

GALLUP END OF YEAR CHARTS

record

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FEBRUARY 9, 1985

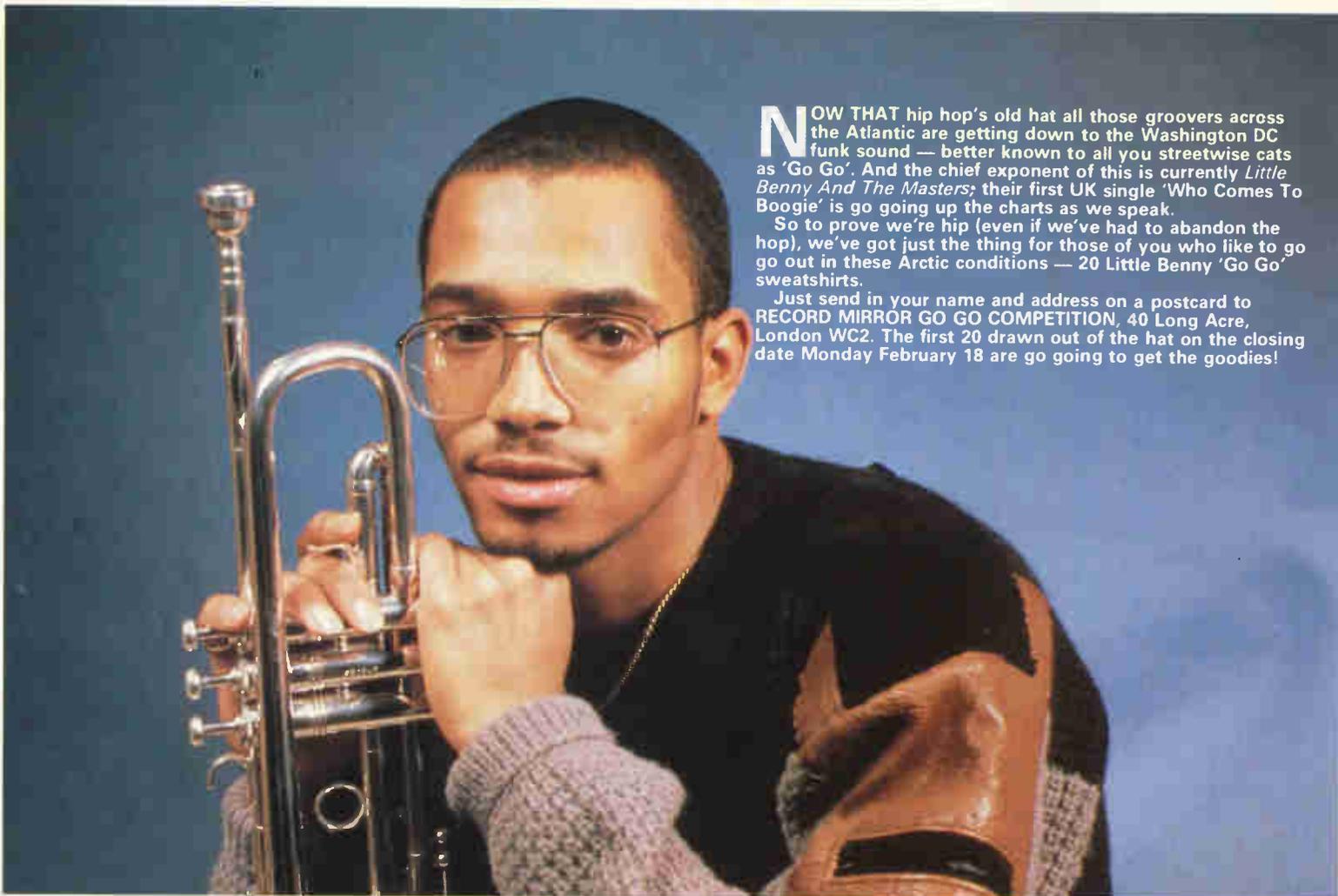
45p

**HOWARD
JONES**

'Don't call me Mr Nice Guy'

BLUEBELLS
AMII STEWART

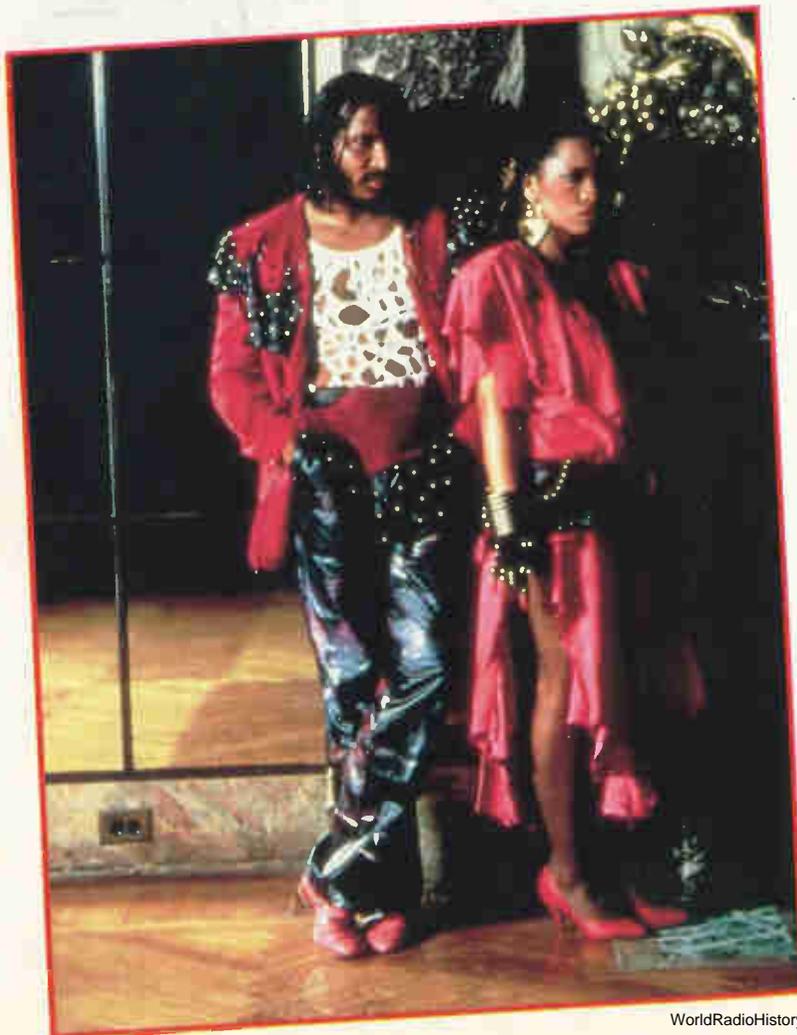
JAMES INGRAM ~ FINK BROTHERS ~ BOWIE
BRYAN ADAMS CHAKA KHAN



NOW THAT hip hop's old hat all those groovers across the Atlantic are getting down to the Washington DC funk sound — better known to all you streetwise cats as 'Go Go'. And the chief exponent of this is currently *Little Benny And The Masters*; their first UK single 'Who Comes To Boogie' is going up the charts as we speak.

So to prove we're hip (even if we've had to abandon the hop), we've got just the thing for those of you who like to go out in these Arctic conditions — 20 Little Benny 'Go Go' sweatshirts.

Just send in your name and address on a postcard to RECORD MIRROR GO GO COMPETITION, 40 Long Acre, London WC2. The first 20 drawn out of the hat on the closing date Monday February 18 are going to get the goodies!



AS MORE and more people start to get some sweet inspirations, the time is right to search out a gospel great that went completely unnoticed before Christmas. The lady is Jackie Verdell and on the flip of a pretty unremarkable version of 'When The Saints Go Marching In' you'll find a piece of dynamic faith music called 'Can I Get A Witness'.

Jackie's been on the gospel circuit many moons, growing up in New Jersey, touring with Aretha's father the Rev CL Franklin, later working with Andrae Crouch, Jessie Dixon and appearing in the movie 'Save The Children'. 'Witness' sure isn't the Marvin Gaye number but it makes you feel like going hallelujah!



OVER HERE to renew the faith, sell out a tour and do some dollar cheap shopping the wonderful Mtume took time out to chat to INDEX. Shaking off the effects of a heavy cold the man, Mr James Mtume, explained the reasoning behind those scorching ballads.

"I'm writing things from a female perspective," he says. "Juicy Fruit' was the first to have a woman saying 'You Can Lick Me Anywhere', I mean if a man says it, it's no fun, but when a woman says it, people are

shocked. Some people at CBS didn't want to release 'You, Me And He', because the lyrics are very explicit. But controversy is exciting. If I can project controversy, that's better than apathy.

"It was more of a shock for the men, whereas women were saying 'God, I'm so glad someone finally said it'. I want men to face reality."

And with that James stepped up onto the stage of the Hammy Odeon, before advising Arthur Scargill and Ian MacGregor that is.



AS ALL things chat 'n' reggae come under the media microscope, *Tipha Irie* gets ready for his share of the action. A 19 year old fast mouth merchant from South London, Tipha has seen service on the King Tubby and Saxone sounds and prepares for chart status with his freshly infectious 'It's Good To Know The Feeling You're The Best' single. Keep on truckin'.



THE FINELY upholstered sound behind 'Love Your Shoes' comes from Furniture, a suite three-piece consisting of Tim Whelan (guitar, keyboards, vocals), Hamilton Lee (drums, percussion) and Jim Irvin (vocals) with a little extra support from their friends.

Other hardware that appears on the group's platters are the double bass, saxophone, trombone, clarinet and marimba, which all help to cushion the effects of the competition. And a deal with Survival Records should help keep the woodworm at bay. Sofa so good.

Benny ● Bid ● Bruce

INDEX

Compiled by Di Cross

AND LO, the Lord looked down and saw that it was good. And Jacob, begotter of someone or other, built his biblical ladder . . . for he had a sign from the benign and loving Lord that 3,000 years later a 'new wave' collective called the *Monochrome Set* would write a song about it. And lo, they did and the Lord looked down and saw that it was good.

And so a much altered *Monochrome Set*, indie favourites of five years before, came back with — 'Jacob's Ladder'.

And lo, the enigmatic (and very hunky) frontman Bid became a star with the proud guitar sounds the group did make. And the Lord looked down and saw that it wasn't just good — it was very good.



'SPRINGSTEEN' by Lynn Goldsmith (Sidgwick & Jackson — £6.95)

IT'S A book of photographs about da boss by his ex-girlfriend and top rock photographer Lynn Goldsmith. It's taken around the period of the 'Darkness On The Edge Of Town' LP (1978). It's a fine and intimate study of one of the kings of the stage but at £6.95 a mite steep. Still half the proceeds go to the Save The Children Fund, so maybe not such a bad buy after all.

Chartfile

RECORD MIRROR's resident figure of facts and fun, monsieur Alan Jones, will be taking a late winter break starting this week. The un-suntanned one will be back with the details on those discs shortly.



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● COVER PIC by SIMON FOWLER

News

ZZ Legs back on Top

TORRID TEXANS ZZ Top, release their single 'Legs' On February 15. It's a remixed version of the track that appears on their 'Eliminator' album and the 12 inch features an extended 'metalmix' of the song, along with the bonus cut 'Fool For Your Stockings'.

Bassist Dusty Hill has now fully recovered from accidentally shooting himself and ZZ are adding the finishing touches to their forthcoming album.



EVELYN CHAMPAGNE King pops her cork again on February 15 when she releases her single 'Give Me One Reason'. The track is taken from her album 'Out Of Control' and the 12 inch version features the bonus track 'Don't It Feel Good' taken from her 'Face To Face' album.



YOUNG AND LIVE

PAUL YOUNG will be playing another series of shows beginning in late March. He'll be kicking off with Shepton Mallet Showering Pavilion March 22, followed by Southampton Gaumont 23, Birmingham NEC 25, Whitley Bay Ice Rink 26, Sheffield City Hall 27, Wembley Arena April 1, 2.

Tickets for Wembley priced £7.80 and £6.80 are available only by post from The Paul Young Box Office, PO Box 77, London SW4 9LH. Cheques should be made payable to the Paul Young Box Office and enclose an aae. Tickets for Birmingham priced £6.80 and £5.80 are available from the same address and from the NEC Box Office and usual agents. At the other venues, tickets are available from box offices and local agents and record shops.

Paul will be releasing his album 'The Secret Of Association' to coincide with the tour and another single will be out in late February.

Big Sound Authority touring

BIG SOUND Authority, who have laid some firm foundations with their smash hit 'This House' play a major tour starting this month. BSA can be seen at Southampton La Sainte College February 8, London Lyceum 10, Manchester University 14, Hatfield Polytechnic 19, Gloucester College of Art And Technology 20, York Vanburgh Hall 21, Leeds Polytechnic 22, Newcastle University 23, Plymouth Polytechnic 25, Leicester Polytechnic 27, East Anglia University 28, Wolverhampton Polytechnic March 1, Coventry Lanchester Polytechnic 2, Oxford Polytechnic 4, Birmingham Powerhouse 5, Brighton Pavilion 6, Cambridge University 8, Redcar Coat And Bowl Club 10, Bristol Polytechnic 12, Swansea University 13, Cardiff New Ocean Club 14, St Austell Coliseum 16.

● WE'VE BEEN asked to point out that Vicious Pink will just be making personal appearances on their tour and not indulging in full scale concerts. But with Juicy Josie in town does it really matter?

● CHAKA KHAN was forced to cancel her show at Brighton Centre on February 2. She had a nasty throat infection and was advised by a doctor not to sing. She hopes to reschedule the concert for sometime later, but ticket refunds are available from point of purchase.

● THE KANE Gang will release their debut album 'The Bad And Lowdown World Of The Kane Gang' on February 15. It features 'Respect Yourself' and 'Closest Thing To Heaven', with seven other funky self penned songs. The Kane Gang will release another single on February 22.

● THREE CLASSIC Deep Purple albums are being released in picture disc form. The albums are 'Machine Head', 'Fireball' and 'Deep Purple In Rock'. Each album comes in a PVC sleeve and the package includes a Deep Purple poster to put on your wall and frighten your mum.

● ELLERY BOP, the band who are hipper than Jim Reid's tartan trousers, release their single 'Torn Apart' on February 8. The 12 inch version features extra tracks 'Above The World' and 'Dub Apart'.

● DARK CITY release their debut single 'False Alarm' shortly. The 12 inch version of the single will feature an extended 'city mix' of the song.

Phil McIntyre by arrangement with Fair Warning presents

K I N G

+ Person To Person

LIVERPOOL ROYAL COURT THEATRE
Thursday 21st February 7.30pm

MARGATE WINTER GARDENS
Tuesday 26th February 7.30pm

SLOUGH FULCRUM CENTRE
Wednesday 27th February 8.00pm

DOMINION THEATRE LONDON
Saturday 2nd March 8.00pm

COVENTRY APOLLO THEATRE
Sunday 3rd March 7.30pm

Tickets £3.00 Adv. from the Box Offices - Liverpool 051 709 4321, Margate 0843 292795, Slough 0753 38669
Tickets £3.50 Adv. London 01-580 9562 and usual agents
Tickets £4.00 Adv. & £3.50 Adv. Coventry 0203 51313.



THE BOOTHILL Foot Tappers, who will be releasing the follow up to their excellent single 'Get Your Feet Out Of My Shoes' in early March, have three

dates lined up; at Harlesden Mean Fiddler February 7, London Kings College 8, Watford Hertfordshire College 9.

THE VILLAGE PEOPLE ☎☎☎

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News

● **IMMACULATE FOOLS** rock out with a lengthy tour starting this month. Watch 'em strut their stuff at Middlesex Polytechnic February 21, Wolverhampton Polytechnic 22, Coventry Warwick University 23, Loughborough University 25, Leeds University 26, Manchester University 27, Durham University 28, Newcastle Polytechnic March 1, Glasgow College of Technology 2, Dundee Dance Factory 3, Middlesbrough Teeside Polytechnic 5, Keele University 6, Nottingham Trent Polytechnic 7, Birmingham Polytechnic 8, Gloucester Leisure Centre Cambridge Suite 9, Exeter University 10, Kent University 12, London Marquee 13, 14.

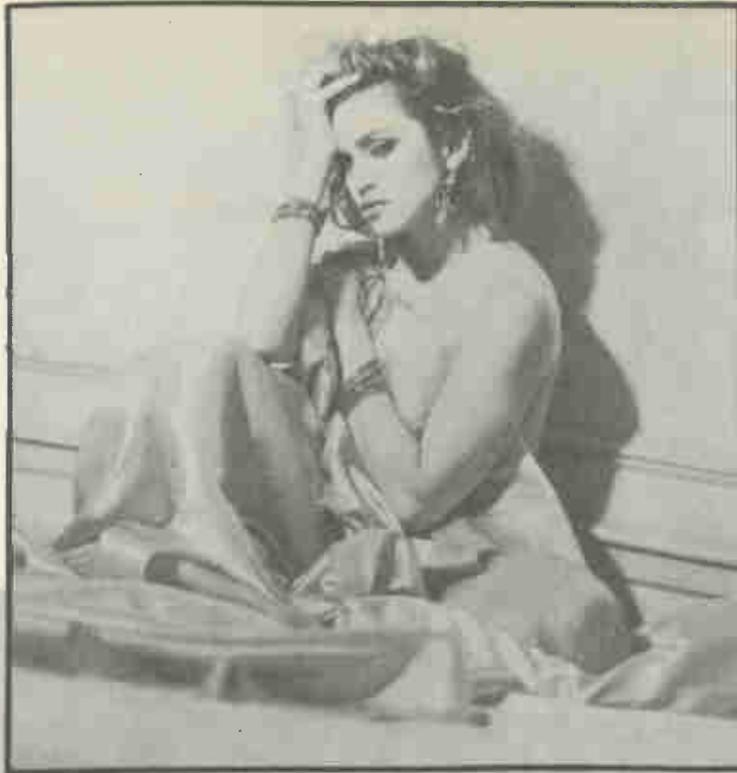
Their album 'Hearts of Fortune' will be released early spring and not February 18 as previously reported.

● **THE BOOMTOWN Rats** have added some more dates to their monster tour at York University February 25, Northampton Derngate 26, Slough Fulcrum March 6, Tunbridge Assembly Hall 7, Brighton Dome 8, Bristol Studios 10, Southend Cliffs Pavilion 11, Malvern Winter Gardens 13, Derby Assembly Rooms 15, Liverpool Royal Court 16, Newcastle Mayfair 17.

● **HOWARD JONES** adds an extra date to his tour at Manchester Apollo March 14. Tickets are on sale now.

● **JULIAN LENNON** releases his single 'Say You're Wrong' on February 18. It's taken from his humdinger album 'Valotte'. Julian is rumoured to be playing some dates around Easter but nothing has been confirmed.

● **THE DAZZ Band** will be letting it blow when they play Luton Pink Elephant March 6, Croydon Fairfield Halls 10, Hammersmith Odeon 12.



MATERIALMADONNA

● **MADONNA IS** set to romp up the charts again with 'Material Girl' out on February 15. Taken from her album 'Like A Virgin', the B-side is the excellent 'Pretender'.

Madonna releases a video EP on February 15. It consists of promotional clips for her hits 'Borderline', 'Lucky Star', 'Like A Virgin' and 'Burning Up'. The EP has a running time of 18 minutes and will sell for around £10.99.

Reality for the Alarm

● **THE ALARM**, who release their single 'Absolute Reality' on February 18, play a tour in April. Dates are Cardiff St David's Hall April 22, Portsmouth Guildhall 24, Poole Arts Centre 25, Brighton Dome 26, Oxford Apollo 27, Norwich UEA 29, Nottingham Royal Concert Hall 30, Liverpool Royal Court May 1, Sheffield City Hall 2, Glasgow Barrowlands 4, Edinburgh Caley Palais 5, Newcastle City Hall 6, Leeds University 7, Manchester Apollo 9, Birmingham Odeon 10, Hammersmith Odeon 11, Hammersmith Palais 13. Tickets for all venues are £4, except at Hammersmith where they are £4 and £4.50.

● **ACCLAIMED SOUL** singer Angela Bofill will be playing a date at the London Dominion on March 4. Tickets are £6 and £5 available from the box office, Keith Prowse and Star Green.

● **GRANDMASTER FLASH** releases his album 'They Said It Couldn't Be Done' on February 15. Flash has recruited a new team of pedigree rappers — Kidd Creole, Raheim, Lavon, Broadway and Larry Love. Tracks include 'Girls Love The Way He Spins', 'Who's That Lady' and 'Sign Of The Times'.

● **DIONNE WARWICK** releases her album 'Without Your Love' on February 15. Tracks from the luscious one include 'No One In The World', 'Finder Of Lost Loves' and 'It's You'.

● **ELTON JOHN** releases a remixed version of 'Breaking Hearts (Ain't What It Used To Be)' on February 13. Elton and his old chum Bernie Taupin, are currently working on a new album and preparing a musical.

PERSON OPERATOR PERSON



THE NEW SINGLE ON 7" & 12"



Pic by Associated Press



TV + Radio

FRIDAY'S 'Tube' (C4.5.30pm) features *Meat Loaf* and the *Commodores* while *'The Oxford Road Show'* (BBC 2, 7.15pm) has *Big Country*, *Joan Armatrading* and those funky *Frank Chickens*.

SATURDAY'S 'Saturday Superstore' (BBC1, 9am) has *David Essex* (tell your mum to stop Hoovering and come and watch) and *Sandra Dickinson*. If that doesn't take your fancy you can tune in to *'No 73'* (ITV, 10am). *'Punk To Present'* (Radio 1, 1pm) looks at the influence of black music and music in those heady days of yore. *'The Other Side Of The Tracks'* (C4, 6pm) examines *Culture Club* and reflects on their lives while *'In Concert'* (Radio 1, 6.30pm) has *Spandau Ballet* belting it out from Wembley Arena.

SUNDAY finds *Martin Fry* and *Leelee John* among the stars battling it out in *'The Great Rock 'N' Roll Trivia Quiz'*. Be there or be square.

TUESDAY'S 'Whistle Test' (BBC 2, 7.30pm) has *Alison Moyet* and those lovable *Smiths*.

● **DEVILISH DEVO** release their single *'Shout'* at the end of this month. For a limited period only the single will be available in a double pack with *'Jocko Homo'* and *'Mongoloid'*, two of the band's best loved tracks.

● **Tears For Fears** have decided to add three dates to their tour at **Hammersmith Odeon April 14**, **Birmingham Odeon May 15**, **Nottingham Royal Centre 18**.

● **THE JONZUN Crew** release their single *'Lovin''* on February 22. It's taken from the Crew's long awaited album *'Down To Earth'* out in March.

● **ROLAND RAT** releases his single *'No 1 Rat Fan'* on February 8. It's a special rodent remix of the track featured on his recent album *'The Cassette Of The Album'*. Watch out for Roland appearing again on TV AM.

● **THE MANHATTAN Transfer** release their album *'Bop Doo Wopp'* on February 8. The album mixes studio tracks with live material recorded in Tokyo.

