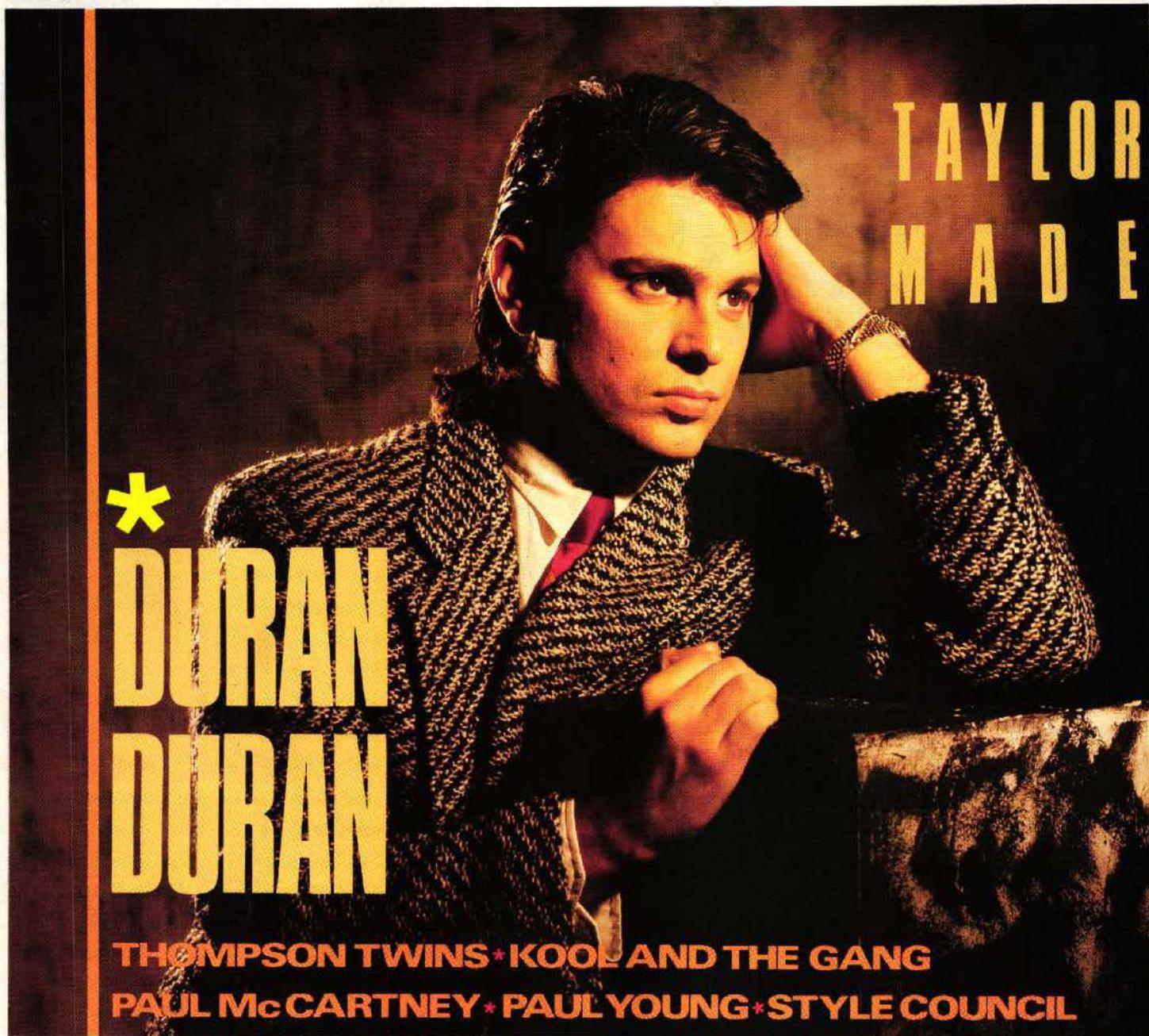


OFFICIAL TOP OF THE POPS CHART

RECORD

DECEMBER 15, 1984 45p

mirror



TAYLOR
MADE

*

DURAN
DURAN

THOMPSON TWINS * KOOL AND THE GANG
PAUL McCARTNEY * PAUL YOUNG * STYLE COUNCIL



THE CREATURES in Steven Spielberg's new money spinner, 'Gremlins,' are more mischievous than Ozzy Osbourne after a couple of Pernods.

They wreck a sleepy American town on Christmas Eve, looting supermarkets, guzzling beer and behaving almost as badly as Motorhead fans outside Hammersmith Odeon. It all starts when a man buys his son a cute furry pet from a dear old chinaman. "Don't ever get him wet and never feed him after midnight," warns the old duffer — but his instructions aren't followed to the letter.

Spielberg and friends have created a film that mixes Walt Disney sentiment with Hitchcock suspense and graphic horror. Most of the budget has been blown on creating the little monsters and they look like something out of your worst nightmares.

'Gremlins' will have you snivelling, laughing, or gripping the edge of your seat... one after the other. See it and enjoy it, but don't walk home alone afterwards.

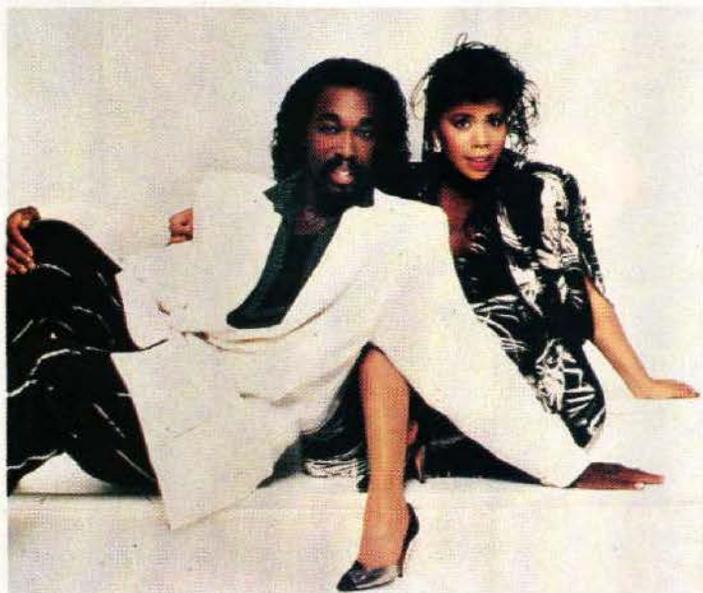


SCOTLAND HAS always been a source of interest for the music biz, with the far flung reaches of the British Isles occasionally hurling an interesting young band southwards. Well wait no longer for the next, as the newly formed *Shift* record label has just released a compilation LP of tracks from some of Scotland's finest young hopes — names like Chewy Racoon, West Of Sunset and the energetic and Smith-like *Playing Soldiers* (shown here).

The whole thing's a bit like its homeland actually — some highs, some lows but very interesting all the same.



MICK JAGGER'S getting a little hip hop help on his debut solo LP. Producer Bill Laswell has enlisted the support of rap vocalist Bernard Fowler, perhaps best known as a featured vocalist on Shango's 'Shango Funk Theology' album (shown here with Jagger), and keyboard wizard Herbie Hancock. The two men will guest with the Rolling Stone on four of the tracks on the album, which is due out in January.



APARTNERSHIP as solid as a rock for 21 years. . . and dammit, they just keep on singing about themselves. Yes, it's soul's answer to Michael and Mary Parkinson and sounding considerably better, *Ashford And Simpson*. 'Solid', title tune from their new album, is nudging our charts but more significantly it's a big black number one back home. "We generally sell around 350,000 for a single," says Nick Ashford casually. "This one

seems to be pushing past that." And his pal Val adds: "It was kind of different for us, we couldn't tell if it would do well." Right now, Mr and Mrs also have two songs from 'Solid' in the latest 'Breakdance' clone movie, 'Body Rock', and they're working on their own Broadway show. Content? "Yes, thank you." No, no, I mean the content of the show. "We're not telling yet. Except that it's a modern day musical and we're *not* in it."

HE WAS one of David Bowie's closest friends, he's influenced artists from Gary Glitter to Adam Ant to Boy George, he's been called the King Of Glam and the forerunner of punk.

Marc Bolan was one of the brightest stars of the Seventies — one of the few to attract both popular adulation and 'artistic respectability'. This month sees the release of 'Marc On Video' (Videoform), a collection of some of Marc's finest tracks presented here by John and Shan Bramley, joint presidents of the Official Marc Bolan Fan Club.

Between them, they own almost 1,000 records by the man and spend much of their time unearthing Marc memorabilia such as the excerpts from 'Top Of The Pops', 'Supersonic' and the 'Cilla Black Show' that feature here.

Gary Glitter is one of the many stars to remember Bolan fondly. "If Marc was still around I'm sure he'd be enormous. Now I listen to Prince I can hear a lot of what Bolan was doing."

The video features gems such as 'Life's A Gas' performed in 1973 with Cilla Black and the Christmas 1971 'TOTP' performance of 'Get It On' with a hairy pated Elton John on piano. ● You can get in touch with the Official Marc Bolan Fan Club at PO Box 10, Bath, Avon BA1 1YH.



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Getting the Gremlins

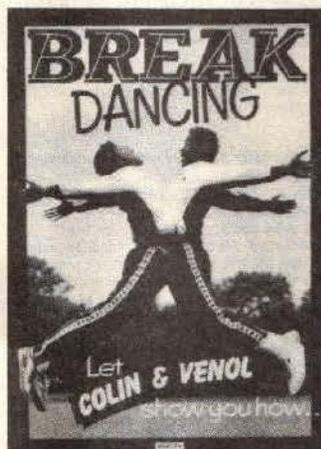
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Compiled by Di Cross



FOR 'HOWARD, Jeffrey and Jody', start reading 'Howard, Micki and Delisa'. Yep, the auditions are over, this here's the new Shalamar... and the vinyl introduction is the breakneck 'Amnesia' so you'll need to be fit to keep up. Even if it's all a bit breathless, at least some of Howard Hewett's unmissable vocal pushes through, but it's 'Deadline USA'-style Shalamar rather than 'A Night To Remember'-style.

Micki Free actually played on 'The Look' and he's been on the session circuit awhile. He'll be wearing a "guitarist/writer" hat with Delisa Davis (an ex-Miss Tennessee, how could she miss?) on vocals and keyboards. Meanwhile Jody Watley's first solo release 'Where The Boys Are' is out too so coats off, we'll settle this outside.



IF YOU'RE looking for a way to shed all those extra pounds that you're going to put on over Christmas, perhaps a little breakdancing wouldn't go amiss? Well in that case, we've got just the thing for you. 'Breakdancing' by Lucy Alford (Hamlyn — £3.99) shows you how to do just that, with simple instructions and great colour pics.

To show our concern for your well-being, we'll send copies of the book to the first six people who answer these two questions correctly:

- 1) Breakdancing originated in a) Southport, b) South Africa, c) South Bronx?
 - 2) Who held a 'Break Dance Party' a) Break Machine, b) Spandau Ballet, c) Flying Pickets?
- Answers (plus name and address) on a postcard to

RECORD MIRROR,
BREAKDANCING COMPETITION,
40 Long Acre, London WC2E 9JT.
Closing date Monday, December 24.

● COVER PIC by MIKE OWEN

News

Paul Young album delay

YOU'RE GOING to be disappointed if you want Paul Young's album 'The Secret Of Association' in your Christmas stocking.

Because of Paul's illness during the summer, the current tour and his producer Laurie Latham also going sick, the album won't be ready until February or March '85. As soon as the tour ends, Paul will be going back into the studio to complete the album.

"We had two choices," explains Paul. "To cancel a sold out tour to finish the album or complete the tour and then return to the studio. We decided not to disappoint fans who had shown their support by buying tickets for the shows, so we put the album back to the New Year."



TRACEY ULLMAN'S chum Kirsty MacColl, releases her single 'A New England' on December 17. Billy Bragg fans will have immediately realised that it's her version of his song. The 12 inch single will feature an extra track 'I'm Going Out With An 80 Year Old Millionaire'.

● STEVE HARLEY will be making a rare live appearance at the Camden Palace on December 14. The show will be filmed by London Weekend Television for a special early in the New Year. Harley will be on stage from 7.45 to 9.30pm and filming will start at 8pm.

Steve will have a new single out in the New Year and he's been working with Midge Ure.



Pic by Stephen Carr

DAVE BALL, Marc Almond's ex Soft Cell mate, has formed a new group called Other People who release their single 'Have A Nice Day' this week. The line up also features Gini Ball and Andy Astle.



NEW YEAR CHAKA TOUR

AS EXCLUSIVELY revealed in RECORD MIRROR, Chaka Khan will be kicking off the New Year with a tour. Chaka will be playing Manchester Apollo January 21, Edinburgh Playhouse 22, Nottingham Royal Centre 24, Birmingham Odeon 25, Reading Hexagon 26, London Hammersmith Odeon 28, 29, Poole Arts Centre 31, Brighton Centre February 2. Tickets are on sale now at box offices and usual agents.

● ALISON MOYET has been forced to cancel the rest of her tour because of a nasty throat infection. Alison has cancelled her shows at Hammersmith Odeon, East Anglia University, Ipswich Gaumont and Brighton Centre. The Hammersmith show will be re-scheduled for January 15 and 16 and tickets will be valid for these concerts. The other shows will be re-scheduled as soon as possible, but in all cases refunds are available.

Alison has been ordered to rest until the New Year.

● HOWARD JONES will be donating all proceeds from his Royal Albert Hall show on December 17, to the Oxfam Ethiopia appeal.

"I was particularly keen to be associated with Oxfam," says Howard. "When all the current media coverage dies down they will still be working 24 hours a day to help alleviate famine, no matter where it occurs in the world."

Tickets for Howard's December 17 show were sold out within days but tickets are still available for Brighton on December 16, Leeds Queens Hall 19, Birmingham NEC 21 and Howard's Christmas Eve show at Hammersmith.

Howard Jones released 'Equality' as a single in South Africa this week.

● THE PALE Fountains release their single 'Jean's Not Happening' on New Year's Eve. The single was produced by Ian Broudie, best known for his work with Echo And The Bunnymen. The Paleys will be playing live dates in the New Year.

Council ruling

THE COUNCIL Collective, featuring the Style Council, Junior Giscombe, Jimmy Ruffin, Dee C Lee, Vaughn Toulouse and Dizzy Heights, will release their single 'Soul Deep' on December 14.

The recording and publishing royalties will go to Women Against Pit Closures and also to the widow of the cab driver killed in South Wales.

"The aim of this record was to raise money for the striking miners and their families before Christmas, but obviously in light of the tragic and disgusting event of last week we will also give some of the money to the widow of the man killed in South Wales," says Paul.

"We do support the miners' strike but we do not support violence. Things like that help no one and create further division amongst people."

● SMILEY CULTURE'S first single, 'Cockney Translation', is re-released this week. 'Cockney Translation' has already been number one in the reggae charts.

● 'BREAKDANCE 2 — Electric Boogaloo' the soundtrack from the forthcoming film 'Electric Boogaloo' will be out on December 14. Ollie and Jerry have written and produced five songs on the album and 'Believe In The Beat' by Carol Lyn Townes, will be out as a single on January 4.

'Electric Boogaloo' opens in London on December 28 and around the country in March or April.

● CULTURE CLUB were forced to cancel the opening date of their tour at Inglistone, because of equipment problems.

Modifications to their stage set in America to make sure it would fit into British venues took longer than expected and the equipment missed its original shipment to Britain. Another flight couldn't be found in time.

The band can't re-schedule a concert before Christmas but they've promised they will be playing Inglistone on their next UK tour. All ticket holders are entitled to a full refund. Either take your tickets back to the place you ordered them from — or if you ordered them by mail you should send them with an SAE to Phil McIntyre Promotions, PO Box 133, Preston PR2 4NG. A refund will be issued as quickly as possible.

● JOAN ARMATRADING plays her first major tour for two years in February. Groove on down at Cardiff St David's Hall February 10, St Austell Coliseum 11, Southampton Gaumont 12, Portsmouth Guild Hall 13, Oxford Apollo 14, Birmingham NEC 16, Brighton Centre 17, Manchester Apollo 19, Edinburgh Playhouse 20, Glasgow Apollo 21, Dublin RDS 23, 24, Newcastle City Hall 26, Nottingham Royal Centre 27, Leicester De Montfort Hall 28, Hammersmith Odeon March 1, 2, 3, 4.

Tickets for Joan's Birmingham show are available by post priced £8 and £7 from Joan Armatrading Box Office, PO Box 281, London N15 5LW. Make cheques payable to Joan Armatrading Box Office and don't forget to enclose a sae. Tickets are also available from the NEC Box Office and usual agents. Please check your local press for other details.

● ORANGE JUICE play a special Christmas show at the London Lyceum on December 19. The support act will be Brilliant and tickets will be £3.50.

● PAT BENATAR releases her single 'We Belong' on December 21. The single is already high in the American charts, while Pat's album 'Tropico' has just gone platinum.

VIRGIN RECORD STORES

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THE *Virgin* RAPPERS



Reg Rapper



From now until the end of April 1985 for each complete £4 you spend with us we will give you a stamp. When you have collected 15 stamps you can exchange them for a FREE record or tape of your choice up to the value of £5.99. And to help get you started in this giveaway we will give you a free stamp to start your collection, which you'll find in the Stamp Album available from all Virgin shops.



*This offer expires on April 30th, 1985 and does not apply to audio and video hardware, video cassettes, redemption of record tokens or any sales which receive special discounts.

FOR RECORDS AND TAPES WRAP IT UP AT VIRGIN

OUT OF LONDON SHOPS BIRMINGHAM 74 Bull Street · BRIGHTON 5 Queens Road · BRISTOL 12/14 Merchant Street · CARDIFF 6/7 Duke Street · CROYDON 46 North End · DURHAM Unit 9, Milburn Gate Centre, North Road · EDINBURGH 131 Princes Street · GLASGOW 28/32 Union Street · LEEDS 145 The Briggate · LIVERPOOL Units 4 & 7 Central Shopping Centre, Ranelagh Street · MANCHESTER Unit 8B, Arndale Centre, Market Street · MILTON KEYNES 59 Silbury Arcade, Secklow Gate West · NEWCASTLE 10/14 High Friars, Eldon Square · PETERBOROUGH 34 Queensgate Centre · PLYMOUTH 105 Armada Way · PORTSMOUTH Units 69-73 The Tricorn, Charlotte Street · SHEFFIELD 35 High Street · SOUTHAMPTON 16 Bargate Street & Plummers Dep't Store, Above Bar · SUNDERLAND 29 Blandford Street · TORQUAY 9 The Haldon Centre, Union Street · YORK 5 Feasegate

LONDON SHOPS 9 Marble Arch · MEGASTORE 14-16 Oxford Street (50 yards from Tottenham Court Road tube station).

News

Putting the boot in

COW PUNK kings the Boothill Foot Tappers, have lined up a series of dates. Shake your six gun at Harlesden Mean Fiddler December 13, London City University 14, Kentish Town Bull and Gate 21, Hammersmith Clarendon 22, Dingwalls 23, Oval Cricketers 24.

● **KILLING JOKE** will be playing at the Hammersmith Palais on February 3. Tickets priced £4 are available from the Hammersmith Palais box office and usual agents.

● **ROCK GODDESS** will be playing two special Christmas shows at the Marquee on December 14 and 15. A full tour will follow in the New Year, and their third album for A&M will be released in the spring.

● **PSYCHIC TV** are releasing two limited edition albums; 'New York Scum Haters' is out on December 14 (5,000 copies), and 'A Pagan Day' on December 24 (999 copies). This will be deleted at 12 noon. And in case that's not enough, a third album — the soundtrack for the Derek Jarman film 'Imagining October' will be available in the New Year.

TV + Radio

THURSDAY sees Jonathan King getting away from the chilly East Coast and heading down to Key West in 'Entertainment USA' (BBC 2, 9pm). He'll be enjoying the 'Fantasy Fest' celebration where ageing hippies take part in a sundown ceremony.

FRIDAY'S 'Tube' (C4, 5.30pm) is a fun packed programme with *Friends Again*, *Play Dead* and *The Greatest Show On Legs*.

SATURDAY'S 'Saturday Superstore' (BBC1, 9am) has *Keith Harris* and *Orville* mucking around, while *Delia Smith* makes some chocolate truffles. Yum yum. If all that's not to your taste then you can go into orbit with 'Saturday Starship' (ITV, 10am) with *Gary Glitter* and *Kid Creole*. *REM* will be taking part in 'In Concert' (Radio 1, 6.30pm) live from Nottingham Rock City. 'Rock 'n' America' (C4, 6.30pm) features clips of *Carmel*, *Art Of Noise* and *Nick Lowe*.

SUNDAY sees Stuart Grundy examine the career of *Lionel Richie* in 'Hitsville USA The Story of Motown' (Radio 1, 4pm).

MONDAY has a special Christmas edition of 'Razzmatazz' (ITV, 4.45pm) with *Frankie*, *Big Country*, and a host of other stars.



FOOD FOR THOUGHT

BAND AID, the studio supergroup assembled by **Bob Geldof** to raise funds for the famine victims of Ethiopia, swept to the top of the singles chart this week with 'Do They Know It's Christmas?'.

