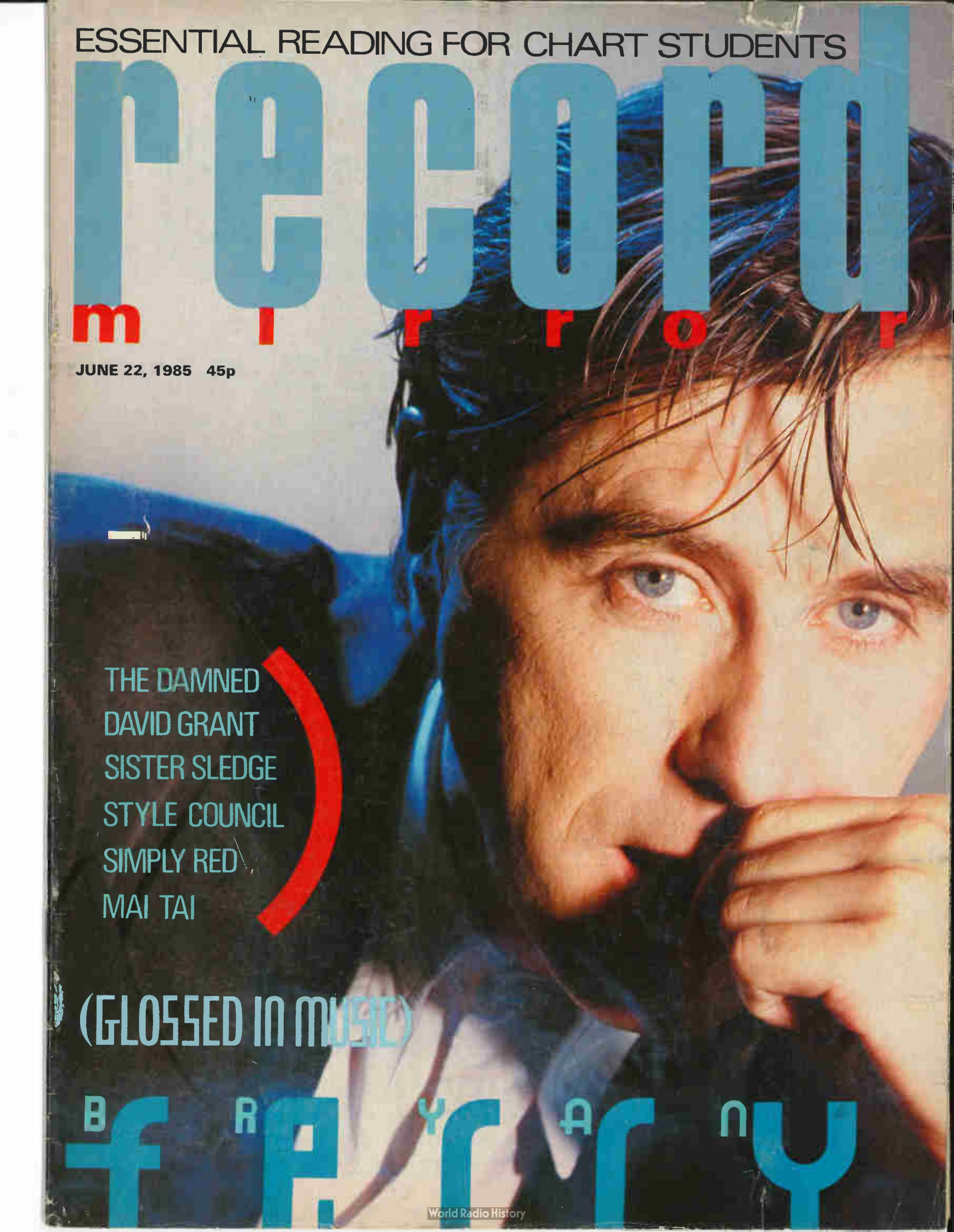


ESSENTIAL READING FOR CHART STUDENTS

# record

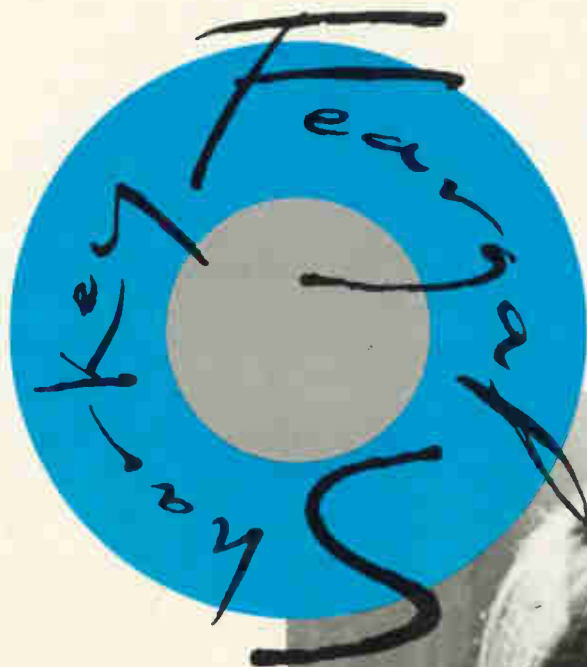


JUNE 22, 1985 45p

THE DAMNED  
DAVID GRANT  
SISTER SLEDGE  
STYLE COUNCIL  
SIMPLY RED  
MAI TAI

(GLOSSED IN MUSIC)

BY



L O V I N G Y O U

*Feargal Sharkey*

7" AND EXTENDED 12"  VS 770(12)





● **CALLING ALL** you California girls and boys. Wouldn't it be nice to grab some of the sunshine sound of the Beach Boys? Well, **RECORD MIRROR** have got five packages of the VHS video 'The Beach Boys — An American Band', a T-shirt, a poster and a copy of the new LP, enterprisingly called 'The Beach Boys', to give away in an easy competition. Just answer these simple questions and the first five correct answers win this pack of surfing goodies.

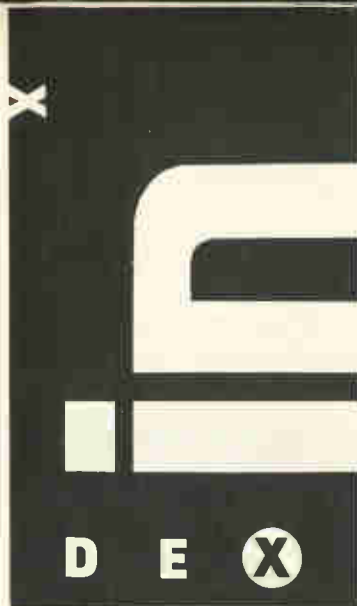
- 1) Which Wilson brother died two years ago: a) Brian ... b) Dennis ... c) Carl ... ?
- 2) Who covered the Beach Boys' 'God Only Knows' on their last LP a) David Bowie ... b) Paul Hardcastle ... c) Bruce Springsteen ... ?
- 3) The members of which band wrote a song on the new LP: a) Duran Duran ... b) Culture Club ... c) Spandau Ballet ... ?

Send in your answers with your name and address on a postcard to **RECORD MIRROR BEACH BOYS COMPETITION**, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ. The closing date is Monday July 1st.



■ **THEY'RE SCOTTISH**, they record for Creation — home of the Loft, ex home of JAMC — and they sound a bit like the Byrds with cold hands. Primal Scream are: Bobby Gillespie vocals, Jim Beat-tie guitar, Tom McGurk drums and Robert Young bass, and their debut single, 'All Fall Down', sounds a wee bit like the West Coast ... without any sun.

Says Mr Gillespie (also drummer with JAMC): "We want to make records as good as Love or the Velvet Underground but also be pop pin-ups at the same time." **INDEX** says wow and watch out for their live shows soon.



● **REMEMBER 'JUDY Teen'?** ('Come Up And See Me) Make Me Smile? 'Mr Soft'? Well for those of you whose remembrances of the Seventies go beyond nappy rash, Steve Harley — that purveyor of the perfect pop song — is back with a catchy little number called 'Irresistible'. Not quite Cockney Rebel, but then Steve isn't 21 anymore either.

Written by Steve, the track was produced by that other prince of Seventies pop Mickie Most, whose label the former Rebel has just signed to. And to add a touch of the Eighties, Big Country's Mark provides the beat.

**NAMED AFTER** an obscure horror film, the moniker gives a deceptive impression of the safe but poppy sound produced by 10,000 Maniacs. Formed four years ago in Jamestown, New York, the backbone of the lunatic sound is formed by keyboardist Dennis Drew and bassist/guitarist Steve Gustafson.

The current single from the six piece is 'Can't Ignore The Train', vocalised by Natalie Merchant whose voice bears a slight tinge of the Debbie Harrys. And watch out for an album later in the year.

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COMPILED BY DI CROSS

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**record**



Compiled by  
Robin Smith

● **OLD SMOOTHY** George Benson will be dusting off his white suit for a tour in October. He'll be playing Birmingham NEC October 26, Edinburgh Playhouse (two shows 6.45pm, 9.45pm) October 28, and Wembley Arena November 1.

Tickets for Birmingham are priced at £12.50, £10.50 and £8.50, available by post from Kennedy Street Enterprises, PO Box 4, Altrincham, Cheshire WA14 2JQ. Make your cheques or postal orders payable to Kennedy Street Enterprises and enclose a sae. From June 22 they will also be available from the NEC box office, Birmingham Odeon, Birmingham Cyclops, and many more outlets.

For Edinburgh, tickets priced £11 and £9 are available from the box office and usual agents.

For Wembley, tickets are priced £14.50, £12.50, and £10.50 available from Kennedy Street Enterprises, PO Box 77, London SW4 9LH. Again, don't forget to enclose a sae. Tickets will be available also from the Wembley box office from June 22 and ticket agencies.

● **ZEKE MANYIKA** releases his single 'Cold Light Of Day' on June 28. Zeke and his band Dr Love will also be playing a string of dates at Portsmouth Basins Club June 25, Camden Town Hall 28, Oxford Lincoln College 29, Brighton Conference Centre 30.

■ **STOP HERE!** Before you flip the pages because you can't wait to look at Bryan Ferry's quiff or find out what the Damned have been up to, fortify yourself with this week's hot news. Adam Ant, Kid Creole and David Cassidy are hitting the road and the Style Council are releasing another single.



## ADAM IN ACTION

■ **ADAM ANT** is back in action. He'll be releasing a single next month followed by an action-packed tour in the autumn.

Adam's record 'Vive Le Rock' will be out on July 1 and a 12-inch remix will also be available.

Adam will kick off his tour with a show at Southampton Gaumont on September 10, followed by Bristol Hippodrome 11, Manchester Apollo 13, Sheffield City Hall 14, Liverpool Empire 15, Newcastle City Hall 17, Edinburgh Playhouse 18, Aberdeen Capitol 19, Leicester De Montfort Hall 21, Ipswich Gaumont 22, Brighton Dome 23, London Hammersmith Odeon 25, Nottingham Concert Hall 27, Birmingham Odeon 28. Joining Adam will be Marco Pirroni, Chris De Niro and Count Wicling.

Tickets go on sale on June 22 from box offices and usual agents. Tickets are £6 and £5, apart from London where they will be £6.50 and £5.50.

He is now appearing in 'Entertaining Mr Sloane' at the Manchester Royal Exchange Theatre.

● **MARILLION** have added five more dates to their tour, so don't despair if you couldn't get tickets the first time around. Marillion play Manchester Apollo September 25, Birmingham Odeon 27, Hammersmith Odeon October 3, 4, 5.

● **THE FAITH** Brothers, those enigmatic young men from Fulham, release their second single 'A Stranger On Home Ground' on June 24. The 12-inch version features a live rendition of 'Country Of The Blind', recorded at Guildford Civic Hall on their recent tour with the Alarm. The FB's will be touring in early July, so watch this space for details.

## KID TOURS

● **KID CREOLE** releases his album 'In Praise Of Older Women' next month and he'll be taking the Coconuts out for a long-awaited tour. Lots of surprises are promised, at Ipswich Gaumont July 23, Poole Arts Centre 24, Portsmouth Guildhall 25, St Austell Coliseum 26, Bristol Colston Hall 27, Birmingham Odeon 29, Manchester Apollo 30, Edinburgh Playhouse 31, Newcastle City Hall August 2, Liverpool Royal Court 3, Nottingham Royal Concert Hall 4, Hammersmith Odeon 5, 6. Tickets are priced £6.50 and £5.50 except at Poole and St Austell where they are £5 only, and London where tickets are £7.50 and £6.50. Hurry along to box offices and usual agents to buy yours now.

● **MEAT LOAF** will be going ahead with his appearance at Knebworth on June 22, despite breaking his leg. Meat Loaf came a cropper in Brisbane, but he's been doing shows hobbling around in a plaster cast, so as not to disappoint his fans. What a trouper. Stories that Knebworth might be called off because of a row over who will pay the £37,000 police bill for security at the event, have been discounted. "It will be going ahead as planned," said a festival spokesman.

● **ANNIE WHITEHEAD** releases her debut album 'Mix Up' on June 24. The album contains nine tracks, most written by Ms Whitehead herself.

● **MIAMI SOUND** Machine, who had a tremendous hit with 'Doctor Beat', release their single 'Conga' this week.

● **CARL ANDERSON** releases a new US remix of his single 'Buttercup' this week. Anderson will be at Radio London's Soul Night Out at the Hammersmith Palais on June 20.

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## MOORE TO COME

■ **GARY MOORE** goes out to a few concert halls with his first tour for 18 months in September. Moore and his band will be playing Glasgow Barrowlands September 14, Edinburgh Playhouse 15, Newcastle City Hall 16, Bradford St George's Hall 18, Cardiff St David's Hall 19, Birmingham Odeon 20, Blackburn King George's Hall 22, Manchester Apollo 23, Sheffield City Hall 24, Ipswich Gaumont 26, Hammersmith Odeon 27, 28, Leicester De Montfort Hall 30, Bristol Colston Hall October 1, Oxford Apollo 2.

Moore's band features Glen Hughes on bass and lead vocals, Neil Carter on keyboards and guitar and Gary Ferguson on drums. Gazza should release another album to coincide with his tour.

● **STEVE ARRINGTON'S** follow up to 'Feel So Real' is 'Dancin' In The Key Of Life', the title track from his album. The 12-inch version features an instrumental remix.

● **WOMACK AND WOMACK**, the well-known husband and wife singing duo, release their single 'Strange And Funny' on June 24. The 12-inch version features the bonus track 'Here Comes The Sun'.

## NEW ARMY RECRUIT

● **NEW MODEL Army** have found somebody ugly enough to replace their bass player Stuart Morrow who left the line up a few weeks ago. He's 17-year-old Jason 'Moose' Harris who hails from the rock 'n' roll capital of the world — Marlborough in Wiltshire. Jason has had no previous experience with a band.

NMA have made an alteration to the second part of their tour. Their gig at Hull Tower Ballroom on June 19 has been replaced by a concert at Norwich East Anglia University. They'll now play the former date in the autumn.

● **BILLY IDOL** releases his classic track 'White Wedding' on July 1. It's taken from his mini-album 'Vital Idol'. The 12-inch boasts a specially-extended "shotgun mix".

● **THE ARMOURY Show**, who release their single 'Glory Of Love' on June 24, have lined up a tour. See them at Edinburgh Coasters June 27, Retford Porterhouse 28, Sheffield Leadmill 29, Stoke Shelleys July 1, Leeds Warehouse 2, Newcastle Tiffanys 3, Birmingham Laboratory 4, Blackpool Greyfriars 5, Manchester Gallery 7, London Electric Ballroom 8.



● **JOHN FOXX** releases his long-awaited single 'Stars On Fire' on June 24. Written and produced by Foxx himself, the single will be available as a double pack with a second single featuring 'City Of Light' and 'Lumen De Lumiere'.

● **DAVID CASSIDY** plays his first tour for 11 years in the autumn. He'll be appearing at Cornwall St Austell Coliseum September 21, Poole Arts Centre 24, Brighton Centre 26, Nottingham Royal Concert Hall 30, Birmingham Odeon October 2, 3, Manchester Apollo 6, 7, Edinburgh Playhouse 10, Newcastle City Hall 13, Sheffield City Hall 16, Oxford Apollo 19, London Royal Albert Hall 21, 22. Tickets are on sale now.

# CONTINUED COUNCIL SINGLE

● **THE STYLE COUNCIL** do their bit to promote tourism in Milton Keynes when they release their single 'Come To Milton Keynes' on June 28. The flip side is a new track '(When You) Call Me' and a 12-inch version is also available with 'Our Favourite Shop' and 'The Lodgers'.



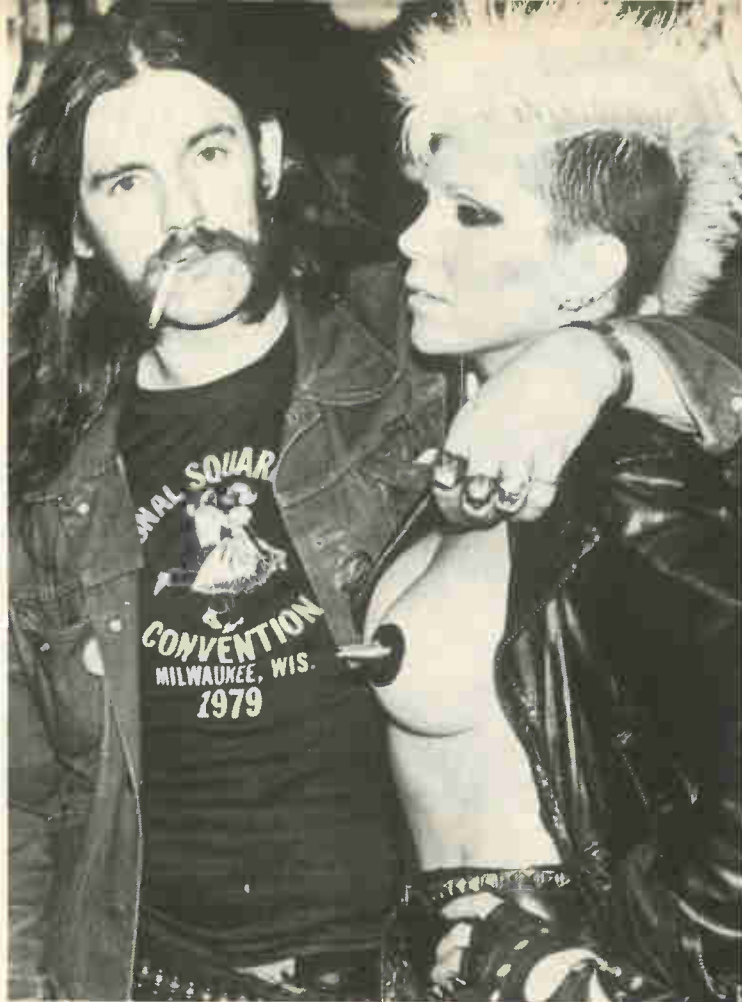
● **BILLY BRAGG** will be playing the Merseyside County Council People's Festival on June 30 at the Pierhead in Liverpool. Also appearing at the free gig will be the Icicle Works.

● **STREET SOUNDS** release 'The Artists Volume 2' on June 28. It's a double album selling for a single album price and features the collected works of Luther Vandross, Teddy Pendergrass, Change and Atlantic Starr.

● **DON HENLEY** releases his US hit 'Dirty Laundry' over here on June 24.

● **SUPERIOR SOULSTERS** Kleer, release their single 'Take Your Heart Away' on June 24. It is taken from their album 'Seekret'.

● **IT LOOKS** likely that Jimmy Somerville and his pal Richard Cole will be added to the bill for the Jobs For A Change show in Battersea Park on July 7.



## WENDY JETS IN

■ **MOTORHEAD** HAVE decided to celebrate their tenth anniversary twice, with a second show at Hammersmith Odeon on June 28. Tickets for this historic event are £5 and £4.50 available now from the box office and usual agents.

Extra special guest at both the shows will be Wendy O Williams, a girl nearly as dear to Lemmy's heart as Samantha Fox.

"Motorhead are a legend and Lemmy is one of my oldest friends," commented Wendy. "I thought f\*\*k everything, I'm coming over to celebrate the tenth anniversary of the greatest band in the world."

● **A SPECIAL** edition of Elton John and Millie Jackson's 'Act Of War' is available this week. It comes with eight exclusive colour photographs of Elt and Millie taken from their video — but hurry, hurry, hurry, only 15,000 will be available.

● **BIG SOUND** Authority release a special 10-inch collectors disc this week. This has a special mix of 'Bad Town' on the A side while the flip features 'It's Not The Way', 'Somebody Up There' and 'Excuse Me Please'.

## LEVEL 42 LIVE

**LEVEL 42**, those furious funksters from the Isle Of Wight, release their live album 'A Physical Presence' on June 28. It's a double album featuring 13 tracks recorded at shows in Reading, Woolwich and Chippenham.

Initial quantities of their priceless new gem will sell for the same price as a single album.



● **STING** RELEASES a special 12-inch version of 'If You Love Somebody Set Them Free' this week. The single includes an eight minute long special Jellybean dance mix.

● **THE POLICE** are gunning for anybody who says they're splitting up. Manager Miles Copeland has issued a writ against a national newspaper who said the band were going their separate ways, and he's threatening to take similar action with anybody else who makes scurrilous claims.

Copeland claims that reports saying the band is splitting damages their reputation and also knocks their earning potential.

"The members of the Police are simply doing their own thing at the moment," he says.

● **BB&Q** RELEASE their single 'Genie' on June 24. The single features additional vocals by Curtis Hairston. That must mean something.

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## POWER FAILURE

■ **ROBERT PALMER** will not be joining **The Power Station** for their first tour which starts in America at the end of this month. Palmer says he's way behind schedule on his own album and really hasn't got the time to spend touring.

This has fuelled rumours that Palmer might be splitting with The Power Station completely, but official sources insist that Palmer's departure is only for the duration of the tour.

Hurriedly searching around for a new vocalist, The Power Station have lined up Michael Des Barres who used to be with Detective, Chequered Past and Silverhead. Des Barres also co-wrote Animotion's hit 'Obsession'.

## STRAITS' NEW ONE

● **DIRE STRAITS** release their single 'Brothers In Arms' on June 28 and they'll be playing a second British tour in December. See 'em at Newcastle City Hall December 3-6, Manchester Apollo 7-10, Deeside Leisure Centre 11-12, Shepton Mallet Showring Pavilion 13-14, Birmingham NEC 15-16, Hammersmith Odeon 17-23, Edinburgh Playhouse 29-31. Tickets for Deeside, (priced £9.30) Shepton Mallet (priced £9.30) and the NEC (priced £11 and £9) are available from Dire Straits Box Office, PO Box 77, London SW4 9LA. Make your cheques or postal orders payable to Dire Straits Box Office, enclose a sae and allow 28 days for delivery. Tickets for the other dates are available from the venues and usual agents.

● **DEAD OR Alive** add a date to their tour at the Hammersmith Odeon on July 7. Tickets are £5.50 and £6.

● **THESE TENDER Virtues**, the Black Country band fronted by former Dexy's Midnight Runner Pete Williams, have released their debut single on Carousel Records. It features the tracks 'Keatons Walk', 'Til We Empty Off This Bottle' and 'Waltz'. There'll be a six track mini LP entitled 'The Continuing Saga' out on June 30.



**FRIDAY** sees Dawn French presenting 'Swank' (C4, 5.30pm) which takes a look at high fashion. 'Ready Steady Go' (C4, 5.50pm) the Sixties pop show, returns and featured in this edition are the Beatles and the Rolling Stones. See how it was before Duran Duran were invented. '6.20 Soul Train' (C4) has Phil Fearon and Galaxy.

**SATURDAY'S 'Saturday Picture Show'** (BBC 1, 8.30am) has Bonnie Langford and those Fine Young Cannibals while 'No 73' (ITV, 10am) features Jamie Rae and Tippa Irie. '30 Years Of Rock' (Radio 1, 1pm) has the events, music and personalities of 1965. 'Saturday Live' (Radio 1, 4pm) comes from Knebworth where Deep Purple and a host of other heavy metal stars will be splitting your eardrums. 'The Max Headroom Show' (C4, 6pm) has wacky Max and lots of video clips while 'In Concert' (Radio 1, 6.30pm) features the Opposition and Simon F.

**WEDNESDAY'S 'Poparound'** (ITV, 4.50pm) has Toyah and Spear Of Destiny.

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Virgin



reviewed by  
mike gardner

## SINGLE OF THE WEEK

**CHRIS REA 'Josephine' (Magnet)** Normally I'd prefer to have root canal work done without an anaesthetic than listen to Chris Rea but this song is a different story. It's an immaculately performed love song with a languid atmosphere and real feeling. It's as old-fashioned as hell but it has style; easily his best since 'Fool (If You Think It's Over)'.



## THE GOOD

**THE ADVENTURES 'Feel The Raindrops' (Chrysalis)** We'll kill two birds with one stone here. You can help me with an embarrassing problem and do yourself a favour by buying this fine platter. In our 'Tips for 1985' the esteemed Paul Sexton chose Jaki Graham, Cool Notes and one Paul Hardcastle. We've had to widen the door to get his head in nowadays. I, on the other hand, chose Tottenham Hotspur — the less said about that the better — and this wonderful combo. Now, they've pulled their weight with three quality singles and an excellent LP in 'Theodore And Friends' — so now it's up to you. For your moolah you'll get a sparkling single with strength and melody in abundance — I can't say fairer than that.

**TEARS FOR FEARS 'Head Over Heels' (Mercury)** No doubt — Tears For Fears are the most improved band of 1985. Three years ago this would have turned out as a turgid piece of slop. Now they've lightened up without becoming lightweight — a balancing trick worthy of a tightrope walker. 'Head Over Heels' doesn't quite match up to the classic pop lines of 'Shout' and 'Everybody...' but it still knocks seven bells out of the major competition.

**THE DAMNED 'The Shadow Of Love' (MCA)** It sounds like The Damned have been listening to the soundtrack of some dodgy Fifties western movie, borrowed a few Sixties garage band motifs and chopped it about with their usual aplomb. It's nice to see them still having fun after all these years and letting us have a bit too. Good stuff.

## THE REST

**BUCKS FIZZ 'You And Your Heart So Blue' (RCA)** Bucks Fizz have again proved that fact is always better than fiction, having read The Sun last week. Could the 'Dallas' scriptwriters have made up a better tale of sex and high flying wheeling and dealing? Could the 'Godfather' makers have made up a gorier tale of alleged 'family' treachery and squalid break ups? This release is a spirited version of the sort of thing Smokie used to knock out in their sleep. It's not a patch on the B-side — 'Now Those Days Have Gone' — a quality song and more than a little apt to boot.

**PHILIP OAKEY AND GIORGIO MORODER 'Good-Bye Bad Times' (Virgin)** Back together in electric dreams and it's not far from the rip-roaring disposable pop the Human League could be releasing if they weren't so self-conscious after the success of 'Dare'. This is simple, energetic and none the less effective for all that.

**HOWARD JONES 'Life In One Day' (WEA)** In the cold light of day, Howard's philosophising makes the TV series 'Kung Fu' sound like Satre. Usually, like Mary Poppins, he coats his medicine with a spoonful of energetic, addictive sugar. But despite the

party atmosphere you feel he could have worked harder to disguise a poor song.

**FEARGAL SHARKEY 'Loving You' (Virgin)** On the surface this sounds like the overwrought idiot offspring of 'Chariots Of Fire' and 'Amazing Grace' — it's got more synthesisers than the entire back catalogue of Human League and Depeche Mode put together — and it takes ages to get going. But for all that, it has a strangely endearing quality to it.

**TOYAH 'Soul Passing Through Soul' (Portrait)** Q: What do you get when you cross Toyah in her Bowie mood (circa 'Heroes') and Sheena Easton's old producer? A: Two things. One is difficulty stifling those yawns, and secondly, something you wouldn't want to tread in while walking across a cow field.

**DEAD OR ALIVE 'In Too Deep' (Epic)** Without a doubt this is DOA's best so far — but that's not saying much. It's identikit pop, like most of the other success stories of the past two years; it takes a lot of Motown devices and tricks, throws them into a Human League/disco blender, adds a dash of sparkle and Robert's your father's brother. I'd be more enthusiastic if I didn't have the nagging feeling that I've heard the chorus before.

**RAH BAND 'Sorry Doesn't Make It Anymore' (RCA)** Another charmless attempt to ape The Carpenters — it's really only for people who get emotionally upset at hearing the 'Crossroads' theme.

**CURTIS HAIRSTON 'I Want You (All Tonight)' (Pretty Pearl)** I'm convinced there's a secret soul mould that's sold to record companies — like draught Coke Cola (you get the magic liquid and just add the soda water). In this case it's the tediously dull low drive groove that did the rounds about five years ago and should've been melted down, instead of making a nuisance of itself now.

**RUSS ABBOT 'All Night Holiday' (Spirit)** Imagine 'Atmosphere' with slightly different words and you'll see why a break in a Siberian salt mine isn't such a bad proposition after all. Anyone who buys this deserves to lose their ears in a painful way.

**HIPSWAY 'The Broken Years' (Mercury)** Come on down, the price is right. It's summer and

time to play 'Great White Hope' for 'Big Money'. Win have put in a good bid for success with 'You've Got The Power'. While Simply Red disqualify themselves by doing to the Valentine Brothers what Pat Boone did to Little Richard and Fats Domino in the Fifties. Hipsway, like 'Coronation Street's' Bet Lynch, show their (soul) roots but make up for their inelegance by a brassy attitude.

**FAITH BROTHERS 'A Stranger On Home Ground' (Siren)**

Another contestant on 'Great White Hope' and a fine example to all the others. Sure, they have their Sixties and early Costello influences but, despite a dreadful production, they've still managed to inject enough fire to kick it firmly into the Eighties. It should cause a modest ripple in the charts — and deservedly so.

**BLACKFOOT 'Morning Dew' (Atco)** It must be festival time; you can always tell, it's when bands start to dust off their versions of 'Johnny B Goode' and this old Tim Rose song. As usual the song gets mashed out of sight by the histrionic vocals and some vandel-like thrashing from the band.

