

PHIL COLLINS: A GREAT KNIT

record

APRIL 20, 1985 45p

killing joke

how to live like a king

DREAM ACADEMY * KOOL AND THE GANG



THE WORLD of pop is such a complicated place now. Not only do you make records, but you make videos, do TV shows, run around in record stores... and employ a stylist to show you how to dress.

Supplementary to all these activities is a scam known as 'people counting'. We here at on the case RM can exclusively reveal that major pop persons employ 'people agents' in an attempt to place their faces in close proximity to other pop stars and thus appear in daily newspapers and magazines. This of course doesn't apply to Nick Heyward and Strawberry Switchblade, who have of course been good mates for years...

● **YEARS AS** a much respected back-room man arranging the works of the Beatles, Diana Ross, Carly Simon and co didn't quite satisfy the ambition of photogenic Richard A Hewson. So he used his initials and the RAH Band had life, but when it came to 'The Crunch' Dickie wasn't so keen on being a centre stage star. Hence you might remember a bunch of masked marauders performing that buzzy instrumental on TOTP.

Since then the need's never arisen again, despite a succession of quality singles produced in Hewson's own studio, 'Falcon', 'Perfumed Garden', 'Messages From The Stars', the recent 'Are You Satisfied'. Now there's the 'Mystery' album and the solar pop 45 'Clouds Across The Moon', another vocal showcase for Richard's wife Liz. As long as he doesn't ask her to wear a balaclava on TV this could be the one.

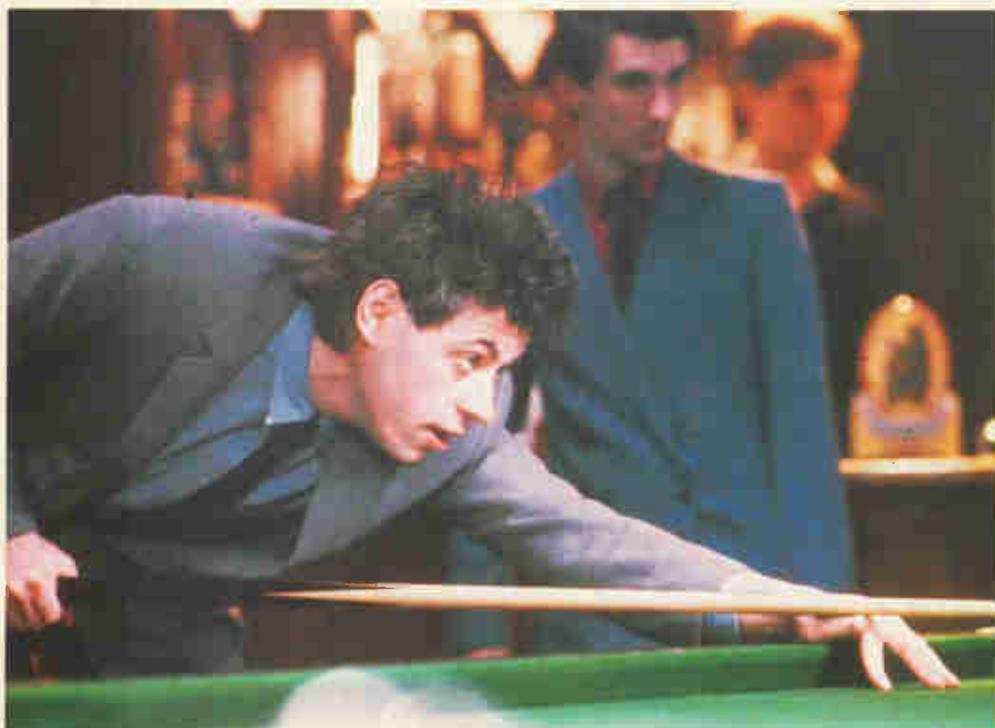


'NUMBER ONE' (Cert 15)

On general release from April 19, this sees Bob Geldof putting on his actor's coat to become Harry 'Flash' Gordon — unlovable aspiring snooker champion and sporter of pink shirts and the odd bruise or three.

Mel Smith provides ample support as Billy Evans, Geldof's crooked bookie manager, while Alison Steadman ('Abigail's Party' and various Mike Leigh plays on TV) deserves more than the part of Doreen, the prostitute who only has eyes for Flash.

Ian Dury and Phil Daniels are also on hand to lend strong support to a film that begins as a lightweight 'Minder', come 'Give Us A Break' tale of London low life, but drags itself up to an entertaining piece of hokum that eventually raises more than a smile or two.





● **EVER WONDERED** what happened to ABC's drummer David Palmer? After the 'Lexicon Of Love' triumph, he's turned up in Sheffield band Person To Person.

Their third single 'Love On The Rebound' has added bounce. It's provided by their lead vocalist Pete Eason who was once a member of England's gymnastics squad.

The record has a lot going for it. It was produced by Mic Murphy and David Frank — the men behind Chaka Khan's 'This Is My Night' and Robert Palmer's 'You Are In My System'.

They've also been working hard supporting the likes of Alison Moyet and King on tour. They plan to release their debut LP 'Stronger Than Reason' in June.



■ **FED UP** with Prince, King, Queen and other pretenders to the rock throne? Then look no further than Touch and their new single 'That's What They Say About Love'.

The band contains pianist Tristan Batory, he's the great grandson of Stefan Batory — the ex-king of Poland. So on your knees to a real bit of blue blood.

Maybe you could catch them at the Regal or Palace on their many live dates. It could be your only chance to have a king bow to you, if you applaud loud enough.

X R E C O R D D E X



● **JAMIE RAE's** career to date looks a bit like a Guide To Succeeding In The Record Business. Launched by Stiff Records as a potential teen idol, invited to sing at a midsummer party organised by those 'colourful' characters Steve Strange and Rusty Egan, offered a song by Boy George for his debut LP, originating from a family who are one of Scotland's most popular variety acts and appearing in a Channel 4 film. And still just sweet 17!

In case all that doesn't hit the right note, his current single 'Pretty One' has just been released as a rather unusual piano shaped picture disc. And just to make sure it strikes the right chord, we're giving them away free to the first 25 lucky people whose names are drawn out of our competition hat on Monday April 29.

All you have to do is send your name and address on a postcard to RECORD MIRROR JAMIE RAE COMPETITION, Greater London House, Hampstead Road, London NW1 7QZ.

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record



COMPILED BY
ROBIN SMITH



■ THE SOUNDTRACK album to the film 'Dance With A Stranger' will be out on April 21. Singing the title track is Mari Wilson, and the album also has music from Richard Hartley and dialogue from the film.

Starring Miranda Richardson, the film tells the story of Ruth Ellis the last woman to be hanged in Britain. It's broken box office records in London and goes nationwide this week.

■ THE COLOURFIELD, who release their album 'Virgins And Philistines' this week (reviewed on page 16) play their first live gigs in May. They'll be at Edinburgh Coasters May 2, Glasgow Queen Margaret Union 3, Norwich East Anglia University 5, Leicester Polytechnic 6, Nottingham Rock City 7, Cardiff University 10, Leeds University 11, Birmingham Powerhouse 12, Chippenham Goldiggers May 13, Manchester Hacienda 16, Liverpool University 17, Sheffield University 18, Bristol Studio 19. Tickets for most of the shows will be £3.50. More dates are planned and the Colourfield will also be playing at the Glastonbury Festival on June 23.

■ MAO THAT'S what I call music. Peak in to see that U2 will be playing a concert at Milton Keynes, Lloyd Cole are going out on the road, Madness play their first gig for nearly two years and Wham! release cassettes all over China. This is a special sweet 'n' sour news page and it's finger lickin' good.

DAMNED CHEEK

● THE DAMNED release a picture disc of their single 'Grimly Fiendish' this week. The disc features the front cover of the single bag. The Damned are currently in a recording studio finishing an album due for release at the end of May.



LONG DAY FOR U2

■ U2 WILL headline a massive open air festival at Milton Keynes Bowl in the summer.

They'll be topping the bill at an event called 'The Longest Day' on June 22. Five other acts are also being scheduled to appear and details of these should be known soon.

Milton Keynes will be the first time that U2 have played Britain since their tour last year. The band say one of the reasons for playing Milton Keynes is so fans who couldn't obtain tickets for their shows at Wembley, will have a chance to see them.

Tickets for the Longest Day are £12.30 and

they are available by post from MCP Ltd, PO Box 124, Walsall, West Midlands. Make your cheques or postal orders payable to MCP Ltd and enclose a sae. A credit card hotline for the whole country is in operation and you can ring 01-748 1414. On the day, doors will open at noon and the show will run from 2.30pm to 10.30pm.

U2 release their single 'The Unforgettable Fire' on April 22. The 12 inch version features 'The Three Sunrises', 'A Sort Of Homecoming', 'Love Comes Tumbling' and 'Bass Trap'. A double pack single will also be available.



GAME FOR A LAUGH

► MIKE READ, the man with more chins than a Chinese telephone directory, is launching a 'Pop Quiz' game.

'Mike Read's Pop Quiz Game' can have up to six players who have to try and form their own pop group. It comes complete with dice and question cards.

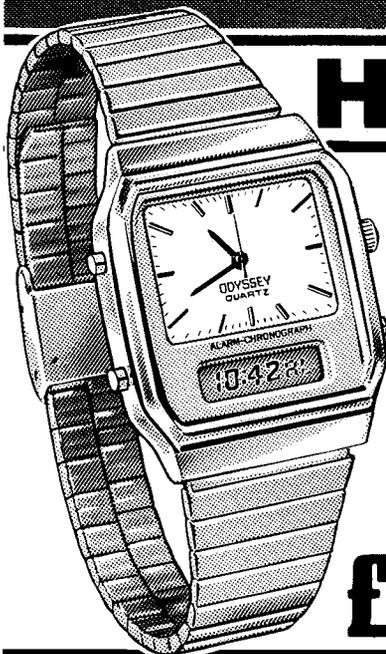
"The game is exciting and fun to play, it's for the kids but mum and dad can join in," says Mike. 'Mike Read's Pop Quiz Game' will be available in toy shops or toy departments from late April and it should sell for £9.49.



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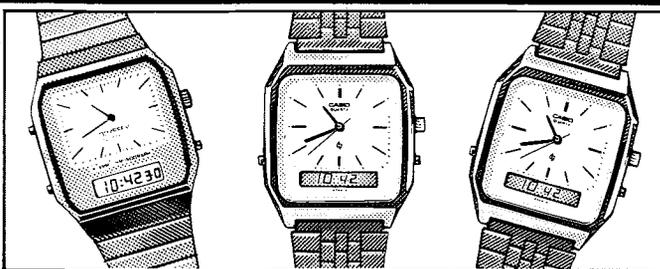
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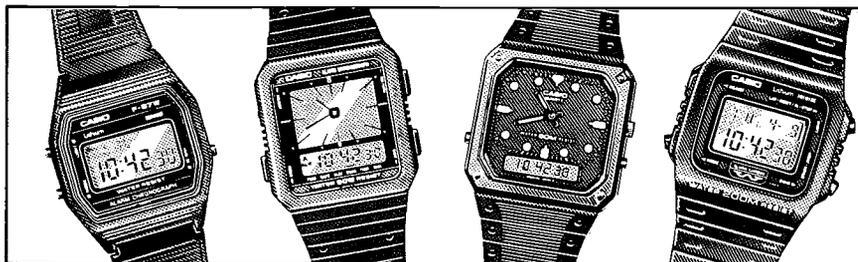
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CONTINUED
**N O O D L E S
 O F F U N**

● **WOK AND ROLL.** Wham! will be the first ever British pop group to release records in China. Out this week is a cassette featuring selections from their 'Make It Big' and 'Fantastic' albums.

The deal has been set up by CBS records, Wham's managers, the Chinese Culture Exchange and a Hong Kong Company. Wham's concerts in China have been recorded for a feature film about the trip which will be premiered in September.

Raul De Oliveira, the trumpet player who ran amok on the plane carrying Wham's crew and backing musicians, has been examined by a doctor who said he was in a psychotic state and in need of urgent psychiatric treatment. He will be flown back to Britain as soon as he is fit enough to travel.

BILLY BRAGG, the man who's never off Neil Kinnock's stereo, has added some dates to his Jobs For Youth tour. He'll be at Blackburn St Georges Hall April 26, Glasgow Barrowlands 27, Newcastle City Hall 8, Hull Tiffany's 29. There will be a couple of Labour MPs along at each gig to talk to members of the audience.



MAD ABOUT THE BOMB

● **MADNESS PLAY** their first concert for nearly two years when they headline the Glastonbury Festival on June 22. They're replacing the Thompson Twins who had to pull out due to Tom Bailey's illness.

Tickets for the festival, the major CND fund raising event of the year, are priced £16 and they are available from most Virgin shops and usual outlets. They are also available by post from CND Festival, 11 Goodwin Street, London N4 35Q. Cheques should be made payable to Glastonbury Festival and enclose a sae.

Madness will be appearing with an as yet unnamed keyboard player replacing Mike Barson. They are currently locked away in a recording studio recording a new album. Expect a single in May.

● **MARY JANE GIRLS**, those bottom wobblers from across the Atlantic, release their album 'Only For You' this week. Jo Jo, Maxi, Candi and Corvette send you their love.

● **CHANGE RELEASE** their album 'Turn On Your Radio' this week. The album is produced by Change mentor Jacques Fred Petrus and group member Timmy Allen.

**B E A T L E
 C O L L E C T I O N**

● **DIG OUT** your winkle pickers and Italian trousers and get on down to the Clarendon Hotel in Hammersmith, London, on April 21. They're holding a 'Beatles And 1960's Record Convention', aimed at people specifically interested in the Beatles and hits from the Sixties.

There will be around 100 stalls with dealers coming from as far away as Amsterdam, Pittsburgh, Edinburgh and France. Thousands of records will be on sale. RECORD MIRROR editor, Micheal Pilgrim, is thinking of going along and auctioning a luncheon voucher that George Harrison once used to buy a bacon sandwich at a Liverpool cafe in 1961.

● **DEBARGE RELEASE** their album 'Rhythm Of The Night' on April 26. Their last two albums have already sold nearly a million copies each in the States.

**TWENTY YEARS
 OF MOTOWN**

● **CELEBRATING** ITS twentieth year in the music business, Motown Records is re-issuing 40 previously deleted songs on 20 double A-sided singles this week. Among the singles are Diana Ross with 'Love Hangover' and 'Remember Me' and Marvin Gaye with 'Got To Give It Up' and 'How Sweet It Is (To Be Loved By You)'.



**CASSIDY OF
 R O M A N C E**

● **DAVID CASSIDY**, that walking advertisement for good dental care, releases his single 'Romance (Let Your Heart Go)' on May 3. Both the seven and 12 inch versions will be available in full colour picture bags making you go wobbly at the knees.

The song is the title track from his forthcoming album out soon. David is currently finalising a tour for the autumn.

● **DARK CITY** release their second single 'Rules Of The Game' on April 22. Amos and Cass are putting the finishing touches to their debut album and lining up live dates for the autumn.

● **REO SPEEDWAGON**, firing on all cylinders with their single 'I Can't Fight This Feeling', will be playing two concerts at London's Hammersmith Odeon on May 28 and 29. Tickets are £6 and £7. These will be REO Speedwagon's first dates for five years.

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PARLOWAY

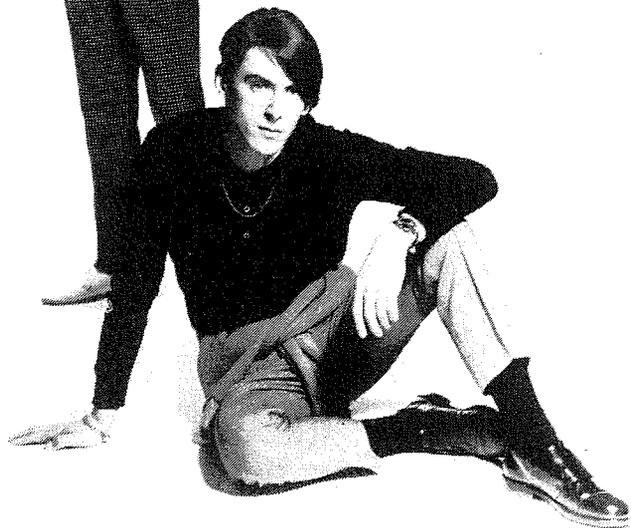


S W E D E D R E A M S A R E M A D E O F T H I S

■ **THIS IS** a public health warning. Britain's entry in the Eurovision Song Contest is released on May 4.

It's called 'Love Is', sung by a charming young lady known as Vikki. She's the first solo female singer to represent Britain since Olivia Newton John in 1974. She wrote the song with Liverpoolian James Kaleth.

We bet the Norwegian entry is a lot of fun as well.



CONCERTS FOR COLE

■ **FRESH FROM** their tour of the States, Lloyd Cole And The Commotions will be playing four concerts in May. They kick off with a show at Dublin Stadium May 11, followed by Nottingham Rock City 13, Ipswich Gaumont 14, Brighton Top Rank 15. Tickets are available now.

A spanking new single from the chaps can be expected shortly.

● **THE LOTUS EATERS** will be donating the proceeds of a phone-in they've set up with British Telecom to poverty stricken parts of Africa.

The proceeds of all calls put through to listen to their single 'It Hurts' will be going towards AORTA, the African And Overseas Relief Trust Association. Special numbers have been set up for seven cities and these are: London 01-482 3282, Glasgow 041-204 2040, Manchester 061-246 8067, Belfast 0232 234333, Cardiff 0222 399888, Birmingham 021-777 6933, Leeds 0532 435500.

● **THOSE FUN** loving Pogues have a real treat in store for you. They're shrink wrapping their latest single 'A Pair Of Brown Eyes' together with their last single 'Boys From The County Hell (Lend Me £10 And I'll Buy You A Drink)' and selling them for the price of one single.

The band are currently shooting a video for their single with director Alex Cox, the man behind cult movie 'Repo Man'.

● **IGORS NIGHT OFF** play dates at Leatherhead Riverside Club April 19 and London Ambulance Station 26.

COUNCIL DEMOLITION JOB

■ **THE STYLE COUNCIL** release their single 'Walls Come Tumbling Down' on May 3. On the B-side you'll find two more Weller songs. 'The Whole Point II' and 'Bloodsports'. Both have a "folk flavour" and some of the writers' proceeds from 'Bloodsports' will be going to the Hunt Saboteurs Defence Fund.

The 12 inch version of the sing-

le will come in a picture sleeve featuring Mick Talbot on the set of 'Come Sto, Donna!' an Italian soap opera in which he has a role as a club pianist. Bet it's not as good as 'Coronation Street'.

The Style Council begin rehearsals for their June tour shortly and they've been invited by the Polish authorities to make a video in Poland.

PROPAGANDA
have never denied the fact.

SONG: cut

SUNG: eye

DUEL: blow

CHOOSE YOUR WEAPONS.

CHEW YOUR HEART OUT.

ZTAS 8 out and about from next week.





HEIDI YOUR HEART

■ **U-BAHNX**, the Anglo German sex beat combo featuring blonde bombshell Heidi Von Dusseldorf, release their debut single 'Young Hearts Of Europe' on April 22. The 12 inch version will feature a 'Valkyrie Megamix' of the song.

The band are working on a video which promises to be a cross between 'Soul Train and a Wagnerian opera'. Watch out for some live shows soon.



FORTUNATE FOOLS

■ **IMMACULATE FOOLS** release their debut album 'Hearts Of Fortune' on April 29. It includes their hit single 'Immaculate Fools'. Plans are currently being made for the Foolies to tour Europe in May.

● **FATBACK, WHO** release their single 'Girls On My Mind' this week, fly into Britain for some heavyweight dates in June. They'll be at Luton Pink Elephant June 5, London Hammersmith Odeon 7, Croydon Fairfield Halls 9. Tickets are on sale now from box offices and usual agents.

● **WANG CHUNG** release their single 'Fire In The Twilight' shortly. It's taken from the soundtrack of the film 'The Breakfast Club'. The Wangers are currently recording a new album.

● **LOOSE ENDS** have been forced to postpone their tour. Apparently they've had insufficient time to prepare for it. Dates will be rescheduled.

FRIDAY sees Girlschool, Tor-mé, Waysted, and Rogue Male, strutting their stuff in heavy metal show 'ECT' (C4 5.30pm). '6.20 Soul Train' (C4) features the Fat Boys, Cool Notes and Phyllis Nelson.

SATURDAY'S 'Saturday Picture Show' sees Bryan Adams popping in and Paul Nicholas will also be along. 'Thirty Years Of Rock' (Radio 1, 1pm) looks at the events and personalities of 1956 when men were men and pansy was the name of a flower. 'In Concert' (Radio 1, 6.30pm) has Roman Holliday and Deep Sea Jivers live from London. 'The Max Headroom Show' (C4, 6pm) features clips of the Cocteau Twins and the Vapours (Hi howard).

TUESDAY'S 'Whistle Test' (BBC 2, 7.30pm) features U2 in America, Frankie Goes To Hollywood at Hammersmith Odeon and interviews with Paul Weller and Green.

WEDNESDAY'S 'Razzmatazz' has Jamie Rae, Toyah, Jim Diamond and David Cassidy.

STONEHENGE

THE NATIONAL TRUST AND ENGLISH HERITAGE REGRET TO ANNOUNCE THAT THE FREE FESTIVAL WILL NOT BE ALLOWED ON THE LAND AT STONEHENGE CARED FOR BY THEM THIS YEAR OR IN FUTURE

The monument and the area around it form one of the most important archaeological sites in Europe, and for this reason must be given careful protection. The festival which has taken place in June in recent years has caused serious damage, particularly in 1984, to the National Trust land near the monument which contains many archaeological features associated with the stone circle itself. The Trust has consequently decided, that it should no longer make its land available for the festival. This decision is fully supported by English Heritage. Please do not make plans for a festival at Stonehenge in 1985 and help safeguard our heritage by supporting our efforts to protect Stonehenge and its setting.



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London SW1H 9AS
Tel. (01) 222 9251

Gillian Raikes,
Information Office,
National Trust,
Wessex.
Tel. (0747) 840560



Information Office
English Heritage.
Tel. (01) 734 6010



■ **HELEN AND THE HORNS** release their debut album 'Helen And The Horns' this week. Tracks include 'Two Strings To Your Bow' and 'Snakebite'.

WEEKSPOT

■ **WORKING WEEK**, a band even hipper than Jim Reid's fluorescent boxer shorts, set off on their first ever tour in May. See them at Essex University May 3, Manchester University 4, Coventry Polytechnic 6, Reading University 7, Preston Clouds 8, Edinburgh Coasters 9, Dundee University 10, Glasgow Queen Margaret Union 11, London Dominion 24. More dates will be announced shortly



Help us to preserve the past for the future



CONFESSIONS OF a pop-funker (her description): the bottle drove Sharon Haywoode to her producers, What's more, she's only ever heard *one* of their records. Ooh, we don't half stir it in the muckraking Mirror, you know. Sharon — we'll call her Sid from here on, she likes it better — is produced these days by Colin Campsie and George McFarlane. They've done the honours on her current chart nibbler 'Roses', and dance fans and pop students should remember Colin and George's several fine moments as the Quick, not so long ago.

Near-hits like 'Rhythm Of The Jungle' and 'Young Men Drive Fast'. Not Sid, though. "God, they're going to kill me for saying this," she laughs nervously. "I've only ever heard 'International Thing', I've never heard any of their others. I've heard they're good, though. . ."

As for that bottle business, well, it wasn't exactly a match made in heaven, put it that way. "I met them at a party, I got drunk and we started talking," she recalls. "But they're great, I like working with them. It's a good atmosphere in the studio, they just let it happen, instead of someone saying sing this word for 20 minutes." As was the case with



ENOUGH SID

her first single, still her most successful, 'A Time Like This', which nudged the 50 in October '83 — longer ago than even Sid remembers, she thought it was out last year.

