

LITTLE BENNY: ALL SYSTEMS GO-GO

# record

FEB 23, 1985 45p

## PHIL COLLINS

### COLLARED!

### BPI AWARDS

BARRINGTON LEVY • MADONNA • MICK JAGGER  
COMMODORES • AFRIKA BAMBAATAA

World Radio History



● **THIS MAN'S** bouncers have asked us to say that he is very talented and very tall



● **NEIL KINNOCK** furthers his video career with Babs Dickson and Elaine Paige



Colour pics by Eugene Adebari

● **HOLLY JOHNSON** — probably the most expensively dressed man in the history of banking



● **'SO I** says to the Index editor, do you know who I am?

RECORD MIRROR AT

# INDEX

THE BPI AWARDS

**M**ORE GLAMOROUS than a sea fishing trip to St Leonards-on-sea, noiser than a Morgan Grampian basket weaving convention and even more expensive than a Japanese meal with Robin Smith. We refer, of course, to the BPI pop awards, an occasion awash with champagne, the finest wines and rather a lot of famous folk. Highlights of the night: Prince actually turning up, Prince's minders, Tina Turner sporting what was either a generous T-shirt or an extremely frugal skirt, Bob Geldof's 'controversial' speech and the editor losing a fiver on a bet.

PS: the Jesus And Mary Chain were not present.

## AWARDS

- BEST BRITISH GROUP,** Wham!
- BEST BRITISH MALE ARTIST,** Paul Young
- BEST BRITISH FEMALE ARTIST,** Alison Moyet
- BEST SINGLE,** 'Relax', Frankie Goes To Hollywood
- BEST LP,** Diamond Life, Sade
- BEST VIDEO,** 'Wild Boys', Duran Duran (directed by Russell Mulcahy)
- BEST INTERNATIONAL ARTIST,** Prince (thank God)
- BEST SOUNDTRACK LP,** Purple Rain, Prince
- BEST PRODUCER,** Trevor Horn
- BEST COMEDY RECORD,** Hole In My Shoe, Neil
- BEST BRITISH NEWCOMER,** Frankie Goes To Hollywood

- 4 NEWS
- 6 TV & RADIO
- 9 SINGLES
- 11 AFRIKA BAMBAATAA
- 12 BARRINGTON LEVY IS COMING
- 14 BOOGIE ON WITH LITTLE BENNY
- 16 ALBUMS
- 18 MAILMAN
- 20 LEAGUE OF GENTLEMEN
- 22 THE SHIFTY COMMODORES
- 24 JACKETLESS PHIL COLLINS
- 26 CHICAGO
- 28 UK CHARTS
- 30 US CHARTS
- 31 DISCO CHARTS
- 32 HELP
- 33 JAMES HAMILTON
- 36 THE FRIGHTENING MICK JAGGER
- 38 JUNIOR
- 39 CROSSWORD
- 47 TOTO DRIVE YOU WILD
- 48 MADONNA ON FILM



● NEW MEANING to the words 'Meat is murder'



● THIS PAIR did not win the classical prize



● STARS LOOK aghast as the RM table tucks into the main course



● TINA: wot no slacks?

Pics by LFI

● COVER PIC by ASHWORTH

# News

## Howie goes to Wembley

HOWARD JONES has lined up a show at London's Wembley Arena on April 16. Tickets priced £7.80 and £6.80 are available from Howard Jones Concerts, PO Box 77, London SW4 9LH. Cheques and postal orders should be made payable to Howard Jones Concerts, enclose a SAE and allow 28 days for delivery.

Tickets will also be available from the Wembley Box Office and usual agents.

● JIM DIAMOND plays a five date tour in March at Belfast New Victoria March 6, Dublin Stadium 7, Cork Savoy 9, Galway Leisureland 10, London Dominion 13. Meanwhile he'll be releasing his single 'Double Crossed' on February 25.

● ROMAN HOLLIDAY release their single 'One Foot Back In Your Door' this week. It's taken from the soundtrack album 'Teachers' which has just turned platinum in the States.



## TWINS SET FOR TOUR

THE THOMPSON Twins will be returning triumphantly home with a tour in May. They'll be playing Wembley Arena May 20, 21, 22 and dates at the Birmingham National Exhibition Centre on May 25 and 26.

Tickets for Wembley are priced £8.30 and £6.30 available by post from Thompson Twins, PO Box 281, London N15 5LW. Cheques or postal orders should be made payable to the Thompson Twins, enclose a SAE and allow six weeks for delivery. Tickets are also available from usual agents and there is a credit card hotline for Wembley shows only on 01-240 0771.

Tickets for Birmingham are priced £7.80 and £6.30. At the moment they are only available by mail order from the Wembley address.

The Thompson Twins are planning other dates in Liverpool, London and Belfast. These will be confirmed soon. The band will also be releasing a single and an album. Following their British dates the Twinettes will be taking their show to America, Japan, Australia and New Zealand.

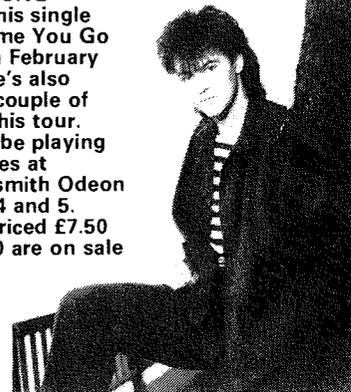
● NIK KERSHAW releases his single 'Wideboy' on March 4. Limited editions of the seven inch version will come in a gatefold sleeve, with a 12 page full colour booklet featuring pictures of Nik and his band Krew. The 12 inch version will feature an extended version of 'Shame On You'.

THE PHOTOS have reformed, which gives us the opportunity to print this blatantly sexist picture of Wendy Wu. They'll be playing a one off date at the London Marquee on February 21.

DIVINE is back on the rampage. He'll be appearing at Rotherham Peppermint Park February 21, Hull University 22, Strathclyde University 23, Edinburgh Fire Island 24, Blackpool Bunters 25, Luton Tropicana Beach 28, Liverpool University March 1, London Hippodrome March 4, Manchester Heroes 6.

Divine plans to record his own version of the old classic 'Walk Like A Man' and watch out for him in the film 'Lust In The Dust'.

PAUL YOUNG releases his single 'Every Time You Go Away' on February 25 and he's also added a couple of dates to his tour. Paul will be playing extra dates at Hammersmith Odeon on April 4 and 5. Tickets priced £7.50 and £6.50 are on sale now.



## Bragging about Labour

BILLY BRAGG is going on tour — with the blessing of Neil 'Grandmaster' Kinnock.

Billy is calling his dates the 'Jobs For Youth Tour' and he's going out under the umbrella of the Labour Party's Jobs and Industry Campaign to promote the party's plans for a stronger economy.

Billy will be playing Birmingham Powerhouse March 12, Leicester Polytechnic 13, Liverpool Royal Court 14, Sheffield University 16, Bristol Studio 17, Brighton Top Rank 18, Guildford Civic Hall 19, Southend Cliffs Pavilion 21.

Billy will also be playing a Miners support benefit at the Nottingham Victoria Leisure Centre March 22 and a CND benefit at the Cambridge Guild Hall on March 11.

● SOUL JAZZERS Working Week release their single 'Inner City Blues' on February 25. It's a reworking of the closing track on Marvin Gaye's album 'What's Going On'. This is the first single to feature new lead vocalist Julie Roberts.

● UB40 RELEASE a special double A-sided single featuring 'The Pillow' and 'I'm Not Fooled' on February 25. The Ubies recently left Brum for a two month American tour, including their first performance in Los Angeles.

● THE CARS are in gear again with their single 'Why Can't I Have You' out on March 1. The 12 inch version will feature an extended version of 'Hello Again' remixed by Arthur Baker.

● KILLING JOKE have delayed releasing their album 'Night Time' until March 1, but the good news is that they plan to add some further dates to their tour.

**"AIN'T THAT ALWAYS THE WAY"**

OUTLAW and PLP in association with TBA International and Friars Management present

**Howard Jones**

plus support  
**WEMBLEY ARENA**  
**TUES. 16th APRIL 7.30**

Tickets £7.80 and £6.80 inc booking fee available from PO Box 77, London SW4 9LH enclosing S.A.E. and cheque or P.O. payable to Howard Jones Concerts — allow 4 weeks delivery. Also available from Wembley Arena Box Office, L.T.B., Stargreen, Premier and Keith Prowse and usual agents

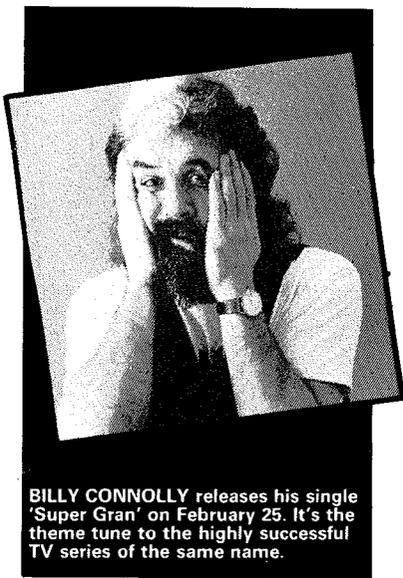
KEITH PROWSE CREDIT CARD HOT LINE 01 741 8989

New Single  
only now  
**THINGS CAN ONLY GET BETTER**

# PUTTING THE BOOT IN

**KING WILL** be wearing out more boot leather with another tour in April. Slip on your size nines at Belfast Maysfield Leisure Centre April 9, Dublin SFX 10, Brighton Dome 12, Portsmouth Guildhall 13, Oxford Apollo 14, Cardiff St David's Hall 15, Bristol Colston Hall 16, Preston Guildhall 18, Hanley Victoria Hall 19, Birmingham Odeon 20, Manchester Apollo 21, Northampton Derngate 22, Edinburgh Playhouse 24, Glasgow Apollo 25, Newcastle City Hall 26, Leeds University 27, Ipswich Gaumont 28, Leicester De Montfort Hall 29, London Hammersmith Odeon 30. Tickets are priced £3.50 and £4, except at Hammersmith where they are £4 and £5.

● **HAZELL DEAN**, the girl whose thighs are a wonderful size, releases her single 'No Fool (For Love)' this week. It's a remixed version of the song which appears on her debut album 'Heart First'.



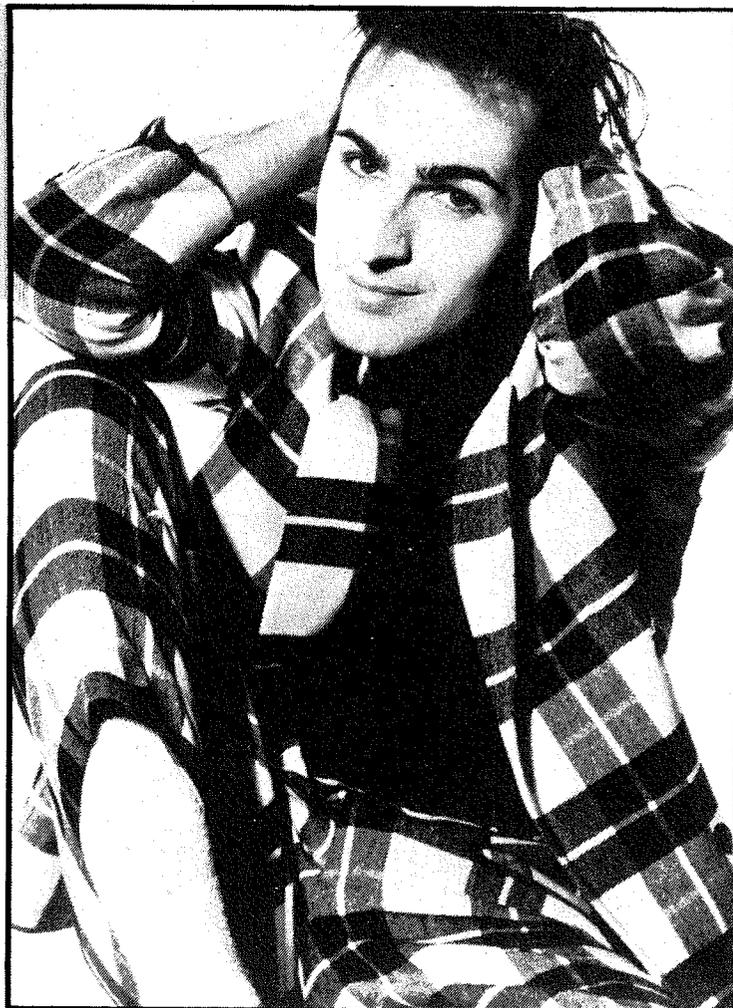
**BILLY CONNOLLY** releases his single 'Super Gran' on February 25. It's the theme tune to the highly successful TV series of the same name.

● **THE POGUES** will be sobering themselves up for their first major British headlining tour next month. Sup some orange juice at Leeds University March 5, Nottingham Rock City 6, Manchester Hacienda 7, Keele University 8, Sunderland Polytechnic 9, Sheffield Leadmill 10, Cleethorpes Winter Gardens 11, Westcliff Queens Hotel 14, Uxbridge Brunel University 15, Aldershot Westway Arts Centre 18, Brighton Escape 19, Wolverhampton Civic Hall 21, Birmingham Polytechnic 22, Liverpool Polytechnic 23, Blackburn King George's Hall 24, Hull Tiffanys 25, Leicester Polytechnic 27, Coventry Polytechnic, 28.

● **BIG SOUND Authority** have added a date to their tour. They'll be playing the Hammersmith Palais on March 18.

● **HALL AND Oates** release a special limited edition of their 'Method Of Modern Love' single this week. The single will be available in a special gatefold sleeve featuring several pages of glossy live pictures and the disc itself will have live versions of 'I Can't Go For That (No Can Do)' and 'Maneater' recorded at the Montreal Forum.

● **THE RAMONES** have added yet another date to their shows at the London Lyceum on February 27.



**Her New Hit Single**

**No Fool (For Love)**

Available Now 7" and 12"

**PLUS 10,000 LIMITED EDITION COLOUR POSTER BAGS**

See Hazell on  
Wogan FEB 22  
Saturday Superstore FEB 23  
Pebble Mill MAR 7

Marketed by  
**THE PROTO RECORD COMPANY**



# News

## Ethiopia aid

'STARVATION', THE single in aid of Ethiopia masterminded by Jerry Dammers, will be cut on February 25. The single is a double A-side with the other track being 'Tam Tam Pour L'Ethiopie'.

'Starvation' was originally recorded by the Pioneers and they're featured on the single along with Jerry on keyboards, Lynval Golding guitar, Mark Bedford bass, Daniel 'Woody' Woodgate drums, John Bradbury and Geraldo Darbilly percussion, Gasper Lawal talking drums, Dick Cuthell cornett, flugelhorn and trumpet, Annie Whitehead trombone, Dave Wakeling additional vocals, Ranking Roger toasting, and Lorenza Johnson, Claudia Fontain, Caron Wheeler and Naomi Thomson on backing vocals. Ali Campbell and Robin Campbell from UB40 are also on the record. 'Tam Tam Pour L'Ethiopie' was organised by Manu Dibango and brings together over 30 African musicians.

All proceeds from the record will be distributed in the famine areas of Ethiopia, Eritrea and Sudan through Oxfam, 274 Banbury Road, Oxford and War on Want, Room 19, 467 Caledonian Road, London N7 9BE. Profits from 'Tam Tam' will be distributed by Medecins Sans Frontieres, 68 Boulevard Saint Marcel 75005, Paris, France. All these agencies are accepting donations for Ethiopia.

● THE ASSOCIATES have confirmed their long awaited tour. They'll be playing Dundee Dance Factory March 10, Glasgow Pavilion 11, Edinburgh Queen's Hall 13, Manchester Hacienda 14, Leeds Polytechnic 16, London Dominion 18, Birmingham Powerhouse 19. Tickets are on sale now from box office and usual agents.



## SITTING COMFORTABLY

TEARS FOR FEARS release their album 'Songs From The Big Chair' on March 1. Recorded at their very own studio in Bath, the album features nine tracks including 'Shout' and 'Mothers Talk'.

Initial quantities of the cassette version of the album will include five extra tracks previously only available as B-sides, plus an extra mystery track.

Tears For Fears will be filming a special full length video on their world tour.

## TV + Radio

FRIDAY'S 'Tube' (C4, 5.30pm) features live music from Marc Almond and the *Willing Sinners* and an exclusive preview of the new Devo video. 'The Oxford Road Show' (BBC 2, 7.15pm) has the *Smiths* and *Roman Holliday*.

SATURDAY'S 'Saturday Superstore' (BBC 1, 9am) features *Julian Lennon*, *Elton John* and *Hazell Dean*. Over on ITV there's 'No 73' (10am). 'Punk To Present' (Radio 1, 1pm) looks at the way images are created and in discussion will be *Marc Almond*, *Boy George* and *Adam Ant*. *Ray Parker Junior* shows Paul Gambaccini around his studio complex in Los Angeles in 'The Other Side Of The Tracks' (C4, 6pm). 'In Concert' (Radio 1, 6.30pm) has *Everything But The Girl* and the *Quick*.

SUNDAY finds *Lee John* and *Martyr Ware* among the contestants in 'The Great Rock And Roll Trivia Quiz' (Radio 1, 4.30pm)

TUESDAY'S 'Whistle Test' features a chat with *Madonna* and also along will be the nearly as pretty *Bryan Adams*.

● DAVID CASSIDY, the man who was a heartthrob when Simon Le Bon was barely out of nappies, is back with his single 'The Last Kiss'. From March 1 the single will be available in a shaped disc format featuring a stupendous colour shot of David.

● OLLIE AND Jerry, the dynamic duo who scored a hit with 'Breakin' — Ain't No Stoppin' Us', release their single 'Electric Boogaloo' on March 1. It's the title track from the soundtrack of the film 'Breakdance 2 — Electric Boogaloo' which opens in March.

# ABSOLUTE REALITY

THE NEW SINGLE FROM

# THE ALARM

AVAILABLE AS 7" & 12"

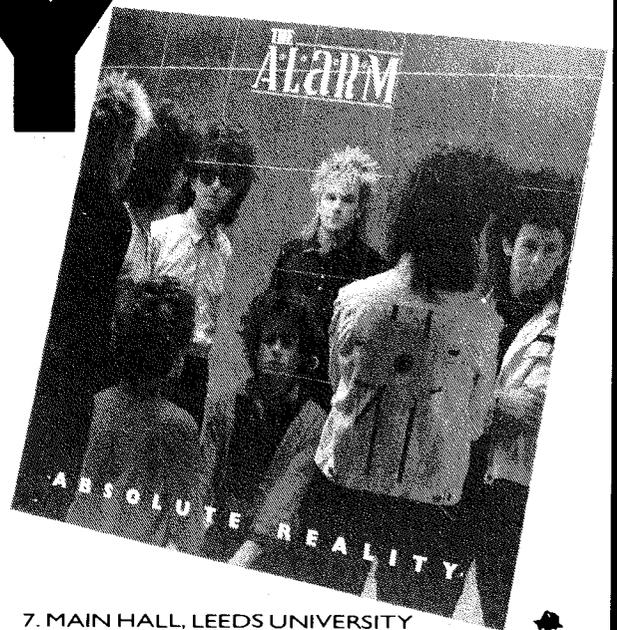
### THE ALARM ON TOUR

#### APRIL

- 21. COLSTON HALL, BRISTOL
- 22. ST DAVIDS HALL, CARDIFF
- 24. GUILD HALL, PORTSMOUTH
- 25. ARTS CENTRE, POOLE
- 26. THE DOME, BRIGHTON
- 27. APOLLO, OXFORD

#### MAY

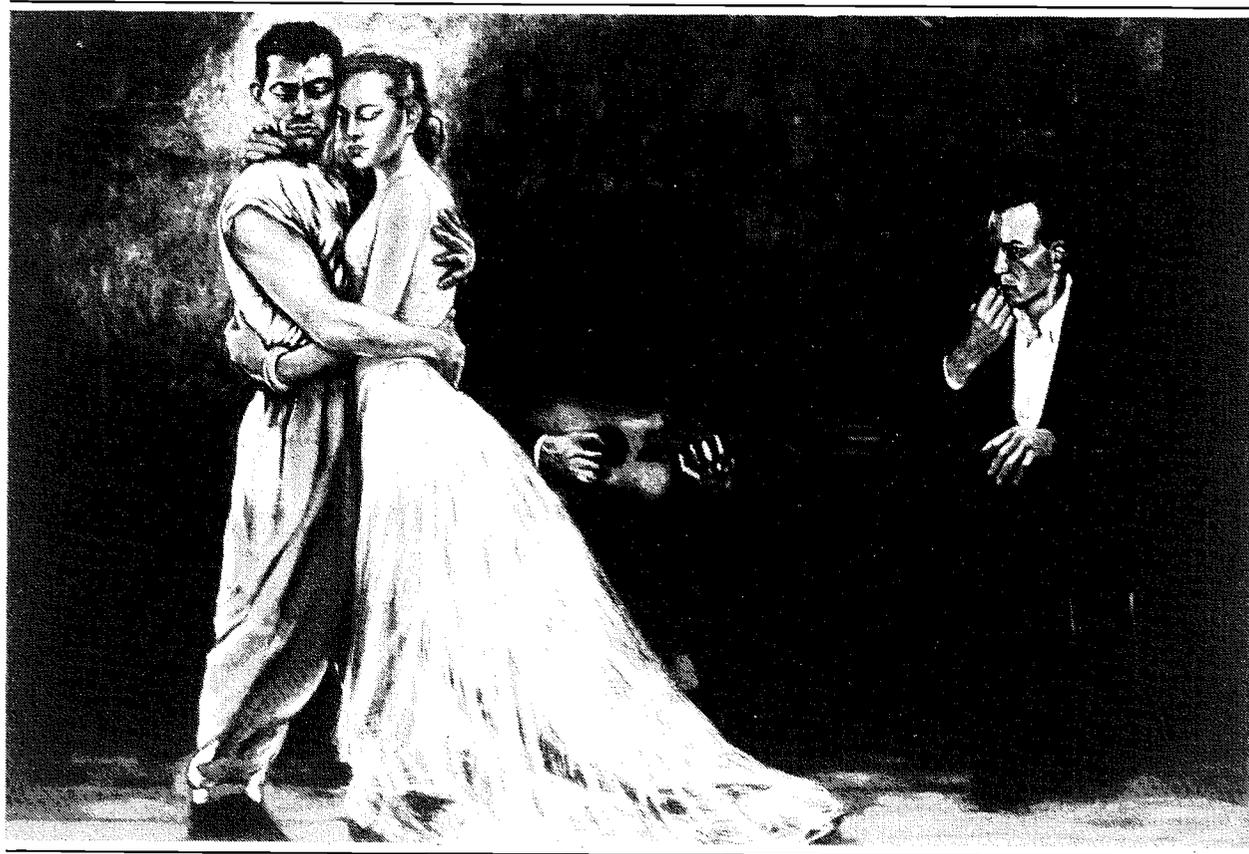
- 29. UNIVERSITY OF EAST ANGLIA
- 30. ROYAL COURT, NOTTINGHAM
- 2. CITY HALL, SHEFFIELD
- 4. BARROWLANDS, GLASGOW
- 5. CALEY PALAIS, EDINBURGH
- 6. CITY HALL, NEWCASTLE



- 7. MAIN HALL, LEEDS UNIVERSITY
- 9. APOLLO, MANCHESTER
- 10. ODEON, BIRMINGHAM
- 11. ODEON, HAMMERSMITH
- 13. PALAIS, HAMMERSMITH



# Matt Bianco



NEW SINGLE

## *More than I can bear* (REMIX)

12" INCLUDES  
'MATT'S MOOD' (REMIX) AND 'BIG ROSIE' (REMIX)

**wea**

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

**M** **T U R N E R**  
**Vina**



NEW 7 INCH AND 12 INCH SINGLE

# “I Can’t Stand The Rain”

12 INCH FEATURES EXTENDED RE-MIX  
B/W “LETS PRETEND WE’RE MARRIED”

RECORDED LIVE IN CHICAGO AUGUST '84

FEATURED ON THE PLATINUM ALBUM & TAPE  
“PRIVATE DANCER”



# Singles



Reviewed by

**DYLAN JONES**

**CHUCK BROWN & THE SOUL SEARCHERS 'Bustin' Loose'**

**(Source)** Washington Rocks! The wonderfully fresh beat of Go-Go is captured in its purest form on this sparkling 1978 re-release. The mid-Seventies groove bounces high as catapulting drums, syncopated bongos and spikey keyboards skirt around the souped-up and streamlined horns — horns on heat! Move those Happy Feet!

**MAZE Featuring Frankie Beverly 'Back In Stride'**

**(Capitol)** A million peaked caps nod in unison as Frankie Beverly opens that big deep mouth to reveal his even bigger and deeper voice. The guitars and synths jump in, a melody emerges, and a record of excellent casualty takes over the rock-box.

**I-LEVEL 'In The Sand' (Virgin)**

For over two years I Level have been making exceptionally good quality songs that got nowhere in the charts. But let's hope that the lack of commercial success doesn't force them into an early retirement... this record is bloody marvellous.

**PRINCE 'Lets Go Crazy' (WEA)**

The Duke Of Earl releases yet another single from the 'Purple Rain' extravaganza — in even more of a rock vein than his previous hit 'Little Red Corvette/1999'. Cavorting vocals soar above a juggernaut rhythm that never manages the right groove.

**ZZ TOP 'Legs' (WEA)** Like a life-



size cartoon, ZZ Top's three caricatures look as ridiculous as a pop band can get. But somehow they get away with it. 'Legs' ain't as good as 'Sharp Dressed Man' or 'Gimme All Your Lovin'', but it's good enough: a short, sharp, branded tune metered out by a group that never finds the necessity to gross-out on excess...

**MATT BIANCO 'More Than I Can Bear' (Remix) (WEA)**

The increasingly underrated Bianco Gang always manage to find the right breath of warm breeze — whether its an uptempo boogie or a languid ballad like this. The single also has another good B-side — a remix of 'Matt's Mood'. No rust and no dust: A must!

**VIRGINIA ASTLEY 'Melt The Snow' (Rough Trade)**

Virginia Astley is like Kate Bush reincarnated as Sebastian Flyte: at times the tinny choral tones are stretched as thinly as a sliver of smoked salmon at a vicar's tea party, but they're more than compensated for by those quaint 'l'il ol' stringed instruments. Julian Cope, eat your heart out.

**JULIAN COPE 'Sunspots EP' (Mercury)**

Talking of whom... Julian Cope has obviously taken the paisley revival too far, and is now wearing a coat of far too many colours. This EP has two records, four tracks — three of which are new, and a gatefold sleeve... but surely Sunspots have fried his marbles.

**TINA TURNER 'I Can't Stand The Rain' (Capitol)**

I think that people who do inferior cover versions should be coated in vinyl and have holes punched in them. Anne Peebles' original from the early Seventies was a peach of a record: the best kind of swamp music, with a gutful of emotion and a bucketful of class. One of those songs that is associated



with one singer, and one singer only — a song that defies interpretation by other, lesser talented mortals. This 45 has no redeeming qualities whatsoever.

**THE JESUS AND MARY CHAIN 'Never Understand' (blanco y negro)**

The Jesus & Mary Chain re-invent the Ramones via the Beach Boys, a buzzsaw factory and several low-flying aircraft. It's a strangely compulsive record, but though it is hardly a classic — this is being championed by sections of the music press as the punk revival landmark of the century. Magic messiahs? Me thinks not.

**WHODINI 'The Whodini Electro Rap EP Volume Two' (Jive)**

A disappointing venture by Jalil Hutchins and Larry Smith — thin slices of uninspired electro sprinkled with inarticulate and monosyllabic rapping. Do you know whodunnit? Well, Whodini didn't that's for sure.

**MADONNA 'Material Girl' (Sire)**

In which Madonna proves what a gold-digging opportunist she really is. This is not in the same league as the fine-fine-superfine chirpiness of 'Like A Virgin', and plods along at a very unflattering pace. Does Madonna really want to be the new Hazel O'Connor?

**ROMAN HOLLIDAY 'One Foot Back In Your Door' (Jive)**

Dear, Oh dear... why do all these records sound like they were recorded 10 years ago? Even the Glitter Band would have been ashamed of this leaden foot-stomper. Roman Holliday have never overestimated their musical abilities, which is just as well because neither have the public or their critics.

**TERRY & JERRY 'Clothes Shop' (In Tape)**

Incredibly



alternative, massively laboured... and not a bit amusing. Twenty years on from the Kinks' 'Dedicated Follower Of Fashion',... and the fashion-junkies still have no better anthem. Terry & Jerry might be funny under the influence of Russian Peppared Vodka or threshold-lowering narcotics... but I'm sober and this stinks.

**DARK CITY 'False Alarm' (Virgin)**

As every hungry record company furiously scouts for the next perfect beat, a host of dodgier-than-dodgy new recruits make their feeble way onto vinyl. But not so for Dark City. Their corporately funky image and jagged pop-rock make them an attractive package — with the added bonus of Erin Pizze's son Amos on vocals. Well dark!

**ALVIN STARDUST 'Got A Little Heartache' (Chrysalis)**

By the look of Alvin's picture on the sleeve, it looks like he's got a little toothache, or a stomachache... He certainly must be the new Cliff Richard — the second-hand rocker turning into third-rate crooner of dreadful little songs like this one.

**EVELYN KING 'Give Me One Reason' (RCA)**

A pale-faced rendition of a mediocre tune, and definitely not one of Evelyn's high-points. If you're looking for a killer ballad with a dynamite punch, then look no further than 'Out On A Limb' from Teena Marie's latest LP 'Starchild' (Epic) — a piece of pure class.

**ROARING BOYS 'Every Second Of The Day' (Epic)**

Reputedly signed for a six figure sum with lots of nines in it, a lot is expected from the Roaring Boys. But frankly, on this debut they tread water to the extent of almost drowning. What is so special about the Roaring Boys? We wait and see...





# B a M B O O Z I E d

Adjust your body clocks, the Time-zone man is here. Afrika Bambaataa gets hip with everyone, including Jim Reid

**Y**OU JUST can't keep Bam, the electro man, away from the recording studio. Hip hop, hip funk, hip punk... the man's got an insatiable desire for collaborations of the most distinctive hue.

And he's worked with some pretty colourful characters as well. Godfather James Brown and now Finsbury Park's very own gob master Johnny Lydon. Torvill and Dean this ain't.

As Bam and John's apocalyptic punk-funk thrash 'World Destruction' heads for the top 40, Afrika slips out of his headphones, quits the studio and talks about this and his future plans.

"I met John Lydon last summertime," says Bam. "I was introduced to him by Bill Laswell. It was great meeting him, 'cos I had most of his previous work. I have Sex Pistols records, PiL records and I saw him in 'Corrupt' (known as 'Order Of Death' here) and on his videos, I've always thought he looked real good and I really liked the rhythms on all the PiL records."

Fair enough, but what was Mr Lydon like to work with? After all he's not your regular nine to five bloke is he?

