

BRUCE SPRINGSTEEN TOUR DETAILS

record

m i r r o r

MAY 4, 1985 45p

GO WEST

MUSCLE BOUND

DIVINE / HOWARD JONES / PAT BENATAR
STEVE ARRINGTON / SOUL TRAIN / FAT BOYS

C O M P E T I T I O N



■ **OK, FINGERS** on freeze frame for a mo' and listen — have we got videos for you. Ten, to be precise, of Vestron's latest release 'Elton John — The Nighttime Concert', so you too can watch the rotund raver in your very own front room.

Just answer this exceptionally simple trio of questions — the first 10 correct answers win a vid each.

1. Elton starred in which legendary surreal film: a) Jimmy Jimmy... b) Tommy... c) Silly Billy...
2. Which Elton video features some wacky beachfront scenes: a) 'Sad Songs Say So Much'... b) 'Rocket Man'... c) 'I'm Still Standing'...
3. Was Elton's recent smash LP called: a) '9 Below Zero'... b) 'Too Low For Zero'... c) 'Well Below Par'...

Send in your answers with your name and address on a postcard to RECORD MIRROR ELTON JOHN COMPETITION, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ. The closing date is Tuesday May 14.

● **IT'S A LITTLE KNOWN FACT**

that at a gathering at the recent Grammy Awards ceremony it was possible for a select few to witness an entirely original concept in marketing and sales projection: palmistry. Seen here predicting Stevie Wonder's future rack momentum — the Prophet Herbie Hancock, Seer Howard Jones and Thomas Dolby in his patented Madame Rosa clairvoyant wig.



Photo: Phil Loftus/LFI

"YES DAVID, I know they all love me, but I just can't cope. I keep bursting into tears everywhere. What shall I do?"

"Well George, I know it's kinda hard, so do what I did. Go into retirement, wait until you've started receding, and you won't have to get your hair streaked quite so often. Hairdressers can be so insensitive."

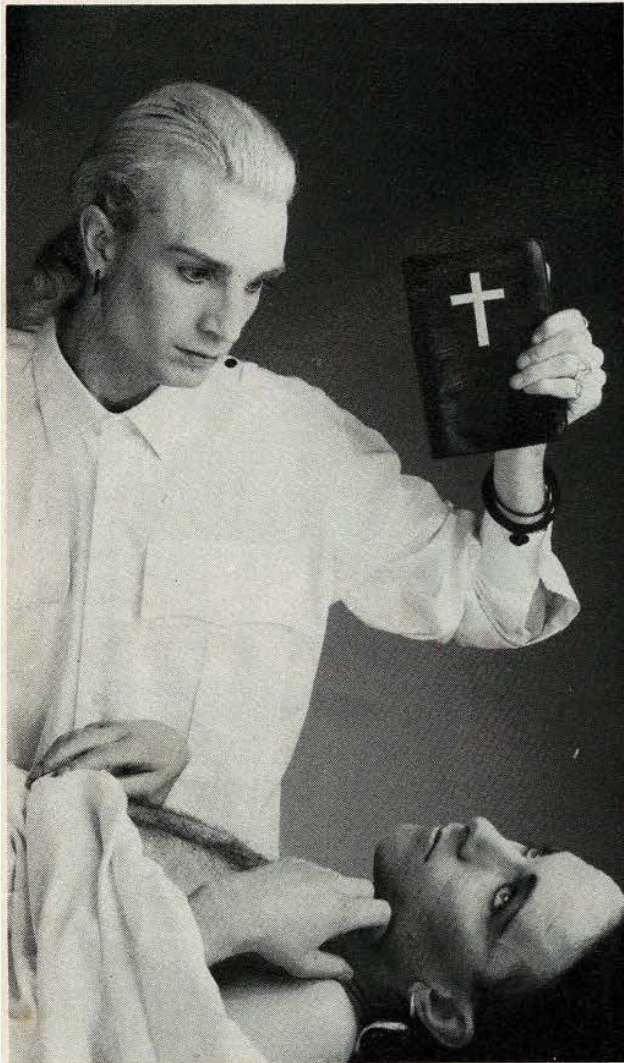


■ **FIRST, YOU** pronounce it like you're talking about the progress of Mr Collins: **Phil In Gains**. Second, you thank the stars that Greg **Phillinganes isn't a name-dropper** because if he was we'd be **working through the night**. This is the man who's played on **'Songs In The Key Of Life'**, **'Off The Wall'**, **'Thriller'**, **'The Nightfly'**, **'Can't Slow Down'**... **Keyboard player to the stars**, that's Detroit-born Greg, and lots of **'em are paying back favours** on **'Pulse'**, his solo LP. **The Pointers are there** plus James Ingram, Howard Hewett, a **song written specially for him** by Donald Fagen, and a first single (**'Behind The Mask'**) with **one M Jackson's penmanship**.





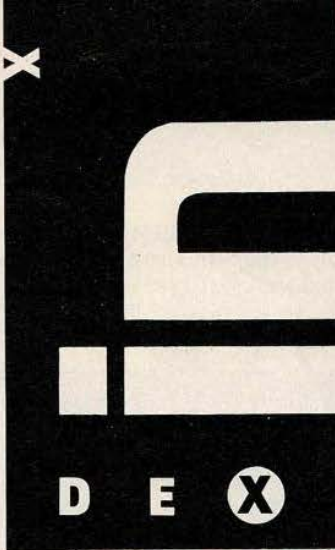
● **SUPERGRAN MOVE** over — here comes Gerty! Yes, German granny extraordinaire Frau Gerty Molzen, a dynamic 79, is giving Madonna a run for her bucks with her slyly decadent yet sensitive rendition of Lou Reed's 'Walk On The Wild Side'. It's said that Gerty once performed for Hitler, but that sounds like a load of bunker.



the cross of the lord, the bible, crimes of heresy, these are a few of my favourite things. also old alex harvey records, death mask complexions and black jewellery. this could be power to dream, or terry and alex and their single. 'faith healer', is indeed an old alex harvey track. the rest you can work out for yourself ... with the benefit of a ouija board that is...



● **THIS HERE** perky lass with the cheeky grin is Katrina, of And The Waves fame, currently seen nudging their way into US and UK charts with the comely 'Walking On Sunshine' (absolutely nothing to do with Rocker's Revenge). Ms Leskanich is Kansas born and plays a mean geetar; you might remember her and cohorts from their recent near-hit 'Que Te Quiero'. Or you might not. She and her Waves specialise in what those Americans call 'New Wave' and were responsible for writing the latest Bangles 45 'Going Down To Liverpool'. Better than a day job, one supposes ...



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■ Cover photography by PAUL COX

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COMPILED BY DI CROSS

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record



COMPILED BY
ROBIN SMITH

STEVIE HURT

● **STEVE NORMAN** has come a cropper on Spandau Ballet's American tour. He tore a ligament in his right leg after sliding across the stage on his knees during a performance at the Universal Amphitheatre in Los Angeles.

Steve was rushed to hospital where his leg was operated on. He'll be hobbling around on crutches for the next eight weeks, but he's expected to make a full recovery.

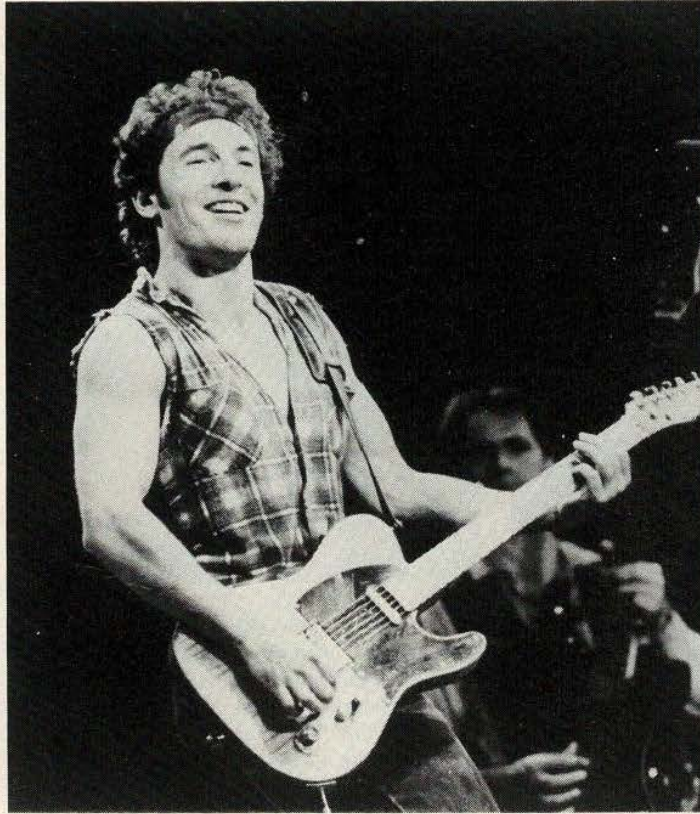
Spandau have been forced to cancel their remaining American dates and the Italian and Spanish leg of their world tour has been postponed.

Rumours abound in the music biz about who Spandau Ballet will be signing up with, since they've become cross with their record company Chrysalis. CBS look like being strong contenders although we've just heard EMI could well be putting in a bid. Where are you Rough Trade?

Gary Glitter has also injured himself and been forced to re-schedule his tour. While rehearsing for his dates, Gary twisted his back and is under treatment from a specialist. See next week's news for revised dates.

● **THE STYLE COUNCIL** have added a couple of dates to their tour. They'll be playing extra shows at the Brixton Academy on June 5 and Glasgow Apollo on June 16. The Apollo is due to close down in June but it will be kept open for an extra week just so the Style Council can play there. Tickets are £5.50 and go on sale May 2. Special guests on the tour will be Vaughn Toulouse and Dizzy Heights.

SPANDAU BALLET dial 999, Bruce Springsteen phones up to confirm some British dates and Freddie Mercury and the Eurythmics put their fingers in the dial to tell us what they've been up to. RECORD MIRROR news pages are for yoo hoo.



■ **ENDING MONTHS of rumour and speculation, not to mention Robin Smith gnawing chunks out of his desk with frustration, Bruce Springsteen has confirmed his British dates.**

His godlike presence will be at Newcastle St James Park (tickets £14.50) June 4 and 5, London Wembley Stadium (tickets £15) July 3 and 4, Leeds Roundhay Park July 7 (tickets £14.50).

All tickets are available only by mail order from RS Tickets, PO Box 4RS, London W1A 4RS. Make your cheques or postal orders payable to Harvey Goldsmith Entertainments Ltd, enclose a sae and allow five weeks for delivery. Please also mark your envelope with the venue the application is for — 'Bruce Wembley' etc.

Tickets will be limited to a maximum of six per person. All applications will be dealt with on a first come first served basis, so get writing now!

These are Bruce's first British dates since his tour in 1981. He'll be playing his entire mega show without a support act.

● **TEARS FOR FEARS** are re-funding money for their cancelled Hammersmith dates. Ticket holders should apply to the point of purchase to get their hard earned pennies back. Tears For Fears apologise for any inconvenience and they hope to re-arrange the dates as soon as possible.



■ **ZTT**, THE home of Frankie Goes To Hollywood, is showcasing some of its other acts in a series of gigs at a London theatre starting this month.

From May 20 to June 1 at 8pm (Saturdays at 5pm) Art Of Noise, Propaganda, Instinct, Andrew Poppy and Anne Pigalle will be featured at the Ambassador Theatre in West Street, just off Cambridge Circus.

Tickets priced £3, £4, and £6 are available from the box office and usual agents.

● **DEAD OR ALIVE** will release their album 'Youthquake' on May 7. They're also planning a big tour in June and July and the dates will be confirmed really soon.

● **MAZE HAVE** added an eighth night at the Hammersmith Odeon on May 12. Tickets priced £8.50 and £7.50 are available from the box office and usual agents.

● **WORKING WEEK** release their new single 'Sweet Nothing' on May 7. It's from their hit album 'Working Nights' and was originally written for the Arena special 'Lygmalion'. The Workers have just announced an added date at the Sheffield Leadmill on May 12. Be there hipsters.

Outlaw Presents

Working Week

+ guests

DOMINION THEATRE
FRIDAY 24th MAY 8pm

tickets £4.50 and £4.00 from box office
tel. 580 9562 and usual agents
CREDIT CARD HOTLINE 741 8989
(subject to booking fee)

New album 'Working Nights' out now

HERON NOW

● **GIL SCOTT-HERON** will be releasing his classic album '1980' to coincide with his British tour. The album, which includes such classics as 'Shut 'Em Down', has been unavailable for some time.

Scotty's dates now read: London Ronnie Scott's June 2, Greenwich Borough Hall 3, Birmingham Powerhouse 4, Manchester Hacienda 5, Leeds Polytechnic 6, Liverpool Royal Court 7, Dundee Jazz Festival 8, Glasgow Pavilion 9. Tickets for the shows are available now.





HOWARD JONES

MEGAMAMAMIX

LIMITED EDITION
EXTENDED VERSION OF
'LOOK MAMA'

NOW AVAILABLE

wea

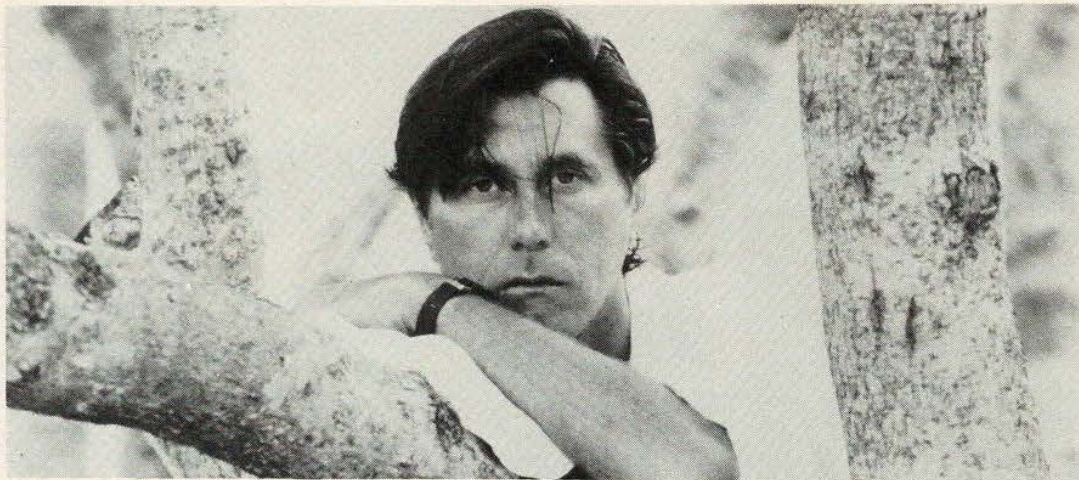
Distributed by **wea** Records Ltd. A Warner Communications Co.



SISTERS

■ **SISTER SLEDGE**, those cuddly cuties from across the Atlantic, play rather a large tour starting in May. They kick off with a series of shows at Windsor Blazers from May 20 to 25, followed by dates at Croydon Fairfield Halls 26, St Austell Coliseum 27, Poole Arts Centre 28, Norwich East Anglia University 30, Northampton Dergate Centre 31, Lincoln Ritz June 1, Croydon Fairfield Halls 2, Southport Theatre 4, Edinburgh Playhouse 5, Huddersfield Town Hall 6, Cardiff St David's Hall 7, Birmingham Odeon 8, Bristol Hippodrome 9, Ipswich Gaumont 18, Brighton Dome 19, London Dominion 22, 23.

A new Sister Sledge album 'When The Boys Meet The Girls' will be out in May.



■ **HE'S BACK**, girls. Bryan Ferry releases his single 'Slave To Love' this week and his album 'Boys And Girls' will be out on June 7. 'Slave To Love' is Bry's first record for three years and the sumptuous 12 inch will feature an instrumental version of the song. Where did I put my tub of Brylcreem?

● **CHANGE RELEASE** their single 'Oh What A Feeling' on May 10. The song is taken from their album 'Turn On Your Radio' and it's been specially remixed by Paul '19' Hardcastle.

● **STRAWBERRY SWITCHBLADE** take another slash at the charts with their single 'Who Knows What Love Is', out on May 10. The 12 inch version features a "kitchensynch mix up" of 'Let Her Go'.

● **FUNKY FATBACK** have made a couple of amendments to their

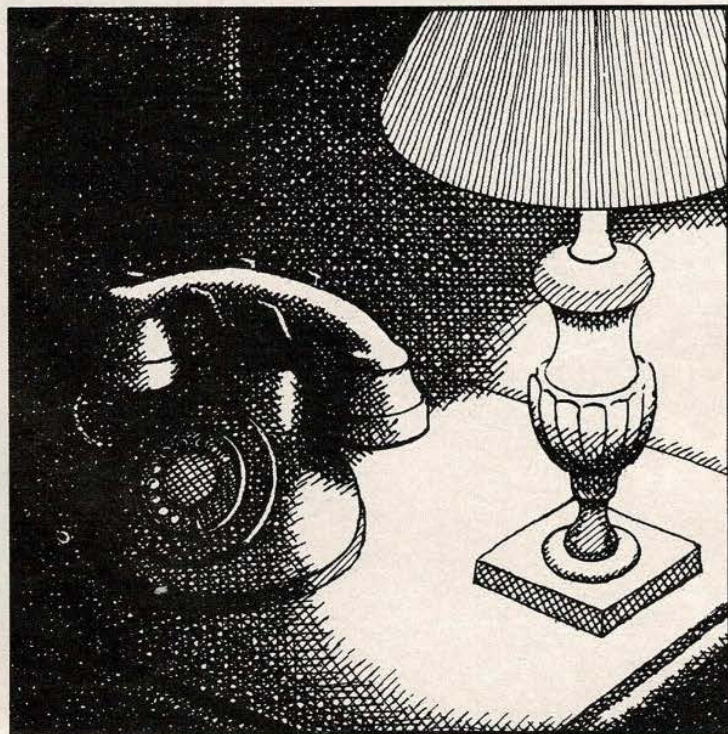
tour. They'll now be playing Luton Pink Elephant on June 4 and they've added an extra date at Braintree Barn on June 5.

● **THE COMMODORES** get in gear again and follow up 'Nightshift' with their single 'Animal Instinct', which is out this week.

T O U C H I N G

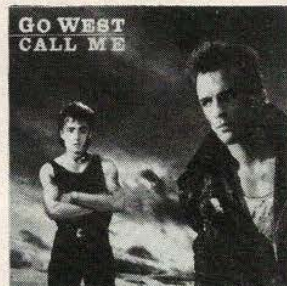
THE UNTOUCHABLES, those stylish mods from Los Angeles (of all places), play their first ever sizzling British tour in May. Catch 'em and jump up and down at Dublin TV Club May 3, Glasgow Strathclyde University 4, Aberdeen Venue 5, Edinburgh Coasters 6, Kirkcaldy Country Club 7, Leeds University 8, Birmingham University 10, Manchester International 11, Scarborough Opera House 12, Stoke Shellys 13, Bristol Bier Kellar 15, London Savoy Ballroom 16, Brighton Pavilion 19.

IF YOU WANT TO GO WEST -



CALL ME

THE NEW
SINGLE
FROM



GO WEST

7" FEATURES NEWLY RECORDED B SIDE
12" 'CALL ME' THE INDISCRIMINATE
RE-MIX (6.45)

OUT NOW

 **Chrysalis**

SIMON [®] F GUN CONTROL



MAKE MY DAY BUY MY RECORD

F **F**

FIRST ALBUM & CHROME CASSETTE

 Chrysalis

7



S T A R R Y

■ **VETERAN SOULSTER** (you'd run out of inspiration too if you had to type as many stories as I do) Edwin Starr releases his single 'It Ain't Fair' on May 26. Edwin's classic single 'War' was recently covered by Frankie Goes To Hollywood.

● **MOTOWN CONTINUE** celebrating their twentieth anniversary by re-releasing 10 classic albums. Among the greats you can groove to again are the Four Tops 'Greatest Hits' originally out in '67, and Marvin Gaye's 'I Heard It Through The Grapevine', a classic from 1969.

● **DON HENLEY** and Glenn Frey are featured on the 'Best Of Eagles' compilation album out on May 10. Tracks include 'Best Of My Love' and 'Hotel California'.



■ **EURYTHMICS** release their first album for more than a year on May 3 — and it boasts a galaxy of guest stars (well, three actually). 'Be Yourself Tonight' was recorded in Paris, mixed in Los Angeles and produced by Dave Stewart. Aretha Franklin guests on vocals on a track called 'Sisters Are Doin' It For Themselves'. Stevie Wonder plays harmonica on 'There Must Be An Angel' and Elvis Costello is featured on 'Adrian'. The LP is reviewed on page 18.



■ **JERMAINE JACKSON** follows up his hit 'Do What You Do' with 'Dynamite' out on May 10. Yes, I know 'Dynamite' has been out before as a single, but this time it's been remixed by none other than John 'Jellybean' Benitez. The B side is 'Take Good Care Of My Heart', a duet with Whitney Houston.

● **IMAGINATION RELEASE** their 12th single 'Found My Girl' this week. The B side features a live version of 'In And Out Of Love' recorded at Hammersmith. The 12 inch features the bonus track 'I Gave It All' with Joe Sample of the Crusaders on piano.



**ALL
FALL
DOWN**
on 7" and extended 12"

Produced by Nick Martinelli
Arranged by Steve Nichol,
Carl 'MACCA' McIntosh & Jane Eugene



Marketed and Distributed by RCA



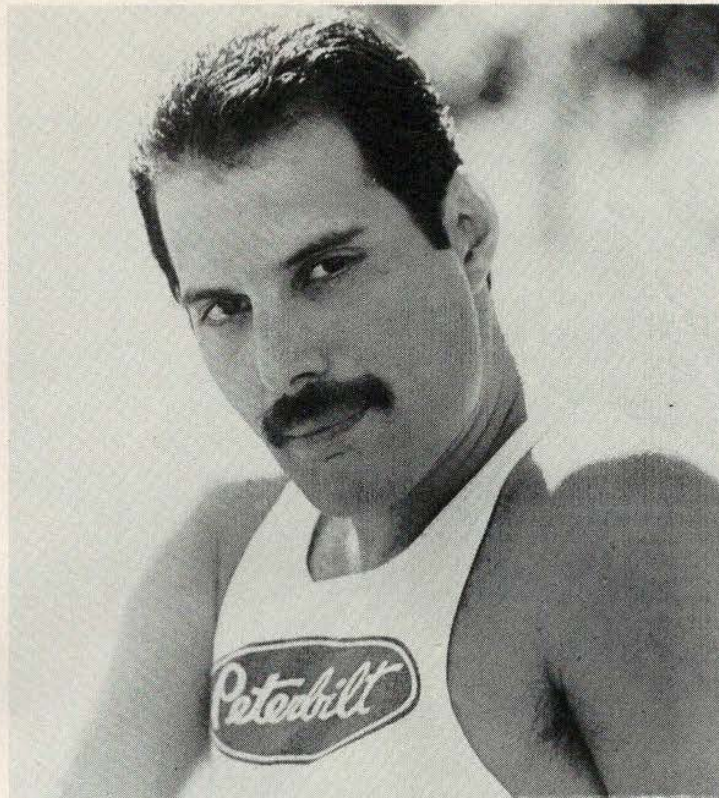
■ **NATASHA ENGLAND**, who used to call herself just plain old Natasha, releases her single 'Don't Walk Away' on May 13. It's taken from her album of the same name out on June 10.

