

TOUR DETAILS

On the Road

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MAY 4, 1

LOWEST BOUND

WARD JONES / PAT BENATAR
TON / SOUL TRAIN / FAT BOYS



Photo: Phil Loftus/LFI

"YES DAVID, I know they all love me, but I just can't cope. I keep bursting into tears everywhere. What shall I do?"

"Well George, I know it's kinda hard, so do what I did. Go into retirement, wait until you've started receding, and you won't have to get your hair streaked quite so often. Hairdressers can be so insensitive."



● **IT'S A LITTLE KNOWN FACT**

that at a gathering at the recent Grammy Awards ceremony it was possible for a select few to witness an entirely original concept in marketing and sales projection: palmistry. Seen here predicting Stevie Wonder's future rack momentum — the Prophet Herbie Hancock, Seer Howard Jones and Thomas Dolby in his patented Madame Rosa clairvoyant wig.



I T I O N

— have we got videos for you. Ten, to the Nighttime Concert', so you too can

ns — the first 10 correct answers win a

Jimmy Jimmy... b) Tommy... c) Silly

front scenes: a) 'Sad Songs Say So

ro'... b) 'Too Low For Zero'... c) 'Well

s on a postcard to RECORD MIRROR Water London House, Hampstead Road,



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FOR FEARS are re-oney for their canmmersmith dates. lers should apply to of purchase to get d earned pennies s For Fears apolo- y inconvenience and s to re-arrange the on as possible.



THE home of Frankie Goes To is showcasing some of its in a series of gigs at a tre starting this month. y 20 to June 1 at 8pm (t 5pm) Art Of Noise, Prop- tinct, Andrew Poppy and e will be featured at the Theatre in West Street, bridge Circus. riced £3, £4, and £6 are m the box office and usual

DR ALIVE will release n 'Youthquake' on May e also planning a big une and July and the l be confirmed really

HAVE added an eighth e Hammersmith Odeon 2. Tickets priced £8.50 are available from the and usual agents.

NG WEEK release their le 'Sweet Nothing' on s from their hit album 'Nights' and was origi- en for the Arena special n'. The Workers have unced an added date at eld Leadmill on May 12. ipsters.

N O W
assic album '1980' to hich includes such navailable for some
nnie Scott's June 2, Powerhouse 4, Man- Liverpool Royal Court llion 9. Tickets for the



**HOWARD
JONES
MEGAMAMAMIX**

LIMITED EDITION
EXTENDED VERSION OF
'LOOK MAMA'

NOW AVAILABLE

wea

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



SISTERS

■ **SISTER SLEDGE**, those cuddly cuties from across the Atlantic, play rather a large tour starting in May. They kick off with a series of shows at Windsor Blazers from May 20 to 25, followed by dates at Croydon Fairfield Halls 26, St Austell Coliseum 27, Poole Arts Centre 28, Norwich East Anglia University 30, Northampton Derngate Centre 31, Lincoln Ritz June 1, Croydon Fairfield Halls 2, Southport Theatre 4, Edinburgh Playhouse 5, Huddersfield Town Hall 6, Cardiff St David's Hall 7, Birmingham Odeon 8, Bristol Hippodrome 9, Ipswich Gaumont 18, Brighton Dome 19, London Dominion 22, 23.

A new Sister Sledge album 'When The Boys Meet The Girls' will be out in May.



■ **HE'S BACK**, girls. Bryan Ferry releases his single 'Slave To Love' this week and his album 'Boys And Girls' will be out on June 7. 'Slave To Love' is Bry's first record for three years and the sumptuous 12 inch will feature an instrumental version of the song. Where did I put my tub of Brylcreem?

● **CHANGE RELEASE** their single 'Oh What A Feeling' on May 10. The song is taken from their album 'Turn On Your Radio' and it's been specially remixed by Paul '19' Hardcastle.

● **STRAWBERRY SWITCHBLADE** take another slash at the charts with their single 'Who Knows What Love Is', out on May 10. The 12 inch version features a "kitchensynch mix up" of 'Let Her Go'.

● **FUNKY FATBACK** have made a couple of amendments to their

tour. They'll now be playing Luton Pink Elephant on June 4 and they've added an extra date at Braintree Barn on June 5.

● **THE COMMODORES** get in gear again and follow up 'Nightshift' with their single 'Animal Instinct', which is out this week.

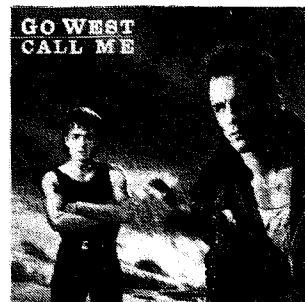
T O U C H I N G

THE UNTOUCHABLES, those stylish mods from Los Angeles (of all places), play their first ever sizzling British tour in May. Catch 'em and jump up and down at Dublin TV Club May 3, Glasgow Strathclyde University 4, Aberdeen Venue 5, Edinburgh Coasters 6, Kirkcaldy Country Club 7, Leeds University 8, Birmingham University 10, Manchester International 11, Scarborough Opera House 12, Stoke Shellys 13, Bristol Bier Kellar 15, London Savoy Ballroom 16, Brighton Pavilion 19.

IF YOU WANT TO GO WEST -

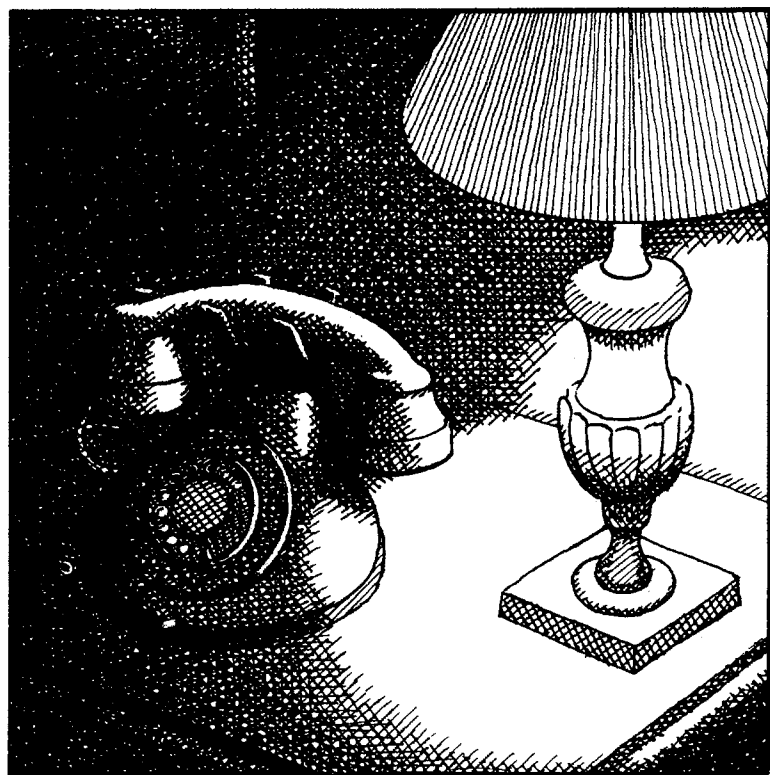
CALL ME

THE NEW
SINGLE
FROM



GO WEST

7" FEATURES NEWLY RECORDED B SIDE
12" 'CALL ME' THE INDISCRIMINATE
RE-MIX (6.45)
OUT NOW



" SIMON ® GUN CONTROL

MAKE MY DAY BUY MY RECORD

F

FIRST ALBUM & CHROME CASSETTE

 Chrysalis

7



S T A R R Y

■ **VETERAN SOULSTER** (you'd run out of inspiration too if you had to type as many stories as I do) Edwin Starr releases his single 'It Ain't Fair' on May 26. Edwyn's classic single 'War' was recently covered by Frankie Goes To Hollywood.

● **MOTOWN CONTINUE** celebrating their twentieth anniversary by re-releasing 10 classic albums. Among the greats you can groove to again are the Four Tops 'Greatest Hits' originally out in '67, and Marvin Gaye's 'I Heard It Through The Grapevine', a classic from 1969.

● **DON HENLEY** and Glenn Frey are featured on the 'Best Of Eagles' compilation album out on May 10. Tracks include 'Best Of My Love' and 'Hotel California'.



■ **EURYTHMICS** release their first album for more than a year on May 3 — and it boasts a galaxy of guest stars (well, three actually). 'Be Yourself Tonight' was recorded in Paris, mixed in Los Angeles and produced by Dave Stewart. Aretha Franklin guests on vocals on a track called 'Sisters Are Doin' It For Themselves'. Stevie Wonder plays harmonica on 'There Must Be An Angel' and Elvis Costello is featured on 'Adrian'. The LP is reviewed on page 18.



■ **JERMAINE JACKSON** follows up his hit 'Do What You Do' with 'Dynamite' out on May 10. Yes, I know 'Dynamite' has been out before as a single, but this time it's been remixed by none other than John 'Jellybean' Benitez. The B side is 'Take Good Care Of My Heart', a duet with Whitney Houston.

● **IMAGINATION RELEASE** their 12th single 'Found My Girl' this week. The B side features a live version of 'In And Out Of Love' recorded at Hammersmith. The 12 inch features the bonus track 'I Gave It All' with Joe Sample of the Crusaders on piano.



**ALL
FALL
DOWN**
on 7" and extended 12"

Produced by Nick Martinelli
Arranged by Steve Nichol,
Carl 'MACCA' McIntosh & Jane Eugene



Marketed and Distributed by RCA





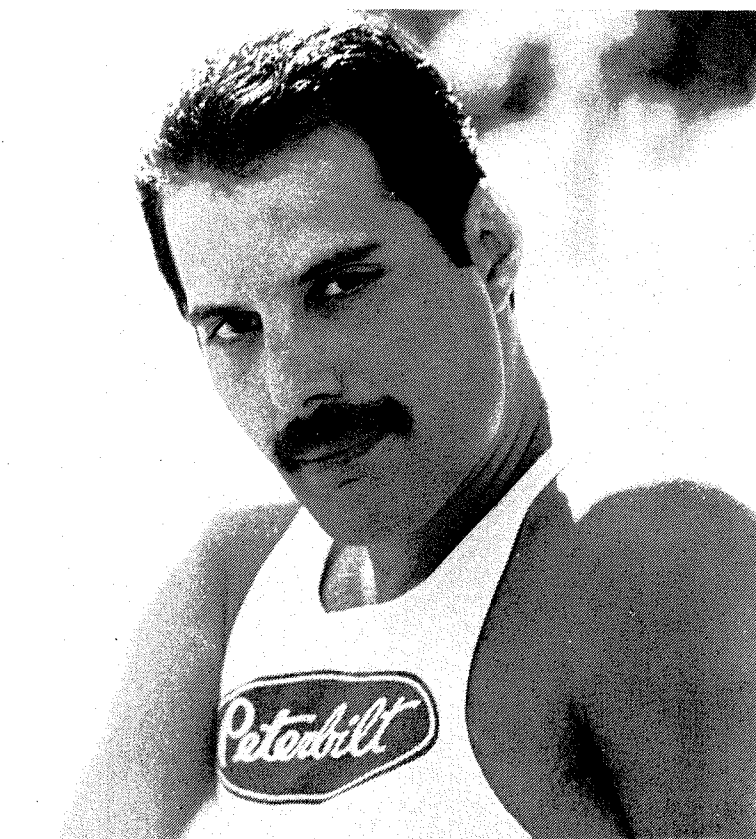
■ **NATASHA ENGLAND**, who used to call herself just plain old Natasha, releases her single 'Don't Walk Away' on May 13. It's taken from her album of the same name out on June 10.

● **MARILLION** RELEASE their single 'Kayleigh' on May 7, their first effort for more than a year. A stunning picture disc will also be available on May 13 and the track is taken from their forthcoming album 'Misplaced Childhood' out on June 10. Marillion should be back on the road in September and dates are expected soon.

● **ROBERT PLANT** releases his single 'Pink And Black' on May 10. It's a little taster from his third solo album 'Shaken 'N' Stirred', which is out soon. Bobby and his band will be playing some American dates shortly and watch out for some concerts here soon.

● **RICK SPRINGFIELD** will play his first ever British date at the Hammersmith Odeon on May 16. Tickets priced £6.50, £5.50 and £4.50 are available from the Odeon and usual agents. Rick releases his single 'Celebrate Youth' on May 3. It's taken from his album 'Tao' out on May 13.

● **DIONNE WARWICK** will be donating the money from her two shows at the Royal Albert Hall to Ethiopia. The shows have been recorded for future transmission and all proceeds will be donated to the USA For Africa fund.



■ **FREDDIE MERCURY** releases his long awaited solo album 'Mr Bad Guy' this week. It was recorded in Munich over a period of 14 months and has eleven songs all composed by the man himself.

"They're all love songs, things to do with sadness and pain," sez Fred. "At the same time they're frivolous and tongue in cheek, that's my nature." For a review of fearless Fred's waxing see page 18.



FRIDAY'S 'ECT' (C4 5.30pm) has the bald but beautiful John McCoy, Mamas Boys, Robin George and the Tygers Of Pan Tang back for a bite. '6.20 Soul Train' (C4) features Billy Ocean, Big Heat and Barbara Pennington. Paul Hardcastle will also be along for a chat and they'll have archive footage of the Detroit Spinners and Stevie Wonder.

SATURDAY'S 'Number 73' (ITV 10am) features those lusty lads Imagination, or you can tune into the 'Saturday Picture Show' over at the Beeb. '30 Years Of Rock' (Radio 1, 1pm) takes a close up look at 1958 when Elvis was drafted and ban the bomb marchers walked all the way to Aldermaston. 'The Max Headroom Show' (C4, 6pm) has lots of wacky videos and 'In Concert' (Radio 1, 6.30pm) features the wonderful Working Week.

TUESDAY creaks into life again with 'The Whistle Test' and 'Razzmatazz' on Wednesday has Gary Glitter and David Cassidy. What a combination.

■ **EIGHTH WONDER**, who are being hotly pursued by several record companies, play a one off date at the opening night of Gary Crowley's new look Hangout Club at Cinderella Ruckerfellers in Brighton Road, Purley, on May 8.

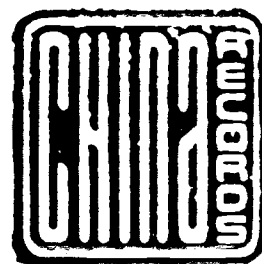
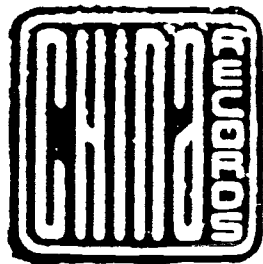
KEVIN KITCHEN

YOUR NUMBER'S UP!
NO. 73

The Saturday Morning Show

*See Kevin Kitchen singing
"put my arms around you"*

Tune in at 10 am this Saturday.



gothenburg

[OR BUST]



LAST YEAR, Vikki Watson treated the Eurovision Song Contest with the same contempt that the Great British Public, aside from the BBC, usually lavish on the show. However this year it's a serious business for her. She sings the British entry in Gothenburg, Sweden, on May 4.

"People have no idea how far you have to come before you even appear on 'A Song For Europe' — the finals for the British entry," says the singer of 'Love Is . . .'. "I shan't laugh next year because I now know what goes into it."

This year's British ambassador of song studied music at the Guildhall School Of Music And Drama and is classically trained. But she never took music and songwriting seriously until three years ago.

"I started to get commissions through people I knew," she says. "I wrote 'The Poppy Song' for the British Legion. It was just after the Falklands conflict. That came out terribly Eurovision — a very catchy song with strong words. I had to sing it during the Remembrance Day rally at the Royal Albert Hall before the Royal Family."

She has the distinction of writing some songs for puppet superstar Kate Kestrel from the TV series 'Terrahawks'. 'Love Is . . .' is the first song she's written with her Liverpoolian partner James Kaleth.

"There's a lot of kudos and money to be made from the Eurovision Song Contest. It's a difficult assignment to write a song that will hit on the first listening but I think we have a classy little song.

"It's worse being the artist because if you fail you can disappear into the black hole where other failed entrants go and have to live

This is Vikki, she's a Euromantic. Marie Boyle-Wogan studies her greatest winning chances

with the stigma of having been in the contest. It's far easier to be a songwriter. All you have to do is write another song."

Here's her verdict on previous Eurovision entrants.

ABBA (1974 winners with 'Waterloo')

"Well, look at the songwriting talent behind that. They started on Eurovision but worked hard afterwards. 'Waterloo' was great. We, particularly my partner James Kaleth, listened to a lot of the other winners to get the feel. You become aware of hit sounds. It's like fashion — you have to keep up with it."

BUCKS FIZZ (1981 winners with 'Making Your Mind Up')

"They were clever. They worked hard to get rid of their image. It goes to prove that you've got to know what to do afterwards. We've already got our follow up single ready, should I be successful."

CLIFF RICHARD (1968 winner with 'Congratulations' and competed with 'Power To All Our Friends' in 1973)

"He's to be admired. His songs though, were in the style of the time. 'Power . . .' was very Seventies. No wonder it sounds so old-fashioned."

SANDIE SHAW (1967 winner with 'Puppet On A String')

"I used to love her. It was a good song. You've got to remember that Lulu (tied with three others for first place in 1969 with 'Boom Bang-A-Bang') and Olivia Newton John (1974 entrant with 'Long Live Love') and many others have entered without it damaging their careers."

