

IMAGINATION'S GREAT WOMEN OF THE WORLD

# record

m i r r o r

FEBRUARY 16, 1985 45p



Armed & extremely famous

# M I C K JAGGER

THE COLOUR FIELD ~

the andy williams connection

BRUCE SPRINGSTEEN • BIG SOUND AUTHORITY • CASHMERE • MARC ALMOND • KILLING JOKE

RECORD MIRROR  
VALENTINE  
TOP TEN

- 1 Al Pacino
- 2 Mel Gibson
- 3 Matt Dillon
- 4 Chaka Khan
- 5 Kate Garner
- 6 Bernie Albrecht
- 7 Veronica Hamel
- 8 Paul Rutherford
- 9 Natassja Kinski
- 10 Billy Mackenzie



**A**DD A touch of rustic appeal to a four piece with a definite Bunnymen sound system and you've got Zerra I's single 'Mountains And Water'. The three parts Dublin, one part London Zerras are Paul Bell (vocals, keyboards), Grimmo (guitar), Adrian Wyatt (bass) and Mike Mesbur (drums), now signed to Phonogram.

Todd Rundgren twiddled the knobs to add that touch of sparkle, and the support slot on Big Country's jaunt around Europe should see them on the pinnacle of success. No tall order really.



**B**IT FUNNY, you're thinking, a record just called 'Anything?' Not really, says the song's female lead Helen Rogers of Direct Drive. "The idea is all the kids give their record tokens to their mums and ask to buy something for them. The mums say 'What do you want' and they say 'oh, anything...'"

Quite a few mothers must have taken their little horrors literally because 'Anything' has been snooping around the chart's murky regions for weeks now, all the more since Polydor picked it up from the band's own label DDR and gave the Drive their first major label release. Before that, Pete Quinton, Robert Williams and Mick Ward had played on DD releases for Charlie Gillett's Oval. Helen didn't join until '83, by which time original member Paul Hardcastle had left to pursue a career of having great records ignored by major radio stations.

**T**HOSE WONDERFUL people at EMI have just found the way to my heart — they've sent me a promotional bar of chocolate accompanying the single from their latest signing Spelt Like This, entitled 'Melts Like This' (the chocolate that is!). The appropriately entitled record is 'Contract Of The Heart', coupled with 'St Valentine's Day Mascara'.

I don't know about 'contract' of the heart, but if the naughty inner sleeve is anything to go by there certainly isn't any contact with it! As W H Smith aren't quite sure about its artistic merits though, the initial bag will only be available with the first 5,000 pressings. Watch out as well for the three 12 inch mixes 'S', 'L' and 'T' — that's Sex, Lust and Thrust!

**Chartfile**

STARVED OF statistics? Well, fear not. A heavily tanned Alan Jones returns from the sunny beaches of Benidorm (or was it Surbiton?) next week.







**A**T A time when affairs of the heart are foremost in our minds, what could be more apt than a record called 'Kiss Me'? Well Stephen 'Tintin' Duffy is cashing in on the St Valentine's Day chart massacre with a sensuous and fast moving reworking of his old dance classic called just that.

And as if there's any doubts to his heart status, Steve started off as lead singer with those heart throbs Duran Duran in their pre Si Le Bon days, and more recently grazed the bottom reaches of the charts as half of the Dr Calculus duo.

With the romantic B-side 'In This Twilight' and a passionate cover pic, he could val be in tine for his first big hit. Je t'aime, je t'aime.

VALENTINE'S DAY MASSACRE

# INDEX

Compiled by Di Cross



**F**OR THE past two years, Jam fans everywhere have been saying "but what of Rick?". While Weller's gone on to pastures new and profitable and Foxton's gone away, what of that tight-lipped Dennis Waterman look-a-like who bashed the skins so forcefully?

Never fear, Rick is here. *Time UK* have taken off, with Rick providing the drums and aided by the dulcet vocal talents of Jimmy Edwards, the guitar strumming of Ray Simone and the bass of Nick South (ex Sniff 'N' The Tears). Add the improbably named Fletcher Christian on lead guitar and you have a new band to take up the Jam's mantle of tight, beaty pop music that deals with — gasp — social issues. Hear the new single 'Playground Of Privilege' and decide for yourself.



## BARRINGTON LEVY'S TOP 10 REGGAE RECORDS (old and new)

- 1 DENNIS BROWN 'Money In My Pocket'
- 2 BOB MARLEY 'Running Away'
- 3 GREGORY ISAACS 'Night Nurse'
- 4 SMILEY CULTURE 'Police Officer'
- 5 JUNIOR REID 'Original Foreign Mind'
- 6 MAXI PRIEST 'Should I'
- 7 SUGAR MINOTT 'Herbman Hustling'
- 8 PETER TOSH 'Johnny B Goode'
- 9 BUNNY WAILER 'Dance Rock'
- 10 JOHNNY OSBOURNE 'In The Area'

**'SLADE: FEEL THE NOIZE'** by Chris Charlesworth (Omnibus Press — £5.95)  
THE ONE consistent thing about Slade is that they've always managed to look hideous. And yes, this biography by a close friend of the lads is well illustrated — certainly not one for the faint-hearted.

However, Noddy, Jim, Dave and Don carved a niche for themselves in the great world of rock. Part parody, part play, part power, this book follows them through their earlier ventures, the skinhead era, the glam rock days, and now, after a period of being becalmed, their return.

An interesting (if you're interested) biography, with interviews, facts, figures and discography for fans everywhere.

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● COVER PIC by BRIAN ARIS

# News

## Prince paints it purple

PRINCE FOLLOWS up '1999' with 'Let's Go Crazy' this week. The double A-sided single also features 'Take Me With You'.

The 12 inch version of the single will feature an extended version of 'Let's Go Crazy' and 'Exotic City (Make Love Not War Erotic City Come Alive)' which is unavailable elsewhere.



DAVID JOHANSEN, one time cutie pie with the New York Dolls, releases his album 'Sweet Revenge' on February 18. You can see David in action with his band when they play London Dingwalls on February 18, 19. Tickets are £4 in advance or £5 on the door.

● SHAKATAK RELEASE a live album this week with the stunningly innovative title 'Live'. The album has eight tracks, five recorded at the Sun Plaza in Japan and three recorded at Hammersmith Odeon. Swing your hips to such greats as 'Dark Is The Night' and 'Watching You'.

● CARS GUITARIST Elliot Easton releases his solo album 'Change, No Change' on February 22. Tracks include 'Tools Of Your Labour' and 'Shayla'.

● PHIL COLLINS' chum Eric Clapton, releases his single 'Forever Man' on February 22. His album will be out in March.



## DRESSED TO THRILL

PHIL COLLINS' long awaited third album 'No Jacket Required' will be out on February 18.

The album includes Phil's hit 'Sussudio' and nine other tracks — three written with guitarist Daryl Stuermer. One of the tracks on the album, 'Inside Out' is being used as the theme tune for a series of the same name broadcast on BBC 2.

Watch out for a fun packed Phil feature in next week's RECORD MIRROR.

## Sound it out

BIG SOUND Authority have made some additions and changes to their tour, so eyes down and concentrate.

They've added London Queen Mary's College February 18, Northampton Dergate March 3, Scarborough Opera House 9, Salisbury College Of Technology 15, Slough Fulcrum Centre 17. They'll now be playing Colchester Institute Of Higher Education on February 21 instead of York Vanburgh Hall and their concert on March 6 will be taking place at Brighton Top Rank and not Brighton Pavilion.



## Ghostbusting in the UK

NOW'S YOUR chance to become a ghostbuster. The International Ghostbusters Club is opening a British branch at Ghostbusters UK C/O Napier And Sons Ltd, 16 Queens Garden, London NW4 2TR.

For £5.95 a membership kit is yours and it contains a metal ghostbuster badge, a certificate of anti paranormal proficiency, an identity card and many other goodies.

You can also contact the club's international headquarters at International Ghostbusters Club, PO Box 8278, Pittsburgh, PA 15218, USA.

● A SPECIAL picture disc of Bill Sharpe and Gary Numan's single 'Change Your Mind' is out this week. It features the dynamic duo in colour on both sides of the record. Eleanor Levy's just rushed out to get one.

● THE FIRM, featuring ex Led Zeppelin guitarist Jimmy Page and Paul Rodgers who used to be with Free, release their album 'The Firm' on February 22. The album features nine fun packed tracks including the Righteous Brothers classic 'You've Lost That Lovin' Feeling'.

THE ZANY Toy Dolls are packing their bags for a tour. Fall over in amazement at Cambridge Guild Hall February 14, Birmingham University 15, Liverpool University 16, Cleethorpes Winter Gardens 18, Manchester UMIST 20, London Electric Ballroom 21, Portsmouth Tricon Club 23, Southend On Sea Queens Hotel 24. The band will also be playing a special show at Newcastle Mayfair on March 1. They'll be performing two shows, one for the under 18s in the early evening followed by a late show.

The Toy Dolls will be releasing a new single and album in March and more dates will follow later.

TBA International and BKO Productions present

# DAZZ BAND

+ GUESTS

**FAIRFIELD HALL CROYDON**  
Sun. 10th March  
5.30pm and 8.30pm

**HAMMERSMITH ODEON**  
Wed. 13th March 8pm

Tickets £7.50, £8.50, £5.50 available from the box office (01-688 0291) Premier, LTB, Keith Prowse Credit Card Credit Line 01-680 5955 and usual agents.

Tickets £8.50, £7.50, £8.50 available from box office (01-748 4081) Premier, LTB, Keith Prowse Credit Card Hotline 01-741 8989 and usual agents

TBA INTERNATIONAL PRESENT

# Shalamar

DOMINION THEATRE  
THUR 14th & FRI 15th EXTRA SHOW SAT 16th FEBRUARY 8.00pm

Tickets £7.50, £8.50, £5.50 available from the box office 01-580 9562. Premier, LTB, Keith Prowse Credit Card Hotline 01-741 8989

**TICKETS AVAILABLE ON THE NIGHT**





**PAUL HARDCASTLE** releases his single 'Rain Forest' this week. The track is also featured on Paul's album 'Zero One', which features a band called Universal Funk.

● **THOSE NICE** boys the Ramones, have added a date to their visit at the London Lyceum on February 26. Supporting will be Gene Loves Jezebel, which is certainly something to look forward to.

● **MATT BIANCO** release their single 'More Than I Can Bear' on February 22. The single was written by Matt Bianco founder members Mark Reilly and Danny White and the 12 inch version features a remix of 'Big Rosie'.

● **TEARS FOR FEARS** have added yet another couple of dates to their tour. They'll be playing Southampton Gaumont May 13, Manchester Apollo 16. Ticket demand has been absolutely phenomenal.

● **JOAN ARMATRADING** releases her single 'Temptation' on February 18. The 12 inch version will feature the additional track 'Spanking Brand New'.

**LABOUR LEADER** Neil 'Grandmaster' Kinnock, has given his approval to 'Jobs For The Boys' an album featuring 17 new Liverpool bands backed by Liverpool City Council. They came to London to present Neil with copies of the album and he even bought two copies — one for himself and one for Norman (crazy legs) Tebbitt. Phantasee one of the band's on the album, features two of Mark O'Toole's brothers.



## GRANDMASTER STEPS OUT

**GRANDMASTER MELLE** and the Furious Five will be stepping off with a tour in March. Hip hop along to Leeds Polytechnic March 1, Loughborough University 2, Norwich University Of East Anglia 3, Folkestone Leas Cliff Hall 4, Reading University 5, Nottingham University 6, Liverpool Royal Court Theatre 7, Wolverhampton Civic Hall 8, Oxford

Polytechnic 9. They will also be playing London, but the venue hasn't been confirmed yet.

For the tour Melle and the lads will be accompanied by a four piece backing band. On previous occasions they've used backing tapes. The band are currently in the studio recording tracks for an album which will be out in the spring.

● **THE SMITHS** release their second album 'Meat Is Murder' this week. Wholesale vegetarian tracks include 'Headmaster Ritual' and 'What She Said'. Yum yum.

Lenny Henry and Bronski Beat have signed the petition organised by the Youth Trade Union Rights Campaign against the Government's plan to axe supplementary benefit to jobless school leavers who don't join the Youth Training Scheme. Over 3,000 signatures have now been collected and the petition will be presented to the Prime Minister on February 28. Anyone who is interested in the petition can phone 01-703 0833.

## Spandau feud with Chrysalis

**SPANDAU BALLET** are involved in a two million pound legal battle with their record company Chrysalis.

The band have served a writ on the company claiming that it has mismanaged their affairs. They say they also want their recording contracts brought to an immediate end.

"Spandau Ballet's recent writ served against their record company is a direct result of the dissatisfaction over the company's failure to honour its contract and support and promote the group as agreed," reads a statement.

"The group have also been disenchanted with the recent management upheavals at Chrysalis which they feel have worsened the situation. Overall, Spandau feel they have not enjoyed the support to which a band of their proven stature and success are entitled. They are estimated to be responsible for 25 per cent of Chrysalis' record sales."



**THIS IS** a public warning. Alvin Stardust releases his single 'Got A Little Heartache' on February 15. The single was written by Graham Lyle of Gallagher And Lyle fame.



Phil McIntyre by arrangement with Fair Warning presents

**WIN**

+ Person To Person  
**LIVERPOOL ROYAL COURT THEATRE**  
Thursday 21st February 7.30pm

**MARGATE WINTER GARDENS**  
Tuesday 26th February 7.30pm

**SLOUGH THEATRE**  
Wednesday 27th February 8.00pm  
**SOLD OUT**

**DOMINION THEATRE LONDON**  
Friday 29th February 8.00pm  
**SOLD OUT**

**COVENTRY APOLLO THEATRE**  
Saturday 30th February 7.30pm  
**SOLD OUT**

Tickets £3.00 Adv. from the Box Offices - Liverpool 051 709 4321, Margate 0843 292795, Slough 0753 38669  
Tickets £3.50 Adv. London 01-580 9562 and usual agents  
Tickets £4.00 Adv. & £3.50 Adv. Coventry 0203 51313.

## POP STARS OF THE UNITED KINGDOM I APPEAL TO YOU

On Sunday March 17th, there will be a Band Aid style concert at the Astra Theatre Llandudno to raise many thousands of pounds for the "FEED THE WORLD" campaign which was started recently by Bob Geldof.

The Ethiopian people are starving to death . . . if you feel that you would like to help, you can, by performing at the concert.

Every penny raised through the concert will be given directly to Bob Geldof for his campaign.

If you wish to be a part of this life saving concert, please contact:

**IAN TURNER (Concert Organiser)**  
**16 BRIDGE ROAD, LLANDUDNO**  
**Tel: (0492) 79404**

**NOW!!!**

# News

AMII STEWART releases her album 'Try Love' this week. Tracks include 'Friends' and 'I Gotta Have You Back'.

## March concert for Ethiopia

A MASSIVE charity concert in aid of Ethiopia is being planned for March at Wembley Arena.

Although no acts have been confirmed, Wham! are rumoured to be making an appearance. Claims that Culture Club and Paul Young will be playing have been firmly denied.

So far, the whole event is still shrouded in mystery.

Pink Floyd member Dave Gilmour is said to be behind the concert and plans are said to include auctioning tickets on the radio and beaming live concerts by Howard Jones and the Eurythmics into Wembley as part of the show.

The concert has nothing to do with Band Aid and Bob Geldof has issued a statement saying that he has no association with it. Instead Bob says that he's still planning simultaneous concerts in Britain and America in the late summer.

● 'Starvation' the record by Jerry Dammers, Madness and UB40 members to raise money for Ethiopia will be out on February 25.



SUPER SMOOTH funksters Maze, are back in action with an album and single. Their single 'Back In Stride' is out on February 18 followed by the album 'Can't Stop The Love' on February 25. Hopefully they will be playing some dates soon.

● POP FUNKSTERS I-Level release their single 'In The Sand' on February 18.

● SHEENA EASTON releases her single 'Sugar Walls' this week, from her album 'A Private Heaven'.

# TV + Radio

FRIDAY's 'Tube' (C4, 5.30pm) has Bronski Beat, the Bangles, and an interview with Phil Collins, while 'The Oxford Road Show' (BBC 2, 7.15pm) features Nik Kershaw playing a live concert in Belfast.

SATURDAY's 'Saturday Superstore' (BBC 1, 9am) has Bob Geldof and the Boomtown Rats and Phil Redmond who created 'Grange Hill' and 'Brookside'. If that's not to your fancy then tune in to 'No 73' (ITV, 10am). 'Punk To Present' (Radio 1, 1pm) has Boy George, Steve Strange and Duran Duran discussing how night clubs have affected fashion. 'The Other Side Of The Tracks' (C4, 6pm) has Paul Gambaccini talking to veteran producer John Hammond and the show also features the Roaring Boys. 'In Concert' (Radio 1, 6.30pm) has a feast of reggae with Black Roots and Winston Reedy.

SUNDAY finds Jimmy Ruffin and Roy Wood amongst the contestants in 'The Great Rock 'N' Roll Trivia Quiz' (Radio 1, 4.30pm).

TUESDAY'S 'Whistle Test' (BBC 2, 7.30pm) has the Kane Gang and David Johansen live in the studio.

NEW EDITION start another chapter when they release their single 'Mr Telephone Man' this week. It's written by Ray Parker Junior who knows a thing or two.



# WILLY FINLAYSON

## 'On The Air Tonight'

Produced by Peter Bardens


Single Available in 7" & 12" Picture Bags 7"7P302-12"12P302





NEW SINGLE - 'LEGS' - REMIX  
12'' FEATURES 7:48 METAL MIX



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



# Singles



Reviewed by **GARY BYRD**  
In a PS-GBE with **PAUL SEXTON**

## CLOSE SECOND

**GO WEST 'We Close Our Eyes' (Chrysalis)** This would take number two. A monster, this is a real monster. There's been a lot of conversation in the States about rock and soul and whether they go together, but here they really do.

**THE FARMERS BOYS 'I Built The World' (EMI)** Problem — it lacks a distinctive hook. There's a certain attempt at a Spandau Ballet vocal but in this case it's not based on anything commercial.

**THE ALARM 'Absolute Reality' (IRS)** Good intro, I like this already. First of all I'm a Dylan fan, it's a very clear lyric with a Dylanesque sound, but the chorus is not the kind of thing that you'd associate with Dylan. Intros are so important, because they establish attention, and within 60 seconds of this there are changes that indicate it's not going to be a monotone. There's energy, attitude, it's a well-constructed record.

**CYNDI LAUPER 'Money Changes Everything' (Portrait)** These kind of records to me are like pop-video records. Without any offence, Cyndi Lauper is not a singer, she's a personality. It's not a record that I would like, however it's clearly a dynamic performance vehicle for that kind of performer.

**CHRIS DE BURGH 'Sight And Touch' (A&M)** PS: Irish singer-songwriter . . . GB: I like this . . . excellent record. I like several different things about it. I would have thought something about Ireland had you not said it, it's flavoured with visual alterations. The lyrics are great, the voice is good, the arrangement's good . . . it's the basic pop format but I got an impression of a certain artistry.

**FIRST LOVE 'Things Are Not The Same (Without You)' (10)** PS: Kind of a Jones Girls sound about this one. GB: I've heard this, I love it. Yeah, it does have

## SINGLE OF THE WEEK

**LOOSE ENDS 'Hangin' On A String' (Virgin)** 'Oh Yeah', this one rises to the top . . . the first thing you think about is Shalamar but it's still definitely distinctive, they've got their own trip. The arrangement's really, really nice, there's surprises in there. These people have got their own thing. I wish I'd heard that when I was doing Steve Wright's show. I'd definitely have played that one.



that Jones Girls, Deniece Williams sound. A moody kind of track. The only thing some people, not me, might tend not to like is the fact that they're hearing echoes of those people. It doesn't bother me, though. This kind of arrangement is going to BE forever.

**TOTO 'How Does It Feel' (CBS)** It's strong, definitely. But with a group like Toto, which is so good, you're almost more critical of this than of Cyndi Lauper. For someone else, it'd be quite an accomplishment, but for Toto, y'know, come on guys . . . it's just OK.

**STEVE PERRY 'Foolish Heart' (CBS)** PS: It's in the American Top 20 now. GB: I'd be shocked if it isn't a hit here. This is great. This and the Chris De Burgh, they both have what I think someone once called texture. The music is great but there's a kind of texture to the music as well.