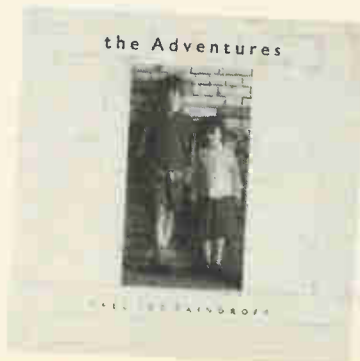
**NARADA MICHAEL WALDEN 'The Nature Of Things' (Warner Brothers)** Once upon a time Mr Walden had his finger right on the button of soul things with hits like 'I Shoulda Loved Ya'. Now he couldn't find it with the help of Interpol and the FBI.

**JOANNA GARDNER 'Watching You' (Boiling Point)** She's no relation, honest. If she was I'd have a word in her shell-like about not disgracing the family name with duff dance drivel like this. While she wouldn't get thrown out of Gardner Towers for her spirited attempt at this truly awful material she'd have to use the tradesman's entrance.

**JOHNNY ROCCA 'I Want You' (Beggars Banquet) PINK RHYTHM 'Can't Get Enough Of Your Love' (Beggars Banquet)** Both projects feature Mr Rocca — the man behind Freeez's 'Southern Freeez' and 'IOU'. The solo track is a fine attempt at Leon Ware's impressionistic vision of Marvin Gaye's looser moments. The Pink Rhythm track sounds suspiciously like the last Johnny Rocca single under a new banner. It sounds like a good pastiche of an early Eighties soul slider but you expect more from a Rocca.

**LW5 'Ripe For The Picking' (Virgin)** The production by P-P-P-Paul Hardcastle has managed to retain the natural exuberance of LW5 without swamping it in tricks and slickness. It's the only thing that makes an ordinary song slightly endearing, if not totally memorable.

**CHRIS CAMERON 'Is This Love?' (Steinar)** The man who produced Alton Edward's 'I Just Wanna (Spend Some Time With You)' some moons ago is on the solo trail with a smooth, creamy shuffler that owes tons to Earth, Wind And Fire but lacks the spark to really pin back the ears.





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- ▶ 3. **Marillion** Misplaced Childhood..... £4.99
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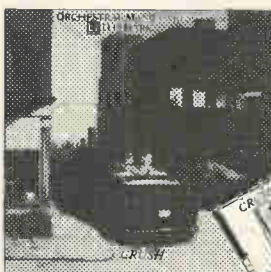
▶ **New Releases**



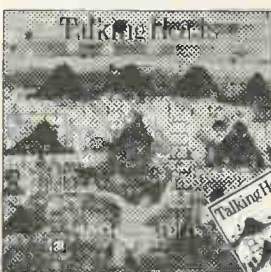
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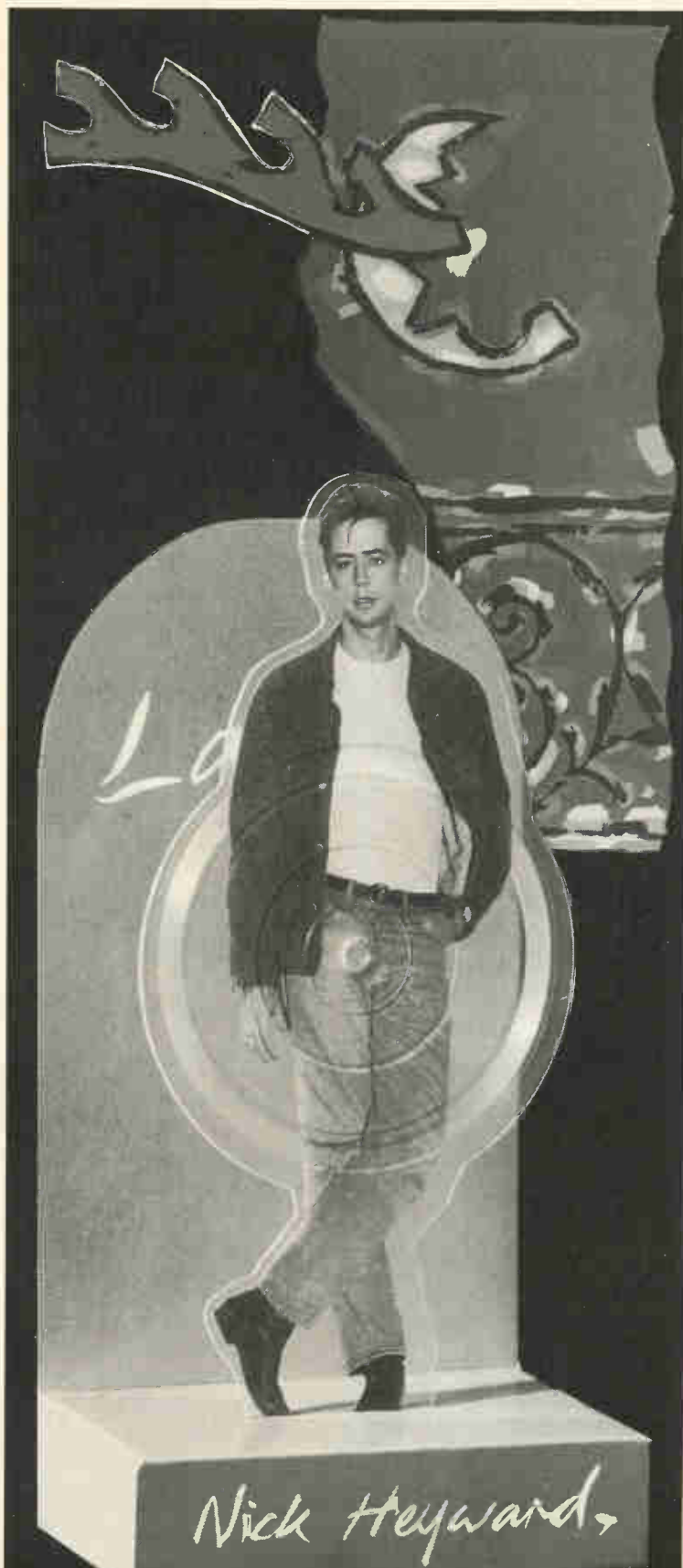
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ARISTA

# THE LEAGUE OF GENTLEMEN

as told to JIM REID

THE LEAGUE were taking a holiday. They went not in search of sun, not in search of scenery, not in search of bars full of people from Birmingham drinking Watneys Red. . . no, no such pleasures could wait; for the moment all of our fine ensemble required was a country, an island, anywhere, that had neither heard of, or seen the truly repugnant **Terry Wogan**. Anywhere without TV or radio would do . . . and thus the League decided to holiday in the Rotherhithe tunnel. And to lighten their dark load they decided to talk pop. . .

"Egad," said Lord Hip Hop. "Does a man good to escape that cheesy grin, a lot more good, apparently, than a spot of parachuting. For pity poor **Bryan Adams**, who on his first ever parachute jump in Memphis last week, nearly cut himself a flesh and blood sandwich. Jumping from over 5000 feet, the brave Bryan found himself in a parachute not opening situation and was dangerously close to the big splat before his emergency 'shute obliged, thus saving his legs and a nice pair of denims.

"Now that Mr Adams has shown most of the pop folk up for the snivelling curs they are, I think we really are ready for the, wait for it, **Black Sabbath** to reform story. **M Pilgrim's** favourite group are considering reforming for the US Band Aid concert. . .

"And denim merchants of a more effete, if melodious, nature, **Smokie** are to reform for a benefit concert for the victims of the Bradford fire. At eight thirty this evening, the League of Gentlemen will reform around the mighty Crow, hold hands, kiss the person on their immediate left and shout 'yeoaaah'. There is no apparent motive in this behaviour. . .

"And one wonders what possible motive Miami Vice star, **Don Johnson** can have for presenting career dwarf, **Madonna** with a bouquet of flowers. . . does she suffer from hay fever perchance?

"**Boy George** doesn't. . . suffer from hay fever, that is, though it does seem at the moment the

good Boy is enduring a veritable surfeit of famous people: invited to his birthday party last week, **Diana Ross**, **Cyndi Lauper** and **Morgan Fairchild**. . .

"Phew, unexciting stuff hey? Well, want to hear something thoroughly unexciting . . . the **Go Go's** have split up. . . who? Nah, they weren't playing in defence for Stoke City last season. . .

"Following their tangle over the rights to old **Beatles** songs **Michael Jackson** and **Paul McCartney** are not considering an offer for the Maharajah Taffy's autobiography. 'I Only Went Out To Take A Leek'. . .

"And more Macca news: strong rumour has it that the **Band Aid** Wembley gig will end with Paul singing 'Let It Be', before the entire ensemble of megacelebs (and **David Bowie**) prance on stage and sing 'Feed The World'. . .

"And finally rumours that the **Beatles** are to reform for the Band Aid concert - **Julian Lennon** filling in for **John** - are totally unfounded according to Raynes Park pop guru **Robin** - if it's not in a press release it's not news - **Smith**. In which case expect the Beatles to reform. . . "

The League were stunned at the news, only the thought that the Beatles would most probably be wheeled out on the Wogan show stopped their celebrations. Even the League Of Gentlemen had trouble imagining a world without Terry Wogan . . .



Photo: Syndication International

●MAZ AND George after Charles Atlas course

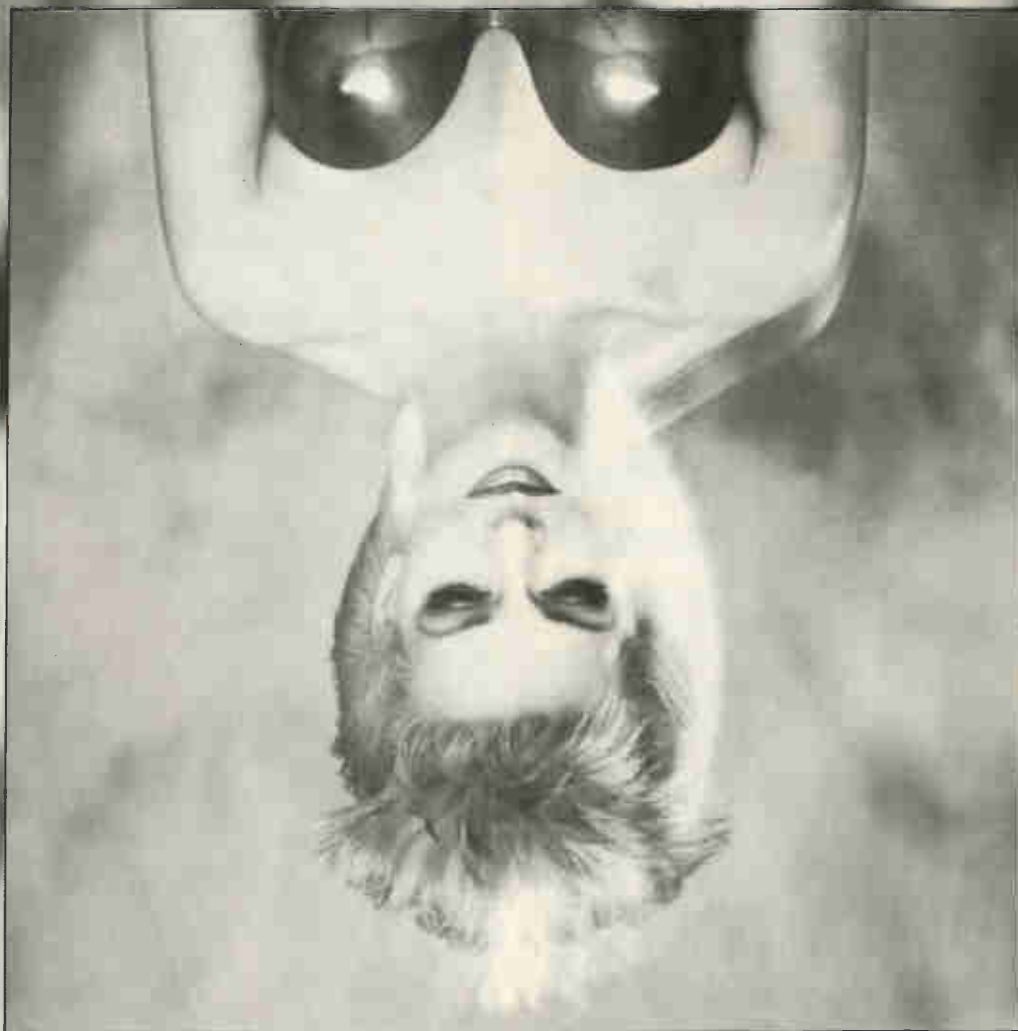




Jeffery

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THE RECORDS



TOYAH

THE RECORDS

Bryan Ferry and Dylan Jones discuss trousers, fashion, music and yachts. (Remember: the most elegantly tailored interviews are always in RM)



# SLAVE TO STYLE

**"MAKE ME** a deal and make it straight, all signed and sealed, I'll take it." Those few words, uttered nearly 15 years ago, officially opened the Seventies. The opening lines to Roxy Music's first single 'Virginia Plain' — three minutes of frenzied star-gazing bubble and squeal — the Glam Rock era personified in a trailblazing barrage of sheer wanton hedonism. . . .

Roxy's music always equalled their elegance, and through such records as 'Do The Strand', 'Pyjamarama', 'Street Life', 'Love Is The Drug' and 'All I Want Is You' they catalogued the flash self-preservation society of London's high life and low life.

After Ferry acknowledged the disco boom and the soul-boy fanatics residing in his audience with the dancefloor ersatz of 'Love Is The Drug', he split the band and tried to forge a solo career, already established with his two solo LP ventures 'These Foolish Things' (Bryan's version becoming the version all others were measured by) and 'Another Time Another

Photo: Eugene Adebare





Place'.

At that time he was unsuccessful and records like 'Tokyo Joe' and 'Let's Stick Together' dented his public image rather than enhanced it. Then in '79 Roxy came back, streamlined and chartbound with a narcissistic and hydro-powered single 'Trash' and the LP 'Manifesto'.

Their records since have become more and more stylised, more and more sophisticated... and Bryan Ferry's latest LP 'Boys And Girls' (his first work for three years) takes the 'Avalon' sound and purifies it — turning the beat around to wallow in its own graciousness.

Ferry himself has gradually developed into the well-travelled, well-read and well-dressed sophisticate that he always wanted to be. He is a man outside the pop world — he's had his share of party-time wasting and too much fun — he's content with his private life and his wife, crafting songs with such intricate polish and haunting refrains — standing tall as the ambassador of elegance and decorum.

I asked Bry a few questions about music, fashion, yachts and his latest LP.

● **Have you become more of a perfectionist as you've got older?**

Unfortunately, yes. If you're really passionate about what you do then there's no other way. I take the utmost care over every aspect of the things I can control — the things I can't control I pretend don't exist.

● **Your singing style has mellowed in the past five years — will we ever hear you singing at the top of your range again?**

I'd like to think not because it sounds so awful. I've come to terms with my own instrument and now I operate within a certain range. The only album I've made which I don't much care for is the first Roxy album — it's far too shrieky... anyway I don't like the sound of my own voice much.

● **How has being married affected your work?**

It's made me more professional in my attitude. Now I have a firm base... instead of rushing around all the time and doing all the things you do when you're a bachelor looking for a mate and being out late every night always on the move. I've just calmed down.

● **How important do you think Roxy's early work was?**

No idea. It's been very influential, especially now, so there's obviously something good about it — and people say that imitation is the sincerest form of flattery but I don't think it's very healthy at all... you should be your own man. If I ever imitate someone I make sure that they're dead — it's not possible to be completely original because you're always aware of the past... but if you've developed some success out of it you should have developed your own style.

● **What do you think of the 'Blitz' scene and the eclectic age of dressing that followed?**

England always has been a weird place and one of the few parts of the world where that sort of eccentricity is allowed to happen. People dressing in 18th Century garb or German decadent cabaret gear is very interesting and it's incredible that so many different styles of behaviour and attitude can exist at the same time. There aren't very many rednecks left.

● **What do you think have been the most important changes in fashion in the last 10 years?**

I never really saw myself as a fashion leader at all — I just did what suited myself. In 1974 I was chastised for wearing a Gaucho outfit and now everyone's doing it. It's hardly being a fashion leader if it takes 10 years for people to catch on.

● **What are your particular Roxy Music favourites?**

The album I like most overall is 'For Your Pleasure' — I have fond memories of it and I think it is a strong piece of work that includes some of my best songs. I drove up to a cottage in Derbyshire in an old Renault 4 and wrote most of the material up there. 'Editions Of You', 'Do The Strand' and 'Beauty Queen' are all great, great songs.

● **Why is the new LP called 'Boys And Girls'?**

That particular track is the least accessible, so I thought I'd try and make people play it... it's just me being perverse really. I hope people give it some attention because it's the ugly child of the brood. 'Don't Stop The Dance' will probably be the next single, though my favourite track is 'Windswept'.

● **Is there anything that you haven't got that you can't afford?**

How many hours have you got?! — there are millions of things. There is this myth that I'm incredibly rich... I mean I don't have problems with the HP payments or anything like that, so in comparison with a lot of people I am rich. But I have seen rich people and I know what I don't have: I don't have any race-horses, flash cars, a great house, a big estate, no servants, no yachts — these are the sort of things I'd like to have. The feeling of space is very important — the security of land... so I'd really like to have a farm. I think that is my ambition.

● **What was the last fashion show you went to?**

Just a few weeks ago in Paris actually. I went to shows by Jean Paul Gaultier, Claude Montana and Issey Miyake. I was there to make a video for 'Slave To Love' and it coincided with the week of the collections. It's a totally different scene and very nice to click into... but generally I don't go because I don't like being in places where there are a lot of photographers. It makes me feel uncomfortable and I hate feeding the image machine because it's detrimental to my best interests. Though I must say I like your jacket — and those are the finest pair of trousers I've ever been interviewed by.

# DEAD OR ALIVE

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JULY 5 · BRIGHTON · HIPPODROME  
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*Epic*



H A V E

# M E R S E Y

**PINK INDUSTRY ON THE FUN FACTORY THAT PRODUCED FGTH AND TURNED MORRISSEY INTO A PIN-UP. ELEANOR LEVY TAKES NOTES**



ON THE Casey: Jayne elbows Holly out of this vintage Big In Japan shot ▶

**A**S THE song goes: 'Friends, I got friends, woo-oo-oo-oo.' Shalamar's articulate and moving words have never been so relevant. Especially when you're Pink Industry, the trio that emerged out of near legendary Liverpool bands Big In Japan and Pink Military.

There's also the slight matter of a man who wanted to call his solo album '20 Golden Great Assassinations', plus a Pole, who, legend has it, was kidnapped from a passing fishing vessel. And when you number a certain Mr Johnson and Mr Rutherford among your close acquaintances, your friends are liable to gain you more attraction than most.

But more of that later. Pink Industry are Jayne Casey, Ambrose Reynolds and Tadzio Jodlowski. Jayne used to be in Big In Japan — a group that also included Budgie, now drumming with the Banshees. Oh yes, and a bloke called Holly. Weird. Ambrose meanwhile, was a solo artist making an album about assassinations called 'The World's Greatest Hits'.

"It's quite similar to Paul Hardcastle's '19' only it was two years ago and I had a lot of trouble with it," he says. "Two labels were going to release it but they chickened out."

Ambrose and Jayne had known each other since he was a mere schoolboy. They met again in a supermarket while Jayne was buying nappies for her son Ra (she recommends disposables above Terry nappies every time).

"Ambrose carried them home for me," says Jayne. "Ambrose is a gentleman."

"I'd heard his recent music through, um...," (she shuffles in her seat and giggles in a highly embarrassed fashion), "... Holly. He'd sent me tapes of what Ambrose was doing and I liked them."

Having been so close to people now considered 'newsworthy', Jayne has come in for her fair share of hassle from the press.

"You get hassle, real hassle — to the point where they say 'I've heard such and such a thing, we can do an exchange.' So I have to say 'I'll give you this if you don't print that.'"

"Look at Holly's family. All these years they've

had this son who they regard as a renegade and suddenly he's a pop star. It was so quick, they weren't sussed enough. They were paid a really measly amount and then misquoted. I hate the gutter press."

**O**N A happier note, Jayne and Ambrose can still claim to have been the first to see Frankie's potential. The compilation they put out right at the beginning of 1984 on their Zulu record label, featured 14 tracks from mainly Liverpool acts including an embryonic, pre-Trevor Horn produced song called 'Love Has Got A Gun' by little known beat combo 'Frankie'.

Of their own work — they've finally got down to releasing a seven inch single for the first time as a group — Jayne and Ambrose are obviously hopeful of reaching a wider audience than they've so far achieved.



Photo: Bruce McGowan

An album 'New Beginnings' indicates their air of optimism, while the single 'What I Wouldn't Give', to name drop once more with gay abandon and whoops of joy, features one Stephen Patrick Morrissey on the cover staring wistfully into space. Asked why, Jayne beams with pure love.

"Because he's my pin up boy. I've got a crush on him. It's not a commercial song but I just liked the idea of using him on the cover. He is mentioned in the song, because it was written in a period when I was driving people mad with my Smiths tapes."

With both Jayne and Ambrose as parents of young children — Ambrose has a seven month old daughter called Heloise who is the singer in four year old Ra Casey's band Tanya Goes To Egypt (honest) — Pink Industry describe their sound as 'domestic' music rather than the 'industrial' music their name might suggest. One song even has a washing machine providing the bass drum sound. As Ambrose explains:

"As opposed to banging sheets of metal, we rip open packets of disposable nappies." Quite.

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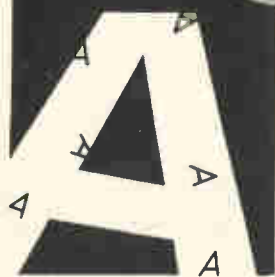


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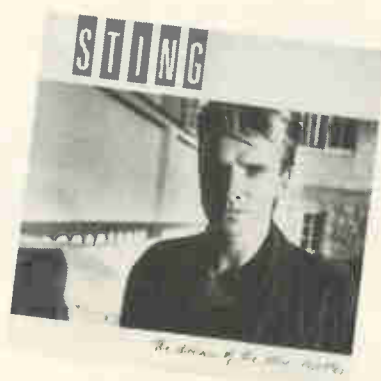


■■■■■ Wicked  
 ■■■■ Solid  
 ■■■ Comfortable  
 ■■ Dodgy  
 ■ Diabolical liberty

**STING 'The Dream Of The Blue Turtles' (A&M Dream 1)**  
**PRETENTIOUS, MOI?** Just when the title makes you sure Sting's gone a little funny in the head, he comes up with a song to prove that underneath all that overbearing wackiness he's not lost sight of 'real human feeling'. 'We Work The Black Seam' shows Sting at his most tuneful and poignant. Moody drums, keyboards with a touch of eastern promise – it justifies this first outing without his Police buddies on its own.

The rest of the album's not bad either. 'Moon Over Bourbon Street' grips you inside with icy fingers, while 'Russians' is a sincere, if lyrically twee, cry for peace and understanding (man). With expert backing from his collection of hot jazz musicians (although this is definitely *not* a jazz album), 'The Dream Of The Blue Turtles' shows that Sting's heart – and musical ear – are, after all, in the right place. ■■■■

Eleanor Levy



**TALKING HEADS 'Little Creatures' (EMI TAH 2)**

ONCE YOU'VE turned down the absolutely deafening sleeve, inside you'll find what might be Talking Heads' least angular and most accessible album so far. Not that it's busting with hit singles, I don't hear a 'Once In A Lifetime', but I do hear some amiable tunecrafting to go with the lunatic lyrics. 'Perfect World' is taut, light and well measured and 'Give Me Back My Name' and the single 'The Lady Don't Mind' are both examples of how the Heads have rolled away a lot of the rock and replaced it with something sitting pretty between pop and soul.

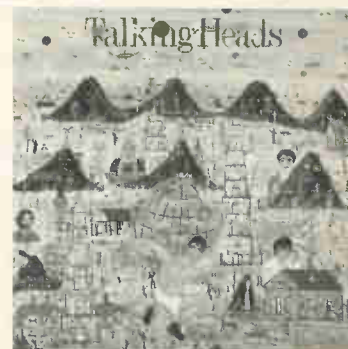
They can cut a harmony or two as well, with a good group chorus on 'Walk It Down' and a terrific acappella introduction on 'Road To Nowhere'. Strange, this album, like all the Heads', but strange and melodic. I still don't know what they're burbling about most of the time, or whether I'm smiling *with* them or *at* them. . . . but at least I'm smiling.

Paul Sexton

**OMD 'Crush' (Virgin V 2349)**

AFTER A morning of Scritti Politti on the office stereo, I needed this as much as Errol Flynn reaching for a whiskey sour.

If 'Junk Culture' was the foundation laid for OMD's new career, then 'Crush' at least reaches up to the 14th floor. How



can you resist a song like 'So In Love'? A misty piece of McCluskey romance tinged with sadness before showing its true claws on the chorus.

Throughout the album OMD seem to have taken a pretty earthy approach, anxious again to live down their serious young men with synths tag.

They've opted for a more basic and rougher approach. Take '88 Seconds In Greensboro' and 'The Native Daughters Of The American West' (the albums mega track). Both are real gut crunchers to be played the louder the better. In particular, 'Native Daughters' has the kind of rhythm that would have done Led Zeppelin proud.

Go and get 'Crush' now. ■■■■■

Robin Smith



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**BILL WITHERS 'Watching You Watching Me' (CBS 26200)**  
ITS BEEN too long but the voice has held out. Seven years, in fact, since Bill Withers' last album release, and this comeback album has him in the same old languid vocal mood.

That mood is nothing but a good thing, and in spite of everything he turns in an assured and elegant album, not a dud in sight. If 'Oh Yeah' was too mums-and-dads for your taste then the chances are that old softy Bill and his romantic ruses are all going to sound pretty square. But if you like the taste of his vocal treacle you'll positively slurp this up.

Ballads have always been Bill's business and here you get to choose from a thorough selection, with his own productions 'You Just Can't Smile It Away' and 'Something That Turns You On' the prime pleasures. He steps it up very neatly as well on 'Don't Make Me Wait' and 'Steppin' Right Along', which suddenly metamorphoses effortlessly into the Lord's Prayer. Right the way through, he has class to spare. And let's have some more before 1992.■■■■■

**Paul Sexton**

**FREDDIE JACKSON 'Rock Me Tonight' (Capitol EJ 24 0316 1)**

FREDDIES' DEBUT single 'Rock Me Tonight' is one of the best soul ballads I have had the pleasure of hearing all year, although it lacks the singalong appeal of a 'Move Closer'.

Freddie, who has worked previously with Mystic Merlin,

Melba Moore and Lillo, has the kind of voice which sounds at home on both the uptempo tracks and the ballads, one of the finest new voices to appear for ages.

Of the dance tracks 'I Wanna Say I Love You', 'He'll Never Love You' and 'Callin'' are first class. Classy, but also catchy enough to appeal to the masses, and I'm sure at least two of these will be creamed off as future singles.

The ballads are less instant, but genuinely beautiful; 'Love Is Just A Touch Away' and 'Sing A Song Of Love' being especially worth a listen.■■■■■

**Damon Rochefort**

**WOMACK & WOMACK 'Radio MUSC Man' (Elektra GB EKT6)**  
LET'S SIDESTEP the gangling, indecipherable title and go straight for the grooves — wherein the sweet, innocent, old-values soul ambience of the Womacks' '84 performing debut is at a far higher premium.

Cecil and Linda have come up with an album that requires a lot of patience. 'Love Wars' was so strong it dictated that the follow-up would be granted that privilege, and if you work hard enough at 'Radio MUSC Man' you'll be rewarded with three, perhaps four, duet performances to match the heights they reached last time. 'Love's Calling' and 'Eyes' have an intelligence of construction and lyric that's rare to the point of being a threatened species in this game. More upbeat, the first release 'Strange And Funny' repays repeated listening but that's not how hit singles are made.

Three definite ayes, and two

maybes ('Romeo And Juliet' and 'Night Rider') aren't enough to alleviate the feeling of disappointment and the instinctive impression that the record just doesn't flow as it should.

Their fantastic musicianship still makes it an accomplished album but it's not the triumphant sequel we were looking to.■■■■■

**Paul Sexton**

**JONATHAN RICHMAN AND THE MODERN LOVERS 'Rockin' And Romance' (Rough Trade Rough 72)**

ALWAYS A welcome sound on my turntable, a break from these oh so serious musicians of today. Not that Jonathan is the comedian we're sometimes led to believe, songs like 'The Fenway' and 'Vincent Van Gogh' make you smile but mainly because of the sheer unadulterated honesty of the man. Belly laughs aren't what he's about.

If you're more interested in the wacky side of the man, 'The



Beach' and 'The UFO Man' are for you. The world needs Jonathan Richman And The Modern Lovers, so come on get rockin' and romance and put a smile in your heart.■■■■■

**Andy Strike**

**THE BEACH BOYS 'The Beach Boys' (Caribou CRB 26378)**

THIS IS a Beach Boys album that not only fates with their best output of the last decade but holds its head pretty high in the '85 market, even if good tunes like these aren't as bankable as they used to be.

Of course they're never going to surpass their great Sixties days and remembering how long it took to perfect, and Steve Levine's production expertise, you wonder how much of this they could reproduce outside the studio. And now we've cleared all the "buts" away, how about 'Getcha Back' as a potential summer smash single — all that's missing from it is English sunshine. Bruce Johnston has written what could be a massive ballad, 'She Believes In Love Again', and even with their cornball lyrics, songs like 'It's Just A Matter Of Time' and 'Crack At Your Love' still work.

Stevie Wonder's own song and his harmonica boost 'I Do Love You' hugely, the O'Dowd/Hay contribution 'Passing Friend' is less immediate but still gels and Brian Wilson manages four co-credits and even one main vocal on 'I'm So Lonely'. Really gladdening to see the Beach Men out of retirement, not going into it.■■■■■

**Paul Sexton**



## MAITAI History

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DROP.  
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O'TOOLE  
SAYS  
REMEMBER  
WHERE  
YOU RED  
IT FIRST



u n d e r . t h e b e d

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D

**W**HEN THE mighty CBS waves a cool half million under someone's nose, you can bet your bottom dollar they ain't bluffing. When a singer's voice reduces the man who launched Talking Heads and Madonna to a quivering mass, something's a-stirring. Both failed in their bids to secure the magic signatures on the dotted line because the band in question isn't naive enough to be lured by the glare of bright lights or the smell of crisp bank-notes.