● **MARILLION** RELEASE their single 'Kayleigh' on May 7, their first effort for more than a year. A stunning picture disc will also be available on May 13 and the track is taken from their forthcoming album 'Misplaced Childhood' out on June 10. Marillion should be back on the road in September and dates are expected soon.

● **ROBERT PLANT** releases his single 'Pink And Black' on May 10. It's a little taster from his third solo album 'Shaken 'N' Stirred', which is out soon. Bobby and his band will be playing some American dates shortly and watch out for some concerts here soon.

● **RICK SPRINGFIELD** will play his first ever British date at the Hammersmith Odeon on May 16. Tickets priced £6.50, £5.50 and £4.50 are available from the Odeon and usual agents. Rick releases his single 'Celebrate Youth' on May 3. It's taken from his album 'Tao' out on May 13.

● **DIONNE WARWICK** will be donating the money from her two shows at the Royal Albert Hall to Ethiopia. The shows have been recorded for future transmission and all proceeds will be donated to the USA For Africa fund.



■ **FREDDIE MERCURY** releases his long awaited solo album 'Mr Bad Guy' this week. It was recorded in Munich over a period of 14 months and has eleven songs all composed by the man himself.

"They're all love songs, things to do with sadness and pain," sez Fred. "At the same time they're frivolous and tongue in cheek, that's my nature." For a review of fearless Fred's waxing see page 18.



FRIDAY'S 'ECT' (C4 5.30pm) has the bald but beautiful John McCoy, Mamas Boys, Robin George and the Tygers Of Pan Tang back for a bite. '6.20 Soul Train' (C4) features Billy Ocean, Big Heat and Barbara Pennington. Paul Hardcastle will also be along for a chat and they'll have archive footage of the Detroit Spinners and Stevie Wonder.

SATURDAY'S 'Number 73' (ITV 10am) features those lusty lads Imagination, or you can tune into the 'Saturday Picture Show' over at the Beeb. '30 Years Of Rock' (Radio 1, 1pm) takes a close up look at 1958 when Elvis was drafted and ban the bomb marchers walked all the way to Aldermaston. 'The Max Headroom Show' (C4, 6pm) has lots of wacky videos and 'In Concert' (Radio 1, 6.30pm) features the wonderful Working Week.

TUESDAY creaks into life again with 'The Whistle Test' and 'Razzmatazz' on Wednesday has Gary Glitter and David Cassidy. What a combination.

■ **EIGHTH WONDER**, who are being hotly pursued by several record companies, play a one off date at the opening night of Gary Crowley's new look Hangout Club at Cinderella Rockerfellers in Brighton Road, Purley, on May 8.

KEVIN KITCHEN

YOUR NUMBER'S UP!

NO. 73

The Saturday Morning Show

See Kevin Kitchen singing

"put my arms around you"

Tune in at 10 am this Saturday.



gothenburg

[OR BUST]



LAST YEAR, Vikki Watson treated the Eurovision Song Contest with the same contempt that the Great British Public, aside from the BBC, usually lavish on the show. However this year it's a serious business for her. She sings the British entry in Gothenburg, Sweden, on May 4.

"People have no idea how far you have to come before you even appear on 'A Song For Europe' — the finals for the British entry," says the singer of 'Love Is . . .'. "I shan't laugh next year because I now know what goes into it."

This year's British ambassador of song studied music at the Guildhall School Of Music And Drama and is classically trained. But she never took music and songwriting seriously until three years ago.

"I started to get commissions through people I knew," she says. "I wrote 'The Poppy Song' for the British Legion. It was just after the Falklands conflict. That came out terribly Eurovision — a very catchy song with strong words. I had to sing it during the Remembrance Day rally at the Royal Albert Hall before the Royal Family."

She has the distinction of writing some songs for puppet superstar Kate Kestrel from the TV series 'Terrahawks'. 'Love Is . . .' is the first song she's written with her Liverpoolian partner James Kaleth.

"There's a lot of kudos and money to be made from the Eurovision Song Contest. It's a difficult assignment to write a song that will hit on the first listening but I think we have a classy little song.

"It's worse being the artist because if you fail you can disappear into the black hole where other failed entrants go and have to live

This is Vikki, she's a Euromantic. Katie Boyle-Wogan studies her Contest winning chances

with the stigma of having been in the contest. It's far easier to be a songwriter. All you have to do is write another song."

Here's her verdict on previous Eurovision entrants.

ABBA (1974 winners with 'Waterloo')

"Well, look at the songwriting talent behind that. They started on Eurovision but worked hard afterwards. 'Waterloo' was great. We, particularly my partner James Kaleth, listened to a lot of the other winners to get the feel. You become aware of hit sounds. It's like fashion — you have to keep up with it."

BUCKS FIZZ (1981 winners with 'Making Your Mind Up')

"They were clever. They worked hard to get rid of their image. It goes to prove that you've got to know what to do afterwards. We've already got our follow up single ready, should I be successful."

CLIFF RICHARD (1968 winner with 'Congratulations' and competed with 'Power To All Our Friends' in 1973)

"He's to be admired. His songs though, were in the style of the time. 'Power . . .' was very Seventies. No wonder it sounds so old-fashioned."

SANDIE SHAW (1967 winner with 'Puppet On A String')

"I used to love her. It was a good song. You've got to remember that Lulu (tied with three others for first place in 1969 with 'Boom Bang-A-Bang') and Olivia Newton John (1974 entrant with 'Long Live Love') and many others have entered without it damaging their careers."

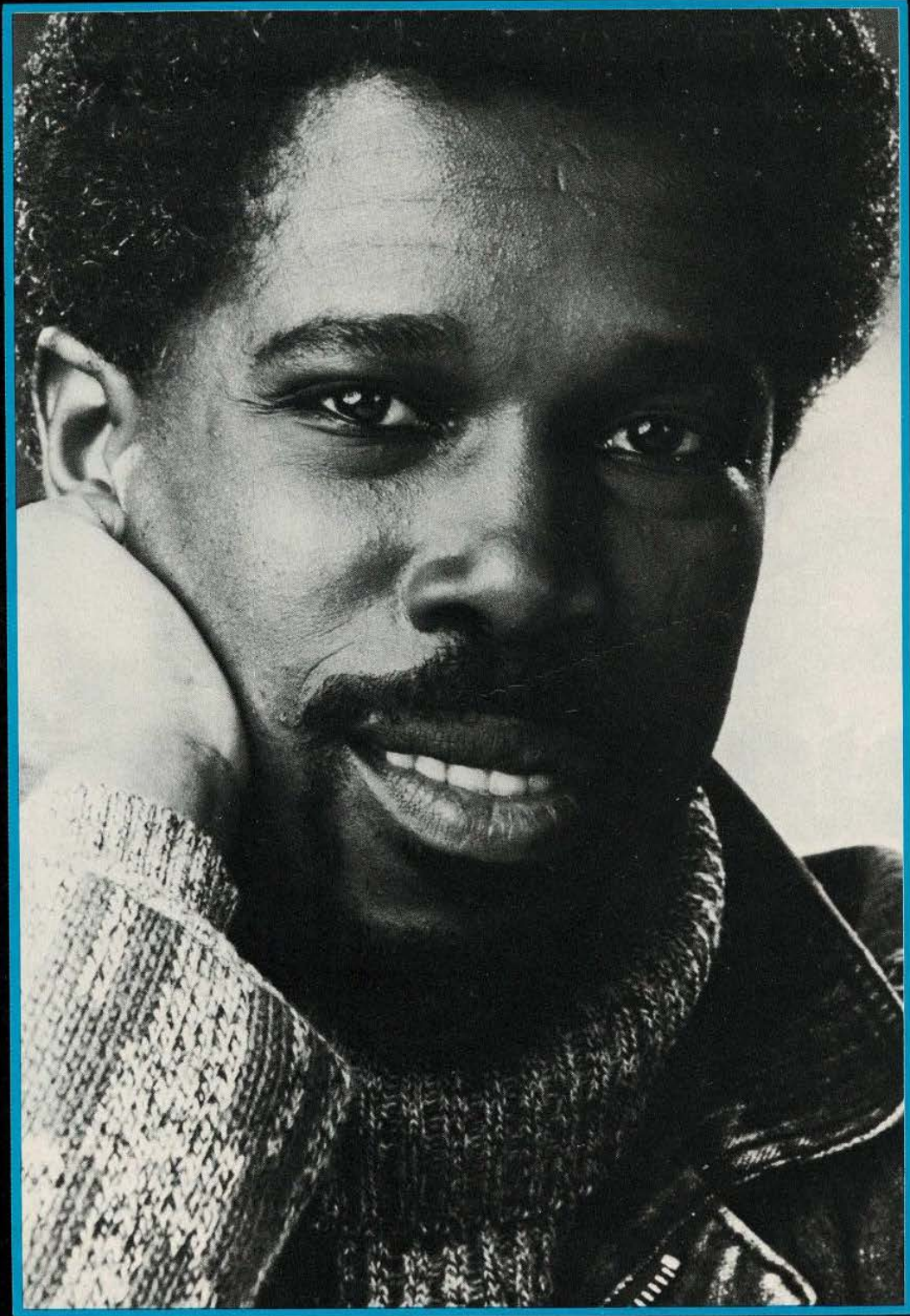
ALVIN STARDUST (1985 entrant with 'The Clock On The Wall')

"When I heard he'd entered I thought I didn't have a chance. We all thought he'd won before we started. My song was rejected by virtually every record company because they were sure he'd walk it. But he certainly brought the standard of the competition up. I certainly worked a lot harder when I heard he was in it. But I must admit my heart sank during the competition because of the powerful press and record company machinery he had behind him. But I don't think entering the contest has done him any harm."

BELLE AND THE DEVOTIONS (Last year's British entry with 'Love Games')

"I couldn't get into the image and I can't remember the song."

Billy Ocean



HIS BEAUTIFUL NEW SINGLE

Suddenly

on 7" and 12" (with extended Dance Mix of 'Lucky Man')

Produced by Keith Diamond





DIARY OF A

PAT BENATAR admits to having at least two personalities. "There's one that I call 'her' — Benatar, and then there's Giraldo." Benatar is the fiery rock and roller. "She's the fun one," Pat explains.

"She's a lunatic, lots of fun and she'll do anything, and it's great. I mean, the most important thing is that it's not a fabrication. It's really just another extension. It doesn't work for me at home. I don't know why, I've tried to get her in there and make her work, but it just doesn't. She could care less about anything except being wild, so I just keep her separate."

Mrs Giraldo is Pat's at-home persona: mother to new-born Hayley Giraldo, wife to guitarist/producer Neal Giraldo. Mrs Giraldo is a good cook. Mrs Giraldo is a sweet, warm woman you would just love to exchange recipes with.

"Mrs Giraldo is just a nice girl from Brooklyn who married a nice Italian boy, and that's all," says Pat. "That's like the real straight side of my life, which is good, I like that side, too."

If your image of Pat Benatar's marriage was

one of the modern, liberated woman, working out her vocal licks while her husband shares in the cooking and cleaning, well, think again.

Pat may be centre-stage when she's performing, but at home, she's centre-kitchen. And, she likes it that way.

"My husband comes from a very traditional background and I'm sure there are a lot of people who'd be so disappointed with me," she admits.

"But, it just works out better for us. You've got to find out what works for you. Liberation should be freedom to do what it is that makes you happy in any form. So, for us it may not be what everyone expects, but it works. Like, I do the cooking. It works better.

"I couldn't stand having a husband who was in the kitchen, driving me nuts. 'Let me help you chop.' Chop this! Y'know what I mean? 'Get out of here!' I just want him to go do this thing, and leave me alone, that's my refuge in there."

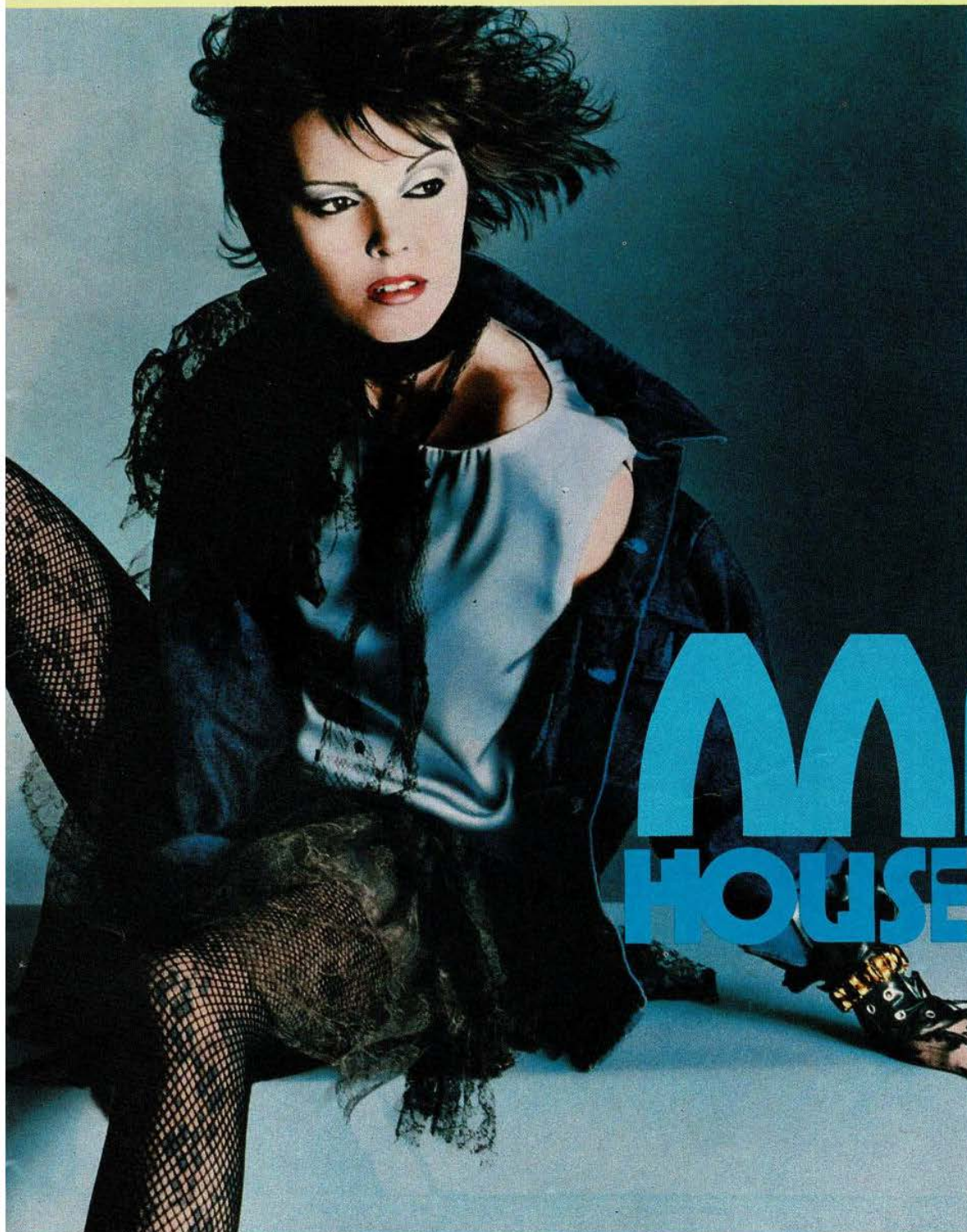
After taking refuge in the kitchen regularly, Pat's cooking can now rival her singing.

"I'll cook anything," she says, with a touch of domestic pride. "I'm fearless now. But, especially Italian, obviously. It's a form of creativity — it's very sensual to me to make food. That people will ingest, that will become part of their bodies. And, that's about as es-o-f**ing-teric as you can get. I like to do it, so!"

HOW DOES Neal Giraldo cope with his two wives? According to Pat, their relationship in the studio, or on the road, is totally different from their relationship at home.

At work, Pat says, "We just don't acknowledge the fact that we're married to each other. There's no kissy huggy, that kind of thing, there's no outward, like real affection, we're workers, and we work together, and we give each other the same attention that we give the other band members. And, even in the car ride on the way home, it's different. You're already back to being husband and wife. Just whatever it is that couples do. Your voices change, everything changes. Just the way you speak to each other. Everything."

But, if she had to limit her two-way relationship with her husband, Pat's sure it would be impossible. "I like both aspects



MAD HOUSEWIFE

equally the same. Because I really like him as my producer and guitarist. And, I really adore him as my husband. I just like him all the way around."

This happy marriage, a new baby, the wife cooking Italian specialties while the hubby watches the football game. It hardly sounds like the life of a straight-ahead, hard-driving rock and roller. Why hasn't domestic bliss dulled Pat Benatar's artistic edge?

"It does change how you think," Pat reflects. "But, all it does is give you another dimension to draw from. I mean, you could use it either way, you could let it turn you into Betty Crocker, or you can just use it to get another facet to your life, and that's how I use it. The two facets work in conjunction inside me, they give me a better, more well-rounded personality, instead of being so one dimensional."

SO COME September, the Giraldo family (Pat, Hayley, and Neal) will accompany the Benatar rock and roll show (Pat, Neal and band) when it goes on the road.

Pat's determined not to let motherhood interfere with her reign as one of rock's leading ladies, nor to let her rock and roll life interfere with her mothering.

She's got a few being-a-Mum-on-the-road tips from Chrissie Hynde, too.

"She said, 'No big deal, you take the nanny, you go. Nothing!' It's really no big deal, because you spend most of your day doing nothing, and you work for a little bit during soundcheck, and then you do the show at night, and you do some publicity during the day.

"So, you have many hours when you do nothing, now we can do nothing as a family. That'll be nice."

What's the difference between 'really cooking' and simmering gently for 10 minutes? 'Raunchy rock 'n' roller', mum and pasta expert Pat Benatar swops recipes with Laura E Gross

ROBES



THIS IS the man who'll *never* write another rude song as long as he lives . . . the man who feels so real, he's taking the sleaze out of soul and replacing it with pure faith.

Steve Arrington's left the Hall Of Fame but he hasn't gone solo. He's teamed up with his man upstairs and sings all about him on 'Feel So Real' and his 'Dancin' In The Key Of Life' album. And whatever you think about that, there's no getting away from the fact that the new combination has delivered Arrington's beefiest crossover record so far.

ROBES TO FREEDOM



"I think it's the best thing I've done," he agrees. " 'Feel So Real' is just thanking the Lord for giving me the feelings that I have inside, for giving me my wife, and giving me the chance to live."

Before the hand reached down, Steve had shaken the shackles of a four-album spell with uncompromising funksters Slave to build a distinctive sound of his own on two solo albums, 'Hall Of Fame' and 'Positive Power', the first containing 'Nobody Can Be You' which as you'll find out later is still favoured by the new Arrington. Unlike some of his other compositions.

"I was writing tunes like 'Weak At The Knees' and 'Speak With Your Body' — to me, 'let's go fornicate' tunes, that's what they are, and to me that's not shedding any light on anything very useful. I've found out through Christ what music is really about, and the real responsibility that record artists have, the power to make people go into the stores and buy millions of records. That's not to be taken lightly."

Consequently he's had to drastically rejig his live show, take a clean flannel to it, scrub behind its ears and come back singing only about the wholesome things. "I will not do any of the old material. But I will do 'Nobody Can Be You', because that tune reflects the way I feel now."

Come June, we should get to sample the cleanliness for ourselves, because Steve looks set for some UK dates.

ILLINOIS-BORN and Ohio-raised Arrington spent a lot of his young years listening to down-the-line jazz (Coltrane, Monk, Miles) or out-and-out rock by the likes of Hendrix and Grand Funk Railroad. A journey to California brought him into contact with first Coke Escovedo and his brother Pete, both acclaimed percussionists.

Steve also worked with Pete's daughter, who these days goes by the name of Sheila E. "I played with her around '77. I saw her on the last tour Marvin Gaye played, we were opening for him and she was in the percussion section with him."

The Slave spell happened between '78 and '81, and since his departure he got bigger as Slave got smaller. On, then, to the first 'Hall Of Fame' album and all those naughty lyrics. Then, with the second LP in the works, a real dilemma.

"In the middle of that album I started to know where I was going. There was a conflict, and I told people why." (The sleeve note stated unashamedly "in the middle of this album... I found God.") "I wanted to be honest and not try to fool anybody."

So the 'Key Of Life' album is one he's much more comfortable with. "It's the first album that's totally captured my own sound and gone in the direction I want to go. It's not as funky as my prior things, it's more cohesive, a lot of pop and Latin elements."

The title? "Well, the songs reflect what's

happening in life and it's done in a dance context. It's also symbolic — I'm just dancing my way through life to wait and get home to heaven."

Doesn't it trouble Steve that a lot of people, probably the majority, won't care in the least about his new message lyrics, they've only hooked up with him because of his good tunes and the dance factor?

"The main thing is that something that's real has a vibration in it. 'Feel So Real' is a very joyous tune, and the music has that vibration along with the lyrics. I'm not trying to beat anyone over the head, I'm just trying to do what I have to do. If they just get into it to dance, if they can get something positive out of it, that's OK."

"I want to get stronger at writing good songs. I think the Ohio Players used to write really good songs, and I used to listen to Parliament. But I'm looking at what's going on in '85... and a great song is still a great song."

Won't his dramatic change in lifestyle turn a lot of people off? "I think I've gained listeners, because my music now is much more universal. If I have lost any, I'm sure I've gained some in their place. But I really don't look at it like that, I look at it like I'm a better Steve Arrington."

● STEVE
ARRINGTON
SAYS NO MORE
FORNICATING.
PAUL SEXTON
SAYS PSALM
GUYS HAVE ALL
THE LUCK...



and very unexciting. As my nearest and dearest said, they just look like Australians.

Not a boomerang you'd chuck at **DEPECHE MODE** whose 'Shake The Disease' (Mute) is further proof of a sleight of hand that rattles their music from the candypop up to the black mood down. 'Shake The Disease's brow is well knitted and just a little noir.

