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T I N A TURNER

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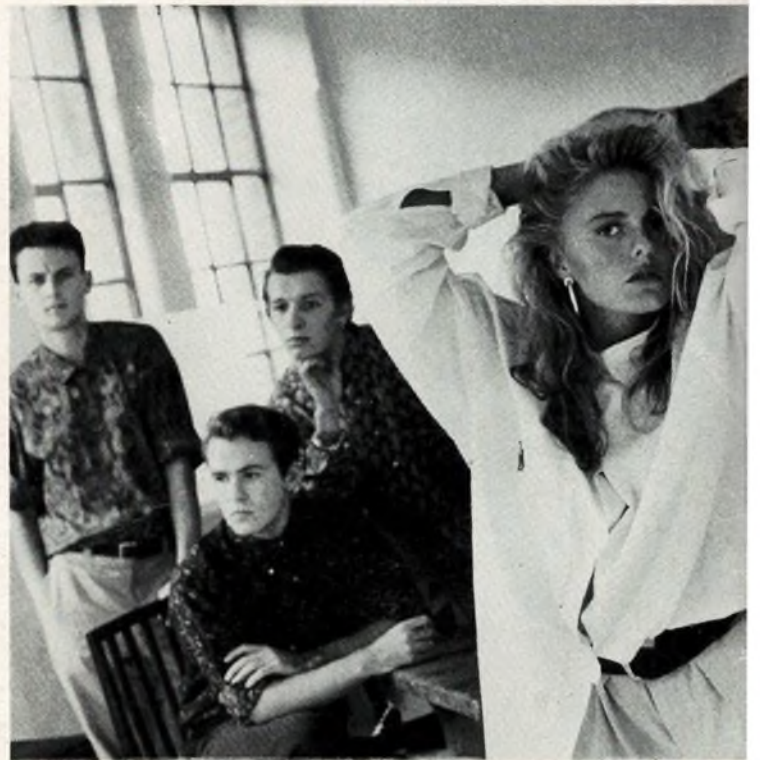
b l a b s

GARY NUMAN + TC CURTIS + GO WEST



**STUBBLE, BUBBLE, toll** and trouble: as a million small girls recoil in horror at George Michael's recently acquired beard, RM presents its exclusive guide to pop's flirtation with facial hair. Was there a time when Holly Johnson couldn't afford a Jean Paul Gaultier designer razor blade? Was Bowie's 'Baal' look a close shave with poor taste? What about Marilyn? And has Robin Smith got a chin? Index says: Hirsute y'self.

Photo: LFI



▲ **ROCK 'N' ROLL'S** a funny ol' business — comical in fact. In this instance you can take that literally, as *Comic Rock* is the title of a new cartoon style magazine based on the lives of those lovable characters of pop.

The first issue (it's available every two months) is *Rockers Rollin'*, which contains stories on ZZ Top, Status Quo, Slade, Motorhead, Phil Collins and more, and the articles are said to be based loosely on fact.

Issue one, at an extortionate £1.25, is in a newsagent near you NOW!

● **LOST LOVED ONES** is a tragic name for a band — containing a sense of unfulfilled promise. But the same can't be said for the musicians. Leader Terry Adams (vocals and bass), Robert Downes (guitar) and Alan Rowland (drums) are ploughing a fertile furrow in the renaissance of guitar rock.

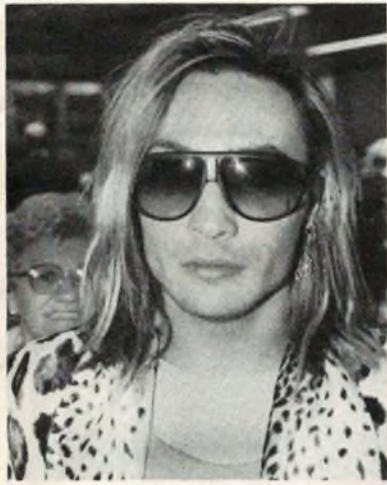
Already a support slot to the Alarm last year, their live sessions on Radio One have earmarked them as Lost Loved Ones to watch. Check out their new single 'Raise The Flag'.

▶ **ANYONE OUT THERE** with single vision? Or to put it another way, have a listen to the current 45 'Tears Idle Tears' from Sheffield hotshots *Vision*. Produced by ace knob twiddler Martin Rushent, it's backed with the indie favourite 'Lucifer's Friend' from the days when they were going under the moniker *Spiral Visions*.

The line up includes original members Andy Beaumont (keyboards, flute) and Gary Gillott (drums, percussion) with Jeremy Cousans (lead vocals), Gary Steadman (guitar, keyboards, vocals) and Pete Dineley (bass, vocals). Seeing is believing.







**EIGHTH WONDER** are something entering your life pretty soon. It's inevitable really, big management, skyscraper talk from record companies and a face to shift the product. Eighth Wonder are saccharine pop, Motown and Blondie and youth... they've got plenty of that. Jamie Kensit (guitar), Jeff Beauchamp (lead guitar), Lawrence Lewis (bass), Jake Walters (drums) and Alex Godsen (keyboards) play the music, Patsy Kensit, 16 year old vocalist, plays the face game.

An acting veteran before acne — 'The Great Gatsby' and Birdseye's Peapod Girl at five, 'The Corsican Brothers' and TV's 'Diana' recently, Crepe Suzette in the soon to come 'Absolute Beginners' — Patsy has all the assurance of the child star. So sure — "I want to be successful, I want people to like our records" — it's gotta come true.

The musicbiz might be cranking up to make Patsy a star, but for now she tells it strictly democratically: "Everybody knew each other socially, my brother (Jamie), Jeff and the bass player used to rehearse on Sundays then we found the keyboards player six months ago..."

"I might get an idea for a song, then we'll all battle it out. We feed off each other's ideas really, everybody chips in. We're looking for a long term deal. Every group has a front person, but really I'm just a small part of the group."

You'll be hearing more.



AS THEY anxiously bite their nails hoping Norwich make the Milk Cup Final, the Farmer's Boys pass the time with another nifty five-gear, four-door 45, once again a BazFrogMarkStan original called 'I Built The World'. It's from their forthcoming second EMI album 'With These Hands'. A Mike Channon Wembley winner and the farming fellows high in the hit parade? I've been having these dreams for some time now, doc...

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Cover photography by **PAUL COX**

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record



**A**  
 EDITED BY  
 DIANE CROSS

■ **THE SMITHS** go for Shakespeare, Alison Moyet goes for a Billie Holliday classic and Howie Jones gets a new haircut. Whilst elsewhere in the wacky world of pop, we've spotted a Strawberry Switchblade single, a leek donation to Band Aid, and this week's touch of seasonal madness brought to you by Morons.



**GET FRIENDLY**

■ **AMII STEWART** has an album and single out this week. The LP 'Try Love' is already a hit in her Italian homeland, and it includes a Dutch version of 'Friends' plus the current single 'That Loving Feeling'.

Watch out for some UK appearances in the spring.



■ **TEARS FOR FEARS** have added two more dates to their tour. They'll be appearing at Southampton Gaumont May 13 and Manchester Apollo 16. The Chippenham Goldiggers gig has been changed from March 21 to 26 and the Preston Guildhall show is now May 20 instead of 22.

The band have had to cancel their Irish dates due to pressing American commitments.



**HOLLIDAY FOR ALISON**

■ **ALISON MOYET** releases her version of the Billie Holliday classic 'That Ole Devil Called Love' on March 8. This, her fourth solo single, is produced by Pete Wingfield and is backed by 'Don't Burn Down The Bridge'.

It is available in seven and 12 inch formats, with a limited edition double pack with the extra single featuring 'That Ole Devil Called Love' and 'Twisting The Knife' recorded live at the Dominion Theatre for Radio One's 'In Concert'.

● **THE DEP International** label skanks back into action with the single 'Knock Knock' from Mikey Dread out on March 11.

● **THE RELEASE** date for Jobbers' single 'Is This Really The First Time (You've Been In Love)' has been put back to March 22.



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# BRYAN ADAMS



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## **SOMEBODY** THE NEW SINGLE

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# SHAKESPEARIAN SMITHS

● **MORE FOOD** for thought, as those lovable Smiths release a single 'Shakespeare's Sister' on March 18. The previously unreleased Morrissey/Marr masterpiece is flipped with 'What She Said', from the lads' chart topping 'Meat Is Murder' album. The 12 inch has the additional track 'Stretch Out And Wait' — another first timer for you collectors out there.

The sleeve depicts that model of Mancunian womanhood Pat Phoenix.



● **CURRENTLY HAVING** a rest after wearing the boot leather thin on a jaunt round Britain, King will be back in time to see the release of their single 'Won't You Hold My Hand Now' on March 11.

The first 10,000 copies come in a poster bag, and the B-side is a live version of 'Fish', recorded at the Glasgow gig during their current tour. There will also be a 12 inch three track dance 'Youth Mix'.

● **RUNNING MAN** Bryan Adams brings out a single 'Somebody', with a limited edition 12 inch featuring a hunky Bry poster.

He will also be playing two headlining dates at London Hammersmith Odeon on April 19 and 20. Tickets are priced £6.50 and £5.50.



## DOTTY!

■ **MORE DOTS** before the eyes, as Strawberry Switchblade follow up their 'Since Yesterday' hit with another original track 'Let Her Go'. The seven inch B-side is 'Beautiful End', with the extra track 'Michael Who Walks By Night' on the 12 inch.

● **TRICKY NICKY HEYWARD** follows up his hit 'Warning Sign' with the track 'Move It Up' on March 22. The B-side is 'Don't Go, But Don't Stay Either', and the seven inch is available in a poster bag. There will be a different poster available with the 12 inch.

● **MURRAY HEAD** recovers from 'One Night In Bangkok' for a special one off concert at London Dominion Theatre on April 2. Tickets priced £6 and £5.50 are available from the box office and usual agents, or on the credit card hotline 01-439 3371.

● **SHAKATAK'S KEYBOARD** maestro Bill Sharpe releases his first solo LP 'Famous People' on March 15. The 10 tracks include his current Numan partnered hit 'Change Your Mind'.

● **A SEVEN** minute remix of the Commodores current top 10 hit 'Nightshift', is being rush released by Motown this week. It will replace current supplies of the 12 inch as they run out.



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ARISTA





## ACTION MAN

■ **HAPPY MAN** Howard Jones, sporting a new haircut, releases his second proper album on March 15. 'Dream Into Action' features 12 tracks, including his current hit 'Things Can Only Get Better'.

Produced by Rupert Hine, the all original tracks also feature Howie's brother Martin on bass.

Those of you who were unlucky in your quest for tickets for the man's April 16 Wembley Arena bash, cry no more. An extra date has been added on the following night. Tickets priced £7.80 and £8.80 are available from Howard Jones Concerts, PO Box 77, London SW4 9LH. Make cheques and postal orders payable to Howard Jones Concerts and enclose an sae. Tickets are also available by personal application to the Wembley Box Office.

● **HERE'S ANOTHER** opportunity to send your charitable pennies in an Ethiopian direction, courtesy of a Welsh Band Aid venture. The single 'Dwylo Dros y Mor' (that's 'Hands Across The Sea', dumbo) was written by Welsh singer songwriter Huw Chiswell.

● **GRANDMASTER MELLE MEL'S** single 'Pump Me Up' has been rush released.

■ **SIGHTINGS OF** circular black plastic objects coming into the earth's atmosphere have been positively identified by NASA as the current Morons single 'Morons From Outer Space'. Is there no end to this comic commotion?

The charts invaders on this occasion are none other than Griff Rhys Jones, Mel Smith, Jimmy Nail (Oz from 'Auf Weidersehen Pet'), Paul Bown and Joanne Pearce.

## PURPLE

● **HIS PURPLE** Highness Prince, fresh back from collecting three Grammy awards in Los Angeles, will be painting the small screen purple with the unleashing of his 'Purple Rain' flick on video. It should retail for around £37.50.

HRH recently played a two hour concert for 3,000 physically and mentally handicapped children in Santa Monica. One of the songs featured in the concert was 'Tears In Your Eyes', which he has donated to the Ethiopian appeal. It will appear on a special fund raising LP in the spring.

● **WITH POP'S** baby boom well under way, Pat Benatar announces the birth of a baby girl and a single 'Love Is A Battlefield' from her album 'Tropico'. Alison Moyet is expected to get sprog handed any moment now. Plenty of hot water, please!

● **BIG SOUND AUTHORITY** are rescheduling some dates on their tour due to the ill health of two of the members. New dates are Plymouth Academy March 6, Cardiff New Ocean Club 13, Swansea University 14, Birmingham Powerhouse 19, Brighton Top Rank 20, London Hippodrome 21 and Leicester Polytechnic 22.

● **KING KURT** have added some regional dates to their tour, at Manchester Cloud Nine March 12, Edinburgh Coasters 13, Aberdeen Victoria Hotel 14 and Glasgow Queen Margaret Union 15.



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- 22. ST DAVIDS HALL, CARDIFF
- 24. GUILD HALL, PORTSMOUTH
- 25. ARTS CENTRE, POOLE
- 26. THE DOME, BRIGHTON
- 27. APOLLO, OXFORD
- 29. UNIVERSITY OF EAST ANGLIA
- 30. ROYAL COURT, NOTTINGHAM

#### MAY

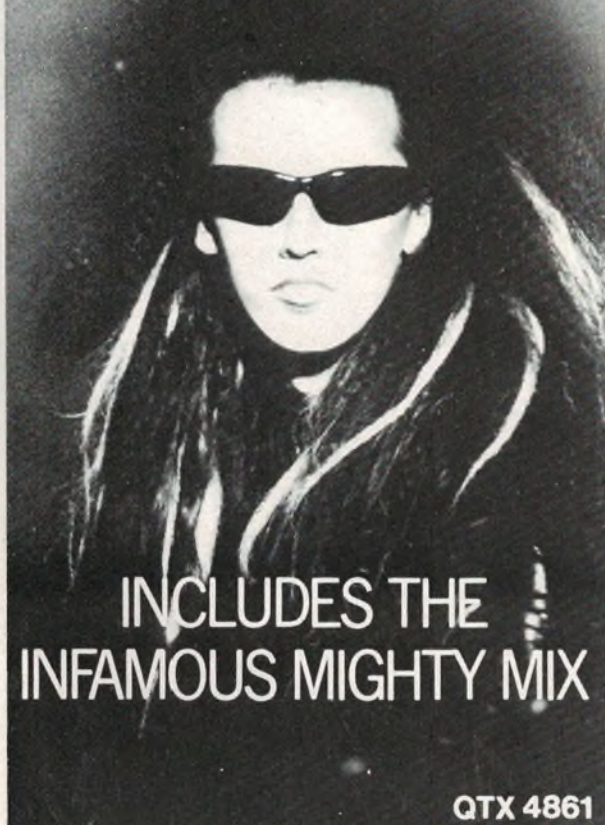
- 1. ROYAL COURT THEATRE LIVERPOOL
- 2. CITY HALL, SHEFFIELD
- 4. BARROWLANDS, GLASGOW
- 5. CALEY PALAIS, EDINBURGH
- 6. CITY HALL, NEWCASTLE
- 7. MAIN HALL, LEEDS UNIVERSITY
- 9. APOLLO, MANCHESTER
- 10. ODEON, BIRMINGHAM
- 11. ODEON, HAMMERSMITH
- 13. PALAIS, HAMMERSMITH





# DEAD OR ALIVE

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● **STING MADE** his first solo appearance in New York last week prior to the commencement of recording for his solo LP. Backed by famous NY jazz musicians — Omar Hakim, drums, Brandford Marsalis, trumpet — Sting played three sell-out nights at the Ritz. The set included four new numbers, old Police songs and some blues standards. From NY Sting flew to Eddy Grant's studio in Barbados where he will be recording for five weeks before going to Paris to mix his album. Sting will be taking the set out on the road in the summer.

● **THE BOOTHILL** Foot Tappers follow up their excellent 'Get Your Feet Out Of My Shoes' with the single 'Jealousy' out on March 15. The band will be touring to promote the record. Catch them at Leeds University March 12, Bradford University 13, Hull University 15, London Dingwalls 16, Leatherhead Riverside Club 17, Liverpool University 21, Salford University 22, Retford Porterhouse 23, Leicester Polytechnic 24, Glasgow Tech 29, Aberdeen Victoria Hotel 30 and Edinburgh Hoochie Coochie Club 31.

● **'COULD IT Be I'm Falling In Love'**, the old Detroit Spinners classic, has been covered by David Grant and Jaki Graham. Available from March 15, it was produced by Derek Bramble, co-producer of Bowie's 'Tonight' album.

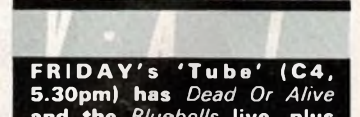
● **THE POET** laureate of pop, Paul Weller, is asking for contributions for another collection of art, poetry and prose planned for his publishing venture Riot Stories. Send artistic and literary efforts to Dave Potter at Riot Stories, 45-53 Sinclair Road, London W14, enclosing an sae for returned work.

● **THE RAMONES** are celebrating their highly successful visit to the UK with a new version of their single. It will have 'Chasing The Night' and 'Howling At The Moon' as double A-sides. The first 5,000 come with a gatefold sleeve, with a bonus record featuring 'Smash You' and the Stones' 'Street Fighting Man'.

● **OLD HAND** Eric Clapton releases an album 'Behind The Sun' on March 15. All but two of the 11 cuts are produced by Phil Collins.

● **DANCE MAESTROS** Second Image release their debut LP 'Ovo Mexido' to coincide with a tour. A single 'Starting Again', from the album, will be out on March 10.

The tour kicks off at Colchester Embassy Suite March 10, Bournemouth Academy 11, Harrow Weald Middx and Herts Country Club 12, Birmingham Bobby Brown's 14, Maidstone Greenways Hotel 15, Leicester Mr Keisa's 16, Luton Pink Elephant 20, Yeovil Electric Studio 22, Slough Fulcrum Centre 23, Southend Queens Hotel 24, Sunderland Barbary Coast 25, Wakefield Casanova's 26 and London Dominion Theatre 27.



**FRIDAY'S 'Tube'** (C4, 5.30pm) has *Dead Or Alive* and the *Bluebells* live, plus an interview with ol' rock-'n'roller *Little Richard*. 'The Oxford Road Show' (BBC 2, 7.30pm) is presented by that man with the social conscience *Billy Bragg* and will feature the *Alarm* plus new group *Red Guitars*.

**SATURDAY'S 'Saturday Superstore'** (BBC 1, 9am) has the latest video from *Alvin Stardust*, then switch channels for 'No 73' (ITV, 10am). 'Punk To Present' (Radio 1, 1pm) looks at some of the old songs and sounds revived today, while 'The Other Side Of The Tracks' (C4, 6pm) has Paul Gambaccini looking at the careers of ex-Eagle *Don Henly* and *Alison Moyet*. 'In Concert' (Radio 1, 6.30pm) features *Yes Let's* and *Go West*.

**SUNDAY** has *Andy Partridge* and *Keren* from *Bananarama* among the contestants in 'The Great Rock 'N' Roll Trivia Quiz' (Radio 1, 4.30pm).

**TUESDAY** finds controversy on 'Whistle Test' (BBC 2) with the *Jesus And Mary Chain*.



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■ EDDY, MINUS Soulband



■ EDDY, plus Soulband



■ VAN TWIST: ready to shout



■ OL' IKE HAYES: the original

The black private dick that's a sex machine to all the chicks (gasp) resurfaces on two Euro versions of the 'Shaft' theme

R E V I S I T E D

■ 'SHAFT'S BIG SCORE': sequel action



**T**HE EUROPEAN Economic Community has finally benefited the British music charts. The organisation responsible for the wine lake and the beef and butter mountain has invented a 'Shaft' skyscraper. Isaac Hayes' 14-year-old 'Theme From Shaft' has been given a new lift by two versions — from Belgium and Holland respectively.

The original was composed for the soundtrack of the film 'Shaft', starring Richard Roundtree in the title role as a black private detective. The single won an Academy Award for Best Song, a Golden Globe and four Grammys: the film, a couple of sequels — 'Shaft's Big Score' and 'Shaft In Africa' — and a TV series.

The front runner in the race for chart glory is the Dutch entry by Eddy And The Soulband. The Eddy in question is 28-year-old Eddy Conard; a native of Gary, Indiana — the home of the Jacksons and Deneice Williams.

In fact they all attended the same school and Eddy claims to have been big friends with Deneice — the 'Let's Hear It For The Boy' girl.

It was in the early Seventies that Eddy took up residence in Holland while studying sociology at university. At 20 he took up playing percussion and ended up in bands that supported the likes of the Supremes, Stylistics, Natalie Cole and Crown Heights Affair.

As his reputation grew he became a respected session musician and later a producer. His first production became a Dutch number one. It was an inevitable move to become a vocalist.

He took a remake of Van 'Hustle' McCoy's 'Soul Cha Cha' to the Dutch number one slot in 1983. He claims that a chance remark by a Dutch radio DJ gave him the inspiration to re-record Isaac Hayes' homage to the "black private dick that's a sex machine to all the chicks."

