

OFFICIAL TOP OF THE POPS CHART

record

MARCH 16, 1985 45p



POWER
STATION
~ THE WIRED BOYS

THE GRAMMY AWARDS

STEPHEN DUFFY • THE SMITHS • CHINA CRISIS

WACKY RICHARD Strange is back with his latest venture the Engine Room. Also featuring Julie Hepburn (vocals) and Rene Eyre (vocals and dance) the first single is 'Your Kiss Is A Weapon', described as a combination of "music, dance, word and image".

Richard is currently playing the part of a record producer in the TV series 'Dempsey And Makepeace', and he's also got a part in the Mel Smith film 'Morons From Outer Space'.



● **SAM HARRIS** was just saying what he loved about London when something happened. 'Well, I ... oh, wow, look at that! The guards are just passing our window, as we speak! That's what I love!' Samuel was here promoting 'Hearts On Fire', the dangerously hi-NRGised chart single from his meteoric debut LP.

"The album went Gold in the States in its fifth week," he says. "In some ways it's kind of scary and overwhelming. A year and a half ago I was playing a one-man show at a 50-seat theatre in LA." Now Sam's reading the part for a possible movie vehicle.

"The only thing I don't like about England," he concludes thoughtfully, "is the food. Your food is just horrible."



● **NOW YOU** might have heard the one about soul boys from Islington before, but Charm School, a three piece from those parts, are a different story. The latest signing on the Madness Zarjazz label, Charm School are John Marshall (vocals, guitar), Keith Higgins (drums) and Giovanni Orfino (keyboards).

Long time purveyors of N1 soul and former members of Madness support band Gilt Edge, Charm School's first single is a Pete Wingfield produced piece of lilting sway called 'Life's A Deceiver'. Very much of the Hall 'n' Oates school, 'Life's A Deceiver' will do nice 'n' brassy.



● **IF LONNIE** Donegan was dead he'd turn in his grave, as skiffle makes a welcome return with Terry And Gerry. Gerry Colvin (vocals, guitar) and Terry Lilley (vocals, double bass) are a Brummie based duo who first came to light last year with the wonderful thigh-slapping 'Butter's On The Bread' EP.

Now, the smartsuited twosome, joined by Andy Downer on extra guitar and Doreen Devine on washboard and bongos, follow that little moment of joy with 'Clothes Shop' — a fine, bass-thumping toon that old master skiffler Donegan would well appreciate.

You may have caught the duo on 'The Other Side Of The Tracks' or 'The Tube', while a starring performance on 'Pebble Mill' could be just around the corner. Terry and Gerry make witty, contagious music that's guaranteed to make your day just that little bit brighter.



▲ FORTIES SWING style makes a comeback courtesy of the Deep Sea Jivers, whose energetic blend of R'n'B and Eighties humour is encapsulated on the rib shattering first single 'Dancing And Dining'. And if that's not enough to whet your appetite, it includes the tracks 'Bananas' and 'Sausages Beans Onions And Gravy'.

The Jivers are Pete Thomas (sax), Ruth Bitelli (bass), Granville Harding (keyboards) and Spike Dodds (drums). Go on, take to the water.



● SHE'S RELEASED a few off-centre singles but now Evelyn 'Champagne' King returns with a high-fibre 45 'Give Me One Reason'.

Between poses at the video shoot, the lady talks about her acting plans: "I'm getting some offers, and looking for some more. I'd like to get out of singing by the time I'm 40." Still, it wasn't so long ago she was sweeping and cleaning and moonlighting it in the local band. "We used to do oldies, Patti LaBelle, Dolly Parton — in nightclubs, basements, we made \$75 a night. It was a lot of fun."

Don't forget the 'Champagne', by the way — it's back at her own insistence and she gets very upset if you leave it out...

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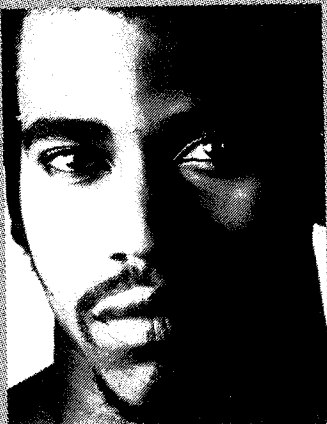
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record

EDITED BY
DIANE CROSS

■ **NO TIME** to relax for Frankie, as their tribe of fans keep up the demand for tickets and more dates, while Tears For Fears hope to rule the world with a new single, Dire Straits do some dates and the Pogues prepare for St Patrick's Day. Wacky!



GO-GO BLOW

■ **KURTIS BLOW** gets the go-go ahead for a remixed, re-release of his funky up 'Party Time' single. This was originally a dance classic in 1983.

The seven inch will be flipped with his 1980 hit 'The Breaks', while the 12 inch has an extended instrumental of 'Party Time' as well.

● **BIG BOOTED KING** have announced two warm up dates to start off their UK tour. They'll be appearing at Coventry Apollo April 6 (tickets £4.50 and £4) and Chippenham Goldiggers 7 (tickets £5).

● **THE TRUTH**, those purveyors of Sixties pop, release the single 'Playground' on March 18. Expect a tour in late March and an LP in April.



FRANKIE CAN'T RELAX

■ **FRANKIE GOES TO HOLLYWOOD** can't seem to find time to relax, as continued demand for tickets has forced them to add two more shows at Hammersmith Odeon on April 6 and 7.

Tickets priced £8 and £7 are available by post from March 13 onwards from the Box Office, Hammersmith Odeon, Queen Caroline Street, London W6. Make cheques and postal orders payable to the Hammersmith Odeon and don't forget that SAE.

The show on Sunday 7 is an early show starting at 5pm (doors open 4.15pm) due to a prior commitment taking place later on.

The lads fourth single, the title track from the LP, 'Welcome To The Pleasure Dome' will be out on March 18.



COMICAL

■ **RIK MAYALL** and Ben Elton embark on a comic turn for April. Catch 'em at Bristol Hippodrome April 19, Cornwall Coliseum 20, Poole Arts Centre 21, Southampton Gaumont 22, Leicester De Montfort Hall 23, Oxford Apollo 24, Nottingham Royal Centre 25, Sunderland Empire 26, Hull New Theatre 27, Lincoln Ritz Theatre 28, Harley Victoria Hall 29 and Blackburn King Georges Hall 30.

● **KILLING JOKE** get a touch of the regals with the release of the album track 'Kings And Queens' as a single on March 22. Available in seven and 12 inch, with a special dance mix on the 12 inch as well as the previously unreleased 'The Madding Crowd'.

The sombre ones can be heard on Radio One's 'In Concert' on March 23.

THE ALL NEW GO-GO EDITION **CLUB**

PARTY TIME

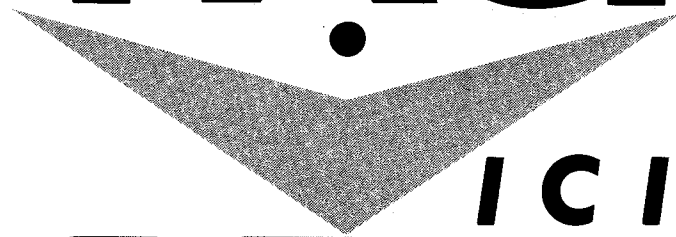
also includes "THE BREAKS"

KURTIS BLOW

12" JABX 12
7" JAB 12



THE ULTIMATE DOUBLE PACK



ICIOUS
PINK



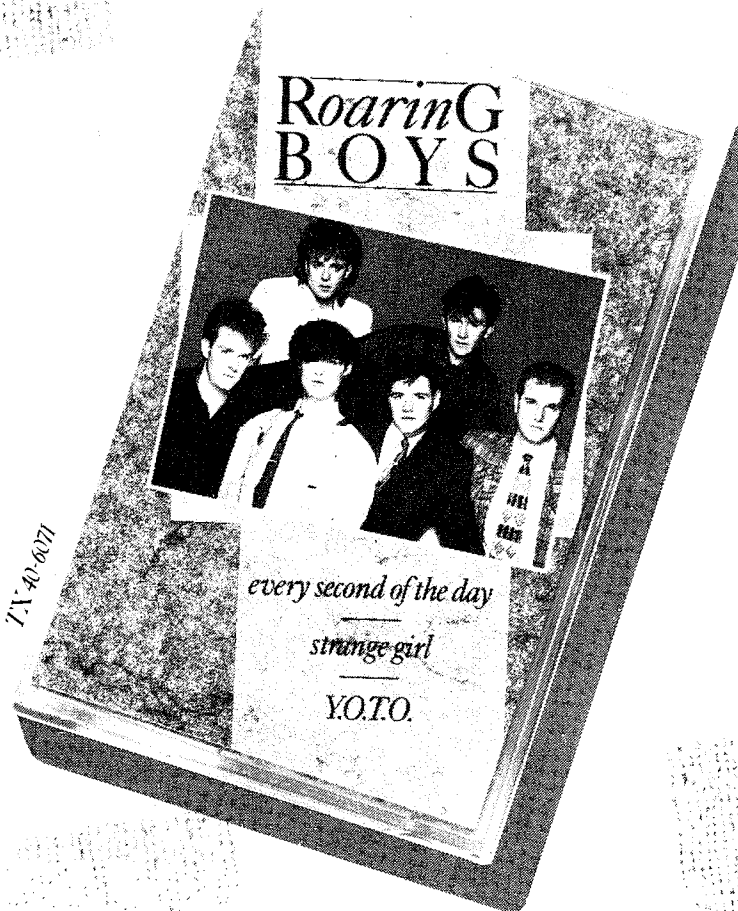
TWO CLUB 12 INCH SMASHES FOR THE PRICE OF ONE

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AND **FETISH**

• SPECIAL LIMITED EDITION •



Roaring B.O.Y.S



now the 3 track
cassette
every second of the day

Also on 7" (A6071) & 3 track 12" (TX6071)



CONTINUED



DIRE DATES

● DIRE STRAITS are doing their first live dates for 18 months this summer. Catch them at Birmingham NEC June 28, 29 and 30, Brighton The Centre July 2, 3, London Wembley Arena 4-13 inclusive.

Tickets are priced £9.75, £7.75 and £6.75 for Birmingham, available from Dire Straits Box Office, PO Box 77, London SW4 9LA. Brighton are £9.50 and £7.50 from the box office and usual agents. The July 4 show at Wembley will be attended by the Prince Of Wales, with proceeds going to the Prince's Trust Fund. Tickets for this cost £12.50 and £10.50, with the other Wembley shows £10.75 and £8.75, available to personal callers at the box office, London Theatre Bookings and Premier Box Office, by post from the address above or on a credit card hotline 01-439 4061 or 01-240 0771.

Don't forget the sae and allow four weeks for delivery.

● DENNIS BROWN and Barrington Levi meet for battle. The two top reggae acts will be appearing at the Michael Sobell Centre, Hornsey, London on May 25 and 26. Tickets are available from Premier Box Office, many local record shops or telephone 01-992 3249/01-993 4865.

● MAZE FEATURING Frankie Beverly will be playing some British dates in April. See them at London Hammersmith Odeon April 23-27, Edinburgh Playhouse 30, Manchester Apollo May 1.

Tickets for all concerts are available from the box offices, and are priced £8.50 and £7.50 Hammersmith Odeon, £7.50, £6.50 and £5.50 Edinburgh and £6, £5 and £4 at Manchester.

● MILLIE JACKSON takes suggestiveness a step further with a double A-sided single out now. 'It's Gonna Take Some Time This Time' and 'Kiss You All Over' are available in seven and 12 inch formats.

Her 'Live And Uncensored' double album will be in a shop near you from the 18th.

EVERYTHING AND MORE

EVERYTHING BUT THE GIRL will be releasing their second LP, the follow up to 'Eden', in April. The current single 'When All's Well', a Ben Watt composition out on March 15, will be included on the album.

The B-side is 'Heaven Help Me', with the addition of the Pretenders hit 'Kid' on the 12 inch.

● OLD HANDS SLADE release the single 'Myzsterious Mizster Jones' backed with 'Mama Nature Is A Rocker' on March 18. The single is taken from their forthcoming album.

WELL SPUN

● IN REPLY to newspaper stories concerning Dead Or Alive's non appearance on the 'Tube' last week the band have issued the following statement: "Dead Or Alive would like to set the record straight about newspaper claims that they cannot perform live following their non-appearance on the 'Tube' on Friday 8 March.

"The 'Tube' approached Dead Or Alive to appear on the show and the band were very happy to do so on the basis that as they had not played live since last April or rehearsed recently due to recording commitments an element of backing tapes would be used. When the band submitted the backing tapes to the show the 'Tube' at the last moment withdrew permission for DOA to appear on that show as planned and agreed that the most acceptable compromise at such a late date would be to cancel the band's appearance on the show.

"Had the performance continued as scheduled Pete Burns would have sung live and the other band members would have performed keyboards, bass and percussion live."

ALARMING

● **THE ALARM** are taking their brand of reality around the country starting with a charity concert in Wales. This is in aid of the Save The Children Fund and the Sudan Appeal. Tickets for the concert, which takes place at the Astra Theatre, Llandudno on April 20, are available by post from PO Box 124, Aldridge, West Midlands WS9 8XX or from the box office and usual agents.

Other dates are Chippenham Goldiggers May 14, Dunstable Queensway 15 and Stoke Kings Hall 16. Tickets for all shows are £4.

A double pack version of the single 'Absolute Reality' including the extra tracks 'Room At The Top' and 'Reason 36' is released this week. It's a limited edition of 10,000.

● **THIS IS** the Limit, well, no it isn't actually, as the group who took 'Say Yeah' into the top 20 have changed their name to Oates And Van Shaik (their surnames). This is to avoid confusion, as there's another band with the same name. The first release under the new moniker will be the single 'Love Attaxx' coupled with 'Crimes Of Passion'.

Expect a debut album 'The Limit' on April 1.



BROWN EYED POGUES

■ **THOSE ROGUISH POGUES** release the single 'A Pair Of Brown Eyes' on March 18, the day after their eagerly anticipated St Patrick's night bash at Hammersmith Clarendon.

Written by front man Shane MacGowan and produced by Elvis Costello, the B-side is 'Whiskey You're The Devil'. The 12 inch also includes the stage favourite 'Muirshin Durkin'.

A second album is due in the summer, assuming they sober up in time!

● **COCTEAU TWINS** cancelled performances at Norwich UEA February 18, Portsmouth Guildhall 19, London Bethnal Green York Hall 20, will not now be rescheduled. Ticket holders should claim refunds from the point of purchase.

A seven and 12 inch EP from the band 'Aikea-Guinea' will be available from March 18.

■ **GO-GOER CHUCK BROWN** has his album 'Bustin' Loose' rush released this week. Recorded in 1978, it includes seven cuts and is the first go-go album to hit the UK.

KEEP SMILING

● **SMILEY CULTURE**, that man with the mouth, follows up his law enforcing 'Police Officer' patter with the double A-sided 'Cockney Translation', a reggae hit from last year, and 'Roots Reality' on March 15.

The 12 inch features the original extended dub mix of 'Cockney Translation'. There will also be the double A-side 'Entertainer Entertainer' (extended dub mix) and 'Roots Reality'.

Smiley will be appearing on a Fashion compilation LP 'Great British MCs' which should be out soon. Also watch out for a tour in the late spring.



NARADA MICHAEL WALDEN

NEW 12" SINGLE

'GIMME, GIMME, GIMME'

TAKEN FROM THE L.P.
'THE NATURE OF THINGS'

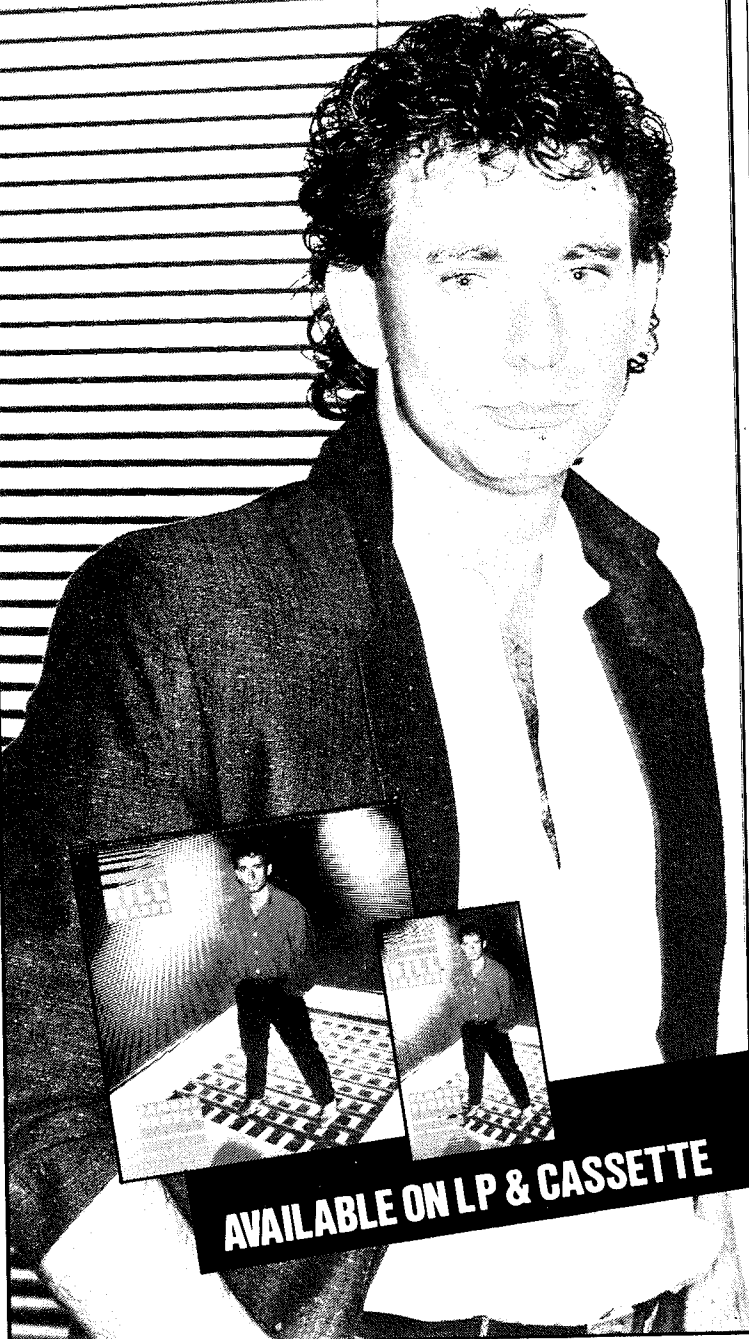


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**BILL
SHARPE**
(FROM SHAKATAK)

**SOLO ALBUM
FAMOUS
PEOPLE**

INCLUDES THE
SHARPE AND NUMAN HIT
CHANGE YOUR MIND



AVAILABLE ON LP & CASSETTE

CONTINUED



RULING FEAR

● **TEARS FOR FEARS** are releasing a track from their highly successful new album 'Songs From The Big Chair' on March 22. 'Everybody Wants To Rule The World' is backed with 'Pharaohs'.

The very wonderful Adventures will be supporting them on their previously announced tour.

● **A CERTAIN Ratio** back up their single 'Brazilia' with a few dates. They'll be appearing at Portsmouth Polytechnic 20, Bristol Polytechnic 21 and London ICA 23. And there're more dates to follow.

● **HIP HOPPER** Man Parrish is back with a single 'Boogie Down (Bronx)' on March 15.

● **A NAME** to remember is Auto-graph, as the highly successful US act are now bringing their first single 'Turn Up The Radio' to Britain. Their album 'Sign In Please' will be available mid April.

● **THE MARY JANE GIRLS**, Motowns Eighties answer to the Supremes, release the single 'In My House' from their forthcoming LP 'Only Four You'. The track was written and produced by Rick James.

● **SLIPPERY CHARACTER** Rockwell has released the single 'He's A Cobra'. Taken from his second album 'Captured', it features Stevie Wonder on backing vocals.

● **'THING FISH'**, a presentation boxed set album and cassette from Frank Zappa, will be out on March 11. It is described as "a surreal satire on modern America presented as a Broadway musical". Very fishy.

● **THOSE FAMOUS** escapologists, New York rapping duo Whodini, release their second album 'Escape' on March 18. It has already gone gold in the States.

