

HOWARD JONES: FRESH MELONS 90p EACH

record

MARCH 30, 1985 45p

RUN DMC

FOREIGNER

BOB GELDOF

TINA TURNER

TEARS FOR FEARS

what this man said
to Neil Kinnock

BRAGG

BILLY



● RIO, RAYNES Park, Rome... nope, these are none of the places visited on the latest Everything But The Girl video, 'Y'see the masterpiece for 'When All's Well' features the funsome twosome... down a couple of holes. Ben's stuck down some sort of well and Trace is moping about in a great big excavated hole. What all of this means is anybody's guess.
PS — nobody on RM has a degree in English Lit.



■ **THOSE DANCE** enthusiasts amongst you might just fancy a copy of the live Shakatak album to twist your trotters to. Signed copies of 'Live!' will be sent to the first 25 of you to send in the correct answers to these three simple questions.

- 1) With whom has Bill Sharpe just had a hit single a) Simon Le Bon... b) Gary Numan... c) Patsy Byrne... ?
- 2) The lead singer of Shakatak is a) Gill Seward... b) Sheena Easton... c) Jill Bryson... ?
- 3) Which of these is not a Shakatak hit single a) 'Down On The Street'... b) 'Easier Said Than Done'... c) 'Purple Rain'... ?

Send your answers on a postcard to **RECORD MIRROR SHAKATAK COMPETITION**, Spotlight Publications Ltd, Greater London House, Hampstead Road, London NW1 7QZ. Closing date is Tuesday April 9.



● **COOK DA BOOKS** are a band with strong supportive qualities — they've given support to the Undertones, Men At Work, Big Country and most recently Joan Armatrading. Hopefully the current single 'You Hurt Me Deep Inside' will see them striking out on their own.

The single from some of Liverpool's finest — that's Peter Deary (guitar, vocals), Owen Moran (bass, vocals), Tony Prescott (keyboards) and John Leggett (drums, percussion) — is flipped with their excellent indie favourite 'Piggie In The Middle Eight'. So put your trotters deep into those pockets for something worth squeaking about.



▲ **THIS IS NEVILLE**, who is also pilot of Belouis Some. Steering has been tricky, especially weathering a storm of press indifference during his year and a half at EMI. Yes, by his own admission he's been "knocking around a long time".

Having recorded an album and scrapped it and been through numerous management problems, he knew he was on the right track when 2,000 letters arrived for him after his Nik Kershaw support slot. "The kids loved what I was doing, so I knew I was right. Now it's a question of

ALL YOU have to do is dream. Well if 'Life In A Northern Town' crawls its way any higher than its first week's chart position of 100, Dream Academy won't have to cross their fingers any longer.

Kate St John (Oboe, Cor Anglais, sax, piano accordion and vocals), Gilbert Gabriel (keyboards) and Nick Laird-Clowes (guitar, vocals) are the characters in question — you might remember Nick from his days presenting that TV masterpiece the 'Tube'. The song's a fairly passive little number — good bedtime listening if you're an insomniac.



getting to them."

His best chance thus far of doing just that is 'Imagination', a stomping, assured record sung with Bowiesque conviction. Belouis dares anyone to call it naff: "The single's very straight, no gimmicks, it's the song for the song's worth." And it's certainly worth a few bob musician-wise — the 'Let's Dance' crew — Carlos Alomar, Bernard Edwards, Tony Thompson, Carmine Rojas, all played on it for nothing.

"I was very lucky," says Mr Some, "but they like working with English musicians. I've now writ-

ten six songs with Carlos, who I regard as the best guitarist in the world." Said luminaries all appear on his re-recorded debut LP 'Some People', out later this year.

He's also done an exceptionally saucy video for the single which involves lots of semi-clad nymphs and Nev sans shorts. "It's quite tasteful," he admits, "not dirty. Carlos Alomar called me a sexist pig but thought it was wonderful." And don't forget: Some hype doesn't exist: "I'm a legitimate act. I suppose you'd class me as a serious musician type." Some talent...



● **EDITOR** Michael Pilgrim ● **DEPUTY EDITOR** Betty Page ● **NEWS EDITOR** Robin Smith ● **FEATURES EDITOR** Jim Reid ● **DESIGN EDITOR** Jaqui Doyle ● **EDITORIAL** Diane Cross, Mike Gardner, Eleanor Levy ● **CONTRIBUTORS** James Hamilton, Alan Jones, Dylan Jones, Paul Sexton, Andy Strickland ● **PHOTOGRAPHERS** Eugene Adebari, Paul Cox, Ian Hooton, Joe Shutter ● **ADVERTISEMENT MANAGER** Carole Norvell-Read ● **ADVERTISEMENT REPRESENTATIVE** Tracey Rogers ● **AD PRODUCTION MANAGER** Keith Miles ● **TELE SALES MANAGER** Eddie Fitzgerald ● **PUBLISHER** Brian Batchelor ©1985 Morgan Grampian plc, Calderwood Street, London SE18 6QH. Published weekly by Spotlight Publications Ltd, Greater London House, Hampstead Road, London NW1 7QZ. Telephone: 387 6611. Typeset by Phase Communications and printed by Riverside Press, Gillingham, Kent. Colour separations by CK Litho.

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● **WHITNEY WHO?** Well let me get this right. Her name is Whitney Houston, her mum is legendary r'n'b singer Cissy Houston, her cousin is Dionne Warwick and there's some more.

Whitney started singing in church (natch), began chanting backing vocals in her mother's nightclub at 15, provided vocals on Lou Rawls, Chaka Khan, the Neville Brothers and Material LPs before going on to cut the 'Hold Me' duet with Teddy Pendergrass last year.

Then she went on to work with Jermaine Jackson and now, well now, she's got her own single. A four track EP — 'Someone For Me', 'How Will I Know', 'All At Once', 'Thinking About You' — moving from rock tinged disco to slushy weepies. The lady can sing, but only time will tell if she's really the new Aretha Franklin or Diana Ross of US press hype.

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record



EDITED BY
ROBIN SMITH

SQUEEZE IT

● **SQUEEZE** HAVE decided to reform (cue loud cheers and fireworks). Founding members Chris Difford, Glenn Tilbrook, Jools Holland and Gilson Lavis are being joined by new bass player Keith Wilkinson.

They'll be releasing their single 'The Last Time Forever' in May, recorded in Brussels earlier this month. The band hope to complete an album in mid April and they want to be back on the road in the summer.

"We had to get back together, we all missed playing with each other too much," comments Chris Difford.

● **THE KINKS**, who release their single 'Do It Again' in mid April have lined up some dates. They'll be at Oxford Apollo April 22, Birmingham Odeon 23, Manchester Apollo 24.

● **TEARS FOR FEARS** release a 12 inch extended version of their single 'Everybody Wants To Rule The World' this week. The single features 'Pharaohs', a previously unreleased track.

● **ABC** RELEASE their single 'Be Near Me' this week. Written and produced by Martin Fry and Mark White, a 12 inch Munich disco mix version will be available. ABC are off to America soon for a promotional tour and they'll be touring over here later in the year.

■ **SWEET YOUNG** things Strawberry Switchblade sharpen their claws to cut their debut album; old pro Phil Collins makes his bank manager very happy again with yet another single. And on a more serious note just why WH Smith or Boots won't be stocking the USA For Africa record. Read on and find out.



GETTING FRUITY

■ **STRAWBERRY SWITCHBLADE** will be cutting into the charts again when they release their debut album next month. 'Strawberry Switchblade' will be out on April 5 featuring 11 tracks, including their smash hit 'Since Yesterday' and the new single 'Let Her Go'. All the tracks on the album were written by the gals themselves.



WIZARD SINGLE

■ **JIMMY NAIL**, better known as Oz from 'Auf Wiedersehen Pet', releases his single 'Love Don't Live Here Anymore' on April 1. It's his own very special version of the old Rose Royce hit.

● **ART OF NOISE** release their latest single 'Moments In Love' on April 1. The seven inch version will have a radical reworking of 'Beat Box' while the 12 inch will feature monstrous versions of 'Moments In Love', 'Beat Box' and 'Love Beat'. The group are currently working on their second album 'Daft'.

● **THE JUMPING JACKSONS** release their single 'Wait' this week. The B-side is a live recording of the Michael Jackson tear jerking classic 'She's Out Of My Life'.

● **PROPAGANDA** RELEASE their second single 'Duel' on April 15. The song is plucked from their album 'A Secret Wish' out in May. Tracks will include the single, 'The Murder Of Love' and 'Sorry For Laughing'.

■ **NICK HEYWARD** has decided to postpone the release of his single 'Move It Up' from this week to a later date. Tricky Nicky is currently in the studio working on material for his album which will be out in the summer. He will also be doing some dates when the weather gets warmer.



DUFFED UP

◀ **STEPHEN TINTIN DUFFY** follows up the success of his single 'Kiss Me' with an album out on April 8.

'The Ups And Downs' consists of 10 tracks including 'Kiss Me' and the follow up single 'Icing On The Cake' which should be released in early May. All the tracks were written by the man himself, and the album was produced by Stephen with Booker T Jones, J J Jeczalik and Nicholas Froome.

To coincide with the album's release, an exhibition of about 80 paintings, drawings, photographs and video outtakes produced for 'Kiss Me' and the album will be on view at the Five Dials Gallery (The Smiths Gallery), 33 Shelton Street, London WC2 from April 3-6 inclusive. It will be open from 12 noon to 8pm and admission is free.





BOY GETS COLD

■ **MARILYN BURSTS** into spring with his single 'Baby U Left Me (In The Cold)' out on April 5. There will be a special acappella mix on the B-side of the 12 inch version and both tracks were written by Marilyn and mixed by Don Was in Detroit. Watch out for a simply marvellous Marilyn feature in next week's **RECORD MIRROR**.

● **THOSE CHARMING** people the Specimen will be taking to the road in April. See 'em at Colchester Leisure Centre, April 12, Stevenage Boseline House 14, Brighton Escape 16, Nottingham Garage 17, Liverpool Planet X 18, Milton Keynes Woughton Centre 19, Croydon Underground 24, London 100 Club May 2.



BOMBS AWAY SAY TWINS

■ **THE THOMPSON TWINS** will be playing a major tour starting in June and they've switched some of their dates originally scheduled in May.

The Twins kick off with Leeds Queens Hall June 15, followed by Liverpool Empire 16, Glasgow Apollo 17, Dublin RDS Simmons Court Pavilion 19, Belfast Maysfield Leisure Centre 20, Glastonbury Festival 22, Birmingham NEC 24, 25, Brighton Centre 28, 29, Wembley Arena July 1, 2, 3.

Tickets are available from box offices and usual outlets. For Leeds, Birmingham and Wembley they are also available by postal application from Thompson Twins, PO Box 281, London N15 5LW. Leeds tickets are £7.30, Birmingham tickets are £7.80 and £6.30 and Wembley tickets are £8.30 and £6.30. Make cheques or postal orders payable to Thompson Twins, enclose a sae and allow six weeks for delivery. There is also a credit card hotline for Wembley on 01-240 0771.

Tickets for the Glastonbury Festival, the major CND fund raising event of the year, are available priced £16 from most Virgin shops and usual outlets. They are also available by post from CND Festival, 11 Goodwin Street, London N4 35Q. Cheques should be made payable to Glastonbury Festival and enclose a SAE.

The Thompson Twins release their single 'Roll Over' on April 12. Their album, which they're currently finishing in Paris, will be available in May.

Tickets for the concerts in May will be valid for the new shows.

STAYING SOLID

● **WELL KNOWN** singing husband and wife team Ashford and Simpson, will be playing three dates at the London Hammersmith Odeon on May 20, 21, 22. Tickets priced £8.50 and £7.50 are available from the box office and usual agents.

The dynamic duo release their single 'Babies' on April 9. It's taken from their current album 'Solid'.

● **SMILEY CULTURE** re-releases his 'Cockney Translation' single this week. The 12 inch version will contain the original mix of 'Cockney Translation' with a dub mix and a 1985 remix. Also included in the package will be two brand new tunes, 'Entertainer Entertainer' and 'Roots Reality'.

● **AFRIKA BAMBAATAA** will be hosting a hip hop extravaganza at London's Shaw Theatre, 100 Euston Road, NW1, on April 14. Bambaataa's appearance will be just one of the many attractions of 'The Rap Attack' which lasts from April 9 to 18 at the theatre. The Last Poets will be in action on April 12 and 13 and there will also be a DJs' convention on April 16. Bambaataa and the Bronx Posse will also be along on April 17 and 18.

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FRANKIE GO BANG

● **FRANKIE GOES TO HOLLYWOOD** are the subject of a book 'And Suddenly There Came A Bang' out this week. The book traces one year in the life of Frankie, complete with interviews and thrilling photographs. The tome is a mere £1.95 from your favourite shop or it's available for £2.50, including postage and packing, from ZTT etc, 8/10 Basing Street, London W11. A special uncensored bonus will be slipped in with each order. Make your cheques and postal orders out to ZTT etc. (See review, page 13).

BAN ON BAND AID

● **THREE MAJOR** record shop chains say they won't be selling the USA For Africa single 'We Are The World'. At the time of going to press W H Smith, Woolworth and Boots said they will not be handling the record. Virgin record shops will be handling the record. HMV won't be reaching a decision until sometime this week.

"You have to remember that we are a business," said Smith's spokesman Martin Cresswell. "We will not be stocking this record, a decision that is in line with a number of our competitors. The terms which were being offered do not even cover our costs. The terms are very different from Band Aid."

Apparently the single is not being distributed on a sale-or-return basis, which worries WH Smith. If the single didn't sell then they would be faced with having a lot of singles on their hands — but this seems

unlikely, considering the way the single is selling in America.

A Woolworth's spokesperson told **RECORD MIRROR**: "We have taken the decision not to stock this record. This does not mean in any way that we are unsympathetic to any deprived groups. We were more than happy to sell over 25 per cent of the Band Aid record but we have our responsibilities as retailers and we have made a commercial decision."

Boots is sending drugs to Ethiopia and Sudan on its own initiative and a spokesman said: "We have to look at the total work we do for charity. There are areas where we would like to help and others where we like to take our own initiative."

CBS, who are putting out the record, will be releasing a statement sometime this week.

more news on page 11



◀ **SIMPLE MINDS** release their single 'Don't You Forget About Me' on April 8. The single is taken from the soundtrack of the film 'The Breakfast Club' a very hot box office attraction in the States.

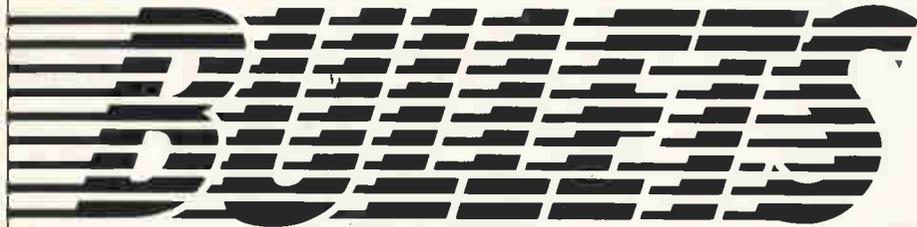
The Minds were originally reluctant to release the song in Europe, before the film opens here but as copies have already been filtering into Europe selling for as much as £11 a throw, they've decided to make it officially available.

Simple Minds are now writing songs for their next album. They begin recording in May.

ANNE PIGALLE, a gal tipped for big things, releases her debut single 'Hé Stranger' this week. Annie is also planning preparing herself for a few appearances in April and details should follow soon. We are trying to get Robin's tongue back in his mouth.

● **KISSING THE PINK** bring out their single 'The Other Side Of Heaven' this week. The 12 inch record and cassette version will include a program which can be fed into a computer so that you can see graphic visuals synchronised to the music.





Paul Young



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IN SOUNDS

SUBJECT TO STOCK AVAILABILITY

no band...no experimental haircut



WHICH MAN has been dubbed everything from the 'new messiah of British folk' to 'tuneless'? Which man has one of the strongest and most loyal followings you could find *and* has had his picture taken with someone who'll probably be the first Prime Minister of Britain to have both ginger hair and vasectomy scars?

Billy Bragg — one man and his guitar, a history of powerful live performances, two LPs and now, his first single — the EP 'Between The Wars' that's proved you don't *have* to have had your teeth capped to get a hit these days.

'Between The Wars' is not the stuff hit singles are usually made of, neither is Billy your typical aspiringly genteel pop star. He writes words because he has a passion for helping people to see the way forward to improve their lives. He turns them into songs because he likes playing guitar. Non-image can be an image in itself, but Billy's honesty (yes, really) carries it off.

While many would be whooping with glee at their first entry into the charts, Billy is travelling the country promoting the Labour Jobs For Youth tour. The idea is that Bragg, the Sid Presley Experience and a poet named Porky who speaks of nuclear war and the Beano, provide a backdrop against which young people can learn about politics, the party and meet MPs who are *supposed* to have their interests at heart.

Tonight in Leicester, Billy is being filmed for 'Newsnight' and this is the third interview of five he gives this evening. Spontaneity of answer is, therefore, lacking. Belief in what he says is most definitely not.

...no fashionable trousers

billy



bragg

...no compromise. The ordinary bloke with a heart of gold and a political quest convinces Eleanor Levy he knows *exactly* what he's on about

PHOTOGRAPHY:
JOE SHUTTER

● Why wait so long to release a single?

"Having made 'Life's A Riot...' and 'Brewing Up' I didn't think there was any real single material in there. I feel quite strongly that to make an LP for £3.99 and then wolf a single off it for £1.80 is stupid. I'd rather spend that extra bit and get out a whole LP. 'Between The Wars' should have been on 'Brewing Up' but I couldn't get it how I wanted it — I was pissing about in the wrong key.

"Since then, with the strike and everything, 'Which Side Are You On' was written and I wanted to get that out. A four track seven inch seemed the best way."

● You were saying you didn't think there was any hit material on the two LPs. Were you surprised when Kirsty MacColl got a hit with 'A New England'?

"I wasn't surprised when I heard the Steve Lillywhite production. People started saying 'that could be a hit', and yeah, it probably could sound like that. The two versions complement each other, and I was very pleased for Kirsty."

● It must have helped get your name across to a wider audience.

"Definitely, definitely. It paves the way for Steve Wright to know who I am. I think of the 200,000 who brought Kirsty's single, very few of them were Billy Bragg fans. My fans were quite proud of the stark independence of the Boy Bragg and they were aghast at Kirsty's version. I got a few letters saying 'How could you let her do it?', to which I wrote back saying 'don't be so parochial, I'll always play it the way I always have, just don't be so precious about the song'."

● How did you first get involved with this tour?

"There's an organisation called Labour Movement Services. They were doing gigs for the European Election campaign and I appeared in one at Manchester Free Trade Hall. Afterwards we were talking and I suggested they should do more. They said they'd like to but no-one would do them. I said 'Well, I will' and it went on from there."

● Weren't you ever afraid, especially being photographed with Neil Kinnock, that you'd be used by those high up in the Parliamentary party as a publicity stunt to help them?

"They haven't got a f***ing idea. They couldn't use someone if you went down there and laid yourself prostrate in front of them. All they know about is what's happening in that little club in Westminster. They're a real disappointment to me.

"A lot of them have the same malaise that has thrown up Gorbachov in Russia. They remember how they did it in '45 and they continue to propagate the same ideas. They've only half-arsed moved into the 1980s. They're scared — scared of Militant, scared of the Tories. The whole Labour movement is totally demoralised.

"See, a lot of young people never come into contact with politics, they don't want to know at election time and can't be bothered to

vote. Politics affects them directly and the ones who are the most pissed off with it are those most affected by it. Margaret Thatcher has to be defeated and she has to be defeated democratically. No point in blowing her up because they'll just get someone else, another figurehead — and not even elected. There's not much point in having an armed rebellion. We happen to have the best trained anti-insurgency army in the world — they've had 15 years training in Northern Ireland. But I tell you this, revolutions only happen with the consent of the people in the country. If anyone's expecting revolution in a country that couldn't even come up with a general strike to support the miners, they're pissing in the wind.

"That strike has changed a lot for a lot of bands. It's all very well joining hands and singing for Ethiopia, and I applaud the efforts of Band Aid and Starvation, but to fundamentally attack the system that propagates that sort of starvation and that sort of famine as a necessity — the capitalist system — feeding the world ain't enough. That song should have been 'smash capitalism AND feed the world', because as long as the profit motive remains the only consideration, then those people will always starve — always."

● Why do you think people are willing to support things for Ethiopia but wouldn't do the same for miners within their own community?

"Well, one — because the record industry wouldn't let them. You'd never get them to press records free for miners. And I hate to suggest it, but I do think it came at a convenient time for the media to take the attention away from the miners' plight.

"In no way does that reflect badly on Bob Geldof's reasons for doing it, please don't get me wrong, but it was all very well, it gave them another tool to be able to say 'and you think you've got it bad — look at these poor bastards'. You can't argue with half a million people starving. That doesn't bear any kind of relation to kids having to wear second-hand clothes in Yorkshire.

"During the strike I was sitting in a dressing room in Sunderland talking to the treasurer of the miners' support group. She was a woman — a little lady just like my mother who'd never done anything all her life except feed and wash for her husband and sons. She was having to collect money in the streets to survive, her sons were out on bail, and she was making speeches to spikey-haired little herberts who five minutes before were leaping up and down to me and giving me a hard time. To see her get up and do that and for them to listen and agree with her was brilliant. If that doesn't inspire you you're f***ing dead. I came away from that gig with my faith in the mining industry and my faith in people's will to listen intact, despite how many records Spandau Ballet make, despite what it says in the Daily Mail, despite what they want us to believe. People are out there and all they need is a focus. If I can somehow achieve that focus by playing gigs for a particular cause, it's probably the absolute most I can do."