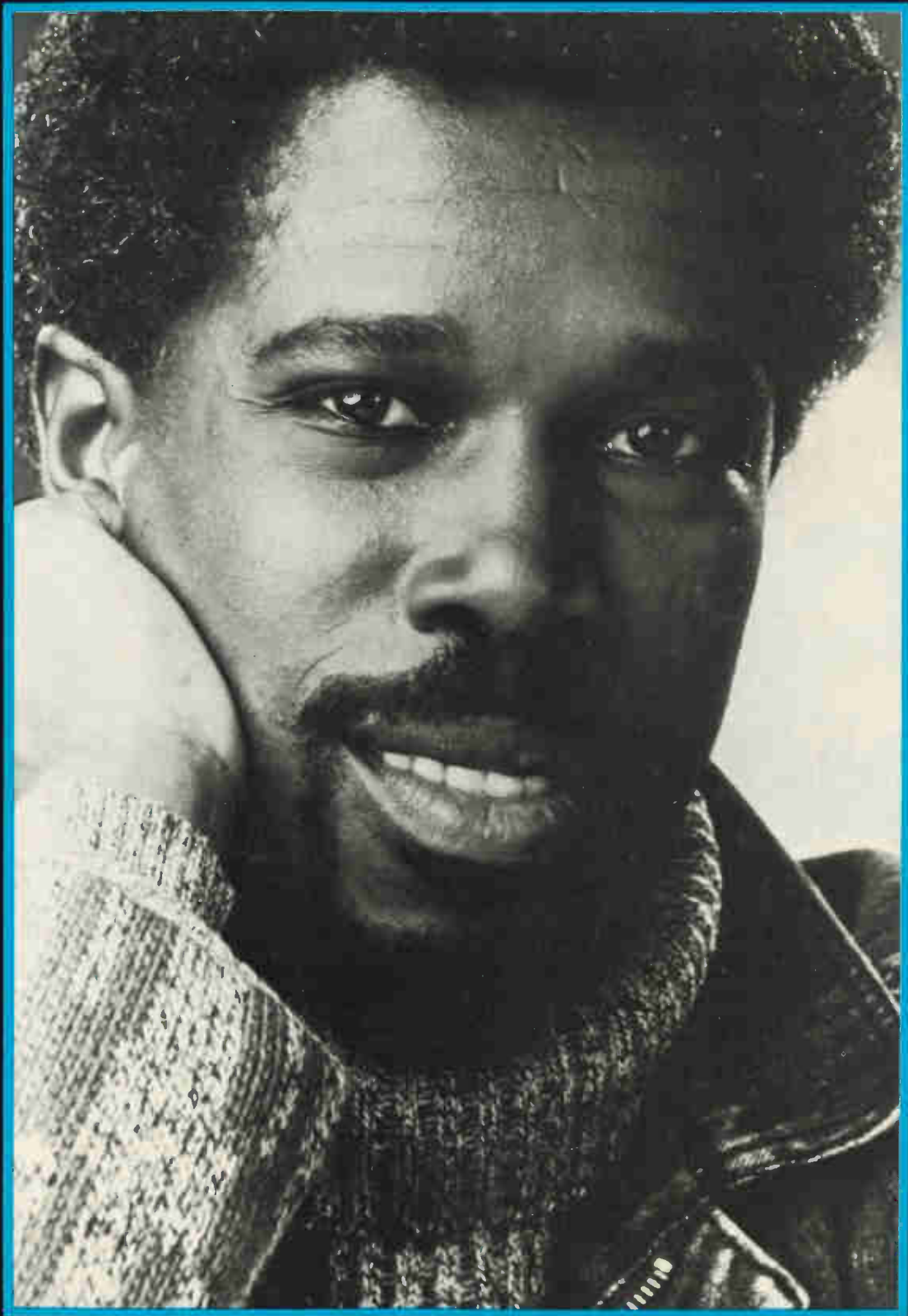
ALVIN STARDUST (1985 entrant with 'The Clock On The Wall')

"When I heard he'd entered I thought I didn't have a chance. We all thought he'd won before we started. My song was rejected by virtually every record company because they were sure he'd walk it. But he certainly brought the standard of the competition up. I certainly worked a lot harder when I heard he was in it. But I must admit my heart sank during the competition because of the powerful press and record company machinery he had behind him. But I don't think entering the contest has done him any harm."

BELLE AND THE DEVOTIONS (Last year's British entry with 'Love Games')

"I couldn't get into the image and I can't remember the song."

Billy Ocean



HIS BEAUTIFUL NEW SINGLE

Suddenly

on 7" and 12" (with extended Dance Mix of 'Lucky Man')

Produced by Keith Diamond

World Radio History





DIARY OF A

PAT BENATAR admits to having at least two personalities. "There's one that I call 'her' — Benatar, and then there's Giraldo." Benatar is the fiery rock and roller. "She's the fun one," Pat explains.

"She's a lunatic, lots of fun and she'll do anything, and it's great. I mean, the most important thing is that it's not a fabrication. It's really just another extension. It doesn't work for me at home. I don't know why, I've tried to get her in there and make her work, but it just doesn't. She could care less about anything except being wild, so I just keep her separate."

Mrs Giraldo is Pat's at-home persona: mother to new-born Hayley Giraldo, wife to guitarist/producer Neal Giraldo. Mrs Giraldo is a good cook. Mrs Giraldo is a sweet, warm woman you would just love to exchange recipes with.

"Mrs Giraldo is just a nice girl from Brooklyn who married a nice Italian boy, and that's all," says Pat. "That's like the real straight side of my life, which is good, I like that side, too."

If your image of Pat Benatar's marriage was

one of the modern, liberated woman, working out her vocal licks while her husband shares in the cooking and cleaning, well, think again.

Pat may be centre-stage when she's performing, but at home, she's centre-kitchen. And, she likes it that way.

"My husband comes from a very traditional background and I'm sure there are a lot of people who'd be so disappointed with me," she admits.

"But, it just works out better for us. You've got to find out what works for you. Liberation should be freedom to do what it is that makes you happy in any form. So, for us it may not be what everyone expects, but it works. Like, I do the cooking. It works better.

"I couldn't stand having a husband who was in the kitchen, driving me nuts. 'Let me help you chop.' Chop this! Y'know what I mean? 'Get out of here!' I just want him to go do this thing, and leave me alone, that's my refuge in there."

After taking refuge in the kitchen regularly, Pat's cooking can now rival her singing.

"I'll cook anything," she says, with a touch of domestic pride. "I'm fearless now. But, especially Italian, obviously. It's a form of creativity — it's very sensual to me to make food. That people will ingest, that will become part of their bodies. And, that's about as es-o-f***ing-teric as you can get. I like to do it, so!"

HOW DOES Neal Giraldo cope with his two wives? According to Pat, their relationship in the studio, or on the road, is totally different from their relationship at home.

At work, Pat says, "We just don't acknowledge the fact that we're married to each other. There's no kissy huggy, that kind of thing, there's no outward, like real affection, we're workers, and we work together, and we give each other the same attention that we give the other band members. And, even in the car ride on the way home, it's different. You're already back to being husband and wife. Just whatever it is that couples do. Your voices change, everything changes. Just the way you speak to each other. Everything."

But, if she had to limit her two-way relationship with her husband, Pat's sure it would be impossible. "I like both aspects



equally the same. Because I really like him as my producer and guitarist. And, I really adore him as my husband. I just like him all the way around."

This happy marriage, a new baby, the wife cooking Italian specialties while the hubby watches the football game. It hardly sounds like the life of a straight-ahead, hard-driving rock and roller. Why hasn't domestic bliss dulled Pat Benatar's artistic edge?


"It does change how you think," Pat reflects. "But, all it does is give you another dimension to draw from. I mean, you could use it either way, you could let it turn you into Betty Crocker, or you can just use it to get another facet to your life, and that's how I use it. The two facets work in conjunction inside me, they give me a better, more well-rounded personality, instead of being so one dimensional."

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HEAD WIFE



It's the difference between 'really
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minutes? 'Raunchy rock 'n' roller',
n and pasta expert Pat Benatar
s recipes with Laura E Gross

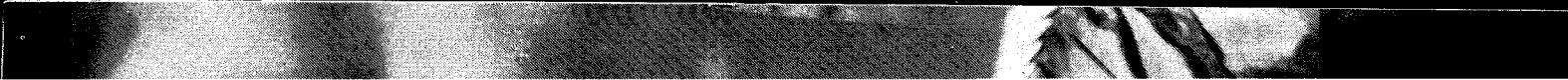


THIS IS the man who'll never
as he lives . . . the man who
sleaze out of soul and re
Steve Arrington's left the Hall
He's teamed up with his man u
'Feel So Real' and his 'Dancin'
whatever you think about that
fact that the new combination
crossover record so far.



ES







reviewed by
james a reid

ADVENTURE IS not a word familiar to many record companies. Their maxim is that familiarity breeds content and as such they'd rather add some new faces to some old licks than deal with anything genuinely fresh.

Even FGTH's initial assault on 45 was a profusion of nicked ideas, and their real appeal was as nothing more than a willing accessory to a witty marketing campaign. Most record companies aren't so clever, so this year we've had Spelt Like This and the Roaring Boys.

Place also into that category the more workmanlike GO WEST. Their 'Call Me' (Chrysalis) is an artful acknowledgement of things that have gone before — some 'Lexicon Of Love'-period ABC chiming, some help from the effortlessly modern bass of the Paul Young ensemble, some understanding of midflight Hall And Oates. It's all done in a very tidy fashion and it's characterless

and very unexciting. As my nearest and dearest said, they just look like Australians.

Not a boomerang you'd chuck at **DEPECHE MODE** whose 'Shake The Disease' (Mute) is further proof of a sleight of hand that rattles their music from the candypop up to the black mood down. 'Shake The Disease's' brow is well knitted and just a little noir.

While **SCRITTI POLITTI** — 'The Word Girl' (Virgin) — have always struck me as being a bit grey about the gills. Having toyed with electro rhythms, having picked some of Arif Mardin's studio wires a bit thin, Green returns to the gentler, more whimsical mood of, say, 'The Sweetest Girl'. Given that this outing, pleasant though it is, contains neither the charm or hook of aforementioned song this may not be a wise move.

Nor may the release of **THE POWER STATION's** 'Get It On' (Parlophone). The fact that these boys will not be in the running for next year's Ivor Novello songwriting awards is no excuse to walk all over Marc Bolan's grave in such a clump footed manner. Too much muscle. And just not enough on **TWO PEOPLE'S** 'This Is The Shirt' (Polydor) which is a hybrid with loose joints. Not enough conviction to take the epic or dip wildly into those perfect pop guitar runs.

While **BRYAN FERRY'S** 'Slave To Love' (EG) has no conviction, period. If Bryan was always an awkward boy hiding behind a fringe, then at least the way he smoked a cigarette or the way his cheekbones reacted to a photosession was perfect. Unfortunately he has begun to believe unfounded rumours of his own sophistication and since the late 70's has floated on an oil-slick of suppository-up-the-bum disco for advertising people.

MICK JAGGER — 'Lucky In Love' (CBS) — can't even claim that. If MJ's voice had — and I mean that most literally — a whole decade, it's now simply decayed. When people thought pop had power Mick could hop around and be camp and petulant. Now everything he does

fits into the acme of 80's pop production with as much grace as loon pants in the Soho Brasserie. It's all down to his past... and that's his present weakness.

Whereas **LOOSE ENDS** — 'Magic Touch' (Virgin) — fit very nicely thank you. A trip to Philly has left them (though watch out for Animal Nightlife) with the slickest Brit-Soul yet. However, all that smooth is only so much dodgy ballast on a nowhere song like this. Disappointing.

As is **THE COMMODORES** 'Animal Instinct' (Motown). If 'Nightshift' was the comeback of the year, then this is no way to treat a good thing. Unnecessarily muffled and unfocused. Which is not a criticism you could level at **BILLY OCEAN'S** 'Suddenly' (Jive), a neatly subdued ballad sung — and he CAN sing — with the clarity only a Bethnal Green boy knows about. The US soul people reckon Billy and I go a bomb on Harry Fenton suits meself.

Though the **STYLISTICS** 'Give A Little Love For Love' (Virgin) is more indicative of three piece Travolta jobs and cornball dance routines. Actually it's positively pre-Disco Fever mid Seventies in its creamy soft soul lushness and give or take the tune that's no bad thing in my book.

While all I've got to say to **NEW EDITION** 'Cool It Now' (MCA) — is, no you can't be the Jackson 5, go to the back of the class immediately. And into that corner too **KOOL AND THE GANG**, whose 'Charish' (De-Lite) is one more slap in the face to the brash, upful music of their past. They call it insipid.

Though you wouldn't hear a word like that in the **PAUL HARDCASTLE** camp. If you're interested in such things his '19' (Chrysalis) is undoubtedly **SINGLE OF THE WEEK**. The smoothest yet speech cut-up '19' utilises a Kraftwerk-type high melody with real jazz-funk sensibility. Paul knows his way round a studio, and save the tame backing vocals on this track, has issued further notice of his intention to become Britain's dance master, par excellence. Warning: do not let this song leave you with any sympathy for

the Americans in Vietnam.

Though the champions of Go Go do deserve some of your hanky time. **EU's** 'EU Freeze' (Fourth and Broadway) is typical of the genre's inability to really nail it all down on vinyl. Forget the percussion, here the brass comes straight from some 60's cop serial. Pity, cos all that law and order hangs too heavy or the disjointed moves of this groove.

JANET KAY will do better, though her 'Fight Life' (Soho Records) is a curiously cluttered piece of Lovers... that clear, cool, voice lost amongst a thousand wailing sirens. No such trouble on the sparse debut from **SECONDS OF PLEASURE** — 'Pull Me Up' (Paladin) — whose steady question mark of a bass and scattering harmonica are proof that there was something deep at the bottom of every Beat's capuccino.

Nowt deep about **JESSE RAE** though. You must have seen him by now, he's the laddie who's so mixed and matched centuries of fashion, worn Lewis Leather and Viking headgear with his tartan and called it Scottish. He may have a point but 'Over The Sea' (WEA) isn't exactly a succinct summation of cultural imperialism. Sounds more like cod Alex Harvey to me... is anything worn under the kilt? — no it's all in working order. Only kidding Jesse, with a name like mine it's only natural.

Which, unlike Alf Tupper, ten penny pints, tank tops and Rodney Marsh, the revival of **DAVID CASSIDY** isn't. His 'Romance (Let Your Heart Go)' is no way to treat the early 70's. Kids, you should have been there. And if you've been listening to me properly you should already own **WAYNE SMITH'S** supremely solid 'Under Me Sleng Teng' — the electro rhythm of the year and already covered to exhaustion. Here on 'Sleng Teng Mix Down Remix' (Greensleeves) the original rhythm is given the once over by Prince Jammy to that arcade shattering style. If you don't own at least one version of this rhythm, you have not got a record collection. I'll leave it at that.

THE NEW HIT SINGLE

Walking On Sunshine

KATRINA AND THE WAVES

FROM THE FORTHCOMING ALBUM AND TAPE
"KATRINA AND THE WAVES"



THE LEAGUE OF GENTLEMEN

as told to Jim Reid

THE LEAGUE were looking forward to the beginning of the cricket season. "Hurry up there with my sou'wester," shouted Sir Public House, concealing a quart pint in the place most commonly reserved for a cricketer's greatest friend. As the rest of our company set about repairing flood damaged brollies, it began to rain. Not ordinary rain mind — no, not the fine life-enhancing pitter-patter of the West Hendon valley, but the strong violent stuff they have in Manchester. The very rain that had turned both **Bobby Charlton** and **Ron Atkinson** prematurely bald. This was strong stuff.

... "Freddie Mercury, Go West and Bob Geldof," said Lord Hip Hop, apropos of nothing, and the debate began.

"Orwell that ends well as the saying goes," continued Lord Hip Hop. "So it was just as well that the **Eurythmics** stepped in to record the '1984' soundtrack because **OMD** had already turned it down. 'Who needs another film about 1984?' was their opinion.

"And talking of Dave 'n' Annie, their continued absence from live shows will be partly compensated for by a marathon video shoot they are to undertake in Los Angeles shortly. The band will film four of the tracks from their forthcoming 'Be Yourself Tonight' album for TV shows round the world...

"Dave 'n' Annie will have to take a back seat for the next paragraph: pray pay respects to the mightiest combination since light and bitter. I talk of course of **Brooce** and **Tina** and an ongoing

people who screw their faces up a lot when they sing situation. Latest instalment: Springsteen to write song for Turner.

"Less likely to set the pulse racing is the TV series '**Dempsey and Makepeace**', although an episode to be shown later this year does feature **Suzi Quatro**. Now you know you were always right to turn off...

"It really is most ungentlemanly conduct to quit one's country because of income tax," he continued. "And if stories suggesting **Culture Club's** imminent tax exile are true, I for one will be severely insulted. The country's good enough for me, so what do they see wrong with it...?"

"And what's with this **Eric Clapton** chap as well? The

fellow's just bought himself a pub just outside of Dublin. Doesn't he know the finest Irish boozier is the Upper Welsh Harp, West Hendon...?"

"While **Sting** is planning to visit all sorts of places on a forthcoming world tour to promote his debut album, released later on in the year. Part of the tour will take in a week in Paris, which is being filmed as a documentary by director **Michael Apted**...

"Touring the world is the furthest thing from **Pete Townshend's** mind at the moment. The **Who** guitarist, heavily involved in an anti-heroin campaign, will be selling T-shirts to promote his cause outside concerts by Bruce Springsteen, **Simple Minds** and **Ultravox**...

"While the ever-businesslike **Wham!** are going into selling of a different kind. A line of mid-price women's clothes bearing the group's name or titles of their songs has been launched in Japan and should be in Britain soon...

"**George** and **Andy** have been pretty frequent imbibers at the various clubs **Steve Strange** and **Rusty Egan** have hosted over the

years, so they might shed a tear or two over the fact that Steve 'n' Rusty's Playground club will be temporarily without home from May 4 onwards...

"While ageing Scottish monument **Rod Stewart** was temporarily without a timepiece recently. His four-year-old son Sean threw his £10,000 gold wristwatch overboard while the family were enjoying a holiday cruise...

"And finally the news that **Dream Academy** person **Nick Laird-Clowes** has received songwriting advice from **Paul Simon** is no surprise. Though with a name like that one would suggest that Nicky undergoes the **Joe Strummer** treatment for severely unbelievable backgrounds. Or... hang on a minute it is still credible to be working class?"

Hip Hop had clearly been reading too many colour supplements and was under the common delusion of media folk, to whit, that they can explain the whole fabric of society by quoting from a **David Bowie** lyric. He was wrong of course. If rain stopped play there was always plenty to talk about in the League Of Gentlemen...



● JESSE and Fat Boys: Where's the beef?