SKINNED ALIVE

● **JOBBOXERS WILL** be following up their single 'Is This Really The First Time (You've Been In Love)' out this week, with an album entitled 'Skin And Bone' in May.

Catch them at London's Electric Ballroom March 16.

FRIDAY'S 'Tube' (C4, 5.30pm) has Tears For Fears and Co-Op City live, as well as some archive footage of Lee Dorsey and Little Richard. Later on, 'The Oxford Road Show' (BBC 2, 7.30pm) features Howard Jones.

SATURDAY'S 'Saturday Superstore' (BBC1, 9am) has that entrepreneur Richard Branson with Bryan Adams and a dotty Strawberry Switchblade recording. While 'Punk To Present' (Radio 1, 1pm) this week looks at the effects on music of the introduction of technology. Art Of Noise will be airing their views. Then 'The Other Side Of The Tracks' (C4, 6pm) features Richard Perry and Bobby Womack. Get some live action as 'In Concert' (Radio 1, 6.30pm) grooves along to Big Sound Authority and Scary Thieves.

TUESDAY finds 'Whistle Test' (BBC2) dropping in at the ICA Rock Week, with Microdisney, Morrissey favourites James and Hind-sight showing some 1979 footage of the Tourists.



BLEED!

THE BEST THING: discovering the works of the Marquis De Sade with a partner of your choice.

THE NEXT BEST THING: knowing that Frankie Goes To Hollywood's "Welcome To The Pleasure Dome (an alternative to reality)" is ready for you in seven days. Ready?

The seven inch will equal

ONLY PLEASURE
IS WORTHWHILE

Pleasure Dome Happy Hi! Get It On. The twelve inch will equal Pleasure Dome (How To Remake The World) Happy Hi! Get It On and Relax (International). We hate all American A.O.R. pensioners. Bleed them!



Monet

can't buy
me love



Yup, it's another hopeless pun — in this case to introduce beatnik romantic and arty fellow Stephen Duffy. Di Cross adjusts the easel

IF 'THE further adventures of Tin Tin' reminds you of a white haired, squeaky voiced comic strip character and a dog called Snowy, you're missing the latest instalment — Stephen Duffy.

This is the 'Kiss Me's second legitimate release, and it's not only been a nationwide (with the exception of the south east) club hit, but it also became a popular US dance hit. "In Birmingham where I come from, I get fans camping in the front garden and breaking into the back garden at three in the morning with ghetto blasters. That's why I had to move down to London," he explains.

So how did a talented art student find himself being tempted into the unpredictable world of pop? "I got into music when I got bored at art college. I'd been able to play since I was 11 as there were guitars around at home, so it wasn't a rebellious thing. Everyone in the family played and had been in bands.

"About 1979, I had this fixation with the Rolling Stones and the



image is just like David Bailey pictures and things like that, also the writings of Nick Cohn. His chapter on the Rolling Stones is what made me think 'oh yes, I'll have a bash at this pop racket'. Anything that can inspire someone to write in such a lucid way must be good."

Talking of writing, both 'Kiss Me' and the two previous singles 'Hold It' and 'She Makes Me Quiver', have a seemingly romantic quality. Are they written from experience, or are you just a hopeless romantic? "You have to write from experience. Like on the album there will be very down to earth thoughts."

Expect the album 'The Ups And Downs' next month, which will not only include 'Kiss Me' and 'She Makes Me Quiver', but four tracks recorded with Booker T Jones (late of the MGs). A previous Duffy/Jones collaboration 'Holes In My Shoes' appeared on the B-side of a double set of 'Kiss Me' (old and new versions) available recently.

"I'm recording another LP in May, which will bring people up to date with my songwriting. The first album is stuff I wrote between 1979 and 1984, whereas the next album will be songs I wrote last year."

WITH ONE of the best sleeve designs in quite a while, art seems to be an important element of his output. "I've ignored the fact that I'm an ex-art student for so many years and it seems such a waste.

"I run a visual production company with my elder brother Nick — Duffy and Duffy — which handles illustration and design work. He does all the co-ordination now, I just come up with the wild ideas."

As well as producing illustrations for a variety of magazines, Nick was responsible for the pictures behind Stephen on his recent TOTP debut.

"We're doing an exhibition in London soon to coincide with the release of the album, which will include all of the artwork I've been doing over the past year. Like the artwork on the 12 inch gatefold sleeve.

"The work will also be included in the book I'm doing which is an index of my personal life. It will be using the illustrations and a lot of words and old prose. You know how you write things when you're young, then you're really embarrassed about them. Well I've found some of mine, and decided there's nothing to be embarrassed about. So I'm going to print some of those.

"It's like a tapestry of all these different bits of prose. In the spirit of Kathy Acker and William Burroughs."

Also contained on the aforementioned gatefold sleeve is a question and answer style interview. Is that genuine? "It's formed in the same way as the book — bits of information stuck together. The answers are actually quotes from people like Mick Jagger, Bob Dylan, Picasso, Philip Larkin and others.

"The piece is about how with the mass communication of pop images it is very easy to convince people that things are autobiographical or that there's more substance to it.

"The record plays with people's assumptions about pop music. It's a record people have heard before, yet it's recorded in a very bizarre way. It sounds very expensive, but really a lot of the songs are very gauche and unsophisticated."

Again, the sleeve seems to continue the theme of this obsession with love. "You look at the sleeve and it's this very passionate embrace between two people very much in love. Then you open it out and it's just models in an art class, so it's like things are not what they seem.

"It's like the lyric. It appears to be a simple romantic thing, yet there're quotes in it from Dorothy Parker ('You gave me laughter and hope and a sock in the eye') and the line 'Kiss me with your mouth' is taken from Solomon in the Bible.

So is it an attempt to satirise love? "It is in no way a satire, a parody or a pisstake. I'm totally obsessed with pop images. It's like the comment on the sleeve 'buy appearances' — how groups get hyped and get people to style them whereas I put together the whole campaign."

ANOTHER DUFFY enterprise underway is a film with the working title of 'Valentine's Day'. "It's a musical comedy. The story is based on a group in the Sixties, like the Beatles, only they come from Birmingham and don't make it so they all go off to become civil servants and publicans. It's based on my family as they've all played in pop groups. Hopefully that will be my third album — my 'Hard Day's Night' in effect!"

And a fourth album? "Well, we'll also be doing this album called the 'Glamour Business' which is about modelling and glossy magazine style. That sort of fatuous market and that funny life that people lead.

"We'll be using 10 different models — one for each track. We got together and they told me their stories and I wrote the songs. I think it stems from the fact I buy so many magazines."

Another interesting venture spawned earlier in the year was the Dr Calculus link up 'Programme 7' with ex-Pigbagger Roger Freeman. "Roger used to live down the road from me in Birmingham. We bumped into each other in Piccadilly and he had a riff he wanted me to produce. We did it really quickly and drunkenly, not really expecting it to be a record."

The pair are currently working on an LP 'Designer Beatnik', although this is going to take a while yet. "We sit around and wait for the muse to hit us, we're waiting for divine inspiration! Anyway, Roger takes six weeks to do a trombone solo which still ends up sounding like an elephant receiving drugs anally."

To continue a theme, the name is taken from the Professor Calculus character in the Tin Tin comics. It's his response to the name of one of his past collaborations — Duran Duran. "The Tin Tin thing is just a joke, I'm not even a fan. I think they are rather dull.

"I used the name when we were a group — me, Stoker (ex-Dexy's, now General Public), Dik and Mulligan (Fashion) and Bob Lamb. It was just the title of the project. I'm hoping to phase it out slowly. I'll drop the ends first so I'll be Stephen 'Ti Ti' Duffy on the next single.

So what can we expect from the next single, 'Icing On The Cake'? "It's not as white as 'Kiss Me', it's slightly groovier. It's got the classic line 'You were left on the doorstep of the social security' — a stunning anti-government song!"



● HOWIE JONES, Herbie Hancock and a bewigged Tom Dolby see Prince's trousers



B A B Y , I ' M A S T A R

THIS YEAR the National Academy of Recording Arts and Sciences let it be known that it wanted to freshen up its image. And while this year's Grammys did not necessarily reflect a dive into the deep end, at least the Academy is playing in the shallow.

Proof positive: both Bruce Springsteen and Prince were at least nominated this year, and in fact Bruce actually took one statuette home, while Prince was awarded three (see list of winners).

Cyndi Lauper delivered a dramatic rendition of 'Time After Time', appearing to relive all the pain of the song's lyrics onstage.

But, there was no pain when she won Best New Artist Of The Year, and strode to the stage with Hulk Hogan, the 302 pound wrestling heavyweight champ of the world, whose flexed biceps are the size of most people's chests.

It was also a great night for Lionel Richie, whose 'Can't Slow Down' won the coveted Album Of The Year Grammy. However, Lionel was more excited about tying for Best Producer, an honour he shared with David Foster.

The Grammys moved from the mellow Lionel Richie to Tina Turner, whose sizzling rendition of 'What's Love Got To Do With it', complete with the sexiest walk ever seen on the small screen, has the audience jumping to its feet. Her winning streak (three Grammys in all) thrilled everyone.

But, without a doubt, the night really belonged to Prince.

Typically mysterious and inaccessible, he neither entered the Awards Show through the front door, nor accepted any of his awards personally, denying both fans and photographers long awaited glimpses of him.

But, before the evening was out, he did grace the Grammy stage, for a boiling, rousing, uncontrolled performance of 'Baby, I'm A Star'. And, baby, he is.

Prince jumped, spun, danced, kicked, wiggled his behind (which peeked through his sheer white lace pants), and sang his heart out.

While the music still blared, he leaped from the stage, ran through the audience, and out to his awaiting purple limousine, which whisked him away into the night.



going on out front, while backstage the press is somewhat like a caged animal, waiting to be fed. When the food arrives (celebrities), the reporters pounce, each trying to shout above the din to have their question heard. However, it's even worse if you're a photographer: most of those people are vicious!

Afterwards listening back to a tape with quotable quotes from superstar after superstar, the chaos fades and backstage at the Grammys seems like the best place to have ever been!

■ **CHAKA KHAN** (how she feels about categories within music): "I hate categorisation. I think it's an unfair point of reference. I think it really sucks. It's starting to melt a tad, categorising."

■ **JERMAINE JACKSON** (on the Victory tour): "Now that the Victory tour is over, I'm very happy the way things turned out, it was a major success. It was a success with my brothers and I as far as family love, and getting back together for the first time in eight years. We're making plans to go to the rest of the world in '86. The brothers, Michael, everyone."

■ **PHILIP BAILEY** (on Phil Collins winning Best Pop Performance, Male): "I think it's great, the song's fantastic, and Phil really deserves it. And, I was thinking, Phil is such a really humble cat. I know that this is going to be his year, as well as many years to come, he's a great person."

■ **MELLE MEL** (on reports that Chaka Khan did not like the rap on 'I Feel For You'): "It was never really a problem, it was just a misunderstanding. Chaka's an outspoken person, and so am I, I respect her for that. What it is, she never really got a chance to meet me, cause I was in New Jersey, and she was wherever she was when she did the record. And when it came time for us to be together, and talk, and to understand it



THESE PEOPLE ARE VICIOUS

IT WAS a bright, sunny warm day in Los Angeles, and the line outside the Shrine Auditorium, site of the 27th Annual Grammy Awards, snaked slowly through the door. Were the hundreds of people waiting fans, hoping for a treasured ticket to get inside? No, it was the press, waiting to get their equally treasured badges which allowed them backstage to talk with the presenters, performers, and winners of the Grammy Awards.

Backstage was a controlled zoo. People running around with microphones, trying to grab each celebrity for just one more earth-shattering quote: people feasting on the deli spread laid out for them, which went so quickly many never tasted anything; people staking out the best seats, in order to be closest to the incoming stars.

I hope I don't shatter any illusions here, but it really is not fun to cover the Grammys. Necessary, worthwhile, but not fun. All the glamour is



● **BILL OCEAN**: R&B award

G

RAMMANIA!

THE GRAMMY AWARDS, LOS ANGELES

FEBRUARY 1 9 8 5

Story **LAURA ELKUS GROSS** • Photos **NANCY J CLENDANIEL**



together, that's all it took. It wasn't that she had anything against me, but it was rap, because of the low quality the other rappers portrayed rap as."

■ **STEVIE WONDER** (on his future): "Well, what I'd like to do most in the future is what I'm going to do, continue my music. I enjoy that." (Did his popularity in England increase after 'I Just Called To Say I Love You?'): "Well, I think so. In Great Britain we got very, very warm response. But, the people have always been warm to us there."

■ **TINA TURNER** (on her big win): "How's it feel? Well, you must know that I wasn't expecting to win with my competition. I was really shocked when Diana said, 'Tina Turner', I thought, 'What? That must be in my head.' No, I didn't hear that, and I became a bit shaky, the right leg seems to be the one these days and even the bottom lip was shaking for a while. It was a bit of a shock, I must say." (Why the comeback in 84?): "Well, I think it was time, I don't have too much time left (laughs). I mean, no! I think I had a few cycles to go through, a few things to learn, I had to work on my own, I had to really find what I could do."

■ **LIONEL RICHIE** (on winning Best Producer with David Foster): "It is wonderful that we both are standing here, we share this honour, he's a wonderful guy, wonderful guy." (When asked if he'll have room for the producer's award): "Let me tell you something, I'll find the room for this one here. My wife, she lost control. Well, it is a first for me. If you go back and look at the track record of who has received this award, Quincy Jones, who if I can just say it in the same breath that we're in the same league of producers, that's pretty heavy. So, that's a special honour."

W I N N E R S

RECORD OF THE YEAR 'What's Love Got To Do With It?', Tina Turner

ALBUM OF THE YEAR 'Can't Slow Down', Lionel Richie

SON OF THE YEAR 'What's Love Got To Do With It?', Tina Turner

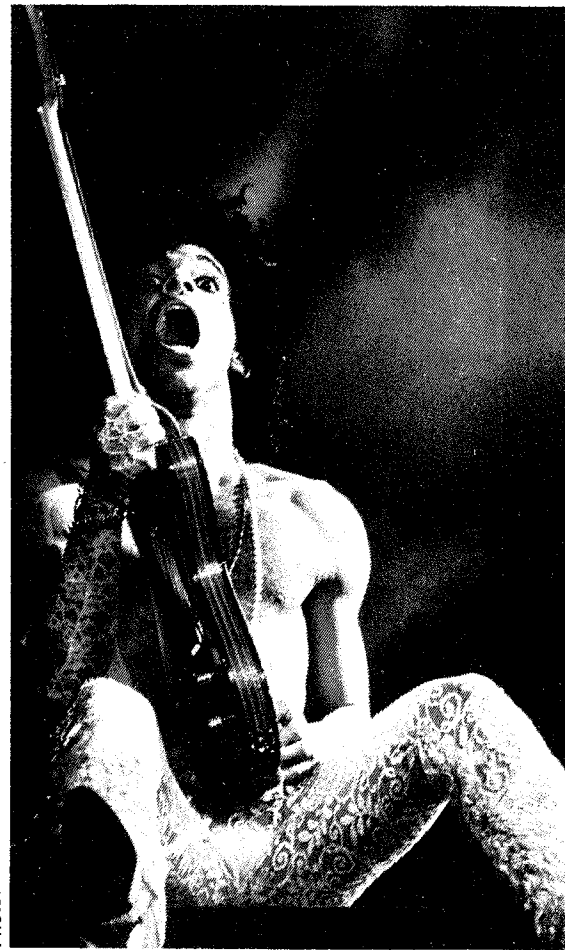


Photo: Retna

● **PRINCE**: Three awards and see-thru trousers

BEST NEW ARTIST Cyndi Lauper

BEST POP VOCAL PERFORMANCE, FEMALE Tina Turner for 'What's Love Got To Do With It?'

BEST POP VOCAL PERFORMANCE, MALE Phil Collins for 'Against All Odds (Take A Look At Me Now)'

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL Pointer Sisters for 'Jump (For My Love)'

BEST ROCK VOCAL PERFORMANCE, FEMALE Tina Turner for 'Better Be Good To Me'

BEST ROCK VOCAL PERFORMANCE, MALE Bruce Springsteen for 'Dancing In The Dark'

BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL Prince And The New Power Generation for 'Purple Rain — Music From The Motion Picture'

BEST R&B VOCAL PERFORMANCE, FEMALE Chaka Khan for 'I Feel For You'

BEST R&B VOCAL PERFORMANCE, MALE Billy Ocean for 'Caribbean Queen (No More Love On The Run)'

BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL James Ingram and Michael McDonald for 'Ya Mo B There'

BEST RHYTHM AND BLUES SONG (a songwriter's award) 'I Feel For You', Prince, songwriter

BEST MEXICAN/AMERICAN PERFORMANCE Sheena Easton and Luis Miguel for 'Me Gustas Tal Como Eres'

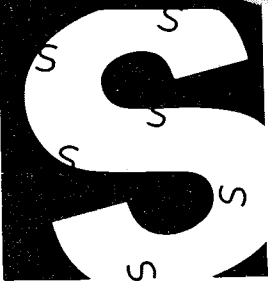
BEST ALBUM OF ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL (award to the composers) 'Purple Rain', Prince, John L Nelson, Lisa and Wendy, songwriters

BEST VIDEO David Bowie for 'David Bowie'

BEST VIDEO ALBUM Michael Jackson for 'Making Michael Jackson's Thriller'

BEST ALBUM PACKAGE (award to art director) Janet Perr for 'She's So Unusual'

PRODUCER OF THE YEAR Lionel Richie and David Foster



reviewed by
Eleanor Levy

**SINGLE OF
THE WEEK**

BILLY BRAGG 'Between The Wars' (Go-Discs) A low price EP of four songs showing the man with the large nose at his most potent and lyrical. Billy 'pulls no punches', the thing beginning with 'Between The Wars', an anti union-bashing song and ending on a new, slower version of 'It Says Here' attacking the Tory press. You could argue that blatant political commentary alienates and ends up preaching only to the converted. Yet subtlety never works either.

THE BOOTHILL FOOTTAPPERS 'Jealousy' (Phonogram) Nice to hear a song in which people sound like they are actually enjoying themselves. The Boothills produced one of the songs of last year with the catchy wit of 'Get Your Feet Out Of My Shoes' and follow it with this — a smoother uptempo ballad with the same addictive accordian and sing-a-long feel. Wouldn't it be nice to have a banjo in the charts again?

THE COCTEAU TWINS 'Aikea-Guinea' (4AD) The Cocteau make sounds that never fail to carry you off into higher planes of thought. Lose yourself in those swirling guitars as Elisabeth Fraser's voice soars tall and pure, taking your insides with it. Sounds painful, but the pleasure was all mine.

KING 'Won't You Hold My Hand Now' (CBS) Ah ha — a hot property! King have finally got the success they believed themselves worthy of and Paul's become a sex symbol. Swoon! As for this, it's more forceful than 'Love And Pride' — stronger where that seemed to have great gaps in the mix, more controlled, less boppy and very very professional. Remixed to squeaky clean perfection. I'm going to stick my neck out here... I think it might be a hit.

STRAWBERRY SWITCHBLADE 'Let Her Go' (Korova) Despite all the slaggings, 'Since Yesterday' had a certain lilting charm. This does not, ending up as a disposable dose of fairground sweetness. Strawberry Switchblade are neither stupid nor puppets but their success lies in their ability to fill a gap in the market. Nice girls with nice tunes who boys can harbour crushes on and girls emulate. Watch out for the Strawberry Switchblade dolls you can dress yourself. In the shops any day now!

JAMIE RAE 'Pretty One' (Stiff)
The masculine (singular)

equivalent of Strawberry Switchblade. The title says it all. Jamie's young and good looking and the fact this is produced by the man behind David Cassidy's comeback speaks volumes.

BRUCE SPRINGSTEEN 'Cover Me' (CBS) I hate to admit it but the old sod's finally got to me. 'Dancing In The Dark' was brilliant — just watching that little bum of his was a wonder to behold. 'Cover Me' followed that when originally released and does again. The 12 inch has the Arthur Parker remixes of both songs and they are *hilarious*.

JAMES 'Hymn From A Village' (Factory) All the bands coming through at the moment seem to be of a certain mould. BEAUTY is the thing to be possessed of and if you haven't got it, fake it, and bugger the sound you're making — that can be faked too. That's why James are so refreshing. So non-visual it hurts and makes it excessively difficult to find one of those easy nouns we journalists like attaching to the front of groups' names. You know, 'funksters', 'popsters', 'long macsters'. The comparisons with Joy Division are glaringly obvious but they have a less doomy, more open hearted feel and (ouch) energy.