WORKING WEEK

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CONTINUED GETTING HOOKED

● **OR HOOK** will be playing their farewell tour in Britain before splitting up and going their separate ways. See them take a box of Kleenex along with you at Nottingham Royal Centre May 19, 20, Ipswich Gaumont 22, 23, St Austell Cornwall Coliseum 25, Oxford Apollo 26, Portsmouth Guildhall 27, Brighton Centre 28, Bournemouth International Centre 30, Birmingham Odeon 31, Preston Guildhall June 1, Sheffield City Hall 2, Edinburgh Playhouse 4, Aberdeen Capitol 5, Glasgow Apollo 6, Newcastle City Hall 8, Halifax Civic Hall 9, Harrogate Royal Centre 10, 11, Liverpool Empire 12, London Hammersmith Odeon 14, 15, Bristol Hippodrome 16, Manchester Apollo 17, Leicester De Montfort Hall 18.

● **BILLY BRAGG** will be helping out cuddly Ken Livingstone when he plays five dates for the GLC called 'GLC Giro Shows' next month. Dates are Ealing Town Hall April 6, Brixton Ritzy Cinema 9, Barking Assembly Hall 10, Stoke Newington Town Hall 11, Peckham Civic Hall 13. Tickets will be £3 and £1 for the unemployed.

The superstar with the electric guitar will be playing a miners' benefit on April 7 at the Swansea Brangwyn Hall. Tickets are £3.50 and £3.

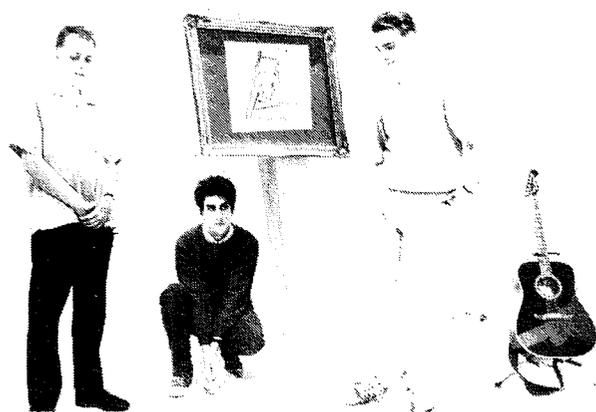
● **OEBARGE RELEASE** their single 'Rhythm Of The Night' this week. The song is performed in the film 'The Last Dragon' which has just opened in America.



ANOTHER NIGHT FOR PHIL

■ **PHIL COLLINS**, the man who never sleeps, releases his single 'One More Night' on April 1, taken from his album 'No

Jacket Required. The B-side of the single will be 'I Like The Way', which is not on the album.



A SIEGE OF COLOUR

■ **THE COLOUR FIELD** think of you again with their single 'Castles In The Air' out on April 5. A special seven inch double pack single will be available including an instrumental version of 'Castles In The Air' and a version of 'I Can't Get Enough Of You Baby'.

The Colour Field's debut album will hopefully be out shortly.

FRIDAY sees the highlight of the year. Up and coming group The Loft make their TV debut on ORS (BBC 2 7.15 pm) featuring highly talented guitarist Andy Strickland. Some groups called Bronski Beat and the Thompson Twins keep them company. The 'Tube' (C4, 5.30 pm) can only find Van Morrison and 10,000 Mexicans as competition, although Jools and old pals Squeeze get back together.

SATURDAY is full of mega goodies. 'Saturday Superstore' offers Kevin Godley and Lol Creme crying all over the place while ABC trundle about looking silly. 'The Other Side Of The Tracks' (C4, 6pm) has Paul Gambaccini simpering over Bryan Ferry. 'Punk To Present' (Radio 1, 1pm) looks at the last 10 years of popular music.

SUNDAY is the day to scream and fantasise as Prince unveils those luscious thighs of his on a TV special (BBC 2, 5pm)

TUESDAY sees 'Off The Record' (BBC2, 7pm) with so-called footballer Charlie Nicholas ploughing through his record collection. 'Whistle Test' (BBC2, 7.30pm) introduces the Sisters Of Mercy and Time Zone featuring John Lydon and Afrika Bambaataa live in the studio. Not to be missed.

WEDNESDAY can offer only 'Razzmatazz' (ITV, 4.45pm) back after to short break with David Cassidy, Toyah, Big Daddy, General Public and Kissing The Pink. Fascinating stuff.

Also on 7"

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Also on 7"



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CITY'

**BARBARA
PENNINGTON**
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'FAN THE
FLAME'



Both releases available in Picture Bags



reviewed by
curt smith

SINGLES OF THE WEEK

ANNE PIGALLE 'He Stranger' (ZTT) Great! Music to go to sleep to, but in the nicest possible way. It's a shame it's on ZTT. That's why my immediate reaction is to say I don't like it but this is lovely. I always love Trevor Horn's production and this record is so mesmeric.

LOS LOBOS 'Don't Worry Baby' (London) Yeah, great. Very good and up there with the previous one as record of the week. They're great at what they do, though it's not my kind of music particularly. They're a band that you have to listen to a lot, a very wide mixture of styles, but I can see why they're being raved about, especially listening to the B side, 'Anselma', which I prefer in a quirky way.

RUNNERS UP

DEVO 'Shout' (Warner Bros) It gets a bit tedious towards the end but if you heard this in a club, it would be brilliant. Devo have got this fascinating sound of their own — all those synthesisers which sound brilliant on their records because the rhythm track's so brilliant. I was impressed from the intro, it states something from the outset.

TOM PETTY & THE HEART-BREAKERS 'Don't Come Round Here No More' (MCA) I don't think Tom Petty and electronics go together really. It must be the Dave Stewart influence and it's a shame because the chorus is good. If he had his guitar going on the chorus, it could be a huge record but it sounds like him trying to be modern. He's brilliant at what he does and this doesn't sound like him.

CHAKK 'You' (Fon) Very good, though I'm not knocked out by it. It's well played and produced and it's refreshing compared to most of the others. It sounds like the bass player on some of the Heaven 17 records.

SPECIMEN 'Sharp Teeth' (Trust) It sounds like a cross between Haysi Fantayzee and White Noise, which is quite funny. If they were a comedy group I'd really like it but if they take themselves seriously, I'm not so sure. I didn't dislike it at all, in fact I quite like it. By the looks of them, they might take themselves seriously... which is a drag.

THE ROOM 'Jackpot' (Red Flame) I like the production but the talking bits sound a bit like the Stranglers. It's not my kind of music so I find it hard to comment, but there's one or two nice touches on it.

GENERAL PUBLIC 'Tenderness' (Virgin) This is like Radio Two music but a nice song. It's not as good as the Beat's best but I quite like it. It's superficial and very American but there's a better one out in America at the moment. It's a bit nicey nicey for me.

T H E R E S T

ABC 'Be Near Me' (Phonogram) This sounds like a B side. They've never been the same without Trevor Horn and they're no good at producing themselves. The song is weak and I don't like this four-piece line-up. Pleasant enough, I suppose, but I don't think it'll be a hit. It doesn't sound glamorous enough. Thumbs down!



ANNIE WHITEHEAD 'Alien Style' (Virgin) Too clever for my liking. It's that art school band music, all too clever for its own good. It's not dreadful, brilliant trombone playing, but there's no way it'll get near the charts. The sort of thing you don't put on singles.

THE TRUTH 'Playground' (Illegal) It's the best song I've heard them do but personally I gave up playing Sixties revival music when I was 17. There's going back and there's going back and you have to do it bloody well to get away with it. They don't cut it, put it that way. I didn't like it.

SUGAR MINOTT 'I Remember Mama' (Sound Design) Dreadful! This is the sort of thing I used to come across when I was a tape operator at Crescent Studios — a bad group from Bristol. The production is absolutely abominable, thumbs down.

ECHO BASE 'Puppet At The Go-Go' (Dep Int) The lyrics are dreadful. The sentiment's fine, but

if you don't put your case well, nobody's going to listen to it. I think they're probably on Dep International more for their lyrics than their music. Shame.

MIKEY DREAD 'Knock Knock' (Dep Int) It's not current, isn't going to be a hit, but it's great in as much as it took me back to when I was young. Ten years ago it would have been a hit. It reminded me of the days of Judge Dread, though I suppose most young people won't remember.

WINSTON REEDY 'Superstar' (Dep Int) Anything with 'You're my superstar, woo-oo-oo' in it doesn't happen, I'm afraid. It's not even a good song.

FOREIGNER 'That Was Yesterday' (Atlantic) Dead boring is the only way I can describe this. The last single was a great song but this hasn't got a lot going for it. No, I don't think so, thumbs down, I'm afraid.

JO BOXERS 'Is This Really The First Time' (RCA) Obviously the bass player mixed it and the guitarist was in the toilet at the time. A pleasant pretty tune but it doesn't really appeal to me. If it gets the airplay it'll be a hit because it's the sort of tune you find yourself whistling, but the best thing about it is undoubtedly the sleeve.

SHARPE AND NILES 'Famous People' (Polydor) This is baad! Gary Numan's song was good but this is a dreadful song and very boring. It's very old disco music and not even good enough to hate.

ROSE ROYCE 'Love Me Right Now' (Streetwave) I hate this kind of music! I'm tired of listening to all this stuff that's going back to old disco music because people don't know what's happening in the business. People release these records because they think boring old disco always sells a few and they annoy the shit out of me.

TOMMY BOY 'Rap O Matic' (Island) This is the kind of music I'd put on a compilation tape in the car. Listening to it loud it would be nice. It's not old disco and it's not good new disco but you can listen to 10 minutes of this in the car without getting bored because you're not concentrating on it.

CASHMERE 'We Need Love' (Island) This is the same as Rose Royce only worse because it's got those breathy vocals which make me puke. They're probably very nice chaps but that's too bad.

TOY DOLLS

SHE GOES TO FINOS

New Single



'LIONEL RICHIE: AN ILLUSTRATED BIOGRAPHY' by David Nathan (Virgin Books — £5.95)

LOVE IT or hate it, Lionel Brockman Richie has become a reputable crooner in true Motown style, and here writer David Nathan traces his career from school through the Commodores and finally to his position as a highly successful solo artist.

With an attractive selection of black and white and colour pictures, the book is a comprehensive and fact packed history of the man.

DIANE CROSS

'MICHAEL JACKSON AND THE JACKSONS LIVE ON TOUR IN '84' by Philip Kamin and Peter Goddard (Virgin Books — £5.95)

JUST UNDER 100 pages of pictures and commentary on the brothers' summer '84 Victory tour of the States. It gives some idea of the sheer scale of the event, although many of the pictures are poor quality and slightly hazy. A collectors item for the devoted only.

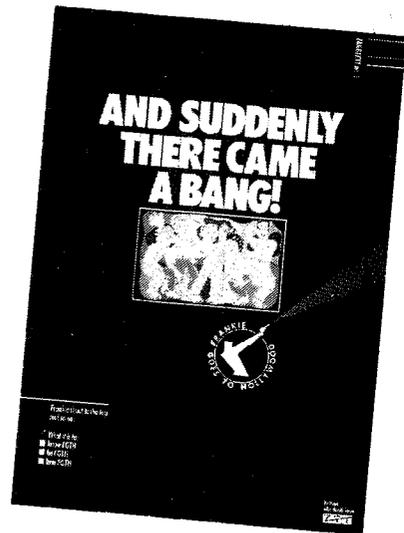
DIANE CROSS

'FAME 2 — PORTRAITS AND POP CULTURE' by Brad Benedict (Elm Tree Books — £6.95)

A COLLECTOR'S item for anyone with a vague interest in pop culture. Bright and colourful, it features hundreds of artists' impressions of the famous — glossy, spray painted portraits, gross caricatures or loving celebrations of idols and fantasy figures.

There's a bruised and wasted Keith Richard, Basil Fawlty looking like a toothsome Desperate Dan, Boy George and Divine as two coy Mona Lisas, while Jimmy Connors pokes his tongue out brattishly complete with dimples in his knees. You have various Annie Lennoxes, Stings and Bowies as well as Prince in his undies. Mel Gibson's on page 46. Wonderful!

ELEANOR LEVY



'AND SUDDENLY THERE CAME A BANG — FRANKIE GOES TO HOLLYWOOD' (ZTT ETC — £1.95)

WHO CAN resist — Liverpool's very own famous five, now in paperback. Thirty-two pages covering one year (Nov '83-'84) of Frankie Goes To Hollywood, including snapshots, past to present (to drool over); likes and dislikes; interviews and more. Wonderful.

If this appears a little biased — I make no apologies.

P DOME

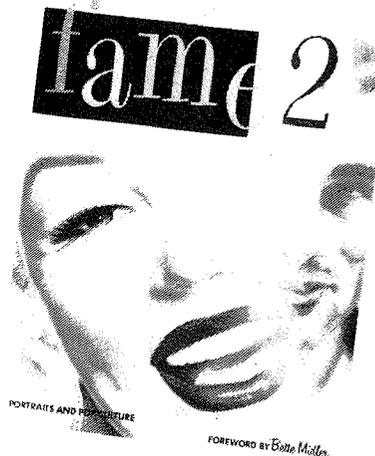
'BEATLE! THE PETE BEST STORY' by Pete Best and Patrick Doncaster (Plexus Publishing — £4.95)

TO HAVE fame, fortune and a promising future snatched from you just as it looks as if you've turned into the home straight can be no easy fact to face. The sacking of Pete Best from the Beatles line up in the summer of 1962 is one of the few murky events clouding the success and appeal of Liverpool's finest.

Starting with his childhood, he takes us back through those early years in the band, the Cavern, Hamburg and the attempts to get established in a fearsome music business. Then he describes that earth shattering decision to replace him with Ringo Starr, and his subsequent attempts to establish himself independently.

An interesting collection of memorabilia, and a heartfelt account of life as a Beatle. Twenty five years after their formation, there are still stories to tell.

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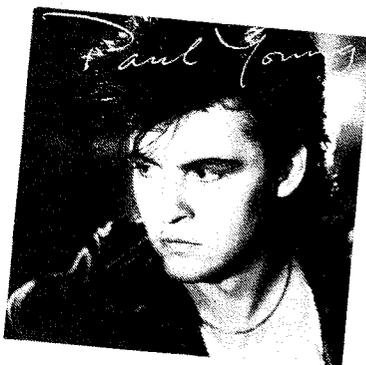
■■■■■ Wicked
 ■■■■ Solid
 ■■■ Comfortable
 ■■ Dodgy
 ■ Diabolical liberty

PAUL YOUNG 'The Secret Of Association' (CBS 26234)

PAUL YOUNG'S appeal is now so universal that in terms of sales CBS will be beaming all over its corporate face. In terms of audience enjoyment, a limp curl of the lip is about all this album inspires. Of course, he is a great singer, but this follow up to the mega 'No Parlez' suffers from over production and a muddled, ornate sound that detracts from the one element that should be its main selling point — the voice. The bells that intruded so clumsily on 'Everything Must Change' were a depressing indication of the album to follow. Only the lament 'I Was In Chains' sees the vocals not obscured by Pino Palladino's bass or a truly irritating synthesiser.

This is a terrible album from a wonderful singer and is all the more a sin for that. ■■

Eleanor Levy



VARIOUS ARTISTS 'Tommy Boy's Greatest Beats' (Tommy Boy ILPS 9825)

IF YOU'RE interested in the genesis of the perfect beat, if you haven't got the singles, then this album is indispensable. Hell, even if you've got the singles this four sider is worth the Duke and extra. Tommy Boy, more than any other label, have been inextricably linked with the development of Hip Hop.

All the way from Bam's 'Planet Rock' through the kooky 'Space Cowboy' to Keith Le Blanc's furious 'No Sell Out'. It's all here, the dubious Force MD's 'Let Me Love You', and the sublime Special Request's 'Salsa Smurph'. Topped up with an exhilarating Mega-Mix of all that's come before, this is one investment you should not fail to make. ■■■■■

Jim Reid

VARIOUS ARTISTS 'Kent Stop Dancing' (Kent 029), 'Cry Cry Crying' (Kent 030), 'Leapers, Sleepers & Creepers' (Kent 032), THE SHIRELLES 'Soulfully Yours' (Kent 032)

KENT ARE pumping 'em out so fast these days you only get a second to shake and fingerpop before another dynamite archive selection hits you. Here are three more soul-deep various artists sets plus an album on the Shirelles, the New Jersey quartet who scored 26 US Hot 100 hits twixt 1958 and 1967.

The "various" soul stews might be a shade shy of real classics but there's an eye-popping, ear-bending selection of fascinating curiosities, like Chuck Jackson's great original of 'I Keep

Forgetting' on 'Kent Stop Dancing'; the brooding 'From A Whisper To A Scream' on the slowies LP 'Cry Cry Crying', by the savagely underrated Allen Toussaint; and Irma Thomas' 'The Hurt's All Gone', from probably the best-rounded — and most groovily titled! — 'Leapers' set. Good guys and gals all the way. ■■■■ each

Paul Sexton

SLADE 'Rogues Gallery' (RCA PL 70604)

LOUDER THAN Ozzy Osbourne when he can't find his socks in the morning and faster than the Record Mirror staff down to the pub on pay day, 'Rogues Gallery' is another glorious celebration from Britain's answer to ZZ Top.

This is unbridled mayhem of the best kind — the Holder voice is still one of the most powerful weapons known to man.

Of course, Slade have been plundering other people again in the nicest possible way and this time you might just find a few touches of Foreigner here and there.

I'd love to strap Morrissey into a chair and force him to listen to it for at least ten hours. ■■■■■

Robin Smith

WORKING WEEK 'Working Nights' (Virgin V2343)

AT THE bottom of the glass, just me and a lonely saxophone. That could have been the review of this record. A sorta drunk blue prone to fits of manic activity . . . and then sweet subsidence. Just perfect — me and my bottle, but not quite.

Where this album, with its neat arrangements and sturdy playing, falls short of a cherry on a light 'n' bitter is . . . well, it's in that term soul-jazz. For that mix, undeniably powerful when it works, never quite gels here.

Julie Roberts' voice, ever high in the mix, is for sure a wondrous thing — crystal clear, nicely pitched, powerful. But it's this purity, fine in a soul singer, that fails to drag the most out of the Booth-Stabbins fling with black metropolitan dance moves. Julie is so damn sure, so in control, that the fragility, doubt and dirt that should siren this well

matured collection, is not quite there. And then, it's good, no doubt. Another glass . . . and think again. ■■■■

Jim Reid

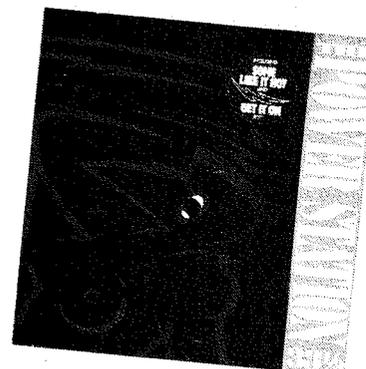
THE POWER STATION 'The Power Station' (Parlophone EJ2402971)

R'N'B EXPERTISE mixes with British punk-inspired rock'n'roll and results in a hybrid worth nurturing. If that sounds pompous, it is: this record's not. It's a Serious Project, but you sense they all had a bloody good laugh doing it.

I've always hankered after Robert Palmer's suave vocal style, and here it fits with the swanky guitar and smoothy rhythm section in a suitably sensual manner. It all really struts. Ignoring the fact that 'Murderess' wouldn't be out of place in a Whitesnake set (and neither would Andy Taylor) they take it to the max, faves being the faithful, swaggering cover of 'Get It On' (better than Frankie's), the 'Ain't Nobody'-ish 'Lonely Tonight' and gravel-throated 'Harvest For The World'.

It's got guts, energy and tunes. Plenty of opportunities to be sleek and well-tailored, and just as many to be raw and raunchy. It all makes you want to do imaginary guitar windmills, kick your stack heels in the air and go 'raaack and rawwwwl'. Tee hee. It ain't perfect, but a bit of rugged raggedness never hurt anyone, least of all certain boys who were getting too glossy. ■■■■

Betty Page



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E=DMC²

HIT HARD: stetson hats, laceless Adidas trainers, track suits, Hollis, Queens, NYC. 'The King Of Rock'... Run DMC. Hit hard and move.

In a four letter word Run DMC are, well the BEST. The most perfectly timed rap added to great cranking rock guitar — check the current 'King Of Rock' single and LP. The fastest rap added to the meanest beat box — check earlier singles 'It's Like That', 'Sucker MC's' and 'Hard Times'.

Run DMC are three: Joseph Simmons — Run; Darryl McDaniels — DMC; Jay Mizell — DJ Jam Master Jay. All three live at home with mum. All three check in at around 20 years old.

Run makes with the mouth and tells me how it all started. "My brother used to manage Kurtis Blow. I used to play on some of Kurtis' shows and I was billed as the 'Son Of Kurtis Blow'. When I got out of High School I came up with the idea for 'It's Like That' and I picked up DMC to help me write that. Jam Master Jay came next and we were off."

'Off' to the extent that they now sell over 500,000 albums in the States and regularly fill 10-15,000 seater stadiums. Such success is not uncommon amongst leading rap acts; Run DMC's hard use of the rock guitar is

"We've been using rock records since the late Seventies," says Run. "The records had such a good hard beat that you could take the guitar away and just let the drum play. We just decided we wanted to do something like this on a record, bring a little rock guitar in."

DMC takes over: "'Rock Box' was very new to people but they knew it was coming from something they'd always liked. There were a lot of rock records that all the DJs knew about and when they heard 'Rock Box' it just all clicked."

Aerosmith and Queen are not bands you'll often hear cited as influence on young rap bands, but with Run DMC... how do they put those massive crankdowns together?

"We start with the drums," says Run. "Then the rap, then the scratching. It's best for us to hear the rap before he scratches and it's best for us to hear the drum before we rap. After all that we'll add the music. We'll hire someone who can play rock guitar (currently Eddie Martinez of Quiet Riot) and then tell them what to play, make it loud and squeaky."