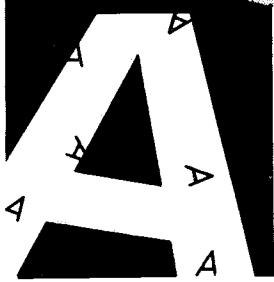
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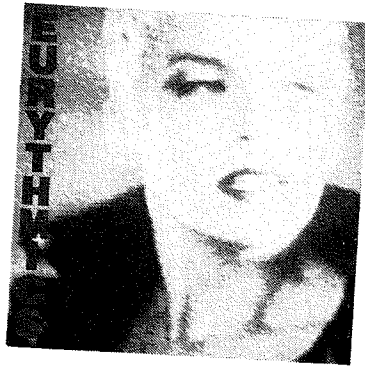
- Wicked
- Solid
- Comfortable
- Dodgy
- Diabolical liberty

EURHYTHMICS 'Be Yourself Tonight' (RCA PL70711)
POINT NUMBER one: Annie Lennox can still melt metal at a thousand paces with the power of her voice and must be our very best female singer. She sounds superb throughout this album, crystal clear, pure and pin-sharp, oozing soul.

Point number two: the Eurhythmics as a unit have developed considerably since the experimental days of 'Touch' into a mature, muscular, sophisticated outfit.

Point number three: unfortunately, during this fine-tuning process, they've also lost some of their precious essence, some of their mood and atmosphere, and certainly most of their sparseness and spontaneity.

'Would I Lie To You' is representative of the New Feel: largely uptempo, dynamic, guitar-based rock 'n' soul. Dave Stewart has rediscovered licks and solos, and his involvement with Tom Petty and the Heartbreakers (some of whom play here) seems to have been a major influence.



There's barely any evidence of the arty electronics that once juxtaposed so well with Annie's voice. It's all very arranged, polished and aimed directly at the heart of America.

Tunes still hook, especially 'There Must Be An Angel (Playing With My Heart)' a sublime melody with Stevie Wonder doing his 'Isn't She Lovely' harp solo and the haunting 'Adrian' (featuring Elvis Costello).

Annie's duet with Aretha Franklin on 'Sisters Are Doin' It For Themselves' is all very admirable and feministic but it's very glossy and not a little predictable. Ah, but the star names are queueing up . . .

The rest washes rather than grabs, and rather than being a natural progression, seems calculated. There's no rawness, no anger, no hunger — not surprising since they're now successful and happy. 'No hurt, no pain, no tears no broken hearts', as the song goes. I desperately wanted to love this but there's little passion. ■■■■

Betty Page

CHINA CRISIS 'Flaunt The Imperfection' (Virgin V2342)

A LOT of harsh criticism has come China Crisis' way in recent times, mostly of the 'brain numbing boredom' variety. 'Flaunt The Imperfection', the result of the band's collaboration with ex-Steely Dan man Walter Becker, is unlikely to appease holders of such views, being full of China Crisis' traditional mellow softness, smoothed out even more by Becker's production.

The result is not entirely unfavourable. Gary Daly gives us insights into his life philosophy with titles like 'Wall Of God' and 'Strength Of Character', with the former featuring some good old steely Steely Dan guitar.

The overall effect is to bring visions of bronzed young things gliding down a West Coast freeway with the sun in their hair and the wind in their faces. Hardly your typical Mersey sound.

'Flaunt The Imperfection' is an impeccably polished album. Its faults lie in the group's total faith in Becker's production. His touch has filed them down to the point of over-smoothness in places, while the laid back, relaxed sound he's taken from the China Crisis of old has been shined up a thousand fold and does nothing to complement Daly's vocals which have never exactly grabbed you by the ear drums and bellowed into your brain.

'Living In a Catholic Style' and

the single 'Black Man Ray', are though, two of China Crisis' finest moments, with some more great Becker guitar on the latter and some sweet sounds all round. But a bit more of China Crisis next time please. ■■■■

Eleanor Levy

FREDDIE MERCURY 'Mr Bad Guy' (CBS 86312)

LIKE A kid let loose on a box of chocolates, Freddie has gorged himself. It's all done in the best taste of course (well almost) as Fred fulfils his wildest ambitions. Unfettered for a while from Queen, this album nearly defies description. There's great chunks of symphonic sounds mixed and matched through boystown beats and Freddie at his sentimental best making his moustache go droopy with tears and sweat.

Big, bold, brassy and very expansive, it's a real epic. Off we trot with 'Let's Turn It On', Fred in inequipped jodphurs running up and down the stairs on a pulse-racing little number. Those older style bittersweet numbers aren't forgotten though, and the next outing is 'Made In Heaven'. What a tear jerker. Cock an ear to 'Love Me Like There's No Tomorrow' as well, a song to make Samantha Fox's stocking tops really wobble.

The album's masterwork is the title track. Fred comes to grips with a full scale orchestra, a warbling opera star and much more, in a delicious extravaganza that gives the word epic entirely new meanings.

'Mr Bad Guy' is a real treat for Fred fans. Five thousand twinkling stars, dear. ■■■■

Robin Smith



REO SPEEDWAGON 'Wheels Are Turnin' ' (Epic 26137)

I WOULD rather listen to the Smiths' albums 10 times than bend my little pinkies to all this again. While I'm partial to most varieties of American mega rock, REO Speedwagon leave me colder than an eskimo sitting on an iceberg without his

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leading the British charge. Instead of the off-the-wall rhythms and witty lyrics that introduced him to us and which are undoubtedly his forte, we get a succession of numbingly banal lyrics and soulless arrangements.

Derek Bramble's production and the contribution of great pros like saxman Chris Hunter and even Sketch himself on one track ensure that the record positively gleams with polish. But he could be a very fine soul singer and to hear him taking the soft option in order to be a pop star is irritating.

The Jaki Graham duet, OK that was always a Top 40 concept but in the first place it's a terrific song and second of all they sing it with style and respect. Just about everywhere else on the album the overriding feeling is of Grant tailoring himself for Radio One play. Which he'll get with 'Where Our Love Begins' for a start and plenty of the rest. The Go West collaboration 'Crime Of Passion' certainly doesn't match its name either. Less contrived than his last, but still somewhere his conscience should be troubling him. ■■

Paul Sexton

THE INTRUDERS 'Who Do You Love' (Streetwave MKL6)

THERE'S LITTLE point in comparing this Intruders incarnation with their golden Philly era of the early Seventies ('She's A Winner', 'I'll Always Love My Mama'), still less the late Sixties period of 'Cowboys To Girls'. That's because only one of the vocal quartet, Eugene Daugherty, appears still to be on

the team these days.

But there's every point in comparing the album as a whole with its terrific title track which should have done so much better around Christmas. But that'll soon show you that 'Who Do You Love' is streetwaves ahead of the rest of the LP.

The boys certainly don't disgrace themselves and the close attendance of Leon 'Finders Keepers' Bryant, who wrote and produced everything on the vinyl, gives the project a certain polish, especially on ballads like the new 45 'Warm And Tender Love' (not the Percy Sledge tune) and the mature 'Tell Me'.

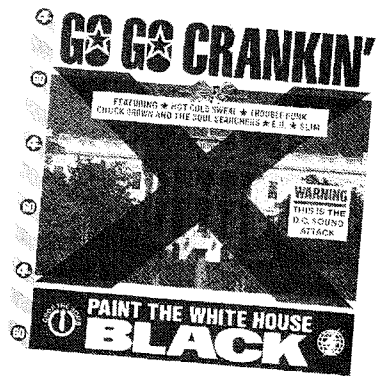
Elsewhere he, and they, tend slightly towards simplistic songcraft, as on the rather pedestrian 'Dedicated' and the repetitive workout 'It's Alright'. But 'Rise To The Occasion' is a more determined and vital funk spanker and despite some dated arrangement and cornball presentation the album holds firm . . . just. ■■■■

Paul Sexton

VARIOUS ARTISTS 'Go Go: The Sound Of Washington DC' (London BOMB1) VARIOUS ARTISTS 'Go Go Crankin' (Island DC LP 100) CHUCK BROWN AND THE SOUL SEARCHERS 'Bustin' Loose' (Source EG 2605201)

CITIZENS, I smell the sickly aroma of burnt fingers. Now that all the hoo-ha has died with last week's patent shoes (and I stand accused as well), we can approach the Go Go from a, how I can put this, more critical standpoint.

In which case, prepare yourself



to be disappointed, for there is little on either 'Go Go Crankin' or 'Go Go: The Sound Of Washington DC' to slap some freshness into trend-jaded feet. Seems to me what works in cramped DC venues, what comes out of the live charge of ghetto/James Brown, does not necessarily transfer onto vinyl.

'Go Go: The Sound Of Washington DC' is particularly unfortunate in this respect. All that on-the-edge atmosphere caught in a vacuum.

'Go Go Crankin', though a lively, slimmer 8 track proposition, suffers from a similar lack of imagination. All groove and no hook. All bluster no lustre. . . though you can't deny TF's 'Drop The Bomb', Slim's 'Good To Go' and Chuck Brown's 'We Need Some Money . . . Talking of which, Brown's late Seventies milestone album 'Bustin' Loose' is a re-issue to shame most on offer here ■■ and ■■■ and ■■■■

Jim Reid

underpants.

More flatulent than the RM staff after blowing all their luncheon vouchers down at Spud U Like, REO Speedwagon rummage their way through a selection of tracks suffering from a bad case of vinyl arthritis, for which there is no known cure.

Absolutely no stars, so there.

Robin Smith

DAVID GRANT 'Hopes And Dreams' (Chrysalis CHR 1483)

MOST PEOPLE'S hopes and dreams as far as David Grant was concerned were that he'd renounce the calculated bubblegum image of '83 and return to the adventure, the excitement, the FUN dammit, of the Linx days. Well . . . it was too much to hope or dream. This is better than the 'Stop And Go' period all right, but it didn't make me smile or move.

It's more than disappointing, it's very annoying that such a sharp writer and astute musical mind as David should be sitting here on safe ground, consistently under-achieving when he should be

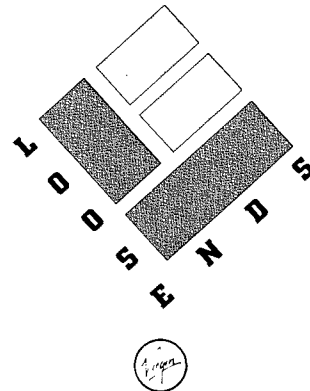
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THE WAGON

JUST WHEN you thought rock 'n' roll had been tamed by hair dryers and personal make-up artists, our American cousins, like the cavalry before them, are coming to the rescue.

Lock up your daughters, throw away your stylus and be not fearful of AOR programmed 'product', REO Speedwagon are coming to save our souls. At a time when pop stars bleat on about how they aim to be in bed early, brazenly advocating celibacy and abstinence, REO Speedwagon are about to prove that they are more than just a silly name.

Less than a month before their two nights at the capital's Hammersmith Odeon, their lead singer Kevin Cronin warned, "if anyone thinks they're going to hear an evening of ballads they're gonna be surprised."

'I Can't Fight This Feeling' may sound like another slushy Yankee ballad straight from the mould that cast hits for Foreigner and Chicago, but it isn't, stressed its author Kevin, representative of REO Speedwagon live. People who saw them on their last visit to the UK in 1979 will be pleased to learn that according to

Kevin neither their lifestyle or their set has been toned down, slowed down or tampered with in any way.

Just listen to Kevin extol the wild life on the road with REO, still remarkably chipper at the wrong end of an all night binge with another mega US band Survivor, who have been opening for REO on their American tour.

"We like to have fun. Lots of times we'll book late night tennis courts and have a few games after the show or other times we go back to the hotel and party. You never know what we might do." Gasp.

"We go on the road and it's kindlike boys night out. It's a gang that's been together for a long time. Even the crew has been with us for a long time. It's boys night out when we all go together."

Kevin isn't kidding when he says that REO have been together for a long time. The earliest manifestation of the group appeared in 1968 when keyboard player Neil Doughty teamed up with drummer Alan Gratzer at college. The present line-up has been intact since 1975.

"Staying together for ten years in the same rock 'n' roll band, with all the craziness that goes on, and the possibilities for disaster that come up along the way — when I think about us — it's pretty cool."

REO ARE no spring-chickens anymore. Kevin, married with two children and a four-wheel drive jeep to think about, celebrated his thirty-third birthday last October. "But I like the idea of being 33 and a third," quoth the wag. The other members are all starting to go grey at the temples too and they must temper their wild instincts with common sense.

They appreciate that the body is a temple and we are what we eat. Having digested the words of best-selling author and nutritionalist Robert Haas, renowned for his patronage of wealthy tennis players, they can claim to be probably the first mid-west rock 'n' roll band to have renounced hamburgers in favour of a life preserving fat-free diet.

"He approached us to see if his programme of nutrition could apply to a rock 'n' roll band as well as athletes.

"It gives everybody a lot of energy," insisted Kevin.

There you have it. REO Speedwagon — old fashioned rock 'n' roll for regular Joes on carbohydrates.

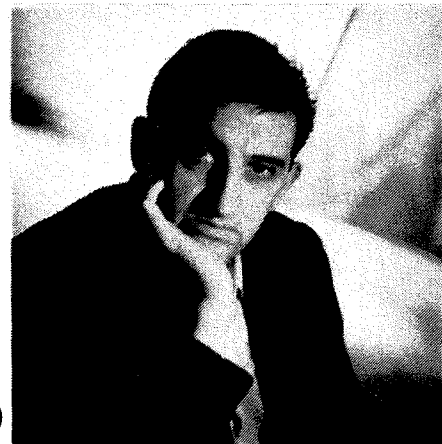
"A lot of people who come to our shows maybe work in a bank during the day, they have a regular job, but they still have their blue jeans hanging up in the closet. And when REO come to town they'll come out too..." Or in other words, they can't fight the feeling.

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Jimmy Nail

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▼ SO ACCORDING to the ignorant yanks, the superb Phil Collins was not big enough to sing at their wonderful(?) Oscar awards ceremony recently. Of course, that was perfectly understandable, after all the marvellous 'Easy Lover' only reached number two in the singles chart and 'One More Night' peaked at a lowly number one! 'No Jacket Required', his stunning new album, also only reached number one. I doubt very much if the Americans have ever heard of the greatest album ever released, 'Face Value', or a band called Genesis!

In short, Phil Collins is the greatest singer/songwriter, drummer and producer the world has ever seen. You know what I mean!

Glenn Downs, Maidstone, Kent
● *If the Americans have never heard of Genesis then it might not be such a bad place to live after all. As for Phil Collins — in the land of designer toupées his*



PHIL COLLINS: almost divine

happily bald state may just be too much to handle.

▼ I HAVE this theory on human sexuality. The most attractive people throughout the centuries have always had thick lips. Marilyn Monroe, Rudolph Valentino, Elizabeth Taylor, Mick Jagger, Muhammed Ali — right up to today with people like Madonna, Victoria Principal, Kim Wilde and Echo And The Bunnymen's Ian McCulloch. I don't quite know what it means but it's very interesting isn't it?
Simon Jeffrey, London SW6
● *Well, no Simon, not really*

▼ WHY THE hell should record stores sell 'USA For Africa'? After all, Band Aid was the first and should be the only charity record. Small record stores have got to make their money somehow.
Someone who likes Wham! Spandau and Duran
PS: I'm going to Wembley to see England v Scotland in May.
● *You'll be disappointed then, mate, seeing as the game's been transferred to Hampden Park. But what else can you expect from a compatriot of Charlie Nicholas's?*

▼ WHO DOES Sarah Donnington think she is? How dare she compare Paul King with Ken Dodd. I've been Ken's biggest fan for years and I know both he and the Diddy Men will be totally distraught to be mentioned in the same breath as some two-bit pop star who'll have his 15 minutes of fame then slink back into the hole from where he came. Ken Dodd is a demi-god whose shining star will burn for aeons. And just because he's got big teeth doesn't mean he's unattractive. Eat your words Sarah, or prepare to die!
Angela Clements, Handsworth, Birmingham
● *But have you noticed the similarity (give or take a hump or two) between Paul King and Laurence Olivier in Richard III?*

▼ SARAH DONNINGTON (issue April 13) I suppose you thought you were really witty comparing Paul King to Ken Dodd. Unfortunately for you, my dearest darling duck, I have been speaking to Pauly and he is visiting Wiltshire VERY SOON just to meet you and guess what he is bringing with him? Yes, his tickling stick to shove right up your arse!!! OK, bog-brain?
Jacqui (the King lover) Ellis, Belfast, N Ireland
● *Sounds rather nice actually. If I ask very nicely will you do it to me too Jacqui?*

▼ PLEASE, PLEASE, please could you print a picture of that gorgeous hunk Paul Young — wearing as little as possible (or better still nothing at all!). What a face and what a body! You can forget your Andrew Ridgeleys and Simon Le Bons, there is only one guy who's 100% MAN and that's PAUL. He's got the sexiest eyes, bum etc I've ever seen.

PS: Can I please have a pair of his Y fronts!

Sarah, Glasgow, Scotland
● *Paisley print polyester Y-fronts with white ribbing have never really appealed to me I must admit Sarah. Give me crotchless rubber jockey shorts with fluffy pink bits anyway. And what is his "etc"?*

▼ THIS WEEK I witnessed the drop of the best single of 1985 so far, after only two weeks of release. How many of the record buying public can truthfully raise their hands and say they appreciate good music? Not many of us, enough to get mega-brilliant singles like 'How To Be A Millionaire' and 'Be Near Me' to 47 and 26 respectively, but not enough to make them even bigger hits. OK, a good record isn't necessarily a hit record, but it makes me so mad when good records don't get the recognition they deserve.

Is it because ABC are making incredibly varied and innovative music or because they don't appear, non-stop, on everything from Breakfast TV to 'The Tube' every week?

Whatever it is, my few and far between ABC fanatics, let's hope one day the lads (oh, and Eden!) will have a top 20, or even a top 10 record. That's if the record buying public will ever appreciate good music. Be near me, ABC, be near.

Neil Durham, A Future Zillionaire, Hampshire

● *'Be Near Me' failing to scale the top 20 may just perhaps have something to do with ABC not getting TOTP the week they went up from 36 to 26 and King getting it when they stayed at 24. Well, King stiffed too, so at least it was divine justice*

TOTO COELO

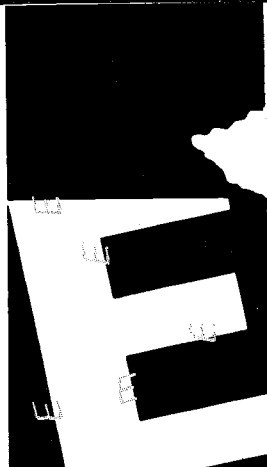
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MAY IS upon us. Bright spring days, sunshine — in fact, just the *wrong* weather for sitting in a cinema or watching videos. Never fear, for people unwilling to brave skin cancer and vitamin D overdoses, there's 'The Nighttime Concert' from Elton John (Vestron Video) who's always good for a laugh, despite supporting a dodgy football team. EMI also release another excellent video from the 'Ready Steady Go' archives with 'The Beatles Live' featuring a pre-Grecian 2000-needing Paul McCartney. Watch out next month for the release of '1984' from Virgin — a laugh a minute to be sure.

