

MARTIN FRY: A SALUTE TO NOBBY STILES

record

APRIL 13, 1985 45p

MICHAEL JACKSON • GRANT & GRAHAM
WORKING WEEK • BRYAN ADAMS • P O G U E S

paul king

— my life in baggy tights

Photo: Steve Payne



Michael Jackson, at the age of 25, has pictures of Peter Pan on his wall. He has a special suite at Disneyland and he loves talking to showroom mannequins. So what do you give the man/boy who has everything? . . . I know, what about a dummy? Oh no, silly, I meant one of those things you suck. . .





● **COLIN ANGUS** of Alone Again Or may be a psychiatric nurse but there's nothing loopy about him. He's had the good sense to name his group after a classic psychedelic record by Love for a start.

Colin is one third of the Scots band which features brothers Derek and Keith McKenzie. Keith gets the bottom end of the health market, having to deal with human waste matter as a lab technician.

Something that's not a waste is their single 'Dream Come True'. They can also boast a nifty live show which they displayed on the recent Associates tour to good effect.

Maybe it's time you listened or be Alone Again Or...



■ **COLLECTIVELY THESE** hombres like to be called Enchantment, but these past few years you could stick a 'dis' in front of that and be much nearer the mark.

After forming during Detroit schooldays of 1967, they grappled away on the club circuit and grabbed the reward of a top 30 American pop hit with 'Gloria' in '77, another top 40 with 'It's You That I Need' and some well liked r'n'b LPs. Then came the years in the desert of no deals, but now with new man Carl Cotton calling the shots and Prelude Records cashing the cheques, suddenly they 'Feel Like Dancin'' and another bunch of soul vets is back in credit.

DEX



'PRINCE' by Steven Ivory (Bantam — £1.75)

ONE OF the first in an undoubted deluge of books dealing with the rise and rise of the Purple One. Not a bad read, detailing Prince's rather traumatic childhood, early days around Minneapolis and how he secured his first deal.

Thirty two pages of photos as well, showing what a decent haircut and good make up can really do for a guy. This book is just the thing for popping in your Totes bag for a day on the beach or that trip to New York.

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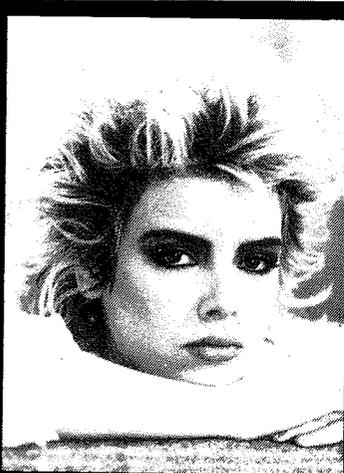


PRINCE FOR A DAY

● **PRINCE RELEASES** his album 'Around The World In A Day' on April 26, but the small one says he's retiring from playing live!

His last show was at the Orange Bowl in Miami, Florida, at the end of his American tour. When asked what he planned to do, Prince would only say "I'm going to look for the ladder," so make of that what you will. Perhaps he's planning on a lengthy spell of home decorating.

Tracks on Prince's new opus include 'Paisley Park', 'America' and 'Temptation'.



IT'S ALL THE RAGE

● **SEX KITTEN** Kim Wilde, the girl Mike Pilgrim would even show his legendary luncheon voucher collection to, releases her single 'Rage To Love' on April 15. Kim has just completed a sell out tour of Europe and she's planning some British dates later in the year.

● **DIRE STRAITS** have added three extra nights to their tour. They'll be playing Birmingham NEC July 1 and Wembley Arena July 15 and 16. The group will be the first ever to play 12 consecutive nights at Wembley. Dire Straits single 'So Far Away' is out on April 12.

■ **DURAN DURAN** get a licence to thrill with their theme song from the new James Bond movie. Prince, Purple Agent Number One, releases another album but says he's going undercover, and that Mata Hari of the charts, Kim Wilde, has another single mission. This page will self destruct five minutes after you've read it.



PHOTO: LFI

BAILEY TAKES A BREAK

■ **THE THOMPSON TWINS** have been forced to cancel their forthcoming tour and record releases following Tom Bailey's collapse.

After a thorough medical examination in Paris, Tom has been ordered to rest and the group are taking an enforced break for an indefinite period while Tom gets better. Their single has been put on hold and they will resume recording their album as soon as he is fully recovered.

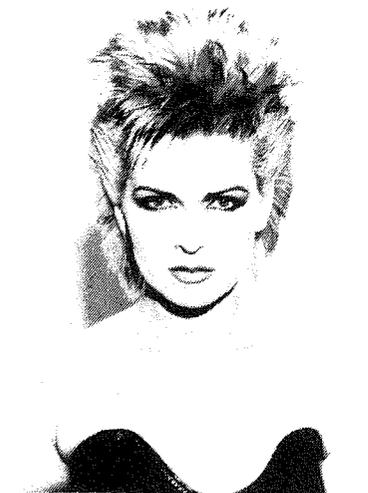
"These decisions were hard to take but we simply could not risk Tom's health by continuing," said Thompson Twins manager John Hade. "If we had done so, the first available break he could have had would have been December. Hopefully though, it won't be too long before Tom is back on his feet again and as soon as he is, our plans will be rescheduled accordingly.

Alannah commented: "We are sorry to have had to postpone the tour. We were all really looking forward to it, but the main priority now is to get Tom better. We are all particularly sorry to be missing the Glastonbury CND festival but we would urge all our fans to go along anyway and offer maximum support to the cause."

Details of a re-arranged tour itinerary will be announced as soon as possible. Meanwhile, fans who have already bought tickets for the dates can get a full refund where they bought them. Fans who ordered them by mail should write to the postal application address.

● **THE ONE O'CLOCK GANG** have added some dates to their tour. See 'em ticking over at Stirling Rainbow Docks April 18, Edinburgh Wilky House 19, Aberdeen Venue 20, Dundee Fat Sams 21. Tickets on sale now from box offices and usual agents.

● **JIM DIAMOND** hopes to make the chart sparkle again with his single 'Remember I Love You'. It's a weepie taken from his forthcoming album 'Doubled Crossed'.
● **THE SUGAR HILL GANG** release their single 'Work Work The Body' this week.



TOYAH ACTS UP

■ **TOYAH, SPORTING** a drastic new haircut and image, releases her first single in over a year this month. It's 'Don't Fall In Love (I Said)' out on April 15. The 12 inch version features an extra track 'Kiss The Devil'. Both the 12 inch and seven inch versions feature the lyrics to the A-side on the back of the quite stunning picture sleeve photographed by Terence Donovan.

Toyah spent most of last year concentrating on her acting career and you can see her soon in 'Murder: Ultimate Grounds For Divorce' with Roger Daltrey and Leslie Ash.

Toyah's album will be out later this year.

● **CHINA CRISIS** release their third album 'Flaunt The Imperfection' on April 29. The album has 10 funky songs all composed by Eddie London, Garry Daly and Gazza Johnson. A special shaped picture disc of China Crisis' hit 'Black Man Ray' is now available which sounds truly fabulous.

● **TEARS FOR FEARS** add a Scottish date to their tour at the Edinburgh Playhouse on May 19. Tickets for their Preston show, scheduled on March 22, will be valid for their new date on May 20.

● **MAZE ADD** a date to their London shows at the Hammersmith Odeon on May 10. 14,000 tickets were sold within one day at the Odeon and queues stretched right around the building. Maze have also re-scheduled two other dates, and they'll be playing Manchester Apollo on May 8 and Edinburgh Playhouse May 9.

● **OLD SMOOTHY** George Benson releases his single 'Beyond The Sea (La Mer)' this week. The song was originally a hit for Bobby Darin back in 1960.

● **PATTI LABELLE** goes on the beat with her single 'New Attitude' on April 8. It's taken from the soundtrack album of 'Beverly Hills Cop'.



Chaka

New 7" & 12" Single

EYE
TO
EYE

12" Features
Extended Remix 6:35

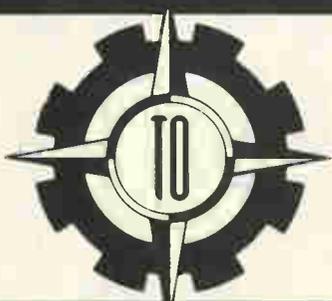
Taken from the album
'I Feel For You'



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

**K
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N**

PERSON TO PERSON



THE NEW SINGLE... ON THE REBOUND

AVAILABLE IN 7"
&
BOUNCE AROUND 12"

Spice

A6138 TX 6138

AS SEEN
ON TOUR
WITH
alison moylet
+
KING

CONTINUED DAMNIT

■ **THOSE FIENDISH** boys the Damned, will be playing a massive tour starting in May. Enjoy yourselves at Liverpool Royal Court May 28, Preston Guildhall 29, Leeds University 30, Dundee University 31, Edinburgh Playhouse June 1, Aberdeen Ritzy 2, Glasgow Barrowlands 3, Sheffield City Hall 5, Newcastle Mayfair 6, Manchester Apollo 7, Hanley Victoria Hall 8, Cardiff New Ocean Club 10, Bristol Studio 11, Brighton Top Rank 12, Aylesbury Maxwell Hall 13, Portsmouth Guildhall 14, Hammersmith Palais 16, 17, Birmingham Odeon 20, Leicester De Montfort Hall 21, Oxford Apollo 22, Southend Cliffs Pavilion 24, Tonbridge Wells Assembly Rooms 25, Poole Arts Centre 26, Cornwall Coliseum 29, Exeter St Georges Hall 30, Ipswich Gaumont July 2, Nottingham Rock City 3.



DURAN TAKE ON 007

■ **IT LOOKS** like Duran Duran will be having their Martinis shaken and not stirred from now on. Their theme song from the forthcoming James Bond film 'A View To A Kill' will be out as a single next month.

It's composed by the Duranies and Bond veteran John Barry. Bernard Edward twiddled the production knobs. Other artists who have contributed themes for past Bond films include Paul McCartney and Wings, Carly Simon and Sheena Easton.

It's a little known fact that RECORD MIRROR editor Mike Pilgrim once wrote a song called 'A Fistful Of Luncheon Vouchers' for Clint Eastwood, but Clint turned it down.

'A View To A Kill' stars that man with the magnificent eyebrows Roger Moore, Tanya Roberts and Grace Jones. Lots of young ladies also take their clothes off.

EURYTHMICS DON'T LIE

● **EURYTHMICS ARE** back on the chart trail with their single 'Would I Lie To You' out on April 12. It's taken from their forthcoming album 'Be Yourself Tonight' scheduled for release at the beginning of May.

The album was recorded in Paris, mixed in Los Angeles and produced by Dave Stewart.

● **GARY GLITTER** releases his single 'Love Comes' on April 19. It's penned by Gary himself with Leander and Seago — the team that brought you 'Another Rock And Roll Christmas'.

● **HIGHLY RATED** American outfit the Whispers release their single 'Some Kinda Lover' on April 8. The single is taken from the band's current album 'So Good'.



FAT BOYS



New 7" & 12" Single

JAILHOUSE RAP

Appearing at

Friday 19th April

Saturday 20th April

Sunday 21st April

PINK ELEPHANT, LUTON

CAISTER SOUL WEEKEND

THE WAG CLUB, LONDON

Available soon the LP & cassette "Fat Boys"

wea

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A product of





CONTINUED



KING OF THE NIGHT

■ **LEGENDARY BLUES** artist B B King releases his single 'Into The Night' on April 15. It's the theme tune of a new film opening here soon.

● **DAVID LEE ROTH** the shy and retiring singer with Van Halen, releases his single 'Just A Gigolo' on April 19. The song will appear on David's album 'Crazy From The Heat'.

● **SHEILA E** hopes to make the charts ring again with her single 'The Glamorous Life' out on April 19. Prince co-produced the track.



INTERNATIONAL COUNCIL

■ **THE STYLE COUNCIL** play a tour in the early summer under the banner 'Internationalists '85'. The line up will be Paul and Mick as usual with Steve White on drums, Helen Turner keyboards, Dee C Lee backing vocals and Camelle Hinds bass. The band will be playing a two hour set performing the whole of their new album and some older material.

Dates are Bournemouth International Centre June 6, Portsmouth Guildhall 7, Brighton Centre 8, Birmingham Odeon 9, 10, Shepton Mallet Showering Pavilion 11, Nottingham Royal Centre 13, Manchester Apollo 14, Liverpool Empire 15.

Tickets for the concerts will be available from April 12 and they are all priced at a value for money £5.50. Tickets are on sale from the fan club from April 14 until May 12 again priced £5.50. Enclose a sae and membership number. Tickets will be limited to four tickets per member per gig.

Details soon on the Style Council's single and album.

BRUCE DATES - MORE RUMOURS

● **THERE'S BEEN** yet another outbreak of 'Bruce Springsteen to play Britain' rumours. Some sources say he'll be playing two shows at Wembley in July possibly on July 6 and 13. There's also talk of five shows at Earls Court and concerts in Leeds, Newcastle and Cardiff with Knebworth thrown in for good measure. In fact, amid all the excitement, the only place Broocie doesn't seem likely to play is a garden party at Buckingham Palace.

A correct official announcement from Springsteen's concert promoters should be available in a couple of weeks.

● **LOOSE ENDS** will be playing a tour this month. The dates will feature live vocals, a smattering of live instrumentation and backing tapes. Hang loose at Bournemouth Academy April 12, Caister 13, Southend Zero 6, 18, Luton Pink Elephant 19, Colchester Embassy 21, Harrow Middlesex and Herts Country Club 23, Peterborough Ronaldos 25, West Malling Greenways 26, Nottingham Rock City 28, Walthamstow Charlie Chans 29.

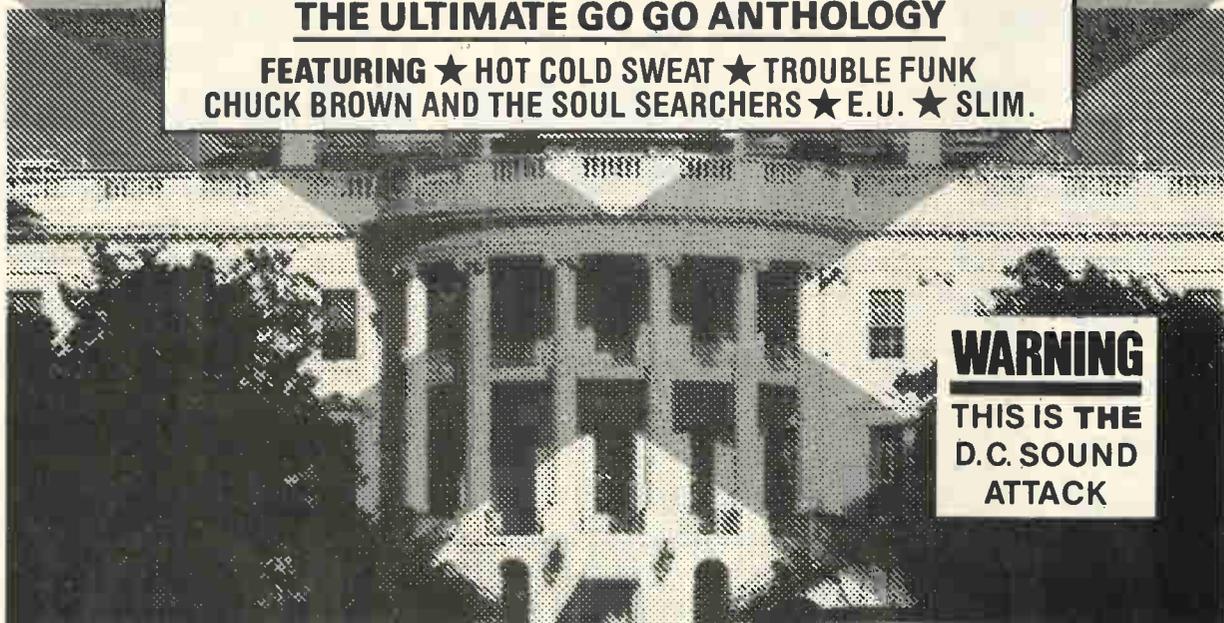
● **THE FAT BOYS** release their album 'Fat Boys' on April 19. The seven meaty tracks include 'Stick 'em' and 'Can You Feel It'.



GO GO CRANKIN'

THE ULTIMATE GO GO ANTHOLOGY

FEATURING ★ HOT COLD SWEAT ★ TROUBLE FUNK
CHUCK BROWN AND THE SOUL SEARCHERS ★ E.U. ★ SLIM.



WARNING
THIS IS THE
D.C. SOUND
ATTACK

ALBUM/CASSETTE-DC LP/CA 100

PAINT THE WHITE HOUSE BLACK



TOUR OF DESTINY

● **SPEAR OF DESTINY**, featuring Kirk 'Bat Ears' Brandon begin a tour in May. Look sharp at Leeds University May 1, Sheffield Polytechnic 2, Belfast Queens University 4, Dublin TV Club 5, Bristol Studio 7, Hanley Victoria Hall 8, Liverpool University Mountfort Hall 10, Manchester Apollo 11, Coventry Polytechnic 12, Birmingham Powerhouse 13, Nottingham Rock City 15, Newcastle Mayfair 16, Hull City Hall 17, Redcar Coatham Bowl 18, Blackburn King Georges Hall 21, Glasgow Barrowlands 22, Aberdeen Ritzy 23, Edinburgh Playhouse 24, Hammersmith Palais 26.



GAMBLING WITH SUCCESS

■ **EVERYTHING BUT THE GIRL** release their second album 'Love Not Money' on April 19. The album has 10 tracks produced by Robin Millar.



STRONG MINDS

SIMPLE MINDS bass player Derek Forbes has decided to leave the band to pursue a solo career. The parting is "totally amicable". Forbes, an original member of the Minds, will be moving into his new farmhouse in Scotland to mull over ideas.

Simple Minds have not yet decided on a replacement. An announcement will be made shortly.

● **MASTER MIXER** Froggy releases a James Brown megamix on April 19. It features such Brown classics as 'Get On The Good Foot', 'Sex Machine', 'Say It Loud' and seven more funky little toons.

● **AL JARREAU** releases his single 'Raging Waters' on April 19. It's taken from his current album 'High Crime'.

FRIDAY sees the debut of three new shows. Your screen will crack with **ECT** (C4, 5.30pm), with Motorhead, Madam X and Lords Of The New Church kicking off the new series. 'Paint Box' (C4, 6.10pm) is 10 fun packed minutes of music and visuals produced by Janet Street Porter and her teeth. '6.20 Soul Train' (C4, 6.20pm) will feature Madam X, Loose Ends and Cashmere, with Jeffrey Daniel hosting.

