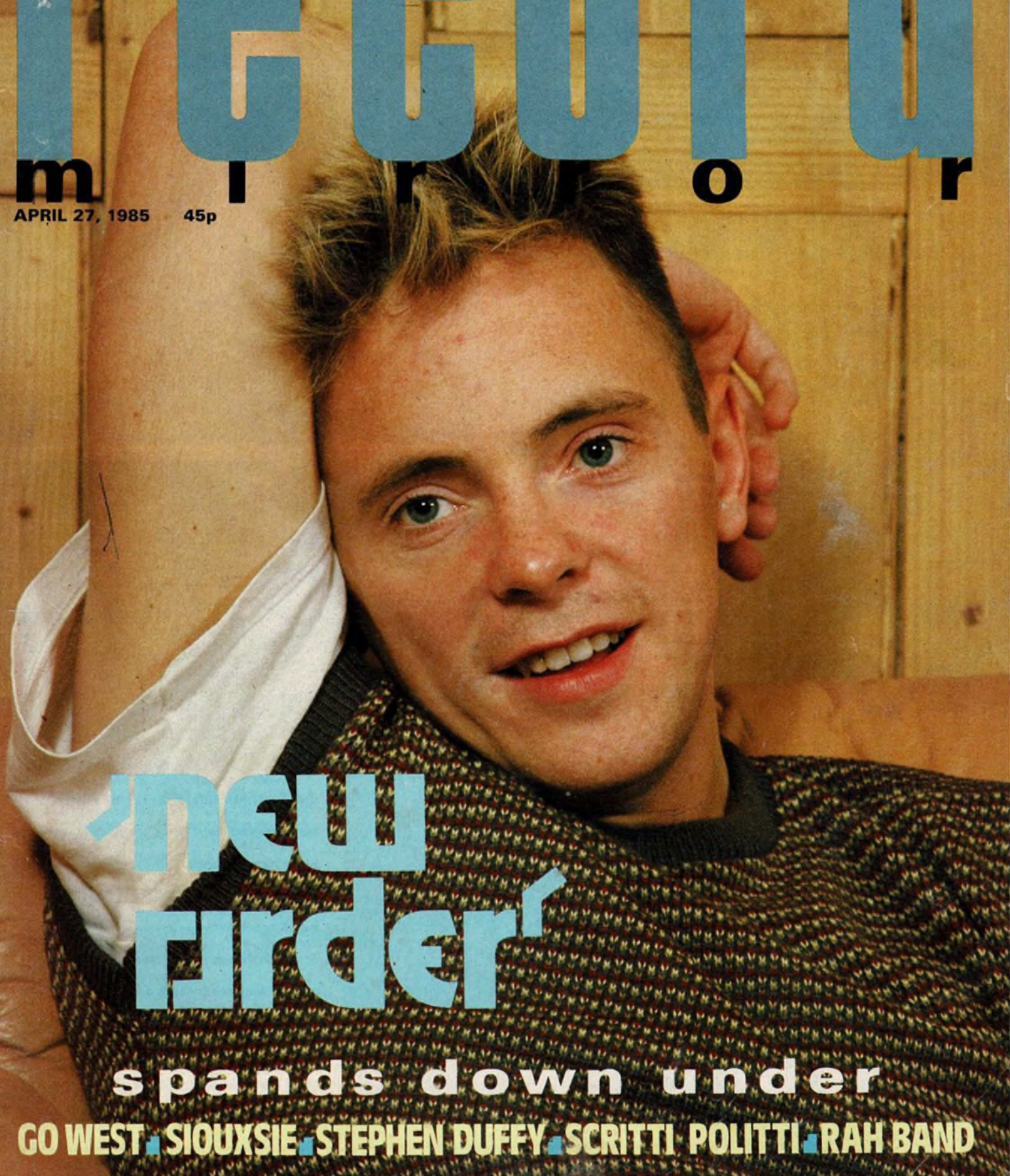


JIMI SOMERVILLE: WHY I QUIT BRONSKI

*Co. H*

# record

APRIL 27, 1985 45p



## 'new murder'

spands down under

GO WEST, SIOUXSIE, STEPHEN DUFFY, SCRITTI POLITTI, RAH BAND

■ **CAN YOU** trust a hairdresser? Dizzi Heights says yes. A veteran of London attempts to ape NYC rap city, Dizzi was a front runner in the Language Lab, carried the coffin at Funkapolitan's funeral and excited the interest of Mr Paul Weller.

It was Weller who wrote Dizzi's first single — 'The Gospel' — first heard on the Style Council's 'Cafe Bleu' LP and now overhauled for the all moving, non capuccino fraternity. Is the 'The Gospel' good stuff... are Chinamen yellow? Dizzi still cuts hair too...



■ **IT'S THE** traditional showbiz fantasy — busking in the street and being discovered by some high powered entrepreneur. For Jimmy Jimmy it has a strange twist — it was a high powered record company executive's mum that discovered them.

Jimmy Kemp and James O'Neill were playing their Everly Brothers a la Eighties tunes down Birmingham's Bullring shopping centre when a busy housewife came, saw and was suitably conquered. She told her son and they've now released their first single 'Silence', and supported Howard Jones and Shakin' Stevens.

And they say it doesn't happen like that anymore...

**TOP 10 MOST ABSURD DISCO TITLES (IN SILLY BRACKETS)**

- 1 **YOU WERE MEANT TO BE MY LADY (NOT MY GIRL)**, Alexander O'Neal
- 2 **(NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKIN' UP TO YOU**, Wilton Felder
- 3 **NOBODY CAN TELL ME (HE DON'T LOVE ME)**, Jenny Burton
- 4 **U CAN DO (WATCHA WANNA)**, New Horizons
- 5 **IT FEELS SO GOOD (WITH YOU)**, Bloodstone
- 6 **GET OFF (YOU FASCINATE ME)**, Patrice Rushen
- 7 **PERSONALITY (COMPLEX)**, Eugene Wilde
- 8 **MY SENSITIVITY (GETS IN THE WAY)**, Luther Vandross
- 9 **MY LOVE IS TRUE (TRULY FOR YOU)**, the Temptations
- 10 **(YOU GOT ME) HYPNOTIZED**, Ci Ci

● **"JUST FOR** your knowledge, I won't be doing as much promotion on this record as I would like because I'm about eight months pregnant," says Jenny Burton of her current floorfiller 'Bad Habits'. "It's not safe for me to fly. And the energy that I used to perform with is being used to carry my child."

So native New Yorker Jenny continues the trend of singers with child, and the trend of sounding like Jocelyn Brown. 'Bad Habits' is a pretty accurate con-

tinuation of 'Somebody Else's Guy', and hardly surprising because it's written by the same production team of Allen George and Fred McFarlane. "I met her, I don't know her very well but she did one hell of an album. But we're so different, we couldn't be in competition with each other." Jenny of course came back into the light with her contribution to the 'Beat Street' flick — before that she'd been doing some theatre and cabaret work, and before that, recording as Jeannie Burton, although she's a little hazy on it.



■ **"We like to play fun music, but we don't like being laughed at."** So says lead singer Olga of the Toy Dolls, those assailants of gentle pop 40 sensibilities. As their hateful of ha-has, 'Nellie The Elephant' rips up the continental charts, the Toy boys are set to release a new UK single, 'She Goes To Finos'. "It's about a nightclub in Sunderland," says Olga. "Y'know, a sort of trendy place where they play Wham! and Go West." Not the sort of place for a Toy Doll, they prefer the more heady aroma of say, a fish 'n' chip shop. Bassist Pete owns a mobile fish 'n' chip shop and sincerely hopes the rewards of rock 'n' roll will buy him another. With a new album 'A Far Out Disc' released at the end of this month, maybe he'll realise that dream...



● **LAST YEAR** the Sinister Cleaners played their debut concert. It was in Leeds, which couldn't have been much fun, and they only had two songs — which didn't exactly help. They were ably accompanied on stage by various Hoovers, teapots and the odd armchair or two to make them feel at home — and no doubt take the audience's mind off the music.

This year, they put all such things behind them and release their first single — a record as accomplished and confident as that night must have been brainshattering. 'The Gnomes Of Zurich' (available on Aaz Records, through Red Rhino and the Cartel) has a touch of the Cramps, a smattering of Bauhaus guitar and some deep throaty vocals that must play havoc with vocalist John Parkes' tonsils. Len Liggins and Andrew Middleton make up the trio, providing the rest of the noises.

The Sinister Cleaners — putting silly names, and Leeds, back on the map.

# X D E X



● **PSST, WANT** to get put in the Club? Well CBS have just released 'Club Classics Volume 2' containing nine great dance classics: 'Family Affair', Sly And The Family Stone, 'Harvest For The World', Isley Brothers, 'Let's Clean Up The Ghetto', Philadelphia International All-Stars to name a few.

To start you off on the right foot, we've got 25 of the albums to give away in a simple competition. The first 25 people to answer these three questions correctly win.

- 1) Jean Carn recently appeared on a show entitled: a) 'Saturday Night With The Graham Thorpe Colliery Band'... b) 'Saturday Night At The Baths'... c) 'New York Jazz Explosion'...?
- 2) The leader of Sly And The Family Stone is: a) Rolling Stone... b) Just Stoned... c) Sly Stone...?
- 3) Which British pop band includes the Isley Brothers' 'Harvest For The World' track in their live set: a) Style Council... b) Motorhead... c) Bananarama...?

Just send in your answers with your name and address on a postcard to **RECORD MIRROR CLUB CLASSICS COMPETITION**, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ. The closing date is Tuesday May 7.

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# record



COMPILED BY  
ROBIN SMITH

THE HEAT is on. Jimi Somerville gets browned off with Bronski Beat, while Go West top up their tans and invite you to call them. Depeche Mode cook up another single and there are more sizzling additions to the summer bill at Milton Keynes. And who got burned in the Wham! fan club fiasco? Here's the full story. Phew, what a scorcher.

WAR WILL be groovin' on down (these news stories certainly don't get any better do they?) with a tour in June. The band, who have been together for a staggering 15 years, will be playing Luton Pink Elephant June 26, Manchester Hacienda 27, Hammersmith Odeon 28, Croydon Fairfield Hall 30. More dates will be confirmed later.



GRANTED

DAVID GRANT releases his album 'Hopes And Dreams' on May 3. Produced by Derek Bramble, who worked on Bowie's 'Tonight' album, the LP includes the duet with Jaki Graham 'Could It Be I'm Falling In Love'. Sketch is featured on one of the tracks playing bass.

THE MAGNIFICENT James Brown has added a third date to his shows at Hammersmith Odeon. Jimmy boy will be making the floor slippery with sweat again on May 27. Tickets are £7.50, £8.50 and £9.50.

Afrika Bambaataa has announced he will be supporting Mr Brown on all three dates at Hammersmith.



JIMI SOMERVILLE has quit Bronski Beat — but the band say they'll carry on without him. Jimi says he's left because of pressures from the music business which were taking over from the sheer joy of singing. He's now teamed up with classically trained sax player and instrumentalist Richard Coles and they've called themselves the Committee. They've already written about six songs and they'll be working with other musicians.

Jimi says he's been experimenting with sounds which are "more acoustic than electronic".

Larry and Steve are now in the process of recruiting a new vocalist, but who this lucky person will be isn't known yet. They'll have a single out in July and they're writing material for an album in the autumn. They've also remixed the current single 'I Feel Love'.

"There are no hard feelings between us and Jimi and we both wish Jimi the best of luck in his future project," say Larry and Steve.

TEARS FOR FEARS CANCEL

TEARS FOR FEARS were forced to cancel all three of their Hammersmith shows when Roland Orzabel fell foul of a viral infection. It's hoped to reschedule the shows for the near future.

Tears For Fears have been having a nerve-racking time recently. Their plane taking them from an appearance on 'Top Of The Tops' to Birmingham nearly plummeted to earth from 30,000 feet because of freak weather conditions.

STEVE ARRINGTON, the former Slave member who's just released his album 'Dancin' In The Key Of Life', will be playing some shows in July. He kicks off at Birmingham Odeon on July 10 followed by shows at Ipswich Gaumont July 11 and London Hammersmith Odeon July 12. Tickets are available from box offices.



POLICE STATION pin up Smiley Culture is one of the artists featured on the compilation album 'Great British MCs' which is out this week. Also on the album are Papa Benjie and Laurel And Hardy.

There will be an all day MC party at the Hammersmith Palais on May 5. Host DJs will be Steve Walsh and David Rodigan.

TOUCH

LOS ANGELES rude boys the Untouchables whose single 'Free Yourself' is currently cruising around the charts, play some dates this month. Catch 'em at London City University April 26, Croydon Underground Club 27, Harlesden Mean Fiddler 29, Marquee 30. More dates will follow.

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# BOOTHILL

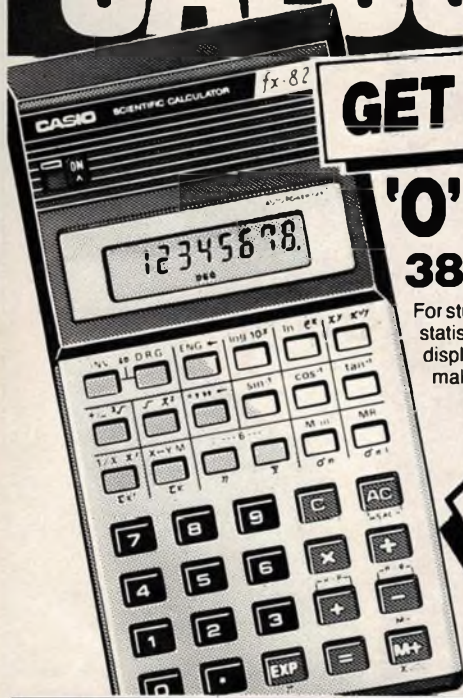
THE BOOTHILL Foot-Tappers follow up their mightily acclaimed 'Jealousy' single with 'Too Much Time' this week. The 12 inch version includes an extended version of 'How's Jack', a different mix of 'Too Much Time' and two extra tracks 'New River Train' and 'Coloured Aristocracy'. The band have also lined up a short string of dates at City of London Polytechnic April 26, London Dominion 27, Hackney Wally Foster Centre May 3, Kentish Town Dublin Castle 11.

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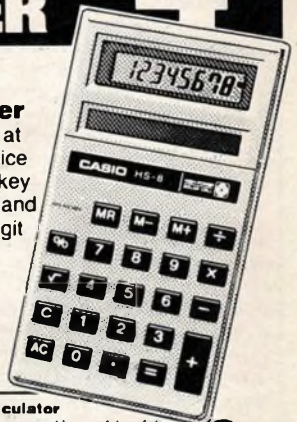
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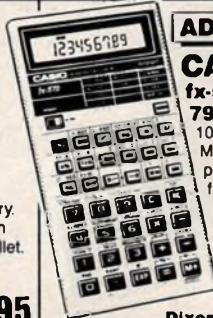
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**OCEAN WIDE**

■ **BILLY OCEAN'S** single 'Suddenly' will be out on April 29. The 12 inch version features an extended version of 'Lucky Man'. Billy should be playing dates soon and details follow shortly.

● **TOTO COELO**, the gals who had a hit with 'I Eat Cannibals', pull their single 'Girls Night Out' from the cooking pot next week. The Totes have now slimmed down to a three piece and they'll be promoting the single with a countrywide PA tour of clubs and discos.



**WEST WORLD**

■ **GO WEST** follow up 'We Close Our Eyes' with 'Call Me' out on May 3. The boys think their fans deserve something special on this single and so the B side is a brand spanking new track 'The Man In The Mirror'. The 12 inch version features a special "indiscriminate mix" of 'Call Me'. The band are currently in Europe on a promotional tour and then they will be going west to America where 'We Close Our Eyes' is number 43 in the charts and their album is number 73. Turn to page 26 for some jolly exciting snaps from the 'Call Me' video.



■ **UNCLE MICK JAGGER** releases his single 'Lucky In Love' this week. The 12 inch version features an extended re-mixed version of the title track as well as a dub version of 'Lucky In Love'. Mick is currently in the studio working on the next Stones album due for release in the summer.

● **THE MONOCHROME SET** release their single 'Wallflower' on May 10 and they're also undertaking a rather spiffing tour. See them at Leicester Polytechnic May 1, Liverpool University 2, Canterbury Marlowe Theatre 3, Keele University 4, Preston Clouds 6, Sheffield Leadmill 7, Hull Tower 8, Newcastle Tiffanys 9, Glasgow Queen Margaret Union 10, Aberdeen Victoria Venue 11, Dundee Factory 12, Edinburgh Coasters 13, Leeds University 15, Portsmouth Polytechnic 16, Wolverhampton Polytechnic 17, Treforest Wales Polytechnic 18, London Electric Ballroom 23.

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*The conclusion*
- What to feel?  
*Odd*
- What to read?  
*Les Dawson & Eugene Ionesco*
- What to see?  
*Lionel Standing*
- What to know?  
*The Ledge*
- Know more?  
*No further need to worry*
- What to change?  
*Sex*
- What to charge?  
*A penny*
- What's it all about?  
*Harping on*



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come on!

**COME AND HEAR COME AND BE DART AT NOISE...**



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*(eye to eye)*

*face to face*

*ZTAS 8 and 12 ZTAS 8 - ACTION number eight:  
out and about then and now.*

*CHOOSE YOUR WEAPONS.*

*...makes you wonder*

*Dorper, Mertens (not photographed), Brücken, Freytag:  
their favourite colour is a very private thing and what  
they do in the bathroom first thing in the morning will  
never be known.*

*Photography: ANTON CORBIN*



**ZTT**  
MILANO





**POOR LORE**

● CHRIS REA is featured in a group called Willy And The Poor Boys who will be raising money for ARMS, an organisation funding research into the crippling disease multiple sclerosis. The group also features Bill Wyman on bass and vocals, Charlie Watts on drums, Andy Fairweather Low on guitar and vocals and Micky Gee also on guitar and vocals, and Geraint Watkins keyboards and vocals. They're releasing an album and a video of vintage rock material.



■ THE CULT (pictured above) play a tour in May and they're planning a whole set of surprises, including special lightshows and their own disc jockey. On top of all that, they're hoping to arrange parties after the shows where you can get legless for a token entrance fee.

Pop along to Newcastle Mayfair May 23, Glasgow Barrowlands 24, Leeds University 25, Birmingham Powerhouse 26, Manchester Ritz 28, Hanley Victoria Hall 29, Leicester De Montfort Hall 30, Portsmouth Guildhall June 1, Bristol Studio 2, Hammersmith Palais 3.



■ JUST BACK from a tour of America and Japan, Depeche Mode release their single 'Shake The Disease' on April 29. The B side is 'Flexible' and both songs were recorded at the Hansa Studio in Berlin. Depeche Mode plan to play a number of festivals this summer across Europe, before recording another album. More details when we get 'em.

● THE TOY DOLLS, featuring the lovely Olga, release their album 'A Far Out Disc' this week. The album features the theme music to top pop show 'Razzmatazz' and many other thrilling items.

● BIG SOUND Authority have decided to play some dates in May. They'll be at Glasgow University May 3, Dundee University 4 and Glastonbury Festival on June 21. Be there or be square.

**R A M O N I N G**

THE RAMONES and REM have been added to the Longest Day Festival headlined by U2 at Milton Keynes Bowl on June 22. Tickets for the show are £12.30 each and they are available now by post from MCP Ltd, PO Box 124, Walsall, West Midlands. Make your cheque or postal order payable to MCP Ltd and enclose a sae. A credit card hotline has also been set up on 01 748 1414 and tickets will be available from agents up and down the country.

Coaches will also be ferrying fans to and from the event and a coach hotline will be in operation from May 1 on 0602 414212.

More fun packed acts will be announced shortly. Billy Bragg is hotly tipped to be appearing, but this has not been confirmed.

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■ **THE CITY LIMITS CREW**, who proudly claim to be Britain's number one rap act, release their single 'Fresher Than Ever' this week. The Crew will be appearing at the Hounslow open air all dayer on May 6 and more dates are currently being finalised.

## D A M N !

● **THE FIENDISH Damned** have added a couple of dates to their tour. The tour now opens at Loughborough University on May 25 and they'll also be playing Malvern Winter Gardens on June 28. The band should be releasing an album in time for the tour.

● **JOE FAGIN** releases his single 'Number One (Savin' Face)' this week. It's the theme from the film 'Number One', featuring Bob Geldof.



## WHAM! CLUB CLOSES

■ **THE WHAM!** fan club is closing down. Fans who sent in money but who received part of a package or nothing at all, will have their cash refunded.

Wham! have decided that the company appointed to run the club wasn't up to scratch. A new firm has been commissioned to sort out the backlog of mail and set up a new club.

Existing members who have received nothing from the old fan club should write to PO Box 1AP London W1A 1AP, giving details of their cheque or postal order number and the date it was cleared. Fans who may have already written, are asked to be patient and not write again.