The Belgian entry for the Eurovision 'Shaft' Contest is from Van Twist — a three piece group consisting of Mike Delanney, Jean-Marc Vederman and the enigmatically monickered Jenny B.

Bass player Mike is not a man to be messed about with — he can boast the fact that he's a karate champion and can obviously be relied upon to know his chops well enough to supply the punch behind the band. Like Mike, dancer Jenny B is from Africa. She provides the vocals in the band.

But it's Jean-Marc who provides the credibility, having used his keyboard skills with Fad Gadget, Matt Johnson's The The and Gene Loves Jezebel. He was also the founder member of the cult group Kid Montana. Can ya dig it?

■ MIKE GARDNER





# THE 77 RACES

Will Tina Turner ever  
slow down from top  
gear? Not while Prince,  
Mel Gibson and Buddha  
are around, discovers a  
madly jealous Betty  
Page. Photography by  
Paul Cox

**G**IRLS LIKE Tina Turner because they all want legs like that, a voice like that, sex appeal like that, frocks like that, looks like that, and they wouldn't mind them now, never mind when they're 45. Boys like Tina Turner for practically the same reasons, excepting perhaps the legs and adding on a few fantasies about being dominated by an older, aggressive woman.

Most men love being intimidated but also love being molly-coddled. Tina Turner can manage both these things because, let's face it, she's a bit of a goddess. Never mind yer Sades or Kims, Kirstys and Allison, this is the real thing.

She's larger than life, but very warm and accessible at the same time: see her vamping it on Wogan, then melting him into submission, see her on the BPI Awards, lapping up the applause, curtsying in *that* dress, but also seeming distant and unattainable. If you don't like the music, you must admire the energy. Who doesn't think of saying 'she's amazing for her age'?

Having whizzed through London for chat shows and awards ceremonies, Tina Turner is now in Norway.





It's snowing in Oslo, Tina's just done a press conference following the first night of her European tour in Helsinki.

She's veritably bubbling this cold and frosty day, talking ten to the dozen. She's still grinning about her Grammy triumph. Three awards: Record Of The Year and Best Pop Vocal Performance (Female) for 'What's Love Got To Do With It' and Best Rock Vocal Performance (Female) for 'Better Be Good To Me'. Ironic, perhaps, that Tina was also nominated for Best R'n'B Vocal for 'Let's Stay Together', but didn't win it.

Tina is professional, but doesn't throw platitudes at you. Still, everything is great: "The reviews in Helsinki were great," she enthuses. "They're translations of course, but they're great."

So now The Big UK Tour is nigh: about time? Absolutely. "I've never done a tour like this before, it's incredible," the lady enthuses even more. "I don't believe it yet... it's unbelievable that I'm finally doing something like this after all this time." Oh, but it's never too late... "Once I see it I want to photograph it. I can't wait. Those people have all supported me so much."

Even in Norway, she's just taken delivery of a gold LP: "I seem to be getting awards everywhere," reveals a genuinely astonished Tina. "People love it," (the album, 'Private Dancer', of course) "they seem to be buying it at least twice over, when they wear the first one out."

But it's her mega success in America that makes her feel all funny inside: "That was a total surprise, it feels wonderful. It felt so good that they finally realised I have talent. It feels good to have success worldwide, but to have success at home, where my roots are, was the best thing."

**M**OMENTARILY SIDESTEPPING her golden wall of discs and awards, we come to the sixth (yes, sixth) single from her album, the Ann Peebles classic 'I Can't Stand The Rain': "I'm not a fan of Ann Peebles, I just liked the song when a demo was given to me with a new arrangement. It's the only song I know of hers, the one that reached me; it really gets to you.

"It'll be the last single taken from the album — it's been like pulling rabbits out of the hat, I know. The new LP will be out in April/May."

Tina's always favoured English musicians, and she'll be using more on the newie — exactly who is under wraps at the moment, though Rupert Hine and Terry Britten will still be around. Are they all responsible for her huge crossover? "I'm not trying to do so many different styles," says Tina, "but I'm determined not to do r'n'b at the moment, it's a change in my life. I got that crossover because of the people I'm using, yes, they're not r'n'b people. It's OK, because it's accepted that I do r'n'b vocals, I have credibility as that kind of performer. At heart, I'm still rhythm and blues, it's my soul."

Tina didn't actually win anything at the BPI Awards recently (surely some mistake) but nevertheless she was conspicuous there, flashing her teeth and her pins at the adoring throng. "I had to attend," says Tina, "because of the energy that Britain has, and because it all started here. Being a part of it was great, I had to be a part of such an extravaganza. I feel at home here; I have a great feeling for London because so many good things have happened here."

Now, we all know that the B-side of 'I Can't Stand The Rain' is 'Let's Pretend We're Married', a cutesome ditty penned by now neo-legendary perfectly-formed minute purple hero Prince. There's something of a mutual admiration society between these two bun-

dles of sensuality; a duet would be well in order. But have they actually ever met?

"No, I've never actually met Prince," admits a disappointed Tina, "not even at the BPI Awards. I should try and defend him, though — he's very shy, he doesn't meet anyone."

"He came and saw my show in his home town but he didn't come and say hello to me; all his people did, but he couldn't muster it. It's hard for people to understand — people say 'speak up, boy', they don't understand him. He's brilliant... maybe one day I'll meet him."

**W**HICH BRINGS us neatly to the other megahunk in her life, the equally perfectly formed and magnificently proportioned Mel Gibson. Yep, Tina's just completed her guest role in the third of the Mad Max series, tantalisingly titled 'Beyond Thunder Dome'. Yum yum. How was it for you, Tina? "It was a pleasure for me to be a guest in Mad Max," she sizzles. "The director, George Miller, was the one who said I could do it, and he got the performance out of me, although it took time for me to settle into it."

"It was an exciting part — very strong, very physical, but it was straight drama. I've never really done that before. Mel Gibson was great — a real rock'n'roll actor, all that leather. He's beautiful, and cute as well, a great actor. He really helped me sink into the part, and he and I are close friends now."

What's the part like? "I play a queen who owns a town after a nuclear war, this warrior woman that drives cars, climbs rocks... it's very complimentary to Tina Turner, a chance to play someone similar to my own character."

But you played the Acid Queen in 'Tommy', wasn't a little bit of that a little bit of you? "Yes, but this is a different sort of queen. I don't like everyone to think I'm always playing a queen. Oh, and yes, there are some great costumes." Bate your breath folks, for the film, to be unleashed in July in America, December over here.

But first things first. What excitements do we have in store when Tina tours? "I'm doing every song on the LP in the show, except '1984'. I've got Tim Capello on sax, Phil Palmer on guitar, and Jamie West-Oram from the Fixx. I can't say how things'll go, I'm using a particular strategy and I want it to be a surprise."

**W**HICH LEAVES just one thing. We've discovered, courtesy Tel Wogan, that there's no truth in the Keith Richardsesque rumour that Tina has her blood changed twice a year. So how does she keep mind and body together in such harmony? Look to the East, butterflies: "I've been a Buddhist for 10 years," she confirms. "My first phase of teaching came then, I was started on chakabuki by a friend. It's made life better for me, it helps me to centre myself. I know where I'm going. It helps me make decisions and there's less stress in my life, I deal with life more calmly. It's very hard to explain how it affects me exactly, but it deals with consciousness, cleaning out old habits and giving new life. It's about spiritual renewal."

And with that cosmic note, she's whisked off the line to meet more record company people, more press, and to collect more gold discs and awards. Life is very hectic for TT, but she deals with it all charmingly and without a hint of cynicism. A genuine enthusiasm pervades her every word.

She's had success and years in the wilderness, but has coped with it because she's come to terms with her inner self: with a healthy mind, a healthy body always follows (courtesy hippy dippy ed). Still, I bet every girl wishes she'll look as good as Tina will at 50. And a few boys, too.





BLOKE?



DC Seventies style

REMEMBER THIS

Aaah, the swoons, the screams, the spots, the Partridge Family... the good old days of teenybop. Eleanor Levy goes goeey reminiscing with the George Michael of the Seventies, David Cassidy

**W**HEN DAVID Cassidy smiled, a million hearts smiled with him. When he laughed, we laughed too. Pre-pubescent fans would follow him everywhere — leaving a trail of broken concert halls, satin scarves and puddles on the floor when the excitement got TOO much.

Who could resist that white-toothed smile, that fine, taut body, that all-American sanitized persona?

And his songs managed to sound like he was sincere. 'How Can I Be Sure?', 'The Puppy Song', 'Daydreamer' — and who can forget the way he croaked 'but' on 'Could It Be Forever'? Many a knee trembled on hearing just that one word. I know mine still do.

David came to the world's attention as the clean-living eldest son in the early Seventies TV series 'The Partridge Family'. The family sang the odd tune, and David played Keith, the lead singer and writer of artistically superior songs like 'I Think I Love You'. It was a

kind of 'Sound Of Music' without the nuns.

From this start David had a meteoric rise to fame. At 21 he was a millionaire with a string of top five hits behind him. At the age of 24 he'd had enough. Ten years later, David is making his comeback. The hair is blond and shorter and he has a broken marriage, a recent second marriage and a great deal of hard thinking behind him.

David's first single for 10 years is 'The Last Kiss' — a song co-written by him with producer Alan Tarney and lifted from his forthcoming solo album 'Romance'. He is friendly, and very American in an intense 'let me tell you my life philosophy' way. He used words like 'passion', 'energy' and 'pulse'.

**D**AVID IS deadly serious about his comeback. He spent much of the last 10 years acting, and it was while on stage on Broadway that he realised how much he missed being in front of an audience. He readily admits he missed the adulation, but more importantly, he says, he feels he now has a chance to make a record in which he isn't "creatively" stifled.

"I have a renewed enthusiasm for making this record," he explains earnestly. "I've made a lot of albums in my life — but it's almost like I never have. This is 'mine'. If you love it or hate it, for me it's the purest record I've ever made. It's revealing who I am and what gets to me.

"I have been somebody in the constant pursuit of romance. It's not just a romantic album — it's not strings and stuff — it's about somebody who seeks passion. And losing one's innocence. A thread through my life has been the pursuit of romance."

Why?

"Because I'm an extremely passionate person. I love it, it's what makes me tick. It makes me feel good and alive." Silly me for asking.

As an old David Cassidy fan I blushed deeply with joy on hearing he was making a new record. But will others react in the same way? David is quietly confident they will.

"People have a knowledge of who I was and I think there is a certain curiosity as to 'what is he doing now, what does he look like, what is he singing?'

"I like being on the edge. I like risk taking. Every time you close a door another door opens. Every time you really stand on the edge and think you can fly, you can fly.

"It's a great compliment to have had people love you — and it's easy to put people down who are in that position. They did it to Sinatra, they did it to Elvis, they did it to the Beatles and they did it to me. They'll do it to Wham! and Duran Duran and the next one that comes along too. But talent survives.

"It's so stupid when I read something lousy about George Michael because I've been there and I like him — he's a nice fella. And he's a very good writer. This is the music business, let's face it. (Yeah, really deep, Dave — Powerful Insights Ed). This is not a lovely little artistic business any more. Reality is that stars are stars — whether you like it or I like it, how can you deny that?

"As I look back I did some incredible things. I left it, you see, it didn't leave me and that's very important.

"What I remember is standing at the focal point of all this incredible energy with thousands of people screaming and yelling. You can look on that as an hysterical thing, but what it is really is an unbelievable exchange of love. To stand there and have people screaming at you that they love you is unbelievable, you have no idea."

Happens all the time David, happens all the time.





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reviewed by  
mike gardner

**SINGLE OF THE WEEK**

**PHILIP BAILEY AND PHIL COLLINS 'Easy Lover' (CBS/Virgin)** Now here hangs an interesting tale. This duet from the Earth, Wind And Fire's top falsetto and the slightly talented Genesis sidesman was nearly refused release. Virgin and CBS, who hold the contracts of the pair as individuals, had agreed a November 1984 deadline for releasing this track from Bailey's solo album 'Chinese Wall' so as not to clash with Collins' work. CBS declined the offer and the deadline expired. The disc then proceeded to go crazy worldwide. Protracted negotiations secured the release with both companies sharing in the profits. You may ask, is it worth the hassle? You bet your jellybeans. It's slick, smooth and as addictive as a packet of peanuts, and far less fattening.

**GOOD 'UNS**

**ALISON MOYET 'That Ole Devil Called Love' (CBS)** The lady sings the blues, and very good it is too. This lazy band styled song is as relaxing and refreshing as a neck massage from your favourite partner. Anyone who's been to Basildon

will understand why its inhabitants sing the blues — but it isn't usually this good. The B-side — 'Don't Burn Down The Bridge' — is an excellent evocation of Aretha Franklin at her devil-damning best. By the way, with Alf, Benatar, McColl and Hynde all producing excellent records and children, shouldn't 'Top Of The Pops' producer Michael Hurlb think about installing a creche... or have they got one already for the use of the DJs?

**AL GREEN 'Never Met Nobody Like You' (Hi)** Anyone who's croaked out a tune in the bath must envy the vocal talents Al Green's been given. If you were

**PHILIP BAILEY**  
PHIL COLLINS  
**EASY LOVER**

deaf for your whole life, except one day, then Al's got to be one of the first things worth cramming into your shell-like. There's not many singers who can make average material like this sound as vital as taking your next breath. Wonderful.

**MAXI PRIEST AND CAUTION 'Should I' (10)** Reggae has been down so long, with few exceptions, that it has only one way to go — up. Following in the skanking footsteps of Barrington Levy and Smiley Culture comes Maxi Priest's reggae chart topper. It's worthy of anybody seeking aural refreshment.

**NIK KERSHAW 'Wide Boy' (MCA)** Carp all you like about his lack of passion on vinyl and his kiddie following but there's no denying his deft touch in constructing insidiously catchy melodies. He's aided by a smart line in lyrics that sound interesting, even if they don't mean very much, and another slick production. Mark it down as one to guiltily hum on the bus while reading the credits to your newly acquired copy of 'Meat Is Murder'.

**T H E R E S T**

**THE POWER STATION 'Some Like It Hot' (Parlophone)** Now here's a turn up for the books. The result of the supergroup collaboration with Robert Palmer, Duran's John and Andy Taylor and Chic's Tony Thompson and producer Bernard Edwards sounds exactly like... wait for it... Robert Palmer singing a latter period Chic song. It's a cool groove that's livened by a smart chorus and a ripping guitar solo

from the 'Beat It' school of finger pyrotechnics. File under — no disgrace but a definite underachiever.

**BRYAN ADAMS 'Somebody' (A&M)** Coming from the land of the lumberjack and the mountie, Bryan's rawk'n'roll is suitably muscular. Luckily he has a light touch and a likeable drive that prevents it going the sludgy way of most Stateside rockers. It's not quite red meat but it's more substantial than a hamburger.

**CHANGE 'Let's Go Together' (Cool Tempo)** Jacques Fred Petrus's spaghetti disco machine — so called because the early records had backing tracks recorded in Bologna, Italy — pushes out a singularly undistinguished piece of slowburn disco. It's a great production and a creamy female vocal lead in search of a strong song.

**CHINA CRISIS 'Black Man Ray' (Virgin)** Donald Fagen's old Steely Dan partner, Walter Becker, produces this soft rock effort — and it shows. Those soft harmonies and instrumental motifs show strong Steely Dan influences. Fortunately, like all Dan material, this easy going

opus grows with every play.

**ROCKWELL 'He's A Cobra' (Motown) MARY JANE GIRLS 'In My House' (Motown)** Poor old Rockwell seems, on this form, to be destined to be a one-hit-wonder. The record suffers from terminal averageness. Rick James can't inspire much enthusiasm for the equally one-hit-wonderish Mary Jane Girls, having served them with a nursery rhyme over a reheated riff from his 'Street Songs' period.

**OLLIE AND JERRY 'Electric Boogaloo' (Polydor)** After the sheer sparkle of last year's 'Ain't No Stoppin'...' this disappoints. As flat as a Dutch landscape and so laboured as to be of use only to an arthritic breaker.

**SIMON MAY 'EastEnders' (BBC)** There are many annoying things in life. There's the clashing schedules of 'Auf Weidersehen Pet' and 'Hill Street Blues' on Saturday; the fact that Spurs haven't played a home league match since December; and the demise of 'Dr Who' and 'Star Trek' to make way for Wogan's drivel and this dismal parade of stereotypes. The tune? Well, it ain't quite 'Dr Kildare' or 'Blockbusters' or the aforementioned 'Hill Street Blues' (whose chord sequence it borrows in places) but it's far better than 'The Price Is Right'.

**SHEER HEAVEN 'Touch — I Am Rhythm' (EMI)** This is EMI's version of the Weather Girls — I kid you not. The Nottingham pair weigh in with 34 stone and a so so Hi-NRG stomper that lacks both personality and punch.

**URIAH HEPP 'Rockarama' (Portrait)** On this form these doyens of rock's second division are doomed to relegation — this being limp heavy metal with the musicality of coffee beans in a grinder.

**EVELYN 'CHAMPAGNE' KING 'Give Me One Reason' (RCA)** All those expecting the bubbly Ms King to produce another stone cold classic like 'Shame' or 'Love Come Down' shouldn't waste too much time delving into this piece of pop/soul ordinaire.

**JOURNEY 'Only The Young' (Geffen)** Is this really Journey doing a passable Moody Blues impersonation or is it time for my ear syringe? This is part of the soundtrack for a new film called 'Vision Quest'. With all due respect, it'd be better on 'Vision On' where at least the majority of the audience wouldn't have to hear it.

**JONATHAN PERKINS' SILVER SPURS 'Believe In Me' (Checkmount)** Normally I'll always support anything to do with Spurs but after Perkins' great track record — XTC founder, the fabulous Original Mirrors and live work with Toyah and Police — this is as disappointing as finding no loo roll in the toilet.





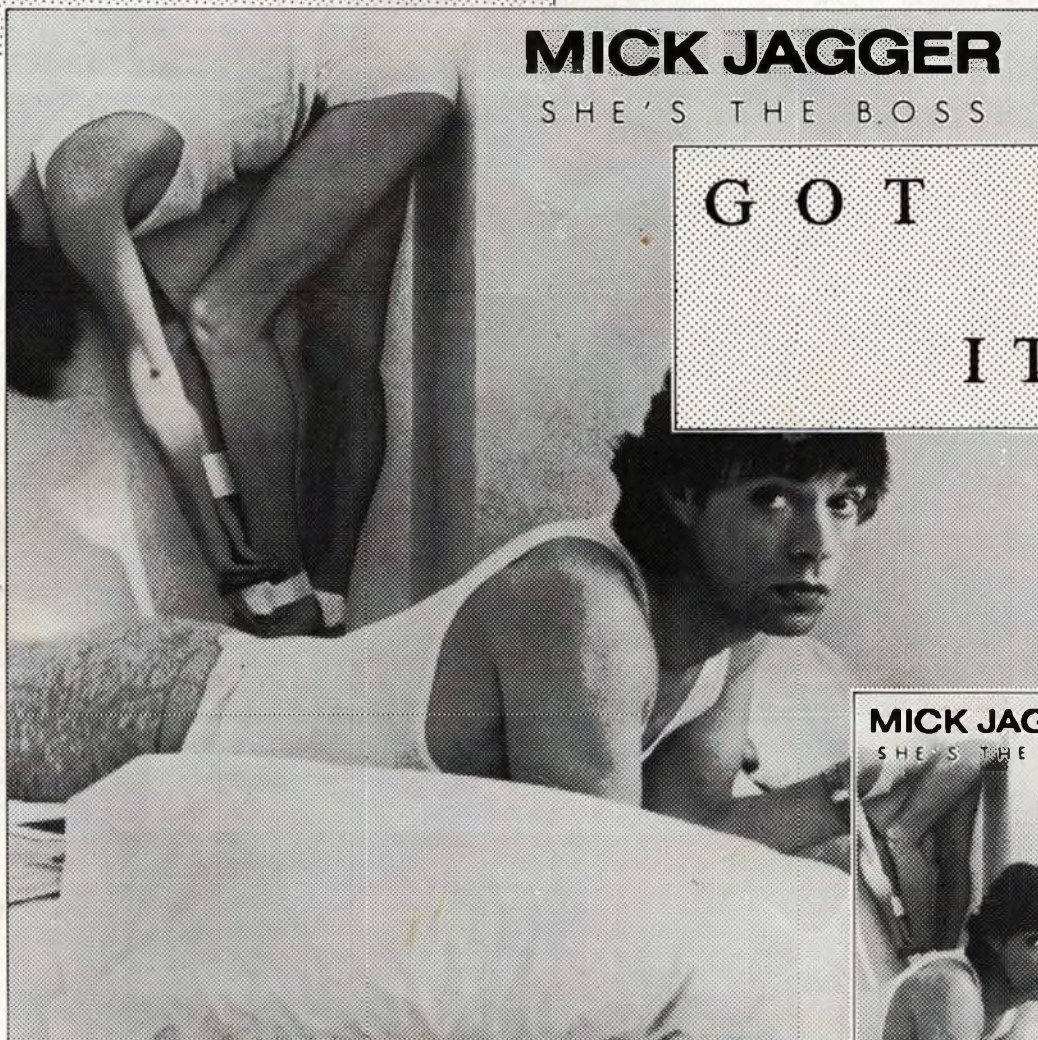
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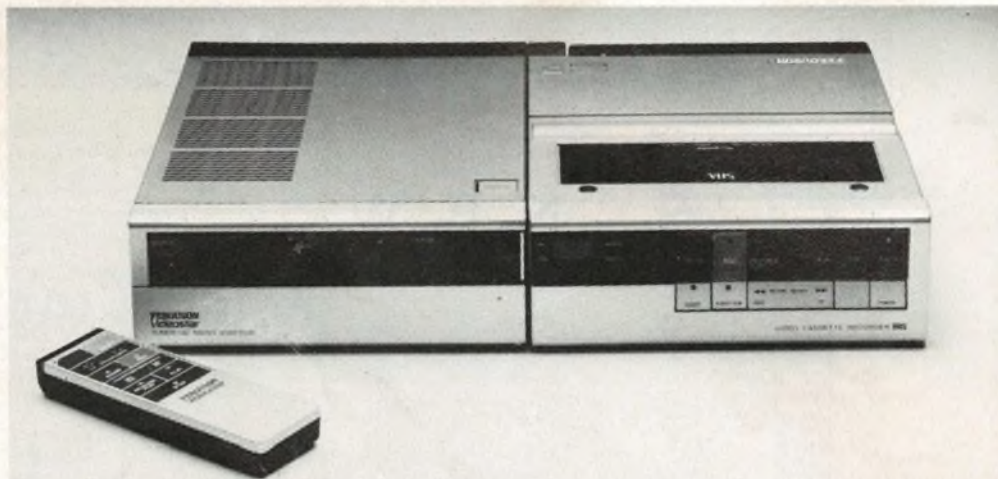
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# WIN

## A VIDEO RECORDER



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Here's more: The Ferguson Videostar 3V52 is a brand new model retailing at about £650 and is just 70mm high, with a removable tape deck. This means all you budding Godley and Crèmes can match the recorder with a video camera to make up a portable home movie unit.

