Master And Servant'?

"It's about domination and exploitation . . . and using a sexual angle to get that point across." But does he think it's a bad thing?

"Of course I do," he answers.

"No, you don't Martin!" a loud voice sounds from the other side of the table. Martin grins. "Well, it depends on which side you're talking about. What the song's saying is that these two people are indulging in this and getting fulfilment from it because it reminds them of their lives outside the bedroom."

Which makes you wonder what the video is like, but Martin soon dispels all thoughts of de-robbed Depeche Modes frolicking about.

"We steered clear of the sexual side a bit," he explains, "it's very easy to make a video like that . . . 'Relax II'. There's a bit of rolling around with chains and hanging up with chains . . . but nothing too blatant."

"Obviously," Dave adds, "you have to think about getting banned. It might mean hundreds or thousands of people not actually seeing the thing because

of one thing in the video."

"We did think about the song as well," Alan admits, "but we went ahead and released it. Somebody did complain to the BBC but there was someone there intelligent enough to read a copy of the lyrics and actually see a little more in them. That was quite encouraging."

DEPECHE MODE are a thoughtful group of people. Which doesn't mean that the impression given by those 'four serious men' publicity shots they are so fond of is necessarily correct, but that they think a great deal about what they do. This goes right the way through, from ticket prices to the requisite handful of remixes for singles that record companies are so fond of foisting on the public.

"To be fair," says Andy, "we wouldn't do it if we didn't feel we had to." And he sounds like he means it too!

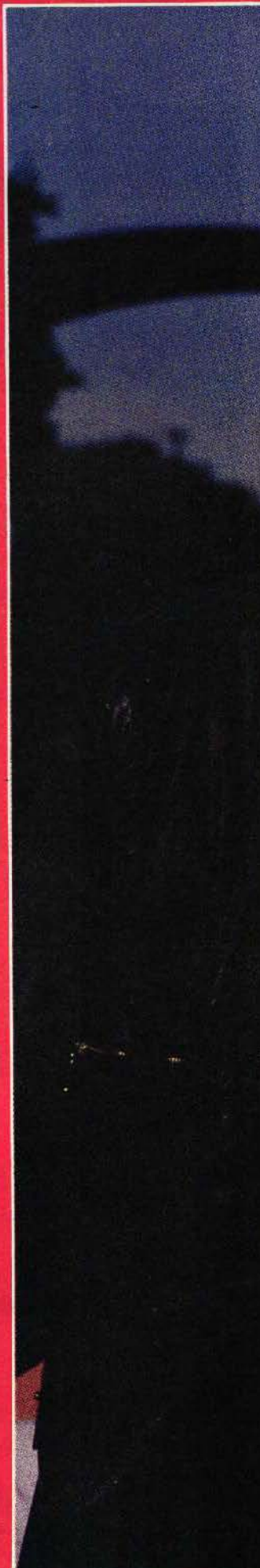
"VFM!" Martin declares enigmatically. "That's what we're about."

"Value for money," Dave explains, "and our fans appreciate that. The thing is, we have to compete somehow, but we always make sure we give people something new. What bands don't realise is that when they have 10 different versions of the single, it's the fans they're kidding. If the 12 inch just has a little bit more on the front and fades a bit later at the end it's taking the piss a bit. Taking the piss out of your own fans."

"We feel if we're going to compete," Alan explains, "at least do it tastefully."

Which is something Depeche Mode ARE doing — and with increasing depth and maturity . . . to their music, to their lyrics and to the way they present themselves. A group responsible for some of the most ridiculous haircuts in the pop business, are now giving us songs which improve with age rather than impress for five minutes and then irritate for ever more. They may have strange nipples, but as they say themselves:

"What we're going for is Passion . . . Love . . . and VFM!"



FREE WITH RECORD MIRROR

V i D

ISSUE 3 OCT 1984

**MUSIC VIDEO
COMPUTERS
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**the
POLICE**



**BONNIE TYLER
STAR TREK
UB40
MTV**

UB40

UB40 'Labour Of Love' (Virgin Vision, 35 minutes, directed by Bernard Rose, produced by Brian Travers)

WHILE EVERYONE else has been talking about 'getting into film', UB40 have quietly been getting down to the nitty gritty in their celebrated down-to-earth, no frills stylee. They've produced this 35 minute short, in good ol' black and white, featuring most of the tracks from their 'Labour Of Love' elpee and looking like a cross between 'Brookside' and 'Minder'. It's set in and around the lads' favourite Brum haunts, featuring local characters, scrapyards, pubs and clubs. It's a thoroughly unpretentious, semi-serious romp that balances gritty realism (police harassment, colour bars) with a touch of fantasy (boy loses girl, gets girl back). But let Robin Campbell and Jimmy Brown, tell you . . .

Robin: "It's not a compilation of videos – the videos were extracts from the film – there's a subtle difference. It contains all the videos the BBC banned."

"It's a modern day love story made in a realist, 60s style. Ali's the star, I'm the baddy. I get my come uppance – that's only 'cos I knock him out in the beginning. I have to cop mine – I turn out to be a right shithole. In the 'Red Red Wine' video, Ali's in this pub waiting for this bird he'd made a date with, and I'm with her. He's all upset and gets pissed as a rat. 'Please Don't Make Me Cry' is the boxing match. It ends up with me fingering 'em to the pigs and all sorts. Ali gets to kick me in the nose and splatter it!"

Jimmy: "There's a gang fight in it where Astro gets fingered, coppers get beaten up, it's great."

Robin: "The thing was, the extracts we took for the first few singles – we hadn't finished the movie then – TOTP wouldn't play any of them. We kept trying to tame them down. There was no blood in 'Please Don't Make Me Cry' 'cos they were so upset by 'Red Red Wine', but they still said it was too violent. So we thought sod it, we'll make it how we wanted to make it in the first place. Consequently the second half of the film goes right over the top . . ."

Jimmy: "A bit like 'Halloween III!'"

Robin: "Or 'Friday The 13th'. We got carried away. That amount of violence should've been spread over the whole film, but it got condensed."

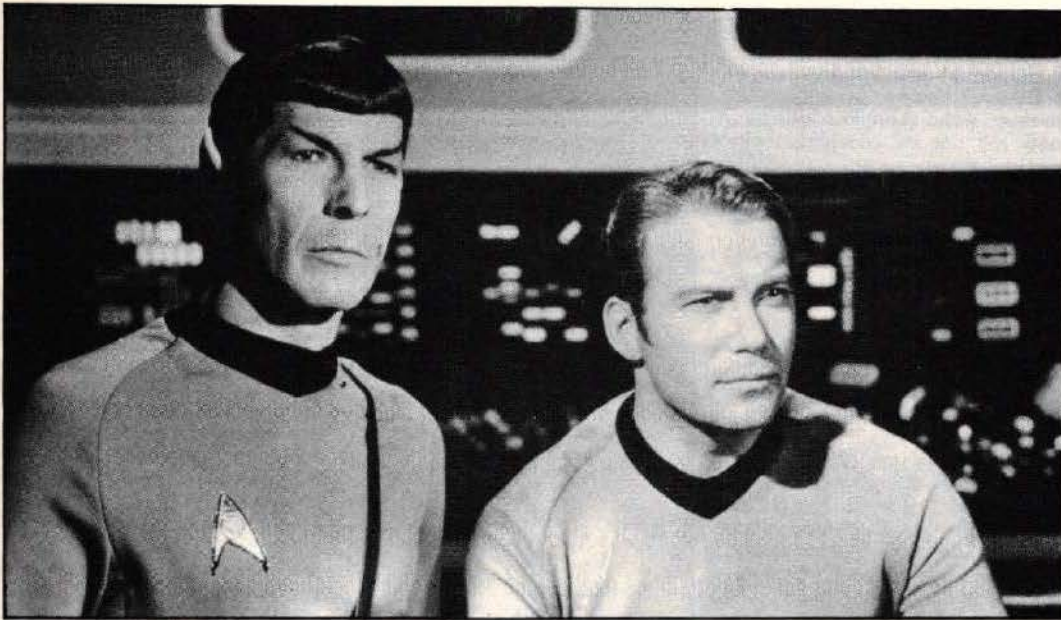
Jimmy: "It's dead good, though. Exciting, the end is – blood everywhere. Basically it's a cross between 'On The Waterfront' and 'Seven Brides For Seven Brothers', all shot around the canals in Birmingham! The feel of it's like those Sixties British movies like 'Cathy Come Home'."

Robin: "There's no scantily clad women or tropical islands, it's very industrial. There is dialogue, but it's not exactly scripted, it's ad-libby. We're all extremely pleased with it."

"When kids watch it they'll have to lock their parents out of the room, the parents won't be able to handle the violence and swearing . . ."

Betty Page





MEN



U

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NEW EDITION

IS THERE anyone who doesn't know who George Lucas is? The man who made the Star Wars trilogy and wrote the Raiders films has a company called Lucasfilms - who have just invented a revolutionary editing device called, suitably **Editdroid**. Editdroid uses the edge of the art technology to gain the fastest, simplest editing system available today... why? - because it's computerised: a machine that has been designed and taught about editing so that film editors wouldn't have to learn about computers. The refining part of the editing process requires the ability to make changes quickly and easily while reviewing different versions of a scene. To be able to add or drop one or two frames with videodiscs. Existing videodiscs have the ability to locate any frame in thirty minutes of programme material within three seconds. New machines available soon are even faster. Videodiscs make it possible to preview several minutes of edited material in real-time, without recording the selections on tape. With the power of Editdroid it is feasible to preview an entire edit list in real time. But Editdroid is not just for videodisc editing. It also makes for unparalleled video tape editing. Because, while Editdroid was designed with feature films in mind, somewhere in the process it turned out to be not a film editing system or a video editing system. It became an editor's editing system. Editdroid - not just a triumph of technology but a triumph of editing craftsmanship.

ViD

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

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MAC THE KNIFE

HOT POOP SCOOP!! Apparently those masters of enigmatic mystery, **Echo And The Bunnymen** will not be unveiling their new long playing record until 1986! Then - the masterwork will come as a whole media package, including a full-length video directed by burgeoning promo-maker and championed stills photographer **Anton Corbijn**. This will mark a turning point for Echo, as they obviously want their music to be regarded as more important than mere flippant throwaway petit fours. Echo are aspiring to ART, and who can blame them? **Anton Corbijn** has almost forsaken his Pentax portraits, looking set to carve a second career for himself in the land of video. PS: there is also a possible Echo compilation in the air... and heard about the stray Bunny making a solo album...?



NIK KNACK

ONE OF the few pop singers shorter than **Adam Ant**, **Nik Kershaw**, follows in the footsteps of the **Gap Band** ('Outstanding') and the **Kane Gang** ('The Closest Thing To Heaven'), by doing a credible impersonation of **Stevie Wonder** on his new single 'Human Racing'. It's his best single to date (not difficult!) and comes complete with an ace space outstanding video. Produced by the rapidly growing **Big Features**, it cuts live action with superb animation, giving **Nik** a chance to improve his credibility.

Even though he looks like **Captain Scarlet**, with **Big Features** behind him, he can't do much wrong. **Nikhead** is also releasing a special video EP, comprising his hat-trick of hits 'Wouldn't It Be Good', 'Dancing Girls' and 'I Won't Let The Sun Go Down On Me' (neither would I!) plus exclusive coverage of **Nik** performing 'Human Racing' live at the **Hammersmith Odeon** on his last tour.

STRINGS ATTACHED

PUPPETS ON a shoestring. The sixth video cassette in the **Terrahawks** series is released this week by **Precision**. Entitled 'Zero Strikes Back', the tape carries a 'U' certificate and runs for 86 minutes. This adventure has yet to be seen on TV, so it is a must for all **Gerry Anderson** fanatics. As the tale unfolds we find **Zelda** planning to destroy a freighter laden with gold which is on its way to Earth. When this ploy inevitably fails, she sends **Moid** to Earth disguised as **The Invisible Man**... but what happens next? 'Zero Strikes Back' is due to be screened in the autumn along with 'Hostages of Mars' and 'Flaming Thunderbolts' which are also available on video...



JAP JAPES

REGARDLESS of their artistic capabilities and achievements, **Japan** were one of the most influential bands of the early 80s. From post New York Dolls glam rockers into mystical pop-dream merchants, their image went with them, from bleach to blow wave in three short years. **David Sylvian** 'The world's most beautiful man' has gone onto other things, as has **Mick Karn**, but it was as **Japan** that they were most successful. In early October, **Virgin** are releasing a compilation of **Japan japes** called 'Instant Pictures' - and though it was originally intended for the Far Eastern market only - it's now being let loose in the UK. It has re-edits of 'Oil On Canvas' as well as promos of 'Cantonese Boy', 'Visions Of China', 'Night Porter' and loads more. Investigate - it's easy when you're big in Japan.

EEE, AOR

ADULT ORIENTATED Rock by numbers... yes, we mean **Asia**. Earlier this year **Asia** played the 10,000 seater **Budokan** stadium in Tokyo, Japan, and the concert was simultaneously telecast internationally by **MTV**. This show is now being released by **Vestron Music Video** under the original title 'Asia In Asia', including the gig itself, backstage coverage before and after the show and a feature documentary on the band. **Asia's** first album went triple platinum - their second looks likely to follow.

WELLER ON 4

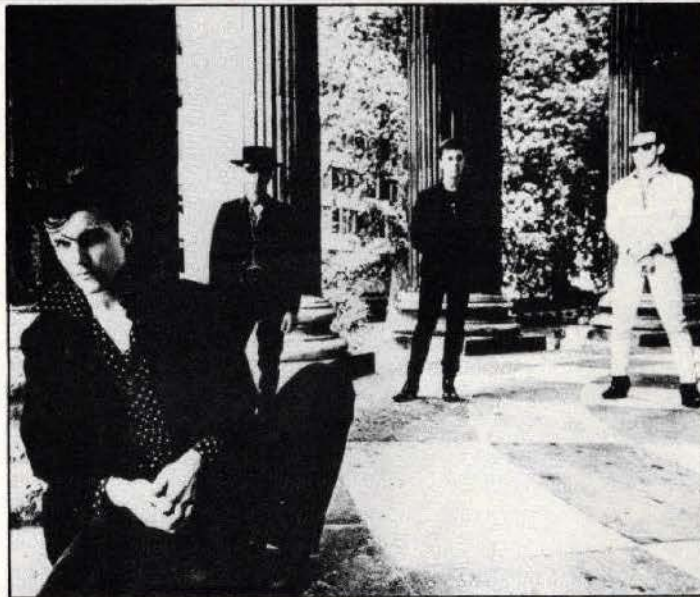
HOW MANY Council meetings can you stand? Another? OK. **Style Councillors** **Paul Weller** & **Mick Talbot** are at this very moment negotiating with **John Cummins** (Commissioning Editor For Youth Programming on Channel Four) about a possible 60 minute programme involving the dynamic duo. What they want to do is make a **Magical Mystery Tour** type article that features the band, their family and their friends, but has no direct bearing on the **Style Council's** music. One can envisage an hour's worth of ashen faced young hipsters sipping cappuccino - but they have been talking to some of the better film makers around town - so the omens are good.

SEE

EDITED BY DYLAN JONES

BLOW UP

FORGET GOTHICS – here are the Goth-chics. The **Blow Monkeys** are four mean funsters who, on first glance, look like another band of cobwed gloom merchants, whereas they are in fact purveyors of some of the best pop-jazz-punk around. Their new single 'Atomic Lullaby' (taken from their debut album 'Limping For A Generation') is accompanied by a brilliant video shot in glorious Gotharama, with burnt black fields under polarized skies. This high contrast dramatic effect is basically a showcase for the band – who look as if they mean it! The camera is focused quite longingly on Dr Robert, the Blow Monkey's lead singer – whose influences revolve around Northern Soul, the Australian Outback and the England Youth Squad. Drop your hairline fractured kiss-curl and BLOW!



GORE BLIMEY



GORE BLIMEY, An American Werewolf In Barnsley? Why not? – With the help of **Fangoria** magazine you could terrorise the community throughout the nation, with hideously detailed examples of GORE... imitation bloody limbs... faces dripping with brains... all good clean stuff! Fangoria is the video nasty enthusiast's bible. It shows behind the scenes glimpses into the wonderful world of horror make-up, stunts and information about the cheapest place to buy fake blood. Recent issues have included 'The Hunger'

ageing process that engulfed David Bowie, how to drill a 15 inch spike through someone's head to the best advantage, and the on-set story of 'An American Werewolf In London', showing director John Landis giving pep talks to the most disgusting bunch this side of the Twilight Zone. It's quite unnerving watching a perfectly identifiable mutant, with half her face dripping down her shoulder, drinking coke, reading the paper and waiting for the cameras to roll! Fangoria costs £1.50 from Forbidden Planet II in St Giles High Street, in London.

BORN TO RON

'RAP MASTER Ronnie' is a new single from **Reathel Bean And The Doonesbury Break Crew** – yep – Do The Guardian Stomp! – which is a fairly and sometimes very funny rap spoof on cowboy Reagan's inability to talk, let alone rap. Check: "Reagan campaign to minority voters take 37/count it out Mr President/5 6 7, 8 er 9, Uh, Oh yea, Lord have mercy/ now let me hear a little bass Nancy/ So good, so fine/You're cooking now, mama." Though the singer sounds like Bobby Boris Pickett & The Crypt Kickers, the video is a **real** humdinger, featuring a **real** lookalike. Nobody seems to know whether they're acting for real or not – and everyone looks mighty confused – but it is amazing.



DiViDEND

IMENTIONED WH Smith's 'Music Video No 2' last month – and they've now followed it up with the inevitable 'No 3'. The standard is, if anything, getting better, the compilation being varied. Retailing at just one penny under a tenner, these tapes are probably the best of their kind currently on the market. The full track listing is: **Animal Nightlife**: 'Mr Solitaire', **Malcolm McLaren**: 'Madam Butterfly', **Associates**: 'Waiting For The Love Boat', **Windjammer**: 'Tossing & Turning', **P.P. Arnold**: 'Electric Dreams', **Tracey Ullman**: 'Sunglasses', **Phil Fearon & Galaxy**: 'Everybody's Laughing', **Sideway Look**: 'Tell Me Tonight', **Howard Jones**: 'Like To Get To Know You Well.'

LiViD

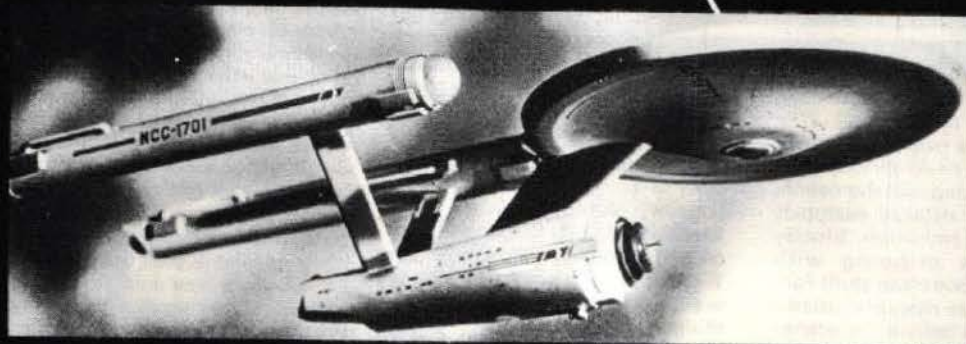
PAUL MORLEY says that the **Frankie** album 'Welcome To The Pleasure Dome' is the best record that he's ever heard... and who's to doubt him? The cover features Picasso flavoured caricatures of the band... smiling! **Andy Warhol** gets a name check on the sleeve, which was designed by XL Design (yes, they are related to Big Features) and the whole package should be with you on October 28... or even sooner?! Frankie are putting the Jean Genet in Jean Machine and deserve to conquer the world A.S.A.P. So, as Frankie prepare to go to Hollywood (their American tour starts soon)... what gives on the video front? **Adam Ant** is at it again with his new Apollo mission, and needless to say, the video is a real boner... not a shuffle, more of a shuttle. **Robin Scott** has turned up like a bad penny, accompanied by the African Pioneers on a brazen piece of plagiarism that is both condescending and patronising – a song and video called 'Crazy Zulu' – ignore this with venom, because whereas **McLaren** was being sharp, Robin Scott's just being dense. After causing high blood pressure and BBC censorship in New Orleans over 'I'll Fly For You', **Spandau Ballet** are off to Hong Kong to shoot their next video. **Feelabelia's** new animated video is a budget masterpiece (especially the **Stevie Wonder** cartoon cameo)... **Otis Redding** is featured on a 25 minute 'Ready Steady Go' tape that contains 10 of his classic numbers including 'My Girl' and 'Land Of A 100 Dances'. The **MTV Music Video Awards** were held on September 14, and **Cyndi Lauper** was nominated for no less than 8 awards! Nominations were compiled from a selection process involving two different mailings sent to over 1,500 members of the music industry. Results next month... **Evelyn Thomas'** video for 'Masquerade' is typically outrageous: masked party poopers and devilish overtones means Hi-Energy goes over the top. VROOM VROOM!! The **Cars'** recent videos have included the lysergic wackiness of 'You Might Think' and 'Hello Again' directed by Andy Warhol; their new one is called 'Drive' and is pretty good. But who's gonna drive them home? **Aztec Camera's** 'All I Need Is Everything' is a definite grower, so catch the video...

sacrifice Spock to the vacuum of space. In the end a compromise was reached. With a quick dip in peroxide, Number One was transformed into Nurse Christine Chapel, free to let her emotions run wild on Mr Spock. For his part, Spock inherited Number One's non-emotional-ity as well as her position as second in command.