A new Wham! fan club is currently being set up and details will be known soon.

● **KENNY EVERETT**, the man who's about as funny as a boil on the bum, releases his single 'Snot Rap II' this week. The B side is a special 'Snotty Mix'. Well, don't say we didn't warn you.

● **RE-FLEX** release their single 'How Much Longer' on April 29. It's from their album 'Humanisation' which is out shortly. The band have also been working on film projects.

**FRIDAY** sees Warrior, Hawkwind, Shy and Tobruk bawling it out in 'ECT' (C4, 5.30pm). '6.20 Soul Train' (C4) has Five Star, Working Week and Haywoode.

**SATURDAY'S 'Saturday Picture Show'** has Jimmy Nail as guest presenter, a profile of Howard Jones and Dan Hartman with his single. 'Thirty Years Of Rock' (Radio 1, 1pm) looks at Bill Haley coming to Britain and those heady days of rock 'n' roll. Max Headroom presents some choice video clips in the 'The Max Headroom Show' (C4, 6pm). King are featured in 'In Concert' (Radio 1, 6.30pm).

**TUESDAY'S 'Whistle Test'** has film of the Eurythmics in Paris, Go West and Stephen 'Tin Tin' Duffy with his enormous nose.

**WEDNESDAY'S 'Razzmatazz'** has Phyllis Nelson as the guest presenter and also along will be Gloria Gaynor and Billy Ocean.

# DEAD OR ○ ALIVE

○ LOVER COME BACK TO ME  
extended remix

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# TOYAH

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*Portrait*





'I was driven to the depths of mawkishness'



'I lead this awful B-movie lifestyle,' says sorrowful pop star and part-time painter Stephen Duffy. Diane Cross is more than a little sympathetic

PHOTOGRAPHY ● JOE SHUTTER

**I**T SAYS on the album cover 'Full of vanities and passions, subtleties and subtitles'. Now with 'Kiss Me' already nestling cosily in the nation's heart, his first LP 'The Ups And Downs' looks set to confirm Stephen Tin Tin Duffy as one of the Twentieth Century's leading romantic lights.

It's an emotive record, a catalogue of love littered with personal pleasure and trauma, heart rending tales of doomed romance. So does love really conquer all?

"That is the only point, there's nothing else. I've never done anything apart from go out and fall in love with people. I've never had a job, I've just gone round making a fool of myself with women. I have this awful B-movie life style, courting people and romance. It's awful, terrible, you wouldn't believe it."

To coincide with the release of the album, Duffy And Duffy (the visual arts company Stephen runs with his brother Nick) mounted an exhibition of the artwork surrounding the vinyl output to date, in London's Covent Garden. As musicians today battle against allegations of hype and promotional wizardry, it's refreshing to find someone very much in charge of this whole campaign.

As well as stills from the last video, there were illustrations ready for the Dr Calculus project with Roger Freeman, paintings and the excellent Neil Kirk photography which appears on the record sleeves. The expressive use of models on these sleeves, rather than dragging in the odd girlfriend or three, and the forthcoming 'Glamour Business' LP seems like a continuing link. What's the connection?

"The pop world and the model's world are quite similar. They are very vacuous. Models have about five years and that's it. It would have been the same if 'Kiss Me' hadn't been a hit, and people hadn't noticed the lyrics. Maybe they want to be actresses, maybe I want to be a poet.

"It's not true of all singers though. I'm sure that Billy Bragg hasn't come across the problems of being labelled as a fatuous and vacuous person."

As he considers this to be a simple sort of narrative form, are the mournful songs a reaction to his personal life? "People always say that if you go through hard times, if you have a dreadful personal crisis, you write brilliant songs. When I left my last girlfriend and was going through a deep personal trauma, I spoke to Dave Wakeling (General Public) and he said 'You'll get a lot of songs out of this, won't you?' That was his first response.

"In fact I've written a song about writing songs — it's called 'A Lot Of Ink'. I'll get a lot of ink out of our affair, it's a cynical way of looking at it."

Things are not always what they seem though, with the lyrics from the overtly romantic 'Kiss Me', which is the first track on the album, being largely derivative. It's coined from the biblical book of Solomon, Dorothy Parker, with James Joyce's name thrown in for good measure.

"I was watching Bryan Ferry being interviewed on television the other night and he said that when he was younger he tried to cram as many references in to his songs as possible. 'Kiss Me' is my first Roxy albums rolled into one. It's got the most exposed references of any of the songs on the record."

So what are the stories behind the other tracks?



## SHE MAKES ME QUIVER

"AS THE line goes 'she's got a lot of problems'. She's incredibly f\*\*\*\*d up, but we've got this great sexual relationship. With the strain though you end up making nervous chat 'Was my conversation trite, all weighed down with luggage?' The rhymes are used to convey torture, which makes it very uncomfortable. That's why it wasn't a hit when it was released as a single as it is so close to being a parody."

## A MASTERPIECE

"THIS IS the simplest pop song. 'If I was brave enough, I'd call you up and say how much I love you.' It sounds trite, but when it's something you are experiencing, something that's happening to you, it's more important than anything else."

## BUT IS IT ART?

"THIS WAS written while sitting around in the studio with my friend Joad — he helps with backing vocals on the album. He'd never played electric guitar before, and was strumming these three chords making a terrible sound and I just started singing along. It reminds me of 'Green Grow The Rushes O'. It's my Neil Diamond song.

"Joad's never got any money so the first word is 'broke — I think the rent is due'. It's also got the line 'You turn my night to day' which is from a Donna Summer song, which makes it all crass."

## WEDNESDAY JONES

"YOU KNOW, the girl who grew up before you did at school, and went out and got a leather jacket and motorbike."

## ICING ON THE CAKE

"AS THE next single, the sleeve shows a girl dancing in the street. Like Coronation Street, very down to earth except that it contains this old French car and this exceptionally beautiful woman — the icing on the cake.

"This song includes the excellent line 'You were left on the doorstep of the social security, you were hoping for a future as someone, not just a leisure refugee'.

"It's also the most Birmingham song on the LP, yet I don't feel it's political for its own sake, you can't be offended by it. I don't like political rock that's full of slogans. This is written from everyday life.

"The B-side is called 'Broken Home', it's about a broken town but I called it 'Broken Home' because it's my home town. It's about hopeless first lovers in this depressing, decaying city."

## THE DARKEST BLUES

"IT'S THE most pleading why won't you song. 'You are the one that I adore, I am the one that you ignore'. I opened up and said it, it's the most blatant sad song: 'You say that you don't care, that it's an affair'. I was driven to the depths of mawkishness."

## BE THERE

"I ORIGINALLY wrote this for someone else, but when I thought about the lyrics I realised that no one else could do it."



## BELIEVE IN ME

"THE LYRICS are the most non-happening, the most devoid of reality. It just wasn't really original. I didn't feel remarkably influenced by anything. It's got one great line 'The zombie in the sportscar who's looking for a girl who looks like you, but looking isn't loving'."

## THE WORLD AT LARGE ALONE

"THIS IS about the same girl as 'The Darkest Blues'. It's about sleeping with a girl and thinking you're having an affair but you're not, a couple of nights and it doesn't happen, she goes back to her boyfriend or something: 'Cindy it's over although it never started'."

AS IF all that's not enough, there should be a second LP entitled 'Cocksure' out in the autumn — assuming W H Smith will stock it! Also listen out for the possibility of a second double pack featuring 'Hold It' and 'She Makes Me Quiver' with the 'Icing On The Cake' single which will give everyone an opportunity to catch up on Stephen's back catalogue.

So is he becoming the Casanova of pop? "A lot of the things printed since 'Kiss Me' was a hit are lies. One magazine said I was going out with a girl called Perrine Chevalier — how could anyone believe that? It's the name of the girlfriend of the character I play in the film 'Valentine's Day' that we're doing.

"Just because I've had a hit record they can't expect to subject me to that. Luckily I don't feel affected by it, and you can stay away from it if you try."

ART  
+  
Perrine

IT'S NEW.



Kool and The Gang recorded live in New Orleans, May 1984

<b>CELEBRATION</b> (Ronald Bell/Kool & The Gang) Dorightful Music Ltd. Fresh Sound Music (B&M) Double F Music (ASCAP)	<b>IN THE HEART</b> (R. Bell/J. Taylor/R. Bell/Kool & The Gang) Dorightful Music Ltd. (B&M)
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<b>YOU CAN DO IT</b> (C. Williams/J. Taylor/R. Bell/Kool & The Gang) Dorightful Music Ltd. (B&M)	<b>GET DOWN ON IT</b> (R. Bell/J. Taylor/Kool & The Gang) Dorightful Music Ltd. (Second Decade Music) (B&M)
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Executive Producers: T. ENLEBAND Producers: JON SMALL DANIEL JAY OURLIN

**Kool and The Gang**  
James J. Taylor Robert Kool Bell George Brown Ronald Bell  
Curtis Williams Charles Smith Dennis Thomas Clifford Adams Michael Roy

A production of Polygram Music Video in association with Sunbeam Productions


85 MINUTES/COLOUR



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reviewed by scritti politti  
david gamson, green gartside, fred maher

**DENNIS BROWN 'Slow Down Woman' (Greensleeves)**

**Green:** "I used to live around the corner to Dennis Brown in Finsbury Park. He'd give autographed pictures to all the local shops. He's got a great voice. This is not an exciting rhythm, to be honest. It's criminal neglect that he hasn't had wider success. It's got a lot to do with attitudes to reggae at Radio One. This isn't the record to do it—I've heard him better."

**POINTER SISTERS 'Baby Come And Get It' (Planet)**

**Green:** "This is old, from their 'Break Out' album. There's some incredibly cheap and cheesy synthesiser sounds on it. It sounds pretty dated to me. It's even got the 'Satisfaction' riff mixed in and a horrible guitar solo. It's dull and not even the chorus hook can save it."

**PHILIP BAILEY 'Walking On The Chinese Wall' (CBS)**

**Fred:** "It's surprising how much of this sounds like Genesis."  
**Green:** "What does he mean 'Walking on the Chinese Wall, looking for the golden fleece'? The lyrics are terrible. 'Moving silk burning on my chest'? He sounds a lot like Junior Murvin of 'Police And Thieves' fame."

**DOLLY PARTON 'Think About Love' (RCA)**

**Green:** "A great voice. It's a pretty horrid song. She and everybody else sounds a little disinterested."

**MICK JAGGER 'Lucky In Love' (CBS)**

**Green:** "With Sly and Robbie, and Jeff Beck; it's a pretty good team."  
**Fred:** "It's a lot lighter than the album version. I like this a lot. When I first heard the album I thought it was a load of crap but this track really grew on me."  
**Green:** "It's hard to take Mick seriously but then again you don't have to. Lyrically it's incredibly puerile. But it has a certain charm."



**GEORGE DUKE 'Thief In The Night' (Elektra)**

**Green:** "It's pretty weird."  
**Fred:** "'Black lace see-through underwear?'"  
**Green:** "He didn't really say that, did he?" (He plays the record again and laughs.) "He did indeed. It sounds like a hi-tech version of Jagger's 'Just Another Night'.  
**David:** "It's got the great American bassline but it ain't funky. The vocals are incredibly lame. This is the worst so far."

**KIM WILDE 'Rage To Love' (MCA)**

**David:** "Remixed by Dave Edmunds."  
**Green:** "He's a good old boy. What's this sound like? The chorus reminds me of something. I usually find her records quite enjoyable."  
**Fred:** "This is an improvement on her last hit. In fact, it sounds like it's the same hook line from 'The Second Time'. I guess it's OK to re-use a hook a year later."  
**Green:** "I like this. It has bits of 'Pop Musik' by M."  
**Fred:** "I swear I've heard it before but it's my favourite so far."

**TOYAH 'Don't Fall In Love' (Portrait)**

**Fred:** "This month's haircut is pretty good."  
**Green:** "Dear me... I think this is horrible. Toyah, lie down. I think she has her sights on America."

**ATLANTIC STARR 'Freak-A-Ristic' (A&M)**

**David:** "I've heard this."  
**Green:** "Oh dear... it starts off alright—then dies and goes soft on the chorus."  
**Fred:** "It's just a rip off of Cameo's 'She's Strange' and the Dazz Band's 'Let It All Blow'. It'll get a lot of airplay on the pirate stations."  
**David:** "That's where I heard it."

**LINDA THOMPSON 'One Clear Moment' (Warner Brothers)**

**Green:** "I've always liked her voice and she made some good records with her ex-husband Richard Thompson. But this sounds like a bad Fleetwood Mac out-take—underdone."

**BB KING 'Into The Night' (MCA)**

**Green:** "A film theme song and it was co-produced by the director Jon Landis according to the sleeve. I think this is hilarious. I'm sick of American 'night' records. It's a stock lyrical device."  
**Fred:** "BB's a bit out of his depth. It isn't that good."

**PROPAGANDA 'Duel' (ZTT)**

**Green:** "They look complete and utter wankers in their photos."  
**Fred:** "It's a female Morrissey. It isn't what I was expecting."  
**David:** "The track sounds very lumpen."  
**Green:** "I think the whole thing is pointless and horrible. It's not exciting, challenging or beautiful."  
**Fred:** "Trevor Horn was clearly busy that week."

**DAN HARTMAN 'Second Nature' (MCA)**

**David:** "I always think of him as 'Instant Replay'. I don't like this."  
**Fred:** "It's the same old lumpen musical vocabulary."  
**Green:** (sighs) "He probably wrote it in 10 minutes and should have been ashamed of it even then."

**FATBACK 'Girls On My Mind' (Cotillion)**

**Fred:** "It sounds like something from three summers ago. It's a bit like one of the Gap Band's nightmares."  
**Green:** "It's depressing. It's offensive, boring and disgraceful."

**DARK CITY 'Rules Of The Game' (Virgin)**

**Green:** "It's white dreadlocks time, so it's four years out of date already. It sounds like the aborted offspring of Boy George and Elvis Costello. It's got the most appalling lyrics. This stuff makes me sick. He's got a voice that can curdle milk."  
**Fred:** "It's a contrived way of singing and everybody sounds like this. Contrary to public belief, you can do something else with your voice."

**PATTI LA BELLE 'New Attitude' (MCA)**

**David:** "All these records make us glad we're not doing the 'American Mix' of our single in America."



**Green:** "There's some incredibly contemptible sounds on this."

**CHICAGO 'Along Comes A Woman' (WEA)**

**Green:** "I have difficulty with Chicago. It's predictable to the point of being nauseating, but it has these nice bits to keep you interested. But it's ghastly."

**U2 'The Unforgettable Fire' (Island)**

**Fred:** "You can't beat 'Pride (In The Name Of Love)'."  
**David:** "I hate to admit I know this but this sounds like Van Der Graaf Generator. Doesn't Bono sound like Peter Hammill?"  
**Green:** "I'm surprised at them all, especially the producer Eno, for using clapped-out Fairlight sounds like this. The mock pomp I find irritating unless they come up with a good tune like 'Pride'."

**THE STYLE COUNCIL 'Walls Come Tumbling Down' (Polydor)**

**Green:** "This has DC Lee on it who we like."  
**David:** "I've never liked the Style Council."  
**Fred:** "I liked the first LP because it sounded like Todd Rundgren in parts but it really is the old vocabulary of music."  
**Green:** "Paul Weller is an interesting and admirable man but this is a bad song and he's in danger of becoming complacently 'Paul Weller'."

**ISLEY JASPER ISLEY 'Kiss And Tell' (Epic)**

**Green:** "It's crossover r'n'b—what a disease. 75 per cent of the records we've heard today suffer from this. It's incredible how bad the lyrics are."

**GINA X 'No GDM' (Statik)**

**Green:** "I like her voice."  
**Fred:** "Yes, there's something endearing about it. I swear that there are real drums on it. It seems to be in the Nina Hagen school of ranting over lumpen track."  
**Green:** "Lyrically it's head and shoulders above everything else."

**KATRINA AND THE WAVES 'Walking On Sunshine' (Capitol)**

**Green:** "It's depressing."  
**David and Fred:** "I like it so far."  
**Green:** "It sucks."  
**Fred:** "The chorus is disappointing but it has a great verse. But it's completely old hat. It's got one of those choruses designed to make you long for the verse."  
**Green:** "Dennis Brown sounds good by comparison."



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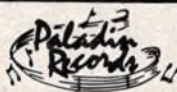


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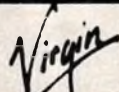


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# REA V.

● Chris Rea describes to Robin Smith the devastating portrait of womanhood commonly known as a 'Stainsby Girl'

**F**ORGET SADE and Madonna or even Samantha Fox. There's nothing quite like a Stainsby Girl, claims Chris Rea. His single 'Stainsby Girls' is dedicated to the gals he knew who came from the local secondary modern school in Stainsby, Middlesbrough.

"They were only 15 or 16 but they looked about 10 years older and they were very sophisticated," he says with a twinkle in his eye. "Everybody fancied them and we put them on a sort of pedestal. We didn't stand a chance with them really, we had to worship from a distance."

"They had flashy boyfriends and they went to the Twisted Wheel Club in Manchester on Saturday nights. They've knocked it down now, the good old places always disappear when developers come along."

"The Twisted Wheel was forbidden to us, parents thought it was a sinful place but we all dreamed of going there one day. I suppose it's a bit like the Camden Palace is today, kids from out of town really want to go

there because they think it's going to be full of action and excitement every night."

Gravel voiced Chris has been called Britain's answer to Bruce Springsteen. In many ways he has a similar grass roots approach, an ordinary bloke with a craggy lived in face, singing about life.

His first hit was 'Fool If You Think It's Over' out a few years back. He's written some fine songs since then, but in Britain 'Stainsby Girls' has been his strongest chart contender for a long while.

"I haven't played the game," confesses Chris. "I've never thought of myself as just being a singles artist. There has been some pressure on me to conform. I'm sure some people would have liked me to sit behind a piano in a white suit but it wouldn't be me and to be honest I don't think I could do it. I'd probably be very ill."

"I'm honest about what I do. I get up and perform when I want to."

Even so Chris has still managed to be pretty successful in a quiet sort of way. In Germany, advance orders of his forthcoming album have reached



# WEB

his nose twice in fights. He decided that taking up weight training might be a good idea.

"I'm half Irish and half Italian. It's a pretty explosive combination and if you're like that you even get excited about the price of a bus ticket."

Chris studied literature for a while at college but became disillusioned when he wasn't allowed to put his points over in class.

"Teaching should be about participation, not about telling you how things should be. I wasn't allowed to question what I was being taught and that was wrong. Teaching should be about opening minds not about teaching kids preconceived ideas."

One of Chris's first bands was called Magdalene and boasted Whitesnake singer David Coverdale. Eventually somebody noticed his work and signed him up. A short while later he was having tremendous success here and in the States with 'Fool If You Think It's Over'.

"It all happened so fast that one minute I was in a club and the next I was all over the place on television. I found it very difficult to come to terms with it. It happened when punk was pretty big as well, so in a way I didn't really fit in."

All that has changed down the years though. '85 I reckon could be Chris's year, with gritty old rockers back in vogue.

"I like Dire Straits and that band called Los Lobos, yeah, they're very good. I think I preferred Springsteen when he started, I think he's lost it a bit. They're putting make up on him when he does videos. It's too much of a compromise."

**O**UT SOON is Chris's album 'Shamrock Diaries', which amongst other topics deals with love, the state of Britain today and travelling salesmen!

"The album is quite biographical," he says. "I went back home to have a look around. I didn't go back as the star returning. I just wanted to observe. I saw a lot of depression and a lot of talent going to waste. One of the most depressing things is young talent going to waste."

"We're spending all this money on arms when it could easily be channelled elsewhere. Twenty years ago we had enough bombs to blow the world up, why do we need anymore?"

Yes indeed, a lot of things provide food for thought for Chris and he says he has an obsession with writing songs.

"I'm a compulsive songwriter. It's a kind of therapy for me. I've written 10 songs since Christmas after we've only just finished off the album. If I didn't write, then I'd get very depressed."

65,000 and he fills big halls throughout Europe. His single 'Fool If You Think It's Over' has been covered by just about everyone including Elkie Brooks.

"I'm the original romantic," he laughs. "I'm the sort of bloke who comes and strums a tune outside your bedroom window at four in the morning. I can't help myself, yeah I've been hurt in love a number of times."

**C**HRIIS WAS a bit of a late starter when it came to writing songs and making music. He didn't start until he was 21.

"I heard an album by Joe Walsh which was pretty good. I loved his slide guitar work, he was producing a lot of energy and emotion. I thought I'd like to have a go myself."

"I went out, bought a guitar, locked myself away in my bedroom and taught myself. I annoyed the family for weeks on end."

Chris grew up with seven brothers and sisters and life was pretty tough. He had jobs labouring, selling ice cream and helping out in a cafe.