● **RY COODER's** haunting soundtrack to the film *'Paris, Texas'* is released as an album on February 15. The tracks include *'Brothers'* and *'Nothing Out There'*.

US AFRICA AID

● **USA FOR Africa**, the American equivalent of Band Aid, will release their single *'We Are The World'* in March.

Written by Lionel Richie, Stevie Wonder and Michael Jackson, the single features no less than 48 stars including Cyndi Lauper, Diana Ross, Hall And Oates, Bruce Springsteen, Smokey Robinson and Bob Dylan.

"It's a family song for the family of man," said Lionel Richie this week. A video of the recording session has been made and there's now talk of releasing a special album for Ethiopia with individual stars contributing tracks.

USA For Africa have set up a centre for donations to Ethiopia. You can send donations to **USA FOR AFRICA, C/O Ken Kragen and Co, 1112 North Sherbourne Drive, Los Angeles, California, 90069.**

● **WHAM!'s PLANNED** donation of royalties, to the Ethiopia appeal, from their *'Last Christmas'* hit, which would amount to £250,000, is now in jeopardy. Dick James Music, publishers for Barry Manilow, are threatening to sue George Michael for copyright infringement. They say the song bears too close a resemblance to Barry's track *'Can't Smile Without You'*.

GREAT HITS. FROM THE DAYS WHEN WHAM WERE IN THEIR PRAM.

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- Terry
- The Shangri-Las OG9085
- Leader of The Pack
- The Yardbirds OG9109
- For Your Love
- The Kinks OG9140
- Waterloo Sunset
- The Gun OG9193
- Race With The Devil
- Love Affair OG9194
- Everlasting Love
- Procol Harum OG9225
- A Whiter Shade Of Pale
- Van McCoy OG9246
- The Hustle
- Four Seasons OG9280
- Rag Doll
- Shirelles OG9286
- Will You Love Me Tomorrow
- Gary Puckett OG9304
- Young Girl
- Steppenwolf OG9323
- Born to be Wild
- Little Eva OG9328
- The Locomotion
- Thin Lizzy OG9330
- Whisky in the Jar
- John Miles OG9339
- Music
- The Moody Blues OG9349
- Nights in White Satin
- Peter Sarstedt OG9365
- Where Do You Go To?

- Gerry & the Pacemakers OG9373
- Ferry Cross the Mersey
- Steve Harley/Cockney Rebel OG9375
- Make Me Smile
- Gerry & the Pacemakers OG9377
- You'll Never Walk Alone
- Ricky Valance OG9387
- Tell Laura I Love Her
- Lulu OG9393
- Shout
- Blue Oyster Cult OG9398
- (Don't Fear) The Reaper
- Dion OG9403
- The Wanderer
- Lynyrd Skynyrd OG9421
- Free Bird
- Derek & The Dominos OG9422
- Layla (Long Version)
- Cream OG9426
- Sunshine of Your Love

Selected Spring releases out now:

- Johnny & The Hurricanes OG9459
- Red River Rock
- Johnny Preston OG9461
- Running Bear
- Rupert Holmes OG9462
- Escape (Pina Colada Song)
- Hello OG9463
- New York Groove
- Small Faces OG9465
- Lazy Sunday
- Small Faces OG9466
- Itchycoo Park
- Black Sabbath OG9467
- Paranoid
- Chris Farlowe OG9468
- Out of Time
- Amen Corner OG9469
- (If Paradise Is) Half As Nice

- Walker Brothers OG9474
- The Sun Ain't Gonna Shine Anymore
- IOCC OG9475
- I'm Not in Love
- Limmie/Family Cooking OG9477
- You Can do Magic
- Lesley Gore OG9478
- It's My Party
- Diamonds OG9479
- Little Darlin'
- Thin Lizzy OG9484
- Don't Believe a Word
- Platters OG9485
- Only You
- Platters OG9486
- Smoke Gets in your Eyes
- Randy Edelman OG9488
- Uptown Uptempo Woman
- Lipps Inc OG9489
- Funky Town
- Steam OG9491
- Na Na Hey Hey Kiss Him Goodbye
- Percy Sledge OG9496
- When a Man Loves A Woman
- Wilson Pickett OG9497
- In the Midnight Hour
- Eddie Floyd OG9498
- Knock On Wood
- Booker T & The MG's OG9499
- Green Onions
- Otis Redding OG9500
- (Sittin' On) The Dock of the Bay
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FOOLS PARADISE



AN INTRODUCTION
TO POSITIVE
THINKING WITH
IMMACULATE
FOOLS. ROBIN
SMITH REALISES
HIS TRUE
POTENTIAL

HEY YOU! Don't just sit there twiddling your thumbs. Get up and do something. Nothing is impossible, say the Immaculate Fools.

"We have beautiful bodies given to us, but at the same time a lot of people never realise their full potential," says keyboard player and guitarist Andy Ross.

"Everybody misses opportunities and makes a fool of themselves from time to time. Our song is about being positive and using all your advantages."

Their attitude certainly seems to have worked. Not so long ago, Immaculate Fools were playing wine bars and parties around Kent.

"It was our manager who suggested we try and get a deal," continues Andy. "We were just playing for fun and I think we still treat it that way."

"I think we're a very English group and peo-

ple seem to find that interesting. We don't go in for American over produced effects. A lot of singers always get that agonised American twang in their vocals, but Kevin our singer hates all that. He just sings how he talks. Perhaps we sound a bit like early Genesis."

Apart from Andy and Kevin, Immaculate Fools also features Andy's brother Peter on drums and Kev's brother Paul on bass.

"Our lyrics aren't the sort of thing you just want to hear once and then throw them away," says Pete.

COMING SOON is Immaculate Fools' debut album 'Hearts Of Fortune', with tracks ranging from songs about heroes in history to pleas for love and awareness and, of course, their current hit 'Immaculate Fools'.

"All of our songs just come out of jam sessions," says Andy. "Kevin will come along

THE SWIFTS

Phil McIntyre and Outlaw presents

New Single 'How Soon is Now' - Out Now

New Album 'Meat is Murder' - Out Soon

<p>CHIPPENHAM GOLDDIGGERS Wednesday 27th February</p>	<p>SOUTHEND CLIFFS PAVILION Sunday 10th March</p>	<p>BIRMINGHAM HIPPODROME Sunday 17th March</p>	<p>NEWCASTLE CITY HALL Sunday 24th March</p>
<p>GUILDFORD CIVIC HALL Thursday 28th February</p>	<p>IPSWICH GAUMONT Monday 11th March</p>	<p>OXFORD APOLLO THEATRE Monday 18th March</p>	<p>LIVERPOOL ROYAL COURT THEATRE Wednesday 27th March</p>
<p>BRIXTON ACADEMY Friday 1st March</p>			<p>BRADFORD St. GEORGES HALL Thursday 28th March</p>
<p>PORTSMOUTH GUILDHALL Sunday 3rd March</p>			<p>NORTHAMPTON DERNGATE Friday 29th March</p>
<p>READING HEXAGON Monday 4th March</p>			<p>MANCHESTER PALACE THEATRE Sunday 31st March</p>
<p>POOLE ARTS CENTRE Wednesday 6th March</p>			<p>LEICESTER DE MONTFORT HALL Monday 1st April</p>
<p>BRIGHTON DOME Thursday 7th March</p>	<p>NOTTINGHAM ROYAL CENTRE Tuesday 12th March</p>	<p>SHEFFIELD CITY HALL Friday 22nd March</p>	<p>BRISTOL HIPPODROME Thursday 4th April</p>
<p>MARGATE WINTER GARDENS Friday 8th March</p>	<p>HANLEY VICTORIA HALL Saturday 16th March</p>	<p>MIDDLESBOROUGH TOWN HALL Saturday 23rd March</p>	<p>ROYAL ALBERT HALL Saturday 6th April</p>

Tickets £5.00 from the Box Offices Poole (685222) Margate (292795) Southend (351135) Liverpool (051 709 4321) Tickets £5.00 £4.50 from the Box Offices Brighton (682127) Sheffield (735295/6) Bradford (752368) Leicester (544444) Bristol (299444) WorldRadioHistory

with an idea and play it to us on guitar. He's an awful player, so we just add our own bits on to what he's doing and away we go.

"Kevin's a bit odd. He just sits in his room all day writing songs and poetry. He doesn't really have any outside interests. He's convinced he's going to be the new Bob Dylan.

"This band has a lot of influences," continues Pete. "I think you should appreciate everything from Led Zeppelin to Mahler. I loved Jon Bonham's technique. We saw Led Zeppelin at Earl's Court and they were great.

"I like Phil Collins as well. He used to have a band called Brand X who had a really great feel and percussive sound."

"I like a composer called Steve Reich," says Andy. "He sets up a riff and then adds another instrument. It's very subtle music, a sort of audio illusion. I would love to play with him."

"I think we're going to be big in America," says Pete. "There's already some interest in us over there. I think we're going to be the most English group to hit America since the Beatles.

"I think we're bringing a lot of freshness into the charts," continues Andy. "We're not conscious of how good we look. People often say that we should move around more on stage but the way we play varies with our moods, which is interesting.

"Sometimes we'll be in a good mood and sometimes we'll be aggressive and tear hell out of instruments. You never know what to expect. Because we don't have an image I think we can cross over into all areas. Not only that but we don't have to worry about how many spots we've got on our faces first thing in the morning.

"The music business is like a wonderful fun-fair full of flashing lights and dodgems. We're like kids out on a picnic. Nobody has come along to tell us to go home or send us to bed."




JUNIOR

NEW 7 & 12 INCH SINGLE DO YOU REALLY (WANT MY LOVE)
 FROM THE SOUNDTRACK ALBUM BEVERLY HILLS

Cop 

PICTURES BY JOE SHUTTER



INVASION OF THE body snatchers

EMERGENCY! EMERGENCY! Earth is in danger of being invaded by mutants from the 22nd century led by the notorious Fink Brothers. They stole a time machine and transported themselves back in time to 1985, to wreak more havoc than Maggie Thatcher and Arthur Scargill.

Hot on their heels is the legendary lawman Judge Dredd and the mighty Tharg, part time ruler of the universe and editor of the Galaxy's greatest comic '2000 AD'. For periods of time the Fink Brothers have been taking over the bodies of Suggs and Carl from Madness, forcing them to record the single 'Mutants From Mega City One', which features the additional track 'Mutie Rap'.

"There was absolutely nothing we could do, we were powerless to fight back," explains Carl. "The time machine landed right outside our offices and the Fink Brothers broke down our door and walked right in.

"Apparently, it's always been their ambition to record a single. One of the brothers is called Mean, his father tore his arm off when he was young and he also tore off half his head, so he now has a metal arm and a metal head. His head has a dial on it and if the dial is turned to four he gets really angry. Even if the dial is on one or two, you've got to be careful.

"The other one loves poisoning people and animals," explains Carl. "One of his other hobbies is throwing spiked balls around. Both the Fink Brothers also like nuclear war and Ronald Reagan, which makes them even more unpleasant.

"They live in an area called Cursed Earth which is outside Mega City One and they're trying to get into the city with the other mutants. Mega City One is where Judge Dredd and his friends dispense justice. The Fink Brothers have stolen some tapes of Dredd's voice which they've used on the single, so that's why he's coming after them.

"The Fink Brothers say they want to go out on tour, but their behaviour is terrible. They don't just bite the heads off pigeons, they bite the heads off humans as well and they smell worse than Lemmy's feet."

CARL AND Suggs are praying that if the single sells enough copies the horrible brothers will be content to return to

their own time and leave them in peace to concentrate on Madness.

"If the Fink Brothers go soon or if they're zapped by Judge Dredd, Madness will be able to release a single followed by an album and then a tour," says Suggs.

"We're still putting bits and pieces together. It's difficult to decide how we're going to sound, but it will be interesting and we're not going to typecast ourselves. We're not standing still, but then again we're not going to be outrageous and start playing heavy metal.

"When we go out on tour I think we're going to miss Mike Barson a lot. He was such a great part of the band, it's difficult to find a keyboard player with his feel for the job. He's still over in Holland getting things together."

Do you think you're still nutty?

"It's something we can't seem to live down now. At first the nuttiness thing just started off between the members of the band. It was just a sort of club then it started to spread.

"I think it's going to be associated with us for years.

"We can't decide how we want to tour. Some of us want to go out with a massive orchestra while the others just want to keep the music to ourselves. We have a few disagreements but no punch ups. I had a roll in the gutter with Barson in the first year we started, but there's been nothing like it since then."

"I think we've grown up a great deal," says Carl. "Comparing Madness with Nutty Boys would be like still calling David Bowie Ziggy Stardust."

MADNESS ARE going to be featured on a forthcoming single for Ethiopia masterminded by Jerry Dammers. "When you've got kids of your own then those awful sights you see on television bring the situation home deeper. We just want to help, that's all," says Suggs.

Fink Brothers permitting, there's also the running of Madness' own record label Zarjazz to be considered. At the moment they're busily working with a roster of new acts — Charm School, the Farm, and Tom Morley.

"Charm School play smooth soul," explains Suggs. "They're different from a lot of other line ups because they're not a revivalist band. Tom Morley used to be the drummer with Scritti Politti, he does a looser kind of pop thing, a bit like the early Scritti stuff.

"The Farm are excellent as well and we'll also be doing some recording with the Skiff Skats."

Are there any similarities between Zarjazz and that other record company of the moment, ZTT?

"No, they're far more glamorous than we are," says Suggs. "There's this big mystique which has grown up around ZTT and that sort of thing wouldn't suit us. They have a more spectacular approach to the business and we're not really into all that.

"We're really on the lookout for anybody who can make music who we can have a chat with. We're not interested in handing a group a set of blueprints telling them how they're going to act and behave for the next five years."

"A lot of music has become very American and very sanitised," says Carl. "Record companies only seem to be interested in releasing safe steady records. It's all down to packaging and it's all too clean, there aren't any risks anymore. And then there's all this high powered advertising on television. You're watching an advert for chocolates and then you get an advert for somebody's album."

SO INSTEAD of getting involved in the heady world of the heavy duty music biz, Chas and Suggs are happy to sit down by the fire and pore over their comic collections.

"One of my favourite characters is Charlie Peace," says Carl. "He's a Victorian character who travelled in time. I think he actually existed in history.

"I like American comics as well," says Suggs. "Like most kids I was attracted by the shiny covers. I've gone off them a bit now though, I don't think the scripts in American comics are as good as they used to be.

"2000 AD, which features Judge Dredd, is really great — a modern comic for modern times and deals with violence in an honest way. There's talk of making a Judge Dredd film but I don't know if and when that will happen.

"The Fink Brothers are also demanding that we make a video of their single. They say that if we can't afford it they'll rob a bank for us.

"Carl and I would like to sit down and read comics all day but unfortunately we have to work as well."

THE TWO FELLOWS
IN THIS PICTURE
MAY LOOK LIKE
HARMLESS POP
STARS BUT THEY
ARE ACTUALLY EVIL
MUTANTS FROM
THE 22ND CENTURY.
WHAT'S MORE THE
GREEN BLOKE IS A
RM REPORTER*



* YES, IT'S ROBIN
SMITH AGAIN...

K

Z

*Amii Stewart reflects on the
gentler things in life with*

RM's Mr Mellow, Paul Sexton

I've ever done, thank God," she says. "You can't spend your life singing songs like 'Knock On Wood'. There's more melody now, you can dance as well as sit down. That's the way the charts are going at the moment. Sade, George Michael, Paul Young, they made it very easy for me. But 12 months ago, a record like that wouldn't have been a hit at all, because records weren't like that."

Do I get the impression that 'Knock On Wood' was done with loot and not love in mind? "Well, I didn't love the record," Amii admits. "For me it's very important to get to the point where I love, and not just like, the records I'm making."

"The disco era was a very good era for me, but it just wasn't geared for melody. The only singers during that day who managed to rise above the name of the producer were Donna Summer and Gloria Gaynor."

But '85's proving the time for Amii to be more of a singer than ever before, and she positively purrs with praise for the young songwriter of 'Friends'. "He's an Italian guy, his name is Mike Francis. He's only 22 years old and he's one of the most gentle people that I have ever met. He's so in tune with the romantic dance music kind of sound, but at the same time he can write something so beautiful."

"I can't imagine how he can have experienced all the feelings he wrote about on 'Friends'. He has the emotions of a 40-year-old. *He* is responsible for 'Friends'. I sang it, but Mike is the person that made me feel about it."

How did this heaven-made teaming come to be? "He's distributed as an artist by RCA (also Amii's label) in Italy, and I went to see a concert of his in Rome. It was so magical, I decided to go backstage and ask him if he'd write for me. We were totally enchanted with each other, we just stood there going 'Oh, oh... That was his one and only concert! He's still writing for himself, and writing for me.'"

ALL THIS talk of things Italian is because Amii's lived there for the last six years. 'Friends' has already been number one for four weeks there, in fact. "I moved to Italy because nothing was happening for me here; and things were happening there. It began to be a problem travelling from London to Rome all the time."

"There's really nobody here or there doing what I'm doing," she says confidently, and when the lady goes on to tell you about a three-month tour of Italy just finished and another one starting soon, you begin to believe it. Amii's holding off on any British touring plans yet awhile, though.

"I'm not coming here to do *one thing* until the album goes top 20. Even if the single goes to number one, I'm willing to wait. You can do it too early. But when I come back, Jesus Christ, you'll never have seen anything like it."

"Even when I had the number ones before (actually there weren't any here, but 'Knock On Wood' was a US chart-topper and sold two million copies there, so let her continue) I never did any concerts. It was just bad planning, bad management, I spent my life promoting the records, because everybody wanted me for that."

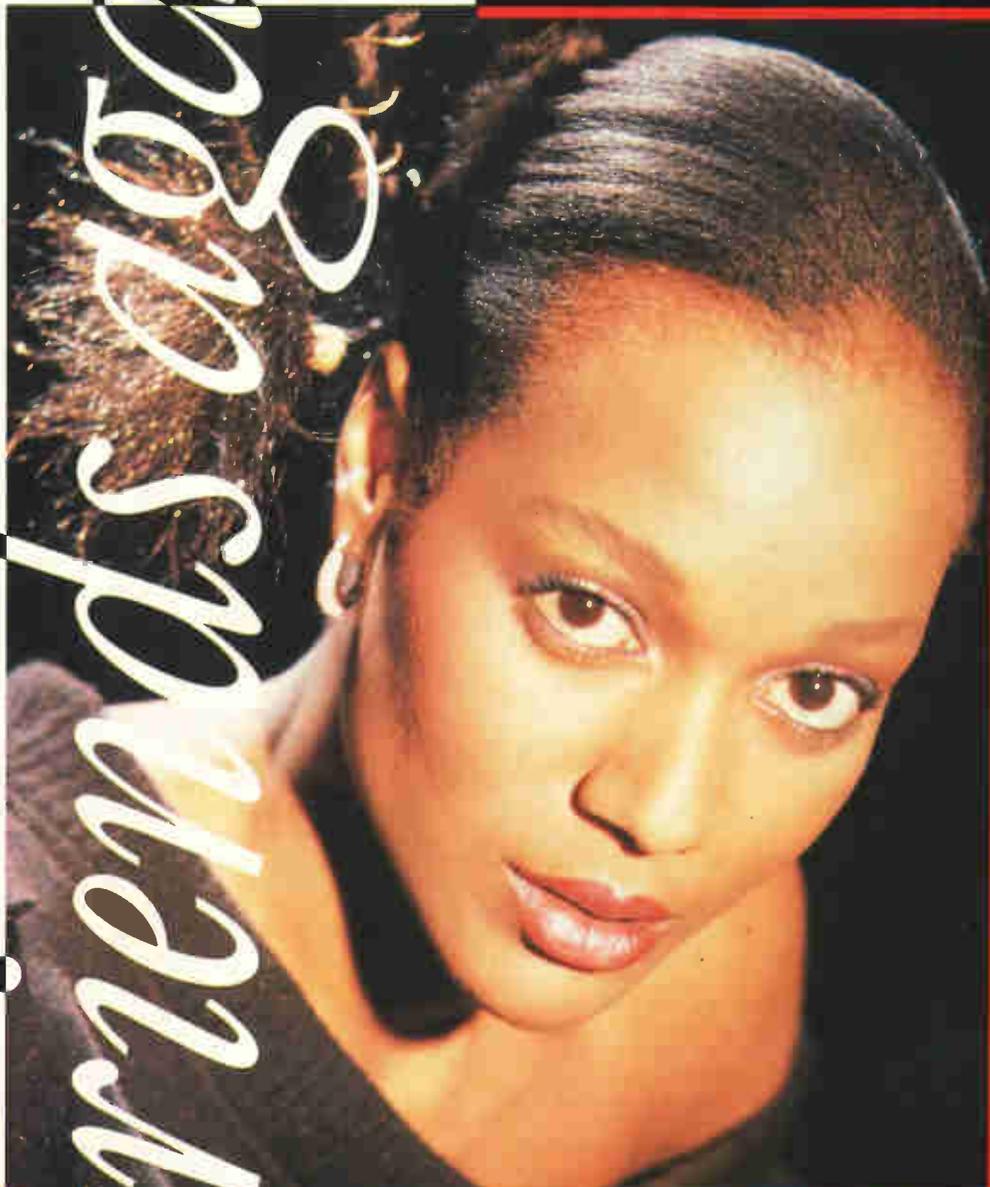
And there's a nice moment of disarming honesty when I ask someone who's not short on self-congratulation whether she expected 'Friends' to bring her back to British chart life.

"Now don't start me lying," she laughs. "I was in *total* shock when the record went in the chart..." Say it together: A-mii Stew-art — it's Italian for "friends", my little cognoscenti.

"I'VE NEVER bought a disco record in my life," Amii Stewart growls defiantly. "And I don't want to buy one. When I go home and close that door I don't want my brains to be blown out. I go home and listen to Donald Fagen, Nik Kershaw, George Duke, Phil Collins..."

Well. This really *is* a new Amii Stewart. No more 200 mile-an-hour versions of 'Knock On Wood' and the like, no more syndrums bleeping away like a pacemaker out of control. We're out of 137 Disco Heaven, and among mellow, gentle 'Friends' and our Ame, back in the top 20 for the first time in five and a half years, is damn relieved.

"Friends' is totally different from anything



friends again

Singles



Reviewed by
DIANE CROSS

THE STRANGLERS 'Let Me Down Easy' (Epic) The days of sexism and chauvinism are long gone and a more mature, mellower sounding bunch of musical murderers take to the turntable. This is another track from the excellent 'Aural Sculpture' LP and well worth lending an ear to. Ironically, with a name like theirs, Hugh is asking for a peaceful and painless end when his number is finally called. And to add sympathy to his emotive plea, he's wearing a plaster over his left eye on the cover pic — a late contribution to the Band Aid venture?

GLENN FREY 'The Heat Is On' (MCA) Every other track in the charts seems to be from some motion picture soundtrack LP or other — this one's from 'Beverly Hills Cop'. Perhaps the films are just an excuse for the albums — who knows? The film's brilliant, but this isn't. Soundtracks nowadays are just that — background for a film, and this is just fine so long as it stays in the cinema.