SPOCK DEVELOPED some of his more mystical talents during the making of the first series. In 'The Dagger Of The Mind', Spock and McCoy have to probe the deranged mind of Dr Van Gelder. NBC didn't want them to use hypnotism in case the audience collectively fell into a trance, so, flexing a finger or two, Spock came up with the Vulcan mind-meld.

Those talented digits were at it again on the set of 'The Enemy Within'. The script called for Spock to hit Kirk's evil double with a phaser handle, but Leonard Nimoy felt direct violence wouldn't suit the docile Vulcan. Instead, he demonstrated another Vulcan variety on William Shatner (Captain Kirk), and the neck-pinch was born.

Despite their objections to the first pilot, NBC knew they were on to a good thing and they



STAR TREK

The first 20 years

AND SO 'The Search For Spock' ends happily, with Kirk, Scotty, McCoy, Uhura, Chekov and Spock Mark 2 alive and well and free to boldly go into another blockbuster for Paramount.

But, how different things might have been. A look into the annals of Star Trek reveals our favourite space crew owe their existence to accidents and battles as fierce as any with the Klingon empire.

Imagine the scene . . . the intrepid Captain flips open his communicator: "Captain April calling Yorktown . . . come in please." Blasphemy it might be, but Captain Kirk was no more a part of Star Trek at its inception than Roland Rat. In Gene Roddenberry's first outline for the series, Star Trek chronicled the adventures of the USS Yorktown in the capable hands of Captain Robert T April.

By the time the first pilot 'The Menagerie' was made for NBC TV in November 1964, the Yorktown had been scuppered in favour of the Enterprise, and there was a new Captain to go with the new ship. But the first Captain of the Enterprise was not Kirk but Captain Christopher Pike, played by Jeffrey Hunter.

A glance around Pike's crew reveals only one familiar face, and it's reassuring to know that from the start the Enterprise was furnished with a pair of pointed ears. As befits all legends, Mr Spock was the only regular character on

board the Enterprise from the very beginning.

But even Spock has changed since his early days as Science Officer. In 'The Menagerie', Spock is a Vulcanian from the planet Vulcanis. It's easy to spot the difference because the Vulcanian Mr Spock looks more severe, with steeper eyebrows and a more jagged fringe than his Vulcan descendant. And, although more alien in appearance, Spock Mark 1 is also equipped with a full set of human emotions which he displays uninhibitedly.

But to NBC Spock was no more than a funny-looking guy with pointed ears, and it was those ears that were the problem. Our favourite Vulcan looked a touch too 'satanic' for NBC's taste, and they felt the God-fearing folks of America wouldn't identify with the character. Despite protests that Spock would not lead the viewers astray, NBC's anti-Vulcan prejudice held firm and they said Spock would have to go.

At this stardate the logic and rationality on board the Enterprise came from another course – the female second in command: Number One, played by Majel Barrett. As executive officer of the Enterprise, Number One carried out her duties with computer-like efficiency. But NBC decided it was not a suitable job for a woman and Number One got the sack.

Roddenberry decided not to file a claim for unfair dismissal on her behalf, but he would not





and civil rights it was seen as pioneering to show a black woman in a responsible position, but, in the first series at least, Uhura's physical attributes are called upon more than her intellect.

Rumour has it that women exist in science fiction to clasp the muscular hero and say things like "Captain, I'm frightened." Lieutenant Uhura's particular talent were the words "Hailing frequencies open, Captain," and in an early episode 'The Combomite Manoeuvre' she has nothing else to say.

Uhura has come a long way since then, and from such humble beginnings she went on to make television history. In the episode 'Plato's Stepchildren' a kiss between Kirk and Uhura was the first inter-racial screen kiss to be shown on American network television.

DR LEONARD 'Bones' McCoy was the last aboard the Enterprise before she embarked on her first voyage. But, at one time even the good Doctor's place aboard was in danger. Up to this point NBC had been strangely indifferent to the well being of the crew because both McCoy's predecessors had been rejected.

Originally, McCoy was to appear in only

gave the go-ahead for the second pilot, 'Where No Man Has Gone Before', to be made.

A special kind of man was needed to take the ship in 'Where No Man Has Gone Before' and that man was Captain James Tiberius Kirk. But the most famous Captain of the Enterprise only got his hands on the controls because Captain Christopher Pike, alias Jeffrey Hunter, was elsewhere in the galaxy making a film.

Before becoming a full-time hero, the good Captain was a bit of a swot. He entered the Space Academy at the minimum age of 17, and graduated in the top five per cent. He was also the youngest graduate ever to be given command of a starship.

Kirk is a true hero, but even starship Captains aren't infallible. Nothing shows this clearer than the infamous "bloopers reel" of out-takes from the series. Here can be witnessed dozens of shots of the "kid in the yellow shirt" crashing into doors that don't open, dissolving into giggles, or turning to his First Officer with the decisive command "Spock".

BUT LET'S not let the arrival of the dynamic Captain overshadow two other additions to the crew made at this time. This would be easy because both Scotty and Sulu make only brief first appearances.

By this time it was obvious that what was missing from the Enterprise was a really strong accent, and Montgomery Scott was beamed aboard to put things right. Star Trek legend has it that Scotty got his job because of his accent and not his engineering abilities. The engineer's nationality was undecided until Jimmy Doohan read the part in a number of accents, and the Scots one stuck like porridge.

Lieutenant Sulu first came on board as the ship's physicist, but he was later transferred to the helm, probably because nobody could say "physicist". He has been demonstrating his talent for combat ever since, whether it is blasting Klingons out of the sky, or running around semi-naked with a rapier in his hand.

Having accepted one alien, NBC were still nervous about the origins of some of the crew in case they alienated the audience. Roddenberry realised that he was in danger of having an all male white crew. So, while NBC were still bickering, Lieutenant Uhura sneaked aboard almost unnoticed. Communications Officer Uhura is a citizen of the Bantu Nation of United Africa of the 23rd century, and on the Enterprise she is fourth in command after Kirk, Spock and Scott.

In the days before the women's movement



seven episodes. Presumably after that he would have been jettisoned into space - a fact that would account for his legendary mistrust of the transporter. In the end the fans and the network chiefs were bowled over by his Southern charm and he was allowed to stay.

The youngest crew member didn't make it on board until the second series. Pavel Chekov owes his job to the influence of an unlikely pair - Davy Jones of 'The Monkees' and a Russian journalist.

Originally Chekov was to be English, based on Davy Jones of 'The Monkees'. Then a journalist on Pravda complained that space travel in the 23rd century would have at least one Russian representative. Roddenberry had to admit he was right, and Chekov's Russian roots were promptly laid.

Despite her excellent crew, the Enterprise was able to complete only three years of her original five-year mission, and in 1969 NBC cancelled the show.

Now at least the future for Star Trek on the big screen looks assured. The cast are as durable as ever. Space travel certainly seems to be good for you. Witness Captain Kirk, the only man in the galaxy with an advancing hairline. Plans are being laid for Star Trek 4, and it looks as if Star Trek will remain for as long as it has the kind of box office success that keeps Paramount chiefs beaming all over.

Jennifer Wise

EYE DEAL

VARIOUS ARTISTS 'Now That's What I Call Music Video Volume 3' (Picture Music International/Virgin)

A POT pourri of the pop promo. Sitting through these 20 soap suds is a revealing experience; watch the tick tick of the quick fire director! Be amazed at the lengths pop people will go to sell themselves! Chortle at the visual arts as seen by those with funny haircuts and declining brain cell count. And that's only the good ones. Points to note: black and white is 'in' - y'know, gritty 'n' realistic - but who wants realism in a pop video; the old codger in close up (Tina Turner and Phil Collins) is vid shorthand for sincerity, too much (Limahl, Working Week, I Level) is still being thrown into three minutes. Traditional points: the video as promoter/reinforcer of image - Flying Pickets being wacky, ditto Farmers Boys, Madness new and sardonic. New pointers: the total group video - Tim Pope with Talk Talk, the search for mood - David Sylvian being ridiculous, pretentious, but sometimes right. The offal, the awful and the not too bad.

■■■

Jim Reid

VARIOUS ARTISTS 'American Heartbeat' (CBS/Fox Video)

THE VIDEO of the stadium rock compilation of the year. And therein lies the problem. For the beast known as AOR is neither pretty nor mobile. Indeed 'tis a slug, a one eyed monster, a horrorshow fit only for consenting adults in baseball hats and 'Re-elect Ronnie' T shirts. The technique here is to intercut live shots of band members - all beards and born-again beerguts - with story telling vignettes. This in the main is handled with all the subtlety of the Republican convention. Survivor get macho, Toto play up to 'Africa' as if it was a small state next door to Ohio, Reo Speedwagon are relentlessly ugly and, yup, Wang Chung get to play in a dance hall (but could they fill one bud?) Split Enz from New Zealand show a smidgeon of wit and dress quite nicely. 'American Heartbeat' - what soothes the freeways don't always look so nice on the mantlepiece. ■■

Jim Reid

THE CULT 'Dream Time - Live At The Lyceum' (Warners)

THE PROBLEM with 'live' videos is that they can never hope to reproduce the feel and excitement of the occasion they are capturing - given it's worth catching in the first place. The genre is generally tedious in the extreme unless livened up with clever editing or inserts (viz the recent offerings from David Bowie and Thomas Dolby). This recording of the Cult at London's Lyceum isn't. Like one of those awful BBC2 'Rock Goes To College' efforts, it just shoots the band straight - now from the front... now from the side (just for a bit of variety, you know). Fine if you were there and it helps to relive the moment. Fine if you like the Cult (which I do). Fine, even, for the first five minutes. After that, your mind wanders and you remember 'Brook-

side' is on the other side. Press eject and discard hurriedly. For loyal (VERY loyal) Cultists only. ■

Eleanor Levy

HERBIE HANCOCK AND THE ROCKIT BAND (CBS/Fox Video)

73 MINUTES of Herbie, would you believe. Herbie at the Hammersmith Odeon, Herbie at the Camden Palace, Herbie on pop promo. Herbie, Herbie, Herbie. And is any of this prime-time eye-poppin' delight? - no, Mr Smith, not on your life. Take away the robots and freaky faces of the 'Rockit' vid and you strip Mr Hancock's visual goodies bare. The majority here is a plodding set of live shots - competent musicians in deep concentration is not the stuff heart failures are made of - politely interrupted by break dancers, robots and the odd kooky camera angle. I'm afraid Herbie's live struttin' is not quite good enough to override the slack complacency of this work. ■■

Jim Reid

THE POLICE 'The Synchronicity Concert' (A&M/IRS Video)

THE POLICE often talk about the times they played to a handful of customers on an American tour. These days, all that has changed and Stewart's big brother makes sure the boys play to big, big crowds like this one in Atlanta, Georgia. It's a fairly safe, predictable run through the hits and the 'Synchronicity' album and both sound and vision quality are excellent. If you're a fan you can thrill to Sting jumping up and down on his trampoline, ripping off Stuart Adamson's into battle yelps, posing with a video camera and generally just being Sting - yee o yo yo! Know what I mean? For the rest of us it gets a trifle boring and it seems we've seen the Police live on our screens almost as many times as we've seen U2 (if that's possible). This video, made mainly for the yanks, won't contain many surprises for anyone, fan or not. Mind you, when the songs get drawn out to the extreme, 'One World' being the biggest culprit, there's always a bouncing bosom or a pert bottom presented to keep us interested. As if that would work, eh? Oh yes, and Sting really should sue his tailor. ■■■½

Andy Strickland

BLACK FLAG 'Black Flag' (Jettisoundz Video)

ALTHOUGH THE performance on this exhibition of music and muscle is impressive, the camera work tends to be flying at half mast. Looking at Hardcore heroes Black Flag on your TV screen is a little like observing piranha fish behind toughened safety glass at an aquarium. The danger's there but it never gets out. Lead singer Henry Rollins strips down and lets rip on Flag faves old and new, the most impressive being the material from their excellent 'My War' album. 'Nothing Left Inside' gives the bird to the Neanderthal headbutt stereotype that most zoms associate Hardcore with, as the pace slows down to a spine snapping series of electric jolts. This is the heart of Black Flag that

a guide to commercially available video

■■■■■ View, what a scorcher!

■■■■■ Eye-quality ■■■■ Looks OK

■■■ Fast forward, fast! ■ Blank tape

finally is exposed on this patchy but worthwhile 55 minutes of viewing time.

Available from Jettisoundz Video, 89 Church Road, St Annes on Sea, Lancashire FY8 1TJ.

■■■

Edwin Pouncey

'HIP HOP - A STREET HISTORY' (BBC/Polygram Video)

DON'T LET the gimpy sleeve (break dancer/masterblaster) pull the wool: this is no flim flam, no candyfloss cash-in. 'Hip Hop' is a purpose-made documentary produced for BBC 2's 'Arena' in its characteristically dry academic/voyeuristic style, observing the roots of hip hop culture in New York.

It's narrated, rap style, by DJ Gary Byrd, starting with now (teeny breakers outside Radio City), quickly dealing with the culture vultures (Mel Brooks, McLaren - the latter filmed with an audience of blacks rather patronisingly rattling on in his transatlantic accent).

Thence the real t'ing: Cool DJ Herc, who shipped his sound system from Jamaica to the Bronx and started having a party; Bambaataa on the Bronx gang wars, Zulu politics and the violence that turned to Zulu dance; gangs competing in different ways.

There's some spectacular B-Boy displays, (dazzlingly macho), and fascinating sections on the police war on graffiti and the history of rap (the first natural rapper? - Mohammed Ali, of course); ending up with the Soul Sonice Force in the studio with benevolent honky Arthur Baker.

Soundtrack? Lotsa Bam, Jonzun Crew, Keith Le Blanc... so you have to conveniently forget the entire Sugar Hill organisation, Grandmaster Flash is only mentioned in passing. Well, it is a Polygram vid. Still, an entertaining and informative hour that finally gives the culture the serious treatment it deserves. ■■■■

Betty Page

FAULTY TOWERS 'The Germans, The Hotel Inspectors, A Touch Of Class' and 9 others. (BBC Video)

ONE OF the funniest situation comedies ever, Faulty Towers shows John Cleese at his very best: post Python and pre Privates On Parade... BBC Video have just released 12 of these mid 70s artifacts. The shambolic and stage-like Torquay hotel (these Cleese always claimed existed) was host to some of the best moments ever seen on British television. Cleese's constant battle with inanimate objects, hostile foreigners and old ladies produced gag after gag after gag... it's all here, complete with funny walks and boxed ears. He was adeptly supported by Connie Booth (co-writer and his then wife), Prunella Scales and of course everyone's favourite stupid waiter, Manuel aka Andrew Sachs: klutz supreme. Cleese lost hundreds of thousands of pounds when he refused to cut each ½ hour episode by 5 minutes for American TV... but they are here in their entirety (3 episodes per tape). Simply essential cathode-ray viewing. ■■■■■■

Dylan Jones

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BRIAN JOHNSON won an Oscar for inflicting agony on John Hurt in 'Alien'. He won another for the spectacular way Luke Skywalker fended off the baddies in 'The Empire Strikes Back'. Now he's preparing to blow up a Thameside wharf as part of the promo he's directing for Bonnie Tyler's new single 'Here She Comes'. So what's he got lined up this time? "We've got a mothership which flies out of the building and cars drive into the building as it blows up. There's quite a few pyrotechnical effects which are pretty spectacular. Having done so many visual effects I get a bit numbed as to what's good and what isn't, so it's up to the people who watch it to judge really. We've got some quite beautiful shots coming out of it and I think it fits in with the music, which is quite important." This is Brian Johnson's first pop video. "I've always liked this sort of music and I like video promos. When I'm in the States I have MTV on all the time." **Andy Strike**



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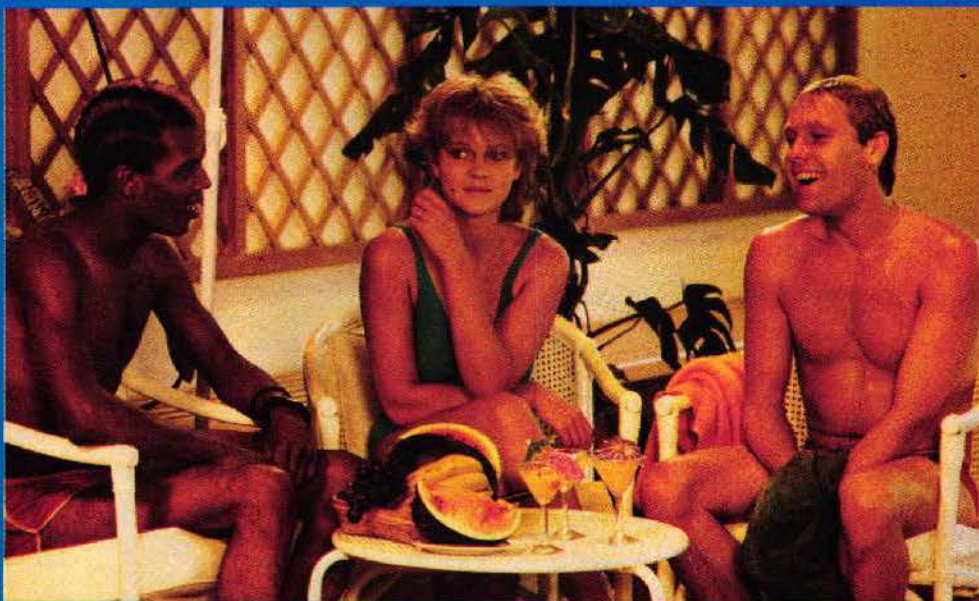
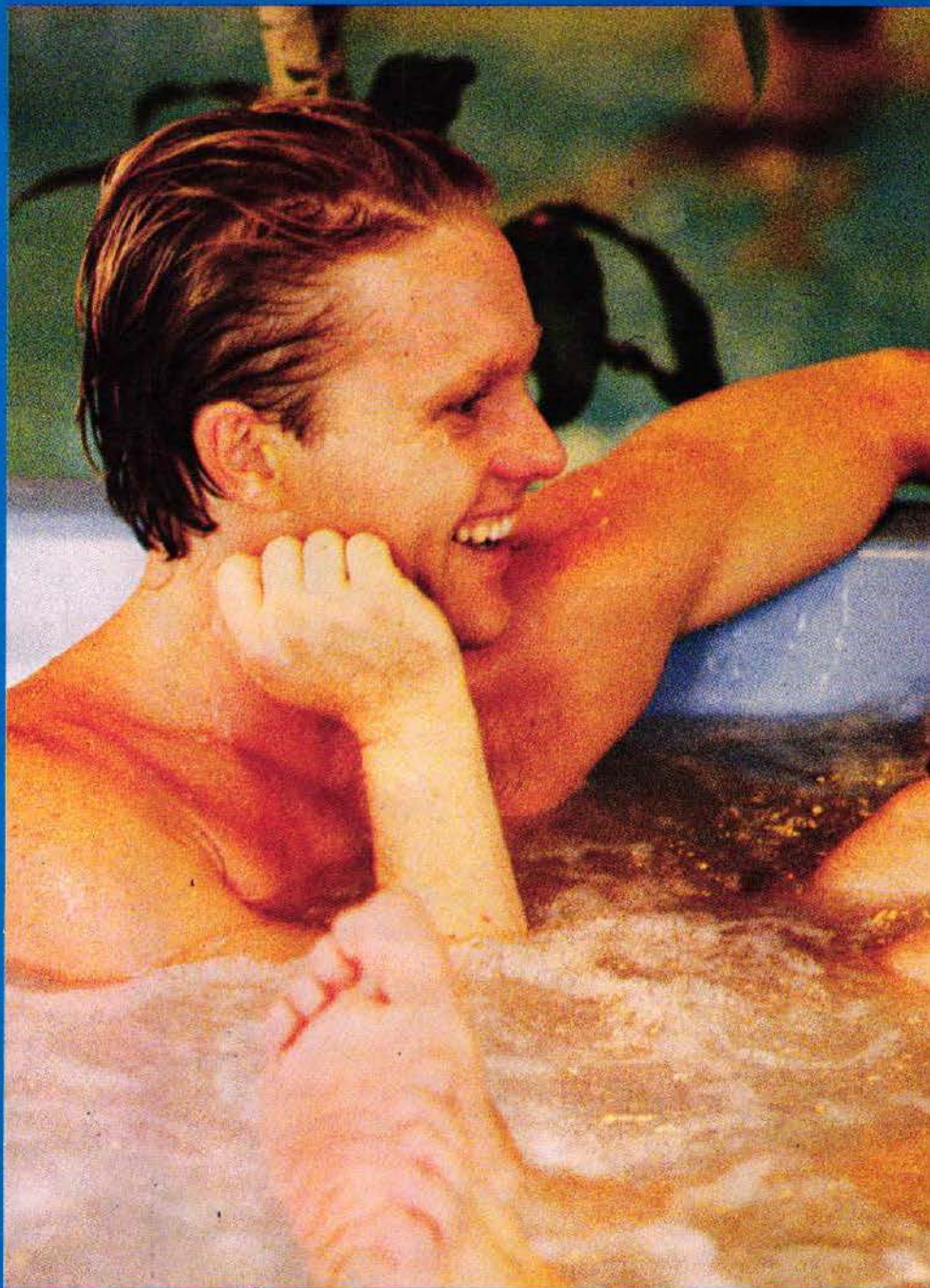
'DALLAS' COMES to Britain in General Public's video for their second single 'Tenderness'.