While **SCRITTI POLITTI** — 'The Word Girl' (Virgin) — have always struck me as being a bit grey about the gills. Having toyed with electro rhythms, having picked some of Arif Mardin's studio wires a bit thin, Green returns to the gentler, more whimsical mood of, say, 'The Sweetest Girl'. Given that this outing, pleasant though it is, contains neither the charm or hook of aforementioned song this may not be a wise move.

Nor may the release of **THE POWER STATION's** 'Get It On' (Parlophone). The fact that these boys will not be in the running for next year's Ivor Novello songwriting awards is no excuse to walk all over Marc Bolan's grave in such a clump footed manner. Too much muscle. And just not enough on **TWO PEOPLE'S** 'This Is The Shirt' (Polydor) which is a hybrid with loose joints. Not enough conviction to take the epic or dip wildly into those perfect pop guitar runs.

While **BRYAN FERRY'S** 'Slave To Love' (EG) has no conviction, period. If Bryan was always an awkward boy hiding behind a fringe, then at least the way he smoked a cigarette or the way his cheekbones reacted to a photosession was perfect. Unfortunately he has begun to believe unfounded rumours of his own sophistication and since the late 70's has floated on an oil-slick of suppository-up-the-bum disco for advertising people.

MICK JAGGER — 'Lucky In Love' (CBS) — can't even claim that. If MJ's voice had — and I mean that most literally — a whole decade, it's now simply decayed. When people thought pop had power Mick could hop around and be camp and petulant. Now everything he does

fits into the acme of 80's pop production with as much grace as loon pants in the Soho Brasserie. It's all down to his past... and that's his present weakness.

Whereas **LOOSE ENDS** — 'Magic Touch' (Virgin) — fit very nicely thank you. A trip to Philly has left them (though watch out for Animal Nightlife) with the slickest Brit-Soul yet. However, all that smooth is only so much dodgy ballast on a nowhere song like this. Disappointing.

As is **THE COMMODORES** 'Animal Instinct' (Motown). If 'Nightshift' was the comeback of the year, then this is no way to treat a good thing. Unnecessarily muffled and unfocused. Which is not a criticism you could level at **BILLY OCEAN'S** 'Suddenly' (Jive), a neatly subdued ballad sung — and he CAN sing — with the clarity only a Bethnal Green boy knows about. The US soul people reckon Billy and I go a bomb on Harry Fenton suits meself.

Though the **STYLISTICS** 'Give A Little Love For Love' (Virgin) is more indicative of three piece Travolta jobs and cornball dance routines. Actually it's positively pre-Disco Fever mid Seventies in its creamy soft soul lushness and give or take the tune that's no bad thing in my book.

While all I've got to say to **NEW EDITION** 'Cool It Now' (MCA) — is, no you can't be the Jackson 5, go to the back of the class immediately. And into that corner too **KOOL AND THE GANG**, whose 'Cherish' (De-Lite) is one more slap in the face to the brash, upful music of their past. They call it insipid.

Though you wouldn't hear a word like that in the **PAUL HARDCASTLE** camp. If you're interested in such things his '19' (Chrysalis) is undoubtedly **SINGLE OF THE WEEK**. The smoothest yet speech cut-up '19' utilises a Kraftwerk-type high melody with real jazz-funk sensibility. Paul knows his way round a studio, and save the tame backing vocals on this track, has issued further notice of his intention to become Britain's dance master, par excellence. Warning: do not let this song leave you with any sympathy for

the Americans in Vietnam.

Though the champions of Go Go do deserve some of your hanky time. **EU's** 'EU Freeze' (Fourth and Broadway) is typical of the genre's inability to really nail it all down on vinyl. Forget the percussion, here the brass comes straight from some 60's cop serial. Pity, cos all that law and order hangs too heavy or the disjointed moves of this groove.

JANET KAY will do better, though her 'Fight Life' (Soho Records) is a curiously cluttered piece of Lovers... that clear, cool, voice lost amongst a thousand wailing sirens. No such trouble on the sparse debut from **SECONDS OF PLEASURE** — 'Pull Me Up' (Paladin) — whose steady question mark of a bass and scattering harmonica are proof that there was something deep at the bottom of every Beat's capuccino.

Nowt deep about **JESSE RAE** though. You must have seen him by now, he's the laddie who's so mixed and matched centuries of fashion, worn Lewis Leather and Viking headgear with his tartan and called it Scottish. He may have a point but 'Over The Sea' (WEA) isn't exactly a succinct summation of cultural imperialism. Sounds more like cod Alex Harvey to me... is anything worn under the kilt? — no it's all in working order. Only kidding Jesse, with a name like mine it's only natural.

Which, unlike Alf Tupper, ten penny pints, tank tops and Rodney Marsh, the revival of **DAVID CASSIDY** isn't. His 'Romance (Let Your Heart Go)' is no way to treat the early 70's. Kids, you should have been there. And if you've been listening to me properly you should already own **WAYNE SMITH'S** supremely solid 'Under Me Sleng Teng' — the electro rhythm of the year and already covered to exhaustion. Here on 'Sleng Teng Mix Down Remix' (Greensleeves) the original rhythm is given the once over by Prince Jammy to that arcade shattering styele. If you don't own at least one version of this rhythm, you have not got a record collection. I'll leave it at that.



reviewed by
james a reid

ADVENTURE IS not a word familiar to many record companies. Their maxim is that familiarity breeds content and as such they'd rather add some new faces to some old licks than deal with anything genuinely fresh.

Even FGTH's initial assault on 45 was a profusion of nicked ideas, and their real appeal was as nothing more than a willing accessory to a witty marketing campaign. Most record companies aren't so clever, so this year we've had Spelt Like This and the Roaring Boys.

Place also into that category the more workmanlike **GO WEST**. Their 'Call Me' (Chrysalis) is an artful acknowledgement of things that have gone before — some 'Lexicon Of Love'-period ABC chiming, some help from the effortlessly modern bass of the Paul Young ensemble, some understanding of midflight Hall And Oates. It's all done in a very tidy fashion and it's characterless

THE NEW HIT SINGLE

Walking On Sunshine

KATRINA

AT
NH
DE

WAVES

FROM THE FORTHCOMING ALBUM AND TAPE

"KATRINA AND THE WAVES"



THE LEAGUE OF GENTLEMEN

THE LEAGUE were looking forward to the beginning of the cricket season. "Hurry up there with my sou'wester," shouted Sir Public House, concealing a quart pint in the place most commonly reserved for a cricketer's greatest friend. As the rest of our company set about repairing flood damaged brollies, it began to rain. Not ordinary rain mind — no, not the fine life-enhancing pitter-patter of the West Hendon valley, but the strong violent stuff they have in Manchester. The very rain that had turned both **Bobby Charlton** and **Ron Atkinson** prematurely bald. This was strong stuff.

... "Freddie Mercury, Go West and Bob Geldof," said Lord Hip Hop, apropos of nothing, and the debate began.

"Orwell that ends well as the saying goes," continued Lord Hip Hop. "So it was just as well that the **Eurythmics** stepped in to record the '1984' soundtrack because **OMD** had already turned it down. 'Who needs another film about 1984?' was their opinion.

"And talking of **Dave 'n' Annie**, their continued absence from live shows will be partly compensated for by a marathon video shoot they are to undertake in Los Angeles shortly. The band will film four of the tracks from their forthcoming 'Be Yourself Tonight' album for TV shows round the world...

"Dave 'n' Annie will have to take a back seat for the next paragraph: pray pay respects to the mightiest combination since light and bitter. I talk of course of **Brooce** and **Tina** and an ongoing

as told to Jim Reid

people who screw their faces up a lot when they sing situation. Latest instalment: Springsteen to write song for Turner.

"Less likely to set the pulse racing is the TV series '**Dempsey and Makepeace**', although an episode to be shown later this year does feature **Suzi Quatro**. Now you know you were always right to turn off...

"It really is most ungentlemanly conduct to quit one's country because of income tax," he continued. "And if stories suggesting **Culture Club's** imminent tax exile are true, I for one will be severely insulted. The country's good enough for me, so what do they see wrong with it...?"

"And what's with this **Eric Clapton** chap as well? The

fellow's just bought himself a pub just outside of Dublin. Doesn't he know the finest Irish boozier is the Upper Welsh Harp, West Hendon...?"

"While **Sting** is planning to visit all sorts of places on a forthcoming world tour to promote his debut album, released later on in the year. Part of the tour will take in a week in Paris, which is being filmed as a documentary by director **Michael Apted**...

"Touring the world is the furthest thing from **Pete Townshend's** mind at the moment. The **Who** guitarist, heavily involved in an anti-heroin campaign, will be selling T-shirts to promote his cause outside concerts by **Bruce Springsteen**, **Simple Minds** and **Ultravox**...

"While the ever-businesslike **Wham!** are going into selling of a different kind. A line of mid-price women's clothes bearing the group's name or titles of their songs has been launched in Japan and should be in Britain soon...

"**George** and **Andy** have been pretty frequent imbibers at the various clubs **Steve Strange** and **Rusty Egan** have hosted over the

years, so they might shed a tear or two over the fact that **Steve 'n' Rusty's** Playground club will be temporarily without home from May 4 onwards...

"While ageing Scottish monument **Rod Stewart** was temporarily without a timepiece recently. His four-year-old son **Sean** threw his £10,000 gold wristwatch overboard while the family were enjoying a holiday cruise...

"And finally the news that **Dream Academy** person **Nick Laird-Clowes** has received songwriting advice from **Paul Simon** is no surprise. Though with a name like that one would suggest that **Nicky** undergoes the **Joe Strummer** treatment for severely uncredible backgrounds. Or... hang on a minute it is still credible to be working class?"

Hip Hop had clearly been reading too many colour supplements and was under the common delusion of media folk, to wit, that they can explain the whole fabric of society by quoting from a **David Bowie** lyric. He was wrong of course. If rain stopped play there was always plenty to talk about in the League Of Gentlemen...



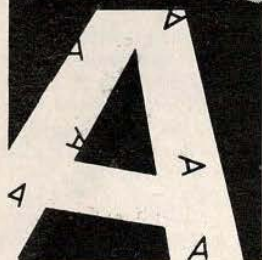
● **JESSE** and **Fat Boys**: Where's the beef?

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EURHYTHMICS 'Be Yourself Tonight' (RCA PL70711)
POINT NUMBER one: Annie Lennox can still melt metal at a thousand paces with the power of her voice and must be our very best female singer. She sounds superb throughout this album, crystal clear, pure and pin-sharp, oozing soul.

Point number two: the Eurhythmics as a unit have developed considerably since the experimental days of 'Touch' into a mature, muscular, sophisticated outfit.

Point number three: unfortunately, during this fine-tuning process, they've also lost some of their precious essence, some of their mood and atmosphere, and certainly most of their sparseness and spontaneity.

'Would I Lie To You' is representative of the New Feel: largely uptempo, dynamic, guitar-based rock 'n' soul. Dave Stewart has rediscovered licks and solos, and his involvement with Tom Petty and the Heartbreakers (some of whom play here) seems to have been a major influence.



There's barely any evidence of the arty electronics that once juxtaposed so well with Annie's voice. It's all very arranged, polished and aimed directly at the heart of America.

Tunes still hook, especially 'There Must Be An Angel (Playing With My Heart)' a sublime melody with Stevie Wonder doing his 'Isn't She Lovely' harp solo and the haunting 'Adrian' (featuring Elvis Costello).

Annie's duet with Aretha Franklin on 'Sisters Are Doin' It For Themselves' is all very admirable and feminist but it's very glossy and not a little predictable. Ah, but the star names are queuing up...

The rest washes rather than grabs, and rather than being a natural progression, seems calculated. There's no rawness, no anger, no hunger — not surprising since they're now successful and happy. 'No hurt, no pain, no tears no broken hearts', as the song goes. I desperately wanted to love this but there's little passion. ■■■■

Betty Page

CHINA CRISIS 'Flaunt The Imperfection' (Virgin V2342)

A LOT of harsh criticism has come China Crisis' way in recent times, mostly of the 'brain numbing boredom' variety. 'Flaunt The Imperfection', the result of the band's collaboration with ex-Steely Dan man Walter Becker, is unlikely to appease holders of such views, being full of China Crisis' traditional mellow softness, smoothed out even more by Becker's production.

The result is not entirely unfavourable. Gary Daly gives us insights into his life philosophy with titles like 'Wall Of God' and 'Strength Of Character', with the former featuring some good old steely Steely Dan guitar.

The overall effect is to bring visions of bronzed young things gliding down a West Coast freeway with the sun in their hair and the wind in their faces. Hardly your typical Mersey sound.

'Flaunt The Imperfection' is an impeccably polished album. Its faults lie in the group's total faith in Becker's production. His touch has filled them down to the point of over-smoothness in places, while the laid back, relaxed sound he's taken from the China Crisis of old has been shined up a thousand fold and does nothing to complement Daly's vocals which have never exactly grabbed you by the ear drums and bellowed into your brain.

'Living In a Catholic Style' and

the single 'Black Man Ray', are though, two of China Crisis' finest moments, with some more great Becker guitar on the latter and some sweet sounds all round. But a bit more of China Crisis next time please. ■■■■

Eleanor Levy

FREDDIE MERCURY 'Mr Bad Guy' (CBS 86312)

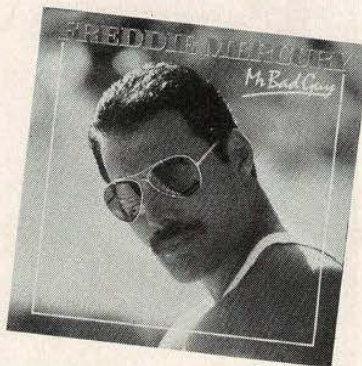
LIKE A kid let loose on a box of chocolates, Freddie has gorged himself. It's all done in the best taste of course (well almost) as Fred fulfils his wildest ambitions. Unfettered for a while from Queen, this album nearly defies description. There's great chunks of symphonic sounds mixed and matched through boystown beats and Freddie at his sentimental best making his moustache go droopy with tears and sweat.

Big, bold, brassy and very expansive, it's a real epic. Off we trot with 'Let's Turn It On', Fred in sequined jodphurs running up and down the stairs on a pulse-racing little number. Those older style bittersweet numbers aren't forgotten though, and the next outing is 'Made In Heaven'. What a tear jerker. Cock an ear to 'Love Me Like There's No Tomorrow' as well, a song to make Samantha Fox's stocking tops really wobble.

The album's masterwork is the title track. Fred comes to grips with a full scale orchestra, a warbling opera star and much more, in a delicious extravaganza that gives the word epic entirely new meanings.

'Mr Bad Guy' is a real treat for Fred fans. Five thousand twinkling stars, dear. ■■■■

Robin Smith



REO SPEEDWAGON 'Wheels Are Turnin'' (Epic 26137)

I WOULD rather listen to the Smiths' albums 10 times than bend my little pinkies to all this again. While I'm partial to most varieties of American mega rock, REO Speedwagon leave me colder than an eskimo sitting on an iceberg without his

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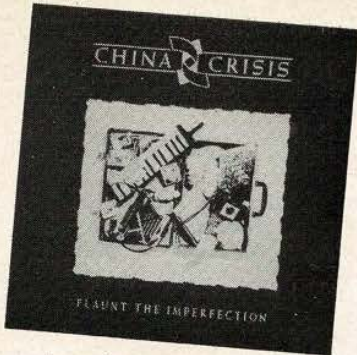
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underpants.

More flatulent than the RM staff after blowing all their luncheon vouchers down at Spud U Like, REO Speedwagon rummage their way through a selection of tracks suffering from a bad case of vinyl arthritis, for which there is no known cure.

Absolutely no stars, so there.

Robin Smith

DAVID GRANT 'Hopes And Dreams' (Chrysalis CHR 1483) MOST PEOPLE'S hopes and dreams as far as David Grant was concerned were that he'd renounce the calculated bubblegum image of '83 and return to the adventure, the excitement, the FUN dammit, of the Linx days. Well... it was too much to hope or dream. This is better than the 'Stop And Go' period all right, but it didn't make me smile or move.

It's more than disappointing, it's very annoying that such a sharp writer and astute musical mind as David should be sitting here on safe ground, consistently under-achieving when he should be

leading the British charge. Instead of the off-the-wall rhythms and witty lyrics that introduced him to us and which are undoubtedly his forte, we get a succession of numbingly banal lyrics and soulless arrangements.

Derek Bramble's production and the contribution of great pros like saxman Chris Hunter and even Sketch himself on one track ensure that the record positively gleams with polish. But he could be a very fine soul singer and to hear him taking the soft option in order to be a pop star is irritating.

The Jaki Graham duet, OK that was always a Top 40 concept but in the first place it's a terrific song and second of all they sing it with style and respect. Just about everywhere else on the album the overriding feeling is of Grant tailoring himself for Radio One play. Which he'll get with 'Where Our Love Begins' for a start and plenty of the rest. The Go West collaboration 'Crime Of Passion' certainly doesn't match its name either. Less contrived than his last, but still somewhere his conscience should be troubling him. ■■

Paul Sexton

THE INTRUDERS 'Who Do You Love' (Streetwave MKL6) THERE'S LITTLE point in comparing this Intruders incarnation with their golden Philly era of the early Seventies ('She's A Winner', 'I'll Always Love My Mama'), still less the late Sixties period of 'Cowboys To Girls'. That's because only one of the vocal quartet, Eugene Daugherty, appears still to be on

the team these days.

But there's every point in comparing the album as a whole with its terrific title track which should have done so much better around Christmas. But that'll soon show you that 'Who Do You Love' is streetwaves ahead of the rest of the LP.

The boys certainly don't disgrace themselves and the close attendance of Leon 'Finders Keepers' Bryant, who wrote and produced everything on the vinyl, gives the project a certain polish, especially on ballads like the new 45 'Warm And Tender Love' (not the Percy Sledge tune) and the mature 'Tell Me'.

Elsewhere he, and they, tend slightly towards simplistic songcraft, as on the rather pedestrian 'Dedicated' and the repetitive workout 'It's Alright'. But 'Rise To The Occasion' is a more determined and vital funk spanker and despite some dated arrangement and cornball presentation the album holds firm... just. ■■■■

Paul Sexton

VARIOUS ARTISTS 'Go Go: The Sound Of Washington DC' (London BOMB1) VARIOUS ARTISTS 'Go Go Crankin' ' (Island DC LP 100) CHUCK BROWN AND THE SOUL SEARCHERS 'Bustin' Loose' (Source EG 2605201) CITIZENS, I smell the sickly aroma of burnt fingers. Now that all the hoo-ha has died with last week's patent shoes (and I stand accused as well), we can approach the Go Go from a, how I can put this, more critical standpoint.

In which case, prepare yourself



to be disappointed, for there is little on either 'Go Go Crankin' or 'Go Go: The Sound Of Washington DC' to slap some freshness into trend-jaded feet. Seems to me what works in cramped DC venues, what comes out of the live charge of ghetto/James Brown, does not necessarily transfer onto vinyl.

'Go Go: The Sound Of Washington DC' is particularly unfortunate in this respect. All that on-the-edge atmosphere caught in a vacuum.

'Go Go Crankin', though a lively, slimmer 8 track proposition, suffers from a similar lack of imagination. All groove and no hook. All bluster no lustre... though you can't deny TF's 'Drop The Bomb', Slim's 'Good To Go' and Chuck Brown's 'We Need Some Money... Talking of which, Brown's late Seventies milestone album 'Bustin' Loose' is a re-issue to shame most on offer here ■■ and ■■■■ and ■■■■

Jim Reid

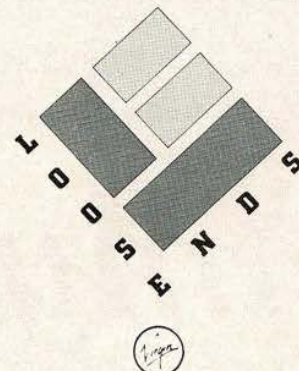
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THEY HAVE SOLD OVER 15 MILLION ALBUMS. THEY PLAY TENNIS AFTER GIGS. THEY DON'T EAT MEAT. THEY ARE REO SPEEDWAGON. GASP, SAYS RORY FITZJOHN

THE WAGON

JUST WHEN you thought rock 'n' roll had been tamed by hair dryers and personal make-up artists, our American cousins, like the cavalry before them, are coming to the rescue.

Lock up your daughters, throw away your stylus and be not fearful of AOR programmed 'product', REO Speedwagon are coming to save our souls. At a time when pop stars bleat on about how they aim to be in bed early, brazenly advocating celibacy and abstinence, REO Speedwagon are about to prove that they are more than just a silly name.

Less than a month before their two nights at the capital's Hammersmith Odeon, their lead singer Kevin Cronin warned, "if anyone thinks they're going to hear an evening of ballads they're gonna be surprised."

'I Can't Fight This Feeling' may sound like another slushy Yankee ballad straight from the mould that cast hits for Foreigner and Chicago, but it isn't, stressed its author Kevin, representative of REO Speedwagon live. People who saw them on their last visit to the UK in 1979 will be pleased to learn that according to

Kevin neither their lifestyle or their set has been toned down, slowed down or tampered with in any way.

Just listen to Kevin extol the wild life on the road with REO, still remarkably chipper at the wrong end of an all night binge with another mega US band Survivor, who have been opening for REO on their American tour.

"We like to have fun. Lots of times we'll book late night tennis courts and have a few games after the show or other times we go back to the hotel and party. You never know what we might do." Gasp.

"We go on the road and it's kindalike boys night out. It's a gang that's been together for a long time. Even the crew has been with us for a long time. It's boys night out when we all go together."

Kevin isn't kidding when he says that REO have been together for a long time. The earliest manifestation of the group appeared in 1968 when keyboard player Neil Doughty teamed up with drummer Alan Gratzner at college. The present line-up has been intact since 1975.

"Staying together for ten years in the same rock 'n' roll band, with all the craziness that goes on, and the possibilities for disaster that come up along the way — when I think about us — it's pretty cool."

REO ARE no spring-chickens anymore. Kevin, married with two children and a four-wheel drive jeep to think about, celebrated his thirty-third birthday last October. "But I like the idea of being 33 and a third," quoth the wag. The other members are all starting to go grey at the temples too and they must temper their wild instincts with common sense.

They appreciate that the body is a temple and we are what we eat. Having digested the words of best-selling author and nutritionalist Robert Haas, renowned for his patronage of wealthy tennis players, they can claim to be probably the first mid-west rock 'n' roll band to have renounced hamburgers in favour of a life preserving fat-free diet.

"He approached us to see if his programme of nutrition could apply to a rock 'n' roll band as well as athletes.