MICK JAGGER 'Just Another Night' (CBS) And just another record really. A reasonable debut solo single from the man with the mouth, but nothing to get excited about. And why's there a picture of Mick and a Bianca look-a-like on the cover (especially with a title like that)? I'm confused.

SINGLE OF THE WEEK

TIME UK 'Playground Of Privilege' (Arista) *The Jam were brilliant, one of the highlights of the Seventies, mixing political comment with passion, power and profundity. The split was a great blow, the ray of hope being that three great projects would arise from the ashes. Weller went straight on to great things; Foxtan had a good start with 'Freak' then faded; now, Rick Buckler reappears with an excellent single that gives the playing fields of Eton and Harrow their rightful comeuppance. Hard, powerful and yet poppy. Old Jam fans never die, they just grow a little sticky. I'm impressed.*

WILTON FELDER featuring BOBBY WOMACK (MCA) 'I'll Still Be Looking At You' When names like Felder (a founder member of the Crusaders) and Womack are brought together you expect miracles and this falls well short of the mark. Some inspired sax backing helps give it a soulful edge, but its forced emotion lacks any true feel. Pleasant but plain.

BOB SEGER AND THE SILVER BULLET BAND 'Understanding' (Capitol) Another motion picture soundtrack outtake, this time from the film 'Teachers'. Fairly standard American MOR rock — need I say anymore? Incidentally, there's a picture of an apple on the cover with a lighted fuse where the stem should be, which serves to remind me of how I feel on mornings when I've had too much cider the night before.

KIM CARNES 'Invitation To Dance' (EMI America) Whatever happened to the woman who released the superb 'Bette Davis' Eyes'? You'd be forgiven for thinking this is an entirely different entity. This is just more superficial, synthetic disco pap — very forgettable.

TWO PEOPLE 'Rescue Me' (Polydor) A cute looking Liverpool duo, with a touch of Bunnymen appeal added to this promising first single. Proteges of the Janice Long show (isn't every new band?), should have reasonable commercial appeal.

DAVID LEE ROTH 'California Girls' (Warner Bros) I was expecting to cringe at the Beach Boys' surf'n' classic being given the heavy treatment by Van Halen's mouthpiece — WRONG. This is just a not-quite-perfect copy of the original. Can't see the point in releasing it really, especially as it's the wrong time

of year for water sports. Now if he'd waited 'til about June . . .

SANTANA 'Say It Again' (CBS) More US MOR which bounces along quite nicely — you either love it or are indifferent to it. Perhaps if you take it literally and listen to it in the middle of the road, the risk of being flattened by an HGV vehicle would add that sparkle of excitement sadly lacking in a rather draughty front room.

GRANDMASTER FLASH 'Sign Of The Times' (Elektra) I don't like rap records. After saying that though, 'White Lines' was a firm favourite among last year's releases. This is back to the traditional drum-machine programmed back beat, with lyrics that you need a bionic ear to understand. Available in 12 inch format only.

NEW JERSEY MASS CHOIR 'I Want To Know What Love Is' (Prelude) You might have heard this before — it's at number one. This is the 150 strong choir that provide the backing vocals on the Foreigner hit, doing the same thing — without Foreigner! Great song but, well . . . Bit late for a cash in. Bit early for a cover version.

DC ALLSTARS 'Bustin' Loose' (Streetwave) The latest street craze from across the Atlantic is go-going to have a hard time disposing of the far-from-redundant electro/hip hop sound if this repetitive Washington DC funk track is anything to go-go by. *(No more go-go puns, please — Ed)*

CHAZ JANKEL 'No 1' (A&M) Chaz wants to be number one — he won't be with this. Pleasantly poppy with an overpowering keyboard sound and some uninspired lyrics set to a numeric



countdown, leave you feeling a bit flat.

BURLITZ 'Love Is The Drug' (Spartan) Another one for the 'what is the point of this?' category. There is NO point covering a track like this Roxy song, when the original was an unbeatable classic. Come on, you're not giving yourself a fair chance.

THE CHAMELEONS 'In Shreds/ Nostalgia' (Statik) Indie heroes from Manchester make a renewed attempt at chart status with the help of a Steve Lillywhite produced hard hitting rocker — all sounds a bit dated to me. 'Nostalgia' is definitely the better of the two A-sides.

ANDY SCOTT 'Invisible' (Statik) A cash in here on the redrawing of interest in those Seventies glam greats the Sweet (no, not an Alison Moyet cover — Oh God, don't anyone suggest it). Guitarist Andy goes for the goodies again with a fast moving Hi-NRG dance track, that is nothing like his Sweet stuff and nowhere near as good.

JACK WAGNER 'All I Need' (Qwest) An American smash (that figures) from the US soap opera 'General Hospital'. You know the sort of thing — washes over you, but makes you sick if swallowed in large quantities (recommended for absenteeism on school maths days).

THE EQUATORS 'Dreaming' (Philharmonic Ltd) Those long lasting Brummie reggae advocates skank back with a foot-tapping funk'd up crossover reggae/rock track. An appealing platter, that possesses a commercial edge bereft in a great number of similar groups.

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Albums



THE ASSOCIATES 'Perhaps' (WEA 240 497-1)

HOW DOES one so small make such a noise? The Associates return, minus Alan Rankine and with Billy Mackenzie's person to the fore. Rather as in Scritti Politti, this is — visually at least — very much a one man show.

The Associates were never as special as their exalted press made them out to be, but they came up with the occasional good song ('Party Fears Two') and when old Billy belted it out, at least it was with a smile on his face and a great deal of pain. This man suffered for his art — or at least, he sounded like he did.

The singles released in the time since Billy's reappearance last summer were fine pop tunes, but lacking anything to distinguish them from the rest of the songs by bands with silly names languishing in the bottom of the charts. And this is the main problem with 'Perhaps'. It all sounds so flaccid — like an old rag doll going wiggly waggly on a string and not really getting anywhere.

'Breakfast', which opens the second side, is distinguished by a fine vocal performance. Otherwise it can be classified in the bracket 'songs Elaine Paige will sing'. It's a sad tale and Billy's voice is at its most sensual, working with the song rather than grating against it.

A disappointing album that sounds like too much work has gone into making it click and not enough into writing good tunes. + + 1/2

ELEANOR LEVY

Keep on Runnin'

VARIOUS ARTISTS 'Break Dancing' (CBS 26310) RUN DMC 'King Of Rock' (Profile/US Import PRO 1205)

DESPITE ITS predicted demise, despite the percussive claims of Go-Go, hip hop, electro, call it what you will, stays dead centre. The urban sound. We have here two different ends of the game; CBS with their learn-to-break dance LP, renowned cuts played 'twixt instructions on breaking and Run DMC with the tuffest heavy metal beat box from the States.

'Break Dancing' is right there at hip hop's, tiring, if still popular selling point. Selling the scam to the suburbs, though with the help of 'Rockit', 'Buffalo Gals', 'White Lines' and 'Trommeltanz (Din Daa Daa)' the lessons come pretty sweet.

In contrast 'King Of Rock' comes pretty solid. Run DMC staying hard and fast. This is spare and lean, motor charged rock guitar spurting in and out of a beat that's clean and a humour that's sharp and supple. Here on the crushing 'King Of Rock', 'You Talk Too Much', 'You're Blind' and 'It's Not Funny' the beat rocks steadiest: a guitar line pushing down on the pace like a fist. 'D' for nearly dirty, MC for mostly clean'. +++ and ++++

JIM REID



THE PALE FOUNTAINS '... from across the kitchen table' (Virgin V2333)

THE PALE FOUNTAINS are not a very famous band. There are one or two reasons why this is. One — their first album didn't sell many copies. Two — this, their second — isn't likely to either. This doesn't mean they're a bad band, in fact, some of the tracks on offer here are pretty strong guitar-based tunes with nice sing-a-long choruses.

The Pale Fountains' problem is that they sound like every guitar band that's come out of Britain in the last four years. Echo And The Bunnymen here, Edwyn Collins there plus Bob Dylan harmonica and the odd touch of U2 put in for

'good measure. Which wouldn't matter had they been able to instil all this with some identity that is uniquely the Pale Fountains. They don't.

Add some thin, tinny production on a couple of tracks — '27 Ways To Get Back Home' particularly — and you get a great lack in the sound department and a great gaping hole between voice and drums. Nice cover though. + + 1/2

ELEANOR LEVY

JOHN FOGERTY 'Centrefield' (Warner Brothers 925 203-1)

JOHN FOGERTY was the voice behind records that many would include in their list of all time favourites. As mainman of Creedence Clearwater Revival he was at his best on such classics as 'Proud Mary' and 'Bad Moon Rising'.

It's 10 years since he last released a record, so you'd expect he'd at least sound a bit excited about it. Instead, you get the impression he's recorded this as a way to fill up the spare half hour between finishing the dishes and mucking out the pigs on some cattle ranch in the mid-west of the grand old US of A.

American gee-tar music with vocals so nasal he must have spent most of his time wiping the bogies off the fret board. + 1/2

ELEANOR LEVY

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mirror

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I S S P E L T L I K E



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L

end of year chart

● The delay in publishing has enabled us to



UK singles

- 1 DO THEY KNOW IT'S CHRISTMAS?, Band Aid, Mercury/Phonogram
- 2 I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
- 3 RELAX, Frankie Goes To Hollywood, ZTT/Island
- 4 TWO TRIBES, Frankie Goes To Hollywood, ZTT/Island
- 5 CARELESS WHISPER, George Michael, Epic
- 6 EVERYTHING SHE WANTS (REMIX)/LAST CHRISTMAS, Wham!, Epic
- 7 HELLO, Lionel Richie, Motown
- 8 AGADOO, Black Lace, Flair
- 9 GHOSTBUSTERS, Ray Parker Jr., Arista
- 10 FREEDOM, Wham!, Epic
- 11 WAKE ME UP BEFORE YOU GO GO, Wham!, Epic
- 12 I FEEL FOR YOU, Chaka Khan, Warner Bros
- 13 WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel, Sugar Hill/PRT
- 14 WE ALL STAND TOGETHER, Paul McCartney & The Frog Chorus, Parlophone
- 15 99 RED BALLOONS, Nena, Epic
- 16 THE POWER OF LOVE, Frankie Goes To Hollywood, ZTT/Island
- 17 THE REFLEX, Duran Duran, EMI
- 18 LIKE A VIRGIN, Madonna, Sire
- 19 AGAINST ALL ODDS (TAKE A LOOK AT ME NOW), Phil Collins, Virgin
- 20 WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
- 21 I SHOULD HAVE KNOWN BETTER, Jim Diamond, A&M
- 22 NO MORE LONELY NIGHTS (BALLAD), Paul McCartney, Parlophone
- 23 I WANT TO BREAK FREE, Queen, EMI
- 24 HOLE IN MY SHOE, Neil Young, WEA
- 25 TIME AFTER TIME, Cyndi Lauper, Portrait/Epic
- 26 RADIO GA GA, Queen, EMI
- 27 TOGETHER IN ELECTRIC DREAMS, Giorgio Moroder with Philip Oakey, Virgin
- 28 WHEN DOVES CRY, Prince, Warner Brothers
- 29 DOCTOR! DOCTOR!, Thompson Twins, Arista
- 30 SELF CONTROL, Laura Branigan, Atlantic
- 31 THE WAR SONG, Culture Club, Virgin
- 32 GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait/Epic
- 33 THE WILD BOYS, Duran Duran, EMI
- 34 I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw, MCA
- 35 LIKE TO GET TO KNOW YOU WELL, Howard Jones, WEA
- 36 NELLIE THE ELEPHANT, The Toy Dolls, Volume
- 37 PRIDE (IN THE NAME OF LOVE), U2, Island
- 38 AUTOMATIC, Pointer Sisters, Planet/RCA
- 39 JOANNA, Kool & The Gang, De-Lite/Phonogram
- 40 THAT'S LIVING ALRIGHT, Joe Fagin, Towerbell
- 41 WOULDN'T IT BE GOOD, Nik Kershaw, MCA
- 42 STREET DANCE, Break Machine, Record Shack
- 43 SMALLTOWN BOY, Bratski Beat, Forbidden Fruit/London
- 44 BREAK MY STRIDE, Matthew Wilder, Epic
- 45 THE RIDDLE, Nik Kershaw, MCA
- 46 DR. BEAT, Miami Sound Machine, Epic
- 47 LET'S HEAR IT FOR THE BOY, Deniece Williams, CBS
- 48 NEVER ENDING STORY, Limahl, EMI
- 49 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean, Jive
- 50 WHATEVER I DO (WHEREVER I GO), Hazell Dean, Proto
- 51 LOST IN MUSIC, Sister Sledge, Cotillion/WEA
- 52 SOMEBODY'S WATCHING ME, Rockwell, Motown
- 53 PIPES OF PEACE, Paul McCartney, Parlophone
- 54 A LOVE WORTH WAITING FOR, Shakin' Stevens, Epic
- 55 PASSENGERS, Elton John, Rocket/Phonogram
- 56 DRIVE, The Cars, Elektra
- 57 YOU TAKE ME UP, Thompson Twins, Arista
- 58 SEXCRIME (NINETEEN EIGHTY-FOUR), Eurythmics, Virgin
- 59 HIGH ENERGY, Evelyn Thomas, Record Shack
- 60 ALL CRIED OUT, Alison Moyet, CBS
- 61 ONE LOVE/PEOPLE GET READY, Bob Marley and The Wailers, Island
- 62 IT'S RAINING MEN, Weather Girls, CBS
- 63 LOCOMOTION, OMD, Virgin
- 64 AN INNOCENT MAN, Billy Joel, CBS
- 65 JUMP (FOR MY LOVE), Pointer Sisters, Planet/RCA
- 66 BIG IN JAPAN, Alphaville, WEA
- 67 WHY?, Bronski Beat, Forbidden Fruit/London
- 68 HOLIDAY, Madonna, Sire
- 69 ROBERT DE NIRO'S WAITING, Bananarama, London
- 70 SEARCHIN' (I GOTTA FIND A MAN), Hazell Dean, Proto
- 71 DANCING WITH TEARS IN MY EYES, Ultravox, Chrysalis
- 72 TEARDROPS, Shakin' Stevens, Epic
- 73 THE WANDERER, Status Quo, Vertigo/Phonogram
- 74 FAREWELL MY SUMMER LOVE, Michael Jackson, Motown
- 75 BREAKIN'... THERE'S NO STOPPING US, Ollie & Jerry, Polydor
- 76 WHAT IS LOVE?, Howard Jones, WEA
- 77 TOO LATE FOR GOODBYES, Julian Lennon, Charisma/Virgin
- 78 SAD SONGS (SAY SO MUCH), Elton John, Rocket/Phonogram
- 79 WHAT DO I DO?, Phil Fearon and Galaxy, Ensign/Island
- 80 PEOPLE ARE PEOPLE, Depeche Mode, Mute
- 81 THINKING OF YOU, Sister Sledge, Cotillion/WEA
- 82 FOOTLOOSE, Kenny Loggins, CBS
- 83 I WON'T RUN AWAY, Alvin Stardust, Chrysalis
- 84 YOUNG AT HEART, The Bluebells, London
- 85 HARD HABIT TO BREAK, Chicago, Full Moon/WEA
- 86 MISSING YOU, John Waite, EMI America
- 87 JUMP, Van Halen, Warner Brothers
- 88 ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis
- 89 HIDE AND SEEK, Howard Jones, WEA
- 90 LET THE MUSIC PLAY, Shannon, Club/Phonogram
- 91 ON THE WINGS OF LOVE, Jeffrey Osborne, A&M
- 92 YOU'RE THE BEST THING/BIG BOSS GROOVE, The Style Council, Polydor
- 93 TORVILL & DEAN (EP) (BOLERO/BARNUM), Richard Hartley/Mike Reed Orchestra, Safari
- 94 RUN RUNAWAY, Slade, RCA
- 95 LOVE RESURRECTION, Alison Moyet, CBS
- 96 DON'T TELL ME, Blancmange, London
- 97 YOUR LOVE IS KING, Sade, Epic
- 98 AIN'T NOBODY, Rufus and Chaka Khan, Warner Brothers
- 99 EVERYBODY'S LAUGHING, Phil Fearon & Galaxy, Ensign/Island
- 100 I'LL FLY FOR YOU, Spandau Ballet, Chrysalis

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bring you, for the first time, the complete 1984 chart (January 3 to December 29)

UK Albums

- 1 CAN'T SLOW DOWN, Lionel Richie, Motown
- 2 THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA
- 3 LEGEND, Bob Marley & The Wailers, Island
- 4 MAKE IT BIG, Wham!, Epic
- 5 NOW THAT'S WHAT I CALL MUSIC 3, Various, Virgin/EMI
- 6 THRILLER, Michael Jackson, Epic
- 7 DIAMOND LIFE, Sade, Epic
- 8 NOW THAT'S WHAT I CALL MUSIC 4, Various, Virgin/EMI
- 9 AN INNOCENT MAN, Billy Joel, CBS
- 10 THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT/Island
- 11 THE COLLECTION, Ultravox, Chrysalis
- 12 INTO THE GAP, Thompson Twins, Arista
- 13 NOW THAT'S WHAT I CALL MUSIC 2, Various, Virgin/EMI
- 14 THE WORKS, Queen, EMI
- 15 ALF, Alison Moyet, CBS
- 16 HUMAN'S LIB, Howard Jones, WEA
- 17 ELIMINATOR, ZZ Top, Warner Brothers
- 18 PRIVATE DANCER, Tina Turner, Capitol
- 19 PARTY PARTY, Black Lace, Telstar
- 20 PARADE, Spandau Ballet, Reformation/Chrysalis
- 21 THE UNFORGETTABLE FIRE, US, Island
- 22 HUMAN RACING, Nik Kershaw, MCA
- 23 SHAKIN' STEVENS GREATEST HITS, Shakin' Stevens, Epic
- 24 NO PARLEZ, Paul Young, CBS
- 25 ALCHEMY — DIRE STRAITS LIVE, Dire Straits, Vertigo/Phonogram
- 26 TOUCH, Eurythmics, RCA
- 27 GIVE MY REGARDS TO BROAD STREET, Paul McCartney, Parlophone
- 28 U2 LIVE "UNDER A BLOOD SKY", U2, Island
- 29 NOW THAT'S WHAT I CALL MUSIC, Various, Virgin/EMI
- 30 WOMAN IN RED, Stevie Wonder/Dionne Warwick, Motown
- 31 ARENA, Duran Duran, Parlophone
- 32 YESTERDAY ONCE MORE, Carpenters, EMI
- 33 BREAKING HEARTS, Elton John, Rocket/Phonogram
- 34 BREAK OUT, Pointer Sisters, Planet/RCA
- 35 COLOUR BY NUMBERS, Culture Club, Virgin
- 36 CAFE BLEU, The Style Council, Polydor
- 37 BORN IN THE U.S.A., Bruce Springsteen, CBS
- 38 THE SMITHS, The Smiths, Rough Trade
- 39 CINEMA, Elaine Page, K-tel/WEA
- 40 THE CROSSING, Big Country, Mercury/Phonogram
- 41 THE ART GARFUNKEL ALBUM, Art Garfunkel, CBS
- 42 THE RIDDLE, Nik Kershaw, MCA
- 43 MUSIC FROM "PURPLE RAIN", Prince & The New Power Generation, Warner Brothers
- 44 TONIGHT, David Bowie, EMI America
- 45 LABOUR OF LOVE, UB40, DEP International/Virgin
- 46 SPARKLE IN THE RAIN, Simple Minds, Virgin
- 47 QUEEN GREATEST HITS, Queen, EMI
- 48 ORIGINAL SOUNDTRACK "FOOTLOOSE", Various, CBS
- 49 TWELVE GOLD BARS VOLUME TWO (AND ONE), Status Quo, Vertigo
- 50 THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit/London
- 51 ORIGINAL SOUNDTRACK "BREAKDANCE", Various, Polydor
- 52 AMERICAN HEARTBEAT, Various, Epic
- 53 SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
- 54 WAKING UP WITH THE HOUSE ON FIRE, Culture Club, Virgin
- 55 STEELTOWN, Big Country, Mercury/Phonogram
- 56 GOLDEN DAYS, The Fureys and Davey Arthur, K-tel
- 57 GREEN VELVET, Various, Telstar
- 58 CHAS & DAVE'S GREATEST HITS, Chas & Dave, Rockney/Towerbell
- 59 OFF THE WALL, Michael Jackson, Epic
- 60 FANTASTIC, Wham!, Inner Vision
- 61 MISS RANDY CRAWFORD — "GREATEST HITS", Randy Crawford, K-tel/WEA
- 62 HYSTERIA, Human League, Virgin
- 63 BAT OUT OF HELL, Meat Loaf, Cleveland International/Epic
- 64 THE VERY BEST OF FOSTER & ALLEN, Foster & Allen, Ritz
- 65 OCEAN RAIN, Echo & The Bunnymen, Korova
- 66 ALL BY MYSELF, Various, K-tel
- 67 PIPES OF PEACE, Paul McCartney, Parlophone
- 68 BAD ATTITUDE, Meat Loaf, Arista
- 69 AND I LOVE YOU SO, Howard Keel, Warwick
- 70 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait/Epic
- 71 LAMENT, Ultravox, Chrysalis
- 72 PORTRAIT, Diana Ross, Telstar
- 73 DES O'CONNOR NOW, Des O'Connor, Telstar
- 74 TOO LOW FOR ZERO, Elton John, Rocket/Phonogram
- 75 THEN CAME ROCK 'N' ROLL, Various, EMI
- 76 GENESIS, Genesis, Charisma/Virgin
- 77 GREATEST HITS, Marvin Gaye, Telstar
- 78 HATFUL OF HOLLOW, The Smiths, Rough Trade
- 79 STAGES, Elaine Page, K-tel/WEA
- 80 LOVE SONGS, Stevie Wonder, Telstar
- 81 THE VERY BEST OF MOTOWN LOVE SONGS, Various, Motown
- 82 GEFERRY MORGAN . . . , UB40, DEP International/Virgin
- 83 ALL THE HITS, Eddy Grant, K-tel
- 84 JUNK CULTURE, Orchestral Manoeuvres In The Dark, Virgin
- 85 POWERSLAVE, Iron Maiden, EMI
- 86 WE ARE FAMILY, Sister Sledge, Cotillion/Atlantic
- 87 HITS, HITS, HITS, Various, Telstar
- 88 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 89 JOHN DENVER — COLLECTION, John Denver, Telstar
- 90 FUGAZI, Marillion, EMI
- 91 THE 12" ALBUM, Howard Jones, WEA
- 92 I AM WHAT I AM, Shirley Bassey, Towerbell
- 93 PERFECT STRANGERS, Deep Purple, Polydor
- 94 1984, Van Halen, Warner Brothers
- 95 THE MUSIC OF LOVE, Richard Clayderman, Delphine
- 96 LOVE SONGS, Various, Telstar
- 97 CAMOUFLAGE, Rod Stewart, Warner Brothers
- 98 HOOKED ON NUMBER ONES, Various, K-tel
- 99 MANGE TOUT, Blancmange, London
- 100 1984 (FOR THE LOVE OF BIG BROTHER), Eurythmics, Virgin

