

MARILYN: MY NIGHTS WITH DI

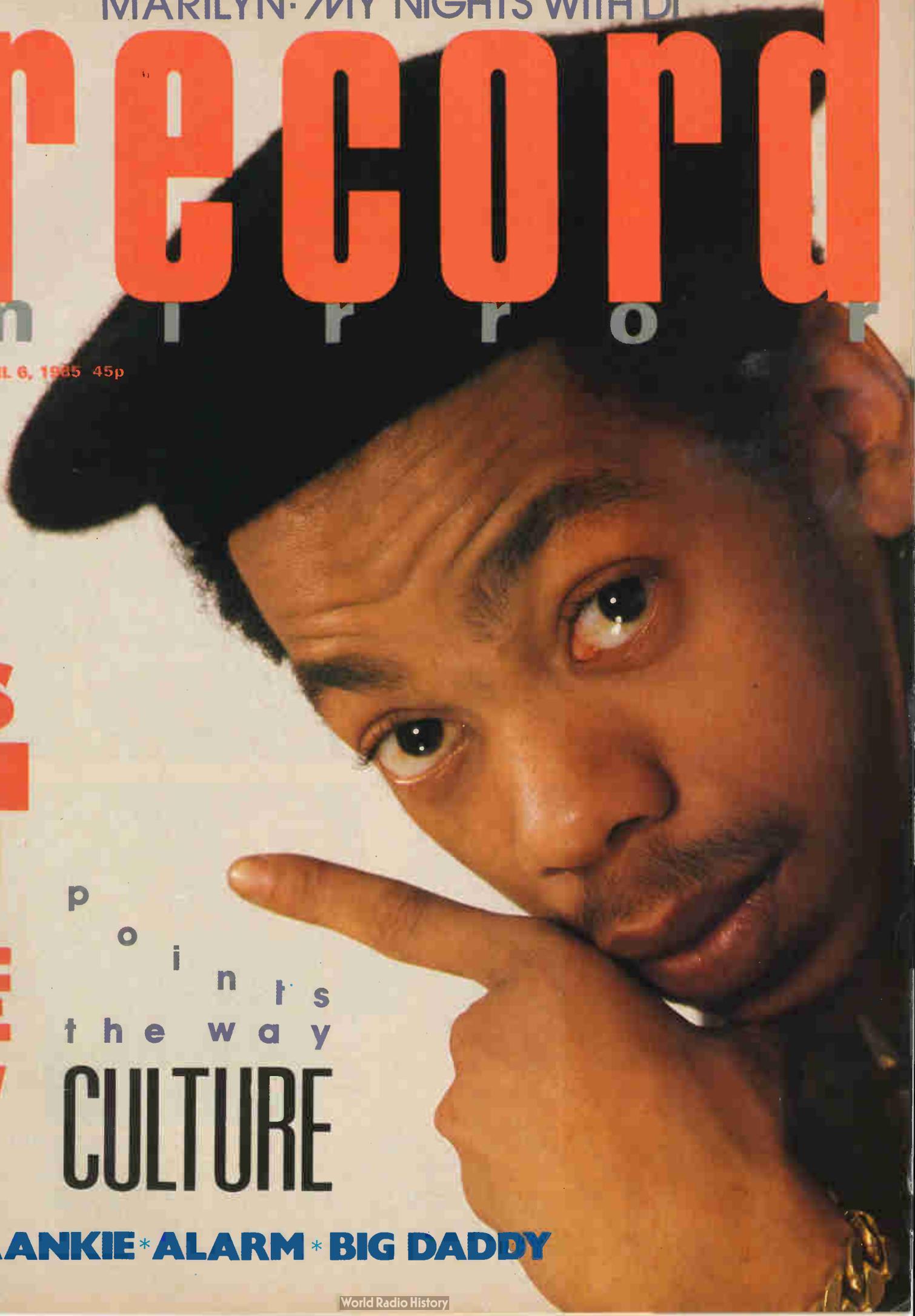
record

APRIL 6, 1985 45p

SMILEY

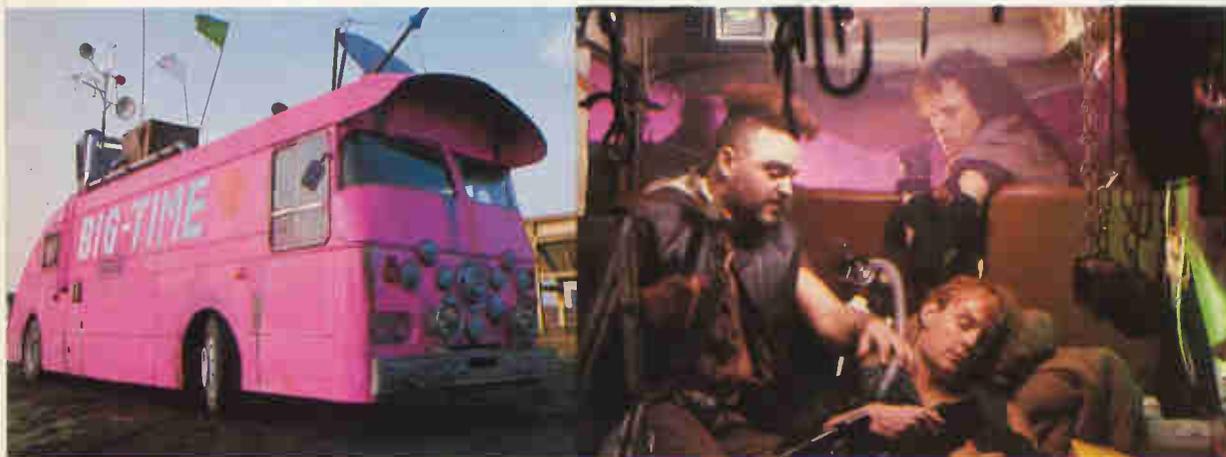
points
the way
CULTURE

FRANKIE * ALARM * BIG DADDY



H O T

on the heels of their TV debut on last week's ORS, the Loft release their four track EP 'Up The Hill And Down The Slope'. The band will do well to improve on the success of their first 45 'Why Does The Rain', which was voted second best single of 1984 by Radio One's Janice Long, but Specials producer, John A Rivers has honed the Loft's sound down to four tracks of feisty guitar music which stands out from the current crop of tints and synths. The Loft have been described as "Il ciclone punko" in Italy, but it's here that the band look set to kick up a storm.

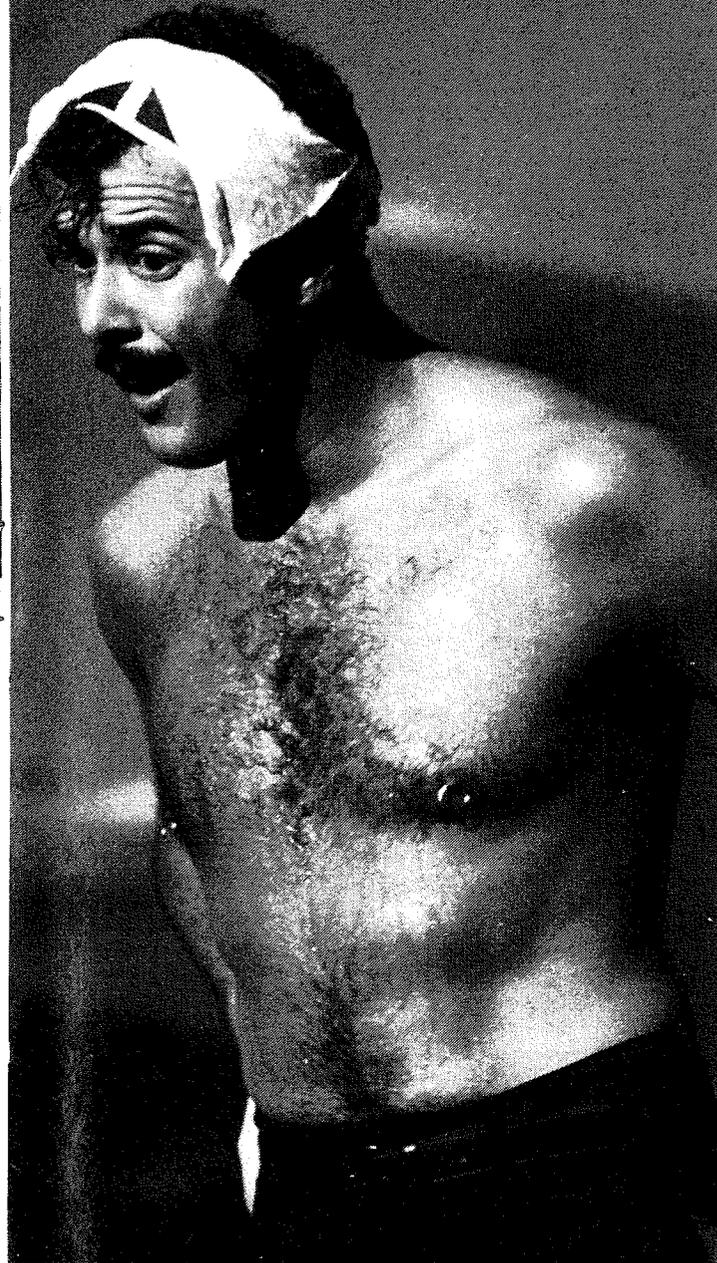


IF the dreaded words 'computer generated' hardly make you glow with user friendliness, then Max Headroom might make you think again. Max is a TV host but also a film. His 60 minute feature is screened this Thursday, April 4, on Channel 4. Set in the near future, it's a world where TV is king and man lives by ratings alone. Network 23 has the rating race sewn up due to its invention of blipverts, sinister subliminal adverts which imbed themselves in viewers' minds before they have a chance to switch channels. Top TV reporter Edison Carter stumbles on the truth about blipverts (they cause TV freaks to spontaneously combust) and it's adventure all the way — hero vs corporation with the help of brainy computer op (Theora Jones). Corporation nearly wins — Edison is badly injured and his brain patterns are copied for use as a computer-generated TV host. But the pair of thugs who were hired to take him out fiendishly decide to flog the imperfect machinery to a pirate TV station, Big-time TV, run by ageing mohican Blank Reg. Max is just the gimmick they need ... That's only half the story, but it's a good un': fast paced, intelligent, amusing, visually rich; like a cross between 'Bladerunner', 'Videodrome' with a bit of 'Mad Max' thrown in for good measure. And an added bonus: the music's done by Midge Ure and Chris Cross. The computer Max will then feature in his own 'Max Headroom Show' starting on Channel 4 on Saturday 6 April, presenting the current crop of pop videos in his own inimitably dry style. Be there or be blipped...

RECORD MIRROR Hunk Of The Month for April, **Frankie's Paul Rutherford**, wiggles his bum 'Live' in a highly pleasing manner on page 34. Photo by Eugene Adebari.



■ FOR THOSE of you who never knew what on earth Sturm-und-Drang meant, here's the exceedingly absurdist U-BahnX to get you in the mood for a little Euro Zeitgeist. They are the improbably monikered Heidi Von Düsseldorf (Valkyrian vocals), Adolf Schmetterling (Teutonic tease) and Dirk Mephisto (aka ex-Y Records impresario Dick O'Dell). Their EMI debut is 'Young Hearts Of Europe', the touching story of Heidi and Rudi, who fall in love in deepest Düsseldorf, set to a disco tempo which claims to forge a cross-cultural link between New York street and German metalbeat. I suspect they have their tongues firmly planted in their enigmatically blonded Aryan heads. Oh, and don't anyone mention Propaganda ... danke.



XTC

IF YOU hadn't had enough of neil's delving into hippy culture, those wild chaps of XTC have 'discovered' psychedelic groovers the Dukes Of Stratosphere. A mini album '25 O'Clock' (wacky, eh?) surfaces on April 1, including such peaches as 'Bike Ride To The Moon' and 'The Mole From The Ministry'. XTC swear they and DOS are not one and the same, but who could believe anyone from Swindon?

- 4 NEWS Robin Smith sniffs out the stories
 - 8 TV & RADIO
 - 10 SINGLES
 - 12 MARILYN Di-namite stuff
 - 14 THE ALARM Mike Peters' holiday highs
 - 16 MAILMAN would you kiss Stephen Duffy?
 - 18 LPs
 - 20 THE LEAGUE OF GENTLEMEN pass the vintage character port
 - 22 BIG DADDY the world ended in 1959
 - 24 SMILEY CULTURE lifts the lid on the used car trade
 - 26 EYE DEAL all that's fit for the screen
 - 28 ALVIN STARDUST memories
 - 29 DISCO CHARTS
 - 30 US CHARTS
 - 31 JAMES HAMILTON the man that ate Willesden
 - 33 PHYLLIS NELSON asks for a slow dance
 - 34 FRANKIE LIVE bumper review
 - 36 GODLEY AND CREME video maestros
 - 37 CROSSWORD
 - 41 UK CHARTS
 - 43 CHARTFILE
 - 44 ANNE PIGALLE berets, garlic and striped jumpers at the ready
- Cover photography by 'Quiet' Ian Hooton

Photo: Syndication International



● YES KIDS, brush your teeth at least twice a day and you'll be looking as good as Tina and Dave when you're their age. RECORD MIRROR went backstage at the Birmingham NEC to capture a tender moment between David Bowie and Tina Turner. David missed 'Coronation Street' and 'News At Ten' to join Tina the Tigress for a rendition of 'Tonight' during her sell out show. "It has got to be one of the highlights of my life," she purred later.



INDEX

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record



EDITED BY
ROBIN SMITH



T O M P O O R L Y

■ **TOM BAILEY** has been taken ill after collapsing last week. He's been flown to a clinic in Paris after collapsing in a London hotel. It's thought that fatigue and nervous exhaustion are the causes.

Alannah Currie was with him when it happened. "It was really strange," she told RECORD MIRROR. "I went to take some clothes into his room this morning and he fainted in front of me, it was really scary. I called the doctors and they said he was just exhausted.

"He's going back to Paris tonight to a clinic and we're hoping he'll get better quickly. He's been looking bad for the last couple of days. He's been under a lot of strain as the producer of our new album."

As RECORD MIRROR went to press, the band's manager John Hade issued a statement: "The band have been under extreme pressure for some months now with Tom bearing an extra burden."

■ **BATMAN AND Robin, Tarzan and Jane** — and now **Marc Almond** teams up with **Bronski Beat** for their single. **Wham! Zap! Kapow!** **Chaka Khan** and **Howie Jones** have singles out. **Supermen Go West** release their album, while **Gary Glitter**, the man who can cross two paving stones with a single bound, will be soaring off on tour.



BEAT CRAZY

■ **BRONSKI BEAT** release their long awaited single 'I Feel Love' on April 8 — and it features **Marc Almond** on guest vocals. It's a repeat of the surprise performance Marc gave when he joined the Bronskis for part of their show at the Hammersmith Palais in December. The single is a completely new recording of the track found on Bronski Beat's 'The Age Of Consent' album. The B side of the seven inch single is a solo by **Jimi** with no instrumental backing while the 12 incher contains two solo tracks, 'The Potato Fields', written and produced by **Larry**, and 'Signs (And Wonders)', written and performed by **Steve**. Bronski Beat are currently planning a tour of Europe, Canada, America and Australia. For touring purposes, they have added **Richard Coles** on sax, trumpet and keyboards.

● **THOSE GOOD** looking guys the **Alarm** have added a couple of dates to their tour. They'll be playing **Talbot Afan Lido** May 21 and **Guildford Civic Hall** May 22. The band have changed their **Edinburgh** concert. Instead of the **Caley Palais**, they'll be playing the **Edinburgh Playhouse** on May 5. Tickets may be exchanged. An LP is expected in **September**.

● **THE BEATLES'** single 'Ticket To Ride' will be re-issued on April 9. Originally out the same day in 1965, it was their ninth single on the **Parlophone** label and their seventh consecutive number one. 'Ticket To Ride' was also the first single release from the 'Help' soundtrack and the first **Beatles** single to have an accompanying video.



■ **GARY GLITTER**, who releases his single 'Love Comes', on April 19 will be polishing up his corset and hoping to lose a bit of weight on tour in May. The **Double G** will be playing **Liverpool Empire** May 1, **Manchester Apollo** 2, **Portsmouth Guildhall** 5, **Birmingham Odeon** 8, **Leicester De Montfort Hall** 9, **Crawley Leisure Centre** 10, **Newcastle City Hall** 11, **Bristol Studio** 12, **Sheffield City Hall** 14, **Hull City Hall** 16, **Hammersmith Odeon** 17, 18. Gary will also be featured in 'Ligmalion' on **BBC 2's Arena** programme. The plot follows the fate of a naive visitor to London who is shown the art of **ligging**.

STRAIT AND N A R R O W

● **DIRE STRAITS** release their first single for over two years this month. 'So Far Way' will be out on April 12 and it was written by **Mark Knopfler**. A special limited edition 10 inch, yes 10 inch single, will also be available. **Dire Straits** are currently rehearsing for a world tour. **Woweeeeee**.

● **ONE O'CLOCK** Gang, who release their single 'Close Your Eyes (Think Of England)' this week, play a short tour. Catch 'em at **Cambridge Burleigh Arms** April 3, **London Camden Palace** 4, **Leeds Warehouse** 10, **Liverpool Club** 12, **Nottingham Garage** 25.

● **THE LEGENDARY** **Gil Scott Heron** will be touring here in June and he'll be bringing his new band **Amere Facade** over with him. Gil will be playing **London Ronnie Scotts** June 2, **Greenwich Borough Hall** 3, **Birmingham Powerhouse** 4, **Manchester Hacienda** 5, **Leeds Polytechnic** 6, **Liverpool Royal Court** 7.

TOY DOLLS

SHE GOES TO FINOS

New Single



Hé Stranger *sung by Anne PIGALLE*

We can all love, we can all hate, we can all possess, we can all pity ourselves, we can all condemn ourselves, we can all admire ourselves, we can all be selfish, we can all be unselfish. But below these things there is *something else*. There is a deep strange, unaccountable response within us to the mystery of life and the mystery of death; and this response subsists below grief and pain and misery and disappointment, below all care and all futility. And the startling thing about this response is, that it is independent of love, independent of pleasure, independent of hope, and can continue, as long as we remain true to ourselves, in spite of all reason, to the end of our days. — John Cowper Powys, *The Art Of Happiness*.

Pigalle's first single, released in red on Zang Tuum Tumb's nice and new, happy and say Certain Series. A favourable critic reports: "Here is a divinely intimidating scorch singer telling tales to those who understand the art of happiness, bringing a lump to the throat, burning a hole in the soul, ploughing the fields of worry. "Tell the truth," be certain, find Pigalle, bewitched.



ZTT
MCMLXXXV



EYE EYE

● **CHAKA KHAN**, the girl who can even put life into Robin Smith's wooden leg, releases her fab single 'Eye To Eye' on April 12. It's a remixed version of the track on her 'I Feel For You' album and on the flip side you'll find 'La Flamme', which is probably French for something or other. Come back soon, Twinkle Toes.



■ **PHILIP BAILEY**, currently topping the charts with Phil Collins on 'Easy Lover', will be playing a one off performance at the Greenbelt Festival, which runs from August 23 to 26 at Castle Ashby Park, Northants. Information from Greenbelt, at 81 Harley House, Marylebone Road, London NW1. Phone 01 740 0433.

● **GARY NUMAN** releases a live double album 'White Noise' this week. The album was recorded at the Hammersmith Odeon on December 11 and 12, 1984, Gary's last dates on his 'Berserker' tour. So if you were there you might be lucky enough to hear yourself screaming for more. This year, Gazza is going to be extremely busy. His next single should be out on April 26 and he'll be releasing a further two or three singles before his next album, due out in early September.

● **SINGING DWARF** Elaine Paige rereleases her album 'Sitting Pretty' this week. The album was originally out in 1978 before Elaine shot to fame in 'Cats' and lots of other things your mum loves.

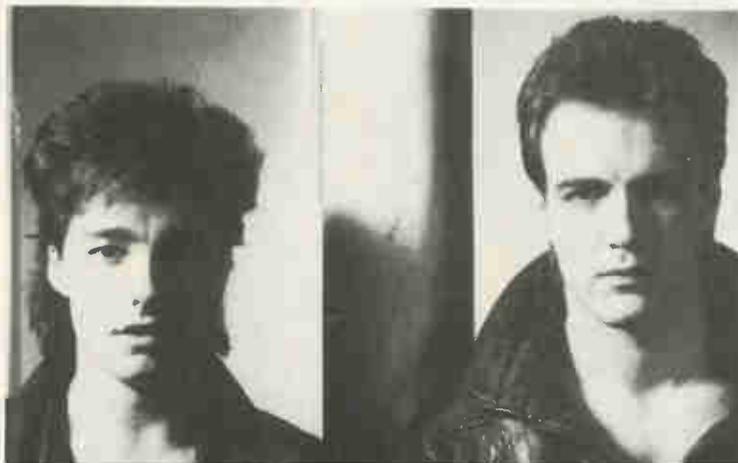


ALL'S WELL THAT ENDS WELL

■ **LOOSE ENDS** unleash their second album 'So Where Are You' on April 9. Eight of the 10 tracks have been composed by

the band and the remaining two tracks are 'The Sweetest Pain' a Dexter Wansel tune, and a cover of Bowie's old chestnut 'Golden

Years'. 'So Where Are You' was recorded at vast expense last year in Philadelphia. Nice work if you can get it.