**BANGLES 'Hero Takes A Fall' (CBS)** PS: A re-release, this was out last year, GB: This is excellent . . . good story and the vocals are excellent too. Someone was saying there's a lot of re-releases around. I think that's good, that the artist gets an opportunity to have another shot.

**JOHN FOGERTY 'The Old Man Down The Road' (WB)** PS: Quite a comeback in the States for this guy (the former Creedence Clearwater Revival singer). GB: All it takes is one . . . (listening) I felt it was going to go somewhere, but it didn't. PS: Pretty uneventful, wasn't it? GB: Yeah, the title was interesting, there should have been a good story too but there just didn't seem to be one. That's the best word for it, uneventful.

**MANHATTAN TRANSFER 'Baby Come Back To Me (The Morse Code of Love)' (Atlantic)** It's interesting, but it's that identification thing again. For Manhattan Transfer, you expect if they're going to attempt it, they'll



do something a little better, Disappointing.

**TC CURTIS 'You Should Have Known Better' (Virgin)** GB: A great club record, that would be my reaction. I didn't feel they let his vocal stand out enough. PS: A little too similar to a few other tunes, perhaps? GB: Yeah, with the Loose Ends record it was like Shalamar but it had its own thing. This is just like a lot of others.

**LEONARD COHEN 'Dance Me To The End Of Love' (CBS)** GB: Needless to say it's not my cup of tea. PS: (To prove the point, GB sat drinking his tea while the record was playing. Cohen sounds as though he's turned into Demis Roussos, by the way.)

**REO Speedwagon 'Can't Fight This Feeling' (Epic)** I'm waiting for the chorus. It's coming — you can feel it sucking you in. A smart record. There's enough there on the teen level in terms of the story and the voice.

**THE FIRM 'Radioactive' (Atlantic)** PS: This is Jimmy Page and Paul Rodgers' new group. GB: It's a good record, but I don't hear *something* . . . maybe a bigger chorus, there's something missing.

**EDDIE & THE SOUL BAND 'Theme From Shaft' (Phonogram)** **VAN TWIST 'Shaft' (Polydor)** GB (about version one): interesting so far . . . it's a funny record, very true to



the original, I don't know if this indicates an Isaac Hayes revival or what. I don't think I like it as much as the Van Twist version because Van Twist's so different. But what I *really* like about that is the flip, 'Hot Wax', I love that.

**PAUL HARDCASTLE 'Rain Forest' (10)**: PS: Re-issued because of its American success, I guess. GB: I love this, I like Paul Hardcastle, he's interesting. Don't know too much about him.

**JULIA & COMPANY 'I'm So Happy' (London)** PS: The follow-up (at last) to 'Breakin' Down'. Julia's been appearing in 'Dreamgirls'. GB: Hmm, sounds kind of relic-ish to me, a kind of Seventies disco relic.

**REDDS AND THE BOYS 'Movin' And Groovin'' (DETT)** GB: I'll go with that . . . PS: What do you think of the go-go trend? GB: Well, you know, you grew up on that. It's James Brown, there's good and bad. There was just never a name for it before.

**TROUBLE FUNK 'Drop The Bomb' (Sugarhill)** Sugarhill getting in on it, huh? The difference between this and the last one is that I got a kind of belief from 'Movin' And Groovin'', and not from Trouble Funk. It's like they were trying too hard to make a go-go record, and Trouble Funk are a DC roots-oriented group, they don't have to try too hard, just be themselves.

**LEE MORGAN 'The Sidewinder' (Blue Note promo)** PS: This one's only a promo for DJs at the moment. GB: This is a great track, there are so many like this. A lot of people forget that it was tracks like this that made jazz in the States a mass phenomenon, because they appealed to people who weren't into any heavy kind of trip, they weren't into 50-minute solos. At some point they stopped and sales slowed down as a result. I had Horace Silver on my show in the States and we were saying, with things like this the whole tune comes through your head in the first few notes.

**ROLAND RAT SUPERSTAR 'No 1 Rat Fan' (Magnet)** GB: I had a friend who wanted to make a rat rap record. I'll tell them they're too late. PS: An appraisal of the record from one rap master to another? GB: Ratty . . .





# LOOSE ENDS ARE BACK WITH A BRAND NEW SINGLE HANGIN' ON A STRING



## 7" & EXTENDED 12"



VS748 12



# THE COLOUR FIELD CURVE

DISSECTED BY ANDY STRIKE

**IS 'THINKING Of You' by the Colour Field really the best single so far this year? Is Terry Hall really laughing during an interview? What is the significance of Toby and Karl and where do Andy Williams and Manchester United fit into all of this? Confused? You will be.**

**Q: 'Thinking Of You' has a very strong melody, reminiscent of the Sixties records by crooners like Andy Williams. Is this intentional?**

Terry: "It's not especially the Sixties. I do like Andy Williams and I listen to those sorts of singers quite a lot because I buy those easy listening cassettes for the Walkman cos you don't really have to think about them — till it's time to write a song, and then you can decide what to nick off them."

"We're not that blatant about what we nick. Nobody's discovered — well, apart from the 'Trains And Boats And Planes' bit on this single, that got found out but they're only chords aren't they? We don't just listen to Andy Williams, we like other groups as well. Toby likes music, don't you Toby?"

Toby: "I don't like that Jack Jones tape you

*'I was happier that Manchester United knocked Coventry out of the Cup than that our record went in at number 45.'*

bought for the car — painful! My mentors are Mancini and Rodgers and Hammerstein but that's outside of the pop scene."

**Q: What do you think of other pop around at the moment?**

Terry: "People take it all too seriously. Songwriters take their work and their lives too seriously and I can't think of any that I admire. There're a few good groups around like the Bunnymen — they make good records, and King are a good group."

"There's too much shit around, too much fashion and too many people who think they should be in a group because they've got the right clothes. That's not a good enough reason."

**Q: You knock fashion, but surely the Specials were the biggest fashion since punk!**

Terry: "Yeah, and I'll also knock that as well because that was shit. Not only was it fashion, but it was political fashion and that didn't do us any good, didn't do anyone in the

Specials any good so I can't say it was a good thing. It may have done someone somewhere some good but I don't talk to my fans so I don't know what they feel. It didn't do me any good; made me some money though, which was quite nice. It certainly messed up the Specials, they're all a bit messed up at the moment."

**Q: How important is Manchester United to Terry Hall?**

"It's very important to my relative good health again because it gave me an interest, it gave me a hobby. When I was in the Fun Boy Three I was working non-stop, but going back to watching football made sure that I did something once a week that had nothing to do with music or groups."

"I was happier that United knocked Coventry out of the Cup than that our record went in at number 45 and that's quite honest because I wanted that so much."

**Q: Toby and Karl seem to take a back seat in the public face of the Colour Field. Why is that?**

Terry: "That's something I want to put right because I don't want to be the spokesman for this group."

Toby: "This goes back to one of the first photo sessions we did where Terry was in the middle as he always is, and we were just sort of hanging around. The photographer got Terry lined up and then said 'OK you side guys — come in' and that framed us for life. It's natural because Terry's face is the face of the Eighties and we accept it."

Terry: "I don't think it bothers Toby and Karl because they see me for what I am — a nose! Well, it's quite a big one isn't it?"

Toby: "If he stands sideways on stage, he's a bit of a target!"

**Q: Are you a happier person these days Terry? You've a reputation as a bit of a misery haven't you?**

Terry: "That's not my fault. I'm all right, Jack. It's not something I put on and that's probably why I have mental problems because I can't be sort of Wham! on stage and Mr Ordinary off stage — it's a bit difficult. I tend to be quite miserable when I'm writing because having to write something makes you miserable. If I'm happy, I wouldn't sit down and write a song I'd go out shopping or get something to eat."

**Q: How important is music to you?**

Terry: "It's got to be important or I wouldn't be doing it, but it's not the most important thing in my life. I prefer Toby and Karl for what they are, rather than for us being in a group together. That's just something we all

do when we're together."

Toby: "God, you're all heart Terry."

Terry: "The group's not the end of the world, there are lots of other things that are nice — my home life, football."

Toby: "Right, I'm leaving, I've had enough. No, you need something that's not connected with music, a life line to reality. I've never been in a group that's operated at this level of crappiness before but when things start happening and demands are made of you then it's very hard to stem the flow so I'll be looking around for something to keep my head tied to my body."

Terry: "Try string!"

**Q: Where do you want the Colour Field to fit in the musical scheme of things in '85?**

Terry: "We don't really know to be honest. We don't think about those things. We knew 'Thinking Of You' was a good single because it is, because of the reaction it's been getting and we know what we'd like to do in the near future, like release the album and play live, but we haven't planned anything."

Toby: "We're fairly philanthropic about making the charts a better place for music. I think we've got a genuine desire to improve the lot of mankind generally and if we can shove some of the shit out of the charts, then that's great."

Terry: "Trouble is, we don't know what to look like or what clothes to wear. We're a bit shit at being a pop group, so we don't really know what to do because there's no manipulation behind this group."

Toby: "We're not a very hairy group, have you noticed?"

Terry: "We're trying to be Bronski Beat. Have

*'We're a bit shit at being a pop group, so we don't really know what to do because there's no manipulation behind this group.'*

you noticed how gay people in groups always want to talk about how hard done by they are? We don't say we're good at shagging cos we're crap shaggers and make that the main issue of the group, but they seem to do that."

Toby: "Can we talk about oral sex now please?"

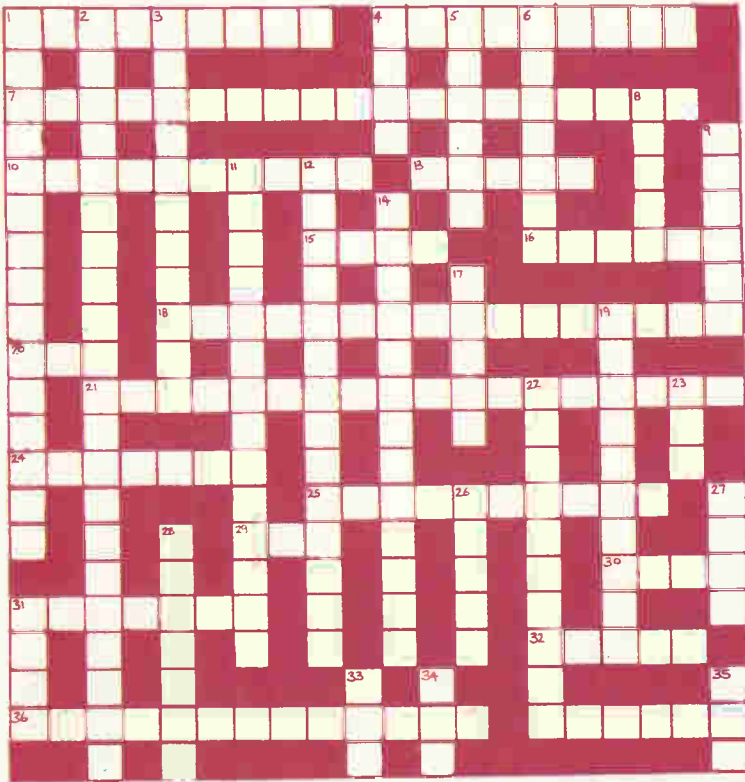
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# X WORD

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



**ACROSS**

- 1 Home for Big Sound Authority (4,5)
- 4 A Legend (3,6)
- 7 Doubt expressed by Bronski Beat (2,4,11,2)
- 10 Question asked by 4 across in 1978 (2,4,4)
- 13 A hit for Adam with no clothing (5)
- 15 Anita Ward wanted to — My Bell (4)
- 16 Japan hit that's not of this world (6)
- 18 She took ELO to Xanadu (6,6,4)
- 20 He was the Last In Line (3)
- 21 & 6 down Sade wondering about her future (4,2,1,5,2,4,1,6)
- 24 Group that want to know when you're satisfied (3,4)
- 25 Method of escape perhaps for Slade (3,7)
- 29 Paul McCartney's arm turns into an LP (3)
- 30 The Human League said " — Your Heart" (4)
- 31 & 28 down The Art Of Noise are not far away (5,2,3,4)
- 32 Singer of 25 across (5)
- 36 It's Chaka's (4,2,2,5)
- 37 Hi Eric, it's Lionel (6)

- 9 It goes down when Level 42 live it up (3,3)
- 11 Oh Superman has been her only hit so far (6,8)
- 12 Marc Almond LP from 1984 (6,2,6)
- 14 Description of Billy Joel (2,8,3)
- 17 The Strait's sultans (5)
- 19 He should have known better (3,7)
- 22 She wanted to know what love had to do with it (4,6)
- 23 Wilde woman (3)
- 26 Of the snake of city blue (5)
- 27 See 35 down
- 28 See 31 across
- 31 Blue Oyster group (4)
- 33 Mr Ocasek of The Cars (3)
- 34 They featured 19 down (1,1,1)
- 35 & 27 down Howard's first (3,4)

**LAST WEEK'S SOLUTION**

**ACROSS:** 1 Just A Shadow, 4 Bobby G, 6 Lay Your Hands On Me, 7 A New England, 10 Smiths, 12 Ashford, 13 One Night, 14 Dickies, 16 That's All, 17 SOS, 20 Louise, 21 Can I, 25 Devo, 26 Orange Juice, 27 Pat, 30 I Love You, 32 Little, 35 Treat Her Like A Lady

**DOWN:** 1 Julia, 2 Say Yeah, 3 Diana Ross, 4 Bronski Beat, 5 Girls On Film, 8 Exorcising Ghosts, 9 Dream To Sleep, 11 Toto, 12 And Simpson, 14 Dead Or Alive, 15 Island, 18 Sly, 19 Fun, 22 Meat Loaf, 23 Joy, 24 Dury, 28 Stray, 29 Floy, 31 Eden, 33 ZTT, 34 Sky

**WINNER (Feb 2):** P J Edwards, E206 Hiatt Baker Hall, Parry's Lane, Stoke Bishop, Bristol BS9 1AD

**DOWN**

- 1 They've seen that glow (4,6,5)
- 2 Foreigner are searching for an answer (1,4,2,4,4,4,2)
- 3 Smiths song that was a hit for Sandie (4,2,5)
- 4 George or Pete (4)
- 5 Bowie put it with the beast (6)
- 6 See 21 across
- 8 Lists produce all girl group from the late Seventies (5)

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# Albums

## THE KANE GANG 'The Bad and Lowdown World Of The Kane Gang' (Kitchenware KW LP 2)

LIKE THEIR cover version of 'Respect Yourself' (included here), the Kane Gang's debut LP is more worthy than inspired. That's not to say the stirrings of vital vinyl are totally absent hereabouts, only that this particular brand of blue eyed soul follows a mournful mood through rather ponderous, out of focus, execution.

In short, the Kanes' singular view of the world — the hubble bubble of 'Small Town Creed' and 'Printer's Devil', the doleful 'Crease In His Hat' — runs aground amidst a bemusing mix of ideas, instruments and production going off at half cock.

In other words there is a distinct lack of gel here, a mismatching of pace and mood that is to the detriment of some fine songs.

Having said that, there's enough here to offer encouragement for the Kane's future output. 'Closest Thing To Heaven' was a neat single and on further inspection reveals itself as sublime pop-soul. 'Printer's Devil' has a lovely twist and turn and a beautifully layered spook out. 'Small Town Creed' 'Loserville' and 'Crease In His Hat' are just a gob of froth away from full realisation.

The Kane Gang approach their soul with a slice more intelligence than most. When they learn to pull their wit and wisdom into a more harmonious whole, they'll really be something to contend with.+++

JIM REID

## TEENA MARIE 'Starchild' (Epic EPC 26315)

WHAT SHE wants to do, and what singles buyers want her to do, are many miles apart for Teena Maria. She wants to get artistic and sing about starchildren and shining lights, and movin' groovin' 45 fans want her to sing 'I Need Your Lovin'' one more time. So . . . if you're enticed towards this by the 'Lovergirl' shakedown, watch out, 'cos Teena has it *her* way here.

That's not to say there aren't any other moving objects on the record — 'Jammin' and 'Alibi' both show a clean pair of heels

# Vegetable manner

## THE SMITHS 'Meat Is Murder' (Rough Trade, ROUGH 81)

AH ME! The Smith's second (proper) album is among us — and can it survive the inevitable backlash that awaits a band who have been so exulted? Anyone with two ears, a semblance of intelligence and — of course — a heart, will answer 'yes'.

Whereas last year's debut had highs and lows, 'Meat Is Murder' is a more level, complete whole of an album. It takes perhaps three listenings to familiarise yourself with the quirky melodies and Morrissey throatal athleticism, but suddenly you realise what a truly wonderful experience listening to the Smiths is.

In the lyrics department Morrissey offers very much what you'd expect — wry self analysis through a series of mini soap operas with a musical accompaniment rather better than Tony Hatch's.

The songs are a mix of familiarity and surprise. The sound is fuller, with Rourke's bass starring powerfully on a number of tracks, particularly 'Rusholme Ruffians' where it's his country-folk 'riff' that gives real substance to one of the strongest tracks on the album.

Two songs stand out as potential singles. In 'The Headmaster Ritual' Morrissey's yodelling forms into a catchy chorus while 'Nowhere Fast' has jolly guitar and 'Puppet On A String' type bass and opens with the line 'I'd like to drop my trousers to the world'. Now who could argue with that?

One surprise comes with 'Barbarism Begins At Home' when the Smiths get funky and, again, Rourke's bass and Mike Joyce's drums are strong. On a softer note, 'Well I Wonder' is a slow and pretty tale of love from afar, and when the sound of rain comes in at the end you're just about ready to burst into tears. Not since Julie Andrews sang 'Feed The Birds' in 'Mary Poppins' have I been so moved.

The album ends with the title track, complete with sounds of cows and chainsaws and Morrissey's sombre tones informing, 'and the calf that you carve with a smile is MURDER'.

It's easy to go over the top about the Smiths. Morrissey is so charismatic — he's such a good, swoon inducing read that he could sing about picking the fluff out of his belly button and people would herald it as a masterpiece. A kind of 'Pop star breaks new ground in personal hygiene poetry' reaction.

What 'Meat Is Murder' proves though, is that the Smiths are a four man band. With this album, their disparate talents complement each other perfectly.

Johnny Marr's guitar is more confident, rich and willing to explore new ideas, Rourke's bass has developed a punch and power that gives the music a solidity that gels perfectly with Joyce's drumming to allow Morrissey the space to warble and wobble his chords to his heart's content and still produce compact, accessible pop songs. Every home should have one.+++++

ELEANOR LEVY



and the curiously-titled 'Help Youngblood Get To The Freaky Party' has a funk feel too. That's roughly where I get off, counting myself in the "singles buyers" department this time, because give her half a chance and the girl gets insufferably arty and poetic. At least 'My Dear Mr Gaye' has a basis in reality, but listen to her nerve-twisting voice on the minute-long 'Light' singing. "Last night Jesus *shined* a heavenly light . . ." *Shined?* Where was

she brung up?

Plenty of people whose opinions I listen to can't get enough of Teena's tones but I'll take them cranked up really fast, please. I want her to be Aretha Franklin and she wants to be Elizabeth Barrett Browning.+++  
PAUL SEXTON

## BRYAN ADAMS 'Reckless' (A&M AMA 5013)

WELL CHUMS, a little bit of Bryan goes a long way. Lying

somewhere between Johnny Cougar and Bruce Springsteen, Bryan knows how to belt them out — but God he writes some boring songs, especially when he rattles on about kids and breaking down barriers. Apart from the single there's nothing I'd want to listen to again. Very loud but very tedious.+

ROBIN SMITH

T H I S I S S P E L T L I K E T H I S



C O N T R  
A C T O  
F T H E H  
E A R T

# The League of gentlemen

as told to JIM REID

**T**HE LEAGUE OF Gentlemen were in the red hot Mini Club. Squeezed into the back seat of that veritable knight of the road, they swung round the streets of West London. They were a snooty bunch of so and sos much in need of the ego deflating pop nonsense that burst forth from their suicidal driver Nelson's north and south . . .