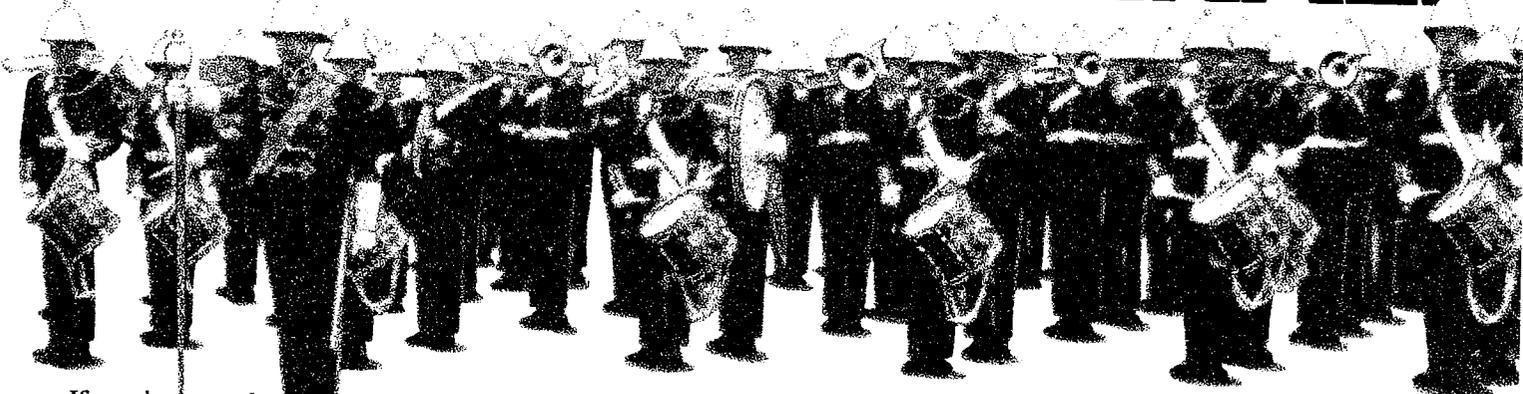
"When we play live we don't ever use a band. Jam Master Jay scratches anything I wanna hear. If I wanna hear an electric guitar, he'll give to me..."
And they'll give to you. **HARD.**

■ JIM REID



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THE LEAGUE OF GENTLEMEN

as told by JIM REID

THE LEAGUE were in their club. Whether this was their drinking club, their gaming club or their newly formed **Nik Kershaw Supporters Club**, nobody knew. But what was of indisputable truth was this: there was a Dickens of a hoo hah on.

Roomed in the middle of the range was a collection of pint mugs and tea cups, around which Sir Public House wildly capered, forehead glistening, mouth agape. The cause of this agitation? Simple: Sir Public was explaining, with great precision, the strategy for procuring a pint during half time at the Cup Final. Fascinating as this was, some of our number broke away and began discussing the week in pop ...

"Of course the week in pop begins over lunch on Tuesday," said Lord Hip Hop. "This particular week, there I was being nice to someone I absolutely detest when a little piece of news slipped my way. To wit, the whereabouts of famous person **Michael Jackson**. Mikey will be over in England next Thursday (today actually) to preview the new wax figure of himself at Madame Tussaud's in London. The figure will be in the museum's specially created 'Super Stars' area next to Sid James and features a fibre optic waistcoat and a burst of strobe light from MJ's raised glove. All this and the winning strains of 'Billie Jean' ...

"But what of the winning strains of **Culture Club** I hear you ask. Well, according to pop's liveliest octogenarian **Robin Smith** who bumped into the **Boy** last week, the Club won't have a new record out till early next year. Still, **O'Dowd**-written product will be seeing the light of day soon. The boy has written a song — 'Mischief' — for disco artiste **Tara Butler**. More George scam ... the Boy has just moved into a plush £250,000 home in

Hampstead and to celebrate the fact has bought himself an Edwardian style brass bed ...

"While that other **George**, y'know the chap in **Wham!**, was spotted at the incredibly hip Do Do's last week.

"One hopes that Mr Michael wasn't baring his knees to all and sundry, if so he should watch out for **Paula Yates**. The incredibly stinking rich Paula is planning a book on pop stars' knobby knees to follow up her mind bending opus on popsters and their underpants ...

"Next Friday watch out for our very own **Andy Strickland** guitarizing away on the ORS with his group the **Loft** ... later on in the evening go to a very worthy bash at the Africa Centre, Covent Garden, where members of **Madness**, the **Specials** etc, party and raise money for Ethiopia ...

"While over in the US, serious accusations are being hurled at **Madonna**. Members of the Black Promoters Association claim the lady won't play to black audiences ... strange this, as it was high rankings in the US black chart that first broke Madonna in America ...

"Not quite as serious, the public bleating of **Bryan Ferry** over his treatment in **Jerry Hall's** autobiography, 'Tall Tales'. What's a bit of mud between the jet set Bri?

"And just to show what a nice world we live in, some neighbourly deeds in Wiltshire. Seems that **Curt** from **Tears For Fears** is so beloved by his neighbours that they clean his windows, clean his driveway and absolutely refuse any payment. Shouldn't be allowed, should it?"

The League considered this, considered the possibility of getting pint handed at the Cup Final and decided to pre-empt fate by ordering a barrel pronto. The League of Gentlemen waited for nothing ...

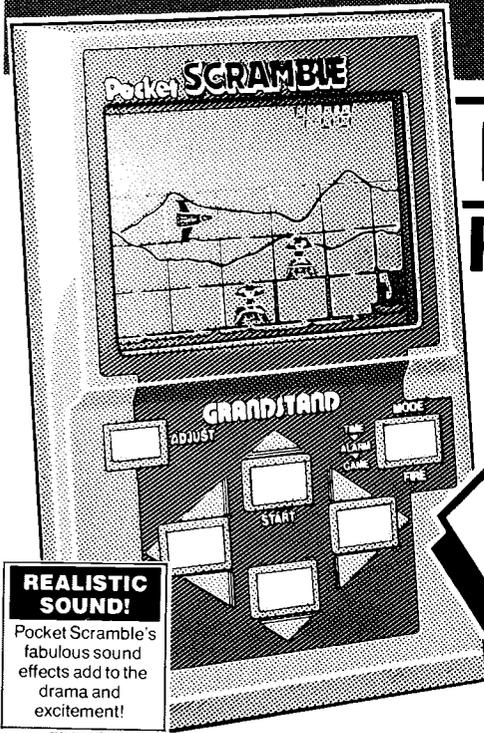


BOWTIES were deemed conspicuous in the pop world

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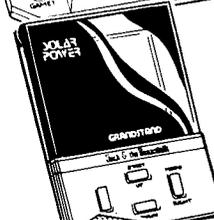
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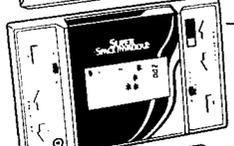
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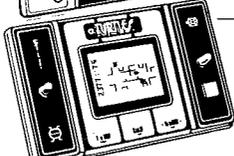
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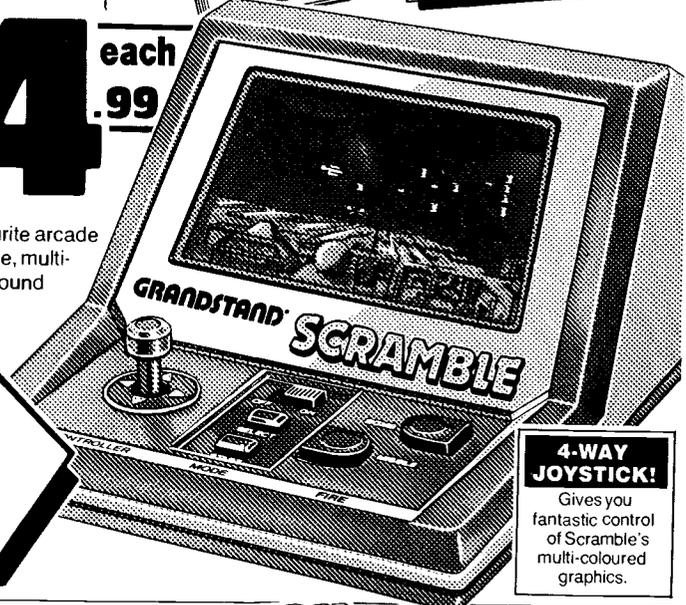
SPACE INVADER II The Aliens must not land. Your task is to stop them. Superb table-top game with bright fluorescent display, great sound effects and 3 skill levels. For one or two players.



TURTLE Rescue the baby Turtles - colour fluorescent display, full speaker sound effects... Twin joystick controls. *Suggested Manufacturer's Retail Price for each of these games £29.99*

SCRAMBLE

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PAINT IT PURPLE



THAT PRINCELY epic 'Purple Rain' is now available on video for those who prefer the small screen. And to prove our undisputed devotion to royalty, we've got 10 of the regal items to give away in an easy competition.

The first 10 correct answers to be drawn out of the sack on the closing date Tuesday April 9, win.

- 1) Prince comes from a) Manchester... b) Marbella... c) Minneapolis...?
- 2) His co-star in 'Purple Rain' was a) Boloney... b) Apollo 9... c) Apollonia Kotero...?
- 3) His Highness's apocalyptic disco track is called a) 1999... b) 1954... c) 1909...?

Send your answers on a postcard to RECORD MIRROR PRINCE COMPETITION, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ. Don't forget to state whether you would want the VHS or Betamax format.

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FOR LONDON ABC, ODEON & CLASSIC DETAILS RING TELEDATA 01-200 0200 · CINEMA DETAILS CORRECT AT TIME OF GOING TO PRESS



RICK WILLS is gasping for a decent pint of English beer. Foreigner's bass player may be ecstatic about the band's success but being based in America is almost more than his English palate can stand.

"The thing I miss most about England is not being able to go down the pub," he says sadly. "The only decent beer in the world is English. Over here in the States it all comes in cans and there are words to describe it but I'd better not, not over the phone. I really miss the atmosphere of the local pub, somewhere to pop in and see your mates and talk about the football. It's that whole social club thing.

"I've been living over here for six years now and I have a very comfortable life. I don't really feel like a foreigner anymore but you never lose your Englishness. I still relate to England more than America because things are so different over here."

Rick is speaking transatlantic from the obligatory hotel room somewhere in Memphis, Tennessee, on the third stop of Foreigner's latest live sortie.

"I've been up to Gracelands and that's another reminder of the gross side of America. It's really grotty, totally over the top and more. You could say that to a European, the whole thing is anything **but** graceful."

The tour will bring Foreigner to these shores in June and Rick can hardly contain his excitement.

"We'll be there my son, we'll be there," he bellows down the phone. "We're so excited, we can't believe it because the last time we only just managed to sell out one show at Wembley and at the moment we've already sold out three nights and we'll probably add one or two extra shows. It means a tremendous amount to us to have that sort of following back in England."

Still recovering from the mega success of 'I

Want To Know What Love Is', a number one on both sides of the Pond, Rick and the band are pinning their hopes of a repeat success on the new single 'That Was Yesterday'.

"We've got our fingers crossed that this one will do just as well," he says hopefully.

THOSE OF you who know Foreigner only from their recent singles, could be in for a shock if you pop along to Wembley for the live shows. Soulful and romantic is only one half of the Foreigner armoury. Guitarist Mick Jones must be one of the more accomplished rock guitarists in the world and Lou Gramm can shell peas with his voice when he lets rip. Rick sees the two distinct sides of Foreigner as a healthy thing, as he explains.

"Over the years, the natural progression of the band has allowed the writing to break into new areas. The romantic side of the band has always been there and ballads are more acceptable to the general public. Let's face it, we'd have a job having such a big hit with one of our heavier songs."

But does that make your choice of singles an artistic one or are you saying that it all comes down to commercial decisions, Rick?

"Well, everyone wanted 'I Want To Know What Love Is' out as the last single. We weren't pressured into it by the record company and it certainly did us no harm. Releasing singles like the last one and 'That Was Yesterday' confuses some of our heavy fans who accuse us of selling out but that's really short sighted. One single doesn't make a band does it?"

"Despite all the goals that Foreigner have already reached, we all still want more for the band and that feeling has never changed since those early days as a teenager in England. I'm still hungry!"

Rick Wills, an Englishman abroad — still hungry and still thirsty — cheers!

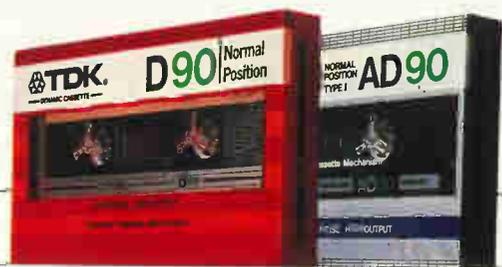
T H E B I T T E R E N D

You can't get a decent pint in the States says tearful expat Rick Wills of Foreigner. Andy Strike sups his Theakstons Old Peculiar and sympathises





'HEAR NO EVIL.' GEORGE HARDIE.



TDK. The great name in tape cassettes.

HOWARD AND WHEREFORE

play a piece of music to me first, so all I did was copy her from memory rather than read the music."

● **HIS MUSIC** master at school wouldn't let him take his music 'O'-level because Howard used to play rock'n'roll piano at every opportunity.

● **HE USED** to perform every night on Manchester's Piccadilly Radio commercial station. He played piano every 15 minutes between two and six in the morning under the name of John Howard. "I got a complaint once from a George Bradley who wanted me to play something lively because he was finding it hard to stay awake. I played him a psychedelic version of 'Lucy In The Sky With Diamonds' which was shrouded in electronic effects. I even got complaints about my singing as well. I was still learning at the time."

● **HE ADMITS** that his influences are any examples of blues piano, but he did try to copy the work of Keith Emerson and Little Feat's Bill Payne.

● **THE THREE** years before he signed his contract with WEA Records he describes as "a hell of a struggle". "It was failure after failure. I was doing three gigs a week absolutely anywhere — pubs, heavy metal places, the lot. That's how I learnt to perform. You can't just fly to success and expect it to last without that substance."

● **HE CLAIMS** his worst live experience was at London's Moonlight Club when, after he'd been booked as support, he was sandwiched between two bands and seen as a novelty act. "The landlord pulled the plugs on me after a few numbers to get me off stage. I gave a speech to the audience saying 'I'll be back'. It's enough to put you off."

● **VIRTUALLY EVERY** record company in Britain rejected good 24-track demos of 'New Song' and 'What Is Love'. "If you're really that intent on saying something and getting through, it's no good saying that the record company didn't want to know. You can't expect them to hand you a contract on a plate," he says.

"Anything that's worth having is worth really fighting for. If I owned a record company I'd be really impressed by the guy who came round to my house and wouldn't leave me alone; imagination and determination beyond the call of duty. Even if the music's lousy you'll know that they'll get somewhere."

● **HE HAD** his own business as a mobile fruit and veg salesman. "It was the pits. I used to hide at the front of the van while my wife Jan served them. I couldn't stand the customers complaining about the stuff after we'd taken so much care about what we'd sold," he says. "I hated it more than anything I've ever done. I knew I should be working



● **HE WAS** born John Howard Jones on February 23, 1955, in Southampton, as the first child of John and Thelma Jones.

● **HE HAS** a low opinion of teachers, describing them as "psychotics with serious hang-ups who should not be allowed to influence young minds." He recalls one teacher at his school actually threw a pupil through a window.

● **HE LIVED** in Canada for two 18 month spells. Out there he saw his first gig — the Who in Ottawa. "I couldn't believe how loud they were. I stood at the back of the hall and it hurt my ears. It excited me half to death — I loved it."

● **HIS FIRST** music teacher was a disaster. "She seemed to spend the whole lesson blowing her nose. She used to



on my songs and music and I was stuck in this van. The van cost £175 and it was held together by hardboard and body filler. It did about 13 miles to the gallon. It was all we could do to break even. It was a terrible business venture."

● HIS WIFE suffered from crushed vertebrae three years ago when a woman driver hit the fruit and veg van. Jan was trapped underneath the van. She eventually got £3,000 compensation which was invested into instruments for Howard.

● HOWARD USED to play the French Horn — "very badly" and tried the guitar. "I always wanted to know what it would be like to have a roaring 'beast' guitar — one that made you feel like a man," he says. "One where you had to crank it up so loud that the neighbours' ears bled. It was fun for a while until I realised just how long I spent learning the piano. I couldn't bear to spend that long to get good on a guitar."

● DESPITE HIS hatred of teachers, he actually gave lessons in piano. "I was a good one," he says. "Because I hated teachers so much, I was determined to become the antithesis of what they were. Everyone that came had different lessons. They did things that suited them; what they were interested in."

● IT WAS through teaching piano that he met his wife Jan, even though he had been best friends with her brother for ages. They've been married six years.

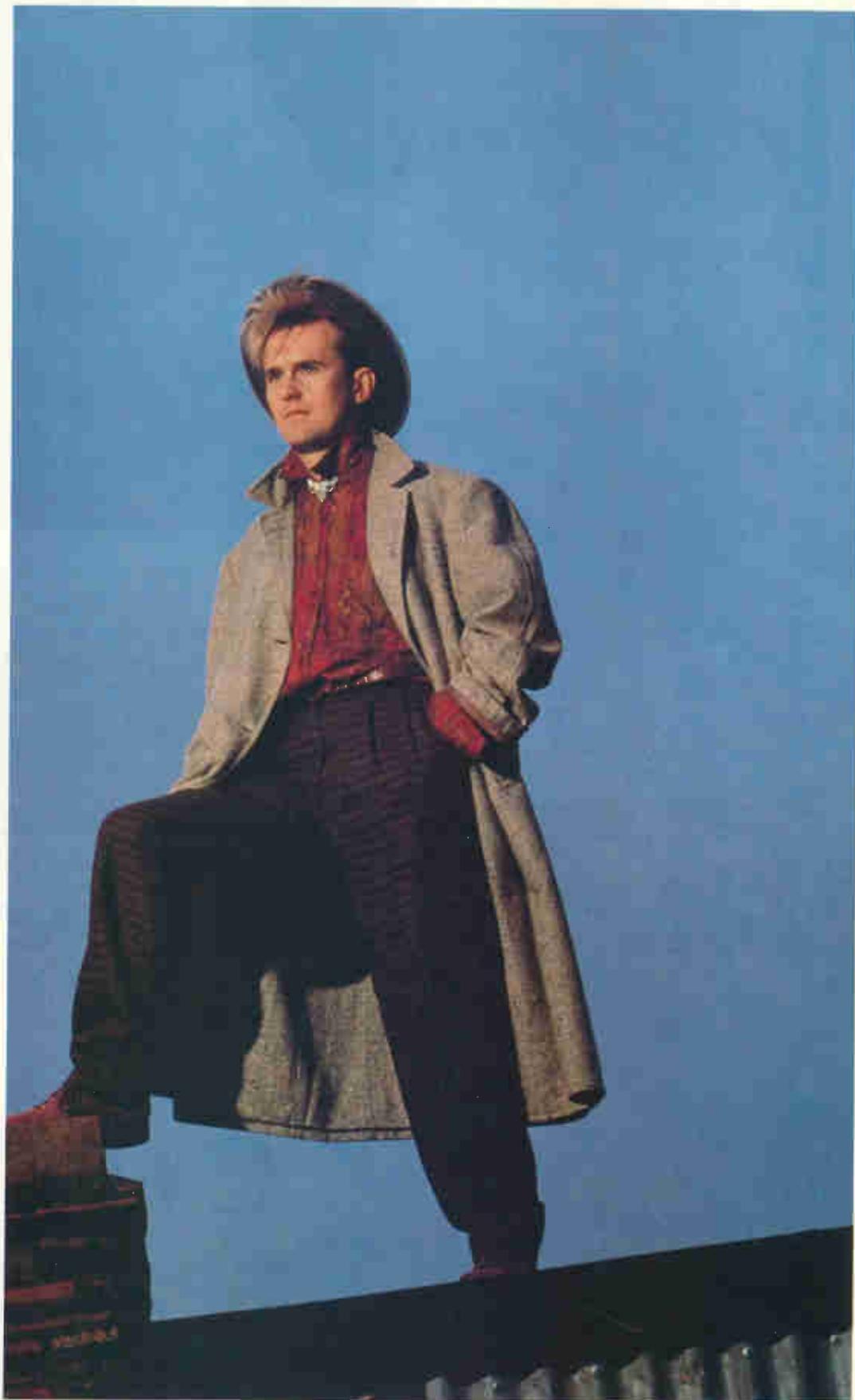
● HE HAS a dog called Bear (though sometimes known as Benny), and a cat with the highly surprising name of Puss.

● HE ATTENDED the Royal Northern School Of Music in Manchester. "I thought it would help me with my pop music," he says. "But it was just a load of pompous people who tried to act as though they knew what music was — a hideous place. There was so much conceit about classical music being the only music worth playing. It was a ridiculous attitude."

● HIS FAVOURITE films are 'The Deerhunter', 'One Flew Over The Cuckoo's Nest', 'Chariots Of Fire' and 'Star Wars'.

● HIS FAVOURITE method of relaxation is "vegging out on television". His favourites are 'Dallas' ("it's great fun"), 'The Other Side Of The Tracks' and 'The Tube' ("on a good day").

● HE CLAIMS his big break came when he appeared on Channel 4's 'Loose Talk' programme — his first TV appearance — when his equipment broke down during the live broadcast. "It was really embarrassing," he says. "I was just stuck there. But it was a turning point because I was known after that."



E V E R Y T H I N G

you ever wanted to know about **Howard Jones** but were afraid to ask

by **Mike Gardner**

on the level

LIKE ALL recent I-Level songs, 'In The Sand' is simple, melodic, funky... and smart. Like their previous singles, it stands a strong chance of missing the charts.

Duncan Bridgeman, Jo Dworniak and Sam Jones have been involved with I-Level for over three years now — making urgent, sophisticated music that unfortunately tends to fall on deaf ears.

I-Level have released three explosive 45s, 'Give Me', 'Minefield' and 'Teacher'... they should have set them up for a long and successful career.

Hopefully things might change with 'In The Sand' and their new LP 'Shake' — which includes past singles like 'In The River' and 'Our Song' and killer tracks like 'New Day' and 'Latin Antics', amongst others.

Their lead singer Sam is currently "overseas", and since Christmas has been to Africa, Spain and most recently the Canary Islands. At the moment he is supposed to be selling second-hand cars in Las Palmas... but neither Jo or Duncan were too sure *where* he was...

Duncan: "We just can't understand why



● I-LEVEL: 74th time lucky?

we're not being pushed more than we are. In many ways we're battling against anonymity, and we try and put all our energy into the records — hopefully 'In The Sand' will do the trick."

If it is a hit, they are likely to re-release 'In The River' (Duncan: "They released the American mix over here before, but our mix is a lot more pokey") — a blisteringly chic STEAM-HOTPOT of a record that could be massive given the right breaks. But then these are the breaks...