THE WEST IS YET TO COME

■ **GO WEST**, the biggest success story so far in '85, release their debut album 'Go West' this week. Produced by their long time friend Gary Stevenson, the album features fretless bass wizard Pino Palladino, the man who's served up many a tasty piece for Paul Young. Go West are also on the up and up in the States. Their single 'We Close Our Eyes' has just been released in America and it's already hit number 47 in the charts. Go West's album is reviewed on page 18.



■ **THE BANGLES**, that charming quartet of girls from California, release their single 'Going Down To Liverpool' this week. Watch out for the video featuring Leonard Nimoy. The 12 inch version of the single is a real bargain with five tracks. Three tracks, 'The Real World', 'I'm In Line' and 'How Is The Air Up There' haven't been released before.

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CONTINUED

USA FOR AFRICA LATEST

● **WH SMITH** and most of the big record shop chains will now be stocking the USA For Africa single 'We Are The World'. Smiths have been joined by HMV and Woolworths, but Our Price still haven't reached a decision. Boots will not be stocking the single. They say they do enough for the Third World already. Last week the big chains said they would not be stocking the record because they were worried about profits and the terms offered.

Photo: David Wainwright/Photofeatures Int



■ **MICHAEL JACKSON** brought London to a halt last week when he popped over to pay a visit to a life size replica of himself at Madame Tussaud's. Screaming fans surrounded the building and when Jacko waved to the throng from the top of his limousine, harassed coppers were hard pressed to hold them back. Jacko was also rumoured to be spending the weekend with the McCartney family (Linda does a darn good nut roast) as well as doing a spot of shopping and visiting the Beatles' old studio in Abbey Road. More glorious pictures of Jacko in next week's RECORD MIRROR plus an exclusive interview with the dummy. (NB: this is a joke.)

ETHIOPIA SINGLE

● **TREVOR WALTERS**, Winston Reedy and Aswad are three of the reggae artists featured on 'Let's Make Africa Green Again', a single recorded to raise money for Ethiopia. More than 200 reggae stars are featured on the single, which is available this week.

They're calling themselves BRAFA, the British Reggae Artists Famine Appeal. The organisation was formed in January this year by Leon Liefier of vocal harmony group the Blackstones and Gene Rondo. Leon and Gene wrote the single together with another Blackstones member Tony Douglas.

Three studios donated 49 hours of free recording time. Jet Star, one of the country's largest reggae distributors, is putting the single into shops without making a profit.

HOWIE 45

● **HOWARD JONES**, the man who changes his hair style nearly as often as Jim Reid changes his underwear, releases his single 'Look Mama' on April 12. Taken from his gold album 'Dream Into Action', the B side features a hitherto unavailable track 'Learning How To Love' and the 12 inch version has a live version of 'Dream Into Action', recorded at the Manchester Apollo on March 15.

● **SIOUXSIE AND The Banshees** get behind the Anti Heroin campaign with a one off concert this month. They'll be performing at the St James Church, Piccadilly, London, on April 10, in a concert starting at 9pm. All proceeds will be going to Pete Townshend's Double O Charity. Double O aims to set up a special treatment centre for addicts. Siouxsie And The Banshees are currently working on a new album.



■ **HERE'S SOMETHING** to get your teeth into. The Fat Boys, a trio of New York rappers who make Meat Loaf look anorexic, release their single 'Jailhouse Rap' on April 12. Already a king size hit back home, the meaty 12 inch version of the single features an instrumental version of 'Jailhouse Rap'.

Fat Boys are three kids from Brooklyn — Darren 'The Human Beat Box' Robinson, Mark 'Prince Markie Dee' Morales and Damon 'Kool Rock Ski' Wimbley.

Originally they were known as the Disco 3 and they bounced their way to fame when they won a New York rap contest. The mighty trio should be coming to Britain soon — if they can find a plane with strong enough seats.

POLICE: 'NO SPLIT'

● **STEWART COPELAND** is angrily denying reports that the Police are splitting up. He says quotes attributed to him in interviews saying the Police are on their way out, were "taken out of context".

Copeland says even though the band probably won't be working together again until perhaps 1987, they are just on a sabbatical to develop their own solo projects.

"When you're in a group like the Police you don't have to face the challenges that other people have to face and your personality starts to shrink," he says. "All of the band felt this has happened and so now we're going out to fight the battles ordinary people fight."

"We'll have to sell ourselves totally on our own merits again which is great."

VARIETY

FRIDAY'S 'Tube' (C4, 5.30pm) is a compilation show featuring Spandau Ballet, Bronski Beat, Chaka Khan and Motorhead amongst many others.

SATURDAY'S 'Saturday Superstore' (BBC 1, 9am) serves up stuntman Eddie Kidd, and bird expert Peter Holden. Some of the musical interest will be supplied by a band called A-Ha. 'Punk To Present' (Radio 1, 1pm) is the last of the series and looks at the emergence of computer based groups. 'The Max Headroom Show' (C4, 6pm) features the world's first computer generated character, Max Headroom, and he'll be introducing music from Macro Mad, King Kurt and Cabaret Voltaire. 'The Story Of Abba' (C4, 6.30pm) looks at the careers of the fabulous Swedish foursome...

TUESDAY'S 'Whistle Test' (BBC 2, 7.30pm) is a one hour special on Mick Jagger. Oh my God.

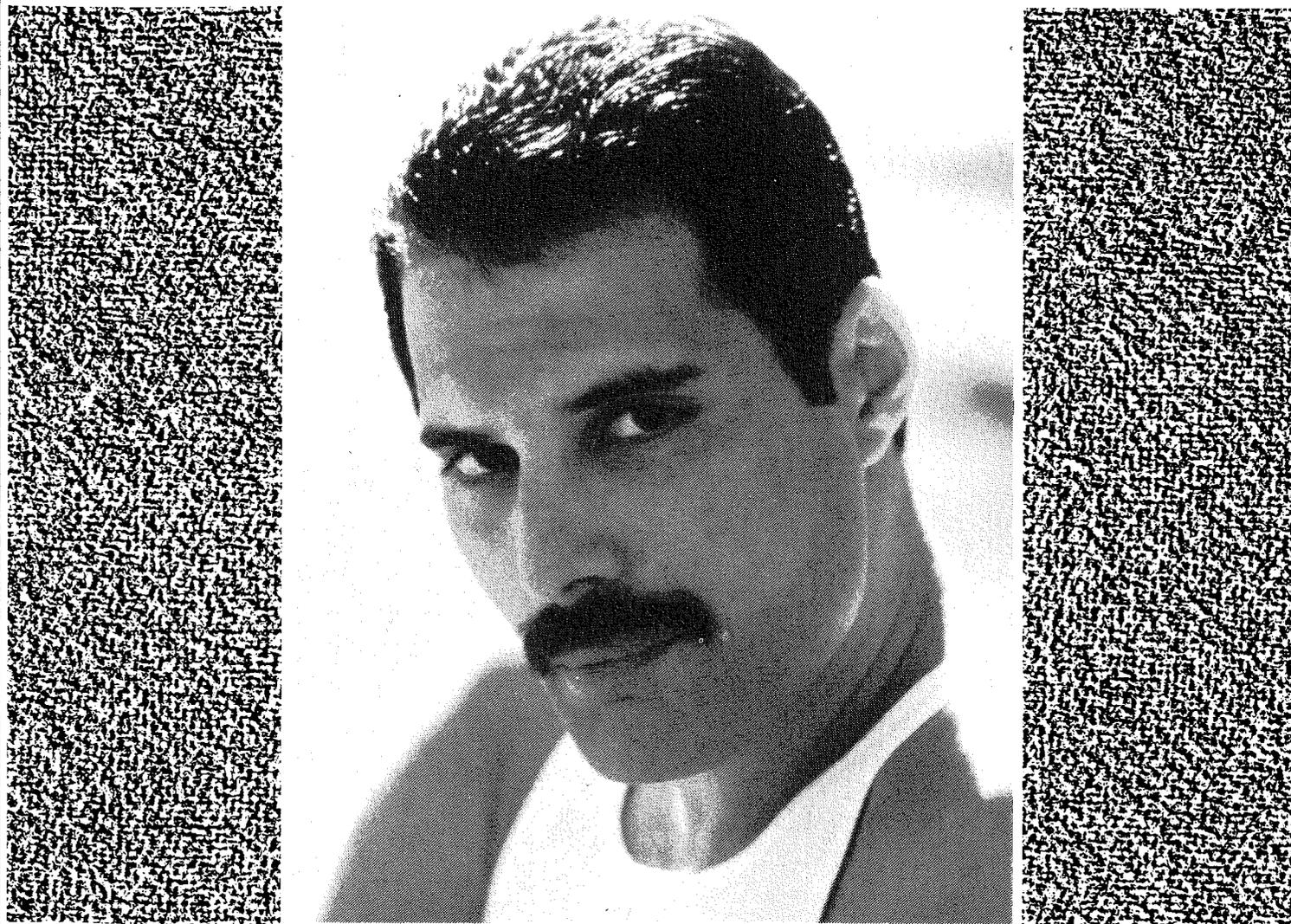
WEDNESDAY'S 'Razzmatazz' (ITV, 4.45pm) is presented by Paul King and features Dead Or Alive and Kissing The Pink.



■ **IGORS NIGHT** off, who have been described as a cross between the Bash Street Kids and the 'Rocky Horror Show', release their debut single 'We're Having A Party' on April 12. The band is fronted by Kennedy and Suzanne who is known to her friends as Dirty Suzy. Wonder why?

● **A DOUBLE** album of Eddie Cochran material will be out on April 9. 'The 25th Anniversary Album', which commemorates Cochran's death, contains 32 tracks.

FREDDIE MERCURY



The Solo Single

*I Was Born
To Love You*



FRED 1

**OUT
NEXT
WEEK**



reviewed by
eleanor levy

SINGLES OF THE WEEK

GODLEY AND CREME 'Cry' (Polydor) There are some things in life too precious for mere words. A beautiful sunrise; the Smiths; the sound of stud on bone as Graham Roberts rushes in for another tackle. Such is 'Cry'. Kevin Godley's pure, choirboy voice soars away, layer upon layer of sound floats around and you sit back and drink in the sparkling Trevor Horn production. Gloss with class and beauty.

THE LOFT 'Up The Hill And Down The Slope EP' (Creation) Four songs from the group that get Janice Long in a tizzy. Strong, jangly guitar, tight rhythm section and vocals that are a great improvement on the grinding sinuses of their debut last year. The Richard Hell song 'Time' has a Byrds feel while 'Lonely Street' is perfect for feeling sorry for yourself to. Make these men famous tomorrow (and the fact that the guitarist has been known to venture into the RM offices on occasions has absolutely nothing to do with it).

NOT BAD

ANNE PEEBLES 'I Can't Stand The Rain' (Hi) Re-released in all its belted-out glory. This is a true classic and treads Tina Turner's version into the ground with sheer bluesy backing and vocals that grab your heart and massage it smoothly.

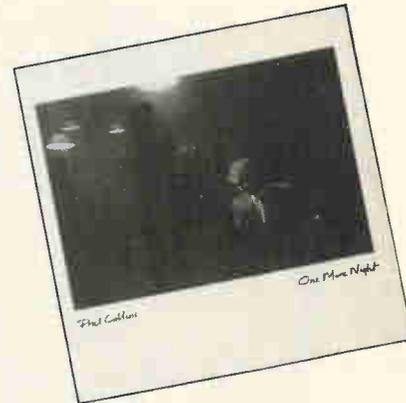
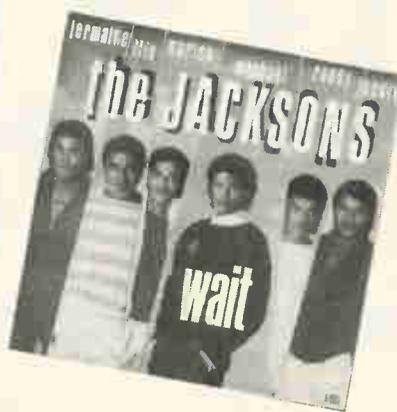
JIMMY JIMMY 'Silence' (Epic) Mary Mary quite contrary how does your garden grow? With catchy pop and not a spot on the pretty boys all in a row. Jimmy Jimmy are two such mortals making acoustic, guitar-based pop that could be Aztec Camera with added sugar. Very smart, very clean, creases in the trousers and shiny shoes. Nice boys who will be stars one day.

SHOULD HAVE KNOWN BETTER

PHIL COLLINS 'One More Night' (Virgin) In films, no-one cares that Clark Gable probably said 'Frankly my dear I don't give a damn' 120 times before he got it right — it still felt like he meant it — it sounded real. Nor that he was probably thinking more about going and having a piss than about Vivien Leigh — it didn't matter. In records, it's so much harder to get the emotion that love songs such as this demand. 'One More Night' probably meant something when Phil wrote it 'from the heart', but what feeling it may have had has been lost somewhere among the 65 saxophones and 150 pianos. Great for the radio but lousy for the tear ducts.

THE COLOUR FIELD 'Castles In The Air' (Chrysalis) Soft, mournful ballad that harkens back to a slower Fun Boy Three's 'Tunnel Of Love'. It takes a few listenings to get used to with flamenco beat here, guitar solo bordering on a wet HM there. OK, but Terry Hall's past record demands much more than this.

THE JACKSONS 'Wait' (Epic) Whatever happened to the Jacksons we all knew and loved back when you only knew you'd 'made it' when someone created a cartoon series about you? They started basking in little brother Michael's glory and making records more glossy and slick than an overdose of Sta-Sof-Ro.



USA FOR AFRICA 'We Are The World' (CBS) Well done British record retailers for remembering you've got a business to run — keep those profits coming in so Britain can be strong economically and continue to squeeze Africa dry. And then we'll get another Band Aid and USA For Africa next Christmas and won't it be fun watching the famous faces? This is an appalling, self righteous record, but it would be nice for those people who want to, to be able to buy it.

PREFAB SPROUT 'When Love Breaks Down' (Kitchenware) Being someone with a liking for sensitive artists with meaningful lyrics and guitars, I think I'm supposed to like Prefab Sprout. Hmm. Pleasant tale of woe, but with all these people rolling about in ecstasy over them I expected the Earth to move. Not a wobble.

DEAD FROM THE NECK UP

AGNETHA FALTSKOG 'I Won't Let You Go' (Epic) The Bet Lynch of a famous Scandinavian soap opera returns. While fellow Abba stars Bjorn and Benny go on to musicals and Frida becomes a big hit with the squaddies, Agnetha comes up with a sub-standard bubbly Euro-disco record and flashes those eyes of hers seductively on the cover from behind a dead animal skin.

NOLAN THOMAS 'Yo Little Brother' (Polydor) Electro synths, beat box type sounding gizmos and Michael Jackson vocals. Dance, dance, twirl twirl,

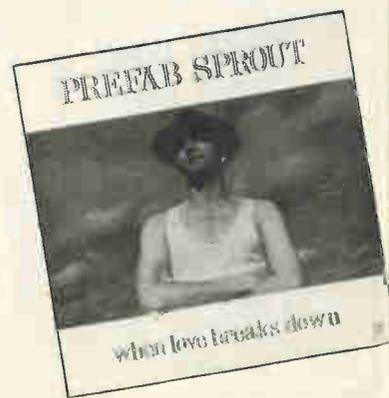
sing along and wave your bits around. My bits always go in the wrong directions so you can stuff this up a drainpipe, thank you.

MARILYN 'Baby U Left Me (In The Cold)' (Mercury) Half way through, the producer, backing singers and musicians producing this lightweight electronic 'funk' remember it's supposed to be a record by Marilyn. Cue bunging his vocals in somewhere — anywhere — and then making them sound like a begrudging afterthought. Poor old Marilyn, all image and not a chance to prove whether he's got any talent or not.

TELEX 'L'Amour Toujours' (WEA) Kraftwerk with a French accent.

BANGLES 'Going Down To Liverpool' (CBS) Americans only usually know two 'towns' in the whole of Britain. London — because everyone knows London, and Liverpool — because it's where the Beatles come from. Thus, the Bangles in their quest to get a hit over here, give us a song the British public can relate to. With this in mind they offer us the immortal line 'Hey! Where you going with that UB40 in your hand?'. What?

STEWART COPELAND AND RAY LEMA 'Koteja' (A&M) When the Police first started, they plagiarised black rhythms and whitened them out to appeal to a mass record buying audience. Now, their rhythm man returns to 'The Roots' and gets Ray Lema to provide the other half of the culture-crossing experiment. All very fine in theory, but if anyone is expecting innovation just listen to that well tried Police drum sound and prepare to be disappointed.



THE NEW ALBUM & CASSETTE

features
'kiss me'

the ups and downs



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MAN

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WHEN DIANA Ross asks you out for a date she does it in style. Boy wonder Marilyn didn't even mind being woken up at 1.30 in the morning when she rang him in Manhattan to arrange a meeting.

She laid on a private helicopter to fly him down to Pennsylvania where she was giving a couple of shows and arranged for a big limousine to pick him up the other end — not to mention providing some free tickets and choc ices for her concerts.

"I hope Diana is going to manage me in America," says Marilyn. "I've wanted to meet her for a long time. I kept on phoning her up and leaving messages, but I didn't get a reply.

"Then she phoned me back and woke me up. It was very early in the morning but it didn't matter and she sounded great. She said she wanted to hear some of my material, so she flew me down to this place called Valley Forge.

"I spent a long time in her dressing room and we just talked. I also watched her doing her yoga. It's one of the things she does to keep her body in shape but I didn't try any myself.

"I saw her perform twice and she was great, a real star. She really captures an audience. I don't know if we'll ever do a duet together, but anything is possible at the moment."

AFTER NEARLY a year's break, the sun is rising on Mazza again. He's back with his single 'Baby U Left Me (In The Cold)', the best offering in his chequered career so far, and he'll be following it up with an album and his live debut.

Aha, I hear you cry. Wasn't Marilyn supposed to have made his live debut in a New York club? But he's reported to have run off with stage fright crying his eyes out even before he could manage the opening song? Marilyn denies it all.

"It wasn't even meant to be my first live show," he explains. "It was going to be part of the video I was making and I just thought it would be fun to do a bit of live singing. There was no way it was meant to be a proper live performance. I was not crying.

"There have been a lot of lies printed about me and a lot of exaggeration. I know some people have said I'm finished. But if I'm finished then why do they still write about me? I'm still popular, I have a reputation.

"Anybody who criticises me is an arsehole; I stand for truth and honesty. So anyone who criticises those values is an arsehole. Anyone who criticises my values is a negative person and being negative is a great evil.

"I want to spread awareness through what I'm doing. If I can touch people with fresh thoughts and ideas through my work, I think I will have achieved something."



TO GO with his strong words, Marilyn has developed a strong new image. He's tidied away his frocks and make up (although I'm sure he's wearing just a touch of foundation) and opted for a more rugged look. He's also had his hair cropped and highlighted.

"I've done a lot of videos wearing make up and I don't want to do it anymore. It's history now and I'm not really interested in the past. There's not many people who can say they've gone from looking like Danny La Rue to how I look now. It's a lot of fun.

"It took guts to walk around in a skirt looking like Marilyn Monroe, but I was glad I did it."



I wouldn't stop at clawing somebody's eyes out... I'd go the whole way and kill them'





"I'm not going out to the clubs anymore because I'm bored with it. I've done it all before. I went out over the weekend to a fashion show but George had to drag me along."

Yes, George and Marilyn are still real good buddies. In fact George accompanied Marilyn to the interview, sporting equally drastic hair style.

"I'm tired of reading about George and me," says Marilyn. "We're just good friends that's all. The same as you and I might be friends."

Do you sit down and scrutinise each other's work or is it a mutual appreciation society?

"I like some Culture Club stuff but I wouldn't go out and buy one of their records. George played me some stuff the other day. I told him it was a pile of shit and he should change it."

INSTEAD, MARILYN'S getting really excited about his album 'Despite Straight Lines', in a record shop near you soon. "My music is gospel funk but there's one soft soul ballad called 'Surrender' on the album. It's a strong and positive album. Nobody has told me what to do. I take the decisions myself.

"I will be touring this year, but when or how I can't say yet. It will be a series of shows with a theme and I want to make it real value for money. I don't want to play the really big venues but I don't want to perform in anything which is too small either.

"I don't think there's a lot of passion in music at the moment. It's all shit isn't it? Spandau Ballet sing 'True' but what does it all mean? Everything in the charts is just shit and it depends on what sort of shit you want to eat.

"I'm probably shit as well but it's for people to judge. All I hope is that they like my record. I really work hard."

Although he's not been active in Britain lately, Marilyn's been knocking 'em dead in America and Australia.

"When Cyndi Lauper went to a shopping centre in Australia she only drew a crowd of 150 people. When I was there 10,000 people turned out to see me. Everybody was talking about me!"

Even getting punched in the face by an outraged Aussie couldn't deter Marilyn's enthusiasm.

"I don't try to intimidate people. He just hit me. If I feel I have to fight back I wouldn't stop at clawing somebody's eyes out. I would go the whole way and kill them.