In the cafe they decided to employ him as the bouncer and Chris broke

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**PRINCE AND THE REVOLUTION** 'Around The World In A Day' (Paisley Park 925286-1)

**PRINCE HAS** Found God in a big way — and for God read Prince and his Search For Inner Peace. Clock the sleeve and you know you're in for a confusing time — dippy surreal psychedelia.

Your worst fears are confirmed at the stunning realisation that there are *finger cymbals* on the first (title) track. Yup, you heard right. This alarming trend is continued into the simplistic but swaggery 'Paisley Park'

and you think surely he can't only just have discovered 'Sgt Pepper'.

It is at this stage that words like 'reflective', 'introspective' and even 'self-indulgent' try and associate themselves with sex on two legs and you wonder if this is it: next stop saffron robes. 'Condition Of The Heart' sees him return to his early ballad style and he experiences a slight recovery for the more familiar territory of 'Tamborine'.

It is with extreme trepidation that you flip the disc but — phew — 'America' is comfortably raunchy, quasi politico and very '1999'. And so we move inexorably towards 'The Ladder' (co-written, so it seems, with Dad) which is the epic 'Purple Rain' -ish ballad, cosmic variety.

You reach 'Temptation' and realise it was all either a huge joke or a bad case of schizophrenia. A dirty, filthy stomp — just taste the wetness . . . apart from the touch of hell and damnation at the end when God reprimands Him for being a naughty boy.

He said 'Let's Go Crazy' and I think he probably has . . . Cosmic rating ■■■■■ Earth rating ■■■

Betty Page

**STEVE ARRINGTON** 'Dancin' In The Key Of Life' (Atlantic 781 245-1)

IF STEVE Arrington's conversion to God can make him come-up with heaven-sent dance celebrations like 'Feel So Real', we'd better all take the pledge immediately. But once he switches to 33 he starts to become a little cranky, a little rambling and down a few gears from the 45.

Still, there is a handy amount of good, tight dance music to complement the single even if not to match it, most of all 'Stand With Me', and the title track is every bit as happy-to-be-alive as it sounds. So even though the 'Feel So Real' dynamite never quite returns, if you're in his key this is dangerous and listenable. ■■■½  
Paul Sexton

**GRAHAM PARKER AND THE SHOT** 'Steady Nerves' (Elektra 960 388-1)

THE ALBUM that heralds the return of Graham Parker — Rumourless and working with new backing band the Shot — while sticking two fingers up at anyone who dares remind him that the Seventies ended half a decade ago.

Parker's sophisticated soft r'n'b was good then and is fine now — this being his best album since the heady days of 'The Up Escalator' and before. Capable, but hardly five stars' worth of innovation and excitement. ■■■  
Eleanor Levy

**MARY JANE GIRLS** 'Only Four You' (Gordy ZL 72341)

THE MARY Jane Girls are like the girlfriend who invites you back for

coffee and just gives you the coffee. Plenty of hints but no action.

It's also becoming increasingly obvious that these Motown flirts are not much more than vehicles for the personal gratification of Rick James, who continues to have a complete stranglehold on their recording activities, once again writing, arranging and producing everything on the record.

Only on the elegant ballad 'Shadow Lover' does anything lasting really come through. The vinyl evidence is that if you did go over to their house you'd end up looking at their stamp collection. ■■■½  
Paul Sexton

**DEBARGE** 'Rhythm Of The Night' (Gordy ZL72340)

THEY HAD to plagiarise Lionel Richie to do it, but at least the streetparty sound of 'Rhythm Of The Night' has finally brought the DeBarge family to UK attention, and with the sound in a few more minds this, their third album, should bed them in quite nicely.

Perhaps it doesn't have all the tuneful inventiveness of their last but you'll still find a higher ratio of unexpected melodies and interesting lyrics than in most other black outfits. As on 'The Heart Is Not So Smart', for instance, and the pretty ballad 'Who's Holding Donna Now'.

Overall, a slightly disappointing tendency towards blander, "whiter" black music if you get my drift, so . . . as nights go, not quite dark enough, but plenty of rhythm all right. ■■■½  
Paul Sexton

# Philip Bailey

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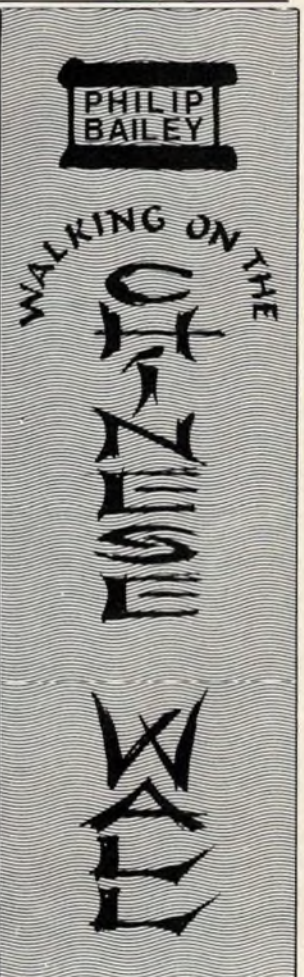
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# THE LEAGUE OF GENTLEMEN

as told to Jim Reid

THE LEAGUE were with the Batos Locos, West Hendon division. Stuck on a hill overlooking the Edgware Road, they polished their motorcycles in anticipation of the night's action. Desperados all, they shut **Nik Kershaw** off the beatbox, copped the **Howard Jones** mean stare, borrowed **Gazza Numan's** powers of reasoning and hit the big strip for some rebel rousin' fun.

"Wake Me Up Before You Loco," screamed Sir Public House as he jumped upon his Honda Shopper scattering the remnants of some Fine Fare Old Preserve in his wake. This was disturbingly macho stuff; Lord Hip Hop had forgotten to shave, Bertie Beerbarrel hadn't changed his Winnie The Pooh boxer shorts for a week . . . and horror of Celtic horrors, the Maharajah Taffye hadn't remembered to wash behind his ears. Tough? a British Rail sarnie had nothing on this . . .

As the Batos Locos weaved their way down the Edgware Road in search of real outlaw fun and the true meaning of **Lords Of The New Church** lyrics, as **Michael Pilgrim** figured out the Luncheon Voucher/Dollar



Photo: Kevin Cummins

EX-PIRATE in Sloane shock

exchange rate, spare a thought for our addled friend Toby Jug. Failing to locate the petrol tank on his motorised tricycle, he stood by the side of the road, sobbing into his hip flask and babbling into his rear view mirror. If talking to yourself is the first sign of madness, then talking to yourself about pop stars is sheer insanity.

"Poor Tom's a cold," he said watching a number 32 bus and cranking himself up for an **Andrew Ridgeley** story. " 'T appears Master Andy and **Wham!** girls just missed getting themselves involved in fisticuffs last week when they dined at an Indian restaurant in Soho. Minutes before they sat down to eat, the place had been the scene of a drunken brawl . . . not that this would have worried the stout hearted Ridgeley . . .

"Nor **Adam Ant** for that matter. Adam hasn't been visiting many Indian restaurants lately, he's been too busy learning his lines for the title role in the **Joe Orton** black comedy, 'Entertaining Mr Sloane'. The play is being staged at the Royal Exchange Theatre, Manchester, though personally I'd have preferred **Paul Weller** in the role.

"**Virginia Hay** has played a few roles in her time, principally a mainstay of the 'Mad Max' trilogy. More recently Ms Hay has starred in a video for the **Mamas Boys'** new single and so taken was she with the Boys' 19-year-old



TINA: chart wiggling

drummer, **Tony McManus** that I dread to think what sort of roles she is playing now . . .

"And even more roles. This time big name support helps on the forthcoming **Eurythmics** LP, 'Be Yourself Tonight'. The album features **Stevie Wonder** on harmonica, **Aratha Franklin** and **King Elvis Costello** . . . who is set to release the blinding 'Green Shirt' track off his 'Armed Forces' album as a single . . .

" . . . but more Eurythmic stuff . . . **Annie Lennox** is soon to make her film debut in a flick called 'Revolution', also starring **Al Pacino** and **Donald Sutherland** . . . while the world's number one popster **Phil Collins** will make his TV acting debut in US smash series 'Miami Vice'. Phil will play a trendy businessman . . . also planning

## AVEZ-VOUS LES enfants?

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- MAY 1 **Sheffield**  
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- 3 **Preston**  
Clouds
- 4 **Liverpool**  
Polytechnic
- 5 **To be Announced**
- 7 **Coventry**  
Polytechnic
- 9 **Nottingham**  
Garage Club
- 10 **Norwich**  
University of East Anglia
- 11 **Birmingham**  
University
- 12 **Brighton**  
Richmond Club
- 13 **Bristol**  
Granary Club
- 14 **London**  
The Marquee
- 15 **Southampton**  
University



THEIR DEBUT ALBUM IS OUT NOW

ALSO ON CHROME CASSETTE



Chrysalis



**ANNIE:** talkin' 'bout a revolution

some time in front of the cameras, **Gary Glitter** ... now what sort of lens do you need to accommodate the double G ... ? "Mind, all of this acting stuff is a bit much for me," continued Toby Jug, mouth pressed against a wheel sprocket. "I mean, the great philosopher **Sting** is at it again, isn't he. The blond one will play Peter Pan opposite **Toyah's** Tinkerbell in a new musical planned to raise £100,000 for the Great Ormond Street Hospital For Children. This is all extremely laudable but mightn't someone in the casting department have got their popstars mixed up a bit? ... If all that wasn't enough, prepare yourself for another chapter in **David Bowie's** underwhelming film career. Bowie plays a British assassin in the movie 'Into The Night' and gets himself involved

in a knife fight with original Fifties rocker **Carl**-Blue Suede Shoes'-**Perkins**. You have been warned.

"**Prince**, of course, is above all this. His current speciality is inviting people to parties and having them thrown out. He held a party last week to celebrate the success of his tour, invited 700 people, complained that everyone was staring at him and then sent his minders round to quiz guests on who they were and why they'd been invited ...

"Still there should be plenty of parties where that one came from ... **Prince's** new album, 'Around The World In A Day' has already shipped platinum to record stores ...

"While in New York, **Tina Turner** wigs are selling faster than used pound notes. The subtle hairpieces go for a cool

£250 a throw ...

"Onto money matters of a more serious manner. Duran drummer **Roger Taylor** has just launched a charity cancer appeal in the wake of his mother's escape from the disease. Roger hopes to raise £50,000 for the East Birmingham Hospital's Oesophagal Cancer Ward and good luck to him ...

"While **Damned** vocalist **Dave Vanian** has troubles of a different kind. The Hammer Horror-obsessed singer has had £1,000 worth of damage done to his prize hearse after vandals savagely scratched and battered said vehicle ..."

All this talk of battered vehicles was enough to bring on a

veritable flood of tears. Toby stood by his forlorn machine, the absolute picture of dejection ... then he remembered. Turning to page 24 of that week's 'Media Week' he saw by far the most accurate assessment of his favourite magazine. For there was the charming **Sade** telling the world that the way **RECORD MIRROR** ... "take the piss out of people is hysterical".

Taking this as a compliment of the highest order, Toby forgot his broken down trike, forgot all ambitions to be the next **Raymond Chandler** and headed off to the nearest hostelry. In the League Of Gentlemen, comfort was always close to hand ...



Photo: Relay Photos

**RIK'N'NIK:** bushy eyebrows were not a sign of intelligence

# GEORGE DUKE

NEW 7" & 12" SINGLE

# THIEF IN THE NIGHT

3-TRACK 12" FEATURES EXTENDED REMIX + DUB VERSION

# THIEF IN THE NIGHT

**ONE CARD  
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BIRTHDAY.**

If you're nearly sixteen, you will be among the first to receive the new plastic National Insurance Numbercard like the one below.

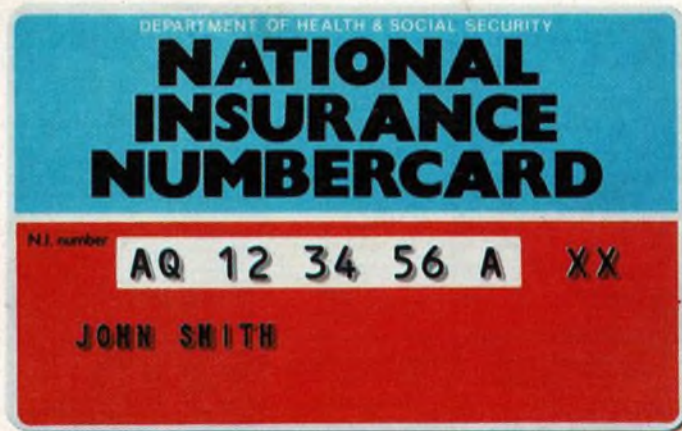
Look after it.

Because you'll need the number if you ever have to claim benefit money from the DHSS.

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So remember, when your card arrives through the post, put it somewhere safe.

Unlike most other birthday cards, this one should be kept forever.



Issued by the Department of Health  
and Social Security.

# DO THESE PEOPLE

# LOOK SERIOUS? OUS?

**WARNING:** this New Order feature contains no soul-baring semantics or deep 'n' doomy description. It does, however, have rather a lot of

jokes and some handy information about fishing and spanking. 'They have hours of fun,' says Eleanor Levy. Photography: Joe Shutter





**I**T SEEMS years my petals, positively years. A darkened dance floor, a soft, vaguely droning voice bemoaning how badly a man can be treated. A sharp Arthur Baker production. 'Blue Monday' ringing out. Ah, those fair days when New Order finally became household names to 'Top Of The Pops' viewers everywhere.

1983 — and 'Power Corruption And Lies' is released. The last New Order album — consolidating the strong following that's accompanied the band since the emergence of Joy Division.

The images of acne-ridden youths in long macs that accompanied them then have never really been shaken off, despite the fact that New Order, if classified at all, are far more a dance band than a bunch of characters to sit in a garret and squeeze your boils to, pleasant pastime as that may be.

Next month sees the first album from the group for two years. 'Low-Life' is accompanied by the single 'The Perfect Kiss', scheduled for release on May 13. New New Order records are generally greeted with a host of soul-revealing, deeply emotional proclamations (and lots of very long words) from those journalists who like them. Fun reading! And from meeting the four members of the band, you get the impression they have hours of fun giggling into their Bovril about them too. New Order are anything *but* deep or arty.

**M**ANAGER ROB Gretton — a man who says almost as much as the rest of the group put together and swears he was once a Black And White Minstrel — describes the four characters thus:

Gillian Gilbert — likes photography, keep-fit, swimming and clothes. LOVES Prince. Stephen Morris — likes video, computers and smoking various substances. Heavily into haircuts. Bernie (aka Barney) Sumner — hobbies include ski-ing, cycling and "male model". Likes to fish.

"Can I just say, I disagree completely with the anti-fishing league," he says.

"He eats them raw," says bassist Peter Hook.

"He bashes them," adds Gillian.

Peter is, according to Gretton, the group's "piece de resistance". His favourite pastimes are (quote) "motorbiking, running, weightlifting, women — no, that's swimming — cars and dyeing his hair."

"Mike our engineer is into being spanked and Hookey's into doing the spanking," adds Bernie. He also, no doubt, likes meeting people, raising money for charity and wants to be a social worker. Peter is the mouthy one of the group with a quick answer for everything. Bernie is so laid back he should have matchsticks propping up his eyelids. He once sent a joke up to the Beano and got a lift off Norman Wisdom.

**I**T'S SEVEN years since Joy Division first came to prominence. Including 'Low-Life', New Order/Joy Division have produced six albums. How have they changed during this time?

Peter: "People's attitudes change all the time as they get older anyway, whatever aspect of life you're dealing with. I don't think it's particularly related to the fact you've spent a long time in music. Our attitude's definitely harder now than in the beginning because when we started we really didn't know what we were doing. Now, we've got more of an insight into things — you know how far you can or cannot go. It's like waking up really.

"We're a group who tend not to make very definite decisions or statements about anything. Things are going to happen anyway so it really doesn't matter. If you talk about something too much or think about it all the time, you tend to get bogged down."

On 'Low-Life', the group haven't repeated their collaboration with Arthur Baker, choosing to produce the album themselves. The sound still retains a rich mix of noises and, on the track that was playing just prior to the interview, continues the trend of uptempo, contagious-after-just-one-listen tunes.

**N**EW ORDER have always had a reputation for being 'distant'. This seems though, more to do with the individuals concerned not being particularly keen on talking to people they've never met before rather than 'superstar' Northern snottiness.

Bernie: "Say loads of people want autographs. Now, I really think autographs are daft. What do they want them for? What's the point? But you can't say that because people think you're just being snotty."

Pete: "I think of a lot of the people, when they meet you, just want to talk to you, but they say 'can I have your autograph please?' just because a lot of them are too nervous to say anything else. I do find it very difficult to fathom as well though. If I went to see a band — which I used to do a lot — I'd never dream of going backstage to see them because I'd know they'd be a complete bunch of jerks — like us!"

Gillian: "When you meet them, they're not what you think they are. You always get the wrong impression."

Stephen: "You got really upset when you met Sooty didn't you?"

Peter: "Other bands have a certain idea of how you act as well. We played in Greece with the Birthday Party. We thought they were wild and they thought we were dead... but worse. We got there and we were wild and they were bookworms. Pissed bookworms, mind. So, although it's easy to complain about them, it's not only interviewers who have pre-set ideas about you. We all do."

New Order's relationship with the press has never been particularly harmonious.

They seem to regard journalists as having the combined brain power of a newt. They tell tales of a 'fan' who half way through a conversation at a bar with Bernie produced a tape recorder out of his pocket and said "mind if I use this?". And another who nipped out to the loo, little realising that he'd wrapped the lead of his cassette recorder round his leg and was dragging it behind him on the floor, onwards to the latrine.

**M**ORE SERIOUSLY, their wariness stems mainly from the time of Ian Curtis's death. One thing to lose a friend, another to have it made public — even worse to have people who should know better laughing about it in print..

Rob Gretton: "There were lots of things written about Ian that were highly offensive to him and his wife. Some joke like 'Hear the one about the basket hanging in the kitchen?'. Something like that. I thought 'If his wife reads that'."

Peter: "Or his daughter. Basically, they are pretty horrible. For all we know, you might turn out to be like that. We might be looking for you next week."

Rob: "And they're very fit. Very, very fit."

New Order are also very wacky, leave dirty books around the recording studio for journalists to find and tell jokes... Bad jokes.

Rob: "Tell a joke that'll look good in print, Barney. Tell her the one you sent to the Beano."

Bernie: "It's not funny when you grow up."

Gillian: "It's one of his good ones. About the fish."

Bernie: "The fish? No, it was a chip wasn't it?"

Peter: "Nearly."

Bernie: "Do you know there was a fight in the chip shop last night? A chip got stabbed." (Long pause).

Peter: "No, no — that's not it."

Gillian: "It is."

Bernie: "It is."

Peter: "It should have been a situationist joke. A fish got battered."

Stephen: "Oh, that's it. A chip got stabbed."

Rob: "No, a fish got battered and a chip got stabbed."

Bernie: "No, it was just a chip got stabbed."

Gillian: "That's a good one that is," (giggling).

Peter: "Or would have been."





# go West+



**CLOUDS SWIRL BY**, a girl twists in a chair on the ceiling and two hunks in black stride down the street. Well scruffy, well macho, well mean!

Go West are following up the phenomenally successful 'We Close Our Eyes' with their second single 'Call Me'. And in the video stakes, we see one set of living legends, Godley and Creme, replaced by another — Russell 'Is my tan blinding you?' Mulcahy — well known Antipodean creator of over-the-top promos for the likes of Duran Duran and Ultravox.

Mulcahy's videos are always jam-packed with effects, pretension and *wild* visuals. And you won't get much change out of sixpence for Russell's services, with 70 people on the set, including Hot Gossip choreographer Arlene Phillips and lots of lithe young things dancing about in the street.

The £90,000 it cost for the Godley and Creme video can't be far from the figure paid out for this little epic. As Richard Drummie says, though:



"We might as well tell everyone it was expensive, before somebody else does."

The video is loosely based on the film 'Rumblefish' — Francis Ford Coppola's street movie famous for some startling visuals.

"When we first met Russell we'd just seen the film and both really liked it," explains Pete Cox. "We wanted to capture something of it — the atmosphere — and that's what the fast moving clouds and lots of reflections in glass are.

"Call Me" is a very lightweight, poppy song, so we wanted to get something a bit wacky. Russell wanted to take the 'Rumblefish' idea and make it look like it had had a touch of the 'Twilight Zones'. We don't want to be seen to be taking ourselves very seriously in videos — all that sucking in of cheeks and pouncing on women in bed is all a bit embarrassing, really."

The 'Call Me' video features lots of zany goings on — men walking up advertising hoardings, 50 foot women, Richard crawling on the ceiling — and some very unsubtle

editing where Pete and Richard seemingly burst into somersaults in the middle of the street. Don't get too excited though because — gasp — it's not really them — as they are the first to admit.