"It gives everybody a lot of energy," insisted Kevin.

There you have it. REO Speedwagon — old fashioned rock 'n' roll for regular Joes on carbohydrates.

"A lot of people who come to our shows maybe work in a bank during the day, they have a regular job, but they still have their blue jeans hanging up in the closet. And when REO come to town they'll come out too..." Or in other words, they can't fight the feeling.

New Single 7 Inch And Extended 12 Inch VS764 VS764 · 12

As seen on no. 73 and the Saturday Picture Show

Jimmy Nail

Love Don't Live Here Anymore 



mailman

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▼ SO ACCORDING to the ignorant yanks, the superb Phil Collins was not big enough to sing at their wonderful(?) Oscar awards ceremony recently. Of course, that was perfectly understandable, after all the marvellous 'Easy Lover' only reached number two in the singles chart and 'One More Night' peaked at a lowly number one! 'No Jacket Required', his stunning new album, also only reached number one. I doubt very much if the Americans have ever heard of the greatest album ever released, 'Face Value', or a band called Genesis!

In short, Phil Collins is the greatest singer/songwriter, drummer and producer the world has ever seen. You know what I mean!

Glenn Downs, Maidstone, Kent
● If the Americans have never heard of Genesis then it might not be such a bad place to live after all. As for Phil Collins — in the land of designer toupées his



PHIL COLLINS: almost divine

happily bald state may just be too much to handle.

▼ I HAVE this theory on human sexuality. The most attractive people throughout the centuries have always had thick lips. Marilyn Monroe, Rudolph Valentino, Elizabeth Taylor, Mick Jagger, Muhammed Ali — right up to today with people like Madonna, Victoria Principal, Kim Wilde and Echo And The Bunnymen's Ian McCulloch. I don't quite know what it means but it's very interesting isn't it?
Simon Jeffrey, London SW6
● Well, no Simon, not really

▼ WHY THE hell should record stores sell 'USA For Africa'? After all, Band Aid was the first and should be the only charity record. Small record stores have got to make their money somehow.

Someone who likes Wham! Spandau and Duran

PS: I'm going to Wembley to see England v Scotland in May.
● You'll be disappointed then, mate, seeing as the game's been transferred to Hampden Park. But what else can you expect from a compatriot of Charlie Nicholas's?

▼ WHO DOES Sarah Donnington think she is? How dare she compare Paul King with Ken Dodd. I've been Ken's biggest fan for years and I know both he and the Diddy Man will be totally distraught to be mentioned in the same breath as some two-bit pop star who'll have his 15 minutes of fame then slink back into the hole from where he came. Ken Dodd is a demi-god whose shining star will burn for aeons. And just because he's got big teeth doesn't mean he's unattractive. Eat your words Sarah, or prepare to die!
Angela Clements, Handsworth, Birmingham

● But have you noticed the similarity (give or take a hump or two) between Paul King and Laurence Olivier in Richard III?

▼ SARAH DONNINGTON (issue April 13) I suppose you thought you were really witty comparing Paul King to Ken Dodd. Unfortunately for you, my dearest darling duck, I have been speaking to Pauly and he is visiting Wiltshire VERY SOON just to meet you and guess what he is bringing with him? Yes, his tickling stick to shove right up your arse!!! OK, bog-brain?
Jacqui (the King lover) Ellis, Belfast, N Ireland
● Sounds rather nice actually. If I ask very nicely will you do it to me too Jacqui?

▼ PLEASE, PLEASE, please could you print a picture of that gorgeous hunk Paul Young — wearing as little as possible (or better still nothing at all!). What a face and what a body! You can forget your Andrew Ridgeleys and Simon Le Bons, there is only one guy who's 100% MAN and that's PAUL. He's got the sexiest eyes, bum etc I've ever seen.

PS: Can I please have a pair of his Y fronts!

Sarah, Glasgow, Scotland

● Paisley print polyester Y-fronts with white ribbing have never really appealed to me I must admit Sarah. Give me crotchless rubber jockey shorts with fluffy pink bits anyway. And what is his "etc"?

▼ THIS WEEK I witnessed the drop of the best single of 1985 so far, after only two weeks of release. How many of the record buying public can truthfully raise their hands and say they appreciate good music? Not many of us, enough to get mega-brilliant singles like 'How To Be A Millionaire' and 'Be Near Me' to 47 and 26 respectively, but not enough to make them even bigger hits. OK, a good record isn't necessarily a hit record, but it makes me so mad when good records don't get the recognition they deserve.

Is it because ABC are making incredibly varied and innovative music or because they don't appear, non-stop, on everything from Breakfast TV to 'The Tube' every week?

Whatever it is, my few and far between ABC fanatics, let's hope one day the lads (oh, and Eden!) will have a top 20, or even a top 10 record. That's if the record buying public will ever appreciate good music. Be near me, ABC, be near.

Neil Durham, A Future Zillionaire, Hampshire

● 'Be Near Me' failing to scale the top 20 may just perhaps have something to do with ABC not getting TOTP the week they went up from 36 to 26 and King getting it when they stayed at 24. Well, King stiffed too, so at least it was divine justice

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MAY IS upon us. Bright spring days, sunshine — in fact, just the *wrong* weather for sitting in a cinema or watching videos. Never fear, for people unwilling to brave skin cancer and vitamin D overdoses, there's 'The Nighttime Concert' from Elton John (Vestron Video) who's always good for a laugh, despite supporting a dodgy football team. EMI also release another excellent video from the 'Ready Steady Go' archives with 'The Beatles Live' featuring a pre-Grecian 2000-needing Paul McCartney. Watch out next month for the release of '1984' from Virgin — a laugh a minute to be sure.

May's a lean month for cinema releases, but June sees the opening of 'The Breakfast Club', currently enjoying some nifty pre-publicity courtesy of Simple Minds' 'Don't You Forget About Me' which features on the soundtrack. Starring the highly aesthetic Emilio Estevez — son of Martin Sheen and star of 'The Outsiders' and 'Repo Man' — it's a film worth missing out on a sun tan for. It opens on June 7.

Eleanor Levy

● WILL PATON and (below) Robbie Coltrane in 'Chinese Boxes'



hour and a half of fun, frolics and a wonderfully sympathetic and funny performance from Kathleen Turner as the romantic novelist who goes off to the South American jungle to rescue her sister. Michael Douglas is the hunk who unwittingly gets landed with protecting her, though by the end of the film it's more like the other way round. Some moments will have you in stitches and despite its gooey ending, it's a real guffaw-inducing hoot.

Eleanor Levy

DEPECHE MODE 'The World We Live In And Live In Munich' (Virgin Video)

A NICE play on Depeche Mode's own wording for the title — while you sit and expect something special from a group who've quietly but steadily evolved into a classy and mature musical unit. 'The World We Live In ...' is therefore more of a disappointment because it fails completely to capture their live energy and excitement. Shot in muddy tones of blue and red with lots of fades between the individual group members, the sound on a normal mono TV is muddled and distorted and after half an hour begins to grate. All credit to the group though, for having the guts to put

F I L M

'INTO THE NIGHT' (Cert 15)

JOHN LANDIS' latest film has met with lukewarm response from many critics. Maybe it's just that they're expecting too much, but 'Into The Night' is one of the funniest films of the year. Not as fast-paced as 'Trading Places' (there's no Eddie Murphy for a start), nor as black as 'An American Werewolf In London', it's the tale of a large nosed, dozy aviation engineer who saves a beautiful girl from death and is caught up in the world of Middle Eastern gem smuggling.

Cameo parts from the likes of David Bowie in a role as a public school assassin pop up, as well as the director himself as a Persian thug. 'Into The Night' is not Landis' best, but he still manages to beat all other directors of sharp, comic observation into a cliched splurgy pulp.

Eleanor Levy

'CHINESE BOXES' (Cert 18)

WILFULLY OBSCURE thriller set in Berlin that surrounds secret organisations, heroin deals and loud American accents as people die all over the place. Directed by former film critic Chris Petit whose work includes 'Radio On' and the far superior thriller 'An Unsuitable Job For A Woman', its intention is to confuse — but confuse to the point of boredom. Large Scottish 'alternative' comedian Robbie Coltrane turns up as the head of the American organisation that uses the film's hero for their own ends, but despite his finely malevolent

performance, the whole thing seems to spend a long time going nowhere.

Eleanor Levy

'THE COTTON CLUB' (Cert 15)

'THE COTTON Club' is a \$45 million tribute to the Roaring Twenties by Francis Coppola — it's a story mixing gangsters, hot jazz music and civic corruption into a potent cocktail of money and murder.

The real club was a 'whites-only' nightclub where the elite of American society and stars of stage and screen drank illicit 'Prohibition' drink.

The story concerns Richard Gere's problems as a struggling cornet player who saves a mobster from being 'rubbed out' by a rival in terror and the complications that ensue when the mobster's moll falls for him.

At two hours plus it can be a long haul, but with music of the quality of Duke Ellington and the unbelievable 'Minnie The Moocher' by Cab Calloway, it can't fail to hold.

Duke Wellington

V I D E O

'ROMANCING THE STONE' (CBS Fox)

EEEE, THERE'S nothing like a good swash of your buckles to get the old nerves tingling. 'Romancing The Stone' overcomes such severe problems as accusations of jumping on the 'Raiders Of The Lost Ark' bandwagon as well as an Eddie Grant theme song, to offer an



themselves on display in the musical raw. I'll take the real live thing though.

Eleanor Levy

VARIOUS 'The Hits Video' (CBS Fox)

OVER 20 promos, about a third of which are worthy of more than one look which, for video compilations, is not bad going. Dead Or Alive open with 'You Spin Me Round' — all long nails, eye patches and Petie trussed up in satin bonds. Very chic. Lots of tat fills up the gaps (Billy Ocean's 'Loverboy', Howard Jones' 'Things Can Only Get Better'), but hits high with Alison Moyet's 'That Old Devil Called Love', while the Monochrome Set's 'Jacob's Ladder' is a stylish mish-mash of arty visual jokes. Highlight is Echo And The Bunnymen's 'The Killing Moon' — all icy blueness, shimmering reflections and Mac looking suitably translucent and beautiful.

Eleanor Levy

HALL AND OATES 'Seven Big Ones' (RCA Columbia)

DARYL AND John's major hits on video — seven of them, including 'Rich Girl', 'Private Eyes', 'Family Man' and 'Man Eater'. All very American, while Daryl pouts prettily and John excels in the role of ham pop star trying to be an actor. Not worth watching more than once — and that's at a push — even with Daryl Hall's stunning bogey green suit on show.

Eleanor Levy

VARIOUS 'Sexy Shorts' (PMI)

MUSIC VIDEO finally reaches new depths of inanity with this compilation of 'titillating' televisual dregs. 10 videos from unknowns or has-beens (the Tubes??), with lots of wobbly bits used to conceal the appalling lack of musical talent. Add to this one token video from a name band — Duran Duran with 'The Chauffeur'. Even this is a swizz though, because it doesn't actually feature the band at all, so don't expect John Taylor in the nuddie be-

cause they pay someone else to do it for them. Tedious in the extreme, I suppose something of this ilk was inevitable — but is anyone really interested in Fee Waybill's willy?

Eleanor Levy

LIONEL RICHIE — 'All Night Long' (RCA Columbia)

THIS IS Bostik entertainment in the extreme, a Sellotape and paste video job-lot of Lionel Richie's hits from his multi-successful 'Can't Slow Down' LP. 'All Night Long', 'Runnin' With The Night', 'Hello' and 'Penny Lover' interspersed with Lionel himself proclaiming his 'God-given gift' of songwriting and generally rapping about his videos. The superb, if controversial, video for 'Hello' is included in its official entirety but *minus* the infamous and still publicly unseen 'shower scene'. Bob Rafelson's epic promo for the title track was much talked about when it came out, but it is Bob ('Beat It') Giralddi's 'Hello' that steals the show — the song itself proving that undoubted and undaunted Richie is the king of schmaltz and reigns supreme. Tagged onto the end of the promos are live versions of 'Running With The Night', and 'All Night Long' that look severely out of place. This compilation looks quickly put together and patchily edited — despite the quality of the music involved.

Dylan Jones

VARIOUS 'Rock And Roll: The Early Days' (RCA Columbia)

A DOCUMENTARY of what the chairman of the American White Citizens Council calls in this video ... "Vulgar animalistic nigger rock 'n' roll bop" — yeah, primitive prime-time boogie! The producers have put together a marvellous film, full of post WWII archive footage of Middle American lifestyles and the leisure time first born teenagers listening to black r'n'b. And of course the advent of the all-purveying rock 'n' roll. It acknowledges rather than glosses over the black roots of

r'n'r and takes an accurate train ride through the infant years of the first 20th Century music phenomenon. Amongst the trailblazing shots of the country and western and r'n'r mix of Elvis and Haley's Comets are Frankie Lymon, Buddy Holly, Jerry Lee Lewis, the Everly Brothers, Carl Perkins, Chuck Berry and Little Richard — whilst Pat Boone comes across as the crass cover-versions merchant he probably was.

All in all an excellent video, and indeed there is good rockin' to be had here.

Dylan Jones

BRYAN ADAMS 'Reckless' (A&M Video)

CANADIAN BRYAN Adams has proved himself a smooth operator in the realm of highly-charged rock with singles like 'Run To You' and 'Somebody'. Here five tracks from his excellent 'Reckless' LP are welded into a coherent story by director Steve ('Billie Jean' and 'Electric Dreams') Barron. Also included is a bonus track 'This Time' from his 'Cuts Like A Knife' LP. It's certainly one of the most imaginative presentations of a video compilation around — and the music's great.

Mike Gardner



● OPPOSITE AND ABOVE: 'The Cotton Club'

Go West are clever, extremely well formed and (suddenly) rather popular.

Eleanor Levy finds out how they made it big (whoops)

IT'S SUNDAY. The omnibus edition of 'EastEnders' is on the telly. Old groany-guts Lou Beale is standing in her purple, fluffy, nylon dressing gown and curlers, doing her ironing. Out of the radio, playing in the background, comes 'We Close Our Eyes' by Go West. The day before those same Go West boys are dancing about in front of Keith Chegwin on 'Saturday Superstore'. That evening, there they are again on 'The Max Headroom Show'. Is there no escaping from those meaningful stares, those leather jackets, those much talked about muscles?

Absolutely not and isn't it lovely? Not for a long time has a debut single from an unknown band caused such a stir. On 'Eastern Eye' on Channel 4 one man answered the question 'Why aren't there any successful Asian groups in the pop charts?' with the explanation 'Because our bands don't look like Wham! or Go West'.

So, while the West London twosome have to cope with the guilt of preventing an entire continent's commercial success, Go West go along building up a following, appearing on yet more TV shows — and releasing the odd record, which is, after all, what the whole thing's about.

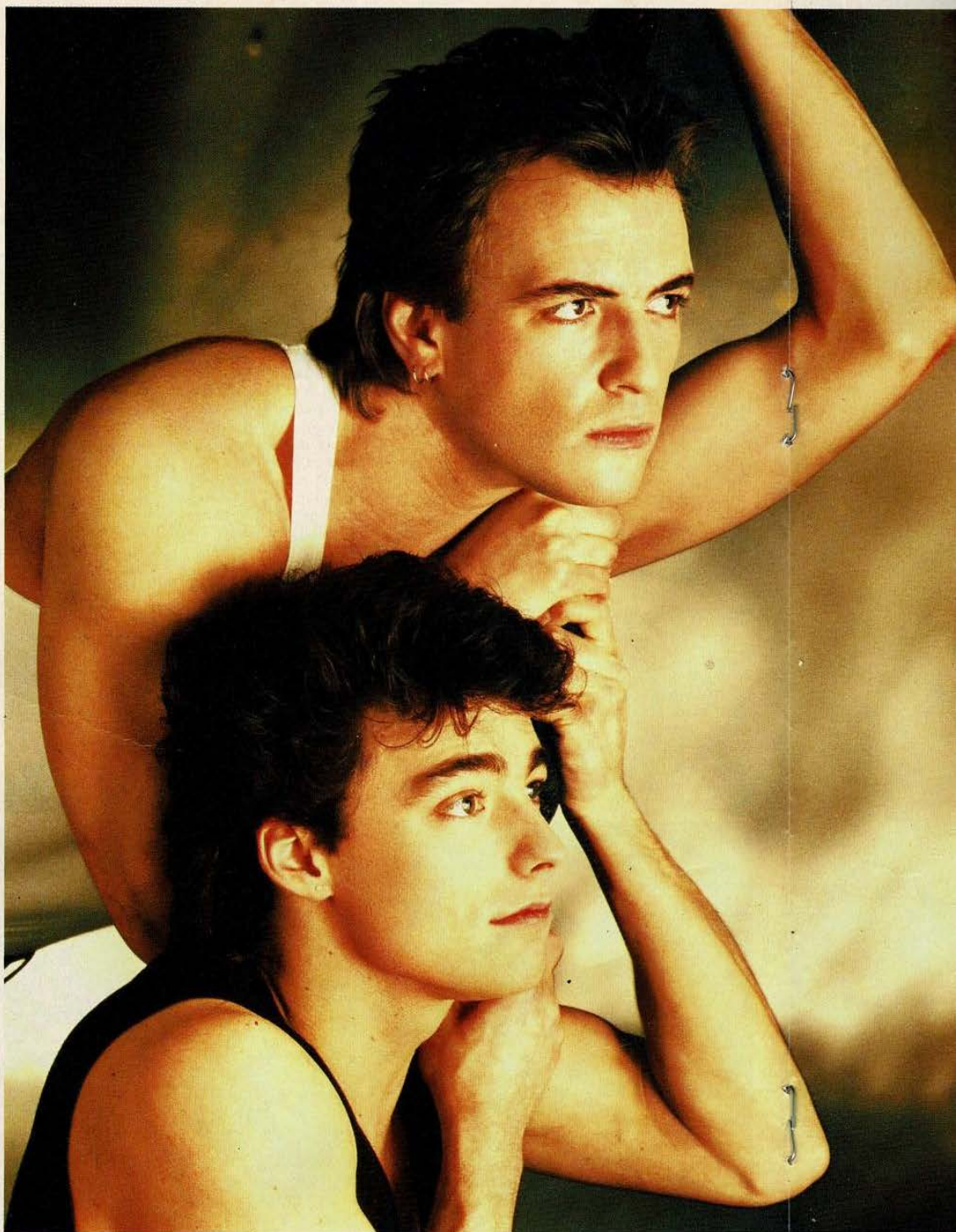
'Call Me' is their second single and seems to have been earmarked since the start as 'the one to break them into megastardom'.

It's from their successful debut album — the most obvious single from an LP full of the things. But it seems that the album was very close to not being made at all.

"Everyone walked out on it at one point," recalls Richard Drummie — 26, dark haired, bass playing smaller one. "It did get pretty hectic, everyone had a good tantrum." Even producer Gary Stevenson it seems. Richard laughs at the memory.


"One day Gary just went 'right, I've had it with this. That's it. Forget it.' He was back 20 minutes later though."

"Still we get on as well with Gary as we would with anyone in that situation," says



SUCCESS





Pete Cox — 29, lighter haired, ex Cub (he left because 'Batman' came on the telly on Wednesday nights), baritone taller one. "Better to have an argument with somebody you know because you can tell how far you can push it."

Meeting the duo, it's easy to see how such things come about. It's not that they're more stropky or egotistical than most people in groups, it's just that they view everything they do with a cool but steely determination.

GO WEST are now — A Success... A Hot Property. That success was certainly calculated — but *they* were the ones pressing the buttons and doing the sums.

"We've been waiting a long time to do this and now we're doing it we'll do everything that comes along," says Richard.

"When you go out with your first single you're trying to get attention everywhere. I don't think we could go on the way we have been for much longer. But, there again, we're not complaining about it because we've had enough days off in the last three years."

"We knew what kind of album we wanted to make," adds Pete. "We wanted to make a glossy sounding album. We've got little enough idea about anything else we do, but we knew what we wanted and we knew it would take a lot of money behind it. It's not fair to expect that without doing our bit as well. Now, this (indicating tape recorder and studio in background where next shot for the photo session is being set up) is our part of the deal. Both us and the record company are playing the game."

It's a game that so far has been played more successfully than even this supremely confident duo expected. The day of the interview their album goes straight into the charts at number 10.

On the hearing the news Richard's little face lights up with pure joy. "Pete, Pete, the album's number 10!" You expect him to break into a little gambol around the room, he seems so pleased.

THINGS ARE still very new to Go West. They're just finding out what it's like to become public property.

Richard says Pete's been recognised in the street. Pete says he hasn't. Richard insists. Pete is adamant. You see what they mean when they tell you they argue — sorry, discuss things — a lot.

"Down to a ridiculous degree," says Richard.

"Just to give you an idea," continues his partner, "we thought of the name of the band together and there were only two words in it. It does get silly. We do everything together. (Pause). I have to stop saying that, it sounds terrible. *Musically*, we do everything together."

Eventually they decide they don't really get recognised — yet. It's not surprising really, because they look very different — or, more to the point, normal — without the leather jackets and dirt smeared over them as seems the trend in their videos.

And as Pete points out, "I don't often walk down the street looking angry, covered in oil, with a giant wrench in my hands." More's the pity.

Comparisons with Wham! have abounded for Go West, but the real similarity is in how big the duo have the potential to be. Trumplers stabbing themselves, nose jobs and problems with their waistlines could be just around the corner.

"We're really only doing this because it makes us happy," says Richard. "If it gets to the stage that you get that famous you can get no privacy I don't know how happy that would

make me. We could get to love it. Who knows?"

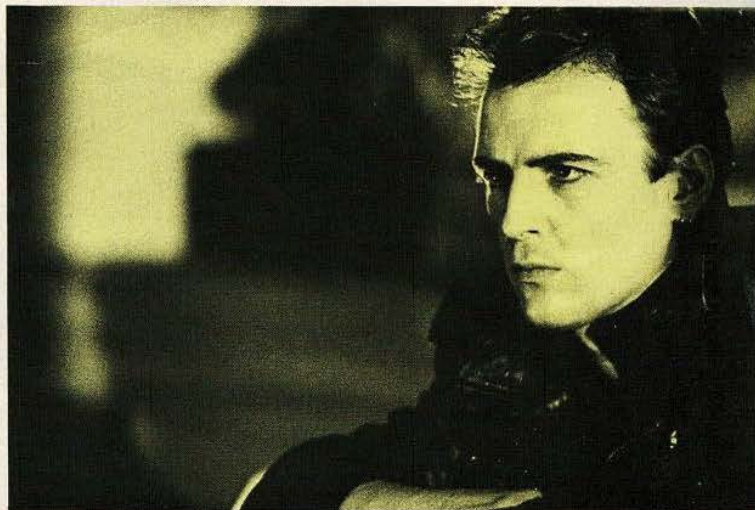
"I've had a couple of calls at home this morning where some girls phoned up, my girlfriend answered and they've said, 'I hear you're looking for cleaners.' But in the background you hear 'ask if he's there'. It's funny now, but if it happens 30 times a day it won't be."