At that time we reported on her TV cameos in such as 'The Gentle

Touch' and fleeting movie appearances in 'Superman II' and 'The Muppet Movie Caper'. Not to mention her formative year spent as a member of Zoo, the late and unlamented Top Of The Pops dance team. Since then she's made a surprise return visit to

TOTP, just a couple of months ago, standing in for Gwen Guthrie as the lead vocalist on the Limit's 'Say Yeah'.

"They asked me, because she couldn't make it over. I did it because I really liked the record, and they let me record my own vocal. I wouldn't have done it if I'd had to mime to her vocal, that would have been embarrassing. Actually I went out and bought the record, I didn't know it was on the same label as me!"

Haywoode's other recent fame claim happened the wrong way, the other month at Hammersmith Odeon when she careered into the photographers' pit during a support set. "I know some people thought I did it on purpose because my record came out the next day! It was all right because I blacked out, if that hadn't happened I don't know what I'd have done. Still, at least I didn't break anything, Frank Zappa apparently broke his leg doing that. And I've been back since supporting Imagination, and the pit was all covered over."

Now as Sid waits to see if 'Roses' grows on you, she's almost set with a debut LP. "We've only got two tracks left to do," she says. "They're releasing 'A Time Like This' in the States, they really want the album there." 'Course if they see this, her producers might not want to finish the album. . .

■ PAUL SEXTON

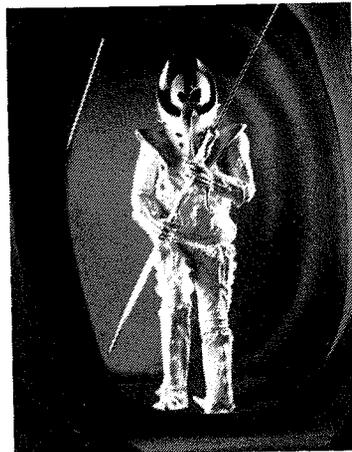
Steve Arrington

New 7" and 3 track 12" Single

Feel So Real



Distributed by wea Records Ltd. and Warner Communications Co.



reviewed by
mike gardener

THE ALRIGHT

DON HENLEY 'Sunset Grill' (Geffen) Another winner from the ex-Eagle's 'Building The Perfect Beast' LP. It hinges on Pino Palladino's fluid bass oozing through the languid beat while atmospheric synthesiser washes coat this classy travelogue of LA's lowlife. A nice one.

THE BEATLES 'Ticket To Ride' (Parlophone) Twenty years old and it still gives the majority of the class of '85 an object lesson in presentation, style and quality.

NINA SIMONE 'My Baby Just Cares For Me' (Charly) Another chance to grab a slice of Nina's magic. Despite being adopted by the born-again jazzers, this bluesy love song is worthy of your fullest attention. Should you be seduced, the lady is playing Ronnie Scott's this week.

JOHN FOGERTY 'Rock And Roll Girls' (Warner Brothers) You know that old law — ignore all songs with 'Rock And Roll' in the title. Well, forget it if John Fogerty's name is on it. He's still got the spirit that enables him to use it without blaspheming and, boy, can he yodel.

TEDDY PENDERGRASS 'You're My Choice Tonight (Choose Me)' (Asylum) Producer Luther Vandross creates a sultry setting for a vintage Teddy performance but somehow the power, sadly wheelchair bound, isn't there. But this theme tune to the forthcoming romantic comedy 'Choose Me' is a fine effort.

EURYTHMICS 'Would I Lie To You' (RCA) After the anaemic 'Julia', Annie and Dave return



with an energetic version of an old-fashioned soul work-out crossed with Sixties pop. Annie works up her usual vocal sweat but it passes on sheer muscle rather than on finesse.

THE REST

FREDDIE MERCURY 'I Was Born To Love You' (CBS) By anybody else this over dramatic piece of Hi-NRG would die a natural death after two weeks on the local dancefloor. Unfortunately Freddie has tailored it for the Benidorm discos and it will be the soundtrack to throwing up your excesses of Sangria and Watney's on the Costa Packet this summer.

VIKKI 'Love Is . . .' (PRT) Yes, it's Eurovision Song Contest time and our spirited effort contains the usual Sixties motifs and the requisite Eurodisco beat. Aren't you glad you paid your £12 on the TV licence fee?

DIRE STRAITS 'So Far Away' (Vertigo) If Ry Cooder had performed this laconic lament, the warmth could solve the energy crisis. Instead Dire Straits tackle it their usual immaculately manicured style that refuses to touch anything so messy as a soul.

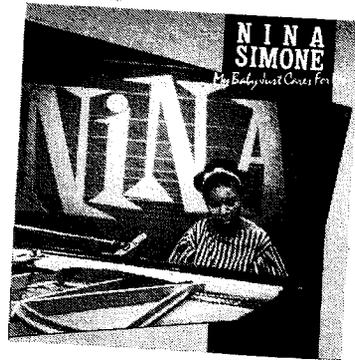
CHAKA KHAN 'Eye To Eye' (Warner Brothers) Even Chaka's usual enthusiasm is missing from this lacklustre piece of LA rock ordinaire.

GEORGE BENSON 'Beyond The Sea (La Mer)' (Warner Brothers) This old French cabaret standard is given the big band treatment. While the arranger gets full marks for some neat brass pyrotechnics, George comes over like Dean Martin with a hangover.

BRONSKI BEAT AND MARC ALMOND 'I Feel Love' (Forbidden Fruit) Our smalltown boys mix up Donna's 'Love To Love You Baby' and 'I Feel Love' with John Leyton's 'Johnny Remember Me' with yawn-inducing predictability.

GERARD KENNY 'Widows' (WEA) The worse thing about the new TV series is this guitar-wailing nonsense tacked onto the end. No wonder Dolly and the girls went to Rio.

GARY GLITTER 'Love Comes' (Arista) How can I criticise a man who shook my hand while belting out 'Do You Wanna Touch Me?' on stage? Suffice to say I might



be prepared to terminate my gang membership if he releases drivel like this again.

SHEILA E 'The Glamorous Life' (Warner Brothers) A re-release of Ms Escovedo's cutesy-pie debut single; while it's a pleasant enough experience not even Prince's purple production reins can flesh out the bare minimum of a song here.

HOWARD JONES 'Look Mama' (WEA) Again Howard has constructed another catchy ditty that'll have Radio One DJs wetting themselves with excitement. It'll slide easily over the airwaves but it hasn't got a twinkle of the melody of 'What Is Love' and feels about as substantial as a plate full of candy floss.

ASHFORD AND SIMPSON 'Babies' (Capitol) After all that 'Solid' "Build it up and build it up and build it up until . . .", it all flops into this unlikeable tune that probably took these song craftspersons all of 10 minutes to knock out.

THE WHISPERS 'Some Kinda Lover' (Solar) It's that old fashioned 'Solar' groove — remember Shalamar anybody? It's professional but it could have been made anytime in the last seven years. After 20 years in the business I doubt whether this vocal quintet could tell you when they made it.

TOTO 'Endless' (CBS) This sounds like the LA session musician mafia tossed this out in their lunchbreak after doing The Jacksons and James Ingram in the morning and on their way to doing those Don Henley overdubs. Or maybe it was the day they did the 'Dune' soundtrack in the morning before rehearsing for Donald Fagen's LP . . .

ALPHAVILLE 'Jet Set' (WEA) There's nothing so funny as one-hit wonders struggling to find another hit. Unless they're German one-hit wonders — remember Nena? — with a song that not even Flintlock or Bilbo Baggins would touch without being at gunpoint.

DAVID LEE ROTH 'Just A Gigolo/I Ain't Got Nobody' (Warner Brothers) Having massacred the Beach Boys

'California Girls', the wallflower lead singer of Van Halen treats us to his Cab Calloway impersonation. He wouldn't have got passed the front door to the auditions for the audience of 'The Fame Game' with this.

FREEEZ 'That Beats My Patience' (Beggars Banquet) How the mighty have fallen. After the brittle cool of 'Southern Freeez', the monster sound of 'IOU' and Johnny Rocca-less; they want to become the new Duran Duran. Four out of 10 for effort, chaps.

THE DUKES OF STRATOSPHEAR 'The Mole From The Ministry' (Virgin) XTC poke their tongues into their cheeks before taking a magical mystery tour into 'I Am The Walrus'-land. Not bad.

DEAD OR ALIVE 'Lover Come Back To Me' (CBS) Years ago Holland/Dozier/Holland were trying to follow up the Four Tops 'I Can't Help Myself'. They reversed the hit's bass line, wrote new words and cynically titled it 'It's The Same Old Song'. Much could be said of Pete Burns' Moroder-inspired sequel to 'You Spin Me Round (Like A Record)'.

RICK JAMES 'Can't Stop' (Motown) Once upon a time Mr James used to make records that contained so much vigour that the dancefloor was the only outlet for the resultant body convulsions. Now not even my little toe wants to wake up for his bland work-outs.



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GING~GANG KOOLY KOOLY... WOTCHA



IF IT'S Tuesday, this must be Brussels — yawn city, early closing every day of the week and a helluva place to choose to PARTY! A city where huge old women charge you twelve pence for a slash and stand by you while you do it, where dodging trams is the number one sport and the only place on earth where Kate Bush videos still get cranked up when they appear on TV between ads for creams to stop your bum itching.

One helluva place to party, but nobody's told Kool And The Gang, and for once the locals seem determined to get down on it even if the biggest cheer of the night is reserved for Phil Collins when Kool gives us the low down on the Band Aid line-up.

Robert (Kool) Bell is a veritable hamster of a man. Five foot four of pressed denims and the only backline bass player in the world who has a spotlight on him all through the show. He IS Kool And The Gang. As his group's tally of hit singles races inexorably towards 20, we sit in a bare backstage cell and shout to be heard over the odd trombone and trumpet warming up next door.

"This is the last night of this half of the tour," Kool explains. "There's a feeling of relief and achievement when you complete one half but we've still got to go over to Hawaii and the Far East so things are far from over yet. I miss my home and family and the phone calls get longer and more expensive every day."

AAAHH! AND you all thought Kool And The Gang on the road was one long round of wine, women and song, right? Wrong! These boys are musicians first and foremost and while they practised the Little Richard school of touring in their early days, nothing could be further from the truth now.

"You have to have something to sort of anchor you," says Kool. "If you don't, you'd just be out there and there's so many things pulling at you and you've got to have something to believe in. Otherwise it's very easy to mismanage your life.

"Most of our songs have double messages. Take a song like 'Misled'," (a rare Gang flop). "The basis of the song is the dance orientated song, and the surface message of the song talks about a woman and a man having a situation where he's being misled, but it also relates to historical facts. Someone playing in the garden, Adam and Eve from a spiritual point of view.

"People can be misled, you can run into an opportunist who will take advantage of you and lead you down the wrong path. 'Celebration' is the same as well. We put down life as a celebration. We enjoy life and we enjoy being successful."

These boys are pretty serious as you can see, so I wonder how Kool

feels as he travels the world making people happy despite their trials and tribulations.

"It's an ongoing battle I guess, if you're talking about good and evil. Hard trials they say are necessary to establish the things you believe in in life so you have to be a fighter for things like world peace. It's all in the hearts of men, if they desire peace then they'll work towards that goal."

THE NEW Kool And The Gang single 'Cherish' is the big ballad from the hit 'Emergency' album. Which does Kool prefer, the movers or the smoochers?

"I don't really mind," he says diplomatically. "On each album there's always one or two ballads, something a little different. Usually the record company won't put out the ballads so it's good to have some of the other songs exposed."

"'Cherish' is really about love and about cherishing the things you have while you're living rather than living day by day. In the lyrics, he prays that they will be together if she should pass in this life, then they will be together in the next life so it shows love on the level of a couple, but it also says that you should cherish things while you're

living now so that when you pass on you'll have made some accomplishments.

"On a personal level, I cherish things like the spirit of the family because I think a strong family makes a strong community which in turn leads to a strong all round environment."

Phew! Back to what we know the Gang for best though — the music. On stage tonight they deliver a set of blistering hit after hit, the ones you remember and the ones you'd forgotten about. Memories of youth club days make me realise just how long they've been going, but the show itself has changed dramatically.

Seven foot aliens announce the show with lasers flying around the auditorium sending the crowd bonkers. 'Soultrain' this ain't.

"At least 70 per cent of our hits are still in the show but there's just not enough time to do all the songs we'd like. The technological side of the gigs has changed a lot due to people like Earth Wind And Fire, Michael Jackson and Kiss. Now you have to go out there with something more spectacular because the public is looking for more than just you stood up there singing, they want to be entertained."

Doesn't Kool ever get pissed off playing songs like 'Celebration' year after year, I wonder?

"No, not really," Kool smiles. "You might have heard it yourself a thousand times, but you've got to remember that those people out there may be hearing it for the first time or they may never have seen us live before, so you've got to give it your all."

ONE THING that Kool And The Gang can't be accused of is sticking to a formula. You don't have that many hits over those number of years without an incredible talent for change and moulding. They've even taken up the recent phenomenon of heavy rock mixing with black music à la Run DMC and Michael Jackson, although the resulting single 'Misled' wasn't huge. Kool nods in agreement.

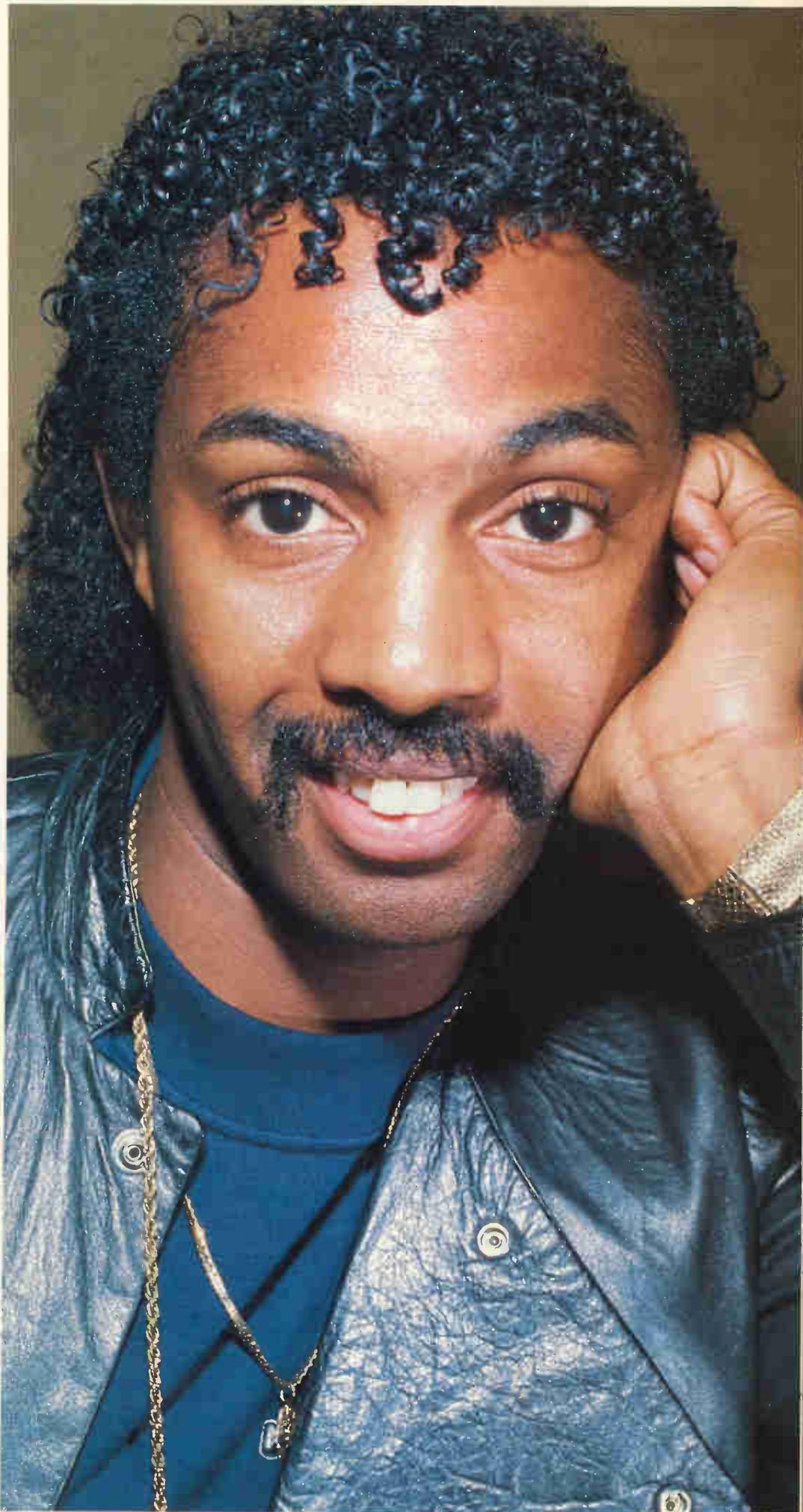
"Yeah, I think one should be open to the various sounds and styles that a musician may hear and not be categorised as to why you are doing it. Today, music is coming more together as you say with Michael Jackson and Eddie Van Halen, Mick Jagger and Herbie Hancock, Kenny Rogers and Lionel Richie, and the Prince sound which is a mixture of rock and r'n'b.

"I think music is starting to become more integrated and that is very interesting. Look at Wham! for instance, some of their records have a very heavy Motown influence. Maybe this is the start of something because the integration of music will maybe bring people who like music more together — one day."

To prove the point, Kool reckons that the next Kool And The Gang album will see yet another change in direction though they haven't really sorted it out yet. The album won't be around for a year or so anyway but my guess is a jazzier Gang with perhaps a little more funk than on recent outings.

Well, I'm determined to get on down out front so I leave Kool having his lurex suit sprayed on and squeeze past the thousands of Belgians who are going ape poo over local heroes Ricky And The Frogs (I kid you not).

Kool And The Gang are a band with firm beliefs and a great way of making you dance. If the second coming happens within the next 10 years, who'd bet against them for the gig at the last supper?



JOINING NICK in the Dream Academy are the legendary Gilbert Gabriel who plays keyboards and writes the music and Kate St John who plays oboe, a cor Anglais (which is a larger size of oboe), saxophone and piano-accordion. Kate also sings and she's a bit of a cracker as well, with the sort of twinkling eyes you want to drown in. But that's quite enough of that... we don't want Chaka getting jealous.

Gilbert and Kate studied at music college. Kate took a keen interest in ethnic tunes and she's quite an expert on Japanese folk songs.

"College was too suffocating though," she admits. "With a lot of colleges there isn't a lot of room for experimentation and expression. I've always wanted to be in a pop group and Nick was fascinated when he heard I played oboe."

Nick's face might look familiar. He was one of the presenters of 'The Tube' back in the early days and he sported a selection of funny hats and short hair.

"I applied for the job when I saw a newspaper advert," he says. "I went up to the audition surrounded by all these people with mohican haircuts and dyed hair, but I was eventually accepted. I needed a job and it seemed like a good idea. I didn't get on well with somebody there though, it was a bit like being at school."

'Life In A Northern Town' is about Newcastle, where 'The Tube' is based.

"I saw plenty of empty docks and decay. I saw men standing outside pubs with nothing to do and I saw problems that might last until well into the next generation. I thought I knew about poverty, but this experience really opened my eyes.

"I think the song was a stream of consciousness. All my ideas just came tumbling out."

The chant you hear in the song is based on a genuine African toon they heard while sifting through some tapes. An ethnic chant in a song about Newcastle is pretty wacky. But being slightly eccentric is what the Dream Academy are all about.

Gilbert and Nick used to play folk songs in a strip club and they've also bummed their way around Spain. Peace and love?

"Our music is influenced by the Sixties, but we're not a revivalist band," says Kate.

"Obviously we're influenced by that period of time because we were growing up then. We're not into pigeon holes — we want to combine everything. Music is too exciting to be put on the shelf and labelled. For us writing good songs is very important."

PINK FLOYD member Dave Gilmour has taken the Dreamers under his wing and he's producing their album at his studio in the country. It should be out in the summer.

"Although there's a continuous thread running through our music all the songs are different," says Nick.

"We're part of the new psychedelia. There's a renaissance going on in music. We really need something new now.

"There's a band I know who actually want to play a gig inside the poet Shelley's house. I'd love to have them supporting us.

"We're anti-fashion. You go out and buy a pair of velvet trousers and two weeks later they're not fashionable. What's the point of that? We're not obvious in the way we dress, although as time passes we'll probably develop something which has a distinctive overall look like the Thompson Twins.

"I don't think music should depend on the class you come from or how you look."

"We're not depending on contrivances,"

says Kate. "If we're working on an idea and something fits, we'll use it. Everything just slots into place. Strawberry Switchblade used to be good, but I think the freshness they had has been taken away. They're not spontaneous anymore."

When they eventually get out on the road, the Dream Academy are planning a very unusual tour. Instead of Hammersmith Odeon or Manchester Apollo they want to play churches up and down the country.

"It's so uncomfortable watching a band at most concerts," says Kate. "You're packed in shoulder to shoulder in pretty horrible places.

"Churches are marvellous places for concerts. They're clean, there's lots of room to breathe and the acoustics are wonderful. We think your surroundings are very important when you're listening to music."

"Our audience is very mixed," says Nick. "I know there's one grandmother who loves us and we were mobbed after our appearance on ORS!

"We want our shows to be a multi media event. Perhaps the centre piece would be somebody doing a sculpture and perhaps we'd have poets or other performers on stage. We'll do anything to take music out of its generally accepted boundaries. It's still all in its planning stages though."

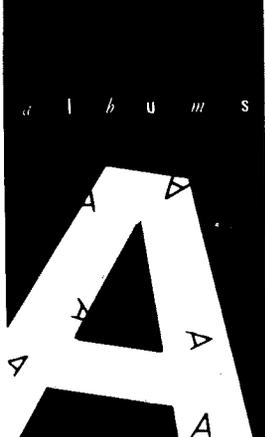
THINGS ARE picking up in America as well. Veteran popster Paul Simon loves the single and he even wanted to produce the band. Some day Nick wants to meet Bob Dylan.

"I hope everybody is going to love us," he says. "We're producing cinematic music. We want it to be really stimulating. If someone is inspired enough to go out and pick up a guitar after listening to us, we'll be very happy.

"I think there's a new awareness in music now. I think the conditions we live in mean that people are prepared to go out and sing about what they think the troubles of this country are. I think everybody is under a moral obligation to vote Labour at the next election. I heard that song by Billy Bragg and it sounded to me like a modern hymn."



T H E D R E A M



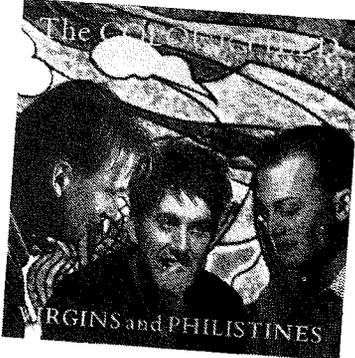
- Wicked
- Solid
- Comfortable
- Dodgy
- Diabolical liberty

THE COLOUR FIELD 'Virgins And Philistines' (Chrysalis CHR1480)

THE LADS look like they're sharing a private joke on the cover, and indeed they may be giggling at our expense. For in their Stockport retreat, Tel and co have weaved together an airy, whimsical LP with something of a laconic feel. It's all thoughtfully melodic, gentle but slightly acidic, and you have to listen carefully or it might waft out the window without you noticing.

Both singles here ('Thinking Of You', 'Castles In The Air') are insidious slo-growers, and elsewhere they echo 'Castles' Hispanic flourishes, and you can never quite suss which Sixties toons they've cribbed riffs from.

It's wistfulness all the way, apart from 'Take', in which Monsieur Hall's vocals approach



something akin to passion. I sense this one'll need a considerable number of spins in order to give it that lived in, comfy armchair feel and let you appreciate the 'coffee going cold' style lyrics.