THIS





Chaz Jankel's new single is No. 1
Released on 7" and 12" (Extended Club Mix and New York '85 Mix of Ai No Corrida)



X WORD

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

ACROSS

- 1 It's only a trick of the light (4,1,6)
- 4 He's singing about a Big Deal (5,1)
- 6 Tom Bailey wants to be touched (3,4,5,2,2)
- 7 Kirsty's country (1,3,7)
- 10 Hatful Of Hollow group (6)
- 12 & 12 down A Solid partnership (7,3,7)
- 13 Time spent in Bangkok (3,5)
- 14 Banana Splits group from 1979 (7)
- 16 After this hit Genesis had nothing left (5,3)
- 17 1984 ABC hit (1,1,1)
- 20 Human League's girl (6)
- 21 Question asked by Cashmere (3,1)
- 25 US group that wanted to Whip It (4)
- 26 Group that suffered from Texas Fever (6,5)
- 27 Tap Ms Benatar (3)
- 30 What Lou Reed says to Suzanne (1,4,3)
- 32 Size of car in the charts (6)
- 35 Advice from the Temptations (5,3,4,1,4)

- 8 Japan compilation (10,6)
- 9 What H2O do at night (5,2,5)
- 11 Africa was good for them (4)
- 12 See 12 across
- 14 Group spinning round like a record (4,2,5)
- 15 Label surrounded by water (6)
- 18 Family Stone leader (3)
- 19 It's all girls want to have (3)
- 22 He's going Nowhere Fast (8)
- 23 See 29 down
- 24 Ian had a number of Reasons To Be Cheerful (4)
- 28 Cats who lost their way (5)
- 29 & 23 down They took their name from a Supremes song title (4,3)
- 31 Tracey and Ben's LP (3)
- 33 A relative of 15 down (1,1,1)
- 34 U2 performed under a blood red one (3)

LAST WEEK'S SOLUTION

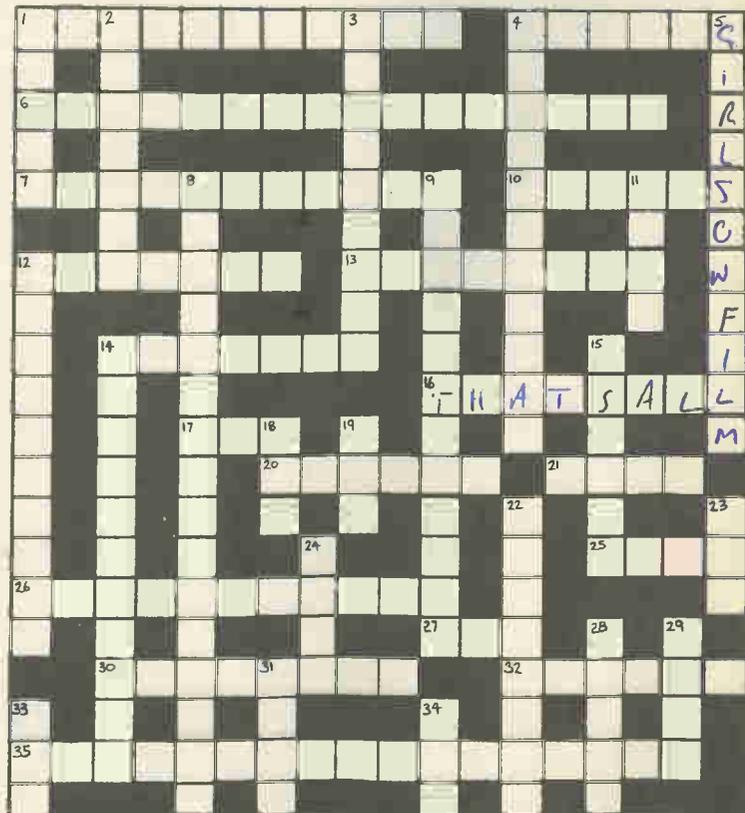
ACROSS: 1 Sharp Dressed Man, 5 Fans, 7 Everything Must Change, 8 Ooh To Be Ah, 11 Stiff Little, 13 Fugazi, 14 Straight To Hell, 19 Round And Round, 20 Legs, 23 ABC, 24 Bad Boys, 25 Daryl Hall, 27 Belle, 28 Yanks, 29 Sticky, 30 Yard, 33 Jet, 34 Caribbean, 35 Arena, 36 Keys

DOWN

- 1 She's helped Dave and Annie into the charts (5)
- 2 You have to agree with the Limit (3,4)
- 3 Former Supreme singer (5,4)
- 4 Not necessarily smalltown boys (7,4)
- 5 Celluloid Duran Duran hit (5,2,4)

DOWN: 1 Step Off, 2 Aces High, 3 Evita, 4 Missing You, 6 Steel, 9 Ozzy Osbourne, 10 Hot Water, 11 Stand And Deliver, 12 The Medal Song, 15 Tantalise, 16 Last Christmas, 17 Invisible, 18 Tom Bailey, 21 Fade To Grey, 22 Beauty Stab, 26 Redskins, 31 Bar, 32 Big, 33 Joe

WINNER (Jan 26): David Sharma, 18 Chichele Road, Oxted, Surrey



COMPETITION RESULTS

Break Dancing prize winners
Laurence Thom, Maestri 8, Mid Glam; M Holmes, Chelmsford, Essex; Gary Mays, West Worthing, West Sussex; R Foulkes, Tottenham N15; Mr J Ball, Warley, West Midlands; Mr A C Harrold, Kings Lynn, Norfolk

s h o w o f

STR^eNGTH

Are these four finely-honed muscle machines, alias the Armoury Show, as tough as they sound? Mike Gardner braves a look

NEXT TIME you're in trouble don't call the A-Team — ask the Armoury Show! The group currently doing well with 'We Can Be Brave Again' are more than a match for Mr T and Co. Two members of the four-man group have taught the martial arts of Kung Fu and Aikido, while a third has proved himself a useful boxer. The fact that the final member of the band is the musclepower behind the drums should give Hannibal Smith, Face, Murdoch and BA second thoughts about taking on rock's A-Team.

The group which contains an all-star line-up of members who have played for bands as diverse as the Skids, Visage, Banshees and Magazine has proved their explosive power on record but their real firepower is in their fists.

Guitarist John McGeoch — guitarist with virtually everybody including Siouxsie And The Banshees, Visage and Magazine — taught a variety of Kung Fu named Wing Chun.

"While I was working as an orderly in hospital a Chinese male nurse got me interested in it," he says. "We both started to teach it once I reached a good standard. It's a style designed for women — one that doesn't require a lot of muscle. It's the one that Bruce Lee used to use.

"I found it too demanding," he says. "If you stop stretching for a week you lose it. I used to be able to touch a wall above my head with my foot, I was so supple. But it certainly calmed me down from being an irate Scottish teenager. I got into less fights after doing it."

Bassist Russell Webb, a former Skid, taught the oriental art of Aikido.

"I'd tried judo and karate and found it too hard — I got too many bruises," he says. "I come from a physics and science background. The other arts went against my natural instincts as it's about opposing forces. Aikido is derived from Samurai sword fighting. It is very graceful and uses circular force which agrees with the laws of physics."

FORMER SKIDS lead singer Richard Jobson preferred his combat by the Marquis Of Queensbury rules. He used to box in his hometown of Dunfermline.

"I wasn't particularly good — it was just a local youth club type thing," he says. "I think I only did so well at it because I was big for my age and the others were a bit scared of me."

So just how brave are this British A-Team?

What feats of daring-do are they proud of?

"Just going onto a stage," says Richard Jobson. "My first stage appearance was in the Dick Van Dyke role in a school production of



'Chitty Chitty Bang Bang'. There wasn't much acting done — in fact it was the pits. I remember once with the Skids I got so uptight about going on stage I lost my voice. I opened my mouth for the first song and nothing came out."

"I'm a coward," admits Russell Webb, "but I recently walked across a frozen lake which took a lot of nerve.

"I think the bravest thing I ever did was leave my hometown of Glasgow to come to London. I'd always opted for the easy life. I even went to university in Glasgow. As a result I blew it because it was too easy to stay at home. I failed but I was lucky and got a job with Slik; well after their hits, but just before Midge Ure left to join the Rich Kids with ex-Sex Pistol Glen Matlock and Rusty Egan.

"After that and the Zones failed, I came down to London," he says. "I hardly knew anybody. Just the sheer size and scale of the place was intimidating. I had hardly any money. I got really ill and worried myself so sick that I lost two stone. I was lucky that I got a gig with the Skids."

FOR NOMADIC guitarist John McGeoch, the biggest test of his courage was leaving the group Magazine.

"It was very difficult to execute," he says. "It becomes very painful to get out.

"I was leaving them in the lurch a bit so there was an incredible feeling of guilt. But I knew I had to take the bull by the horns and leave."

For drummer John Doyle his moment of truth came about by leaving a safe office job for the group Magazine. But not all acts of bravery are appreciated as he found out.

"I was at Elephant And Castle swimming pool," he says. "They switched a wave machine on and it seemed that a boy had got trapped underwater. The female lifeguard walked off to get help so I dived under to help him. I got him up and he nearly hit me because he wasn't in trouble, he was just enjoying himself.

"To make matters worse, I got told off by the lifeguard. Never again!"



Howard Jones enjoys a drink. He can also get pretty angry when he wants to. He has even been known to eat meat. Mike Gardner reels back in horror

NO MORE MR NICE GUY

FORGET MY Goody Two Shoes image, says Howard Jones, I can be ruthless. Howard, the ordinary man with the extraordinary appeal, is sick of being seen as a saint.

"I couldn't possibly have got where I am today by just being placid," he says. "However I appear on the surface, I'm not. While there is a placid side, there is also a restless side that's aggressive in a positive way.

"I want to do things and I want them in a certain way. I won't tolerate any kind of crap in my life."

The singer, who's about to add 'Things Can Only Get Better' to a list of hits like 'What Is

Love', 'Hide And Seek' and 'Like To Get To Know You Well', knows exactly when to show his anger.

"For instance, if somebody came out with a racist statement on tour I would get rid of him. I wouldn't want him around me," he says. "I wouldn't be aggressive or rude but the ideal is adhered to and there can be no room for compromise. I'm the same for any abuse of other people."

But the chartbuster with the low-key approach and the two-tone hair has risen so fast that he could be forgiven for sporting a permanent nosebleed — he has sold some 1½ million records in 18 months. Before that there was a four year hard slog of 'have gear,

will travel' gigging. Surely that sharpened up his will to win at any cost?

"No, I've never stepped on anybody's face — never — and I never would do it either. The day that I do, I'll stop. Nobody's going to be maltreated by my hand."

The only blot on his copybook was the confusing tale of Bill Bryant, who accused Howard of disbanding his group of 'disciples' who followed the doctrines of Guru Sri Mentu Maharaj, wrecking his marriage and using his artistic and financial help before ditching him.

While the national press aimed a nicely sharpened boot in Howard's direction, he maintained a dignified face, while setting the record straight about a relationship that "I

was part of for a while and then grew out of".
 "The only person I've ever split with is Bill," he admits. "I tried and tried and tried everything to make it work."

BUT WHAT'S all this Mr Nice Guy — no drinking, no meat eating, no smoking, no drugs, no swearing? You must have been a bad boy once upon a time?

"That's absolute bollocks," he says with a huge grin. "First of all I do drink. A journalist once saw a sign on my tour bus which said 'No Bloody Swearing' — it was supposed to be a joke — but he took it seriously."

"I used to eat meat until about nine years ago. The only drugs I've taken — no pills — is some home grown grass with a friend and I took magic mushrooms once."

"I enjoyed the experience but I was frustrated by the temporariness of it all. I love to have all my faculties under my control. To be naturally high is much more enjoyable — you have to work harder for it but when you get it..."

"Also I don't want to screw up my brain cells," he continues. "I've known lots of people who've been messed up on drugs — paranoia is the big thing they get. They lose their ability to concentrate. I could never settle for losing my clarity of thought."

It's just that sharp intelligence that has made Howard Jones the least likely pop star of the Eighties. While some may dress outrageously, make ludicrous statements, use marketing devices Arthur Daley would be proud of or portray a Martini ad lifestyle of love, lust and luxury, Howard's success sticks out like Maggie Thatcher on a miners' picket line.

His face positively beams with honesty, warmth and earnestness. His appeal will never be based on sexual magnetism or romance. He is the logical successor to that age-old chestnut — the boy next door. But the Eighties version offers comfort and joy through encouragement.

"I take my work very seriously," he says. "I want every piece of music I put out to count — and that goes for everything including interviews and TV appearances."

Jones — like McCartney and Lionel Richie — has headed criticism off by writing in a clear unambiguous manner.

"It takes more courage to say things straight," he contends. "It's so easy to veil what you're saying in all sorts of imagery. If you criticise yourself intelligently you know what people are going to say about something. You know that they are the intelligent types who've been tinged with a bit of bitterness about the world. But I also know that that isn't what the majority of the people think. People in general are much more open, emotional and positive."

"John Lennon once said — 'say what you mean and put a backbeat to it' — that's great."

AFTER THE success of his debut long player 'Human's Lib' and the bonus 'The 12' Album of remixes, a new release 'Dream Into Action' is due at the end of March. Even the album's title holds a significance for Jones.

"It's pretty straightforward really," he explains. "It means don't be an armchair philosopher or have anything that's to do with all ideals and no substance. Make whatever you think and feel, however small, into concrete actions."

But where's the substance behind the ideals Howard so readily talks about? It's contained

in the special relationship he has forged with his audience — both live and on record.

Even stone-cold critics have reported that Howard's show — with stage dancer/mime artist Jed Hoile — is a warm experience; making even vast arenas convey the intimacy of a front room.

"I don't get any 'Howard, I love you' letters," he says. "I only get people saying things like how they relate to what I'm doing."

"I've been in tears over letters. People have said they've been really down. They put on a record and it has given them the energy to get on with things."

"I set out to make the music useful — that's its prime function. I don't do it for any other reason. I stand to make a lot of money from doing it and becoming well-known and famous. But that doesn't mean anything to me, honestly. The only thing that matters is that effect and the desire to make it useful."

"The most touching letter was about 'Hide And Seek'. It came from a girl whose brother had been killed in a car crash. She was having trouble getting over it because they were so close. She said that the song made her feel that he was still with her, in some form, and that he was OK."

"Somehow that song just hits a chord with people. I've had whole sections of the audience crying when I play it live — unashamed floods of tears. It's so odd. It makes you realise just how powerful music really is that it can affect people."

"It was most strong in Belgium. Loads of people were crying and had their lighters burning in the air. It felt very mystical."

AS IF Howard Jones needed any other support, he has a tower of strength in his wife Janet. They married six years ago after Howard had been best friends with her brother. It's obviously an equal partnership.

She's never been the one for feathering the domestic nest. She gave the £3,000 damages she was awarded for spinal injuries following a motor accident to buy Howard some instruments.

Just before the signing of his record contract, they'd decided to sell their terraced house and sleep at friends' houses and cheap bedsits so they could plough the money into the music.

"It wasn't one of those 'this man must be bought in front of the world to deliver his messages' type things," he says in a mock-dramatic voice. "The doing of it was as much fun as achieving anything."

She's his constant companion, taking an active role in helping with the administrative details of Howard Jones — pop star.

"We don't throttle each other or hold each other down," he says. "We're best friends but we don't like clinging to each other — that's the right way to kill somebody's personality."

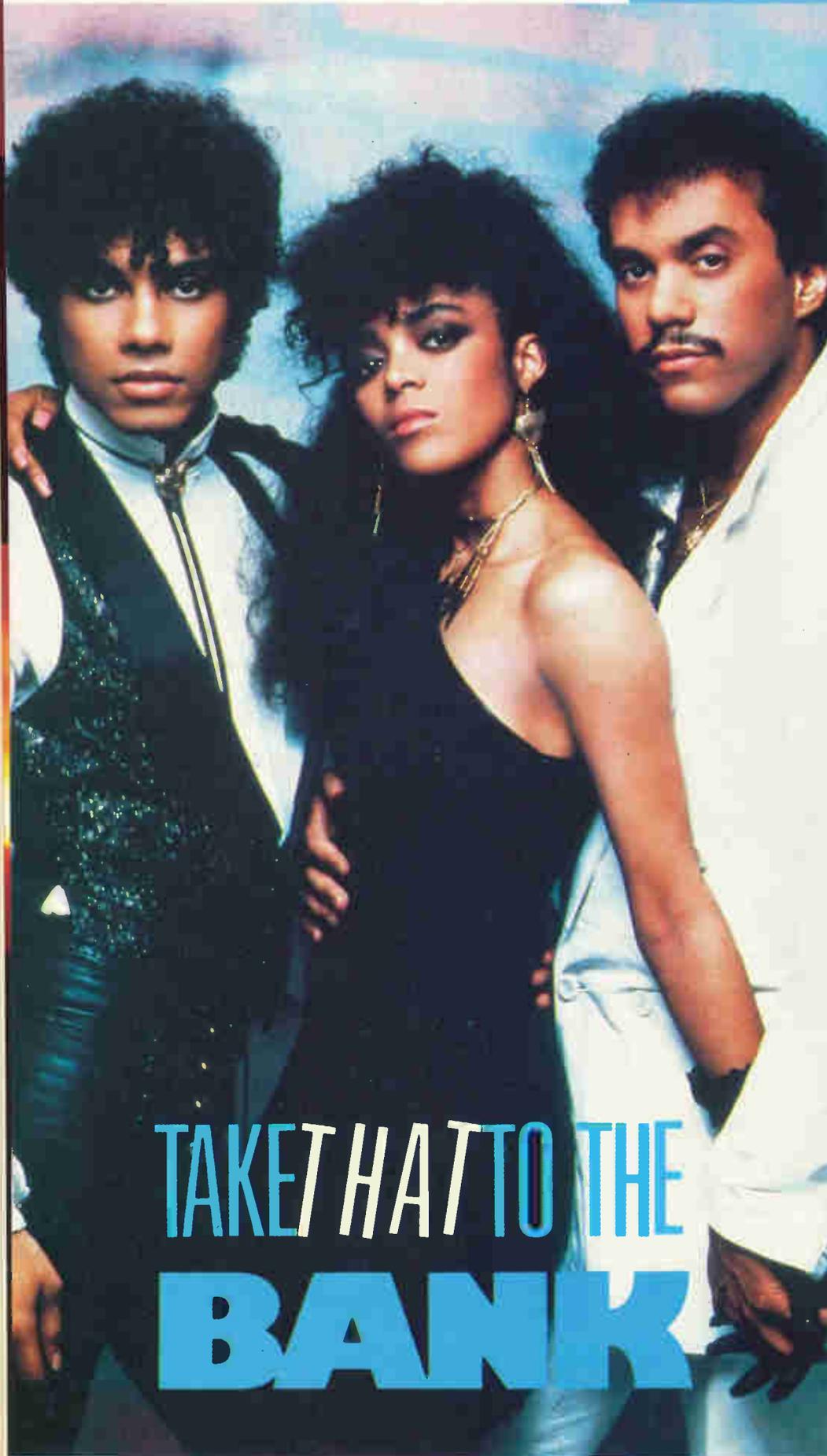
"We don't disagree much. In fact we have to invent fun arguments. We're really honest with each other. For instance, when we meet new people and like them or fancy them on a sexual or personality level, we'll always tell each other if we find them sexy or attractive. We'd never do anything about it or be unfaithful because it's too complicated and not really much need for it."

"Janet's more stable than I am — got her feet on the ground. I'm liable to go up and down."

What gets you down?

"I worry about not doing enough. If I don't do anything for two or three days I start worrying about wasting time — which is a fault. I have difficulty in sitting down, doing nothing and enjoying it."

THE NEXT BEST THING TO FUN IS FUNDS, SAY SHALAMAR



TAKETHATTO THE
BANK

"**S**HALAMAR was a garden in the Far East, that potentates and kings put together for their ladies. A real beautiful, botanical garden." Howard Hewett, leader of the group Shalamar, is defining their name.

Micki Free, once a male model, still a clothes horse, and definitely, always, girl-crazy, adds one word to the meaning of Shalamar: "Erotic. On the road, my hotel room is like a garden of eroticism."

A year ago, when Jody Watley left the "erotic garden", over what Howard subtly terms "a little mix-up", Micki and Howard did something unique to fill the void. They held a national talent search, conducted much like a beauty contest, and the crown of Miss Shalamar went to a former Miss Tennessee, Delisa Davis. What exactly did Delisa have to do to become a group member?

"We can't disclose that in a magazine," Howard warns. "It's a private little interview that we held, and she passed with flying colours. A lot of people thought it was a farce, fake. Just a publicity stunt. But it was real."

Delisa's songwriting talents were what most impressed Micki and Howard, who took her in, and immediately started playing big brother.

"They're so strict about me even looking at other guys," she mock-complains. "They don't want me to get any action. They just don't want me getting into any trouble."

Micki is quick to agree. "That's right. We don't want her on the streets, because Delisa is a sex goddess on Earth, OK?"

ONCE AGAIN, it's Howard who gets down to business. "On the serious side, so many people have the image thing, and they've got the hair, the dress, then they go to sing or play and it's like, 'Oh, OK'. But, Micki, he plays his heart out. He brings the whole image and talent and mixes them together. Brings it home."

And, what does Micki have to say in return about Howard? "Howard is the tyrant. He's really, really, strict he's really, really mean to us."

Howard grins. "Hey, we've got to explain this. They had an article about us that some people call me, what? Genghis Khan? And, then, Horrible Howard Hewett! It's not that bad, it's just that I crack the whip. I'm strict as far as rehearsal is concerned..."

Micki asks meekly, "Howard, can I go out tonight?" then answers his own query with a resounding NO!, which Howard echoes. "Stay home in your room!" he jokes, followed by more raucous laughter.

Now that Micki, Howard and Delisa are home, musically, blending their talents, just what is the new Shalamar they're creating? "It's gone more into a rock type of thing. Y'know, rock image, but rock, soul, pop. All that," Howard explains. You can hear it on their new single 'My Girl Loves Me'.

"I think it's real important," Micki says, "to have a look, it's gonna be harder for you. I won't say you won't be able to do your thing, but you can probably do a lot better if you're GORGEOUS! You understand, don't you?"

What about the future? Howard thinks. "Well, continuous fun, man. We're going to have a lot of fun."

Delisa pipes in: "F-U-N-D-S".

■ LAURA GROSS

Help!

DUE TO my being shy and not good looking it is so difficult for me to find a girlfriend. I ask girls out, but they just stare and laugh behind my back. I'm 24 and a quiet person, and while I don't like discos I do enjoy music in general and going to pop concerts.

Anyone in my area, Ashford, Egham, Staines, or elsewhere, please write. There must be a girl out there who's feeling equally in need of cheering up!

Martin, Staines

● **OK girls, how can you resist this heartfelt plea from a shy and sensitive guy. If you're shy and like getting out and about to concerts, but have no one to go along with at the moment, this could be your chance to make a date with fate too. If you're an extrovert type — well, here's your opposite number.**

Everyone needs to have a self-confidence booster from time to time, including Martin, so any girls or guys who feel like spreading some warmth and encouragement around, why not put pen to paper.