AS THINGS stand, Go West are, to borrow a line from a song Pete no doubt sang as a Cub, 'riding along on a crest of a wave'. Where they go from here is another matter. Talk of them turning down a support slot on Madonna's tour because they didn't have enough songs is borne out by Peter.

"We're not prolific writers," he says, "Over the three years since we signed to our publishers ATV we only wrote about 15 tunes. The live work gets further and further away because the writing of new songs gets further and further away. We're always doing something else. We must disappear and get down to some serious writing."

"I don't know what's going to be on the next album," adds Richard. "I think it will be more aggressive though. We won't make a conscious effort to make it more aggressive, we just won't make the conscious effort to make it more 'poppy'."

The new single 'Call Me' is by far the most 'poppy' track on the album. Pete and Richard also reckon it's their least favourite which — commercial sense as it may be to release it as



the next single — does seem a bit of a cop out. Neither of them exactly disagree.

"It wasn't, no, I suppose, it was an out and out attempt to write a single really," Richard explains. "Everyone says, 'Oh dear, a contrived band' but people have got to remember that you're sitting around for three years and someone says, 'look I've got this guy, he's hot. He loves everything — all he needs is one single and you'll have a deal'."

"You get that reply from record companies so much that inevitably you start thinking 'right — what was it about the last thing we did that wasn't quite commercial enough?'," continues Pete. "But I think we overdid the sugar on 'Call Me'."

"There won't be another track by Go West that is as poppy as that. When you've got a foot in the door, without being too arty, you can start doing things on your own terms a bit more. Having said that, I'm really pleased with 'We Close Our Eyes'. That's very close to the direction I want to keep going in."

HOWARD JONES



Photo: Barry Plummer

● WEMBLEY ARENA, LONDON
 AS POP messiahs go, Howard Jones isn't your common or garden model. Surface impressions are deceiving. There's the audience — as unlikely a mixture as you could get at any bus stop — old, young, rich and poor. But there's no mistaking their shrill appreciation of every gesture made by Howard from his rousing 'Pearl In The Shell' intro onwards.

Howard himself revels in being 'the boy next door', chattily inviting his audience to get nice and cosy before he sends them into a frenzy with his infectious blend of synthesised pop.

There's something endearingly awkward about Howard as he leaps up onto his piano in his electric blue suit to give the devoted a cheery wave.

Somehow he is pop's unlikeliest hero. You can criticise his stage movements; described by a voice close by as being "like Freddie Starr doing his impersonation of Little Richard". But it is hard to deny that his optimistic lyrical stance, his warm personality and the fact that he obviously believes in every song made the cavernous Wembley Arena seem as intimate as a table for two.

Backed by a bass player, a drummer (who had most of his drums suspended above his head) and mime artist Jed Hoile, Howard showed that he is an accomplished keyboardist and an efficient controller of both electronic technology and an audience. This was a confident display — leaving the audience to sing many of his numerous hits like 'What Is Love', 'Like To Get To Know You Well' and an excellent second version of 'Things Can Only Get Better' in the encore — very bluesy on his portable keyboard.

Howard keeps his songs direct and simple. It is easy for critics to get cynical about his presentation of universal ideals and equally easy for him to topple over into sentimentality. But in the main his simplicity is his strength.

Howard Jones presents an energetic show that gets the foot tapping and the mind singing all the way home.

■ MIKE GARDNER

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STREET SOUNDS

RM DISCO

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

- 1 1 FEEL SO REAL, Steve Arrington, Atlantic 12in
- 2 7 19, Paul Hardcastle, Chrysalis 12in
- 3 3 I WANT YOUR LOVIN', Curtis Hairston, London 12in
- 4 8 THINKING ABOUT YOUR LOVE, Skipworth & Turner, 4th + B'way 12in
- 5 2 SPEND THE NIGHT, The Cool Notes, Abstract Dance 12in
- 6 5 DANCIN' IN THE KEY OF LIFE/SHE JUST DON'T KNOW/STAND WITH ME/TURN UP THE LOVE, Steve Arrington, Atlantic LP
- 7 15 LIKE I LIKE IT, Aurra, 10 Records 12in
- 8 18 GIRLS ON MY MIND, Fatback, Atlantic 12in
- 9 6 COULD IT BE I'M FALLING IN LOVE, David Grant & Jaki Graham, Chrysalis 12in
- 10 16 RHYTHM OF THE NIGHT, DeBarge, Gordy 12in
- 11 9 HANGIN' ON A STRING (CONTEMPLATING), Loose Ends, Virgin 12in
- 12 28 DANGEROUS/CHANGE YOUR WICKED WAYS (REMIXES), Pennye Ford, US Total Experience 12in
- 13 11 BAD HABITS, Jenny Burton, Atlantic 12in
- 14 17 SETTLE DOWN (REMIX)/I LIKE YOUR STYLE, Lillo Thomas, Capitol 12in
- 15 29 HISTORY, Mai Tai, Dutch Injection 12in
- 16 12 LET'S GO TOGETHER, Change, Cooltempo 12 in
- 17 10 FAN THE FLAME, Barbara Pennington, Record Shack 12in
- 18 19 WHAT'S MISSING/A BROKEN HEART CAN MEND/YOU WERE MEANT TO BE MY LADY/INNOCENT, Alexander O'Neal, US Tabu LP
- 19 13 MY SENSITIVITY (GETS IN THE WAY)/IT'S OVER NOW/ THE NIGHT I FELL IN LOVE/CREEPIN', Luther Vandross, Epic LP
- 20 25 EYE TO EYE (REMIX), Chaka Khan, Warner Bros 12in/7in mix
- 21 22 GROOVIN', War, Bluebird/10 12in
- 22 42 CALLING/HE'LL NEVER LOVE YOU (LIKE I DO)/I WANNA SAY I LOVE YOU/ROCK ME TONIGHT, Freddie Jackson, US Capitol LP
- 23 26 LET ME BE YOUR EVERYTHING, Touch Of Class, US Atlantic 12in
- 24 4 CLOUDS ACROSS THE MOON, RAH Band, RCA 12in
- 25 49 MUTUAL ATTRACTION/OH WHAT A FEELING, Change, Cooltempo LP
- 26 47 THE MORE THEY KNOCK THE MORE I LOVE YOU, Gloria D Brown, US Krystal Records 12in
- 27 21 LOVER UNDERCOVER/SO DELICIOUS/LET'S PLAY TONIGHT/ START IT UP/SHE'S A GO-GETTER/SEQUENCE 96, Fatback, Cotillion LP
- 28 45 CAN'T STOP THE LOVE/TOO MANY GAMES/MAGIC/I WANT TO FEEL I'M WANTED/REACHING DOWN INSIDE, Maze featuring Frankie Beverly, Capitol LP
- 29 34 BACK IN STRIDE, Maze featuring Frankie Beverly, Capitol 12in
- 30 35 TURN IT UP, Conway Brothers, US Paula Records 12in
- 31 31 THIEF IN THE NIGHT (REMIX)/LA LA, George Duke, Elektra 12in
- 32 30 PUT YOUR RIGHT HAND IN THE AIR PUT YOUR LEFT HAND DOWN IN YOUR UNDERWEAR, Redds & The Boys, London LP/7in promo
- 33 14 THE SWEETEST PAIN/A NEW HORIZON/SO WHERE ARE YOU?/ GIVE IT ALL YOU GOT, Loose Ends, Virgin LP
- 34 39 I WONDER IF I TAKE YOU HOME, Lisa Lisa, CBS 12in
- 35 20 HAPPY FEET, Maze Extension, Fourth & Broadway 12in
- 36 27 MOVE CLOSER (NEW MIX), Phyllis Nelson, Carrere 12in
- 37 24 OHH BABY (REMIX), Spank, Champion 12in
- 38 23 WE NEED LOVE, Cashmere, Fourth & Broadway 12in
- 39 33 FREAKS COME OUT AT NIGHT/FRIENDS, Whodini, Jive 12in EP
- 40 64 LOVE WILL FIND A WAY/DANCING IN THE SUN, George Howard, US TBA LP
- 41 79 SANCTIFIED LADY, Marvin Gaye, US Columbia 12in
- 42 41 OH YEAH!, Bill Withers, US Columbia LP
- 43 70 FROGGY MIX/PART 2, James Brown, Boiling Point 12in
- 44 — MAGIC TOUCH (CLUB MIX), Loose Ends, Virgin 12in
- 45 — SILVER SHADOW/IN THE HEAT OF PASSION/ONE LOVE/ THANK YOU, Atlantic Starr, US A&M LP
- 46 50 HOLD ME TIGHT, Robert White, Calibre 12in
- 47 61 TAKE ME TO THE TOP (REMIX), Advance, Belgian BMC 12in
- 48 36 BABY FACE, Merc And Monk, US Manhattan 12in
- 49 73 GOLDEN GIRL, Jakata, Motown 12in
- 50 37 ROSES, Haywoode, CBS 12in
- 51 38 LOVE ME RIGHT NOW, Rose Royce, Streetwave 12in
- 52 85 WICKI WACKY/HOUSE PARTY (MEDLEY), The Team, EMI 12in promo
- 53 43 THE ABC OF KISSING, Richard Jon Smith, Jive 12in
- 54 46 BARBARA ANN/ALWAYS THERE (US REMIX)/THE SWEETEST PAIN/LET'S CLEAN UP THE GHETTO/FAMILY AFFAIR, Webster Lewis/Willie Bobo/Dexter Wansel/Philadelphia International All-Stars/Sly & The Family Stone, CBS LP

- 55 75 MY BABY JUST CARES FOR ME (REMIX)/LOVE ME OR LEAVE ME, Nina Simone, Charly 12in
- 56 — ALL FALL DOWN, Five Star, RCA 12in
- 57 48 BEYOND THE SEA (LA MER), George Benson, Warner Bros 12in
- 58 44 LOVE TONIGHT, David Simmons, Atlantic 12in
- 59 — FRESH (US REMIXES)/CHERISH, Kool & The Gang, De-Lite 12in
- 60 55 BABIES/OUTTA THE WORLD, Ashford & Simpson, Capitol 12in
- 61 63 I FOUND MY BABY (REMIXES), Gap Band, US Total Experience 12in
- 62 — GLOW/SOMEBODY (THE GIRL'S GOT), Rick James, US Gordy LP
- 63 51 C'EST LA VIE/YOU'RE GONNA LOVE BEING LOVED BY ME/ YOU SEND ME, The Manhattan, US Columbia LP
- 64 56 BUTTERCUP, Carl Anderson, US Epic LP
- 65 re ANYTHING (PAUL HARDCASTLE/MARK KING REMIXES)/A.B.C., Direct Drive, Boiling Point 12in
- 66 58 LOVE ON THE RISE, Kenny G & Kashif, US Arista 12in
- 67 — KEEP ON JAMMIN', Willie Hutch, US Motown 12in
- 68 74 SOME KINDA LOVER/NEVER TOO LATE, The Whispers, Solar 12in
- 69 60 SAY WHAT?/MEET ME AT THE GO GO, Trouble Funk/Hot Cold Sweat, 4th + B'way LP
- 70 — IN MY PANTS/WHERE DID OUR LOVE GO/PARASITE, The Beddings, Boiling Point 12in
- 71 62 I'VE GOT YOUR NUMBER/YOU FINALLY FOUND THE ONE/ STAY WITH ME/CAUGHT IN THE ACT, Rockie Robbins, MCA LP
- 72 72 NIGHTSHIFT, Winston Groovy, Jive 12in
- 73 32 HANGIN' ON A STRING (MASTERMIND MEGAMIX), Loose Ends, Virgin 12in
- 74 83 FREAK-A-RISTIC/CIRCLES, Atlantic Starr, A&M 12in
- 75 54 NOW THAT WE'VE FOUND LOVE (PAUL HARDCASTLE REMIX), Third World, Island 12in
- 76 52 MY LOVE IS TRUE (TRULY FOR YOU), The Temptations, Motown 12in
- 77 — YOU'RE MY CHOICE TONIGHT, Teddy Pendergrass, Asylum 12in
- 78 re HOW WE GONNA MAKE THE BLACK NATION RISE? ('85 RE-EDIT), Brother D with Collective Effort, 4th + B'way 12in
- 79 82 ALL IN ONE NIGHT, Lifesights, Pressure 12in
- 80 — WARM AND TENDER LOVE/RISE TO THE OCCASION, Intruders, Streetwave 12in
- 81 re I REALLY WANT YOU, Smoke City, US Epic 12in
- 82 — DEVOTED TO YOU, Cacique, Diamond Duel Records 12in
- 83 re LOVE WILL FOLLOW, Kenny Loggins, US Columbia 7in
- 84 67 NOW THAT WE'VE FOUND LOVE (NEILL KING REMIX), Third World, Island 12in
- 85 71 WHEN YOU LOVE ME LIKE THIS (with Lillo Thomas)/ KING OF MY HEART, Melba Moore, Capitol LP

Hi-NRG

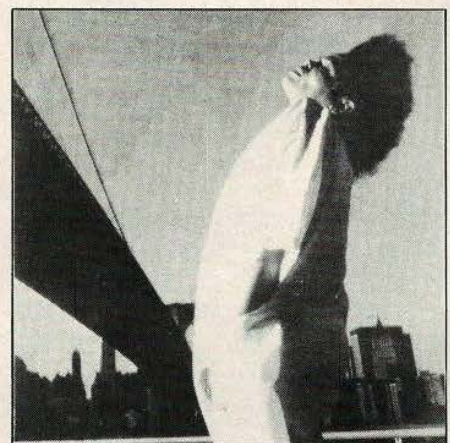
- 1 3 SORRY, WRONG NUMBER, Evelyn Thomas, Record Shack 12in
- 2 6 FAMOUS PEOPLE, Sharpe & Niles, Polydor 12in
- 3 4 ENDING UP ON A HIGH, Seventh Avenue, Record Shack 12in
- 4 1 BOYS COME AND GO, April, Record Shack 12in
- 5 5 EAT YOU UP, Angie Gold, Passion 12in
- 6 2 R.S.V.P., James & Susan Wells, Fanfare 12in
- 7 8 TUNNEL OF LOVE, Carol Cooper, US Profile 12in
- 8 16 DATE WITH THE RAIN, Arnie's Love, US Profile 12in
- 9 15 STRANGER IN DISGUISE, Marsha Raven, Record Shack 12in promo
- 10 13 DANGEROUS, Natalie Cole, US Modern 12in
- 11 9 I'LL NEVER FALL IN LOVE AGAIN, Pamela Nightingale, Carrere 12in
- 12 22 VICTIM OF LOVE, Charade featuring Norma Lewis, US Passion 12in
- 13 21 WALK LIKE A MAN, Divine, Proto 12in
- 14 7 NEW YORK CITY, Village People, Record Shack 12in
- 15 — YOU'RE SO ROMANTIC (REMIX), Sheryl Lee Ralph, US New York Music Company/Dutch Beat Box 12in
- 16 26 SQUARE ROOM, Al Corley, US Mercury 12in
- 17 19 CAN'T STOP, Rick James, Motown 12in
- 18 30= RISE UP FOR MY LOVE, Yvonne Kay, Italian X-Energy 12in
- 19 14 SINDERELLA (REMIX), Betty Wright, Dutch Rams Horn 12in
- 20 29 IN THE NIGHT, Zenobia, US Streetwise 12in
- 21 17 LIMELIGHT, Jessica Williams, Mexican Duca 12in
- 22 23 MAN IN A MILLION, Life Force, Polo 12in promo
- 23 — THREE STEPS FROM TRUE LOVE, Margaret Reynolds, US Dubwise 12in
- 24 25 YOU'RE MY HEART YOU'RE MY SOUL, Modern Talking, Magnet 12in
- 25 re LOVER COME BACK TO ME, Dead Or Alive, Epic 12in
- 26 24 MAKE ME BELIEVE IN YOU, Chantelle, Fantasia 12in
- 27 12 CRASHIN' DOWN (REMIX), Legear, Proto 12in
- 28 30= IN THE NAME OF LOVE, Astaire, Passion 12in
- 29 20 THE BEAST IN ME, Bonnie Pointer, Epic 12in
- 30 re CHEATED BY A PAINTED LOVE/THE ELECTRICITY MEDLEY, Dee Dee/The Electricity All-Stars, Passion 12in promo

AFTER YEARS OF ACCLAIM & LEGENDARY CULT STATUS
THE TIME HAS NOW COME FOR . . .

TANIA
MARIA

WITH A BRAND NEW SINGLE
"DON'T GO"
12-INCH FEATURES EXTENDED
RE-MIX OF "DON'T GO"
PLUS BONUS TRACK
"MADE IN NEW YORK"
FROM THE ALBUM & TAPE
"MADE IN NEW YORK"
ON MANHATTAN RECORDS
CO-PRODUCED BY DEODATO

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US SINGLES

- 1 1 **WE ARE THE WORLD**, USA For Africa, Columbia/CBS
 2 2 **CRAZY FOR YOU**, Madonna, Geffen
 3 3 **RHYTHM OF THE NIGHT**, DeBarge, Gordy
 4 5 **DON'T YOU (FORGET ABOUT ME)**, Simple Minds, A&M
 5 6 **ONE NIGHT IN BANGKOK**, Murray Head, RCA
 6 7 **OBSESSION**, Animotion, Mercury
 7 8 **SOME LIKE IT HOT**, the Power Station, Capitol
 8 4 **NIGHTSHIFT**, Commodores, Motown
 9 10 **ALL SHE WANTS TO DO IS DANCE**, Don Henley, Geffen
 10 12 **SMOOTH OPERATOR**, Sade, Portrait
 11 16 **EVERYTHING SHE WANTS**, Wham!, Columbia/CBS
 12 15 **THAT WAS YESTERDAY**, Foreigner, Atlantic
 13 9 **I'M ON FIRE**, Bruce Springsteen, Columbia/CBS
 14 18 **EVERYBODY WANTS . . .**, Tears For Fears, Mercury
 15 17 **DON'T COME AROUND . . .**, Tom Petty/Heartbreakers, MCA
 16 22 **AXEL F**, Harold Faltermeyer, MCA
 17 11 **ONE MORE NIGHT**, Phil Collins, Atlantic
 18 19 **SOME THINGS ARE BETTER . . .**, Daryl Hall And John Oates, RCA
 19 21 **NEW ATTITUDE**, Patti Labelle, MCA
 20 24 **SUDDENLY**, Billy Ocean, Jive/Arista
 21 20 **ROCK AND ROLL GIRLS**, John Fogerty, Warner Brothers
 22 14 **ALONG COMES A WOMAN**, Chicago, Full Moon/Warner Brothers
 23 13 **MISSING YOU**, Diana Ross, RCA
 24 28 **THINGS CAN ONLY GET BETTER**, Howard Jones, Elektra
 25 27 **FRESH**, Kool And The Gang, De-Lite
 26 31 **IN MY HOUSE**, Mary Jane Girls, Gordy
 27 29 **JUST A GIGOLO/AIN'T GOT NOBODY**, David Lee Roth, Warners
 28 26 **FOREVER MAN**, Eric Clapton, Warner Brothers
 29 30 **VOX HUMANA**, Kenny Loggins, Columbia
 30 32 **ONE LONELY NIGHT**, REO Speedwagon, Epic
 31 34 **WALKING ON SUNSHINE**, Katrina And The Waves, Capitol
 32 33 **CELEBRATE YOUTH**, Rick Springfield, RCA
 33 35 **HEAVEN 'LIVE'**, Bryan Adams, A&M
 34 38 **'TILL MY BABY COMES HOME**, Luther Vandross, Epic
 35 40 **SAY YOU'RE WRONG**, Julian Lennon, Atlantic
 36 39 **LOST IN LOVE**, New Edition, MCA
 37 23 **MATERIAL GIRL**, Madonna, Sire
 38 42 **SMUGGLER'S BLUES**, Glenn Frey, MCA
 39 43 **INVISIBLE**, Alison Moyet, Columbia/CBS
 40 45 **NEVER ENDING STORY**, Limahl, EMI America
 41 48 **ANGEL**, Madonna, Sire
 42 25 **LOVERGIRL**, Teena Marie, Epic
 43 54 **THE SEARCH IS OVER**, Survivor, Scotti Brothers
 44 44 **BABY COME AND GET IT**, Pointer Sisters, Planet
 45 53 **SHOW SOME RESPECT**, Tina Turner, Capitol
 46 62 **WOULD I LIE TO YOU**, Eurythmics, RCA
 47 41 **WE CLOSE OUR EYES**, Go West, Chrysalis
 48 51 **WELCOME TO THE PLEASURE DOME**, FGTH, ZTT/Island
 49 55 **OH GIRL**, Boy Meets Girl, A&M
 50 52 **WALKING ON THE CHINESE WALL**, Philip Bailey, Columbia/CBS
 51 36 **CAN'T FIGHT THIS FEELING**, REO Speedwagon, Epic
 52 37 **SOMEBODY**, Bryan Adams, A&M
 53 56 **DO YOU WANNA GET AWAY**, Shannon, Mirage
 54 65 **LUCKY IN LOVE**, Mick Jagger, Columbia/CBS
 55 61 **VOICES CARRY**, 'Til Tuesday, Epic
 56 47 **THE BIRD**, the Time, Warner Brothers
 57 46 **RADIOACTIVE**, the Firm, Atlantic
 58 50 **CAN'T STOP**, Rick James, Gordy
 59 49 **HIGH ON YOU**, Survivor, Scotti Brothers
 60 66 **STEADY**, Jules Shear, EMI America

BULLETS

- 66 72 **TALK TO ME**, Fiona, Atlantic
 68 80 **ONLY LONELY**, Bon Jovi, Mercury
 72 81 **OO-EE-DIDDLEY-BO!**, Peter Wolf, EMI America

- 74 84 **THROUGH THE FIRE**, Chaka Khan, Warner Brothers
 77 — **DANGEROUS**, Natalie Cole, Modern
 78 90 **DAYS ARE DANGEROUS**, the Alan Parsons Project, Arista
 79 86 **MATHEMATICS**, Melissa Manchester, Arista
 80 85 **I WAS BORN TO LOVE YOU**, Freddie Mercury, Columbia/CBS
 82 — **WAKE UP (NEXT TO YOU)**, Graham Parker And The Shot, Arista
 84 — **MY TOOT TOOT**, Jean Kinght, Mirage
 85 — **BLACK CARS**, Gino Vannelli, HME
 86 — **ALONE AGAIN**, Dokken, Elektra
 89 — **SAVE THE NIGHT FOR ME**, Maureen Steele, Motown
 90 — **SATISFACTION GUARANTEED**, the Firm, Atlantic
 92 — **LITTLE SHEILA**, Slade, CBS Associated
 93 — **(COME ON) SHOUT**, Alex Brown, Mercury
 95 — **IMAGINATION**, Belouis Some, Capitol