SATURDAY'S 'Saturday Superstore' (BBC 1, 9am) has Dream Academy and Slade. 'The Max Headroom Show' (C4, 6pm) features clips of the Thompson Twins, and Go West. 'In Concert' (Radio 1, 6.30pm) has Terraplane and Tobruk.

TUESDAY'S 'Whistle Test' (BBC 2, 7.30pm) has footage of Paul Young with the Q Tips and the Egyptians and Robyn Hitchcock live.

WEDNESDAY'S 'Razzmatazz' (ITV, 4.45pm) has Gloria Gaynor, Chris Rea and Vitamin Z. Mmm tasty.

alphaVila

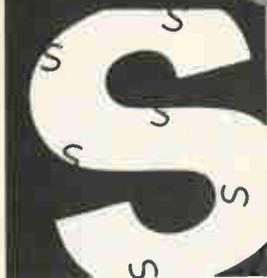
NEW 7" AND 3 TRACK 12" SINGLE

JET SET



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

wea



reviewed by
dylan jones

SINGLES OF THE WEEK

THE ART OF NOISE 'Moments In Love' (ZTT)

We're talking heavy duty eclectic love song here: This is a sprawling, intense, diverse, sordid, cleansing affair just like 'Close (To The Edit)' or rather nothing like it at all. This is a ballad, a mood song and an epic... brilliant stuff from a brilliant organisation... conjuring up images of toasted muffins, dreaming spires and Henley regattas... dropped in an acid bath from a great height.

STEVE ARRINGTON 'Feel So Real' (Atlantic)

Unadulterated aural stimulation! A wonderful, wonderful spin of awesome danceability that shakes, quakes and earthquakes in all the right places. Already a big noise in the RM Disco charts, it puts most other 'bump and grind' sounds around at the moment in the darkest shade — this record is bad! Steve Arrington is set for megastardom and worldwide acclaim any day now. Move over Prince.



T H E R E S T

BROTHER D WITH COLLECTIVE EFFORT 'How We Gonna Make The Black Nation Rise' (4th & Broadway) Much ado about something. This remarkable disc was a firm favourite during those Beat Route nights and warehouse parties back in '81 and '82... and along with Grandmaster Flash's 'The Message', John Handy's 'Hard Work' and the Valentine Brothers' 'Money's Too Tight To Mention' this was an anthem for the 'Hard Times' chic that tore the arse off the fashion business. It's been given a harder '85 re-edit and sounds just as valuable now as it did then. It's picking up considerable airplay and is making yet another stab at the charts.

WAR 'Groovin'' (10) This is smooth! War are the least likely band to have attempted a cover of this Young Rascals killer cut, but they've achieved a marvellous groove with it just the same. The idea for doing this song apparently stems from the fact that it has the same rhythm as 'All Day Music' from War's 1976 album of the same name. Not resting in the same tank as 'Low Rider' — more of an 'I'm The One Who Understands' — slow, breezy and casual stuff that will rock the trees as well as the house.

SIMPLE MINDS 'Don't You (Forget About Me)' (Virgin) Streamlined Simple Minds sound, produced by Keith Forsey — as featured in the new movie 'The Breakfast Club'. Though hardly shattering, their earnest and hard-earned 'Community AOR' image — this is one of their most pleasant songs to date. Jim Kerr and his merry men were constantly accused of being a bunch of tortured artists making trite and unsophisticated pseudo-philosophical rubbish that was bludgeoned into the public with massively lengthy tours... but they have seen the light at the end of the tunnel. The feeling is UP!

GREG PHILLINGANES 'Behind The Mask' (RCA) Due for release soon, this is a mighty remake of the Yellow Magic Orchestra's original recording. It's had a superb vocal melody added, which Mr Phillinganes manages perfectly — and quite what the Yellow Magic would make of it all, I don't know. Here are flamboyant hard rhythms with vocoders and synthesizers causing havoc all over the place. This comes from his equally sharp LP 'Pulse', which includes a Donald Fagen song 'Lazy Nina' and the Rodgers and Hammerstein 1951 classic 'I Have Dreamed'. Viable style for April showers.

JIMMY NAIL 'Love Don't Live Here Anymore' (Virgin) Jimmy's singing voice obviously abandoned him at an early age, assuming of course, that he wouldn't use it in later life. Well, unfortunately he has. His excursions onto vinyl aren't as



embarrassing as other actors I could mention (and he certainly sings a great deal better than 'Auf Wiedersehen Pet' co-star Gary Holton), though he ain't no Tony Bennett. Jimmy certainly dresses kosher enough — he's pictured on the sleeve walking across Primrose Hill wearing a very natty suit indeed.

DUCK YOU SUCKER 'Love Is Criminal' (Magnet) David Hastings and Damian Risdon are Duck You Sucker, and on this their debut single they appear on the sleeve swathed in suitably 'Covent Garden' threads, looking pert, high-cheekboned and unassumingly polished — offering come-hither looks. Look inside the sleeve and you find a rather pale white dance toon that copies rather than uses to its advantage black music techniques. The B-side is far more interesting, having touches of the satin latin in there working up a sweat.

ALONE AGAIN OR 'Dream Come True' (Polydor) Good song, good group — so-so record. Unlike the Art Of Noise, Alone Again Or haven't mastered the art of chucking everything into a kitchen sink and pushing it all down the plug hole into a tape recorder. If they stuck to the basics of recording, they could make a decent record... and if you buy this one, go for the seven inch not the 12 inch.

THE EXPLORERS 'Two Worlds Apart' (Virgin) Yes, it's my turn to review the new Explorers single... oh dear. This may be infinitesimally better than their last release, but it still lacks the biting acrylic edge that Manzanera

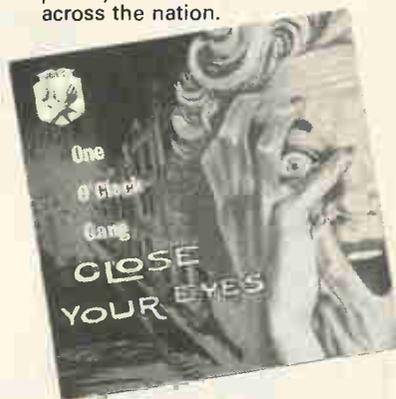
and MacKay were capable of, and probably still are... The singer James Wraith has thankfully said farewell to his Ferry mannerisms, and even the song is catching up with the production... but alas it lacks that classic stamp of pizzazz. One note of interest though, is the cover... some of artist Andrew Logan's jewellery and 'artefacts'.

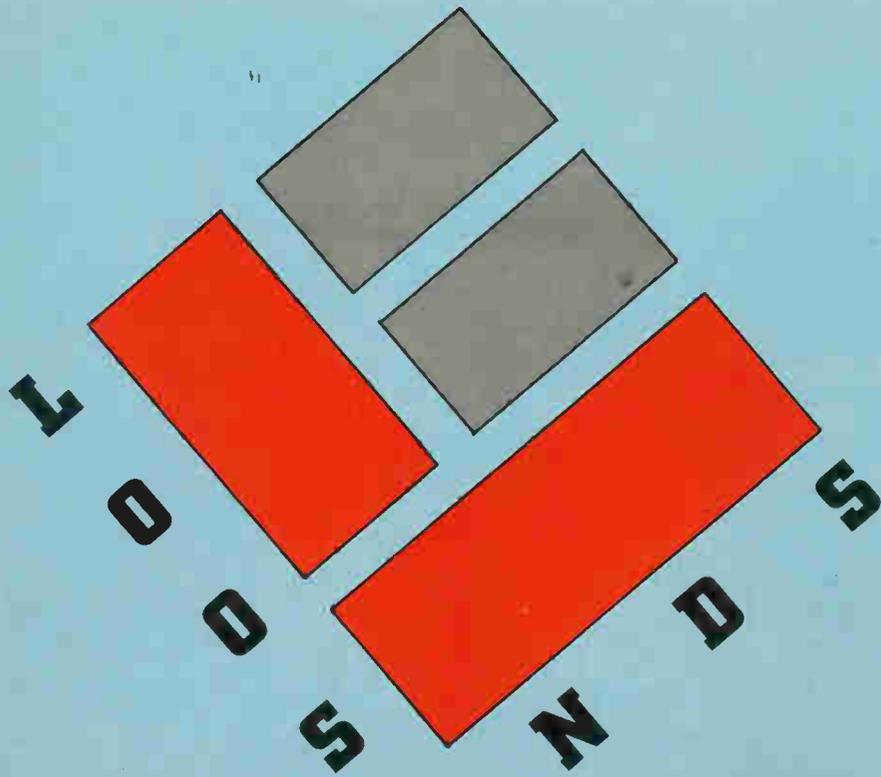
DEBARGE 'Rhythm Of The Night' (Gordy) In the States, DeBarge command the type and size of audiences that flock to see the likes of Maze or Menudo: big and getting bigger. The Limey soul-boy doesn't exactly lap up them at all... and 'Rhythm Of The Night' is typical of their MOR 'sole' music and is unlikely to enhance their reputation over here. OK?

THE WHISPERS 'Some Kinda Lover' (MCA) More urbane, shag-pile smooth disco. The Whispers have gone for a real radio workout on this outing — and predictably sound predictable in the process. This disc manages to bypass the pop-tinged Shannon, the hard edged boogie of Run DMC and even the languid twist of the Temptations. Mediocre.

ROBIN GEORGE 'Heartline' (Bronze) A gormless lump with a haircut like a privet hedge. The A-side is classified as a 'Dangerous Mix'... but believe me, it's only dangerous if you actually hear it. Horrendous stuff (if you want another lump, check out Princess Tiny Meat's latest travesty on Rough Trade).

ONE O'CLOCK GANG 'Close Your Eyes' (Arista) Spirited, if laboured new-rock-thrash-bash. Catchy guitars, throbbing bass and snappy drums... hedonistic puffery for armchair rockers across the nation.





**THE ALBUM IS HERE!
SO WHERE ARE YOU?
FEATURING THE HIT SINGLE
HANGIN' ON A STRING**

PRODUCED BY NICK MARTINELLI FOR WATCHOUT PRODUCTIONS
ALBUM CASSETTE AND FORTHCOMING COMPACT DISC

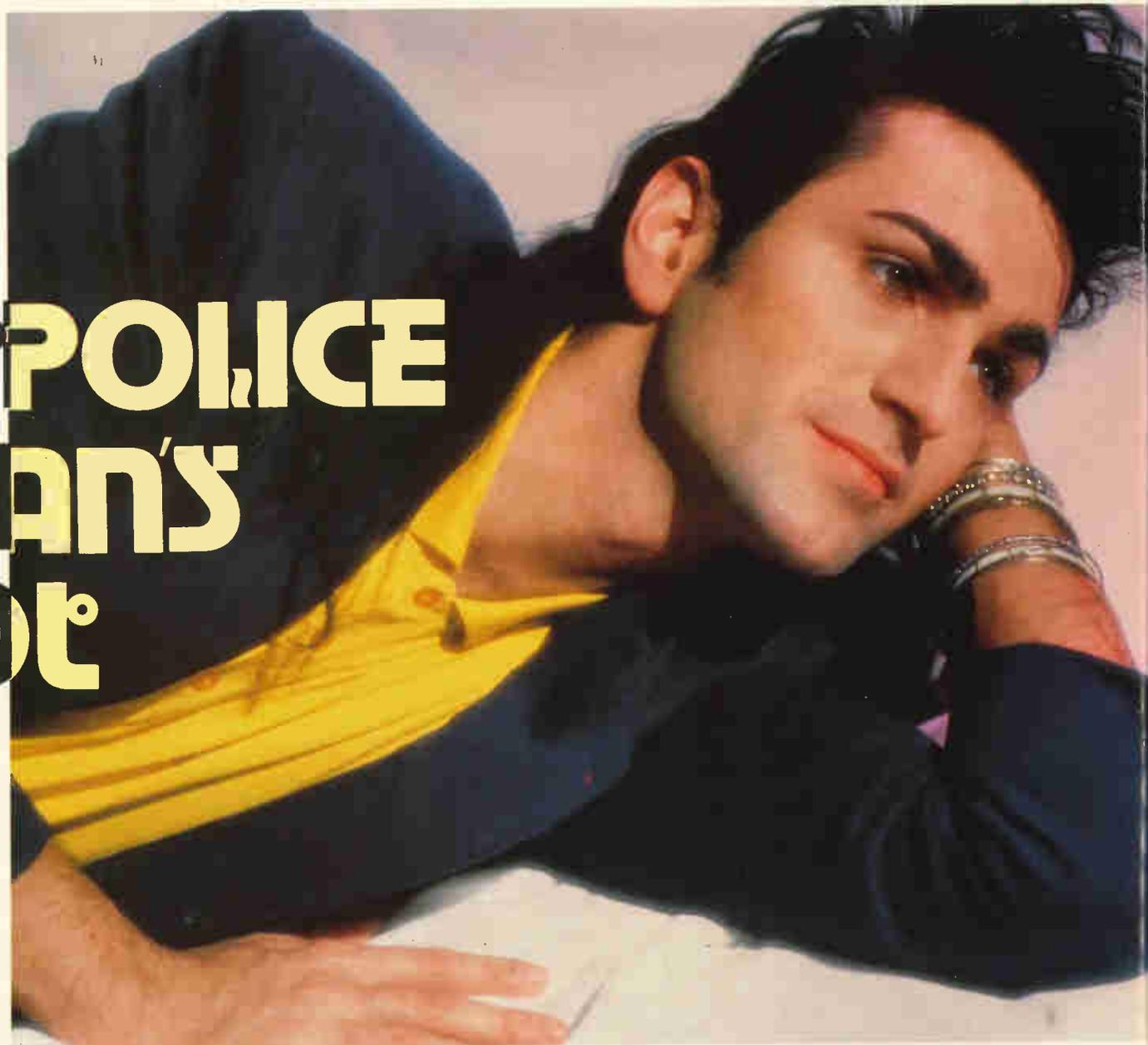
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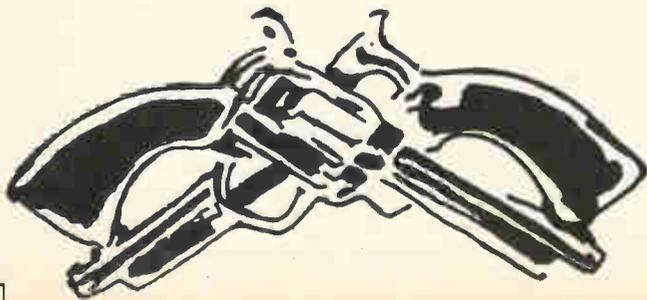
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A POLICE MAN'S LOT



IS NOT A HAPPY ONE



PAUL KING'S beat has taken him into the charts but he nearly had to pound out a different beat — as a policeman. The flamboyant singer with King — the success of 1985 with 'Love And Pride' and 'Won't You Hold My Hand Now' — nearly traded his brightly coloured Doctor Martens and garish suits for flat feet and a navy blue uniform.

"I went to police cadet college when I was 16 but left after three weeks," he says. "I went because my family regarded me, not so much as a loser, but as a worry. They were always saying 'What is our Paul going to do with his life?'"

"When the opportunity came up to do it, it was a total extreme from anything I was, so I did it. I wanted to prove that I could do anything I wanted to do and be anything I wanted to be.

"I discovered that a) I hated it, and b) in this life you don't need to prove anything to other people. That was my first lesson in life."

Paul quickly found that a policeman's lot is not a happy one. "It was a college course of further education really, but I didn't fit in from the start," he recalls. "They want teams — people who take orders and don't ask questions. As soon as you arrive you are instilled with that idea. I walked in as an individual with two earrings and black spiky hair, shaved at the sides. They freaked out when they saw me."

HE LATER attended drama school in his native Coventry following a stint in the Rolls Royce factory. It was here that he got his taste for live performance and his invitation into the music world.

"I tried drama school because I hadn't trained for a skill or a craft. I thought the only thing you needed was yourself. I was always a fan of the theatre.

"I found it a creative period for myself. I had to look at myself in detail, simply because as an actor you're studying human emotion and how to portray it. It was the growth of me as a person."

He used the experience in his part-time job as a court jester in a medieval banquet-style restaurant.

"I also had to dress up as a monk," he recalls. "I'd make speeches, tell jokes and wait on tables. I never had to tell gags. The whole evening I had to pretend I was in the 15th century and stay totally in character. The supposed ad libs came from out of that — putting people down."

"Obviously people have a go at you and say 'why are you wearing those tights, you big pouff?' I'd say 'I get paid to look queer, my lord, what's your excuse?'"

"If you got a constant harasser you'd say, 'there's an old medieval saying, my lord, keep your mouth shut and only be thought of as being an idiot' or 'My lord is like a hunter — always there with an open trap'. I'd never get any come back. They'd all be pissed on the mead we served."

"We only ever had to call the police in once and that's when we had a rugby party in. We had some daggers to cut the ribs we served up. They were supposed to hand them back after that course but some disappeared and the players were getting rowdy and heavy."

"The thing I learnt from that was not to be afraid of your audience. I've seen lots of acts die between songs on stage. Just by a gesture or the way you move can communicate that you're confident and they should relax with you as a performer."

THE GALWAY born singer had his first brush with music when he was invited to join Coventry based group Reluctant Stereotypes just some three weeks before they secured a recording contract. The band hadn't even heard him sing but thought that he looked good.

His image then was a far cry from his present loud mixture of coloured patent shoes or sprayed boots, outrageous check suits that stop just below the knee and a huge mane of ink-black hair. He adopted the persona of '1984' hero Winston Smith, complete with grey boiler suit and songs about the bleak industrial landscape of Coventry.

"It was a naive attempt at trying to put over what I felt and picking on Winston Smith as a personality who was someone in that '1984' society who didn't fit in. When I worked at Rolls Royce I used to feel like Winston Smith when I walked in. I was working in stock audit so I was rewriting history like Winston used to do. I really allied myself with the character."

"The only thing I had was the way I dressed and my personality. I found myself performing at Rolls Royce to survive — I kept my sanity by playing at what they wanted me to be. My father worked there for 27 years. I only did two and I knew I couldn't handle that situation for the next 25 years."

NOW AS the latest pin up hero, he can indulge himself in his favourite pastime. "I never considered myself stunning looking," he says. "The reason I cause a certain reaction now is that people imagine you've become a certain personality. But I've been walking the streets for 24 years and I haven't had hordes of girls chasing after me."

"I enjoy flirting. In fact I prefer it nowadays to the whole sexual thing. Sex for me has got a lot more personal. I do actually need to feel something for somebody — something a lot stronger than just wanting to have sex with her — which is all I'd do up until I was 17 or

18."