"Boy George has been at it again," he said, steadying the car and lighting a cigarette, "making the news, that is. In the process of picking up a pop award from the Variety Club of Great Britain the Boy laid into (verbally of course) **Bananarama**, **Simon Le Bon**, **Wham!**, **Frankie Goes To Hollywood** and **Jerry Hall**. They probably all deserved it . . .

"Though I don't think the blue

rinse ogre **Margaret Thatcher** deserves to appear in the next **Tracey Ullman** video. That's what Trace wants, but I doubt if she'll get it . . .

"And while we're talking about Stiff artistes, a correction to M Gardner's recent **Kirsty McColl** feature. Kirsty's mum is in fact **Jean McColl**, not **Peggy Seeger**. And even more from the world of Stiff (keep the fivers coming, **Phil**) that wonderful label have just signed a band from Liverpool called **Phantasee** that include two of Frankie bassist **Mark O'Toole's** brothers — **Vinny** and **Col** — and a chap called **Frank** who's just started appearing in Brookside . . .

"Also happening in Liverpool, **Les** of the **Bunnymen's** engagement to a person or persons unknown . . . while the happening Washington DC band of the moment, **Go-Go** godfathers

**Trouble Funk**, are to tour GB later this year. They will be playing exclusive dates in gymnasiums . . .

"While over in the States, **Iron Maiden** have been teaching the Yanks a thing or three about ticket momentum. Their March 14 show at Long Beach Arena sold out in 20 minutes. That's 13,000 tickets in 20 minutes . . . all done by computers, you know . . .

"**Gazza Numan** knows a bit about computers but at the moment his mind is occupied with more serious problems. The balding one has been placed under police protection after five death threats . . .

"While **Billy Joel** has been coming under fire from the American National Federation Of Decency. No, it's not his appalling records but his jock strap that's causing all the fuss. Y'see Bill appears on the cover of Rolling

Stone magazine clad in nothing but a leather jock strap, this so enraged **Wilbur** and **Ethel Scruggins** of aforementioned federation that they tried to ban aforementioned magazine . . .

"Meanwhile over in Atlanta, union-loving **Bruce Springsteen**, 34-year-old rebel and petrol pump attendant, was sneaking in the back door of the local auditorium to avoid crossing a picket line. Bruce had reputedly used non-union labour to set up his show . . .

"In Washington DC, groovy **Little Benny** was lining up for something completely different — he's just graduated from electronics school . . .

"**George Michael** has no need for degrees. The National Bank Of Bushey is rumoured to be in the market for **Diana Dor's** mansion in Sunningdale. This after a bid to buy a small South American country was rejected . . .

"While mega potatoes merchant **Ricky Branson** has thrown **Simon Le Bon's** plans for the round-the-world yacht race overboard. Ricky has nipped in and captured Le Bon's sailing partner **Chay Blyth** for his own race plan . . .

"And finally spotted in posh nightclub Rags, **David Cassidy** and **Adam Ant's** manager. The two enjoyed a lengthy dinner . . . but what were they plotting?"

More to the point was a little party round at the Millers', a trip to see the bush man and the rising price of petrol. Variety was the spice of life in the League Of Gentlemen.

## GREAT HITS. FROM THE DAYS WHEN WHAM WERE IN THEIR PRAM.

### Our all-time greats include:

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Terry

**The Shangri-Las** OG9085

Leader of The Pack

**The Yardbirds** OG9109

For Your Love

**The Kinks** OG9140

Waterloo Sunset

**The Gun** OG9193

Race With The Devil

**Love Affair** OG9194

Everlasting Love

**Procol Harum** OG9225

A Whiter Shade Of Pale

**Van McCoy** OG9246

The Hustle

**Four Seasons** OG9280

Rag Doll

**Shirelles** OG9286

Will You Love Me Tomorrow

**Gary Puckett** OG9304

Young Girl

**Steppenwolf** OG9323

Born to be Wild

**Little Eva** OG9328

The Locomotion

**Thin Lizzy** OG9330

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**John Miles** OG9339

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**The Moody Blues** OG9349

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**Peter Sarstedt** OG9365

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Ferry Cross the Mersey

**Steve Harley/Cockney**

**Rebel** OG9375

Make Me Smile

**Gerry & the Pacemakers** OG9377

You'll Never Walk Alone

**Ricky Valance** OG9387

Tell Laura I Love Her

**Lulu** OG9393

Shout

**Blue Oyster Cult** OG9398

(Don't Fear) The Reaper

**Dion** OG9403

The Wanderer

**Lynyrd Skynyrd** OG9421

Free Bird

**Derek & The Dominos** OG9422

Layla (Long Version)

**Cream** OG9426

Sunshine of Your Love

### Selected Spring releases out now:

**Johnny & The Hurricanes** OG9459

Red River Rock

**Johnny Preston** OG9461

Running Bear

**Rupert Holmes** OG9462

Escape (Pina Colada Song)

**Hello** OG9463

New York Groove

**Small Faces** OG9465

Lazy Sunday

**Small Faces** OG9466

Itchycoo Park

**Black Sabbath** OG9467

Paranoid

**Chris Farlowe** OG9468

Out of Time

**Amen Corner** OG9469

(If Paradise Is) Half-As Nice

**Walker Brothers** OG9474

The Sun Ain't Gonna Shine Anymore

**10CC** OG9475

I'm Not in Love

**Limmie/Family Cooking** OG9477

You Can do Magic

**Lesley Gore** OG9478

It's My Party

**Diamonds** OG9479

Little Darlin'

**Thin Lizzy** OG9484

Don't Believe a Word

**Platters** OG9485

Only You

**Platters** OG9486

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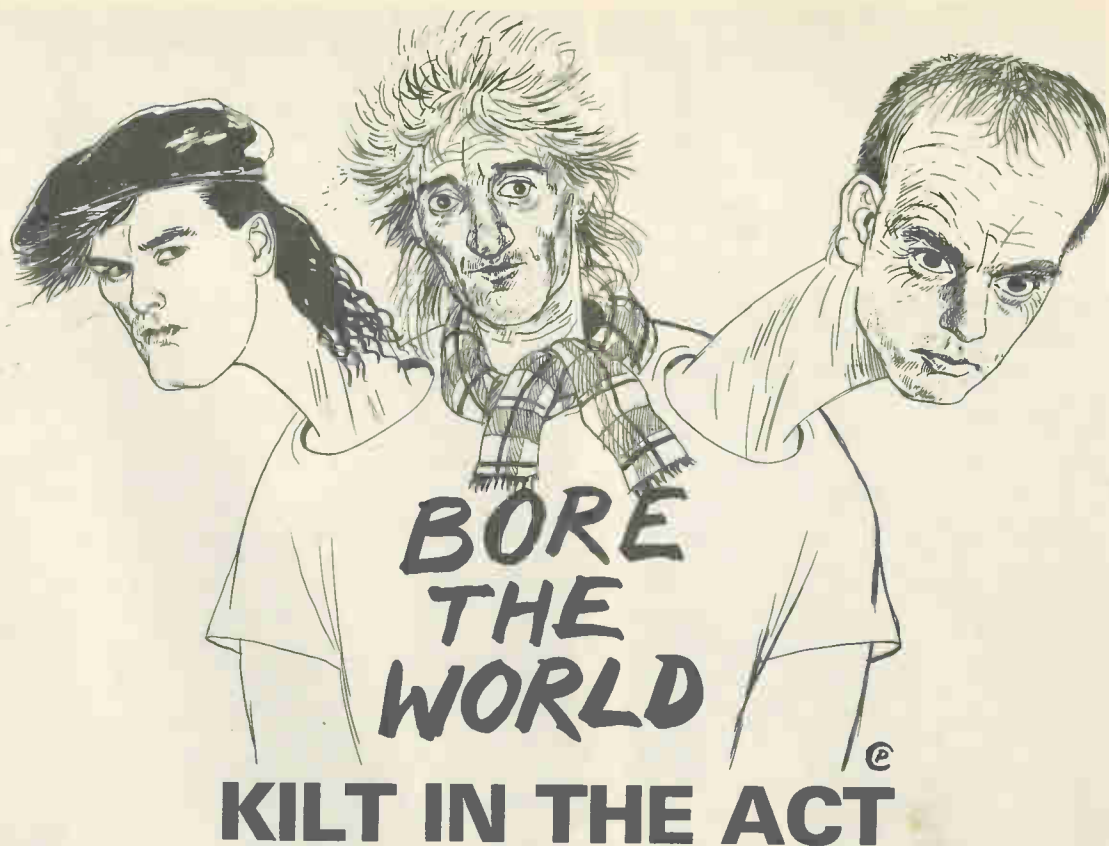
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Shucks no!, say I, to one and all  
'Tis gorgeous Eleanor Levy  
Eleanor's Daddy!!, Plymouth  
● *Fearing frenzied sexual activity and a phone call from Mel Gibson we regretfully decline to publish a picture of Ms Levy. Though if you sent in a few more letters . . .*

AND THE Divine Messenger gazed upon Frankie and spoke thus:  
"Go into the once sacred world of music and sweep aside those who callethe themselves Wham! or Spandau and who plague the multitudes with their transient mediocrity."  
But Frankie turned and cowered under the slimy wing of the God Hype, who let forth this emission — as flutulent as an Art Of Noise offering:

"Peace minions! Let us gorge ourselves on the carcass of success and disregard the plight of our land. Fly, spirit of rebellion, let us build a new effigy called 'EXPLOITATION' and spread the word in its home — America. Who knows, we could become the greatest rock icon of all, the new Styx . . ."

As he continued, the Divine Messenger sighed. Suddenly, a newflash interrupted his musings: "FRANKIE GOES TO HOLLYWOOD HAVE JUST RELEASED THEIR NEW SINGLE — the album title track and the sixth song to be drawn from the cherished source. Hooray!"

And the multitudes were satisfied (sic)!  
Chris Robinson, Wortley, Leeds  
● *No, we don't know what he's going on about either*



WITH ALL these Ethiopia benefit records out at the moment I, being a patriotic Scot, thought it'd be good to construct a Scottish supergroup to do their own record. Imagine the stars you could have. Younger people like the Bluebells, Aztec Camera, Billy Mackenzie, Strawberry Switchblade and older

people like Rod Stewart, Jim Diamond and Annie Lennox, beats Band Aid any day.  
John Andrews, Edinburgh

● *Sounds horrible to us. Though imagine what a Welsh supergroup would look like . . .*

WHAT ON earth is happening to Top Of The Pops? Derided over the years (by performers and critics alike), the viewers have stuck by the programme and its predictable but fast-paced format through thick and thin.

It seems we're going through another 'lean period' at the moment. Top Of The Pops has now become far more sluggish and leaden than it was during the Seventies when unwise experiments like Album Slot and New Releases were attempted.

With features like JK's perennially boring American charts, the top 10 videos (often just reprises of recent TOTP appearances) and now the new top 40 breakers (ludicrously featuring clips of records between 21 and 40) the show's pace has

come to a dead halt.

Top Of The Pops is just that; it should feature the best of the charts, in their entirety. It can't and shouldn't compete with The Tube or ORS. Since the beginning of the year the top 40 has been bristling with new entries but TOTP only gets round to featuring them in their second or third week of chart life — whilst we're forced to endure (one more time) 30-odd seconds of Wham!, Band Aid, Madonna and the Toy Dolls.  
Paul Mount, Cardiff, S Wales

● *Paul, I think you've got it right. The freshest chart sounds and less of the simpering non-personality DJs would suit us just fine*

DOESN'T ANYBODY see the plagiarism in Strawberry

Switchblade's pathetic 'Since Yesterday'?

The song strongly resembles, in its instrumental parts, the Syreeta hit, 'Your Kiss Is Sweet'. The vocals are familiar and the harmony unoriginal.

Strawberry Switchblade are in the top 10 because of over-playing by Radio One. They have nothing to offer the pop scene. It would be better if Radio One played more refreshing artists and ignored the bland puppet music of the Strawberry clones.

Ms Nargis Lal, Swanley, Kent

● *Strong stuff. Can't see the resemblance to 'Your Kiss Is Sweet', though there certainly is too much bland puppet music around . . .*

T H I S I S S P E L T L I K E T H I S



C O N T R  
A C T O  
F T H E H  
E A R T

# SWEET FEELING



"And the man at the back said everyone attack and it turned into a BALLROOM BLITZ." The Seventies remembered with the Sweet

**B**OY GEORGE! Phooey! The first true gender benders with 'Style' weren't Bolan, Bowie or the Boy himself. They were four fresh-faced youths with long hair, platform boots and lashings and lashings of make-up.

The Sweet are back in the singles' charts with 'It's It's The Sweet Mix' — a sacrilegious meddling with some of their greatest hits, but a welcome chance to hear once again the dulcet tones of Brian Connelly screaming 'Ballroom Blitz' out of the radio. It's enough to make even Bruno Brooks bearable.

When Anagram released the greatest hits album 'Sweet 16 ...' last year, it introduced a whole new generation to the string of bounciness, bubble gum pop tunes penned by the mighty song writing duo Nicky Chinn and Mike Chapman. It also featured many of the group's own songs after they'd relinquished the 'glam' mantle and become 'serious musicians'.

The original Sweet split in 1978 when Brian Connelly left to go his own way. The other three followed soon after. Now though, with the success of the single and album, the question of the band reforming looms once more.

"The main problem is getting all four of us to agree at once," drummer Mick Tucker says as he and bassist Steve Priest sip tea in their manager's office. "Plus the fact that Steve now lives in New York and I live in Hertfordshire, so it's a bit difficult to get to rehearsals."

While the four of them contemplate the pros and cons of such a move, Brian has continued touring the country with his band the New Sweet, while guitarist Andy Scott has rid himself of the beard and shaggy perm acquired when the group moved into their 'butch' phase and has been producing and establishing a solo career.

During the Seventies the Sweet progressed from the clean, up standing pop of 'Funny Funny' to a butch and hunky HM combo, complete with screaming guitar solos, laddish poses and the odd beer gut ... or two.

"We went through three stages really," Mick explains, "Firstly we had the 'Little Wil-

lies', the 'Wigwam Bam's' — the straight pop records. We're most remembered for the glam period in Britain but we did it for a giggle really. The David Bowies and the Marc Bolans were more serious about it.

"Then we got to the stage when we said 'Can't you write something a little more sensible?' So then we recorded 'Ballroom Blitz' and 'Teenage Rampage'. They were all good songs, but ...

"In the end we were putting out our own material like 'Action' and 'Fox On The Run'. People forget we were actually four rock musicians in one band."

"In those days you were either a singles' band or an albums' band," Steve explains. "If you did 'Top Of The Pops' you were a singles' band — and we did 'Top Of The Pops'."

"In the UK most of our audience were girls. The boys were afraid to come because of our teenybop image — afraid of derision!



■ Hair today, gone tomorrow



■ Andy, Mick, some DJ bloke, Steve, Brian

# SHAFT

THE 'HARD' VERSION ON 7" & EXTENDED 12"



## VAN TWIST

WorldRadioHistory





■ Steve and Mick as they are today



■ A little Bacofoil goes a long way

**THE SWEET'S SWEETEST MOMENTS**

**'CO-CO'**  
**PROBABLY** THE Sweet's finest contribution to popular music. The innovative use of steel drums and overall 'Caribbean' feel (circa 1971) laid the foundations for the band's later anthropological studies of Red Indians and youth sub-cultures.

**'WIGWAM BAM'**  
**ONE OF** the first feminist pop songs, telling the consciousness raising tale of how squaw Mini Ha Ha shed her culturally determined position of subservience and took on the dominant role of predator with the joyous yell "Wigwam bam gonna make you my man!"

**'BALLROOM BLITZ'**  
**THE SWEET** Sweet get rough and ready. One of the greatest dancefloor favourites of the Seventies — guaranteed to make many a drunken rugby fan take his trousers down at parties.

**'LOVE IS LIKE OXYGEN'**  
**THE LAST** hit and one of the finest. Moody and philosophical, it tells us "Love is like oxygen — you get too much you get too high". Poetry.

■ Eleanor Levy

But in Scandinavia, Japan or America, we were thought of much more as a rock band. We purposely didn't go to America during the glam thing because we didn't want them to get the wrong idea.

"Our later music still stands up. We've often been told the 'American Desolation' album was way ahead of its time, and people are still covering Sweet songs," he continues. "Saxon do 'Set Me Free' and three or four different bands have done 'Action'. Krokus

have covered 'Ballroom Blitz' apparently, which sounds very unlikely to me."

So are there any regrets about disbanding? "Had we carried on," Mick answers, "seeing as groups like Def Leppard and Iron Maiden began appearing, I think we'd have done pretty well."

"And now things have come full circle," Steve remarks dryly. "With groups like Duran Duran you've got the glam thing all over again!"

T H I S I S S P E L T L I K E T H I S



C O N T R  
 A C T O  
 F T H E H  
 E A R T

25 things you always wanted to know about Bruce Springsteen, including the truth about Dr Zoom And The Sonic Boom. By: Miiike Gardner

# ★ BORN TO RUN

● **BRUCE FREDERICK** Joseph Springsteen was born in Freehold, New Jersey, on September 23, 1949. He's the eldest child of Douglas and Adele Springsteen. He also has two sisters, Virginia and Pamela.

● **THE NAME** is Dutch, not Jewish as is normally supposed. Douglas Springsteen's ancestry is mostly Irish and his wife's is Italian. Bruce claims that his talent for tale-spinning — a feature of his songs and stage shows — is derived from his maternal grandfather Zirilli.

● **HIS FATHER**, a bus driver, wanted his son to go to college and become a lawyer.

● **AT THE** age of seven Bruce saw Elvis Presley on the popular American TV show 'The Ed Sullivan Show'. He was smitten with the image of The King and got his mother to buy him a guitar. But his hands were too small for the full-sized instrument and lessons became worse than torture. The guitar remained on the shelf for nearly five years.

● **BRUCE PICKED** up the guitar again at the age of 13. Since that day Bruce has said: "Rock'n'roll has been everything to me. The first day I can remember looking into a mirror and being able to stand what I saw was the day I had a guitar in my hand."

● **BRUCE PLAYED** in many groups that played along the New Jersey shoreline. One group was called Dr Zoom And The Sonic Boom. It only played three dates — including one supporting the Allman Brothers Band. The act featured four people sitting around a Monopoly board. "That was to give the people who didn't play anything a chance to be in the band," Bruce said later. "You know, so they could say, 'Yeah, I'm in Dr Zoom, I play Monopoly!'"

● **AS A** solo act Bruce was spotted by songwriters Mike Appel and Jim Cretecos — they were suitably impressed and became his managers. Bruce was equally impressed with them — they'd written a hit for teeny-bop group the Partridge Family, featuring David Cassidy!

● **BRUCE WAS** auditioned for CBS by John Hammond — the man who had



discovered blues legends like Bessie Smith and Billie 'Lady Day' Holliday, recorded Aretha Franklin in the Fifties and signed Bob Dylan. "I couldn't believe it," says Hammond. "I reacted with a force I've felt maybe three times in my life. I knew at once that he would last a generation."

● **BRUCE TOURED** America as support to Chicago in 1973. His last date as an opening act was at New York's Madison Square Garden — now virtually his 'home' gig.

● **HE APPEARED** as a co-headliner at the legendary Max's Kansas City club in New York for a week with Bob Marley And The Wailers. The venue only seated 200 people!

● **ROCK CRITIC** Jon Landau wrote a lengthy review of Bruce and his band in May 1974, which was concluded with the phrase, "I saw rock'n'roll's future and its name is Bruce Springsteen". CBS Records used this as the basis of their advertising campaign.

● **THE HYPE** got so intense before the release of the 'Born To Run' LP in 1975 that his previous albums ('Greetings From Asbury Park, New Jersey' and 'The Wild, The Innocent & The E Street Shuffle') both hit the American LP charts for the first time despite being out for over a year.

● **BOTH OF** America's prestigious news magazines 'Time' and 'Newsweek' featured cover stories on Bruce Springsteen in their October 27, 1975, issues. He is one of the few entertainers ever so honoured.

● **BRUCE'S CAREER** was halted for three years due to litigation with manager Mike Appel. During the time the Manfred Mann Earth Band topped the American charts in 1976 with 'Blinded By The Light' — the first Springsteen composition to make number one.

