

LOOSE ENDS CELEBRATE SOUL

# record

m i r r o r

JUNE 1, 1985 45p

## CHAIR LEADERS

- tears for fears



SCRITTI POLITTI + ABC + MONTREUX + THEREZA BAZAR  
PHILIP BAILEY + LLOYD COLE

World Radio History



■ **WATCH OUT** for Toto Coelo in a film about a man eating a bear on the loose at a concert. Shot in Hungary, the movie is called 'The Predator' and the gals are featured singing.

"It was great fun but we would have liked to have met the bear," says Ros, the saucy temptress with dark hair.

The Totes have slimmed down to a three piece. The line up now features Ros, Lacey and Lindsey and they've opted for a more sophisticated look for their single 'Girls Night Out'. Although they haven't been very active over here lately, they've been packing 'em in abroad. Their single 'Milk From The Coconut' sold an astonishing 260,000 copies in four weeks in France.

All this doesn't mean that the girls have been living in luxury though. Their old record company went bust and the Totes have even been joining the queues down at the dole office.

"We're determined to carry on because we love it," says Ros, who tells us that on their nights out Toto Coelo enjoy nothing better than a game of pool down at their local.

● **THE MARCH VIOLETS** have been a name to conjure with for some three years now. Today, though, is 1985 and this is the present — that is the past and the March Violets want nothing to do with it — particularly anything of a musical nature they may have produced.

'Deep' is their current release — a new direction for a new age — or something like that. It's very gutsy in a poppy sort of way — deceptively commercial if only radio bosses would get their ears syringed and learn to look past white teeth and major record company hype.

The March Violets are Loz, Tom and Travis on bass, guitar and drums respectively, with Selina Scott look-a-like Cleo on vocals. Watch out for an album later this year. Onwards to the future, my friends.

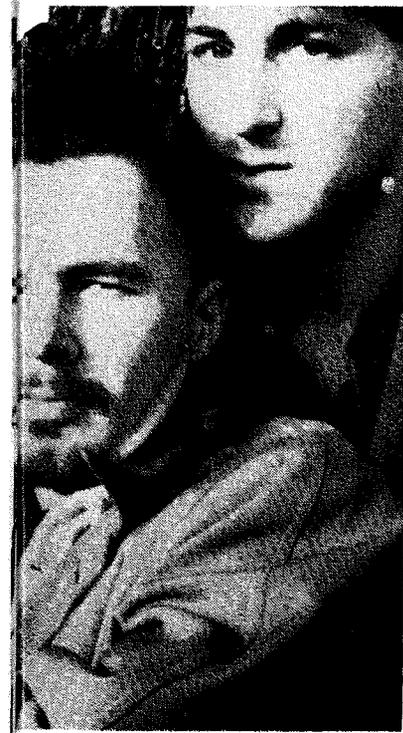


**MASSIVE** — IT'S the only word to describe reggae's emerging young voice. The name to the voice is Frankie Paul, a 20 year old Jamaican with an impressive string of records behind him.

The son of a singer, Frankie was born blind but had some of his sight partially restored by an operation and now wears extra strong glasses. At the age of 15 he recorded his first song, 'African Princess', and has since gone on to work with top JA producers Prince Jammy, Junjo Lawes et al.

**INDEX** is laying a lot of cash on his new 45, the entirely marvellous 'Tidal Wave'.





◀ **'WATCH WITH MOTHER'** is spawning some pretty wacky combos these days. Latest on the production line are the wonderful Woodentops, led by one Rolo McGinty.

Why should we all be grooving to the Woodentops, Rolo? "There's absolutely no reason why anyone should be grooving to us but you'll find it very hard not to." He describes their current single, 'Move Me' as "Eighties billybop because it's very danceable." It certainly is.



■ **IT'S TAKEN** that man Paul Hardcastle to bring Ian Dury back in the news. The PH re-mix of 'Hit Me With Your Rhythm Stick', 'Sex And Drugs And Rock 'N' Roll', 'Reasons To Be Cheerful' and 'Wake Up (And Make Love To Me)' being a neat reminder of what came before and just maybe, what's in store.

Dury has recently re-united with the Blockheads and is set for three summer shows at the Glastonbury Festival on June 22 and the Hammersmith Odeon on June 23 and 24. Meanwhile, Dury has also been adding to his acting experience, playing a small time gangster in 'Number One' and also appearing in Roman Polanski's new film 'Pirates'...

# INDEX



● **TWO YEARS** ago when Lillo Thomas was singing 'You're A Good Girl', we were telling you he wasn't such a bad boy himself, what with his singing, his talent as an artist and his efforts to make it into the American sprint team for Los Angeles. Something had to go...

"I was doing well until a few months before then I went to Brazil and I got in a car crash. My knees were damaged. It took three or four months to get over it."

Meantime he's become a huge star in Brazil — and he's sold over 200,000 copies in the States of his duet with Melba Moore 'All Of You'. Now the prime dancer from the same album, 'Settle Down', is finally over here and sounding good. Lillo's been opening live for Eddie Murphy too. So which of his three careers is the current favourite? "Probably singing. Because I can paint a picture in people's mind with my vocals — and I can do sprinting on stage."

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■ Cover photography by CAROL STARR

● **EDITOR** Michael Pilgrim ● **DEPUTY EDITOR** Betty Page ● **NEWS EDITOR** Robin Smith ● **FEATURES EDITOR** Jim Reid ● **DESIGN EDITOR** Jaqui Doyle ● **EDITORIAL** Diane Cross, Mike Gardner, Eleanor Levv ● **CONTRIBUTORS** James Hamilton, Alan Jones, Dylan Jones, Chris Priestley, Paul Sexton, Andy Strickland ● **PHOTOGRAPHERS** Eugene Adebari, Paul Cox, Ian Hooton, Joe Shutter ● **ADVERTISEMENT MANAGER** Carole Norvell-Read ● **ADVERTISEMENT REPRESENTATIVE** Tracey Rogers ● **AD PRODUCTION MANAGER** Keith Miles ● **TELE SALES MANAGER** Eddie Fitzgerald ● **PUBLISHER** Brian Batchelor ©1985 Morgan Grampian plc, Calderwood Street, London SE18 6QH. Published weekly by Spotlight Publications Ltd, Greater London House, Hampstead Road, London NW1 7QZ. Telephone: 387 6611. Typeset by Phase Communications and printed by Riverside Press, Gillingham, Kent. 'Our skeleton staff will be pleased to help you!'

# record



COMPILED BY ROBIN SMITH

# ARMED FORCES

● **NEW MODEL ARMY** are in a spot of bother. They've been forced to cancel the second half of their tour because Slade The Leveller has gone down with a severe throat infection and bass player Stuart Morrow has announced he's leaving the band.

Robb and Slade will shortly be naming a replacement and wish to apologise for any inconvenience caused to fans. The Anti Heroin benefit concert will now take place at the Camden Electric Ballroom and a date will be finalised soon. Tickets for the original show will be valid for the new date. New Model Army's date at Stoke will also be re-arranged, and the rest of their schedule now runs Hull Tower Ballroom June 19, Chelmsford Chancellor Hall 20, Milton Keynes Woughton Centre 21, Somerset Glastonbury Festival 22, Exeter St Georges Festival 23, Bristol Bierkeller 24.

New Model Army have just released their 30 minute video 'Live 21 04 '85'. It features seven rip roaring songs recorded live at the London Marquee.

● **DEBARGE** ARE rush releasing a 12 inch remixed version of 'Rhythm Of The Night'. It lasts for six minutes and 45 seconds, God help us.

● **PACK YOUR** bags we're going on holiday. Paul Young plays some seaside dates, busy Samantha Fox strips off on the beach with David Cassidy, while Bruce Springsteen takes a dip with another single and offers you the chance of winning some free tickets to see him. Who's bringing the tea and sandwiches?



# HOT STUFF

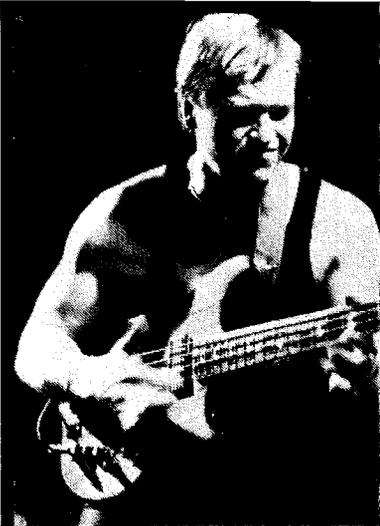
● **GOD, ALIAS Bruce Springsteen**, releases a double A-sided single on June 3. The two tracks are 'I'm On Fire' and 'Born In The USA'. A special 12 inch single includes 'Rosalita' and 'Johnny Bye Bye'. The latter track became a real favourite when Bruce last played here in 1981.

Initial quantities of the seven inch single will contain an easy to enter competition to win tickets to see the man at Wembley.

During his six British dates Springsteen will play to 370,000 people. His album 'Born In The USA' has gone double platinum in the UK and soon he will have sold over six million copies of it in the States. Blimey, that's even more than the copies of RECORD MIRROR we sell in a good week.

A group of local councillors are trying to ban Bruce from playing Wembley saying it will disrupt the day to day activities of the local population. We reckon these silly people should be rounded up and strapped to Bruce's speakers.

● **THE EMOTIONS** release their single 'Miss Your Love' this week. It's taken from their album 'If I Only Knew' out here in June.



# LEVEL HEADED

● **LEVEL 42**, those furious funkateers from the Isle Of Wight, release their live EP 'A Physical Presence —EP' on June 7. It features three tracks 'Follow Me', 'Turn It On' and 'Kansas City Milkman'. The 12 inch version includes an extra track 'Mr Pink'. Incidentally 'Follow Me' is a brand spanking new song, previously unrecorded.

The EP is taken from the Levellers forthcoming live album. Details about this masterpiece will follow soon.

● **STORIES THAT** Elton John and other mega stars would be appearing on the Bradford Fire Disaster record 'You'll Never Walk Alone' are wrong.

"It goes without saying that I am deeply distressed by the horrific Bradford disaster, but I feel it is inappropriate at this point to be entertaining when families are suffering from a great loss," says Elton. "Perhaps I will give a concert in aid of the fund on my next tour."

Me I Bush in Association with Terry Slater present

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# Nick Heyward, *Lanna.*

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'FAVOURITE SHIRTS' AND 'CALLING CAPTAIN AUTUMN'

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ARISTA



**LIMITED  
LOFGREN**

■ NILS LOFGREN releases a special limited edition double single pack this week. The pack comes in a gatefold sleeve and contains two seven inch records — one is Nils' current single 'Secrets In The Street' and the other record features 'Message' and 'Little Bit O' Time'. Only 5,000 will be pressed, so hurry, hurry, hurry.

Nils will release his album 'Flip' on June 3 and he's planning to tour Britain with his own band later this year.

● MEN AT WORK release their album 'Two Hearts' next month. It's been mixed by Bob Clearmountain, the man who twiddles the knobs for Bruce Springsteen.



**FERRY GOOD**

■ BRYAN FERRY releases his first album for three years next week. 'Boys And Girls' will be out on June 7 and features nine self penned songs including Brian's smash hit 'Slave To Love'.

The album was recorded with a host of respected musicians including golly gosh Nile Rodgers, Mark Knopfler, Dave Gilmour and Marcus Miller. Ring zing wing a ding.

● THE RAH BAND are back in orbit with their single 'Sorry Doesn't Make It Anymore' out on June 14. It's a remix of the song which appeared on their recent 'Mystery' album and the B-side is 'Night Winds'.

The 12 inch version features the extra tracks 'Messages To The Stars (Stellar Mix)' and 'Clouds Across The Moon (Lunar Mix)'.

● ROCKWELL'S LATEST single is 'Peeping Tom' taken from his forthcoming album 'Captured' out in June. The song is also featured in the film 'Berry Gordy's The Last Dragon' due here in July.

**MARILLION  
GET LOST**

■ MARILLION, WHOSE single 'Kayleigh' has become their first top 10 hit, release their third studio album next month and they've lined up a mega tour for the autumn.

'Misplaced Childhood' will be out on June 17. It's a concept album completing the trilogy begun with the album 'Script For A Jester's Tear' out back in 1983.

"To put it simply, 'Script' was bedsit thoughts 'Fugazi' was hotel thoughts and 'Misplaced Childhood' is home thoughts," explains Fish. "It heralds the demise of the jester and the introduction of a new character — the child."

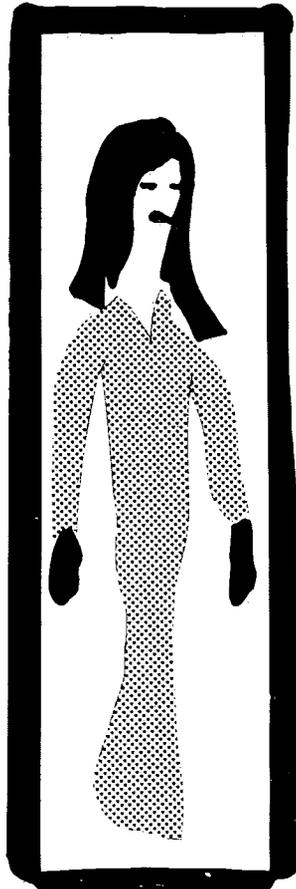
Marillion kick off their tour with a show at Dublin SFX on September 4 and 5 followed by Belfast Maysfield Leisure Centre 6, Hammersmith Odeon 11, 12, 13, Cardiff St David's Hall 15, 16, Nottingham Theatre Royal 17, Sheffield City Hall 19, Newcastle City Hall 20, Edinburgh Playhouse 21, Aberdeen Capitol 22, Manchester Apollo 24, Birmingham Odeon 26, Leicester De Montfort Hall 29, Bristol Colston Hall 30, Southampton Gaumont October 1.

Tickets priced £6.50 and £5.50 are on sale now from box offices and usual agents.

**Talking Heads**

*The Lady Don't Mind*

NEW SINGLE ON 7" & SPECIAL 12" MIX.



● JOBOXERS WILL be playing a date in the Borough Hall at Greenwich Town Hall on May 30. The band will be on stage at 10pm and tickets will be available on the door at 7.45pm. A boat party will also be leaving Westminster Pier at 7.45pm. Tickets cost £4 which includes entry to the gig.

● MORE NAMES have been added to the festival at Knebworth on June 22—UFO, Blackfoot and Mama's Boys.



● PAT BENATAR declares peace with her single 'Shadows Of The Night' out on June 3 — the follow up to her hugely successful single 'Love Is A Battlefield'.

It's taken from her album 'Get Nervous' and it's produced by hubby Neil Gerlado and Peter Coleman. On the B-side you'll find 'Hit Me With Your Best Shot', taken from Pat's pulsating album 'Crimes Of Passion'.

'Shadows Of The Night' is also available in glorious 12 inch, featuring live versions of 'Fire And Ice' and 'Hit Me With Your Best Shot', both taken from Pat's 'Live From Earth' album.

Get down and boogie.

## PEACE ON EARTH

● NIK KERSHAW, Eurythmics and Tears For Fears, are just three of the acts featured on 'Greenpeace' a compilation album out on June 10 to raise funds for the Greenpeace ecological association.

● DEPECHE MODE are releasing a special 12 inch edition of their single 'Shake The Disease'. The single features a specially edited version of 'Shake The Disease', a live version of 'Master And Servant' recorded in 1984 in Switzerland, a remix of 'Flexible' and a metal mix of 'Something To Do'.

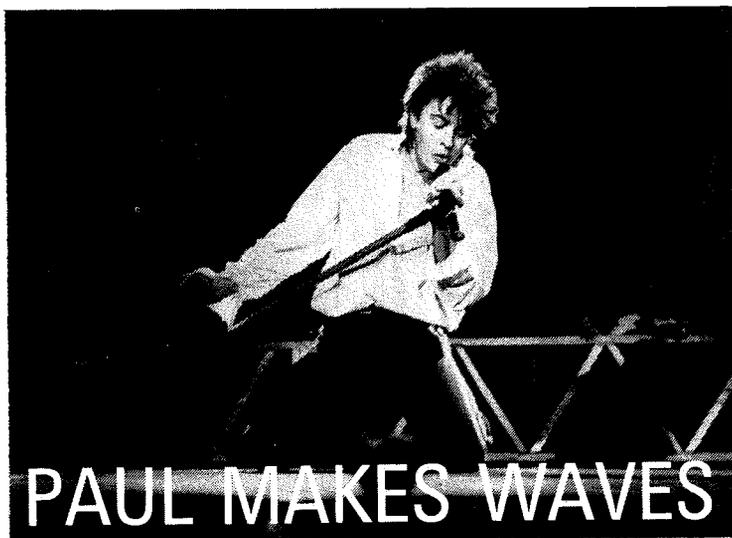
Depeche Mode will be playing a number of European festivals in the summer.



## POP SINNER

■ MARC ALMOND and the Willing Sinners play two nights at the opening of the new Fridge Club, in the Town Hall Parade, Brixton Hill on June 13 and 14. Tickets for the show are £4 in advance or £4.50 on the door.

Marc has been holed up in Germany recording his album 'Stories Of Johnny' set for release later this year.



## PAUL MAKES WAVES

■ PAUL YOUNG will be packing his bucket and spade and leopard skin swimming trunks, to play some seaside dates in July.

Paul will be appearing at the Fort Regent in St Helier Jersey on July 2 and 3, followed by three dates at the Cornwall Coliseum in Carlyon Bay, St Austell, on July 9, 10 and 11. Tickets for Jersey are £7 and they are available from the box office (phone 0534 73000). Tickets for the Coliseum shows are a mere £6 and they are available from the Coliseum box office (phone 072 681 4261).

Before the dates, Paul will be releasing his single 'Tomb Of Memories' taken from his album 'The Secret Of Association'. The B-side will be the Billy Bragg song 'Man In The Iron Mask'.

A four track 12 inch record will also be available featuring live versions of 'Bite The Hand That Feeds' and 'No Parlez'.

# CONTINUED TEACHER'S P E T S

● **VAN HALEN** release their outrageous single 'Hot For Teacher' on June 3. Taken from their massive selling '1984' album, the track has already become a firm stage favourite.

A rather naughty video to go with the song features a selection of scantily clad maths mistresses and we're certainly not going to let Michael Pilgrim watch such filth.

The B-side of the seven inch features 'Little Dreamer', while the 12 inch features a bonus track 'Hear About It Later'.

● **THE CULT** release a limited club edition of their chart hit 'She Sells Sanctuary' this week. Available in a limited batch of 5000 the 12 inch record will include a special dance 'howling mix' and a psychedelic mix called 'Assault On Sanctuary'. Hurry to your local record store now.

● **SOUL EXPONENTS** Kleer, release their album 'Seeekret' on June 3. Tracks include 'You Got Me Rockin'' and 'Call My Name'. Kleer's single 'Take Your Heart Away' will be out at the same time.

● **FICTION FACTORY** release their single 'No Time' on June 3. It's taken from their album 'Another Story' out on July 15.



## PAGE THREE ROMANCE

■ "GOD, I hope the photographer finishes soon, my neck's killing me."

Page Three stunner Samantha Fox is featured cuddling up to David Cassidy on a special 'Love Mix' picture disc of 'Romance (Let Your Heart Go)'.

The special mix was done by Sanny X and the B-side features an instrumental version of the track. Watch out for Sammy teaming up with Lemmy soon.

**FRIDAY'S '6.20 Soul Train'** (C4) features the Style Council and Ashford And Simpson with golden oldie shots of James Brown and Freda Payne.

**SATURDAY'S 'Saturday Picture Show'** (BBC 1, 8.30am) features Nick Heyward and his new single and Thereza Bazar blowing everybody a big kiss. We all love you too Thereza. '30 Years Of Rock' (Radio 1, 1pm) looks at 1962 and a new group from Liverpool who called themselves the Beatles. 'In Concert' on Radio 1 in the evening features Misty In Roots.

**TUESDAY'S 'Whistle Test'** (BBC 2, 7pm) has Sting previewing his solo single and film of the lad performing à Paris. Also along for the ride will be the Pogues and Lone Justice.

**WEDNESDAY'S 'Razzmatazz'** (ITV, 4.50pm) has Lee John from Imagination plus an interview with Paul King.

● **NILE RODGERS** releases his second solo album 'B Movie Matinee' on June 3. The album features eight new songs, and a single 'Let's Go Out Tonight' will be released at the same time. The 12 inch version features a special dub version of the song.

● **BLUE IN HEAVEN**, who have just released their debut album 'All The Gods' Men' have lined up a brief tour. They'll be playing London Dingwalls May 30, Essex University June 1, Fetcham Riverside Club 2, London Clarendon 3, London Bull 5, Dublin Project Arts Centre 7.

● **ONE O'CLOCK** Gang release their album 'One O'Clock Gang' on May 31. Tracks include 'Close Your Eyes', 'Never Let You Burn' and 'Innocent'.



# Talking Heads



*The Lady Don't Mind*  
NEW SINGLE ON 7" & SPECIAL 12" MIX.

EMI

● **10,000 MANIACS**, who are a mere six piece despite their wacky name, have lined up a short tour. See the little darlings at Croydon Underground June 5, Worcester College 7, Portsmouth Polytechnic 8, Brighton Escape 9, Coventry Polytechnic 11, Manchester Polytechnic 12, London Clarendon Hotel 13, Leicester The Joint 14.

The Manic ones will release their single 'Can't Ignore The Train' on June 10.

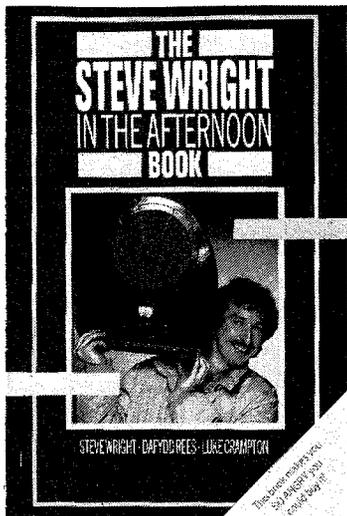
● **DEEP PURPLE**, heavy metal's answer to Spandau Ballet, release their double A-sided single 'Knocking On Your Back Door'/'Perfect Strangers' on June 7. The 12 inch version features an in depth interview with the band conducted by Tommy Vance. Zzzzzz.

● **RICK JAMES** releases his album 'Glow' this week. Ricky has been busy working with the Mary Jane Girls and Process And The Doo Rags and he's proudly claiming that he's invented a new movement in music called 'Funk And Roll'.

