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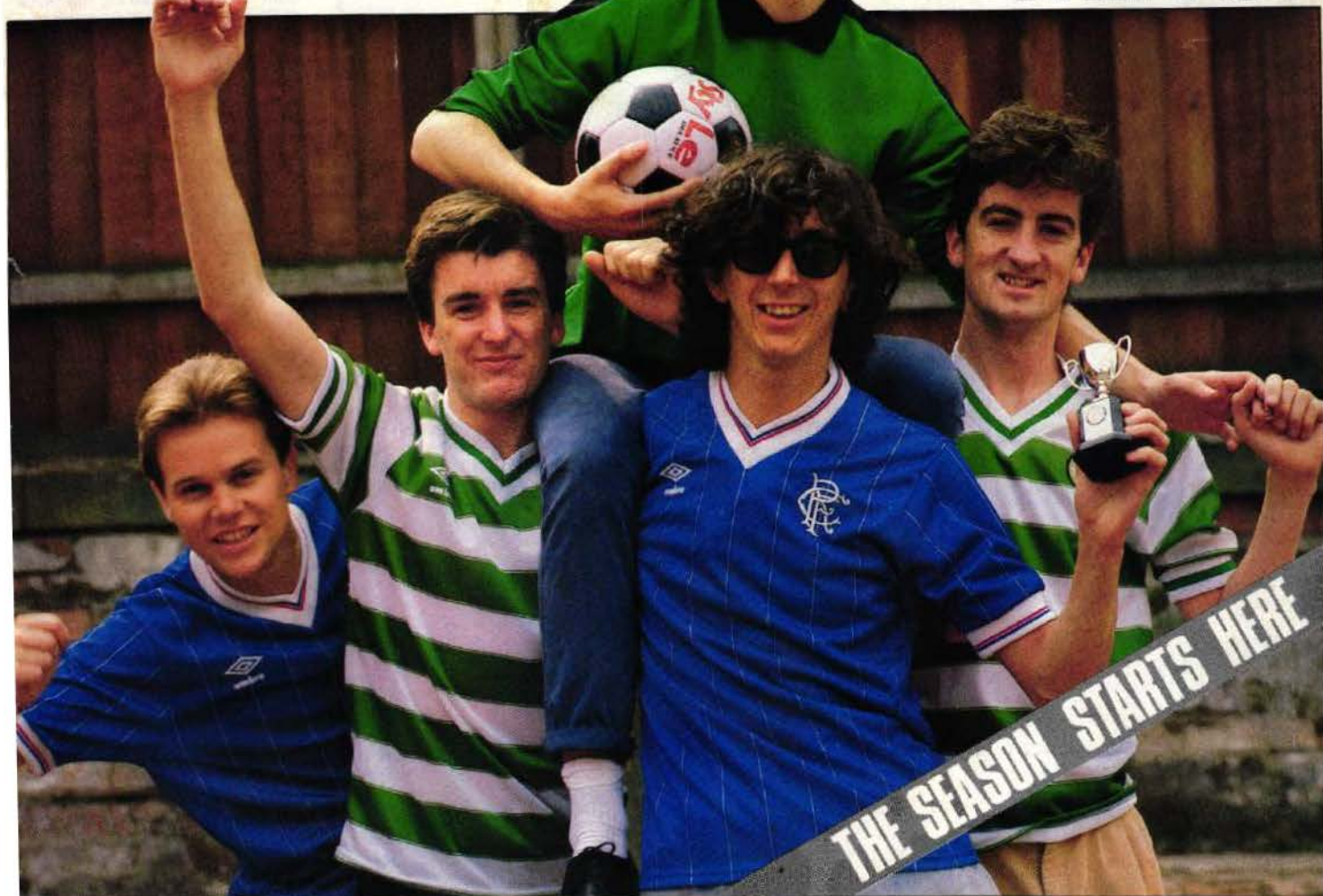
**THE MUSIC VIDEO MAG**

**VID**

# RECORD

AUGUST 25, 1984 45p

**mirror**



# FOOTBALL CRAZY!

**BLUEBELLS - HEAVEN 17 - ELTON JOHN - MICK CHANNON - PAT NEVIN**

**PLUS QUEEN - SPECIALS - SPRINGSTEEN - PRINCE - MALCOLM Mc LAREN**

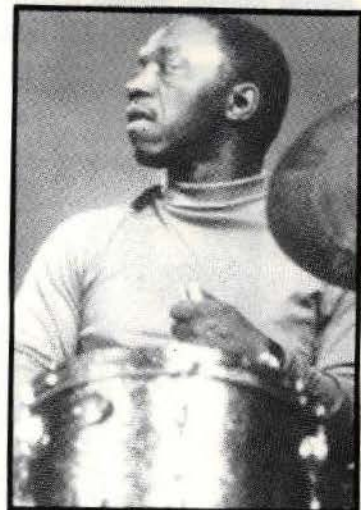


**C**ONTINENTAL POP is the pits, isn't it? Usually yes, but here's a Paris match of comparable quality to the football played there this spring. Sylvan Fasy and Isabelle Powaga are known as *Antena*, and their 'Be-Pop' 45 is a light funky shuffle and swing, distinguished by Sylvan's breezy tune and Isabelle's relaxed vocal style. A charming Mme!

Recorded on a duty free excursion to Sarm studios here in London (home of ZTT), by Orange Juice producer Martin Hayles, it features Central Line's Camelle Hinds, and lives up to the French reputation for wine, film-stars and architecture.

Bravo! Vive la Antena!

**B**OYSTOWN AT the Bridge would ya believe? 'Back On The Ball' is the single that welcomes *Chelsea FC's* return to the first division. It's a bubbling affair replete with the usual soccer inanities, but 'Back On The Ball' lacks the punky rash of the Blues previous effort, the seminal 'Blue Is The Colour'.



**A**LL YOU Absolute Beginners out there, 'Take The A Train' with *Ella Fitzgerald* and *Duke Ellington And His Orchestra* and alight at this 'Jazz Club' LP, re-opened by the folks at Phonogram. This invitation comes to you from *DJ Paul Murphy*, so it's both hot and cool, be assured. *Dizzy Gillespie's* 'Chega Du Saudade (No More Blues)' and *Stan Getz's* 'Manha De Carnival' should have all the Latino types coming up roses, and the floor will stay full for *Art Blakey's* 'Buh's Bossa'. It's Boss, believe it! And if it's your night, cats and kittens, you'll curl your toes when *Sarah Vaughan* serenades you and your choice with her 'Lullaby Of Birdland'. G'won Train!

**E**VER SINCE *Cliff Richard* punched his hand in the air, *George Best* fashion, at the *Chiswick Empire* in 1958, the links between football and pop have been as inseparable as *Sir Public House* and the almighty's light 'n' bitter. So this week to commemorate the beginning of the soccer season, RM has donned its most natty *Stanley Matthews* shorts and gone football crazy...

**THE BAD CHANT TOP TEN —**

- 1 'Here We Go, Here We Go, Here We Go, Here We Go' etc — most moronic football chant known to mankind said to originate in the toilet queue on obscure Northern grounds
- 2 'Loyal Supporters, Loyal Supporters, Loyal Supporters' — sung with great gusto when your team is losing 5-0 and anyone with any sense is on their way home to watch 'Grandstand'
- 3 'We Are The Famous, The Famous Newport' — I kid you not
- 4 'Come On, Come On, Come On, Come On, Come On, Come On, Come On You Blues' — immortal ditty first made popular by *Birmingham City*
- 5 'Ooh It's A Corner, Ooh It's A Corner, Ooh It's A Corner' — sung at *Exeter City* to mark the occasion of the first home corner in five seasons
- 6 'Wem - ber - ley, Wem - ber - ley, Wem - ber - ley' — optimistic mantra to *NW London* suburb best sung after your team have drawn *Hartlepool* at home in the third round of the *FA Cup*
- 7 'And It's *Torquay United*, *Torquay United FC*, We're By Far The Grratest Team The World Has Ever Seen' ...
- 8 'One Team In London, There's Only One Team In London' — sung with some justification by the *Bog End, Hendon*
- 9 'We'll See You All Outside' — ye old thug chant aimed at *OAP* travelling support
- 10 'Sing When You're Winning, You Only Sing When You're Winning' — knee jerk reaction when other team scores, not to be confused with *Liverpool's* memorable taunt to *Aberdeen* fans ... 'Sing When You're Bevied, You Only Sing When You're Bevied ...'





**F**OOTBALL GOES into the computer age . . . and lives! Just to get you match fit for our soccer special this week, here's one of the better computer games around, 'Football Manager' (around seven quid from Addictive Games and suitable for the ZX and Spectrum 48K). You choose a team to manage, and pick your line-up, buying and selling players from match to match, in four divisions and a Cup competition too. There are seven skill ratings and I felt pretty pleased with myself when I got Swindon Town promotion on Level Five.



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**FOOTBALL SPECIAL**

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Compiled by Jim 'West Ham for the Cup' Reid

**SOCCER HOODLUMS' IN'S AND OUT'S — Cyril Quigley Talks Tough**

**I**n having a fatty in your mob; flares; getting chased by Shrewsbury; tripping over your flares as the train to Newcastle is leaving; Bradford Park Avenue; rowdy fat lads; arriving out of breath when the trouble's over; Phil Bagguss' Neal; Jack Charlton's throat; dwindling attendances; knowing your team will do NOTHING this season.

**OUT** Looking through the fixtures to see when you've got Chelsea; the weeds and dandelions in Chelsea's terraces; corkscrew perms; any portsgear apart from Dunlop and Gola; Ron Atkinson's forehead; London's fanatical cooligans; Nobby Stiles' ball control; the 1966 World Cup Winning team; Uwe Seeler; Liverpool not winning the Cup Winners Cup in 1966; not dressing warm for the match; Jack Charlton's wisdom; the disappearance of hawking gum sellers from footy grounds.

**F**INDING A more impressive line up than the *Armoury Show* is as difficult as watching the Olympic synchronised swimming without creasing up with laughter. Two ex-Skids, a Banshee and a Magazine person make up the supergroup who've been lying low since their formation last year.

Now they've decided to commit themselves to vinyl and release 'Castles in Spain', a rumbling guitar stormer punctuated by Richard Jobson's mighty vocals and a roaring chorus. Not the most fashionable record released this summer, but these boys know what they do best. 'Castles in Spain' — does this mean that Mr Jobson's eccentric wardrobe now includes demob armour and a rivet gun?

# VID

**N**ESTLING INSIDE this week's league-topping RM is issue two of Britain's most desirable music video mag, known to you as VID. In case you're wondering how to separate these two highly sought-after publications, let Eustace Winterbottom BSc, Index's resident engineering expert, explain in three easy steps:

- 1) Turn to the centre pages of VID...
- 2) Prize open the top and bottom staples, leaving the middle one closed...
- 3) Lift out VID and close the top and bottom staples and... voila! You have two magazines!

RM — probably the most benevolent music paper in the world.

● COVER PIC by IAN HOOTON  
● VID COVER PIC by PAUL COX

# News

## Charity shows for the miners



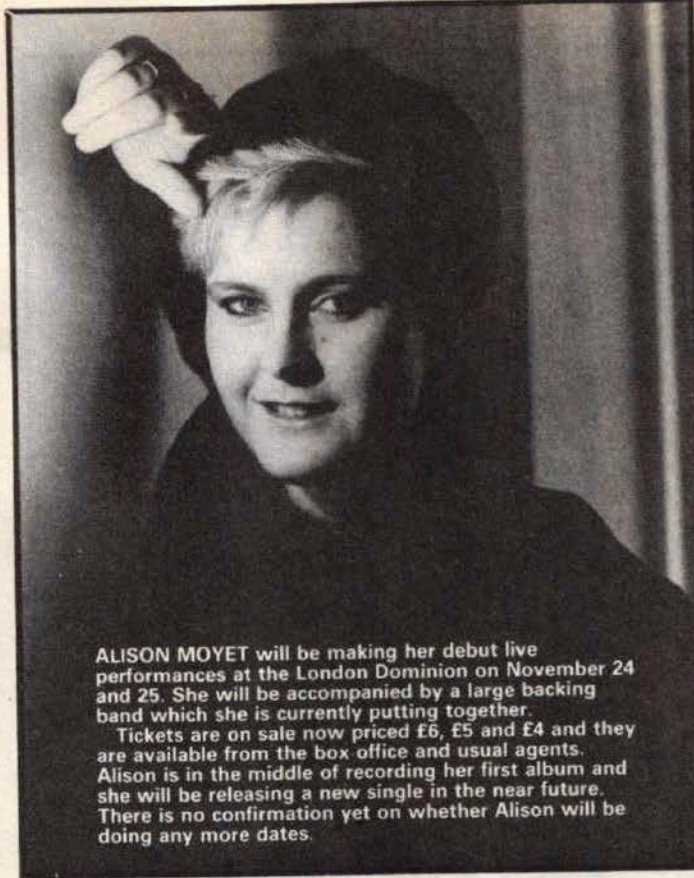
WHAMI, PAUL Weller and Nigel Planer are taking part in a series of charity shows at London's Royal Festival Hall to benefit the miners.

Nigel, aka 'Hole In My Shoe' Neil, will be appearing on September 3, while Whami and Paul Weller will be playing on September 7. The South East Regional TUC Miners Support Committee are organising the week and hope to raise more than £20,000. Tickets for the shows are £5.

CHELSEA FOOTBALL Club release their single 'Back On The Ball' on August 24. Back in 1972 they made number five with 'Blue Is The Colour'.

● THE MIGHTY WAH!s follow up single to 'Come Back' will be 'Weekends' out on August 31. The B-side is 'Shambeko' while the 12-inch version features the extra tracks 'Body And Solo' and 'Something Wrong With Eddy'.

● THE SPECIAL AKA release their single 'What I Like Most About You Is Your Girlfriend' this week. The song was written by Jerry Dammers and it's taken from the album 'In The Studio'. The B-side is a brand new song 'Can't Get A Break'.



ALISON MOYET will be making her debut live performances at the London Dominion on November 24 and 25. She will be accompanied by a large backing band which she is currently putting together.

Tickets are on sale now priced £6, £5 and £4 and they are available from the box office and usual agents. Alison is in the middle of recording her first album and she will be releasing a new single in the near future. There is no confirmation yet on whether Alison will be doing any more dates.

OMD'S NEW single is 'Tesla Girls'. It is taken from their album 'Junk Culture' and the B-side is a live version of 'Telegraph', recorded at Hammersmith Odeon last year. This live version also appears on the 12-inch edition, along with a previously unreleased track 'Garden City'.

The Tesla Girls apparently were a couple of sisters who allegedly discovered electricity but somehow escaped recognition. OMD are currently touring Australia before returning to Britain for a tour in September.

LEVEL 42's single 'Hot Water' boils up this week. It's taken from their forthcoming album 'True Colours' scheduled for release on October 5, a few days after the band return from playing to 10,000 strong audiences in Japan.

● RAY PARKER Junior's American number one hit 'Ghostbusters' is released here this week. It's the theme tune from the film of the same name, which will be released in Britain later this year.

The track was written by Ray himself and the 12-inch version will include dub and instrumental versions of the song. The 'Ghostbusters' film is currently breaking box office records in America.

● AGEING POPSTERS Jethro Tull release their album 'Under Wraps' on September 7 with 11 death defying tracks. A limited edition four track EP will also be available featuring 'Lap Of Luxury', 'Astronomy', 'Automotive Engineering' and 'Tundra'.

● WHAMI'S PAL David Austin releases his second single 'This Boy Loves The Sun' on August 20. David has just started work on his first album, which will be released early next year.

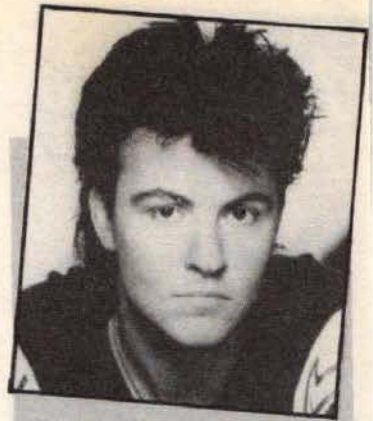
● MARILLION WILL be topping the bill on the final night of the four day Nostell Priory Festival near Wakefield beginning on August 24. Other headliners are the Damned on Friday, the Band on Saturday and Van Morrison on Sunday.

Full weekend tickets for the event are £24, available from Solid Entertainments, 5 Bargate, Grimsby, South Humberside DN34 4SS. Don't forget to enclose a SAE. Tickets are also available from record shops and for information phone 0472 49222. For general enquiries phone 0765 89319.

● THE SMITHS play a string of dates in September — probably their only shows this year. They'll be appearing at Gloucester Leisure Centre September 24, Cardiff University 25, Swansea Mayfair 26. Tickets are £4 and support band will be the Woodentops.

In October the band will be off to America for their first dates there. The Smiths' second album should be available in February.

● KISS UNLEASH their single 'Heaven's On Fire' on August 31. The 12-incher will feature the extra track 'All Hell's Breaking Loose'.



PAUL YOUNG is currently recovering from the virus which struck him down during the summer and he's working on a single, an album and a tour.

The throat virus meant he had to cancel an appearance on the 'Midsummer Night's Tube' and delay his recording schedule. But since taking a holiday and seeing a vocal tutor, Paul has restored the top six notes of his voice.

Paul still needs to recapture two notes but he's been in the studio with his band the Royal Family, working on a new single scheduled for early October. A follow up album to 'No Parlez' is on the books for November. Paul is also scheduling a winter tour and details will be known soon. Keep swallowing the hot honey and lemon mixture, Paul.

## Womack dates

BOBBY WOMACK arrives in Britain next month for a choice selection of dates. He'll be bringing a 13 piece band with him and guest vocalist Sly Stone. You can see them in action at Manchester Apollo September 16, Edinburgh Playhouse 17, Oxford Apollo 19, Birmingham Odeon 20, London Hammersmith Odeon 21, 22, 23. Bobby will be releasing a single to coincide with the tour.

● BUCKS FIZZ release their single 'Talking In Your Sleep' this week. A new album from the band is scheduled for November.

● FUNKSTERS KLEER have announced additions to their upcoming tour. They now play at Southend Fantasy Club September 1, Nottingham Rock City 2, Luton Pink Elephant 5, London Hammersmith Odeon 6.

WISHBONE ASH, Robin Smith's fave band of all time, play their first date for years on September 8 at Bingley Hall County Showground, as part of the MRA Autumn Rockfest. Their new album 'Cell Of Fame' will be out later in the year.

● LITTLE STEVEN and the Disciples Of Soul, now featuring the ubiquitous Gary Tibbs (ex-Roxy, ex-Ants, ex-everybody), will be playing a major UK tour in September. See 'em at Hammersmith Odeon September 11, Manchester Hacienda 12, Nottingham Royal Centre 14, Birmingham Odeon 16.

● TOM VERLAINE, erstwhile hero of Television, releases his new LP 'Cover' this month.

W.A.S.P., THOSE terribly beefy HM merchants, commence a tour next month, entitled 'The Mightiest Metal Show On Earth'. They blitz Belfast Ulster Hall September 18, Dublin TV Club 19, Middlesbrough Town Hall 20, Newcastle Mayfair 21, Birmingham Powerhouse 23, London Lyceum 24, Nottingham Palais 25, St Albans City Hall 26.

# VIRGIN RECORD STORES

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 Sacklow Gate West - NEWCASTLE 10/14 High Fours, Eldon Square - PETERBOROUGH 34 Queensgate Centre - PLYMOUTH  
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 Arcade, Market Place



# The League of gentlemen

as told to JIM REID



Ref Justice

**T**HE LEAGUE OF Gentlemen were getting ready for the football season. Under the close scrutiny of their Brazilian coach El Video, they trotted around the public bar of the 'Ref And Whistle' rotating their pints of beer.

The ancient art of ale-robics was an essential part of the League's pre-season training, likewise balancing a stale pork pie on the head, arguing with the landlord (a simulation of player — ref relations) and kissing and hugging any chap foolhardy enough to go and buy a round of drinks.

The first session completed, the League retreated to their favourite corner table and contemplated the season ahead.

"This season we're going to play it fair and square. So you lot listen; no bottles of light ale stuffed down your shorts, no glass studded shin pads, no banners of **Sir Mike Read** strategically placed in front of the opposition's goalkeeper and no dipping the trainer's magic sponge in 100 per cent proof."

As Sir Public House went into one of his famous explanations of how football was the popular theatre of a conflict based society, Lord Hip Hop entered the 'Referee

And Whistle' with a strange looking young man.

"Chaps gather round," said the good Lord. "This is Dean Shane Ford Cortina our new centre half, pray listen."

Dean burst in front of the assembled imbibers, medallion swinging, permed haircut glistening out of the bar room fug, and then he spoke. If it wasn't English, it was close.

"It's a little known fact that **David Bowie** used to guest for **Gary Glitter's** soccer IX, Manchesthair United. Nowadays he wastes his time chasing Comic Strip star **Peter Richardson**, swing funsters the **Chevalier Brothers** and girl group the **Serious Sisters**. David wants the Chevaliers to play on a new rock 'n' roll record and video for US TV and used the Serious Sisters in the vid for his new single 'Blue Jean'. Blimey, more transfer activity than **Ron Atkinson**...

"**Duran Duran's Nick Rhodes** is a well tasty musician as far as footballers go, though I wonder if his decision to have a woman (**Elaine Griffiths**) as his 'best man' at his wedding to **Julie Anne Friedman** last week would go down well with the boys in the communal bath... Spotted at the lavish reception were **Linda Gray** of 'Dallas' and **Steven Strange**, but not together.

"I'm sure the boys would approve of **Holly Johnson's** contribution to this year's NSPCC 'Give An Hour For A Child' appeal (Holly is pictured below meeting nine of his fans who have raised money for the NSPCC)..."

"Now some of the lads might think **Afrika Bambaataa** is a form of Dark Continent financial exchange but I know better. The king of hip hop is to tour Britain from the end of September to mid October, joining him on stage will be the **Soul Sonic Force** and the very great **Shango**..."

"Bam's main pre-occupation at the moment is the excellent 'Unity' single him and James Brown have cut. James Brown talks about Bambaataa and the single on this week's 'Ear Say'

(August 25). "I believe in what he's saying," says Brown. "I've been saying that people should get together and respect and love and have the integrity and extend life as much as possible — to live better, easier, harmoniously and that goes with world peace..."

"'N before ya hip hops off, grab this one... **Arthur Baker** (e's alright) was approached to re-mix some tracks (one of which was 'The Big Apple') for the woeful **Kajagoogoo**, but he turned them down 'cos they wear the wrong football strip..."

"And while we're talking about mighty collaborations (and I don't mean **Bobby Robson** and England) what about **Roger Daltrey** and **Meat Loaf**, awwwriiiight. Then there's the little matter of **Steve — Cockney Rebel** — **Harley** producing doom merchants (and I don't mean **Ron Saunders**) **Gene Loves Jezebel**..."

"I'm a big fan of **Queen** myself and was delighted to hear that up and comers **General Public** are to support them on their

forthcoming tour, though I do hear that the Royal ones' first choice was **Big Country**..."

"An' while we're talking **Jack** pop it's good to see ex-**Associate Alan Rankine** back in action, his new group **Pleasure Ground** release their debut single 'Life Of Jade' next week. The band are currently attracting mucho record company interest — CBS in the lead..."

"The **Chiefs Of Relief** plan to shoot (goal!) their next video in 3D, while **Marc Almond** looks set to quit his Soho flat due to a succession of weirdo phone calls..."

"An' if ya think things get heavy on the terraces, spare a thought for **Nigel** of the **Cult**. The poor bloke was mugged by five men in a New York club last week... they weren't the Doncaster Rovers defence..."

"I went to Doncaster once," mused Sir Public House, "it was closed." The League Of Gentlemen were a cosmopolitan assembly...



ARE WE living in a land of gobstoppers and candy floss?

## TV + Radio

**SATURDAY** and you can fling back the sheets and enjoy the 'Saturday Picture Show' (BBC 1, 8.45am). Dave Lee Travis hosts 'The End Of The Radio One Roadshow' (10am) as the series creaks to a halt at Land's End after playing to more than 500,000 fans. We can always hope that a freak tidal wave carries the awful Mr Travis off. *Sade* chats about her favourite records in 'My Top Ten' (Radio 1, 1pm). Can Andy Peebles possibly survive the strain? A blockbusting 15 hours of music and

entertainment is unleashed upon an unsuspecting world in 'Rock Around The Clock' (BBC 2, 3.15pm). The show lasts until 6.20 the following morning and attractions include the first complete showing of *Michael Jackson's 'Thriller'* video and the *Police* in Montserrat. Start brewing plenty of strong coffee. 'Ear Say' (C4, 6pm) features an interview with *James Brown* and *Depeche Mode* strutting their stuff. Janice Long weighs in with *This Final Frame* in live session (Radio 1, 7.30pm).

**SUNDAY** finds Paul Gambaccini looking at the life and times of *Frankie Valli* and the *Four Seasons* (Radio 1, 4pm).

**TUESDAY** has *Level 42* examining how music is taught in schools in 'Play At Home' (C4, 10.50pm).





# STREET CRED.

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Our music paper TS Beat has all the details. Pick up a copy at any TSB branch. **The bank that likes to say YES.**



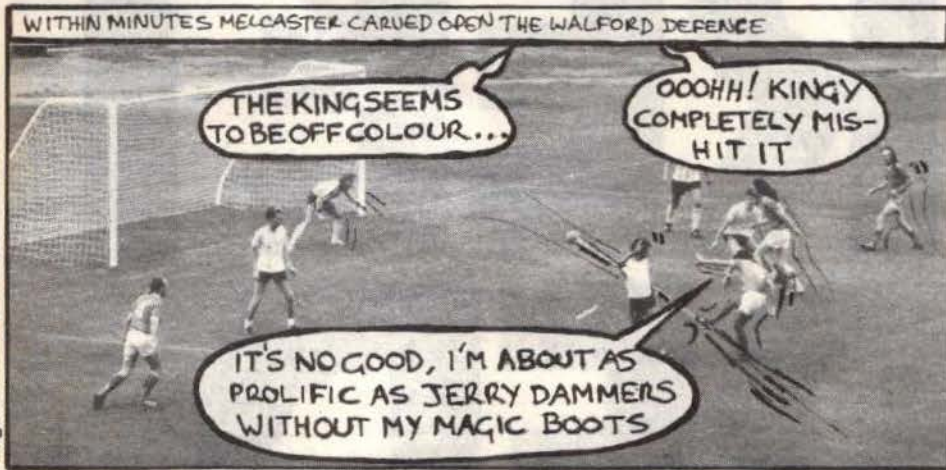
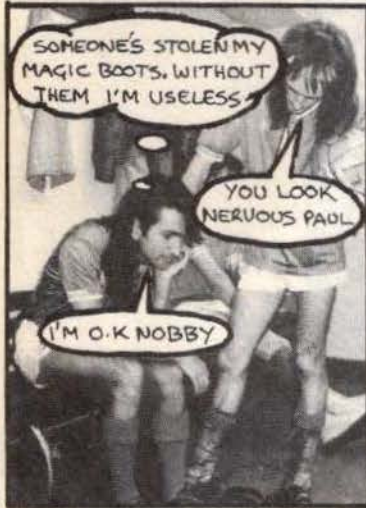


# FOOTBALL 1

# KING OF THE TERRACES



PAUL KING OWNED FOOTBALL'S MOST DEADLY BOOTS. THEIR MAGIC POWERS HAD GUIDED MELCASTER ROVERS INTO THE CUP FINAL AGAINST THEIR ARCH RIVALS WALFORD. AS HE BEGAN CHANGING, HE GOT THE SHOCK OF HIS LIFE...



PICTURES: Eugene Adebari STORY: Pedro ARTWORK: Graham Black



# ENERGHIGHS

FEIGNING INJURY PAUL LIMPS OFF AND CATCHES PILLAR HASTILY MAKING HIS EXIT...



IT'S A FAIR COP, I'M RUMBLED. I'M NO LONGER SHIFTING, ENOUGH UNITS TO SUPPORT MY DRUG PROBLEM, SO I HID YOUR BOOTS AND BET ON YOU LOSING. YOU'LL FIND THEM UNDER THE CRATES OF AFTER MATCH MICK!



PAUL RETURNS, NOW WITH HIS MAGIC BOOTS!!



## A NEW ALBUM & CASSETTE F E A T U R I N G

**YVONNE GAGE** - DOIN' IT IN A HAUNTED HOUSE

**ADELE BERTEI** - BUILD ME A BRIDGE

**PETER BROWN** - THEY ONLY COME OUT AT NIGHT

**IRENE CARA** - WHY ME? & BREAKDANCE

**SLEEPING LIONS** - SOUND OF MY HEART

**ABBA** - THE VISITORS & LAY ALL YOUR LOVE ON ME

**LORNA** - WHERE THE BOYS ARE

**FRANCE JOLI** - BLUE EYED TECHNOLOGY

TWO EXPLOSIVE SIDES OF NON-STOP  
MIXING BY LES COKELL.

**A** CAUTIONARY tale courtesy of Tears For Fears' Curt Smith: "Don't drink and drive kids, or it'll give you a nasty turn."

"I remember seeing sky — ground — sky — ground — sky," he explains. "My car hit a kerb, rolled over three times and slid 200 yards down a hill. I was lucky to come out of it really. Certainly, if it had been before the seat belt laws I'd be dead."

"I wasn't THAT drunk," he continues unconvincingly. "The limit is 80 and I had 85. I'd only drunk a cocktail and three glasses of wine."