He even managed to get engaged at that tender age.

"I didn't have any other way of expressing that I liked her and I thought that it would be a nice thing to do — in my stupidity. It lasted about eight months and then we both grew up. I saw her last year in Coventry. She ignored me. It must have been difficult for her to associate what I had become — King was around and happening — and the person she knew. I really was a different person."

"I was a real bastard — a real wanker. I was just an idiot. I get quite embarrassed when I think about what I was like at that age. I was horrible to girls — I just used them."

Now his first commitment is to making King — himself, Mick Roberts (keyboards), Tony Wall (bass) and Jim Lantsbury (guitar) — into a bigger success. Already the group are on their way to topping their tally of 200 gigs in 1984 with their second British tour of the year before retiring to the studio for a follow up to the successful LP 'Steps In Time'.

Talking of King's belated success with 'Love And Pride' and 'Won't You Hold My Hand Now', he says: "1985 was a new year and people were looking for new bands. 1984 had

Court jester, Rolls Royce worker and police cadet — is there any job Paul King hasn't done? And why did he have a wardrobe full of grey boiler suits?

Interview • Mike Gardner



been a heavy year, both politically and socially in this country — 'Love And Pride' was a song with optimism as its theme. It was something positive. It was a new look, new year, new band, new song — that's why it stormed in."

"I recently went to a palmist, even though I'm not superstitious or anything. If you believe it, she told me I'm an ambitious, dedicated person and through hard work and endeavour I'll get all the things I want and be very successful."



LIGHT AND bitter please. "If you're as good as we are you're going to get somewhere. We're the best band in the country at the moment. We're doing something no one else is doing. If we're nostalgic in any sense it's only for the sort of spirit that was around in '76 and '77."

This is from Spider of the Pogues, owners of 'Pair Of Brown Eyes', the finest single playing on your radio at the moment. He didn't specify the spirit, though.

I'm drinking with the Pogues in Kings Cross, because barring the odd 125, it's the quickest way to get out of Kings Cross. It's past lunch

a pogue



NB: this feature contains no reference to ale, whiskey or any form of intoxicating liquor. (Oh all right — there are a few). Junior Temperance League secretary: Toby Jugg. Colour photography: 'Sober' Joe Shutter

time and singer Shane is still in bed. It's Thursday and Spider asks if their single is in the charts yet. The charts are announced on Tuesday — during opening hours.

Spider and I, knowing a thing or three

about these things, discuss the proper apparel for a dissolute on the town. The town in this case stretches from the Upper Welsh Harp, West Hendon, in the north to Hammersmith and Camden, west and east . . .

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Photo: Chris Hunt

"I think blokes look better in suits," he says. "It's not so much a cult of youth then. Down the National (a Kilburn monster club not known for its sobriety) you get young couples mixing with blokes in their sixties. . .

"An overcoat should have big pockets so you can put a half pint of whiskey in it. Hell, it's best to break the lining of the pockets then you can sneak a full pint bottle in."

Today, before a gig-bound journey up north, Spider isn't drinking. Neither is female bassist Rocky. "I'm not allowed to drink when we're on the road," she says. "Cos I'm an animal when I'm drunk. I get into fights and stuff. . .

"Some people get maudlin drunk. I get wild drunk. If I hadn't joined this band I was heading for a life of crime."



Photo: Stephen May

ROCKY'S REAL ambition is to go and play in Nashville, but before she goes, this is her ideal Friday night. . .

"Gotta have £20 by 7 o'clock. Phone up a few mates and head up west. Drink whiskey in a pub till chucking out time, then blag my way into a club. Get thrown out and walk home with the man of my choice . . . Get

home to see the beginning of 'Saturday Superstore'. Fall asleep and wake up for the football results."

Such ambition relates well to the Pogues on stage and on vinyl. A steaming, out of control, runaway story that scrapes all the shit from the dirty pavements. Shane enters the bar and I'm hoping we can enter into the true spirit of these sentiments, but all he can do is suggest that 'Love And Death And Drink' would be a pretty good LP title. It would too.

RICK JAMES



THE NEW SINGLE

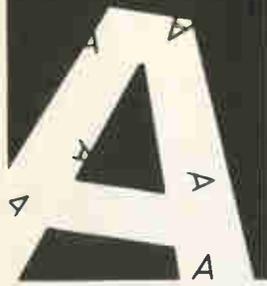
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STOP

OUT NOW ON 7" & 12"



ALBUMS



- Wicked
- Solid
- Comfortable
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- Diabolical liberty

LOOSE ENDS 'So Where Are You' (Virgin V2340)
IT WARMS a longtime Loose Ends supporter's cockles to see Jane, Steve and Carl up there in the small numbers after all this time with 'Hangin' On A String'. With that one in the bag, the pressure's really on.

Now if every song was strong as 'String', the record would be too hot to put on the turntable, and it never quite reaches that temperature.

You can sense the care that went into 'So Where Are You', nothing stayed on here that wasn't considered in



microscopic detail. Take 'em uptown and 'Magic Touch' and 'If My Loving Makes You Hot' will soon have you shaking, and downtown there's a lot of relaxing style about 'You Can't Stop The Rain' and the title song.

They veer towards Matt Bianco territory on 'Silent Talking' and live to tell the tale, and make a good effort at Dexter Wansel's 'The Sweetest Pain', although for my sins the original still has it, I'd say. Only Bowie's 'Golden Years' makes you want to sack the continuity girl. Not quite the earthshaker we dared to hope for, but a couple of mild tremors at least. ■■■½

Paul Sexton

GWEN GUTHRIE 'Just For You' (Fourth & Broadway BRLP 505)

THE PROBLEM Gwen Guthrie's got has nothing to do with ability and everything to do with identification. Most people just wouldn't remember her fine singing on other people's records, least of all would they give her the credit for The Limit's 'Say Yeah'.

Now she finds herself in with some chance of capitalising on that recent big hit, the results are largely very pleasing but still you end up doubting whether there's anything that'll grab 'em somewhere painful and *make 'em* listen. But most encouraging is that the best track on the record is the one Gwen wrote herself, a lovely acoustic ballad called 'Oh Donny, No'. Say yeah to that. ■■■½

Paul Sexton

reflection of the mediocre nature of the singles charts perhaps, but they could have been just a bit more adventurous. ■■
Eleanor Levy

VARIOUS ARTISTS 'Great British MC's' (Fashion FAD LP 001)

FAST STYLE MC's have not only quickened the pace of MC style, they've added a distinctly British flavour to reggae. Only, with all fast talking styles these days — be they rap or reggae — a lot of the action here is involved with the establishment of just who is King.

This is often amusing, but far more interesting is Papa Benjie's 'Fare Dodger', an everyday tale of finance and London Transport, and the old Laurel and Hardy chestnut 'You're Nicked'. ■■■½
Mighty Mouth

VARIOUS 'Hits 2 — The Album' (WEA/CBS HITS 2)

THE HITS Album' had mega artists, mega hits — mega sales. Now, CBS and WEA try to reproduce the effect but without the one essential that made the original so tempting — good songs.

Four sides, 28 tunes, with Alison Moyet's 'That Ole Devil Called Love', Kirsty MacColl's 'A New England', the two Phils' 'Easy Lover' and Dead Or Alive's 'You Spin Me Round' the best on offer but with too many fillers between them.

Howard Jones, Shakin' Stevens, New Edition? No thanks. A

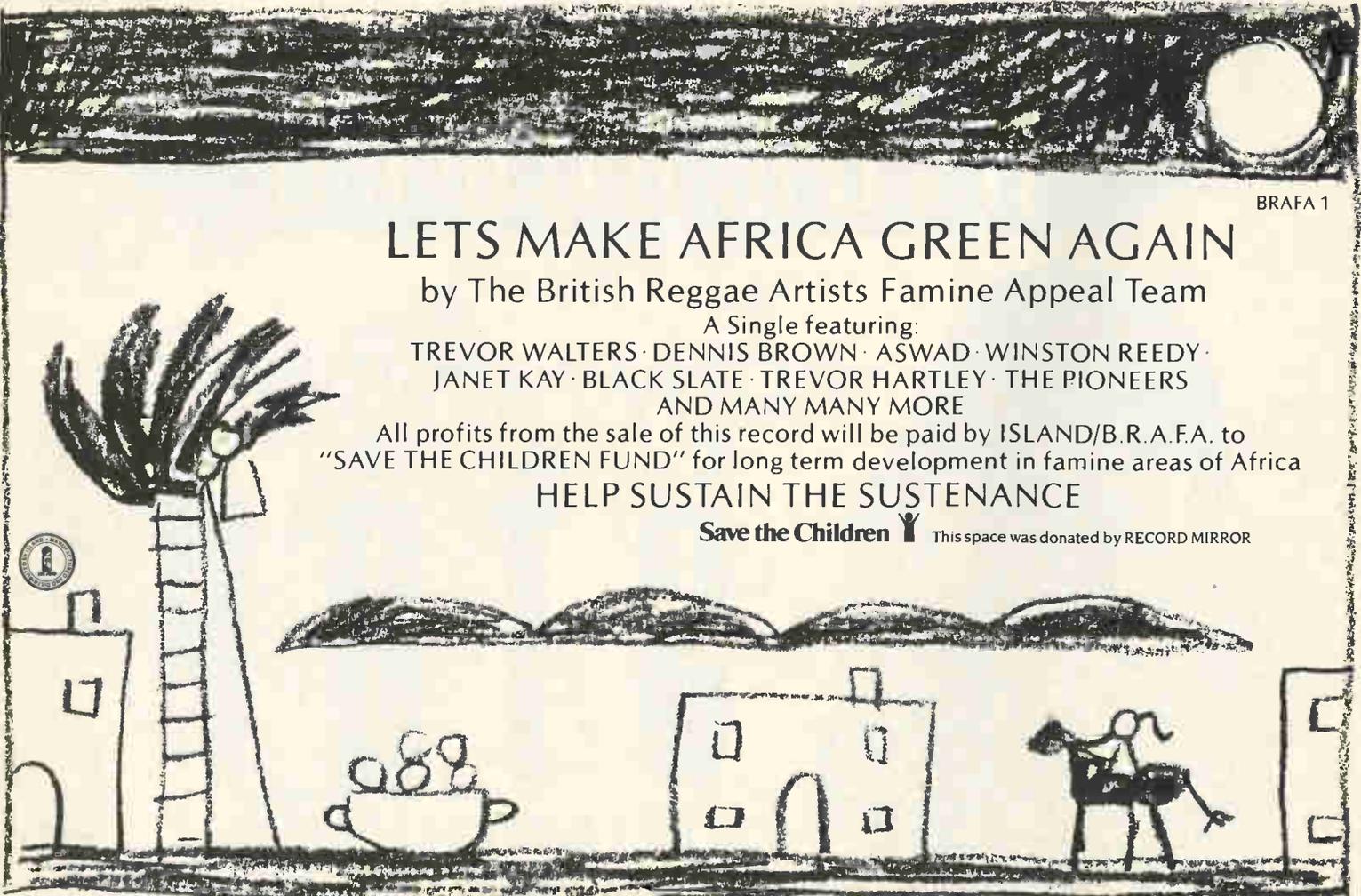
THE O'JAYS 'Working On Your Case' (Stateside EG 2604821)

THE 16 O'Jays delicacies here range from 1963 to 1967, with the marvellous bonus of three previously unreleased numbers.

We go back as far as their first US Hot 100 appearance 'Lonely Drifter', from '63; From '65 there's the slinky, smouldering 'Lipstick Traces (On A Cigarette)'. There and on 'You're The One', the distinctively stylish vocals of Eddie Levert cut through clearly.

Even if on occasion they sound like awed apists of the Sixties Drifters sound, it's still fascinating homework. Learn it and love it. ■■■■

Paul Sexton



BRAFA 1

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by The British Reggae Artists Famine Appeal Team

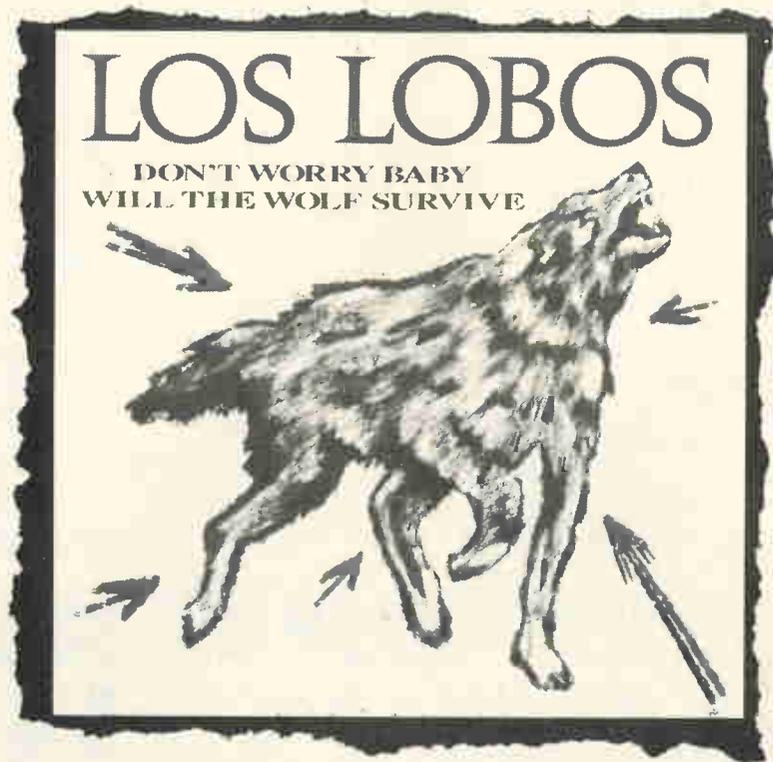
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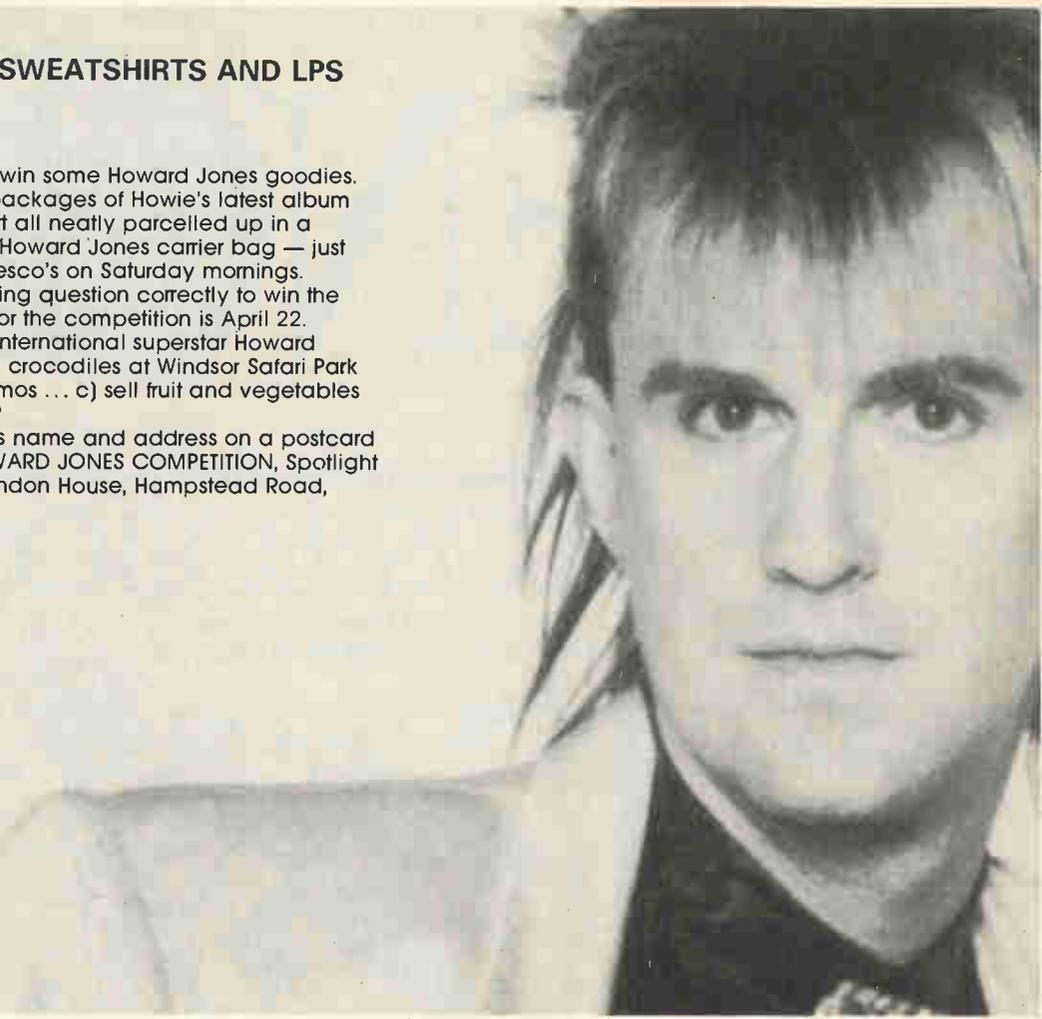
HOWARD JONES SWEATSHIRTS AND LPS FOR NO OUTLAY

HERE'S YOUR chance to win some Howard Jones goodies. We're giving away 25 packages of Howie's latest album and a special sweatshirt all neatly parcelled up in a special executive style Howard Jones carrier bag — just the thing for posing in Tesco's on Saturday mornings.

Just answer the following question correctly to win the goodies. Closing date for the competition is April 22.

Before becoming an international superstar Howard Jones used to a) wrestle crocodiles at Windsor Safari Park ... b) sell fridges to eskimos ... c) sell fruit and vegetables from the back of a van?

Send your answer plus name and address on a postcard to RECORD MIRROR HOWARD JONES COMPETITION, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ.



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mailman

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

▼ I'M SURE Paul King is related to Ken Dodd. After watching King I couldn't think who Paul reminded me of. But then it clicked, he's just like Ken Dodd. His hair and his teeth are almost exactly the same and even the way he moves around is similar as well. When Paul put his hand in his jacket during 'Love And Pride' I expected him to bring out a tickling stick and start telling jokes.

Sarah Donnington, Wiltshire
● But could Paulie sing 'Tears For Souvenirs' as well as Ken?

▼ ISN'T IT pathetic? There's Rick Wills making a fortune with Foreigner and all he can do is moan about not being able to get a decent pint of beer. Why the hell doesn't he stop moaning and charter Concorde a couple of times a week to fly him across to his favourite local? Better still why doesn't Rick arrange for a British pub to be shipped out brick by brick to his home in America.