May's a lean month for cinema releases, but June sees the opening of 'The Breakfast Club', currently enjoying some nifty pre-publicity courtesy of Simple Minds' 'Don't You Forget About Me' which features on the soundtrack. Starring the highly aesthetic Emilio Estevez — son of Martin Sheen and star of 'The Outsiders' and 'Repo Man' — it's a film worth missing out on a sun tan for. It opens on June 7.

Eleanor Levy

hour and a half of fun, frolics and a wonderfully sympathetic and funny performance from Kathleen Turner as the romantic novelist who goes off to the South American jungle to rescue her sister. Michael Douglas is the hunk who unwittingly gets landed with protecting her, though by the end of the film it's more like the other way round. Some moments will have you in stitches and despite its gooey ending, it's a real guffaw-inducing hoot.

Eleanor Levy

DEPECHE MODE 'The World We Live In And Live In Munich' (Virgin Video)

A NICE play on Depeche Mode's own wording for the title — while you sit and expect something special from a group who've quietly but steadily evolved into a classy and mature musical unit. 'The World We Live In ...' is therefore more of a disappointment because it fails completely to capture their live energy and excitement. Shot in muddy tones of blue and red with lots of fades between the individual group members, the sound on a normal mono TV is muddled and distorted and after half an hour begins to grate. All credit to the group though, for having the guts to put

● WILL PATON and (below) Robbie Coltrane in 'Chinese Boxes'



F I L M

'INTO THE NIGHT' (Cert 15)

JOHN LANDIS' latest film has met with lukewarm response from many critics. Maybe it's just that they're expecting too much, but 'Into The Night' is one of the funniest films of the year. Not as fast-paced as 'Trading Places' (there's no Eddie Murphy for a start), nor as black as 'An American Werewolf In London', it's the tale of a large nosed, dozy aviation engineer who saves a beautiful girl from death and is caught up in the world of Middle Eastern gem smuggling.

Cameo parts from the likes of David Bowie in a role as a public school assassin pop up, as well as the director himself as a Persian thug. 'Into The Night' is not Landis' best, but he still manages to beat all other directors of sharp, comic observation into a cliched splurgy pulp.

Eleanor Levy

'CHINESE BOXES' (Cert 18)

WILFULLY OBSCURE thriller set in Berlin that surrounds secret organisations, heroin deals and loud American accents as people die all over the place. Directed by former film critic Chris Petit whose work includes 'Radio On' and the far superior thriller 'An Unsuitable Job For A Woman', its intention is to confuse — but confuse to the point of boredom. Large Scottish 'alternative' comedian Robbie Coltrane turns up as the head of the American organisation that uses the film's hero for their own ends, but despite his finely malevolent

performance, the whole thing seems to spend a long time going nowhere.

Eleanor Levy

'THE COTTON CLUB' (Cert 15)

'THE COTTON Club' is a \$45 million tribute to the Roaring Twenties by Francis Coppola — it's a story mixing gangsters, hot jazz music and civic corruption into a potent cocktail of money and murder.

The real club was a 'whites-only' nightclub where the elite of American society and stars of stage and screen drank illicit 'Prohibition' drink.

The story concerns Richard Gere's problems as a struggling cornet player who saves a mobster from being 'rubbed out' by a rival in terror and the complications that ensue when the mobster's moll falls for him.

At two hours plus it can be a bit heavy, but with music of the quality of Duke Ellington and the unbelievable 'Minnie The Moocher' by Cab Calloway, it can't fail to hold.

Duke Wellington

V I D E O

'ROMANCING THE STONE' (CBS Fox)

EEEE, THERE'S nothing like a good swash of your buckle to get the old nerves tingling. 'Romancing The Stone' overcomes such severe problems as accusations of jumping on the 'Raiders Of The Lost Ark' bandwagon as well as an Eddie Grant theme song, to offer an



GO WEST are now — A Success... A Hot Property. That success was certainly calculated — but *they* were the ones pressing the buttons and doing the sums.

"We've been waiting a long time to do this and now we're doing it we'll do everything that comes along," says Richard.

"When you go out with your first single you're trying to get attention everywhere. I don't think we could go on the way we have been for much longer. But, there again, we're not complaining about it because we've had enough days off in the last three years."

"We knew what kind of album we wanted to make," adds Pete. "We wanted to make a glossy sounding album. We've got little enough idea about anything else we do, but we knew what we wanted and we knew it would take a lot of money behind it. It's not fair to expect that without doing our bit as well. Now, this (indicating tape recorder and studio in background where next shot for the photo session is being set up) is our part of the deal. Both us and the record company are playing the game."

It's a game that so far has been played more successfully than even this supremely confident duo expected. The day of the interview their album goes straight into the charts at number 10.

On the hearing the news Richard's little face lights up with pure joy. "Pete, Pete, the album's number 10!" You expect him to break into a little gambol around the room, he seems so pleased.

THINGS ARE still very new to Go West. They're just finding out what it's like to become public property.

Richard says Pete's been recognised in the street. Pete says he hasn't. Richard insists. Pete is adamant. You see what they mean when they tell you they argue — sorry, discuss things — a lot.

"Down to a ridiculous degree," says Richard.

"Just to give you an idea," continues his partner, "we thought of the name of the band together and there were only two words in it. It does get silly. We do everything together. (Pause). I have to stop saying that, it sounds terrible. *Musically*, we do everything together."

Eventually they decide they don't really get recognised — yet. It's not surprising really, because they look very different — or, more to the point, normal — without the leather jackets and dirt smeared over them as seems the trend in their videos.

And as Pete points out, "I don't often walk down the street looking angry, covered in oil, with a giant wrench in my hands." More's the pity.

Comparisons with Wham! have abounded for Go West, but the real similarity is in how big the duo have the potential to be. Trumpeeters stabbing themselves, nose jobs and problems with their waistlines could be just around the corner.

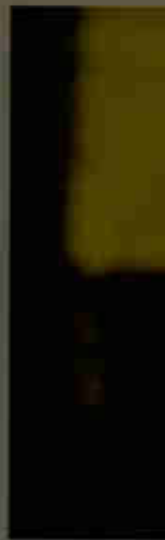
"We're really only doing this because it makes us happy," says Richard. "If it gets to the stage that you get that famous you can get no privacy I don't know how happy that would

AS THING row a l sang as of a wave'. another matte support slot o didn't have e Peter.

"We're not the three year lishers ATV we live work gets cause the writ and further av thing else. We to some seriou

"I don't kno next album," more aggressi conscious effo we just won't make it more'

The new sin 'poppy' track of also reckon it's commercial sen



the next single out. Neither of t

"It wasn't, no out attempt to explains. "Ever rived band' but that you're sittin someone says, ' He loves every single and you'll

"You get that so much that 'right — what v did that wasn't continues Pete. sugar on 'Call M

"There won't that is as poppy foot in the door can start doing t more. Having sa 'We Close Our B direction I want

Pete Cox — 29, lighter haired, ex Cub (he left because 'Batman' came on the telly on Wednesday nights), baritone taller one. "Bet- ter to have an argument with somebody you know' because you can tell how far you can push it."

Meeting the duo, it's easy to see how such things come about. It's not that they're more stropy or egotistical than most people in groups, it's just that they view everything they do with a goal but strobly

make me. W knows?

"I've had a morning when friend answe you're looking ground you h now, but if it be."

HOWARD JONES



Photo: Barry Plummer

● WEMBLEY ARENA, LONDON

AS POP messiahs go, Howard Jones isn't your common or garden model. Surface impressions are deceiving. There's the audience — as unlikely a mixture as you could get at any bus stop — old, young, rich and poor. But there's no mistaking their shrill appreciation of every gesture made by Howard from his rousing 'Pearl In The Shell' intro onwards.

Howard himself revels in being 'the boy next door', chattily inviting his audience to get nice and cosy before he sends them into a frenzy with his infectious blend of synthesised pop.

There's something endearingly awkward about Howard as he leaps up onto his piano in his electric blue suit to give the devoted a cheery wave.

Somehow he is pop's unlikeliest hero. You can criticise his stage movements; described by a voice close by as being "like Freddie Starr doing his impersonation of Little Richard". But it is hard to deny that his optimistic lyrical stance, his warm personality and the fact that he obviously believes in every song made the cavernous Wembley Arena seem as intimate as a table for two.

Backed by a bass player, a drummer (who had most of his drums suspended above his head) and mime artist Jed Hoile, Howard showed that he is an accomplished keyboardist and an efficient controller of both electronic technology and an audience. This was a confident display — leaving the audience to sing many of his numerous hits like 'What Is Love', 'Like To Get To Know You Well' and an excellent second version of 'Things Can Only Get Better' in the encore — very bluesy on his portable keyboard.

Howard keep his songs direct and simple. It is easy for critics to get cynical about his presentation of universal ideals and equally easy for him to topple over into sentimentality. But in the main his simplicity is his strength.

Howard Jones presents an energetic show that gets the foot tapping and the mind singing all the way home.

■ MIKE GARDNER

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- TILL MY BABY COMES HOME 7.37
- COVER GIRL 5.45
- MY TIME 5.10
- TEASER (UPTOWN MIX) 6.07
- LOVE ME RIGHT NOW 5.19
- AFTER THE DANCE IS THROUGH (REMIX) 5.15
- NO ONE'S GONNA LOVE YOU (REMIX) 9.39
- COME GET SOME OF THIS 7.12
- TIE ME UP 5.33

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- FRESH MESS (JAM ... YOUR RADIO)
- QUEEN OF ROX (SHANTE ROXON) (STREET VERSION)
- DEDICATION
- STICK UP KID

- CHRIS 'THE GLOVE' TAYLOR
- EGYPTIAN LOVER
- THE UNKNOWN D.J.
- THE KNIGHTS OF THE TURNTABLES
- ROXANNE SHANTE
- THE FEARLESS FOUR
- THE B BOYS

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STREET SOUNDS



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 | 7 | 19, Paul Hardcastle, Chrysalis 12in |
| 3 | 3 | I WANT YOUR LOVIN', Curtis Hairston, London 12in |
| 4 | 8 | THINKING ABOUT YOUR LOVE, Skipworth & Turner, 4th + B'way 12in |
| 5 | 2 | SPEND THE NIGHT, The Cool Notes, Abstract Dance 12in |
| 6 | 5 | DANCIN' IN THE KEY OF LIFE/SHE JUST DON'T KNOW/STAND WITH ME/TURN UP THE LOVE, Steve Arrington, Atlantic LP |
| 7 | 15 | LIKE I LIKE IT, Aurra, 10 Records 12in |
| 8 | 18 | GIRLS ON MY MIND, Fatback, Atlantic 12in |
| 9 | 6 | COULD IT BE I'M FALLING IN LOVE, David Grant & Jaki Graham, Chrysalis 12in |
| 10 | 16 | RHYTHM OF THE NIGHT, DeBarge, Gordy 12in |
| 11 | 9 | HANGIN' ON A STRING (CONTEMPLATING), Loose Ends, Virgin 12in |
| 12 | 28 | DANGEROUS/CHANGE YOUR WICKED WAYS (REMIXES), Pammy Ford, US Total Experience 12in |
| 13 | 11 | BAD HABITS, Jenny Burton, Atlantic 12in |
| 14 | 17 | SETTLE DOWN (REMIX)/I LIKE YOUR STYLE, Lillo Thomas, Capitol 12in |
| 15 | 29 | HISTORY, Mai Tai, Dutch Injection 12in |
| 16 | 12 | LET'S GO TOGETHER, Change, Cooltempo 12 in |
| 17 | 10 | FAN THE FLAME, Barbara Pennington, Record Shack 12in |
| 18 | 19 | WHAT'S MISSING/A BROKEN HEART CAN MEND/YOU WERE MEANT TO BE MY LADY/INNOCENT, Alexander O'Neal, US Tabu LP |
| 19 | 13 | MY SENSITIVITY (GETS IN THE WAY)/IT'S OVER NOW/ THE NIGHT I FEEL IN LOVE/CREEPIN', Luther Vandross, Epic LP |
| 20 | 25 | EYE TO EYE (REMIX), Chaka Khan, Warner Bros 12in/7in mix |
| 21 | 22 | GROOVIN', War, Bluebird/10 12in |
| 22 | 42 | CALLING/HELL NEVER LOVE YOU (LIKE I DO)/I WANNA SAY I LOVE YOU/ROCK ME TONIGHT, Freddie Jackson, US Capitol LP |
| 23 | 26 | LET ME BE YOUR EVERYTHING, Touch Of Class, US Atlantic 12in |
| 24 | 4 | CLOUDS ACROSS THE MOON, RAH Band, RCA 12in |
| 25 | 49 | MUTUAL ATTRACTION/OH WHAT A FEELING, Change, Cooltempo LP |
| 26 | 47 | THE MORE THEY KNOCK THE MORE I LOVE YOU, Gloria D Brown, US Krystal Records 12in |
| 27 | 21 | LOVER UNDERCOVER/SO DELICIOUS/LET'S PLAY TONIGHT/ START IT UP/SHE'S A GO-GETTER/SEQUENCE 96, Fatback, Ceblion LP |
| 28 | 45 | CAN'T STOP THE LOVE/TOO MANY GAMES/MAGIC/I WANT TO FEEL I'M WANTED/REACHING DOWN INSIDE, Maze featuring Frankie Beverly, Capitol LP |
| 29 | 34 | BACK IN STRIDE, Maze featuring Frankie Beverly, Capitol 12in |
| 30 | 35 | TURN IT UP, Conway Brothers, US Paula Records 12in |
| 31 | 31 | THIEF IN THE NIGHT (REMIX)/LA LA, George Duke, Biotra 12in |
| 32 | 30 | PUT YOUR RIGHT HAND IN THE AIR PUT YOUR LEFT HAND DOWN IN YOUR UNDERWEAR, Redds & The Boys, London LP/7in promo |
| 33 | 14 | THE SWEETEST PAIN/A NEW HORIZON/SO WHERE ARE YOU?/ GIVE IT ALL YOU GOT, Loose Ends, Virgin LP |
| 34 | 39 | I WONDER IF I TAKE YOU HOME, Lise Lisa, CBS 12in |
| 35 | 20 | HAPPY FEET, Mass Extension, Fourth & Broadway 12in |
| 36 | 27 | MOVE CLOSER (NEW MIX), Phyllis Nelson, Carrere 12in |
| 37 | 24 | OH! BABY (REMIX), Spunk, Champion 12in |
| 38 | 23 | WE NEED LOVE, Cashmere, Fourth & Broadway 12in |
| 39 | 32 | FREAKS COME OUT AT NIGHT/FRIENDS, Whodini, Jive 12in EP |
| 40 | 64 | LOVE WILL FIND A WAY/DANCING IN THE SUN, George Howard, US TBA LP |
| 41 | 79 | SANCTIFIED LADY, Marvin Gaye, US Columbia 12in |
| 42 | 41 | OH YEAH!, Bill Withers, US Columbia LP |
| 43 | 70 | FROGGY MIX/PART 2, James Brown, Boiling Point 12in |
| 44 | — | MAGIC TOUCH (CLUB MIX), Loose Ends, Virgin 12in |
| 45 | — | SILVER SHADOW/IN THE HEAT OF PASSION/ONE LOVE/ THANK YOU, Atlantic Starr, US A&M LP |
| 46 | 50 | HOLD ME TIGHT, Robert Wade, Calli-6 12in |
| 47 | 61 | TAKE ME TO THE TOP (REMIX), Advance, Belgian BMC 12in |
| 48 | 36 | BABY FACE, Menz And Monk, US Manhattan 12in |
| 49 | 73 | GOLDEN GIRL, Jakata, Motown 12in |
| 50 | 37 | ROSES, Haywode, CBS 12in |
| 51 | 38 | LOVE ME RIGHT NOW, Ross Royce, Streetwave 12in |
| 52 | 88 | WICKI WACKY/HOUSE PARTY (MEDLEY), The Tram, EMI 12in promo |
| 53 | 43 | THE ABC OF KISSING, Richard Jon Smith, Jive 12in |
| 54 | 46 | BARBARA ANN/ALWAYS THERE (US REMIX)/THE SWEETEST PAIN/LET'S CLEAN UP THE GHETTO/FAMILY AFFAIR, Webster Lewis/Willie Bobo/Dexter Wansel/Philadelphia International All-Stars/Sly & The Family Stone, CBS LP |

| | | |
|----|----|--|
| 55 | 75 | MY BABY JUST CARES, Nina Simone, Charly 12 |
| 56 | — | ALL FALL DOWN, Five, |
| 57 | 48 | BEYOND THE SEA (LA, |
| 58 | 44 | LOVE TONIGHT, David, |
| 59 | — | FRESH (US REMIXES)/ |
| 60 | 55 | BABIES/OUTTA THE W |
| 61 | 63 | I FOUND MY BABY (RE |
| 62 | — | GLOW/SOMEBODY (TH |
| 63 | 51 | C'EST LA VIE/YOU'RE |
| 64 | 56 | YOU SEND ME, The M |
| 65 | re | BUTTERCUP, Carl Ande |
| 66 | 58 | ANYTHING (PAUL HARI |
| 67 | — | Direct Drive, Boiling Poi |
| 68 | 74 | LOVE ON THE RISE, Ke |
| 69 | 60 | KEEP ON JAMMIN', WI |
| 70 | — | SOME KINDA LOVER/N |
| 71 | 62 | SAY WHAT?/MEET ME |
| 72 | 72 | 4th + B'way LP |
| 73 | 32 | IN MY PANTS/WHERE I |
| 74 | 83 | Boiling Point 12in |
| 75 | 54 | I'VE GOT YOUR NUMB |
| 76 | 52 | STAY WITH ME/CAUGH |
| 77 | — | NIGHTSHIFT, Winston C |
| 78 | re | HANGIN' ON A STRING |
| 79 | 82 | Virgin 12in |
| 80 | — | FREAK-A-RISTIC/CIRCLE |
| 81 | re | NOW THAT WE'VE FOU |
| 82 | — | Third World, Island 12in |
| 83 | re | MY LOVE IS TRUE (TRU |
| 84 | 67 | YOU'RE MY CHOICE TO |
| 85 | 71 | HOW WE GONNA MAK |
| | | Brother D with Callawa |
| | | ALL IN ONE NIGHT, Life |
| | | WARM AND TENDER LE |
| | | Streetwave 12in |
| | | I REALLY WANT YOU, S |
| | | DEVOTED TO YOU, Cac |
| | | LOVE WILL FOLLOW, Ke |
| | | NOW THAT WE'VE FOU |
| | | Third World, Island 12in |
| | | WHEN YOU LOVE ME I |
| | | KING OF MY HEART, M |