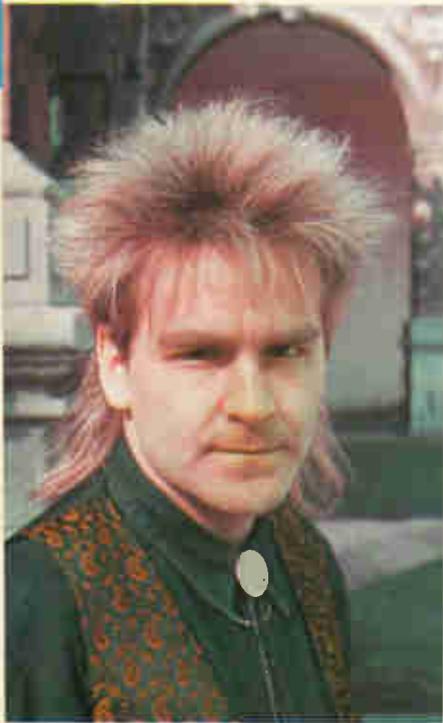
"But I'm anti violence. I could club you over the head with a bit of this radiator but what would be the point?"

Marilyn reckons that his album 'Despite Straight Lines' will be pretty exciting.

"Now I've come of age I can be positive. I've sorted myself out. The album is called 'Despite Straight Lines' because people have always tried to run my life by putting me between parallel lines, but I've always veered off and taken another course."

ABSOL

ABSOLUTELY



Peters, footballer Charlie Nicholas and a girl from Oslo have in common? A: They're all in a group. Andy Strike confirms this absurd proposition

Q: What do the Alarm's Mike

SHOCK NEWS for all Alarm fans — Mike Peters has formed a new super group, though it's unlikely you'll ever see them.

"I went on holiday to San Antonio in Ibiza and I was drinking in this bar when I saw Charlie Nicholas (Arsenal and Scotland football star) and I thought, wow! He saw me and thought — Mike Peters from the Alarm, wow!

"Anyway, we never talked but I saw him again next day in another place and when they played '68 Guns' he came over, put his arm around me and sang every word of the song.

"I thought I'd better return the favour and I got talked into doing a gig by a load of

Alarm fans so I put a band together for the night.

"A girl from Oslo played guitar, she couldn't speak a word of English but she knew all our songs, my mate Gaz played bass, a Scottish lad played drums and we had Charlie Nicholas on backing vocals and Dave Bennet of Norwich City singing as well. It was a really good night.

"Charlie's image is really distorted in the press. He's not a playboy — he's a great lad. He was at our gig at the Hammersmith Palais pogoing down the front."

Unfortunately, the San Antonio All Stars have no plans to tour or record, so Mike will have to rely on the Rhyd All Stars, otherwise known as the Alarm.

The band are currently re-establishing themselves with 'Absolute Reality', a typically bold number. The Alarm do not go in for timid, cryptic song titles.

"Yeah, I suppose you're right," nods Mike, scratching a blemish on his pristine leather trousers. "I was driving through London and I saw the GLC racialism campaign posters at the time which was something like 'racialism — we're all part of the cause, we're all part of the solution'.

"There were posters of policemen, nurses, milkmen and I thought it was really good and a reality that exists in this world.

"Everyone can help ease the tension in Britain. There's too many people who don't recognise other people's worth.

"There's a lot of management who don't recognise the worth of their workers just cos there's three and a half million waiting for a job. Everyone in Britain is a valuable person

and that's the reality that faces us, recognising people's value whether they're above or below you."

IF ALL this sounds like more confused politicising from the Alarm then that's a shame. Mike Peters is genuinely concerned about things around him and refuses to stick to any party line.

This obviously leaves him open to attack from those with manifestos of their own. He's been misrepresented more times than he's broken strings and now he's decided to steer clear of politics in the future.

"The Chant' and 'Absolute Reality' are the last couple of songs like that we'll write," says Mike resolutely. "I don't feel I'm particularly qualified to write about politics, to be honest. Instead of pointing an accusing finger, I think it's more valuable now to tell a story with a point to it."

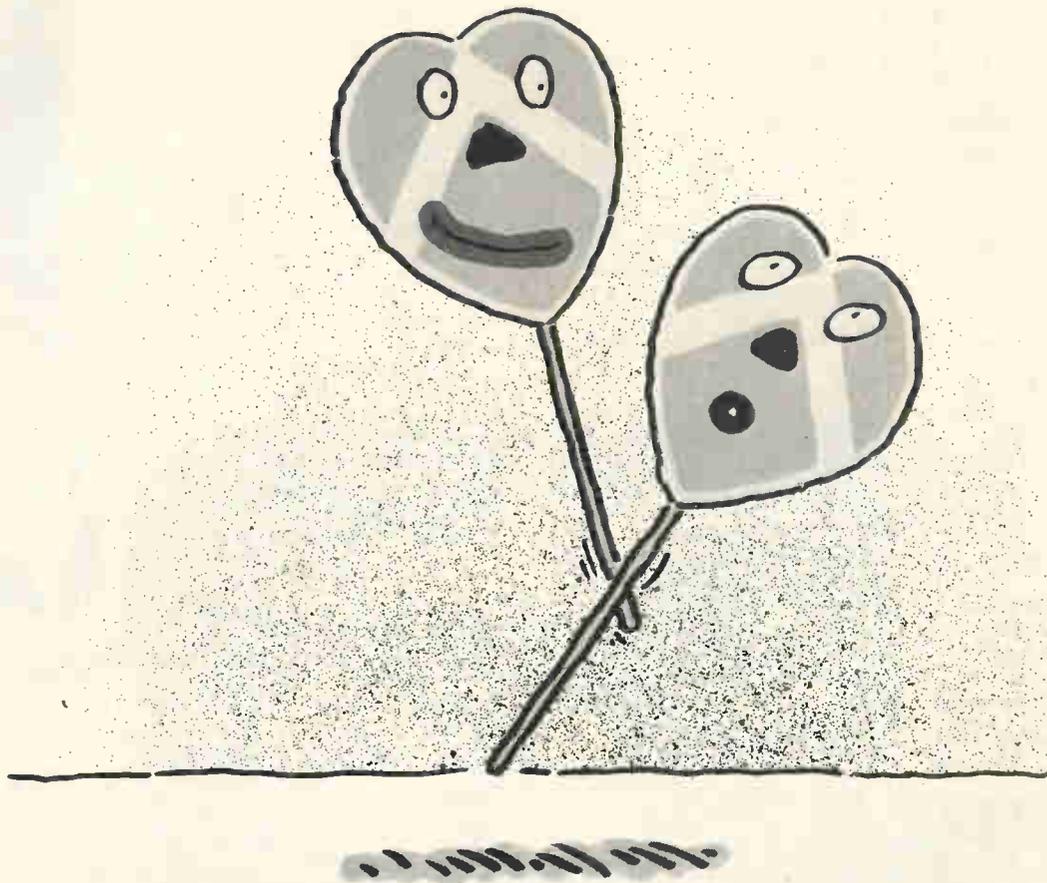
The Alarm are about to set off on tour without an album to promote, a rare move in today's marketed music, but why so long a wait since 'Declaration', Mike?

"It wasn't meant to be so long," he says. "Our original producer had to cancel two days before we were due in the studio and everybody else was already booked up.

"The new album will be out about September, maybe a bit sooner, so this tour will be very challenging for us and the fans. There'll be a lot of new songs but we'll still play the old favourites."

Just remember, if there's a long haired Scotsman pogoing next to you down the front singing '68 Guns', don't stamp on his feet! Arsenal wouldn't like it.

at the (he) ART OF NOISE



there are MOMENTS IN LOVE

anybody and everybody who has everything and anything to do with Art Of Noise would like to announce at this point that...*"the past is an immense heap of materials to use at will."* The Art Of Noise themselves would adore to add...*"immature pop musicians imitate; mature pop musicians steal."*

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'consider a sentence'



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▼ THE JESUS And Mary Chain think Spandau Ballet are just a little girls' group, not worth talking about, eh? Well, I'm a boy and I like Spandau Ballet. I've been a fan from the early days and I've got a scrapbook full of cuttings and photographs about Spandau. The Jesus And Mary Chain have taken the name of the Lord in vain and they deserve to be smitten by a large thunderbolt from Heaven unless they repent.

Simon The Wicked Vicar, Slough

● Robin Smith has never been the same since interviewing the JAMC. He's trashed Greater London House three times already, and gawd knows what that is on his trousers

▼ I'D LIKE to congratulate Jermaine Jackson on the way he handled that robber trying to ransack his house. If people in Britain could carry arms more easily, it would stop all the scum who hang around on the streets nicking other people's valuables. Well done, Jermaine. I bet if your little brother Michael had been faced with the same situation he would have panicked and handed everything over.

Stewart Anscott, Loughborough

● Call that brave, bah! You've never seen Mike Pilgrim when the RECORD MIRROR staff surround him and ask for an increase in luncheon vouchers. One jump and he's barricaded in the executive washroom

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▼ SO, MADONNA thinks she's a feminist. What a load of nonsense. She's only got where she is by wobbling her horrible bum and showing her belly button whenever she can. What's next, a spread in 'Playboy'? Real singers like Tracey Thorn and Alison Moyet don't have to do that sort of thing.

Diana Keats, Crystal Palace

● Very true, but have Tracey and Alison got such sexy belly buttons? — (Mailman in need of cold shower)

▼ HOW CAN Jim Reid put the Smiths down in such a way? Did he actually listen to the new single 'Shakespeare's Sister'?

In my opinion the Smiths deserve total respect for releasing such beautiful love songs.

Actually, one dose of Smiths music does more for me than a four pack of Abbot Ale.

David Powell, Chelmsford

● Fancy drinking Abbot Ale. Try Norseman lager instead — it refreshes the parts even the Smiths can't reach

▼ WHO THE hell would want to kiss Stephen Tin Tin Duffy? I was horrified when I saw his video. What a little wimp he is and how much make-up does he have to use to cover up his spots? It also looks as if his hair is beginning to recede just like Gary Numan's. Kiss him? If Tin Tin came up to me at a party I'd just slap him around the face and run off.

Tracie Kenway, Durham

● What do you look like yourself, sunshine? Maybe he wouldn't want to put his smackers on you either

▼ I HAVE just come back from a holiday in the south of France and was amazed at how many radio stations they have. The FM waveband is jam-packed with stations playing current and recent hits, including many 12 inch versions. And they play the records back to back without rabbiting on between records.

The powers that be should pop down to Nice and have a listen.

Martin Wilkinson, Bournemouth

● Ah, these French are clever y'know, their DJs are hand-built by robots

▼ THIS IS another letter about that silly prat Dylan Jones (see Gaz of Warwickshire's letter, March 23).

The odious Jones' piece on the Roaring Boys was pathetic. It is sheep like him that have created the hype surrounding the Boys. Roaring Boys are an exciting live band, with a joyfulness



● THE JESUS AND MARY CHAIN: peace be with you

and sense of humour that Dylan Jones is sadly lacking in.

He seems to have no idea what the Roaring Boys are all about... if only he could start listening to music, instead of hyping the hype — and that's not too much to ask of a brilliant magazine like RECORD MIRROR, is it?!

Natalie Wilson, Tufnell Park, London

● We're afraid Dylan's too busy hand tinting his hair metallic grey at the moment

▼ HAVING SEEN the first QED programme and noted what girls are really turned on by and likening that with George Michael's award(?) of best bum of the year, I thought a parody on a certain Cyndi Lauper song wouldn't go amiss: GIRLS JUST WANNA HAVE BUMS! I come home in the morning light

Andy says when you gonna learn to shave right! Oh Andy mate we're not the fortunate ones

And girls just wanna have bums! And girls just wanna have bums!

John P Amer, Swindon, Wilts

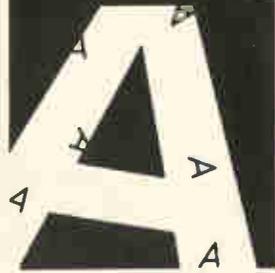
● This 'poem' rambled on for several more verses but us fair minded fellows at RM don't want to be seen encouraging childish obsessions with parts of the body

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GO WEST 'Go West' (Chrysalis CHR 1495)

HOLD ME down, I'm going to get excited here . . . rippling muscles, meaningful stares . . . black leather . . . finely-chiselled features . . . none of this clouds my critical faculties where Peter Cox and Richard Drummie are concerned. Honest. I heard the music first.

These boys are talented, surfing on the best and healthiest trend we've had for an age — exciting, exhilarating pop-rock with a dance slant combining the best from both sides of the Atlantic.

Every track on this album could be a single — even the downtempo ones have really formidable hooks. 'Don't Look Down' has some Todd Rundgrenesque chords, with a touch of 'Jump' thrown in; 'Call Me', the next single, is almost ridiculously catchy; 'SOS' is gutsy, guitary with a great synth hook; 'Innocence', an almost symphonic rocker with Policy guitar and in the slinkier, schmaltzier 'Goodbye Girl', I can see the Wham! comparisons.

The sparkling vintage of '85. Spandau Ballet please note — this is what you *could* have sounded like.■■■■■

Betty Page



STRAWBERRY SWITCHBLADE 'Strawberry Switchblade' (Korova KODE11)

HEY DIDDLE diddle, the cat and the fiddle . . . Rose and Jill, the Tweedledum and Tweedledee of pop, come to inflict an entire album's worth of nursery popsicles on an entirely expectant chart public. And I hope they're very happy together, because I don't share their sweet tooth.

This is desperately lightweight and quite relentlessly tedious, Rose's droning three-note vocals managing to grate by the end of the first song. There's lots of blippy synth arrangements, sickly strings surrounding twee wee songs which quite seamlessly fall into each other.

Here are more songs about houses and cosy front rooms and love; entirely suitable that their record label has pink milk bottles and moo cows on it. Strawberry Switchblade are trees and fields and pretty flowers and fond memories and quiet reflections and strummings and tippy tappy drums and la de da de dums. A Strawberry milkshake strictly for acquired tastes.■■■

Betty Page

VARIOUS ARTISTS 'Reggae Greats — The DJ's' (Island IRG 4)

BEAUTIFULLY PACED compilation that charts the development of the reggae DJ from U Roy's 1975 offering 'Runaway Girl' to Papa Levi's announcement of UK fast talking supremacy 'Mi God Mi King'.

In between, well, it's a pretty nasty battle royal as Lone Ranger, Eek A Mouse and Yellowman fight it out for the cute mouth honours. The DJ style carries, like rap, a story that is at turns sexual boast and witty social comment.

Not just a neat historical document, but one of the nicest ways to wind up a party I can think of.■■■■■

Jim Reid

STEPHEN TIN TIN DUFFY 'The Ups And Downs' (10 Records) IF THIS vinyl helping is anything to go by (and I'm left in no doubt that it is) it's going to be all up from now on. To quote the title of one of the ten tracks, Mr Duffy has presented us with 'A Masterpiece'.

His style bears a deceptive simplicity and clarity. Although emotive and untiringly romantic, listen closer to many of the lyrics and you'll find a twist — life and love tainted by an industrial upbringing, surrounded by the ravages of government policy.

The LP starts up with the excellent 'Kiss Me', followed by the previous and surprisingly uncharted single 'She Makes Me Quiver'. 'But Is It Art' begins with an intriguing keyboard sound illustrating the masterful piano and guitar work that is an important and exciting characteristic of this album.

Tipped as the next single, the first track on side two 'Icing On The Cake' is something we could all do with. A good dance track with some exceptionally inspired lyrics: "You were left on the doorstep of the Social Security, you were hoping for a future as someone, not a leisure refugee."

This is followed by a personal favourite, the tear jerking ballad 'The Darkest Of Blues'. Lennon and McCartney couldn't do better. In fact, the record is ten great tracks, all of single quality, that you just can't tire of. For those of you who wanted Duran Duran — this isn't. It's genius.■■■■■

Diane Cross

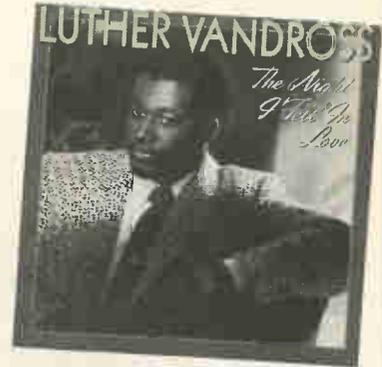
YELLO 'Stella' (Elektra ECT1)

'GOTTA SAY Yes To Another Excess' was quite categorically one of my favourite elpees of the recent past. A definite eargasm. This picks up where that gem left off, taking its themes and mashing them up, pointing them in new, exciting directions.

Dieter Meier still has the most sensual voice in pop, and when he breathes 'Desire', it oozes sex appeal. There's that wonderfully spinetling undercurrent of something sinister there just as strongly, but they've maybe mellowed a bit, and cut in some raunchy guitar for good measure.

It all growls and screams and broods like The Thing in a really tacky horror movie. An album of moods and atmospheres, it must be listened to at maximum volume in a *very dark room*. Bliss.■■■■■

Betty Page



LUTHER VANDROSS 'The Night I Fell In Love' (Epic EPC 26387)

YOU EITHER think he's the saviour of soul or a lump of lard, Luther Vandross. And while his writing and singing skills have never been in doubt, I've tended to find his choice of material a bit blubbery in the past; this time, though, Luth hits some lean meat.

The single 'Til My Baby Comes Home' is just OK, but it's with some carefully crafted slowies that Vandross really scores this time, such as loving covers of Brenda Russell's 'If Only For One Night' and Stevie Wonder's 'Creepin'', both made *worth* covering by his featherlight but solid-sure touch.

'My Sensitivity' and 'Other Side Of The World' are two more that show him in vulnerable mood and while it means that as a party album this is a non-starter, for me he's showing his best side. If LVs are accepted here, prepare for some open-heart balladry.■■■■■

Paul Sexton

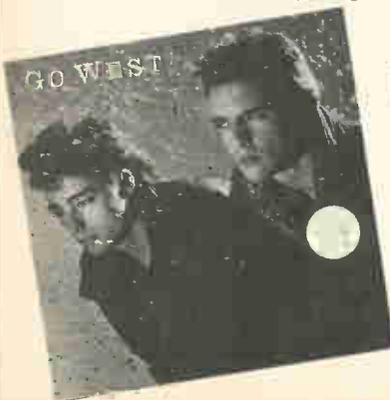
THE SISTERS OF MERCY 'First And Last And Always' (Merciful Release MR 3371)

CURRENTLY RIDING high in the LP charts and thus proving a long held demographic truth . . . this being the inordinately high propensity of angst ridden teen people to consume dark laden albums rather than commit suicide.

As such, the Sisters and their ilk provide a useful social service, keep the hospitals from A Level and acne casualties and construct a useful alternative to witchcraft and trying to look like Lou Reed when you live in Bridlington.

It's sung through a tunnel darkly and it's all pretty inoffensive, but then, so is a copper's traffic instructions on a wet night in Blackburn.■■■■■

Jim Reid



Paul Young.



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THE LEAGUE OF GENTLEMEN

as told by JIM REID

THE LEAGUE were having an extremely Good Friday. Deeply ensconced in their private chapel, they administered the traditional solemnities of the season: to whit, the cramped seating arrangements on the train down to Brighton, the preponderance of religious and/or **Leslie Crowther** programmes on TV, the second coming of **Belouis Some**, early morning kick-off and toothache. This done, they repaired for a drink or two and discussed the issues of the day . . .

. . . Seeing as most of the issues of the day were of a most unseasonal nature, Sir Public House turned our attention to the non issues of the day: ie pop stars. . .

"Topping week for pop people," he said biting on a Cadbury's Cream Egg. "First off there were widespread reports of **Andrew Ridgeley's** behaviour on a trip to

Bristol. Personally I believe these reports reflect more on the sanity of Bristol Polytechnic than the licentious behaviour of AR. The roly Poly ones must have a severe case of masochism, for the mischievous Mr R not only turned up at their Rugby Club Ball, he also put in an appearance at the Poly's fancy dress ball.

"Now't wrong with that, you may say, and in normal times you'd be right. But at the moment it seems that the very appearance of Andy's hooter brings immediate claims of ripped bras, jilted boyfriends or what we commonly call . . . Fleet Street hysteria. What do I think happened at all those parties? . . . well, I think it's just a silly play on words. What city are we talking about after all . . . ?

"Well we're not talking about Sidney are we, though it's a little known fact that the other **Sidney (James)**, was an inspiration to many pop acts, but I digress, Sydney, Orstrailia, is just one of the places that 'supergroup' **Spandau Ballet** have been

visiting on their world tour. While there the band took the opportunity of flying their loved ones out for a cuddle and **Steve Norman** took time out to say "Sometimes I think performing is even better than being with a woman." Steve is not in line for an MA in philosophy . . .

"Joining Steve in deep thought this week is ol' Purple Vein himself, **Prince** who is reported as saying: "I don't feel sexy when I play the guitar — I feel angry." . . . Now you know . . .

"Feeling far from angry last week was Ms **Chrissie Hyde**. Chrissie gave birth to a baby girl, as yet unnamed, her second child. Husband **Jim Kerr** was present at birth . . .

"And from birth to death and grisly coincidence. **Julian Lennon's** first major dates on his US tour are at the Beacon Theatre in New York . . . just a few hundred yards from the scene of **John Lennon's** murder . . .