"It was real fun, very exciting. I hope we get to make another record together. There's a version of 'World Destruction' that no one has heard yet that's really wild, really crazy. I thought it all worked out very well."

Indeed it did, though I wonder how working with Johnny compared with last summer's link up with James Brown?

"They're completely different," remembers Bam. "And of course the records are so different as well. The only similarity between them was that they both get very loose in the

studio. They're both into dancing along with the record and getting a bit wild."

**'W**ORLD DESTRUCTION' is most certainly wild; it's also, one feels, Bam's first exploration of rock drum patterns. It's Bam being the Sex Pistols and very raunchy.

"I wanted a real rock record," he says. "I wanted to show people that we could get into this sort of music. I want to work with heavy metal, new wave rock, Afro and soca, though everything I do has an element of funk in it."

"I'd like to work with Kraftwerk, Thomas Dolby, Falco, Fela Kuti, Def Leppard, AC/DC. I like all sorts of music, if you saw my record collection you'd really bug out."

And you'd likewise bug out if Bam wrote down a list of all his future projects. Busier than a tom on the Pentonville Road, Bam takes a deep breath and spells out his forthcoming work load.

"I'm working on a new single called 'Bionic Cats', it's my answer to George Clinton's 'Atomic Dog'. Then I'm going to do something called 'We're Gonna Rock America' with Shang-o, then the Soul Sonic Force are gonna do something called 'Celebrate With Every Breath You Take'. Then we'll do an LP. Oh yeah, Troublefunk are putting down some heavy percussion for us. Me and them have been close for a long time..."

And then there's the little matter of a proposed union with Grandmaster Melle Mel and the Furious Five, an invitation to play centre forward for West Ham and tea with Arthur Scargill.

Afrika Bambaataa don't waste any time counting cockroaches.

# RUNAWAY BOY

**B**ARRINGTON LEVY came up the hard way . . . and he has the scars to prove it. The bitter sweet singer of the glorious 'Here I Come' single left home in Jamaica at the age of 10 . . .

"I made it hard for myself," he admits. "I could have stayed at home with my mummy and daddy but they were so strict with me. My father used to beat me a lot, he always tried to keep me in and stop me getting in trouble so I decided to run away. I ran away when I was 10 and started life from there.

"My dad used to beat me to teach me to do the right things. To me it was a bit wicked 'cos he used to beat me so bad that you can still see the marks on my back now. He bruised all my skin as well.

"My mummy, she's the one who never hurt me. I check for my dad, but he treated me bad, man. My mummy she was always saying, 'no, no don't hit him like that'. When I ran away she came looking for me crying and saying, 'Barrington you must come back home'."

But Barrington didn't. In true Dick Whittington style he sought his own way in the world.

"It was really hard," he remembers. "There used to be this market, right, and I used to go over there and make friends with the head guard. I used to help him do his job and he'd give me a bag of onions or peas and I would sell them to make my money. Just to be independent, y'know, so I wouldn't have to steal from the poor people.

"I used to sleep round at my auntie's but she didn't treat me right. She had lots of kids and she never gave me any food. When they cooked some food all my cousins would eat it, if I came in there was no food for me. I bear it and bear it and still check for her 'cos she is my auntie . . ."

Tough times, but a fair preparation for the way ahead. Like many reggae performers Barrington has had to fight his way through JA's musicbiz jungle, where there are often no royalties, no payments . . . and just strictly no

go, Joe . . .

He started singing at 13 and 14 had released his first single in collaboration with cousin Everton Dacrees (yep, aforementioned aunt's little boy). Under the title the Mighty Multitudes, Barri and Everton released 'My Black Girl'. However, this was a short lived affair, and after releasing the delicious sounding 'How Your Pantie Get Wet' . . . "I decided to leave and become a solo artist."

**N**O EASY proposition in the rough 'n' tumble of Kingston studio life.

"I start off by singing in a Sound System," says Mr Levy. "Just to make some money 'cos it was really hard for me. I went to Joe Gibbs studio first to see if they would listen to me but they turned me down. They said I wasn't good enough."

But the man just persevered. Inspired by ace vocalist Dennis Brown he kept on the Sound System circuit and waited for his break.

"I go along and start singing in the Sound and after a while I see my career is building up and building up. People really started to go for me in 1979 when I made my first solo single. The song that really made me was 'Collie Weed'." (A number one in Jamaica and a roots hit in Britain) . . .

On the back of 'Collie Weed', Barrington released his first LP, 'Bounty Hunter', a record that sold well in New York and Britain as well as his homeland.

Barrington kept on making records, adding to his reputation and heading towards the big buck. He first visited England in 1979 — "it was really nice when I got here. I love England more than anywhere else" — and last year decided to make London his work base.

"In 1984 I came back to live here permanently. I know what I'm doing and I must get a number one on the British national chart, that's my ambition. I said before that I'm not gonna leave until I get to number one. I have to get there no matter what it takes."

B A R R I N G T O N



PHOTOGRAPHY  
JOESHUTTER



Leaving home, selling onions, grafting his way to number one. The life and tough times of Barrington Levy chronicled by Jim Reid

**A**S 'HERE I Come's broad inflections head in that direction, Barrington takes time out to check that other poppy-reggae crossover, Smiley Culture.

"Smiley Culture's style is unique," he says in admiration. "I like it. I think his ideas are really brilliant. He's carrying reggae music forward and into the charts as well."

Something Mr Levy narrowly failed to do with the excellent 'Prison Oval Rock' and 'Under Me Sensi' singles. However as he stands poised to bring a bit of real rankin', skankin' style to TOTP, Barrington hands out a firm slap on the wrists to Britain's radio folk.

"Unless the radio personalities stop this prejudice," he says, "reggae will always have a struggle on its hands. I think Radio One DJs are fighting against reggae. I don't think it's just me that would say that, I think anybody would say that. Music is music and to me reggae music is popular the whole world over..."

Of course... and there's no doubting that Peel and Janice Long excepted, 'Here I Come' has received more support from pirate radio stations. But let's not get sour, Mr Levy is not a man to let a few blinkered DJs get him down. He's got his career firmly under control.

"I want to keep this up for years and years," he says with a smile. "I don't want to jump out of the business, that's what I'm fretting on. I want to keep my standards high... I don't wanna be no flash in the pan."

"If the vibes change, then I change with the vibes. Follow the people — give them what they want."

And right now it's Barrington Levy that's the happening thing. All the poor times, all the rough times are behind him now. He's even back on the best of terms with his parents.

"My mum's really proud of me now. I tell you the first time I took my mummy to one of my concerts, when I went home — she always used to give my dad more dinner than us — when she see me on stage she give me more dinner than my dad..."



# THE b FACTOR

**L**ITTLE BENNY looks like an Ilford soul boy; all 5ft 2ins of him in neat sweater, gold chain, crease sharp trousers and slip ons. Not quite the image to summon up rough brass 'n' percussion based funk. But then Benny is a talker, not a shouter.

Over here in the rain to promote the infectious 'Who Comes To Boogie' and spread the word on Go-Go, Benny is finding himself something of an instant celebrity. Everybody from Tony Blackburn to all those blokes who wear funny skirts want to talk to him. And so... When did it all start?

"I first started playing jazz for a group called the Young Giants Of Jazz when I was 11," says 21 year old Ben. "An older cat in his forties taught me how to play jazz: Anyway I got on with this group for a while, then one day I was walking along and I heard a band practising in an apartment and I really liked them, so I walked in and had a go. That's how I joined Rare Essence (seminal Go-Go band, three singles to date).

"I'd heard of Chuck Brown (Go-Go legend, classic single 'Bustin' Loose' unsurprisingly re-issued next week) and I used to watch him closely and pick up from him.

"When we started playing we used to play support to Chuck Brown. He used to call us the Baby Soul Searchers, he'd always give us a fair crack of the whip.

"Rare Essence have made three singles so far, but I ain't seen any money. I would have been better off doing a nine to five, but I wanted to stay in music."

Little Benny's progress as a trumpet player neatly shadows the progress of Go-Go itself. Ten years on the scene and his first solo single ties in just perfectly with DJ and media interest in his hometown groove. Is he surprised by 'Who Comes To Boogie's success?

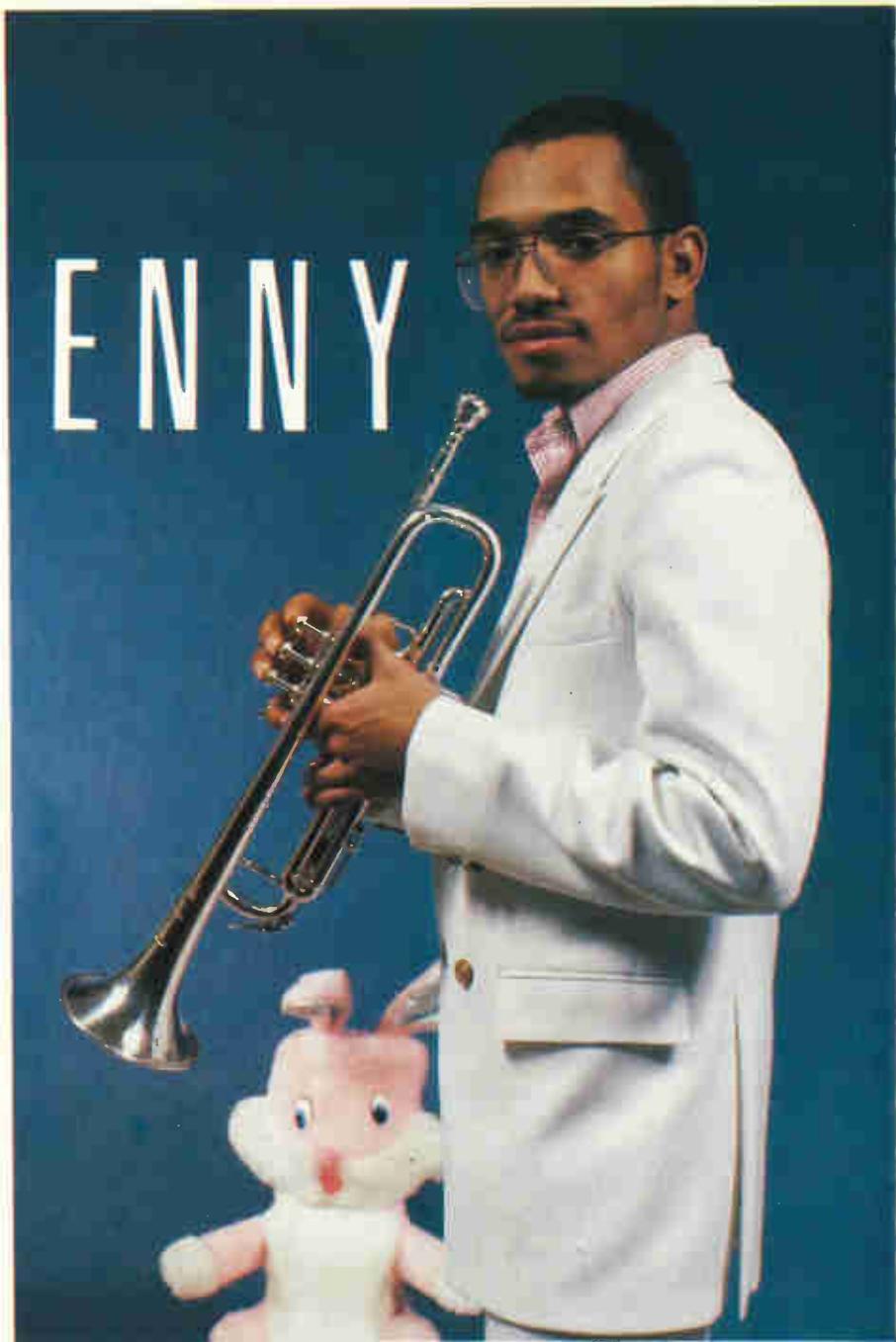
"Oh yes, when I went into the studio to make it, I thought it was going to be just another of those records. The singles I'd put out with Rare Essence just hadn't been pushed, so when I heard my record was really big in London, I was really surprised. I knew the record was good 'cos when I went into the studio it came from the heart and soul, it was raw material."

Originally out in the States on Jem Rose, 'Who Comes To Boogie' has shipped over 20,000 copies in DC alone.

**W**HICH BRINGS us to the strictly parochial progress of the Go-Go scene so far. Just how does that stuff go down in Ronnie's back yard...?

"A typical show would just start off with a drum roll," says Benny, "then the group would just hit a groove and play and play. It's just one continuous groove. The band'll play one song and then mix another song just like a DJ. You rap to the crowd and they come back at you. It's like you're feeling each other out.

"The crowd do a dance called Happy Feet, it's a kinda do your own dance thing, it hasn't really got any form. Occa-



Is Washington DC's Go-Go not a million miles from Ilford soul?

Little Benny gets in a deciding groove with James 'Boogie Bugle

Boy' Reid and blows his own trumpet

sionally a standard move will prevail, but mostly it's just individual.

"Chuck Brown's the godfather, I'll always pay him respect. Plus there's a lot of old Rare Essence stuff that is really good. Trouble Funk... have a tendency to play that rough music. I can listen to it a little bit but I can't get into it. All of them being music graduates they should put better stuff out — their slow stuff is good though..."

Music degrees are one thing, but our pint-sized hero has a different academic history. Last week he received a degree in electronics...

"I went to university first," says Benny, "stayed for two years and took up music and electronics. But going through university takes too long, so I got a loan and went through electronics school. After I graduated I had a job offer immediately starting on \$18,000 to \$20,000 a year, then the record deal came through so I held electronics as a fall back..."



m a d o n n a



NEW SINGLE - 'MATERIAL GIRL'  
12" FEATURES 'JELLYBEAN DANCE REMIX'  
AND LIMITED QUANTITY INCLUDES FREE POSTER



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

# Albums

## GRANDMASTER FLASH 'They Said It Couldn't Be Done' (Elektra 960 389-1)

TAKEN FROM homebase — the rough 'n' tumble of Bronx street parties — Grandmaster Flash's career has been riddled with inconsistency. Sure, the majority of those Sugarhill singles were 14 carat, but then, 'midst the business, there were some decidedly dodgy workouts. Let's be plain, a Grandmaster Flash album track was not a healthy place to be.

Flash was fast, Flash was cool . . . but did he have taste? On the evidence of this, his first post-Sugarhill LP, the answer is no. Mainly an exercise in sub 'Off The Wall' soft soul, this is hip hop culture as showbiz, not quite 'Beat Street' but as far off the pace as Break Machine.

While the likes of Run DMC, Fat Boys and ex-Sugarhill backroom boy Keith Levine push the music forward, Flash has fallen into a safe, no-motion, parade of gestures. Rare moments here do suggest that Flash has still got it. But is he brave enough to use it?++

JIM REID

## THE COMMODORES 'Nightshift' (Motown ZL72343)

SO . . . SOMETIMES a leopard can change its spots if it's got a good ear for music. And the Commodore boys certainly have that, having effected through their stylish tribute single, and now this album, a really remarkable renaissance.

I don't necessarily believe that all the input for the sound-shift came from the group themselves, although new singer JD Nicholas does make a marked difference, especially on the mellow 'Lay Back', one of his two-and-a-half lead vocals. Producer Dennis Lambert was surely vital in giving the 'dore's the smartest, slickest sound they've had in years.

The highpoint, and with any justice the next 45, is the finely-harmonised and polished 'Janet', co-written by my old hero Bobby Caldwell. In a dance mood they actually manage to recapture and contemporise the mean funk of 'Brick House' with 'Play This Record Twice', and even if 'The Woman In My Life' is the kind of maudlin ballad that, until this LP, threatened to drag them down

# A cut above the rest

## PHIL COLLINS 'No Jacket Required' (Virgin V2345)

NICE PATTERN work, with faultless stitching and hardly a rough seam. Phil Collins, the man whose talents advance as quickly as his hair recedes, has tailored an album to suit all tastes.

Plagued no more by the traumas of his divorce, Phil has loosened up and reached out, ending introspection that marked his first two albums. This isn't to say you won't find a couple of those marvellous Collins ballads. Lovers and poets of the world, you haven't been forgotten.

'One More Night' is a classic example. The construction is deftly simple, but when Collins leans in there with that rugged vocal passion, the song becomes a masterpiece of sentimentality (forgive me, I'm writing this review on St Valentine's Day and not one of you out there sent me a card).

'Inside Out', a curious but satisfying mix and match of big production instruments and plaintive vocals, is another undiluted knee-trembler.

Soppy stuff over, the harder cutting edge of the album is marked by the excellent 'Sussudio', 'Don't Lose My Number' and 'Only You Know And I Know'. But my favourite has become 'Who Said I Would', a total powerhouse track where Collins' drums provide a cornerstone for layer upon layer of brass and fulsome vocals.

The action moves again on 'Doesn't Anybody Stay Together Anymore'. At times it seems to be understated, but it just grows and grows.

Another good 'un. Get 'No Jacket Required' off the peg at your favourite record shop now.+++++

ROBIN SMITH



into cabaretland, they're back challenging your Catholicism with the rock-edged 'Slip Of The Tongue'. Welcome back, my men.+++++

PAUL SEXTON

## SHAKATAK 'Live' (Polydor POLH 21)

IT'S HORRIBLE. The perpetrators of wimp funk cough up cosy versions of their hits including 'Dark Is The Night' (one of the dumbest songs ever committed to vinyl). A few twiddly bits have been added here and there to flesh out the mediocrity, but the last thing the world needs is a live Shakatak album. It creaks as much as busty Jill Saward's corsets.+

ROBIN SMITH

## WILTON FELDER 'Secrets' (MCA Records MCF 3237)

IF MUSIC could walk across a crowded Essex wine bar on Friday night, twirl a gold chain and order a bottle of Grolsch, then this album would be wearing a pair of the finest Italian slip-ons. It's all played with consummate

class of course. Joe Sample bossing the keyboards, Bobby Womack contributing a bit of vocal grit . . . everything so smooth.

And therein lies the problem. Sure, Wilton can wield that sax like an axe and some of the playing here is real swoony, but there's just no rough up.

Everything is just so laid back, that it's only on '(No Matter How High I Get) I'll Still Be Looking Up To You', where Womack and Altrina Grayson brew up a vocal storm, that there's anything tactile about this record.++½

JIM REID

## MIDNIGHT STAR 'Planetary Invasion' (Solar MCF 3251)

WITH THEIR last album 'No Parking On The Dance Floor' bought by more than a million Americans and this on the way to repeating the trick, Midnight Star are obviously doing something very right that we haven't quite got the hang of yet.

The Solar nine-piece trade on a particularly distinctive dance music style, sparse electro backbeats fronted by minimalistic

harmony singing.

The combination of futuristic approach and some traditional soul values occasionally hits the spot, but too often, especially on the 'Operator' black smash and 'Scientific Love', one good idea has to make do for five or more long minutes.

'Curious' tries a backdoor approach and stands out by being less insistent and a touch more subtle, and by the end they're ready to try singing from deeper in the soul with 'Can You Stay With Me'. Real people come through on that one — up till then it doesn't quite happen often enough to make Midnight Star a band you want to hug.+++

PAUL SEXTON

## VARIOUS ARTISTS 'Beverly Hills Cop Soundtrack' (MCA MCF 3253)

BORING BACKGROUND tracks from the likes of Patti LaBelle, Shalamar, Glenn Frey, the Pointer Sisters and our very own Junior. Shalamar's 'Don't Get Stopped In Beverly Hills' is the only song worth a second glance, the rest are even worse than the stuff on the 'Footloose' soundtrack.

ROBIN SMITH

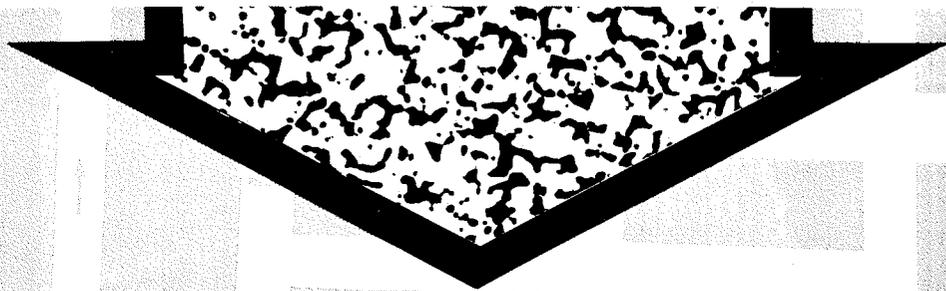
JONZUN CREW

featuring Michael Jonzun

LOWDOWN

7" and 3 track 12" C/W

MECHANISM



4

# THE NEW SOUND OF PHILADELPHIA

## EUGENE WILDE

4

BROADWAY

HIS DEBUT ALBUM INCLUDES THE CLASSIC "GOTTA GET YOU HOME TONIGHT" AND THE LATEST HIT "PERSONALITY."

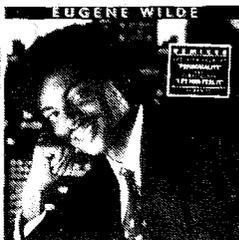


4

## CASHMERE

CASHMERE HIGHLIGHT PHILLYSOUL'S CUTTING EDGE ON THEIR FINE NEW ALBUM INCLUDES THE HIT SINGLE "CAN I."

4



BRLP 502



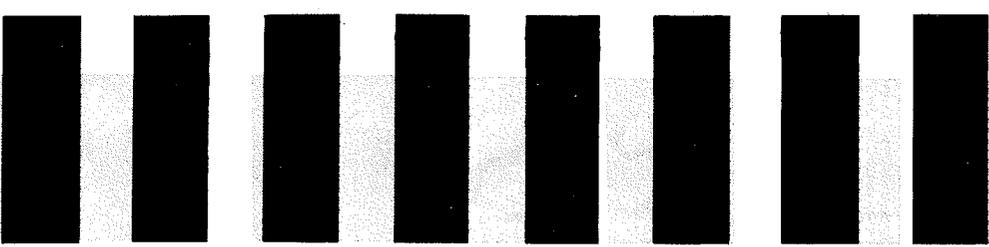
BRLP 503

4

SOUL REDISCOVERY FROM EUGENE WILDE AND CASHMERE. THE LOVE TRAIN ROLLS ON.



4



AVAILABLE NOW ON FOURTH & BROADWAY RECORDS AND TAPES.

# Mailman

Write to Mailman,  
Record Mirror,  
40 Long Acre,  
London WC2

DEAR JIM Reid, thanks for your wonderfully incisive witticisms on David Bowie and the Pat Metheny Group's new single 'This Is Not America' (Feb 2).

You note that it is not "Upper Volta, two pints of best, a cheap car from Ilford etc". How perceptive! Your piece was certainly not a review, neither was it clever, constructive or even half a pint of best.

I'm fed up with this type of review, where people who grew up on Bowie and loved him for his innovations, start slagging him off whenever he comes up with something different.

Whilst 'This Is Not America' is not a disc one falls in love with on first listening, it is one that grows (no not like a fungus — smart arse!). Three or four listens and you will realise that this is Bowie's most beautiful song since 'Wild Is The Wind'.

I appreciate that Jim Reid may only have played it once for reviewing purposes and will have since taken a fairer opinion of the 45. True or not, Jim?

David Cushman, Bowie Showboat, University Radio Essex

● *The last anyone saw of Reid was on pay day. He was staggering out of the Duck And Ferret singing 'Starman'*

YOU OBVIOUSLY employ someone who is in dire need of a hearing aid when he is attempting to do record reviews.

Jim Reid's recent review of Sylvester's new single 'Take Me To Heaven' was ridiculous to put it mildly.

This song is superb in every way. It is the essence of the Eighties. It really hits the spot!! And this is from someone who doesn't usually like Hi-NRG.

Readers, in this case, take no notice of Jim Reid, this record is brilliant.

Music Lover, Leicester

● *Just a hearing aid? We were thinking along the lines of performing a frontal lobotomy*



## THIGH AND DRY

**WHO THE hell is Lindy Anderson from Jersey? It made me real mad to read her letter (RM Feb 9), running down Chaka Khan when seen on 'Top Of The Pops'. Chaka Khan may have a large chest and huge thighs, but she's all woman. Seeing her on 'Top Of The Pops' made me go weak at the knees, never mind the music, just give me those large bits anytime. Too many so called pop stars today are skinny little wimps, so hands off Chaka Khan, Lindy Anderson!**

Reg Bean (or Chaka Khan's bike saddle), St Nicholas Atwade, Kent  
 Large bits? You refer to Ms Khan's exquisitely proportioned body as large bits? Robin Smith will be after you with a hatchet

IT'S HAPPENED again! — a brilliant piece of journalism by RECORD MIRROR. Yes, as everyone knows I'm talking about this week's article on Paul King.

The layout and pictures were superb and made Paul look his hunkiest — in fact, more like King Kong than King Cone! I know I must sound like a fan but I wasn't until I met him at the HMV shop. If he's reading, I hope he remembers my name!

He seems like a genuine, charismatic person with distinctly attractive features and a sexy powerful voice. What more can I say, but carry on with your brilliant work and please RECORD MIRROR, let's hear more.

Aleks Macheta, London SW12  
 ● *Letters like this somehow make the days seem worthwhile. (Dewy-eyed Ed)*

BEFORE ANYONE gives Bob Geldof a knighthood or makes him a saint for his ingenious idea of Band Aid, let's remember the idea isn't totally original.

In 1971, a certain Mr George Harrison organised a concert and LP for Bangladesh. It included Bob Dylan and Eric Clapton to name but two and although it wasn't on the same level as Band Aid in earnings, the very same good heart was meant. But, alas, a few years later and this deed is forgotten.

Also, how Mr Smarmy Bastard of London E2 could even pretend to like that DRIVEL called hip-hop rap (or should it be crap?) and any other of this type of music, is beyond me. I could write 10 of those records in 10 minutes.

Morrissey for Christ, West Ken  
 ● *Why don't you then and make a lot of money, smart Alec?*

BETTY PAGE'S review of Phil Collins' new single suggests he has ripped off Scritti Politti. HA! More the opposite, I should say.

The drum patterns on Scritti's 'Hypnotize' are blatant rip-offs of those on Peter Gabriel's recent remix of 'I Have The Touch'. Gabriel's now familiar drum patterns were initiated by none other than Phil Collins for Gabriel's third solo album in 1980. So, when Scritti rip off Gabriel, they also rip off Phil Collins.

Really, does Ms Page have to be reminded of the Gabriel-Collins connection? Is she too hip to look back that far? Or too young?

Pamela Ingold, Ontario, Canada  
 ● *Far too young, of course (Gentlemanly Mailman)*

ARISTA

# The Lotus Eaters

NEW SEVEN AND  
TWELVE INCH SINGLE

IT HURTS

TWELVE INCH · \$92.75  
SEVEN INCH · \$52.5

We're cutting all  
our 7" singles

£1.25

All our standard 7" singles are down to £1.25 from the 15th of February up to the 4th of March.

That's our entire collection, including the Top 40.

So cut along to W. H. Smith and make the most of our offer.

**WHSMITH**



 Standard UK pressings only. Excluding EP's and Picture Discs. Offer ends 4th March.  
Subject to availability where you see this sign. 

# The league of gentlemen

as told to JIM REID

**T**HE LEAGUE OF Gentleman had decided to send a few letters. Moved to a message by the great issue of the day, viz, the leaking of the LOG's annual dinner date to the Hendon Times, they repaired to the Flask and exercised their invective.

Not since **Steven Morrissey** did last greet the new day with a smile had such a peculiar task been undertaken. For all this wordmanship was aimed, not at the head of their local newspaper, but in a critical re-assessment of their own code of honour. In short, how many pints of Old Peculiar did it take for one of their number to blab to a newspaper?

Sir Public House jumped atop his bar stool and called for silence . . .

"This nonsense must cease," he said and then proceeded to disobey his own command by wasting his time on pop folk and their tedious manners . . .

"Egad, that man would do well to run a Parish Council," said Sir Public House referring to the latest lunatic behaviour of the Rt Hon **Daffy Kinnock**. "It's one thing to allow ones sprog to dress up as a Casual, but quite another to admit that your favourite group is **Status Quo**. I predict another swing to the vulgar blue party until Neil realises that there are more votes in the **Val Doonican** end of the music market.

"Of course all this political hubbub is as nothing compared to the fact that **Spandau Ballet** caused havoc on the streets of Cologne by stepping out of their

limo and into a Macdonalds. Whistling their latest tune 'I'll Fry For You', they proceeded to wave little Macdonalds hats at their fans and chomp a few burgers . . .

"Walking in the right direction last week: **Jerry Dammers** and **Simon Booth**, both present at the **Last Poets** gig, and **Boy George** gracing the Mud Club. Talking of the shorn one, **Culture Club's** next single is to be produced by **Arif Mardin** . . .

"Also working with people who know about these things — ie black American musicians — is **Sting**. His omnipotence confirmed rumours this week that he is to make a solo LP, using aforementioned US musos to help him disseminate his wit and wisdom . . .

"Mention of wit and wisdom leads to comment on the proposed collaboration of **Paul Anka** and **Michael Jackson**. The two are teaming up to write songs for an album by child star **Ricky Schroder** . . .

"But really, that collaboration is real **Robin** and **Chaka** stuff compared to the meeting of **Julian Lennon** and **Prince** protege **Apollonia Kotero**. The couple met at an American music awards ceremony last month and then went off to spend four days together in Tokyo. How long will it last? Who's going to produce the duet? And why isn't **John Taylor** in this story . . .?

"Glad to report that love is blossoming in other quarters as well. First congratulations to **Brian — Nasher — Nash** of FGTH. The sensitive lad is getting engaged to long time girlfriend, **Clare Blake** . . . While **Billy Joel** is to marry **Christie Brinkley** aboard a



APOLLONIA KOTERO: Lemon juice is fine

luxury yacht next month . . .

"Oops, slight mistake in these pages last week. Scouse band **Pantasee** have **not** been signed by Stiff Records, or anybody . . .

"While over in Washington DC the very wonderful **Stevie Wonder** has been arrested for doing his duty. Stevie was one of 47 people held during a demonstration outside the South African Embassy. The protestors were arrested for breaking a law which bars demonstrations within 500ft of a foreign embassy . . . for myself I doubt the validity of the current S African regime to even inhabit an embassy, but then, I'm not an arms dealer . . .

"**Eddy Grant** doesn't deal in

arms either, but his foot has been playing him up a bit and so he'll be returning to GB shortly just to have said stepper taken out of plaster. He'll also be here to re-release a re-recorded, reproduced version of the **Equals** hit 'Baby Come Back' . . .

"While **Wham!** are wishing their collection of gold and platinum discs would come back. The awards were stolen from a London workshop where scratched glass on the cases containing the awards was being replaced . . .

"And, I wonder, will little **Jimi Somerville** come back? The **Bronski** singer has done a bunk for eight days leaving his compadres to blow out an appearance on the Tube . . ."

"While our company considered the hindrance to travel of pop groups busking on the tube, proposed to have **Alison Moyet** sing for them on their next charabanc trip and passed an increasing number of notes to each other, Sir Public House put an end to his speech . . .