'Shake' has as yet no release date in the

States, and it is unlikely that it ever will, because the Yanks can't figure a way of marketing the band. In fact, for their first self-titled LP they wanted to sell them as a black band using just Sam in the press pictures... so clearly I-Level are having just as many problems abroad, as they do at home.

But fear not, all I-Level need is a little luck and a little promotion... Jo: "We're making a different kind of music — diverse pop that is totally accessible."

■ DYLAN JONES

Life's a deceiver.

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mailman

Write to Mailman, Record Mirror,
Greater London House, Hampstead Road,
London NW1 7QZ

▼ I AM writing to you to express my anger at a certain TV programme, namely the 'Tube'.

The papers were full of tales about how Malcolm Gerrie, the show's producer, decided to drop Dead Or Alive from the show because they dared to produce a backing tape.

Now in newspaper speak, this suggested the band couldn't play and would only do the show if they could mime along to their recordings.

I think it's worth explaining exactly what was on those tapes once and for all. The tapes in fact contained only the backing tracks that would have been difficult to reproduce in the studio.

Pete and the guys would be essentially live; only the hi-tech trimmings would be taped, eg: sequencer on 'You Spin Me Round'.

Dead Or Alive are set to tour in June — their second 'live' tour.

An informed DOA fan, somewhere in Wendover

● *There is no record of Malcolm's reaction to Pete Burns insisting on a fully qualified manicurist, two wardrobe managers and four landscape gardeners*

▼ EVER SINCE Julian Lennon's album 'Valotte' was released, I have had to endure various celebrities from Mike Read upwards saying how much he sounds like his father and then dismissing his music.

His appearance and voice do resemble John Lennon's at times, a fact I am sure he is proud of. Now perhaps it's time his own music became the subject of discussion.

While vaguely on the subject of Beatles, why do the media as a whole give Paul McCartney such a hard time? He is not infallible but he is prepared to try things. His songwriting can still achieve genius, 'No More Lonely Nights' being as good as any song of 1984. He's also been around since 1956.

I wonder what Simon Le Bon

will be doing in the year 2000!

Hugh Bessant, Redhill, Surrey
● *That's Valotte for this week (© Mind-Numbingly Predictable Last Remarks Inc)*

▼ MANY THANKS to Record Mirror for the two recent articles on the fantastic Chicago.

Being an avid fan of this great group, I found the snippets to be of great interest and therefore a pleasure to read. I am really pleased that they are doing so well and it's nice to have them back in our charts again.

Chicago's music is very inspiring and fulfilling. Although their UK success has been somewhat shaky at times, the fact that they can still produce great records after 17 years and still get in our charts proves that Chicago are strong survivors. Long may they live!

Chicago fan, Surrey
● *What does Chicago have in common with Surrey? Leafiness? Lots of money? Double chins?*

▼ HOW FICKLE the record buying public seem to be. Band Aid sell the best selling record of all time and yet the latest single for the cause by Starvation is struggling to climb the charts.

Perhaps the more poignant lyrics and greater realism of the situation that this record broadcasts is too much for the general public to bear.

Buy this record now to restore my faith that commercial enterprise doesn't totally dominate the pop world.

Johnnie Mills, Fenham, Newcastle-upon-Tyne
● *Hear, hear, says your charitable Mailman*

▼ IN REPLY to MCFC supporter, he is correct in saying half of Manchester is blue and white but then we all have our problems. There are in fact, definitely two Manchester teams (Man United first team and Man United reserves). As for slagging off Terry Hall, it is a pleasure to hear a pop star

talking about his fave football team instead of boasting about his numerous affairs with women.

Terry, thank you for agreeing with the rest of us and keep up your praises. Our team deserves it.

A True Red, Manchester

● *Indeed. One only has to recall the great football songs written by Mancunians — 'Wembley It Was Really Nothing', 'Hattful Of Heineken', etc, etc*

▼ WOULD IT be at all possible to put a ban on all these wimps who write in to you about Manilow, Boy George, Wham!, Spandau Ballet, plus all the rest who dare call themselves stars? Stars? I've seen more stars in working men's clubs.

Give us more Bowie, Ferry, U2 and Motown.

Pete, BFPO 804

● *We too have seen more stars in working men's clubs. At closing time we have also seen purple elephants*

▼ MADONNA: BEST US female disco star!!! (Madonna's number one fan, Mailman 16/3/85. Come on that's just rubbish! Madonna is doing a cheap copy of what Donna Summer and Giorgio Moroder were doing six years ago. As for Madonna's looks and dress

sense, isn't she just copying the far superior Cyndi Lauper?

Dave Powell, Chelmsford, Essex

● *And was 'Material Girl' fabricated? NB: this is a joke*

▼ DOES NO-ONE in the world like Jim Reid? Every article or review by Jim in your magazine causes immediate criticism and character assassination of the poor man. As it happens I agree with most of what he writes and at least he is honest and witty. While I'm here I'd like to say that here in Scotland, we do not dance around the heather covered hills, wearing a kilt and chasing haggises.

I hope this fact has put everyone's minds at rest.

Arran Fraser (a Smiths fan), Lenzie, Scotland

● *No, 'cos you're all down here dancing over ours*

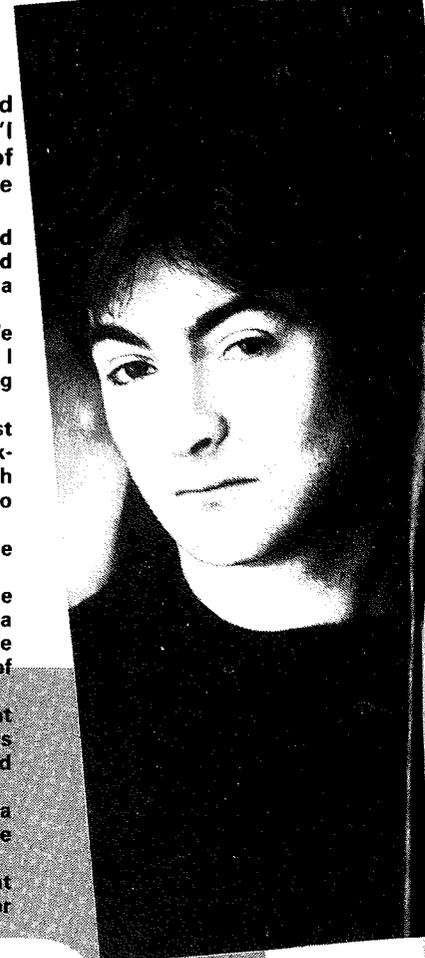
▼ I'D JUST like to say that Morrissey needs a jolly good thrashing. He's become a preposterous self-important bore who's set himself up as an all-purpose world expert on anything and everything. Come down from your pedestal, dear, before you totally blow it.

Annoyed of Beckenham

● *We thought he already had. The name of the beast is 'Shakespeare's Sister'*

● **PETE B:**
taped?





IF IT wasn't for the Damned, drummer Rat Scabies and guitarist Bryn reckon they'd both be in jail serving time. "I think I would have ended up inside or become the victim of drug pushers," says Rat. "The Damned has provided a rescue service for a lot of people.

"I had nothing until I joined this band. I left school at 15 and I had nowhere to go. I was cleaning toilets to make some money and moving stuff around. Some bastard was only paying me eight quid a week as well. What sort of life was that?"

Back home in Wales, Bryn used to steal cars, mostly for fun. "We just used to ride around in them," he says. "It got so bad that if I passed a row of parked cars I couldn't resist having a go and nicking one."

But Bryn decided that music was a way out and with guitarist Roman Jugg, he joined the Damned, putting the punch into the spanking new single 'Grimly Fiendish'. The single, inspired by an impish character who used to appear in a comic, has an accompanying video made in London's dockland.

Captain Sensible has parted company with the Damned and the everlasting group are now embarking on a new exciting era.

"The Captain was always off opening supermarkets," says Rat. "The band and his career weren't really compatible. When we called a meeting to work things out he didn't turn up. The split was amicable though. We mix socially but I haven't seen him for a couple of months."

But the Captain leaving has been a mere hiccup in a career that stretches back to 1976 and those halcyon days of punk. In those days the likes of the Boomtown Rats and Adam And The Ants supported the Damned.

Jon Moss even took over on drums when Rat decided to leave for a while. The Damned have been a strong part of the British music scene but somehow they've never been able to reap their full rewards.

"I always thought that the Damned came out second best and that upsets me a bit," says Rat. "But I'm not jealous of Dead Or Alive or

DAMNED C H E E K

In which the Damned lay into Dead Or Alive, Bob Geldof, Jesus And Mary Chain and the Roaring Boys. Stand back...

any of the other bands. They have their two years of glory and then they fade. The Damned have lasted a lot longer.

"I don't like that Dead Or Alive single and I hate Bob Geldof. The trouble is that because of the Band Aid thing he's almost above criticism. But he's said some wrong things about the Damned. He talks too much.

"A lot of music these days is getting back to the Sixties approach, with producers hiring orchestras to play with their bands. There's a lot of image styling going on. The Roaring Boys are just the Monkees of the Eighties.

"The Jesus And Mary Chain deserve a good clip around the ear. They should be sent back to Glasgow. They're a load of cack. It's not new punk. Punk has become a tourist attraction or Dallas punk. You can buy postcards with punks on and dolls with punk haircuts. I think it has to change in some way."

Despite their time in the business, fervent following and records which have sold pretty well, Rat reckons the Damned have never been far from starving.

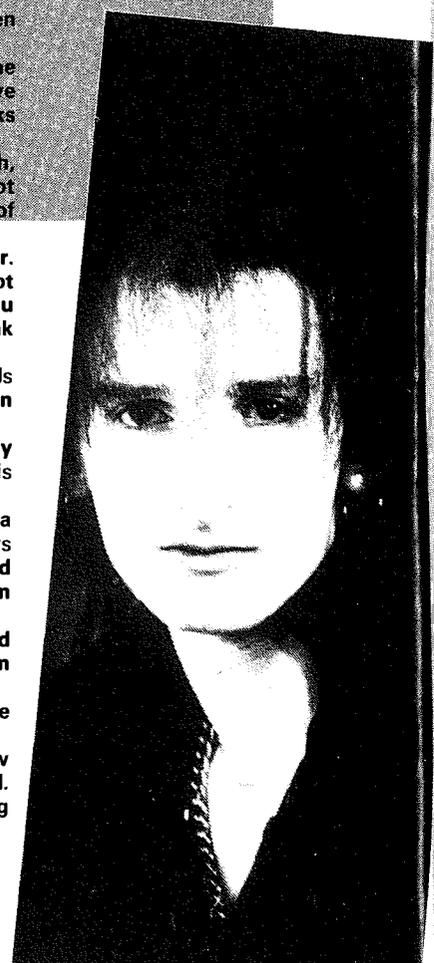
He remembers how Marc Bolan used to buy them meals when they were skint and today he says he's earning just £100 a week. Bryn is still searching for a flat.

"I had lots of fights and I've lost some knuckles," says Rat. "It was a real John Wayne situation. Because of who I was there was always somebody wanting to jump on me. I became aggressive because I had to be. I had to get the jump on somebody before they got the jump on me.

"We used to wreck hotel rooms but it was mainly fooling around with fire extinguishers. I remember someone once gave the Captain £20 to do something outrageous for the cameras."

Rat's looking forward to the Damned's soon-to-be-confirmed 40 date tour.

"There must be a second generation of fans coming to see us now and that's good. The Damned have always been an accessible band. We were never into that thing of being big superstars. Before a gig you'd often find us in the bar mixing with the audience."



■ ROBIN SMITH

● US SINGLES

- 1 3 **ONE MORE NIGHT**, Phil Collins, Atlantic
- 2 2 **MATERIAL GIRL**, Madonna, Sire
- 3 1 **CAN'T FIGHT THIS FEELING**, REO Speedwagon, Epic
- 4 6 **LOVERGIRL**, Teena Marie, Epic
- 5 21 **WE ARE THE WORLD**, USA For Africa, Columbia
- 6 5 **TOO LATE FOR GOODBYES**, Julian Lennon, Atlantic
- 7 7 **PRIVATE DANCER**, Tina Turner, Capitol
- 8 8 **HIGH ON YOU**, Survivor, Scotti Brothers
- 9 20 **CRAZY FOR YOU**, Madonna, Sire
- 10 15 **NIGHTSHIFT**, Commodores, Motown
- 11 4 **THE HEAT IS ON**, Glenn Frey, MCA
- 12 13 **JUST ANOTHER NIGHT**, Mick Jagger, Columbia/CBS
- 13 14 **SOMEBODY**, Bryan Adams, A&M
- 14 17 **I'M ON FIRE**, Bruce Springsteen, Columbia/CBS
- 15 19 **MISSING YOU**, Diana Ross, RCA
- 16 9 **ONLY THE YOUNG**, Journey, Geffen
- 17 12 **CARELESS WHISPER**, George Michael, Columbia/CBS
- 18 24 **RHYTHM OF THE NIGHT**, DeBarge, Gordy
- 19 22 **OBSESSION**, Animotion, Mercury
- 20 10 **RELAX**, Frankie Goes To Hollywood, ZTT/Island
- 21 18 **KEEPING THE FAITH**, Billy Joel, Columbia/CBS
- 22 16 **SAVE A PRAYER**, Duran Duran, Capitol
- 23 11 **CALIFORNIA GIRLS**, David Lee Roth, Warner Brothers
- 24 29 **ALL SHE WANTS TO DO IS DANCE**, Don Henley, Geffen
- 25 25 **TAKE ME WITH YOU**, Prince And The Revolution, Warner Brothers
- 26 30 **ALONG COMES A WOMAN**, Chicago, Full Moon/Warner Brothers
- 27 35 **ONE NIGHT IN BANGKOK**, Murray Head, RCA
- 28 36 **DON'T YOU (FORGET ABOUT ME)**, Simple Minds, A&M
- 29 37 **THAT WAS YESTERDAY**, Foreigner, Atlantic
- 30 43 **SOME LIKE IT HOT**, Power Station, Capitol
- 31 39 **RADIOACTIVE**, the Firm, Atlantic
- 32 32 **THIS IS NOT AMERICA**, David Bowie and the Pat Metheny Group, EMI America
- 33 34 **WHY CAN'T I HAVE YOU**, the Cars, Elektra
- 34 38 **LUCKY**, Greg Kihn, EMI America
- 35 26 **I WANT TO KNOW WHAT LOVE IS**, Foreigner, Atlantic
- 36 23 **MISLED**, Kool And The Gang, De-Lite
- 37 44 **SOME THINGS ARE BETTER LEFT UNSAID**, Daryl Hall And John Oates, RCA
- 38 52 **SMOOTH OPERATOR**, Sade, Portrait
- 39 40 **SECOND NATURE**, Dan Hartman, MCA
- 40 45 **FOREVER MAN**, Eric Clapton, Warner Brothers
- 41 42 **THE WORD IS OUT**, Jermaine Stewart, Arista
- 42 27 **NEUTRON DANCE**, Pointer Sisters, Planet
- 43 53 **ROCK AND ROLL GIRLS**, John Fogerty, Warner Brothers
- 44 55 **DON'T COME AROUND HERE NO MORE**, Tom Petty And The Heartbreakers, MCA
- 45 50 **NEW ATTITUDE**, Patti Labelle, MCA
- 46 60 **EVERYTHING SHE WANTS**, Wham!, Columbia/CBS
- 47 48 **THE BIRD**, the Time, Warner Brothers
- 48 49 **SAY IT AGAIN**, Santana, Columbia/CBS
- 49 31 **TURN UP THE RADIO**, Autograph, RCA
- 50 64 **VOX HUMANA**, Kenny Loggins, Columbia/CBS
- 51 54 **WE CLOSE OUR EYES**, Go West, Chrysalis
- 52 28 **NAUGHTY NAUGHTY**, John Parr, Atlantic
- 53 66 **SUDDENLY**, Billy Ocean, Jive/Arista
- 54 65 **EVERYBODY WANTS TO RULE THE WORLD**, Tears For Fears, Mercury
- 55 58 **CHANGE**, John Waite, Chrysalis
- 56 33 **EASY LOVER**, Philip Bailey And Phil Collins, Columbia/CBS
- 57 47 **SUGAR WALLS**, Sheena Easton, EMI America
- 58 41 **LOVERBOY**, Billy Ocean, Jive/Arista
- 59 75 **THINGS CAN ONLY GET BETTER**, Howard Jones, Elektra
- 60 70 **JUST A GIGOLO/I AIN'T GOT NOBODY**, David Lee Roth, Warner Brothers

● BULLETS

- 61 73 **FRESH**, Kool And The Gang, De-Lite
- 62 77 **BABY COME AND GET IT**, Pointer Sisters, Planet



● DEBARGE: singles people

- 63 67 **INVISIBLE**, Alison Moyet, Columbia/CBS
- 65 — **ONE LONELY NIGHT**, REO Speedwagon, Epic
- 69 — **AXEL F**, Harold Faltermeyer, MCA
- 70 79 **TILL MY BABY COMES HOME**, Luther Vandross, Epic
- 71 76 **IN MY HOUSE**, Mary Jane Girls, Gordy
- 74 86 **WALKING ON SUNSHINE**, Katrina And The Waves, Capitol
- 75 — **CAN'T STOP**, Rick James, Gordy
- 76 88 **LONELY IN LOVE**, Giuffria, Camel/MCA
- 77 — **LOST IN LOVE**, New Edition, MCA
- 79 84 **WILL THE WOLF SURVIVE**, Los Lobos, Warner Brothers/Slash
- 80 85 **BE YOUR MAN**, Jesse Johnson's Revue, A&M
- 82 87 **NEVER ENDING STORY**, Limahl, EMI America
- 85 90 **SWEAR**, Sheena Easton, EMI America

Compiled by Billboard

● US ALBUMS

- 1 2 **NO JACKET REQUIRED**, Phil Collins, Atlantic
- 2 1 **CENTERFIELD**, John Fogerty, Warner Brothers
- 3 3 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
- 4 5 **BEVERLY HILLS COP**, Soundtrack, MCA
- 5 6 **PRIVATE DANCER**, Tina Turner, Capitol
- 6 7 **LIKE A VIRGIN**, Madonna, Sire
- 7 4 **MAKE IT BIG**, Wham!, Columbia/CBS
- 8 8 **WHEELS ARE TURNING**, REO Speedwagon, Epic
- 9 9 **AGENT PROVOCATEUR**, Foreigner, Atlantic
- 10 10 **RECKLESS**, Bryan Adams, A&M
- 11 11 **NEW EDITION**, New Edition, MCA
- 12 12 **BREAK OUT**, Pointer Sisters, Planet
- 13 13 **BUILDING THE PERFECT BEAST**, Don Henley, Geffen
- 14 16 **SHE'S THE BOSS**, Mick Jagger, Columbia/CBS
- 15 15 **CRAZY FROM THE HEAT**, David Lee Roth, Warner Brothers
- 16 14 **17**, Chicago, Full Moon/Warner Brothers
- 17 19 **CAN'T SLOW DOWN**, Lionel Richie, Motown
- 18 21 **VALOTTE**, Julian Lennon, Atlantic
- 19 20 **BIG BAM BOOM**, Daryl Hall And John Oates, RCA
- 20 22 **THE FIRM**, the Firm, Atlantic
- 21 18 **PURPLE RAIN**, Prince And The Revolution, Warner Brothers
- 22 27 **VISION QUEST**, Soundtrack, Geffen
- 23 17 **SUDDENLY**, Billy Ocean, Jive/Arista
- 24 25 **DIAMOND LIFE**, Sade, Portrait
- 25 23 **SHE'S SO UNUSUAL**, Cyndi Lauper, Portrait
- 26 24 **A PRIVATE HEAVEN**, Sheena Easton, EMI America
- 27 26 **ICE CREAM CASTLE**, the Time, Warner Brothers
- 28 29 **40 HOUR WEEK**, Alabama, RCA
- 29 31 **SIGN IN PLEASE**, Autograph, RCA
- 30 30 **PERFECT STRANGERS**, Deep Purple, Mercury
- 31 33 **VITAL SIGNS**, Survivor, Scotti Brothers
- 32 32 **EMERGENCY**, Kool And The Gang, De-Lite
- 33 34 **THE PLEASUREDOME**, Frankie Goes To Hollywood, Island
- 34 37 **SWEPT AWAY**, Diana Ross, RCA
- 35 35 **STARCHILD**, Teena Marie, Epic
- 36 39 **SOLID**, Ashford And Simpson, Capitol
- 37 38 **NIGHTSHIFT**, Commodores, Motown
- 38 51 **THE BREAKFAST CLUB**, Soundtrack, A&M
- 39 28 **CHINESE WALL**, Philip Bailey, Columbia/CBS
- 40 36 **ALL THE RAGE**, General Public, IRS
- 41 42 **THE AGE OF CONSENT**, Bronski Beat, MCA
- 42 44 **MAVERICK**, George Thorogood, EMI America
- 43 46 **GIUFFRIA**, Giuffria, Camel/MCA
- 44 45 **THE UNFORGETTABLE FIRE**, U2, Island
- 45 41 **SPORTS**, Huey Lewis And The News, Chrysalis
- 46 43 **HEARTBEAT CITY**, the Cars, Elektra
- 47 52 **VULTURE CULTURE**, Alan Parsons Project, Arista
- 48 49 **JOHN PARR**, John Parr, Atlantic
- 49 49 **TRIUMPH**, Thunder Seven, MCA
- 50 53 **AN INNOCENT MAN**, Billy Joel, Columbia

Compiled by Billboard



● THE FIRM on a barge (yup, it's a concept)

Help!

■ FOR SOME time now I've been suffering from quite severe depression and feel I would benefit from seeing a psychiatrist. However, I'm too embarrassed to ask my own GP as he's a family friend.

Is it possible to see a psychiatrist, on the National Health Service, without going through my own doctor?

Andy, Stoke On Trent

● Any GP can refer you to a psychiatrist, and, if you feel that you need medical help and really can't talk things over with your own doctor, simply make an appointment to see someone else. Although your doctor may be a family friend, you should consider that your visit will be a confidential one and that he will know your personal situation and may have a better insight into the background to and the causes of your depression anyway.