The plodders can simply use the whole unit as a portable recorder; y'know, retire to the black and white in the boudoir when the pets get too involved in 'Thriller'.

And these videos to start your library: Tina Turner's 'Private Dancer' EP, Meat Loaf's 'Hits Out Of Hell', U2's 'Live At Redrock', Queen's 'We Will Rock You' and Ultravox's 'The Collection'.

And they're the subject of our extremely easy competition clincher: Who directed Ultravox's epic 'Vienna' video? Clue: he recently won a BPI Award for his work with Duran Duran. First correctly spelt answer wins.

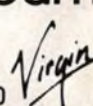
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- bass Sam Jones  
- vocals  
Duncan Bridgeman  
- keyboards

shake

their second album

TC/V2320 





- Wicked
- Solid
- Comfortable
- Dodgy
- Diabolical liberty

**MICK JAGGER 'She's The Boss' (CBS 86310)**

ON THE inside cover of this there is a drawing. First glance: you see a woman, pale but strong against the fuzziness of the cartoon men around her. Visually, she IS the boss. But look again. On the right hand side is a dark, leering male face. This is the real star of the picture and the woman retreats into being a mere object to satisfy the lascivious look of the man watching her.

This just about sums up Jagger's debut solo album. It is devoted to women, nearly every track, but it is Jagger who is the observer, commentator and ultimate controller.

Jagger on his own reveals what he's been telling us for the last 20 years — that he is obsessed with women. No doubt professor Freud would find this highly interesting, but really Michael, it's SO boring, so predictable, so dated.

And that's a fair reflection of the music that accompanies it. With a dozen star names (among them — Beck, Townshend, Nile Rogers, Herbie Hancock, Sly and Robbie), the nine tracks are immaculately performed and Jagger can still carry a tune better than most, but apart from a flirtation with funkier rhythms and a mellower sound than the Stones would deliver, there are no surprises.

But I suppose that was too much to hope for in the first place. ■■■■

Eleanor Levy



**CASHMERE 'Cashmere' (Fourth & Broadway BRLP 503)**

SOMETIMES A previously unremarkable soul outfit comes along with a single so slick and self-assured, you suddenly expect the world from them — and when their album turns out to be only so-so, you're maybe unreasonably disappointed. That's the story with Cashmere.

'Can I' was one of the most stylish dance-r'n'b records in ages with a very fine vocal by Dwight Dukes, and if TOTP had given it anything like a fair shake it'd have been a far bigger hit. Dukes comes through the whole LP smelling of roses — a real natural, comfortable up and downtempo.

But his voice is capable of more than it's asked, which is to take the band through a series of rather formulaised dancers like 'Someone Like You' and 'Fascination' and the obligatory weepie 'You're All I Need'.

If there'd never been a 'Can I', I'd probably be applauding this as a competent set, but with that gem, they got big by being ambitious and they never get back to that. Notwithstanding five different production teams and backups from Eugene Wilde. ■■■■

Paul Sexton

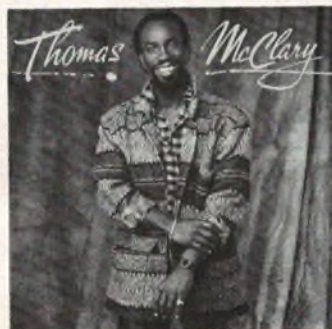


**UB40 'The UB40 File' (Virgin VGD 3511)**

A YEAR in a group's life captured on vinyl. 1980 to be precise, the first 12 months of UB's unrelaxed grasp on socially aware grit-Brit skanking. The nuts and bolts of it all are: the debut LP 'Signing Off' plus free EP included therein, the single 'My Way Of Thinking' and their final single on Graduate, 'The Earth Dies Screaming' / 'Dream A Lie'.

Delicious stuff sure, but more importantly, history neatly encapsulated... recording in Bob Lamb's eight track studio, the first indie single in the top five, Rock Against Racism... The UBs have remained, give or take a Jerry Dammers, the most consistent popland mouthpiece of black and white unity. This is their dole queue, blues party beginnings and it speaks volumes for their current stature that they've barely shifted from the social/political environment in which they were formed. ■■■■

Jim Reid



**THOMAS McCLARY 'Thomas McClary' (Motown ZL72349)**

UNTIL ABOUT two months ago, everyone thought Thomas McClary had timed his jump off a sinking ship just right when he left the Commodores. Since then things have taken a dramatic turn.

The hard facts about McClary's solo debut are that his songs are at least as good as his former band's material of the recent past, so hell, he thought, why sit around having them turned down; that the Commodores' pre-'Nightshift' work was weak, so it's no recommendation in itself; and that the sudden promotion from team member to player-manager is just too much for him.

Partly because the songs, pleasant and professional as they are almost without exception, just don't have that cutting edge they need to really draw blood, and partly because Thomas has an

unfortunately thin and anonymous voice that lends very little character to his work. Apart from which he can't get his old writing partner Lionel Richie out of his mind — he imitates the 'Sail On' country-soul sound on 'Marianne' and even copies one of his titles, 'Love Will Find A Way'. Not to be unrelentingly hard on the poor bloke, the single 'Thin Walls' was and is an adventurous experiment that deserved better, and 'Contagious' moves very competently. In his heart of hearts though, I wonder if he'd rather be singing 'Nightshift'. ■■■■

Paul Sexton

**AMII STEWART 'Try Love' (RCA 70042)**

BETTER STILL, try getting a few decent songs together. Amii Stewart is the most boring singer I've heard since Kim Wilde.

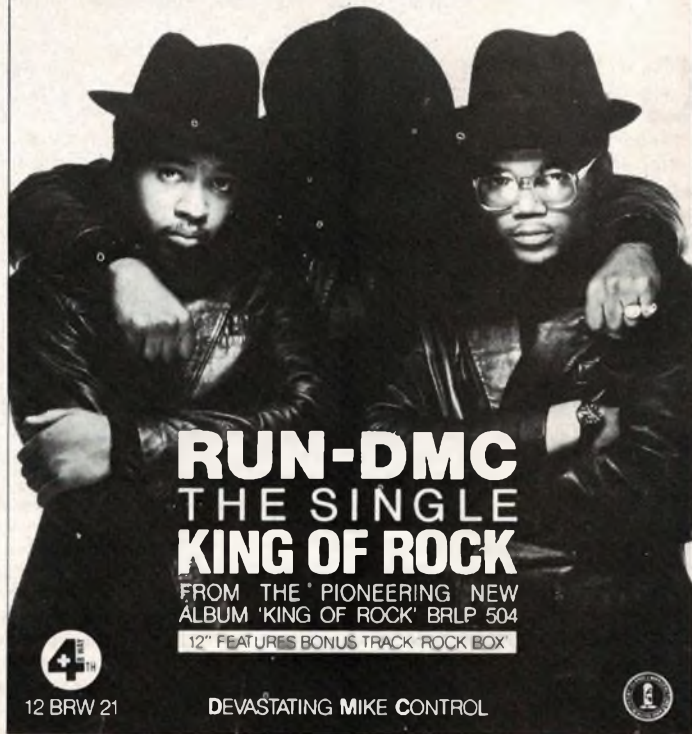
They're trying to market the poor girl as some kind of vamp and she even reveals a hint of pert nipple on the cover, but the songs are safe, cosy and as boring as hell.

Amii labours her way through all of them with about as much passion as a kipper. 'Dangerous Rhythm' is the most ludicrous song on the album. She sounds as if she's been prodded awake after having one too many.

I would be embarrassed to hear this record being played down the Co-Op. ■

Robin Smith

**THE BAADEST RAPPERS LAY DOWN THE LAW.**



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# how the west

# W O N

afford to keep putting a pound's worth of petrol in the car every time we went into the garage," adds Peter.

The irony is that Richard turned his back on a lucrative career in favour of poverty. He was a classified ad manager for a newspaper.

"I had everything," he says. "I had a company car, a flat overlooking the River Thames by Teddington and a good wage.

"I was going to be a solicitor. I could have made a fortune by the time I was 45 with a wife, kids and a house. I'm the argumentative type. I get on the case and get wound up about things. But I knew it wasn't what I wanted to do. I knew I'd be happier playing music."

**R**ICHARD FROM Hammersmith and Peter from Richmond met on the London gig circuit and kept in touch. Peter then took the less precarious musical route onto the Mecca circuit in Sheffield, Coventry and Gloucester in a showband.

The band also included Mike and Shaun Ward, now the fulcrum of Floy Joy.

"It was the worst job I ever had," recalls Peter. "It's soul destroying to play to an audience that's not interested in what you're doing and can't wait for you to get off so they can have their disco back on.

"The company would send out a list of 15 songs from the top 20 each week which we would have to learn. We couldn't play anything that was a bit livelier. I remember once we had to audition before a manager. We played two really hot funk numbers — one by Chaka Khan and the other by the Brecker Brothers. We threw ourselves around the stage and put everything we had into it. The manager stood cool throughout. When we finished he said, 'I don't want to hear those songs again in my club.'"

Far from being the quiet life he found that danger lurked on stage.

"We had a riot in Gloucester," he says. "A rugby club got a bit excited and there were 20 arrests. One guy got a fractured skull. Even I got clobbered by some clever sod!

"The trouble was that the mark of a good band was whether they got people onto the dancefloor or not but they just wanted to hear records. We tried everything. We dressed in pyjamas for a pyjama party. We had Caribbean and Hawaiian nights. We even dressed in black lame — we looked like Kool And The Gang without the cool.

"You have to have some sort of ego to get up on stage but if nobody's paying any attention — it's destroying. You've got to have given up any hope of success to really enjoy it. I definitely got into drinking heavily at the time — it was the only consolation."

Even the sleazy image of the resident musician pulling girls by the score is put into perspective by Peter. "I can't remember any of the band getting off with anybody in all the time I was there."

**T**HE PAIR got together as a songwriting team and impressed quickly enough to get a songwriting deal. The publishing deal enabled them to make better demos.

"We had the Quick producing some of them," says Richard. "They were idols of ours at the time. They were a two-man act — now, that's boring but then it was very rare.

"At the time nobody wanted American music, especially from an English band," adds Peter. "The vibe then was to be rough, ready and loud. We were bland in comparison."

The pair also found it hard to get a name.

"We tried lots of names only to find that they'd been used. Every time we walked into our publishing company and proudly announced a name like Partners In Crime or Moving Pictures, they'd pull out a record sleeve with the name on. We were almost afraid to say Go West," admits Richard.

One of their demo tapes was spotted by an American A&R man looking through British publishing houses for songs for Pat Benetar. It was he who rushed them into signing a contract with Chrysalis Records.

Go West lined up in the starting blocks for the annual race as the big record companies launch their new acts. Already bands like the Roaring Boys, Spelt Like This and Dark City are attempting a media blitz that would embarrass even the Frankies.

Only Go West have managed any success. There's no denying the weight of robust marketing that's taken them into the charts. But there's also no denying the fact that 'We Close Our Eyes' is a good song.

The band have had a £90,000 video made by Godley and Creme — the first time they've ever worked on a debut single and only the third video they made in 1984. Even now they're planning their next video 'Call Me'

*'We looked like Kool And The Gang — without the cool'*

with top director Russell Mulcahy — the man behind many of Duran Duran's epics.

They've even had some of Frankie's styling team working on them. But the boys are quick to deny any suggestion of record company moulding.

"We haven't got a strong image," admits Richard. "The record company have been very open to ideas. Having read previous interviews with other bands we assumed we'd just raise our arms and they'd slip an image over our heads but that hasn't happened.

Are they not afraid of falling on their faces with all those resources behind them?

"It hadn't crossed my mind," says Richard. "If you'd asked me a week ago I'd have been terrified. Our backing band was got together a week before our first gig — a Radio One 'In Concert'. Our second gig was 'The Tube'. As far as I can see that's the worse it'll ever be. I'm really looking forward to everything now."

**G**O WEST member Richard Drummie has a special reason to give thanks for a recording contract — it saved him from jail.

Richard, who plays keyboards and bass on their successful debut single 'We Close Our Eyes', was closer to having to remember the numbers on a prison uniform than the numbers in the pop charts.

"I was living on the never-never," he says. "I had an overdraft, a loan and I'd run up a huge bill on Barclaycard. I'd even borrowed a lot from my friends so I was heavily in debt.

"I'd given up a good job to play music but I was soon in financial trouble. I had the credit agencies chasing me. They'd pester my friends in an effort to embarrass me into paying them.

"Our recording deal came the day before I was going to get banged up," he says. "I paid everybody as soon as we'd got signed. Luckily all my friends had faith in me and didn't mind helping me out."

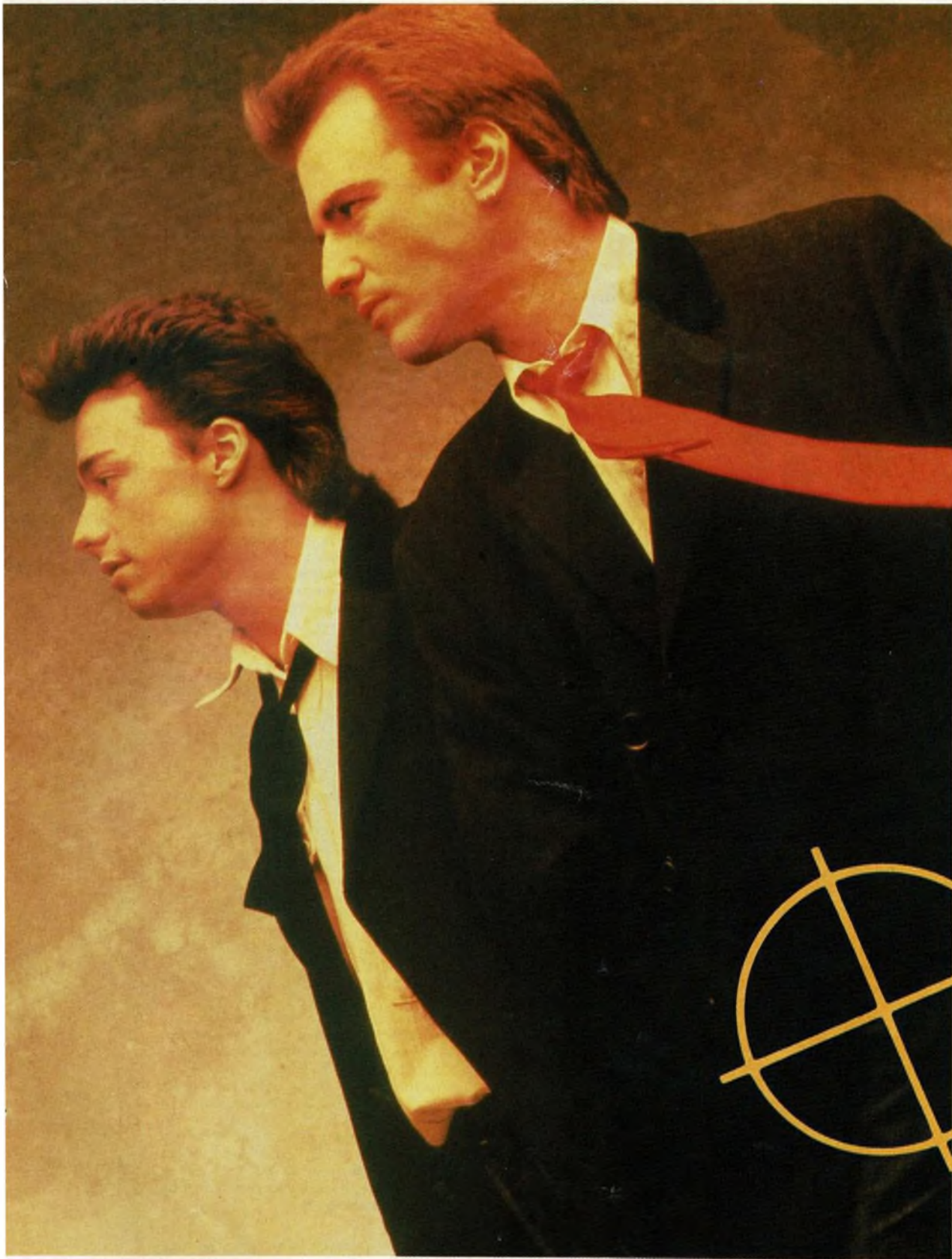
Both he and partner Peter Cox (vocals, guitar and keyboards) were scraping a meagre living at the time.

"We got so bad we'd have to put garlic in baked beans to make it more interesting," recalls Richard.

"In fact we were so poor that we could only







W

Eee, it's a hard life getting to be a pop star. For Go West it involved dodging jail, playing in showbands and eating garlic-flavoured baked beans. This sad story is related by Mike Gardner





call me



# OSTENTATIOUS

... and gimme the hits, the limos, the mink coats too. So says the original post-punk primadonna, Dead Or Alive's Pete Burns. On hand with the tranquilisers: Betty Page. Rose-tinted shots by Paul Cox

**T**HE MAN in black with the wicked twinkle in his eye is probably, at this very moment, having a ball. His single is in the top five and all is well with the world. He is quite conceivably languishing in a silk-sheeted bed, hand-made truffles resting in exquisitely manicured hand, blinds drawn, living out the primadonna pop star myth to its logical conclusion.

The man is Pete Burns, the single is Dead Or Alive's 'You Spin Me Round (Like A Record)', and it's been rotating round the charts (Frankie style) since last November — for about 15 weeks already. All this in the face of extreme critical indifference to DOA's transformation from outcast, untrendy Liverpool cult band to trashy, flashy highly energetic chartbound dance machine.

We've had Strawberry Switchblade, King, it was only natural that DOA should crack the nuts. Pete Burns reminisces: "We've been a big cult band, we've been lucky. When I started off in an indie group in Liverpool, which was very arty farty, I was really on the outside — all those groups didn't wanna know."

"In the indie scene you never thought about the mainstream charts, but now it's all geared towards one thing. I hadn't dedicated my life to appearing on TOTP — honest to God, it never mattered. But now it's becoming a major obsession, is chartland.

"I got this letter recently from somebody who bought all my independent singles —

mug — and had written this six page character assassination of how I'd once given people who cared something good and now I'd gone along with the record company and sold myself out. But the silly git, if only he knew the fight we had since day one — it was hard to get taken seriously."

DOA signed to Epic Records a couple of years ago, probably as token Scouse weirdos that could be softened up round the edges. The lads didn't soften, there was no sudden desire to be Kajagoogoo, and they made a very saucy album — 'Sophisticated Boom Boom' — which no-one seemed to realise was dead rude.

Pete smiles to himself: "A lot of it's send up. I'm gonna have my laugh out of this if it's the last thing I do. I think the way I'm s'posed to come across is really humourless. I'm so flippant, and I'm trying to curb it to present this serious deadpan thing, but I'm not really. I have a laugh, a good sense of humour. When we did our last album, nobody twigged to the humour."