"Now you know me," he said, announcing his name loud and clear. "I love nothing more than meeting a chap with a bit of get up and go, so it was with great joy that I learnt that **Big Sound Authority** crooner **Tony Burke** is a former practitioner of Exegesis. Bit more of that and maybe I'd be able to make it to the club on time . . ."

And with this, Sir Public, inadvertently, called proceedings to a halt. The mention of the word club had been enough to distract our fine ensemble. Pleasure was foremost in the League Of Gentlemen . . .

FUNK IS THE FINAL SOLUTION · GO-GO TO IT · FUNK IS THE FINAL SOLUTION · GO-GO TO IT · FUNK IS THE FINAL SOLUTION · GO-GO TO IT

# PUMP BLENDEERS

WASHINGTONS PROTEST

"SINK THE LOVE BOAT"  
-GET-GET-GET-ON DOWN

TAKEN FROM THE COMING ALBUM

"FUNK THE PEOPLE LIVE" cool X108

FUNK IS THE FINAL SOLUTION · GO-GO TO IT

# THE BAD AND LOWDOWN WORLD OF THE KANE GANG



The Debut Album and Cassette

Includes

Respect Yourself and Closest Thing to Heaven

# night H A W K S

Hey, these guys are streetwise! These guys have a cockney singer! Surely not the Commodores?! Yes, says Paul Sexton. Chic colour pic: Joe Shutter



**"Y**'KNOW IT'S the same people always fighting for the same positions. The Commodores, Bruce Springsteen, Earth, Wind & Fire... they all stay up there because they've got what it takes. You can't write it on paper — you've just got to believe in yourself and have faith in the Almighty above."

If the almighty got royalties from all the bands he's helped, Paul McCartney'd be a pauper by comparison. The Commodores' keyboard player Milan Williams, that was, on the meaning of life and success, and while you're scouring the charts for Earth, Wind & Fire's latest chartbuster, you have to admire the confidence and resilience that's sent the 'dores back on the nightshift to the bestsellers with a new sound and a new look that's almost a full relaunch.

"With the 'Commodores 13' album we were searching for the right feel," says the group's drummer and part-time lead singer Walter "Clyde" Orange. "We kept the old Commodores sound, we were testing the water somewhat and we found out, the public told us, that we just *had* to change. We were searching to find our way and get our heads together, get in tune with the street."

The solution: the streetwisest Commodores album in 10 years, a new attention to chic dress and hair (well, more chic than before, anyway) and a new singer, a cockney Commodore no less. Did the Motown mafia start dictating the changes?

"No. Motown is just a record company," says trumpeter and percussionist William King. "We chose our own direction. The record company is helpful in a lot of ways, but basically the music and the image comes from us. But in one particular case, they were very good, because they really stuck by 'Nightshift' as the first single from the album, we had two other songs we wanted to put out as possible singles but Motown really held to their guns."

**W**ALTER, WHO wrote 'Nightshift' with Franne Gold and producer Dennis Lambert, says the idea of a tribute to Marvin Gaye and Jackie Wilson was no coldly calculated thing. "We had an album project, and difficult as it is to say it, during this time Marvin passed away. We thought why not do a tribute record, who cares whether it makes any money or not, we're not looking for a hit here. I like Marvin Gaye, the world likes Marvin Gaye."

"Then Dennis came up with the idea of making it a tribute not just to Marvin but to Jackie as well. The record company were all for inserting film of them in the video. We iced that, because the record wasn't intended for that."

Milan continues: "It could have been Elvis Presley, Duke Ellington, Hank Williams, it could have been any of the greats who have passed away. When this type of thing comes to pass, we should write a song about it as frequently as possible because we want the world to know about these people."

"I never met Jackie personally," says Walter, "but I got a chance to see two or three of his shows. My sister was crazy about him, he was the playboy of playboys. I graduated in

'65 from high school and Jackie Wilson was already happening then."

How about a song guide for all those people whose knowledge of the man is limited to references like 'Nightshift' and 'Jackie Wilson Said', fellas? The favoured five as far as Walter and Milan are concerned: " 'Doggin' Me Around', 'Lonely Teardrops', 'Higher And Higher', uh... 'I Get The Sweetest Feeling' (which they remember after a desperate, tuneless reminder from yours truly)... 'Danny Boy'." "That was a cover, though," says Milan. "Yeah, but I got to know that song through Jackie Wilson's version of it." No mention there of 'Reet Petit' but that's just one of plenty of omissions.

"He made a major contribution to black music," said Milan. "With people like Otis Redding, these men made such a tremendous noise. Sam Cooke... that saxophone player, what was his name, King Curtis — super contributors. Fortunately we still have people like BB King and Chuck Berry with us. All of them are at the heart of pop music today. The Coasters, the Drifters..."

**T**HERE MUST have been times in the last year or two when the remaining 'dores, watching former members Lionel Richie and Thomas McClary entering the big bad world, thought the hits were all over and that life would become a turgid round of cabaret re-runs of their former might. Come on fellas, admit it.

"It was just a matter of time before another hit," says Walter. "It was just like back in 1973, no-one knew who the Commodores were, it was time to get it together and go to work, roll up those sleeves and go to work. We took nothing for granted with this album and I'm surprised, I'm truly surprised, at the success of 'Nightshift'."

"But once you get to a certain status in this industry," Milan goes on, "and you step out of the limelight, you're only one hit away. You just need one record and everyone's saying you're back. It's like Dallas haven't won the Superbowl in three or four years. But they're only one Superbowl away."

The personnel shake-up since the last album entailed McClary's departure ("I've

*'We never got a chance to see Jackie Wilson on TV except on scattered occasions. Same thing with Otis Redding. But these people made such a tremendous noise in the record industry. They're at the heart of pop music today.'*

**MILAN WILLIAMS**

heard 'Thin Walls', I like the production, the vocal maybe could have been a little stronger," says Walter) and the arrival of a British singer, JD Nicholas, once of Heatwave and much given to calling everyone "mate" every two minutes.

"They rib me about that all the time, it's 'mate' this and 'mate' that. It's a laugh," says JD, who took time on this trip to meet up with his parents from Northolt. "I left Heatwave in '82, and decided to stay in America, there were so many more opportunities there,

*'When Marvin Gaye died, my family was just torn apart. They put on 'Sexual Healing' and played it over and over, must have been 100 times. I realised then that he meant something to just everybody.'*  
**WALTER 'CLYDE' ORANGE**



and I started to do a lot of session singing. I met Ray Parker Jr, he's become my best friend in America, I've done all his albums, and Diana Ross, Cheryl Lynn, all the top people.

"When I was touring in America with Heatwave, I met up with the Commodores, we swapped phone numbers and kept in touch, and one day their manager called and said 'Would you be interested in being the lead singer with the Commodores?'"

Did JD think he was joining a legend or a sinking ship? "I know what you're trying to

say, but things weren't so bad that I would join a group I thought was going downhill. To be quite honest it would have been easier to sit at home and wait for the phone to ring every five minutes saying 'Be at this studio'. I was making a fortune like that."

Enter a new voice... exit from the conversation Mr Richie, who Walter says he hasn't seen in two years. "He came by and left me a note, I didn't see him. But friends? Sure, there hasn't been any argument. If he came in now we'd be shootin' the breeze and shuckin' and jivin' right away."

IS a wonderful

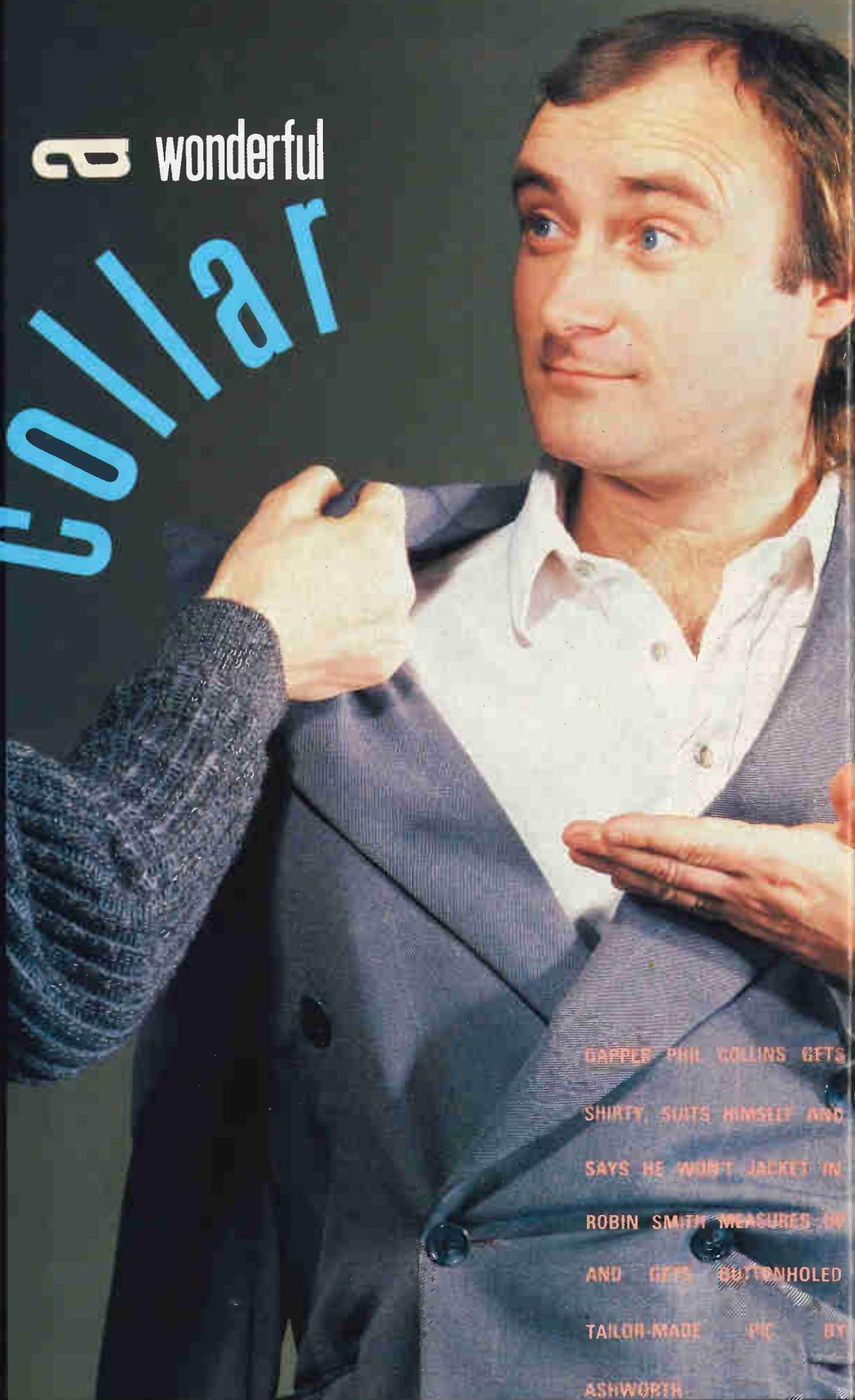
# LOVE COLLAR

E

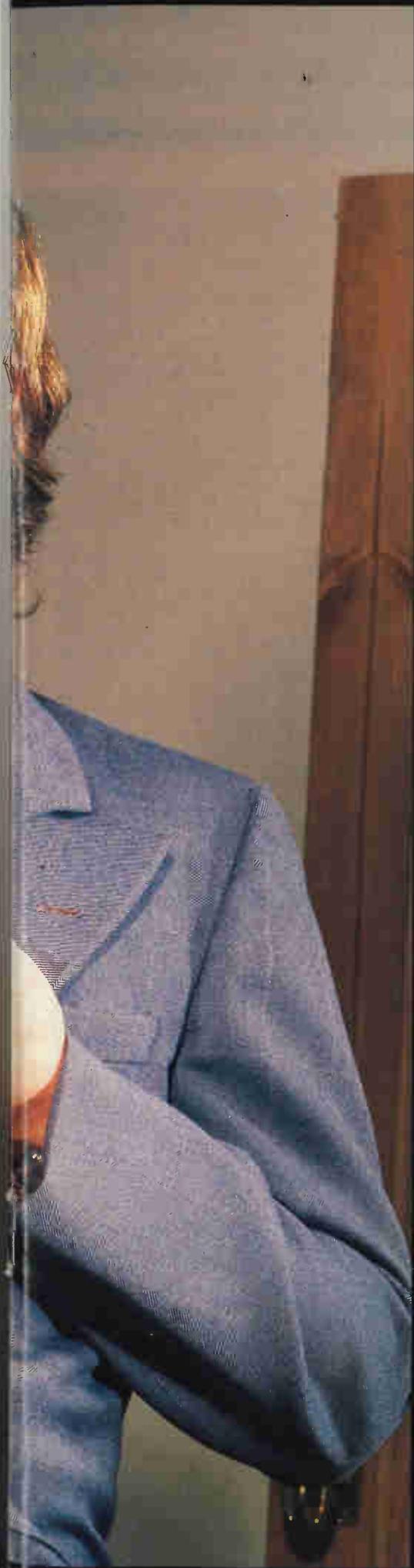
V

O

L



DAPPLE PHIL COLLINS GETS SHIRTY, SUITS HIMSELF AND SAYS HE WON'T JACKET IN ROBIN SMITH MEASURED BY AND GETS BUTTONHOLED TAILOR-MADE PIC BY ASHWORTH



**I**F PHIL Collins suddenly keels over and falls asleep on stage, please don't get too annoyed. Just leave quietly and remember to turn out the lights. Phil has been putting in a 12 hour day seven days a week — writing songs for his album, producing old grapper Eric Clapton and knocking off the odd video.

"I don't usually get home before midnight," he says. "It's been getting so hectic that I have to remind my wife who I am. We have a tumble on the sofa and I feel much better.

"I like working hard. I'm just driven on and on. I feel guilty if I turn down offers of work. I think people aren't going to ask me again and I'll be like a kid who isn't invited to a party.

"Some people ask what on earth I'm doing producing an old blues man like Eric Clapton or working with Adam Ant, but I love variety. Music is a common denominator.

"When I work with somebody I like to get totally involved in their project. I want to make it as much a part of me as it is a part of them."

Tina Turner and Al Jarreau are just two of the stars who would like Phil to twiddle the knobs for them but he's modest about it all.

"I'm sure I'm just one of the names on their list of producers but it's always nice to be asked. It means I can leave the pension book in the drawer for a while longer."

Sadly though, it doesn't look as if Phil's collaboration with Philip Bailey, the rather wonderful single 'Easy Lover', will be out over here.

"The record company have waited too long in Britain to bring it out," he says. "Now it doesn't look as if it will be released, because they say it's going to clash with my own work. It's a pity, Phil's a great bloke.

"It's a very good single but there's been a lot of prejudice around it. A lot of black radio stations wouldn't play it, because Phil was singing with a white man. They said he should have sounded blacker.

"I know what that feels like. Tony Blackburn won't play my single because I'm a white artist playing soul music and he thinks that isn't right. Please put that in big. I want to make sure he reads it."

**N**OT THAT it's going to stop Phil shifting a couple of tons of his next album 'No Jacket Required'. Not bad for a bloke who's sworn never to have a hair transplant and whose bum isn't like George Michael's. Then again, some ladies I know find Phil quite irresistible. How does he do it?

"I think people like me and I've been able to build up a following because I'm straight about what I do. I'm determined but I'm enthusiastic and honest. You know where you stand with me. I'm not hiding anything and I'm a bit cuddly as well."

He also writes a darn good toon. Listening to a pre-release tape of 'No Jacket Required', I'd say it was racier than some of his past epics.

"With this album I wanted to make a pretty fast dancey sort of record," continues Phil. "I think I've been labelled as Phil Collins the baladeer for a couple of years now. This album draws on so much more.

"Although I've done a lot of work since my first album. I'm still quite closely associated with it. At that time I was getting divorced, so a lot of the songs and succeeding songs were coloured by that period."

Phil was recently wed to his second wife, the luscious Jill. They share a rather plush pad in deepest Sussex where Phil roams around the hills, writing songs. Tell me, what

is 'Sussudio' all about, then?' It's a fascinating title.

"It is about everything and yet it is about nothing. Seriously, it's about a younger man's fantasy for an older woman. Because she smiles at him he automatically thinks she fancies him and she becomes the object of his masturbatory fantasies.

"It's a song I'm sure people will identify with. It's like the first tumble on a sofa with your first girl or clambering around in the back of the car."

**S**TING IS featured on one track of the album and so are Helen Terry and Peter Gabriel. Everybody had a jolly nice time working together, says Phil.

We're talking in between rehearsals for his tour and he's eating a fried breakfast. The British dates are just part of a complete world tour, including his first solo dates in Australia. Phil will be on the road solidly until June.

"On the first tour I did I thought I was making a complete fool of myself," he says. "I was amazed I was actually able to get through to the second night. Now I get a bit of nervous tension before I go on stage, but I'm not terrified.

"Much of the tour is geared to intimate places, I prefer them to huge arenas. My show is a bit like music hall, I really like to be close to the audience."

If he ever finds time, the over active Collins is thinking about being a film star, but nothing is definite.

"I've been sent scripts but I don't have the time to read them. If I ever did a part then I'd love to do something like Dudley Moore. Perhaps a romantic comedy, I think I'd be good at that sort of thing."

Meanwhile Phil's happy with touring and selling records. He says he hasn't a lot of time to listen to what's happening in the charts. He admits he wasn't too sure who George Michael was when Bob Geldof phoned him up and asked him to appear on the Ethiopian record.

"After Bob phoned me I went home and told my wife that someone called George Michael was also involved and he was with Wham!. Obviously I look upon that record as a great achievement.

**P**HIL WILL be taking a two month break in July and August. He'll be visiting his two children by his first marriage.

"I phone them up every week and we talk for about three quarters of an hour. The bills are tremendous.

"I have to blot out the fact that I'm not with them all the time. But when I see them I'm a total dad and we all go crazy. My son wants to be a drummer and he has a lot of talent.

"It's really funny though, they look up at a poster of me or see me on television and yell, 'hey, look there's Dad!'"

Phil will also be re-uniting with Genesis later this year, and they should be back in action in 1986.

"When everybody's finished their individual projects we'll be recording another album and touring, and we'll be as uncompromising as ever.

"When I met Duran Duran up at Band Aid they said some of the first autographs they got were from us, when they came to see the band all those years ago. That was very nice and it made me feel quite proud.

At the age of 34 Phil's seen 'em all come and go but he plans to be around for years to come.

"It's still good for me. I still get excited about touring and recording. I might be 34 but I'm in excellent condition."

Mrs Collins, don't wait up.



# D I V I N E I N S P I R A T I O N

**Eighteen years and Chicago are still going strong. Paul Sexton applauds**

**R**EALLY WELL organised band, Chicago. They haven't even gone in the studio yet and *already* they've been thinking about the title of their next album. Let me take a guess... um... 'Chicago 18', perhaps? "That'd be a pretty good guess," says trumpet player Lee Loughnane.

18's certainly the golden number for the Chicago seven right now, because they're celebrating eighteen years together. "I've been in the band since the beginning in 1967," says Lee, "in fact we've got six out of the seven original members still in the band,

and the one who isn't is Terry, who died." That's a pretty fair excuse. He's talking about Terry Kath, who took that Elvis tune 'Shot By His Own Gun' a little too literally in 1978.

Anyway, the mellow fellows' current soporific chart climber 'You're The Inspiration' is a British landmark for the lads because it marks the first time they've managed two consecutive UK hits of any size (remember 'Hard Habit To Break') since 'I'm A Man' and '25 Or 6 To 4' in 1970. This after being right down among the dead men in the late Seventies and early Eighties until they stumbled upon the soapy style of song with 'Hard To Say I'm Sorry'.

Their obsession with cheesy ballads coincides with the term as producer of David Foster, and Lee and the others raise their hands and thank him for keeping their bank managers at bay. "He did a great job," Loughnane says. So just what was happening when Chicago stalled and spluttered into the sideroads? "It was a series of things. We became complacent, we thought 'Shit, we'll just go in and record another album and it'll sell a million' and we found out that's not how it works."

"You've got to put in that 200 per cent every time. We needed a little kick in the ass. The most fortunate thing is that we've been given a second chance."

It's a hit formula OK, but aren't they taking these big ballads too far? Doesn't Lee as a trumpet player yearn for those raw years as Chicago Transit Authority when the horn section really ran things? "I don't know if I prefer one or the other. The music that we're doing now is current, and obviously successful, and I enjoy playing it on stage. What happens is that because a lot of the songs don't have trumpet parts, instead of playing trumpet I double on keyboards and I get to sing, that's really neat. Obviously I'd love to play more trumpet, but as long as I'm involved it doesn't matter."

"And when you see us live, you realise we're not just a ballad band, we have a lot of diverse material and it *is* an exciting show, it surprises me!" Lee reports too that the next American single is 'Along Comes A Woman', which does at least have them getting out of second gear for a change.

**L**OUGHNANE MOONLIGHTS with a touch of acting and therein, perhaps, lies his life after Chicago. "I don't know how far I can go with that, but I realised that I *am* an actor. I don't plan on giving up music either. I did a stage play, *March through May* last year, I had fun doing it although not many people saw it. It was an original melodrama-comedy, called 'Sawdust At Sunrise', I played this royal mountie character who rides a horse backwards."

It has been known for some of the Chicago team to rattle the cage and step out for a solo project before now — Pete Cetera's 'Full Moon' and Robert Lamm's 'Skinny Boy', for instance. "I think Peter's going to be coming up with another solo album, and I think I heard Bobby talking about it too," says Lee. "I don't have enough material for it, I've continually threatened to write more, but you can count the amount of songs I've written for the band on the fingers of one hand. It's like pulling teeth for me. I'll try to blame it on someone else but it comes back to me in the end."

Just who comes to see Chicago play these days? According to our man it isn't just mellowed out mums and dads humming 'Wishing You Were Here' or 'Does Anybody Really Know What Time It Is'. "I see young kids at the shows," he says. "They're surprised to find out we had an album before 'Chicago 16'."

Does Lee play those old hits these days? "When I do listen to those old albums, which is not very often, I do have to admit to myself that they sound OK, we were way too critical of them then. I like 'All Is Well', and 'Beginnings', I think that was the first horn part that Bobby had written."

Some of the greatest hits catalogue must be a bit tedious by now, though. "No, and the reason I say that is that when you rehearse, it's just 'How's your memory, buster?', but when you get in front of an audience, the energy generated makes it exciting."

What's in store, then — the 'Chicago 31' album in 1998? "We have thought about that," Lee laughs. "But one thing I've realised is that you only have today."



*Paul Young*

**EVERY TIME YOU GO AWAY  
NEW SINGLE OUT NEXT WEEK**



# UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending February 23, 1985

	THIS WEEK	LAST WEEK	WEEKS ON CHART	ALBUM
1	1	1	1	MEAT IS MURDER, Smiths, Rough Trade ROUGH81 □
2	1	37	1	BORN IN THE USA, Bruce Springsteen, CBS ☆
3	2	15	2	ALF, Alison Moyet, CBS ☆
4	15	31	1	DIAMOND LIFE, Sade, Epic ☆
5	3	10	2	AGENT PROVOCATEUR, Foreigner, Atlantic □
6	9	19	1	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit □
7	5	7	1	THE BARBARA DICKSON SONGBOOK, Barbara Dickson, K-Tel □
8	6	3	1	STEPS IN TIME, King, CBS ○
9	4	5	1	HITS OUT OF HELL, Meat Loaf, Epic □
10	10	15	1	MAKE IT BIG, Wham!, Epic ☆
11	8	9	1	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar □
12	11	6	1	CHESS, Various, RCA ○
13	7	34	1	ELIMINATOR, ZZ Top, Warner Bros ☆
14	13	5	1	20/20, George Benson, Warner Bros □
15	21	16	1	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ☆
16	12	16	1	THE COLLECTION, Ultravox, Chrysalis ☆
17	18	12	1	THE 12" ALBUM, Howard Jones, WEA □
18	14	2	1	SECRET SECRETS, Joan Armatrading, A&M
19	22	35	1	PRIVATE DANCER, Tina Turner, Capitol ☆
20	19	14	1	HATFUL OF HOLLOW, Smiths, Rough Trade □
21	—	1	1	THE BAD AND LOWDOWN WORLD OF THE . . . , Kane Gang, Kitchenware KWL P2
22	16	13	1	THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA ☆
23	20	70	1	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
24	17	12	1	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ☆
25	37	83	1	NO PARLEZ, Paul Young, CBS ☆
26	29	19	1	CINEMA, Elaine Paige, K/Tel ☆
27	23	2	1	PERHAPS, Associates, WEA
28	47	32	1	PURPLE RAIN, Prince And The Revolution, Warner Bros □
29	27	6	1	WHO'S AFRAID OF THE ART OF NOISE, Art Of Noise, ZTT
30	—	1	1	NIGHTSHIFT, Commodores, Motown ZL72343
31	24	5	1	17, Chicago, Full Moon
32	41	20	1	THE UNFORGETTABLE FIRE, U2, Island ☆
33	25	14	1	ARENA, Duran Duran, EMI ☆
34	48	2	1	BEVERLY HILLS COP, Original Soundtrack, MCA
35	86	2	1	ALWAYS & FOREVER - THE COLLECTION, Various, Impression ○
36	31	65	1	UNDER A BLOOD RED SKY, U2, Island ☆
37	30	6	1	1999, Prince, Warner Bros ○
38	35	4	1	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Go! Discs ○
39	28	6	1	FACE VALUE, Phil Collins, Virgin ☆
40	—	1	1	VULTURE CULTURE, Alan Parsons Project, Arista 206577
41	42	4	1	STAGES, Elaine Paige, K-Tel ☆
42	55	2	1	SOLID, Ashford And Simpson, Capitol
43	38	34	1	PARADE, Spandau Ballet, Chrysalis ☆
44	26	14	1	LIKE A VIRGIN, Madonna, Sire □
45	32	3	1	A SENSE OF WONDER, Van Morrison, Mercury
46	65	5	1	SUDDENLY, Billy Ocean, Jive
47	—	1	1	VU, Velvet Underground, Polydor POLD5167
48	54	2	1	CENTREFIELD, John Fogerty, Warner Bros
49	43	17	1	GIVE MY REGARD TO BROAD STREET, Paul McCartney, Parlophone ☆
50	33	18	1	STEELTOWN, Big Country, Mercury □
51	52	13	1	THE RIDDLE, Nik Kershaw, MCA ☆
52	34	5	1	TROPICO, Pat Benatar, Chrysalis
53	39	41	1	LEGEND, Bob Marley And The Wailers, Island ☆
54	70	115	1	THRILLER, Michael Jackson, Epic ☆
55	67	12	1	LOVE SONGS, Various, Telstar □
56	60	4	1	STOP MAKING SENSE, Talking Heads, EMI
57	46	3	1	BREWING UP WITH BILLY BRAGG, Billy Bragg, Go! Discs

58	53	43	1	BREAKOUT, Pointer Sisters, Planet □
59	44	14	1	1984, Eurythmics, Virgin □
60	49	40	1	FANTASTIC, Wham! Innerservion ☆
61	—	1	1	HUMAN RACING, Nik Kershaw, MCA MCF3197 ☆
62	50	7	1	BREAKDANCE 2 — ELECTRIC BOOGALOO, Original Soundtrack, Polydor
63	36	12	1	GHOSTBUSTERS, Original Soundtrack, Arista □
64	—	1	1	BEYOND THE ASTRAL SKIES, Uli Jon Roth and Electric Sun, EMI, ROTH1
65	66	10	1	ALCHEMY, Dire Straits, Vertigo ☆
66	45	12	1	PARTY PARTY, Black Lace, Telstar ☆
67	63	85	1	QUEEN GREATEST HITS, Queen, EMI ☆
68	87	2	1	BORN TO RUN, Bruce Springsteen, CBS
69	71	14	1	THE MUSIC OF LOVE, Richard Clayderman, Delphine □
70	62	3	1	HUMAN'S LIB, Howard Jones, WEA ☆
71	40	19	1	I FEEL FOR YOU, Chaka Khan, Warner Bros □
72	92	51	1	THE WORKS, Queen, EMI ☆
73	90	2	1	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
74	56	318	1	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
75	73	15	1	GREATEST HITS, Shakin' Stevens, Epic ☆
76	69	2	1	STARGAZERS, Various, Kasino
77	—	1	1	SECRETS, Wilton Felder, MCA MCF3237
78	51	9	1	LOVE HURTS, Everly Brothers, K-Tel □
79	57	19	1	YESTERDAY ONCE MORE, Carpenters, EMI □
80	82	8	1	THE CROSSING, Big Country, Mercury ☆
81	74	13	1	TWELVE GOLD BARS VOL 1 AND 2, Status Quo, Vertigo □
82	61	5	1	THE RIVER, Bruce Springsteen, CBS ☆
83	59	11	1	WAR, U2, Island □
84	96	2	1	BIG BAM BOOM, Daryl Hall and John Oates, RCA
85	72	9	1	RATTLESNAKES, Lloyd Cole and the Commotions, Polydor ○
86	—	1	1	WITHOUT YOUR LOVE, Dionne Warwick, Arista 206571
87	—	1	1	LIVE, Shakatak, Polydor POLH21
88	68	2	1	VARIOUS POSITIONS, Leonard Cohen, CBS
89	79	2	1	DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen, CBS
90	—	1	1	EUGENE WILDE, Eugene Wilde, Fourth & Broadway BRLP502
91	84	16	1	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA
92	—	1	1	LOVE OVER GOLD, Dire Straits, Vertigo 6359109 ☆
93	81	11	1	EMERGENCY, Kool And The Gang, De-Lite ○
94	58	16	1	GOLDEN DAYS, Fureys, K-Tel □
95	—	1	1	THEY SAID IT COULDN'T BE DONE, Grandmaster Flash, Elektra 9603891
96	—	1	1	ALL FOR A SONG, Barbara Dickson, Epic EPC10030 ☆
97	78	6	1	VOLUME ONE, Honeydrippers, Es Paranza
98	77	15	1	VERY BEST OF FOSTER AND ALLEN, Foster and Allen, Ritz □
99	64	4	1	IT'S YOUR NIGHT, James Ingram, Warner Bros
100	—	1	1	MAKIN' MOVIES, Dire Straits, Vertigo 6359034 ☆

Compiled by Gallup

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

# Music Video

1	—	1	1	VARIOUS, Video Aid, Virgin
2	2	2	1	THE VIDEO, Wham!, CBS/Fox
3	1	1	1	HITS OUT OF HELL, Meat Loaf, CBS/Fox
4	—	1	1	PRIVATE DANCER, Tina Turner, PMI
5	3	1	1	THE SONG REMAINS THE SAME, Led Zeppelin, WHV
6	6	3	1	THE COLLECTION, Ultravox, Palace/PVG
7	4	5	1	DO THEY KNOW IT'S XMAS, Band Aid, Polygram
8	5	4	1	VIDEO REWIND, the Rolling Stones, Vestron/PVG
9	10	10	1	ON VIDEO, Marc Bolan, Videoform
10	8	8	1	SING BLUE SILVER, Duran Duran, PMI
11	11	11	1	ELECTRIC DREAMS — THE VIDEO SOUNDTRACK, Virgin/PVG
12	9	9	1	"UNDER A BLOOD RED SKY", LIVE AT REDROCK, U2, Virgin/PVG
13	7	7	1	PICTURES ON MY WALL, Echo And The Bunnymen, Warner Music
14	15	15	1	NOW THAT'S WHAT I CALL MUSIC VIDEO 4, PMI/Virgin
15	14	14	1	VIDEO SNAP!, the Jam, Polygram
16	—	—	1	THIS IS ELVIS, WHV
17	12	12	1	WE'RE ALL DEVO, Devo, Virgin/PVG
18	16	16	1	MAKING OF THRILLER, Michael Jackson, Vestron/PVG
19	17	17	1	END OF THE ROAD '84, Status Quo, Videoform
20	13	13	1	LIVE, David Bowie, Videoform