Demand for the disc, released last Monday (3rd), outstripped even the most optimistic forecasts, and by Saturday it had sold an estimated 600,000 copies, to become the fastest selling record of all-time.

Orders for a further 500,000 copies of the record qualified it for an immediate platinum disc, and with 96.03p going to the Ethiopian Famine Fund for every record sold it has so far raised over a million pounds.

An elated **Bob Geldof** told *RM*: "I am overwhelmed by the reaction; I initially thought we could raise around £70,000, but the record seems to have tapped a reservoir of sympathy that's profound beyond belief."

Dave Butcher, singles buyer for HMV in Oxford Street, Britain's biggest record shop commented: "It has been the biggest record we've ever dealt with. It sold 2,500 copies on the day it was released and 8,000 by Saturday. I thought **Frankie Goes To Hollywood** would be a difficult act to follow, but this is something else."

BAND AID ARE: Simon Le Bon, John Taylor, Nick Rhodes, Roger Taylor, Andy Taylor (Duran Duran), Tony Hadley, Gary Kemp, Martin Kemp, Steve Norman, John Keeble (Spandau Ballet), Bob Geldof, Johnny Fingers, Simon Crowe, Pete Briquette (Boomtown Rats), Boy George, Jon Moss (Culture Club), Glenn Gregory, Martyn Ware (Heaven 17), Adam Clayton, Bono (U2), Chris Cross, Midge Ure (Ultravox), Keren Woodward, Sarah Dallin, Siobhan Fahey (Bananarama), George Michael (Wham!), Robert 'Kool' Bell, James 'J.T.' Taylor, Denis Thomas (Kool & The Gang), Paul Weller (The Style Council), Phil Collins (Genesis), Rick Parfitt, Francis Rossi (Status Quo), Sting (The Police), Marilyn, Jody (Wattley), Peter Blake, Paul Young.

● 'Do They Know It's Christmas?' was recorded on Sunday, 25th November at Sarm West Studio, The ZTT Building, 8-10 Basing Street, London W11.

'Do They Know It's Christmas?' accounted for 26 per cent of all singles sold last week, a level of market domination only ever approached by **John Travolta** and **Olivia Newton-John's** 1978 release 'You're The One That I Want'. It outpaced **Wham!**'s 'Last Christmas', which debuts at number two, by a factor of four to one.

George Michael, ironically one of the featured vocalists on the Band Aid single, graciously conceded that **Wham!** were now unlikely to collect their third number one in a row, and enthused about the Band Aid single: "I love it and I'm delighted it's number one. I hope it will go on to become the biggest selling single ever."

Bob Geldof responded: "I think George's attitude is well in keeping with the spirit of the thing. He has got one of the best voices in British pop music, and 'Careless Whisper' will stand up against any song. In the circumstances I don't feel sorry that **Wham!** didn't get to number one, but if **George** wants to claim the Band Aid single as his fourth number one of the year, I'm happy."

"Do They Know It's Christmas?" succeeded because it allowed people who understandably felt a sense of impotence about Ethiopia to express

their support.

"I'd feel I was participating in a massive crime against humanity if I hadn't done something to help. It's NOT a Geldof plot to get back in the limelight as some people are claiming; obviously I'm concerned about the comparative lack of success enjoyed by the **Boomtown Rats** recently, but this one's for the cause."

I think the cynical attitude of some people is lamentable. Even if you don't like the record, go out and buy it. It's not a matter of choice; it's a matter of moral imperative."

This week, Geldof flies to America to publicise the record, and his commitment to the Ethiopian cause doesn't end there: "**Midge Ure** and myself will probably go to Ethiopia in January, not to be ghouls but to check out the logistics. It'll be months before I can commit myself fully to the **Boomtown Rats** again."

Geldof will, however, be taking a short break from his hectic schedule at Christmas: "I'll be spending the duration in the bosom of my family — or alternatively, obliterating the entire season in the local pub."

● **Band Aid** is the second largest aggregation to have a number one record, after **St. Winifred's School Choir**.

● In 32 years of singles charts, there is no precedent for the top two singles being chart newcomers.

In view of the selflessness displayed by all associated with the Band Aid single, it would be wholly inappropriate for me to make financial gain from compiling this report. Instead, *Record Mirror* will make a donation of £50 to the Ethiopian Appeal Fund.

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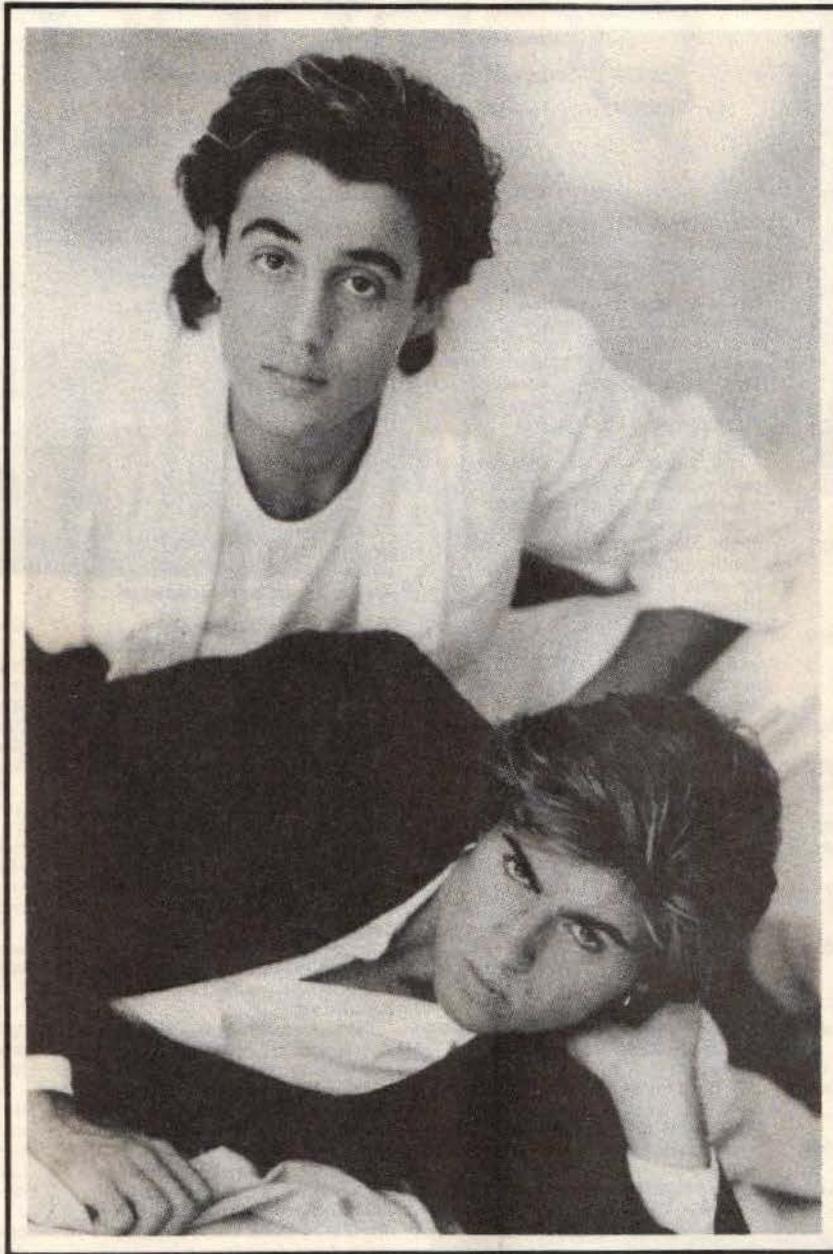
LARRY LOEBER

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WHAM!



THE VIDEO

WHAM RAP
CLUB TROPICANA
WAKE ME UP BEFORE YOU GO-GO
CARELESS WHISPER
LAST CHRISTMAS



The League of Gentlemen

translated by JAMES A REID



THE LEAGUE OF Gentlemen were getting ready for Christmas. Stuck away in their West Hendon bunker they systematically packed whiskey case next to beer barrel as they prepared to flee the country.

For as a swallow must quit the English winter, the League fled from **Leslie Crowther** and **Harry Secombe**. Everybody got behind the massed ranks of reindeer, jumped on the sleigh and headed for the official LOG winter retreat in Switzerland.

Schloss Schloshed stood atop Europe's highest mountain and from here the League contemplated a Christmas without sick-making TV personalities visiting kiddies in hospital. "Egad" pronounced Lord Hip Hop. "It does a chap some good to leave the old country for a while, not that I'd make a habit of it, but well, just look at that view. Not a damn pop star, **Wham!** poster or **Boy George** Beauty Book in sight. It fair takes me back to more civilised times."

As the good Lord pointed down

the valley, a tiny speck suddenly appeared over the horizon. The League watched with amusement as this **Kershaw**-sized figure made its way up the mountain, stumbling past mountain goats and discarded LOG beer barrels. It was all great fun, that is until the little figure suddenly revealed itself as **Harry J Hackman**, pop journalist and all-time fun killer. . .

"Hi," said the odious Hackman, pouring himself a drink, grabbing a turkey leg and elbowing Sir Public House out of his favourite chair. "Now listen a while," he continued emptying pieces of valuable LOG silverware into his pocket. "I knew you'd all be here, smugly assuming you'd say goodbye to the Queen's speech and Christmas Top Of The Pops, but tough. I'm gonna lay even more sewerage on ya.

"Surprised to see none of you at last week's **Style Council** shows. Pity, because some of us had a good time clocking the exploits of **Boy George** and **Marilyn** in their private box. They do enjoy themselves at gigs. . .

"Still the most surprising gig of the week was **Duran Duran's** bash at Poplar Town Hall in East London. Tickets were only 30 pence each and were on sale at two local colleges. Although only 150 people turned up that's still an improvement on the paltry 50 punters who witnessed last year's Duran pre-Xmas bash at the Marquee.

"There were a few more than 50 at last week's **Slade** party though. As unspeakable lusty RM hack **Andy Strike** lead the way to the beer, trough, **Mike Read**, **Anne Nightingale** and **Jay** from



We were most certainly amused

Bucks Fizz discussed the redistribution of wealth and their future careers as dustbin people . . .

"No dustbinmen at Norwich last week when **Nick Heyward** dashed on stage to, how do you say this, 'jam' with his old colleagues **Haircut 100**. There is, however, no truth in the rumour that Nick is about to re-join his chums on a permanent basis. . .

"Though **Thomas Dolby** is doing all sorts of unpermanent things. First there was a collaboration with **George Clinton** and now there are planned production sorties with **Prefab Sprout** and **Riuchi Sakamoto**. . .

"Whereas **Orange Juice** have decided to move into the world of advertising. Working under the banner OJTV, they have produced the TV ad for their current LP 'The Orange Juice'. Londoners can check this slice of Madison Avenue on Friday 14 before the Tube, whilst it's being shown in Scotland on the weekends 14-17 and 22-24 December. Do they really have televisions in

Scotland? Amazing.

"Wanna know something even more amazing? **Billy Gaff** manager of mega-CBS signing the **Roaring Boys** has bought a rare horse and named it 'Roaring Riva'. Yep, Billy also has a financial interest in Riva records.

Niger Planer is a pretty crazee guy. The actor, better known as Young One **Neil**, is going to stop being such a wag after his Hammersmith Odeon show on December 22, this being Neil's official swansong. . .

"Yuh think that's exciting — well, scally rockers the **High Five** were so scorching in Zurich t'other week that wheelchair handed mohicans were moved to ignore their disabilities and get up and groove. There's a message for **Robin Smith** there I think. . .

Indeed there was, but by this time our assembly had quaffed such quantities of Alpine hot toddies that all reason had been lost to the undeniable pleasures of sliding down the mountainside on the backs of up-turned beer crates. It was a life of adventure in the League Of Gentlemen.

A CHRISTMAS RIDDLE

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— Keith Prowse credit card hotline 01-741 8989

Poole Arts Centre, Friday 21st December 7.30pm

AMAZULU UPRISING



A FUNNY thing happened to Amazulu on their way to a record deal with Island Records.

There they were, sitting minding their own business on a boat somewhere off the coast of Finland. Suddenly, these burly sailors decided to do them some physical damage. A bit presumptuous, you might think — as did drummer Nardo as they held his head under water for the fifth time and sprayed tear gas in his eyes.

In Amazulu's two years together, this incident got them their biggest press ever — rather obscuring the fact that the reggae six piece have some rather good music in them. The concentration on this incident — and the resulting two week imprisonment of some of the group — may not be unlinked to the fact that five of them are (gasp) women and — according to the dailies — stark raving feminists too (argh). As saxophonist Lesley Beach says:

"We were locked in a men's prison for two weeks — and didn't see a doctor. The British Consul turned up four days later with a bar of chocolate and a copy of the Listener. We said 'can we have some clean knickers and toothpaste please'. And all the press over here could say was that we were feminists."

"I don't regard myself as a heavy person," percussionist Sharon adds, "in fact, with our previous record company we f**ked it up by

THE MASSED ranks of Amazulu skank: no more holidays in Finland for them

not opening our mouths. This will all change now . . . we hope."

A MAZULU ARE one of those bands who have built up a steady following, but failed to transfer that excitement to record. Their first single 'Cairo' got a fair bit of radio play but their problems meant the band vanishing off the recording scene — emerging only now complete with new deal and new Jerry Dammers-produced single 'Moonlight Romance'. It's their most 'commercial' record to date, even if lacking the bite the band offer

live. Lesley and Sharon agree, and believe that there is still a problem for reggae to break into the charts.

"A lot of reggae you like if you've been in the blues all night," Lesley explains, "you're tired, it's four o'clock in the morning and you think 'Hey, this is great'. But not if you've just got out of the shower or are rushing about listening to the radio getting ready for work. DJs should sort out the commercial stuff from the rest rather than just not playing any reggae at all."

■ ELEANOR LEVY

DANCE MIX

THE HOTTEST PARTY RECORD OF THE YEAR



- CHAMPAIGN ONE OFF AND ON LOVE
- THE STAPLE SINGERS TWO SLIPPERY PEOPLE
- SOS BAND THREE JUST THE WAY YOU LIKE IT
- MTUME FOUR PRIME TIME
- CHERYL LYNN FIVE ENCORE
- WORLD PREMIERE SIX SHARE THE NIGHT
- THE JONES GIRLS SEVEN YOU CAN'T HAVE MY LOVE
- LUTHER VANDROSS EIGHT I WANTED YOUR LOVE
- BONNIE POINTER NINE YOUR TOUCH
- BILLY GRIFFIN SERIOUS
- MICHAEL JACKSON ELEVEN THRILLER (INSTRUMENTAL VERSION)
- MIAMI SOUND MACHINE TWELVE DR. BEAT
- DENIECE WILLIAMS THIRTEEN LET'S HEAR IT FOR THE BOY
- WEATHER GIRLS FOURTEEN IT'S RAINING MEN

DANCE HITS

DANCE HITS DANCE MIX '84
ON ALBUM & CASSETTE 

MIXED BY ALAN COULTHARD OF DISCO MIX CLUB

WE ALL know Simon tries so damned hard to be Mr Likeable — yuk! We know Nick and John wear more make up than Barbara Cartland and that Andy likes a drink and has long hair, but what do we know of Roger Taylor? We tracked down pop's most famous hermit and managed to tweak him out of his shell long enough to get his thoughts on everything from bogus waiters to driving round London's Marble Arch.

● What's it like, being known as the 'quiet one' in the band?

"I'm probably living proof that you don't need to be mad to be a drummer. I suppose I'm the most sane member of the band, the sensible serious one. I don't know if I like to be known as that, but then again it could be worse.

"When we came up with the single, I really worried that everyone was going to think we were labelling ourselves as wild boys because of the daily paper things that have been written about us and I'm sure a lot of people do think that."

● How did you feel about the so called revelations in the press?

"The first two articles that were written about us really did hurt us a lot because they came from people who were supposed to be friends. After those two, there were so many 'exposes' that we thought it was very funny and all a bit of a joke.

"We didn't comment on it at the time because then we'd have got into a running battle and the more times the name of Duran Duran gets linked with drugs, the situation gets aggravated.

"A lot of people have said that it all did us a lot of good because it almost got us some sort of street credibility. I don't think that's a good way to get credibility, but it's arguable."

● How do you feel wearing the current Duran Duran outfits?

"Mmmmm, it's sort of galactic Mad Max I suppose. I used to wear a lot of leathers because believe it or not, I used to be a bit of a punk rocker. This was '77, early '78, I suppose, when I used to go to Barbarella's in Birmingham. That's the place I first saw Duran Duran playing because at that time they didn't have a drummer, just a rhythm unit.

"I just happened to go up there one night and I thought they were great. In those days I was listening to just about everything that was coming out. Obviously there was the Sex Pistols, Clash, the Radiators, Eater, all those things.

"I never got into writing 'anarchy' on the back of my jacket because that's just the cliched punk, you know dog collars and stuff, but there was another side to it, the fashion side."

● Looking back, do you ever miss those days?

"I don't miss not having any money — who would? I think I miss being anonymous most of all, just going to a club or walking down the street or being able to spend two hours in a record shop without being hassled.

Roger Taylor, strong, silent, sensible and serious Duran and self-confessed ex-punk non-techno drummerboy, finally gets his quota... Story by Andy Strike. Pic by Mike Owen



ever wanted to be phil collins

"That's one thing I really miss, browsing in record shops. It sounds a real cliché but we were all on the dole and absolutely skint.

"We committed ourselves to the band and you only got £18 each or something on the dole. It didn't go very far when you had to buy instruments and things, so I don't really miss those days.

"I think if you're born with a silver spoon in your mouth or your parents bought everything for you, you wouldn't appreciate it."

● How would you cope with those problems when you have kids of your own?

"One thing I can't stand is spoilt brats, so I'm going to try very hard not to spoil my kids. I'll send them to a normal school and not spoil them too much.

"I think I'll be a good father because I'm very consistent and that's very important when you have kids so that you don't tell them not to do something and then go off and do it yourself. You shouldn't be hypocritical — you should set an example to your children.

"I wouldn't encourage them to go into music too much because it is very hard, especially in the first years. You've got to have it in your blood but I wouldn't discourage them either. If I had a son I wouldn't make him sit at the drums every night.

"My parents didn't encourage me because the picture they had of musicians was all drugs and debauchery and I've had to constantly prove to them that that doesn't happen anymore."

● How do you find the time to practise the drums these days?

"That's the problem with being in a band like Duran Duran. You become a part time musician and a full time pop star which is a bit of a bore.

"I'm going to try and get a drum room in my house so I can go there anytime. That's the problem with drums, finding somewhere to practice. Technically I'm not a particularly good drummer, I can just about do a paradiddle but I can't read drum music or anything like that.

"I think the main thing is to be able to come up with ideas, rhythms, frills and whatever. I never wanted to be Phil Collins. I'm sponsored so every year I send my kit back and they give me a new one.

"It's funny that when you're in a position to go and buy all the drums you want, you don't have to because you get given them for nothing."

● How's the driving going?

"I've only just learned to drive. Before the band, I couldn't afford the lessons and since joining I haven't had the time until this summer. You could say it was a crash course because I failed the first time and then had an intensive course for two weeks.

"I've gone right over the top and bought myself a black Mercedes sports car so I'll probably kill myself within the next six months. It's very hairy driving in London, especially if you go round Marble Arch. I almost have a heart attack every time."

● What do you make of the Duran Duran documentary to be screened at Xmas?

"It's not a glossy promo, it's supposed to be an insight into the band so there're some interesting things in it. Some guy was supposed to do an interview with John and he decided to dress up like a room service waiter and surprise John. He knocked on the door about three times without any reply because John had had a really heavy night.

"Then John suddenly opened the door and just said 'F*** off!' There was a lot of stuff that had to be cut because of all the swearing. It would have been one mass of bleeps otherwise."

● And what about the very expensive, revolutionary video?

"Well, the video has a story running through it. Milo O'Shea, the guy who played the bad-die in *Barbarella*, lives under the concert hall where we're playing and he comes up and plays havoc with the concert. He comes up and takes away members of the band and puts them in ridiculous situations.

"I end up flying around in a hot air balloon would you believe it, and Simon's tied to a windmill so it's very different from a normal live video. In the end, all the fans rescue us and get us back onstage to finish the concert.

"I actually had to go up in the balloon but it was tied down in case it crashed."

● Will you be spending Xmas in some exotic location?

"No, we've given all that up now. We're fed up with getting exotic diseases in places like Sri Lanka. All that exotic stuff has got a bit passé now, I think. It was great for a few months but after that it got really boring. It was like another postcard from Duran Duran — this week Antigua, last week Sri Lanka, so we've stopped that.

"I think we lost a lot of contact with our fans around that time because we spent so much time out of the country. I think that showed when we released 'Union Of The Snake' and 'New Moon On Monday' because those singles didn't do that well and it was a dodgy period for us. 'The Reflex' got us back on the right path.

"We'd all got a bit blasé and we sat in Australia or whatever expecting the single to go straight to number one and it was a bit of a jolt when it didn't. You need the odd jolt in this business to get you back to reality."