Cosy, nice — a cocoa and slippers set, indeed. ■■■■

Betty Page

EVERYTHING BUT THE GIRL 'Love Not Money' (blanco y negro BYN 3240 657-1)

ON THIS 10 song set, EBTG offer, nay present a full streamlined version of their soft pop vision... and then fail to deliver. If 'Love Not Money' is a disappointment, then it's failure lies with Ben and Tracey's inability to turn their sensitively wrought mood and feel into fully blown songs. This is delicate stuff, sure. But at times it's just a bit too delicate, fragile transparent.

EBTG are at great pains to place their music in the most dreamy of settings, and here we get some wonderfully understated brass, some evocative tin whistle even, but never the full consummation of these finely brushed strokes. In the end, Watt's music (and with

the exception of 'Ugly Little Dreams', the music is Watt, most of the lyrics Thorn) trails off into a pleasant aftertaste of what could have been far more substantial fare.

Still at least EBTG, with their jazz, trad folk, even C&W hued tunes, are prepared to toy with musics, jump into areas that most of their pop rivals wouldn't know from a Fairlight. Some snap next time please. ■■■■

Jim Reid

FAT BOYS 'Fat Boys' (WEA 251 987-1)

THEY'RE BIG. The music isn't. That's not to say there isn't a lot of fun to be had from this seven track beatburger, it's just that once you take away the gimmickery of the human beat box there ain't much left to eat. Sure, there's a rolling urgency to the Boys' music, but most here covers old ground.

Ultimately all interest is focused on the witty antics of the human beatbox, and the fast food rapping because, well, that's all there is. No sharp, no cut, just a good idea spread a little thin... and that's no way to treat a Fat Boy. ■■■½

Jim Reid

GREG PHILLINGANES 'Pulse' (RCA FL84698)

DON'T LET this geezer pass you by just because you can't pronounce his name. He knows just about *everyone* in the soul biz, he's played on most of their albums and now the stars return the compliment. The result is one steaming great solo debut.

Richard Perry produces and his ladies the Pointer Sisters feature strongly on 'Won't Be Long Now', but then there are famous names on almost every track adding a whole lot to Greg's keyboards and surprisingly assured vocals.

Michael Jackson co-writes and arranges 'Behind The Mask', a formidable dance thrash also on a single, and you'll hear the likes of James Ingram, Howard Hewett and others stopping by to say a vinyl hello. What makes the record stand out most, though, is Phillinganes' pop sensibility, rare in a black musician so adept at dance music. Investigate this man forthwith. ■■■■

Paul Sexton

VARIOUS ARTISTS 'Club Classics 2' (CBS VAULT 2)

ANOTHER CREAM-OFF of club cuts from the days *before* you could impress your fellow hipsters by dropping names like Dexter Wansel and Webster Lewis.

The idea of this particular series, and eminently laudable it is too, is to reactivate long-deleted CBS family catalogue material and make it accessible to the new fan or the old soul searcher. Quite a comfortable cross is achieved to attract mainstreamers who perhaps never got around to picking up 'Family Affair', Sly and his people's growling great, or the magnificent 'Harvest For The World' and to attract the serious groover who's been after Willie Bobo's 'Always There' all these years. Plenty of r'n'b sense for your pence.

Paul Sexton

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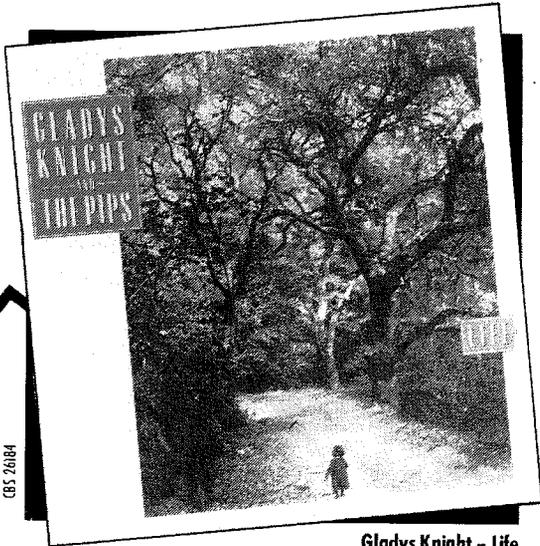
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'Lagos Jump'

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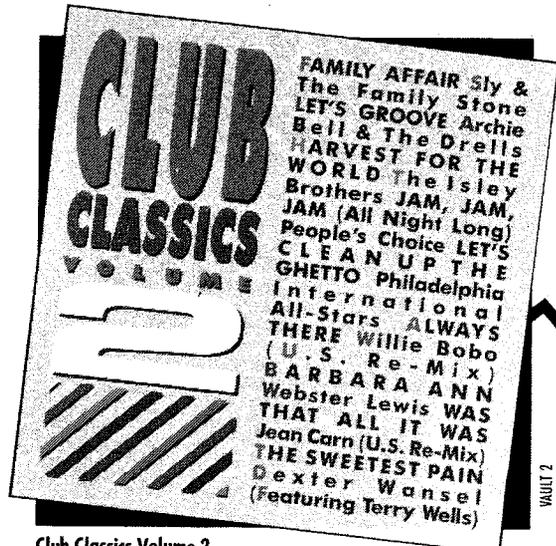


PUT SOME BOOGIE IN YOUR BUUTT



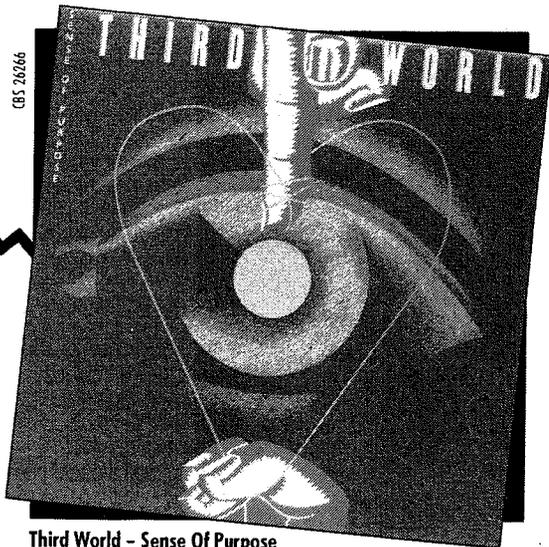
CBS 24084

Gladys Knight - Life
Gladys Knight and the Pips have been together for over 25 years and their hits read like the Soul Music "Hall of Fame." - 'Life', the new album, is as fresh and exciting as ever and features 'My Time' and 'Strivin'. Check out 'Forever' - It's a blinder!



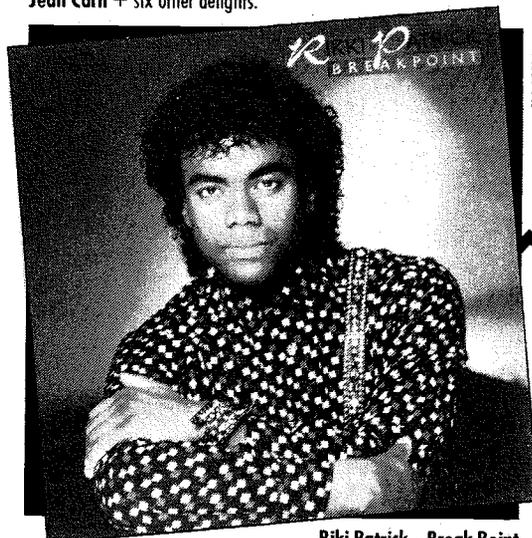
VAULT 2

Club Classics Volume 2
Club Classics Volume 2 is a further compilation of rare and sought after gems from those golden days of the 70's - put the soul back in your shoes with 'Always There (Remix)' - Willie Bobo, 'Harvest For The World' - The Isley Brothers, 'Was That All It Was (US Remix)' - Jean Carn + six other delights.



CBS 24266

Third World - Sense Of Purpose
Now that you've found love come find a 'Sense Of Purpose'. Third World, the most commercial reggae band to emerge from Jamaica deliver 11 superb tracks on their album 'Sense Of Purpose', including the wonderful title track, and 'One To One' which just has to be heard.



CBS 25924

Riki Patrick - Break Point
Riki Patrick, ex member of Sweet Sensation, delivers his debut solo album which includes his new single 'Never Too Late' and 'Night Moves' and the sensational 'So Much In Love'. Check out 'Break Point' and get a nice surprise.

4 Great Albums - Get 'Em While They're HOT!

THE LEAGUE OF GENTLEMEN

as carefully extracted by JIM REID

THE LEAGUE were in Paris. Resisting the temptation to mention the battle of Agincourt, the water-alcohol ratio in French beer and the lunacy of driving on the right hand side of the road, they repaired to a cafe. Guided by the **Spess Possee** in residence they discovered that France's leading punk group were called **No Pub**, that **Billy Bragg** is 'Le Lonesome Rocker' and that **Gladys** from Nantes has designs on **Stephen Morrisey's** underpants. C'est, vrai mes amis, but more importantly it gave our company the perfect

excuse to retire to their favourite Parisian club the **Blue Mohair**. As they watched Peter, Valerie and Olive Oil spin the discs, as they consumed the grape produce of an entire region, attention, most inevitably, turned to Blightly and its most ugly blight — the world of popular music . . .

"Egad," said Sir Public House in a most Gallic fashion, "no sooner do we quit the reassuring spittoon at the Flask for a touch of foreign culture then we're assailed with the rubbish of our own."

He referred, of course, to the cans of Scottish lager thrust our way by an eager barmaid.

Refusing said drinks we decided to talk about **Wham!** . . . well, who isn't these days? . . .

"See the little blighters have finished their tour of China," said Bertie Beerbarrel. "Which leaves Fleet Street absolutely nothing to write about except that **George** and **Andrew** are finally ready to leave home and move into their own flats and that Mr Michael is to fly out to Los Angeles to edit the film of their Far East trip.

"Incidentally 'Careless Whisper' is only now becoming a monster hit in France . . .

"And further to GM's LA trip, will someone please tell the poor boy about the rumoured **Prince** — **Madonna** romance? . . .

"Talk of LA, China, Paris leads us to applaud the rather tight schedule **Policemen's Ball** favourites **King** have been undergoing in recent days. Their fast travelling arrangements revolved around an appearance on last week's TOTP.

"On Thursday morning the band took the early flight from Dublin to London, rehearsed for TOTP and did the show 'live' at approx 8pm. They then dashed straight out of the studio into a waiting limo and headed off to Heathrow airport where a private plane was at the ready.

"45 minutes later the band touched down in Amsterdam and were whisked off in another limo by a former Formula Three racing driver. With police escort they arrived in Arnhem for the evening's performance eliciting press officer quips about a 'Gig Too Far' . . . some jobs . . ."

"Hmm, rather reminds me of the Leagues 1957 International Pub crawl," drawled Sir Public House into a creme de menthe, before the name **Pat Benatar** came to his addled mind.

"God, yes, Pat Benatar, America's oldest teenager, well . . . his voice trailed off into a tribute to **Kim Wilde** and **Joan Jett** before Bertie butted in.

"Aaah, the old fool must be referring to Ms B's generous offer to donate the royalties of her last single — 'We Belong' — to the **USA For Africa** effort. Pat missed the USA For Africa session because she was just

about to give birth to her first child . . .

"**Samantha Fox** is not about to become a mother but she is, we hear, about to record with **Lemmy** of **Motorhead**. Page Three may never be the same again . . .

"Nor may the CBS profit margin if the **Paul Young** — **Alison Moyet** duet I hear about is true . . .

"Definitely true is the latest episode in the exciting lives of the **Flying Numans** — those stiff upper lip Brits **Gazza** and brother **John**. Not content with Gazza aiming his plane at practically any bit of spare land that can stand a crash, brother John — a computer programmer — has got in on the act. John crashed his plane at Redhill, Surrey, last week . . . thankfully he was uninjured . . .

"If all that wasn't horrific enough . . . prepare to spot **Iggy Pop** in a soon to be shown episode of **Miami Vice**, which I gather is some sort of TV programme, if you follow my drift . . .

"Former star **Nick Beggs** took his girlfriend **Boo Treadwell** off to an 'advance' honeymoon in America. The pair plan a two month break before returning to Britain for their wedding. Boo is a model . . .

"**Simon Le Bon** most assuredly isn't. He is, however, determined to locate the whereabouts of three long lost cousins. His three cousins Paul, Adrian and Nigel Howard have not met the great one since childhood . . .

Mention of childhood provoked the League to muse. Tell the truth it provoked a diabolical outbreak of drunkenness, amidst tearful stories of what Nanny did, and did not do, with the Cow And Gate brown ale, the Mothercare shooting sticks and the Tonka Toy charabanc.

As the League indulged their past and looked forward to London's latest pirate radio station, **Doss FM**, the assembled Parisian club goes prepared to book their party trips to Oscars of Barons Court.

With the League Of Gentlemen the entente may have been cordiale, but the drink never was.



LEMMY BOY: where's Sammy?

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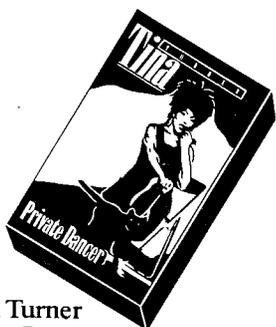
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Some have been reduced by as much as £1.50, so fast forward to W.H. Smith, then stop, pause and select.



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Tina Turner
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Phil Collins
Face Value



Wham
Fantastic

Joan Armatrading..... Track Record
George Benson..... 20/20
George Benson..... In Your Eyes
Big Country..... Steel Town
Big Country..... The Crossing
David Bowie..... Tonight
Laura Branigan..... Self Control
Bronski Beat..... The Age of Consent
Bucks Fizz..... Greatest Hits
Chris de Burgh..... Man on the Line
Chris de Burgh..... The Getaway
Chicago..... 17
Lloyd Cole..... Rattlesnakes
Phil Collins..... Face Value
Phil Collins..... Hello I Must Be Going
Culture Club..... Colour by Numbers
Dire Straits..... Love Over Gold
Dire Straits..... Making Movies
Duran Duran..... Duran Duran
Duran Duran..... Rio
Eagles..... Greatest Hits
Eurythmics..... 1984
Eurythmics..... Sweet Dreams
Everything But The Girl..... Eden
Fleetwood Mac..... Rumours
Foreigner..... Agent Provocateur
Joe Jackson..... Night and Day
Michael Jackson..... Thriller

Billy Joel..... An Innocent Man
Elton John..... Breaking Hearts
Elton John..... Too Low for Zero
Grace Jones..... Living My Life
Howard Jones..... Humans Lib
Nik Kershaw..... Human Racing
Nik Kershaw..... The Riddle
King..... Steps in Time
Madonna..... Like a Virgin

£4.49
Each

Madonna..... Madonna
Bob Marley..... Legend
Matt Bianco..... Whose Side Are You On
Paul McCartney..... Give My Regards
Meatloaf..... Bat Out of Hell
Alan Parson Project..... The Best of
Pink Floyd..... Dark Side of the Moon
Pointer Sisters..... Break Out
Prince..... Purple Rain

Queen..... Greatest Hits
Queen..... The Works
Cliff Richard..... Rock Connection
Lionel Richie..... Can't Slow Down
Lionel Richie..... Lionel Richie
Roxy Music..... Atlantic Years 1973-80
Sade..... Diamond Life
Shakin Stevens..... My Best
Spandau Ballet..... True
Bruce Springsteen..... Born in the USA
Bruce Springsteen..... Born to Run
Squeeze..... Singles
Style Council..... Cafe Bleu
Supertramp..... Breakfast in America
Tears for Fears..... The Hurting
Thompson Twins..... Into the Gap
Thompson Twins..... Quick Step and Side Kick
Tina Turner..... Private Dancer
U2..... Unforgettable Fire
U2..... War
UB40..... Geoffrey Morgan
UB40..... Labour of Love
Ultravox..... Vienna
Wham..... Fantastic
Stevie Wonder..... Woman in Red
Paul Young..... No Parlez
ZZ Top..... Eliminator

This is only a selection of our one hundred titles.

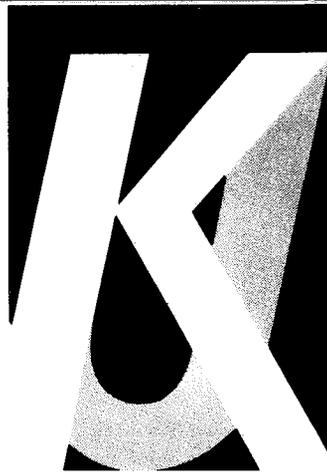
WHSMITH



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As promised — full listings of last week's Gallup charts
Week ending April 13, 1985



LAST WEEK'S UK SINGLES

APR 13	APR 6	WEEKS IN CHART	SINGLES
1	1	6	EASY LOVER, Philip Bailey And Phil Collins, CBS/Virgin ○
2	2	3	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT
3	5	3	EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears, Mercury
4	3	4	PIE JESU, Sarah Brightman And Paul Miles-Kingston, EMI
5	6	8	WE CLOSE OUR EYES, Go West, Chrysalis
6	4	5	THAT OLE DEVIL CALLED LOVE, Alison Moyet, CBS
7	—	1	WE ARE THE WORLD, USA For Africa, CBS USAID1
8	14	8	MOVE CLOSER, Phyllis Nelson, Carrere
9	7	6	EVERY TIME YOU GO AWAY, Paul Young, CBS
10	12	4	COULD IT BE I'M FALLING IN LOVE, David Grant And Jaki Graham, Chrysalis
11	9	5	WIDE BOY, Nik Kershaw, MCA
12	8	9	DO WHAT YOU DO, Jermaine Jackson, Arista
13	18	4	SPEND THE NIGHT, Cool Notes, Abstract Dance
14	17	7	THE HEAT IS ON, Glenn Frey, MCA
15	10	7	KISS ME, Stephen Tin Tin Duffy, 10 Records ○
16	11	7	MATERIAL GIRL, Madonna, Sire ○
17	13	8	HANGIN' ON A STRING, Loose Ends, Virgin
18	27	3	CLOUDS ACROSS THE MOON, RAH Band, RCA
19	28	5	CAN'T FIGHT THIS FEELING, REO Speedwagon, Epic
20	16	4	COVER ME, Bruce Springsteen, CBS
21	15	5	SOME LIKE IT HOT, Power Station, Parlophone
22	21	3	GRIMLY FIENDISH, Damned, MCA
23	29	4	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
24	24	4	WON'T YOU HOLD MY HAND NOW, King, CBS
25	38	3	LIFE IN A NORTHERN TOWN, Dream Academy, blanco y negro
26	36	2	BE NEAR ME, ABC, Neutron
27	—	1	ONE MORE NIGHT, Phil Collins, Virgin VS755
28	25	5	BETWEEN THE WARS EP, Billy Bragg, Go! Discs
29	23	6	DANCING IN THE DARK EP, Big Daddy, Making Waves
30	20	20	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic ○
31	22	6	NOW THAT WE'VE FOUND LOVE, Third World, Island
32	40	3	BLACK MAN RAY, China Crisis, Virgin
33	19	8	THE LAST KISS, David Cassidy, Arista
34	39	6	SUPER GRAN, Billy Connolly, Stiff
35	30	12	NIGHTSHIFT, Commodores, Motown
36	35	5	SOMEBODY, Bryan Adams, A&M
37	33	14	DANCING IN THE DARK, Bruce Springsteen, CBS
38	26	3	SHAKESPEARE'S SISTER, Smiths, Rough Trade
39	43	2	THAT WAS YESTERDAY, Foreigner, Atlantic
40	37	5	LET'S GO TOGETHER, Change, Cooltempo
41	34	15	I KNOW HIM SO WELL, Elaine Paige And Barbara Dickson, RCA ○
42	44	3	CRY, Godley And Creme, Polydor
43	32	8	MIR TELEPHONE MAN, New Edition, MCA
44	49	3	STAINSBY GIRLS, Chris Rea, Magnet
45	56	5	BELFAST, Barnbrack, Homespun
46	31	8	THE BELLE OF ST MARK, Sheila E, Warner Bros
47	66	2	FLOWER DUET FROM LAKME, Mady Mesple/Danielle Millet, EMI
48	41	3	AIKEA GUINEA, Cocteau Twins, 4AD
49	51	2	FREE YOURSELF, Untouchables, Stiff
50	55	2	GROOVIN', War, Bluebird/10
51	—	1	CASTLES IN THE AIR, Colour Field, Chrysalis COLF4
52	54	2	MUSIC AND YOU, Sal Solo And LCGC, MCA
53	45	15	SOLID, Ashford And Simpson, Capitol
54	42	8	LET'S GO CRAZY, Prince And The Revolution, Warner Bros
55	61	2	RHYTHM OF THE NIGHT, DeBarge, Gordy
56	46	5	PUMP ME UP, Grandmaster Melle Mel, Sugarhill
57	47	4	PIECE OF THE ACTION, Meat Loaf, Arista
58	—	1	MOMENTS IN LOVE/BEATBOX, Art Of Noise, ZTT ZTPS02
59	64	4	LET HER GO, Strawberry Switchblade, Korova
60	57	4	MYZSTERIOUS MIZSTER JONES, Slade, RCA
61	74	2	DON'T WORRY BABY, Los Lobos, Slash/Rough
62	67	2	LOVE ME RIGHT NOW, Rose Royce, Streetwave
63	53	10	THE BOYS OF SUMMER, Don Henley, Geffen
64	—	1	DON'T COME AROUND HERE NO MORE, Tom Petty, MCA
65	65	14	LOVE AND PRIDE, King, CBS
66	60	7	MORE THAN I CAN BEAR, Matt Bianco, WEA
67	—	1	THE COUNTRY OF THE BLIND, Faith Brothers, Siren
68	59	4	BOOGIE DOWN (BRONX), Man Parrish, Boiling Point
69	50	7	BREAKING UP MY HEART, Shakin' Stevens, Epic
70	—	1	BABY U LEFT ME, Marilyn, Love MAZ4
71	—	1	ROSES, Haywoode, CBS
72	62	4	AXEL F, Harold Faltermeyer, MCA
73	48	6	STARVATION/TAM TAM POUR L'ETHIOPIE, Starvation, Zarjazz
74	58	3	KINGS AND QUEENS, Killing Joke, EG
75	72	2	A PAIR OF BROWN EYES, Pogues, Stiff



THE NEXT 25

76	—	MEGAREX, T Rex, Marc on Wax TANX1
77	75	FOREVER MAN, Eric Clapton, Warner Bros
78	—	THE ABC OF KISSING, Richard Jon Smith, Jive
79	—	EASTENDERS THEME, Simon May, BBC RESL160
80	71	COCKNEY TRANSLATION, Smiley Culture, Fashion
81	—	HEARTLINE, Robin George, Bronze BRO191
82	—	CLOSE (TO THE EDIT), Art Of Noise, ZTT ZTPS01
83	86	RELAX, Frankie Goes To Hollywood, ZTT
84	100	I WON'T LET YOU GO, Agnetha Faltskog, Epic
85	83	JUST LIKE AN ARROW, Magnum, FM
86	88	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
87	68	BAD HABITS, Jenny Burton, Atlantic
88	87	GIMME GIMME GIMME, Narada Michael Walden And Patti Austin, Warner Bros
89	84	IMAGINATION, Belouis Some, Parlophone
90	—	FAN THE FLAME, Barbara Pennington, Record Shack SOH037
91	—	GHOSTBUSTERS, Ray Parker Jr, Arista ARIST580
92	—	YOU'RE THE INSPIRATION, Chicago, Full Moon W9126
93	99	CRASHIN' DOWN, Legear, Proto
94	90	HOW SOON IS NOW, Smiths, Rough Trade
95	92	CURIOUS, Midnight Star, Solar
96	82	IT'S YOUR NIGHT, James Ingram, Qwest
97	94	SHOUT, Tears For Fears, Mercury
98	91	THE POWER OF LOVE, Frankie Goes To Hollywood, ZTT
99	97	NEW YORK CITY, Village People, Record Shack
100	—	PUT MY ARMS AROUND YOU, Kevin Kitchin, China WOK1