The song charts the problems that too many nights in lonely hotel rooms can bring for a family man like Dave Wakeling. Blond, father of one Dave finds himself faced with temptation beyond endurance in the Croydon Holiday Inn when contact is established with a passing muscle woman.

The other members of the band splash about in jacuzzis having a really wild time, while poor Dave is seen at play on the sun bed and in the pool. Meanwhile his real wife Dominique and daughter Ingrid (seen bottom right) are witnessed at home, going through the usual household chores so that Daddy will have an easy, comfy life when he returns. Social realism here we come.

The whole scenario is directed by Bernard Rose – also responsible for Bronski Beat and UB40's recent videos. As with these, 'Tenderness' has more to it than a simple rant against marital infidelity. Rose's directing style is to work by winding the stars of the video up – so when Dave looks guilty as he frolics in the shower with muscly Maureen... that's just how he feels!

"You'd just be getting into a tender moment," he explains, "and Bernard would shout, 'your wife's on the telephone.'" And note the strange mid-country punishment ritual being inflicted on the unfortunate singer by General Public drummer Stoker. 'He who cheats on wife shall have big toe sucked off'.
ELEANOR LEVY





SYNCHRONICITY • FEELING

FROM TOMMY Steele and the Beatles to David Bowie and John Lydon, the link between pop music and film has been increasingly strong – if not particularly successful. With the upsurge of video, the dividing line gets even more hazy and indistinct. Watch any Spandau video and you try and guess whether they're pop stars playing actors or actors playing pop stars.

Few people have crossed over with as much artistic 'credibility' as Stewart Copeland. While Andy Summers prefers still pictures and Sting performs in front of the camera, the Police's drummer has begun to make a name for himself on the production side of film. A keen amateur film maker, he made his debut in 'serious' (i.e. Barry Norman worthy) cinema by contributing the soundtrack of 'Rumblefish' – the street/youth movie from the director of 'Apocalypse Now' and 'One From The Heart', Francis Ford Coppola.

So, with the release of the Police's 'Synchronicity Concert' video, Stewart is sitting in his London residence in homely Shepherds Bush, ready to discuss The State Of The (Moving Picture) Art.

What do you think of pop videos?

"I'm not really interested in promotional videos – I've done so many of them with the band. People keep coming up to me and saying 'can you do such and such?', but I haven't got any ideas. It's a horrible format to have – to present a band visually for three and a half minutes. If they've got the talent for video, all you have to do is hose them down with a camera and they'll look great, but if they haven't it's then you have to get the set and the haunted house, and you've got to have a chick hidden behind the door and a rose, and smoke and a wine glass that gets knocked over and all those cliches.

"It gets kinda repetitive making promos. Godley and Creme do our videos now, and to get us onto the set they do really neat set ups. Did you see 'Synchronicity II' with all the garbage flying through the air and the fifty foot high drum set? That's the kind of thing they have to pull to 'get us in there.'"

If you're so unimpressed with video, why release 'Synchronicity Concert'?

"Because that's an entirely different thing. It's a record of what we're like on stage. It's obvious, but I've never actually been able to see

the group – I'm always sitting behind it drumming. I can hear the tapes but it's nothing like the real thing – the visual impact of it. And they really have made a film that makes us look as good as I've always imagined we were. They had 14 cameras... they really did a number. I say this myself, but, regardless of what group it was, it's better than any concert video I've seen.

"Television is a horrible medium for rock and roll. It just doesn't work – it's always a pale imitation of what it's really all about. This one gets closer than anything I've ever seen. We filmed it twice in all. We did it in Montreal and came off stage thinking that it wasn't a great show. Now, we're fairly consistent but this one was a particularly duff show. But they cut it and were going 'it's great... it's brilliant... even when you're bad you're good'. They finished it and sure enough, the camera angles were fantastic, the effects were terrific, it was really watchable – but it was a duff show and you could see that we were pissed off. So we did it all again in Atlanta."

You said you were interested in more 'professional' film. You've been making a documentary in Africa, haven't you?

"I've just come back from there. I originally went for three weeks to investigate the roots of rock and roll rhythms – the constant tempo, the four bar phrasing and so on. Anyway, I went over with these high academic ideals but when I got there and saw the lions and the pygmies I ended up staying two months and shot an adventure movie instead. It'll probably be called 'Talking Drums'. It's not a B movie – maybe D movie is the category for it. Eventually it'll be on sale as a video cassette and maybe a TV showing but I don't really want to think about that.

"What interests me most about this new industry of 'for sale' videos is that there isn't an art form for it yet – they have a new medium and they're just using the material that went with the old ones. It doesn't really work that well. If you buy a movie it's expensive and you only actually watch it once, twice, maybe three times. Come the fourth and you don't really want to see it any more. So, if it's that expensive you have to have something you can play over and over again – which means a new way of approaching the art side of it. The technicians have invented a gadget but the artists have not come up with a form that matches the technology.

How do you see the problem being solved?

"Well, thinking about the 'artistic' parameters, it's got to be something you can play again and again. How to accomplish that is by dropping the story so it's not so important. With a story you have to see the beginning, the middle, the development, and the tension comes from seeing it all the way from beginning to end.

"With an album, you don't have to listen to it from beginning to end to appreciate it. You can put it on and walk around the room, tune into it; tune out again. Video doesn't have to be wallpaper stuff, it *can* be very dense – you don't have to take it all in first time you see it. 'Eraserhead' was a dense movie – there are meanings within meanings within meanings – and it's the fifth time you see it that you begin to understand what this or that sequence is about."

Does music play a major part in your film?

"There'll probably have to be an album, although I'd rather not have to worry about that... I have hit records for my day job, you know? And the thing is that if I do a record that isn't a hit then it's seen as a failure in most circles. It was like that with 'Rumblefish'. It was a huge success for me because I've been offered all these neat movies to score and scoring movies is really amusing. But the fact was that Stewart Copeland's solo album was not a huge hit. As far as the record industry goes, they were all disappointed, but as far as I was concerned I couldn't care less because it was perfect for the movie – and that's what it was made for."

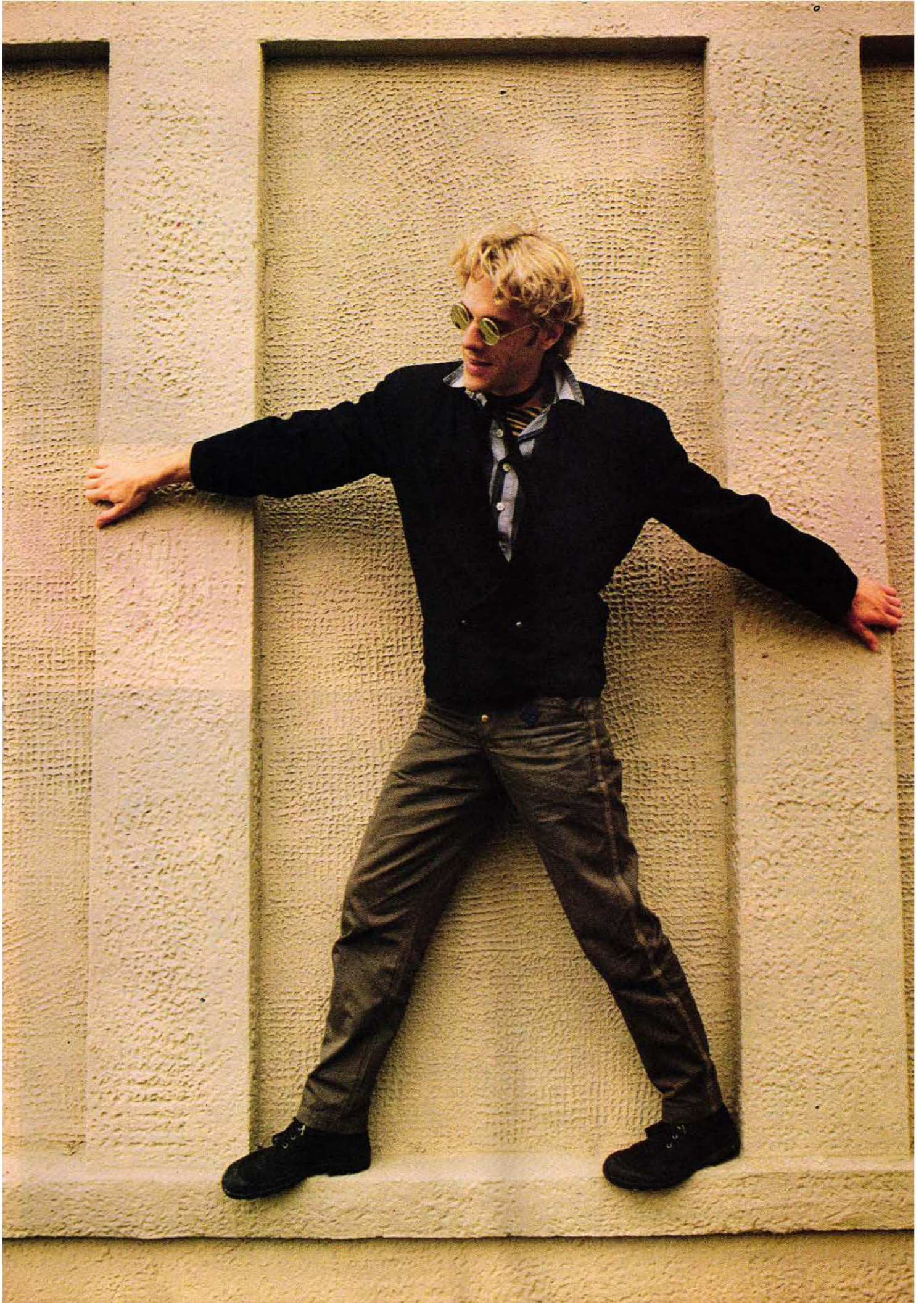
With all these solo projects, is it difficult to work up enthusiasm for the Police?

"Not at all, in fact I haven't played a show in six months and I'm beginning to chew my fingernails. I'm pining for the stage at the moment. I still get really excited about it. You just can't beat it – there's nothing as exciting as playing to 60,000 people."

So, will there be any new material from the Police?

"Well, the theory is – the office tell me – that I'm going into the studio in December to mix a live album. OK, I'm ready – if they get the other two to show up... I'll show up, you know? I haven't seen the other two in six months. I wonder where they're at? Who knows? I hear Sting's got long hair now."

STEWART COPELAND discusses THE POLICE'S 'Synchronicity' video with Eleanor Levy



SPINAL TAP don't look like a heavy metal band: neatly pressed jeans and slacks, sports jackets, open-necked shirts, short hair. But then I'm in the presence of Michael McKean, Harry Shearer and Christopher Guest, not David St Hubbins, Derek Smalls and Nigel Tufnel, their hard rock alter-ego personas. Y'see, Spinal Tap are an imaginary rock band. Well, almost...

If you haven't heard already, 'This Is Spinal Tap' is a Yankee comedic stab at the rockumentary genre, following the imagined plights of a dumb-dumb Brit group trekking through the wastelands of the USA, with plenty splits, tits and cucumbers-down-trousers on the way.

Brought to you by the above-named gents and their pals (whose credits range from 'The Right Stuff' through 'National Lampoon' to 'Abbott & Costello Go To Mars', it's an accent-perfect jibe at the pretensions of HM bands: naughty album covers ('Smell The Glove' is the Tap's opus), 'demonic' stage sets (accidentally built to a height of 1½ feet, theirs gets knocked over by dancin' dwarfs!) and sexist lyrics. Spinal Tap sing, 'My baby fits me like a flesh tuxedo/I'd like to sink her with my pink torpedo'. The song, 'Big Bottoms', goes on in praise of the singer's gal's 'mudflaps' (work it out yourself!)



WHAA ARGHH!???

ALREADY A hit in the States, the Spinal Tap flick is now out here, with video release not far off. The funny thing is, the team might've done their job too well! Kids in the USA, boosted by some Tap live gigs, have occasionally succumbed to the idea that this is a real band. Already just-right tacky Tap-T shirts are on sale!

Are you sure the punters see the humour now, I ask? "Most of them do," replies the blond McKean. "It's like 'we've seen the movie, now we're in it!' But the lobby-cards filled out after previews were pretty great, some of them did ask why they hadn't had a better-known group in the documentary! One asked why ET wasn't in it!"

With fans like that you can see why they remain incognito actors, carrying their hair in wig boxes. Good for faking those hilarious 'psychedelic-era' clips, too!

Sensibly, though a couple of Tap books are planned, the actors don't want to grind the idea to death with a follow-up movie.

"We've said what we have to say," says face-fuzzed Harry. "It started with this Iron Maiden interview in a music paper," offers Michael. "The more hostile the guy was, the more pretentious they got."

Fine. But how could these old geezers give up the chance to suddenly stay on as rock stars? Don't they get little girls groping them now? Jeff Beck-clone Guest rolls his eyes. Michael McKean answers: "Do they grope us? Well... yes, if we ask them real nicely!"

Spinal Tap: the fiction and the truth are inseparable. You'll die riffing!

Sandy Robertson



TELEVISION

BY JIM REID

THE MOST boring thing on TV? Now, that's going some. Was it (a) 'The Tom O'Connor Show'; (b) The Open University series on 'Urban Studies in the Sahara Desert'; (c) anything with Mike Read in? Taxing the grey matter is it? Well, relax square eyes, it was none of those sparkling artefacts. It was a football match. The first 'live' match of the season, Chelsea v Everton. A real trip across the graveyard... and that's a phrase to bear in mind as we take a look at SPORT on TV...

"People are running on the pitch, they think it's all over," - cut to Geoff Hurst banging in the fourth goal - "It is now!" There you have a rough transcription of the great Kenneth Wolstenholme's final words on the 1966 World Cup Final. Now, Ken might not have been a poet, but those words of his encapsulate fully my memories of watching that game on TV. It's almost as if Ken's up there himself, shrugging off German defenders, sticking the boot in, powering the England team to victory.

Of course, if I'd actually GONE to the game, it'd be a whole lot different. That's the trouble with sport on TV...

...It's taken over from the real thing. Now, I'm not talking about TV killing off sport - most football League clubs, for instance, DESERVE falling attendance - but TV CREATING sport's image.

For most people football is no longer a game between two teams of 11 men, but a competition between commentators and know-it-all 'experts'.

Goals are no longer scored, but somehow magically created by slow motion cameras. It never rains and the whole purpose of the game is to watch the referee. And then spend ten minutes re-examining his crucial moves with a panel of three grave men in flannel suits and fannel smiles.

Not bad as a piece of television - but is it SPORT? - not on your jock strap, Brian. Brit TV does a perfectly competent job - watch the BBC's coverage of a Test Match or ITV's work on a big fight - of packaging sport so that it fits in neatly with its seamless run of entertainment. Like everything - politics, news, history, life - sport is becoming TV-ised.

SPORTS THAT are most regularly shown on telly - soccer, racing, cricket, boxing, athletics - have lost nearly all value as a real spectator sport to the armchair fan. Quite simply, if you see all your sport in the corner of your front room, then Brian, you'll just never know what it's all about. But then... MOST people do only see their sweatin' 'n' flexin' on the box... and that's got a lot of sports administrators chasing round behind the phantom shadows of TV.

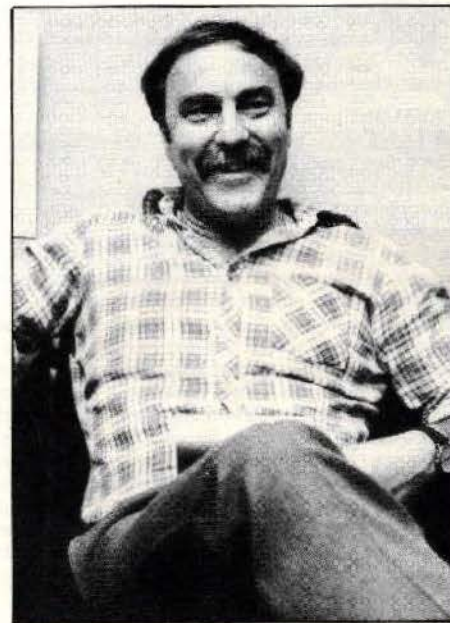
Take that Chelsea v Everton match, perfectly run of the mill stuff. The match only meant something because it was on TV. The camera gave it status. As more and more football goes 'live', then so the game's stature diminishes to

the TV camera. Only Cup Finals, championship deciders and Hendon home matches are occasions whose weight actually warrant the eye-view television gives them.

Because TV thrives on the hyperbole, the instant excitement, too much 'live' sport is likely to disappoint. Sport isn't designed to pander to the mini attention span, its pleasures are subtle and cumulative as well as short and sharp. In the flesh this is revealed; stuck between Dynasty and the news it hasn't got a chance - it becomes formula - the fun is killed.

LOOK AT TV sport as a branch of TV - not a branch of sport. Then look again, the hero emerges. Sport is solely on TV to further the careers of **SPORTS COMMENTATORS**. It's not too bad over here, we only let the old pros run out a few old gags, though that boy Coleman's a real check suit job if I ever saw one. You have to go to the States (and thankfully ITV often do) to see the real spielers in action.

They're always called Howie, they always wear the same suit - anything as long as it's checks - and they have two expressions - ecstatic and extremely ecstatic. The best thing is those little microphones with the gi-normous TV company logos stuck on them - Ali never got Frazier, he was hit by Howie Howyadoin's NBC logo in the fourth. But the funniest thing about Howie and his friends isn't their bow ties, it's the sports they have to commentate on. True to the American way, they've gone and created a series of sports so boring that a whole bunch of undernourished kids called Howie can make it from the log cabin to the front of the TV screen and steal the show before you can say first strike. And now, it's happening over here.



FUNNY LITTLE games you see on Channel Four - kids racing round on BMX bikes while Janet and John trendies beam into the mike and nary a drip of blood is spilt. Then there's 'Question of Sport' - which team captain can wear a hole in his Slazenger sweater first? 'Pro Celebrity Golf' - how many diamonds is it possible to fit onto the average sized sweater - and 'Pot Black' - just where did Tony Knowles go between shots? And can you quicken up that cigarette smoke, gentlemen, please?

So, if the game's not the same and the man behind the mike is star, if you're a TV fan, rather than a sports fan - hybrids support Tottenham, live in Hertfordshire and own 26in colour sets - then just follow the ten commandments of armchair athletics.

- (1) Never watch anything live other than the Olympics 100 metres final - the rest is too long and too boring.
- (2) If of nervous disposition, never watch the edited highlights of a Scottish league match.
- (3) If patriotic, avoid England football/cricket matches.
- (4) If a fan of 'black' humour never miss an England football/cricket match.
- (5) Watch out for the man called Alan Weekes for he will rant and rave to no purpose.
- (6) Copy the famous Jim Rosenthal arm movements and achieve perfect balance without leaving your armchair.
- (7) Watch the man John McCririck, for he understands the vagaries of fashion.
- (8) When at home remember - rubber bricks boys, rubber bricks.
- (9) Earn yourself a fiver - listen to David Coleman.
- (10) Chastise yourself with this - live football may be cold, violent and dirty - but you don't get Dickie Davis at half time.

GRID RUNNER

by STEVE KEATON

PREPARE FOR the MSX invasion! An army of identical Nipponese micros (JVC, Hitachi, Mitsubishi et al) are about to storm your local hardware store intent on bringing the delights of 8-bit computer standardisation to the nation. The idea is wonderful. We can all buy the same games and share each other's Disc Drives. Bliss indeed! Who cares if it's expensive and inhibits progress? Who cares about quality and innovation? Not us, bub! Well, we all went for VHS didn't we? And while I'm here, what about Star Trek and that ludicrous new 5.10 time slot! Has the BBC gone off its chump? Write your letter of complaint today...