● How do you react to the criticism from so called 'serious' music critics?

"It's quite upsetting when you read someone like Malcolm McLaren, who recently described us as being wimp rock.

"So much music around today is wimpy and lightweight but I think our music is very strong and quite ballsy in comparison. I think there's a general move to bring the balls back into music.

"People are fed up with the Depeche Modes of this world who just tinkle around on synthesisers. I like Duran Duran because we do a bit of everything. It's the only band I can think of that I'd want to be in."



MINER



good the Eurythmics are and we thought we could arrange this particular song in our style, so we did it. The commercial aspects of whose song we cover, aren't a consideration."

Much to the Flying Pickets' amazement, the Eurythmics happened to drop in on them during the recording of 'Who's That Girl', as Brian explains.

"We were working on the song in the studio one Saturday afternoon and I'd gone off to have a game of snooker. Anyway, I got dragged off the table and told there was someone in the studio to see me. I walked in and my very words were what Ken's got written on his chest." (Ken is sporting a tasteful 'Oh Shit!' badge). "There they were, so while we're working on the vocals they were sitting there listening to it on those big speakers. It was a bit nerve racking."

STEPPING BACK 12 months I wonder if they get as sick of 'Only You' as I did. "In the live show I still get a kick out of singing it, but I do cringe if somebody puts it on the jukebox," says Brian. "We must have broken the Guinness Book Of Records last Xmas for the number of guest shows we did as well as all the Top Of The Pops."

If you've ever seen the Flying Pickets in concert, you may well have been surprised at the political content of their act. A background in fringe theatre and a down to earth no nonsense attitude has left its mark and not been rubbed smooth by the burgeoning demands of the showbiz circuit.

Have they had to tone things down at all? "No not at all," Brian assures me. "In fact we work on keeping that side of things up to date all the time. Some people think — where's all this politics coming from? Some people say it's not strong enough and some people do actually dislike it. That's their problem."

"We try to keep the references topical. For instance, I don't think our position regarding the miners' strike is in any doubt. I think it's important for people who are in a position of power or influence, to associate themselves with that kind of thing because a lot of people don't. There's this thing we're doing, 'Xmas for the miners and their kids' with UB40 and Paul Weller — there's actually very few bands on it."

Ken nods. "It's strange, there's a lot more people in the business who've come up for the Ethiopian thing, which is an emotive issue, rather than for something which is closer to home and much more immediate and also needs publicity."

Ken laughs. "It's amazing how many people still don't know what a Flying Picket is! We did a TV show last week and a woman in the producer's box said, 'What is a flying picket?' There was stunned silence, they just don't make the connection."

"It can be a problem," says Brian. "Sometimes you are just not on the same level as people. We even got asked to do a gig in South Africa once. There's two ways you can approach it, either say definitely no, or by saying OK as long as we can publicly donate the whole fee to the ANC (African National Congress). People don't ask us to go to garden parties at No 10 anymore."

Government cutbacks boys, I assure them. There's more to this band than meets the eye. "Did you know," Brian asks me, "last week at her gig at The Dominion, Alison Moyet came on and said 'I'd like to do a Flying Pickets song', and went into 'Only You'."

Eurythmics, you have been warned!

DO STRONG
POLITICAL
STATEMENT AND
SHOWBIZ MIX?
YES! SAY THE
FLYING PICKETS.
ANDY STRIKE FINDS
NEW MEANING IN
HIS SURNAME

GET THIS quiz lovers! Which band has dressed up as snowmen, put a smile on Vince Clarke's face, been congratulated by Tina Weymouth for their cover version of 'Psycho Killer', have gone onstage while one of their members is still on the toilet, has an ambition to make an LP consisting of their own material and didn't take part in the Band Aid project?

That's right, the Flying Pickets, the band who made last Xmas seem a lot longer than usual due to the mega success of 'Only You' and who aim to do the same this year with their own distinctive version of the Eurythmics' 'Who's That Girl'.

A shrewd choice of song you may think but Brian and Ken (that's the George Best lookalike and the one with the long white hair) reveal no scheming commercial plan behind the release.

"We chose this one the same way as we'd choose any other song," says Brian. "We like it, try it out and if it sounds alright, we put it out."

"There's no doubt in our minds as to how

c
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this record was made by...

LEONARDO CHIGNOLI · DEE C. LEE · JUNIOR · JIMMY RUFFIN · STEVE WHITE ·

VAUGHN TOULOUSE · DIZZY HITES · MARTIN WARE · PAUL WELLER & MICK TALBOT

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SOUL DEEP

**THE COUNCIL
COLLECTIVE**

Singles



Reviewed by
DYLAN JONES

THE COUNCIL COLLECTIVE

'Soul Deep' (Polydor) A laudable, if perhaps unrealised tirade from The Style Council camp — to help raise public consciousness and cash for the striking miners (courtesy of Women Against Pit Closures... and also to the widow of the cab driver killed in South Wales). And much like **THE ENEMY WITHIN'S 'Strike'** (Rough Trade), the sentiment is there, but the tune was left behind at the bus-stop. Featured on disc are DO-DO superstar Vaughn Toulouse, Junior Giscombe, DC Lee, rapper Dizzy Heights and soulster Jimmy Ruffin, with a mix by Martyn Ware from Heaven 17... and both this disc and the recent BAND-AID release are financially furthering the causes they speak of, but musically the world has not benefitted one iota — and don't forget, these are **RECORDS**. This is a protest song of the eighties, and as such we should expect a bit more from Mr. Weller and The Crucial Council — a crusading anthem, not a humble apology for a dance tune. Buy this record, but don't necessarily play it.

THE INTRUDERS 'Who Do You Love' (Streetwave) A spanking pop pickle from the Streetwave bungalow, all puckered vocals and chugga-chugga rhythm that

SINGLE OF THE WEEK

NUANCE featuring Vikki Love 'Loveride' (US 4th & Broadway 12in) *Thunder Road!! The Princely sound of young America blurs out of this prime-time disc. The mixes on this record are the hardest heard all year — a simple, succulent melody hovers above a groove so deep, and so loud, that it's difficult to believe that such a magnanimous sound could come from a slim piece of plastic. THIS is the fanfare of autumn in New York... three weeks ago this was being machine-gunned into dancelloors across the whole of Manhattan, from the portals of boogie boxes it washed across the streets, and from the mesh of radio grills it filled the airwaves with the Nuance Bounce. Buy two copies and mix the A-side into the flip and wig-out on the beat of the proverbial street. Still only available on import, it's worth every penny. Don't wait for a British release... go out and LOVERIDE!*

speaks of love and carries the stamp of the Morgan Khan soul-seal of approval. This record contains many sounds, a mixture of old and new... on the slopes, shipwrecked in fate... or in the Cortina, behind the groove: something for everyone. The Intruders have worked up a sweat without an arsenal of techno-tricks behind them. Like The Force MD's before them, a nice slice of smokey vocal.

D.ST & JALAL 'Mean Machine'

(Celluloid) "Automatic, push-button, remote control... synthetic genetics command your soul." Lifted, shifted and certified by Material master William Laswell (is there anyone this man hasn't produced? Stand DOWN Mick Jagger?) — a 12-inch nosedive into the hardcore rapology that rarely surfaces on slipped discs these days. The headstrong lyrics come from 1971, but 13 years on and D.St has created a cerebral cartoon of x-rated dime-mentions that is a shock to senses and feet alike. The Last Poets are not the kind of thing you are likely to hear on day-time radio, but the politico killerdrive from another Celluloid cut will be enough to ensure its regular attendance at Christmas parties the breadth of the country. Nothing at all like Wham!

HUGH MASEKELA 'Pula Ea Na

— The Rain Song' (Jive) Masekela's music takes in influences from Soweto to Miles Davis to Quincy Jones' back garden. Based on an African tribal prayer for rain, this record expresses the joy you feel when it starts pouring after an OD of HOT, HOT, HOT. The vocals are full of courage and the brass riff is

haunting in the extreme. All royalties to the Ethiopian Disaster Fund.

GRANDMASTER MELLE MEL

AND THE FURIOUS FIVE 'Step Off' (Sugarhill) The Christmas lull has even hit the Sugarhill stable, with not a sign of good times ahead... the label again failing to produce another blinder. A chunky, whirling version of the Chaka Khan 'I Feel For You' rap opens up this watered-down musical retreat of The O'Jays' 'For The Love Of Money': repeating a formula with a totally unconvincing rap, that has 'The Message' on the B-Side as a purchasing incentive. It goes on for so long that it sails right over the edge and into murky waters... finally drowning in its own shallow grave. Give me 'Ship Ahoy' any day.

GARY NUMAN 'My Dying

Machine' (Numa) Nubald's latest convoluted blue-hue image is definitely his worst yet: quite simply the man is a gimp... a gimp of the first order. This song is no better, nor no worse than all of his previous ones — it's just the same: it manages to be both immature and tired, whilst being very, very STUPID. I don't care whether he's a "Really nice bloke" or whether he dishes-out the sick bags on Virgin Atlantic... it's a blue hat for a blue gimp.

THE STRANGLERS 'No Mercy'

(Epic) Oh dear, things are getting shoddy again. In a couple of weeks time — in 1985, The Stranglers will sound exactly like a hundred other groups did in 1975: pretentious pub-rock bands with not a grain of thought running through their humdrum minds — just like this newest three minute narrative masterpiece. This is criminally tiresome... The tune reminds me of something deep in the past, but I'm sure if I remembered what it was I'd be ashamed that I knew it in the first place. Ten years is a long time — full circle, eh chaps?

LAURA BRANIGAN 'Ti Amo'

(Atlantic) This girl comes from a long line of soul-searching warblers who seem to have nothing better to do than moan incessantly about things of no consequence. In a week of

distressingly bad singles, Laura takes it upon herself to sing us a song of Italian origin with a transparent funeral melody. I ask you.

SHEENA EASTON 'Strut' (EMI)

Without wanting to sound the bell of negativism, this rubbish is a vapid and badly executed example of modern pop that has somehow managed to be a hit in the United States Of America. Not only has Sheena become successful in the 'music' field, but she has also achieved a certain popularity on Stateside TV — well the Yanks are welcome to her. With all the Kaleidoscopic sounds of the New York troubled-funk backwater just lying smouldering on their doorstep, how on earth can they put such a gross thing as this into their (own) Top 5? I can confidently say that the British public are not so blinkered in their taste and will do no such thing. PLEASE prove me right, and banish this trash from our shores! This ain't Double Dee and Steinski, this ain't sassy and this ain't soul... this is Sheena!

MIKE OLDFIELD 'Etude —

Theme from The Killing Fields' (Virgin) A disgusting concoction of pipes and synth-drums that deserves to be smothered by its own press release. Sounding like a revamped version of the theme from 'Picnic At Hanging Rock', this is the main dirge from David Puttnam's latest epic. Oldfield obviously has aspirations to be the next Mark Knopfler or John Williams or some equally turgid creature that writes fastidiously twee scores for big-buck movies. The only person who should ever be let near a movie soundtrack is Jerry Dammers — and he hasn't even made one yet...

NEIL 'My White Bicycle' (WEA)

Young One turns broad-head in swift about-face. One wishes that Nigel Planer would take his wheels of steel over the hills and far away to a place called Nirvana, where someone could drop a very large bomb on him. But failing that we can at least look forward to a puncture. Doesn't deserve to be a hit.

PSYCON 'Make Yourself

Scarce' (Interdisc) The sleeve, designed to look like a Penguin Modern Classic, sums up the pretensions of this gruesome trio... who have surely earned themselves a secured tenancy in Pseudos corner, by faithfully reprinting such lyrics as: "Just gowwww, just gowwww, whoa, oowhoa, oowhoa, oowhap." Only someone from Hazzard County could say that and get away with it.

SAL SOLO 'Sandamiano'

(MCA) Sal Solo goes it alone... and alone he will stay if he continues making records like this. This is what happens when people take themselves too seriously. Is there no escape from this tedium?

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Albums

Beached boy

BILLY OCEAN 'Suddenly' (Jive HIP 12)

FRIENDS OF The Earth must love Billy Ocean. In the past he's won awards for — the Best Recycling Of A Four Tops Song for 'Love Really Hurts Without You' (1976) and The David Bellamy 'Save The Motown Song' Prize (R Dean Taylor Section) for 'Red Light Spells Danger' (1977).

This year he's the main contender for the coveted Mike Yarwood Memorial Prize for the best use of Michael Jackson's riff for 'Billie Jean' on 'Caribbean Queen (No More Love On The Run)'.

But surely Friends Of The Earth won't like the fact that he's wasting such a valuable commodity as vinyl on tepid efforts like this. Ocean sings like an angel throughout but he can't quite make a full purse out of this abundance of sow's ears.

There's a drabness about the proceedings that suggests all his attention went into the 'Caribbean/European/Asian/Cleotherpes Queen' remixes. It's easy to see why, it's the best song here by a mile. The rest is closer to filler than a 'Thriller'. ++

MIKE GARDNER

THE HONEYDRIPPERS 'Volume One' (Es Paranza 790220-1)

I CAN think of worse kept secrets — losing the log book of the submarine that sunk the Belgrano must just beat it — but the membership of The Honeydrippers can only be a mystery to a Shaolin monk in retreat.

Despite the 10-inch format and the be-bop graphics on the sleeves lurks the playtime musings of Robert Plant, Jimmy Page, Jeff Beck and Nile Rogers. It's a fair little work out on Fifties doo-woppers, lush ballads and

Fisky Mac

MALCOLM McLAREN 'Fans' (Charisma)

AS A cheeky antidote to the pompous deceptions of pop's young businessmen Malcolm McLaren is poised somewhere between the windup and the euphoric. His work, always marked by a mischievous sense of fun, is the concept turned flesh, the idea writ large. His work is all ideas — and nothing could be flashier.

Now, while McLaren may steal these ideas from the past, from other cultures or straight out of his own dustbin, his reverence is never less than playful. He meets electric, hillbilly, afro, and yes, opera — with his own schoolboy grin and then sets about making some very good music. It's hybrid, bastard stuff of course, but it's full of the wicked turns and naughty tricks that can make pop so wonderful. 'Fans' is Malcolm playing with operatic forms and proving that play is better than work (see Duran etc) any day.+++++

JIM REID

some stylish rock'n'roll. There're five tracks in all.

Take as a jolly jape for all concerned, it's a fine wheeze for listeners and no more.+++++

MIKE GARDNER

BROTHERS JOHNSON 'Stomp' (A&M BLJ 1)

ONCE UPON a time, George 'Lightning Licks' and Louis 'Thunder Thumbs' Johnson were the torch carriers of the soul scene. Somehow the light in the torch extinguished and not even a spark remains.

This is their second greatest hits compilation in two years and it's just a curate's egg of unfulfilled talent. It charts their explosive beginnings with winners like 'I'll Be Good To You' and the excellent 'Strawberry Letter 23' to the classic 'Stomp'. But the rest is a disastrous collage of lost direction.+++

MIKE GARDNER

MAJOR HARRIS 'I believe In Love' (Streetwax MKL3)

NOW HERE's a man who likes luxury. I bet he's got velvet

upholstery on his car seat, his duvet is filled with the supersoft down of a rare Eider from New Guinea and he bathes in the milk of the Dodo.

I'm not saying he's smooth with his brand of soul but the record slipped out of the sleeve like it was coated in Duckham's finest lubricant.

Major Harris has been given a sumptuous setting by the superfamily Ingram and he shines to good effect. On tracks like 'I Believe In Love' and 'Through It All (The Game)' he has an ease of voice that makes lying down sound like hard work. A Major Talent.++++

MIKE GARDNER

THE LONG RYDERS 'Native Sons' (Zippo ZONG 003)

THERE'S SOMETHING really good stirring from out of American garages recently. And I'm not talking about dodgy brown aliens who urge you to "phone home" to up their investment in British Telecom shares.

Hot on the heels of REM and

The Rain Parade come The Long Ryders. Don't be put off by the fact that they play country-rock. They make the thing swing and rock with the pizzazz of The Beatles (circa 'Revolver') playing The Byrds.

The closest comparison would be Tom Petty And The Heartbreakers stripped down to the roots and made totally unacceptable to the bland American radio formulas

It's good to see that American rockers have further ambition than turning themselves into the Cars or Chicago.++++½

MIKE GARDNER

TRUE WEST 'Drifters' (Zippo ZONG 004)

YET ANOTHER fine example of the jangly guitar American music that is currently restoring a bit of faith in the land of the stars and stripes to produce good music.

This bunch of Californians take their cues from the Byrds (naturally) and Television — in fact Tom Verlaine is credited on the album. Stand-outs are the opener 'Look Around', 'Speak Easy' and 'What About You?'. It's another fine British debut from the house of Zippo.++++

MIKE GARDNER

LITTLE ANTHONY & THE IMPERIALS 'The Best Of — Outside Looking In' (Liberty EG 2602911)

GARNET MIMMS 'The Best Of — Warm and Soulful' (Liberty EG 2602924)

THEY MIGHT call this series 'History Can Be Fun'. As EMI (among others) realise it's better not to farm out their ace archive material to be marketed by eager indies, the catalogue of great soul within easy reach grows larger. These are the latest in the set of retrospectives which started with the recent Bobby Womack and Ike & Tina Turner albums.

'Best-ofs' are like meeting someone who wants to be very nice to you — they show off their best sides and that's what's in these grooves, particularly little Anthony's. As compiler Bob Fisher remarks, they recorded the originals of several songs now seen as standards, sadly not in their fine, earliest form. 'Goin' Out Of My Head', 'Hurt So Bad', even 'Yesterday Has Gone', a huge hit here in '68 for Cupid's Inspiration. All enriched by Anthony Gourine's featherlight falsetto, as are 'I'm On The Outside Looking In' and their solitary UK chart appearance 'Better Use Your Head'. It may be too late for them to reap the wide acceptance they deserved but at least you can still come over to their side.

A similar chart fate befell Garnet Mimms but there's nevertheless plenty of warmth and soulfulness as the title suggests. Mimms didn't quite have the distinctive vocal edge of some of his contemporaries but r'n'b fast or slow still looked pretty good on him and these 16 from the Sixties include his one big US crossover 'Cry Baby'. The Imperials get the nod but come on, go mad, get 'em both.++++ and +++½ respectively.

PAUL SEXTON

Christmas boxes

VARIOUS ARTISTS 'Love Ballads' (Streetsounds LVBAL 1)

DEAR SANTA, this box set contains 14 albums of the best smoochers I've ever heard. That's over 140 tracks of really ace records — all those ones where you've had to pluck up courage to ask that girl you've had your eye on all night.

There're some real old classics like Lorraine Ellison's 'Stay With Me Baby', Heatwave's 'Always and Forever' and the Chi-Lites' 'Have You Seen Her', with recent ones by Mtume, Marvin Gaye and Tina Turner.

It's dead good. It'll look really great next to last year's 'Dance Decade' box set. I have tried to be good this year, honest. Please, please, please, can I have one? I promise I won't ask for the 'Electro' box set till next year!+++++

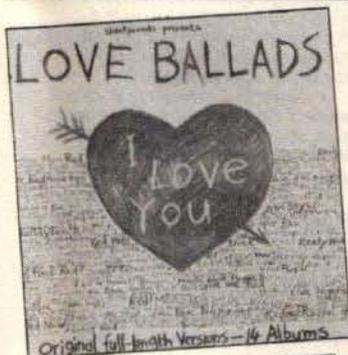
MIKE GARDNER

VARIOUS ARTISTS 'Essential Electro — The Business' (Streetsounds H Box 1)

WITH MATERIAL such as 'Jam On Revenge', 'Cuttin' Herbie' and the superb 'We Come To Rock' by The Imperial Brothers, plus classics from Davy DMX, Herbie Hancock/D.ST., Tyrone Brunson, The Jonzun Crew and Afrika Bambaataa, how can you possibly go wrong?

All previous 'Streetsounds Electro' releases nestle enticingly here in this nine LP set with the highly irresistible and previously unavailable gem, Bonus Break LP. They systematically chart the progress of all that's hip in Hip Hop, from simple but extremely effective Roland beat box beginnings to the more contemporary and sophisticated sounds of DMX and Linn which have eased their way into the current mainstream disco/electro crossover. This is a near perfect, collection. Fresh and well crucial!+++++

HIP HOP HOWIE (ELECTRO JOE SHUTTER)



Mailman

Write to Mailman,
Record Mirror,
40 Long Acre,
London WC2

AAAAARRRRGGGHHI! OH no! What a sight! Just when you thought it was safe to look at the charts... I was waiting for my Record Mirror thinking how good, nay, wonderful, it was to see that finally Black Lace had gone out of the charts after about four months of banging my head against a wall, pulling out my hair and slashing my wrists whenever I heard the damned record.

But now, as I stare at the chart section in RM in disbelief, I see a new entry at no 48, I see Black Lace, with a typically daft, idiotic and totally mind destroying record(?) called, 'Do The Conga'. First they make a record so that everybody on holiday will go completely bonkers dancing to it, now they hope to get everyone doing the conga around the Christmas tree, I suppose.