Simply Red are the proverbial name on everyone's lips, touted as all manner of things from great white hopes to new soul renegades. Certain factions of the music press are notorious for their obsession with pigeon-holing everything in sight. Simply Red are proving to be something of a stumbling block.

Mick Hucknall is the band's ebullient singer and songwriter. Perhaps CBS had already selected a stage name for him. Mick Hucknall doesn't quite have that pop star ring to it. They needn't have bothered. A cascade of ginger curls is presumably the logic behind his alternative moniker, Red, though he doesn't seem to mind how you address him — "Mick, Red, Pig. Anything you like!"

The band hail from Manchester, the now legendary Whalley Range to be precise. Having forsaken his role with the Frantic Elevators, Mick linked up with keyboard-player Fritz McIntyre and guitarist David Fryman. Tony Bowers and Chris Joyce, the rhythm-mateers, stemmed from those perfect purveyors of restaurant music, Durutti Column.

Their list of influences reads like a who's who of classic black soul music — a subject on which I wouldn't profess to be an authority. So, are Simply Red really the latest great white hopes, the new soul renegades? I was

somewhat relieved at the response.

"It's all bullshit. I'm not ashamed of the fact that we're influenced by black music but that's the end of it."

The word 'soul' seems to have been vastly overplayed so that a type of musical snobbery now attaches to it. How would you define soul anyway?

"God knows. I don't know what it is. I'd be the last person to tell someone what it is."

**M**ICK HUCKNALL is the proud possessor of a rare vocal talent that stands out a mile, particularly in the Radio 1 context. He ruefully admits to being a trifle arrogant but he's certainly got something to shout about. Whereas Jimmy Somerville's voice has that falsetto quirkiness, this one has quality. By rights, its owner ought to be black and fiftyish as opposed to white and twenty-five. Competent as they may be, Mick's musical accomplices only play second fiddle.

The single on a thousand turntables is 'Money's Too Tight (To Mention)'. Much has been made of the fact that it's a cover version. The Valentine Brothers' original made enough waves in 1982 to be vaguely embedded in a few skulls, hence the 'I'm sure I've heard it somewhere before' syndrome.

"I'll be perfectly honest," reveals Mick. "We decided to release it as a single because they didn't have a hit with it. It's a great song and it seems to me a total waste of time that it should be forgotten. I went out to make the record so that the song will be a hit."

The man is no mean songwriter himself. Most of his repertoire is yet to be unleashed but 'Every Bit Of Me' is a taste of things to come. Accompanied by a solitary piano, that voice is displayed to its best advantage. Like the single, it's the sort of song that might have been written half a century ago







but doesn't sound misplaced in the Eighties. In fact, it's positively refreshing. Turn up the volume and wallow. Preferably late at night.

They've been using Stewart Levine as a producer, something of a jazz legend apparently. Is that a shrewd move if Simply Red want to avoid making retrospective music?

"Yes because the music isn't retrospective. You can apply that to every single type of music. Black music invented our pop music. Our whole history of music has evolved from it. There's nothing new, just different versions. Likewise, people aren't new. Nobody really changes."

**A**S FOR being tagged soul revivalists... "We're not revivalists. A revivalist is someone who embodies all the clichés of what it is they're resurrecting. I think originally the reason we went down so well was that we had all the soul clichés inside the music, all the punchy brass lines like the Stax records. But that's finished. It is retrograde."

"I realised I was from Manchester not America. It can be my influence but I'm fundamentally Mancunian. You always have to step back though, to make new music. You can't just come in having heard nothing."

Do you think about who's buying the single? "No, I'm really not interested. There's no-one I'm trying to get — just anyone from six to 60 as far as I'm concerned. I like music. It might sound naive and dumb but I really do. I like listening to it and I like performing it. Whoever wants to come and see us, can. There's nobody right and wrong."

Aren't age barriers a fundamental fault of pop music?

"That's all the pop culture thing. It's supposed to be directed towards young people. I don't feel part of that even though I'm very influenced by pop music. I want to write pop songs but I refuse to be put into my little box in a corner. I'd sooner just turn against it because I can't be like that. I change too much."

"If the record company were to say, 'You've got a hit with 'Money', now do something else like it and have another hit', I'd tell them to piss off. I'd rather feel fulfilled in myself than reel off a load of hits purely for the sake of having hits. There's much more to it than that."

**S**IMPLY RED are no doubt the envy of a plethora of young hopefuls, having scooped the support slot at James Brown's recent London shows. Forget Broooce. JB is The Boss! But did they learn anything from the experience?

"Not really because a lot of it was straight showbiz. I learn more from the records than from watching him. When he came on the first night, I just thought 'This guy is a star.' It sounds absurd but when he walked on stage, he just lit up. He f\*\*\*\*\*g glistens! He flashed his teeth and you might have been a mile away but, boy, you saw those teeth. He should have had a star above his head."

And finally...

"I want to be one of the greatest. I really want to be up there with the likes of Jackie Wilson."



**GOOD BUYS ON THE BLACK MUSIC MARKET. YOUR CONSUMER GUIDE: PAUL SEXTON**

# SOULLED!

● **AS HIS warm and smoochy 'If You Were Here Tonight' gets set for single release as the follow-up to 'A Broken Heart Can Mend', Alexander O'Neal can relax. Maybe he won't have to play any more Rolling Stones and Def Leppard songs in a rock 'n' roll band in Minneapolis. That's one of the details of his 11-year professional career, the other headline being his involvement in Flyte Tyme, the band that nurtured Jimmy Jam, Terry Lewis and Monte Moir. All of whom turn up on O'Neal's Tabu debut. Flyte Tyme became the Time but Alex and Prince didn't quite hit it off. "We're not the best of friends but we're no way enemies. There ain't but one Prince."**

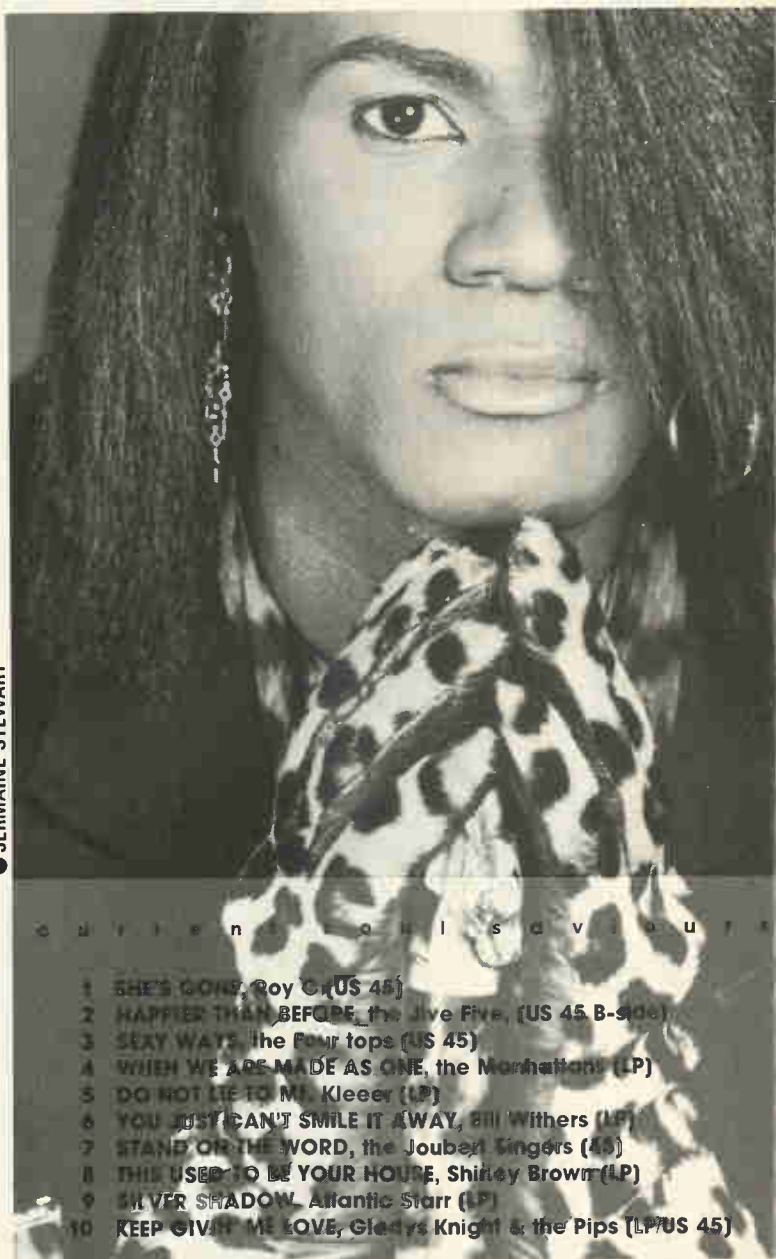
■ **HALF THE band they used to be ... and they don't mind a bit. Atlantic Starr are down from a nine to a five-piece, but back with a pretty handy LP. 'As The Band Turns', which scotches stories they'd been close to goodbye time. "A split?" says singer Wayne Lewis. "No, just personnel changes, that's all. We'd been together seven years and just like any relationship, at first everyone's all for one and one for all. Then people's lifestyles change." The LP title? "It's a new turning point for the band." North Carolina's Barbara Weathers joins as lady lead, and Wayne sees at least one advantage in a trimmed-down group. "With nine people, you'd get in the elevator and everyone would look around saying 'Is everybody here?'"**

● ATLANTIC STARR



**NO, YOU haven't seen this man on '6.20 Soul Train' ... you've just seen a friend of his. Jermaine Stewart made some American waves with his last single 'The World Is Out' and with the same-name album on the way, a Jellybean production, he releases 'I Like It'. Jermaine, Chicago-born, danced on American Soul Train, where he met Shalamar. "I got with them in 1980, and I was with them for three years until the break-up." He's by now an old hand at fielding hairdressing questions. "It was never really a big argument, me and Jeffrey (Daniel) are so close. And if you look close enough it's nowhere the same."**

● JERMAINE STEWART



C U R I E N T S O U L S A V I O U R

- 1 SHE'S GONE, Roy C (US 45)
- 2 HAPPIER THAN BEFORE, the Jive Five, (US 45 B-906)
- 3 SEXY WAYS, the Four Tops (US 45)
- 4 WHEN WE ARE MADE AS ONE, the Manhattan (LP)
- 5 DO NOT LIE TO ME, Kleeer (LP)
- 6 YOU JUST CAN'T SMILE IT AWAY, Bill Withers (LP)
- 7 STAND ON THE WORD, the Joubert Singers (45)
- 8 THIS USED TO BE YOUR HOUSE, Shirley Brown (LP)
- 9 SILVER SHADOW, Atlantic Starr (LP)
- 10 KEEP GIVIN' ME LOVE, Gladys Knight & the Pips (LP/US 45)



**REDDS AND THE BOYS**  
**PUT YOUR RIGHT HAND IN THE AIR**  
**PUT YOUR LEFT HAND DOWN IN YOUR UNDERWEAR**  
 ( M A S T E R M I N D M E G A M I X )

Now Available on 12" E.P. by Public Demand  
 Taken from the Double Album  
**GO-GO the SOUND OF WASHINGTON D.C.**

plus extra track by Rare Essence  
 Featuring Little Benny





# mailman

Write to Mailman, Record Mirror  
Greater London House, Hampstead Road  
London NW1 7QZ

▼ PO-FACED Paul  
Let's hope  
When the walls  
Come tumbling down  
You'll be underneath  
That'll really make  
You frown  
Your silly hair's  
Fallen off your  
Silly face  
How can you be serious  
When you look a disgrace  
When I look at you  
I can't keep a  
Straight face  
**Cruel Cruella, the bitchiest of them all!**

● Indeed, frankly we think Mr Weller would look a lot better with a nice perm and highlights

▼ IT WAS indeed fantastic to read the reviews of Marc Bolan's 'Best Of The 20th Century Boy' and the 1971 classic single 'Get It On'. All I can say is, about time! This kind of award for Marc has been long overdue. Marc has proved his critics wrong time and time again and even though he isn't with us physically he is still having the last laugh.

Marc Bolan was way ahead of his time and people are now realising with each passing year how talented Marc Bolan was. He was the only true star the pop world has ever seen.

**Gary Smith, West Bromwich, West Midlands**

● For once, I'm forced to agree about something

▼ IN REPLY to the letter from Ian Bulloch and Martin Burton, I must say that I agree with the points raised.

The point I want to make is that heavy metal fans are also guilty of the same offence. Many people I know aren't interested to listen to anything that isn't heavy metal. They'll say Duran Duran, for example, are crap just because they make commercial records and like to dress nicely.

I s'pose I'm classed as a heavy metal fan, though I like to think of myself just as a music lover. Unfortunately, attempting to be musically unprejudiced is pretty difficult, especially while the music press seems intent on keeping the prejudices going.

Please print this, if only to say thanks to Ian and Martin for me. You've restored my faith in human nature — a little anyway.

**BJD**

● Yes, Duran Duran do dress nicely don't they? Especially 'Tubs' le Bon in his new beret

▼ IT WAS with great anger that I read in the June 1 issue your unnecessarily cutting comments regarding Marilyn's 'Baby U Left Me' in answer to Ashley Pearson's letter.

As the secretary of his official international fan club, I can assure you that Marilyn has an enthusiastic world-wide following — are you trying to imply that because they don't happen to share your views, they all have no musical taste, discretion or intelligence? I hope not. Were it not for Radio One's disinterest, 'Baby U Left Me' would have been the huge hit it deserved to be. Okay, it was no classic, but it was certainly an improvement on 75 per cent of the drivel we see in the charts week after week.

Just because, in its doubtful wisdom, RM sees fit to edit its letters page, this gives you no right to inflict your bitchy opinions on people who haven't a regular outlet for their venom.

This letter is intended as a personal correspondence to you, and is not necessarily intended for publication. I merely ask you to consider your comments carefully and to try not to abuse your position by causing offence.

**Valerie, London W1**

● "75 per cent of the drivel in the charts"? Sounds a teeny bit bitchy to us

▼ WOW! YOU actually reviewed the Chameleons' album and gave it four of out of five. Don't you think they deserve a feature?

If there's anyone out there in agreement who'd like to write to a girl (16) then get writing NOW!

**Domino, 14 Winifred Road, Coulsdon, Surrey CR3 3JA**

● Wow — maybe you all can do the feature then



● SAINT PAUL: better with a Wella?

*Zaki*

GRAHAM

ROUND

AND

AROUND



7" & extended  
12" mix

EMI

# THE OLD GENTLEMEN

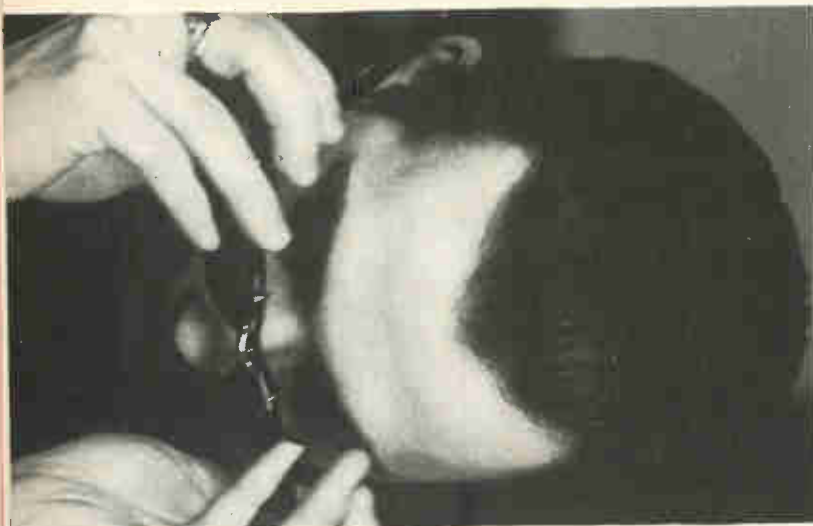


Photo: Steve Rapport

# OF PUNK

THE DAMNED  
ARE ABOUT  
TO CELEBRATE  
TEN YEARS OF  
CULT STATUS,  
AND THEY'RE  
STILL SKINT,  
DISCOVERS  
LESLIE  
O'TOOLE

"I FEEL like the Mick McManus of punk," moans the ever-quotable Rat Scabies, the Damned's stalwart drummer. "Why doesn't anyone like me?"

A horde of fans is clustered under the dressing room window at Manchester's Apollo Theatre. Much to Rat Scabies' chagrin, the face they're hoping to glimpse belongs to Dave Vanian, he of the ghostly voice and ghoulish appearance. Yes, the old troupers are most definitely back!

1986 will see the Damned celebrating a decade of existence — one of the few major bands to survive from the heady days of punk. Dave and Rat remain as the only original members while Captain Sensible has happily talked his way into new ventures. The line-up is completed by relative newcomers, Roman Jugg and Bryn Merrick.

After years in the wilderness, or so it seems, the Damned recently acquired their sixth record deal and twelfth manager. 'Grimly Fiendish', the first single from the new stable, made healthy inroads into the Top Forty and the follow-up, 'Shadow Of Love', looks set to repeat the performance. A new album is already waiting in the wings, but don't make the mistake of assuming they're now financially secure.

"We're skint!" they protest in unison, regaling me with tragic tales of having to sell everything but the kitchen sink just to survive.

"Hence the reason why now when we get taken out for a meal, we automatically order the most expensive thing on the menu," says Rat.

So why are the Damned still very much alive and kicking?

Dave: "Because we believe in the music. We believe we're doing something that's worth staying with no matter how hard the times have been, the lack of money, the problems."

Roman: "There was a song we played tonight called 'Lust For Life' and that's very true of the Damned. We've got a lust for the life we lead and we will not prostitute ourselves for anything or anybody."

As resolute as ever, but how relevant is the band in 1985?

Dave: "Very relevant because we're not subject to the usual rules of music. We tend to take risks all the time."

THE SCEPTICS among you may wonder how signing to a major label like MCA can be construed as a risk. Did they have any other option?

Rat: "But it is a risk for the Damned. You sign to a major and all your credibility goes down the khazi pretty quickly. There weren't many options but we knew we could only work with people who had the money, the power and the know-how."

"Every time the Damned make a record, it becomes more critical. We lay ourselves on the line every time because no-one really knows what we're going to do next, including our audience. That's one of the reasons why the Damned aren't stuck in the Clash syndrome — 'We must write three minute songs about the system'. The Damned has always gone completely and utterly as far as it wants to in any direction."

Roman: "It's pointless writing songs about any system. What you should do is change the system."

Using the medium of the Damned's music?

D  
E  
N  
M  
A  
D







Rat: "Well, the only way we change the system is by giving light relief to people who otherwise wouldn't have any. Being a Damned fan is unique. It's actually very special because the people who like us, do so for the right reason and not because we're this week's pin-up." Er, don't think there's much chance of that!

**P**ERHAPS EVEN more remarkable than the Damned's sheer longevity, is the undying loyalty of their original fans. The ageing spiky tops are still pogoing to their hearts' content.

Rat: "It surprised us because we didn't think our older audience would take to the new material as well as they have. You saw how 'Grimly Fiendish' went down tonight. That's a pretty good barometer. The studded leather jackets know all the words, even of the songs that haven't been released."

So if the Damned are so intent on living dangerously, why do they still play the likes of 'New Rose', 'Neat Neat Neat' and my fave, 'Love Song' — the classic punk singles? Shouldn't they be concentrating on newer material? Perhaps, but I couldn't help noticing that those pogoing most frantically to 'Smash It Up' were the twelve and thirteen-year-olds. Back in the heyday of punk, the little nippers in question were probably still munching Farley's Rusk. Now, I find that mildly disconcerting!

Photo: Steve Rapport



● VINTAGE DAMNED with errant Sensible



Photo: Chalkie Davies

Rat: "I think it's because the Damned have always put out pretty good quality records, good songs with good melodies. The essential spirit has always remained though. When you listen to a Damned record, you know that we're four geezers doing what we do because we love it. There's that basic honesty. We've always tried to maintain and improve that quality so I think, for these reasons, the records remain appealing."

**O**N STAGE, the old and new are juxtaposed, complementing each other perfectly. The Damned are diversifying, exploring new avenues but certainly not blandly out. Yet 'New Rose' in '85 is instilled with the dynamic energy of '76. How on earth do they retain the freshness after so long?

Dave: "As the line-up changes, the songs develop a different feeling."

Rat: "They're classic songs and people will be playing Damned records in twenty years' time. It's only when you actually go through the motions and don't enjoy it, that it becomes wrong and the audience knows that."

Roman: "It's very much the case that we still enjoy playing those songs and, of course, every night and every audience is different."

Rat: "I always think bands like Big Country are very constructed. The Damned are a bit more hit and miss. We're either absolutely brilliant..."

Bryn: "Or getting away with murder. No-one wants to see us play spot-on. I always wanted to see bands take a chance."

Captain Sensible's forays into the pop world elevated him to celebrity status but his departure hasn't diminished the Damned's appeal.

Rat: "That's because there isn't one individual who is the Damned. It has always been four individuals. I'm nothing without the Damned, as I know from trying to form my own group and playing to about eight people in Doncaster."

Dave: "The Damned is like a really old gentlemen's club. There's something very special about being in this band."

Roman: "Yes, the Damned is that collective individuality and there's nothing that shines out more."

Rat: "It's a bit like being a Hell's Angel. You must have the right attitude."

**S**O HOW do these old gentlemen regard the jolly token outrageous group of today, the Jesus And Mary Chain?

Rat: "Yawn. They're about as outrageous as a box of dead fish but, at the same time, you can understand their frustration."

Is that what makes them ruin a perfectly decent song by sticking a layer of feedback on top?

"Well, I think it's an admirable sentiment. They're so committed to being this week's sensation that they will actually bastardise their own creation in order to draw attention to themselves. The Jesus And Mary Chain are a bit like Van Gogh cutting off his ear for the sake of getting his art across."

Dave: "Nah, Van Gogh was very mixed up when he did that. Very depressed."

Next morning, Dave Vanian saunters across the lobby of the Britannia Hotel. An American tourist, enjoying a cup of coffee, nearly chokes.

"Gee, Norma. Would ya just look at that!" she shrieks. "Must be something out of a singing group, I guess."

"Never mind," drawls Norma, "the kids probably go wild over 'em."

You betcha!











FORGET DAVID Grant,

singing star, for a minute.

Meet David Grant, the man

who may have written the next

'Ain't Nobody' for Chaka Khan ... and David Grant, the man who's talking to Sketch Martin about Linx reforming.

All right, all right, one at a time, we'll come to that Linx link presently, but if you can't wait that long, don't worry, it doesn't mean David will be abandoning his own career. Not with his new single 'Where Our Love Begins' being good to go on the charts — and a new career as a top-act songwriter shaping up.

DG's just spent a fortnight in the States where they sat him down firstly next to Tony Maiden, one of the main men in Rufus and musically close, lucky fella, to Chaka Khan, and secondly Brock Walsh, co-writer of the Pointers' 'Automatic' and a tunesmith of much standing. The whole experience has turned out to be a real confidence-booster for David.

"The most personal area for me is lyrics, and I think I lost confidence in my lyrics. The last Linx single was a song called 'Don't Hit Me With Love', and it wasn't a hit. I thought that if the song didn't get them, the lyrics would — and neither did. So since then I've experimented with the simple... but the events of the last month have changed my perspective. Going to LA did me a lot of good. Basically I'm fairly lazy — if someone else will do it for me, I'll let them do it. The only reason I did it in Linx was because there was no one else to do it.

"The people in the States I was writing with have been saying 'You write great lyrics' ... r'n'b lyrics are so simplistic and I hate that — but maybe I hate it because I can't write like that. I was thinking 'They've got me here for two weeks, if I go away with nothing they're going to think I'm no good'. So I wrote five songs in 10 days, that's the most since the early Linx demos.

"Anyway we've got this song called 'You Are Love', I think Chaka wants to use it. They want something to follow up 'Ain't Nobody',





and it may be this one. It's a song Tony and I wrote, it's 50/50 at the moment. It started off as a song for me, but I've covered myself by writing something similar which I can use."

**H**E'S NEVER admitted it to me before, but in the post-Linx period, David was obviously well short of self-confidence as a writer. "I used to think I was potentially one of the best pop songwriters in the world. That sounds like a real bullshitting thing to say, but it was what I felt. Then when I lost confidence I started to think I was never really that good. If there was a space left on an album for one song, and you'd written a song and I'd written a song, I'd probably do yours."

"Now I'm going to be writing with David Foster (of recent Chicago hit fame and he's also working on Paul McCartney's next LP) and I'm supposed to be getting together with Jay Graydon (another of the premier US writers, Al Jarreau among others). Whether you like 'em or not, they obviously think I've got something that can enhance something they've got."

Grant just missed out on another great gig. "I got a call saying that 'Miami Vice' were looking for a new theme, they'd got the song, they needed the lyrics, and Chaka Khan was going to record it. I got the call at two o'clock, and my plane left at five. They'd invited a few other people to submit lyrics, and I never got to do it. But that's an example of the sort of thing you can only know about by being there. Here, the first thing I'd have known about it would have been October when I saw the new series on TV and thought 'Wow, that sounds like Chaka Khan!'"

**A**LL THIS talk of penmanship brings us to comparing David's current work with the old Linx days. "Linx was really much more than just the two basic components," he says. "Sketch and I don't actually think 'Intuition' is a great album, although everybody remembers it and loves it. 'Go Ahead' was much more intense. It didn't make you laugh, but it wasn't supposed to."

He's more open than I've heard him before on the subject of possible new Linx records. "We're just talking about it, it's just all talk. We never *planned* anything, not even in the old days. If Sketch and I do record together, we can't really use any other name than Linx — there's no point saying it's



Bumble and the Bees, or the Perriers or something. What I'd *really* like to do is combine songwriting, *and* my career, *and* Linx as well."

**B**UT THERE'S even one more career he might be able to fit in: producer/talent scout. "I'm going to be producing again... that's something I stopped doing, I co-produced both of the Linx albums then just dried up. I'm very much into producing other artists. I fancy starting off by producing a pop artist, British ideally, simply because I'd like to do something outside my normal sphere."

"There's a new three-girl soul group called Merge — but I'd be involved with them in the same way I was involved with Jaki (Graham), like 'I've heard of this group, what do you think'." Still speaking of his recent singing sidekick: "I've heard Jaki's new single, it's a real killer, it's called 'Round And Around', produced by Derek Bramble. Very much in that Change/Just Be Good To Me' style."

After my recent slating of the new 'Hopes And Dreams' album I was expecting David to walk into the room daggers drawn, but he didn't object (not violently, anyway) to being reduced to two-star status. "To start

with I disagreed with what you said, but it would appear that you had listened to the record and that puts you outside the current rock trend." Have nasty reviews ever bothered you at all? "It's not very important to me. People don't say nasty things, they just don't understand."

"I do remember one review in RECORD MIRROR" — suddenly everyone around here looks tense and drawn — "that said something like 'David Grant, the man who wants to look like Jeffrey Daniel and wants to be Michael Jackson, releases his second solo single 'Watching You Watching Me' this week', and I thought wow, somewhere in there, there's a record review but it didn't really come through." Hmm, suddenly everyone is clearing their throat and looking at their shoes."

If comments like the next one are honest, that confidence problem don't live here anymore. "I know that I can write better songs than 90 per cent of the songwriters around. You get guys like Prince and Stevie Wonder and you're talking about geniuses, file them in a different category. But now I'm off my butt and writing again it opens all the doors."

"With my first solo album I wanted to make a pop album. And the second I wanted to make a soul album. The third album will be a David Grant album."