Only? Still, it got Curt his licence taken away for a year — and taught young Smith a lesson which the cherubic little singer won't easily forget. He continues...

"I remember sliding down the hill with sparks flying everywhere, but I felt fine really. Then I got worried because my wife's cousin was thrown out the back. So there's an argument for seat belts in the back of cars too, because the hatch just popped open and out she went. She cracked a vertebrae in her back."

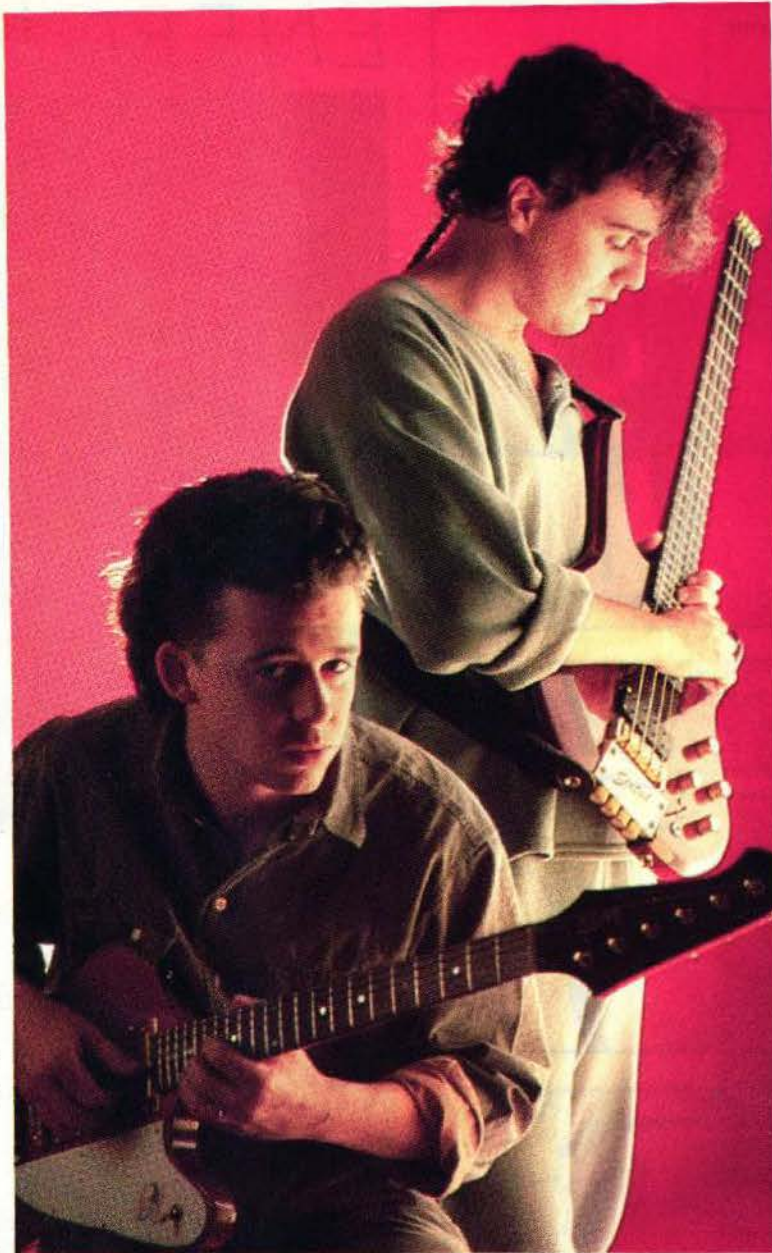
Curt Smith is quite an amenable chap really. He smiles, he laughs, he tells little anecdotes with all the confidence of someone who believes in what he's doing, and to whom insults are just a sad sign of other people's misunderstandings of his art.

And there have been many hurled at Tears For Fears since 'Mad World' thrust them into the limelight some two years ago. Wimps. Spotty sixth-form poets. Doomladen bores. Curt and Roland Orzabal have faced it all and more.

Music to slit your wrists by... and then watch your blood flow in time to the pulsing melody. An album entitled 'The Hurting' (a laugh a minute to be sure) and quotes about deep and serious subjects. The sort of group it's unhip to like. The sort of records you'd never admit to owning so you take them out of their original sleeves and hide them in Echo And The Bunnymen ones. Tears For Fears make you lose your street credibility and they probably make you blind as well.

"We never were doomladen, serious people in the first place," Curt says seriously, "that's what people put on us. When you first start you have to have an angle to sell yourself to the press. Phonogram decided to capitalise on that. It's fair enough to start off with but we've no wish to preach to anyone. We're certainly not Paul Weller."

"Our lyrics will always be important, but we don't talk about them as much as we used to. People say Tears For Fears are a band who write lyrics and make statements. That isn't true because we make music as well and we play live, and playing live means entertainment."



# MUM'S THE WORD

TEARS FOR FEARS return with football chants, not angst... honest!

**T**HE DUO are now trying to break away from their image of angst-ridden students and concentrate more on the music. The result is 'Mothers Talk'. Heavy drums, loud guitar, football chant vocals. It's definitely harder than the tinkly tones of 'Pale Shelter' and is apparently a taster for a "new musical direction".

"We're using not necessarily less synths, but we are just a

bit more positive in the way we use them... less vague. Our sound was very laid-back before. It wasn't a positive statement and was more easily accessible to anyone. Now it's got a lot more bite to it — more vibrancy. It made us sit up rather than sitting back trying to fit into the 'hit' formula."

Curt is friendly and chatty — the archetypal 'nice bloke'. Certainly no wimp, and if truth

be told he's looking rather chubby these days. Maybe it was the jogging pants. The legendary plaits are still there, as well as the rakish curls in the fringe... guaranteed to get the girls going at a hundred paces. He seems more like a radical young executive than a 'pop star'.

As a member of a group that's been landed with the teenybop tag, he reveals he's a bit of an old teenybopper himself.

"I'm like that about certain people," he explains. "I was in New York and found myself in the same room as Laurie Anderson at a music seminar. I thought I'd introduce myself and walked over. I just went bright red and ran away. She probably turned round to whoever was with her and said 'Who was that prat?'"

America is obviously a country close to Curt's heart, if only because it's where his wife comes from. Los Angeles in particular, seems to fascinate him.

"I couldn't believe it when I went there," he says, "in the middle of the day in this big city and there are maybe five people on the street."

"There's this area in L.A. called Venice which has more murders a year than there is in the whole of Britain — and it's only a mile square. Los Angeles is dangerous. Los Angeles is full of psychopaths basically."

**W**HICH IS something you don't get in Bath, Curt's hometown. Or, at least, you didn't until one particularly vicious killing that occurred recently, for which Curt has been questioned five times. He puts it down to the local police's left hand not knowing what its right is doing... but who could believe that of our boys and girls in blue?

"It happened just up the road from where Roland lives," he explains. "I was just dropping him off after coming back from London at the time of the murder. Caroline, Roland's wife, was in bed asleep, and Roland told the police he came in about quarter past two, but she said 'No, I think you came in about three dear'. So Roland's number one on the list."

Murder enquiries aside, Tears For Fears are off to finish their new album — scheduled for a January release. In the meantime, Curt is left to contemplate revenge on one particular journalist who printed his address in a local paper because he thought the public had a "right to know" where pop stars live.

"I mean," says Curt getting quite irate, "what an obnoxious little shit. I'm just going to give his address to everyone I know and get them to send things to his home. Get everyone in our fan club to write and complain so 15,000 letters turn up at his door. Dump a whole bunch of manure in his front garden. Ha!"

ELEANOR LEVY



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Album TBU 26058  Cassette TBU 40-26058

# EVERYTHING BUT THE GOAL

OLD BRIAN MOORE'S ALMANAC — OR THE FUTURE AS SEEN BY E I VIDEO

**AUGUST:** Football season starts in uproar as *Frankie Goes To Hollywood* enter the English First Division. Adeptly managed by *Trevor Horn* and lustily supported by hordes of young yobbos in 'Frankie Say You're Gonna Get Your Fxxxxxg Head Kicked In' T shirts, FGTH go to the top of the league where they remain until the end of the season. Their reserve team finish second amid rumours that they are fielding 'ringers' from the Brazilian national side. While Frankie are carrying all before them on the field of play, the new terrace pastime is for mobile warfare. Up and down the country hot dog stands are hi-jacked as gangs of rampaging hoodlums throw stale bread rolls and geriatric programme sellers at one another. Parliament meets for an emergency session; the Queen prepares to leave the country.

**OCTOBER:** The first death of the season. Alfie Scraggins, 105 year old diehard Middlesbrough fan, falls asleep during a home match against Cardiff City, never to awake again. "He'd been waiting five years for a home goal," says his wife Brenda as Boro's home attendances fall by 50 per cent at one stroke. Down south the fashion stakes are hotting up as expensive Italian sportswear is discarded for pilfered smutter from the BBC costume department. Restoration comedy outfits are the current flavour, though the entire wardrobe from 'Madame Butterfly' has been stolen and pundits confidently expect yobbos to start wearing tutus when the weather gets warmer. The Face does a fashion feature. Parliament meets for an emergency session; the Queen tries on some ballet pumps.

**DECEMBER:** Christmas — and in a perverse twist of those historic World War One ceasefires, footballers stop playing football and start killing each other. Attendances boom. The SAS start a recruiting drive in the Fourth Division.

**JANUARY:** The worst winter in living memory sees football frozen out for a month. The BBC run a soap opera called 'Palace', wherein a wicked, bearded football commentator tries to take over an ailing second division club, have an affair with Gladys the tea lady and have breakfast on the freezing cold of his Ruislip patio every morning. Meanwhile *Sham 69* reform and decide to play a tour for out of work football fans.

**FEBRUARY:** In an attempt to stem the tide of goals against his team, new England manager *Arthur Scargill* recruits the League Of Gentlemen en masse. His defensive plan — 'the bar room formation' — works a treat, though Sir Public House makes football history when he becomes the first player to be sent off for being drunk and disorderly in possession of a size 5 football. Parliament meets to decide whether the England players can be affiliated to the NUM, while the Queen dons an England shirt and a pair of size nine pit boots.

**MARCH:** Roy Of The Rovers is transferred to Manchester United for £5 million and the rings on *Ron Atkinson's* index finger. Yet despite this acquisition, United are knocked out of the FA Cup by little known amateurs Slagcaster Town. "It'll be brown ale and fish 'n' chips for the lads tonight," said Slagcaster manager Norrie Nostalgia in his moment of glory. But Slagcaster's triumph is short lived; their best player falls off his bike doing a morning paper round and they are forced to take the field against Liverpool in the next round with an attack led by a one-legged veteran of the battle of the Somme.



Pic by Tony Mottram

IS THIS man Arthur Scargill?

**APRIL:** A first division defender, Dean Shane Ford Cortina, breaks the most cherished record in sports television when he utters 45 'over the moons' and 223 'sick as a parrots' in one interview. *Mary Whitehouse* orders an enquiry into football coverage on TV, Dean becomes education advisor for the Raynes Park Conservative party. Meanwhile the much heralded 'tutu look' has finally made its appearance on the terraces. Casuals, Scallies and Perries are now known generically as 'butterfly boys', while crews up and down the country fight for the prestige accessory of the moment — a season ticket to the Royal Opera House. The Queen buys a season ticket for Hartlepool United. Parliament moves to Hartlepool.

**MAY:** The season ends with thousands of Frankie Goes To Hollywood fans converging on Wembley. As they pirouette down Stadium Way in ballet pumps and tutus, Arthur Scargill declares his intention to affiliate FGTH to the NUM, Parliament meets in Sarm studios and elects Trevor Horn Minister Without Silly Horn Rim Glasses and the Queen buys a Relax T shirt.



Squadrophobia

STEVE 'N' TONE Spand: traitors at Tottenham

**SEPTEMBER:** Arsenal are the first club to wise up to football's winning link with the world of pop. Following the example of their biggest fans — *Spandau Ballet* — they go off to Munich for two months and return kitted out in leather jackets and outside tracksuit bottoms. This does Arsenal some good, though they fail to progress beyond third place in the league all season and their goalkeeper is afflicted by a *Gary Kemp* guitar pose every time he goes to meet an incoming cross. On the international front, England's defeat by the Republic of West Hendon in a World Cup qualifying match is met by a one day national strike and an assassination attempt on *Bobby Robson* by the sports editor of the Sun. Parliament meets for an emergency session; the Queen goes to Margate for the week.

**NOVEMBER:** In an attempt to stem the record number of sending offs this month, *Norman Tebbit* is appointed Minister of Football Referees. He swiftly introduces a new disciplinary code whereby guilty offenders are ordered off to Hampstead Heath to search for *Mark Thatcher*, who has been missing for two months after stepping out to buy the Beano one Saturday morning. Behaviour improves drastically and the Sun, Daily Mail and Express run front page stories every day for a week on the government's firm handling of soccer violence. Attendances fall dramatically as bowls becomes the nation's top spectator sport following a multiple killing at the East Sussex OAP's cup final. The British Psychiatric Council meets to declare the government's mental health in a state of emergency; the Queen takes up bowls.



FRANKIE GOES TO HOLLYWOOD at team practice

FOOTBALL 2

# Under 24's go mad in Devon, Edinburgh and Stratford.



Who's for an absolutely terrific time at the sea-side this summer?

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So if you want to save money on train travel, pick up a leaflet from your local station, travel agent or Student Travel Office. You'll be jolly mad if you don't.



## This is the age of the train

# Singles



Pic by Sporting Pictures

reviewed by Chelsea's  
**PAT NEVIN**

**I** KNOW it has been said many times before, but my heart bleeds for people who have to review singles every week. There is so much dross (especially from the US) which frankly does not deserve to be placed on my or anyone else's turntable.

**MALCOLM McLAREN 'Madam Butterfly' (Virgin/Charisma)** So what's the master fad monger up to now? Well, this is a very classy song and an equally rivetting lyric — very close to single of the week except for the intrusion of Malcolm's dulcet tones. I know it's a reference to the opera but the soloist is totally unnecessary. One of the more interesting sleeves this week.

**KRAFTWERK 'Tour De France Remix' (EMI)** Released due to demand after turning up on the awful 'Breakdance', and remixed and electronically something-or-othered. It sounds like a 12 inch version of the 7 inch to me. I think few will thank me for suggesting the idea for the song is borrowed from Stevie Winwood's 'Arc Of A Diver'.

**THE SMITHS 'William, It Was Really Nothing' (Rough Trade)** The 7 inch is too short — I'll have to hear the 12 inch. The hookline is too long in coming, but Smiths fans will obviously love it. As Morrissey, the master of self contradiction would say, I'd ultimately come down on this single's side. I'm looking forward to seeing Morrissey on TOTP following the natural progression from flowers to branches to bushes to trees.

**FEELABELIA 'Feel It' (Fourth & Broadway)** One of the few passable US singles this week.

## SINGLE OF THE WEEK

**ASSOCIATES 'Waiting For The Loveboat' (WEA)** By an enormous margin SOTW is this long overdue release by Mackenzie. Billy effortlessly shows off Britain's best male voice in a perfect song. It is unthinkable that this classic won't reach top five. This is doubtless the song to silence sceptics who bemoaned Alan Rankine's departure, though I'm first to admit the original Peel session version of the song, which included Rankine, is the best version. It would have been my single of the year so far had it contained the original on the B side.

## RUNNER UP

**HELEN & THE HORNS 'Footsteps At My Door' (RCA)** More of this, please. Music with a sense of humour and a touch of class from the Horns. Anything done by a girl named Helen McCookerybook surely can't be bad. A number which whets your appetite for some more of her spicy tunes. A piece of cake, though no chance of single success.

Nice to dance to but not a lot more. I'd much prefer a 7 inch.

**JAY NOVELLE 'If This Ain't Love' (Emergency Records)** In the top left hand corner of the sleeve it says 'club', a fair summary of the song's usefulness.

**AZTEC CAMERA 'All I Need Is Everything' (WEA)** Not far from being a less grandiose 'Oblivious', but it does not have the immediately obvious quality of the earlier singles. Furthermore, at stages it strays too close to Culture Club. I'd actually hoped for better from one of my favourite songwriters, but I'd ultimately stand by the song, when I compare it to some of the drivel around at the moment.

**DEPECHE MODE 'Master And Servant' (Mute)** I have never thought Depeche Mode had much to offer. It all too often seems obvious and uninspired and the present single is no exception. They fill in a comfortable little niche for 12-year-old girls who are beyond Kershaw and Jones but not up to New Order. I hope the lead singer has stopped trying to look like Jim Kerr as he hasn't quite got what it takes.

**J BLACKFOOT 'What You Did To Me Last Night' (Allegiance)** PRT claim that he is "... one of the finest exponents of soul music." Soul music? No! Soul singing? Possibly.

**LINDSEY BUCKINGHAM 'Go Insane' (Phonogram)** Fleetwood Mac go 1984 and far too cliched American rock-pop for my tastes. Possibly this year's worst pair of trousers on the sleeve. Aimed for the over 25s, which isn't too healthy if chart success is your goal.

**BUCKS FIZZ 'Talking In Your Sleep' (RCA)** Consider all the worst things about Bucks Fizz... yes all of them. From the clothes to the inane lyrics, from the

overall image to the type of people who buy their records. Were they just invented for Top Of The Pops? More of this and I'll be screaming in my sleep tonight.

**DAVID AUSTIN 'This Boy Loves The Sun' (Parlophone)** Two old chums of his left him to form a band called Wham, so, surprise, surprise, the sound is not unlike a watery version of those beautiful boys. So much depends on whether little girls take to his looks and that bare, hairless chest he's showing off on the cover. I like the song a little less than Wham's latest efforts. And I hate those.

**ROCK STEADY CREW 'She's Fresh' (Virgin/Charisma)** Completely awful — it could well be a hit, it's that bad. If it does better than the Associates' 'Loveboat' I'll give up totally on the British record buying public... again.

**VISAGE 'Love Glove' (Polydor)** Surprisingly reserved attempt for a comeback after two years of legal wrangling for this band. But I'd guess the forthcoming video will help sales immensely — knowing Visage epics.

**THE SENATE 'The Original Sin' (PRT)** Rusty Egan appears again with Spear Of Destiny's Kirk Brandon, under the guise of The Senate. What with Paul Quinn and Edwyn Collins' recent combined effort, could this be a new hip craze or an old one revamped? Typically Brandon and rather good. A superb rendition of 'Westworld' live on the B-side should ensure high sales to Theatre Of Hate fans.

**SAMMY HAGAR 'Two Sides Of Love' (Geffen)** Sammy pretending to be Bruce Springsteen and fooling nobody. I can't go for it at all, it seems the type of song that will be looked upon as a classic in the good old US of A, and totally ignored over here... hopefully.



**BLUE IN HEAVEN 'Julie Cries' (Island)** It reminds me in parts of Psychedelic Furs without Butler's voice. This debut bodes well for the future and is a single I would buy.

**MARC ALMOND 'You Have' (Some Bizarre)** This would have been so much easier to give a balanced review of, had the sleeve not reminded me of how Marc looks. Possibly a minor hit without ever coming up to Soft Cell's finest moments. I grudgingly admit that it's not too bad in parts.

**CRAZY TRAINS 'Taxi Drive' (Spellbound/CBS)** I'll have to stop looking at the front covers before I review these. As it happens, it's not too bad — though it has the nasty habit of sounding like hard rock in parts — very surprising considering how they look on the sleeve.

**ONE O' CLOCK GANG 'Carry Me' (Arista)** I've been waiting a while for this and it's not a bad effort at all. No surprise that Kenny Hyslop's drumming is the main force behind the song. It strolls along powerfully and I like it, though I can't see it being a hit. Enough is evident on the song to nudge me into going early to the Armoury Show gig, in order to catch the Gang's whole set.



# NEXT WEEK

MALCOLM McLAREN • MARC ALMOND • TINA TURNER •

# Gary Crowley



by Sporting Pictures

**I**F YOU don't know by now, discerning reader, and if you've been following my travels, you should know I'm a dreamer through and through, any minute of the day, no matter what situation.

My first dreams were basically extensions of my first love which was football (ties in nicely with the RM special, doesn't it?). I was literally football crazy, football mad — I personified that song!

I was forever tearing through the streets kicking a ball against the wall while I ran through a commentary which had me as a late-sub at a Wembley Cup Final, brought on to rejuvenate a sagging side and boy, do I, ending up by scoring the winning goal and being named man of the match.

Unfortunately, my love of the game didn't go hand in hand with my actual ability on the field. I was pretty pitiful, to say the least. As you can imagine, my legs when hit by a 70 mph flying ball, in particular, were, well, feeble.

At school, I remember being so upset and contemplating suicide most Friday mornings when the school team list was pinned up and I never ever made the first team, after all those long late evenings of practising like mad as well!

In my younger years, on Saturday nights you had to stay in and watch Match Of The Day — that was simply essential viewing.

I distinctly recall one of the

openings featured the grooviest goal ever. It was a Coventry match (Willie Carr scored it, I think) and they had a free kick just outside the penalty area with a wall opposing them.

One of the sky blues, with his back to the ball, kicked it up in the air while Willie Carr waited and smacked it right into the back of the net! It was sheer joy! Commentators have always fascinated me. They're so over the top, so excitable, they can sometimes make a dull game seem so exciting and some of the one liners they come out with are killers.

**I** WAS always a real glutton for those trashy football story magazines as well. 'Billy's Boots', 'Bobby Of The Blues', 'Roy Of The Rovers' and of course 'Shoot', the intelligent soccer read from beginning to end.

I used to adore the life-lines of football stars, what sort of music they liked, who they would like most to meet, etc, etc.

The only thing that saddens me about the game now (because I'm still a fan) is the violence. It really has put the dampers on the game, which is such a shame. Plus, there don't seem to be any real stars nowadays — players with pop star quality, the ones you'd queue up in the sodden rain for, like George Best, Peter Osgood, Rodney Marsh, etc.

Oh well, there's always Jimmy Greaves and the Saint. Those two make the whole thing worthwhile somehow...

Footlance

LONDON



NEW SINGLE

# CATH THE BLUEBELLS

AVAILABLE ON 7" AND 12"

FLAUNTING BEARS OF WILL SHE ALWAYS BE WAITING  
ALSO INCLUDES TWO PREVIOUSLY UNRELEASED TRACKS  
SMALL TOWN MARGIE AND WISDOM, THINKING WILL SHE ALWAYS BE WAITING

# Albums

## BOBBY McFERRIN 'The Voice' (Elektra Musician 960 366-1)

HE'D MUCH rather not be making records at all, Bobby McFerrin. But don't get offended: what that means is that this vocal sorcerer would, if it put enough bread on his table, probably just do concerts because this is just about the liveliest music there is.

McFerrin's largely improvised, eccentric acappella voice paintings are a very specialised taste — either he turns you on or you turn him off. And it's fair to say that the intimacy and excitement of his show doesn't lay down easily on vinyl, even on this live recording from his German tour last March. But there's still every opportunity to marvel at Bobby's astonishing vocal acrobatics, for instance on his James Brown caricature 'I Feel Good' or the autobiographical 'I'm My Own Walkman'. You begin to sense that he makes quite a few of his songs up as he goes along, and that's confirmed when you pay him a visit. Either way his range of effects can have you wondering whether to laugh or gasp.

His last, eponymous album, which featured a mix of solo and accompanied songs, was more palatable than this latest effort, but as an inducement to go and see him, this is still worth it.+++½

PAUL SEXTON

## THE SOS BAND 'Just The Way You Like It' (Tabu 26058)

FOUR YEARS ago when an unknown band from Atlanta scored a dance smash with 'Take Your Time', everyone was entitled to consign them immediately to the fast-buck one-hit-wonder pile. Then came Jimmy Jam and Terry Lewis to answer the SOS, bring out all the latent style, and produce the band that are now possibly the prime purveyors of Eighties soul.

Now maybe you can't tell the difference between the current 'Just The Way' hit and 'Just Be Good To Me', but there are times when it's excusable, even desirable, to extend a good groove a little longer. The album hits off with a lower-key Jam and Lewis tune, 'No One's Gonna Love You' and continues with a gorgeous, atmospheric, swaying ballad, 'Weekend Girl'.

'Break Up' flows effortlessly. Then, the band's three compositions and productions of their own, which show that they ought to be given their own head pretty soon.

These guys aren't sending the SOS, they're the ones answering it.++++

PAUL SEXTON

## RICHARD 'DIMPLES' FIELDS 'Mmm . . .' (RCA PL 85169)

RULE ONE: beware of any man who has a song on his album called 'Dog Or A Hog'. Rule two: beware of any man who spends more time with his moustache cup than he does in the studio.

Old Dimp managed to wax fair tunes when he first hit the scene, but most of those were retreads of his old soul heroes like Jackie Wilson. This time Ivory Joe Hunter gets the treatment, and Fields, who bears a considerable vocal resemblance to Minnie Mouse, spends most of the album telling women how much they need him. Trouble is it's true, the swine; something about his sweet soul talk makes 'em all gooeey. Or perhaps it's that 'tache.+++

PAUL SEXTON



## VARIOUS ARTISTS 'Energhighs' (Epic EPC 26110)

MOGADON MEGAMIX! For all of those who get out of breath at the real thing, here's a bit of Hi-NRG for the Philosan generation. Kerb crawling Yankee intoned new

wave MOR, standing a bit shakey on its Swiss housewives' leather trousers and its Awrightsville USA skinny ties.

Take the whole, saturate in metronome car engine noises, et voila, the most modern riposte to the twist and all those other pop ditties that go down so well at grapper office parties (Yvonne Gage's 'Thriller' ripper 'Doin' It In A Haunted House' is the one track excused this criticism). Nothing wrong with grapper party music, but why try and stick any kind of energy label on it?++

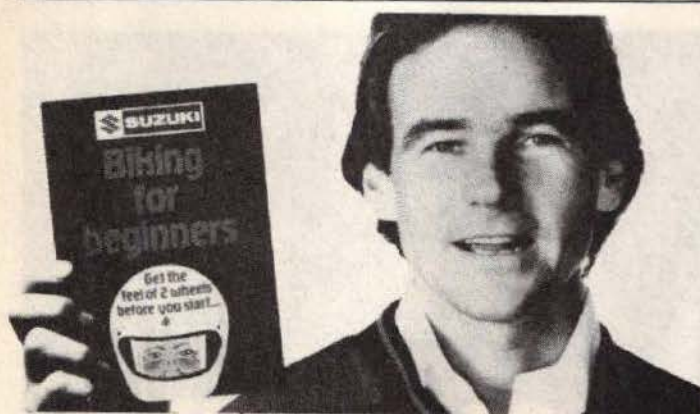
JIM REID

## M+M 'Mystery Walk' (RCA PL70246)

VERY SENSIBLE of Mark and Martha to drop the Muffins from their moniker, it being twee beyond words. Unfortunately, M+M have conspicuously failed to have a similar spring clean of their music. The hit single ('Black Stations/White Stations') is a fluke. The duo spend the rest of this record being light and airy, bordering on the fairy. Like an Aero bar: not much substance.

I loved 'Echo Beach' because it was fresh and energetic, but I always knew that in their bad moments they could get po-faced. And their lyrics are still painfully reminiscent of something one might have written in the sixth form common room. And so, it's all largely inconsequential, if pleasant. But they're so concerned. They'd get on like a house on fire with Howard Jones.+++½

BETTY PAGE



## 'If only I'd read this book before I started riding'

Barry Sheene

When I first took to the road, bikes were a bit on the basic side.

For a start, they were much harder to ride — suspension, brakes and handling were nowhere as advanced as they are today.

And no way was there anything around that was as interesting and as helpful as Suzuki's new publication: 'Biking for Beginners'.

This handy paperback is loaded with information on bikes and roadcraft; it also gives you plenty of helpful hints on how to pass your test.

Although 'Biking for Beginners' is completely free, it's

actually worth hard cash to you.

Inside is a coupon that can save you £4 when you join the AA Rider Club for motorcyclists.

Post the coupon for starters and begin as you mean to go on.

Riding safely. Riding well. And enjoying every minute of it.

Please send me 'Biking for Beginners'.  
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# ROCKWELL

## TAXMAN

ON 7" AND 12"



FROM HIS ALBUM 'SOMEBODY'S WATCHING ME'



# Mailman

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

ARE YOUR people hung up on alcohol or what? "Lord Lewey on a crutch". Every issue of RM reeks of swish and swallow. What a belching bore!

Candidates for a better mental health poster you definitely are not!

Bill Dyckman, San Francisco, USA  
● I don't understand (hic)

I'M WRITING to tell you how much I enjoy your page. I always save it until last or at least until I can sit down and relax and give it my full attention.