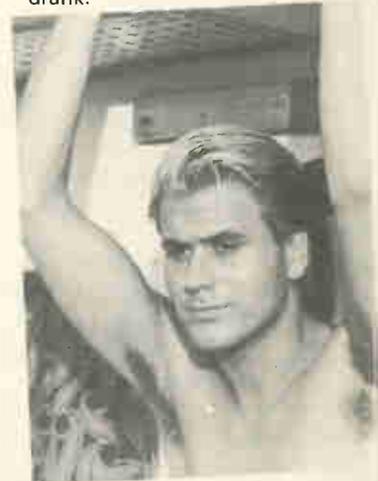
"Cue **Beatle** link: most tedious aspect of **Michael Jackson's** visit to Britain must have been his rumoured two day stopover at **Paul McCartney's** place in Sussex. Why? . . . well, we all know what a clean living family the Maccas are, don't we?

"Talking of Jacksons, bro' **Jemaine** plans to play **Marvin Gaye** in a film . . . and **Millie**, no relation of course, has had her saucy LP 'Live And Uncensored' banned from Woolworth's . . .

"While that other stalwart **Tina Turner** has a pretty busy time ahead of her. Her theme song from the Mad Max film will be released at the end of April, then she goes on to tour the US from July to December before releasing new material in the spring of next year. She has no plans to join the new look NCB executive . . .

"Neither has **Simon Le Bon**. The chubby one is too busy trying to get a sponsor for the round the world yacht race. Latest firm approached . . . Heineken, who have steadfastly refused to reach any parts of the League Of Gentlemen's personage . . .

The League Of Gentlemen were very particular about what they drank.



DEPILATORIES were out that week



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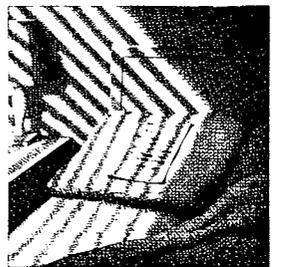
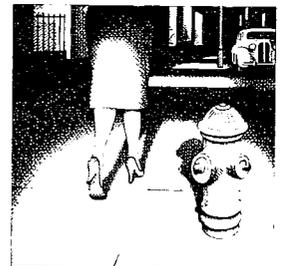
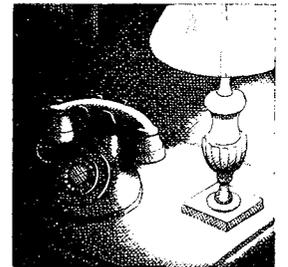
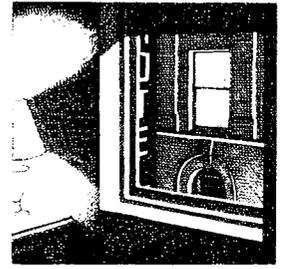
(If I Counted The Stars)

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(keyboards), Tom Lee (guitar), Gary Hoffman (drums), Dan Bolen (bass), Sam Franklin (sax) and Stevie Lee Kaplan (keyboards), was started in a pizza parlour in Culver City, California, according to the CIA version.

The eight member band — going under the name of Big Daddy Dipstick And The Lube Jobs — had to fit onto a four by ten stage, though many claim this was the actual size of the cage the barbarous rebels held them in.

Bob Wayne claims he owns an eight-track studio called Sunburst in Culver City, California. "We do mainly advertising jingles and movie soundtracks."

It all sounds nice and cosy but some of the films had little to do with Walt Disney or Steven Spielberg. These were movies which you couldn't even buy if you wore a dirty mac and asked for something in a plain brown wrapper from under the counter in Britain.

"I should make it clear that we only recorded the original music," he says. "We had nothing to do with the heavy breathing part of the soundtrack."

In fact, one of the films got nominated for an award for 'The Best Erotic Film Score' in a trade ceremony.

"The film was called 'The Dancer'," he says. "It was about a group of male erotic dancers who met these women in the audience and then proceeded to have a huge orgy. The ceremony was held in the Variety Arts Theatre in Los Angeles but I didn't go. I didn't want to sit with those people."

"The producers of such films are real scumbags and the 'actors' and 'actresses' are very strange. But there's big money in the industry. In America you can walk into something like a Virgin Megastore and hard-core pornography is right out in the open."

"Don't ask me what the award looked like but I can guess that it was about seven and a half inches tall and very hard. But I felt great about the nomination since I was competing against major 24-track studios."

L EAD SINGER Marty Kaniger has a far stronger musical pedigree. He was once a staff writer to the Screen Gems company and wrote songs for the Monkees and the Partridge Family.

"I did back up vocals for the Monkees as well," he admits. "It was after Michael Nesmith and Peter Tork left. Davy Jones and Micky Dolenz would record new songs to slot into old shows to keep them fresh."

"With the Partridge Family it was difficult to get songs to them. Wes Farrell had David Cassidy all sewn up so when the call came to write a song for his stage mother and real step-mother Shirley Jones there wasn't much incentive because you knew it wouldn't get onto an album where the real money was made."

"But it was a good experience because you really learnt songwriting as a craft. You were locked into a subject and you had a certain time to get the song over."

Just down the hall was a certain David Gates who has since made a name for himself with songs like 'Everything I Own' and 'Make It With You'.

"He was our producer at the time. He was

YOU MUST have heard those stories of Japanese soldiers who refuse to believe that the Second World War is over. You know the ones; they got separated from their platoons and hid in the jungles. Then when they're found, take a ludicrous amount of convincing that the war's over 40 years — and they lost.

Meet Big Daddy, the American equivalent. Though they are currently successful with their romantic version of Bruce Springsteen's 'Dancing In The Dark', their real story is a tragic and horrific reminder of the red peril in our midst.

The group were captured by Communists in Laos in 1959 and held captive in those steamy, dense South-East Asian rainforests for 25 years. So their return to civilisation has meant that they can only relate to music 'the way it used to be' and 'the only way they know how' — Fifties style.

Their debut self-titled LP features 'Bette Davis Eyes' a la Chuck Berry, 'Hotel California' Del Shannoned, 'Ebony And Ivory' given a touch of Awopbopalooobop Alopbamboom and Pat Benatar's raunchy 'Hit Me With Your Best Shot' given a doo wop treatment.

But all this bravado hides the pain and torment of 25 years of life under blood-crazed revolutionaries. Obviously the experience was too recent to talk about but the CIA have given them alternate stories to feed to the press which are far more interesting, featuring sex, top clean cut rock stars like the Monkees and David Cassidy's Partridge Family and Hollywood.

The group, Marty Kaniger (guitar), David Starns (guitar and keyboards), Bob Wayne

Here's a group that relates to today's real heroes — y'know, real Eighties people like Del Shannon and Chuck Berry.

Mike Gardner gets pre-Beatle-ite



an incredibly talented arranger and writer. He was just putting together his band Bread at the time."

KANIGER ALSO worked on the soundtrack to the Elliot Gould and Candice Bergen film 'Getting Straight' in the Seventies. Now he and Wayne have just finished working on the soundtrack to a new film 'Hideous Sun Demon (Special Edition)'.

"Some film buffs went and found the worst science fiction film they could and wiped off the soundtrack. They put in their own script, changed the story completely and dubbed in new actors. They even filmed new scenes like in Steve Martin's 'Dead Men Don't Wear Plaid' or the Holsten Pils adverts."

The band are well aware of the confusion between themselves and the wrestler of the same name.

"In America wrestling is big thanks to Cyndi Lauper," says Marty Kaniger. "The best action in the sport happens in the locker room where wrestlers will mouth off and challenge each other. America's top wrestler claimed that he

managed Cyndi and was responsible for her success. She appeared in the locker room and challenged him.

"She managed to fill Madison Square Gardens with a fight between this guy and her lady wrestlers. They then went on tour. Basically Cyndi's manager also managed the wrestler. The guy also appeared in her videos for 'Girls Just Want To Have Fun' and 'Time After Time'.

"If Big Daddy the English wrestler makes a fuss about our name, we'll change ours to his real name of Shirley Crabtree," says Bob Wayne.

Already the group are about to complete their second LP with 'Billie Jean' coming out a bit 'Be Bop A Lula', 'Purple Rain' gettin the Bo Diddley treatment and 'Every Breath You Take' getting Pelvised a la Elvis.

The band are still waiting for the reaction from Bruce Springsteen over their current hit.

"He must have heard it by now," says Marty Kaniger. "He'll probably be able to afford a patch for his jeans on his share of the royalties."

dig ya later roots

USED MOTORS, now there's a story. Car lots in Ilford, car auctions in Mile End. No MOT, no brake fluid, no questions asked. Worth a drink? I should . . . or rather Smiley Culture should, pal. 'Cockney Translation', that's his Brixton 'n' Bow reconciliation, is also the translation of street sharp into hard cash.

"The first car I bought was a Morris Minor, they're the worst cars on the road," he says. "I was 14 years old, I wasn't old enough to drive. I was still going to school.

"That's how I met this geezer. He used to go to the car auctions all the time and I used to go up and see him. The first time I went to Hendon I bought this Morris Minor off him. He drove it back to my place 'cos I couldn't really drive. The next day I was driving around the flats and it broke down. It never went again.

"So like an idiot I went back to him again to buy another car. That car was an Austin 1800 . . . it was completely terrible as well. He was always saying to me that he'd get me a great car and I was checking him regular.

"He told me 'Dave,' (Smiley's real name), "those first two cars were a load of shit. But I'm gonna get you a nice car 'cos I like you.' He was a villain, but a real Cockney.

"Anyway, eventually he got me a Vauxhall Victor, which was really good. He never used to spend more than £70-£80 on a car, he used to drive them down to my place and I'd put one or two outside in the driveway. People I knew used to come round and ask me if the cars were for the sale. I'd do the business and make myself a little change. That's how I really started meeting people all over the place."

Smiley Culture now drives a Seven Series BMW.

"I never used to work — 'cos I'm the sort of person who's hustling minded. I would go to a shop and buy 20 clocks for a good price and sell 'em for two or three pounds profit. I used to work for myself."

And he still does. Smiley's fast style panorama of London — high rise holidays in Havana, more spare gold than Terry's and strictly no fire damaged brollies — fell off the back of no lorry.

SMILEY'S TALK is the logical conclusion of a rap that started way back with Eddy Grant's Equals. A big city hybrid, that stirs a witty, vibrant culture into an ever speeding kaleidoscope of catch phrases and well nurtured characters. Why, since the success of 'Police Officer' even the woodentops are cocking a shell-like. . .



SMILEY CULTURE DISCUSSES THE USED MOTOR TRADE AND THE IMPORTANCE OF BEING BEJEWELLED WITH SPARKLING JIM REID. PHOTOS: IAN HOOTON



translator!

S M I L E



"Y'know, I'm driving my car and it's 'Alright Smiley' from the police," he says. "They don't harass me at all. I was driving to do a TV programme and I drove through a red light, I was a bit late and there was a lot of traffic and things. I was just going through the lights and they changed from amber to red. I was just on the line, so I thought I'd go through, only there was a policeman standing there.

"Next minute he's tapping on my window saying, 'I'd like to speak to you about a possible offence'. I said, 'what officer?' and he said 'I'm not going to bend down and talk to you, step out of the car'. So I stepped out of the car and said, 'Officer, officer before you say anything, let me show you something' — 'cos I had some of my records in the back.

"So I went round the back of the car and he came with me, I could see he was going to get real cocky, so I opened the boot of the car and said here have one of these. He looked at me and looked at the record and said, 'I thought I recognised you from somewhere'.

"I told him I was on the way to do a TV show and that's why I was so fast . . . it could have been a problem, but it wasn't, he let me go.

"I've had a lot of policemen tell me they've bought 'Police Officer'. A lot of policemen have paid their fair share of promoting it — cos a lot 'em bought it — so respects due all round."

SMILEY SMILES at this and flashes me some pretty tasty jewellery. Like the cars, the gold rings are just one more manifestation of wideboy flash. . .

"Since I was a youth I've liked jewellery," he says. "I think a lot of the youth like jewellery. I don't buy rings just for the sake of buying 'em though, I know that if I need to one day I can sell them.

"I don't really go out of my way to buy stuff. I know quite a few people in the business. I know people in Hatton Garden. My personal jeweller is in Clapham Junction and they make jewellery for me at trade prices.

"If I've got anything old that I want to change they can melt it down and make something of it. Jewellery is very expensive and I don't really buy anything unless I can get it at the scrap price. I mean I'm not into jewellery like Mr.T."

Flash aside, the likeable Mr Culture has had to adjust to being the UK's biggest home grown reggae performer.

A pole position that has not only thrown him into the maelstrom of the musicbiz, but has earned the respect of the West Indian community. Does he welcome or fear the 'spokesman' or 'figurehead' epithets this may encourage?

"It's a good thing, but I'm not sure that's what I want to be in life," he says. "There's some people who'd love it — I personally just wanna be myself."

Smiley has similar views about the musicbiz. Don't expect to see him gracing the tabloids' gossip pages. . .

"I don't wanna change, I just wanna be the way I am," he says. "I don't want to be a pretender. I think if you get involved in the business one hundred per cent you have to change.

"You have to leave a lot of people behind — and that's not the way I was brought up. It's not the way I check things. That's the only thing that'd make me think the musicbiz is a bit dodgy.

"I've already achieved more than I thought I ever would. I never thought I want to be a big star like Bob Marley, the biggest thing in my life was to make a record. But I never thought any record I'd make would be played on the radio, that's the way I checked myself.

"When 'Cockney Translation' originally came out (last summer) and got to number one in the reggae charts, that was enough for me, I could have given it up then. I've been doing it for 10 years now and seven or eight of those years I wasn't even getting paid.

"But I was enjoying it. Now it's turning into work. I don't know whether the change is worth it, money isn't everything."





e y e d e a l

A VISUAL COMPENDIUM

F I L M

'THE RIVER' (Cert PG)

TOM AND Mae Garvey run a small farm in Tennessee. They have to fight debt as well as the large agricultural corporation that wants to flood their valley. Then there's the weather — and when it rains the river of the title overflows and their crop is in danger from the flood.

'The River' has been described as a statement against Reaganomics, but with its sentimental celebration of the all-American family and mere scraping of the political implications it raises, it remains another in the long line of 'smiling through adversity' films that are increasingly common as the economy gets worse. When the 'little people' gain an unlikely victory against the corporation, it's an illusory ray of sunshine and optimism that fails to ring true.

Eleanor Levy

'MORONS FROM OUTER SPACE' (Cert PG)

SCREENPLAY BY Mel Smith and Griff Rhys Jones; executive producer Verity Lambert (ex of Euston Films, who gave us the wondrous 'Minder' and 'Widows') — sounds like a recipe for thoughtful comic yumminess. Unfortunately, the reality of 'Morons' is a case of too much money, not enough sense. Of humour, to be precise.

The story goes that these three humanoid aliens from the planet Blob crash land on the M1, separated from the sensible Bernard (Mel Smith) who spends the rest of the film trying to catch up with them as they become international celebrities. There's a few giggles, and Jimmy Nail's performance as the beery Blob slob Desmond is a treat, but otherwise it's an idea stretched out of all proportion to its initial interest. And do we really need yet more send-ups of 'Close Encounters' and 'Cuckoo's Nest'?

Betty Page

'FAST TALKING' (Cert PG)

EVOKING MEMORIES of 'Gregory's Girl' and 'Breaking Away', this is yet another excellent film to find its way out of the land of Rolf Harris and wombats. 'Fast Talking' is a simple tale of the emergence from puberty of Steve, Vikki and Moose. Comfortable, but never sickly.

Eleanor Levy

'THE NEVER ENDING STORY' (Cert U)

SWEET, FRECKLED kiddie who's recently lost his Ma is transported into the Never Ending Story when he opens a dusty old book. In it he finds a world of fluffy pink dragons, ancient

REALLY GOOD bad taste finds its way into the cinema this month with the release of 'Terror In The Aisles' from Palace (Cert 18). It boasts some of the best gungy bits in the history of horror movies including 'Psycho', 'Carrie' and the 'Marathon Man' tooth drilling sequence. More gruesomes continue in 'Number One' (Cert 15), with Bob Geldof as a snooker playing wide boy who makes it big. It goes on general release from April 19. Music videos to come this month include a Paul Young compilation from CBS/Fox — out at the end of April — while Depeche Mode release a live video on Virgin at the same time, featuring all those tracks you've known and loved.

Eleanor Levy

● MORONS: They came, they saw, they had a few lobotomies



● MADONNA: A sensitive artist

magic and boulder-munching cuties. The effects and creatures are often beautiful but the two heroes are of the sort only years of watching 'Little House On The Prairie' could produce.

Eleanor Levy

V I D E O

'MADONNA' (Warner Music Video)

FOUR SONGS coquettishly delivered by the First Lady of not-so-subtle innuendo and suggestion. Once dubbed Queen of Disco, Madonna Ciccone shows that she is more of an across the board entertainer in a similar mould to that purple purveyor of rock n' roll histrionics Prince. From 'Burning Up' through the haunting 'Borderline' to 'Lucky Star' and finally the piece de resistance 'Like a Virgin', Madonna struts her stuff with every wiggle, wink and pout having its effect.

Joe Shutter





Two People and the Boomtown Rats, but video for video, this collection is as lively and crucial as any on the market.

Andy Strickland

VARIOUS 'Ready Steady Go Special Edition: The Sounds Of Motown' (PMI)

STEVIE, MARVIN, Smokey, Diana, Martha, the Temptations ... and, shucks, even Dusty Springfield has a go at going to a Go Go. Original style. Beautiful suits, marvellous hair cuts, timeless music. RSG's buzz caught the rush and excitement of 60's pop nirvana ... never better than on this tape.

E I Video

'COMFORT AND JOY' (Thorn EMI Video)

BILL FORSYTH may or may not be the saviour of the Brit/Scot film industry, but he does make fine funny films. 'Comfort And Joy' is not packed with as many belly laughs as 'Gregory's Girl' but it's no less effective for that. Bill Paterson is perfect as the frustrated DJ who finally finds a challenge in life when he becomes the go-between in a mafia ice cream war in Glasgow's back streets. Grogan fans will find little cheer in CP's unconvincing smouldering Italian. Not Bella Bella by a long chalk.

Still, it all has the feel of an excellent Play For Today.

Andy Strickland

'ANOTHER COUNTRY' (Virgin Video)

THIS IS the role that sprung Rupert Everett onto an unsuspecting, but panting, world. Released last year in the cinema after its successful theatre run, Julian Mitchell's screen play is a quiet, well-structured evocation of pre-WW2 public school life seen through the hedonistic eyes of Guy Bennett (Everett) and his communist room mate (Colin Firth). Beginning with Bennett after his conversion to communism and subsequent defection, it's a none too veiled look at the spy Guy Burgess' story. Beautiful and humorous, it won Everett much praise and is one of the best British films of recent years.

Eleanor Levy

'THIS IS SPINAL TAP' (Embassy Home Entertainment)

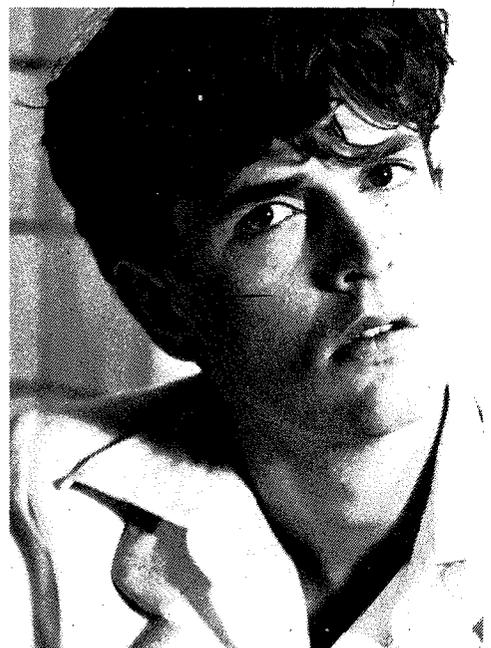
THE INTENSELY wacky adventures of a not so unreal British HM outfit (played by Americans) on tour in America, so spot-on in its satire of the genre that America thought it was a documentary.

The character acting is superb; essential viewing for anyone who wondered about the crasser aspects of the music biz.

Betty Page

● **ANOTHER COUNTRY:** Rupe's hot poop

THE RIVER: wet ●



'PURPLE RAIN' (Warner Home Video)

I SIMPLY don't care what the creeps say, my favourite lilac-blossomed dollop of dynamism is *still* an absolute mega-god. And this, of course, finally (gasp) is your very own pocket version of his cinematic vehicle.

Ooh, when he gets on that purple machine... and aah, when he makes Apollonia jump in the lake and ooh, the seduction scene... well steamy. Steamed corn, well done. Morris Day provides perfect Darnellian comic relief and the live sequences are the business. And to think you can see it all again in slo-mo! Why doesn't anyone seem to see he's got a wonderfully piquant sense of humour?

Purple Page

VARIOUS 'Don't Watch That, Watch This! 2' (Polygram Video)

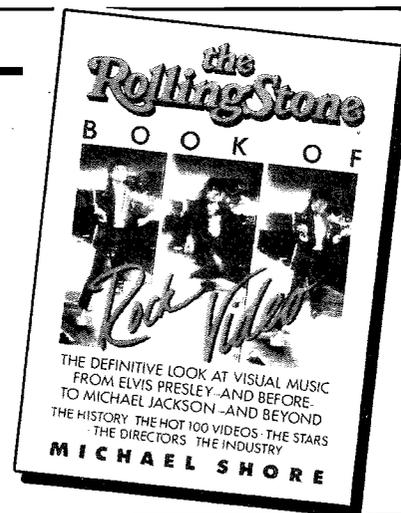
COMPILATION TIME again, which usually means more turkeys than Bernard Matthews' back yard, but not so on this unusually high quality video. It all comes down to personal taste of course, but for my money the Kane Gang, Commotions, Bunnymen, Bronski Beat, Aztec Camera is no mean line up. The occasional filler inevitably rears its ugly head, a la

● **CLARE GROGAN** gets some 'Comfort And Joy'



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comprehensive
rock video
guide...**

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Sidgwick & Jackson**



MEMORIES

STARDUST

WE'VE HAD the Sweet and David Cassidy, Gary Glitter and Marc Bolan — now even the Osmonds are in Britain for a country music festival. All are making 'comebacks', with either hit records, videos or sell out shows.