## HAVE FAITH

■ **HIP YOUNG** things the Faith Brothers, have been added to 'The Longest Day' bill at Milton Keynes Bowl on June 22. A single will be out to coincide with this auspicious event and expect more dates from the Brothers soon.

we review the latest pop literature



**'EURYTHMICS: SWEET DREAMS — THE DEFINITIVE BIOGRAPHY'** by Johnny Waller and Steve Rapport (Virgin Books — £5.95)

MOST POP biogs nowadays seem to be cobble jobs, hacked out the minute artists get a record in the charts in order to fulfil some sort of imaginary demand. Place your bets for the first Paul Hardcastle book — 'Paul, the first 10 minutes', perhaps?

'Sweet Dreams' is, thank God, a completely different collection of adjectives. It is an exhaustive study of Dave Stewart and Annie Lennox.

It's affectionately and enthusiastically written by long time friend/fan Johnny and photographed sympathetically and artistically by Steve. An illuminating read, it provides an insider's view of a very private duo, from when they were at school through the first loon-panted hippy bands they were in, to the massively successful recent Eurythmic's American tour. And they interview everyone who was associated with the pair through their career.

Naturally there's little about their private lives and loves, and very little criticism (and Johnny, stop peppering your prose with exclamation marks!), but as pop biogs go, it's well worth the pennies, and very definitely definitive.

Betty Page

**'WHAM! YOUNG AND GUNNING'** by Barry Grant (Zomba Books — £3.99)

MORE PULP for the fans who'll buy anything with those magical four letters wacked across its front. This is hardly a work of literary dimension or substance though.

It's described as "a celebration — and examination — of youth, sexuality and a totally brilliant creativity that has turned two teenagers from Bushey into multi-millionaires". If that's what you're into, read on.

There are plenty of illustrations, which makes it all quite colourful and these are perhaps its main attraction. But it really is a fans-only proposition, although there's probably little here that you haven't already heard.

Diane Cross

**'HAMMER OF THE GODS — THE LED ZEPPELIN SAGA'** by Stephen Davis (Sidgwick And Jackson — £7.95)

THIS BOOK makes your average episode of 'Dallas' seem as harmless as Postman Pat on a day off.

The legend that was Led Zeppelin has been efficiently catalogued, mixing inside information about the rise of the supergroup with plenty of scandals for the casual reader. A good read for those wicked moments.

Robin Smith

**'REGGAE AND LATIN POP — HOT SAUCES'** by Billy Bergman (Blandford Paperbacks — £4.95)

ACADEMIC STUFF this — but worth the effort. Billy Bergman and collaborators have great fun here tracing the influence of reggae and Latin music on mainstream pop. Thus there are in-depth studies of everything from bossa nova to rock steady and interviews and profiles of leading reggae and Latin musicians.

G Whizz

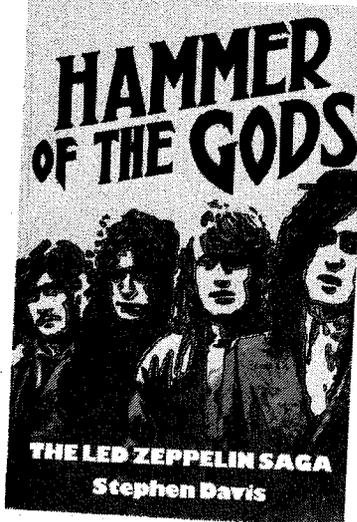
**'THE STEVE WRIGHT IN THE AFTERNOON BOOK'** by Steve Wright, Dafydd Rees and Luke Crampton (Virgin Books — £2.95)

THIS BOOK is about as funny as his irritating radio show, which I suppose you either love or hate. It's set out in the same style, with a description of the characters he uses — Mr Angry, Damien, Ruth — Laura's first love, true stories and puzzles such as the celebrity trivia quiz.

Other tasteless items include a piece on applying for a nuclear bunker improvement grant and a report on divorce. Need I go on?

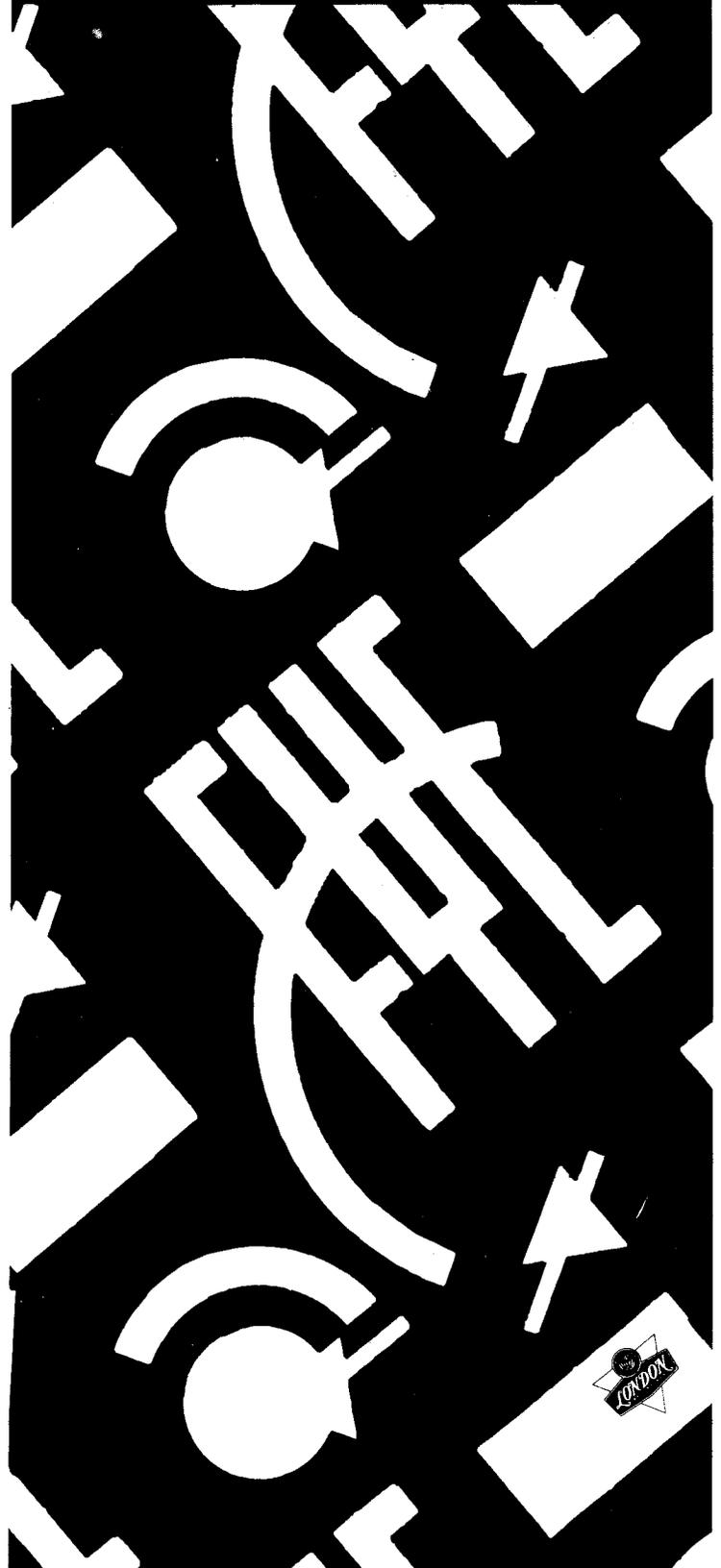
Does he still gabble on about those dreadful geese? They have a method of disposing of geese that might be quite appropriate in this case.

Diane Cross



# FINE YOUNG CANNIBALS JOHNNY COME HOME

Fine Young Cannibals' debut record "Johnny Come Home"  
On seven inch or extended twelve inch play



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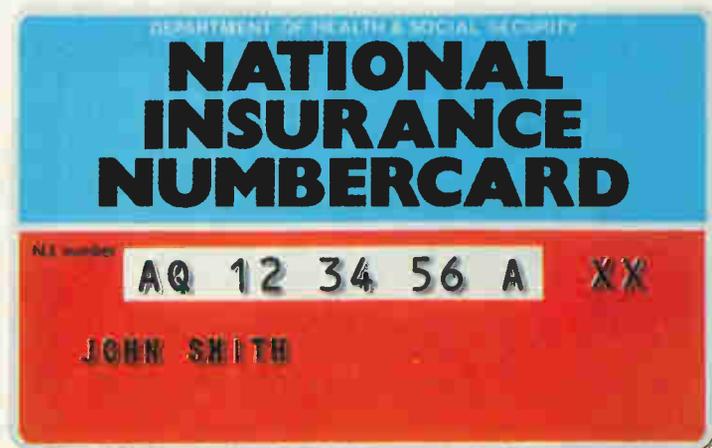
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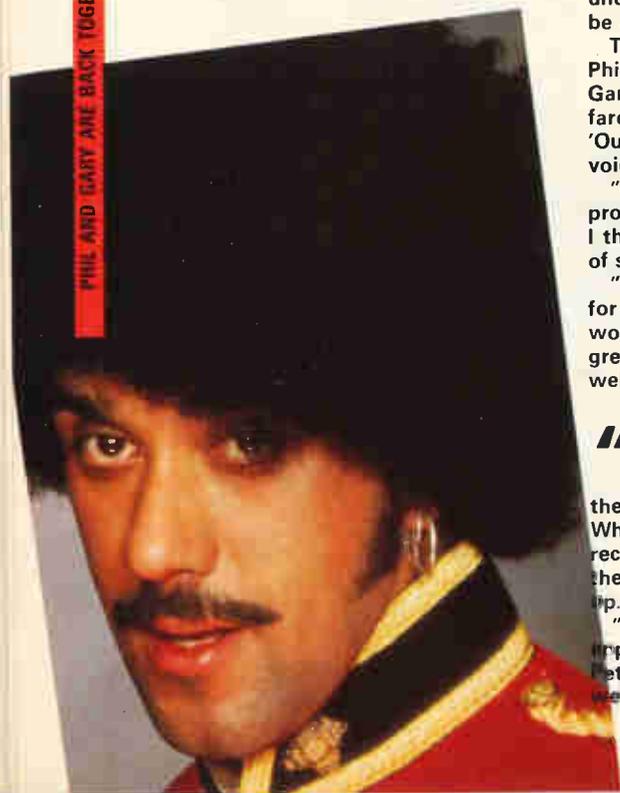


Issued by the Department of Health  
and Social Security.

# BEST OF FRIENDS

PHIL AND GARY ARE BACK TOGETHER AGAIN AFTER FOUR YEARS (MATCHMAKER, ROBIN SMITH)

....AAH!!



**B**EFORE THEY recorded 'Out In The Fields' together, Phil Lynott and Gary Moore had a row and didn't speak to each other for four years. The arguments began back when they were both in Thin Lizzy. Gary walked out during a tour and the couple came close to blows. But now they've patched things up.

"I wasn't happy with some of the internal policies in Thin Lizzy," says Gary. "There were a lot of things going on that I wasn't satisfied with.

"Eventually I walked out because it was the only thing I thought I could do at the time. Phil was upset and now I don't blame him. I left them in the lurch."

"I think the press made a lot of the row we had," says Phil. "They'd ask us what we thought of each other and shove microphones under our noses. It gave us the opportunity to be a bit silly about each other."

The first signs of reconciliation came when Phil bumped into Gary at Heathrow airport. Gary was later invited to play at a Thin Lizzy farewell concert and then he decided that 'Out In The Fields' was just right for Phil's voice and nobody else would really do.

"It's not a permanent team-up but a one-off project," explains Gary. "We won't be touring. I think it's best if we don't get into that kind of situation again.

"We both have a grudging kind of respect for each other now and in the studio we worked together really well. Phil still has a great voice and he performs the song really well with a lot of depth and character.

**"I** THINK the single has crossed over a lot of barriers. We've done a lot of programmes including Razzmattazz and all the other kids' stuff. It's not like a band, like Whitesnake. Their fans all go out and buy the record but after the initial push they go out of the charts. We're able to maintain a big build up.

"We took a very modern and sophisticated approach to recording the single. We used Peter Collins who produced Nik Kershaw and we used Andy Richards who's worked with

Frankie Goes To Hollywood.

"'Out In The Fields' is an anti-war song. It says that killing is wrong whether you're black, white, yellow or purple. It's wrong for anybody to get a bullet for something they believe in.

"The military look with the jackets and all that, is part of the package we've created. In order to sell records these days your sense of identity is very important. It's all part of playing the game.

"Some people will probably put us into the guitar band bracket but I don't go along with that. Guitars have always been a big part of music and they always will be.

"I'm quite a passionate person, I like to communicate a lot of emotion in the things I play. I'm always thinking up new tunes. Even when I'm sitting here talking to you.

**"T**HERE'S MEANT to be a move back to heavy metal based bands but I think it's just a passing phase until the next fashionable thing comes along.

"I reckon Springsteen is very overrated. I can't stand the way everyone treats him like a god with all that adulation. I went to see him once but I wasn't impressed. I walked out after four songs, he's probably better if you know all the tunes."

"I think there's been a lot of luck with this single," explains Phil. "It's like the time when Lizzy's song 'The Boys Are Back In Town' was big in the States. They all thought it was about veterans returning home so they identified with it. In fact the song was about a gang in Manchester."

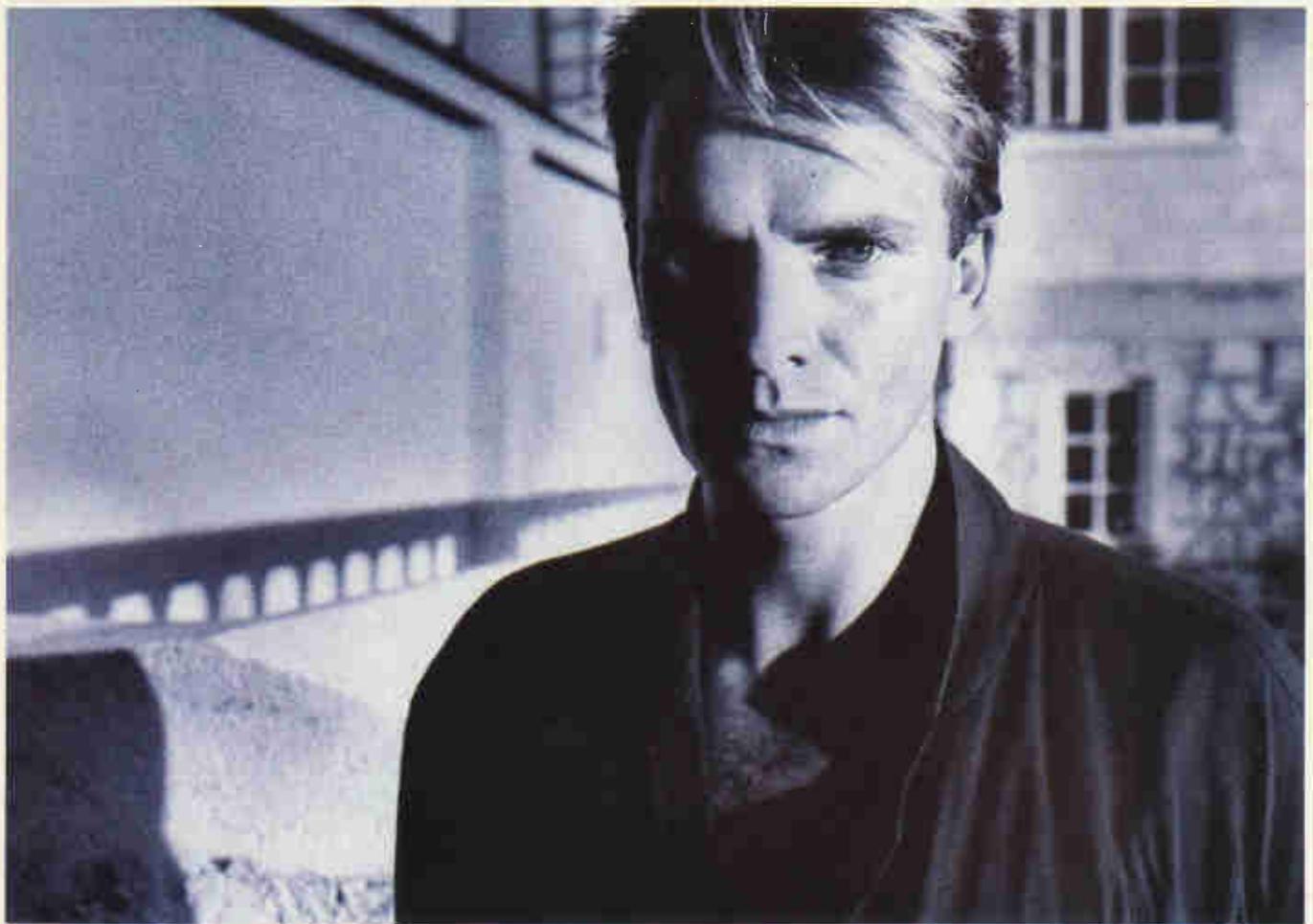
One of the reasons Phil and Gary have decided to make 'Out In The Fields' a one-off project is because they're both occupied with solo projects.

"The single took three months which was a lot of valuable time," says Gary. "We're having to fit a lot of promotional work around working on our albums so we're both very busy.

"But I'll be helping Phil out on a couple of songs on his album and he'll be helping me out on mine."

And jolly nice it is to see them back together again.

# STING



IF YOU LOVE SOMEBODY SET THEM FREE  
SOLO SINGLE - OUT THIS WEEK



# WHY DOES THIS

LEVY FAIL TO REACH AN AGREEMENT ON POP SEMIOTICS VS THE SCRITTI PSYCHE



**T**HREE YEARS ago, Scritti Politti were just about the most important group in the world. With 'Asylums In Jerusalem' you felt someone had finally come up with the perfect pure pop song. Unbearably catchy, I'd bought it expecting the smooth, whitened reggae flow of 'The Sweetest Girl' and ended up humming its infectious rhythms for the next year.

A massive hit, if only Rough Trade hadn't been so (over) precious about their independence, and heralding 'Songs To Remember' — a debut album that filled the late summer months with sublime sounds. Green was proclaimed the Sweetest Boy and love was in the air.

Which made Scritti's return under the production guidelines of Arif Mardin some two years later all the more shocking. From something so simple and pure, Green

GREEN GARTSIDE AND ELEANOR LEVY

# MAN

was now electro-minded, glammed up and producing complex groove music. 'Bandwagon jumper' some cried — but then people are often most cruel to those they once exalted.

Scritti finally got chart success, with 'Hypnotize' failing to follow 'Wood Beez' and 'Absolute' into the groovy nation's heart. The Sweetest Boy had been covered by make-up and 'style'... and here endeth the history lesson.

1985 and it's all change again. With Scritti very much a group once more, Green has brought forward David Gamson and Fred Maher, two talented musicians with whom he's been working for some time. The trio produce 'The Word Girl' — a smoother, less complicated sound, people start saying things about harking back to 'Songs To Remember'. Green turns his nose up and says:

"It is more like it in the simple aspect that it's 'cod' reggae again — and it's done more simply than the last three singles. But it's certainly not harking back to 'Songs To Remember'.

**A**LL FOUR singles feature on Scritti's long awaited second album, 'Cupid And Psyche '85', out in June.

"I think it's quite a funny title really," says Green. "There's a myth of Cupid and Psyche. They were in love with each other but would fall out of love if either tried to find out too much about the other. Psyche can't resist the temptation to know more and Cupid flees.

"I think in the end they do get back together, but this whole thing of over familiarity — or desire for it — is referred to in a couple of songs on the album. Just to call it 'Cupid And Psyche' seemed a bit fey though. A bit Seventies — a bit wanky. So I put '85' on the end, more or less to ground it, and somehow, that made it less so!"

'Fey' would be one of the kinder adjectives thrown at Green over the years. When his collaborations with Mardin were first released for public consumption, the change in style musically and visually caused quite a stir.

"I'm always surprised people worry about changes," Green says thoughtfully. "You'd be bored out of your skull if you didn't change. It wasn't calculated, don't you ever change the way you look? I couldn't imagine sitting down and planning these things. If you've got long hair and you fancy putting on too much make-up and wearing some Indian military uniform you've dreamt up, fine — do it. But then you get sick of long hair so you get it cut and try and look ordinary again. That's it.

"People tend to have this idea that I switch styles very calculatedly and opportunistically, which couldn't be further from the truth. Perhaps now, had I been opportunistic, I'd have come up with some Washington DC/Go Go/P Funk rip off with a poppy tune added to it. But God forbid you should ever want to live your life that way."



## LIKE THE ARCHERS

**R**OBERT WYATT, Elvis Costello and the Eurythmics have also requested Green's vocal participation on their work in the past.

"It's funny, we get a lot of interest and approval from other musicians," he says. "With the last three singles everyone from Duran Duran to Bambaataa to Bowie to... Prefab Sprout would get in touch and say 'thought they were wonderful records'. The most unlikely and wildly famous people! That's flattering in some ways. Like getting mentioned on the Archers or hearing your song being played in the background to 'Coronation Street'."

It turns out that Green was sitting listening to 'The Archers' one day when Sid Perks, the landlord of the programme's local pub, mentioned him in connection with his daughter Lucy's birthday.

"He said 'I don't know! All this music she goes on about — Wham!, somebody else I can't remember and someone called Green and I've never heard of him.' It was something like that," smiles Green. "And Shulah Archer said 'Oh yes, I know' and Shulah clearly knew who I was and put Sid Perks right on the matter."

It seems Green is a keen follower of British soap operas.

"In fact," he says, "Christopher Quentin who plays Brian Tilsley in 'Coronation Street' drinks in the pub around the corner from where I live. I've never thought of him as Brian though — he's too short to be Brian Tilsley. I like 'Brookside' too. Bobby Grant — what a guy!"

"I find something comforting or morbidly fascinating about soaps," he continues. "It's like listening to reggae. You can leave them for months and when you come back it's like you've never been away."

**H**E ADMITS though, that Scritti did make a conscious decision to step away from the Arif Mardin school of mega productions.

"Two things occurred to us. We'd done a lot of songs that had that American back beat and we'd done enough of them in terms of being interested. We wanted to try something else — and we wanted to try something simpler. 'Wood Beez' and 'Absolute' were pop songs with 'groovy' bits to them. 'The Word Girl' is just a pop song. It certainly isn't a reggae record. I'm a bit distressed some people think it is. It must be THE whitest pop-reggae song there's been."