Compiled by Video Week

# JERMAINE JACKSON

ARISTA

NEW 7" & 12" SINGLE

# DO WHAT YOU DO

Includes **TELL ME I'M NOT DREAMIN'** With Michael Jackson  
 12" Also includes **WHEN THE RAIN BEGINS TO FALL** With Pia Zadora

# UK Singles

## OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending February 23, 1985

	THIS WEEK	LAST WEEK	WEEKS ON CHART	
1	1	8		I KNOW HIM SO WELL, Elaine Paige and Barbara Dickson, RCA ○
2	2	7		LOVE AND PRIDE, King, CBS ○
3	3	8		SOLID, Ashford and Simpson, Capitol
4	4	7		DANCING IN THE DARK, Bruce Springsteen, CBS
5	19	13		YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic
6	7	3		THINGS CAN ONLY GET BETTER, Howard Jones, WEA
7	10	6		A NEW ENGLAND, Kirsty MacColl, Stiff
8	9	14		CLOSE (TO THE EDIT), Art Of Noise, ZTT/Island
9	17	5		NIGHTSHIFT, Commodores, Motown
10	6	6		LITTLE RED CORVETTE/1999, Prince, Warner Bros ○
11	11	7		RUN TO YOU, Bryan Adams, A&M
12	5	12		I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic □
13	13	5		THINKING OF YOU, Colour Field, Chrysalis
14	20	5		YOU'RE THE INSPIRATION, Chicago, Full Moon
15	8	9		ATMOSPHERE, Russ Abbott, Spirit
16	15	6		LOVERBOY, Billy Ocean, Jive
17	14	3		THIS IS NOT AMERICA, David Bowie and Pat Metheny Group, EMI America
18	12	5		SUSSUDIO, Phil Collins, Virgin
19	24	4		LOVE LIKE BLOOD, Killing Joke, EG
20	28	3		CHANGE YOUR MIND, Sharpe and Numan, Polydor
21	21	6		THIS HOUSE, Big Sound Authority, MCA
22	39	3		THE BOYS OF SUMMER, Don Henley, Geffen
23	16	13		SHOUT, Tears For Fears, Mercury ○
24	26	3		HOW SOON IS NOW?, Smiths, Rough Trade
25	18	15		SINCE YESTERDAY, Strawberry Switchblade, Korova
26	22	7		WE BELONG, Pat Benatar, Chrysalis
27	—	1		LET'S GO CRAZY, Prince And The Revolution, Warner Bros W2000
28	36	3		MISLED, Kool And The Gang, De-lite
29	31	6		20/20, George Benson, Warner Bros
30	—	1		SHAFT, Eddy And The Soul Band, Club JAB11
31	23	15		LIKE A VIRGIN, Madonna, Sire □
32	30	6		CAN I, Cashmere, Fourth & Broadway
33	25	7		YAH MO B THERE, James Ingram/Michael McDonald, Qwest
34	34	4		PERSONALITY, Eugene Wilde, Fourth & Broadway
35	32	27		GHOSTBUSTERS, Ray Parker Jr, Arista □
36	27	9		FRIENDS, Amii Stewart, RCA
37	38	11		DO THEY KNOW IT'S CHRISTMAS?, Band Aid, Feed The World, Mercury ☆
38	33	11		EVERYTHING SHE WANTS/LAST CHRISTMAS, Wham!, Epic ☆
39	42	2		JUST ANOTHER NIGHT, Mick Jagger, CBS
40	29	14		THANK YOU MY LOVE, Imagination, R&B
41	54	3		METHOD OF MODERN LOVE, Daryl Hall and John Oates, RCA
42	—	1		LEGS, ZZ Top, Warner Bros W9272
43	48	4		WHO COMES TO BOOGIE, Little Benny And The Masters, Bluebird/10

44	64	2	DO WHAT YOU DO, Jermaine Jackson, Arista
45	43	3	TAINTED LOVE, Soft Cell, Some Bizzare □
46	—	1	HANGIN' ON A STRING, Loose Ends, Virgin VS748
47	46	3	HEART USER, Cliff Richard, EMI
48	52	2	LET ME DOWN EASY, Stranglers, Epic
49	47	3	DO YOU REALLY (WANT MY LOVE), Junior, London
50	—	1	YOU SHOULD HAVE KNOWN BETTER, TC Curtis, Virgin
51	—	1	FALLING ANGELS RIDING, David Essex, Mercury
52	35	6	THIS IS MY NIGHT, Chaka Khan, Warner Bros
53	37	11	STEP OFF, Grandmaster Melle Mel, Sugarhill
54	50	3	MUTANTS IN MEGA CITY ONE, Fink Brothers, Zarjazz
55	41	4	HERE I COME, Barrington Levy, London
56	—	1	I'M SO HAPPY, Julia And Co, London/Next LON61
57	65	2	SHAFT, Van Twist, Polydor
58	68	2	RELAX, Frankie Goes To Hollywood, ZTT ☆
59	44	3	LOVE AIN'T NO STRANGER, Whitesnake, Liberty
60	49	6	BREAKFAST, Associates, WEA
61	58	3	ALL I AM (IS LOVING YOU), Bluebells, London
62	40	8	SAY YEAH, Limit, Portrait
63	69	2	I WILL STILL BE LOOKING UP TO YOU, Wilton Felder, MCA
64	—	1	THE POWER OF LOVE, Frankie Goes To Hollywood, ZTT ZTA55 □
65	45	5	IT'S IT'S THE SWEET MIX, Sweet, Anagram
66	—	1	OPERATOR, Midnight Star, Solar MCA942
67	—	1	THE LAST KISS, David Cassidy, Arista ARIST589
68	—	1	WE CLOSE OUR EYES, Go West, Chrysalis CHS2850
69	—	1	MOVE CLOSER, Phyllis Nelson, Carrere
70	—	1	MR TELEPHONE MAN, New Edition, MCA MCA938
71	59	3	SEX OVER THE PHONE, Village People, Record Shack
72	—	1	CALIFORNIA GIRLS, David Lee Roth, Warner Bros
73	63	6	WORLD DESTRUCTION, Time Zone, Celluloid
74	60	7	NEUTRON DANCE, Pointer Sisters, Planet
75	—	1	THE BELLE OF ST MARK, Sheila E, Warner Bros

## THE NEXT 25

76	—	1	RADIOACTIVE, Firm, Atlantic A9586
77	—	1	THE HEAT IS ON, Glenn Frey, MCA MCA941
78	73	—	PAPA'S GOT A BRAND NEW PIGBAG, Silent Underdog, KAZ
79	87	—	HEARTBEAT, Dazz Band, Motown
80	—	1	(I GUESS) IT MUST BE LOVE, Thelma Houston, MCA MCA940
81	—	1	MOVIN' AND GROOVIN', Redds And The Boys, DETT/4th GOGO1
82	72	—	SIGN OF THE TIMES, Grandmaster Flash, Elektra
83	75	—	NELLIE THE ELEPHANT, Toy Dolls, Volume
84	91	—	NO 1 RAT FAN, Roland Rat Superstar, Magnet
85	85	—	ON THE AIR TONIGHT, Willy Finlayson, PRT
86	—	1	SUNSPOTS, Julian Cope, Mercury MER182
87	—	1	FETISH/SPOOKY, Vicious Pink, Parlophone PINK1
88	88	—	JACOB'S LADDER, Monochrome Set, blanco y negro
89	—	1	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown TMG1349 ☆
90	—	1	IT AIN'T NECESSARILY SO, Bronski Beat, Forbidden Fruit BITE3
91	82	—	I'M IN LOVE WITH YOU, KoKo PoP, Motown
92	74	—	ONE NIGHT IN BANGKOK, Murray Head, RCA
93	—	1	GIVE ME ONE REASON, Evelyn Champagne King, RCA RCA474
94	—	1	BREAKING HEARTS, Elton John, Rocket EJS7
95	86	—	OPERATOR, Floy Joy, Virgin
96	90	—	THE OLD MAN DOWN THE ROAD, John Fogerty, Warner Bros
97	—	1	BUSTIN' LOOSE, DC Allstars, Streetwave KHAN36
98	—	1	BUSTIN' LOOSE, Chuck Brown And Soul Searchers, EMI
99	—	1	SMALLTOWN BOY, Bronski Beat, Forbidden Fruit BITE1.○
100	—	1	BELFAST, Barnbrack, Homespun HS092

Compiled by Gallup

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

# NEXT WEEK

GRANDMASTER FLASH ● STARVATION  
MATT BIANCO ● PHIL COLLINS

TC CURTIS

Virgin

NOW AVAILABLE NATIONWIDE ON VIRGIN RECORDS VS.754 (12)

YOU SHOULD  
HAVE KNOWN  
BETTER

"TERRIFIC STUFF" — JAMES HAMILTON

# US Singles

- 1 1 CARELESS WHISPER, George Michael, Columbia/CBS
- 2 4 LOVERBOY, Billy Ocean, Jive/Arista
- 3 3 EASY LOVER, Philip Bailey, Columbia/CBS
- 4 7 CAN'T FIGHT THIS FEELING, REO Speedwagon, Epic
- 5 2 I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic
- 6 6 NEUTRON DANCE, Pointer Sisters, Planet
- 7 8 THE HEAT IS ON, Glenn Frey, MCA
- 8 10 CALIFORNIA GIRLS, David Lee Roth, Warner Brothers
- 9 5 METHOD OF MODERN LOVE, Daryl Hall And John Oates, RCA
- 10 11 SUGAR WALLS, Sheena Easton, EMI America
- 11 14 THE OLD MAN DOWN THE ROAD, John Fogerty, Warner Brothers
- 12 15 MR TELEPHONE MAN, New Edition, Columbia/MCA
- 13 16 MISLED, Kool And The Gang, De-Lite
- 14 12 SOLID, Ashford & Simpson, Capitol
- 15 9 THE BOYS OF SUMMER, Don Henley, Geffen
- 16 24 LOVER GIRL, Teena Maria, Epic
- 17 23 TOO LATE FOR GOODBYES, Julian Lennon, Atlantic
- 18 25 PRIVATE DANCER, Tina Turner, Capitol
- 19 13 YOU'RE THE INSPIRATION, Chicago, Full Moon/Warner Brothers
- 20 22 JUNGLE LOVE, the Time, Warner Brothers
- 21 28 RELAX, Frankie Goes To Hollywood, ZTT/Island
- 22 18 FOOLISH HEART, Steve Perry, Columbia/CBS
- 23 30 ONLY THE YOUNG, Journey, Geffen
- 24 34 MATERIAL GIRL, Madonna, Sire
- 25 26 ROCKIN' AT MIDNIGHT, the Honeydrippers, Es Paranza
- 26 20 OPERATOR, Midnight Star, Solar
- 27 31 NAUGHTY NAUGHTY, John Parr, Atlantic
- 28 17 LIKE A VIRGIN, Madonna, Sire
- 29 35 SAVE A PRAYER, Duran Duran, Capitol
- 30 37 HIGH ON YOU, Survivor, Scotti Brothers
- 31 33 KEEPING THE FAITH, Billy Joel, Columbia/CBS
- 32 19 I WOULD DIE 4 U, Prince And The Revolution, Warner Brothers
- 33 40 JUST ANOTHER NIGHT, Mick Jagger, Columbia/CBS
- 34 41 ONE MORE NIGHT, Phil Collins, Atlantic
- 35 42 SOMEBODY, Bryan Adams, A&M
- 36 36 OOH OOH SONG, Pat Benatar, Chrysalis
- 37 38 I WANNA HEAR IT FROM YOUR LIPS, Eric Carmen, Geffen
- 38 27 TENDERNESS, General Public, IRS
- 39 39 TRAGEDY, John Hunter, Private I
- 40 45 TURN UP THE RADIO, Autograph, RCA
- 41 21 CALL TO THE HEART, Giuffria, Camel/MCA
- 42 51 TAKE ME WITH U, Prince, Warner Brothers
- 43 46 THE BORDERLINES, Jeffrey Osborne, A&M
- 44 49 NIGHTSHIFT, Commodores, Motown
- 45 47 WHY CAN'T I HAVE YOU, the Cars, Elektra
- 46 50 THIS IS NOT AMERICA, David Bowie with Pat Metheny Group, EMI-America
- 47 56 OBSESSION, Animotion, Mercury
- 48 54 I'M ON FIRE, Bruce Springsteen, Columbia/CBS
- 49 52 BEAT OF A HEART, Scandal featuring Patty Smyth, Columbia/CBS
- 50 65 RHYTHM OF THE NIGHT, DeBarge, Gordy
- 51 53 SMALLTOWN BOY, Bronski Beat, MCA
- 52 29 LOVE LIGHT IN FLIGHT, Stevie Wonder, Motown
- 53 32 MONEY CHANGES EVERYTHING, Cyndi Lauper, Portrait
- 54 59 MISSING YOU, Diana Ross, RCA
- 55 43 ALL I NEED, Jack Wagner, Qwest
- 56 67 THE WORD IS OUT, Jermaine Stewart, Arista
- 57 61 YO LITTLE BROTHER, Nolan Thomas, Mirage
- 58 66 SECOND NATURE, Dan Hartman, MCA
- 59 63 RESTLESS HEART, John Waite, EMI-America
- 60 — ALONG COMES A WOMAN, Full Moon/Warner Brothers

# Bullets 61-100

- 61 72 LUCKY, Greg Kihn, EMI-America
- 62 62 PLAYING TO WIN, Little River Band, Capitol
- 64 69 WHEN THE RAIN BEGINS TO FALL, Jermaine Jackson and Pia Zadora, MCA/Curb

- 65 — ALL SHE WANTS TO DO IS DANCE, Don Henley, Geffen
- 67 74 RADIOACTIVE, The Firm, Atlantic
- 70 — SAY IT AGAIN, Santana, Columbia
- 71 80 KISS AND TELL, E Isley, C Jasper, M Isley, CBS Associated
- 74 84 LET'S TALK ABOUT ME, Alan Parsons Project, Arista
- 81 — ONE NIGHT IN BANGKOK, Murray Head, Chess
- 82 95 NEW ATTITUDE, Patti La Belle, MCA
- 84 87 BONGO BONGO, Steve Miller Band, Capitol
- 85 — THE BIRD, The Time, Warner Brothers
- 90 — DON'T YOU (FORGET ABOUT ME), Simple Minds, A&M
- 92 — LOOK MY WAY, The Vels, Mercury
- 95 — WE CLOSE OUR EYES, Go West, Chrysalis

Compiled by Billboard

# US Albums

- 1 1 LIKE A VIRGIN, Madonna, Sire
- 2 3 MAKE IT BIG, Wham!, Columbia/CBS
- 3 2 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 4 5 CENTERFIELD, John Fogerty, Warner Brothers
- 5 4 AGENT PROVOCATEUR, Foreigner, Atlantic
- 6 9 NEW EDITION, New Edition, MCA
- 7 7 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 8 8 RECKLESS, Bryan Adams, A&M
- 9 6 17, Chicago, Full Moon/Warner Brothers
- 10 11 PRIVATE DANCER, Tina Turner, Capitol
- 11 10 BIG BAM BOOM, Daryl Hall And John Oates, RCA
- 12 15 BEVERLY HILLS COP, Soundtrack, MCA
- 13 12 SUDDENLY, Billy Ocean, Jive/Arista
- 14 14 BUILDING THE PERFECT BEAST, Don Henley, Geffen
- 15 22 WHEELS ARE TURNING, REO Speedwagon, Epic
- 16 13 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 17 21 VALOTTE, Julian Lennon, Atlantic
- 18 20 BREAK OUT, Pointer Sisters, Planet
- 19 19 CAN'T SLOW DOWN, Lionel Richie, Motown
- 20 17 PERFECT STRANGERS, Deep Purple, Mercury
- 21 18 A PRIVATE HEAVEN, Sheena Easton, EMI America
- 22 24 CHINESE WALL, Philip Bailey, Columbia/CBS
- 23 16 ARENA, Duran Duran, Capitol
- 24 — CRAZY FROM THE HEAT, David Lee Roth, Warner Brothers
- 25 25 ICE CREAM CASTLE, The Time, Warner Brothers
- 26 26 ALL THE RAGE, General Public, IRS
- 27 27 SPORTS, Huey Lewis And The News, Chrysalis
- 28 31 GIUFFRIA, Giuffria, Camel/MCA
- 29 23 VOLUME ONE, The Honeydrippers, Es Paranza
- 30 28 TROPICO, Pat Benatar, Chrysalis
- 31 33 SOLID, Ashford And Simpson, Capitol
- 32 32 PLANETARY INVASION, Midnight Star, Solar
- 33 29 LUSH LIFE, Linda Ronstadt, Asylum
- 34 34 HEARTBEAT CITY, The Cars, Elektra
- 35 37 EMERGENCY, Kool And The Gang, De-Lite
- 36 36 THUNDER SEVEN, Triumph, MCA
- 37 41 SIGN IN PLEASE, Autograph, RCA
- 38 38 THE UNFORGETTABLE FIRE, U2, Island
- 39 39 WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, Island
- 40 35 ESCAPE, Whodini, Jive/Arista
- 41 30 "WOMAN IN RED", Stevie Wonder, Motown
- 42 43 STARCHILD, Teena Marie, Epic
- 43 — STREET TALK, Steve Perry, Columbia/CBS
- 44 — THE AGE OF CONSENT, Bronski Beat, MCA
- 45 45 20/20, George Benson, Warner Brothers
- 46 40 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 47 47 VITAL SIGNS, Survivor, Scotti Brothers
- 48 42 ANIMALIZE, Kiss, Mercury
- 49 — SWEPT AWAY, Diana Ross, RCA
- 50 44 ALL I NEED, Jack Wagner, Qwest

Compiled by Billboard

**EVELYN KING**  
CHAMPAGNE

**GIVE ME ONE REASON**

HER NEW SINGLE ON 7" & 12"  
12" FEATURES BONUS TRACK - "OUT OF CONTROL" - REMIXED BY JONATHAN FEARING

**RCA**

# Record Mirror Disco

- 1 1 WHO COMES TO BOOGIE, Little Benny & The Masters, Bluebird/10 12in
- 2 5 NIGHTSHIFT, Commodores, Motown 12in/remix promo
- 3 8 THEME FROM 'SHAFT' (HOT PURSUIT MIX), Eddy and the Soulband, Club 12in
- 4 3 PERSONALITY (COMPLEX)/LET HER FEEL IT (RETOUCHED), Eugene Wilde, Fourth & Broadway 12in
- 5 17 I'M SO HAPPY/BREAKIN' DOWN (REMIX), Julia & Co. London 12in
- 6 9 YOU SHOULD HAVE KNOWN BETTER, T.C. Curtis, Virgin/Hot Melt 12in
- 7 2 SOLID, Asford & Simpson, Capitol 12in/LP Mix promo
- 8 14 BAD HABITS/LET'S GET BACK TO LOVE, Jenny Burton, US Atlantic 12in
- 9 6 YAH MO B THERE (JELLYBEAN REMIX), James Ingram, Qwest 12in
- 10 15 HANGING ON A STRING, Loose Ends, Virgin 12in
- 11 4 ANYTHING?, Direct Drive, Polydor 12in
- 12 7 CAN I, Cashmere, Fourth & Broadway 12in
- 13 10 I DIDN'T MEAN IT AT ALL/CITY LIFE, Sasss, 10 Records 12in
- 14 11 SAY YEAH, The Limit, Portrait 12in
- 15 12 LOVERRIDE, Nuance featuring Vikki Love, Fourth & Broadway 12in
- 16 53 BUSTIN' LOOSE/PT 2, Chuck Brown & The Soul Searchers, Source 12in
- 17 18 THIS IS MY NIGHT (DANCE REMIX), Chaka Khan, Warner Bros 12in
- 18 24 (NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKIN' UP TO YOU, Wilton Felder, MCA 12in
- 19 25 OPERATOR, Midnight Star, Solar 12in
- 20 21 AFTER THE DANCE IS THROUGH, Krystof, US Epic 12in
- 21 22 CURIOUS/PLANETARY INVASION, Midnight Star, Solar LP
- 22 19 I'M IN LOVE WITH YOU, KoKo-PoP, Motown 12in
- 23 13 STARTING AGAIN/OVO MEXIDO, Second Image, MCA 12in
- 24 23 I CAN FEEL YOUR LOVE SLIPPIN AWAY, Samson & Delilah, US Saturn 12in
- 25 16 BEYOND THE SEA/STAND UP/20/20, George Benson, Warner Bros LP
- 26 32 MOVE CLOSER (NEW MIX), Phyllis Nelson, Carrere 12in
- 27 33 STEP BY STEP (REMIX), Jeff Lorber featuring Audrey Wheeler, US Arista 12in
- 28 20 FRIENDS, Amii Stewart, RCA 12in/Dutch High Fashion Music remix
- 29 30 WE NEED LOVE/CUTIE PIE/SOMEONE LIKE YOU/KEEP ME UP, Cashmere, US Philly World LP
- 30 — (I GUESS) IT MUST BE LOVE, Thelma Houston, MCA 12in
- 31 34 1999/LITTLE RED CORVETTE, Prince, Warner Bros 12in
- 32 38 SHAFT, Van Twist, Polydor 12in
- 33 28 CONTAGIOUS, The Whispers, Solar 12in
- 34 26 DO YOU REALLY (WANT MY LOVE), Junior, London 12in
- 35 — GIRLS ON MY MIND, Fatback, US Cotillion 12in
- 36 52 HEARTBEAT/LET IT ALL BLOW (REMIX), Dazz Band, Motown 12in
- 37 27 FLY GIRL, Intrigue, US World Trade Records Inc 12in
- 38 42 WE NEED SOME MONEY, Chuck Brown & The Soul Searchers, Master Mix 12in
- 39 29 GROOVACIOUS/EVERY WOMAN NEEDS IT, Jeff Lorber, US Arista LP
- 40 55 FOREST FIRE, Paul Hardcastle, Bluebird/10 12in
- 41 31 20/20 (JELLYBEAN REMIX), George Benson, Warner Bros 12in
- 42 76 SETTLE DOWN (EXTENDED REMIX), Lillo Thomas, US Capitol 12in
- 43 39 LOVE TONIGHT, David Simmons, US Atlantic 12in
- 44 35 HERE I COME, Barrington Levy, London 12in
- 45 43 THINGS ARE NOT THE SAME (WITHOUT YOU), First Love, 10 Records 12in
- 46 41 PARTY TIME, Kurtis Blow, Mercury 12in/US LP remix
- 47 56 BACK IN STRIDE, Maze featuring Frankie Beverly, Capitol 12in
- 48 40 I FOUND MORE LOVE, Godfrey Lloyd Jnr & Hot Shots, Justice 12in
- 49 85 OUTTA THE WORLD (REMIX), Ashford & Simpson, US Capitol 12in
- 50 50 OUT OF CONTROL (REMIX)/VOCAL DUB VERSION, Evelyn 'Champagne' King, US RCA 12in
- 51 48 I DON'T PLAY THAT/LOOKING FOR THE REAL THING/BOYFRIEND, Shirley Brown, US Soundtown LP
- 52 — BUSTIN' LOOSE, D.C. Allstars, Streetwave 12in
- 53 45 SAY YOU LOVE ME AGAIN/CHANGE MEDLEY, Change, WEA 12in
- 54 47 LOVE IN MODERATION (REMIX)/PADLOCK (REMIX), Gwen Guthrie, Fourth & Broadway 12in
- 55 74 MR. TELEPHONE MAN, New Edition, MCA 12in
- 56 — THE TRUTH SONG, Wilton Felder, MCA LP
- 57 37 EYE TO EYE/MY LOVE IS ALIVE, Chaka Khan, Warner Bros LP
- 58 57 PUSH (IN THE BUSH), Clair Hicks And Love Exchange, US KN 12in
- 59 51 I FOUND MY BABY/DISRESPECT, Gap Band, Total Experience LP
- 60 68 NOBODY CAN TELL ME (HE DON'T LOVE ME)/LOVE RUNS DEEPER THAN PRIDE/DANCING FOR MY LOVE, Jenny Burton, Atlantic LP

- 61 46 SEXOMATIC, Bar-Kays, Club 12in
- 62 58 MYSTERIOUS (REMIX), Twilight 22, US Vanguard 12in
- 63 61 LOVIN', Jonzun Crew featuring Michael Jonzun, Tommy Boy/Polydor 12in
- 64 — MOVIN' AND GROOVIN', Redds And The Boys, Fourth & Broadway 12in/US TTED 12in mix
- 65 36 ARE YOU SATISFIED (FUNKA NOVA), RAH Band, RCA 12in
- 66 — JANET, Commodores, US Motown LP
- 67 71 COME GET SOME OF THIS, Mass Production, US Paran 12in
- 68 59 TOUCHING IN THE DARK, Walter Jackson, Bluebird/10 12in
- 69 — MR. MAGIC — PARTY FOR TWO, Kirk Thorne, JKO 12in
- 70 — RHYTHM OF THE NIGHT/QUEEN OF MY HEART, DeBarge, US Gordy 7in
- 71 84 OHH BABY/YOU, Spank, German Metrovynil LP
- 72 64 (YOU GOT ME) HYPNOTIZED/SHE'S A PLAY GIRL, Ci Ci, US Creative Funk 12in
- 73 — IN MY HOUSE, Mary Jane Girls, US Motown 12in
- 74 — IN THE SAND, I Level, Virgin 12in
- 75 44 BIG ROSIE (REMIX), Matt Bianco, WEA 12in
- 76 — 'TIL MY BABY COMES HOME, Luther Vandross, US Epic 12in
- 77 — SECRET FANTASY (EXTENDED VERSION)/LOOP (REMIX), Tom Browne, US Arista 12in
- 78 66 YOU TURN ME ON, Bruni Pagan, US Motown 12in
- 79 — MISLED, Kool & The Gang, De-Lite 12in
- 80 65 THERE WILL NEVER BE ANOTHER YOU/THE BACKSTABBERS, Jimmy Ruffin, EMI 12in
- 81 67 SHOULD I (PUT MY TRUST IN YOU), Caution/Maxi Priest, Level Vibes! 12in
- 82 49 PAPA'S GOT A BRAND NEW PIGBAG, The Silent Underdog, Kaz 12in
- 83 83 A MIX TO REMEMBER/MY GIRL LOVES ME, Shalamar, MCA 12in
- 84 75 TIE ME UP (REMIX), Mtume, US Epic 12in
- 85 — 63 DROP THE BOMB/PUMP ME UP, Trouble Funk, Sugarhill 12in
- 85 — PAPAIA, Alex Malheiros, US Milestone LP

# Hi-NRG Disco

- 1 1 CRUISING, Sinitta, Fanfare 12in
- 2 2 TAKE ME TO HEAVEN/SEX (REMIXES), Sylvester, Cooltempo 12in
- 3 3 STARGAZING, Earlene Bentley featuring Sylvester, Record Shack 12in
- 4 4 BELIEVE IN THE BEAT, Carol Lynn Townes, Polydor 12in
- 5 18 DON'T PLAY WITH FIRE/WITHOUT YOUR LOVE, Paul Parker, Fantasia 12in
- 6 11 KNOCKIN' ON MY DOOR, Barbara Fowler, US Profile 12in
- 7 19 CHINATOWN, Cruisin' Gang, Italian Cruisin' 12in
- 8 13 YOU'RE MY HEART YOU'RE MY SOUL, Modern Talking, German Hansa 12in
- 9 6 TOUCH ME IN THE MORNING, Lydia Steinman, Long Island Sound 12in promo
- 10 5 LET ME FEEL IT, Samantha Gilles, Belgian Infinity 12in/US JVC remix
- 11 12 SINDERELLA, Betty Wright, US Jamaica 12in
- 12 9 R.S.V.P., James & Susan Wells, Fanfare 12in
- 13 25 HEARTS ON FIRE (DANCE MIX), Sam Harris, Motown 12in
- 14 8 DANCING IN THE RAIN/DON'T LEAVE ME THIS WAY, Carol Jiani, Streetwave LP
- 15 23 CHINESE EYES/COME INSIDE (REMIX), Fancy, US Personal 12in
- 16 15 TOTAL ECLIPSE OF THE HEART, Koffie, US Pandisc 12in
- 17 — WALK THE NIGHT, Bent Boys, Canadian Black Sun 12in
- 18 27 NEW ATTITUDE, Patti LaBelle, US MCA 12in
- 19 20 DO YOU NEED ME (HI-NRG MIX), Touchdown, Krack 12in
- 20 7 LET THE NIGHT TAKE THE BLAME, Lorraine McKane, Carrere 12in
- 21 30= CRASHIN' DOWN, Legare, Proto 12in promo
- 22 — I'M NO ANGEL/ECSTASY, Madleen Kane, US TSR 12in
- 23 17 APPRECIATION (REMIX), Alicia Myers, USA MCA 12in
- 24 — SEX OVER THE PHONE (REMAKE), Village People, Record Shack 12in
- 25 30= NEW YORK CITY, Village People, French Scorpio LP
- 26 14 NO REGRETS, Martinique, German Teldec 12in
- 27 30= INTO THE NIGHT, Tony Beverley, French Vogue 12in
- 28 24 JUNGLE BEWARE, June Brown, Bolts Records 12in white label
- 29 22 NO FOOL (FOR LOVE), Hazell Dean, Proto 12in
- 30= re GIRLS IT AIN'T EASY, Peggy Blu, Dutch Injection 12in
- 30= 21 THIEF OF HEARTS, Melissa Manchester, US Casablanca 12in

## Rain Forest & Forest Fire PAUL HARDCASTLE

Available now on 12 inch BRT 15



# Help!

**C**AN YOU help me resume contact with an old friend who, I think, now lives in Jamaica? He was always talking about Jamaica anyway. I've written to his old address in London, but have had no luck.

Do you think the Jamaican Embassy in London or anywhere in Jamaica itself could help me?