**A**ND THUS, their cutesome cover of KC's 'That's The Way (I Like It)' had to be a hit, despite Pete's wondrous flirtation with rubber leotards on TOTP. But then there was an ominous silence. Pete explains:

"After Frankie got banned, the BBC went through everthing with a toothcomb. When we put out 'What I Want', the reissue, they said it was smutty, they'd clicked. It wasn't outright smut, but they wouldn't play it. They won't even ban you now, they just ignore it — that's what happened to Divine, it mysteriously disappeared."

And so did Dead Or Alive, to America. It was the beginning of the end of an era. "We actually had no intention of thinking about the American market," says Pete, "you don't think like that unless you're capitalist about it. Suddenly we were whisked over there 'cos they thought they had the next big thing. I didn't like touring, it nearly killed me. I was having nervous breakdowns, losing suitcases, I hated it. Giggling's for rock people."

East coast traumas heralded a total management restructure situation. "When I went to New York I had to go to the doctor to get some tranquilisers," remembers sensitive Mr B. "I haven't got a mental weakness, but I was so wound up all the time thinking I'm fighting everyone, a constant 24 hour fight, I was going apeshit. I got nervous asthma and couldn't breath. 25 and taking tranquilisers like a middle-aged housewife — time to change things."

So now the butterfly has new wings, the image has been toned down and spruced up; it seems, eventually, to have worked. This is what Pete said last November: "Everyone's predicting this record to be top five. I don't know if it will be — I'll be disappointed if it isn't. If it gets to 45 it'll be a victory for us, 'cos we didn't go along with a lot of things we were supposed to do, so a lot of doors were shut for us. But I know that probably in a year I'll have disappeared and people will be saying 'what's he doing now?'."

**U**NCANNY, EH? Maybe it won't be long before Pete engineers himself the ideal pop enigma scenario: no interviews, please. "If I have my way I'll never have to do them again after this," says the fragile one. "We're trying to concentrate on the record, not roping me out for everything except suitable things. I don't think you'll see me in Titbits or Woman's Own, that's not where I wanna be."

"That bastard Prince doesn't even have to do an interview, they just put him on the cover, he's so lucky. It's high camp but I won-







der how long it'll wash with people. I think it's quite funny the way he gets all over everything. I think his music sounds a bit dated. I blushed all the way through 'Purple Rain' — that album's banned in our house. I didn't like the film even though I've just bought wardrobes full of purple stuff."

Purple's rather a neurotic colour, didn'tcha know, Pete me old dear? "Neurotic? Hmmm, suitable, maybe that's why I like it. We tried to do our new flat in relaxing colours. The last one was hilarious — leopardskin walls, ceilings, couches... you saw spots. This time we've gone very Conran. Still, purple must reflect something in my personality."

So out go the spots, and out goes the mouth-on-a-stick angry young man stance. Pete: "Specially coming from Liverpool, they're used to bands being angry young men, what with the Wylie thing. I know he used to be the angry responsible young man. I'm not. I'm pretty stupid and irresponsible, really. I'm not angry about much."

"People are always trying to make you speak on politics, but I'm just not interested really. I'm doing OK, I'm alright Jack. Frankie made no difference, neither did 'The War Song', it didn't tell anybody anything. I doubt if you'll see us hammering out a protest song."

Out also is Pete Burns as all-round bitch; he'll be reluctant to get involved in public slugging sessions. "I think it's unfair to judge what other musicians have been doing," he says in an uncharacteristically restrained moment. "Like that one Nick Heyward did about us, when we got him with fire extinguishers. He shouldn't have been so flippant. It's so easy to say 'pile of crap', I won't do it. I couldn't go to the toilet with a clear conscience."

**T**HE HIT single hurdle successfully negotiated, we await the supersmash album. How will it sound? Pete: "We actually found a production team that was churning it out — Pete Waterman who did the Divine single, and Hazell Dean. We couldn't mess around experimenting, we wanted it done really quickly. It'll be funny, though not as rude as the last one — you can't keep telling the same joke. 'Spin Me Round' is quite different from that, more of a proper song. We've done this great track called 'Lover Come Back To Me', it's really funny. I hope that's a single."

Aaah, sweet success: a lifestyle beckons into which Mr Burns will definitely fit like a velveteen shoulder-length glove. He won't have to wait for the limosines much longer. "I was pining for the limos when we weren't working. I nearly went potty on them before. It's the best bit of it — anyone, sign a deal, make a record and get a limo sent for you — *that's* funny. We used to commandeer them for shopping sprees. I mean, how many normal people get to sit in limos? You can be sick in it, shit in it, shag in it and they've all got to put up with it 'cos they go 'this is rock'n'roll'."

This is where we came in: picture the scene — Pete, reclining, cucumber on his eyes, ice-pack on his brow... "I can really get carried away," he confirms... "it's wonderful — blinds drawn full time, in bed with me chocolates saying 'no, no, tell them I won't do it!'. Last year I acted out every fantasy about every freaked out flapped out Hollywood queen I ever had."

"When we have hit records I could order a mink, really go potty. I'm a prize pratt. I had a great time before and I'll go just the same way now. I bought a diamond nose ring, got me teeth capped with gold... I think the word's ostentatious..."



**CAPTURED BY** the magic lens of Joe Shutter (clockwise from top): Tom Browne, Lonnie Liston Smith, Jean Carn, Roy Ayers

# N E W Y O R K J A Z Z

## ● LONNIE LISTON SMITH, TOM BROWNE, ROY AYERS, JEAN CARN, Hammersmith Odeon, London

JUST BEAUTIFULLY paced... and it had to be. Four bill toppers in one package don't always equal good arithmetic, but with the NY Jazz Explosion, boy, you just got one great SHOWBOAT. Four acts perfectly in tandem, complementing each other in the nearest thing to pure jazz-funk cabaret.

As such, everybody stood in a perfect line: the piano tinkled pleasantries of Lonnie Liston Smith moving into the mid-paced trumpet 'n' keyboard of Tom Browne, the outtasight vibes of Roy Ayers and finally Jean Carn in glittering finale.

... Lonnie Liston Smith is a cagey critter gifted with a deceptively light touch. His tunes sinooch effortlessly into a dreamy state where everything is just sooo laid back.

Tom Browne raised that heart breaking just a little higher. Showing a sure grasp of synth-thrown grooves, he used his trumpet as a sparing yet effective exclamation mark midst a whole run of flowing sentences.

'Funkin' For Jamaica' was, of course, the stand out — pulled into an audience participatory jamboree, Browne again jammed those keyboards across his song, paused, picked up the trumpet and just flew. Controlled and concise...

So is Roy Ayers... and a whole lot more. Coming on like a holiday camp Red Coat, but tasteful like, Roy races through a set that is part music hall, part testimony to his 20 odd years in control of the vibes.

Ayers, assisted by a scantily clad chanteuse, is like an older, on the button Kid Creole. The wise guy without the bullshit. Thus on the giggle galloping 'Poo Poo La La' Roy enters with sweaty comic routine, flipping the traumas of courtship and marriage through a smoky soul backdrop. Leering, but never slack, Ayers is the perfect red carpet for Ms Carn's entrance...

Stuck inside a dress that shimmers like a sackful of small fish, Jean announces herself with Jocelyn Brown's 'Somebody Else's Guy' and then proceeds to lay some heavy showbiz on y'all.

Her three co-stars are out there laying down tracks with the backing band (the same for each artist) as Joan schmaitzes every song with a voice filtered through years of experience... out back everybody is hammering on tambourines, pushing on keyboards and melting the whole into one great Vesuvius of sound. Some night.

### ■ JIM REID

"YOU HAVE to be careful about the ego thing, and the clash of personalities, sometimes they don't go together. You have to have a keen eye, which I think I have, and check it out thoroughly. But basically I think most entertainers have one thing in common, that is that they like to play music." *ROY AYERS*



"WE'VE BEEN on the road for five months, we've done about 50 shows. Rehearsals? The first couple of gigs were rehearsals! The majority have gone well. When I started I thought we'd be finishing up around October, November, but they've been going so well..."

*TOM BROWNE*





# US SINGLES

- 1 2 **CAN'T FIGHT THIS FEELING**, REO Speedwagon, Epic
- 2 1 **CARELESS WHISPER**, George Michael, Columbia/CBS
- 3 4 **THE HEAT IS ON**, Glenn Frey, MCA
- 4 3 **CALIFORNIA GIRLS**, David Lee Roth, Warner Brothers
- 5 18 **MATERIAL GIRL**, Madonna, Sire
- 6 15 **TOO LATE FOR GOODBYES**, Julian Lennon, Atlantic
- 7 6 **NEUTRON DANCE**, Pointer Sisters, Planet
- 8 7 **I WANT TO KNOW WHAT LOVE IS**, Foreigner, Atlantic
- 9 9 **SUGAR WALLS**, Sheena Easton, EMI America
- 10 13 **MISLED**, Kool And The Gang, De-Lite
- 11 5 **LOVERBOY**, Billy Ocean, Jive/Arista
- 12 14 **LOVERGIRL**, Teena Marie, Epic
- 13 10 **THE OLD MAN DOWN THE ROAD**, John Fogerty, Warner Brothers
- 14 22 **ONE MORE NIGHT**, Phil Collins, Atlantic
- 15 16 **PRIVATE DANCER**, Tina Turner, Capitol
- 16 8 **EASY LOVER**, Philip Bailey, Columbia/CBS
- 17 19 **RELAX**, Frankie Goes To Hollywood, ZTT/Island
- 18 20 **ONLY THE YOUNG**, Journey, Geffen
- 19 12 **MR TELEPHONE MAN**, New Edition, MCA
- 20 11 **METHOD OF MODERN LOVE**, Daryl Hall And John Oates, RCA
- 21 23 **SAVE A PRAYER**, Duran Duran, Capitol
- 22 25 **HIGH ON YOU**, Survivor, Scotti Brothers
- 23 24 **NAUGHTY NAUGHTY**, John Parr, Atlantic
- 24 27 **KEEPING THE FAITH**, Billy Joel, Columbia/CBS
- 25 28 **JUST ANOTHER NIGHT**, Mick Jagger, Columbia/CBS
- 26 17 **SOLID**, Ashford & Simpson, Capitol
- 27 30 **SOMEBODY**, Bryan Adams, A&M
- 28 33 **NIGHTSHIFT**, Commodores, Motown
- 29 39 **I'M ON FIRE**, Bruce Springsteen, Columbia/CBS
- 30 21 **JUNGLE LOVE**, the Time, Warner Brothers
- 31 34 **TURN UP THE RADIO**, Autograph, RCA
- 32 38 **OBSESSION**, Animotion, Mercury
- 33 37 **TAKE ME WITH U**, Prince And The Revolution, Warner Brothers
- 34 48 **MISSING YOU**, Diana Ross, RCA
- 35 41 **THIS IS NOT AMERICA**, David Bowie with the Pat Metheny Group, EMI America
- 36 42 **WHY CAN'T I HAVE YOU**, the Cars, Elektra
- 37 45 **RHYTHM OF THE NIGHT**, DeBarge, Gordy
- 38 40 **THE BORDERLINES**, Jeffrey Osborne, A&M
- 39 26 **THE BOYS OF SUMMER**, Don Henley, Geffen
- 40 46 **ALONG COMES A WOMAN**, Chicago, Full Moon/Warner Brothers
- 41 44 **BEAT OF A HEART**, Scandal featuring Patty Smyth, Columbia/CBS
- 42 55 **CRAZY FOR YOU**, Madonna, Sire
- 43 35 **I WANNA HEAR IT FROM YOUR LIPS**, Eric Carmen, Geffen
- 44 50 **ALL SHE WANTS TO DO IS DANCE**, Don Henley, Geffen
- 45 53 **LUCKY**, Greg Kihn, EMI America
- 46 52 **SECOND NATURE**, Dan Hartman, MCA
- 47 51 **THE WORD IS OUT**, Jermaine Stewart, Arista
- 48 49 **SMALLTOWN BOY**, Bronski Beat, MCA
- 49 58 **RADIOACTIVE**, the Firm, Atlantic
- 50 31 **ROCKIN' AT MIDNIGHT**, the Honeydrippers, Es Paranza
- 51 32 **YOU'RE THE INSPIRATION**, Chicago, Full Moon/Warner Brothers
- 52 29 **FOOLISH HEART**, Steve Perry, Columbia/CBS
- 53 36 **OPERATOR**, Midnight Star, Solar
- 54 61 **WHEN THE RAIN BEGINS TO FALL**, Jermaine Jackson and Pia Zadora, MCA/Curb
- 55 62 **SAY IT AGAIN**, Santana, Columbia/CBS
- 56 75 **THE BIRD**, the Time, Warner Brothers
- 57 70 **ONE NIGHT IN BANGKOK**, Robey, Silver Blue
- 58 64 **LET'S TALK ABOUT ME**, the Alan Parsons Project, Arista
- 59 63 **RAIN FOREST**, Paul Hardcastle, Profile
- 60 68 **WE CLOSE OUR EYES**, Go West, Chrysalis

# BULLETS

- 62 77 **DON'T YOU (FORGET ABOUT ME)**, Simple Minds, A&M
- 63 65 **KISS AND TELL**, E Isley, C Jasper, M Isley, CBS Associated

- 64 — **FOREVER MAN**, Eric Clapton, Warner Brothers
- 67 72 **NEW ATTITUDE**, Patti Labelle, MCA
- 68 86 **CHANGE**, John Waite, Chrysalis
- 70 83 **SMOOTH OPERATOR**, Sade, Portrait
- 75 82 **LOOK MY WAY**, the Vels, Mercury
- 79 — **ROXANNE**, Roxanne, UTFO, Select
- 81 — **EMOTION**, Barbra Streisand, Columbia
- 83 — **INVISIBLE**, Alison Moyet, Columbia
- 84 89 **YOU SEND ME**, the Manhattan, Columbia/CBS
- 85 93 **SCIENTIFIC LOVE**, Midnight Star, Solar
- 87 — **IN MY HOUSE**, Mary Jane Girls, Gordy
- 89 — **FOLLOW YOUR HEART**, Triumph, MCA
- 90 — **PIECE BY PIECE**, Tunes, Capitol

Compiled by Billboard

# US ALBUMS

- 1 1 **MAKE IT BIG**, Wham!, Columbia/CBS
- 2 4 **CENTERFIELD**, John Fogerty, Warner Brothers
- 3 2 **LIKE A VIRGIN**, Madonna, Sire
- 4 3 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
- 5 5 **AGENT PROVOCATEUR**, Foreigner, Atlantic
- 6 8 **BEVERLY HILLS COP**, Soundtrack, MCA
- 7 6 **NEW EDITION**, New Edition, MCA
- 8 12 **WHEELS ARE TURNING**, REO Speedwagon, Epic
- 9 9 **PRIVATE DANCER**, Tina Turner, Capitol
- 10 7 **RECKLESS**, Bryan Adams, A&M
- 11 11 **PURPLE RAIN**, Prince And The Revolution, Warner Brothers
- 12 10 **17**, Chicago, Full Moon/Warner Brothers
- 13 13 **SUDDENLY**, Billy Ocean, Jive/Arista
- 14 14 **BUILDING THE PERFECT BEAST**, Don Henley, Geffen
- 15 15 **BIG BAM BOOM**, Daryl Hall And John Oates, RCA
- 16 16 **CRAZY FROM THE HEAT**, David Lee Roth, Warner Brothers
- 17 18 **BREAK OUT**, Pointer Sisters, Planet
- 18 20 **A PRIVATE HEAVEN**, Sheena Easton, EMI America
- 19 17 **VALOTTE**, Julian Lennon, Atlantic
- 20 19 **CAN'T SLOW DOWN**, Lionel Richie, Motown
- 21 21 **SHE'S SO UNUSUAL**, Cyndi Lauper, Portrait
- 22 22 **CHINESE WALL**, Philip Bailey, Columbia/CBS
- 23 23 **PERFECT STRANGERS**, Deep Purple, Mercury
- 24 — **NO JACKET REQUIRED**, Phil Collins, Atlantic
- 25 24 **ICE CREAM CASTLE**, the Time, Warner Brothers
- 26 26 **GIUFFRIA**, Giuffria, Camel/MCA
- 27 25 **ARENA**, Duran Duran, Capitol
- 28 30 **EMERGENCY**, Kool And The Gang, De-Lite
- 29 29 **SOLID**, Ashford And Simpson, Capitol
- 30 70 **THE FIRM**, the Firm, Atlantic
- 31 28 **SPORTS**, Huey Lewis And the News, Chrysalis
- 32 27 **ALL THE RAGE**, General Public, IRS
- 33 34 **SIGN IN PLEASE**, Autograph, RCA
- 34 32 **TROPICO**, Pat Benatar, Chrysalis
- 35 35 **THUNDER SEVEN**, Triumph, MCA
- 36 37 **THE AGE OF CONSENT**, Bronski Beat, MCA
- 37 38 **STARCHILD**, Teena Marie, Epic
- 38 39 **WELCOME TO THE PLEASUREDOME**, Frankie Goes To Hollywood, Island
- 39 42 **VITAL SIGNS**, Survivor, Scotti Brothers
- 40 59 **DIAMOND LIFE**, Sade, Portrait
- 41 33 **HEARTBEAT CITY**, the Cars, Elektra
- 42 31 **VOLUME ONE**, the Honeydrippers, Es Paranza
- 43 43 **STREET TALK**, Steve Perry, Columbia/CBS
- 44 36 **PLANETARY INVASION**, Midnight Star, Solar
- 45 48 **SWEPT AWAY**, Diana Ross, RCA
- 46 46 **ESCAPE**, Whodini, Jive/Arista
- 47 51 **HOW WILL THE WOLF SURVIVE**, Los Lobos, Warner Brothers
- 48 55 **NIGHTSHIFT**, Commodores, Motown
- 49 50 **JOHN PARR**, John Parr, Atlantic
- 50 — **40 HOUR WEEK**, Alabama, RCA

Compiled by Billboard



● NEW EDITION: smooth operators



● PIA 'N' JERMAINE: don't ya just Zadora?



# THE LEAGUE OF GENTLEMEN

as told by JIM REID

**THE LEAGUE** were getting ready for the weekend. A hair clip at Oscar's of Barons Court, a drink in the Upper Welsh Harp and a cliché or two swapped in the Cockney Cafe, Commercial Road. . .

"Rushed off me feet this week," said Sir Public House, sausage sandwich dangling from his top pocket. "Foremost there was that damned reception for Europe's first video cafe in London.

**George Michael** unveiled his new beard, an event currently more important in the Street Of Shame than the state of **Simon Le Bon's** underpants. . .

However, I digress, also present were: **Imagination, Solly Blimey, Stewart Copeland, Jim Diamond, Feargal Sharkey, Paul Rutherford, Murray Head, Noddy Holder, John Sykes, Brian May, Sal Solo, Talk Talk, Jon Moss, Phil Lynott, Spess Posse, John Entwistle, Lemmy, Phillip Sallon, Capt**

**Sensible, Kenny Jones, Nick Heyward, Thereza Bazar, Samantha Fox and Angie Best.** Amen. . .

"And if all of that wasn't enough to get me reaching for a Mashie Niblick and a decent corporation golf course, there was an incredibly bacchanalian **Ramones** party. As **Joe Shutter** hung out of the window of the Embassy Club and relieved his stomach, **Pete Wylie, Ian Mac, Motorhead, Phil Lynott** and the old **Buzzcocks** all swapped stories about the Roxy Club. . .

Well enough, onto the **Saturday Night Special Club**, where there were absolutely no pop stars, but the coolest people this side of **Leon Trotsky**. . .

"Talking of clubs, my old manservant **Gourmand K Gourmand**, currently of the Tube TV prog, has got himself involved with something called '**Hit The Deck**'. You can catch the groove and watch his hind quarters grow at **Casablanca's** in Newcastle on



Photo: LFI

● **NICK AND Sam:** Drinks a go go a Wednesday night. . .

"And while I have a bottle or three in my hand: bottoms up to **UB40**, who have donated £100,000 to the poor of Zimbabwe, and **Mr Prince**, who has reputedly raised £500,000 for underprivileged kids in America. . .

"Make that another drink for Mr **Bob Geldof's** roasting of **Maggie Milk Snatcher** at a newspaper awards ceremony last week. . .

"And more cultural cross fertilisation. . . **Jaz of Killing Joke** is considering moving to the jungles of South America. . . not since the Maharajah Taffye moved to Clapham. . .

"Though the horrors of Clapham are but sixpenn'th of chips compared with the



● **BOB GELDOF:** Watch out **Maggie** daredevil stunt **Gazza Numan** is planning to put himself through. **Gazza** is to play a kamikaze pilot in an air display at Biggin Hill, Kent, where he will pretend to have been shot down. . .

"And finally latest news from the **Culture Club** rehearsal studio is that the boys all. . . wow. . . have their own film director style chairs with their names on 'em. . . and wait for this, **Boy George** takes his chair home with him every night. Now you know."

Indeed we did, but at the moment our most pressing concern was the correct application of HP Sauce to one's special fry baconburger. It was a life of decisions in the League Of Gentlemen.