"I would have a go," says Richard "but fortunately Russell wouldn't let me make a fool of myself. I wanted to do one stunt though, just because everybody would be going 'It wasn't really you doing that'. There was this window and I kept saying 'who's going to go through that then?' Russell knew what I meant and let me do it. You can't get out of your mind though, that it might not be sugar glass and that they'd accidentally put a real piece of glass in."

The most embarrassing thing Pete and Richard had to do though, was when they decided to have dialogue in the video.

"We had to say things like 'Cor, what a day! Did you see that 50 foot woman?'," Richard explains. "Needless to say, they didn't use it."

■ ELEANOR LEVY



He's Oz in 'Auf Wiedersehen, Pet', Desmond in 'Morons From Outer Space', but first and foremost he's Jimmy Nail, singer, says Mike Gardner



**M**OST ACTORS who try their hand at singing are terrible, says TV star Jimmy Nail. But the man who created the character of Oz in 'Auf Wiedersehen Pet' is adamant that he's a singer who's now successful at acting.

He's just released his first single, a cover of Rose Royce's 1978 hit 'Love Don't Live Here Anymore', after 16 years of performing in semi-pro bands in Britain.

He had just set up a tour of Scandinavia when he landed the role of the ignorant but lovable Geordie Oz in the hit TV series.

"I used to go to a club called the Go Go in Newcastle in the Sixties," he says. "The Animals were the warm-up band while you'd get Hendrix, the Stones and the Yardbirds down on consecutive weeks. I used to get really passionate about music but I never really thought about those bands. I was far more interested in Motown. The stuff the bands played never ever matched up to what you could hear on the radio."

From there he graduated to playing his own brand of r'n'b material in bands while working at various jobs.

"I never made much money out of it... and that hasn't changed," he says wryly.

"I was just off to Scandinavia to do a tour when 'Auf Wiedersehen Pet' came up. Once you get in over there you can make between £500-£1,000 a night. British bands enjoy a good reputation over there and you can get

by if you play rock, soul or blues based stuff. They are a lot more reserved and want a less fashion-based approach. All Britain seems to want is an 18 month flash-in-the-pan."

**T**HE STAR of the film 'Morons From Outer Space' is well aware of some of the atrocities that have been performed by actors and actresses making an attempt at the charts and he's determined to stay well clear.

"I was offered loads of one-off cash-in-record deals but I couldn't dish out crap and feel comfortable at the end of the day. They all wanted comedy records and I couldn't get a sensible deal for love nor money. Virgin Records were the only ones who wanted something that would stand up on its own."

Already those who have heard his version of 'Love Don't Live Here Anymore' have been surprised at the quality of his voice. He names singers like Marvin Gaye and Paul Robeson as influences but keeps a special word for Al Green.

"The Reverend Al Green is the only person who could get me into a church. Somehow black voices have that little bit extra. While English churches try and scare the living day-lights out of you — indoctrination by intimidation — black churches seem to enjoy themselves in a far more positive approach, and it shows in their singing.

"I know I could give any white singer a run

# THE NEW

# FOLLOW UP TO THE SMASH HIT SINGLE "SOLID" ASHFORD & SIMPSON

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**OUTTA THE WORLD**  
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EXTENDED RE-MIX & DUB-MIX  
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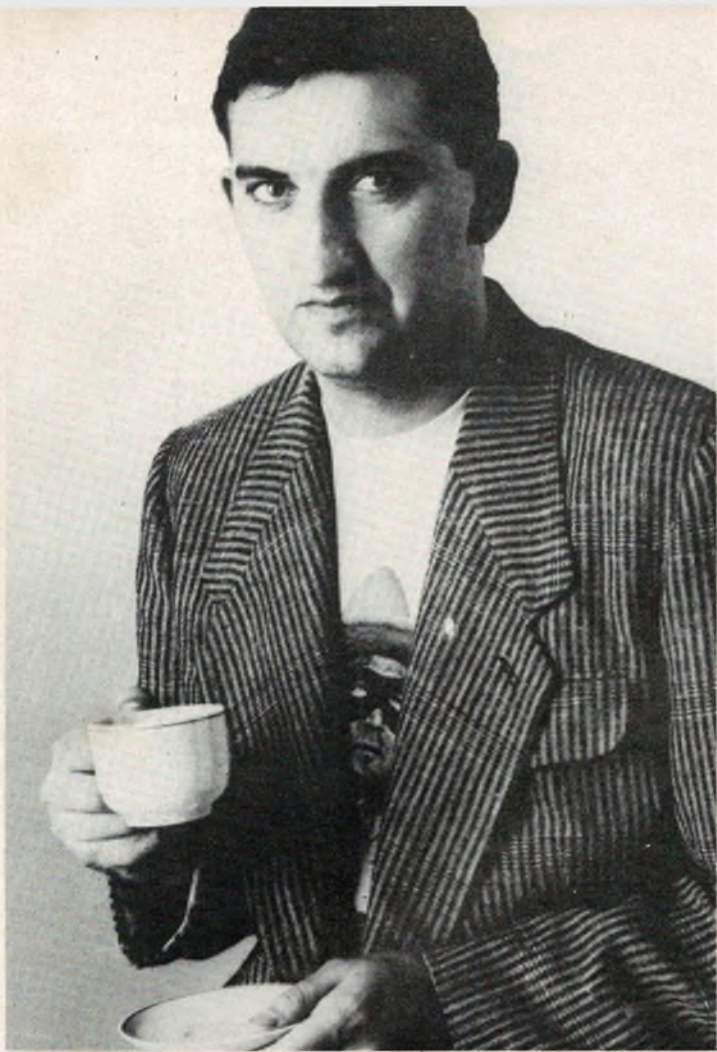


FROM THE CAPITOL ALBUM AND TAPE "SOLID"



APPEARING LIVE AT HAMMERSMITH ODEON, LONDON  
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for his money on either side of the Atlantic. There's so much crap on both charts that you can get by on a modicum of talent."

But already he's become a much-loved figure without going on 'Top Of The Pops'.

"I heard that 'Auf Wiedersehen Pet' producers were looking in the North-East for people who had certain experiences. I went along. I had spent a lot of time abroad and I once had my own property renovation business.

"I was inexperienced but either you can perform in front of a camera or you can't," he says, "it can make you uncomfortable or, in my case, open up a door."

Jimmy Nail, 31, is now hard at work on the new series but refuses to give any clues to forthcoming developments apart from "everybody's moved on".

"Nobody thought it would take off as it did," he admits. "It wasn't aimed at anyone but it's done well right across the board. I met Princess Anne. I know she usually gets briefed on everything so she seems knowledgeable but she knew so much about it that she talked to me for about 10-15 minutes."

Sometimes the reaction is a bit less demure.

"I was walking through Dulwich when I heard the squealing of car brakes. This car just reversed at high speed back towards me and a black lad jumped out of the car and said 'Hey, my main man'. He deserved an autograph for that."

Already plans are advanced for an LP and a set of live dates.

"I'll be much happier when I can play live. A lot of people know what can be done in a studio to people who can't sing to make them sound good. I'd like to show that I can do it. Anyone who likes soul/blues/rock/reggae orientated stuff will be well looked after."


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# Fatback

NEW 7'' & 3-TRACK 12'' SINGLE

## GIRLS ON MY MIND



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

# SIUXSIE

Photography: Barry Plummer



## ● ANTI HEROIN BENEFIT, ST JAMES' CHURCH, PICCADILLY

THE ULTIMATE Banshees venue, all stone floors and stained glass and a wide-eyed and somewhat uneasy audience of Siouxsiephiles, packed to the pulpits for a long awaited and rare show from Siouxsie and the boys.

The church organ player, who must have reached roughly page six in his tune-a-day book, added to the atmosphere as the dry ice filled the altar despite the 'no smoking in the church please' signs and the band took the stage.

Problem number one — godawful (excuse the blasphemy) acoustics obliterated anything and everything once Budgie steamed into his not inconsiderable drum kit, leaving Siouxsie's voice to occasionally take control while bass and guitars never stood a chance.

Not that the fans seemed to care as they pogoed (yawn) like good 'uns to songs old and new, often unrecognisable as the sound shook the scene of the resurrection above Siouxsie's head, though 'Swimming Horses' complete with wacky dance, 'Pointing Bone' and 'Take Me Back' were in there somewhere I'm sure, and the obligatory 'Israel' appeared for the second encore.

However, it was the quieter moments when the sheer beauty of Banshees' music shone through as Budgie contented himself with the stroking of a cymbal here and the tickling of a drum there, most notably on 'Mother' — brilliant. All in all though, an aural assault which did little more than appease the Banshees fanatics and make a welcome few quid for the Anti Heroin Campaign.

■ ANDY STRIKE



# LIVE

# RM DISCO

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

- 1 1 FEEL SO REAL, Steve Arrington, Atlantic 12in
- 2 2 SPEND THE NIGHT, The Cool Notes, Abstract Dance 12in
- 3 11 I WANT YOUR LOVIN', Curtis Hairston, London 12in
- 4 7 CLOUDS ACROSS THE MOON, RAH Band, RCA 12in
- 5 8 DANCIN' IN THE KEY OF LIFE/SHE JUST DON'T KNOW/TURN UP THE LOVE, Steve Arrington, Atlantic LP
- 6 5 COULD IT BE I'M FALLING IN LOVE, David Grant & Jaki Graham, Chrysalis 12in
- 7 25 NINETEEN, Paul Hardcastle, Chrysalis 12in
- 8 19 THINKING ABOUT YOUR LOVE, Skipworth & Turner, 4th & B'way 12in
- 9 3 HANGIN' ON A STRING (CONTEMPLATING), Loose Ends, Virgin 12in
- 10 17 FAN THE FLAME, Barbara Pennington, Record Shack 12in
- 11 6 BAD HABITS, Jenny Burton, Atlantic 12in
- 12 4 LET'S GO TOGETHER, Change, Cooltempo 12 in
- 13 12 THE NIGHT I FELL IN LOVE/IT'S OVER NOW/MY SENSITIVITY/ CREEPIN', Luther Vandross, Epic LP
- 14 20 THE SWEETEST PAIN/MAGIC TOUCH/A NEW HORIZON/SO WHERE ARE YOU?/GIVE IT ALL YOU GOT/SILENT TALKING, Loose Ends, Virgin LP
- 15 38 LIKE I LIKE IT, Aurra, 10 Records 12in
- 16 13 RHYTHM OF THE NIGHT, DeBarge, Gordy 12in
- 17 15 SETTLE DOWN (EXTENDED REMIX), Lillo Thomas, Capitol 12in
- 18 14 GIRLS ON MY MIND, Fatback, US Cotillion 12in
- 19 18 WHAT'S MISSING/A BROKEN HEART CAN MEND/YOU WERE MEANT TO BE MY LADY, Alexander O'Neal, US Tabu LP
- 20 21 HAPPY FEET, Mass Extension, Fourth & Broadway 12in
- 21 9 LOVER UNDERCOVER/SO DELICIOUS/LET'S PLAY TONIGHT/SHE'S A GO-GETTER/SEQUENCE 96/START IT UP, Fatback, Cotillion LP
- 22 22 GROOVIN', War, Bluebird/10 12in
- 23 10 WE NEED LOVE, Cashmere, Fourth & Broadway 12in
- 24 30 OH BABY (REMIX), Spank, Champion 12in
- 25 26 EYE TO EYE (REMIX), Chaka Khan, Warner Bros 12in/7in mix
- 26 33 LET ME BE YOUR EVERYTHING, Touch Of Class, US Atlantic 12in
- 27 23 MOVE CLOSER (NEW MIX), Phyllis Nelson, Carrere 12in
- 28 40 DANGEROUS/CHANGE YOUR WICKED WAYS (REMIXES), Pennya Ford, US Total Experience 12in
- 29 70 HISTORY, Mai Tai, Dutch Injection 12in
- 30 66 PUT YOUR RIGHT HAND IN THE AIR PUT YOUR LEFT HAND DOWN IN YOUR UNDERWEAR, Redds & The Boys, London 'Go-Go' LP/7in promo
- 31 46 THIEF IN THE NIGHT (REMIX)/LA LA, George Duke, Elektra 12in
- 32 24 HANGIN' ON A STRING (MASTERMIND MEGAMIX), Loose Ends, Virgin 12in
- 33 62 FREAKS COME OUT AT NIGHT/FRIENDS, Whodini, Jive 12in EP
- 34 16 BACK IN STRIDE, Maze featuring Frankie Beverly, Capitol 12in
- 35 55 TURN IT UP, Conway Brothers, US Paula Records 12in
- 36 48 BABY FACE, Marc And Monk, US Manhattan 12in
- 37 41 ROSES, Haywoode, CBS 12in
- 38 29 LOVE ME RIGHT NOW, Rose Royce, Streetwave 12in
- 39 51 I WONDER IF I TAKE YOU HOME, Lisa Lisa, CBS 12in
- 40 43 CURIOUS, Midnight Star, Solar 12in
- 41 42 OH YEAH!, Bill Withers, US Columbia 7in
- 42 — CALLING/HE'LL NEVER LOVE YOU (LIKE I DO)/LOVE IS JUST A TOUCH AWAY, Freddie Jackson, US Capitol LP
- 43 35 THE ABC OF KISSING, Richard Jon Smith, Jive 12in
- 44 44 LOVE TONIGHT, David Simmons, Atlantic 12in
- 45 28 CAN'T STOP THE LOVE/TOO MANY GAMES/MAGIC/I WANT TO FEEL I'M WANTED, Maze featuring Frankie Beverly, Capitol LP
- 46 52 ALWAYS THERE (US REMIX)/LET'S CLEAN UP THE GHETTO/ BARBARA ANN/THE SWEETEST PAIN, Willie Bobo/Philadelphia International All-Stars/Webster Lewis/Dexter Wansel, 'Club Classics 2' LP
- 47 — THE MORE THEY KNOCK THE MORE I LOVE YOU, Gloria D. Brown, US Krystal Records 12in
- 48 45 BEYOND THE SEA (LA MER), George Benson, Warner Bros 12in
- 49 47 MUTUAL ATTRACTION/OH WHAT A FEELING, Change, Cooltempo LP
- 50 39 HOLD ME TIGHT, Robert White, Calibre 12in
- 51 50 C'EST LA VIE/YOU'RE GONNA LOVE BEING LOVED BY ME/YOU SEND ME, The Manhattan, US Columbia LP
- 52 37 MY LOVE IS TRUE (TRULY FOR YOU)/I'LL KEEP MY LIGHT IN MY WINDOW, The Temptations, Motown 12in

- 53 27 IN MY HOUSE, Mary Jane Girls, Motown 12in
- 54 31 NOW THAT WE'VE FOUND LOVE (PAUL HARDCASTLE REMIX), Third World, Island 12in
- 55 — BABIES/OUTTA THE WORLD (REMIX), Ashford & Simpson, Capitol 12in
- 56 — BUTTERCUP, Carl Anderson, US Epic LP
- 57 32 PARTY TIME (THE GO-GO EDITION), Kurtis Blow, Club 12in
- 58 49 LOVE ON THE RISE, Kenny G & Kashif, US Arista 12in
- 59 59 TEASER (UPTOWN MIX), Toney Lee, US Critique 12in
- 60 73 MEET ME AT THE GO-GO/SAY WHAT?, Hot Cold Sweat/Trouble Funk, 4th & B'way 'Go Go Crankin' LP
- 61 — TAKE ME TO THE TOP (REMIX), Advance, Belgian BMC 12in
- 62 53 I'VE GOT YOUR NUMBER/CAUGHT IN THE ACT/YOU FINALLY FOUND THE ONE, Rockie Robbins, US MCA LP
- 63 — I FOUND MY BABY (REMIXES), Gap Band, US Total Experience 12in
- 64 — LOVE WILL FIND A WAY/DANCING IN THE SUN/STAY WITH ME, George Howard, US TBA LP
- 65 54 ROCK ME TONIGHT, Freddie Jackson, US Capitol 12in
- 66 38 MYSTERIOUS (REMIX), Twilight 22, WEA 12in
- 67 81 NOW THAT WE'VE FOUND LOVE (NEILL KING REMIX), Third World, Island 12in
- 68 67 WORK FOR LOVE/WE BELONG TOGETHER, Rockie Robbins, MCA 12in
- 69 64 SERIOUS FREAK/COME INTO MY LIFE/THE BELLS, Process And The Doo Rags, US Columbia LP
- 70 — FROGGY MIX, James Brown, Boiling Point 12in
- 71 80 WHEN YOU LOVE ME LIKE THIS (with Lillo Thomas)/ KING OF MY HEART, Melba Moore, Capitol LP
- 72 re NIGHTSHIFT, Winston Groovy, Jive 12in
- 73 — GOLDEN GIRL, Jakata, Motown 12in
- 74 58 SOME KINDA LOVER/NEVER TOO LATE, The Whispers, Solar 12in
- 75 — MY BABY JUST CARES FOR ME (REMIX), Nina Simone, Charly 12in
- 76 58 STEP BY STEP (EXTENDED REMIX), Jeff Lorber, US Arista 12in
- 77 — IT'S YOUR NIGHT (JELLYBEAN REMIX), James Ingram, Qwest 12in
- 78 — RAPPIN' DUKE, Rappin' Duke, US JWP 12in
- 79 — SANCTIFIED LADY, Marvin Gaye, US Columbia 7in
- 80 re YOU NEVER HAD A LOVE LIKE MINE, Naima, 10 Records 12in
- 81 — WARM AND TENDER LOVE/IT'S ALRIGHT, The Intruders, Streetwave LP
- 82 re ALL IN ONE NIGHT, Lifesighs, Pressure 12in
- 83 — FREAK-A-RISTIC, Atlantic Starr, A&M 12in
- 84 78 BERRO E SOMBARO, Chuck Brown & The Soul Searchers, Source LP
- 85 — WICKI WACKY/HOUSE PARTY (MEDLEY), The Team, EMI 12in promo

## Hi-NRG

- 1 7 BOYS COME AND GO, April, Record Shack 12in
- 2 2 R.S.V.P., James & Susan Wells, Fanfare 12in
- 3 6 SORRY, WRONG NUMBER, Evelyn Thomas, Record Shack 12in
- 4 5 ENDING UP ON A HIGH, Seventh Avenue, Record Shack 12in
- 5 3 EAT YOU UP, Angie Gold, Passion 12in
- 6 4 FAMOUS PEOPLE, Sharpe & Niles, Polydor 12in
- 7 8 NEW YORK CITY, Village People, Record Shack 12in
- 8 16 TUNNEL OF LOVE, Carol Cooper, US Profile 12in
- 9 10 I'LL NEVER FALL IN LOVE AGAIN, Pamela Nightingale, Carrere 12in
- 10 18 I'M NO ANGEL/ECSTASY, Madleen Kane, US TSR 12in
- 11 14 YOUNG HEARTS RUN FREE, Nana McLean, US Boulevard 12in
- 12 9 CRASHIN' DOWN (REMIX), Legaar, Proto 12in
- 13 23 DANGEROUS, Natalie Cole, US Modern 12in
- 14 11 SINDERELLA, Betty Wright, US Jamaica 12in/Dutch Rams Horn remix
- 15 — STRANGER IN DISGUISE, Marsha Raven, Record Shack 12in promo
- 16 1 DATE WITH THE RAIN, Arnie's Love, US Profile 12in
- 17 — LIMELIGHT, Jessica Williams, Mexican Ducal 12in
- 18 re LET ME FEEL IT (DISCONET REMIX), Samantha Gilles, Record Shack 12in
- 19 — CAN'T STOP, Rick James, Motown 12in
- 20 13 THE BEAST IN ME, Bonnie Pointer, Epic 12in
- 21 15 WALK LIKE A MAN, Divina, Proto 12in promo
- 22 19 VICTIM OF LOVE, Charade featuring Norma Lewis, US Passion 12in
- 23 28 MAN IN A MILLION, Life Force, Polo 12in promo
- 24 12 MAKE ME BELIEVE IN YOU, Chantelle, Fantasia 12in
- 25 21 YOU'RE MY HEART YOU'RE MY SOUL, Modern Talking, Magnet 12in
- 26 — SQUARE ROOM, Al Corley, US Mercury 12in
- 27 20 HARMONY, Suzy Q, Canadian Black Sun 12in
- 28 17 LOVE IS LIKE AN ITCHING IN MY HEART, Lisa, Fantasia 12in
- 29 26 IN THE NIGHT, Zenobia, US Streetwave 12in
- 30 = — RISE UP FOR MY LOVE, Yvonne Kay, Italian X-Energy 12in
- 30 = 22 IN THE NAME OF LOVE, Astaire, Passion 12in