THE NIGHTINGALES 'It's A Cracker' (Vindaloo) This has ribtickling, deep vocals of the sort Pete Burns has recently been toying with in that risquely provocative fashion of his. Add a jangly acoustic backing rather than a spruced and shiny electric one and you have a cracker.

EVERYTHING BUT THE GIRL 'When All's Well' (blanco y negro) Disappointingly, this smacks of 'playing safe'. When Tracey and Ben can write such perfect *feeling* songs as 'Bittersweet', why release an insubstantial and lifeless song like this? It smacks of panic by someone — a vague attempt to emulate 'Each And Everyone's'

success by putting out a song as close to it as possible but with none of its free-flowing jazzy life. EBTG have new songs far better than this and hopefully we'll be seeing *them* soon.

WORKING WEEK 'Inner City Blues' (Virgin) Released a while now, this has the same problems as the EBTG song. Working Week have released two classic singles — 'Venceremos' and 'Storm Of Light' — which were outstanding in their originality and life within the confines of the charts they found themselves in the lower reaches of. Now, with new permanent vocalist Julie Roberts, they have come up with a jazz-funk type song that is as strong a record you'll hear in that area, but lacking the tight simplicity their previous work provided.

A CERTAIN RATIO 'Brazilia' (Factory) This group have been flirting with jazz for years before it attracted its present Covent Garden trendiness. Then, they always had a certain raw appeal — especially live. 'Brazilia' is far from rough. Smooth and tropical, it's perfect for having a quick rumba in the garden.

BELOUIS SOME 'Imagination' (Parlophone) The man who is Belouis Some is blond, hunky and called Neville. He would look wonderful miming to this bland disco record on some afternoon pop show — and no doubt will. Had he been around 10 years ago he would probably have had his own show courtesy of Muriel Young. Remember the Arrows? Remember the Moondogs? A lot of money has gone into promoting Belouis Some. Has it been worth it? No.

EDDY GRANT 'Baby Come Back' (Ice) The Equals' favourite given the electric guitar and regular drum beat treatment. Still a great pop record for those spring days we're all heading towards, but why tamper with an original if you have nothing to add?

HEY DJ!
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ON MUSIC WEEK
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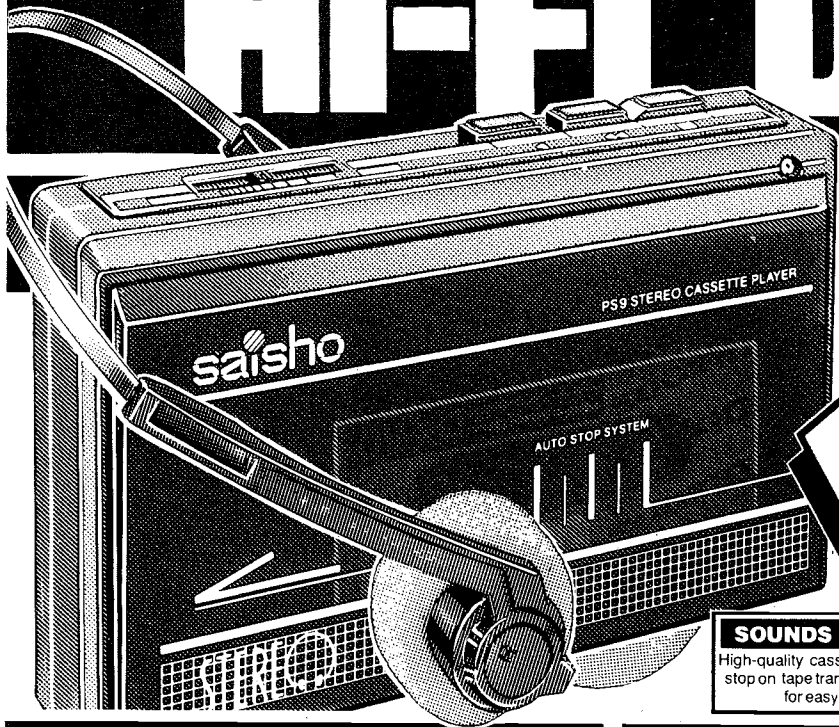
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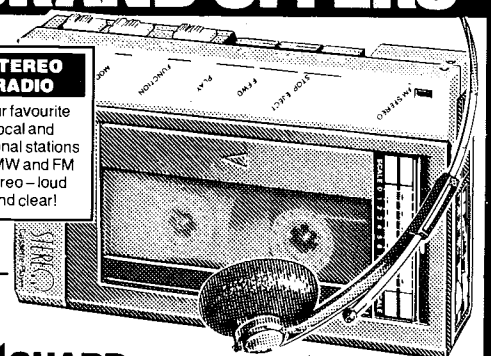
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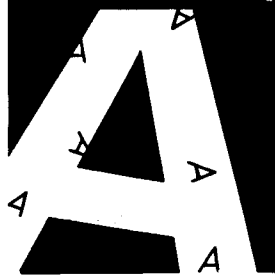
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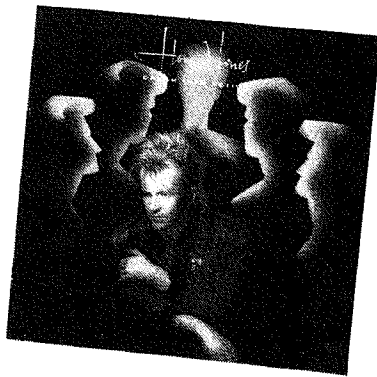
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- Wicked
- Solid
- Comfortable
- Dodgy
- Diabolical liberty

HOWARD JONES 'Dream Into Action' (WEA WX 15)
AT THE risk of dragging it down to the most callous commercial thinking: clean living and positive thinking was Howard Jones' gimmick last year — now what?

Of course he isn't thinking of it like that and it's plain that he really means what he sings. But with all the good intentions, he's already lost the ability to surprise and refresh and if you weren't in Howard's camp before this is not the album to make you join.



That apart, the simple matter of good tunes is causing problems and Jones already seems to be repeating himself. 'Speciality' has a chorus dangerously close to a slower 'Things Can Only Get Better' (also included, and the most incisive pop on the record) and the verse of 'Is There A Difference' merely rereads 'New Song'. 12 tracks, good value for the committed, another congenial Rupert Hine production, but no spark nothing we didn't already know about him.■■■■

Paul Sexton

BILL SHARPE 'Famous People' (Polydor POLH 20)

IF BILL Sharpe wants people to stop calling him a wally, there's a simple solution: stop making wally records. But he won't. 'Change Your Mind' was a moderately acceptable combination of two unlikely allies, and worthwhile for both Sharpe and Numan because it was something different. But pick up this album on the theory that Bill's going to be that adventurous all the way through, and you'll soon put it down again.

Far from using it as a holiday from the cabaret constrictions of Shakatak, I'll be damned if he doesn't carry on in the same ghastly MOR direction. Instrumentals like 'Silhouettes' and 'The Shuffle' are so saturated in schmaltz they make the Shaks sound like the Ohio Players and even though Pino Palladino adds some brave bass to 'Peace', it's still the music of tacky TV movies.■■■

Paul Sexton

TROUBLE FUNK 'Drop The Bomb' (Sugarhill SHLP 5554)

AN INEVITABLE rerelease this as the British recordbiz cranks it up to lay some of that Go-Go on y'all. And why not, 'Drop The Bomb' still remains the most comprehensive piece of persuasive DC percussion.

Taking the groove grinding of their home town slam-jams onto vinyl, TF come not to boogie, but to destroy. 'Hey Fellas' is the perfect illustration: wicked brass riff and rumbling percussion colliding with the back chat of party time in one joyous melt down.

A DJ of my acquaintance played this track FIVE times in an hour one night and the punters didn't even pause for a bottle of Grolsch. Neither would 'Pump Me Up' — guitars and keyboards chiming out of the groove like angels — or 'Drop The Bomb' — a spare, drawn, crank down — suffer in comparison with a bottle of continental lager.■■■■■

Jim Reid

WHODINI 'Escape' (Jive Records HIP 16)

THE MILD style. Along with the Fat Boys, Kurtis Blow and Run DMC, Whodini represent the sharpest commercial end of Stateside rap. It's not hard to see why, for Whodini offer a surprisingly soothing antidote to their nearest rivals. 'Escape' is a

pretty low slung affair, full of nicely held back grooves: a beat master that bubbles sure, but never quite boils over. Excepting the cut glass mix of 'Out Of Control' most here follows the winning formula of their already popular 'Freaks Come Out At Night'. That's to say this electro percussion, jogs, wiggles and never gets out of breath, save a rumbustious moment or two on the mighty fine 'Escape (I Need A Break)'. Keep your tracksuit on.■■■■½

Jim Reid

I-LEVEL 'Shake' (Virgin V2320)

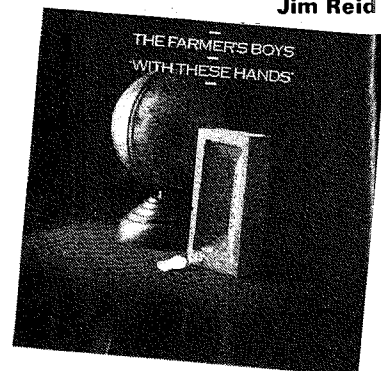
THERE ARE three singles on 'Shake', I-Level's second album, and none of them have really satisfied the club crew although they thought about 'In The River'. The lads are, therefore, regarded as being off form and out of sorts, but that there's the wrong end of the stick. They're not good dancemakers, necessarily, they're just good musicians. 'Shake', logically, has lots of good music but it doesn't have to be good dance music. The other singles, 'Our Song', and the current 'In The Sand' are 45s as well-heeled as you'll hear, and it's a pity 'In The Sand' didn't come out one hot summer. Fine by me — just don't call 'em Kool And The Gang.■■■■½

Paul Sexton

THE FARMERS BOYS 'With These Hands' (EMI EJ 2402901)

A FRUSTRATING case, this. Worthy, wacky and downright cute indie band snatched from East Anglian obscurity, bunged onto EMI and then... nothing. This is the Farmers Boys' second album and frankly it's difficult to see this collection of pleasant whimsy reaching more than the ears of the converted. That's a pity but there seems little room for a band caught 'twixt grandiose marketing plans and down home humour.■■■■

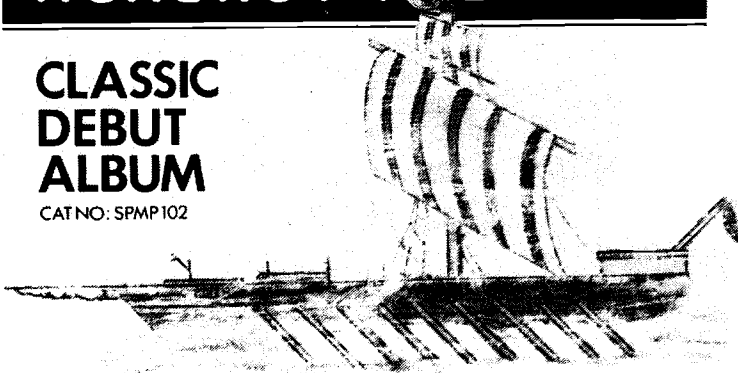
Jim Reid



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▼ AHA — NOW I know where the wild frontier is — it's in Coventry! Have you noticed how King came on the scene just as Adam Ant was last heard of? The change of name and hairstyle don't fool me — I'd recognize his penetrating masculine voice, long thin features and cheeky little smile anywhere! Moreover, I think 'Love And Pride' is the best thing he's done since 'Antmusic'.
Wendy with a wheeeeeee!, Isleworth, Middlesex
● *But is there any truth in the rumour that Paul King was once a policeman?*

▼ TO ALL you smart people who think you can take the mickey out of the brilliant Gary Numan and think you can get away with it: you've got another think coming.

Speaking on behalf of myself and all the thousands of Numan fans, we don't care what you think. Keep your stupid remarks to yourself. Gary works hard for his fans and he keeps us all happy. Thank you, Gary, and good luck with the new single.
Jane Weatherby, Chorlton-cum-Hardy, Manchester
● *All correspondence concerning Gazza, the Belgrano and Frida is now closed*

▼ GONE ARE the days when artists ruled the roost for years on end. Compare the charts of today and two years ago — there aren't many common names. Russ Abbott and Strawberry Switchblade know they won't have a run of top five hits, perhaps never another one between them, so while they are there, leave them alone!

Frankie realise the number ones must dry up one day — releasing 'Welcome ...' as a single is the biggest test yet of their continued chart-topping ability, which I sincerely hope will succeed.

A lot of people thought Boy George would last forever, now he has to bitch about others, go skinhead and "be seen" with Marilyn just to get on page nine

of the Sun, it won't (and rightly so) give him any more number ones. Let's hope it gives him no more hits of any size; the music world doesn't need him and his remarks.

John Nobbs, Poole, Dorset
● *And what about Val Doonican?*

▼ I'VE JUST finished reading Robin Smith's review of the Shakatak 'Live' album and I'm disgusted.

So he doesn't like them, but is there really any need to say such awful things about the band and their music?

The 'Live' album "Creaks as much as busty Jill Seward's corsets" does it?

I've rooted through my back copies of RM and found an issue dated September 10, 1983. In there I just happened to find an interview with Shakatak. The interviewer? None other than Robin Smith!

● **PAUL KING: Was he once of bobby on the beat?**



To quote just a few things from the article:

- 1) "Jill is in classic Forties gear (love that belt)"
- 2) "We're aiming for sophistication," PURRS Jill!
- 3) "Just listen to the excellence of 'If You Could See Me Now'"

Strange, isn't it? What happened, Robin? Sudden change of mind? It seems you were positively drooling over Miss Seward in 1983!

Jenny Sheriff, Lincoln
● *In Robin Smith's world few things are consistent. Like Steve Strange, he is in favour of constantly revolving style and taste. He has been known to have changed the flavour of his sandwiches twice in a single week*

▼ I HAVE decided to write that you are a bunch of stuck-up, scheming, Hip-Hop loving, Go-Go worshipping, biased creeps!!!

Why write about rubbish like Grandmother Crap and Afrika Bamboozled, who couldn't write an enjoyable song to save their lives? Write about the many great talented artists out there like Lords Of The New Church, (*is this letter serious?* — Ed) Public Image Limited (PIL to the less cultured), UK Subs, Damned and of course, the Clash.

They write great, memorable songs but do not get a mention. Stop writing about just the 'in' groups and give the best groups a chance! As you are biased against brilliance you probably will not print this anyway.

UK Subs Periscope, Ashted, Surrey

● *In which case, this distinguished magazine is proud to be biased*

▼ THANK YOU Record Mirror and Robin Smith for last week's (Feb 23) interview with the greatest AOR group of all time, Toto.

It's a pity that RM did not review their latest and greatest album 'Isolation' (grrr!).

This album is without doubt their best yet. It contains the grit of 'Turn Back' with the sensitivity of 'Toto IV'.

Steve Lukather's guitar work is unbelievable, Fergie's voice is impeccable and the keyboard solos are amazing.

The best tracks are 'Lion' which has a brilliant horn section on it alongside some soaring keyboard work and the adrenalin of Fergie's vocals, and 'Isolation' which is really powerful although the sensitivity of the lyrics very nearly brings a tear to my eye.

Andrew Masey, Kidderminster, Worcs

● *Robin Smith says: 'Fergie who?'*

▼ IN PAST editions of your magazine I have noticed people have been slagging off the incredibly sexy Madonna for things such as "being very childish on video" and wearing a pink wig on TOTP.

Well, since she is the best female disco star to come out of the US for a long time, she can prance around and be childish as much as she likes because I for one can sit for hours not only listening to, but watching this gorgeous lady in action.

After all, it's better than sitting watching pathetic groups on TV who try only to impress their 10-year-old fans by acting the so called hero, (ie, Simon Le Bon, John Taylor, George Michael, Andrew Ridgeley to name but a few).

Madonna's No 1 fan, Tunbridge Wells

● *Would you watch Simes if he flashed his belly button? No?*

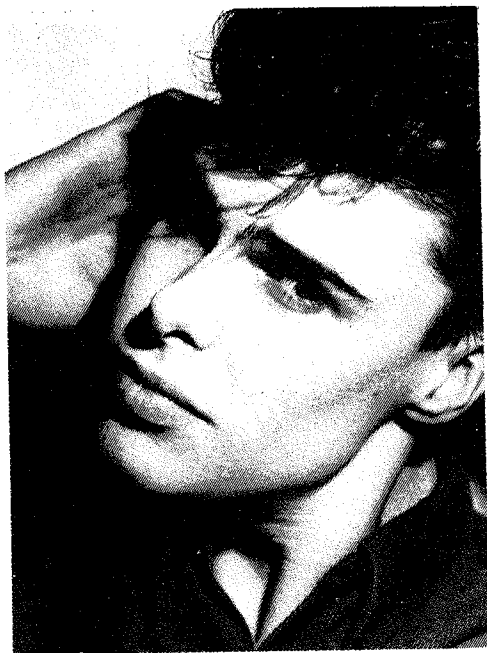
▼ WHY DON'T you ever print anything at all about the Carpenters? It has come to my notice that you don't even review any of their singles or albums anymore. Why is this? Christ, when Karen died she hardly got a mention, just some lousy four line story and a tiny photo.

When Boy George, Simon Le Bon, Wham! pick their noses, it makes front page news. Maybe their singles don't do so well in the charts now, but if you noted all their LPs after one week make the charts and do very well. Oh, by the way, hopefully there will be a Carpenters video cassette out in a few months. Take note!

Ken Palmer, West St Leonards, E Sussex

● *Yer wrong, if George Michael picked his nose it'd only make page three*

PAUL QUINN



'Well, it's more exciting than shelf filling in Tesco's'

...thus speaks Paul Quinn of the wonderfully stimulating world of pop. Eleanor Levy tries not to get too carried away

ONE OF the most beautiful singles of last year was Paul Quinn and Edwyn Collins' faithful reworking of Lou Reed's 'Pale Blue Eyes'. Paul provided the smooth, deep vocals, Edwyn the simple guitars.

Now Paul has re-emerged on his own with the slow ballad 'Ain't That Always The Way'. The link with Edwyn remains though, as the former Orange Juice singer wrote and produced the track for the man he's known since schooldays.

Previously singer with Scottish pop-souls-ers Bourgie Bourgie, Paul departed last summer to pursue a career of his own. It was a split he still feels guilty about.

"I don't talk to them anymore," he says in his quiet Scots accent. So quiet, in fact, he tells of of the time he's been interviewed and the journalist has come away with a tape of background noise and no Paul to be heard.

"I anticipated there would be animosity when I left," he continues. "I thought they'd resent me for going, but apparently that's not the case. I just felt embarrassed about talking to them. I didn't say I was leaving and haven't spoken to them since. I was too much of a coward. I think they've found out though!"

ALTHOUGH ORANGE Juice are now sadly no more, there are no plans for Edwyn and Paul to work as a regular duo.

"There'd be an ego clash, we couldn't work together regularly," Paul says with a wide grin.

Both 'Ain't That Always The Way' and 'Pale Blue Eyes' are from the soundtrack of the film 'Punk Rock Hotel' — brainwave of Swamplands record label boss Alan Home. Both Paul and Edwyn have starring roles, although after two years production, the film remains unfinished.

"Whenever we can get some money we manage to do another bit of film," Paul ex-

★ PAT BENATAR ★

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plains. "Remember when Edwyn had a hit record? Remember that? Well, there was a bit of money coming in there! And there was a bit when I signed to Swamplands — well, London Records really. So we're able to do a bit more."

Paul is a quiet character on first meeting. He calls himself introverted and confesses this is the first interview he's done on his own. The son of a former Pentecostal minister, by his own admission he's a bit of a dreamer. Although he wants to be successful, his ambition takes a very understated form.

"If I just wanted to make good music I'd go back to Dundee and sit in my room. I want to make good records — but it'd be nice if they were hits too.

"I'm sure this must be more exciting than when I was working as a shelf filler in Tesco's. I haven't really got any experience of living in the real world. I'd be divorced from reality no matter what I was doing. I'm not just living in an ivory tower because of working in the pop business. I'd be living in an ivory tower anyway!"