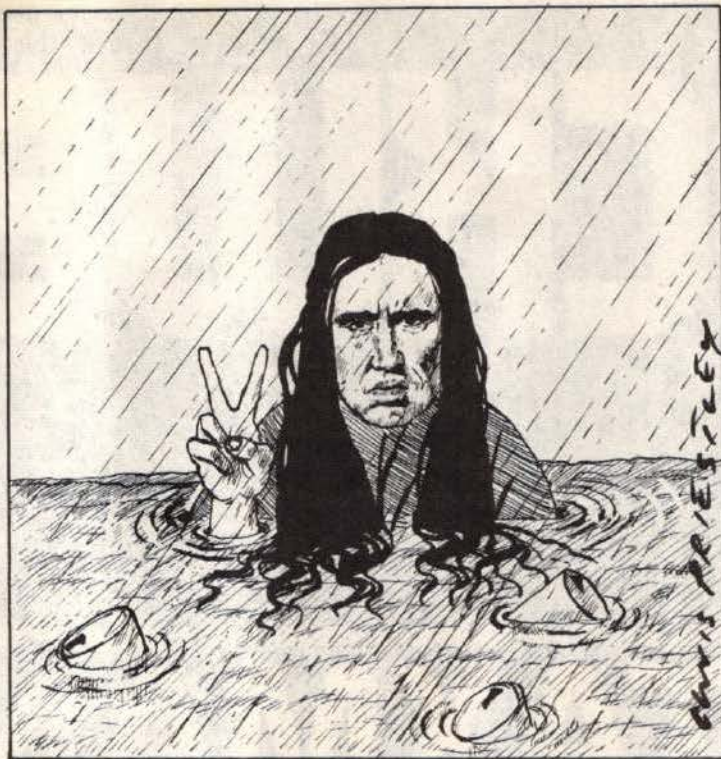
The remarks and comments that you make at the end of each letter are very funny and make even the letters that are plain stupid worth reading to see what you will say. A quick word about the rest of the mag. It is fun and interesting, eg ViD, nice to see something on video BUT the whole mag is centred around your page. The whole mag, its writers must be so glad they found a marvel of wit like you. Paul 'Coasters' Jones, Brighton  
● Thanks dad

DEAR GETHIN from Cardiff. Having just read your letter in the August 4 issue of RM, concerning Frankie, I think it necessary to point out a few facts to you.

I'm afraid I cannot understand the way you call Frankie's music cheap and amateur. The production on both 'Two Tribes' and 'Relax' is faultless, and if you think that Trevor Horn's work is amateurish then you obviously know nothing about good music.

What's more, if you think that Divine sings good dance music then you need a hearing aid. That object is the most repulsive, out of time, obese pensioner I have ever seen. If he has to use transvestism to get him and his music noticed then I think he should call it a day.

Frankie Freak, Tabley, Nr Knutsford  
● So what's wrong with being 1. repulsive, 2. obese, 3. a pensioner? — Dave Lee Travis



## Doleful expression

HOW GLAD I shall be when Neil's 'Hole In My Shoe' slides out of the chart.

It has been successful only as a result of Neil's TV exploitation. Why doesn't Neil drag himself and his smiling face off to a pop festival and wrap himself up in clingfilm, or whatever they do.

'Hole In My Shoe' is self-indulgent smugness for a generation happy with their own miserable dole-chequed, solvent-sniffing, dragon-chasing lives. 'Hole In My Shoe', it should have been 'Under My Thumb'.

The Blank Generation  
● Really heavy, man

YOUR SINGLES reviewers are usually pretty dire, but on August 4 you reached an all time low with Mr Steven "Oh no, not another piece of junky vinyl" Gray.

On a week which spawned over 40 new releases (of which your selection included 29) this 'celebrated connoisseur of celestial cuts' could not find one which pleased him. Either Mr Gray is plain awkward, or doesn't listen to the records.

If you must employ reviewers who insist on being "oh so very trendy" by slagging off every record placed before them, at least make sure that what they

scribble down is faintly witty. I know Belle & The Devotions are not everyone's cup of tea (they certainly aren't mine) but their first single reached number 11 in the Gallup chart, so someone likes them. Mr Gray's review of their new single consisted of three words: "Don't tempt me". In depth stuff, huh?!

The page would have been better for you as advertising revenue. It certainly wasn't worth reading in the form it was printed!!

Mr Peter Angry, Pearly (Nottingham)

● We've shown him how to wind up the gramophone for next time

NICE TO see the George Michael single high in the charts, but there's another ballad that deserves a high place and would be up there if it got any air play. So come on Radio One, try featuring Cliff Richard's 'Ocean Deep' and perhaps we'll soon see him on Top Of The Pops singing it.

Jim Bardsley, Guildford — CR addict

PS Congratulations on ViD, the music video magazine, great stuff, I look forward to the next one.

● George Michael, Cliff Richard, Top Of The Pops... ViD? What's CR?

DEAR (fe)Mail(wo)man. What I want to know is how long Lord Lucan is going to be allowed to sing backing vocals and dance around with Frankie Goes To Hollywood? I mean, can't he be arrested for impersonating that wally in Boney M who couldn't do anything useful either?

Oh and by the way, have you heard what's happened to Kelly Marie? — she's been re-incarnated as Hazell Dean...

P J E, Nottingham

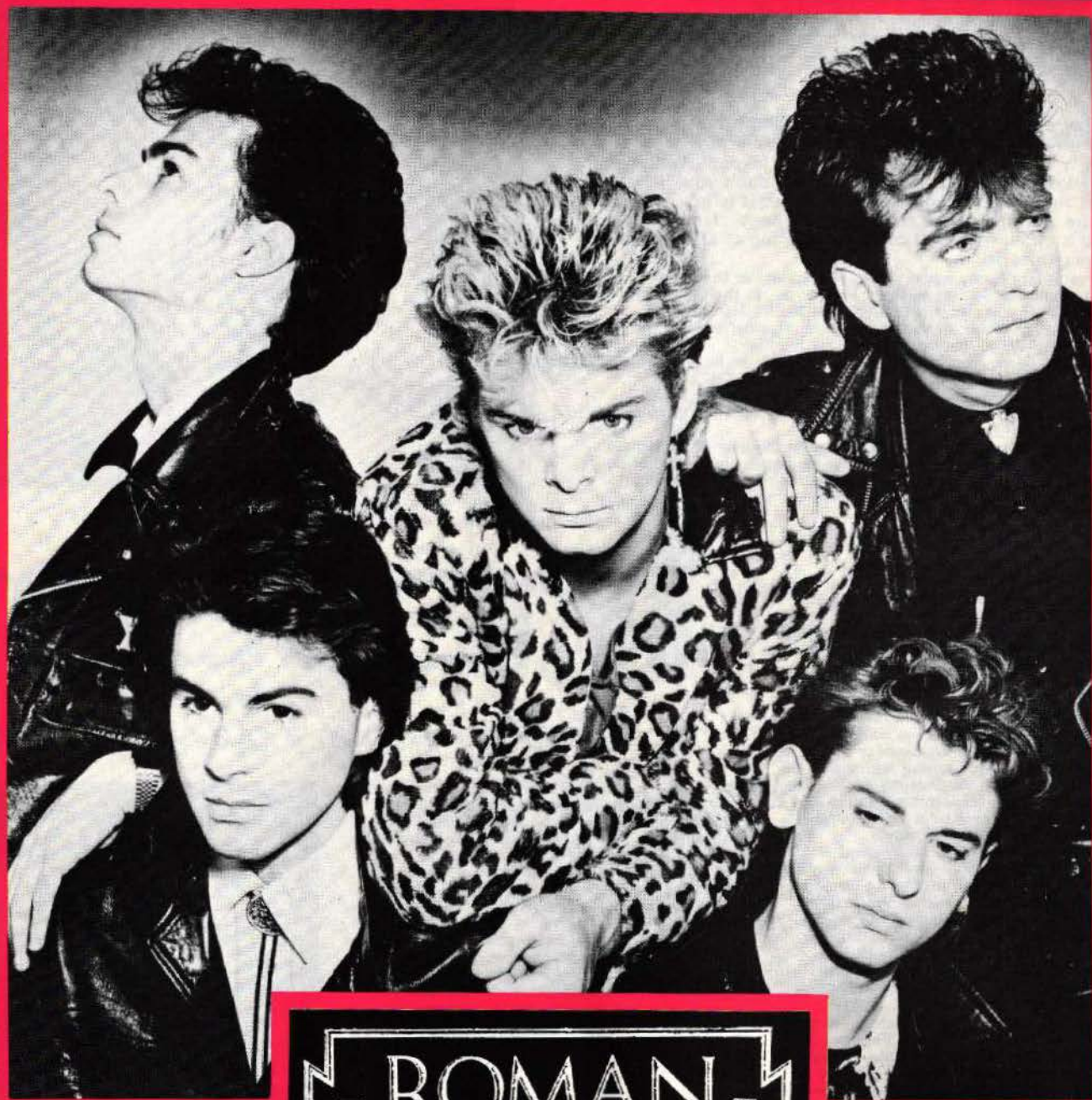
● Now let's not get silly about this, everyone knows it's Bobby Ball on stilts



I JUST thought I'd drop you a line to say how great I think Chris Priestley is. How about a photo or even a feature on the man himself. His drawings are fantastic as are the ideas behind them. They are just so good — this man is a genius (just send a blank cheque, Chris). At least I presume Chris is a he, but of course 'he' might be a she (cue snide remark from Ed).

How can someone with so much talent be working with the likes of Jim Reid, Betty Page, etc? Love, Princess Di from Brum  
● It's hard, I'll grant you — but money helps a bit

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THE SECOND SPECIAL EDITION  
OF THE ULTIMATE ROCK  
MAGAZINE. ON SALE AUGUST 30  
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ROMAN  
HOLLIDAY

THE NEW SINGLE

**FIRE ME UP**

ON 7" and 12" - WITH FREE POSTER



## POPSTARS

**M**Y MUM used to call Jimmy Hill "Inkpot". Well, you know that stiletto chin he's got, don't you. She thought it looked like he'd dipped it in ink. Then when he went grey, she called him "Ashpot". Now he's shaved it off, she doesn't call him anything at all. Football's a funny game, Brian.

It's even more funny when you get rock stars of the realm babbling about it. So stay with us, won't you, as the Music Paper With Balls tells you about: **BLUEBELL ROBERT HODGENS'** yearning for the return of short legs and long sideburns. . . **The MARTYN WARE** Curse that hangs over Sheffield Wednesday. . . **Baz** from the **FARMERS BOYS** on how Port Vale have just got to get promotion this season. . . and **THE QUESTIONS' JOHN ROBINSON** pretending to be Archie McPherson and assessing Hib's chances in the Scottish Premier League this term.

Yep, we're coming around to that time of the year when Britain's divorce rate suddenly soars. The footer season is back — what do you mean, girls, what happened to the close season? We've had quite enough of that, and so have plenty of our soccer-crazed rock people.

I made **ROBERT HODGENS'** day when I told him that his hero Paul McStay of Celtic was a **BLUEBELLS** fan. "Och, that's fantastic!" he said. "D'you know something — our drummer David McCluskey was at school with Paul McStay and he beat him in a tackle once! And Ken McCluskey was in the same class as Paul's brother Willy who plays for Celtic as well. But I used to like it in the 70s when players had short legs and really long sideburns."

As for Martyn Ware — you know him best for his industrial electronics in **HEAVEN 17**, but next time Sheffield Wednesday are on the box, telescope into the crowd and see if you can spot him. And if Wednesday are winning, he'll probably be rubbing his eyes in disbelief, because I tell 'ee, there be a Martyn Ware Curse haunting The Wednesday.

Last season, they had a really good campaign, leading the Second Division most of the way through and just being pipped for the Championship at the last minute by Chelsea (who owed a great deal to this week's singles reviewer, I might add). But Martyn says: "They only lost about four matches all season. . . and I saw three of them! I don't think I saw them win last season, can you believe that?"

**B**UT NOT all your pop types go for the big names. Baz from the Farmers Boys likes the sound of Port Vale. "They're my tip for promotion," he says. "Mainly



"I THINK that the London Clubs will be pushing very hard this year for the championship and I think that Watford will do better in the league than last year. With Luther back in the side, it will give us a big psychological boost.

"Liverpool, Manchester United and Everton will be the big three for me." — **ELTON (Watford)**



Pic by Robin Barton

● **BOBBY and DAVID (Bluebells, Celtic)**

# Instant

## Soccer meets pop in a pre-season friendly

because I don't know where they come from."

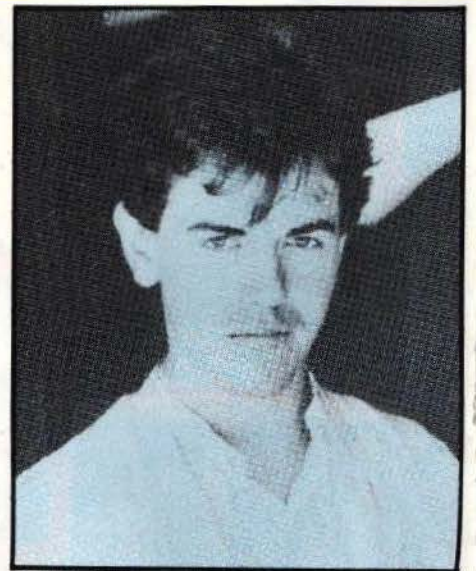
Actually Baz really wanted to talk about fishing, but there's no angling special fixed for RM just yet, and Baz seemed a good choice as the Boys come from Norwich way and their striker Mick Channon's on our player panel opposite. He seemed a good choice at the time, anyway. "I used to support Ipswich," he says helpfully.

"I used to go to Ipswich about '11 years ago. I can't remember why I stopped, I think it was because I was always getting beaten up. I used to get two magazines, 'Shoot' and 'Roy Of The Rovers', except I think it was called 'Tiger' then, wasn't it?" It sure was — and anyone who remembers Football Family Robinson, I want to hear from you.

"When we used to play gigs with Serious Drinking and the Higsons, we never used to go and find the venue, we'd go off with a football and kick hell out of each other for two hours. We used to have a Farmers Boys team. One game we were 4-0 up at half-time, then we got a crate of beer out, and we lost 8-4."

But talk to the Questions' John Robinson and you'll get some serious football talk — even if the sparkling RM All-Stars (Sexton, Strike, Shutter, we were all there) did trounce 'em 9-3 in last season's five-a-side battle. Something to do with them only having three players, I think.

John supports Hibernian and I mean supports. "Last season, the skipper John McFarlane was out with injury a lot, and he's like the powerhouse of the side," says John. "The team's gone through a transitional period. When Bertie Auld was the manager, we got results but it wasn't very nice watching it. Since Pat Stanton came along, I think things are coming around, they're starting to play." John saw Hibs in a 0-0 friendly against Manchester City recently and reckons he saw England's next goalkeeper, City's Alex Williams. "Some of the saves he was pulling off were out of this world."



● **PAUL ROBINSON (Questions, Hibs)**

**S**O TO prediction time: For Robert Hodgins it's Manchester Utd for the League, Newcastle for the Cup, plus Celtic and Rangers for the Scottish League and Cup; for Martyn Ware, it's Liverpool in the League and (surprise) Wednesday for the Cup; Baz of the Boys goes for Ipswich and Port Vale ("of course"), and John Robinson says Arsenal could be the dark horses in England with Rangers taking the Scottish title and Celtic beating Hibs in the Cup Final.

Me? I'll settle for Crewe going up from Division Four and Coulsdon Albion getting promotion. To the Croydon Sunday League Division Eight, that is.

FREE WITH RECORD MIRROR

# WILD

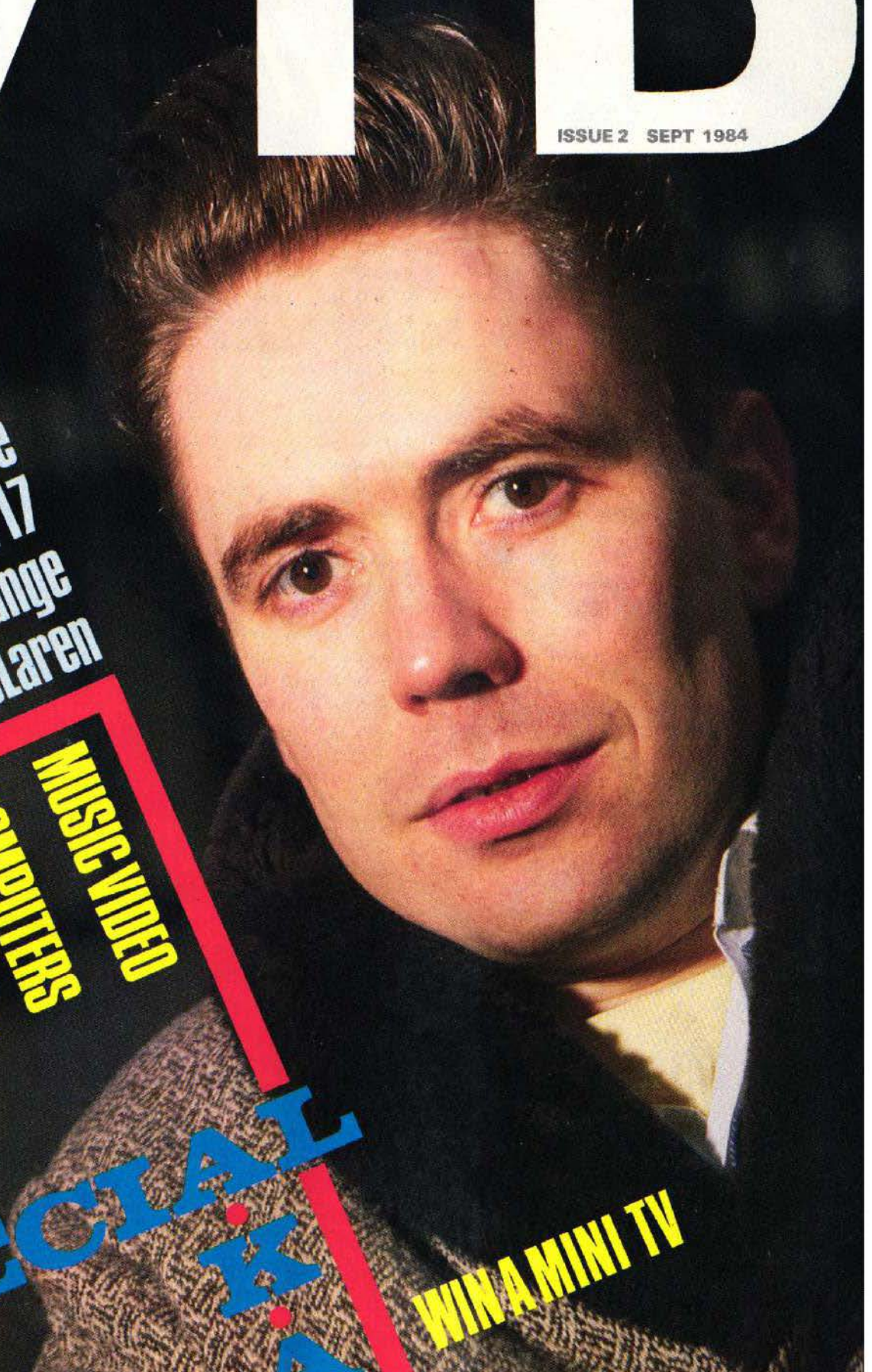
ISSUE 2 SEPT 1984

Prince  
Heaven 17  
Steve Strange  
Malcolm McLaren

TELEVISION  
COMPUTERS  
MUSIC VIDEO

SPECIAL  
K  
A

WIN A MINI TV



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'IN THE DARK  
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'UP ON THE CATWALK'
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'YOU TAKE ME UP'
4. MADNESS  
'ONE BETTER DAY'
5. FARMERS BOYS  
'IN THE COUNTRY'
6. HELENTERRY  
'LOVE LIES LOST'
7. LOOSE ENDS  
'EMERGENCY (DIAL 999)'
8. WORKING WEEK  
'VENCEREMOS'
9. TINA TURNER  
'WHAT'S LOVE GOT TO DO WITH IT'
10. PHIL COLLINS  
'TAKE A LOOK AT ME NOW  
'(AGAINST ALL ODDS)'
11. TALK TALK  
'DUM DUM GIRL'
12. KAJAGOOGOO  
'TURN YOUR BACK ON ME'
13. GARY GLITTER  
'DANCE ME UP'
14. THE MIGHTY WAH!  
'COME BACK'
15. I-LEVEL  
'OUR SONG'
16. LIMAHL  
'TOO MUCH TROUBLE'
17. FLYING PICKETS  
'WHEN YOU'RE YOUNG AND IN LOVE'
18. THOMAS DOLBY  
'I SCARE MYSELF'
19. BLUE NILE  
'TINSELTOWN IN THE RAIN'
20. DAVID SYLVIAN  
'RED GUITAR'

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20 great new videos including 8 featured on the Now 3 album.



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**See**

David Bowie's 'secret' video shoot plus news, gossip and views

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**Eye Deal**

The discerning viewer's guide to commercially available video



# MENU



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Scantly clad maidens in Turkish bath outrage!

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**On A Screen Near You Now**

Part two of the history of video

**C**ONGRATULATIONS ON picking up the second issue of ViD, the world's brightest music video magazine. Once again it's crammed with all manner of information on pop promos, television and computers, together with plenty of location colour pictures and posters. What do you think of it so far? We'll be interested to hear what your views are - you'll find our address on page 4. The third issue of ViD is free with Record Mirror on September 29.



ViD is free with RECORD MIRROR

## IT'S A MIRAGE

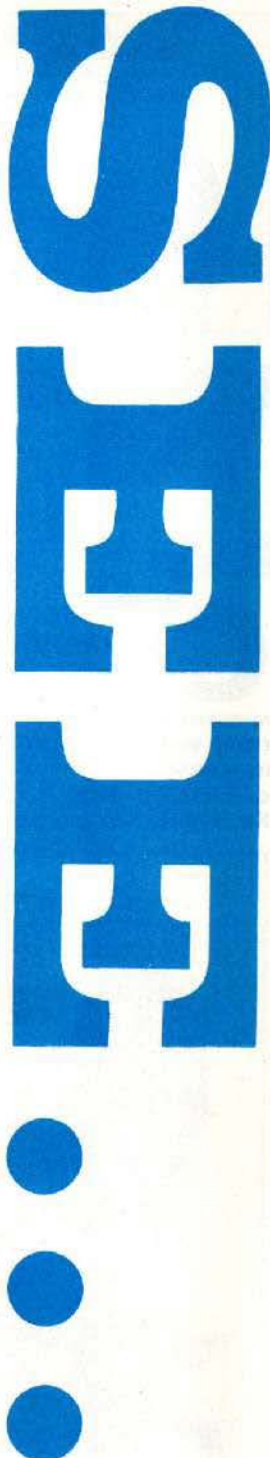
**MIRAGE** is a new and powerful video special effects device. It crosses the boundary between advanced digital effects and computer graphics. Complex abstract animated graphics such as logos can be created, complete with three dimensional moves. Pictures can be made to look like a flying carpet, or can appear to be undulating like the surface of the sea. A cone can be created and 'spun' around on its axis or around the screen, either showing a picture or graphic on the surface of the cone. True perspective rotating globes can be created. On the surface of the globe live action pictures can be rotated as if the earth is spinning. Similar effects can be achieved with many other shapes such as a bottle, even an irregularly shaped container. The picture can be poured through a hour glass or be turned into a whirlpool. Transitions between shapes can also be achieved so that the cone transforms itself into a cylinder even while live action is projected on its surface. Mirage is marketed by Quantel and has already been seen on the Tube. It surely paves the way for interactive TV, where you can play your own favourite characters in a holographic room full of moving, talking images. Remember those talking records where one person's part was left blank so you could fill in the lines yourself? That's just what interactive TV will be like. You'll be able to play Hamlet any time you want. You'll be able to walk into any set (your front room), just like walking into the television. In The Twilight Zone there was projection into the TV... in Star Wars, R2D2 stored the hologram of Princess Leia... these things will become reality: your own visual entertainments room will be your own version of the ghost train where you can talk, box, have sex, or do anything you want with who you want. The cinema audiences drifted into the TV audience... now the fun park audience will drift into the personal hologram audience...

## ViD

■ EDITED AND conceptualised 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 p/c, 30 Calderwood Street, London SE18 6QH.

■ THE NEXT issue of **VID** is free with **RECORD MIRROR** on September 29. If you've any comments on this issue write to: **The Editor, VID Magazine, 40 Long Acre, London WC2.**

Edited by **DYLAN JONES**



8.9.10.11 OCTOBRE 1984

## SKY'S THE LIMIT

IN THE world of cable television, Sky Channel's successful collaboration with Thorn EMI's Music Box will continue until the end of December, but on a reduced scale, due to Music Box's relaunching. Sky's own pop music programme **Sky-Fi Music** is gradually being introduced and will broadcast nightly. This programme incorporates the photogenic talents of chirpy **Pat Sharp**, Hippodrome habitué **Gary Davies**, born again soul-buff **Tony Blackburn** and 'Spencer' - the classical music loving robot caretaker. Sky-Fi Music will broadcast to over 1.6 million cable homes in Europe and to 23 cable stations in the UK. The show has already recorded a special guest presentation by **Holly** from **Frankie**, who is likely to return for another bash, as he enjoyed the experience so much.



## HAVE YOU SEEN THIS MAN?



**A** SHROUD of secrecy envelopes the recent spate of **David Bowie** videos being directed by **Julien Temple**. The production company is keeping quiet about the whole affair, though they have been spotted in Maida Vale, Rotherhithe and other parts of London. Wag Club owner Chris Sullivan was given the job of recruiting London young-guns as extras for the club performance filmed at the Gardens in Kensington High Street, and it was with glee that ViD watched on as scores of rival hacks were evicted for being too frisky with the Instamatics - YO, HO, HO! The videos will surface within the next month, as Bowie's LP is unleashed on an eager public.

## TROP MARKS

**L**ATER ON this year in October, St Tropez holds host to the **1st International Music Video Festival**. It runs from the 8th to the 11th, and jury members will include **Trevor Horn**, **Tim Pope**, **Bill Wyman**, **Jean Paul Goude**, **Paul Gambaccini** and Tube producer **Malcolm Gerrie** amongst around 30 others.

It looks all set to be the video industry's equivalent to the Cannes Film Festival, with prizes and awards for many categories including Best Video, Director, Storyboard, Special Effects, etc.

It will be the first festival in the world to bring together the world of video creativity and the world of video publishing.

To participate, and better still, to win a prize, will not only earn fame and be an undeniable marketing trump card for the professional to promote his work, it will also earn prestige in the eyes of the entire profession and the public at large. There's just one point that isn't clear: why haven't I been invited?!

## EYE-LY LIKELY

**T**HOSE STYLE-spotters at **i-D** magazine (anthropology for protagonists!) are currently involved in making a 45 minute music video tape for Seibu in Japan. It will be a mesmerising compilation of haunting and daunting visuals supplied by the likes of George Barber, Marc Lebon, the Mornington Crescent Crew and Christopher Robin Collins. It will be directed by video superstar John Maybury and i-D editor Terry Jones, with help from vid-scratcher Jeffrey Hinton. The brief is to support dynamic 'modern' music with imagery that isn't sycophantic, but reflects the tunes as well as being entertaining in its own right. At the moment negotiations are underway with StreetSounds, the Jazz Defektors, Out and other labels and bands of repute and calibre. Any other bands who fancy their chances, should contact the magazine pronto!! Although the tape will initially only be available in Japan, there are plans afoot for i-D to make a similar tape for the European market loosely based on the format of the magazine.



## COUNTRY WALKS

THE LAST thing we need is another false revival – nevertheless country music is back with a vengeance. An example of this is the new home video movie **'The Other Side Of Nashville'** – a virtual who's who of the greatest modern-day stars of country music. **Willie Nelson, Johnny Cash, Kenny Rogers, Emmylou Harris** and **Bobby Bare** are among the stars who talk 'frankly' about their careers, life behind the wire, the struggle to break into the record business, life on the highways and what it takes to make it in Altman town. It includes 37 songs, rare footage of **Bob Dylan & Johnny Cash** recording together and **Carl Perkins** singing 'Blue Suede Shoes'. It sounds a bit rocky, and a bit dodgy... but country music IS back... how long before Blueberry Pie and check shirts become staple fare down the best disco in town?



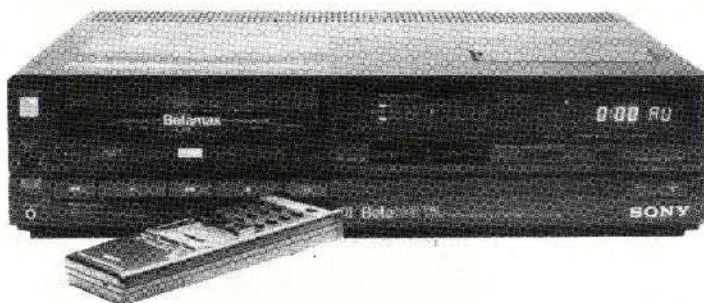
## EASTERN EYE

**'FAR EAST & Far Out, Council Meeting In Japan,'** the first long form music video from the **Style Council**, is set for release by Polygram and was shot very recently at a live performance on the band's tour of Japan. The 60 minute stereo programme features 15 tracks and includes concert versions of the Council's hit singles 'You're The Best Thing', 'Long Hot Summer', 'My Ever Changing Moods' and 'Speak Like A Child.' We can look forward to plenty of Council speeches on the sides-treets of Kyoto and Tokyo: Saki to me Mr Werrrr!!



## BETA THAN MOST

SONY HAVE done it yet again, and produced another revolutionary new concept in home video... **Beta Hi-Fi.** This new video recorder combines the superior picture quality of the Beta format with HIGH FIDELITY stereo sound of a quality which outstrips the open reel tape recorders and approaches the exacting standard of digital audio. Though the Beta format has arguably better quality than VHS – it is still the least popular of the two. Maybe this new innovation will tilt the scales...



## MACK THE KNIFE

**'WAITING FOR The Love Boat'** is the searing new single by the **Associates**... though today there is only really *one* Associate, that being Billy Mackenzie. It's the usual bleat from the soul of Scotland, with a GLORIOUS hook of a chorus. The video is a complicated affair that has William caught up in a spy-ring web of intrigue, on the docks of some uninhabited port. Billy seems to get kidnapped, but then shakes off the bad guys and ventures into some real heroics. He looks very nautical throughout, and at some points he could easily be an extra from 'Mutiny On The Bounty'... watch out Mel Gibson!