One Seventies hero who's no need for such things is Alvin Stardust. He's been having hits consistently since that great day in 1974 when 'My Coo Ca Choo' first sounded out of the plastic tranny you got free with Green Shield Stamps.

After the leather-look Alvin dried up, he returned in 1982 with a record deal from Stiff clutched tight in a sweaty little hand and singing 'Pretend'. Two years later the Mike Batt song 'I Feel Like Buddy Holly' was another (surprising) hit.

Surprising, because it was one of the sweetest and sickliest songs in the history of popular music. No matter, Alvin liked it.

During these years, Alvin married actress Liza Goddard. He's still reluctant to talk about the relationship, saying, "you've got a side of your life that is private, if you talk about it, it isn't private any more, so you've lost something of yourself."

At Christmas 1984, a time when everyone was creating about Band Aid and those loveable browned-to-a-turn Whammie boys, old Alv was riding high with two songs in the top 30. Now, a new single 'Got A Little Heartache'.

More importantly, Alvin has decided to "put his career on the line" (quote from PR) and enter the UK heats of the Eurovision Song Contest with the Leeson and Vale song 'The Clock On The Wall'.

Is he mad? We can only assume so. But what does the man who's mum used to iron Rolf Harris's shirts have to say on the matter?

"I thought it would be intriguing to think what might happen if I entered. What difference is there in having a single out and putting it in for Eurovision? The only difference is that a single takes five weeks to prove it's a hit or not and a song for Europe takes five minutes.

"It would be great if someone like Nik Kershaw or Howard Jones entered, but it's because of that — we're all afraid we'll end up with egg on our faces."

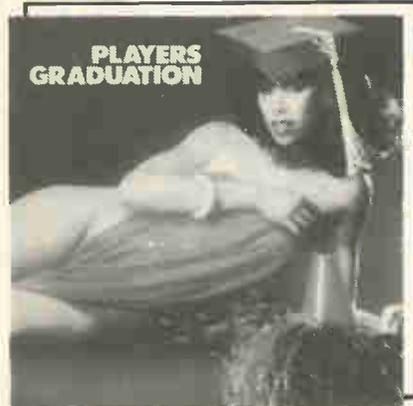
It's still a strange decision to make, though. Why bother with a contest whose only claim to fame in recent years is that it threw up Black Lace. Alvin obviously believes the contest has potential for even greater things than that.

"Listen, it's one of the few things that Europe has that brings all the countries together. We're all people and it pisses me off to think that it takes something like millions dying in Ethiopia to bring us all together.

"If we were more together as a community perhaps we wouldn't have so many problems — like unemployment all over the place and missiles stuck in our back yard. I know it sounds corny, you can poo poo a little song contest, but it's yet another instance when if we don't keep on top of it, it'll disappear."



● He's a contemporary of Gary Glitter and the Sweet. He's entered a song for Europe. He is Alvin Stardust. His interviewer is Eleanor Levy



OHIO PLAYERS "FOLLOW ME"

12" 12AIR 3700 7" 7AIR 3700

from the Album
"GRADUATION"

Rec. AIR 7601 Cass. ZC AIR 7601

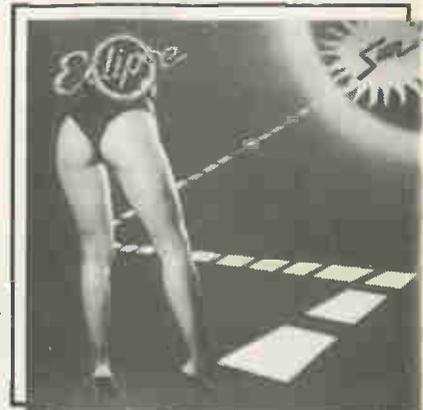
SUN "REGGAE MAN"

12" 12 AIR 3701 7" 7 AIR 3701

from the Album
"ECLIPSE"

Rec. AIR 7600

Cass. ZC AIR 7600



RM DISCO

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

- 1 1 HANGING ON A STRING (CONTEMPLATING) Loose Ends, Virgin 12in
- 2 5 FEEL SO REAL, Steve Arrington, US Atlantic 12 in
- 3 6 LET'S GO TOGETHER, Change, Cooltempo 12 in
- 4 3 SPEND THE NIGHT, The Cool Notes, Abstract Dance 12in
- 5 2 BAD HABITS/ LET'S GET BACK TO LOVE, Jenny Burton, Atlantic 12in
- 6 4 GIRLS ON MY MIND, Fatback, US Cotillion 12in
- 7 8 COULD IT BE I'M FALLING IN LOVE, David Grant & Jaki Graham, Chrysalis 12in
- 8 10 LOVER UNDERCOVER/SO DELICIOUS/LET'S PLAY TONIGHT/ START IT UP/SHE'S A GO-GETTER, Fatback, Cotillion LP
- 9 14 WE NEED LOVE, Cashmere, Fourth & Broadway 12in
- 10 7 BACK IN STRIDE, Maze featuring Frankie Beverly, Capitol 12in
- 11 15 CLOUDS ACROSS THE MOON, RAH Band, RCA 12in
- 12 9 PARTY TIME (THE GO-GO EDITION), Kurtis Blow, Club 12in
- 13 17 I WANT YOUR LOVIN', Curtis Hairston, US Pretty Pearl 12in
- 14 28 RHYTHM OF THE NIGHT, DeBarge, Motown 12in
- 15 11 YOU SHOULD HAVE KNOWN BETTER, T.C. Curtis, Virgin 12in
- 16 19 IN MY HOUSE, Mary Jane Girls, Motown 12in
- 17 12 TOO MANY GAMES/CAN'T STOP THE LOVE/I WANT TO FEEL I'M WANTED/MAGIC/REACHING DOWN INSIDE, Maze featuring Frankie Beverly, Capitol LP
- 18 24 MOVE CLOSER (NEW MIX), Phyllis Nelson, Carrere 12in
- 19 27 THE NIGHT I FELL IN LOVE/MY SENSITIVITY (GETS IN THE WAY)/IT'S OVER NOW/IF ONLY FOR ONE NIGHT/CREEPIN'/OTHER SIDE OF THE WORLD, Luther Vandross, US Epic LP
- 20 37 GROOVIN', War, Bluebird/10 12in
- 21 52 FAN THE FLAME, Barbara Pennington, Record Shack 12in
- 22 16 CURIOUS, Midnight Star, Solar 12in
- 23 31 WHAT'S MISSING/A BROKEN HEART CAN MEND/YOU WERE MEANT TO BE MY LADY (NOT MY GIRL)/IF YOU WERE HERE TONIGHT/ INNOCENT (MEDLEY), Alexander O'Neal, US Tabu LP
- 24 — DANCIN' IN THE KEY OF LIFE/SHE JUST DON'T KNOW, Steve Arrington, Atlantic LP
- 25 35 MYSTERIOUS (REMIX), Twilight 22, WEA 12in
- 26 26 NOW THAT WE'VE FOUND LOVE (PAUL HARDCASTLE REMIXES), Third World, Island 12in
- 27 21 SETTLE DOWN (REMIX), Lillo Thomas, US Capitol 12in
- 28 22 THEME FROM 'SHAFT', Eddy and the Soulband, Club 12in
- 29 13 WHO COMES TO BOOGIE, Little Benny, Bluebird/10 12in
- 30 40 LOVE TONIGHT, David Simmons, US Atlantic 12in
- 31 18 I'VE GOT YOUR NUMBER/CAUGHT IN THE ACT/YOU FINALLY FOUND THE ONE/WORK FOR LOVE/GOODBYES DON'T LAST FOREVER, Rockie Robbins, US MCA LP
- 32 25 I'M SO HAPPY, Julia & Co, London 12in
- 33 51 LOVE ME RIGHT NOW, Rose Royce, Streetwave 12in
- 34 45 OHH BABY/YOU/CLASSY LADY, Spank, German Metrovynil LP
- 35 54 HOLD ME TIGHT, Robert White, US Paris 12in
- 36 20 NIGHTSHIFT (REMIX), Commodores, Motown 12in
- 37 33 MUTUAL ATTRACTION/OH WHAT A FEELING, Change, US Atlantic LP
- 38 47 THE ABC OF KISSING, Richard Jon Smith, Jive 12in
- 39 30 SOLID, Ashford & Simpson, Capitol 12in
- 40 34 MR. TELEPHONE MAN, New Edition, MCA 12in
- 41 23 OPERATOR, Midnight Star, Solar 12in
- 42 — THAT OLE DEVIL CALLED LOVE/JAZZ VERSION, Alison Moyet, CBS 12in
- 43 49 MY LOVE IS TRUE (TRULY FOR YOU)/TREAT HER LIKE A LADY (M&M REMIX), The Temptations, Motown 12in
- 44 29 BUSTIN' LOOSE, Chuck Brown & the Soul Searchers, Source 12in
- 45 — LIKE I LIKE IT, Aurra, US Next Plateau 12in
- 46 46 LET ME BE YOUR EVERYTHING, Touch Of Class, US Atlantic 12in
- 47 — DANGEROUS (REMIX)/CHANGE YOUR WICKED WAYS (REMIX #1), Pennye Ford, US Total Experience 12in
- 48 44 GALVESTON BAY, Lonnie Hill, US Urban Sound LP
- 49 48 ROSES, Haywoode, CBS 12in
- 50 41 DO WHAT YOU DO (REMIX), Jermaine Jackson, Arista 12in
- 51 57 HAPPY FEET, Mass Extension, Fourth & Broadway 12in
- 52 67 ANYTHING? (MARK KING/PAUL HARDCASTLE REMIXES), Direct Drive, Polydor 12in promo
- 53 32 YOU'RE GONNA LOVE BEING LOVED BY ME/DON'T SAY NO/YOU SEND ME/C'EST LA VIE, The Manhattans, US Columbia LP
- 54 43 AFTER THE DANCE IS THROUGH, Krystol, US Epic 12in
- 55 69 'TIL MY BABY COMES HOME, Luther Vandross, Epic 12in

- 56 68 SOMEONE FOR ME/THINKING ABOUT YOU/HOW WILL I KNOW/ TAKE GOOD CARE OF MY HEART/ALL AT ONCE, Whitney Houston, US Arista LP
- 57 38 STEP BY STEP/EVERY WOMAN NEEDS IT/BEST PART OF THE NIGHT, Jeff Lorber, US Arista LP
- 58 70 FREAKS COME OUT AT NIGHT/FRIENDS, Whodini, Jive 12in EP
- 59 64 STOMP AND SHOUT, Process And The Doo Rags, US Columbia 12in
- 60 53 FOLLOW ME, Ohio Players, AIR City Records 12in
- 61 — HANGIN' ON A STRING (MASTERMIND MEGAMIX), Loose Ends, Virgin 12in
- 62 65 HOT WAX/SHAFT, Van Twist, Polydor 12in
- 63 39 STEP BY STEP (EXTENDED REMIX), Jeff Lorber, US Arista 12in
- 64 56 I WONDER IF I TAKE YOU HOME, Lisa Lisa, CBS 12in
- 65 42 LIGHTS OUT/SATISFIES YOUR LIFE, Second Image, MCA LP
- 66 — BABY FACE, Merc & Monk, US Manhattan 12in
- 67 78 IN THE SAND, I Level, Virgin 12in
- 68 50 MOVIN' AND GROOVIN', Redds & The Boys, Fourth & Broadway 12in
- 69 80 HOW WE GONNA MAKE THE BLACK NATION RISE? ('85 RE-EDIT), Brother D With Collective Effort, Fourth & Broadway 12in
- 70 re EYE TO EYE, Chaka Khan, Warner Bros LP
- 71 60 HEARTBEAT/LET IT ALL BLOW (REMIX), Dazz Band, Motown 12in
- 72 61 SECRET FANTASY/LOOP (REMIXES), Tom Browne, US Arista 12in
- 73 59 BIG ROSIE/MORE THAN I CAN BEAR (REMIXES), Matt Bianco, WEA 12in
- 74 81 INNER CITY BLUES, Working Week, Virgin 12in
- 75 72 TEASER (UPTOWN MIX), Toney Lee, US Critique 12in
- 76 63 BOOGIE DOWN (BRONX), Man Parrish, Polydor 12in
- 77 83 ROCK ME TONIGHT, Freddie Jackson, US Capitol 12in
- 78 36 YOU SHOULD HAVE KNOWN BETTER (MELT DOWN MIX), T.C. Curtis, Virgin 12in
- 79 — YOU NEVER HAD A LOVE LIKE MINE, Naima, 10 Records 12in
- 80 re PUMP ME UP/THE MEGAMELLE MIX, Grandmaster Melle Mel & The Furious Five, Sugarhill 12in
- 81 re BEYOND THE SEA, George Benson, Warner Bros LP
- 82 75 SIDEWALK TALK/DANCE MIX, Jellybean, EMI America 12in promo
- 83 73 WATCHING YOU, Joanna Gardner, US Philly World Records 12in
- 84 — MISSING YOU, Diana Ross, Capitol 7in/video
- 85 76 ALL IN ONE NIGHT, Lifesighs, Pressure 12in

Hi-NRG

- 1 1 R.S.V.P., James & Susan Wells, Fanfare 12in
- 2 3 SINDERELLA, Betty Wright, US Jamaica 12in/Dutch Rams Horn remix
- 3 4 NEW YORK CITY, Village People, Record Shack 12in
- 4 2 CRASHIN' DOWN (REMIX), Legear, Proto 12in
- 5 8 THE BEAST IN ME, Bonnie Pointer, Epic 12in
- 6 5 DATE WITH THE RAIN, Amie's Love, US Profile 12in
- 7 11 EAT YOU UP, Angie Gold, Passion 12in
- 8 15 BOYS COME AND GO, April, Record Shack 12in white label
- 9 — SORRY, WRONG NUMBER, Evelyn Thomas, Record Shack 12in white label
- 10 7 I'M NO ANGEL/ECSTASY, Madleen Kane, US TSR 12in
- 11 13 YOUNG HEARTS RUN FREE, Nana McLean, US Boulevard 12in
- 12 10 VICTIM OF LOVE, Charade, US Personal 12in
- 13 9 BAD MONEY (REMIX), Rikki, Klub 12in promo
- 14 6 WALK LIKE A MAN, Divine, Proto 12in promo
- 15 18 LET ME FEEL IT (DISCONET REMIX), Samantha Gilles, Record Shack 12in
- 16 27 LOVE IS LIKE AN ITCHING IN MY HEART, Lisa, Fantasia 12in
- 17 26 YOU'RE MY HEART YOU'RE MY SOUL, Modern Talking, Magnet 12in
- 18 14 MY LOVE IS MUSIC, Gloria Gaynor, Carrere 12in
- 19 17 MAN IN A MILLION, Life Force, Polo 12in promo
- 20 12 CRUISING, Sinitta, Fanfare 12in
- 21 — MAKE ME BELIEVE IN YOU, Chantelle, Fantasia 12in promo
- 22 16 KNOCKIN' ON MY DOOR, Barbara Fowler, US Profile 12in
- 23 30= IF LOOKS COULD KILL, Pamela Stanley, US Mirage 12in
- 24 — FAMOUS PEOPLE, Sharpe & Niles, Polydor 12in
- 25 23 SEX OVER THE PHONE (REMAKE), Village People, Record Shack 12in
- 26 29 THE COLLECTOR, Cerrone, French Malligator 12in
- 27 24 IN THE NAME OF LOVE, Astaire, Passion 12in
- 28 — COMPUTER MUSIC, Suzy Q, Canadian Black Sun 12in
- 29 30= ONLY A MEMORY, Oh Romeo, US "0" 12in
- 30=re VICIOUS GAMES, Yello, Elektra 12in
- 30=25 CHEATED BY A PAINTED LOVE, Dee Dee, Passion 12in promo

LILLO THOMAS

AVAILABLE AT LAST!!!! "SETTLE DOWN"

THE EXTENDED RE-MIX

...PLUS

INSTRUMENTAL VERSION

...PLUS

I LIKE YOUR STYLE



● US SINGLES

- 1 1 **ONE MORE NIGHT**, Phil Collins, Atlantic
- 2 5 **WE ARE THE WORLD, USA For Africa**, Columbia/CBS
- 3 2 **MATERIAL GIRL**, Madonna, Sire
- 4 9 **CRAZY FOR YOU**, Madonna, Sire
- 5 4 **LOVERGIRL**, Teena Marie, Epic
- 6 3 **CAN'T FIGHT THIS FEELING**, REO Speedwagon, Epic
- 7 10 **NIGHTSHIFT**, Commodores, Motown
- 8 14 **I'M ON FIRE**, Bruce Springsteen, Columbia/CBS
- 9 18 **RHYTHM OF THE NIGHT**, DeBarge, Gordy
- 10 6 **TOO LATE FOR GOODBYES**, Julian Lennon, Atlantic
- 11 13 **SOMEBODY**, Bryan Adams, A&M
- 12 12 **JUST ANOTHER NIGHT**, Mick Jagger, Columbia/CBS
- 13 15 **MISSING YOU**, Diana Ross, RCA
- 14 19 **OBSESSION**, Animotion, Mercury
- 15 8 **HIGH ON YOU**, Survivor, Scotti Brothers
- 16 7 **PRIVATE DANCER**, Tina Turner, Capitol
- 17 11 **THE HEAT IS ON**, Glenn Frey, MCA
- 18 28 **DON'T YOU (FORGET ABOUT ME)**, Simple Minds, A&M
- 19 27 **ONE NIGHT IN BANGKOK**, Murray Head, RCA
- 20 24 **ALL SHE WANTS TO DO IS DANCE**, Don Henley, Geffen
- 21 26 **ALONG COMES A WOMAN**, Chicago, Full Moon/Warner Bros
- 22 21 **KEEPING THE FAITH**, Billy Joel, Columbia/CBS
- 23 16 **ONLY THE YOUNG**, Journey, Geffen
- 24 30 **SOME LIKE IT HOT**, Power Station, Capitol
- 25 29 **THAT WAS YESTERDAY**, Foreigner, Atlantic
- 26 20 **RELAX**, Frankie Goes To Hollywood, ZTT/Island
- 27 17 **CARELESS WHISPER**, George Michael, Columbia/CBS
- 28 38 **SMOOTH OPERATOR**, Sade, Portrait
- 29 31 **RADIOACTIVE**, the Firm, Atlantic
- 30 34 **LUCKY**, Greg Kihn, EMI America
- 31 25 **TAKE ME WITH U**, Prince And The Revolution, Warner Bros
- 32 37 **SOME THINGS ARE BETTER LEFT UNSAID**, Daryl Hall And John Oates, RCA
- 33 22 **SAVE A PRAYER**, Duran Duran, Capitol
- 34 43 **ROCK AND ROLL GIRLS**, John Fogerty, Warner Brothers
- 35 45 **NEW ATTITUDE**, Patti Labelle, MCA
- 36 44 **DON'T COME AROUND HERE NO MORE**, Tom Petty And The Heartbreakers, MCA
- 37 40 **FOREVER MAN**, Eric Clapton, Warner Brothers
- 38 46 **EVERYTHING SHE WANTS**, Wham!, Columbia/CBS
- 39 23 **CALIFORNIA GIRLS**, David Lee Roth, Warner Brothers
- 40 33 **WHY CAN'T I HAVE YOU**, the Cars, Elektra
- 41 50 **VOX HUMANA**, Kenny Loggins, Columbia/CBS
- 42 47 **THE BIRD**, the Time, Warner Brothers
- 43 54 **EVERYBODY WANTS TO RULE THE WORLD**, Tears For Fears, Mercury
- 44 53 **SUDDENLY**, Billy Ocean, Jive/Arista
- 45 35 **I WANT TO KNOW WHAT LOVE IS**, Foreigner, Atlantic
- 46 48 **SAY IT AGAIN**, Santana, Columbia/CBS
- 47 51 **WE CLOSE OUR EYES**, Go West, Chrysalis
- 48 41 **THE WORD IS OUT**, Jermaine Stewart, Arista
- 49 39 **SECOND NATURE**, Dan Hartman, MCA
- 50 59 **THINGS CAN ONLY GET BETTER**, Howard Jones, Elektra
- 51 32 **THIS IS NOT AMERICA**, David Bowie and the Pat Metheny Group, EMI America
- 52 69 **AXEL F**, Harold Faltermeyer, MCA
- 53 60 **JUST A GIGOLO**, David Lee Roth, Warner Brothers
- 54 55 **CHANGE**, John Waite, Chrysalis
- 55 61 **FRESH**, Kool And The Gang, De-Lite
- 56 65 **ONE LONELY NIGHT**, REO Speedwagon, Epic
- 57 62 **BABY COME AND GET IT**, Pointer Sisters, Planet
- 58 42 **NEUTRON DANCE**, Pointer Sisters, Planet
- 59 36 **MISLED**, Kool And The Gang, De-Lite
- 60 — **CELEBRATE YOUTH**, Rick Springfield, RCA