Simon Williams, Slough
● Foreigner's Mick Jones misses fish and chips as well. God what tough lives these international stars lead and the sacrifices they have to make

▼ AT LONG last, a pop star who doesn't try to hide his spots. Billy Bragg has proved that you don't have to wear a lot of make-up, your mum's best

frock or grow a beard to make it big. Billy Bragg is just Billy Bragg, an ordinary bloke who sings good songs. The image is not important with Billy, just the conviction and emotion in his songs.

Katherine Simmons, Peterborough
● But haven't you heard that Revlon are going to be marketing a 'Billy Bragg Beauty Kit' soon? It contains special rich mouse colour hair gel, grey and yellow foundation for that special 'tired' look and stick on zits, just like the real thing

▼ DEAR DAVE Powell, Chelmsford (Mailman, 30 March), you are obviously a complete arsehole to say Cyndi Lauper is far superior to the lovely Madonna, or you were completely drunk at the time you were writing these stupid statements. And if it wasn't for Giorgio Moroder's producing of Donna Summer's records all those years ago, she might not even have been heard of.

Whereas in the short and successful career Miss Ciccone has had so far, she has worked with some of the crème de la crème of US producers, such as Mr Rodgers, Mr Benitez and Mr Lucas to name a few.

I can't even think of anybody well known who Cyndi Lauper has worked with. Giorgio Moroder is still an excellent

producer and songwriter, but where are people like Donna Summer nowadays? NOWHERE!!

As far as I'm concerned you live in a dreamworld Mr Powell, so leave the best to the best and just carry on dreaming!

Madonna's No 1 fan, Tunbridge Wells

● zzzzz (Mailman in need of inspiration)

▼ I MUST write and say I think the new style paper is far superior since you've changed this to a more magazine paper. So a thank you to the boardroom who decided on the change, the best thing since I started getting RM in '77.

On to another point. Being in

Europe for many years as a DJ, I am often ashamed the way Britain stags Euro music: le wally music.

Being near Switzerland/Austria/Italy, Italian disco is very popular and soon gets exhausted around Europe before Britain finds it and decides they really do like it and it becomes the biggest hit.

To name but a simple few, Clubhouse, 'Billie Jean', Alphaville 'Big In Japan', Amii Stewart, 'Friends', Eddy And The Soul Band 'Shaft'. Before these even get to the British shores, everyone is very down about anything from across the water.

Ken Stuart, South Germany
● Yes, we here at Greater London House deeply admire Cerrone and Boney M

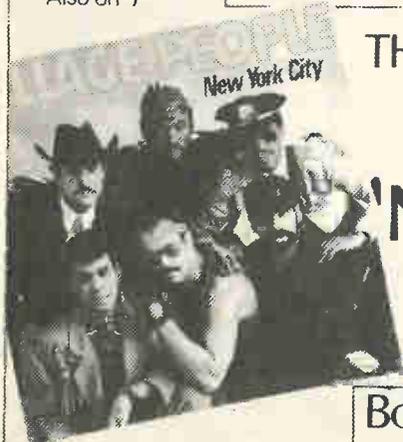
PAUL KING:
Ken Dodd lookalike?



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'NEW YORK CITY'

BARBARA PENNINGTON
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'FAN THE FLAME'



Both releases available in Picture Bags

THE LEAGUE OF GENTLEMEN

as carefully extracted by JIM REID

THE LEAGUE were awaiting Professor Pop. Stuck in a dungeon made of **Tom Wolfe** essays, **Paul Weller** interviews and **Alan Jones**' chart profile of **Spelt Like This**, they worked on their thesis that every major pop star had been dropped on his/her head at birth. This, Sir Public House reasoned, was evidenced by the **Style Council**'s paean to a popster's blissful childhood, 'Headstart To Happiness', and the strong rumour that **Simon Le Bon** bangs his head on the floor before launching into a falsetto vocal. Why, there was even a group called **Heads Hands and Feet** and then there was even **Medicine Head**, the famous bandaged popsters and all those people up north called headbangers. . .

By Jove, this was a proposition to baffle the Professor. . . but alas as he stepped over assorted liggers at the **Paul Young** party such strenuous intellectual conundrums were the furthest from his mind. . .

Mind you, it was a singular party. Mr Young had turned the restaurant we gratefully liggid at into a spoof set of his favourite film '**Harvey**'. Waitresses dressed as nurses, waiters dressed as doctors and everybody was greeted by a giant white rabbit. . . that's not to mention all the strait-jackets lying around. Not quite ready for the strait-jackets were all the wonderful people it was a pleasure to sip champers with: these included **Bob Geldof**, **Paula Yates**, **Kevin Godley**, **Andy Taylor** of **Duran**, **Roger Taylor** of **Queen**, **Alison Moyet**, **Billy Connolly**, **Haywood**, **Nick Heyward**, **Lee John**, **Sarah Jane Belle Star**, **Gary Glitter**, **Judy Tzuke**, **Jeffery Hughes** (Eddie Yates to you). . . plus a whole host of radio folk. . . **Gary Crowley**, **Andy Peebles**, **Bruno Brookes**, **Gary Davis**, **Mike Smith**, **Janice Long**, **Dickie-boy-Skinner**, **Tony Blackburn** and Saturday Superstore person **Sarah Greene**. . .

Meanwhile on the other side of town, totally unbeknownst to the good Prof, members of the

League Of Gentlemen guerilla faction were bumping popsters' heads together at a little bash to celebrate the art work of **Stephen Tintin Duffy**. Ducking, diving, but mostly drinking was **Glenn Gregory**, **Anne Pigalle**, **Armoury Show**, old punks **Mick Jones** and **Tony James**, not so old punk **Spizz**, **Julie Roberts** of **Working Week**. . . and absolutely no big white bunny rabbits. . .

. . . Talking of Glenn Gregory, 'tis rumoured that the **Heaven 17** man is to do a C & W duet with **Claudia** of **Propaganda** and, while we're talking of strange couplings, how about **Thomas Dolby** to produce **Joni Mitchell**. . . or **Paul Quinn** to record with **Vince Clarke**. . . or perhaps even **Bruce Springsteen** to play **Knebworth**? . .

Why, not since the **Boycott-Amis** opening partnership, the **Mariner-Withe** striking partnership, or the wicked attempts to partner the good League itself with a Scottish lager had mirth



● PAUL: no bunny business

been so doublesome. . . but we digress. Another double please. . .?

Well, **Gary** and **Martin Kemp** are to play the **Kray twins** in a film directed by **Roger Daltrey**. The **Spandau** boys will be playing **Ronnie** and **Reggie** when they were young men. . .

. . . And now a foursome. . . EMI, home of **Belouis**, the **Spelts**. . . you get our drift. . . have signed all four semi-finalists in this year's FA Cup in the hope of hitting the top 40. . . with their luck **Luton**

will win the cup. PS: there is no truth in the rumour that **Ron Atkinson**, believing that EMI was an Argentinian international, immediately bid £4 million pounds. . .

While **Keren** of **Bananarama** has greater worries. Her new motor — a Mini Mayfair — has been vandalised twice within a week. . .

. . . While **Joan Armatrading** found herself snowbound in Vienna last week. A massive snowstorm trapped Joan and her band in a concert hall until snow ploughs battled through to rescue them. . .

. . . While over at the Hammersmith Odeon **FGTH** were joined on stage by China-bound, **Madonna** fan **George Michael**. . .

. . . Now let's talk real stars . . . like **Tina Turner** and **Steven Spielberg**. . . Tina has turned down Spielberg's offer of a starring role in his next film 'The Color Purple'. Anyone who turns offers like that down must have

something going for her. . . . So has **Michael Jackson**, 'cepting a very dodgy taste in clothes, his particular 'thing' seems to be a rather unsavoury fascination with Victorian freak-show the **Elephant Man**. The Elephant Man, real name John Merrick, was played by David Bowie in a Broadway smash play and on MJ's last two visits to London he has gone down to the London Hospital in Whitechapel to gawp at the Elephant Man's skeleton. What does it all mean. . . ? . . . it'll appear in a video sometime I'll warrant. . .

So will a film of **Wham's** overpublicised trip to China. They're being filmed by **Lindsay** — '**Oh Lucky Man**' — **Anderson**. . .

. . . And Frankie Goes To Hollywood will make their Hollywood film debut performing 'Relax' in **Brian De Palma's** 'Body Double'. . .

All this filmic talk concentrated our thoughts on the LOG's own upcoming SepiaVision masterpiece 'One More Cliche' an epic tale of wry, dry, spry, etc, young gentlemen sitting around public bars, in various states of sobriety, discussing the issues of the day. Thrill as Toby Jug discovers the little blue bag in an old packet of crisps, chill as the Flask runs out of best bitter, bite your fingernails as Sir Public House orders the last round at 11pm precisely, laugh at the Maharajah Taffy's attempts to drink a gin and tonic. All this and the shocking consequences of three days without water. . .

As always the League of Gentlemen ended their tale in the most spurious fashion. . .



FROM DEEP within our vaults, in the rusty box marked 'stars before they married multi millionaires', our team of experts have discovered some interesting photographs of Sarah Brightman.

As she warbles 'Pie Jesu', Sarah looks as if butter wouldn't melt in her mouth, but a few years ago she was a raunchy dancer with Hot Gossip and she had quite a hit with 'I Lost My Heart To A Starship Trooper'. Then she married Andrew Lloyds Bank — sorry Andrew Lloyd Webber, that man who's written so many hit musicals that he makes a fiver every time he breathes in. The happy couple share a cosy love nest somewhere in the country.

Born in 1960, Sarah studied all types of dance drama and singing at stage school, and she's appeared in hubby's biggest money spinner 'Cats'.

Don't you agree she looks pretty perfect in these pictures, Andy?

SARAH BRIGHTMAN

BEFORE (&)



BEFORE (&) AFTER



“IN WORLD WAR II THE AVERAGE AGE OF THE COMBAT SOLDIER WAS 26, IN VIETNAM HE WAS 19.”


Chrysalis

SCANDAL

CANADIAN ROCKER Bryan Adams is a bad boy turned good. The singer behind hits like 'Run To You' and 'Somebody' was expelled from school many times and was constantly getting into fights. But now he is one of the leading lights behind Canada's Band Aid-style group in aid of Ethiopian Famine Relief.

Bryan Adams wrote the lyrics to the song 'Tears Are Not Enough' for Northern Lights — featuring an all-star Canadian line up including Joni Mitchell, Neil Young, Gordon Lightfoot, Anne Murray, Mike Reno of Loverboy and the Band.

"I wanted to write it so it had an optimistic view," he says. "It's not in competition with Band Aid or USA For Africa — it's there to earn money to ease suffering.

"The participation was incredible," he says. "We had people in who were in at the beginning of the Canadian music scene.

"I don't know how the money's going to be spent but I hope a lot will be spent on education. It's difficult for a musician to have a political outlook for the Third World and tell them how to spend the money correctly but I hope that somebody allocates the money well for their various needs."

In reference to the direct action of Bob Geldof in actually organising virtually every aspect of the Band Aid effort he says: "I bet he didn't realise just how big a project it was when he took it on. Somebody described his role as 'inviting 60 people to come to dinner and being left with the dishes'. But I think it's an incredible effort on his part."

THIS IMAGE contrasts strongly with his record at school which had more in common with his current album title 'Reckless'.

"I was a trouble maker," he admits. "I was always playing practical jokes — nothing malicious — my attitude was always 'let's test the water and see how far I could push people without going over the edge'.

"I got expelled a few times from various schools," he reveals. "I went to one Catholic school and in the line-up every morning the headmistress would blow her nose and stuff the hankie into her bra strap. I got into the habit of mimicking her and got caught.

"Another time I got thrown out for putting a soccer ball through a headmaster's window, though that was really the last straw of a whole series. I got in trouble a lot for 'mouthing off'. I got into a couple of good scraps at school, I was the 'leap before discussing it' type."

Bryan, 25, was born in Kingston, Ontario, to British parents on Guy Fawkes Day. He travelled the world with his diplomat father before settling in Vancouver, British Columbia, at the age of 15.

At the age of 17 he had teamed up with drummer Jim Vallance as a songwriting team

Their material was soon being covered by Stateside 'names' like Bachman-Turner Overdrive, Prism, and Ian Lloyd, and eventually by Bob Welch, Kiss and Loverboy, among others.

By 1980 he had embarked on a solo career by the tried and trusted American method of touring hard in any place that's big enough to set up an amp. He eventually graduated to opening for a host of top acts on the circuit from Foreigner and the Kinks to Journey, Loverboy and Police.

The sweat and hard graft paid off when his third album 'Cuts Like A Knife' sold 1.8 million copies in 1983. In the same year he clocked up an astonishing 283 days on the road.

It's a far cry from the days of 'Bryan Adams Hasn't Heard Of You Either'.

THE DIVIDENDS are now paying off handsomely. His 'Reckless' LP had sold over two million copies and the hits are now spreading to this side of the Atlantic. He's currently supporting Tina Turner on a huge European tour before slotting in some solo dates on the tailend in Britain.

"I love being on the road," he says. "But I get short periods when I feel like cooking my own breakfast or going home just to hang around the flat and see my girlfriend. It's difficult trying to keep a relationship together. Ours is as shaky as a guy on a tightrope — but I'm a young guy.

"I don't like holidays. I tried the Caribbean once but I got really bored. Within three days I was ready to go."

But you'd think that the excitement would be too much considering some of the horror stories he has.

"I've seen some frightening things at large outdoor festivals," he says. "The worse for me was in Hawaii. A fight broke out at the front of the stage between the natives and the US navy. One guy had another in a headlock. He just stood there grinning at me while pounding this guy's head in time with the music. It was so sickening I stopped the band. Luckily that's not my audience. I once saw another band go on stage with crash helmets and literally say — come and get us."

One of the highlights of his current show is a duet with Tina Turner. She appears on his album on the song 'It's Only Love' which she fitted in while on the Lionel Richie tour.

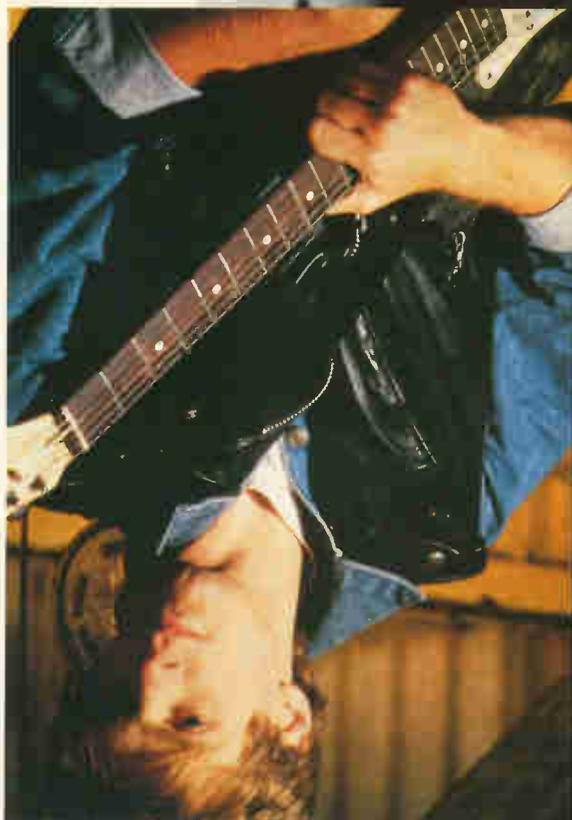
"I thought she was the perfect girl for the song," he says, "so I just went after her. There aren't many people who have the fire — she is the female Joe Cocker or Rod Stewart. Nobody sings like that — only Bonnie Tyler comes close.

"I'd met her before," he reveals. "I went backstage to meet her years ago. She was in a group of people before so it wasn't a tête à tête. I'd never been backstage before to meet an artist and I've only done it once since — and that was for Frank Boorman the astronaut.

"When I met her properly I was staggered. To me she had always been a little untouchable. I was on cloud nine."



STORY MIKE GARDNER



dry

How ABC desire to be meaningfully synthetic and why Martin Fry wants to be near Manchester Utd. Eleanor Levy wonders why women screamed at this man

IN PRAISE OF BRI~NYLON



MARTIN FRY likes to be near things. At the moment, it's synthetic fibres, James Brown and — with ABC — the charts. After 'How To Be A Millionaire' just failed to make the Top 40, ABC's new weirdo line up looked to have failed to grab a nation's imagination. Small man, tall man, man with funny hair cut, woman with wig — all wrapped up in garish colours and silly shoes. Well, at least it was *different*.

Now, 'Be Near Me' sees the group back to its former position of chart act. No more Trevor Horn to guide them soundwise, but Martin and Mark White are hoping to show they can do it too, if not in a particularly dissimilar vein.

The present ABC seem to be possessed of spurts of near genius mixed with the utmost stupidity. There was that embarrassing performance on 'The Tube', a new video that insists on shooting up sole female Eden's skirt, but the cartoon which accompanied 'Millionaire' that harkened back to the great days of the Archers and Osmond and Jackson Five cartoon shows was OK.

The music? Well, I've always been able to take it or leave it, but you could never accuse ABC of not trying something, umm, *new*.



MARTIN'S SITTING in his manager's office. Staidly dressed — very staid, very tall, very smart in black blazer and trousers. He's left the leopardskin and old curtain material at home this morning.

"I thought today was a verbal kind of day, so I dressed accordingly," he explains.

'Be Near Me' came to Martin as "a shaft of white lightning one evening."

"In this age of songs accompanying manifestos," he says, "accompanying shirts with anagrams of the group, and accompanying chocolate bars, 'Be Near Me' is just a sincere little song, crisply and clearly saying how much you need somebody. Corny as hell, but I'm afraid that's how it turned out. It's a song about the despair you might feel when someone you like's not around. It's really that simple. It's not about World War Three. It would be nice if this was a big hit but it wouldn't be heartbreaking if it's not.

"Of course, it was a real pleasure to receive a gold record, but I gave it to my mum. With 'Millionaire' I think the people who wanted to hear it checked it out but I don't think the grannies bought it that week. Que sera . . . Some of the best records have had little sales. 'Tie A Yellow Ribbon' probably sold more than 'Anarchy In the UK' but which is the best record?" (Small pause.) "'Tie A Yellow Ribbon!'"

Absolutely. But just what things *has* Martin Fry been near to in his life?

synthetics

OUR IMAGE is like a collection of the finest moments from our individual wardrobes. We want to look as flamboyant and flash as possible. Most of our clothes are synthetic — synthetic fibres, plastics and stuff.