## IS IT ART?

**BIG NOISE!** 'Closer To The Edit' is the new trega-trix mix from the **Art Of Noise.** The promo is being made by BIG Features Ltd, directed by Matt Forrest and Sophie Muller... and produced by Andy Morahan (formerly of salsa hopefuls Havana Let's Go). It's an abstract futurist animated triptych that portrays the ZTT manifesto – check for lingering shots of parks, statues, countryside and lakes just to confuse the issue! A fair amount of imagery has been lifted from artist Max Ernst... and the film is a celebration of collage... just as the song is a celebration of noise.

## SWAG DEPT

**WE'RE THRILLED** to announce the lucky winners of our **Compact Disc Player competition.** Winner one was Derek Saunders, from Morden, Surrey, with the slogan: 'ViD is a great idea because it's Visual/Interesting and Discerning'. Winner two, Robert Millichip, from West Bromwich, West Midlands, said 'I think ViD is a

## ARE YOU RESI?

**REMEMBER THOSE** eyeballs on legs... those white dinner jackets... those undeniably odd records... remember the **Residents?** Their new single is called 'It's A Man's Man's Man's World' – a cover version of the old **James Brown** cut. The song is chillingly sung and arranged, and the accompanying video is like a psychedelic rummage through the cartoons left on a cutting-room floor – a mish-mash of residential weirdness with a haunting perception. It's rather similar in execution to the promo for **Elvis Costello's** 'I Wanna Be Loved' – and the overall effect is BRILLIANCE!

great idea because it's a Virtually Indispensable Dossier full of Very Informative Data'.

We would also like to congratulate one entrant for his incredible deduction: 'I think ViD is a great idea because it is free with Record Mirror so it doesn't cost anything'. Don't call us...

## LIViD

**YOW – SAVE** the overtime and the rewind for me! The promo has evolved into a mega-million dollar/pound/yen industry, because of new technology, the added mediums of TV, cable, V-jukeboxes, etc, and the simple fact that today an accompanying video is a REQUIREMENT. OK – would you require most of the promos around today? In between the staple diet of colourama prefab videos... last month produced one of the GREATEST records so far this year, the nuclear holocaust of the sadly neglected 'Life On Your Own' by the consistently excellent **Human League**... take a peek at **Alphaville's** 'Big In Japan' directed by **Yello**, and highlighting what appears to be a pubescent **Nik Kershaw**... **Queen's** pomp in odd circumstances with 'It's A Hard Life' (containing Tudorruffs, brocade, ostrich feathers and galloping wigs galore), which along with 'Radio Ga Ga' and 'I Want To Break Free' make up 'The Works' video EP: a three pronged attack on the purses of the country! **Duran Duran** release a similar artefact around the same time – a video EP called 'Dancing On The Valentine', comprising 'New Moon On Monday', 'Union Of The Snake' and the band's first ever LIVE promo 'The Reflex'. It comes complete with unseen footage that promises to be something spectacular... maybe so. **WH Smith** are being surprisingly forward looking in their 'Music Video' series, that has a good balance of new and established acts. Number Two is presented by David Jensen, and the sparkling assortment of promos on offer includes the **Pretenders, Bob Marley, Working Week, OMD, Propaganda, the Associates, Jeffrey Osborne, the Questions** and the **Bluebells** – THIS CHARMING TAPE!! In video shops now is the feature film **'Foxes'**, a no-punches pulled story of teenage womanhood set in the seamy jungle of downtown Hollywood. It's perceptively and beautifully shot against a background score of sometimes dazzling pop by **Giorgio Moroder**, and features tracks from **Donna Summer** and **Cher**. Also, the Taylor Hackford film **'The Idolmaker'** is available on video, as is ANOTHER instructional break dance film called predictably enough **'Let's Break'** and includes a routine called 'The Worm'. The **Police's** 'Synchronicity' is released in September, as well as the overdue final concert at Milton Keynes by **Status Quo** – the perennial wrist-bangers. One of the most hyped films of the autumn will be **'Electric Dreams'**, the first full length feature by major pop promo director Steve Barron. It involves a love-stricken computer and heralds music from **Culture Club, Heaven 17** and **Phil Oakey**.

# EYE IDEAL

## HOWARD JONES 'Like To Get To Know You Well' (WEA)

HOWIE JONES masquerades as a man of intrigue and substance, when in fact he is probably one of the most guileless and insipid 'pop stars' yet to grace our turntables... and now our video screens. On this hour long tape you see Howie signing copies of his much sought after frisbee 'Howie's Lib', as the assembled multitudes at London's HMV record shop marvel at the consistency of Howie's barnet... plus an abundance of live material. Howie's music is dreary enough at the best of times, but imagine him in concert??!!... WELL GAG ME WITH A TABLE FULL OF CUTLERY!!!! This 'live' footage is intercut with Howie's promos, which are undistinguished in themselves, but beside the debacle of his gig performance, they almost shine! You get **all** the hits, you get **all** the jump suit and NONE of his hair! This mundane, lacklustre performance only leads me to vitriol... SO BYE BYE HOWIE!!!!

Dylan Jones

## VARIOUS 'The Royal Albert Hall Concert For ARMS' Parts 1 & 2 (Videoform)

"THE BEST of British," says Ronnie Lane introducing the formidable cast of musicians contributing to his charity show for ARMS (Action for Research into Multiple Sclerosis) and if we're talking 1970s, I suppose he's right. Beck, Clapton, Page, Watts, Wyman... the list goes on. Of course it's a little safe and smug, especially part one, where Eric Clapton strolls his way through 'Lay Down Sally' and 'Cocaine' to the roars of the adoring crowd and smiles from his mates onstage. Andy Fairweather-Low has the audacity to take a solo away from the great man and Bill Wyman pulls at what must be the smallest bass in the world. Part Two of the show is more the business, with Jeff Beck playing some great jazz rock guitar including the theme from 'The Tube', though he blows it all by singing 'Hi Ho Silver Lining' (we've all done it!). The ace in the pack, however, is undoubtedly the appearance of Jimmy Page, who staggers onstage to wrestle with his guitar and his king size ciggy with all the menace of Rotten in '76 - great! After that it's all together now for 'Layla' - yawn, and 'Goodnight Irene' - very cosy, very pleasant.

Andy Strickland

## HAWKWIND 'Night Of The Hawks' (Jettisoundz)

NOT A chocolate box of images nor a tinder box of new and exciting ideas - but a messy, lazy and rather perfunctory statement. Yes, this is Hawkwind live - in Ipswich actually - but for the life of me I can't understand why anybody would want to shell out for something that resembles nothing so much as trad Old Grey

Whistle Test concert footage circa 1973. 'Night Of The Hawks' does nod towards the possibilities of video with its rather cumbersome and cliched use of lasergraphics, but for the most its sparkle and momentum relies on the flashing lights and cod drama of the Hawkwind stage show. A pretty poor set of clothes to go to the ball in. So, with unimaginative camera work, tired effects and dodgy sound, we are left to dissect Rob Calvert's rather peculiar stage antics and ponder on why this sepia grey-green mess was made in the first place.

Jim Reid

## THE MICHAEL SCHENKER GROUP 'Rock Will Never Die' (Hendring)

'ROCK WILL Never Die' isn't true of course, but I did learn one thing from this power-mad HM vid... they hold it between their legs. Er, guitars is what I'm talking about and for the most part guitars is what this film is all about. Quite a study in the karma sutra of HM guitar players. Hairy troglydites in spray-on denim bending over their guitars in worship, mouths open in orgasmic pleasure at the wonderful things they do with their six strings. Very mucky. Then there's the singer; a sweaty, bendy, Yorkie Bar of a man with long hair and a white belt, growling it all out like someone's just beaten him at tiddlywinks. Occasionally Yorkie Bar and troglydite move close to each other in touching communion with the music they're making. And that's how it goes. Actually the sound quality is excellent and, although the vid is straight-ahead concert stuff, one does get the sweat and power of live HM. All those of you in studded wrist watches will get well lathered up, the rest of you... well, it is **very** funny.

Jim Reid

## DIO 'Live In Concert' (Polygram)

OH DEAR, oh dear, oh dear! How to take yourself too seriously in three easy steps. Firstly, learn to shout very loudly into a microphone about strangers and demons and the night. Then, rope in the services of various interchangeable heavy metal musos and then film a gig somewhere in the heart of Europe where the crowd would roar if you farted and believe you when you tell them the old 'rock 'n' roll capital of the world' chestnut. This really is dreadful stuff because the whole raison d'être of Dio is so unbelievable that even the band look embarrassed at times. I've rocked on to the best of 'em in my time, but this bunch of wallies would never have got past the support slot at Portsmouth Guildhall when I was a lad. Only 'Shame On The Night' gets away from those decaying riffs and fiddly biddly solos which heavy metal fans short change themselves on these days. Not a grin in sight as the Dutch go bananas over a barrel of rotten apples.

Andy Strickland

a guide to commercially available video  
 ■■■■■ View, what a scorcher!  
 ■■■■ Eye-quality ■■■ Looks OK  
 ■■ Fast forward, fast! ■ Blank tape

## VARIOUS ARTISTS 'The Other Side of Nashville' (MGM/UA Home Video)

WELL I'LL be hornswaggled, sidewinders... It's a country hoedown in the pages of VID and y'all are mighty welcome. Here's the music most people love to hate documented in the better part of two hours and featuring some fearsome names. Fearsome, because most critters are pretty afeared of the music of Kenny Rogers, Charlie Daniels, Willie Nelson and company; but if you've noticed in yourself a worrying tendency to go "Yeekaw" from time to time, this could be the vid for you. In a respectful but not sycophantic way, this film maps many of the important landmarks in the birth and raising of country music, with particularly interesting archive footage of Hank Williams - linked with words and action from his son, Hank Jr - some sixties Carl Perkins and a little-mentioned piece of history as Bob Dylan goes to Nashville and records with Johnny Cash. The film begins to touch on country's drift away from its southern roots into the homogenised pop styles of such as Rogers, Terri Gibbs and others, with Ricky Skaggs and to a lesser extent Bobby Bare putting a strong case for traditional country ideals. If you don't like country, this isn't the thing to convert you, but as a documentary, it's fairly near the spot - except that I didn't see hide nor hair of Waylon Jennings, Tammy Wynette, George Jones... sorry, you gettin' afeared agin?

Paul Sexton

## THE STYLE COUNCIL 'Far East and Far Out - Council Meeting in Japan' (PMV)

YOUTH CLUB jazz and soul laid bare. Understated and touchingly 'innocent', 'Far East and Far Out' is a pleasing contrast to the overblown pomp of your average live rock video. Dealing with Weller and Talbot's cafe conversations straight down the line, it's a neat illustration of the Style Council's pained and often strained searching for soul. No stage pyrotechnics, just PW's furrowed brow, Talbot's gasping vocals and a backing band bowing and scraping in orderly time. It's a pristine, bare, un-rock 'n' roll performance, some might say boring, others might shout of a spartan health. Whatever, it's a clear picture of the Council's struggle to loosen those soul gooves, conquer the frigidity that besets their loneliest live moments. The Style Council are no great shakes visually - more static than the England back four - but then this video isn't about a group in full flow, but a fledgling outfit looking for the flow. On the mournful 'Le Départ', the clean 'It Just Came To Pieces In My Hand' and the stirring 'The Whole Point Of No Return' they find that flow. For the rest Paul Weller ties a white jumper around his waist. They don't look like a rock band. This is a recommendation.

Jim Reid

**O**LIV MAN FAGIN, one Malcolm McLaren is back on the scene like a motor-mouth machine, as he launches his next attack on the charts and sensibilities of the nation with 'Madam Butterfly'. What next, you ask, after Buffalo Gals and scratching serene? Well, this is a funky-up and slide-down tribute/version of Puccini's famous opera. Opera?! Yes, Talcy Malcy has ditched his other areas of plunder, and is now concentrating on filling the airwaves full of operatic overtures. The promo for the song doesn't actually feature Malcolm *at all!* "I decided when I made it, that I didn't want to do all this bloody pop star thing - it's nonsense. People are fed up with pop stars jumping about in the back streets of Sri Lanka, or mucking about over in Egypt - they've got loads of effects and they're cut to shit - all these things are just there to liven up the record - usually bad records. My record has a very emotive story, so I wanted to create a feeling of emotion... and I thought, as soon as I get in the video - it'll look like the Benny Hill Show! So I decided to get the hell out. You mustn't let the video take over the record... let the song live, and let the video enhance the emotion. No fast cuts, no video tricks... I can't be bothered with all that. It's six and a half minutes of girls crying in a Turkish Bath, semi-naked... end of story."

**Dylan Jones**



# TELEVISION

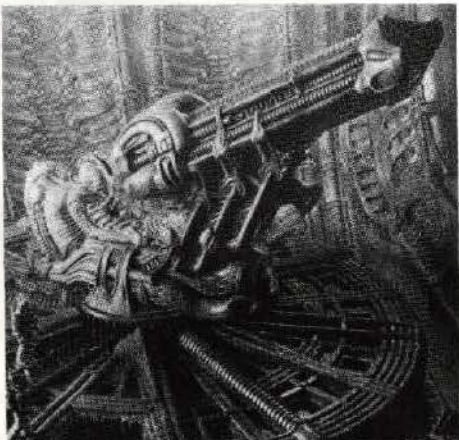
by STEVEN GRAY

**W**ASN'T **V** weird? I mean, was it a parody, or what? You probably noticed the 'borrowings' from other science fiction films (the massively imposing space ships from *Close Encounters*, strange eyes from *The Man Who Fell To Earth*, the host-parent from *Alien*, and Diana's Darth Vaderish exit at the end), but reference didn't stop at predecessors in the same genre.

The Nazi parallel was driven home with a jackboot – we viewers are too stupid to make our own comparisons – with scientists being forced into the role of the Jews, and one particular family attempting to hide like Anne Frank's. Also, rumours of humans being 'converted' or stored for food purposes attempted to evoke the same horrified response as wartime tales of baby-eating and experiment camps. As in the case of Nazi Germany, with its gas ovens and lampshade-making, fabrication had its roots in fact.

The power-struggle between occupying force and resistance fighters was soon elevated to the status of a Final Battle between Good and Evil. To aid this 'spiritual' analogy, the continuing (dubious) male obsession with beauty-as-mask-for-corruption and woman-as-bringer-of-destruction was given a new lease of life in the form of Diana, sort of Eve and the serpent rolled into one (or, for the more literary of you, Keats' Lamia reborn).

It all looked very promising, but then things started to get silly. How could Mike Donovan repeatedly run through machine-gun and laser fire without receiving a scratch? And when he did get hit (point-blank in the chest), how come he was whole again in the next shot? How could humans, on picking up alien weapons for the first time, use them better than the aliens themselves? If the racial characteristics of the visitors were coldness and amorality (as we would expect in reptiles), what made Martin's gang of human-sympathisers so warm and caring? Whence so much red dust? And indeed the balloons? But most of all, wasn't the ending **ridiculous**?



ALIEN

Moral: if you want to destroy the bomb, mate with a lizard and teach the kid to say 'peace'. Now you know, CND, now you know...

The most puzzling aspect of the series however, was the curious mixture of the sophisticated and cheapskate evident in its standard of production. Whilst the mother ships were awesome, the make-up believable, and the pitched battles exciting, the smaller alien ships were as convincing in flight as those in **BLAKE'S 7**. Diana's initial rodent-devouring – which added a further negative connotation to the expression 'guinea pig' – was shocking enough, but further mousey morsels were obvious shams, attested to by the cutting of camera shots at the moments of truth.

The most heinous crime of all, however, was allowing what seemed to be a boom microphone to appear top centre of the picture in some of the earlier interior shots. At first I thought this was another reference (to **CROSSROADS?**), but finally decided the budget must have run out halfway through filming.

An amazing series, though. There were a lot of untied ends, so I suppose we can expect a sequel. It's bound to become a cult classic, but I wish I knew if it was **meant** to be funny...



CORONATION STREET

**T**HERE'S AN art to programme selection. It's no more a coincidence that **ALIEN** and **EARTHBOUND** appeared on the schedule either side of **V** than it is that **THE VALACHI PAPERS** turned up when **CRIME INC.** had brought the Mafia back into the public eye. Just as compelling as our interest in the possibility of alien life-forms is our fascination with sub-cultures, alternative lifestyles within our own society. Aware of the often dull, monotonous regularity of our own existences, we see these alternatives as means of escape. For example, even if you were a no-account office boy in the early Sixties, you could be an Ace Face within the Mod movement.

Likewise the surface appeal of the world of crime, and especially the Cosa Nostra, where a poor immigrant Italian ('dumb guinea') can become multi-millionaire head of one of the USA's most successful businesses: **CRIME INC.**, as ITV would have it, the ultimate twist to the American Dream, and one which the American government is having the devil's own job unravelling.

Based on the tried-and-tested hierarchy of the Roman Empire, the Cosa Nostra is indestructible because it does not rely on any one individual: anyone can be replaced. The FBI better pray for Roman-style decadence, or



BLAKE'S 7

Decline and Fall will remain a long way off.

The documentary series purported to examine the phenomenon of organised crime, but often used this as an excuse to linger on scenes of violent death. This has drawn accusations of 'obscenity', but it is more obscene to glamorise violence with machine-gun ballets and slow-motion somersaults than to show the squalor, confusion and **mess** of its aftermath. When rules become more important than lives – that's what's really obscene.

Whatever the motives behind it, **CRIME INC.** is valuable because it destroys the illusion that the criminal lifestyle is an escape: it has its own laws and rituals, and the penalties for breaking them are even more severe than those of the parent society.

**B**RITISH PLAYS form the backbone of our telefiction; they introduce new writers with new ideas, and give tired formula-programmes and reruns a much-needed kick in the credits. The recent trend has been to reduce the gap between fiction and reality, with playwrights addressing themselves to the problems of Eighties Britain under (shall we say) a less-than-caring government.

Thus, **END OF THE LINE**, a series of dramas about the effects of the recession on a Scottish newtown, was doubly powerful – a sort of Scottish **BOYS FROM THE BLACKSTUFF**. If the individual plays (excepting the first, **WORKHORSES**) seemed somehow hollow, lacking humour and warmth, then that was message rather than mistake.

It's easy to draw parallels between crime syndicates and certain official governments: aside from similarities in hierarchical structure, they make no real secret of putting power before people. When money talks some sell their souls while others pay the ultimate price, whether they be mobsters or redundant machine-workers in Scottish newtowns. Here endeth today's sermon.

Now, about the Olympics...



# PURPLE REIGN

'PURPLE RAIN' – Prince, Apollonia Koteró, Morris Day – Directed by Albert Magnoli

**A**S A vehicle for Prince's inexorable journey to the top of the pile, 'Purple Rain' is a fine piece of hokum. But hokum, undoubtedly, it is. Barely pausing to develop character or storyline between mouthfuls of overripe lip gloss, 'Purple Rain' is every rock 'n' roll cliché and just about everything your favourite redboy told you about the American Way.

Story: the Kid (Prince) is an up and coming rock performer, Morris (the Time's Morris Day) is the Kid's principal rival and an unfunny sub August Darnell type to boot.

A young girl (approx 28) comes into town looking for stardom, lurve and a ball and chain to hang around her leather suit. Young girl (Apollonia Koteró) meets Prince, divests clothes, swings pendulous breasts and thinks of tea at the Whitehouse.

Meanwhile Morris is plotting to have the Kid dumped from the club (Blitz meets 'Liquid Sky' and a Technics advert) they both play at.

Morris knowing that rock 'n' roll is bigger than lurve tempts young girl into a girlie group he hopes will oust the Kid.

Sub plot: the Kid is a sensitive artist screwed up by the fact that (a) he's missed the French revolution (b) his father pushes his mother about and overacts worse than the 'Carry On' team on four cases of light.

Aimed straight at Middle (ie; brainless) America, 'Purple Rain' is a teen pic shot through with suspender belts and 'weirdo' big city junior accountants.

It's a tale of sex and money justified by dribbling sentimentality, old fashioned values – y'know sexism, racial stereotypes, etc etc – and 'my parents done me wrong' kiddie psychology.

Like I said, the film is hokum... but the music. At the moment Prince is the only exciting rock performer on this planet. His Jagger, Jackson, Hendrix concoction is as riveting as his songs are convincing. If this is the only chance you get to see him strut his sex stuff and deliver those mouthy epics – go grab it. Prince is fab, the music is fab, the film is tame, lame 'n' lousy. It's worth seeing...

**Jim Reid**



# NO WAR

**H** HEAVEN 17 have a mission – to boldly go where no man (or video) has gone before. “There’s little new been happening in the last 18 months,” explains Martyn Ware. “The ‘Thriller’ video was an obvious one . . . it was the definitive, so why bother to carry on in that vein? That genre has now passed.”

As a consequence, the band and artist Ray Smith – responsible for the drawings on all Heaven 17’s albums – have attempted to break out of the medium’s conventions.

“Everybody’s making videos now,” Martyn continues. “You have to for America alone. To have any success over there you have to do well on MTV, so consequently you’ve got the same number of ideas spread out among 10 times more videos.”

The aim of their ‘Sunset Now’ promo is then threefold. Firstly, as Glenn Gregory points out, “It’s just to amuse ourselves really.” It’s also an attempt to get away from uninspired artsy-farty promos (‘Hide And Seek’ with Howard Jones being a recent example) which generally show waves breaking on the sand and the star being sensitive and pretending it’s art.

Finally, Martyn admits that a video is primarily there to sell both song and band. Glenn, though, doubts whether this latest project will be much use in promoting the three members of Heaven 17 themselves. They only actually appear in it as fuzzy enlarged polaroid snaps (taken in Martyn’s front room) or brass cut-outs.

“I don’t think the Germans are going to get a very good view of us as black and white cut-outs,” he laughs, “and because we don’t play live, videos play a large part in our promotion everywhere.”

“Certainly if we were worried about that,” Martyn continues, “we’d appear in the video ourselves in real life.”

What is shown to replace endless shots of Glenn trolling about looking meaningful and/or wacky as he mimes to the words, is a five foot wide by four foot high arch stage. On this, some 60 to 70 cut-outs are used (including, for some reason, 27 telegraph poles).

“Most of the models are cut out of line drawings,” Glenn explains. “They cast shadows and the detail is incredible. We were completely shocked when we saw it, we had no idea how much work was going to be put into it. I’d be happy to have any one of those cut-outs as an art piece on my living room wall.”

Martyn is also impressed by the model. “Basically, I think it’s a masterpiece. It’s the sort of thing that could easily go into a museum.”

Eleven motors control both the models and the backgrounds, which spin round and repeat themselves endlessly like those in ‘Top Cat’. The plan was to use no video trickery; so the success of the video rests completely with the model itself – the creation of Ray Smith and taking 10 days to build.

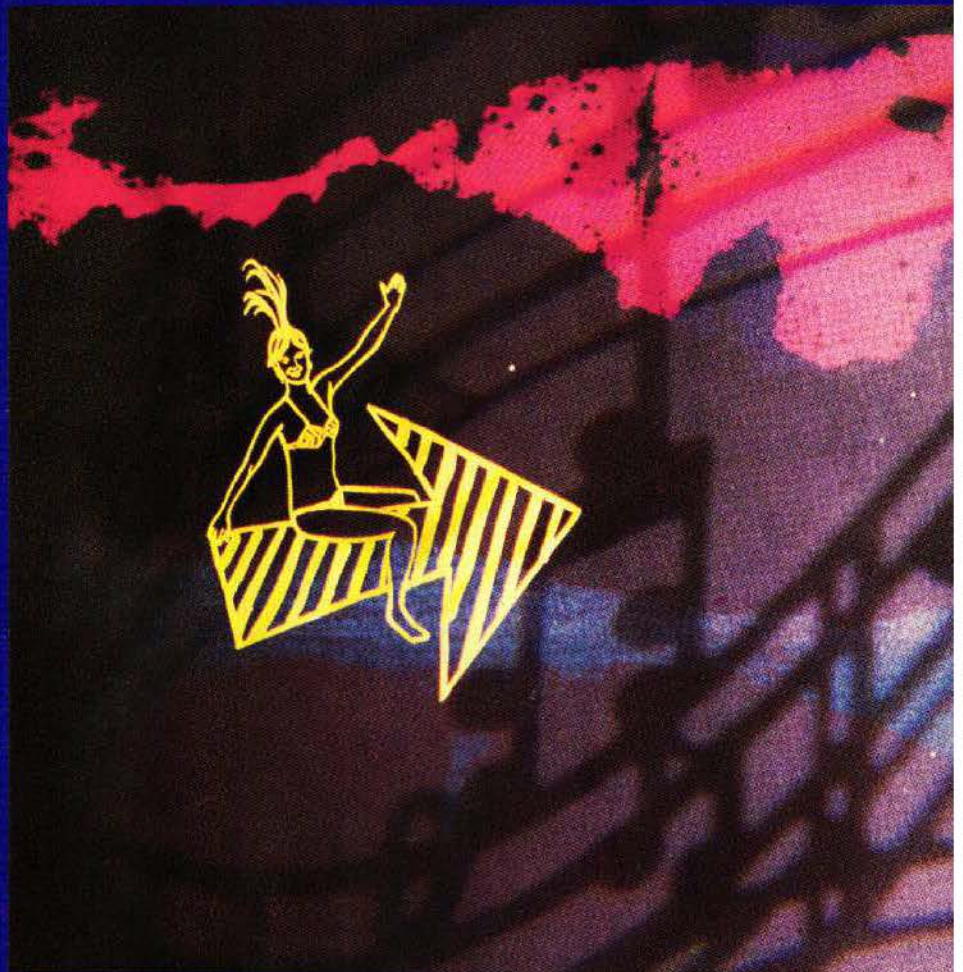
The group are involved in conceiving and producing a video for the first time and haven’t used a production company. Martyn explains why.

“Because it’s such a unique project there is no need to have everybody and their mother on the set – all bumping up the cost.”

Even without this, they estimate it cost £20,000 to shoot, plus an extra £7,000 for the building of the model. For this you get the sight of the three men of Heaven 17 galloping across the screen in glorious 2-D, backing singers flying through the air on champagne corks, and of course, those 27 telegraph poles.

“It could, in fact,” says Glenn, “be the world’s most boring video. It won’t be terrible, it couldn’t be that – at worst it’ll be . . .”

“Mystifying,” finishes Martyn. “It may not quite register up there (tapping his head), but it’s definitely pure surrealism.”



Eleanor Levy

# TO BE SEEN ??

Heaven 17's 'look no band' video pictured by Joe Shutter



**'H**ELLO AND how are you, and how do you do, and who is that girl standing right next to you?' The Special AKA follow up their top 10 hit 'Nelson Mandela' with a hilarious ditty called 'What I Like Most About You Is Your Girlfriend', a song that Elvis Costello recently previewed on his solo tour of America.

Phew! – not exactly a tune that rolls off the tongue... Well, you'd be wrong, because 'Girlfriend' is Jerry Dammers' most accessible, even flip-pant song to date.

The promotional film casts Jerry as a spaceman from the planet Meatball (in the constellation of Outer Bongo-lia), coming down to Earth and finding himself in a nightclub called Frankie's Funny Farm. He then spies two humans (Brett & Katherine) and decides that he likes the female variety the most.

He tries unsuccessfully to lure the young earthling back to his planet, and has to be content with watching the Jazz Defektors re-polishing the floor with their amazing dancing. So Jerry goes back without a sample, and lives to dance another day.

Frankie's Funny Farm was actually in Camden Town, but then as Jerry says 'You must never let reality rear its ugly head!'

Rumour has it that Mr Dammers could be landing in a nightclub near you soon! So watch out!

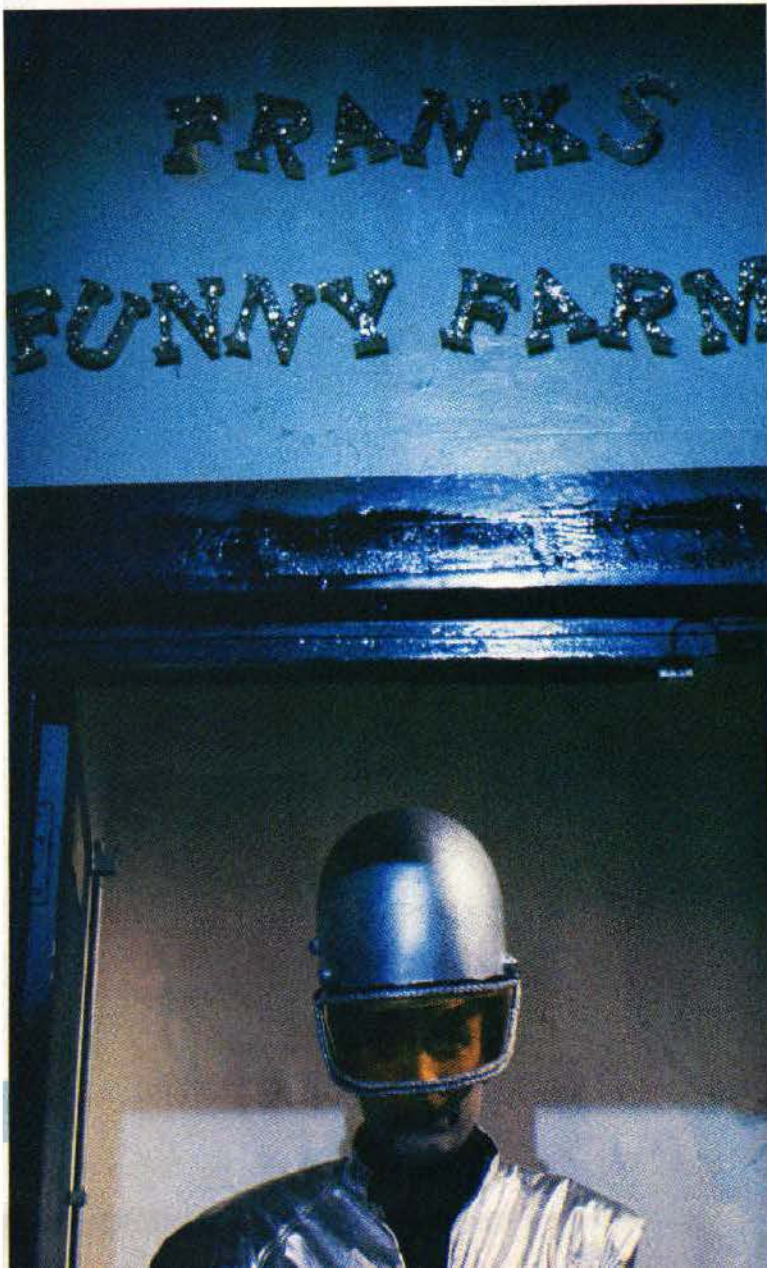
Dylan Jones



# SPACE ODDITY

Special AKA go sci-fi





# GLOVE IS A STRANGER

Pic by Frank Griffin

**F**RILLY SHIRTS, lingering camera work and dry ice are out. Steve Strange has toughened up his image for his latest video 'Love Glove'. It was shot during a two-day period in London's dockland, with Steve cavorting around the boats and cranes, not to mention nubile young women. "I find that a lot of videos have become too pretty and undemanding," says Steve. "Honestly, you can see a hundred 'Fade To Grey' rip offs or 'Mind Of A Toy' imitations when you flick on the television. It's just all too safe and comfortable. I wanted to use stark and strong images that would leave a lasting impression. At the same time I wanted to be naughty and sensuous and there's a lot of that in the 'Love Glove' video. The stark colours of metal and the glint of dirty water at night can be equally as captivating as some very pretty scene in an exotic location. I was also able to capture a lot of the latent power of the dock machinery. This is one you're going to remember for a long time after you've finished watching it."