So, please don't let me go through all the misery again, I mean it's bad enough having to listen to Culture Club, Duran Duran and Divine.
Frankie's Bootlicker, Llangollen, N Wales

● *Nothing wrong with a healthy dollop of seasonal wallydom, m'lad*

TOP SECRET. This, ladies and gentlemen, is an explanation of how you too can have a Christmas hit record every year without too much effort.

1 First you write a fairly average tune — something slow and nothing too demanding chord-wise.

2 Next you write a handful of words and be sure to include something vaguely Christmassy.

3 Go out and have a totally naff haircut eg long frizzy perm or basin cut.

4 Delve into the back of your wardrobe and dig out all the clothes you were wearing 10 years ago. You know the sort of thing — stripy trousers, silver top hat, big lapel jackets, platform boots etc...

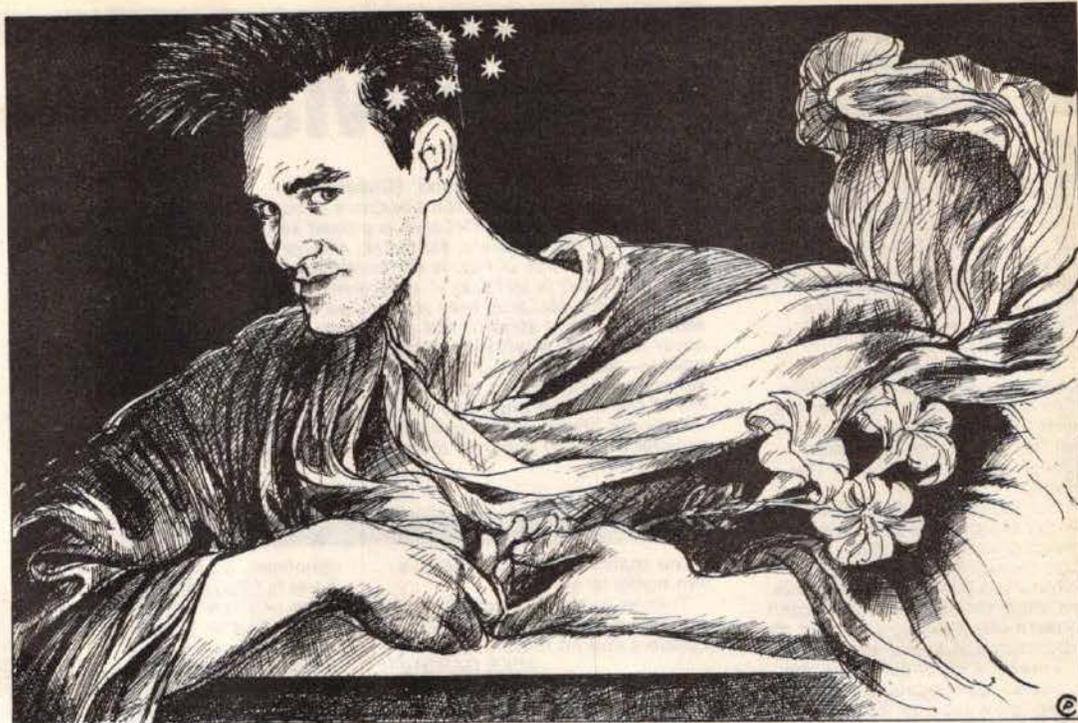
5 Give out scarves to a bunch of clones and tell them to hold them in the air and wave them back and fore (see football crowd). You could even go as far as to tell them to sing along with the chorus if they are capable.

So there you are, you've been let into the secret — but — how, I hear you ask, can this be made into an annual event? Simple — just keep the same basic tune but write another handful of singalong words. The rest is history.

Still don't believe me? Well just look at Slade because they are the ultimate example of my amazing theory! My oh my, of course if you're really desperate you can always rip off Big Country. Let's all join hands.

U2 can have a body like mine, Tredegar

● *I think it's awfully humbuggish to be so cynical at Christmas...*



Now that's what I call muse . . .

YEAR OF the stud? Press stud is that? My God, how I'm sick of the likes of Duran Duran and Wham! parading their preposterous ego-messaging Boys Own fantasies for yet another week.

Who gives a damn how macho they all really are as they maraud their way through the charts accompanied by yet another fatuous "Look at us, we're real men" video.

What the world needs now is more sensitive and artistic souls like the infinitely desirable, mean and moody Morrissey or the rakishly roguish Billy Mackenzie, neither of whom resort to caveman tactics and acres of studded

leather to prove their masculine charms.

It's time those other daft oiks realised that what us women want are the likes of Burns and Byron to serenade us in our darkest hours and what we certainly don't need is the expensively overdressed, rotisserie suntan tat the rest of the herberts seem to be under the fond illusion that we're all gasping for.

I for one say bring back the **ROMANTIC MEN!!**

Sadie Thompson, Brighton, Sussex

● *Oh yes! Let them serenade me reclining on a chaise longue clad only in a gossamer-thin loincloth! (Pre-Raphaelite Ed)*

DO YOU really receive so few letters each week that you're forced to print the homophobic ramblings of John O'Donovan to fill up your column? There's already enough in the rest of the media, without Record Mirror having to join in as well.

I'm sure the majority of your readers buy your magazine to read about music, I know I do. Whether the artists are black, white, straight or gay is irrelevant.

If I wanted to read such rubbish then I'd buy The Sun and I think that's where Mr Donovan's letter really belongs!! Hasn't he heard that tolerance is a virtue?

Julie Roberts, Chiswick, W4

● *Ah, that's better — tolerant, well-balanced female readers...*

ANDY STRIKE FOR PRIME MINISTER! Well done Andy, you have proved that RM have one journalist who knows what he's talking about. I am of course, referring to Andy's very accurate review of the Cocteau Twins' 'Treasure' album (Nov 24th).

Robin and Elizabeth are making very beautiful music which is a joy to listen to. Well done Cocteau Twins and thank you.

Tony Williamson, Blackburn, Lancs

● *Gosh! Have we legions of closet Cocteau fans out there? Now there's a thing*

ALL THIS talk of pop music and sex and sexuality is getting tedious and vacuous. Surely, the most important thing in the world is love? When two people are in love, their sexual intercourse is not 'an issue' or 'a statement' but a natural function. It's as simple and as obvious as that.

And to all those hideous 'personalities' who brag about their sexual appetite and versatility so misguidedly and chauvinistically, let me say this: the world's greatest lover has great sex; the world's worst lover has a sex life. On with the music!
A virgin, Selly Park, Birmingham
● *Sure thing... you'd never catch a dignified female performer bragging about the number of men she'd bonked...*

READING ELEANOR Levy's critique of Howard Jones' new LP makes me realise how low-minded and cynical people can be. Howard Jones is a most genuine and sincere person, and, unlike his pop colleagues, keeps his mouth shut about other people's music.

Yet, because of his goody-goody image, people laugh and brand him as being soft for writing songs which convey love, peace and optimism.

Bearing this in mind, I expect people to react similarly to a

record called 'Feed The World', by Band Aid. If this is so, then I feel very sorry for them.

H J Fan Club No 00892

● *Pass the spinach quiche... (yawn...)*

SO THE guilty consciences of today's wealthy popstars has been pricked into singing this year's Christmas number one.

Only when they learn that it is the rotten capitalist system (which they epitomise) in the west which is responsible for the starvation of the world, will their efforts be of any use.

Perhaps the same faces (so desperate to appear in the video) will contribute towards the miner's struggle in some degree to support this end?

John W Mills (20), Newcastle

● *Gosh, we're all getting seasonably political in our old age, eh?*

I **RECENTLY** nabbed a copy of RM (Nov 17) from the local shop and was amazed to find a brilliant Redskins interview lurking within.

'Keep On Keeping On' is probably THE greatest record of all time and they're possibly the greatest group. Print any more stuff like that and next time I might even buy you!
Shelagh, Bucks

● *Now that's what I call cheap*

X WORD

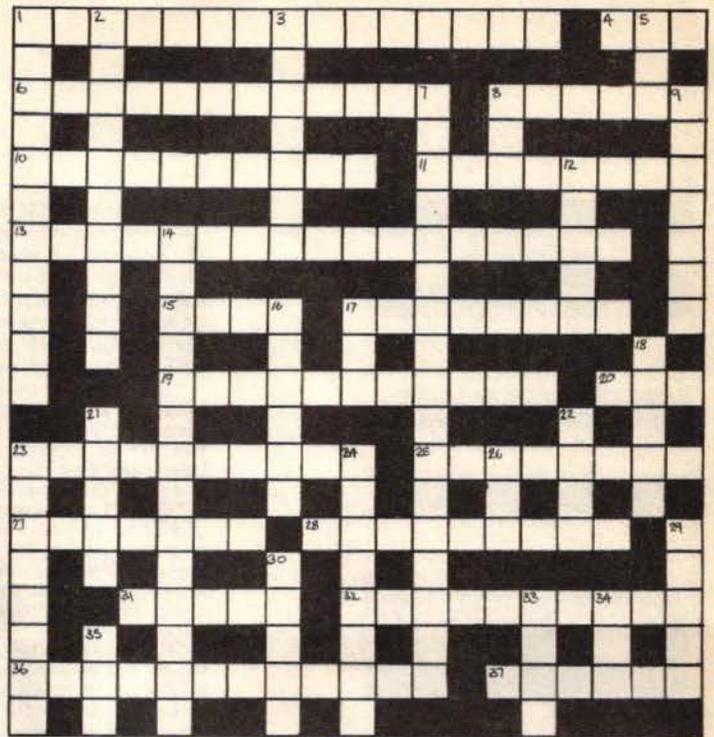
First correct solution wins a £5 record token. Entries to: *Record Mirror*, 40 Long Acre, London WC2

ACROSS:

- 1 A means of communication for Bananarama (3,4,2,6)
- 4 Alison's long player (3)
- 6 Bird song from Prince (4,5,3)
- 8 In 1982 'Mama Used To Say' took him into the charts (6)
- 10 Marillion caught in the act (4,2,4)
- 11 You may have added their collection to yours (8)
- 13 Depeche Mode wanted more back in '82 (4,4,3,6)
- 15 Abbey or Tobacco (4)
- 17 See 36 across
- 19 Group concerned about The Age Of Consent (7,4)
- 20 It's all girls want to have (3)
- 23 It's Yesterday Once More for them (10)
- 25 Group suffering from Amnesia (8)
- 27 Don a man sings and looks like a woman (7)
- 28 He wants to Shout (4,5)
- 31 He can be found at 1100 Bel Air Place (5)
- 32 ZZ Top LP that could get rid of a few others (10)
- 36 & 17 across What having a hit was like for the Kane Gang (7,5,2,6)
- 37 It's like a record company (6)
- 3 What Re-Flex were praying to? (3,4)
- 5 Mr Sayer can be found in ELO (3)
- 7 A compliment from the Style Council (5,3,4,5)
- 8 Stranglers supersonic drummer (3)
- 9 She put on the red light for the Police (7)
- 12 Stones slowie from 1973 (5)
- 14 Chart Sovereign (9,5)
- 16 Tina's a private one (6)
- 17 Tok's partner (3)
- 18 & 29 down Found performing in an Arena (5,5)
- 21 You may have taken a Shine to this ex Abba member (5)
- 22 Elton John had a ---- Time Love (4)
- 23 Wah! made a successful one during 1984 (4,4)
- 24 A momento of OMD (8)
- 26 Elvis's was true (3)
- 29 See 18 down
- 30 Ian Dury had some new ones (5)
- 33 Really heavy person (4)
- 34 Paul McCartney was involved in a --- Of War (3)
- 35 Debut U2 LP (3)

LAST WEEK'S SOLUTION

ACROSS: 1 'Hard Habit To Break', 7 'Let It All Blow', 9 Everly, 11 'All Cried Out', 13 Respect, 14 'It's Raining Men', 16 Rich, 18 The Wall, 21 Me, 22 Gates, 24 Holly Johnson, 26 Lionel, 27 Shoot, 28

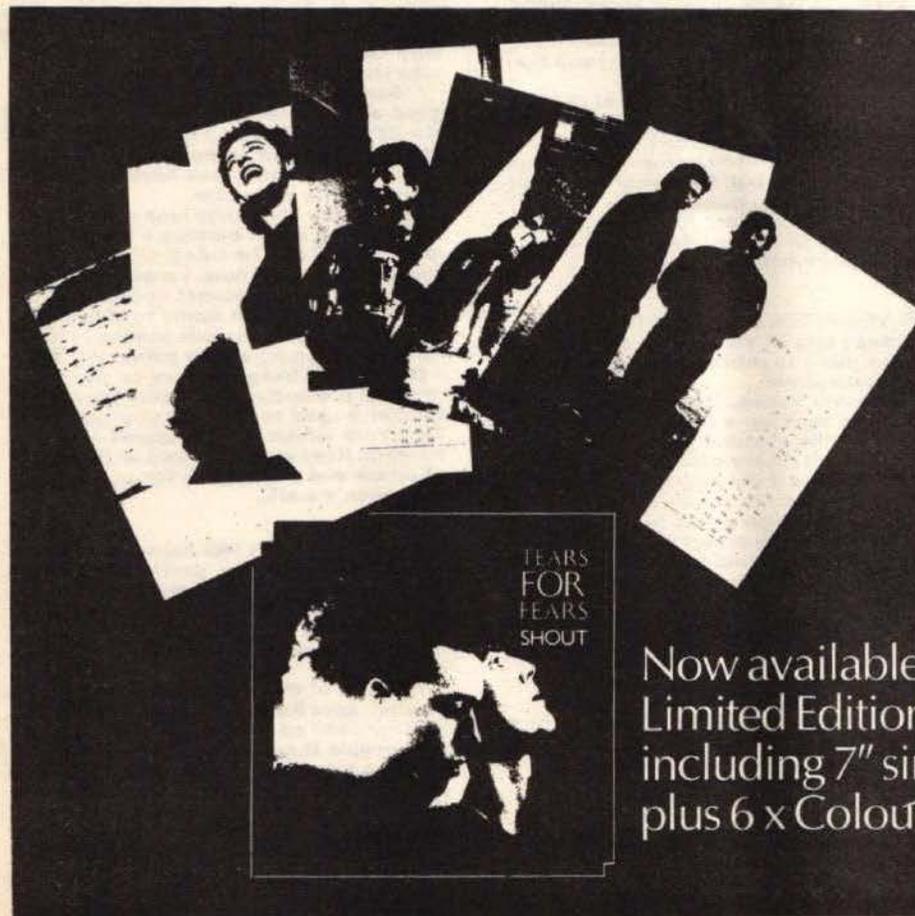


'Lost In Music', 31 Breed, 32 'Never Stop', 33 XTC.

DOWN: 1 'Half A Minute', 2 'Rattlesnakes', 3 Belle And The Devotions, 4 Alvin Stardust, 5 Jay Aston, 6 Bruce Dickenson, 8 Brown Sugar, 10 Warning Sign,

12 Tom Bailey, 15 Arista, 17 Limahl, 19 Brothers, 20 Welcome, 23 One Love, 25 Notes, 26 Lennon, 29 Sex, 30 Co Co.

X-WORD WINNER (Dec 8): Michael Mowlem, 4 Grass Park, London N3 1UB



TEARS FOR FEARS

The hit single

SHOUT

Now available as a Limited Edition Calendar Pack including 7" single plus 6 x Colour 1985 Calendar Cards.

KOOL

ROBERT 'KOOL' Bell wishes that breakdancing had been invented when he was a kid — it might have kept him out of fights. "Breakdancing and hip hop means that a lot of kids are concentrating on dancing rather than getting involved in trying to beat each other up," he says.

"That kind of music is very positive in bringing people together rather than dividing them. The style has come from the streets as well, which means that kids have direct control over it. It's something they can feel proud of.

"When I was a kid I got involved in a lot of fights. I had to use my fists and my wits to survive. We moved from Youngstown in Ohio to Jersey City, so I was a country boy coming to the big town. I had to prove myself in order to survive.

"It was kinda tough, but fortunately I never got injured very badly and I never ended up in trouble with the cops."

Kool looks pretty good these days even after such a tough upbringing. He's sipping coffee by the swimming pool at his London hotel, contemplating yet another Kool And The Gang single ('Fresh') zapping into the charts.

"I'd say that part of our success is because our music is pretty international," he says. "People out on the streets can identify with us. They can laugh, cry, or dance with us.

"Fresh is a word being used by young people in America now. It signifies a new beginning, new hope. Whether that will happen now that Reagan's in remains to be seen, but we've got four years to find out. The Government does seem to be making money available for small businesses to borrow and grow, and that can't be bad.

"Our music's getting to lots of places now. We're pretty big in Hong Kong which must mean that Kool And The Gang's music is filtering through to China which is interesting. Next year we're not going to spend so much time in the States. We really want to branch out. I'd love to play China and the Soviet Union. Show them what real music is."

EVEN AFTER a remarkable career spanning 14 years, Kool says he has no plans to retire and run a little farm somewhere.

"It's never boring. Despite the length of time Kool have been together we're still very alert. We couldn't go on and perform if we weren't. Every concert is an event. We figure that if the audience has paid out a lot of cash to see us then they deserve something pretty big in return, particularly in the present economic situation where some people can't afford our tickets as easily as they should be able to.

"The shows are still pretty spontaneous and things still go wrong. Sometimes a monitor will blow up or we have an accident with somebody running into somebody else. With 10 people in the band there's a lot of input. When we do a recording session there're easily 20 songs which we have to whittle down to a running order of eight or nine."

What's the reason for Kool And The Gang's longevity?

"I think we've lasted because we're veterans. When I started in this business I worked with people who had been building up their reputations for years.

The kind of people who take the knocks and still survive. I could learn from all that and be determined no matter what happened.

"It's like rookies and veterans in the army. The vets are the guys who survive for years and in order to become a vet the rookies have got to study them and see what they do.

"We might be veterans now, but that doesn't mean we can relax. We've had something like 16 hit singles but that doesn't mean I don't worry about the future. If it ended tomorrow for Kool And The Gang I don't know what I'd do, there's nothing else I'm qualified for. If you took me off that stage I'd spend my life in a daze.

"We're not that wealthy. Most of the money we've made has gone straight back into developing the act. It's been spent on lighting and clothes. We've invested some of our money in real estate to provide us with an income. We've also invested in a Mercedes. You buy other cars and they break down after a year, but a Mercedes will never let you down."

SOMETHING ELSE which should help Kool's bank balance is the band's fresh album 'Emergency'.

"I think we're a bit more jazz orientated this time around," continues Kool. "The songs we do tend to have a dual meaning. We have this song called 'Misled', it's about a guy being misled by a girl but it's also trying to stop kids on the streets being tempted by wicked things. There's always somebody around the corner offering drugs and that kind of sickness. We're saying that all you need is music to take you where you want to be. Feel good with music, don't let anybody try and take that away from you.

"Surrender' is another song about good and evil. We're like the Knights of the Round Table doing battle with an evil force. We're hacking our way through a dark forest to bring love back and make the evil force surrender.

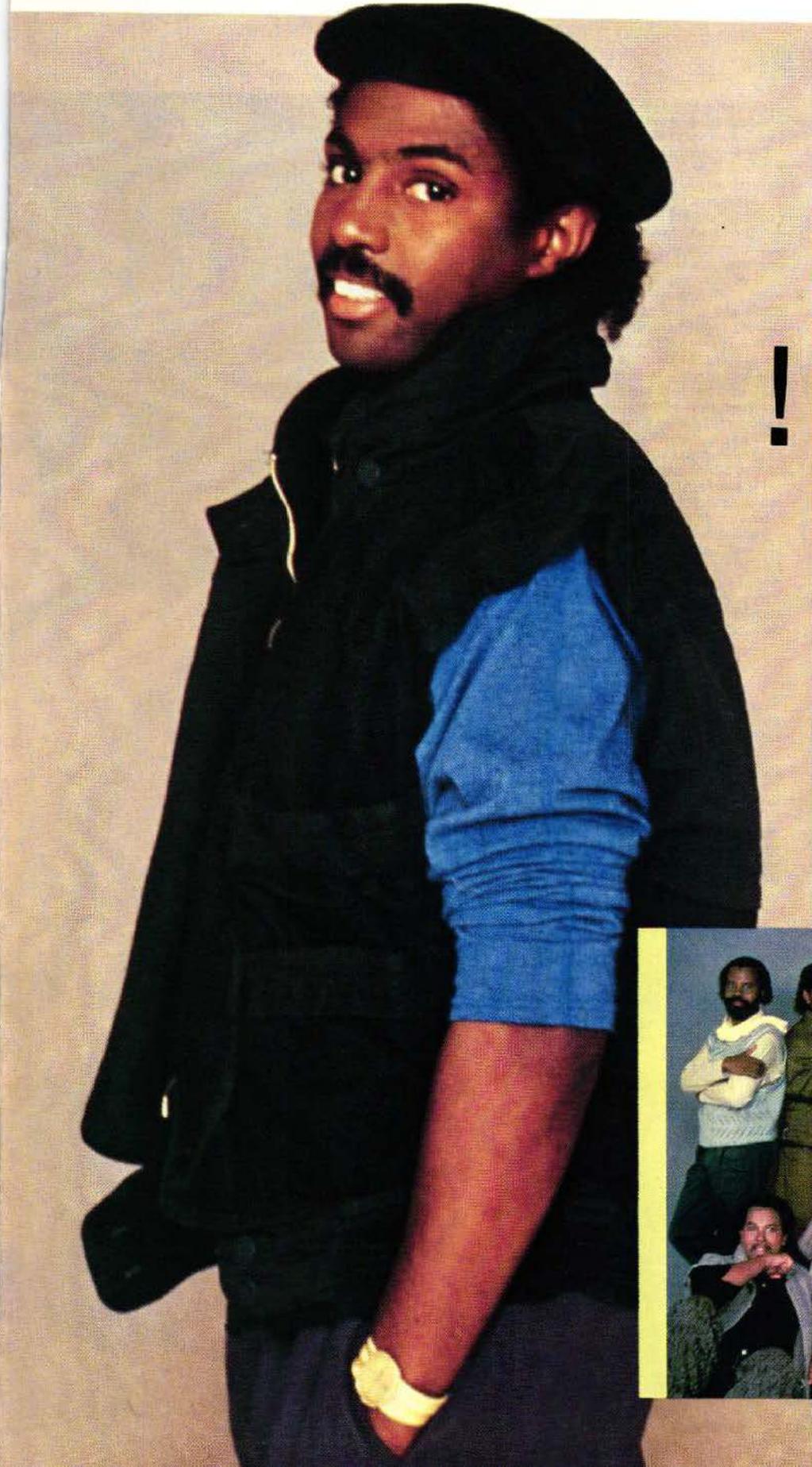
"It's a very cinematic idea and we've often talked about making a feature film about Kool And The Gang, from the earliest days until now. I would like to make the story as honest as possible."