"The music we're making is pretty bold and we want to look as larger than life as humanly possible. Things aren't particularly glamorous when they're anonymous and 'nice'.

"You walk down the street and you see things looking like a cartoon. The times are big and brash and brutal and I don't think the music we're making is particularly sensible or safe. The people in the group aren't either, so I guess the clothes are just an extension of that. It's not a freak show — it's far more glamorous than that.

"In 1981 ABC wanted to look like a million dollars. We wanted to look like a group who had stepped off a Las Vegas casino stage. We wanted to look 100 per cent unlike five lads from Sheffield living on 27 quid a week. We had this notion of glamour as being a kind of jet set view of the world. At that time it was pretty novel to dress that way. It's 1985 now — it's a different kettle of fish altogether. Now, the music we're making is polished, but kind of punchy. It's brash, and large chunks of it are synthetic — we use cello from a machine so it feels natural to slide into the bri nylon."

screaming

I HAVE been screamed at in my life. It was short lived. It's really weird. You look behind your shoulder to see what they're screaming at. All those orgasms — it's like crashing a car almost. The strangest thing is if you ever get mobbed. I'm not saying I get mobbed every day of the week, but in Japan there's maybe X number of very tiny girls.

"Individually, they're not strong, but together they can crush the side of a car — and that's very strange. It's a once in a lifetime opportunity."

SOCCER

MY HEROES have always been Denis Law, Bobby Charlton, George Best, Johnny Aston, Alex Stepney, Nobby Stiles — Manchester United. They were the people I respected very highly in youth.

"Mathematics will be against them winning the championship this season, but we've got every chance." (Note: this is a point to be disputed with the strongest conviction.) "Everton used to be my second club. I'd go and see United but Ty-phoo tea used to do pictures of footballers and once I'd got all the Manchester United ones I thought I'd part time support Everton.

"United — they're magnificent. They've got something in them. Did you see the 'Spitting Image' puppet of Ron Atkinson? It was just the hand buying cigars. He's great — he's like a wealthy northern overlord. Tommy Docherty had some spirit; some street sass. Still has. They were like re-united under him. They were renaissance. They were BACK.

"The heroes of that team! Before my time you had the Busby Babes, with the Munich air disaster and everything, and they still came back and back. *They* are who I respect. I've got to admit I'm not a true red these days — by any stretch of the imagination. I can't say I've outgrown it though. I know I'm going to go back to the fold."

stars

MY POP heroes have been people like James Brown, Sly Stone, the Temptations, Melle Mel. People I feel humbled by. 'Be Near Me' is, I guess, about idolising somebody. It's written about some friends of mine but it's a far more exotic idea to apply it to people you admire. Be near me Shakespeare. Be near me Malcolm X, Martin Luther King, Micky Rourke. Be near me Alex Stepney — shine on."



'The Police is a very physical outfit,' says immensely rugged Stewart Copeland, before nipping off for a bit of mid-morning lion wrestling



● STEWART COPELAND in Zaire filming 'The Rythmatist'

dON'T WORRY TOO MUCH IF YOU FIND YOURSELF IN A JUNGLE SOMEWHERE SUR-
rounded by lions, says Stewart Copeland. "Lions recognise that man is a superior pred-
atory creature," claims the lanky Police drummer.

"Lions will only usually attack if they're wounded. Actually they're very shy creatures. You can chase them off with loud bangs and other frightening noises."

It seems that lions don't have very good musical taste either. When Stewart was in Zaire filming scenes for his forthcoming video 'The Rythmatist' he thought it would be a nice idea to play specially for





the big cats. Well, they don't usually get much entertainment out there.

He set up his drum kit in a steel mesh cage and happily banged away. But the lions ran off, even before his first encore.

"We tempted them back with juicy pieces of meat stuck to the cage," says Stewart. "One lion got his paw through the mesh and hooked his leg into my bass drum. Yeah, it got to be very frightening because the lions started to leap all over the cage trying to get in.

"I felt just like a piece of meat at the butchers or the only girl in a singles bar about to be pounced on by rogue males. It was a valuable experience though, because I realised how it feels to be suddenly isolated and victimised. It was frightening but in a strange way it was thrilling as well. I really got back to nature."

Some of the results of Stewart's African pilgrimage can be heard on his single 'Koteja'. Stewart plays most of the instruments and also featured is African singer Ray Lema, introduced to Stewart by a French magazine editor.

'Koteja' is a re-worked version of a traditional Zairen folk song. It's based around a dance which involves undressing and washing in a special way to purify the soul.

IN HIS video, Stewart is the Rythmatist — a mysterious person in a black hat wandering around the African bush collecting folk songs. He also meets up with a gorgeous blonde haired girl explorer who keeps him company. Yum yum.

"The Rythmatist is a sort of cross between Indiana Jones and a crazy priest," continues Stewart. "He's the guide throughout the film, a sort of David Attenborough figure on acid.

"I admire characters like Indiana Jones. Next time I'd love to play an all action swashbuckler, taking on villains in the jungle and winning. I've always liked films with that kind of theme. I like Clint Eastwood as well, I wish I was as good looking as him. He's so good he can get away

with anything.

"I'd also like to land the star part in the next 'Flashman' film. I'd love to play a rogue and I've read all those 'Flashman' books. If any producer is looking around for a young hopeful to play the role, they know where to come."

But for the time being, Stewart says he's happy enough recording the sounds of Africa.

"I've always been an ethnic music buff," he explains. "Up till now we've had West Indian and Asian music but there is still a lot of discovery to be done in Africa.

"Zairen music is not very well known outside the country itself. Few Westerners visit Zaire. I find it tremendously exciting to go into a new area and just watch people making music without the benefit of a studio — just getting out on the streets and doing it. Ethnic black music is at the heart of rock and roll. It's where musicians today come from, so it's a very relevant form of music."

Apart from discovering ethnic sounds, Stewart spent a lot of time in Africa writing the music for the San Francisco Ballet's production of 'King Lear'. He just sat down on the grass and ideas flowed all over him.

"It's very stimulating to be able to write in such beautiful surroundings. In fact, when we'd filmed the video for 'The Rythmatist' I thought we'd spent much too much footage filming me and not the beautiful countryside. Anyway to write the ballet, I just sat down and watched the wildebeest walking by.

"As a drummer I'm fascinated by rhythm. Rhythm can be in anything from a car engine starting up to somebody slamming a door. All you have to do is listen. Then there's the rhythm of the Earth and the universe moving in harmony. The science of Rythmatism is a fascinating subject.

"I'm also fascinated by the fact that I get a lot of financial reward and acclaim for what I do, when there are doctors and scientists whose contribution to the world must be greater than somebody who makes a noise by beating skin."

NOT THAT Stewart lets all this worry him too much. Making your own videos is very expensive and he still plays polo, which costs a bomb in horses and equipment.

"I think the single is really going to take off in Britain," says Stewart. "I'm sure Auntie Beeb is going to play it a lot. The charts are still quite liberal over here. Music which doesn't fit into easy categories still gets played.

"In America it probably won't get played because of all that big production FM stuff. There's a kind of stranglehold there. The way we are now is quite similar to the position in 1974 before punk came along. It's too easy, it's too comfortable. The situation really cries out for some kind of force to put an explosion into music again.

But will the Police be contributing? Are they dead or just resting? Stewart says that the band are on hold.

"The way I feel at the moment I wouldn't want to go out tomorrow and record another album with them," he says. "I'm booked up on other things through 1985 and 1986, so the earliest we would be back together is '87.

"As far as I'm concerned it's over at the moment. But that doesn't mean we couldn't get back together again if we choose.

"It's important to face life as an individual, to step outside the confines of a band. I think we were very dried up on the last Police album.

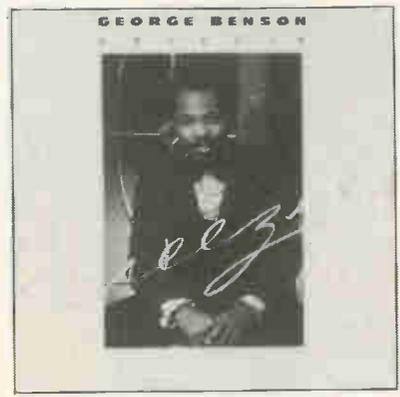
"We've had a few fights. The Police is a very physical outfit. I busted a couple of Sting's ribs once. I was reading a paper and he snatched it off me so I thumped him. Police were having things too easy. I like the idea of surviving on my own terms."

Makes you paws for thought doesn't it?

THE POLICE: INTO BOY

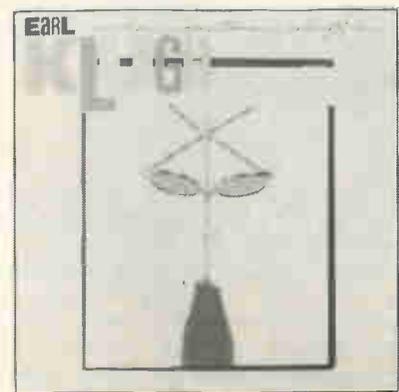
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there comes a great
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with
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then, Grover
Washington
with
WINELIGHT

and now Earl Klugh
with
SODA FOUNTAIN
SHUFFLE



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- 4 4 SPEND THE NIGHT, The Cool Notes, Abstract Dance 12in
- 5 5 BAD HABITS, Jenny Burton, Atlantic 12in
- 6 7 COULD IT BE I'M FALLING IN LOVE, David Grant & Jaki Graham, Chrysalis 12in
- 7 8 LOVER UNDERCOVER/SO DELICIOUS/LET'S PLAY TONIGHT/
START IT UP/SHE'S A GO-GETTER/SEQUENCE 96,
Fatback, Cotillion LP
- 8 6 GIRLS ON MY MIND, Fatback, US Cotillion 12in
- 9 9 WE NEED LOVE, Cashmere, Fourth & Broadway 12in
- 10 11 CLOUDS ACROSS THE MOON, RAH Band, RCA 12in
- 11 10 BACK IN STRIDE, Maze featuring Frankie Beverly, Capitol 12in
- 12 13 I WANT YOUR LOVIN', Curtis Hairston, US Pretty Pearl 12in
- 13 19 IT'S OVER NOW/THE NIGHT I FELL IN LOVE/MY SENSITIVITY
(GETS IN THE WAY)/CREEPIN'/IF ONLY FOR ONE NIGHT,
Luther Vandross, US Epic LP
- 14 14 RHYTHM OF THE NIGHT, DeBarge, Gordy 12in
- 15 20 GROOVIN', War, Bluebird/10 12in
- 16 23 A BROKEN HEART CAN MEND/WHAT'S MISSING/YOU WERE MEANT
TO BE MY LADY (NOT MY GIRL)/LOOK AT US NOW,
Alexander O'Neal, US Tabu LP
- 17 61 HANGIN' ON A STRING (MASTERMIND MEGAMIX), Loose Ends,
Virgin 12in
- 18 17 CAN'T STOP THE LOVE/TOO MANY GAMES/I WANT TO FEEL I'M
WANTED/MAGIC/REACHING DOWN INSIDE, Maze featuring Frankie
Beverly, Capitol LP
- 19 21 FAN THE FLAME, Barbara Pennington, Record Shack 12in
- 20 22 CURIOUS, Midnight Star, Solar 12in
- 21 12 PARTY TIME (THE GO-GO EDITION), Kurtis Blow, Club 12in
- 22 18 MOVE CLOSER (NEW MIX), Phyllis Nelson, Carrere 12in
- 23 15 YOU SHOULD HAVE KNOWN BETTER, T.C. Curtis, Virgin 12in
- 24 24 DANCIN' IN THE KEY OF LIFE/SHE JUST DON'T KNOW, Steve
Arrington, Atlantic LP
- 25 16 IN MY HOUSE, Mary Jane Girls, Motown 12in
- 26 26 NOW THAT WE'VE FOUND LOVE (PAUL HARDCASTLE REMIX),
Third World, Island 12in
- 27 25 MYSTERIOUS (REMIX), Twilight 22, WEA 12in
- 28 27 SETTLE DOWN (EXTENDED REMIX), Lillo Thomas, US Capitol 12in
- 29 34 OHH BABY (REMIX), Spank, Champion 12in
- 30 30 LOVE TONIGHT, David Simmons, Atlantic 12in
- 31 51 HAPPY FEET, Mass Extension, Fourth & Broadway 12in
- 32 46 LET ME BE YOUR EVERYTHING, Touch Of Class, US Atlantic 12in
- 33 31 I'VE GOT YOUR NUMBER/WORK FOR LOVE/CAUGHT IN THE ACT/
YOU FINALLY FOUND THE ONE, Rockie Robbins, US MCA LP
- 34 33 LOVE ME RIGHT NOW, Rose Royce, Streetwave 12in
- 35 35 HOLD ME TIGHT, Robert White, US Paris 12in
- 36 38 THE ABC OF KISSING, Richard Jon Smith, Jive 12in
- 37 45 LIKE I LIKE IT, Aurra, US Next Plateau 12in
- 38 47 DANGEROUS/CHANGE YOUR WICKED WAYS (REMIXES),
Pennye Ford, US Total Experience 12in
- 39 53 YOU'RE GONNA LOVE BEING LOVED BY ME/C'EST LA VIE/YOU
SEND ME/DON'T SAY NO, The Manhattans, US Columbia LP
- 40 49 ROSES, Haywoode, CBS 12in
- 41 43 MY LOVE IS TRUE (TRULY FOR YOU)/TREAT HER LIKE A LADY (M&M
REMIX)/I'LL KEEP MY LIGHT IN MY WINDOW, The Temptations,
Motown 12in
- 42 70 EYE TO EYE (REMIX), Chaka Khan, Warner Bros 12in
- 43 63 STEP BY STEP (EXTENDED REMIX), Jeff Lorber, US Arista 12in
- 44 68 GALVESTON BAY, Lonnie Hill, US Urban Sound LP
- 45 — NOW THAT WE'VE FOUND LOVE (NEILL KING REMIX),
Third World, Island 12in
- 46 — THINKING ABOUT YOUR LOVE, Skipworth & Turner, Fourth &
Broadway 12in
- 47 58 FREAKS COME OUT AT NIGHT/FRIENDS/FIVE MINUTES OF FUNK,
Whodini, Jive 12in EP
- 48 re POO POO LA LA/RUNNING AWAY, Roy Ayers, CBS 12in
- 49 37 MUTUAL ATTRACTION/OH WHAT A FEELING, Change, US Atlantic LP
- 50 77 ROCK ME TONIGHT, Freddie Jackson, US Capitol 12in
- 51 66 BABY FACE, Merc And Monk, US Manhattan 12in
- 52 40 MR. TELEPHONE MAN, New Edition, MCA 12in
- 53 50 DO WHAT YOU DO, Jermaine Jackson, Arista 12in
- 54 65 SATISFIES YOUR LIFE/LIGHTS OUT, Second Image, MCA LP
- 55 — COME INTO MY LIFE/SERIOUS FREAK/OOH WEE/THE BELLS,
Process And The Doo Rags, US Columbia LP
- 56 54 AFTER THE DANCE IS THROUGH, Krystol, US Epic 12in
- 57 64 I WONDER IF I TAKE YOU HOME, Lisa Lisa, CBS 12in

- 58 42 THAT OLE DEVIL CALLED LOVE, Alison Moyet, CBS 12in
- 59 75 TEASER (UPTOWN MIX), Toney Lee, US Critique 12in
- 60 59 STOMP AND SHOUT, Process And The Doo Rags, US Columbia 12in
- 61 56 THINKING ABOUT YOU/TAKE GOOD CARE OF MY HEART/
SOMEONE FOR ME/HOW WILL I KNOW, Whitney Houston,
US Arista LP
- 62 82 SIDEWALK TALK/(DANCE MIX), Jellybean, EMI America 12in promo
- 63 44 BUSTIN' LOOSE, Chuck Brown & The Soul Searchers, Source 12in
- 64 36 NIGHTSHIFT (REMIX), Commodores, Motown 12in
- 65 68 MOVIN' AND GROOVIN', Redds & The Boys, 4th & B'way
12in
- 66 69 HOW WE GONNA MAKE THE BLACK NATION RISE? ('85 RE-EDIT),
Brother D With Collective Effort, Fourth & Broadway 12in
- 67 52 ANYTHING? (PAUL HARDCASTLE/MARK KING REMIXES), Direct
Drive, Polydor 12in promo
- 68 34 YOU/CLASSY LADY, Spank, German Metrovynil LP
- 69 78 YOU SHOULD HAVE KNOWN BETTER (MELT DOWN MIX), T.C. Curtis,
Virgin 12in
- 70 — THIEF IN THE NIGHT (REMIX)/LA LA, George Duke,
US Elektra 12in/LP/UK 12in promo
- 71 73 MORE THAN I CAN BEAR/BIG ROSIE/MATTS MOOD (REMIXES),
Matt Bianco, WEA 12in
- 72 84 MISSING YOU, Diana Ross, Capitol 7in/video
- 73 81 BEYOND THE SEA (LA MER), George Benson, Warner Bros 12in
- 74 60 FOLLOW ME, Ohio Players, AIR City Records 12in
- 75 — NIGHTSHIFT, Winston Groovy, Jive 12in
- 76 — ARE YOU THE ONE?/INNOCENT, Alexander O'Neal, US Tabu 7in/12in
- 77 74 INNER CITY BLUES, Working Week, Virgin 12in
- 78 — PUT YOUR RIGHT HAND IN THE AIR PUT YOUR LEFT HAND DOWN
IN YOUR UNDERWEAR, Redds & The Boys, London 'Go-Go'
LP/7in promo
- 79 85 ALL IN ONE NIGHT, Lifesighs, Pressure 12in
- 80 — KING OF MY HEART/WHEN YOU LOVE ME LIKE THIS, Melba Moore,
Capitol LP
- 81 55 'TIL MY BABY COMES HOME, Luther Vandross, Epic 12in
- 82 — BERRO E SOMBARO, Chuck Brown & The Soul Searchers, Source LP
- 83 79 YOU NEVER HAD A LOVE LIKE MINE, Naima, 10 Records 12in
- 84 — ELECTRIC LADY, Con Funk Shun, US Mercury 12in
- 85 83 WATCHING YOU, Joanna Gardner, US Philly World Records 12in