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TALKING 'BOUT MY R H

IF THE boys in the Power Station were canines, they'd have no trouble whatsoever in scooping the honours at Crufts. Just look at those healthy coats! Those sparkling eyes! Gleaming white teeth! And those pedigrees: Robert Palmer's is right champion, ditto Tony Thompson's (drums occasionally with Chic and some bloke called Bowie) and, of course, those cheeky heart throbs Andy and John Taylor's need no introduction. Puppy loveboats both, worth a few bob too.

On a wet day at the Montcalm Hotel thoroughbred kennels, a trio of Power Stationers (Andy is with bab at home) are bright eyed and bushy tailed. But the trouble with winners is that one sniff of success tends to go directly to their tousled heads. I tread with care at first, wondering if JT, RP and TT will have surrendered to the doggy arrogant superstar syndrome, merely amusing themselves with a novelty jam record until the next royalty cheque arrives.

But, pop kids, I trod in no bullshit. This lot, I am relieved to report, are like three schoolboys whose wizzard prang got serious, and they enthuse about it quite genuinely, using words like 'spontaneous' and 'chemistry', not 'units' or 'rack momentum'. Wow, phew! Somebody remembered they were making music!

'Some Like It Hot' smokes. It picks up where 'Let's Dance' left off and takes it to the bridge. It's really jolly good. Spontaneous combustion, eh chaps? Tony: "It just happened; nothing was discussed, that's the reason it worked as well as it did."

Robert: "We didn't have an end product in mind, we weren't thinking of making a hit single ... it just sort of rollercoasted." No concept, no vision? Robert: "No, John had to the extent that he'd wanted to put the team of people together, and he'd always harboured this idea of a mixture of r'n'b and rock, but when it came to it it was the chemistry of personalities that made it work."

Tony: "I gathered from the start that this was something really special, there was an energy there that was unbelievable, that I hadn't felt in a while. It was one of those things that was supposed to happen."

Robert: "When it first started, John sent me this tape of one song, and as soon as I heard it, I knew it was happening and I jumped on a plane and wrote the words then. I got to New York and said 'who's the guitarist?' You don't realise Andy is such a wild player, cos he's just a layer in Duran, no-one can hear him."





Aaaargh! Is this the return of the supergroup? If so, why is one of them wearing a dress? The Power Station lay claim to be the new Led Zeppelin and Betty Page says 'I'll give them a plug'.
Flashgun: Ian Hooton

CUE TO the entry of JT down spiral staircase from the panstick application section, modelling his now legendary dress. Robert reveals his wife's just bought one, so has Simon Le Bon's girlfriend Clare. Well, girls, it's red, black and cosmic with palmistry thingies all over it — very latterday hippy. He does wear leather trousers underneath, thank goodness.

He tries desperately not to be vague after two hours' sleep in two days. Hey, guess what, John — I like the single!

John: "I'm very pleased with it, it's surpassed everybody's expectations. We'd nearly finished the album before anybody took any notice, they all thought we were jerking ourselves off — nobody, not our management, the record companies involved, took any notice until we sent them a bill for the photosession, then they said hang on a minute, this has gone far enough, we've got to pull in Andy and John's reins!"

John continues the fine tradition of using spontaneously chemical references. "The whole thing was a series of spontaneous ... no, contrived coincidences. Robert and I had been talking about it for ages, and Tony was the one I had in mind for it, then we met on the Bowie tour, that clicked straight away, then it was just a matter of getting it together.

"It's only now I'm starting to think hey, I hope it's a hit; normally with Duran, we'd be playing it and saying 'is this a number one or isn't it?'. It got so bad with us, that when 'Union Of The Snake' came out and got to number three, everyone went that's it, they're over. We realised it was such a restrictive way of thinking."

AND NOW, we find people — even journalists! — actually liking a record upon which two Durans do their bit. "It's really weird having a good critical reaction," says John, "I'm worried, I've never had a good review in my life. It's been really funny with Robert; a lot of cynics, especially in the States, hate everything Duran stand for, and of course Robert is the real apple of the eye, the critics love him, and they want to say 'why are you working with these guys?'. That's if they haven't heard the record. If they have they say 'yeah, well it worked out real well, didn't it, Bob'. But his fanmail's dropped. People that have been writing to him for 10 years have stopped: he's let them down."

It all actually started when John had this idea to do a cover version of T Rex's classic 'Get It On', and now it's turned into a whole sweatin', swingin' LP. Rob: "There's two really out and out rock'n'roll songs — 'Get It On' and 'Murderous', really sweaty. Then there's 'Communication' and 'Lonely Tonight' — they have a touch of Latin, and there's one ballad that has these James Bond chords on. That's because John had just been to see John Barry ... And we've done 'Harvest For The World', the old Isley Brothers song."

John: "The album sounds like how I'd originally thought Duran could sound, the original concept. It's very heavy — some of the album's more like Led Zeppelin — honestly! It's really driving, we've got away totally from any electropop sound."

Tony: "It's back to the rhythm section, to the raw roots of playing, and that's something I don't hear too much right now."

John: "The thing was the Power Station studio is about four storeys high, and the drum sound is so big, it's that distinctive — 'Let's Dance' and Madonna were done there, so it's a shame to fill it out 'cos it's such a pure sound."

THE POWER Station co-op wouldn't be complete without mention of producer Bernard 'Chic' Edwards and Jason 'Wild Boys' Corsaro, who even get picture credits on the album sleeve for engineering a big, fat but basic sound and making Robert Palmer exclaim 'wow, is that really us?'

And just like they've turned off from automatic pilot in interviews, there's been a new perspective on playing, especially for John:

"I was getting to the point with Duran where I was going through stock basslines like I go through stock answers in interviews. This time I had to really think about it, change things around and find an alternative way of doing things. It's not as if me and Andy are going to go and try to inflict the way we've done things on Duran, though.

"The hardest thing for me was playing in front of Bernard, who really inspired me to play bass, so I'm playing it and I'm shaking. I left the studio one night in tears, I just didn't know if I could play to his expectations. It was great, 'cos it was just at the point where I personally needed it, 'cos the 'Reflex' was number one in the States and about five other countries, and I was really sweating to play, really busting my ass and I was thinking 'I must be mad, I don't need this', but I did, I could've got really arrogant."

Even so, the record was put back five weeks because of terrible legal problems. But there'll be no Power Station live gigs (the one and only was on American TV's 'Saturday Night Live') and no predictable follow-ups; no appearances on TOTP. Says John: "God, it's hard enough being in one group, and I can't cope with that!". Now JT has no new basslines for the next Duran album, starting in two weeks' time. But it was worth it, pups, and I agree with Robert, it would've sold even if it was by Fred and the Bongoes.



TOP



These grubby specimens are the Jesus And Mary Chain, whose trousers would surely set even Mr Sketchley in a spin. Robin Smith lends them his stain remover

"A lot of silly things have been written about us. I read a quote attributed to me the other day, but I never even said it. It's bad that papers aren't more responsible in the way they print things."

"We're meant to have wrecked a record company office but all we did was write on a few posters," says Jim's brother, guitarist William. "It all started when part of a ZZ Top display fell down."

The Jesus And Mary Chain really let their uncompromising music speak for them. Their single 'Never Understand' is a bizarre mixture of noise and melody — the sort of thing that makes Killing Joke sound like Barbara Dickson and Elaine Page.

"I think our music is very raw and very loud but it's still pop," explains Jim. "You can be loud but combine it with melody. I don't really want to talk about the single because I've said things about it before and people always get it wrong. People can make of it what they will. It's up to them to decide what it does for them."

"If this single doesn't get us on 'Top Of The Pops' then the next one will. We started from nothing but now we're going up. A lot of people have become very interested in us."

"We get all sorts of people coming to our gigs," says William. "I think our appeal goes right across the board. We're an alternative."

"I don't like the material in the charts. Spandau Ballet just want to be a little girls' group but they don't do it very well. Their songs are naff."

"I don't think it's worthwhile wasting our time discussing these groups," continues Jim. "They're just rubbish and that's it."

NOTHING IS sacred to the Jesus And Mary Chain. Not even John Lydon or the Clash, who you'd think might be their heroes. "Lydon has become a load of crap," says William. "That thing he is doing with Afrika Bambaataa is ridiculous. He should go away from it all."

"The Clash have exploited every cliché there is," says Jim. "They've got nothing more to offer."

The Jesus And Mary Chain were born and bred in Scotland, but they now share a couple of bedsits in Fulham. William fondly remembers that they were so nervous before their first concert they drank too much and they could hardly finish a song.

When they're not working they spend most of their time watching television. Jim used to collect stamps but decided it was a bit silly so he threw them away.

"We're very lazy and we just like watching junk television for as long as we can," he says. "They have some good serials on in the afternoon."

"But we don't like 'He Man And The Masters Of The Universe'," says William. "It's pathetic, kids who watch it are going to grow up and join the SAS or something stupid like that. Programmes like that poison your mind."

When the Jesus And Mary Chain tear themselves away from the box they'll be playing dates and an album should be out fairly soon.

Now, tell me. What does the name Jesus And Mary Chain mean? Are you all deeply religious?

"The name doesn't mean anything," says William. "It was just that we needed a name in a hurry and it was the best one we'd written down on our list."

"But it's a name that sticks in the mind when you've heard it and we're going to make sure that nobody forgets us."

THE CASE FOR DRY CLEANING IN



THE JESUS And Mary Chain like eating tadpoles for breakfast, being sick over people and wrecking offices. At least, that's what we've been led to believe. Just lately they've been attracting more sensational press than Ozzy Osbourne.

I really felt like wearing a crash helmet and

overalls when I went to interview them but they really are nice, quiet people — honest.

"I think a lot of people are frightened of us, but we only get annoyed if somebody tries to push us around with a big stick," says vocalist Jim Reid (no relation honest). "We only get angry if we're provoked, we don't go around attacking people and making fools of ourselves."

US SINGLES

- 1 1 **CAN'T FIGHT THIS FEELING**, REO Speedwagon, Epic
- 2 3 **THE HEAT IS ON**, Glen Frey, MCA
- 3 5 **MATERIAL GIRL**, Madonna, Sire
- 4 4 **CALIFORNIA GIRLS**, David Lee Roth, Warner Brothers
- 5 14 **ONE MORE NIGHT**, Phil Collins, Atlantic
- 6 8 **TOO LATE FOR GOODBYES**, Julian Lennon, Atlantic
- 7 2 **CARELESS WHISPER**, George Michael, Columbia/CBS
- 8 12 **LOVERGIRL**, Teena Marie, Epic
- 9 15 **PRIVATE DANCER**, Tina Turner, Capitol
- 10 17 **RELAX**, Frankie Goes To Hollywood, ZTT/Island
- 11 18 **ONLY THE YOUNG**, Journey, Geffen
- 12 7 **NEUTRON DANCE**, Pointer Sisters, Planet
- 13 10 **MISLED**, Kool And The Gang, De-Lite
- 14 22 **HIGH ON YOU**, Survivor, Scotti Brothers
- 15 8 **I WANT TO KNOW WHAT LOVE IS**, Foreigner, Atlantic
- 16 21 **SAVE A PRAYER**, Duran Duran, Capitol
- 17 9 **SUGAR WALLS**, Sheena Easton, EMI America
- 18 25 **JUST ANOTHER NIGHT**, Mick Jagger, Columbia/CBS
- 19 13 **THE OLD MAN DOWN THE ROAD**, John Fogerty, Warner Brothers
- 20 11 **LOVERBOY**, Billy Ocean, Jive/Arista
- 21 24 **KEEPING THE FAITH**, Billy Joel, Columbia/CBS
- 22 16 **EASY LOVER**, Philip Bailey And Phil Collins, Columbia/CBS
- 23 27 **SOMEBODY**, Bryan Adams, A&M
- 24 28 **NIGHTSHIFT**, Commodores, Motown
- 25 29 **I'M ON FIRE**, Bruce Springsteen, Columbia/CBS
- 26 34 **MISSING YOU**, Diana Ross, RCA
- 27 23 **NAUGHTY NAUGHTY**, John Parr, Atlantic
- 28 32 **OBSESSION**, Animotion, Mercury
- 29 31 **TURN UP THE RADIO**, Autograph, RCA
- 30 33 **TAKE ME WITH YOU**, Prince And The Revolution, Warner Brothers
- 31 19 **MR TELEPHONE MAN**, New Edition, MCA
- 32 42 **CRAZY FOR YOU**, Madonna, Geffen
- 33 37 **RHYTHM OF THE NIGHT**, DeBarge, Gordy
- 34 35 **THIS IS NOT AMERICA**, David Bowie and The Pat Metheny Group, EMI America
- 35 36 **WHY CAN'T I HAVE YOU**, The Cars, Elektra
- 36 40 **ALONG COMES A WOMAN**, Chicago, Full Moon/Warner Brothers
- 37 20 **METHOD OF MODERN LOVE**, Daryl Hall and John Oates, RCA
- 38 44 **ALL SHE WANTS TO DO IS DANCE**, Don Henley, Geffen
- 39 26 **SOLID**, Ashford And Simpson, Capitol
- 40 49 **RADIOACTIVE**, the Firm, Atlantic
- 41 41 **BEAT OF A HEART**, Scandal featuring Patty Smyth, Columbia/CBS
- 42 45 **LUCKY**, Greg Kihn, EMI America
- 43 46 **SECOND NATURE**, Dan Hartman, MCA
- 44 47 **THE WORD IS OUT**, Jermaine Stewart, Arista
- 45 30 **JUNGLE LOVE**, the Time, Warner Brothers
- 46 38 **THE BORDERLINES**, Jeffrey Osborne, A&M
- 47 - **THAT WAS YESTERDAY**, Foreigner, Atlantic
- 48 57 **ONE NIGHT IN BANGKOK**, Murray Head, RCA
- 49 62 **DON'T YOU (FORGET ABOUT ME)**, Simple Minds, A&M
- 50 56 **THE BIRD**, the Time, Warner Brothers
- 51 64 **FOREVER MAN**, Eric Clapton, Warner Brothers
- 52 55 **SAY IT AGAIN**, Santana, Columbia/CBS
- 53 48 **SMALLTOWN BOY**, Bronski Beat, MCA
- 54 54 **WHEN THE RAIN BEGINS TO FALL**, Jermaine Jackson and Pia Zadora, MCA/Curb
- 55 - **SOME THINGS ARE BETTER LEFT UNSAID**, Daryl Hall And John Oates, RCA
- 56 60 **WE CLOSE OUR EYES**, Go West, Chrysalis
- 57 - **SOME LIKE IT HOT**, Power Station, Capitol
- 58 58 **LET'S TALK ABOUT ME**, the Alan Parsons Project, Arista
- 59 59 **RAIN FOREST**, Paul Hardcastle, Profile
- 60 67 **NEW ATTITUDE**, Patti Labelle, MCA

BULLETS

- 61 70 **SMOOTH OPERATOR**, Sade, Portrait
- 62 68 **CHANGE**, John Waite, Chrysalis
- 63 63 **KISS AND TELL**, Ernie Isley, Chris Jasper, Martin Isley, CBS Associated
- 64 - **DON'T COME AROUND HERE NO MORE**, Tom Petty And The Heartbreakers, MCA
- 65 - **ROCK AND ROLL GIRLS**, John Fogerty, Warner Brothers
- 70 - **EVERYBODY WANTS TO RULE THE WORLD**, Tears For Fears, Mercury
- 71 83 **INVISIBLE**, Alison Moyet, Columbia/CBS
- 72 75 **LOOK MY WAY**, the Vels, Mercury
- 82 87 **IN MY HOUSE**, Mary Jane Girls, Gordy
- 89 - **BE YOUR MAN**, Jesse Johnson's Revue, A&M
- 90 - **TILL MY BABY COMES HOME**, Luther Vandross, Epic
- 95 - **BACK IN STRIDE**, Maze, Capitol

Compiled by Billboard

US ALBUMS

- 1 1 **MAKE IT BIG**, Wham!, Columbia/CBS
- 2 2 **CENTERFIELD**, John Fogerty, Warner Brothers
- 3 4 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
- 4 3 **LIKE A VIRGIN**, Madonna, Sire
- 5 6 **BEVERLY HILLS COP**, Soundtrack, MCA
- 6 5 **AGENT PROVOCATEUR**, Foreigner, Atlantic
- 7 8 **WHEELS ARE TURNING**, REO Speedwagon, Epic
- 8 24 **NO JACKET REQUIRED**, Phil Collins, Atlantic
- 9 9 **PRIVATE DANCER**, Tina Turner, Capitol
- 10 10 **RECKLESS**, Bryan Adams, A&M
- 11 7 **NEW EDITION**, New Edition, MCA
- 12 17 **BREAK OUT**, Pointer Sisters, Planet
- 13 14 **BUILDING THE PERFECT BEAST**, Don Henley, Geffen
- 14 15 **BIG BAM BOOM**, Daryl Hall And John Oates, RCA
- 15 16 **CRAZY FROM THE HEAT**, David Lee Roth, Warner Brothers
- 16 12 17, **Chicago**, Full Moon/Warner Brothers
- 17 13 **SUDDENLY**, Billy Ocean, Jive/Arista
- 18 11 **PURPLE RAIN**, Prince And The Revolution, Warner Brothers
- 19 18 **A PRIVATE HEAVEN**, Sheena Easton, EMI America
- 20 19 **VALOTTE**, Julian Lennon, Atlantic
- 21 20 **CAN'T SLOW DOWN**, Lionel Richie, Motown
- 22 - **SHE'S THE BOSS**, Mick Jagger, Columbia
- 23 21 **SHE'S SO UNUSUAL**, Cyndi Lauper, Portrait
- 24 30 **THE FIRM**, the Firm, Atlantic
- 25 22 **CHINESE WALL**, Philip Bailey, Columbia/CBS
- 26 23 **PERFECT STRANGERS**, Deep Purple, Mercury
- 27 25 **ICE CREAM CASTLE**, the Time, Warner Brothers
- 28 28 **EMERGENCY**, Kool And The Gang, De-Lite
- 29 50 **40 HOUR WEEK**, Alabama, RCA
- 30 40 **DIAMOND LIFE**, Sade, Portrait
- 31 33 **SIGN IN PLEASE**, Autograph, RCA
- 32 31 **SPORTS**, Huey Lewis And the News, Chrysalis
- 33 29 **SOLID**, Ashford And Simpson, Capitol
- 34 38 **WELCOME TO THE PLEASUREDOME**, Frankie Goes To Hollywood, Island
- 35 37 **STARCHILD**, Teena Marie, Epic
- 36 36 **THE AGE OF CONSENT**, Bronski Beat, MCA
- 37 32 **ALL THE RAGE**, General Public, IRS
- 38 45 **SWEPT AWAY**, Diana Ross, RCA
- 39 39 **VITAL SIGNS**, Survivor, Scotti Brothers
- 40 35 **THUNDER SEVEN**, Triumph, MCA
- 41 - **VISION QUEST**, Soundtrack, Geffen
- 42 41 **HEARTBEAT CITY**, the Cars, Elektra
- 43 27 **ARENA**, Duran Duran, Capitol
- 44 48 **NIGHTSHIFT**, Commodores, Motown
- 45 26 **GIUFFRIA**, Giuffria, Camel/MCA
- 46 54 **THE UNFORGETTABLE FIRE**, U2, Island
- 47 47 **HOW WILL THE WORLD SURVIVE**, Los Lobos, Warner Brothers
- 48 - **MAVERICK**, George Thorogood, EMI America
- 49 49 **JOHN PARR**, John Parr, Atlantic
- 50 46 **ESCAPE**, Whodini, Jive/Arista

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THE LEAGUE OF GENTLEMEN

as told by JIM REID

THE LEAGUE were writing the book of 'Pop Stars And Political Philosophy'. As Sir Public House contemplated a blank page and Bertie Beerbarrel pondered the lyrical implications of the **Alarm** learning to tie their shoe laces, Lord Whitehair And Walking Stick stopped sucking eggs and lightened our load with some amusing titbits. . .

"Capital news from China," he said in reference to that country's renunciation of **Marx and Lenin** in favour of **Michael and Ridgeley**. "Apparently their pop supremo Cum On Do Wn is to personally furnish the **Wham!** tour bus with 1,000 water lillies. A strong case of China lily bit of flattery and proof that our friends are learning well the secrets of capitalism. . .