● HI-NRG

| | | |
|----|----|--------------------------|
| 1 | 3 | SORRY, WRONG NUMB |
| 2 | 6 | FAMOUS PEOPLE, Shaq |
| 3 | 4 | ENDING UP ON A HIGH |
| 4 | 1 | BOYS COME AND GO, 2 |
| 5 | 5 | EAT YOU UP, Angie Gof |
| 6 | 2 | R.S.V.P., James & Susa |
| 7 | 8 | TUNNEL OF LOVE, Caro |
| 8 | 16 | DATE WITH THE RAIN, |
| 9 | 15 | STRANGER IN DISGUIS |
| 10 | 13 | DANGEROUS, Natalie C |
| 11 | 9 | I'LL NEVER FALL IN LOV |
| 12 | 22 | VICTIM OF LOVE, Chara |
| 13 | 21 | WALK LIKE A MAN, Dvd |
| 14 | 7 | NEW YORK CITY, Villag |
| 15 | — | YOU'RE SO ROMANTIC, |
| 16 | 26 | Music Company/Dutch B |
| 17 | 18 | SQUARE ROOM, Al Coni |
| 18 | 30 | CAN'T STOP, Rick Jame |
| 19 | 14 | RISE UP FOR MY LOVE, |
| 20 | 29 | SINDERELLA (REMIX), B |
| 21 | 17 | IN THE NIGHT, Zenobia |
| 22 | 23 | LIMELIGHT, Jessica Willi |
| 23 | — | MAN IN A MILLION, Life |
| 24 | 25 | THREE STEPS FROM TR |
| 25 | re | US Dubwise 12in |
| 26 | 24 | YOU'RE MY HEART YOU |
| 27 | 12 | LOVER COME BACK TO |
| 28 | 30 | MAKE ME BELIEVE IN Y |
| 29 | 20 | CRASHIN' DOWN (REM |
| 30 | re | IN THE NAME OF LOVE, |
| | | THE BEAST IN ME, Bone |
| | | CHEATED BY A PAINTED |
| | | Dee Dee/The Electricity |

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US SINGLES

- C**
- H**
- d**
- R**
- t**
- 1 1 **WE ARE THE WORLD**, USA For Africa, Columbia/CBS
 - 2 2 **CRAZY FOR YOU**, Madonna, Geffen
 - 3 3 **RHYTHM OF THE NIGHT**, DeBarge, Gordy
 - 4 5 **DON'T YOU (FORGET ABOUT ME)**, Simple Minds, A&M
 - 5 6 **ONE NIGHT IN BANGKOK**, Murray Head, RCA
 - 6 7 **OBSESSION**, Animotion, Mercury
 - 7 8 **SOME LIKE IT HOT**, the Power Station, Capitol
 - 8 4 **NIGHTSHIFT**, Commodores, Motown
 - 9 10 **ALL SHE WANTS TO DO IS DANCE**, Don Henley, Geffen
 - 10 12 **SMOOTH OPERATOR**, Sade, Portrait
 - 11 16 **EVERYTHING SHE WANTS**, Wham!, Columbia/CBS
 - 12 15 **THAT WAS YESTERDAY**, Foreigner, Atlantic
 - 13 9 **I'M ON FIRE**, Bruce Springsteen, Columbia/CBS
 - 14 18 **EVERYBODY WANTS . . .**, Tears For Fears, Mercury
 - 15 17 **DON'T COME AROUND . . .**, Tomi Petty/Heartbreakers, MCA
 - 16 22 **AXEL F**, Harold Faltermeyer, MCA
 - 17 11 **ONE MORE NIGHT**, Phil Collins, Atlantic
 - 18 19 **SOME THINGS ARE BETTER . . .**, Daryl Hall And John Oates, RCA
 - 19 21 **NEW ATTITUDE**, Patti Labelle, MCA
 - 20 24 **SUDDENLY**, Billy Ocean, Jive/Arista
 - 21 20 **ROCK AND ROLL GIRLS**, John Fogerty, Warner Brothers
 - 22 14 **ALONG COMES A WOMAN**, Chicago, Full Moon/Warner Brothers
 - 23 13 **MISSING YOU**, Diana Ross, RCA
 - 24 28 **THINGS CAN ONLY GET BETTER**, Howard Jones, Elektra
 - 25 27 **FRESH**, Kool And The Gang, De-Lite
 - 26 31 **IN MY HOUSE**, Mary Jane Girls, Gordy
 - 27 29 **JUST A GIGOLO/AIN'T GOT NOBODY**, David Lee Roth, Warners
 - 28 26 **FOREVER MAN**, Eric Clapton, Warner Brothers
 - 29 30 **VOX HUMANA**, Kenny Loggins, Columbia
 - 30 32 **ONE LONELY NIGHT**, REO Speedwagon, Epic
 - 31 34 **WALKING ON SUNSHINE**, Katrina And The Waves, Capitol
 - 32 33 **CELEBRATE YOUTH**, Rick Springfield, RCA
 - 33 35 **HEAVEN 'LIVE'**, Bryan Adams, A&M
 - 34 38 **'TILL MY BABY COMES HOME**, Luther Vandross, Epic
 - 35 40 **SAY YOU'RE WRONG**, Julian Lennon, Atlantic
 - 36 39 **LOST IN LOVE**, New Edition, MCA
 - 37 23 **MATERIAL GIRL**, Madonna, Sire
 - 38 42 **SMUGGLER'S BLUES**, Glenn Frey, MCA
 - 39 43 **INVISIBLE**, Alison Moyet, Columbia/CBS
 - 40 45 **NEVER ENDING STORY**, Limahl, EMI America
 - 41 48 **ANGEL**, Madonna, Sire
 - 42 25 **LOVERGIRL**, Teena Marie, Epic
 - 43 54 **THE SEARCH IS OVER**, Survivor, Scotti Brothers
 - 44 44 **BABY COME AND GET IT**, Pointer Sisters, Planet
 - 45 53 **SHOW SOME RESPECT**, Tina Turner, Capitol
 - 46 62 **WOULD I LIE TO YOU**, Eurythmics, RCA
 - 47 41 **WE CLOSE OUR EYES**, Go West, Chrysalis
 - 48 51 **WELCOME TO THE PLEASURE DOME**, FGTH, ZTT/Island
 - 49 55 **OH GIRL**, Boy Meets Girl, A&M
 - 50 52 **WALKING ON THE CHINESE WALL**, Philip Bailey, Columbia/CBS
 - 51 36 **CAN'T FIGHT THIS FEELING**, REO Speedwagon, Epic
 - 52 37 **SOMEBODY**, Bryan Adams, A&M
 - 53 56 **DO YOU WANNA GET AWAY**, Shannon, Mirage
 - 54 65 **LUCKY IN LOVE**, Mick Jagger, Columbia/CBS
 - 55 61 **VOICES CARRY**, 'Til Tuesday, Epic
 - 56 47 **THE BIRD**, the Time, Warner Brothers
 - 57 46 **RADIOACTIVE**, the Firm, Atlantic
 - 58 50 **CAN'T STOP**, Rick James, Gordy
 - 59 49 **HIGH ON YOU**, Survivor, Scotti Brothers
 - 60 66 **STEADY**, Jules Shear, EMI America

BULLETS

- S**
- 66 72 **TALK TO ME**, Fiona, Atlantic
 - 68 80 **ONLY LONELY**, Bon Jovi, Mercury
 - 72 81 **OO-EE-DIDDLEY-BOP!**, Peter Wolf, EMI America

- 74 84 **THROUGH THE FIRE**, Chaka Khan, Warner Brothers
- 77 — **DANGEROUS**, Natalie Cole, Modern
- 78 90 **DAYS ARE DANGEROUS**, the Alan Parsons Project, Arista
- 79 86 **MATHEMATICS**, Melissa Manchester, Arista
- 80 85 **I WAS BORN TO LOVE YOU**, Freddie Mercury, Columbia/CBS
- 82 — **WAKE UP (NEXT TO YOU)**, Graham Parker And The Shot, Arista
- 84 — **MY TOOT TOOT**, Jean Knight, Mirage
- 85 — **BLACK CARS**, Gino Vannelli, HME
- 86 — **ALONE AGAIN**, Dokken, Elektra
- 89 — **SAVE THE NIGHT FOR ME**, Maureen Steele, Motown
- 90 — **SATISFACTION GUARANTEED**, the Firm, Atlantic
- 92 — **LITTLE SHEILA**, Slade, CBS Associated
- 93 — **(COME ON) SHOUT**, Alex Brown, Mercury
- 95 — **IMAGINATION**, Belouis Some, Capitol

Compiled by Billboard

US ALBUMS

- 1 1 **WE ARE THE WORLD**, USA For Africa, Columbia/CBS
- 2 2 **NO JACKET REQUIRED**, Phil Collins, Atlantic
- 3 3 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
- 4 4 **BEVERLY HILLS COP**, Soundtrack, MCA
- 5 6 **LIKE A VIRGIN**, Madonna, Sire
- 6 8 **DIAMOND LIFE**, Sade, Portrait
- 7 5 **CENTERFIELD**, John Fogerty, Warner Brothers
- 8 7 **PRIVATE DANCER**, Tina Turner, Capitol
- 9 10 **SOUTHERN ACCENTS**, Tom Petty And The Heartbreakers, MCA
- 10 9 **MAKE IT BIG**, Wham!, Columbia/CBS
- 11 14 **VISION QUEST**, Soundtrack, Geffen
- 12 12 **NIGHTSHIFT**, Commodores, Motown
- 13 13 **WHEELS ARE TURNING**, REO Speedwagon, Epic
- 14 11 **AGENT PROVOCATEUR**, Foreigner, Atlantic
- 15 15 **RECKLESS**, Bryan Adams, A&M
- 16 16 **BUILDING THE PERFECT BEAST**, Don Henley, Geffen
- 17 26 **THE POWER STATION**, the Power Station, Capitol
- 18 25 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury
- 19 20 **BREAK OUT**, Pointer Sisters, Planet
- 20 18 **CRAZY FROM THE HEAT**, David Lee Roth, Warner Brothers
- 21 23 **THE BREAKFAST CLUB**, Soundtrack, A&M
- 22 19 **17**, Chicago, Full Moon/Warner Brothers
- 23 28 **RHYTHM OF THE NIGHT**, DeBarge, Gordy
- 24 17 **SHE'S THE BOSS**, Mick Jagger, Columbia/CBS
- 25 21 **THE FIRM**, the Firm, Atlantic
- 26 27 **THE NIGHT I FELL IN LOVE**, Luther Vandross, Epic
- 27 30 **BIG BAM BOOM**, Daryl Hall And John Oates, RCA
- 28 24 **VALOTTE**, Julian Lennon, Atlantic
- 29 22 **NEW EDITION**, New Edition, MCA
- 30 31 **SUDDENLY**, Billy Ocean, Jive/Arista
- 31 29 **SWEPT AWAY**, Diana Ross, RCA
- 32 32 **EMERGENCY**, Kool And The Gang, De-Lite
- 33 33 **ANIMOTION**, Animotion, Mercury
- 34 42 **DREAM INTO ACTION**, Howard Jones, Elektra
- 35 35 **BEHIND THE SUN**, Eric Clapton, Duck/Warner Bros
- 36 36 **CAN'T SLOW DOWN**, Lionel Richie, Motown
- 37 37 **MAVERICK**, George Thorogood, EMI America
- 38 34 **VITAL SIGNS**, Survivor, Scotti Brothers
- 39 39 **SIGN IN PLEASE**, Autograph, RCA
- 40 40 **STARCHILD**, Teena Marie, Epic
- 41 — **TAO**, Rick Springfield, RCA
- 42 47 **VOX HUMANA**, Kenny Loggins, Columbia/CBS
- 43 43 **JESSE JOHNSON'S REVUE**, Jesse Johnson's Revue, A&M
- 44 44 **SHE'S SO UNUSUAL**, Cyndi Lauper, Portrait
- 45 48 **CAN'T STOP THE LOVE**, Maze featuring Frankie Beverly, Capitol
- 46 45 **40 HOUR WEEK**, Alabama, RCA
- 47 38 **PURPLE RAIN**, Prince And The Revolution, Warner Brothers
- 48 41 **THE UNFORGETTABLE FIRE**, U2, Island
- 49 57 **THE ALLNIGHTER**, Glenn Frey, MCA
- 50 — **ALF**, Alison Moyet, Columbia/CBS

Compiled by Billboard

OUT NOW!

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ACROSS

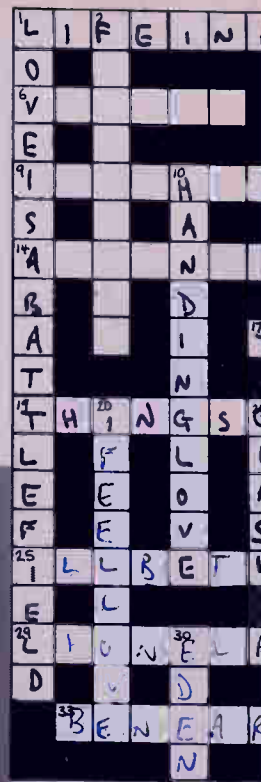
- 1 Settle down away from southern accents (4,2,1,8,4)
- 6 Found by Marc Almond in ermine (6)
- 7 Seven days of labour (7,4)
- 9 A warning from UB40 (2,2,7,5)
- 13 Of consent or of destruction (3)
- 14 A hit for Rufus with Chaka Khan (4,6)
- 15 They're cool (5)
- 17 Heaven 17 couldn't resist it (10)
- 18 Stephen Duffy's metal (3)
- 19 & 25 across Howard was hoping for an improvement (6,3,4,3,6)
- 22 Group who have been So Far Away for some time now (4,7)
- 25 1970 Jackson Five hit (3,2,5)
- 26 See 19 across
- 28 Label in rise (4)
- 29 Bob Geldof's USA counterpart (6,6)
- 32 Roxy's final word from 1982 (6)
- 33 ABC are trying to keep the distance between themselves as small as possible (2,4,2)
- 34 See 5 down

- for her man (4,2,1,11)
- 2 They can put everything in the past by saying That Was Yesterday (9)
- 3 Order or Edition (3)
- 4 Depeche Mode hit that could come back from the dead (3,4)
- 5 & 34 across A surprise for Boy George when he opened his eyes (4,2,4,3,5,2,4)
- 8 Crawford or Newman (5)
- 10 A hit for Sandie with a little help from Steven (4,2,5)
- 11 Brian who fronted the Tremeloes (5)
- 12 The Specials' town (5)
- 16 Slade's friend from 1973 (4)
- 20 Jimi and Marc are in agreement with something Donna said in 1977 (1,4,4)
- 21 Combat rockers (5)
- 23 Affirmative group (3)
- 24 She went solo in 1973 when her group Vinegar Joe split up (5)
- 26 Michael's instructions to his drummer (4,2)
- 27 She is one of a kind (6)
- 28 Paul (-----) Le Bon (5)
- 30 Ben and Tracey's garden (4)
- 31 Sonny's former partner (4)

DOWN

- 1 Sounds as if Pat would fight

LAST WEEK'S SOLUTION ►



ACROSS: 1 The Night I Love, 8 Eddy and the So 11 Electric Avenue, 14 El Dare, 16 Run To You, 17 20 Tonight, 21 Art Of No Working Nights, 25 Slow 27 Scared, 28 Rattle, 29 C 31 Doors, 32 Big, 33 Dian Close Our Eyes, 39 Strip Mezzoforte, 41 Nice



MAZE
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FRANKIE BEVERLY

THE NEW
"CAN'T STOP THE LOVE"
FEATURING
"BACK IN THE SADDLE"

David Grant



HOPES AND DREAMS

His new album

Includes the hit single
'Could it be I'm falling in love' (Duet with Jaki Graham).
Also available on chrome cassette
which includes two extra extended mixes.
Produced by Derek Bramble.



Chrysalis

DISCO

from previous page

HOT VINYL

FATBACK 'Girls On My Mind' (Atlantic FBCK 1T) Better late than never, this terrific insidiously wriggling now 101½bpm low down nasty R&B smash has Sanborn's sax squawking over the rambling chant 'n chat, with its instrumental and last year's overshadowed hot tempo-ish 108½bpm 'Just Be My Love'. Yes Yes Yes!

PENNY FORD 'Dangerous' (Total Experience FT 49976) Sharon Redd's kid sister is suddenly exploding with the back-to-back exciting remixes of this fun filled electro FX-ified 0-111½bpm jittery disco chugger and her earlier (0-118½bpm 'Change Your Wicked Ways' (both slower on UK 12in). Don't miss 'em.

LOOSE ENDS 'Magic Touch' (Virgin VS 761-12) Not perhaps their album's immediate standout, this winsome sneaky little 114½bpm wriggler (inst flip) sounds brightly jaunty in its Club Mix — initially marketed with a lavishly gatefolded bonus 12in of their old 122bpm 'Emergency (Dial 999) (Dub Mix)' and 118bpm 'Tell Me What You Want', but also due at some crucial chart stage in another mix with Roy Ayers on vibes!

ATLANTIC STARR 'Silver Shadow' (LP 'As The Band Turns' US A&M SP 5019) Produced by the group's three brothers Lewis but often sounding more like Jimmy Jam & Terry Lewis, the guys and gal get most 'Change Of Heart'-ish on this attractive 108-0bpm wriggler, 101½bpm 'In The Heat Of Passion', 0-108½bpm 'One Love', then soulfully jiggle the 110½bpm 'Thank You' and wailingly duet the slow 66½-0-33½-66½-0bpm 'If Your Heart Isn't In It', all stronger than the here 110bpm 'Freak-A-Ristic' single, cool agonised 85½bpm 'Let's Start It Over', gentle 40/80-0bpm 'Secret Lovers', whipping 120½bpm 'Cool Calm Collected'. Too hot to hold until June!