● **BRUCE HAS** also written American Top 20 hits for Patti Smith ('Because The Night'), Pointer Sisters ('Fire') and Gary 'US'





Bonds ('This Little Girl'), all of which have charted in Britain.

- ROCK CRITIC Jon Landau became Bruce's manager in July, 1978.
- THE SONG 'Born To Run' was named as New Jersey's 'Unofficial Youth Rock Anthem' by the State Legislature on June 12, 1979.
- THOUGH BRUCE has steered clear of overt political statements he played benefits for MUSE (Musicians United For Safe Energy), an anti-nuclear energy group formed by musicians, and Vietnam Veterans of America, raising \$100,000 for the latter.
- BOTH PRESIDENT Ronald Reagan and Walter Mondale referred to Bruce Springsteen as a fine example of the American citizen in their run up to the recent American elections. On being told of Reagan's statement he said, "Oh, yeah. I wonder which is his favourite album. It can't have been 'Nebraska'." The album features a savage examination of Reagan's policies on people's lives in America.

● THE CHRISTMAS song 'Santa Claus Is Coming To Town', so eagerly played by festive DJs this year, was recorded as long ago as December 12, 1975, at a live show.

● IN 1981 Bruce drew half a million ticket requests in two days for the opening of a 20,000 seater stadium in New Jersey. The sole radio announcement concerning the concerts was coupled with a few bars of the state song 'Born To Run'. It never once mentioned Bruce's name.

● SPRINGSTEEN'S BACKING group The E Street Band had its first personnel change since 1975 when Miami Steve Van Zandt left to pursue a solo career with Little Steven And The Disciples of Soul in May, 1984. His replacement as guitarist was Nils Lofgren, a veteran with nine solo albums to his name and numerous tours as a solo performer and with Neil Young.

● NEW VOCALIST Pattie Scialfa joined the E Street Band on June 25, 1984. Just in time to do three rehearsals and a year long tour that should hit Britain in the late spring.

● THOUGH THE E Street Band have Bruce as their first priority they've also toured or recorded with David Bowie, Stevie Nicks, Dire Straits, Bonnie Tyler, Meat Loaf, Joan Armatrading, and Graham Parker. The entire ensemble once backed Ronnie Spector on her recorded version of Billy Joel's 'Say Goodbye To Hollywood'.

● THE 'DANCING In the Dark' video was directed by top Hollywood director Brian De Palma — famed for his horror classics 'Carrie', 'Dressed To Kill' and 'Blow Out'.



# an englishman in paris

How to cope with the pressures of being preposterously famous — part one of a Mick Jagger profile by Mike Gardner

**W**ANNA tell you a story. This geezer walks up to Mick Jagger in a club and says, "Mick, I'll give you £100 if you'll come over to my table and say 'Hello, John'." Mick politely tells him to go away. The guy pleads. "Look, it's my first date with this girl and she'd be so impressed with me if she thought you knew me. Come on, Mick." Mick says OK. The night continues. Mick and his entourage are about to leave the club when Mick takes a detour to the bloke's table. "Hello, John," says Mick. The bloke says, "Oh, sod off Mick, can't you see I'm busy!"

Come on Mick, did it ever happen?

"Naw — but I know the joke," he says. His face breaks into a laugh. Not an ordinary cackle but one where his eyes narrow to Chinese-style slits, his lips are shown to their full-blooded glory and his face crumples like a new born baby.

"But people have gone to extraordinary lengths to meet me," he continues. "They've disguised themselves as head waiters or room service. I've had some real funny ones that've taken really elaborate cover ups.

"Trouble is, when they meet me they don't know what to do — they just stand there. A lot of them pose as press people and I'm rude to them anyway.

"They usually ask me how long I'm going to keep doing this for," he grins. "They first asked me that in 1963 or something. The answer's still the same — though I change it around a bit now and then."

Well, the answer in 1985 is clear. His first solo single 'Just Another Night' heralds an album and 60 minute video both titled 'She's The Boss' and available in March.

Then it's a quick round of promotional work interspersed with rehearsals as the Stones start rolling towards a new album and a summer tour of America. Then there's the little

matter of a possible movie with David Bowie.

"David and I have been talking about doing a film for ages," he drawls in his familiar mid-Atlantic cockney twang. "Contrary to rumours it won't be like the Tony Curtis/Jack Lemmon film 'Some Like It Hot' — even though David always likes to get in dresses if possible," he grins.

"We were talking about doing a musical and we've done quite a lot of work on it. But we've still to come up with something we're both really happy with. I've promised David that I won't say any more than that — even though I might like to. We can't really start working on it until the end of the year."

So that's at least another year before Mick gets a gold watch from his mates at work.

**I**N 22 years at the top Jagger, 41, has achieved a level of fame and notoriety to which few can aspire. As the pouting, preening lead singer of Rolling Stones, the very model of the 'wild man of rock', the shrewd businessman, the super stud jet-setter, the doting father of three daughters and the great unwashed enemy of decency and society — Jagger has done it all.

But does he recognise himself in the papers?

"I don't give a shit," he says. "I don't care. Sometimes I recognise the character in the papers but it usually sounds like somebody else. What I pick up is a real sort of big head — someone who's got completely different ideas.

"What the national papers do is take a relatively long interview and make two sentences the headline. Recently a headline made me sound like a right c\*\*\* but the interview had me come off as somebody who was actually too nice."

It's hard to believe that the person seated before me in the Paris offices of his new record label CBS was nearly as hated by the establishment as Adolf Hitler. He talks sensibly, but he has the enthusiasm of a cocky







fifth-former, a passion for his music that would put most of his contemporaries to shame, and he oozes personality.

But in the Sixties, he was the devil incarnate — the epitome of the anti-Christ and the bad influence your mother always warned you against.

"They used to write things that were hilarious — but they were really serious about them. They'd get really scared of me. Being in a group you could accept it more and laugh about it but if you were on your own all the time it might get to you.

"It was kind of tough in a way but I learnt how to take the knocks in that period."

**O**F COURSE, things did get serious with a spate of police raids and drug busts in 1967. Society hit back with a vengeance, in a way that it's only lashed out like once since, and that was over the Sex Pistols.

"It was a very scary period," he recalls. "Somebody once asked (fake American accent) 'Didn't it improve your music?'. I said 'f\*\*\*ing hell, no, it was a nightmare'. I really felt that the nation was having a go. But we asked for it in a number of ways. Our PR people around us — whether we knew it or not — were stirring it up. Once you get the ball rolling, it's very difficult to stop.

"I'm glad that period went away.

"You can't let the national press get to you — obviously there are some things you get upset about — but if you let them get to you, you've had it. I think that's what happened to Brian Jones," (original Stones guitarist who died in his swimming pool) "and other people."

But what about the dangers of fame? Didn't John Lennon's death worry you or that the youth killed at the Altamont festival was rumoured to be aiming a gun at you?

Mick looks away slightly and slowly utters a thoughtfully quiet, "No, I thought it was rather isolated."

Sorry, am I upsetting you?

He bursts back into life. "It doesn't upset me. There's a lot of stuff in the press about how I'm living in constant fear — yeah, I've got a Harrier sub-machine gun," he mocks. "No, I think that politicians are in more danger than anybody. I don't think that entertainers are in that category."

But Jagger enjoys a unique relationship with the media of the world. Who else could stir up so many column inches over the different versions of the 'Undercover' video and then do it all again with the erotic 'She Was Hot'.

Who else could get both the major tabloids trailing 'exclusive' interviews and pictures of him in drag on their expensive TV ads?

"They love all that. They like the nasty bit, they like the family bit, they like the gossip, they like everything. But that's the press. They've always been like that with me.

"When they see someone they like they just keep going — it's like 'Coronation Street'."

Do you have as much fun as they make out? He lets out an enormous laugh.

Half as good . . . ?

"I have a lot of fun but they don't write about the boring bits."

So the image of you being a debauched jet setter with girls, girls, girls galore is a lie?

"Naw, it's true," he says, his face beaming and about to transform itself into a laughing cabbage patch doll, "but it's not like that all the time."

**NEXT WEEK: Michael Jackson thought I was too rude**



**P**RINCE AND David Bowie probably won't ring you and ask if they can stay at your house when they're on tour, but Big Sound Authority will. They believe in getting as close to their fans as possible and they welcome offers of a bed for the night.

"Usually one or two of us will be staying with somebody," explains keyboard player Mace. "But one bloke in Wales wrote us a five page letter and said we can all stay in his front room. We're all housetrained and we're all reasonably clean."

"We want to make a Big Sound Authority concert more than the audience paying their £3 and then going home after the show," says guitarist Tony.

"We want to build up a close relationship with the people who come and see us and buy our records. We want to give something back. I think that's very important and I don't think it's really been done properly before."

It's not going to end with BSA popping around for a cup of tea either, as Mace explains.

"As Big Sound Authority grows then a whole industry is going to grow with us as well. We also want to get our fans involved with that. For instance if one of our fans is a photographer then we might employ him and use his pictures."

"Instead of giving our business to people we don't know, we'd rather give it to the people we do know," says Tony. "We want to get our fans into merchandising, selling sweat shirts and programmes. Get them really involved with the way we work. Of course it will create some jobs as well."

"A lot of people write to us," says Mace. "I think that if people are motivated to write a letter then they're motivated to do other things as well. Those are the sort of people we're really looking for. People with the attitude to get up, go out and do something for themselves."

"Our single 'This House' is a love song but at the same time it's about people motivating themselves," says Tony. "The next single will be called 'Call Me Soul Man' and it will be even more aggressive. Some day we'd like to form our own record company and sign the people we really believe in."

"Money is a bit tight at the moment. There're eight of us in the band and nobody has been drawing a salary. We should make some money out of 'This House'."

**F**OR THE time being, BSA will be clambering into a rented mini van and travelling around the country.

"We're a bit anti what's happening in 1985," says Tony. "The charts are too straight. I think it's time for a change, something new to shake it all up again."

"I think we're trying to touch people in a spiritual way, so that individual people can change. I don't think there's much point in bands making political statements. I don't think it really works to approach it from that angle."

"In the band all the members have separate political ideas, anyway. We don't have



Would you invite **BIG SOUND**

**AUTHORITY** home? Robin

Smith readies the **o**

**sleeping bags and hot**

**water bottles**

**open**

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any fights because it's a democracy.

"When we had auditions for the band I knew instinctively if somebody was right when they walked through the door. We have a great chemistry. We believe in each other and what we're doing. I wouldn't say that Big Sound Authority will last forever. Eventually I think we'd all like to get involved in separate projects, but the way I feel now is that we're good for two decades."

**T**ONY IS the songwriter of the line up. He sits down with paper and pen and then takes his ideas along to the others.

"Things I've read in books or actually experienced will start me off. I had a very romantic and unconventional childhood.

"My dad was a rebel, not like a typical father at all. He'd encourage me to be bad and smoke things! Once we were very short of money. It seemed to me that a lot of people had lots of money and I wanted some of it."

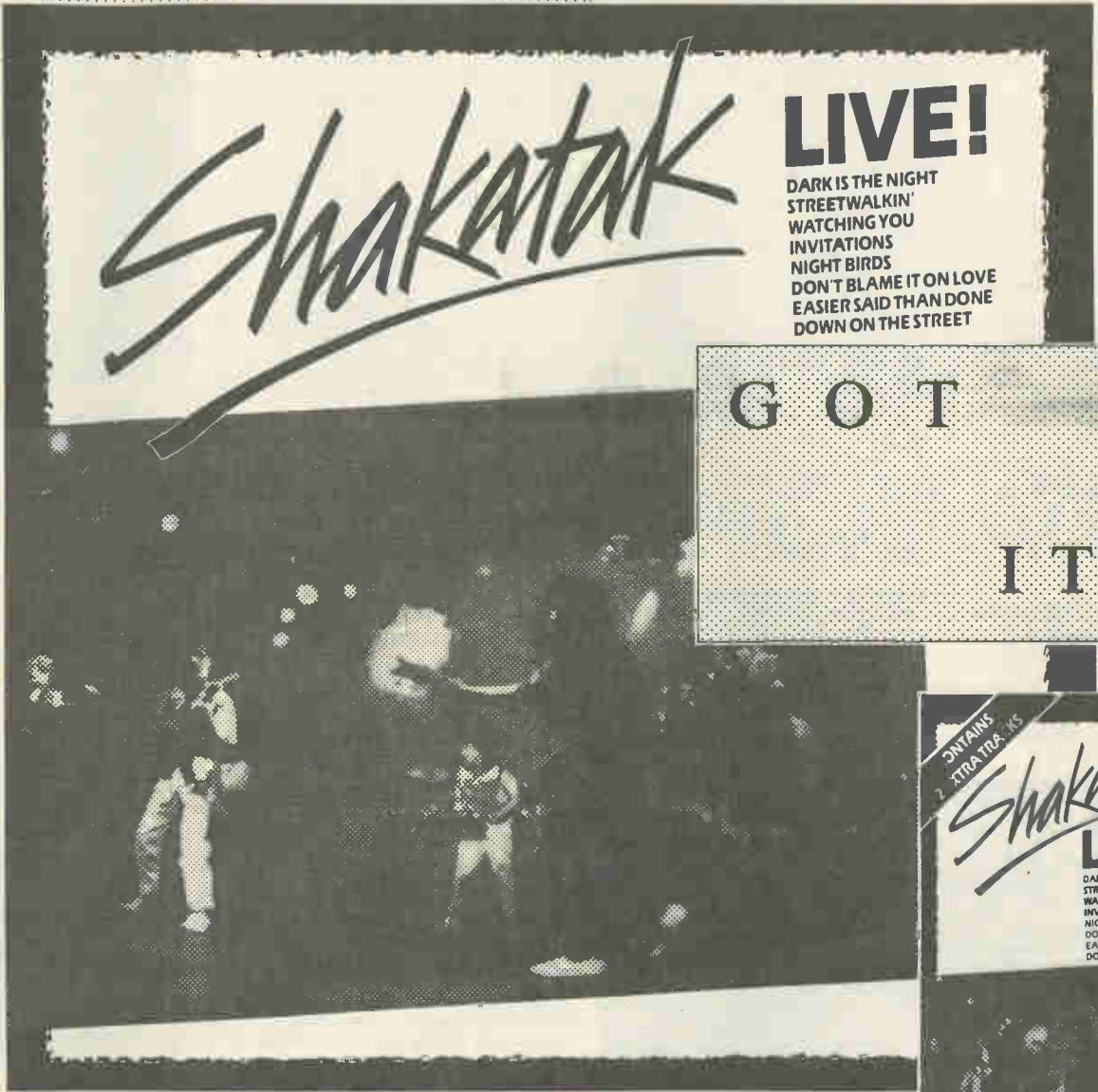
"I robbed a petrol station. The lady had left the till open and I lifted it. Trouble was I was caught, but that's all in the past."

Big Sound Authority will be starting work on their debut album soon and the working title is 'An Inward Revolution'.

"We don't advocate rioting on the streets and violence to change the system," says Tony. "It's down to each person to determine what he's going to do. I think our music is inspiring and it's very ethnic. We haven't got many George Michaels in our line up."



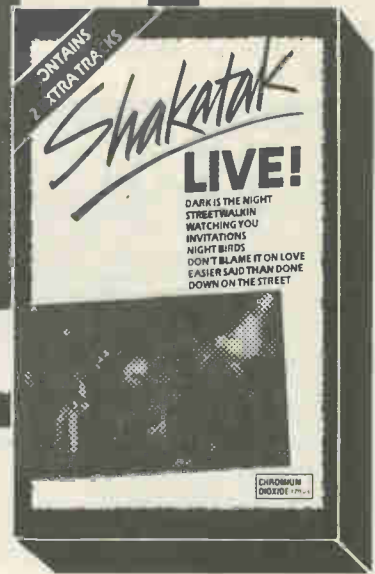
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# Help!

I'M NEARLY at my wits end, having been searching for Thompson Twins picture discs which I need to complete my collection. Is it possible to buy pic discs of 'Love On Your Side', 'We Are Detective', 'Watching', 'Hold Me Now' and 'Doctor Doctor'? Were they ever released as pic discs?

David, Hatch End

● Only 'Watching', (TWISD1) July '83, 'Hold Me Now', (TWIPD2) November '83, and 'Doctor Doctor' (TWISD3), January '84, were issued in pic form. And, sad to say, 'Doctor Doctor' is the only one still available on order.

'You Take Me Up', (TWISD4), released as a shape pic in March '84, is also deleted for pic collectors, but copies of 'Sister Of Mercy' (TWISD5), June '84 and 'Lay Your Hands On Me' (TWISD6), December '84, are still in the shops.

WHILE I'M a true fan and dedicated follower of the Ultra lads, to my disappointment I haven't yet been able to find a fan club. Can you help?

Allyson, Ayrshire

● For Ultrafax on the club, send a stamped addressed envelope to Ultravox Information Service, 234 Camden High Street, London NW1. Pete from the club tells me that he's hoping to set up a post office box number for the Ultra appreciation society soon.

## Young Free And Single

IF YOU have a good sense of humour, enjoy all types of music and are aged between 13 and 18 you could be just the penpal *Jacintha* (15) from *Margate* is looking for. Any offers? Meanwhile *Mandy* (19) living in *East Sussex* wants to hear from people who like nightclubs, dancing and music — especially male DJs from any area. Mad on *Stephanie Mills* and *Tina Turner*, *Vincent* (18) from *Northampton*, who also enjoys soul, funk and Hi-NRG is looking for new friends, black or white for nightclubs, concerts and the rest. And, last but not least, *Arran* (16) who likes the *Smiths*, *U2*, *Big Country* and more, is feeling bored with life and really wants to hear from girls in his home town of *Glasgow*, or anywhere else in the UK. He wants people with a sense of humour too, and, who knows may even have a lot in common with *Jacintha*, which is where we came in! If you want to write to *Jacintha*, *Mandy*, *Vincent* or *Arran* contact the reader of your choice by sending a letter c/o 'YF&S', Help, Record Mirror, 40 Long Acre, London WC2.

## Signed up for summer

**D**URING THE coming summer I'd like to do voluntary work abroad. Could you give me an address where I can write for information? Also, would I have to pay any insurance, and if so, how? I'm male, 21, and rarin' to go!  
Ian, Stockport

● Ideas a-plenty for voluntary work with national organisations and charities, children, young people and more worldwide are included in an excellent handbook, 'The International Directory Of Voluntary Work' edited by David Woodworth and available (price £6. 5 inc postage and packaging) from Vacation Work, 9 Park End Street, Oxford. Details of over 400 organisations, ranging from Africa and the USA to Europe are included. Many more guidelines to both short-term and long-term voluntary service can also be found in 'Working Holidays 1985', (£4 inc postage and packaging), from Central Bureau For Educational Visits And Exchanges, Seymour Mews, London W1H 9PE.

Insurance-wise you're well advised to make sure you have full insurance cover for accident, illness and possible disability. Taking out an individual policy covering your body and your belongings too, including medical insurance, is the best way to ensure you're protected just in case the worst happens. For more info talk to an insurance broker (listed in 'phone book yellow pages), once you have a clear idea of where you're going. And check out medical insurance possibilities for both EEC and non EEC countries with the Department Of Health And Social Security, International Relations Division, Alexander Fleming House, Elephant and Castle, London SE1. (Tel: 01-407 5522).

**A**RE ANIMAL fats the only ingredient you have to watch out for in a product if you are vegetarian? Or are there other substances too? Can you recommend a straightforward book on the subject?  
Andy, Mottram

● Not every product which contains animal fats is labelled as such. Biscuits and cakes, for instance, simply described as including edible fat or edible oil, aren't being specific about whether this fat is animal or vegetable. If you don't want to eat fats which are from

slaughtered animals, go for items clearly labelled "vegetable oil" or "vegetable fat."

Keep 'em peeled for gelatines, extracts from animal hooves and bones, and for most varieties of hard cheeses, including parmesans and English cheddars and the majority of soft cheeses too. Non-vegetarian cheese use rennet, from the stomachs of slaughtered calves to coagulate the milk.

Advice on additives to avoid, and a key to crack the coding of emulsifiers on food packets, (many emulsifiers listed simply as E plus three numbers are animal in origin), and a full shoppers' guide to places and products to use and those to avoid can be found in the new 'International Vegetarian Handbook 1985/86', out in February.