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# 19

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**ACROSS**

- 1 It's something Luther will never forget (3,5,1,4,2,4)
- 8 Group that brought a man named Shaft back into the charts (4,3,3,4,4)
- 11 Eddy Grant's address (8,6)
- 14 It goes with ivory (5)
- 15 A challenge from the Human League (4)
- 16 It came before Somebody (3,2,3)
- 17 It's being carried out in the dark (7)
- 20 Everything will be alright when David and Tina sing this (7)
- 21 Who's afraid of this group? (3,2,5)
- 24 The hours of darkness can be used for earning (7,6)
- 25 Description of Eric Clapton from 1981 (4,4)
- 27 The Skids were frightened to dance in 1979 (6)
- 28 Lloyd's snakes make a noise (6)
- 29 A request that took Blondie to the top (4,2)
- 31 Riders On The Storm who could be open or closed (5)
- 32 Daddy or Country (3)
- 33 Supreme singer (5)
- 36 Doing this they could end up going in any direction (2,5,3,4)
- 39 Adam took all his clothes off for this (5)
- 40 Group that had a Garden Party in 1980 (10)
- 41 The Stranglers could be described as ---- 'N' Sleazy (4)

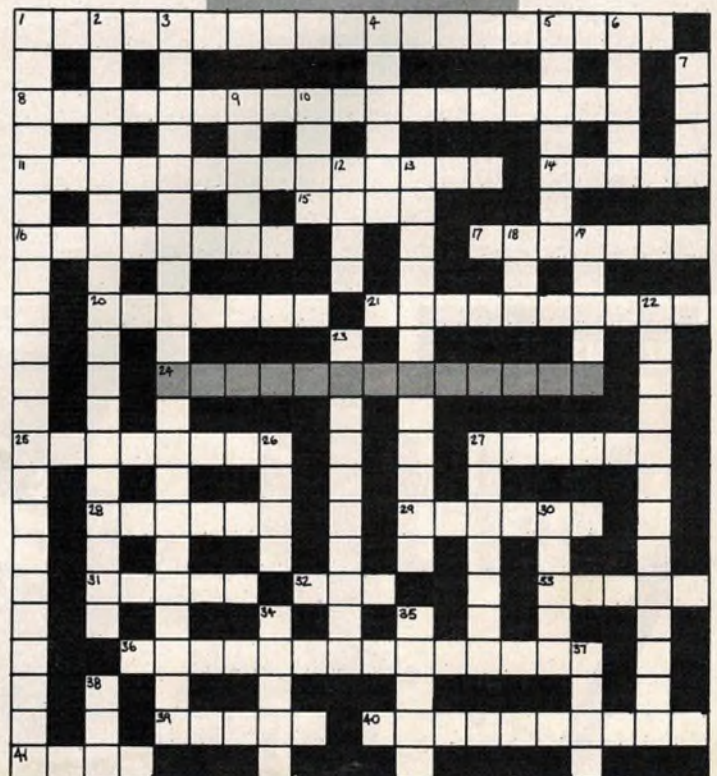
- 6 It killed the radio star (5)
- 7 Martin's ballet brother (4)
- 9 1982 Steve Wonder hit (2,1,2)
- 10 Murray who spent One Night In Bangkok (4)
- 12 You're So ---- or so says Carly Simon (4)
- 13 Performed by the Pointer Sisters (7,5)
- 18 Alison's nickname (3)
- 19 Ultravox bassman (5)
- 22 Cool Notes Hit (5,3,5)
- 23 Bird Of Paradise performer (5,5)
- 26 Shade of purple (4)
- 27 See 5 down
- 30 Bob's Band Aid collaborator (5)
- 34 This wasn't a hollow hit (5)
- 35 Regal group (5)
- 37 Come to a halt in the name of love (4)
- 38 Be Near Me group (1,1,1)

**LAST WEEK'S SOLUTION**

ACROSS: 1 Behind The Sun, 5 Tropic, 8 Ain't Love A Bitch, 10 Brave, 12 Edwin Starr, 14 Monsoon, 16 Face Value, 17 Grace, 20 Steve Severin, 22 Devil, 24 Cry, 25 Punch and Judy, 28 Day, 29 Toy Dolls, 30 Go Go, 31 Wolf, 34 Strawberry, 36 Here There, 38 Legend, 39 Hyena, 40 Love, 41 Brown, 42 Dudes, 43 Remain, 44 In My Car, 49 Oddity

DOWN: 1 Black Man, 2 Hangin' On A String, 3 Nils Lofgren, 4 Union Of The Snake, 6 Park, 7 Cover Me, 9 Vienna, 11 Drive, 13 Wake Me Up Before You, 15 Close, 18 Night Time, 19 Wind, 21 Easy Lover, 23 Only The Lonely, 26 Jools Holland, 27 Suggs, 32 Swansway, 33 Driving, 35 Roger, 37 We Need

WINNER (April 13): Dean Jackson, Bestwood Park Road, Nottingham  
WINNER (April 20): Kim Plaisted, Bedhampton Road, Havant, Hants





With your double  
whopper James  
Hamilton

# DISCO

## ODDS 'N' BODS

**T. C. CURTIS** snapped up for his *Virgin/Hot Melt* label no less than **Mai Tai** (which, a cocktail, is pronounced "My Tie" — hi Peter!). . . **Alexander O'Neal's** UK 12in will be 'A Broken Heart Can Mend'/'Are You The One?/'Innocent', while **Loose Ends** follow up with 'Magic Touch' — incidentally the latter plus **Steve Arrington, 'Club Classics Volume 2'** and **Jetstar's** TV advertised 'Reggae Hits Volume 1' have been doing deservedly well in the overground LP charts. . . **Atlantic Starr's** LP is due on UK release by next week, so save some money! . . . **Jakata 'Golden Girl'** (Motown TMGT 1379) adds its instrumental on UK 12in. . . US smash **Animation 'Obsession'** (Mercury PH 3412), the excellent locomoting 115bpm pop chugger I turned on to in DC, is now out here and looking indeed hitbound. . . **Bluebird Records** worked out from mail order demand the two areas most worth setting up shop in (wouldn't you like to know the other?!), and have opened a branch in Luton at 16 Stuart Street managed by **Solar FM's Andy Taylor** — the "catalogue" mentioned in their advert is actually a 24 page monthly newspaper called **Blueprint** with features by such radio stars as **John Sachs, Andy Peebles, Tony Berry**, ex-Arista disco pluggger and latterly boss of Pinnacle, is updating his **CLUB** mailing list at **Tony Berry & Associates**, 33 Mallings Drive, Bearsted, Maidstone, Kent ME14 4HF; **Music Power Records**, the home of **Intrigue**, are building a mailing list at 37 Grand Arcade, Green Lanes, London N4 1AQ; **Jon Williams** is running **General, Alternative/Hi-NRG**, and **Black** mailing lists at **The Reaction Report**, Unit 20, Liverpool Business Centre, Mathew Street, Liverpool: all want truthful applications from bona fide DJs. . . **Carl Richardson** has written a **BPM** programme for the **BBC Micro** computer, calculating (in fractions) over exactly 30 or 60 seconds when you press any key in time to a beat: send 40 track disk or cassette tape plus £2 to him at 32 Abbeydale Oval, Hawksworth Park, Leeds LS5 3RF. . . **Morecambe's** tourism committee hold a **UK Breakers Championship** on Saturday June 1, £200 prize for crews (£2.50 enrollment fee), £100 for individuals over & under 16 (£1 fee) — but all enrollments are due by April 30 so call **Cary Smith** for details on 0524-34386. . . **Ethiopia's** potentially most interesting lund raiser is actually being recorded today (Thursday) in New York by ex-members of such doo wop oldies groups as the **Cadillacs, Chords, Dubs, Orioles, Channels, Teenagers, Del-Vikings, Drifters, Halos, Jive 5, Chiffons, Tokens, Mellows** — **Arthur Crier** of the latter, with his son



● **PAUL HARDCASTLE'S** controversial '19' despite having smash written all over it oddly seems to be considered too offensive for army veterans by his record company in America, who have released 'King Tut' instead — for the time being? Here '19' (a perfect synch with the Conway Brothers incidentally) is flipped by the typical 115½bpm melodic jitterer 'Fly By Night' and wave washed romantic 88½bpm 'Dolores', but another as yet unheard **Destruction Mix** will add 'The Asylum (It's Weird)' to that version's flip. Ever busy, Paul has also remixed 'Oh What A Feeling' and 'Let's Go Together' back-to-back as the follow-up by **Change!** Does this man sleep?

**GQ** bassist **Sabu**, co-ordinating the 'Don't Let Them Starve' session which is being videoed by the NYC Board of Education. . . **Rare Soul** fan **Peter Gibbins** of Hull infos that the **Maze** LP track 'I Want To Feel I'm Wanted' was first cut by **Frankie Beverley** way back on Washington DC's **Rouser** label — so rare only two copies reached Britain — before reissue on Philadelphia's **Fairmount** label (around £40 when found here), both times as flip to 'Because Of My Heart'. . . **Expose** 'Point Of No Return' topped US Club Play (not a particularly big seller), **USA for Africa** topping 12in Sales. . . **DeBarge** seem bigger than ever with US pop fans, two old albums even re-entering the chart. . . **Lisa Lisa** is selling like hot cakes in the States still on UK **CBS** import, and remains huge with young black Londoners — as is the old **Cheryl Lynn** 'Gotta Be Real' for **Steve Walsh's** crowd. . . **Carrie Lucas's** import LP nicely revives 'Goin' In Circles' and 'Hello Stranger', and **Gwen Guthrie** has a 5-tracker of old remixes (mainly of 'Padlock', and powerful). . . **Phyllis Nelson** 'Move Closer' (which strikes me as being another **Ketty Lester** 'Love Letters') was launched on its way entirely by **Tony Blackburn's** perseverance. . . **Curtis Hairston** does

all the vocals you hear multitracked — "I've always liked male and female singers and when I came to record I wanted to try and get in between" (he sure couldn't dance though on **Soul Train**, whose main stars this Friday should be **Chaka Khan, Haywood, Working Week**). . . **Solar, Horizon & LWR** all lost their transmitters last Thursday but were back by the weekend, **LWR** even in stereo now. . . **Southwark's** Pentecostal black mayor **Sam Beaver King** is evidently applying to run a religious community radio station, **Gospel Broadcasting Station (GBS) London**, when local radio is expanded. . . **Pete Tong's** Saturday soul show on **Invicta Sound** 103.8FM this week moves an hour earlier to 6-9pm. . . **DMC** mix champ **Roger Johnson** joined **LWR** lunchtime weekdays, **Eddy James** ditto 8-10 Tuesdays, while **Damon Rochefort** — who confides that now he's got to know everyone on the soul scene he finds it hard to mouth off about them — has a "Street Noise of the air" on **Horizon** 5-7.30pm Saturdays. . . **James & Susan Wells** 'RSVP' has been copied note for note as 'Our Love Is Heart And Soul' by **The Denials** on Canadian **BMG**. . . **Pamela Nightingale** used to be called **Zippy Azizollah**.

her real name, when lead singer on **Croisette's** old **AVI** LP produced by **Ian Levine**. . . **Chris 'Connie' Crooks** took his after-hours gay **Habits** to **Squires** at **Derby's Rowleys**. . . **Gillingham's Paul French** unbelievably has moved yet again, now **Spatts** **Mon, Ice Bowl Wed/Sun, Kents Thur, The Avenue Fri/Sat** — right that's yer lot! . . . **Chad Jackson** mixes just the early evening junior disco at **Bolton Dance Factory** on Saturdays, **Franklin Sinclair** taking over after 10pm. . . **Rick Robinson** starts funking Friday (26) at the actual opening of **Brentwood's** brand new **Bugatti's**, still does over-21 Sundays at **Beckenham McCormacks**, and has moved Thursday to **London Bridge Royal Oak** with PAs etc — also, keeping in with his **Soul Patrol**, he's arranging free coaches to **Stage 3** on May 24 (details 01-771 1761). . . **Brentwood Bugatti's** (A128 Ongar Road) other jocks include **The Dude Sat, Dave Gregory & Kev Hill Wed** (when it's free for members). . . **Hereward Radio's Steve Allen** go go funks **Peterborough Fletton Fleet Centre Friday** (26) with **Nick Graham & Trevor Mac**. . . **Thames Valley DJ Assn** meets Sunday (28) noon at **Sunbury** on **Thames Constines Restaurant** (**Sunbury Cross Shopping Precinct**) with a presentation by **Martin Audio**. . . **Carl Anderson's** old 'Buttercup' is happening again (especially at **Caister**) confusingly just as a new LP is due. . . **Los Angeles** are reportedly all walking around the streets going "da ha da ha, da ha ha ha ha ha", the **Rappin' Duke** having taken a mighty hold! . . . **WHAT IT IS WHAT IT WILL BE!**

## HOT VINYL

**FREDDIE JACKSON** 'Calling' (LP 12404) Superb soulful love set by the sometimes almost over-mannered Kashif-ish agoniser, hottest being this phone introed 103½bpm sparse tender snapper, the jiggly 115½bpm 'He'll Never Love You (Like I Do)', lush 92½bpm (eee, you're so precise James — Ed) 'Love Is Just A Touch Away', and 12in hit 72bpm title track, although the 105½bpm 'I Wanna Say I Love You', (0-1)109bpm 'Sing A Song Of Love', 0-91½/45½bpm 'You Are My Lady', 0-26/52-0bpm 'Good Morning Heartache' (Billie's) are just about as strong. Not to be missed if masculine breathy, wriggly vocal teasing is your style.

**GLORIA D. BROWN** 'The More They Knock The More I Love You' (US **Krystal Records KRY-16**) Instantaneously powerful Rodney Brown-prod/penned remorseless jiggly snapping 109½bpm chugger in the **Jenny Burton/Jocelyn Brown** class (inst flip), destined to be huge.

continues over

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4 D.E.T.T. 12 GOGO 3 "GETTING WASHINGTON OUT OF D.E.T.T." 5

from previous page

**ADVANCE 'Take Me To The Top (Remix)'** (Belgian BMC BMC-3528) Originally on a 'Studio 57' mixer LP ages ago, this brilliant Ben Liebrand restructuring of the chix chanted bass burlied 113 $\frac{1}{2}$ -112 $\frac{1}{2}$  bpm roller from over two years back (never issued here by Polydor) is causing a sensation on 12in thanks largely to the way it sounds as if the deck keeps accidentally stopping, only to restart without losing a beat (inst flip). Large!

**GEORGE DUKE 'Thief In The Night' (Elektra EKR 57)** Slightly Arrington-ish percussion tapped episodic 0-113 $\frac{1}{2}$  bpm building wriggler with wispy vocal through buzzing rock guitar, the flip's dub here being joined by the far more infectious Latin lilting Lionel-ish 114 $\frac{1}{2}$  bpm 'La La' which is ideal with DeBarge.

**THE GAP BAND 'I Found My Baby (Remix)'** (US Total Experience TED1-2613) Now speeded closer to the 'Outstanding' it so blatantly copies — which doesn't worry the instantly floor-filling fans of that truly monstrous underground classic — the 12in of this hypnotic 'Bolero'-ish intense jogger has three new remixes, the 98 $\frac{1}{2}$ -98 $\frac{1}{2}$  bpm Club/Dance Mix, 98 $\frac{1}{2}$ -98 $\frac{1}{2}$  bpm Remix LP Version w/Breakdown, 98 $\frac{1}{2}$ -99-98 $\frac{1}{2}$  bpm Dub Version (you may wonder at such ludicrous detail, but all three are obviously going to be much mixed, and the original US 12in pressing of 'Outstanding' is an unwavering 99bpm).

**GEORGE HOWARD 'Love Will Find A Way' (LP 'Dancing In The Sun' US TBA TB 205)** The gentle electro backed soprano saxist is nowhere as punchy as on his last hit dance set, but this attractive (0-)100/50bpm Lionel Richie instrumentalisation, the exotically tapping 113 $\frac{1}{2}$  bpm title track, fluidly pushing 103 $\frac{1}{2}$  bpm 'Stay With

Me', snapping 111 $\frac{1}{2}$  bpm 'In Love', jogging 105 $\frac{1}{2}$  bpm 'Quiet As It's Kept', 95 $\frac{1}{2}$  bpm 'Telephone', (0-)188 $\frac{1}{2}$  bpm 'Moods' are all good jazzy instrumentals.

**THE INTRUDERS 'Warm And Tender Love' (LP 'Who Do You Love?' Streetwave MKL6)** Leon Bryant-prod/penned excellent soul vocal group magic maybe most for cosy listening, this (12in intended) 88 $\frac{1}{2}$  bpm gentle swayer leading such luscious slowies as the 73 $\frac{1}{2}$  bpm 'Dedicated' (and 73 bpm 'Reprise'), 90 bpm 'Spend A Little Time (With Me)', 44 $\frac{1}{2}$  bpm 'Tell Me', while the emphatically loping 113 $\frac{1}{2}$  bpm 'It's Alright', War-like old (0-)118 bpm title track hit and slightly corny 120 $\frac{1}{2}$  bpm 'Rise To The Occasion' are the fast 'uns. The guys wait.

**MASS PRODUCTION 'Come Get Some Of This (Nunk Remix)' (Belgian Nunk N 1025)** The recent infectious chunky juggler, chix sung around a butch bloke's rap, has been brightly remixed with a certain amount of repeat echo — and the original as flip — both now 110 bpm.

**ENCHANTMENT 'Feel Like Dancin' (Prelude MHST 104)** Surprisingly cool on import, this powerful jittery 105 $\frac{1}{2}$  bpm stomper with whineyng guys getting all het up over the remorseless beat (inst flip) deserves to be bigger now it's out here.

**THE REDDINGS 'In My Pants' (Boiling Point POSPX 738)** Good snortingly solid 107 $\frac{1}{2}$  bpm heavy funk jolter with snappy P'funk touches and staccato unison vocals mellowing out in spurts, double A-sided on limited pre-release 12in with the guys' current US hit slow attractive 0-85 $\frac{1}{2}$  bpm 'Where Did Our Love Go' (new song) and the spikily lurching Prince-ish 106 bpm 'Parasite'.

**JAMES BROWN 'Froggy Mix' (Boiling Point FROGX 1)** The beat lost me 30 seconds in amidst a flurry of "uh uh uh" effects, but everyone will know what to expect of this Froggy & Simon Harris megamix of all Mr Brown's '70s classics, the really clever Part 2 being in almost Double Dee & Steinski style: their problem on Part 1 being that any idiot can find a

## ELECTRO SELECTION

**FAT BOYS 'Jail House Rap' (WEA U9123T)** This porky threesome are the best promoted exponents of the gimmicky "human beat box" effect, for which their belatedly released jittery jerky 0-101 $\frac{1}{2}$ -101 $\frac{1}{2}$  bpm US rap smash with nice piano (inst too) is a good enough showcase although the flip's brilliant 'backing' less c104 bpm 'Stick 'Em' is far more spectacular (their LP 'Fat Boys' (WEA 251 987-1) is also finally out here). Hip hopping through some other current stuff, **BEVERLY HILLS VERSION 'Axel F' (US Club CL-101)** is a far more fierce, dangerous and danceable 116 $\frac{1}{2}$  bpm remix of Harold Faltermeyer's movie theme with a 'Like Eddie Did' rap version flip, while ever opportunistic Began Cecik has produced in **ALEX MURPHY 'How Far Can You Go (Axel F)' (US Streetwave SW-101)** a powerful 119 bpm rapped cover version with inst flip. **THE KNIGHTS OF THE TURNTABLE 'Fresh Meez' (US JDC JDC0041)** being a Liquid Liquid-type bass backed busy frantic c124 $\frac{1}{2}$ -123 $\frac{1}{2}$  bpm cut 'n scratch exciting instrumental with Dub and light sparse c126 bpm 'We Are The Knights' flip. **KING KUT featuring D.J. Cheese 'Word Of Mouth' (US Beauty and The Beat BAB 100)** a good heavily grinding 107 bpm cut 'n scratch MC popped rapper with 'La Marseillaise' chiming into the dense atmosphere. **THE B BOYS 'Stick Up Kid' (US Vintertainment VTIS-005)** a very exciting starkly pumping weird double time 88 $\frac{1}{2}$ -177 bpm electro beats powered staccato rap. **THE WORLD CLASS WRECKIN' CRU 'Juice' (US Kru' Cut KC 003)** a 'Planet Rock' meets 'Flight Of The Bumble Bee' fierce panting and synth blasts spiked 130 bpm vocodered rap. **WHODINI 'Big Mouth (Beat Box Mix)' (US Jive JD1-9332)** a starkly backed 102 (start)-101 $\frac{1}{2}$ -101 bpm strong aggressive staccato rap in three mixes. **JAZZY JEFF 'King Heroin' (US Jive JD1-9330)** a London-recorded angry 97 $\frac{1}{2}$  bpm rap reminder of James Brown's old message of the same name (in three mixes), **KURTIS BLOW 'Basketball' (US Mercury 881-529-1)** a chanting chix started drily jittered 0-105 bpm rap namechecking his fave players now breaking pop Stateside (nothing to do with an advertorial, surely?), **WHIZ KID 'He's Got The Beat' (US Tommy Boy TB 854)** a chick sung melodically cute soft-centred (0-)114 $\frac{1}{2}$  bpm choppy jitterer with cutting breaks. **THE UNKNOWN D.J. (Andre Manuel) '808 Beats' (US Techno Hop Records THR-2)** a rapped 124 $\frac{1}{2}$  bpm blend of 'Tour De France' and 'Trans Europe Express'. Other album-derived 12in newies include **RUN-D.M.C. 'You Talk Too Much' / 'Daryl & Joe (Krush-Groove 3)' (US Profile PRO-7069)** with respective instruments, **GRANDMASTER FLASH 'Girls Love The Way He Spins' / 'Larry's Dance Theme (Remix & Inst)' (US Elektra 0-66908)**, while **GIGOLO TONY, LACE LACY 'The Parents of Roxanne' (US 4-Sight 3-85-FS-4)** proves that that particular saga is far from finished!