MARVIN GAYE 'Sanctified Lady' (CBS TA4894) Airily extended on 12in, UK copies of his electronically percolated 116½bpm cooed 'n crooned infectious bubbler (as well as its inst) oddly include the classic 95½bpm 'Sexual Healing' — which surely everyone has?

RICK JAMES 'Glow' LP (US Gordy 6135 GL) The title track superb soulful flowing 117½bpm joyful whomper has scat 'n solos as it drives gloriously above his norm, other goodies being the typical macho lurching 116½bpm 'Somebody (The Girl's Got)', Keni Burke-ish 92bpm 'Moonchild', tortuous 73¼-72¾-72¼-71¾-71¼-0bpm 'Sha La La La', but less so the jittery 98bpm 'Melody Make Me Dance', flashdance 135½bpm 'Can't Stop', predictable 126½bpm 'Spend The Night With Me', 120½bpm 'Rock And Roll Control'.

DAVID GRANT 'Take My Heart' LP 'Hopes And Dreams' Chrysalis CHR 1483) Having shown what can happen

P O P P O U R R I

A MIXTURE of odds & ends, MoR, Hi-NRG, Pop. **DAVID LEE ROTH 'Just A Gigolo/I Ain't Got Nobody (Medley)' (Warner Bros W9040)** Great gruff brassily swinging 124-123½-125-125½-0bpm MoR kicker much influenced by Louis Prima and just right for my type of mobile gigs, highly recommended; **NELLIE LUTCHER with NAT 'KING' COLE 'For You My Love' (Capitol/Stateside 12CL 351)** 1950-recorded smoothly shuffling 148-143-142-0bpm jump 'n' jive with muted trumpet, snarling sax and much period swing for the open minded to enjoy; **CHEYNE 'Call Me Mr 'Telephone' (Answering Service) (les disques du crepuscule 12TWI532)** Continental and now US dance hit by an ex-hatcheck girl at New York's Danceteria, a jauntily throbbing 117½bpm strong pop jiggle like 'Rapture' pitched between Cyndi Lauper and Madonna (dub flip), due here on MCA; **DIVINE 'Walk Like A Man/Man Talk' (Proto ENAT 125)** Four Seasons oldie gratefully growled to a (0-127½bpm mock Moroder synth beat and rattling break, much of the instrumental backing being separately credited as 'Man Talk' which alone is 127½bpm flip); **DEBBIE J 'I Can't Control My Needs' (Belgian Nunk N 1014)** Eddy (and the Soulband) Conard re-produces some of his 'Shaft' noises on a bongos rattled straightforward 129½bpm bomp bam bomp bam racer; **DIZZI HEIGHTS 'The Gospel!' (Parlophone 12DIZZ 1)** Paul Weller originated murky gruff 94½-0bpm rap jiggle with braying brass (dub/inst flip), sorta early Spandau gone hip hop badly!

when musically true to himself rather than to trendy marketing pressures, David now delivers this sophisticated swaying (0-192bpm jazz-soul jogger beautifully duetted with Sabrina Gillison, the similar more purposeful 96½bpm 'Love Is Alive', '70s-ish enthusiastic soaring 108½bpm 'Where Our Love Begins' (evidently follow-up to his 106½bpm hit and its class 103½bpm 'Turn Around' flip), 'Medicine Song'-ish 0-108bpm 'Crime Of Passion', electro 113½bpm 'So Excited', reggae 72½bpm title track, exotic 125/62½bpm 'Cool September', Prince-ish 126bpm 'How Many Times'.

FIVE STAR 'All Fall Down' (RCA PT 40040) Helped immensely by their '6.20 Soul Train' appearance, the young family group's Nick Martinelli-prod/Loose Ends-arranged busy little (0-115½bpm wriggler is kinda like The Jacksons doing 'I Forgot' (inst flip, and instrumental Kashif-ish 108½bpm 'First Avenue').

RENE & ANGELA 'Save Your Love (For # 1)' (US Mercury 880 731-1) The synth wielding duo's label debut is a remorselessly nagging ever building electronically jiggled 111½bpm wriggler started and climaxed by Kurtis Blow's staccato rap with pent-up 'Plane Love'-ish intensity in between (inst/edit flip), sneakily powerful in current Chaka Khan style.

E.U. 'E.U. Freeze' (4th + B'way/TED 12G030 3) The rawest go go 12in released here yet, this rattling and blasting choppy stopping and "freezing" loosely strung 106(intro)-103-104-101-103¾-103-104-102½-103¾-104-104½bpm ramblar has been remade to emphasize its periodic ripoff of Frankie Beverly's "ah ah ah" scat from 'Joy And Pain' (two more mixes on flip). The real stuff, like it or leave it, best experienced in a "live" two-way call and answer atmosphere.

HIT NUMBERS Beats Per Minute for last week's Top 75 entries on 7in (f/c/r for fade/cold/resonant ends): Simple Minds 111f, Steve Arrington (0-113½-0r, New Model Army 198-200c, Curtis Hairston (0-119f, Divine 127¼f, Toyah 128¾f, Kim Wilde 0-169-167f, Belouis Some 107¾-108-109-109½f, James Brown c112... 118f/7in Pt 2 100¾... 115f, Lillo Thomas 0-109f, Barbara Pennington 105f, Robin George 0-113f, Skipworth & Turner 107¼f, Jimmy Nail 0-43-86-0r, Salo solo 111f, while Phil Collins on 7in is 68f.

CENTREFOLD featuring MARGARET BLOUNT 'Sugar Daddy' (Streetwave MKHAN 42) Richie Weeks & Centrefold's 120/60-0bpm 'Forbidden Fruit' reviewed last week off teaser promo turns out to be teamed on 4-track 12in with this "billiard ball" beat sparsely starting infectiously building 115bpm chick sung simple spacious long bouncer (edit too), easier on the feet and good value.

N I G H T C L U B

1 Grant & Graham, 2 Phyllis Nelson, 3 RAH Band, 4 Steve Arrington, 5 Change, 6 Curtis Hairston, 7 Cool Notes, 8 Paul Hardcastle, 9 Tears For Fears, 10 Skipworth & Turner, 11 Jenny Burton, 12 Loose Ends 'HOAS', 13 Lillo Thomas, 14 DeBarge, 15 Chaka Khan, 16 Tin Tin, 17 FGTH, 18 Commodores 'N', 19 Alison Moyet, 20 Sheila E 'JBOSM', 21 Power Station, 22 Howard Jones, 23 Diana Ross, 24 War, 25 Go West, 26 Third World, 27 Dead Or Alive 'YSMR (LAR)', 28 Jermaine Jackson, 29 Aurra, 30 Cashmere, 31 Phillip Bailey/Phil Collins, 32 Fatback, 33 Penny Ford, 34 Dead Or Alive 'LCBTM', 35 Madonna 'MG', 36 Mass Extension, 37 Spank, 38 James Brown, 39 Mary Jane Girls, 40 Luther Vandross.

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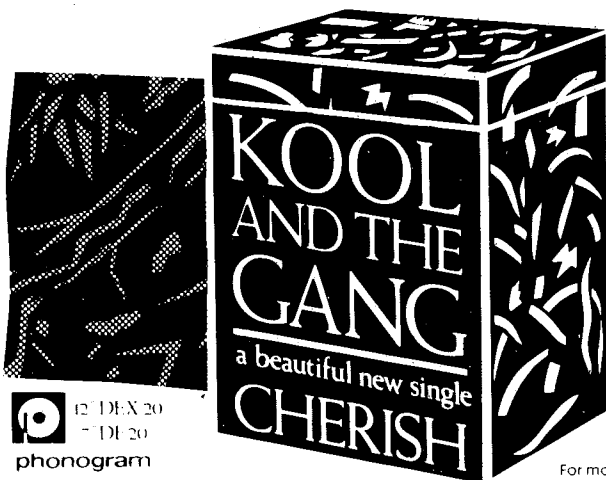
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DeLuxe RECORDS

For more information on the rock scene page The Oracle, page 594

TV finally recognises the importance of black music and Jim Reid visits '6.20 Soul Train' to see if Jeffrey Daniel and a cast of thousands can recreate a club atmosphere

STATION

STATION TO STATION

kept to a minimum, though each programme will contain one or two archive shots from the US 'Soul Train'. The emphasis is on creating a club atmosphere... and this is where those tricky dancers come in.

"They put the energy there," says Jeffrey Daniel. "They're dressed and ready to go and they get the place buzzing. That's why we go to the clubs and select the best dancers, we're trying to put a club atmosphere on TV."

WHICH IS where Jeffrey started... "It's really odd," he says. "Jody (ex Shalamar partner Ms Watley) and I were dancing partners on Soul Train for four years, never missing a show. We didn't get paid, but it was a opportunity for us to show people what we could do... sometimes acts would pick dancers from the show to work with them. It was a great opportunity and kids from all over America would travel down and try and get on the show. What American Soul Train did for me I hope '6.20 Soul Train' can do for some English dancers.

"It's a platform for club dancers, street dancers, to be seen on TV... and it's a chance for English soul acts to get off the ground..."

Some of the dancers seem to realise this as they push it all out for the cameras. Most though, just come on down for the crack: "When you first get in the studio you tend to notice the cameras," Mark Johnson and Robert Bowen tell me, "but after a while you just get into it and do your own thing..."

Which during a two show afternoon can mean a change of clothes and over four hours on your feet...

'6.20 Soul Train' isn't going to please all the purists and, until work permit problems are sorted out with the Department Of Employment, it's not going to be able to feature as many top US acts as it'd like... but for now, a programme that's aiming to showcase the best club music, with the minimum pretension, is alright by me.

SWITCHED ON, a TV set seems to fill your whole world... but a TV studio, now that's such a tiny thing. Packed into a small studio in Wandsworth, Jeffrey Daniel and a bunch of the smartest movers in London are making '6.20 Soul Train' happen. As a whole gaggle of groups — Fat Boys, Cool Notes, Phyllis Nelson, Grant And Graham, Working Week — slip through presenter Jeffrey's patter, the dancers, plucked straight off the capital's hottest

dance floors, fill in the background and just make the atmosphere mooove. They're important. So's '6.20 Soul Train' for that matter.

The first all-soul TV programme in Britain, '6.20' is not only a confirmation of soul's greater pulling power — Blackburn, all the pirates, the top 40 for Christsake — it's a welcome chance for young British soul groups to take their shot.

Based on its Don Cornelius-produced US counterpart, '6.20 Soul Train' is a simple mix of studio acts and dancing. Promo videos are

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PHOTOGRAPH

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GLEN MILSTON LIKES DRESSES, THE ROYAL FAMILY AND HORSE R.

TO THE outside world, Divine is swearing, slutty, brassy wench in flash-bucket b-movies with trashy dialogue. Divine is actually a man, the shit real indoors!

Such was the reaction to Divine in movie-going crowds in a little John Waters cult b-movie of the last 10 years (an homage to Divine and a dog).

Divine then went from strength to strength in lockbusters 'Female Trouble' and 'I Love Trash' (seats faster than you could say rotten).

And since those screen performances were a fine art: the loud tart with a heart of gold for the girls...



BY IAN HOOTON & SHEILA ROCK



DIVINE

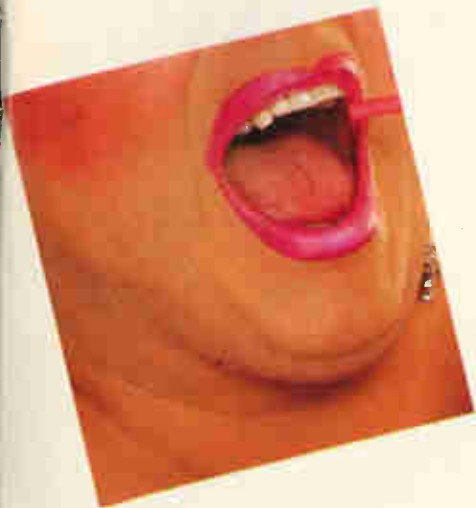
OWN AS DIVINE

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● GLEN AS HIMSELF



ON OUR last meeting, Divine (aka the shaven-headed Glen Milston) had been staying in fashion designer Zandra Rhodes' house in Paddington, but this time he was holed up in a sedate Kensington residence. I asked him which of his many films he thought was the best...

"I've done a good job on all of them, thank you very much. But I'm most proud of the new one, called 'Trouble In Mind'. As well as me it stars Keith Carradine and is a gangster film about jewel thieves and the underworld.

"I play a Godfather type of character — the head of the organised crime syndicate... just like Sydney Greenstreet or Marlon Brando. It's a big change for me as it's my first male role... it became very difficult for me to be always typecast as a loud, mucky and garish woman, so when the chance came along I grabbed it with both hands."

But this isn't the end of Divine as we know her?

"Hell no. Even though the Divine character has been toned down a bit — she's still nothing like Doris Day. You don't stop a runaway success like Divine — even if she is a tramp."

The latest Divine movie should be released this summer. Called 'Lust In The Dust', it stars Tab Hunter, Caesar Romero and is directed by the man who brought you 'Deathrace 2000' and 'Eating Raoul'. A spoof western in the Blazing Saddles vein, it promises to tease and squeeze every last chuckle out of earthlings everywhere.

Divine says Britain has always been the most open minded about his outlandish image, but this wasn't the case when the BBC discreetly banned him from appearing on Top Of The Pops after a particularly emotive rendering of his hit of last year, 'You Think You're A Man'. He made a vinyl reply in the shape of 'I'm So Beautiful', but this failed to capture the nation's heart.

"My first record was 'Born To Be Cheap' back in the late Seventies (written by the 'Dream Girls' crew), and I followed that with 'Jungle Jezebel', 'Love Reaction', 'Shake It Up'... 15 rock 'n' roll records in five years. I've still got a closet full of them at home! Then I met Bobby Orlando and I was introduced to the disco beat, but I still don't consider myself a singer as I've got such a bad voice — it stinks!"

INDEED, TAKING pulsating hi-NRG hydro-rhythms and mixing them with fraught override vocals and frenetic lyrics — Divine took to the clubs... "God, I've played just about every club in the world. At one point I was playing so many gigs I thought they were building them at the rate of seven a week just so I could play in them.

"One of the first clubs I played was Steve Rubell's first club on Long Island — he then went on to create Studio 54 and now he's opening the Palladium in New York — the biggest club in the world... but at the moment I'd say that the Hippodrome is the best club going — it's just so well organised."

Is it maybe not time for a rest?

"Certainly. I've played Scandinavia, Germany, Holland, France, Hong Kong — every goddamn place, so I'm taking July off. When I'm in England I love to shop, basically because the sales people here are a lot nicer — and I've been to department stores all over the world! I also like horse racing — especially the ones that jump, but I'm not very good at betting as I'm too mean!"

Any other English preoccupations?

"Yup. The Royal Family. I'm a complete Royalist, and when I was here in 1977 I watched all the Jubilee parades from the rooftops — it was so glam! I video all the Royal stuff and watch it time and time again, when your TV closes down at night... it's much earlier than it is in the States. The Royal Family are like superstars because they tour all the time... like a big rock band."

Are there ever times when the foundation cracks, the tights ladder and you feel like hanging up your wigs for good?

"No way. I've been stuck with the bitch for 22 years, so I'm not stopping now. When I'm at home I'm a complete slob and I plod around the flat with just a T-shirt and a pair of drawstring pants — wearing them for weeks on end. But when I'm working I do it proper. And talking of wigs I've got dozens of them — either white, black or bright red, because they're the only colours I like. You couldn't imagine Divine with mousy brown hair, now could you?"

With the success of his latest fluctuating bpm club opus 'Walk Like A Man' and the promise of his two feature films to come later in the year, plus a new John Walters film in the offing, Divine is currently on top of the world... looking down on creation with a pout and a sneer.

Divine has conquered not just the movie set and cabaret attack, but he's also captured the hearts and groins of clubs all over the world — from Saturday nights under the plastic palm trees to cut glass ballrooms over SW1 and back again via Doucheville Alley and the Sunset Strip... an alleycat for all seasons. DIVINE!

■ DYLAN JONES



POETRY

If you want to be cool don't mo' muscle

Just grab a burger and avoid the hustle

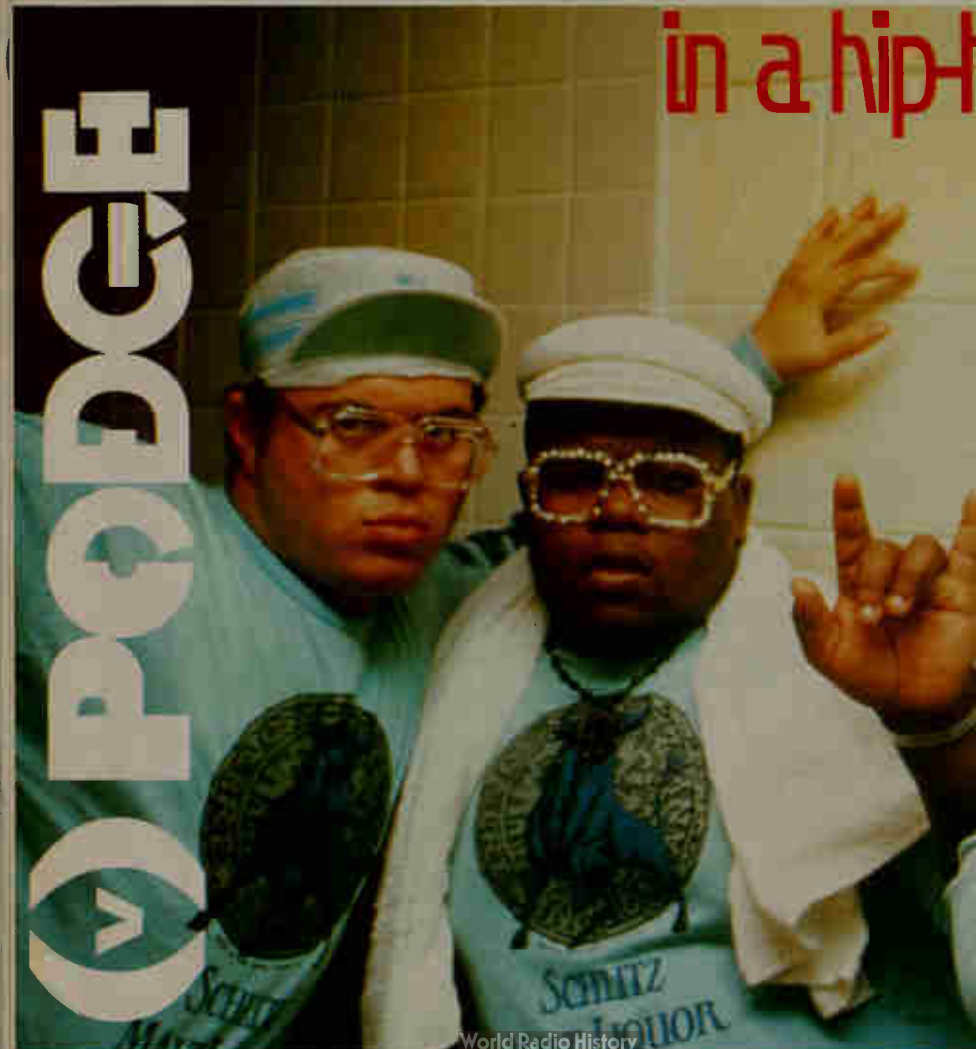
Fat is fun, it's a good way to be say Damon, Darren and Prince Markie Dee!