The 'Handbook' which also includes a useful guide to holiday accommodation, costs £2.50, plus 50p postage, from The Vegetarian Society, 53 Marloes Road, London W8. For those new to vegetarianism, the Society suggests trying out 'First Steps In Vegetarian Cooking', by Kathy Silk, price £1.50, and another 50p postage from the same address.

Anyone who wants to ask questions about vegetarianism in general can simply write, with a 17p stamp alone, or a SAE for a reply from the Society. If you



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

want to join, membership is £3.00 a year to students and the unwaged, (£6.00 waged), and, as well as including a free copy of the 'Handbook' includes 'The Vegetarian', a magazine keeping tabs on the latest news and views, out six times a year.

WHILE I'VE been going out with my present girlfriend for the past year and love her a lot, she wants to get married as soon as possible, and I'm just not into the idea of marriage. I'd like a break from our relationship but honestly don't know how to tell her as I don't want to upset her.

This all sounds very confused, but in many ways she's dependent on me. What should I do?

Andy, Wishaw

● Be honest with yourself and with your girlfriend. Allowing yourself to be emotionally blackmailed into silence, when you feel you must speak out would be damaging to your relationship in the long run. Get things out into the open and listen to what your girlfriend has to say too.

Instead of tying yourself up in knots and wondering how on earth you can broach the subject, just do it. You'll find that the right time will arrive, naturally.

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1	1	WHO COMES TO BOOGIE, Little Benny & The Masters, Bluebird/10 12in	62	59	LIKE A VIRGIN (US DANCE REMIX), Madonna, Sire 12in
2	3	SOLID, Ashford & Simpson, Capitol 12in/LP Mix promo	63	—	DROP THE BOMB/PUMP ME UP, Trouble Funk, Sugarhill 12in
3	2	PERSONALITY (COMPLEX)/LET HER FEEL IT (RETOUCHED), Eugene Wilde, Fourth & Broadway 12in	64	53	(YOU GOT ME) HYPONTIZED/SHE'S A PLAY GIRL, Ci Ci, US Creative Funk 12in
4	5	ANYTHING?, Direct Drive, Polydor 12in	65	55	THERE WILL NEVER BE ANOTHER YOU/THE BACKSTABBERS, Jimmy Ruffin, EMI 12in
5	9	NIGHTSHIFT, Commodores, Motown 12in	66	52	YOU TURN ME ON, Bruni Pagan, US Motown 12in
6	6	YAH MO B THERE (JELLYBEAN REMIX), James Ingram, Qwest 12in	67	67	SHOULD I (PUT MY TRUST IN YOU), Caution/Maxi Priest, Level Vibes! 12in
7	4	CAN I, Cashmere, Fourth & Broadway 12in	68	51	NOBODY CAN TELL ME (HE DON'T LOVE ME)/DANCING FOR MY LOVE, Jenny Burton, US Atlantic LP
8	17	THEME FROM 'SHAFT' (HOT PURSUIT MIX), Eddy & The Soulband, Club 12in	69	56	I BELIEVE IN LOVE, Major Harris, Streetwave 12in
9	12=	YOU SHOULD HAVE KNOWN BETTER, T.C. Curtis, Virgin/Hot Melt 12in	70	—	LOC-IT-UP, BMP, US Epic LP
10	8	I DIDN'T MEAN IT AT ALL/CITY LIFE, Sassa, 10 Records 12in	71	74	COME GET SOME OF THIS, Mass Production, US Paran 12in
11	7	SAY YEAH, The Limit, Portrait 12in	72	74	POLICE OFFICER, Smiley Culture, Fashion 12in
12	10	LOVERIDE, Nuance featuring Vikki Love, Fourth & Broadway 12in	73	69	L.O.S. (LOVE ON SIGHT), Colors, US Power Light Records 12in
13	12=	STARTING AGAIN/OYO MEXIDO, Second Image, MCA 12in	74	—	MR. TELEPHONE MAN, New Edition, MCA 12in
14	21	BAD HABITS/LET'S GET BACK TO LOVE, Jenny Burton, US Atlantic 12in	75	—	TIE ME UP (REMIX), Mtume, US Epic 12in
15	—	HANGING ON A STRING, Loose Ends, Virgin 12in	76	83	SETTLE DOWN (EXTENDED REMIX), Lillo Thomas, US Capitol 12in
16	16	NEW DAY, George Benson, Warner Bros LP	77	82	GET UP I FEEL LIKE BEING A SEX MACHINE/GET UP OFFA THAT THING, James Brown, Polydor 12in
17	34	I'M SO HAPPY, Julia & Co, London 12in	78	50	PROVE IT TO ME, New Experience, US Philly World Records 12in
18	15	THIS IS MY NIGHT (DANCE REMIX), Chaka Khan, Warner Bros 12in	79	72	MY DEAR MR. GAYE, Teena Marie, Epic LP
19	23	I'M IN LOVE WITH YOU, Koko-Pop, Motown 12in	80	80	COOL OUT/GET IN THE MIX, Magnum Force, US Paula Records 12in
20	11	FRIENDS, Amii Stewart, RCA 12in/Dutch High Fashion Music remix	81	—	SUSSUDIO, Phil Collins, Virgin 12in
21	19	AFTER THE DANCE IS THROUGH, Krystol, US Epic 12in	82	—	AMAZING MIND, Canute, EMI 12in
22	14	CURIOUS/PLANETARY INVASION, Midnight Star, Solar LP	83	63	A MIX TO REMEMBER/MY GIRL LOVES ME, Shalamar, MCA 12in
23	22	I CAN FEEL YOUR LOVE SLIPPIN AWAY, Samson & Delilah, US Saturn 12in	84	—	OH BABY, Spanish German Metrovynil LP
24	24	(NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKIN' UP TO YOU, Wilton Felder, MCA 12in	85	68	OUTTA THE WORLD (REMIX), Ashford & Simpson, US Capitol 12in
25	20	OPERATOR, Midnight Star, US Solar 12in			
26	54	DO YOU REALLY (WANT MY LOVE), Junior, London 12in			
27	26	FLY GIRL, Intrigue, US World Trade Records Inc 12in			
28	18	CONTAGIOUS, The Whispers, Solar 12in			
29	58	EVERY WOMAN NEEDS IT/GROOVACIOUS/IT TAKES A WOMAN/THIS IS THE NIGHT, Jeff Lorber, US Arista LP			
30	36	WE NEED LOVE/CUTIE PIE/SOMEONE LIKE YOU/FASCINATION/KEEP ME UP, Cashmere, US Philly World Records LP			
31	25	20/20 (JELLYBEAN REMIX), George Benson, Warner Bros 12in			
32	35	MOVE CLOSER (NEW MIX), Phyllis Nelson, Carrere 12in			
33	29	STEP BY STEP (REMIX)/PACIFIC COAST HIGHWAY, Jeff Lorber, US Arista 12in			
34	27	1999, Prince, Warner Bros 12in			
35	33	HERE I COME, Barrington Levy, London 12in			
36	28	ARE YOU SATISFIED (FUNKA NOVA), RAH Band, RCA 12in			
37	30	EYE TO EYE/THIS IS MY NIGHT, Chaka Khan, Warner Bros LP			
38	32	SHAFT, Van Twist, Polydor 12in			
39	31	LOVE TONIGHT, David Simmons, US Atlantic 12in			
40	41	I FOUND MORE LOVE, Genevieve Lloyd & Hot Shots, Justice 12in			
41	32	PARTY TIME, Kurtis Blow, Mercury 12in/US LP remix			
42	45	WE NEED SOME MONEY, Chuck Brown & The Soul Searchers, Master Mix 12in			
43	77	THINGS ARE NOT THE SAME (WITHOUT YOU)/CAN I BE WITH YOU TONIGHT, First Love, 10 Records 12in			
44	64	BIG ROSIE (REMIX), Matt Bianco, WEA 12in			
45	42	SAY YOU LOVE ME AGAIN/CHANGE MEDLEY, Change, WEA 12in			
46	31	SEXOMATIC, Bar-Kays, Club 12in			
47	49	LOVE IN MODERATION (REMIX)/PADLOCK (REMIX), Gwen Guthrie, Fourth & Broadway 12in			
48	43	I DON'T PLAY THAT/BOYFRIEND/LOOKING FOR THE REAL THING, Shirley Brown, US Soundtown LP			
49	46	PAPA'S GOT A BRAND NEW PIGBAG, The Silent Underdog, Kaz 12in			
50	39	OUT OF CONTROL (REMIX)/VOCAL DUB VERSION, Evelyn 'Champagne' King, US RCA 12in			
51	38	I FOUND MY BABY/DISRESPECT, Gap Band, Total Experience LP			
52	—	HEARTBEAT/LET IT ALL BLOW (REMIX), Dazz Band, Motown 12in			
53	85	SIGNIN' LOOSE, Chuck Brown & The Soul Searchers, Source 12in			
54	—	BUST OF THE TIMES/INSTRUMENTAL, Grandmaster Flash, Elektra 12in			
55	—	FOREST FIRE, Paul Hardcastle, Bluebird/10 12in			
56	—	BACK IN STRIDE, Maze featuring Frankie Beverly, US Capitol 7in			
57	57	PUSH (IN THE BUSH), Clair Hicks And Love Exchange, US KN 12in			
58	37	MYSTERIOUS (REMIX), Twilight 22, US Vanguard 12in			
59	47	TOUCHING IN THE DARK, Walter Jackson, Bluebird/10 12in			
60	48	PLEASE DON'T GO (DUB VERSION), Nayobe, US The Fever 12in			
61	66	LOVIN'/MECHANISM, Jonzun Crew featuring Michael Jonzun, Tommy Boy/Polydor 12in			
			5	5	CRUISING, Sinitta, Fanfare 12in
			2	1	TAKE ME TO HEAVEN/SEX (REMIXES), Sylvester, Cooltempo 12in
			3	2	STARGAZING, Earlene Bentley featuring Sylvester, Record Shack 12in
			4	3	BELIEVE IN THE BEAT, Carol Lynn Townes, Polydor 12in
			5	4	LET ME FEEL IT, Samantha Gilles, Belgian Infinity 12in/US JVC remix
			6	6	TOUCH ME IN THE MORNING, Lydia Steinman, Long Island Sound 12in promo
			7	7	LET THE NIGHT TAKE THE BLAME, Lorraine McKane, Carrere 12in
			8	9	DANCING IN THE RAIN/DON'T LEAVE ME THIS WAY, Carol Jiani, Streetwave LP
			9	—	R.S.V.P., James & Susan Wells, Fanfare 12in
			10	13	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic 12in
			11	13	KNOCKIN' ON MY DOOR, Barbara Fowler, US Profile 12in
			12	—	SINDERELLA, Betty Wright, US Jamaica 12in
			13	22	YOU'RE MY HEART YOU'RE MY SOUL, Modern Talking, German Hansa 12in
			14	16	NO REGRETS, Martinique, German Teldec 12in
			15	23	TOTAL ECLIPSE OF THE HEART, Koffie, US Pandisc 12in
			16	24	IN THE EVENING, Sheryl Lee Ralph, Arista 12in
			17	13	APPRECIATION (REMIX), Alicia Myers, US MCA 12in
			18	29	DON'T PLAY WITH FIRE, Paul Parker, Fantasia 12in
			19	12	CHINATOWN, Cruisin' Gang, Italian Cruisin' 12in
			20	10	DO YOU NEED ME (HI-NRG MIX), Touchdown, Krack! 12in
			21	18	THIEF OF HEARTS, Melissa Manchester, US Casablanca 12in
			22	—	FOOL FOR LOVE, Hazell Dean, Foto 12in
			23	—	CHINESE EYES/COME INSIDE (REMIX), Fancy, US Personal 12in
			24	—	JUNGLE BEWARE, June Brown, Bolts Records 12in white label
			25	21	HEARTS ON FIRE (DANCE MIX), Sam Harris, Motown 12in
			26	11	SEX OVER THE PHONE, Village People, Record Shack 12in
			27	re	NEW ATTITUDE, Paul Linville, US MCA 12in
			28	14	ONE SHOT LOVER/TIME BOMB (STUDIO 57 REMIXES), Venus/Jeanie Tracy, Belgian ARS LP
			29	20	IN THE EVENING (REMIX), Sheryl Lee Ralph, Swedish Beat Box 12in
			30=	—	INTO THE NIGHT, Tony Beverley, French Vogue 12in
			30=	—	CRASHIN' DOWN, Legear, Proto 12in promo
			30=	—	NEW YORK CITY, Village People, French Scorpio LP

## Hi-NRG Disco

THERE'S MORE TO WASHINGTON THAN GO~GO

# JULIA

and company

I'm So Happy  
THE NEW SINGLE

Features Bonus B-Side Track  
BREAKIN' DOWN (SUGAR SAMBA) M & M MIX  
(Not Previously Commercially Available)





# US Singles

- 1 3 CARELESS WHISPER, George Michael, Columbia/CBS
- 2 1 I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic
- 3 2 EASY LOVER, Philip Bailey, Columbia/CBS
- 4 4 LOVERBOY, Billy Ocean, Jive/Arista
- 5 7 METHOD OF MODERN LOVE, Daryl Hall And John Oates, RCA
- 6 8 NEUTRON DANCE, Pointer Sisters, Planet
- 7 16 CAN'T FIGHT THIS FEELING, REO Speedwagon, Epic
- 8 11 THE HEAT IS ON, Glenn Frey, MCA
- 9 5 THE BOYS OF SUMMER, Don Henley, Geffen
- 10 13 CALIFORNIA GIRLS, David Lee Roth, Warner Brothers
- 11 14 SUGAR WALLS, Sheena Easton, EMI America
- 12 12 SOLID, Ashford & Simpson, Capitol
- 13 6 YOU'RE THE INSPIRATION, Chicago, Full Moon/Warner Brothers
- 14 17 THE OLD MAN DOWN THE ROAD, John Fogerty, Warner Brothers
- 15 21 MR TELEPHONE MAN, New Edition, Columbia/MCA
- 16 20 MISLED, Kool And The Gang, De-Lite
- 17 9 LIKE A VIRGIN, Madonna, Sire
- 18 19 FOOLISH HEART, Steve Perry, Columbia/CBS
- 19 10 I WOULD DIE 4 U, Prince And The Revolution, Warner Brothers
- 20 18 OPERATOR, Midnight Star, Solar
- 21 15 CALL TO THE HEART, Guiffria, Camel/MCA
- 22 23 JUNGLE LOVE, the Time, Warner Brothers
- 23 26 TOO LATE FOR GOODBYES, Julian Lennon, Atlantic
- 24 32 LOVER GIRL, Teena Marie, Epic
- 25 30 PRIVATE DANCER, Tina Turner, Capitol
- 26 29 ROCKIN' AT MIDNIGHT, the Honeydrippers, Es Paranza
- 27 28 TENDERNESS, General Public, I.R.S.
- 28 35 RELAX, Frankie Goes To Hollywood, ZTT/Island
- 29 22 LOVE LIGHT IN FLIGHT, Stevie Wonder, Motown
- 30 34 ONLY THE YOUNG, Journey, Geffen
- 31 36 NAUGHTY, NAUGHTY, John Parr, Atlantic
- 32 27 MONEY CHANGES EVERYTHING, Cyndi Lauper, Portrait
- 33 37 KEEPING THE FAITH, Billy Joel, Columbia/CBS
- 34 43 MATERIAL GIRL, Madonna, Sire
- 35 42 SAVE A PRAYER, Duran Duran, Capitol
- 36 38 DOH OOH SONG, Pat Benatar, Chrysalis
- 37 40 HIGH ON YOU, Survivor, Scotti Brothers
- 38 39 I WANNA HEAR IT FROM YOUR LIPS, Eric Carmen, Geffen
- 39 41 TRAGEDY, John Hunter, Private I
- 40 45 JUST ANOTHER NIGHT, Mick Jagger, Columbia/CBS
- 41 50 ONE MORE NIGHT, Phil Collins, Atlantic
- 42 47 SOMEBODY, Bryan Adams, A&M
- 43 24 ALL I NEED, Jack Wagner, Qwest
- 44 33 MISTAKE NO 3, Culture Club, Virgin/Epic
- 45 49 TURN UP THE RADIO, Autograph, RCA
- 46 52 THE BORDERLINES, Jeffrey Osborne, A&M
- 47 55 WHY CAN'T I HAVE YOU, the Cars, Elektra
- 48 48 TREAT HER LIKE A LADY, The Temptations, Gordy
- 49 58 NIGHTSHIFT, Commodores, Motown
- 50 57 THIS IS NOT AMERICA, David Bowie with Pat Metheny Group, EMI-America
- 51 61 TAKE ME WITH U, Prince, Warner Brothers
- 52 56 BEAT OF A HEART, Scandal featuring Patty Smyth, Columbia/CBS
- 53 53 SMALLTOWN BOY, Bronski Beat, MCA
- 54 — I'M ON FIRE, Bruce Springsteen, Columbia
- 55 31 JAMIE, Ray Parker Jr, Arista
- 56 67 OBSESSION, Animation, Mercury
- 57 25 RUN TO YOU, Bryan Adams, A&M
- 58 46 DO WHAT YOU DO, Jermaine Jackson, Arista
- 59 51 MISSING YOU, Diana Ross, RCA
- 60 44 WE BELONG, Pat Benatar, Chrysalis

Compiled by Billboard

# Bullets 61-71

- 61 66 YO LITTLE BROTHER, Nolan Thomas, Mirage
- 62 69 PLAYING TO WIN, Little River Band, Capitol
- 63 71 RESTLESS HEART, John Waite, EMI-America

- 65 — RHYTHM OF THE NIGHT, Debarge, Gordy
- 66 80 SECOND NATURE, Dan Hartman, MCA
- 67 77 THE WORD IS OUT, Jermaine Stewart, Arista
- 68 76 RAIN FOREST, Paul Hardcastle, Profile
- 69 90 WHEN THE RAIN BEGINS TO FALL, Jermaine Jackson and Pia Zadora, MCA/Curb
- 71 78 HOLYANNA, Toto, Columbia/CBS
- 72 — LUCKY, Greg Kihn, EMI-America
- 74 86 RADIOACTIVE, The Firm, Atlantic
- 76 85 ONE FOOT IN YOUR BACK DOOR, Roman Holliday, Jive/Arista
- 80 — KISS AND TELL, E Isley, C Jasper, M Isley, CBS Associated
- 84 — LET'S TALK ABOUT ME, Alan Parsons Project, Arista
- 87 — BONGO BONGO, Steve Miller Band, Capitol
- 95 — NEW ATTITUDE, Patti La Belle, MCA

Compiled by Billboard

# US Albums

- 1 1 LIKE A VIRGIN, Madonna, Sire
- 2 2 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 3 3 MAKE IT BIG, Wham!, Columbia/CBS
- 4 4 AGENT PROVOCATEUR, Foreigner, Atlantic
- 5 10 CENTERFIELD, John Fogerty, Warner Brothers
- 6 6 17, Chicago, Full Moon/Warner Brothers
- 7 5 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 8 8 RECKLESS, Bryan Adams, A&M
- 9 7 NEW EDITION, New Edition, MCA
- 10 11 BIG BAM BOOM, Daryl Hall And John Oates, RCA
- 11 9 PRIVATE DANCER, Tina Turner, Capitol
- 12 12 SUDDENLY, Billy Ocean, Jive/Arista
- 13 13 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 14 14 BUILDING THE PERFECT BEAST, Don Henley, Geffen
- 15 20 BEVERLY HILLS COP, Soundtrack, MCA
- 16 16 ARENA, Duran Duran, Capitol
- 17 17 PERFECT STRANGERS, Deep Purple, Mercury
- 18 15 A PRIVATE HEAVEN, Sheena Easton, EMI America
- 19 19 CAN'T SLOW DOWN, Lionel Richie, Motown
- 20 21 BREAK OUT, Pointer Sisters, Planet
- 21 23 VALOTTE, Julian Lennon, Atlantic
- 22 26 WHEELS ARE TURNING, REO Speedwagon, Epic
- 23 18 VOLUME ONE, The Honeydrippers, Es Paranza
- 24 24 CHINESE WALL, Philip Bailey, Columbia/CBS
- 25 29 ICE CREAM CASTLE, The Time, Warner Brothers
- 26 30 ALL THE RAGE, General Public, IRS
- 27 22 SPORTS, Huey Lewis And The News, Chrysalis
- 28 25 TROPICO, Pat Benatar, Chrysalis
- 29 27 LUSH LIFE, Linda Ronstadt, Asylum
- 30 28 "WOMAN IN RED", Stevie Wonder, Motown
- 31 35 GIUFFRIA, Giuffria, Camel/MCA
- 32 34 PLANETARY INVASION, Midnight Star, Solar
- 33 40 SOLID, Ashford And Simpson, Capitol
- 34 32 HEARTBEAT CITY, The Cars, Elektra
- 35 37 ESCAPE, Whodini, Jive/Arista
- 36 36 THUNDER SEVEN, Triumph, MCA
- 37 42 EMERGENCY, Kool And The Gang, De-Lite
- 38 31 THE UNFORGETTABLE FIRE, U2, Island
- 39 41 WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, Island
- 40 33 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 41 — SIGN IN PLEASE, Autograph, RCA
- 42 38 ANIMALIZE, Kiss, Mercury
- 43 51 STARCHILD, Teena Marie, Epic
- 44 44 ALL I NEED, Jack Wagner, Qwest
- 45 50 20/20, George Benson, Warner Brothers
- 46 46 STAY HUNGRY, Twisted Sister, Atlantic
- 47 49 VITAL SIGNS, Survivor, Scotti Brothers
- 48 48 FAT BOYS, Fat Boys, Sutra
- 49 45 1984, Van Halen, Warner Brothers
- 50 39 2 AM PARADISE CAFE, Barry Manilow, Arista