Hi-NRG

- 1 3 NEW YORK CITY, Village People, Record Shack 12in
- 2 1 R.S.V.P., James & Susan Wells, Fanfare 12in
- 3 7 EAT YOU UP, Angie Gold, Passion 12in
- 4 4 CRASHIN' DOWN (REMIX), Legear, Proto 12in
- 5 5 THE BEAST IN ME, Bonnie Pointer, Epic 12in
- 6 8 BOYS COME AND GO, April, Record Shack 12in white label
- 7 2 SINDERELLA, Betty Wright, US Jamaica 12in/Dutch Rams Horn remix
- 8 6 DATE WITH THE RAIN, Arnie's Love, US Profile 12in
- 9 14 WALK LIKE A MAN, Divine, Proto 12in promo
- 10 9 SORRY, WRONG NUMBER, Evelyn Thomas, Record Shack 12in
white label
- 11 10 I'M NO ANGEL, Madleen Kane, US TSR 12in
- 12 11 YOUNG HEARTS RUN FREE, Nana McLean, US Boulevard 12in
- 13 16 LOVE IS LIKE AN ITCHING IN MY HEART, Lisa, Fantasia 12in
- 14 12 VICTIM OF LOVE, Charade featuring Norma Lewis, US Passion 12in
- 15 13 BAD MONEY (REMIX), Rikki, Klub 12in promo
- 16 24 FAMOUS PEOPLE, Sharpe & Niles, Polydor 12in
- 17 — I'LL NEVER FALL IN LOVE AGAIN, Pamela Nightingale,
Carrere 12in promo
- 18 19 MAN IN A MILLION, Life Force, Polo 12in promo
- 19 27 IN THE NAME OF LOVE/SHOUT IT OUT, Astaire, Passion 12in
- 20 17 YOU'RE MY HEART YOU'RE MY SOUL, Modern Talking, Magnet 12in
- 21 30= CHEATED BY A PAINTED LOVE/THE ELECTRICITY MEDLEY, Dee Dee/
The Electricity All-Stars, Passion 12in promo
- 22 30= VICIOUS GAMES, Yello, Elektra 12in
- 23 21 MAKE ME BELIEVE IN YOU, Chantelle, Fantasia 12in promo
- 24 18 MY LOVE IS MUSIC, Gloria Gaynor, Carrere 12in
- 25 26 THE COLLECTOR, Cerrone, French Malligator 12in
- 26 28 COMPUTER MUSIC, Suzy Q, Canadian Black Sun 12in
- 27 15 LET ME FEEL IT (DISCONET REMIX), Samantha Gilles, Record Shack
12in
- 28 — ENDING UP ON A HIGH, Seventh Avenue, Record Shack 12in promo
- 29 23 IF LOOKS COULD KILL, Pamala Stanley, US Mirage 12in
- 30 29 ONLY A MEMORY, Oh Romeo, US "0" 12in

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whopper James
Hamilton

DISCO

ODDS 'N' BODS

MORGAN KHAN has brought back **Orin Cozier** to **Streetwave** as A&R man (at last, someone with ears!), and label manager for both **Celluloid** and **Butch Ingram's** new label **Society Hill** (which latter will include **Ingram, Ronnie Dyson** and — scoop new signing — **Phyllis Nelson!**) ... **Champion** picked up **Robert White**, but because they're so hot with **Spank** they're putting it out on **Calibre** (in over just a week) ... **Kool & The Gang's** 12in of 'Cherish' will be flipped by both 'Celebration' and the US remix of 'Fresh' ... **Froggy** and **Simon Harris's** megamix medley of **James Brown** is due next week ... **George Duke** 'La La' is of course great with **DeBarge** — can't it be the A-side here? ... **Afrika Bambaataa** joins the Rap Attack season of hip hop happenings and seminars at **Euston's Shaw Theatre** from Sunday to give master classes, no less, other specific events being the **Last Poets** in concert this Fri/Sat at 8pm, a marathon 1am-3pm "graffiti splash" with artist **Brim** Monday (15), 8pm DJ Convention Tues (16) and grand all-star hip hop spectacular Wed/Thur (17/18) at 8pm — full details from **Jane New** or **Jean Davenport** on 01-388 0031 ... London now has a 100% jazz station **KJAZZ** 94FM Sundays 10am-10pm with DJs **Gilles Peterson, Baz Fe Jazz, Chris Bangs, Jez Nelson, Paul Murphy** ... **Andy Graham** appears to have an audience for his 2-5pm weekday show (totally soul Fri) on **Kent's Invicta Sound** 103.8FM — which apparently is more than the breakfast show has! ... **Channel 4's** thirteen week series of **6.20 Soul Train** debuting this Friday (at 6.20pm!) is introduced by **Jeffrey Daniel**, who of course started out as a dancer on the long-running US original of the show before being recruited into **Shalamar** ... **Commodores** topped US Black LPs (which, at 42, **Luther Vandross** amazingly entered more than twice as low as in the UK Pop LP chart!), **Mary Jane Girls** topping US **Dance/Disco Club Play** ... **T.T.E.D.'s** distribution in the States by **Island** has immediately resulted in **Redds & The Boys** hitting both the US Black and **Dance/Disco** charts ... **Lisa Lisa** is selling Stateside on UK **CBS** import as oddly it isn't out there yet on **Columbia** ... **Ralph Rolle** 'Roxanne's A Man' (US Streetwise) is subtitled, hopefully with reason, 'The Untold Story — Final Chapter' ... US LPs on import also include, if you can afford 'em, a strong **Johnny Mathis**, disappointing **Joanna Gardner** ... **Paul Hardcastle's** import-blocked compilation album is storming up the US Pop LP chart — incidentally, **Paul** plus **Steve Walsh, Billy Idol, Gary**



NORMAN SCOTT, Hi-NRG kingpin of the Bolts chain, tops both Tricky Dicky and myself in our reminiscences of that legendary autumn 1962 tour by being photographed with **Little Richard** (left) and **Sam Cooke** backstage at the **Walthamstow Granada!** Back then Norman was a freelance reporter for *Valentine* magazine and, after hanging round Soho's rock 'n' roll 2 I's coffee bar as a youngster, was soon being photographed with the likes of **Jerry Lee & Myra Lewis, Johnny Burnett, Del Shannon, Dion, Gene McDaniels, Cliff Richard, Joe Brown, Dick Clark, Shirelles, Ronnettes** and more ... enough name dropping? The funny thing is, his laughter lines were just the same then as they are now — is there by any chance some dreadful decaying portrait of him hidden in the attic?

Crowley & Phil Daniels were all together at **Paddington's Rutherford School** (had it not been before the days of leg-warmers it might have been like **Fame!**) ... **EMI Music** plugger **Robert Blenman** queued outside the **Montcalm Hotel** to get **Michael Jackson's** autograph, actually met the man, and now is even more of an MJ lookalike even investing in the sunglasses and pulling down his front curl! ... **Kev Hill** — "Today Harlow, Tomorrow The World?" — has two spare second row stalls tickets for **Maze** on Fri 26 to sell (face value) to the first true fan who correctly names the group's debut LP on 0268-702626 (days) ... **Maze** immediately sold out all their six April dates at **Hammersmith Odeon**, and doubtless by now have filled the late extra concert there on May 10 too ... **Paul Young** fanatics may want to check their local import shop for a seemingly BBC-recorded 'The Live Edition' LP only available on Japanese **Epic/Sony** (20.3P-578) at about £10.99 ... **Colin J. Dale (Lee)** is after **Rare Essence** 'Body Moves' (Fantasy) on 01-674 8668, **Dave Dutch** wants **Visage** 'Pleasure Boys' (12in remix) on 01-253 7777 days, **Darren Dawes** needs the 'King Tubby Meets Rockers

Uptown LP on **Bracknell** 486260 ... **Bournemouth Boscombe's The Academy** with fire-eating new DJ **Johnny Proctor** on Fridays this month has **Loose Ends** (12), **Haywoode** (19), **Cool Notes** (26) ... Friday (12) **Brian Mason** celebrates **Cricklewood Ashton's** first birthday with **Page 3 Girls Samantha Fox & Corrine Russell**, plus PAs and radio DJs — hmm, I might go to that! ... **Bolton Dance Factory** (where **Chad Jackson** appears to be mixing Saturday's) has a big **Island/Fourth & Broadway** promotion weekend Fri/Sat (12/13) ... Sat (13) **The Guvnor** plugs 'Club Classics Volume 2' at **Harlow Whispers** ... **Chris Brown** souls **Bermondsey Royal Oak** Mon (15), doubtless the inevitable "after Caister" night ... **DJ Undercover** at **Soho's Wag Club** Saturday lunchtime sounds like one of Britain's best cut 'n' scratch mixers, to judge from an investive long "live" sequence played on **LWR** ... **Chris 'Connie' Crooks** does the after hours Saturday 11pm-2am **Boystown Habits** round the rear of Derby's **Friary Hotel**, and the similarly based video disco Sundays at the **Rising Sun** pub where he needs more video promos — maybe he should contact **Roz Bea** at **The Video**

Pool on 01-602 5935 ... **Paul Clark**, back at **Sheffield Park Hilly's Sun**, go go funks **Brighton Royal Escape Sat** (packed at pub chucking-out time) and has returned to soul cheap booze Mondays at the **Brighton Belle** ... **Cleveland Anderson, Allan Sullivan & Soul Incorporated Roadshow** funk Fridays at **Southall Feathers** ... **Nicky Leek** spins 95% soul & funk at **Stratford on Avon Punt & Cushion** Thursdays ... **Jeff Thomas** mixes upfront funk and a bit of smut in **Swansea at Strikeout Sundays**, **Martha's Vineyard Fridays (Cool Notes "live" at the latter Fri 19)** ... **Peter c. Helyer** does Mondays at **Cardiff Ritz** — fascinating, what? ... **Phil Roberts & Aquila P. Weekes** (like it!) at "East Anglia's most versatile funk club" **Ipswich Cindys** have updated the sound system there three times in three years yet still want one that's bigger and better (but does the boss?) ... **RECORD MIRROR** is now at **Greater London House, Hampstead Road, London NW1 7QZ** (incidentally that's a Q before the Z) to which all charts 'n' info should now be sent: meanwhile main deliveries at my home have been so erratic that if any record companies wonder why their releases haven't been reviewed it may be because they never reached me ... **WHAT IT IS IS WHAT IT IS!**

HOT VINYL

LOOSE ENDS 'The Sweetest Pain' (LP 'So Where Are You?' **Virgin V2340**) With strings handled by **Dexter Wansel** it's no surprise his own classic 97bpm sultry smoocher, the similar 0-90/45bpm title track and sweetly drifting **SOS** Band-ish 78%-0bpm 'You Can't Stop The Rain' come off best, while — their in this context untypical 103bpm 'Hangin' On A String' hit apart — the faster material may wriggle too slickly to have immediate floor response, but once familiar the 0-115bpm 'A New Horizon', 115 1/2bpm 'If My Lovin' Makes You Hot', 114 1/2bpm 'Magic Touch', (0-115bpm 'Give It All You Got' (did the drum machine get stuck?) should work too, a faithful 105 1/2bpm revival of **David Bowie's** 'Golden Years' presumably being a tribute-like case of coal to **Philadelphia** (where both were recorded), the set ending in a **Ron Jennings**-guitared 107-109-111bpm jazz carnival instrumental half-stepper 'Silent Talking'. Still lots of surface gloss although more substance this time, too.

GEORGE BENSON 'Beyond The Sea (La Mer)' (**Warner Bros W9014T**) Surprisingly close to **Bobby Darin's** 25 years old swingingly arranged big

continues over

SKIPWORTH & TURNER

"Thinking About Your Love"

THE HEART AND SOUL OF THE YEAR



"Wearing the crown"

7" & 12" SINGLE BRW/12 BRW 23

from previous page

band translation of Charles Trenet's classic old French standard, George croons, Joe Sample tinkles and the brass brays through this 122-117-114-112-0bpm sophisticated quickstepping delight, real music (flipped by the old instrumental (0-182-81bpm 'Breezin', just to remind us he used to be a guitarist of reknown, and the slow 'This Masquerade').

LILLO THOMAS 'Settle Down (Extended Remix)' (Capitol 12CL 356) One of those wriggling worrying naggers which worm into soul fans' brains, like 'Plane Love', 'Encore' and others that hang around the disco charts for months, a pent-up whinneying sparse driving 109bpm tapper with a great empty break currently huge in black clubs (inst flip, and equally good lightly loping 111bpm 'I Like Your Style' for extra value).

WINSTON GROOVY 'Nightshift' (Jive JIVE T 93) Beefing up the rhythm this immediately massive 102-102½-103½bpm reggaefication also adapts the Commodores' lyrics to fit in Bob Marley before getting to Marvin and Jackie, with a different cooler 50½-101½-103½bpm 'Late Nightshift' version on the flip.

PROCESS AND THE DOO RAGS 'Too Sharp' LP (US Columbia BFC 40021) Masterminded by Rick James, the five cool cats (in '50s threads) on the applause-linked uptempo side one return no earlier than indeed to vintage Rick James especially on the storming 118½bpm 'Come Into My Life' and strutting 111bpm 'Serious Freak', the squeaky 125½bpm title track have nice timeless words about their clothes and the 12in-issued brassy 123½-0bpm 'Stomp and Shout' is like the others quite Temptations-ish vocally, while (applause-less) side two starts with the modern fast 134bpm 'Dance the Way You Want (Party Freaks)', jolting 106bpm 'Searching For Love' and good rolling 105½bpm 'Ooh Wee', before getting very interesting indeed — the guys (who've been wailing throughout) suddenly goosebump into a dynamite deep soul 0-49½bpm revival of the Marvin Gaye co-penned Originals oldie 'The Bells', followed by acappella versions of Shép & The Limelites' 'Daddy's Home' and the Persuaders' 'Thin Line Between Love and Hate'. Ooh ooh! Somehow I doubt that Rick James's own album will be as good as this.

THE MANHATTANS 'You're Gonna Love Being Loved By Me' (LP 'Too Hot To Stop It' US Columbia FC 39277) A soul vocal group to be



MELBA MOORE 'King Of My Heart' (LP 'Read My Lips' Capitol MEL 1) On a quite amazingly derivative set, this Keith Diamond-prod/penned 116bpm chugger *IS* 'Caribbean Queen', while 'When You Love Me Like This' is a plopping 0-106½bpm lurcher duetted with Lillo Thomas and the 0-118-0bpm 'Dreams' sounds like Fleetwood Mac because indeed they did it first: however Tina Turner never did the (0-103-0bpm 'I Can't Believe It', the 0-103bpm 'Love Of A Lifetime' tries to be 'Sexomatic/Medicine Song', leaving the 110bpm rock chugger title track and empty fast 119bpm 'Winner', 120bpm 'Mind Over Matter'.

reckoned with for twenty years how, the guys are in fine voice on this now extended swaying modern 115bpm trotter with excellent sharp staccato harmony, deep bass lines and some "shoo dubba doo wah" around a new gently yowling guitar break, the snappily lurching 113bpm 'C'Est La Vie' being a better bet for our floors than the cantering 123½bpm 'Angel Of The Night' and jerky 119bpm 'Too Hot To Stop It' while the tranquil Sam Cooke reviving 35¾-71½bpm 'You Send Me' is joined by the Mtume-ish lush lovely 83bpm 'Don't Say No', pleasantly derivative 83bpm 'Dreamin' and — guess what? (see above) — fabulous acappella 'When We Are Made As One'.

VARIOUS 'Club Classics Volume 2' LP (CBS VAULT 2) Steve Ripley's latest collection of deleted specialist gems lives up to its title far more than the first volume, this one having that hotly sought US promo 12in-only 125-127-129-128bpm remix of **WILLIE BOBO** 'Always There', the US remixed 116½-116(intro)-114½-115-116-117½-118½bpm **JEAN CARN** 'Was That All It Was', timely (0-99bpm) **DEXTER WANSEL** 'The Sweetest Pain' (sung by Terri Wells), 124-125-128-129-128-128bpm **WEBSTER LEWIS** 'Barbara Ann', 119-121-122-121-122bpm **PHILADELPHIA INTERNATIONAL ALL STARS** 'Let's Clean Up The Ghetto', 116-117-118-

119½-120bpm **PEOPLE'S CHOICE** 'Jam, Jam, Jam', 0-117-118bpm **ARCHIE BELL & THE DRELLS** 'Let's Groove', 58-128½-132-0bpm **ISLEY BROTHERS** 'Harvest For The World', 108½-108½bpm **SLY & THE FAMILY STONE** 'Family Affair'. So what's missing?

BOBBY WOMACK 'I Wish I Had Someone To Go Home To' (LP 'Someday We'll All Be Free' US Beverly Glen Music BG 10006) Ironic title for a set of odds and ends released surely against Bobby's wishes by the label from which at last he is free (his proper new LP will be on MCA). That said there's nothing shaming here: on a familiar sounding basically downtempo soul set his unmistakable throaty rasp is just as you'd imagine on this Cecil & Linda-penned melancholy 68½bpm gritty swayer and their similar 71½bpm 'Gifted One', Cecil's duetted 77½-77½-78bpm 'I'm So Proud', Donny Hathaway's reflective dead slow 0-27-63bpm title track, the mournful 65-67-0bpm 'In Over My Heart' and frantically flying (but good listening) 141-142bpm 'Falling In Love Again', while my own nostalgic fave is the 95bpm revival of Bobby Moore & The Rhythm Aces' 'Searching For My Love' (ah, memories of the '66 World Cup, all of us singing it around the TV set whenever his namesake got the ball!).

CHAKA KHAN 'Eye To Eye (Extended Remix)' (Warner Bros W9009T) Oh dear, producer Russ Titelman has remixed, electrofied and frankly effed up what was her album's standout soul dancer to turn it into another gimmicky cut-up (0-102bpm jittery rolling jerker with all its mellow qualities and most of the song sacrificed to make way for ugly supposed pop trimmings. The horrid jolting 103½bpm 'La Flamme' flip is even harsher on the ears. At least the 7in remix is evidently not so gimmicky.

ROCKIE ROBBINS 'We Belong Together' (MCA MCAT 950) Perhaps misguidedly MCA ignore the soulster's hottest album tracks here in favour of this US-issued pleasant enough inspirational sounding 91½bpm Frankie Beverly-ish slow swayer, flipped at least by the M&M-mixed shuffling 118½bpm rolling lurcher 'Work For Love', not that it's got much for a wide audience.

MISTAKEN IDENTITY 'The Answer' (Ram Records 12CHP 7010)

Thunderthumbs snapped cleanly arranged lurching mid-tempo 117½-118-117½-118bpm weaver with guys and gal worrying soulfully on about "what is the answer", well made though maybe a little dated (alternative mix flip).

ATLANTIC STARR 'Freak-A-Ristic' (US A&M SP-12126) Cameo's 'She's Strange' (the main influence) meets Bobby Broom's 'Beat Freak' for a so far underestimated drily driving 108(intro)-107½-107½-107bpm electro funk mutterer (108½-108½bpm Dub Mix flip), worth checking. Beware, the beat jumps after the intro.