Some people who suffer from depression find that self-help techniques, including talking things over with others, really do work. Contacts, support and

information are provided by two national self-help groups,

Depressives Anonymous, 36 Chestnut Avenue, Beverley, North Humberside HU17 9QU, and Depressives Associated, 19 Merley Ways, Wimborne Minster, Dorset BH21 1QN.

An excellent self-help tape explaining the causes of depression and offering a practical visualisation exercise is 'Fighting Depression', (price £6.35), from **Matthew Manning Cassettes, 39 Abbeygate Street, Bury St Edmunds, Suffolk. (Tel: 0284 69502).**

■ I HAVE to attend some interviews for university places and intend to stay overnight in various cities. How do I find out where to stay?

G, Faversham

● Your starter for ten! Sometimes a university which wants to interview you can put you up overnight, for free, if you're travelling long distance and have an early interview next day. Otherwise, tourist information offices (ring directory

enquiries for speedy contact), can supply you with free street maps and details of hotels and other places to stay.

■ THANKFULLY, CAROLE from Birmingham, the female deejay who was in touch recently asking for contact from other girls in the business, isn't alone. I've been a working jock for seven years, starting with just one mobile unit and determined enthusiasm.

Now I own five complete stereo sound and light shows as a full-time business, covering a wide travelling area, and employ some great male jocks.

My starting point was hospital radio, hard work, but great experience, and, while I love club work, I now concentrate on mobiles for weddings, parties and the rest — financially more rewarding!

I've found that male jocks in the area have always been encouraging and supportive, so girls, if you too have the will and staying power you could be a deejay too. Girls who need more info are welcome to write! **Liza, Bournemouth**

● And, here are a selection of tips, courtesy of the Liza file, for any up 'n' coming lady jocks out there who're literally just starting off. Once you have a grasp of the technical basic data and know how a unit works (you can often bypass a

fault by re-plugging or cutting out one amplifier on a stereo unit and stay operational!), the next big step is getting gigs.

Offering freebies to pubs, youth clubs and charities can and does lead to paid work later as your name gets around and your contacts grow.

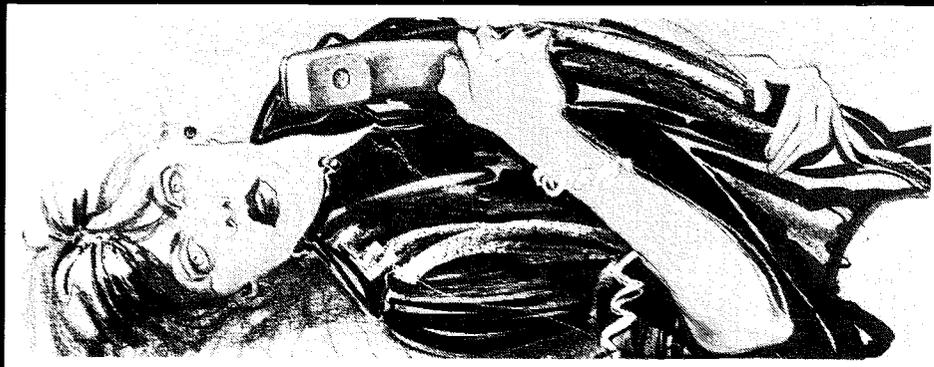
Once in there, Liza says, develop your own individual style. Choose your music to suit the majority in the audience and play requests too, but, if the floor is packed with fun-loving Agadoo-ers, never give in to the punk or heavy metal minority.

■ SCI-FI FANS of Great Britain unite! I am totally opposed to the laughable axing of 'Dr Who' and am currently compiling a petition to present to Michael Grade personally. So, I need your help in starting more petitions in schools, universities and colleges. Vengeance will be ours! **AJ, Sheffield**

● Interested? The intrepid AJ wants your letters, petitions and signatures please. Zap 'em to him, **AJ Smith, 13 Gleadless Avenue, Gleadless, Sheffield.**

OUR HELP service is closing down for a while as regular columnist and counsellor Susanne Garrett is leaving us to have a baby. But, she'll be back later in the year, and so will Help.

R A N H



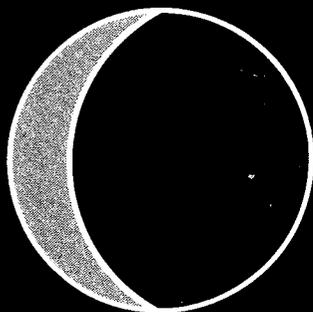
The single

CLOUDS ACROSS THE MOON

(Phone call to Mars)

on 7" and 12"

12" includes two special remixes not on album



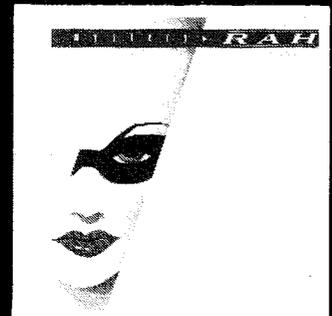
The album

MYSTERY

includes

ARE YOU SATISFIED (Funka Nova)

CLOUDS ACROSS THE MOON



RCA



RM DISCO

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

- 1 1 HANGING ON A STRING (CONTEMPLATING) Loose Ends, Virgin 12in
- 2 2 BAD HABITS/ LET'S GET BACK TO LOVE, Jenny Burton, Atlantic 12in
- 3 7 SPEND THE NIGHT, The Cool Notes, Abstract Dance 12in
- 4 4 GIRLS ON MY MIND, Fatback, US Cotillion 12in
- 5 10 FEEL SO REAL, Steve Arrington, US Atlantic 12in
- 6 6 LET'S GO TOGETHER, Change, Cooltempo 12in
- 7 3 BACK IN STRIDE, Maze featuring Frankie Beverly, Capitol 12in
- 8 20 COULD IT BE I'M FALLING IN LOVE, David Grant & Jaki Graham, Chrysalis 12in
- 9 13 PARTY TIME (THE GO-GO EDITION), Kurtis Blow, Club 12in
- 10 17 LOVER UNDERCOVER/SO DELICIOUS/START IT UP/LET'S PLAY TONIGHT, Fatback, Cotillion LP
- 11 5 YOU SHOULD HAVE KNOWN BETTER, T.C. Curtis, Virgin 12in
- 12 11 TOO MANY GAMES/CAN'T STOP THE LOVE/I WANT TO FEEL I'M WANTED/MAGIC, Maze featuring Frankie Beverly, Capitol LP
- 13 8 WHO COMES TO BOOGIE, Little Benny, Bluebird/10 12in
- 14 12 WE NEED LOVE, Cashmere, Fourth & Broadway 12in
- 15 — CLOUDS ACROSS THE MOON, RAH Band, RCA 12in
- 16 36 CURIOUS, Midnight Star, Solar 12in
- 17 26 I WANT YOUR LOVIN', Curtis Hairston, US Pretty Pearl 12in
- 18 18 I'VE GOT YOUR NUMBER/CAUGHT IN THE ACT/GOODBYES DON'T LAST FOREVER/WORK FOR LOVE/YOU FINALLY FOUND THE ONE/ STAY WITH ME, Rockie Robbins, US MCA LP
- 19 23 IN MY HOUSE, Mary Jane Girls, Motown 12in
- 20 19 NIGHTSHIFT (REMIX), Commodores, Motown 12in
- 21 21 SETTLE DOWN (EXTENDED REMIX), Lillo Thomas, US Capitol 12in
- 22 9 THEME FROM 'SHAFT', Eddy and the Soulband, Club 12in
- 23 22 OPERATOR, Midnight Star, Solar 12in
- 24 30 MOVE CLOSER (NEW MIX), Phyllis Nelson, Carrere 12in
- 25 14 I'M SO HAPPY, Julia & Co, London 12in
- 26 34 NOW THAT WE'VE FOUND LOVE (PAUL HARDCASTLE REMIXES), Third World, Island 12in
- 27 — THE NIGHT I FELL IN LOVE/MY SENSITIVITY (GETS IN THE WAY)/IT'S OVER NOW/CREEPIN', Luther Vandross, US Epic LP
- 28 39 RHYTHM OF THE NIGHT, DeBarge, Motown 7in/12in
- 29 15 BUSTIN' LOOSE, Chuck Brown & the Soul Searchers, Source 12in
- 30 16 SOLID, Ashford & Simpson, Capitol 12in/LP Mix promo
- 31 — A BROKEN HEART CAN MEND/YOU WERE MEANT TO BE MY LADY (NOT MY GIRL)/LOOK AT US NOW/WHAT'S MISSING/IF YOU WERE HERE TONIGHT/INNOCENT (MEDLEY), Alexander O'Neal, US Tabu LP
- 32 67 YOU'RE GONNA LOVE BEING LOVED BY ME/YOU SEND ME/DON'T SAY NO/C'EST LA VIE, The Manhattanans, US Columbia LP
- 33 38 MUTUAL ATTRACTION/OH WHAT A FEELING, Change, US Atlantic LP
- 34 32 MR. TELEPHONE MAN, New Edition, MCA 12in
- 35 27 MYSTERIOUS (REMIX), Twilight 22, WEA 12in
- 36 31 YOU SHOULD HAVE KNOWN BETTER (MELT DOWN MIX), T.C. Curtis, Virgin 12in
- 37 66 GROOVIN', War, Bluebird/10 12in
- 38 33 EVERY WOMAN NEEDS IT/STEP BY STEP/BEST PART OF THE NIGHT/GROOVACIOUS, Jeff Lorber, US Arista LP
- 39 24 STEP BY STEP (EXTENDED REMIX), Jeff Lorber, US Arista 12in
- 40 28 LOVE TONIGHT, David Simmons, US Atlantic 12in
- 41 41 DO WHAT YOU DO (REMIX)/TELL ME I'M NOT DREAMIN', Jermaine Jackson, Arista 12in
- 42 — SATISFIES YOUR LIFE/LIGHTS OUT/ONLY LOVER, Second Image, MCA LP
- 43 37 AFTER THE DANCE IS THROUGH, Krystol, US Epic 12in
- 44 55 GALVESTON BAY, Lonnie Hill, US Urban Sound LP
- 45 45 OH BABY/YOU/CLASSY LADY, Spank, German Metrovynil LP
- 46 — LET ME BE YOUR EVERYTHING, Touch Of Class, US Atlantic 12in
- 47 re THE ABC OF KISSING, Richard Jon Smith, Jive 12in
- 48 — ROSES, Haywoode, CBS 12in
- 49 54 MY LOVE IS TRUE (TRULY FOR YOU)/TREAT HER LIKE A LADY (M&M REMIX), The Temptations, Motown 12in
- 50 50 MOVIN' AND GROOVIN', Redds And The Boys, Fourth & Broadway 12in
- 51 85 LOVE ME RIGHT NOW, Rose Royce, Streetwave 12in
- 52 — FAN THE FLAME, Barbara Pennington, Record Shack 12in
- 53 77 FOLLOW ME, Ohio Players, AIR City Records 12in
- 54 58 HOLD ME TIGHT, Robert White, US Paris 12in
- 55 40 (I GUESS) IT MUST BE LOVE, Thelma Houston, MCA 12in

- 56 60 I WONDER IF I TAKE YOU HOME, Lisa Lisa, CBS 12in
- 57 — HAPPY FEET, Mass Extension, Fourth & Broadway 12in
- 58 47 POO POO LA LA, Roy Ayers, CBS 12in
- 59 42 BIG ROSIE/MORE THAN I CAN BEAR/MATTS MOOD (REMIXES), Matt Bianco, WEA 12in
- 60 35 HEARTBEAT/LET IT ALL BLOW (REMIX), Dazz Band, Motown 12in
- 61 52 SECRET FANTASY (EXTENDED VERSION)/LOOP (REMIX), Tom Browne, US Arista 12in
- 62 49 PAPAIA, Alex Malheiros, US Milestone LP
- 63 72 BOOGIE DOWN (BRONX), Man Parrish, Polydor 12in
- 64 80 STOMP AND SHOUT, Process And The Doo Rags, US Columbia 12in
- 65 71 HOT WAX/SHAFT, Van Twist, Polydor 12in
- 66 re EROTIC CITY, Prince, Warner Bros 12in
- 67 29 ANYTHING? (PAUL HARDCASTLE/MARK KING REMIXES), Direct Drive, Polydor 12in promo
- 68 76 SAVING ALL MY LOVE FOR YOU/SOMEONE FOR ME/THINKING ABOUT YOU, Whitney Houston, US Arista LP
- 69 48 'TIL MY BABY COMES HOME, Luther Vandross, Epic 12in
- 70 68 FREAKS COME OUT AT NIGHT/FRIENDS, Whodini, Jive 12in EP
- 71 — LOVE BOAT (GET ON DOWN Y'ALL), Pump Blenders, Cooltempo 12in
- 72 78 TEASER (UPTOWN MIX), Toney Lee, US Critique 12in
- 73 — WATCHING YOU, Joanna Gardner, US Philly World Records 12in
- 74 51 THINGS ARE NOT THE SAME, First Love, 10 Records 12in
- 75 — SIDEWALK TALK/FUNHOUSE MIX, Jellybean, EMI America 12in promo
- 76 81 ALL IN ONE NIGHT, Lifesights, white label 12in
- 77 83 I'M STILL I WANT TOO, Levert, US Tempre 12in
- 78 57 IN THE SAND, I Level, Virgin 12in
- 79 46 MISLED (DANCE MIX), Kool & The Gang, De-Lite 12in
- 80 — HOW WE GONNA MAKE THE BLACK NATION RISE? ('85 RE-EDIT), Brother D With Collective Effort, Fourth & Broadway 12in
- 81 re INNER CITY BLUES, Working Week, Virgin 12in
- 82 74 WHY DON'T YOU BREAK IT/COME SEE WHAT I'VE GOT/DO YOU WANNA DANCE, Alphonse Mouzon, US PAUSA LP
- 83 82 ROCK ME TONIGHT, Freddie Jackson, US Capitol 12in
- 84 re THE TRUTH SONG, Wilton Felder, MCA LP
- 85 — FLOAT, RAH Band, RCA LP

Hi-NRG

- 1 1 R.S.V.P., James & Susan Wells, Fanfare 12in
- 2 3= CRASHIN' DOWN (REMIX), Legear, Proto 12in
- 3 2 SINDERELLA, Betty Wright, US Jamaica 12in
- 4 6 NEW YORK CITY, Village People, Record Shack 12in
- 5 10 DATE WITH THE RAIN, Arnie's Love, US Profile 12in
- 6 — WALK LIKE A MAN, Divine, Proto 12in promo
- 7 5 I'M NO ANGEL/ECSTASY, Madleen Kane, US TSR 12in
- 8 — THE BEAST IN ME, Bonnie Pointer, Epic 12in
- 9 30= BAD MONEY (REMIX), Rikki Klub 12in promo
- 10 13 VICTIM OF LOVE, Charade, US Personal 12in
- 11 — EAT YOU UP, Angie Gold, Passion 12in
- 12 12 CRUISING, Sinitta, Fanfare 12in
- 13 — YOUNG HEARTS RUN FREE, Nana McLean, US Boulevard 12in
- 14 26 MY LOVE IS MUSIC, Gloria Gaynor, Carrere 12in
- 15 — BOYS COME AND GO, April, Record Shack 12in promo
- 16 8 KNOCKIN' ON MY DOOR, Barbara Fowler, US Profile 12in
- 17 — MAN IN A MILLION, Life Force, Polo 12in promo
- 18 18 LET ME FEEL IT (DISCONET REMIX), Samantha Gilles, Record Shack 12in
- 19 9 MATERIAL GIRL (JELLYBEAN DANCE REMIX), Madonna, Sire 12in
- 20 17 WALK THE NIGHT, Bent Boys, Canadian Black Sun 12in
- 21 21 STARGAZING, Earlene Bentley featuring Sylvester, Record Shack 12in
- 22 19 NO REGRETS, Martinique, German Teldec 12in
- 23 3= SEX OVER THE PHONE (REMAKE), Village People, Record Shack 12in
- 24 23 IN THE NAME OF LOVE/SHOUT IT OUT, Astaire, Passion 12in
- 25 27 CHEATED BY A PAINTED LOVE/THE ELECTRICITY MEDLEY, Dee Dee/The Electricity All-Stars, Passion 12in promo
- 26 7 YOU'RE MY HEART YOU'RE MY SOUL, Modern Talking, German Hansa 12in
- 27 — LOVE IS LIKE AN ITCHING IN MY HEART, Lisa, Fantasia 12in
- 28 16 AMERICANO, Vivien Vee, Dutch Break 12in
- 29 — THE COLLECTOR, Cerrone, French Malligator 12in
- 30 — IF LOOKS COULD KILL, Pamela Stanley, US Mirage 12in
- 31 — ONLY A MEMORY, Oh Romeo, US "0" 12in

GROOVIN' WAR

NEW SINGLE 7" & 12"



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

Week ending March 30, 1985



UK SINGLES

THIS LAST WEEKS
WEEK WEEK IN CHART

1	1	4	EASY LOVER, Philip Bailey And Phil Collins, CBS/Virgin ○
2	2	3	THAT OLE DEVIL CALLED LOVE, Alison Moyet, CBS
3	14	2	PIE JESU, Sarah Brightman And Paul Miles-Kingston, EMI
4	4	4	EVERY TIME YOU GO AWAY, Paul Young, CBS
5	—	1	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ZTAS7
6	7	7	DO WHAT YOU DO, Jermaine Jackson, Arista
7	3	5	MATERIAL GIRL, Madonna, Sire ○
8	9	6	WE CLOSE OUR EYES, Go West, Chrysalis
9	5	5	KISS ME, Stephen Tin Tin Duffy, 10 Records ○
10	12	3	WIDE BOY, Nik Kershaw, MCA
11	8	6	THE LAST KISS, David Cassidy, Arista
12	6	18	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic ○
13	20	6	HANGIN' ON A STRING, Loose Ends, Virgin
14	17	3	SOME LIKE IT HOT, Power Station, Parlophone
15	15	3	BETWEEN THE WARS EP, Billy Bragg, Go! Discs
16	—	1	EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears, Mercury IDEA9
17	11	10	NIGHTSHIFT, Commodores, Motown
18	32	2	COVER ME, Bruce Springsteen, CBS
19	28	6	MOVE CLOSER, Phyllis Nelson, Carrere
20	19	6	MR TELEPHONE MAN, New Edition, MCA
21	25	4	DANCING IN THE DARK EP, Big Daddy, Making Waves
22	18	6	THE BELLE OF ST MARK, Sheila E, Warner Bros
23	34	5	THE HEAT IS ON, Glenn Frey, MCA
24	39	2	COULD IT BE I'M FALLING IN LOVE, David Grant And Jaki Graham, Chrysalis
25	37	4	NOW THAT WE'VE FOUND LOVE, Third World, Island
26	38	2	WON'T YOU HOLD MY HAND NOW, King, CBS
27	13	12	DANCING IN THE DARK, Bruce Springsteen, CBS
28	10	13	I KNOW HIM SO WELL, Elaine Paige And Barbara Dickson, RCA ○
29	—	1	SHAKESPEARE'S SISTER, Smiths, Rough Trade RT181
30	16	6	LET'S GO CRAZY, Prince And The Revolution, Warner Bros
31	40	2	SPEND THE NIGHT, Cool Notes, Abstract Dance
32	21	13	SOLID, Ashford And Simpson, Capitol □
33	—	1	GRIMLY FIENDISH, Damned, MCA GRIM1
34	43	2	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
35	22	5	BREAKING UP MY HEART, Shakin' Stevens, Epic
36	33	4	STARVATION/TAM TAM POUR L'ETHIOPIE, Starvation, Zarjaz
37	23	8	THE BOYS OF SUMMER, Don Henley, Geffen
38	51	3	CAN'T FIGHT THIS FEELING, Reo Speedwagon, Epic
39	48	3	SOMEBODY, Bryan Adams, A&M
40	41	3	LET'S GO TOGETHER, Change, Cooltempo
41	24	12	LOVE AND PRIDE, King, CBS □
42	29	6	LEGS, ZZ Top, Warner Bros
43	—	1	CLOUDS ACROSS THE MOON, RAH Band, RCA PB40025
44	—	1	AIKEA GUINEA, Cocteau Twins, 4AD AD501
45	30	8	THINGS CAN ONLY GET BETTER, Howard Jones, WEA
46	27	6	SHAFT, Eddy And The Soul Band, Club
47	26	8	METHOD OF MODERN LOVE, Daryl Hall And John Oates, RCA
48	35	5	ABSOLUTE REALITY, Alarm, IRS
49	64	2	PIECE OF THE ACTION, Meat Loaf, Arista
50	61	2	MYZSTERIOUS MIZSTER JONES, Slade, RCA
51	50	5	MORE THAN I CAN BEAR, Matt Bianco, WEA
52	72	2	WE NEED LOVE, Cashmere, Fourth & Broadway
53	55	4	GUN LAW, Kane Gang, Kitchenware
54	31	6	FALLING ANGELS RIDING, David Essex, Mercury
55	59	2	GOT A LITTLE HEARTACHE, Alvin Stardust, Chrysalis
56	63	2	BOOGIE DOWN (BRONX), Man Parrish, Boiling Point
57	—	1	LIFE IN A NORTHERN TOWN, Dream Academy, blanco y negro NEG10
58	49	4	SUPER GRAN, Billy Connolly, Stiff
59	—	1	BLACK MAN RAY, China Crisis, Virgin VS752
60	45	3	PUMP ME UP, Grandmaster Melle Mel, Sugarhill
61	42	5	NO FOOL (FOR LOVE), Hazell Dean, Proto
62	73	2	AXEL F, Harold Faltermeyer, MCA
63	58	3	BELFAST, Barnbrack, Homespun
64	—	1	STAINSBY GIRLS, Chris Rea, Magnet MAG276
65	46	9	LOVE LIKE BLOOD, Killing Joke, EG
66	36	12	RUN TO YOU, Bryan Adams, A&M
67	—	1	KINGS AND QUEENS, Killing Joke, EG EG021
68	—	1	CRY, Godley And Creme, Polydor POSP732
69	62	3	FOREVER MAN, Eric Clapton, Warner Bros
70	54	19	CLOSE (TO THE EDIT), Art Of Noise, ZTT
71	75	2	LET HER GO, Strawberry Switchblade, Korova
72	44	10	YOU'RE THE INSPIRATION, Chicago, Full Moon
73	—	1	BAD HABITS, Jenny Burton, Atlantic A9583
74	56	8	CHANGE YOUR MIND, Sharpe And Numan, Polydor
75	52	10	THINKING OF YOU, Colour Field, Chrysalis