# YELLO

NEW SINGLE

## 'VICIOUS GAMES'

SPECIAL 6.50 VERSION ON 12''



Distributed by **WEA** Records Ltd. **W** A Warner Communications Co.



# RM DISCO

Compiled by Record Mirror's James Hamilton and Alan Jones on Monday on the streets on Wednesday.

- |    |    |   |
|----|----|---|
| 1  | 3  | HANGING ON A STRING/SILENT TALKING, Loose Ends, Virgin 12in   |
| 2  | 2  | YOU SHOULD HAVE KNOWN BETTER, T.C. Curtis, Virgin/Hot Melt 12in   |
| 3  | 7  | BAD HABITS/LET'S GET BACK TO LOVE, Jenny Burton, Atlantic 12in  |
| 4  | 1  | WHO COMES TO BOOGIE, Little Benny & The Masters, Bluebird/10 12in   |
| 5  | 4  | THEME FROM 'SHAFT' (HOT PURSUIT MIX), Eddy and the Soulband, Club 12in  |
| 6  | 9  | BACK IN STRIDE, Maze featuring Frankie Beverly, Capitol 12in  |
| 7  | 8  | SOLID, Asford & Simpson, Capitol 12in/LP Mix promo  |
| 8  | 8  | PERSONALITY (COMPLEX)/LET HER FEEL IT (RETOUCHED), Eugene Wilde, Fourth & Broadway 12in   |
| 9  | 11 | BUSTIN' LOOSE/PT 2, Chuck Brown & The Soul Searchers, Source 12in   |
| 10 | 5  | I'M SO HAPPY, Julia & Co, London 12in   |
| 11 | 13 | OPERATOR, Midnight Star, Solar 12in   |
| 12 | 16 | GIRLS ON MY MIND, Fatback, US Cotillion 12in  |
| 13 | 66 | CAN'T STOP THE LOVE/TOO MANY GAMES/I WANT TO FEEL I'M WANTED, Maze featuring Frankie Beverly, Capitol LP                                  |
| 14 | 14 | ANYTHING?, Direct Drive, Polydor 12in   |
| 15 | 10 | NIGHTSHIFT, Commodores, Motown 12in   |
| 16 | 18 | AFTER THE DANCE IS THROUGH, Krystol, US Epic 12in   |
| 17 | 19 | STEP BY STEP (REMIX), Jeff Lorber featuring Audrey Wheeler, US Arista 12in  |
| 18 | 20 | NIGHTSHIFT (REMIX), Commodores, Motown 12in   |
| 19 | 12 | CAN I, Cashmere, Fourth & Broadway 12in   |
| 20 | 15 | YAH MO B THERE (JELLYBEAN REMIX), James Ingram, Qwest 12in  |
| 21 | 17 | CURIOS/PLANETARY INVASION/SCIENTIFIC LOVE/LET'S CELEBRATE, Midnight Star, Solar LP  |
| 22 | 54 | LET'S GO TOGETHER/PART OF ME, Change, Cooltempo 12in  |
| 23 | 35 | IN MY HOUSE, Mary Jane Girls, Motown 12in   |
| 24 | 31 | MOVE CLOSER (NEW MIX), Phyllis Nelson, Carrere 12in   |
| 25 | 70 | FEEL SO REAL, Steve Arrington, US Atlantic 12in   |
| 26 | 42 | NOW THAT WE'VE FOUND LOVE/INSTRUMENTAL (PAUL HARDCASTLE REMIXES), Third World, Island 12in  |
| 27 | 21 | I CAN FEEL YOUR LOVE SLIPPIN AWAY, Samson & Delilah, US Saturn 12in   |
| 28 | 62 | I'VE GOT YOUR NUMBER/WORK FOR LOVE/CAUGHT IN THE ACT/WE BELONG TOGETHER/YOU FINALLY FOUND THE ONE/STAY WITH ME, Rockie Robbins, US MCA LP |
| 29 | 26 | HEARTBEAT/LET IT ALL BLOW (REMIX), Dazz Band, Motown 12in   |
| 30 | 32 | SETTLE DOWN (EXTENDED REMIX), Lillo Thomas, US Capitol 12in   |
| 31 | —  | PARTY TIME (THE GO-GO EDITION)/INSTRUMENTAL, Kurtis Blow, Club 12in   |
| 32 | 29 | LOVE TONIGHT, David Simmons, US Atlantic 12in   |
| 33 | 28 | (NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKIN' UP TO YOU, Wilton Felder, MCA 12in   |
| 34 | 25 | EVERY WOMAN NEEDS IT/STEP BY STEP/GROOVACIOUS/ON THE WILD SIDE/PACIFIC COAST HIGHWAY, Jeff Lorber, US Arista LP                           |
| 35 | 23 | WE NEED LOVE/CUTIE PIE/FASCINATION/KEEP ME UP, Cashmere, Fourth & Broadway LP   |
| 36 | 36 | MOVIN' AND GROOVIN', Redds And The Boys, Fourth & Broadway 12in/US TTED 12in mix  |
| 37 | 22 | (I GUESS) IT MUST BE LOVE, Thelma Houston, MCA 12in   |
| 38 | 40 | I DIDN'T MEAN IT AT ALL/CITY LIFE, Sassy, 10 Records 12in   |
| 39 | 27 | DO YOU REALLY (WANT MY LOVE), Junior, London 12in   |
| 40 | 38 | FOREST FIRE/RAIN FOREST, Paul Hardcastle, Bluebird/10 12in  |
| 41 | 41 | HERE I COME, Barrington Levy, London 12in   |
| 42 | 30 | MR TELEPHONE MAN, New Edition, MCA 12in   |
| 43 | 81 | ANYTHING? (MARK KING/PAUL HARDCASTLE REMIXES), Direct Drive, Polydor 12in promo   |
| 44 | 34 | MISLED (DANCE MIX), Kool & The Gang, De-Lite 12in   |
| 45 | 44 | WE NEED SOME MONEY, Chuck Brown & The Soul Searchers, Master Mix 12in   |
| 46 | 52 | DO WHAT YOU DO (REMIX)/TELL ME I'M NOT DREAMIN', Jermaine Jackson, Arista 12in  |
| 47 | 37 | THINGS ARE NOT THE SAME (WITHOUT YOU), First Love, 10 Records 12in  |
| 48 | re | 'TIL MY BABY COMES HOME, Luther Vandross, US Epic 12in  |
| 49 | 51 | CHANGE YOUR WICKED WAYS (REMIX), Pennye Ford, US Total Experience 12in  |
| 50 | 64 | OHH BABY/YOU, Spank, German Metrovynil LP   |
| 51 | 55 | RHYTHM OF THE NIGHT, DeBarge, US Gordy 7in  |
| 52 | 49 | OUT OF CONTROL (REMIX), Evelyn 'Champagne' King, RCA 12in   |

- |    |     |   |
|----|-----|---|
| 53 | 50  | IN THE SAND, I Level, Virgin 12in   |
| 54 | 24  | PARTY TIME, Kurtis Blow, Mercury 12in/US LP remix   |
| 55 | 48  | BEYOND THE SEA/20/20, George Benson, Warner Bros LP   |
| 56 | 76  | BIG ROSE/MORE THAN I CAN BEAR/MATTS MOOD (REMIXES), Matt Bianco, WEA 12in                                   |
| 57 | 61  | DROP THE BOMB/PUMP ME UP, Trouble Funk, Sugarhill 12in  |
| 58 | 58  | LOOKING FOR THE REAL THING/BOYFRIEND/I DON'T PLAY THAT, Shirley Brown, US Soundtown LP                      |
| 59 | 53  | FLY GIRL, Intrigue, US World Trade Records Inc 12in   |
| 60 | 39  | STARTING AGAIN/OVO MEXIDO, Second Image, MCA 12in   |
| 61 | 57  | SECRET FANTASY (EXTENDED VERSION), Tom Browne, US Arista  |
| 62 | 80  | WARM, Beverley Skeete, Elite 12in   |
| 63 | 43  | THIS IS MY NIGHT (DANCE REMIX), Chaka Khan, Warner Bros 12in  |
| 64 | 67  | MYSTERIOUS (REMIX), Twilight 22, US Vanguard 12in   |
| 65 | 46  | LOVERIDE, Nuance featuring Vikki Love, Fourth & Broadway 12in   |
| 66 | 47  | 1999, Prince, Warner Bros 12in  |
| 67 | 71  | COME GET SOME OF THIS, Mass Production, US Paran 12in   |
| 68 | 85= | TIE ME UP (REMIX), Mtume, US Epic 12in  |
| 69 | 45  | CONTAGIOUS, The Whispers, Solar 12in  |
| 70 | 73  | PAPAJA, Alex Malheiros, US Milestone LP   |
| 71 | 65  | GET UP I FEEL LIKE BEING A SEX MACHINE/GET UP OFFA THAT THING, James Brown, Polydor 12in                    |
| 72 | —   | SPEND THE NIGHT, The Cool Notes, Abstract Dance 12in  |
| 73 | 56  | SHAFT, Van Twist, Polydor 12in  |
| 74 | 63  | PUSH (IN THE BUSH), Clair Hicks And Love Exchange, US KN 12in   |
| 75 | —   | POO POO LA LA/RUNNING AWAY, Roy Ayers, CBS 12in   |
| 76 | 85= | AMAZING MIND, Canute, EMI 12in  |
| 77 | —   | YOU SHOULD HAVE KNOWN BETTER (MELT DOWN MIX), T.C. Curtis, Virgin/Hot Melt 12in                             |
| 78 | 75  | SHOULD I (PUT MY TRUST IN YOU), Caution/Maxi Priest, 10 Records 12in  |
| 79 | —   | ROXANNE, ROXANNE/THE REAL ROXANNE/ROXANNE'S BACK SIDE (SCRATCH IT), UFTO/Roxanne (with UFTO), Streetwave LP |
| 80 | 59  | BUSTIN' LOOSE, D.C. Allstars, Streetwave 12in   |
| 81 | re  | SIGN OF THE TIMES/LARRY'S DANCE THEME, Grandmaster Flash, Elektra 12in                                      |
| 82 | —   | FRIENDS/FREAKS COME OUT AT NIGHT, Whodini, Jive 12in EP   |
| 83 | 82  | GALVESTON BAY, Lonnie Hill, US Urban Sound LP   |
| 84 | re  | YOU TURN ME ON, Bruni Pagan, US Motown 12in   |
| 85 | 84  | COOL OUT, Magnum Force, US Paula Records 12in   |

## Hi-NRG

- |    |    |   |
|----|----|---|
| 1  | 1  | CRUISING, Sinitta, Fanfare 12in   |
| 2  | 4  | SINDERELLA, Betty Wright, US Jamaica 12in                                   |
| 3  | 2  | KNOCKIN' ON MY DOOR, Barbara Fowler, US Profile 12in                        |
| 4  | 7  | R.S.V.P., James & Susan Wells, Fanfare 12in                                 |
| 5  | 3  | LET ME FEEL IT, DISCONET REMIX, Samantha Gilles, Record Shack 12in          |
| 6  | 17 | SEX OVER THE PHONE (REMAKE), Village People, Record Shack 12in              |
| 7  | 19 | NEW YORK CITY, Village People, French Scorpio LP                            |
| 8  | 10 | YOU'RE MY HEART YOU'RE MY SOUL, Modern Talking, German Hansa 12in           |
| 9  | 9  | BELIEVE IN THE BEAT, Carol Lynn Townes, Polydor 12in                        |
| 10 | 12 | I'M NO ANGEL/ECSTASY, Madleen Kane, US TSR 12in                             |
| 11 | 5  | STARGAZING, Earlene Bentley featuring Sylvester, Record Shack 12in          |
| 12 | 14 | CHINESE EYES/COME INSIDE (REMIX), Fancy, US Personal 12in                   |
| 13 | 8  | CHINATOWN, Cruisin' Gang, Italian Cruisin' 12in                             |
| 14 | 6  | DON'T PLAY WITH FIRE, Paul Parker, Fantasia 12in                            |
| 15 | 11 | TOUCH ME IN THE MORNING, Lydia Steinman, Long Island Sound 12in promo/remix |
| 16 | 16 | TAKE ME TO HEAVEN/SEX (REMIXES), Sylvester, Cooltempo 12in                  |
| 17 | 13 | TOTAL ECLIPSE OF THE HEART, Koffie, US Pandisc 12in                         |
| 18 | 18 | CRASHIN' DOWN (REMIX), Legear, Proto 12in                                   |
| 19 | 20 | JUNGLE BEWARE, June Brown, Bolts Records 12in                               |
| 20 | 21 | NEW ATTITUDE, Patti LaBelle, US MCA 12in                                    |
| 21 | 26 | DANCING IN THE RAIN/DON'T LEAVE ME THIS WAY, Carol Jiani, Streetwave LP     |
| 22 | 22 | NIGHT OF THE FULL MOON, Gaby Lang, Dutch Casablanca 12in                    |
| 23 | 24 | WALK THE NIGHT, Bent Boys, Canadian Black Sun 12in                          |
| 24 | 15 | HEARTS ON FIRE (DANCE MIX), Sam Harris, Motown 12in                         |
| 25 | 25 | YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic 12in                 |
| 26 | 27 | AMERICANO, Vivien Vee, Dutch Break 12in                                     |
| 27 | re | NO FOOL (FOR LOVE), Hazell Dean, Proto 12in                                 |
| 28 | —  | DATE WITH THE RAIN, Arnie's Love, US Profile 12in                           |
| 29 | 23 | NO REGRETS, Martinique, German Teldec 12in                                  |
| 30 | 29 | GIRLS IT AIN'T EASY, Peggy Blu, Dutch Injection 12in                        |




# A NEW SINGLE FROM WORKING WEEK

# INNER CITY BLUES

AN EXHILARATING SLICE OF SOUL - JAZZ

7" VERSION and 12" URBANE GUERRILLA MIXES

VS745(-12) 





# Help!



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

**I** HAD to tell someone my problem, as it's driving me crazy and has totally ruined my life. When I was 11 years old, I was beaten up and tortured several times by a load of thugs, and, to cut a long story short, after recovering from the pain and mental torture of all that, I discovered that my right testicle was badly damaged and not in working order.

Since it happened, my testicles haven't grown much, and there is something wrong with the size of my genitals. Could the fact that I had mumps as a child have anything to do with this lack of development? I realise, as I'm 22 years old, it may be too late to do anything for me.

**J, Peterborough**

● You don't say whether you've had any kind of medical check up since having mumps or being beaten up, or whether any diagnosis has been made in the past. Whatever happened then, it is important to seek medical advice now. See your

GP, or, if you have had hospital treatment in the past, you can just go back to the hospital itself.

It is possible, although extremely rare, for someone who catches mumps after the age of puberty to suffer permanent damage to the testicles and sterility, resulting from severe gland inflammation. A doctor will set your mind at rest on this score.

Meanwhile, it will help to talk about that bad experience with the bullies and the rest. Why not contact your nearest young people's counselling and advisory service, **CHAT, Citycentre, 439 Lincoln Road, Peterborough, (Tel: Peterborough 310704 — any weekday evening, Monday to Friday, 7.30-9.30pm). Calls from anyone aged between 16 and 25 are welcomed.**

**WHERE CAN I buy a Prince songbook? I've been hunting for one for ages, with no luck.**

**Mandy, Lincs**

● Publishers Music Sales will certainly be issuing a special Prince songbook anthology later this summer. For full fax, write to **Music Sales, 78 Newman Street, London W1.**

**I'M A male heterosexual transvestite. Is there anywhere I can write for help, support and information?**

**Rick, Dagenham**

● Yes. Drop a line, including a large stamped addressed envelope, to **Beaumont Society, BM 3084, London WC1N 3XX.** They'll supply useful information, and a reading list as well as contact with others if this is what you want.

**PLEASE END my search for a Dead Or Alive fan club. Other music mags can't help.**

**Willy, Windsor**

● No problem. For membership information, simply send along a stamped addressed envelope to **Dead Or Alive, PO Box 65, Liverpool L69 4LG.**

**SOMETIME BETWEEN March and October this year I'm thinking of trying a paid working holiday abroad. Any ideas on how to find out what's on offer, and do I need a work permit or visa for just a working holiday? I'm 19 and a UK citizen.**

**Barry, Lincs**

● Check out dozens of detailed ideas for an unusual working holiday abroad, ranging from work on farms, in conservation, nature reserves, summer camps and schools; and much more in 'Working Holidays 1985', by Hilary Sewell, available, price £4 from bookshops or direct

from **Central Bureau For Educational Visits And Exchanges, Seymour Mews House, Seymour Mews, London W1H 9PE.** Postage is included.

There's coverage of just about every country you can think of and chapters detail info on cheap travel, accommodation, passports, health requirements, and job contacts.

**ABOUT A year ago I contacted you about ways of meeting other people and was considering trying computer dating agencies and contact magazines. I phoned you, and you told me about the National Federation Of 18 Plus Groups which is a social organisation for young single people.**

That was last February, and since then, my life has changed. I'm now liaison officer for Coventry 18 Plus and responsible for recruiting new members. But, more than that, I'm engaged to a girl I met at 18 Plus too, and we plan to marry in a couple of years.

**Pete, Coventry**

● It's good to publish a success story from time to time, isn't it? It isn't everyone's glass of milk, but the National Federation of 18 Plus Groups, a country-wide network of some 230 local clubs welcomes anyone aged between 18 and 30 and into meeting new people.

For details of your nearest group ring 0531 821210, or write, with a stamped addressed envelope, for info and a group contact to **National Federation Of 18 Plus Groups, Nicholson House, Old Court Road, Nwent, Glos.**

## YOUNG FREE 'N' SINGLE

**IS YOUR social life dead? If so, artistic Steve from St Helens, who spends a lot of his time drawing music biz celebrities and listening to Joy Division, New Order and the Cocteau Twins, wants to hear from you, especially if you're female; roller skating and disco enthusiast, Eloise, (15), from Hythe would like letters from boys, boys, boys; and Spandau Ballet and Tears For Fears fan Phil, (17), from Birmingham, is looking for mail from girls, girls, girls, who may, or may not share his musical taste; another Brummie Debbie, (20), would like response from hip guys in the area or elsewhere, 20 plus; and, last but not least, gay Dave, (23), living in Stafford, playing Monopoly and listening mainly to chart music is looking for a German or German speaking penpal. Write to:- Steve, Eloise, Phil, Debbie or Dave c/o YF&S, Help, Record Mirror, 40 Long Acre, London WC2. Want to be included too? Just drop a line.**



# CHANGE

## LET'S GO TOGETHER

### NEW 7" AND 12" SINGLE

TAKEN FROM THE FORTHCOMING ALBUM  
"TURN ON THE RADIO"

7" COOL 107



12" COOLX107



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

# DISCO

## ODDS 'N' BODS

**SUNDAY'S CONVENTION** at London's Hippodrome sees mixing finalists **Jeff Cree**, **Martin McSweeney**, **Roger Johnson**, **Lee Reynolds**, **Ricky Santini** and seven European winners compete plus panels on radio and "the biz" with Radio 1's **Stuart Grundy**, Wiltshire's **Johnnie Walker**, Luxembourg's **Richard Swainson**, a Home Office official (pirates can put their case from the floor), Sussex Hillys' **Chris Hill**, Plymouth Academy's **Kelly**, Bacchus's **Tony Savill**, Phonogram's **Jeff Young**, EMI's **David Hughes**, MCA Music's **Charlie Crane**, and much more: **Steve 'Touch The Speaker' Dennis** will take last-minute bookings on 021-351 3217. . . . **DMC's** Feb Mixes reached me late but were all marvy, **Alan Coulthard's** medleys of **Madonna** and Boystown oldies, **Sanny X's** medley of **Melle Mel** and remix of '1999', **Les Adams's** medley of oldies — incidentally Sanny has remixed **Ray Parker Jr's** next commercial single and **Jermaine Jackson's** current hit, Alan doing a megamix medley for the latter's flip and remixing **Whitney Houston's** debut single. . . . **Kool's** 'Misled' Dance Mix is not **Mark Berry's** remix but a close copy by the group themselves. . . . **Disco 85** breakers include **Amii Stewart LP**, **Manhattans 7in**, **Robert White, War, Morrissey Mullen, Prince, David Roach, Pink Rhythm, Levert, Jazzy Jay** — all of which a few weeks ago with the same support would have hit easily. . . . **DJs** please always post your charts early enough to reach us by Wednesday morning, but just for your next chart can you get it to us by this coming Tuesday — or give it to me in person on Sunday? . . . **Alan James Jewell** is again after excellent mixing showman **DJs** for high class Hong Kong work: contact **Lee Taylor** (07-472 5355) — who himself sent me a brilliant fast-cued flowing live megamix to show what jocks not bothering with the contest can do too. . . . **Dr Who** freak **Ian Levine** is not only calling on all fans to badger my old school chum **BBC1** controller **Michael Grade** into not suspending the series for 18 months but also, rather than make a good Hi-NRG version of the theme tune, he's about to produce a Band Aid-style group containing **Frankie Goes To Hollywood, Madness, Imagination, Blancmange, Kim Wilde, Hazel Dean, Village People, Alexi Sayle, Slade, Capt Sensible, Limahl** and many more to actually raise the money to finance a new series — which sets a precedent for any pressure group now: do any superstars fancy bringing back



● **LORRAINE & HEATHER** look and sound cool as they lead **THE COOL NOTES** 'Spend The Night' (Abstract Dance ADT 3, via EMI) through their by now usual 105<sup>2</sup>/<sub>3</sub>bpm hot tempo fusion of lovers rock and soul, the true Britfunk, this insistent little jittery tripper really nagging into the brain even if maybe it does seem less strong than their last two on first hearing — and in fact there's an emptier 108bpm remix of 'I Forgot' as flip, with the short 124<sup>1</sup>/<sub>2</sub>-0bpm jazz-funk instrumental 'Halu (Spring)'. . . .