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

LAST WEEK'S UK ALBUMS

1	—	1	HITS 2, Various, CBS/WEA HITS 2
2	1	2	THE SECRET OF ASSOCIATION, Paul Young, CBS
3	2	7	NO JACKET REQUIRED, Phil Collins, Virgin ★
4	3	6	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
5	4	4	ANDREW LLOYD WEBBER REQUIEM, Domingo/Brightman/Maazel/Eco, HMV
6	7	44	BORN IN THE USA, Bruce Springsteen, CBS ★
7	5	22	ALF, Alison Moyet, CBS ★
8	6	4	DREAM INTO ACTION, Howard Jones, WEA
9	9	23	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ★
10	—	1	GO WEST, Go West, Chrysalis CHR1495
11	8	42	PRIVATE DANCER, Tina Turner, Capitol ★
12	18	22	MAKE IT BIG, Wham!, Epic ★
13	12	2	THE POWER STATION, Power Station, Parlophone
14	11	7	RECKLESS, Bryan Adams, A&M
15	20	39	PURPLE RAIN, Prince And The Revolution, Warner Bros □
16	10	21	LIKE A VIRGIN, Madonna, Sire □
17	15	41	ELIMINATOR, ZZ Top, Warner Bros ★
18	16	3	VERY BEST OF BRENDA LEE, Brenda Lee, MCA
19	14	4	BEHIND THE SUN, Eric Clapton, Duck
20	36	20	THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA ★
21	17	38	DIAMOND LIFE, Sade, Epic ★
22	13	12	HITS OUT OF HELL, Meat Loaf, Epic □
23	25	26	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit □
24	21	90	NO PARLEZ, Paul Young, CBS ★
25	—	1	STRAWBERRY SWITCHBLADE, Strawberry Switchblade, Korova KODE 11
26	22	13	FACE VALUE, Phil Collins, Virgin ★
27	19	2	THE NIGHT I FELL IN LOVE, Luther Vandross, Epic
28	28	10	STEPS IN TIME, King, CBS ○





29	27	9	BEVERLY HILLS COP, Original Soundtrack, MCA ○
30	82	10	BREWING UP WITH BILLY BRAGG, Billy Bragg, Go! Discs
31	38	4	FIRST AND LAST AND ALWAYS, Sisters Of Mercy, Merciful Release
32	40	11	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Go! Discs ○
33	24	6	BUILDING THE PERFECT BEAST, Don Henley, Geffen
34	33	17	AGENT PROVOCATEUR, Foreigner, Atlantic □
35	43	20	THE RIDDLE, Nik Kershaw, MCA ☆
36	29	3	CHINESE WALL, Philip Bailey, CBS
37	23	2	WORKING NIGHTS, Working Week, Virgin
38	26	5	LEGEND, Clannad, RCA
39	57	48	LEGEND, Bob Marley And The Wailers, Island
40	39	19	THE 12" ALBUM, Howard Jones, WEA □
41	30	8	MEAT IS MURDER, Smiths, Rough Trade □
42	31	77	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
43	49	13	CHESSE, Various, RCA ○
44	34	21	HATFUL OF HOLLOW, Smiths, Rough Trade □
45	65	47	FANTASTIC, Wham!, Innervision ☆
46	44	2	TOMMY BOY GREATEST BEATS, Various, Tommy Boy
47	59	9	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
48	42	5	SHE'S THE BOSS, Mick Jagger, CBS ○
49	52	3	REGGAE HITS VOL 1, Various, Jetstar
50	45	23	THE COLLECTION, Ultravox, Chrysalis ☆
51	50	6	STREET SOUNDS ELECTRO 6, Various, Streetsounds
52	54	9	SECRET SECRETS, Joan Armatrading, A&M
53	35	23	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA ○
54	51	14	THE BARBARA DICKSON SONGBOOK, Barbara Dickson, K-Tel
55	68	12	TROPICO, Pat Benatar, Chrysalis
56	48	16	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar □
57	64	72	UNDER A BLOOD RED SKY, U2, Island ☆
58	32	19	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ☆
59	53	14	BREAKDANCE 2 — ELECTRIC BOOGALOO, Original Soundtrack, Polydor
60	—	1	WHITE NOISE — LIVE, Gary Numan, NUMA NUMAD1002
61	37	6	NIGHT TIME, Killing Joke, EG
62	67	21	ARENA, Duran Duran, EMI ☆
63	—	1	THE GREAT BALLOON RACE, Sky, Epic EPC26419
64	41	8	NIGHTSHIFT, Commodores, Motown
65	71	8	HUMAN RACING, Nik Kershaw, MCA ☆
66	56	122	THRILLER, Michael Jackson, Epic ☆
67	—	1	ROSE MARIE SINGS JUST FOR YOU, Rose Marie, A1 RMTV1
68	61	11	STOP MAKING SENSE, Talking Heads, EMI
69	58	6	CAN'T STOP THE LOVE, Maze Featuring Frankie Beverly, Capitol
70	47	12	20/20, George Benson, Warner Bros □
71	—	1	DANCIN' IN THE KEY OF LIFE, Steve Arrington, Atlantic 7812451
72	100	13	1999, Prince, Warner Bros ○
73	46	7	MODERN LOVE, Various, K-Tel □
74	69	3	THE HURTING, Tears For Fears, Mercury
75	63	12	17, Chicago, Full Moon ○
76	72	92	QUEEN GREATEST HITS, Queen, EMI ☆
77	66	27	THE UNFORGETTABLE FIRE, U2, Island ☆
78	—	1	CINEMA, Elaine Paige, K-tel NE1282
79	74	50	BREAKOUT, Pointer Sisters, Planet □
80	73	3	BIRDY ORIGINAL SOUNDTRACK, Peter Gabriel, Charisma
81	85	2	THE RIVER, Bruce Springsteen, CBS
82	83	2	HOW WILL THE WOLF SURVIVE, Los Lobos, Slash/London
83	60	2	ROGUE'S GALLERY, Slade, RCA
84	86	2	MYSTERY, RAH Band, RCA
85	55	2	POWER AND PASSION, Mama's Boys, Jive
86	—	1	RATTLESNAKES, Lloyd Cole And The Commotions, Polydor LCLP1
87	—	1	PARADE, Spandau Ballet, Chrysalis CDL1473
88	—	1	BORN TO RUN, Bruce Springsteen, CBS CBS69170
89	80	3	THIS IS SOUL, Various, Starblend/Atlantic
90	—	1	DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen CBS CBS32542
91	—	1	VERY BEST OF FOSTER AND ALLEN, Foster And Allen Ritz RITZLPTV1
92	81	17	ALCHEMY, Dire Straits, Vertigo ☆
93	94	8	THE BAD AND LOWDOWN WORLD OF THE . . . , Kane Gang, Kitchenware
94	78	2	AMADEUS, Original Soundtrack, London
95	—	1	WHO'S AFRAID OF THE ART OF NOISE, Art Of Noise ZTT ZTTIQ2
96	62	3	THE BEST OF PLAY BACH, Jacques Loussier, Start
97	—	1	INTO THE GAP, Thompson Twins, Arista 205971
98	79	2	EQUATOR, Uriah Heep, Portrait
99	—	1	POSSESSED, Venom, Neat NEAT1024
100	—	1	WAR, U2, Island ILPS9733

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

THIS WEEK'S UK CHARTS ON PAGES 41, 42

THE NEW SINGLE!!
PERSON PERSON
 ONE ON THE REBOUND

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KING

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▼ DEAR BILLY Bragg, has having a hit record made you lose all sense of reality? So Band Aid's record should have been 'Smash Capitalism And Feed The World'? I suppose you'd want a chorus of the Red Flag thrown in for good measure.

By turning the song into a revolutionary anthem they would have alienated half of the country and would not have raised nearly as much money. The people who bought the record bought it because (a) they dearly wanted to help and (b) it came out at a time when we are at our most generous ie, Christmas.

Ethiopia did take publicity away from the miners' strike but because it was more important. Any suffering the miners endured was brought on them by one man who led them into a battle he knew he could never win.

In Ethiopia, eight million people were starving through a natural disaster. Starvation is the greatest problem facing the human race and I think all our petty problems that you sing about in such an articulate and poignant manner pale in comparison.

Agnes Long, Renfrewshire

● *But are they so petty to those who suffer them? Surely it's up to entire governments to stop starvation, not us mere mortals (Controversial Ed)*

▼ BILLY BRAGG, what a joker! Is this bloke really being serious? So, the capitalist system is responsible for the starving of millions? If it wasn't for the capitalist system then millions more would now be starving in Russia.

And as for the miners, how about doing a few benefits for the Poles and Russians, or are they not suffering from oppression? And this bloke's number 15 in the charts!! Give me the Chameleons and Reading FC any day.

Fats, Newbury

● *Hmm, yes. Reading FC probably are oppressed*

▼ I WAS totally shocked that you printed so-called 'Lord Ruthren's' letter, (issue dated March 23). How dare he or she make a statement in which they say that soul music is "gutless, moronic rubbish polluting the charts all the time".

As the top magazine for soul and disco music I could not believe my eyes when I read this statement. As for Strawberry Switchblade, well, after their one-off success, will we ever hear from them again?

Congratulations to Loose Ends on a deserved hit with 'Hanging On A String' at long last, despite a lack of help from major radio stations. Long live soul and disco.

Gavin Myers, Camberley, Surrey

● *Yeah, but if they keep on making records with titles like 'You Used To Be My (Red Hot) Baby Girl (Not My Lover)' we'll get jolly angry*

▼ I AM replying to Tracie's letter about Tin Tin Duffy. Stephen Tin Tin Duffy may not look brilliant, but he's got a good voice. Do people's faces sell records anyway or is it their voices?

If people don't like the look of him it doesn't stop them buying the record especially if they like it. I don't like Tin Tin's looks but I think he's got a brilliant voice and puts feeling into the words unlike some people I can think of. If he didn't have such a brilliant voice, how come he got to number four in the charts?

Cheryl Wilson, Hale, Cheshire

● *One reason might be that he can suck his cheeks in further than anyone we've ever seen on TOTP before or since*

▼ I BOUGHT the March 2 edition of RECORD MIRROR only because it had something about the Lotus Eaters. But when I got home and sat down to read it, all I saw was Hazell Dean slagging them off, saying that it wasn't her kind of music. Well, I'd just like to say it's my kind of music. I'd prefer to listen to them than her, and who is she

to slag off other bands anyway?

What's wrong with a name like the Lotus Eaters? It's a lot more deep than Hazell Dean. And to think that I used to think she was okay.

Their music is lovely — not chart hopping music which has no meaning. I'm sick of people slagging them off just because they are young, good looking, lovely dressed, talented and make lyrically meaningful songs.

People have different tastes and you should respect that — you're not everybody's cup of tea you know, and I know what I'm talking about. I'd give them a lot more credit than you.

Jayne Davies, Salford

● *Don't talk to me about tea, dear. Bet you've never had a cup of Comfrey Nettle and Marshmallow Flower tea. Ha!*

▼ JUST WHO does Robin Smith really think he is? I refer to his so called 'review' of Eric Clapton's new album, 'Behind The Sun' in the March 23 edition of RM.

Obviously, Mr Smith did not attend any of Eric's recent gigs, where thousands of fans from all over the country came to 'hero worship' the great man and witness one of the great rock concerts of all time.

Perhaps Mr Smith has listened to so much garbage that he forgets what REAL music is. As a weekly reader, I suggest that Robin should be retired, and replaced by someone who is more interested in offering constructive criticism than merely upsetting those readers who appreciate good musicianship.

Gordon Petersen, Cumbernauld, Glasgow

● *Don't fret, as soon as we find him a nice allotment in the Camden area, we'll pension the poor dear off*

▼ SOMEONE'S JUST brought us round with some smelling salts after having witnessed the shock of the century at the Royal Albert Hall — Pete Burns on stage with our beloved Morrissey. There Burns was, in all his trendy frippery and 10 tons of make-up on, duetting with our hero on 'Barbarism Begins At Home'.

Is nothing sacred? Has Morrissey taken leave of his senses? He doesn't need the help of someone like Burns, who chums out cheap disco drivel, he's just fine on his own.

Don't do it again, Smithies, we love you for yourselves, not for your famous friends who are probably only using you to get street cred anyway.

Two Upset Smiths Fans, Wembley

● *We fancied they made quite a charming couple. They probably pass the time of day discussing each other's headaches and dizzy spells*

▼ LET'S SEE more of Eleanor Levy. I've seen her picture at the top of the singles review column and all I can say is she's far better looking than Madonna or even Sarah Brightman. Please, Eleanor, can we see more of you? I picture you in tight black leather on a motorbike. Please, please, please, RM, a picture of the gorgeous Ms Levy in colour.

Andrew Pike, Sheffield

● *Sorry, Eleanor will only pose in leather on a motorbike if at least one member of Go West is present*

▼ I HOPE Paul King doesn't think he can get away with this. I mean, he's only got to get himself a moustache and a flute, and he's away. Yes, I think I've rumbled him — I bet Paul's biggest influence is Ian Anderson and Jethro Tull.

There's that bit in 'Love And Pride' that sounds exactly like that bit in a Tull song I can't quite think of, and he must have had a few heavy sessions sitting in his front room and listening to 'Aqualung' to get that inimitable vibrato off pat.

I reckon it's also highly suspicious that he's been known to wear tights, too. I bet he wasn't averse to the odd codpiece, either. Perhaps, indeed, he is Ian Anderson reincarnated!

A Heavy Horse, Dumbarton

● *Yeah, bring back 'The Witches Promise'. Well, maybe not*



BILLY BRAGG: Red Flag raiser?



'HEAR NO EVIL.' GEORGE HARDIE.



TDK The great name in tape cassettes.

JOKING APART

Madmen who'd curse you to damnation soon as look at you? Nope, Killing Joke are regular guys into Gary Glitter, sex, sake and self-belief. So says our man in Cologne, Andy Strike. Photos: Paul Cox

KILLING JOKE are in Germany, the home of the Brothers Grimm and an apt setting for a band who've had more fairy tales written about them than tight pantied princes on white horses. Joke aren't ogres hunting for blood, they aren't dragons breathing fire into the tape recorders of the music press, they're just fed up.

Fed up with mealy-mouthed journalists intent on getting 'a good piece' whether it represents the band or not, fed up with encountering people who don't know anything about, like, or even listen to the band. Personally, I love 'em.

"We've had a lot of prejudice against us of course," says drummer Paul resignedly as we sit backstage in Cologne's now defunct old railway station — scene of tonight's gig.

"We're renowned for being a bunch of fu---ers or whatever. Now, finally we've got other people to listen to us who wouldn't normally, and that's what we need. We want to spread our music as wide as possible, we don't want to turn people against us, we want people to like and appreciate us. That's the biggest buzz, people turning up to the gigs when they would never have considered it before."

He's right of course. Killing Joke gigs have traditionally been a hot bed of spikey haired leather jackets, a hard core of fans who've ignored the bands up-and-down hip status and concentrated on — the music.

"We always think of Gary Glitter and Alex Harvey," grins Paul when I tell him how the title track of the new album 'Night Time' reminds me of Gazza. "They're the two guys who we all really really like musically. We're not ripping them off but there's always this idea that that's where we see pop music."

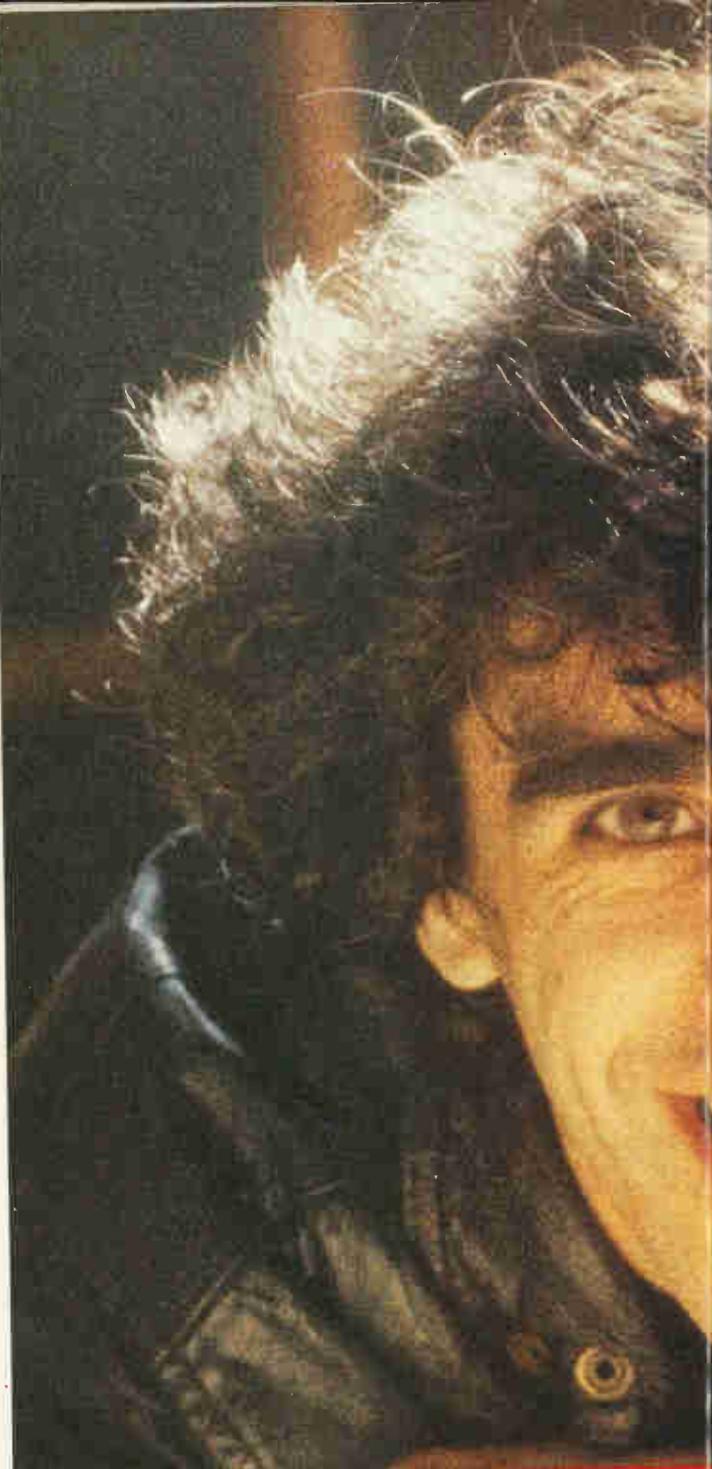
Guitarist Geordie nods. "Gary Glitter rang us up and asked if he could do a cover of 'Follow The Leader'. That's what 'Love Like Blood' was, great pop music as it should be."

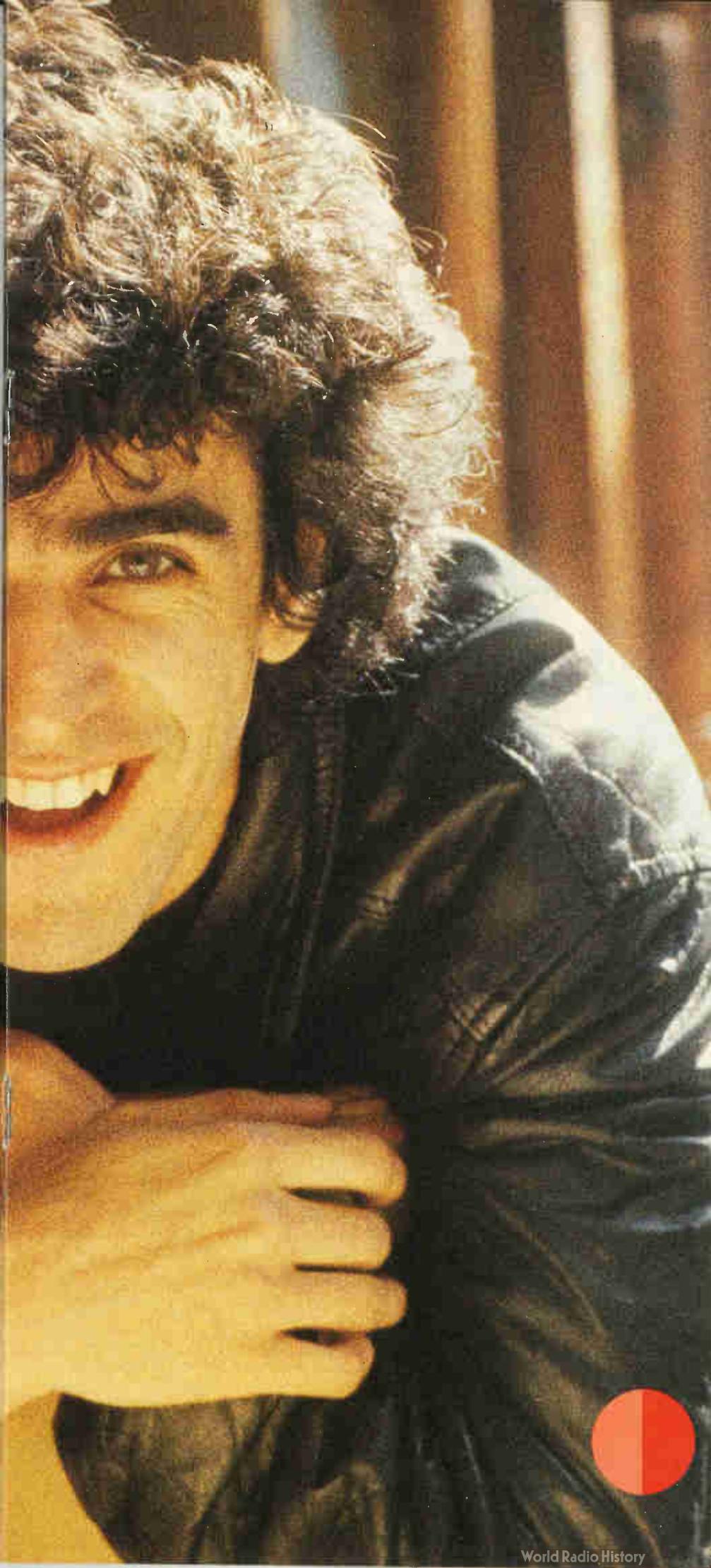
GREAT INDEED, Killing Joke's first top twenty hit and never off the turntable chez moi, a huge pop noise and a classic pop single. It must have come as a welcome reward for the band after six years of relative poverty.

"I don't find it rewarding particularly," says Geordie sipping the ever present Tequila (cue raucous renditions of Mexican tunes in Killing Joke tour bus). "I find it funny because the success of 'Love Like Blood' shows that we were right all the time to believe in our music. We've still got no money but the thing is we've spent five or six years surviving somehow and if we'd had the money we'd have done exactly the same things, but we'd just be in a lot worse physical condition."

Paul turns our attention to the new single.

"We may have been skint for five years but we've been living like kings and queens," he beams. 'Kings And Queens', the new single, is another slice of Killing Joke at their best. It drives along on a





typically thunderous Geordie riff, showing up most so called 'heavy' guitarists for the wimps they are, and is topped off with a suitably manic Jaz vocal. Paul and Geordie are quick to put me right when I suggest the lyrics could be taken as somewhat apathetic.

"No, not at all," says Paul. "In fact it's quite the opposite. It's about what we've been doing for the last five years, living with no money. We're saying live as if you've got everything because you don't actually need very much. One of the things we actually would consider as a message, if there was to be any attached to us, is that you take what you want out of life because life is there to be used. If you go round thinking — shit I've got no money I can't do anything, then you won't do anything will you?"