**Robin Smith**

# WIN!

## A FLAT SCREEN TV

WHERE WILL it all end? Can we continue to be this generous much longer? The answer to the question is, of course, yes... and to prove it here's our second great ViD competition.

We've got two exclusive Sinclair flat screen mini televisions waiting to be won... all for the price of a postage stamp and a bit of thought.

These two inch screen televisions are smaller than the average paperback and weigh less than ten ounces.

All you have to do to secure one of these impressive objects is to answer the following four extremely hard questions, cut out the coupon and send it to: **ViD TV COMP, Unit 5, Seager Buildings, Brookmill Road, London SE8 4JT.**

First two correct entries win.



1) Steve Barron, who has produced videos for Adam Ant, the Human League and Michael Jackson, directed which pop sound-tracked film? Was it...

Electric Dreams  Where The Boys Are  Purple Rain

2) Who recently described his band's next small screen spectacular as 'the greatest live video ever seen'?

Morrissey  Engelbert Humperdinck  Simon Le Bon

3) Which novel is being adapted for the big screen by Julien Temple? Is it...

City Of Spades  Absolute Beginners  Gary Crowley - The First 20 Years

4) Who would like to get to know you well?

Howard Jones  Nik Kershaw  Jim Reid

Name .....

Address.....

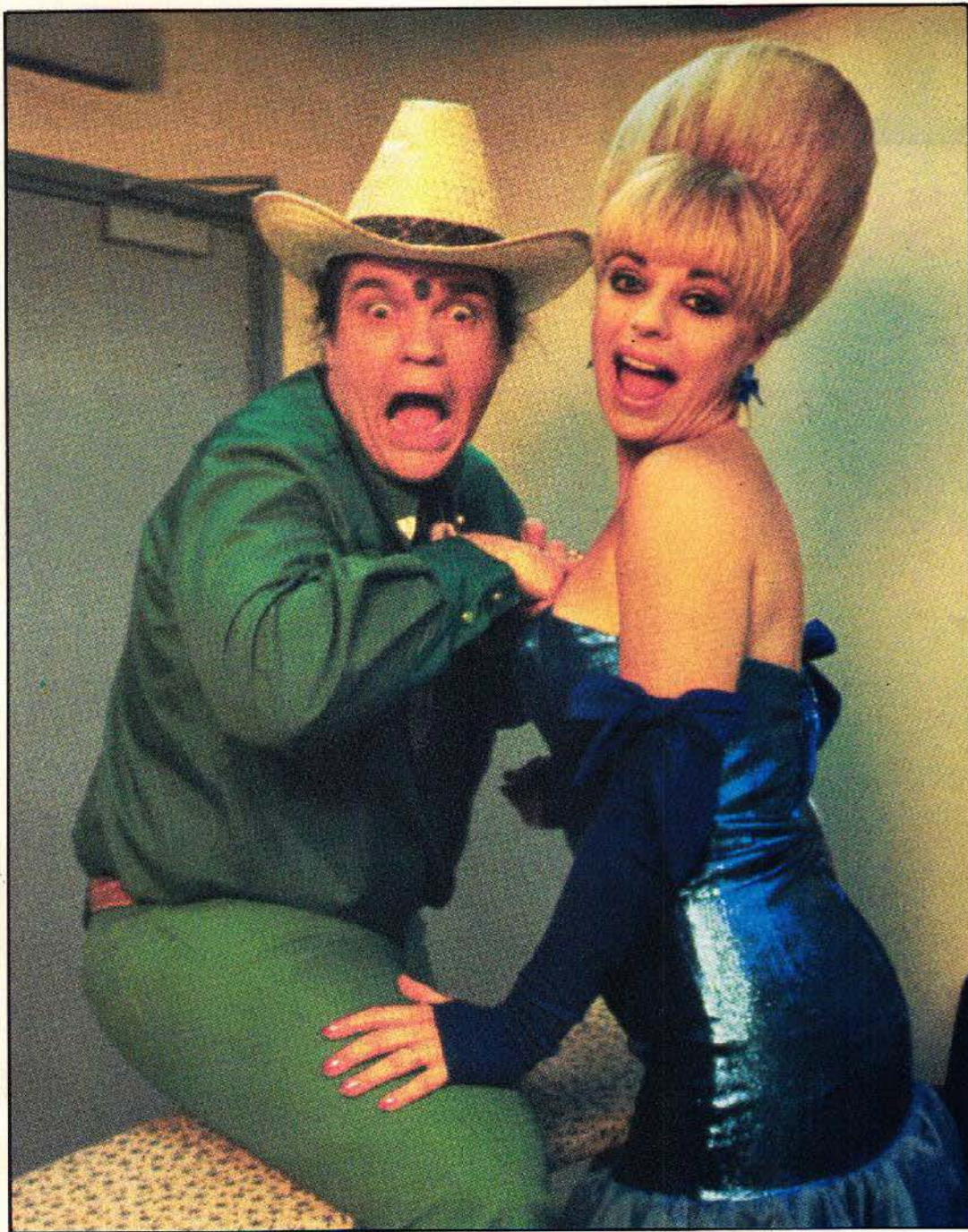
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#### RULES AND CONDITIONS

The prizes and competition is exclusive to ViD readers. Employees and their families of Spotlight Publications Ltd, Sinclair Research, and any subsidiary or associate company may not enter this competition. The closing date for all entries is September 4, 1984. The results of this competition will be published in ViD Magazine.



# WURL ITZ ER LIKE THIS

**M**ARKS AND Spencer, Jagger and Jackson ... and now Holland and Meat Loaf. Coming your way in late September will be the new TV show 'Rebellious Jukebox,' starring Jools Holland, Meat Loaf and a cast of thousands. The action takes place in a nightclub, linking comedy sketches with videos and live groups. An impressive array of bands has been lined up, including Frankie Goes To Hollywood, Spandau Ballet and Reflex. Each show will last for an hour.

"I play Dickie Dido the manager of the club," says Jools. "The role gives me the chance to be more obnoxious and rude to people than I usually am. Meat Loaf plays the club owner. He plays a very loud Texan and he's a natural at the role — it suits him very well. I suppose you could say that we're the new Laurel and Hardy." Mari Wilson plays a cloakroom attendant and American comedian Barry Diamond is just one member of her wacky regular clientele. Guest stars will also be invited along to play cameo roles. Boy George dressed up as Hilda Ogden perhaps? Well, you never know.

There will be no interviews in the show and the jukebox of the title will probably talk, or wink at the audience and generally behave very badly. Its special effects are being kept under wraps for the moment. Two shows have been planned so far and if the ratings are good there could be a whole series. A pilot episode has already been shown in America and it went down very well.

Police manager Miles Copeland had the original idea for the show and it's directed by Kevin Godley and Lol Creme, the men behind Frankie Goes To Hollywood's 'Two Tribes' video.

**Robin Smith**



# CONFESSIONS OF A VIDEO EXTRA

by STEVEN GRAY



**Y**OU MAY find this hard to believe, but before I worked my way down to my present position I was struggling and penniless, so when I got the opportunity to appear as an extra in a pop video I embraced it with an open wallet.

I turned up at the studio under the delusion that I was embarking on a glamorous career as Stockwell's answer to James Dean, only to have my hopes dashed by my costume: a full-length fluffy white rabbit suit. I should have guessed what was coming when they mentioned Captain Sensible.

Anyway, I donned the loathsome item, and hung around thus attired for 12 hours, chatting to my two fellow rabbits and nibbling the occasional carrot, before I got to make my five-second appearance on camera. This involved shuffling about and doo-wopping with my long-eared colleagues in best backing-vocalist tradition whilst the Captain attacked the Ruddles and the camera crew creased.

I never saw the finished product — neither did anyone else, thank God, because 'Stop The World' flopped — but I was reliably informed that the rabbit scene was cut from the final version. I can't help feeling that this was my fault, as I looked more like a diseased ferret than a cuddly bunny.

It was a long time before my bruised ego

recovered and the dark mutterings of my unpaid landlord encouraged me to have another go. This time the hours were shorter — 2am to 5am — the shoot was on location at London Bridge station, and my rôle seemed a lot more demanding.

The video was for a Dolly Parton song (!), and I played an officer of the law who scares off a young skinhead just as he is contemplating breaking the window of a television rental shop chock-a-block with TV sets, each relaying the image of (surprise, surprise) Ms Parton as she belts out 'Potential New Boyfriend'.

Good plot, eh? No, I didn't get it either, but my policeman must have been convincing because the director treated me with due reverence (he hadn't got permission to do the shoot), and the chef in the catering van looked suitably shocked when I said 'Hello, hello, hello', and started knocking back tumblers of brandy.

Once again, I never saw the results of my labour, but I still wake up sweating with embarrassment at the thought of my distinctive profile in silhouette against scores of bouncing Dollys.

My next role had me playing opposite an Olivia Newton-John lookalike as part of a Top Of The Pops-type audience. (We experienced actors sometimes like to take bit-parts to perfect

our craft and challenge preconceptions about film star egos).

The plot was straightforward, calling for the Pretenders to mime 'Middle Of The Road' onstage whilst the rest of us made like a typical pop programme crowd; then, near the end of the performance, 'animal rights demonstrators' were to infiltrate the studio, before being forcibly removed by 'security guards' and 'police officers'.

It was all authentic enough: filming took all day, so we dancers were soon dripping with sweat and moving like dying elephants, whilst huge cameras bore down on us at great speed and studio hands threw us bodily out of the way. If we were lucky.

During the breaks I tried to teach Chrissie Hynde some vintage Brian Jones (Rolling Stones) stage moves, but she couldn't get them right, and called me 'Asshole' in a fit of pique. Which I took to mean she didn't need a full-time choreographer.

By the time they started shooting the fight scene tempers were fraying all round, so not all the violence was simulated. I left 'Olivia' gleefully trashing a policeman's helmet (with his head still in it), and snuck off to forage for free beer.

That was last December, and I'm still waiting for the Oscar.

# GRID RUNNER

by STEVE KEATON

**W**ORRYING NEWS from the front. I've just heard that W H Smiths (luv 'em) and others are actually reconsidering their ban on Palace Software's odious CBM 64 game, *The Evil Dead!* An altogether unacceptable situation I'm sure you'll agree. Of course I've not seen the game myself – but I'm sure it must be foul! It's a shameless conversion of Sam Raimi's hit movie of the same name, the video of which was freely available until those that knew best saved us from its ghastly influence. And not before time too! Let us hope that Smiths remain firm and keep this horrid game from the shelves. Now on to more wholesome entertainment...

**ROBYN HODE (Runesoft) ■ STAR GAME**  
48K Spectrum £9.95

WHO SAYS you need fancy graphics and cute gimmicks to make a great adventure? Pah! Give me straight text, a confounding nature and a massive play area any day! Why, this game's so huge you'll still be pondering over it come the return of Michael Praed in the autumn! As you might imagine, the general idea is to rescue Maid Marion from the fiendish clutches of the Sherriffe of Nottingham. However, this is no easy task, considering the 400+ locations between yourself and the castle. As yet, of course, I've made little in the way of progress, being content merely to rob wandering nobles and ransack abbeys. My one good deed has been to rescue an old woman from the face of a crag. However, having received nowt for my troubles, I doubt if I'll do it again. Do you think I'm approaching this with the right kinda attitude? The authors claim to have spent a great deal of time researching the Robin Hood legend, and this is borne out by the spellings and locations in the game. They may look odd but they certainly add authenticity! A good buy for serious adventurers.

**BATTLE PLANET (ISP Marketing) ■■**  
BBC B £6.90

LARGELY UNEXCITING replay of the first Star Wars episode in which you must try and blitz a passing Death-Star with a lucky plasma bolt. Good sound, uninspired graphics, familiar game play. Not much more need be said.

**RED MEANIES (Salamander Software) ■■**  
Dragon 32/64 £7.95

LIFE AS an intergalactic cheese snuffler is, on the whole, fairly unrewarding. One's time largely consists of crawling about on one's spiny protruberances and consuming inordinately large amounts of cheese. Friends are sparse (due to the cheese) and intellectual stimulation minimal. However, when transported to the maze-like world of the meanies, life becomes altogether more frantic! Y'see, the meanies just love to eat snufflers (gasp). The funny thing is, though, if a snuffler eats a lump

of blue cheese, as opposed to the usual red stuff, the meanies go all, um, cheesy and so can in turn be eaten. Curious... yeah, OK, so we're back at Pac Man again. Only this time it's played from the view of the Pac. You traverse a 3D scrolling maze gulping down cheeses, which look suspiciously like little red puddles (Pat-Man?), and avoiding wandering meanies. All a bit ho-hum doncha think? The maze is difficult to map and the graphics, while smooth, are less than stunning. After an initial rush of pleasure it began to sag (the story of my life).

**PUSH OFF (Software Projects) ■■**  
16/48K Spectrum £5.95

PENGO ACTION thawed out and replanted in a window box. Manoeuvre Bertha the ladybird about the garden while avoiding a host of scuttling bugs. To escape you can either crush them with bricks or ring strategically placed bells which turn them to jelly (exactly why this should happen I couldn't say). Sound and vision are adequate I suppose, although the animation is less than convincing. Spectrum Pengo hunters would be better served by Ocean Software's Eskimo Eddie, methinks.

**RAPSCALLION (Bug-Byte) ■■**  
48K Spectrum £6.95

LAME TALE of kingly revenge. Apparently RapsCALLION the rogue has seized both your crown and castle and thrown you into a dungeon to rot. However, while the fiend gloats upon the throne above, a passing fairy queen has transformed you into a creature that's half bird/half insect, enabling you to plan your counter-attack! There are three main areas to negotiate before confronting RapsCALLION: the wilderness, the magic labyrinth and the castle. Unfortunately, while the game is large, the graphics are far below standard. Anyone expecting an animated adventure along the lines of *Sabre Wulf* or *Attak* will be highly disappointed. It's all decidedly low-res! Challenge-wise though, it's slightly more interesting and there's provision for controlling your bird/fly with a joystick if you're that way inclined.

**BONGO (Anirog) ■■■■**  
Commodore 64 £7.95

HEY, HAVE you heard the one about the rodent and the princess? No, then check out this frantic underground runaround from the Anirog crew. As an amorous rodent you must make your way through 18 screens (three levels of difficulty) of laddered hell to find the hidden princess. Access to each screen is achieved by collecting a handful of diamonds from under the noses of what appear to be visitors (well, they eat rats don't they?) Bonus points can be achieved by catching hold of floating Bongo letters (?) and secret transporters are available to make cliff-hanging escapes from your pursuers. It's all very derivative (not to mention daft), but colourful sprites and addictive action make it very attractive. Loads fast too, thanks to Anirog's Turbo-Loader system. Be warned though, there's no keyboard option.

**THE COMPLETE MACHINE CODE TUTOR (New Generation Software) ■■■■**  
48K Spectrum, Commodore 64, BBC B, 32K Atari £14.95

IF THOSE much quoted royalty figures accrued from top selling games have inspired you to write your own programmes, then you'll have realised that BASIC is far from suitable as a games playing language. It's much too slow and ponderous. The logical alternative is to get into machine code. Unfortunately that's about as much fun as having a tooth pulled. This new double cassette package eases those learning pains. In fact, it's probably the best method available of familiarising yourself with the accursed code. It takes you step by step through a number of m/code exercises, allowing you to play around and experiment as and where you want. The manual isn't particularly friendly though, and I collapsed with migraine after lesson three. Still it's very useful, particularly for Atari and Beeb users who can't get their hands on a fully fledged Game Designer, and more than worth the asking price. I mean, just imagine all those royalty cheques flooding in!

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

# MUSIC VIDEO 30

- |           |           |   |           |           |   |
|-----------|-----------|---|-----------|-----------|---|
| <b>1</b>  | <b>2</b>  | <b>MAKING OF THRILLER</b> , Michael Jackson, Vestron          | <b>16</b> | <b>21</b> | <b>AMERICAN HEARTBEAT</b> , CBS/Fox                   |
| <b>2</b>  | <b>1</b>  | <b>BREAKDANCE, YOU CAN DO IT</b> , K-Tel                      | <b>17</b> | <b>17</b> | <b>THAT'S THE WAY IT IS</b> , Elvis Presley, MGM/UA   |
| <b>3</b>  | <b>5</b>  | <b>LEGEND</b> , Bob Marley, Island                            | <b>18</b> | <b>—</b>  | <b>HERE ARE THE YOUNG MEN</b> , Joy Division, Ikon    |
| <b>4</b>  | <b>13</b> | <b>ROCK WILL NEVER DIE</b> , Michael Schenker Group, Hendring | <b>19</b> | <b>12</b> | <b>CAUGHT IN THE ACT LIVE</b> , Styx, A&M             |
| <b>5</b>  | <b>10</b> | <b>LIKE TO GET TO KNOW YOU WELL</b> , Howard Jones, Warner    | <b>20</b> | <b>19</b> | <b>LIVE</b> , Big Country, Polygram                   |
| <b>6</b>  | <b>3</b>  | <b>UNDER A BLOOD RED SKY</b> , U2, Virgin                     | <b>21</b> | <b>16</b> | <b>A KISS ACROSS THE OCEAN</b> , Culture Club, Virgin |
| <b>7</b>  | <b>8</b>  | <b>LIVE IN CONCERT</b> , Dio, Polygram                        | <b>22</b> | <b>15</b> | <b>LIVE IN TORONTO</b> , Motorhead, Avatar            |
| <b>8</b>  | <b>—</b>  | <b>THE ARMS CONCERT: PART II</b> , Videoform                  | <b>23</b> | <b>23</b> | <b>VIDEO SNAP</b> , The Jam, Polygram                 |
| <b>9</b>  | <b>4</b>  | <b>A HARD DAY'S NIGHT</b> , The Beatles, Vestron              | <b>24</b> | <b>24</b> | <b>BENATAR</b> , Pat Benatar, RCA/Columbia            |
| <b>10</b> | <b>—</b>  | <b>THE ARMS CONCERT: PART I</b> , Videoform                   | <b>25</b> | <b>20</b> | <b>GREATEST FLIX</b> , Queen, PMI                     |
| <b>11</b> | <b>6</b>  | <b>SERIOUS MOONLIGHT</b> , David Bowie, Videoform             | <b>26</b> | <b>—</b>  | <b>ON WHISTLE TEST</b> , Eric Clapton, BBC            |
| <b>12</b> | <b>11</b> | <b>ALCHEMY LIVE</b> , Dire Straits, Polygram                  | <b>27</b> | <b>29</b> | <b>ALL THOSE WASTED YEARS</b> , Hanoi Rocks, Hendring |
| <b>13</b> | <b>7</b>  | <b>LOVE AT THE GREEK</b> , Neil Diamond, Vestron              | <b>28</b> | <b>—</b>  | <b>SWEET DREAMS</b> , Eurythmics, RCA/Columbia        |
| <b>14</b> | <b>14</b> | <b>DURAN DURAN</b> , PMI                                      | <b>29</b> | <b>25</b> | <b>NOW, THAT'S WHAT I CALL MUSIC II</b> , Virgin/PMI  |
| <b>15</b> | <b>9</b>  | <b>SERIOUS MOONLIGHT</b> , David Bowie, Media                 | <b>30</b> | <b>18</b> | <b>THE COMPLEAT BEATLES</b> , MGM/UA                  |

Compiled by Video Week and Music Week Research



# JULIEN TEMPLE

**J**ULIEN TEMPLE is not only a man of immense talent, he is also a man with a mission: to rid the world of inferior, facile pop promos. Though he has never solely worked in the medium his dabbling has resulted in him becoming one of the most accomplished directors in Britain at the moment. Not only does he take his work very seriously, but he also understands the power of video... and who that power is being abused by.

What Julien Temple wants to see is quality, and lots of it. His past successes have included 'The Great Rock And Roll Swindle', the BBC TV special 'It's All True', the hour long 'Mantrap' for ABC and numerous numero uno promos for the Rolling Stones, the Undertones, Judas Priest, ABC and Working Week. His most recent project has been the Rolling Stones' compilation video 'Rewind' for which he shot a lot of additional footage, adding to the original promos. He is currently in London arranging the two videos he's going to make with David Bowie for his upcoming LP.

## Which was the first video you directed?

I did 'God Save The Queen' and other stuff for the Pistols... and after that I did the Undertones in Derry, and then the UK Subs and the Professionals, of all people.

## Which ones that you've directed are you most happy with?

I like the Undertones ones because they were really rough. I like the stuff I did with the Kinks, because I was able to work with an actor... Ray Davies is an actor rather than just a haircut. I like the ones I've done with the Stones, because they weren't concerned about their image, and you fool around with them a lot more than you can with a band who are desperate to catch a bit of fame. Those people have only got one shot at fame, maybe only three months, so they have to establish themselves very quickly. In that case, the rules of making a film are subservient to the image that the band wants to portray to the Smash Hits audience. I try not to work with those people... I'm happier working with people who want to take a lot of risks.

## Do you think it's essential to include controversy in any video you make?

It all stems from the Sex Pistols, who picked up on rebellion, from Elvis down through the Stones... Music to me was only valid if it had some sort of rebellion aspect to it. That is the kind of pop music that is interesting to me. It's important to be controversial in a responsible way - I don't think you should just do it for the sake of doing it. The Sex Pistols were important because they were polemically scandalous, but it wasn't without a reason, because the whole world was stagnant at that time... just like it is today. The most controversy, the more rocking the boat, the better. The dominant view of record companies is that you make promos for five year olds... which to me is a fascist idea.

## Where did the idea for 'Undercover' come from?

Totally from me. When they rang me up, I didn't want to do a video for them, because they hadn't made a strong record for a long time. I'd read things about them I didn't like... so I really didn't want to do it. But then they sent me the track and I thought it was great. As a baby I was very involved with them and I'd become depressed that they'd become a jet set group - but that song was about things that I feel very strongly about - so I was inspired to make them a bit hipper, a bit more risky. I don't think pop songs should necessarily tell a message but on the other hand they shouldn't hide from what's going on. Pop music, whether from the 15th century or from the 1920s, has always been SOCIAL music. The more you take it away from that, and turn it into prancing teddy bears for five year olds, the more disgusting it becomes. Duran Duran are only concerned with making lots of money. They are just saying nothing... which is frightening to me. It goes along with Thatcher's idea of returning to Victorian England where kids are kids and they shouldn't speak... just listen to nursery rhymes and watch stupid promos. The Stones thing was a deliberate move to try and put something a lot harder into the video format... and I was really surprised when Jagger rang me back and said he really liked the idea.

## Were they all behind the idea?

Oh yes. When I met Keith Richard, I saw that he had a great perspective on what is still left of them, and what can still be done with the Stones. Since he came back to the land of the living they have become a lot harder and a lot darker.

## Are there any groups whose image has been totally destroyed by video?

ABC owed everything to video... they were so reliant on it, that it was unhealthy and they don't seem to have survived. It will be interesting to see what they do next. The thing in England is that groups' life expectancy is VERY SHORT... and video is important to them to establish an image VERY QUICKLY. That's why videos are better here than they are in the States, where they are awful! You have these dinosaur acts that go on and on and on, who only use video as a kind of life support system, beyond their natural death. In England, things are out of the window in three months... that's why promos started here.

## What are the bad things that are happening to the medium? Is it totally abused?

I really dislike a lot of videos... I'm not particularly proud of the medium. I try and subvert it, because that's the only way to keep it moving. The idea of flattering an idiot is repulsive... I don't do that in normal life, so why should I do it for a living? There are just too many demi-gods with blow waves. I could never work with someone like Howard Jones... I turned him down and numerous others like him. I don't do too much promos, because if you do, you lose your own view of the world. If you make them week-in, week-out, you're not doing the artist a favour at all... some directors have this desperate search for second hand images which they then stick together with plaster, and all that stuff is eminently forgettable... junk.

## Why did you direct 'Venceremos' by Working Week?

Because I believe very strongly in that kind of music. I liked the fact that there were guys of 55 in that group, and that the black dancers were creating something very wild on their own.

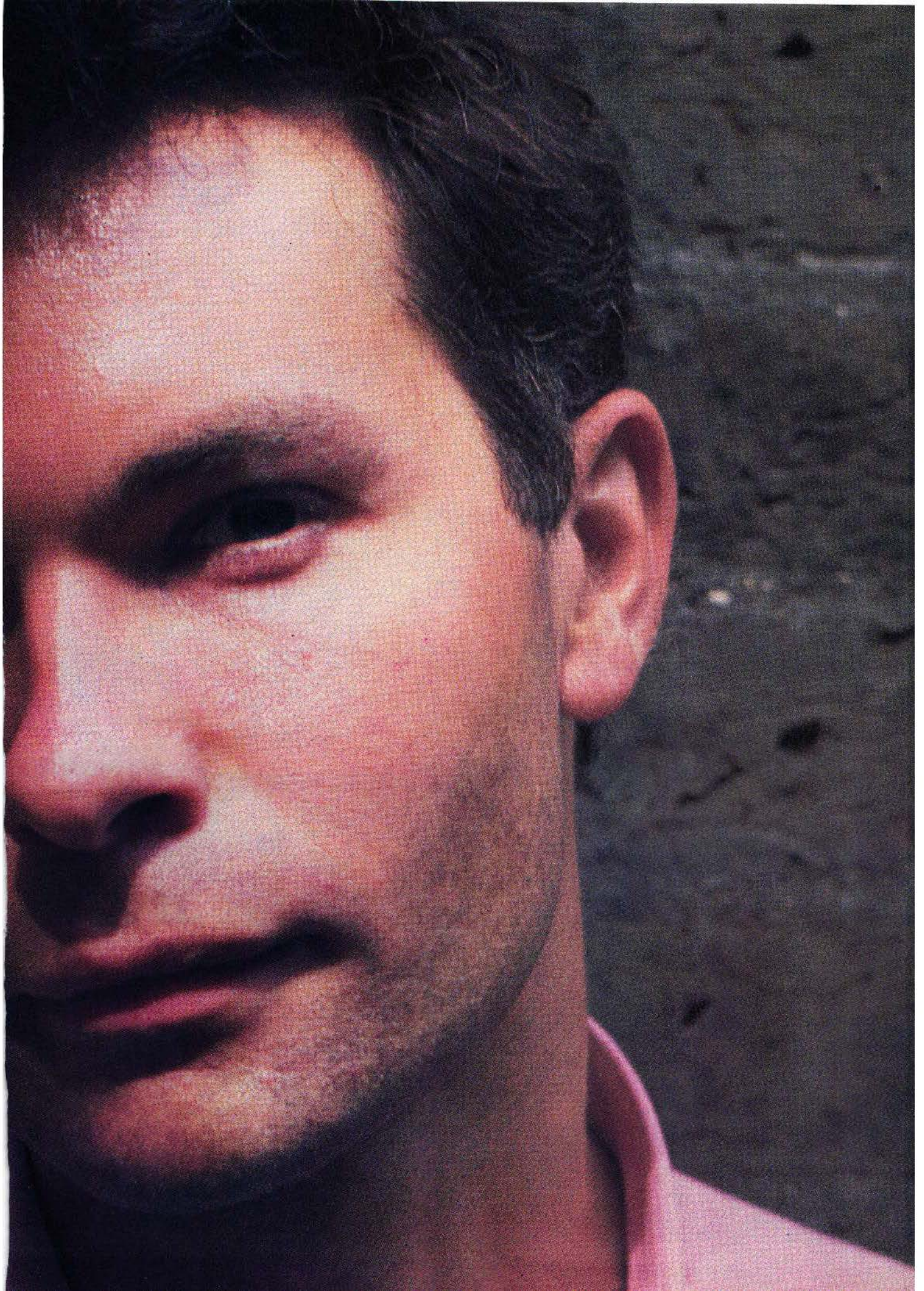
## What projects have you lined up before 'Absolute Beginners' starts?