'Juke Box Jury'? The miners' strike (it's over in case you hadn't heard!)? Hanging? . . . **EMI** are bringing back **Barbara 'Shack Up'** on 12in for the first time, and **David Grant & Jaki Graham** are reviving the **Detroit Spinners'** 12 years old 106<sup>1</sup>/<sub>2</sub>bpm 'Could It Be I'm Falling In Love' next week. . . . **Bruni Pagan** 'You Turn Me On' was withdrawn for some reason in the States, and **David Roach** snuck out here in limited numbers by mistake ahead of its late March release. . . . 'Beyond The Sea' is already **George Benson's** US follow-up, on

7in. . . . **Diana Ross** 'Missing You' topped US Black Singles, **Chaka Khan** 'This Is My Night' replaced **Sheena Easton** 'Sugar Walls' atop Dance/Disco. . . . America's **Grammy Awards** were dominated by black stars, **Tina Turner** (3), **Prince** (3), **Lionel Richie** (2), **Pointer Sisters** and even **Michael Jackson** for his video — hopefully their pop crossover compromises were worth it to further reawaken white radio (and MTV) to The Sound Of Young America? . . . 25 or so years ago certain crossover-aimed black pop records were ruined

to my mind by then pervasive unobtrusive string arrangements, the forerunner of modern compromises, and so violent was my prejudice then that it was ages before I could appreciate much of **Sam Cooke's** strings-backed work, which has in fact endured better than most — but will its modern equivalent? . . . I only ever saw **Sam Cooke** performing at the **Woolwich Granada** in October '62 when he supported **Little Richard's** first UK tour (and my first rock 'n' roll show!), but then in 1964 while working in New York I met him in **Sammy Davis Jr's** dressing room at the **Copacabana**, following which on separate occasions we really got talking while watching a demonstration of Jamaica Ska dancing at **Trude Heller's** in Greenwich Village, and even more memorably drove back to his **Warwick Hotel** suite together with **Lloyd Price** after we'd been to see the latter, in his 'Misty' phase backed by **Slide Hampton's** big band and young **Erma Franklin**, at the **Cuba Cabana** — where I also met **Miles Davis**. . . . **Record Mirror**, where the name dropping gets shameful! . . . **Little Richard's** documentary on **The South Bank Show** was essential viewing (find a video): I met him, with **Angelo Lee**, backstage at Harlem's **Apollo** where his (briefly glimpsed on Sunday) comeback engagement was 10 rather than the usual 7 days, spent mainly haranguing the audience with quotes like "New York is the world's capital for sissies — you live here, I don't" and "Makeup can't fix up!" — he invited me back to the **Park-Sheraton Hotel**, luckily not on orgy night, where with his tour managing brother and a whole mixed crowd (including a couple who prompted "I'm so glad you faggots came over tonight!") we talked till dawn. . . . **Esquerita**, also called **SQ (Eskew)** Reeder of 'Green Door' fame, used to hang out in a Broadway burger joint I haunted (along with **Donald Height** and so many more "rare soul" names) — he was into vicuna tied-belt overcoats and camper than Richard. . . . 1984, and "Prince is me in this generation" as (the more talkative) **Little Richard** so truly says. . . . **Jennifer Holliday** will play gospel singer **Mahalia Jackson** — a role originally offered **Aretha Franklin** — in the Broadway-bound 'Sing Mahalia Sing'. . . . **Radio London's** Soul Night Out this Thursday (7) is at **Hammersmith Palais** in the first of its one-offs. . . . Friday (8) finds the **Cool Notes** at **Bolton Dance Factory**, soulful **Pete Tong** & jazzy **Bob Jones** at **London Bridge Royal Oak**. . . . **Second Image** start touring **Sun** (10) **Colchester Embassy Suite**, **Mon** (11) **Bournemouth Academy**, **Tues** (12) **Harrow Weald Middlesex & Herts**

continues over



# Cashmere

"WE NEED LOVE"  
THE NEW SINGLE  
A SOUL JEWEL FROM THE PHILLY CROWN  
12" INCLUDES "KEEP ME UP" REMIX



"T.S.O.P 85"

12 BRW 22  
3RW 22





# DISCO

from previous page

**Country Club, Thur (14) Birmingham**  
**Bobby Brown's**... **Legear plays**  
**Edinburgh Fire Island, Carol Jiani**  
**Luton Bolts and Phyllis Nelson**  
**Bournemouth Bolts Sun (10), Carol**  
**Jiani London Hippodrome Mon (11)**  
**Sacha Vitorovich's Wednesdays**  
*of fashion, makeup, video and live*  
*music are an arty alternative at*  
**Roxanne in South Kensington**  
**Harrington Gardens, something**  
**different every week...** *Rotherhithe's*  
*new club is Bloomers, not Bootles*  
*(thnx Graham!), Roy Ayers' 'Running*  
*Away' should be 115 1/2-115-115 1/2-*  
*115 1/4bpm...* **Streetwave/**  
**StreetSounds** have moved from their  
*cosy "Hollywood bungalow" in West*  
*Acton to nearby 1 Haven Green in*  
**Ealing, W5 2UU... DEE OH DA DAI**

## HOT VINYL

**KURTIS BLOW: 'Party Time (The**  
**Go-Go Edition)' (Club JABX 12)**  
 Spliced from the LP by Jeff Young into  
 a marathon new 108 3/4-108 1/2bpm  
 version, this classic percussive party  
 jitterer was go before we realized it  
 in '83 (listen to the lyrics!), and has  
 filled floors ever since. As well as its  
 108 1/2bpm inst, the flip has his  
 influential 1980 rap 'The Breaks' —  
 actually 112 1/2-113-113 1/4bpm  
 percussive go too in all but city of  
 origin.

**RAH BAND: 'Clouds Across The**  
**Moon' (RCA PT 40026)** The one  
 we've been waiting for, a gorgeous  
 dreamily drifting 102 1/2bpm one-sided  
 telephone conversation in which Mrs  
 Johnson implores her Flight  
 Commander husband to come home  
 ... from his star fighter base on Mars,  
 the gimmick that, amidst the subtle  
 banality of her domestic  
 preoccupations, will really intrigue  
 everyone being the procedure and  
 problem of placing an intergalactic  
 'phonecall complete with operators  
 and lost connections! Tremendously  
 clever (freaky Super Nova dub and the  
 pirate-plugged original old 102bpm  
 rough mix on flip).

**T.C. CURTIS: 'You Should Have**  
**Known Better (Melt Down Mix)**  
**(Virgin/Hot Melt VS 754-13)**  
 Strategically timed 113 1/2bpm remix  
 adding extra clomp and stuttering  
 trickery to a track that without being  
 damaged isn't improved either as it  
 was so good to start with — it's now  
 merely different (as is the newly  
 striding dub).

**TWILIGHT 22: 'Mysterious (Remix)'**  
**(WEA YZ35T)** Gordon Bahary's very  
 Jimmy Jam-ish sneaky slow burning  
 hot tempo wriggling stark 102bpm  
 tapper, strainingly sung in spurts  
 between all sorts of little bleeps and  
 infectious smurfs, finally appears here  
 flipped by its dub plus the original LP  
 version.

**SUN: 'Dance!' (AIR City Records**  
**12AIR 3701, via PRT)** Great solidly  
 churning 111 1/2bpm whomping  
 infectious funk groove from early last  
 year, which more sensibly should have  
 been flipped by the now Fatback-ish  
 lascivious 'Legs' but instead gets the  
 indeterminate 125bpm 'Reggae Man'.

**LOOSE ENDS: 'Silent Talking'**  
**(Virgin VS748-13)** Strategic  
 marketing again: a limited edition of  
 'Hangin' On A String' now has the  
 added bonus track of this Tom Browne  
 trumpeted very complex 108 1/2-110-  
 111 1/2bpm jazz instrumental, strictly  
 specialist.

**WORKING WEEK: 'Inner City Blues'**  
**(Virgin VS745-12)** Julie Roberts now  
 fronts a commendable brassy 96bpm  
 jazz reworking of Marvin Gaye's  
 classic, maybe not a monster on the  
 floor but worth keeping, while the  
 flip's classy latin instrumental 0-129 1/2-  
 0-131-132-129 1/2-0bpm 'No Cure, No  
 Pay' (Mongo Santamaria-ish with  
 climactic free form blowing by Harry  
 Beckett) really will raise educated  
 sweat. It cooks!

**PROCESS AND THE DOO RAGS:**  
**'Stamp And Shout' (US Columbia**  
**44-05173)** Rick James-prod/penned  
 falsetto-led burbling rather than  
 blasting 123 1/2-0bpm brassy chanter  
 with crowd noises (inst flip), by five  
 studiously dated dudes sporting the  
 '50s/'60s Little Richard/Temptations-  
 type lank straightened and pomaded  
 hair "process" which in off-duty  
 moments was kept pressed firmly in  
 place by a tightly turbaned kerchief,  
 known as a doo rag.

**THE TEMPTATIONS: 'My Love Is**  
**True (Truly For You)' (Motown**  
**TMGT 1373)** Hopefully not too over  
 tenuous, dreamy sweet falsetto 85 1/2-  
 0bpm smoocher ending in romantic  
 rap, on 12in with the sharper jogging  
 gospelly 91 1/2bpm 'I'll Keep My Light In  
 My Window' and — sho 'nuff! — the  
 jigglier 113bpm M&M Remix of 'Treat  
 Her Like A Lady'.

**WHITNEY HOUSTON: 'Take Good**  
**Care Of My Heart' (LP 'Whitney**  
**Houston' US Arista AL8-8212)**  
 Cissy's stunning daughter, long limbed  
 and leonine, is flying in for Sunday's  
 DJ convention to launch her debut  
 solo set put together by several  
 producers, this lightly tripping 112bpm  
 swayer being a duet with Jermaine  
 Jackson (they're slushy together on  
 the 30 1/2/61-0bpm 'Nobody Loves Me  
 Like You Do'), Michael Masser's  
 deceptively intense 66/33bpm 'Saving  
 All My Love For You' being a slow  
 then searing builder with Tom Scott  
 sax (although he's truer to form with

the Teddy Pendergrass-duetted 0-29/  
 58bpm 'Hold Me', 0-33/66bpm 'All At  
 Once', Ali's theme 0-32 1/2/65-0bpm  
 'Greatest Love Of All'), tightest of the  
 other slowies being Kashif's 37 1/2/  
 75bpm 'You Give Good Love' while his  
 lurching wriggly 120bpm 'Thinking  
 About You', Jermaine's leaping (0-)  
 124bpm 'Someone For Me' and  
 Narada Michael Walden's jerkily  
 strutting 118 1/2bpm 'How Will I Know'  
 are the only fast 'uns. Another auntie  
 Dionne?

**PHILIP BAILEY & PHIL COLLINS:**  
**'Easy Lover' (CXBS TA 4915)** Finally  
 released after inter-label finaglings  
 over Phil's billing were sorted out, this  
 US smash 12in remixed choppy  
 jolting guitar-buzzed 127 1/2bpm breezy  
 rock strutter will obviously be huge  
 here too, like Prince (moody semi-  
 slow 107 1/2bpm 'Woman' flip, pop  
 slanted like much of his Collins-  
 produced LP).

**RUN-D.M.C.: 'King Of Rock'**  
**(Fourth & Broadway 12BRW 21)**  
 Too raucously raw for many, I expect,  
 this shouted 100 1/2bpm rapper has  
 angry rock guitar backing which may  
 make it a big pop hit, and as well as  
 the flip's 100bpm inst guitarist Eddie  
 Martinez also yowls through the older  
 more monotonous 101 1/2bpm 'Rock  
 Box'.

**FIONA FRANKLYN: 'Busted Up On**  
**Love (The Don Was Remix)' (Virgin**  
**VS726-13)** The flip's undistinguished  
 dreary pop song beefed up  
 immeasurably into an ultra tough  
 totally remade 111 1/2-112-111 1/2bpm  
 electronically tugged and tapped  
 dubwise instrumental, hot on soul  
 radio.

**RICHARD JON SMITH: 'ABC Of**  
**Kissing' (Jive JIVE T 85)** RJ's latest  
 adopted style is Phil Fearon's on this  
 typical 118 1/2bpm Galaxy skipper (inst  
 flip, and calypso-ish 123bpm 'Jessica').

**BELOUIS SOME: 'Imagination'**  
**(Parlophone 12R 6092)** Bowie vocal  
 and Chic guitar combined on a

purposefully strutting 108 1/2-109bpm  
 chugger (inst 107 3/4-108 1/2bpm dub  
 flip), trying to be another 'Let's Dance'.

**OHIO PLAYERS: 'Follow Me' (AIR**  
**City Records 12AIR 3700, via PRT)**  
 Quite jaunty dated 105 1/2-106 1/2-  
 106bpm funk lurcher from months  
 back, maybe a welcome alternative to  
 go go (jerky 121bpm 'Fast Track' flip).

**PRINCE CHARLES: 'Skintight Tina'**  
**(US Atlantic 0-86910)** Muttered and  
 whinnied burbling c118bpm jitterer  
 with lots of "ooh - ah" interplay  
 (inst/edit flip), another risque one both  
 Peter Young and Pete Tong are airing  
 on radio.

**VANESSA HOLMES and CHICAGO**  
**NITE LIFE: 'Take My Lover' (US**  
**Nuance NU 1249)** Good passionately  
 wailed purposeful 104 1/2bpm pounder  
 like a less bouncy Jocelyn/Jenny (inst/  
 edit flip).

**BLACK IVORY: 'You Are My Lover'**  
**(US PanOramic PRI-1200)** Good  
 huskily wailed rolling 122bpm clopper  
 with something of a Stevie-like  
 inflection, flipped by a chunkier brassy  
 long Disco Mix scratched halfway.

**PURE D FUNK: 'Modern World'**  
**(Sierra FED 4T, via WEA)** 'Wikka  
 Rappers' Nigel Martinez & Graham De  
 Wilde regroup for a gimmicky bright  
 jerky 114 1/2bpm "hip hop" jumper (inst  
 flip).

**OLLIE & JERRY: 'Electric**  
**Boogaloo' (Polydor POSPX 730)**  
 Belated UK release for the Jellybean  
 remixed funky repetitive 112bpm  
 theme song from 'Breakdance 2' (inst,  
 and electro 129 1/2bpm 'Physical Clash'  
 flip).

**HIT NUMBERS: Beats Per Minute**  
 for most of last week's Top 75 entries on  
 7in (w/c/r for fade/cold/resonant ends)  
 — Stephen TinTin Duffy 121 1/2-Of,  
 Shakin' Stevens 134 1/2, The Alarm 136-  
 136 1/2, Jesus & The Mary Chain 0-168-  
 166-Or, Glenn Frey (0-1)49f, Hazell  
 Dean 107 1/2, Roland Rat 119 1/2f, Tina  
 Turner 88r, Matt Bianco 0-85f.

## Hi-NRG RELEASES

**SAMANTHA GILLES: 'Let Me Feel It' (Record Shack SOHOT 35)** Good  
 excitingly pumping 130 1/2(intro)-131bpm leaper in the classic tradition with  
 many rhythm breaks on its rare Disconet remix A-side (132bpm original & inst  
 flip).

**VILLAGE PEOPLE: 'Sex Over The Phone (Remix)' (Record Shack**  
**SOHOT 34)** Remade rather than remixed, this now is Hi-NRG and 7bpm  
 faster at 125bpm, a galloping bouncer less distinctive maybe than the original  
 but much looser (ditto inst).

**LEGEAR: 'Crashin' Down (Remix)' (Proto ENAT 124)** Sylvester-style  
 squeaker meets the (oddly edited) 126 1/2-126 1/2bpm Hazell Dean/Dead Or Alive  
 rattle rhythm.

**DENNIS DWYER: 'Be My Baby' (DAT DATT-001)** Richard Jones-produced  
 breezily disguised 134bpm Hi-NRG/pop update of the Ronettes, now remixed,  
 good for general radio.

**KIM CARNES: 'Invitation To Dance' (EMI America 12EA 191)** Nile  
 Rodgers-produced 122 1/2bpm techno chugger from a film that's otherwise  
 mainly of old musical movie clips.

**52nd STREET: 'Can't Afford' (Factory FAC 118)** UK-recorded  
 undisciplined frantic bass skittered 124 1/2bpm chick-sung racer influenced by  
 'She's So Divine' and 'IOU', now a US dance hit on Profile.

**MUSIC ACADEMY: 'Ringing The Bell' (Record Shack SOHOT 36)** Chaps  
 chanted "organ" chordeo (0-1)29bpm spurring skitterer.

**ASTAIRE: 'In The Name Of Love' (Passion PASH 1241)** Chick sung  
 0-139bpm locomoting flier, 135bpm 'Shout It Out' flip, both with probably  
 more hi-hat than balls.

**KERRY DELIUS: 'They Say It's Gonna Rain' (Arrival 12PIK 16)**  
 Commercial 12in remix of a lipping chick's 113bpm Europo-type throber  
 from last year. Yup, she's related.

## NIGHT CLUB

POP JOX are playing: 1 (1) Ashford & Simpson, 2 (6) Eugene Wilde A/B, 3 (8)  
 Commodores, 4 (3) James Ingram, 5 (5) Little Benny, 6 (2) King, 7 (4) Prince  
 '1999'/B, 8 (7) Cashmere 12in, 9 (9) Dead Or Alive, 10 (17) Eddy & The  
 Soulband, 11 (31) Amii Stewart, 12 (11) Billy Ocean, 13 (10) The Limit, 14 (23)  
 Kool & The Gang 'M', 15 (16) George Benson 12in, 16 (14) Madonna 'LAW', 17  
 (15) Direct Drive, 18 (36) Junior, 19 (32) TC Curtis, 20 (19) Van Twist, 21 (18)  
 Art Of Noise, 22 (21) Bruce Springsteen, 23 (35) Jermaine Jackson, 24 (22)  
 Howard Jones, 25 (27) Chuck Brown 'BL', 26 (13) Chaka Khan, 27 (40)  
 Midnight Star 'O', 28 (12) Phil Collins, 29 (33) Laid Back, 30 (-) Prince 'EC/  
 LGC/TMWU', 31 (-) West End (mailing list promo), 32 (29) KoKo-Pop, 33 (-)  
 Third World, 34 (41) Vicious Pink, 35 (45) Jenny Burton, 36 (46) Sharpe &  
 Numan, 37 (-) Village People 12in, 38 (re) Wham!, 39 (-) Maze 12in, 40 (42)  
 Bar-Kays, 41 (50) Bowie/Metheny, 42 (-) Sinita, 43 (24) Dazz Band A/B, 44 (30)  
 Phyllis Nelson, 45 (26) Julia & Co, 46 (-) Madonna 'MG', 47 (25) Kool & The  
 Gang 'F', 48 (re) Temptations (old), 49 (-) Belouis Some (mailing list promo),  
 50 (-) TinTin (original). And jolly useful I hope you find it!

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<b>WHO COMES TO BOogie</b> - Little Benny (Remix)	£2.75
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■ WILTON FELDER with Bobby Womack



# O PPORTUNITIES CAREER

Meet Wilton Felder, the one man Job-centre who saved Bill Withers, Joe Cocker and Bobby Womack from bargain bin obscurity

**T**AKE A bow, Wilton Felder, star and starmaker. This is the man who's been blowing a mean sax with the Crusaders for a quarter of a century — and also the man who helped to bring Randy Crawford to centre stage, recharge the careers of Bill Withers and Joe Cocker, and maybe even save the life of his soul partner of the moment, Bobby Womack.

Wilton it was who gave Womack his first

even break in years when he invited him to do the vocal on 'Inherit The Wind' in 1980, and now they're back in business, and really booming, with '(No Matter How High I Get) I'll Still Be Lookin' Up To You' and another Bobby dazzler on Wilt's 'Secrets' album, 'The Truth Song'. In the meantime, of course, Bobby's career has exploded back into life and no one's smiling wider about that than Felder himself.

"The first thing we did together was the 'Inherit The Wind' album," says Wilton.

"Things weren't going too well for him back then." The master of the understatement, is the Crusader. Womack had been drowning in a sea of drugs. "He had stopped touring and stopped recording for a while. And I thought about him, I knew he wanted to do something, and it went well. Now of course I'm very happy to see him getting the recognition he deserves."