Geordie agrees. "We started out like that, right? We were squatting and we wanted to do a record so much that we blagged some geezer out of £250, blagged someone else for another £300, recorded and pressed 500 copies, gave it to John Peel who played all three tracks first time he heard it and that was it. We wanted it so much, it was mind over matter."

"It's saying no matter how little you've got, you can live like a king. You don't need anything, you just need to do it because you can do anything you want to — one way or another," adds Paul. "We're not saying make the most of what you've got, make more than you've got. It's enthusiastic, not apathetic."

AS THE band takes the stage in the now packed hall, that enthusiasm and self belief pays off. As Jaz stalks the stage with the two familiar black smudges framing his cheeks, you can't fail to be impressed. This is a band that's worked and worked hard and as the band storm through a set which ends with the anthemic 'Eighties' they don't even seem to be bothered by the rather cool reception which is the norm in these parts.

As we sit ourselves down some twenty minutes later in a restaurant which Jaz assures me is the number one Japanese in Europe, he is still excited about the gig.

"The atmosphere of a gig is the most important thing as far as I'm concerned," he says between alternate swigs of iced water and sake. "There was a feeling about tonight that was great. Those people were really for Killing Joke and most of them had probably never heard of the band until a couple of months ago. Killing Joke's in this year!"

"What more do you need to know about the taste and colour of Killing Joke," he grins. "Wasn't that just serious business, the best food in Europe?"

"There are only three great pleasures in life Andy," offers Geordie. "Sex, food and music!"

Bass player Raven, who would not look out of place playing the baddest baddie in a spaghetti western (except for the red DM's), asks me what I thought of the gig and with a bottle of sake warming me, I'm ready to tell him the truth.

"'Love Like Blood' and 'Kings And Queens' were a bit slow actually Raven," I offer, half expecting to finally be flung through the nearest window.

Raven's bear-like features break into a huge grin. "That's very astute of you," he says. "I thought so too."

Killing Joke — regular Mr Nice Guys? Well, almost.



+GO!

The Untouchables say play ska, will travel. Paul Sexton skanks

BE A man, boy . . . that's the word from the Untouchables and forget the name, they wanna be touched by you. Oo-poo-pee-do. What we have here is a six-piece, drum-tight combo from Los Angeles, winging in on some sharp suits, and a helping of hyperbole, plus a 45 of great pop . . . no, soul . . . cancel that, ska . . . the hell with it, a really catchy single 'Free Yourself', already a chart hopeful in the UK.

This last is a fact which makes vocalist/percussionist Jerry Miller smile a great deal. "Oh, man, I'm so happy," he beams all down the phone from Hilversum, just outside Amsterdam, where they're currently crafting their soon-due album. "That just makes me feel at home." The band's already played a London show, a couple of weeks back at Dingwalls. "There's a difference in the audiences there," Jerry points out. "The energy is the same, but this audience went into chants, y'know like at football matches."

Here's a band who've done gigs till the cows not just came home but went away again, so he knows what he's talking about. The Untouchables first touched base in 1981 and since then they've supported some heaving great names. "Oh, yeah, we've supported the Psychedelic Furs, Cyndi Lauper, Bow Wow Wow, all sorts of people," Miller says. In fact, it was at one of their support slots that they were snapped up, and thereby also hangs the tale of their award-winning video.

touch

LET'S TAKE it in order — back to you, Jerry: "We started out as a seven-piece, now there's only three original members, but we've really tightened up. We just got into it to have fun, and we made our first record in late '81, it was called 'Dancebeat', on Dancebeat Records, and the next one was 'Twist And Shake', on Twist Records, all done on our own labels, just a little package.

"When we played our first club date, we sold out the place, 300 people, and we played so many live shows and just built up a following. We were rating really high but the record companies never bit. It took Dave Robinson (Stiff bossman) to see us to make something happen."

What he saw was the band's video for 'Free Yourself', a fun-and-action-filled three minutes that captures all the energetic essence of the record. What's more the clip was voted Best Independent Video of 1984 by Billboard.

"That video was the best thing that ever happened to us. As soon as Dave saw it, all he wanted was a piece of us. The video had only been out two weeks. He saw that, then flew to the States. We were opening for UB40."

Now it hasn't been apparent from his comments so far, but Jerry and his pals spent pretty much all their early years as a ska band, a pretty rare thing in itself in America. 'Free Yourself' still hints at it, but in the early days, that was all they knew and Jerry was a real fan.

"The 2-Tone thing took me by storm. It reminded me of the whole Motown thing, it was just a great combination of jazz, soul and rock. Just the whole movement, man, it was just a gas."

But wasn't ska pretty hard to come by in the USA? "Well, in the beginning you had to listen to alternative radio, DJs who played pretty obscure stuff, then it became popular and pretty easy to find, you just had to look for it. There was one other band here playing ska, the Box Boys, but they never got really good at it. Not too many people knew about it at first."

SO WHAT'S the expert's retrospective guide to the best of 2-Tone? "Well, all English 2-Tone was pretty good." Yes, but *specifics*, Jerry. "Uh, the Specials' 'Nightclub', the English Beat's 'Stand Down Margaret' and 'Tears Of A Clown', I always loved that song, but to hear it done that way . . ."

How does a Beat fan feel about their transition into General Public? "We played with them, we opened a show for them, they're good, now they're more polished than they used to be, they've outgrown that. They're doing really well, and they're working really hard so you can't argue with that."

In any case the Untouchables themselves are changing. "Since we've been a band, we've always done a variety. We've just written some r'n'b songs but we do some reggae, ska and rock." Any live cover versions of those ska classics he enthuses about? "No, we never do that. That stuff was its own thing, it's the same with the old Motown stuff as well." But do check their 12-inch for a version of the Monkees' '(I'm Not Your) Stepping Stone'. "That's just a really wild song, we've been doing it for years."

The album, untitled so far, will be out by the end of May, he reckons. They'll be back here soon though, just so Jerry Miller can try and get Terry Hall's autograph, that sort of thing. Meantime, give the Untouchables a bit of time to get used to being so darn popular. "It just trips me out," says Jerry. "I hope everyone really digs us."

THE HEAT GOES ON...

**ROCKIE
ROBBINS**

DOUBLE 'A' on 7" & 12"

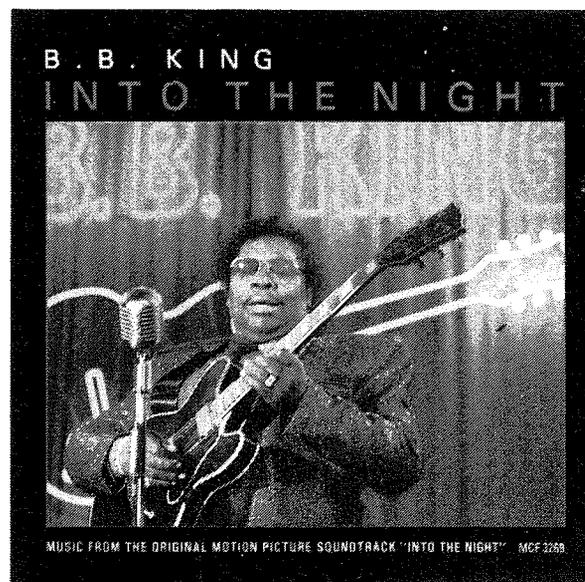
**WE BELONG
TOGETHER/
WORK FOR LOVE**

('Work For Love' – an M & M Mix)



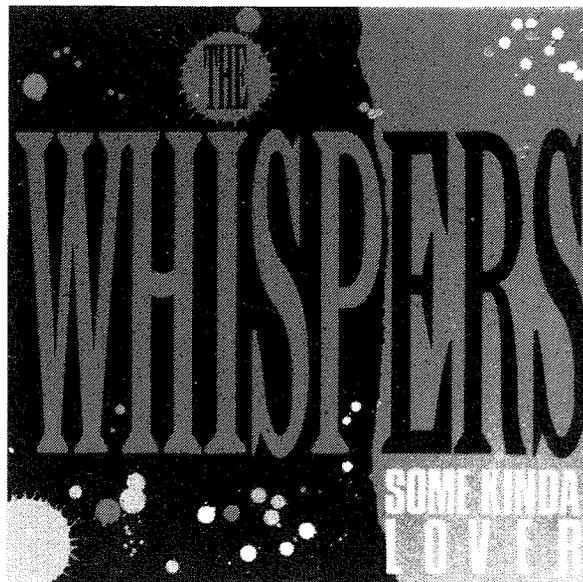
**PATTI
LABELLE**
NEW ATTITUDE

on 7" & 12" Special version
taken from the Smash
Soundtrack 'Beverly Hills Cop'



INTO THE NIGHT
Music from the original
Motion Picture Soundtrack
'Into The Night'

B.B. KING
on 7" & 12"



SOME KINDA LOVER
WHISPERS
on 7" & 12"

**AND
SO DO
THE HITS!**

MCA RECORDS



M+M... NO, nothing to do with black stations or white stations. This time it means either: (a) the American equivalent of Smarties; or (b) the American mastermix team of John Morales and Sergio Munzibai. But wait, it's both — look at their track record and you'll soon realise that John and Sergio are two of the biggest smarties in the business.

AND they produce mixes and remixes good enough to eat, too, except you pop them in your ear, not your mouth. This is the team that's remade, remodelled and revitalised dance hotsies like 'Treat Her Like A Lady', 'Let It All Blow', 'Change Your Wicked Ways', and that's in the last month or three. And if you bought the 'Nightshift' remix that's helping the Commodores make a slow, graceful descent of the charts, these are the men to aim the accolades at.

John Morales was in London recently and your investigative RM, the paper that snoops behind



REMAKE REMODEL

the hits with a magnifying glass and a deerstalker, cornered him for questioning. A holiday in the UK? Forget it. Men like these are just *busy*. Period.

"I've worked three days here and got two hours sleep," says John. "The first day I got in, I'd been in the hotel for three hours, and I'd been approached to do 10 projects." Not that he's complaining. "I've been thrilled to get this much attention. But I've been coming here for two years."

So, John, before the nitty gets any grittier... just how can you do an M&M mix when one M isn't even in the same country? "Well, even on mixes which only one of us did, they've always had a standard credit. We've worked together for four years, we know each other inside out. We know more about each other than our

● The bespectacled fellow on the right may look like a computer programmer from Surbiton, but he is in fact half of a duo responsible for some of the best remixes of the past few months. Paul Sexton adjusts the equaliser

loved ones do."

That's a credit that's cropped up about 250 times since the Ms made their first mix in September 1982. John had been working at Blank Tapes studio for the better part of a decade by then, and met Munzibai at WBSL, the radio station where he used to compile dance party tapes. Sergio came by the studio and soon the chemistry was cookin'. Melba Moore's 'Underlove', Margie Joseph's 'Knockout', Brass Construction's 'Walking The Line', even Spandau's 'Lifeline' were all remixed into action.

And since then the M&M label

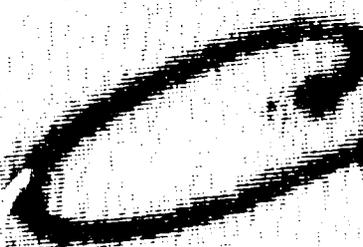
has spoken louder and louder, although Morales insists: "We're not very expensive for labels. The important issue with a record is that we think it has an 80 per cent chance of being a successful single, and also we won't take on a project unless the label is going to support it."

"Our whole problem is that we've never really been interested in establishing an image for M&M, we've tried to make our work speak for itself." Unlike certain people, you mean? Certain people like Jellybean? "Me and Jellybean started in this business as DJs together. He caters for the

stars who have automatic hits."

Have there been any records you just *couldn't* improve on? "Yeah 'High Energy', the Evelyn Thomas record. They asked me to do a remix, I took the tape home and said 'it's all there'. That was one of the best mixes Ian Levine has done."

Occasionally there's opposition to M&M: "Some producers are big heads, they don't think their work can be improved on." But John Morales sees the job this way: "It's like being a plastic surgeon. The cheekbone might be too low, we have to raise it a little."



I WANT YOUR LOVIN'
(JUST A LITTLE BIT)
new single on 7" & 12"
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URTIS HAIRSTON



RM DISCO

- 1 1 FEEL SO REAL, Steve Arrington, Atlantic 12in
- 2 4 SPEND THE NIGHT, The Cool Notes, Abstract Dance 12in
- 3 2 HANGIN' ON A STRING (CONTEMPLATING), Loose Ends, Virgin 12in
- 4 3 LET'S GO TOGETHER, Change, Cooltempo 12 In
- 5 6 COULD IT BE I'M FALLING IN LOVE, David Grant & Jaki Graham, Chrysalis 12in
- 6 5 BAD HABITS, Jenny Burton, Atlantic 12in
- 7 10 CLOUDS ACROSS THE MOON, RAH Band, RCA 12in
- 8 24 DANCIN' IN THE KEY OF LIFE/SHE JUST DON'T KNOW, Steve Arrington, Atlantic LP
- 9 7 LOVER UNDERCOVER/SO DELICIOUS/LET'S PLAY TONIGHT/SHE'S A GO-GETTER/START IT UP, Fatback, Cotillion LP
- 10 9 WE NEED LOVE, Cashmere, Fourth & Broadway 12in
- 11 12 I WANT YOUR LOVIN', Curtis Hairston, London 12in
- 12 13 IT'S OVER NOW/THE NIGHT I FELL IN LOVE/MY SENSITIVITY/CREEPIN', Luther Vandross, Epic LP
- 13 14 RHYTHM OF THE NIGHT, DeBarge, Gordy 12in
- 14 8 GIRLS ON MY MIND, Fatback, US Cotillion 12in
- 15 28 SETTLE DOWN (EXTENDED REMIX), Lillo Thomas, Capitol 12in
- 16 11 BACK IN STRIDE, Maze featuring Frankie Beverly, Capitol 12in
- 17 19 FAN THE FLAME, Barbara Pennington, Record Shack 12in
- 18 16 WHAT'S MISSING/A BROKEN HEART CAN MEND/YOU WERE MEANT TO BE MY LADY/MEDLEY: INNOCENT/ALEX 9000, Alexander O'Neal, US Tabu LP
- 19 46 THINKING ABOUT YOUR LOVE, Skipworth & Turner, 4th & B'way 12in
- 20 — THE SWEETEST PAIN/SO WHERE ARE YOU/YOU CAN'T STOP THE RAIN/A NEW HORIZON/MAGIC TOUCH, Loose Ends, Virgin LP
- 21 31 HAPPY FEET, Mass Extension, Fourth & Broadway 12in
- 22 15 GROOVIN', War, Bluebird/10 12in
- 23 22 MOVE CLOSER (NEW MIX), Phyllis Nelson, Carrere 12in
- 24 17 HANGIN' ON A STRING (MASTERMIND MEGAMIX), Loose Ends, Virgin 12in
- 25 — NINETEEN, Paul Hardcastle, Chrysalis 12in white label
- 26 42 EYE TO EYE (REMIX), Chaka Khan, Warner Bros 12in
- 27 25 IN MY HOUSE, Mary Jane Girls, Motown 12in
- 28 18 CAN'T STOP THE LOVE/TOO MANY GAMES/I WANT TO FEEL I'M WANTED/MAGIC, Maze featuring Frankie Beverly, Capitol LP
- 29 34 LOVE ME RIGHT NOW, Rose Royce, Streetwave 12in
- 30 29 OHH BABY (REMIX), Spank, Champion 12in
- 31 26 NOW THAT WE'VE FOUND LOVE (PAUL HARDCASTLE REMIX), Third World, Island 12in
- 32 21 PARTY TIME (THE GO-GO EDITION), Kurtis Blow, Club 12in
- 33 32 LET ME BE YOUR EVERYTHING, Touch Of Class, US Atlantic 12in
- 34 23 YOU SHOULD HAVE KNOWN BETTER, T.C. Curtis, Virgin 12in
- 35 36 THE ABC OF KISSING, Richard Jon Smith, Jive 12in
- 36 37 LIKE I LIKE IT, Aural, US Next Plateau 12in
- 37 41 MY LOVE IS TRUE (TRULY FOR YOU)/TREAT HER LIKE A LADY (M&M REMIX)/I'LL KEEP MY LIGHT IN MY WINDOW, The Temptations, Motown 12in
- 38 27 MYSTERIOUS (REMIX), Twilight 22, WEA 12in
- 39 35 HOLD ME TIGHT, Robert White, US Paris 12in
- 40 38 DANGEROUS/CHANGE YOUR WICKED WAYS (REMIXES), Penny Ford, US Total Experience 12in
- 41 40 ROSES, Haywoode, CBS 12in
- 42 — OH YEAH!, Bill Withers, US Columbia 7in
- 43 20 CURIOUS, Midnight Star, Solar 12in
- 44 30 LOVE TONIGHT, David Simmons, Atlantic 12in
- 45 73 BEYOND THE SEA (LA MER), George Benson, Warner Bros 12in
- 46 70 THIEF IN THE NIGHT (REMIX)/LA LA, George Duke, US Elektra 12in/LP/UK 12in promo
- 47 49 MUTUAL ATTRACTION/OH WHAT A FEELING, Change, US Atlantic LP
- 48 51 BABY FACE, Merc And Monk, US Manhattan 12in
- 49 — LOVE ON THE RISE, Kenny G & Kashif, US Arista 12in
- 50 39 YOU'RE GONNA LOVE BEING LOVED BY ME/C'EST LA VIE/DON'T SAY NO, The Manhattans, US Columbia LP
- 51 57 I WONDER IF I TAKE YOU HOME, Lisa Lisa, CBS 12in
- 52 — ALWAYS THERE (US REMIX)/FAMILY AFFAIR/BARBARA ANN/THE SWEETEST PAIN/LET'S CLEAN UP THE GHETTO/JAM JAM JAM, Willie Bobo/Sly & The Family Stone/Webster Lewis/Dexter Wansel/Philadelphia International All-Stars/People's Choice, CBS Club Classics 2" LP
- 53 33 I'VE GOT YOUR NUMBER/CAUGHT IN THE ACT/YOU FINALLY FOUND THE ONE/GOODBYES DON'T LAST FOREVER, Rockie Robbins, US MCA LP
- 54 50 ROCK ME TONIGHT, Freddie Jackson, US Capitol 12in
- 55 — TURN IT UP, Conway Brothers, US Paula Records 12in
- 56 43 STEP BY STEP (EXTENDED REMIX), Jeff Lorber, US Arista 12in

- 57 58 THAT OLE DEVIL CALLED LOVE, Alison Moyet, CBS 12in
- 58 — SOME KINDA LOVER/NEVER TOO LATE, The Whispers, Solar 12in
- 59 59 TEASER (UPTOWN MIX), Toney Lee, US Critique 12in
- 60 74 FOLLOW ME, Ohio Players, AIR City Records 12in
- 61 81 'TIL MY BABY COMES HOME, Luther Vandross, Epic 12in
- 62 47 FIVE MINUTES OF FUNK/FRIENDS/FREAKS COME OUT AT NIGHT, Whodini, Jive 12in EP
- 63 76 INNOCENT/ARE YOU THE ONE?, Alexander O'Neal, US Tabu 12in/7in
- 64 55 COME INTO MY LIFE/SERIOUS FREAK/STOMP AND SHOUT/THE BELLS/OOH WEE, Process And The Doo Rags, US Columbia LP
- 65 52 MR. TELEPHONE MAN, New Edition, MCA 12in
- 66 78 PUT YOUR RIGHT HAND IN THE AIR PUT YOUR LEFT HAND DOWN IN YOUR UNDERWEAR, Redds & The Boys, London 'Go-Go' LP/7in promo
- 67 — WORK FOR LOVE/WE BELONG TOGETHER, Rockie Robbins, MCA 12in
- 68 53 DO WHAT YOU DO, Jermaine Jackson, Arista 12in
- 69 71 MORE THAN I CAN BEAR/BIG ROSIE (REMIXES), Matt Bianco, WEA 12in
- 70 — HISTORY, Mai Tai, Dutch Injection 12in
- 71 54 SATISFIES YOUR LIFE, Second Image, MCA LP
- 72 62 SIDEWALK TALK (DANCE MIX), Lullybean, EMI America 12in promo
- 73 — MEET ME AT THE GO-GO, Hot Cold Sweat, US DETT 12in/4th & B'way LP
- 74 72 MISSING YOU, Diana Ross, Capitol 7in/video
- 75 — I WISH I HAD SOMEONE TO GO HOME TO/SEARCHING FOR MY LOVE/I'M SO PROUD, Bobby Womack, US Beverly Glen Music LP
- 76 44 GALVESTON BAY, Lonnie Hill, US Urban Sound LP
- 77 — LOVE WILL FOLLOW, Kenny Loggins, US Columbia 7in
- 78 82 BERRO E SOMBARO, Chuck Brown & The Soul Searchers, Source LP
- 79 66 HOW WE GONNA MAKE THE BLACK NATION RISE? ('85 RE-EDIT), Brother D With Collective Effort, Fourth & Broadway 12in
- 80 80 WHEN YOU LOVE ME LIKE THIS (with Lillo Thomas)/KING OF MY HEART, Melba Moore, Capitol LP
- 81 45 NOW THAT WE'VE FOUND LOVE (NEILL KING REMIX), Third World, Island 12in
- 82 — I REALLY WANT YOU, Smoke City, US Epic 12in
- 83 — APPRECIATION (US REMIX), Alicia Myers, MCA 12in
- 84 84 ELECTRIC LADY, Con Funk Shun, US Mercury 12in
- 85 85 WATCHING YOU, Joanna Gardner, US Philly World Records 12in

Hi-NRG

- 1 8 DATE WITH THE RAIN, Arnie's Love, US Profile 12in
- 2 2 R.S.V.P., James & Susan Wells, Fanfare 12in
- 3 3 EAT YOU UP, Angle Gold, Passion 12in
- 4 16 FAMOUS PEOPLE, Sharpe & Niles, Polydor 12in
- 5 28 ENDING UP ON A HIGH, Seventh Avenue, Record Shack 12in promo
- 6 10 SORRY, WRONG NUMBER, Evelyn Thomas, Record Shack 12in
- 7 6 BOYS COME AND GO, April, Record Shack 12in
- 8 1 NEW YORK CITY, Village People, Record Shack 12in
- 9 4 CRASHIN' DOWN (REMIX), Legear, Proto 12in
- 10 17 I'LL NEVER FALL IN LOVE AGAIN, Pamela Nightingale, Carrere 12in
- 11 7 SINDERELLA, Betty Wright, US Jamaica 12in/Dutch Rams Horn remix
- 12 23 MAKE ME BELIEVE IN YOU, Chantelle, Fantasia 12in
- 13 5 THE BEAST IN ME, Bonnie Pointer, Epic 12in
- 14 12 YOUNG HEARTS RUN FREE, Nana McLean, US Boulevard 12in
- 15 9 WALK LIKE A MAN, Divine, Proto 12in promo
- 16 — TUNNEL OF LOVE, Carol Cooper, US Profile 12in
- 17 13 LOVE IS LIKE AN ITCHING IN MY HEART, Lisa, Fantasia 12in
- 18 11 I'M NO ANGEL/EGSTASY, Madleen Kane, US TSR 12in
- 19 14 VICTIM OF LOVE, Charade featuring Norma Lewis, US Passion 12in
- 20 — HARMONY, Suzy Q, Canadian Black Sun 12in
- 21 20 YOU'RE MY HEART YOU'RE MY SOUL, Modern Talking, Magnet 12in
- 22 19 IN THE NAME OF LOVE/SHOUT IT OUT, Astaire, Passion 12in
- 23 — DANGEROUS, Natalie Cole, US Modern 12in
- 24 24 MY LOVE IS MUSIC, Gloria Gaynor, Carrere 12in
- 25 21 CHEATED BY A PAINTED LOVE/THE ELECTRICITY MEDLEY, Dee Dee/The Electricity All Stars, Passion 12in promo
- 26 — IN THE NIGHT, Zenobia, US Streetwise 12in
- 27 29 IF LOOKS COULD KILL, Pamela Stanley, US Mirage 12in
- 28 18 MAN IN A MILLION, Life Force, Polo 12in promo
- 29 — LOVER COME BACK TO ME, Dead Or Alive, Epic 12in promo
- 30 — DON'T STOP THE TRAIN, Kristeen, Belgian Nunk 12in