DON'T WASTE your time down at the gym, trying to develop muscles in the West. Fat men are very sexy. Meet the beefy rap trio the Fat Boys.

"A lot of girls are very attracted to us because we have a lot to give," says Darren, the man Beat Box' Robinson.

"I think fat people are more outgoing, more approachable and friendly, girls like their hands on us," says Damon Koolhaas of Wimbley.

"You go and see a thin rock star like Prince Markie Dee and it's like they're saying 'Don't come near me, I'm thin and I'm fragile. I'm not to be touched or I'll go home crying'. Is Prince



FOOD

in a hip-t

unbelievable,

weigh around 250 pounds each. They are large but

every day. Prince Markie Dee is one of the trio. I'm sure we

sandwiches, washed down with cans of Coke. It's our choice of which they eat. Frankly, their habits, stuffed all over the

"We could lose weight. It's just a matter of time. We're a lot of fat people. We're very healthy. We weren't fit before the way we live like us." "I don't want to lose weight," says Prince Markie Dee. "I maybe lose weight and I'm not with thin people. It's boring. We're the band and we're proud. We're different. We're when we found."

One of Darren's charms is his uncanny ability of mimicking instruments. Gulping down bits of burger he does a truly amazing impression of a drum.

"I wanted to own a drum kit but I couldn't afford it, so I decided to imitate one," he says. "That's why I'm called the Human Beat Box, nobody else sounds as good."

THE FAT Boys were originally called Disco 3. They won a talent contest back home in New York and decided it would be a good idea to change their name to something a little bit more appropriate. Back home 'Reality' and 'Fat Boys' took them into chart and dancefloor charts across the country and 'Jailhouse Rap' is their first serious chart contender here. It's featured in the forthcoming film 'Cry Of The City' starring Sammy Davis Jnr, Shalamar and Ashford And Simpson.

Parts of the video for 'Jailhouse Rap' were filmed at the Rikers Island Prison and the inmates were very impressed.

"Our music is for fun. We're not into heavy social and political commentary and all that kind of shit," says Damon.

"We have some jazz influences in our music and a whole lot goes into it," says Prince Markie. "Rap might have become more sophisticated but its soul is still out on the streets, which is good."

Back home the boys have been playing to stadium crowds of 20,000 people as part of package which include Run DMC, Whodini and Kurtis Blow.

The Fat Boys are only 16, 17 and 18 but two of them claim to own Cadillacs!

"Financially we're well taken care of for the next couple of years," says Prince Markie. "When I was 14 I never believed this could happen. We're under a lot of pressure 24 hours a day to do interviews and television things, but it's a lot of fun. Rap has given us the freedom to do lots of things and that's good."

■ ROBIN 'GRANDMASTER' SMITH

THE LAST Poets are due some respect. 15 years worth of spreading the word. Radical and reactionary — but always hard. A rap attack that does mince words and scatters truth and prejudice in confusing ratio.

Fifteen years ago the Poets captured the mood of militant black America and predicted the rise of rap with a stunning debut album called, simply, 'The Last Poets'. With little record industry backing the record sold 800,000 copies in the States and the Last Poets went onto record a mesmerising backing track for the Jagger film 'Performance' — things looked set.

But they weren't. As the rage of the Sixties turned to the complacency of the Seventies the Last Poets' music — there were four more LPs up until 1977 — and muse became increasingly marginalised. In 1977 there was punk in England and disco in America and little room for the Last Poets. It took them eight years to release their current LP 'Oh My People' and reclaim their position at the sharp end of the attack. And now they're talking again.

The poets in the Last Poets are Jalal and Suliman. They share the black Muslim faith and a strange mix of the egalitarian and the repressive.

As we used to say — they mean it maaan — though sometimes what they mean becomes a little lost amongst the rhetoric.

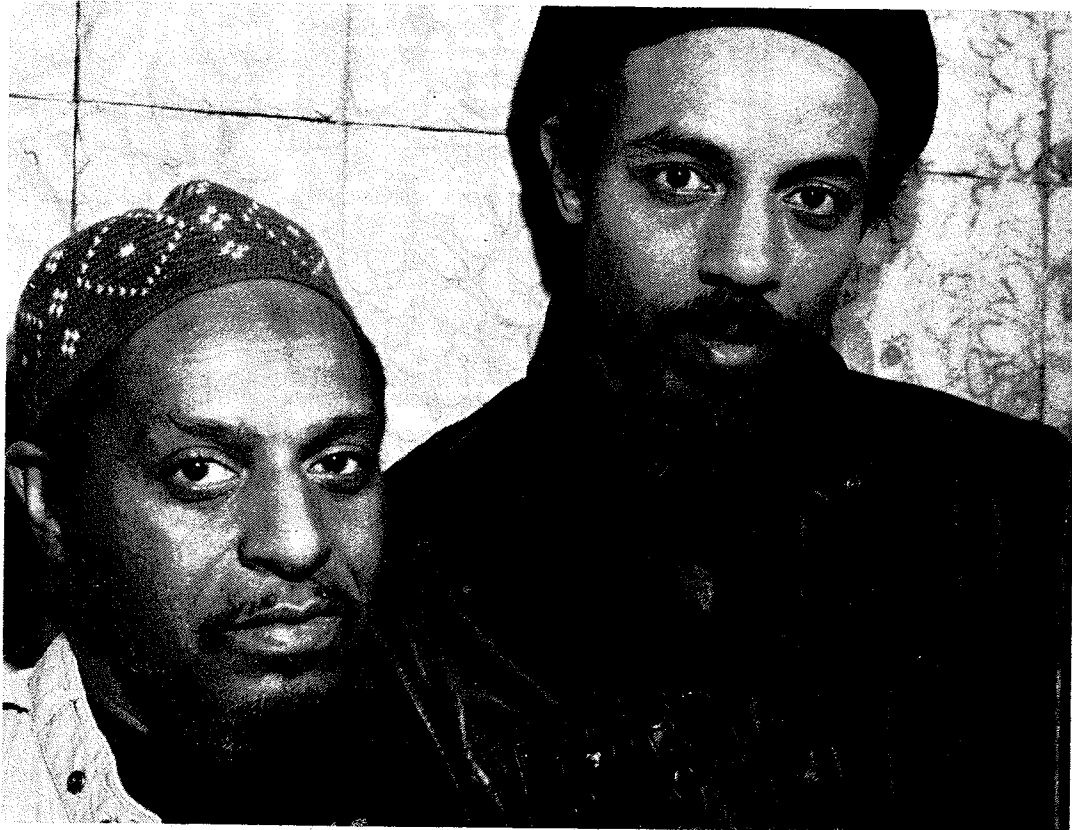
Still, about the current crop of rappers they have no doubts. . . .

"The current generation of rappers came in on the middle of the picture," says Jalal. "They've seen one showing only, they have to surmise

what the rest of the movie is about. They came in on the middle without checking the beginning. They're redundant — 'cos this is an exact science."

SIMILARLY THE 'message' — style raps of recent years hold no resemblance to Jalal's conception of protest music.

"It's fine when a rapper releases a 'message' record, but I don't see much continuity in most of their careers. They do it to gain a wider audience. In one breath they talk about social issues, in another they boast about how big their car is. Reggae is the only continuous protest music. Its main thrust has always been some sort of social protest."



● LAST POETS: "Rapping is an exact science"

These things matter deeply to the Last Poets — their continuance of the oral tradition in black poetry, their defiance of recordbiz pressure and their belief in talking about the real issues. It's there on their current LP, just as much as it was there with 'When The Revolution Comes' and 'Wake Up, Niggers' on their first LP.

"Can't speak for everybody," says Jalal modestly, "but our history is our music — jazz, gospel, r'n'b, be-bop, do-wop and now what they call hip hop. Traditional music and traditional lyrics. We make a distinction between that and commercial music. We're only commercial to the connoisseur . . . because we weren't exploitable we were considered a financial liability by the record companies."

The Poets believe they are delivering the message of the people — though whether those people include women is another matter — they're "not into politricks" as they say it, but rather a messianic vision of the world that runs their religion and their rage through the pollution and corruption.

At best this hits home like a road drill on the brain, at worst its message is downright cranky. In the end though, perhaps the Poets see the struggle, not the discourse, as being important.

"We're satisfied we stayed on course," says Jalal. "Even if we were starving there's been no sell out, no cop out. We're still involved with the music and right now we're bringing the music and the message together again."

■ JIM REID

IT'S THE BATTLE OF THE giants, odes vs obesity. Does verse triumph over volume? The Fat Boys fight it out with the Last Poets. LPs photos by Joe Shutter



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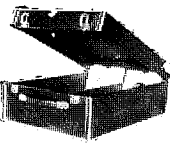
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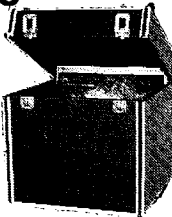
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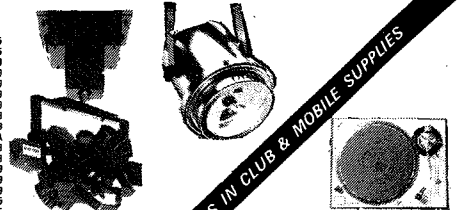
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YORK RECORD Fair — Mon 6th May (10-5) Degrey Rooms, St.Leonards Place, York (Above tourist info centre)

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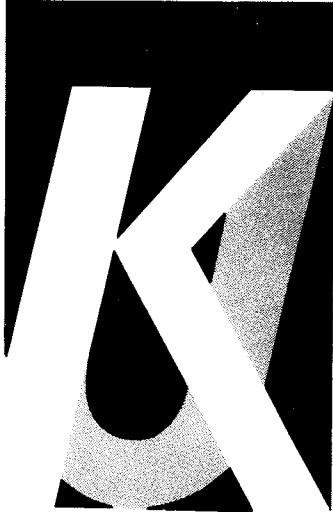
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Radio One Charts
compiled by Gallup**

Week ending May 4, 1985



UK ALBUMS

| THIS WEEK | LAST WEEK | WEEKS IN CHART | ALBUM |
|-----------|-----------|----------------|---|
| 1 | 1 | 4 | HITS 2, Various, CBS/WEA |
| 2 | 3 | 10 | NO JACKET REQUIRED, Phil Collins, Virgin ☆ |
| 3 | 2 | 9 | SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury |
| 4 | 4 | 5 | THE SECRET OF ASSOCIATION, Paul Young, CBS |
| 5 | — | 1 | AROUND THE WORLD IN A DAY, Prince And The Revolution, Warner Bros 9252861 |
| 6 | 5 | 47 | BORN IN THE USA, Bruce Springsteen, CBS ☆ |
| 7 | 6 | 7 | DREAM INTO ACTION, Howard Jones, WEA |
| 8 | 8 | 25 | ALF, Alison Moyet, CBS ☆ |
| 9 | 25 | 2 | VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC |
| 10 | 9 | 4 | GO WEST, Go West, Chrysalis |
| 11 | 7 | 7 | ANDREW LLOYD WEBBER REQUIEM, Domingo/Brightman/Maazel/Eco, HMV |
| 12 | — | 1 | VIRGINS AND PHILISTINES, Colour Field, Chrysalis CHR 1480 |
| 13 | 10 | 2 | LOVE NOT MONEY, Everything But The Girl, blanco y negro |
| 14 | 12 | 10 | RECKLESS, Bryan Adams, A&M |
| 15 | 24 | 3 | BEST OF ELVIS COSTELLO, Elvis Costello, Telstar |
| 16 | 11 | 45 | PRIVATE DANCER, Tina Turner, Capitol ☆ |
| 17 | 21 | 29 | THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit □ |
| 18 | 13 | 26 | WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ☆ |
| 19 | 14 | 3 | SO WHERE ARE YOU, Loose Ends, Virgin |
| 20 | 16 | 25 | MAKE IT BIG, Wham!, Epic ☆ |
| 21 | 18 | 5 | THE POWER STATION, Power Station, Parlophone |
| 22 | 15 | 8 | LEGEND, Clannad, RCA |
| 23 | 23 | 23 | THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA ☆ |
| 24 | 17 | 24 | LIKE A VIRGIN, Madonna, Sire □ |
| 25 | 19 | 41 | DIAMOND LIFE, Sade, Epic ☆ |
| 26 | 20 | 44 | ELIMINATOR, ZZ Top, Warner Bros ☆ |
| 27 | 22 | 16 | FACE VALUE, Phil Collins, Virgin ☆ |
| 28 | 27 | 42 | PURPLE RAIN, Prince And The Revolution, Warner Bros □ |
| 29 | 42 | 3 | MOVE CLOSER, Phyllis Nelson, Carrere |
| 30 | 26 | 20 | AGENT PROVOCATEUR, Foreigner, Atlantic □ |
| 31 | 33 | 4 | ROSE MARIE SINGS JUST FOR YOU, Rose Marie, A1 |
| 32 | 34 | 15 | HITS OUT OF HELL, Meat Loaf, Epic □ |
| 33 | 35 | 93 | NO PARLEZ, Paul Young, CBS ☆ |
| 34 | 32 | 6 | REGGAE HITS VOL 1, Various, Jetstar |
| 35 | 29 | 3 | SOUTHERN ACCENTS, Tom Petty And The Heartbreakers, MCA |
| 36 | 31 | 15 | TROPICO, Pat Benatar, Chrysalis |
| 37 | 37 | 5 | THE NIGHT I FELL IN LOVE, Luther Vandross, Epic |
| 38 | — | 1 | EYES OF A WOMAN, Agnetha Faltskog, Epic EPC26446 |
| 39 | 36 | 7 | BEHIND THE SUN, Eric Clapton, Duck |
| 40 | 28 | 13 | STEPS IN TIME, King, CBS □ |
| 41 | 91 | 30 | THE UNFORGETTABLE FIRE, U2, Island ☆ |
| 42 | 30 | 80 | CAN'T SLOW DOWN, Lionel Richie, Motown ☆ |
| 43 | 68 | 4 | DANCIN' IN THE KEY OF LIFE, Steve Arrington, Atlantic |
| 44 | 52 | 12 | HELLO, I MUST BE GOING, Phil Collins, Virgin ☆ |
| 45 | 51 | 12 | BEVERLY HILLS COP, Original Soundtrack, MCA □ |
| 46 | 40 | 50 | FANTASTIC, Wham!, Innervision ☆ |
| 47 | 53 | 75 | UNDER A BLOOD RED SKY, U2, Island ☆ |
| 48 | 48 | 6 | THE HURTING, Tears For Fears, Mercury |
| 49 | 39 | 2 | TURN ON THE RADIO, Change, Cooltempo |
| 50 | 58 | 22 | THE 12" ALBUM, Howard Jones, WEA □ |

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|-----|----|-----|--|
| 51 | 45 | 26 | THE COLLECTION, Ultravox, Chrysalis ☆ |
| 52 | 43 | 6 | CHINESE WALL, Philip Bailey, CBS |
| 53 | 55 | 19 | VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar □ |
| 54 | 77 | 15 | 20/20, George Benson, Warner Bros □ |
| 55 | 72 | 14 | STOP MAKING SENSE, Talking Heads, EMI |
| 56 | 62 | 8 | SHE'S THE BOSS, Mick Jagger, CBS □ |
| 57 | 44 | 14 | LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Go! Discs □ |
| 58 | 60 | 11 | MEAT IS MURDER, Smiths, Rough Trade □ |
| 59 | 38 | 6 | VERY BEST OF BRENDA LEE, Brenda Lee, MCA |
| 60 | 46 | 5 | WORKING NIGHTS, Working Week, Virgin |
| 61 | 61 | 24 | HATFUL OF HOLLOW, Smiths, Rough Trade □ |
| 62 | 50 | 9 | BUILDING THE PERFECT BEAST, Don Henley, Geffen |
| 63 | 94 | 5 | THE RIVER, Bruce Springsteen, CBS |
| 64 | 54 | 26 | WHOSE SIDE ARE YOU ON, Matt Bianco, WEA □ |
| 65 | 63 | 5 | TOMMY BOY GREATEST BEATS, Various, Tommy Boy |
| 66 | 85 | 17 | BREAKDANCE 2 — ELECTRIC BOOGALOO, Original Soundtrack, Polydor |
| 67 | 87 | 9 | NIGHT TIME, Killing Joke, EG |
| 68 | 49 | 51 | LEGEND, Bob Marley And The Wailers, Island ☆ |
| 69 | 69 | 23 | THE RIDDLE, Nik Kershaw, MCA ☆ |
| 70 | 41 | 4 | WHITE NOISE — LIVE, Gary Numan, Numa |
| 71 | 76 | 5 | MYSTERY, RAH Band, RCA |
| 72 | 67 | 22 | NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ☆ |
| 73 | 71 | 7 | FIRST AND LAST AND ALWAYS, Sisters Of Mercy, Merciful Release |
| 74 | 70 | 20 | ALCHEMY, Dire Straits, Vertigo ☆ |
| 75 | 59 | 15 | 17, Chicago, Full Moon □ |
| 76 | 93 | 2 | LOVE OVER GOLD, Dire Straits, Vertigo |
| 77 | 84 | 2 | 12 x 12, Various, Starblend |
| 78 | 83 | 9 | CAN'T STOP THE LOVE, Maze Featuring Frankie Beverly, Capitol |
| 79 | 66 | 4 | STRAWBERRY SWITCHBLADE, Strawberry Switchblade, Korova |
| 80 | — | 1 | BAT OUT OF HELL, Meat Loaf, Epic/Cleveland EPC82419 |
| 81 | — | 1 | LIVE AND UNCENSORED, Millie Jackson, Important TADLP001 |
| 82 | 78 | 95 | QUEEN GREATEST HITS, Queen, EMI ☆ |
| 83 | 73 | 9 | STREET SOUNDS ELECTRO 6, Various, Streetsounds |
| 84 | 64 | 4 | THE GREAT BALLOON RACE, Sky, Epic |
| 85 | 89 | 2 | BORN TO RUN, Bruce Springsteen, CBS |
| 86 | 57 | 13 | BREWING UP WITH BILLY BRAGG, Billy Bragg, Go! Discs |
| 87 | — | 1 | EMERALD CLASSICS, Various, Stoic SRTV1 |
| 88 | 79 | 4 | DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen, CBS |
| 89 | 75 | 11 | HUMAN RACING, Nik Kershaw, MCA ☆ |
| 90 | — | 1 | BREAKOUT, Pointer Sisters, Planet FL89450 |
| 91 | 65 | 125 | THRILLER, Michael Jackson, Epic ☆ |
| 92 | — | 1 | AMADEUS, Original Soundtrack, London LONDP6 |
| 93 | 97 | 5 | HOW WILL THE WOLF SURVIVE, Los Lobos, Slash/London |
| 94 | 47 | 3 | THE UPS AND DOWNS, Stephen Tin Tin Duffy, 10 Records |
| 95 | — | 1 | WAR, U2, Island ILPS9733 |
| 96 | 56 | 12 | SECRET SECRETS, Joan Armatrading, A&M |
| 97 | — | 1 | BEST OF THE 20TH CENTURY BOY, Marc Bolan And T Rex, K-tel NE1297 |
| 98 | — | 1 | GETTING SENTIMENTAL, Engelbert Humperdinck, Telstar STAR2254 |
| 99 | — | 1 | CHESS, Various, RCA PL70500 |
| 100 | 99 | 6 | THIS IS SOUL, Various, Starblend/Atlantic |