"God knows what sort of behaviour one can expect at the establishment **Bruce** — off your

knees, **Gardner** — **Springsteen** and **Little Richard** are about to set up. The gruesome twosome have commissioned a team of architects to build a rest home for elderly pop stars who have been ripped off by the recordbiz. . .

"**Annie Lennox** at a sprightly 29 does not qualify for any grapper Guest House, but the poor gurl (as we commentators are apt to say in our Scots accent) is in need of medical assistance. Ms L has nodules on her vocal chords, not an ailment to be confused with those dreadful Kwik boil-in-a-cup meals, but something serious enough to necessitate a rest. . .

"Talking of funny complaints both **Paul Young** and **Bryan Adams** were seen to suffer from temporary loss of critical faculties last week and so found themselves at Tottenham, watching the local favourites play Real Madrid.

"Further accounts on Mr Adams suggest that the bounder was



Pic: Alpha

● The political party was going very well

about to release a love tribute to our very own **Princess Diana** until he wisely considered the fury of royal loving record fans. . .

"**Alannah Currie** is from New Zealand and to celebrate the fact, she has sent a supportive telegram to NZ's Labour Prime Minister **David Large** on his sensible (ie anti) stand on nuclear weapons. The Maharajah Taffye is the Prince of Wails, the Nabob of Sob and was most distraught at last week's raid of the **Saturday Night Special Club**. Watch out,

Paris. . .

"Talking of principality endowed people, the **Prince's** next film is being shot this May. Called 'Prince Of Darkness And The Morning Star' it will reputedly cost £13 million to make and is not an adventure story set on a Communist daily paper. . .

"More filmic fun on the way, a potentially cracking Hip Hop flick starring **Run DMC, Grandmaster Melle Mel, Fat Boys** and **Whodini** in an attempt to show the cinema what it's about. . ."



NEW SINGLE FROM

David Grant
— & —
Jaki Graham

COULD IT BE I'M FALLING
IN LOVE

SEVEN AND TWELVE INCH VERSIONS

 Chrysalis

RM DISCO

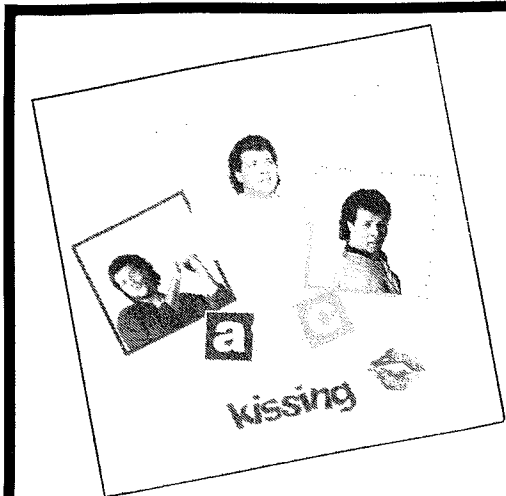
Compiled by Record Mirror's James Hamilton and Alan Jones on Monday on the streets on Wednesday.

- 1 1 HANGING ON A STRING/SILENT TALKING, Loose Ends, Virgin 12in
- 2 3 BAD HABITS/LET'S GET BACK TO LOVE, Jenny Burton, Atlantic 12in
- 3 2 YOU SHOULD HAVE KNOWN BETTER, T.C. Curtis, Virgin/Hot Melt 12in
- 5 4 WHO COMES TO BOOGIE, Little Benny & The Masters, Bluebird/10 12in
- 6 5 THEME FROM 'SHAFT' (HOT PURSUIT MIX), Eddy And The Soulband, Club 12in
- 7 10 I'M SO HAPPY/BREAKIN' DOWN (REMIX), Julia & Co, London 12in
- 8 22 LET'S GO TOGETHER/YOU'LL ALWAYS BE PART OF ME, Change, Cooltempo 12in
- 9 7 SOLID, Asford & Simpson, Capitol 12in/LP Mix promo
- 10 12 GIRLS ON MY MIND, Fatback, US Cotillion 12in
- 11 23 IN MY HOUSE, Mary Jane Girls, Motown 12in
- 12 9 BUSTIN' LOOSE, Chuck Brown & The Soul Searchers, Source 12in
- 13 13 CAN'T STOP THE LOVE/TOO MANY GAMES/I WANT TO FEEL I'M WANTED, Maze featuring Frankie Beverly, Capitol LP
- 14 25 FEEL SO REAL, Steve Arrington, US Atlantic 12in
- 15 17 STEP BY STEP (REMIX), Jeff Lorber featuring Audrey Wheeler, US Arista 12in
- 16 11 OPERATOR, Midnight Star, Solar 12in
- 17 31 PARTY TIME (THE GO-GO EDITION)/THE BREAKS, Kurtis Blow, Club 12in
- 18 8 PERSONALITY (COMPLEX)/LET HER FEEL IT (RETOUCHED), Eugene Wilde, Fourth & Broadway 12in
- 19 18 NIGHTSHIFT (REMIX), Commodores, Motown 12in
- 20 35 WE NEED LOVE/KEEP ME UP, Cashmere, Fourth & Broadway LP 12in promo
- 21 16 AFTER THE DANCE IS THROUGH, Krystal, US Epic 12in
- 22 43 ANYTHING? (MARK KING/PAUL HARDCASTLE REMIXES), Direct Drive, Polydor 12in promo
- 23 72 SPEND THE NIGHT/I FORGOT (REMIX), The Cool Notes, Abstract Dance 12in
- 24 30 SETTLE DOWN (EXTENDED REMIX), Lillo Thomas, US Capitol 12in
- 25 15 NIGHTSHIFT, Commodores, Motown 12in
- 26 21 CURIOUS/SCIENTIFIC LOVE/BODY SNATCHERS, Midnight Star, Solar LP
- 27 26 NOW THAT WE'VE FOUND LOVE/INSTRUMENTAL (PAUL HARDCASTLE REMIXES), Third World, Island 12in
- 28 24 MOVE CLOSER (NEW MIX), Phyllis Nelson, Carrere 12in
- 29 — SO DELICIOUS/LOVER UNDERCOVER/START IT UP/LET'S PLAY TONIGHT/SHE'S A GO-GETTER, Fatback, Cotillion LP
- 30 28 I'VE GOT YOUR NUMBER/CAUGHT IN THE ACT/WORK FOR LOVE/WE BELONG TOGETHER/STAY WITH ME/GOODBYES DON'T LAST FOREVER/YOU FINALLY FOUND THE ONE, Rockie Robbins, US MCA LP
- 31 29 HEARTBEAT/LET IT ALL BLOW (REMIX), Dazz Band, Motown 12in
- 32 32 LOVE TONIGHT, David Simmons, US Atlantic 12in
- 33 42 MR TELEPHONE MAN, New Edition, MCA 12in
- 34 36 MOVIN' AND GROOVIN', Redds And The Boys, Fourth & Broadway 12in/US TTED 12in mix
- 35 46 DO 'WHAT YOU DO (REMIX)/TELL ME I'M NOT DREAMIN', Jermaine Jackson, Arista 12in
- 36 77 YOU SHOULD HAVE KNOWN BETTER (MELT DOWN MIX), T.C. Curtis, Virgin/Hot Melt 12in
- 37 37 (I GUESS) IT MUST BE LOVE, Thelma Houston, MCA 12in
- 38 51 RHYTHM OF THE NIGHT, DeBarge, US Gordy 7in/LP
- 39 19 CAN I, Cashmere, Fourth & Broadway 12in
- 40 64 MYSTERIOUS (REMIX), Twilight 22, WEA 12in
- 41 — MUTUAL ATTRACTION/IF YOU WANT MY LOVE/OH WHAT A FEELING/LOVE THE WAY YOU LOVE ME, Change, US Atlantic LP
- 42 14 ANYTHING?, Direct Drive, Polydor 12in
- 43 — I WANT YOUR LOVIN', Curtis Hairston, US Pretty Pearl 12in
- 44 44 MISLED (DANCE MIX), Kool & The Gang, De-Lite 12in
- 45 34 EVERY WOMAN NEEDS IT/STEP BY STEP/GROOVACIOUS, Jeff Lorber, US Arista LP
- 46 56 BIG ROSIE/MATTS MOOD (REMIXES), Matt Bianco, WEA 12in
- 47 38 I DIDN'T MEAN IT AT ALL/CITY LIFE, Sasss, 10 Records 12in
- 48 48 'TIL MY BABY COMES HOME, Luther Vandross, US Epic 12in
- 49 75 POO POO LA LA/RUNNING AWAY, Roy Ayers, CBS 12in
- 50 49 CHANGE YOUR WICKED WAYS (REMIX), Penny Ford, US Total Experience 12in
- 51 62 WARM, Beverley Skeete, Elite 12in
- 52 53 IN THE SAND, I Level, Virgin 12in
- 53 54 PARTY TIME, Kurtis Blow, Mercury 12in/US LP remix
- 54 50 OHH BABY/YOU, Spank, German Metrovynil LP

- 55 27 I CAN FEEL YOUR LOVE SLIPPIN AWAY, Samson & Delilah, US Saturn 12in
- 56 82 FRIENDS/FREAKS COME OUT AT NIGHT, Whodini, Jive 12in EP
- 57 39 DO YOU REALLY (WANT MY LOVE), Junior, London 12in
- 58 45 WE NEED SOME MONEY, Chuck Brown & The Soul Searchers, Master Mix 12in
- 59 re BOOGIE DOWN (BRONX), Man Parrish, Polydor 12in
- 60 74 PUSH (IN THE BUSH), Clair Hicks And Love Exchange, US KN 12in
- 61 41 HERE I COME, Barrington Levy, London 12in
- 62 83 GALVESTON BAY, Lonnie Hill, US Urban Sound LP
- 63 61 SECRET FANTASY (EXTENDED VERSION), Tom Browne, US Arista 12in
- 64 70 PAPAIA, Alex Malheiros, US Milestone LP
- 65 57 DROP THE BOMB/PUMP ME UP, Trouble Funk, Sugarhill 12in
- 66 73 SHAFT/HOT WAX, Van Twist, Polydor 12in
- 67 40 FOREST FIRE/RAIN FOREST, Paul Hardcastle, Bluebird/10 12in
- 68 — HOLD ME TIGHT, Robert White, US Paris 12in
- 69 52 OUT OF CONTROL (REMIX)/GIVE ME ONE REASON, Evelyn 'Champagne' King, RCA 12in
- 70 68 TIE ME UP (REMIX), Mtume, US Epic 12in
- 71 re I FOUND MY BABY/DISRESPECT, Gap Band, Total Experience LP/US 7in
- 72 47 THINGS ARE NOT THE SAME (WITHOUT YOU), First Love, 10 12in
- 73 — ABC OF KISSING, Richard Jon Smith, Jive 12in
- 74 78 SHOULD I (PUT MY TRUST IN YOU), Caution/Maxi Priest, 10 12in
- 75 85 COOL OUT, Magnum Force, US Paula Records 12in
- 76 re OUTTA THE WORLD (REMIX), Ashford & Simpson, Dutch Capitol 12in
- 77 — GROOVIN', War, US Coco Plum 12in
- 78 re EROTIC CITY, Prince And The Revolution, Warner Bros 12in
- 79 — YOU SEND ME/YOU'RE GONNA LOVE BEING LOVED BY ME, The Manhattans, US Columbia 7in
- 80 — WITH YOU, Morrissey Mullen, Coda 12in
- 81 — ROCK ME TONIGHT (FOR OLD TIME'S SAKE), Freddie Jackson, US Capitol 12in
- 82 — I WONDER IF I TAKE YOU HOME, Lisa Lisa and Cult Jam with Full Force, CBS 12in
- 83 — TAKE GOOD CARE OF MY HEART/SAVING ALL MY LOVE FOR YOU, Whitney Houston, US Arista LP
- 84 67 COME GET SOME OF THIS, Mass Production, US Paran 12in
- 85 re I GOTTA HAVE YOU BACK/THAT LOVING FEELING, Amii Stewart, RCA LP
- 85 — INNER CITY BLUES, Working Week, Virgin 12in
- 85 — WHY DON'T YOU BREAK IT/COME SEE WHAT I'VE GOT, Alphonse Mouzon, US PAUSA LP

Hi-NRG

- 1 4 R.S.V.P., James & Susan Wells, Fanfare 12in
- 2 2 SINDERELLA, Betty Wright, US Jamaica 12in
- 3 6 SEX OVER THE PHONE (REMAKE), Village People, Record Shack 12in
- 4 7 NEW YORK CITY, Village People, French Scorpio LP
- 5 3 KNOCKIN' ON MY DOOR, Barbara Fowler, US Profile 12in
- 6 10 I'M NO ANGEL, Madleen Kane, US TSR 12in
- 7 18 CRASHIN' DOWN (REMIX), Legear, Proto 12in
- 8 8 YOU'RE MY HEART YOU'RE MY SOUL, Modern Talking, German Hansa 12in
- 9 1 CRUISING, Sinitta, Fanfare 12in
- 10 28 DATE WITH THE RAIN, Arnie's Love, US Profile 12in
- 11 11 STARGAZING, Earlene Bentley featuring Sylvester, Record Shack 12in
- 12 — MATERIAL GIRL (JELLYBEAN DANCE REMIX), Madonna, Sire 12in
- 13 — VICTIM OF LOVE, Charade, US Personal 12in
- 14 5 LET ME FEEL IT, DISCONET REMIX, Samantha Gilles, Record Shack 12in
- 15 12 CHINESE EYES/COME INSIDE (REMIX), Fancy, US Personal 12in
- 16 13 CHINATOWN, Cruisin' Gang, Italian Cruisin' 12in
- 17 23 WALK THE NIGHT, Bent Boys, Canadian Black Sun 12in
- 18 27 NO FOOL (FOR LOVE), Hazell Dean, Proto 12in
- 19 17 TOTAL ECLIPSE OF THE HEART, Koffie, US Pandisc 12in
- 20 20 NEW ATTITUDE, Patti LaBelle, US MCA 12in
- 21 21 DANCING IN THE RAIN/DON'T LEAVE ME THIS WAY, Carol Janti, Streetwave LP
- 22 26 AMERICANO, Vivien Vee, Dutch Break 12in
- 23 15 TOUCH ME IN THE MORNING, Lydia Steinman, Long Island Sound 12in promo/remix
- 24 14 DON'T PLAY WITH FIRE, Paul Parker, Fantasia 12in
- 25 22 NIGHT OF THE FULL MOON, Gaby Lang, Dutch Casablanca 12in
- 26 — IN THE NAME OF LOVE/SHOUT IT OUT, Astaire, Passion 12in
- 27 16 TAKE ME TO HEAVEN/SEX (REMIXES), Sylvester, Cooltempo 12in
- 28 29 NO REGRETS, Martinique, German Teldec 12in
- 29 9 BELIEVE IN THE BEAT, Carol Lynn Townes, Polydor 12in
- 30 30 GIRLS IT AIN'T EASY, Peggy Blu, Dutch Injection 12in
- 30 19 JUNGLE BEWARE, June Brown, Bolts Records 12in



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Help!



Problems? Need some ideas or information fast? Or would it help to talk things over? Write to Susanne Garrett, 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope for a personal reply.

■ ANY IDEAS on where I can get some blond, permanent hair dye made from natural products? I'd prefer to avoid the damage likely to be done by a peroxide or bleach used regularly. Is there any chemical free product which would lighten my hair?

Jonathan, York

● Permanent hair dye simply doesn't exist. Living hair naturally grows, leaving any added colour to grow out too.

If you want to avoid chemical lightening treatment with a bleach or a milder form of tinting your options are limited, especially if you have dark hair anyway.

Vegetable colourings, including nourishing henna-based products, available in any chemists shop will colour, but they won't lighten. But, if your hair is already a lighter shade, you could try some of the herbal colours on sale at any branch of The Body Shop.

Whatever the colour of your

hair, the most lightening effect is available free to everyone come summer when the combined effects of sunlight and seaspray will work for a while.

■ I'M REALLY interested in the idea of doing voluntary work for hospital radio, but don't know how to go about it. Who can I contact?

Dave, Sunderland

● Provided you're 16 plus, loaded with enthusiasm and a desire to give a lot of your personal time to an excellent cause, hospital radio could be for you. Sheer beginners are welcome, but a knowledge of the kind of equipment you're likely to be handling, tape editing and more, could be extremely useful.

For details of local hospital stations looking for new recruits, simply ring around with the help of a handy telephone directory or write direct to **National Association Of Hospital Broadcasting Organisations, 107 Bare**

Lane, Morecambe, Lancs. Send a large SAE for lots of info.

■ AT 16 I've never had sex with anyone, but am getting very worried, as I've recently noticed tiny white spots on my penis. Could I have picked up some kind of VD?

Terry, Shropshire

● Stay cool. It is impossible to catch a venereal disease or sexually transmitted problem like genital warts if you haven't had sexual intercourse or oral/genital sexual contact with another person. The white peril is likely to be no more than a natural network of tiny skin glands, used in lubrication. But if you are still genuinely worried, check it out with the doc.

■ HELP! I desperately need to know if it's yet possible to buy a Visage video. So far, a rumoured compilation of their hit singles hasn't appeared in the shops, although I've looked everywhere. When is it out, and

where can I get it?

Philip Stanley

● You're right, a Visage video compilation including past promo coverage of most of the singles material, plus footage of the combo shot in Africa is in the pipeline, with a working title 'History Of Visage', which may have changed by release date. As for D-day, no-one knows quite when Polydor will eventually bring out the Visage safari, originally scheduled for release late last year, but it should be within the next few months.

■ I COLLECT old film soundtrack music and wonder if there's any central source of this kind of record?

Vic, Gloucester

● A shop which stocks over 3,000 soundtracks, specialising in the Thirties and nostalgia in general, (get out yer hankies Bing fans!) is **58 Dean Street Records**, (same address), London **W1V 5HK**. (Tel: 01 734 8777).