If they ever do get round to shooting the film it should include scenes of Kool as a kid whipping empty paint cans from a factory and banging away on them in the hills pretending they were bongos. Kool also used to help out at a club in New York which often featured Jimi Hendrix. Kool would be paid with a bowl of crisps and a sandwich for an afternoon's work.

THE FILM looks like being quite a way off. Always busy, part of Kool And The Gang's plans include their first dates in Australia and they're also planning to record a special single 'Champions' with such greats as Chaka Khan.

"It's one of the songs left over from the album," says Kool. "It's about people who succeed so we thought we'd get the best people there are to appear on it."

With a bit of luck, Kool will be able to take a break at Christmas and later he's planning to take his family down to the Bahamas for a spot of deep sea fishing, hauling killer sharks and other beasts out of the water. It'll make a change from munching stale turkey sandwiches, eh, Kool?



!

MINING

**Did you know that Kool
And The Gang's Robert
Bell**

- was a bit of a bruiser as a lad...
 - took empty paint cans from factories...
 - worked in a club where Jimi Hendrix played?
- No? Nor did Robin Smith...**



P L A

Tom Bailey imparts wisdom to Mike Gardner concerning universal areas of communication. Wacky vidpix: Eugene Adebari

IT WAS the party of the decade. The Thompson Twins were on stage, in a huge elegant ballroom, playing their latest hit 'Lay Your Hands On Me'.

In the audience were the biggest names in pop. Famous faces were everywhere. Eyes darted over the purple raiments of Prince, the sparkle of Gary Glitter, the cultured clobber of Boy George, Adam and his pants, and 70 other notorious clothes horses.

A quick glance and you'd swear there was Divine, Kid Creole, Bowie dressed as Screaming Lord Byron, Grace Jones, Tina Turner, Rod Stewart, Annie Lennox, Mari Wilson, Elton, Marilyn, Vanity and Mr T.

But that's showbiz. And that's also the Thompson Twins' new video. The stars were all counterfeit, the lavish surroundings were a freezing cold studio and the only cold comfort was a cup of tea.

The Thompson Twins are about to launch phase three of their plans for world domination. Phase one was the breakthrough with the club footing of 'Quick Step And Side Kick'. Phase two was the sure-footed pop assault of 'Into The Gap'.

Now the look is different. Tom sports Indian silks and strings of pearls around neck and wrists. Joe has grown his eyebrows and Alannah has replaced her hat with an even larger area shorn of hair and a colourful tattoo of a butterfly.

The song is again another universal anthem, unashamedly aimed at everybody and guaranteed to wheedle its way into your memory cells.

TOM BAILEY is midway through day two of filming. Yesterday they filmed the band's performance. Today it's the star-studded crowd scene.

"I think the Prince is pretty good," he says. His eyes dart towards the rest of his backing band, looking for a light. "Some are easy to do because of the clothes they wear but if it's not in the bone structure — forget it."

Do you see many lookalikes of yourself?
"We didn't invite any today but I've seen a couple that are shockingly close. I usually

grab them and take 'em backstage for some photographs. Alannah gets a lot of good lookalikes, especially in America."

Do any of them take it to extremes?
"Probably," he says. "I've read of some that have changed their name to mine!"

"After the first couple of occasions you grow to expect it. I don't feel particularly good or bad about it. In a way it's nice that you turn someone on to that extent. But you like them to think for themselves too."

"I usually see it as a bit of fun combined with a silly phase someone's going through. I don't see it as a serious illness, as some people would suggest."

The trio have made their snap, crackle and pop image as familiar an institution as 'Top Of The Pops' on a Thursday. 1984 has seen them rack up four hits already, one of the biggest selling albums of the year and a hugely successful world tour.

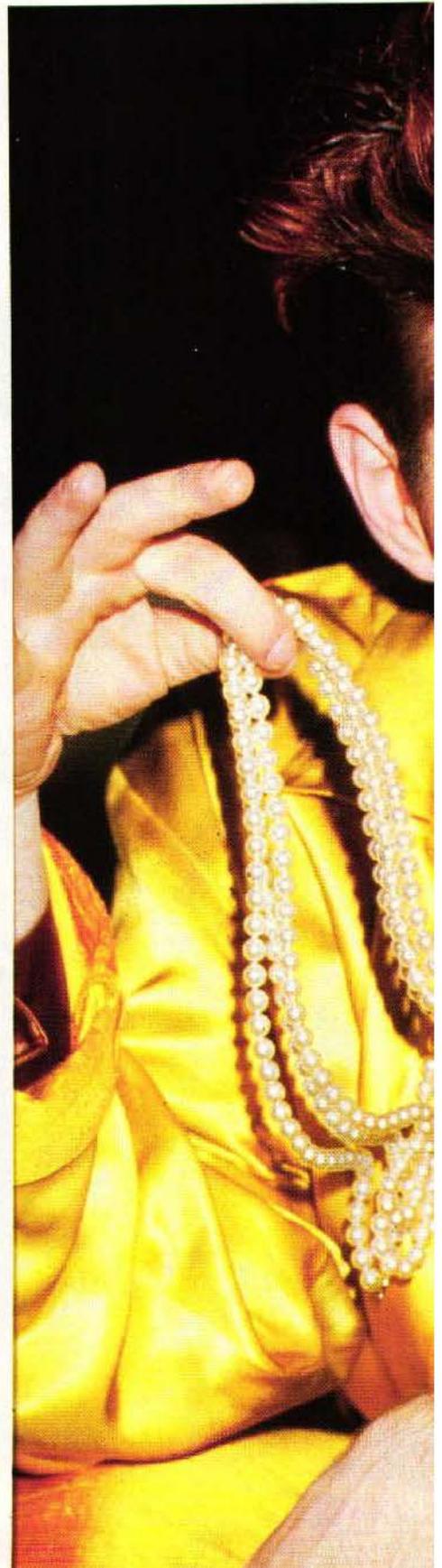
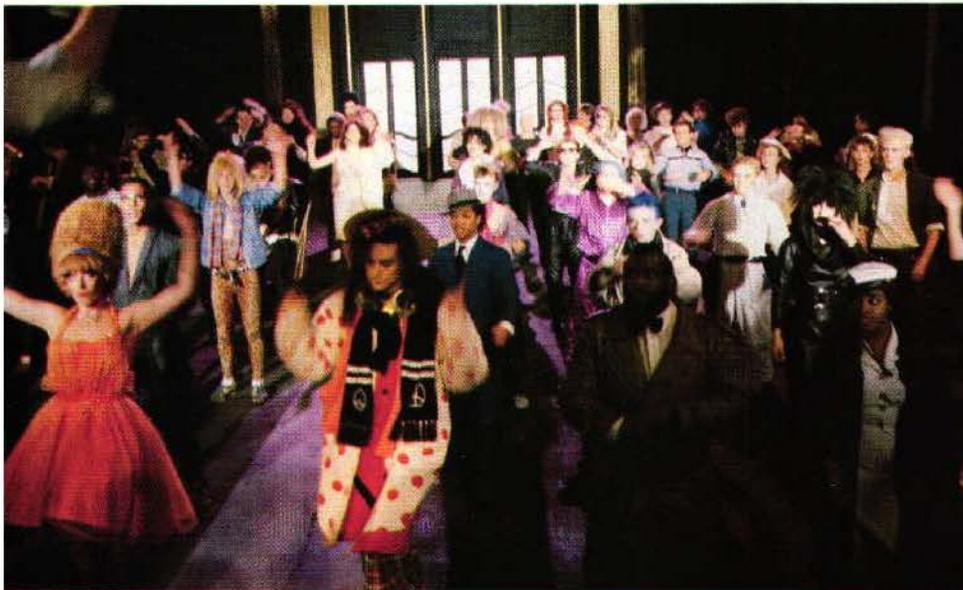
"I'm dead chuffed," admits Tom, adding that he's most pleased with the touring side of the Twins hit factory.

"It was a fantastic success and no one could understand why because everyone was bombing in America this year. Even well-established acts like Rod Stewart couldn't sell-out Los Angeles which is usually a foregone conclusion for him. You've heard about Culture Club falling on hard times out there. But even people who sold lots of records like Cyndi Lauper were pulling in nowhere near as large crowds as we were."

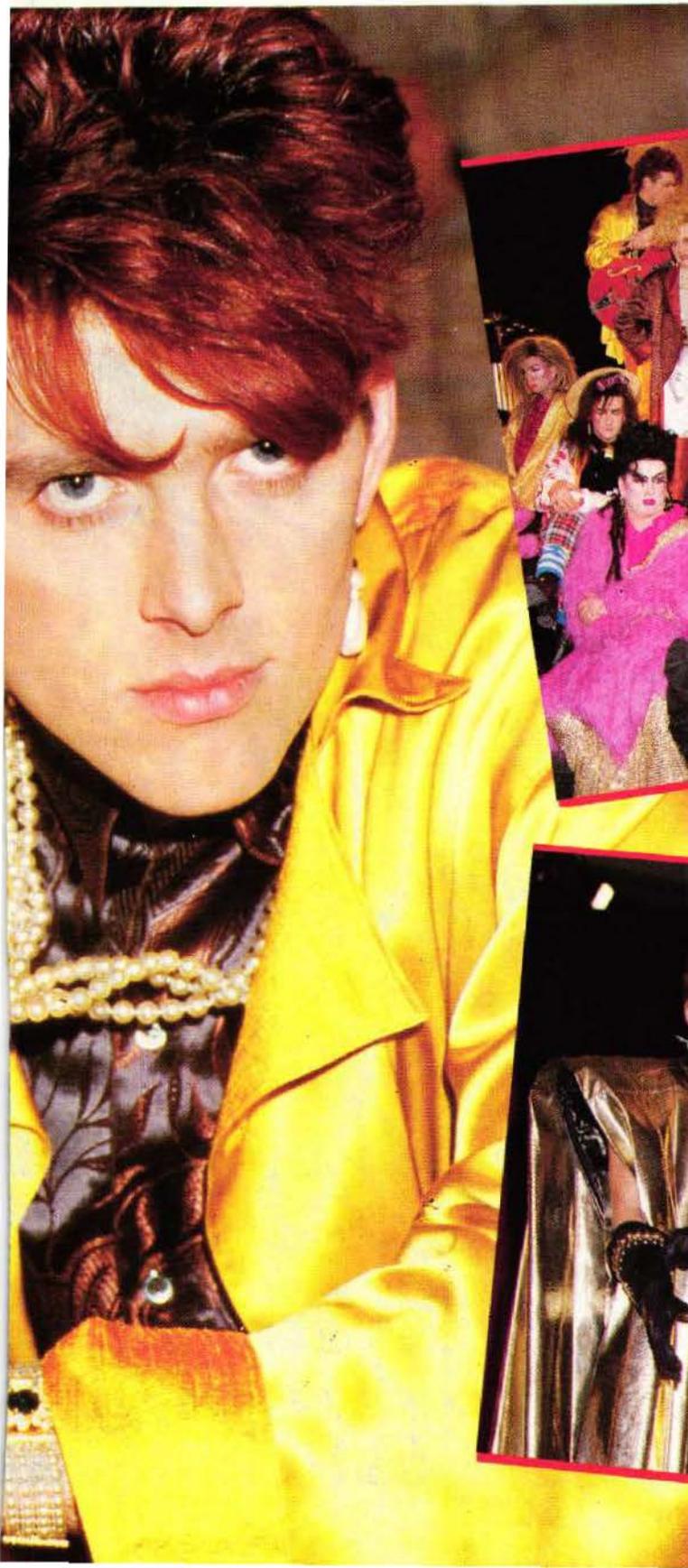
THE BAND'S move from being a ragamuffin band of gypsies into one of the top ambassadors of Britain's club explosion was remarkable enough. But their absorption into the pop mainstream has raised some eyebrows.

"We moved away from the dance culture thing partly because we'd done it well. It was no longer a challenge. Also it was not as important as two years ago."

"English people tend to forget that it represented the seeds of revolution. Young people in America didn't have their own music — they were being force-fed Led Zeppelin. The only thing to do was to resort



• T O • T W I N



to the clubs, and of course, so much energy came out of there.

"Our aim is to explore universal areas of communication so it's not just one lot of people you're dealing with. You've got to look at the fact that while everybody likes to tap their feet not everybody has that club fanaticism which was the spark behind our early successes."

'Lay Your Hands On Me' is the first result of the Thompson Twins residence in Paris for the last two months.

"We went there because we wanted somewhere different, wanted to use the studios there, have easy access to London and finally because we're not famous there."

It's ironic that the original Thompson Twins had their birth in Belgium and are famous in France as the bumbling detectives in 'Tin Tin' cartoons. But Tom Bailey claims that in Britain or America even buying a pair of socks becomes a major operation and dark glasses, hat and pulled up collar are no defence.

"It's fun, picturesque and no hassle living in Paris. We've rented a large apartment for all of us and the Eiffel Tower is right in front of us."

"I found that the planning of our next moves are actually better than the doing. It's really exciting in terms of potential. When you are committed to touring a lot you find out whether your writing was good or not. After you've sung 'Hold Me Now' for the 600th time on stage and it's still fun, you can say that's a good song."

A LREADY THE plans include a new album in the early part of next year and a huge world tour. But what next?

"The film is the inevitable thing," says Tom. "It's something we *will* do. We have three or four varying scenarios. One of them is a Thompson Twins film which to me is not as interesting as doing something that's separate from our image as a pop group."

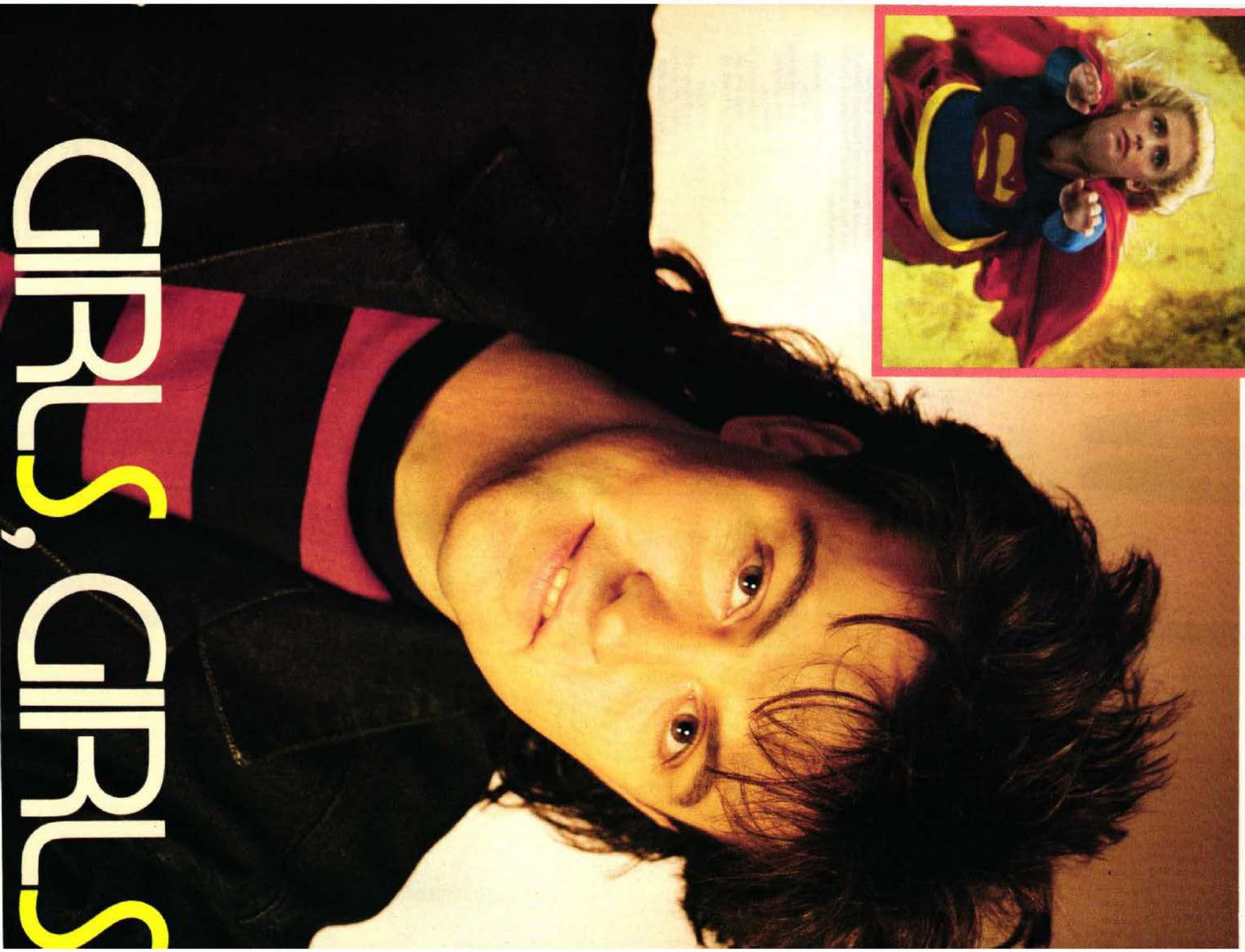
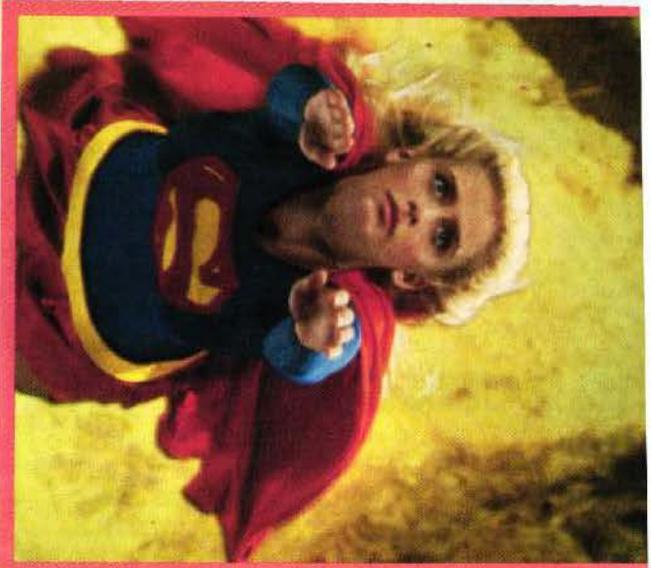
"Quite some time ago I got really excited about doing a film after I'd heard a story about someone in India. We'd be involved as film-makers and perhaps as actors rather than as pop musicians."

"If we finish the album and tour and go straight into it, we might be finished by Christmas 1986. But that's a long time to go away. Already with a world tour lasting six months and three months in the studio, people in England think we're doing nothing for five months a year."

What about Christmas 1984? Have you written a letter to Santa yet?

"I'm a bit of a misery guts when it comes to Christmas. For some reason we're always working on an album. I'm always the one who wants to carry on when everybody else wants to take a couple of days off. First of all, I don't really have a family situation to go to, and secondly I don't eat meat or drink so the whole Christmas excess thing is lost to me. If I get it together I'll have a nut roast."

"As for presents, I'm sorry to disappoint. The whole thing of material acquisitions is pretty sickening after a while. Having got money now, I realise that it doesn't bring you happiness really. It doesn't bring you unhappiness either and it's great for fun. But in the end the good times you have don't rely on money or not having it. You have them regardless — with people. So stick a few people in my stocking..."