AVALON (Hewson Consultants)

STAR GAME

48K Spectrum £7.95

HIDEOUSLY COMPLEX but superbly realised graphical quest from programmer Steve Turner, author of the excellent Seiddab space-wars trilogy. Tagged as the world's first 3D adventure movie, it features some exceptional perspective visuals and an almost tangible atmosphere. As Maroc the Mage you must enter the Hill of Avalon and seek out the dark Lord of Chaos, who resides in a secret chamber some eight levels below the entry point. As you might expect his place is rife with assorted wraiths and Goblins who'll do their fiendish best to stump your staff. Believe me when I say that the quest is not one you'll complete in a week! Devotees of such arcade mutants as 'Sabre Wulf' and 'Hall Of The Things' though will clearly rise to the challenge. Expect the climax to the Seiddab Wars games to appear in a similar format some time next year.

CHILLER (Mastertronic) ■■■■

Commodore 64 £1.99

THE 'POCKET money' game comes of age, with this quite splendid effort loosely based around Michael Jackson's Thriller vid. It features five (count 'em!) screens of progressive difficulty based around such familiar scenarios as a ghoulish strewn forest, cinema ('where a message has been scrawled in blood'), urban ghetto, zombie graveyard and Haunted Mansion, wherein girlfriend Ola waits patiently to be rescued. Passage between the screens is via a number of glowing holy crosses which must be snatched from the jaws of various ghoulies. Apart from the not inconsiderable challenge of the game, there's plenty of nice touches to enjoy, like the authentic Jacko gait of the hero (drag that knee) and neat running music (the Thriller bass line).

VAMPIRE VILLAGE

(Terminal Software) ■■

48K Spectrum £5.95

OVERWHELMINGLY PONDEROUS graphic adventure hybrid featuring a vampire hunting punctuation mark. The cobbled streets of Vladsdorf are quaking with fright. A vile vampire from the local castle is on the loose and no neck is safe. It's your job to enlist and equip aid in order to track this fiend down. The grisly deed is played out across a map display (on which you appear as the above mentioned period) and so will win no awards for graphical prowess, but its need for strategy and contrivance merits some attention. Hardly a Hammer Horror though.

EL BANDITO (Dragon Data) ■■■■

Dragon 32/64 £7.95

ENJOYABLE HI-RES maze melodrama set

within an anthill, of all places. Piles of rotten fruit have been scattered carelessly about your home and the local spiders, unable to believe their luck, are moving in for the duration. This naturally gets up your nose (or at least the ant equivalent) and you decide to claim the putrid feast before the opposition. Upon loading you'll be asked to select both skill level and playing field. The former adds spiders while the latter complicates the maze. Opt for the higher levels as they offer a number of useful ant-only tunnels and secret passages. You'll need all your options open when humping apples about the place as they slow you down something awful! Although there's a solo option this is unquestionably a two player game. Having 2 ants scuttling about is wonderfully confusing and there's always the chance that your opponent may drop some fruit which you could then hijack. It certainly highlights the inadequacy of those Dragon joysticks though. Prolonged play could swell your gaming blisters to elephantine proportions!

GALAXIAN (Atari) ■

2600 VCS £9.99

PUNGENT CONVERSION of the old arcade favourite. The audio visuals are ok but the gameplay's stupefyingly dull. I mean shucks, there's no variety to be had at all! Those aliens just keep on comin'. I'd fallen asleep by the eighth wave. On the whole, less interesting than counting sheep.

LUNAR ROVER PATROL

(Dragon Data) ■■■■

Dragon 32/64 £7.95

MARVELLOUS IMPLEMENTATION of the arcade space rally in which you race a nifty lunar buggy across some pock-marked alien terrain. All the features of the original have been faithfully retained and you'll soon find yourself casually leaping craters and vaping irritating xtros. There are five landscapes to negotiate with nicely paced levels of difficulty. Crossed eyes are inevitable as you travel past the cityscape! Graphically it's surprisingly effective and the trundling rover's a treat to behold. When damaged the little craft explodes and tiny wheels bounce off into space! Authentic huh? It's one of those rare conversions that combines both the playability and charm of the original. If I were you I'd send off for that provisional lunar licence right away!

MOON ALERT (Ocean) ■■■■

48K Spectrum £5.95

OF SIMILAR parentage is this cross planet runaround from Spectrum arcade specialists Ocean. Once again craters and debris block your path as you trundle across the lunar landscape.

Strangely Ocean have been keeping mum about this title for some time, wrongly fearing its simplicity will evoke some kind of critical backlash. A shame really as the game's decidedly addictive and great fun to play. A wide variety of joysticks are catered for and there's over 300 screens of cleanly scrolling landscape to master. A nicer time waster you'll be hard pushed to find.

MY WORD (Papillon Software) ■■■■

Commodore 64, 48K Spectrum £14.95

STRAIGHT LACED word game that manages to entertain despite some alarmingly educational tendencies. Basically a variant of Scrabble you must lay down a word and then try and mutate it into longer words thereby accumulating points on the different letter values. There's an option for up to 4 players and 4 difficulty levels, with selective think-times available for the family smart ass. Should your opponent get flash just cut him down to 5 seconds! He'll soon begin to sweat. The prog features automatic word checks and if any serious disputes erupt you can use the free pocket dictionary for reference. Should you opt to play against the 'puter though, be warned - it has a nasty habit of bluffing if your last word was a tough 'un.

DIG DUG (Atari) ■■■■

Atari 400/600/800XL £14.99

ANOTHER CART slashed in price since Jack Tramiel took over Atari's pole position. Atari software prices are going down like campers at Crystal Lake! This quite superb conversion of Namco's tunnel 'n' chase hit has been reduced by a tenner! Unlike the VCS Galaxian great effort has been made to mimic the original gameplay. Both the Pookas and the fire breathing fygars are nicely drawn and there's a full complement of bonus vegies to be had. Any strategies developed in the arcade should work quite happily here. I soon found myself digging 'neath boulders and pumping up the hapless Pookas like an arcade vet! Fabulous stuff.

PINBALL WIZARD (CP Software) ■■■■

Commodore 64 £6.95, 16/48K Spectrum £5.95

NEAT ATTEMPT to capture the excitement of a pintable on the small screen. The display is convincing and the animation clear, if a little slow. You've two banks of flippers to flex, plus a wide selection of bumpers and rollovers. All you need for a great table in fact! The only disadvantage is that you can't tilt the tables! A shame as I consider a hearty whack on the side of the cabinet as a fairly essential ingredient for my pin pleasure. Still this is surprisingly addictive all the same.

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

MUSIC VIDEO 30

- | | | | | | |
|-----------|-----------|---|-----------|-----------|--|
| 1 | 1 | FAR EAST & FAR OUT, Style Council, Polygram | 16 | 18 | DURAN DURAN, PMI |
| 2 | 6 | BREAKDANCE, YOU CAN DO IT, K-Tel | 17 | 27 | KISS ACROSS THE OCEAN, Culture Club, Virgin |
| 3 | — | IN ASIA, Asia, Vestron | 18 | 20 | STREETS OF FIRE, CIC |
| 4 | 3 | THRILLER, Michael Jackson, Vestron | 19 | 13 | NOW THAT'S WHAT I CALL MUSIC VIDEO II, Virgin/PMI |
| 5 | 8 | LEGEND, Bob Marley & The Wailers, Island | 20 | 16 | SERIOUS MOONLIGHT, David Bowie, Videoform |
| 6 | 7 | LIKE TO GET TO KNOW YOU WELL, Howard Jones, Warner | 21 | 15 | THE ARMS CONCERT PART I, Videoform |
| 7 | 2 | SERIOUS MOONLIGHT, David Bowie, Media | 22 | — | LIVE!, Whitesnake, PMI |
| 8 | 14 | NIGHT OF THE HAWKS, Hawkwind, Jettisoundz | 23 | 10 | A HARD DAY'S NIGHT, The Beatles, Vestron |
| 9 | 4 | LIVE IN CONCERT, Dio, Polygram | 24 | 26 | ALCHEMY LIVE, Dire Straits, Polygram |
| 10 | 12 | LOVE AT THE GREEK, Neil Diamond, Vestron | 25 | 21 | GREATEST FLIX, Queen, PMI |
| 11 | 9 | THE ARMS CONCERT PART II, Videoform | 26 | — | DREAMTIME... LIVE AT THE LYCEUM, The Cult, Beggars Banquet |
| 12 | 5 | UNDER A BLOOD RED SKY, U2, Virgin | 27 | 25 | THE COMPLEAT BEATLES, MGM/UA |
| 13 | — | LA TRAVIATA, Videospace | 28 | — | THAT'S THE WAY IT IS, Elvis Presley, MGM/UA |
| 14 | 11 | ROCK WILL NEVER DIE, Michael Schenker Group, Hendring | 29 | 19 | LIVE IN TORONTO, Motorhead, Avatar |
| 15 | — | LET'S BREAK, Warner | 30 | — | THE OTHER SIDE OF NASHVILLE, MGM/UA |

Compiled by Video Week and Music Week Research



Pic by Michel Hamon





b a r r o n

'Billie Jean' and 'Electric Dreams' director Steve Barron talks to Robin Smith

VIDEO DIRECTOR Steve Barron might have blown his chances of getting a knighthood. When he was learning the tricks of the film trade, he was involved in a very embarrassing incident with Prince Charles.

"I was a clapperboard boy and we were filming the Prince at Canterbury Cathedral," explains Steve. "I held up my board and said 'scene 26 take twit.' I don't know why it slipped out that way and I couldn't believe what I'd done. But nobody made any comment and after the shot the Prince was ushered out by his security men.

"After he'd gone, all the crew burst into laughter. They'd been bottling it up all through the take. We couldn't use the scene they'd shot after my gaff. The cameraman was shaking so much trying to stop himself from laughing, that the film was very blurred. Somebody still has the clip and they probably get it out to entertain people at Christmas parties."

But if Charles and Di have enjoyed Barron's videos like 'Billie Jean' or slipped out to watch his first feature film 'Electric Dreams,' then perhaps all is forgiven.

Barron's a popular man these days. The phone never stops ringing with lucrative offers and he's just bought himself a gorgeous house in Westbourne Park, London. Not bad for a kid who left school with 'O' Levels in English and Art.

"Lessons never interested me very much. The only reason I passed English was because one of the questions was to write a play and I found that very stimulating."

Steve says he was only interested in sport, especially football, until one fateful day when his art teacher gave him a movie camera.

"I wasn't the world's greatest movie fan. In those days I was more interested in the technical side of cameras. I liked the way they looked."

His first two films were eight millimetre numbers, one on the various textures of glass and the other on a railway line.

"If anyone wants to break into films then I suggest they grab hold of a camera and take pictures of anything that takes their fancy," recommends Steve. "You don't need elaborate special effects to begin with. For instance, you might be able to depict someone with two heads by filming them reflected in a broken piece of glass."

Anxious to learn more about cameras, Steve got a job at Samuelsons, a large supplier of camera equipment. He met up with camera crews coming into the shop and pretty soon he was going out on location.

He did everything, from making tea and sandwiches, to carrying cans of films around and loading cameras. The job did have its unpaid perks, though. Sometimes he went out on the sets of soft porn movies...

"They were 'Emmanuelle' type things," recalls Steve. "Quite honestly, there wasn't much time to ogle because I was very busy running around. I was super efficient. If a job needed doing then I made sure I arrived five minutes early to set it up. I wanted people to be impressed and remember me."

STEVE'S FIRST big break came when camera operator Peter MacDonald asked him to work on 'A Bridge Too Far,' the World War Two epic.

"It had a lot of action," reminisces Steve. "There were explosions going off all over the place and we had to wear steel helmets and visors over our eyes for protection."

One scene involved Robert Redford leading the troops in assault craft across the Rhine. It nearly cost Redford, Barron and the camera crew their lives.

In order to shoot the scene, arrangements had to be made to hold up the big barges that regularly ply the river. At a cost of thousands of dollars the barges were held back, but only for an hour.

Unfortunately the scene overran the schedule and before they knew it the barges were coming straight at Redford and the crew. In the nick of time another crew member dashed out from the shore on a rescue launch. The sight of Robert Redford being helped into the launch by Richard Attenborough must have been quite something.

Steve broke into videos after work on 'Superman'. He helped put together a documentary on Barclay James Harvest touring across Europe. After selling the film to TV companies across Europe, Steve formed a company called Lime-light with his sister Siobhan.

One of Steve's next jobs was filming the Jam at Reading Festival and since then Barron has become the veteran of more than 100 videos. The Human League's 'Don't You Want Me' was the one that established his reputation in America.

27-year-old Steve remains tight lipped about his clients' antics when shooting. But he does let slip that Phil Oakey is a bit difficult about close up shots and when he filmed Joe Jackson on top of a cliff they had to move his piano back from the edge, because Joe was suffering from vertigo.

Steve says that Michael Jackson was very easy to work with on 'Billie Jean.'

"He's a listener, which is one of his great qualities. He takes suggestions and then assimilates them. I like to think that I have a very visual eye and a talent for detail. Composition is very important for me and I like the scenes to be well choreographed and tell a story.

"It helps that I've studied cameras and know them inside out. I like to think that they become an extension of me."

AFTER STEVE is approached by a band, he'll take their single home, play it to death and the ideas will start coming. Recently he was approached by American heavy metal act Van Halen, for their forthcoming 'Hot For Teacher' single.

"I want to take an 'Animal House' wacky feel with them and I'm sure it will suit them," he says.

Steve wants to use American heart throb Matt Dillon and English actress Jenny Agutter in the cast. He insists that Jenny won't be dressing up as a raunchy schoolteacher though, which is a great pity.

But what of the future of videos, Steve? Where do you think they go from here?

"It's impossible to predict what will happen. All you can say is that they're here to stay, they'll survive and they've become a part of fashion. The man or woman who could successfully predict what's going to happen stands to make a fortune."

Steve decided to make 'Electric Dreams', his first feature film, after producer and writer Rusty Lemorande sent him the script of the story about a man, a woman and the computer that comes between them.

"I thought it was a great commercial idea, but at the same time it was very charming," says Steve. "Those two qualities are pretty rare in films today."

"The soundtrack is also an integral part of the film. The songs aren't just mere dressing, every one is an important statement in the atmosphere of the film."

"I wasn't really nervous about taking on a feature film. Because of my early training I was used to big stages, large crews and a lot of actors."

Steve's now lined up a second feature film called 'Mannnequin' all about a man falling in love with a shop window dummy in Bloomingdale's, the department store in New York.

In between jobs, Steve likes nothing better than kicking a football about in his back garden for relaxation and inspiration. And there we must leave him for now. Great ideas could be taking shape in that versatile mind of his.

n i g h t s



"THE SEX Pistols never happened in America because nobody could see them" – Malcolm McLaren. "Dig if you will the picture, of you and I engaged in a kiss . . ." Can you dig it . . . can you dig the picture? Can you dig a cauldron full of all of the Top 40? Can you dig a blender filled with 6 zillion frames per second? Imagine 24 hour, wall to wall pop-videos . . . imagine Music Television – MTV.

Since its inauguration on August 1, 1981, MTV has quickly become the most important media outlet for pop music in America. Unlike newspapers, periodicals and radio, which are usually regional, MTV is national and can be found in New York, Florida and Los Angeles.

The most obvious example of its influence and selling power is the catch-phrased British Invasion Part Two – where bands such as Culture Club, Duran Duran, Human League, the Police, ABC, the Thompson Twins, Adam And The Ants, A Flock Of Seagulls, etc, have literally exploded on to the American market, basically because people watching MTV can see them.

As Britain's pop-scene is much more visually orientated, it was a somewhat forgone conclusion that we should clean up in the MTV popularity stakes. The 'Invasion Part Two' is a bit ludicrous really, because part one was only the Beatles and the Stones and a handful of other groups. The British success in America over the past few years has been phenomenal: on July 16th, 1983, there were 18 singles of British origin in the American Top 40 singles chart, which was four more than the previous record of 14 set June 18, 1965 . . . and if that isn't phenomenal, then what is!

MTV has helped nurture the visual side of many bands, though this isn't always a good thing, as the truth of the matter is: A VIDEO SHOWN ON MTV SELLS THAT RECORD – full stop . . . and quite a lot of crap does sneak through the door and onto the turntables of millions: the Fixx, Men At Work, Def Leppard.

But nevertheless, MTV has had more of an effect on the American music scene than anything else has in the last decade. It has even sold punk: in 78-79 they had Blondie and the Cars, and to Americans they were punks. With the invention of MTV, Cyndi Lauper has become an enormous mega-star as a punk because people can see her, and maybe semi-grasp at last what everything was about – she's third generation, she sounds worse than Blondie . . . but people think she's a punk and she sells records.

MTV IS a cable television network that broadcasts 24 hours a day, seven days a week across the USA. Primarily it airs pop-videos, but also includes interviews with big-name stars like Boy George, Bowie, Duran Duran, etc, and has news items, special outside broadcast features, 'live' concerts, 'wacky' guest spots and many other fodder-fillers.

It was launched in 1981 by Warner Amex Satellite Company at an estimated cost of over 20 million dollars. Though promos are usually given free of charge to MTV, they are currently in heated discussion with record companies about copyrights, fees, whom should pay whom and things like that. This is the second major problem they have come across in their three year history.

The first problem they had, and indeed still have, was the accusation of racism in their programming. Black acts and black record companies say MTV hardly ever use any black video promos. The only time they do it is if the act is so anaesthetised that they become indistinguishable from a white record, or as in the case of Lionel Richie's 'All Night Long', where the record is so massive that they can't ignore it.

MTV didn't play Michael Jackson's 'Billie Jean' even though it was top of the US charts – until, that is, CBS threatened to retrieve all their

videos from the MTV playlist: surely not the criterion of being allotted a place in the format.

MTV claim that they only include rock and roll in their programme, but this is dispelled by their rejection of 'Super Freak' by Rick James, which was a blatant rock and roll record. James went crazy-ape-shit and said the channel had set black people back 400 years – who can blame him?

1) In the first 18 months of MTV, there were some 750 videos shown . . . and less than two dozen of these were by black artists. 2) In Godley & Creme's video for Herbie Hancock's 'Rock It', Herbie was only allowed to appear on a TV monitor, because if he hadn't have been – then kiss goodbye to a play on MTV! – nuff said.

THERE ARE five video-jockeys currently working on MTV, three men and two women picked for their 'good faces that people can relate to' – and they were chosen from thousands of hopeful applicants, all wanting to become part of the biggest TV programme in the world. Though MTV has broken numerous British groups, its staple fare is still American big bands like Styx, Van Halen, Fleetwood Mac, Pat Benatar and Journey.

These acts are most welcomed in the MTV target areas like Middle America – Tulsa, Oklahoma – Boise, Idaho – Des Moines etc: the national saturation points that would balk at a mere mention of Afrika Bambaataa or Grandmixer DST. The target age range is from 14-34, and this has been achieved, say the polls. It goes out into 20 million homes, but this is likely to double in the next three years.

MTV add a further 25 videos a week to their programme playlist, and the most successful ones can spend up to six months on rotation. Light rotation means that a particular video will receive up to two plays a day . . . Medium rotation offers you three showings . . . and the big one, heavy rotation gives a maximum four playings in each 24 hours, ensuring that hardly



any viewer will miss it – even if they want to.

All in all, MTV can be seen as the one and only logical extension of the radio programme: non-stop music, chat, the odd interview, nothing controversial, nothing too deep, and with enough false hystionics to keep the viewer/listener happy – sure, it is possible to just watch MTV (with the sound down), or just listen (whilst you make the dinner or wash the dog) . . . you can just leave it there, humming away to itself in the corner, patiently waiting for your attention, and then when it gets your attention . . . it will treat it obliviously.

MTV has proved so successful that videos and bands are precisely moulded into the MTV format, not wanting to appear different or 'odd'. MTV is a fairytale story, something that initially was quite a gamble, but also something that has paid off in such an unprecedented way, that MTV can now call all the shots. And that is something that will ultimately decide its fate.

MTV's taste, and its selection of music has appeared to be incredibly conservative, and perhaps predictably, the video images are becoming more important than the records themselves . . . and in turn, the records are turning more and more into bland palatable mush, albeit the rock 'n' roll AOR American version, or the Power-Pop High Profile British version . . . only time will tell whether MTV can change its fundamentals . . . or not.

Indeed, as our beloved Malcolm McLaren said not so long ago: "The invention of MTV has given the kids this fabulous presentation of clothes. They can turn the music off and watch the clothes, they can watch what Boy George's socks are like and what dress Marilyn is wearing. But when they go out into the street, they can't buy it, all they can buy is Levis and T-shirts. There is a demand building up – and eventually that demand will be met. In the future MTV will not sell records – it will sell clothes. I guarantee it."