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DISCO

ODDS 'N' BODS

MY MAIL deliveries again are up the spout, so much UK-issued hot vinyl has yet to reach me — especially irritating as next week's reviews will have to be done early as this Friday **Tony Blackburn, Steve Walsh** and I fly with Island's **Adrian Sykes** for the weekend in Washington DC (just call us the **Pump Benders!**) . . . **Pete Wingfield** reveals that "go go bells" are two little cowbells with different pitches mounted together which you hit with a stick (usually in fifths, for the musically minded): doubtless we'll know that ourselves after two solid nights of live go go (gawd) . . . I actually attended a music publishers' meeting on copyright in 1964 at the **Library Of Congress** in Washington, where I had a privileged tour of the miles of files, then on the way back from a swing through the Southern States with a girlfriend in '67 we stopped off in DC for a night at **Daddy G's — Daddy Grace's** temple, a church with a nightclub downstairs (also with stained glass windows), the altarpiece being dominated by a huge monochrome photo of this evidently **Marcus Garvy**-type '20s/'30s figurehead dressed in doublebreasted suit, the congregation all cooling themselves with cardboard fans advertising a funeral parlour while the singers went mad just like in **'The Blues Brothers'** . . . **Mel Medallie** has picked up **Spank** for new label **Champion**, remixing 'Ohh Baby' for 12in . . . **Motown** signed the **Emotions** and **Alfie Silas** . . . **Froggy** and **Simon Harris** have megamixed a **James Brown** medley for **Polydor** . . . **3-D's** 'Tommy Boy Greatest Beats Megamix', commercially only on LP, has been promoted by **Island** on 12in . . . **Disco 85** breakers include **Tina Turner, Wilton Felder LP, Gladys Knight & The Pips LP, Process & The Doo Rags, David Grant & Jaki Graham, Temptations (remix), Pump Blenders, Levert, Ohio Players, Tippa Irie** . . . **Polydor** really ought to release the **Direct Drive** remixes to satisfy public demand . . . **David Simmons** has been delayed here as thanks to mislabelled master tapes it was pressed as instrumental on both sides! . . . I did so much talking to everyone at **Sunday's DJ Convention** that now I've lost my voice — luckily not before being called on at the very last minute to talk on the radio panel as replacement for **Home Office** press officer **Roy Sutherwood**, who evidently bottled out of appearing despite careful arrangements . . . **Jimmy Jam & Terry Lewis** winning as **International Producers** was the



LOOKING LIKE an unfortunate example of the embalmer's art (shoot that lighting cameraman!), **DAVID GRANT & JAKI GRAHAM** 'Could It Be I'm Falling In Love' (**Chrysalis GRANX 6**) is an otherwise attractively treated 106 $\frac{1}{3}$ bpm revival, without any modern frills, of the **Detroit Spinners' 12** years old swayer done as David's tribute to its original lead singer, the late **Phillippe Wynne** (edit, and solo subdued 104 $\frac{1}{8}$ bpm 'Turn Around' flip) — pure class.

only credible "disco" rather than pop award made on a remorselessly commercial day that most observers considered less good than last year's but by no means bad, the main criticism being that events went on too long — especially a marathon three-part pop quiz with little relevance to disco (**Bruno Brooks, Andy Peebles, & Adrian John** didn't even know the first ever record played on their own station **Radio One** was the **Move's** 'Flowers In The Rain'!) . . . **The Hippodrome's** lights fused just as their showpiece display began, which consequently went off at half-cock (and without "spaceships"), following which the finals of the mixing championships saw a Belgian jock do a three minute scratch remix of **Paul Anka's** 'Lonely Boy' (I mean, bizarre!), the French entrant turning out to be a personality DJ who couldn't mix: however, sanity did rule, and London's **Roger Johnson** won with his funky cut 'n scratch style (catch him Mondays at **Tottenham's Silver Lady**), with **Martin McSweeney** from **Rotherham's Adam & Eve** a well deserved second, Sweden's **Roger Tuuri** third . . . **Peter Stringfellow** has realised his ambition and just bought the premises for a **New York disco**, to open in November, at the **Gramercy Twin Building** on E 21st St/Park Avenue S . . . **Disco Mix Club's** March mixes are again all marvy, **Alan 'The Judge'**

Coulthard's Chaka Khan, early **Wham!** and current hit medleys, **Sanny X's ZZ Top** and "go go" ditto . . . **LWR 92.05FM** can usually be counted on to be bright and loud even when **Solar 102.45FM** or **Horizon 94.5FM** are faint or off-air, but this time **LWR** itself has had a full studio bust (they promise to be back this week) . . . **Patti LaBelle/Harold Faltermeyer** topped **US Dance/Disco** . . . **Hi-NRG's** more general jocks after seeing our recent chart breakdown apparently don't want to be in the majority any more — fine, but don't start wingeing now you've left the door open for the "Heaven effect"! . . . **Ian Levine's** record to keep a new series of **Dr Who** instead of repeats for 18 months has turned out less star-studded than planned, featuring the show's cast and the likes of **Bobby Gee, Justin Hayward, John Lodge, Ultravox, Hazell Dean** and **Faith Brown** . . . **Darren, 121bpm** . . . **Oscar J Jennings** to 208? . . . **DEE OH DA DA!**

HOT VINYL

FATBACK: 'So Delicious' LP (Cotillion 790253-1) The new 'I Found Lovin' on an outstanding set is the gently weaving 97bpm title track with **Ben E King** joining its leading

ladies and **David Sanborn** saxxing (as he does of course on the lasciviously funky 102bpm 'Girls On My Mind' hit), although hotter on the floor for less romantic moments is the cloppingly pushing 111bpm 'Lover Undercover', while potentially as hot are the cleanly striding 108 $\frac{1}{2}$ bpm 'Start It Up', **Jimmy Jam-ish** 107 $\frac{1}{4}$ bpm 'Let's Play Tonight' and 88 $\frac{1}{4}$ bpm 'Go Out With A Bang', soulfully lurching 112 $\frac{1}{2}$ bpm 'She's A Go-Getter', only the percussive talking "live" 127 $\frac{1}{2}$ bpm 'Sequence 96' and jittery 125bpm 'Evil' finishing each side in less than essential style.

CHANGE: 'Mutual Affection' (LP 'Turn On Your Radio' US Atlantic 81243-1) Exactly a year after their influential **Jimmy Jam & Terry Lewis**-produced set they return to **Jacques Fred Petrus** yet retain the **Jam** sound throughout side two for this purposeful delicate (0-104 $\frac{1}{2}$ bpm tapper which already sounds like an old friend on radio, the synth chorded brightly strutting 115 $\frac{1}{2}$ bpm 'If You Want My Love', starkly jolting 112bpm 'Love The Way You Love Me' — however, initially jocks are falling for the more obvious glibly rehashed 'Change Of Heart' — like 113bpm 'Oh What A Feeling' (both sides of the single join the lightweight 119 $\frac{1}{2}$ bpm title track and 117 $\frac{1}{2}$ bpm 'Examination' on side one).

CURTIS HAIRSTON: 'I Want Your Lovin' (Just A Little Bit)' (US Pretty Pearl PPRT 215) Beely bass burbled wriggling 119bpm side-to-side swayer, once again sounding like a duet unless that's really **Curtis's** female-pitched voice (dub flip), taking off like a rocket although apart from its bassline it doesn't strike me as being quite that strong.

DeBARGE: 'Rhythm Of The Night' (Motown TMGT 1376) DJs may be hindered rather than helped by this eagerly anticipated 12in version, which starts trickily fading in through traffics noises to a stripped down tapping dub section before eventually the hitbound 'All Night Long (All Night)'-type infectious 116bpm singalong jiggler gets going like the 7in/LP, but with an extended break — in fact from white labels it's impossible to tell if this is the M&M remix yet, it sounds more like their video soundtrack. Received too late for full review this week, their LP 'Rhythm Of The Night' (**US Gordy 6123GL**) is hottest for the **Ray Parker-ish** 111bpm 'Give It Up' and snappy 124bpm 'You Wear It Well'.

continues over

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LOVE LETTERS

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Generation!

DISCO

from previous page

FREDDIE JACKSON: 'Rock Me Tonight (For Old Time's Sake)' (US Capitol V-8640) Toe curling knee trembling slow 72bpm soul smoocher not unlike David Simmons/Eugene Wilde, although possibly a little "deeper" in appeal, rooted in tradition yet with a clean modern beat (edit/inst flip).

GAP BAND: 'I Found My Baby' (LP 'Gap Band VI' Total Experience FL89476) Recently released here on LP but now also a US 7in, this blatant 97bpm remake of 'Outstanding' is just as big in black clubs as was its original, while 'Disrespect' is a Woody Woodpecker introed whistle blowing 107½bpm P'funk groove, their completely ignored here previous US hit 114½bpm 'Beep A Freak' being even P'funkier.

EDDIE CAPONE'S TREATMENT Featuring Diane Jones: 'I Won't Give You Up' (Treatment Records SOB 004, via Pinnacle) UK-made tight little 107½-107¼bpm roller distinctively wailed by Diane (perhaps an acquired taste) with a commendably American touch to its underlying "new Britfunk" feel, a bit of a growler if the pirates play it (ragged "old Britfunk" 121bpm 'We Would Like To Spend Some Time With You' flip).

BARBARA PENNINGTON: 'Fan The Flame' (Record Shack SOH 37) Ian Levine's "Jocelyn Brown" style now adds some Kid Creole/Manhattan Transfer influence for an M&M remixed 0-105bpm tripping brassy jiggler that despite its title somehow lacks fire, though it's pleasant enough and Barbara works hard (dub flip).

VISION: 'Lucifer's Friend' (PRT 12P 320) Simple almost cliched deadpan

guy-sung jaunty 0-126-0bpm "new romantic" pop bouncer that like TinTin 'Kiss Me' has been big around the East Midlands since '82. Be warned!

HAROLD FALTERMEYER: 'Axel F' (MCA MCAT 949) 'Beverly Hills Cop's' memorable atmospheric 117bpm electro instrumental prowler (a modern 'Pink Panther') is here flipped by the grittier 107bpm 'Shoot Out' — also incidentally Glenn Frey's 7in flip.

FRENCH IMPRESSION: 'Breaking Love' (Steinar STE 1255) The old Change 'Searching' rhythm reappears much slowed down on a phonetic chaps sung (0-109bpm Euro lurcher, with sax helping keep it just this side of soulful — and that sax kicks off the flip's better nice slow 86bpm 'Water From The Moon', worth checking.

ALPHONSE MOUZON With Guest Artists: 'Why Don't You Break It' (LP 'The Sky Is The Limit' US PAUSA PR-7173) Simple rather rushed 122½bpm electro jitterer, Ronnie Laws distinctively saxing and Ray Parker Jr picking on the driving 117½bpm 'Come And See What I've Got', the Waters girls doing a Poussez on the bounding 0-123bpm 'Do You Wanna Dance', but really the keyboardist's instrumental set is most listenable on some mellow slowies.

CHOPS: 'Bust It Out' (LP 'Chops' US Atlantic 80155-1) Actually released earlier last year and already in cut-out bins, the brittle brassy funklers at the time seemed too dated but now of course slot right into the go go groove with this 104bpm choppy chanter! Other cuts include the more routine 109bpm 'Your Red Hot Love', Rick James-ish 120½bpm 'Does Your Mama Know', slow 79bpm 'I Know You' and 47/94bpm 'Still Breaking My Heart'.

TEMPER: 'Fever (I Sweat)' (US MCA Records MCA 23524) Similarly titled to the guys' last 'No Favors' but otherwise totally different, a drily jolting 110½bpm electronic bass bumper with wandering vocals, very like The System's 'Sweat' (dub/inst flip).

RIKKI PATRICK: 'Clear The Way' (CBS TX 5039) Sub-'Sexomatic' Junior-esque ugly 122½bpm jolter, more techno flash than substance, although the flip's 0-114bpm 'I Never Thought It Would Come To This' and 122bpm 'Take A Raincheck' are more listenable. I hear his LP has some good stuff but it's yet to reach me.

PREDICTION: 'After The Dance Is Through' (Sanity STY T0015, via 01-837 2440) Slightly reggaeified chix-sung 112½bpm homegrown cover of the still unreleased Krystol klassik, nowhere as good technically although a useful enough alternative (nice gentle 88½bpm reggae instrumental 'Wonderland' flip).

VARIOUS: 'Reggae Hits — Volume One' (Jetstar JELP 1001, via 01-961 4422) Excellent economical collection of many recently ranking reggae hits, including BARRINGTON LEVY's squiddily 0-74bpm 'Under Me Sensi', the INVESTIGATORS' soulful 93½bpm 'Woman I Need Your Loving', GREGORY ISAACS' irresistible 76-77bpm 'Lovers Magic'.

PAULA: 'Jazzy Lady (Baby)' (Rock N Groove RNG 001, via Jetstar) Nice lazy 63bpm lovers rock slow down and sex change for Richard 'Dimples' Fields' recent swinger, a cool breeze with PAULA & JILLIAN really wailing 'I Want Your Man' to the same rhythm as flip.

YVONNE ARCHER: 'Ain't Nobody' (Virgo Stomach VG 013, via 01-965 1855) Useful if basic 96bpm reggaeification of Rufus, double A-ed by the better atmospheric 72bpm attractively tinkled and squeaked 'Checking Out The Way I Feel'.

THIRD WORLD: 'Sense Of Purpose' (CBS TA 4993) Shep Pettibone-remixed dull War-ish 125bpm plopping looper, no threat to Paul Hardcastle,

with its cooler (0-125bpm Club Mix plus the old 109bpm 'Lagos Jump' and mournful reggae 78½bpm 'How Can You'.

MELBA MOORE: 'Read My Lips' (US Capitol V-8627) Stolidly thudding 0-109bpm chugger with a whiff of 'Caribbean Jean' and some buzzing rock guitar (old, better, 98bpm 'Got To Have Your Love' flip).

OPUS TEN: 'Love's Calling' (US Pandisc PD 012) And now the American copies of Paul Hardcastle begin, a typical c120bpm 'Rain Forest' instrumental!

Q.T. HUSH: 'It Ain't You Babe' (US Epic 49-05171) Teena Marie co-produced (they're her band) messy rumbling unsteady c117bpm lurcher with squeakily pent-up chap, chording synth, muttering finish (inst flip).

T.C. ANDERSON: 'Something Or Nothing' (Rollerball Records BALL 3T) Chirpy chix-backed gruff guy-souled burbling 114½bpm wriggler showing promise (longer flip).

RANCH: 'Put Your Love In Me' (EDIT L 3300) Despite pop roots the Kate Mooney-fronted Scots debut with this (over-long) patteringly introed quite soulfully building gradually unfurling 0-119½bpm shuffler, more interesting arrangement than actual song.

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (f/c/r for fade/cold/resonant ends) — Madonna 136-134½f, Philip Bailey 0-129½f, Paul Young 82f, Starvation 100-0c/Tam-Tam 0-121f, Elton John Or, Billy Connolly 0-141-142f, Sisters Of Mercy 0-136-0r, Third World 120-120½f (or, if the remix is on commercial 7in, 119½f), Kane Gang 0-121½-0r, Ollie & Jerry (0-112½-112½f, Julian Lennon 150½-149f.

NIGHT CLUB

POP JOX are playing: 1 (1) Ashford & Simpson, 2 (10) Eddie & The Soulband, 3 (2) Eugene Wilde, 4 (3) Commodores, 5 (9) Dead Or Alive, 6 (5) Little Benny, 7 (4) James Ingram, 8 (6) King, 9 (14) Kool & The Gang 'M', 10 (7) Prince 1999/LRC, 11 (11) Amii Stewart, 12 (18) Junior, 13 (16) Madonna 'LAV', 14 (21) Art Of Noise, 15 (8) Cashmere, 16 (-) Philip Bailey & Phil Collins, 17 (12) Billy Ocean, 18 (20) Van Twist, 19 (19) TC Curtis, 20 (35) Jenny Burton, 21 (46) Madonna 'MG', 22 (-) Tin Tin 'KM', 23 (17) Direct Drive, 24 (13) The Limit, 25 (15) George Benson, 26 (23) Jermaine Jackson, 27 (30) Prince 'EC/LGC/TMWU', 28 (39) Maze 29 (44) Phyllis Nelson 30 (22) Bruce Springsteen, 31 (24) Howard Jones, 32 (33) Third World, 33 (26) Chaka Khan 34 (-) Mary Jane Girls 'IMH', 35 (-) Killing Joke 'LLB', 36 (29) Laid Back, 37 (25) Chuck Brown 'BL', 38 (41) Bowie/Metheny, 39 (27) Midnight Star, 40 (34) Vicious Pink, 41 (32) KoKo-Pop, 42 (31) West End, 43 (28) Phil Collins, 44 (42) Sinitta, 45 (40) Bar-Kays, 46 (36) Sharpe & Numan, 47 (-) Sheila E 'TBOSM', 48 (37) Village People, 49 (-) New Edition 'MTM', 50 (43) Dazz Band.

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ANTHONY WILLIAMS, Redds to his friends, pushes back one of those black leather baseball caps and hits me with a smile wider than the District Of Columbia. That's DC, Go-Go town, y'know, as in Decidedly Cool... "Personally I think it's about time Go-Go got recognised. It's been around since the early Seventies, y'know." I do and Redds knows he could be onto something mighty big here.

The selling of Go-Go says a lot about the British musicbiz. First, the relentless quest for novelty, second a greater awareness of US black music than white US companies, third the generally sound taste of Island Records.

Island are at the forefront of selling Go-Go to Blighty. Having signed numero uno Go-Go label DETT to their Fourth And Broadway offshoot and commissioned a Don Letts directed Go-Go flick, they're waiting for your reaction.

"Movin' And Groovin'" by Redds And The Boys is their first shot and very tasty it is too. What they call in the game, so I'm told, a real 'crank down', 'Movin' And Groovin'" is an altogether spacier, sparer variation on the Go-Go groove.

"Our sound is based around the guitar," says Redds. "Then we cut the sax and congas through it. It's organised... this is real professional Go-Go. Little Benny is more jazzy Go-Go, Redds is more a stomp down, an organised thing. We dig the beat with the congas."

REDDS IS very fond of being 'organised'. Like Little Benny his DC cool is mild mannered and self effacing, not for him the boastful mouth action of his NYC counterparts. And like Benny his career started at a tender age.

"I started playing in the clubs when I was 13," he says. "I played in Rare Essence for two years. Me and Benny used to play together, but I branched out when I was 19 and formed my own band."

That band is a nine strong funk collective with an average age in the early twenties. However, music isn't the only employ Redd has tasted.

"I used to be a cook in a restaurant quite near the Capitol," he says. "I really wanted to go to computer school, but I never got near that because of my band. I was trying to be the manager and everything until Maxx (Go-Go entrepreneur Maxx Kidd) came along and took over..."

With the redoubtable Kidd at the helm, Redds and his Boys have set their sights somewhat further afield than the next block.

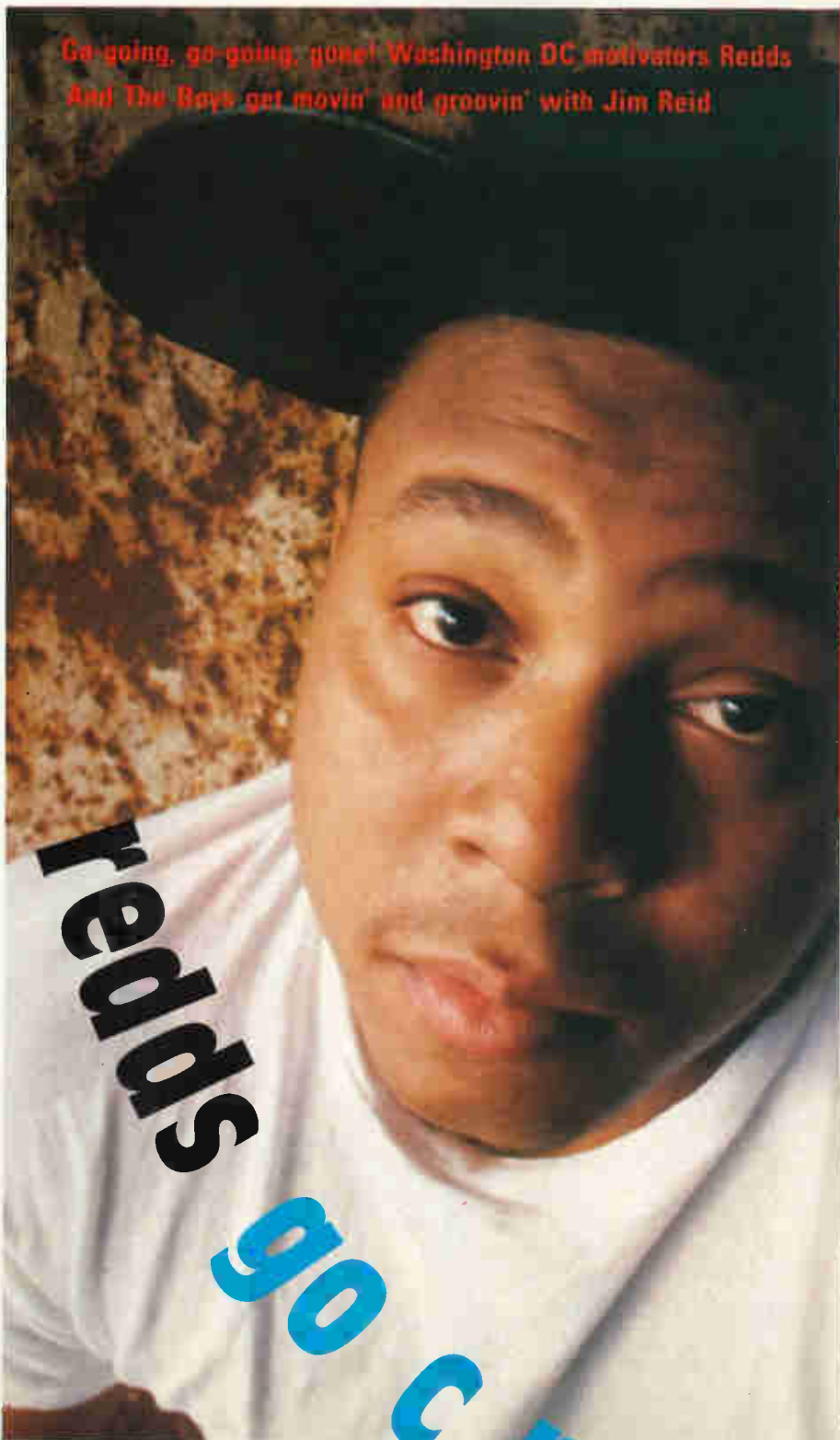
"In DC people stay with the one thing they're into," says Redds. "Over here people seem to move on from things quicker. I think Go-Go is what people are going to be into in the future. I think it's going to progress. I think the sound will be put in perspective, be made to move..."

"I don't think it's too competitive in DC, every group has its own strand of Go-Go. All of 'em are good, but Redds And The Boys are more versatile!"