THE NEXT 25

76	53	NEVER UNDERSTAND, Jesus And Mary Chain, blanco y negro
77	81	WHEN ALL'S WELL, Everything But The Girl, blanco y negro
78	—	PAIR OF BROWN EYES, Pogues, Stiff BUY220
79	76	EASTENDERS THEME, Simon May, BBC
80	—	RHYTHM OF THE NIGHT, DeBarge, Gordy TMG1376
81	85	JEALOUSY, Boothill Foot Tappers, Mercury
82	98	ONLY THE LONELY, Flying Pickets, 10 Records
83	—	SHOUT, Tears For Fears, Mercury IDEA8
84	90	MY LOVE IS TRUE (TRULY FOR YOU), Temptations, Motown
85	—	COCKNEY TRANSLATION, Smiley Culture, Fashion FAD7028
86	—	HOW SOON IS NOW, Smiths, Rough Trade RT176
87	—	THE ABC OF KISSING, Richard Jon Smith, Jive JIVE85
88	—	IMAGINATION, Belouis Some, Parlophone R6092
89	—	MUSIC AND YOU, Sal Solo and LCGC, MCA MCA946
90	—	JUST LIKE AN ARROW, Magnum, FM VHF4
91	88	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
92	82	1978-79 VOL 2, Gary Numan And Tubeway Army, Beggars Banquet
93	—	SHE GOES TO FINOS, Toy Dolls, Volume VOL12
94	—	GIMME GIMME GIMME, Narada Michael Walden And Patti Austin, Warner Bros W9077
95	—	MISS MARPLE THEME, Consort, BBC RESL153
96	91	RELAX, Frankie Goes To Hollywood, ZTT
97	—	ROSES, Haywoode, CBS A6069
98	—	THE COUNTRY OF THE BLIND, Faith Brothers, Siren SIREN2
99	—	CRASHIN' DOWN, Legear, Proto ENA124
100	—	JACOB'S LADDER, Monochrome Set, blanco y negro NEG4

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

UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	1	5	NO JACKET REQUIRED, Phil Collins, Virgin
2	2	2	DREAM INTO ACTION, Howard Jones, WEA
3	4	4	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
4	3	20	ALF, Alison Moyet, CBS ☆
5	11	2	ANDREW LLOYD WEBBER REQUIEM, Domingo/Brightman/Maazel/Eco, HMV
6	5	42	BORN IN THE USA, Bruce Springsteen, CBS ☆
7	6	40	PRIVATE DANCER, Tina Turner, Capitol ☆
8	10	19	LIKE A VIRGIN, Madonna, Sire □
9	8	2	BEHIND THE SUN, Eric Clapton, Duck
10	19	5	RECKLESS, Bryan Adams, A&M
11	7	10	HITS OUT OF HELL, Meat Loaf, Epic □
12	9	39	ELIMINATOR, ZZ Top, Warner Bros ☆
13	12	37	PURPLE RAIN, Prince And The Revolution, Warner Bros □
14	27	21	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ☆
15	15	20	MAKE IT BIG, Wham!, Epic ☆
16	13	36	DIAMOND LIFE, Sade, Epic ☆
17	16	4	BUILDING THE PERFECT BEAST, Don Henley, Geffen
18	23	88	NO PARLEZ, Paul Young, CBS ☆
19	20	3	SHE'S THE BOSS, Mick Jagger, CBS ○
20	—	1	VERY BEST OF BRENDA LEE, Brenda Lee, MCA LETV1
21	14	2	FIRST AND LAST AND ALWAYS, Sisters Of Mercy, Merciful Release
22	26	24	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit □
23	25	11	FACE VALUE, Phil Collins, Virgin ☆
24	28	7	BEVERLY HILLS COP, Original Soundtrack, MCA ○
25	18	6	NIGHTSHIFT, Commodores, Motown
26	29	17	THE 12" ALBUM, Howard Jones, WEA □
27	24	6	MEAT IS MURDER, Smiths, Rough Trade □
28	22	11	CHESS, Various, RCA ○
29	40	8	STEPS IN TIME, King, CBS ○
30	42	9	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Go! Discs ○
31	31	17	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ☆
32	37	15	AGENT PROVOCATEUR, Foreigner, Atlantic □
33	21	5	MODERN LOVE, Various, K-Tel □
34	35	75	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
35	30	4	NIGHT TIME, Killing Joke, EG
36	—	1	CHINESE WALL, Philip Bailey, CBS CBS26161
37	32	21	THE COLLECTION, Ultravox, Chrysalis ☆
38	39	10	20/20, George Benson, Warner Bros □
39	17	12	THE BARBARA DICKSON SONGBOOK, Barbara Dickson, K-Tel
40	41	14	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar □
41	34	18	THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA ☆
42	38	19	HATFUL OF HOLLOW, Smiths, Rough Trade □
43	33	4	STREET SOUNDS ELECTRO 6, Various, Streetsounds
44	45	21	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA ○
45	43	4	CAN'T STOP THE LOVE, Maze Featuring Frankie Beverly, Capitol
46	51	18	THE RIDDLE, Nik Kershaw, MCA ☆
47	67	46	LEGEND, Bob Marley And The Wailers, Island
48	44	12	BREAKDANCE 2 — ELECTRIC BOOGALOO, Original Soundtrack, Polydor
49	54	70	UNDER A BLOOD RED SKY, U2, Island ☆
50	—	1	METAL HEART, Accept, Portrait PRT26358
51	—	1	BIRDY ORIGINAL SOUNDTRACK, Peter Gabriel, Charisma CAS1167
52	—	1	REGGAE HITS VOL 1, Various, Jetstar JELP1001
53	46	7	SECRET SECRETS, Joan Armatrading, A&M
54	55	45	FANTASTIC, Wham! Innervision ☆
55	48	10	17, Chicago, Full Moon ○
56	61	8	BREWING UP WITH BILLY BRAGG, Billy Bragg, Go! Discs ○
57	—	1	THE HURTING, Tears For Fears, Mercury MERS17
58	—	1	THE BEST OF PLAY BACH, Jacques Loussier, Start STL1
59	60	7	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
60	91	48	BREAKOUT, Pointer Sisters, Planet □
61	53	9	STOP MAKING SENSE, Talking Heads, EMI
62	47	6	THE BAD AND LOWDOWN WORLD OF THE . . . , Kane Gang, Kitchenware
63	64	10	TROPICO, Pat Benatar, Chrysalis
64	76	90	QUEEN GREATEST HITS, Queen, EMI ☆
65	56	19	ARENA, Duran Duran, EMI ☆
66	49	3	LEGEND, Clannad, RCA
67	36	24	CINEMA, Elaine Paige, K-Tel ☆
68	66	7	CENTREFIELD, John Fogerty, Warner Bros
69	—	1	MASK, Vangelis, Polydor POLH19
70	63	6	HUMAN RACING, Nik Kershaw, MCA ☆
71	58	2	BEYOND APPEARANCES, Santana, CBS
72	78	2	VERY BEST OF FOSTER AND ALLEN, Foster And Allen, Ritz □
73	80	11	WHO'S AFRAID OF THE ART OF NOISE, Art Of Noise, ZTT
74	71	5	THE FIRM, Firm, Atlantic
75	98	5	CASHMERE, Cashmere, Fourth & Broadway
76	75	19	THE MUSIC OF LOVE, Richard Clayderman, Delphine □

77	72	5	AN INNOCENT MAN, Billy Joel, CBS ☆
78	—	1	THIS IS SOUL, Various, Starblend/Atlantic SOUL1
79	81	20	GREATEST HITS, Shakin' Stevens, Epic ☆
80	89	323	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
81	62	3	WHATEVER HAPPENED TO JUGULA, Roy Harper, Beggars Banquet
82	70	120	THRILLER, Michael Jackson, Epic ☆
83	50	9	STAGES, Elaine Paige, K-Tel ☆
84	—	1	LOVE OVER GOLD, Dire Straits, Vertigo 6359109
85	77	11	1999, Prince, Warner Bros ○
86	74	8	HUMAN'S LIB, Howard Jones, WEA ☆
87	65	4	THE ARTISTS, EWF/Jean Carn/Rose Royce, Streetsounds
88	57	25	THE UNFORGETTABLE FIRE, U2, Island ☆
89	52	3	MANTOVANI MAGIC, Mantovani Orchestra, Telstar
90	83	15	ALCHEMY, Dire Straits, Vertigo ☆
91	—	1	DREAM MELODIES, Various, Nouveau Music NML1013
92	—	1	DYNAMITE, Jermaine Jackson, Arista 206317
93	—	1	DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen, CBS CBS32542
94	79	7	PERHAPS, Associates, WEA
95	94	7	BORN TO RUN, Bruce Springsteen, CBS
96	—	1	GIVE MY REGARDS TO BROAD STREET, Paul McCartney Parlophone PCTC2
97	73	10	SUDDENLY, Billy Ocean, Jive
98	86	56	THE WORKS, Queen, EMI ☆
99	87	17	GHOSTBUSTERS, Original Soundtrack, Arista □
100	—	1	STRANGE REFLECTIONS, Second Image, MCA MCF3255

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

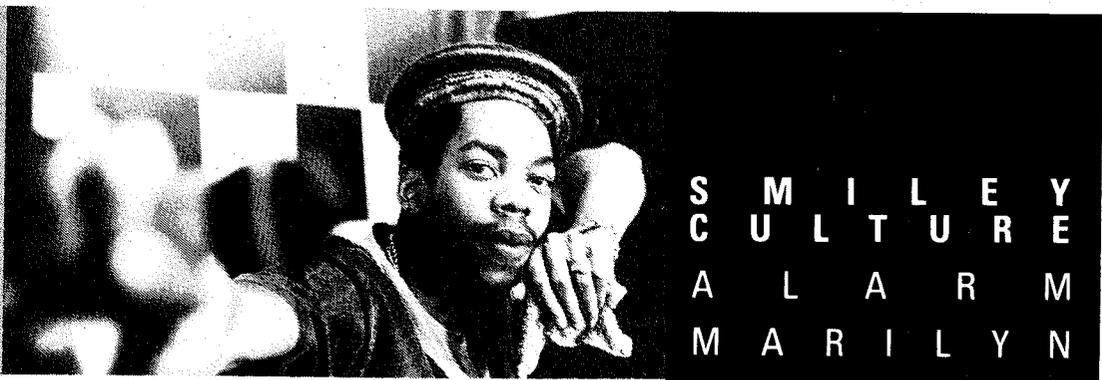


MUSIC VIDEO

1	1	THE VIDEO, Wham!, CBS/Fox
2	5	PRIVATE DANCER, Tina Turner, PMI
3	2	FEED THE WORLD COMPILATION, Video Aid, Virgin
4	4	MADONNA, Warner Music
5	3	THE SONG REMAINS THE SAME, Led Zeppelin, WHV
6	11	A TRIBUTE TO JIM MORRISON, the Doors, WHV
7	6	HITS OUT OF HELL, Meat Loaf, CBS/Fox
8	—	LIVE '77, Emerson, Lake And Palmer, Hendring/PVG
9	9	THE COLLECTION, Ultravox, Palace/PVG
10	8	DO THEY KNOW IT'S XMAS, Band Aid, Polygram
11	—	PICTURES ON MY WALL, Echo And The Bunnymen, Warner Music
12	17	SING BLUE SILVER, Duran Duran, PMI
13	7	"UNDER A BLOOD RED SKY", LIVE AT REDROCK, U2, Virgin/PVG
14	—	VIDEO SNAP!, the Jam, Polygram
15	10	VIDEO REWIND, the Rolling Stones, Vestron/PVG
16	20	END OF THE ROAD '84, Status Quo, Videofarm
17	13	LLOYD COLE AND THE COMMOTIONS, Polygram
18	16	ALCHEMY LIVE, Dire Straits, Polygram
19	—	LOVERBOY, Billy Ocean, Zomba/lightning
20	—	ON FILM, the Special AKA, 2 Tone/Chrysalis

We are grateful to Video Week

N E X T
W E E K



Your real
go-gone guy:

DISCO

JAMES HAMILTON

HHEY FELLAH! What? In the capital of the nation, we were livin' the limo sensation. Yup, all fired up and ready to go go, **Tony Blackburn**, **Steve Walsh**, **James Hamilton** and Island Records' **Adrian Sykes** arrived two weekends ago amidst magnolia blossom and sunny blue skies in springtime Washington DC to be whisked by ludicrously luxurious dove grey and white 1985 Lincoln Town Car (smoked windows, concealed lighting, TV, ice box and push-button liquor dispenser!) to the equally luxurious brand new hotel where the Jacksons stayed, **The Regent**, a short walk from Chelsea-like Georgetown. The action we were there to observe however took place in seedier surroundings. Our host, **Max Kidd** with his brothers runs a computer company in NE Washington, using the back rooms for his independent promotions of labels like Total Experience, his own **DETT/TTED** go go logos, and as rehearsal space for the go go bands. His concept of time seems somewhat Jamaican, appropriately enough as **Island's** boss **Chris Blackwell** sees the long established but still local ghetto-bounded Washington go go scene as another reggae, and as well as now distributing Kidd's labels is financing a film about the scene (working titles 'Movin' And A-Groovin'', 'Good To Go') which won't start shooting until the summer. This movie cannot help but break go go nationally in the States on a par with hip hop, but in Britain by the time it's released it'll have to revive our interest in a music which, despite differences of nuance, is frankly limited in range. **Island** are carefully staggering release of the best records while other less committed

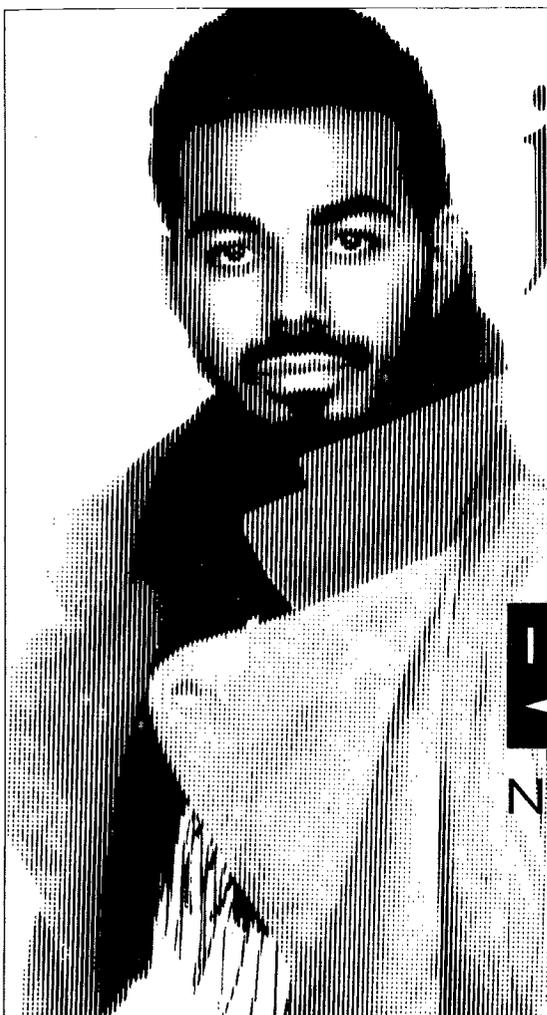


● **CHUCK BROWN** (centre!) with Soul Searchers saxist **Leroy Fleming** go-going up in the elevator at **The Regent** of Washington DC

companies have already rushed out whatever product they can get — so, the big question here is, can the best records sustain and increase our interest? It's hard to get a straight answer as to why DC's ghetto groups stripped down to percussive African roots, although doubtless lack of finance contributed, as exemplified by the **Junk Yard Band**, all just kids, caught playing on Saturday in the street outside the downtown American Art And Portrait Gallery Building, beating out their go go funk on cut-off plastic bin bottoms mounted on conical roadwork warning beacons and milk crates. Go go as "found art"? These kids could be huge, incidentally, if marketed like New Edition. That Saturday night there were three venues offering more sophisticated go go, **Cherlys** with **Rare Essence**,

Pump Blenders and more (none Max's so unvisited), the sparsely decorated **Black Hole** in SE Washington with **Chuck Brown** and **Mass Extension**, and — miles out in Maryland so visited first — the 121st Engineer Battalion (CBT) Company A armory at Prince Frederick with **EU** and **Trouble Funk**. (Typically used as in every community for local music-type events, this particular armory was an all-purpose barn of a building with a basketball net right over the band.) The original **Experience Unlimited** started out in '72 as a Jimi Hendrix-style rock group but being all black couldn't find a market (many of the guys still really want to play rock), switching to go go in the '78 wake of Chuck Brown's 'Bustin' Loose' success. Now called just **EU** they crank on and on in James Brown-ish style while the

audience point in turn to the guys they want to solo, but by being disjointed they keep breaking the tension: **Trouble Funk** in contrast have a harder sound and maintain their groove. Surprisingly, playing a reporter in the movie, an incognito **Art Garfunkel** was checkin' the scene there too! We had been joined by Tommy Boy's **Tom Silverman** and it really was quite remarkable that on walking into both the armory and then the Black Hole (also patronized by many kids from the earlier country gig) both **EU** and **Chuck Brown & The Soul Searchers** were singing the slow 'Tears' smash by Tom's hottest act the **Force MD's** ... which pointed up that all the go go groups remain "Top 40 bands", performing current hits as well as their own material. The **Soul Searchers** were soulful and really tight with lots of space and proper jazzy solos — imagine, all in one continuous medley, a go go treatment sticking close to the original of King Pleasure's 'Moody's Mood For Love' seguing through 'Woody Woodpecker' to (in our honour?) 'Bustin' Loose' and 'We Need Some Money!' They deserve a UK tour. At both these venues we were "minded" by such enormous Mr T-type characters as **Big Al**, who are known by all the kids and much respected, although as one of them said, "Go go is safer than the streets — they disarm you before you go in!" **Tony Blackburn** flew straight home Sunday dawn to fulfill his **Sky** cable TV commitments on Monday (and was ill the rest of the week!), so it was **Steve Walsh** who cameo-ed with similarly sized **Big Al** being challenged to dance the **Jerry Lewis** as the climax to **Redds & The Boys'** video, shot in the JFK Playground at 7th & O, where the kids have a real jet plane, tank, troop carrier, fire engine, locomotive and



james ingram

IT'S YOUR NIGHT
◀ JELLYBEAN REMIX ▶

NEW 7" AND 3-TRACK 12" SINGLE



Distributed by **wea** Records Ltd. © A Warner Communications Co.

two trams to play on. The Jerry Lewis is much like the old Mashed Potato and even older Charleston, and just one of the steps on which possibly go go's wider success will depend. Unfortunately apart from some formation dancing which looks like fun, most of the associated dances revolve around wriggles and fancy footwork with nothing startlingly distinctive (as in breakdancing) to latch onto: however, and very important here of course, there is a silly haircut, the Philly, shaved way up above the ears with just a very short crew cut left on top. Hopefully all these elements will still seem fresh when the movie eventually opens here, but as already in Britain there's a TV ad for petrol which says "We'll keep you on the go-go" and veterans **Geno Washington & The Ram Jam Band** have returned with a "new go go sound", it could be hard to hold back until then... unless Island's unreleased go go goodies really are that strong. I hope so. The hotel bill alone cost nearly \$3,500!