"i used to think i was potentially one of the best pop songwriters in the world," says david grant, the man with the transatlantic chaka connection. paul sexton savours the idea of a linx reunion

# ACROSS THE SEA





# RM DISCO

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

- 1 1 HISTORY, Mai Tai, Virgin/Hot Melt 12in
- 2 3 SAVE YOUR LOVE (FOR #1), René & Angela, Club 12in
- 3 4 BUTTERCUP, Carl Anderson, Streetwave 12in
- 4 4 THE MORE THEY KNOCK THE MORE I LOVE YOU, Gloria D. Brown, 10 Records 12in
- 5 27 MOVIN'/INSTRUMENTAL, 400 Blows, Illuminated 12in/promo
- 6 7 TURN IT UP/MASTERMIND MIX, Conway Brothers, 10 Records 12in
- 7 2 WICKI WACKY HOUSE PARTY, The Team, EMI 12in
- 8 5 SILVER SHADOW, Atlantic Starr, A&M 12in
- 9 12 GENIE/ON THE SHELF, B.B. & Q. Band, Dutch Break 12in
- 10 26 BEST PART OF THE NIGHT (UK REMIX)/STEP BY STEP (US REMIX), Jeff Lorber, Club 12in
- 11 82 AXEL F (M&M REMIX), Harold Faltermeyer, MCA 12in
- 12 23 DANCIN' IN THE KEY OF LIFE, Steve Arrington, Atlantic LP/US 12in
- 13 10 LAY YA DOWN EZ/YOU GOT ME ROCKIN'/SEEEKRET/ NEVER CRY AGAIN, Kleeer, Atlantic LP
- 14 11 19 — THE FINAL STORY/KING TUT (REMIX), Paul Hardcastle, Chrysalis 12in
- 15 9 MAGIC TOUCH (THE VIBES VERSION), Loose Ends, Virgin 12in
- 16 13 FEEL SO REAL, Steve Arrington, Atlantic 12in
- 17 28 LET ME BE YOUR EVERYTHING, Touch Of Class, US Atlantic 12in
- 18 71 KEEP ON JAMMIN'/IN AND OUT, Willie Hutch, Motown 12in
- 19 32 ALL OF ME FOR ALL OF YOU, 9.9, US RCA Victor 12in
- 20 8 19, Paul Hardcastle, Chrysalis 12in
- 21 21 LET'S TALK/DUB VERSION, One Way, MCA 12in
- 22 30 THINKING ABOUT YOUR LOVE (A LADY SINGS THE BLUES — REMIX # 2), Skipworth & Turner/Helena Springs, 4th + B'way 12in
- 23 39 YOU DON'T NEED A REASON, Phil Fearon & Galaxy, Ensign 12in
- 24 15 GLOW, Rick James, US Gordy 12in
- 25 16 WHAT'S MISSING, Alexander O'Neal, Tabu LP
- 26 14 THINKING ABOUT YOUR LOVE (REMIX), Skipworth & Turner, 4th + B'way 12in
- 27 29 WATCHING YOU (REMIX)/PICK UP THE PIECES, JoAnna Gardner, Boiling Point 12in
- 28 31 OH WHAT A FEELING/LET'S GO TOGETHER (PAUL HARDCASTLE REMIXES), Change, Cooltempo 12in
- 29 17 LIKE I LIKE IT, Aurra, 10 Records 12in
- 30 18 ALL FALL DOWN, Five Star, Tent 12in
- 31 61 MAIN ATTRACTION/RICCOCHET/DREAMER/DON'T FORCE IT, B B & Q Band, Dutch Break LP
- 32 85= LOVE SITUATION/INSTRUMENTAL, Mark Fisher, Total Control 12in
- 33 45 ALL FALL DOWN (M&M REMIX), Five Star, Tent 12in
- 34 19 THINKING ABOUT YOUR LOVE, Skipworth & Turner, 4th + B'way 12in
- 35 36 TWILIGHT, Maze featuring Frankie Beverly, US Capitol 12in
- 36 24 FIDELITY, Cheryl Lynn, US Columbia 12in
- 37 25 RHYTHM OF THE NIGHT, DeBarge, Gordy 12in
- 38 35 BABY DON'T HOLD YOUR LOVE BACK, Bridge, US Atlantic 12in
- 39 — WICKI WACKY HOUSE PARTY (FUNK SCUCCO REMIX), The Team, EMI 12in
- 40 57 BREAK THE ICE, Michael Lovesmith, US Motown 12in
- 41 42 IT AIN'T FAIR, Edwin Starr, Hippodrome 12in
- 42 20 I WANT YOUR LOVIN', Curtis Hairston, London 12in
- 43 38 I'LL BE GOOD/WHO'S FOOLIN' WHO, René & Angela, US Mercury LP
- 44 46 BOOGIE OOGIE (REMIX), A Taste Of Honey, Capitol 12in
- 45 56 ROCK ME TONIGHT Freddie Jackson, Capitol 12in
- 46 33 19 (DESTRUCTION MIX), Paul Hardcastle, Chrysalis 12in
- 47 43 TAKE ME TO THE TOP (REMIX), Advance, Boiling Point 12in
- 48 44 PUT YOUR RIGHT HAND IN THE AIR PUT YOUR LEFT HAND DOWN IN YOUR UNDERWEAR (MASTERMIND MEGAMIX), Redds & The Boys, London 12in
- 49 67 LONDON TOWN '85, Light Of The World, Ensign 12in
- 50 22 GIRLS ON MY MIND, Fatback, Atlantic 12in
- 51 59 GET UP I FEEL LIKE BEING A SEX MACHINE, James Brown, Boiling Point 12in EP
- 52 41 SYSTEMATIC/IF I EVER LOSE THIS HEAVEN, Billy Griffin, US Columbia LP
- 53 49 LOVER UNDERCOVER/SO DELICIOUS, Fatback, Cotillion LP
- 54 62 IS THIS LOVE, Chris Cameron, Steinar 12in

- 55 — ROUND AND AROUND, Jaki Graham, EMI 12in
- 56 48 MAGIC TOUCH (CLUB MIX), Loose Ends, Virgin 12in
- 57 65 DON'T STOP/STAR/PLAIN AS BLACK AND WHITE, York, US Passion Records LP
- 58 52 SOMEBODY UP THERE LIKES ME/LET'S TALK, Carl Anderson, US Epic LP
- 59 40 IT'S OVER NOW (DANCE REMIX), Luther Vandross, US Epic 12in
- 60 37 CALLING/HE'LL NEVER LOVE YOU (LIKE I DO), Freddie Jackson, Capitol LP
- 61 — FINESSE (REMIX/DANCE VERSIONS), Glenn Jones, US RCA Victor 12in
- 62 55 TAKE YOUR HEART AWAY, Kleeer, Atlantic 12in
- 63 63 WHERE OUR LOVE BEGINS/LOVE IS ALIVE (INSTRUMENTAL)/ LOVING YOU, David Grant, Chrysalis 12in
- 64 re PLEASE DON'T BREAK MY HEART, The Affair featuring Alyson, 10 Records 12in
- 65 85= TAKE IT EASY, T.C. Curtis, Virgin/Hot Melt 12in
- 66 50 BABY FACE, Merc And Monk, Manhattan 12in
- 67 64 LOVE SO FINE, Sahara, Elite 12in
- 68 66 LIFE IS TOO SHORT/JAZZ INSTRUMENTAL, Antena, Mercury 12in
- 69 re HEAVEN MADE/ROSES, Intrigue, Project 12in
- 70 68 RIPE FOR THE PICKING (HARDCASTLE MIX), LW5, Virgin 12in
- 71 51 I WONDER IF I TAKE YOU HOME, Lisa Lisa, CBS 12in
- 72 5 ONE LOVE/THANK YOU/SECRET LOVERS, Atlantic Starr, A&M LP
- 73 85= ATTACK ME WITH YOUR LOVE, Cameo, US Atlanta Artists 12in
- 74 34 OH YEAH!/LOVELY DAY, Bill Withers, CBS 12in
- 75 72 LET'S CHANGE IT UP, Inner Life, Personal 12in
- 76 73 CHE CHE KULE (REMAKE), Eugene Wilde, US Philly World 12in
- 77 — MUTUAL ATTRACTION (REMIX), Change, US Atlantic 12in
- 78 78 LOST IN LOVE, Michelle Gold, Dutch Palace Records 12in
- 79 47 SANCTIFIED LADY, Marvin Gaye, CBS 12in
- 80 60 THIEF IN THE NIGHT (REMIX)/LA LA, George Duke, Elektra 12in
- 81 54 CAN'T GET ENOUGH (SOUL/REGGAE MIXES), Take Three, Elite 12in
- 82 — SUDDENLY, Billy Ocean, Jive 12in
- 83 — THE LOVER IN ME, Touch aka September aka Bella Donna, white label 12in
- 84 70 TREAT HER SWEETER, The Paul Simpson Connection, US Easy Street 12in
- 85 84 YOU WERE THE ONE (TOO LATE), Mink, US River Edge 12in

## ● Hi-NRG

- 1 1 ENDING UP ON A HIGH, Seventh Avenue, Record Shack 12in
- 2 3 SORRY, WRONG NUMBER, Evelyn Thomas, Record Shack 12in
- 3 2 UNEXPECTED LOVERS, Lime, Canadian Matra 12in
- 4 4 STRANGER IN DISGUISE, Marsha Raven, Record Shack 12in
- 5 6 HOMOSEXUALITY/THANK GOD FOR MEN, Modern Rocketry, US Megatone LP
- 6 5 THE EASY WAY OUT/CLOSE TO PERFECTION/ONE HUNDRED PERCENT, Miquel Brown, Record Shack LP
- 7 — FEELS LIKE LOVE/ONE WAY TICKET, Louise Thomas, Passion 12in
- 8 11 I'M GONNA MAKE YOU WANT ME, Gina Lamour, Calibre 12in
- 9 10 HUMAN NATURE, Gino Soccio, Canadian Celebration 12in
- 10 8 SAY YOU WILL, Santana, US Columbia 12in/Disconet remix
- 11 7 HI FANTASY, Nola York, Dutch Injection 12in
- 12 14 AROUND MY DREAM, Silver Pozzoli, German Teldec 12in
- 13 12 DANCING IN THE DARK, Mike Mareen, German Night & Day 12in
- 14 9 KEEP ON WALKING, Steve Rodway, Record Shack 12in
- 15 22 I BELIEVE IN DREAMS, Jackie Rawe, Fanfare 12in
- 16 15 I'LL NEVER FALL IN LOVE AGAIN, Pamela Nightingale, Carrere 12in
- 17 23 THE PERFECT KISS, New Order, Factory 12in
- 18 25 DON'T GIVE IT AWAY, Alexis, US Disconet 12in
- 19 13 TUNNEL OF LOVE, Carol Cooper, US Profile 12in
- 20 18 SQUARE ROOMS, Al Corley, Polydor 12in
- 21 20 EAT YOU UP, Angie Gold, Passion 12in
- 22 17 RISE UP FOR MY LOVE, Yvonne Kay, Italian X-Energy 12in
- 23 — ALIVE AND WELL/DO YOUR TIME ON THE PLANET, Lime, Dutch Polydor LP
- 24 27 GODDESS OF LOVE, Soif De La Vie, US JDC 12in
- 25 16 DANGEROUS, Natalie Cole, US Modern 12in
- 26 — DANCE, Betty Miranda, German ZYX 12in
- 27 24 BOYS COME AND GO, April, Record Shack 12in
- 28 21 MAN IN A MILLION (REMIX), Life Force, Polo 12in
- 29 — DOWN GET DOWN, Digital Emotion, Dutch Break LP
- 30 28 DOUBLE TROUBLE, Mike Mareen, German Night & Day 12in

previously available as a very hot, very expensive import. now available to the u.k. at a decent price. includes the club hit 'step by step' and features the vocals of gavin christopher, audrey wheeler and james robinson. produced by david frank and mic murphy (known as 'the system').

available on l.p., chrome cassette and compact disc. catalogue numbers: l.p. (jabh 9) m.c. (jabhc 9) c.d. (coming soon).

# JEFF LORBER

a l b u m s i n g l e



a brand new u.k. remix of the song 'best part of the night' featuring gavin christopher a great uptempo club demanded track. great value package includes long versions of 'step by step' the previous import.

available on 7" and as an extended 12" with instrumental versions and the complete extended versions of 'step by step'. catalogue numbers: 7" (jab 13) 12" (jabx 13).

o u t n o w !

o u t j u n e 1 4 t h

## US SINGLES

- 1 2 **HEAVEN**, Bryan Adams, A&M  
 2 6 **SUSSUDIO**, Phil Collins, Atlantic  
 3 1 **EVERYBODY WANTS TO RULE THE WORLD**, Tears For Fears, Mercury  
 4 11 **RASPBERRY BERET**, Prince And The Revolution, Paisley Park  
 5 12 **A VIEW TO A KILL**, Duran Duran, Capitol  
 6 9 **ANGEL**, Madonna, Sire  
 7 7 **IN MY HOUSE**, Mary Jane Girls, Gordy  
 8 5 **THINGS CAN ONLY GET BETTER**, Howard Jones, Elektra  
 9 10 **WALKING ON SUNSHINE**, Katrina And The Waves, Capitol  
 10 13 **THE SEARCH IS OVER**, Survivor, Scotti Brothers  
 11 4 **SUDDENLY**, Billy Ocean, Jive/Arista  
 12 14 **SMUGGLER'S BLUES**, Glenn Frey, MCA  
 13 8 **EVERYTHING SHE WANTS**, Wham!, Columbia/CBS  
 14 16 **WOULD I LIE TO YOU?**, Eurythmics, RCA  
 15 3 **AXEL F**, Harold Faltermeyer, MCA  
 16 19 **VOICES CARRY**, 'Til Tuesday, Epic  
 17 20 **YOU GIVE GOOD LOVE**, Whitney Houston, Arista  
 18 15 **FRESH**, Kool And The Gang, De-Lite  
 19 22 **THE GOONIES 'R' GOOD ENOUGH**, Cyndi Lauper, Portrait  
 20 23 **EVERYTIME YOU GO AWAY**, Paul Young, Columbia/CBS  
 21 27 **GLORY DAYS**, Bruce Springsteen, Columbia/CBS  
 22 17 **NEVER ENDING STORY**, Limahl, EMI America  
 23 24 **TOUGH ALL OVER**, John Cafferty/Beaver Brown Band, Scotti Brothers  
 24 26 **CRAZY IN THE NIGHT**, Kim Carnes, EMI America  
 25 29 **SENTIMENTAL STREET**, Night Ranger, Camel/MCA  
 26 33 **IF YOU LOVE SOMEBODY, SET THEM FREE**, Sting, A&M  
 27 18 **DON'T YOU (FORGET ABOUT ME)**, Simple Minds, A&M  
 28 32 **GETCHA BACK**, the Beach Boys, Caribou  
 29 35 **JUST AS I AM**, Air Supply, Arista  
 30 34 **CANNONBALL**, Supertramp, A&M  
 31 38 **POSSESSION OBSESSION**, Daryl Hall And John Oates, RCA  
 32 46 **19**, Paul Hardcastle, Chrysalis  
 33 42 **PEOPLE ARE PEOPLE**, Depeche Mode, Sire  
 34 41 **WHO'S HOLDING DONNA NOW?**, DeBarge, Gordy  
 35 43 **GET IT ON**, the Power Station, Capitol  
 36 45 **NEVER SURRENDER**, Corey Hart, EMI America  
 37 25 **JUST A GIGOLO/I AIN'T GOT NOBODY**, David Lee Roth, Warner Brothers  
 38 39 **LITTLE BY LITTLE**, Robert Plant, Es Paranza  
 39 40 **WAKE UP (NEXT TO YOU)**, Graham Parker And The Shot, Elektra  
 40 21 **SMOOTH OPERATOR**, Sade, Portrait  
 41 63 **YOU SPIN ME ROUND (LIKE A RECORD)**, Dead Or Alive, Epic  
 42 48 **WHAT ABOUT LOVE?**, Herat, Capitol  
 43 47 **ANIMAL INSTINCT**, Commodores, Motown  
 44 49 **BLACK CARS**, Gino Vannelli, HME  
 45 66 **SHOUT**, Tears For Fears, Mercury  
 46 30 **CRAZY FOR YOU**, Madonna, Geffen  
 47 51 **CENTERFIELD**, John Fogerty, Warner Bros  
 48 54 **FIND A WAY**, Amy Grant, A&M  
 49 50 **EVERYTHING I NEED**, Men At Work, Columbia/CBS  
 50 28 **SAY YOU'RE WRONG**, Julian Lennon, Atlantic  
 51 53 **NOT ENOUGH LOVE IN THE WORLD**, Don Henley, Geffen  
 52 55 **FOREVER**, Kenny Loggins, Columbia/CBS  
 53 60 **LET HIM GO**, Animotion, Mercury  
 54 — **FREEWAY OF LOVE**, Aretha Franklin, Arista  
 55 31 **ONE LONELY NIGHT**, REO Speedwagon, Epic  
 56 61 **REACTION TO ACTION**, Foreigner, Atlantic  
 57 69 **STATE OF THE HEART**, Rick Springfield, RCA  
 58 36 **ONE NIGHT IN BANGKOK**, Murray Head, RCA  
 59 67 **ROCK ME TONIGHT**, Freddie Jackson, Capitol  
 60 37 **SOME LIKE IT HOT**, the Power Station, Capitol

## ● BULLETS

- 61 65 **ALL YOU ZOMBIES**, The Hooters, Columbia/CBS  
 62 71 **MAKE IT BETTER (FORGET ABOUT ME)**, Tom Petty And The Heartbreakers, MCA  
 65 75 **CALL ME**, Go West, Chrysalis

- 67 85 **PEOPLE GET READY**, Jeff Beck and Rod Stewart, Epic  
 70 83 **I WONDER IF I TAKE YOU HOME**, Lisa Lisa and Cult Jam with Full Force, Columbia/CBS  
 73 81 **STIR IT UP**, Patti Labelle, MCA  
 74 — **LIKE A SURGEON**, Weird Al Yankovic, Rock 'n' Roll  
 75 80 **(CLOSEST THING TO) PERFECT**, Jermaine Jackson, Arista  
 77 — **YOUR LOVE IS KING**, Sade, Portrait  
 79 89 **WILLY AND THE HAND JIVE**, George Thorogood And The Destroyers, EMI America  
 82 87 **BURNING FLAME**, Vitamin Z, Geffen  
 83 88 **FRANKIE**, Sister Sledge, Atlantic  
 85 90 **WHEN YOUR HEART IS WEAK**, Cock Robin, Columbia/CBS  
 90 — **ELMO'S FIRE (MAN IN MOTION)**, John Parr, Atlantic

## ● US ALBUMS

- 1 3 **BEVERLY HILLS COP**, Soundtrack, MCA  
 2 1 **AROUND THE WORLD IN A DAY**, Prince And The Revolution, Paisley Park  
 3 2 **NO JACKET REQUIRED**, Phil Collins, Atlantic  
 4 4 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury  
 5 5 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS  
 6 7 **RECKLESS**, Bryan Adams, A&M  
 7 6 **MAKE IT BIG**, Wham!, Columbia/CBS  
 8 9 **LIKE A VIRGIN**, Madonna, Sire  
 9 10 **THE POWER STATION**, the Power Station, Capitol  
 10 8 **DIAMOND LIFE**, Sade, Portrait  
 11 13 **DREAM INTO ACTION**, Howard Jones, Elektra  
 12 12 **SUDDENLY**, Billy Ocean, Jive/Arista  
 13 11 **SOUTHERN ACCENTS**, Tom Petty And The Heartbreakers, MCA  
 14 18 **BE YOURSELF TONIGHT**, Eurythmics, RCA  
 15 17 **EMERGENCY**, Kool And The Gang, De-Lite  
 16 15 **CENTERFIELD**, John Fogerty, Warner Bros  
 17 16 **CRAZY FROM THE HEAT**, David Lee Roth, Warner Bros  
 18 20 **ONLY FOR YOU**, Mary Jane Girls, Gordy  
 19 19 **THE NIGHT I FELL IN LOVE**, Luther Vandross, Epic  
 20 14 **WE ARE THE WORLD**, USA For Africa, Columbia/CBS  
 21 32 **7 WISHES**, Night Ranger, Camel/MCA  
 22 21 **PRIVATE DANCER**, Tina Turner, Capitol  
 23 29 **VITAL SIGNS**, Survivor, Scotti Bros  
 24 23 **RHYTHM OF THE NIGHT**, DeBarge, Gordy  
 25 25 **KATRINA AND THE WAVES**, Katrina And The Waves, Capitol  
 26 26 **VOICES CARRY**, 'Til Tuesday, Epic  
 27 28 **THE ALLNIGHTER**, Glenn Frey, MCA  
 28 22 **BUILDING THE PERFECT BEAST**, Don Henley, Geffen  
 29 34 **BROTHER WHERE YOU BOUND**, Supertramp, A&M  
 30 30 **HIGH COUNTRY SNOWS**, Dan Fogelberg, Full Moon/Epic  
 31 45 **SHAKEN 'N' STIRRED**, Robert Plant, Es Paranza/Warner Bros  
 32 24 **TAO**, Rick Springfield, RCA  
 33 33 **MAVERICK**, George Thorogood, EMI America  
 34 39 **WHITNEY HOUSTON**, Whitney Houston, Arista  
 35 38 **BROTHERS IN ARMS**, Dire Straits, Warner Bros  
 36 35 **WHEELS ARE TURNING**, REO Speedwagon, Epic  
 37 37 **7,800° FAHRENHEIT**, Bon Jovi, Mercury  
 38 27 **NIGHTSHIFT**, Commodores, Motown  
 39 36 **THE BREAKFAST CLUB**, Soundtrack, A&M  
 40 31 **THE FIRM**, The Firm, Atlantic  
 41 42 **DON'T SUPPOSE**, Limahl, EMI America  
 42 40 **AGENT PROVOCATEUR**, Foreigner, Atlantic  
 43 54 **DREAM OF A LIFETIME**, Marvin Gaye, Columbia/CBS  
 44 41 **SHE'S THE BOSS**, Mick Jagger, Columbia  
 45 48 **THE SECRET OF ASSOCIATION**, Paul Young, Columbia/CBS  
 46 46 **JESSE JOHNSON'S REVUE**, Jesse Johnson's Revue, A&M  
 47 56 **TOUGH ALL OVER**, John Cafferty/Beaver Brown Band, Scotti Brothers  
 48 43 **BREAK OUT**, The Pointer Sisters, Planet  
 49 49 **ALF**, Alison Moyet, Columbia/CBS  
 50 50 **GLOW**, Rick James, Gordy

Compiled by Billboard

400 BLOWS



MOVIN'

Available on 7" and 12" ILLUMINATED ILL 61/ILL 6112



With your double  
whopper James  
Hamilton

## ODDS 'N' BODS

**PAUL HARDCASTLE** rang last week to say the '19' is now number one in Germany, Switzerland, Belgium, Holland, Finland, Ireland, 10 in Australia, 12 in Austria, 13 in Sweden and 32 in the USA, that his last remix for a long time will be of the actual original 'D' Train 'You're The One For Me' (always his favourite record), and that it's not him but **Direct Drive** behind 'N-N-Nineteen Not Out' (oh, really?)... **WEA** misinformed me about **The Commentators**: never connected with **Spitting Image**, impressionist **Rory Bremner** was spotted doing his act at **Xenon** last November by **Capital Radio's** afternoon jock **John Sachs** who now features him regularly on his show (subsequently **Rory** appeared an unprecedented three times with **Terry Wogan** on TV), the cricket commentary spoof originally being laid down over the '19' instrumental for play by **Sachs**, to incredible listener 'phone-in response (there's another 'N-N-Nineteen Not Out', never for release, about a well known cricketer and the "white lines" around the pitch!)... **Bluebird/10's** use of the 'Rain Forest' remix was the only track that **Chrysalis** won an injunction against, so now the **Paul Hardcastle** reissue has gone ahead using just the tune's original version — which in a letter to **DJs** **Paul** points out is not the official follow-up to '19', his new single not being ready until August (however, completists should note that 'The Final Story' has turned up as B-side to the 7in of '19' now)... I seem to have anticipated the general mood about the ludicrous remix situation, "creative marketing" gone mad, and in our **Disco** chart you will see every remix is placed separately to dissipate the impact record companies might otherwise benefit from when in other charts all versions of a single are lumped together: a remix should be a superior and necessary dance version, not an artificial device for prolonging a record's chart life... **The Cool Notes** have had the guts to remix and toughen up their hurriedly recorded 115bpm 'In Your Car' so that the thin sounding promo will not be the version on sale... **Rockie Robbins'** 'I've Got Your Number' in a 116bpm remix is about on US promo... **Sister Sledge's** 12in of 'Frankie' is now being marketed with an added instrumentally extended 114-115bpm-115-115bpm remix of 'He's The Greatest Dancer', and a limited edition of **David Grant's** 12in has the old **Linx** 'You're Lying'/'Intuition' as flip... **10 Records** turns out to be the eventual label for a pleasant chick-sung swaying 110bpm burble called 'The Lover In Me' which has been mystifying people on white label variously credited as by

# DISCO



**CARL ANDERSON** 'Buttercup' has only been really massive in London, so A&R man **Orin Cozier** was looking for someone suitable to do a remix that would sell it to the same people again before he suddenly discovered that it had already been remixed in the States when new — hence he was hustling hot acetates of the US Percussion Remix around all the radion stations last weekend! With New York percussionists **El Barrio** tapping quietly through it, not necessarily an improvement as they seem to make the momentum drag, the remix is naturally being rushed out now on **Streetwave** (MKHANX 45).

**Bella-Donna** or **Touch** (not the established group), but now confirmed as being by **September**, due July 1... London's soul pirates **Solar & LWR**, plus **Skyline**, got busted properly with full studio confiscation last week, temporarily leaving just **JBC 96.95FM** on air while **Horizon** were struggling to establish a new site, **Solar's** jock at the time of the bust **Mark 'Sparks' Mc'arthy** almost avoiding arrest after he'd got stuck up at the top of a ladder while trying to escape!... **Solar-FM** and many other non-soul pirates are setting up a meeting with MPs at the **House Of Commons** next month... Manchester could be due for a "satellite" soul station, eh **Kevin**?... Irish radio expertise could be adding a new star spangled American accent to London's soul airwaves if some secret schemes are realised... **Essex Radio's** soul DJ **Dave Gregory** wonders whether **Streetwave's** reliable **Morgan Khan** will ever actually make it to the station — and, incidentally, whether **Laser 558** is switching to soul, too?... 'Ready, Steady, Go!' returns to TV on **Channel 4** this Friday at 5.50pm, before '6.20 Soul Train' then has **Shirley Brown**, **Phil Fearon**, **Jeff Lorber**, **George McCrae**, **Temptations**... **Aretha Franklin** let it all hang out (literally!) on her televised concert last Friday... **Lisa Lisa & Cult Jam** with **Full Force** topped US Club Play, **Madonna**

'Angel'/'Into The Groove' 12in Sales... **Little Benny & The Masters** 'Who Comes To Boogie' has been reissued this time by **Elektra** in the States, with two new remixes by **Reggie Thompson & Scott Folks**... **Curtis Hairston** no less is the anonymous lead singer on the **BB&Q Band** album, recorded before 'I Want Your Lovin' — and the supposed **M&M** remix of his old 'I Want You (All Tonight)' is in fact their original mix (it's just my memory of it that's cluttered!)... **JoAnna Gardner** (in common with **Tina Turner** and **Herbie Hancock**, a Buddhist) this Saturday marries a civil engineer back home in Philadelphia, where it was **Loose Ends** who introduced her to producer **Nick Martinelli** after they'd met her working in a jewellery store! (she and **Eugene Wilde** will tour here in September as a **Philly World Records** package)... 'Love Fever' is clumsily described by the lady herself as "fresh, a fresh piece of product for **Shirley Brown** at this time" — yeah, know what she means, especially when she confesses she's not normally into rhythm material!... **Tony Blackburn's** producer **Cheryl Garnsey** went to Cornwall for five days to have a complete break, but the first people she bumped into were — inevitably — the **Cool Notes** (actually on her way there, at the **Electric Studio** in Yeovil, which seems a silly place to stop if you are trying to get

away from it all!)... **Wolverhampton** in October will be getting a sumptuous new leisure complex **The Whitehouse** (the old **Unigate Dairy**, designed in the '20s by an **Edwin Whitehouse**), containing a large **Spectrum 1000** disco, **Edwin's** wine bar, and cabaret/restaurant, with at least one soul night promised a week... **Mayfair's** **Samanthas** has a brand new entrance two doors down from **Rockafella's** late nite eaterie... Friday sees the start of the 'Essex Soul Connection', a bus service connecting at chucking-out time **Basildon Crest Hotel's** **Fat Sam's** **Grand Slam** bar and **Brentwood Elliotts**, both venues combining for a vicars & tarts party this Friday (21) for which **Kevin Hawkins** (0375-678558) would appreciate PAs, the bus service operating **Fri/Sat**... Friday (21) also finds **Colin Hudd's** black tie formal midsummer ball at **Dartford Flicks**, and the **South West Soul Society's** three day Summer Weekender kicking off at Yeovil **Electric Studio**... **John Earchy & Clinton Cambridge** the ladies' men funk **Hillingdon Hiccups** wine bar Sundays, **Franklin Sinclair** the soulful solicitor now just funks **Manchester Playpen** **Fri/Sat**... **Peter Lee**, where are you jocking these days, if anywhere?... **Dave Clark** (**Barking Chains**) is after the original 1970 US version of **T.Ski Valley** 'I Catch The Beat!' on 01-594 5768, and **Norman Scott** (**Haringey Bolts**) is trying to discover who performs a much requested 'Celebration Polka' evidently big in Birmingham gay clubs... **Colin Hudd** doesn't only synch **Chocolate** all through **400 Blows**, but also **Maze** 'Twilight' through **Skipworth & Turner**... **Brian Mason** (**Cricklewood Ashtons**) tweaks **Phil Fearon** down a bit to get the BPM at a sensible level... **York** 'Don't Stop' should be 111¼-112bpm (such detail!)... **Sony's** portable CD Player model D-50 (at around £275) is so small and so precise in its instant-start cueing that suddenly the prospect of a Compact Disk future seems less alarming — though vari-speed mixing, rather than chops, could still be a problem... **Steve Ford** appears to be mixing "live" using the digital delay unit (rather than pre-preparing tapes) at Harrow Weald's **Middlesex & Herts Country Club**... **Disco Mix Club's** June mixes are **Alan Coulthard's** useful **Soft Cell** medley, **Sanny X's** predictable **Paul Hardcastle** medley, **Les Adams'** clever as ever current funk, **Paul Dakeyne's** subdued Continental summer classics... C'mon, clear the decks, **LET'S TALK ABOUT SEX!**

## HOT VINYL

**LIGHT OF THE WORLD** 'London Town '85' (**Ensign 12ENY 518**) Obviously massive already on London's many soul stations (for continues over

A MEMPHIS HEARTACHE

# Shirley Brown

## 'Intimate Storm'

As featured on  
Soul Train

ALBUM & CASSETTE  
FEATURES THE SINGLE  
'LOVE FEVER'



'Soul Deep From The Sound Town'

BRLP 507/BRCA 507





from previous page

which it could have been made), this (0-103-103 1/4-107bpm remix by Kenny & Breeze of their old Team mates' classic cool jazzy jogger has tooting trumpet and added Victor Feldman vibes over the singalong, swaying, summery vocal and schoolkids chorus, flipped by the now rather ragged and primitive **BEGGAR & CO** 'Somebody Help Me Out' 0-117 1/2-117bpm "whoa oh!" chanter.

**B.B. & Q. BAND 'Genie' (Cooltempo COOLX 110)** The 101 1/2bpm UK pressings of this instantly explosive Curtis Hairston-sung SOS Band-style hot tempo snapper have reverted to a teaming of the LP Version and more spaciouly structured Dance Mix, the latter Dutch A-side oddly here the flip but likely to be the one most played.

**CHANGE 'Mutual Attraction (Remix)' (US Atlantic 0-86879)** Nick Martinelli's sinuously pushing 106 1/2bpm remix of their LP's standout attractive swayer (inst flip), likely to be another 'Change Of Heart', won't be out here for a fortnight as rather too late in the day Paul Hardcastle's 98 1/2bpm remix of 'Let's Go Together' has finally appeared as the flip to 'Oh What A Feeling' (Cooltempo COOLX 109).

**CONWAY BROTHERS 'Turn It Up' (10 Records TEN 57-12)** Dynamite dead simple beefily trotting 118 1/2bpm funk smacker like another 'Let It All Blow' but funnier, now here flipped by an 118 1/2bpm Mastermind Turntable Mix disappointingly unaltered apart

from some edits and an 118 1/2bpm Logical Mix Up alternative concocted from the US 12in's other three versions.