Divine

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US SINGLES

- C**
- H**
- a**
- R**
- t**
- 1 1 **WE ARE THE WORLD, USA** For Africa, Col/CBS
 - 2 3 **CRAZY FOR YOU**, Madonna, Geffen
 - 3 4 **NIGHTSHIFT**, Commodores, Motown
 - 4 2 **ONE MORE NIGHT**, Phil Collins, Atlantic
 - 5 7 **RHYTHM OF THE NIGHT**, DeBarge, Gordy
 - 6 6 **I'M ON FIRE**, Bruce Springsteen, Col/CBS
 - 7 9 **OBSESSION**, Animotion, Mercury
 - 8 11 **DON'T YOU (FORGET ABOUT ME)**, Simple Minds, A&M
 - 9 12 **JUST ANOTHER NIGHT**, Mick Jagger, Col/CBS
 - 10 10 **MISSING YOU**, Diana Ross, RCA
 - 11 15 **ALL SHE WANTS TO DO IS DANCE**, Don Henley, Geffen
 - 12 17 **SOME LIKE IT HOT**, the Power Station, Capitol
 - 13 5 **MATERIAL GIRL**, Madonna, Sire
 - 14 18 **ALONG COMES A WOMAN**, Chicago, Full Moon/Warner
 - 15 8 **LOVERGIRL**, Teena Marie, Epic
 - 16 22 **SMOOTH OPERATOR**, Sade, Portrait
 - 17 21 **THAT WAS YESTERDAY**, Foreigner, Atlantic
 - 18 14 **SOMEBODY**, Bryan Adams, A&M
 - 19 30 **EVERYTHING SHE WANTS**, Wham!, Col/CBS
 - 20 25 **DON'T COME AROUND**, Tom Petty/Heartbreakers, MCA
 - 21 26 **SOMETHINGS ARE BETTER**, Hall & Oates, RCA
 - 22 27 **ROCK AND ROLL GIRLS**, John Fogerty, Warner Bros
 - 23 13 **CAN'T FIGHT THIS FEELING**, REO Speedwagon, Epic
 - 24 29 **NEW ATTITUDE**, Patti Labelle, MCA
 - 25 16 **ONE NIGHT IN BANGKOK**, Murray Head, RCA
 - 26 21 **EVERYBODY WANTS . . .**, Tears For Fears, Mercury
 - 27 31 **FOREVER MAN**, Eric Clapton, Warner Bros
 - 28 28 **RADIOACTIVE**, The Firm, Atlantic
 - 29 38 **SUDDENLY**, Billy Ocean, Jive/Arista
 - 30 39 **AXEL F**, Harold Faltermeyer, MCA
 - 31 19 **HIGH ON YOU**, Survivor, Scotti Bros
 - 32 20 **TOO LATE FOR GOODBYES**, Julian Lennon, Atlantic
 - 33 37 **VOX HUMANA**, Kenny Loggins, Columbia/CBS
 - 34 41 **FRESH**, Kool And The Gang, De-Lite
 - 35 43 **JUST A GIGOLO/AIN'T GOT NOBODY**, David Lee Roth, Warners
 - 36 36 **THE BIRD**, The Time, Warner Bros
 - 37 44 **THINGS CAN ONLY GET BETTER**, Howard Jones, Elektra
 - 38 47 **ONE LONELY NIGHT**, REO Speedwagon, Epic
 - 39 48 **CELEBRATE YOUTH**, Rick Springfield, RCA
 - 40 50 **WALKING ON SUNSHINE**, Katrina And the Waves, Capitol
 - 41 23 **THE HEAT IS ON**, Glenn Frey, MCA
 - 42 53 **IN MY HOUSE**, Mary Jane Girls, Gordy
 - 43 45 **WE CLOSE OUR EYES**, Go West, Chrysalis
 - 44 24 **PRIVATE DANCER**, Tina Turner, Capitol
 - 45 56 **TIL' MY BABY COMES HOME**, Luther Vandross, Epic
 - 46 55 **LOST IN LOVE**, New Edition, MCA
 - 47 52 **BABY COME AND GET IT**, Pointer Sisters, Planet
 - 48 57 **INVISIBLE**, Alison Moyet, Columbia/CBS
 - 49 61 **SMUGGLERS BLUES**, Glenn Frey, MCA
 - 50 60 **NEVER ENDING STORY**, Limahl, EMI America
 - 51 32 **KEEPING THE FAITH**, Billy Joel, Col/CBS
 - 52 — **HEAVEN "LIVE"**, Bryan Adams, A&M
 - 53 35 **CARELESS WHISPER**, George Michael, Col/CBS
 - 54 — **SAY YOU'RE WRONG**, Julian Lennon, Atlantic
 - 55 59 **CAN'T STOP**, Rick James, Gordy
 - 56 66 **WELCOME TO THE PLEASURE DOME**, Frankie Goes to Hollywood, ZTT/Island
 - 57 65 **SECOND NATURE**, Dan Hartman, MCA
 - 58 40 **ONLY THE YOUNG**, Journey, Geffen
 - 59 69 **WALKING ON THE CHINESE WALL**, Philip Bailey, Col/CBS
 - 60 68 **OH GIRL**, Boy Meets Girl, A&M

BULLETS

- 62 67 **DO YOU WANNA GET AWAY**, Shannon, Mirage

- 63 70 **BE YOUR MAN**, Jesse Johnson's Revue, A&M
- 65 — **SHOW SOME RESPECT**, Tina Turner, Capitol
- 70 — **THE SEARCH IS OVER**, Survivor, Scotti Bros
- 71 81 **VOICES CARRY**, Til' Tuesday, Epic
- 72 78 **STEADY**, Jules Shear, EMI America
- 73 85 **BASKETBALL**, Kurtis Blow, Mercury
- 74 79 **MAGICAL**, John Parr, Atlantic
- 88 — **ONLY LONELY**, Bon Jovi, Mercury
- 85 90 **TALK TO ME**, Fiona, Atlantic
- 91 — **HIGH SCHOOL NIGHTS**, Dave Edmunds, Columbia
- 93 — **I'M THROUGH WITH LOVE**, Eric Carmen, Geffen

Compiled by Billboard

US ALBUMS

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

Compiled by Billboard



Froggy Mix #1
(mixed by Froggy & Simon Harris)

JAMES BROWN

FEATURING

GET ON THE GOOD FOOT
I GOT ANTS IN MY PANTS (AND I WANT TO DANCE)
GET UP I FEEL LIKE BEING A SEX MACHINE
GET UP OFFA THAT THING
IT'S A MAN'S MAN'S MAN'S WORLD
MAKE IT FUNKY

MY THANG
SOUL POWER
FUNKY PRESIDENT (PEOPLE IT'S BAB)
SAY IT LOUD, I'M BLACK AND I'M PROUD
GIVE IT UP, OR TURN IT LOOSE
HONKY TONK

Boiling Point
AVAILABLE NOW 7" AND BIG 12"

With your double
whopper James
Hamilton

DISCO

ODDS 'N' BODS

BOILING POINT is now confirmed as Polydor's new dance label — and it's signed the available **Philly World Records** catalogue, starting with **Joanna Gardner**... **Salsoul** has folded, **Aurra** being their first act already to find a new label... **Paul Hardcastle** and **Mark King's** remixes of 'Anything' will finally be out commercially next week as flip to **Direct Drive 'A.B.C. (Falling In Love's Not Easy)'** (**Boiling Point POSPX 742**), a brittle brassy fast un-funky 0-135½bpm bouncer that'll need all they can do for it, a big mistake...

Atlantic Starr 'Freak-A-Ristic' (**A&M AMS 245**) is already due here but with its dub replaced by the old 117½bpm 'Circles' and 108½bpm 'Island Dream'... **CBS** have lost a great opportunity by only using the 7in edit of 'You're Gonna Love Being Loved By Me' on the 12in of **The Manhattans 'You Send Me'** (**CBS TA 6046**), flipping it instead with the old slow 'Kiss And Say Goodbye', 'Hurt' and 'Shining Star' — doesn't everyone already have them on **StreetSounds?** — yawn!... **Jeff Lorber's** first UK single on **Club**, although flipped with 'Step By Step', oddly has 'Best Part Of The Night' as A-side — why not the far hotter 'Every Woman Needs It'?... **Chaka Khan's** 'Eye To Eye' 7in mix is indeed far superior to the dreadful 12in botch up — can't something be done?... **New Edition's** excellent "extended version" seems totally unknown to certain **MCA** sales reps and hence has yet to show up in the chart — really creative marketing!... **Nigel Wright & Froggy** have done a so far promo-only **Shakatak** 'Megamix', which starts at 106bpm but sounds so dull I soon gave up!... **Herman Kelly** has evidently been cutting up rough over the inclusion of his old 'Dance To The Drummer's Beat' in **Tommy Boy's** 'Roots Of Rap' LP and its **Double Dee & Steinski** medley, which seems to have put the project in jeopardy: unless he has equally clever re-release plans himself, what more profitable use could he find for such an obscure track?... **Disco Mix Club's** April mixes are **Roger Johnson's** championship winning clever cut 'n scratch, **Les 'Mix Doctor' Adams** exciting 'Hip Hop! What's Up Doc?' based on **Eddy's** 'Shaft', **Sanny X's** powerfully restructured **Lipps Inc** 'Funkytown', **Alan 'The Judge' Coulthard's** scrappy **Level 42** and frustratingly bitty UK funk medleys being rather abrupt (DMC subscriptions on 06286-67276)... **Les Adams** actually bought **Ready For The World** 'Tonight' just to play for me on his Friday late night **Solar** 102.45FM show, but his copy turned out too warped to track (excuses,



MARVIN GAYE'S first posthumous new release, initially on import 7in (US Columbia 38-04861) from his imminent 'Dream Of A Lifetime' LP, is the electronically bubbled lightly shuffling 116½bpm 'Sanctified Lady' with gospel-ish girls emphasizing the "sanctified" as Marvin coos, croons 'n yowls in his inimitable style, all slightly like an updated sexually healed 'Got To Give It Up' (inst flip). Pleasantly jaunty, co-penned and (with Harvey Fuqua) produced by Gordon Banks & Marvin, it may not have seemed such a major opus in his lifetime but is sure to satisfy expectations now.

excuses, but thanks anyway!)... **RAH Band** 'Clouds Across The Moon' must be the biggest hit yet to be created primarily by London's soul radio... **KJAZZ, KO?**... **Robbie Vincent & Jeff Young** co-hosted **Radio London's** Saturday lunchtime soul show last week live from

Caister... **Colin Day** may not be a nationally known radio DJ but has solid experience and currently operates as a "Jock Doctor", evaluating and giving very sensible lengthy advice about prospective radio audition tapes, for £15 plus £10 per follow-up critique, on 0905-353361... **Soul Train** on US TV let's face it isn't exactly action-packed, and in fact the UK version if anything has more happening even though it follows the same rather limp format (**Cool Notes**, **Phyllis Nelson & Fat Boys** quest this week)... **Curtis Hairston** is on **Soul Train** next week, and at **London's Lyceum** with **Barbara Pennington & Edwin Starr** for **Radio London's** **Soul Night Out** this Thursday (18)...

Tony Blackburn & Steve Walsh start an alternative night out Monday (22) at the Old Kent Road's **Dun Cow** — don't spread it too thin, lads — while **Steve Walsh, Freddie M & Damon 'Cheesedip' Rochefort** attempt to make **Leicester Square's** **Maximus** funky on Wednesday... **Colin Hudd** and "new boy" **John Courtney** hold a pyjama party Friday (19) at **Dartford Flicks**... **Derby Habits** is no longer gay Sats... **Gillingham's** busy **Paul French** filled Wednesday at the **Ice**

Bowl but dropped **The Avenue** on Sunday, now his only night off (which nevertheless he'd like to fill again!)... **Maze** topped **US Black 45s**, and on Wednesday May 1 join **Dionne Warwick** (plus **Rita Coolidge, Peter Allen & Gregory Hines** of 'Cotton Club') at **London's Royal Albert Hall** for a gala night in aid of **USA for Africa**... **Mark '1' Richards** (0432-57710) is after freebies and sponsors for the **Hereford Disco Club's** well organised popular under-18s charity gigs, the next with **Radio Wyvern DJ Sammy Southall** (hi Sam!) being at **Hereford Town Hall** next Sat (27) in aid of Ethiopia... **Shaun Sullivan** gets solidly funky Tuesdays now (as well as more mixed Thur/Fri/Sat) at 800 capacity **Bloxwich Flux**, where he'd welcome PAs, videos etc on **Walsall** 27307... **Dave Rawlings** has a new video system to play with at refitted **Basingstoke Martines**... **Oneness Of Juju** 'Every Way But Loose' is being revived by both **Dave Malone** (Sudbury **Queens Arms**) and **Adrian Allen** (who writes reams weekly from **Sunderland** but never reminds me what his club is — not very bright, and he's not alone!)... **Alan Jones** appears to be over-worked, hence no **Nightclub** chart recently... **WHAT IT IS IS WHAT IT IS!**

HOT VINYL

STEVE ARRINGTON 'Feel So Real' (**Atlantic A9576T**) In an exceptionally strong week this our

current chart topper *has* to be lead review, an incredibly original rattling and wriggling (0-)113½-0bpm inspirational soarer with **Freddie Hubbard's** horn before the distinctive percussion breaks, the inst flip here being joined by the sombre 'In The Ghetto'-ish (0-)95½bpm 'Willie Mae'. Massive!

PAUL HARDCASTLE 'Nineteen' (**Chrysalis CHS 12-2860**) "In World War II the average age of the combat soldier was 26, in Vietnam he was 19" — that's the baldly stated basis of this brilliant aural documentary with news reports and veterans' comments superimposed and cut up over typical jittery 117½bpm electronics, sure to be as controversial a smash in America as Tom Clay's classic 'What The World Needs Now Is Love/Abraham, Martin And John'. As Paul himself says, "If this doesn't shock you there's something wrong". (Promos had beats and bits for mixers, commercial copies have two as yet unheard newies on the flip).

CURTIS HAIRSTON 'I Want Your Lovin' (Just A Little Bit)' (**London LONX 66**) So familiar to Londoners it's almost an oldie now, this excellent leanly striding wriggly 119bpm soul burbler like his earlier hit 'I Want You All Tonight' is apparently duetted with a similarly straining girl — unless that's him multi-tracked? — with a strong dub too.

ROBERT WHITE 'Hold Me Tight' (**Calibre CABL 203**) As suspected a real grower, this great wriggling 120bpm harmony-answered semi-falsetto wailer is classy soul and although not similar in sound seems hard not to think of at the same time as **Curtis Hairston** (inst flip).

AURRA 'Like I Like It' (**10 Records TEN 45-12**) As warned, the sinuously loping loose limbed 0-106½bpm soulful chick and chap swapped creamy pusher has been rushed out here just as its sneaky appeal has had time to take a hold (inst flip).

BILL WITHERS 'Oh Yeah!' (**US Columbia 38-04841**) Instantly familiar like an old friend, this chunkily swaying comfortable 106½bpm delight has exploded on 7in ahead of his imminent LP thanks to plays on **London's** soul radio.

NINA SIMONE 'My Baby Just Cares For Me' (**Charly CYZ 112**) Usefully coinciding with **Benson's** 'Beyond The Sea' and now unobtrusively spliced
CONTINUES OVER

BROTHER "HOW WE GONNA MAKE THE BLACK NATION RISE?"

THE PREACHINGS OF LEGENDARY BRONX POET BROTHER 'D'

WITH COLLECTIVE EFFORT

AGITATE. EDUCATE. ORGANISE' 12 BRW 24



DISCO

from previous page

into a new "special extended smoochtime version" on proper 12in for the very first time, this 119-121-120-121-120-119-120-0bpm shuffling piano swinger from the late '50s remains the all-time "goodnight" record in many London clubs. Could it finally hit the charts this time, too?

REDD'S & THE BOYS 'Put Your Right Hand In The Air Put Your Left Hand Down In Your Underwear' (LP 'Go-Go: The Sound Of Washington D.C.' London BOMB 1) Stealing the thunder from Fourth & Broadway's material due to the outrageousness of its chant, this actually un-listed 109bpm excerpt from a continuous live show spread over two sides (drop your stylus in at "love boat love boat love boat love boat" for the last third of Side One) has been titled like this on edited promo-only 7in and is easily the sassiest go go smash of them all y'all! On this double LP, a side each by the lacklustre **SHADY GROOVE** and **PETWORTH** seems superfluous.

KENNY G & KASHIF 'Love On The Rise' (US Arista AD1-9338) Kashif lives up to expectations with a breathily tremulous wriggly almost hesitant 105½-0bpm tapping judderer featuring bursts of Mr Gorelick's sax, some cliched rock guitar chords and stuttery electro effects (LP Version & saxier semi-inst flip).

CONWAY BROTHERS 'Turn It Up' (US Paula Records PAULA 1245) Terrific dead simple beefily trotting 118½bpm funk driver basically instrumental with butch chants and funny interjections by the landlord and other unlikely characters begging "Could you PLEASE turn that up!", better the longer it's on (in four mixes, fractionally varying from the BPM-ed 6:43 one).

MAI TAI 'History' (Dutch Injection 234.686) Those crafty Dutch update and recreate the old Chic/Sister Sledge sound for a crowd-fooling typical jiggy 104bpm chugger (in three mixes) which'll get 'em singing "fam-ee-lee" instead of "his-ster-ree"! Strong stuff.

CHUCK BROWN & THE SOUL SEARCHERS 'Berro e Sombaro' (LP 'Bustin' Loose' Source EG 26 0520 1) Brassy funk and such superb soul as Jerry Butler's 'Never Gonna Give You Up', this 1979 set is far from the anticipated wall-to-wall go go... and in fact the all too short track that's exploding is a Spanish chanted Mongo Santamaria-ish 115½-117¼-118½bpm chunky Latin jumper with jazz flute, once big for the mafia.

VARIOUS 'Go Go Crankin' LP (4th & B'way/TTED DCLP 100) This long awaited 8-track compilation is and will remain hottest for the all-time go go classic party chanter **TROUBLE FUNK 'Say What?'** (here shorter and much faster at an ever-fluctuating c110-107-109bpm) which minus its intro chops superbly out of 'Party Time', and (similarly shortened/speeded) the 108bpm **HOT COLD SWEAT 'Meet Me At The Go Go'**.

CHANGE 'Mutual Attraction' (LP

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

SEVENTH AVENUE 'Ending Up On A High' (Record Shack SOHOT 42) More excellent 0-132-0bpm Northern Soul from Ian Levine, with a lush tinkling intro leading into '70s-style disco rattling before the stratospheric fellows then wail over that Fred Smith beatin' rhythm, worth hearing by older soul fans. Do The Duck!

PAMELA NIGHTINGALE 'I'll Never Fall In Love Again' (Carrera CART 361) Routine but bright Eurodisco-type 127bpm squawker to spin you round.

BRONSKI BEAT 'Love To Love You Baby/I Feel Love/Johnny Remember Me' (London BITEK 4) Footsteps introed/outroed newly recorded (0-104½-138¼-0-138¼-0bpm) duet by Jimmy Somerville & Marc Almond re-making the LP's Donna Summer/John Leyton medley but now preceded by another slower Summer oldie. With the sound effects it's odd they don't swat a fly at the end.

CHANTELLE 'Make Me Believe In You' (Fantasia FTAX 103) Ian Anthony Stephens-produced un-energetic/ sombre eventually chick-sung 120bpm stark moody tripper influenced by 'Papa Was A Rolling Stone', written by Curtis Mayfield originally for Patti Jo.

NORMA LEWIS 'Dancing With The Desperate (Tonight)' (London LONX 66) Oddly dated off-beat attractive '60s-style 0-117/58½bpm semi-slowie, kinda like Hazel Dean singing dusty Springfield.

'Turn On The Radio' Cooltempo CHR 1504) Far their (here shoddily packaged) album's hottest cut, this chick-cooed delicate but muscular (0-104½bpm) sinuous tapper is huge in black clubs while initial support quickly fell away from the over-obvious glibly reshaped 'Change Of Heart'-like 113bpm 'Oh What A Feeling' — which is unfortunate, as the latter would appear to be the next single.

SMOKE CITY 'I Really Want You' (US Epic 49-05189) Building through snapping stark beats, guitar, flute and muttering chick so that it sounds slower than 118¼-0bpm, this then strainingly seared and wailed duet is impellingly soulful in a Teena Marie-ish convoluted strange way (inst flip), a specialist goodie.

SECOND IMAGE 'Satisfies Your Life' (LP 'Strange Reflections' MCA MCF 3255) Let a set simmer for a few weeks and you soon see what's really hot — which boils down to this coolly

tripping class 113bpm ticker with jazzy tinges, although the Rod Temperton-penned equally cool 117½bpm 'Lights Out', and breathy grittier 119½bpm 'Only Lover' had an early bubble too. Cool in fact is the word, they're as slick as Loose Ends' last LP. You may have gathered I prefer passion!

KENNY LOGGINS 'Love Will Follow' (US Columbia 38-04849) Not that the exciting human beat box-ish fast 177½bpm rock flashdance 'Vox Humana' US hit A-side of this 7in isn't good, the surprisingly long 6:20 flip's breathily squeaked gently undulating ethereal (0-150/100-100½bpm) smoocher is beautiful blue-eyed soul.

HIT NUMBERS Beats Per Minute for last week's Top 75 entries on 7in (all fade): USA for Africa 0-36-72½f, Phil Collins 0-68f, The Colour Field 105/52½-108f, Art Of Noise 68½-34¼f, Tom Petty 80/40f, Marilyn 0-116-118f, Haywoode 114¼f.

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CATALOGUE

R E G G A E R O U N D U P

REGGAE'S RECENT chart fling needs a further boost to prolong it, so here's a checklist of other dancehall hits to consider. Currently hottest of all is WAYNE SMITH 'Under Me Sleng Teng' (Greensleeves GRED 169), a mesmeric perpetually spinning 81½bpm chant not unlike Barrington Levy with rhythm box backing, although causing most excitement as the trailblazer of the full "electro"-fication of reggae is PATO BANTON 'Allo Tosh' (Don Christie Records DCR 1), a nagging 79½bpm DJ fast talker building on the "allo tosh, gotta Toshiba?" slogan, while PAUL BLAKE & THE BLOODFIRE POSSE 'Every Posse Get Flat' (Real Authentic Sound RAS 7011) is a tightly controlled electro backed (0-77bpm) intriguing call-and-answer message surprisingly based on 'Frère Jacques' (with ultra-slinky 0.64bpm 'Pink Panther' flip). Lick wood! Less revolutionary, BRITISH REGGAE ARTISTS FAMINE APPEAL TEAM 'Let's Make Africa Green Again' (Island BRAFA 1) is a worksong-like all star 0-77bpm chugger to benefit the Save The Children Fund's long term work in African famine areas, one of its featured stars DENNIS BROWN 'Ole Man River' (Maccabees MPCDB1) being an unexpected gentle 69-70-71bpm reggaefication of the poignant song from 'Showboat'. Ribber! Ribber! (Jet Star, 01-961 5818, distribute most of the above).

aurra



NEW SINGLE
OUT NEXT WEEK

7": TEN 45 12": TEN 45-12

LIKE I LIKE IT

YELLO PERIL

Euro cultural attaché Dieter Meier's Swiss role playing

DIETER MEIER, apart from being dapper and smart and Swiss, plays golf. He also sings and writes for Yello, a dense frontier pop threesome whose current LP 'Stella' is neither banal, childish or stupid. In other words, it's uncommonly good and quite adult. And that's rare. So's Mr Meier.