Green is a courteous fellow. He listens attentively to your questions, thinks before he answers and is constantly checking you've understood exactly what he's saying. Perhaps surprisingly for someone who's been a more articulate and perceptive commentator than most on the very substance of pop music, he admits a strong dislike of "muso" papers. His bewilderment that anyone could think him at all calculated is so obviously genuine you feel like having a little cry on his behalf, while his determination to carry on regardless is mixed with regular jibes at his own expense.

"There is this 'were you or were you not a complete dick on 'Top Of The Pops' debate," he mentions at one point. "Which is very hard for me to say because I've been on TV here and in Europe quite a few times and I can never watch myself. It's too nerve wracking. Only once have I done it," (he shudders), "so, those 'Top Of The Pops' I was on, I've no idea what I did but I gather in some instances it was as uncomfortable as I felt."

Green's lack of confidence in performing live has been with him since the early days of Scritti. He gave up the chance to join Chaka Khan at the Hammersmith Odeon earlier this year.

"I clearly couldn't do it," he says. "I can't sing live. Well, I probably can but to get up and duet with her at Hammersmith? I couldn't do that — I'm too inexperienced and she's too..." The sentence tails off.

"I've met her a couple of times and we were supposed to do a record together but I was doing 'Absolute' at the time I think, and was too busy. It's nice to be asked though."

# THE LEAGUE OF GENTLEMEN

the Life as told to JIM REID

THE LEAGUE were taking their morning constitutional. Breathing the good air of Hampstead, they walked past the Tube station, stopped at their tobacconists for a crate of Havanas and then strolled into the Flask public house. It was one minute past 11. They were late. "Hurry along now," said Lord Hip Hop as our company fell into their favourite fireside table, "I have something to announce."

This was indeed a surprise. In all the time we'd known Hip Hop his pronouncements had exclusively concerned the state — or lack — of drink in his hand, or the winning trap number at Wimbledon Dog Track. In fact, so religiously had he kept to these two subjects that he'd been known not to speak for months on end.

But now, pray silence . . . "I don't like the **Max Headroom Show**," he said looking round for approval. "Furthermore I have a few words to say on this pop business." Stunned by the sudden deterioration in Hip Hop's chatter we sat to listen to his spiel and eagerly awaited the arrival of men in white coats . . .

"Of course I suppose you've heard that the chap **Le Bon** is to get married? Anyways Si's current steady **Clare Stansfield**, is the girl on the chopping block.

"Even more horrific, I gather



● PHIL COLLINS: the end of an era?

**Pete Townshend** — in his role as consultant to publishers Faber and Faber — is considering a book of six short stories by **Phil Lynott**. If that prospect wasn't gloomy enough I hear it is one of Lynott's long held ambitions to play **Jimi Hendrix** in a film — beats bit parts in Virgin Atlantic ads I suppose . . .

"And may I now register my shock at seeing **Bananarama** on the **Kenny Everett Show** — not that I watch it mind, but a chap has to check up and see when 'Dynasty's' on — I would have thought that nasty Tory-mind Kenny was about as sexist as you can get, and after all the girls have said about **Samantha Fox** etc . . . by the way expect the next **Bananarama** single to be 'Trick Of The Night' . . .

"After all that Everett business let's talk about the more wholesome side of TV, namely



Photo: LFI

● GEORGE: a walk on the Brook side

**Brookside** — a soap opera much admired by pop stars. 'T' appears that the tale of Habitat comes to Merseyside is about to be enlivened by an appearance by **George Michael**. The **Wham!** singer has been considering an offer to appear in the show for some months now and considers it the perfect, low key introduction to acting.

"Mind you, acting can be a pretty difficult affair — no, I'm not talking 'bout the forced joviality of TOTP presenters, but **Mick Jagger's** latest video. The video, partly filmed in a West London pub, is for Jagger's 'She's The Boss' LP and involves him having to eat a bowl of chilli con carne that is filled with maggots. Well, Mick doesn't actually swallow the fish catching fiends — he spits them out . . .

"Which is what Mr **Trevor Horn** seems to do with his

records. Clevor Trevor's latest re-fit is the title track of **Grace Jones'** new LP, 'Slave To The Rhythm' . . . Talking of Ms Jones, her birthday party the other week was a real corker. Had to miss it meself for a date with a debt collector. But, the party, in a smart Manhattan restaurant, was attended by **Jerry Hall**, **Andy Warhol** and all the usual New York riff raff and featured water pistols full of champagne and all the normal excuses to be as childish as possible. Note: you don't have to be stupid to be a celebrity — but it does help.

"While it seems that only the Lord himself can save the plight of **Robin Smith**-a-likes **Genesis**. Speaking on US TV **Phil Collins** said recently: 'I still will not leave the band but I imagine it will end soon by mutual consent.' The world will never be the same . . .

"And while Empires crash and old supergroups go to pasture, prepare yourself for even dodgier collaborations like . . . stunt rider **Eddie Kidd** and **Rick Parfitt**, who are teaming up to make a record together . . .

"While **Kirsty McColl** and record producer husband **Steve Lillywhite** are planning collaborations of a more pleasant nature. Only months after the birth of their son **Jamie** they are planning another child . . .

"Yet all is not well with the state of marriage in the world of pop. **Noddy Holder** announced the breakdown of his nine year marriage this week . . . or rather a certain female singer, who shall not be named here, attempted to achieve publicity amidst the ruins of said marriage . . ."

The League considered this sad state of affairs, before quietly taking Lord Hip Hop to one side and informing him, in the strongest possible language, that he was not to mention the name of a pop star for at least five years. Hip Hop considered this, ordered another drink and immediately started telling everyone how **Tottenham Hotspur** were going to win the League next season. You could never quite believe the League Of Gentlemen.

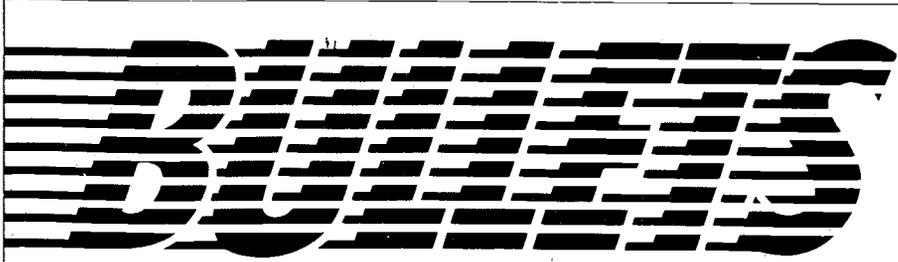
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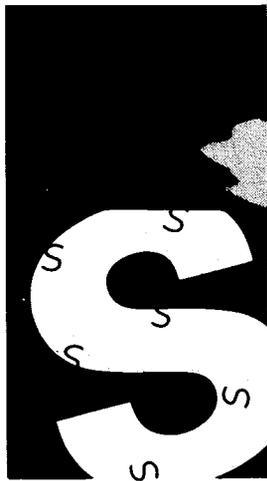


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# s i n g l e s



## SINGLE OF THE WEEK

**DAVID BOWIE 'Loving The Alien' (EMI America)**

**Martin:** Masterclass.

'Tonight' was a bit flaccid by Bowie's standards, with occasional highlights. This is magnificent. Dynamite string arrangement, perceptive lyrics, gatefold sleeve, excellent artwork. On a scale of one to 10 — 11.

**Mark:** Outclasses everything else this week. I like the bit in the middle that sounds like 'See My Baby Jive'. Sadly I don't think it'll be a hit.

**THEREZA BAZAR 'The Big Kiss' (MCA)**

**Martin:** On 'Hand Held In Black And White', Dollar's finest moment, Thereza sounded 18 years old. On 'The Big Kiss' she sounds 11... What's happened? Arif Mardin, that's what! A hit.

**Mark:** Thereza is a testament to the fact that if you sit in front of the mirror long enough you will yourself any age, though I wouldn't have chosen 11. Not the best offering from the Mighty Ball of Fluff, but hit nonetheless.

**STEVE HARLEY AND COCKNEY REBEL 'Irresistible' (RAK)**

**Mark:** Steve Harley signs to RAK shock... can't wait for the duet with Kim Wilde. Sounds like it was written, arranged and produced on a poolside in LA.

**David:** This would be good if someone like Lulu was singing it... jaunty, I liked the marimbas.

**BON JOVI 'In And Out Of Love' (Phonogram)**

**Eden:** Warmed the cockles of my heart... fairly standard, smacks a little of the Blackhearts... lightweight heavy metal, certainly not thrash metal or black metal. Not quite 'Smell The Glove', Spinal Tap's masterpiece.

**VITAMIN Z 'Circus Ring (We Scream About)' (Phonogram)**

**Mark:** This disc sounds like it took two years to make, and it still isn't finished. Not only

that, it lasts two years!

**Eden:** Desperate. Completely forgettable. I just hope nobody realises that we're from the same city...

**JONATHAN RICHMAN 'That Summer Feeling' (Rough Trade)**

**Martin:** Mr Innocence. The most naked record released this week... halfway through the song the musicians leave the studio and he carries on accapella style. Brilliant.

**Eden:** Sounds like a cross between Tom Robinson and Lou Reed... terrible lyrics. His rhyming dictionary sounds well-thumbed.



**THE KAMIKAZE PILOTS 'Sharon Signs To Cherry Red' (Lowther Records)**

**Mark:** Speaking as an ex-indie mogul (Neutron Records), I sympathise deeply with minority interests. Thank god ABC didn't sign to Cherry Red.



# ALL FALL DOWN



Manufactured and Distributed by RCA



reviewed by ABC: david yarritu, eden, mark white and martin fry

**David:** The whole song is a joke... a spoof on all the would-be Morrisseys.

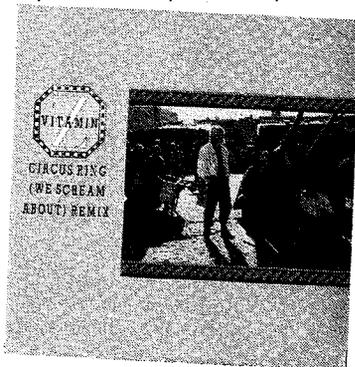
**THE EMOTIONS 'Miss Your Love' (Motown)**

**Mark:** At long last a Motown record... 'The Best Of Your Love' was one of my favourite records — joyous. This is a grower. Classy broads with classy voices!

**Martin:** Like the Pointer Sisters, a trio with three strong singers, a strong lead vocal performance and a savage Yankee stage ending. Good.

**NINA HAGEN 'Universal Radio' (CBS)**

**Eden:** A great disco record — Nina has always been underrated, but I've been a fan since 'Egyptian Reggae'. I love 'Paul', a track on her last LP, it should have filled the dancefloors. 'Universal Radio' is produced by new boy



wonder Adam Kidron and he's pulled out all the stops. Now, where's my \$10?

**David:** This will be a cult disco hit. It is more subtle than her previous singles. Missing the melodramatic post-modernistic operatic technique!

**MARY JANE GIRLS 'In My House' (Gordy)**

**Eden:** Sounds better on 33...

**Mark:** ... pure Rick James circa 'Give It To Me Baby', though looking at them you'd think they were Prince's offspring. Spunky.

**DEAD OR ALIVE 'DJ Hit That Button' (Epic)**

**Mark:** This should be the next single from the 'Youthquake' LP. I'm on the Mud Club dancefloor already — pass the poppers!

**Martin:** This makes me want to walk across the ceiling...

**Mark:** Pass the poppers!

**Martin:** Great horn stabs! A future hit!

**THIRD WORLD 'Sense Of Purpose' (CBS)**

**David:** I really like this band, which is strange because I don't like reggae... a good follow-up to 'Now That We've Found Love'... a catchy radio tune.

**Eden:** No sense of purchase.



# LOVING THE ALIEN

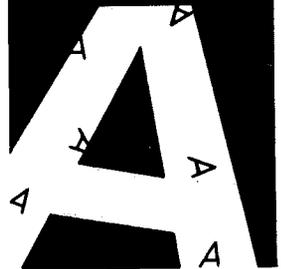
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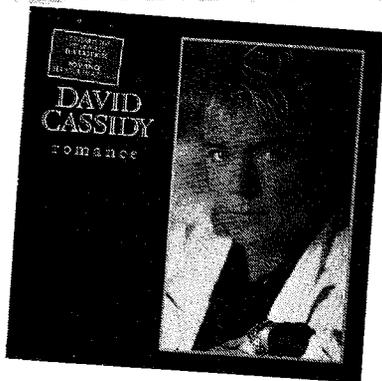
**DAVID CASSIDY 'Romance'**  
(Arista 206 983)

TEN YEARS of waiting. Has it been worth it? Well, it all depends what you want out of this really. If you want love songs to make you think of Johnny or Julie or Clarence on cold lonely evenings, it's a four star job.

If you want lots of lovely pics to make you think of David and you don't want to bother with the tunes it's three stars worth — not a bare chest in sight . . . shame.

Trouble is, David sings like an actor, so every line is touched with 'emotion' and 'sincerity' and may warm your tootsies on the outside, but inside you're left pretty cold.

With production on the scale of 'Ben Hur' or the '1812



**Overture', this is a stunningly commercial album, helped no end by Alan Tarney's nimble sense — as displayed with Cliff Richard before — of how to write hit singles.**

**But can you take anything seriously with lines like 'Ooh ee I'm in love tenderly'?** ■■■■

Eleanor Levy

**THE ADVENTURERS 'Theodore And Friends' (Chrysalis CHR 1488)**

'ANOTHER SILENT Day' is one of those songs people tend to shake their heads to sadly and mutter 'should have been a hit'. A cross between Yes and 'Indian Reservation', it rises again here to start the second side on a suitably anthemic note. Guitars, keyboards, piercing lead vocals and as many good tunes as Spurs' Graham Roberts broke legs last season.

The sweet 'Two Rivers' and 'I Feel Raindrops' are particularly strong, but although singer Terry

Sharpe's dreamboat good looks are sure to win them lots of young female fans, I doubt they're commercial enough for massive chart success yet but who's fault's that? ■■■■

Eleanor Levy

**ECHO BASE 'Buy Me' (Dep International LPDEP 9)**

OUT OF the Abattoir, into the International department and with a 'Buy Me' tag on it to boot — you might be forgiven for thinking you'd wandered accidentally into the butchers, rather than your local disceteria. Packaged by the UB40 school of musical thought, this Brummie eight piece have produced a debut album of ample if not quite exceptional proportions.

The first side suffers from a lack of variety, with its brand of speeded up reggae fused with elements of more mainstream pop.

The tone changes for the last track on side one — a mellower tribute to Lenny Bruce — with the second side showing real potential. There's no outstanding track (although 'Free Your Mind' comes close), but it's pleasant enough throughout.

A carcass of enough meat, but lacking in garnish. ■■■■

Diane Cross

**VARIOUS ARTISTS 'Massive' (Virgin Records V2346) TOOTS AND THE MAYTALS 'Reggae Greats' (Island Records IRG 1)**

TWO RECORDS to make your day. The first an absolutely on the button collection of last year's more popwise reggae hits, the

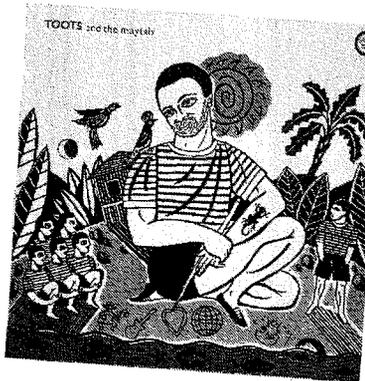
second a worthy summation of one of reggae's most joyous combos.

'Massive' is just that, from the electroed scat and nonsense of Pato Banto's 'Allo Tosh' to the dreamy herbman hustling of ace vocalist Frankie Paul's 'Pass The Tu-Sheng-Peng'. Roots, toots, fast style and Shine Head's exotic 'Billy Jean/Mama Used To Say'. Expect more from this quarter.

Likewise the Toots And The Maytals LP which comes from a sizzling collection of Island Records' 'Reggae Greats'. The most amazing thing about this record is the absolute consistency that followed the Maytal's 20 year career, from ska beginnings to the up pop reggae of their latest work.

Holding the line and cutting the sweet 'n' tender of their work is Toots Hibbert and when him and the boys hit 'Reggae Got Soul', 'Pressure Drop', '54-46 (That's My Number)', and 'Monkey Man' you know you're listening to some of the best. ■■■■ and ■■■■

Jim Reid



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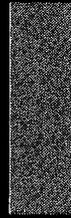
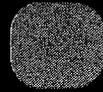
MIDLAND RECORD CONVENTION Leicester YMCA. East St. Sat June 15th. The Big One for music fans & deletions based north of London. Two record Fairs under one roof. Upstairs: rock, pop, new wave, metal 70's & 80s etc. Downstairs 50s 60s Beat, rock n roll, Elvis, Beatles etc etc. Admission only a quid 10am-4pm. Only a few stalls left 0533 704090.

**MORE SMALL ADS ON PAGE 39 & 41**



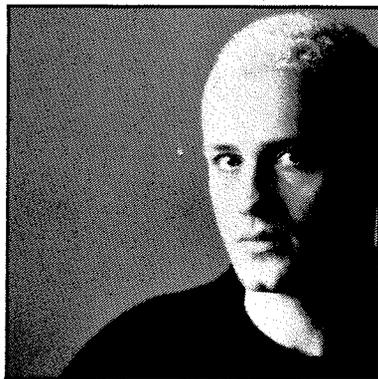
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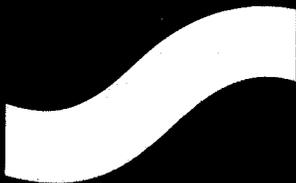
*limited edition*

*12" remix*

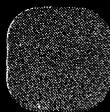
*featuring four tracks*



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# BAZA

## Stories

'Small people have to try that bit harder,' says Thereza Bazar, the girl who gave Trevor Horn his first big break.  
Story ● Robin Smith

IF IT hadn't been for Thereza Bazar, Frankie Goes To Hollywood wouldn't be the band we all know and love today. When she was in Dollar, Thereza gave Trevor Horn his first big break at producing — and since then he's never looked back.

"I think having Trevor produce us was one of my most inspired ideas," she giggles. "At the time I just knew that's what he should be doing so I phoned him up.

"He said he was working in the studio the next day, but if he came up with any ideas we could have them. We went along to the studio and heard the early stages of 'Hand Held In Black And White'."

The rest, of course, is history. Trevor quickly built up an international reputation. Thereza first met him when he played bass in a band she was in and they bumped into each other again when Trev was musical director for Tina Charles.

After Dollar split up Thereza nearly signed up to ZTT, but Trev was so busy she didn't think he could give her the attention she deserves, so Thereza signed up with Arif Mardin, the man who put Chaka Khan back on the right track.

Thereza's single 'The Big Kiss' is out soon, followed by a hot new album of the same name. In the two years since Dollar broke up, Thereza has been busy re-scheduling her career, writing lots of new songs and living in New York to see how they run things.

SHE'S GOT some big guns behind her as well, she's being managed by Bud Prager, who works with Foreigner.

"I want to work without a hint of clichéd pop," says Thereza. "People forget that I didn't do a lot of the lead vocals with Dollar, so with my album I can really use my voice for the first time.

"My songs are really a double-edged sword. I want everybody to be able to listen to them anywhere at any time. They're the sort of songs you can whistle along to in the street or relax to over dinner.

"They have a lot of depth and meaning, but at the same time I don't want to ram my ideas down people's throats."

Long before Madonna was dressing up in

frillies and lace, Thereza was wearing some pretty saucy outfits. I always remember hints of black stockings and suspenders under a little white dress. But Thereza says those days are gone and she wants a more sophisticated image.

"My image is now very sensual. It's very young but it's very chic as well. I've gone in for lots of bright clothes but they've been put together really well. It's classy but fun.

"If people like the way Madonna looks that's fine, but these days girls don't have to do that. I think Madonna is going to become a caricature of herself if she's not careful. I don't like her latest video. She's trying to be the new Marilyn Monroe but I don't think it really works for her. But since she'd had lots of hit singles how can anybody really disagree with what she's doing?"

THEREZA KNOWS all about the business. She's been a singer for ten years. Originally she wanted to be a ballet dancer but she wasn't tall enough, standing at five feet without her shoes.

"I think small people have to try that little bit harder," she says. "If you're a bit more motivated, we're just that little bit more determined to get ahead and achieve the things we want."

Fame beckoned when she answered an ad for the Guys And Dolls group. Remember those flared trousers, simpering smiles and songs so wimpy they make Jermaine Jackson sound like Motorhead? Ah well, it was all good training. Out of Guys And Dolls came Dollar with David Van Day, a man even smaller than Nik Kershaw.

"I haven't seen David for a long time now," says Thereza. "I heard he's making a solo single and I'd like to get in contact with him again. Boy and girl duos were pretty popular back then, but now all that is really over."

When she's not writing songs with the help of Phil Pickett, who co-wrote 'Karma Chameleon', Thereza has a lucrative little sideline writing advertising jingles, including one for an Irish savings bank. She works from a studio in her flat.

"I invested all the money I made from Dollar in my career," she says. "I haven't blown it on a string of expensive limousines. I decided to



Thereza and a close friend in the 'Big Kiss' video

finance a trip to New York to see how they operate there. I thought that if I was going to be big in America it was a good thing to do.