THE GUY who "looked after" us most in Washington DC was **Vincent Randolph**, whose **Buddah Productions** manages **Tyrone Brunson** amongst others, and whose incredible limousines — hired out only to showbiz people — were at our disposal. This Wednesday (27) our sharp young driver **Eric** will have **Eddie Murphy** riding with him for instance! Sometimes we transferred to **Teddy**'s similarly fitted but slightly less glamorous dark blue and black '84 limo, which also boasted a much-used 'phone, as we did on the Sunday when Eric was driving **B.B. King**... to whose **MCA Records**-hosted pre-gig cocktail party we were invited. Very charmingly, **B.B.** seemed genuinely to remember my interviewing him twelve years ago. Currently he's hardly off the radio with his theme song from the **John Landis** film **'Into The Night'**, which may be down to masterful plugging by **MCA's** regional promotion man **Ron White** (previously top jock in Detroit before moving on-air to DC in '75), who got **Steve Walsh**, **Adrian Sykes** and myself into that night's concert by blues veteran **Bobby Blue Bland** and **B.B. King** at the downtown **Warner Theater** (right now **Jennifer Holliday** is briefly there with **'Sing, Mahalia, Sing'**). Bobby's so soulful voice was hard to hear from backstage but thankfully we had seats for **B.B.'s** half (sadly they didn't duet), and I'm glad that **Steve** and **Adrian** were able to experience the atmosphere. Blues and soul singers, when they were getting through to their audience, traditionally always had an answering response of friendly encouragement laced with testifying shouts and banter (like in a black church congregation), which no matter who has appeared in Britain has never travelled here too, and which is probably dying out amongst the new young noisy



● **MIDNIGHT STAR 'Curious'** (Solar MCAT 961) Their album's Marvin Gaye-ish monster is rightly the new UK single, a sexually healing 100⁵/₆-100²/₃-100¹/₂bpm sneaky snapper, flipped by the vocodered whipping 'Planet Rock'-ish (0-)125¹/₄-124³/₄bpm 'Body Snatchers'.

generation. The audience that night was primarily middle-aged or older, and they knew how to react. I was actually in tears, it was so good. It was the sort of audience who must have frequented the old **Howard Theater**, in the days when it was on the same circuit as Harlem's **Apollo**, now forlorn and crumbling yet amazingly open for go go as recently as January. Forgetting go go, the best club we visited was the Ethiopian-run downtown **Saba**, with its dancefloor dramatically on two abrupt levels and looked down on from balconies a floor above, although it was plainly decorated. Another, not recommended, was Georgetown's foreign au-pair filled **Café Med** playing Hi-NRG pop, while on the Monday night (when I was shivering with the same virus that felled **Tony Blackburn** at the same time back in England) was **The Classics** out in Maryland at Allentown, a black version of the sort of disco that here would have palm tree decor but there had a mechanical bull. Everywhere it seemed the jocks mixed more instrumentals than vocals, and the generally familiar (if not now dated) music seemed monotonous. Washington's urban black radio plays very little go go as it mainly attracts kids, the wrong demographic, and in fact only isolated plays of **Redds And The Boys** and **Mass Extension** could be heard on the FM stations (which **Max Kidd** reckons he can call on when, as then, he has hot new product). Umm, if go go isn't big on radio or in clubs and is largely unknown outside the ghetto in its own city of origin, that had better be one hell of a movie that **Island** are making! Luckily there is one station on poorly received Medium Wave with nothing to lose and everything to gain by adventurous programming. **WOL** 1450MW, which is hauling itself up by

featuring several go go sides every hour, and a terrific oldies show at night (going right back to the booting '40s and '50s). **WOL** is owned by **Kathy Hughes**, whose breakfast chat show was virtually hi-jacked to enthusiastic 'phone-in response by **Steve Walsh** on the Tuesday, and whose son **Alfred Liggins** (met at **B.B.'s** party) was our DC club guide. Sweeping along the radio dial there's a lot of bluegrass and country music, big bands oldies, and I encountered an amazing gospel station full of self-pitying sobbing and encouragements to purchase their "I am a Positive Thinker" stick-pin, while on the Friday night **WDCU FM 90**, a public service of the University of the District of Columbia, played some great stone blues and mellow vocal jazz. In the main though, and without realising it, I kept coming back to **WHUR 96.3FM** ("Progressive 96"), whose bland urban contemporary playlist was spiked on the dawn shift by some wailing slowies like the **Montclairs** 'Beggin's Hard To Do' and **Atlantic Starr** 'Your Love Finally Ran Out From Me'. The only TV of musical note was **Philip Bailey** singing a sweet slowie on **Dick Clark's** still running **American Bandstand**, and a black video show **New York Hot Tracks** glimpsed on the limo's TV. Stocked with a mouth-watering range of every music type imaginable, the vinyl supplier for the visit was the 19th & L branch of **Record & Tape Ltd**, whose manager **Wresch Dawidjan** compiles the local (Hi-NRG biased) disco chart from twenty DJs' returns (**Nayobe** was top at the time). Otherwise the stuff that was hard to avoid on radio included **B. B. King** 'Into The Night' (concert tie-in?), **Gladys Knight & The Pips** 'My Time' (due in concert — and our limo!), **Mary Jane Girls** 'In My House', **Ready For The World**

'Tonight' (someone please start playing this here!), **Luther Vandross LP**, **Maze LP**, **Midnight Star** 'Scientific Love', **Whispers** 'Some Kinda Lover', **Sade** 'Smooth Operator', **Kool & The Gang** 'Fresh', **Commodores**, **Prince** (anything), **Harold Faltermeyer**, **Shalamar** 'My Girl Loves Me', **Wilton Felder**, **Steve Arrington**, **TC Curtis**, **Jeff Lorber**, **Julian Lennon** 'Too Late For Goodbyes', **Culture Club** 'Mistake 3', **Patti LaBelle**, **Stevie Wonder** 'Love Light In Flight', **New Jersey Mass Choir** 'I Want To Know What Love Is', **Klymaxx** 'Meeting In The Ladies Room', **Opus Ten**, **Animotion** 'Obsession', **Al Jarreau** 'Raging Waters', **Jeffrey Osborne** 'The Borderlines'. In fact come to think of it, much of that is through **MCA** — surely not all Ron's work?

ODDS 'N' BODS

LARRY LEVAN's mixing at **New York's Paradise Garage** is being taped nightly by **Island** with the aim (if copyright can be cleared) of releasing the best medley sequences, on cassette only — what an exciting idea (it should have his number one fan **Froggy** slaving in anticipation!)... **Marvin Gaye's** unissued **CBS** material will be out in May, some of it controversial... **Prince's** new LP 'Around The World In A Day' is rumoured to be much more musically adventurous than 'Purple Rain' (on which incidentally most cuts were heavily edited so they'd fit)... **Jeff Lorber** has signed with **Phonogram** for the world outside the USA, **Club** having him here... **WEA** did not consider the deal worth it to retain **Change** here, but **Atlantic** still have them **Stateside** — does that clear up your confusion?... **The Cool Notes'** management were so short of their hit on 7in that they actually had to buy five copies to service **Radio One** — and nearly got accused of hyping in the process!... **Levert** turns out in fact to be a group, containing **Eddie's** sons **Gerald** and **Sean** (the latter 17 year old previously unmentioned), plus six more musicians... **Krystol** member **Dee Marie Warren's** death was more horrific than previously reported, her car went off a winding road and fell 300 feet down a cliff near **Los Angeles**... **Luther Vandross** was available on **Dutch** import in Britain ahead of the **Washington DC** stores, who received it Monday, although the whole album was all over the radio there on our arrival the previous Friday... **Beverly Skeete** may be proving a trick to mix but is good out of **Spank**... **VERY IMPORTANT:** with immediate effect all chart contributors and other info senders should note that our new address is **Record Mirror, Greater London House, Hampstead Road, London NW1 7QZ** (just around the corner from the **Camden Palace**) — alter your address books **NOW!**... **Tina**

continues over

MASS EXTENSION

'HAPPY FEET'

4 D.E.T.T. 12 GO GO 2

"GETTING WASHINGTON OUT OF DE.T.T."

WASHINGTON GO GO



D.C.'s NEW DANCE ANTHEM

DISCO

from previous page

Turner topped US black LPs, **Jenny Burton** US Dance/Disco Club Play, while **Ray Charles** is back with a vengeance — not only does the 'Uncle' Ray and **Stevie Wonder** segment dominate **USA For Africa's** 'We Are The World' but also amazingly his album of duets 'Friendship' and its single (with **Willie Nelson**) 'Seven Spanish Angels' have topped both respective, wait for it, Country charts! ... **The O'Jays'** late '60s sides for **Neptune** (somehow missed out from last week's reissues feature) were also recently compiled in **PRT's** new **Chess** series (**CXMB 7200**) ... **Big Daddy** are well worth catching live by people with wide musical memories: as you may know, they set modern hits to easily recognised rock 'n' roll arrangements, their 'All Night Long (All Night)' done as the **Jayhawks** 'Stranded In The Jungle' being especially funny, with its "meanwhile, back in the jungle" segment containing **Lionel Richie's** mumbo jumbo chanting ... "Meanwhile, back in the States" the 'Roxanne, Roxanne' craze has even prompted the re-release of **The Police** 'Roxanne', while **Roxanne Shante's** follow-up is 'Queen Of Rox (Shanté Rox On)' (US Pop Art) ... 'Roxanne's Doctor' should be by **Dr. Freshh**, with a double "h" (of course) ... **Sparky D** of 'Roxanne You're Through' was with **Trouble Funk** at **Prince Frederick Armory** in Maryland last Saturday ... **Anthony Kenneth Blackburn** & **Stephen Maurice Walsh** take **Radio London's** Soul Night Out to the **Lyceum** for a few Thursdays from next week (4) until moving permanently to **Hammersmith Palais**, where the security is so good ... London's three soul stations **Solar**, **Horizon**, **LWR** were all back in strength around the clock when last heard — maybe if they finally get around to playing my favourite record of the last few months, **Ready For The World** 'Tonight', I might bother to tune in to them more ... **Carl Kingston** is now evening man on **Leeds ILR station Radio Aire** ... **Kev Hill** 'The Guvnor' starts a new 18-30 night Thursday (28) at Harlow **Whispers** ... **Richard Searling**, **Pete Haigh** & **Ellis** funk **Morecambe Carleton Inn Sat (30)** ... **Gary Crowley** lets "April Fools rush in" on **April 1st (Monday)** at **Kensington's The Park**, when **Judge Dread** hosts the largest "ladies' sewing evening" ever at **Dartford Flicks!** ... **Bob Boardman** again jocks the big **Bass** breakdance final at **Sunderland Barnes Hotel Wed (3)** ... **John Myers** has actually left **Newcastle Upon Tyne Julies** to join the team at **Walkers**

N I G H T C L U B

POP JOX are playing 1 (1) **Dead Or Alive**, 2 (4) **Philip Bailey And Phil Collins**, 3 (7) **Stephen 'Tintin' Duffy**, 4 (3) **Little Benny**, 5 (2) **Eddy And The Soulband**, 6 (5) **Ashford And Simpson**, 7 (8) **Kool And The Gang**, 8 (16) **Maze**, 9 (6) **Eugene Wilde**, 10 (19) **Jenny Burton**, 11 (9) **Commodores**, 12 (10) **Jays Ingram**, 13 (35) **Loose Ends**, 14 (27) **Mary Jane Girls**, 15 (22) **Bruce Springsteen 'CM'**, 16 (11) **Amii Stewart**, 17 (21) **Phyllis Nelson**, 18 (15) **Prince 'LGC/TMWU'**, 19 (12) **King**, 20 (28) **Sheila E**, 21 (20) **Madonna 'MG'**, 22 (32) **New Edition**, 23 (13) **Madonna 'LAV'**, 24 (14) **Prince '1999/LRC'**, 25 (31) **Third World**, 26 (36) **Change**, 27 (39) **Cool Notes**, 28 (18) **Art Of Noise**, 29 (29) **Bruce Springsteen 'DITD'**, 30 (33) **Killing Joke**, 31 (-) **David Grant And Jaki Graham 'CIBIFIL'**, 32 (-) **Direct Drive**, 33 (34) **Vicious Pink**, 34 (24) **Cashmere**, 35 (26) **Van Twist**, 36 (-) **Power Station 'SLIH'**, 37 (-) **Rah Band 'CATM'**, 38 (25) **Billy Ocean**, 39 (-) **King 'WYHMHN'**, 40 (30) **TC Curtis**.

Club Café ... **Keith Anthony** souls **Bermondsey Tanners Fri/Sun**, **Grumpy Brown & Russ B** bump **Billericay Shed Sun**, **John Rush** returns to **Basildon New Yorker Fri** ... **Paul French** now souls **Spatts Mon** and still does **Kents Tues/Thur**, **The Avenue Fri/Sat/Sun**, all in **Gillingham (wat, nothing Wed?)** ... **Ian Robertson's** nightly residency in **DaKeith** has changed names from **The Paddock to Scandals**, with increased capacity and extra soul ... **Julia Grant** reckons she makes more money (and noise!) playing soul at **Southport's Pavilion Fun Pub** and the **Silver Screen** than most male DJs — fighting talk, huh? ... **Adrian Dunbar** has found the addition of full video facilities at **Southampton Raffles** has helped anything available on video (like **DeBarge**) to break much faster than usual ... "Europe's number one VJ" **Kent Vanderberg** has perfected vari-speed running mixes between videos at London's **The Hippodrome** — "it's hard", he says ... **Alan Taylor** (0745 36757) can present a whole video evening using his extensive promo collection (many unique) if ready-equipped clubs in the North-West are interested ... **Hill Street Blues'** current series (amongst others) has thankfully been saved from a rudely curtailed unscripted finish following the **Writers Guild of America** calling off their strike ... **The Muppets** now have a cartoon TV series, which even though fully animated is probably still cheaper than the puppet version (showing in **Washington DC** on another channel at the same time!), although it does rather miss the point ... **Mickey Rooney's** current wife **Jan** somewhat surprisingly writes and roars gospel songs in powerfully rocking style, as witnessed on a religious breakfast TV show — even she admits to being worried about what her hellraising hubby thinks! ... I flew back sitting next to **Barry Muller**, drummer with legendary society bandleader **Lester Lanin** (sort of America's Joe Loss) whose band were playing for a ball at London's **Grosvenor Hotel**, and who was interested to hear that my discotheque was the first ever to play for **Queen Charlotte's Ball** there in '72 ... **Disco Mix Club's** postponed trip to **New York** is now definitely set

for Sunday-to-Sunday August 4-11, coinciding with **Tom Silverman's** annual **New Music Seminar** whose tickets will open all the city's discos, the two-tiered price structure having yet to be worked out ... **DMC's** mixing contest at the **DJ Convention** seems to have created much controversy, and frankly as a judge even I was surprised by the result ... **WHAT IT IS IS WHAT IT IS!**

HOT VINYL

LUTHER VANDROSS 'It's Over Now' (LP 'The Night I Fell In Love' US Epic FE 39882) With a reputation that if anything has grown here during the wait between albums, Luther now delivers his finest set ever, all apart from its previously reviewed single in mellow mood but tempered by steel amidst its silky soul. Easiest dancer is this familiar 109-114bpm wriggler, while the tapping breathy 103½bpm title track, swaying 103½bpm 'My Sensitivity (Gets In The Way)' and Stevie Wonder's aptly titled 88/44bpm 'Creepin'' have subtle muscle, the 0-55/22½-0bpm 'If Only For One Night', 30½/60½bpm 'Wait For Love', 30bpm 'Other Side Of The World' are candlelight romancers. Other fast hitting albums this week, which my virus fever left no time to review, include the Jimmy Jam-produced excellent **ALEXANDER O'NEAL** (US Tabu — note it does not feature his 7in flip's 'Settle Down'-ish 'Are You The One'), **THE MANHATTANS** (US Columbia), **SECOND IMAGE** (MCA). **TOUCH OF CLASS** 'Let Me Be Your Everything' (US Atlantic 0-86900) A delight from the instant you hear it, the happily harmonising guys go back to 'Grazin' In The Grass' and other old bouncy skippers for this fabulous 118½bpm canterer (inst flip), gorgeous! **MASS EXTENSION** 'Happy Feet' (Fourth & Broadway/DETT 12GOGO 2) If all of Island's go go releases are as good as this they should be able not only to bridge the gap but also to build our interest until their movie is out — a jauntily lurching chunky 106½bpm wriggler with cheerful throaty chant extolling its formation dance (inst flip).

WAR 'Groovin' (Bluebird/10 BRT 16) An harmonica backed blissful 109½ bpm revival of the Young Rascal's summer classic subtly blended with 'War's own 'All Day Music', rich and swaying for wide appeal (inst flip).

MERC AND MONK 'Baby Face' (US Manhattan V56004) Eric Mercury & Thelonus Monk III (of past T.S. Monk success) debut together on the new EMI label's snazzy building block logo with a nagging subtly developing 105½bpm wriggler, like a hoarsely worried subdued 'Plane Love/Settle Down' so worth keeping an eye on (inst/edit flip).

THE DEUCE 'Someone Else' (US Columbia 38-04833) Tony Blackburn's fave from Washington, the local DC group revive the now Touch Of Class-type 'Dancing In The Moonlight/Groovin' vocal style for a 'Joanna'-ish appealing lightweight bubbly 117bpm swayer (inst flip).

JOANNA GARDNER 'Waching You' (US Philly World Records 0-96893) Jocelyn Brown-ish but more ponderous, a convolutedly rolling 106½ bpm judderer with much passionate if directionless wailing through the busy beat (inst flip).

NOLAN THOMAS 'Yo Little Brother' (Polydor POSPX 733) Most irritatingly, in Washington I finally bought this un-imported 19 weeks old US single hit only to find three UK pressings waiting on my return! With a catchy "yo" chant, it's a Liggett & Barbosa-produced jittery 105bpm Shannon-ish electro judderer pitched at kids with the help of its Minipop-type video (dub flip).

JERMAINE JACKSON 'Do What You Do — Mega Disc' (Arista ARIST 32609) Sanny X's new 55½bpm remix of the current hit slowly starts achingly with a long instrumental, flipped by Alan 'The Judge' Coulthard's confusing 111-112½-138½-198bpm Mega-Mix of 'Come To Me/Tell Me I'm Not Dreamin'/Sweetest, Sweetest/Dynamite'.

ANIMOTION 'Obsession' (US Mercury 880 266-1) A powerfully locomoting 115bpm "new wave" funk chugger with Human League/Bananarama-ish guys 'n' gals chanting, deservedly hot to trot Stateside and a likely pop hit here if not thought too derivative (spikier Dub Mix flip).

SHEENA EASTON 'Sugar Walls' (EMI 12EMI 5517) Written and co-produced by Prince, her second consecutive US pop/dance smash is a jerky 126½bpm basher like a less slick Sheila E 'The Glamorous Life', and not to my taste as good as last year's 'Strut' (less vocal Red Mix flip).

JULIAN LENNON 'Too Late For Goodbyes (Remix)' (Charisma JL312) A monster on Washington's urban radio, where it sounded right at home, this rhythmically emphasized almost Latin 122bpm extended remix of his debut UK hit Mo'R chugger is here 12in flip to 'Say You're Wrong'.

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New Edition are no longer brats. They are now mature artists. Paul Sexton sighs with relief

SMOOTH



IF YOU'RE an expert in the art of disguise, New Edition want to hear from YOU. These days the Boston fivesome are so popular Stateside, they can't do any of the things a growing pop star wants to do.

"We miss going home and playing with our friends, and going to the movies whenever we want to," says Ricky Bell. What about trying a bit of a make-up? "We try that, but it doesn't work. We've tried going out wearing a hat and sunglasses, but it just makes people stare more. And if we're shopping, people always come up. We appreciate the attention, but we need a little privacy."

Now you might think he's exaggerating when you consider that the Edition are only now hooking up another hit with 'Mr Telephone Man' after a very sketchy couple of years in the British charts following the '83 megahit 'Candy Girl'.

But what you should know is that back home, they've been scoring bullseyes with singles like 'Is This The End', a surprisingly mature ballad from the 'Candy Girl' album, and more recently 'Cool It Now', which ventured as far as number four at the turn of the year. "That went gold," says Ricky proudly. "I'd say it sold about 750,000."

Now the young shavers who still take a tutor on the road and get regular helpings of homework to keep their feet on the ground follow in the tracks of Blondie, Rupert Holmes, Mari Wilson, ELO, the Fun Boy Three and others with a telephone tune hit. And with Midas man Ray Parker Jr the writer and producer, something would have been seriously wrong if 'Telephone Man' hadn't rung the bell for them. "We expected it to do well, especially with Ray behind it, it was not a major surprise when it took off."

How did Ricky, Bobby, Ralph, Michael and Robert engage (groan) the ghostbuster's services? "We were in New York," Ricky explains, "listening to songs for the next album and our manager brought this song to us, written by Ray Parker Jr, and said that Ray wanted to produce it for us. So we went to California and recorded with him."

Parker was one of five different production teams on the 'New Edition' album, the others including the pairing of Michael 'Maniac' Sembello and Manhattan Transfer veteran Dick Rudolph, and even more bizarre, one track produced by ex-Spandau and Landscape man Richard James Burgess. "I'd prefer to have just one producer myself, I don't know how the other fellas feel," says Ricky. "There's a lot of travelling to different studios. But Mike (Sembello) is a really nice guy, he's a lot of fun."

Who's lined up for the next LP? "We'll definitely be working again with the writers of 'Cool It Now' (Vincent Brantley and Rick Timas), but some other people as well — Marlon Jackson wanted to work with us."

THE BOYS' switch from Streetwise to MCA Records has worked out very neatly so far — "We're very happy about it, for the simple fact that MCA's so much bigger. Streetwise didn't have the pull



that we needed" — but there must have been a few anxious nights when they made the change. "We tried to keep level-headed about it, and just work with the stuff that we had."

Now when the New Eds were in London the summer before last, I had the rare privilege of taking them on a whistle-stop tour of the attractions. You may still be wincing at the headline, "Boston' Loose". Anyway back then it was as much as we could do to get the lads to hold still for a photo. They were more interested in fighting each other and demanding ice cream. But now, Ricky says, they've grown up quite a bit.

"Everyone behaves themselves real good. We've learnt a lot about the business, we know what we have to do as far as keeping level-headed. We were young then, nobody really sat us down. We didn't have any training or vocal coaching, it was just natural talent. We'd been sat down and talked to about little things, but not things like that."



'WHEN HISTORY LOOKS BACK AND COUNTS THE DEAD, THEY'LL ASK HOW WE LET IT HAPPEN'

In part two of our profile Bob Geldof discusses politics, Band Aid and his controversial speech at the BPI awards. Interview Mike Gardner. Photography Simon Fowler



BOB GELDOF started Band Aid with the ambition of making £70,000 from an all star record to ease the Ethiopian Famine. Now he confidently expects that the end result of the worldwide effort will gross £500 million by the end of the year.

Already the 'Do They Know It's Christmas' single, written by Geldof and Midge Ure, has inspired similar projects in America, Canada, Germany, Wales and the Latin countries.

Add to that the Video Aid compilation, the American LP of unreleased tracks, Soft Aid — the top 10 computer programmes of last year. Fashion Aid, Clothing For Band Aid, Farmers For Band Aid, Classical Band Aid and others — and the huge transatlantic concerts being arranged by Geldof this summer, and the sheer scale of the effort he's inspired becomes apparent.

He says his work isn't out of character, despite the heavy critical pasting he has taken in the press.

"I read all the time," he says. "From very early on I was politically aware — but not in the knee-jerk reflexive sense. I decide what is right for myself and then I adhere to it.

"From early on I was argumentative. I was always in debating societies. I cherish an old school magazine from around 1965/6. It had the result of a debate. The motion was that the US should immediately remove themselves from Vietnam. The vote was 516 to one against the motion. I was the only one to vote that they should leave — and was subsequently proved right, I'm glad to say.

"Then I did things for a laugh like importing Mao Tse Tung's Red Book from Peking during the Cultural Revolution and distributing it around the school.

"I never played sports. I always hung around guys who are now teachers and journalists. I started Youth CND in Dublin with one of them. I soon didn't want to be part of that because I suspect the Russians just as much.

"I've been in those countries and I've seen the SS20 missiles pointing up my arse just as much. I know that if they put one foot over the East German line, I'm taking a gun. I've been to Russia, Siberia, Mongolia and China, and I've been arrested in those countries. I'm not allowed to think as I wish there and being able to think is something I cherish more than anything. CND doesn't fit into what I think. People will then assume I'm against disarmament — but I didn't say that.

"In practical terms of helping other people, there was the Simon Community. I gave up three nights a week in Dublin when I was 15.