"Our whole approach is not common," he says of Yello. "We don't write, compose, mess around in the studio or anything like that. We start with an idea for a movie scene or something — a mood — and then Boris (Blank) works on that from scratch. His backing track is a movie in his head — from that I create and play a character in that movie."

Pretentious? Maybe, but then Yello are Europeans and that does make a difference. Europeans can either go the way of Nena and play a dumb round of Anglo-Yankee rock 'n' roll cliché... or they can branch out and find their own ground. Kraftwerk most certainly did this... and so do Yello. There's something more esoteric than hamburgers and leather jackets behind their work.

"I think we are very different from a normal rock group," says Meier. "Insofar as our style is to have no style. Our style depends on the kind of scene we are putting into our music... thriller, medieval, operatic..."

"Our approach is definitely operatic. A British pop singer when he creates, he assumes a personality... or in the case of David Bowie he may change his personality every three or four years. But with us it's like an actor playing different characters..."

And of course Meier's own character is a prime influence in Yello's scheme of things. Articulate, cosmopolitan and owner of the wickedest blazer in Christendom, he wears his art on his sleeve and dares you to say boo...

"I've got an exhibition in a museum in Zurich coming up soon," he says. "I have to create one example of all sorts of different things — one chair, one coat, one pair of trousers, one sculpture and so on. I have no idea how to do any of these things..."



"I listen to classical music, opera, Mahler... but then, I rarely listen to music or watch movies, I'm a bad consumer. I have no real home, I live in a flat in New York for about eight months a year, I've got a few chairs there and I have a wife and kid in Switzerland, but when I stay with them it's like I'm a guest.

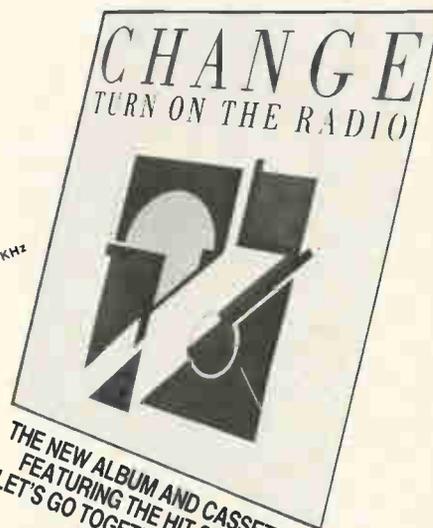
"I want to live eternally, I have to live eternally as a spirit in what I do. It's very important for me to leave something to posterity..."

And play the odd round of golf of course...

"When I was younger I was very good at golf, in the national team and everything. I'd like to play one year in the European tournaments. Travelling just to play 72 holes of golf sounds great to me."

■ JIM REID

TIME FOR A CHANGE TURN ON THE RADIO



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Chrysalis

PHIL COLLINS



He was born Philip David Charles Collins in Chiswick, London, on January 10, 1951.

He won a talent contest at Butlins holiday camp at the age of five. He used to strum a toy guitar. He was in a big hall with a band and walked across to the band leader and told him that he was playing in the wrong key. He brought the house down.

He once appeared on the cover of an Emu knitting pattern modelling a nifty four-ply jumper.

He played in pantomime in the roles of Buttons in 'Cinderella' and the lead in Humpty Dumpty'.

He played the Artful Dodger in the musical 'Oliver' on the West End stage in 1964. He got the princely sum of £15 a week at the age of 15. He had to give it up after nine months when his voice broke.

He had small parts in the Beatles' film 'A Hard Day's Night' and in the Ian Fleming fantasy film 'Chitty Chitty Bang Bang'. He even did voice-overs for the BBC TV mailbag programme for kids 'Junior Points Of View'.

He turned to full time drumming when he fell out with the director of a Children's Film Foundation movie called 'Calamity The Cow'. He got written out of the film while on holiday after refusing to do certain scenes.



His main regret in the film world was coming second to Leonard Whiting for the lead role in Franco Zeffereilli's 'Romeo And Juliet'. He really fancied his leading lady Olivia Hussey.

He got the job of Genesis drummer, replacing original skinman John Mayhew in 1970, by answering a music paper advert. The audition was at Peter Gabriel's parents' house in Chobham, Surrey. Phil arrived early and was told to take a swim. The pool was just the other side of a hedge next to the room where the audition was being held. By the time it was his turn he knew all the various songs off by heart and sailed through to get the job.

When he took over the lead vocalist's role in Genesis following Peter Gabriel's departure he found that he was suffering from voice strain. A doctor prescribed steroids. He soon stopped when another doctor told him that the drug could make his bones soft, give him a hunchback, and make him psychotic.

He claims he has a recurring nightmare about standing on a dual carriageway at the base of a steep hill. A large tank rumbles toward him. As he's about to be crushed by the tank tracks, a giant whale leaps at him.

He was married for six years to his first wife Andrea, known as Andy. He has two children, Jolie, his adopted daughter, 11, and Simon, now eight years old. Already Jolie plays piano while Simon, surprise, surprise, is a budding drummer with three scaled down kits. He married his long-time girlfriend, Jill, last August.

While at the Band Aid recording session he was chuffed when Duran Duran admitted that they had queued up for his autograph while he was on a Genesis tour. He also admitted that he had never heard of George Michael until that day.

He didn't sing solo on 'Do They Know It's Christmas' because his record company nagged him not to overexpose his voice. They reasoned that with duets with Philip Bailey and Eric Clapton in the can by the time his solo LP 'No Jacket Required' was released, the public would be sick of hearing his voice. But he did drum on the track and sing in the chorus.

He has recently moved from his modest Guildford home to a £750,000 mansion in Sussex.

He's a great fan of comedians like Steve Martin, Groucho Marx, Tony Hancock, Dan Ackroyd and Bill Murray and has a large collection of their records and video tapes.

He offered his services to Pete Townsend, while doing a session, to become the new Who drummer after the death of Keith Moon. But the band had already asked Kenney Jones to join.

He's crazy about antique toys and is reported to have a room dedicated to them. He also collects Fifties memorabilia. He's the proud owner of one of Ringo Starr's bass drum skins with the famous 'Beatles' logo.

Al Jarreau and Tina Turner are the latest to ask for his production skills. But he admits he'd like to work with Weather Report, Earth Wind And Fire, and David Bowie. But his next production job will be on Genesis this summer, as soon as his solo tour finishes.

He says he's always wanted to gain the respect of his fellow musicians. He recalls one incident with pride. He had a chance encounter with Clash drummer Topper Headon at London's Heathrow Airport: "He made sure no-one was looking and came up to me to say 'I really like your drumming'."

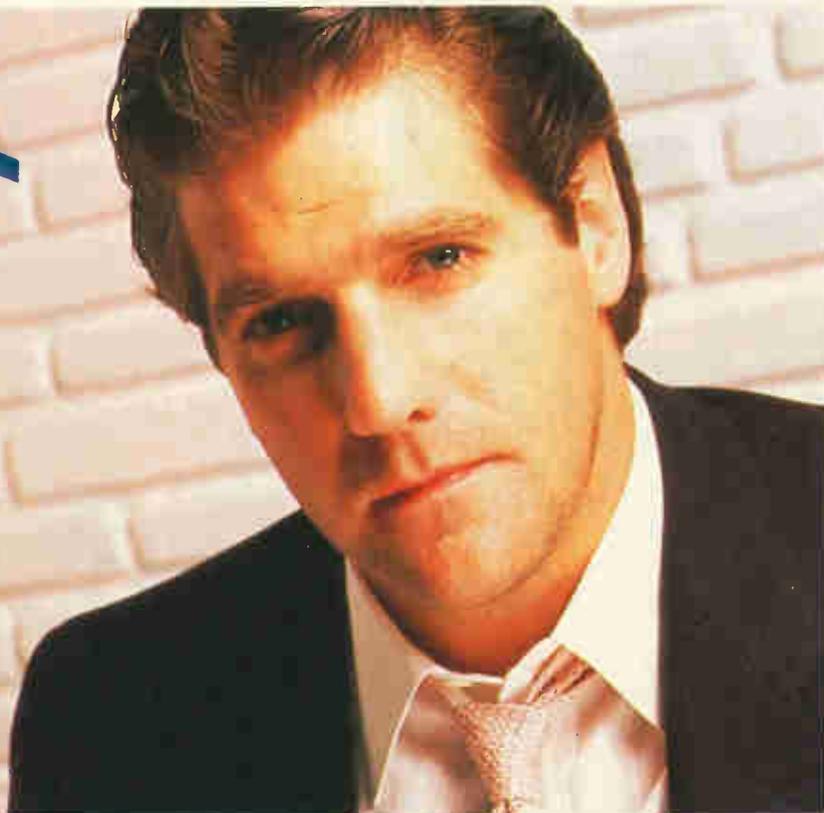
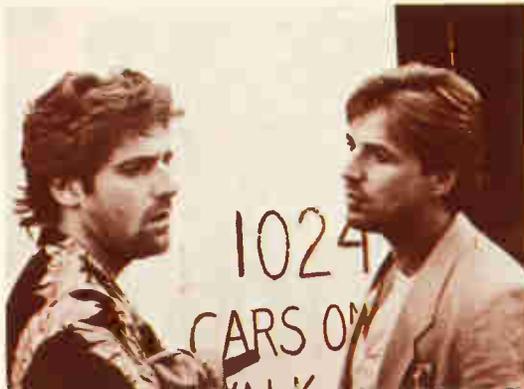
At last, the truth!

TWENTY THINGS YOU COULD NEVER BRING YOURSELF TO ASK ABOUT PHIL COLLINS, AS REVEALED BY MIKE GARDNER



I'M GLENN, FREY, ME

I'M GLENN



THIS MAN IS DEEP, MEANINGFUL AND ROUGH. HE'S IN TV'S 'MIAMI VICE' BUT ALSO SINGS A BIT. ROBIN SMITH RELATES HOW ANOTHER EX-EAGLE HIT THE CHARTS

THE HEAT is really on for Glenn Frey. Apart from scorching the charts, the square-jawed hero has landed himself a role in the hip crime busting series 'Miami Vice'. He plays a manic ex-Vietnam pilot with a taste for loud Hawaiian shirts and a George Michael type beard. He was so good in the part, that instead of being killed off at the end of the episode, he'll be coming back for more appearances.

"I loved it, it was a role I could really develop in a positive way," says Glenn. "I don't fly planes myself but I've sat in enough bumpy seats next to flyers to see how it's done.

"The character is very rock 'n' roll. He's the sort of guy you sometimes meet in this business. Originally in the plot I was going to die

horribly at the end of the show, but they decided to wound me instead so I can return."

Glenn landed the role after 'Miami Vice' executive producer Michael Mann watched Glenn's video for 'Smuggler's Blues', a track off his album 'The All Nighter'.

"Smugglers are the last pirates," explains Glenn. "When I'm writing songs I like to read a lot and assimilate information. I like to write about immediate things, about the kind of things which affect the country today.

"Every time you look in a paper it seems you read about a drug story with people sailing in or flying in huge quantities of cocaine. In the old days it used to be gold bullion, but coke has become a new kind of currency. People are even prepared to kill for it.

"Obviously being in the rock business for 15 years means I've come across people connected with drugs. I'm not going to make a moral judgement about it. It's up to individuals to decide what they want to do".

GLENN ADMITS that the role he plays is based on some of the people he's met who live outside the law.

"I've heard they're very flattered by the way I've approached the role," he laughs. "Apparently I'm pretty authentic which is good. 'Miami Vice' is such a good show because it's art mirroring life. It's entertaining but it's true and people appreciate that. The way the characters look is very good as well, they all have a lot of style and pure class."

Glenn's song 'Smuggler's Blues' will also be featured in the show. It's the second time one of his songs has been used for a film. 'The Heat Is On' is taken from 'Beverly Hills Cop'.

"It will be played about six times during the show and there's an instrumental version as well. I think it's going to create a lot of interest in my work."

Not to mention money in the bank. Glenn lives in Aspen Colorado, a place where there's almost as many millionaires as trees and you need £5 for the parking meter.

Like Don Henley, he used to be in mega group the Eagles. He co-wrote such hits as 'One Of These Nights', 'Desperado' and 'Life In The Fast Lane'. They sold over 50 million albums worldwide and won no less than four Grammy Awards. Makes you wonder why they split up.

"I think we just grew up," says Glenn. "That group of people just couldn't stay together for ever. Despite how successful you are, there comes a time when you get fed up with being responsible for other people and they feel the same way. I just wanted to be on my own and breathe easier. Now I can do whatever I want. I'm the boss."

Glenn says he's still pals with Don Henley and there's no rivalry between them. "We might be doing an album together and the combination could be pretty interesting. It's good we're both having hits and making it on our terms."

GLENN AND I are having a chat on his lightning trip to Britain, in the foyer of the Portman Hotel. He's flown over on Concorde just to be on 'Top Of The Pops' and he's flying out the day after. Don says he'd like to spend a lot more time here and he wants to arrange a visit to see veteran rocker Dave Edmunds.

"It's really nice to make it in Britain, it still gives an artist a lot of credibility. I really want to meet Dave and perhaps we can do some work together. Like me, he appreciates what goes into the heart and soul of good old American rock and roll. He's a very good player as well."

When he's in Europe, Don appreciates the finer things of life. He loves touring France especially around the Loire Valley.

"There's a place where you can stay in a Duke's chateau and that sounds fantastic. There's also a balloon trip you can make soaring around the countryside. What an experience."

When he gets back to the States Glenn will have another film role to consider.

"I've already done a reading for the part and it's a pretty good role, but at the moment I'm keeping it under wraps," he says.

So perhaps we'll see Mr Frey with an Oscar in a couple of years? "I don't think I could get into acting all the time," says Glenn. "There's too much discipline involved in it. You can't stay in bed late when you want to."

CROSSWORD

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ACROSS

- 1 Eric's taking part in an eclipse (6,3,3)
- 5 It's not quite Wham's club but it's Pat's LP (7)
- 8 Blondes Have More Fun but Rod wasn't very happy in 1979 (4,4,1,5)
- 10 Toyah's new world (5)
- 12 War singer before Frankie (5,5)
- 14 Group who were Ever So Lonely in 1982 (7)
- 16 How to take Phil Collins (4,5)
- 17 Rush under pressure (5)
- 20 Long serving Banshee (5,7)
- 22 Old one called love (5)
- 24 Tearful Godley and Creme single (3)
- 25 1984 Marillion hit (5,3,4)
- 28 It was one after another for the Pretenders (3)
- 29 She Goes To Finos or so they say (3,5)
- 30 See 13 down
- 31 Hungry Duran animal (4)
- 34 Forever fields (10)
- 36 The Beatles could be found ---- and Everywhere (4,5)
- 38 Bob's not a living one (6)
- 39 Siouxsie's LP could make you laugh (6)
- 40 See 37 down
- 41 Coloured girl in the ring (5)
- 42 All the young ones followed Mott The Hoople (5)
- 43 Talking Heads wanted to ----- in Light (6)
- 44 See 33 down
- 45 David's space song was a little strange (6)

- 6 MacArthur or Itchycoo (4)
- 7 With a blanket, Bruce? (5,2)
- 9 Ultravox capital (6)
- 11 A hit for the Cars (5)
- 13 & 30 across George and Andrew don't want to be left in bed (4,2,2,6,3,2,2)
- 15 Not far from the edit (5)
- 18 Killing Joke long player (5,4)
- 19 Thomas Dolby's power (4)
- 21 Roy's leave turned into a No 1 (4,5)
- 23 Latest Flying Pickets cover (4,3,6)
- 26 Squeeze tube to find keyboards player (5,7)
- 27 Madness singer (5)
- 32 They took a trip on the Soul Train in 1984 (8)
- 33 & 44 across 1982 Madness No 1 (7,2,2,3)
- 35 One of Duran Duran's Taylors (5)
- 37 & 40 across Cashmere know what they want (2,4,4)

LAST WEEK'S SOLUTION

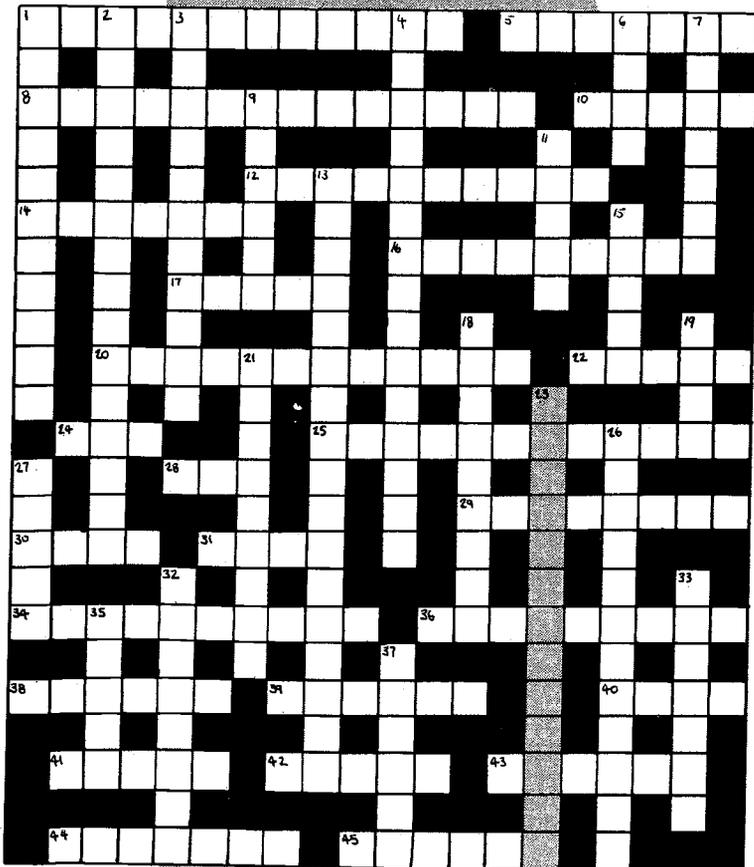
ACROSS: 1 Between The Wars, 6 King, 8 Glenn Frey, 9 Young Guns, 11 Emergency, 13 Holiday, 16 Dolly, 17 Eric Clapton, 19 Pat, 20 Boat, 21 Stuck On You, 23 MCA, 24 Just Another Night, 28 Marc Bolan, 30 Dare, 31 Both, 33 Gary Glitter, 35 Hard, 36 Lee, 37 Let's Go Crazy, 38 Calling, 40 Tears, 42 You and Me, 43 Gun Law

DOWN: 1 Big Daddy, 2 The Belle Of St Mark, 3 No Regrets, 4 Why, 5 Rough, 7 IOU, 10 AC/DC, 12 Egyptian Reggae, 14 Dune, 15 Young At Heart, 18 Too Shy, 22 Keren, 24 Just Got Lucky, 25 Hold The Line, 26 Into The Gap, 27 Jaki Graham, 29 Building, 32 Haircut, 34 Run To You, 35 Hell, 39 Ian, 41 Spy

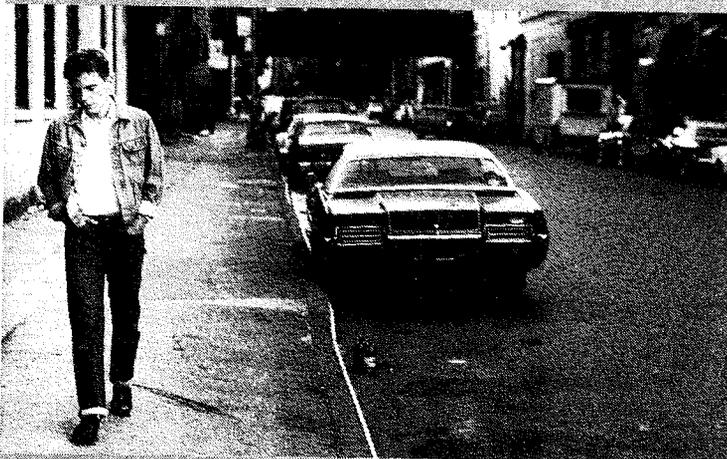
WINNER (April 6): Jim Harris, Olive Road, Cricklewood, NW2

DOWN

- 1 A friend of China Crisis (5,3,3)
- 2 Loose Ends look like puppets (6,2,1,5)
- 3 He can be found playing guitar in the E Street Band (4,7)
- 4 Its leader is Le Bon not Scargill (5,2,3,5)



FORTHCOMING ATTRACTIONS



N E W O R D E R

OK you artistic RECORD MIRRORites, get set to have your palettes freshened: next week's issue is pout-packed with sensitive boys. Yup (tarantara...) don't all gasp at once at the return of the desperately whimsical New Order, and try not to get your water colours in a mess when Stephen Tin Tin Duffy asks you to come up and see his etchings. Oh, and then there's Chris Rea (can this man honestly be described as sensitive?) and the intensely impressionistic RAH Band, not to mention tantalising video snippets of the delicately rippling Go West. And for all you rough and readies who can't bear all this poncing about, we offer you Pat Benatar, raunchy side up. RM — colouring a broad canvas...