● BULLETS

- 61 63 **INVISIBLE**, Alison Moyet, Columbia/CBS

- 62 77 **LOST IN LOVE**, New Edition, MCA
- 64 74 **WALKING ON SUNSHINE**, Katrina And The Waves, Capitol
- 65 70 **'TIL MY BABY COMES HOME**, Luther Vandross, Epic
- 66 75 **CAN'T STOP**, Rick James, Gordy
- 69 76 **LONELY IN LOVE**, Giuffria, Camel/MCA
- 70 82 **NEVER ENDING STORY**, Limahl, EMI America
- 74 — **SMUGGLER'S BLUES**, Glenn Frey, MCA
- 75 80 **BE YOUR MAN**, Jesse Johnson's Revue, A&M
- 77 — **DO YOU WANNA GET AWAY**, Shannon, Mirage
- 79 — **OH GIRL**, Boy Meets Girl, A&M
- 80 85 **SWEAR**, Sheena Easton, EMI America
- 84 — **WELCOME TO THE PLEASURE DOME**, Frankie Goes To Hollywood, ZTT/Island
- 87 — **WALKING ON THE CHINESE WALL**, Philip Bailey, Columbia
- 89 — **STEADY**, Jules Shear, EMI America
- 90 — **MAGICAL**, John Parr, Atlantic

Compiled by Billboard

● US ALBUMS

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

Compiled by Billboard

B A B Y U L E F T M E

(I N T H E C O L D)

★ **M A R I L Y N**  **M A R I L Y N** ★



7" & 12" EXTENDED MIX SINGLE PRODUCED BY DON WAS

12" MAZ 412
7" MAZ 4

Hip Hop through the hols
with James 'Hammy'

Hamilton

DISCO

ODDS 'N' BODS

CURTIS HAIRSTON will be here on London and Lillo Thomas is due too, while **T. C. Curtis** was picked up by Sire Stateside... US import prices are likely to be down again this week as the dollar dives... **George Duke's** import LP is a big disappointment — and its best track, the Lionel-ish lightly Latin lilting 114½bpm wriggler 'La La', will be added to his UK 12in flip anyway... **Donald Byrd** will be based in Britain for much of the time from this summer... **Lifesighs** 'All In One Night' turns out to be on **Pressure (SURE 1)** via EMI... **John Savill of Bacchus International** at 64/66 Glenthams Road, London SW13 9JJ (01-741 7241) is after visual, entertaining, dancing DJs who can feel their audience's mood and work complex lighting, for residencies around Europe, the Far and Middle East, Australia, Canada (they're kosher)... **Debbie Gopie** is building a DJ mailing list at the new **Impulse Promotion Company**, 10-12 Chaplin Road, London NW2 (01-459 8866)... Hi-NRG diva **Laura Pallas** has left **Record Shack** to shop for a new label with room for her big talent: contact **Nagasaki Management** on 01-928 4274... **Peter Stringfellow** DJs (with his old applause effects records?) this Wednesday just gone for all but Central London readers at **The Hippodrome's** recreation of his original Sheffield **King Mojo** club, complete with **Jimmy James & The Vagabonds** and **Edwin Starr** (now indeed signed to his label)... **Danny Daniels** starts funking Thur/Fri/Sat at **Balham Digits** this week... **Euston's Shaw Theatre** kicks off ten days of hip hop happenings next Tuesday (9) with **Mastermind Roadshow** and **London All-Star Breakers** running workshops to teach scratch mixing and breakdance/bodyopping (details 01-388 0031), more major excitements to follow... **Tom Silverman** in our DC limo played **Double Dee & Steinski's** latest 'Lesson Three' mindblowing mastermix medley, now sent me on cassette ahead of its inclusion on **Tommy Boy's** future "history of hip hop" album: using such as **Herman Kelly** 'Dance To The Drummer's Beat' and the inevitable **Incredible Bongo Band** 'Apache' it synchs in such blasts as 'Hernando's Hideaway', and **Lauren Bacall's** immortal "whistle" line cuts straight from "you just put your lips together and..." into the **Fat Boys** bullfrog-ish **Human Beat Box!**... Washington was quite good fun (except perhaps for poor **Tony Blackburn**, who spent much of his 36 hour visit waiting for **Max Kidd** or the cars to appear, something we others overcame later!), all of us getting on very well, and



CREATIVE MARKETING goes mad this week! **LOOSE ENDS** 'Hangin' On A String' (Virgin VS 748-14) is now also in a limited 102½bpm 'Mastermind Megamix' including bits of dialogue cut in and echoing repetition, **THIRD WORLD** 'Now That We've Found Love' (Island 121SX 219) has had an acappella-121-122-121bpm remix by Neill King based on the original (rather than a remake) with the instrumental tracks brought up more — both these flipped by their current A-sides — **RICHARD JON SMITH** 'The ABC of Kissing' (Jive JIVE T 85) is already in a more brittle less busy 118½bpm 'Lipstick Mix' with a sparser break, while belatedly **NEW EDITION** 'Mr Telephone Man' (MCA MCAT 938) is finally in its originally (mis-)labelled excellent 94bpm Extended Version with long dialogue intro, 'phone effects and a great vocal break. **DeBARGE** 'Rhythm Of The Night' (Gordy TMGT 1376) turns out on commercial 12in not to be the promoted mix but instead a 115½bpm UK concoction re-edited from the 7in and thus stronger in impact but lacking the promo's good break (producer Richard Perry has evidently prevented release of any other remix). Finally, marketing in a way although not commercially available, **Fred Dove & Simon Capes** have mixed a 'WEA Club Promotion Only' sampler LP of disco soul one side and rock pop the other (the rock mix really rather accomplished, actually).

doing some serious eating at the local stuff yourself silly **Beefsteak Charlie's** — my highlights were **B.B. King, the Soul Searchers**, and the spring weather, my bumper being rammed by some bozo while driving home once back in London... **The Regent** hotel wasn't far from **Rock Creek Park**, where it's easy to imagine lovers doin' it in the dark!... **B.B. King's** Washington cocktail party was mainly for radio people, including Baltimore's top black jock

Randy Dennis — yup, we had a good laugh, and when we told him he joined in too!... London radio actually plays more go go than Washington, and it seems every club here with a **Little Benny**, two **Chuck Brown** and a **Kurtis Blow** record is advertising a go go night... **John Mayoh** (Bolton) points out that the **Happy Feet** dance merely looks like the old pre-"rowing" line dance done originally to 'Oops Up Side Your Head', you know, left four steps, kick, right four steps, kick, with a

bob down in the middle... **Madonna** 'Material Girl' topped US Dance/Disco — well it would, wouldn't it?... **Yello** is rightly storming the US Dance and 12in charts, and deserves more than just Hi-NRG support here... **Barbara Pennington** and **Alison Moyet** are suddenly hot names in mafia soul circles... **Channel 4's** UK edition of **Soul Train** starts next Friday (12) at 6.20pm, the first show seemingly with **Cashmere, Loose Ends, Jenny Burton, Mary Jane Girls, Millie Jackson**, and clips from the US series seem likely... **Prince's** televised concert revealed more than anything that he really is the new **Little Richard**, in that it was straight rock 'n' roll!... **ITV's Portrait Of A Legend** last week on **Aretha Franklin** for once really did come up with some great archive video material, especially from her pre-Atlantic mid-'60s (in monochrome)... **Maze's** 'Back In Stride' video may have been a bit short but brightened up Monday's **TV-am!**... **John Sachs** 'phoned in using an ultra-posh accent on **Tony Blackburn's** April Fools Day "sexline" eventually coming clean (although recognisable before that), confessing he listened to **Tone** rather than **Kid Jensen** on his own station Capital!... **IBA** research figures from January suggest that at the weekend **Solar FM** "is a serious threat" to **Capital Radio**... **Segue Steve Goddard** has returned, on **Solar's** Saturday dawn shift... **Whitney Houston** appears to have been promoted here on 4-track 12in, by the looks of things lacking the LP's best tracks... **RECORD MIRROR** don't forget has moved to **Greater London House, Hampstead Road, London NW1 7OZ**, the address for all charts... **DO EASTER BUNNIES HIP HOP?**

HOT VINYL

ALEXANDER O'NEAL 'What's Missing' (LP 'Alexander O'Neal' US Tabu FZ 39331) A superb set prod/penned by his fellow The Time alumni **Jimmy Jam Harris, Terry Lewis & Monte Moir**, the soulful crooner gets gritty on this 111bpm swaying strutter and the **Cherrelle** joined Prince-ish marathon 115%-0bpm 'Medley: Innocent/Alex 9000/Innocent II', but is really caressing on the gently pulsing (0-) 100½bpm 'A Broken Heart Can Mend', chatter finished 100½bpm 'You Were Meant To Be My Lady (Not My Girl)', tablas faded 81bpm 'If You Were Here Tonight', 80bpm 'Do You Wanna Like I Do', 78½bpm 'Look At Us Now', the latter three almost making a suite. The 7in of 'Innocent' (**ZS4 04718**) also has the oddly un-included 'Are You The One?', a jolting 115-0bpm intensity builder that's meatier but

CONTINUES OVER

MASS EXTENSION

'HAPPY FEET'

4 DE.T.T. 12 GO GO 2

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

WASHINGTON GO GO



D.C.'s NEW DANCE ANTHEM

DISCO

from previous page

with a Prince-ified similar backbeat to 'Settle Down' (as Pete Tong keeps pointing out!).

STEVE ARRINGTON 'Dancin' In The Key Of Life' LP (Atlantic 781245-1) Not actually that strong as a set, the scorching joyous 115 $\frac{1}{2}$ bpm title track wriggling rattler is dynamite though and follows on perfectly after the hit (0-) 113 $\frac{1}{2}$ -0bpm 'Feel So Real'. Otherwise the slightly Smokey-ish ticking 112 $\frac{1}{4}$ bpm 'She Just Don't Know' stands out from the Stevie-ish 113 $\frac{1}{2}$ bpm 'Brown Baby Boy', Prince-ish (0-) 120 $\frac{1}{2}$ 'Gasoline', (0-)95 $\frac{1}{2}$ bpm

'Willie Mae', (0-) 111 $\frac{1}{2}$ bpm 'Turn Up The Love', 113 $\frac{1}{2}$ bpm 'Stand With Me'. But, boy, that title track!

DAVID SIMMONS 'Love Tonight' (Atlantic A 9585T) Finally out here, a knee trembling scorching sultry 89bpm smoocher sung in thoroughly masculine style something like Dennis Edwards doing Marvin Gaye with a husky romantic rap near the end (edit and two insts flip). Wow!

PENNYE FORD 'Dangerous' (US Total Experience TED1-2614) Freakily started and viciously snapping 0-112 $\frac{1}{2}$ bpm remix of her now electro emphasized powerful jittery thudder, flipped (irritatingly for those who bought it but a big bonus for those who didn't) by the recent excellent 119 $\frac{1}{2}$ bpm 'Remix # 1' of 'Change Your Wicked Ways'.

AURRA 'Like I Like It' (US Next Plateau NP 50029) Buoyantly tripping chick-led group harmony backed acappella-106 $\frac{1}{2}$ bpm catchy sinuously tumbling creamy pusher full of life (edit/inst flip), due here soon on 10 Records.

SKIPWORTH & TURNER 'Thinking About Your Love' (Fourth & Broadway 12BRW 23) Signed from New York direct to the UK label, a very sneaky weaving 106 $\frac{1}{2}$ bpm jittery intense 'n' dense driver — a real specialist soul-grabbing growler but hopefully with Loose Ends-like appeal too — produced by Patrick Adams & Rodney Skipworth, whose singing partner is Phil Turner (edit/inst flip). More powerful the more you hear it.

SPANK 'Ohh Baby' (Champion Champ 12-1) The guitar-plinked excellent soulful tension building chunkily swaying 97-98 $\frac{1}{2}$ -97-98 $\frac{1}{2}$ -99 $\frac{1}{2}$ bpm repetitive harmony chanter has been stretched on UK-only 12in (inst/LP version flip), now likely to explode in soul circles.

READY FOR THE WORLD 'Tonight' (US MCA MCA-23527) Back in the December 1st issue I wrote: Toe-curling tortuously tempoed 3774-0bpm crawler worried to death by an impassioned nasal young man crying "oh-oh-oh-oh" in his sweet agony... since which that erotic groaning, a real mind messer, has made it a massive US soul smash to zero import response here (in fact the pirates' failure to play it is my main bone of contention with them). Now maybe things will change?

B.B. KING 'Into The Night' (MCA MCAT 947) Riley the Blues Boy roars and sears through a great purposefully

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

EVELYN THOMAS 'Sorry, Wrong Number' (Record Shack SOHOT 41) Ian Levine now revives the 'Let's Go' clap beat as intro to a good simple 138bpm Northern Soul pounder, right back where we started from, flipped by the rare full length 131bpm UK mix of her French LP's 'Second Best'. Due commercially April 22.

ANGIE GOLD 'Eat You Up' (Passion PASH 1243) Powerful melodic 130bpm Hi-NRG bouncer with an interestingly developed rhythm track (including a noise like wild turkeys gobbling!).

THE VILLAGE PEOPLE 'New York City' (Record Shack SOHOT 39) Rapidly and rightly eclipsing their last one, a dotedly soulful vigorous 122 $\frac{1}{2}$ -122 $\frac{1}{2}$ bpm bouncy jitterer harking back to their old style.

LISA 'Love Is Like An Itching In My Heart' (Fantasia FTAX 102) Supremes oldie adapted into an unhurriedly chugging class 127 $\frac{1}{2}$ bpm "vocal suite" by Ian Anthony Stephens & Paul Parker: the same song has also been treated as a more routine (now remixed) 130bpm rattler by **CJAY (Ecstasy XTCT 13)**.

MODERN TALKING 'You're My Heart, You're My Soul' (Magnet MAGT 277) Coolly chugging spacious 121 $\frac{1}{2}$ -121 $\frac{1}{2}$ bpm German chart-topping Euro throbber, briefly big on import (ignore the sleeve's printed "125-130bpm"!).

BONNIE POINTER 'The Beast In Me' (Epic TA 6082) Breathily surging 126bpm Hi-NRG chugger with rock guitar, from the 'Heavenly Bodies' movie which evidently matches music to exercise routines.

SHARPE & NILES 'Famous People' (Polydor POSPX 735) Bland rattling 121 $\frac{1}{2}$ bpm strider with disco vocal by Tessa Niles.

APRIL 'Boys Come And Go' (Record Shack SOHOT 40) ... whereas girls just wanna have fun (at 125bpm). Due commercially April 15.

GLORIA GAYNOR 'My Love Is Music' (Carrere CART 357) Routine wriggling (0-)127bpm Hi-NRG canterer built on its repeated title.

DEE DEE 'Cheated By A Painted Love' (Passion PASH 1242) Synth pulsed 131bpm chick-sung churner evidently on promo 12in only, actually as flip to an edited 'The Electricity Medley' extract from the continuously mixed various artists LP 'Non Stop Electricity' (Passion NOSTO 2): the same girl's more mundane galloping 138bpm 'Night After Night' similarly flips a commercially released **PASSION ALL STARS 'The Passion Medley' (PASH 1240)** excerpt from the older 'Non Stop Passion' LP.

TELEX 'L'Amour Toujours' (WEA X 9175T) Refreshingly old fashioned Kraftwerk-ish 132bpm electro bubbler, worth checking.

ALICIA MYERS 'Appreciation (US Remix)' (MCA MCAT 933) Belated UK release for her moderately jaunty see-sawing (0-)124 $\frac{1}{2}$ bpm backbeat bonker.

OTTOWAN 'D.I.S.C.O.' (Carrere CART 356) Handy catalogue reissue of the 122 $\frac{1}{2}$ bpm Wally Disco classic back-to-back with the 126bpm 'Hands Up' ditto — a pity though they aren't the more bearable French-sung versions.

ENGLISH EVENINGS 'Tear You Down (Disconet Remix)' (Safari SAFE LM 65) Rattling marathon 130 $\frac{1}{4}$ -131-130 $\frac{1}{2}$ bpm US remix of the noisy 'Two Tribes' ripoff.

KRUKUTZ 'Love Insurance' (Ecstasy XTCT 11) Uninspired guys-sung galloping 139 $\frac{1}{2}$ bpm UK cover of Sharon Redd's Front Page classic, now remixed.

SHEER HEAVEN 'Touch — I Am Rhythm' (EMI 12TAKE 3) Feeble 0-131 $\frac{1}{2}$ bpm attempt at a British answer to the Weather Girls.

thudding 104bpm chugger which his guitar Lucille slices like a knife, flipped by the Joe Sample/Will Jennings-penned bluesier 95bpm 'Midnight Believer' (and some frantic movie music). Gut bucket!

THE WHISPERS 'Some Kinda Lover' (Solar MCAT 951) Cheerfully clomping typical catchy 116bpm "Solar" lurcher, good quality disco, but flipped by the sublime deeply soulful 72bpm 'Never Too Late' (with great piano) which'll be the one you treasure.

USA for AFRICA 'We Are The World' (CBS USAID 1) You've seen the video, read the blurb, now (if your record shop will stock it!) buy the 12in — a drearily starting but then ever-so-heartfelt all star 0-36-72 $\frac{1}{2}$ bpm retreat of 'All You Need Is Love'.

DIANA ROSS 'Missing You' (Capitol CL 348) Lionel Richie-penned initially dead slow 0-43 $\frac{1}{2}$ -86 $\frac{1}{2}$ bpm tribute to Marvin Gaye, on 7in for ages but building most reaction from its nostalgic video, and an underestimated burner once it finally gets going.

NAIMA 'You Never Ever Had A Love Like Mine' (10 Records TEN 42-12) Kleeer's sometime backing lady solos tremulously on a tapping and tinkling started ponderously rolling deliberate 97bpm hot tempo jogger in Jimmy Jam/Loose Ends/Change style, though with more in-fill between beats (inst flip), maybe an acquired taste.

HIT NUMBERS: Beats Per Minute for the last two weeks' Top 75 entries on 7in (f/c/r for fade/cold/resonant ends) — Sarah Brightman 0r, Frankie GTH 0-113-0f, Tears For Fears 0-112f, Bruce Springsteen 121-121 $\frac{1}{2}$ f, Big Daddy 120/160f, David Grant & Jaki Graham 106 $\frac{1}{2}$ f, King 130-0r, The Smiths 126/252-126-127/254-0r, Cool Notes 105 $\frac{1}{2}$ f, The Damned 136-0r, Pat Benatar 180f, Bryan Adams 97f, RAH Band 102 $\frac{1}{2}$ f, Cocteau Twins 85 $\frac{1}{2}$ -0r, Meat Loaf 0-30-63/126f, Slade 139r, Cashmere 105f, Alvin Stardust 0-171 $\frac{1}{2}$ /85 $\frac{1}{2}$ f, Man Parrish 111f, Dream Academy 0-30f, China Crisis 58 $\frac{1}{2}$ /117f, Harold Faltermeyer 117/58 $\frac{1}{2}$ r, Chris Rea 0-56-112-0r, Killing Joke 138-140 $\frac{1}{2}$ c, Godley & Creme (0-)99/49 $\frac{1}{2}$ -0r, Strawberry Switchblade 142r, Jenny Burton 103 $\frac{1}{2}$ f, while Philip & Phil on 7in rather than LP is 0-128 $\frac{1}{2}$ f.

DISCO DATES

EASTER GIGS include FRIDAY (5) Chris Brown at Bermondsey Waterside Complex, and Dartford Flicks' famous charity allniter with Colin Hudd, John Rush & Tom Holland (midnight); SATURDAY (6) Al Taylor starts soulful Rhyl Showboat bar on East Promenade with a Real Thing PA (and Eddie Holman & the Detroit Emeralds "live" later in the month), Phil England hits Cullompton Blazers; EASTER DAY (7) Hammersmith Palais 2pm alldayer has Mike Allen, David Rodigan, Mastermind, Froggy and more. London Dominion's two day 5pm Ethiopian 'Food For Thought' (African acts Sat) has Aswad, Investigators, Sandra Reid, and Steve Walsh introducing the usual soul PAs. Edinburgh's Mad Hatters starts a weekly Edinburgh Soul Club with Neil Fincham, Tom Wilson & Radio Forth's Graham Jackson (£1 membership, reduced rates for local gigs, outings etc), Harlow Whispers' 11.30pm allnighter stars Kev 'The Guvnor' Hill & Gary Campbell; BANK HOLIDAY MONDAY (8) Hammersmith Palais 3pm alldayer has Steve Walsh, Dave Brown, CJ Carlos, Gordon Mac, Steve Devonne, Jonathon, Chad Jackson and many more plus a £1,000 dance contest. Epping Billie Jean's 3pm alldayer has Dave Gregory (broadcasting his bit on Essex Radio live!), Chris Brown, Bob Jones, The Guvnor, Simon Harris and more, Canvey Goldmine's 4pm mini-alldayer has Tom Holland, Gary Kent, Russ B & busy Bob Jones, while South Harrow Bogarts finds Cleveland Anderson presenting Lifesighs, Richard Jon Smith & Direct Drive PAs.