Compiled by Billboard

US ALBUMS

- 1 1 **WE ARE THE WORLD**, USA For Africa, Columbia/CBS
 2 2 **NO JACKET REQUIRED**, Phil Collins, Atlantic
 3 3 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
 4 4 **BEVERLY HILLS COP**, Soundtrack, MCA
 5 6 **LIKE A VIRGIN**, Madonna, Sire
 6 8 **DIAMOND LIFE**, Sade, Portrait
 7 5 **CENTERFIELD**, John Fogerty, Warner Brothers
 8 7 **PRIVATE DANCER**, Tina Turner, Capitol
 9 10 **SOUTHERN ACCENTS**, Tom Petty And The Heartbreakers, MCA
 10 9 **MAKE IT BIG**, Wham!, Columbia/CBS
 11 14 **VISION QUEST**, Soundtrack, Geffen
 12 12 **NIGHTSHIFT**, Commodores, Motown
 13 13 **WHEELS ARE TURNING**, REO Speedwagon, Epic
 14 11 **AGENT PROVOCATEUR**, Foreigner, Atlantic
 15 15 **RECKLESS**, Bryan Adams, A&M
 16 16 **BUILDING THE PERFECT BEAST**, Don Henley, Geffen
 17 26 **THE POWER STATION**, the Power Station, Capitol
 18 25 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury
 19 20 **BREAK OUT**, Pointer Sisters, Planet
 20 18 **CRAZY FROM THE HEAT**, David Lee Roth, Warner Brothers
 21 23 **THE BREAKFAST CLUB**, Soundtrack, A&M
 22 19 **17**, Chicago, Full Moon/Warner Brothers
 23 28 **RHYTHM OF THE NIGHT**, DeBarge, Gordy
 24 17 **SHE'S THE BOSS**, Mick Jagger, Columbia/CBS
 25 21 **THE FIRM**, the Firm, Atlantic
 26 27 **THE NIGHT I FELL IN LOVE**, Luther Vandross, Epic
 27 30 **BIG BAM BOOM**, Daryl Hall And John Oates, RCA
 28 24 **VALOTTE**, Julian Lennon, Atlantic
 29 22 **NEW EDITION**, New Edition, MCA
 30 31 **SUDDENLY**, Billy Ocean, Jive/Arista
 31 29 **SWEPT AWAY**, Diana Ross, RCA
 32 32 **EMERGENCY**, Kool And The Gang, De-Lite
 33 33 **ANIMOTION**, Animotion, Mercury
 34 42 **DREAM INTO ACTION**, Howard Jones, Elektra
 35 35 **BEHIND THE SUN**, Eric Clapton, Duck/Warner Bros
 36 36 **CAN'T SLOW DOWN**, Lionel Richie, Motown
 37 37 **MAVERICK**, George Thorogood, EMI America
 38 34 **VITAL SIGNS**, Survivor, Scotti Brothers
 39 39 **SIGN IN PLEASE**, Autograph, RCA
 40 40 **STARCHILD**, Teena Marie, Epic
 41 — **TAO**, Rick Springfield, RCA
 42 47 **VOX HUMANA**, Kenny Loggins, Columbia/CBS
 43 43 **JESSE JOHNSON'S REVUE**, Jesse Johnson's Revue, A&M
 44 44 **SHE'S SO UNUSUAL**, Cyndi Lauper, Portrait
 45 48 **CAN'T STOP THE LOVE**, Maze featuring Frankie Beverly, Capitol
 46 45 **40 HOUR WEEK**, Alabama, RCA
 47 38 **PURPLE RAIN**, Prince And The Revolution, Warner Brothers
 48 41 **THE UNFORGETTABLE FIRE**, U2, Island
 49 57 **THE ALLNIGHTER**, Glenn Frey, MCA
 50 — **ALF**, Alison Moyet, Columbia/CBS

Compiled by Billboard

OUT NOW!

A TASTE OF *Honey*

BREEZE INTO SUMMER WITH THE NEW SINGLE

BOOGIE OOGIE OOGIE
(EXTENDED RE-MIX)

Capitol

CROSSWORD

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

ACROSS

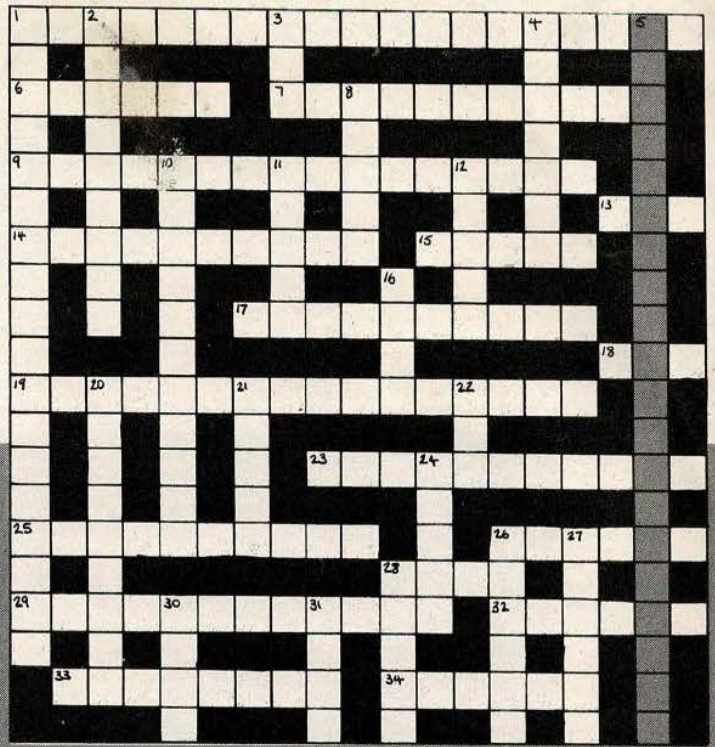
- 1 Settle down away from southern accents (4,2,1,8,4)
- 6 Found by Marc Almond in ermine (6)
- 7 Seven days of labour (7,4)
- 9 A warning from UB40 (2,2,7,5)
- 13 Of consent or of destruction (3)
- 14 A hit for Rufus with Chaka Khan (4,6)
- 15 They're cool (5)
- 17 Heaven 17 couldn't resist it (10)
- 18 Stephen Duffy's metal (3)
- 19 & 26 across Howard was hoping for an improvement (6,3,4,3,6)
- 23 Group who have been So Far Away for some time now (4,7)
- 25 1970 Jackson Five hit (3,2,5)
- 26 See 19 across
- 28 Label in rise (4)
- 29 Bob Geldof's USA counterpart (6,6)
- 32 Roxy's final word from 1982 (6)
- 33 ABC are trying to keep the distance between themselves as small as possible (2,4,2)
- 34 See 5 down

DOWN

- 1 Sounds as if Pat would fight

- 2 They can put everything in the past by saying That Was Yesterday (9)
- 3 Order or Edition (3)
- 4 Depeche Mode hit that could come back from the dead (3,4)
- 5 & 34 across A surprise for Boy George when he opened his eyes (6,2,4,3,5,2,4)
- 8 Crawford or Newman (5)
- 10 A hit for Sandie with a little help from Steven (4,2,5)
- 11 Brian who fronted the Tremeloes (5)
- 12 The Specials' town (5)
- 16 Slade's friend from 1973 (4)
- 20 Jimi and Marc are in agreement with something Donna said in 1977 (1,4,4)
- 21 Combat rockers (5)
- 22 Affirmative group (3)
- 24 She went solo in 1973 when her group Vinegar Joe split up (5)
- 26 Michael's instructions to his drummer (4,2)
- 27 She is one of a kind (6)
- 28 Paul (-----) Le Bon (5)
- 30 Ben and Tracey's garden (4)
- 31 Sonny's former partner (4)

LAST WEEK'S SOLUTION ►



ACROSS: 1 The Night I Fell In Love, 8 Eddy and the Soul Band, 11 Electric Avenue, 14 Ebony, 15 Dare, 16 Run To You, 17 Dancing, 20 Tonight, 21 Art Of Noise, 24 Working Nights, 25 Slow Hand, 27 Scared, 28 Rattle, 29 Call Me, 31 Doors, 32 Big, 33 Diana, 36 We Close Our Eyes, 39 Strip, 40 Mezzoforte, 41 Nice

DOWN: 1 The Secret Of Association, 2 Eddie And The Hot Rods, 3 I Want To Know What Love Is, 4 Easter, 5 Leave In, 6 Video, 7 Gary, 9 Do I Do, 10 Head, 12 Vain, 13 Neutron Dance, 18 Alf, 19 Cross, 22 Spend The Night, 23 Snowy White, 26 Deep, 27 Silence, 30 Midge, 34 Solid, 35 Queen, 37 Stop, 38 ABC



MAZE

Featuring
FRANKIE BEVERLY

THE NEW ALBUM & TAPE
"CAN'T STOP THE LOVE"
FEATURING THE SINGLE
"BACK IN STRIDE"



David Grant



HOPES AND DREAMS

His new album

Includes the hit single
"Could it be I'm falling in love" (Duet with Jaki Graham)

Also available on chrome cassette
which includes two extra extended mixes.

Produced by Derek Bramble.



Chrysalis

With your double
whopper James
Hamilton

DISCO

ODDS 'N' BODS

PAUL HARDCASTLE has made an even more spectacularly high pop entry than **Steve Arrington** this week!... **Gloria D. Brown** is so hot she has at least seven UK labels after her... **A&M** at the last minute decided not to release the **Atlantic Starr LP** here until June... **Lillo Thomas'** last LP is finally set for UK release, but **Freddie Jackson** is being rushed next week... **'Too Many Games'** is the new US 12in for **Maze**, while **Bill Withers'** LP (surely due here soon?) is as mellow as you'd expect... **Sheila E 'The Glamorous Life'** (Warner Bros W9285T) is the intro-less 127½-0bpm UK re-edit, and hopefully this third time around the exhilarating rattler with its nagging sax/rhythm hook will finally confirm my faith in it as one of 1984's finest... **Graham Gold** — credited as from **Solar Radio** rather than **Gullivers** — had half a second of fame as DJ of the week on **6.20 Soul Train**... (this Friday's guests are **Paul Hardcastle**, **Billy Ocean**, **Lifesighs**)... **Chaka Khan** videoed "live" on stage at Hammersmith singing 'Eye To Eye' was obviously post-synched with the actual record... **ACR (Alternative Community Radio)** 103.3FM should be going around the clock this weekend in SE Essex... **Birmingham Nightingale Hi-NRG jock (Wed/Sat/Sun) Tony de Vit** and veteran radio man **Mike Baker** (hi Mike!) present a 'Dance Hour' on **Beacon Radio** relayed also by **Wyvern Radio** Wednesday midnight, and repeated at club chucking-out time Sunday 3am on the same plus **Mercia Sound & Radio Trent**... **BBC Radio Cleveland** presenter/ITV **Razzamatazz DJ Paul Gough** (0429-70036) badly needs a replacement **James Brown** 'Honky Tonk' Tin for his South Shields **Buddys** weekends — he'll pay well... **Gary Webber** (Northfield **Blairs/Cannock Chasers**) is after **Jerry Knight** 'Overnight Sensations' on 021-



CACIQUE 'Devoted To You' (Diamond Duel Records DISCt 1, via EMI) Pronounced "Ka-see", the UK group launch yet another record shop's label (in Stoneleigh, SW London/Surrey borderlands) with an accomplished Loose Ends-ish initially nervy then mellow then bold 104½-104¼bpm swayer led by the two girls weaving through an ever developing arrangement (inst/edit flip), which could have been more tidily mixed but sounds naggingly subtle on soul radio and seems a likely grower.

358 2863... **Adrian Allen**, who reminds me his **Chelsea Cat** venue is in South Shields, says although it doesn't stock imports the hottest record shop with local DJs (50 go there weekly) is **Chartz** in Sunderland... **Paul Barron Entertainments** at The Music House, 111 Bole Hill Lane, Sheffield S10, South Yorkshire, urgently needs big name groups to PA for big bread over the next month... **Steve Young**, running disco equipment hire and his own upmarket

mobile on 01-455 5055, is desperately looking for high class talking DJs with wide music variety for North London Saturday private functions... **Beverley Winston**, of his publishers **Abkco Music** (01-580 4571), is searching for first hand reminiscences and especially film of **Sam Cooke's** UK visit... **Bobby 'Blue' Bland** has made a sensible seeming label move to that home of southern soul, **Malaco**... **DeBarge** topped US Black 45s, **Maze** topping instead Black LPs... Washington DC suddenly is becoming an American Liverpool, with US labels like **Atlantic, Elektra, Manhattan, PolyGram, Columbia & Warner Bros** all scouting for go go product in the wake of **Island** as news of their 'Good To Go' movie and the music's success here rapidly spreads... **Les Knott**, scarpering from home town Harlow where he says most people spend the time hitting each other, is gigging in the Canary Islands for a fortnight before returning to jazz-funk Thur/Fri/Sat at **Bishop Stortford's Juicy Duck**... **The Guvnor** "does a Dennis" to become 'Mad Max Miller' for Thursday party nights at Harlow **Whispers** (where **Barbara Pennington** PAs this Sat); meanwhile, **Colin Hudd** "does a Kevin" reviving 1976 this Fri (3) at **Dartford Flicks** — where incidentally

on a New Year's Eve visit **David Grant** was inspired by all the 70s soul classics to try his current hit revival — **Flicks** on Bank Holiday Monday (6) having a 6pm Kent Soul Festival Reunion with **Colin Hudd, Kev Ashman, The Dude** and more... Bank Holiday weekend, and sure enough **Phil England** does **Cullompton Blazers** Sat (4)... Sunday (5) **Get Down & Lick Wood's** "2nd massive alldayer" at **Hammersmith Palais** 2-11pm stars **Steve Walsh, David Rodigan, Freddie M, Smiley Culture, Asher Senator, Peter King, Patto Banton & the Fashion** crew plus **Cool Notes** live and **Aswad, Direct Drive, TC Curtis, Hi-Tension, Hot Shots** PAs... **Baz Fe Jazz** bossa the Jazz room at **Camden Electric Ballroom** Fri (3), joins **Gilles Peterson** at **Richmond's Sheen Road Belvedere Arms** Sun (5), and with **Chris Reid** jazzes **Hanley's Place Club** 3pm Mon (6) alldayer fanked by **Trevor M, Colin Curtis, Jonathan & Simon Smith**... **Paul Oakenfold** hip hops **Funhouse** Saturdays at **Scarletts** in **Purley Royal Oak Centre**... **Joe Field & Martin Collins** have moved in **Hemel Hempstead** and now established soulful Sundays at the **Midland Hotel** (arrive by 8.45pm to get in, £1 including raffle)... **Erskine Thomsson** seems to be making a habit of not turning up as arranged with **Loose Ends** for confirmed PAs, tsk, tsk... **Theo Loyla** surveyed 300 **Superjocks** DJs to find their favourite viewing is **Dallas, The Tube, Hill Street Blues, Top Of The Pops, Minder** — similarly, fave food is steak, curry, Chinese, and the person they'd like to spend a night with had **Samantha Fox** on top, then **Madonna**, and "the wife or girlfriend" (aah!)... **Wiltshire Radio** disco DJ **Sandy Martin** of **Swindon's Brunel Rooms** now has all the expense of being a new daddy, just after he'd lashed out on 200 pre-printed cards for the charts he send us — and we went and changed addresses!... **Motown** seem to have changed their traditional singles prefix from **TMG** to an anonymous **Z**... **Roger Johnson**, Detroit style?... **Neil Fincham** topically revives **Detroit Spinners** 'Love Is In Season' at **Edinburgh Mad Hatters** Sunday Soul Club — spring is the season it was meant for... **The RAH Band's** video and TV presentation is sadly cheap and tacky, not the mental image I want to remember, and it's possibly the cause of their dramatic drop in the soul chart... **Alan Knight** (Southsea), the track you want is **George Kranz** 'Din Daa Daa' (Island)... 'Rappin' Duke', the label of which doesn't list an artist, is being credited by **Billboard** to both **Shawn Roberts** and **Shawn Brown**... **DA HA DA HA, DA HA HA HA-HA HA!**

continues over

A F R O B E A T S

BOSCA 'We'll Be Together' (Oval OVALT 33/12) This moderately jolly 119bpm soca leaper from Sierra Leone is aimed at Arrow's market, while more for intellectuals who dance inside their heads rather than on the floor are **DEADLINE 'Makosaa Rock'** (Celluloid CEL 704), a murky burling 107bpm afro-electro-jazz-funk odyssey with **Manu Dibango, Bernie Worrell, Bill Laswell, Jaco Pastorius, Paul Butterfield** and a **didjeridu** all doing their thing in an interesting fusion; **HUGH MASEKELA 'Lady'** (Jive Afrika JIVET 94) a light jiggling 113½bpm chugger similarly shifting and shuffling through different instrumental elements in two mixes, out to coincide with his **BBC2 'Arena'** special on Monday (which includes chat with **Quincy Jones**); **MANDINGO 'Harima'** (Celluloid CEL 702) Gambian kora plinking and ethnic chants 'n beats fused with **Herbie Hancock's** 113bpm **Yamaha DX-7**; **TOURE KUNDA 'Toure Kunda'** (Celluloid CEL 701) a specialist upbeat jumpy 130-128½-129½-130bpm Senegalese jitterer popular in France — at least this one's lively, although afro despite trendy press coverage has so far been even less popular here than go!

SKIPWORTH & TURNER

"Thinking About Your Love"

THE HEART AND SOUL OF THE YEAR



"Wearing the crown"

7" & 12" SINGLE BRW/12 BRW 23

from previous page

HOT VINYL

FATBACK 'Girls On My Mind' (Atlantic FBACK 1T) Better late than never, this terrific insidiously wriggling now 101 $\frac{1}{2}$ bpm low down nasty R&B smash has Sanborn's sax squawking over the rambling chant 'n chat, with its instrumental and last year's overshadowed hot tempo-ish 108 $\frac{3}{4}$ bpm 'Just Be My Love'. Yes Yes Yes!

PENNYE FORD 'Dangerous' (Total Experience FT 49976) Sharon Redd's kid sister is suddenly exploding with the back-to-back exciting remixes of this fun filled electro FX-ified 0-111 $\frac{1}{2}$ bpm jittery disco chugger and her earlier (0-118 $\frac{1}{2}$ bpm 'Change Your Wicked Ways' (both slower on UK 12in). Don't miss 'em.

LOOSE ENDS 'Magic Touch' (Virgin VS 761-12) Not perhaps their album's immediate standout, this winsome sneaky little 114 $\frac{1}{2}$ bpm wriggler (inst flip) sounds brightly jaunty in its Club Mix — initially marketed with a lavishly gatedforded bonus 12in of their old 122bpm 'Emergency (Dial 999) (Dub Mix)' and 118bpm 'Tell Me What You Want', but also due at some crucial chart stage in another mix with Roy Ayers on vibes!

ATLANTIC STARR 'Silver Shadow' (LP 'As The Band Turns' US A&M SP 5019) Produced by the group's three brothers Lewis but often sounding more like Jimmy Jam & Terry Lewis, the guys and gal get most 'Change Of Heart'-ish on this attractive 108-0bpm wriggler, 101 $\frac{1}{2}$ bpm 'In The Heat Of Passion', 0-108 $\frac{1}{2}$ bpm 'One Love', then soulfully jiggle the 110 $\frac{1}{2}$ bpm 'Thank You' and wailingly duet the slow 66 $\frac{1}{2}$ -0-33 $\frac{1}{2}$ -66 $\frac{1}{2}$ -0bpm 'If Your Heart Isn't In It', all stronger than the here 110bpm 'Freak-A-Ristic' single, cool agonised 85 $\frac{1}{2}$ bpm 'Let's Start It Over', gentle 40/80-0bpm 'Secret Lovers', whipping 120 $\frac{1}{2}$ bpm 'Cool Calm Collected'. Too hot to hold until June!

MARVIN GAYE 'Sanctified Lady' (CBS TA4894) Airily extended on 12in, UK copies of his electronically percolated 116 $\frac{1}{2}$ bpm cooed 'n crooned infectious bubbler (as well as its inst) oddly include the classic 95 $\frac{1}{2}$ bpm 'Sexual Healing' — which surely everyone has?

RICK JAMES 'Glow' LP (US Gordy 6135 GL) The title track superb soulful flowing 117 $\frac{1}{2}$ bpm joyful whomper has scat 'n solos as it drives gloriously above his norm, other goodies being the typical macho lurching 116 $\frac{1}{2}$ bpm 'Somebody (The Girl's Got)', Keni Burke-ish 92bpm 'Moonchild', tortuous 73 $\frac{1}{2}$ -72 $\frac{3}{4}$ -72 $\frac{1}{4}$ -71 $\frac{3}{4}$ -72 $\frac{1}{4}$ -0bpm 'Sha La La La La', but less so the jittery 98bpm 'Melody Make Me Dance', flashdance 135 $\frac{1}{2}$ bpm 'Can't Stop', predictable 126 $\frac{1}{2}$ bpm 'Spend The Night With Me', 120 $\frac{1}{2}$ bpm 'Rock And Roll Control'.