Meanwhile, Martin, keep on asking — someone is going to say yes.

I RECENTLY bought a secondhand Casiotone 7000 keyboard, but, unfortunately, the previous owner had lost the instruction manual. Where can I get an instruction manual?

The shoe must go on

I AM six feet tall, quite slim, but I have long narrow feet. Where can I obtain fashionable ladies shoes in my size, an English size ten?

Jane, Prestwich

● **Few UK manufacturers make ready to wear shoes in larger female sizes from 8 to 11, and fewer retailers stock these. But check out what's on offer for yourself with the handful of specialist stockists who do. Mail order catalogues are available, free of charge from Magnus, 2 High Street, Harpole, Northampton NN7 4DH and Small And Tall, 71 York Street, London W1. They also have shops at these addresses. Your nearest fashion shoe shop catering for the larger sizes is Crispins, 1st Floor, Royal Exchange Shopping Centre, Exchange Street, Manchester and they also have a London branch at 28/30 Chiltern Street, London W1M 1P5.**

Anyone with a special footwear need can write for ideas to the British Footwear Manufacturers Federation, Royalty House, 72 Dean Street, London W1V 5HB. (Tel: 01-437 5573). For the affluent, they can also provide a list of made to measure shoemakers, although people thinking of having hand crafted shoes should reckon on spending a minimum of £200 per pair.

Martin, Bournemouth

● **At the time of going to press, Casio UK, manufacturers of the Casiotone ivories, are out of stock of this booklet, but they've logged your name and address and promise to despatch one, strictly free of charge, in the very near future.**

Anyone else looking for the key to an instrumental conundrum? Contact the Instruction Section, Casio UK, Unit 6, 1000 North Circular Road, London NW2. (Tel: 01-450 9131).

AS AN autograph collector I need back up info to help track down some more graphic graffiti. Do you know how I can get in touch with Robin Brew, captain of the British Olympic Swimming Team, now

retired David Wilkie and ex-Olympic diving champ Christopher Snode?

Also, is there a publication called 'The American Who's Who', or the 'Who's Who Of Sport'? What exactly is an international reply coupon? And, is there a general name for autograph collectors?

Marc, Feltham

● **My starter for ten? Handwriting hustlers and signature scoopers are simply known as autograph collectors, or, if they happen to wear out some shoe leather in pursuit of their quarry, autograph hunters.**

If sports personalities are your current collectable, all you have to do is check out an address for the relevant association by writing to the Sports Council Of

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.

Great Britain, 16 Upper Woburn Place, London WC1H 0QP. Swimmers belong to the Amateur Swimming Association, Harold Fern House, Derby Square, Loughborough, Leics.

I'm sending you addresses for the personalities you mention, but the ASA will automatically pass on any letters sent to their address anyway. There is no handy 'Who's Who Of Sport'.

Actors, meanwhile, can be contacted if you write or ring the information service offered by the publishers of the national actors casting directory and contacts guide. They'll give you the name and address of the agent representing the actor of your choice: The Spotlight, 42 Cranbourn Street, London WC2. (Tel: 01-437 7631).

That 'Who's Who' listing contact addresses and brief biographies of American notables, published by Marquis Of Ohio, can be found in any good reference library. As for the international reply coupon or IRC that's just the globetrotting equivalent of a stamped addressed envelope. Buy 'em at any post office.

GRANDMASTER FLASH



New 3-Track 12" Single

SIGN OF THE TIMES

Distributed by WEA Records Ltd. A Warner Communications Co



The League of gentlemen

as told to JIM REID

THE LEAGUE OF Gentlemen were stupified. It wasn't the drink, it wasn't last week's edition of ORS '85, it wasn't even the new **Howard Jones** single . . . no, no, these were but mere trifles in comparison. What prompted this distress was the sad wandering of one of their number, or to put it straight, the Maharajah Taffye had moved to Clapham, had crossed the river, had quit civilisation, had failed to renew his membership of the Deerfield Social Club (CIU).

Floods of tears such as were unknown even to **Simon Le Bon's** vocal tutors did splash our faces as we watched our good friend walk away to oblivion.

To quell the mounting depression, Sir Public House took down his trousers, spun round the room, did an impression of the really ugly one in **Frankie Goes To Hollywood** recited the lyrics of the last **Gary Numan** single, beat his head against the door and then proceeded to tell some tales . . .

"Dickens of a soccer match out in Aussie last week," he said, waving his underpants in the air. "Wish I'd been there to witness it. Y'see, old **Rod Stewart** loves nothing better than organising five-a-side matches when he's touring and who should he bump into amongst the great unwashed but the **Wham!** boys. So Rodders set up a match which his team duly won 10-8. Young **Ridgeley** captained the Whammers.

"On the more serious note, members of the **Bucks Fizz**

ensemble were gathered in the Thomas A Beckett pub last week to play a benefit for injured keyboards player **Tom Marshall**. **Bobby Gee** and **Cheryl Baker** sang a bit, **Joe Fagin**, **Rick Parfitt** and **Carol Kenyon** went along and paid their respects.

"Which, I dare say, a dashed few people will be doing in Dublin shortly when **Bobby Geldof** presents himself for a civic reception. The city, still reeling under the effects of the Orange Hill soccer tour (Easter '83), is honouring BG's work with Band Aid."

This tale of the great Samaritan prompted Bertie Beerbarrel to set up a 'Save Taff from the South' fund pronto, but before a sponsored vet swim could be arranged Sir Public House assailed us with more pop picks . . .

"Seems **Frankie Goes To Hollywood** are set for more scandal. Personally I think they're more an affront to the eyes than anything else, but it seems the printers of their biography 'And Suddenly There Came A Bang' think otherwise. They've stopped production of the book because they claim it's obscene.

"All this stands as nothing compared with the ridiculous amount of money **Barry Manilow** has been offered for his autobiography. The man with more nose than Nellie the elephant is to receive £600,000 for his efforts at penmanship.

"And to continue with people with an awful lot of money I hear that **Howard Jones**, **Stevie Wonder**, **Herbie Hancock** and **Thomas Dolby** are to record a special song for America's Grammy awards.

"Lots of pop folk have been

getting together to support striking miners families. **Sting**, **FGTH**, the **Style Council**, **Pete Townshend**, **Mari Wilson** and **UB40** are all lending their good name to the Miners' Families Appeal . . .

"Seems that there's a deal more co-operation there than there has been at stages in **Mick Jagger** and **Jerry Hall's** on-going airport picture session. Jerry revealed in her soon published autobiography (gad, the butler will be writing one next) that her fling with racehorse owner **Robert Sangster** was only an attempt to rap Michael's knuckles for his numerous philanderings. Presumably the Germans razed Coventry because **Adolf** once had a dodgy meal there . . ."

This was considered most unlikely by the League Of Gentlemen who had many fine words to say for the eating establishments of that fair city. However before they could say more Sir Public was off on his most singular course.

"Personally, since **Sid James** passed away I never bother going to the pictures and with the number of pop people putting their mugs in front of the camera, can you blame me? **Annie Lennox** has landed a small part in a film called 'Revolution', while **Billy Idol** is to star in a film called 'King Death'.

"Far more interesting was the open night for fashion person, **Leigh Bowery's** new club Taboo. Present, glittering and drinking Old Peculiar were **Martin Fry**, **Marco Pirroni**, **Steven Luscombe** and **Jeremy Healey**. Now, you wouldn't expect to

find **Jimmy Nail** — **Oz** from Auf Wiedersehen Pet — in a West End club. However you mightn't be wrong if you said Jimmy boy was in a recording studio. The man, who was once in a group called the King Crabs, has covered 'Love Don't Live Here Anymore' and roped in Queen's **Roger Taylor** as producer.

"Even more outrageous than all this, the state of the pound, the state of **Nick Rhodes'** wardrobe and **Robin Smith's** disability allowance is the behaviour of new band **Jesus And Mary Chain**. Not only have this group the damnable cheek to call their singer **Jim Reid**, they set about wrecking their record company's offices as soon as their first recording advance has been safely deposited in the bank. The poor blighters complain that their record company doesn't understand them. For myself I find absolutely nothing to understand . . .

"And finally, to end on a point of understanding, **Mr James Ingram**, he of the confusing 'Yah Mo B There', didn't know that ace producer **Jellybean Benitez** had remixed his marvellous song until it entered the charts. But like myself, really I don't usually know who I am until I look into the mirror of a morning . . ."

The League Of Gentlemen carefully considered Sir Public House's personality problems. Did he really not know who he was? Had he been drinking too much? Had he taken to wearing women's underwear? Where was all this leading and did anyone care? At the best of times the League Of Gentlemen were a contrary bunch.

TBA INTERNATIONAL PRESENT

Shalamar

CRUYDON FAIRFIELD HALL SUN 10th FEBRUARY 5.30pm-8.30pm
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EXTRA SHOW
 SAT 16TH FEB
 at 8.00pm



GOOD STAFF were hard to come by

Record Mirror Disco

- 1 1 WHO COMES TO BOOGIE, Little Benny & The Masters, Bluebird/10 12in
- 2 3 PERSONALITY (COMPLEX)/LET HER FEEL IT (RETOUCHED), Eugene Wilde, Fourth & Broadway 12in
- 3 10 SOLID, Ashford & Simpson, Capitol 12in/LP Mix promo
- 4 8 CAN I, Cashmere, Fourth & Broadway 12in
- 5 6 ANYTHING?, Direct Drive, Polydor 12in
- 6 4 YAH MO B THERE (JELLYBEAN REMIX), James Ingram, Qwest 12in
- 7 2 SAY YEAH, The Limit, Portrait 12in
- 8 12 I DIDN'T MEAN IT AT ALL/CITY LIFE, Sassa, 10 Records 12in
- 9 9 NIGHTSHIFT, Commodores, Motown 12in
- 10 7 LOVERIDE, Nuance featuring Vikki Love, Fourth & Broadway 12in
- 11 5 FRIENDS, Amii Stewart, RCA 12in/Dutch High Fashion Music remix
- 12= 16 YOU SHOULD HAVE KNOWN BETTER, T.C. Curtis, Hot Melt 12in
- 12= 15 STARTING AGAIN/OVO MEXIDO, Second Image, MCA 12in
- 14 19 CURIOUS/PLANETARY INVASION, Midnight Star, Solar LP
- 15 14 THIS IS MY NIGHT (DANCE REMIX), Chaka Khan, Warner Bros 12in
- 16 11 BEYOND THE SEA/20/20/PLEASE DON'T WALK AWAY/STAND UP/NEW DAY/I JUST WANNA HANG AROUND YOU/YOU ARE THE LOVE OF MY LIFE, George Benson, Warner Bros LP
- 17 30 THEME FROM 'SHAFT', Eddy & The Soulband, Dutch Break 12in
- 18 18 CONTAGIOUS, The Whispers, Solar 12in
- 19 22 AFTER THE DANCE IS THROUGH, Krystal, US Epic 12in
- 20 13 OPERATOR, Midnight Star, US Solar 12in
- 21 35 BAD HABITS/LET'S GET BACK TO LOVE, Jenny Burton, US Atlantic 12in
- 22 25 I CAN FEEL YOUR LOVE SLIPPIN AWAY, Samson & Delilah, US Saturn 12in
- 23 28 I'M IN LOVE WITH YOU, KoKo-PoP, Motown 12in
- 24 57 (NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKIN' UP TO YOU, Wilton Felder, MCA 12in
- 25 17 20/20 (JELLYBEAN REMIX), George Benson, Warner Bros 12in
- 26 20 FLY GIRL, Intrigue, US World Trade Records Inc 12in
- 27 45 1999, Prince, Warner Bros 12in
- 28 26 ARE YOU SATISFIED (FUNKA NOVA), RAH Band, RCA 12in
- 29 79 STEP BY STEP (REMIX)/PACIFIC COAST HIGHWAY, Jeff Lorber, US Arista 12in
- 30 24 EYE TO EYE/THIS IS MY NIGHT, Chaka Khan, Warner Bros LP
- 31 31 SEXOMATIC, Bar-Kays, Club 12in
- 32 58 SHAFT, Van Twist, Belgian Magic 12in/Polydor white label
- 33 33 HERE I COME, Barrington Levy, London 12in
- 34 — I'M SO HAPPY, Julia & Co, London 12in promo
- 35 48 MOVE CLOSER (NEW MIX), Phyllis Nelson, Carrere 12in
- 36 41 WE NEED LOVE/CUTIE PIE/SOMEONE LIKE YOU/FASCINATION/KEEP ME UP, Cashmere, US Philly World Records LP
- 37 29 MYSTERIOUS (REMIX), Twilight 22, US Vanguard 12in
- 38 40 I FOUND MY BABY/DISRESPECT, Gap Band, Total Experience LP
- 39 42 OUT OF CONTROL (VOCAL DUB VERSION)/REMIX, Evelyn 'Champagne' King, US RCA 12in
- 40 23 IN THE DARK/GOREE ISLAND, Roy Ayers, CBS 12in
- 41 38 I FOUND MORE LOVE, Godfrey Lloyd Jnr & Hot Shots, Justice 12in
- 42 37 SAY YOU LOVE ME AGAIN/CHANGE MEDLEY, Change, WEA 12in
- 43 50 BOYFRIEND/LOOKING FOR THE REAL THING/I DON'T PLAY THAT, Shirley Brown, US Soundtown LP
- 44 21 STEP OFF (REMIX), Grandmaster Melle Mel & The Furious Five, Sugarhill 12in
- 45 74 WE NEED SOME MONEY, Chuck Brown & The Soul Searchers, Master Mix 12in
- 46 56 PAPA'S GOT A BRAND NEW PICNAG, The Silent Underdog, Kaz 12in
- 47 24 TOUCHING IN THE DARK, Walter Jackson, Bluebird/10 12in
- 48 68 PLEASE DON'T GO (DUB VERSION), Nayobe, US The Fever 12in
- 49 85 LOVE IN MODERATION (REMIX)/PADLOCK (REMIX), Gwen Guthrie, Fourth & Broadway 12in
- 50 51 PROVE IT TO ME, New Experience, US Philly World Records 12in
- 51 35 NOBODY CAN TELL ME (HE DON'T LOVE ME), Jenny Burton, US Atlantic LP
- 52 66 YOU TURN ME ON, Bruni Pagan, US Motown 12in
- 53 59 (YOU GOT ME) HYPNOTIZED/SHE'S A PLAY GIRL, Ci Ci, US Creative Funk 12in
- 54 53 DO YOU REALLY (WANT MY LOVE), Junior, London 12in
- 55 65 THE BACKSTABBERS/THERE WILL NEVER BE ANOTHER YOU, Jimmy Ruffin, EMI 12in
- 56 62 I BELIEVE IN LOVE, Major Harris, Streetwave 12in
- 57 47 PUSH (IN THE BUSH), Clair Hicks And Love Exchange, US KN 12in
- 58 — GROOVACIOUS, Jeff Lorber, US Arista LP
- 59 39 LIKE A VIRGIN (US DANCE REMIX), Madonna, Sire 12in

- 60 67 COOL OUT/GET IN THE MIX, Magnum Force, US Paula Records 12in
- 61 70 LOVE TONIGHT, David Simmons, US Atlantic 12in
- 62 80 PARTY TIME, Kurtis Blow, Mercury 12in/US LP remix
- 63 — A MIX TO REMEMBER, Shalamar, MCA 12in
- 64 re BIG ROSIE (REMIX), Matt Bianco, WEA 12in promo
- 65 49 LET ME SHOW YOU, BMP, US Epic 12in
- 66 69 LOVIN'/MECHANISM, Jonzun Crew featuring Michael Jonzun, Tommy Boy/Polydor 12in
- 67 63 SHOULD I (PUT MY TRUST IN YOU), Caution/Maxi Priest, Level Vibes! 12in
- 68 84 OUTTA THE WORLD (REMIX), Ashford & Simpson, US Capitol 12in
- 69 55 L.O.S. (LOVE ON SIGHT), Colors, US Power Light Records 12in
- 70 64 FINESSE/YOU'RE THE ONLY ONE I LOVE/MEET ME HALF WAY THERE, Glenn Jones, RCA LP
- 71 46 (I GUESS) IT MUST BE LOVE/FANTASY AND HEARTBREAK, Thelma Houston, MCA LP
- 72 76 MY DEAR MR. GAYE, Teena Marie, US Epic LP
- 73 41 STOMP (REMIX), Brothers Johnson, A&M LP/12in promo
- 74 81 COME GET SOME OF THIS, Mass Production, US Paron 12in
- 75 54 FOR YOU MY BABY LOVE, The Gents, US Positive Image Records 12in
- 76 44 POLICE OFFICER, Smiley Culture, Fashion 12in
- 77 74 THINGS ARE NOT THE SAME (WITHOUT YOU), First Love, US Mirage 12in
- 78 re NIGHTS (FEEL LIKE GETTING DOWN)/LOVERBOY, Billy Ocean, Jive 12in
- 79 — (ARE YOU READY) DO THE BUS STOP/WICKI WACKY, Fatback Band, Spring 12in
- 80 52 THAT LOVING FEELING, Amii Stewart, Dutch High Fashion Music LP
- 81 75 THANK YOU MY LOVE, Imagination, R&B Records 12in
- 82 — GET UP I FEEL LIKE BEING A SEX MACHINE/GET UP OFFA THAT THING, James Brown, Polydor 12in
- 83 — SETTLE DOWN (EXTENDED REMIX), Lillo Thomas, US Capitol 12in
- 84 re WAY DOWN DEEP IN MY SOUL, Barbara Pennington, Record Shack 12in
- 85 83 BUSTIN' LOOSE, Chuck Brown, US Source 12in

Hi-NRG Disco

- 1 3 TAKE ME TO HEAVEN/SEX (REMIXES), Sylvester, Cooltempo 12in
- 2 1 STARGAZING, Earlene Bentley featuring Sylvester, Record Shack 12in
- 3 2 BELIEVE IN THE BEAT, Carol Lynn Townes, Polydor 12in
- 4 4 LET ME FEEL IT, Samantha Gilles, Belgian Infinity 12in/US JVC remix
- 5 11 CRUISING, Sinitta, Fanfare 12in
- 6 6 TOUCH ME IN THE MORNING, Lydia Steinman, Long Island Sound 12in promo
- 7 5 LET THE NIGHT TAKE THE BLAME, Lorraine McKane, Carrere 12in
- 8 8 CHINESE EYES/COME INSIDE (REMIX), Fancy, US Personal 12in
- 9 9 DANCING IN THE RAIN/DON'T LEAVE ME THIS WAY, Carol Jiani, Streetwave LP
- 10 7 DO YOU NEED ME (Hi-NRG MIX), Touchdown, Krack 12in
- 11 14 SEX OVER THE PHONE, Village People, Record Shack 12in
- 12 16 CHINATOWN, Cruisin' Gang, Italian Cruisin' 12in
- 13 10 YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic 12in
- 14 25 ONE SHOT LOVER/TIME BOMB (STUDIO 57 REMIXES), Venus/Jean Tracy, Belgian ARS LP
- 15 19 KNOCKIN' ON MY DOOR, Barbara Fowler, US Profile 12in
- 16 23 NO REGRETS, Martinique, German Teldec 12in
- 17 12 DON'T BEAT AROUND THE BUSH, Hot Gossip, Fanfare 12in
- 18 17 THIEF OF HEARTS, Mellee Manchester, US Casablanca 12in
- 19 13 APPRECIATION (REMIX), Alice Myers, US MCA 12in
- 20 15 IN THE EVENING (REMIX), Sheryl Lee Ralph, Swedish Beat Box 12in
- 21 18 HEARTS ON FIRE (DANCE MIX), Sade Harris, Motown 12in
- 22 — YOU'RE MY HEART YOU'RE MY SOUL, Modern Talking, German Hansa 12in
- 23 27 TOTAL ECLIPSE OF THE HEART, Koffie, US Pandisc 12in
- 24 24 IN THE EVENING, Sheryl Lee Ralph, Arista 12in
- 25 22 SECOND BEST, Evelyn Thomas, German Hansa/French In The Mix LP
- 26 21 BORN TO LOVE, Claudia Barry, US Personal 12in
- 27 20 I'M ON MY WAY, Tabu featuring Debbie Sharp, Crystal City 12in
- 28 30 = PLEASE DON'T GO, Nayobe, US The Fever 12in
- 29 — DON'T PLAY WITH FIRE, Paul Parker, Fantasia 12in
- 30 re WORKING GIRL, Girly, US "O" 12in

T.C. CURTIS



NOW AVAILABLE NATIONWIDE ON VIRGIN RECORDS VS.754 (12)

YOU SHOULD HAVE KNOWN BETTER

"TERRIFIC STUFF" - JAMES HAMILTON

Mailman

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

OH NO! What has Gary Numan gone and done? Doesn't he realise that us Numanoids like him just the way he is? He doesn't need to enter into collaborations with inferior musicians like Bill Sharpe. Shakatak indeed! Forward into the future Gary!

Tony Numanoid, Hayes,
Middlesex

● *It seems to us that Gazza has been going backwards into a 1973 view of the future ever since his career began. As for Bill Sharpe — he can play a bit*

I AM writing about the letter you printed in last week's RM about Frida.

The brainless person said that Frida does not have much talent. Well, why doesn't he just listen to her first two solo LPs and then make up his own mind (if he can)?

I agree, that Bjorn and Benny are two songwriting geniuses but that still doesn't hide the fact that there was a brilliant voice singing the songs.

To RM: I also remember the countless failed solo careers launched off the backs of successful acts, so why don't you help her a bit by printing more pictures like the one with the letter?

K Summers, Matson, Gloucester

● *This is just one of countless Frida letters currently littering RM Towers. It seems that a lot of you out there share a great affection for the girl. Why?*

A TRIBUTE to RECORD MIRROR

It's weekend time and I have planned

To sit with my dear mag in hand
Beside the fire in winter time
I glow with pride at what is mine

My friendly weekend Mirror is
Forever high upon my list
I read and understand much more
Than I have ever done before

I realise from what you say
Satisfaction is the price we pay
For a magazine that will never die
Is timeless in the naked eye

May you forever play a part
Within the thoughts of every heart
Be what you always want to be
A friend so near and dear to me
Kenny Surtees, Middlesbrough,
Cleveland

● *We're overwhelmed, poetry from Middlesbrough! Proof once more that your average RM reader can whip Lloyd Cole when it comes to the old iambic pentameter. Watch out Ted Hughes*

CHAKA KHAN one of the sex queens of rock? What a laugh! Did you see her on Top Of The Pops?! Huge chest, huge tummy, elephant legs and clothes that made her look like a ringmaster crossed with an old hag. I tell you, the sight, face and hair included, was as bad as her awful



SUIT YOURSELF, PAL

ARRGGGH, WHAT'S happening to today's young pop stars? I refer of course to Paul King's hideous taste in suits and the singer in Strawberry Switchblade's taste in rubber wear. Why can't the youth(?) of today take an example from really well dressed pop groups like the Beatles or the

Dave Clark Five? Now that's what I call style.