JR better by chopping live from one JB single to another while on vinyl that would sound too rough, so something "special" is required.

**DELAYLINE 'We Can Make It' (Gas Records GM 2010, via Pinnacle)** Braking car introed old fashioned brightly Galaxy-ish lively 120 $\frac{1}{2}$  bpm Britfunk bouncer leaping spiritedly along through the juddery electro beats of a Paul Hardcastle Remix, no less (inst flip).

**ASHFORD & SIMPSON 'Babies' (Capitol 12CL 355)** Francois Kevorkian remixed brittle little jittery 0-112 $\frac{1}{2}$  bpm chugger warning in tight breathy voices that "your mama shouldn't have told you babies were made in heaven" — a salutary birth control message — flipped by its dub and the import hit beefier ponderously jolting tense 0-109 $\frac{1}{2}$  bpm 'Outta The World' remix.

**EARL KLUGH 'Soda Fountain Shuffle' LP (Warner Bros 925262-1)** The tasty finger picker (that's acoustic guitarist to you!) gets electronic rhythm frameworks from the likes of Harvey Mason & Greg Phillinganes on a totally self-prod/penned instrumental set designed for sophisticated mellow listening, although jazzier jocks will doubtless delve amidst the 111 bpm 'Moonlight Dancing', 78 $\frac{1}{2}$  bpm 'Just Pretend', 117 $\frac{1}{2}$  bpm title track, 115 bpm

'Incognito', 107 bpm 'Close To Your Heart', 93 $\frac{1}{2}$  bpm 'Rainbow Man', 81 bpm 'Baby Cakes', 40 $\frac{1}{2}$  bpm 'Some Other Time', 138 $\frac{1}{2}$  bpm 'One Night'.

**RICHIE WEEKS 'Forbidden Fruit' (Streetwave HENRY 1)** Electronically skittered oddly tempoed semi-slow attractive 120/60-0bpm sax instrumental, nice listening if possibly tricky to slot in initially (edit flip).

**RIKKI PATRICK 'Never Too Late' (CBS TX6180)** Bolton's wanderer has at last written a simple 65 $\frac{1}{2}$  bpm soul slowie to show he can sing satisfactorily without a horrid electro framework: not maybe a hit but flipped by the equally good pent-up spurting 88 $\frac{1}{2}$  bpm 'So Much In Love' (and earlier upy 123 bpm 'Clear The Way'). Do CBS now see him as Jermaine rather than Michael?

**HIT NUMBERS Beats Per Minute for last week's Top 75 entries on 7in (12in for fade/cold/resonant ends):** Howard Jones (0-)117 $\frac{1}{2}$ , Dead Or Alive 125c, Bronski Beat 94 $\frac{1}{2}$ -139-138 $\frac{1}{2}$ -138 $\frac{1}{2}$  0c, Dire Straits 114 $\frac{1}{2}$ -114 $\frac{1}{2}$ , Chaka Khan 102 $\frac{1}{2}$ , Eurhythmics 132f, Freddie Mercury 139 $\frac{1}{2}$ f, Faith Bros 145 $\frac{1}{2}$  Or, Ashford & Simpson 112 $\frac{1}{2}$ f, George Benson 122-117-114-112-0c, Beatles 125-123-125f, Kevin Kitchen 132/66-125 $\frac{1}{2}$ f.

## H I - N R G R E L A S E S

**MARSHA RAVEN 'Stranger In Disguise' (Record Shack SOHOT 43)** is a spirited rattling 128 bpm high energy galloper, sorta Donna Summer in the navy, racing through the wrong notes; **VILLAGE PEOPLE 'New York City (Special New York Remix)' (Record Shack SOHOT 39)** a flowingly remixed beefy 124 bpm pounder with squealing sax; **ISLEY, JASPER, ISLEY 'Kiss And Tell' (Epic TX 6081)** an unlikely source for 130 $\frac{1}{2}$  bpm pure Hi-NRG with useful inst flip. **DEAD OR ALIVE 'Lover Come Back To Me' (Epic TA 6086)** more mindless hip twitching 125 bpm noise for noise's sake by TV's new Diddymen (my dear, those trousers!); **PATTI LABELLE 'New Attitude' (MCA MCAT 958)** the feisty 137 $\frac{1}{2}$  bpm 'Beverly Hills Cop' canterer finally out here in Extended Mix flipped by an even longer Club Version; **EURYTHMICS 'Would I Lie To You?' (RCA PT 40102)** drums thundered (0-)132 bpm backbeat basher with a totally different 132 bpm brassy rock Extended Mix flip — these out here, while sent me from Belgium, **KRISTEEN 'Don't Stop The Train' (Nunk 1030)** grafts new vocals over the 135 bpm classic Donna-ish original (whatever will Viola Wills say?).

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# the only band I like is... prefab sprout

... so says Wendy Smith, Sprout soprano. Andy Strike meets the girl on a motorcycle

**W**ENDY SMITH must be the most unlikely woman in rock. As we sit in a small but noisy coffee bar in Soho, she reminds me more of a defrocked nun than the source of those ethereal vocals and odd keyboard parts on Prefab Sprout's records. Her white bony hand struggles to hold the cup as she sips carefully and tries hard not to elude the microphone on my tape recorder.

Prefab Sprout's new single 'When Love Breaks Down' has not exactly set the world alight, but the band are used to that by now. Touted last year as everybody's band most

likely to, Prefab Sprout have so far failed to dent the top thirty despite consistently recording quite beautiful songs and packaging them in a way ZTT would be proud of.

"Paddy would never write a song designed specifically to be a hit," whispers Wendy. "There will be plenty of hits from the new LP. All of them could be hits but we'll start with 'When Love Breaks Down'. We take things at our own pace these days and only do what we want to. Everything we do is Paddy's choice because if other people had their way, we'd be stuck in the back of a van touring right now.

"We got pushed into things but we felt obliged to do things like play the ICA Rock

Week and to support Elvis Costello at the Hammersmith Odeon when we hadn't rehearsed properly."

Another thing that makes Wendy an unlikely pop person, she confesses, is a dislike of records and pop music generally. "I never think anything's any good," she says worriedly. "Records always seem boring or just really really awful. That's about the range of it really. I don't really listen to any records except Sprout's records of course, I'm not really interested. I suppose if I wrote the songs I'd be completely original because I couldn't copy anything else. I just love singing and I love everything we do, though I never did any singing before I joined Prefab Sprout."

"NEVER go out. Paddy stays at home with his drum machine and I stay at home with me little piano. Mark's more into the social side of things. I do like going out but I don't get much opportunity and Newcastle's not the greatest place to go out in the world — oh dear, I shouldn't have said that. I want to learn to play the keyboard better and just learn more generally about the business so that takes up most of my time. Sometimes, I've even listened to records to see if I'd like them — I didn't!"

Has she ever disliked one of Paddy's songs, I wonder?

"I never discuss Paddy's songs with him," she says diplomatically. "I never tell him what I think because I really like to keep things to myself. I do think things but I never tell anybody, it's just my character I suppose. I'm only quiet because Paddy beats me every day. If I don't sing in tune he has this whip in his bedroom — it's true!" She laughs.

Prefab Sprout's new album 'Steve McQueen' is about to hit the shops and a fine offering it is too. A suitably wacky title thought up over an Indian meal — no, I don't see the connection either — the record has been produced by one Thomas Dolby.

"Thomas got in touch with us really," says Wendy. "He really liked 'Swoon' so we sent him a tape and he really liked it. We got on with him really well and he plays all the keyboards. I don't really know why we called it 'Steve McQueen', there's no hidden meaning behind it, no anagrams or anything."

As they've refused to be drawn to the bright lights of London, are they regarded as local heroes back in Newcastle, I ask?

"We've avoided all that on purpose," she says. "I don't think anyone near me has heard of us. I do get stopped sometimes, like the other day on the train, but it's usually really awful things like 'oh, you look much bigger on the telly' or they make really awful jokes about Brussels sprouts."

Headline writers beware!

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# AUSSIE'S DREAM...



**A**USTRALIA TURNED out to be Spandau Ballet's kind of country. Flying towards Sydney they were treated to a magnificent view as the day broke over the Australian desert.

From 30,000 feet above the rust red carpet, the dawn takes the shape of a bright pink beacon from the east. For Spandau Ballet, whose entire existence revolves around words like 'vitality', 'colour', and 'youth', it was a stunning sight as they sleepily nibbled at continental breakfasts dished out by British Airways hostesses.

Spandau Ballet have been big in Australia from the start. They'd been promising to come for four years as each of their singles smoothly sailed into the top 10 and albums went platinum. It was just a pity for them that Bruce Springsteen chose to tour at the same time (they shared hotels in Sydney), stealing much of their thunder.

If this peeved Spandau, they didn't show it. They lapped up the sunshine and the cosmopolitan nature of Sydney, eagerly trying out the Mexican, Lebanese, Southeast Asian, Greek and Japanese restaurants flowering next to each other in the red light area of Kings Cross.

**T**HIS HAS got to be one of the most beautiful cities in the world," Gary Kemp mutters, as he surveys the natural harbour, gentle surrounding hills and houses from his hotel suite.

"I can understand what John Mortimer of the *Sunday Times* meant when he called this place one of the world's best kept secrets."

After a series of shows at the 15,000 capac-

ity Entertainment Centre, the band and assorted girlfriends/wives fly up to Hayman Island, a tropical island resort off the coast of Queensland where they spent a few days scuba diving, sunbathing, eating lobsters, drinking 4XXX beer and fishing, while Gary and Martin try to hunt down a long lost cousin.

After that comes a flight down South, where even the traditionally grey and raining Melbourne turns on the sun for them. As the band step into the lounge at Melbourne's Tullamarine Airport, they are presented with football jumpers by members of the Essendon team.

After that it is a fight through screaming girls outside into the limousines, which speed down the freeway, through the city centre and out to the ABC Studios where 'Countdown' (the local equivalent of 'Top Of the Pops') is being filmed.

"You know what British people are like about the sun — give us an inch and we'll take a mile," quips Steve Norman, as he gets made-up backstage. "We've taken so long to come but it's been worth it."

Looking forward to playing places like Hong Kong and Korea after this, Steve?

"Oh, we're not going there now," he replies. "We were going to do all those areas, Korea, Singapore, Hong Kong but I don't think we'll have time. The Australian tour's been extended, so we might have to keep that until the next time."

"We were in Hong Kong when we shot the video for 'Highly Strung' — obviously when you have a song about claustrophobia and pressure, you shoot the video in the place where there are more people per square inch than anywhere else in the world."

"Hong Kong's a fascinating place — on the one hand you have these huge expensive apartments, on the other you have people selling frogs so they can make some money. It's quite sad, really, but I enjoyed it much more than Budapest, where we flew to right after, and which looked like it had been closed for the weekend!"

**B**Y THIS stage, Spandau Ballet are on the last leg of their 'Parade' world tour and while the concerts went down a storm, it was clear they were showing signs of becoming bored with songs they'd been playing non-stop for almost a year. The next LP will be recorded later in the year and Steve doesn't see it coming out until March next year.

It won't be much different to 'True' and 'Parade'.

"I think we've hit on a formula, we've got a sound that we're all comfortable with, so we want to refine it somewhat. Also when you tour so heavily, the band ends up sounding much more aggressive."

"In the same way that 'Parade' ended up being tougher than 'True', the next LP will be tougher than 'Parade' — although I don't think we'll end up becoming a heavy metal band or anything like that!"

Is the pressure increasing to fight to stay on top, so they won't be overthrown in the same way they helped get rid of older bands from the Seventies?

"I don't think we'll ever become as complacent and smug as those bands in the Seventies," comes the firm reply. "They were put on pedestals and they became so lazy. They'd get together every three years or so and put out an album, just to pay off some bills. That's not what should motivate you to make music."

"We're all agreed that Spandau Ballet will continue as long as it remains fun. In 10 years there'll be some young band that'll come up,



After four years of promising, Spandau Ballet finally take their 'cars, clothes and girls' philosophy Down Under. Christie Eliezer braves the Aussie hordes to catch un peu d'Islington wit and wisdom. Photography: Allan Ballard

tap us on our shoulders and say 'oi, shove over' and we'll have to move. But by then, we'd be into a different kind of music anyway, so it really wouldn't matter to us.

"But right now we're all having a ball. To me, it's the best sort of life I can imagine. I'm doing something I love, which is playing music. I get to see the world and I'm doing it all with five of my closest friends."

"What's more, we've made our money when we were still young, so our parents could at least enjoy the fruits of our labour. I mean, my father, who's a taxi driver, wasn't all that pleased when I went on the dole to become a member of a rock band."

"But when we did Europe, I flew him out to Paris and he had an absolute ball. I was so pleased I could do it for him. Until then, he'd never had a passport, never been out of Eng-

land."

Does he, like Gary, also believe that Spandau Ballet are the soundtrack to the Eighties?

"Yeah, I do. When you're young, full of energy and interested in cars, clothes and girls, you really can't relate to a record by Lionel Richie, can you?"

"When we first came along, we and bands like Duran Duran, we provided a real young glamour, a definite pop feeling, and we're continuing to do that. You just have to see the reaction at the concerts or talk to the fans who come backstage, to see that they obviously see us as representing a large slice of their culture."

"It's nice we made our money so quick — because now we can just put that at the back of our minds and get on with making music for art's sake, to fulfil our desires."

I LOST MY HEART TO A

# «STAR SHIP» TROOPER

Acne, a line-free face and a Young Person's Railcard are no longer essentials for a pop career. The RAH Band's Richard Hewson shows how to get away with wearing a shiny spacesuit at 46. Story: Robin Smith



**V**OU MIGHT have thought it was impossible, but we've discovered a chart star who's even older than Phil Collins or Mick Jagger. Richard Hewson, the man behind the RAH Band is 46. On vocals is his wife Liz, but I'm too much of a gentleman to ask her age.

Last week, Liz left the supper in the oven for their two children Daniel and Lucy while they went off to rehearse for 'Top Of The Pops', putting their single 'Clouds Across The Moon' even further into orbit.

Richard doesn't exactly look like a typical pop star. Meeting him you'd think he was a doctor or a successful accountant who plays golf at weekends, but he's been having hits since 1968.

"I don't think outward appearances really matter," he says. "Look at some of the great artists like Dali. They dress extremely conservatively but they are capable of great artistic expression. They might wear sober suits but their visions are tremendous.

"I think there's room for anybody in music, regardless of how they look."

Indeed, so far the RAH Band have clocked up around four top 40 hits and numerous club successes, making Richard and Liz very happy.

"I think we have a strong dance floor following," continues Richard. "Our singles usually start in the clubs, build up a strong reputation and then cross into the charts. I'm not successful all the time, but I've had lots of little triumphs as well."



# (AGE 46)

**F**LOWER POWER was just beginning and Go West were struggling with their 'O' levels when Richard first got involved in making hits. In those days he was an arranger and one of his first successes was Mary Hopkin with 'Those Were The Days'. Mary was the gal who rose to fame on 'Opportunity Knocks', before marrying Bowie's old producer Tony Visconti.

"She wanted to adapt a traditional Russian folk song," he says. "It was quite an unusual and catchy single."

Richard went on to arrange some of the parts on the Beatles' 'Long and Winding Road' and he's teamed up with Diana Ross, Herbie Hancock and Supertramp amongst others.

"I thought I'd like to have a go at doing things myself eventually. I wanted to be in full control not just a part of somebody else's work.

"The RAH Band is named after me, Richard Anthony Hewson. It has no cosmic connection, although if I had a God it would be the sun god Rah — lots of warmth and sunshine.

"I like writing songs about space. It's a very good vehicle to hang words around. I can almost visualise the video even before I've written the song. I like songs that tell stories. On this one you've got a space pilot off fighting a war and his wife is trying desperately to get in contact with him.

"Because of the alignment of the planets she can only make one phone call a year and then she gets cut off because of atmospheric conditions. It's quite sad really.

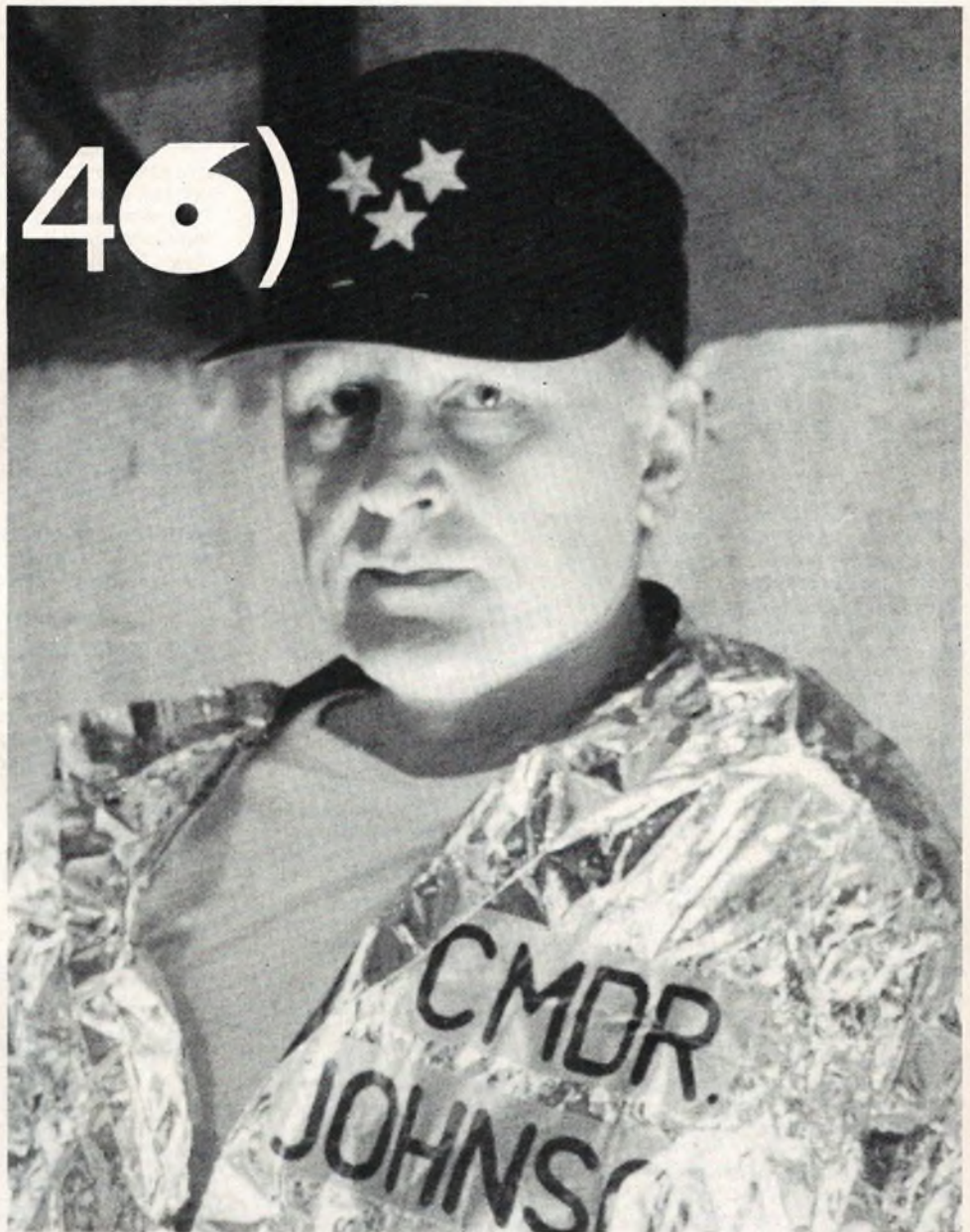
"I like songs that say more than get up and get down. I want to use my imagination and I like using a lot of melody."

**R**ICHARD GETS some of his ideas from a good long soak in the bath. "Sometimes I leave my notebook downstairs so I thump on the floor and Liz kindly brings it up. I have lots of ideas to do with science fiction and I really like those sort of films. There's one film called 'Dark Star' which features a talking bomb.