Compiled by Billboard

# New Edition

## MR TELEPHONE MAN

THE U.S. SMASH  
NOW AVAILABLE IN THE UK  
Available on 7" and 12"



MCA RECORDS



# Disco

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

## ODDS 'N' BODS

NOT MANY realise the incongruous origins of the expression "go go": amazingly it derives from the much loved 1948 Ealing comedy about thirsty Hebridean islanders hi-jacking a shipwrecked cargo of booze, 'Whisky Galore', which when shown in France to huge popular success was retitled 'Whisky-A-Go-Go' — a name subsequently adopted by so many Continental discotheques (another French name and invention), including the Whisky-A-Go-Go in Soho's Wardour Street which is now the Wag Club (and was next door to London's original 1962 (La Discotheque)), that by the mid '60s the term "go go" came to signify discos and disco dancing in general, and especially in the States, where unwittingly the Washington DC party crowd still keep that forgotten French expression alive with their "go go funk"... I know all this partly because I did some of my growing up in Paris during the late '50s, and well remember my parents coming home for the first time from an amusing new type of nightclub rapidly becoming all the rage, where there wasn't a band but instead you danced to records, which they told me was called a "discotheque" — the one they used to go to, often in a party with the Duke & Duchess of Windsor, was the fashionable if hardly smart L'Etolie (so Gallic that to get to their own loo the ladies had to walk through the stand-up gents, where my mother couldn't avoid seeing the Duke do the dirty)... Record Mirror, where you must admit the names that get dropped have class!... Soul On Sound's Private Funktion night at London's Hippodrome was a night full of familiar faces and spirited conversation, PAs including Canute, Ritchie Family now called Rich Girls) Cool Notes, and Cashmere with an extended set as climax of which 'We Need Love' got the little chickies swaying with the swing and will rightly be the next single... Cooltempo surprisingly have signed Change with a brand new single in three weeks, when Paul Hardcastle's official follow-up will be 'Nineteen', while the go go Pump Blenders are due sooner... Mick Clark at 10 Records picked up the Next Plateau catalogue, which now gives them the newly signed Aura whose hot 'Happy Feeling' will be out here next month just after imports arrive, while straight out of Philadelphia's Sigma Sound studies he also snapped up O'Jays leader Eddie Levert's 18 year-old son known just as Levert, whose less commercial but

## ROXANNE ROX ON!

GET READY for the rap saga that's taken American black kids by storm, and is already outdoing Johnnie Taylor's old tales of 'Jody' (although it's unlikely to be as long lasting as soul's endless 'Woman To Woman' — 'She's Got Papers' — 'Another Man' — 'I Don't Play That' saga). First of all there was UTFO 'Roxanne, Roxanne' (US Select FMS 62254, double-A-sided with the 0-109bpm 'Hanging Out') in which Kangel Kid, Dr Ice & The Educated Rapper complain about a stuck-up Brooklyn girl called Roxanne and compare their unsuccessful attempts to chat her up, then (with the first few thousand rare pressings actually backed by their original 100bpm Full Force-created scratching instrumental cassetted off radio!) came the scolding-pitched young ROXANNE SHANTÉ 'Roxanne's Revenge' (US Pop Art PA-1406) with her nagging reply, which prompted not only the similarly scolding SPARKY "D" 'Sparky's Turn (Roxanne You're Through)' (US NIA NI-1245) but also — getting back in on the act with of course the original Full Force track — ROXANNE (with UTFO) 'The Real Roxanne' (US Select FMS 62256). Stark and somewhat specialist though good fun, they all include various other dub, scratch and instrumental mixes, making the complete saga a cut-up caper for hip hop jocks, while the next chapter is rumoured to be 'Roxanne's Mother! Roxanne had a baby, and can't work no more?

terrific pent-up slow deep soul 'I'm Still' will be out soon too... Sergio Munzibai's more densely patterning and pausing Commodores remix is on initially scarce white label here, while Mark King's remix of Direct Drive (now flipped by another Paul Hardcastle remix) turns out oddly to be promo only... Northern Ireland's Solomon & Peres wholesalers following my mention went out of stock of the John Anderson 'Glenn Miller Medley'... TC Curtis was Radio 2's record of the week, surely unusual for a funky soul single?... Charlie Wolf rang to confirm Laser 558 was back on air with its transmitter mast mended, saying it was really "rough" earlier in the winter when they ran out of not only showering but also even drinking water for four days: rumours of another MoR frequency, and of further boats in the Mediterranean and at Hong Kong, derive from discussions ages ago and aren't definite plans... Jon Guy reports that Manchester's much changed KFM reappeared with a limited service on 1017kHz MW, Southside Radio continuing on 103FM when interference from the university's pesky Radio Rag let it... Paul Dakeyne, jocking at the soon to be £90,000 refurbished Juliets suite of Hull Romeo's & Juliet's, now creates a special weekly mastermix for the Kerry Evans show on Viking Radio 102.7FM Wednesdays at 8.30pm... 'Guvnor' Kev Hill, whose Chelmsford Tico's soul night moved to Tuesday, has also started producing weekly mixes for Dave Gregory's evening soul show on Essex Radio... Steve Allen's soul show has been extended to 6-9pm Saturdays on Hereward Radio 95.7/102.8FM, and he joins Nick Graham & Trevor Mac at Peterborough's Fletton Fleet Centre this Friday (15)... Radio London's Soul Night Out returns Thursday (14) to Kilburn's National Club, but in this series will be visiting other venues too... Robbie Vincent convincingly proved during an hilarious on-air exchange that Tony Blackburn should stick to talking about what he knows about — and that obviously isn't soul music, or at least not the recordings of Jean Carn, Roy

Ayers and Lonnie Liston Smith!... Theo Loyla sitting at home in Herne Bay unusually without a gig last Saturday rang in to vote for the record of the week on Invicta Sound's soul show hosted by Pete Tong, who asked him on air why as a DJ he wasn't working — whereupon Theo was then rung by a listening John DeSade to stand-in at Charing's Lodge that night as the regular jock couldn't make it... Angela Bofill plays London's Dominion Monday March 4 (let's hope she ignores her last two albums' material)... Danny Smith (0493-843327) has two spare Feb 24 tickets for the New York Jazz Explosion — zoom! — sorry, make that had... '60s jazz classics Lee Morgan 'The Sidewinder' and Horace Silver 'Song For My Father' have been promoted back-to-back by the revitalized legendary label Blue Note through EMI (DJs call Ian Dewhurst on 01-486 4488), while a reunion jazz concert at New York Town Hall next Friday (22) will feature Donald Byrd, Stanley Turrentine, Herbie Hancock amongst thirty musicians previously associated with Blue Note... Erskine Thompson is updating his Hot Licks mailing list — DJs send full work details to him at 81 Harley House, Marylebone Road, London NW1... Ian Richards needs lots of PAs on 0923-779516 for Watford Baileys' "non-stop disco party" next Monday (17)... Lenny Zakatek warns to watch for 7th Heaven, hot playing live and chased by labels... Ashford & Simpson topped Billboard's US Black LPs chart (in which further down Wham! have joined Culture Club), while Billy Ocean 'Loverboy' topped Dance/Disco... Strafe 'Set It Off' (US Jus Born JB 001) has belatedly become the hottest thing in New York: my review of 9/6/84 read "Weirdly tugging rumbling slow c112bpm weaver with a 'White Lines'-ish feel as guys wander about over the stereophonic meandering backing, all very odd"... Narada Michael Walden's new c160bpm 'Gimme, Gimme, Gimme' unbelievably cribs from Wham! 'Wake Me Up Before You Go Go'... Channel 4 on Monday starts a series 'Repercussions' about

various aspects of different black musics, with an accompanying £10.95 book (Century): programmes 2 & 3 about gospel quartets and Los Angeles vintage R&B should be worth seeing but the opening hour with frustratingly unhelpful commentary about ethnic musicians in Gambia seemingly aimed exclusively at Afriologists is unlikely to be an audience builder, despite some strong imagery... Yorkshire TV's wittily different 'The Beiderbecke Affair' has ended — Sundays will never be the same!... 'Miami Vice' on BBC1 Tuesdays may show the sordid side of Latin life but seems so real it's fascinating, and the all-hit music's hot tool... Betty Thomas (Hill Street's Lucy Bates) flashed her boobs in 'Skateboarders From Hell' — how many saw 'em?... Cashmere stayed on in Britain until 'Can I' went back up the chart but still didn't get onto 'Top Of The Pops' — too many black hits at the moment, it seems (can't someone at the Beeb, radio and TV, work out that's maybe because black records are popular?... BBC2's Thursday (14) 'Love Story' reveals Steve Dennis broadcasting in his old 'Mr Romantica' guise on BRMB — Steve's currently reviving Eddi Murphy 'Boogie In Your Butt' around Birmingham, where his Friday at the Three Horseshoes' Huntsman Suite is becoming the hottest spot for fresh vinyl... Capital's Gary Crowley plus Pete Barret soul Soho Wag Club Thursday (14) with TC Curtis & Dizzy Heights PAs... Radio One featured The Dude opens a new weekly 'Club 18-29' — type fun funk night Tuesday (19) at Castle Heddingham Memories in Essex, where this Thursday (14) Dave Malone takes time off from his normal Thur/Fri/Sun at the Queen's Arms near Sudbury... Friday (15) finds Vicious Pink PA-ing for Wayne Curtis Blow II at Bolton Dance Factory, Owen Washington at Rayleigh Pink Toothbrush, Phil England at Yeovil Carnaby's (Sat too)... Saturday (16) Carol Jiani plays Edinburgh Fire Island, Chris Dinnis souls Swindon Brunel Rooms Amphitheatre with Paul Lewis (who also funks Swindon Vadims Tuesday)... Baz Fe Jazz joins Gilles Peterson latin-jazzing Richmond Sheene Road's Belverdere Arms Sunday (17), free admission... Damon Rochefort, fully employed at St James's L'Equipe Anglaise, admits he doesn't read his own publication... Primmer than Primula, safer than Safeway, Woah oh oh!

## HOT VINYL

EDDY and the SOULBAND: 'Theme From "Shaft"' (Club JABX 11) Holland-based percussionist Eddy Conard from Indiana congas through the blazing Ben Liebrand-cut recreation with real instruments of Isaac Hayes' epochal movie theme, fluctuating fractionally through c122-123-122-0bpm on the car-revving Hot Pursuit Mix and c122-123-122½-0bpm on the more Ike-like tamer Extended Version (oddy A-side here). Blistering!

continues over

# REDDS AND THE BOYS

## 'MOVIN' AND GROOVIN'

WASHINGTON GO GO



TOUGH, URBAN FUNK  
FROM THE CHOCOLATE CITY.



D.E.T.T.

12 GOGO 1 "FOURTH & BROADWAY GET WASHINGTON OUT OF D.E.T.T."



# Disco

from previous page

**CHUCK BROWN & THE SOUL SEARCHERS:** 'Bustin' Loose' (Source 12SOURCE 1, via EMI) 1978's original US million-selling go go smash, an infectious percussive 111-110-112-114 (break) -112-113-113½bpm brassy chanter, is finally out here for the first time (apart from on a promo 'Soul Source' EP) — and it's already rightly trounced the UK cover version! (longer Pt 2 inst flip)

**THELMA HOUSTON:** '(I Guess) It Must Be Love' (MCA MCAT 940) The Monte Moir-prod/penned hottest cut from her LP is a craftily lurching (0-1)13½bpm nagging repetitive soarer of that sneaky old-style Evelyn King type that could end up huge (older Hi-NRG 0-133bpm 'Working Girl' flip).

**FATBACK:** 'Girls On My Mind' (US Cotillion 0-96896) Glorious real mean, low down dirty 102bpm snorting solid funk groove with irresistible fluid bass

and honking sax (inst flip) Over which they gloat "yes yes yes" while imagining the delights of all those young lay-dees! Certain murder in black clubs.

**JULIA & CO:** 'I'm So Happy' (London LONX 61) Washington's dreamgirl returns with an M&M-mixed happily shuffling 111½bpm wriggler spoilt slightly by a cumbersome rhythm intro and break, flipped by its inst and last year's big band-goes-go go 115bpm 'Breakin Down (Remix)'.

**NEW EDITION:** 'Mr Telephone Man' (MCA MCAT 938) The hot youngsters sound mellow, soulful and cool on this so obviously Ray Parker Jr-prod/penned jauntily jolting mid-tempo 94bpm naggingly catchy US smash, with its (unbilled) inst and the slower 89½-0bpm acappella-outroed 'Delicious'.

**FIRST LOVE:** 'Things Are Not The Same (Without You)' (10 Records TEN 43-12) A real grow-on-you distinctively dragging slow 73bpm smoocher sweetly cooed by the girls in teasingly nagging style, with its edit flip and bonus snappy shrill 122bpm 'Can I Be With You Tonight'.

## NIGHTCLUB

POP JOX are playing: 1 (4) Ashford & Simpson, 2 (1) The Limit, 3 (12) King, 4 (2) James Ingram, 5 (3) Prince A/B, 6 (6) Billy Ocean A/B, 7 (5) Madonna, 8 (10) Chaka Khan, 9 (11) Cashmere 12in, 10 (16) Commodores, 11 (23) Little Benny, 12 (7) Melle Mel, 13 (8) Amii Stewart, 14 (35) Dead Or Alive, 15 (25) Eugene Wilde A/B, 16 (22) Foreigner, 17 (19) Sheryl Lee Ralph, 18 (28) Phil Collins, 19 (14) Wham!, 20 (32) Art Of Noise, 21 (15) George Benson 12in, 22 (13) Nuance, 23 (21) Direct Drive, 24 (38) Sasss A/B, 25 (18) Barkays, 26 (9) Kool & The Gang 'F', 27 (43) Jimmy Ruffin B/A, 28 (30) Strawberry Switchblade, 29 (31) Tears For Fears, 30 (-) Van Twist (mailing list promo), 31 (-) Silent Underdog, 32 (-) Paul Hardcastle 'FF/RF', 33 (37) Bruce Springsteen, 34 (-) Village People, 35 (17) Temptations, 36 (49) Russ Abbot, 37 (29) Carol Lynn Townes, 38 (24) Dazz Band 'LIAB', 39 (re) The Sweet, 40 (41) Whispers, 41 (-) Lorraine McKane, 42 (20) Ray Parker Jr, 43 (50) Sylvester A/B, 44 (-) Sharpe & Numan, 45 (-) Second Image A/B, 46 (48) Pointer Sisters, 47 (45) Laid Back, 48 (-) Kool & The Gang 'M/LN', 49 (-) Time Zone, 50 (-) Sam Harris.

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D. TRAIN — Are You Ready	£2.75
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FIRST LOVE — Things Aren't The Same	£2.75
REDDS & THE BOYS — Movin' and Groovin'	£2.75
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## Hi-NRG BREAKDOWN

**YELLOW:** 'Vicious Games' (Elektra EKR 1) An invigoratingly different subtle yet compelling 127bpm odyssey through fascinatingly shifting percussion and some understated female vocal, this is truly dance music with intelligence ... and a corker! Far from mere Hi-NRG it deserves to be massive, so don't miss it.

**PAUL PARKER:** 'Don't Play With Fire' (Fantasia FTAX 101) Exciting 'Two Tribes'-flavoured powerful rattling, chording and stuttering 125bpm electro bouncer, flipped by his previous 130½bpm 'Without Your Love', both beefily tuneful.

**JAMES & SUSAN WELLS:** 'R.S.V.P.' (Fanfare 12FAN 2900, via PRT) Even prettier (on the sleeve) than sister Susan, James had a Northern Soul hit in '76 and Ian Levine's biggest ever US disco hit in '78 ('My Claim To Fame'), now returning for a gossily wailed 0-129-0bpm pumping pounder let down by its pedestrian rhythm track.

**JUNE BROWN:** 'Jungle Beware' (Bolts Records BOLTS 1, via Proto) This US-recorded dramatic percussive 133¾-134bpm galloper in traditional disco style introduces the Haringey-based chain of gay clubs' own label.

**HAZELL DEAN:** 'Fool For Love' (Proto ENAT 123) This time a mid-tempo 108½bpm pop chugger with the usual heavy handed emphatic melody treatment.

**VAN TWIST:** 'Shaft' (Polydor POSPX 729) This Belgium-based duo from Cuba & Zaire actually alerted us to 'Shaft' with their quite faithful but electronic 122-0bpm remake and then got beaten by the more exciting Eddy (though they're good too), flipped by an edit and the chunkily tapping 0-112bpm 'Hot Wax'.

**PAUL HARDCASTLE:** 'Forest Fire' (Bluebird/10 BRT 15) 'Rain Forest' catch-a-fire in the 'AM' and Mastermind Herbie cuts it up to a hard 115bpm hip hop beat! Paul's original un-remixed US quarter million-selling 120½bpm 'Rain Forest' is actually A-side, both also being on the video soundtrack LP 'Zero One' (LPBR 1003) with the Herbie-scratched heavily hip hop 0-116bpm 'Panic', 115bpm 'Sound Chaser' and UNIVERSAL FUNK's ditto 0-115bpm title track, 113½bpm 'Ready Ready Go', 109bpm 'Drum Beat', 111½bpm 'Hip-Hop Beat'.

**PRINCE and the Revolution:** 'Erotic City' (Warner Bros W2000T) The Sheila E-duetted War-like 123¾-123-123½bpm snappy chugger (risqué the way they repeatedly mis-pronounce "funk"! ) finally appears here on 12in with the jaunty little 0-120-124-121bpm 'Take Me With U' and rock radio-aimed "preacher"-introed frantic 0-196bpm 'Let's Go Crazy'.

**GRANDMASTER FLASH:** 'Sign Of The Times' (Elektra E9677T) Bodypop tempo jittery stark 98bpm ratat-tat rhythm and a sinuous weave behind the MC popped message, good if nothing new, with its inst and the more spectacularly scratched 101bpm 'Larry's Dance Theme'.

**REDDS AND THE BOYS:** 'Movin And Groovin' (Fourth & Broadway/D.E.T.T. 12GOG0 1) Island's first release from DC's DETT label not surprisingly is yet more, sparsely starting and not particularly outstanding, 105bpm go go funk with a dubwise Crank Down flip.

**GLADYS KNIGHT & THE PIPS:** 'My Time' (US Columbia 44-05161) Co-

prod/penned by soul hero Sam Dees, this disjointedly starting 0-116bpm chunky lurcher is surprisingly funky apart from some rock guitar but somehow doesn't quite deliver (inst flip).