**400 BLOWS 'Movin' (Illuminated ILL 6112)** Sadly for soul DJs and against all advice, the promo's instrumental flip of this now 123bpm sizzling Brass Construction remake has been left off entirely in favour of the older jaggedly electro 114 1/2bpm 'Groove Jumping' and dull vocodered 0-102-0bpm 'Conscience'.

**THE TEAM 'Wicki Wacky House Party (Funk Succula Van Helmsink Homicide Mix)' (EMI 12EMIX 5519)** Even more exciting in this 114 1/2-0bpm remix, the medley has added percussive drive and party atmosphere, flipped by the 112 1/2bpm original 12in version and an impact lacking 0-112 1/2-0bpm dub.

**BEVERLY SKEETE 'You Can't Say No' (Elite DAZZ 39)** A delightful craftily infectious lightly skipping 117 1/2bpm bubbler likely to sneak inside your brain thanks to its simple sax riff and her tremulous Minnie Riperton tones, the instrumental continuing right on the beat (sparse Madhouse Mix flip).

**GLENN JONES 'Finesse' (US RCA Victor PW-14122)** America has only just got around to his hit LP's dance material on single, this once huge here juddery 112bpm title track soul smacker now being remixed on 4-track 12in alongside its good instrumental Dance Version and original LP Version, plus the emptier lurching 109bpm 'You're The Only One I Love'.

**MIAMI SOUND MACHINE 'Conga' (Epic TA 6361)** Made for mobile and pop party DJs, this quintessentially "Latin" jolly rattling 123 1/4-123bpm jangler could be another 'Rock The Boat' or 'Cuba', so be warned (inst and less good 119bpm 'Mucho Money' flip)

## Hi-NRG RELEASES

**LOUISE THOMAS 'Feels Like Love' (Passion PASH 1244)** Tinklingly started sizzingly racing strong tune 127 1/2bpm pounder, flipped by the previously LP-only 129bpm 'One Way Ticket'.

**GINA LAMOUR 'I'm Gonna Make You Want Me' (Calibre CABL 200)** Ian Anthony Stephens-produced good tune 129bpm floating but beefy Europop-type 132 1/2bpm canterer.

**PHILIP OAKLEY & GIORGIO MORODER 'Good-Bye Bad Times' (Virgin VS77212)** Frantically snapping 142bpm flashdancer packing a particularly powerful beat.

**AL CORLEY 'Square Rooms' (Polydor POSPX 747)** 'Dynasty's first gay Steven Carrington has topped the French chart with his Harold Faltermeyer-produced moronically insidious 124bpm pop pounder, huge all over Europe.

**JACKIE RAWE 'I Believe In Dreams' (Fanfare 12FAN 3)** Shakatak singer weaving melodically over a frantic 0-130 1/2bpm galloper's cheap mechanical backing.

**SINITTA 'So Macho' (Fanfare 12FAN 5)** Hazell/Dead-type 129bpm rattler with such corny lyrics that many gay jocks refuse to use it!

**DIVINE 'Twisting The Night Away' (Proto ENAT 127)** Dialogue introed rather clod hopping 137bpm revival of Sam Cooke's oldie (which always did have gaily ambiguous lyrics).

**YELLOW 'The Stella Suite (Oh Yeah) Part One' (Elektra SAM 243)** Excellent (though less subtle than their last one) electronically burping and bounding staccato 132bpm leaper, on white label as the first installment of a 49 minute version "available in sections".

**TRANS-X 'Living On Video ('85 Big Mix)' (Boiling Point POSPX 650)** New 130 1/2bpm marketing remix of the Visage-ish synth oldie which (like TinTin before it) refuses to die in pop clubs up north.

— similarly, be aware of a decidedly dodgy label-less Dutch 12in **LOS HIJOS DEL SOL** presentan 'Ibiza Mix Numero 2'/'Souvenir Medley', two marathon megamixes one starting with 'Axel F/Fresh' and the other 'Instant Replay'. Get the picture?

**THE COMMENTATORS 'N-N-Nineteen Not Out' (WEA OVAL 100T)** Rory Bremner impersonates all the best known cricket commentators to an 118 1/2bpm backing of '19' laid down by Direct Drive and produced by "Joe Quick" (similar 'Second Innings' flip).

**JEFF LORBER 'Best Part Of The Night' (Club JABX 13)** The System-produced rather dreary routine 111 1/2-111 1/2bpm judderer nicely enough sung by Gavin Christopher has been re-edited here from the superior US remix, flipped by the much better more densely jittered 108 1/2bpm Audrey Wheeler-wailed 'Step By Step' original remix (both followed by their instrumental versions).

**CHRIS CAMERON 'Is This Love (Club Remix)' (Steinar STE 1265 S)** The EWF-sing-'Wanna Be Startin' Somethin'-type jittery snapper has had a much sharper and tougher (0-114 1/2bpm remix, which it needed (inst flip).

**KLEER 'Take Your Heart Away' (Atlantic A8549T)** Starting with an odd long slow 0-43-0bpm intro, the Deodato-produced mellow soul vocal group 121 1/2bpm bouncer here is flipped by (as well as its inst) their LP's sombrely chugging 117 1/2bpm 'Call My Name'. The album's a better buy.

**O'CHI BROWN 'Why Can't We Be**

**Friends' (DBM 12DBM 009)** Brightly dated vibrant 120bpm smacker sung by a lady whose voice could break bricks.

**CHOCOLATE 'It's That East Street Beat' (US SuperTronics RY-008)** Easily dismissed as mere Hi-NRG, this chick muttered old fashioned fast 125 1/2-125 1/2bpm driver (dub flip) is doing big things in North Kent for hip jocks Pete Tong and Colin Hudd.

**REDD & THE BOYS 'Put Your Right Hand In The Air Put Your Left Hand Down In Your Underwear (Mastermind Megamix)' (London GOEP 1)** Mastermind Herbie has sacrificed the better original LP jam's loose spontaneity and the outrageous impact of its lyrics by adding conversational comments and effects, which are too artificial for what remains a sweaty good time 108 1/2-109 1/2-108 1/2-109 1/2-109 1/2-109 1/2bpm go go get down, including a contribution from Little Benny — who also crops up on the flip's **RARE ESSENCE** featuring **LITTLE BENNY** 'Shoo-Be-Do-Wop', a basic 105 1/2-104 1/2-108bpm go go rattler.

**HIT NUMBERS Beats Per Minute** for more or less last week's Top 75 entries on 7in (f/c/r for fade/cold/resonant ends): Bruce Springsteen 88 1/2/177-87 1/2/175f 'Fire' /118-122-124-120-124-0-124f 'USA', OMD (0-120f, China Crisis 158f, Carl Anderson 98f, Pat Benatar 0-112/56f, The Jesus & Mary Chain 0-125-130-132-0r, Phil Fearon (0-1126f/sf, Spear Of Destiny 125-126 1/2f, Squeeze 88/44f, Simply Red 113 1/2f, René & Angela 111 1/2f, Deep Purple 121-122f, Modern Talking (0-123 1/2f, Opus (0-192-94-0f, Denise LaSalle 178f, Paul Hardcastle 120f.

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REMIX



**S**TRANGE GOINGS-ON in Dutch Guyana, in the Caribbean. You've heard of groups saying they've got another few hits in cold storage? Mai Tai, the band who are making 'History', take that literally.

What we need to know about this unique policy is: are these forthcoming records all disco-furnk? That's what I said, furnk. It's how Jettie describes the Mai Tai sound — and before you leer at their picture any more, here's another message: No Sex Please, We're Dutch Guyanese.

"Oh, no, not at all," she says, sounding

That's something that Jettie, Carolien and Mildred had been doing a *long* time, whatever you might think from their picture.

"Mildred has been singing for 10 years, Carolien for six years, and I've been singing for 15 years," Jettie says in excellent English, despite my cruel barbs — and it's only one of her four fluent languages. "We all started as background singers before Mai Tai, every person joined groups before. Mai Tai have been together two-and-a-half years. Carolien used to work with Precious Wilson and a local group from Holland called Fruitcake."

" 'History' is still in the charts there, this has been our biggest hit. We've had five singles and four hits, the only one that wasn't a hit was the first one, 'Keep On Dancing'. I think people needed a while to get used to the sound. They've all been uptempo except 'Am I Losing You Forever', a ballad."

The trio still does session work but finds its name exploited more and more. "We still do background vocals. We like to do that not as Mai Tai, but lately they've been taking the opportunity to put our name first in front of the artist's. We're going to do some more backing vocals but we want to concentrate on **our own thing.**"

## NEW ALBUM & TAPE





SISTER SLEDGE'S FRANKIE HAS NOWT TO DO

WITH SCALLIES, BUT HE'S A BIG HIT WITH THESE GIRLS,  
SAYS PAUL SEXTON

# Frankie's

**M**ILLIE JACKSON isn't the only one helping Elton John to the biggest slice of soul in his career. Sister Sledge are in on the act — and on his next album.

"We're going to be doing a record with Elton while we're here," confides Kathy Sledge from a hotel 'phone in Huddersfield. Yes, Huddersfield — we'll go anywhere to get the exclusives. "We met him at 'Soul Train', he was there doing his record with Millie Jackson, and he asked us to work with him."

Is there enough common ground musically for that to work out? "Elton John to me has a lot of soul and I don't see that there's a gap between us because his songs are so strong." So while we ponder what looks like being Elton's most soulful excursion since the Thom Bell sessions in '77, what about the other names on the Sister Sledge schedule just now? This 'Frankie' character must be top of the list, since he's guiding the girls to their biggest all-new hit since the original of 'Lost In Music' six years ago.

"The lady who wrote it (Denise Rich) originally wrote it about Frank Sinatra," says Kathy. "But a lot of people think it's about Frankie Goes To Hollywood. We had almost finished the album when we heard the song, and we all said I don't know, then we gave it to Nile Rodgers, he listened to it and said 'I don't believe this, you can't be serious'. Then after a little while he came back and said 'I can't stop singing that song, you've got to record it.'"

Next name on their star guest list: Herbie Hancock. "Herbie was in the city at the time we were making the record. He plays the song 'Hold Out Poppy' (B-side of 'Frankie') and when you listen you can really tell it's him."

Rodgers it was who produced the whole of the new 'When The Boys Meet The Girls' album, a labour of love that's been in the

works since December. "We recorded it in New York at the Power Station studios." They're getting to be Nile's second home, aren't they? "They're starting to be his first home," Kathy laughs. "We had a lot to do with the album and the material that went into it and Nile did too. We wrote four songs, including 'Hold Out Poppy'."

**'F**RANKIE' DOESN'T really qualify as a soul record at all — the Sledges must have thought twice about doing it, no? "It's not wailing soul r'n'b, it's more pop," admits La Sledge. "It is a lot easier to perform, I guess people don't think of that, and the audience enjoys it a lot. There was a lot of worry that it may not be what people want but you have to do that if you want to keep progressing."

"The only opposition to the song has come over here, we get a lot of interviewers here who'll say 'Why 'Frankie'?. But when something is so different, it makes a change."

"It's nice to be here when the record is happening, because usually you read about it or hear about it and do a follow-up tour. We always had a feeling about 'Frankie' but to tell the truth I was surprised how fast it took off." And when a record takes off fast enough for the good people of Huddersfield to see the brand new live rendition of it, that's fast.

"We're doing a lot of one-nighters on this tour, I guess you just programme yourself for it. I haven't been in the same place more than 24 hours for a week. I must admit I'd rather do tours not as long, maybe two weeks on, two weeks off."

'Frankie' is soaring on sales alongside the record that accurately mimics their old sound, Mai Tai's 'History'. Thoughts on that one? "I've got to listen to that one, that's a compliment. I think I did hear something about it. Nile, he's a trendsetter."

The punishing tour schedule you endure when you're a Sledge doesn't even let up for such trivialities as having a baby. "Kim is seven months pregnant," Kathy reports. "The



S I S



# FIRST

# AFFAIR



T E R S

fashions really help, she wears this really big top. We'll be going home in time for her to have it, it's her first. She said she'd have been bored stiff if we'd gone on tour without her."

The 'We Are Family' story takes another twist soon. "Joni's engaged, she's getting married in September. She's coming over to our side."

**T**HE SISTERS may have their sound substantially fashioned by whoever fills the producer's chair, but when it comes to fashion of a visual kind, they're right there giving all the orders. "We have everything to do with our image," Kathy insists and follows up with a fashion point. "The album was originally going to be called 'Dancing On The Jagged Edge', that's one of the most popular songs on it. So for the photo session we all dressed accordingly and looked very rough and tough. Then the title got changed to 'When The Boys Meet The Girls' and with the

way we look, it looks as if we're saying when the boys meet the girls, there's going to be a war! It's funny how these things happen..."

Going as they do for at least a couple of generations in their audience, what exactly is their stance on the selling of sex? Kathy puts it on record. "We don't really try to promote sex or push it, we don't wear low-cut dresses or go out with nothing on. Someone was asking me if we push sex and I said no, but sometimes we come across sexy."

So, this Frankie says relax and don't even think of doing it. 'We Are Family... Entertainers', that's the name of the tune here. Mind you, with producers like Nile Rodgers around the Sledges will always be liable to make the rhythm a bit more dangerous — and Kathy says she'd still love to work with Thomas Dolby and I don't see him making them sound like 'Stars On Sunday'. The Sledge lady says it herself: "Nile's a trendsetter... 'Frankie' is a trendsetting song."

## THE STYLE COUNCIL, BRIXTON ACADEMY

AT LEAST Paul Weller's had his fringe cut. Two hours of the Style Council would have been very hard to take with that thing flopping about, but Paul's sense of sartorial elegance and style seems to have returned as he stands on the Academy stage, resplendent in sharp white trousers and black blazer. Very smart. The various Style Councillors are immaculately turned out and Mick Talbot looks like a bruiser bank manager. Visually then, there's plenty of crispness, plenty of energy.

As for the music, well, that's not quite so simple. On record, the Style Council are polished, lively and with an undeniable sincerity and belief in what they're doing. Tonight 'Our Favourite Shop' takes prominence at the start, and even though it disappointed on first hearing, it now sounds like one of the few class releases of the year. From it, 'The Lodgers', 'A Man Of Great Promise' and 'Come To Milton Keynes' open the set, along with old fave 'My Ever Changing Moods'. But they can't sound that bad can they?

The band are completely together. None of the separate parts gel and it just sounds plain ordinary. Steve White's habit of twirling his drumsticks theatrically at every spare moment begins to grate and you realise that harmonies are not DC Lee's strong point. When Weller takes centre stage to perform 'A Stone's Throw Away' with just vocals and guitar, it's the first track of the evening that doesn't sound like a rehearsal.

This is the main problem the Style Council face tonight. The first date of the tour and they don't sound ready to take the show on the road. It's not till a simple anti-Thatcher/Reagan slideshow is out of the way and 'Walls Come Tumbling Down' is playing, that the band get out of first gear. And yes, there goes that drumstick twirling in the air again. 'The Internationalist' keeps the pace going, but just as the audience is working up a real sweat it's "Thank you and good night".

An encore of 'Long Hot Summer' leaves you thinking what a good show they're going to give in Liverpool at the end of the tour, because when they warm up, they're as hot as you hoped they were going to be. It's just that it's taken such a long time.

The massed ranks of Demo jackets heads for the exit. The Style Council depart, surely knowing that though they've cracked it on vinyl, youthful exuberance and fine ideas are not enough live. At the moment, their songs are just too good for them. Maybe next time.

■ Eleanor Levy

Photo: Joe Shutter



# WHERE DID YOU GET THAT

Photo: Robert Ellis

● "It's about this big," David tells



an admiring hairdresser

Photo: LFI

● THE SEMINAL 'Basil Cut': see Basil the Afghan, Crufts 1969

## HAIRCUT ?

BOWIE'S FOLLICLE FOLLIES

C U T

● After visiting the barbers, David



Photo: LFI

dances round Northern streets with a piece of Wembley turf on his head



● In celebration of Man Utd's cup victory, David

● David models the latest in hairdryer accessories and still manages to suck his cheeks in



● DEARS, it's enough to grab you by the short and curlers... I mean look at the state of his hair, will you... Enough to get you in a spin (dryer) and tickle the tease weasies until the pips drop (or so I'm told). You see what you have here is one man's inhumanity to his precious follicles, his rug, his barnet, in the Queen's English... his hair. I mean, suffering for one's art is one thing, but having a perm is quite another thank you. Anyhow rollers in, face pack on and come and see the Wonderful Haircuts of David Bowie.

Sweeney Todd



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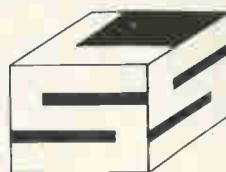
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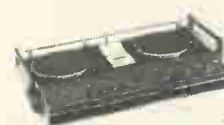
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# Official Top Of The Pops/

## Radio One Charts

compiled by Gallup

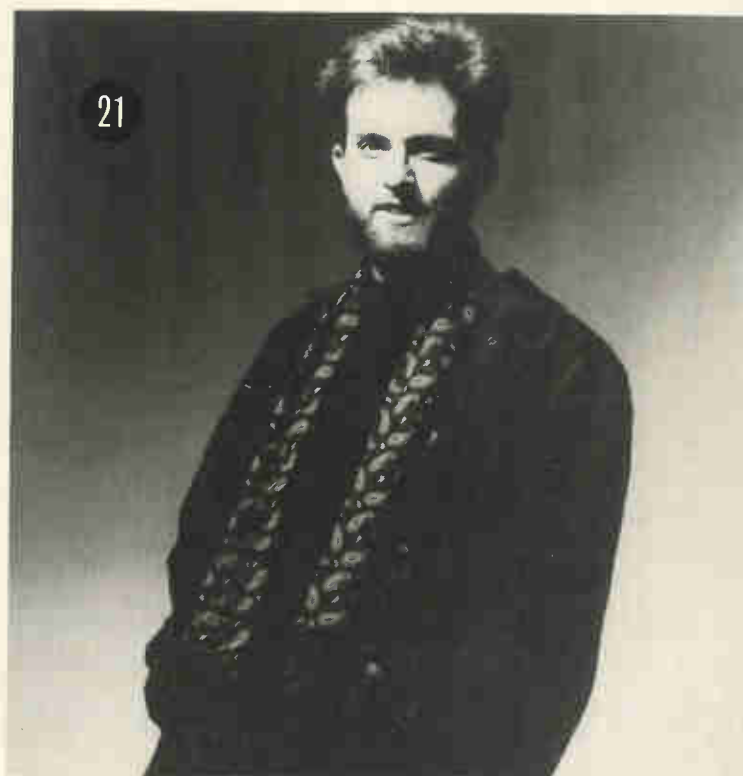
Week ending June 22, 1985

## UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	2	BOYS AND GIRLS, Bryan Ferry, EG
2	5	54	BORN IN THE USA, Bruce Springsteen, CBS ☆
3	4	5	BROTHERS IN ARMS, Dire Straits, Vertigo ☆
4	2	5	OUT NOW, Various, Chrysalis/MCA
5	—	1	CUPID AND PSYCHE 85, Scritti Politti, Virgin V2350
6	3	4	NOW DANCE, Various, EMI/Virgin
7	7	8	BEST OF THE 20TH CENTURY BOY, Marc Bolan And T Rex, K-tel ○
8	9	16	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆
9	6	3	OUR FAVOURITE SHOP, Style Council, Polydor □
10	8	17	NO JACKET REQUIRED, Phil Collins, Virgin ☆ ☆
11	—	1	EMPIRE BURLESQUE, Bob Dylan, CBS CBS86313
12	10	11	HITS 2, Various, CBS/WEA ☆ ☆
13	11	11	GO WEST, Go West, Chrysalis □
14	13	6	BEST OF EAGLES, Eagles, Asylum ○
15	23	7	SUDDENLY, Billy Ocean, Jive
16	14	9	VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC ○
17	16	12	THE SECRET OF ASSOCIATION, Paul Young, CBS ☆
18	18	6	WEST SIDE STORY, Bernstein/Te Kanawa/Carreras, Deutsche Grammophon
19	17	7	FLAUNT THE IMPERFECTION, China Crisis, Virgin
20	12	7	BE YOURSELF TONIGHT, Eurythmics, RCA
21	—	1	STEVE MCQUEEN, Prefab Sprout, Kitchenware KWLP3
22	25	12	THE RIVER, Bruce Springsteen, CBS ☆
23	15	5	SHAMROCK DIARIES, Chris Rea, Magnet
24	26	32	ALF, Alison Moyet, CBS ☆ ☆ ☆
25	30	52	PRIVATE DANCER, Tina Turner, Capitol ☆ ☆
26	27	9	BORN TO RUN, Bruce Springsteen, CBS ○
27	21	17	RECKLESS, Bryan Adams, A&M □
28	28	3	KATRINA AND THE WAVES, Katrina And The Waves, Capitol
29	40	31	LIKE A VIRGIN, Madonna, Sire □
30	29	12	THE POWER STATION, Power Station, Parlophone
31	33	7	MR BAD GUY, Freddie Mercury, CBS □
32	24	36	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit ☆
33	—	1	WHEN THE BOYS MEET THE GIRLS, Sister Sledge, Atlantic 7812551
34	22	10	THE MAN — BEST OF ELVIS COSTELLO, Elvis Costello, Telstar
35	32	32	MAKE IT BIG, Wham!, Epic ☆ ☆ ☆
36	20	3	ROMANCE, David Cassidy, Arista 206983 ○
37	31	8	AROUND THE WORLD IN A DAY, Prince And The Revolution, Warner Brothers □
38	19	5	LOW LIFE, New Order, Factory
39	34	48	DIAMOND LIFE, Sade, Epic ☆ ☆ ☆
40	37	4	DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen, CBS
41	39	33	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ☆
42	74	26	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar □
43	44	37	THE UNFORGETTABLE FIRE, U2, Island ☆
44	52	87	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
45	38	13	CHINESE WALL, Philip Bailey, CBS
46	50	82	UNDER A BLOOD RED SKY, U2, Island ☆
47	42	2	FACE VALUE, Phil Collins, Virgin
48	61	2	THE WILD, THE INNOCENT AND THE E STREET SHUFFLE, Bruce Springsteen, CBS
49	51	14	ANDREW LLOYD WEBBER REQUIEM, Domingo/Brightman/Maazel/Eco, HMV □
50	41	8	GETTING SENTIMENTAL, Engelbert Humperdinck, Telstar
51	46	2	DREAM OF A LIFETIME, Marvin Gaye, CBS
52	92	19	BEVERLY HILLS COP, Original Soundtrack, MCA
53	55	51	ELIMINATOR, ZZ Top, Warner Bros ☆ ☆
54	36	5	YOUTHQUAKE, Dead Or Alive, Epic □
55	43	14	DREAM INTO ACTION, Howard Jones, WEA □
56	—	1	RADIO M U S C MAN, Womack And Womack, Elektra EKT6
57	35	2	THE CAT IS OUT, Judie Tzuke, Legacy
58	57	22	HITS OUT OF HELL, Meat Loaf, Epic □
59	48	49	PURPLE RAIN, Prince And The Revolution, Warner Bros ☆
60	—	1	THE BEACH BOYS, Beach Boys, Caribou CRB26378
61	—	1	AUTOBAHN, Kraftwerk, Parlophone AUTO1
62	62	11	ROSE MARIE SINGS JUST FOR YOU, Rose Marie, A1
63	49	10	SO WHERE ARE YOU, Loose Ends, Virgin
64	58	5	BROTHER WHERE YOU BOUND, Supertramp, A&M
65	81	2	NEBRASKA, Bruce Springsteen, CBS
66	76	19	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
67	71	21	STOP MAKING SENSE, Talking Heads, EMI
68	45	6	STREET SOUNDS ELECTRO 7, Various, Streetsounds

69	63	9	LOVE NOT MONEY, Everything But The Girl, blanco y negro
70	94	2	TONIGHT, David Bowie, EMI America
71	67	2	GREETINGS FROM ASBURY PARK, Bruce Springsteen, CBS
72	—	1	THE WAKE, IQ, Sahara SAH136
73	93	102	QUEEN GREATEST HITS, Queen, EMI ☆ ☆
74	54	5	ON A STORYTELLER'S NIGHT, Magnum, FM
75	—	1	PERFECT STRANGERS, Deep Purple, Polydor POLH16
76	98	4	ROCK ME TONIGHT, Freddie Jackson, Capitol
77	79	31	HATFUL OF HOLLOW, Smiths, Rough Trade □
78	64	2	AS THE BAND TURNS, Atlantic Starr, A&M
79	82	2	EMERGENCY, Kool And The Gang, De-Lite
80	47	4	SHAKEN AND STIRRED, Robert Plant, Es Paranza
81	—	1	A VIEW TO A KILL, Original Soundtrack, Parlophone BOND1
82	—	1	THE BARBARA DICKSON SONGBOOK, Barbara Dickson, K-tel NE1287
83	83	27	ALCHEMY, Dire Straits, Vertigo ☆
84	66	4	REAL TO REEL, Marillion, EMI
85	87	58	LEGEND, Bob Marley And The Wailers, Island ☆
86	78	57	FANTASTIC, Wham!, Innervision ☆ ☆
87	70	22	TROPICO, Pat Benatar, Chrysalis
88	83	4	WAR, U2, Island
89	77	5	WE ARE THE WORLD, USA For Africa, CBS
90	68	4	ALEXANDER O'NEAL, Alexander O'Neal, Tabu
91	56	3	VITAL IDOL, Billy Idol, Chrysalis
92	—	1	THRILLER, Michael Jackson, Epic EPC85930
93	84	27	AGENT PROVOCATEUR, Foreigner, Atlantic ☆
94	89	5	AN INNOCENT MAN, Billy Joel, CBS ☆ ☆ ☆
95	97	29	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ☆
96	80	30	THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA ☆ ☆ ☆
97	59	10	MOVE CLOSER, Phyllis Nelson, Carrere
98	65	13	THE HURTING, Tears For Fears, Mercury ☆
99	—	1	CHESS, Various, RCA PL70500
100	—	1	BEHIND THE SUN, Eric Clapton, Duck 9251661

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## MUSIC VIDEO

1	1	THE MAN, Elvis Costello, Palace/PVG
2	2	BESERKER TOUR, Gary Numan, Peppermint/Guild
3	3	LIVE IN RIO, Queen, PMI
4	4	THE FIRST CHAPTER, Bronski Beat, Polygram
5	7	BEHIND THE IRON CURTAIN, Iron Maiden, PMI
6	5	THE VIDEO, Wham!, CBS/Fox
7	6	THE VIDEO SINGLES, Paul Young, CBS/Fox
8	—	OUT NOW! ON VIDEO, Polygram
9	10	"UNDER A BLOOD RED SKY", LIVE AT REDROCK, U2, Virgin/PVG
10	—	LIVE 21.04.85, New Model Army, PMI
11	9	SHOWBIZ AROUND, China Crisis, Virgin/PVG
12	9	ALL NIGHT LONG, Lionel Richie, RCA/Columbia
13	8	FIRST STING, the Scorpions, PMI
14	15	THE VIDEO EP, Madonna, Warner Music
15	19	THE NIGHTTIME CONCERT, Elton John, Vestron/PVG
16	17	THE WORLD WE LIVE IN/LIVE IN HAMBURG, Depeche Mode, Virgin
17	—	LIVE AT PITTSBURGH, Barry Manilow, Peppermint
18	—	THE SONG REMAINS THE SAME, Led Zeppelin, WAV
19	13	THE BEATLES: LIVE, PMI
20	—	RECITAL OF THE SCRIPT, Marillion, PMI

Video Week, you're really jolly good

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

Week ending June 22, 1985

# UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	4	YOU'LL NEVER WALK ALONE, Crowd, Spartan
2	11	4	FRANKIE, Sister Sledge, Atlantic
3	9	3	CRAZY FOR YOU, Madonna, Geffen
4	2	6	KAYLEIGH, Marillion, EMI
5	4	7	SUDDENLY, Billy Ocean, Jive
6	8	7	THE WORD GIRL, Scritti Politti, Virgin
7	13	7	CHERISH, Kool And The Gang, De-lite
8	5	7	OBSESSION, Animotion, Mercury
9	10	5	HISTORY, Mai Tai, Virgin
10	30	4	AXEL F, Harold Faltermeyer, MCA
11	6	6	A VIEW TO A KILL, Duran Duran, Parlophone
12	20	3	BEN, Marti Webb, Starblend
13	23	2	I'M ON FIRE/BORN IN THE USA, Bruce Springsteen, CBS
14	9	8	19, Paul Hardcastle, Chrysalis
15	16	3	JOHNNY COME HOME, FYC (Fine Young Cannibals), London
16	7	6	OUT IN THE FIELDS, Gary Moore And Phil Lynott, 10 Records
17	12	8	WALKING ON SUNSHINE, Katrina And The Waves, Capitol
18	15	8	ALL FALL DOWN, Five Star, Tent
19	19	3	LOVING THE ALIEN, David Bowie, EMI America
20	14	6	ICING ON THE CAKE, Stephen 'Tintin' Duffy, 10 Records
21	21	8	DUEL, Propaganda, ZTT
22	24	5	PAISLEY PARK, Prince, Warner Bros
23	17	7	CALL ME, Go West, Chrysalis
24	—	1	HEAD OVER HEELS, Tears For Fears, Mercury IDEA10
25	18	9	LOVE DON'T LIVE HERE ANYMORE, Jimmy Nail, Virgin
26	37	4	KING IN A CATHOLIC STYLE (WAKE UP), China Crisis, Virgin
27	22	12	RHYTHM OF THE NIGHT, DeBarge, Gordy
28	32	3	IF YOU LOVE SOMEBODY SET THEM FREE, Sting, A&M
29	25	18	MOVE CLOSER, Phyllis Nelson, Carrere
30	—	1	TOMB OF MEMORIES, Paul Young, CBS A6321
31	29	7	SHAKE THE DISEASE, Depeche Mode, Mute
32	44	2	ACT OF WAR, Elton John and Millie Jackson, Rocket
33	28	5	SO IN LOVE, Orchestral Manoeuvres, Virgin
34	26	7	SLAVE TO LOVE, Bryan Ferry, EG
35	27	10	I FEEL LOVE (MEDLEY), Bronski Beat And Marc Almond, Forbidden Fruit
36	34	6	WALKING ON THE CHINESE WALL, Philip Bailey, CBS
37	—	1	THE SHADOW OF LOVE, Damned, MCA GRIM2
38	—	1	BRING IT DOWN (THIS INSANE THING), Redskins, Decca F2
39	—	1	TURN IT UP, Conway Brothers, 10 Records TEN57
40	31	9	THINKING ABOUT YOUR LOVE, Skipworth And Turner, Fourth And Broadway
41	41	5	SHE SELLS SANCTUARY, Cult, Beggars Banquet
42	59	2	YOU DON'T NEED A REASON, Galaxy featuring Phil Fearon, Ensign
43	65	2	MONEY'S TOO TIGHT (TO MENTION), Simply Red, Elektra
44	42	4	EL VINO COLLAPSO, Black Lace, Flair
45	64	2	LAST TIME FOREVER, Squeeze, A&M
46	38	10	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin
47	33	9	FEEL SO REAL, Steve Arrington, Atlantic
48	—	1	SMUGGLER'S BLUES, Glenn Frey, BBC
49	72	2	MY TOOT TOOT, Denise LaSalle, Epic
50	52	2	SHADOWS OF THE NIGHT, Pat Benatar, Chrysalis
51	36	10	I WAS BORN TO LOVE YOU, Freddie Mercury, CBS
52	35	7	MAGIC TOUCH, Loose Ends, Virgin
53	71	2	LIVE IS LIFE, Opus, Polydor
54	75	2	RAIN FOREST, Paul Hardcastle, Bluebird/10
55	60	4	WICKI WACKY HOUSE PARTY, Team, EMI
56	40	7	GET IT ON, Power Station, Parlophone