I'm doing some stuff for Bowie, for his new LP. He is a tremendous guy to work with because he has that element of risk taking with his image... plus he has a LOT of ideas. Of the two songs I'm doing we'll be doing a special video that doesn't just rely on the song, an extended promo... but other than that, I'm sworn to secrecy. I might be doing work with Sade, and maybe some work on the Jagger solo LP, but I'm going to be spending most of my time on 'Absolute Beginners'.

**A**bsolute Beginners' is Mr Temple's pet project... a musical based around the Notting Hill riots of the late 50s, a treatise on the end of teenage and a summation of London Town as it is today... A feature film, it will go into production in spring '85 and looks set to be one of the most ambitious, and, if realised, one of the greatest modern day musicals produced in this country... but that is another story altogether.

Dylan Jones





## ON A SCREEN

**C**OME ON in and take a pew ... now look at yourself ... come on ... just what are you doing? Go on ... call that dancing? I mean, where did you learn to dance?

Cleethorpes Winter Gardens? Tuesdays in Wycombe? Cafe de Paris? The bathroom?

You haven't learnt to dance? ... ah, that's more like it. Suffice to say that by 1979 you didn't need to dance — you just turned on the TV and watched other people do it.

You could just sit there, glued to your Practical Styling, or imitation Macintosh chair, and ogle at the six inch high limbo limbs doing untold things on the parquet flooring, as you sipped the froth off your ice cold diet slush-puppy ... yeah, no need for exercise! (OK, I'm sorry, maybe you can dance, but let's get on with the show).

In July '79, millions of people, young and old were huddled round their TVs watching Top Of The Pops, trying not to dance, when on came a video of the Boomtown Rats performing their new single 'I Don't Like Mondays', a story of an American schoolgirl who decided to inflict her disenchanting feelings onto other people by filling them full of lead.

Coming nearly four years after 'Bohemian Rhapsody', it was another turning point for promotional videos: it explicitly outlined the story, with manic amusing set pieces in a colourful and fast-moving manner.

Bob Geldof never looked so good, and just as it was the Rats' highpoint, it was just the beginning for video ... and what followed was a genuine boomtown in video production.

**A**DAM ANT's meteoric rise to instantaneous recognition was solely due to his McLaren induced public profile, an image that beautifully played into the hands of video.

He had the slightly 'off' lyrics, that knowing

nudge-nudge delivery from the dandy spiv, the uptempo burundi backing and Marco's heavyweight guitar riffs ... and on top of that he had the camp-it-up image: totally cabaret and totally accessible.

Around three years ago, Martin Fry was partly responsible for nurturing a new idiom in popular music: Dance or Die ... and this initial explosion/exploitation of white acts covering black music, conjoined with a new set of values in dancehalls and fashion houses ... to paraphrase Jon Savage, the things that beckoned were elitism, debutantes, Evelyn Waugh, the Tatler, theatres, beauty and art.

All good clean expensive fun, that was personified by Julien Temple's video for ABC's 'Poison Arrow' — it was brash and chic — looking very, very golden fleeced ... and leaving no bare threads in the lamé.

It showed Fry as the little man under stress in a big romance ... he was shrunken to Action Man size as he ran for cover on a table full of cocktail glasses ... the allegorical poetry was meant to stun — but most of the stunning was achieved by the brilliant film making.

Temple then went on to direct ABC's one hour promotional film 'Mantrap'. An extension of the video, it was very 'spy-like', very 1960s. Continuing on a love-lost theme, it didn't have the character or narrative to stand up to 60 minutes of film ... it would've been brilliant for ten minutes, but wasn't the watershed that everyone expected.

**M**ADNESS EXCELLED themselves when they released 'Baggy Trousers' in September 1980 ... it reached number three in the charts, and took most other contemporary video promos to the cleaners.

It was the debut of nuttiness: the entire egg and chips and Arthur Daley measure was en-

capsulated in three minutes of mannered mayhem that had Lee the Sax flying through the air like some sort of mop-top mutant: pure Monkee madness!

They have since produced some 14 other hits, all with attendant videos, that make up the most complete collection of promos yet produced by a pop group.

Most of them have been directed by Dave Robinson, now of Stiff/Island Records. They barraged from mad to madder and the nuttiness became more cluttered. They have now turned full circle, 'One Better Day' being their most sober promo for a long while.

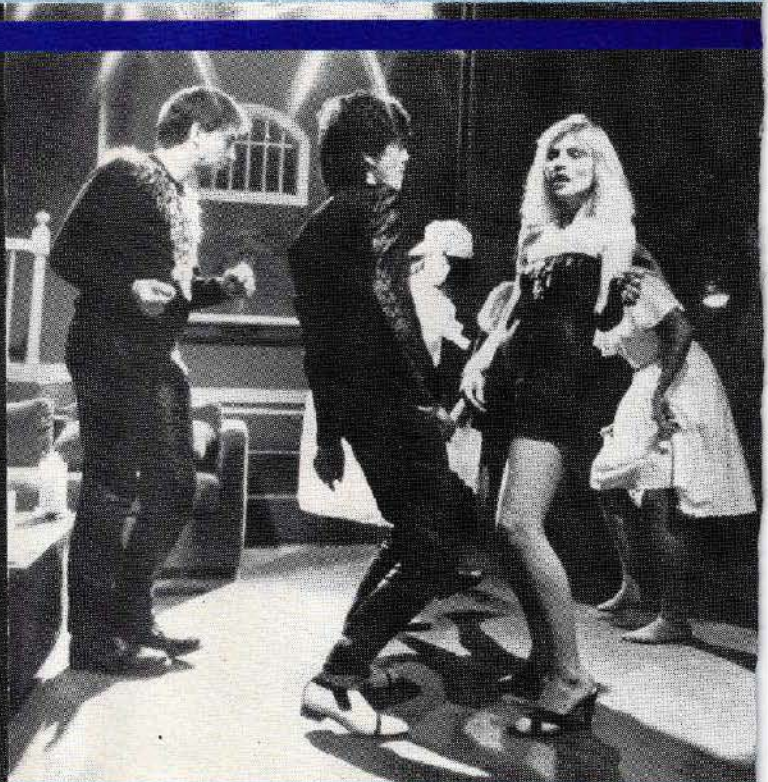
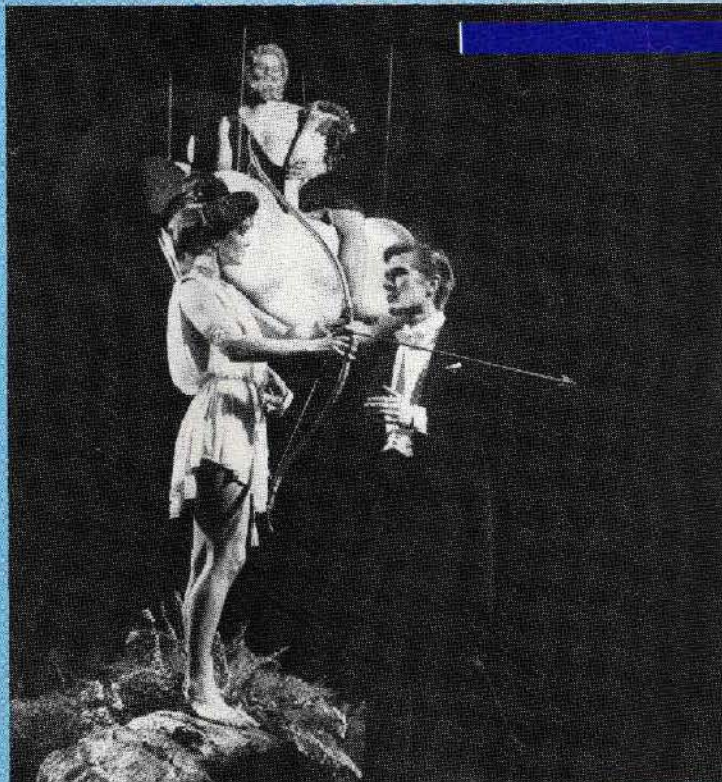
January 1981 gave us 'Vienna' by Ultravox, directed by Russell Mulcahy: the catalyst, and boy what a catalyst. This promo sparked off more imitations than any others of its kind. It was the perfect 'Louis Farouk' mini-movie — an overblown ballad, a squalid bombastic bond complete with dodgy costumes, chandeliers, ballrooms, banquets and turned up collars.

Literally hundreds of lesser known bands have tried to copy this style of moody lighting, exotic location and dour sentiment ... it was, notwithstanding, influential ... this meant nothing to me.

Blondie released what was the world's first video album ('Eat To The Beat') back in late '79, but it wasn't until January '81 and 'Rapture' that they took their place in the, ahem, video hall of fame.

'Rapture' pre-empted Lionel Richie's 'Hello': it had a spray-canned, construction built shanty set of epic proportions and a cast of well dressed gypsies, tramps and thieves, all congregated in a street scene of unpornographic neon: a regular party. It did well, and gave Blondie their last top ten single.

Spandau Ballet made some great videos for their first batch of singles, starting with 'To Cut A Long Story Short' in November 1980, through 'The Freeze' and 'Musclebound'



# NEAR YOU NOW

in spring '81.

The magnificent 'Chant No 1' was their best ever song and prompted one of their best videos, being mostly shot in Le Beat Route in Greek Street, whose Friday nights used to be the hottest things on no legs. Their songs went from great to mediocre, the success of 'True' proving that Art always follows money, no matter where it leads.

They have now pulled their socks up with the substantial 'Only When You Leave', and continue to make good quality videos - 'Communication' was a small tribute to 'The Long Good Friday' and was a piece in its own right.

Half of London seemed to be a cocktail waiter or waitress when the Human League's 'Don't You Want Me' started to moisten the walls of nightspots and bars in December 1981. It was nothing if not classic—a modernist journey through a flashback of lovelorn angst and airbrushed faces.

The video summed up the Human League as the perfect gang of boys and girls, harmoniously living out their own anxieties and affairs within the confines of a short piece of film. They didn't have the pompous overstated rumours of Fleetwood Mac, or the happy accident camp quality of ABBA - they had the perfect profile, encapsulated in one of the most perfect songs, trapped in a perfect video.

Watch the movie again, as director Steve Barron traces not just the fake household private eye myths, but also the cigarette ad quality as well - everyone looked so different, yet so normal... and when Susanne Sulley sang 'But now I think it's time I live my life on my own, I guess it's something I must do' - you just knew she meant it.

That video, plus the cover of 'Dare' gave them an inescapable image that defied change or imitation - it stuck.

Barron has also directed 'Billie Jean', Joe Jackson's 'Stepping Out' and Japan's 'Visions

Of China', and has just done his first feature length film 'Electric Dreams'.

**A**WEE Duran: What makes you start to fraternise? sweet nothings in the ear; red leather on the seat; 12 cans of Desnoes & Geddes; Duran Duran?

Duran Duran had had considerable success with four hits in this country, then in May 1982 they put forth with 'Hungry Like The Wolf', an ordinary enough song that was coupled with what was to be the first of the travelogue vogue video shorts.

This song plus 'Save A Prayer' and 'Rio' had their videos shot whilst on holiday in far flung places like Sri Lanka and spelled out sun, sea, bronzed Amazons and multitudes of palm trees, all dressed up with snappy dieting and wide screen presentation... all right if you like that kind of thing.

At the rear end of 1982, Michael Jackson's 'Thriller' was unleashed upon the world, to less than enthusiastic applause—in fact, one celebrated DJ-cum-journalist said that, as predicted, 'Thriller' had made less of an impact on the charts and clubs than 'Off The Wall'... how little he knew.

Although it had a slow birth it turned out to be the biggest grossing long player ever released, prompted by a succession of successful marketing ploys: grit-hot promos for 'Beat It' and 'Billie Jean', two collaborations with Paul McCartney, high press profile (stemming from recluse profile) and the creme de la creme, the John Landis creation 'Thriller' itself.

The first proper elongated promo, the first with a budget of seven figures, choreographed down to the last flinch, narrative, special effects, fun and games... the lot.

Some said it was a waste of money, some said it was money misused and some just said 'Kiss my old boots, it's brilliant!'. It was diffi-

cult to praise simply because nothing like it had ever been done before, and as part of the hour long 'The Making Of Thriller' it became a best seller in its own right.

John Landis had previously been responsible for 'The Blues Brothers', 'An American Werewolf In London' and 'Trading Places'—and into 'Thriller' he put all the more kitsch and more homely elements of his movies: the breakfast cereal ghouls, the ghost train lighting and the dried ice.

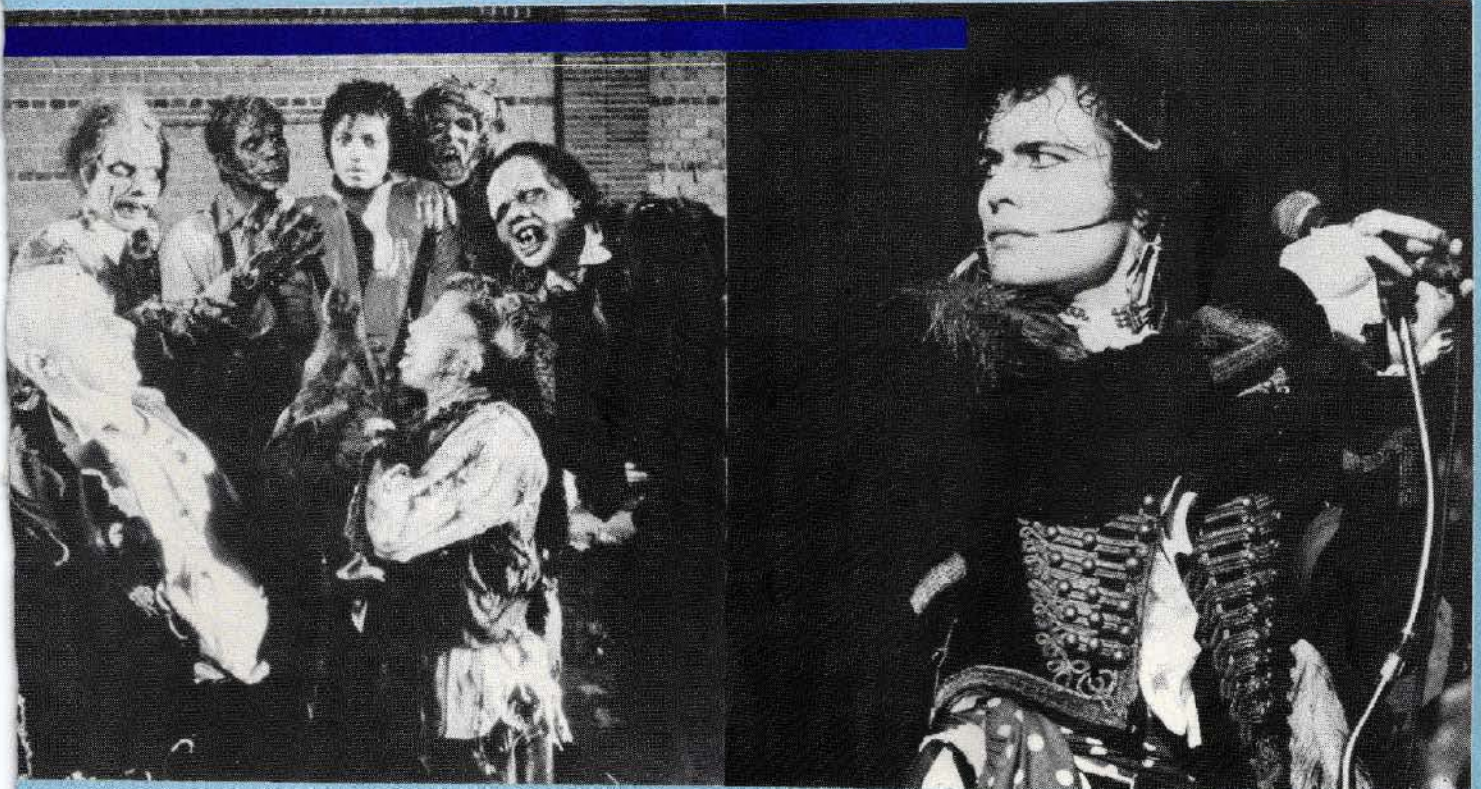
It also gave young Michael the opportunity to act out another of his childhood fantasies... always coming back to reality in the end.

And so on to Frankie. For 'Relax', Frankie Goes To Hollywood's first release/hit/number one/million seller, they employed the seedier side of sex to sell the record: all back pocket hankies, leather queens and handlebar moustaches. It had the desired effect and they promptly became the most important band in the charts in 1984—more power to Paul Morley's elbow.

Next came 'Two Tribes', a less harsh, more polemic song which toasted superpowers Reagan & Chernenko. The video was difficult to shoot, as the amount of chalk and sawdust used on the set made every take a double-take—but the end result was again deemed worth banning. The superpowers fought it out in a dirtbox, while the world's press looked on—unremarkable in execution, but devastating in the realms of the BBC.

Though the summer was bereft of particularly stunning promos, who knows what might turn up on TV AM next week... well, what did turn up was K-Tel's 'Breakdance—You Can Do It'—an instructional tape that informs the contented masses of the practicalities and logistics of dancing... DANCING THE NIGHT AWAY!!

See—some of us **still** haven't learnt to dance!





## SOCCER

**A**T THE end of the day, Brian, at least some football folk are pretty easily pleased when it comes to music.

In fact, if a few people in the biz had the Catholic tastes of Norwich City's goalscoring veteran **MICK CHANNON**, we'd all be a lot better off. Everything suits him — everything from Aidge Cutler ("Well, I've got to like him, haven't I?") to the B52s. You could say he's another Channon who wants to let the music play.

The player with the windmill-arm action that rivals Pete Townshend's isn't about to launch into a diatribe about the future of hip-hop or the lyrical content of 'Relax'. "I'm open-minded, I can't say I like any one type of music," he says. "I like everything from Talking Heads through Rod Stewart to Frank Sinatra. From Tchaikovsky right the way across.

"I've got all sorts of tapes, Lionel Richie, even Nat King Cole, I quite like him at times, strange as it may seem. It depends on how you feel at the time, doesn't it? Sometimes music reminds you of the good times or the not so good times. There's no need to buy records now, is there? Whether you like it or not, there's home taping, everybody's doing that." But it's killing music, Mick, ain'tcha

seen the skull and crossbones?

Mick's met more than a few rock stars in his time. "I used to know Dave Dee well, because he comes from Salisbury, same place as me," he says. "I've met Elton John many times, because of his football connection, and Rod Stewart. He's Scotland mad, bless his soul. He can't help it. He'll learn one day.

"But dare I say it, being involved in the public eye, it's no big deal meeting people, and it's probably the same for them, know what I mean?"

Mick's been scoring goals in top-class soccer for the better part of two decades (he's Southampton's record goalscorer) and doesn't feel absolutely in tune with all things hip. "A lot of the things make me laugh. Jesus, I'm too old to enjoy some of it. But even down to the B52s, I can see that they enjoy their music."

Channon's one for the horses, though. "I wouldn't read the music papers like I'd read the 'Sporting Life'. That's the Bible, really." But he's happy enough with pop on the radio.

"I listen to Radio One most of the time, I think basically they do a good job. Different DJs have got their different styles, you know what they like. I listen mostly in the car, I do a lot of driving."

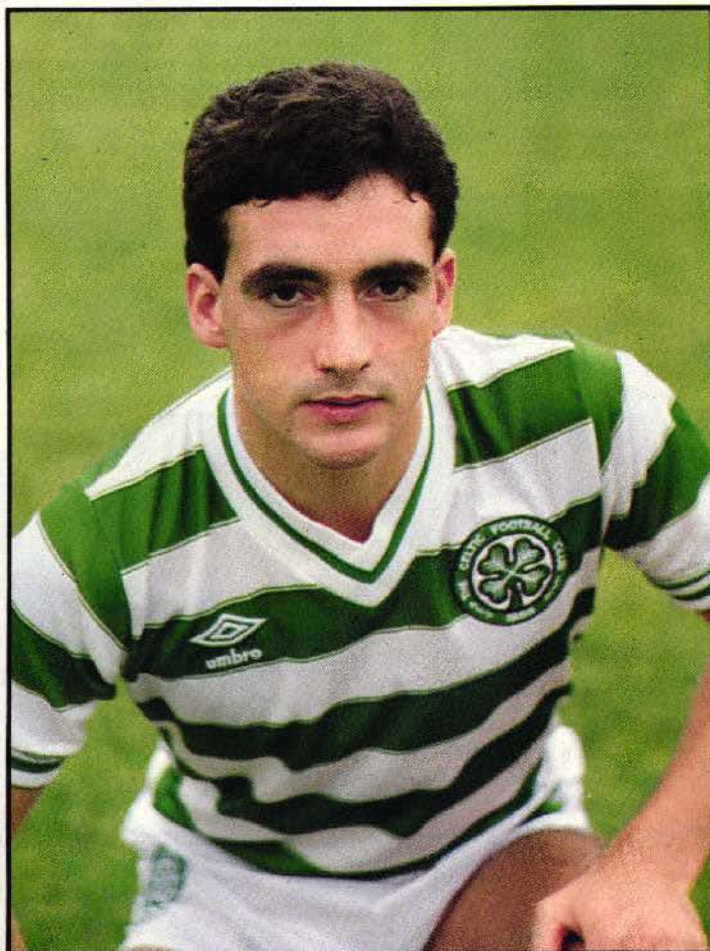


● **MICK CHANNON** (Norwich, Aidge Cutler, Sporting Life)

Sporting Pictures

# replay

by Paul Sexton



● **PAUL McSTAY** (Celtic, U2, Big Country, Clash)

Sporting Pictures

**N**OW LET'S let's go up to Scotland, recalling memories of Archie McPherson standing in the middle of a bog with a large umbrella over his head, practically airborne from the howling wind and sweeping rain. A quick call to Glasgow and on the line comes Celtic's young Scottish international **PAUL McSTAY**, a real patriot in his music tastes by the sound of it.

"I like U2, The Bluebells, Simple Minds, The Undertones, Big Country, The Clash. I spend quite a lot of money on records. There's a lot of new bands up here now, there's a band called The Scheme, from Glasgow. They've been around for a wee while, and they're just starting to break through now."

Paul bought the last U2 album, says he'd like to meet Bono and is interested to hear that their new single 'Pride' is just coming out. He's also a Frankie fan. "I bought 'Relax', I just haven't got around to buying 'Two Tribes' yet." Sounds like he's moved on a bit since he bought his first album, Rod Stewart's 'Foot Loose And Fancy Free'.

**B**UT IF you're talking about footballers who know their music, then our singles columnist is definitely your man. That's Chelsea's **PAT NEVIN** who'll quote you names like The Cocteau Twins, Dead Can Dance and The Stockholm Monsters, without pausing for breath. And Pat knows he's pretty unusual among players because of those tastes.

"There is one other player at Chelsea who's really into music, that's Paul Canoville, and he's more into soul. Most of them don't have a clue. No idea whatsoever. I don't bother playing any Crispy Ambulance singles to them."

It wasn't always that way, though. "The first record I bought? It's sort of embarrassing, but I suppose I should tell the truth. It was a double album by Genesis, 'The Lamb Lies Down On Broadway'."

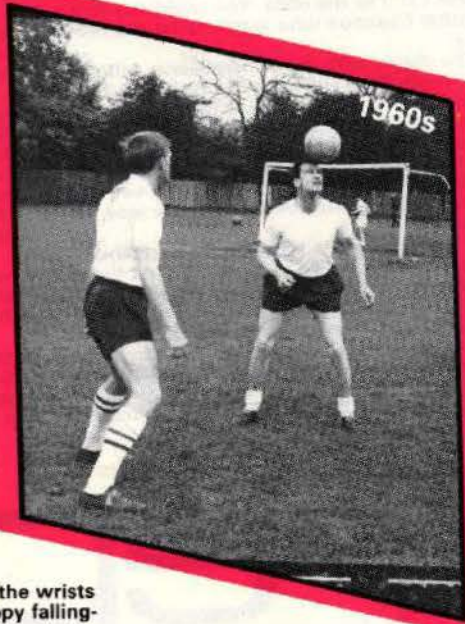
But he's fine again now. "More often than not, it's a case of listening to Peel, taping off that, then if it's good, going to get it. But I'm getting a bit worried about the way Peel's getting shoved aside. If he does go, it'll be a very worrying time. Those guys are gold dust."

And he didn't call me Brian once. . .

FOOTBALL **3**

# A KICK IN THE PANTS

Penalty points for appearance — pitch chic from the 1920s on



**I**N DAYS of yore, the bright young things and grand old men that ran out onto the turf, be it Upton Park, Anfield or anywhere in between, had to put up with some of the most ungainly, impractical and over-the-top garments ever to grace a public place — let alone a football match.

There were the heavy duty woollen socks, shin-length shorts, shirts made of old tarpaulins... Frank Barson of Aston Villa and England, way back in the Twenties, sported a shirt that wouldn't seem out of place on the shelves of Paul Smith or down London's Mud Club. But it's hardly the thing for gallivanting

around a football pitch, now is it?

Up until the early Seventies, the England kit basically consisted of a white top and navy blue shorts (and then some!). The jerseys were made out of either wool or cotton stockingette, and the thinner shirts were made out of fine flannel winceyette or cotton twill. Ever since WWII and up to the marvellous 1960s the England kit was made by Umbro — and they kept to the basic blue and white strip. It was a clean-cut strip that gave the impression of a clean-cut image... and the 1960 Official Rule Book even gave some hints on the code of behaviour on the turf:

- 1 Keep your shirt *inside* your shorts
- 2 Either have your sleeves rolled

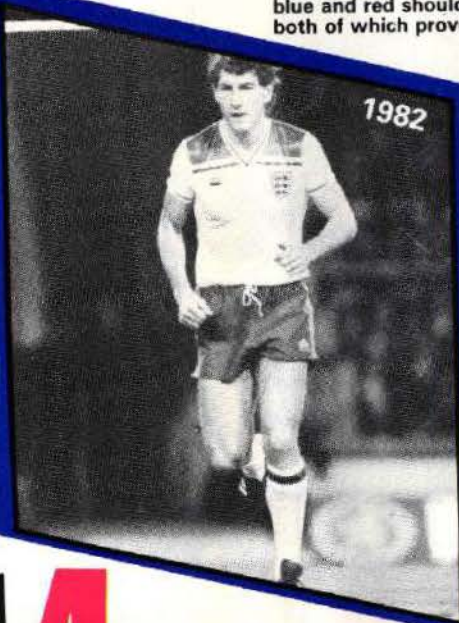
- up or neatly firm at the wrists
  - 3 Do *not* have sloppy falling-down shorts
  - 4 Do *not* have sloppy falling-down stockings
  - 5 *Have* well-laced, well-greased, well-studded, well-fitting boots... and *no* kissing on the pitch!!
- Talk about taking all the fun out of the game — they obviously didn't anticipate the arrival of George Best!

unsuccessful, sartorially *and* in the game stakes.

Since February of this year Umbro have taken back the manufacturing of the kit, and have returned it to a classic 'English' style — they felt that the Seventies kit had become 'prostituted' and 'garish' and that it didn't look like an England side anymore. The new kit is made from a fabric called nylon acetate, that has a cosmetic sheen on the outside and a comfortable brush on the inside. It is an ideal leisure garment and was made for success. So now we've got the jersey — how about the championships?!

**A**NYWAY, THEN in 1974 we were inflicted with Don Revie, and along with him came a change of manufacturers — Admiral. They lasted for 10 years, introducing the red and blue piping, and then in 1979, the blue and red shoulder plates, both of which proved to be

DYLAN JONES



Pic by Bob Thomas

Pic by Martin Dalton

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1 POSTCARD, MAGAZINES**

Frankie Goes to Hollywood probably Britain's No. 1 group of the moment are having fantastic success, and to celebrate this success we have produced for you the Frankie Goes To Hollywood pack. Contained in 5 superb magazines are 5 new colour posters of Frankie Goes To Hollywood sent to you flat not rolled and as a bonus we are enclosing 2 A5 pictures and a postcard of Frankie Goes To Hollywood as with all our packs this pack is exclusive to us and you will not find it in the shops anywhere. See below for how to order.



### HOW TO ORDER:

The Wham! pack, Frankie Goes to Hollywood and Nik Kershaw packs are all **£4 each** and available only from us if you live outside the UK, each pack is £6 and in the USA \$10, in Ireland each pack is 7 Irish pounds. Please allow **4 to 6 weeks** for delivery although we will try to deliver before then. For each pack you require send your money made payable to Superpacks and send it to **Superpacks, PO Box 291, Chiswick, London W4 5NX, England**. You can send pound notes, postal orders, or cheques with your name and address on the back please. Please fill out both address panels on the coupons and don't forget to tick which pack you require. The closing date for this offer is **October 30th 1984**, we can take no orders after this date.

Nik Kershaw  Wham!  Frankie Goes to Hollywood  RM/3SP/1

Name .....  
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Nik Kershaw  Wham!  Frankie Goes to Hollywood  RM/3SP/1

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.....  
Post code ..... Tel:.....