Gail, Hatfield

● **Hold your horses! Sheer guesswork aside, you have no evidence that your long lost friend has moved to JA. Don't waste lots of time and energy on chasing up a mere supposition.**

**Instead, start from the facts you know. Try the London address again, this time asking for your letter to be forwarded. There may be a forwarding address. Maybe try tracing a telephone number for that last known location. The electoral register for the area in London you're scanning will detail names at the addresses now. Some London libraries will give this info over the phone.**

**Have you tried contacting other friends or relations of your friend for leads? A clue thrown up along the route may put you back on the Jamaica trail. You could advertise for your friend to contact you again via national newspaper the 'Daily**

# A taxing question

**I'M SURE** lots of other people who bought the Band Aid charity record 'Do They Know It's Christmas?' like me, would like to know how much of each copy sold goes towards the fund itself and how much is swallowed up by the taxman and other costs. I know the record sells for £1.35, although our local record shop has been charging £1.49 a copy. The excuse? It has to make a bit of profit somewhere. Surely the dealer has some of that suggested selling price of £1.35 anyway?

WP, Rossendale

● **Even on a charity record, the powers that be can only suggest its sale price, and Mercury opted for £1.35 a throw. While dealers paid £1.17 a copy for each Band Aid seven inch stocked they made no profit by selling at £1.35 per record, and, generally, like the rockstars who sang on the record and everyone who worked behind the scenes on this project, they gave their selling services for free.**

**Here's where the money goes. On each copy of the seven inch single, the Ethiopian famine relief fund takes 94.03p, manufacturing costs come to 11p, the record bags cost 2p apiece, factory produced labels, artwork and origination works out at 1.17p a time, distribution totals 5.85p a single, cash discount to retailers for prompt payment — a standard cost on any record comes to 3.51p each and another formality, the faulty returns provision, is calculated at just under the now redundant halfpenny per disc. So calculator bashers, where does the remaining 18p go? Sadly, straight to the taxman, as the Government refused to waive VAT on this quest for charity.**

**Any dealer asking for more than £1.35 on the Band Aid disc capitalised by making a clear profit. Even so, pre-Christmas sales alone made 2.75 million for Ethiopia and the money is still rolling in, and will do so for as long as people buy the record.**

**Gleaner' 7 North Street, Kingston, Jamaica. Missing persons and people who others are trying to track down are logged by the Salvation Army, King Street, Kingston, Jamaica. If you need to refer to telephone books, maps and**

**other sources, check 'em out at the Jamaican High Commission, 50 St James Street, London SW1. (Tel: 01-499 8600).**

**M**Y KID sister loves Shakin' Stevens. Is there any kind of appreciation society she can join?

Brad, Bradford

● **Write for details, with the usual stamped addressed envelope to fan club secretary Ros at the Official Shakin' Stevens Fan Club, 158 Camden Road, London NW1.**

**L**AST OCTOBER I sent off £5 to join the Thompson Twins fan club, Teefax, for a second year. At the time of writing to you, I have still heard nothing. My cheque hasn't been cashed. Why have things taken so long? What should I do now?

Neil, Camberley

● **No problem. Viv, who looks after the Thompson Twins fan club, has scrupulously checked their records (the paper kind) and confirms that there's no trace of your renewal money. So, she's sending you a full club kit anyway.**

**To be absolutely double sure about the fate of that cheque have**



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

**another look at bank statements, and then simply send away another fiver to cover your current membership. Teefax moved from the old fan club at Eccleston Street last August, although mail sent to that address is still being forwarded. The new club address is now PO Box 468, London SW10 9QW. Send an SAE for full Teefax.**

**S**HORTLY I'LL have to attend a few interviews for university places and intend to visit the respective cities and stay overnight. But how do I locate places to stay? I'll be visiting Nottingham, Liverpool and Leeds.

Graham, Faversham

● **Very occasionally, the university which is interviewing prospective undergraduates will put you up overnight in a spare room in a hall of residence if you have to travel a long distance for an interview early next day. Otherwise, tourist information can be a good starting point for free street maps and pointers to overnight accommodation. The simple course of ringing 192, directory enquiries, will give you a speedy contact number.**

**Perhaps the cheapest bed you'll find for the night though will be at the local YMCA. Again, directory enquiries will give you a lead so you can book in advance.**

# Young Free And Single

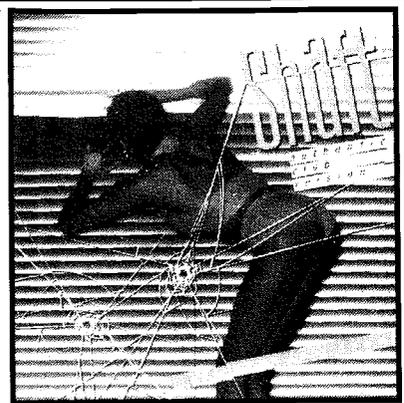
**WHEN WINTER** bites, everyone looks forward to some summer sunshine and Steve (21) from *Tameside* can't be the only reader out there who wants to get a group of people together for an 18 to 30 style holiday. He fancies Spain. Do you? Meanwhile Richard (20) who modestly describes himself as a blond bombshell from *Bradford*, really wants to hear from girls, or anyone else into Hazell Dean, Sharon Redd, Thompson Twins, Tears For Fears and Joan Armatrading, discos, winebars and nightclubbing. Any takers? Move over darling... it's time to plug Joanne (18) living in beautiful downtown *Bury* and dying to hear from people out there who're both good fun and interested in music, particularly from Scotland. DeeJay Martin (26) living and working in the *Northampton* area is looking for a girlfriend, and gay Simon (20) from *Chelmsford* who likes soul, travel 'n' tennis would like to hear from new people. If you want to write to Steve, Richard, Joanne, Martin or Simon, just send your letter clo 'YF&S', *Help, Record Mirror, 40 Long Acre, London WC2. All mail is forwarded in confidence. Lonely, bored, trying to find new mates? Let us know. This is a free service.*

# EDDY & THE SOUL BAND

# Shaft

*eddy's got a big one!!!*

PREVIOUSLY AVAILABLE ON IMPORT ONLY  
THIS IS THE IN-DEMAND AUTHENTIC CLUB VERSION,  
PICKING UP HEAVY CLUB PLAYS.  
12" HOT PURSUIT MIX JABX 11 · 7" RADIO EDIT JAB 11



DON'T GET SHAFTED WITH THE IMITATION



# Disco

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

## ODDS 'N' BODS

**TWO WEEKS** away on Sunday March 10, **Disco Mix Club's DJ Convention** at London's **Hippodrome** costs £10 with excellent buffet an extra £7 (food only available if booked): send cheque made payable to **DJ Conventions 1985** at 25 Monkspath, Walmley, Sutton Coldfield, West Midlands B76 8RX, and remember it's who you meet that's more important than the actual event... Manchester's **Millionaire** has arranged an amazing exclusive boost for any visiting artistes doing PAs — they also appear beforehand at the **Arndale Shopping Centre's** packed **Top Shop**, right next to a chart return record shop (details **John Mayoh** 061-236 2466 or **Radio Top Shop** 061-747 4655)... Britain's majority musical taste remains unfortunately as ever influenced over the short term (reflected in the chart) by national **Radio One**: however, it's heartening to recall those many soul classics which might have sold better back in the '60s, when the **Light Programme** in its equally ignorant way was just as blinkered about black music, and which are now better remembered by everyone than the briefly successful "popular" pap that was forced instead onto a public who knew no better — until that is they eventually heard **Booker T & The MG's**, **Ramsey Lewis**, **Edwin Starr**, **Eddie Holman**, **Jackie Wilson**, **The Drifters**, **Delfonics**, **Tams**, **Isley Brothers** and indeed all the early **Motown** hits, on the second or even third time around often many years later... **Redds And The Boys'** import version is far stronger than the UK version... **Kool & The Gang** 'Misled' in a less rock-y remix "to help break it on the floor" is due flipped by the original... **Record Shack** picked up the new **Disconet** remix of **Samantha Gilles**, and **10 Records** have **Maxi Priest**... **Richard Jon Smith's**



**MAZE** featuring **Frankie Beverly**: 'Back In Stride' (Capitol 12CL 353) Back in strength, too, this surprisingly catchy insidious jittery 113-Obpm pusher on 12in has the old New Orleans live 'Joy And Pain' & 'Feel That You're Feelin' as flip, while their terrific consistently satisfying LP 'Can't Stop The Love' (US Capitol ST-12377) has the mellow mesmeric tugging title track 0-100bpm 'Can't Stop' swayer, jiggly burbling 110½-112-111bpm 'Too Many Games', gently weaving 91½-91½bpm 'Reaching Down Inside', lovely drifting 0-94½bpm 'Magic', insistently worming 102-101½bpm 'I Want To Feel I'm Wanted', smoochy 70½-70-69½-70½bpm 'Place In My Heart'. Back on top!

promoted 118½bpm 'ABC Of Kissing' is a dead ringer for **Phil Fearon!**... Caister's main camp, on the same April 12-14 weekend as the overflow **Caister Soul Weekender** has been ousted to the nearby **Seashore** camp, is rather strangely the site for a rival **Caribbean Weekender** with lots of London sound systems and such radio jocks as (probably) **David Rodigan** and **CJ Carlos** — could make an interesting clash! (details **Jet Promotions** 01-689 9231)... **LWR**, **Solar**, **Horizon**, **Skyline** and seemingly more Greek and Arab stations than ever were all going strong in London last week despite official claims and hopes to the contrary... **Radio London Soul Night** Out tickets are only available on the door from 9pm Thursdays at **Kilburn's National Club**, to prepare for a scrum... **Radio Mercury's** auntie funkier **Peter Young** actually played **Prince** 'Erotic City' — it's the way he funks 'em!... **Bronski Beat** 'Smalltown Boy' topped **US Dance/Disco**, with the **Prince**-prod/penned **Sheena Easton** 'Sugar Walls' in hot pursuit and big in the **Black** chart too... **Rick James** predictably takes a **Prince**-like rock route on his new material — well, he would wouldn't he? — while **Mick Jagger's** current video is remarkably like **Prince** (or is that vice versa?)... **Thames Valley DJ**

**Assn** meets noon Sunday (24) at **Bracknell Oceans** in Market Street... **Phillip Sampson** tonight (Thursday 21) opens **Brighton's** first purpose-built gay club (the mind boggles!), **Beverly Hills** in Meeting House Lane, with next week (28) **Erlene Bentley** the first of its Thursday big name cabaret stars... Tuesday (26) **Laura Pallas & Phyllis Nelson** star with **Adrian Dunbar** at one-off gay **Bassey's** in **Southampton's** **Mayfair Suite**, while Sunday (24) sees **Carol Jiani** at **Bournemouth Academy's Bolts** and **Divine** at **Edinburgh Fire Island**... **Hi-NRG** breakers include **Vivien Vee** 'Americano' (Dutch Break), **Fancy** 'Get Lost Tonight' (German/Metronome), **Rolo** 'I Want You' (Belgian Infinity)... **Peter Stringfellow**, raving about **Edwin Starr's** new and unplaced 'It Ain't Fair', has signed **Dusty Springfield** to his **Hippodrome** label (she refuses to go **Hi-NRG**)... Friday (22) finds **Lonnie Liston Smith** and other explosive **New York** jazzers at **Southgate Pink Elephant's** Ethiopian benefit night, **Mainstream** live at **Dartford Flicks**, **Darren Dawes** with **Ian Swanson**, **Clive Farrer** and **Hi-Rez Break Crew** at **Bracknell Rugby Club**, and **Chris Hill** at **Peckham Kisses'** allniter... **Bossa Man Baz Fe Jazz** guests Sat (23) with **Rhythm Doc** at Coventry's **Precinct Roma Wine Bar**, and he's in the jazz room (where else?) at next Sunday's (3) **Nottingham Rock City** alldayer... **Pete Haigh's** new monthly funk alternative on **Morecambe Promenade** **Upstairs At Charlesons** is Tuesday (26)... **ET's** protegee 'Mambo' **Peter Sharma** is now resident at **Edgbaston Faces International** with an upfront funk policy **Wed/Sat** — there's also a new **Celebrity** cocktail bar with pianist **Dave Mellor**, ex-MD for the late lamented **Matt Munro** (my condolences to **Michelle**)... **Alan 'Gibbo' Gibson** has just arrived at **Jackie's** in **Cairo's Nile Hilton Hotel** for his latest **Bacchus** residency... **Washington DC** go go label **DETT's** third UK 12in through **Fourth & Broadway** in April will be the newly

mixed studio version of **Experience Unlimited** 'E.U. Freeze', the basis for **Kurtis Blow's** 'Party Time' — which itself is due again in freshened form... I frankly will be glad when go go goes, **BPM-ing** all that wandering percussion is driving me mad, but not before **Tony Blackburn** and I have been the guests of **Island Records** mid-March in **Washington DC!**... **Nick Ratcliffe** (**Portsmouth Ritzy**) adds **Atlantic Starr** 'Gimme Your Lovin'' to his go go-ish oldies... **Keith Bell**, chairman of **Winchester City Football Club**, after his recent record wants received 'phonecalls from all over Britain — and the discs for free from **DJs Rob Fox** (**Peacehaven**) & **Andrew Charles** (**Plymouth**) — plus he had two offers of friendly games for the **Football Club**, and a proposition from an ex-girlfriend who'd rediscovered his number here (his wife was well pleased)!... **Record Mirror**, where even the small print gets results!... **French** linguists will realize the '50s **Paris** discotheque last week was **L'Etoile**... **Bobby Womack's** singing discovery now seems to be spelt **Altrinna Grayson**... **Steve Wiggins** (**Barry**) reports **MCA** product is hard to find even in **Cardiff's** top record stores and wonders if they want jocks to push it?... **LET'S DO OUR JOB BEFORE THEY DO THEIRS!**

## HOT VINYL

**DeBARGE**: 'Rhythm Of The Night' (US **Gordy 1770GF**) From **Berry Gordy's** hip hop kung fu movie 'The Last Dragon', a totally infectious Lionel 'calypso'-type jaunty 116bpm singalong jiggler for dancing all night long (all night), only on 7in until the **M&M** remix but already glossily videoed to make it a smash (slow 37½-75bpm 'Queen Of My Heart' flip).

**MIDNIGHT STAR**: 'Operator' (**Solar MCAT 942**) Long overdue UK release for the simple strong Zapp-ish burbling backbeat (0-119½bpm import smash, still flipped by the equally good older 107½bpm 'Playmates', likely to establish **Solar's** current US superstars here. Their LP 'Planetary Invasion' (**MCF 3251**) has been hottest for the superb **Marvin Gaye**-ish 100½bpm 'Curious', and rock-funk 118bpm title track.

**TOM BROWNE**: 'Secret Fantasy' (US **Arista AD 1-9322**) Last year's still potent **Siedah Garrett**-sung soulfully nagging 102bpm hot tempo wriggler finally extended on 12in, but as flip to the remixed electronically juddered 0-105-0bpm instrumental tootler 'Loop', both sounding strong now.

**WAR**: 'Groovin'' (US **Coco Plum CCP-1001**) A blissful and somehow logical harmonic-backed 109½bpm revival of the **Young Rascals'** summer classic true to its original atmosphere (inst flip), hot already on radio.

continues over

## GO GO'S GOERS

**ISLAND RECORDS'** Julian 'Slack' Palmer, fresh back from a guided tour of **Washington DC's** ghetto where he saw **Trouble Funk** and **Ayre Rayde & The Chance Band** at **Chery's** (sic) and **Chuck Brown & The Soul Searchers** at the **Penthouse**, reports the current hot hits with go go kids are these:

- 1 **FREAKS COME OUT AT NIGHT**, Whodini, Jive
- 2 **WAR (ON THE BULLSHIT)**, Osiris, Jem Rose ('82)
- 3 **HAPPY FEET**, Mass Extension, Future
- 4 **FREAK UNIQUE**, Nature's Creation, Capital City
- 5 **ON THE MOVE LIVE**, Shady Groove, Full House
- 6 **DANCE TO THE DRUMMER'S BEAT**, Herman Kelly & Life, bootleg
- 7 **REQUEST LINE**, Rockmaster Scott & The Dynamic Three, Reality
- 8 **LATIN FUNK**, Trouble Funk, Jamtu
- 9 **BASKETBALL**, Kurtis Blow, Mercury
- 10 **KNOCK HIM OUT SUGAR RAY/E.U. FREEZE**, Experience Unlimited, Vermack ('80) More go go revelations next week!

The Ballad that Broke the Heart of America

# FORCE M'D'S TEARS

7" & 12" ALSO FEATURES 'FORGIVE ME GIRL'  
LATIN RASCALS REMIX



IS 195 12 IS 195

"CRYING OUT LOUD"



# Disco

from previous page

**SHIRLEY BROWN:** 'Boyfriend' (LP 'Intimate Storm' US Soundtown ST-8008) An exquisite heartfelt sundry deep southern soul set (bought weeks ago without time for review) which together with this mellow new 88½-88bpm swayer usefully combines many 7in tracks like her 'Woman To Woman' saga-continuing 40½/81-85½bpm 'I Don't Play That', tortuous 0-30-61-62bpm 'Leave The Bridges Standing', current searing 72-71½bpm 'This Use To Be Your House' and dotedly swinging (now Julia-ish) 112-112½bpm 'Looking For The Real Thing'. This is it, with lasting value.

**SPANK:** 'Ohh Baby' (LP 'Spank You!' German Metrovinnil LP 3325) A determinedly eccentric funk group who excel on this really very soulful chunkily rolling 97½-99-100bpm jogger (worth hearing), the Al Hudson-ish chugging 115½bpm 'You' and beautiful 94½bpm 'Falling', but are snappily routine on the 123bpm 'Freakin' Babies', 127bpm 'Classy Lady', 132bpm 'Come On And Dance', 129bpm 'Night People', 121 bpm 'It's Not'.

**LONNIE HILL:** 'Galveston Bay' (LP 'You Got Me Running' US Urban Sound US-777) Throaty sometimes Womack-ish soulster poised to explode specifically with this gorgeous gently shuffling 96½-97½bpm romantic floater and the tranquil 71-72½bpm 'Could It Be Love', although (apart from the flashdance 203bpm title track) he's never less than interesting on the (Sam Cook-ish) 126bpm 'My Sweet Love', 121-122½bpm 'Something Special To Me', 130bpm 'Close To You', 106½-108bpm 'Gonna Keep On Dancing', 117½bpm 'Step On Out', 0-126-127bpm 'Mr Music Man' and brassily jerky 0-103-103½-104bpm current US hit 'Hard Times'.

**AMII STEWART:** 'That Loving Feeling' (LP 'Try Love' RCA PL70642) Classy downtempo dance set with several new remixes (including the tougher

95bpm 'Friends'), this lovely slinky 0-91½bpm thudder being an obvious follow-up but the sleazily undulating 79½bpm 'Losing Control', weaving (0-) 92bpm 'High Dimension', jolting 95½bpm 'Dance Till You Get Enough', juddering 102bpm 'I Gotta Have You Back', attractive 44½/89bpm title track, throbbing 108bpm 'Dangerous Rhythm' and trotting 121bpm 'Fever Line' are all good.

**BEVERLEY SKEETE:** 'Warm' (Elite DAZZ 36, via PRT) Flute tootled tremulously trilled lovely light 100bpm swayer rich with atmosphere (!), flipped by its inst and her previous 108½bpm 'If The Feeling Is Right'.

**MARY JANE GIRLS:** 'In My House' (Motown TMGT 1377) Rick James-created trippingly chugging 116½bpm strutter, creamier and sneakier than you might expect (inst flip).

**LUTHER VANDROSS:** 'Til My Baby Comes Home' (US Epic 49-05159) Billy Preston-organised surging gospel-soul 140bpm galloping swinger (LP Version flip), very well done — but why'd he have to do it so fast? Once familiar it'll be less of a trick (remember Chill Fac-Torr and dance in half time).

**COMMODORES:** 'Janet' (LP 'Nightshift' US Motown 6124ML) Disappointing apart from this incredibly attractive lushly tripping 109bpm swayer, and the dotedly lurching supposedly "live" slightly Lionel-ish 109½bpm 'Play This Record Twice', other dancers being routine US-aimed product.

**LEVERT:** 'I'm Still' (US Temp 1835) O'Jay Eddie's son Gerald gets similarly overwrought and worked up on an agonised timeless 62½-65½-67bpm deep soul meanderer, with its edit and the smoother though still emotional 95bpm 'I Want Too'.

**THE MANHATTANS:** 'You Send Me' (US Columbia 38-04754) Nice tranquil smoochy 35¾-71½bpm revival of Sam Cooke's classic, flipped on 7in with the sharply vocalised modern 115bpm 'You're Gonna Love Being Loved By Me', while by immense coincidence as part of a Golden 45's series (worth checking by mobile DJs) just out here is 1957's original sweet smooth 96¾-

## DISCO BREAKDOWN

**THIS NEXT** logical and most important breakdown is of the Disco chart. Based primarily on DJ-mailed floor reaction it has for some time also included a carefully formulated proportion of sales input, to keep it up to date and let the latest big sellers appear without delay. Imports and upfront club hits may be out of the reach of many DJs, but still I maintain that if our charts don't reflect what the pacesetters are playing there will be nothing for the others to aspire towards. A chart should be both playlist and shopping list combined, and without upfront jocks 'Rock Around The Clock' would probably still be number one (where I agree it belongs!). What follows is a Top 40 based just on this week's sales input (figures on left), and similarly those records' positions based purely on floor reaction (right) — which latter you will see remains the most important ingredient, especially if you cross-refer to the main combined chart and note the respective omissions. Record pluggers can decide for themselves whether their tactics have worked! Incidentally, Little Benny is still so far ahead on the floor that nothing can catch him, yet (oddly as with Chuck Brown 'Money' when first hot to trot last year) sales have been less impressive: maybe record companies should let the go go bandwagon build up a more genuine sales base before hopping on it? OK, so the figures are sales/floor, plus as a bonus in brackets last week's positions which lack of space prevented then:

1/21 (1/44) Loose Ends, 2/5 (6/10) Eddy & Soulband, 3/9 (11/20) Julia & Co, 4/3 (18/5) Commodores, 5/76 (-) Thelma Houston, 6/7 (5/12) TC Curtis, 7/35 (-/22) Midnight Star 12in, 8/63 (-) Fatback, 9/36 (21/40) Phyllis Nelson, 10/40 (15/57) Van Twist, 11/52 (16/-) Dazz Band, 12/59 (28/-) Paul Hardcastle, 13/100 = (-) Wilton Felder LP, 14/4 (2/4) Ashford & Simpson UK, 15/2 (14/2) Eugene Wilde, 16/50 (-) Lillo Thomas, 17/26 (4/25) KoKo-Pop, 18/61 (19/-) Maze, 19/8 (7/14) Jenny Burton 12in, 20/29 (34/33) Jeff Lorber 12in, 21/41 (3/47) Jeff Lorber LP, 22/11 (23/7) Cashmere 12in, 23/17 (-/46) Chuck Brown 'BL', 24/71 (-/62) New Edition, 25/- (-) J Level, 26/27 (22/13) George Benson LP, 27/68 (-) DC Allstars, 28/- (-) Alex Malheiros, 29/100 = (-) Commodores LP, 30/51 (17/65) First Love, 31/- (-) Tom Browne, 32/20 (8/32) Wilton Felder 12in, 33/31 (38/24) Cashmere LP, 34/22 (9/17) Second Image, 35/10 (25/6) James Ingram, 36/- (30/-) Spank, 37/32 (12/36) Junior, 38/1 (10/1) Little Benny, 39/56 (36/-) Ashford & Simpson US, 40/77 (-) Redds & Boys. Volatile little suckers, sales, aren't they?!

0bpm SAM COOKE 'You Send Me' (EMI G45 44), with his swaying 110bpm 'Only Sixteen' as flip!

**WILTON FELDER:** 'The Truth Song' (LP 'Secrets' MCA MCF 3237) The predictable Crusader's set's other saving Bobby Womack vocal is this jerking snappy 88bpm jogger with Wilt's sax hallway, instrumental joggers being the 93bpm 'Mr Scoots', 104½bpm title track and 79bpm 'I Found You', all with a hissy sharp snare sound and rather dull.

**LONNIE LISTON SMITH:** 'Enlightenment' (LP 'Silhouettes' Doctor Jazz ASLP 805, via PRT) Finally out here to coincide with his visit, the set's hottest cuts were this "shining star"-cooed friskily forceful shuffling 117bpm jazz-funk driver and his brother Donald sung slow deliberate 77bpm 'If You Take Care Of Me' (due on single).

**EVELYN 'CHAMPAGNE' KING:** 'Give Me One Reason' (RCA RCAT 474) Short noisily spurring stolid 101½-101½bpm lurcher, more powerfully flipped by Jonathan Fearing's friskily storming 118½-119-obpm remix (but not the Vocal Dub) of 'Out Of Control' crammed next to the Prince-ish 133bpm 'Don't It Feel Good'.

**THIRD WORLD:** 'Now That We've Found Love' (Island 12IS 219) Paul Hardcastle's remix is actually a complete 0-118½bpm remake with just the old lead vocal occasionally amidst bland new Direct Drive backing (0-118½bpm Instrumental too), quite a shock, but at least the classic original

hit 120-122bpm soul-reggaefication of this O'Jays oldie is flip (with the reggae 0-93bpm 'Prisoner In The Street'). Meanwhile their current 'Sense Of Purpose' (US Columbia 44-05146) is a Shep Pettibone-remixed War-like plopping c124bpm loper.

**HIT NUMBERS:** Beats Per Minute for last week's Top 75 entries on 7in (1/r for fade/resonant ends) — Mick Jagger 132f, Stranglers 122f, Jermaine Jackson 56½f, Van Twist 122-Or, Wilton Felder 28½-57½-60½f, Silent Underdog 0-117½f.

TELEX 299485 Music G

Distributed by Spotlight Magazine Distribution Ltd, 1 Benwell Road, London N7 7AX 01-607 6411

© 1985

Morgan — Grampian plc Calderwood Street London SE18 6QH

Registered as a newspaper at the Post Office

Published by Spotlight Publications Ltd

40 Long Acre, London WC2E 9JT and printed by Riverside Press,

Setting by Phase Communications

Colour separations by CK Litho

## NIGHTCLUB

**POP JOX** are playing: 1 (1) Ashford & Simpson, 2 (4) James Ingram, 3 (5) Prince '1999', 4 (2) The Limit, 5 (3) King, 6 (15) Eugene Wilde A/B, 7 (11) Little Benny, 8 (9) Cashmere 12in, 9 (6) Billy Ocean A/B, 10 (10) Commodores, 11 (8) Chaka Khan 12in, 12 (7) Madonna 'LAV', 13 (13) Amii Stewart, 14 (21) George Benson 12in, 15 (14) Dead Or Alive, 16 (22) Nuance, 17 (17) Sheryl Lee Ralph, 18 (26) Kool & The Gang 'F', 19 (33) Bruce Springsteen, 20 (—) KoKo-Pop, 21 (23) Direct Drive, 22 (18) Phil Collins, 23 (40) Whispers, 24 (20) Art Of Noise, 25 (—) Julia & Co, 26 (—) Barrington Levy, 27 (48) Kool & The Gang 'M', 28 (25) Bar-Kays, 29 (45) Second Image A/B, 30 (24) Sassa A/B, 31 (16) Foreigner, 32 (27) Jimmy Ruffin B/A, 33 (35) Temptations, 34 (—) Junior, 35 (47) Laid Back, 36 (30) Van Twist, 37 (12) Melle Mel, 38 (19) Wham!, 39 (—) Loose Ends, 40 (—) Eddy & The Soulband, 41 (—) Midnight Star 'O', 42 (28) Strawberry Switchblade, 43 (—) Shalamar mix/A, 44 (—) TC Curtis, 45 (—) Bryan Adams, 46 (37) Carol Lynn Townes, 47 (—) First Love, 48 (re) Thelma Houston (old), 49 (42) Ray Parker Jr, 50 (—) Change.