Bobby, for his part, told me last year he was happy to repay Wilton's recognition by adding his name to the 'Secrets' album, so there's beaming faces all round. The reason we were discussing the "new" Felder/Womack collaboration so long ago is that the LP's been finished for yonks. "The album was completed in *March* last year," Felder says.

"But because of the situation with Bobby and the record company it took this long before it could come out." (BW's old label Beverly Glen stopped him recording new material until his old contract was up, so his new association with MCA hasn't seen the light of day until now). "The idea was to come out with it right away, but complications set in. That causes you to rethink a few things, it makes a difference to the way that you're feeling. It would have been really nice to have it out then, when you still have the same emotions that went onto the record."

"But it makes you appreciate it even more. It still sounds good, so we must have been doing something right."

'Still Be Lookin'' also gives some vinyl acclaim to new soul siren Alltrinna Grayson. "I think she's signed to Bobby," says Wilton. "She's a singer he discovered in Cleveland. She's very good, she's going to go quite a few places." Another discovery, another feather for the cap. "With the Crusaders, we're always looking for that new discovery, but not ruling out the established artist. They have to fit in as far as possible with the sound of the Crusaders. Like Randy Crawford, she was an extension of the Crusaders, we weren't backup to her."

The band's last album 'Ghetto Blasters' was uneasily received by a lot of fans and Wilton doesn't shy away from that. "It was a period of transition, because of the players changing" — drummer Stix Hooper had just left after a lifetime in the group, replaced by Leon Ndugu Chancler — "it represented a phase we were going through at the time."

"When you've worked with someone for that many years it's really like a divorce, and it takes its toll in the way of musical content." Was there any ill-feeling when Stix finally broke the ties? "No, just a feeling of disappointment that the differences could have been worked out. But we just saw him recently, we have offices and we see each other, and our families see each other."

Solo albums by Wilton, Joe Sample and co always seem to use the same musicians as Crusaders albums. All the Cru's are on 'Secrets', for instance... so what is this keeping it in the family routine? How about bringing in some new boys for a change? "I've thought about doing that, and Joe has too, but we've realised that the way we play, and feel, is alien to a lot of musicians today."

Anyway even if the occasional album gets the thumbs-down, there's not much danger of Wilton having to blow his horn on street corners to scratch a living — so just what is there left for the Crusaders to achieve? "If we can, before our death, leave our mark like some of the greats like Basie and Ellington."



'Gary's image is cool and almost unapproachable but he's actually a really nice guy' — BILL SHARPE



**B**ILL SHARPE'S voice comes excitedly over a crackly telephone line. "It's great, I'm really chuffed actually." Bill's in Germany touring with Shakatak — the group he is both keyboard wizard and chief songwriter for. Yes, it's all his fault.

Solo for the first time. Bill has teamed up with Gary Numan for 'Change Your Mind' — an electro disco pop song currently nestling in the upper reaches of the charts. It's the first single from his debut solo album 'Famous People' due out on the Ides of March.

For a man who generally plays the sort of music only people in the latter stages of brain damage could enjoy, Bill's a surprisingly lively and coherent man. And, as he said before, "chuffed" at his solo success.

"It helped a lot having Gary on the track," he explains. "His is a well known name — mine isn't. Obviously people know Shakatak but they don't know who I am."

Sharpe and Numan are an odd alliance which, like so many of the great partnerships of history — Romeo and Juliet, Marks and Spencer — came about purely by fate. Bill was



# THE ODD COUPLE

recording in Gary's Rock City studio in Shepperton and was without a singer for a song. His engineer knew Gary. Gary had nothing to do that day — and that was it. Fate.

"If the song had been recorded by someone else it wouldn't have sounded so good," Bill adds generously. "I had a go myself actually — and that was pretty awful, so I knocked that idea on the head. I wasn't sure if Gary would do it because I didn't know him at the time. If you only know a person through his image — and Gary's is cool and almost unapproachable — you think they'll be like that in real life. Gary's not at all like his image — he's actually a really nice guy."

Having worked together, Bill obviously sees nothing strange about mixing the two camps he and Numan represent. How did the fans react, though? Have the loyal legions of the Numan army taken to wearing medallions? Have Shakatak fans dyed their hair blue?

"Shakatak fans seem to like it," Bill replies. "The song still retains a little bit of that dance thing. I think there's been mixed feelings about Gary's vocal, though. Some of them aren't quite sure about that."

With the success of 'Change Your Mind', Bill seems to have taken a fancy to the idea of working with Gary again.

"I had a really good time doing this and if there was time I'd love to work with him again. I've got a little track that would work quite well. I'll have to give Gary a ring — see if he's interested!"

**A**S THE other, more visible, half of the duo, Gary Numan provides both vocals and 'oddity value' to the team. As he puts it dryly: "It's an unusual combination. It gives DJs something to talk about and gives them a reason to play the record."

Gary doesn't waste pretty words on the business he's been in for the past six years.

Disillusioned would be one description, bitter perhaps more apt. He tells you that the best thing that ever happened in his life was becoming "famous" but adds, quietly but pointedly:

"It was tarnished a little bit by your side — the press. I'll never forget about it — never forget what they said. Not when it's all gone ... finished. Ever."

The success of 'Change Your Mind' has been a welcome bit of happiness for Gary at a time when he seems at a very low ebb.

"It's been a very pleasant surprise," he tells you smiling. "It's done me a lot of good."

"I've never got on well working with other people. I worked with Robert Palmer and that was quite good, but this was easy because all I had to do was sing somebody else's song so

there wasn't a clash of ideas. That's where I run into problems because I'm, not stubborn, but I always have a very clear idea of what I want. I'd like to work with some people. I think Dolby's very clever, I liked Howard Jones ... not many really I suppose.

"I wouldn't mind doing something for fun. I think the problem is that my images are always a little bit ... strong, so you get the impression that I'd be serious about it. But I'm not, it's just a f\*\*king job for Chrissakes."

**G**ARY'S A strange one. At one moment he'll be joking about the problems of his blue hair colour coming off on his pillow, the embarrassment of blue dandruff or, with real infectious enthusiasm, his plane. Then he'll suddenly fall back into thinking about the differences between him and Bill.

"We're on different sides really," he begins quite happily "There's my bit which is all the image and the hoo-ha that goes with it and then there's them. They're doing Bailey's (nightclub in sunny Watford) and that kind of tour — and I'm not!"

Why does he continue to work in the business?

"Because it's a nice life — it's very exciting and you get to meet people. Not that I'm that keen on meeting people but it keeps ideas coming because people are a never ending source of ideas. What wonderful people you meet. The world's full of shits.

"It's like, nobody writes about my plane unless I crash," he continues sadly. "I got two awards last year for it — best new display or something and the other one was just for handling that particular aeroplane because the one I have is quite hard. And nobody said anything about that."

"There are certain people who, if they flew around the world, would be heroes or a wonderful example of British manhood. If I do it I'm a wally, or I've got more money than sense or I did it for the publicity. There's always somebody who's gonna pull it apart."

"It's like this Bob Geldof thing with Band Aid. They said he did it to bolster his career — but he might have, he might not. He still got f\*\*k knows how many millions for them, it doesn't matter what his purposes were. Who got hurt? No-one. Yet they're still gonna knock the poor f\*\*\*er for it."

"But there's people for you — a never ending source of ideas. I don't like people much — as a rule."

"We're more to some people individually, but as a force we're nothing. Most of us aren't really well educated, and then people come and ask us our political views."

"I mean, I don't really know what left and right means — no idea. Why ask me?"



One likes aeroplanes and funny make-up. The other prefers gold chains and tinkly pianos. Eleanor Levy investigates the strange partnership that is Bill Sharpe and Gary Numan



**M**OST FRIENDS get to call him TC. The only trouble is, even Mr Curtis isn't quite sure what it stands for. The 'You Should Have Known Better' hitman says: "Yeah, I've been trying to come up with something for it myself. I made it up, you see, I used to be called Terry Curtis before, but TC sounded better. Now everybody's asking me what it stands for. They all think it's like 'Top Cat'."

Well, Tel boy, that would give you the perfect excuse to put (Little) Benny on your records, wouldn't it? Not to mention some nifty guitar work from Officer Dibble.

Anyway, while TC's rounding up all the alleycats in teams, he's already managed to get some star guests into the studio with him, because 'You Should Have Known Better' features backing vocals by not just the Galaxy girls but Phil Beaman too.

"I know Phil very well, he's been a very good friend of mine for years, since he was in Kandidate," says TC. "I just met him in a studio, we started talking and we've been friends ever since."

Now unless you're an absolute disco swot and you remember 'Bump And Slide' and 'Dance To The Beat', the last two releases on his own Hot Melt Records label, then TC's going to be a fairly new name to you, but we're dealing with a customer who's played the Albert Hall here.

OK, it was 10 years ago, and back when his music sounded a little different, but in 1975 Curtis' own gospel group, the To Date Religion, played at a religious concert in the ballroom arena of the Albert. TC was born in Jamaica and came to England when he was 14. After his gospel youth, his music took on soul leanings. Deals were slow in coming, his career still, and by '83 our man was well fed up with record companies big and small. "There were too many complications," he says. "So I decided to go it alone."

After those two earlier dance stabs he came up with the current jackpot number and all the grabbing hands of the majors became just too demanding to refuse. "The records been around for a while, but probably all the time you heard it it wasn't actually released, it was just a promo copy on some of the soul stations. I only decided to put it out in February, and I decided to get a major to pick it up."

"There were so many companies after it, I mean you name it, it was practically every company. And in America, they're going mad, every minute they're phoning up for this record. I can't rest, I mean right up to nine o'clock at night." Virgin won the battle of the big 'uns and they haven't messed about with piddling one-off deals, either. "There's an option for six albums," says TC. "So they really have to have faith in me. It seems like a lifetime. But all I have to do is get the stuff together."

Which he's doing right now, preparing the first of the six which he says should have a good four or five singles material numbers on it. "I've got to get an album together, in America they're crazy about albums. But I've been writing for years, so material's not a problem."

Top Cat's pained to point out that he wants his music to stand up against, and not just merge with, the current American dance output. "I've always tried to put my own style across, from disco right down to pop. It can stand up against the Americans. They're saying it's the best thing that's ever come out of Britain, it can stand up against Prince or any one of those people."

"At the moment, I'm under pressure as well to do the next single, I've got two in mind. But I never do covers, I do all my own songs. I'm not one for listening to a lot of stuff by other people because I'm always busy, I'm writing and I've always got something to do so I haven't got time. I listen to the pirate stations quite a lot, though." Live work, perchance? "I have to stay away from live for the moment, because I've got to get to work on the album. And I've been doing so many PAs, as well."

So, Tel boy gets down to making more records to outdo Prince and i conjure a picture of huge grizzly bear TC Curtis bodyguards surrounding him at next year's music industry awards. As long as he remembers to thank Officer Dibble in his speech it'll be OK. For the time being though, things are slightly more down to earth. Especially when you're running your own record label and supplying the shops yourself.

"One old lady, she walked into this record shop seven times asking for the record. The seventh time, I just happened to be walking in to the shop, so i gave her one myself. i don't think she could quite believe it."

PAUL SEXTON



HE might be Terry Curtis to his Mom and Dad but to any self respecting cartoon fan, he is, indisputably, leader of the gang ...

**TOP**  
Cat



# CROSSWORD

## ACROSS

- 1 David's discovery (4,2,3,7)
- 6 September Song singer (3,9)
- 9 Siouxsie's house (5)
- 12 When out of town take Bow Wow Wow's advice (2,4,2,3,7)
- 14 Bowie's female (5,4)
- 16 Virgin singer (7)
- 19 U2 song heard on January 1st (3,5,3)
- 21 Village People No 1 (1,1,1,1,1)
- 22 Group you may hear first thing in the morning (5)
- 23 Feeling like the wolf (6)
- 24 Spandau's medal (4)
- 29 Eurovision song contest winners from 1974 (4)
- 30 The Style Council like it when you ---- like a child (5)
- 31 Tracey Ullman's debut hit (9)
- 33 Give 'em enough and the Clash will hang themselves (4)
- 34 Super vagrant (5)
- 35 Drum from Japan (3)
- 39 Barrington's on his way (4,1,4)
- 40 She sings The Belle Of St Mark (6,1)

## DOWN

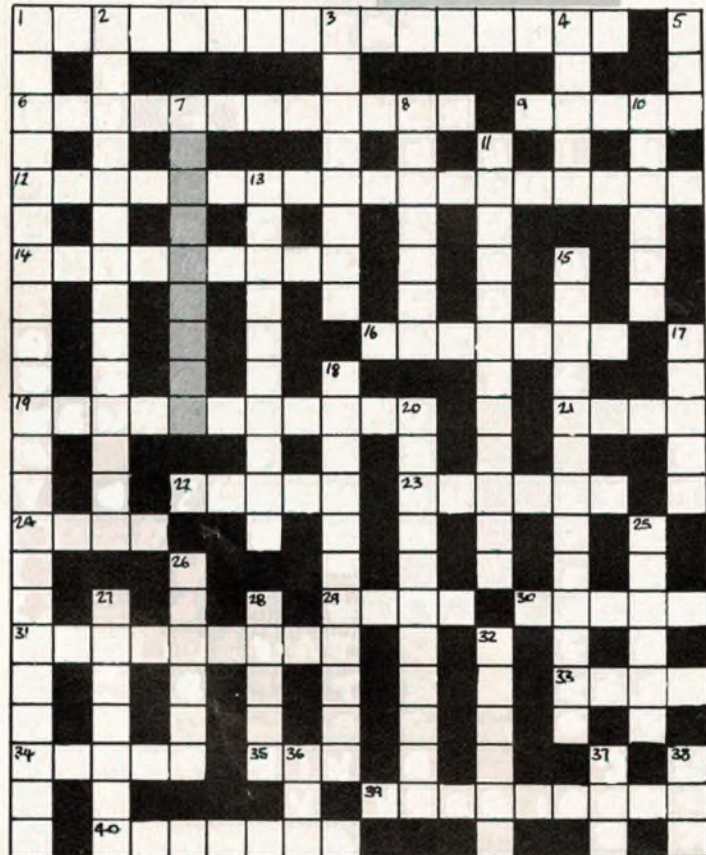
- 1 It can't get worse, says Howard (6,3,4,3,6)
- 2 Barbara and Elaine are both in agreement (1,4,3,2,4)
- 3 Group always in conversation (4,4)
- 4 Gang the Pretenders got back on (5)
- 5 The city rollers (3)
- 7 Early Foreigner classic (4,2,3)
- 8 Elvis didn't want to go there (7)
- 10 Spandau long player (6)
- 11 The Smiths' question (3,4,2,3)
- 13 1982 Classix Nouveaux hit

- that might not have been real (2,2,1,5)
- 15 Group found in the Sea Of Love (13)
  - 17 Blondie's was of glass (5)
  - 18 He can be found playing bass on 19 across (4,7)
  - 20 I'm not sure what James Ingram's trying to say (3,2,1,5)
  - 25 Numan's partner (5)
  - 26 There's no chance of falling asleep when listening to XTC (4,2)
  - 27 Maybe Billy Mackenzie had something to do with this (7)
  - 28 Mix you'll find in the charts (5)
  - 32 It's just another one for him (6)
  - 36 Mr Davies lives in an Icehouse (3)
  - 37 See 38 down
  - 38 Hendrix classic (3,3)

## LAST WEEK'S SOLUTION

ACROSS: 1 Barbara Dickson, 5 Bitch, 8 You Spin Me Round, 11 Right By, 12 Deep Purple, 14 Dancing In The Dark, 16 Mark King, 18 Pride, 21 Bobby, 23 Culture Club, 27 Blue, 28 The Thin Wall, 30 Shout, 31 Bruce, 32 Sarah, 33 Rattlesnakes, 36 Love Hurts, 37 Commodores

DOWN: 1 Bryan Adams, 2 Round And Round, 3 Apple, 4 Squeeze, 5 Bangkok, 6 Tom Tom Club, 7 Huey Lewis, 9 Rip It Up, 10 Drama, 13 Pan, 15 Generation X, 17 Kate Bush, 19 Rough Justice, 20 Too, 22 Your Side, 24 Creatures, 25 Power, 26 Invisible, 27 Blue Bayou, 29 Groove, 34 Lamb, 35 Shy



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**Official Top Of The Pops/  
Radio One Charts  
compiled by Gallup**

Week ending March 9, 1985

2



**UK ALBUMS**

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	1	2	NO JACKET REQUIRED, Phil Collins, Virgin V2345 □
2	—	1	SONGS FROM THE BIG CHAIR, Tears for Fears, Mercury MERH58
3	2	39	BORN IN THE USA, Bruce Springsteen, CBS ☆
4	5	7	HITS OUT OF HELL, Meat Loaf, Epic □
5	4	17	ALF, Alison Moyet, CBS ☆
6	3	3	MEAT IS MURDER, Smiths, Rough Trade □
7	7	2	RECKLESS, Bryan Adams, A&M AMA5013
8	9	36	ELIMINATOR, ZZ Top, Warner Bros ☆
9	21	34	PURPLE RAIN, Prince And The Revolution, Warner Bros □
10	8	33	DIAMOND LIFE, Sade, Epic ☆
11	—	1	NIGHT TIME, Killing Joke, EG EGPL81
12	20	37	PRIVATE DANCER, Tina Turner, Capitol ☆
13	39	2	MODERN LOVE, Various, K-Tel NE1286 □
14	13	21	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit □
15	6	17	MAKE IT BIG, Wham!, Epic ☆
16	—	1	BUILDING THE PERFECT BEAST, Don Henley, Geffen GEF25939
17	10	8	CHESS, Various, RCA ○
18	14	9	THE BARBARA DICKSON SONGBOOK, Barbara Dickson,
19	12	5	STEPS IN TIME, King, CBS ○
20	29	3	NIGHTSHIFT, Commodores, Motown
21	11	12	AGENT PROVOCATEUR, Foreigner, Atlantic □
22	16	14	THE 12" ALBUM, Howard Jones, WEA □
23	37	16	LIKE A VIRGIN, Madonna, Sire □
24	32	4	BEVERLY HILLS COP, Original Soundtrack, MCA
25	24	18	THE COLLECTION, Ultravox, Chrysalis ☆
26	15	2	THE FIRM, Firm, Atlantic 7812391
27	—	1	STREET SOUNDS ELECTRO 6, Various, Streetsounds ELCST6
28	18	11	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar □
29	19	15	THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA ☆
30	22	7	20/20, George Benson, Warner Bros □
31	17	16	HATFUL OF HOLLOW, Smiths, Rough Trade □
32	26	3	THE BAD AND LOWDOWN WORLD OF THE . . . , Kane Gang, Kitchenware
33	23	18	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ☆
34	28	7	17, Chicago, Full Moon ○
35	30	72	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
36	27	14	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ☆
37	25	4	SECRET SECRETS, Joan Armatrading, A&M
38	33	8	FACE VALUE, Phil Collins, Virgin ☆
39	35	85	NO PARLEZ, Paul Young, CBS ☆
40	34	67	UNDER A BLOOD RED SKY, U2, Island ☆
41	—	1	CAN'T STOP THE LOVE, Maze Featuring Frankie Beverly, Capitol Maze 1
42	31	16	ARENA, Duran Duran, EMI ☆
43	36	8	WHO'S AFRAID OF THE ART OF NOISE, Art Of Noise, ZTT
44	38	4	PERHAPS, Associates, WEA
45	44	8	1999, Prince, Warner Bros ○
46	41	21	CINEMA, Elaine Paige, K/Tel ☆
47	45	9	BREAKDANCE 2 — ELECTRIC BOOGALOO, Original Soundtrack, Polydor
48	43	42	FANTASTIC, Wham! Innervision ☆
49	47	4	SOLID, Ashford And Simpson, Capitol
50	42	22	THE UNFORGETTABLE FIRE, U2, Island ☆
51	48	4	CENTREFIELD, John Fogerty, Warner Bros
52	83	4	VARIOUS POSITIONS, Leonard Cohen, CBS
53	59	3	HUMAN RACING, Nik Kershaw, MCA ☆
54	40	6	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Gol Discs ○
55	46	6	STAGES, Elaine Paige, K-Tel ☆
56	87	18	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA ○
57	51	3	VULTURE CULTURE, Alan Parsons Project, Arista
58	53	15	THE RIDDLE, Nik Kershaw, MCA ☆
59	50	7	SUDDENLY, Billy Ocean, Jive
60	74	320	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
61	69	7	TROPICO, Pat Benatar, Chrysalis
62	75	4	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
63	56	3	VU, Velvet Underground, Polydor
64	54	43	LEGEND, Bob Marley And The Wailers, Island ☆
65	49	6	STOP MAKING SENSE, Talking Heads, EMI
66	76	45	BREAKOUT, Pointer Sisters, Planet □
67	57	36	PARADE, Spandau Ballet, Chrysalis ☆
68	88	12	ALCHEMY, Dire Straits, Vertigo ☆
69	99	4	BIG BAM BOOM, Daryl Hall and John Oates, RCA
70	78	53	THE WORKS, Queen, EMI ☆
71	58	20	STEELTOWN, Big Country, Mercury □
72	62	87	QUEEN GREATEST HITS, Queen, EMI ☆
73	72	5	A SENSE OF WONDER, Van Morrison, Mercury
74	55	117	THRILLER, Michael Jackson, Epic ☆
75	—	1	YESTERDAY ONCE MORE, Carpenters, EMI SING1
76	84	15	TWELVE GOLD BARS VOL 1 AND 2, Status Quo, Vertigo □