CON FUNK SHUN 'Electric Lady' (US Mercury 880 636-1) And 'She's Strange' also influences this sparsely bombing 114½bpm muttering narrative funkier (inst flip).

RAPPIN' DUKE 'Rappin' Duke' (US JWP Records 1456) Hilarious impersonation of a rappin' 'Duke' John Wayne to a slow but jaunty 83½bpm beat with wicked "da ha ha ha" hooks and some very funny lines (inst. flip), surprisingly produced by veteran H.B. Barnum. More than just a novelty.

JAMES INGRAM 'It's Your Night (Jellybean Remix)' (Qwest W9026T) The other side of the thus better value import version of 'Yah Mo B There' now appears here, a nagging jittery pent-up 98½bpm weaver, flipped by the lightly skipping 117bpm 'Try Your Love Again' and sassily brassy infectious 104bpm 'One More Rhythm'.

JAKATA 'Golden Girl' (US Motown 1778 MF) Previously on Motown's brief lived Morocco rock label, the guys are now soulful on a good 89bpm slinky slow jogger, so far only seen as a 7in flipped by the mellow spiky 123bpm 'Light At The End Of The Tunnel', well worth checking.

APOLLONIA 6 'Blue Limousine' (Warner Bros W9092T) Blue? White is nicer! The Purple Prancer's ladies get Mary Jane Girls-ish for a backbeat bonking 119-0bpm languid Vanity 6-style chugger, not bad, flipped by the datedly half-stepping 0-100½-0bpm 'Some Kind Of Lover' and more typical US hit Princely 122-0bpm 'Sex Shooter (Dance Remix)'.

NARADA MICHAEL WALDEN (with Patti Austin) 'Gimme, Gimme, Gimme' (Warner Bros W9077T) Blatant (and derivative) perky pop romping 170½bpm jerker, undeniably catchy and like so many of the fast black pop-rock hits a brightener when programmed on US urban radio — in which context they suddenly make sense, and don't sound so bad!

THE UNTOUCHABLES 'Free Yourself' (Stiff BUY IT 221) Self conscious frantic 154bpm 'I Can't Turn You Loose/Land Of A Thousand Dances'-type '60s soul revival by some Los Angelesans, who look and sound like they'd rather come from Coventry.

CULTURE CLUB 'Mistake No. 3' (LP 'Waking Up With The House On Fire' Virgin V 2330) I know, I know, but unlikely to see singles release here, this US hit haunting tender tremulous 41-0-82-0bpm delicate smoocher is biggest if anything on black radio Stateside — a tribute to George's sensibilities.

POINTER SISTERS 'Baby Comé And Get It (Remix)' (Planet FT 48882) Electrically backed like a more aggressive Timmy Thomas with 'Satisfaction' power chords, a jerkily chugging 125½bpm chanter (frantic Jackson-esque 135bpm 'Operator' flip).

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (f/c/r for fade/cold/resonant ends) — ABC 0-124½f, Foreigner (0-113-115-117-114-116-120-0r, The Untouchables 153c, War 109¼f, DeBarge 116f, Mady Mesplé & Danielle Millet Oc, Rose Royce 120¾f, Smiley Culture 84-85-86-0c, Pogues 0-56½-55¼f, Los Lobos 'Wolf' 136r (great!)/'Worry' 184-189c.

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PEOPLE'S CHOICE

LET'S CLEAN UP THE GHETTO

PHILADELPHIA INTERNATIONAL ALL STARS

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ALWAYS THERE (U.S. REMIX)

WILLIE BOBO

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WAS THAT ALL IT WAS (U.S. REMIX)

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DEXTER WANSEL

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2



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HOW A COMMUNIST
ACTIVIST, A SWIM-
MING POOL ATTEN-

DANT AND A CHILD
PRODIGY BECAME
WORKING WEEK

STORY JIM REID



NIGHTSHIFT



HE USED to be a communist activist. She used to work in a swimming pool. And the older man started playing dance band gigs when he was 12. We're not talking the cast of some late Sixties West Coast screwball comedy here, but the crucial threesome who make Working Week work. That's Simon Booth, Julie Roberts and Larry Stabbins, and if I said that Larry was the older man, then pal, age is only relative.

It's these three who walk the cover of the commendable Working Week debut LP 'Working Nights'. These three who allow some focal point to the metropolitan panorama of WW's music and the rather cluttered good spirits of their stage persona. A threesome that means business.

music has become more concise, more together, more as one."

And they've started thinking carefully about their publicity pictures. "With Working Week I want to be up there," says Simon Booth. "I'm sick of being critically acclaimed and on the periphery. I wanna be in the mainstream with Sade, the Style Council and Everything But The Girl."

The encapsulation of WW into a more easily assimilated threesome brings that aim close to hand . . .

For, if the 'Working Nights' LP is a touch too clean for my taste, then its impact is being felt elsewhere. As the album climbs the RM top 40, Booth gives me the inside view . . .

"We're really happy with it. I think people were a bit worried that it was just gonna be two sides of workouts in a studio — long improvised solos. The fact that we were writing well structured songs surprised everyone, though I don't really understand why. I think the LP has a really strong identity to it which Julie supplies, vocally.

"I've always played with mood and I've always loved mood music, that's what attracted me to Young Marble Giants and even Brian Eno. 'Working Nights' has got a rare, powerful mood to it, which I think the best jazz LPs are about . . . you listen to them over the years and find your own things in them, rather than just being presented with something. It's the difference between reading a good story and a synopsis or introduction."

. . . And the ingredients of that 'good story' are what Simon Booth calls soul-jazz . . . and what I see as a brave and ambitious mix of multifarious dance moods. From big city urban soul to after hours jazz reverie . . .

"I think when people hear us say 'soul-jazz,'" says Simon, "they think it's a reference to the music, when it's also partly to do with the presentation. There's a lot of soul in someone like Art Blakey, it's not just the way he plays, but the way he presents himself as well. He looks good and performs with a real sharpness. It's a tradition of black US music and it was prominent in the Sixties with the British soul bands, real sharp dressers. Working Week want to put across a stylish sharp image . . ."

THERE'S A boy scout zeal to Booth's musical vision that, despite obvious career ambitions, guarantees a rare purity to his group's work. He speaks with genuine enthusiasm of a resurgence in British soul music and names Floy Joy, Loose Ends and Sade are among the number. Above everything Mr Booth is sincere.

"I'll work with anyone, regardless of age, race, or colour, as long as they're sincere and committed and they're not arrogant little shits, which is what you find with most rock bands. We (Working Week) judge people in terms of their sincerity — rather than whether they've got the right haircut or wear the right clothes. Ultimately I think if you're true to your music then you will come through . . ."

Working Week are certainly doing that. Which brings us full circle to the communist activist, the ex-swimming pool attendant and the 12-year-old wonder boy.

Simon: "I picked up the guitar at college. I heard 'Anarchy In The UK' when I was at college in Lancaster and I used to hitch down to Manchester to watch all the punk bands at the Electric Circus. I was sick of organised left politics, sick of being a student. I wanted to be in a band."

Simon worked at Mole Jazz in London, joined Weekend and . . .

Julie: "I used to be a session singer. I was in things like Funkmasters trying to get a bit better known. I was working as an attendant

in a swimming pool and I decided I wanted to go full time on the singing. I told Bill (Russell) at Bluebird that I wanted to go full time and he put me in touch with Working Week. I played them a tape down the telephone . . . and they liked it."

Larry: "I've been playing since I was 10. I was doing dance band gigs when I was 12. By 16 I was playing quite a lot of jazz, working night clubs in Bristol with Keith Tippett. I then played in quite a lot of soul groups in the late Sixties hammering up and down the M1 doing Sam 'n Dave covers. After that I'd be playing jazz most of the time, 'cept when I had to support myself doing stints at holiday camps, Mecca ballrooms . . . the whole working musician bit . . ."

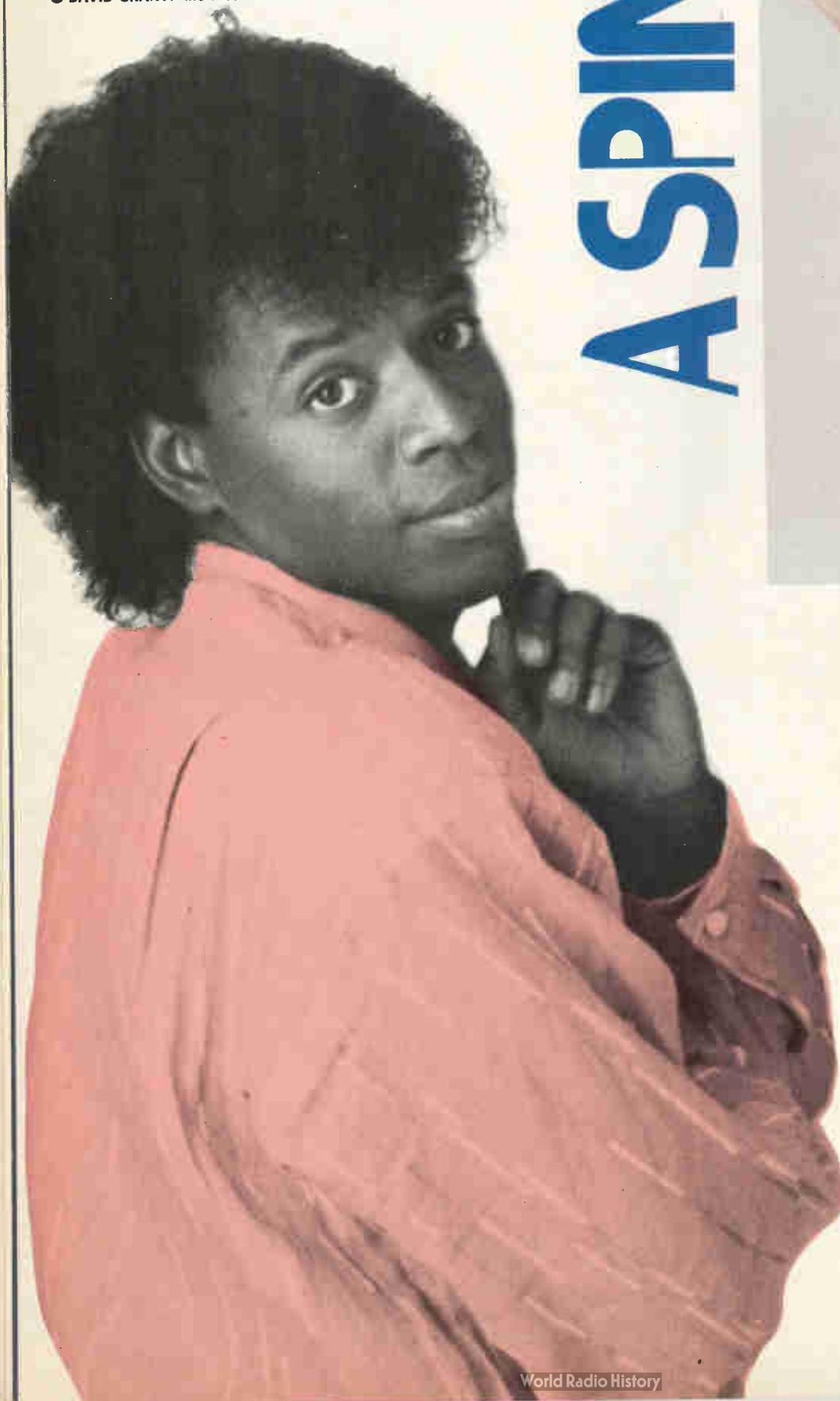
Then Larry met Simon, played in Weekend, joined Working Week and . . .

Working Week are still too good for you to ignore.



● DAVID GRANT: 'the idea came to me in a dream'

A SPINNEER



GRANT AND Graham — purple prose or plain talking, the choice is yours. “There’s a certain something that happens between Jaki and I. A certain chemistry that works,” says David. “He’s very technical,” says Jaki. “All I know is it feels good.” It feels pretty all right to a lot of other people too, as ‘Could It Be I’m Falling In Love’ rushes up the chart, bringing David back into view and putting Jaki on full display for the first time —

IN THE WORKS

although if you cared enough you already had her 'Heaven Knows' down as one of the most underrated soul records of 1984.

And the reason they chose the Detroit Spinners' classic as their duet? Corn, corn, corn all the way. "I dreamt about us singing it," says Grant. "I really did. Then when I woke up and thought about it, it really made sense, I couldn't understand why no one had ever done it before. The song just seemed to split up really well for a duet.

"It's one of the songs that remind people of a certain time and make them remember exactly what they're doing. That's partly because it came out before the video thing, and people formed their own images of it."

OK, so it's a personal fave of David and Jaki's, and David waxes long and lovingly about other Spinners' goodies featuring the voice of Philippe Wynne, such as 'Ghetto Child', but wasn't it a bit risky covering a song that's so fondly recalled by so many people?

"Well, a lot of people have been saying 'Hmm, doing a cover, isn't that the easy way out?'," David says. "But if you think of all the covers that come out during the year that never even get heard because they're so bad — it's more difficult. We didn't make it trying to think how we could make it sound modern, we just wanted to do it because we loved the song so much."

Does Jaki feel at all uneasy about the fact that her first hit should be a duet? "No, man, I love the company," she laughs. "He's eased me into it somehow, y'know, doing PAs, it's me and him, it's fun."

David adds: "The number of times we'll do something spontaneous on stage, and say 'Hey, we must do that next time', then we'll forget it and do something else . . . it's the most fun I've had doing PAs since I was doing them with Sketch in Linx."

ALL OF which seems a long time ago, and it's funny how DG's spells of success seem to have come in three very separate chunks, first with Linx, second his 'Stop And Go' period, now his return to soul with Jaki.

"The gaps are very important, they're as important as the times of great public activity, because that's when the work happens."

Did the '83 references to Jeffrey Daniel hurt him at all? All that "dancing pipecleaner" bit? "I felt that the comparisons to certain singers were to be expected, and they never worried me anyway. But it was almost as if the look was more important than the sound."

Glad to hear you say that, David, it's a thought shared by a lot of people who enjoyed the Linx era, and the signs look good for those people. Grant's new LP 'Hopes And Dreams' will be out in a fortnight or so.

"When I started the album I was really very unsure it was as if I'd spent most of my solo career looking for something that was really me.

And I think I'm just about at that point now.

"The album's been like the never ending story, I went to New York last May and came back with only one track I was happy with. But one of the good things about that period is that as I've been changing, the whole idea behind the album has been changing. When I started I wanted to do something that was different, but still a follow on from the '83 stuff, but within a couple of months of starting, I realised I really didn't want to do that."

The result? "It's much more of a soul album than a lot of people who liked the last album would expect, and people who liked Linx may well like it."

One track, 'Crime Of Passion', was written by David with Go West, his Chrysalis and management stablemates. "It was about a year ago, they came round to my house a couple of times." (For his money, by the way, Go West's new single 'Call Me' is going to be a number one — watch this space).

And he still sees his old pal Sketch, in fact he plays on the track 'Cool September' on the LP. "We're talking about doing something together, getting a band together. But that would be outside my solo work."

Jaki, meantime, is still getting used to the idea of being famous. "When they showed the little clip of the video on Top Of The Pops, I couldn't believe it, Jaki Graham on TOTP, lord!"

JAKI'S AMAZINGLY anti-star, modest disposition makes you want to hug her straight off. "Our manager said to me 'One day you won't be able to walk down the street' and I said no, don't be silly, that's not for me."

Now she waits for EMI, her own label, to do the decent thing and release her own album, which they've been dithering over for ages. So much so that . . . "I think we're going to update it. They're going to put this record on it, and 'Heaven Knows' I think." Yep, that one's got to be there.

A more self-effacing young lady than Wolverhampton's own Jaki you'd be struggling to meet. In fact she wasn't too sure about launching herself in the business at all. "I said 'I'm a bit old for this pop game'. But they said I should and I thought, well, I'll give it a try."

The first meeting between DG and JG — David remembers it well. Jaki was singing with the Medium Wave Band at the time and played a gig at Ronnie Scott's club in London.

"Our manager said to me he was thinking of getting involved with this group, because they had this great lead singer," David recalls. "I thought yeah, yeah, great girl singer, I've heard it all before. He said she's great, but she doesn't know she's great."

"After I saw her I said you've got to sign her. I went back to see her and said 'You're great'. She said 'I'm trying'. And since he met her, he's begun to feel so strange. . .