DAVID GRANT 'Take My Heart' (LP 'Hopes And Dreams' Chrysalis CHR 1483) Having shown what can happen

P O P P O U R R I

A MIXTURE of odds & ends, MoR, Hi-NRG, Pop. **DAVID LEE ROTH 'Just A Gigolo/ Ain't Got Nobody (Medley)' (Warner Bros W9040)** Great gruff brassily swinging 124-123 $\frac{1}{2}$ -125-125 $\frac{1}{2}$ -0bpm MoR kicker much influenced by Louis Prima and just right for my type of mobile gigs, highly recommended; **NELLIE LUTCHER with NAT 'KING' COLE 'For You My Love' (Capitol/ Stateside 12CL 351)** 1950-recorded smoothly shuffling 148-143-142-0bpm jump 'n' jive with muted trumpet, snarling sax and much period swing for the open minded to enjoy; **CHEYNE 'Call Me Mr 'Telephone' (Answering Service)' (les disques du crépuscule 12TWI532)** Continental and now US dance hit by an ex-hatcheck girl at New York's Danceteria, a jauntily throbbing 117 $\frac{1}{2}$ bpm strong pop jiggle like 'Rapture' pitched between Cyndi Lauper and Madonna (dub flip), due here on MCA; **DIVINE 'Walk Like A Man/Man Talk' (Proto ENAT 125)** Four Seasons oldie gratingly growled to a 0-127 $\frac{1}{2}$ bpm mock Moroder synth beat and rattling break, much of the instrumental backing being separately credited as 'Man Talk' which alone is 127 $\frac{1}{2}$ bpm flip; **DEBBIE J 'I Can't Control My Needs' (Belgian Nunk N 1014)** Eddy (and the Soulband) Conard re-produces some of his 'Shaft' noises on a bongos rattled straightforward 129 $\frac{1}{2}$ bpm bomb bam boom bam racer; **DIZZI HEIGHTS 'The Gospel!' (Parlophone 12DIZZ 1)** Paul Weller originated murky gruff 94 $\frac{1}{2}$ -0bpm rap jiggle with braying brass (dub/inst flip), sorta early Spandau gone hip hop bad!

when musically true to himself rather than to trendy marketing pressures, David now delivers this sophisticated swaying (0-192bpm jazz-soul jogger beautifully duetted with Sabrina Gillison, the similar more purposeful 96 $\frac{1}{2}$ bpm 'Love Is Alive', '70s-ish enthusiastic soaring 108 $\frac{3}{4}$ bpm 'Where Our Love Begins' (evidently follow-up to his 106 $\frac{1}{2}$ bpm hit and its classy 103 $\frac{1}{2}$ bpm 'Turn Around' flip), 'Medicine Song'-ish 0-108bpm 'Crime Of Passion', electro 113 $\frac{1}{2}$ bpm 'So Excited', reggae 72 $\frac{1}{2}$ bpm title track, exotic 125/62 $\frac{1}{2}$ bpm 'Cool September', Prince-ish 126bpm 'How Many Times'.

FIVE STAR 'All Fall Down' (RCA PT 40040) Helped immensely by their '6.20 Soul Train' appearance, the young family group's Nick Martinelli-prod/Loose Ends-arranged busy little (0-115 $\frac{1}{2}$ bpm wriggler is kinda like The Jacksons doing 'I Forgot' (inst flip, and instrumental Kashif-ish 108 $\frac{1}{2}$ bpm 'First Avenue').

CENTREFOLD featuring MARGARET BLOUNT 'Sugar Daddy' (Streetwave MKHAN 42) Richie Weeks & Centrefold's 120/60-0bpm 'Forbidden Fruit' reviewed last week off teaser promo turns out to be teamed on 4-track 12in with this "billiard ball" beat sparsely starting infectiously building 115bpm chick sung simple spacious long bouncer (edit too), easier on the feet and good value.

RENE & ANGELA 'Save Your Love (For #1)' (US Mercury 880 731-1) The synth wending duo's label debut is a remorselessly nagging ever building electronically jiggled 111 $\frac{1}{2}$ bpm wriggler started and climaxed by Kurtis Blow's staccato rap with pent-up 'Plane Love'-ish intensity in between (inst/edit flip), sneakily powerful in current Chaka Khan style.

E.U. 'E.U. Freeze' (4th + B'way/ TTD 12GOGO 3) The rawest go go 12in released here yet, this rattling and blasting choppily stopping and "freezing" loosely strung 106(intro)-103-104-101-103 $\frac{1}{2}$ -103-104-102 $\frac{1}{2}$ -103 $\frac{1}{2}$ -104-104 $\frac{1}{2}$ bpm rambler has been remade to emphasize its periodic ripoff of Frankie Beverly's "ah ah ah ah" scat from 'Joy And Pain' (two more mixes on flip). The real stuff, like it or leave it, best experienced in a "live" two-way call and answer atmosphere.

HIT NUMBERS Beats Per Minute for last week's Top 75 entries on 7in (f/c/r for fade/cold/resonant ends): Simple Minds 111f, Steve Arrington (0-113 $\frac{1}{2}$ -0r, New Model Army 198-200c, Curtis Hairston (0-119f, Divine 127 $\frac{1}{2}$ f, Toyah 128 $\frac{1}{2}$ f, Kim Wilde 0-169-167f, Belouis Some 107 $\frac{1}{2}$ -108-109-109 $\frac{1}{2}$ f, James Brown c112... 118f/7in Pt 2 100 $\frac{1}{2}$... 115f, Lillo Thomas 0-109f, Barbara Pennington 105f, Robin George 0-113f, Skipworth & Turner 107 $\frac{1}{2}$ f, Jimmy Nail 0-43-86-0r, Salo solo 111f, while Phil Collins on 7in is 68f.

N I G H T C L U B

1 Grant & Graham, 2 Phyllis Nelson, 3 RAH Band, 4 Steve Arrington, 5 Change, 6 Curtis Hairston, 7 Cool Notes, 8 Paul Hardcastle, 9 Tears For Fears, 10 Skipworth & Turner, 11 Jenny Burton, 12 Loose Ends 'HOAS', 13 Lillo Thomas, 14 DeBarge, 15 Chaka Khan, 16 Tin Tin, 17 FGTH, 18 Commodores 'N', 19 Alison Moyet, 20 Sheila E 'JBOSM', 21 Power Station, 22 Howard Jones, 23 Diana Ross, 24 War, 25 Go West, 26 Third World, 27 Dead Or Alive 'YSMR (LAR), 28 Jermaine Jackson, 29 Aurra, 30 Cashmere, 31 Phillip Bailey/Phil Collins, 32 Fatback, 33 Penny Ford, 34 Dead Or Alive 'LCBTM', 35 Madonna 'MG', 36 Mass Extension, 37 Spank, 38 James Brown, 39 Mary Jane Girls, 40 Luther Vandross.

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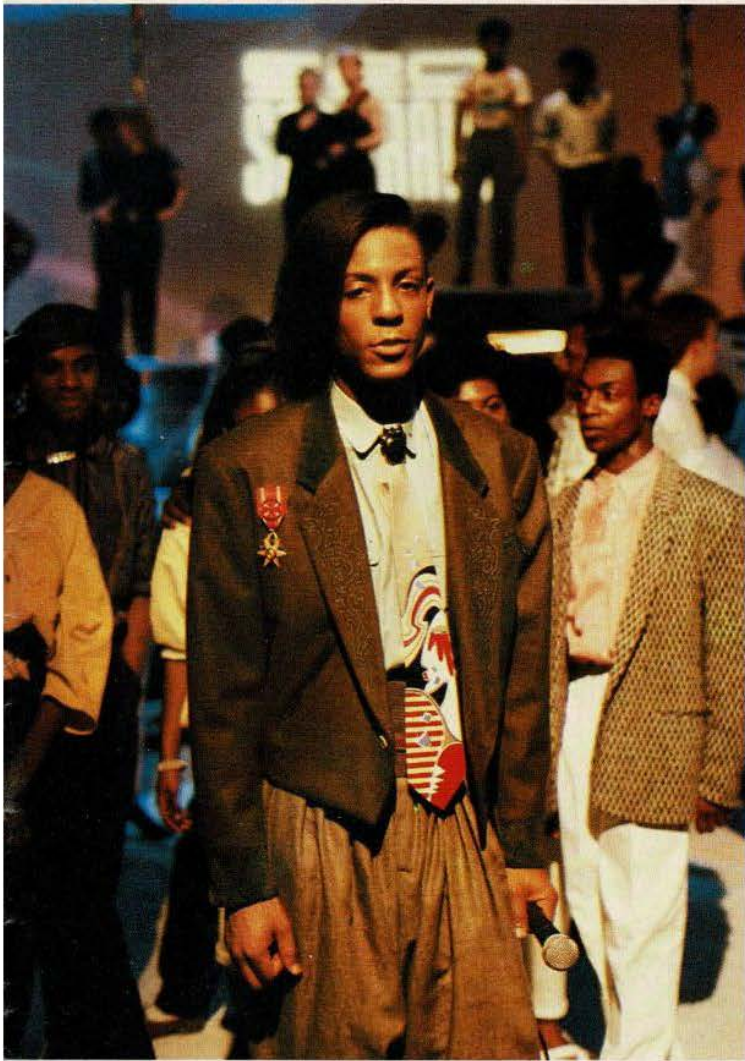
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For more information on the rock scene page the Oracle, page 594



TV finally recognises the importance of black music and Jim Reid visits '6.20 Soul Train' to see if Jeffrey Daniel and a cast of thousands can recreate a club atmosphere

STATION TO STATION

STATION

kept to a minimum, though each programme will contain one or two archive shots from the US 'Soul Train'. The emphasis is on creating a club atmosphere... and this is where those tricky dancers come in.

"They put the energy there," says Jeffrey Daniel. "They're dressed and ready to go and they get the place buzzing. That's why we go to the clubs and select the best dancers, we're trying to put a club atmosphere on TV."

WHICH IS where Jeffrey started... "It's really odd," he says. "Jody (ex Shalamar partner Ms Watley) and I were dancing partners on Soul Train for four years, never missing a show. We didn't get paid, but it was a opportunity for us to show people what we could do... sometimes acts would pick dancers from the show to work with them. It was a great opportunity and kids from all over America would travel down and try and get on the show. What American Soul Train did for me I hope '6.20 Soul Train' can do for some English dancers.

"It's a platform for club dancers, street dancers, to be seen on TV... and it's a chance for English soul acts to get off the ground..."

Some of the dancers seem to realise this as they push it all out for the cameras. Most though, just come on down for the crack: "When you first get in the studio you tend to notice the cameras," Mark Johnson and Robert Bowen tell me, "but after a while you just get into it and do your own thing..." Which during a two show afternoon can mean a change of clothes and over four hours on your feet...

'6.20 Soul Train' isn't going to please all the purists and, until work permit problems are sorted out with the Department Of Employment, it's not going to be able to feature as many top US acts as it'd like... but for now, a programme that's aiming to showcase the best club music, with the minimum pretension, is alright by me.

SWITCHED ON, a TV set seems to fill your whole world... but a TV studio, now that's such a tiny thing. Packed into a small studio in Wandsworth, Jeffrey Daniel and a bunch of the smartest movers in London are making '6.20 Soul Train' happen. As a whole gaggle of groups — Fat Boys, Cool Notes, Phyllis Nelson, Grant And Graham, Working Week — slip through presenter Jeffrey's patter, the dancers, plucked straight off the capital's hottest

dance floors, fill in the background and just make the atmosphere mooove. They're important. So's '6.20 Soul Train' for that matter.

The first all-soul TV programme in Britain, '6.20' is not only a confirmation of soul's greater pulling power — Blackburn, all the pirates, the top 40 for Christsake — it's a welcome chance for young British soul groups to take their shot.

Based on its Don Cornelius-produced US counterpart, '6.20 Soul Train' is a simple mix of studio acts and dancing. Promo videos are

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CENTURY

GLEN MILSTON LIKES DRESSES, THE ROYAL FAMILY AND HORSE RACING. HE IS MORE COMMONLY KNOWN AS DIVINE

TO THE outside world, Divine is the opposite to all things wholesome, clean and good — a swearing, sluttish, brassy wench singing on deviant disco discs and appearing in trashy flash-bucket b-movies with transexuals and transvestites. And when they discover that Divine is actually a man, the shit really hits the fan! I mean, these people should be made to stay indoors!

Such was the reaction to Divine in the mid-Seventies when he first hit it big with the movie-going crowd in a little John Walters film called 'Pink Flamingoes', one of the most popular cult b-movies of the last 10 years (and where the finale takes place on a dirty pavement between Divine and a dog!).

Divine then went from strength to strength, appearing in Walters' two other campside blockbusters 'Female Trouble' and 'Polyester' — the first scratch and sniff movie to empty cinema seats faster than you could say rotten eggs on rye over easy!

And since those screen performances of awesome jollity, Divine has honed his image down to a fine art: the loud tart with a heart of muck — a doll that isn't afraid to dish the dirt about the rest of the girls...



● GLEN AS HIMSELF



ON OUR last meeting, Divine (aka the shaven-headed Glen Milston) had been staying in fashion designer Zandra Rhodes' house in Paddington, but this time he was holed up in a sedate Kensington residence. I asked him which of his many films he thought was the best...

"I've done a good job on all of them, thank you very much. But I'm most proud of the new one, called 'Trouble In Mind'. As well as me it stars Keith Carradine and is a gangster film about jewel thieves and the underworld.

"I play a Godfather type of character — the head of the organised crime syndicate... just like Sydney Greenstreet or Marlon Brando. It's a big change for me as it's my first male role... it became very difficult for me to be always typecast as a loud, mucky and garish woman, so when the chance came along I grabbed it with both hands."

But this isn't the end of Divine as we know her?

"Hell no. Even though the Divine character has been toned down a bit — she's still nothing like Doris Day. You don't stop a runaway success like Divine — even if she is a tramp."

The latest Divine movie should be released this summer. Called 'Lust In The Dust', it stars Tab Hunter, Caesar Romero and is directed by the man who brought you 'Deathrace 2000' and 'Eating Raoul'. A spoof western in the Blazing Saddles vein, it promises to tease and squeeze every last chuckle out of earthlings everywhere.

Divine says Britain has always been the most open minded about his outlandish image, but this wasn't the case when the BBC discreetly banned him from appearing on Top Of The Pops after a particularly emotive rendering of his hit of last year, 'You Think You're A Man'. He made a vinyl reply in the shape of 'I'm So Beautiful', but this failed to capture the nation's heart.

"My first record was 'Born To Be Cheap' back in the late Seventies (written by the 'Dream Girls' crew), and I followed that with 'Jungle Jezebel', 'Love Reaction', 'Shake It Up'... 15 rock 'n' roll records in five years. I've still got a closet full of them at home! Then I met Bobby Orlando and I was introduced to the disco beat, but I still don't consider myself a singer as I've got such a bad voice — it stinks!"

INDEED, TAKING pulsating hi-NRG hydro-rhythms and mixing them with fraught overripe vocals and frenetic lyrics — Divine took to the clubs... "God, I've played just about every club in the world. At one point I was playing so many gigs I thought they were building them at the rate of seven a week just so I could play in them.

"One of the first clubs I played was Steve Rubell's first club on Long Island — he then went on to create Studio 54 and now he's opening the Palladium in New York — the biggest club in the world... but at the moment I'd say that the Hippodrome is the best club going — it's just so well organised."

Is it maybe not time for a rest?

"Certainly. I've played Scandinavia, Germany, Holland, France, Hong Kong — every goddamn place, so I'm taking July off. When I'm in England I love to shop, basically because the sales people here are a lot nicer — and I've been to department stores all over the world! I also like horse racing — especially the ones that jump, but I'm not very good at betting as I'm too mean!"

Any other English preoccupations?

"Yup. The Royal Family. I'm a complete Royalist, and when I was here in 1977 I watched all the Jubilee parades from the rooftops — it was so glam! I video all the Royal stuff and watch it time and time again, when your TV closes down at night... it's much earlier than it is in the States. The Royal Family are like superstars because they tour all the time... like a big rock band."

Are there ever times when the foundation cracks, the tights ladder and you feel like hanging up your wigs for good?

"No way. I've been stuck with the bitch for 22 years, so I'm not stopping now. When I'm at home I'm a complete slob and I plod around the flat with just a T-shirt and a pair of drawstring pants — wearing them for weeks on end. But when I'm working I do it proper. And talking of wigs I've got dozens of them — either white, black or bright red, because they're the only colours I like. You couldn't imagine Divine with mousy brown hair, now could you?"

With the success of his latest fluctuating bpm club opus 'Walk Like A Man' and the promise of his two feature films to come later in the year, plus a new John Walters film in the offing, Divine is currently on top of the world... looking down on creation with a pout and a sneer.

Divine has conquered not just the movie set and cabaret attack, but he's also captured the hearts and groins of clubs all over the world — from Saturday nights under the plastic palm trees to cut glass ballrooms over SW1 and back again via Doucheville Alley and the Sunset Strip... an alleycat for all seasons. DIVINE!

in a hip-hop rap clash

PODGE



● FAT BOYS: "A lot of girls are very attracted to us"



going out with Madonna? That's unbelievable, she'd do a lot better with us."

In grand total the Fat Boys weigh around 800 pounds or just over 19 stone each. They say that they've always been rather large but very happy.

"We have three square meals every day with fill ups in between," says Prince Markie Dee Morales, the slimmer member of the trio. "If we didn't eat that much I'm sure we wouldn't be healthy."

THEIR SNACKS are usually sandwiches, hamburgers, or pizzas, washed down liberally with half a dozen cans of Coke. While I'm with them they devour a choice selection of Wimpy hamburgers which they don't think are as good as McDonalds. Frankly these guys have appalling eating habits, stuffing their faces and spitting food all over the place, but they enjoy themselves.

"It's fun to eat," says Darren. "We could lose weight any time we wanted to. It's just that we have big healthy appetites. We're a lot more well balanced than many thin people. They want to eat, but they feel guilty about it."

"We're not slobs though, we're very healthy. We play a lot of football and if we weren't fit we couldn't move around on stage the way we do. You've got to be fit to perform like us."

"The doctors aren't worried about us," says Prince Markie. "They say we could maybe lose a few pounds but we're very healthy and we're strong. I think girls are fed up with thin men. Seeing thin men all the time is boring."

"When we were on tour we were the band that got the most girls," says Darren proudly. "We're attractive because we're very different. We're nice and we're only violent when we have to be, people can't push us around."

If you want to be cool don't move a muscle

Just grab a burger and avoid the hustle

Fat is fun, it's a good way to be say Damon, Darren and Prince Markie Dee!

DON'T WASTE your time down at the gym, trying to develop muscles like Go West. Fat men are very sexy, claim beefy rap trio the Fat Boys.

"A lot of girls are very attracted to us and we have a lot to give," says Darren 'The Human Beat Box' Robinson.

"I think fat people are more outgoing. We're approachable and friendly, girls like to put their hands on us," says Damon Kool Rock-Ski Wimbley.

"You go and see a thin rock star like Prince and it's like they're saying 'Don't come near me, I'm thin and I'm fragile. I'm not to be touched or I'll go home crying'. Is Prince really

POETRY

One of Darren's charms is his uncanny ability of mimicking instruments. Gulping down bits of burger he does a truly amazing impression of a drum.

"I wanted to own a drum kit but I couldn't afford it, so I decided to imitate one," he says. "That's why I'm called the Human Beat Box, nobody else sounds as good."

THE FAT Boys were originally called Disco 3. They won a talent contest back home in New York and decided it would be a good idea to change their name to something a little bit more appropriate. Back home 'Reality' and 'Fat Boys' took them into chart and dancefloor charts across the country and 'Jailhouse Rap' is their first serious chart contender here. It's featured in the forthcoming film 'Cry Of The City' starring Sammy Davis Jnr, Shalamar and Ashford And Simpson.

Parts of the video for 'Jailhouse Rap' were filmed at the Rickers Island Prison and the inmates were very impressed.

"Our music is for fun. We're not into heavy social and political commentary and all that kind of shit," says Damon.

"We have some jazz influences in our music and a whole lot goes into it," says Prince Markie. "Rap might have become more sophisticated but its soul is still out on the streets, which is good."

Back home the boys have been playing to stadium crowds of 20,000 people as part of package which include Run DMC, Whodini and Kurtis Blow.

The Fat Boys are only 16, 17 and 18 but two of them claim to own Cadillacs!

"Financially we're well taken care of for the next couple of years," says Prince Markie. "When I was 14 I never believed this could happen. We're under a lot of pressure 24 hours a day to do interviews and television things, but it's a lot of fun. Rap has given us the freedom to do lots of things and that's good."

■ ROBIN 'GRANDMASTER' SMITH

THE LAST Poets are due some respect. 15 years worth of spreading the word. Radical *and* reactionary — but always hard. A rap attack that does mince words and scatters truth and prejudice in confusing ratio.

Fifteen years ago the Poets captured the mood of militant black America *and* predicted the rise of rap with a stunning debut album called, simply, 'The Last Poets'. With little record industry backing the record sold 800,000 copies in the States and the Last Poets went onto record a mesmerising backing track for the Jagger film 'Performance' — things looked set.

But they weren't. As the rage of the Sixties turned to the complacency of the Seventies the Last Poets' music — there were four more LPs up until 1977 — and muse became increasingly marginalised. In 1977 there was punk in England and disco in America and little room for the Last Poets. It took them eight years to release their current LP 'Oh My People' and reclaim their position at the sharp end of the attack. And now they're talking again.

The poets in the Last Poets are Jalal and Suliman. They share the black Muslim faith and a strange mix of the egalitarian and the repressive.

As we used to say — they mean it maaan — though sometimes what they mean becomes a little lost amongst the rhetoric.

Still, about the current crop of rappers they have no doubts. . . .

"The current generation of rappers came in on the middle of the picture," says Jalal. "They've seen one showing only, they have to surmise

what the rest of the movie is about. They came in on the middle without checking the beginning. They're redundant — 'cos this is an exact science."

SIMILARLY THE 'message' — style raps of recent years hold no resemblance to Jalal's conception of protest music.

"It's fine when a rapper releases a 'message' record, but I don't see much continuity in most of their careers. They do it to gain a wider audience. In one breath they talk about social issues, in another they boast about how big their car is. Reggae is the only continuous protest music. Its main thrust has always been some sort of social protest."



● LAST POETS: "Rapping is an exact science"

These things matter deeply to the Last Poets — their continuance of the oral tradition in black poetry, their defiance of recordbiz pressure and their belief in talking about the real issues. It's there on their current LP, just as much as it was there with 'When The Revolution Comes' and 'Wake Up, Niggers' on their first LP.

"Can't speak for everybody," says Jalal modestly, "but our history is our music — jazz, gospel, r'n'b, be-bop, do-wop and now what they call hip hop. Traditional music and traditional lyrics. We make a distinction between that and commercial music. We're only commercial to the connoisseur . . . because we weren't exploitable we were considered a financial liability by the record companies."

The Poets believe they are delivering the message of the people — though whether those people include women is another matter — they're "not into politricks" as they say it, but rather a messianic vision of the world that runs their religion and their rage through the pollution and corruption.

At best this hits home like a road drill on the brain, at worst its message is downright cranky. In the end though, perhaps the Poets see the struggle, not the discourse, as being important.

"We're satisfied we stayed on course," says Jalal. "Even if we were starving there's been no sell out, no cop out. We're still involved with the music and right now we're bringing the music and the message together again."