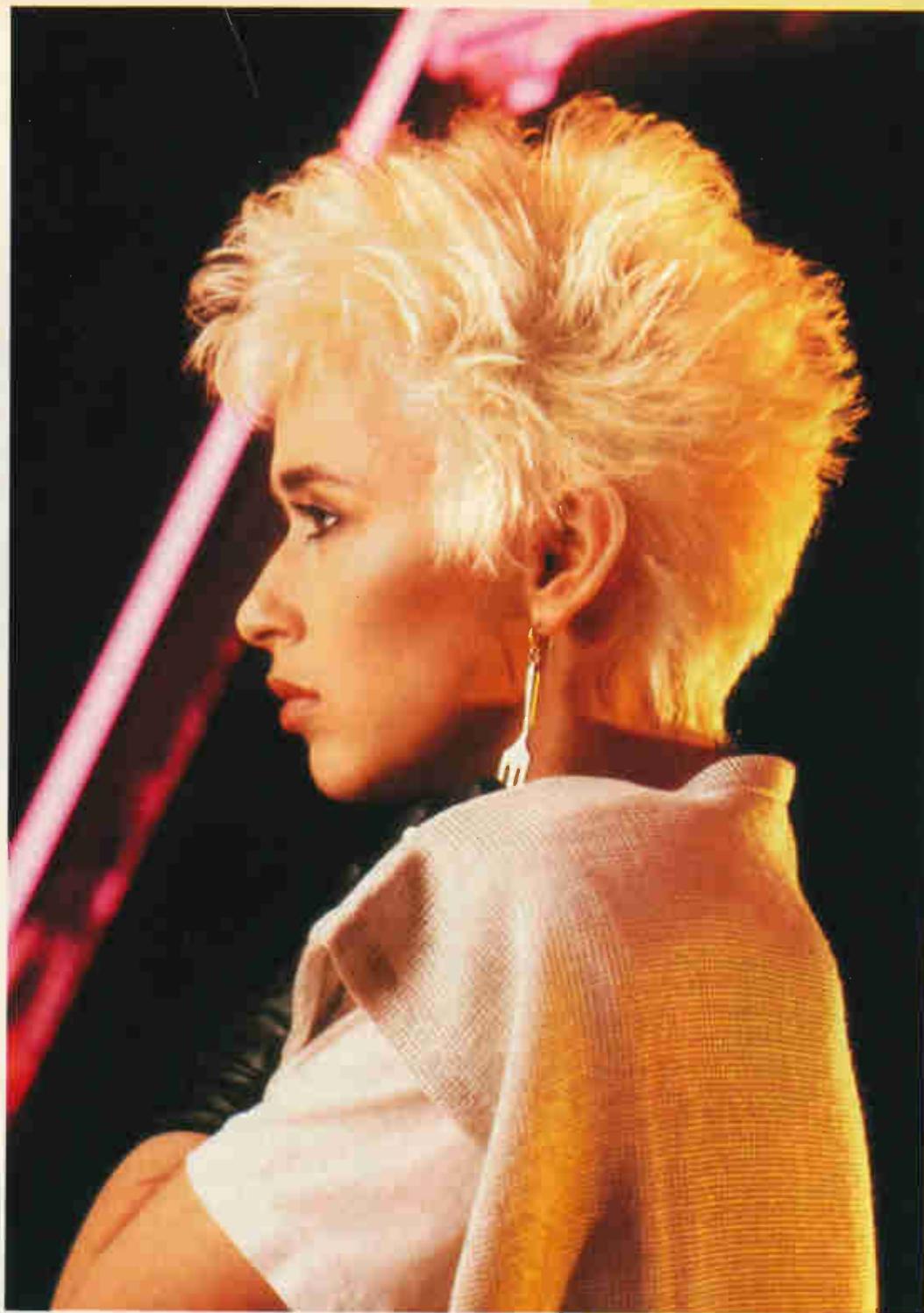
"I like to be totally professional. I think the business has changed a lot. It's now run by professionals for professionals.

"If you want to write a song it's no good sitting down waiting for inspiration to strike. You've got to get out there and apply yourself. I've been putting in a hard day at the studio with no break for months. It's the only way to do it."

IFE AT the top gets very lonely for Thereza. She has a lot of acquaintances but she says it's very difficult maintaining a steady relationship with a special person.

"If I get involved with someone in the business it's a very difficult relationship because it's too close to home," she says. "If I go out with someone who's not in the business it's

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difficult as well, because people sometimes treat you differently. Because you're involved in showbusiness and you've appeared on the television they don't treat you like a normal human being. I want a relationship to be normal and warm."

What sort of taste do you have in men?

"I like a man with an honest face. He wouldn't have to be classically handsome. Paul Young is a good example of a man with a good strong and honest face. George Michael? Oh no, not at all. I have a feeling that you can't trust Wham! No, I wouldn't want to be with George Michael. I like Duran Duran though. They're sort of pirates, the wide boys of pop. I liked their attitude when I first met them in Japan. They're all rogues but they're a lot of fun as well. I shouldn't think they've changed very much.

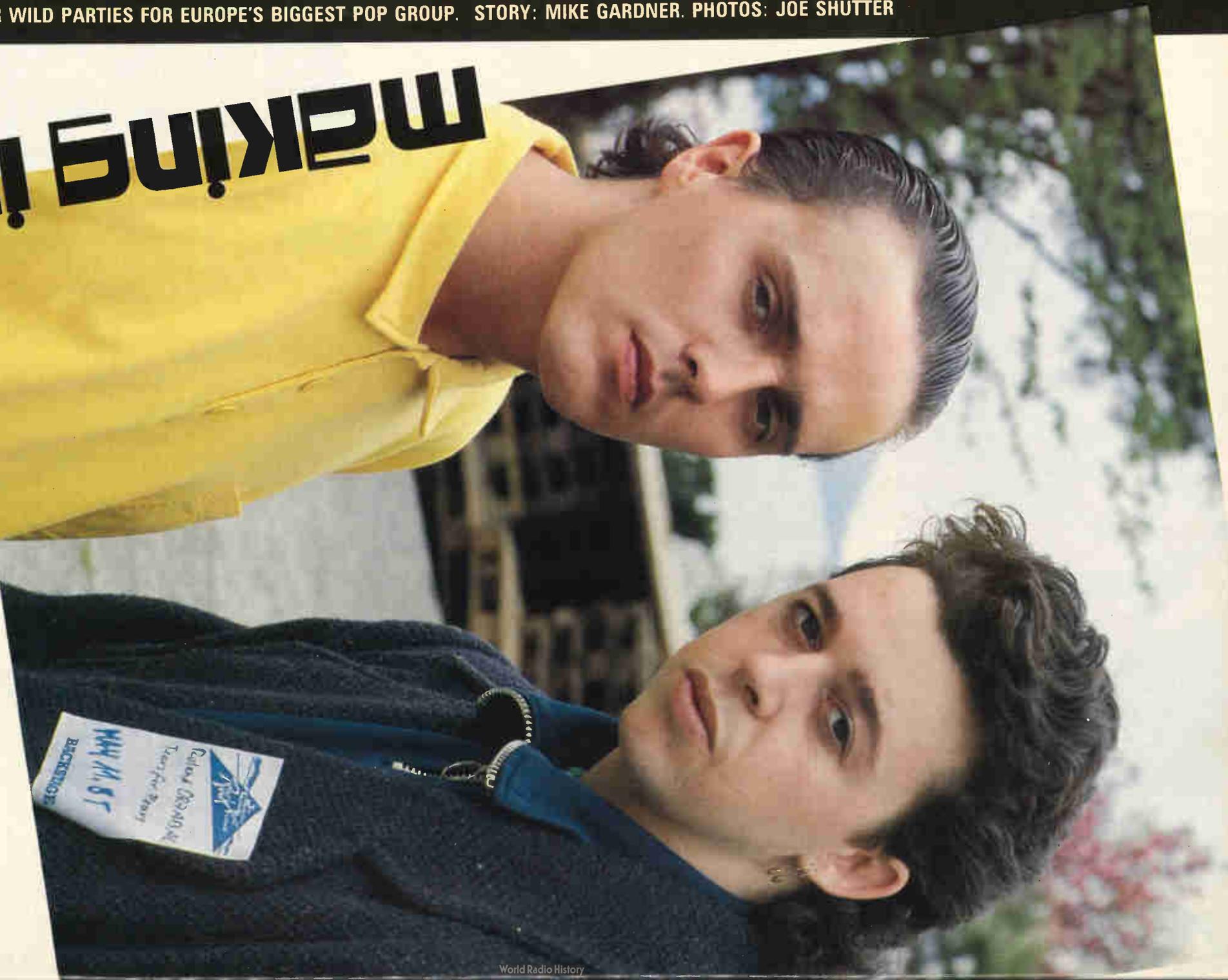
"I suppose that one day I'll meet the right person, but life is sometimes very lonely."



NO LIMOS OR WILD PARTIES FOR EUROPE'S BIGGEST POP GROUP. STORY: MIKE GARDNER. PHOTOS: JOE SHUTTER

# MAKING IT REAL

and keeping it small



**I**T'S DAY three of the Montreux Golden Rose Rock Festival — the brainchild of 'Top Of The Pops' producer Michael Hurl; a four day televised orgy of British and American chart stars.

The idyllic picture postcard Swiss town on the Lake Geneva shoreline — a rich man's tranquility base — is finding its usual quota of Mercedes and Porsche sleek machines outnumbered by the elite of the world's top pop stars in ludicrously jumbo-sized limousines.

The stars on parade include Britain's Duran Duran, Culture Club, Paul Young, Depeche Mode, Dead Or Alive, Go West, Chris Rea, Elton John, Sting and Frankie Goes To Hollywood. America weighs in with the Pointer Sisters, REO Speedwagon, Kool And The Gang and Huey Lewis And The News — in an attempt to make the programme more acceptable to those west of Ireland.

While the huge press corp trade rumours amongst themselves about Duran Duran wanting a limousine EACH to go to the studios in the Casino de Montreux or that Miles Copeland wants Duran Duran to have left the rehearsal before he'd allow Sting to come down — the hottest band in the world slips into town in a mini-bus.

"They call it a luxury mini-bus," says Curt Smith, one half of Tears For Fears. "The luxury is that it has seats in it."

He can afford to laugh with his partner Roland Orzabal at the irony of their mode of transport in the affluent setting of the Swiss Alps — especially now they've won respect from critics and public alike worldwide for the most accomplished singles this year in 'Shout' and 'Everybody Wants To Rule The World'.

**T**HEY CAN laugh even louder at the record company people who told them that their careers would be over if their LP wasn't completed by July 29, 1984 — assuming the public would forget them if they waited any longer.

"It came out two years after 'The Hurting' — our debut LP — and outsold it in two weeks," says Curt. "We've now been told to do things at our own pace."

The strategy was simple — make music that will sell a lot of LPs.

"That influence came from our producer Chris Hughes," says Roland. "I had lots of artistic tantrums and didn't want to make any money — and then I got a gas bill . . ." he mocks before saying seriously: "The approach of 'this is going to be big' was healthy — it made the music communicate. We didn't go up our arses — well, maybe once."

The pair are almost totally unrecognisable from the morose and serious people who the press dubbed 'the gloom twins' when they debuted with 'Mad World' in 1982.

"When we recorded 'The Hurting' we were very precious and over indulgent," says Curt. "It got to the point where we didn't want to put anything on tape. There was so much indecision — married with a lack of vision," (quoting from 'Everybody Wants To Rule The World'). "Everything had to be dead right and consequently we got lots of things wrong."

"It's all part of growing up," offers Roland. "We've become adults. I even shaved yesterday — in certain places."

**T**HE GROUP are three months into a nine month worldwide trek that will see them play America twice. Already they are hot in Los Angeles. Out of 190,000 copies of 'The Hurting' sold in America, over 100,000 were sold in the Californian state capital.

"We've sold out three nights there, 13,500 tickets in two hours. Apparently 2,000 people queued up for over six hours before the doors opened to get them," says Curt.

In Paris the fans go equally barmy, letting off CS gas canisters. Even in England people's reactions have changed.

"Our audience has got a lot older. It's all over-20s now who sit and listen — they are music lovers rather than just people who come to see you," says Curt. "The letters we receive now are more about the music and why we didn't put a lyric sheet in 'Songs From The Big Chair' than 'I love you, I love you, I want to kiss your bottom'."

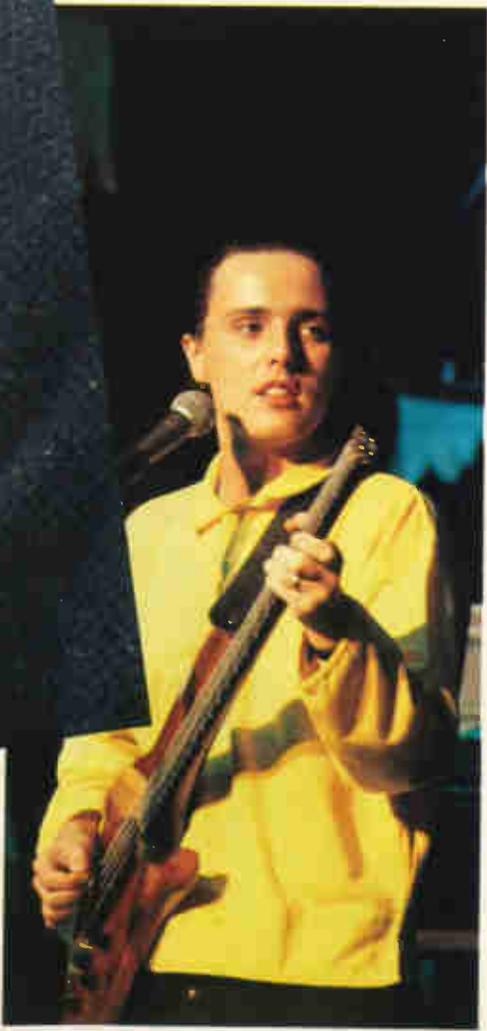
Their new found respect within the media and public is the envy of bands like Go West who are labouring under a media induced 'new-Wham!' tag that has obscured their talents. They openly admit their admiration for the way Tears For Fears have managed success without an image.

"It's like that quote of quotes: 'if you live by fashion, you die by fashion,'" says Curt. "It's really just that we're crap at that game," says Roland. "We've never had anybody tell us what to wear. It's always been very last minute like 'What have you got?', 'I've got a jumper, do you want to borrow it?'. We're a bit too normal, a bit too provincial and a bit too mundane."

It hasn't stopped their manager Paul Crockford from predicting that the group will have a turnover in excess of £1 million. Despite a natural optimism nurtured over years of supporting Arsenal FC, his figure now seems to be an underestimate.

**T**HE PAIR are adamant that they're not going to let the money affect them.

"Since 'The Hurting' I've been slightly higher on the rung in terms of money and I've got over what it does to you," says Roland. "I used to live in a £14 a week two bedroomed flat in the middle of Bath. All of a sudden you get some money and you want everything you never had. That's the same for everybody."



"Now I've been through that and I don't feel any better. I've got a few more responsibilities that I wish I didn't have, and so, in that sense, I won't make the same mistake again. I won't make another jump at all. I'm going to stay where I am, sort things out and evolve at a slower rate — a more natural pace."

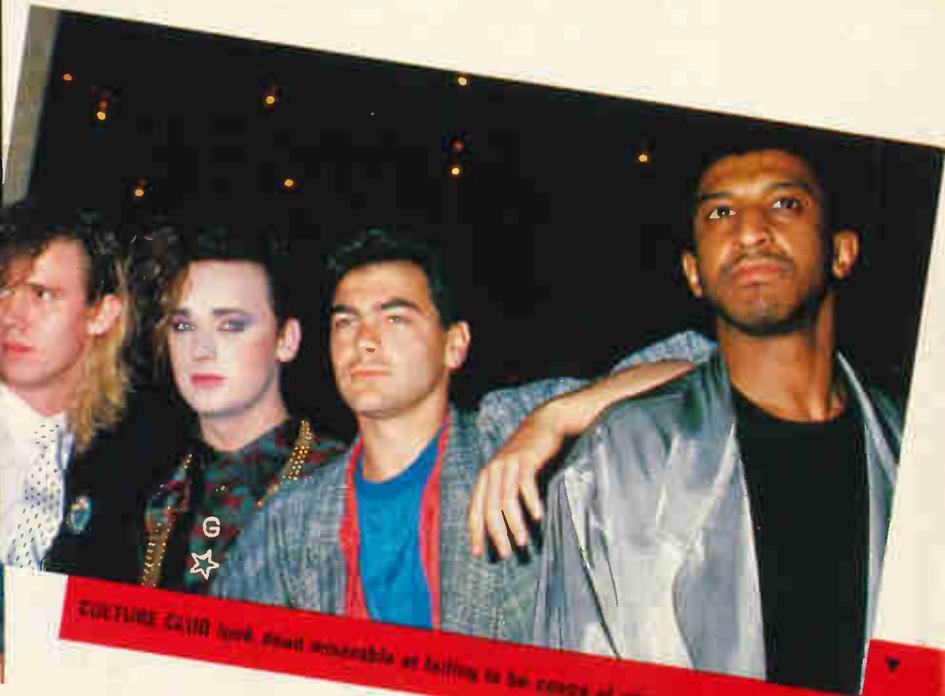
Curt voices the same sentiments: "I went from spending £100 to £500 per week. But in the end that mad period just brought me more responsibilities and more headaches. It doesn't bring you happiness, that's for sure. In a way, the thing I'm worried about is making sure it doesn't matter that much."

Already the pair are finding out that physical and mental health are far more important commodities in the heady world of rock music than all the limousines in Montreux. Illness robbed most of London from seeing the band on peak form when they had to cancel three nights at the Hammersmith Odeon in April. Their flu virus was made worse by a hair-raising plane journey from the 'Top Of The Pops' studio to a Birmingham date the same night.

"I'm a bad flyer at the best of times," says Roland. "But this time we were just being thrown around. There were 70mph headwinds — it wasn't funny being in a light aircraft. Even the pilot said it was the worst journey he'd ever had. He even called back to stop other people flying that night. We were just holding on for dear life."

"When we landed my metabolic rate was going twice the normal speed. I thought everybody else was playing at half speed that night."

◀ GO WEST steadfastly refuse to display any flesh



CULTURE CLUB look most miserable at failing to be centre of attention anytime

DURAN DURAN show us how to get that Oxfam Shop look on a budget of £10,000

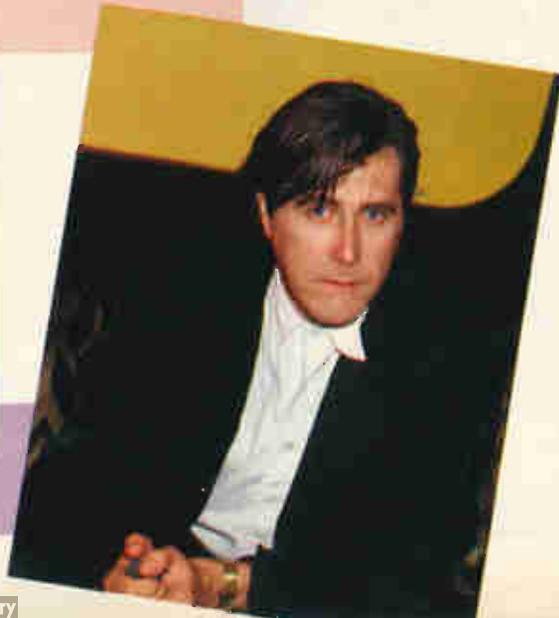


Joy

▲ BRYAN FERRY attempts to look meaningful with fly-away hair



▲ JOHN AND Andy pretend to be Led Zep while Simes and Nick think they're Roxy

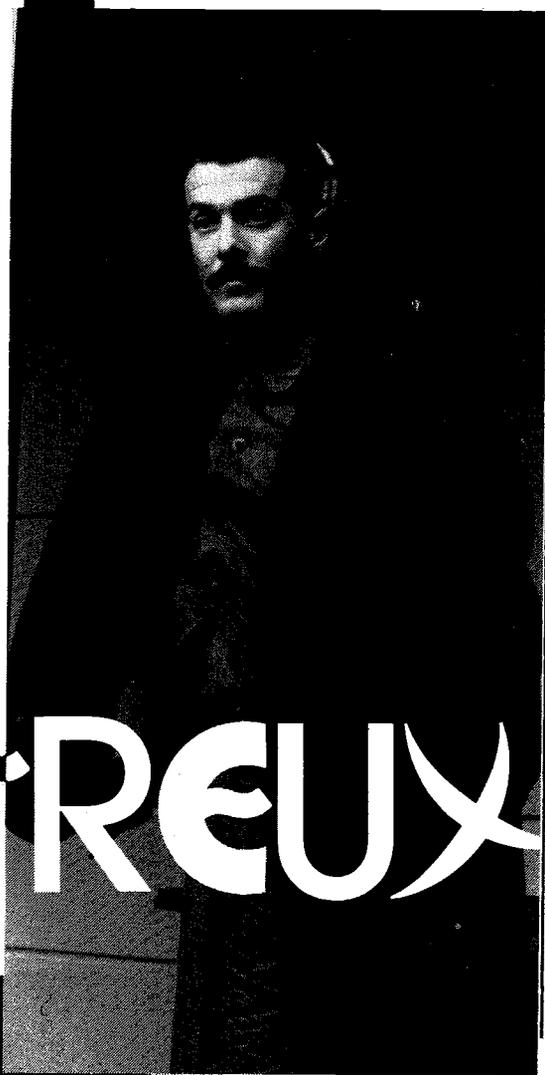


▶ THE ASSEMBLED ranks of Go West take to the BBC stage



▶ PAUL RUTHERFORD wonders where he left his travelling iron

Photo: Adrian Boot/LFI



**HONESTLY OFFICER**, we couldn't help it, the stars went to Switzerland and RM's roving eye just had to go with them. Of course we're talking about the Montreux festival — to be seen on your TV sets soon — and what a palaver it was as well. **Simon Le Bon** in his dirty mac, **Go West** with vests covered, **Howie Jones** promoting international fellowship and good will, **Culture Club** risen from the ashes, **Bryan Ferry** looking like he'd risen straight from bed, **Frankie** booze handed, **Sting** saintly and **Tears For Fears** currently the hottest property on the continent. There were of course guest appearances from **Slaughter** and the Dogs and **Alien Sex Fiend**.