It involved starting fires, manning soup kitchens and visiting homeless people — keeping them alive by warming and feeding them.

"There were other bits and pieces like the anti-apartheid movement — which I still totally endorse.

"One of the songs 'Hard Times' on the 'In The Long Grass' LP says 'The only act of revolution left in a collective world is thinking for yourself' — and I'm determined on that. People get confused. They think I'm Tory or I do something else and they say I'm in the Labour Party or leftist. There's not a party that I've seen in any country that could accommodate the things I feel or think.

"Essentially I'm for right against wrong, people against non-people and life against death."

BUT STILL the press have poured scorn on his integrity, claiming that he's using the Ethiopian tragedy to boost the ailing career of the Boomtown Rats and for his own self-seeking.

"I once said I wanted to be laid, famous and rich — that was true you know. I never saw fame as an imprisoning thing. I saw it as giving me a freedom I never had. I think a classic example is Band Aid. If it wasn't for who I am, this Band Aid thing could possibly not have happened," he says. "If I rung Simon Le Bon, he probably would have been less likely to participate if I wasn't known. And that's just one example.

"I never wanted to be anonymous. But if you poke your head over the parapets you're going to get shot at. I'm prepared to take that. But not the constant stupidity of the music press which is puerile in the extreme."

The hysteria against him while his Boomtown Rat career was in the doldrums was so bad he says one paper suggested that his live-in girlfriend, 'Tube' presenter Paula Yates, should have an abortion rather than have a child by him.

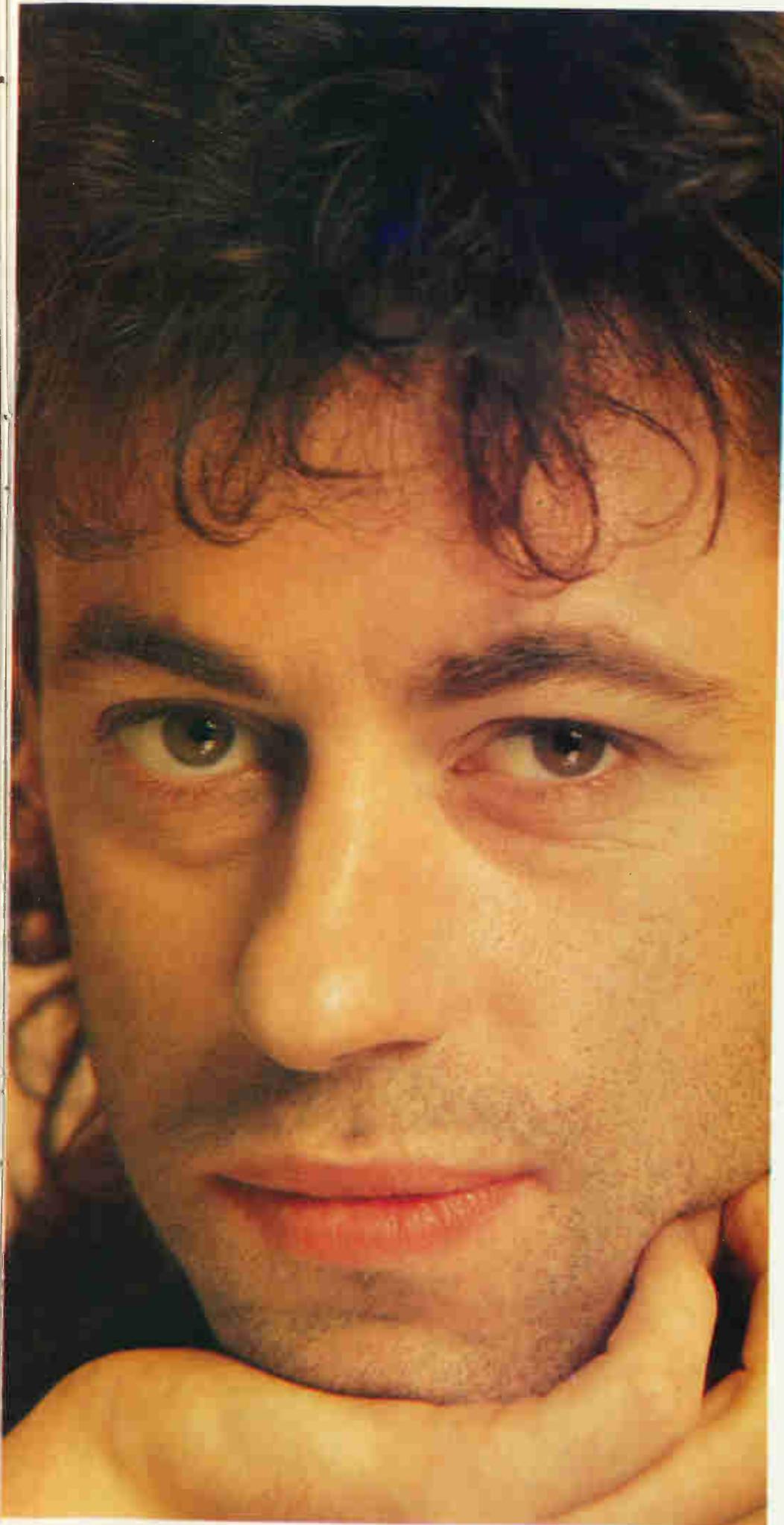
"Whatever it did to me," he says, "it's extremely upsetting to a pregnant woman. I can never forgive them for some of the things they've written and I've made my feelings plain.

"Someone sent me a nasty clipping from either the NME or the Sun — I don't differentiate between the two — and a poem by William Blake. It said:

'Children of a future age
Will look upon this indignant page
And know that in some bygone time
Love, and only love, was thought a crime'.
I thought that was great. If it sounds sanctimonious, blame Blake, he wrote it years ago."

B G E L D O F





He admits the worst part of the whole affair is the suspicion. But the most satisfying part is the fact that he's been able to increase the efforts from world governments to help the starving of Africa and has been able to inspire nations to dip into their pockets to save millions of lives.

"The moral force was huge," he says. "We tapped into something we couldn't believe. Certainly Band Aid is one of the reasons the British Government doubled its aid to Africa. And it is the reason why they added £750,000 — exactly the VAT on 3.2 million records.

"The Austrian Chancellor is making a speech to the UN general assembly this month and he's citing Band Aid as one of the more shameful indictments of government's inaction."

BUT WITHOUT doubt the most controversial statement made by Geldof during the BPI Awards last month, was when he equated the Nazi's treatment of the Jews during the Thirties and Forties with the world's treatment of Ethiopia and Sudan today.

"The National Council of Jews protested, I think, on behalf of their members," he says. "Then again — as with a lot of press coverage — it was selective listening. They heard the words 'holocaust', 'genocide' and 'tea party'. Now I should have said it was a ghastly and perverted aberration. It was a verbal infelicity which I do not regret.

"The point is that the UN call it the greatest human tragedy ever — if you can absorb that — that's the scope of the genocide. The Dinka tribe are practically wiped out through famine and war and that's just one of the countless threatened races.

"We know what's going on. We have the means and the wealth to stop it and it isn't being stopped.

"It costs £1½ billion to maintain wheat we never use — it will rot — to hold up an artificial world wheat price. That is murder. I don't care how anybody puts it.

"Nobody, and I've met countless heads of government and the Secretary of the UN, can give me a rational explanation why they don't release the grain.

"The same thing happened in Europe in the Forties. It was attempted genocide of a whole nation. Luckily it failed. I don't think people want this to happen. But it is, because their elected representatives are doing nothing about it.

"When history looks back and it counts the dead — I estimate it'll be 30 million — they'll ask how did we let it happen. It's the same thing we say to the Germans now.

"The comparison is valid — 30 million and six million. People will remember both for being so ghastly, so perverted and so horrendous, they'll wonder how they allowed it to be."

● TINA TURNER, Wembley Arena, London

MOUTH ON permanent hold, hair teased towards heaven, legs squeezed into leather like sausages in a skin. Motion. Tina Turner at Wembley...

You can forget the songs, or the band — stadium rock efficient — this show is strictly one woman. Turner dominates proceedings to the extent that her whole person — from huskily intoned sweet nothings, to twinkly toed high heels — fills the arena. She is just there.

And there was a purpose. Tina's rock/soul renaissance neatly encapsulates two main strands in current pop. The rockin' up of soul and the sharp contrast between the old showbiz — Turner, Stewart et al who learnt their tricks on stage — and the new pop aristocracy who learnt everything in front of a video camera. As a live act Turner just about runs most of her top 10 rivals into their next storyboard...

Of course it's corny, of course it's crass, but then that's rock-'n'-roll. Stadium rock means suspending your belief in the delicacies of life and just jumping straight into the whole vulgar carnival.

Turner's show relies on these rock dynamics, but it also turns on an unstated empathy between her and her audience. It is not only amazing that someone of 46 should still be such a great performer, it's amazing that she can do all this and not seem old hat.

If Turner's show is full of her 25 years experience, its momentum is totally now, because this kind of rockbiz doesn't change, give or take a laser or two.

She trotted out all the current hits: 'Private Dancer', 'Let's Stay Together', 'I Can't Stand The Rain' and past hits: 'River Deep Mountain High' and 'Proud Mary'.

She covered 'Help' and encoored most wonderfully with Springsteen's 'Dancing In The Dark', where I swear on M Gardner's Spurs scarf, she out-rocked the boss.

It's not that there's the greatest range to Tina's vocals, but there's this overwhelming, undeniable POWER. God it can be crude at times, but try stopping it.

Two hours of energy and smiles and crazy legs. Three costume changes, tight leather — short skirt — loose leather. 101 corny homilies to the musicbiz and everything else that comes with a show that erupts like a burst pustule.

Try denying Tina? Bud, you'd be crazy.

■ JIM REID

Photo: Joe Shutter



CROSSWORD

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ACROSS

- 1 Jermaine does like his brother and gets a hit (2,4,3,2)
- 5 He sings Every Time You Go Away (4,5)
- 8 Bryan throws caution to the wind (8)
- 10 Latest hit to benefit Ethiopia (10)
- 12 Group Hangin' On A String (5,4)
- 13 In 1980 Black ---- had a hit with Amigo (5)
- 16 Illness you may have suffered from on Saturday nights (5)
- 17 He was a member of the Move, ELO and Wizzard (3,4)
- 18 Former Stooge who has collaborated with David Bowie (4,3)
- 19 Group or Deneice Williams number one (4)
- 21 See 33 down
- 22 It's part of the Ultravox collection (6)
- 26 Sade's existence (7,4)
- 27 Maria Muldaur spent Midnight At The ---- (5)
- 28 Group that took Mr Solitaire into the charts (6,9)
- 30 Limahl told us a never ending one (5)
- 31 Highly Strung people (7,6)
- 34 A hit from The Bad And Low-down World Of The Kane Gang (7,8)
- 35 This cut is the deepest (5)

DOWN

- 1 He spells out the Method Of Modern Love (5,4)
- 2 Go West do this and hope for the best (2,5,3,4)
- 3 What Sonny said to Cher in 1972 (3,1,4,4,2,3)
- 4 Donna Summer hit you could tune into (2,3,5)
- 5 A colourful downpour (6,4)

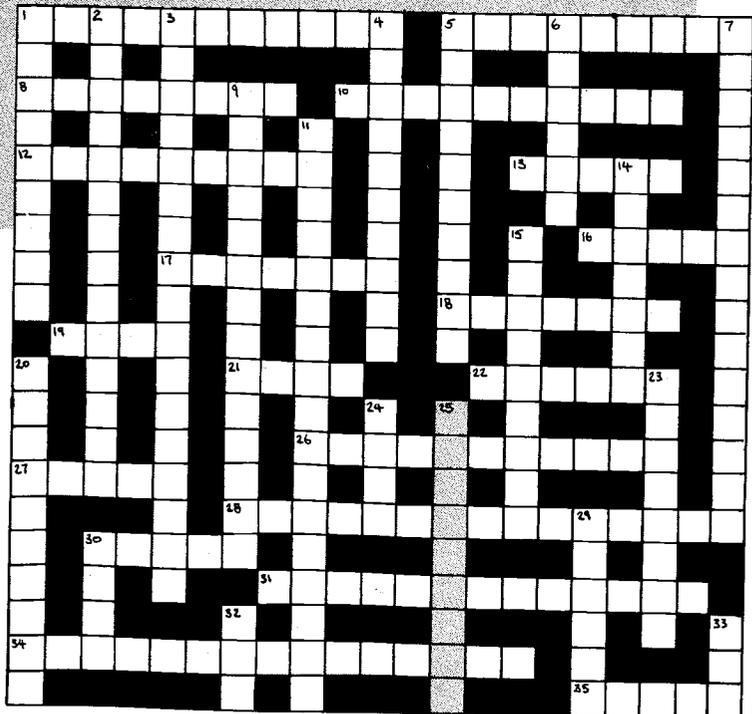
- 6 1981 Stevie Wonder hit (6)
- 7 An award for Simple Minds (10,5)
- 9 A hit for Jill and Rose (5,9)
- 11 A Solid partnership (7,3,7)
- 14 See 29 down
- 15 Carnivorous Adam And The Ants hit (3,3,3)
- 20 What Joy Division and Russ Abbott have in common (10)
- 23 Did Bruce go down there to record an LP? (3,5)
- 24 1983 Genesis hit (4)
- 25 He helps 1 down (4,5)
- 29 & 14 down what Chrissie was in 1980 (4,2,3,4)
- 30 Add fascination for a Simple Minds LP (4)
- 32 Sgt Rock helped them into the charts (1,1,1)
- 33 & 21 across Bob Geldof was caught in this (3,4)

LAST WEEK'S SOLUTION

ACROSS: 1 Who Comes To Boogie, 7 Breakfast, 9 Trust, 10 Lean On Me, 11 Steeltown, 12 Rip It Up, 15 Darts, 16 All I, 17 Twist, 20 Dead, 21 Ghost Town, 23 Annie, 24 Water, 26 Andy, 28 Knife, 30 Amigo, 31 Here Comes, 33 Let Me Down Easy

DOWN: 1 We Belong, 2 Operator, 3 Toto, 4 Bad Attitude, 5 I Just Called To Say I Love, 6 Stewart, 8 Kool And The Gang, 9 The Medal Song, 13 Gary Moore, 14 Just Got Lucky, 17 The Rain Again, 18 It's A Hard Life, 19 Cashmere, 22 Or Alive, 25 Pete, 27 Table, 29 You, 32 Am

WINNER (March 16): Sue Walsh, Harrow Road, Middlesex
 WINNER (March 23): Keith Tovey, Camberwell Road, London SE5



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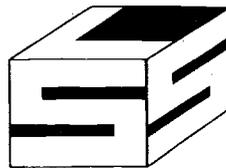
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RM30/3



by Alan Jones

IN CONVERSATION with a writer from Rolling Stone magazine in 1984, Philip Bailey opined: "I've always thought of chart positions as report card evaluations." That being the case, it's a pleasure to report that the school dunce whose last single ('Children Of The Ghetto') was uncharted, has moved to the top of the form via his number one duet with Phil Collins, 'Easy Lover'.

Razor-shy Collins has previously reached number one solo and as a member of Band Aid, but the honey-voiced Bailey's previous highest chart placing was number three, the peak scaled by two Earth Wind And Fire singles, 'September' and 'Let's Groove'.

Collins' star is shining particularly brightly at present. In addition to reaching number one on the singles chart, Collins last week managed to repel a strong challenge from the new Howard Jones album to retain pole position on the album chart with his 'No Jacket Required' LP, whilst Eric Clapton's latest album, largely produced by and prominently featuring Collins, crashed into the top 10.

And in America, both the single 'One More Night' and album 'No Jacket Required' have reached the top 10 in rapid time, and appear to be heading for the top.

The most surprising aspect of 'Easy Lover's success is that Collins and Bailey are the only drummers ever to pair up for a vocal hit.

It's long been my belief that all drummers are at least eccentric, if not entirely mentally deranged.

They are to rock bands, what wicket-keepers are to cricket and goalkeepers are to football. Each job requires a unique skill which places its owner in a pivotal role with unreasonable influence over



● SHEILA: E-percussions

the ability of his colleagues to carry out their jobs successfully.

Each attracts exhibitionists and characters; Keith Moon could only have been a drummer, Bruce Grobelaar had to be a goalkeeper, and Rodney Marsh was born to be a wicket-keeper.

Due to the highly specialised nature of their chosen professions, our heroes can rarely expand their horizons. Wicket-keepers don't usually bowl, goalkeepers don't usually score

(except Pat Jennings, Alex Stepney...) and drummers rarely sing lead.

Yet for the last couple of weeks there have been as many as four singing drummers in the top 40 for the first time ever.

In addition to Collins and Bailey, there's Prince's pouting percussionist Sheila E, who hit paydirt at the second attempt with her curiously compelling 'The Belle Of St Mark', and former Eagle Don Henley, recently

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flying high with his anthem 'The Boys Of Summer', a gem of a track from an equally good album 'Building The Perfect Beast'. Good to dance to or listen to, with some intelligent lyrics.

Oddly Collins, Bailey, Sheila E and Henley placed the same three hits simultaneously in the American top 40 in January, to achieve the same distinction they have gained here.

Henley's success is his first since the Eagles disintegrated. Interestingly, his former colleague in the band, Glenn Frey, is also making his solo chart debut at present with 'The Heat Is On'.

ANOTHER FORMER Eagle, Joe Walsh, scored a brace of hits in the late Seventies with 'Rocky Mountain Way' and 'Life's Been Good To Me'. The only other band to generate more future solo chart stars was the Beatles. Lennon, McCartney, Harrison and Starr all had major hit singles in their own right.

Glenn Frey's hit is one of four thus far pulled off the soundtrack of 'Beverly Hills Cop', though none has been of major proportions. The Pointer Sisters' 'Neutron Dance' reached number 33, Junior's 'Do You Really (Want My Love)' peaked at number 47, 'The Heat Is On' is climbing the top 40, and the Harold Faltermeyer single 'Axel F' entered the chart last week at number 73.

The album has fared noticeably better, and is currently in the top 30. Its standing could be boosted still further if strong cuts by Patti LaBelle, Danny Elfman, Rockie Robbins or the System ever get released on single.

Meanwhile, it's sold over a million copies in America, where the motion picture has grossed well over \$100 million and is one of the biggest hits of the year...

'Hard Habit To Break' and 'You're The Inspiration' are Chicago's first back to back top 20 hits in Britain in 15 years. Both are taken from 'Chicago 17', their latest album, which has become their best-seller here since 'Chicago' in 1970...

AND THAT'S A FACT?

THE NEW Seekers' smash hit 'I'd Like To Teach The World To Sing', written by Roger Cook and Roger Greenaway, was originally inspired by a newspaper headline about retired US president Eisenhower teaching war-time buddy Earl Mountbatten to play golf. The story was captioned 'Idle lke to teach the Earl to swing'... Timmy Allen, former member of the Time, and co-producer of Change's current fab waxing 'Let's Go Together', is in England to produce the Pips. Tim reckons he's working "24 hours a day" at present, but has graciously put aside next Monday morning to chat to RM readers. Call Tim anytime before mid-day on 0203-8081... Encoded on the 12-inch version of Dead Or Alive's current hit is a program for a porno computer game, compatible with all formats of home computer... The estate of the late John Lennon is suing

Silent Records, claiming that the label's 1983 release 'The Wit And Wisdom Of Ronald Reagan' plagiarises John's 'Nutopian National Anthem'... Ray Parker Junior has been commissioned to write the title track for the follow-up to 'Ghostbusters', an as yet untitled movie which centres around the activities of gay ghosts who put the wind up each other and give everyone the willies... A master tape of the 12-inch remix of Test Department's latest single was accidentally wiped clean during an airport security scan. In its place was a wall of white noise generated by the scanning equipment. The catastrophe was not discovered until the resultant row had been issued as a 'Radical Remix' which won unanimous acclaim from trendy journalists and sheep everywhere... The word gullible does not appear in the dictionary... Have a nice Monday!



SO YOU'RE thinking 'who is this Fiona Franklyn and why should I give her records ear time?'. The reason why is that she's a vivacious, bouncy personality, a bit of an Eighties woman, and she's made a rather spiffingly languid, assured dance-floor debut entitled 'Busted Up On Love' with legendary producer Don Was.

Born in Perth, "the Austin, Texas of Australia", she was a singing prodigy while still in her cot, but she didn't exploit her talents until, at the age of 17, Europe beckoned. "I figured if you were going to learn about the music business, London was the best place to come," she says. Punk was on the up, Fiona started meeting the right people, and she fell into a job as (gasp) a music journalist.

"Then I got a band together called Baby And The Black Spots," she continues, "which folded pertly because Robert Fripp came along and stole the rhythm section. It was very raw, a bit Talking Headsish." The band did one tour with Doll By Doll and split.

"I figured there was no point doing gigs unless you've got good songs, so I carried on writing. About three years ago I wrote 'Busted Up On Love', a classic example of when something happens to depress and upset you and you resort to the thing you wanna do most. I thought I can live with this, in five years time I can listen to this record. It's very endearing to me."

Fiona took off to New York after a bad phase, and suddenly things got good. Hip hop was starting and she met a lot of people, like Arthur Baker and John Robie. "The Funhouse was happening, everyone was hungry, but beginning to do quite well. I did vocals on a Two Sisters track, which earned me 300 bucks and got me back to London."

Michael Zilkha, boss of Ze Records, heard a demo of hers back in NY and asked her if she wanted to work with Don Was. "I thought I've got to go and make a record, to see if I can do it. I went to Detroit and had a brilliant time, such a laugh. Don and I now have a great relationship, he's like my analyst." She returned to London, master tape in hand. Virgin picked her up for an album deal, and put 'Busted' out.

"It's the sort of record that should be released and re-released until it's a hit," she says. "It's a very slickly recorded thing. The next single will be heavy pop, but I love soul and r'n'b, so that'll always form the backbone."

Don Was likens Fiona to Dusty Springfield. Others mention Chrissie Hynde, even Joni Mitchell. "I don't have this ambition to get a number one single," she admits. "If I don't make it I won't be terribly bothered."

■ BETTY PAGE

fiona franklyn