**HIT NUMBERS:** Beats Per Minute for last week's Top 75 entries on 7in (f/c/r for fade/cold/resonant ends) — Howard Jones (0-) 108½f, Bowie/Metheny 115/57½f, Smiths 0-95½f, Sharpe & Numan 0-124f, Kool 122f, Whitesnake 0-124-125½-0-126-0r, Soft Cell 144½-144½f, Don Henley 176/88f, Hall & Oates 94½f, Village People 118f, Junior 124¾c, Cliff Richard 0-116¾f, Bluebells 0-114¾f, Sam Harris 136¾f, Fink Bros 0-130¾-0r.

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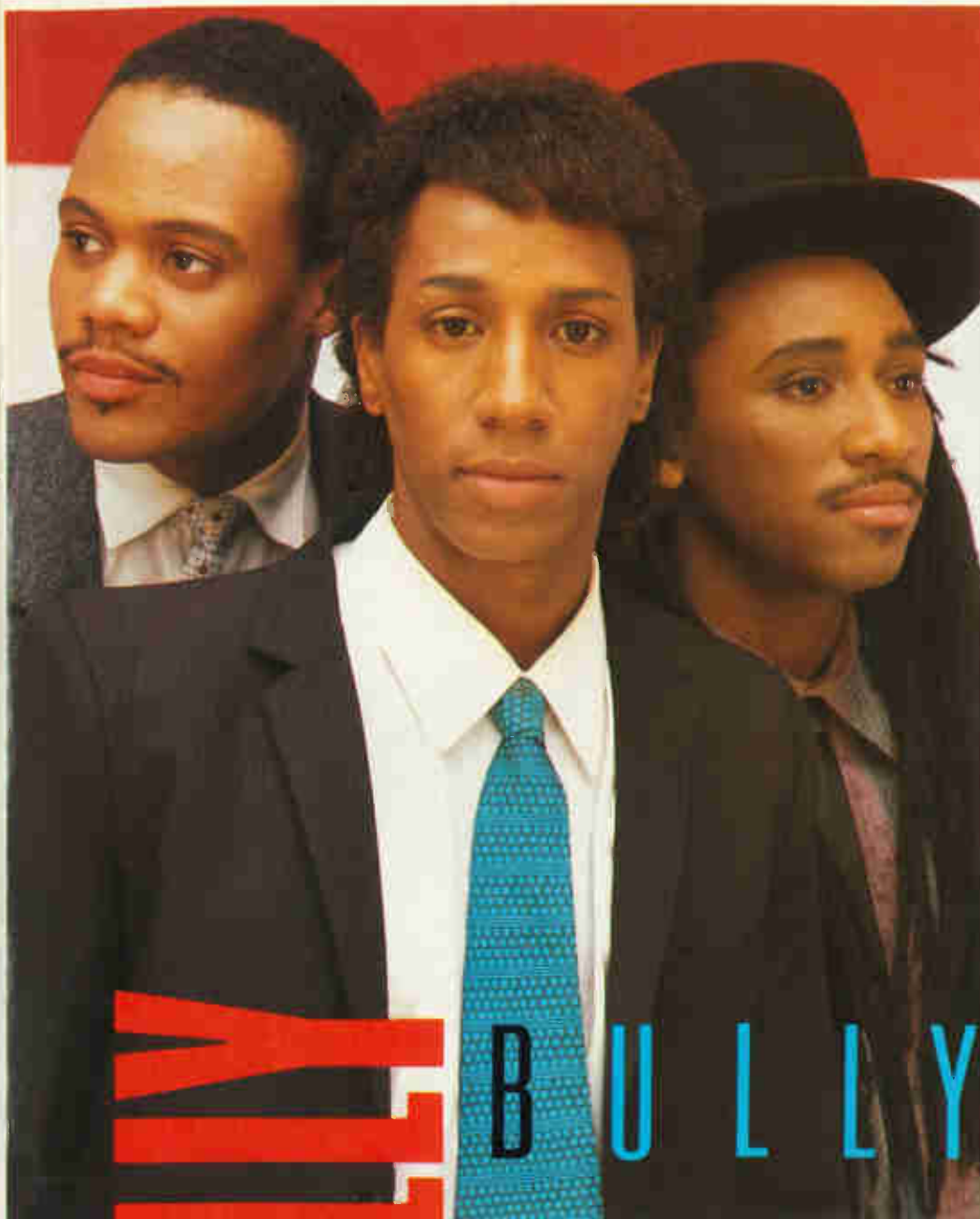
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# CASHMERE FOUR BULLY

CASHMERE PROVE TO PAUL SEXTON THAT THEY'RE NO KNITS

**M**

**D**WIGHT DUKES has a Sunday band . . . and a rest of the week band. On Sundays it's down the local (church, that is) for a bit of hollering with the Calvary Inspirational Choir. Total records sold: none. Monday to Saturday, he sings 'Can I', and Cashmere say you betcha. Total records sold: quite a few . . .

"I listen to a lot of gospel music back home," says Chicago-born Dwight, skilled voiceman on one of the pleasantest surprises of the year thus far, the sorties by 'Can I' into the chart's upper floors. "I sing in the choir on Sundays as well, it gives me a new insight about myself. I really feel I've experienced this inner being.

"But some of those guys who sing on Sundays, they're just *great*, they're real singers. I think 'I don't want to sing with you, I'm not good enough!'"

He isn't fishing for compliments, but he'll get them anyway, because his performance on 'Can I' practically out-Michael Jacksons the boy himself. Dwight took over vocal control of Cashmere from young pretender Bryan Loren,

who made his name singing on 'Do It Any Way You Wanna', the group's previous chart appearance — well, number 87 if you really want to know — in April '83.

Loren went on to a solo album (remember 'Lollipop Luv'?) on Virgin, but Cashmere drummer Daryl Burgee picks his words tactfully when describing Bryan's departure from the band. Was there a disagreement between them?

"Not between us per se. Bryan was very young when he started this, he started when he was in high school, and it came to the point where there was a lot of confusion and the record company decided to give Bryan time to get himself together.

"One thing about life, you have to be able to work with people. He felt he wanted to do different things, and there were complications. But he's much better now, he explained that there were a lot of things he didn't understand then." Now when you're used to being number 87, it comes as quite a surprise to find yourself straight into the Top 40 from nowhere. "I couldn't believe it, I heard about it from McKinley," (Horton, keyboards). "He said 'Man, get ready for this one — we're 40, baby!'"

**T**HE HIT features backing vocals from an uncredited but rising name . . . Eugene Wilde, another member of the Philly World stable, where they're all pals together. "The artists all work together which is great because if someone has success we all share in it, we all feel a part of it," says Dwight. "Like Eugene's record. That's number one in the States, by the way." Black chart talk, naturally.

Who else is on the Philly World roster these days? "Eugene, Terri Wells, Harold Melvin And The Blue Notes, a new artist called Joanna . . . New Experience . . . and a host of others," says McKinley. "I've played on most of those artists' records," Daryl adds, and he's also done time with Gloria Gaynor, the O'Jays and Fat Larry's Band.

Dwight's singing apprenticeship came in a group called Heaven And Earth, who recorded for Tec Records and were produced by Nick Martinelli. "The label's not going any more," Daryl says, "we all went to the funeral. But Nick's hot, he's been working with Loose Ends and he's doing Five Star.

"At one of the PAs we did the other day," Dwight says with some pride, "someone came up to me and said 'You used to sing with Heaven And Earth'. I just stood there, I mean *no one* remembers Heaven And Earth!"

Those PAs have been coming thick and fast during the lads' Brit visit, but like plenty of other acts they find the exercise somewhat frustrating. "A PA is really not enough," Dwight complains. "You do one song, and it goes great, and you want to say 'Can I do some more?'"

Have they found on their travels that most people are discovering Cashmere for the first time? "No, it's been very interesting," says Daryl, "just about everyone I've run into is aware of 'Do It Any Way You Wanna'."

There's a Cashmere album all set to go on UK release and the fellas are hoping for more Cashmere cash with the follow-up single. "There's been a response on 'We Need Love', that might be the one," says Daryl. "Kind of a midtempo thing." The album had a variety of producers including Bunny Sigler and Ron Dean Miller.

"They're people who've been working on and off with the record company, they're good people. There's a variety on there, hard-driving and smooth." All very well, guys, but where's my promotional sweater?

# the flowers of romance



♥ St Valentine's Day Double Bill: Lee

John's great women of the world, plus the

Imaginative man's view of romance. Our

man in the pink fake fur mules: Robin Smith.

Soft focus Lee shot: Joe Shutter

**L**EE JOHN is thanking his love with a single red rose on Valentine's Day. "There is a special lady in my life," he says. "At the moment we're very good friends and we're getting closer to each other every day."

"For me, the thrill of the chase is often better than the conquest. On one of our tours I had four girls all after me. They would have done anything but it didn't particularly turn me on."

"As I grow older I want more than just mechanical sex. Mechanical sex is too easy. I want romance and a woman who can teach me things. I'm not prepared to reveal who my love is at the moment. I keep my bedroom secrets under the nylon sheets of my bed."



What do you look for in women then Lee?

"I love clean hair. Then I love eyebrows and good lips. I love lips that I can bite and hold on to. I like long legs and a well rounded bottom, but one that isn't too flabby. Eyes are important as well — I like them to sparkle. I also like clean fresh women. Even a woman not wearing make up can be quite a turn on.

"I prefer women with a slight or deep tan rather than very pale women. I like a woman who knows how to use good perfume as well. Some women just don't know what a good perfume is and they use horrible stuff. I also know a lot of very well known women who smell. They're very dirty and that's a complete turn off."

On Valentine's Day Lee and his lads are expecting their usual sackfuls of mail.

"We get a lot of saucy stuff. Shall we say we get a lot of letters which contain phallic symbols. We get letters from all over the world including Italy and Tanzania. I think I'll be spending Valentine's Day quietly with my love. Perhaps we'll go to the country and then we'll drink brandy and Cassis. I'll give my love a single red rose; I think a token like that is just as romantic as a big bunch of flowers. I'll be aching with passion before I go to bed."

Imagination's single was written in equally romantic circumstances, as Lee explains.

"It was a day in the late summer. I was sitting upstairs looking out over my garden and thinking about all the good things in my life. I had written down the word 'Thank you' and I was wondering how I could incorporate it into a song. Then the melody came along and away we went. It's a very sentimental song but at the same time it's not a wimp out.

"I'm surrounded by so many good things; the people I know and my family. I would like to father some children, but not necessarily get married.

"I want to work with children and maybe I would adopt some. My sister has adopted a child which is very good. I love sharing my love. I'm a very romantic person and I don't think I'll ever change."



## DOROTHY DANDRIDGE

**SHE WAS** a musical actress in shows like 'Porgy And Bess'. She had an instant sex appeal and she wanted to break the rules and not accept the role forced on her because she was a black woman. For a time she went out with the director Otto Preminger which was very controversial.

## CLEOPATRA

**SHE HAS** an ever enduring sexuality. Whenever I see a picture of her or read about her, I feel that she's still reaching out across the centuries. I would have loved to have travelled down the Nile with her at sunset and played in the sand dunes. I would also have loved to have bathed in ass's milk. Somehow I don't think that getting a couple of pints out of the fridge and mixing it with the bath water would be quite the same.



Pic by Rex Features



Pic by Associated Press

## TALLULAH BANKHEAD

**ANOTHER ONE** of my favourites. She had a kind of manly sexuality, that Grace Jones kind of thing. In some ways she was held back, they couldn't quite work her out. Whenever I see her on film I'm in heaven.



## DIANA ROSS

**A REALLY** classic woman. She's much better now than she was during her early days. She's trimmed down and worked out to get a really healthy supple body. Diana will still be attractive even when she gets to 95. She's a marvellous performer.



Pic by Associated Press

## JOSEPHINE BAKER

**MY SECOND** favourite lady. She was a jazz baby and played in the All Negro Review of 1920. She had fun and vitality and she used to do a topless dance, wearing only a string of bananas around her waist. Another routine involved her doing a scene where she got undressed for bed on stage. It was done under soft lighting and it must have been very erotic. So much more erotic than a lot of the hump and grind you see today. I went to see Chaka Khan in London and the clothes she was wearing was like the stuff we used to wear three or four years ago. I like romantic garments like taffeta and silk, I like clothes that suggest enough without suggesting everything. A lot of women from the Thirties and Forties were very good at that.

AN EVENING WITH

## MARC ALMOND

PHOTOGRAPHY  
JOE SHUTTER

■ Top: Back to back with your hero. The pic is one by Joe Shutter that appeared on the cover of RM in Christmas 1983

Bottom: Will the real Marc Almond stand up please!



■ Molly and friend Gal — a long time Almond luster



**C**OME WITH me into the heart of the dark and decaying, scurried and scurrilous 1980s. Ride iron-heartedly into the pulsing corruption and hideous hell holes of city life.

Well, Hammersmith actually, but it'll do. For tonight at least, pain suffering and sores rule supreme. Marc Almond is the conveyor of the messages and 'gutterhearts' everywhere are present to drink in the tale. The people assembled at the Palais tonight are here simply to ADORE.

Marc Almond tells of the depths and depravities of human existence, but in such a jolly way you want to give him a big slobbering kiss. He can sing a bit too. The thing you can't take away from Marc is the strength of his following. As you enter the Palais tonight you're met by some of them. These are the programme sellers — all members of Gutterhearts, the official Marc Almond appreciation society. Andrew Hewett wins the top marks as best Marc look-a-like of the night.

"I come from Wales and I've been following the whole tour," he tells you through mascara-clad lashes. "Marc's just a really nice man, always friendly."

Molly from Leighton Buzzard was previously a member of Cell Mates, the Soft Cell society. On the Almond appeal she waxes lyrical. "It's the music innit . . . it's very atmospheric. And Marc's got a wonderful body — nice and skinny. He cares for his fans too."

The man eventually makes his entrance to the sound of Donny Osmond. Slow bass and flamenco guitar follow, and Marc does a little twirl to the delight of the squashed bodies down the front.

Much of the set comes from 'Vermin In Ermine', with the odd new number and fun fave from the Mambas' 'Torment And Toreros' period to back it up. 'Tenderness Is A Weakness' is introduced as "one of those gut busting, ball bursting ballads I'm loved for — or hated for . . ." It's belted out with pure suffering power as Marc becomes Edith Piaf for a day.

The set lasts over two hours with the voice never faltering and the repartee getting more and more like a personal conversation. The Willing Sinners (has that man a way with words) provide quality backing (with only the odd bum note) particularly Annie Hogan on piano.

As he returns for an encore, Marc stands alone under the spotlight as his voice rises up, working its way into your guts and tickling your spleen . . . if you see what I mean. The whole thing finishes with a screaming version of 'Black Mountain Blues'. Sweetness singing about slime — Marc Almond is a showman with a heart of pure gold.

■ ELEANOR LEVY





NO IT'S not Lord Hip Hop modelling the latest Crolla shirt. This chap's group sang about snakes in the grass back in the Sixties. Name his group to commence this distinctly animalistic trivia quiz...

# TRIVIA QUIZ

- 1 Who had a 1968 hit with 'Dogs'?
- 2 Who sang about the 'birds and the bees' in 1965?
- 3 Two groups have had a hit called 'Fox On The Run'. Who were they?
- 4 Which group does Brian Setzer front?
- 5 Name the group who featured Eric Burdon as lead singer?
- 6 From which musical does the song 'Memory' originate?
- 7 Which TV-AM star had a minor hit with 'Love Me Tender'?
- 8 Racing Cars were one hit wonders. What was the hit?
- 9 Who was on horseback for a 1975 Christmas hit?
- 10 Which singer claimed to be a tiger?
- 11 Who warned against putting your head in the lion's mouth last year?
- 12 Name Simon Smith's pet according to Alan Price.
- 13 Name the animals that Jim Stafford sang about.
- 14 Who was 'hungry like the wolf'?
- 15 Who was recently in the charts singing about 'Nellie The Elephant'?
- 16 Which HM outfit said 'Hello America'?
- 17 Who had a hit with 'Rabbit'?
- 18 Elephant's Memory were which superstar's backing band in the early Seventies?
- 19 'Bright Eyes' was a song about which sort of animal?
- 20 Who sang about 'Jack & Diane'?
- 21 Who was on a soul train?
- 22 Name Shakin' Stevens' first hit.
- 23 Who did Cat Stevens love on his first single?
- 24 'Mama Told Me Not To Come' was a top five hit for which group?

## ANSWERS

Picture: Dave Dee, Dozy, Beaky, Mick and Tich.  
 1 The Who, 2 Jewel Akens, 3 Sweet & Maffred Mann, 4 Stray Cats, 5 Animals, 6 Cats, 7 Roland Rat, 8 They Shoot Horses Don't They, 9 Mike Oldfield, 10 Lulu, 11 Kalagoo, 12 A Dancing Bear, 13 Spiders & Snakes, 14 Duran Duran, 15 The Toy Dolls, 16 Def Leppard, 17 Chas & Dave, 18 John Lennon, 19 Rabbit, 20 John Cougar, 21 Swans Way, 22 Hot Dog, 23 His dog, 24 Three Dog Night.

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**Valentine Messages**

**TERRY THANK** you for 26 beautiful months I love you my darling and always will lots and lots of Love Mandy xxx  
**PUSSYCAT** I love you very much happy valentines day lots of love always PIGLET.  
**I'LL ALWAYS** Love You my Darling William. Boobies.  
**TUCKY — I Love You Darling —** Lots of love from Claire xxx.  
**DEAREST LISA**, there's no-one like you darling. All my love now and forever more. Lots of hugs and kisses; Tim xxxxx.  
**FENDY YOU** are beautiful, and every part of me adores you. I loves ya babe. Wallychops.  
**SANDY FROM** Pensby. Love you forever. Andy Sloane.  
**TEZ SEE** you soon. Love and kisses Simon.  
**BOY GEORGE HAPPY VALENTINES DAY. LOVE YOU ALWAYS MC2978 xxx**  
**ANGEL EYES** I want the world to know I'll love you always. Love Fred.  
**BOY GEORGE.** My special Valentine. I will love you more tomorrow than today. Much peace, love and Karma. Wendy MC2835.  
**DUNCAN SAYER** You're Ace, Love you forever — NipNip.  
**DARLING KEITH**, be my Valentine True, and I'll marry you. Tracy xxx  
**SI: LOVE** you forever. Ju.  
**DENISE AS** the Record says You're The Best Thing That Ever Happened To Me David D.  
**CAROLINE, YES** Andrew; Is the water warm enough, Yes Andrew shall we begin, Yes Andrew Splish Splash Juicy Splash I love you Caroline. LOVE SKIN.  
**AMBM LOVE** you load KRJ.  
**GARY IF** Loving You is Wrong I don't Wanna Be Right Because The Power Of Love Keeps Us Hand In Hand Like Lovers are Supposed to Happy Valentines I Love You Pauline.  
**ADELE**, I love you more than ever and I will love you for ever more, Tom.  
**MIKE THE NUTTY BAKER** 'As Gazza Says — Remember 'Love Needs No Disguise' All My Love always, Tina xxx

**KAREN AND Julie** of Girtalk will you be my Valentines? Love from your number one fan in Bridgewater (Chris).  
**TONY WARD** thank you for making me so happy I hope I can always do the same for you. I will love you forever. Loraine.  
**HONEYBUN** I love you. Julie.  
**SIMON HAPPY** Valentines day. You mean the world to me. Luv you always. 'H'.  
**MRS JONES TORN BETWEEN TWO LOVERS??, TELL ME TOMORROW!, SILENT NIGHT.**  
**VALERIE CROWTHER** thank you for a beautiful daughter. You're The Best Thing. Andrew xxx  
**RON ONE** in a million. Love you forever. Nikki.  
**DAVE — I Love You —** We'll make it through the muddle Tiger — Angela.  
**RACHEL, BE** mine, I love and want you forever. Phil xxxxx  
**STEVE** thanks for the best two years. I love you. Love CARLA xxx  
**"SALLY WATT"** "Love you more than words can say" — Clam.  
**DIANE "YOU** know I can't live without you" Rob.  
**PARALLEL P.M.H.** together and forever apart, but always hand in hand like lovers are supposed to. Always yours, Love Crazy Man.  
**I WILL** love you always Chris.  
**DOZY DUCK**, just writing to say hello, Chuckles.  
**SIAN** I always want to know what our love is yours forever Mark xxxxx  
**BOY GEORGE.** Today and every day my love is all for you. Elain xxx MC3450.  
**MARTIN BLUNT.** Northampton. I Love You. Yas.  
**TIGER LOVE** you more than Paul Weller and Samantha Fox. Yours always. Panda xxxxxxx  
**CARLYKINS: YOU'RE** my little Honeybun LoveU, Horny Dawnie  
**MY SAYANG** Blue, I love you and when every you need me, I'll always be around for you! Love L.A. xxxxx  
**MAVIS — REMEMBER** next time things turn breezy just relax and take it easy — Stan  
**JENI LOVE** ALWAYS DAVID