■ Jack Tatty ■ Photography: Eugene Adebari and Adrian Boot/LFI

# EUX MONTREUX

Photo: Adrian Boot/LFI



▼ HOWARD JONES about to perform the Indian rope trick

▶ HOLLY JOHNSON anticipates a shoot-out at the OK Montreaux



# CROSSWORD

First correct solution wins a £5 record token. Entries to: Record Mirror, Greater London House, Hampstead Road, London NW1 7QZ

## ACROSS

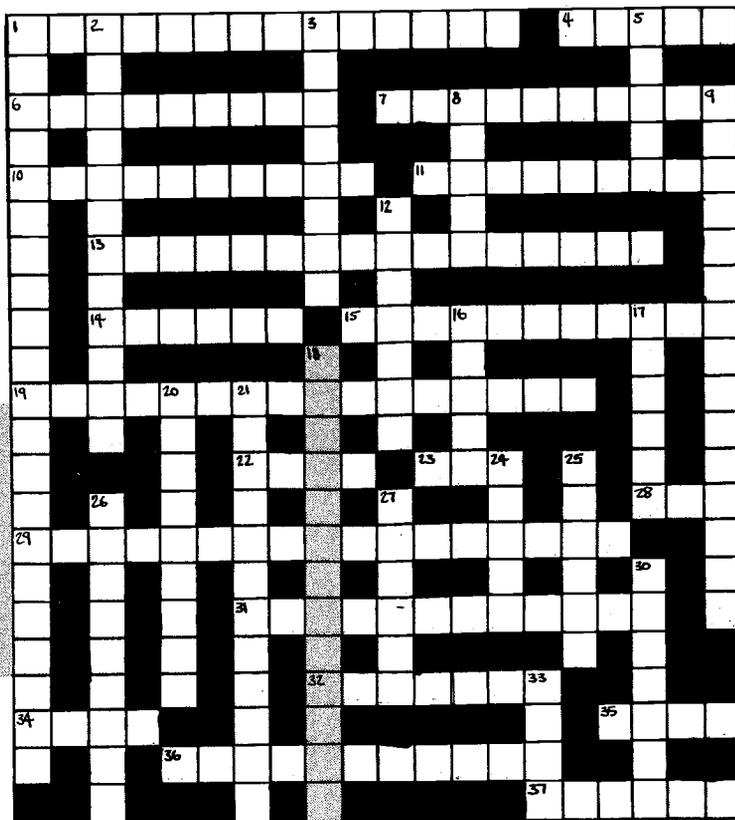
- 1 Can you believe anything Annie says? (5,1,3,2,3)
- 4 He's involved in a Modern Romance with Bernard Frost (5)
- 6 Bowie puts on his red shoes and everybody gets on the floor (4,5)
- 7 Hours of work for Winston Groovy and the Commodores (10)
- 10 A hit for Lionel Richie and Trevor Walters (5,2,3)
- 11 Phil Collins isn't worth any more than he seems (4,5)
- 13 Pistols song for sunbathing (8,2,3,3)
- 14 He can be found Walking On The Chinese Wall (6)
- 15 King's movements (5,2,4)
- 19 1980 No. 1 for Odyssey (3,2,2,4,2,3)
- 22 Billy Bragg sang Between The ... (4)
- 23 Elvis Presley told us of ... Latest Flame (3)
- 28 Blondie do it to the beat (3)
- 29 The reason Freddie was brought into the world (1,3,4,2,4,3)
- 31 Heaven 17 tried to fill it (3,6,3)
- 32 U2's month (7)
- 34 Move like a man (4)
- 35 Ry Cooder gave us some Chicken ... Music (4)
- 36 Kid Creole's informer (5,6)
- 37 Call Me and this is what I'll tell you (2,4)

- 3 How to make contact with Chaka (3,2,3)
- 5 Joy Division long player (5)
- 8 David could be from Brookside (5)
- 9 See 27 down
- 12 Relations help the Bluebells record their debut LP (7)
- 16 Because The Night Singer (5)
- 17 Works that told us love was a wonderful colour (6)
- 18 The stars of America all agree (2,3,3,5)
- 20 Genesis keyboards player (4,5)
- 21 They look like a bunch of cooling towers (5,7)
- 24 A weapon of destiny (5)
- 25 James Brown's mix (6)
- 26 He was a 20th Century Boy (4,5)
- 27 & 9 down Advice from China Crisis (6,3,12)
- 30 Simple Minds put some in the rain (7)
- 33 Times two for 1974 Abba hit (4)

## LAST WEEK'S ANSWERS

ACROSS: 8 Divine, 9 All Fall Down, 10 Grease, 11 Billy Ocean, 14 Eric Clapton, 16 Damned, 17 Sad Songs, 19 Angie Baby, 20 Farm, 23 Alarm, 24 XTC, 25 New Model, 29 The Heat Is On, 31 Kim Wilde, 32 Perfect, 34 Rea, 35 Red, 36 Fear, 37 Fat

DOWN: 1 Virgins and Philistines, 2 Life In A Northern Town, 3 REO



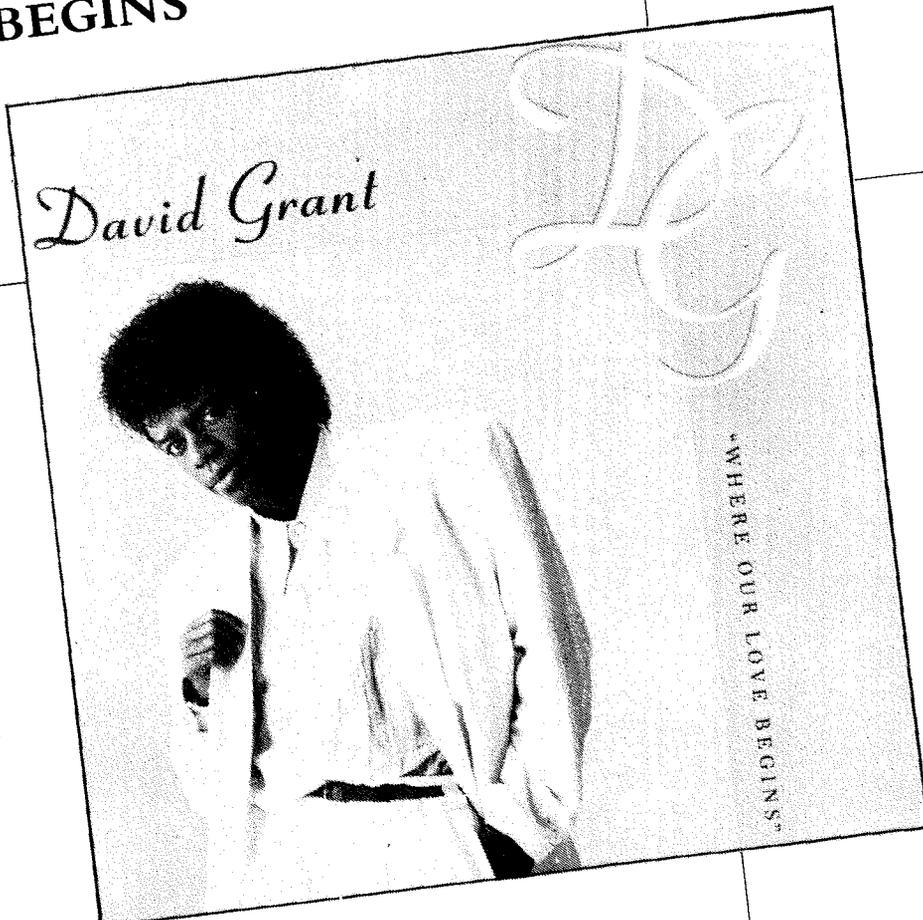
Speedwagon, 4 War, 5 Elvis Costello, 6 Paul Hardcastle, 7 Move, 12 Neil, 13 Pig Bag, 15 Night and Day, 18 Army, 21 In The Heart, 22 Simon Le Bon, 26 Look Mama, 27 Hell, 28 Step Off, 30 Street, 33 True

WINNER (May 11): Mark Norcliff, Ferney Lee Road, Todmorden, Lancashire

WINNER (May 18): Mrs D Scrivens, Marsala Road, London SE13

"WHERE OUR LOVE BEGINS"

The new  
David Grant single  
**OUT NOW**  
on 7" & 12"



# RM DISCO

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

- 1 1 19, Paul Hardcastle, Chrysalis 12in
- 2 2 FEEL SO REAL, Steve Arrington, Atlantic 12in
- 3 4 HISTORY, Mai Tai, Virgin/Hot Melt 12in
- 4 3 I WANT YOUR LOVIN', Curtis Hairston, London 12in
- 5 9 WICKI WACKY HOUSE PARTY, The Team, EMI 12in
- 6 5 LIKE I LIKE IT, Aurra, 10 Records 12in
- 7 6 THINKING ABOUT YOUR LOVE, Skipworth & Turner, 4th + B'way 12in
- 8 10 GIRLS ON MY MIND, Fatback, Atlantic 12in
- 9 11 19 (DESTRUCTION MIX), Paul Hardcastle, Chrysalis 12in
- 10 12 DANCIN' IN THE KEY OF LIFE/SHE JUST DON'T KNOW, Steve Arrington, Atlantic LP
- 11 8 MAGIC TOUCH (CLUB MIX), Loose Ends, Virgin 12in
- 12 7 RHYTHM OF THE NIGHT, DeBarge, Gordy 12in
- 13 13 THE MORE THEY KNOCK THE MORE I LOVE YOU, Gloria D. Brown, 10 Records 12in
- 14 32 MAGIC TOUCH (THE VIBES VERSION), Loose Ends, Virgin 12in
- 15 23 SAVE YOUR LOVE (FOR #1), Rene & Angela, Club 12in
- 16 29 THINKING ABOUT YOUR LOVE (REMIX), Skipworth & Turner, 4th + B'way 12in
- 17 17 ALL FALL DOWN, Five Star, Tent 12in
- 18 16 DANGEROUS/CHANGE YOUR WICKED WAYS (REMIXES), Pennye Ford, Total Experience 12in
- 19 34 BOOGIE OOGIE OOGIE (REMIX)/WE'VE GOT THE GROOVE, A Taste Of Honey, Capitol 12in
- 20 22 GLOW/MOONCHILD/SOMEBODY (THE GIRL'S GOT)/ROCK AND ROLL CONTROL, Rick James, US Gordy LP
- 21 — 19 — THE FINAL STORY, Paul Hardcastle, Chrysalis 12in
- 22 14 TURN IT UP, Conway Brothers, US Paula Records 12in
- 23 20 SANCTIFIED LADY, Marvin Gaye, CBS 12in
- 24 21 FAN THE FLAME, Barbara Pennington, Record Shack 12in
- 25 39 SILVER SHADOW/ONE LOVE/IN THE HEAT OF PASSION, Atlantic Starr, US A&M LP
- 26 18 OH YEAH!, Bill Withers, CBS 12in
- 27 24 CALLING/HE'LL NEVER LOVE YOU (LIKE I DO)/I WANNA SAY I LOVE YOU/YOU ARE MAY LADY, Freddie Jackson, Capitol LP
- 28 26 WHAT'S MISSING, Alexander O'Neal, Tabu LP
- 29 15 I WONDER IF I TAKE YOU HOME, Lisa Lisa, CBS 12in
- 30 30 LET ME BE YOUR EVERYTHING/RE-EDIT, Touch Of Class, Atlantic 12in
- 31 33 A BROKEN HEART CAN MEND/ARE YOU THE ONE/INNOCENT, Alexander O'Neal, Tabu 12in
- 32 27 EYE TO EYE (REMIX), Chaka Khan, Warner Bros 12in/7in mix
- 33 25 SPEND THE NIGHT, The Cool Notes, Abstract Dance 12in
- 34 37 THIEF IN THE NIGHT/LA LA, George Duke, Elektra 12in
- 35 46 LET'S TALK/DUB VERSION, One Way, US MCA Records 12in
- 36 48 OH WHAT A FEELING (PAUL HARDCASTLE REMIX), Change, Cooltempo 12in
- 37 19 SETTLE DOWN (REMIX)/I LIKE YOUR STYLE, Lillo Thomas, Capitol 12in
- 38 52 BUTTERCUP, Carl Anderson, Streetwave 12in
- 39 42 PICK UP THE PIECES/WATCHING YOU, JoAnna Gardner, Boiling Point 12in
- 40 54 IT AIN'T FAIR, Edwin Starr, Hippodrome 12in
- 41 43 LOVER UNDERCOVER/SO DELICIOUS/SHE'S A GO-GETTER, Fatback, Cotillion LP
- 42 38 PLEASE DON'T BREAK MY HEART, The Affair featuring Alyson, US Easy Street 12in
- 43 35 KEEP ON JAMMIN', Willie Hutch, US Motown 12in
- 44 41 PUT YOUR RIGHT HAND IN THE AIR PUT YOUR LEFT HAND DOWN IN YOUR UNDERWEAR, Redds & The Boys, London LP/7in promo
- 45 40 KING TUT (REMIX), Paul Hardcastle, US Profile 12in
- 46 83 LET'S CHANGE IT UP, Inner Life, Personal 12in
- 47 55 CAN'T GET ENOUGH (SOUL MIX)/(REGGAE MIX), Take Three, Elite 12in
- 48 45 BABY DON'T HOLD YOUR LOVE BACK, Bridge, US Atlantic 12in
- 49 28 MUTUAL ATTRACTION, Change, Cooltempo LP
- 50 47 TAKE YOUR HEART AWAY, Kleeser, US Atlantic 12in
- 51 — FIDELITY, Cheryl Lynn, US Columbia 12in
- 52 44 ATTACK ME WITH YOUR LOVE, Cameo, US Atlanta Artists 12in
- 53 57 I FOUND MY BABY (REMIXES), Gap Band, US Total Experience 12in
- 54 36 IT'S OVER NOW/MY SENSITIVITY (GETS IN THE WAY)/THE NIGHT I FELL IN LOVE, Luther Vandross, Epic LP
- 55 72 BABY FACE, Merc And Monk, Manhattan 12in

- 56 58 WARM AND TENDER LOVE, The Intruders, Streetwave 12in
- 57 53 FRESH (MARK BERRY REMIX)/CHERISH, Kool & The Gang, De-Lite 12in
- 58 85= GIVE A LITTLE LOVE FOR LOVE, Stylistics, Virgin 12in
- 59 — MOVIN'/INSTRUMENTAL, 400 Blows, Illuminated 12in white label
- 60 — TWILIGHT, Maze featuring Frankie Beverly, US Capitol 12in
- 61 49 GIVE IT ALL YOU GOT/THE SWEETEST PAIN/SO WHERE ARE YOU?? A NEW HORIZON, Loose Ends, Virgin LP
- 62 — OBSESSION (DANCE REMIX)/DUB MIX, Animation, Mercury 12in
- 63 — FIESTA, Rodney Franklin, US Columbia LP
- 64 — LIFE IS TOO SHORT/JAZZ INSTRUMENTAL, Antena, Mercury 12in
- 65 64 LOVE ON THE RISE (REMIX), Kenny G & Kashif, Arista 12in
- 66 83 HOLD ME TIGHT, Robert White, Calibre 12in
- 67 — AIN'T IT FUNNY/MASOCHISTIC BEAUTY, Marvin Gaye, Dutch CBS LP
- 68 56 TAKE ME TO THE TOP (REMIX), Advance, Boiling Point 12in
- 69 62 LOVE WILL FIND A WAY/DANCING IN THE SUN, George Howard, US TBA LP
- 70 66 YOU WERE THE ONE (TOO LATE), Mink, US River Edge 12in
- 71 59 OHH BABY (REMIX), Spank, Champion 12in
- 72 69 ROCK ME TONIGHT Freddie Jackson, Capitol 12in
- 73 78 TREAT HER SWEETER/DUBMENTAL MIX, The Paul Simpson Connection, US Easy Street 12in
- 74 50 DEVOTED TO YOU, Cacique, Diamond Duel Records 12in
- 75 60 FREAKS COME OUT AT NIGHT/FRIENDS, Whodini, Jive 12in EP
- 76 — CHEY CHEY KULE (REMAKE), Eugene Wilde, US Philly World 12in
- 77 67 I REALLY WANT YOU, Smoke City, US Epic 12in
- 78 81 GUARANTEE, Legion, US Columbia 12in
- 79 — I'M TOO COOL, Young & Company, US Sound Of London 12in
- 80 61 IN MY PANTS/WHERE DID OUR LOVE GO, The Reddings, Boiling Point 12in
- 81 65 GOLDEN GIRL, Jakata, Motown 12in
- 82 84 MY BABY JUST CARES FOR ME (REMIX), Nina Simone, Charly 12in
- 83 — LET'S TALK/SOMEBODY UP THERE LIKES ME/WHAT WILL HAPPEN NOW, Carl Anderson, US Epic LP
- 84 — HELLO STRANGER/GOIN' IN CIRCLES/CHARLIE, Carrie Lucas, US Constellation LP
- 85= 76 IS THIS LOVE, Chris Cameron, Steinar 12in white label
- 85= — DOUBLE OH-OH, George Clinton, US Capitol 12in

## Hi-NRG

- 1 1 SORRY, WRONG NUMBER, Evelyn Thomas, Record Shack 12in
- 2 2 ENDING UP ON A HIGH, Seventh Avenue, Record Shack 12in
- 3 9 UNEXPECTED LOVERS, Lime, Canadian Matra 12in
- 4 7 I'LL NEVER FALL IN LOVE AGAIN, Pamela Nightingale, Carrere 12in
- 5 6 STRANGER IN DISGUISE, Marsha Raven, Record Shack 12in
- 6 3 TUNNEL OF LOVE, Carol Cooper, US Profile 12in
- 7 5 BOYS COME AND GO, April, Record Shack 12in
- 8 24 YOU'RE MY HEART YOU'RE MY SOUL, Modern Talking, Magnet 12in
- 9 15 DANCING IN THE DARK, Mike Mareen, German Night & Day 12in
- 10 19 THE EASY WAY OUT/CLOSE TO PERFECTION/ONE HUNDRED PERCENT/LEARN THE LINES OF LOVE, Miquel Brown, Record Shack LP
- 11 11 SQUARE ROOMS, Al Corley, US Mercury 12in
- 12 10 FAMOUS PEOPLE, Sharpe & Niles, Polydor 12in
- 13 8 DANGEROUS, Natalie Cole, US Modern 12in
- 14 4 EAT YOU UP, Angie Gold, Passion 12in
- 15 22 RISE UP FOR MY LOVE, Yvonne Kay, Italian X-Energy 12in
- 16 25 ONE WAY TICKET, Louise Thomas, Passion LP
- 17 12 HUMAN NATURE, Gino Soccio, Canadian Celebration 12in
- 18 23 KEEP ON WALKING, Steve Rodway, Record Shack 12in white label
- 19 14 YOU'RE SO ROMANTIC (REMIX), Sheryl Lee Ralph, US New York Music Company/Dutch Beat Box 12in
- 20 16 DATE WITH THE RAIN, Arnie's Love, US Profile 12in
- 21 21 YOUNG HEARTS RUN FREE, Nana McLean, US Boulevard 12in
- 22 18 WALK LIKE A MAN/MAN TALK (MEDLEY), Divine, Proto 12in
- 23 20 MAN IN A MILLION (REMIX), Life Force, Polo 12in promo
- 24 17 CAN'T STOP, Rick James, Motown 12in
- 25 29 THREE STEPS FROM TRUE LOVE, Margaret Reynolds, US Dubwise 12in
- 26 13 LOVER COME BACK TO ME, Dead Or Alive, Epic 12in
- 27 — BODY ROCK (REMIX), Maria Vidal, Dutch Chart 12in
- 28 26 VICTIM OF LOVE, Charade featuring Norma Lewis, US Passion 12in
- 29 re LIMELIGHT, Jessica Williams, Mexican Duacal 12in
- 30 — I FEEL LOVE (MEDLEY), Bronski Beat/Marc Almond, London 12in

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*Boiling Point*

# US SINGLES

- C**
- H**
- a**
- R**
- t**
- 1 1 **EVERYTHING SHE WANTS**, Wham!, Columbia/CBS
  - 2 3 **EVERYBODY WANTS...**, Tears For Fears, Mercury
  - 3 4 **AXEL F**, Harold Faltermeyer, MCA
  - 4 2 **DON'T YOU (FORGET ABOUT ME)**, Simple Minds, A&M
  - 5 8 **SUDDENLY**, Billy Ocean, Jive/Arista
  - 6 5 **SMOOTH OPERATOR**, Sade, Portrait
  - 7 12 **HEAVEN 'LIVE'**, Bryan Adams, A&M
  - 8 10 **THINGS CAN ONLY GET BETTER**, Howard Jones, Elektra
  - 9 13 **IN MY HOUSE**, Mary Jane Girls, Gordy
  - 10 11 **FRESH**, Kool & The Gang, De-Lite
  - 11 17 **WALKING ON SUNSHINE**, Katrina And The Waves, Capitol
  - 12 15 **JUST A GIGOLO/ I AIN'T GOT NOBODY**, David Lee Roth, Warners
  - 13 6 **CRAZY FOR YOU**, Madonna, Geffen
  - 14 19 **ANGEL**, Madonna, Sire
  - 15 7 **ONE NIGHT IN BANGKOK**, Murray Head, RCA
  - 16 9 **SOME LIKE IT HOT**, the Power Station, Capitol
  - 17 24 **SUSSUDIO**, Phil Collins, Atlantic
  - 18 23 **SMUGGLER'S BLUES**, Glenn Frey, MCA
  - 19 20 **ONE LONELY NIGHT**, REO Speedwagon, Epic
  - 20 26 **NEVER ENDING STORY**, Limahl, EMI America
  - 21 22 **SAY YOU'RE WRONG**, Julian Lennon, Atlantic
  - 22 27 **THE SEARCH IS OVER**, Survivor, Scotti Bros
  - 23 16 **RHYTHM OF THE NIGHT**, DeBarge, Gordy
  - 24 14 **WE ARE THE WORLD**, USA For Africa, Columbia/CBS
  - 25 30 **RASPBERRY BERET**, Prince And The Revolution, Paisley Park
  - 26 31 **WOULD I LIE TO YOU**, Eurythmics, RCA
  - 27 36 **A VIEW TO A KILL**, Duran Duran, Capitol
  - 28 34 **VOICES CARRY**, 'Til Tuesday, Epic
  - 29 18 **DON'T COME AROUND**, Tom Petty/Heartbreakers, MCA
  - 30 21 **NEW ATTITUDE**, Patti Labelle, MCA
  - 31 32 **INVISIBLE**, Alison Moyet, Columbia/CBS
  - 32 29 **'TIL MY BABY COMES HOME**, Luther Vandross, Epic
  - 33 25 **OBSESSION**, Animotion, Mercury
  - 34 44 **YOU GIVE GOOD LOVE**, Whitney Houston, Arista
  - 35 41 **TOUGH ALL OVER**, John Cafferty/Beaver Brown Band, Scotti Bros
  - 36 42 **THE GOONIES 'R' GOOD ENOUGH**, Cyndi Lauper, Portrait
  - 37 38 **SHOW ME SOME RESPECT**, Tina Turner, Capitol
  - 38 40 **LUCKY IN LOVE**, Mick Jagger, Columbia
  - 39 45 **EVERY TIME YOU GO AWAY**, Paul Young, Columbia/CBS
  - 40 46 **CRAZY IN THE NIGHT**, Kim Carnes, EMI America
  - 41 51 **GETCHA BACK**, the Beach Boys, Caribou
  - 42 39 **OH GIRL**, Boy Meets Girl, A&M
  - 43 33 **CELEBRATE YOUTH**, Rick Springfield, RCA
  - 44 55 **SENTIMENTAL STREET**, Night Ranger, Camel/MCA
  - 45 28 **ALL SHE WANTS TO DO IS DANCE**, Don Henley, Geffen
  - 46 48 **WAKE UP (NEXT TO YOU)**, Graham Parker & The Shot, Elektra
  - 47 43 **LOST IN LOVE**, New Edition, MCA
  - 48 — **GLORY DAYS**, Bruce Springsteen, Columbia
  - 49 37 **THAT WAS YESTERDAY**, Foreigner, Atlantic
  - 50 52 **MY TOOT TOOT**, Jean Knight, Mirage
  - 51 63 **JUST AS I AM**, Air Supply, Arista
  - 52 75 **CANNONBALL**, Supertramp, A&M
  - 53 56 **BLACK CARS**, Gino Vanelli, HME
  - 54 62 **LITTLE BY LITTLE**, Robert Plant, Es Paranza
  - 55 35 **NIGHTSHIFT**, Commodores, Motown
  - 56 71 **CENTREFIELD**, John Fogerty, Warner Brothers
  - 57 69 **ANIMAL INSTINCT**, Commodores, Motown
  - 58 58 **DANGEROUS**, Natalie Cole, Modern
  - 59 74 **EVERYTHING I NEED**, Men At Work, Columbia/CBS
  - 60 49 **DO YOU WANNA GET AWAY**, Shannon, Mirage