Photos: LFI



57	47	4	SEX MACHINE, James Brown, Boiling Point
58	43	5	HEAVEN, Bryan Adams, A&M
59	—	1	YOU AND YOUR HEART SO BLUE, Bucks Fizz, RCA PB40233
60	45	3	LAURA, Nick Heyward, Arista
61	49	3	BUTTERCUP, Carl Anderson, Streetwave
62	53	3	SECRETS IN THE STREET, Nils Lofgren, Towerbell
63	—	1	N-N-NINETEEN (NOT OUT), Commentators, Oval OVAL 100
64	—	1	SALLY MACLANNANE, Pogues, Stiff BUY224
65	56	4	IT AIN'T FAIR, Edwin Starr, Hippodrome
66	61	2	ALL MY LOVE (ASK NOTHING), Spear Of Destiny, Epic/Burning Rome
67	55	3	YOU TRIP ME UP, Jesus And Mary Chain, blanco y negro
68	54	3	A BAD TOWN, Big Sound Authority, MCA
69	57	3	THE MORE THEY KNOCK THE MORE I LOVE YOU, Gloria D Brown, 10 Records
70	51	13	EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears, Mercury
71	78	1	OUT OF TOUCH, Daryl Hall and John Oates, RCA
72	—	1	COLD AS ICE, Foreigner, Atlantic A9539
73	66	2	SAVE YOUR LOVE (FOR #1), Rene and Angela with Kurtis Blow, Club
74	46	7	WALLS COME TUMBLING DOWN, Style Council, Polydor
75	69	2	YOU'RE MY HEART YOU'RE MY SOUL, Modern Talking, Magnet

# THE NEXT 25

76	76	1	WILD HEARTS, Roy Orbison, ZTT
77	—	—	MOVIN', 400 Blows, Illuminated ILL61
78	68	2	KNOCKING AT YOUR BACK DOOR, Deep Purple, Polydor
79	70	2	VANITY KILLS, ABC, Neutron
80	—	—	BEST PART OF THE NIGHT, Jeff Lorber, Club JAB13
81	98	—	IRRESISTIBLE, Steve Harley and Cockney Rebel, RAK
82	77	—	WAYS TO BE WICKED, Lone Justice, Geffen
83	—	—	THE UNFORGETTABLE FIRE, U2, Island IS220
84	—	—	LOVE SITUATION, Mark Fisher, Total Control TOC03
85	—	—	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ZTAS7
86	—	—	ONE MORE NIGHT, Phil Collins, Virgin VS755
87	—	—	JOSEPHINE, Chris Rea, Magnet MAG280
88	—	—	KEEP ON JAMMIN', Willie Hutch, Motown ZB40173
89	87	—	HOT FOR TEACHER, Van Halen, Warner Bros
90	—	—	WOULD I LIE TO YOU, Eurythmics, RCA PB40101
91	100	—	FRIENDS, David Essex, Lamplight
92	80	—	WHERE OUR LOVE BEGINS, David Grant, Chrysalis
93	81	—	ROCK ME TONIGHT (FOR OLD TIME'S SAKE), Freddie Jackson, Capitol
94	90	—	BILLY, King Kurt, Stiff
95	—	—	LOOK MAMA, Howard Jones, WEA HOW7
96	85	—	I WANT YOU (ALL TONIGHT), Curtis Hairston, Pretty Pearl
97	—	—	THE POWER OF LOVE, Jennifer Rush, CBS A5003
98	—	—	ENDICOTT, Kid Creole And The Coconuts, Sire W8959
99	—	—	THIS IS OUR TIME, Band Of Gold, RCA PB40161
100	86	—	THE LADY DON'T MIND, Talking Heads, EMI

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



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by Alan Jones

**M**ORE THAN 11 years after he launched his solo album career with 'These Foolish Things', **Bryan Ferry** finally collected his first number one last week, when his sixth album 'Boys And Girls' made a chart topping debut.

—With **Roxy Music**, Ferry was featured vocalist and chief songwriter on a dozen albums between 1972 and 1983, including three ('Stranded', 'Flesh And Blood' and 'Avalon') which got to number one. But as he told US radio listeners recently "That was very much shared glory; I loved being number one with Roxy, but it would mean so much more to have a solo number one. Of all my albums, I think the new one ('Boys And Girls') is the best, and it would be nice if this was the one to do it for me."

'Boys And Girls' was nearly a year in the making, and features nine new songs — eight written by Ferry alone, the other with engineer Rhett Davies. Ironically, Ferry originally planned his solo career to be a fun outlet for his versions of other people's songs, whilst Roxy was the vehicle for his own compositions, and his route to superstardom. Somewhere along the way the distinction got blurred, but then it always was difficult to draw a definite line between Ferry and Roxy, partly, of course, because of the way he dominated the group's sound and style, particularly once Eno left in 1973.

'Boys And Girls' is Ferry's first solo album in seven years, and the decision to include only his own songs was a deliberate one, but one which may have deprived him of the American breakthrough he has so far failed to achieve either solo or with Roxy. His one solo Stateside hit was 'Heart On My Sleeve', which peaked at number 86. Roxy scored just three times, most notably with 'Love Is The Drug', which spent a week at anchor position in the top 30 nearly a decade ago. Yet Bryan was offered — and turned down — the opportunity to record a new Keith Forsey song for the smash hit movie 'The Breakfast Club', a song which went on to become a number one hit in America for **Simple Minds** — 'Don't You (Forget About Me)'. It may yet be a decision he'll regret...

**T**HE CROWD'S recording of 'You'll Never Walk Alone' rocketed to the top of the singles chart last week, earning the **Richard Rodgers** and **Oscar Hammerstein** anthem the rare distinction of becoming a two time topper.

Since 1952, some 543 different songs have reached number one. Most have been covered at some time, but only seven have subsequently returned to the top of the charts in a second version. In the order in which they achieved this notable double they



**GERRY MARSDEN** returns to the number one spot 22 years later with the same song. 'You'll Never Walk Alone' hit the top for Gerry And The Pacemakers in 1963, and for the Crowd (which he is part of) in 1985

are: 'Answer Me', a chart topper first for **David Whitfield**, then **Frankie Laine** (both 1953), 'Cherry Pink And Apple Blossom White' by **Perez Prado** and **Eddie Calvert** (both 1955), 'Singing The Blues' by **Guy Mitchell** and **Tommy Steele** (both 1957), 'Young Love' by **Tab Hunter** (1957) and **Donny Osmond** (1973), 'Mary's Boy Child' by **Harry Belafonte** (1957) and — in a medley with 'Oh My Lord' — **Boney M** (1978), 'This Ole House' by **Rosemary Clooney** (1954) and **Shakin' Stevens** (1981) and 'You'll Never Walk Alone' by **Gerry And The Pacemakers** (1963) and **the Crowd** (1985).

In the first six instances, the two acts were wholly unconnected, but both versions of 'You'll Never Walk Alone' feature vocals by 42 year old Gerry Marsden — the first exclusively, the second predominantly, though about 50 others also sing, with **Tony Christie**, **the Nolans**, **Joe Fagin** and **Jim Diamond** all temporarily relieving Gerry of lead vocal chores. Marsden thus becomes the first singer to return to number one with a remake of one of his own former chart toppers. In passing, it's worth noting that he's recorded 'You'll Never Walk Alone' on several different occasions, notably for K-tel subsidiary Kilo Music in the Seventies in a version which graced several American compilation albums, and turned up in Britain as a single on Creole Records. He also re-recorded the song as recently as 1983, as part of Gerry And The Pacemakers' '20th Anniversary Album', released on the DEB label. The 1963 hit version is still freely available as a single on both EMI and Old Gold, and on several albums currently available from EMI.

Written for the musical 'Carousel' in 1945, 'You'll Never Walk Alone' is one of three Rodgers and Hammerstein songs to reach number one. The others:

**Shirley Bassey's** emotive reading of 'Climb Ev'ry Mountain' (1961) and **Captain Sensible's** silly 'Happy Talk' (1982).

The success of the Crowd's single — all proceeds go to the Bradford Disaster Fund — reflects the current fashionability of charity discs as a way of raising cash and focusing public attention on a worthy cause.

Already this year we've had number ones from **Band Aid** and **USA For Africa**, and hits from **Wham!** and the **Thompson Twins** benefitting the Ethiopian Famine Appeal, and the **Council Collective's** single for Miner's wives. Plus a proportion of **Paul Hardcastle's** substantial earnings from '19' have been pledged to America's Vietnam Veterans Association.

The record industry's new found enthusiasm for selfless philanthropy grows apace. Recent and forthcoming releases devoted to raising cash for humanitarian and environmental considerations include **Marti Webb's** top 20 hit 'Ben' (for The Ben Hardwick Memorial Fund), **Kelly Groucutt's** 'I Love Animals' (RSPCA), **Captain Sensible's** 'Wot! No Meat' (assorted animal charities), **Hazel O'Connor** and **Chris Thompson's** 'Push And Shove' (Greenpeace — who also benefit from the multi-artist 'Greenpeace' album), **Happiness Add's** 'Love Can Be Cruel' (Bradford Disaster Fund) and there's also an Anglo-Italian-Belgian venture to raise funds for dependants of the victims of the Brussels soccer disaster. **Slade**, **Status Quo** and **Hugh Cornwell** are amongst the Brits involved in the latter project, which has produced a single called 'Sport Alive' to be released across Europe on July 1, probably under the guise of the **European Team**. On the same day, Epic releases 'Let's Beat It', an album of hits by **Paul McCartney**, **Michael Jackson**, **the Police**, **Cyndi Lauper** and others. All artist royalties have been waived in

favour of leukemia and cancer research. And **Stones' Bill Wyman** and **Charlie Watts** team up with **Jimmy Page**, **Andy Fairweather-Low** and others as **Willie And The Poor Boys**. Their album of the same name, featuring rock and pop evergreens, benefits research into Multiple Sclerosis.

Meanwhile, there's no let up in records for Ethiopia; country, gospel and Broadway stars have separately made USA For Africa type singles, as have Dutch, Italian and Austrian supergroups...

**W**HEN WRITING about **Laser's** new recruit, 6ft 5in **Craig Novak** I said he was "quite possibly" the tallest man on radio. My qualification of what Laser claimed was fact was fortunate — reader **Phil Hughes** reports that **Radio 2's John Dunn** is a giant amongst broadcasters, standing 6ft 7in...

And London Records' claim that the new 'Filmtracks' compilation is the first to feature a **Pink Floyd** track was equally erroneous. Many readers remembered that Floyd's 'Embryo' appeared on the 1971 Harvest compilation 'Picnic — A Breath Of Fresh Air'. I've since discovered that they also contributed a track — 'Money' — to a 1977 album called 'Supertracks'. Released on the Vertigo label, it also featured tracks from **Yes**, **Genesis**, **the Rolling Stones** and **Led Zeppelin**, royalties from all tracks going to the Sports Aid Foundation...

● Thanks to all who entered our recent oldies competition, and congratulations to **B D Grant** Davie of London N12, who wins 70 Old Gold and Golden 45 singles. Answers: 1 Brother and Sister; 2 Peter and Robin Sarstedt; 3 John Lennon and Paul McCartney; 4 Funkytown; 5 New York...





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# record

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MARCH 23, 1985 45p

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# BOB GELDOF

USA FOR AFRICA > SMITHS > JERMAINE JACKSON



● **MORE CROSSES** to bear — well at least it makes Newcastle's finest 21 Strangers easy to pick out in a crowd. But let's not let the extraordinary facial make up detract from a very interesting first single 'More Cain Than Abel'.

This fusion of rock and funk is brought to the turntables by Keith Ansah (vocals), Dave Kennedy (guitar), Derek Mole (bass), and Neil Ramshaw (drums). And the producer on this, the band's debut release for Charisma, is Chas Chandler, no stranger to the business who is best known as bass player with those Sixties favourites the Animals.

◀ **THE NEW-look** Mary Jane Girls sing 'In My House' and every inquisitive male wonders exactly what's going on there. "That would be telling," say the Motown molls. "We're just telling them to come over and see." Just leave the key under the mat, girls...

Meanwhile if you're ogling closely you might realise the new look of the Rick James proteges is caused by the departure of "valley girl" Cheri and the arrival of her replacement, Yvette Brooks or Corvette, as she's known from here on. The daughter of "disco diva" Patti Brooks (Corvette's description), she got the tip-off from Cheri that she was leaving while Corvette was auditioning to join Shalamar.

Howard Hewett lost out and Rick James won. The new album is 'Only For You' and check your hearing for 'Shadow Lover' because it shows there's more to the Mary Janes than just meets the eye.



▶ **'JOY DIVISION AND NEW ORDER' by Brian Edge (Omnibus Press — £4.95)**

THOSE MERCHANTS of mood and melancholy are followed from their Manchester initiation, to recognition, respect and their tragic metamorphosis into dance maestros New Order.

Those haunting love songs, which were to torment the more tearful of us for many a month, and the case history of a lead singer with tortured eyes and a pitiful appeal, are all detailed here. The black and white pictures are predominantly of Ian Curtis, perhaps not surprising with his charismatic and almost schoolboy appeal.

For the faithful everywhere, this fairly plain catalogue contains an epilogue on New Order and details of productive output. Probably not one for the uninitiated.



**PERK UP** with Jonathan Perkins' 'Believe In Me'. Already the lad can boast that he was a founding member of XTC, backed both Toyah and the Police on keyboards on stage and played in cult group Original Mirrors (Duran Duran two years too early).

Now the keyboardist is launching a solo career but watch out for his acting debut in a forthcoming Channel 4 feature film called 'Shadey'. He plays (surprise, surprise) a musician.

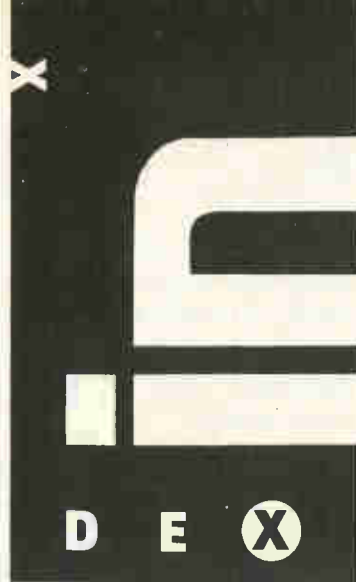


Photo: Barry Plummer



**MIDGE URE** passes the biscuits — in this case 10 tons of 'em, which are part of the first consignment of relief for the drought stricken people of Ethiopia.

Midge travelled out on March 9 on this inaugural flight, accompanying not only the biscuits, but Land Rovers, water tanks, 1½ tons of hospital tents, 20 tons of milk, one ton of medical supplies and a ton of SMA Gold Top milk. The flight, which took place in a 707 Gas-Air plane donated by Nigerian Airlines, took eight hours from Gatwick to the Ethiopian capital Addis Ababa.

So far over £5 million has been made by Band Aid for famine relief.

USA for Africa's 'We Are The World' crashed into the US Charts at number 21. Full story page 10.



● **WHILE THE** good news out of Philly is that in spite of Gamble and Huff's problems they're working on a new O'Jays album, there's a more immediate bonus for fans of Eddie Levert and his fellow crooners. That's a new EMI compilation on the revitalised Stateside label called 'Working On Your Case', featuring 16 O'Jays tasties from the mid-Sixties.

Included will be three that've never got out of the studio before. In those days the Canton, Ohio, group was a five piece, now they're down to a neat three with original member Levert seeing his son coming up close behind on a classy debut single 'I'm Still'. A real ringer for his old man's voice, too, but two helpings of that voice never hurt anybody.

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COMPILED BY DI CROSS

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**Cover photography by SIMON FOWLER**

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**record**



EDITED BY  
ROBIN SMITH

## GO-GOING FOR IT

● **A TWO** album set of Go Go Music, 'Go-Go The Sound of Washington', will be out on March 29. The package should sell for the price of a single album and among the acts featured are Redds And The Boys, Petworth Crew and Shady Groove.

Go go exponents Mass Extension release their single 'Happy Feet' next week. It's currently the hottest selling single around Washington.

## AFRO BEAT

● **POLICE DRUMMER** Stewart Copeland releases his single 'Koteja' on March 25. It's a reworked version of a traditional Zairen folk song taken from Copeland's forthcoming film 'The Rhythmist' in which Stewart traces the music of Zaire. Featured on the single is African musician Ray Lema.

● **WORKING WEEK**, those hip soul jazz stylists release their debut album 'Working Nights' on March 25. Initial quantities of the album will come with a free 12 inch disc 'Stellamarina' pitting New York electro music against Afro Cuban and Brazilian percussion. Cor.



■ **PLUG INTO** the Power Station who release their debut album. Get well and truly funk-ed by James Brown over here for a rare series of dates at last and let sexy Swede Agnetha pummel your blood pressure with her single. Pant pant.



## RETURNING LOVER

■ **DELICIOUS DEAD OR ALIVE** release their single 'Lover Come Back To Me' on April 8 followed by an album in May. 'Youthquake' will be out on May 7 with nine fun packed songs full of hi-NRG with balls and unpredictable pop.

'You Spin Me Round' has now sold more than half a million copies.

● **TRACEY THORN**, the thinking man's Samantha Fox, re-releases her album 'A Distant Shore' this week. The album was originally released a couple of years ago, when Tracey was a solo artist.

● **THE TOY DOLLS**, who are busily celebrating the fact that their 'Nellie The Elephant' single has now sold more than half a million copies, release their follow up single 'She Goes To Finos' this week. It's taken from their album 'A Far Out Disc' in the shops from April.

◀ **BILL SHARPE** releases his single 'Famous People' on March 29. After teaming up with Gary Numan, Bill has now joined forces with the even prettier Tessa Niles, who has sung with ABC, Tina Turner and the Police to mention just a few.

Photo: Barry Plummer



■ **AGNETHA**, THE girl with the best bum in Western Europe, releases her single 'I Won't Let You Go' on March 25. It's taken from her second solo album 'Eyes Of A Woman' produced by Eric Stewart.

Agnetha will be teaming up with Terry Wogan in May. She'll be co-hosting his show from Sweden on May 3.

## WELL AWARDED

■ **TEARS FOR** cheers. Overcome with emotion, not to mention being half blinded by Elton John's dazzling pearl jewellery, George Michael broke down in tears when he was presented with the award for songwriter of the year at the prestigious Ivor Novello awards in London.

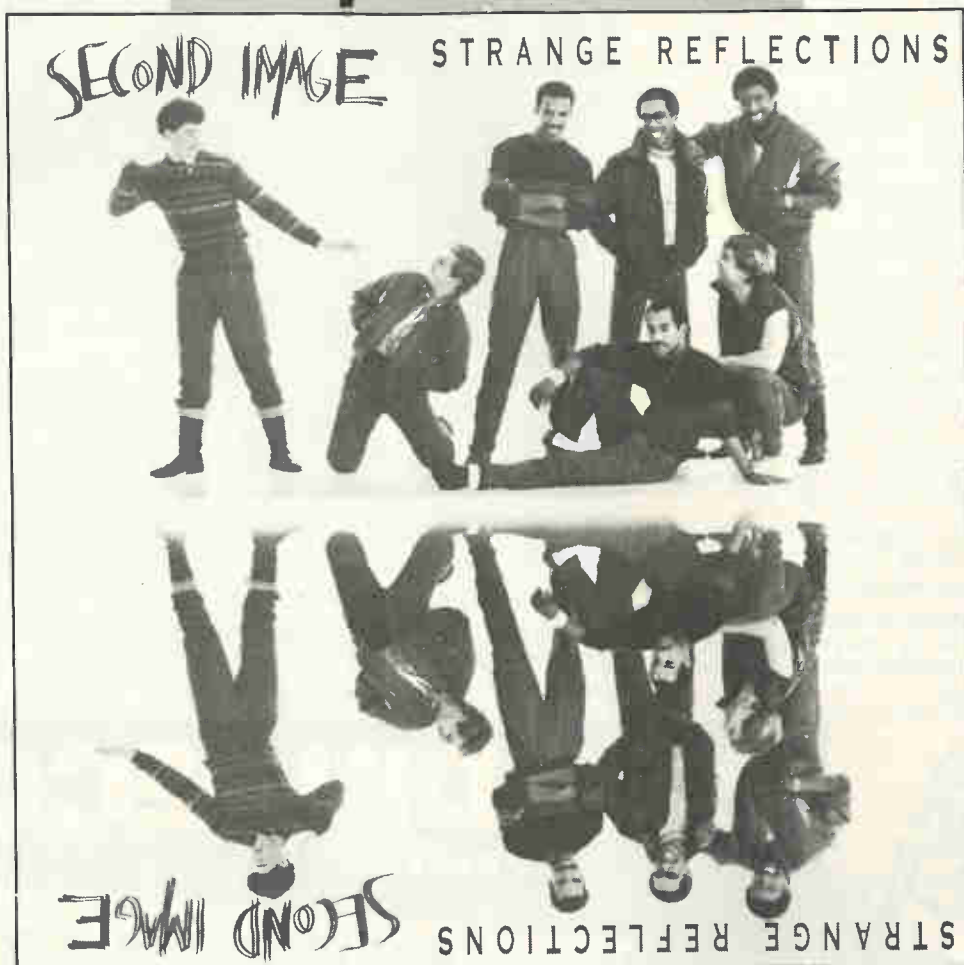
During the music industry's latest orgy of back slapping and mutual admiration, Phil Collins walked off with an award for 'Against All Odds' and Frankie walked off with one of the cute statues for 'Two Tribes'. Other winners were Duran Duran for 'The Reflex' and Paul McCartney for 'We All Stand Together'.



# SECOND IMAGE

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27TH DOMINION, LONDON

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# CONTINUED LEVELLING IT OUT

● **LEVEL 42** play their first British dates of '85 this month. Strut your funky stuff (as James Hamilton would say) at Woolwich Coronet Theatre March 30, Reading Hexagon 31, Chippenham Goldiggers April 1.

● **BOB GELDOF's** proposed charity show for Band Aid looks like being cancelled.

Due to have taken place at Wembley Stadium in July, it would have starred Boy George, Paul Young, Duran Duran and Spandau Ballet. Problems arose over the financing of the event, as the stadium authorities would not agree to contribute the venue free of charge as Geldof proposed. He is currently looking for an alternative site.

● **ROARING BOYS**, who have just released their debut single 'Every Second Of The Day', have lined up dates at Croydon Underground March 23, Brighton Pavilion 26, Camden Palace 28.

● **WOLVERHAMPTON WANDERERS**, Slade, release their album 'Rogues Gallery' on March 25.

● **SINGING COWBOY** Don Henley follows up 'Boys Of Summer' with the sizzling 'Sunset Grill' out on April 1.



## SOCKET TO 'EM

■ **THE POWER STATION** release their supercharged debut album 'The Power Station' on March 25. Produced by Bernard Edwards the album has eight tracks including their hit 'Some Like It Hot'. Other tracks include 'Murderess', 'Lonely Tonight' and 'Communication'.

## ROYAL ALBUM

● **PRINCE'S** LONG awaited follow up to 'Purple Rain' should be out next month. It looks like being called 'Around The World In A Day' but full details aren't known yet. Neither will the little devil confirm whether he's doing any dates over here in the summer.

● **ELTON JOHN** will be going into the studio shortly to record an album with the working title of 'Hoop Of Fire'. He'll be using producer Gus Dudgeon last in action with Elt on his 'Blue Moves' album out in '76. Featured artists will include Roger Taylor, John Deacon and Brian May of Queen.

● **ART OF NOISE** are currently working on their second album which will be called 'Daft'.

● **THE LOTUS EATERS** release a special five track 12 inch version of their single 'It Hurts' this week. The single features an extended mix of 'It Hurts' and their hit singles 'The First Picture Of You', 'Set Me Apart' and 'You Don't Need Someone New'.

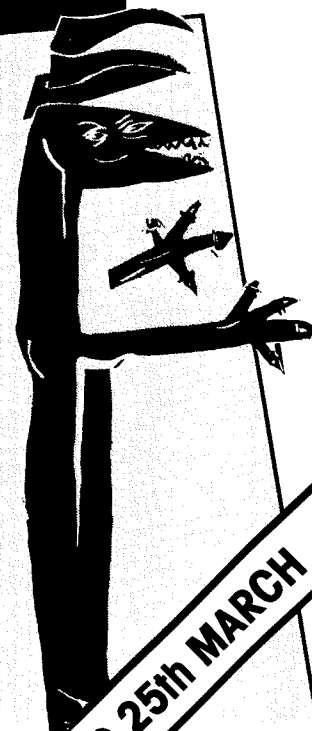
● **SAL SOLO'S** single 'Music And You' is out this week. Sal recorded it with the London Community Gospel Choir and we bet it sounds jolly nice too.

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## QUEEN KEPT BUSY

● QUEEN MIGHT not be touring Britain at the moment or releasing an album together, but that doesn't stop them being busy little bees.

Freddie Mercury will be releasing his long awaited solo album 'Mr Bad Guy' on April 16.

Drummer Roger Taylor has been producing no less than three acts at Queen's Mountain Studios. First off, Roger has been working on Jimmy Nail's single 'Love Don't Live Here Anymore', a revamp of the old Rose Royce hit available on April 1. Jimmy is better known as Oz from the television show 'Al Weidersehen Pet'.

Roger and engineer David Richards have also produced 'Bullet Proof Heart' a single from Scottish band Sideway Look out shortly. This is the first of a number of singles Roger is expected to produce for the group. Finally, Roger is working with singer Feargal Sharkey.

Bass player John Deacon has begun work on a solo project and guitarist Brian May is on a heavy promotional schedule for his 'Brian May' custom built guitar.

All four members of Queen will be back together at the end of April. They'll be playing their first ever dates in New Zealand before moving on to Japan.

● MILLIE JACKSON releases her single 'I Feel Like Walking In The Rain' on March 25. It's taken from her album 'E.S.P. (Extra Sexual Persuasion)' produced by her good self and Brad Shapiro.

● JAMES INGRAM follows up 'Ya Mo B There' with 'It's Your Night'. It's taken from Ingram's album of the same name and the 12 inch version boasts a Jellybean remix of the song.

## SEX MACHINE IN ACTION

■ JAMES BROWN, the Godfather of funk, will be playing two rare dates in May. Jimmy will be at the Hammersmith Odeon on May 25 and 26 — he says that due to the falling state of the pound against the dollar he can't consider any more dates at the moment.

Tickets for the shows priced £7.50, £8.50 and £9.50 go on sale from March 23 from the box office and usual agents. At the concerts Mr Brown will have a "very special" support act. Fuller details will follow later.

# T W I L I G H T 2 2

**'MYSTERIOUS'**  
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## METAL AND SOUL ON TV

● **TWO NEW** pop shows hit the airwaves next month. 'E.C.T.' is a 40 minute programme featuring four live heavy metal bands each week and the first show will be on Channel 4 at 5.30pm on April 12. Among the acts featured in the first extravaganza will be Madam X.

Free tickets for E.C.T. are available from E.C.T., PO Box 21, London SW7 1QL. You must enclose a SAE and on the night turn up in suitable heavy metal gear.

Also starting that night on Channel Four will be '6.20 Soul Train' which goes out at 6.20pm. It will be similar in format to the American series, mixing modern soul acts with archive footage. Among the guests in the first episode will be Millie Jackson and Cashmere. Jeffrey Daniel is hotly tipped to be the presenter.

● **PETER GABRIEL** releases his album 'Birdy' this week. The instrumental album features 12 tracks and is the soundtrack from Alan Parker's forthcoming film of the same name.



## FOREIGN AGENTS

■ **FOREIGNER'S FOLLOW** up to 'I Want To Know What Love Is' is 'That Was Yesterday'. It's a remixed version of the track which appears on their 'Agent Provocateur' album and the 12 inch version features a special orchestral version of the song.

## JONATHAN PERKINS BELIEVE IN ME



In your shops from the 18th of March a LIMITED EDITION of the current JONATHAN PERKINS SILVER SPURS single featuring 3 DYNAMIC LIVE TRACKS from the about to be released official JPSS bootleg album

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## HEROIN HELP

● **THE ANTI HEROIN CAMPAIGN** plans to raise half a million pounds from an open air concert in mid May. The concert will take place at the Charlton Athletic Football Ground and although a number of top bands are interested in appearing, no names can be confirmed yet.

All the money raised will be going to Pete Townshend's Double OO Project. Townshend's dream is to build a proper treatment centre for addicts.

● **DAVID JOHANSEN** releases his single 'Heard The News' this week. It's taken from his recently released album 'Sweet Revenge'.

**FRIDAY'S 'Tube'** (C4, 5.30pm) gets us going with Bryan Adams and the flesh tingling Fine Young Cannibals, while later on Paul King co-presents the 'Oxford Road Show' (BBC 2, 7.30pm) which not only features King, but also Maxi Priest and Loose Ends.