Joan Smith, Wolverhampton, Staffs

● *So do we Joan, in fact the reintroduction of Beatle jackets is called for immediately. And what about nice Beatle haircuts and Kathy Kirby wigs? That's talking sartorial*

music.

Just as I was recovering from that, on comes Ashford And Simpson, and later on James Ingram and then Foreigner — Ugh! . . . I'm off to be sick . . .

Lindy Anderson, Jersey, Channel Islands

● *Lindy, it's well known that pop stars are ugly folk. This is something to do with being in a business that necessitates meeting chaps like Mike Read, Tony Blackburn and Annie Nightingale. The experience can be very off-putting*

PLEASE LET Betty Page know that a singles review column is for actually reviewing singles.

The fact that Betty doesn't like the look of Jim Diamond's face has nothing to do with the single at all! She then suggests that it sounds like Donald Duck strangulating Charlie Drake.

How juvenile can you get Ms Page? She then asks, 'Is Mr Diamond a one hit wonder?'

The answer is no! The new Jim Diamond single will be a massive hit, as it deserves to be. My only wonder on the subject is will Betty ever get the Singles Review Column again? — I hope the answer to this is also no!

Dave Powell, Chelmsford, Essex

● *How dare you disparage the first lady of the exclamation mark. Jim Diamond's face has a lot to do with whether one likes his records or not. Mailman wouldn't buy a used car from*

someone with a boat like that and would most certainly never consider buying a record

ISN'T IT a great shame that you have to be fashionable to make it in the music business these days?

Prince's 1999, is obviously a hit second time around because of the hysteria caused by the Purple Rain project and not because it's a bloody good record.

Why is Smiley Culture hogging the top half of the charts? I can't remember Linton Kwesi Johnson or Burning Spear ever having any commercial success, but of course it's very fashionable to like reggae nowadays. Finally, poor ol' Green has to recruit the multi-talented Arif Mardin to produce a mild hit, well of course it's so fashionable to have old Arif twiddling the knobs. Pity he wasn't available when Mr Gartside was flogging 'Sweetest Girl'.

Mick Cooper, Wassenberg

● *But Mick, the essence of pop music is fashion, gimmickery and other marketing exercises. That's what makes the whole business so amusing . . . and often keeps the most deserving musicians from the pinnacle of success*

Here is my lavatory Top Ten:

- 1 COME UP AND SEE ME MAKE ME SMELL, Steve Harley
- 2 WE ALL FART TOGETHER, Paul McCartney And The Bog Chorus

- 3 RESURRECTION PO, the Cult
- 4 LAY YOUR ANDREX ON ME, Thompson Vims
- 5 LET IT ALL BLOW, Dazz Band
- 6 THE NEVER ENDING JOBBIE, Limahl
- 7 CONSTIPATION GETS ME DOWN, Spandau Ballet
- 8 LONG HOT BUMMER, Style Council
- 9 S***E, Tears For Fears
- 10 I WANT TO BREAK WIND, Queen

David Gallagher, Glasgow

● *Really, this is the sort of correspondence that could only come from Glasgow. It is with great regret that Mailman recalls the demise of Hadrian's Wall and with some anticipation that he looks forward to Scottish independence. Haggis that's what comes from running around in skirts*

WHO THE hell does Melle Mel think he is? Asking our beloved Queen to intervene in something as sordid as the miners strike. This isn't America you know. What might be good enough for Ronnie Reagan, is certainly not becoming to one of our national institutions. Apart from that I thought Melle talked a lot of sense, he makes good records too.

S Wicks, London W12

● *The Queen is of course beyond reproach. She doesn't make very good records though*

Disco

If you've got to Go-Go, go-go with **JAMES HAMILTON**

ODDS 'N' BODS

LONDON'S PIRATES last weekend were hit by the biggest burst of harassment yet, the DTI now evidently being supported by helicopter surveillance and an extra team of "pirate-busters" from Liverpool, South-West London's long-standing Radio Jackie losing its studio twice within 24 hours (yet returning defiantly on Monday), **London Greek Radio** losing their studio too, and **Solar-FM** switching off just before losing their transmitter again... **Eddy and the Soulband** seem to be winning the 'Shaft' battle despite **Van Twist** being supplied to shops on UK white label ahead of schedule... **Virgin** have snapped up the great **T.C. Curtis** 'You Should Have Known Better' (VS 75412)... **Level 42** bassist **Mark King** has remixed **Direct Drive**, for no real reason other than "creative marketing", due now... **10 Records** picked up **First Love**... **Chaka Khan** seems to have been disappointing everyone at her concerts, especially in Edinburgh and London (where a dodgy throat was used as an excuse) — incidentally, **The System** originally intended her 'This Is My Night' for the 'Beat Street' soundtrack... I had a delicious dinner and enthusiastic long conversation at **Stringfellows** last week with **Don Hartman**, who revealed that his US hit 'We Are The Young' is so anthemic as it was originally intended to be the theme song for 'Breakdance' and in fact that sequence had already been filmed before, as no contracts had been exchanged, he decided he'd keep the song for himself — whereupon **Ollie & Jerry** then had to write their own theme song at the same tempo to fit the rhythm danced to on screen! (Dan's favourite New York club remains **Paradise Garage**, about which he still raves)... **Eugene Wilde** 'Gotta Get You Home Tonight' and now **New Edition** 'Mr Telephone Man' have topped US Hot Black singles since last mentioned, similarly **Nuance** 'Loveride' and now **Jellybean** 'Sidewalk Talk' (on promo-only 12in off his EP) topped Hot Dance/Disco in Billboard... **BMP**, the group name, is made up of the first name initials of its members **Butch McNeil**, **Marlon Holland**, **Pete DaCosta** (their album's rather ragged)... **Luther Vandross**'s new LP is imminent... **Jimmy Jam Harris**, **Terry Lewis** & **Monte Moire** will be recording themselves as **The Secret**, along the lines of **Chic** (and **The System**)... **Crawley's Radio Mercury** 103.6FM has decreed that in the South-East the weekend starts a half hour later — **Peter Young**'s



'SATURDAY SUPERSTORE' viewers and BBC DJs should note that the bespectacled singer next to saxophonist **Wilton Felder** not only looks and sounds like but actually IS **Bobby Womack**! He and his spininggling protege **Altrina Grayson** are the real stars of the eagerly anticipated new single credited just to **WILTON FELDER**, 'No Matter How High I Get' I'll Still Be Lookin' Up To You' (MCA MCAT 919), a tortuous soul-drenched 28½-57½... 61½bpm gut wrencher roared and wailed by the duo in stunning style (Wilt blows alone on the flip's speedy 138½bpm instrumental 'La Luz').

essential Saturday soul show now runs only from 6.30-9pm (however, **Sandy Martin**'s on **Wiltshire Radio** is an earlier 7-9pm on Fridays)... **Laser** 558's honey-toned large lady **Jessie Brandon** has confirmed past speculation by joining **London's Capital Radio**, on which **Phil Fearon** has been sitting in for **Greg Edwards** — and **Steve Collins**' early Sunday 1-5am soul show still beats all the pirates by playing lots of fresh newies... **Kent's Invicta Sound** 103.8FM was in danger of losing **Andy Grahame**'s weekday 4-5pm non-stop soul hour until he logged 57 protesting 'phonecalls within 15 minutes of the announcement... **Paddington Green's Bluebird Records** shop has evidently located a load of old go go cut-outs, while the **Blue/10** label sent out a brightly logo-ed "Go Go" sweatshirt to plug **Little Benny** (extra-extra large for all, it seems!)... **Chuck Brown**, **Kurtis Blow**, **Fatback Band** & **James Brown** are all go go going back up our chart, while other oldies currently being mentioned by jocks within a go go context include **Maceo** 'Soul Power 74', **Fred Wesley & The JB's** 'House Party', **James Brown** 'Bodyheat', **Gary Toms Empire** '7-6-5-4-3-2-1 (Blow Your Whistle)', **Trouble Funk** 'Pump Me Up' and 'Early In The Morning', **War** 'War Is Coming', **Charles Earland** '(It's A) Doggie Boogie Baby', and oddest of all **Ashton Gardner & Dyke** 'Resurrection Shuffle (Instrumental)!'... **Euston's Shaw Theatre** this Fri/Sat (8/9) at 8 pm presents the legendary rap-innovating **Last Poets**, followed in April by a Rap Attack week of hip hop workshops, masterclasses and gigs including a DJ convention with **Afrika Bambaataa**, the **Mastermind Roadshow** and top New York DJs (sounds well crucial!)... **Saturday's Channel 4** two hour 'Gospel According To Al Green' must have been the most exhaustive (and exhausting?) TV examination of a soul singer ever, a shame then that I kept

dozing off... **Jackie Wilson** seems likely to have his life story filmed — rights have been acquired by **New York's ERB Productions** — while **Marvin Gaye**'s tribute on video by **Diana Ross** has been getting rave reaction (a pity though that her actual song isn't tougher)... **Prince**, so far as "soul" discos are concerned, this time around seems hottest in the Midlands, and **Magnum Force** 'Cool Out' is surprisingly big around **Bolton**... **Island** were crafty to suggest a similarity between **Nuance** and **Art Of Noise**, the latter now belatedly piggybacking up the **Nightclub** chart... **Adrian Allen** (**Boldon** 364895) info's that in **England John Anderson**'s 'Glenn Miller Medley' (**Modern MOD 006**) is distributed via **Spartan**, but he himself has a few copies for jocks in a hurry — incidentally, I know some of you favour **Frank Barber**'s **Miller medley** on **PRT** but to my mind it's nothing like as timeless, or powerful... **Showstopper Promotions** (01-886 4112) have sold out the 15th **Caister Soul Weekender** on April 19-21 but are now booking for an in every respect similar overflow event on the previous weekend 12-14, both at the smaller **Seashore camp** near **Gt Yarmouth** used for the other doubled-up events in 1980 (the autumn **Caister** is likely to be at **Kent's Camber Sands** during the old site's refurbishment)... **Chris Kaye** (0892-45023) is after soul/reggae PAs for several tailor-made gigs in **Kent/Sussex**, and similarly upfront mixer **Paul Fernandez** (01-550 0840 office hours) wants PAs for his **Fri/Sat** Saturdays at **Purley** and **Kingston Cinderella's Rockerfella's**... **Joy, Babs & Teddy**, the 1950s' singing **Beverley Sisters** guested on Monday at the first anniversary of **London Hippodrome's** gay night!... **Lorraine McKane** plays **Edinburgh Fire Island** Sat (9)... **Tottenham's Eltons** has reopened with £50,000 lazer 'n lights as **Websters**, **HNRG** stars queuing up to PA at the first

gay **Guys Tuesday** (12) hosted by **Norman Scott**... **Thursday** (7) **Tony Blackburn**, **Steve Walsh**, **CJ Carlos** & **Graham Gold** with PAs including **Direct Drive** & **Cool Notes** are at **Hammersmith Palais**, where coincidentally **CJ, Graham** & **Direct Drive** return **Sunday** (10) for a **North-South 3pm alldayer** along with **Colin Curtis**, **Tim Westwood** and at least 14 more regional DJs... **Direct Drive** are also at **Maidstone's Sunset Club** Sat (9) with **Disco Gary**... **Friday** (8) finds the start of **Danair & Jonathon More's** funk/roots/afro/go go **Flim Flam** versus **Meltdown** night at **New Cross Harp Dance Club** in **Clifton Rise** (between the stations), and of **Gordon 'BMP' Mac's** allnites at **Peckham Kisses** with **Tim 'Zulu' Westwood**... **Darren Dawes' Studio 54 Roadshow** does **Bracknell Rugby Club** Fri (8), **Windsor Thames Hotel's** "Caister Reunion" (?) Sat (9)... **Essex's** incipient megastar **Onyx** joins **Kevin Hill** at **Harlow Whispers** Sat (9)... **Mastermind** start a weekly afternoon gig (2-5pm, £1.50, no age restriction) at **Lewisham Paradise Garage** on **Sunday** (10) before that evening joining **Steve Jackson & Gordon Mac** at **Peckham Kisses** (ladies free)... **Monday** (11) **Gary Kent & Gary Taylor** start a **Solar-FM** under-18s' night at **Ilford Town Hall** (£1.50), and **Brother To Brother's** **Russell** gets go-going at **Harefield's Breakfree**... **Tuesday** (12) **Ralph Tee** begins jazzing the **City of London's Bass Clef** in **Coronet Street** with a live group weekly, starting with **George Lee's Anansi**... **Polydor's** mailing list obviously has the same jocks as **Fourth & Broadway's** — bad luck, Paul!... **Broader than Broadway**, **Safer than Safeway**, **WOAH OH OH!**

HOT VINYL

JENNY BURTON: 'Bad Habits' (US Atlantic 0-86909) From the fellahs who gave us 'Somebody Else's Guy', so similarities can be forgiven, this monstrously vivacious bouncy 103½bpm skipper finally supplied Jenny with soulful material to equal 1975's 'Nobody Loves Me Like You Do' (when known as Jeannie Burton), the more Jimmy Jam-ish 98½bpm 'Let's Get Back To Love' flip being quietly stormy although on her LP 'Jenny Burton' (US Atlantic 81238-1) only the extremely Teena Marie-ish lurching 112bpm 'Nobody Can Tell Me (He Don't Love Me)' also rises above her more usual electro (and some ballads). **CASHMERE**: 'We Need Love' (LP 'Cashmere' US Philly World 90243-1) Getting right away from the blatant pop commercialism of their included hit, this is a great soulfully worried buoyantly tripping little 103½bpm tucker, while the gently swaying 94½bpm 'Cutie Pie', jerkily bubbling 120bpm 'Keep Me Up', wriggling 117½bpm 'Someone Like You', 'Thriller'-ish 120bpm 'Fascination' and jittery D Train-ish 120bpm 'Don't Keep Me Waiting' are all degrees of good.

continues over

4

GWEN GUTHRIE

4

"LOVE IN MODERATION"

4

12" INCLUDES PREVIOUS UNAVAILABLE LARRY LEVAN REMIX OF "PADLOCK"



12 BRW 17

AN ACE CARD FROM THE QUEEN OF CLUBS

FOURTH & BROADWAY
"SOUL EXCESS"

Disco

from previous page

JEFF LORBER: 'Step By Step' (US Arista AD 1-9311) On remixed 12in ahead of his System-produced album, this Audrey Wheeler wailed soulful 109½bpm jitterer is proving quite a nagger in the Thelma style, flipped by its inst plus the jerkily tinkling instrumental 108bpm 'Pacific Coast Highway' — this latter also on that 'Step By Step' LP (US Arista AL8-8269) along with the jaggedly lurching electro-jazz 116½bpm 'Groovacious', Luther-ish 104½bpm 'Every Woman Needs It', Luther meets Jimmy Jam-ish 98½bpm 'It Takes A Woman', System-ish 111½bpm 'Best Part Of The Night', James Ingram-ish 122bpm 'When You Gonna Come Back Home', Madonna-ish 120½bpm 'This Is The Night', snarling 106bpm 'On The Wild Side', better by far than his last set.

PHYLLIS NELSON: 'Move Closer' (Carrere CART 337) Previously obscured (despite my praise at the time) by Hi-NRG interest in its 153bpm 'Somewhere In The City' flip, this beautifully sung now remixed densely tugging 80½bpm gentle sultry slow swayer has finally been broken wide open by radio. A haunting hit.

DAZZ BAND: 'Heartbeat' (Motown TMGT 1368) Surprisingly good very Jimmy Jam-ish satisfying slow soulful 0-87bpm tippy-tapping weaver, a likely smooch smash, flipped by the gigolo whipping old 149½bpm 'Rock With Me' and — a big 'un — Sergio Munzibai's 115bpm remix of 'Let It All Blow'!

LOOSE ENDS: 'Hangin' On A String (Contemplating)' (Virgin VS74812) Again produced by Nick Martinelli but sounding just like Jimmy Jam & Terry Lewis, this purposefully snapping 102½bpm soulful wriggler has bright presence and interesting little fills weaving through the beat, flipped by their last LP's 90½bpm samba 'A Little Spice'.

TROUBLE FUNK: 'Drop The Bomb' (Sugarhill SHL 140) Maybe too raw for

Hi-NRG BREAKDOWN

LAST WEEK'S tentative breakdown of the Hi-NRG Disco chart was an interesting stab at an idea which of course, as now follows, reveals even more when the mail-in and also the "upfront" "phone-in figures are listed separately side by side so that the final combined result can be broken down into two remarkably different charts. Using this week's combined running order, the chart positions compiled from the more general gay venue DJs (in the majority) are listed first, on the left, followed for comparison by those from the more aggressively upfront specialist "Hi-NRG" jocks (like indeed Ian Levine at London's Heaven). Take your pick, and decide which type holds the other back:

1/3 Sylvester, 4/1 Earlene Bentley, 3/8 Carol Lynn Townes, 2/15 Samantha Gilles, 8/2 Sinitta, 5/17 Lydia Steinman, 7/24 Lorraine McKane, 18/5 Fancy, 14/11 Carol Jiani, 19/10 Touchdown, 13/18 Village People, 39/6 Cruisin' Gang, 6/- Dead Or Alive, 9/36 Venus/Jeanie Tracy, 32/7 Barbara Fowler, 11/32 Martinique, 16/23 Hot Gossip, 15/27 Melissa Manchester, -/9 Alicia Myers, 10/40 Sheryl Lee Ralph (remix), 23/22 Sam Harris, -/4 Modern Talking, 21/25 Koffie, 12/- Sheryl Lee Ralph (UK), 20/29 Evelyn Thomas, 40=-/21 Claudia Barry, 26/31 Tabu, 30/30 Nayobe, -/12 Paul Parker, 17/- Girly, -/13 Peggy Blu, -/14 Patti LaBelle, 37/28 Priscilla Love, 24/38 Tony Caso, -/16 Village People 'New York City' (French Scorpio LP), 29/34 Rofu 'I Want You' (Belgian Infinity), 31/33 Space 'Magic Fly' (Remix) (Record Shack), -/19 Bent Boys 'Walk The Night' (Canadian Black Sun), -/20 Tony Beverley 'Into The Night' (French Vogue), 22/- Joanne Daniels 'After The Rainbow' (Dutch Break), 25/- Princess U-F-O 'Hi Fiyer' (Youngblood), 38/39 Mike Mareen 'Cecilia' (German Night & Day), 27/- Venus (original), -/26 Stephanie Wells, 28/- C'Jay, -/35 Seduction 'Electricity' (Challenge), 33/- Ken Laszlo 'Hey Hey Guy' (Remix) (Swedish Beat Box), -/37 Jerome 'Something To Say About Love' (Calibre), 40=-/ Hazel Dean 'Fool For Love' (Proto promo), (34/- Jolo, 35/- Flirts, 36/- Barbara Pennington). Check past printed charts for full details of titles dropping in the expanded bottom 20. It's worth remembering that records like Carol Lynn Townes, Samantha Gilles, Lydia Steinman and Lorraine McKane got their initial chart support from the upfront guys, whose enthusiasms have now moved on to other tracks that may also end up with general support.

mass consumption, the heavyweight Washington DC go go crew's seminal percussive chanter fluctuates around 107-106-107-105bpm and is flipped by the more conventionally rapped jiggly 107½bpm 'Pump Me Up' for good timely value. Yippee, I've just been invited to DC in March, instead of the DMC trip!

D.C. ALLSTARS: 'Bustin' Loose' (Streetwave MKHAN 36) Admittedly well made but shamelessly opportunistic, this evidently UK-recorded brassy bouncy 108-108½bpm rip-off of Chuck Brown's archetypal go go classic (in three versions) even has the cheek to say on its sleeve "Thanks and inspiration to Chuck Brown"! Sure, it's ideal with Little Benny etc, but if you can wait the original will be on EMI again soon.

LO.REN.ZO: 'She Just Might Be An

Angel' (US Kaliph KL-112784) Lorenzo Brown's huskily crooned and croaked gorgeous mellow 106(intro)-103½-104½-105-107-108-108½-0bpm swayer builds through jogging breaks to girly group finale (inst flip) and is maddeningly familiar — my mind goes back, perhaps wrongly, to Looking Glass 'Brandy (You're A Fine Girl)'. Burning up airwaves more than floors so far, a slippery delight!

KIRK THORNE: 'Mr. Magic/Party For Two' (JKO 12JKO 109, via 01-354 0841) Largely remade since inclusion on 1981's 'Premixture' compilation, this sassily strutting 'Killer Joe'-ish rap 'n' scat over Grover Washington Jr's compulsively rolling 113-114½bpm jazz classic is well "In The Bottle", with a saucier bragging X-Rated version as flip.

GWEN GUTHRIE: 'Love In Moderation' (Fourth & Broadway 12BRW 17) I've long regretted my hasty initial impression of this particularly soulful almost Aretha-ish grower, a Deodato-produced lurching 105bpm jolter with dynamite lyrics, now remixed and flipped by its very different dub plus Larry Levan's gradually unfurling pattering 116bpm remix of 'Padlock'.

SHALAMAR: 'A Mix To Remember' (Solar SHALT 2) Selling here exclusively for Alan Coulthard's revised neatly mixed 107-110-112-111bpm B-side medley of his favourite group's better oldies, the 12in also has the original session Shalamar's full length Motown-medleying 127-128bpm 'Uptown Festival' to boost Howard 'n Hawk's unimpressive new electro jolted 104½bpm 'My Baby Loves Me'

— which joins the cheaply backed 109bpm title track's attempt to rekindle old magic as the only non-rock dancers on their 'Heart Break' LP (MCF 3242).

JIMMY RUFFIN: 'There Will Never Be Another You' (EMI 12EMI 5514) Not received on full 12in, this shuffling (0-) 108bpm wriggler with Junior's backup vocal updates his classic old style, while (judged on 7in) the flip's light 0-126bpm revival of the O'Jays' 'Back Stabbers' is so far hottest with soul jocks.

LAID BACK: 'White Horse' (Sire W 9346T) Reissued here over a year later and for the first time on its US hit label, this simple repetitive electronically burred 123bpm Boney M-ish loping boulder now works well with Princely rhythms.

KOOL AND THE GANG: 'Misled' (De-Lite DEX 19) Guitar based spurting 122½bpm rock-funk for pop clubs, flipped by the dull 115½bpm 'Rollin' and 1983's remix of 'Ladies Night'.

ALEXANDER O'NEAL: 'Innocent' (US Tabu 429-05140) Jimmy Jam & Terry Lewis themselves meanwhile revert to The Time for this buzzingly bashing 116bpm Prince-ish funkier (dub flip), not their most inspired moment though OK.

ENCHANTMENT: 'Feel Like Dancin'' (US Prelude PRL D690) Michael Stokes-produced beefily whomping soulfully whinneyed 'n worried deliberate slow 103bpm roller (inst flip), powerfully bumping.

ASHFORD & SIMPSON: 'Outta The World' (US Capitol V-8623) Francois Kevorkian remixed slightly plodding 109½bpm lurcher (dub flip), less catchy than 'Solid'.