"It's good because the characters look real. All the astronauts look dirty and tired as if they really have been in space for a long time. I would like to do a film score."

Richard's other great love is jazz. He admits that he prefers listening to it than studying the charts.

"There's been a bit of a jazz revival but I think it's just imitation. It's just not up to the standards of the past names. I don't really listen to a lot of music in the charts. It just seems that technology is outstripping the songs being written.



"You have all this advanced equipment but the songs are mostly the same old three chords. It's a pity when we've got all this sophisticated equipment that the songs aren't of a higher standard. I don't think it's being exploited in quite the right way."

Richard operates from a studio specially built at his home and Liz pops in to do the vocal bits.

"I'm sure I sound like a pig but Richard seems to like it," she says.

"Some people go off to the office but I lock myself away in the studio," continues Richard. "It's very much a nine to five job. I work because I have a family to support. I don't have the trappings of some personalities in music.

"It's peaceful where we live. Not a lot of the neighbours know what we do, we've tried to keep it a bit quiet."

Richard has seen a lot of changes down the years. He remembers when synthesisers were just a novelty.

"I remember when there was just one synth in the country, it was a big thing with tubes all over the place. Now equipment is so com-

pact, you can make music with something smaller than a suitcase. You can get one of those Casio things which play tunes and stores them.

"My son has written the score for a symphony. I'm going to play it for him so he can hear how all the instruments are going to sound.

"I remember 'Top Of The Pops' back in the early days. In those times the Johnny Pearson orchestra used to play the backing track for you. It wasn't as sophisticated as it is today."

Relaxing in between hit singles, Mr and Mrs Hewson like going snorkelling in warm places and collecting tropical marine fish. It's very tricky keeping them — you have to get the PH value of the water just right. They also enjoy the odd spot of horse riding and they've been married for 17 years. Liz says it was love at first sight.

"I'm a family man who likes music and making records," says Richard. "I'll be here for as long as people want to listen."

Next week we'll be featuring a group of pensioners from Newcastle who are making a record with Frankie Goes To Hollywood.

36.499040

# mailman

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

▼ I HAVE to bring to the attention of fellow readers the alarming eternal triangle that's rumoured to be threatening pop sanity. Yes, you know what I'm talking about... It all started when Madonna got the hots for Prince, and then, hey presto, Georgie 'Tears Of A Clown' Michael took a fancy to the very same sexy little songbird (Madonna, you fools, not the Purple paragon).

Perhaps this is precisely why Mr Michael keeps breaking down and blubbing all the time. But I can't say I blame Madonna — Prince would definitely win the contest, no sweat, in my books. That tantalising pout, those frills, the wiggles, those everlasting eyelashes. No competition with Georgie's slight podge.

Besides which, I expect She and He spend endless hours of fun being recluses and discussing their superiority complexes.

#### S Martass, Birkenhead

● *Perhaps we can now guess what 'looking for the ladder' means. It must be in Madonna's stockings*

▼ HOW BORING, boring, boring, boring, boring, boring, boring, boring! (what is boring, you may ask). Everything is getting boring. Especially music!

Who, may I ask, who wants to constantly hear Wham!, Madonna, Duranles and the Frankies (although I have to admit I think Holly Johnson is positively homy!) Anyway that's beside my point.

It's about time better groups got their share of publicity and by the word better I don't mean crap like the Jesus And Mary Chain. Everyone needs a new alternative like the (one and only) New Model Army. ('Who?' I can hear in chorus). This group is absolutely spot on! Come on darling Mailman, give credit to the group.

Janice Long knows her onions! She played the group in session a fortnight ago (Not that it's got anything to do with onions).

Tracie Mansell, Echo And The

#### Bunnymen's bunny!

● *And being a Northern lass, she probably knows her tripe too. That's got nowt to do with onions, either*

▼ BEING THE upfront leader in music magazines, couldn't you feature a small but informative article on the US megastar, but British singer Sheena Easton?

Yes, she is still around, and you can blame EMI Records for the lack of publicity. Please intervene before they bury Miss Easton's name for good.

#### Muffin Harris, Basildon

● *Surely that should be a small but perfectly-formed article...*

▼ I'D LIKE to say a big thank you for the brilliant Marilyn feature (issue April 6). The interview was fab and the pics were gorgeous too.

And for any of you cynical people who may be reading this and thinking that Marilyn's career is over, well you are definitely WRONG!! His last record would have been a hit given half as much airplay as Wham!

Maybe he won't have a hit with his current single either, but believe me, he'll be crashing back into the Top 10 one of these days — you mark my words!

#### A psychic reader, Wales

● *The Barmy Mazza Army grows ever stronger. Now there's a thing*

▼ DEAR DIANE Keats, (RM April 6): Rot! — It's not people like Madonna that aren't feminists, it's everyday women who get married and allow themselves to be identified by their husbands' names. Not exactly very equal is it! What about brides being 'given away' at their weddings? Yuk! Male ownership!

It's human nature to like to look good. Men do too! Plenty of men pop stars are well done up and come across (trying) at least to be sexy, just like Madonna — and what's wrong with any of that?

#### Maxine Collins, Jersey

● *Yeah! Let's hear it for women who know what they've got and know how to use it*

▼ I'D LIKE to congratulate Eleanor Levy on her excellent article on Frankie's brilliant concert in Birmingham. They were everything she said they were and more. They have now squashed all rumours that they could not perform live. If anything FGTH are better live than on record.

My throat still hasn't recovered from all that screaming every time Paul wiggled that manly bottom of his! Well done Frankie for putting on a great performance and thanks to Eleanor for the complimentary article.

#### FGTH Fanatic, Rushden

● *Hang on a minute, someone out there can't like something, surely?*

▼ RECORD MIRROR is without doubt the best weekly music paper going, but why on earth waste four whole pages simply on disco music, which must be the most boring music in the world? I can think of seven better uses you can put these pages to: 1 reports on live shows and concerts

2 more detailed reviews of singles and albums  
3 articles on not-so-well-known up-and-coming bands  
4 a what's-on guide to live shows in the forthcoming week  
5 pin-ups of Black Lace  
6 Gary Glitter's secret diet plan  
7 If you have to devote four pages to a particular music, at least choose a decent music like heavy metal to do it on.

What do other readers think?

#### D Martin, Chelmsford, Essex

● *Damn, you've pre-empted us. We were going to begin a four-week in-depth retrospective on Black Lace next issue*

▼ ALAN JONES'S (Chartfile) mention of David Cassidy's 'Last Kiss' being Cliff's 'Young Love' (from his 'Wired For Sound' album) slowed down and re-written is ironic. For some years ago, when Cassidy last had hits, he was described by journalists as looking and sounding like Cliff, to which he responded 'Cliff who?!'.

No doubt Cliff Richard will continue to chart whilst Cassidy hops along back to Hawaii until he runs out of money again!

#### Jim Bardsley, Guildford, Surrey

● *Ah, the exciting pop world is full of such ironies, brothers and sisters*



PRINCE: falling for a material girl



# US SINGLES

- 1 1 **WE ARE THE WORLD, USA** For Africa, Columbia/CBS
- 2 2 **CRAZY FOR YOU**, Madonna, Geffen
- 3 5 **RHYTHM OF THE NIGHT**, DeBarge, Gordy
- 4 3 **NIGHTSHIFT**, Commodores, Motown
- 5 8 **DON'T YOU (FORGET ABOUT ME)**, Simple Minds, A&M
- 6 9 **ONE NIGHT IN BANGKOK**, Murray Head, RCA
- 7 7 **OBSESSION**, Animation, Mercury
- 8 12 **SOME LIKE IT HOT**, the Power Station, Capitol
- 9 6 **I'M ON FIRE**, Bruce Springsteen, Columbia/CBS
- 10 11 **ALL SHE WANTS TO DO IS DANCE**, Don Henley, Geffen
- 11 4 **ONE MORE NIGHT**, Phil Collins, Atlantic
- 12 16 **SMOOTH OPERATOR**, Sade, Portrait
- 13 10 **MISSING YOU**, Diana Ross, RCA
- 14 14 **ALONG COMES A WOMAN**, Chicago, Full Moon/Warner
- 15 17 **THAT WAS YESTERDAY**, Foreigner, Atlantic
- 16 19 **EVERYTHING SHE WANTS**, Wham!, Columbia/CBS
- 17 20 **DON'T COME AROUND**, Tom Petty/Heartbreakers, MCA
- 18 26 **EVERYBODY WANTS . . .**, Tears For Fears, Mercury
- 19 21 **SOME THINGS ARE BETTER**, Hall And Oates, RCA
- 20 22 **ROCK AND ROLL GIRLS**, John Fogerty, Warner Bros
- 21 24 **NEW ATTITUDE**, Patti Labelle, MCA
- 22 30 **AXEL F**, Harold Faltermeyer, MCA
- 23 13 **MATERIAL GIRL**, Madonna, Sire
- 24 29 **SUDDENLY**, Billy Ocean, Jive/Arista
- 25 15 **LOVERGIRL**, Teena Marie, Epic
- 26 27 **FOREVER MAN**, Eric Clapton, Warner Bros
- 27 34 **FRESH**, Kool And The Gang, De-Lite
- 28 37 **THINGS CAN ONLY GET BETTER**, Howard Jones, Elektra
- 29 35 **JUST A GIGOLO/AIN'T GOT NOBODY**, David Lee Roth, Warners
- 30 33 **VOX HUMANA**, Kenny Loggins, Columbia/CBS
- 31 42 **IN MY HOUSE**, Mary Jane Girls, Gordy
- 32 38 **ONE LONELY NIGHT**, REO Speedwagon, Epic
- 33 39 **CELEBRATE YOUTH**, Rick Springfield, RCA
- 34 40 **WALKING ON SUNSHINE**, Katrina And the Waves, Capitol
- 35 52 **HEAVEN "LIVE"**, Bryan Adams, A&M
- 36 23 **CAN'T FIGHT THIS FEELING**, REO Speedwagon, Epic
- 37 18 **SOMEBODY**, Bryan Adams, A&M
- 38 45 **TIL' MY BABY COMES HOME**, Luther Vandross, Epic
- 39 46 **LOST IN LOVE**, New Edition, MCA
- 40 54 **SAY YOU'RE WRONG**, Julian Lennon, Atlantic
- 41 43 **WE CLOSE OUR EYES**, Go West, Chrysalis
- 42 49 **SMUGGLER'S BLUES**, Glenn Frey, MCA
- 43 48 **INVISIBLE**, Alison Moyet, Columbia/CBS
- 44 47 **BABY COME AND GET IT**, Pointer Sisters, Planet
- 45 50 **NEVER ENDING STORY**, Limahl, EMI America
- 46 28 **RADIOACTIVE**, the Firm, Atlantic
- 47 36 **THE BIRD**, the Time, Warner Bros
- 48 — **ANGEL**, Madonna, Sire
- 49 31 **HIGH ON YOU**, Survivor, Scotti Bros
- 50 55 **CAN'T STOP**, Rick James, Gordy
- 51 56 **WELCOME TO THE PLEASURE DOME**, Frankie Goes To Hollywood, ZTT/Island
- 52 59 **WALKING ON THE CHINESE WALL**, Philip Bailey, Col/CBS
- 53 65 **SHOW SOME RESPECT**, Tina Turner, Capitol
- 54 70 **THE SEARCH IS OVER**, Survivor, Scotti Bros
- 55 60 **OH GIRL**, Boy Meets Girl, A&M
- 56 62 **DO YOU WANNA GET AWAY**, Shannon, Mirage
- 57 57 **SECOND NATURE**, Dan Hartman, MCA
- 58 25 **JUST ANOTHER NIGHT**, Mick Jagger, Columbia/CBS
- 59 32 **TOO LATE FOR GOODBYES**, Julian Lennon, Atlantic
- 60 41 **THE HEAT IS ON**, Glenn Frey, MCA

- 62 — **WOULD I LIE TO YOU**, Eurythmics, RCA
- 65 — **LUCKY IN LOVE**, Mick Jagger, Columbia/CBS
- 66 72 **STEADY**, Jules Shear, EMI America
- 72 85 **TALK TO ME**, Fiona, Atlantic
- 80 88 **ONLY LONELY**, Bon Jovi, Mercury
- 81 — **OO-EE-DIDDLEY-BOP!**, Peter Wolf, EMI-America
- 83 — **JAMMIN'**, Teena Marie, Epic
- 84 — **THROUGH THE FIRE**, Chaka Khan, Warner Brothers
- 85 — **I WAS BORN TO LOVE YOU**, Freddie Mercury, Columbia
- 86 — **MATHEMATICS**, Melissa Manchester, Arista
- 87 93 **I'M THROUGH WITH LOVE**, Eric Carmen, Geffen
- 90 — **SECOND NATURE**, Dan Hartman, MCA

Compiled by Billboard

# US ALBUMS

- 1 9 **WE ARE THE WORLD, USA** For Africa, Columbia/CBS
- 2 1 **NO JACKET REQUIRED**, Phil Collins, Atlantic
- 3 2 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
- 4 3 **BEVERLY HILLS COP**, Soundtrack, MCA
- 5 4 **CENTERFIELD**, John Fogerty, Warner Bros
- 6 6 **LIKE A VIRGIN**, Madonna, Sire
- 7 5 **PRIVATE DANCER**, Tina Turner, Capitol
- 8 10 **DIAMOND LIFE**, Sade, Portrait
- 9 7 **MAKE IT BIG**, Wham!, Columbia/CBS
- 10 15 **SOUTHERN ACCENTS**, Tom Petty/Heartbreakers, MCA
- 11 11 **AGENT PROVOCATEUR**, Foreigner, Atlantic
- 12 20 **NIGHTSHIFT**, Commodores, Motown
- 13 8 **WHEELS ARE TURNING**, REO Speedwagon, Epic
- 14 14 **VISION QUEST**, Soundtrack, Geffen
- 15 12 **RECKLESS**, Bryan Adams, A&M
- 16 16 **BUILDING THE PERFECT BEAST**, Don Henley, Geffen
- 17 13 **SHE'S THE BOSS**, Mick Jagger, Columbia/CBS
- 18 22 **CRAZY FROM THE HEAT**, David Lee Roth, Warner Bros
- 19 21 **17**, Chicago, Full Moon/Warner Bros
- 20 18 **BREAK OUT**, Pointer Sisters, Planet
- 21 17 **THE FIRM**, the Firm, Atlantic
- 22 19 **NEW EDITION**, New Edition, MCA
- 23 23 **THE BREAKFAST CLUB**, Soundtrack, A&M
- 24 24 **VALOTTE**, Julian Lennon, Atlantic
- 25 28 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury
- 26 35 **THE POWER STATION**, the Power Station, Capitol
- 27 40 **THE NIGHT I FELL IN LOVE**, Luther Vandross, Epic
- 28 38 **RHYTHM OF THE NIGHT**, DeBarge, Gordy
- 29 32 **SWEPT AWAY**, Diana Ross, RCA
- 30 31 **BIG BAM BOOM**, Daryl Hall And John Oates, RCA
- 31 25 **SUDDENLY**, Billy Ocean, Jive/Arista
- 32 33 **EMERGENCY**, Kool & The Gang, De-Lite
- 33 34 **ANIMATION**, Animation, Mercury
- 34 29 **VITAL SIGNS**, Survivor, Scotti Bros
- 35 36 **BEHIND THE SUN**, Eric Clapton, Duck/Warner Bros
- 36 26 **CAN'T SLOW DOWN**, Lionel Richie, Motown
- 37 37 **MAVERICK**, George Thorogood, EMI America
- 38 27 **PURPLE RAIN**, Prince And The Revolution, Warner Bros
- 39 30 **SIGN IN PLEASE**, Autograph, RCA
- 40 41 **STARCHILD**, Teena Marie, Epic
- 41 39 **THE UNFORGETTABLE FIRE**, U2, Island
- 42 59 **DREAM INTO ACTION**, Howard Jones, Elektra
- 43 43 **JESSE JOHNSON'S REVUE**, Jesse Johnson's Revue, A&M
- 44 44 **SHE'S SO UNUSUAL**, Cyndi Lauper, Portrait
- 45 45 **40 HOUR WEEK**, Alabama, RCA
- 46 42 **ICE CREAM CASTLE**, the Time, Warner Bros
- 47 — **VOX HUMANA**, Kenny Loggins, Columbia/CBS
- 48 52 **CAN'T STOP THE LOVE**, Maze Featuring Frankie Beverly, Capitol
- 49 49 **WELCOME TO THE PLEASURE DOME**, Frankie Goes To Hollywood, Island
- 50 50 **BEYOND APPEARANCES**, Santana, Columbia/CBS

Compiled by Billboard

# BULLETS

- 61 71 **VOICES CARRY**, Til' Tuesday, Epic

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**BRIGHTON RECORDS** fair Brighton Centre Sunday 28th April 1pm-5pm 50p (11am-1pm £1.50) Records Tapes posters. Over 70 Stalls.

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

Week ending April 20, 1985

**UK ALBUMS**

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	1	3	HITS 2, Various, CBS/WEA
2	3	8	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
3	4	9	NO JACKET REQUIRED, Phil Collins, Virgin ☆
4	2	4	THE SECRET OF ASSOCIATION, Paul Young, CBS
5	6	46	BORN IN THE USA, Bruce Springsteen, CBS ☆
6	9	6	DREAM INTO ACTION, Howard Jones, WEA
7	5	6	ANDREW LLOYD WEBBER REQUIEM, Domingo/Brightman/Maazel/Eco, HMV
8	8	24	ALF, Alison Moyet, CBS ☆
9	10	3	GO WEST, Go West, Chrysalis
10	—	1	LOVE NOT MONEY, Everything But The Girl, blanco y negro BYN3
11	14	44	PRIVATE DANCER, Tina Turner, Capitol ☆
12	15	9	RECKLESS, Bryan Adams, A&M
13	7	25	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ☆
14	13	2	SO WHERE ARE YOU, Loose Ends, Virgin
15	21	7	LEGEND, Clannad, RCA
16	11	24	MAKE IT BIG, Wham!, Epic ☆
17	16	23	LIKE A VIRGIN, Madonna, Sire □
18	12	4	THE POWER STATION, Power Station, Parlophone
19	20	40	DIAMOND LIFE, Sade, Epic ☆
20	18	43	ELIMINATOR, ZZ Top, Warner Bros ☆
21	28	28	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit □
22	22	15	FACE VALUE, Phil Collins, Virgin ☆
23	19	22	THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA ☆
24	38	2	BEST OF ELVIS COSTELLO, Elvis Costello, Telstar
25	—	1	VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC REC564
26	24	19	AGENT PROVOCATEUR, Foreigner, Atlantic □
27	17	41	PURPLE RAIN, Prince And The Revolution, Warner Bros □
28	27	12	STEPS IN TIME, King, CBS ○
29	23	2	SOUTHERN ACCENTS, Tom Petty And The Heartbreakers, MCA
30	36	79	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
31	43	14	TROPICO, Pat Benatar, Chrysalis
32	32	5	REGGAE HITS VOL 1, Various, Jetstar
33	58	3	ROSE MARIE SINGS JUST FOR YOU, Rose Marie, A1
34	30	14	HITS OUT OF HELL, Meat Loaf, Epic □
35	25	92	NO PARLEZ, Paul Young, CBS ☆
36	26	6	BEHIND THE SUN, Eric Clapton, Duck
37	37	4	THE NIGHT I FELL IN LOVE, Luther Vandross, Epic
38	31	5	VERY BEST OF BRENDA LEE, Brenda Lee, MCA
39	—	1	TURN ON THE RADIO, Change, Cooltempo CHR1504
40	33	49	FANTASTIC, Wham!, Innervision ☆
41	29	3	WHITE NOISE — LIVE, Gary Numan, Numa
42	82	2	MOVE CLOSER, Phyllis Nelson, Carrere
43	48	5	CHINESE WALL, Philip Bailey, CBS
44	40	13	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Go! Discs ○
45	49	25	THE COLLECTION, Ultravox, Chrysalis ☆
46	56	4	WORKING NIGHTS, Working Week, Virgin
47	35	2	THE UPS AND DOWNS, Stephen Tin Tin Duffy, 10 Records
48	67	5	THE HURTING, Tears For Fears, Mercury
49	59	50	LEGEND, Bob Marley And The Wailers, Island ☆
50	46	8	BUILDING THE PERFECT BEAST, Don Henley, Geffen
51	41	11	BEVERLY HILLS COP, Original Soundtrack, MCA ○
52	39	11	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
53	69	74	UNDER A BLOOD RED SKY, U2, Island ☆
54	42	25	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA ○
55	70	18	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar □
56	64	11	SECRET SECRETS, Joan Armatrading, A&M
57	52	12	BREWING UP WITH BILLY BRAGG, Billy Bragg, Go! Discs
58	44	21	THE 12" ALBUM, Howard Jones, WEA □
59	71	14	17, Chicago, Full Moon ○
60	54	10	MEAT IS MURDER, Smiths, Rough Trade □
61	53	23	HATFUL OF HOLLOW, Smiths, Rough Trade □
62	50	7	SHE'S THE BOSS, Mick Jagger, CBS ○
63	47	4	TOMMY BOY GREATEST BEATS, Various, Tommy Boy
64	72	3	THE GREAT BALLOON RACE, Sky, Epic
65	62	124	THRILLER, Michael Jackson, Epic ☆
66	34	3	STRAWBERRY SWITCHBLADE, Strawberry Switchblade, Korova