**SATURDAY** kicks off with 'Saturday Superstore' (BBC 1, 9am) featuring the infamous Frankie Goes To Hollywood, Tears For Fears and film and TV composer Carl Davis. Next up, 'Punk To Present' (Radio 1, 1pm) has Mike Smith looking at the increase in studio control. 'The Other Side Of The Tracks' (C4, 6pm) has Dionne Warwick discussing her career with Paul Gambaccini. Finally 'In Concert' (Radio 1, 6.30pm) has the sombre Killing Joke and the Lucy Show.

**TUESDAY'S 'Whistle Test'** (BBC 2) skanks along with Barrington Levi and Los Lobos in the studio, with a film report on Run DMC, and 'Entertainment USA' (BBC 2, 9pm) has Jonathan King looking at booze, sex and drugs in the Florida resort Miami, and there's Robert Ludlam and a report on the teenage film 'Tuss Turs'.

■ **GENERAL PUBLIC** re-release their 'Tenderness' single this week. The 12 inch features an extended version of the song from Madonna's boyfriend John 'Jellybean' Benitez. General Public are currently enjoying a lot of success in the States. Their album 'All The Rage' has sold more than 400,000 copies over there and they've been touring with Hall and Oates.





# FRANKIE GOES TO HOLLYWOOD: *The Escape Act*

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# USA FOR AFRICA

**T**HE EAGERLY awaited USA For Africa single 'We Are The World' enters Billboard's American Hot 100 this week at number 21, thus becoming the highest debuting single since 1971, when John Lennon's 'Imagine' came in at number 20.

In its first week on release 'We Are The World' sold 1,600,000 copies, exceeding even the most optimistic industry forecasts. The single, which retails at \$1.99, was out of stock at virtually all major record shops well before last weekend.

Recorded at A&M's Los Angeles Studios on 28-29 January, the disc features arguably the greatest concentration of superstars ever assembled for a record. Amongst the 44 artists who attended the 10 hour session are Lionel Richie, Stevie Wonder, Bruce Springsteen, Tina Turner, Billy Joel and Bob Geldof.

The song 'We Are The World' was written specifically for the occasion by Lionel Richie and Michael Jackson, and showcases no less than 22 solo vocalists. Some artists contribute only token solos — Kim Carnes, for example, manages two words before being joined in a duet by Huey Lewis — even so, the record runs for nearly 6½ minutes.

CBS in America estimate that the single and related projects, including an album of previously unreleased tracks by Prince, Kenny Rogers, Tina Turner and others, will raise at least \$100 million, and possibly much more, a significant contribution to relieving famine in Africa. However, 10 per cent of net receipts will remain in the USA, where it will be used to feed and house homeless Americans.

Elsewhere around the world, other supergroups have been assembled to ease the Ethiopian plight.

In Ireland, Fastway, Auto Dafe, In Tua Nua, Stockton's Wing, Christy Moore, Blue In Heaven, Clannad and Blades were amongst a vast gathering of acts at Dublin's famous Windmill Lane studio. As the Concern they recorded 'Show Some Concern', written by Paul Cleary of Blades. The resultant single was released March 11, and entered the Irish chart last Sunday (17) at number one.

Welsh band Ar Log were responsible for putting together 'Dwylo Cros Y Mor' (Hands Across The Sea), which features around 50 top Welsh entertainers. And in Germany, Band Fuer Afrika's single 'Nacht Im Wind' (Naked In The Wind) is a substantial hit. It includes contributions from top internationally known



● **DIANA ROSS and Michael Jackson are among the 44 artists on USA For Africa's 'We Are The World', which crashed into the US charts this week at 21. Alan Jones reports**



acts like Nena, Trio and Alphaville.

The Canadian equivalent of Band Aid is Northern Lights, comprising Bryan Adams, Neil Young, Joni Mitchell, Gordon Lightfoot, Anne Murray, Rush, Loverboy and more.

Their single 'Tears Are Not Enough' is expected to raise around \$9,000,000 directly and through associated projects. It's already number one in Canada.

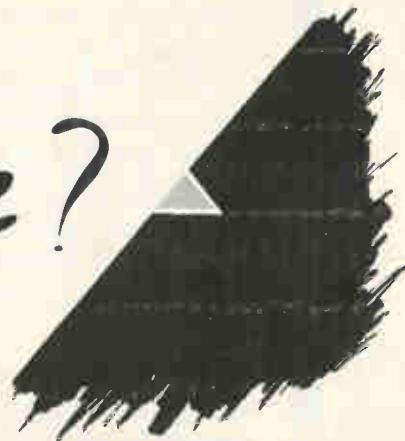
Finally, reggae stars from Jamaica and Britain have cut two singles, Steel Pulse,

Freddie MacGregor, Third World, Gregory Isaacs, Dean Frazer and Aswad are amongst the acts on 'Land Of Ethiopia', which has so far been released only in the Caribbean, though it is available on 12-inch pre-release in specialist shops in London.

British reggae stars, including Dennis Brown, Mikey Dread, Matumbi, Trevor Walters, Janet Kay and the Pioneers have recorded 'Let's Make Africa Green Again' as Brafa (British Reggae Artists Famine Appeal).



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WHSMITH



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Can Bob Geldof cope with the pressures of Band Aid, managing the Boomtown Rats and a gruelling nationwide tour? Story: Mike Gardner. Photography: Simon Fowler



**B**OB GELDOF is looking rough. You'd expect the driving force behind Band Aid's 'Do They Know It's Christmas?' and the saviour of literally millions of Ethiopian lives to be able to rip open his shirt to reveal his Superman outfit.

You might even expect him to sport a halo or at least glow with the satisfaction of knowing that he's galvanised the British people into contributing over eight million pounds to relieve the famine in drought-hit Africa.

Certainly he should be pleased as punch that he's inspired a world wide effort that is expecting to bring in an incredible half a billion pounds.

Instead his grey pallor makes him look the perfect candidate for TV coroner 'Quincy'. His usual 'just got up — rough night' look has now reached the stage where he wouldn't be out of place as an extra in Michael Jackson's 'Thriller' video — without make up.

It's no wonder. In the 15 minutes I had to wait for him he completed two TV interviews, had numerous pieces of Band Aid related paperwork thrust at him for immediate consideration and had to sort out various bits of Boomtown Rats administration.

He leads a triple life. He's first and foremost the leader of the Boomtown Rats. He's half-way through a marathon 43-date tour to promote the Rats' latest album — 'In The Long Grass'. The album was released in December but Bob refused to let his record company acknowledge its existence for fear of being accused of cashing in on the back of Band Aid — Britain's most successful single of all time. In order to avoid the snipers, he's deliberately sabotaged his career.

He's also the Boomtown Rats manager — a full-time job in itself considering the punishing tour they are on. But, most importantly for him, he's the person who's co-ordinating a vast network of effort in aid of the Ethiopian Famine Relief Fund.

Already over four million pounds has gone through the bank for the single, half of what's expected. Already the video of the single has realised over £100,000. The money from the rest of the effort is just starting to pour in. But Bob is working hard to promote two large concerts — one in London, the other in New York — for the summer. Already most major artists have got the date down in their diaries.

Is it any wonder he looks totally knackered?

"Yeah, I feel tired," he admits. He's sitting, curled up on a sofa, his knees pressed up against his chest. He sports a nasty cough. "It's a lot of work with the contracts, the TV interviews, the phone calls and the sound checks. But the choice is mine.

"I enjoy the stage. It's a physical thing and I can get lost in that. I was at the point where I was 20 hours a day on the Band Aid thing but for the remaining four hours I couldn't switch my mind off. Now I'm enjoying myself. It's great getting on the tour bus because nobody can get to me. Secondly, because the effort

on stage is physically exhausting I sleep well."

**D**ESPITE THE fact that the tour hasn't been strongly advertised and the album's promotion has been non-existent, cynics have been suspicious of Bob Geldof's motives for being involved in the Band Aid project.

"People say — 'huh, now they're selling out gigs' — but we've never had any problems. We did three tours last year which we purposely didn't advertise because we make a distinction between gigs and 'tours'. Tours are for when there is a purpose — like selling this LP and there's a specific identity. Gigs are when you're broke and you go out there and play, as any band should anyway. It was never a problem to sell out gigs because we are a good live band."

But he readily admits that the Rats' decline in public profile and in record sales has worried him. The Rats had three years between 1977 and 1980 where they were one of Britain's top bands. Their peak came with the number ones 'Rat Trap' and 'I Don't Like Mondays'.

"I remember being on stage at the Liverpool Empire. It was at the time of 'The Fine Art Of Surfacing' tour which was all screech and scream. I thought it was like being in a Beatles film. I remember thinking 'I must remember this because this is probably the peak of what a pop band is meant to be'. So I looked around at the band and made a mental polaroid. That image is really fixed in my mind."

Bob firmly places the Boomtown Rats' loss of impetus on too much touring — much of it in exotic locations like Singapore, India and Bangkok — and the unsupportable debts that these journeys incurred.

"We were never money conscious," he admits, "which was a shame because we should have been."

Bob's lead role in the film version of Pink Floyd's 'The Wall' also took him out of the public gaze.

"The next time the public heard of us was a year and half later and things had justifiably changed," he says. "We knew we'd be struggling and we never had the safety net of America."

Bob's famous big mouth also managed to score own goals in America. One comment about Bruce Springsteen wiped the Rats off 90 radio stations overnight: "The American press picked up on the English press giving us a vicious time and they treated us like the new Bay City Rollers."

But the most damaging thing was CBS' refusal to release 'I Don't Like Mondays'. The song — about a girl who came to school and started to shoot her classmates, justifying her action with the line "I don't like Mondays" — was threatened with legal action by the girl's family. CBS withdrew the single.

"It was cowardly and stupid," says Bob. "At the time I made the point that how dare her



if it's tuesday it must be





family imply that we were morally evil. It wasn't us who gave her a gun every Christmas from the age of 10."

**T**HOUGH THE Rats have managed to have a hit every year since 1977, their level of success is a far cry from the heady days of the late Seventies. Bob admits that the group were broke when they made the album 'In The Long Grass' last year. But they purposely held back its release, hoping to tie it in with a hit single — which hasn't materialised.

The plan was then to release the album at the beginning of the year — traditionally a quiet time in the charts — and do a block-busting tour. But the Band Aid project came up and Bob's need to be seen as being completely above board has meant that the second coming of the Boomtown Rats has forged ahead with the power of a one legged sprinter.

"We can't sustain an audience without radio play. People are dismissing our songs as not being relevant. But for relevance look at the 43 dates we're doing — all sold out. Now for 180,000 people we must have something to say that bears some relation to what they think. For that reason alone, and that can be the only appeal I see at the moment — it's worth playing whatever we do," he says.

"But you can't fight that. You can use ads and give freebies; if I could hype the charts then I would — just so they'd play us. It's got nothing to do with the spon or the readies. I know we're not fashionable but, then again, we never were."

Do you feel people are treating you like you're 1978's thing and consequently dated?

"How can you say that?" he asks. "Did we define that sound in 1978? If so, then that's nice for us but is it also true to say that Duran Duran are 1983 only?"

He points out that on the tour the group were condemned for doing the 'hits' and equally attacked for only doing four of them. Catch 22 is a big part of Bob's life at the moment.

"It fills me with despair," he says. "They are not actually criticising us. They can't tolerate me, by and large. So once they can't get past my personality to what the band are doing, they say we're stuck in 1978."

But there's one arena where the Geldof face is accepted, and that's on screen. His debut performance in Pink Floyd's 'The Wall' became the seventh biggest box office success in 1983. His second feature — 'Number One' — is due for release in the middle of April. Bob stars as a snooker ace who falls in with 'Alas Smith And Jones' star Mel Smith — an unscrupulous bookie.

"I play a Paddy jack-the-lad — a charming shit — in the film," he says. "He's not very pleasant. He grasses on mates and owes money but he's a great snooker player. I DID do all the shots in the film, by the way," he says proudly.

Already he's being lined up to play a suspected murderer in a thriller set in Dublin.

"Movies keep me alive — if I didn't do movies once a year I wouldn't have any money," he says. "They keep me in readies."

**NEXT WEEK: Feeding the world**

# chippenham!

# the benny TAPERS Do you have a mor- bid fear of ITV come- dians? This bunch do, says Eleanor Levy hill foot

**T**HE BOOTHILL Foot-tappers have a fear. Not, as you might expect, the usual worries that they won't 'make it in the biz'. Nor, as you could equally expect, the everyday fears of rates, axe-wielding maniacs or being locked in a cold dark room with spiders running up your legs. No, what gives the Boothill Foot-tappers nightmares is an even more hideous evil.

"We have this real fear of being asked on the Benny Hill show," vocalist Merrill Heatley says. "All of us running around chased by the little bald man."

This may not seem the sort of problem pop stars would normally be faced with, but with tags like 'cow punks' being bandied about, the Boothill Foot-tappers have an obvious oddity value of the sort TV producers salivate over with relish. This was demonstrated when the band appeared on 'Ear Say'.

"When we heard we were going on it we thought 'great' — our first taste of a big studio," singer Wendy May explains. "In the end they had us busking in the streets in Wandsworth by the bus terminus. It was brilliant though. There were all these people hanging out of the bus windows making noises and sticking out their tongues."

"Terry Wogan's producer saw us and 'really enjoyed' it, and as much as I hate Kenny Everett, apparently he's contacted Phonogram about having us on."

Which is where their fears of Benny Hill come in. Not only do the Boothills make lively, catchy bluegrass music, they have that most sought after asset — the ability to appeal to a wide range of people. A media person's heaven.

Beginning as a duo with banjo player Chris and guitarist Kevin, they are now an eight strong team. They have instruments ranging from double bass to washboard and an accordion player Slim, who isn't.

**L**AST YEAR the Boothills released 'Get Your Feet Out Of My Shoes', described as the woman's answer to Tammy Wynette's simpering 'Stand By Your Man'... only written by Chris — a man.

Now signed to Phonogram, the Boothills' latest is 'Jealousy' — the 12 inch having four tracks displaying different vocalists and different styles. The Boothill ethos, you see, means diversity, creative challenges, taking the music live to the people, paddling in the sea and sunbathing.

Their reputation grew from their wild and wonderful performances around the pubs of London. Now, the rest of the country has been treated to their charms.

"Touring is wonderful," lead vocalist (on both singles) Wendy says.

"It's just like a holiday. In fact, for Slim it is his holiday because he uses all the time he gets off work to go on tour. It's all he has so he really enjoys it."

"Merrill's dog comes with us and she needs exercise so we just get out and about. I remember going to Lyme Regis in the summer on our way to a gig."

Slim is the real character of the group. The Boothills being his main occupation, he still finds time to play with the Blubbery Hellbellies and any other group that's going. He and bassist Lloyd busk at London's Camden market every Sunday. The other Boothills obviously take great care to look after their large friend.

"We've even got him taking vitamins now," Merrill says. "It stopped his colds didn't it? Slim taking vitamins — the man who doesn't eat anything but meat and potatoes. Anything green is totally unheard of."

"Slim is the man who takes the tomato out of a cheese and tomato sandwich and deposits it on the table," adds Marnie.

"Eating is a big problem on tour," Merrill continues. "If you turn up at gigs and just ask them to put on a buffet you can guarantee there'll be the peanut butter sarnies, a tin of biscuits and two crates of beer. That's all some bands live on."

I hear George Michael has the same problems all the time.





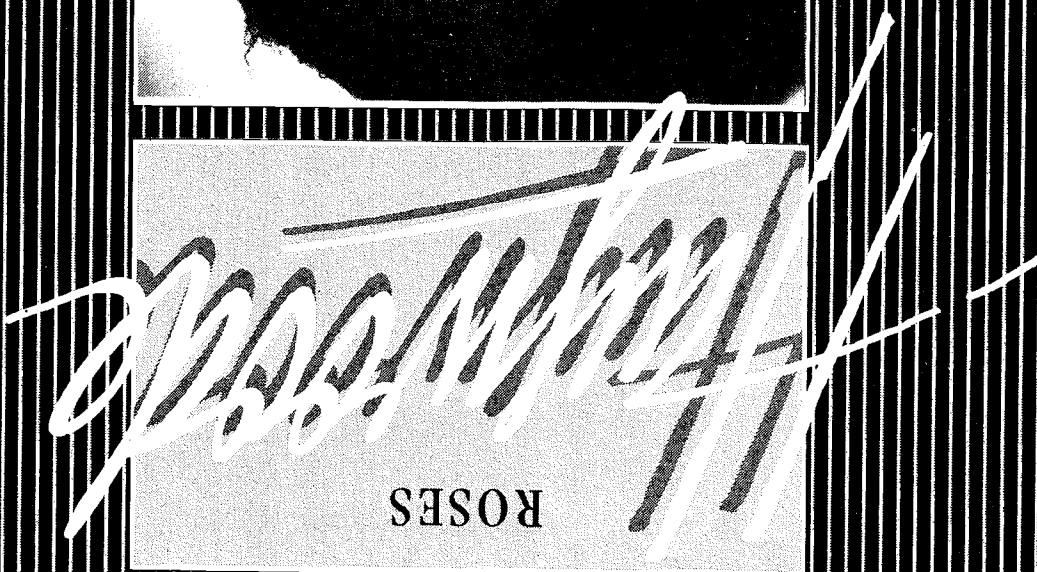
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# ROSES®

## *The New Single*





reviewed by  
jim reid

## SINGLE OF THE WEEK

**THE POGUES 'A Pair Of Brown Eyes' (Stiff)** Through a whiskey 'n' shit world of grey suits and large pubs with cobbled yards, the Pogues touch on a sensibility rare indeed amongst the wide smile of pop 40. There's a maudlin rub to their work — at times edging on caricature — that comes from people living real lives and telling it how it is. No shrink rap glamour here. This song's tenor is so damn sad — and I'd kill to hear a flute like that when I'm in my cups — that it could only bring to the salt tears and stale Woodbines at the end of a long story and a large bottle of the good stuff. You have to be tough.

## TOUGH POSSE

YOU HAVE to be tough like ... **WAYNE SMITH's 'Under Me Sleng Teng' (Greensleeves)**. Big in the manor for a while now, 'Sleng Teng's' rushing electroed rhythm is one of the checkpoints on an increasingly diverse reggae scene. Fast style, electro touches and altogether sharper production standards (ie, NYC recording studios) are making the rockers top 10 just about the healthiest place to be these days.

And right there in the middle is

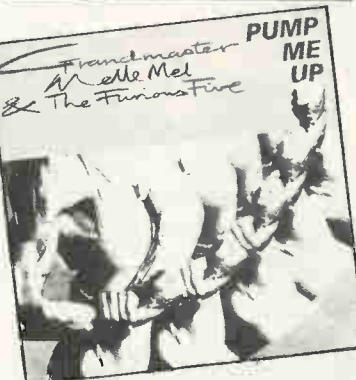


**Mr BARRINGTON LEVY**, his 'Murderer' (Jah Life) is a delicious slow burn built around a strictly legal, concrete hard drum/bass foundation and delivered with a side plate of sweetness itself. ... while **PAUL BLAKE AND BLOODFIRE POSSE's 'Every Posse Get Flat'/'Pink Panther' (Revue)** comes straight from the herbman. Two lilting pieces of sun-on-me-back relaxation that are a strictly home time recreation ... something not to be found on **SMILEY CULTURE's** re-issue, 'Cockney Translation' (Fashion) a sharp talk reconciliation of Bow and Brixton, tifter and tam, that may lack the story line of 'Police Officer' but for sheer linguistic agility plays Arthur Daley next to Arthur Mullard. Keep it stirring ...

Which is just what **RUN DMC** do on the totally justified 'King Of Rock' (Fourth and Broadway). I've talked about the hard stuff, but pal this is just HARRRD. A rap 'n' rock attack that's a potentially more explosive mix than nitro and glycerine or **KURTIS BLOW** and Go Go? KB's 1982 tribute to DC, 'Party Time' (Club) is a welcome, if predictable re-release. One of the safest ways, barring a raid on the Park Royal brewery of keeping the League Of Gentlemen in their place. Just rich ... unlike **GRANDMASTER MELLE MEL AND THE FURIOUS FIVE's** re-arrangement of Trouble Funk's 'Pump Me Up' (Sugarhill) an opportunistic cash-in characterised by the most pedestrian rap attack yet to come from this quarter ... now the instrumental side, that's something. ...

## ROUGH OR SMOOTH

WELL, ACTUALLY right in between is **BILLY BUTLER's 'Right Track' (Skratch)** a classic piece of Northern soul whose stomping insistence, brassy freshness and vocal pleading belie the cruder studio techniques of yore and showcase a vitality sadly lacking in the slick uptempo soul of say, **MIDNIGHT STAR's 'Operator' (Solar)**. ... a club hit for some time but lacking the essential bite and perspiration to leave the purely technical behind. Nice, but no carnival, neither is



**AMII STEWART's 'That Loving Feeling' (RCA)**, a smooth ride into nothingness, rather like lip gloss without a pair of lips or **APOLLONIA 6 'Blue Limousine' (Warners)** without their Prince. These people make sexual attraction a form of commodity broking and 'Blue Limousine's the absolute zenith of male potency. Cluttered.

## DEAD OR ALIVE

IF MEAT is murder, **THE SMITHS 'Shakespeare's Sister' (Rough Trade)** is death by strangulation. A bruising, unfocused rush that mistakes energy for Eater live in Stockport cemetery. One wonders if such an ill conceived move would have been considered by a record company less enamoured of their one major act. A dumb record and a poor way to end such a fine singles run.

While **WIN** start theirs with 'Unamerican Broadcasting' (Swamplands). Usually I treat obsessions with Warhol and Sixties New York scumbags with the utmost contempt. Yet while the fake Yank accents and sub-Andy peel-off record cover here are decidedly not 1985, the black vinyl stuff is possessed of a charming impish verve ... piano and guitar underpinned by rock steady drumming and lots of silly broadcast interference ... Fine as it goes ...

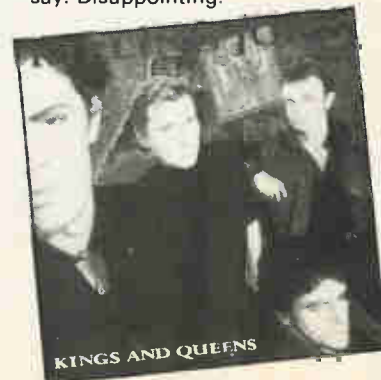
While a slab of **MEAT LOAF 'Piece Of The Action' (Arista)** usually goes a long way. But, this is like any other Meat single really. Slow piano based intro where the man mountain gets all soft until the Luftwaffe open fire, nuclear war starts and Mr Loaf

hits overdrive — guitars a clucking, earthquake a stirring and so on. Less power though from **JASON AND THE SCORCHERS 'White Lies' (EMI America)**. Some would have you jump through hoops for this stuff, but souped up r'n'b/country hybrids smack of nothing so much as ... the great pub rock revival. In which case make mine a one-way ticket to Bali ... **THE UNTOUCHABLES 'Free Yourself' (Stiff)** are more of the same, only this time drifting ever so slightly into an uptempo Northern soul backbeat and some tuff urban soul brass. Nice enough, but where's the hook, bud ...

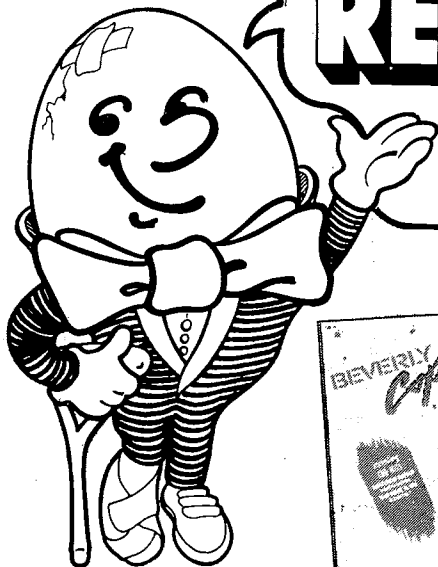
Not lost on **THOMAS LEER's 'Heartbreak' (Arista)**, I'd warrant. Failing to build on the kudos of last summer's 'International', this is a curiously lifeless run through of failed moves. Methinks a case of the studio in control of the song. Which is definitely not the case with the **DAMNED's** curious 'Grimly Fiendish' (MCA), coming on like an outtake from the last Madness LP, 'Grimly Fiendish' replaces the usual guitar thrash for some neat chord progression, a dash of melody and a set of backing vocals that are more Small Faces than punk debris. Strange one.

Cue **KILLING JOKE 'Kings And Queens' (EG)** which finds us under some dark, rumbling megaton album track trying to get out. Possessed of the same dank menace as 'Love Like Blood' but all that black and bleak may be too much for the squeamish ...

**FRANKIE GOES TO HOLLYWOOD's 'Welcome To The Pleasuredome' (ZTT)** doesn't quite fit together. The presentation, the sleeve notes, neither square with the group or their audience. The record, always a fine album track, is a bloated, self-important grand daddy of a single, more to do with the self-indulgence of early Seventies types than the vibrant, exciting, sensational scam that Frankie's sales and Frankie's marketing people tell us they are. It is in fact a beautifully executed piece of pomp and that has no part in the past, present or future as the full colour poster of this review might say. Disappointing.





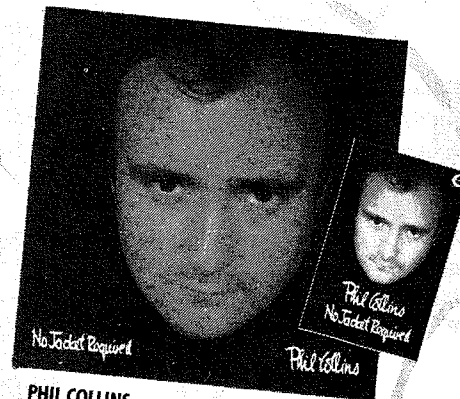


# RECORDS AND TAPES BEAT EGGS THIS EASTER!

SAYS EGBERT



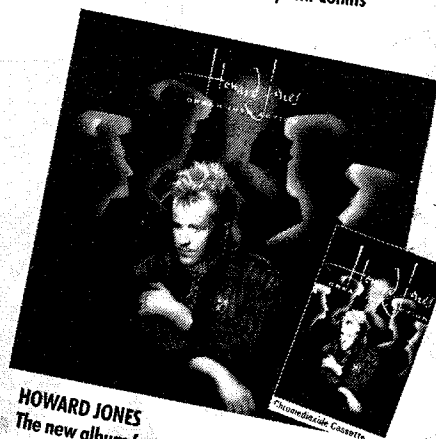
**MUSIC FROM THE MOTION PICTURE SOUNDTRACK  
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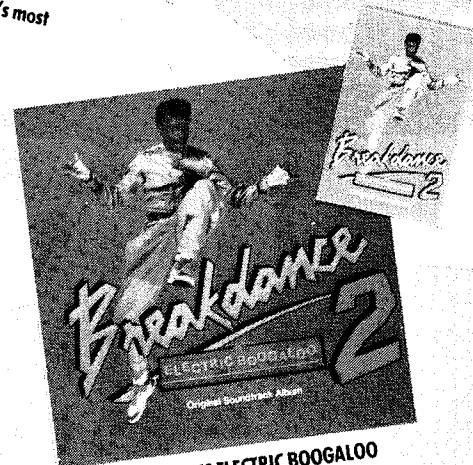
**FRANKIE GOES TO HOLLYWOOD**  
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**FATBACK 'So Delicious'**  
 (Cotillion 790 253-1)  
**FATBACKATCHA . . . and  
 back better and bigger. If  
 albums were birthdays, Bill  
 Curtis' bunch would be  
 coming of age, because  
 this is album number 21 in  
 only 15 years or so of ups  
 and downs in dance music.  
 Happily this continues  
 their recent trend towards  
 quality as well as quantity.**

**The lead-off track 'Girls  
 On My Mind' has Curtis  
 yowling enthusiastically, a  
 stylishly harmonic chorus  
 and the huge plus of a  
 David Sanborn sax, which  
 returns for 'So Delicious'  
 itself and raises the tone of  
 the whole project.**

**'Sequence 96' is a proud  
 synthesiser demonstration  
 of exactly how Fatback do  
 business and a little too  
 technological for me, but  
 there are plenty of  
 traditional values here as  
 well.■■■■■**

Paul Sexton



**THE GAP BAND 'Gap Band VI'**  
 (Total Experience FL89476)  
 CONTAINING, SORRY to report,  
 about the same degree of  
 inspiration that they used for the  
 album title. Ask the Wilson  
 Brothers about this album and  
 they'll tell you they're relieved to  
 be back in business after the  
 slump of 'Gap Band V'. The  
 money might be rolling again but  
 creatively the slump continues.

'Beep A Freak' has notched  
 some high numbers Statewise  
 and it's a moderately acceptable  
 shifter, but compare it to some of  
 the real energy funk of early Gap  
 goods and it suddenly looks all  
 wan and poorly. Same for the  
 whole LP: the boys are still  
 trading on ideas they had three  
 albums ago and doing it without  
 much conviction either. 'I Found  
 My Baby', for example, is so  
 blatant a continuation of  
 'Outstanding' that you start  
 listening close enough to see if  
 it's the same backing track.

'Video Junkie' is a groove  
 searching for a tune and of the  
 movers only 'Disrespect' sounds  
 as if it means business. But look  
 out 'I Believe' for a fleeting  
 reminder of the Wilsons at their  
 eclectic peak of days past.■■■½

Paul Sexton

**AL GREEN 'Trust In God' (HI  
 Records HIUK LP423)**

AL HAS put his trust in God,  
 turned his music the smoothest  
 side of gospel and yet lost none  
 of the creamy heart 'n' soul that's

put him up there with the most  
 seductive vocal chords. 'Trust In  
 God' is a humble, low key set.  
 Out: the lush instrumentation of  
 Green's soul driven heyday. In: a  
 simple, pristine, backing track that  
 gets back to the most basic roots  
 and just lets that voice fill  
 speakers left and right. 'No Not  
 One', the closer on side one,  
 illustrates Green's case perfectly:  
 a lazy bluesy backdrop providing  
 the right state for Al's  
 protestations betwixt some dirty  
 organ and real up-mood back  
 vocals. Testify!■■■■■

Jim Reid

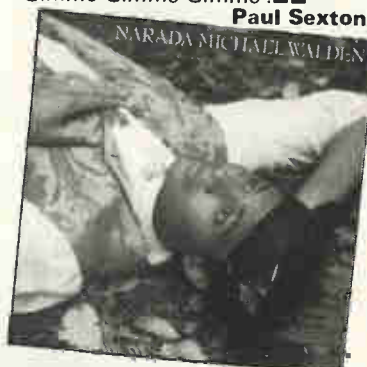
**NARADA MICHAEL WALDEN  
 'The Nature Of Things'**  
 (Warner Bros 925 176-1)

YOU OPEN the package and  
 wonder if Narada will still have  
 the same pretensions of grandeur  
 and artistry about his tunes.  
 Before long he's spouting lines  
 like "What could be more natural  
 than drawing back the curtains of  
 my soul?"