## BLUEBIRD RECORDS

155, Church St., Paddington Green, London W2 1NA

### 12" IMPORT & RELEASES

DAZZBAND Heartbeat remix one week	one week only £2.25
LOOSE ENDS — Hangin' On a String	£2.75
LEVE — In The Sand	£2.75
MARY JANE GIRLS — In My House	£2.25
THELMA HOUSTON — Must Be Love (Remix)	£2.75
FATBACK GIRLS — Girls On My Mind	£2.25
LUTHER VANDROSS — 'Til My Baby Comes Home	£2.25
FIRST LOVE — Things Are Not The Same	£2.75
CLARE HICKS — In The Bush	£2.75
LILLO THOMAS — Settle Down (Remix)	£2.25
MIDNIGHT STAR — Operator	£2.75
CHUCK BROWN — Bustin' Loose	£2.75
G. LEVERT — I'm Still Want To	£2.25
MAZE — Back In Stride	£2.75

### L.P.s IMPORT & RELEASES

AMII STEWART — Amii Stewart	1 week only £4.50
WILTON FELDER — Secrets	£9.49
JEFF LORBER — Step By Step	£9.49
ALEX MALHEIROS — Atlantic Forest	£9.49
LONNIE HILL — You Got Me Running	£9.49

SENO SAE FOR LATEST CATALOGUE P&P U.K. 12"ALBUMS £1.00 for 1, £1.50 for 2, £1.75 for 3, £2.00 for 4 (Maximum cost £2.00) 7" CASSETTES/C.D.s 30p for 1st one, 5p each thereafter

### FOR THE VERY BEST IN BLACK MUSIC

ACCESS/BARCLAY CARD ACCEPTED  
OPENING HOURS  
MON-SAT 10.30-6.30 (FRI 7pm)  
Telephone orders by Access/Barclay Card sent same day.  
01-723 9090/01-402 6745

GRANDMASTER FLASH — They say it Couldn't be Done	£5.49
RUN DMC — King of Rock	£5.49
TRIPLE FUNK — Drop the Bomb	£5.49
COMMODORES — Night Shift	£5.49
PAUL HARCASLE — Zero One	£5.49
JENNY BURTON — Jenny Burton	£5.49
TEENA MARIE — Starchild	£5.49
VAN DYKES — Return Engagement	£9.49
AL GREEN — Trust In God	£5.49
STREETSOUNDS — Vol 12	£5.49
SPANK Spunk You	£6.49

### CUT PRICE L.P.s

JAMES INGRAM — It's Your Night	£3.99
CHAKA KHAN — Chaka Khan	£2.99
WILLIE HALE — Beaver Fever	£2.99
JERRY BELL — Winter Love Affair	£3.99
BO MCKLAND/RUTH DAVIS BO and RUTH	£2.99
SLAVE — Bad Enuff	£2.99
LEON WARE — Rocking You Eternally	£3.99
LATTIMORE — Lets Straighten It Out	£2.99
JAMMERS — Jammers	£2.99
CHANGE — Greatest Hits	£3.99

OVERSEAS 12"ALBUMS £2.00 for 1, £3.00 for 2, £3.50 for 3, 50p each thereafter 7" CASSETTES/C.D.s 75p for 1, £1.00 for 2, £1.15 for 3, 10p each thereafter

## NORTH LONDONS BEST SOUL SHOP



37 Grand Parade Green Lanes Haringay, London N4 Tel: 01-800 6113

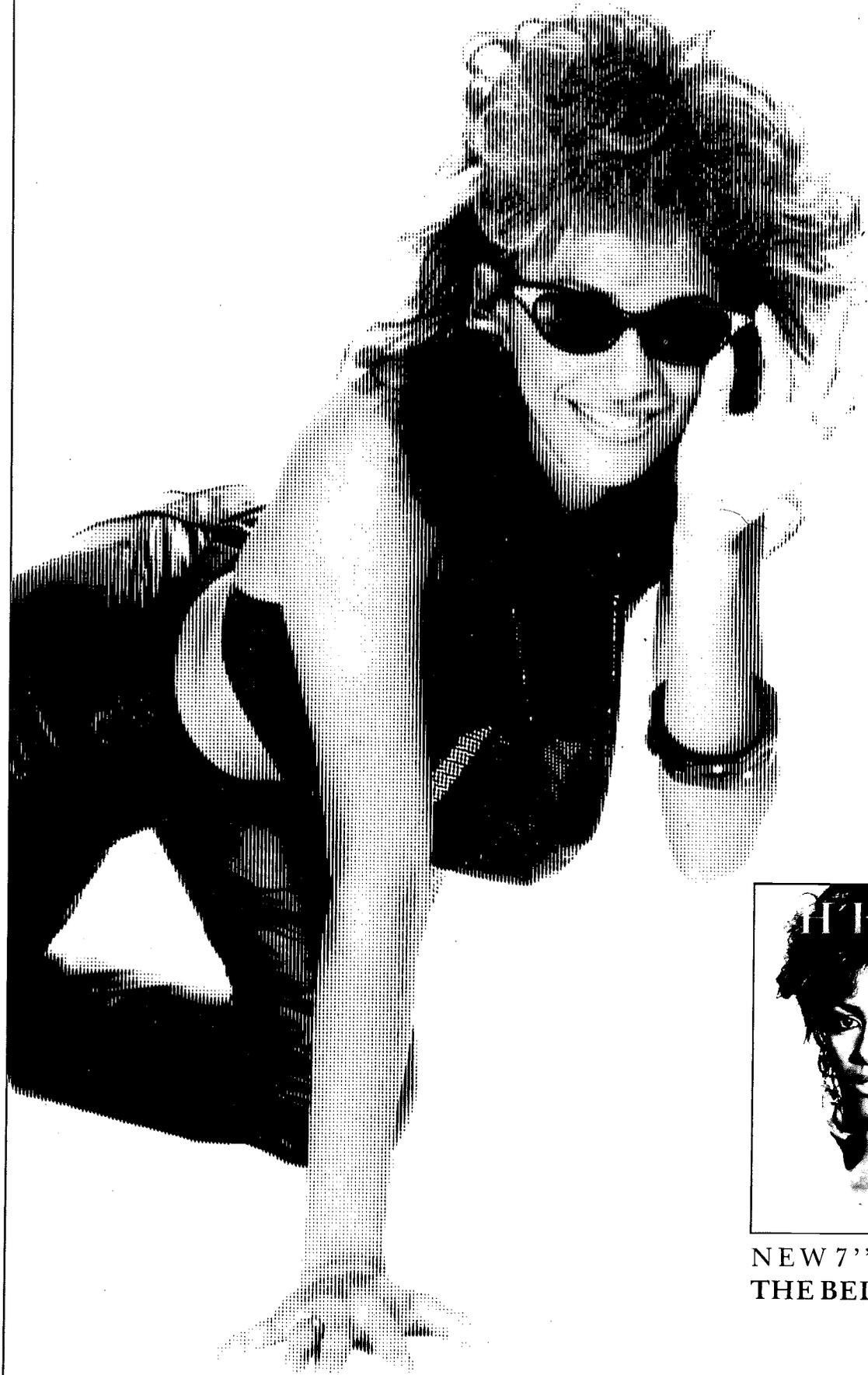
Import LP's £8.99 Import 12"s £5.49 UK 12"s £2.60

DISCOUNTS AVAILABLE TO DJ'S AND PURCHASES OVER £20

Open Mon-Sat 9-7pm Sun 10-3pm

Mail order available. No Lists

# S H E I L A E .



NEW 7" & 12" SINGLE  
THE BELLE OF ST. MARK



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

**I WAS  
TOO RUDE  
FOR MICHAEL  
JACKSON**

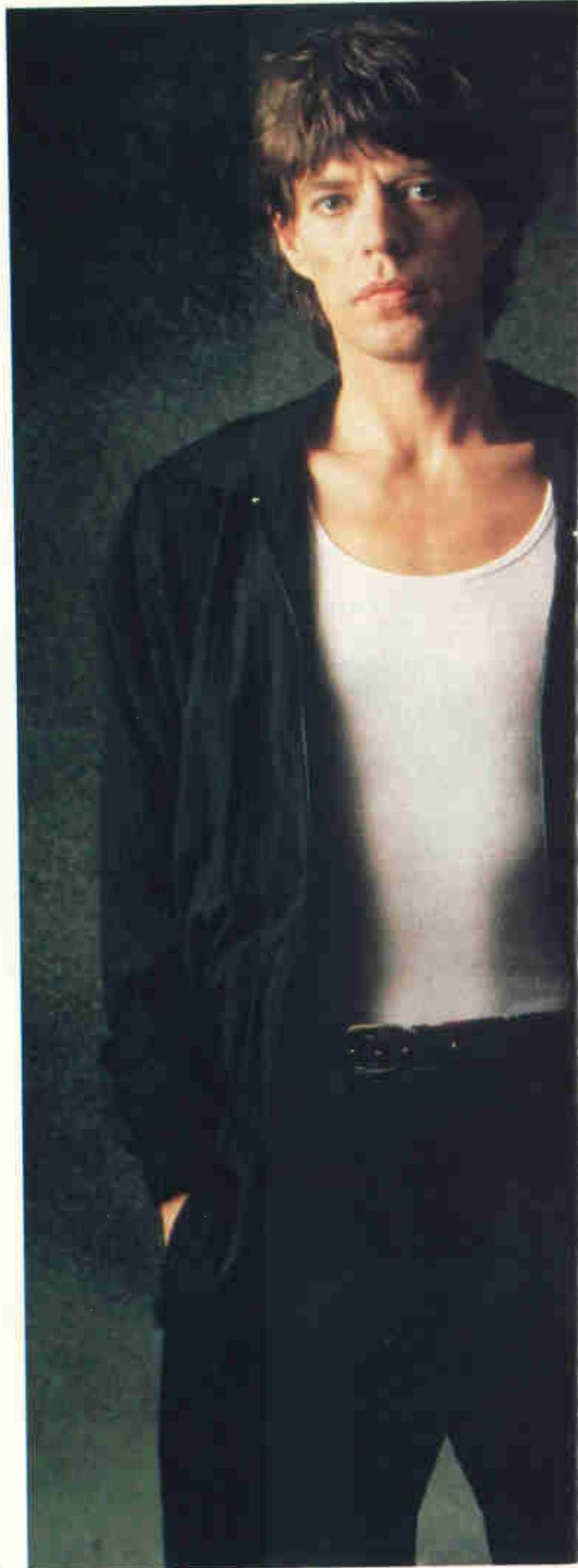
● **INTERVIEW MIKE GARDNER**  
● **PHOTOGRAPHY BRIAN ARIS**

**I**T WAS supposed to be the pop meeting of the decade, but Michael Jackson thought that Rolling Stone Mick Jagger was too much of a thriller. When the pair teamed up for the single 'State Of Shock', it was Michael Jackson who found himself living up to the song's title. The world's top soul singer was horrified at the lyrics sung by old lewd-lips Jagger.

"Michael rang me up before his solo record 'Thriller' was really happening," says Mick. "He wanted us to work together. I'd met him a couple of times in Los Angeles when he was little. I liked the 'Off The Wall' album so I said I'd see what happens. When I heard the single he'd done with Paul (McCartney) — 'The Girl Is Mine' — I said I didn't really want to do this — it was all a bit too showbiz. But I heard the song — 'State Of Shock' — and liked it. The vocals were good but when he mixed the track... We'd done a much better rough mix of it.

"He was very worried about the lyrics. I was coming out with all these dirty ones — just made them up. He told me he couldn't use them. He didn't like them at all.

"But he was really easy to work with. He knew what he wanted and he's got a great voice. The guy can sing really bluesy. He's got a strange



WHY DID MICK PUT MIKE IN A STATE OF SHOCK? HOW COME HE TOOK 22 YEARS TO MAKE A SOLO ALBUM? WHY WON'T WE BE SEEING HIM ON THE BIG SCREEN? FIND OUT IN PART TWO OF OUR JAGGERFILE

twist in his voice that I've never heard on the records. He needs a strong producer like Quincy Jones to produce something really great."

That's not the only star Mick Jagger's worked with recently. For the forthcoming solo album 'She's The Boss', he gathered together some of the most illustrious names in music. He used Jeff Beck, Pete Townshend, reggae twosome Sly and Robbie, Herbie Hancock, Chic's Nile Rodgers, Bernard Edwards, Tony Thompson and Alfa Anderson, Hall and Oates guitarist G E Smith and Bowie sideman Carlos Alomar... among others.

"Yeah, I used a lot of musicians but it was my first solo record," he says. "I didn't want to just create a tight group of five musicians and just work with them. I wanted to use different people on different tracks. A lot of the people I worked with are on tracks that never came out."

Who?

"I don't want to say," he answers. "Well, there was one guy who's the bass player with Cheap Trick — I can't remember his name — but it didn't work out. He kept talking about being on the record — he must feel like a right c\*\*t. I said 'you're not going to be on my record, you know'. But he went out and told everybody — it was in 'Billboard' and everywhere.

"What was great was that they all worked hard," he says. "There was none of this clock-watching attitude that session players have. You know, three hours and that's as good as it's going to get, I'm going to get my dinner now. All of them worked their asses off. Steve Ferrone — used to be with the Average White Band and now drums for George Benson — was covered in blisters after one track. He bust his f\*\*\*ing arse. They all did. I'm sure they don't do it every day. If they do — good luck!"

**T**WENTY TWO years does seem to be a long time to get around to doing a solo album.

"Well, it actually took three months but... er... I was in a group, you know, and it had a bearing on my time," he mocks. "Seriously, I wrote these songs very quickly — in a couple of weeks after finishing 'Undercover', and it just seemed like the right time to do this album.

"I guess I'm the laziest member of the group but I thought it would be nice to break the pattern a little bit rather than wait and do another Stones album."

The 'She's The Boss' album afforded Jagger his first project without the rest of the Stones. Did he feel naked without Keith Richards and the rest backing him up?

"Not quite naked, it's not exactly an acoustic piece," he says. "I didn't think of it like that. I've been asked that a lot so it must be a fear people would have if they'd been in my position. I missed bouncing ideas off of Keith so I replaced that with other people like Carlos Alomar — who wrote and arranged two tracks with me — and my producers Nile Rodgers and Bill Laswell.

"Bill Laswell is an introverted, more or less intellectual kind of guy, with a great knowledge of music. Where as Nile's an outward going, commercial New York kind of producer who's not going to pull any punches or praise you up."

**T**HE TITLE track of the album — a humorous piece of role reversal with a man complaining that it's HIS time of the month and he's got a headache — is bound to fuel speculation that his three daughters — Karis, Jade and Elizabeth Scarlett — and current girlfriend Jerry Hall have tamed the 'wild man of rock'.

"People love to think that everything's autobiographical," he says, "which is great — I like to think they do. All of it is but it's only a small part. When you write you use your own experiences but you've got to add imagination as well.

"The songs are based on personal relationships rather than some social issue or something. I left out those other songs because it can be a little bit jarring on a record sometimes — that's not to say they don't have their place. But to make the album more cohesive I stuck to those relationships.

"One of the themes that kept recurring was about luck. Usually I would limit myself to one song on a subject but that was obviously the way I was thinking at the time."

Does luck play a big part in your life?

"Well, it's chance or coincidence. It's like you sometimes see a girl in an elevator. She goes out and you're never going to see her again. She could be the love of your life if only you'd grab her and say 'What's your name?' or 'give me your phone number' or whatever."

**I**T'S A bit easier to get away with it if you're Mick Jagger — pop star?

"Yeah, go on, you learn to get away with it," he says. His face creases into one of his charismatic laughs. "I don't always get away with it, believe it or not. There is that element of chance but you've got to take chances when they come up — or at least you've got to try — or else nothing ventured, nothing gained.

"I'm sure I would have regretted it if I had been lazy and taken two months off and recorded the songs with the Stones in the autumn.

He feels the same about a 60 minute video featuring five or six songs from the album — "plus a lot of other bullshit" — also called 'She's The Boss'.

"We were going to call it 'Running Out Of Luck' but we kept having problems with the cameras so we changed the title. Very superstitious the people who make movies."

**J**AGGER ENLISTED the help of film maker Julien Temple as he had on the videos for 'Undercover' and the 'Rewind' compilation. But after his rave appearances in films like 'Performance' doesn't Mick want to take more interest in movie making?

"Being in a band and spending time like that is not conducive to learning the trade of acting. I wish I'd taken more time off to do it," he says. "I did one in 1981, which didn't come out, but I still did all the work on it.

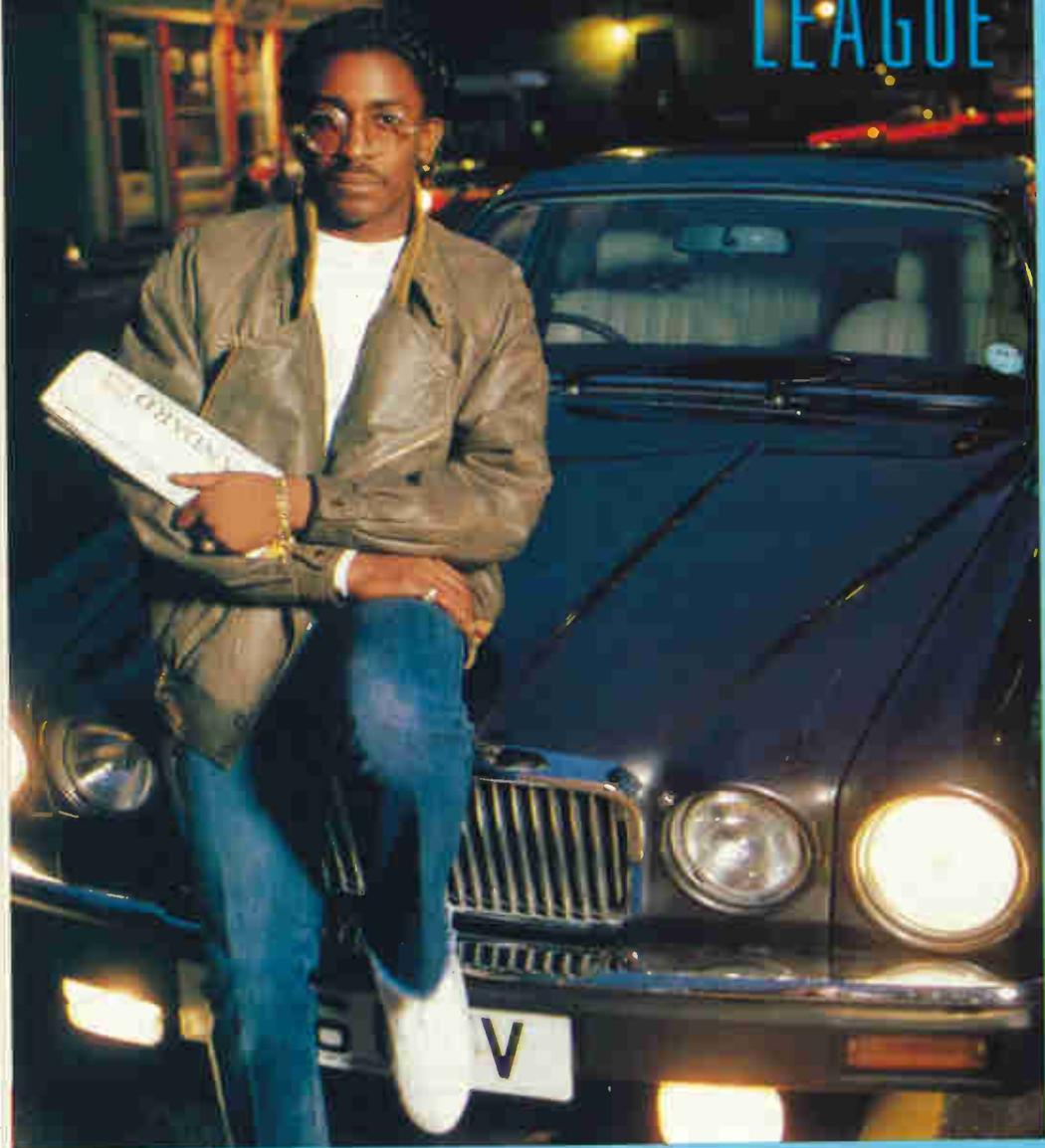
"I would like to do more in films but unfortunately the parts you get are so crummy that you wouldn't want to be seen dead in them. I get a lot of scripts but it's a chancy business and there's a lot of good actors fighting for the few good parts there are in the few good movies around. 'Performance' was a good movie and everyone liked it but it was forever ago. To be an actor you have to work a lot and do a whole lot of different things.

"I enjoy acting and the whole thing with movies. Getting the money, story and the thing off the ground is also very interesting to me. Being an actor is sometimes like being a piece of meat. You don't get a lot of creative control — if any. A lot of film acting is just being pushed around. They don't always have such fun times."

Already Mick and David Bowie are working on a musical together but Mick's first priority is to the Rolling Stones — an album and a summer tour of America. Will he be playing any of the 'She's The Boss' material with the Stones?

"Only if they're asked for loud enough!"

# THE Junior LEAGUE



**Soccer stars Micky Hazard, Garth Crooks and Danny Thomas give Junior a helping foot in his latest video. Your commentator: Mike Gardner**



Pic by Steve Rapport

**J**UNIOR'S BACK on the ball. The video for his new hit — 'Do You Really (Want My Love)' — features a football match with soccer stars from Tottenham Hotspur, Fulham and Crystal Palace.

Players like Garth Crooks, Micky Hazard, and England international Danny Thomas turned out for a match held specially for the film cameras.

"In the film I'm a substitute who goes on for an injured player," says Junior. "I dribble the ball around the opposing team twice to score the winning goal. I'm supposed to be showing off to impress a girl. At the end she's supposed to kiss me — I couldn't wait. I hadn't even talked to her before we'd played the scene. When she finally did kiss me I asked for more."

But Junior — real name Norman Giscombe — is no slouch when it comes to the noble art of soccer — he played for the South London school-boys team which included the present Fulham captain Ray Lewington and Arsenal and England international Kenny Sansom.

"I once played in a schools cup final against Kenny. I played in goal because when I played in

midfield the others thought I was too greedy with the ball. I always wanted to play like George Best. I remember we won 2-1 and Kenny never scored. He wasn't that great then — he's come on a long way since then."

But that's not the end of Junior's sporting connections — he used to play games like badminton and table tennis with Olympic champion decathlete Daley Thompson at college.

"He was always telling me he'd make it as a runner," he says. "I never took any notice, he was always blowing his own trumpet. He was arrogant even then. He hasn't changed a bit."

"He wasn't any good at badminton and he was even worse at table tennis. He never used to finish a game — he'd run off and say he had some training to do when he was losing. But he was impossible to beat at jogging or in field sports."

The pair recently collaborated when Daley invited Junior to compose the theme music to Daley's 'Body Shop' programme on Channel 4.

**A**NOTHER LIASON which raised more eyebrows recently was his involvement with the Council Collective's 'Soul Deep' — a record in aid of the striking miners' wives and the widow of the mini-cab driver who died taking a miner to work.

"I wanted to do it — it was about time a black artist stood up and was counted," he says. "Nobody expects me to have a political viewpoint. On my last album I had a song called 'Storyteller' which was my opinion of Maggie Thatcher. She's a history-monger. She wants to be put down in the books for the kids to read about in the future."

But in this country the move towards more political songs wasn't greeted with enthusiasm — unlike in America where he regularly hits the black music charts.

"I'm not a dance act — I don't dance well," he says. "I'm not Michael Jackson. I just want to make good music and project that."

"I knew my last album, 'Inside Lookin' Out', wouldn't sell. In this country we'd channelled the Junior thing one way which was at odds with the political songs I was writing at the time."

"If you want to be a Wham! or Culture Club then fine," he says. "But I like to make music that's commercial and I want to retain me."

Junior admits he was filled with advice after his initial success with 'Mama Used To Say': "They wanted me to take off my glasses, learn to dance and project sex," he says. "Then Phil Fearon was happening so they wanted me to copy that. The guy does what he does very well — whether you like it or not — but it wasn't me."

"They sent me to a dance teacher but I'll never use that crap. I haven't the front to use those erotic movements. I never got this attitude from America where I sell more records."

"In Britain they didn't want me to be anything but a dumb black guy who laughs a lot, smiles a lot and dances a lot but had no brain in there. Now they are coming around to my way of thinking."

After a quiet year in which he only wrote the Daley Thompson music, a song for the Pointer Sisters and sung background vocals for Jimmy Ruffin and Council Collective, he's back.

Already 1985 has brought him a hit record — one of the stand-out songs from the Eddie Murphy film 'Beverly Hills Cop' — already one of the top five biggest grossing movies of all-time. But the year has also brought him another hit — his first daughter. The baby was born four weeks ago — a four pound, 11 ounce bundle of humanity called Jenique.

"I was really pleased to make the soundtrack of the film — especially when you consider that songs by Rick James, the System and Shalamar didn't get used," he says. "But Jenique is the icing on the cake of 1985. You should see the best of Junior from now on."

# XWORD

First correct solution wins a £5 record token. Entries to: Record Mirror, 40 Long Acre, London WC2

## ACROSS

- 1 Terry's group have you on their mind (6,5)
- 4 Kool And The Gang have been given false information (6)
- 6 After a Quick Step and Side Kick it was the only place to go (4,3,3)
- 9 He always seems so happy (6)
- 11 Lionel performed this at the Olympics (3,5,4)
- 12 A hit for Tracey with a little help from Madness (2,3)
- 14 Part of Heaven 17 (3,5,5)
- 16 Where Soft Cell spent their last night (5)
- 17 It was a Labour Of Love recording this single (6,2,4)
- 19 It was worn by Gary Byrd (5)
- 20 Thriller predecessor (3,3,4)
- 22 A spooky success (12)
- 25 1979 Skids hit (4,3,6)
- 26 Don't get close to this diet (4)
- 28 Sussudio singer (4,7)
- 31 His Personality has carried him into the charts (6,5)
- 32 Billy's boy (5)

## DOWN

- 1 You're The Inspiration for them (7)
- 2 Transport for Prince (6,3,8)
- 3 Add blood for Roxy LP (5)
- 4 1983 Genesis hit (4)
- 5 Love songs sung by Wings (5)
- 7 Chaka's confidant of going down well (4,2,2,5)
- 8 Alison has no tears left (3,5,3)
- 10 Musical kids (5)
- 13 Sade's operator (6)
- 15 Duran keyboard player (4,6)
- 16 Starting Again has taken them into the charts (6,5)
- 18 David who used to partner Marc (4)

- 21 You may be concerned about its destruction (5)
- 23 Group suitable for children (3,5)
- 24 He takes it all according to Abba (6)
- 27 Group that featured Van Morrison (4)
- 29 Peter Gabriel climbed Solisbury— (4)
- 30 Here comes Barrington (4)

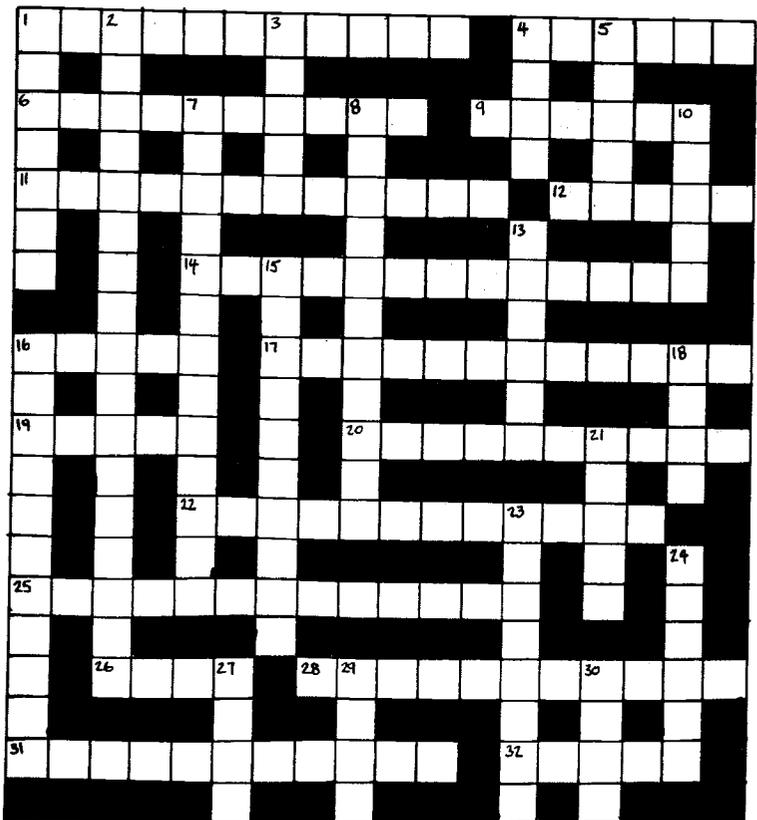
## LAST WEEK'S SOLUTION

ACROSS: 1 This House, 4 Bob Marley, 7 It Ain't Necessarily So, 10 Is This Love, 13 Strip, 15 Ring, 16 Ghosts, 18 Olivia Newton John, 20 Dio, 21 When Am I Going To Make, 24 Rah Band, 25 Run Runaway, 29 Ram, 30 Open, 31 Close To, 32 Noddy, 36 This Is My Night, 37 Richie

DOWN: 1 This Island Earth, 2 I Want To Know What Love Is, 3 Hand In Glove, 4 Best, 5 Beauty, 6 A Living, 8 Slits, 9 The Sun, 11 Laurie Anderson, 12 Vermin In Ermine, 14 An Innocent Man, 17 Swing, 19 Jim Diamond, 22 Tina Turner, 23 Kim, 26 Union, 27 Song, 28 The Edit, 31 Cult, 33 Ric, 34 Ph.D, 35 New

WINNER (Feb 9): Dave Atkin, Postern Crescent, Morpeth, Northumberland

WINNER (Feb 16): Alison Mitchell, 29a Fieldhouse Road, Balham, SW12



# Adrians

THE RECORD SPECIALIST

Ref RM, 36 HIGH STREET, WICKFORD, ESSEX WICKFORD Q37 441 3318  
HAVE YOU PAID US A VISIT YET? WICKFORD IS ONLY 40 MINS DIRECT FROM LIVERPOOL ST STATION. OPEN MON-SAT 9.5. SUNDAY 10AM-1PM

- ### NEW FASHIONS NEW FASHIONS
- 1. John Cage... 1.99
  - 2. Strangers... 1.99
  - 3. Prince... 1.99
  - 4. Smith... 1.99
  - 5. Strangers... 1.99
  - 6. All... 1.99
  - 7. Sub... 1.99
  - 8. New... 1.99
  - 9. Counter... 1.99
  - 10. New... 1.99
  - 11. New... 1.99
  - 12. New... 1.99
  - 13. New... 1.99
  - 14. New... 1.99
  - 15. New... 1.99
  - 16. New... 1.99
  - 17. New... 1.99
  - 18. New... 1.99
  - 19. New... 1.99
  - 20. New... 1.99
  - 21. New... 1.99
  - 22. New... 1.99
  - 23. New... 1.99
  - 24. New... 1.99
  - 25. New... 1.99
  - 26. New... 1.99
  - 27. New... 1.99
  - 28. New... 1.99
  - 29. New... 1.99
  - 30. New... 1.99
  - 31. New... 1.99
  - 32. New... 1.99

ADRIANS INCREDIBLE NEW CATALOGUE NO 37 IS AVAILABLE NOW EVERYWHERE BEFORE SECTIONS DEVOTED TO ALL TASTES IN POP MUSIC... DISCO... ROCK... COUNTRY... WATER... PUNK... DISCS... A VITAL REFERENCE WORK AND ESSENTIAL BOOK FOR ALL SERIOUS RECORD BUYERS... SEND £1 OVER A LARGE S.A.E. OR ASK FOR A FREE COPY WHEN SPENDING £5 OR MORE... OVERSEAS EUROPE 10 IRC ELSEWHERE 15 IRC S.A.E. THE ONE STAR RECOMMENDATION

- ### PICTURE DISCS PICTURE DISCS
- 1. Deep Purple... 1.99
  - 2. Ray Parker Jr... 1.99
  - 3. Billie Jean... 1.99
  - 4. Milla... 1.99
  - 5. Ballet... 1.99
  - 6. Bucks... 1.99
  - 7. George... 1.99
  - 8. GMD... 1.99
  - 9. D Sylvain... 1.99

- ### "INTERVIEW PIC DISCS"
- 1. Bob Dylan... 1.99
  - 2. S... 1.99
  - 3. Queen... 1.99
  - 4. Bob... 1.99
  - 5. Steve... 1.99
  - 6. Mike... 1.99
  - 7. U2... 1.99
  - 8. Iggy... 1.99
  - 9. Police... 1.99
  - 10. D Sylvain... 1.99
  - 11. Clash... 1.99
  - 12. Ian... 1.99

OUR FAIR TRADING POLICY  
"WE DO NOT ADVERTISE ANYTHING BEFORE IT IS AVAILABLE"  
All records, videos are British unless marked (B) so you know exactly what you are buying. All goods are 100% guaranteed.  
All records sent in strong top quality protective packaging.  
We do not issue credit notes (except overseas) or alternatives unless you ask. We cannot supply exactly what you require - We refund your money.