■ JIM REID

IT'S THE BATTLE OF THE giants, odes vs obesity. Does verse triumph over volume? The Fat Boys fight it out with the Last Poets. LPs photos by Joe Shutter



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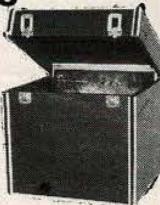
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**Official Top Of The Pops/
Radio One Charts
compiled by Gallup**

Week ending May 4, 1985

UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	1	4	HITS 2, Various, CBS/WEA
2	3	10	NO JACKET REQUIRED, Phil Collins, Virgin ☆
3	2	9	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
4	4	5	THE SECRET OF ASSOCIATION, Paul Young, CBS
5	—	1	AROUND THE WORLD IN A DAY, Prince And The Revolution, Warner Bros 9252861
6	5	47	BORN IN THE USA, Bruce Springsteen, CBS ☆
7	6	7	DREAM INTO ACTION, Howard Jones, WEA
8	8	25	ALF, Alison Moyet, CBS ☆
9	25	2	VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC
10	9	4	GO WEST, Go West, Chrysalis
11	7	7	ANDREW LLOYD WEBBER REQUIEM, Domingo/Brightman/Maazel/Eco, HMV
12	—	1	VIRGINS AND PHILISTINES, Colour Field, Chrysalis CHR 1480
13	10	2	LOVE NOT MONEY, Everything But The Girl, blanco y negro
14	12	10	RECKLESS, Bryan Adams, A&M
15	24	3	BEST OF ELVIS COSTELLO, Elvis Costello, Telstar
16	11	45	PRIVATE DANCER, Tina Turner, Capitol ☆
17	21	29	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit □
18	13	26	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ☆
19	14	3	SO WHERE ARE YOU, Loose Ends, Virgin
20	16	25	MAKE IT BIG, Wham!, Epic ☆
21	18	5	THE POWER STATION, Power Station, Parlophone
22	15	8	LEGEND, Clannad, RCA
23	23	23	THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA ☆
24	17	24	LIKE A VIRGIN, Madonna, Sire □
25	19	41	DIAMOND LIFE, Sade, Epic ☆
26	20	44	ELIMINATOR, ZZ Top, Warner Bros ☆
27	22	16	FACE VALUE, Phil Collins, Virgin ☆
28	27	42	PURPLE RAIN, Prince And The Revolution, Warner Bros □
29	42	3	MOVE CLOSER, Phyllis Nelson, Carrere
30	26	20	AGENT PROVOCATEUR, Foreigner, Atlantic □
31	33	4	ROSE MARIE SINGS JUST FOR YOU, Rose Marie, A1
32	34	15	HITS OUT OF HELL, Meat Loaf, Epic □
33	35	93	NO PARLEZ, Paul Young, CBS ☆
34	32	6	REGGAE HITS VOL 1, Various, Jetstar
35	29	3	SOUTHERN ACCENTS, Tom Petty And The Heartbreakers, MCA
36	31	15	TROPICO, Pat Benatar, Chrysalis
37	37	5	THE NIGHT I FELL IN LOVE, Luther Vandross, Epic
38	—	1	EYES OF A WOMAN, Agnetha Faltskog, Epic EPC26446
39	36	7	BEHIND THE SUN, Eric Clapton, Duck
40	28	13	STEPS IN TIME, King, CBS ○
41	91	30	THE UNFORGETTABLE FIRE, U2, Island ☆
42	30	80	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
43	68	4	DANCIN' IN THE KEY OF LIFE, Steve Arrington, Atlantic
44	52	12	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
45	51	12	BEVERLY HILLS COP, Original Soundtrack, MCA ○
46	40	50	FANTASTIC, Wham!, Innervision ☆
47	53	75	UNDER A BLOOD RED SKY, U2, Island ☆
48	48	6	THE HURTING, Tears For Fears, Mercury
49	39	2	TURN ON THE RADIO, Change, Cooltempo
50	58	22	THE 12" ALBUM, Howard Jones, WEA □

51	45	26	THE COLLECTION, Ultravox, Chrysalis ☆
52	43	6	CHINESE WALL, Philip Bailey, CBS
53	55	19	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar □
54	77	15	20/20, George Benson, Warner Bros □
55	72	14	STOP MAKING SENSE, Talking Heads, EMI
56	62	8	SHE'S THE BOSS, Mick Jagger, CBS ○
57	44	14	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Go! Discs ○
58	60	11	MEAT IS MURDER, Smiths, Rough Trade □
59	38	6	VERY BEST OF BRENDA LEE, Brenda Lee, MCA
60	46	5	WORKING NIGHTS, Working Week, Virgin
61	61	24	HATFUL OF HOLLOW, Smiths, Rough Trade □
62	50	9	BUILDING THE PERFECT BEAST, Don Henley, Geffen
63	94	5	THE RIVER, Bruce Springsteen, CBS
64	54	26	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA ○
65	63	5	TOMMY BOY GREATEST BEATS, Various, Tommy Boy
66	85	17	BREAKDANCE 2 — ELECTRIC BOOGALOO, Original Soundtrack, Polydor
67	87	9	NIGHT TIME, Killing Joke, EG
68	49	51	LEGEND, Bob Marley And The Wailers, Island ☆
69	69	23	THE RIDDLE, Nik Kershaw, MCA ☆
70	41	4	WHITE NOISE — LIVE, Gary Numan, Numa
71	76	5	MYSTERY, RAH Band, RCA
72	67	22	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ☆
73	71	7	FIRST AND LAST AND ALWAYS, Sisters Of Mercy, Merciful Release
74	70	20	ALCHEMY, Dire Straits, Vertigo ☆
75	59	15	17, Chicago, Full Moon ○
76	93	2	LOVE OVER GOLD, Dire Straits, Vertigo
77	84	2	12 X 12, Various, Starblend
78	83	9	CAN'T STOP THE LOVE, Maze Featuring Frankie Beverly, Capitol
79	66	4	STRAWBERRY SWITCHBLADE, Strawberry Switchblade, Korova
80	—	1	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland EPC82419
81	—	1	LIVE AND UNCENSORED, Millie Jackson, Important TADLP001
82	78	95	QUEEN GREATEST HITS, Queen, EMI ☆
83	73	9	STREET SOUNDS ELECTRO 6, Various, Streetsounds
84	64	4	THE GREAT BALLOON RACE, Sky, Epic
85	89	2	BORN TO RUN, Bruce Springsteen, CBS
86	57	13	BREWING UP WITH BILLY BRAGG, Billy Bragg, Go! Discs
87	—	1	EMERALD CLASSICS, Various, Stoic SRTV1
88	79	4	DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen, CBS
89	75	11	HUMAN RACING, Nik Kershaw, MCA ☆
90	—	1	BREAKOUT, Pointer Sisters, Planet FL89450
91	65	125	THRILLER, Michael Jackson, Epic ☆
92	—	1	AMADEUS, Original Soundtrack, London LOND6P
93	97	5	HOW WILL THE WOLF SURVIVE, Los Lobos, Slash/London
94	47	3	THE UPS AND DOWNS, Stephen Tin Tin Duffy, 10 Records
95	—	1	WAR, U2, Island ILPS9733
96	56	12	SECRET SECRETS, Joan Armatrading, A&M
97	—	1	BEST OF THE 20TH CENTURY BOY, Marc Bolan And T Rex, K-tel NE1297
98	—	1	GETTING SENTIMENTAL, Engelbert Humperdinck, Telstar STAR2254
99	—	1	CHESS, Various, RCA PL70500
100	99	6	THIS IS SOUL, Various, Starblend/Atlantic

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

MUSIC VIDEO

1	1	THE VIDEO SINGLES, Paul Young, CBS/Fox
2	2	THE VIDEO, Wham!, CBS/Fox
3	3	THE HITS VIDEO, CBS/Fox
4	—	ALL NIGHT LONG, Lionel Richie, RCA/Columbia
5	6	JIMI HENDRIX: PLAYS BERKELEY, Palace/PVG
6	5	THE VIDEO EP, Madonna, Warner Music
7	—	WORLD WE LIVE IN/LIVE IN HAMBURG, Depeche Mode, Virgin
8	10	"UNDER A BLOOD RED SKY" LIVE, U2, Virgin/PVG
9	4	MORE END OF THE ROAD, Status Quo, Videoform
10	7	THE SONG REMAINS THE SAME, Led Zeppelin, WHV
11	—	HALL AND OATES VIDEO COLLECTION: 7 BIG ONES, RCA/Columbia
12	8	HITS OUT OF HELL, Meat Loaf, CBS/Fox
13	9	PRIVATE DANCER, Tina Turner, PMI
14	11	MAKING MOVIES, Dire Straits, WHV
15	13	THE COLLECTION, Ultravox, Palace/PVG
16	—	MARC BOLAN: ON VIDEO, Videoform
17	17	A TRIBUTE TO JIM MORRISON, the Doors, WHV
18	12	EMERSON, LAKE AND PALMER: LIVE '77, Hendring/PVG
19	14	IN MY MIND'S EYE, Tears For Fears, Polygram
20	15	VIDEO REWIND, the Rolling Stones, Vestron/PVG

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

Week ending May 4, 1985



UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	SINGLES
1	3	11	MOVE CLOSER, Phyllis Nelson, Carrere
2	1	4	WE ARE THE WORLD, USA For Africa, CBS
3	2	6	EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears, Mercury
4	—	1	19, Paul Hardcastle, Chrysalis CHS2860
5	7	3	I FEEL LOVE, Bronski Beat And Marc Almond, Forbidden Fruit
6	4	4	ONE MORE NIGHT, Phil Collins, Virgin
7	8	3	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin
8	—	1	THE UNFORGETTABLE FIRE, U2, Island IS220
9	6	6	CLOUDS ACROSS THE MOON, RAH Band, RCA
10	5	7	COULD IT BE I'M FALLING IN LOVE, David Grant And Jaki Graham, Chrysalis
11	20	2	FEEL SO REAL, Steve Arrington, Atlantic
12	11	3	LOVER COME BACK TO ME, Dead Or Alive, Epic
13	10	3	LOOK MAMA, Howard Jones, WEA
14	23	3	I WAS BORN TO LOVE YOU, Freddie Mercury, CBS
15	14	6	BLACK MAN RAY, China Crisis, Virgin
16	19	3	EYE TO EYE, Chaka Khan, Warner Bros
17	34	5	RHYTHM OF THE NIGHT, DeBarge, Gordy
18	9	11	WE CLOSE OUR EYES, Go West, Chrysalis
19	13	9	EASY LOVER, Philip Bailey And Phil Collins, CBS/Virgin
20	22	3	SO FAR AWAY, Dire Straits, Vertigo
21	16	7	SPEND THE NIGHT, Cool Notes, Abstract Dance
22	39	2	I WANT YOUR LOVIN', Curtis Hairston, London
23	17	7	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
24	12	6	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT
25	31	3	WOULD I LIE TO YOU, Eurythmics, RCA
26	15	6	LIFE IN A NORTHERN TOWN, Dream Academy, blanco y negro
27	27	6	STAINSBY GIRLS, Chris Rea, Magnet
28	18	10	THE HEAT IS ON, Glenn Frey, MCA
29	37	6	CRY, Godley And Creme, Polydor
30	36	2	NO REST, New Model Army, EMI
31	21	8	CAN'T FIGHT THIS FEELING, REO Speedwagon, Epic
32	47	2	DON'T FALL IN LOVE, Toyah, Portrait
33	41	2	WALK LIKE A MAN, Divine, Proto
34	28	5	THAT WAS YESTERDAY, Foreigner, Atlantic
35	24	8	THAT OLE DEVIL CALLED LOVE, Alison Moyet, CBS
36	25	9	EVERY TIME YOU GO AWAY, Paul Young, CBS
37	26	7	PIE JESU, Sarah Brightman And Paul Miles-Kingston, EMI
38	54	2	RAGE TO LOVE, Kim Wilde, MCA
39	75	2	LOVE DON'T LIVE HERE ANYMORE, Jimmy Nail, Virgin
40	48	5	FREE YOURSELF, Untouchables, Stiff
41	40	10	KISS ME, Stephen Tin Tin Duffy, 10 Records
42	35	9	SUPER GRAN, Billy Connolly, Stiff
43	30	6	GRIMLY FIENDISH, Damned, MCA
44	32	11	HANGIN' ON A STRING, Loose Ends, Virgin
45	—	1	DANGEROUS, Penny Ford, Total Experience FB49975
46	38	12	DO WHAT YOU DO, Jermaine Jackson, Arista
47	33	7	WON'T YOU HOLD MY HAND NOW, King, CBS
48	29	8	WIDE BOY, Nik Kershaw, MCA
49	74	6	THINKING ABOUT YOUR LOVE, Skipworth And Turner, Fourth & Broadway
50	63	2	FROGGY MIX, James Brown, Boiling Point
51	46	5	GROOVIN', War, Bluebird/10
52	—	1	ALL FALL DOWN, Five Star, Tent PB40039
53	—	1	DUEL, Propaganda, ZTT ZTAS8

54	59	2	IMAGINATION, Belouis Some, Parlophone
55	42	7	COVER ME, Bruce Springsteen, CBS
56	—	1	WALKING ON SUNSHINE, Katrina And The Waves, Capitol
57	—	1	NO MAN'S LAND (WIDOWS THEME), Gerard Kenny, WEA
58	43	8	SOME LIKE IT HOT, Power Station, Parlophone
59	—	1	LIKE I LIKE IT, Aurra, 10 Records TEN45
60	—	1	I WONDER IF I TAKE YOU HOME, Lisa Lisa/Cult Jam/Full Force, CBS
61	50	4	DON'T COME AROUND HERE NO MORE, Tom Petty, MCA
62	69	2	FAN THE FLAME, Barbara Pennington, Record Shack
63	51	4	MOMENTS IN LOVE/BEATBOX, Art Of Noise, ZTT
64	49	23	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic
65	64	3	PUT MY ARMS AROUND YOU, Kevin Kitchen, China
66	44	10	MATERIAL GIRL, Madonna, Sire
67	60	3	BEYOND THE SEA (LA MER), George Benson, Warner Bros
68	72	2	HEARTLINE, Robin George, Bronze
69	—	1	JAIL HOUSE RAP, Fat Boys, WEA
70	—	1	GIRLS ON MY MIND, Fatback, Cotillion FBACK1
71	—	1	GREEN SHIRT, Elvis Costello And Attractions, F Beat ZB40085
72	56	3	BABIES, Ashford And Simpson, Capitol
73	66	2	SETTLE DOWN, Lillo Thomas, Capitol
74	—	1	LOVE IS, Vikki, PRT
75	—	1	ABC (FALLING IN LOVE'S NOT EASY), Direct Drive, Boiling Point POS742

THE NEXT 25

76	95	RADIO AFRICA, Latin Quarter, Rockin' Horse RH102
77	77	MEGAREX, T Rex, Marc On Wax
78	89	OH BABY, Spank, Champion
79	80	GOING DOWN TO LIVERPOOL, Bangles, CBS
80	53	CASTLES IN THE AIR, Colour Field, Chrysalis
81	93	THE GAMBLER, Kenny Rogers, Liberty
82	—	THE BELLE OF ST MARK, Sheila E, Warner Bros W9180
83	86	NIGHTSHIFT, Winston Groovy, Jive
84	73	TICKET TO RIDE, Beatles, Parlophone
85	83	MISSING YOU, Diana Ross, Capitol
86	—	LET'S GO CRAZY, Prince And The Revolution, Warner Bros W2000
87	—	OBSESSION, Animotion, Mercury PH34
88	—	MEGAMELLE MIX/PUMP ME UP, Grandmaster Melle Mel Etc, Sugarhill SH141
89	58	DON'T WORRY BABY, Los Lobos, Slash/Rough
90	—	PIECE OF THE ACTION, Meat Loaf, Arista ARIST603
91	94	LOVE COMES, Gary Glitter, Arista
92	—	STRANGERS, Pallas, Harvest PLS3
93	—	WATCH ME CATCH FIRE, Big Heat, A&M AM239
94	—	MY BABY JUST CARES FOR ME, Nina Simone, Charly CYZ7112
95	—	ROCK AND ROLL GIRLS, John Fogerty, Warner Bros W9053
96	88	WHEN LOVE BREAKS DOWN, Prefab Sprout, Kitchenware
97	—	HOLD ME TIGHT, Robert White, Calibre CAB203
98	—	LUCKY IN LOVE, Mick Jagger, CBS A6213
99	82	EASTENDERS THEME, Simon May, BBC
100	—	TWO WORLDS APART, Explorers, Virgin VS757

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

N E X T

W E E K



P A U L
H A R D C A S T L E

W H A M !
T O Y A H



by Alan Jones

MEAT LOAF'S 'Bat Out Of Hell' dipped out of the album chart last month, for the first time in over six years. It had made some 324 consecutive chart appearances, beating by six the record established by the soundtrack album 'The Sound Of Music', which rode the charts for 318 weeks in a row between 1965 and 1971.

'The Sound Of Music' subsequently returned to the chart for several shorter spells, most recently in 1982, swelling its total weeks on chart to an unprecedented 381. 'Bat Out Of Hell' had already spent forty weeks on the chart in shorter spells before commencing its 324 week run in 1978, and is thus seventeen weeks shy of the 'Sound Of Music' record. It had been on course to topple the latter from its long held perch later this year, but its recent dramatic decline — precipitated by CBS's release of 'Hits Out Of Hell', which contains all of 'Bat's' best known tracks plus others from throughout Meat Loaf's solo career — means that 'The Sound Of Music' may never be eclipsed.

With 'Bat's' departure from the charts, the longest unbroken chart residency is now that of **Michael Jackson's** 'Thriller' a chart rider for the last 125 weeks, though it too has gone into a recent decline. In America, where it has sold over 20 million copies, 'Thriller' recently suffered the ignominy of dropping to anchor position on Billboard's Top 200 album chart, though it has since revived a little. Even so, it seems unlikely to pose a threat to **Pink Floyd's** 'Dark Side Of The Moon', a permanent fixture of the chart for the last 570 weeks, or eleven years. . .

UNEXPECTEDLY CARRYING the long established Welsh choral tradition into the top thirty of the album chart are the 73 member **BBC Welsh Chorus**, whose 'Voices From The Holy Land' has proved a runaway success.

Featuring performances premiered in the Chorus's Easter TV appearances on 'Born In Bethlehem', 'Road To The Cross' and 'Voices From The Holy Land', the album features prominently the exceptional treble voice of 14-year old **Aled Jones**, and utilises traditional arrangements of music by **Mendelssohn, Berlioz, Bach, Mozart** and others to convey the religious message.

It's one of a handful of recently charted albums to feature the work of classical composers, following Frenchman **Jacques Loussier's** 'Best Of Play Bach', **Neville Marriner's** Oscar-winning



Bradford's controversial New Model Army made their top forty debut last week with their powerful new single 'No Rest', having previously netted three major indie hits in 'Bittersweet' (number 17 in the indie listings), 'Great Expectations' (number 19) and 'The Price', a John Peel favourite which went all the way to number one. Their only album, 'Vengeance', was also an indie chart topper.

The success of 'No Rest' is largely due to sales of a limited doublepack, which includes a free 12-inch single featuring versions of 'No Greater Love', 'The Price' and 'Vengeance' with an unusual history. All three are live recordings illicitly made last August, and subsequently bootlegged by persons unknown. The band acquired a copy of the disc, highly rated by their fervent followers, from a stall in Camden Market, and finding it to be of reasonable quality, hit upon the idea of giving it away with 'No Rest', a ploy which simultaneously boosts their legitimate career and kills demand for the original bootleg. Truly, a case of the hunter getting captured by the game. . .

'Amadeus', the **Academy Of Ancient Music's** BPI award winning 'Vivaldi — Four Seasons' and **Andrew Lloyd Webber's** 'Requiem'.

Though showing the unmistakable influence of many and diverse classical composers in its texture and construction, 'Requiem' is essentially Lloyd Webber's own creation, and has proved phenomenally popular, especially in America, where it has topped the classical charts for the last two months.

Back home, it has spawned a major hit in **Sarah Brightman** and **Paul Miles-Kingston's** 'Pie Jesu'. Sung entirely in Latin, it easily topped the number fourteen peak of **Steeleye Span's** 'Gaudete', the previous highest ranking Latin hit, and ultimately reached number 3. It has since been joined in the charts by another classical piece sung in a foreign language; 'The Flower Duet' from **Delibes' 'Lakme'**, performed in Italian by French duo **Mady Mesple** and **Danielle Millet**. Recorded in 1971, it has become popular largely as a result of being used on British Airways' TV ads.

IF YOU'VE ever tried to order a record from your local dealer you'll have seen his baffled reaction to your enquiry for an obscure single turn to enlightenment as he consults a mighty red tome which resides behind the counter. This is **Music Master**, the most comprehensive record catalogue known to man, which contains details of practically every record still available, and a good few that aren't.

In addition to updating this mammoth publication at regular intervals for dealers, Music Master (the organisation) produces a yearbook suitable for more general use. The latest edition, running to 384 A4 pages contains details of the 17,938 singles, includes a welter of invaluable information, like track listings for most albums, and artists' biographies from Abie to Zee.

It's a fascinating snapshot of a year in the life of the record industry, and an invaluable reference tool for amateur and professional alike. Available by mail order only from John Humphries (Publishing), Music

Master, 1 De Cham Avenue, Hastings, Sussex, price £9.95 including postage. . .

Last but not least, Phil Jameson and his pal John Hurst from Camberley have asked me to settle a dispute about whether **John Lennon** is the only er, stiff, to have a number one in America. "£10 to the Ethiopian appeal rides on your reply," writes Phil, who's convinced there have been other dead chart toppers, but can't name them.

Pay up, John. Phil's right. **Otis Redding** was the first artist to posthumously climb to number one in 1968 with the poignant '(Sittin' On) The Dock Of The Bay'. In 1971, **Janis Joplin**, the subject of an over sympathetic but engrossing documentary on TV recently, topped with former lover **Kris Kristofferson's** 'Me And Bobby McGee', having died six months earlier. Christmas 1973 saw **Jim Croce's** 'Time In A Bottle' at the summit, three months after his demise. And finally, as Phil suspected, John Lennon's '(Just Like) Starting Over' was an American number one just a fortnight after his death in 1980. . .

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art



'SONGS THE LORD
TORTOISE'? 'ONE
Hibernation Under A Groove'?

'Me Shell My Bell'? 'Welcome
To The Pleasuredome'? 'Lettuce
All Pray'?... these were just a
few of the song titles consid-
ered by the ZTT collective in
their unstinting quest to put the
Art Of Noise atop the chart
pile. That they finally settled on
'Moments In Love' is perhaps
the sensitive bowing to the
wacky, but we here at RM con-
fidently expect the turtle track
to the group's next LP to be a
real wizard of punnery. Until
then we shell have to rely on
the tortured muse of love...

■ David Attenborough



of noise