Dylan Jones

A BIG-CITY BOY AND A PREACHER'S DAUGHTER
FIGHT FOR THE RIGHT TO DANCE AND
CREATE THE *Rock'n' Roll*
DANCE EXTRAVAGANZA OF 1984

You've loved the movie,
You've loved the music.
Now you can own the original
motion picture on videocassette.
Featuring the top hit songs
"Footloose"
"Let's Hear It For The Boy"
"Dancing In The Streets"

Now available
for
£19.99
or less

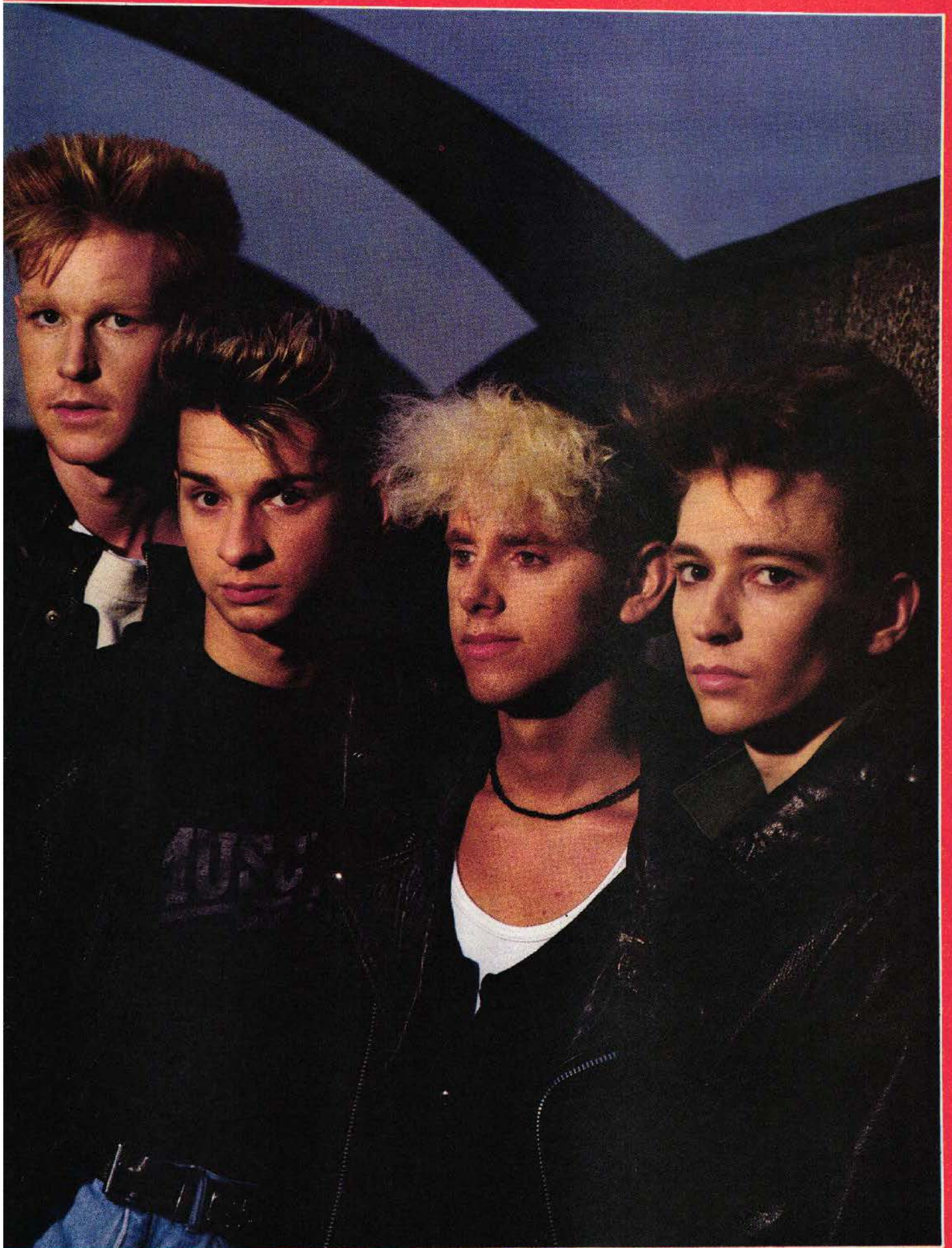
Footloose

The Music is on his Side



Another great film from the Hollywood
studios of Paramount brought to you
by CIC Video.





NOW LET'S get one thing established right away — if you are not yet in possession of Floy Joy's rigorously hefty funk offering 'Burn Down A Rhythm' you are either (A) obviously housebound and lacking that all-essential errand person, or (B) undergoing a serious breakdown in your musical appreciation facilities.

Suffice to say, this humble artefact, this slim sliver of plastic, this speck upon the vinyl ocean has effortlessly swanned into the tip top position in 84's hip list. And that's because it's simply brilliant!

So off you go to the discatorium right now. I can wait. . . .

There, I bet you're thanking me now. 'Burn Down A Rhythm' bristles with an uplifting pride we've learned not to expect — an amalgamation of funk, pop, and soul and an acidic left-field excitement born of both a love of chart-time *and* that weirdness lurking on the edge of town. You want more? Then try their brand new LP, 'In The Hot', featuring soon-come second single 'Until You Come To Me'.

FLOY JOY are a three piece pop group. Brothers Shaun and Mike Ward, Sheffield born and purveying a jester's eclecticism, allied to singer Carroll Thompson — beautiful, sultry (uh oh, he's fallen in love again — Romance Ed) lover's rocker. When I say pop I mean the Temptations *not* Wham! . . . I mean the Bunnymen *not* Duran. . . and, ultimately I mean Was Not Was — *the* finest (and largely unsung) American group of the past four years.

Mike: "As soon as we heard that first Was Not Was album it was like. . . Shangri La — this is it — brilliant!" Shaun: "Suddenly we realised someone was seeing music the same way we were. In fact when Don Was heard our stuff he said we were like kindred spirits — that we were *more* successful at doing that sort of stuff than they were!"

And so on hearing the revolutionary acid metal funk of the Detroit Brothers Was, an idea began to form . . .

Mike: "We weren't a live band at all — all we had was a concept and some melodically strong songs — we didn't even have a singer." — but it was enough. The years spent in Sheffield's working men's clubs in a variety of jazzfunk combos followed by a brief period with proto-experimentalists Clock DVA had given the Brothers Ward a suitably cross-cultural approach to pop.

Boundary pushers with enough of a pop edge to entice Virgin to purchase their Soul. That, though, was *two* years ago! Boys, what have you been doing? Mike: "Well, we were determined to get Don Was to produce us but Virgin simply said no. We tried to compromise by using Coati Mundi — who was on Virgin *and* Ze records, and he did one single — which was an absolute disaster — it disappeared completely, thank God."

The singing slot proved a problem to fill as well. . . Shaun: "We had two at that time — a girl called Gloria, she had a very poppy voice like a young Lulu — she sounded like Madonna. Then we had Allanna — she was like a Bessie Smith type blues singer. Neither of them were quite right."

"We actually got really demoralised as things went on. You get one good review and it keeps you going for six months — it sustains you. We were getting embarrassed about turning up at the record company. You think they're all calling you 'the failures' — though of course they weren't — that's how you end up, so we decided to take matters into our own hands."

WHICH IS just what they did. Borrowing cash from various sources the brothers made one last ditch effort to set off and find Mr Don Was themselves. They headed for Detroit. While stopping over in New York they heard that the man himself was coincidentally in town — stopping only to grab their precious demos they headed for Central Park's Mayflower Hotel where the vital audience proved



PRIDE & FLOY

Rhythm burners FLOY JOY talk pop to Graham K

thankfully successful.

Mike: "He just sat there really digging it — he was stopping the tape going back to bits saying 'we'll do this bit like this'. He said he'd do it straight away."

Thus for two wintery months the true vision of Floy Joy began to emerge. Mike: "Don said that every song was like a photograph and said we had to distil every song down to one line — with 'Burn. . . ' it was 'where the flies can't stand the heat' — and then we'd build every track around that idea. Don goes for a real seat of the pants production — not slipshod but definitely *not* hi-tech!" Shaun: "All one-take stuff."

However, the vocal problem still remained. Shaun: "Our third singer — a girl called Bonita actually came to Detroit with us but she just clammed up, wasn't use to that pressure — so we used Carol Hall, who sings for Was Not Was, but just as a reference. We knew we couldn't have come back from Detroit with no vocals — Virgin would have gone mad!"

And so enter — The Vital Ingredient. . . .

CARROLL THOMPSON, an already successful reggae/lovers singer with a brace of independent LPs doing great business happened to be in Virgin's office tentatively discussing a deal when the subject of a 'couple of weird white boys' came up. "I'd done the reggae thing which I still really enjoy but wanted to try something else so the A & R guy played me the tape they'd done in Detroit and I really liked it. It had all those elements of funk and pop and soul but was very atmospheric."

A meeting soon clinched the inauguration of a mutual admiration society and Floy Joy was complete. From being a vaguely lumpy (but fascinating) concept, the addition of the edgy sheen of Carroll's voice turned the brother's teasing but undefined worldview into a smoothly sparkling whole. In fact their perfect triangle, formed by the musical base of Mike and Shaun topped by the pinnacle of Carroll's vocal and visual strength, gives them a surging cross-market appeal that Was Not Was were never quite able to achieve on or off vinyl.

The League of Gentlemen

as blabbered to GRAHAM K SMITH



THE LEAGUE of Gentlemen were on location. Despite the moans of discontent from those Gentlemen still distraught at the League's sorry decline into the realms of cheap promotional commercialism, the august society's debut foray into video had commenced. Sir Public House was a man possessed — a man with a dream, a dream about to come true — 'A Gentleman's Story' was about to become a reality...

As a hoard of flighty homosexuals fussed around the star-like figure of Sir Public House, gently smoothing down the fibres of his spanking new all-in-one brocade bodystocking and shoring up the cracking make-up gamely trying to hide his rosy features, a fearful noise brought all and sundry to attention. It was the Countess.

The dictatorial director Countess Eden was the scourge

of filmland — a horrendous aged harridan, known more for her avaricious appetite for young male dancers than her skill behind the cameras — but indubitably the only person capable of making any kind of sense of the League's surrealist post-industrial concept. The League's public image was in her hands.

As the set cleared and Sir Public took up his first position beneath the arc lamps a hush descended, broken only by the gentle hum of Countess Eden's personal toner secreted beneath her billowing garments. "Action!", she wailed and the cameras began to roll...

Sir Public recounted a peculiar tale concerning the popular folk duo **Eurythmics**. Winning an apparently celebrated award at an MTV ceremony for their 'Sweet Dreams' video, the assembled company were stunned to hear of the couple's non-attendance. Seems they are ensconced in Nassau working up more devil music, this time for the film of '1984'. Being possessed of a vicious sense of humour they dispatched the leering lobotomised layabout **Joey Ramone** to collect the award.

Leaving self same bash were **Police** thumper **Stewart Copeland** and 'lady' (old rock 'n roll term meaning beloved co-habiter) **Sonja Kristina**. However on being unable to find their limo amongst the hundred or so parked outside the party palace, rockin' Stew decides to thumb a lift and lo and behold who should pull up but **Diana Ross**, saving the day and eager to escort said pop person back to her place.

Sir Public's monologue was now astounding the collected company, but his expose of the worst excesses of pop's foaming

cauldron continued...

The tales came thicker and faster — there was the one about our **Elton** and plastic surgery expert **Michael Jackson**. Whilst comparing surgical appliances in Denver, Colorado the conversation drifted onto matters sartorial. Mr John being a fine upholder of the League's love of tasteful togs he was sporting his usual blend of the best worsteds and silken waistcoats which young Mike found irresistible. Expect the MJ Norfolk jacket look soonest.

Holborn gals **Bananarama**, currently steaming Stateside, have also been broadcasting the English invasion in a series of personal appearances. In LA over 2,000 culture crazy kids mobbed the plucky colonies before the gals were whisked away to **Dave Stewart's** birthday party where they checked the football results with **Warren Beatty**.

Back home comes news of

'spoilt' **Feargal Sharkey's** mega mammoth recording deal with the Virgin empire. Apparently it cost 'em £125,000 for the Sharkey warble, and young Feargal has not been slow in spending the ackers, including various homes distributed around our green and pleasant land and a brand new Porsche 911 (with racing trim, natch) to get to them.

Visibly tiring, Sir Public's stirring pronouncements were reaching their climax. Always intent on leaving his adoring fans with a question to linger over, he drew on all his remaining reserves of energy to demand the truth about **Frankie Goes To Hollywood**. "Is it true that 'Welcome To The Pleasuredome', a double album retailing at £7.99, is to contain but five tunes, four of which have already seen the light of day in many, many forms?" Collapsing from the effort, Sir Public House awaited the reply...

WHO ARE
A DOJO/BEMUSIC/ROL 84

?



EVERYBODY WANTED to be in on this one

Mailman

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

I THOUGHT your article on Frankie in RECORD MIRROR (Sept 8) was downright atrocious and unfair. Who the hell gave the writer of this scrawny article, Betty Page, the right to print this crap? Okay, so you're entitled to your own opinion, everyone is, but this stupid woman obviously thought she was God and every word that left her precious mouth immediately became fact!

Frankie are a very good group, and slugging them off just because their second single didn't get banned is bloody mindless. I don't suppose it's ever occurred to you, Betty darling, that they appear on 'Top Of The Pops' because they are at number one and after all there is a lot of cash involved for 'em.

Next, you had the bleedin' cheek to bloomin' criticise them because they appeared on 'TOTP' wearing respectable pop star gear and, as you put it, "Smart Looks". Well, you try appearing on 'TOTP' wearing just a black leather jockstrap and studded wristband. If they wore anything like that they wouldn't be allowed in front of the bloody cameras, would they now?

If you ever watch the programme, I don't suppose you notice that every other pop group wears respectable suits, but that is because they are always posh-ish and behave well like Duran Duran. At least Frankie aren't as low as their level but you'd never write an article wanting them to be well 'ard and bring out singles just to have them banned straight away.

If 'Relax' hadn't been banned it still would've reached number one but they would have also made a lot more cash due to appearances on 'TOTP' and radio airplay. So if they continued bringing out unacceptable singles they would lose millions of pounds.

Also, it's not very nice for us fans if singles get banned because although we can still buy the 7-inch and all the rest we would probably never see the video or see them perform the song on TV.

So for once in your life, Betty, think about someone else for a change. Now, I demand to see a nice, pleasant, complimentary article on Frankie in your next issue of RECORD MIRROR and remember, no more slugging them off or saying "Oh dear, Frankie won't come out to play anymore", 'cause they will — in their own way; or saying "The future doesn't look rosy", 'cause it does — their new album 'Welcome To The Pleasure Dome', will go straight to the top of the album charts and their next single 'Power Of Love' will be an easy number one, believe me, so keep your fat mouth shut and leave 'em alone.

Hannah, Cwmbran, Gwent

● Betty Say Go To Hell!



Adam's not a lunar-tic

I JUST had to write to express my feelings concerning Pedro's review of Adam Ant's new single.

Alright, so what if he has been a pirate/Red Indian/highwayman etc, he's brought more colour and life to our charts in the last few years than a lot of people I can mention. I predict the song will be a big hit because it's catchy and light-hearted. I bet Pedro wasn't saying the same things when Adam first stormed the charts with songs like 'Ant Music'.

In the beginning, songs about depression, unemployment, nuclear war (songs to cut your wrists to), were abundant — and then came Adam. I'm sure I am speaking on behalf of many others when I say that he has brightened up lives and brought optimism back into fashion. Pure escapism, yes, and what's wrong with that. We all know about the threats in our lives but who the hell wants to be reminded of them every time the radio is turned on. Music should never be depressing and Adam's back on form to try and relieve this.

Unluckily for him, he had to go through the by now automatic phase of becoming flavour of the month with all the screaming little girls. Then came the denials. (Look at the likes of Nik Kershaw now — most people over the age of 12 think it's really uncool to admit they like him). So people like Pedro think it's still fashionable to slag Adam off and to me, dear Pedro, that's pretty uncool. Anyway, Adam's got rid of most of that lot now and he'll come back out on top because he's worked hard for it and has always been loyal to his fans unlike certain other performers who can only see £ signs in the faces of their admirers.

Jenky (a fan who's very proud to admit it), Newport, Gwent

PS I'll be surprised if you print this letter as you're probably all Pedro-ites ie a right bunch of posers.

● Of course we're all posers, we all wear Marks and Spencers' Y fronts

BAKER'S TOP 20

- 1 ALL OF MY TART, ABC
- 2 SO YOU THINK YOU'RE A BUN, Divine
- 3 BAKIN' . . . THERE'S NO STOPPING US, Ollie & Jerry
- 4 LIKE TO GET TO DOUGH YOU WELL, Howard Jones
- 5 UNDER A BLOOD RED PIE, U2
- 6 YOU FRY, Sense
- 7 FRY ME UP, Roman Holliday
- 8 ELECTRIC CREAMS, PP Arnold
- 9 MR ECLAIR, Animal Nightlife
- 10 SMELL OF CAMEL, The Cramps
- 11 FIG IN THE PAN, Alphaville
- 12 WHAT ESSENCE DOES IT BAKE, The Smiths
- 13 I KNEAD YOU, Pointer Sisters
- 14 IT'S A LARD KNIFE, Queen
- 15 PLATE OF INDEPENDENCE, Jon & Vangelis
- 16 PEACH THE BEACH, The Fixx
- 17 FOOT MOUSSE, Kenny Loggins
- 18 INTO THE BAP, Thompson Twins
- 19 THE BUTTERED ROOM, The Fixx

20 CITRUS WAFER, George Michael

Marc Almond's Essence, Torrington, Devon
● What about Spandau Ballet and 'I'll Fry For You'?

WHAT ON earth is this world coming to? There was I, sitting at work, dreaming about the most handsome, luscious, sexiest guy ever, Jameson Parker (the blond one in Simon & Simon, dear), when, on the radio, comes 'Lost In Music' by Sister Sledge. Great I thought, they've re-released it, I must buy it this time.

Well, I rushed to the record shop and, shock, horror, this is the 1984 mix with, wait for it, Simon Le Bon and Andy Taylor on backing vocals. Well, ordinarily I can ignore their records, which are the biggest load of tripe that I have ever had the misfortune to hear, but now they have gone and ruined what WAS a good record. So somebody please, put a sock in their gobs and shut them up for good. AND NO, Andrew

Crowther dear, Paul Weller isn't God . . . Jameson Parker is! The World's Greatest Sex Machine (Satisfaction Guaranteed), Dorking, Surrey
● World's Greatest Sex Machine, huh? If you fancy Jameson Parker you must have a cog missing

WERE A Flock of Seagulls born or quarried? I've yet to see an uglier bunch of people. Each of them makes the Elephant Man seem as good looking as Simon Le Bon. At least the ugly singer used to have the decency to brush his hair over his face, but now he's brushed it back revealing his pumpkin-like features and mouth opening and closing like a hungry goldfish. All the rest look positively alien as well.

Robert Rogers, London
● But they are! It's a little known fact that AFOS are the last survivors of an alien race who landed on Earth several years ago. How else could they produce such a noise?

Help!

Double vision

MY PROBLEM is that I have different coloured eyes, due to an accident when I was young. I know it sounds silly, but they do look odd and this worries me and makes me shy and self-conscious.

I'm afraid to look people in the face for too long, and so I'm shy of people in general and girls in particular.

Is there any way I can get my eyes to look the same colour? Could I wear a coloured contact lens or something? One eye seems to have changed from hazel to brown.

R. West Midlands

● As hazel and brown are in the same band of the colour spectrum, people probably notice the slight variation in eye colour a lot less than you may think. In fact, you notice it more than anyone else would ever do, in just the same way that everyone is self-conscious about some physical attribute, or lack of it.

Aside from leaving well alone, and realising that everyone else in the world falls short of perfection too, there are other possibilities open to you.

If you can wear contact lenses and are ready and willing to spend a large amount of money on them, ask an optician to arrange for a special pair of lenses, one plain and one tinted, to be made. The tinted one would need to be lighter to fit the pupil or your pupils would appear slightly different in colour! Or, see your GP and ask to be referred to the eye department at your nearest hospital or a nearby specialist eye hospital to investigate possibilities.

I'VE BEEN writing poetry for most of my life and am tempted to part with some money to have one of my poems published in an anthology. Someone said this was probably a rip-off. What do you think? Jane, Yarmouth

● I agree. Just like the sharks who offer to set music to your lyrics for a fee, the pseudo literary fish with jaws gaping to swallow your cash in exchange for publishing one poem or more in a literary anthology, are up to no good. Apart from the worthy cause of lining their own pockets, of course!