# US Singles

- 1 1 GHOSTBUSTERS, Ray Parker Jr. Arista
- 2 2 WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
- 3 5 STUCK ON YOU, Lionel Richie, Motown
- 4 4 WHEN DOVES CRY, Prince, Warner Brothers
- 5 7 MISSING YOU, John Waite, EMI/America
- 6 6 I CAN DREAM ABOUT YOU, Dan Hartman, MCA
- 7 3 STATE OF SHOCK, Jacksons/Mick Jagger, Epic
- 8 9 SUNGLASSES AT NIGHT, Corey Hart, EMI-America
- 9 15 SHE BOP, Cyndi Lauper, Portrait
- 10 10 IF EVER YOU'RE IN MY ARMS AGAIN, Peabo Bryson, Elektra
- 11 16 IF THIS IS IT, Huey Lewis And The News, Chrysalis
- 12 14 ROUND AND ROUND, Ratt, Atlantic
- 13 17 THE WARRIOR, Scandal with Patti Smith, Columbia/CBS
- 14 8 SAD SONGS (SAY SO MUCH), Elton John, Geffen
- 15 18 LIGHTS OUT, Peter Wolf, EMI-America
- 16 23 LET'S GO CRAZY, Prince And The Revolution, Warner Brothers
- 17 19 ROCK ME TONIGHT, Billy Squier, Capitol
- 18 27 DRIVE, The Cars, Elektra
- 19 12 DANCING IN THE DARK, Bruce Springsteen, Columbia/CBS
- 20 20 SEXY GIRL, Glenn Frey, MCA
- 21 26 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
- 22 25 ALL OF YOU, Julio Iglesias & Diana Ross, Columbia/CBS
- 23 13 PANAMA, Van Halen, Warner Brothers
- 24 28 DYNAMITE, Jermaine Jackson, Arista
- 25 11 INFATUATION, Rod Stewart, Warner Brothers
- 26 32 CRUEL SUMMER, Bananarama, London
- 27 30 LEAVE A TENDER MOMENT ALONE, Billy Joel, Columbia/CBS
- 28 31 WHEN YOU CLOSE YOUR EYES, Night Ranger, Camel/MCA
- 29 40 COVER ME, Bruce Springsteen, Columbia/CBS
- 30 21 SHE'S MINE, Steve Perry, Columbia/CBS
- 31 39 WE'RE NOT GONNA TAKE IT, Twisted Sister, Atlantic
- 32 41 HARD HABIT TO BREAK, Chicago, Full Moon/Warner Brothers
- 33 35 RIGHT BY YOUR SIDE, Eurythmics, RCA
- 34 22 BREAKIN' ... THERE'S NO STOPPING US, Ollie & Jerry, Polydor
- 35 48 TORTURE, Jacksons, Epic
- 36 36 17, Rick James, Gordy
- 37 37 MY, OH MY, Slade, CBS Associated
- 38 38 TWO SIDES OF LOVE, Sammy Hagar, Geffen
- 39 44 THE LUCKY ONE, Laura Branigan, Atlantic
- 40 45 GO INSANE, Lindsey Buckingham, Elektra
- 41 43 ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis
- 42 47 THERE GOES MY BABY, Donna Summer, Geffen
- 43 24 LEGS, ZZ Top, Warner Brothers
- 44 46 HIGH ON EMOTION, Chris De Burgh, A&M
- 45 33 JUMP (FOR MY LOVE), Pointer Sisters, Planet
- 46 58 I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
- 47 50 I'M SO EXCITED, Pointer Sisters, Planet
- 48 29 ALIBIS, Sergio Mendes, A&M
- 49 — LUCKY STAR, Madonna, Sire
- 50 60 ARE WE OURSELVES?, The Fixx, MCA
- 51 52 MAMA, WEER ALL CRAZEE NOW, Quiet Riot, Pasha
- 52 54 WHAT THE BIG GIRLS DO, Van Stephenson, MCA
- 53 67 BOP 'TIL YOU DROP, Rick Springfield, RCA
- 54 62 (WHAT) IN THE NAME OF LOVE, Naked Eyes, EMI-America
- 55 34 EYES WITHOUT A FACE, Billy Idol, Chrysalis
- 56 59 THE ONLY FLAME IN TOWN, Elvis Costello & The Attractions, Columbia/CBS
- 57 — SOME GUYS HAVE ALL THE LUCK, Rod Stewart, Warner Brothers
- 58 42 I'M FREE (HEAVEN HELPS THE MAN), Kenny Loggins, Columbia
- 59 51 SELF CONTROL, Laura Branigan, Atlantic
- 60 73 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean, Jive/Arista

- 66 80 THE MORE YOU LIVE, THE MORE YOU LOVE, Flock of Seagulls, Jive/Arista
- 67 78 JUST THE WAY YOU LIKE IT, SOS Band, Tabu/Epic
- 69 74 CAN'T WAIT ALL NIGHT, Juice Newton, RCA
- 70 86 ON THE DARK SIDE, John Cafferty & The Beaver Brown Band, Scotti Bros/Epic
- 72 82 SATISFY ME, Billy Satellite, Capitol
- 74 85 STRANGER, Stephen Stills, Atlantic
- 75 — STRUT, Sheena Easton, EMI-America
- 77 92 TURN AROUND, Neil Diamond, Columbia/CBS
- 78 83 HERE SHE COMES, Bonnie Tyler, Columbia/CBS
- 80 — YOU TAKE ME UP, Thompson Twins, Arista
- 90 — ANYWHERE WITH YOU, Rubber Rodeo, Mercury

Compiled by Billboard

# US Albums

- 1 1 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 2 3 SPORTS, Huey Lewis And The News, Chrysalis
- 3 2 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 4 8 PRIVATE DANCER, Tina Turner, Capitol
- 5 5 HEARTBEAT CITY, The Cars, Elektra
- 6 6 GHOSTBUSTERS, Soundtrack, Arista
- 7 4 VICTORY, Jacksons, Epic
- 8 7 CAN'T SLOW DOWN, Lionel Richie, Motown
- 9 9 OUT OF THE CELLAR, Ratt, Atlantic
- 10 14 BREAK OUT, Pointer Sisters, Planet
- 11 11 1984, Van Halen, Warner Brothers
- 12 19 SIGNS OF LIFE, Billy Squier, Capitol
- 13 10 ELIMINATOR, ZZ Top, Warner Brothers
- 14 12 REBEL YELL, Billy Idol, Chrysalis
- 15 15 CONDITION CRITICAL, Quiet Riot, Pasha
- 16 16 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 17 17 MIDNIGHT MADNESS, Night Ranger, Camel/MCA
- 18 22 STAY HUNGRY, Twisted Sister, Atlantic
- 19 13 BREAKIN', Soundtrack, Polydor
- 20 20 BREAKING HEARTS, Elton John, Geffen
- 21 18 CAMOUFLAGE, Rod Stewart, Warner Bros
- 22 30 NO BRAKES, John Waite, EMI-America
- 23 24 THE LAST IN LINE, Dio, Warner Brothers
- 24 25 AN INNOCENT MAN, Billy Joel, Columbia/CBS
- 25 35 WARRIOR, Scandal featuring Patti Smith, Columbia/CBS
- 26 27 MADONNA, Madonna, Sire
- 27 26 SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
- 28 23 SELF CONTROL, Laura Branigan, Atlantic
- 29 29 LOVE AT FIRST STING, Scorpions, Mercury
- 30 21 FOOTLOOSE, Soundtrack, Columbia/CBS
- 31 43 LIGHTS OUT, Peter Wolf, EMI-America
- 32 45 ICE CREAM CASTLE, The Time, Warner Brothers
- 33 31 THRILLER, Michael Jackson, Epic
- 34 32 STREET TALK, Steve Perry, Columbia/CBS
- 35 28 NUCLEAR FURNITURE, Jefferson Starship, Grunt
- 36 36 COULDN'T STAND THE WEATHER, Stevie Ray Vaughan & Double Trouble, Epic
- 37 37 INTO THE GAP, Thompson Twins, Arista
- 38 58 SOUNDTRACK, Eddie and The Cruisers, Scotti Brothers
- 39 41 THE ALLNIGHTER, Glenn Frey, MCA
- 40 42 SLIDE IT IN, Whitesnake, Geffen
- 41 34 TALK SHOW, Go-Go's, IRS
- 42 46 FIRST OFFENSE, Corey Hart, EMI-America
- 43 47 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
- 44 33 BEAT STREET, Soundtrack, Atlantic
- 45 49 BOX OF FROGS, Box Of Frogs, Epic
- 46 40 JERMAINE JACKSON, Jermaine Jackson, Arista
- 47 39 STREETS OF FIRE, Soundtrack, MCA
- 48 38 LOVE LANGUAGE, Teddy Pendergrass, Asylum
- 49 44 STRAIGHT FROM THE HEART, Peabo Bryson, Elektra
- 50 48 SHOUT AT THE DEVIL, Motley Crue, Elektra

Compiled by Billboard

# Bullets 61-100

- 62 76 THE LAST TIME I MADE LOVE, Joyce Kennedy & Jeffrey Osborne, A&M
- 64 — FLESH FOR FANTASY, Billy Idol, Chrysalis

# INGRAM

THE LONG AWAITED NEW SINGLE AVAILABLE NOW

12" REMIXED BY BUTCH INGRAM FROM THE LP "NIGHTSTALKERS" 7" 70ET2, 12" 0ET2

# 'WITH YOU'

LIMITED EDITION AVAILABLE FOR 7" PRICE





# Help!



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

I'M 24 years old, and my face is covered with black birthmarks, which, of course, I've had since birth. Some time ago you published the address of a Southampton Hospital which was treating birthmarks with lasers, but when I got in touch I was told that while they could treat areas of purple, blue or pink, the chance of treating a black birthmark was out. Do you have any other suggestions? Would some kind of plastic surgery be possible?  
**Barry, London**  
 ● *Treatment of port wine stain facial birthmarks with argon laser light is continuing at the Royal Southampton Hospital, with positive results. When green argon light is beamed at them, many birthmarks fade considerably or disappear completely.*

*Although it may not be possible to treat the birthmarks you describe with laser technology, as yet, you should supply your GP with some large, clear coloured photographs of your birthmarks and ask for these to be sent along with a covering letter, to specialist John Carruth at the Royal Southampton*

*Hospital, Graham Road, Southampton. Photographs will give a reasonable idea of the exact colour of these marks.*

*Your doctor may be able to suggest other possible treatment. So, start checking it out.*

**C**AN YOU give me any advice about where I could start an evening class in interior design? I need to keep my day job!

**David, South West**

● *A choice of courses is listed in 'Floodlight', the ILEA guide to part-time day and evening classes in Inner London. Check it out at your newsagents. Price 50p.*

*For more information on training courses and what it takes to make a career in interior design, write, with a fair-sized stamped addressed envelope to British Institute Of Interior Design, 1c Devonshire Avenue, Beeston, Notts.*

I'M DESPERATE. I've tried everywhere, but no-one seems to know the answer to the question that's on the tip of everybody's tongue! What's Frankie Goes To Hollywood's fan club address?

**World's Biggest Frankie Fan, Llangollen, N. Wales**

● *Not often we hear from Llangollen. Keep 'em coming. For a Frankie application form, write direct to Frankie Goes To Hollywood, PO Box 160, Liverpool L69 8BT. Send a stamped addressed envelope.*

**H**OW DO I become a member of the National Film Theatre or any similar organisation?  
**John, Essex**

● *The National Film Theatre screening celluloid on London's South Bank, is part of the British Film Institute, established to preserve and promote the use*

# Pressing business

**C**AN YOU help our fanzine 'Faith In Pleasure'? We're Liverpool based, now into our second issue, and the whole idea behind the fanzine is to cater for unknown and up 'n coming bands.

The fanzine was created as a result of two unemployed lads, (now, now, listen!, this isn't the usual Girokids sob story), whose band compensated for not having a job. Our band was like the light at the end of the tunnel, and doing a fanzine was another way off the dole queue, as well as being an exercise in publicity.

What we're after now are a few contacts in several cities around Britain, preferably Glasgow and Manchester, but anywhere else will be considered. These people would be asked to interview bands and write articles for us. Get in touch, 'zine enthusiasts!  
**Ian Mc, Liverpool**

● *Provided you have the time, determination and energy to spare, producing a fanzine is easier than it may sound. Finance is the biggest stumbling block, but, if you can acquire a supply of A4 paper, have a access to a typewriter, pens and a photocopier, and provided you're also equipped with an overload of creative energy, you'll have a fanzine on your hands.*

*Ian Mc and mates, with a little help from Thirlmere Neighbourhood Centre, who provided paper for the 100 copies of the mag comprising the first issue, as well as supplying photocopying facilities, managed to produce 'Faith...' number one for a mere £10. Selling at 25p a throw, the 'zine did more than break even, and funds were ploughed back into issue number two which also cost "about the same", even though the lads had to buy the paper, totalling £7.50, this time.*

*Anyone who wants to try out 'Faith In Pleasure', write to Ian Mc at 49 Rydal Street, Anfield, Liverpool L56Q.*

*A must for potential fanzine editors who'd rather write for themselves is 'Print — How To Do It Yourself', Inter-Action, £3.20 inc p & p, from Inter-Action, 15 Wilkin Street, London NW5.*

*and enjoyment of film, vintage and modern. So membership of the BFI covers you for joining the NFT. Other benefits for full members include the chance to buy tickets for regional film theatres, a mailing of 'Sight And Sound' magazine and the use of the extensive BFI library in Charing Cross Road. Fax from Membership Department, BFI, 81 Dean Street, London W1.*

I'M VERY scared as a couple of days ago I noticed what looked like blood in my spunk when I masturbated. It hasn't happened since, but I'm dead worried.

Should I see the doctor?  
**Simon, UK**

● *Tiny traces of blood in your semen or urine may be a sign that a minute blood vessel has burst and this isn't serious. But it is a good idea to check things out with your doctor, and you must certainly do that if you notice any more blood streaks.*

IS THERE any kind of appreciation society for Shannon? I have 12-inch mixes of her last three records plus the album, which are brilliant, and I'm looking for a source of limited edition 12-inch records.

**Mike, Wirral**

● *All Shannon material which has been released has been made generally available, but to check out a full discography, and to contact the American based fan club at the same time, write direct to Emergency Records, 1220 Broadway, Suite 605, New York, New York 10019. Enclose an international reply coupon.*

*If you don't have this record already, there are three remixes of 'Let The Music Play' on the new Street Sounds album 'Let The Music Scratch'.*

## Young Free And Single

WE OPEN the contact box this week with a touch of double trouble from Jan, (16), into Spandau Ballet, ABC and Frankie Goes To Hollywood, and Shell, (16), who likes Toyah and Scritti Politti, both living in the Liverpool area and hoping to hear from people in Merseyside or anywhere else in the UK; next comes lonely bisexual Mark, (18), from Manchester, who's unemployed, enjoys a little hi-energy music but mostly funk, soul and disco and wants to hear from guys and girls in the Manchester area; and, last but not least, let's hear it for shy Colin, from Glasgow, also outa work at the moment, but looking for a girl to share his life.

GET THE

# Soca Train

FOR YOUR CARNIVAL PARTY

FULL OF SOCA HITS

HOT HOT HOT • DON'T BACK BACK • SOCA TRAIN • BOOTS  
 NOTTING HILL • SOCA TARZAN • THE TIDE IS LOW • SUGAR BUM BUM

LONDON

**FANS! AUTOGRAPHS!**  
People who like them!  
It's all a bit much for  
Windjammer.

The six-man New Orleans combo have taken the tradesmen's entrance to the UK Top 20 and snaffled their first pop hit anywhere in the world with 'Tossing And Turning'. The song's six years old and seems to have taken almost that long to open the chart's top drawer. Lead singer Carl Dennis, who co-wrote the hit, has had to stop and scratch his bonce a bit.

During their visit to record Top Of The Tribes a few days ago, the Bad Mama Jammers stopped by at the London club Gullivers. "It was amazing, in the most profound sense of the word," says Carl. "We could-not-move. Usually I'm nervous, for the first few words of a song I'm nervous, but that night for the first time in my life I felt completely at ease. The enthusiasm from the crowd was something that I'd never felt before in my life.

"And there were guys . . . where I come from you don't usually get guys asking you for autographs, but this guy came up and asked for one, said he'd bought three copies of our album. I told him I really appreciated it and he wished us all the best. It really was such a genuine experience. It wasn't like being away in another country, it was like being at home."

Easily pleased these American wallahs. No, really it makes a change to find a band that don't take the fans for granted — but then



# WE'RE WIND JAMMING

By Paul Sexton

Windjammer haven't had much chance to do that before. Their second album (which bears the outrageously avant garde title 'Windjammer II') has yielded a couple of black hits so far Statewise, but over there 'Tossing' hasn't even been converted from 33 to 45.

"Over there they've released 'Live Without Your Love' and 'Anxiously Waiting,'" Carl says. "I think some of the people here that listened to it had a bit of influence on 'Tossing' being released as a single here. It portrays the style of the group. The first album was for us and had the music we like to play. But what we like is not necessarily what the rest of the world likes, so with this new album we decided to be a bit diverse, but not lose sight of our individuality as a group. This was one of the Windjammer type tunes."

**C**ARL WROTE it with bassist Chris Severin. "We wrote it on the stairwell at his house. He brought me home from rehearsal and he wanted me to hear this song. I tried to visualise an incident to write the lyrics about. I thought of one incident in my life and based it on that."

Does he still know the lady in question? "Oh, we're good friends now."

Does she know the song's about her? "She probably does." Better watch out, boy, she'll be round asking for royalties if you're not careful.

Carl plus band helmsman Kevin McLin and the rest of the team nervously followed the song's stuttering progress up the Blighty Bestsellers. "It started to move up the charts, every week we were told it was going to peak and tail off."

Then in the nick of time came that Topsy-Popsie appearance (with a video shot especially for British TV) and a finger-burning remix by the Funky Sisters. Carl, incidentally, had to be reminded of their names. Pay attention, that man.

"The remix was a fantastic job, it was like listening to another song. When they spliced it together it was really great, I had no qualms about it at all. It really didn't harm anything."

**K**EVIN McLIN got the band its big break when, years ago, he stole into Tito Jackson's hotel room and gave him a demo tape, and even now they're managed by big daddy Joe Jackson, but that's ground we trod in RM a good couple of aeons ago, and besides, Carl Dennis is much more keen on telling us Brits

how wonderful we are. Especially all you lovely broads. Sorry, ladies.

"When you think of Britain you get the impression of 'stiff upper lip', but it's not true, on this trip I've really got the impression of how laid back the populace is and how true of character. It takes a bit of getting used to, because where I come from people are into being slick. Here, it's a high level of character. This is something I find fascinating."

Sounds like he's going to take time off from the band and do a college thesis on us. Now Carl really starts drooling. "The women here are sooo thoroughly feminine, and their accents . . . I really do enjoy that. That's what I like, a woman who realised that you should be a lady, and can intentionally be one."

Has this man been staring at too many posters of Divine?

**M**AYHEM IN Munich! Freddie Mercury is cavorting with a scantily dressed transvestite and it's only three in the afternoon. Are you man or woman enough to read on? Then swallow your vitamin pills and follow me.

Queen are limbering up for their forthcoming tour in Germany and to celebrate another single rising majestically up the charts, they're holding a little press bash in Munich's P1 club. A place even more decadent than the South Finchley Whiskey A Go Go.

The ghost of Adolf Hitler probably wanders around here on dark nights, as The Fuhrer used to store his paintings and other plunder in the club and the building next door. Unfortunately there's nothing left around today.

Instead, the club has gems of another kind. A selection of Queen's videos including the notorious 'Body Language' — and champagne and wine flowing like Niagara Falls.

The cabaret is Freddie's own idea: a group of well passed it drag artists, so outrageous in G strings and lingerie that they make Divine seem as tame as Marjorie Proops. Freddie's more than willing to join in when one of the girls does a rendition of 'I Want To Break Free', but the rest of the members of Queen look on shyly from the comforts of the bar. Everybody, but everybody is here to witness the event, including a film crew from the US air force, tramping around in full combat gear making a nuisance of themselves.

Freddie's doing well considering he's in quite a lot of pain. He remains tight lipped about the full details but he injured his leg after an incident in a club. A physiotherapist has been pummeling at it nearly every day.

"This c+++ kicked me," says Fred. "I'm hoping my knee will be ready in time for the tour, but it's still giving me a lot of trouble. It might mean I will have to cut down on some of my more elaborate gorgeous stage moves."

**F**RED'S ALSO been hobbling around a Munich recording studio putting the finishing touches to his first ever solo album which should be out in January. Gadzooks, could this be the start of a split with Queen? Is it true Limahl's going to take over?

"Not at all. I've wanted to do a solo album for a long time and the rest of the band have encouraged me to do it. Some of them are even featured doing a few bits and pieces to help me out.

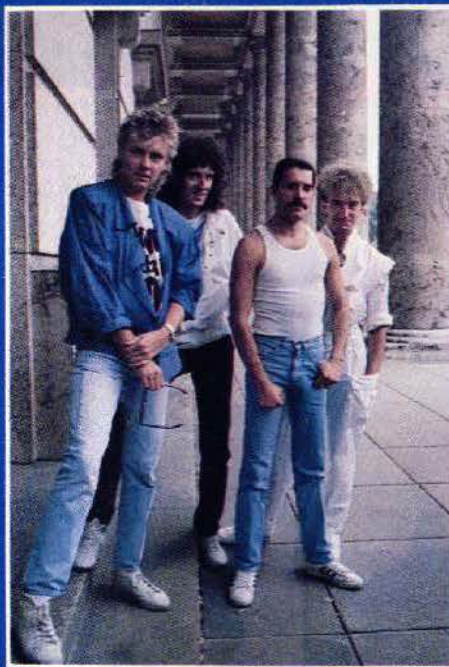
"There are a lot of musical territories I wanted to explore, which I couldn't really do with Queen. I wanted to cover such things as reggae rhythms and I've done a couple of tracks with a symphony orchestra. It will have a very rich sound."

Fred's also done some work with Michael Jackson, but he still doesn't know when this is going to see the light of day. They've done a selection of tracks together in Michael's home studio. For a while, Fred was even in the running to do 'State Of Shock'.

"I was out of town at the time so Mick did it instead," he says. "I don't mind at all. I'd like to release something with Michael because he is a really marvellous person to work with. It's all a question of time because we never seem to be together at the right time. Just think, I could have been on 'Thriller'. Think of the royalties I've missed out on."

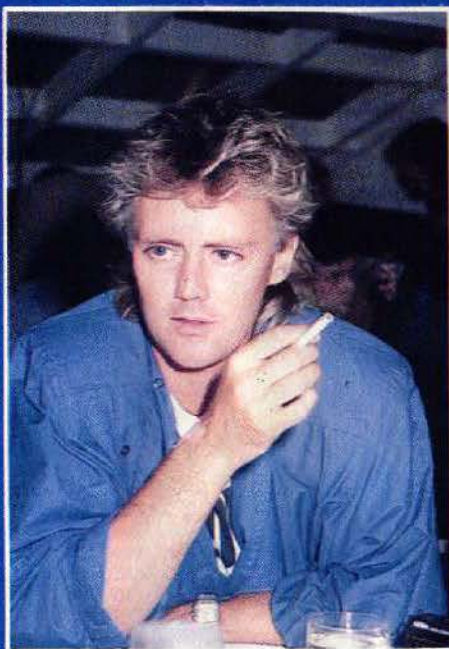
"Michael has been a friend of ours for a long time. He's been to our shows and enjoyed them. We make a great team."

One of Fred's songs 'Love Kills', is being used on the soundtrack of the reactivated



# MINISTRY OF WORKS

**Did you know that Freddie Mercury wants to make a reggae record? And that Roger Taylor would be selling flowers if he wasn't in Queen? Read on for more fascinating facts**



'Metropolis' film and he hopes to make a 20 minute video using four or five of his own songs.

Freddie and all the members of Queen have a long standing appreciation of 'Metropolis', which originally came out in 1927. Their stage set, in the shape of a futuristic city, has been inspired by it.

The lighting rig measures 74ft by 50ft and the original design was so heavy they had to change it because it was in danger of bringing theatre roofs down. What a way to go, crushed by your own equipment.

**A**FTER THE European tour, Queen will be taking the whole shebang down to South America, headlining a 10 day festival in Rio. The place they will be playing is an amphitheatre down by the sea that can seat 300,000 people a night. It all makes Castle Donington seem like just another night at the Marquee. A local radio station in Rio held a survey to see who the most popular bands were and then some local promoters went out and booked them for the extravaganza. Naturally, Queen came out top.

Queen will also be doing some shows in South Africa. This is more than just a little bit controversial. Especially with the memory of Nelson Mandela still very warm.

"We've thought about the morals of it a lot and it's something we've decided to do," says Brian May. "This band is not political, we are not out to make statements, we play to entertain anybody who comes to listen. The show will be in Botswana in front of a mixed audience."

The band wanted to play Russia but the authorities objected. This situation might change now though, considering that Iron Maiden have been let into Poland to wreak havoc.

"The Russians still think we're very decadent," confides Roger Taylor. "We want to play China as well, and Korea. John and I spent a holiday in Korea and it's a fascinating place. They're finishing work on the Olympic stadium for the next games!"

Perhaps the Ruskies heard about Roger's high living on Ibiza. He's bought a house there and enjoys powerboat racing. Play time is over for the time being, though. After their two year break, Queen have been working more than 12 hours a day rehearsing.

"It's strange how rusty we are, and so we're trying to blow the cobwebs away," continues Roger. "It's taking a lot of work. Usually we rehearse until about nine and then we eat together and decide what we're going to do in the evenings. The clubs here are really fun. Something to cater for every taste or perversion."

"On the tour we'll be playing a lot of the old material and we'll be giving the audience what they want. A lot of the music I hear in the charts today doesn't interest me. I just can't see how anybody can get excited over Spandau Ballet. It doesn't send shivers up my spine. I like listening to Bruce Springsteen."

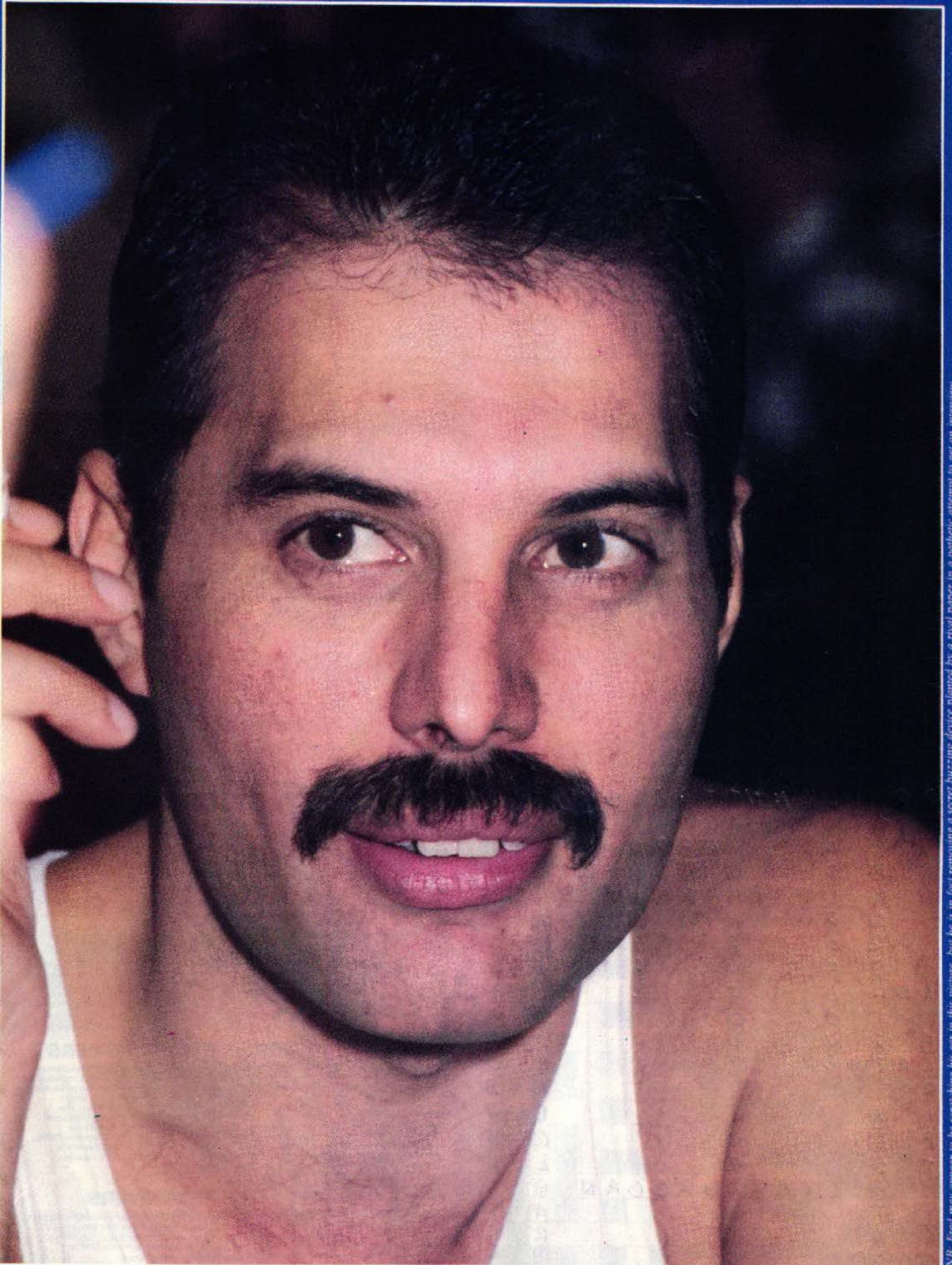
They might be old stagers, but Roger claims that tickets for Queen's British shows sold out in three hours flat and they could have easily played another 12 nights here.

"We still have the rock and roll gypsy mentality," he says. "Even after 12 years without a line-up change we still really enjoy the buzz from playing live and the fact that we have hit singles. Some bands in our position might take it all in their stride, but we're still like kids, we get very excited."