The joyful expressions on these people's faces may have something to do with the fact that their cover of a Detroit Spinners classic is a kingsize hit. Paul Sexton gets celebratory



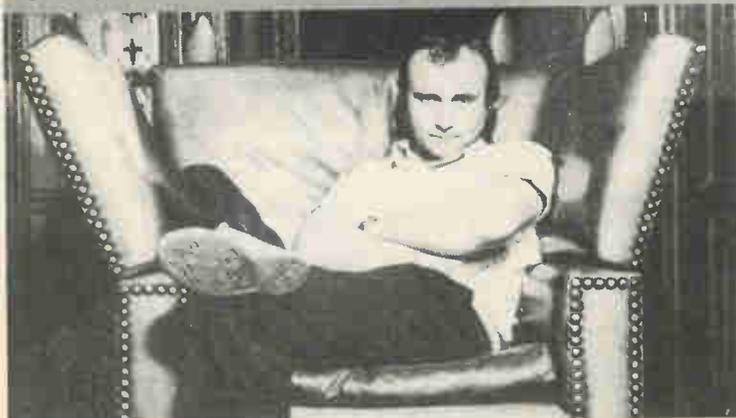
FORTHCOMING ATTRACTIONS



KILLING JOKE

Yes, jetsetters, next week in your intensely cosmopolitan RECORD MIRROR, we have Killing Joke — Jaz's jolly japes in Germany... Kool And The Gang funking Brussels... those cheeky Swiss chappies Yello... hunky American crooner Glenn Frey... Dream Academy in a bijou French restaurant... plus 20 things you were bursting to know about international superstar Phil Collins... Fly RM — you never had it so transcontinental

PHIL COLLINS



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ACROSS

- 1 1918 to 1939 (7,3,4)
- 6 Paul rules (4)
- 8 Former Eagle who is feeling the heat (5,4)
- 9 George and Andrew went for it in 1982 (5,4)
- 11 A crisis for Kool And The Gang (9)
- 13 A period of rest for Madonna (7)
- 16 Hello Ms Parton (5)
- 17 This slowhand is a Forever Man (4,7)
- 19 Metheny or Benatar (3)
- 20 Madness took a night one to Cairo (4)
- 21 A hit for Lionel and Trevor (5,2,3)
- 23 Nik's label (1,1,1)
- 24 It's all the same for Mick (4,7,5)
- 28 He was a 20th Century Boy back in 1973 (4,5)
- 30 It was followed by Hysteria (4)
- 31 See 42 across
- 33 He was the Leader Of The Gang back in 1973 (4,7)
- 35 Dylan's rain (4)
- 36 Brenda or Leapy (3)
- 37 Prince wants us all to join his mad world (4,2,5)
- 38 What Marilyn was doing to your name (7)
- 40 They're not enough for ABC (5)
- 42 & 31 across Yazoo LP (3,3,2,4)
- 43 The Kane Gang live by this (3,3)

- 12 Jonathan Richman's music (8,6)
- 14 Sting's latest film (4)
- 15 The Bluebells have grown up since this hit (5,2,5)
- 18 Kajagoogoo No 1 (3,3)
- 22 Bananarama girl (5)
- 24 1983 JoBoxers hit (4,3,5)
- 25 Toto wouldn't let it drop in 1979 (4,3,5)
- 26 Thompson Twins LP (4,3,3)
- 27 Could it be she's falling in love with David Grant (4,6)
- 29 The perfect beast is under construction (8)
- 32 Nick's one hundred (7)
- 34 Bryan Adams on the move (3,2,3)
- 35 Meat Loaf's hits come from here (4)
- 39 McCulloch or Dury (3)
- 41 Life's a riot when they are opposed (3)

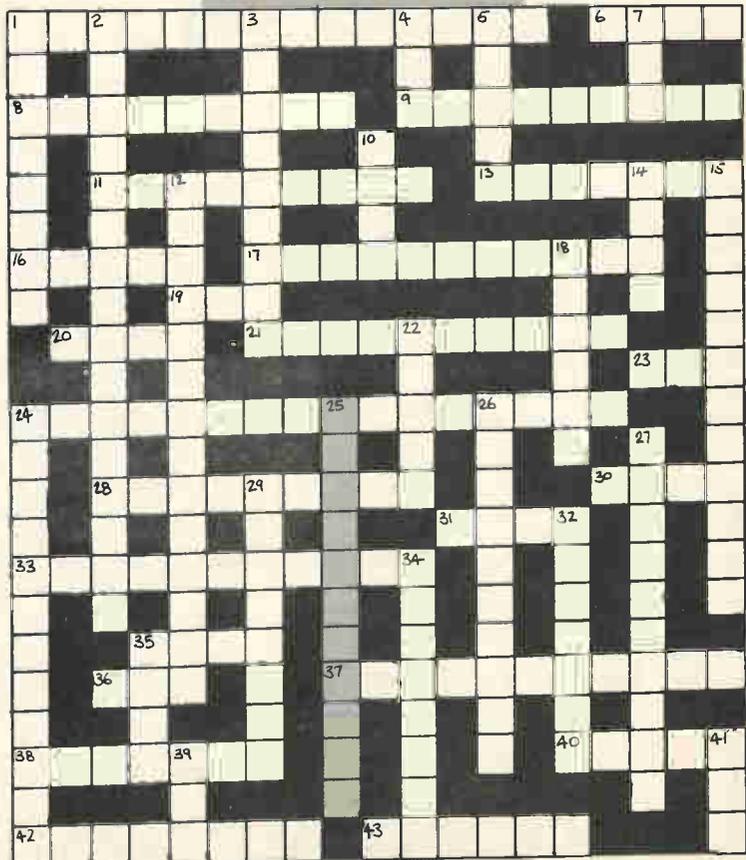
LAST WEEK'S SOLUTION

ACROSS: 1 Meat Is Murder, 5 Steps In, 8 The Boys Of Summer, 10 City, 11 Out Of The Blue, 13 My Camera, 15 Somebody's Watching, 17 Front, 18 One Love, 20 Electric, 23 Declaration, 24 Kane Gang, 26 The Wild Boys, 28 Melle, 30 Snap, 32 Lou, 34 Reed, 36 Big In Japan, 39 Mel, 41 Everytime You Go Away, 42 Nightshift, 43 Time

DOWN

- 1 They could be dancing alongside Bruce but they'll never know it (3,5)
- 2 Sheila's in love with him (3,5,2,2,4)
- 3 1982 hit for Midge (2,7)
- 4 Question Bronski Beat have to answer (3)
- 5 Justice or Diamonds (5)
- 7 A hit for Freeez (1,1,1)
- 10 Group that saluted those about to rock (2,2)

DOWN: 1 Method Of Modern Love, 2 Agent Provocateur, 3 Iron Fist, 4 UFO, 6 Terry Hall, 7 In The, 9 Sal Solo, 12 Human Racing, 14 Running, 16 Hot Water, 19 Van Morrison, 21 Maze, 22 A Kiss, 25 Nena, 27 Divine, 29 Lifeline, 31 Pia, 33 Me, 35 Earth, 37 Jags, 38 Pearl, 40 Fish



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CONTINUED ON PAGES 40 & 41

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

Week ending April 13, 1985



UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST AND LABEL
1	1	6	EASY LOVER, Philip Bailey And Phil Collins, CBS/Virgin ○
2	2	3	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT
3	5	3	EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears, Mercury
4	3	4	PIE JESU, Sarah Brightman And Paul Miles-Kingston, EMI
5	6	8	WE CLOSE OUR EYES, Go West, Chrysalis
6	4	5	THAT OLE DEVIL CALLED LOVE, Alison Moyet, CBS
7	—	1	WE ARE THE WORLD, USA For Africa, CBS USAID1
8	14	8	MOVE CLOSER, Phyllis Nelson, Carrere
9	7	6	EVERY TIME YOU GO AWAY, Paul Young, CBS
10	12	4	COULD IT BE I'M FALLING IN LOVE, David Grant And Jaki Graham, Chrysalis
11	9	5	WIDE BOY, Nik Kershaw, MCA
12	8	9	DO WHAT YOU DO, Jermaine Jackson, Arista
13	18	4	SPEND THE NIGHT, Cool Notes, Abstract Dance
14	17	7	THE HEAT IS ON, Glenn Frey, MCA
15	10	7	KISS ME, Stephen Tin Tin Duffy, 10 Records ○
16	11	7	MATERIAL GIRL, Madonna, Sire ○
17	13	8	HANGIN' ON A STRING, Loose Ends, Virgin
18	27	3	CLOUDS ACROSS THE MOON, RAH Band, RCA
19	28	5	CAN'T FIGHT THIS FEELING, REO Speedwagon, Epic
20	16	4	COVER ME, Bruce Springsteen, CBS
21	15	5	SOME LIKE IT HOT, Power Station, Parlophone
22	21	3	GRIMLY FIENDISH, Damned, MCA
23	29	4	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
24	24	4	WON'T YOU HOLD MY HAND NOW, King, CBS
25	38	3	LIFE IN A NORTHERN TOWN, Dream Academy, blanco y negro
26	36	2	BE NEAR ME, ABC, Neutron
27	—	1	ONE MORE NIGHT, Phil Collins, Virgin VS755
28	25	5	BETWEEN THE WARS EP, Billy Bragg, Go! Discs
29	23	6	DANCING IN THE DARK EP, Big Daddy, Making Waves
30	20	20	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic ○
31	22	6	NOW THAT WE'VE FOUND LOVE, Third World, Island
32	40	3	BLACK MAN RAY, China Crisis, Virgin
33	19	8	THE LAST KISS, David Cassidy, Arista
34	39	6	SUPER GRAN, Billy Connolly, Stiff
35	30	12	NIGHTSHIFT, Commodores, Motown
36	35	5	SOMEBODY, Bryan Adams, A&M
37	33	14	DANCING IN THE DARK, Bruce Springsteen, CBS
38	26	3	SHAKESPEARE'S SISTER, Smiths, Rough Trade
39	43	2	THAT WAS YESTERDAY, Foreigner, Atlantic
40	37	4	LET'S GO TOGETHER, Change, Cooltempo

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

UK ALBUMS

1	—	1	HITS 2, Various, CBS/WEA HITS 2
2	1	6	THE SECRET OF ASSOCIATION, Paul Young, CBS
3	2	7	NO JACKET REQUIRED, Phil Collins, Virgin ☆
4	3	6	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
5	4	4	ANDREW LLOYD WEBBER REQUIEM, Domingo/Brightman/Maazel/Eco, HMV
6	7	44	BORN IN THE USA, Bruce Springsteen, CBS ☆
7	5	22	ALF, Alison Moyet, CBS ☆
8	6	4	DREAM INTO ACTION, Howard Jones, WEA
9	9	23	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ☆
10	—	1	GO WEST, Go West, Chrysalis CHR1495
11	8	42	PRIVATE DANCER, Tina Turner, Capitol ☆
12	18	22	MAKE IT BIG, Wham!, Epic ☆
13	12	2	THE POWER STATION, Power Station, Parlophone
14	11	7	RECKLESS, Bryan Adams, A&M
15	20	39	PURPLE RAIN, Prince And The Revolution, Warner Bros □
16	10	21	LIKE A VIRGIN, Madonna, Sire □
17	15	41	ELIMINATOR, ZZ Top, Warner Bros ☆
18	16	3	VERY BEST OF BRENDA LEE, Brenda Lee, MCA
19	14	4	BEHIND THE SUN, Eric Clapton, Duck
20	36	20	THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA ☆
21	17	38	DIAMOND LIFE, Sade, Epic ☆
22	13	12	HITS OUT OF HELL, Meat Loaf, Epic □
23	25	26	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit □
24	21	90	NO PARLEY, Paul Young, CBS ☆
25	—	1	STRAWBERRY SWITCHBLADE, Strawberry Switchblade, Korova KODE 11
26	22	13	FACE VALUE, Phil Collins, Virgin ☆
27	19	2	THE NIGHT I FELL IN LOVE, Luther Vandross, Epic



● CHINA CRISIS: singles entry at 32

28	28	10	STEPS IN TIME, King, CBS ○
29	27	9	BEVERLY HILLS COP, Original Soundtrack, MCA ○
30	82	10	BREWING UP WITH BILLY BRAGG, Billy Bragg, Go! Discs AGOLP4
31	38	4	FIRST AND LAST AND ALWAYS, Sisters Of Mercy, Merciful Release
32	40	11	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Go! Discs ○
33	24	6	BUILDING THE PERFECT BEAST, Don Henley, Geffen
34	33	17	AGENT PROVOCATEUR, Foreigner, Atlantic □
35	43	20	THE RIDDLE, Nik Kershaw, MCA ☆
36	29	3	CHINESE WALL, Philip Bailey, CBS
37	23	2	WORKING NIGHTS, Working Week, Virgin
38	26	5	LEGEND, Clannad, RCA
39	57	48	LEGEND, Bob Marley And The Wailers, Island
40	39	19	THE 12" ALBUM, Howard Jones, WEA □

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

MUSIC VIDEO

1	—	THE VIDEO SINGLES, Paul Young, CBS/Fox
2	1	THE VIDEO, Wham!, CBS/Fox
3	2	MADONNA, Warner Music
4	6	HITS OUT OF HELL, Meat Loaf, CBS/Fox
5	3	PLAYS BERKELEY, Jimi Hendrix, Palace/PVG
6	4	PRIVATE DANCER, Tina Turner, PMI
7	5	LIVE '77, Emerson, Lake And Palmer, Hending/PVG
8	10	MAKING MOVIES, Dire Straits, WHV
9	7	FEED THE WORLD COMPILATION, Video Aid, Virgin
10	8	THE SONG REMAINS THE SAME, Led Zeppelin, WHV
11	—	MORE END OF THE ROAD, Status Quo, Videoform
12	13	RECKLESS, Bryan Adams, A&M/PVG
13	9	"UNDER A BLOOD RED SKY" LIVE AT REDROCK, U2, Virgin/PVG
14	11	READY STEADY GO: SOUNDS OF MOTOWN, PMI
15	14	THE COLLECTION, Ultravox, Palace/PVG
16	12	A TRIBUTE TO JIM MORRISON, The Doors, WHV
17	21	IN MY MIND'S EYE, Tears For Fears, Polygram
18	18	ALCHEMY LIVE, Dire Straits, Polygram
19	—	LIVE AT PITTSBURGH, Barry Manilow, Peppermint
20	17	ON VIDEO, Marc Bolan, Videoform

Video Week, you're a great little paper

**EASTER
CHARTS**

● IN case you haven't already worked it out, this week's UK charts are top 40s only... a result of the savage injustice that is Easter schedules. Normal service will be resumed next week, when you'll get April 13's Top 100 singles and albums, plus all the usual April 20 charts. Now you know...



by Alan Jones

AFTER FOUR weeks at number one, **Phil Collins'** 'No Jacket Required' was unceremoniously booted off the top of the album chart last week by **Paul Young's** second solo album 'The Secret Of Association'.

'Association' immediately went platinum, though only time will tell if it can duplicate the remarkable success of Young's first album, 'No Parlez', which is still high on the chart after 90 weeks, having sold over 1,200,000 copies, and reaching number one on four separate occasions, a feat last performed in 1974.

Unlike my colleague Eleanor Levy, who reviewed 'Association' a fortnight ago, I find it a superbly executed selection of songs, every bit as good as 'No Parlez'. Young's voice remains the overriding factor, a remarkable instrument thankfully back to its best. The **Royal Family** add solid support, and are as tight and professional as any band I've heard in a long time.

The material too is well up to scratch. In their own compositions, Young and keyboard player **Ian Kewley** display a new maturity. Of the five songs they penned, the single 'Everything Must Change' is the best known, but 'One Step Forward', a beautifully observed lament on military life, is outstanding.

The cover versions which comprise the remainder of the album are equally enjoyable. The singles 'I'm Gonna Tear Your Playhouse Down' and 'Everytime You Go Away', plucked respectively from the obscurity of **Anne Peebles'** 1974 album 'I Can't Stand The Rain' (still available, and highly recommended) and **Daryl Hall And John Oates'** 1980 album 'Voices' are matched by **Tom Waits'** thoughtful 'Soldier's Things' and **Gavin Sutherland's** maddeningly-familiar 'I Was In Chains'.

If you've yet to invest in the album, you might like to know that though the LP is an exceptional 52 minutes long, the cassette offers even better value for money with over 68 minutes of music, including the 12 inch versions of five songs, plus a bonus track in the form of Paul's version of **Billy Bragg's** 'Man In The Iron Mask'.

That's more than twice the playing time of some recent album chart entries, including the **Bangles'** otherwise ace 'All Over The Place', which checks in at a meagre 31 minutes and 33 seconds...

Barbara Dickson And Elaine Paige's 'I Know Him So Well' has now sold over 800,000 copies, and replaces **Althia And Donna's** 'Uptown Top Ranking' as Britain's best-selling all-female duet.

Tim Rice, who wrote the song's lyrics, thus completes a notable double. He also wrote



PAUL YOUNG'S first album 'No Parlez' sold over 1,200,000 copies. Will 'The Secret Of Association' do the same? Only time will tell, says AJ

the words to **Julie Covington's** 1978 chart-topper 'Don't Cry For Me Argentina', which has now sold upwards of 988,000 and is Britain's best-selling single by a solo female.

Incidentally, Elaine Paige's four hits have all been on different labels. 'Memory' (1982) was on Polydor, 'Sometimes' (1984) was on Island, and 'I Know Him So Well' on RCA. True to form, her latest single is on Avatar...

IN BRITAIN for a major tour which culminated in a headlining appearance at Easter's Wembley Country Festival, **Brenda Lee** must have been pleasantly surprised to find MCA's compilation 'The Very Best Of Brenda Lee' the album chart's highest new entry, at number 20, a fortnight ago. Its flying start was largely due to the overwhelming success of TV 'test' marketing in the Midlands, where it is presently one of the five best sellers.

The double-pocket retrospective features 32 tracks varying in vintage from 1959's 'Sweet Nuthin's' to the newly recorded 'Feelings' and 'For The Good Times'. It also includes 'I'm Sorry' — used extensively to advertise Bird's Eye's 'Country Club' range of frozen vegetables — which is Brenda's biggest-selling disc, with worldwide sales of more than six million.

Indeed, if recent claims are to be believed 'Little Miss Dynamite' (she's 4ft 9in) has overtaken **Patti Page** to become the world's best-selling female sin-

ger with over 80 million sales attributed to her, though as recently as 1978, the recently deceased **Joseph Murrells** estimated in 'The Book Of Golden Discs' that Brenda's records had sold only 20 million copies.

Whatever the true figure, 'The Very Best Of Brenda Lee' is clearly her most successful album in Britain since 1963, though she did have a top 20 album in 1980, with the Warwick Records compilation 'Little Miss Dynamite'.

Curiously, 'The Very Best Of..' excludes some of her biggest hits — 'Let's Jump The Broomstick' and 'Rockin' Around The Christmas Tree', for instance — which can be found on another new double-album compilation, 'The Golden Decade of Brenda Lee' on the estimable Charly label. This album, leased from MCA, brings together a much stronger collection of 28 of the 256 songs Brenda recorded in the first 10 years of her career, which started at the age of eleven. Even then, as the album proves, she had a remarkably powerful and distinctive vocal style, which brought her a succession of hits on both sides of the Atlantic.

The Charly package, which also boasts comprehensive sleeve notes from **Adam Komorowski**, was issued with a minimum of ceremony and no advertising, and will sell only a few thousand copies, whilst the MCA album heads for silver, possibly more. Once again, we're left to reflect the power of TV...

A RECURRING theme in recent letters to Chartfile has been: "Where can I find **Billie Holiday's** version of 'That Ole Devil Called Love'?" The answer ought to be "at any record shop", since the last few years have seen a flood of Holiday compilations, several of which contain the track. The best, in terms of content and price, is '16 Classic Tracks', an aptly-titled MCA re-issue, catalogue number MCL 1688, which is priced at £3.29, and can be ordered without difficulty.

Another intriguing original worth seeking out is 'Young Love', a track on **Cliff Richard's** 1981 album 'Wired For Sound'. Slowed down considerably, and given new lyrics it was recently a top 10 hit for **David Cassidy** as 'Last Kiss'.

If Cliff feels aggrieved, he should remember that in 1983 he had a hit with 'Never Say Die', a revamp of a song which had previously been a flop for **Johnny Logan** as 'Give A Little Bit More'...

In a special survey measuring American singles chart activity in the first half of the Eighties, US radio syndicators Watermark found **Daryl Hall And John Oates** to be top act.

Fiendishly clever, these Japanese. After years of peddling jazz-funk to the West, they've turned their attention to heavy metal, and their leading metallurgists, **Loudness**, have already sold over 150,000 copies of their album 'Thunder Of The East' in America.

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