Young Free And Single

HI GIRLS! If you too like ABC, New Order and The Frankies, maybe you'd also be interested in contacting Ian from Liverpool, who wants to meet up if you live in his area; and guys aged between 18 and 22 are welcome to get in touch with twins Amanda and Samantha (19) living in Pontefract — any more twins out there? The world's biggest Spandau Ballet fan, who enjoys Thompson Twins and Nik Kershaw too Sarah (15) in Lincs wants to hear from penpals, but no heavy rockers, thanks a lot; and shy Peter (25) in Oxford, unemployed, bored and lonely too, wonders if there are any understanding girls who'd drop a line? Letters to these readers c/o YF&S, Help, Record Mirror, 40, Long Acre, London WC2. This is a free service.

I'm too shy

AT 18 years old, I'm someone who has never had a girlfriend. I'm able to talk to girls, but always get turned down when I ask them out. As I'm rather shy, I have reservations about going for a date in case I say or do something out of place.

I'm not particularly attractive, so I feel concerned about strengthening my personality. All I have in common with girls is my interest in pop music as my other love is football.

Why do I have this problem and how should I try to resolve it? My social insecurity is beginning to depress me. Nick, Sussex

● OK, be as feeble or as assertive as you want. But if you start being more positive about yourself instead of wallowing in your fears you'll find it easy to make the change.

Next time you're tempted to put yourself down, affirm your good points instead. So you're shy, and there's nothing wrong with that, but you do have the ability to talk to girls and the determination to keep on trying for a date despite past refusals.

When you're alone, make a list of your skills, what you can do well, and include all the good things you can remember people saying about you. You'll be pleasantly surprised. Bask in the glow for a while and then make a list of your negative traits. Turn those naff points around and you'll find they're also the other side of a positive aspect of your personality. Honest!

Review your good qualities from time to time when you feel down and discouraged and you'll feel recharged enough to start looking for a girlfriend again. Sooner or later, someone will leap at the opportunity. Female football enthusiasts who want to help cheer up a shy guy from Sussex write to Nick c/o 'Help.'

Avoid these 'vanity' publishers. They'll publish anything, no matter how good, bad or indifferent it happens to be, giving no constructive criticism whatsoever, for a fee which can range from £10.00, rock bottom to as much as £2,000.

"Often these anthologies don't get published at all," the Poetry Society told 'Help'. "Sheets are just left lying at the printers. Or, if they do, no-one but the authors ever get to see them."

Markets for poetry are small, but lists of magazines, including poetry magazines which are bona fide and will accept your work on merit alone, are included in the 'Writers And Artists Yearbook' (A&C Black), from the library or bookshops. For a free leaflet on how to get YOUR poetry published write to The Poetry Society, 21 Earls Court Square, London SW5.

THE RECENT publication of our name, address and telephone number in RECORD MIRROR has been very useful to us at Essex Gay Youth Helpline and to other gay people who, at last, have a contact number in the area. Response to the mention in your 'Help' column has been very good.

Quite a number of gay people have contacted us by telephone, and some have written, and we're very pleased with the result. Thanks.

John, Helpline Volunteer, Essex Gay Youth Helpline

● Any young gay people in the Essex area who are feeling alone



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.

and isolated or who simply want to talk things over can write direct to EGYH at BM Helpline, London WC1N 3XX. Or, simply ring the nighttime contact number on 01-591 2826, any Tuesday evening from 7.00pm to 10.00pm.

If ANY group or organisation offering information, a listening ear and support to young people wants to contact this column with details of what you're doing, I'll be happy to consider publishing some info about you, too.

OCTOBER 1st



PAUL HAIG
REVEALS
"THE ONLY TRUTH"

7" & 12"
IS/12IS 198



Terri Wells
Just Like Dreamin'

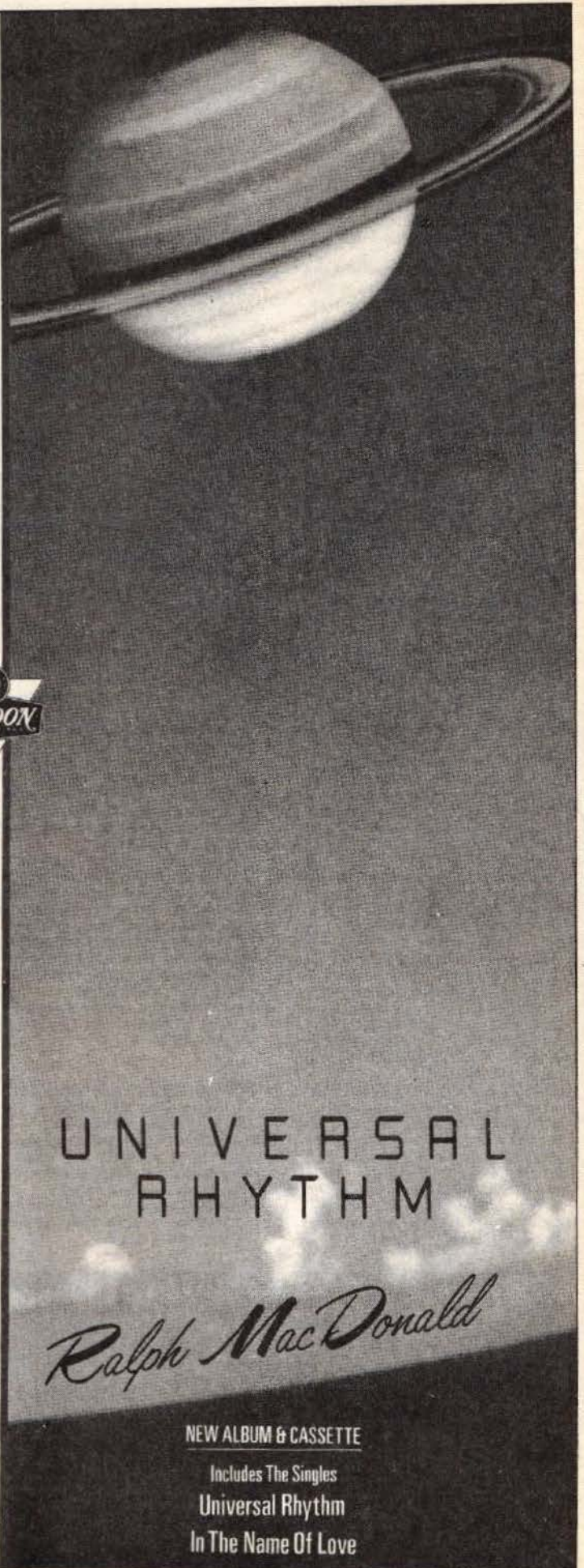
NEW ALBUM & CASSETTE

Includes The Singles

I'm Givin' All My Love

You Make It Heaven

I'll Be Around



UNIVERSAL
RHYTHM

Ralph MacDonald

NEW ALBUM & CASSETTE

Includes The Singles

Universal Rhythm

In The Name Of Love

US Singles

- 1 2 LET'S GO CRAZY, Prince And The Revolution, Warner Brothers
- 2 1 MISSING YOU, John Waite, EMI-America
- 3 5 DRIVE, The Cars, Elektra
- 4 3 SHE BOP, Cyndi Lauper, Portrait
- 5 9 I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
- 6 4 WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
- 7 7 THE WARRIOR, Scandal featuring Patty Smyth, Columbia/CBS
- 8 8 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
- 9 10 CRUEL SUMMER, Bananarama, London
- 10 11 COVER ME, Bruce Springsteen, Columbia/CBS
- 11 6 IF THIS IS IT, Huey Lewis And The News, Chrysalis
- 12 14 HARD HABIT TO BREAK, Chicago, Full Moon/Warner Brothers
- 13 16 LUCKY STAR, Madonna, Sire
- 14 17 WHEN YOU CLOSE YOUR EYES, Night Ranger, Camel/MCA
- 15 22 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean, Jive
- 16 15 DYNAMITE, Jermaine Jackson, Arista
- 17 19 TORTURE, Jacksons, Epic
- 18 12 STUCK ON YOU, Lionel Richie, Motown
- 19 13 GHOSTBUSTERS, Ray Parker Jr, Arista
- 20 25 THE LUCKY ONE, Laura Branigan, Atlantic
- 21 21 WE'RE NOT GONNA TAKE IT, Twisted Sister, Atlantic
- 22 29 I'M SO EXCITED, Pointer Sisters, Planet
- 23 26 THERE GOES MY BABY, Donna Summer, Geffen
- 24 32 ON THE DARK SIDE, John Cafferty & The Beaver Brown Band, Scotti Brothers
- 25 27 GO INSANE, Lindsey Buckingham, Elektra
- 26 28 ARE WE OURSELVES?, The Fixx, MCA
- 27 31 SOME GUYS HAVE ALL THE LUCK, Rod Stewart, Warner Brothers
- 28 18 LIGHTS OUT, Peter Wolf, EMI-America
- 29 33 BOP 'TIL YOU DROP, Rick Springfield, RCA
- 30 35 SWEEP AWAY, Diana Ross, Capitol
- 31 20 SUNGLASSES AT NIGHT, Corey Hart, EMI-America
- 32 36 WHO WEARS THESE SHOES?, Elton John, Geffen
- 33 37 FLESH FOR FANTASY, Billy Idol, Chrysalis
- 34 44 BLUE JEAN, David Bowie, EMI-America
- 35 39 DESERT MOON, Dennis DeYoung, A&M
- 36 24 ROCK ME TONIGHT, Billy Squier, Capitol
- 37 40 STRUT, Sheena Easton, EMI-America
- 38 49 I FEEL FOR YOU, Chaka Khan, Warner Bros
- 39 41 (WHAT) IN THE NAME OF LOVE, Naked Eyes, EMI-America
- 40 42 SHINE SHINE, Barry Gibb, MCA
- 41 48 WAKE ME UP BEFORE YOU GO-GO, Wham!, Columbia/CBS
- 42 52 BETTER BE GOOD TO ME, Tina Turner, Capitol
- 43 46 THE LAST TIME I MADE LOVE, Joyce Kennedy & Jeffrey Osborne, A&M
- 44 50 WHAT ABOUT ME?, Kenny Rogers with Kim Carnes & James Ingram, RCA
- 45 45 YOU TAKE ME UP, Thompson Twins, Arista
- 46 23 WHEN DOVES CRY, Prince, Warner Brothers
- 47 30 IF EVER YOU'RE IN MY ARMS AGAIN, Peabo Bryson, Elektra
- 48 — OUT OF TOUCH, Hall & Oates, RCA
- 49 53 A GIRL IN TROUBLE (IS A TEMPORARY THING), Romeo Void, Columbia/CBS
- 50 57 STRUNG OUT, Steve Perry, Columbia/CBS
- 51 34 ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis
- 52 58 ON THE WINGS OF A NIGHTINGALE, The Everly Brothers, Mercury
- 53 38 ALL OF YOU, Julio Iglesias & Diana Ross, Columbia/CBS
- 54 64 I CAN'T HOLD BACK, Survivor, Scotti Brothers
- 55 61 BODY ROCK, Maria Vidal, EMI-America
- 56 47 I CAN DREAM ABOUT YOU, Dan Hartman, MCA
- 57 68 LEFT IN THE DARK, Barbra Streisand, Columbia
- 58 43 ROUND AND ROUND, Ratt, Atlantic
- 59 70 NEW GIRL NOW, Honeymoon Suite, Warner Bros
- 60 65 IN THE NAME OF LOVE, Ralph MacDonald with Bill Withers, Polydor

Bullets 61-100

- 62 71 SUGAR DON'T BITE, Sam Harris, Motown
- 65 — IT AIN'T ENOUGH, Corey Hart, EMI-America

- 66 69 LAYIN' IT ON THE LINE, Jefferson Starship, Grunt
- 67 78 BOUNCING OFF THE WALL, Matthew Wilder, Private
- 71 — TEACHER, TEACHER, 38 Special, Capitol
- 74 84 COOL IT NOW, New Edition, MCA
- 76 — GIRLS WITH GUNS, Tommy Shaw, A&M
- 77 — I CAN'T DRIVE, 55, Sammy Hagar, Geffen
- 81 — THE ALLNIGHTER, Glenn Frey, MCA
- 85 — LOVE KILLS, Freddie Mercury, Columbia
- 87 — THE REAL END, Rickie Lee Jones, Warner Brothers
- 88 — SLOW DANCIN', Peabo Bryson, Elektra
- 95 — HIGH ENERGY, Evelyn Thomas, TSR

Compiled by Billboard



US Albums

- 1 1 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 2 2 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 3 4 PRIVATE DANCER, Tina Turner, Capitol
- 4 3 SPORTS, Huey Lewis And The News, Chrysalis
- 5 5 HEARTBEAT CITY, The Cars, Elektra
- 6 6 1100 BEL AIR PLACE, Julio Iglesias, Columbia/CBS
- 7 7 CAN'T SLOW DOWN, Lionel Richie, Motown
- 8 8 OUT OF THE CELLAR, Ratt, Atlantic
- 9 10 BREAK OUT, Pointer Sisters, Planet
- 10 11 NO BRAKES, John Waite, EMI-America
- 11 12 SIGNS OF LIFE, Billy Squier, Capitol
- 12 16 MADONNA, Madonna, Sire
- 13 13 SOUNDTRACK, Eddie and The Cruisers, Scotti Brothers
- 14 9 GHOSTBUSTERS, Soundtrack, Arista
- 15 15 STAY HUNGRY, Twisted Sister, Atlantic
- 16 18 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 17 17 MIDNIGHT MADNESS, Night Ranger, Camel/MCA
- 18 14 VICTORY, Jacksons, Epic
- 19 19 WARRIOR, Scandal featuring Patty Smyth, Columbia/CBS
- 20 25 PHANTOMS, The Fixx, MCA
- 21 21 1984, Van Halen, Warner Brothers
- 22 30 17, Chicago, Full Moon/Warner Brothers
- 23 23 CONDITION CRITICAL, Quiet Riot, Pasha
- 24 22 REBEL YELL, Billy Idol, Chrysalis
- 25 20 ELIMINATOR, ZZ Top, Warner Brothers
- 26 26 ICE CREAM CASTLES, The Time, Warner Brothers
- 27 27 BREAKING HEARTS, Elton John, Geffen
- 28 24 LIGHTS OUT, Peter Wolf, EMI-America
- 29 29 CAMOUFLAGE, Rod Stewart, Warner Bros
- 30 34 BANANARAMA, Bananarama, London
- 31 31 FIRST OFFENSE, Corey Hart, EMI-America
- 32 32 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
- 33 28 AN INNOCENT MAN, Billy Joel, Columbia/CBS
- 34 33 THE LAST IN LINE, Dio, Warner Brothers
- 35 35 PRIMITIVE, Neil Diamond, Columbia/CBS
- 36 39 SUDDENLY, Billy Ocean, Jive/Arista
- 37 37 JERMAINE JACKSON, Jermaine Jackson, Arista
- 38 — SELECTIONS FROM SOUNDTRACK 'WOMAN IN RED', Stevie Wonder, Motown
- 39 43 THE BLITZ, Krokus, Arista
- 40 40 INTO THE GAP, Thompson Twins, Arista
- 41 41 REFLECTIONS, Rick James, Gordy
- 42 38 LOVE AT FIRST STING, Scorpions, Mercury
- 43 36 SELF CONTROL, Laura Branigan, Atlantic
- 44 47 VOA, Sammy Hagar, Geffen
- 45 48 GO INSANE, Lindsey Buckingham, Elektra
- 46 50 COULDN'T STAND THE WEATHER, Stevie Ray Vaughan and Double Trouble, Epic
- 47 45 THE ALLNIGHTER, Glenn Frey, MCA
- 48 42 SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
- 49 49 FOOTLOOSE, Soundtrack, Columbia
- 50 — PARADE, Spandau Ballet, Chrysalis

Compiled by Billboard

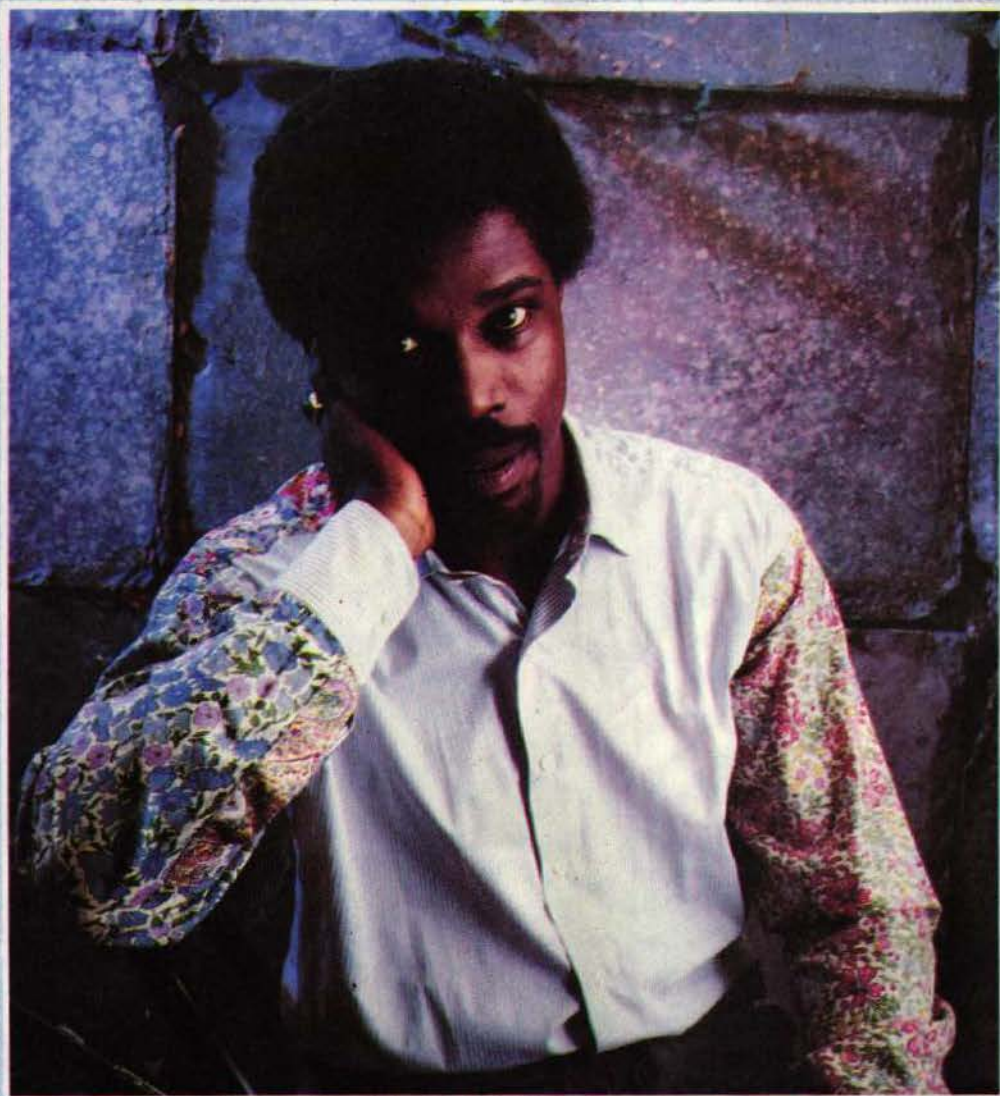
Count the beats of your heart,
 Make Yourself Scarce if you like,
 but Look Back And Laugh.