BLUEBIRD RECORDS

155, Church St.,
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CO L U M N

Phyllis Nelson celebrates the return of the smooch with Paul Sexton

SHOESTRING PRODUCTIONS present... Phyllis Nelson! That's Phyllis "Buy my single but don't buy the album" Nelson to you.

Phyllis would never say that in as many words but consider her comments on the two products. First, the sensuous soul of 'Move Closer', her own composition: "When you listen to the lyrics, they really are good, it really is a pretty song." Now, the parent album: "To be perfectly honest, I'm not too fond of the rest of the album. I'm hoping to go home and do another one with more of me on it."

Snap it up, it's a rare moment of honesty when a singer comes clean like that. She's right, too, the LP creaks along on titles like 'Never Love A Rock Star' and 'Hi-NRG soul. And that's where the cheapskate productions come in.

"The producer (Yves Dessca) didn't have a very big budget to work with, so he had to use material already recorded and I did new vocals on top of those, to cut down on the recording costs."

THE LP'S only other worthwhile moment is, uncoincidentally, another Nelson tune called 'Happy To See You', her already familiar ballad style evoking Dionne Warwick and Deniece Williams.

"They're the strength of the album, I think," says Phyllis, who's not half as cocksure as these quotes might make her out to be and quite delighted that British ears have picked up on 'Move Closer'.

"That was really written with people in mind, I first had the idea about six years ago. I thought about the public, and it seemed to me that people had drifted apart physically and musically. Not much music lets you dance close anymore, so I thought I'd write a song you could really dance close to. But I was also thinking about my husband as well, because with the

job he has and me being away, we don't see each other too often.

"But it was weird how the lyrics just fell out of my mouth. It was like the song had already been done, like it was written by someone else."

THE SIMILARITY to Deniece Williams fits in well with the next item on our Phyllis factsheet. "I was born in Gary, Indiana, the same town as Michael Jackson and Deniece Williams. It's strange how a small town like that should produce so many singers."

Now Phyllis wants to get on with that *proper* album, she's also planning a record that would follow up her hero Marvin Gaye's 'What's Going On' ("Just call me Lady Gaye — and make sure you put an "e" on the end!") and she



even hankers to work with Quincy Jones, Phil Collins or — an unusual one this — Jon Anderson of Yes.

Oh, and the other priority is to get her American audience to wake up. "The audiences here are different to there. Sometimes I think of them in the States. 'What's wrong with their ears?'"



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frankie goes to.

AND SO, a year on, Frankie take to the British stage for their first tour. Thus, it is now the time for the Liverpool big mouths to try and prove that they really are a pop group and not just a highly profitable glint in some producer or hype master's eye.

Will the British public take them to their hearts? Will they make enough money to keep them in expensive suits? Will Holly's swelling head (bless him) allow the others to fit on stage? In short, can Frankie make it, and do we really care?

Answer: yes on all counts. Music wise — 'Two Tribes' and 'Relax' can still blow away all opposition on the dance floor. Yet questions remain. The excessive money the faithful were asked to pay for 'Welcome To The Pleasuredome', the whole host of high price official Frankie merchandise and finally, the release of 'Pleasuredome' as the fourth single, seem to have blown it.

The powers pushing Frankie took the music biz ways, pumped them up, exaggerated them to a higher form and sold product in excessive amounts — beating them at their own game. Now, all they seem to be doing is seeing just how far people can be pushed into parting with their money. The joke isn't funny any more.

But, for the moment, Frankie still rule the world, with the latest single crashing straight into the top five and providing a much needed kick up the jacksie to the nice 'n' easy complacency of a chart that can put Babs and Elaine at number one.

FRANKIE HAVE a new found respectability, and it's now hunky Mark O'Toole who's a sex symbol. Those eyes! That soft, down-like hair clinging to that handsome boy scout face! That laddish behaviour! What hot blooded heterosexual female could fail to fall?

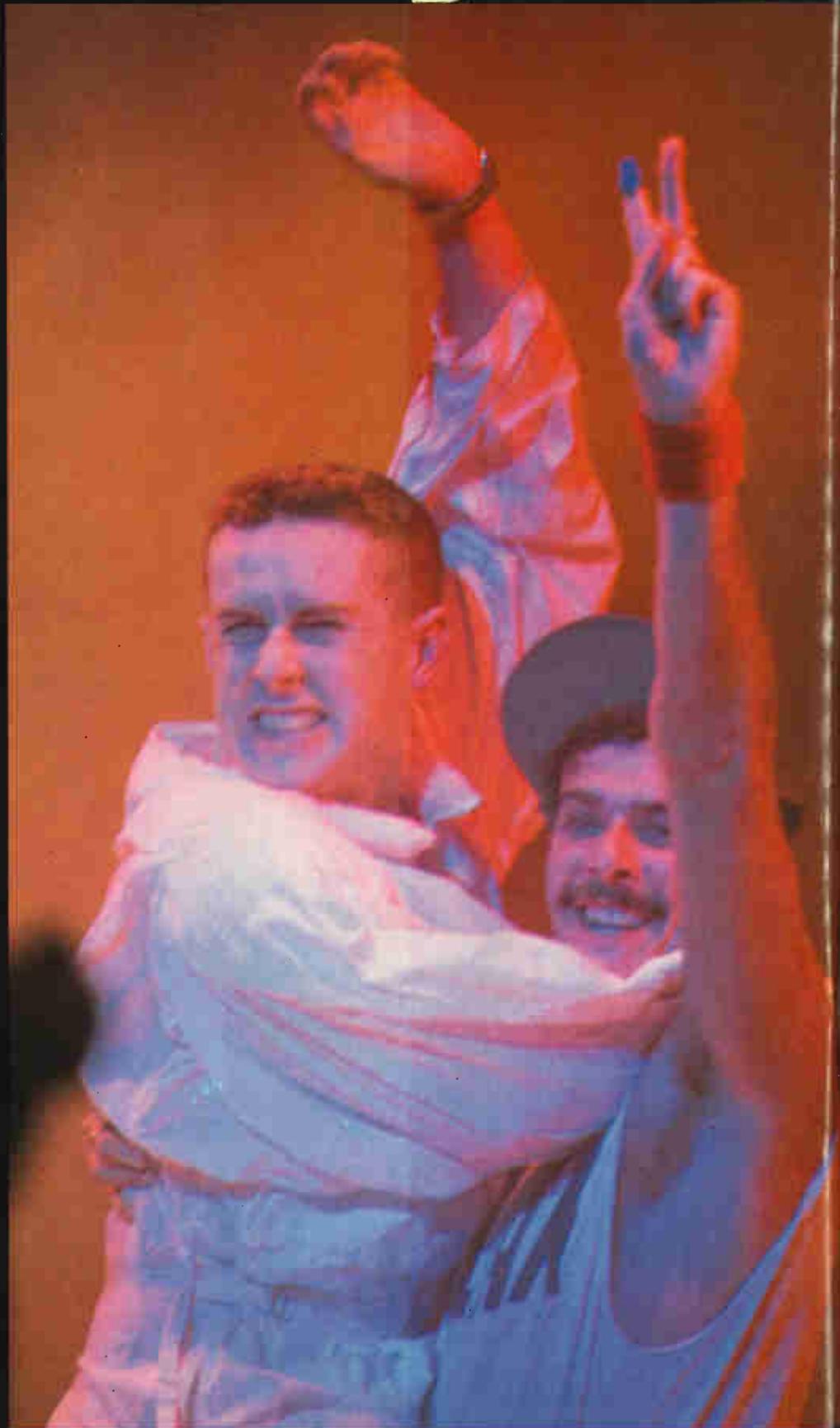
In Frankie's latest guise of glamour and good looks for the screaming girls, he fits the bill perfectly. So, in image at least, Frankie have become Spandau Ballet — with a lot more personality ... and a lot less flab. And so to Birmingham ...

The first thing you notice is the audience. Young, predominantly female; don't dance, just shout. Actually, they scream ... very loudly when Mark reveals his chest. How they could scream louder for that than when Paul Rutherford wiggles that fine, manly bottom of his I've no idea, but louder they do. Some people have no sense of aesthetics.

Frankie think the world of themselves. Tonight, it's not the usual 'thanks Birmingham, you were wonderful' of most performers, but a resounding 'Thank us Birmingham, WE'RE wonderful'.

And they are. Everything comes together — the lights, unobtrusive when they need to be; visible on demand, creating an overhead scene reminiscent of the space ship coming in to land in 'Close Encounters'.

Two screens carry highly pretentious visuals, oozing with phallic symbols — looking good. The sound is perfect — every breath and syllable being audible, every tinkle and



.. birmingham



PHOTOGRAPHY
EUGENE
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bang exquisite in the extreme. The siren at the start of 'Two Tribes' is too lifelike for comfort and reverberates right inside you.

The human part of the performance is just as strong. 'War' starts in first gear as the five figures emerge from the mist. Holly is static, posing, contorting his face — using that well-known finger to point up, then down, then wiggle it round so delectably. It is possibly the most talented finger in pop.

PAUL RUTHERFORD is as mobile as Holly is not. He brings the real style to FGTH — bounding around, wiggling his bum, punching the air, wiggling his bum, twisting round, wiggling his bum and . . . wiggling his bum. He also sings a bit and generally looks wonderful.

Mark O'Toole grins (he really does look like a muppet you know) and he and Gnasher run about like real rock stars. Ped drums a bit. 'The Power Of Love' shows Holly's voice off to its fullest — with just a *little* help from the echo machine — and takes on anthemic proportions as members of the audience sway from side to side.

'Relax' is introduced as "what you all came here for" and is accompanied by much groin-moving glee and images of REAL bums with *no clothes on* and legs splayed on the screen. They're pretty wild these Frankie boys.

When Holly does his 'Romans In Britain' act on Mark O'Toole it is with the sweetest grin on his face. With dimples, fluffy topped head, Bazooka Joe cap and what looks like a white romper suit, he ends up bouncing about like a rampant, sex-crazed baby. Lots of screams, two encores — and then they're off.

Frankie present such a mix of an image. Clean boys, healthy, smiling, arrogant — but with constant references to the 'hard' sex image they grew to fame on, veiled in gloss and laddish grins to make it acceptable to a 'Saturday Superstore' audience. All part of the master plan to change the face of pop? I don't think so. Subversive? Hardly. What Frankie are, are the only one of the new breed of glossy pop elite worth bothering with. And what bums, too!

■ ELEANOR LEVY



REWEAVE OF THE 'ROCK



GODLEY AND CREME

HAVE DIRECTED VIDEOS

FOR FRANKIE 'N' DURAN.

THEY ALSO MAKE GOOD

RECORDS, SAYS MIKE GARDNER

GODLEY AND Creme, arguably Britain's top rock video directors, are celebrating a 25 year partnership that started with the making of a film.

The pair, who have made videos for the Police, Frankie Goes To Hollywood and Duran Duran, started with a borrowed eight millimetre camera from a neighbour and the notion of remaking 'Dracula'.

"I needed someone to play a hunchback and Lol Creme was available," says the shaggy faced Kevin Godley. Now after performing in hit bands like Hotlegs, 10cc and as a duo with hits like 'Wedding Bells', 'Under Your Thumb' and their current excellent release 'Cry', the pair are about to embark on a proper full-length feature film.

"We're in pre-production now and hope to be turning over in July," says Godley. "We're planning for a Christmas release. It'll have a

strong musical content and Trevor Horn will be involved. We're using the working title of 'Just Like Eddie' — that's all I can say about it at the moment."

In fact, Trevor Horn plays an important part in the pair's new LP, titled 'History Mix'. He's produced a beat box/Art Of Noise styled musical jigsaw puzzle containing fragments of Godley And Creme's previous work stretching back as far as their 1970 hit 'Neanderthal Man' (as Hotlegs).

"We first met Trevor in New York while we were editing the Police's 'Synchronicity' concert video and we were just three English boys alone, so we got together. We ended up doing some experimental work in the Power Station recording studios.

"When it came to the album we dismissed the idea of celebrating our 25 years together with a greatest hits LP as that would be too boring — but a 'Greatest Bits' LP was a far more interesting proposition.

"Between Trevor and Art Of Noise's J J

Jeczalik we were made aware of the new technology. We sampled pieces of our past work and threw them into a blender."

Their involvement with Trevor Horn is the first time the pair have worked on a musical project with anyone outside of the 10cc group.

"Trevor brought us an overview that we never had. Obviously we know each other inside out but Trevor has a great ability to look at raw material and guide it a little."

BUT EVEN during their tenure with 10cc it was obvious that Godley And Creme's songs were heading towards visual expression. The pair were allowed their first tussle with a camera on their 'Freeze Frame' LP in 1980 and they haven't stopped since.

"Though we're both different people our brains work in the same direction," says Kevin Godley. "We've no real ego problems after all these years, so if one of us is in the wrong we'll admit it and take a back seat for a while. Lol's a lot more volatile on set whereas I'm calmer — between the two attitudes we get the job done."

Their new video for 'Cry' is a great example of their ingenuity. The original idea was to get Torvill and Dean to create a dance for the ballad but they were in Australia.

So Godley And Creme created a montage of different people, shot in portrait, singing the song while their faces dissolve into the next person's. As usual it is simplicity that makes the biggest effect.

The pair admit to having a 'hit-list' of people they'd like to give the Godley And Creme treatment to, including Springsteen, Eurythmics and Dylan.

"We look very carefully at the raw materials," says Godley. "We don't like to give them a situation they'd feel uncomfortable with. A lot of directors just place them within their own fantasy and if the performer feels a fool he won't give his best.

"Recently we did Eric Clapton's 'Forever Man' single. Now he's a classic rock figure and purist, in a sense. His LP is exactly what people want him to do. So we tried to show him in a new light but retaining his more mystic overtones. We shot him in a 'live' situation but showing a profusion of cameras.

"With the Go West video for 'We Close Our Eyes' we had to marshal our energies. They were dressed in suits but somehow to us the lead singer Pete Cox looked more like a boxer in the Paul Newman/Marlon Brando mould so we made him dirty and sweaty and it worked.

"We knew that one would come together in the editing stage when we'd put the animation behind them whereas the video for 'Every Breath You Take' by the Police was storyboarded carefully. We even made a model to choreograph the Police's 'Wrapped Around Your Finger.'"

But which is their best achievement? Herbie Hancock's 'Rockit'? The Wrangler ads? Duran Duran's 'Girls On Film'?

"Frankie Goes To Hollywood's 'Two Tribes' because that was a team effort," says Godley. "It was the first time we'd ever worked so closely with a record company. The whole thing was designed and remixed for the videos. Also it had the political content that made it exciting with Richard Nixon, Reagan and Chernenko.

"A funny thing happened on the way to editing it. I was driving up the A3 when I passed a long black limousine with outriders coming in the opposite direction. It was President Reagan when he was over here. I smiled as I thought — if only he knew what we were going to do to him."

CROSSWORD

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ACROSS

- 1 It's a crime (4,2,6)
- 5 & 43 across King's movements (5,2,4)
- 8 Don's friends may be found on the beach (3,4,2,6)
- 10 See 7 down
- 11 An unexpected ELO LP (3,2,3,4)
- 13 It never lies according to Bucks Fizz (2,6)
- 15 & 33 down Feeling Rockwell had (9,8,2)
- 17 Eddy Grant was living on this line (5)
- 18 Posthumous Bob Marley hit (3,4)
- 20 Ollie and Jerry are wired to boogaloo (8)
- 23 A formal announcement from the Alarm (11)
- 24 Group run by Gun Law (4,4)
- 26 Duran Duran have not been tamed (3,4,4)
- 28 & 39 across Pumped up Grandmaster (5,3)
- 30 Jam LP in pans (4)
- 32 & 34 across He was transformed after leaving the Velvet Underground (3,4)
- 34 See 32 across
- 36 It was a success for Alphaville but not all over the world (3,2,5)
- 39 See 28 across
- 41 A piece of Paul disappears (9,3,2,4)
- 42 Commodores working hours (10)
- 43 See 5 across

DOWN

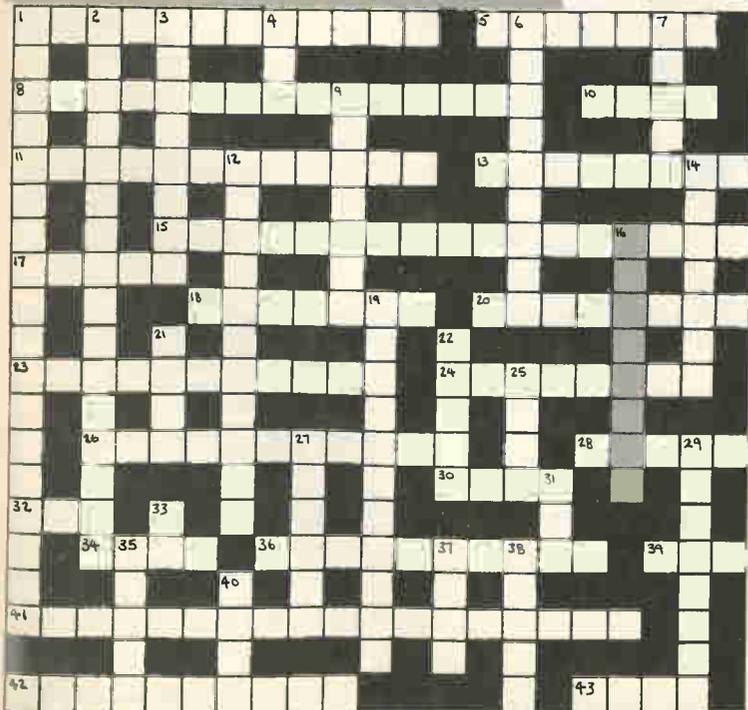
- 1 Spelt out it will bring you up to date (6,2,6,4)
- 2 Foreigner long player (5,11)
- 3 Motorhead's metallic hand (4,4)
- 4 Group from outer space perhaps (1,1,1)

- 6 Singer Thinking Of You (5,4)
- 7 & 10 across Jam debut LP (2,3,4)
- 9 Classix Nouveaux singer (3,4)
- 12 Contest Nik has been involved in (5,6)
- 14 What Lionel was doing with the night (7)
- 16 Level 42 45 from '84 (3,5)
- 19 Singer with a Sense Of Wonder (3,8)
- 21 They feature Frankie Beverly (4)
- 22 It happened in the dreamhouse (1, 4)
- 25 Anne had 99 Red Balloons (4)
- 27 He questioned your manliness last year (6)
- 29 Spandau Ballet were living on this (8)
- 31 When The Rain Begins To Fall she can be found with Jermaine (3)
- 33 See 15 across
- 35 It dies screaming according to UB40 (5)
- 37 Group that had your number written on the backs of their hand (4)
- 38 Found in Howard's shell (5)
- 40 Marillion singer (4)

LAST WEEK'S SOLUTION

ACROSS: 1 Do What You Do, 5 Paul Young, 8 Reckless, 10 Starvation, 12 Loose Ends, 13 Slate, 16 Fever, 17 Roy Wood, 18 Iggy Pop, 19 Free, 21 Trap, 22 Lament, 26 Diamond Life, 27 Oasis, 28 Animal Nightlife, 30 Story, 31 Spandau Ballet, 34 Respect Yourself, 35 First

DOWN: 1 Daryl Hall, 2 We Close Our Eyes, 3 All I Ever Need Is You, 4 On The Radio, 5 Purple Rain, 6 Lately, 7 Glittering Prize, 9 Since Yesterday, 11 Ashford and Simpson, 14 The Town, 15 Dog Eat Dog, 20 Atmosphere, 23 The River, 23 Mama, 25 John Oates, 29 Talk Of, 30 Sons, 32 XTC, 33 Rat



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**Official Top Of The Pops/
Radio One Charts
compiled by Gallup**
Week ending April 6, 1985



UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	—	1	THE SECRET OF ASSOCIATION , Paul Young, CBS CBS26234
2	1	6	NO JACKET REQUIRED , Phil Collins, Virgin ☆
3	3	5	SONGS FROM THE BIG CHAIR , Tears For Fears, Mercury
4	5	3	ANDREW LLOYD WEBBER REQUIEM , Domingo/Brightman/ Maazel/Eco, HMV
5	4	21	ALF , Alison Moyet, CBS ☆
6	2	3	DREAM INTO ACTION , Howard Jones, WEA
7	6	43	BORN IN THE USA , Bruce Springsteen, CBS ☆
8	7	41	PRIVATE DANCER , Tina Turner, Capitol ☆
9	14	22	WELCOME TO THE PLEASUREDOME , Frankie Goes To Hollywood, ZTT ☆
10	8	20	LIKE A VIRGIN , Madonna, Sire □
11	10	6	RECKLESS , Bryan Adams, A&M
12	—	1	THE POWER STATION , Power Station, Parlophone POST1
13	11	11	HITS OUT OF HELL , Meat Loaf, Epic □
14	9	3	BEHIND THE SUN , Eric Clapton, Duck
15	12	40	ELIMINATOR , ZZ Top, Warner Bros ☆
16	20	2	VERY BEST OF BRENDA LEE , Brenda Lee, MCA
17	16	37	DIAMOND LIFE , Sade, Epic ☆
18	15	21	MAKE IT BIG , Wham!, Epic ☆
19	—	1	THE NIGHT I FELL IN LOVE , Luther Vandross, Epic EPC26387
20	13	38	PURPLE RAIN , Prince And The Revolution, Warner Bros □
21	18	89	NO PARLEZ , Paul Young, CBS ☆
22	23	12	FACE VALUE , Phil Collins, Virgin ☆
23	—	1	WORKING NIGHTS , Working Week, Virgin V2343
24	17	5	BUILDING THE PERFECT BEAST , Don Henley, Geffen
25	22	25	THE AGE OF CONSENT , Bronski Beat, Forbidden Fruit □
26	66	4	LEGEND , Clannad, RCA
27	24	8	BEVERLY HILLS COP , Original Soundtrack, MCA ○
28	29	9	STEPS IN TIME , King, CBS ○
29	36	2	CHINESE WALL , Philip Bailey, CBS
30	27	7	MEAT IS MURDER , Smiths, Rough Trade □
31	34	76	CAN'T SLOW DOWN , Lionel Richie, Motown ☆
32	31	18	NOW THAT'S WHAT I CALL MUSIC 4 , Various, EMI/Virgin ☆
33	32	16	AGENT PROVOCATEUR , Foreigner, Atlantic □
34	42	20	HATFUL OF HOLLOW , Smiths, Rough Trade □
35	44	22	WHOSE SIDE ARE YOU ON , Matt Bianco, WEA ○
36	41	19	THE HITS ALBUM/THE HITS TAPE , Various, CBS/WEA ☆
37	35	5	NIGHT TIME , Killing Joke, EG
38	21	3	FIRST AND LAST AND ALWAYS , Sisters Of Mercy, Merciful Release
39	26	18	THE 12" ALBUM , Howard Jones, WEA □
40	30	10	LIFE'S A RIOT WITH SPY VS SPY , Billy Bragg, Go! Discs ○
41	25	7	NIGHTSHIFT , Commodores, Motown
42	19	4	SHE'S THE BOSS , Mick Jagger, CBS ○
43	46	19	THE RIDDLE , Nik Kershaw, MCA ☆
44	—	1	TOMMY BOY GREATEST BEATS , Various, Tommy Boy ILPS9825
45	37	22	THE COLLECTION , Ultravox, Chrysalis ☆
46	33	6	MODERN LOVE , Various, K-Tel □
47	38	11	20/20 , George Benson, Warner Bros □
48	40	15	VERY BEST OF CHRIS DE BURGH , Chris De Burgh, Telstar □
49	28	12	CHESS , Various, RCA ○
50	43	5	STREET SOUNDS ELECTRO 6 , Various, Streetsounds
51	39	13	THE BARBARA DICKSON SONGBOOK , Barbara Dickson, K-Tel
52	52	2	REGGAE HITS VOL 1 , Various, Jetstar
53	48	13	BREAKDANCE 2 — ELECTRIC BOOGALOO , Original Soundtrack, Polydor
54	53	8	SECRET SECRETS , Joan Armatrading, A&M
55	—	1	POWER AND PASSION , Mama's Boys, Jive HIP24
56	82	121	THRILLER , Michael Jackson, Epic ☆
57	47	47	LEGEND , Bob Marley And The Wailers, Island
58	45	5	CAN'T STOP THE LOVE , Maze Featuring Frankie Beverly, Capitol
59	59	8	HELLO, I MUST BE GOING , Phil Collins, Virgin ☆
60	—	1	ROGUE'S GALLERY , Slade, RCA PL70604
61	61	10	STOP MAKING SENSE , Talking Heads, EMI
62	58	2	THE BEST OF PLAY BACH , Jacques Loussier, Start
63	55	11	17, Chicago , Full Moon ○
64	49	71	UNDER A BLOOD RED SKY , U2, Island ☆
65	54	46	FANTASTIC , Wham!, Innervision ☆
66	88	26	THE UNFORGETTABLE FIRE , U2, Island ☆
67	65	20	ARENA , Duran Duran, EMI ☆
68	63	11	TROPICO , Pat Benatar, Chrysalis
69	57	2	THE HURTING , Tears For Fears, Mercury
70	84	2	LOVE OVER GOLD , Dire Straits, Vertigo
71	70	7	HUMAN RACING , Nik Kershaw, MCA ☆
72	64	91	QUEEN GREATEST HITS , Queen, EMI ☆
73	51	2	BIRDY ORIGINAL SOUNDTRACK , Peter Gabriel, Charisma
74	60	49	BREAKOUT , Pointer Sisters, Planet □

75	79	21	GREATEST HITS , Shakin' Stevens, Epic ☆
76	80	324	BAT OUT OF HELL , Meat Loaf, Epic/Cleveland ☆
77	86	9	HUMAN'S LIB , Howard Jones, WEA ☆
78	—	1	AMADEUS , Original Soundtrack, London, LONDPE
79	—	1	EQUATOR , Uriah Heep, Portrait PRT26414
80	78	2	THIS IS SOUL , Various, Starblend/Atlantic
81	90	16	ALCHEMY , Dire Straits, Vertigo ☆
82	56	9	BREWING UP WITH BILLY BRAGG , Billy Bragg, Go! Discs ○
83	—	1	HOW WILL THE WOLF SURVIVE , Los Lobos, Slash/London SLMP3
84	—	1	NOW THAT'S WHAT I CALL MUSIC 3 , Various, EMI/Virgin NOW3
85	—	1	THE RIVER , Bruce Springsteen, CBS CBS88510
86	—	1	MYSTERY , RAH Band, RCA PL70640
87	92	2	DYNAMITE , Jermaine Jackson, Arista
88	69	2	MASK , Vangelis, Polydor
89	—	1	BREAKDANCE , Original Soundtrack, Polydor POLD5147
90	77	6	AN INNOCENT MAN , Billy Joel, CBS ☆
91	68	8	CENTREFIELD , John Fogerty, Warner Bros
92	—	1	STELLA , Yello, Elektra EKT1
93	98	57	THE WORKS , Queen, EMI ☆
94	62	7	THE BAD AND LOWDOWN WORLD OF THE . . . , Kane Gang, Kitchenware
95	81	4	WHATEVER HAPPENED TO JUGULA , Roy Harper, Beggars Banquet
96	71	3	BEYOND APPEARANCES , Santana, CBS
97	97	11	SUDDENLY , Billy Ocean, Jive
98	76	20	THE MUSIC OF LOVE , Richard Clayderman, Delphine □
99	—	1	LIVE AND UNCENSORED , Millie Jackson, Important TADLP001
100	85	12	1999 , Prince, Warner Bros ○

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

MUSIC VIDEO

1	1	THE VIDEO , Wham!, CBS/Fox
2	2	MADONNA , Warner Music
3	—	JIMI HENDRIX PLAYS BERKELEY , Palace/PVG
4	3	PRIVATE DANCER , Tina Turner, PMI
5	5	LIVE '77 , Emerson, Lake And Palmer, Hendring/PVG
6	6	HITS OUT OF HELL , Meat Loaf, CBS/Fox
7	7	FEED THE WORLD COMPILATION , Video Aid, Virgin
8	8	THE SONG REMAINS THE SAME , Led Zeppelin, WHV
9	4	"UNDER A BLOOD RED SKY", LIVE AT REDROCK , U2, Virgin/PVG
10	—	MAKING MOVIES , Dire Straits, WHV
11	17	READY STEADY GO: SOUNDS OF MOTOWN , PMI
12	9	A TRIBUTE TO JIM MORRISON , the Doors, WHV
13	11	RECKLESS , Bryan Adams, A&M/PVG
14	10	THE COLLECTION , Ultravox, Palace/PVG
15	12	DO THEY KNOW IT'S CHRISTMAS , Band Aid, Polygram
16	—	PICTURES ON MY WALL , Echo And The Bunnymen, Warner Music
17	16	ON VIDEO , Marc Bolan, Videoform
18	19	ALCHEMY LIVE , Dire Straits, Polygram
19	13	VIDEO REWIND , the Rolling Stones, Vestron/PVG
20	14	WE WILL ROCK YOU , Queen, Pepperming/Guild

Cheers then, Video Week

**Official Top Of The Pops/
Radio One Charts**
compiled by Gallup
Week ending April 6, 1985



UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	1	5	EASY LOVER	Philip Bailey And Phil Collins, CBS/Virgin
2	5	2	WELCOME TO THE PLEASUREDOME	Frankie Goes To Hollywood, ZTT
3	3	3	PIE JESU	Sarah Brightman And Paul Miles-Kingston, EMI
4	2	4	THAT OLÉ DEVIL CALLED LOVE	Alison Moyet, CBS
5	16	2	EVERYBODY WANTS TO RULE THE WORLD	Tears For Fears, Mercury
6	8	7	WE CLOSE OUR EYES	Go West, Chrysalis
7	4	5	EVERY TIME YOU GO AWAY	Paul Young, CBS
8	6	8	DO WHAT YOU DO	Jermaine Jackson, Arista
9	10	4	WIDE BOY	Nik Kershaw, MCA
10	9	6	KISS ME	Stephen Tin Tin Duffy, 10 Records
11	7	6	MATERIAL GIRL	Madonna, Sire
12	24	3	COULD IT BE I'M FALLING IN LOVE	David Grant And Jaki Graham, Chrysalis
13	13	7	HANGIN' ON A STRING	Loose Ends, Virgin
14	19	7	MOVE CLOSER	Phyllis Nelson, Carrere
15	14	4	SOME LIKE IT HOT	Power Station, Parlophone
16	18	3	COVER ME	Bruce Springsteen, CBS
17	23	6	THE HEAT IS ON	Glenn Frey, MCA
18	31	3	SPEND THE NIGHT	Cool Notes, Abstract Dance
19	11	7	THE LAST KISS	David Cassidy, Arista
20	12	19	YOU SPIN ME ROUND (LIKE A RECORD)	Dead Or Alive, Epic
21	33	2	GRIMLY FIENDISH	Damned, MCA
22	25	5	NOW THAT WE'VE FOUND LOVE	Third World, Island
23	21	5	DANCING IN THE DARK EP	Big Daddy, Making Waves
24	26	3	WON'T YOU HOLD MY HAND NOW	King, CBS
25	15	4	BETWEEN THE WARS EP	Billy Bragg, Go! Discs
26	29	2	SHAKESPEARE'S SISTER	Smiths, Rough Trade
27	43	2	CLOUDS ACROSS THE MOON	RAH Band, RCA
28	38	4	CAN'T FIGHT THIS FEELING	REO Speedwagon, Epic
29	34	3	LOVE IS A BATTLEFIELD	Pat Benatar, Chrysalis
30	17	11	NIGHTSHIFT	Commodores, Motown
31	22	7	THE BELLE OF ST MARK	Sheila E, Warner Bros
32	20	7	MR TELEPHONE MAN	New Edition, MCA
33	27	13	DANCING IN THE DARK	Bruce Springsteen, CBS
34	28	14	I KNOW HIM SO WELL	Elaine Paige And Barbara Dickson, RCA
35	39	4	SOMEBODY	Bryan Adams, A&M
36	—	1	BE NEAR ME	ABC, Neutron NT108
37	40	4	LET'S GO TOGETHER	Change, Cooltempo
38	57	2	LIFE IN A NORTHERN TOWN	Dream Academy, blanco y negro
39	58	5	SUPER GRAN	Billy Connolly, Stiff
40	59	2	BLACK MAN RAY	China Crisis, Virgin
41	44	2	AIKEA GUINEA	Cocteau Twins, 4AD
42	30	7	LET'S GO CRAZY	Prince And The Revolution, Warner Bros
43	—	1	THAT WAS YESTERDAY	Foreigner, Atlantic A9571
44	68	2	CRY	Godley And Creme, Polydor
45	32	14	SOLID	Ashford And Simpson, Capitol
46	60	4	PUMP ME UP	Grandmaster Melle Mel, Sugarhill
47	49	3	PIECE OF THE ACTION	Meat Loaf, Arista
48	36	5	STARVATION/TAM TAM POUR L'ETHIOPIE	Starvation, Zarjazz
49	64	2	STAINSBY GIRLS	Chris Rea, Magnet
50	35	6	BREAKING UP MY HEART	Shakin' Stevens, Epic
51	—	1	FREE YOURSELF	Untouchables, Stiff BUY221
52	52	3	WE NEED LOVE	Cashmere, Fourth & Broadway
53	37	9	THE BOYS OF SUMMER	Don Henley, Geffen

54	—	1	MUSIC AND YOU	Sal Solo And LCGC, MCA
55	—	1	GROOVIN'	War, Bluebird/10 BR16
56	63	4	BELFAST	Barnbrack, Homespun
57	50	3	MYZSTERIOUS MIZSTER JONES	Slade, RCA
58	67	2	KINGS AND QUEENS	Killing Joke, EG
59	56	3	BOOGIE DOWN (BRONX)	Man Parrish, Boiling Point
60	51	6	MORE THAN I CAN BEAR	Matt Bianco, WEA
61	—	1	RHYTHM OF THE NIGHT	DeBarge, Gordy
62	62	3	AXEL F	Harold Faltermeyer, MCA
63	42	7	LEGS	ZZ Top, Warner Bros
64	71	3	LET HER GO	Strawberry Switchblade, Korova
65	41	13	LOVE AND PRIDE	King, CBS
66	—	1	FLOWER DUET FROM LAKME	Mady Mesple/Danielle Millet, EMI EMI5481
67	—	1	LOVE ME RIGHT NOW	Rose Royce, Streetwave KHAN39
68	73	2	BAD HABITS	Jenny Burton, Atlantic
69	46	7	SHAFT	Eddy And The Soul Band, Club
70	48	6	ABSOLUTE REALITY	Alarm, IRS
71	—	1	COCKNEY TRANSLATION	Smiley Culture, Fashion FAD7028
72	—	1	A PAIR OF BROWN EYES	Pogues, Stiff BUY220
73	54	7	FALLING ANGELS RIDING	David Essex, Mercury
74	—	1	DON'T WORRY BABY	Los Lobos, Slash/Rough LASH4
75	69	4	FOREVER MAN	Eric Clapton, Warner Bros

THE NEXT 25

76	55	GOT A LITTLE HEARTACHE	Alvin Stardust, Chrysalis
77	81	JEALOUSY	Boothill Foot Tappers, Mercury
78	76	NEVER UNDERSTAND	Jesus And Mary Chain, blanco y negro
79	82	ONLY THE LONELY	Flying Pickets, 10 Records
80	97	ROSES	Haywoode, CBS
81	87	THE ABC OF KISSING	Richard Jon Smith, Jive
82	—	IT'S YOUR NIGHT	James Ingram, Qwest W9026
83	90	JUST LIKE AN ARROW	Magnum, FM
84	88	IMAGINATION	Belouis Some, Parlophone
85	98	THE COUNTRY OF THE BLIND	Faith Brothers, Siren
86	96	RELAX	Frankie Goes To Hollywood, ZTT
87	94	GIMME GIMME GIMME	Narada Michael Walden And Patti Austin, Warner Bros
88	91	I JUST CALLED TO SAY I LOVE YOU	Stevie Wonder, Motown
89	—	DON'T COME AROUND HERE NO MORE	Tom Petty, MCA MCA926
90	86	HOW SOON IS NOW	Smiths, Rough Trade
91	—	THE POWER OF LOVE	Frankie Goes To Hollywood, ZTT ZTAS5
92	—	CURIOUS	Midnight Star, Solar MCA961
93	93	SHE GOES TO FINOS	Toy Dolls, Volume
94	83	SHOUT	Tears For Fears, Mercury
95	—	SUGAR WALLS	Sheena Easton, EMI EMI5517
96	84	MY LOVE IS TRUE (TRULY FOR YOU)	Temptations, Motown
97=	—	I'LL BE THE ONE	Judie Tzuke, Legacy LGY22
97=	—	NEW YORK CITY	Village People, Record Shack SOHO39
99	99	CRASHIN' DOWN	Legear, Proto
100	—	I WON'T LET YOU GO	Agnetha Faltskog, Epic A6133

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



N E X T W E E K
K I N G
A B C
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by Alan Jones

TO THE growing chagrin of the industry, records increasingly seem to prosper or flounder to a very great extent on the amount of television they receive.

This economically bitter pill has proved unhelpful to even the healthiest companies, and has undoubtedly been partly responsible for the recent diminution of the previously blossoming indie presence in the chart.

It's an indictment of the British character that household activities now seem to revolve around the small screen — watching TV or videos, and playing computer games — and anything lacking a visual element is regarded as less worthy.

Consider then, the record companies' frustration that, despite considerable outlay, more and more records need a second bite at the chart cherry to fulfil their potential.

The Great British Public, it seems, now needs one media blitz to familiarise itself with a record, and another to persuade it to buy it. The re-issue/re-promotion ploy is becoming a necessary and self-perpetuating facet of the chart.

Already this year, **James Ingram, Bruce Springsteen, King, Prince, Third World** and others have seen oldies previously consigned to the bargain bin receive a belated and emphatic nod of approval from record buyers after provoking only lukewarm response on their first chart outings.

With a finite number of chart placings up for grabs each week, these Johnny Chart Latelysts block the progress of equally worthy records making initial chart forays. And so it goes.

STILL, YOU won't find me complaining about the exhumation of **Pat Benatar's** finest four minutes, namely 'Love Is A Battlefield', which even now is making a purposeful ascent of the top 40 over a year after it apparently peaked at number 49.

Hopefully its current chart life will be punctuated by regular screenings of the full-length 'Battlefield' video, which features a particularly aggressive Benatar strutting her stuff and wriggling her upper body with heartwarming vigour...

After the unexpected failure of their '7 Year Bitch', **Slade** are quickly back on the hit trail with



GO FOR the second time around. Pat Benatar is among a growing number of artists whose records have only become hits on rerelease. 'Love Is A Battlefield's success is also an excuse for hopeless eulogising on the part of Jonesy

their most adventurous and noisy single for some time, 'Mysterious Mizster Jones'. It's a record which, quite apart from any musical consideration, is noteworthy for introducing yet another member of the Jones family to the chart.

The first Jones to get namechecked in the title of a hit

was 'Delilah Jones', the subject of a **McGuire Sisters** hit in 1956. Four years later, **Michael Cox** was in the top 10 with his paean to 'Angela Jones'.

In 1971, the **Supremes** had a major hit bemoaning the fact that 'Nathan Jones' had "been gone too long" — which may, or may not, explain why two

years later **Billy Paul** was able to boast about 'Me & Mrs Jones'. Big butch Billy was, I fancy, to blame for the 1981 court proceedings reported by **Kool And The Gang** in 'Jones Vs Jones'.

Later that same year, the vastly underrated **Vapors**, of whatever-happened-to fame, hit with 'Jimmie Jones'. And Slade makes seven.

And, if anyone other than **Paul Jones** had been **Manfred Mann's** singer, the group's 1966 hit 'Semi-Detached Suburban Mr James' would have been released under its original title 'Semi-Detached Suburban Mr Jones'.

Finally, though more ubiquitous in everyday life, the **Smiths**, like every other family, just can't keep up with the Joneses when it comes to inspiring song titles... Only 'Simon Smith And The Amazing Dancing Bear' springs to mind...

THE RECENT unexpected failure of **Eddy Grant's** single 'Baby Come Back' to crack the singles chart means that **Colin Blunstone** remains the only artist to have a hit as a member of a group and also solo with the same song.

Blunstone was lead singer of the **Zombies** when their version of 'She's Not There' was a hit in 1964. Five years later, he re-recorded the song on his own, using the pseudonym **Neil MacArthur**. Again, it was a hit.

Grant was lead guitarist with the **Equals**, whose original version of 'Baby Come Back', vocalised by **Derv Gordon**, was a number one hit in 1968. His subsequent re-recording of the song first appeared last year on a K-tel album.

NB: Buddy Holly And The Crickets, who frequently recorded together, waxed separate hit versions of 'Love's Made A Fool Of You'. The Crickets' recording was a hit in 1959, shortly after Holly's death. His recording of the song charted five years later...

Hard times for **Barbra Streisand**. Her latest American single 'Emotion' completed a hat-trick of top 40 flops from the album of the same name, leaving the volatile Babs demanding her record company bring about a reunion with **Barry Gibb** — and soon. Gibb produced her biggest selling album 'Guilty' in 1980.

Whilst Streisand's career hiccoughs, **Madonna** prospers. Last week the diminutive **Miss Ciccone** became the first woman to have two simultaneous American top 10 hits since 1980, when 'Woman in Love' and 'Guilty' earned the aforementioned Streisand the honour...

* My assertion a fortnight ago that **USA For Africa's** 'We Are The World' was America's highest debuting single since 'Imagine' was a little too optimistic. That honour goes to **Michael Jackson's** 'Thriller', which entered at number 20. However, 'Thriller' apart, 'We Are The World' was indeed the highest ranked newcomer for 14 years.

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HÉ STRANGER, have you got a story? Outside bet says Anne Pigalle comes from Birmingham. I'm not a betting man (leastways on rainy work days) and she ain't too free with her past. And why should she be? So, let's invent her future.

'Hé Stranger' becomes a massive international hit, Americans choke on 'An American In Paris', drink too much Pernod. Anne stays inside her large white mac and says: "Pop music and rock'n' roll has lost its edge. Classical music and jazz is clearer, it has more purity... mentally."

Anne takes a holiday, refutes suggestions that her mac, her accent, her Jacques-Brel-shakes-hands-with-Edith-Piaf represent a Francophile wet dream and says: "I like to play with images, I like to look good in pictures... that's what French people wear, it's quite tongue in cheek..." Is it? I don't know... it is a good record though

■ Jim Reid



ANNE PIGALLE