# BULLETS

- S**
- 61 79 **PEOPLE ARE PEOPLE**, Depeche Mode, Sire
  - 62 70 **MEETING IN THE LADIES ROOM**, Klymaxx, Constellation/MCA
  - 63 66 **HOLD ME**, Menudo, RCA
  - 64 78 **FIND A WAY**, Amy Grant, A&M

- 65 68 **ALONE AGAIN**, Dokken, Elektra
- 66 — **POSSESSION OBSESSION**, Daryl Hall And John Oates, RCA
- 67 81 **FOREVER**, Kenny Loggins, Columbia
- 68 80 **NOT ENOUGH LOVE IN THE WORLD**, Don Henley, Geffen
- 70 84 **ALL YOU ZOMBIES**, Hooters, Columbia
- 71 72 **WAYS TO BE WICKED**, Lone Justice, Geffen
- 73 — **WHAT ABOUT LOVE**, Heart, Capitol
- 75 — **WHO'S HOLDING DONNA NOW?**, DeBarge, Gordy
- 77 85 **ROCK ME TONIGHT**, Freddie Jackson, Capitol
- 78 — **19**, Paul Hardcastle, Chrysalis
- 79 83 **THE LADY OF MY HEART**, Jack Wagner, Qwest
- 80 82 **SQUARE ROOMS**, Al Corey, Mercury
- 82 — **REACTION TO ACTION**, Foreigner, Atlantic
- 84 — **LET HIM GO**, Animotion, Mercury
- 85 87 **YOU'RE THE ONLY LOVE**, Paul Hyde And The Payolas, A&M
- 88 — **YOU SPIN ME ROUND (LIKE A RECORD)**, Dead Or Alive, Epic

# US ALBUMS

- 1 2 **AROUND THE WORLD**, Prince And The Revolution, Paisley Park
- 2 1 **NO JACKET REQUIRED**, Phil Collins, Atlantic
- 3 4 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
- 4 3 **BEVERLY HILLS COP**, Soundtrack, MCA
- 5 6 **DIAMOND LIFE**, Sade, Portrait
- 6 9 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury
- 7 7 **LIKE A VIRGIN**, Madonna, Sire
- 8 8 **MAKE IT BIG**, Wham!, Columbia/CBS
- 9 5 **WE ARE THE WORLD**, USA For Africa, Columbia/CBS
- 10 11 **RECKLESS**, Bryan Adams, A&M
- 11 10 **SOUTHERN ACCENTS**, Tom Petty/Heartbreakers, MCA
- 12 12 **THE POWER STATION**, the Power Station, Capitol
- 13 13 **CENTREFIELD**, John Fogerty, Warner Brothers
- 14 14 **DREAM INTO ACTION**, Howard Jones, Elektra
- 15 18 **SUDDENLY**, Billy Ocean, Jive/Arista
- 16 15 **CRAZY FROM THE HEAT**, David Lee Roth, Warner Brothers
- 17 20 **BUILDING THE PERFECT BEAST**, Don Henley, Geffen
- 18 16 **PRIVATE DANCER**, Tina Turner, Capitol
- 19 21 **RHYTHM OF THE NIGHT**, DeBarge, Gordy
- 20 24 **THE NIGHT I FELL IN LOVE**, Luther Vandross, Epic
- 21 23 **TAO**, Rick Springfield, RCA
- 22 17 **THE BREAKFAST CLUB**, Soundtrack, A&M
- 23 29 **EMERGENCY**, Kool & The Gang, De-Lite
- 24 19 **NIGHTSHIFT**, Commodores, Motown
- 25 25 **WHEELS ARE TURNING**, REO Speedwagon, Epic
- 26 27 **THE FIRM**, the Firm, Atlantic
- 27 38 **ONLY FOUR YOU**, The Mary Jane Girls, Gordy
- 28 22 **AGENT PROVOCATEUR**, Foreigner, Atlantic
- 29 26 **BREAK OUT**, Pointer Sisters, Planet
- 30 35 **KATRINA AND THE WAVES**, Katrina And The Waves, Capitol
- 31 33 **HIGH COUNTRY SNOWS**, Dan Fogelberg, Full Moon/Epic
- 32 37 **THE ALLNIGHTER**, Glenn Frey, MCA
- 33 39 **MAVERICK**, George Thorogood, EMI America
- 34 44 **VITAL SIGNS**, Survivor, Scotti Bros
- 35 42 **VOICES CARRY**, 'Til Tuesday, Epic
- 36 30 **VISION QUEST**, Soundtrack, Geffen
- 37 52 **BE YOURSELF TONIGHT**, Eurythmics, RCA
- 38 28 **ANIMOTION**, Animotion, Mercury
- 39 41 **SHE'S THE BOSS**, Mick Jagger, Columbia/CBS
- 40 31 **NEW EDITION**, New Edition, MCA
- 41 34 **BEHIND THE SUN**, Eric Clapton, Duck/Warner Brothers
- 42 45 **7,800 FAHRENHEIT**, Bon Jovi, Mercury
- 43 43 **JESSE JOHNSON'S REVUE**, Jesse Johnson's Revue, A&M
- 44 40 **VALOTTE**, Julian Lennon, Atlantic
- 45 46 **ALF**, Alison Moyet, Columbia/CBS
- 46 48 **DON'T SUPPOSE**, Limahl, EMI-America
- 47 47 **CHESS**, Various Artists, RCA
- 48 49 **MEETING IN THE LADIES ROOM**, Klymaxx, Constellation/MCA
- 49 32 **17**, Chicago, Full Moon/Warner Brothers
- 50 — **WHITNEY HOUSTON**, Whitney Houston, Arista

Compiled by Billboard

**CLUB**

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**RENE & ANGELA**  
 with **KURTIS BLOW**  
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 7" JAB 14



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Hamilton

# DISCO

## ODDS 'N' BODS

**SOME COMBINATION** of Steve Arrington, Roy Ayers and The SOS Band seems likely to be on a picnic at Knebworth in August — sounds like a showstopper, huh? ... **Paul Hardcastle** '19 — The Final Story' disappointingly ended up with the same B-side as its predecessors ... **Aurra's** follow-up 'Happy Feeling' in a fortnight will be flipped by a remix of 'Like I Like It' ... **Magnum Force** have extended and remixed last year's B-side as their new import single 'Get Up And Get In The Mix' (US Paula Records) ... **Redds & The Boys** 'Put Your Right Hand In The Air' has been remixed for 12in by **Mastermind** (whose 'Turntable Mix' of **Little Benny** snuck out so quietly as the original's flip rather too late to be effective that I never even knew about it) ... **Les Adams** has done a **Steve Arrington** medley of five tracks from the current album which does seem likely for release in some limited form ... **Julian Guffogg & John Rushford** got fed up with doing mobiles around Ashford, Kent, and instead invested in a Teac recorder and digital delay to help with their home produced megamixes which they hope might end up on vinyl one day: best when cuttin' it to the max, their synched segues aren't always so hot although they've an ear for flow ... **Essex Radio** 95.3/96.4FM, as hinted, this weekend unveils its much expanded 'Essex Soul Parade' (with special rates for new advertisers — call 0702-335707 Mon/Tues afternoons), **Dave Gregory** now running 6-9pm Mon-Fri but the big news is Saturday, which starting this week lines up 5-9am **Adrian Seek**, 9-noon **Dave Gregory**, 6-9pm **Disco John Leech**, 9pm-1am **Tony Monson** (including the exclusive first airing of his Street Sales Chart) ... **Solar & Horizon** both came off air last Thursday to avoid unwelcome attention from you know who, although **LWR** bravely soldiered on (this was written too early to know if they got busted), while West London's **JBC** 96.95FM (Jamaican Broadcasting Co) seems to have been expanding from its initial weekend shows ... **Disco Gary Van Den Bussche** is the nearest London's soul radio gets to the US "quiet storm" format, on **Solar** 102.45FM early hours Thursday, so much slicker than his rivals at that time of night ... **Nik Love** souls Saturday 12-3pm, and with **Jasper** Wednesday 12-3am, on South-East London's general purpose **Skyline Radio** 90.2FM — the trouble is, with so many 24 hour soul stations to choose between, who wants to check their watch and calendar? ... Friday's '6.20 Soul Train' will feature **Five Star**, **Ashford & Simpson**, **DeBarge**, **James Brown**, **Freda Payne** and — in an astounding compromise — **Style Council**: the



**MARK FISHER 'Love Situation'** (Total Control 12TOCO 3, via EMI) The ex-Second Image keyboardist kicks off the Walsh/Hardcastle-helmed label's new EMI association with a Dotty Green-wailed striding 114½-114½-114½bpm disco bonker which sounds fine on radio but has rather too dub-like a start taking more than a minute to settle into a solid beat and then still relies over much on tiresome sub-Chaka gimmicky echo pauses, although its straightforward instrumental flip is beefier and better. A remix, maybe?

programme is forced to compromise all the time due to restrictions about the use of videos, visitors' work permits and the like, none of which have so negative an effect on **Top Of The Pops** to which **Paul Weller** seemingly has a permanent passport, but this is taking their search for available acts into an area that many will feel abuses the whole point of the show — which surely is to expose those acts who don't automatically get onto white dominated pop TV? ... **Millie Jackson** has done a duet with **Elton John**, so they'll be on **Soul Train** next week ... **Bill Cosby's** current TV family sit-com appears to have inspired the teaming of equally veteran black comedian **Flip Wilson** with none other than **Gladys Knight** in a similarly cosy, middle-aged, middle class, parents with kids sit-com 'Charlie & Company', due on US screens in the fall (sorry, make that autumn!) — in fact, **Disco Mix Club** trippers to New York in September should be just in time for its first showing ... **Tears For Fears** topped US 12in Sales, **Shannon** 'Do You Wanna Get Away' Club Play, while **Whitney Houston** 'You Give Good Love' (her **Kashif**-produced slowie) is top Black hit — and **Pete Tong**, just back from the Big Apple, warns radio jocks here to try it as it's "the business" — Pete is also raving about New York City's brand new club **The Palladium**, on 14th & Broadway, which makes spectacular use of massive moving banks of TV screens and features DJs **Jellybean**, **Larry Levan**, **Mark Kamins** on various weekly nights ... South Harrow

**Bogarts** on the other hand unveiled their £300,000 refit with one of the great clichés of our time, 'Also Sprach Zarathustra' introducing a **Hippodrome**-styled ambitious lightshow which'll be even better when the music accompaniment is more tightly edited (not very Young & Strong!), while DJ **Chris Paul** kept getting hung up by the loop in the back of his French designer shirt! ... **Beckenham McCormacks** re-opens this weekend as the refurbished **Harriot's**, now with funky Sat as well as jolly Sun hosted by **LWR DJ Rick Robinson** ... **Colin Hudd** revives 1977 at **Datford Flicks Friday** (31), when **Steve Walsh & Paul Owens** funk a **County Sound** special at **Aldershot Civic Hall's Prince's Hall** ... **Fatman Graham Canter** (a bit thinner actually) and **Chris Britton** funk **Tottenham's** (ex-Eltons) **Websters Thur/Fri/Sun** ... **John Dean** is building funky Tuesdays at **Hastings Flamingo's** with its own free funk force membership and free admission also for Calster passport/gold card holders ... **Sacha Vitorovich** presents **The Cake** at **London Bond Street's Embassy Club** this and every Wednesday with live bands, fashions, and unusual DJ **Spinner D** ... **David Johnson** funks **Wealdstone Boomers** Thur/Sat ... **Franklin Sinclair** adds funky-ish Friday at **Manchester's Playpen** ... **Paul Needham**, now Wed-Sat at **Derby Knotted Snake**, crams in over 2,000 just between 8.30-10.30pm Fri/Sat and says "come early!" ... **Keith Anthony** is rammed out with really knowledgeable soulsters weekends at

**Bermondsey Tanners** ... **Ian Robertson** reckons **Scandals** finally brings **Dalkeith** bang up to date ... **Mark Rymann**, recently at **Tokyo Joe's**, now does **Soho's Studio Valbonne** ... I finally looked in on funky **Fresh** at **Mayfair's Legends**, the hip black boite to be seen at on Thursdays, more steamy than fresh actually and seemingly stuffed with the **Gullivers** crowd ... **Steve Jason** celebrates a year of **Soul On Sunday** next week (9) at **Peterborough Canters** and would welcome extra PAs on 0733-262125 ... **Russ + Cass III** is a black + white double act MC-ing out front with **Russ's** wife mixing behind, and although they're off to **Denmark** mid-June for two months they're building up a regular **Portsmouth-Penzance** circuit by starting on a busy weekend night before returning a fortnight later to fill quieter mid-week slots (bookings 0202-38135/766872) ... **Greg Lynn**, remembered as a disco plugger, has resurfaced managing the **Manifesto** disco duo of German **Lisa** and Belgian **Pascal** ... **Morgan Khan** is WHAT?!! ... **Tricky Dicky** points out that many gay clubs now play as much soul as Hi-NRG (in other words they reflect the national pop chart) ... **Adrian Parkin** (Huddersfield **Dorothy's** at the **Adega**) finds **JoAnna Gardner** 'Special Feelings' follows to the last passionate groan **Marvin Gaye** 'You Sure Love To Ball' ... **Eon Irving** (now Sat as well as Mon at **Chelsea Mainsqueeze**) says **Richie Weeks** 'Forbidden Fruit' was made to mix with '19', and revives **Rene & Angela** 'Secret Rendezvous' — however, their old 'Do You Really Love Me' is hotter for **Big Phil Etagart** (South Harrow) ... **Steve Phillips** (Bristol) **Prince Rupert** revives **Edwin Starr** 'War' out of '19' ... 16 year old **Brian Sneddon** wants to be a soul jock when he leaves school, but stuck out in the **Radio One** wasteland at 29 Kincardine Road, Carronshore, Falkirk FK2 89C in Scotland, he'd appreciate hearing better placed DJs' mixes, etc ... **A Taste Of Honey** so far is selling strongest in Scotland, where they always did like fast disco, and not much at all in London ... **Graham Murray** of the **Cleveland Area DJ Assn** should perhaps wonder why it is that in his North-Eastern area the sales of soul records are the lowest (nearly non-existent) out of the whole country, then stop criticizing the places where people do buy them ... **Freddie Jackson** turns out also to have been latter day lead singer with **Mystic Merlin** (after their 'Just Can't Give You Up' era) ... **Marvin Gaye's** future album of standards seems likely to be credited between both **CBS** and **Motown** (although the former will distribute in the USA) to settle any conflict over which label had him signed at the time of recording ...

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# DISCO

from previous page

Levert and their label **Tempre** have been signed for US distribution by **Arista**, so doubtless won't now appear here... **Greyhound** are distributing **Firefly** 'Stay' in the UK at domestic prices... **Shawn Brown** is confirmed as the unlisted artiste on 'Rappin' Duke', the "da ha da ha, da ha ha ha-ha-ha" **John Wayne** impersonation that's still creating huge listener reaction for those few hip jocks like **Jeff Young**: similarly, the **Beverly Hills Version**-credited 'Axel F'/'Like Eddie Did' cover and rap are now listed as by **Det Reirruc/Club's Rappers** (try spelling that first name backwards!)... **Roxanne's** saga is continued by **Crush Groove** 'Yo My Little Sister' (US Singh), **Ricardo & Chocolate Boogie** 'Do It Ricardo' (US Singh), **Zeelie** 'No More Roxanne' (US Treasure), **Dr Rocx & Co** 'Do The Roxanne' (US Slice)... **LET'S TALK ABOUT SEX!**

## HOT VINYL

**CHERYL LYNN 'Fidelity' (US Columbia 44-05220)** Back again prod/penned by Jimmy Jam & Terry Lewis, she teasingly starts by saying "no, no, do it the way we used to!" before re-hitting that 'Encore' groove which kept London's black club floors full for all of last year. Yup, it's another sparsely tapping tortuous 108(intro)-108½-108½-108½bpm hot tempo weaver full of subtle rhythm tricks, with a (0-)108½-108½bpm 'High Fidelity' dub mix flip. Encore!

**GLORIA D. BROWN 'The More They Knock The More I Love You' (10**



**MARVIN GAYE'S** long awaited album 'Dream Of A Lifetime', due here imminently, actually arrived first from Holland (Dutch CBS 26239). The sexual lyrics of some of its patched up and posthumously completed songs were probably ad-libbed by Marvin either for his own amusement or as a rough vocal guide, but now they're all that's available as raw material. Most danceable are the funky twining and grinding 90½bpm 'Ain't It Funny (How Things Turn Around)' and cod English-accented kinky disciplinary 113½-0bpm 'Masochistic Beauty', slowies being the lushly typical 78½-0bpm 'Symphony' and 24¼/48½-0bpm 'It's Madness', weaving muttered 78½-0bpm 'Savage In the Sack', disjointed suite-like 'Life's Opera', dead slow 0-48bpm sweet title track — plus of course there's his 116½bpm 'Sanctified Lady' single, minus bleeps!

**Records TEN 52-12)** One of those dead simple and oh so right soul dancers that first hearing tells you will obviously be huge, like (without sounding that similar) another Jocelyn Brown or Jenny Burton, a steadily tapping 109½bpm chugger full of class (inst flip).

**RENE & ANGELA 'Save Your Love (For # 1)' (Club JABX 14)** The synth wielding duo's remorselessly nagging ever building electronically jiggled (0-

111½-111½-111½-111½bpm wriggler is started and climaxed by Kurtis Blow's staccato rap, rather as if Chaka had done 'Plane Love' with Melle Mel's help (inst/edit flip).

**ADVANCE featuring TRACY ACKERMAN 'Take Me To The Top (Remix)' (Boiling Point POSPX 752)** Ben Liebrand's brilliant 112½-113½-112½bpm restructuring is in fact the first UK release of this chix chanted powerful bass burbled disco lurcher from over two years ago, which now has a head turning gimmick sounding at one stage as if the deck keeps accidentally stopping and restarting, on the beat (inst flip).

**TOUCH OF CLASS 'Let Me Be Your Everything' (Atlantic A 9550T)** Described as a "re-edit" rather than a remix, the extremely classy melodically tripping 118½bpm soul vocal group swayer is not necessarily improved by having its more basic break spliced in all over the place, the flip having a re-edited edit plus their older racing 134bpm 'Keep Dancin'' Hi-NRG hit. The original import was better.

**EUGENE WILDE 'Chey Chey Kulé' (US Philly World Records 0-96876)** As revealed last week, he's completely re-recorded the LP's song of the same name to make a totally different brassily stabbed purposeful 0-111½bpm jiggly jaunty Kid Creole-ish roller with a new chorusing "do you wanna celebrate" emphasis (inst/edit

flip, although mightn't it be smarter if UK copies had the original US LP version?). Hot pop.

**CARL ANDERSON 'Let's Talk' (LP 'Protocol' US Epic BFE 39889)** Just to confuse us as his old 'Buttercup' finally gets a UK release, here's the sinuous soulster's brand new import LP! It's hard to decide whether this lurching lean 115½bpm strider or the chunkier 114½bpm 'Somebody Up There Likes Me' will end up hottest, other dancers being the optimistic 117½bpm 'What Will Happen Now' and see-sawing 116½bpm 'Girl I Won't Take No' ('billiard ball' 136bpm 'Can't Stop This Feeling'), while slowies include the 81bpm 'Love On Ice', 0-57½-0bpm 'Still Thinking Of You', 0-65bpm 'One More Time With Feeling'. Could be a bit of a grower.

**RODNEY FRANKLIN 'Fiesta' (LP 'Skydance' US Columbia FC 39962)** The Paul Buckmaster co-produced largely vocal set is slightly disappointing, only this frisky Latin-flavoured sparsely bubbling 120½bpm carnival skipper doing it on the floor, others including the densely textured meandering slow (0-)97bpm title track, skittery 121½bpm 'Children', moody 44¾/89½bpm 'One From The Heart', mournful 92¼/46½bpm 'Destiny'.

**BAMBI 'I Want It All' (US Domino D-8902)** Shrill speedy little 118½-118½bpm snapper with chix reprising the old 'He's The Greatest Dancer' idea of itemising such icons of upwardly mobile young Americans as Gucci, Dior, Mercedes, Seville and a "condo on a hill" (inst flip), their excitable girlish voices harking endearingly back to classic days.

**KENNY G & KASHIF 'Love On The Rise (Extended Remix)' (Arista ARIST 12618)** Kashif supplies the breathy vocal to a wriggly almost hesitant 105½-0bpm juddery swayer (saxier inst too) that's not exactly exploded on import, here flipped by the slow moody 54½/27¼bpm 'Virgin Island' and a 0-114-0bpm live recording of 'Hi How Ya Doin?'.