- ### FRANKIE GOES TO HOLLYWOOD/ZTT
- 1. Frankie Goes To Hollywood... 2.99
  - 2. Frankie Goes To Hollywood... 2.99
  - 3. Frankie Goes To Hollywood... 2.99
  - 4. Frankie Goes To Hollywood... 2.99
  - 5. Frankie Goes To Hollywood... 2.99
  - 6. Frankie Goes To Hollywood... 2.99
  - 7. Frankie Goes To Hollywood... 2.99
  - 8. Frankie Goes To Hollywood... 2.99
  - 9. Frankie Goes To Hollywood... 2.99
  - 10. Frankie Goes To Hollywood... 2.99
  - 11. Frankie Goes To Hollywood... 2.99
  - 12. Frankie Goes To Hollywood... 2.99
  - 13. Frankie Goes To Hollywood... 2.99
  - 14. Frankie Goes To Hollywood... 2.99
  - 15. Frankie Goes To Hollywood... 2.99
  - 16. Frankie Goes To Hollywood... 2.99
  - 17. Frankie Goes To Hollywood... 2.99
  - 18. Frankie Goes To Hollywood... 2.99
  - 19. Frankie Goes To Hollywood... 2.99
  - 20. Frankie Goes To Hollywood... 2.99
  - 21. Frankie Goes To Hollywood... 2.99
  - 22. Frankie Goes To Hollywood... 2.99
  - 23. Frankie Goes To Hollywood... 2.99
  - 24. Frankie Goes To Hollywood... 2.99
  - 25. Frankie Goes To Hollywood... 2.99
  - 26. Frankie Goes To Hollywood... 2.99
  - 27. Frankie Goes To Hollywood... 2.99
  - 28. Frankie Goes To Hollywood... 2.99
  - 29. Frankie Goes To Hollywood... 2.99
  - 30. Frankie Goes To Hollywood... 2.99
  - 31. Frankie Goes To Hollywood... 2.99
  - 32. Frankie Goes To Hollywood... 2.99

- ### SHAPED PIC DISCS (P&P as for 12)
- 1. Madonna... 2.99
  - 2. New... 2.99
  - 3. New... 2.99
  - 4. New... 2.99
  - 5. New... 2.99
  - 6. New... 2.99
  - 7. New... 2.99
  - 8. New... 2.99
  - 9. New... 2.99
  - 10. New... 2.99
  - 11. New... 2.99
  - 12. New... 2.99
  - 13. New... 2.99
  - 14. New... 2.99
  - 15. New... 2.99
  - 16. New... 2.99
  - 17. New... 2.99
  - 18. New... 2.99
  - 19. New... 2.99
  - 20. New... 2.99
  - 21. New... 2.99
  - 22. New... 2.99
  - 23. New... 2.99
  - 24. New... 2.99
  - 25. New... 2.99
  - 26. New... 2.99
  - 27. New... 2.99
  - 28. New... 2.99
  - 29. New... 2.99
  - 30. New... 2.99
  - 31. New... 2.99
  - 32. New... 2.99

- ### BOWIE BOWIE BOWIE BOWIE
- 1. Bowie... 2.99
  - 2. Bowie... 2.99
  - 3. Bowie... 2.99
  - 4. Bowie... 2.99
  - 5. Bowie... 2.99
  - 6. Bowie... 2.99
  - 7. Bowie... 2.99
  - 8. Bowie... 2.99
  - 9. Bowie... 2.99
  - 10. Bowie... 2.99
  - 11. Bowie... 2.99
  - 12. Bowie... 2.99
  - 13. Bowie... 2.99
  - 14. Bowie... 2.99
  - 15. Bowie... 2.99
  - 16. Bowie... 2.99
  - 17. Bowie... 2.99
  - 18. Bowie... 2.99
  - 19. Bowie... 2.99
  - 20. Bowie... 2.99
  - 21. Bowie... 2.99
  - 22. Bowie... 2.99
  - 23. Bowie... 2.99
  - 24. Bowie... 2.99
  - 25. Bowie... 2.99
  - 26. Bowie... 2.99
  - 27. Bowie... 2.99
  - 28. Bowie... 2.99
  - 29. Bowie... 2.99
  - 30. Bowie... 2.99
  - 31. Bowie... 2.99
  - 32. Bowie... 2.99

- ### VIDEO VIDEO VIDEO VIDEO VIDEO
- 1. Kitchenware... 1.99
  - 2. Lloy... 1.99
  - 3. Lloy... 1.99
  - 4. Lloy... 1.99
  - 5. Lloy... 1.99
  - 6. Lloy... 1.99
  - 7. Lloy... 1.99
  - 8. Lloy... 1.99
  - 9. Lloy... 1.99
  - 10. Lloy... 1.99
  - 11. Lloy... 1.99
  - 12. Lloy... 1.99
  - 13. Lloy... 1.99
  - 14. Lloy... 1.99
  - 15. Lloy... 1.99
  - 16. Lloy... 1.99
  - 17. Lloy... 1.99
  - 18. Lloy... 1.99
  - 19. Lloy... 1.99
  - 20. Lloy... 1.99
  - 21. Lloy... 1.99
  - 22. Lloy... 1.99
  - 23. Lloy... 1.99
  - 24. Lloy... 1.99
  - 25. Lloy... 1.99
  - 26. Lloy... 1.99
  - 27. Lloy... 1.99
  - 28. Lloy... 1.99
  - 29. Lloy... 1.99
  - 30. Lloy... 1.99
  - 31. Lloy... 1.99
  - 32. Lloy... 1.99

POSTAGE & BEST PACKING 12 p.p. (UK) 1.30 (30 p.p. 1.80) 4.10 (40 p.p. 2.55) 6.10 (60 p.p. 3.50) 8.10 (80 p.p. 4.50) 10.10 (100 p.p. 5.50) 12.10 (120 p.p. 6.50) 14.10 (140 p.p. 7.50) 16.10 (160 p.p. 8.50) 18.10 (180 p.p. 9.50) 20.10 (200 p.p. 10.50) 22.10 (220 p.p. 11.50) 24.10 (240 p.p. 12.50) 26.10 (260 p.p. 13.50) 28.10 (280 p.p. 14.50) 30.10 (300 p.p. 15.50) 32.10 (320 p.p. 16.50) 34.10 (340 p.p. 17.50) 36.10 (360 p.p. 18.50) 38.10 (380 p.p. 19.50) 40.10 (400 p.p. 20.50) 42.10 (420 p.p. 21.50) 44.10 (440 p.p. 22.50) 46.10 (460 p.p. 23.50) 48.10 (480 p.p. 24.50) 50.10 (500 p.p. 25.50) 52.10 (520 p.p. 26.50) 54.10 (540 p.p. 27.50) 56.10 (560 p.p. 28.50) 58.10 (580 p.p. 29.50) 60.10 (600 p.p. 30.50) 62.10 (620 p.p. 31.50) 64.10 (640 p.p. 32.50) 66.10 (660 p.p. 33.50) 68.10 (680 p.p. 34.50) 70.10 (700 p.p. 35.50) 72.10 (720 p.p. 36.50) 74.10 (740 p.p. 37.50) 76.10 (760 p.p. 38.50) 78.10 (780 p.p. 39.50) 80.10 (800 p.p. 40.50) 82.10 (820 p.p. 41.50) 84.10 (840 p.p. 42.50) 86.10 (860 p.p. 43.50) 88.10 (880 p.p. 44.50) 90.10 (900 p.p. 45.50) 92.10 (920 p.p. 46.50) 94.10 (940 p.p. 47.50) 96.10 (960 p.p. 48.50) 98.10 (980 p.p. 49.50) 100.10 (1000 p.p. 50.50)

### FRONT-ROW CONCERT PHOTOS!

Each pack consists of a range of our BEST COLOUR SHOTS of the artist in concert! (These are high-quality REAL PHOTOGRAPHS! Not printed reproductions!) And all photos come in a FREE presentation vinyl photo-wallet to keep them in!

GO FOR IT!

LATEST TOUR 1984/85 PHOTOS NOW AVAILABLE OF:

**SADE ★ MANILOW ★ U2**

- ★ CULTURE CLUB! ★ SPANDAU BALLE! ★ NOLANS!
- ★ THOMPSON TWINS! ★ KISS! ★ DIO! HANOI ROCKS!
- ★ ECHO & BUNNEYMEN! ★ B. JOEL! MARK ALMOND!
- ★ SIOUXSIE! ★ PAUL YOUNG ★ GARY NUMAN
- ★ CLIFF & SHADOWS! ★ ALARM! ★ KAJAGOOGOO!
- ★ UB40! ★ NIK KERSHAW! ★ CURE! ★ ULTRAVOX!
- ★ B. DYLAN!

Also WHAMI, HOWARD JONES, DURAN DURAN, OMD, SMITHS, T. TWINS, BOWIE (Serious Moonlight tour!), STEVIE NICK, GEORGE BENSON, S. MINDS, STYLE COUNCIL, T. DOOLEY, CLASH, N. HEAVY, PRETENDERS.

ALSO Bucks Fizz, Eurythmics, Spandau, Big Country, Shakey, Toyah, Jam, Japan, Kids from Fame, Queen, Tears for Fears, & more!

10-pack ..... only £3.60!  
30-pack for any 3 10-packs ..... only £9.90!  
Bumper 60-pack! for any 6 10-packs ..... only £18.60!  
POSTAGE: add 40p p.p to total. Overseas double postage.  
DELIVERY: usually 7 days, but allow up to 28 days.  
Above artists also available as superb 11" x 8" COLOUR BLOW-UPS for just £1.00 - 40p p.p. each!

Send to: PETE STILL PHOTOGRAPHY (RM16) PO Box 497, London SE19 2AT  
NEW ILLUSTRATED CATALOGUE now ready! To receive a copy & sample photo send s.a.e. with 3 x 17p stamps!

### BUCKS FIZZ 72 EXCITING PHOTOS

Sample 10 — £5.00 inc. or send 60p. + 17p stamp for proof catalogue of all 72 photos.

Real 10x8 glossy film photos £1.40 each + 40p total p.p.

Mel Gibson in Bounty, Joan Collins pin-up, Harrison Ford, Richard Gere, Susan George, Victoria Principal etc. etc. (25p for list).

**BARRY MANILOW NEC PHOTOS**  
Set 1 — 30 photos £15 inc.  
1/2 set 15 photos £7.50 inc. Proof list 40p + SAE  
For details of all we sell send 25p

**CARDS & POSTERS — 22 Moor Street, Queensway, Birmingham 4.**

### 1985 CALENDARS Only £1.50 Each (+P&P)

- DAVID BOWIE
- NIK KERSHAW
- IRON MAIDEN
- THOMPSON TWINS
- DALLAS TV STARS
- DYNASTY TV STARS
- MICHAEL JACKSON
- BARRY MANILOW
- HOWARD JONES
- CULTURE CLUB
- SPANDAU BALLET
- BOB MARLEY

Official 1985 pop calendars  
Only £1.50 each plus 50p P&P  
Send cheque or p.o. to:  
Cards & Posters (Dept RM)  
Room 24, 1, Albert Street, Birmingham

### Mobile Discos

LEE SAINT JOHN — 863 2936.  
DAVE JANSEN — 01-690 7636.  
JUSS' JAZZ Mobile Disco — 800 5811

### Disco Equipment

SECONDHAND DISCO equipment bought and sold 01-368 9852.

### DJ's Available

TOP CLUB D.J. Very professional and trendy. Seeks residency References provided.

Please ring: **0533 531317** after 6 pm.

### Printing

SECURE YOUR valuables save money! Name/Address printed on unique self-adhesive labels. Ideally identifying records, cassettes, equipment + hundreds of uses. FREE easy-to-use dispenser. 1,000 money = saving Gold: £6.95; White: £4.95 + 55p P&P per 1,000. Order now £1 voucher FREE. Keonig, P.O. Box 39, Banbury, Oxon Samples SAE

### Equipment Wanted

DJ REQUIRES used equipment. 01-209 1109.  
WE BUY all branded, used disco equipment. 01-354 2254.

# NIKKRON PRODUCTS

Bargain Disco Decks, Speakers, Lights, Amps, Controllers, Screens. Available from MARTIN SOUND & LIGHT, 01-354 2254 CALL NOW

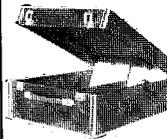
## CABINET FITTINGS

Fretcloths, Coverings, Handles, Castors, Flight Case Locks & Parts, Jacks, XLRs, Bulgins, Reverb Trays, P & N mic Stands, ASS Glassfibre Horns, CELESTION POWER Speakers.

**ADAM HALL SUPPLIES LTD.**  
Send 30p cheque/P.O. for illustrated catalogue  
Adam Hall Supplies, Unit H, Carlton Court, Grainger Road, Southend-on-Sea.

## TRAXS RECORD CASES

Protect your records in these strong wood cases. Superbly finished in hard wearing black vinylite with protective trim. All cases have detachable lids and lockable catches. Unbeatable value.



HOLDS			
200 SINGLES	£17.50	400 SINGLES	£22.99
600 SINGLES	£31.99	100 ALBUMS	£24.99
50 ALBUMS		£18.99	

HOLDS 400 SINGLES

HOLDS 50/100 ALBUMS

Prices include P&P. Send cheque or postal orders to: Trax's Record Boxes, Bodena Workshops, Horsepool St., Brixham, Devon. Tel (080 45) 55746/58991  
ALLOW UP TO 28 DAYS FOR DELIVERY  
TRADE ENQUIRIES WELCOME

## DISCOLAND

THE SOUTH EASTS LEADING MOBILE, PUB AND CLUB SOUND & LIGHTING SPECIALISTS  
SALE DECKS - LIGHTS - CONTROLLERS SPEAKERS

CALLING ALL MOBILES WE ARE HERE TO HELP.  
Light Controllers £43 Camp 4 Chan 6 Sequence £62  
Strobes Sound Operator £58 Auto Rope Lights £55  
Compa Kiss Boxes - 3 Channel - Start Fronts - Exclusive £59  
This months Discoland Special Light Rig: T Bar with 8 Chrome Pinspots with Lamps wired up complete with Inductive Controller. Ready to go £315

Scanners: Spinners, Multi-Head Helicopters - Always in Stock  
NEW! Cloud, N.J. D., Citronic, FAL, ICE, Alt. Disco Decks

RECORD CASES SPECIAL £3.15 - £15.00 (40% £14.50)			
NJD400w stereo tapes	£95	NH4 - 12 Cabs	PR £245
Citronic Thames 2 Micro	POA	Disco Sound - tape	£195
Phoenix Stereo 200w	£359	Pr Bins 1 - 15 - horn	£95
Oeltec Stereo 200w	£295	Slave Amp 100W	£75
Twin Decks - Citimar	£125	FalStar Cabs	PR £75
JK 400w stereo amp	£349	Invader Multibin	£69
Songbird 600w cabs	PR £250	Lightwheel box	£45
Base type cabs 300w	PR £320	300w Cans complete	£38
FAL bins full range	PR £75	081 Headed scanner	£75
Opr: 250 projector new	POA	Stands Deck & Boommic	£22.50
Complete disco - twin decks - AMP - PR Speakers, All For	£145		

PHONE NOW FOR FULL LIST 01-690 2205  
TRADE INS - REPAIRS - HIRE SERVICE - DELIVERY  
ACCESS & BARCLAYCARD BUY BY PHONE - 01-690 2205  
OPEN MON-SAT 9am-6pm (Late Nite Thurs till 8pm)  
373 LEWISHAM HIGH ST, LONDON SE13 6NZ  
WE BUY ALL GOOD USED DISCO GEAR

## PERSONALISED A'CAPELLAS A MUST FOR EVERY MOBILE & RADIO DJ

- (i) Your custom name indent for only £35 + VAT.
  - (ii) 2 custom name iderits + 1 shout only £80 + VAT.
- ★ INCLUDES ★  
Free loading onto cart, cassette or reel to reel.

SEND YOUR ORDER & REMITTANCE TO

**east on tian productions**

Studio House, 21-23 Walton Road Frinton-on-Sea, Essex, CO13 0AA Telephone Frinton (025 56) 6252

OR: PHONE QUOTING YOUR ACCESS/ BARCLAYCARD NUMBER

## MORE DISCOSCENE ON PAGE 42

## LUTON SOUND & LIGHTING

SOUND, LIGHTING & SPECIAL EFFECTS FOR ENTERTAINMENT LEISURE AND PROMOTION  
U.K. & WORLDWIDE SUPPLIES - EXPRESS MAIL ORDER & EXPORT SERVICE



ALL PRICES INCLUDING VAT - DELIVERY EXTRA

PULSAR

THE AMAZING 12 CHANNEL PROGRAMMABLE TOUCH PANEL



SUITABLE FOR CLUB OR MOBILE

NOW IN STOCK AND ON DEMONSTRATION

SPECIAL NEW YEAR PRICE inc. 2 6x5A SWITCH PACKS..... £499  
AND DON'T MISS THIS  
3 CHANNEL MODULATOR WITH 3 x 5A MINI PACK..... £349

CITRONIC

NEW PPX AMPS

TRENT II WITH TECHNICS SL1200s



PPX 900 ..... £619.00  
PPX 450 ..... £519.00

MODE

A TRULY SPECTACULAR EFFECT  
ADDS A NEW DIMENSION TO ANY SHOW-IN STOCK AND ON DEMONSTRATION

PLUS

PREVIOUS OFFER CONTINUED...  
PINSFOT inc. PAR36..... £13.95  
SINGLE SCANNER inc. PAR36..... £39.95  
SINGLE SPINNER inc. PAR36..... £49.95  
All of high quality variety  
MULTI COL. ROPELIGHT, LEAD & CONTROLLER £89.00  
ORTOFON CARTRIDGES-OM PRO (for STD decks) £19.95

HENBY FIBRE CASES

F12/50 (50x12" approx)..... £17.90  
F7/300 (300x7" approx)..... £17.90  
F7/500 (500x7" approx)..... £19.90

AND

IF YOU HAVEN'T SEEN OUR NEW "SUPER SHOWROOMS" YET - COME AND SEE US SOON AND SEE WHAT YOU'RE MISSING - STACKS OF GEAR FOR THE MOBILE - PLUS FULL "CLUB LIGHT SHOW" SALLY'S WAITING FOR YOU!

PLUS

DON'T FORGET AS MAIN DEALERS FOR MOST LEADING MANUFACTURERS WE CAN GIVE YOU THE BEST DEALS ON ALL POPULAR PRODUCTS including CITRONIC, PULSAR, OPTIS, BOSE, N/H, E.V. REVOLX, ORTOFON, POWERDRIVE, ICE, CLOUD, LE MAITRE, NJD, MODE, ETC. ETC. ...

AND

MAKE SURE YOU'VE GOT A COPY OF THE CATALOGUE FOR THE DISCO INDUSTRY - THE LUTON SOUND & LIGHTING PRODUCT GUIDE - 64 Pages including equipment for Installation and Mobiles  
SEND THE COUPON FOR YOUR COPY NOW

LUTON SOUND & LIGHTING LTD.

75 & 82-88 WELLINGTON STREET  
LUTON LU1 5AA ENGLAND  
Telephone 0582 391021/411733  
Telex 825562 CHACOM G LITECO

OPEN MON-FRI 10AM-6PM, SAT 10AM-4.30PM

Please send me a copy of the Luton Sound & Lighting Product Guide

Name .....  
Address .....

Type of Business .....

Please include UK Postcode or area code if overseas RM

## SQUIRE EQUIPMENT FOR PROFESSIONAL MOBILES

AT BARGAIN PRICES PRICES!!

Citronic Thames Micro £899.00  
Plus huge range of other Citronic equipment  
Multicolour Ropelights. £59.00  
S350 Record Cases. £19.95  
LP75 Record Cases. £18.40  
Slipmats (per pair). £3.96  
250 Jingles L.P. £5.98  
Jingle Cassettes from £4.60  
Lighting Screens from £59.00  
Disco Carts (Pickering) £9.95



Squire B30 Pinspots. £15.90  
Squire XL100 Speakers per pair. £198.95  
PLUS MUCH MUCH MORE!!!  
Prices above VAT inclusive

## SQUIRE DISCO SHOWROOMS

Open Mon-Fri 10am-6pm Saturday 10am-2pm  
LONDON 176 Junction Road N19 5QYs  
- Tufnell Pk Tube Station Tel: 01-272 7474  
BIRMINGHAM 220 Broad Street  
NR City Centre Tel: 021-643 6767  
MANCHESTER 251 Deansgate M3 Tel: 061-831 7676  
GLASGOW 1 Queen Margaret Road Kelvinside  
(off Queen Margaret Drive) Tel: 041-946 3303



Please send me your latest Mobile Disco Catalogue + Professional Range Catalogue. Free if you send your Disco Card. Otherwise enclose £1

Name .....  
Address .....

Send to Squire's, 176 Junction Rd, London N19 5QY. RM 23/2



### Situations Vacant

**MAKE MONEY** in your spare time at home. Very easy, no skills necessary. Send 9 x 4 sae for details to E. Johnson, PO Box 5, Hitchin Herts SG4 0RR

**YOUNG EUROPEAN** pop — magazine looks for young brilliant London based photo-reporter. Send items and personal portrait to: Moderne Media, A M Marstall 6 3000 Hannover 1, West Germany, Mr. Bork

**ACHIEVE FINANCIAL** independence, operating your own finance broking company from home or office, full/part time with no capital/experience. Free advisory Service experts manual, only £5.00 from: R. W. Projects 16, Glenkinglass Rd, Greenock, Scotland PA16 9NW

**LYRIC WRITERS** required by Recording Company. Details sae to Robert Noakes, 30 Sneyd Hall Road, Bloxwich, Walsall, Midlands.

**JOBS GALOR OVERSEAS.** Enjoy a new and exciting lifestyle. Send 2 x 17p stamps for **FREE** brochure. Direct Business Publications (RMB), 9 Selborne Avenue, Harefield, Southampton.

### Birthday Greetings

**DAVID SYLVIAN** Happy 27th Birthday to the best songwriter in the world. Graham Eglinton Glasgow

**LINDA NOLAN** — Happy Birthday 23rd February. Wishing you continued success in your solo career. With lots of love David, Leatherhead (135)

### For Hire

**DISCO EQUIPMENT** and lights also stage lighting for hire Tel: Effect Lighting. 01-337 8505

**COMPLETE DISCO** Hire from £10; Lights £3; Smoke £9; N. London's lowest rates, will deliver/collect. 01-209 1109.

**DISCO EQUIPMENT** Hire at the best rates around. Phone for price list. Stage 2, Watford 30789.

**DISCO EQUIPMENT**, PA systems, lighting/hire and sale ring Newham Audio Service, 01-534 4064.

**QUALITY DISCO** and lights hire from £13. 368 9852 (brochure).

### Wanted

**TRIPODS!** If you have all or part of this series on VHS video please contact Helen on Basingstoke 27737

**GARY NUMAN** 79-85 videos Beta and spitting Image 3.2.85 will return tapes. A Gordon 118 Great Northern Road, Aberdeen Scotland

**WANTED TWO** Wham! Tickets must be together will pay £50 for the show there for! contact Louise Kingsdown Vaults, Kingsdown PDE Kingsdown Bristol BS6 5UR

**INFORMATION ON** Bruce Springsteen also video VHS from Christmas your price paid. Box No 4403

**ANYTHING ON** Hall and Oates. Especially poster, photo's etc. Geoff 56 Rampton Road, Willingham Cambs

**VHS RECORDINGS** of Variety club awards Feb 85 Culture Club in Concert Dec 84 and Culture Club on Kenny Everett show Dec 84 all three desperately wanted due to original tape being damaged can anyone help? Lynn 7 Martingale Close, Sunbury Middx or 86701 anytime after 6pm

**EARLY SPANDAU** videos (Beta). Write to Rebecca 17, Balham Park Road, London SW12 8DT

**VIDEO V.H.S.** 1981 Eurovision and anything on Bucks Fizz 061 790 3326 after 6pm

**KING CONCERT** Dominion theatre March 2nd two tickets your price paid Waterlooville (Hants) 252355 (evening)

**JANSEN/BARBIERI** interview, radio one, 15th December (01) 529 0670

### DJ Services

**RECORD PROMOTION** Company updating mailing list. Send SAE for details to RDL Freepost London N.14 5BR.

# RAINBOW DISCOTHEQUES



DISCOUNT WITH THIS AD

247 OAKLEIGH RD NORTH, WHETSTONE, LONDON N20 OTX. 10-6 MON-FRI. 10.30-6 SAT.

- WE STOCK CITRONIC, MIKRON, PULSAR ETC.
- TRADE-INS + NEW AND USED EQUIPMENT.
- REPAIRS & SERVICING.
- RECORD CASES + NOVELTIES + ACCESSORIES.
- EXPORT & MAIL ORDERS.
- WE ACCEPT ACCESS, VISA & DINERS CLUB.

BEFORE PURCHASING ELSEWHERE CHECK OUT RAINBOW — WE THINK IT'S IN YOUR INTERESTS.

TEL. 01-368 9852 OR 361 1144.

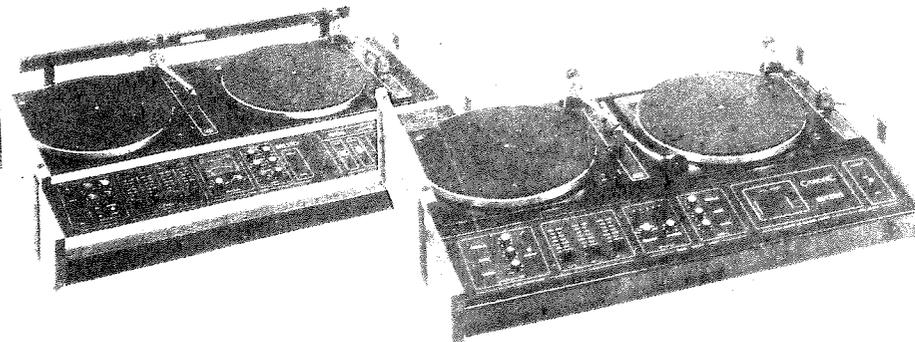
**MARTIN**

1985 COLOUR CATALOGUE NOW AVAILABLE

PHONE OR WRITE FOR YOUR COPY

MARTIN SOUND & LIGHT,  
70a Blackstock Road, London  
N4 2DR. 01-354 2254 (2 lines)

# MOBILES MATTER



Which is why we manufacture a range of consoles from **highest quality** materials offering superb performance.

They are all slim, lightweight and cased to provide easy handling and complete protection. The ergonomic design puts **you** in complete control.

Our national network of authorised dealers provide a fast and efficient service to keep you and your Citronic console **in-front** of your audiences and your competition.

For immediate **service** write/phone us or any authorised dealer for an introduction to the complete range

**If you're going mobile, go with Citronic — the people who care.**

## CITRONIC

Bowerhill Melksham SN12 6UB, Wiltshire  
telephone (0225) 705600, telex 444131

### Special Notice

**PAUL GARDINER**, a year gone, greatly missed

**MONEY MAKING** manuals, work guides, self — help books for sale. For **FREE** lists, send sae to: — Joseph Gillies, 22 St. Brendans Road, Barra, Western Isles

**TIME UK** fan club send sae to Action Faction 57 Duke Street London W1M

**RADIO CAROLINE** and **LASER 558** Car — stickers. Send SAE & state which. PO Box 319 Edenbridge Kent.

### Musical Services

**HOW TO MAKE A HIT RECORD — THE VIDEO.** An instructional guide on studio procedures and techniques for songwriters and musicians. Contents — the basic song, studio contact, studio equipment, multitrack recording, overdubbing, mixing, the finished stereo master, what's next; Send for your copy (VHS/Beta) enclosing cheque/PO for £22.95 plus £1.00 P&P made payable to **HOW-TO PRODUCTIONS.** Please allow 28 days delivery. Kingdom Promotions/HTP, 83 High St. Elie, Fife, Scotland, REF. RM

**LYRICS WANTED** by Music Publishing House, 11 St Albans Avenue, London W4.

**ABSOLUTELY FREE** "Twenty Songwriting Questions Answered" explains copyright, royalties, publishing contracts, recording agreements etc. Absolutely free without obligation from International Songwriters Association (RM) Limerick, Ireland.

### Studio Hire

**D.J. STUDIO** Hire in Kent. Record your demo tapes or programmes at the B+L Studio telephone 01-304 8088.

### Jingles

**PAMS CARAT 100** a collection of non-custom jingles from the 1960s and 1970s. A must for D.J.'s and collectors alike. Send PO's or cheques for £7.99 payable to BL Studio, 4 Hansol Road, Bexleyheath, Kent DA6 8JG, or phone 01-304 8088 with your credit card number.

**CUSTOM JINGLES**, we supply a cassette of 6 personalised novelty jingles for £24.99 please send your club/DJ mobile name plus remittance to Star-maker Productions, 5 Crediton Avenue, Southport, Merseyside PR9 9TP.