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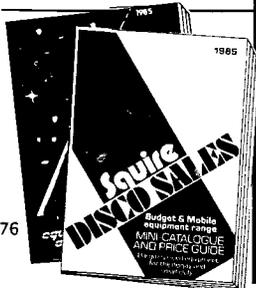
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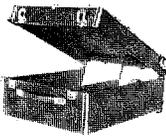
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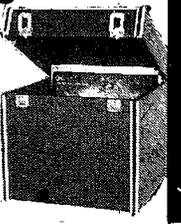
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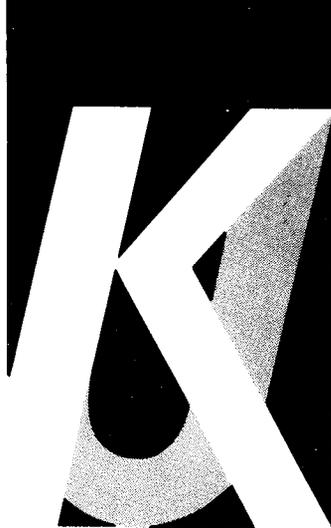
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Below follows a cross-section of our best-selling picture cover singles (P) Picture Covers

- P501 B.B.S. - The day before your name 40p
- P502 ALFRED MAGES - Don't talk to me about love 40p
- P503 BUCK RYZ - My camera never lies 40p
- P504 CHRIS BOWE - Oh my girl 40p
- P505 PHIL COLLINS - I'm so sorry 40p
- P506 PHIL COLLINS - I'm so sorry 40p
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**Official Top Of The Pops/
Radio One Charts
compiled by Gallup**

Week ending April 20, 1985

UK ALBUMS

THIS LAST WEEKS
WEEK WEEK IN CHART

1	1	2	HITS 2, Various, CBS/WEA
2	2	3	THE SECRET OF ASSOCIATION, Paul Young, CBS
3	4	7	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
4	3	8	NO JACKET REQUIRED, Phil Collins, Virgin ☆
5	5	5	ANDREW LLOYD WEBBER REQUIEM, Domingo/Brightman/ Maazel/Eco, HMV
6	6	45	BORN IN THE USA, Bruce Springsteen, CBS ☆
7	9	24	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ☆
8	7	23	ALF, Alison Moyet, CBS ☆
9	8	5	DREAM INTO ACTION, Howard Jones, WEA
10	10	2	GO WEST, Go West, Chrysalis
11	12	23	MAKE IT BIG, Wham!, Epic ☆
12	13	3	THE POWER STATION, Power Station, Parlophone
13	—	1	SO WHERE ARE YOU, Loose Ends, Virgin V2340
14	11	43	PRIVATE DANCER, Tina Turner, Capitol ☆
15	14	8	RECKLESS, Bryan Adams, A&M
16	16	22	LIKE A VIRGIN, Madonna, Sire □
17	15	40	PURPLE RAIN, Prince And The Revolution, Warner Bros □
18	17	42	ELIMINATOR, ZZ Top, Warner Bros ☆
19	20	21	THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA ☆
20	21	39	DIAMOND LIFE, Sade, Epic ☆
21	38	6	LEGEND, Clannad, RCA
22	26	14	FACE VALUE, Phil Collins, Virgin ☆
23	—	1	SOUTHERN ACCENTS, Tom Petty And The Heartbreakers, MCA MCF3260
24	34	18	AGENT PROVOCATEUR, Foreigner, Atlantic □
25	24	91	NO PARLEZ, Paul Young, CBS ☆
26	19	5	BEHIND THE SUN, Eric Clapton, Duck
27	28	11	STEPS IN TIME, King, CBS ○
28	23	27	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit □
29	60	2	WHITE NOISE — LIVE, Gary Numan, Numa
30	22	13	HITS OUT OF HELL, Meat Loaf, Epic □
31	18	4	VERY BEST OF BRENDA LEE, Brenda Lee, MCA
32	49	4	REGGAE HITS VOL 1, Various, Jetstar
33	45	48	FANTASTIC, Wham!, Innervision ☆
34	25	2	STRAWBERRY SWITCHBLADE, Strawberry Switchblade, Korova
35	—	1	THE UPS AND DOWNS, Stephen Tin Tin Duffy, 10 Records DIX5
36	42	78	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
37	27	3	THE NIGHT I FELL IN LOVE, Luther Vandross, Epic
38	—	1	BEST OF ELVIS COSTELLO, Elvis Costello, Telstar STAR2247
39	47	10	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
40	32	12	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Go! Discs ○
41	29	10	BEVERLY HILLS COP, Original Soundtrack, MCA ○
42	53	24	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA ○
43	55	13	TROPICO, Pat Benatar, Chrysalis
44	40	20	THE 12" ALBUM, Howard Jones, WEA □
45	31	5	FIRST AND LAST AND ALWAYS, Sisters Of Mercy, Merciful Release
46	33	7	BUILDING THE PERFECT BEAST, Don Henley, Geffen
47	46	3	TOMMY BOY GREATEST BEATS, Various, Tommy Boy
48	36	4	CHINESE WALL, Philip Bailey, CBS
49	50	24	THE COLLECTION, Ultravox, Chrysalis ☆
50	48	6	SHE'S THE BOSS, Mick Jagger, CBS ○
51	35	21	THE RIDDLE, Nik Kershaw, MCA ☆
52	30	11	BREWING UP WITH BILLY BRAGG, Billy Bragg, Go! Discs
53	44	22	HATFUL OF HOLLOW, Smiths, Rough Trade □
54	41	9	MEAT IS MURDER, Smiths, Rough Trade □
55	58	20	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ☆
56	37	3	WORKING NIGHTS, Working Week, Virgin
57	62	22	ARENA, Duran Duran, EMI ☆
58	67	2	ROSE MARIE SINGS JUST FOR YOU, Rose Marie, A1
59	39	49	LEGEND, Bob Marley And The Wailers, Island ☆
60	84	3	MYSTERY, RAH Band, RCA
61	51	7	STREET SOUNDS ELECTRO 6, Various, Streetsounds
62	66	123	THRILLER, Michael Jackson, Epic ☆
63	64	9	NIGHTSHIFT, Commodores, Motown
64	52	10	SECRET SECRETS, Joan Armatrading, A&M
65	71	2	DANCIN' IN THE KEY OF LIFE, Steve Arrington, Atlantic
66	54	15	THE BARBARA DICKSON SONGBOOK, Barbara Dickson, K-Tel



23

67	74	4	THE HURTING, Tears For Fears, Mercury
68	68	12	STOP MAKING SENSE, Talking Heads, EMI
69	57	73	UNDER A BLOOD RED SKY, U2, Island ☆
70	56	17	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar □
71	75	13	17, Chicago, Full Moon ○
72	63	2	THE GREAT BALLOON RACE, Sky, Epic
73	61	7	NIGHT TIME, Killing Joke, EG
74	59	15	BREAKDANCE 2 — ELECTRIC BOOGALOO, Original Soundtrack, Polydor
75	76	93	QUEEN GREATEST HITS, Queen, EMI ☆
76	70	13	20/20, George Benson, Warner Bros □
77	82	3	HOW WILL THE WOLF SURVIVE, Los Lobos, Slash/London
78	77	28	THE UNFORGETTABLE FIRE, U2, Island ☆
79	69	7	CAN'T STOP THE LOVE, Maze Featuring Frankie Beverly, Capitol
80	—	1	TRACK RECORD, Joan Armatrading, A&M JA2001
81	92	18	ALCHEMY, Dire Straits, Vertigo ☆
82	—	1	MOVE CLOSER, Phyllis Nelson, Carrere CAL 203
83	85	3	POWER AND PASSION, Mama's Boys, Jive
84	—	1	AN INNOCENT MAN, Billy Joel, CBS CBS25554
85	81	3	THE RIVER, Bruce Springsteen, CBS
86	90	2	DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen, CBS
87	—	1	GHOSTBUSTERS, Original Soundtrack, Arista 206559
88	—	1	HUMAN'S LIB, Howard Jones, WEA WX1
89	79	51	BREAKOUT, Pointer Sisters, Planet □
90	—	1	GREATEST HITS, Shakin' Stevens, Epic EPC10047
91	86	2	RATTLESNAKES, Lloyd Cole And The Commotions, Polydor
92	—	1	CLUB CLASSICS VOL 2, Various, CBS VAULT2
93	—	1	RUMOURS, Fleetwood Mac, Warner Bros K56344
94	89	4	THIS IS SOUL, Various, Starblend/Atlantic
95	—	1	TWELVE GOLD BARS VOL 1 AND 2, Status Quo, Vertigo QUOTV2
96	97	2	INTO THE GAP, Thompson Twins, Arista ☆
97	94	3	AMADEUS, Original Soundtrack, London
98	87	2	PARADE, Spandau Ballet, Chrysalis ☆
99	65	9	HUMAN RACING, Nik Kershaw, MCA ☆
100	—	1	ZOOLOOK, Jean Michel Jarre, Polydor POLH15

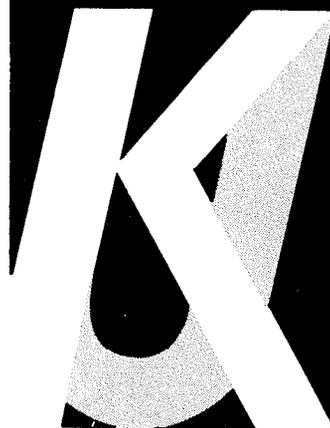
☆ Platinum (300,000 sales) □ (100,000 sales) ○ (60,000 sales)

MUSIC VIDEO

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

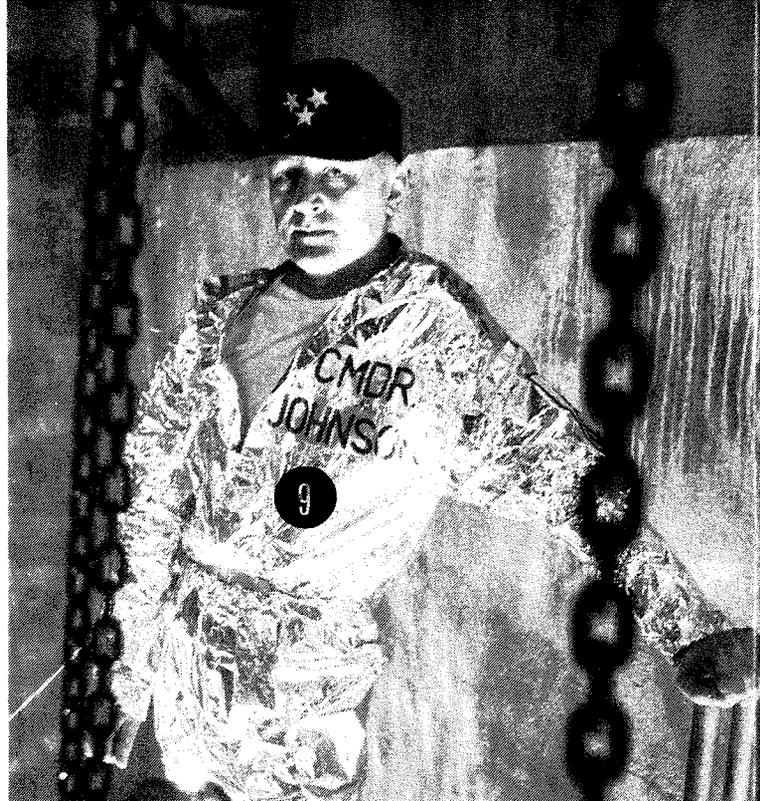
Gracious thanks to Video Week

**Official Top Of The Pops/
Radio One Charts
compiled by Gallup
Week ending April 20, 1985**



UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	SONG
1	7	2	WE ARE THE WORLD, USA For Africa, CBS
2	3	4	EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears, Mercury
3	1	7	EASY LOVER, Philip Bailey And Phil Collins, CBS/Virgin ○
4	2	4	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT
5	6	5	WE CLOSE OUR EYES, Go West, Chrysalis
6	7	10	COULD IT BE I'M FALLING IN LOVE, David Grant And Jaki Graham, Chrysalis
7	8	27	ONE MORE NIGHT, Phil Collins, Virgin
8	9	18	CLOUDS ACROSS THE MOON, RAH Band, RCA
9	10	4	PIE JESU, Sarah Brightman And Paul Miles-Kingston, EMI
10	11	5	SPEND THE NIGHT, Cool Notes, Abstract Dance
11	12	14	THE HEAT IS ON, Glenn Frey, MCA
12	13	9	EVERY TIME YOU GO AWAY, Paul Young, CBS
13	14	6	THAT OLE DEVIL CALLED LOVE, Alison Moyet, CBS
14	15	25	LIFE IN A NORTHERN TOWN, Dream Academy, blanco y negro
15	16	19	CAN'T FIGHT THIS FEELING, REO Speedwagon, Epic
16	17	23	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
17	18	11	WIDE BOY, Nik Kershaw, MCA
18	19	6	BLACK MAN RAY, China Crisis, Virgin
19	20	—	LOOK MAMA, Howard Jones, WEA HOW7
20	21	12	DO WHAT YOU DO, Jermaine Jackson, Arista
21	22	—	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin VS749
22	23	—	LOVER COME BACK TO ME, Dead Or Alive, Epic A6086
23	24	—	I FEEL LOVE, Bronski Beat And Marc Almond, Forbidden Fruit BITE4
24	25	24	WON'T YOU HOLD MY HAND NOW, King, CBS
25	26	22	GRIMLY FIENDISH, Damned, MCA
26	27	15	KISS ME, Stephen Tin Tin Duffy, 10 Records ○
27	28	21	SOME LIKE IT HOT, Power Station, Parlophone
28	29	17	HANGIN' ON A STRING, Loose Ends, Virgin
29	30	39	THAT WAS YESTERDAY, Foreigner, Atlantic
30	31	16	MATERIAL GIRL, Madonna, Sire ○
31	32	34	SUPER GRAN, Billy Connolly, Stiff
32	33	26	BE NEAR ME, ABC, Neutron
33	34	20	COVER ME, Bruce Springsteen, CBS
34	35	31	NOW THAT WE'VE FOUND LOVE, Third World, Island
35	36	30	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic ○
36	37	36	SOMEBODY, Bryan Adams, A&M
37	38	—	SO FAR AWAY, Dire Straits, Vertigo DSTR9
38	39	44	STAINSBY GIRLS, Chris Rea, Magnet
39	40	—	EYE TO EYE, Chaka Khan, Warner Bros W9009
40	41	42	CRY, Godley And Creme, Polydor
41	42	55	RHYTHM OF THE NIGHT, DeBarge, Gordy
42	43	50	GROOVIN', War, Bluebird/10
43	44	40	LET'S GO TOGETHER, Change, Cooltempo



45	—	1	WOULD I LIE TO YOU, Eurythmics, RCA PB40101
46	29	7	DANCING IN THE DARK EP, Big Daddy, Making Waves
47	37	15	DANCING IN THE DARK, Bruce Springsteen, CBS
48	45	6	BELFAST, Barnbrack, Homespun
49	33	9	THE LAST KISS, David Cassidy, Arista
50	—	1	I WAS BORN TO LOVE YOU, Freddie Mercury, CBS A6019
51	28	6	BETWEEN THE WARS EP, Billy Bragg, Go! Discs
52	51	2	CASTLES IN THE AIR, Colour Field, Chrysalis
53	35	13	NIGHTSHIFT, Commodores, Motown
54	64	2	DON'T COME AROUND HERE NO MORE, Tom Petty, MCA
55	49	3	FREE YOURSELF, Untouchables, Stiff
56	38	4	SHAKESPEARE'S SISTER, Smiths, Rough Trade
57	61	3	DON'T WORRY BABY, Los Lobos, Slash/Rough
58	47	3	FLOWER DUET FROM LAKME, Mady Mesple/Danielle Millet, EMI
59	46	9	THE BELLE OF ST MARK, Sheila E, Warner Bros
60	62	3	LOVE ME RIGHT NOW, Rose Royce, Streetwave
61	58	2	MOMENTS IN LOVE/BEATBOX, Art Of Noise, ZTT
62	41	16	I KNOW HIM SO WELL, Elaine Paige And Barbara Dickson, RCA
63	67	2	THE COUNTRY OF THE BLIND, Faith Brothers, Siren
64	57	5	PIECE OF THE ACTION, Meat Loaf, Arista
65	71	2	ROSES, Haywoode, CBS
66	—	1	BABIES, Ashford And Simpson, Capitol CL355
67	52	3	MUSIC AND YOU, Sal Solo And LCGC, MCA
68	54	9	LET'S GO CRAZY, Prince And The Revolution, Warner Bros
69	—	1	BEYOND THE SEA (LA MER), George Benson, Warner Bros W9014
70	—	1	TICKET TO RIDE, Beatles, Parlophone R5265
71	60	5	MYZTERIOUS MIZSTER JONES, Slade, RCA
72	56	6	MEGAMELLE MIX/PUMP ME UP, Grandmaster Melle Mel, Sugarhill
73	43	9	MR TELEPHONE MAN, New Edition, MCA
74	59	5	LET HER GO, Strawberry Switchblade, Korova
75	—	1	PUT MY ARMS AROUND YOU, Kevin Kitchen, China/Chrysalis WOK1

THE NEXT 25

76	—	BABY COME AND GET IT, Pointer Sisters, Planet FB49983
77	78	THE ABC OF KISSING, Richard Jon Smith, Jive
78	70	BABY U LEFT ME (IN THE COLD), Marilyn, Love
79	76	MEGAREX, T Rex, Marc On Wax
80	89	IMAGINATION, Belouis Some, Parlophone
81	90	FAN THE FLAME, Barbara Pennington, Record Shack
82	—	MISSING YOU, Diana Ross, Capitol CL348
83	—	LOVE IS, Vikki, PRT 7P326
84	87	BAD HABITS, Jenny Burton, Atlantic
85	81	HEARTLINE, Robin George, Bronze
86	79	EASTENDERS THEME, Simon May, BBC
87	—	THINKING ABOUT YOUR LOVE, Skipworth And Turner, Fourth & Broadway BRW23
88	—	GOING DOWN TO LIVERPOOL, Bangles, CBS A4914
89	83	RELAX, Frankie Goes To Hollywood, ZTT ☆
90	—	THIS IS NOT AMERICA, David Bowie, EMI America EA190
91	—	SOME KINDA LOVER, Whispers, Solar MCA951
92	98	THE POWER OF LOVE, Frankie Goes To Hollywood, ZTT
93	—	SETTLE DOWN, Lillo Thomas, Capitol CL356
94	—	WHEN LOVE BREAKS DOWN, Prefab Sprout, Kitchenware SK21
95	—	FALLING ANGELS RIDING, David Essex, Mercury ESSEX5
96	97	SHOUT, Tears For Fears, Mercury
97	—	NIGHTSHIFT, Winston Groovy, Jive JIVE93
98	—	ALONG COMES A WOMAN, Chicago, Full Moon W9082
99	—	NO MAN'S LAND (WIDOWS THEME), Gerard Kenny, WEA YZ38
100	84	I WON'T LET YOU GO, Agnetha Faltskog, Epic

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



by Alan Jones

IN A fiercely competitive marketplace, where even successful singles have a chart life of around three months, more and more record companies are grateful for the steady earnings generated by back catalogues. Oldies are big business and collectors have never had it so good, with literally thousands of once deleted titles available anew.

The biggest oldies label of all is **Old Gold**, which was quietly launched in January 1978 with the **Troggs'** double-header 'Wild Thing/With A Girl Like You'. Since then, the Old Gold series has been extended to over 500 discs, representing the original, unaltered versions of more than 1,000 titles. From its humble beginnings, Old Gold has gone on to sell over two million singles, and last year it was the top selling 'indie' label with a market share of 0.8 per cent, ahead of both Factory and Rough Trade.

Though its catalogue contains a large number of number one hits, Old Gold has found that lesser hits can sometimes sell better over a long period, as you will undoubtedly observe from the following, a list of the label's 10 top sellers:

- 1 SEASONS IN THE SUN** — Terry Jacks (number 1, 1974)
- 2 THE LOCOMOTION** — Little Eva (2, 1962)
- 3 SHOUT** — Lulu And The Luvvers (7, 1964)
- 4 THE WANDERER** — Dion (10, 1962)
- 5 A WHITER SHADE OF PALE** — Procol Harum (1, 1967)
- 6 NIGHTS IN WHITE SATIN** — Moody Blues (19, 1967 — but a bigger hit when re-released, reaching number nine in 1972 and number 14 in 1979)
- 7 YOU'VE LOST THAT LOVIN' FEELIN'** — Righteous Brothers (1, 1965)
- 8 BOBBY'S GIRL** — Susan Maughan (3, 1962)
- 9 YOU'LL NEVER WALK ALONE** — Gerry And The Pacemakers (1, 1963)
- 10 I'M NOT IN LOVE** — 10cc (1, 1975)

In the dark days of the Seventies when Decca Records (now London) was in deep decline, **Lulu's** 'Shout' was consistently outselling its new releases, and since it was introduced to the Old Gold range it has maintained, and even increased, its popularity. Since Gallup took over compilation of the charts at the beginning of 1983, it has returned to the top 200 on six separate occasions, and is never too far away. Likewise 'Seasons In The Sun', which nearly made the top 100 recently after exposure on BBC TV. It's Old Gold's best seller adding 40,000 sales to the 250,000 it sold in 1974. At the other end of the scale, the label's most disappointing performers have been the **Del-Vikings'** 'Come



● SWINGING BLUE JEANS: These sharp dressed men had two hits in 1964 with revivals of Fifties songs. 'Hippy Hippy Shake' was first recorded by its composer Chan Romero in 1959, and 'Good Golly Miss Molly' was first etched in shellac two years earlier, not as popularly supposed by Little Richard, but as the B-side of a release by the Valiants. You can win the SBJ's hit recordings of both in Chartfile's oldies competition. Now read on . . .

Go With Me' and **Elias And His Zig Zag Jive Flutes'** 'Tom Hark', both of which sell only about 150 copies a year. Even the **Piranhas'** 1980 revival of 'Tom Hark' failed to stimulate demand for Elias' original.

Old Gold recently added a further 25 titles, including **T Rex's** boppy 'Telegram Sam', **Otis Redding's** poignant 'Dock Of The Bay', **P P Arnold's** powerful 'First Cut Is The Deepest' and **Eddie Floyd's** dynamic 'Knock On Wood', which has been covered by **Bowie, Amii Stewart, Eric Clapton** and many more. **Little Richard's** unique talent is showcased on 'Good Golly Miss Molly', and **Bobby Hebb** is at his sensitive best on 'Sunny', a deserved top 20 entry from 1966.

A further batch of Old Gold singles is due for summer release, and the company plans to move into the compilation market, with four mid-priced (£3.99) albums planned for later in the year. Also worth watching out for is the company's planned launch of a cassette only series of five track EPs retailing at £1.99. A catalogue of currently available releases can be obtained by sending a large stamped addressed envelope to Old Gold, PO Box 42, Ilford, Essex IG4 5BB.

ONE OF the companies which regularly licenses material to Old Gold is EMI, which has arguably the world's largest and most lucrative collection of masters in its vaults. EMI rarely misses an opportunity to exploit its rich

heritage, maintaining an impressive album reissue programme via its **Music For Pleasure** and **Fame** imprints. Just over a year ago, it launched its own series of classic singles, the 'Golden 45s'. This increasingly popular range already comprises 45 hit singles, with further additions planned.

Best seller so far has, surprisingly, been the **Stranglers'** 'Golden Brown'. **Queen's** 'Killer Queen' (the first release in the series) is runner-up, pipping **John Lennon's** 'Give Peace A Chance', **Eddie Cochran's** 'Summertime Blues' and **Gene Vincent's** 'Be Bop A Lula'. Amongst the 10 titles newly released in the series are **Inez** and **Charlie Foxx's** 'Mockingbird' (classic R&B), the **Easybeats'** 'Friday On My Mind/Hello, How Are You', **Focus'** 'Hocus Pocus/Sylvia', and other goodies from **Donovan, Peter And Gordon, B Bumble, the Nashville Teens, Sam Cooke, Peggy Lee** and the **Swinging Blue Jeans**.

On a more general basis, and excluding singles first released in the Eighties, the following are the best selling oldies, on the basis of regular, non-seasonal, sales:

- 1 SEASONS IN THE SUN** — Terry Jacks (1974)
- 2 LOCOMOTION** — Little Eva (1962)
- 3 WITHOUT YOU** — Nilsson (1972)
- 4 SHOUT** — Lulu And The Luvvers (1964)
- 5 BAKER STREET** — Gerry Rafferty (1978)

- 6 BEN** — Michael Jackson (1972)
- 7 NEEDLE IN A HAYSTACK** — Velvettes (1964)
- 8 THERE'S A GHOST IN MY HOUSE** — R Dean Taylor (1971)
- 9 BORN TO RUN** — Bruce Springsteen (1975)
- 10 WUTHERING HEIGHTS** — Kate Bush (1978)

It's a tribute to the intangible but perennial appeal shared by these records that, though none of them is a million seller, and only a couple of them reached number one, week in and week out they outsell even the biggest hits. Some (R Dean Taylor, the Velvettes, Lulu and Little Eva) owe their durability to Northern clubs, others strike a chord which never fades away.

● THOSE GENEROUS folk at EMI and Old Gold have kindly donated 70 classic singles from the 'Old Gold' and 'Golden 45s' range which can be won by answering these questions:

- 1** Were **Inez** and **Charlie Foxx** brother and sister, or husband and wife?
- 2** **Eden Kane**, whose 'Boys Cry' is up for grabs, has two brothers who've also had top 10 hits. What are their names?
- 3** Who wrote **Peter And Gordon's** number one hit 'World Without Love'?
- 4** What was the title of **Lipps Inc's** 1980 biggie?
- 5** Which city did **Hello** sing about in 1975?

Answers on a postcard or the back of an envelope only, to RECORD MIRROR CHARTFILE COMPETITION, Greater London House, Hampstead Road, London NW1 7QZ. Closing date is Friday April 26.

chartfile



 **he Faith Brothers** are a strange group to be causing a stir in video top 40 land. No flash, no pretty boy pouting and absolutely no trace of Hall 'n' Oates in the 'Country Of The Blind' 45. Instead the FB two — Billy Franks, vocals, guitars; Lee Hirons, bass and backing vocals — rely on a decidedly late Seventies pot pourri of Jam/Dexys/Springsteen firepower. And then they say things like: "The music aims to make people happy, but it doesn't mean the lyrics have to be about happy subjects." Which is true, though whether the Faith Brothers are ready to carry the torch only time will tell. Oh... they come from Fulham as well...

Ray Lewington