77	73	5	HUMAN'S LIB, Howard Jones, WEA ☆
78	90	11	LOVE HURTS, Everly Brothers, K-Tel □
79	71	7	THE RIVER, Bruce Springsteen, CBS ☆
80	65	2	DANGEROUS MUSIC, Robin George, Bronze BRON554
81	60	5	BREWING UP WITH BILLY BRAGG, Billy Bragg, Gol Discs
82	—	1	GOLDEN DAYS, Fureys K-Tel ONE 1283
83	82	3	LIVE, Shakatak, Polydor
84	64	16	1984, Eurythmics, Virgin □
85	52	14	GHOSTBUSTERS, Original Soundtrack, Arista □
86	63	2	CASHMERE, Cashmere, Fourth & Broadway BRLP503
87	68	17	GREATEST HITS, Shakin' Stevens, Epic ☆
88	67	3	EUGENE WILDE, Eugene Wilde, Fourth & Broadway
89	70	4	BORN TO RUN, Bruce Springsteen, CBS
90	—	1	THE ARTISTS, EWF/Jean Carn/Rose Royce, Streetsounds Artis1
91	93	16	THE MUSIC OF LOVE, Richard Clayderman, Delphine □
92	77	10	THE CROSSING, Big Country, Mercury ☆
93	91	2	CRAZY FROM THE HEAT, David Lee Roth, Warner Bros 9252221
94	92	3	SECRETS, Wilton Felder, MCA
95	—	1	BAD ATTITUDE, Meat Loaf, Arista 206619
96	—	1	WAR, U2, Island ILPS9733
97	94	2	ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA PL84858
98	85	4	ALWAYS & FOREVER — THE COLLECTION, Various, Impression ○
99	61	2	AN INNOCENT MAN, Billy Joel, CBS CBS25554 ☆
100	80	19	GIVE MY REGARDS TO BROAD STREET, Paul McCartney, Parlophone ☆

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

**MUSIC VIDEO**

1	1	THE VIDEO, Wham!, CBS/Fox
2	2	FEED THE WORLD COMPILATION, Video Aid, Virgin
3	4	THE SONG REMAINS THE SAME, Led Zeppelin, WHV
4	8	MADONNA, Warner Music
5	3	PRIVATE DANCER, Tina Turner, PMI
6	5	HITS OUT OF HELL, Meat Loaf, CBS/Fox
7	10	"UNDER A BLOOD RED SKY", LIVE AT REDROCK, U2, Virgin/PVG
8	7	DO THEY KNOW IT'S XMAS, Band Aid, Polygram
9	6	THE COLLECTION, Ultravox, Palace/PVG
10	9	VIDEO REWIND, the Rolling Stones, Vestron/PVG
11	—	A TRIBUTE TO JIM MORRISON, the Doors, WHV
12	—	ON VIDEO, Marc Bolan, Videoform
13	14	LLOYD COLE AND THE COMMOTIONS, Polygram
14	12	SYNCHRONICITY CONCERT, The Police, A&M/PVG
15	11	WE'RE ALL DEVO, Devo, Virgin PVG
16	19	ALCHEMY LIVE, Dire Straits, Polygram
17	13	SING BLUE SILVER, Duran Duran, PMI
18	30	THE WORKS, Queen, Peppermint/Guild
19	17	WE WILL ROCK YOU, Queen, Peppermint/Guild
20	—	END OF THE ROAD '84, Status Quo, Videoform

Compiled at considerable expense by Video Week





**Official Top Of The Pops/  
Radio One Charts  
compiled by Gallup**  
Week ending March 9, 1985

50	59	3	YOU SHOULD HAVE KNOWN BETTER, TC Curtis, Virgin
57	74	2	I CAN'T STAND THE RAIN, Tina Turner, Capitol
58	75	2	MORE THAN I CAN BEAR, Matt Bianco, WEA
59	63	2	BREAKING HEARTS, Elton John, Rocket
60	—	1	SUPER GRAN, Billy Connolly, Stiff BUY218
61	43	6	PERSONALITY, Eugene Wilde, Fourth & Broadway
62	40	17	SINCE YESTERDAY, Strawberry Switchblade, Korova
63	—	1	NO TIME TO CRY, Sisters of Mercy, Merciful Release MR335
64	—	1	NOW THAT WE'VE FOUND LOVE, Third World, Island IS219
65	55	11	FRIENDS, Amii Stewart, RCA
66	54	4	LET ME DOWN EASY, Stranglers, Epic
67	51	13	EVERYTHING SHE WANTS/LAST CHRISTMAS, Wham!, Epic ☆
68	—	1	GUN LAW, Kane Gang, Kitchenware SK20
69	65	5	SEX OVER THE PHONE, Village People, Record Shack
70	49	8	CAN I, Cashmere, Fourth & Broadway
71	57	13	DO THEY KNOW IT'S CHRISTMAS?, Band Aid, Feed The World, Mercury ☆
72	—	1	ELECTRIC BOOGALOO, Ollie And Jerry, Polydor POSP730
73	—	1	I WRITE THE SONGS, Big Daddy, Making Waves SURF103
74	64	4	RELAX, Frankie Goes To Hollywood, ZTT ☆
75	—	1	SAY YOU'RE WRONG, Julian Lennon, Charisma JL3

## UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE
1	2	15	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic ○
2	1	10	I KNOW HIM SO WELL, Elaine Paige and Barbara Dickson, RCA ○
3	6	7	NIGHTSHIFT, Commodores, Motown
4	22	2	KISS ME, Stephen Tin Tin Duffy, 10 Records
5	24	2	MATERIAL GIRL, Madonna, Sire
6	4	10	SOLID, Ashford and Simpson, Capitol
7	9	3	LET'S GO CRAZY, Prince And The Revolution, Warner Bros
8	3	9	LOVE AND PRIDE, King, CBS □
9	5	9	DANCING IN THE DARK, Bruce Springsteen, CBS
10	7	5	THINGS CAN ONLY GET BETTER, Howard Jones, WEA
11	34	3	THE LAST KISS, David Cassidy, Arista
12	13	5	THE BOYS OF SUMMER, Don Henley, Geffen
13	19	3	SHAFT, Eddy And The Soul Band, Club
14	8	8	A NEW ENGLAND, Kirsty MacColl, Stiff
15	30	2	BREAKING UP MY HEART, Shakin' Stevens, Epic
16	26	3	LEGS, ZZ Top, Warner Bros
17	11	9	RUN TO YOU, Bryan Adams, A&M
18	39	4	DO WHAT YOU DO, Jermaine Jackson, Arista
19	16	6	LOVE LIKE BLOOD, Killing Joke, EG
20	—	1	EASY LOVER, Philip Bailey And Phil Collins, CBS/Virgin A4915
21	10	16	CLOSE (TO THE EDIT), Art Of Noise, ZTT
22	12	7	THINKING OF YOU, Colour Field, Chrysalis
23	14	7	YOU'RE THE INSPIRATION, Chicago, Full Moon
24	17	5	CHANGE YOUR MIND, Sharpe and Numan, Polydor
25	33	5	METHOD OF MODERN LOVE, Daryl Hall and John Oates, RCA
26	—	1	EVERY TIME YOU GO AWAY, Paul Young, CBS A6300
27	18	8	LOVERBOY, Billy Ocean, Jive
28	15	8	LITTLE RED CORVETTE/1999, Prince, Warner Bros ○
29	23	5	THIS IS NOT AMERICA, David Bowie, EMI America
30	21	14	I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic □
31	44	3	WE CLOSE OUR EYES, Go West, Chrysalis
32	35	4	JUST ANOTHER NIGHT, Mick Jagger, CBS
33	36	6	WHO COMES TO BOOGIE, Little Benny And The Masters, Bluebird/10
34	25	7	SUSSUDIO, Phil Collins, Virgin
35	20	11	ATMOSPHERE, Russ Abbott, Spirit
36	27	8	THIS HOUSE, Big Sound Authority, MCA
37	42	3	HANGIN' ON A STRING, Loose Ends, Virgin
38	46	3	FALLING ANGELS RIDING, David Essex, Mercury
39	56	3	THE BELLE OF ST MARK, Sheila E, Warner Bros
40	47	3	MR TELEPHONE MAN, New Edition, MCA
41	67	2	NO FOOL (FOR LOVE), Hazell Dean, Proto
42	32	5	MISLED, Kool And The Gang, De-lite
43	48	2	ABSOLUTE REALITY, Alarm, IRS
44	—	1	STARVATION/TAM TAM POUR L'ETHIOPIE, Starvation, Zarjaz JAZZ3
45	66	2	THE HEAT IS ON, Glenn Frey, MCA
46	28	5	HOW SOON IS NOW?, Smiths, Rough Trade
47	52	2	NEVER UNDERSTAND, Jesus And Mary Chain, Blanco y Negro
48	58	3	MOVE CLOSER, Phyllis Nelson, Carrere
49	29	15	SHOUT, Tears For Fears, Mercury ○
50	31	29	GHOSTBUSTERS, Ray Parker Jr, Arista □
51	50	8	WORLD DESTRUCTION, Time Zone, Celluloid
52	41	8	20/20, George Benson, Warner Bros
53	38	17	LIKE A VIRGIN, Madonna, Sire □
54	37	9	WE BELONG, Pat Benatar, Chrysalis
55	45	5	TAINTED LOVE, Soft Cell, Some Bizzare □



## THE NEXT 25

76	61	3	I'M SO HAPPY, Julia And Co, London/Next
77	—	—	FOREVER MAN, Eric Clapton, Warner Bros W9069
78	69	3	OPERATOR, Midnight Star, Solar
79	—	—	I'M NOT FOOLED/THE PILLOW, UB40, Dep International DEP16
80	68	—	CALIFORNIA GIRLS, David Lee Roth, Warner Bros
81	77	—	BUSTIN' LOOSE, Chuck Brown And Soul Searchers, Source
82	87	—	BELFAST, Barnbrack, Homespun
83	53	—	DO YOU REALLY (WANT MY LOVE), Junior, London
84	72	—	NO 1 RAT FAN, Roland Rat Superstar, Magnet
85	86	—	TEMPTATION, Joan Armatrading, A&M
86	81	—	JACOB'S LADDER, Monochrome Set, Blanco y Negro
87	100	—	CAN'T FIGHT THIS FEELING, Reo Speedwagon, Epic
88	79	—	BACK IN STRIDE, Maze featuring Frankie Beverly, Capitol
89	—	—	HOWLING AT THE MOON/CHASING THE NIGHT, Ramones, Beggars Banquet BEG128
90	—	—	IN MY HOUSE, Mary Jane Girls, Gordy TMG1377
91	76	—	SUNSPOTS, Julian Cope, Mercury
92	92	—	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
93	98	—	IN THE SAND, I Level, Virgin
94	85	—	ON THE AIR TONIGHT, Willy Finlayson, PRT
95	80	—	MOVIN' AND GROOVIN', Redds And The Boys, DETT/4th & Broadway
96	—	—	MAGIC FLY, Space, Record Shack RMX1
97	—	—	TEARS IDLE TEARS, Vision, PRT 7P320
98	—	—	BAD HABITS, Jenny Burton, Atlantic A9583
99	91	—	THE OLD MAN DOWN THE ROAD, John Fogerty, Warner Bros
100	—	—	INNER CITY BLUES, Working Week, Virgin VS745

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

NEXT WEEK



record mirror  
— electrifying

THE POWER STATION ● CHINA CRISIS ● SMITHS





by Alan Jones

THOSE FUN loving flower children the **Smiths** deservedly tripped to the top of the album charts a fortnight ago with their stunning new selection of ditties, 'Meat Is Murder'.

From being a cult band a little over a year ago, the Smiths have evolved rapidly to become one of the brightest lights on the chart landscape. Though Morrissey's posturing still alienates more than it endears, there's no doubting their musical ability, particularly Johnny Marr's composing skills; his complex intertwining of melody and arrangement providing a perfect foil for Morrissey's more vulnerable vocals.

The Smiths' first album, titled simply 'The Smiths' peaked at number two last March, and 'Hatful Of Hollow' — a tasty grab-bag of singles and BBC sessions — reached number seven in November. 'Meat Is Murder' was the first number one for the Smiths' label Rough Trade, at the 81st attempt, and the first number one distributed to the record trade entirely by the indie cartel.

It's ironic that on Radio One's 'Round Table', Morrissey recently said "I don't understand **Phil Collins**, and I don't suppose I ever will"; record buyers obviously do, and last week they placed Collins' new long player 'No Jacket Required' at number one, ahead of both the Smiths and previous incumbent **Bruce Springsteen**.

Collins has an unmatched record of success in the album charts in the Eighties. Solo, and as a member of **Genesis**, he has featured on seven albums this decade garnering five number ones and two number twos.

Genesis have released four albums. 'Duke', 'Abacab' and 'Genesis' all reached number one, the double '3 Sides Live' stopped at number two.

Solo, Collins debuted in 1981 with the instant number one 'Face Value', and followed up a year later with the number two album 'Hello, I Must Be Going!'.

**ELVIS PRESLEY** and the **Sweet** recently joined the small band of hitmakers to find chart success with medleys/megamixes cobbled together



● THE SMITHS: Giving Rough Trade their first number one

from their earlier hits.

This peculiarly Eighties phenomenon has now yielded a total of eight hits, though only the **Beatles'** 'Movie Medley' has reached the top 10.

Apart from the hits, which you'll find detailed elsewhere on this page, mixers have created artificial medleys for a wide variety of acts including the **Crusaders**, **Herbie Hancock**, the **Thompson Twins**, **Boney M**, **Shakin' Stevens**, **Jeffrey Osborne**, the **Rubettes**, **Smokey Robinson**, **Shalamar** and **Change**. Both Shalamar's 'A Mix To Remember' and 'The Change Medley' contributed more to the acts' latest success than their nominal A-sides.

Motown has even gone so far as to release an album called 'The Incredible Medleys' (STMS 5106) comprising technically superior medleys of hits by the **Four Tops**, **Martha And The Vandellas**, **Gladys Knight And The Pips**, the **Jackson Five**, **Diana Ross And The Supremes**, and a spirited 'Temptations And Four Tops Medley' which was recorded at the NBC TV special celebrating 25 years of Motown.

Top mixers like **Alan Coulthard** and **Sanny X** will undoubtedly be compiling more disco megamixes before long, but the immediate prospect is for an avalanche of Seventies

medleys. Anagram is already planning a second **Sweet** medley, with the band's co-operation, and is negotiating for medleys by two of the **Sweet's** glamrock contemporaries, though my name would be mud if I dared to suggest which glittering stars are involved. There's also a distinct possibility of a **T Rex** medley single from the **Marc Bolan** fan club...

**WHEN Lionel Richie** recently became the first act to spend a year in the US top 40 with singles from the same album it was widely

reported. Now, **Cyndi Lauper** has repeated the feat — and nobody's mentioned it.

Wacky Cyndi maintained top 40 status for a total of 56 weeks with 'Girls Just Want To Have Fun', 'Time After Time', 'She Bop', 'All Through The Night' and 'Money Changes Everything', all from her first solo album 'She's So Unusual'. The first four singles all reached the top five, but 'Money Changes Everything' peaked in the twenties and bowed out of the 40 a couple of weeks ago to bring Cyndi's run to an end...

## AND THAT'S A FACT

**'SAVE A PRAYER'** is, belatedly, **Duran Duran's** eighth consecutive American top 40 hit, a sequence which started in 1982 with 'Hungry Like The Wolf'... **'Sussudio'** is the second nonsensical song title coined by **Phil Collins**, the **Genesis** single 'Abacab' being similarly bereft of meaning... Professional weirdo **Andy Warhol** has designed album sleeves for the **Rolling Stones**, **Diana Ross** and **Billy Squier**. Rumour has it he'll design the next **Cars'** sleeve too... The only song to make the US top 40 in two different versions in the Eighties is 'Sea Of Love'. Recently a top three hit for **Robert Plant's** group the **Honeydrippers**, it was also a number 33 record for **Del Shannon** in 1962. The original version, by **Paul Phillips**, was an American number two in 1959. Meanwhile, the **Honeydrippers'** latest US chart climber is 'Rockin' At Midnight', first recorded in 1949 by **Ray Brown**... **James Brown's** next US soul hit will be his 100th — more than any other act. Top country hitmaker is **George Jones**, whose current hit 'She's My Rock' is his 122nd. But the hottest country act of the last few years is indisputably **Alabama**, who're heading for their sixteenth number one in a row with 'There's No Way'... According to **Billboard** magazine, **Kim Carnes** recently scored a unique treble, appearing simultaneously on the US singles chart solo ('Invitation To Dance'), in a duet with **Barbra Streisand** ('Make No Mistake, He's Mine'), and as part of a trio with **Kenny Rogers** and **James Ingram** ('What About Me?')... And how many noticed that **Kirsty MacColl**, **Pat Benatar** and **Alison Moyet** all featured in the top 30 at the same time recently, whilst all were heavily pregnant... On BBC2's 'The Money Programme', **Ray Parker Junior** revealed that his song 'Ghostbusters' was only selected for the movie of the same name after 60 others had been rejected... Her latest is **Hazell Dean's** fourth top 50 hit — and all have had part of their title in brackets. First to hit was 'Searchin' (I Gotta Find A Man)', followed by 'Whatever I Do (Wherever I Go)', 'Back In My Arms (Once Again)' and now 'No Fool (For Love)'...

### HIT MEDLEYS COMPRISING ORIGINAL HIT EXCERPTS

	Entered Chart	Highest Position	Weeks on chart
<b>1 HALEY'S GOLDEN MEDLEY</b> — Bill Haley	25 Apr 81	50	5 wks
<b>2 HOLLIDAZE</b> — The Hollies	29 Aug 81	28	7 wks
<b>3 BEACH BOYS MEDLEY</b>	29 Aug 81	47	4 wks
<b>4 ALL THAT GLITTERS</b> — Gary Glitter	4 Dec 81	48	4 wks
<b>5 BEATLES MOVIE MEDLEY</b>	5 Jun 82	10	9 wks
<b>6 CLUB FANTASTIC MEGAMIX</b> — Wham!	3 Dec 83	15	8 wks
<b>7 THE ELVIS MEDLEY</b> — Elvis Presley	19 Jan 85	51	3 wks
<b>8 IT'S IT'S THE SWEET MIX</b>	26 Jan 85	45	5 wks

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# DARK CITY

**T**AKE TWO boisterous boys, full of life, young but wise, black and white, not yet crushed by the wheels of industry. Give them a highly enlightened upbringing, a cross-cultural fusion of musical influences, and you have Dark City — Cass (left), and Amos — and their pop rock toasty jazz funk debut 45 'False Alarm'.

Broader than Broadway... But their story started in London's Shepherd's Bush, where Amos's mum, Erin Pizzey, had her refuge for battered wives. Amos got a guitar and wrote his first song at eight, and by the age of 12 had a wild and free basement to himself. Then his posse moved in, including Cass.

The kids got heavily into rasta going through a street cred phase, Amos running a local Sound System. At age 15, Ma upped and dragged a screaming and kicking Amos to Santa Fe in New Mexico; the streetbrat ended up in the desert learning to sing opera!

Then Ma called for Cass... Amos takes up his story: "So we said yeah, let's take America by storm with our brand of new music. We had vocals and bass. We auditioned for a drummer and we had vocals and bass... Santa Fe has the population of Hammersmith, and 98 per cent are Chicano, and when it comes to playing black funk..."

"We went into funk and reggae but becoming heavily influenced by rock 'cos of the whole American thing."

"Being in America really opened us up to a lot of MOR stuff — now I'll listen to anything and get into all kinds of music." So they lost the tunnel vision London clique life brings, came home to roost, and now follow this year's trend of threads coming together: AOR, guitar rock, Smiley Culture, all melted together cosmopolitan style.

How many people have mentioned those dreaded words Culture Club? Amos: "Not that many. People have mentioned George, but also Eartha Kitt. 'False Alarm' has a sleazy backstreet vocal, I suppose. When I sing ballads I croon 'cos my influences are people like Luther Vandross, so people are going to put me alongside George, and it doesn't help that I had an early adventure with Culture Club." Other influences? Cass: "Prince is our main man, he's hard. A very strong influence, someone we look to, for the way he does things." Amos: "He's closer to us, he's pretty raw."

Dark City say yes to success, no to street cred, yes to learning to live with yourself, no to arrogance, and yes to fitness, music cred, Charles Mingus, Carlos Castañeda and having a good time. Cass: "We are having a very good time doing this — that's very important. We are having FUN!"

■ BETTY PAGE