GIRLS, GIRLS

In Part II of our Paul Young probe, our vocal hero debunks the Casanova theories and whispers in Mike Gardner's ear about his special friend Helen 'Supergirl' Slater (inset, left)

Pic by Simon Fowler

PAUL YOUNG knows exactly where he is. He's well aware that his name means more than just a singer trying to make a living.

"In the national papers my image is of a womaniser," he says with an air of resignation. "In the music papers I seem to be getting a turn on the favourables. They've given me a hard time in the past. They must be softening me up for the kill!" His face breaks into a broad grin at the thought.

He's more than bemused at his pin-up status among the teen magazines.

"I feel odd about it. I mean, it's not natural. I was never chased by girls when I was younger. I'm no James Dean in looks and I definitely wasn't a big bird-puller.

"There was a club I used to go to in Luton. Some girls once came up to me and said that Whatsherface really fancies me. I didn't do anything about it. They came back to me later and gave me a lot of stick because I wouldn't chat her up. But I really didn't know what to do."

BUT TO the casual follower of showbiz gossip he's the ladykiller extraordinaire. His picture always seems to be in the papers at some swish party with a fine specimen of womanhood on his arm.

Videos for songs like 'Wherever I Lay My Hat' and 'Come Back And Stay' have portrayed him as being the owner of a turbulent lovelife.

Finally he was marked down as a hard-hearted man who dumped his longstanding girlfriend after the first flush of success.

So are you a callous Casanova, Paul?

"When I first moved around here, Cathy had nowhere to stay. I was refusing to let her stay with me, I wasn't willing to settle down. In the end I relented because I was going to America for two weeks and I said she could stay. Nine months later she was still here. It was one of those things. I didn't like it in the beginning and nine months later I hadn't grown to like it.

"It wasn't anything to do with the pressure of being successful which a lot of people would like to think it is," he adds.

The videos he dismisses. "I didn't get the ideas for them. They were just love stories."

But what about the picture of you with Helen 'Supergirl' Slater and top model Debi Brett?

"I met Helen through Kim of the Fabulous Wealthy Tarts. All her family are in films. Helen was doing 'Supergirl' and was really interested in what I was doing," he recalls. "At the time she met me I was number one and she wanted to know what it was like; she knew the same thing was going to happen to her."

HE GETS up off the sofa and beckons me to follow him. We walk to his hallway. The walls are decorated with the gold discs of his recent success and framed publicity pictures of Street Band and Q-Tips. Two pictures hold pride of place. The first is a shot of Paul on stage with Eddie 'Knock On Wood' Floyd. The second is a startling

photograph of Helen Slater — her delicate beauty is shown to breathtaking effect.

"With Helen it's not just a normal friends relationship," he confides. "I don't want to get onto astral planes here but there are a lot of odd coincidences.

"One night recently I rang her flat and talked to her mother in New York. She told me Helen's in Texas filming. About an hour later Helen rang me without knowing I'd rung her home. It's happened many times.

"I get on really well with her but there's no romantic link. She's just a friend — but a very special one."

Paul admits he has a regular girlfriend of three months standing who works in the entertainments field. He wouldn't reveal her name but he says he sees her about once a week.

"She doesn't like me being Paul Young — the singer — which is just what I want," he says. "She recently said she wanted to stop seeing me because she was fed up with people staring at us. I thought it was brilliant. If I was going out with someone who loved every minute of it, I'd tell them to piss off.

"If there are cameras around she'll run off. In fact, she was there when I had my picture taken with Debi Brett. She actually encouraged me to go up for the shot."

PAUL'S MOST public relationship with females is over. Kim and Maz — the Fabulous Wealthy Tarts backing group — have left to pursue their own careers.

Guitarist Steve Bolton has also got a solo album to promote and he's departed.

In come top session singers George Chandler, Tony Jackson and Jimmy Chambers — a couple of whom have been seen with Dexys — and ex-Blockhead guitarist Johnny Turnbull.

Matt Irving, a keyboard veteran from the 'No Parlez' sessions becomes a fully fledged member of the Royal Family with the usual team of Mark Pinder (drums), Ian Kewley (keyboards) and bassist supreme Pino Palladino.

The new single 'Everything Must Change' marks Paul's debut as a songwriter. The track was to have been on 'No Parlez' but Paul claims he was having too much fun recording covers of songs like 'Love Will Tear Us Apart' and 'Love Of The Common People'.

"I used to have problems getting the right balance with lyrics," he admits. "Now I've found I write better under pressure. Next year I'm taking time off especially to write."

So what have you been spending all your new found fortune on?

"Very little. I've got a good car," he points to the blue turbo-charged sleek machine outside his window. "I'm getting the new model in a few days.

"I spend a bit on the flat. I suppose I could get somewhere bigger but I'm always on tour, so I might as well have a small place empty as a big one.

"Most of the money is being ploughed back into the business. I've got my own merchandising company. You'd be better off asking me that question in two years time."

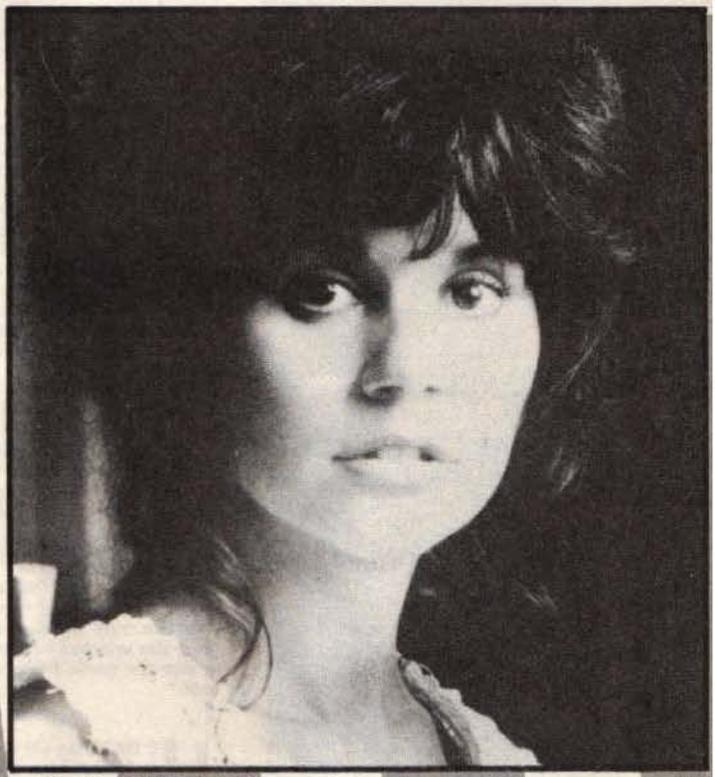
It's a fairly safe bet he'll still be around to ask further into the future than that.

& SUPERGIRL

US Singles US Albums

- 1 1 OUT OF TOUCH, Daryl Hall & John Oates, RCA
- 2 4 THE WILD BOYS, Duran Duran, Capitol
- 3 11 LIKE A VIRGIN, Madonna, Sire
- 4 3 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 5 7 SEA OF LOVE, Honeydrippers, Es Paranza
- 6 6 NO MORE LONELY NIGHTS, Paul McCartney, Columbia/CBS
- 7 9 COOL IT NOW, New Edition, MCA
- 8 2 WAKE ME UP BEFORE YOU GO GO, Wham!, Columbia/CBS
- 9 10 WE BELONG, Pat Benatar, Chrysalis
- 10 5 ALL THROUGH THE NIGHT, Cyndi Lauper, Portrait
- 11 8 PENNY LOVER, Lionel Richie, Motown
- 12 16 VALOTTE, Julian Lennon, Atlantic
- 13 13 I CAN'T HOLD BACK, Survivor, Scotti Brothers
- 14 20 ALL I NEED, Jack Wagner, Qwest
- 15 21 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 16 23 RUN TO YOU, Bryan Adams, A&M
- 17 14 STRUT, Sheena Easton, EMI-America
- 18 18 WALKING ON A THIN LINE, Huey Lewis & The News, Chrysalis
- 19 22 DO WHAT YOU DO, Jermaine Jackson, Arista
- 20 12 BETTER BE GOOD TO ME, Tina Turner, Capitol
- 21 17 IT AIN'T ENOUGH, Corey Hart, EMI-America
- 22 28 YOU'RE THE INSPIRATION, Chicago, Full Moon/Warner Brothers
- 23 24 HELLO AGAIN, The Cars, Elektra
- 24 27 UNDERSTANDING, Bob Seger and The Silver Bullet Band, Capitol
- 25 26 WE ARE THE YOUNG, Dan Hartman, MCA
- 26 15 PURPLE RAIN, Prince & The Revolution, Warner Brothers
- 27 33 JAMIE, Ray Parker Jr., Arista
- 28 30 CENTIPEDE, Rebbie Jackson, Columbia/CBS
- 29 34 THE BOYS OF SUMMER, Don Henley, Geffen
- 30 37 EASY LOVER, Philip Bailey, Columbia/CBS
- 31 32 STRANGER IN TOWN, Toto, Columbia/CBS
- 32 45 I WANT TO KNOW WHAT LOVE, Foreigner, Atlantic
- 33 35 PRIDE (IN THE NAME OF LOVE), U2, Island
- 34 38 THE BELLE OF ST MARK, Sheila E, Warner Brothers
- 35 40 LOVER BOY, Billy Ocean, Jive/Arista
- 36 29 I DO' WANNA KNOW, REO Speedwagon, Epic
- 37 39 TENDER YEARS, John Cafferty & The Beaver Brown Band,
- 38 42 BRUCE, Rick Springfield, Mercury
- 39 19 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean, Jive
- 40 52 LOVE LIGHT IN FLIGHT, Stevie Wonder, Motown
- 41 49 FOOLISH HEART, Steve Perry, Columbia/CBS
- 42 — I WOULD DIE 4 U, Prince, Warner Brothers
- 43 46 TWO TRIBES, Frankie Goes To Hollywood, Island
- 44 47 CALL TO THE HEART, Guiffria, Camel/MCA
- 45 25 I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
- 46 54 NEUTRON DANCE, Pointer Sisters, Planet
- 47 55 IN NEON, Elton John, Geffen
- 48 48 HAD A DREAM, (SLEEPING WITH THE ENEMY), Roger Hodgson, A&M
- 49 44 DON'T STOP, Jeffrey Osborne, A&M
- 50 — METHOD OF MODERN LOVE, Hall & Oates, RCA
- 51 58 SOLID, Ashford & Simpson, Capitol
- 52 61 MISLED, Kool & The Gang, De-Lite
- 53 31 DESERT MOON, Dennis De Young, A&M
- 54 57 JUNGLE LOVE, The Time, Warner Brothers
- 55 56 TI AMO, Laura Branigan, Atlantic
- 56 63 TENDERNESS, General Public, IRS
- 57 71 OPERATOR, Midnight Star, Solar
- 58 62 TONIGHT, David Bowie, EMI-America
- 59 38 WHAT ABOUT ME, Kenny Rogers with Kim Carnes & James Ingram, RCA
- 60 72 MISSING YOU, Diana Ross, RCA

- 1 1 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 2 2 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 3 3 PRIVATE DANCER, Tina Turner, Capitol
- 4 10 LIKE A VIRGIN, Madonna, Sire
- 5 4 VOLUME ONE, The Honeydrippers, Es Paranza
- 6 5 BIG BAM BOOM, Daryl Hall & John Oates, RCA
- 7 9 ARENA, Duran Duran, Capitol
- 8 6 WOMAN IN RED, Stevie Wonder, Motown
- 9 7 CAN'T SLOW DOWN, Lionel Richie, Motown
- 10 8 SPORTS, Huey Lewis & The News, Chrysalis
- 11 15 17, Chicago, Full Moon/Warner Brothers
- 12 18 RECKLESS, Bryan Adams, A&M
- 13 13 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 14 14 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 15 20 TROPICO, Pat Benatar, Chrysalis
- 16 16 HEARTBEAT CITY, The Cars, Elektra
- 17 11 SUDDENLY, Billy Ocean, Jive/Arista
- 18 19 VALOTTE, Julian Lennon, Atlantic
- 19 12 THE UNFORGETTABLE FIRE, U2, Island
- 20 21 BREAK OUT, Pointer Sisters, Planet
- 21 17 1100 BEL AIR PLACE, Julio Iglesias, Columbia/CBS
- 22 22 EMOTION, Barbra Streisand, Columbia/CBS
- 23 23 MAKE IT BIG, Wham!, Columbia/CBS



Bullets 61-100

- 61 — MISTAKE NO 3, Culture Club, Virgin/Epic
- 63 — MAKE NO MISTAKE, HE'S MINE, Barbra Streisand with Kim Carnes, Columbia
- 64 81 THE HEAT IS ON, Glenn Frey, MCA
- 76 80 BIG IN JAPAN, Alphaville, Atlantic
- 77 — EAT MY SHORTS, Rick Dees, Atlantic
- 78 82 I WANNA GO BACK, Billy Satellite, Capitol
- 79 — LOVER GIRL, Teena Marie, Epic
- 80 90 TRAGEDY, John Hunter, Private I
- 82 89 EYE ON YOU, Billy Squier, Capitol
- 85 — 20/20, George Benson, Warner Brothers
- 87 — NAUGHTY NAUGHTY, John Parr, Atlantic
- 88 — ALL RIGHT NOW, Rod Stewart, Warner Brothers
- 89 — LONELY SCHOOL, Tommy Shaw, A&M
- 90 — TREAT HER LIKE A LADY, The Temptations, Gordy/Motown

- 24 48 LUSH LIFE, Linda Ronstadt, Asylum
- 25 25 A PRIVATE HEAVEN, Sheena Easton, EMI-America
- 26 26 WAKING UP WITH THE HOUSE ON FIRE, Culture Club, Virgin/Epic
- 27 32 PERFECT STRANGERS, Deep Purple, Mercury
- 28 29 ANIMALIZE, Kiss, Mercury
- 29 30 NEW EDITION, New Edition, MCA
- 30 36 STAY HUNGRY, Twisted Sister, Atlantic
- 31 27 SOUNDTRACK, Eddie And The Cruisers, Scotti Brothers
- 32 33 VOA, Sammy Hagar, Geffen
- 33 35 THE PLEASUREDOME, Frankie Goes To Hollywood, Island
- 34 34 TEACHERS, Soundtrack, Capitol
- 35 24 TONIGHT, David Bowie, EMI-America
- 36 28 GIVE MY REGARDS TO BROAD STREET, Paul McCartney, Columbia
- 37 31 MADONNA, Madonna, Sire
- 38 38 1984, Van Halen, Warner Brothers
- 39 39 DON'T STOP, Jeffrey Osborne, A&M
- 40 37 ICE CREAM CASTLE, The Time, Warner Brothers
- 41 41 DESERT MOON, Dennis De Young, A&M
- 42 43 ISOLATION, Toto, Columbia/CBS
- 43 — ONCE UPON A CHRISTMAS, Kenny Rogers & Dolly Parton, RCA
- 44 45 WHAT ABOUT ME?, Kenny Rogers, RCA
- 45 44 SAM HARRIS, Sam Harris, Motown
- 46 — IN THE EYE OF THE STORM, Roger Hodgson, A & M
- 47 — BUILDING THE PERFECT BEAST, Don Henley, Geffen
- 48 — ELIMINATOR, ZZ Top, Warner Brothers
- 49 49 HIGH CRIME, Al Jarreau, Warner Brothers
- 50 — PHANTOMS, The Fixx, MCA

Help!



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

I'M INTERESTED in obtaining records featuring the voices of John F Kennedy and Martin Luther King but have no idea where to start looking. Can you offer some ideas on how to go about this search?

Michael, Harrow

● Records will be a problem, but you'll find speech, not to mention speeches, a plenty, on two Caedmon Cassettes releases, 'John F Kennedy — Self Portrait', double cassette (CDC 52021) and 'My Life with Martin Luther King Junior' by Coretta Scott King, triple cassette (SWC 9300). Order

PLEASE HELP! Can you tell me where I can get some information on Sarah Patterson, star of the film 'The Company Of Wolves' and an address where I can write to her?

Russell, Bedford

● OK, Sarah, who plays Rosaleen in this current box office success had never acted in a film before, making her debut appearance in 'The Company...'. She's 14, still at school in London, and will be concentrating on schoolwork for some time to come! Sarah doesn't have an agent, but if you write to her c/o Palace Productions, 36 Berwick Street, London W1, your letter will be mailed on.



Welcome to the dome

WHILE I'M in good health and feel fighting fit I'm starting to worry as my father went bald at an early age and now my hairline seems to be receding too. I'm worried that I may be going bald. Is there any way I can find out, or any kind of specialist I can see? I'm 22.

John Gloucester

● Baldness can be caused by a number of factors, including physical illness, but, if your father or your grandfather experienced an early patch in the thatch, chances are you've inherited the same tendency. Baldness is very often hereditary.

To contact a trichologist, a hair and scalp specialist, and for further advice and information, get in touch with the Institute Of Trichologists, 228 Stockwell Road, London SW9 (Tel: 01 733 2056).

thru your record dealer or direct from Gower Publishing Co Ltd, Gower House, Croft Road, Aldershot, Hants. (tel: 0252 331551). Check prices with Gower.

Anyone looking for specialist material ranging from the spoken word thru wildlife, classical music, international music, obscure pop and jazz can contact the National Sound Archive, 29 Exhibition Road, London SW1 (tel: 01 589 6603). Enquiries are only encouraged as a last resort when you've exhausted record catalogues and other sources!

IS THERE a place or a school that you know of which teaches singing of the modern pop music kind? I've looked thru a couple of music papers but with no luck. By the way, I've never sung before so I'd be a complete beginner, although I can play guitar and piano.

Tom, Dagenham

● Most pop/rock singers start off with basic raw talent and, when it comes to singing, do what comes naturally without access to any kind of voice training. So, if you're not already singing, perhaps you should ask yourself whether you have any singing

talent after all. Do you have anything to develop?

Specialist coaching in the pop/rock genre is a little thin on the ground and tends to happen at stage schools as part of all round teaching also covering dance and drama, but, from time to time, individual singing teachers are listed under the 'Singing Tuition' classified advertisement slot of 'The Stage' a weekly theatrical newspaper which you can order thru any newsagent which doesn't already stock it. They can teach presentation and basic mike techniques, alongside basic breathing exercises and control. The 'Music Teachers' listing in your local yellow pages is also well worth checking out. Ring each to see what they can offer, bearing in mind that any good singing teacher can teach you the basics of breath control.

Meanwhile, any reader who thinks they can supply Tom with a specific name and address of a reputable teacher who'd help him get results, let me know.

WHERE DO I write to a Prince fan club? I've admired his style for years.

Jenny, Scotland

● There is no fan club, but, you can write to Prince at PO Box 4AH, London W1A 4AH.

I LOVE my girlfriend very much, and we plan to marry one day, but one thing bothers me. You see, her mother is epileptic and I'm concerned that if we have children, they'll inherit this disability. The thought of discussing this with anyone embarrasses me and I know my girlfriend would be hurt if I mentioned it.

Jim, Cambridge

● There is a remote possibility that this condition, one where

the electrical impulses of the brain can build to an 'explosion' resulting in a convulsion or fit, from time to time, may be inherited, according to school of thought. Other specialists believe there is no connection.

Epilepsy can be due to brain injury before, during or after birth, but there's often no specific reason for this reduced ability of the brain cells to handle their electrical impulses. One fact to remember from now is that epilepsy is not a sign of mental deficiency, or a disease.

It's true that sufferers are advised to avoid jobs working with dangerous machinery and can't drive a vehicle without medical go-ahead, but, with these exceptions are ordinary people leading ordinary lives — like you and your girlfriend.

If you plan to spend a large part or all of the rest of your life together, maybe it's time you did bring your feelings about epilepsy out into the open. At the same time, get the full fax on epilepsy for yourselves from the British Epilepsy Association, New Wokingham Road, Wokingham, Berks (tel: 0344 773122).

A BILLY Ocean fan since 1976, I haven't yet found a video of his work. Is the video of hit single 'Caribbean Queen' shown on 'Top Of The Pops' on sale to the public, frinstance? Any info?

Brian, Southampton

● The film footage you covet is a promo video only and, sadly for Ocean fans, there's never yet been a video generally available for makin' waves. There will be one eventually, I'm told, but exactly when is open to mere rumour and speculation.

Admirers of the man, meantime, can send for information on Billy Ocean to Jive Records, 165/167 Wilson High Road, London NW10. A stamped addressed envelope is essential. Watch this space for details of a new appreciation society likely to be set up in the New Year.

AS IT'S getting near Christmas I've decided to give my dad, a Shadows fan, a surprise. Is there by any chance a Shads fan club?

Pat, Kent

● For the full fax write to Shadows Fan Club, (good name, eh?), c/o John Freisen, Record Scene, 3 Church Parade, Ashford, Middlesex.