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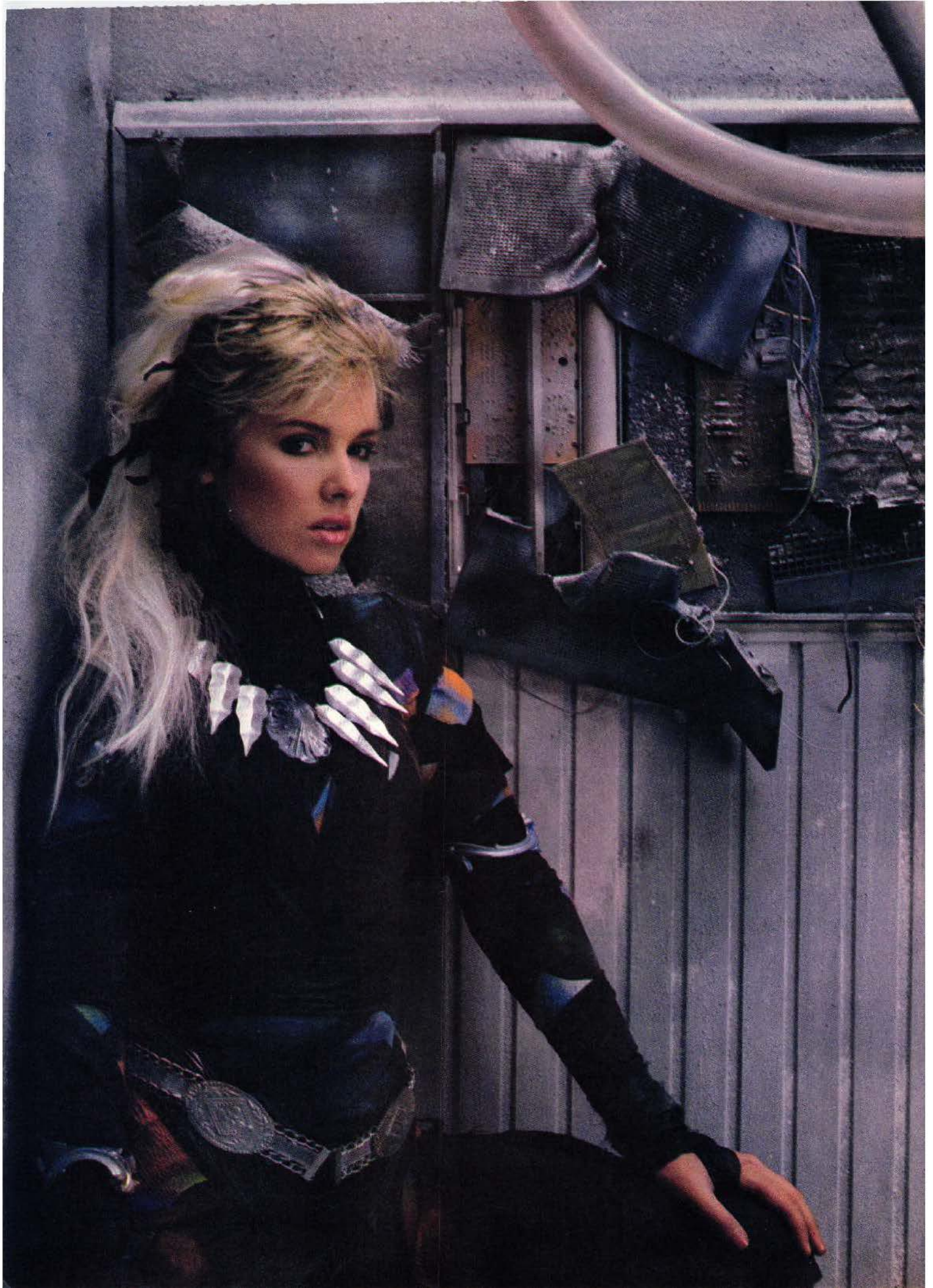
BILLY OCEAN

CARIBBEAN QUEEN



**THE AMERICAN NO. 1 DANCE/R 'n' B SMASH HIT
IS NOW RELEASED THIS WEEK IN THE U.K.
AVAILABLE AS A SPECIALLY RE-MIXED 12"
VERSION WITH BONUS TRACK 'DANCEFLOOR'.
ALSO ON 7". BOTH IN PICTURE BAGS.**





RUMOUR HAS it that there are many things in life that are better second time around. Kim Wilde, for one, is hoping this is true as she prepares to leap back into the charts with her single 'The Second Time'. First things first though, Kim, your last two singles didn't exactly set the world alight, did they?

"No, they didn't set me alight either," she says, matter of factly. "I'm just glad about the whole new thing. We've got our own studio now and lots of time to do things properly. We needed a new start, a fresh input, because the problem over the last year or so has just been a lack of good songs. M and Rick weren't exactly inspired writing wise."

M and Rick, Kim's father and brother, sit in the studio behind us adding the finishing touches to Kim's new album 'Teases And Dares', while her mother nurses a torn ligament in her hand made worse by my vigorous hand shake some 10 minutes ago. Kim Wilde — the career, is still very much a family affair.

It must have been a worrying prospect for Kim when her career seemed to be going down the drain 12 months ago, washed up at 23. She looks up at the gold discs surrounding us.

"It was in a way," she says quietly. "For me, it was a time when I didn't see the world falling apart at all because I think sometimes things have to fall apart if they're going to get back together again and I knew that I wanted to get into writing songs so I took the opportunity. I've got some of my stuff on the album so I'm dead chuffed."

Indeed she has, and one song in particular, 'Fit In' more than proves that Kim has the family ear for a good melody. To accompany her 'relaunch', Kim has changed her image. It's a classier more mature Kim I'm talking to.

"It's not a fashion image because they date so quickly," she points out. "The garment that I'm wearing isn't very definable, it could be from the Forties or it could be the Nineties. I like things with a timeless quality. The character is heroic, brave and strong and very much the woman of the Eighties. Intelligent, independent and strong."

Even that famous head of tousled hair has been replaced by a well manicured cut.

"It was in a really bad state and I thought, oh my God, what am I going to look like when I'm 30 if I keep putting this stuff on? I hate going to the hairdressers, spending two and a half hours over a bloody sink and looking at myself in a mirror isn't my idea of fun. It's like going to the dentist."

WAS SHE upset with her old 'sex kitten' image, I ask? "It didn't upset me," she smiles. "You can't really whine about that but I thought some of it was quite funny. Like I could be sat here like I am now just wearing a pair of trousers and they'd make out they were sitting next to this sizzling sex pot. There was very little I could do about it."



WILDE ABOUT THE GIRL

Kim Wilde — pop star, ex sex kitten and electrocution expert — gives Andy Strike a nasty shock



Well, she's still got blonde hair and big lips so I presume we'll still all go for it. There won't be a repeat of the leather mini on Top Of The Pops, though.

"That was a horrible little skirt really," says Kim, screwing up her nose. "And the bloody camera went right up it!"

For a 23-year-old, Kim Wilde has been through a lot. Success in the pop business is a strain many can't handle and yet here she is coming back for more. Kim seems so relaxed and at ease that you just know she'll be successful all over again. How much has she changed since the days of 'Kids In America'?

"I'm not out to prove that I've changed much," she says, pushing those famous lips over the edge of her coffee cup. "I don't think I've grown up at all, I've regressed, definitely. God, the antics we get up to around here, well, it gets like a boys school — very silly indeed. Everyone's always playing practical jokes on each other and I did a great one on Ricky the other day. I bought him this."

At this point, Kim takes a small box from the top of the TV and places it on the table in front of me. It looks like an ordinary pack of playing cards festooned with a naked lady on the front of the pack. Kim urges me to open it and as soon as my fingers touch the top — you guessed it, I get an electric shock up the arm which brings a stifled cry from me, and sends Kim into fits of laughter as she cracks up in the corner of the settee. Thanks Kim!

"It looks like an ordinary pack of playing cards doesn't it?" she asks sweetly. "I put it down in the studio and in less than 0.01 of a second, Rick picked it up and got a shock."

HAS SHE missed being in the public eye, on TV, in the papers, the fame of it all?

"No, I don't think about that too much because my main motivation for getting into this business is because I really love being involved in music. I have a passion for it and it's not like I have a passion for being famous or for getting free invites to Stringfellow's."

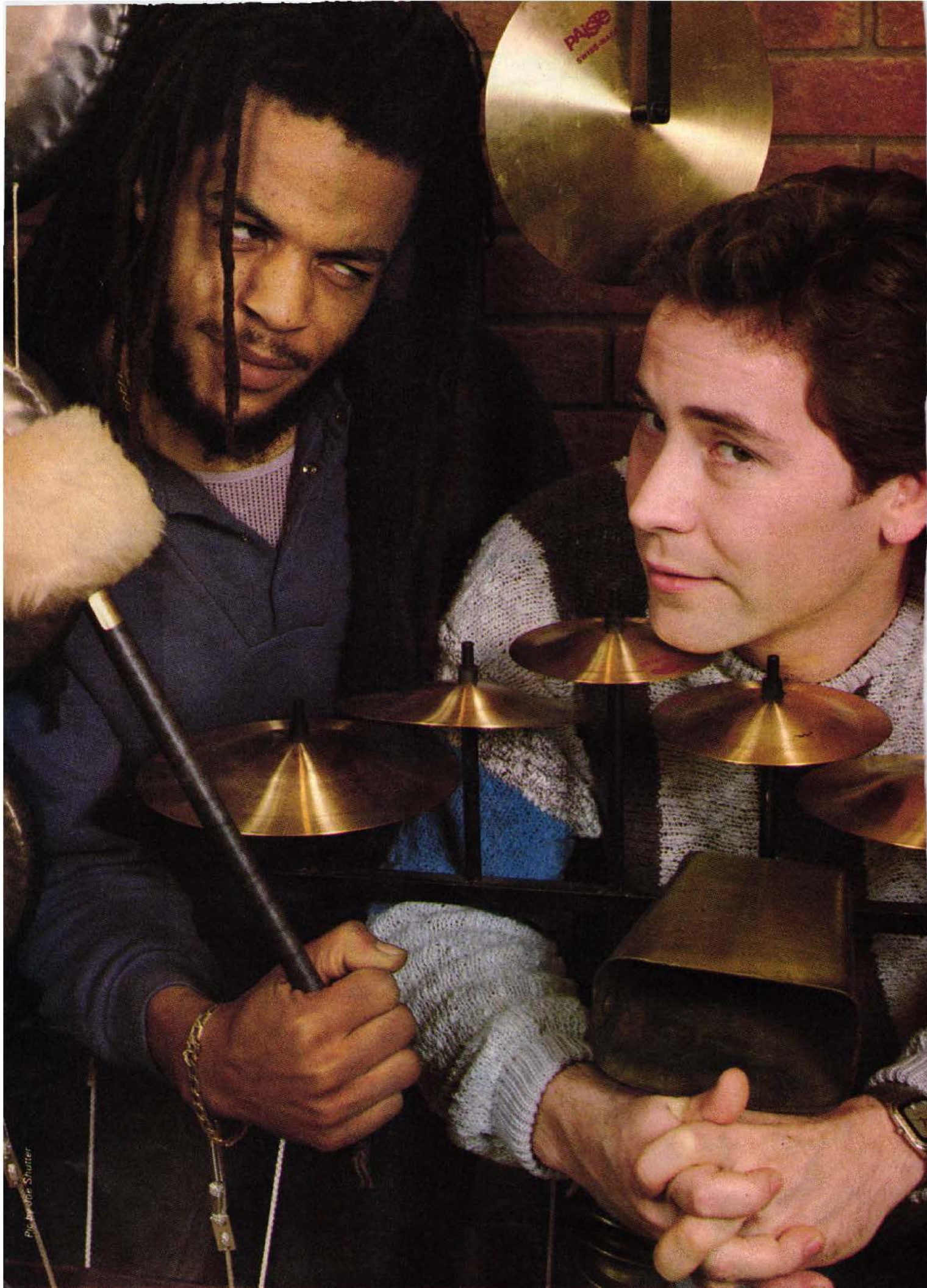
"I could quite easily live without all that if I had to. I must say it's good fun being up there in the charts but I could easily find my fun somewhere else — go mountain climbing, skiing or do a bit of crochet."

Kim Wilde is out to prove to herself and to us that she can still sing and more importantly write successful songs. She's very determined.

"I just want to get people wound up either way," she grins. "Prince is like that, isn't he? You either love him or you hate him. I'm slightly nervous, of course, but I'm really interested to see what reaction the album gets because for the first time I've been really involved with it and it feels like my baby."

"I'm looking forward to talking about the music as well because I used to get so bored talking about myself. There's only so many times you can talk about boyfriends or hair gel with any enthusiasm whereas I can always be enthusiastic about music."

Cynics will see Kim's words as bravado but she convinced me that there's life in the old kitten yet. If you don't believe me, you're in for as big a shock as I got. I'll get you back for that, Kim.



Astro -nomic!

UB40, in the red corner, come out fighting and pull no punches. Eleanor Levy referees

POP STARS should have a sense of moral responsibility, shouldn't they? Teach young people that violence doesn't pay, that it's a nice peaceful world really. I mean, it's all right for Henry Cooper (bless him) and Muhammed Ali to make a million out of pureeing people's brains with their fists, but pop stars should know better, shouldn't they?

Or so UB40 found with the reactions to their newly released 'Labour Of Love' video — all 33 minutes of stunning monochrome of it. Back when 'Please Don't Make Me Cry' was a single, the video, featuring a boxing match between Ali and Robin Campbell, was refused a showing on Top Of The Pops. You know — from the BBC — the same people that bring you boxing every week on Grandstand and Sportsnight and programmes like 'The Paras' in which boys learn to kill commies. . . for real.

"It was so sweet too," insists Robin, ". . . an innocent little boxing match. We'd been so annoyed and offended by the fact the BBC had banned 'Red Red Wine', but if you're making a video, you wanna try and get it on Top Of The Pops because it's THE programme — sad fact of life. So, we toned everything down for 'Please Don't Make Me Cry'.

"We were going to do a 'Raging Bull' type thing. Brian." (Travers — sax, conceiver and co-writer of 'Labour Of Love') "gets carried away, you see. He wanted bicycle pumps of blood and stuff and we were going 'No Brian. . . calm down, think of Top Of The Pops'. So we toned it down. It was so clean. . . no blood. Black eyes, yes. . . but no splats. And they still won't play it!"

So UB40 made a policy decision. For the rest of the shooting of 'Labour Of Love', whenever the band said 'Top Of The Pops' Brian would go 'bollocks' and carry on as he and 'official' director Bernard Rose wanted, producing a film which is a real hoot. (But more of that in this month's Vid. . .).

So as UB40's latest album is about to be released (more of that later), the video of the LAST one hits the shops. What perfect timing.

ROBIN AND Astro are in the UB40 office to promote the video, the single 'If It Happens Again' and the keenly awaited follow up to the 'Labour Of Love' album. With that still riding high in the charts, it's going to be a difficult act to follow.

"I know everyone must say their latest album is the best one they've made," Robin begins to

explain, "but I don't think with us that's true. I don't think any of us were satisfied with 'UB44'. In a drunken stupor when we recorded it we may have been, but on hearing it a week later, after it had been cut, we all cried and hugged each other and said 'never mind, the next one will be good'. I don't think we'd have claimed that was the best album we'd ever made — but this is. Purely because it's an album of originals.

"I'm still proud of 'Labour Of Love' — for what it is. It's an album of cover versions. . . but we did it really well. I'm not completely happy with this one, but it's a good album."

Astro agrees. "There isn't a track on it I don't actually like. . . which is all right by me. Usually there is, but I can live with the mistakes on this one." The music meets with unanimous approval — and the part I heard in Robin's car driving back to the station certainly sounds like UB40 at their strongest — but what of the title? Well. . .

"It's called 'Geffery Morgan. . .'" Astro beams. "'Geffery Morgan Loves White Girls,'" he adds sheepishly.

"It had nothing to do with me," says Robin quickly, "it was Brian's idea. It's from a photograph of a wall of graffiti by a guy called Burke. Norman, our percussionist, has got it on his wall and Brian saw it and said 'What a great title for an album'. He put it to the band. . . and I'm afraid most of them said 'yeah', — and we're a democratic unit here so. . ." Robin's tone of voice could indicate a twinge of regret at this, "I tried," he continues, "I actually got three of the band to come over to my side. . . but that was the one we stuck with.

"The idea was to have something totally meaningless and for everybody to be going 'What does it mean? What are these heavy politico boys trying to say now? Who IS Geffery Morgan? And why does he love white girls?' You can just see all the theorising and intellectual twats. . . it'll kill me."

BASICALLY," CONTINUES Astro, "we just saw a photograph, thought 'brilliant' — end of story. Whatever anyone else wants to make of it, that's their problem." Robin dissolves into giggles in the background. "Go ahead," says Astro generously, "but don't come to me with it. I don't want to know."

"In actual fact, we've copped out," Robin admits. "The front of the cover says 'Geffery Morgan. . .'" and you pull the inner sleeve out and it's got 'Geffery Morgan Loves White Girls' on the photo. But that was me. It was when we were having a board meeting and I was crying

and beating the table, going 'Lads, lads. . . this is suicide'."

"I'm proud of you for owning up to that," says Astro with a tear in his eye. Robin continues with the story.

"I held the razor over my wrist and said 'If we don't put. . . I'm leaving!' and they said 'O.K. . . leave!'. I mean, I can see the humour in it, but I don't see much point in committing commercial suicide. The way we've always worked is to get the music played — first and foremost — and mostly get it played by people who haven't got a clue what you're saying.

"Most DJs are as thick as pig shit. There ARE DJs who know where we're at, but most of them haven't got a clue. They think we're just playing dance music — which we are, but at the same time we're saying what we want to say. . . and getting away with it. Consider that 'Stand Down Margaret' was effectively banned by the BBC while 'Madame Medusa' from 'Signing Off' was played quite a lot on Radio One — and that was the same subject matter, but a little more subtle. Actually saying 'stand down Margaret' is too blatant and you can't do blatant things."

But what of the future for UB40? Robin and Ali are about to 'break into movies' but are keeping the details quiet "in case it doesn't come off" (and they end up looking really stupid). They actually appeared together before 'Labour Of Love' — in Tony Garnett's film 'Prostitute'. Both were extras in the courtroom and Robin spent the entire time asleep with his mouth open because the lights were too hot. "Dribbling," as Astro cruelly reminds him.

UB40 AS a band looks set to take a back seat next year while individuals go off on their own projects. Astro has a great career already lined up — as stand-in for Eddy Grant.

"They had his picture in a paper in Ibiza with 'Eddy Grant' written underneath," Robin explains. "'Eddy Grant and wife'. People keep coming up going 'Eddy! Eddy!'. Earl, our bassist, has the same. He went into a diner in America for breakfast and they kept bringing him all this stuff, going 'All right man? Saw you on telly last night'. We'd had our video on MTV as well so Earl was saying 'Did you see it, was it good?' and they were going 'Yeah, loved it man.'"

"He went to pay his bill and they went 'No, no Eddy, that's cool. Just sign your autograph when you go'.

"He came back to the hotel and told me," Astro continues, "so I steamed down there too. Free mash!"

Now is that any way for a responsible citizen to behave?



THESE THREE brothers have all had solo success. Clive, on the left, got 'Well I Ask You' to number one in 1961 under a different name. Name it. The other brothers, Peter (centre) and Robin, got to the top slot in 1969 and number three in 1976 respectively. Name their hits and the family name to start our brother and sister trivia quiz.

TRIVIA QUIZ

- CCS had a hit with 'Brother' but who was their lead singer?
- Which sisterly group are made up of Anita, Bonnie, June and Ruth?
- Which group sang about a brother called Louie?
- Which three brothers make up the Bee Gees?
- Name the brothers who had a hit with 'Double Barrel'?
- Paul McCartney's brother Mike had hits with which group?
- Which sisters have had individual hits with 'Jolene' and 'The Danger Of A Stranger'?
- 'Cuba' was a hit for which group of brothers?
- Who scored in 1972 with 'Sister Jane'?
- Who won the Eurovision Song Contest in 1976 and with which song?
- Which Canadian rock outfit featured brothers Randy, Robbie and Tim?
- Who began their chart career with a song called 'Spirit Body And Soul'?
- Which two brothers are part of the Kinks?
- Name the members of the Jacksons.
- What was Sister Sledge's first hit in the UK?
- Mark and David Knopfler are members of which group?
- Who had a hit with 'Sing Me' in 1977?
- Ron and Russell Mael make up which group?
- Which group began their chart career with 'Listen To The Music'?
- Which group featured brothers called Carl, Dennis and Brian?
- Name the members of the Osmonds?
- What are the christian names of the Everly Brothers?
- Which famous sister had a hit with 'Mirrors'?
- Who had hits with 'Stomp' and 'Light Up The Night'?
- Which US group contains the Mothersbaugh brothers?

ANSWERS

PICTURE: Clive is better known as Eden Kane. Peter Sarstedt sang 'Where Do You Go To My Lovely' while Robin Sarstedt sang 'My Resistance Is Low'.
 1 Alexi Korner, 2 Pointer Sisters, 3 Hot Chocolate, 4 Maurice, Robin and Barry, 5 Dave and Ansell Collins, 6 Scarfoid, 7 Dolly and Stella Parton, 8 Gibson Brothers, 9 New World, 10 Brotherhood Of Man, 'Save All Your Kisses For Me', 11 Bachman-Turner Overdrive, 12 Nolan Sisters, 13 Ray and Dave Davies, 14 Michael, Jeremiah, Jackie, Marlon, Tito and Randy, 15 Mamma Never Told Me, 16 Dire Straits, 17 The Brothers, 18 Sparks, 19 The Doobie Brothers, 20 The Beach Boys, 21 Alan, Wayne, Merril, Jay, Donny and Jimmy, 22 Phil and Don, 23 Mike Oldfield's sister Sally, 24 Brothers Johnson, 25 Devo.