AND THAT versatility will really be put to the test when Redd ventures out of the call and response territory of his home town and takes the Go-Go abroad, to New York for instance. Will such a one-city defined music travel well?

"Yeah I think it will," he says. "If you get the crowd involved they will feel part of it. I don't think people will pay good money just to sit down... they'll go all out for it."

Confident that his own music will cross



over into the big league, Redds casts his eyes over our very own Culture Club.

"I love 'em," he says. "They're definitely different to DC Go-Go. I think they've had a lot of inspiration on DC groups(?). We can play their music to a T and then move on. Yet if we played that sort of music in DC people would walk out of our shows."

Something Mr Redds has no intention of encouraging. At 22 his sights are set firmly on a long and prosperous career.

"My ambition is to be able to give all you can give and keep giving it for years to come," he says. "It's being able to say you worked hard for the money."



CRI S I S ?



REMEMBER CHINA Crisis? They of the smooth, classy singles like 'Christian' and 'Wishful Thinking', and the lead singer who collected teapots? (Note: one of these facts is not strictly relevant to this interview).

In 'Working With Fire And Steel', China Crisis recorded one of the finest songs of 1983 — then seemed to disappear off the face of the earth. Now they return, following many months touring the world with Simple Minds and slightly fewer months recording their third album. Released in April, from it comes the new single 'Black Man Ray', the first vinyl evidence of the group's collaboration with "living legend" and one half of Steely Dan, Walter Becker.

If there's any justice in the world, it will be a massive hit — something China Crisis have always hinted will happen, but have never properly achieved. With this new release though, they positively beam with confidence and expectation.

But an icy night at the beginning of the year could have changed all this before it started, as singer Gary Daly explains.

"We were driving along the road, turned the corner and there was this cottage on the wrong side of the road coming at us at 90 miles an hour.

"We'd just finished the album and said goodbye to Walter. It was

about five o'clock in the morning and everyone was sighing with relief and patting each other on the back. The weather was terrible but we thought we'd be macho men... it was only a short drive down the road to our hotel.

"The car went crashing over, smashed through a wall on its side, hit a house and bounced off. They'll probably claim for a new house now, cheeky devils."

Gary suffered a broken arm while Gazza Johnson broke his top jaw.

"I can't bend my arm properly now, and Gazza's jaw was wired up for six weeks. When your top one cracks your face falls in. He's fine now though — although he can't open his mouth much, he just about gets his finger in it. We're all really lucky. We're all grateful to Allah. Thank you Allah."

THE ALBUM at the centre of all this is 'Flaunt The Imperfection'. A title that perhaps has a deep and serious concept behind it?

"No," answers Gary. "It just means if you haven't got it flaunt it. We pinched it off someone. We had this friend — we HAVE this friend — in Liverpool, he's about 30 and he's a really funny man. The thing is, he's bald and has lost quite a lot of teeth, but he's a fantastic person and looks brilliant."

"He just always used to say 'if you haven't got it, flaunt it', coz he obviously must have thought he didn't have it. But what he did have was worth far more."

"It's quite appropriate really, because none of us are real big pop star characters, you know? We're hardly..."

Duran Duran?

"Yeah! I think we come from a simple mould. We always wanted to sell loads and loads of albums without having to become pop pin ups — without having to really work at it. You know some people work at it so hard. Not just at writing songs, they work at being Mr this and Mrs that. We missed out on that, like, totally. We used to finish and run straight home."

Gary feels China Crisis have changed in many ways since they first started making music.

"We've got a new keyboard player Kevin Wilkinson, who reminds me of what I was like when I first came down to London — everything's new. You learn, not to accept things, but just not to focus on all the shitty things — the way people are always going on about hyped records and superstars like Duran Duran. You don't need to even consider it — it doesn't have to be part of your day to day life."

"When you first get involved that's all you can see — all the shit and the rubbish, especially if you come from up north. The south seems like a 'let them eat cake' situation."

"You learn to ignore it, though. You're just not part of it, it's not part of you or what you're trying to say."

WHAT CHINA Crisis are trying to say, Gary feels, is summed up perfectly on the new album. Asked what is so special, he finds it difficult to find the words to express his pride and joy.

"It's just f***ing..." he starts. "It leaves everything we've done way behind. I hate to keep saying everything we do is great, but if I say it's bad then someone's gonna believe me. And anyway, we've worked so hard for so long, it's about time someone took it sensibly."



"There was a time when we were close to A Flock Of Seagulls." Oh God, surely not? Gary raises his eyes heavenwards and nods sadly.

"We were having a really bad time at one point, about how we were really unaware of what we're doing and how we're being presented. And we were going, 'We're not presented as f***ing anything, we're just releasing our songs'. But that didn't seem to be enough. It's good to come out of something like that, though — look back and say 'divvies'."

Working with Walter Becker had a lot to do with Gary's enthusiasm and confidence in the new China Crisis material.

"He's a fantastic man," Gary enthuses warmly. "A real 'song' person. He didn't know who Trevor Horn was, which was brilliant."

"He lives in Hawaii and has only been to this country twice, and the second time was to record with us. It was really weird, this bloke walking round with all these Scousers in the country down south looking for the beach and the coconuts."

Becker's influence is obvious when listening to tracks from the album. It's the first time he's acted as producer and he's definitely brought something new to the China Crisis sound.

"Real drums," Gary says in hushed tones. Listen to 'Wake Up' for some typical Steely Dan guitar, but the band still retain their own smoothly restrained sound.

Gary makes no pretence at concealing his enthusiasm for the album. His eyes sparkle, his nose wrinkles and he positively beams.

"Oh I wish you'd been able to hear the whole album, then you'd hear how really good and different it is."

Gary Daly has a persuasive way of talking that could convince a boil it was beautiful, but you can't help but believe him.

WHAT CRISIS IS

IN WHICH CHINA CRISIS SURVIVE
A NEAR FATAL CAR CRASH AND
DISCOVER THEY DO NOT LOOK
LIKE DURAN DURAN. STORY:
ELEANOR LEVY

● ACADEMY, BRIXTON, LONDON

WITH THE Smiths now on their way to being the greatest group that ever set foot on God's earth (excuse the overstatement but I am, as they say, a fan), the crowd awaiting their entrance is in no mood to suffer distractions.

Which makes the set from support band James all the more remarkable, for they largely win over the audience and prove that all the good things that have been said of them are true.

They have a singer with a fine line in Ian Curtis epilepsy and a sound that mixes Joy Division and the Smiths, and they end up with a special something of their own.

Their confidence grows and anyone who begins a song with 'an earwig crept into my ear' is destined for great things.

Those who have dismissed the Smiths as hypochondriac depressives (people are so cruel sometimes) have missed the humour much of the material is delivered with. They have either never heard the group or are so wrapped up in their own inadequacies it hurts to hear Morrissey's thoughts on his own.

His personality and lyrics are vital to the Smiths' appeal, but tonight, especially when the voice occasionally flags, the music is what draws you towards the words. Hear 'How Soon Is Now?' — the high spot of the evening — for a guitar that gets your diaphragm throbbing.

Finally, after too long a wait, Marr, Rourke and Joyce arrive on stage. Andy Rourke studies his bass and his belly button while Johnny Marr stares into space, head bobbing like one of those nodding dogs you find in the back of Ford Cortinas.

Morrissey strolls on last in an obvious piece of pop star stage management (tut, tut), but looking anything but, in a hat too big for him, glasses and old man's Marks And Spencer card. An intended visual paradox? Perhaps, but he looks dead sweet.

'William', 'Heaven Knows', 'You Handsome Devil', 'Hand In Glove', most of 'Meat Is Murder' and the new single 'Shakespeare's Sister' come and go in no particular order — all merging into one ecstatic blur.

Morrissey hurls his limbs in varying directions and those people still bringing daffodils to wave find them crumpled in minutes.

One glaring point — why does a certain breed of male insist that the only way to enjoy themselves is to use their considerable bulk to push and trample those smaller than themselves?

Such virulent machismo seems totally at odds with all the group they're watching stands for. Perhaps they've never actually *listened* to the Smiths?

Certainly the man who decided to follow Morrissey's plea 'let me get my hands on your mammary glands' could never have (and if you're reading this may your willy drop off and your acne forever prosper, dick-head).

Almost two hours and three encores later, and it's all over. No 'This Charming Man', no 'What Difference Does It Make' — a vague disappointment, but no doubt a calculated one.

It sends shivers down the spine to think how good the Smiths are. That's nothing on how good they could be, given half a chance. Three albums in a year, but they still reek of potential and new ideas.

When that freshness goes *then* will be the time for the euphoria (of which this review is as guilty as any) to turn to caution.

You just have to hope they won't burn themselves out *hit*, tonight at least, they showed no signs that that was any possibility *at all*.

■ ELEANOR LEVY

Photo: Paul Slade

the smiths

CROSSWORD

ACROSS

- 1 Ingredients for King's success (4,3,5)
- 5 Bunnymen's metal (6)
- 6 Group currently in album chart with recordings made in 1969 (6,11)
- 9 Deniece Williams hit from Footloose (4,4,2,3,3,3)
- 14 See 19 across
- 16 & 8 down His story was told by Bronski Beat (9,3)
- 17 Kate who felt The Kick Inside (4)
- 19 & 14 across Kirsty's not looking for it, but it's still a hit (1,3,7)
- 23 Genesis performed one of the tail (5)
- 24 1981 Talking Heads hit that will never happen again (4,2,1,8)
- 26 GI Ron is a famous drummer (5)
- 29 A hit for the Hollies and Jackson Browne (4)
- 30 Found in Neil's shoe (4)
- 33 Tina's former partner (3)
- 34 From having Brass In Pocket she went Back On The Chain Gang (8,5)
- 35 Red faces all round for Madness (13)
- 37 Dolly's Islands In The Stream partner (5)
- 38 His group has helped David Bowie into the charts (3,7)
- 39 He wants The Last Kiss (7)

DOWN

- 1 Romantic feelings that will make you see red (4,4,5)
- 2 Julian's long player (7)
- 3 Iron Maiden hit from 1984 (4,4)
- 4 Guitars or ballons (3)
- 5 Heard from the big chair (5)
- 7 They featured Chaka Khan (5)
- 8 See 16 across

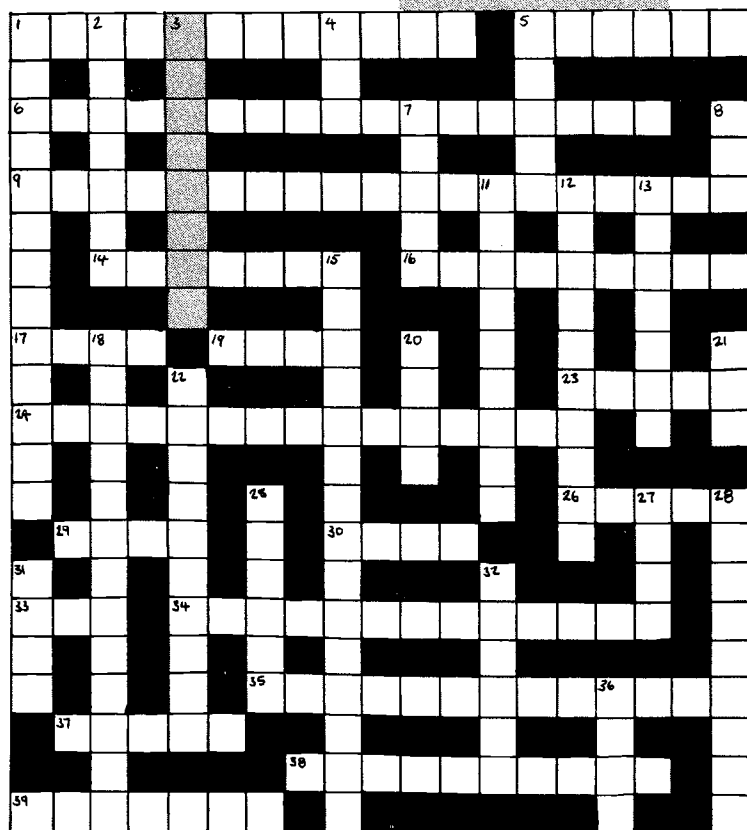
- 11 Group that asked Can You Feel The Force in 1979 (4,5)
- 12 She had solo success with Love Lies Lost last year (5,5)
- 13 Their final single War Child was released in 1982 (7)
- 15 Where Soft Cell could be found in 1984 (4,2,3,6)
- 18 They're safe with Joan (6,7)
- 20 The Heat Is On Glenn (4)
- 21 The Special — (1,1,1)
- 22 He's just a Loverboy (5,5)
- 25 Billy or Alannah (6)
- 27 Abba wanted to know the — — Of The Game (4)
- 28 See 32 down
- 31 Dance label (4)
- 32 & 28 down Japan hit that helped when they were entertaining (3,3,2,7)
- 36 Heaven 17 claimed This Is — — (4)

LAST WEEK'S SOLUTION

ACROSS: 1 This Is Not America, 6 Ian McCulloch, 9 Happy, 12 Go Wild In The Country, 14 China Girl, 16 Madonna, 19 New Year's Day, 21 YMCA, 22 Alarm, 23 Hungry, 24 Gold, 29 Abba, 30 Speak, 31 Breakaway, 33 Rope, 34 Tramp, 35 Tin, 39 Here I Come, 40 Sheila E

DOWN: 1 Things Can Only Get Better, 2 I Know Him So Well, 3 Talk Talk, 4 Chain, 5 Bay, 7 Cold As Ice, 8 Chelsea, 10 Parade, 11 How Soon Is Now, 13 Is It A Dream, 15 Honeydrippers, 17 Heart, 18 Adam Clayton, 20 Yah Mo B There, 25 Sharpe, 26 Wake Up, 27 Perhaps, 28 Sweet, 32 Jagger, 36 Iva, 37 Joe, 38 Hey

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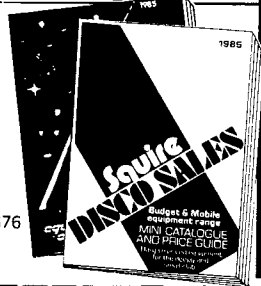
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- 72. Watergate - The Watergate Scandal (Pic/Disc) 2.95
- 73. Watergate - The Watergate Scandal (Pic/Disc) 2.95
- 74. Watergate - The Watergate Scandal (Pic/Disc) 2.95
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- 78. Watergate - The Watergate Scandal (Pic/Disc) 2.95
- 79. Watergate - The Watergate Scandal (Pic/Disc) 2.95
- 80. Watergate - The Watergate Scandal (Pic/Disc) 2.95
- 81. Watergate - The Water

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

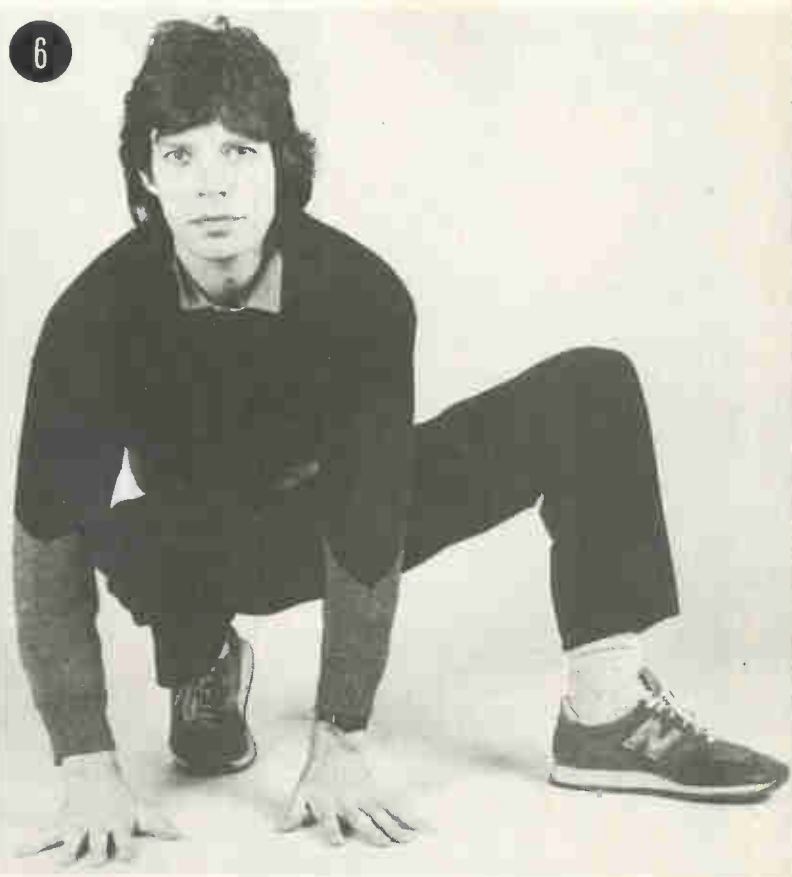
Week ending March 16, 1985



UK ALBUMS

THIS WEEK LAST WEEKS IN CHART

1	1	3	NO JACKET REQUIRED, Phil Collins, Virgin □
2	2	2	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
3	3	40	BORN IN THE USA, Bruce Springsteen, CBS ★
4	4	8	HITS OUT OF HELL, Meat Loaf, Epic □
5	5	18	ALF, Alison Moyet, CBS ★
6	—	1	SHE'S THE BOSS, Mick Jagger, CBS CBS86310
7	9	35	PURPLE RAIN, Prince And The Revolution, Warner Bros □
8	8	37	ELIMINATOR, ZZ Top, Warner Bros ★
9	10	34	DIAMOND LIFE, Sade, Epic ★
10	23	17	LIKE A VIRGIN, Madonna, Sire □
11	7	3	RECKLESS, Bryan Adams, A&M
12	12	38	PRIVATE DANCER, Tina Turner, Capitol ★
13	20	4	NIGHTSHIFT, Commodores, Motown
14	16	2	BUILDING THE PERFECT BEAST, Don Henley, Geffen
15	11	2	NIGHT TIME, Killing Joke, EG
16	6	4	MEAT IS MURDER, Smiths, Rough Trade □
17	15	18	MAKE IT BIG, Wham!, Epic ★
18	13	3	MODERN LOVE, Various, K-Tel □
19	14	22	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit □
20	17	9	CHESS, Various, RCA ○
21	22	15	THE 12" ALBUM, Howard Jones, WEA □
22	38	9	FACE VALUE, Phil Collins, Virgin ★
23	18	10	THE BARBARA DICKSON SONGBOOK, Barbara Dickson, K-Tel
24	27	2	STREET SOUNDS ELECTRO 6, Various, Streetsounds
25	24	5	BEVERLY HILLS COP, Original Soundtrack, MCA
26	29	16	THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA ★
27	33	19	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ★
28	19	6	STEPS IN TIME, King, CBS ○
29	21	13	AGENT PROVOCATEUR, Foreigner, Atlantic □
30	28	12	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar □
31	31	17	HATFUL OF HOLLOW, Smiths, Rough Trade □
32	37	5	SECRET SECRETS, Joan Armatrading, A&M
33	25	19	THE COLLECTION, Ultravox, Chrysalis ★
34	30	8	20/20, George Benson, Warner Bros □
35	36	15	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ★
36	34	8	17, Chicago, Full Moon ○
37	39	86	NO PARLEY, Paul Young, CBS ★
38	35	73	CAN'T SLOW DOWN, Lionel Richie, Motown ★
39	47	10	BREAKDANCE 2 — ELECTRIC BOOGALOO, Original Soundtrack, Polydor
40	32	4	THE BAD AND LOWDOWN WORLD OF THE . . . , Kane Gang, Kitchenware
41	65	7	STOP MAKING SENSE, Talking Heads, EMI
42	54	7	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Go! Discs ○
43	42	17	ARENA, Duran Duran, EMI ★
44	—	1	WHATEVER HAPPENED TO JUGULA, Roy Harper, Beggars Banquet BEGA60
45	45	9	1999, Prince, Warner Bros ○
46	40	68	UNDER A BLOOD RED SKY, U2, Island ★
47	50	23	THE UNFORGETTABLE FIRE, U2, Island ★
48	41	2	CAN'T STOP THE LOVE, Maze Featuring Frankie Beverly, Capitol
49	26	3	THE FIRM, Firm, Atlantic
50	46	22	CINEMA, Elaine Paige, K-Tel ★
51	49	5	SOLID, Ashford and Simpson, Capitol
52	55	7	STAGES, Elaine Paige, K-Tel ★
53	43	9	WHO'S AFRAID OF THE ART OF NOISE, Art Of Noise, ZTT
54	48	43	FANTASTIC, Wham! Innervation ★
55	56	19	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA ○
56	44	5	PERHAPS, Associates, WEA
57	60	321	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ★
58	72	88	QUEEN GREATEST HITS, Queen, EMI ★
59	58	16	THE RIDDLE, Nik Kershaw, MCA ★
60	51	5	CENTREFIELD, John Fogerty, Warner Bros
61	53	4	HUMAN RACING, Nik Kershaw, MCA ★
62	87	18	GREATEST HITS, Shakin' Stevens, Epic ★
63	74	118	THRILLER, Michael Jackson, Epic ★
64	—	1	MANTOVANI MAGIC, Mantovani Orchestra, Telstar STAR2237
65	75	2	YESTERDAY ONCE MORE, Carpenters, EMI
66	64	44	LEGEND, Bob Marley And The Wailers, Island ★
67	69	5	BIG BAM BOOM, Daryl Hall and John Oates, RCA
68	81	6	BREWING UP WITH BILLY BRAGG, Billy Bragg, Go! Discs
69	52	5	VARIOUS POSITIONS, Leonard Cohen, CBS
70	66	46	BREAKOUT, Pointer Sisters, Planet □
71	77	6	HUMAN'S LIB, Howard Jones, WEA ★
72	—	1	ROXANNE ROXANNE 6 TRACK VERSION, UTFO, Streetwave 6TRACKXKHA
73	79	8	THE RIVER, Bruce Springsteen, CBS ★