☆ 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 | 3 | THE HITS VIDEO, CBS/Fox |
| 4 | — | ALL NIGHT LONG, Lionel Richie, RCA/Columbia |
| 5 | 6 | JIMI HENDRIX: PLAYS BERKELEY, Palace/PVG |
| 6 | 5 | THE VIDEO EP, Madonna, Warner Music |
| 7 | — | WORLD WE LIVE IN/LIVE IN HAMBURG, Depeche Mode, Virgin |
| 8 | 10 | "UNDER A BLOOD RED SKY" LIVE, U2, Virgin/PVG |
| 9 | 4 | MORE END OF THE ROAD, Status Quo, Videoform |
| 10 | 7 | THE SONG REMAINS THE SAME, Led Zeppelin, WHV |
| 11 | — | HALL AND OATES VIDEO COLLECTION: 7 BIG ONES, RCA/Columbia |
| 12 | 8 | HITS OUT OF HELL, Meat Loaf, CBS/Fox |
| 13 | 9 | PRIVATE DANCER, Tina Turner, PMI |
| 14 | 11 | MAKING MOVIES, Dire Straits, WHV |
| 15 | 13 | THE COLLECTION, Ultravox, Palace/PVG |
| 16 | — | MARC BOLAN: ON VIDEO, Videoform |
| 17 | 17 | A TRIBUTE TO JIM MORRISON, the Doors, WHV |
| 18 | 12 | EMERSON, LAKE AND PALMER: LIVE '77, Hendring/PVG |
| 19 | 14 | IN MY MIND'S EYE, Tears For Fears, Polygram |
| 20 | 15 | VIDEO REWIND, the Rolling Stones, Vestron/PVG |

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

Week ending May 4, 1985

UK SINGLES

| THIS WEEK | LAST WEEK | WEEKS IN CHART | |
|-----------|-----------|----------------|---|
| 1 | 3 | 11 | MOVE CLOSER, Phyllis Nelson, Carrere |
| 2 | 1 | 4 | WE ARE THE WORLD, USA For Africa, CBS |
| 3 | 2 | 6 | EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears, Mercury |
| 4 | — | 1 | 19, Paul Hardcastle, Chrysalis CHS2860 |
| 5 | 7 | 3 | I FEEL LOVE, Bronski Beat And Marc Almond, Forbidden Fruit |
| 6 | 4 | 4 | ONE MORE NIGHT, Phil Collins, Virgin |
| 7 | 8 | 3 | DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin |
| 8 | — | 1 | THE UNFORGETTABLE FIRE, U2, Island IS220 |
| 9 | 6 | 6 | CLOUDS ACROSS THE MOON, RAH Band, RCA |
| 10 | 5 | 7 | COULD IT BE I'M FALLING IN LOVE, David Grant And Jaki Graham, Chrysalis |
| 11 | 20 | 2 | FEEL SO REAL, Steve Arrington, Atlantic |
| 12 | 11 | 3 | LOVER COME BACK TO ME, Dead Or Alive, Epic |
| 13 | 10 | 3 | LOOK MAMA, Howard Jones, WEA |
| 14 | 23 | 3 | I WAS BORN TO LOVE YOU, Freddie Mercury, CBS |
| 15 | 14 | 6 | BLACK MAN RAY, China Crisis, Virgin |
| 16 | 19 | 3 | EYE TO EYE, Chaka Khan, Warner Bros |
| 17 | 34 | 5 | RHYTHM OF THE NIGHT, DeBarge, Gordy |
| 18 | 9 | 11 | WE CLOSE OUR EYES, Go West, Chrysalis |
| 19 | 13 | 9 | EASY LOVER, Philip Bailey And Phil Collins, CBS/Virgin O |
| 20 | 22 | 3 | SO FAR AWAY, Dire Straits, Vertigo |
| 21 | 16 | 7 | SPEND THE NIGHT, Cool Notes, Abstract Dance |
| 22 | 39 | 2 | I WANT YOUR LOVIN', Curtis Hairston, London |
| 23 | 17 | 7 | LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis |
| 24 | 12 | 6 | WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT |
| 25 | 31 | 3 | WOULD I LIE TO YOU, Eurythmics, RCA |
| 26 | 15 | 6 | LIFE IN A NORTHERN TOWN, Dream Academy, blanco y negro |
| 27 | 27 | 6 | STAINSBY GIRLS, Chris Rea, Magnet |
| 28 | 18 | 10 | THE HEAT IS ON, Glenn Frey, MCA |
| 29 | 37 | 6 | CRY, Godley And Creme, Polydor |
| 30 | 36 | 2 | NO REST, New Model Army, EMI |
| 31 | 21 | 8 | CAN'T FIGHT THIS FEELING, REO Speedwagon, Epic |
| 32 | 47 | 2 | DON'T FALL IN LOVE, Toyah, Portrait |
| 33 | 41 | 2 | WALK LIKE A MAN, Divine, Proto |
| 34 | 28 | 5 | THAT WAS YESTERDAY, Foreigner, Atlantic |
| 35 | 24 | 8 | THAT OLE DEVIL CALLED LOVE, Alison Moyet, CBS |
| 36 | 25 | 9 | EVERY TIME YOU GO AWAY, Paul Young, CBS |
| 37 | 26 | 7 | PIE JESU, Sarah Brightman And Paul Miles-Kingston, EMI |
| 38 | 54 | 2 | RAGE TO LOVE, Kim Wilde, MCA |
| 39 | 75 | 2 | LOVE DON'T LIVE HERE ANYMORE, Jimmy Nail, Virgin |
| 40 | 48 | 5 | FREE YOURSELF, Untouchables, Stiff |
| 41 | 40 | 10 | KISS ME, Stephen Tin Tin Duffy, 10 Records O |
| 42 | 35 | 9 | SUPER GRAN, Billy Connolly, Stiff |
| 43 | 30 | 6 | GRIMLY FIENDISH, Damned, MCA |
| 44 | 32 | 11 | HANGIN' ON A STRING, Loose Ends, Virgin |
| 45 | — | 1 | DANGEROUS, Pennye Ford, Total Experience FB49975 |
| 46 | 38 | 12 | DO WHAT YOU DO, Jermaine Jackson, Arista |
| 47 | 33 | 7 | WON'T YOU HOLD MY HAND NOW, King, CBS |
| 48 | 29 | 8 | WIDE BOY, Nik Kershaw, MCA |
| 49 | 74 | 6 | THINKING ABOUT YOUR LOVE, Skipworth And Turner, Fourth & Broadway |
| 50 | 63 | 2 | FROGGY MIX, James Brown, Boiling Point |
| 51 | 46 | 5 | GROOVIN', War, Bluebird/10 |
| 52 | — | 1 | ALL FALL DOWN, Five Star, Tent PB40039 |
| 53 | — | 1 | DUEL, Propaganda, ZTT ZTAS8 |

| | | | |
|----|----|----|--|
| 54 | 59 | 2 | IMAGINATION, Belouis Sc |
| 55 | 42 | 7 | COVER ME, Bruce Springs |
| 56 | — | 1 | WALKING ON SUNSHINE, NO MAN'S LAND (WIDOW) |
| 57 | — | 1 | SOME LIKE IT HOT, Powe |
| 58 | 43 | 8 | LIKE I LIKE IT, Aura, 10 R |
| 59 | — | 1 | I WONDER IF I TAKE YOU |
| 60 | — | 1 | Full Force, CBS |
| 61 | 50 | 4 | DON'T COME AROUND HI |
| 62 | 69 | 2 | FAN THE FLAME, Barbara |
| 63 | 51 | 4 | MOMENTS IN LOVE/BEA |
| 64 | 49 | 23 | YOU SPIN ME ROUND (LI |
| 65 | 64 | 3 | Alive, Epic O |
| 66 | 44 | 10 | PUT MY ARMS AROUND |
| 67 | 60 | 3 | MATERIAL GIRL, Madonn |
| 68 | 72 | 2 | BEYOND THE SEA (LA ME |
| 69 | — | 1 | HEARTLINE, Robin Geor |
| 70 | — | 1 | JAIL HOUSE RAP, Fat Boy |
| 71 | — | 1 | GIRLS ON MY MIND, Fatb |
| 72 | 56 | 3 | GREEN SHIRT, Elvis Coste |
| 73 | 66 | 2 | BABIES, Ashford And Sim |
| 74 | — | 1 | SETTLE DOWN, Lillo Thor |
| 75 | — | 1 | LOVE IS, Vikki, PRT |
| | | | ABC (FALLING IN LOVE'S |
| | | | Point POSP742 |

THE NEXT 25

| | | | |
|-----|----|--|--------------------------|
| 76 | 95 | | RADIO AFRICA, Latin Quai |
| 77 | 77 | | MEGAREX, T Rex, Marc O |
| 78 | 89 | | OH BABY, Spank, Champi |
| 79 | 80 | | GOING DOWN TO LIVERP |
| 80 | 53 | | CASTLES IN THE AIR, Col |
| 81 | 93 | | THE GAMBLER, Kenny Ro |
| 82 | — | | THE BELLE OF ST MARK, |
| 83 | 86 | | NIGHTSHIFT, Winston Grc |
| 84 | 73 | | TICKET TO RIDE, Beatles, |
| 85 | 83 | | MISSING YOU, Diana Ros |
| 86 | — | | LET'S GO CRAZY, Prince / |
| 87 | — | | W2000 |
| 88 | — | | OBSESSION, Animation, M |
| 89 | 58 | | MEGAMELLE MIX/PUMP I |
| 90 | — | | Sugarhill SH141 |
| 91 | 94 | | DON'T WORRY BABY, Los |
| 92 | — | | PIECE OF THE ACTION, M |
| 93 | — | | LOVE COMES, Gary Glitt |
| 94 | — | | STRANGERS, Pallas, Harv |
| 95 | — | | WATCH ME CATCH FIRE, |
| 96 | 88 | | MY BABY JUST CARES FO |
| 97 | — | | CYZ7112 |
| 98 | — | | ROCK AND ROLL GIRLS, J |
| 99 | 82 | | WHEN LOVE BREAKS DOI |
| 100 | — | | HOLD ME TIGHT, Robert V |
| | | | LUCKY IN LOVE, Mick Jag |
| | | | EASTENDERS THEME, Sir |
| | | | TWO WORLDS APART, Ex |

☆Platinum (one million sales) □Gold (500,0

the top thirty of the album charts are the 73 member **BBC Welsh Chorus**, whose 'Voices From The Holy Land' has proved a runaway success.

Featuring performances premiered in the Chorus's Easter TV appearances on 'Born In Bethlehem', 'Road To The Cross' and 'Voices From The Holy Land', the album features prominently the exceptional treble voice of 14-year old **Aled Jones**, and utilises traditional arrangements of music by **Mendelssohn, Berlioz, Bach, Mozart** and others to convey the religious message.

It's one of a handful of recently charted albums to feature the work of classical composers, following Frenchman **Jacques Loussier's** 'Best Of Play Bach', **Neville Marriner's** Oscar-winning

construction, an essentially Lloy creation, and his phenomenally especially in Ar has topped the for the last two

Back home, it major hit in **Sai** and **Paul Miles Jesu**. Sung easily topped the fourteen peak of **Span's** 'Gaudet highest ranking ultimately reach has since been charts by another sung in a foreign Flower Duet' from 'Lakme', performed French duo **Mal Danielle Millet** 1971, it has been largely as a result of British Airwa

by *Alan Jones*

MEAT LOAF'S 'Bat Out Of Hell' dipped out of the album chart last month, for the first time in over six years. It had made some 324 consecutive chart appearances, beating by six the record established by the soundtrack album 'The Sound Of Music', which rode the charts for 318 weeks in a row between 1965 and 1971.

'The Sound Of Music' subsequently returned to the chart for several shorter spells, most recently in 1982, swelling its total weeks on chart to an unprecedented 381. 'Bat Out Of Hell' had already spent forty weeks on the chart in shorter spells before commencing its 324 week run in 1978, and is thus seventeen weeks shy of the 'Sound Of Music' record. It had been on course to topple the latter from its long held perch later this year, but its recent dramatic decline — precipitated by CBS's release of 'Hits Out Of Hell', which contains all of 'Bat's' best known tracks plus others from throughout Meat Loaf's solo career — means that 'The Sound Of Music' may never be eclipsed.

With 'Bat's' departure from the charts, the longest unbroken chart residency is now that of **Michael Jackson's** 'Thriller' a chart rider for the last 125 weeks, though it too has gone into a recent decline. In America, where it has sold over 20 million copies, 'Thriller', recently suffered the ignominy of dropping to anchor position on Billboard's Top 200 album chart, though it has since revived a little. Even so, it seems unlikely to pose a threat to **Pink Floyd's** 'Dark Side Of The Moon', a permanent fixture of the chart for the last 570 weeks, or eleven years. . .



Bradford with the indie hits in (number 19 one. Their c The succe includes a f 'Vengeance August, and of the disc, finding it to Rest', a plo the original

'Amadeus', the **Ancient Music** winning 'Vivaldi Seasons' and **Webber's** 'Requiem' Though show unmistakable many and diverse composers in it



Universal New Model Army made their top forty debut last week with their new single 'No Rest', having previously netted three major hits: 'The Price' (number 17 in the indie listings), 'Great Expectations' (number 11), and 'Vengeance', which went all the way to number one.

'No Rest' is largely due to sales of a limited doublepack, which includes the single featuring versions of 'No Greater Love', 'The Price' and 'Vengeance'. The band's unusual history. All three are live recordings illicitly made last year, and were subsequently bootlegged by persons unknown. The band acquired a copy of the recordings from their fervent followers, from a stall in Camden Market, and, in order to ensure a reasonable quality, hit upon the idea of giving it away with 'No Rest'. The band's success simultaneously boosts their legitimate career and kills demand for bootlegs, a case of the hunter getting captured by the game. . .

Of record you'll have seen his baffled reaction to your enquiry for an obscure single turn to enlightenment as he consults a mighty red tome which resides behind the counter. This is **Music Master**, the most comprehensive record catalogue known to man, which contains details of practically every record still available, and a good few that aren't.

In addition to updating this mammoth publication at regular intervals for dealers, Music Master (the organisation) produces a yearbook suitable for more general use. The latest edition, running to 384 A4 pages contains details of the 17,938 singles, includes a welter of invaluable information, like track listings for most albums, and artists' biographies from Abie to Zee.

It's a fascinating snapshot of a year in the life of the record industry, and an invaluable reference tool for amateur and professional alike. Available by mail order only from John Humphries (Publishing), Music

Master, 1 De Cham Avenue, Hastings, Sussex, price £9.95 including postage. . .

Last but not least, Phil Jameson and his pal John Hurst from Camberley have asked me to settle a dispute about whether **John Lennon** is the only ever, stiff, to have a number one in America. "£10 to the Ethiopian appeal rides on your reply," writes Phil, who's convinced there have been other dead chart toppers, but can't name them.

Pay up, John. Phil's right. **Otis Redding** was the first artist to posthumously climb to number one in 1968 with the poignant '(Sittin' On) The Dock Of The Bay'. In 1971, **Janis Joplin**, the subject of an over sympathetic but engrossing documentary on TV recently, topped with former lover **Kris Kristofferson's** 'Me And Bobby McGee', having died six months earlier. Christmas 1973 saw **Jim Croce's** 'Time In A Bottle' at the summit, three months after his demise. And finally, as Phil suspected, John Lennon's '(Just Like) Starting Over' was an American number one just a fortnight after his death in 1980. . .



**'SONGS THE LORD
TORTOISE'? 'ONE
Hibernation Under A Groove'?**

'Me Shell My Bell'? 'Welcome To The Pleasuredome'? 'Lettuce All Pray'?... these were just a few of the song titles considered by the ZTT collective in their unstinting quest to put the Art Of Noise atop the chart pile. That they finally settled on 'Moments In Love' is perhaps the sensitive bowing to the wacky, but we here at RM confidently expect the turtle track to the group's next LP to be a real wizard of punnery. Until then we shell have to rely on the tortured muse of love...

■ David Attenborough



noise