LILLO THOMAS: 'Settle Down' (US Capitol V-8625) Pent up squeaked and cooed gentle shuffling 109bpm taper remixed from his last LP with a sparse rhythm break (inst, and swaying 112bpm 'I Like Your Style' flip).

MTUME: 'Tie Me Up' (US Epic 49-05162) Sparsely remixed deliberate slow 104bpm instrumental jolter with brassy blasts and some party chatter through a jazzy piano solo, flipped by the even more weirdly lurching chopped up 100bpm 'Simply Like' vocal & dub.

MICHAEL WYCOFF: 'Gonna Chase You (Till You Catch Me)' (US Valley Vue VV-1270) Self-prod/penned infectiously bright snapping 126bpm see-sawing jerky strutter, not sadly the sort of thing that happens much here but darned good fun anyway.

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7 in (1/cr for fade/cold/resonant ends) — Eugene Wilde 116f/(0-) 124f, Killing Joke (0-124) 122½f, Shalamar 104½f, Barrington Levy 0-84½-85½c, Little Benny 109-110f, Second Image 108½f, Jim Diamond 52-104½-108f, Honeydrippers 0-83-Or, while Cashmere should be 61¼-123½f.

NIGHTCLUB

POP JOX are playing: 1 (1) The Limit, 2 (6) James Ingram, 3 (10) Prince A/B, 4 (3) Ashford & Simpson 'S', 5 (2) Madonna, 6 (13) Billy Ocean 'L/N', 7 (7) Melle Mel, 8 (8) Amii Stewart, 9 (4) Kool & The Gang 'F', 10 (12) Chaka Khan 'TIMN', 11 (14) Cashmere 12in, 12 (24) King, 13 (19) Nuance, 14 (20) Wham!, 15 (26) George Benson 12in, 16 (17) Commodores, 17 (5) Temptations 12in 18 (9) Bar-Kays, 19 (21) Sheryl Lee Ralph, 20 (22) Ray Parker Jr, 21 (28) Direct Drive, 22 (18) Foreigner, 23 (31) Little Benny, 24 (15) Dazz Band, 25 (-) Eugene Wilde 12in A/B, 26 (23) Billy Ocean 'CO', 27 (29) Chaka Khan 'IFFY', 28 (-) Phil Collins, 29 (27) Carol Lynn Townes, 30 (-) Strawberry Switchblade, 31 (25) Tears For Fears, 32 (-) Art Of Noise, 33 (16) Intruders, 34 (re) Eurythmics '1984', 35 (34) Dead Or Alive, 36 (11) Thelma Houston 12in, 37 (-) Bruce Springsteen, 38 (-) Sassa A/B, 39 (38) Smiley Culture, 40 (33) Matt Bianco 'HAM/MM2', 41 (-) Whispers 'C', 42 (re) Sister Sledge 'LIM', 43 (-) Jimmy Ruffin A/B, 44 (30) Roy Ayers '1TD/GI', 45 (-) Laid Back, 46 (-) Junior, 47 (-) ZZ Top, 48 (37) Pointer Sisters, 49 (-) Russ Abbot, 50 (-) Sylvester 12in B/A.

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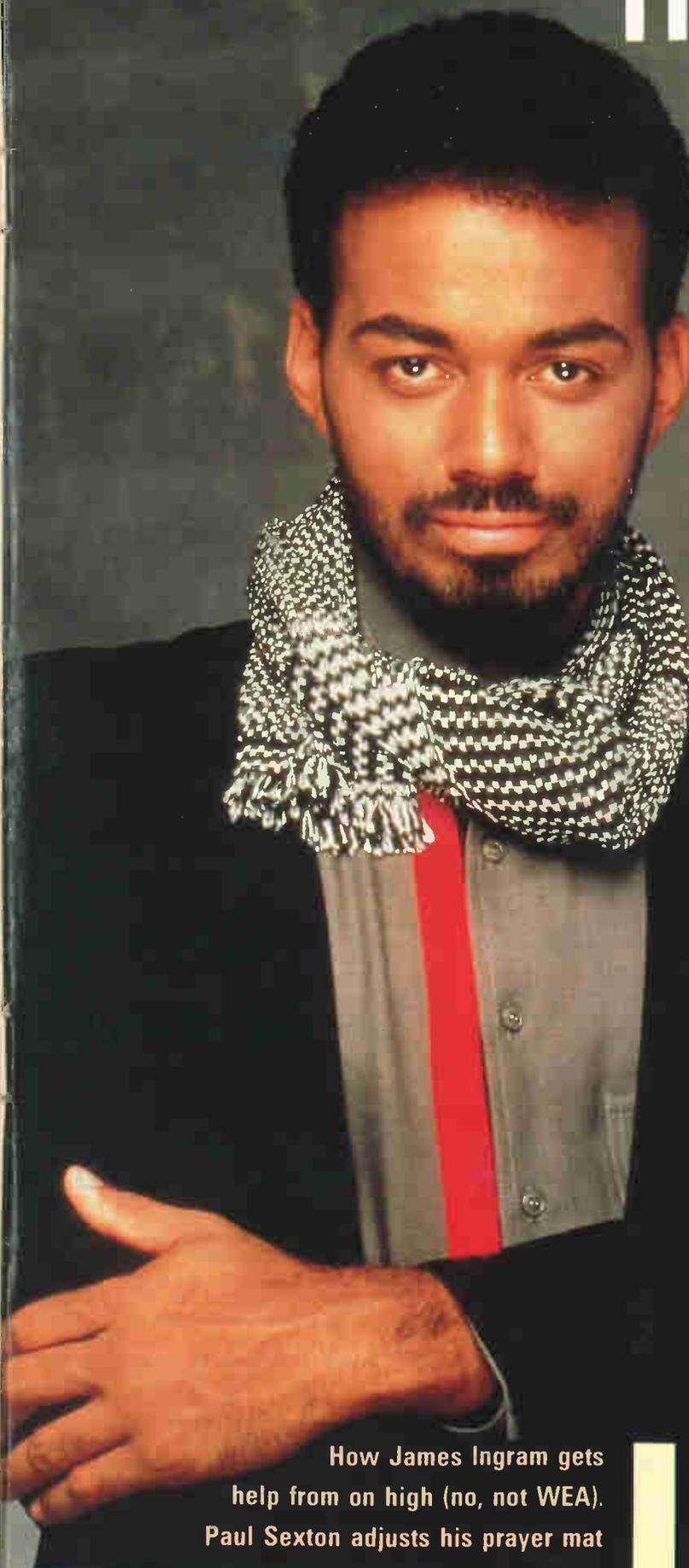
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How James Ingram gets help from on high (no, not WEA). Paul Sexton adjusts his prayer mat

THE GOSPEL truth about James Ingram? Well, during the interview he brings in Jah as a third party, he swears once and immediately apologises, and he believes in resurrection.

But this time, a different sort of resurrection. 'Yah Mo B There', a smash more than a year after he and Michael McDonald cut the record and played every instrument on it, just reinforces the faith of a very religious guy. "The record went through death, burial and resurrection. It's a miracle," he says.

But just what does he think of the Jellybean remix? "I like it for what it is, but I like my record over the mix any day," he says honestly. "If you like that one get that one, and if you like the other one, get the other one. Jellybean and I haven't met, we definitely ought to get a chance to meet. He's very popular, he's broken lots of people's records."

Doesn't the remix depersonalise the song with all those noisy electro effects? "Well, this is a music business, and the business is to sell records. Everyone knows it's James Ingram, it doesn't take anything away from me. If he'd left my vocal off it altogether it wouldn't have offended me."

Draw your own conclusions about the ethics of that one — but wait till I tell you that Michael McDonald hasn't even heard the remix and Ingram had the pure gall to mime MM's vocal parts on 'TOTP'.

Anyway we should remind ourselves of the wordplay in that title. "Yah is the Hebrew name for God. It means a lot to me, the record, I could have five number ones and make five times the money but this means more."

SO INGRAM'S back-to-front career takes a new swerve, and there've been plenty of them, stretching back to the time he was nominated for a Grammy before he'd even done an album of his own.

That was for his early work with Quincy Jones, still an important influence and who'll be involved again in James' next LP. Then came duet success with Patti Austin. . . more recently American success with Kenny Rogers and Kim Carnes. . . in fact he's still never had a really big solo record.

"To me it's a miracle, this backward motion that my career has taken, but I believe in miracles. When I was working in LA for seven years, raising a family, playing nightclubs and barmitzvahs, pawning tape recorders to stay afloat, it was never an easy road, but I never thought for one minute that I would not be successful. I had my faith even though I didn't know exactly how it was going to come.

"And that was as a result of my parents teaching me that faith. My father brainwashed me — to the point that I thought there was nothing I couldn't do. And I was stupid enough to believe him, and it worked. If you have a dream, you can do it."

James still visits his parents in Akron, Ohio. "I go back home at least once a year. I went back last summer and the mayor gave me the key to the city, it was James Ingram Day."

There are plenty of people who just can't fathom how, or why, an apparently soul-oriented singer like JI should want to record with Quincy Jones one minute, and Kenny Rogers the next.

"I've been labelled this kind of singer, that kind of singer... as far as I'm concerned, I'm just a singer. My taste for music is so wide, I could end up doing anything, rock 'n' roll, punk-funk, jazz — it may not be commercially acceptable but it's acceptable to me."

Talk about albums and tours and the man's not to be rushed. Album-wise. . . "We're still in the process of choosing material. Quincy's been producing his movie, it's based on a book called 'The Colour Purple'. So he's been busy with that. I see as much of him as anyone can.

"The songs for the album don't have to come from me — they could come from you. As a songwriter, I'm trying to get on the James Ingram album as well." And tour-wise. . . "I want to wait until I have more James Ingram material so I don't have to do Quincy Jones songs." Still, if Mike McDonald can't make it, JI can always throw his voice again.

Tired of Torquay? Bored with Bournemouth? Then try Glasgow, say the Bluebells

roamin' in the gloamin'

Our holiday editor: Eleanor Levy. Sunshine snaps by Joe Shutter



Q: What do you call two Scotsmen in raincoats standing in a cemetery?

A: Max Bygraves

"YOU'RE GOING on a trip," the message comes. Oh good, thinks I as thoughts of Robin Smith sunning that bronzed little body of his in Rio jump to mind. Tokyo? New York? Cairo?

So here we are, Ken and Bobby Bluebell, photographer Joe Shutter, that nice man from the London Records press office and me. In a graveyard, on a hill... in Glasgow.

And would we be anywhere else? No, we wouldn't! You can keep your sunshine, sand and surf — Glasgow's got ancient markets, rivers, great buildings and history round every corner. So apart from spawning Charlie Nicholas, it's a pretty good place really.

The Bluebells have a new single out. 'All I Am (Is Loving You)' is a typical Bluebells classy pop song — and so pleased are they with it that in a fit of youthful exuberance, Kenneth and Robert are showing us round their native city.

Our first stop is Nico's — a Twenties-chic coffee house in the city's famed Sauchiehall Street. It serves the sort of coffee that leaves a rim of coal dust in the bottom of the cup and dinky little milk jugs.

As we drink, Bobby is recounting how he rescued Ken from mending fridges in West Kensington to bring him back home to the Bluebells. Ken looks faintly bemused as we set off towards the east side of the city.

The Necropolis stands on a hill overlooking Glasgow Royal Infirmary on one side and the Tennants Lager brewery on the other. "It's Latin," Bobby informs. "It's Greek," corrects Ken.

The Necropolis is the graveyard where rich Protestants are buried. At the entrance, the same hand has scrawled pro-republican and pro-British graffiti. Obviously a bit confused there.

At the centre stands a high grey structure thrusting its way manfully into the sky. This marks the grave of John Knox, 17th century religious bigot who hated Catholics only marginally less than he hated women.

"A Word of Warning," says Bobby and who



could disagree? Also buried here is Charles Tennant (of St Rollox), the founder of the brewery, who sits in his final resting place, no doubt as he did throughout life — he slouches forward, contemplating his knees.

ON OUR way onwards, we pass the site of the last public execution in Britain, then onto a small shop called Carruth's Grotto jammed full of papal produce — crucifixes or pictures of Jesus and the Madonna (no, not that one). Religion is more obvious in Glasgow than most cities.

Ken explains that the Catholic/Protestant divide isn't as bad as it was, but one of the major events in the city is still the annual Orange Walk.



● ROWAN'S THE CLOTHIER



● CARRUTH GROTTO

"It takes place on July 12 and commemorates the battle of the Boyne in 1690," Ken explains. The Boyne is a river to the north of the city — the site of William of Orange's defeat of the last Catholic king, James.

"They still commemorate it to this day. It's mainly all the posh people marching — the masons and all that lot. They get their uniforms out, their bowler hats and umbrellas, and walk up and down the street with big bands playing and pictures of the Queen," Bobby adds with a look of mild disdain.

This religious split is underlined by the two main football teams. As most people know, Celtic is the Catholic team, and Rangers the Protestant. Most people, that is, except Robert, as Ken informs us.

"Bobby used to support Rangers until he realised he was a Catholic and wasn't supposed to."

We then move towards Paddy's Market. The sight of the Gorbals rises up in front, most having been pulled down and replaced by slightly less hostile structures.

Bobby tells of the time at the beginning of the century when there was an outbreak of the bubonic plague and all the infected bodies were buried on the site.

Paddy's Market is so-named from the time when Irishmen escaping from the potato famine would come ashore at Bridgegate (pronounced Briggit) wearing sack cloth and go straight to the market to buy their first suit before finding work... or so the story goes.

WorldRadioHistory

Today, it's full of second hand bric-a-brac and looks like the set of a Ken Loach movie. Bobby tells us of the time some of them tried to take some pictures there and were threatened with concrete wellies.

NEXT TO the market is the only courthouse on mainland Britain to have been petrol bombed. Beside it in a place called Saltmarket is the morgue.

Down the road from this in St Margaret's Place is J Rowan the clothier's. It is here the Bluebells get kitted out for a night on the town. The Messrs Bluebell try suits on (good quality hand made for well under £10) but they can't quite decide if the fit is right (see pic).

Lunchtime — and as we drive back to the posh part of Glasgow, we stop off at Finnieston quay with the Clyde flowing past us towards the increasingly deserted shipyards. Mining and steel were the other main industries in the area, particularly around Bothwell, where Ken lives.

"We're a coal village," he explains. "There's a posh area there, with these big Victorian houses. Across the road from that was where the miners' houses were. To get to the pit they had to go through where all the big houses were, so they built a tunnel under the road so they wouldn't be seen. It's still there."

Next stop is the student area, right next to Glasgow University and site of various art galleries and museums. We eat in a restaurant called the Cul De Sac in a little cobbled street that has a touch of Covent Garden about it, with none of the shifty elitism that you find in the Capital. Upstairs in the bar — decked out in a kind of post-apocalypse tatty chic — Glasgow's pop elite meet up.

"About four years ago, there was a group of people — us and all our friends — who would meet up," Bobby explains. "Now every single person we know has been signed up or is the manager of a band."

"There was a place called the Spaghetti Factory," he continues. "We played there, and Aztec Camara played there, Orange Juice and Strawberry Switchblade too. It was just a tiny wee restaurant and when we all played it was almost empty. Clare Grogan worked there as a waitress, I think, and everyone knew each other. That's why we went — very incestuous."

"We were here on Saturday night and there was Paul Haig, two boys from Lloyd Cole, Sugar Sugar and a new group Hipsway."

"You just have to look at who's been on Top Of The Pops from Glasgow in the past two years: Simple Minds, Altered Images, us, Strawberry Switchblade, Lloyd Cole And The Commotions, Orange Juice, Aztec Camera and Midge Ure. And that's not all — Billy Connolly, Jim Diamond!"

Now would you boast about that?

C H A K A K H A N

● HAMMERSMITH ODEON, LONDON

ZIPPED UP in costumes that would make Freddie Mercury green with envy, Chaka Khan thrusts her formidable chest forward and totters on six inch high heels (mm, nice).

Tonight at the Odeon, you'd find more space in a sardine can. Chaka's in town and it looks as if the entire town is here. It's an across-the-board audience, soft shoe soul boys mixing with mums, dads and kiddies.

Igniting the atmosphere with 'This Is My Night', the bouncing belle of the ball spends a couple of hours in good company, mixing almost all of her hits with a tour de force from her Rufus past.

Remember 'Tell Me Something Good'? Chaka does, serving it hot, sweet and sassy. The only song that's missing is 'I'm Every Woman' which would have been preferable to a pretty long and rather dull re-hash of the Beatles' 'We Can Work It Out'. A bit too cabaret and Tina Turnerish for my liking.

I'm also a bit disappointed when Chaka leaves the stage for a long time leaving the band to themselves for a couple of numbers. The keyboard player even tries to sell you his recent album!

But when Chaka reappears, wearing a silk shirt that would make a pretty good handkerchief, you can forgive her. She's an odd but pretty damn captivating mix. Sometimes a temptress, sometimes a pleading innocent, and then she sends herself up by dropping the microphone or laughing.

A lot of the show is Las Vegas, but even in dingy Hammersmith she makes it work. And the light show is even better than Iron Maiden! Despite the rigours of the tour her voice is still in pretty good nick, with range, clarity and quite numbing emotion.

Chaka saves the best till last. 'I Feel For You' sets my neck on fire and my legs to jelly. A bellowing blustering version of a song, a classic among classics. But she manages to top it with 'Ain't Nobody' — a tricky one to get right for the stage, but delivered right between the eyes.

When Chaka Khan sings, angels cry and the world seems a better place.

■ ROBIN SMITH



- 1 1 I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic
- 2 2 EASY LOVER, Philip Bailey, Columbia/CBS
- 3 3 CARELESS WHISPER, George Michael, Columbia/CBS
- 4 5 LOVER BOY, Billy Ocean, Jive/Arista
- 5 6 THE BOYS OF SUMMER, Don Henley, Geffen
- 6 4 YOU'RE THE INSPIRATION, Chicago, Full Moon/Warner Brothers
- 7 9 METHOD OF MODERN LOVE, Daryl Hall And John Oates, RCA
- 8 10 NEUTRON DANCE, Pointer Sisters, Planet
- 9 7 LIKE A VIRGIN, Madonna, Sire
- 10 8 I WOULD DIE 4 U, Prince And The Revolution, Warner Brothers
- 11 13 THE HEAT IS ON, Glenn Frey, MCA
- 12 14 SOLID, Ashford & Simpson, Capitol
- 13 23 CALIFORNIA GIRLS, David Lee Roth, Warner Brothers
- 14 19 SUGAR WALLS, Sheena Easton, EMI America
- 15 15 CALL TO THE HEART, Guiffria, Camel/MCA
- 16 26 CAN'T FIGHT THIS FEELING, REO Speedwagon, Epic
- 17 22 THE OLD MAN DOWN THE ROAD, John Fogerty, Warner Brothers
- 18 18 OPERATOR, Midnight Star, Solar
- 19 20 FOOLISH HEART, Steve Perry, Columbia/CBS
- 20 21 MISLED, Kool And The Gang, De-Lite
- 21 25 MR TELEPHONE MAN, New Edition, Columbia/MCA
- 22 17 LOVE LIGHT IN FLIGHT, Stevie Wonder, Motown
- 23 24 JUNGLE LOVE, the Time, Warner Brothers
- 24 11 ALL I NEED, Jack Wagner, Qwest
- 25 12 RUN TO YOU, Bryan Adams, A&M
- 26 37 TOO LATE FOR GOODBYES, Julian Lennon, Atlantic
- 27 28 MONEY CHANGES EVERYTHING, Cyndi Lauper, Portrait
- 28 30 TENDERNESS, General Public, I.R.S.
- 29 34 ROCKIN' AT MIDNIGHT, the Honeydrippers, Es Paranza
- 30 25 PRIVATE DANCER, Tina Turner, Capitol
- 31 10 JAMIE, Roy Parker Jr., Arista
- 32 28 LOVER GIRL, Teena Maria, Epic
- 33 27 MISTAKE NO 3, Culture Club, Virgin/Epic
- 34 38 ONLY THE YOUNG, Journey, Geffen
- 35 34 RELAX, Frankie Goes To Hollywood, ZTT/Island
- 36 40 NAUGHTY, NAUGHTY, John Parr, Atlantic
- 37 45 KEEPING THE FAITH, Billy Joel, Columbia/CBS
- 38 42 OOH OOH SONG, Pat Benatar, Chrysalis
- 39 45 I WANNA HEAR IT FROM YOUR LIPS, Eric Carmen, Geffen
- 40 47 HIGH ON YOU, Survivor, Scotti Brothers
- 41 43 TRAGEDY, John Hunter, Private I
- 42 52 SAVE A PRAYER, Duran Duran, Capitol
- 43 — MATERIAL GIRL, Madonna, Sire
- 44 31 WE BELONG, Pat Benatar, Chrysalis
- 45 — JUST ANOTHER NIGHT, Mick Jagger, Columbia
- 46 32 DO WHAT YOU DO, Jermaine Jackson, Arista
- 47 39 SOMEBODY, Bryan Adams, A&M
- 48 30 TREAT HER LIKE A LADY, The Temptations, Gordy
- 49 54 TURN UP THE RADIO, Autograph, RCA
- 50 — ONE MORE NIGHT, Phil Collins, Atlantic
- 51 51 MISSING YOU, Diana Ross, MCA
- 52 57 THE BORDERLINES, Jeffrey Osborne, A&M
- 53 56 SMALL TOWN BOY, Bronski Beat, MCA
- 54 37 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 55 48 WHY CAN'T I HAVE YOU, the Cars, Elektra
- 56 54 BEAT OF A HEART, Scandal featuring Patty Smyth, Columbia/CBS
- 57 45 THIS IS NOT AMERICA, David Bowie with Pat Metheny Group, EMI-America
- 58 42 NIGHTSHIFT, Commodores, Motown
- 59 29 THE WILD BOYS, Duran Duran, Capitol
- 60 40 THIS IS MY NIGHT, Chaka Khan, Warner Brothers

- 61 — TAKE ME WITH U, Prince, Warner Brothers
- 62 68 GO FOR IT, Kim Wilde, MCA
- 63 70 YO LITTLE BROTHER, Nolan Thomas, Mirage
- 64 76 OBSESSION, Animotion, Mercury
- 65 73 PLAYING TO WIN, Little River Band, Capitol
- 66 78 RESTLESS HEART, John Waite, EMI-America
- 67 80 RAIN FOREST, Paul Hardcastle, Profile
- 68 82 THE WORD IS OUT, Jermaine Stewart, Arista
- 69 — HOLYANNA, Toto, Columbia
- 70 — SECOND NATURE, Dan Hartman, MCA
- 71 87 BABY COME BACK TO ME, Manhattan Transfer, Atlantic
- 72 85 — ONE FOOT IN YOUR BACK DOOR, Roman Holiday, Jive/Arista
- 73 — RADIOACTIVE, The Firm, Atlantic
- 74 83 — IF I HAD A ROCKET LAUNCHER, Bruce Cockburn, Gold Mountain
- 75 95 WHEN THE RAIN BEGINS TO FALL, Jermaine Jackson and Pia Zadora, MCA/Curb

Compiled by Billboard

U.S. Albums

- 1 2 LIKE A VIRGIN, Madonna, Sire
- 2 1 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 3 6 MAKE IT BIG, Wham!, Columbia/CBS
- 4 4 AGENT PROVOCATEUR, Foreigner, Atlantic
- 5 3 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 6 5 17, Chicago, Full Moon/Warner Brothers
- 7 10 NEW EDITION, New Edition, MCA
- 8 7 RECKLESS, Bryan Adams, A&M
- 9 8 PRIVATE DANCER, Tina Turner, Capitol
- 10 21 CENTERFIELD, John Fogerty, Warner Brothers
- 11 9 BIG BAM BOOM, Daryl Hall And John Oates, RCA
- 12 13 SUDDENLY, Billy Ocean, Jive/Arista
- 13 12 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 14 16 BUILDING THE PERFECT BEAST, Don Henley, Geffen
- 15 15 A PRIVATE HEAVEN, Sheena Easton, EMI America
- 16 11 ARENA, Duran Duran, Capitol
- 17 19 PERFECT STRANGERS, Deep Purple, Mercury
- 18 17 VOLUME ONE, The Honeydrippers, Es Paranza
- 19 14 CAN'T SLOW DOWN, Lionel Richie, Motown
- 20 26 BEVERLY HILLS COP, Soundtrack, MCA
- 21 18 BREAK OUT, Pointer Sisters, Planet
- 22 20 SPORTS, Huey Lewis And The News, Chrysalis
- 23 25 VALOTTE, Julian Lennon, Atlantic
- 24 27 CHINESE WALL, Philip Bailey, Columbia/CBS
- 25 22 TROPICU, Pat Benatar, Chrysalis
- 26 35 WHEELS ARE TURNING, REO Speedwagon, Epic
- 27 24 LUSH LIFE, Linja Ronstadt, Asylum
- 28 23 WOMAN IN RED, Stevie Wonder, Motown
- 29 34 ICE CREAM CASTLE, The Time, Warner Brothers
- 30 30 ALL THE RAGE, General Public, I.R.S.
- 31 31 THE UNFORGETTABLE FIRE, U2, Island
- 32 29 HEARTBEAT CITY, The Cars, Elektra
- 33 32 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 34 36 PLANETARY INVASION, Midnight Star, Solar
- 35 38 GIUFFRIA, Giuffria, Camel/MCA
- 36 39 THUNDER SEVEN, Triumph, MCA
- 37 37 ESCAPE, Whodini, Arista
- 38 33 ANIMALIZE, Kiss, Mercury
- 39 28 2 AM PARADISE CAFE, Barry Manilow, Arista
- 40 43 SOLID, Ashford And Simpson, Capitol
- 41 44 WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, Island
- 42 48 EMERGENCY, Kool And The Gang, De-Lite
- 43 40 SOUNDTRACK, Eddie And The Cruisers, Scotti Brothers
- 44 45 ALL I NEED, Jack Wagner, Qwest
- 45 42 1984, Van Halen, Warner Brothers
- 46 46 STAY HUNGRY, Twisted Sister, Atlantic
- 47 41 MADONNA, Madonna, Sire
- 48 50 FAT BOYS, Fat Boys, Sutra
- 49 — VITAL SIGNS, Survivor, Scotti Brothers
- 50 — 20/10, George Benson, Warner Brothers

Compiled by Billboard

Personal

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BOLTON RECORD Fair — Saturday 9th February (10-5) — Bolton Sports Centre, Silverwell Street, Bolton (Town Centre).