**SUNSET GUN 'Sister' (CBS TX 6264)** Pete Wingfield-produced slightly dated (0-)119½bpm wriggly bouncer brightly overwhelming the husky chick singer, who needs to sing out more to sound convincing but nestles into a Sade niche on the flip's 60bpm 'Nothing Dries Sooner Than Tears', and briefly revives 'Everybody Loves A Lover' acappella.

**HIT NUMBERS Beats Per Minute** for last week's Top 75 entries on 7in (f/c/r for fade/cold/resonant ends): Gary Numan 0-92½-94½-0f, Bryan Adams 70½f, New Order (0-)130f, Mai Tai 101½f, Bobbysocks 138-0r, Prince 106 (-0c), The Cult (0-)139-0r, Change 113f, Bill Withers 105¾f, Ian Dury 108r.

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**LLOYD COLE AND THE COMMOTIONS — Brighton Top Rank**

"ARE THERE any students here tonight?" the sensitive artist asks. A loud cry from Brighton's future generation of yuppies rises up and the sensitive artist utters an ironic "fancy that".

Lloyd Cole And The Commotions are all too aware of the young intellectuals/fresher rock tags they've been landed with since 'Perfect Skin'.

Oh ye of little brain matter and musical discernment. Lloyd Cole may or may not be this generation's Rupert Brooke or Gerard Manly Hopkins but the Commotions are a group that not just warm the cockles of your heart but set them blazing.

Tonight's show was bitty and occasionally dreary, but the Commotions gradually worked their way into a set that now includes three or four new ones, as well as the more familiar tunes.

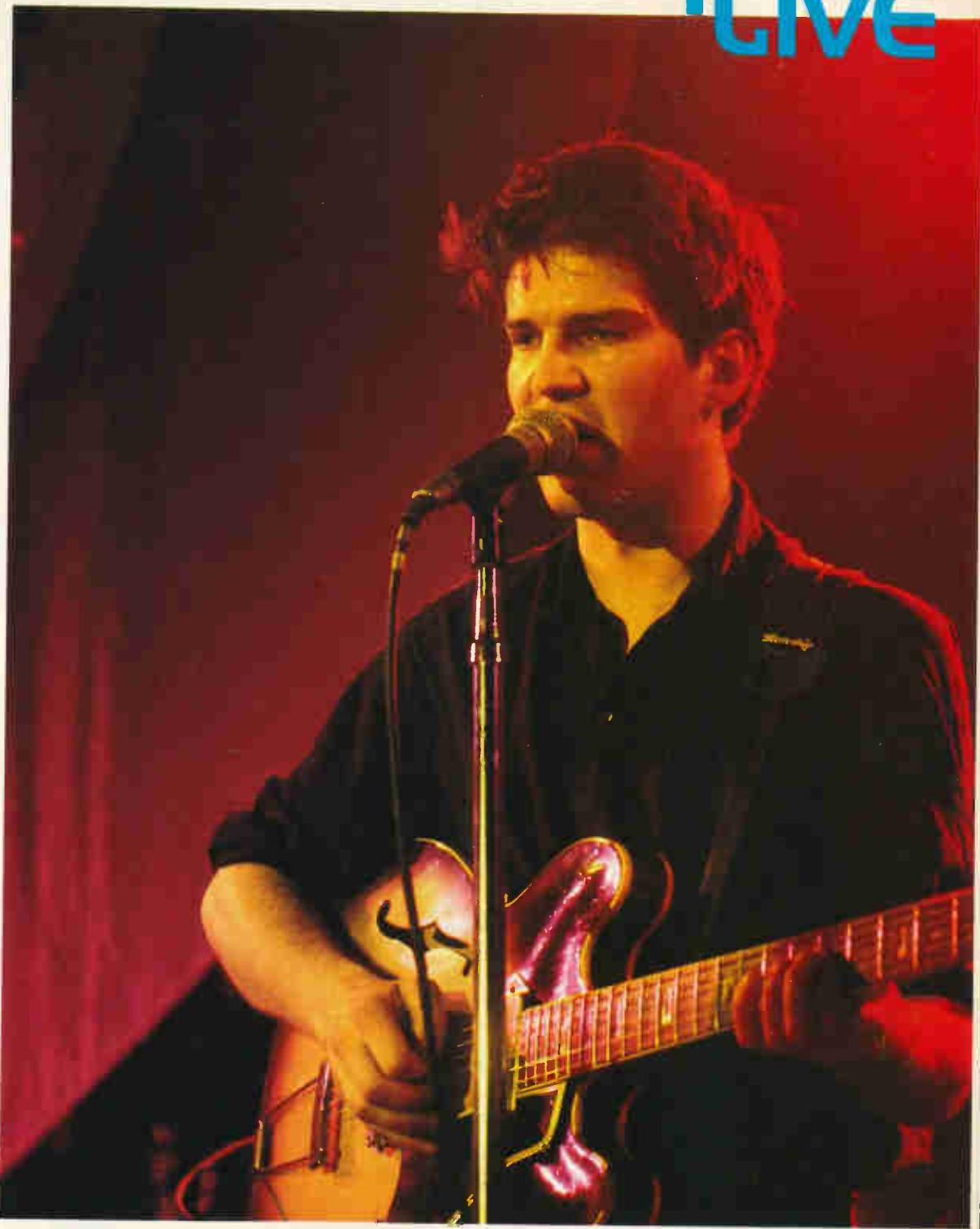
Blair Cowan's keyboards are especially dominant keeping the often messy jamming of the others under control. Neil Clarke's guitar is pitched to twangy perfection — all the more disappointing when the solo at the end of 'Forest Fire' cuts off so clumsily as it always does live.

The Commotions are still a naïve force live. It's comforting to see short sighted Lloyd bend down until his nose almost touches the stage to read the track listing, or witness his halfhearted attempt at a Status Quo 'wild guitarist' pose with Neil, which both gave up quickly — laughing at themselves.

Lloyd Cole has a distinctly vulnerable appeal. Only occasionally does the worried frown leave his forehead, as a manic grin spreads across his features during 'Are You Ready To Be Heartbroken' — indicating that he really isn't the miserable bugger some would have us believe. As the song says, the Commotions 'make your friends feel so guilty about their cynicism'. You tell 'em Lloyd.

■ ELEANOR LEVY

Photo: Joe Shutter



*a n t e n a*

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# THIS SOUL

**S**INGALONGALOOSE ENDS... the Loose Ends Christmas Jamboree Bag... Non-Stop Dancing with Loose Ends... they're all possible albums of the future and I've got that from the band themselves.

Well, something along those lines, anyway. It's all down to the fact that after three years of applying for membership, the Ends have finally gained residency in that exclusive club we call the Top 40 thanks to two solid senders from the 'So Where Are You' album and now, says lead singer Jane Eugene, anything is possible. Who knows who's buying 'em.

"The soul scene now is very good, you've got people like Tony Blackburn who's achieved an audience that just wasn't hearing soul music before. It's all quite MOR, easy listening, the sort of soul he plays, and a lot of ladies listen to that show, they're being re-educated. Because up to now soul music has always been classified as disco music.

"He's playing soul tracks that your mum might like — now the same kind of people who buy Max Bygraves records might buy a Loose Ends record."

I'm doing my best to imagine the Loose Ends version of 'You Need Hands' or alternatively the Bygraves rendition of 'Hangin' On A String'. Anyway, while we wait for Jane, Macca and Steve's first appearance on 'Family Fortunes', more from Miss Eugene on the state of soul. Healthy, she diagnoses.

"Another important thing is 'Soul Train'. That was going to be on for six weeks, now it's going to be on for six months. It wasn't until I was in the music business that I knew what Ashford and Simpson looked like and Steve Arrington, all those people. It's long overdue. And with us, the Cool Notes and David Grant and Jaki Graham, it's got to the stage where you can put on an American record and a British record and not tell the difference."

**W**ASN'T 'HANGIN' ON A STRING' a very consciously American sound, though? After all it was produced by one of our experts over there, Nick Martinelli. "Well, so we've been told, but it wasn't intentional," says Jane.

"We mustn't forget the pirate stations, too, they've been very important in London." That is very much a London scene, eh Steve? (Enter the man in the shadows, Steve Nichol, between mouthfuls of duck to add to his two bob).

"Yeah, they don't have them in Scotland, when we were up there, it was like 'Pirates, gosh what is that'. Consequently the music is a little slower in getting through," (and all you thousands of astute RM-devouring soul lads and lassies outside London, don't take it personally, we know you're right on the pulse). "When we went there it was a bit like starting again, that was just before 'Hangin'."

The band have noticed the new-improved-better-formula profile being enjoyed by soul stars in the media of late. "You look at the sorts of artists you read about in 'bizarre' now, it's Prince, Michael Jackson...", Jane muses. "Michael Jackson really started the ball rolling over here with that 'Thriller' album. Suddenly everybody started going to dance classes."

"Yeah, and people doing keep fit, they all started doing it to soul music," Steve adds.

"It's got to be more widespread when you've got people like Phyllis Nelson and



Soul becomes a permanent top 40 fixture — cue a Loose Ends/Paul Sexton celebration. Jane, Macca and Steve look forward to poaching fans from Max Bygraves

# HEART OF MINE



Paul Hardcastle getting to number one. You can look at the Top 20 records in the black charts and they're all in the pop Top 75. That didn't used to be true. The gap was a lot wider then.

"It's not just Greg Edwards anymore — in Leicester now, Radio Leicester, they've got a couple of black music programmes . . . in Birmingham it's really big, and Manchester, Radio Piccadilly, a lot of people are listening up there now."

**T**HE ENDS keep pretty well in touch with the hot ones on the soul circuit — Steve's current pick to click is 'You Wear It Well', one of the best shifters on the DeBarge album. He voices an opinion about '49' too, as we discuss whether or not it'll upset American ears. "I'd like to know what the soldiers think about it . . . I wonder if they'd go out and buy it? But I hope he does make it over there 'cos he's certainly stirred up a lot of controversial comment."

Now that the Loose lads and lass have dug themselves well in on the Brit soul scene — and before long the American one, judging by the early reaction to 'String', just out there as a single — you'd be expecting to see 'em down the Hammy Odeon at least, if not venturing into more suburban venues as well. Well, hold your horses.

Says Jane: "The problem is that our band is really all in America, and they've all said they want to work with us." These are the Philadelphia mafiosi who appeared on the album. "Anyway, you have to be at a certain level before you go out, and we'd want at least two months to rehearse the band. We're looking at about March '86."

Before then, we'll see Steve and Macca adding to their kudos

as production people of the highest order with some interesting new projects, inside and outside the band. "We've just finished arranging four tracks on the PP Arnold album with Dexter Wansel," he reports, and if you want a quick ID parade PP's the old 'First Cut Is The Deepest' singer who returned last year with a track on the 'Electric Dreams' soundtrack; Dexter's the Philly favourite who worked on 'So Where Are You' and positively purred at the Ends' version of his 'The Sweetest Pain'.

**B**ACK TO Steve and things to look forward to. "We've just done the title track to the new David Puttnam film 'Knights And Emeralds', that'll be coming out as a Loose Ends record. It's a slightly different direction. The film's about two bands, a soul band and a rock band, in Wolverhampton — at least that was what it was about the last time I looked at the synopsis!

"We're also doing some writing and arranging with Carroll Thompson," Steve goes on. He doesn't always go on, actually — the other week he stopped going altogether, in fact, when he spent two days in bed suffering from exhaustion. As this hits the page, though, he and Macca are sunning it all away in Italy and where the hell's my postcard, Nichol?

Oh, and there are just a couple of ambitions slightly outside music and slightly inside the vanity department . . . Steve would just love to make it as a Page Seven man. Oh well, at least he didn't insist on taking off his shirt, or anything else, to illustrate the point. "My real ambition is to be on the cover of 'GGQ' magazine," he says. And for Jane: "I want to be on the cover of either 'Elle' or 'Vogue'." The Isle of Arran Shoemakers' Gazette wouldn't interest you I suppose?

"ULTIMATELY, THE people just want good music, they don't want that *mess*, music is music, and the rest of that crap is just stuff that's not worth talking about."

Philip Bailey is an angry man. A grateful man, a happy man too, because he's got himself a whole new career thanks to one song, you know the one, and one man, you know the man. But angry yet, and here's why. "It's the age-old heartache, a lot of people feel threatened when a black artist makes a record that crosses over and becomes a pop record, they ignore it, they're just perpetuating the bullshit. What they're saying is that if a pop song gets played on r'n'b radio, it's just because it's a good song, but if a person's black and he crosses over to white radio, then he's selling out."

The branded baddies: those who said how dare the lead singer of Earth Wind and Fire make a record with the lead singer of Genesis. And *especially* those who played 'Easy Lover' because Phil Collins was on it, and won't play 'Walking On The Chinese Wall' because they can't detect a white voice in there.

"I know that if it was a duet, it would get played on the radio, because radio endorses certain personalities. I'm in a building process with my career, I'm still establishing myself and that's going to take a while."

AS PHILIP battles against the bigotry, he's about to enlist the help of another great musical liberal. His next album is going to be produced by Nile Rodgers. Bailey doesn't deny that the chance to secure the services of America's hottest producer came about purely because of the Collins combo. "That's opened up an amazing amount of opportunities for me. I've got a song in the new Stephen Spielberg movie, 'Goonies', called 'Love Is Alive'. I'm doing a gospel tour with Amy Grant. Opportunities are springing up everywhere."

The Rodgers collaboration begins in August but so far in the engagements book there are no live shows, not even any written in faint pencil. That goes for his scheduled appearance at the Greenbelt gospel festival here in the summer. "There was a mistake, a mix-up," says Philip. "For a secular show, you've got to have the songs, a good show depends on hit records. At the moment I might as well go out with Earth, Wind and Fire."

On which thorny topic we ought to do our usual route digging. Has the split happened yet? "We still have to talk about it," Philip says. That discussion will take place soon but further than that he won't be drawn, although from his tone you really wonder if he wants the group to stay together at all. "I still see some of the guys, Larry, the ones I'd normally see." How do they feel about 'Easy Lover'? "They're very supportive. Nobody wants to see anyone else fail."

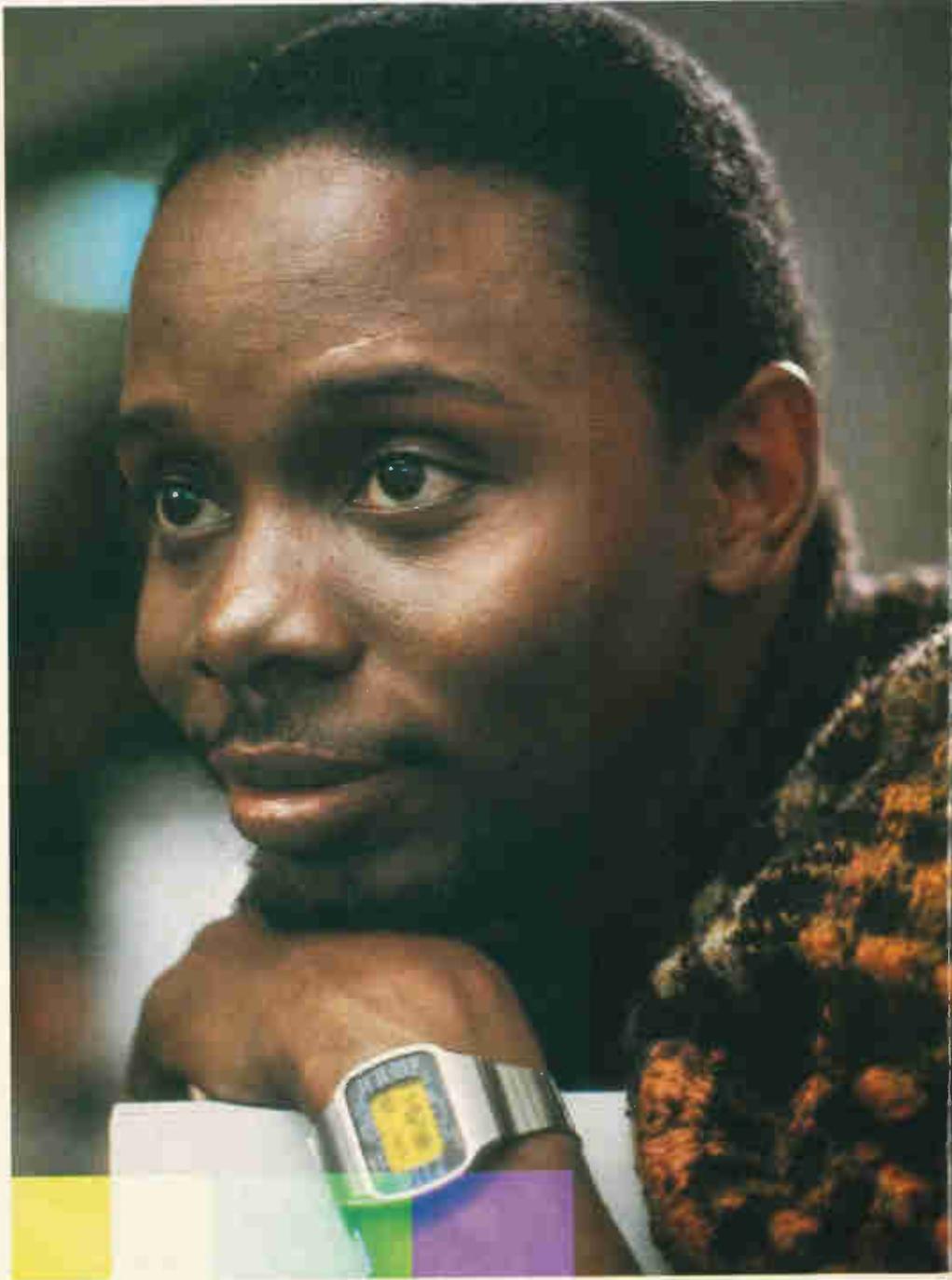
PHIL DOESN'T consider his kind of soul to be in the same family as many of the other regulars on the r'n'b charts. "Chinese Wall" is not an r'n'b record. You put it next to . . . uh . . . Midnight Star . . . or Maze, y'know . . . those are *totally* different records. My music has to be with the right people. I didn't pick Phil arbitrarily out of a hat. The fact that the horn players (from EW&F) already had a relationship with him was important.

"I didn't want to work with him because he was a giant pop star. In fact a lot of things I was able to say to Phil by not knowing him.

"It took a lot of courage on his behalf, and it says a lot about the kind of person he is. Even

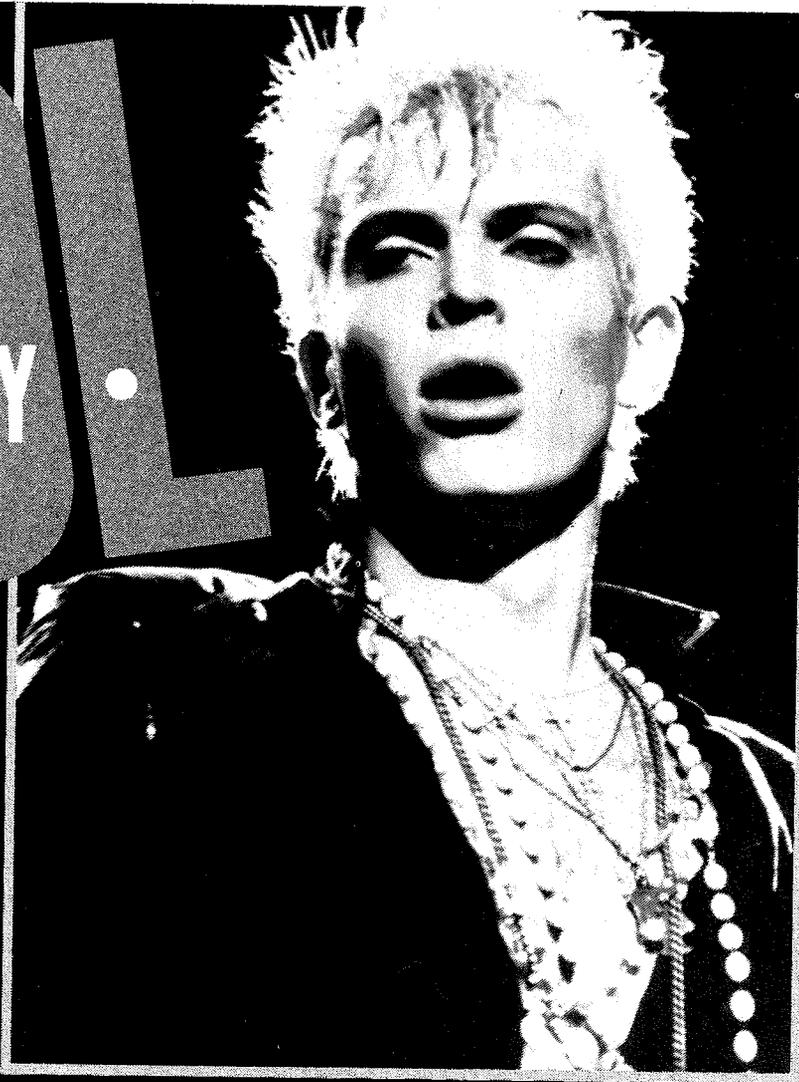
using the Phoenix Horns on his albums — there were certain people at the record company who told him he wouldn't get played because horns signify r'n'b music. Now, at this point, because of Phil you're beginning to hear a lot of bands on pop radio with horns."

He can spell out his overriding ambition. "One thing I really want to do, is to be able to be evaluated as an artist with versatility, so that it will warrant me *working* with people with versatility . . . and not just get into a De-fonics bag, seven albums of 'Reasons'. I love to sing ballads but I can't listen to myself singing four songs . . . I get bored!"



# VIEW TO A PHIL

# IDOL BILLY



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▼ WHY CAN'T people say something good about Toyah Wilcox?

They are always slagging off her records. I think her latest single 'Don't Fall In Love' is the best she has released since 'It's A Mystery'.

Give the lady a chance and say something good about her, she's one of the best pop artists we have got, let's keep her.

**A New Toyah Fan**

● *Alright then, Toyah is very nice. Satisfied?*

▼ HOW CAN it be explained?

Marilyn's 'Baby U Left Me' stalling at No 70 in the charts while the pathetically unknown Paul Hardcastle enters at No 4 and then jumps to No 1. And now everyone is going around with a fad of "Paul Hardcastle Remixes".

Don't worry Paul, I'm sure you'll be unsuccessful again before long. Meanwhile, go and get Maz's fab new single. '19' is just 'Two Tribes' — part two!