X WORD

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

ACROSS

- It's better than snoring (7,2,4,5)
- Hot Chocolate singer (5,5)
- See 26 across
- It happened to Bonnie's heart (5,7)
- She's living a Diamond Life (4)
- Asked by Break Machine (3,3,5)
- It wasn't much but it was home for Soft Cell (9)
- They brought Susanna to our ears (3,7)
- Played by Queen in 1980 (4)
- He had a Good Thing Going back in 1981 (5,6)
- A rearranged owl produces Bowie LP (3)
- She was one quarter of Abba (7)
- 26 & 8 across. He could get Stuck On You (6,7)
- Tommy (---) Club (3)
- 1982 hit for Monsoon (4,2,6)
- Dave Stewart's partner (5,6)
- Lines or Feathers (5)
- Tom, Joe and Alannah make a perfect pair (8,5)
- Jimi's purple mist (4)

5 Thing or Life (4)

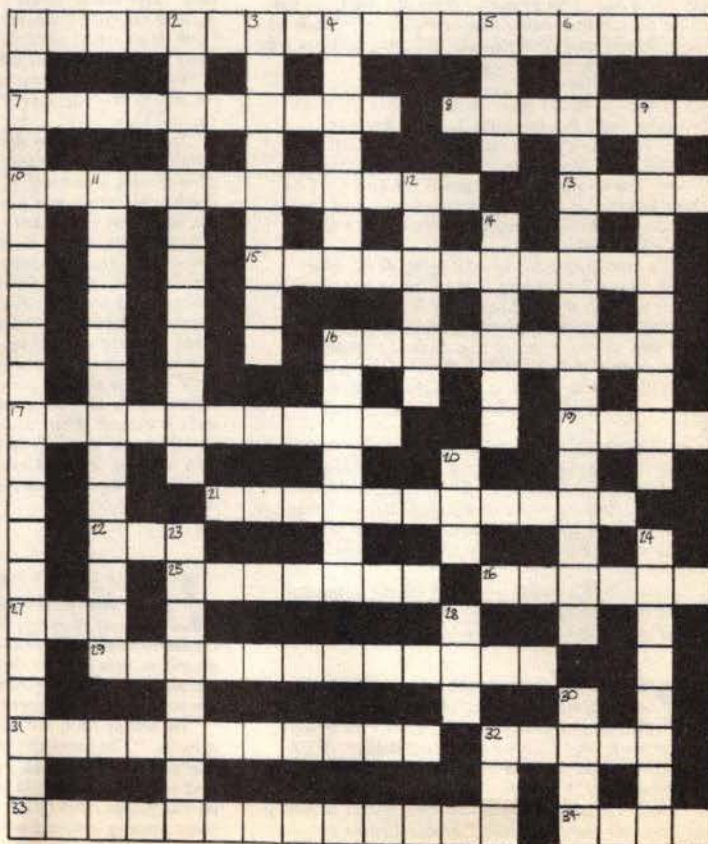
- An offer from Tina it would be hard to refuse (4,4,8)
- All he needs is everything (5,5)
- Where you'll find Dio (3,4,2,4)
- Carried by a thousand men (6)
- Tearful Don McLean number one (6)
- The boy in Everything But The Girl (3,4)
- Japan's drum (3)
- Do this before you go go (4,2,2)
- Scritti Politti hit (4,4)
- Label in awe (1,1,1)
- Marillion singer is a good drinker (4)
- Group not group (3)

ACROSS: 1 'Careless Whisper', 6 Ollie and Jerry, 10 'Rewind', 11 'Electric Avenue', 12 Grand, 14 Wings, 16 Hot, 17 Enola, 18 Against, 19 Nena, 20 'War', 21 Candy, 23 'SOS', 25 Gay, 26 'Thinking Of You', 27 ABC, 29 Peel, 30 Make A Living, 34 Royal, 35 Danny, 36 The Sun, 38 Sign.

DOWN: 1 'Closest Thing To Heaven', 2 Sandie Shaw, 3 Rory, 4 Howard Jones, 5 Banana Banana, 7 Elton John, 8 'Joan Of Arc', 9 You Think You're A Man, 13 Status, 22 Alf, 24 I Need You, 27 All Odds, 28 'Only You', 29 Parlez, 31 A Paris, 32 'Vienna', 33 Sly, 37 No.

X-WORD WINNER (SEPT 15)

Bob Tarlton, 139 Lincoln Court, Bethurne Road, London N16 5DS



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UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending September 29, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART



SISTER SLEDGE: the way they were and still a family affair

1	1	7	NOW THAT'S WHAT I CALL MUSIC 3, Various, EMI/Virgin ☆
2	2	2	WOMAN IN RED ORIGINAL SOUNDTRACK, Stevie Wonder & Dionne Warwick, Motown
3	3	10	DIAMOND LIFE, Sade, Epic □
4	5	13	ELIMINATOR, ZZ Top, Warner Bros □
5	9	30	THE WORKS, Queen, EMI ☆
6	6	14	PRIVATE DANCER, Tina Turner, Capitol □
7	7	49	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
8	4	3	POWERSLAVE, Iron Maiden, EMI ○
9	12	11	PURPLE RAIN, Prince And The Revolution, Warner Bros □
10	10	20	LEGEND, Bob Marley And The Wailers, Island ☆
11	8	13	PARADE, Spandau Ballet, Chrysalis □
12	11	94	THRILLER, Michael Jackson, Epic ☆
13	13	29	HUMAN'S LIB, Howard Jones, WEA ☆
14	—	1	KNIFE, Aztec Camera, WEA WX8
15	—	1	WE ARE FAMILY, Sister Sledge, Cotillion K50587 □
16	17	22	BREAKOUT, Pointer Sisters, Planet □
17	30	44	UNDER A BLOOD RED SKY, U2, Island ☆
18	25	30	HUMAN RACING, Nik Kershaw, MCA □
19	14	14	BREAKING HEARTS, Elton John, Rocket □
20	16	7	SELF CONTROL, Laura Branigan, Atlantic
21	—	1	HOPE AND GLORY, Tom Robinson, Castaway ZL70483
22	22	64	QUEEN GREATEST HITS, Queen, EMI ☆
23	15	5	1100 BEL AIR PLACE, Julio Iglesias, CBS
24	97	2	ALL BY MYSELF, Various, K-Tel
25	28	16	BORN IN THE USA, Bruce Springsteen, CBS □
26	19	56	AN INNOCENT MAN, Billy Joel, CBS ☆
27	21	3	CRE-OLE, Kid Creole And The Coconuts, Island
28	24	26	NOW THAT'S WHAT I CALL MUSIC 2, Various, EMI/Virgin ☆
29	32	32	INTO THE GAP, Thompson Twins, Arista ☆
30	—	1	GHOSTBUSTERS, Original Soundtrack, Arista 206559
31	18	3	NO REMORSE, Motorhead, PROTV ○
32	23	6	PHIL FEARON AND GALAXY, Phil Fearon and Galaxy, Ensign ○
33	20	3	UNDER WRAPS, Jethro Tull, Chrysalis
34	34	11	VICTORY, Jacksons, Epic □
35	27	14	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait ○
36	35	16	AMERICAN HEARTBEAT, Various, Epic □
37	58	3	WAR, U2, Island □
38	29	6	DOWN ON THE STREET, Shakatak, Polydor
39	41	297	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland
40	31	28	ALCHEMY — DIRE STRAITS LIVE, Dire Straits, Vertigo
41	38	60	THE CROSSING, Big Country, Mercury
42	55	43	NOW THAT'S WHAT I CALL MUSIC, Various EMI/Virgin
43	33	8	SISTERS, Bluebells, London
44	48	54	LABOUR OF LOVE, UB40, DEP International/Virgin ☆
45	94	4	1999, Prince, Warner Bros
46	45	3	A SPECIAL PART OF ME, Johnny Mathis, CBS
47	36	5	JUST THE WAY YOU LIKE IT, SOS Band, Tabu
48	39	10	BREAKDANCE, YOU CAN DO IT!, Various, K-Tel
49	74	2	SWEET 16, Sweet, Anagram
50	70	10	LOVE OVER GOLD, Dire Straits, Vertigo ☆
51	46	21	OCEAN RAIN, Echo And The Bunnymen, Korova □
52	44	3	WHOSE SIDE ARE YOU ON?, Matt Bianco, WEA
53	43	15	CAMOUFLAGE, Rod Stewart, Warner Bros □
54	40	31	THE SMITHS, The Smiths, Rough Trade □
55	26	3	NIGHT MOVES, Various, K-Tel
56	42	4	DREAMTIME, The Cult, Beggars Banquet
57	83	25	FACE VALUE, Phil Collins, Virgin ☆
58	59	67	TOO LOW FOR ZERO, Elton John, Rocket ☆
59	50	4	RECORD SHACK PRESENTS VOLUME ONE, Various, Record Shack
60	49	4	THE LAST IN LINE, Dio, Vertigo
61	60	21	JUNK CULTURE, Orchestral Manoeuvres, Virgin ○
62	37	16	BREAKDANCE, Original Soundtrack, Polydor □
63	61	17	TRUE, Spandau Ballet, Chrysalis ☆
64	—	1	IN THE STUDIO, Special Aka, 2 Tone CHRTT5008
65	64	28	CAFE BLEU, The Style Council, Polydor □
66	62	62	NO PARLEZ, Paul Young, CBS ☆
67	56	16	EDEN, Everything But The Girl, Blanco Y Negro
68	88	2	WORKOUT RECORD—NEW AND IMPROVED, Jane Fonda, CBS
69	—	1	90125, Yes, Atco 7901251 ○
70	69	8	MAKIN' MOVIES, Dire Straits, Vertigo ☆
71	—	1	GREATEST HITS, Rod Stewart, Riva K56744
72	47	5	THE STORY OF A YOUNG HEART, A Flock Of Seagulls, Jive
73	—	1	REFLECTIONS, Various, CBS CBS10034 ☆
74	63	3	GREATEST HITS, Roberta Flack, K-Tel
75	51	19	FANTASTIC, Wham!, Innervision ☆
76	—	1	TOUCH, Eurythmics, RCA PL70109 ☆
77	52	12	DISCOVERY, Mike Oldfield, Virgin ○

78	67	46	OFF THE WALL, Michael Jackson, Epic ☆
79	57	3	COLOUR BY NUMBERS, Culture Club, Virgin ☆
80	79	7	LA IS MY LADY, Frank Sinatra, Qwest
81	72	10	PRIMITIVE, Neil Diamond, CBS ○
82	—	1	VERTICAL SMILES, Blackfoot, ATCO 7902181
83	73	2	WAYSTED, Waysted, Music For Nations MFN31
84	96	13	BEAT STREET, Original Soundtrack, Atlantic
85	68	3	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS ☆
86	76	7	BEST OF JON & VANGELIS, Jon & Vangelis, Polydor
87	92	7	WELL PLEASED, Chas and Dave, Rocknedy
88	91	15	GREATEST MESSAGES, Grandmaster Flash And The Furious Five, Sugarhill
89	95	13	BRILLIANT TREES, David Sylvian, Virgin ○
90	87	11	THE SIMON & GARFUNKEL COLLECTION, Simon & Garfunkel, CBS ☆
91	66	2	TRACK RECORD, John Armatrading A&M
92	—	1	LIONEL RICHIE, Lionel Richie, Motown STMA8037 ☆
93	90	44	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
94	54	2	TILL WE HAVE FACES, Steve Hackett, Lamborghini
95	53	4	SONG AND DANCE, Sarah Brightman & Wayne Sleep, RCA
96	—	1	GENESIS, Genesis, Charisma GENLP1 ☆
97	80	9	STARLIGHT EXPRESS, Original Cast, Starlight/Polydor
98	65	13	REWIND 1971-1984, The Rolling Stones, Rolling Stones
99	84	2	RUMOURS, Fleetwood Mac, Warner Bros
100	—	1	THE WARNING, Queensryche, EMI America EJ2402201

Compiled by Gallup

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

Music Video

1	—	WE WILL ROCK YOU, Queen, Peppermint/Guild
2	1	FAR EAST & FAR OUT, Style Council, PolyGram
3	4	UNDER A BLOOD RED SKY, LIVE AT REDROCK, U2, Virgin
4	2	BREAKDANCE, YOU CAN DO IT!, K-Tel
5	6	NOW, THAT'S WHAT I CALL MUSIC VIDEO III, Virgin/PMI
6	3	IN ASIA, Asia, Vestron
7	7	NIGHT OF THE HAWKS, Hawkwind, Jettisoundz
8	5	SERIOUS MOONLIGHT, David Bowie, Media
9	—	SINGLE PICTURES, Nik Kershaw, CIC
10	8	DREAMTIME... LIVE AT THE LYCEUM, The Cult, Beggars Banquet
11	9	MAKING OF THRILLER, Michael Jackson, Vestron
12	13	LEGEND, Bob Marley & The Wailers, Island
13	11	LIKE TO GET TO KNOW YOU WELL, Howard Jones, Warner
14	—	HIP-HOP, A STREET HISTORY, Polygram
15	15	LET'S BREAK!, Warner
16	14	STREETS OF FIRE — A MUSICAL FANTASY, CIC
17	—	ALCHEMY LIVE, Dire Straits, Polygram
18	18	NOW THAT'S WHAT I CALL MUSIC VIDEO II, Virgin/PMI
19	10	LIVE IN CONCERT, Dio, PolyGram
20	—	THE OTHER SIDE OF NASHVILLE, MGM/UA

Compiled by Video Week

UK Singles

Week ending September 29, 1984

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	6	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown ☆
2	2	6	GHOSTBUSTERS, Ray Parker Jr, Arista
3	4	3	PRIDE (IN THE NAME OF LOVE), U2, Island ○
4	7	4	LOST IN MUSIC, Sister Sledge, Cotillion
5	3	9	CARELESS WHISPER, George Michael, Epic □
6	17	2	BLUE JEAN, David Bowie, EMI America
7	22	2	WHY, Bronski Beat, Forbidden Fruit
8	5	14	AGADOO, Black Lace, Flair ○
9	8	7	BIG IN JAPAN, Alphaville, WEA
10	11	3	A LETTER TO YOU, Shakin Stevens, Epic
11	6	7	DR BEAT, Miami Sound Machine, Epic ○
12	27	2	LOVE KILLS, Freddie Mercury, CBS
13	19	2	HAMMER TO FALL, Queen, EMI
14	9	5	MASTER AND SERVANT, Depeche Mode, Mute
15	28	2	APOLLO 9, Adam Ant, CBS
16	25	2	PURPLE RAIN, Prince, Warner Bros
17	33	2	IF IT HAPPENS AGAIN, UB40, Dep International
18	13	5	MADAM BUTTERFLY, Malcolm McLaren, Charisma
19	20	3	HUMAN RACING, Nik Kershaw, MCA
20	12	7	LIKE TO GET TO KNOW YOU WELL, Howard Jones, WEA
21	18	5	HOT WATER, Level 42, Polydor
22	10	7	PASSENGERS, Elton John, Rocket○
23	16	6	TALKING IN YOUR SLEEP, Bucks Fizz, RCA
24	14	13	SELF CONTROL, Laura Brannigan, Atlantic ○
25	21	4	TESLA GIRLS, OMD, Virgin
26	15	6	I'LL FLY FOR YOU, Spandau Ballet, Chrysalis
27	—	1	EAST OF EDEN, Big Country, Mercury MER175
28	24	6	TOUR DE FRANCE, Kraftwerk, EMI
29	34	3	SMOOTH OPERATOR, Sade, Epic
30	26	4	TORTURE, Jacksons, Epic
31	23	34	WHITE LINES (DON'T DON'T DO IT), Grandmaster and Melle Mel, Sugarhill
32	36	7	MR SOLITAIRE, Animal Nightlife, Island
33	39	3	THE MEDICINE SONG, Stephanie Mills, Club
34	29	16	TWO TRIBES/WAR, Frankie Goes To Hollywood, ZTT/Island ☆
35	32	10	WHATEVER I DO (Wherever I Go), Hazell Dean, Proto
36	—	1	MYSTERY, Dio, Vertigo D104
37	—	1	DRIVE, Cars, Elektra
38	44	5	CATH, Bluebells, London
39	74	2	TOGETHER IN ELECTRIC DREAMS, Giorgio Moroder & Philip Oakey, Virgin
40	30	7	MOTHER'S TALK, Tears For Fears, Mercury
41	57	2	RAIN FOREST, Paul Hardcastle, Bluebird
42	37	5	ALL I NEED IS EVERYTHING, Aztec Camera, WEA
43	38	5	WILLIAM IT WAS REALLY NOTHING, Smiths, Rough Trade
44	31	5	SUNSET NOW, Heaven 17, Virgin
45	53	2	WE DON'T WORK FOR FREE, Grandmaster Melle Mel etc, Sugarhill
46	48	3	BETTER BE GOOD TO ME, Tina Turner, Capitol
47	41	45	RELAX, Frankie Goes To Hollywood, ZTT/Island
48	40	16	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
49	45	5	MAGIC TOUCH, Rose Royce, Streetwave
50	35	11	STUCK ON YOU, Trevor Walters, Sanity
51	59	2	I WISH YOU WOULD, Jocelyn Brown, Fourth & Broadway
52	43	7	I NEED YOU, Pointer Sisters, Planet
53	54	3	TOUCH BY TOUCH, Diana Ross, Capitol
54	51	5	SHE BOP, Cyndi Lauper, Portrait
55	42	10	SOME GUYS HAVE ALL THE LUCK, Rod Stewart, Warner Bros
56	47	14	WHEN DOVES CRY, Prince, Warner Bros
57	69	2	PRIME TIME, Mtume, Epic
58	—	1	THE A TEAM, Mike Post, RCA
59	56	4	WHAT IS LIFE, Black Uhuru, Island
60	46	6	FOREST FIRE, Lloyd Cole And The Commotions, Polydor



ADAM ANT: re-launching his career or due for a rocket?; BRONSKI BEAT: Small town boys make it big; STEPHANIE MILLS: just what the doctor ordered

61	55	3	DON'T BLAME IT ON LOVE, Shakatak, Polydor
62	75	2	ON THE WINGS OF A NIGHTINGALE, Everly Brothers, Mercury
63	—	1	LAST PLANE (ONE WAY TICKET), Clint Eastwood & General Saint, MCA
64	61	4	WHAT I LIKE MOST ABOUT YOU, Special AKA, 2 Tone
65	—	1	FLESH FOR FANTASY, Billy Idol, Chrysalis, IDOLX4
66	52	7	ARE YOU READY, Break Machine, Record Shack
67	50	7	GIRL YOU'RE SO TOGETHER, Michael Jackson, Motown
68	64	5	UNITY, Afrika Bambaataa/James Brown, Tommy Boy/Polydor
69	—	1	ALL YOU PRETTY GIRLS, XTC, Virgin
70	81	1	MISSING YOU, John Waite, EMI America
71	80	1	I CAN'T LET YOU GO, Haywoode, CBS
72	67	3	CCCANT YOU SEE, Vicious Pink, Parlophone
73	76	1	LET HER FEEL IT, Simplicious, Fourth & Broadway
74	58	3	RIKKI DON'T LOSE THAT NUMBER, Tom Robinson, Castaway
75	66	6	THE GIRL FROM IPANEMA, Astrud Gilberto, Verve

THE NEXT 25

76	—	54	46 WAS MY NUMBER, Aswad, Island IS170
77	—	—	GIMME ALL YOUR LOVIN', Z Z Top, Warner Bros W9693
78	—	—	ACCELERATION, Bill Nelson, Cocteau COQ15
79	—	—	NATIVE LAND, Everything But The Girl, Blanco y Negro NEG
80	—	—	YOU THINK YOU'RE A MAN, Divine, Proto ENA118
81	—	—	YOU CAN'T GET WHAT YOU WANT, Joe Jackson, A&M AM212
82	86	—	SHINE, Frida, Epic
83	93	—	TWO TO THE POWER, Janet Jackson & Cliff Richard, A&M
84	83	—	WHEN THE WILD CALLS, Swansway, Exit
85	—	—	PARTY DOLL, Jets, PRT JETS2
86	70	—	LAP OF LUXURY, Jethro Tull, Chrysalis
87	—	—	SMALLTOWN BOY, Bronski Beat, Forbidden Fruit BITE1
88	—	—	SHE MAKES ME QUIVER, Stephen 'Tin Tin' Duffy, 10 Records, TEN28
88	—	—	LET SLEEPING DOGS LIE, Intrigue, Music Power, MPR2
90	—	—	TODA MENINA BAIANA, Gilberto Gil, WEA International U9451
91	—	—	TRICKS OF THE LIGHT, Mike Oldfield, Virgin VS707
92	100	—	YOU, Judie Tzuke, Legacy
93	—	—	MUSIC TO WATCH GIRLS BY, Higsons, Upright UP9
94	—	—	ACE OF HEARTS, Chris Rea, Magnet MAG269
95	—	—	SHINE SHINE, Barry Gibb, Polydor POSP695
96	97	—	TENDERNESS, General Public, Virgin
97	85	—	UNDERWATER WORLD, Hanoi Rocks, CBS
98	—	—	A MILLION MILES AWAY, Positive Noise, Statik TAK22
99	—	—	DANCING IN THE DARK, Bruce Springsteen, CBS A4436
100	—	—	LAST SALUTE, Getting The Fear, RCA RCA432

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



◀ BIG COUNTRY: recording for Factory Records?