"You've got to have a laugh haven't you? If Queen wasn't any fun, then I'd jack it all in and go and sell flowers."

**Robin Smith**

Soccer to me



NB: Fred may appear to be scratching his ear in this picture, but he is in fact removing a secret buzzing device planted by a rival paper in a pathetic attempt to get an interview

# UK Albums

Week ending August 25, 1984

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	3	NOW THAT'S WHAT I CALL MUSIC 3, Various, Virgin/EMI
2	3	15	LEGEND, Bob Marley And The Wailers, Island ☆
3	5	44	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
4	4	9	PRIVATE DANCER, Tina Turner, Capitol □
5	2	5	DIAMOND LIFE, Sade, Epic □
6	6	25	THE WORKS, Queen, EMI ☆
7	7	89	THRILLER, Michael Jackson, Epic ☆
8	15	8	PARADE, Spandau Ballet, Chrysalis □
9	—	1	PHIL FEARON AND GALAXY, Phil Fearon and Galaxy, Ensign ENCL2
10	9	17	BREAKOUT, Pointer Sisters, Planet ○
11	8	51	AN INNOCENT MAN, Billy Joel, CBS ☆
12	16	24	HUMAN'S LIB, Howard Jones, WEA ☆
13	14	9	BREAKING HEARTS, Elton John, Rocket □
14	12	27	INTO THE GAP, Thompson Twins, Arista ☆
15	11	6	PURPLE RAIN, Prince And The Revolution, Warner Bros
16	20	21	NOW THAT'S WHAT I CALL MUSIC 2, Various, Virgin/EMI ☆
17	13	25	HUMAN RACING, Nik Kershaw, MCA □
18	10	11	BREAKDANCE, Original Soundtrack, Polydor □
19	18	5	BREAKDANCE, YOU CAN DO IT, Various, K-Tel
20	38	11	BORN IN THE USA, Bruce Springsteen, CBS □
21	—	1	DOWN ON THE STREET, Shakatak, Polydor POLD5148
22	19	11	AMERICAN HEARTBEAT, Various, Epic □
23	17	9	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait ○
24	21	6	VICTORY, Jacksons, Epic □
25	26	10	CAMOUFLAGE, Rod Stewart, Warner Bros □
26	29	59	QUEEN GREATEST HITS, Queen, EMI ☆
27	24	2	STREET SOUNDS EDITION 10, Various, Streetsounds
28	23	5	PRIMITIVE, Neil Diamond, CBS
29	37	23	ALCHEMY — DIRE STRAITS LIVE, Dire Straits, Vertigo □
30	25	16	OCEAN RAIN, Echo And The Bunnymen, Korova □
31	22	3	SISTERS, The Bluebells, London
32	92	56	THE CROSSING, Big Country, Mercury ☆
33	28	8	DISCOVERY, Mike Oldfield, Virgin ○
34	31	8	BRILLIANT TREES, David Sylvian, Virgin ○
35	34	6	THE LAST IN LINE, Dio, Vertigo
36	27	3	WELL PLEASED, Chas and Dave, Rockney
37	77	2	SELF CONTROL, Laura Branigan, Atlantic
38	35	292	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
39	30	14	MANGE TOUT, Blancmange, London ○
40	32	4	STARLIGHT EXPRESS, Original Cast, Starlight/Polydor
41	70	2	LA IS MY LADY, Frank Sinatra, Qwest
42	42	3	BEST OF JON & VANGELIS, Jon & Vangelis, Polydor
43	56	38	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
44	39	4	CHARIOTS OF FIRE, Vangelis, Polydor ☆
45	61	41	OFF THE WALL, Michael Jackson, Epic ☆
46	55	8	BEAT STREET, Original Soundtrack, Atlantic
47	54	19	FOOTLOOSE, Original Soundtrack, CBS □
48	68	12	TRUE, Spandau Ballet, Chrysalis ☆
49	43	8	REWIND 1971-1984, The Rolling Stones, Rolling Stones
50	36	3	STREET SOUNDS CRUCIAL ELECTRO 2, Various, Streetsounds
51	44	39	UNDER A BLOOD RED SKY, U2, Island ☆
52	66	26	THE SMITHS, The Smiths, Rough Trade
53	60	12	BACKTRACKIN', Eric Clapton, Starblend
54	—	1	1984, Van Halen, Warner Bros 9239851
55	40	11	EDEN, Everything But The Girl, Blanco Y Negro
56	48	14	FANTASTIC, Wham!, Innervision ☆
57	80	18	HELLO I MUST BE GOING, Phil Collins, Virgin ☆
58	53	23	CAFE BLEU, The Style Council, Polydor □
59	52	57	NO PARLEZ, Paul Young, CBS ☆
60	41	39	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
61	50	10	GREATEST MESSAGES, Grandmaster Flash & The Furious Five, Sugarhill
62	58	64	TOO LOW FOR ZERO, Elton John, Rocket ☆
63	75	12	FAREWELL MY SUMMER LOVE, Michael Jackson, Motown □
64	51	49	LABOUR OF LOVE, UB40, DEP International/Virgin ☆
65	45	4	A WORD TO THE WISE GUY, Mighty Wah! Beggars Banquet
66	46	3	CHUNKS OF FUNK, Various, Loose End
67	49	20	LAMENT, Ultravox, Chrysalis □
68	79	15	CHANGE OF HEART, Change, WEA
69	59	45	COLOUR BY NUMBERS, Culture Club, Virgin ☆
70	96	11	LIONEL RICHIE, Lionel Richie, Motown ☆
71	82	20	FACE VALUE, Phil Collins, Virgin ☆
72	65	15	MAN ON THE LINE, Chris De Burgh, A&M
73	63	8	GOODBYE CRUEL WORLD, Elvis Costello, F Beat
74	47	15	HYSTERIA, Human League, Virgin □
75	89	8	ELIMINATOR, ZZ Top, Warner Bros ○
76	88	14	THEN CAME ROCK 'N' ROLL, Various, EMI □



PHIL FEARON AND GALAXY: a star not looking for a constellation prize

77	76	40	TOUCH, Eurythmics, RCA ☆
78	33	2	IN ROCK WE TRUST, Y&T, A&M
79	57	16	JUNK CULTURE, Orchestral Manoeuvres, Virgin □
80	67	2	REVOLUTION, Theatre Of Hate, Burning Rome
81	74	12	BREAK MACHINE, Break Machine, Record Shack
82	—	1	WINDJAMMER 2, Windjammer, MCA MCF3231
83	72	2	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
84	—	1	JAM ON REVENGE, Newcleus, Sunnyview SVLP6600
85	83	16	MASTERPIECES — VERY BEST OF SKY, Sky, Telstar □
86	97	2	GREATEST SONGS OF THE BEATLES, James Last, Polydor
87	—	1	DARK SIDE OF THE MOON, Pink Floyd, Harvest SHVL804 ☆
88	69	6	GREATEST HITS, Rod Stewart, Riva ☆
89	64	5	LOVE OVER GOLD, Dire Straits, Vertigo ☆
90	—	1	ANTHEM, Black Uhuru, Island ILPS9773
91	94	2	MAKIN' MOVIES, Dire Straits, Vertigo ☆
92	73	4	LOVE SONGS, Barbra Streisand, CBS ☆
93	91	7	MINUTES, Elkie Brooks, A&M
94	78	20	GREATEST HITS, Marvin Gaye, Telstar □
95	—	1	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar STAR2232 ☆
96	99	8	GENESIS, Genesis, Charisma ☆
97	84	6	THE SIMON & GARFUNKEL COLLECTION, Simon & Garfunkel, CBS ☆
98	—	1	HUNKY DORY, David Bowie, RCA International INTS5064
99	—	1	AND I LOVE YOU SO, Howard Keel, Warwick WW5137
100	71	3	HOW GREAT THOU ART, Bryn Yerm, Lifestyle

Compiled by Gallup

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

# Music Video

1	2	BREAKDANCE, YOU CAN DO IT!, K-Tel
2	7	LIVE IN CONCERT, Dio, Polygram
3	1	MAKING OF THRILLER, Michael Jackson, Vestron
4	8	THE ARMS CONCERT: PART II, Videoform
5	3	LEGEND, Bob Marley and The Wailers, Island
6	10	THE ARMS CONCERT: PART I, Videoform
7	6	UNDER A BLOOD RED SKY, LIVE AT REDROCK, U2, Virgin
8	5	LIKE TO GET TO KNOW YOU WELL, Howard Jones, Warner
9	4	ROCK WILL NEVER DIE, Michael Schenker Group, Hendring
10	13	LOVE AT THE GREEK, Neil Diamond, Vestron
11	12	ALCHEMY LIVE, Dire Straits, Polygram
12	14	DURAN DURAN, PMI
13	—	NIGHT OF THE HAWKS, Hawkwind, Jettisoundz
14	15	SERIOUS MOONLIGHT, David Bowie, Import-Media
15	9	A HARD DAY'S NIGHT, The Beatles, Vestron
16	11	SERIOUS MOONLIGHT, David Bowie, Videoform
17	—	THE COMPLETE BEATLES, MGM/UA
18	19	CAUGHT IN THE ACT LIVE, Styx, A&M/PVG
19	17	THAT'S THE WAY IT IS, Elvis Presley, MGM/UA
20	—	ON WHISTLE TEST, Eric Clapton, BBC/CBS

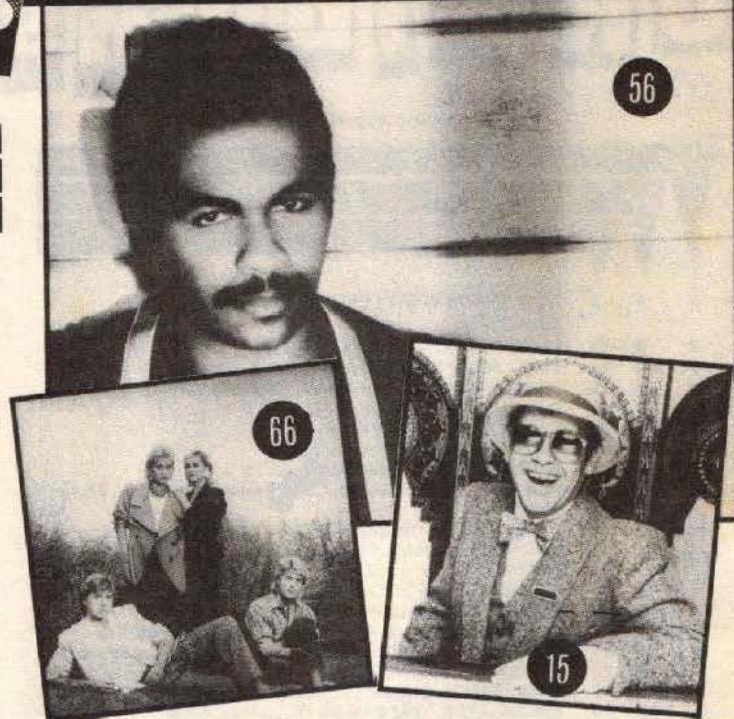
Compiled by Music/Video Week

# UK Singles

Week ending August 25, 1984

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

	THIS WEEK			LAST WEEK			WEEKS ON CHART		
1	1	4	CARELESS WHISPER, George Michael, Epic ○						
2	2	9	AGADOO, Black Lace, Flair ○						
3	—	1	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown TMG1349						
4	10	3	LIKE TO GET TO KNOW YOU WELL, Howard Jones, WEA						
5	3	11	TWO TRIBES, Frankie Goes To Hollywood, ZTT/Island ☆						
6	6	8	SELF CONTROL, Laura Branigan, Atlantic						
7	4	5	WHATEVER I DO (WHEREVER I GO), Hazell Dean, Proto						
8	5	11	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol ○						
9	15	6	STUCK ON YOU, Trevor Walters, Sanity						
10	9	29	WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel, Sugar Hill ○						
11	27	2	2 MINUTES TO MIDNIGHT, Iron Maiden, EMI						
12	7	40	RELAX, Frankie Goes To Hollywood, ZTT/Island ☆						
13	11	10	ON THE WINGS OF LOVE, Jeffrey Osborne, A&M						
14	8	9	WHEN DOVES CRY, Prince, Warner Brothers ○						
15	30	3	PASSENGERS, Elton John, Rocket						
16	28	3	DR BEAT, Miami Sound Machine, Epic						
17	12	5	IT'S A HARD LIFE, Queen, EMI						
18	19	5	SUNGLASSES, Tracey Ullman, Stiff						
19	20	5	SOME GUYS HAVE ALL THE LUCK, Rod Stewart, Warner Brothers						
20	14	8	CLOSEST THING TO HEAVEN, The Kane Gang, Kitchenware						
21	18	9	TOSSING AND TURNING, Windjammer, MCA						
22	38	2	MOTHERS TALK, Tears For Fears, Mercury						
23	—	1	I'LL FLY FOR YOU, Spandau Ballet, Chrysalis SPAN4						
24	17	8	DOWN ON THE STREET, Shakatak, Polydor						
25	13	7	HOLE IN MY SHOE, Neil, WEA ○						
26	16	7	EVERYBODY'S LAUGHING, Phil Fearon & Galaxy, Ensign						
27	24	7	LOVE SONGS ARE BACK AGAIN, Band Of Gold, RCA						
28	29	7	THE MORE YOU LIVE, THE MORE YOU LOVE, A Flock Of Seagulls, Jive						
29	34	3	I NEED YOU, Pointer Sisters, Planet						
30	21	11	TIME AFTER TIME, Cyndi Lauper, Portrait ○						
31	22	7	YOU THINK YOU'RE A MAN, Divine, Proto						
32	23	10	YOUNG AT HEART, The Bluebells, London						
33	26	6	THE DAY BEFORE YOU CAME, Blancmange, London						
34	25	9	EYES WITHOUT A FACE, Billy Idol, Chrysalis						
35	39	10	STUCK ON YOU, Lionel Richie, Motown						
36	37	2	THE INK IN THE WELL, David Sylvian, Virgin						
37	32	4	JUST THE WAY YOU LIKE IT, The SOS Band, Tabu						
38	33	11	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw, MCA ○						
39	35	4	NERVOUS SHAKEDOWN, AC/DC, Atlantic						
40	44	3	ARE YOU READY, Break Machine, Record Shack						
41	50	3	GIRL YOU'RE SO TOGETHER, Michael Jackson, Motown						
42	31	10	LOVE RESURRECTION, Alison Moyet, CBS						
43	71	2	BIG IN JAPAN, Alphaville, WEA International						
44	45	4	IN THE COUNTRY, The Farmer's Boys, EMI						
45	66	2	YOU'RE NEVER TOO YOUNG, The Cool Notes, Abstract Dance						
46	46	14	WAKE ME UP BEFORE YOU GO GO, Wham!, Epic ○						
47	—	1	TOUR DE FRANCE, Kraftwerk, EMI EMI5413						
48	51	3	YOU ARE MY MELODY, Change, WEA						
49	72	2	MR SOLITAIRE, Animal Nightlife, Island						
50	41	10	BREAKIN' ... THERE'S NO STOPPING US, Ollie & Jerry, Polydor						
51	52	3	EMPTY ROOMS, Gary Moore, 10 Records						
52	40	10	JUMP (FOR MY LOVE), Pointer Sisters, Planet						
53	36	9	COME BACK, The Mighty Wah!, Beggars Banquet						
54	55	2	LADY SHINE (SHINE ON), T.H.S. — The Horne Section, Fourth & Broadway						
55	42	8	SISTER OF MERCY, Thompson Twins, Arista						
56	—	1	GHOSTBUSTERS, Ray Parker Jr, Arista ARIST580						
57	54	4	SUMMER HOLIDAY, Kevin The Gerbil, Magnet						



RAY PARKER JR: kicking the ghoulies?; BUCKS FIZZ seeking blanket coverage?; ELTON JOHN: rocking the boat?

58	53	3	SING AND SHOUT, Second Image, MCA
59	—	1	FOREST FIRE, Lloyd Cole And The Commotions, Polydor COLE2
60	48	4	99½, Carol Lynn Townes, Polydor
61	49	3	WE ROCK, Dio, Vertigo
62	47	13	SMALLTOWN BOY, Bronski Beat, Forbidden Fruit
63	43	7	SEVEN SEAS, Echo And The Bunnymen, Korova
64	62	4	BANANA BANANA, King Kurt, Stiff
65	61	5	HOT HOT HOT, Arrow, Cooltempo
66	—	1	TALKING IN YOUR SLEEP, Bucks Fizz, RCA FIZ2
67	89	1	THE GIRL FROM IPANEMA, Astrud Gilberto, Verve
68	83	1	MASQUERADE, Evelyn Thomas, Record Shack
69	—	1	CASTLES IN SPAIN, The Armoury Show, Parlophone
70	59	8	ALL OF YOU, Julio Iglesias and Diana Ross, CBS
71	81	1	THE ONLY FLAME IN TOWN, Elvis Costello & The Attractions, F-Beat
72	67	2	STATE OF INDEPENDENCE, Jon & Vangelis, Polydor
73	—	1	LAMENT, Ultravox, Chrysalis UV2
74	57	8	STATE OF SHOCK, Jacksons, Epic
75	63	5	THERE ARE MORE SNAKES THAN LADDERS, Captain Sensible, A&M

## THE NEXT 25

76	81	17	Rick James, Gordy
77	84	SOMEBODY, Junior, London	
78	—	BIG CITY NIGHTS, Scorpions, Harvest HAR5231	
79	73	PALE BLUE EYES, Paul Quinn and Edwyn Collins, Swamplands	
80=	—	WAITING FOR THE LOVE BOAT, Associates, WEA YZ16	
80=	—	YOU KEEP ME COMING BACK, Brothers Johnson, A&M AM209	
82	94	WHAT IS LIFE, Black Uhuru, Island	
83	77	I WANNA BE SOMEBODY, W.A.S.P., Capitol	
84	—	SHE BOP, Cyndi Lauper, Portrait A4620	
85	58	HAND ON MY HEART, Shriekback, Arista	
86	78	CCCAN'T YOU SEE, Vicious Pink, Parlophone	
87	99	YOU GET THE BEST FROM ME (Say, Say, Say), Alicia Myers, MCA	
88	97	TAXMAN, Rockwell, Motown	
89	90	DON'T TAKE MY COCONUTS, Kid Creole & The Coconuts, Island	
90	91	GO WEST The Cult, Beggars Banquet	
91	—	ANOTHER SILENT DAY, Adventures, Chrysalis CHS2000	
92	—	DEAD AND BURIED, Alien Sex Fiend, Anagram ANA23	
93	74	ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis	
94	69	GUARDIAN ANGEL, Nino De Angelo, Carrere	
95	—	I CAN DREAM ABOUT YOU, Dan Hartman, MCA MCA895	
96	—	TINSELTOWN IN THE RAIN, Blue Nile, Linn LKS2	
97	87	I LOVE THE NIGHT, Chris De Burgh, A&M	
98	80	ABSOLUTE, Scritti Politti, Virgin	
99	88	STORM OF LIGHT, Working Week, Virgin	
100	96	WHOSE SIDE ARE YOU ON?, Matt Bianco, WEA	

Compiled by Gallup

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

◀ LLOYD COLE AND THE COMMOTIONS: a blaze of glory



# Soccerfile

**T**O THE casual observer, football and the record industry have little in common, but closer scrutiny reveals that under the surface these diverse constituents of the world of entertainment share many characteristics.

Both football and music provide a glamorous and well-paid escape route from the dole queue, which is increasingly the prospect facing school-leavers. Equally, both require more in the way of individual flair than written qualifications.

In many respects, football and music are jealously guarded preserves of the working classes, with the middle classes distinctly unwelcome. **Genesis** have been ridiculed more times for their public school education than for any musical shortcomings, and the national press still can't get over the fact that skilful Chelsea forward **Peter Rhoades-Brown** was a public schoolboy. Similarly, working class boys with exceptional school records are regarded as unlikely pop/soccer stars, a fact which will be confirmed by the likes of **Steve Heighway** (soccer) and the **Zombies**.

Yet these traditional twin passions of working class youths are increasingly being rejected as other areas of the leisure industry



GEORGE BEST and Mary Stavin get some practice

compete for attention. Saturday used to involve a visit to the record shop and a trek across town to the football, now it's more likely to involve a day at home watching video or playing with a home computer.

Watching football is now, more than ever before, an armchair sport as BBC and ITV take it in turns to relay live and in close-up the choicest matches of the soccer season. And when the match is over you can sit back and listen to the latest hits. But who's going to pay £1.50 a time? It's easy to be cynical, but the

truth is that record sales have slumped to their lowest level in years, and football attendances are only half what they were immediately after the war. Modern day football is dismissed as dreary and defensive, music as dull and uninspired, but the true enthusiast can still find much to commend both.

**B** RITAIN'S MOST authoritative and enjoyable soccer magazine is 'Match', a colourful and well-written weekly which covers all aspects of domestic and international football, with star interviews, news, features, results, fixtures and an excellent quota of action photographs, both monochrome and colour. One of its most popular features is Star Spot, wherein a top player provides such vitally trivial information as his personal ambition, most hated TV show and favourite pop stars. A survey of the responses of 50 top players in the latter category makes for fascinating reading. Some players selected more than one act, and a total of 49 different artists were mentioned. Most players opted for sophisticated mainstream rock/AOR acts with a distinct American bias.

**George Benson** was easily the players' top choice garnering 11 votes from Villa pair **Steve Foster** and **Colin Gibson**, **Gary Shelton** (Sheffield Wednesday), **Kevin O'Callaghan** (Ipswich), **Alex Williams** (Manchester City), **Mark Reid** (Celtic), **Ian Redford** (Rangers), **Mark Lawrenson** (Liverpool), **Alan Devonshire** (West Ham) and **Terry Fenwick** and **Warren Neill** of Queen's Park Rangers.

Watford trio **George Reilly**, **Mo Johnston** and **Nigel Callaghan** snubbed club chairman **Elton John**, plumping for **Bryan Ferry**, **Michael Jackson** and **Kool & The Gang**. Indeed, soccer mad **Elton** failed to gain a single vote!

The only concession to contemporary rock came from Liverpool's **Steve Nicol** (an **Undertones** fan) and this week's guest singles reviewer **Pat Nevin**. The 20 year old Glaswegian, who plays for Chelsea, prefers listening to **David Jensen** and **John Peel's** radio shows to watching TV, and named **Ian Curtis** (Joy Division), **New Order**, **the Cure** and **the Clash** as his favourites.

by ALAN JONES

**Y**OU COULD be forgiven for thinking that the only football records released are the jingoistic singalongs recorded by cup finalists and league winners. Believe it or not, there is a large and expanding market for albums about football, primarily commentaries and documentaries.

The market is dominated by Quality Records, whose current catalogue includes in excess of one hundred LPs, mostly of BBC radio commentaries. The company releases several new titles every year, and also has access to a large reservoir of recordings not generally available. If the recording exists, then generally they can locate it and make a single copy to order. The company's current best-sellers include a number of albums celebrating the many triumphs of Liverpool. Here's the top 10:

- 1 The Friendly Final:** Highlights of Liverpool's triumph over near-neighbours Everton in the 1984 Milk Cup Final
- 2 Bob Paisley's Farewell:** Excerpts from Liverpool's 1983 League Cup and FA Cup final ties
- 3 Viva Le Kop!:** The story of Liverpool's European Cup success in 1981
- 4 Hammers' Heroes:** West Ham's triumph over Arsenal in the 1980 FA Cup Final
- 5 Match Of The Century** The story of Arsenal's amazing last gasp victory over Manchester United in the 1979 FA Cup Final
- 6 Liverpool — Legend Of Europe:** Highlights of the Merseysiders' 1978 European Cup Final clash with Bruges of Belgium
- 7 1972 FA Cup Final:** A surprise best-seller documenting Leeds' single goal win over Arsenal
- 8 Fabulous Forest:** An action-packed reminder of the 1978 League Cup Final between Nottingham Forest and Liverpool
- 9 Bobby's Dazzlers:** The story of how Bobby Robson's unfancied Ipswich stole a march on favourites Arsenal to win the 1978 FA Cup Final
- 10 Rangers — Kings Of Scotland:** The Glasgow giants' 1976 Scottish Cup Final win over Hearts.

● A full catalogue of available albums and videos is available from Quality Recordings, 72 Longbridge Road, Barking, Essex.

Here's a composite players' top 10 assembled from the votes:

- |   |                 |          |
|---|-----------------|----------|
| 1 | GEORGE BENSON   | 11 votes |
| 2 | BRYAN FERRY     | 5 votes  |
| 3 | DIANA ROSS      | 4 votes  |
| 3 | STEVIE WONDER   | 4 votes  |
| 5 | PHIL COLLINS    | 3 votes  |
| 5 | THE POLICE      | 3 votes  |
| 5 | DIRE STRAITS    | 3 votes  |
| 5 | MICHAEL JACKSON | 3 votes  |
| 9 | ROD STEWART     | 2 votes  |
| 9 | MARVIN GAYE     | 2 votes  |
| 9 | BILLY JOEL      | 2 votes  |

(Reproduced by permission of Match)

## ... AND THAT'S A (FOOTBALL) FACT:

**D**ON FARDON'S 1970 hit 'Belfast Boy' was about former Manchester United wizard **George Best**, who also inspired 'Georgie (He's The Best)' by **Dave Horsfall**. **Best** played over 400 times in a league career which started in 1963, and at the height of his fame in the Sixties he could often be found propping up the bar in fashionable Manchester nightspots with visiting musical celebrities. He finally made his own recording debut earlier this year recording an album called 'Keep Fit And Dance' with girlfriend **Mary Stavin**. Much of the album consists of Mary and George reciting exercise instructions, but on 'It Takes Two', also released as a single, **Stavin** and **Best** attempt to sing over a heavily synthesized backing. Rather than impersonate **Marvin Gaye** (for 'twas he), **Best** sings through a vocoder. **Mary** re-creates the **Kim Weston** rôle... without technical assistance... During the 1983-84 season, at least 10 football teams made records. Many were for sale, only through club souvenir shops, but discs by **Liverpool**, **Brighton** and **Everton** made the top one hundred. **Aberdeen** came near too, their 'European Song' peaking at number 108... **Nottingham Forest** are the only club to have an international hit single. Their recording of 'We've Got The Whole World In Our Hands' reached the top 10 in both Holland and Belgium in 1978... America's football anthem is 'Soccer Is A Kick In The Grass'. It's sold at the grounds of all of the teams which contest the North American Soccer League and has so far sold over 100,000 copies... Former Leeds and England manager **Don Revie's** daughter **Kim** released a single in 1982, and another in 1983, without success... Fictional football hero **Roy Of The Rovers** once received an offer to make a record, but turned it down... **Spurs** have probably made more records than any other football team. They recorded singles in 1959, 1981 and 1982, and celebrated their cup final victory over local rivals **Chelsea** in 1967 by laying down four tracks which were subsequently released as an EP, 'Spurs Go Marching On'. In the eight years during which EP charts were published it was the only chart entry by a football team, peaking at number six... **Winger Colin Grainger** made over 300 league appearances, principally for **Sheffield United** and **Sunderland**. He also recorded two vaguely tuneful singles, and once appeared on the same bill as **the Beatles**... 'The BBC 1922-1972', a double album which reached number 16 in the charts in 1972, includes excerpts from the historic FA Cup Final of 1947, including the commentator's incredulous reaction as the ball burst for the second cup final in a row... The former professional footballer to make most impression as a recording artist is **Spaniard Julio Iglesias**. As a teenager **Iglesias** was reserve team goalkeeper for **Real Madrid**. He retired from soccer after a car crash in the Sixties, and took up singing. According to an advert his record company recently placed in US trade magazine **Billboard**, he's sold over 100 million albums in 150 countries, gaining 680 gold and 221 platinum discs, recording in six different languages...

# BRUCE SPRINGSTEEN

Live at Meadowlands,  
New Jersey

"BOOOOO, BOOOOO . . ." The R and the C in Bruce are silent in a loud New Jersey accent.

It's the loudest "Booooo" imaginable when there are 20,000 of them screaming it at the same time. Bruce and the E Street Band had come home to his native land, the factories, parking lots and railway sidings of New Jersey — all the component parts of his songs.

Here was the local boy who had made good by carving himself a huge chunk of modern American mythology. Looking much the same as 50 per cent of the audience, in jeans and a T-shirt, he blazed a three and a quarter hour trail straight across the continent with a guitar and his New Jersey neighbours in the palm of his hands.

Ten miles away, The Jacksons were using expensively staged stun technology to zap a Madison Square Garden crowd into awestruck submission. Bruce drew only upon his enormous talent as a performer and songwriter and the strength of his first class band, with the built in bonuses of the charismatic Clarence Clemmons on saxophone and the impish Nils Lofgren on guitar.

'Born In The USA' was the obvious way to start the proceedings. Much heavier live than on record, it was a strangely apocalyptic prelude screaming in at 100 mph. The velocity increased with each song, kicking up dust during a rousing 'Glory Days' and crashing to a halt for an interval with 'Badlands' the quickest hour and a quarter I have ever experienced.

Bruce had milked his audience dry, stretching his voice to its absolute limit. Lesser mortals would have been ordered to rest for days after such a magnificent performance. He was exciting and proud and he gave everything his legend says he is capable of and left no doubt as to why he has earned himself the reputation of the best live performer in the world.

All this and only a third into the night. On his return, he was even more spellbinding, battling through 'Hungry Heart', 'Dancing In The Dark', 'Cadillac Band' and 'Cherry Baby'. Neither New Jersey nor I will ever be quite the same again — at least, not until the next time.

Jon Futre