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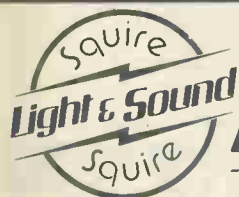
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# UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending February 16, 1985



23

THIS WEEK

LAST WEEK

WEEKS ON CHART

THIS WEEK	LAST WEEK	WEEKS ON CHART	ALBUM
1	3	36	BORN IN THE USA, Bruce Springsteen, CBS ☆
2	4	14	ALF, Alison Moyet, CBS ☆
3	1	9	AGENT PROVOCATEUR, Foreigner, Atlantic □
4	2	4	HITS OUT OF HELL, Meat Loaf, Epic □
5	5	6	THE BARBARA DICKSON SONGBOOK, Barbara Dickson, K-Tel □
6	13	2	STEPS IN TIME, King, CBS ○
7	6	33	ELIMINATOR, ZZ Top, Warner Bros ☆
8	10	8	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar □
9	8	18	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit □
10	7	14	MAKE IT BIG, Wham!, Epic ☆
11	21	5	CHESS, Various, RCA ○
12	11	15	THE COLLECTION, Ultravox, Chrysalis ☆
13	9	4	20/20, George Benson, Warner Bros □
14	—	1	SECRETS, SECRETS, Joan Armatrading, A&M AMA5040
15	14	30	DIAMOND LIFE, Sade, Epic ☆
16	12	12	THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA ☆
17	15	11	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ☆
18	17	11	THE 12" ALBUM, Howard Jones, WEA □
19	24	13	HATFUL OF HOLLOW, Smiths, Rough Trade □
20	19	69	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
21	16	15	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT/Island ☆
22	22	34	PRIVATE DANCER, Tina Turner, Capitol ☆
23	—	1	PERHAPS, Associates, WEA WX9
24	43	4	17, Chicago, Full Moon
25	20	13	ARENA, Duran Duran, EMI ☆
26	18	13	LIKE A VIRGIN, Madonna, Sire □
27	29	5	(WHO'S AFRAID OF?) THE ART OF NOISE, Art of Noise, ZTT/Island
28	63	5	FACE VALUE, Phil Collins, Virgin ☆
29	30	18	CINEMA, Elaine Paige, K-Tel ☆
30	31	5	1999, Prince, Warner Bros ○
31	33	64	UNDER A BLOOD RED SKY, U2, Island ☆
32	25	2	A SENSE OF WONDER, Van Morrison, Mercury
33	23	17	STEELTOWN, Big Country, Mercury □
34	49	4	TROPICO, Pat Benatar, Chrysalis
35	46	3	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Go! Discs ○
36	36	11	GHOSTBUSTERS, Original Soundtrack, Arista □
37	27	82	NO PARLEZ, Paul Young, CBS ☆
38	28	33	PARADE, Spandau Ballet, Chrysalis ☆
39	39	40	LEGEND, Bob Marley And The Wailers, Island ☆
40	32	18	I FEEL FOR YOU, Chaka Khan, Warner Bros □
41	34	19	THE UNFORGETTABLE FIRE, U2, Island ☆
42	45	3	STAGES, Elaine Paige, K-Tel ☆
43	53	16	GIVE MY REGARDS TO BROAD STREET, Paul McCartney, Parlophone ☆
44	26	13	1984, Eurythmics, Virgin □
45	41	11	PARTY PARTY, Black Lace, Telstar ☆
46	38	2	BREWING UP WITH BILLY BRAGG, Billy Bragg, Go! Discs
47	44	31	PURPLE RAIN, Prince And The Revolution, Warner Bros □
48	—	1	BEVERLY HILLS COP, Original Soundtrack, MCA MCF3253
49	37	39	FANTASTIC, Wham!, Innervision ☆
50	48	6	BREAKDANCE 2 — ELECTRIC BOOGALOO, Original Soundtrack, Polydor
51	35	8	LOVE HURTS, Everly Brothers, K-Tel □
52	42	12	THE RIDDLE, Nik Kershaw, MCA ☆
53	40	42	BREAKOUT, Pointer Sisters, Planet □
54	—	1	CENTREFIELD, John Fogerty, Warner Brothers 9252031
55	—	1	SOLID, Ashford and Simpson, Capitol EJ2402501
56	59	317	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
57	57	18	YESTERDAY ONCE MORE, Carpenters, EMI □
58	70	15	GOLDEN DAYS, Fureys, K-Tel □
59	67	10	WAR, U2, Island □
60	61	3	STOP MAKING SENSE, Talking Heads, EMI
61	97	4	THE RIVER, Bruce Springsteen, CBS ☆
62	87	2	HUMAN'S LIB, Howard Jones, WEA ☆
63	99	84	QUEEN GREATEST HITS, Queen, EMI ☆
64	66	3	IT'S YOUR NIGHT, James Ingram, Warner Bros
65	58	4	SUDDENLY, Billy Ocean, Jive
66	69	9	ALCHEMY, Dire Straits, Vertigo ☆
67	56	11	LOVE SONGS, Various, Telstar □
68	—	1	VARIOUS POSITIONS, Leonard Cohen, CBS CBS26222

ASSOCIATES: Perhaps it'll be a hit and then again, perhaps it won't

69	—	1	STARGAZERS, Various, KASINO KTV1
70	55	114	THRILLER, Michael Jackson, EPIC ☆
71	47	13	THE MUSIC OF LOVE, Richard Clayderman, Delphine □
72	62	8	RATTLESNAKES, Lloyd Cole And The Commotions, Polydor ○
73	52	14	GREATEST HITS, Shakin' Stevens, Epic ☆
74	51	12	TWELVE GOLD BARS VOL 1 AND 2, Status Quo, Vertigo □
75	90	5	LABOUR OF LOVE, UB40, Dep International/Virgin ☆
76	50	15	BAD ATTITUDE, Meat Loaf, Arista □
77	65	14	VERY BEST OF FOSTER AND ALLEN, Foster And Allen, Ritz □
78	64	5	VOLUME ONE, Honeydrippers, Es Paranza
79	—	1	DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen, CBS CBS32542
80	89	3	THE HURTING, Tears For Fears, Mercury □
81	82	10	EMERGENCY, Kool And The Gang, De-Lite ○
82	78	7	THE CROSSING, Big Country, Mercury ☆
83	60	10	THE GENIUS OF VENICE, Rondo Veneziano, Ferroway
84	91	15	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA
85	80	12	HOOKED ON NUMBER ONES, Various, K-Tel □
86	—	1	ALWAYS & FOREVER — THE COLLECTION, Various, Impression LPIMP4 ○
87	—	1	BORN TO RUN, Bruce Springsteen, CBS CBS69170
88	54	11	SCREEN GEMS, Elkie Brooks, EMI □
89	—	1	PLANETARY INVASION, Midnight Star, Solar MCF3251
90	—	1	HELLO, I MUST BE GOING!, Phil Collins, Virgin V2252
91	100	13	ZOOLOOK, Jean Michel Jarre, Polydor ○
92	83	50	THE WORKS, Queen, EMI ☆
93	74	9	INTO THE GAP, Thompson Twins, Arista ☆
94	—	1	FROM ACROSS THE KITCHEN TABLE, Pale Fountains, Virgin V2333
95	84	3	BREAKDANCE, Original Soundtrack, Polydor ○
96	—	1	BIG BAM BOOM, Daryl Hall and John Oates, RCA PL85309
97	—	1	EDEN, Everything But The Girl, Blanco Y Negro BYN2
98	75	76	AN INNOCENT MAN, Billy Joel, CBS ☆
99	—	1	LIONEL RICHIE, Lionel Richie, Motown STMA8037 ☆
100	76	8	FANS, Malcolm McLaren, Charisma

Compiled by Gallup

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

# Music Video

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

Compiled by Video Week

# Next Week

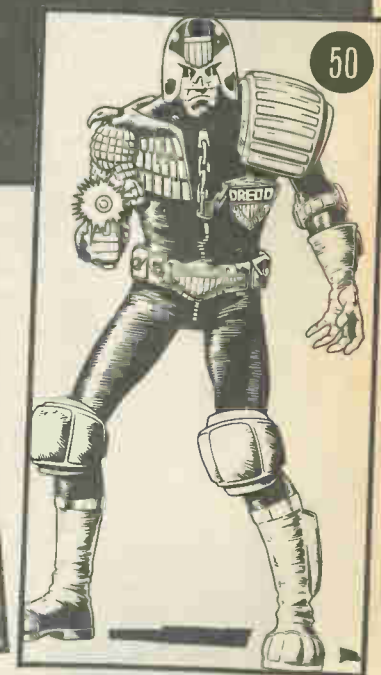
PHIL COLLINS ● BARRINGTON LEVY  
MICK JAGGER Part Two ● COMMODORES  
GRANDMASTER FLASH ● LITTLE BENNY

# UK Singles

Week ending February 16, 1985

	THIS WEEK	LAST WEEK	WEEKS ON CHART
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1	1	7	I KNOW HIM SO WELL, Elaine Paige and Barbara Dickson, RCA ○
2	2	6	LOVE AND PRIDE, King, CBS ○
3	4	7	SOLID, Ashford and Simpson, Capitol
4	6	6	DANCING IN THE DARK, Bruce Springsteen, CBS
5	3	11	I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic □
6	5	5	LITTLE RED CORVETTE/1999, Prince, Warner Bros ○
7	18	2	THINGS CAN ONLY GET BETTER, Howard Jones, WEA
8	7	8	ATMOSPHERE, Russ Abbott, Spirit
9	10	13	CLOSE (TO THE EDIT), Art Of Noise, ZTT/Island
10	13	5	A NEW ENGLAND, Kirsty MacColl, Stiff
11	11	6	RUN TO YOU, Bryan Adams, A&M
12	12	4	SUSSUDIO, Phil Collins, Virgin
13	17	4	THINKING OF YOU, Colour Field, Chrysalis
14	22	2	THIS IS NOT AMERICA, David Bowie, EMI America
15	16	5	LOVERBOY, Billy Ocean, Jive
16	8	12	SHOUT, Tears For Fears, Mercury ○
17	19	4	NIGHTSHIFT, Commodores, Motown
18	9	14	SINCE YESTERDAY, Strawberry Switchblade, Korova
19	40	12	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic
20	34	4	YOU'RE THE INSPIRATION, Chicago, Full Moon
21	25	5	THIS HOUSE, Big Sound Authority, MCA
22	23	6	WE BELONG, Pat Benatar, Chrysalis
23	15	14	LIKE A VIRGIN, Madonna, Sire □
24	32	3	LOVE LIKE BLOOD, Killing Joke, EG
25	14	6	YAH MO B THERE, James Ingram/Michael McDonald, Qwest
26	35	2	HOW SOON IS NOW?, Smiths, Rough Trade
27	20	8	FRIENDS, Amii Stewart, RCA
28	43	2	CHANGE YOUR MIND, Sharpe and Numan, Polydor
29	27	13	THANK YOU MY LOVE, Imagination, R&B
30	29	5	CAN I, Cashmere, Fourth & Broadway
31	39	5	20/20, George Benson, Warner Bros
32	26	26	GHOSTBUSTERS, Ray Parker Jr, Arista □
33	21	10	EVERYTHING SHE WANTS/LAST CHRISTMAS, Wham!, Epic ☆
34	38	3	PERSONALITY, Eugene Wilde, Fourth & Broadway
35	24	5	THIS IS MY NIGHT, Chaka Khan, Warner Bros
36	50	2	MISLED, Kool And The Gang, De-lite
37	28	10	STEP OFF, Grandmaster Melle Mel, Sugarhill
38	30	10	DO THEY KNOW IT'S CHRISTMAS?, Band Aid, Feed The World, Mercury ☆
39	63	2	THE BOYS OF SUMMER, Don Henley, Geffen
40	31	7	SAY YEAH, Limit, Portrait
41	48	3	HERE I COME, Barrington Levy, London
42	—	1	JUST ANOTHER NIGHT, Mick Jagger, CBS A4722
43	61	2	TAINTED LOVE, Soft Cell, Some Bizzare □
44	58	2	LOVE AIN'T NO STRANGER, Whitesnake, Liberty
45	49	4	IT'S IT'S THE SWEET MIX, Sweet, Anagram
46	71	2	HEART USER, Cliff Richard, EMI
47	70	2	DO YOU REALLY (WANT MY LOVE), Junior, London
48	55	3	WHO COMES TO BOOGIE, Little Benny And The Masters, Bluebird/10
49	52	5	BREAKFAST, Associates, WEA
50	75	2	MUTANTS IN MEGA CITY ONE, Fink Brothers, Zarjazz
51	37	8	I HEAR TALK, Bucks Fizz, RCA
52	—	1	LET ME DOWN EASY, Stranglers, Epic A6045
53	36	10	POLICE OFFICER, Smiley Culture, Fashion
54	66	2	METHOD OF MODERN LOVE, Daryl Hall and John Oates, RCA
55	33	10	SAN DAMIANO (HEART AND SOUL), Sal Solo, MCA
56	45	3	MY GIRL LOVES ME/A MIX TO REMEMBER, Shalamar, Solar
57	41	11	EVERYTHING MUST CHANGE, Paul Young, CBS ○
58	72	2	ALL I AM (IS LOVING YOU), Bluebells, London
59	67	2	SEX OVER THE PHONE, Village People, Record Shack
60	44	6	NEUTRON DANCE, Pointer Sisters, Planet
61	42	13	WE ALL STAND TOGETHER, Paul McCartney and Frog Chorus, Parlophone
62	56	3	SEA OF LOVE, Honeydrippers, Es Paranza
63	47	5	WORLD DESTRUCTION, Time Zone, Celluloid
64	—	1	DO WHAT YOU DO, Jermaine Jackson, Arista
65	—	1	SHAFT, Van Twist, Polydor POSP729
66	59	4	IMMACULATE FOOLS, Immaculate Fools, A&M
67	73	2	HEARTS ON FIRE, Sam Harris, Motown
68	—	1	RELAX, Frankie Goes To Hollywood, ZTT/Island ZTAS1
69	—	1	I WILL STILL BE LOOKING UP TO YOU, Wilton Felder, MCA
70	60	5	AND THAT'S NO LIE, Heaven 17, Virgin
71	51	10	SHARP DRESSED MAN, ZZ Top, Warner Bros
72	—	1	SIGN OF THE TIMES, Grandmaster Flash, Elektra E9677
73	78	1	PAPA'S GOT A BRAND NEW PIGBAG, Silent Underdog, KAZ
74	—	1	ONE NIGHT IN BANGKOK, Murray Head, RCA CHESS1
75	54	12	NELLIE THE ELEPHANT, Toy Dolls, Volume



THE STRANGLERS: Looking for an easy way out; DAVID BOWIE: Thinking of his expanding bank account; JUDGE DREDD: A finking man's guide to the future

## THE NEXT 25

76	YOU SHOULD HAVE KNOWN BETTER, TC Curtis, Virgin VS754
77	65 STARTING AGAIN, Second Image, MCA
78	84 A HOLD OF ME, Boomtown Rats, Mercury
79	83 I DIDN'T MEAN IT ALL, Sassa, 10 Records
80	90 MOVE CLOSER, Phyllis Nelson, Carrere
81	81 TERRY, Tracey Ullman, Stiff
82	76 I'M IN LOVE WITH YOU, KoKo PoP, Motown
83	92 THE BELLE OF ST MARK, Sheila E, Warner Bros
84	84 CALIFORNIA GIRLS, David Lee Roth, Warner Bros W9102
85	85 ON THE AIR TONIGHT, Willy Finlayson, PRT
86	91 OPERATOR, Floy Joy, Virgin
87	87 HEARTBEAT, Dazz Band, Motown TMG1368
88	88 JACOB'S LADDER, Monochrome Set, Blanco y Negro
89	96 SLIPAWAY, Les Enfants, Chrysalis
90	90 THE OLD MAN DOWN THE ROAD, John Fogerty, Warner Bros W9100
91	91 NO 1 RAT FAN, Roland Rat Superstar, Magnet RAT4
92	93 MAKE NO MISTAKE HE'S MINE, Barbra Streisand and Kim Carnes, CBS
93	93 TOULOUSE, Latin Quarter, Rockin Horse RH101
94	95 WAKE UP, XTC, Virgin
95	98 SAY YOU LOVE ME AGAIN, Change, WEA
96	94 SEXCRIME (NINETEEN EIGHTY FOUR), Eurythmics, Virgin ○
97	97 PLAYGROUND OF PRIVILEGE, Time UK, Arista
98	98 BLUE MONDAY, New Order, Factory
99	99 DROP THE BOMB, Trouble Funk, Sugarhill SH140
100	100 FALLING ANGELS RIDING, David Essex, Mercury ESSEX5

Compiled by Gallup

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



**C**RAZY OR great. Or both. Jaz Coleman, of top 40 pop combo Killing Joke, is playing me a tape of his group's forthcoming LP 'Night Time'. The volume is LOUD, the music is banging harder than a Hyde Park khazi, and Jaz is just standing there playing his imaginary guitar.

The man is totally absorbed, nary a thought of video or Hippodrome or ORS '85 in his head. As they used to say, he means it maan.

"'Love Like Blood' is uncompromising music," he says of the group's current hit. "For me it's a very disturbing piece of music. I was disturbed when we recorded it. I don't give a f\*\*k what chart position it reaches, as long as people hear it.

"A lot of younger people seem to be picking up on our music at the moment. It's important to us that we don't patronise anyone. We won't budge from our position or start employing new tactics just to get up the charts.

"Our relationship to our music is disturbingly close... we become our music. The way we live our lives determines our sound. The way we live constitutes our music. We've been to hell and back for our music."

Jaz says a lot of things like that. He looks you straight in the eye and just talks. So do the other Killers, dressed in leather and brogues and angry young man stares.

"We thrive on what we're doing," says drummer Paul. "We have our own style and it's irrelevant what anyone else is doing. Our gigs are victories and we treat them as such. Nobody can touch us live."

That's as maybe, but there's something about Killing Joke's obsession that's a touch worrying.

"As individuals we don't have much to do with the musicbiz on a social level," says Jaz. "Outside influences don't affect our lives." Paul chips in: "We just live very volatile lives, get as much out of things as we can. Our music explores all sides of our emotions, there's a depth to it.

"We definitely don't isolate ourselves, though. I think we're aware of what's going on, we're not hermits."

**T**HEY'RE CERTAINLY not hermits. As the fervour dies down, Jaz tells me of forthcoming dates in Japan, Rio, Thailand and New Zealand. Not bad for a group without a hit single pedigree. And mention of hit singles sets Jaz off again...

"We want to be the musical summary of the decade," he says. "The insanity out there — we rejoice in it. We don't want to create an illusion like all the rest. Killing Joke is our sanity. It's music not just as a pleasure principle, but because we need it. If we didn't do this I don't know what would happen to us. That feeling is 'Love Like Blood'..."

Paul: "We have taken that 'Love Like Blood' too far to ever return from it. We can't do without it." Jaz again: "With 'Love Like Blood' we feel that man doesn't get what he deserves but what he resembles, we're trying to explain our fanaticism. With other groups the relationship between artist and subject is so weak."

And on they go, so convinced that you can't help liking them. So right about the gutless parade of top 10 pop that you can't help wishing them well. And if they did well what would they spend all the money on?

"I'd spend it in the right direction," says Jaz cryptically. "Killing Joke is a vehicle for our own freedom, an expression of our own personal politics and a way of being in control of our own destinies. To be in an uncompromising band is a dream come true for me."



jaz

ALL THAT



THESE MEN ARE UNCOMPROMISING. THEY ARE REALLY INTENSE. THEY ARE ALSO IN THE TOP 40. JIM REID ASKS HOW AND GETS DISTURBED

RECORD  
MIRROR  
KING