74	80	3	DANGEROUS MUSIC, Robin George, Bronze
75	62	5	HELLO, I MUST BE GOING, Phil Collins, Virgin ★
76	96	2	WAR, U2, Island
77	86	3	CASHMERE, Cashmere, Fourth & Broadway
78	—	1	LEGEND, Clannad, RCA PL70188
79	68	13	ALCHEMY, Dire Straits, Vertigo ★
80	89	5	BORN TO RUN, Bruce Springsteen, CBS
81	67	37	PARADE, Spandau Ballet, Chrysalis ★
82	59	8	SUDDENLY, Billy Ocean, Jive
83	57	4	VULTURE CULTURE, Alan Parsons Project, Arista
84	99	3	AN INNOCENT MAN, Billy Joel, CBS ★
85	91	17	THE MUSIC OF LOVE, Richard Clayderman, Delphine □
86	—	1	ALL OVER THE PLACE, Bangles, CBS CBS26015
87	61	8	TROPICO, Pat Benatar, Chrysalis
88	85	15	GHOSTBUSTERS, Original Soundtrack, Arista □
89	—	1	VIVALDI'S FOUR SEASONS, Christopher Hogwood/Academy Of Ancient Music, L'Oiseau Lyre 4101261
90	84	17	1984, Eurythmics, Virgin □
91	82	2	GOLDEN DAYS, Fureys, K-Tel
92	71	21	STEELTOWN, Big Country, Mercury □
93	—	1	THE SIMON & GARFUNKEL COLLECTION, Simon and Garfunkel, CBS CBS10029
94	—	1	DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen, CBS CBS32542
95	76	16	TWELVE GOLD BARS VOL 1 AND 2, Status Quo, Vertigo □
96	70	54	THE WORKS, Queen, EMI ★
97	63	4	VU, Velvet Underground, Polydor
98	97	3	ROCK 'N' SOUL PART ONE, Daryl Hall and John Oates, RCA
99	90	2	THE ARTISTS, EWF/Jean Carn/Rose Royce, Streetsounds
100	100	20	GIVE MY REGARDS TO BROAD STREET, Paul McCartney, Parlophone ★

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

MUSIC VIDEO

1	1	THE VIDEO, Wham!, CBS/Fox
2	5	PRIVATE DANCER, Tina Turner, PMI
3	2	FEED THE WORLD COMPILATION, Video Aid, Virgin
4	4	MADONNA, Warner Music
5	3	THE SONG REMAINS THE SAME, Led Zeppelin, WHV
6	11	A TRIBUTE TO JIM MORRISON, the Doors, WHV
7	6	HITS OUT OF HELL, Meat Loaf, CBS/Fox
8	—	LIVE '77, Emerson, Lake And Palmer, Hendring/PVG
9	9	THE COLLECTION, Ultravox, Palace/PVG
10	8	DO THEY KNOW IT'S XMAS, Band Aid, Polygram
11	—	PICTURES ON MY WALL, Echo And The Bunnymen, Warner Music
12	17	SING BLUE SILVER, Duran Duran, PMI
13	7	"UNDER A BLOOD RED SKY", LIVE AT REDROCK, U2, Virgin/PVG
14	—	VIDEO SNAP!, the Jam, Polygram
15	10	VIDEO REWIND, the Rolling Stones, Vestron/PVG
16	20	END OF THE ROAD '84, Status Quo, Videoform
17	13	LLOYD COLE AND THE COMMOTIONS, Polygram
18	16	ALCHEMY LIVE, Dire Straits, Polygram
19	—	LOVERBOY, Billy Ocean, Zomba/lightning
20	—	ON FILM, the Special AKA, 2 Tone/Chrysalis

We are grateful to Video Week





**Official Top Of The Pops/
Radio One Charts
compiled by Gallup**
Week ending March 16, 1985

UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE
1	1	16	YOU SPIN ME ROUND (LIKE A RECORD) , Dead Or Alive, Epic ○
2	20	2	EASY LOVER , Philip Bailey and Phil Collins, CBS/Virgin
3	5	3	MATERIAL GIRL , Madonna, Sire
4	4	3	KISS ME , Stephen Tin Tin Duffy, 10 Records
5	3	8	NIGHTSHIFT , Commodores, Motown
6	11	4	THE LAST KISS , David Cassidy, Arista
7	18	5	DO WHAT YOU DO , Jermaine Jackson, Arista
8	2	11	I KNOW HIM SO WELL , Elaine Paige and Barbara Dickson, RCA ○
9	26	2	EVERY TIME YOU GO AWAY , Paul Young, CBS
10	7	4	LET'S GO CRAZY , Prince And The Revolution, Warner Bros
11	—	1	THAT OLE DEVIL CALLED LOVE , Alison Moyet, CBS A6044
12	6	11	SOLID , Ashford and Simpson, Capitol
13	9	10	DANCING IN THE DARK , Bruce Springsteen, CBS
14	15	3	BREAKING UP MY HEART , Shakin' Stevens, Epic
15	—	1	WIDE BOY , Nik Kershaw, MCA NIK7
16	31	4	WE CLOSE OUR EYES , Go West, Chrysalis
17	8	10	LOVE AND PRIDE , King, CBS □
18	16	4	LEGS , ZZ Top, Warner Bros
19	10	6	THINGS CAN ONLY GET BETTER , Howard Jones, WEA
20	12	6	THE BOYS OF SUMMER , Don Henley, Geffen
21	25	6	METHOD OF MODERN LOVE , Daryl Hall and John Oates, RCA
22	37	4	HANGIN' ON A STRING , Loose Ends, Virgin
23	13	4	SHAFT , Eddy And The Soul Band, Club
24	39	4	THE BELLE OF ST MARK , Sheila E, Warner Bros
25	14	9	A NEW ENGLAND , Kirsty MacColl, Stiff
26	40	4	MR TELEPHONE MAN , New Edition, MCA
27	17	10	RUN TO YOU , Bryan Adams, A&M
28	19	7	LOVE LIKE BLOOD , Killing Joke, EG
29	38	4	FALLING ANGELS RIDING , David Essex, Mercury
30	22	8	THINKING OF YOU , Colour Field, Chrysalis
31	23	8	YOU'RE THE INSPIRATION , Chicago, Full Moon
32	24	6	CHANGE YOUR MIND , Sharpe and Numan, Polydor
33	—	1	BETWEEN THE WARS EP , Billy Bragg, Go! Discs AGOEP1
34	21	17	CLOSE (TO THE EDIT) , Art Of Noise, ZTT
35	27	9	LOVERBOY , Billy Ocean, Jive
36	44	2	STARVATION/TAM TAM POUR L'ETHIOPIE , Starvation, Zarjazz
37	—	1	SOME LIKE IT HOT , Power Station, Parlophone R6091
38	32	5	JUST ANOTHER NIGHT , Mick Jagger, CBS
39	28	9	LITTLE RED CORVETTE/1999 , Prince, Warner Bros ○
40	43	3	ABSOLUTE REALITY , Alarm, IRS
41	45	3	THE HEAT IS ON , Glenn Frey, MCA
42	41	3	NO FOOL (FOR LOVE) , Hazell Dean, Proto
43	30	15	I WANT TO KNOW WHAT LOVE IS , Foreigner, Atlantic □
44	48	4	MOVE CLOSER , Phyllis Nelson, Carrere
45	73	2	DANCING IN THE DARK EP , Big Daddy, Making Waves
46	64	2	NOW THAT WE'VE FOUND LOVE , Third World, Island
47	60	2	SUPER GRAN , Billy Connolly, Stiff
48	33	7	WHO COMES TO BOOGIE , Little Benny And The Masters, Bluebird/10
49	35	12	ATMOSPHERE , Russ Abbott, Spirit
50	29	6	THIS IS NOT AMERICA , David Bowie, EMI America
51	—	1	FOREVER MAN , Eric Clapton, Warner Bros
52	34	8	SUSSUDIO , Phil Collins, Virgin
53	—	1	LET'S GO TOGETHER , Change, Cooltempo COOL107
54	68	2	GUN LAW , Kane Gang, Kitchenware



55	51	9	WORLD DESTRUCTION , Time Zone, Celluloid
56	58	3	MORE THAN I CAN BEAR , Matt Bianco, WEA
57	72	2	ELECTRIC BOOGALOO , Ollie And Jerry, Polydor
58	47	3	NEVER UNDERSTAND , Jesus And Mary Chain, Blanco y Negro
59	36	9	THIS HOUSE , Big Sound Authority, MCA
60	50	30	GHOSTBUSTERS , Ray Parker Jr, Arista □
61	—	1	PUMP ME UP , Grandmaster Melle Mel, Sugarhill SH141
62	—	1	SOMEBODY , Bryan Adams, A&M AM236
63	63	2	NO TIME TO CRY , Sisters Of Mercy, Merciful Release
64	57	3	I CAN'T STAND THE RAIN , Tina Turner, Capitol
65	—	1	TEMPTATION , Joan Armatrading, A&M
66	55	6	TAINTED LOVE , Soft Cell, Some Bizzare □
67	—	1	PARTY TIME , Kurtis Blow, Club JAB12
68	53	18	LIKE A VIRGIN , Madonna, Sire □
69	56	4	YOU SHOULD HAVE KNOWN BETTER , TC Curtis, Virgin
70	59	3	BREAKING HEARTS , Elton John, Rocket
71	—	1	CAN'T FIGHT THIS FEELING , Reo Speedwagon, Epic
72	46	6	HOW SOON IS NOW? , Smiths, Rough Trade
73	52	9	20/20 , George Benson, Warner Bros
74	—	1	BELFAST , Barnbrack, Homespun
75	49	16	SHOUT , Tears For Fears, Mercury ○

THE NEXT 25

76	—	—	1978-79 VOL 3 , Gary Numan, Beggars Banquet
79	79	—	I'M NOT FOOLED/THE PILLOW , UB40, Dep International
80	75	—	SAY YOU'RE WRONG , Julian Lennon, Charisma
81	—	—	BLACK MAN RAY , China Crisis, Virgin VS752
82	88	—	BACK IN STRIDE , Maze featuring Frankie Beverly, Capitol
83	—	—	EASTENDERS THEME , Simon May, BBC RESL160
84	—	—	GOT A LITTLE HEARTACHE , Alvin Stardust, Chrysalis CHS2856
85	89	—	HOWLING AT THE MOON/CHASING THE NIGHT , Ramones, Beggars Banquet
86	—	—	RUN TO ME , Dionne Warwick and Barry Manilow, Arista ARIST610
87	—	—	IT HURTS , Lotus Eaters, Sylvan/Arista SYL5
88	96	—	MAGIC FLY , Space, Record Shack
89	—	—	FETISH/SPOOKY , Vicious Pink, Parlophone PINK1
90	—	—	THE POWER OF LOVE , Frankie Goes To Hollywood, ZTT ZTAS5
91	—	—	CONTRACT OF THE HEART , Spelt Like This, EMI SLT1
92	97	—	TEARS IDLE TEARS , Vision, PRT
93	100	—	INNER CITY BLUES , Working Week, Virgin
94	—	—	KING OF ROCK , Run-DMC, Fourth & Broadway BRW21
95	93	—	IN THE SAND , I Level, Virgin
96	—	—	STAINSBY GIRLS , Chris Rea, Magnet MAG276
97	92	—	I JUST CALLED TO SAY I LOVE YOU , Stevie Wonder, Motown
98	—	—	AIN'T THAT ALWAYS THE WAY , Paul Quinn, Swamplands SWP6
99	—	—	IGNORE THE MACHINE , Alien Sex Fiend, Anagram ANA11
100	—	—	MISS MARPLE THEME , Consort, BBC RESL153

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

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BOB GELDOF
 MADONNA
 MELLE MEL



by Alan Jones

IS IT dead? Or alive? That's an enigma which faced Epic Records executives more than once in the roller-coaster chart ride of 'You Spin Me Round (Like A Record)', by the latest of Liverpool's seemingly inexhaustible supply of chart toppers, the utterly exquisite **Pete Burns** and his musical plaything **Dead Or Alive**, who dethroned **Paige & Dickson** last week and continue a grand tradition of Scally number ones stretching back to **Gerry And The Pacemakers** in 1963.

'Spin' bears the distinction of faltering not once, not twice, but three times on its way to the top. It first entered the chart on November 17 last year, breezing in at number 79. The following week it dipped to number 87, but overcame potential disaster by immediately surging to number 55. A week later it was in the top 50, but only for seven days.

It ultimately dropped to number 65, before improving four weeks in a row to stand on the threshold of success at number 41. After slipping a notch to 42, it somehow edged its way to number 40, on a week when little else was moving, and earned a place on Top Of The Pops almost by default. After that, it was plain sailing.

'Spin' arrived at the summit after 15 weeks in the top 75, three weeks longer than it took previous record holders 'Moulin Rouge' by **Mantovani** and **Louis Armstrong's** 'What A Wonderful World' to progress from chart debut to chart summit.

A year ago, I reported that **FGTH's** 'Relax' had also taken 12 weeks to reach the top, but since it has been generally agreed that 'the next 25' (chart positions 76-100) do not form part of the chart proper, the **Frankies'** two weeks at number 77 have been wiped from the record. 'Relax' therefore reached number one in its tenth week on the top 75, considerably more quickly than 'Spin'.



DEAD OR ALIVE: continuing the grand tradition of Scally numbers ones that stretches back to **Gerry And The Pacemakers** — after a few false starts. They also dethroned **Paige and Dickson** ... so they must have something going for 'em

'Spin's' weekly progress on the way to the top was as follows: (79)-(87)-55-49-51-58-65-48-45-41-42-40-19-5-2-1. It sold over 85,000 copies before entering the top 40, and over 500,000 by last Friday.

Finally, it's surprisingly the first number one single to include the word 'record' in its title, albeit parenthetically ...

SENSITIVE SCOT Jim Diamond earned himself an unenviable distinction recently, when his single 'I Sleep Alone At Night' became the least successful follow-up to a number one hit for over two years.

Released in the wake of his chart-topping 'I Should Have Known Better', it spent a single week on the chart at number 72, before plummeting out of sight.

That's quite the worst chart performance by an artist coming off a number one hit since **Survivor** followed their megahit 'Eye Of The Tiger' with 'American Heartbeat' in 1982.

The latter title failed to chart at all, though it subsequently lent its name and presence to a CBS AOR compilation which reached the album top 10, selling over 300,000 copies.

Here's a reminder of the least successful follow-ups to number one hits in the intervening period.

(You Said) You'd Gimme Some More, KC And The Sunshine Band (number 41)
Popcorn Love, New Edition (number 43)

Faster Than The Speed Of Night, Bonnie Tyler (number 43)

Love Light In Flight, Stevie Wonder (number 44)

Don't Let Him Steal Your Heart Away, Phil Collins (number 45)

Just One More Kiss, Renee And Renato (number 48)

Just A Dream, Nena (number 70)

I Sleep Alone At Night, Jim Diamond (number 72)

A N D T H A T ' S A F A C T

NIK KERSHAW was a member of a band called *Fusion*, who cut an album called 'Till I Hear From You' (Telephone Records TEL 101) in 1980. Amongst the tracks featured on the album was 'Human Racing' ... *Sheena Easton* recently became only the third Scottish act to reach the top 10 of *Billboard's* black singles chart. *The Average White Band* have made the listings on several occasions following the trail blazed by *Lulu* in 1967, with her soulful rendition of 'To Sir, With Love' ... 'Making *Michael Jackson's* *Thriller*', which won a Grammy a couple of weeks ago, is the only music video to sell a million copies. In Britain, it's far and away the biggest selling video, music or otherwise, with sales of 145,000 ... Latest country to contract *Wham!* mania is Italy. Three weeks ago, the country's top three singles were, uniquely, by different acts all featuring *George Michael* as vocalist. *Band Aid* were number one, *Wham!'s* 'Everything She Wants' was number two, and *George's* 'Careless Whisper' was number three ... *King's* 'Love And Pride' peaked at

number 84, when first released last May ... *Chicago's* '17' is their biggest selling album ever in America ... *Prince's* 'Purple Rain' has now topped nine million sales in America, and topples *Lionel Richie's* 'Can't Slow Down' as the country's biggest selling album since 'Thriller' ... *Foreigner* are allegedly upset that in recording their own version of 'I Want To Know What Love Is', the *New Jersey Mass Choir*, whose backing vocals grace the original, failed to enlist *Foreigner's* help. *Junior Walker* incurred similar wrath after he recorded a remake of the band's 'Urgent', having provided the searing sax which was so much a feature of the *Foreigner* hit ... On February 19 1960, and a handful of subsequent occasions, the top 30 simultaneously accommodated three former milkmen turned singers — *Craig Douglas*, *Adam Faith* and *Frank Ifield*. All three former milkies proved that cream rises to the top by registering number one hits. After *Douglas* faded from the chart scene, half-pint *Freddie Garrity* (of *Freddie And The Dreamers*) completed the triumvirate ...

BAN



FILE

ALL GIRL group BANGLES wish Madonna would shut up and go away. The four piece outfit from Los Angeles can't bear her. "Her voice drives me mad," says smouldering bass guitarist Michael (yes, her name is Michael) Steele. "She's not doing a lot for women and on that single 'Material Girl', she seems to be singing about selling herself to the highest bidder."

"You can be sexy but she's ridiculous," says guitarist Vicki Peterson. "Her success seems to be based on the amount of clothes she's able to take off."

"Bangles are very sexual on stage and we sing sexual music, but we don't feel it's necessary to dress up in flimsy clothes to get the message across. I guess we're more subtle."

"A lot of guys can't bear Madonna either," continues Michael. "It



seems that 50 per cent of the guys we talk to adore her, but the other 50 per cent find her a real turn off."

Bangles are over here on a promotional visit. They've just released their single 'Hero Takes A Fall', their album 'All Over The Place' will be out soon and they hope to set up a full scale tour.

Back home, Prince has been to see the girls and they even shared a plane with him when he came over for the BPI awards. Leonard Nimoy, alias Mr Spock, also likes the girls, and he's appeared in a video with them.

"He was really into the idea," says Vicki. "It was something completely different for him and he had a great time. Apparently he was in a rock band himself back in the Sixties. We all like 'Star Trek'. One of my room mates was a real Trekkie. She even changed her name to Spock."

Well, they're like that in California, where the girls built up a strong club following before branching out across the States.

"We've played all the dives and gone on stage in some really horrible places where nice girls aren't supposed to go," says Vicki. "In the early days we even financed one of our own singles. It cost us 800 dollars and we had a thousand pressed up."

"One night a drunk came on stage and put Michael in a headlock. But she fought him off and continued playing."

"We didn't issue a lot of demo tapes to record companies and sit back," says Vicki. "We wanted to build up a following from the ground floor, by getting out there and playing."

■ ROBIN SMITH