Young Free And Single

FANCY WRITING to another reader from a land of ice and snow? if so, Jakob (17 1/2), from Denmark, who loves Pink Floyd, Mike Oldfield, and much more music wants to hear from you, especially if you're a girl. Next comes Finland, and two penpal contenders this week — Kristina (16), who lives in Kakkola and adores the Thompson Twins, Culture Club, dancing and travelling; and Elisa (17), from Honkaranta, who likes jazz-dance, music, reading and writing letters. Back at the Brits, Geoff (23), in Manchester is dead bored and looking for someone else suffering similar angst so you can both be bored together; meanwhile, Jon (23), also bored from Burnley, likes the spectrum of pop/soul/funk and wants to hear from anyone! And, closing the contact slot this week is shy, unemployed and lonely Roger (17), from Cheshire who likes dogs, railways and most pop music and is looking for a male friend. Letters for Jakob, Kristina, Elisa, Geoff, Jon or Roger, to 'YF&S Help, Record Mirror, 40 Long Acre, London WC2. This is a free and confidential service.

Philip Bailey, the voice of Earth, Wind & Fire, waxes lyrical to Paul Sexton about his mate from Genesis

PHIL FOR YOU



THE LEAD singer of Genesis produces the lead singer of Earth, Wind & Fire. *Duets* with him even. EW&F man proceeds to say many nice things about Genesis man, and hark wonders: just when is he going to tell Maurice White where to get off?

It's Philip Bailey on voice, Philip Collins on control desk and many instruments, the resultant album is 'Chinese Wall', still awaiting UK release, and the single does wonders for the credibility of the Real Thing. It's 'Children Of The Ghetto', written by Chris and Eddie Amoo and brought to Mr Bailey's attention by Collins, an avowed Thing fan.

"I could tell that song was really close to them," Bailey tells me when I've informed him first that the Liverpoolian Amoo brothers wrote the song as a grisly premonition of the Toxteth riots; and second that they consider Bailey recording it the highlight of their career.

Philip met Phil on Earth, Wind & Fire's last European tour and immediately talked about putting their heads together. The fruits are Bailey's second solo album, which makes him a good deal happier than did 'Continuation', his George Duke-produced debut.

"He's really easy going," says Bailey of Collins. "It takes a kind of person that's not intimidated to be the way Phil is. He doesn't come in pushing his weight around, he just lets it happen, and he knows how to get what he wants. He just basically . . . produces."

A better producer than Maurice White?

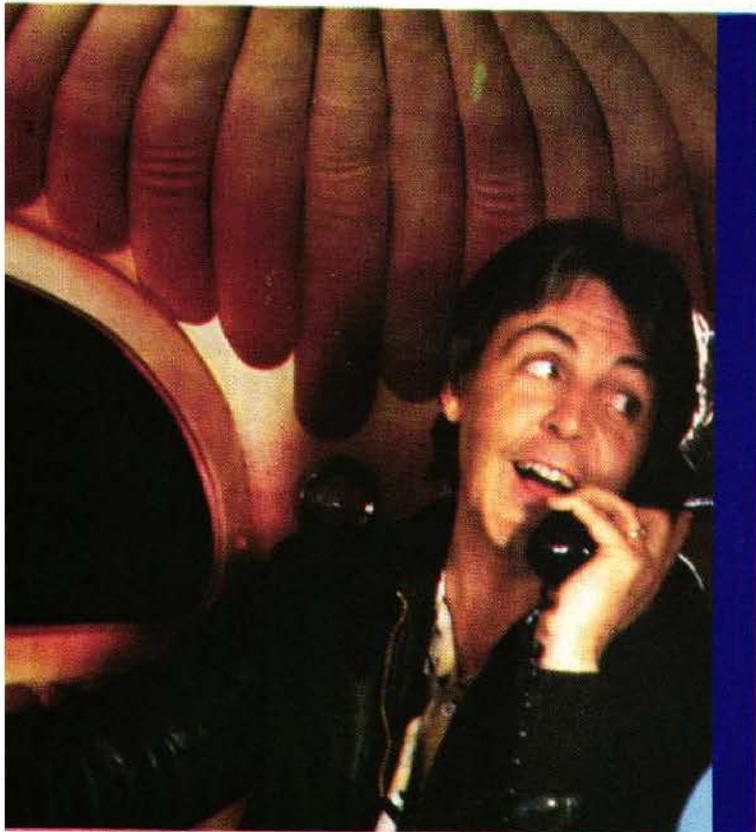
Bailey won't go all the way on that one, but: he pauses long and measures his words out carefully: "Maurice produces *himself* . . . with the Fire especially. He's a real perfectionist, and he has a real gift for making things happen."

WHAT, THEN, of the failure of 'Powerlight' and 'Electric Universe', the last two EW&F efforts? First of all, did that upset Philip? "I was devastated. Because that's our lives, even though it was Maurice doing his project." Then an interesting line, as we mention White's impending solo debut. "Wouldn't you say that the last few albums have been solo albums? I only sung one song on the last one. Everyone would have liked to be involved more. He pretty much did just what he wanted."

"If you're not continuously aware of where you're at, you can get left behind . . . before you've even woken up. But it gives us all a breather."

A breather in which Bailey worked even harder, on a very rock-rooted solo album with plenty of Collins hallmarks, a Phil 'n' Phil duet called 'Easy Lover', now huge Stateside, and a gospel album called 'The Wonders Of His Love'. So isn't it time the Fire went out?

"As long as Earth, Wind & Fire want to do it together, I'll want to do it. I'm going to go into it with the attitude of contributing to the best of my ability what is needed. I'm always hoping and pulling for EW&F. I just want to have some fun with it again, y'know?"



PRAY FOR
MACCA

OVER 20 YEARS at the top and Paul McCartney just won't go away. The most enduring member of the Beatles is perhaps the single most successful person the British rock scene has produced. And, he isn't finished yet.

Film person, music publisher and all round pillar of the British tax system, Macca fights those who criticise his rather MOR musical offerings by piling hit upon hit. Just how rich is the man? What does he think of the current musical climate and how does he regard his old pals George and Ringo? Wanna know? Read on brother. . .

Why do you stay in England when so many other rock stars leave the country for tax purposes?

"I love paying taxes. It's one of my favourite occupations, actually. Um, no, I'll tell you the truth, it's because tax exiles become their own prisoners. I said to my advisers, is it necessary to leave England? They said, 'well, you'll save an awful lot of money'. I said, 'yeah, but is it necessary? Do I have to go?' They said, 'you don't have to go, you can pay tax if you want'. So I stay and pay."

The estimates of your worth vary, starting at \$100 million and going up. Why do you bother working?

"No, it's gone up since you last heard. The reported figure is now \$500 million, going up fast. But, it's a reported figure, wildly exaggerated, let me add. 'Tis really.

"I wouldn't enjoy sitting at home twiddling my thumbs, watching the telly, and putting bets on the horses. It's not me. I would be bored, I would have to get out of the house, and go somewhere, get out from under the wife's feet, there's a lot of men that are like that.

"I think that it's to do with conditioning. From when you're a kid, you go out — you leave home, age five, go to school all day, and you're used to doing that. When you get a bit older you go to college, whatever, then you get a job. So, it's just something I'm very used to, and I do enjoy it, so even though it takes me two hours, to coniniute it's worth it."

Is it true that George Harrison lives such an isolated life?

"No, one reason George is reportedly living an isolated life is that he doesn't see the press. So, the press get a bit annoyed at him, and say he's a recluse, living an isolated life. He doesn't actually. Not when I ever see him. He gardens a lot, he's got quite a big social life, but you don't know about it. He's a private kind of person.

"He's not a recluse, none of the Howard Hughes about him at all. But he always did feel a little bit of resentment at the intrusion of press people.

"I don't want to talk for him too much, 'cause he's gonna read this and see Paul says, 'George is not a recluse, but he's a private. . .'. He doesn't need me to talk for him. But, he's cool. George is a smart young man. Does very well with his film production."

How would you assess George musically, the last few years?

"I think he's got a little fed up with his music, that's all. I think he's become a little disenchanted with the music scene. If you were a Beatle, and no one ever told you what to record. . . these days record companies'll tell you. They'll turn records down and it's difficult when you present them with a record, and they send it back and say, 'I'd like you to change tracks three and four'.

"It's annoying, when you've done as much as George has done, to have some execs up in



some little glass building tell you what to do. And, it can lead to disenchantment, I think that's what happened to George."

Can you tell us a little about your working relationship with Ringo?

"Well, we're good friends. After all the Beatle years, and then all the troubles of the break-up and stuff, we find it easy to get on with each other.

"And, he's in England a lot of the time, as I am, so we see each other a lot. Our working relationship comes out of our friendship.

"I had this drummer character for 'Give My Regards To Broad Street', that I wanted him to play. He wanted to play the baddie, so, he was a bit disappointed, but he did it."

When you think back to the hysteria of 15-20 years ago, what do you think of? Is it like a dream to you?

"Yeah, trying to remember specific events is. It did tend to haze together a bit because you were meeting millions of people, then you'd go in another room and meet another million. And, for a mere human, it's a lot of action. But I remember it with great fondness actually."

Do you have an issue that would inspire you to do something of a political nature?

"Well, yes this 'Tug Of War' thing. It was to be based around, the song. It was to be about a young kid who's very gung-ho, who's got himself very fit and is very military minded, really fancies the idea of going to war.

"Actually the Falklands sprung up at the time; before that it was gonna be a mercenary war, but the Falklands happened, and it was all there, real.

"The idea was gonna be that he goes to war and he actually gets his legs blown off. This cocky kid. And, we were gonna take it from there. How does he feel about war now? It's absolutely ruined his life, how's he gonna cope? It's like Viet veterans and stuff. That was a basic idea, how does a smartass, when he gets it knocked out of him, cope?

"I think there is a kind of slight military resurgence happening, anyway, so I'd like to put a little salt on that, whatever you do, dampen it down a bit. After the Falklands they're all getting a bit gung-ho for me. I'd rather see someone remind them that they're gonna get their legs blown off. It's not too clever."

How do you think the music scene has changed in the last 10 years?

"I don't know actually that it's changed a lot, outside of the visual side of it. I think we're going through a phase at the moment where image is very important, with the kind of Culture Club, Boy George type thing.

"But, think about it. It was important when the Beatles came out. Everyone thought we were as outrageous as Boy George. Long hair, which wasn't even long. We scandalised everyone. You look at those photos now, there was not even a hint of scandal.

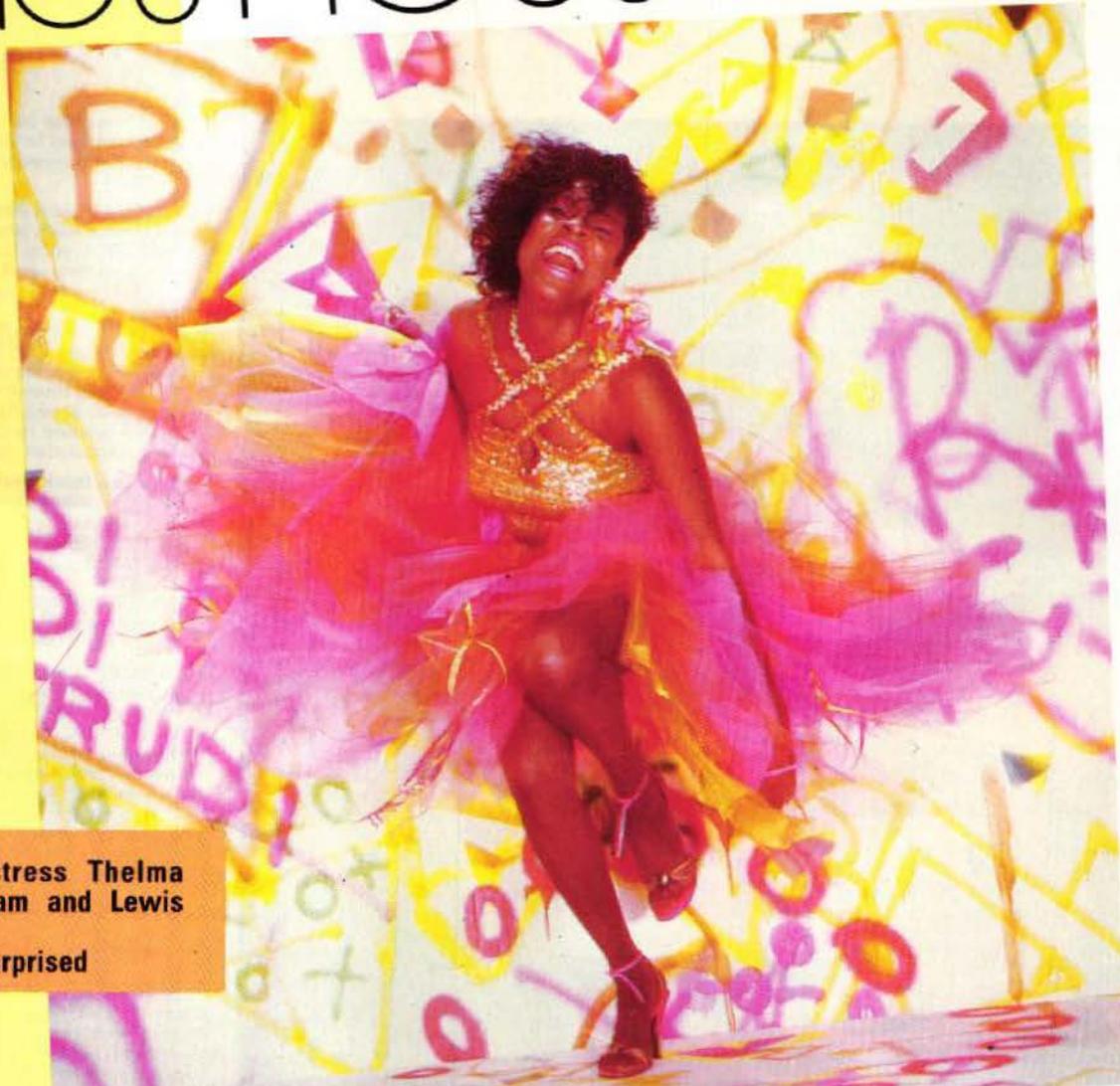
"I think there's a lot of good music around, I don't hold with this view that it was great back then, and it's rubbish now, I really don't. I think there's a lot of good people around, a lot of them coming out of England, thankfully for us English.

"And I think it's great, I love to see the kids getting it on. I particularly appreciate the ones who can play. I'm not so hooked on the kind of fads where a group comes out and just shouts a lot, and they're gone the next record.

"I like people like the Thompson Twins, and Howard Jones, 'cause they're really making good records. They play it all themselves. I like Michael Jackson and Stevie Wonder, some of the American acts."

LAURA GROSS

Who's HOUSTON?



Semi-veteran soulstress Thelma Houston gets the Jam and Lewis treatment. Paul Sexton is not surprised

REVEALED: THE Jam and Lewis method of finding out whether they've got a dance hit on their hands. Get the artist to try it out first!

The hip-hoppin' producers put Thelma Houston to the test with her 'Qualifying Heat' album ... and she qualified. "They knew that I love to dance," Thelma says. "Jimmy would stay in the control room producing, and Terry would come into the recording booth and give me choreography steps to do while I was singing, just so's I'd get into it."

And as they saw the lady doing the studio groove to 'You Used To Hold Me So Tight', no doubt they nodded quietly to each other in the knowledge that this was another hot one. And Thelma's hottest since '77 when she raced Harold Melvin (better make that Teddy Pendergrass) up the charts with her rival-brand 'Don't Leave Me This Way'. Since then, her brightest flicker was with 'If You Feel It' in 1981. Hardly the high profile we expect from a voice we know and love so well. So come on, our Thel, what's your excuse?

"It's been about two years, OK? I did have an album out but in between that time, there were a lot of changes going on at MCA Records as far as executives were concerned and I don't think the product had an opportunity to get the full attention." A roundabout way of saying that her '83 self-named LP wasn't up to much.

"What I wanted with this album was to find where my market was and establish a basic support, so we went straight for the r'n'b market. My music has been difficult to categorise, it wasn't pop, not really gospel, not r'n'b, and when you don't have a direction it's difficult to know how to market the music.

"I feel very strongly that the record industry over here has certainly picked up from what it had been, there's lots of good music out there. It's a good time, but it had to be special. I had to make an impact because I'd been away so long."

COMING TO Jam and Lewis on the tail-end of their hot streak with the SOS Band/Change/Cheryl Lynn sound, there was double danger: that Thelma would just end up sounding like a retread of 'Just The Way You Like It' or 'Change Of Heart' ... and that in any case that sound has now surely run its course. Answer: compromise. They tempered their tricks and came up with a different production sound for 'Hold Me So Tight'.

"Jimmy and Terry were the first producers that I talked to. They felt very strongly about it, they liked my work, they'd listened to all my records, but they never wanted to make me sound like anybody except myself. As it happens I really like all the SOS stuff, I wouldn't have cared if I had sounded like that."

Check the album's '(I Guess) It Must Be Love' — interestingly the only other track written by J&L — and you might just start singing 'I Didn't Mean To Turn You On' or some other James and Terence creation but hey, one out of eight's not bad.

"When we went in the studio, they were sticklers, they always wanted the vocal to establish the melody once or twice around. 'You Used' is almost like two different songs, it's got that lilting verse almost like a ballad, on top of the chorus riff of the song, and that works. I don't see them using that technique on any of their other artists.

"Between two of the tracks you hear me laughing and calling them crazy. That really went on, we were just acting really silly. That's what's been missing with me, in the way I was used to performing. It's very restricting to think of it as recording. They took me to where I'm best, giving a performance as opposed to making a recording."

For that they get this week's Jolly Good Fellows award, finally bringing back to the boil a fine singer getting pretty near the veteran mark. And if I'd asked her for a philosophical footnote, she couldn't have done better than what she actually said.

"I've had, and am having," said Thelma Houston reflectively, "a very happy career."

UK Albums

Week ending December 15, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS



BLACK LACE: Arrrgh!...

67	—	1	THE CASSETTE OF THE ALBUM, Roland Rat Superstar, Magnet RATL1001
68	60	8	EMOTION, Barbra Streisand, CBS □
69	53	3	THE ROCK CONNECTION, Cliff Richard, EMI
70	59	22	PURPLE RAIN, Prince And The New Power Generation, Warner Bros □
71	62	41	HUMAN RACING, Nik Kershaw, MCA
72	64	4	ZOOLOOK, Jean Michel Jarre, Polydor
73	74	10	SEA OF TRANQUILITY, Phil Coulter, K-Tel Ireland
74	56	3	VOLUME ONE, Honeydrippers, Es Paranza
75	93	2	THE CHRISTMAS CAROL COLLECTION, Various, Fame
76	69	29	BORN IN THE USA, Bruce Springsteen, CBS
77	48	5	REAL TO REEL, Marillion, EMI
78	75	2	TRULY FOR YOU, Temptations, Motown
79	80	30	FANTASTIC, Wham!, Innervision ☆
80	82	73	NO PARLEZ, Paul Young, CBS ☆
81	—	1	PHIL SPECTOR'S GREATEST HITS/XMAS ALBUM, Various, Impression, PSLP1 □
82	—	1	THE GENIUS OF VENICE, Rondo Veneziano, Ferroway RON2
83	77	5	AURAL SCULPTURE, Stranglers, Epic □
84	100	2	GHOSTBUSTERS, Original Soundtrack, Arista
85	66	11	TONIGHT, David Bowie, EMI America
86	96	4	PORTRAIT, Diana Ross, Telstar □
87	—	1	CHRISTMAS JAMBOREE BAG, Chas and Dave, Rockney □ ROCM001
88	72	12	WE ARE FAMILY, Sister Sledge, Cotillion
89	83	11	SOME GREAT REWARD, Depeche Mode, Mute □
90	—	1	WAR, U2, Island ILPS9733 □
91	76	9	RATTLESNAKES, Lloyd Cole and the Commotions, Polydor
92	99	2	YOU CAUGHT ME OUT, Tracey Ullman, Stiff
93	87	3	17, Chicago, Full Moon
94	98	4	BREAKDANCE, Various, Polydor □
95	94	2	JAMES LAST IN SCOTLAND, James Last, Polydor
96	95	8	STOP MAKING SENSE, Talking Heads, EMI
97	—	1	KILLING FIELDS ORIGINAL SOUNDTRACK, Mike Oldfield, Virgin V2328
98	—	1	HUMAN'S LIB, Howard Jones, WEA WX1 ☆
99	79	3	DON'T SUPPOSE, Limahl, EMI
100	97	2	POWERSLAVE, Iron Maiden, EMI

Compiled by Gallup

☆ Platinum (300,000 sales) □ Gold (100,000 sales) ○ Silver (50,000 sales)

Music Video

1	1	VIDEO REWIND, The Rolling Stones, Vestron
2	2	END OF THE ROAD '84, Status Quo, Videoform
3	—	SING BLUE SILVER, Duran Duran, PMI
4	—	SONG REMAINS THE SAME, Led Zeppelin, Warner
5	6	DANCING ON THE VALENTINE, Duran Duran, PMI
6	7	TOGETHER, Cliff Richard & The Shadows, PMI
7	5	JAZZIN' FOR BLUE JEAN, David Bowie, PMI
8	3	THE WORKS, Queen, PMI
9	4	THIS IS ELVIS, Warner
10	—	INTO THE GAP LIVE, Thompson Twins, Virgin/PVG
11	8	MAKING OF 2AM PARADISE CAFE, Barry Manilow, Peppermint/Guild
12	—	NOW THAT'S WHAT I CALL MUSIC VIDEO 4, Virgin/PVG
13	10	UNDER A BLOOD RED SKY, LIVE AT REDROCK, U2, Virgin/PVG
14	9	WE WILL ROCK YOU, Queen, Peppermint/Guild
15	13	THE 7TH DATE OF HELL, Venom, Polygram
16	14	MAKING OF THRILLER, Michael Jackson, Vestron/PVG
17	—	ON VIDEO, Marc Bolan, Videoform
18	—	HELLO, GOOD EVENING, Blancmange, Polygram
19	15	SYNCHRONICITY CONCERT, The Police, A&M/PVG
20	12	LIVE!, Blondie, CIC