ORANGE DISCO CENTRE LTD

483, OXFORD ROAD, READING.  
(0734) 509969

**NEW FOR OLD DISCO EQUIPMENT INSURANCE**  
DON'T BE TOO LATE  
FREE QUOTATION  
RING US NOW

**F x 4 & INFINITY VISION SCREENS**  
**NOW IN STOCK**  
CALL US FOR THE BEST QUOTE  
ON OUR FULL RANGE OF EQUIPMENT  
Please check our prices before purchasing elsewhere

Mail Order available. No charge for P&P

**DEALERS & INSTALLERS**  
IF YOU'RE NOT GETTING WHAT YOU WANT WHEN YOU WANT IT  
**TRY US!**

## HENDY PRODUCTS

TRADE DISTRIBUTORS OF  
SOUND, LIGHTING & SPECIAL EFFECTS  
75, WELLINGTON ST, LUTON LU1 5AA  
TELEPHONE 0525 391021/411733  
TELEX 825662 CHACOM G HENDY  
OPEN MON-FRI 10am-6pm, SAT 10am-4.30pm  
Contact Mike Henden  
Distributors for Many Leading Manufacturers







All the records listed below are £1.50 each. 10 for £14. Please give alternatives where possible

- 2077 JOHN PAUL YOUNG - Love is in the air
- 6466 PAUL YOUNG - Everything must change
- 6544 TIM YIROU - Just
- 11 2724 Z TOPS - Come all you boys
- 3511 SHAP 45444 man
- 6147 TV dinner

**PICTURE DISCS**

- D1 ABA - One of us £1.50
- D43 ADAM & ANTS - Gandy dance sheet (1.50)
- D97 K-A-N-I P £1.50
- D102 TOM BASIL - Nobody £1.00
- D108 CAVA CAVA - Brother Beavis £1.50
- D110 THE CHAPS - (Last night on the sky) £1.50
- D116 JULIA - Light my fire £1.50
- D161 CHAS & DAVE - I'm a man £1.50
- D198 SHINA CRISIS - Tragedy £1.50
- D28 Chris Brown - There's something about me £1.50
- D91 KID CREOLE - There's something about me £1.50
- D122 CHRISTOPHER CROSS - Always of course £1.50
- D114 HAZEL O'CONNOR - European £1.50
- D28 ENGLAND WORLD CUP SQUAD - The Dark - Tonight £1.50
- D14 RIKK - (I don't care) £1.50
- D147 SAVED BY ZERO - The more you love me £1.50
- D13 A FLOCK OF SEAGULLS - The more you love me £1.50
- D130 J. GELLS BAND - Love stays £1.00
- D101 GILLAN - Living on the edge £1.00
- D108 GOOMBAY DANCE BAND - Special £1.00
- D122 GRAND PRIX - Show £1.00
- D49 DORIE GRAY - (I don't care) £1.00
- D10 HERGES & ANGLES - My Diana £1.00
- D36 ROMAN HOLIDAY - My Diana £1.00
- D103 HUMA KANG - My Diana £1.00
- D37 BAD MANNERS - Got no brain £1.50
- D107 BARDO - (I don't care) £1.50
- D113 J.B. BARNES - Completion and nothing £1.70
- D128 JOE JACKSON - Realman £1.00
- D130 PHILIP JAP - Total escape £1.00
- D131 JAPAN - Obsession of pain £1.50
- D132 JULIA - Light my fire £1.50
- D11 JUMPP - Bury my bones £1.00
- D14 KETTLESTAR - Bury my bones £1.00
- D7 BARRY MANLOW - Taking out of town £1.50
- D86 MOODY BLUES - (I don't care) £1.50
- D25 NATASHA - The storm is coming £1.50
- D52 N.W.A. - I'm a mother £1.50
- D68 ORCHESTRAL MANOEUVRES IN THE DARK - Tonight £1.50
- D23 PRELUDE - Only the lonely £1.00
- D13 QUICK - (I don't care) £1.50
- D14 ALVIN STARBUCK - I don't care £1.50
- D26 THIS YEAR'S BLONDE - Platinum pop £1.00
- D126 T.K. & T.K. - Good vibrations £1.00
- D14 TOTTENHAM HOTSPUR F.A.C.P. TEAM - (I don't care) £1.00
- D16 TYGERS OF PAN TANG - I love you £1.50
- D5 W.P.O. - Back on my feet £1.00
- D18 WWO - Another £1.00
- 724 ASHES & STARS - Phone home
- 7116 BAD MANNERS - (I don't care)
- 1128 BEE GEES - (I don't care)
- 734 GEORGE BENSON - (I don't care)
- 754 PAULINE BLACK - (I don't care)
- 121 CHAS & DAVE - (I don't care)
- 752 WILLIAM DEVAUGHAN - (I don't care)
- 115 BRITT EKLAND - (I don't care)
- 7516 BRUCE FOXTON - (I don't care)
- 7516 ARTHA FRANKLIN - (I don't care)
- 1120 FRESHIES - (I don't care)
- 734 GIBSON BROS - (I don't care)
- 1424 ROOBY & HORRORS - (I don't care)
- 7425 NILE ROGERS - (I don't care)
- 1437 JIMMY RUFFIN - (I don't care)
- 736 RUFFIN - (I don't care)
- 7400 PETER SINKOVIC - (I don't care)
- 1422 PATRICK SIMMONS - (I don't care)
- 7238 SINAMON - (I don't care)
- 754 SPINNERS - (I don't care)
- 722 STARBUCK - (I don't care)
- 7225 THE GREAT ROCK & ROLL BAND - (I don't care)
- 7216 TOTTENHAM HOTSPUR F.A.C.P. TEAM - (I don't care)
- 719 ANITA WARD - (I don't care)
- 1114 WHISPERS - (I don't care)
- 7513 STEVE WINWOOD - (I don't care)
- 7428 JOACHIM WITT - (I don't care)

**12" SINGLE RECORDS**

All the 12" Singles below are 70p each

- 7217 LONDON SYMPHONY ORCHESTRA - (I don't care)
- 7146 LOVIN SPONFUL - (I don't care)
- 7440 - (I don't care)
- 765 BONEY M - (I don't care)
- 7413 MELANIE - (I don't care)
- 7220 MUSICAL YOUTH - (I don't care)
- 711 ODYSSEY - (I don't care)
- 7322 OTTAWAN - (I don't care)
- 7436 PIGRAB - (I don't care)
- 7399 ROBERT PLANT - (I don't care)
- 7428 RAW SILK - (I don't care)
- 7424 RUDY & HORRORS - (I don't care)
- 7425 NILE ROGERS - (I don't care)
- 1437 JIMMY RUFFIN - (I don't care)
- 736 RUFFIN - (I don't care)
- 7400 PETER SINKOVIC - (I don't care)
- 1422 PATRICK SIMMONS - (I don't care)
- 7238 SINAMON - (I don't care)
- 754 SPINNERS - (I don't care)
- 722 STARBUCK - (I don't care)
- 7225 THE GREAT ROCK & ROLL BAND - (I don't care)
- 7216 TOTTENHAM HOTSPUR F.A.C.P. TEAM - (I don't care)
- 719 ANITA WARD - (I don't care)
- 1114 WHISPERS - (I don't care)
- 7513 STEVE WINWOOD - (I don't care)
- 7428 JOACHIM WITT - (I don't care)
- 724 ASHES & STARS - (I don't care)
- 7116 BAD MANNERS - (I don't care)
- 1128 BEE GEES - (I don't care)
- 734 GEORGE BENSON - (I don't care)
- 754 PAULINE BLACK - (I don't care)
- 121 CHAS & DAVE - (I don't care)
- 752 WILLIAM DEVAUGHAN - (I don't care)
- 115 BRITT EKLAND - (I don't care)
- 7516 BRUCE FOXTON - (I don't care)
- 7516 ARTHA FRANKLIN - (I don't care)
- 1120 FRESHIES - (I don't care)
- 734 GIBSON BROS - (I don't care)
- 1424 ROOBY & HORRORS - (I don't care)
- 7425 NILE ROGERS - (I don't care)
- 1437 JIMMY RUFFIN - (I don't care)
- 736 RUFFIN - (I don't care)
- 7400 PETER SINKOVIC - (I don't care)
- 1422 PATRICK SIMMONS - (I don't care)
- 7238 SINAMON - (I don't care)
- 754 SPINNERS - (I don't care)
- 722 STARBUCK - (I don't care)
- 7225 THE GREAT ROCK & ROLL BAND - (I don't care)
- 7216 TOTTENHAM HOTSPUR F.A.C.P. TEAM - (I don't care)
- 719 ANITA WARD - (I don't care)
- 1114 WHISPERS - (I don't care)
- 7513 STEVE WINWOOD - (I don't care)
- 7428 JOACHIM WITT - (I don't care)

All the records listed below are £1.80 each

- 3 ABBA - Dancing Queen
- 24 HERB ALPERT - (I don't care)
- 487 Jennifer Junger - (I don't care)
- 488 DOOBIE BROS - (I don't care)

- 38 ANIMALS - (I don't care)
- 65 GEORGE BAKER - (I don't care)
- 271 BEACH BOYS - (I don't care)
- 106 BEATLES - (I don't care)
- 6235 BEE GEES - (I don't care)
- 6258 BILLY JOEL - (I don't care)
- 6259 BOB DYLAN - (I don't care)
- 6260 BOB DYLAN - (I don't care)
- 6261 BOB DYLAN - (I don't care)
- 6262 BOB DYLAN - (I don't care)
- 6263 BOB DYLAN - (I don't care)
- 138 BEE GEES - (I don't care)
- 2122 BOB DYLAN - (I don't care)
- 4910 BOB DYLAN - (I don't care)
- 758 CHUCK BERRY - (I don't care)
- 3745 CHUCK BERRY - (I don't care)
- 3747 CHUCK BERRY - (I don't care)
- 3748 CHUCK BERRY - (I don't care)
- 3749 CHUCK BERRY - (I don't care)
- 201 STEPHEN STUBBS - (I don't care)
- 208 DAVID BOWIE - (I don't care)
- 2232 BOB DYLAN - (I don't care)
- 2720 ALICIA BRUNETTE - (I don't care)
- 255 JACKSON BROWNE - (I don't care)
- 263 JOHNNY BRIDEAU - (I don't care)
- 2416 KATE BUSH - (I don't care)
- 267 PRINCE BUSTER - (I don't care)
- 282 GLEN CAMPBELL & BOBBY GENTRY - (I don't care)
- 211 ALVIN STARBUCK - (I don't care)
- 277 GLEN CAMPBELL & BOBBY GENTRY - (I don't care)
- 280 BOB DYLAN - (I don't care)
- 281 KATE BUSH - (I don't care)
- 302 CLARENCE CARTER - (I don't care)
- 3092 CHEAP TRICK - (I don't care)
- 320 CHUBBY CHECKER - (I don't care)
- 340 LEO CHRISTIE - (I don't care)
- 377 GLEN CAMPBELL & BOBBY GENTRY - (I don't care)
- 370 NAT KING COLE - (I don't care)
- 316 SAM MURRAY - (I don't care)
- 385 CHUCK BERRY - (I don't care)
- 386 RITA CRUZ - (I don't care)
- 5066 JIM CROCE - (I don't care)
- 609 CROSBY, STILLIS & NASH - (I don't care)
- 6409 CROSBY, STILLIS & NASH - (I don't care)
- 6502 ROGER DALTRY - (I don't care)
- 2363 CHARLIE DANIELS - (I don't care)
- 6142 SPENCER DAVIS GROUP - (I don't care)
- 450 JOHN DENVER - (I don't care)
- 726 BO DIDDLE - (I don't care)
- 485 DONOVAN - (I don't care)
- 1083 MANA CASS - (I don't care)
- 3076 MANNY MARSHALL - (I don't care)
- 1077 BARRY MANLOW - (I don't care)
- 1272 HARVEY MANNING & GARTH BARNARD - (I don't care)
- 1098 DEAN MARTIN - (I don't care)
- 1116 PAUL MCCARTNEY & WINGS - (I don't care)
- 1121 MCCOY'S NEW GENERATION - (I don't care)
- 1139 MIC & TINI - (I don't care)
- 1187 MOODY BLUES - (I don't care)
- 1215 WOODY FROMMY - (I don't care)
- 1216 WOODY FROMMY - (I don't care)
- 1217 WOODY FROMMY - (I don't care)
- 1218 WOODY FROMMY - (I don't care)
- 1223 NATASHA - (I don't care)
- 1226 RICKY NELSON - (I don't care)
- 1230 RICKY NELSON - (I don't care)
- 1231 NEW YORK CITY - (I don't care)
- 1285 OZARK MOUNTAIN DAREDEVILS - (I don't care)
- 1286 OZARK MOUNTAIN DAREDEVILS - (I don't care)
- 1316 PILOT - (I don't care)
- 1317 PILOT - (I don't care)
- 1318 PILOT - (I don't care)
- 6504 GENE PITNEY - (I don't care)
- 1325 PETER - (I don't care)
- 1330 SANDY PERRY - (I don't care)
- 1331 SANDY PERRY - (I don't care)
- 1332 SANDY PERRY - (I don't care)
- 1333 SANDY PERRY - (I don't care)
- 1334 SANDY PERRY - (I don't care)
- 1335 SANDY PERRY - (I don't care)
- 1336 SANDY PERRY - (I don't care)
- 1337 SANDY PERRY - (I don't care)
- 1338 SANDY PERRY - (I don't care)
- 1339 SANDY PERRY - (I don't care)
- 1340 SANDY PERRY - (I don't care)
- 1341 SANDY PERRY - (I don't care)
- 1342 SANDY PERRY - (I don't care)
- 1343 SANDY PERRY - (I don't care)
- 1344 SANDY PERRY - (I don't care)
- 1345 SANDY PERRY - (I don't care)
- 1346 SANDY PERRY - (I don't care)
- 1347 SANDY PERRY - (I don't care)
- 1348 SANDY PERRY - (I don't care)
- 1349 SANDY PERRY - (I don't care)
- 1350 SANDY PERRY - (I don't care)
- 1351 SANDY PERRY - (I don't care)
- 1352 SANDY PERRY - (I don't care)
- 1353 SANDY PERRY - (I don't care)
- 1354 SANDY PERRY - (I don't care)
- 1355 SANDY PERRY - (I don't care)
- 1356 SANDY PERRY - (I don't care)
- 1357 SANDY PERRY - (I don't care)
- 1358 SANDY PERRY - (I don't care)
- 1359 SANDY PERRY - (I don't care)
- 1360 SANDY PERRY - (I don't care)
- 1361 SANDY PERRY - (I don't care)
- 1362 SANDY PERRY - (I don't care)
- 1363 SANDY PERRY - (I don't care)
- 1364 SANDY PERRY - (I don't care)
- 1365 SANDY PERRY - (I don't care)
- 1366 SANDY PERRY - (I don't care)
- 1367 SANDY PERRY - (I don't care)
- 1368 SANDY PERRY - (I don't care)
- 1369 SANDY PERRY - (I don't care)
- 1370 SANDY PERRY - (I don't care)
- 1371 SANDY PERRY - (I don't care)
- 1372 SANDY PERRY - (I don't care)
- 1373 SANDY PERRY - (I don't care)
- 1374 SANDY PERRY - (I don't care)
- 1375 SANDY PERRY - (I don't care)

- 1376 B. J. Thomas - (I don't care)
- 1377 B. J. Thomas - (I don't care)
- 1378 B. J. Thomas - (I don't care)
- 1379 B. J. Thomas - (I don't care)
- 1380 B. J. Thomas - (I don't care)
- 1381 B. J. Thomas - (I don't care)
- 1382 B. J. Thomas - (I don't care)
- 1383 B. J. Thomas - (I don't care)
- 1384 B. J. Thomas - (I don't care)
- 1385 B. J. Thomas - (I don't care)
- 1386 B. J. Thomas - (I don't care)
- 1387 B. J. Thomas - (I don't care)
- 1388 B. J. Thomas - (I don't care)
- 1389 B. J. Thomas - (I don't care)
- 1390 B. J. Thomas - (I don't care)
- 1391 B. J. Thomas - (I don't care)
- 1392 B. J. Thomas - (I don't care)
- 1393 B. J. Thomas - (I don't care)
- 1394 B. J. Thomas - (I don't care)
- 1395 B. J. Thomas - (I don't care)
- 1396 B. J. Thomas - (I don't care)
- 1397 B. J. Thomas - (I don't care)
- 1398 B. J. Thomas - (I don't care)
- 1399 B. J. Thomas - (I don't care)
- 1400 B. J. Thomas - (I don't care)
- 1401 B. J. Thomas - (I don't care)
- 1402 B. J. Thomas - (I don't care)
- 1403 B. J. Thomas - (I don't care)
- 1404 B. J. Thomas - (I don't care)
- 1405 B. J. Thomas - (I don't care)
- 1406 B. J. Thomas - (I don't care)
- 1407 B. J. Thomas - (I don't care)
- 1408 B. J. Thomas - (I don't care)
- 1409 B. J. Thomas - (I don't care)
- 1410 B. J. Thomas - (I don't care)
- 1411 B. J. Thomas - (I don't care)
- 1412 B. J. Thomas - (I don't care)
- 1413 B. J. Thomas - (I don't care)
- 1414 B. J. Thomas - (I don't care)
- 1415 B. J. Thomas - (I don't care)
- 1416 B. J. Thomas - (I don't care)
- 1417 B. J. Thomas - (I don't care)
- 1418 B. J. Thomas - (I don't care)
- 1419 B. J. Thomas - (I don't care)
- 1420 B. J. Thomas - (I don't care)
- 1421 B. J. Thomas - (I don't care)
- 1422 B. J. Thomas - (I don't care)
- 1423 B. J. Thomas - (I don't care)
- 1424 B. J. Thomas - (I don't care)
- 1425 B. J. Thomas - (I don't care)
- 1426 B. J. Thomas - (I don't care)
- 1427 B. J. Thomas - (I don't care)
- 1428 B. J. Thomas - (I don't care)
- 1429 B. J. Thomas - (I don't care)
- 1430 B. J. Thomas - (I don't care)
- 1431 B. J. Thomas - (I don't care)
- 1432 B. J. Thomas - (I don't care)
- 1433 B. J. Thomas - (I don't care)
- 1434 B. J. Thomas - (I don't care)
- 1435 B. J. Thomas - (I don't care)
- 1436 B. J. Thomas - (I don't care)
- 1437 B. J. Thomas - (I don't care)
- 1438 B. J. Thomas - (I don't care)
- 1439 B. J. Thomas - (I don't care)
- 1440 B. J. Thomas - (I don't care)
- 1441 B. J. Thomas - (I don't care)
- 1442 B. J. Thomas - (I don't care)
- 1443 B. J. Thomas - (I don't care)
- 1444 B. J. Thomas - (I don't care)
- 1445 B. J. Thomas - (I don't care)
- 1446 B. J. Thomas - (I don't care)
- 1447 B. J. Thomas - (I don't care)
- 1448 B. J. Thomas - (I don't care)
- 1449 B. J. Thomas - (I don't care)
- 1450 B. J. Thomas - (I don't care)
- 1451 B. J. Thomas - (I don't care)
- 1452 B. J. Thomas - (I don't care)
- 1453 B. J. Thomas - (I don't care)
- 1454 B. J. Thomas - (I don't care)
- 1455 B. J. Thomas - (I don't care)
- 1456 B. J. Thomas - (I don't care)
- 1457 B. J. Thomas - (I don't care)
- 1458 B. J. Thomas - (I don't care)
- 1459 B. J. Thomas - (I don't care)
- 1460 B. J. Thomas - (I don't care)
- 1461 B. J. Thomas - (I don't care)
- 1462 B. J. Thomas - (I don't care)
- 1463 B. J. Thomas - (I don't care)
- 1464 B. J. Thomas - (I don't care)
- 1465 B. J. Thomas - (I don't care)
- 1466 B. J. Thomas - (I don't care)
- 1467 B. J. Thomas - (I don't care)
- 1468 B. J. Thomas - (I don't care)
- 1469 B. J. Thomas - (I don't care)
- 1470 B. J. Thomas - (I don't care)
- 1471 B. J. Thomas - (I don't care)
- 1472 B. J. Thomas - (I don't care)
- 1473 B. J. Thomas - (I don't care)
- 1474 B. J. Thomas - (I don't care)
- 1475 B. J. Thomas - (I don't care)
- 1476 B. J. Thomas - (I don't care)
- 1477 B. J. Thomas - (I don't care)
- 1478 B. J. Thomas - (I don't care)
- 1479 B. J. Thomas - (I don't care)
- 1480 B. J. Thomas - (I don't care)
- 1481 B. J. Thomas - (I don't care)
- 1482 B. J. Thomas - (I don't care)
- 1483 B. J. Thomas - (I don't care)
- 1484 B. J. Thomas - (I don't care)
- 1485 B. J. Thomas - (I don't care)
- 1486 B. J. Thomas - (I don't care)
- 1487 B. J. Thomas - (I don't care)
- 1488 B. J. Thomas - (I don't care)
- 1489 B. J. Thomas - (I don't care)
- 1490 B. J. Thomas - (I don't care)
- 1491 B. J. Thomas - (I don't care)
- 1492 B. J. Thomas - (I don't care)
- 1493 B. J. Thomas - (I don't care)
- 1494 B. J. Thomas - (I don't care)
- 1495 B. J. Thomas - (I don't care)
- 1496 B. J. Thomas - (I don't care)
- 1497 B. J. Thomas - (I don't care)
- 1498 B. J. Thomas - (I don't care)
- 1499 B. J. Thomas - (I don't care)
- 1500 B. J. Thomas - (I don't care)
- 1501 B. J. Thomas - (I don't care)
- 1502 B. J. Thomas - (I don't care)
- 1503 B. J. Thomas - (I don't care)
- 1504 B. J. Thomas - (I don't care)
- 1505 B. J. Thomas - (I don't care)
- 1506 B. J. Thomas - (I don't care)
- 1507 B. J. Thomas - (I don't care)
- 1508 B. J. Thomas - (I don't care)
- 1509 B. J. Thomas - (I don't care)
- 1510 B. J. Thomas - (I don't care)
- 1511 B. J. Thomas - (I don't care)
- 1512 B. J. Thomas - (I don't care)
- 1513 B. J. Thomas - (I don't care)
- 1514 B. J. Thomas - (I don't care)
- 1515 B. J. Thomas - (I don't care)
- 1516 B. J. Thomas - (I don't care)
- 1517 B. J. Thomas - (I don't care)
- 1518 B. J. Thomas - (I don't care)
- 1519 B. J. Thomas - (I don't care)
- 1520 B. J. Thomas - (I don't care)
- 1521 B. J. Thomas - (I don't care)
- 1522 B. J. Thomas - (I don't care)
- 1523 B. J. Thomas - (I don't care)
- 1524 B. J. Thomas - (I don't care)
- 1525 B. J. Thomas - (I don't care)
- 1526 B. J. Thomas - (I don't care)
- 1527 B. J. Thomas - (I don't care)
- 1528 B. J. Thomas - (I don't care)
- 1529 B. J. Thomas - (I don't care)
- 1530 B. J. Thomas - (I don't care)
- 1531 B. J. Thomas - (I don't care)
- 1532 B. J. Thomas - (I don't care)
- 1533 B. J. Thomas - (I don't care)
- 1534 B. J. Thomas - (I don't care)
- 1535 B. J. Thomas - (I don't care)
- 1536 B. J. Thomas - (I don't care)
- 1537 B. J. Thomas - (I don't care)
- 1538 B. J. Thomas - (I don't care)
- 1539 B. J. Thomas - (I don't care)
- 1540 B. J. Thomas - (I don't care)
- 1541 B. J. Thomas - (I don't care)
- 1542 B. J. Thomas - (I don't care)
- 1543 B. J. Thomas - (I don't care)
- 1544 B. J. Thomas - (I don't care)
- 1545 B. J. Thomas - (I don't care)
- 1546 B. J. Thomas - (I don't care)
- 1547 B. J. Thomas - (I don't care)
- 1548 B. J. Thomas - (I don't care)
- 1549 B. J. Thomas - (I don't care)
- 1550 B. J. Thomas - (I don't care)
- 1551 B. J. Thomas - (I don't care)
- 1552 B. J. Thomas - (I don't care)
- 1553 B. J. Thomas - (I don't care)
- 1554 B. J. Thomas - (I don't care)
- 1555 B. J. Thomas - (I don't care)
- 1556 B. J. Thomas - (I don't care)
- 1557 B. J. Thomas - (I don't care)
- 1558 B. J. Thomas - (I don't care)
- 1559 B. J. Thomas - (I don't care)
- 1560 B. J. Thomas - (I don't care)
- 1561 B. J. Thomas - (I don't care)
- 1562 B. J. Thomas - (I don't care)
- 1563 B. J. Thomas - (I don't care)
- 1564 B. J. Thomas - (I don't care)
- 1565 B. J. Thomas - (I don't care)
- 1566 B. J. Thomas - (I don't care)
- 1567 B. J. Thomas - (I don't care)
- 1568 B. J. Thomas - (I don't care)
- 1569 B. J. Thomas - (I don't care)
- 1570 B. J. Thomas - (I don't care)
- 1571 B. J. Thomas - (I don't care)
- 1572 B. J. Thomas - (I don't care)
- 1573 B. J. Thomas - (I don't care)
- 1574 B. J. Thomas - (I don't care)
- 1575 B. J. Thomas - (I don't care)
- 1576 B. J. Thomas - (I don't care)
- 1577 B. J. Thomas - (I don't care)
- 1578 B. J. Thomas - (I don't care)
- 1579 B. J. Thomas - (I don't care)
- 1580 B. J. Thomas - (I don't care)
- 1581 B. J. Thomas - (I don't care)
- 1582 B. J. Thomas - (I don't care)
- 1583 B. J. Thomas - (I don't care)
- 1584 B. J. Thomas - (I don't care)
- 1585 B. J. Thomas - (I don't care)
- 1586 B. J. Thomas - (I don't care)
- 1587 B. J. Thomas - (I don't care)
- 1588 B. J. Thomas - (I don't care)
- 1589 B. J. Thomas - (I don't care)
- 1590 B. J. Thomas - (I don't care)
- 1591 B. J. Thomas - (I don't care)
- 1592 B. J. Thomas - (I don't care)
- 1593 B. J. Thomas - (I don't care)
- 1594 B. J. Thomas - (I don't care)
- 1595 B. J. Thomas - (I don't care)
- 1596 B. J. Thomas - (I don't care)
- 1597 B. J. Thomas - (I don't care)
- 1598 B. J. Thomas - (I don't care)
- 1599 B. J. Thomas - (I don't care)
- 1600 B. J. Thomas - (I don't care)
- 1601 B. J. Thomas - (I don't care)
- 1602 B. J. Thomas - (I don't care)
- 1603 B. J. Thomas - (I don't care)
- 1604 B. J. Thomas - (I don't care)
- 1605 B. J. Thomas - (I don't care)
- 1606 B. J. Thomas - (I don't care)
- 1607 B. J. Thomas - (I don't care)
- 1608 B. J. Thomas - (I don't care)
- 1609 B. J. Thomas - (I don't care)
- 1610 B. J. Thomas - (I don't care)
- 1611 B. J. Thomas - (I don't care)
- 1612 B. J. Thomas - (I don't care)
- 1613 B. J. Thomas - (I don't care)
- 1614 B. J. Thomas - (I don't care)
- 1615 B. J. Thomas - (I don't care)
- 1616 B. J. Thomas - (I don't care)
- 1617 B. J. Thomas - (I don't care)
- 1618 B. J. Thomas - (I don't care)
- 1619 B. J. Thomas - (I don't care)
- 1620 B. J. Thomas - (I don't care)
- 1621 B. J. Thomas - (I don't care)
- 1622 B. J. Thomas - (I don't care)
- 1623 B. J. Thomas - (I don't care)
- 1624 B. J. Thomas - (I don't care)
- 1625 B. J. Thomas - (I don't care)
- 1626 B. J. Thomas - (I don't care)
- 1627 B. J. Thomas - (I don't care)
- 1628 B. J. Thomas - (I don't care)
- 1629 B. J. Thomas - (I don't care)
- 1630 B. J. Thomas - (I don't care)
- 1631 B. J. Thomas - (I don't care)
- 1632 B. J. Thomas - (I don't care)
- 1633 B. J. Thomas - (I don't care)
- 1634 B. J. Thomas - (I don't care)
- 1635 B. J. Thomas - (I don't care)
- 1636 B. J. Thomas - (I don't care)
- 1637 B. J. Thomas - (I don't care)
- 1638 B. J. Thomas - (I don't care)
- 1639 B. J. Thomas - (I don't care)
- 1640 B. J. Thomas - (I don't care)
- 1641 B. J. Thomas - (I don't care)
- 1642 B. J. Thomas - (I don't care)
- 1643 B. J. Thomas - (I don't care)
- 1644 B. J. Thomas - (I don't care)
- 1645 B. J. Thomas - (I don't care)
- 1646 B. J. Thomas - (I don't care)
- 1647 B. J. Thomas - (I don't care)
- 1648 B. J. Thomas - (I don't care)
- 1649 B. J. Thomas - (I don't care)
- 1650 B. J. Thomas - (I don't care)
- 1651 B. J. Thomas - (I don't care)
- 1652 B. J. Thomas - (I don't care)
- 1653 B. J. Thomas - (I don't care)
- 1654 B. J. Thomas - (I don't care)
- 1655 B. J. Thomas - (I don't care)
- 1656 B. J. Thomas - (I don't care)
- 1657 B. J. Thomas - (I don't care)
- 1658 B. J. Thomas - (I don't care)
- 1659 B. J. Thomas - (I don't care)
- 1660 B. J. Thomas - (I don't care)
- 1661 B. J. Thomas - (I don't care)
- 1662 B. J. Thomas - (I don't care)
- 1663 B. J. Thomas - (I don't care)
- 1664 B. J. Thomas - (I don't care)
- 1665 B. J. Thomas - (I don't care)
- 1666 B. J. Thomas - (I don't care)
- 1667 B. J. Thomas - (I don't care)
- 1668 B. J. Thomas - (I don't care)
- 1669 B. J. Thomas - (I don't care)
- 1670 B. J. Thomas - (I don't care)
- 1671 B. J. Thomas - (I don't care)
- 1672 B. J. Thomas - (I don't care)
- 1673 B. J. Thomas - (I don't care)
- 1674 B. J. Thomas - (I don't care)
- 1675 B. J. Thomas - (I don't care)
- 1676 B. J. Thomas - (I don't care)
- 1677 B. J. Thomas - (I don't care)
- 1678 B. J. Thomas - (I don't care)
- 1679 B. J. Thomas - (I don't care)
- 1680 B. J. Thomas - (I don't care)
- 1681 B. J. Thomas - (I don't care)
- 1682 B. J. Thomas - (I don't care)
- 1683 B. J. Thomas - (I don't care)
- 1684 B. J. Thomas - (I don't care)
- 1685 B. J. Thomas - (I don't care)
- 1686 B. J. Thomas -



A  
U

T O T O

O

These men are sleek and supple and drive fast cars. Honest, says Robin Smith

**I**F SPANDAU Ballet want to burn some rubber in their shiny sports cars, then Toto's singer Fergie Frederiksen would love to take them on. Fergie owns a 1967 Alfa Romeo and he would like to race them any time and any place.

"My car is really fast, I built the engine myself," says Fergie. "I'm confident I can win, but I welcome healthy competition. Spandau have some neat machines and I like their records as well. They're in the forefront of that techno pop movement, but I want to see if they can race as well as they make records, so I'm throwing down the glove and offering them a challenge."

I don't know what either Spandau Ballet or Toto's managers would have to say about watching their investments zooming around a track, but in Fergie's case it's best to shut your eyes and not worry. An active lad, he enjoys back breaking athletics and water sports when he's off the race track. Sometimes he likes to take it easy with a round or two of golf.

Fergie is the new boy with Toto, whose string of British hits include 'Africa' and 'Rosanna'. Now they're striking again with 'How Does It Feel'. Fergie got the job after he sent in a video tape of himself singing.

"I'm very athletic on stage, I do back flips off the drum riser and I tape my wrists and ankles up before the show to stop myself getting injured. Everybody should try and keep their bodies active and supple.

"A lot of bands these days have realised that drugs can kill. It's healthier now, people are learning to respect their bodies. That kind of attitude eventually rubs off on audiences as well."

**S**UPER FIT Fergie and Toto were commissioned to write the theme for the 1984 Olympics. They also did the soundtrack for mega science fiction film 'Dune' and they've done some work on Paul McCartney's 'Give My Regards To Broad Street'.

"With 'Dune' I think they were expecting us to turn out a few heavy rock numbers, but we wanted to do something more melodic," explains Mike Porcaro, one of the three Porcaro brothers in the band.

"I think the plot of 'Dune' is a little bit hard to understand but to try and condense a book like 'Dune' into a film that length, is almost impossible. I think Sting was a little bit wasted in the film. The publicity almost sounded like it was his movie, but he only

played a small though effective role.

"It's a very creditable film. I hate stuff like 'Footloose', that film was stupid and awful. I don't think we'll ever do acting ourselves. Some pop stars get a couple of hits under their belts and automatically think they can become great actors.

"The only person who's been able to do it really well is David Bowie. I've got to admire him, he brings a real sense of dignity to every part he plays.

"Toto are happy at the moment with doing good singles and good videos, which don't necessarily feature us as actors. It's difficult to define the reason for our success, but there's nothing contrived about it. We're just six guys who write songs, keeping the rock and roll spirit in them all.

"People have called us studio musicians and used that as a derogatory term. They somehow think we're manufactured, but there's nothing like that about us. We were just a bunch of kids who get together in garages around town and played for pennies. We still have that attitude now."

A European tour from Toto is on the cards for this year and they have a fabulous new light and stage show.

"It costs us 30,000 dollars a day just to be on the road, explains Mike. We haven't really been concentrating on Britain but we get a real buzz out of actually being here.

"I love your history here and I love to get out and about and see the sights."

Turn to page 28 for the UK charts

A  
N  
N  
O  
D  
A  
M



NOT CONTENT with selling records by the ton and bouncing around in saucy videos, **Madonna** wants to be a serious actress.

She'll be making her debut in the soon to be released film 'Desperately Seeking Susan' where she plays an eager and talented girl (what else?).

Madonna hopes that this will only be the start of her acting career. She feels a great closeness to the late and great Marilyn Monroe and both of them positively ooze a strange but captivating mixture of innocence and raw sexuality.

Following our feature last week on Lee John and the screen goddesses he loves, perhaps Madonna will be added to his scrap book after he's seen the film.

What more could any girl ask for?

BY ROBIN SMITH