**Ashley Pearson, Maidstone, Kent**

● *How can it be? It's simple: quality against trying to make a silk purse out of a sow's ear*

▼ TO HER Squareness, HRH Princess Michael Of Gwent,

how lost thou art, when thy cannot appreciate the vocalistical talents of Marc Almond with reference to his TOTP appearance with Bronski Beat. Jimi may have problems, but Marc certainly has not. Monsieur Almond has one of the greatest voices of all time; has he not brought us such classics as 'Bedsitter', 'Memorabilia', 'Say Hello Wave Goodbye', 'Torch', 'Tainted Love', 'Numbers' and his unique rendition of 'You Only Live Twice', to name but a few?

His voice is internationally recognisable and his next number one is around the corner. Soft Cell were so successful that government powers feared Almondmania and rigged the charts to prevent continuous number ones but have since given up, as they could not live without his talents. Now he's back and together with Toyah, Pete Burns, Morrissey, widow Dolly and Sue Ellen in a dripping wet swim suit, the world is saved.

**Soft Cell Revive '85!, Archway, London**

● *Pete Burns and Morrissey saving*

*the world? Makes you wish somebody would drop the bomb, doesn't it?*

▼ IT SEEMS to me that it is quite some time since that wonderful name Kate Bush has appeared on your page.

However she appears frequently on the 'Chartfile' page because she is the true voice of progressive music today and is continually breaking down barriers that stand in the way of women in rock.

She was the first woman to write and sing a number one hit ('Wuthering Heights' in 1978), the first woman to ever have an album enter the charts straight in at number one ('Never For Ever'), all four of her albums have been 'top tenners', she writes, sings, produces, dances and choreographs her own videos and highly acclaimed stage shows. She has without doubt proven herself to be the most original and innovative talent Britain has ever produced.

Let's hope that her soon-to-be-released fifth album will be as excellent as the rest.

**An avid Kate (the gorgeous) Bush fan, Stralane, Co Tyrone**

● *And what's more, she has exquisite toes...*

▼ DEAR HILDA Pickles (May 11). Freddie Mercury's single 'I

Was Born To Love You' is slaughtering Hi-NRG music is it? More like giving it a well-needed shot of energy.

As for ripping off videos from

Frankie Goes To Hollywood, well, wasn't it Freddie and the boys from Queen (Brian May, John Deacon, Roger Taylor and Freddie) who first came up with the idea of a pop video ten years ago?

So it is, in fact, Frankie who are doing the copying! Freddie may be getting on a little bit but that is no reason to slag him off. I mean, at least he doesn't release crap records like Frankie do! So please consider this: Freddie has been around on the pop scene for a long while but Frankie haven't and somehow I don't think they will be around in ten years!

**A Freddie Mercury and Queen fan, Alresford, Essex**

● *They certainly won't if Holly keeps on buying such expensive handbags in Ibiza.*



TOYAH: thimply thooper

NEVER FORGOT STILIN



the single

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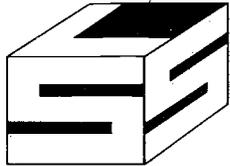
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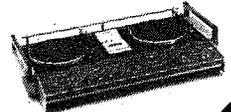
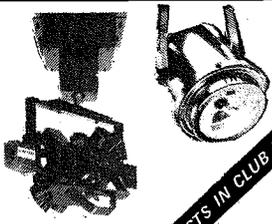
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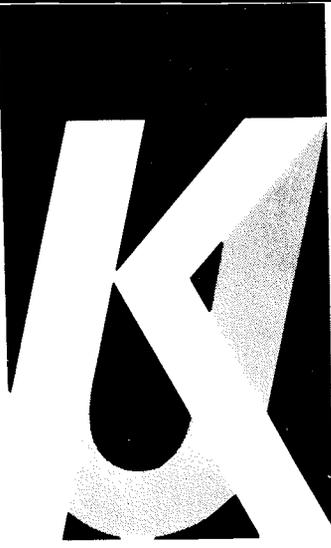
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**Official Top Of The Pops/  
Radio One Charts  
compiled by Gallup**

Week ending June 1, 1985



**UK SINGLES**

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST & SONG
1	1	5	19, Paul Hardcastle, Chrysalis □
2	2	3	A VIEW TO A KILL, Duran Duran, Parlophone
3	3	7	LOVE DON'T LIVE HERE ANYMORE, Jimmy Nail, Virgin
4	7	3	KAYLEIGH, Marillion, EMI
5	6	10	RHYTHM OF THE NIGHT, DeBarge, Gordy
6	4	19	MOVE CLOSER, Phyllis Nelson, Carrere □
7	5	7	I FEEL LOVE (MEDLEY), Bronski Beat And Marc Almond, Forbidden Fruit
8	18	3	OUT IN THE FIELDS, Gary Moore and Phil Lynott, 10 Records
9	20	6	WALKING ON SUNSHINE, Katrina And The Waves, Capitol
10	11	4	SLAVE TO LOVE, Bryan Ferry, EG
11	8	6	FEEL SO REAL, Steve Arrington, Atlantic
12	28	6	OBSESSION, Animotion, Mercury
13	17	4	CALL ME, Go West, Chrysalis
14	10	3	WE ALL FOLLOW MAN UNITED, Manchester United, Columbia
15	29	4	THE WORD GIRL, Scritti Politti, Virgin
16	9	4	WALLS COME TUMBLING DOWN, Style Council, Polydor
17	16	4	MAGIC TOUCH, Loose Ends, Virgin
18	12	7	I WAS BORN TO LOVE YOU, Freddie Mercury, CBS
19	37	4	SUDDENLY, Billy Ocean, Jive
20	35	3	ICING ON THE CAKE, Stephen 'Tintin' Duffy, 10 Records
21	21	4	SHAKE THE DISEASE, Depeche Mode, Mute
22	24	4	GET IT ON, Power Station, Parlophone
23	13	7	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin
24	36	7	THINKING ABOUT YOUR LOVE, Skipworth And Turner, Fourth & Broadway
25	15	10	EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears, Mercury ○
26	19	6	RAGE TO LOVE, Kim Wilde, MCA
27	40	2	GARY NUMAN LIVE EP, Gary Numan, Numa
28	38	2	SO IN LOVE, Orchestral Manoeuvres, Virgin
29	23	11	CRY, Godley And Creme, Polydor
30	31	5	ALL FALL DOWN, Five Star, Tent
31	27	10	FREE YOURSELF, Untouchables, Stiff
32	47	2	HISTORY, Mai Tai, Virgin
33	14	4	HERE WE GO, Everton 1985, Columbia
34	22	6	I WANT YOUR LOVIN', Curtis Hairston, London
35	30	6	WALK LIKE A MAN, Divine, Proto
36	49	5	DUEL, Propaganda, ZTT
37	44	4	CHERISH, Kool And The Gang, De-lite
38	42	2	HEAVEN, Bryan Adams, A&M
39	43	5	WALKING ON THE CHINESE WALL, Philip Bailey, CBS
40	26	5	THE UNFORGETTABLE FIRE, U2, Island

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

2	2	2	OUT NOW, Various, Chrysalis/MCA
3	—	1	NOW DANCE, Various, EMI/Virgin NOD1
4	5	13	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆
5	8	5	BEST OF THE 20TH CENTURY BOY, Marc Bolan And T Rex K-tel ○
6	4	14	NO JACKET REQUIRED, Phil Collins, Virgin ☆ ☆
7	3	8	HITS 2, Various, CBS/WEA ☆ ☆
8	6	4	BE YOURSELF TONIGHT, Eurythmics, RCA
9	7	2	LOW LIFE, New Order, Factory
10	12	3	BEST OF EAGLES, Eagles, Asylum ○
11	15	8	GO WEST, Go West, Chrysalis ○
12	10	7	THE MAN — BEST OF ELVIS COSTELLO, Elvis Costello, Telstar
13	11	9	THE SECRET OF ASSOCIATION, Paul Young, CBS ☆
14	13	51	BORN IN THE USA, Bruce Springsteen, CBS ☆
15	21	2	SHAMROCK DIARIES, Chris Rea, Magnet
16	9	2	YOUTHQUAKE, Dead Or Alive, Epic □
17	14	4	MR BAD GUY, Freddie Mercury, CBS □
18	17	33	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit ☆
19	—	1	SHAKEN AND STIRRED, Robert Plant, Es Paranza 7902651
20	28	9	THE POWER STATION, Power Station, Parlophone
21	20	2	BROTHER WHERE YOU BOUND, Supertramp, A&M
22	23	29	ALF, Alison Moyet, CBS ☆ ☆ ☆
23	16	4	FLAUNT THE IMPERFECTION, China Crisis, Virgin
24	18	6	VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC ○
25	26	49	PRIVATE DANCER, Tina Turner, Capitol ☆ ☆
26	29	29	MAKE IT BIG, Wham!, Epic ☆ ☆ ☆
27	27	11	DREAM INTO ACTION, Howard Jones, WEA □
28	33	14	RECKLESS, Bryan Adams, A&M □
29	30	5	AROUND THE WORLD IN A DAY, Prince And The Revolution, Warner Brothers □
30	19	3	WEST SIDE STORY, Bernstein/Te Kanawa/Carreras, Deutsche Grammophon
31	32	30	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ☆
32	36	45	DIAMOND LIFE, Sade, Epic ☆ ☆ ☆
33	34	7	SO WHERE ARE YOU, Loose Ends, Virgin
34	25	3	STREET SOUNDS ELECTRO 7, Various, Streetsounds
35	53	5	GETTING SENTIMENTAL, Engelbert Humperdinck, Telstar
36	35	34	THE UNFORGETTABLE FIRE, U2, Island ☆
37	39	20	FACE VALUE, Phil Collins, Virgin ☆ ☆
38	43	46	PURPLE RAIN, Prince And The Revolution, Warner Bros ☆
39	22	2	NO REST FOR THE WICKED, New Model Army, EMI
40	24	2	ON A STORYTELLER'S NIGHT, Magnum, FM

☆☆☆Triple Platinum (900,000 sales) ☆☆Double Platinum (600,000 sales) ☆Platinum (300,000 sales) □Gold (100,000 sales) ○Silver (60,000 sales)

**MUSIC VIDEO**

1	—	LIVE IN RIO, Queen, PMI
2	3	THE BEATLES: LIVE, PMI
3	7	BEHIND THE IRON CURTAIN, Iron Maiden, PMI
4	4	FIRST STING, the Scorpions, PMI
5	1	WHAM!: THE VIDEO, CBS/Fox
6	2	THE VIDEO SINGLES, Paul Young, CBS/Fox
7	5	ALL NIGHT LONG, Lionel Richie, RCA/Columbia
8	15	"UNDER A BLOOD RED SKY", LIVE AT REDROCK, U2, Virgin
9	10	ALCHEMY LIVE, Dire Straits, WHV
10	13	MORE END OF THE ROAD, Status Quo, Videoform
11	9	MAKING MOVIES, Dire Straits, WHV
12	8	MADONNA: THE VIDEO EP, Warner Music
13	16	HITS OUT OF HELL, Meat Loaf, CBS/Fox
14	6	THE HITS VIDEO, CBS/Fox
15	12	7 BIG ONES, Hall And Oates, RCA/Columbia
16	11	THE WORLD WE LIVE IN/LIVE IN HAMBURG, Depeche Mode, Virgin
17	14	THE SONG REMAINS THE SAME, Led Zeppelin, WHV
18	17	THE WORKS, Queen, PMI
19	20	PRIVATE DANCER, Tina Turner, PMI
20	—	LIVE AT PITTSBURGH, Barry Manilow, Peppermint

Video Week for the cup

● You guessed — it's another Bank Holiday and we can bring you Top 40s only . . . but don't fret, next week we'll print June 1's Top 100s, plus the usual June 8 charts. Sorry!

JOANNA GARDNER

"WATCHING YOU"



Boiling Point



7" & EXTENDED 12" REMIX OUT NOW



by Alan Jones

**'BROTHERS IN ARMS', Dire Straits'** first studio album since 1982, debuted at number one last week, outselling its nearest rival by a margin of nearly three to one.

It's the band's sixth album, and initial indications are that it will also be their most successful. Featuring nine spanking new songs from the pen of **Mark Knopfler**, it's undoubtedly their most cohesive platter to date. Bands trading on

their professionalism and craftsmanship are ten a penny, but with Dire Straits these qualities don't go hand in hand with sterility, as is often the case. On the contrary, 'Brothers In Arms' contains both good tunes and thoughtful lyrics, with the occasional display of guitar pyrotechnics — a pleasing mixture, to be sure.

The cassette and Compact Disc versions of 'Brothers In Arms' run for 57 minutes, the LP for 45 minutes. The CD made history by shipping a record 100,000 copies worldwide on day of release, including 20,000 in the UK. Overall, Compact Discs command around one per cent of the UK market at present, but on its first week in the shops, 'Brothers In Arms' sales were split LP 70 per cent,

**T**HOUGH IT finished fourth in a field of 19, Britain's 1985 Eurovision entry, 'Love Is ...' by **Vikki**, was one of our least successful attempts to lift the Grand Prix yet. Worse still, despite mucho TV coverage both prior to, and immediately after, the contest, including an unwarranted TOTP appearance, 'Love Is ...' reached only number 49 in the chart before slipping quietly into oblivion. Two of Britain's earlier Euro-entries failed to bother the chart compilers at all, but the other 25 have all been bigger chart hits than 'Love Is ...' as the following table reveals:

#### UNITED KINGDOM EUROVISION ENTRIES 1957-1985

Year	SONG — SINGER	Eurovision Position	UK Chart Peak
1967	PUPPET ON A STRING — Sandie Shaw	1	1
1976	SAVE YOUR KISSES FOR ME — Brotherhood Of Man	1	1
1981	MAKING YOUR MIND UP — Bucks Fizz	1	1
1969	BOOM BANG A BANG — Lulu	1	2
1968	CONGRATULATIONS — Cliff Richard	2	1
1961	ARE YOU SURE? — The Allisons	2	2
1970	KNOCK KNOCK WHO'S THERE? — Mary Hopkin	2	2
1972	BEG STEAL OR BORROW — New Seekers	2	2
1959	SING LITTLE BIRDIE — Pearl Carr & Teddy Johnson	2	12
1975	LET ME BE THE ONE — Shadows	2	12
1977	ROCK BOTTOM — Lynsey De Paul/Mike Moran	2	19
1960	LOOKING HIGH, HIGH, HIGH — Bryan Johnson	2	20
1965	I BELONG — Kathy Kirby	2	36
1964	I LOVE THE LITTLE THINGS — Matt Monro	2	—
1973	POWER TO ALL OUR FRIENDS — Cliff Richard	3	4
1980	LOVE ENOUGH FOR TWO — Prima Donna	3	48
1971	JACK IN THE BOX — Clodagh Rodgers	4	4
1963	SAY WONDERFUL THINGS — Ronnie Carroll	4	6
1974	LONG LIVE LOVE — Olivia Newton-John	4	11
1962	RING A DING GIRL — Ronnie Carroll	4	46
1985	LOVE IS ... — Vikki	4	49
1983	I'M NEVER GIVING UP — Sweet Dreams	6	21
1982	ONE STEP FURTHER — Bardo	7	2
1984	LOVE GAMES — Bell & The Devotions	7	11
1957	ALL — Patricia Bredin	7	—
1966	A MAN WITHOUT LOVE — Kenneth McKellar	9	30
1978	BAD OLD DAYS — Co-Co	10	13
1979	MARY ANN — Black Lace	12	42

NB: The United Kingdom did not enter the contest in 1956 or 1958.

Though Britain hasn't provided the winner since 1981, our Eurovision record is far more consistent than any other country. Applying an inverse points system to the top three placings over the 30 years of the contest gives Britain a score of 34 points (four firsts @ three pts each, 10 seconds @ two pts, and two thirds, for a point each). Runners-up France have 26 points, Luxembourg 16 pts, Spain 13 pts, Germany 12 pts, Sweden, Switzerland and Israel have 10 points each ...



● **DIRE STRAITS: Over 18 million albums sold worldwide, and they are about to embark on a 210 date tour**

cassette 27 per cent and compact disc three per cent, reflecting the band's popularity with the more affluent record buyer, and, incidentally registering a higher one week sale than any other compact disc in the brief history of the format.

Sales of the first five Dire Straits albums have topped 18 million worldwide, and they recently commenced a mammoth world tour which commits them to 210 concerts in 24 countries, which will presumably guarantee a bumper payday for the band when the tour finally winds to a close in Darwin, Australia, next March. It's a far cry from the fateful day in 1977, when Knopfler and his cohorts just managed to scrape together the £120 necessary to record their first demo, 'Sultans Of Swing', which, you may care to know, can be heard in its primitive state on the EMI charity compilation 'Sometimes

A Great Notion' (TOPCAT 1).

The man who discovered Dire Straits was record company mogul, music publisher, Capital Radio disc jockey, author — his 'Sound Of The City' is a standard work of rock reference — and all-round good guy, **Charlie Gillett**. Charlie also discovered singles chart topper **Paul Hardcastle**, and thus completes a rare double which most A&R men would give their right arm to achieve. Now, if only he'd stop peddling so much mediocre African music on his 'City Beats' show ...

'Brothers In Arms' was one of nine new albums to make their chart debut last week inside the top 30, a figure without precedent. This freakish concentration of hot new product would be exceptional at Christmas, but for it to occur in May is inexplicable, and caused album sales to rise 15 per cent over the previous week ...

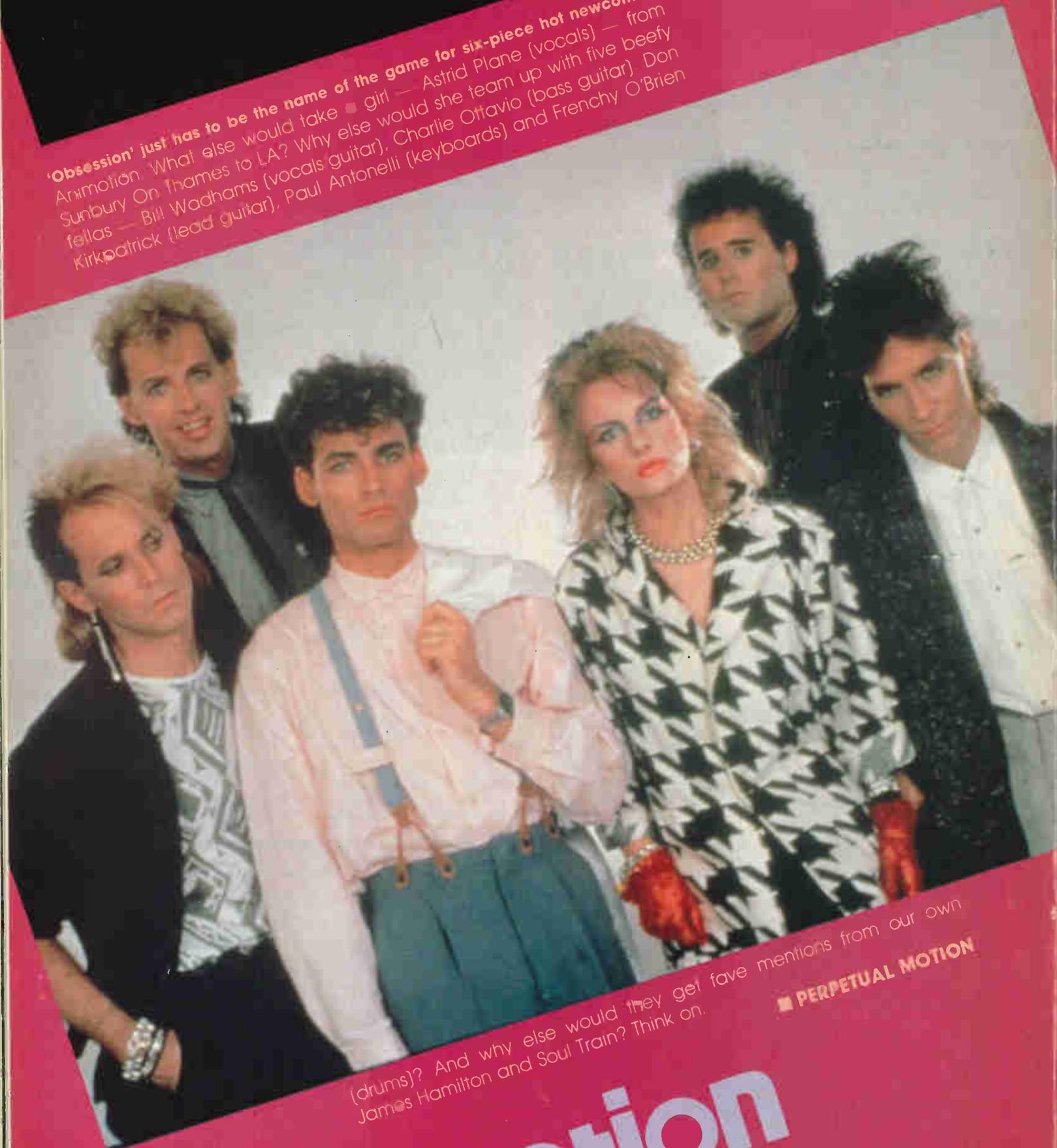
● **DIRE STRAITS is a particularly inappropriate moniker for a band whose members are all millionaires. Worldwide, their album sales make them one of the top 50 acts of all-time. In Britain, they've spent nearly 500 weeks in the album charts, a figure topped by less than 20 acts. Here's how their albums have fared, up to and including last week:**

TITLE	DATE OF CHART DEBUT	HST POSITION	WEEKS ON CHART
'Dire Straits'	22 Jul 78	5	79
'Communique'	23 June 79	5	18
'Makin' Movies'	25 Oct 80	4	186
'Love Over Gold'	2 Oct 82	1	112
'Alchemy — Dire Straits Live'	24 Mar 84	3	60
'Brothers In Arms'	26 May 85	1	1*

\*indicates title still on chart at 26 May 1985.

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'Obsession' just has to be the name of the game for six-piece hot newcomers Animation. What else would take a girl — Astrid Plane (vocals) — from Sunbury On Thames to LA? Why else would she team up with five beefy fellas — Bill Wadhams (vocals guitar), Charlie Ottavio (bass guitar) Don Kirkpatrick (lead guitar), Paul Antonelli (keyboards) and Frenchy O'Brien



(drums)? And why else would they get rave mentions from our own James Hamilton and Soul Train? Think on.

■ PERPETUAL MOTION

# Animation