Compiled by Video Week

CELEBRATE XMAS WITH WHAM! ● BLACK LACE
● GARY GLITTER ● ULTRAVOX

UK Singles

Week ending December 15, 1984

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	DO THEY KNOW IT'S CHRISTMAS, Band Aid, Mercury FEED1 ☆
2	1	LAST CHRISTMAS, Wham!, Epic GA4949 □
3	3	THE POWER OF LOVE, Frankie Goes To Hollywood, ZTT/Island
4	9	WE ALL STAND TOGETHER, Paul McCartney And Frog Chorus, Parlophone
5	8	LIKE A VIRGIN, Madonna, Sire
6	2	I SHOULD HAVE KNOWN BETTER, Jim Diamond, A&M ○
7	5	TEARDROPS, Shakin' Stevens, Epic
8	3	THE RIDDLE, Nik Kershaw, MCA ○
9	4	SEXCRIME (NINETEEN EIGHTY FOUR), Eurythmics, Virgin
10	7	I WON'T RUN AWAY, Alvin Stardust, Chrysalis
11	12	FRESH, Kool And The Gang, De-Lite
12	16	ONE NIGHT IN BANGKOK, Murrey Head, RCA
13	15	DO THE CONGA, Black Lace, Flair
14	6	I FEEL FOR YOU, Chaka Khan, Warner Bros □
15	13	LOUISE, Human League, Virgin
16	42	NELLIE THE ELEPHANT, Toy Dolls, Volume
17	39	EVERYTHING MUST CHANGE, Paul Young, CBS
18	10	THE NEVER ENDING STORY, Limahl, EMI ○
19	23	ROUND AND ROUND, Spandau Ballet, Chrysalis
20	30	LAY YOUR HANDS ON ME, Thompson Twins, Arista
21	36	THANK GOD IT'S CHRISTMAS, Queen, EMI
22	56	ANOTHER ROCK AND ROLL CHRISTMAS, Gary Glitter, Arista
23	20	ALL JOIN HANDS, Slade, RCA
24	11	HARD HABIT TO BREAK, Chicago, Full Moon
25	24	INVISIBLE, Alison Moyet, CBS
26	21	RESPECT YOURSELF, Kane Gang, Kitchenware
27	14	LET IT ALL BLOW, Dazz Band, Motown
28	18	TREAT HER LIKE A LADY, Temptations, Motown
29	19	THE WILD BOYS, Duran Duran, Parlophone ○
30	26	PRIVATE DANCER, Tina Turner, Capitol
31	17	CARIBBEAN QUEEN/EUROPEAN QUEEN, Billy Ocean, Jive ○
32	35	SHOUT, Tears For Fears, Mercury
33	43	GHOSTBUSTERS, Ray Parker Jr, Arista □
34	29	WHERE THE ROSE IS SOWN, Big Country, Mercury
35	34	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown ☆
36	25	FREEDOM, Wham! Epic
37	40	NO MERCY, Stranglers, Epic
38	28	NO MORE LONELY NIGHTS, Paul McCartney, Parlophone ○
39	22	I'M SO EXCITED, Pointer Sisters, Planet
40	41	IT AIN'T NECESSARILY SO, Bronski Beat, Forbidden Fruit
41	67	I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic
42	32	THE MEDAL SONG, Culture Club, Virgin
43	31	THE WANDERER, Status Quo, Vertigo
44	45	CLOSE (TO THE EDIT), Art Of Noise, ZTT/Island
45	33	HALF A MINUTE, Matt Bianco, WEA
46	27	WARNING SIGN, Nick Heyward, Arista
47	48	SINCE YESTERDAY, Strawberry Switchblade, Korova
48	38	GIMME ALL YOUR LOVIN', ZZ Top, Warner Bros □
49	51	YOU USED TO HOLD ME TIGHT, Thelma Houston, MCA
50	—	I WISH IT COULD BE XMAS EVERYDAY, Roy Wood and Wizzard, Harvest HAR5173
51	49	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic
52	53	AGADOO, Black Lace, Flair □
53	58	TONIGHT, David Bowie, EMI America
54	—	SO NEAR TO CHRISTMAS, Alvin Stardust, Chrysalis SHS2835



ZZ TOP: a hit that suits and ties them to the chart; WHAM! another chart reign, dear? GARY GLITTER: Christmas turkey or cracker?

55	37	10	ALL CRIED OUT, Alison Moyet, CBS ○
56	63	2	THE TOUCH, Kim Wilde, MCA
57	44	3	LOVE LIGHT IN FLIGHT, Stevie Wonder, Motown
58	—	1	VALOTTE, Julian Lennon, Charisma/Virgin JL2
59	47	13	TOGETHER IN ELECTRIC DREAMS, Giorgio Moroder & Philip Oakey, Virgin ○
60	60	4	THANK YOU MY LOVE, Imagination, R & B
61	—	1	SEPTEMBER SONG, Ian McCulloch, Korova KOW40
62	—	1	SAN DAMIANO (HEART AND SOUL), Sal Solo, MCA MCA930
63	57	6	THE LAST FAREWELL, Elvis Presley, RCA
64	54	6	BLASPHEMOUS RUMOURS/SOMEBODY, Depeche Mode, Mute
65	46	9	LOVE'S GREAT ADVENTURE, Ultravox, Chrysalis
66	—	1	POLICE OFFICER, Smiley Culture, Fashion FAD7012
67	—	1	MERRY XMAS EVERYBODY, Slade, Polydor 2058422
68	61	3	THE GAY CAVALIEROS, Steve Wright, MCA
69	84	2	I WOULD DIE FOR YOU, Prince, Warner Bros
70	62	3	SEND MY HEART, Adventures, Chrysalis
71	72	2	COULD YOU BE LOVED, Bob Marley And The Wailers, Island
72	—	1	BIG DEAL (THEME), Bobby G, BBC RESL151
73	—	1	STEP OFF, Grandmaster and Melle Mel, Sugarhill SH139
74	—	1	SHARP DRESSED MAN, ZZ Top, Warner Bros W9576
75	50	11	TOO LATE FOR GOODBYES, Julian Lennon, Charisma

THE NEXT 25

76	65	I FEEL FINE, Beatles, Parlophone
77	66	KEEP ON KEEPIN' ON, Redskins, Decca
78	83	NOWHERE FAST, Meat Loaf, Arista
79	71	WHO'S THAT GIRL, Flying Pickets, 10 Records
80	—	MY DYING MACHINE, Gary Numan, Numa NU6
81	98	ONE CHRISTMAS CATALOGUE/RELAX, Captain Sensible, A&M
82	—	MODERN GIRL, Meat Loaf, Arista ARIST585
83	73	NEVER LET HER SLIP AWAY, Trevor Walters, Polydor
84	—	THEME FROM TRAVELLING MAN, Duncan Browne, Towerbe TOW64
85	—	AMOUREUSE, Kiki Dee, Rocket ESP6
86	93	WHO DO YOU LOVE, Intruders, Streetwave
87	90	IN THE DARK, Roy Ayers, CBS
88	99	WHITE LINES (DON'T DON'T DO IT), Grandmaster and Melle Mel, Sugarhill ○
89	—	SEE THAT GLOW, This Island Earth, Magnet MAG266
90	59	RIDDLE ME, UB40, Dep International/Virgin
91	78	THIS NIGHT, Billy Joel, CBS
92	94	SEX O MATIC, Bar Kays, Club
93	—	RELAX, Frankie Goes To Hollywood, ZTT/Island ZTAS1
94	88	YOU MIGHT THINK, Cars, Elektra
95	—	CHRISTMAS WITHOUT YOU, Kenny Rogers and Dolly Parto RCA RCA465
96	—	HEARTLESS, Evelyn Thomas, Record Shack SOHO30
97	82	PRIDE (IN THE NAME OF LOVE), U2, Island
98	—	LITTLE WORDS, Ken Dodd, Ritz RITZ090
99	—	HIGHLY STRUNG, Spandau Ballet, Chrysalis SPAN5
100	89	SOMETIMES WHEN I'M DREAMING, Art Garfunkel, CBS

Compiled by Gallup

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



▶ BAND AID makes a meal of it — give generously!

Chartfile

by ALAN JONES

THE POWER Of Love' completed its speedy climb to the top of the singles chart last week to earn **Frankie Goes To Hollywood** their third number one single from only their third release. They therefore equal the record established by **Gerry & The Pacemakers**, who tripped to the summit with their first three singles in 1963.

However, the Frankies' overall impact has been significantly greater than that of Gerry & The Pacemakers. The Pacemakers' first album 'How Do You Do It' peaked at number two, never quite getting the better of the **Beatles**.

Frankie Goes To Hollywood's debut album 'Welcome To The Pleasuredome' has, despite falling short of expectations, spent a week at number one, and has already sold considerably more copies (350,000 or thereabouts) than the Gerry & The Pacemakers album managed in its entire chart career. Furthermore, it's unlikely that the first three Pacemakers' singles sold more than 1.5 million in total, whilst Frankie's hat-trick has already netted sales of four million. As far as I can establish, only the **Beatles** and **Boney M** have registered a higher singles sale in a calendar year.

Frankie Goes To Hollywood have also earned the distinction of being the first act to plunder a trio of chart toppers in the same year since **Blondie** did so in 1980, though **George Michael** deserves an honourable mention for his two **Wham!** and one solo number one so far this year. George will undoubtedly have had further cause to celebrate on Tuesday, but whether 'twas Wham! or **Band Aid** who pinched Frankie's crown was unresolved at the time of writing. A full post mortem on the tussle can be found on the news pages.

ROUND ONE of the million pound TV battle being waged by CBS/WEA and EMI/Virgin in support of their hit-laden twin packs 'The Hits Album' and 'Now That's What I Call Music 4' brought a resounding points victory for the former last week.

'The Hits Album' hit the shops a week ahead of its rival, but the EMI/Virgin camp was confident that the consumers' familiarity with the NTWICM format, and a saturation TV campaign would immediately relegate 'The Hits Album' to a supporting role.

This time however, the pig failed to bring home the bacon. In the first week of direct competition, 63 out of every 100 punters opted for 'The Hits Album', leaving 'NTWICM4' a very poor second.

It's interesting that both albums contain 32 singles chart hits, and retail for more or less the same price. However, the tracks on 'NTWICM4' performed better in the singles chart than those on



Pic by Joe Stevens

FRANKIE GOES TO HOLLYWOOD on the set of Brian De Palma's film 'Body Double'

'The Hits Album', with an average peak position of 11 against 13. The EMI/Virgin album also has a superior sleeve according to nine out of 10 people I asked in a snap poll. All this points to an easy victory for 'NTWICM4', and its failure to capitalise on its built-in advantages must be an indictment of the TV ad which is hectoring and uninformative compared to the slick campaign mounted for 'The Hits Album'. It may be that 'brand loyalty' will eventually win the day for 'NTWICM4', but for the present at least, it's not even close. NB: Whichever album emerges as supreme champion, it's good news for the **Thompson Twins** and **Michael Jackson**, who share the distinction of having a track on both packages...

GIFT IDEA: Many readers will have a father with a Sixties fixation, an uncle with a scratched but valued Beatles collection, or even a big brother who once thought that **Abba** were the bees knees. Now, thanks to a recently launched range of gift packs available exclusively from Marks & Spencer, you can satisfy your relatives' nostalgia and solve your Christmas present problems at the same time.

Each pack is priced at £4.99, and contains a high quality cassette and a 64 page (10 1/4" x 7 1/2") booklet with an unfussy but rather shallow text, copiously illustrated throughout with colour pictures.

The **Abba** tape comprises 14 tracks, and concentrates mainly on the glory years 1974-1978, featuring six of the seven number one singles they collected during that era (only 'Fernando' is missing) plus a nice selection of hits and album tracks. It's a tape which once again underlines the group's enormous ability.

The **Beatles** tape is subtitled 'Their Greatest Hits', and as 13 of the 16 tracks thereon were number one singles I suppose they're right. However, nothing from after 1966 is included, even though it's generally recognised

that later singles like 'Penny Lane' and 'Hey Jude' were their greatest hits.

Finally, '20 Number Ones Of The Sixties' is a collection of chart toppers plundered from the EMI archives, and is heavily biased towards Merseybeat, with tracks from the **Beatles**, **Gerry & The Pacemakers**, **Billy J Kramer** and **Cilla Black**. There's also a couple of **Beach Boys** classics, 'Do It Again' and 'Good Vibrations'. The songs are sensibly sequenced in chronological order, and span the years 1962 to 1968. M&S have twice entered record retailing before, both times with unhappy results, but this time they seem to have hit on a winner...

LASER 558 is overjoyed by the news that a radio ratings survey carried out by a British market research organisation has estimated that the offshore pirate's daily adult audience in Britain is five million (the under 15s, who undoubtedly comprise a large chunk of their audience are, for some reason, not mentioned).

The station has rapidly established itself as a formidable opponent to both BBC and ILR stations, particularly in the East, where it's estimated that 23 per cent of the population tune to Laser daily.

The station was recently silenced for two days by bad weather, but on return all the jocks were in sparkling form, particularly **Charlie Wolf**, who was hysterically funny, blaming their absence on an attack by a sea serpent. In fact, their aerial had been down, but was restored to a vertical position with assistance from the Tasmanian Royal Navy.

Laser's near-neighbour Radio Caroline has a more low-key team of British and American presenters, but is a delight to hear at the moment with a wide-ranging and well-chosen selection of tracks played in threes. It's certainly a little more peppy since Laser's arrival, and worth checking out on 96.3Khz, medium wave, especially since it recently introduced non-stop broadcasting,

filling the nighttime void.

Finally, it's rumoured that Wonderful Radio London International (WRLI) has also dropped anchor in the North Sea and will commence broadcasting very soon. And there's still a chance of two more pirates taking to the high seas before long...

THIS NIGHT' is the sixth single from **Billy Joel's** 'An Innocent Man' album — and it's followed its predecessors into the top 100 to equal the record for most hits lifted from an album, established last year by **Michael Jackson** and 'Thriller'.

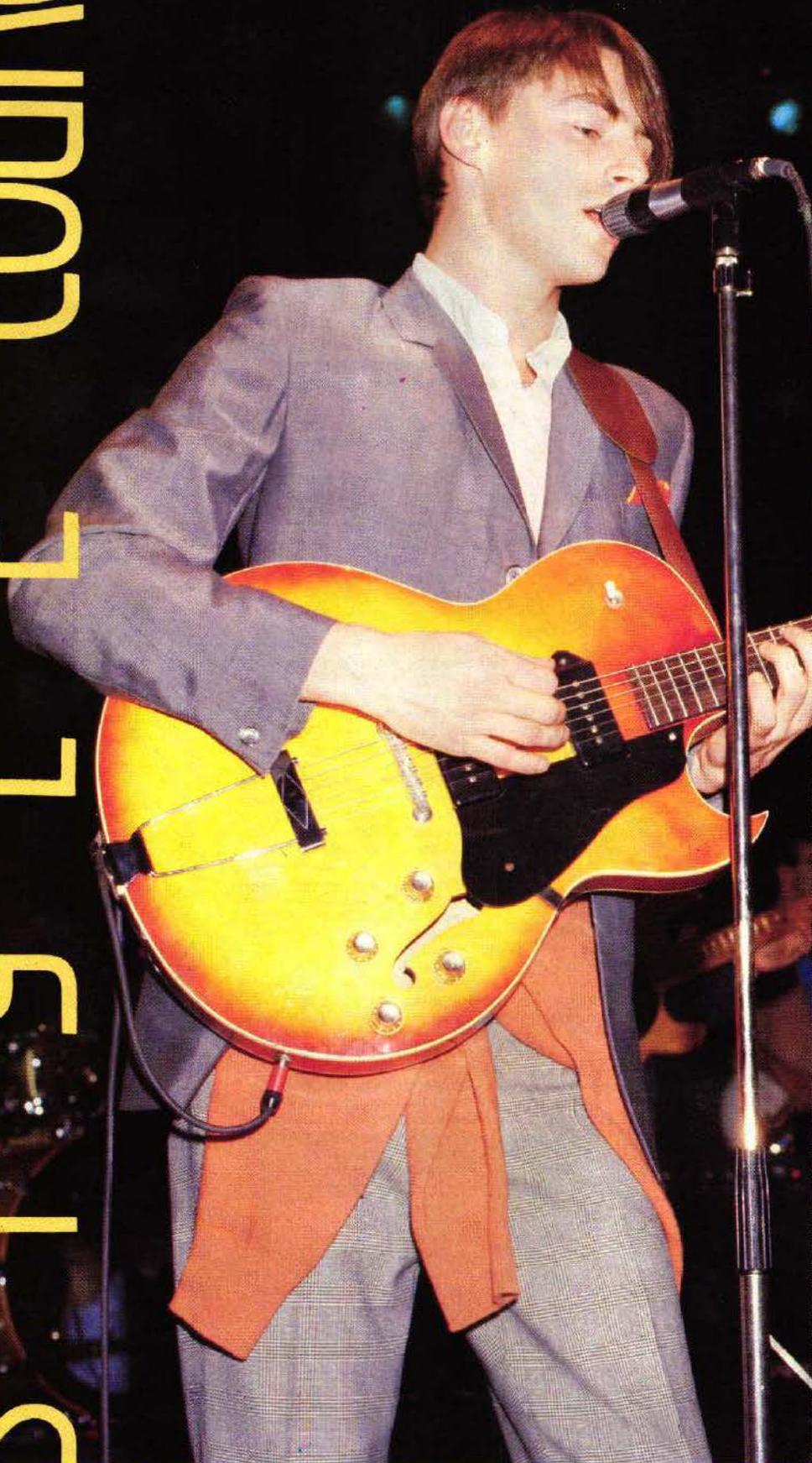
The first single from 'An Innocent Man' was 'Tell Her About It', which was released in August 1983, but didn't chart until the end of the year, after 'Uptown Girl' had reached number one. Second time around, 'Tell Her About It' sprinted to number four, and was followed by 'An Innocent Man' (number 8), 'The Longest Time' (number 25) and 'Leave A Tender Moment Alone/Goodnight Saigon' (number 29). 'This Night' is faring less well, having risen into the eighties at press time.

It's noticeable that each successive single has peaked at a lower position, but that's understandable, since the album's continued popularity (sales so far are around 500,000) is constantly reducing the sales potential of singles.

Jackson and **Joel** are the first to take six hits off an album, but **Lionel Richie's** 'Can't Slow Down' and **Tina Turner's** 'Private Dancer' have both yielded five hits, and still contain songs with singles chart potential.

● If you've never heard 'This Night' before, but find the chorus maddeningly familiar, that's because it's based on **Beethoven's** famous Pathétique Sonata, which has previously been pressed into chart service by **Ken Dodd** (under the title 'More Than Love', in 1966). It was also in the charts last year, as 'Midnight Blue', in versions by **Louise Tucker** and **Pete Knarren**...

STYLISH COUNCIL



● ALBERT HALL, LONDON

THERE IS about the Style Council the rather earnest ardour of youth club discos in drizzly suburban towns. There's no doubt about it, Paul Weller's (genuine) conversion from rocky dynamics to altogether bluer pastures is not without a certain boy scout enthusiasm. No slight intended, the Style Council have already chalked up an impressive series of 45s and Weller's looser approach to songwriting has revealed deeper, less brittle truths.

But live? — you're talking awkward, brother. I suppose it was inevitable really — after all those years of gritting your teeth and jumping up and down, it must be a bit difficult to slow up and slip into the groove. It's just that there's nothing relaxed about the Council's stage persona, it's all fidgety hand movement or grim faced jive. They try to relax, get all informal, but it's as if they're a rock band *imitating* a soul band. And they sound a bit like that sometimes as well.

What worked at the Albert Hall was the rush along uptempo numbers — 'Money Go Round', 'Shout To The Top', 'My Ever Changing Moods' — where the band, how can I say this, rock out. But no quibbles, 'cos clearly PW feels more comfortable, more at home, with a bit of pace behind him. So do the band, because more delicate numbers like 'The Whole Point Of No Return' and 'Paris Match' were messy and rushed.

Unlike Sade's band for instance, the younger councillors lack the feel for texture and timing that enables a group to get inside its music. That's a shame because at the moment the Council's set consists of good songs treated rather patchily.

And yet, let's not be negative. The Style Council's problems stem from the ambition that tilts at rock convention and from Weller's desire to really broaden his vocabulary. They're still learning and in the dead-from-the-neck-up top 20 you can't ask for more than that.