42

67	55	21	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ☆
68	65	3	DANCIN' IN THE KEY OF LIFE, Steve Arrington, Atlantic
69	51	22	THE RIDDLE, Nik Kershaw, MCA ☆
70	81	19	ALCHEMY, Dire Straits, Vertigo ☆
71	45	6	FIRST AND LAST AND ALWAYS, Sisters Of Mercy, Merciful Release
72	68	13	STOP MAKING SENSE, Talking Heads, EMI
73	61	8	STREET SOUNDS ELECTRO 6, Various, Streetsounds
74	57	23	ARENA, Duran Duran, EMI ☆
75	99	10	HUMAN RACING, Nik Kershaw, MCA ☆
76	60	4	MYSTERY, RAH Band, RCA
77	76	14	20/20, George Benson, Warner Bros □
78	75	94	QUEEN GREATEST HITS, Queen, EMI ☆
79	86	3	DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen, CBS
80	—	1	ACROSS A CROWDED ROOM, Richard Thompson, Polydor POLD5175
81	88	2	HUMAN'S LIB, Howard Jones, WEA
82	83	4	POWER AND PASSION, Mama's Boys, Jive
83	79	8	CAN'T STOP THE LOVE, Maze Featuring Frankie Beverly, Capitol
84	—	1	12 x 12, Various, Starblend INCH1
85	74	16	BREAKDANCE 2 — ELECTRIC BOOGALOO, Original Soundtrack, Polydor
86	84	2	AN INNOCENT MAN, Billy Joel, CBS
87	73	8	NIGHT TIME, Killing Joke, EG
88	66	16	THE BARBARA DICKSON SONGBOOK, Barbara Dickson, K-Tel
89	—	1	BORN TO RUN, Bruce Springsteen, CBS CBS69170
90	92	2	CLUB CLASSICS VOL 2, Various, CBS
91	78	29	THE UNFORGETTABLE FIRE, U2, Island ☆
92	—	1	I FEEL FOR YOU, Chaka Khan, Warner Bros 9251621
93	—	1	LOVE OVER GOLD, Dire Straits, Vertigo 6359109
94	85	4	THE RIVER, Bruce Springsteen, CBS
95	63	10	NIGHTSHIFT, Commodores, Motown
96	—	1	YESTERDAY ONCE MORE, Carpenters, EMI SING1
97	77	4	HOW WILL THE WOLF SURVIVE, Los Lobos, Slash/London
98	—	1	CENTREFIELD, John Fogerty, Warner Bros 9252031
99	94	5	THIS IS SOUL, Various, Starblend/Atlantic
100	—	1	SHAPE UP AND DANCE VOL 1, Felicity Kendal, Lifestyle LEG1

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

**MUSIC VIDEO**

1	1	THE VIDEO SINGLES, Paul Young, CBS/Fox
2	2	THE VIDEO, Wham!, CBS/Fox
3	5	THE HITS VIDEO, CBS/Fox
4	11	MORE END OF THE ROAD, Status Quo, Videoform
5	3	MADONNA: THE VIDEO EP, Warner Music
6	6	JIMI HENDRIX: PLAYS BERKELEY, Palace
7	16	THE SONG REMAINS THE SAME, Led Zeppelin, WHV
8	9	HITS OUT OF HELL, Meat Loaf, CBS/Fox
9	4	PRIVATE DANCER, Tina Turner, PMI
10	12	"UNDER A BLOOD RED SKY", LIVE AT REDROCK, U2, Virgin
11	8	MAKING MOVIES, Dire Straits, WHV
12	7	LIVE '77, Emerson, Lake And Palmer, Hendring
13	14	THE COLLECTION, Ultravox, Palace
14	19	IN MY MIND'S EYE, Tears For Fears, Polygram
15	22	VIDEO REWIND, the Rolling Stones, Vestron
16	10	RECKLESS, Bryan Adams, A&M
17	17	A TRIBUTE TO JIM MORRISON, the Doors, WHV
18	15	LIVE AT PITTSBURGH, Barry Manilow, Peppermint
19	—	DANCING ON THE VALENTINE, Duran Duran, PMI
20	—	ALCHEMY LIVE, Dire Straits, Polygram

You're OK with us, Video Week



**Official Top Of The Pops/  
Radio One Charts  
compiled by Gallup**  
Week ending April 27, 1985

## UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	SINGLES
1	1	3	WE ARE THE WORLD, USA For Africa, CBS
2	2	5	EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears, Mercury
3	4	10	MOVE CLOSER, Phyllis Nelson, Carrere
4	8	3	ONE MORE NIGHT, Phil Collins, Virgin
5	7	6	COULD IT BE I'M FALLING IN LOVE, David Grant And Jaki Graham, Chrysalis
6	9	5	CLOUDS ACROSS THE MOON, RAH Band, RCA
7	24	2	I FEEL LOVE, Bronski Beat And Marc Almond, Forbidden Fruit
8	22	2	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin
9	6	10	WE CLOSE OUR EYES, Go West, Chrysalis
10	20	2	LOOK MAMA, Howard Jones, WEA
11	23	2	LOVER COME BACK TO ME, Dead Or Alive, Epic
12	5	5	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT
13	3	8	EASY LOVER, Philip Bailey And Phil Collins, CBS/Virgin
14	19	5	BLACK MAN RAY, China Crisis, Virgin
15	15	5	LIFE IN A NORTHERN TOWN, Dream Academy, blanco y negro
16	11	6	SPEND THE NIGHT, Cool Notes, Abstract Dance
17	17	6	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
18	12	9	THE HEAT IS ON, Glenn Frey, MCA
19	40	2	EYE TO EYE, Chaka Khan, Warner Bros W9009
20	—	1	FEEL SO REAL, Steve Arrington, Atlantic A9576
21	16	7	CAN'T FIGHT THIS FEELING, REO Speedwagon, Epic
22	38	2	SO FAR AWAY, Dire Straits, Vertigo DSTR9
23	50	2	I WAS BORN TO LOVE YOU, Freddie Mercury, CBS
24	14	7	THAT OLE DEVIL CALLED LOVE, Alison Moyet, CBS
25	13	8	EVERY TIME YOU GO AWAY, Paul Young, CBS
26	10	6	PIE JESU, Sarah Brightman And Paul Miles-Kingston, EMI
27	39	5	STAINSBY GIRLS, Chris Rea, Magnet
28	30	4	THAT WAS YESTERDAY, Foreigner, Atlantic
29	18	7	WIDE BOY, Nik Kershaw, MCA
30	26	5	GRIMLY FIENDISH, Damned, MCA
31	45	2	WOULD I LIE TO YOU, Eurythmics, RCA
32	29	10	HANGIN' ON A STRING, Loose Ends, Virgin
33	25	6	WON'T YOU HOLD MY HAND NOW, King, CBS
34	42	4	RHYTHM OF THE NIGHT, DeBarge, Gordy
35	32	8	SUPER GRAN, Billy Connolly, Stiff
36	—	1	NO REST, New Model Army, EMI NMA1
37	41	5	CRY, Godley And Creme, Polydor
38	21	11	DO WHAT YOU DO, Jermaine Jackson, Arista
39	—	1	I WANT YOUR LOVIN', Curtis Hairston, London LON66
40	27	9	KISS ME, Stephen Tin Tin Duffy, 10 Records
41	—	1	WALK LIKE A MAN, Divine, Proto ENA125
42	34	6	COVER ME, Bruce Springsteen, CBS
43	28	7	SOME LIKE IT HOT, Power Station, Parlophone
44	31	9	MATERIAL GIRL, Madonna, Sire
45	33	4	BE NEAR ME, ABC, Neutron
46	43	4	GROOVIN', War, Bluebird/10
47	—	1	DON'T FALL IN LOVE, Toyah, Portrait A6160
48	55	4	FREE YOURSELF, Untouchables, Stiff
49	36	22	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic
50	54	3	DON'T COME AROUND HERE NO MORE, Tom Petty, MCA
51	61	3	MOMENTS IN LOVE/BEATBOX, Art Of Noise, ZTT
52	37	7	SOMEBODY, Bryan Adams, A&M
53	52	3	CASTLES IN THE AIR, Colour Field, Chrysalis

54	—	1	RAGE TO LOVE, Kim Wilde, MCA KIM3
55	35	8	NOW THAT WE'VE FOUND LOVE, Third World, Island
56	66	2	BABIES, Ashford And Simpson, Capitol
57	44	7	LET'S GO TOGETHER, Change, Cooltempo
58	57	4	DON'T WORRY BABY, Los Lobos, Slash/Rough
59	—	1	IMAGINATION, Belouis Some, Parlophone
60	69	2	BEYOND THE SEA (LA MER), George Benson, Warner Bros
61	53	14	NIGHTSHIFT, Commodores, Motown
62	46	8	DANCING IN THE DARK EP, Big Daddy, Making Waves
63	—	1	FROGGY MIX, James Brown, Boiling Point FROG1
64	75	2	PUT MY ARMS AROUND YOU, Kevin Kitchen, China
65	58	4	FLOWER DUET FROM LAKME, Mady Mesple/Danielle Millet, EMI
66	—	1	SETTLE DOWN, Lillo Thomas, Capitol
67	63	3	THE COUNTRY OF THE BLIND, Faith Brothers, Siren
68	48	7	BELFAST, Barnbrack, Homespun
69	—	1	FAN THE FLAME, Barbara Pennington, Record Shack
70	65	3	ROSES, Haywoode, CBS
71	47	16	DANCING IN THE DARK, Bruce Springsteen, CBS
72	—	1	HEARTLINE, Robin George, Bronze
73	70	2	TICKET TO RIDE, Beatles, Parlophone
74	—	5	THINKING ABOUT YOUR LOVE, Skipworth And Turner, Fourth & Broadway
75	—	1	LOVE DON'T LIVE HERE ANYMORE, Jimmy Nail, Virgin VS764

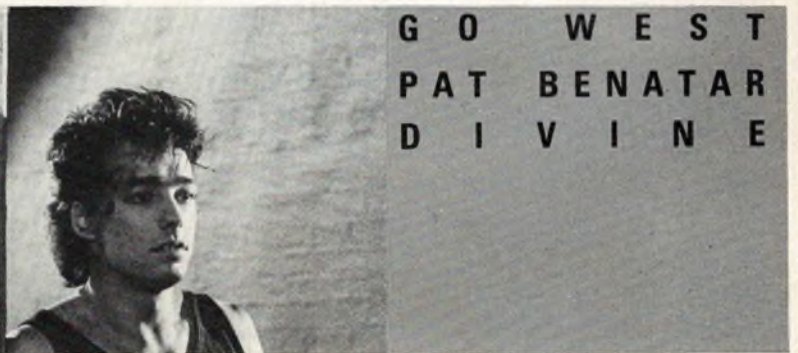


## THE NEXT 25

76	83	LOVE IS, Vikki, PRT
77	79	MEGAREX, T Rex, Marc On Wax
78	99	NO MAN'S LAND (WIDOWS THEME), Gerard Kenny, WEA
79	60	LOVE ME RIGHT NOW, Rose Royce, Streetwave
80	88	GOING DOWN TO LIVERPOOL, Bangles, CBS
81	76	BABY COME AND GET IT, Pointer Sisters, Planet
82	86	EASTENDERS THEME, Simon May, BBC
83	82	MISSING YOU, Diana Ross, Capitol
84	—	WALKING ON SUNSHINE, Katrina And The Waves, Capitol CL354
85	77	THE ABC OF KISSING, Richard Jon Smith, Jive
86	97	NIGHTSHIFT, Winston Groovy, Jive
87	—	I WONDER IF I TAKE YOU HOME, Lisa Lisa/Cult Jam/Full Force, CBS A6057
88	94	WHEN LOVE BREAKS DOWN, Prefab Sprout, Kitchenware
89	—	OH BABY, Spank, Champion CHAMP1
90	84	BAD HABITS, Jenny Burton, Atlantic
91	—	JAIL HOUSE RAP, Fat Boys, WEA U9123
92	100	I WON'T LET YOU GO, Agnetha Faltskog, Epic
93	—	THE GAMBLER, Kenny Rogers, Liberty BP425
94	—	LOVE COMES, Gary Glitter, Arista ARIST615
95	—	RADIO AFRICA, Latin Quarter, Rockin Horse RH102
96	98	ALONG COMES A WOMAN, Chicago, Full Moon W9082
97	—	THE GLAMOROUS LIFE, Sheila E, Warner Bros W9285
98	—	I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic A9596
99	—	STARVATION/TAM TAM POUR L'ETHIOPIE, Starvation, Zarjazz JAZZ3
100	—	LET'S MAKE AFRICA GREEN AGAIN, Brafa Team, Island BRAFA1

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

N E X T  
W E E K



G O W E S T  
P A T B E N A T A R  
D I V I N E

by Alan Jones

FOR THE second week in a row, last week saw a photo finish in the battle for singles chart supremacy. A fortnight ago, **Philip Bailey** and **Phil Collins** came under strong pressure from **Frankie Goes To Hollywood** but clung to the top spot by a margin of just three per cent. Last week, **USA For Africa** shaded the unlucky **Tears For Fears** by the same margin to begin what, I fancy, will be an extended run at the summit.

Before examining the USA For Africa number one, it's worth noting the Frankies' inability to maintain their 100 per cent record; despite the timely release of a groovy picture disc of 'Welcome To The Pleasuredome' shaped like an apple, when it came to the crunch they just ran out of juice.

With three number ones followed by a number two, their report card is still an exact mirror of that compiled by **Gerry And The Pacemakers** 21 years ago. The Pacemakers subsequently fell from favour very rapidly, disappearing from the chart after a further five hits. Could such a fate befall Frankie? As **Patrick Moore** is wont to say, we just don't know, but there's more than a few furrowed brows at ZTT.

Meantime, the USA For Africa triumph is notable for a number of reasons:

● At around 6 minutes and 24 seconds (curse these slow fades!) it's the second longest number one single ever. Only the **Beatles'** 7½ minute 'Hey Jude' outlasts it.

● Featuring 21 different solo vocalists (not 22 as I previously reported, though one could be forgiven for assuming that the first of two totally different vocals from **Michael Jackson** was that of a re-born **Karen Carpenter**, so perfectly did he imitate her timbre and phrasing) 'We Are The World' has three times as many featured voices as any other hit. **The Kids From Fame's** 'Starmaker' and the **Philadelphia International All Stars'** 'Let's Clean Up The Ghetto', with seven vocalists apiece, were the previous joint record holders. For the record, the soloists on 'We Are The World', in order of appearance, are **Lionel Richie**, **Stevie Wonder**, **Paul Simon**, **Kenny Rogers**, **James Ingram**, **Tina Turner**, **Billy Joel**, **Michael Jackson**, **Diana Ross**, **Dionne Warwick**, **Willie Nelson**, **Al Jarreau**, **Bruce Springsteen**, **Kenny Loggins**, **Steve Perry** (of **Journey**), **Daryl Hall**, **Huey Lewis**, **Cyndi Lauper**, **Kim Carnes**, **Bob Dylan** and **Ray Charles**. In addition to the grand total of 44 singers heard on 'We Are The World',



● **TWO GROUPS** from the cathedral city of Coventry have had number one singles — **Lieutenant Pigeon** and the **Specials**. Footwear fetishists **King** nearly made it a hat trick with 'Love & Pride', which currently graces two top thirty albums — 'Hits 2' and their own 'Steps In Time', a pleasingly eclectic debut which deserved kinder treatment from critics. The cassette version of 'Steps In Time' knocks spots off the LP, featuring eight (count 'em) extra tracks and a total playing time of over 72 minutes.

and named on the sleeve, the disc is equally the work of eight musicians who laid down the backing track and seem to have received secondary credits in the small print, or no namecheck at all. They are **Michael Boddicker**, **Paulinho Da Costa**, **Michael Omartian**, **Louis Johnson**, **John Robinson**, **Greg Phillinganes**, and, inevitably **Toto's Steve Porcaro** and **David Paich**. Underlining the pedigree of the USA For Africa line-up is the fact that 11 of its singers have previously tripped to the top of the chart in some other capacity.

● If it can be termed as such, USA For Africa is the third 'group' with which **Bob Geldof** has had a number one, following the **Boombtown Rats** and **Band Aid**. I can find no precedent for this feat.

● 'We Are The World' is the third number one to bear a **Lionel Richie** writer credit, following the **Commodores'** 1978 biggie 'Three Times A Lady' and 'Hello', his solo number one of a year ago. **Richie's** co-writer on 'We Are The World', **Michael Jackson**, has previously written only one number one, his 1983 hit 'Billie Jean'. In America, 'We Are The World' continues **Lionel Richie's** remarkable run

of number one hits which started in 1978 with 'Three Times A Lady'. He has now penned a single chart-topper, no more and no less, every year for the last eight, equalling a record established by **Paul McCartney**, who didn't miss between 1964 and 1971...

THE LATEST CBS/WEA compilation 'Hits 2' impressively topped the album chart on its debut a fortnight ago, unseating **Paul Young's** 'The Secret Of Association' with some ease. 'Hits 2' comprises 28 hit singles, four less than its all conquering predecessor, 'The Hits Album', which established a remarkable new sales record for a multi-artist compilation, selling 1,600,000 double albums/cassettes, though it undoubtedly lost a few sales to EMI/Virgin's similar 'Now That's What I Call Music 4' collection...

In February, I suggested that **Midge Ure** was the only individual to enjoy top 30 success as a member of five different groups, citing his attachment to **Slik**, the **Rich Kids**, **Visage**, **Ultravox** and **Band Aid**.

Technically I was correct, but I have since realised that session singer **Tony Burrows**, whilst not actually a member of any group, supplied lead vocals on

top thirty hits by six different bands **The Flowerpot Men** ('Let's Go To San Francisco'), **Edison Lighthouse** ('Love Grows'), **White Plains** ('My Baby Loves Lovin', 'I've Got You On My Mind'), **the Pipkins** ('Gimme Dat Ding'), **Brotherhood Of Man** ('United We Stand', 'Where Are You Going To My Love') and **First Class** ('Beach Baby').

He also holds the allcomers record for most appearances on a single edition of 'Top Of The Pops', performing 'Love Grows', 'My Baby Loves Lovin' and 'United We Stand' on the show on 26 January 1970. **Tony**, 43 a couple of weeks ago, works mainly on jingles nowadays, and can be heard all over America extolling the virtues of Coca Cola...

The latest addition to the wide and wonderful range of labels operating under the **Ace/Big Beat** banner is **Impact**, which promises to concentrate on superior Sixties material, and is off to a flying start with 'Doo-Lang, Doo-Lang, Doo-Lang', a title which immediately betrays itself as a **Chiffons** compilation.

The **Chiffons** were one of a handful of girl groups who established a distinctive and popular sound in the early Sixties. Their best known recordings — 'He's So Fine', 'Sweet Talking Guy' and 'One Fine Day' — were all major hits, but the **Chiffons** made many more equally fine singles, most of which were stillborn in chart terms, in the aftermath of the beat boom.

Scoring particularly high on my personal clapometer are **Ellie Greenwich's** typically shuffling 'I Have A Boyfriend', 'Out Of This World' — the practically indistinguishable follow-up to 'Sweet Talking Guy' — and 'My Block', recorded for some reason under the alias of the **Four Pennies**.

It's a particularly plaintive tale of a girl from the wrong side of town, who is tortured by the thought that her middle class boyfriend may discover her secret. It all ends happily, of course, when they walk hand in hand through the ghetto which "turns into a paradise with you." Great stuff!

Our old enemy, space, permits only the briefest of mentions for a companion album by the **Shirelles**, 'Sha La La La'. Sixteen tracks of sheer bliss, it's a worthy companion to their 'Soulfully Yours' compilation released on the Kent label last year.

Under the expert guidance of producer **Luther Dixon**, the **Shirelles** introduced classic songs from writers like **Burt Bacharach** and **Carole King**. They became America's top female vocal group, sweetening their natural R&B approach with heavy and inventive use of strings, to appeal to pop audiences.

They never had the success they so richly deserved in this country, but few who enjoyed their classic hits 'Will You Love Me Tomorrow' and 'Dedicated To The One I Love' would be disappointed by this perfect tribute to their immense talent...

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