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UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending February 9, 1985

25

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	8	AGENT PROVOCATEUR, Foreigner, Atlantic □
2	3	3	HITS OUT OF HELL, Meat Loaf, Epic ○
3	4	35	BORN IN THE USA, Bruce Springsteen, CBS □
4	2	13	ALF, Alison Moyet, CBS ★
5	10	5	THE BARBARA DICKSON SONGBOOK, Barbara Dickson, K-Tel ○
6	7	32	ELIMINATOR, ZZ Top, Warner Bros ★
7	9	13	MAKE IT BIG, Wham!, Epic
8	5	17	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit □
9	11	3	20/20, George Benson, Warner Bros ○
10	6	7	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar □
11	8	14	THE COLLECTION, Ultravox, Chrysalis ★
12	12	11	THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA
13	—	1	STEPS IN TIME, King, CBS CBS26095
14	14	29	DIAMOND LIFE, Sade, Epic ★
15	15	10	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ★
16	13	14	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT/Island ★
17	19	10	THE 12" ALBUM, Howard Jones, WEA □
18	18	12	LIKE A VIRGIN, Madonna, Sire □
19	17	68	CAN'T SLOW DOWN, Lionel Richie, Motown ★
20	16	12	ARENA, Duran Duran, Parlophone ★
21	27	4	CHESS, Various, RCA
22	20	33	PRIVATE DANCER, Tina Turner, Capitol ★
23	22	16	STEELTOWN, Big Country, Mercury □
24	21	12	HATFUL OF HOLLOW, Smiths, Rough Trade □
25	—	1	A SENSE OF WONDER, Van Morrison, Mercury MERH54
26	23	12	1984, Eurythmics, Virgin □
27	33	81	NO PARLEZ, Paul Young, CBS ★
28	25	32	PARADE, Spandau Ballet, Chrysalis ★
29	49	4	WHO'S AFRAID OF THE ART OF NOISE, Art of Noise, ZTT/Island
30	29	17	CINEMA, Elaine Paige, K-Tel ★
31	38	4	1999, Prince, Warner Bros ○
32	31	17	I FEEL FOR YOU, Chaka Khan, Warner Bros □
33	24	63	UNDER A BLOOD RED SKY, U2, Island ★
34	28	18	THE UNFORGETTABLE FIRE, U2, Island ★
35	26	7	LOVE HURTS, Everly Brothers, K-Tel □
36	30	10	GHOSTBUSTERS, Original Soundtrack, Arista ★
37	45	38	FANTASTIC, Wham!, Innervation ★
38	—	1	BREWING UP WITH BILLY BRAGG, Billy Bragg, Go! Discs AGOLP4
39	39	39	LEGEND, Bob Marley And The Wailers, Island ★
40	43	41	BREAKOUT, Pointer Sisters, Planet □
41	32	10	PARTY PARTY, Black Lace, Telstar ★
42	37	11	THE RIDDLE, Nik Kershaw, MCA ★
43	54	3	17, Chicago, Full Moon
44	35	30	PURPLE RAIN, Prince And The Revolution, Warner Bros □
45	40	2	STAGES, Elaine Paige, K-Tel ★
46	65	2	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Go! Discs
47	47	12	THE MUSIC OF LOVE, Richard Clayderman, Delphine □
48	34	5	BREAKDANCE 2 — ELECTRIC BOOGALOO, Original Soundtrack, Polydor
49	58	3	TROPICO, Pat Benatar, Chrysalis
50	63	14	BAD ATTITUDE, Meat Loaf, Arista □
51	51	11	TWELVE GOLD BARS VOL 1 AND 2, Status Quo, Vertigo □
52	41	13	GREATEST HITS, Shakin' Stevens, Epic ★
53	36	15	GIVE MY REGARDS TO BROAD STREET, Paul McCartney, Parlophone ★
54	42	10	SCREEN GEMS, Elkie Brooks, EMI □
55	48	113	THRILLER, Michael Jackson, Epic ★
56	50	10	LOVE SONGS, Various, Telstar □
57	44	17	YESTERDAY ONCE MORE, Carpenters, EMI □
58	73	3	SUDDENLY, Billy Ocean, Jive
59	57	316	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ★
60	67	9	THE GENIUS OF VENICE, Rondo Veneziano, Ferroway
61	94	2	STOP MAKING SENSE, Talking Heads, EMI
62	60	7	RATTLESNAKES, Lloyd Cole And The Commotions, Polydor ○
63	93	4	FACE VALUE, Phil Collins, Virgin ★
64	80	4	VOLUME ONE, Honeydrippers, Es Paranza
65	71	13	VERY BEST OF FOSTER AND ALLEN, Foster And Allen, Ritz □
66	68	2	IT'S YOUR NIGHT, James Ingram, Warner Bros



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67	46	9	WAR, U2, Island □
68	59	13	THE ART GARFUNKEL ALBUM, Art Garfunkel, CBS □
69	88	8	ALCHEMY, Dire Straits, Vertigo □
71	61	11	THE JOHN DENVER COLLECTION, John Denver, Telstar □
72	53	49	HUMAN RACING, Nik Kershaw, MCA ★
73	74	26	NOW THAT'S WHAT I CALL MUSIC 3, Various, EMI/Virgin ★
74	62	8	INTO THE GAP, Thompson Twins, Arista ★
75	96	75	AN INNOCENT MAN, Billy Joel, CBS ★
76	90	7	FANS, Malcolm McLaren, Charisma
77	75	3	TOO TOUGH TO DIE, Ramones, Beggars Banquet
78	56	6	THE CROSSING, Big Country, Mercury ★
79	52	2	FOUR STAR COUNTRY, Various, K-Tel
80	100	11	HOOLED ON NUMBER ONES, Various, K-Tel □
81	72	9	GREEN VELVET, Various, Telstar □
82	66	9	EMERGENCY, Kool And The Gang, De-Lite ○
83	55	49	THE WORKS, Queen, EMI ★
84	84	2	BREAKDANCE, Original Soundtrack, Polydor ○
85	81	5	TREASURE, Cocteau Twins, 4AD
86	69	15	VALOTTE, Julian Lennon, Charisma ○
87	—	1	HUMAN'S LIB, Howard Jones, WEA WX1
88	—	1	SNOWY WHITE, Snowy White, Towerbell, TOWLP8
89	83	2	THE HURTING, Tears For Fears, Mercury □
90	79	4	LABOUR OF LOVE, UB40, Dep International/Virgin ★
91	77	14	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA
92	76	6	HEARTBEAT CITY, Cars, Elektra ○
93	—	1	ROCK'N'SOUL PART ONE, Daryl Hall and John Oates, RCA PL84858
94	—	1	REAL TO REEL, Marillion, EMI JEST1
95	—	1	LOVE OVER GOLD, Dire Straits, Vertigo 6359109
96	—	1	HOW MEN ARE, Heaven 17, Virgin V2326
97	99	3	THE RIVER, Bruce Springsteen, CBS ★
98	—	1	GREATEST HITS, Rod Stewart, Riva K56744
99	70	83	QUEEN GREATEST HITS, Queen, EMI ★
100	82	12	ZOOLOOK, Jean Michel Jarre, Polydor

Compiled by Goliup

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

Music Video

1	1	THE VIDEO, Wham!, CBS/Fox
2	3	SONG REMAINS THE SAME, Led Zeppelin, WHV
3	4	THE COLLECTION, Ultravox, Palace/PVG
4	5	VIDEO REWIND, The Rolling Stones, Vestron/PVG
5	2	DO THEY KNOW IT'S XMAS, Band Aid, Polygram
6	8	SING BLUE SILVER, Duran Duran, PMI
7	6	UNDER A BLOOD RED SKY, LIVE AT REDROCK, U2, Virgin/PVG
8	14	PICTURES ON MY WALL, Echo And The Bunnymen, Warner Music
9	11	ON VIDEO, Marc Bolan, Videoform
10	16	VIDEO ALBUM, Duran Duran, PMI
11	12	MAKING OF THRILLER, Michael Jackson, Vestron/PVG
12	10	TOGETHER, Cliff Richard And The Shadows, PMI
13	7	NOW THAT'S WHAT I CALL MUSIC VIDEO 4, PMI/Virgin
14	9	DANCING ON THE VALENTINE, Duran Duran, PMI
15	13	WE WILL ROCK YOU, Queen, Peppermint/Guild
16	15	END OF THE ROAD '84, Status Quo, Videoform
17	20	VIDEO SNAP!, the Jam, Polygram
18	18	ARCHIVE, Bauhaus, Beggars Banquet
19	—	WE'RE ALL DEVO, Devo, Virgin
20	21	INTO THE GAP LIVE, Thompson Twins, Virgin/PVG

Compiled by Video Week

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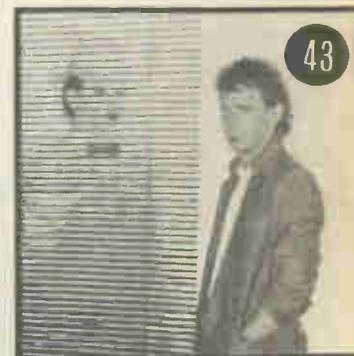
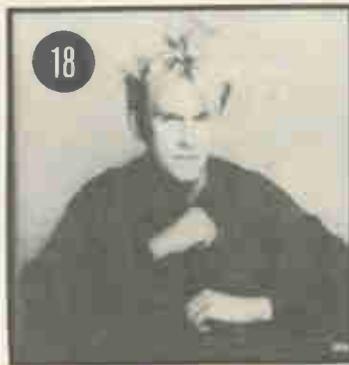
UK Singles

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending February 9, 1985

	THIS WEEK
	LAST WEEK
	WEEKS ON CHART

1	2	6	I KNOW HIM SO WELL, Elaine Paige and Barbara Dickson, RCA
2	4	5	LOVE AND PRIDE, King, CBS
3	1	10	I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic □
4	6	6	SOLID, Ashford and Simpson, Capitol
5	3	4	LITTLE RED CORVETTE/1999, Prince, Warner Bros ○
6	10	5	DANCING IN THE DARK, Bruce Springsteen, CBS
7	8	7	ATMOSPHERE, Russ Abbott, Spirit
8	5	11	SHOUT, Tears For Fears, Mercury ○
9	7	13	SINCE YESTERDAY, Strawberry Switchblade, Korova
10	21	12	CLOSE (TO THE EDIT), Art Of Noise, ZTT/Island
11	18	5	RUN TO YOU, Bryan Adams, A&M
12	19	3	SUSSUDIO, Phil Collins, Virgin
13	22	4	A NEW ENGLAND, Kirsty MacColl, Stiff
14	12	5	YAH MO B THERE, James Ingram/Michael McDonald, Qwest
15	9	13	LIKE A VIRGIN, Madonna, Sire □
16	16	4	LOVERBOY, Billy Ocean, Jive
17	31	3	THINKING OF YOU, Colour Field, Chrysalis
18	—	1	THINGS CAN ONLY GET BETTER, Howard Jones, WEA HOWE
19	32	3	NIGHTSHIFT, Commodores, Motown
20	13	7	FRIENDS, Amii Stewart, RCA
21	11	9	EVERYTHING SHE WANTS/LAST CHRISTMAS, Wham!, Epic ☆
22	—	1	THIS IS NOT AMERICA, David Bowie, EMI America EA190
23	25	5	WE BELONG, Pat Benatar, Chrysalis
24	14	4	THIS IS MY NIGHT, Chaka Khan, Warner Bros
25	36	4	THIS HOUSE, Big Sound Authority, MCA
26	20	25	GHOSTBUSTERS, Ray Parker Jr, Arista □
27	24	12	THANK YOU MY LOVE, Imagination, R&B
28	15	9	STEP OFF, Grandmaster Melle Mel, Sugarhill
29	30	4	CAN I, Cashmere, Fourth & Broadway
30	17	9	DO THEY KNOW IT'S CHRISTMAS?, Band Aid, Feed The World ☆
31	23	6	SAY YEAH, Limit, Portrait
32	46	2	LOVE LIKE BLOOD, Killing Joke, EG
33	28	9	SAN DAMIANO (HEART AND SOUL), Sal Solo, MCA
34	41	3	YOU'RE THE INSPIRATION, Chicago, Full Moon
35	—	1	HOW SOON IS NOW, Smiths, Rough Trade RT176
36	27	9	POLICE OFFICER, Smiley Culture, Fashion
37	34	7	I HEAR TALK, Bucks Fizz, RCA
38	43	2	PERSONALITY, Eugene Wilde, Fourth & Broadway
39	40	4	20/20, George Benson, Warner Bros
40	42	11	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic
41	26	10	EVERYTHING MUST CHANGE, Paul Young, CBS ○
42	33	12	WE ALL STAND TOGETHER, Paul McCartney and Frog Chorus, Parlophone □
43	—	1	CHANGE YOUR MIND, Sharpe and Numan, Polydor POSP722
44	38	5	NEUTRON DANCE, Pointer Sisters, Planet
45	58	2	MY GIRL LOVES ME/MIX TO REMEMBER, Shalamar, Solar
46	29	4	JUST A SHADOW, Big Country, Mercury □
47	44	4	WORLD DESTRUCTION, Time Zone, Celluloid
48	61	2	HERE I COME, Barrington Levy, London
49	49	3	IT'S IT'S THE SWEET MIX, Sweet, Anagram
50	—	1	MISLED, Kool And The Gang, De-lite DE19
51	37	9	SHARP DRESSED MAN, ZZ Top, Warner Bros
52	56	4	BREAKFAST, Associates, WEA
53	47	4	JULIA, Eurythmics, Virgin
54	39	11	NELLIE THE ELEPHANT, Toy Dolls, Volume
55	62	2	WHO COMES TO BOOGIE, Little Benny And The Masters, Bluebird/10
56	75	2	SEA OF LOVE, Honeydrippers, Es Paranza
57	35	11	IT AIN'T NECESSARILY SO, Bronski Beat, Forbidden Fruit
58	—	1	LOVE AIN'T NO STRANGER, Whitesnake, Liberty BP424
59	51	3	IMMACULATE FOOLS, Immaculate Fools, A&M
60	52	4	AND THAT'S NO LIE, Heaven 17, Virgin
61	—	1	TAINTED LOVE, Soft Cell, Some Bizzare BZS2
62	48	3	PERFECT STRANGERS, Deep Purple, Polydor
63	—	1	THE BOYS OF SUMMER, Don Henley, Geffen
64	45	11	THE POWER OF LOVE, Frankie Goes To Hollywood, ZTT/Island □
65	66	2	STARTING AGAIN, Second Image, MCA
66	—	1	METHOD OF MODERN LOVE, Daryl Hall and John Oates, RCA
67	—	1	SEX OVER THE PHONE, Village People, Record Shack
68	60	3	SEVEN YEAR BITCH, Slade, RCA
69	71	2	LAND OF HOPE AND GLORY, Ex Pistols, Virginia
70	—	1	DO YOU REALLY (WANT MY LOVE), Junior, London LON60
71	—	1	HEART USER, Cliff Richard, EMI
72	—	1	ALL I AM (IS LOVING YOU), Bluebells, London LON58
73	—	1	HEARTS ON FIRE, Sam Harris, Motown
74	50	12	FRESH, Kool And The Gang, De-Lite ○
75	—	1	MUTANTS IN MEGA CITY ONE, Fink Brothers, Zarjazz JAZZ2



KILLING JOKE give the top 40 a much needed transfusion; HOWIE JONES gives it this week's most outré haircut; GAZ NUMAN & BILL SHARPE give us this week's most unlikely hit duo

THE NEXT 25

76	91	I'M IN LOVE WITH YOU, KoKo PoP, Motown
77	65	IN THE EVENING, Sheryl Lee Ralph, Arista
78	89	PAPA'S GOT A BRAND NEW PIGBAG, Silent Underdog, KAZ
79	67	ANYTHING, Direct Drive, Polydor
80	72	I SLEEP ALONE AT NIGHT, Jim Diamond, A&M
81	87	TERRY, Tracey Ullman, Stiff
82	—	I WILL STILL BE LOOKING UP TO YOU, Wilton Felder, MCA MCA919
83	81	I DIDN'T MEAN IT ALL, Sasss, 10 Records
84	—	A HOLD OF ME, Boomtown Rats, Mercury MER184
85	96	ON THE AIR TONIGHT, Willy Finlayson, PRT
86	—	DO WHAT YOU DO, Jermaine Jackson, Arista ARIST609
87	83	WAR DANCE, Funkmeister, Ryker
88	86	JACOB'S LADDER, Monochrome Set, Blanco y Negro
89	85	I CAN'T LIVE WITHOUT YOUR LOVE, Terraplane, Epic
90	—	MOVE CLOSER, Phyllis Nelson, Carrere CAR337
91	93	OPERATOR, Floy Joy, Virgin
92	—	THE BELLE OF ST MARK, Sheila E, Warner Bros W9180
93	97	MAKE NO MISTAKE HE'S MINE, Barbra Streisand and Kim Carnes, CBS
94	—	SEXCRIME (NINETEEN EIGHTY FOUR), Eurythmics, Virgin VS728
95	—	WAKE UP, XTC, Virgin VS746
96	—	SLIPAWAY, Les Enfants, Chrysalis CHS2813
97	—	PLAYGROUND OF PRIVILEGE, Time UK, Arista ARIST597
98	94	SAY YOU LOVE ME AGAIN, Change, WEA
99	—	GIRLFRIEND IS BETTER, Talking Heads, EMI EMI5509
100	—	TAKE ME TO HEAVEN, Sylvester, Cooltempo COOL106

Compiled by Gallup

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

marathon

man



BRYAN ADAMS COMES R U N N I N G

BRYAN ADAMS is Canada's best export since Canada Dry and films about cute brown bears. He usually spends over 200 days each year touring and his albums 'Cuts Like A Knife' and 'Reckless' have gone platinum. Now he's slicing into the charts here with 'Run To You'.

A rocker in the Springsteen mould but much better looking, Bryan was born in Kingston, Ontario, to British parents. His dad was in the army, and for a while it looked as if Bryan would follow in his father's footsteps and beat a drum at Sandhurst, instead of wielding a nifty guitar.

"My father didn't approve of what I was doing. He went crazy," explains Bryan. "I'm the first member of our family to break with military tradition. My mum has been good about it though, she's been to see me.

"I grew up listening to a lot of British

bands and I liked Deep Purple. I started singing because no one else could do it in the group I was with.

"I write songs from a fly on the wall situation. I like to be a voyeur and study things that I see around me."

LIKE SPRINGSTEEN, Bryan doesn't go in for elaborate stage effects and as far as we know he doesn't even wear eyeliner.

"I like my shows to plug into pure adrenalin and I just wear the clothes I wear out on the streets. I like to be comfortable when I perform.

"Me and the band don't mess around — we just get on with it. I don't exactly call myself heavy metal but I wouldn't call myself pop either. There's intensity in the sound, no messing around."

Although he's a household name in many parts of the world, Bryan used to open for the likes of Foreigner and the Kinks. Once he went over to say hello to Ray Davies of the Kinks, and Ray thought

he was the band's new roadie!

Bryan supported Foreigner through more than 55 dates and he's a great friend of Foreigner vocalist Lou Gramm. Lou has appeared on some of Bryan's songs.

"I really admire his voice," says Bryan. "He's a real nice guy as well. I asked him if he'd like to come and sing on my album and he said 'what time?'" Bryan's enjoying a lot of success now but the early days were a real struggle. Once he even thought of calling one of his albums 'Bryan Adams Hasn't Heard Of You Either', when his early singles didn't do too well.

All that's behind now, though, and everybody loves him, including Tina Turner. He's done some studio work with her and you'll be able to see him as special guest on her tour.

"I like to give my audience everything I've got," says Bryan. "I want them to sweat and have fun."

■ ROBIN SMITH



record mirror

DAVID

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