Walden's also guilty of some  
 absolutely blatant thieving,  
 hoping to reprocess big pop hits  
 of recent vintage and call them  
 his. Nothing doing: we can hear  
 'Relax' all over 'That's The Way It  
 Is', we pick out 'Jump' in 'Live It  
 Up' — and that's Van Halen, not  
 the Pointer Sisters! — and it gets  
 worse: 'Wear Your Love' shoplifts  
 from Matthew Wilder's 'Break My  
 Stride', of all things, with a bit of  
 'All Night Long' sneaked into the  
 middle, of course.

Perhaps the worst crime of all,  
 though, is the way he completely  
 throws away the talents of Patti  
 Austin on the saccharine single  
 'Gimme Gimme Gimme'.■■■

Paul Sexton



**BANGLES 'All Over The Place'**  
 (CBS 26015)

THE RECORD business serves up  
 an outfit like Bangles about once  
 every two years. They rate an  
 interview on 'Whistle Test', a  
 couple of dates at the Marquee  
 and then they fly home.

Bangles specialise in reviving  
 the psychedelia and bubblegum  
 of the late Sixties. It's all fairly  
 pleasant and tightly played, but  
 the tracks have about as much  
 clout as a two day old kitten.

One song quickly merges into  
 the next with a welter of jangly  
 guitars and saccharine sweet  
 vocals. The only track that really  
 stands out is 'Going Down To  
 Liverpool'.

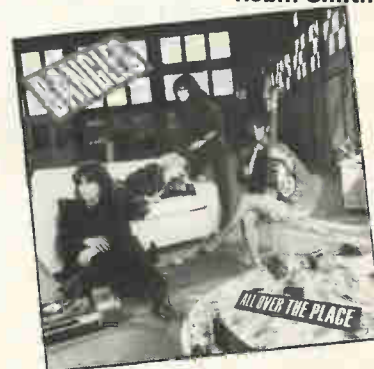
With Tina Turner and Madonna  
 ruling the charts, I reckon Bangles  
 have got one hell of a struggle in  
 front of them.■■■

Robin Smith

**ERIC CLAPTON 'Behind The  
 Sun' (Duck 925 166-1)**

NOT EVEN the talents of Phil  
 Collins can do much to prod old  
 Eric back into life. I know he's a  
 living legend and all that stuff, but  
 his work of late has been boring  
 me nearly as much as a speech  
 by Arthur Scargill. Eleven  
 grumbling tracks, including the  
 most truly awful version of 'Knock  
 On Wood' I've ever heard. Slow  
 Hand? This man has a bad case of  
 dead wrist.

Robin Smith



**THE OHIO PLAYERS  
 'Graduation' (Air City AIR  
 7601)**

EVERYTHING ABOUT this record  
 is enveloped in a spectacular  
 time-warp, right down to the  
 monumentally sexist sleeve, in  
 the great tradition of Players  
 covers of the Seventies.

Assuming this is new material,  
 what they don't realise is that  
 since their heyday there have  
 emerged plenty of women who  
 would gladly kill them for this  
 kind of exploitation. Me, I was so  
 engrossed I almost forgot to play  
 the record. (What, no bald girls  
 any more?)

The other reason to question  
 whether these are new recordings  
 is that everything sounds quite  
 unbelievably dated, like they've  
 been in suspended animation for  
 10 years at least, and it's hard to  
 believe that any musician on the  
 same planet as us could ignore all  
 the soul trends of the last decade.

I mean, these guys haven't  
 discovered the syndrum yet. And  
 yet, in a funny old way, it's all  
 rather endearing — the bold  
 brass, the stomping funk beats,  
 the corny ballads — and the  
 Players, with three members from  
 the golden days still in  
 attendance, also manage a couple  
 of nicely-harmonised smoothies,  
 'Don't You Know I Care' and  
 'School Girl'.■■■■½

Paul Sexton



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

▼ LOOKING AT the year end record positions and sales it was interesting to see how many of the artists had been around for a long time — Elton John, Paul McCartney, Queen, Phil Collins, Michael Jackson, Lionel Richie, Billy Joel, Tina Turner and so on.

That got me to thinking who of the present batch of superstars would be around in 1995? I would suggest that Sade, Alison Moyet, Julian Lennon, Frankie Howard Jones and maybe Wham! might make it along with a few of the old stagers. Perhaps some of your other readers could suggest a few more survivors.

**Hugh Bessant, Redhill, Surrey**

● The rate things are going they'll still be here in the year 2035

▼ I WOULD give up my life savings, my flat and perhaps, but only perhaps, my entire Kate Bush collection (Christ, if this doesn't convince him, nothing will) just to be able to get my paws on a special issue of RM devoted entirely to dissecting the year's charts every whichway. It's a brilliant idea — please do it.

I was on a regular subscription to Smash Hits — then, one day I happened across an RM and sickened by what I'd been missing all those years, I immediately changed to RM. Chartfile is undoubtedly RM's strongest selling point so any improvement or enlargement of this feature would be much appreciated by the masses.

**Derek McEntree, Bristol**

● Please forward deeds of flat and Kate Bush collection and we'll see what we can do

▼ I AM sick to death of all these boring, talentless popstars in the charts and in the pages of your glossy magazine. Why not bring some life to your rotten mag? You could have colour centre spreads of Freur and Alien Sex Fiend, interviews with Cocteau Twins and Brilliant, and Test Dept could review the singles.

Doesn't that sound much more interesting than usual?

**Lee Holland, Ebbw Vale, Gwent**

● Centre spreads of the Cocteau Twins and Alien Sex Fiend? Are you trying to make people ill?

▼ WHAT IS that silly prat Dylan Jones doing in a magazine as good as Record Mirror?

He obviously didn't like Prince's 'Let's Go Crazy' because he realised it was very good, far too good. What's he scared of? Not only that, he then puts down Madonna's 'Material Girl'. Is this man a nutter? Who let him out of the loony bin?

I suggest you find some object then hit him on the head with it, maybe he will then come to his senses. If not, then just flush him down the loo where all the other crap goes!

**Gaz, Warwickshire**

● Well, we tried a brick but it just broke in two

▼ DEAR NARGIS Lal. What a complete and utter idiot you are!! Of course I refer to your pathetic letter in the February 16 issue of Record Mirror, where you asked if anybody saw the plagiarism in Strawberry Switchblade. Ha! Ha! Ha! What a load of irrelevant, mindless, nonsensical tripe! For your information, Nargis dear, Rose and Jill are the best thing to come onto the music scene in ages.

As for your absurd claim that they nicked the melodies from Syreeta's pathetic 'Your Kiss Is Sweet', I doubt that they would have because they wouldn't lis-

ten to that gutless, moronic soul rubbish which is polluting the charts all the time.

'Since Yesterday' made the top 10 because of its outstanding qualities and effervescent sparkle.

Rose and Jill have loads to offer the pop scene and to prove it their debut album will be out soon. What of Syreeta? She hasn't had a hit since 1980 and should be carried off to the home for old singing hacks to leave real singers like Rose McDowell to do the job properly.

Nargis, I suggest you listen to Strawberry Switchblade's material. I think you'll find then that the brilliant duo are not puppets but very, very talented.

Good luck to Strawberry Switchblade and Rose, carry on wearing leather, it's absolutely stunning!

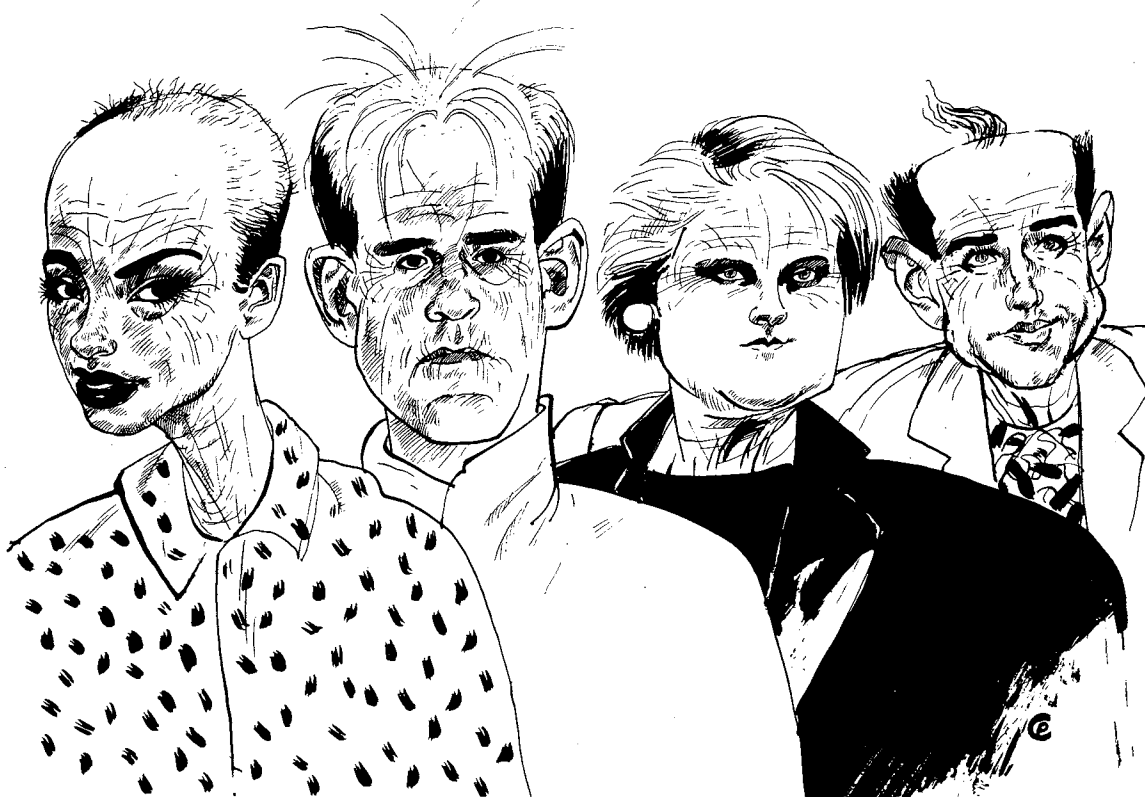
**Lord Ruthren, Reigate, Surrey**

● Not to mention some nice pliable rubber — Mailman who's been sitting too close to Betty Page

▼ JOSIE OF Vicious Pink, you are my fetish! Love, love, love.

**A crazy Vicious Pink fetish freak**

● Tut tut. Now rub yourself all over with a copy of Record Mirror



**TOY DOLLS** SHE GOES TO FINOS  
New Single

# THE LEAGUE OF GENTLEMEN

as told by JIM REID

**THE LEAGUE** were looking for the oldest stamp collection in the world. Oxygen tents, huskies, pit boots and maxi-pack PG Tips at the ready, these fine fellows set off in search of philately's Bermuda Triangle, a strange collection of second-hand bookshops in the nether region of Hastings Old Town.

Anticipating all the usual pitfalls of such an expedition — persistent irritation from BBC camera crews, stupid editorials in the Daily Express about True Brit Grit our hardy band had decided to go incognito.

To whit they assumed the motely garb of the pop personages so deeply admired by the Rt Hon leader of the Labour Party.

And so flowers nestling in leather clad back pockets, clip on double chins resting beneath ego inflated heads, Italian knitwear carelessly thrown around bulging

waistlines, they took to the road.

As their trusty charabanc left the car park of the Upper Welsh Harp, sanity took a back seat to Penny Black fever and strange tales from the world of pop...

While Sir Public mumbled something about first day covers, Bertie Beerbarrel seized the coach's microphone and hit us with this: "Well-known stamp collector **Jaz Coleman** of Killing Joke has just composed a 40 minute classical music symphony and the Berlin Philharmonic Orchestra are considering the opus for a future recording. Not content with just a touch of the Mahlers, Jaz has also written a book based on Icelandic sagas..."

"While **Martin Kemp** of Spandau Ballet has been having sagas of his own out in the Orstrailian outback. Marty recently spent four days in the Great Barrier Reef area looking for a long lost cousin, meanwhile the **Spands** have played to over 30,000 people on their Oz tour..."



● **STARVATION** feed the world, with or without the help of the BBC

"**Nik Kershaw** hasn't been to the outback but he has been to the studio to do a bit of work on the new **Elton John** LP. Other collaborations in the air **Jim Diamond**, **Toyah** and **Peter Gabriel**'s contribution to the new **Tony Banks** LP.

"Usually I forsake London Fashion Week for the Lower Biggleswade Stamp Fair, a far more decorous affair, but this year, bowing to the promise of a free packet of mixed stamps Cymru, I ventured along to the **Katherine Hamnett** party... the main purpose of my visit being to spill as much red wine as possible over the ludicrous array of 'clothes' on the backs of

assembled liggers.

"Said duty to commonsense done, I turned my attention to the pop people present, these being **Bananarama**, **Imagination**, **Steven** from **Blancmange** and **Helen Terry**..."

"... And more fashionable assemblies — the meeting of **Tina Turner** and **Elton John** on stage at Wembley last week, where the svelte one assisted Ms Turner in her rendition of 'Dancing In The Dark'."

Sir Public House contemplated this meeting of talents, pondered the possibility of **Neil Kinnock** and **Billy Bragg** releasing 'Me And My Shadow', Billy becoming leader of the opposition and Neil





THE RED HOT NEW ALBUM  
**"LOST & FOUND"**  
 FEATURING THE WHITE HOT NEW SINGLE  
**"WHITE LIES"**  
 (ALSO AVAILABLE ON 12 INCH FEATURING BONUS LIVE TRACK)

**JASON & THE SCORCHERS**



baby organising a Parliamentary 'Video Vote' every Wednesday morning when he wasn't swanning around the offices of the extremely socialist record business.

This, Pubby reasoned, was an absurd notion. A far safer bet was Kinnock's appearance at the next Labour Party conference wearing a **Belouis Some** sweatshirt.

There were, however, no Belouis Some sweatshirts amongst our number and so Bertie Beerbarrel continued...

"Now I know our devotion to the re-unification of Hendon is stout," he continued. "But 'tis naught compared to **Michael Jackson's** espousal of Jehovah's Witnessdom.

"Apparently MJ disguises himself — he usually dresses up as a fat man — and gets on the road with a copy of the Watchtower, knocking on doors and spreading the faith. Now if he was the little critter who got me out of bed last Sunday morning...

"And talking of disguise, some boulder is ruining the good name of **George Michael** by going around town and conning free meals, due to his uncanny resemblance to George boy...

"While Mr Michael himself did a fair impression of the **Greater Crying Dickie Attenborough** when he accepted his Ivor Novello award for song writing last week...


"Meanwhile **Holly Johnson** has lent his voice to a play currently doing the rounds of Liverpool schools. The play — 'Breaking Point' — is an anti-heroic tract and includes a voiceover from the FGTH singer...

"And after much hue and cry **Joseph Strummer** has finally lent his own larynx to a new **Clash** single. Out next month, it's called 'This Is England' and can no doubt be expected to shed great wisdom on the suffering of our dear nation...

"Which is nearly another cue for Kinnock, but before I go: grooviest pair at Do-Do's last week were **Rupert Everett** and **Gary Crowley**."

How all of this fitted into the world of stamp hinges, cocoa mornings and 'Stick 'Em Up Weekly' nobody knew, but fit it did. There was a method in the League Of Gentlemen's madness.

PS: The League Of Gentlemen would like to refute all suggestions at the front of this paper that they are a gossip column. Furthermore they wish to state categorically that they have never, nor will ever, be the owners of the following items: a pair of patent shoes, oversize white shirts, anything tartan and a copy of Chuck Brown's original 1978 'Bustin' Loose', which of course everybody bought on their way to see the Clash play the Lyceum...

# Meat Loaf

PIECE OF THE ACTION

STRICTLY LIMITED EDITION  
THE NEW SINGLE  
NOW ON SKULL SHAPED  
PICTURE DISC

ALSO ON 7" WITH FREE TOUR PATCH  
+ 12" WITH FREE GIANT POSTER

REMIXED FROM THE HIT  
ALBUM AND CASSETTE  
**BAD ATTITUDE**

ARISTA

# FRANKIE BEVERLY

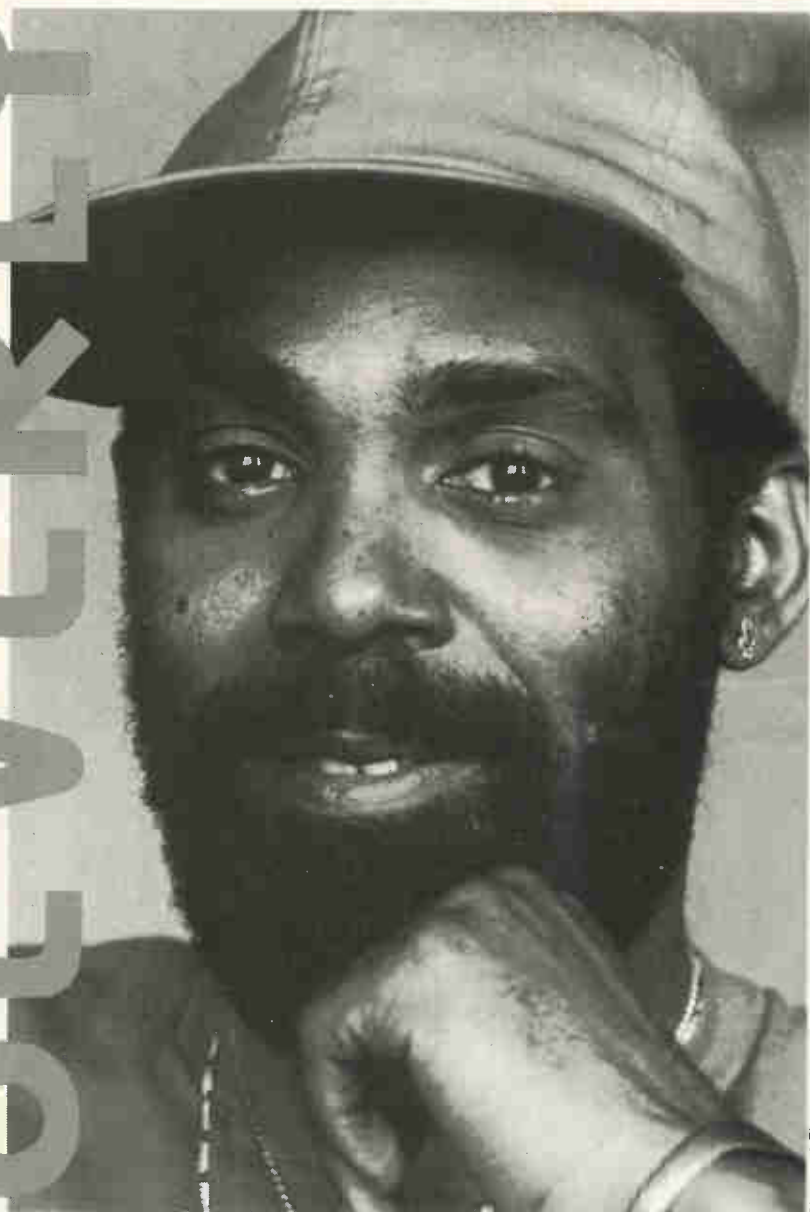


Photo: LFI

● When Frankie Goes To Hammersmith, he says "wow!"

**T**HIS MAZE thing's getting serious ... when an American soul band has its new album released in the UK before it's even out back home, that's when you know there are real fans out there. Frankie Beverly's pretty wowed by it.

"That was shocking to me too," says the Maze mainman. "It was just released a few days ago here. It's a pleasant shock, I might add." Was it any of his doing? "Well, not directly, but in an indirect way I think so, I was saying that they shouldn't wait till it'd been out here two weeks or a month till they released it there. But I never thought they'd release it there first."

The album in question is 'Can't Stop The Love', a real contender as the LA soulsters' finest yet in the eight years they've been producing. And even if that release story suggests that the band aren't given their due at home, Frankie sounds happy enough about the domestic reaction to the new one.

"It's really taken off fast, we're getting mucho response. They've jumped on the single ('Back In Stride', here and there) and I've been hearing the album all day. I'm kind of looking forward to playing the new material because the band is pretty hot."

Yep, you don't go more than a couple of paragraphs without discussing Maze live, and another round of British appearances has just been announced. Wayne and Darren in Ilford, I

hope you're listening. So will you be armed with lots of new tunes then, Frank? "Well, I'm sure we'll be playing three or four songs off the new album. I'm sure the single, we're doing a good version on the title cut, we seem to be doing a great version of 'Too Many Games', and the song 'I Want To Feel I'm Wanted'."

The last-named is an interesting piece of Beverly's history — as he says on the sleeve it's an old number from his early days. "That was written while I was in Philadelphia, I was pretty young when I wrote that song, it was one of the first two or three songs I put out. I can't even remember the label ... maybe Cameo Parkway. That was 20 years ago, I did it with the Butlers. But I was too young then to interpret the song the way I can do it now."

**M**EANWHILE THE pacy 'Back In Stride' is helping to shift Maze's image sideways a little. "We're trying to come out, we have the reputation on record of being mellow, you know, a *nice* group, but we don't have that live, the band is a whole lot more than that."

The band is also a whole lot different line-up wise, with Philip Woo, Billy Johnson and Ron Smith shuffling off stage to be replaced by Wuane Thomas, Wayne Lindsay and newest of the new, drummer Michael White. So new, in fact, he didn't even play on 'Can't Stop The Love'. But just why did those three Maze stalwarts depart?

"I'm really not clear on it still," says Frankie, "but I'd like to assume that the guys were different types of musicians. When you stay together 19 or 20 years as this band has, it's a unique situation, and it's not for everyone. I guess they'd like to try something of their own, spread their wings a little bit, and I can appreciate that."

Could it be that they tired of the intense focus on Frankie Beverly, the fact that it's very much *his* band and everyone else is fuzzily in the background? Maze Featuring Frankie Beverly But Not Featuring Anyone Else, in fact?

"I don't know, I'd like to think it's *not* that, but one can never be sure. But I've been doing this a long time, I've put my whole life in this band. This is all I know, I don't even know many other entertainers, and I don't think you can just walk into a band and become the focal point straight away."

"I built this from my schooldays. I didn't want to be a single singer, I wanted a band. Sly and the Family Stone helped me make my mind up, when I saw them I just said wow, that's it."

"Now I feel uncomfortable without them, if I don't have them around I don't feel the same. I have no desire whatsoever to be billed just as Frankie Beverly, but I'm proud of what I've built, I want it to be acknowledged that I put this band together. That's the only thing I've ever done in my life. I just want to get what's due."

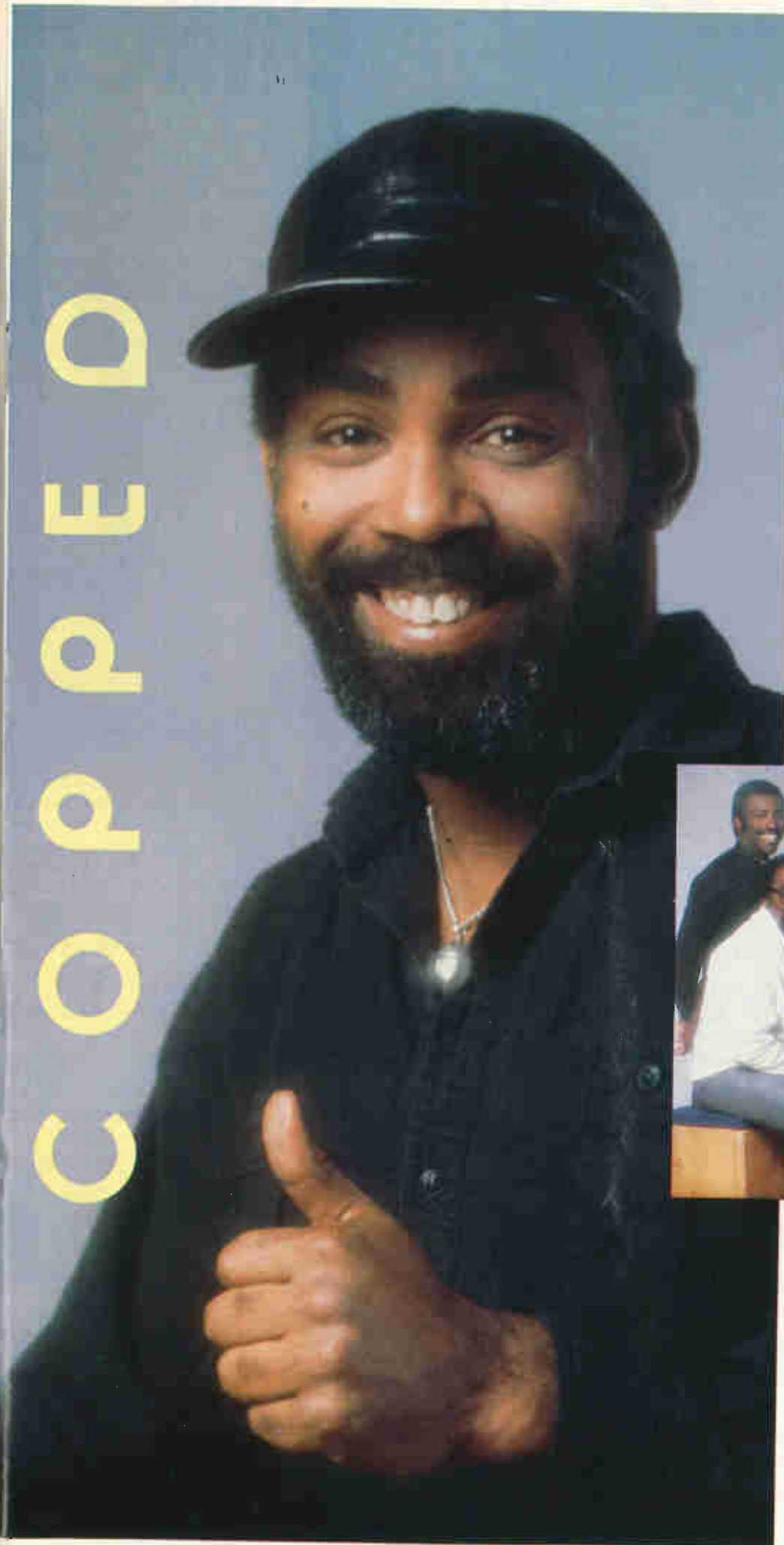
Now as they return for another basking in British admiration, Beverly still loves to remember the first time Maze came ashore and found the reaction at Hammersmith Odeon over the top and down the other side.

"That was the surprise of my career. *Nothing* in my career could ever surpass what happened the first time we came to London, I don't care if there's Grammys ... Nothing could surpass the shock of not doing well on *record*, or anything, but getting a reaction like that. It's something that I can't explain, but it makes me feel really proud, it's just a wonderful feeling."

"That would be our number one venue, there's not even a close second that I can think of, it's far and away the best." I think he likes us.



# COOPER



Maze Featuring Frankie Beverly,  
the band with the clumsiest  
name in the world, are a very  
*nice* group, discovers Paul  
Sexton



# IT'S A MAD, MAD, MADONNA

## W O R L D

≡ A MATERIAL GIRL'S STORY BY BETTY PAGE

**S**O YOU watched 'The Kids From Fame' and thought it could never happen. Not in real life. But we're talking about America, and that's where fairy tales come true, especially for pretty little girls.

In Detroit, Michigan, Mrs Ciccone had a lovely daughter and called her Madonna. She was born, certainly not with a silver spoon in her mouth but probably with That Pout and definitely a name to conjure with.

Her early years were fraught with difficulty; her mother died when she was a child, and the Ciccone kids — all six of 'em — were shunted around until father remarried — unfortunately, to a stepmother who ruled with a rod of iron.

This and a Catholic education made her into a proper little madam, a rebel who knew how to use her feminine wiles to get attention.

She soon discovered a talent for dancing and performing and set her sights as a teenager on the bright lights. At 17 she headed for Manhattan with a driving ambition and very little else.

Yep, you guessed it, times were hard, until she found a boyfriend whose band she joined. He instructed her in the art of strumming and songwriting, whereupon she shifted to a boy who got her demo time and mentioned the golden word 'disco'.

Thus she became the darling of the club scene, revealed that cute bellybutton, developed that sweet street style of dressing, and when she took to the dancefloor it was like moths round a lightbulb.

But her next boyfriend proved to be the most influential yet; he was a DJ at trendy NY nightspot Danceteria, and played her demo on a Saturday night. Fever ensued. The song was 'Everybody' and it convinced him it was worth taking the demo round the record companies.

In the event, it was her outgoing personality that clinched a deal with Sire Records; it was the corny old cliché; the girl had star quality.

Her first two 12 inch discomixes, 'Everybody' and 'Burning Up' bust the disco charts but pop crossover didn't come until 'Holiday' dominated the summer airwaves in America and then waffled its way to the UK soon after.

Like in America, when they witnessed her unique style on video, her appearance here on TOTP with toy dancing boys, a bare midriff, a beauty spot and a lot of swank and suss, meant she'd got it made. Now she's got audiences on both sides of the Atlantic eating out of the palm of her perfectly-formed hand. Now she's every boy's dream — vulnerable but tough sex kitten with a wicked gleam in her eye.

She's street, sweet, sexy, sussed, sassy, self-seeking, slightly scandalous, saucy, sensitive, sensual, sharp-witted, stylish, slick, sly, smooth, sparkling, starry-eyed, and she has sang-froid and sharp wit to spare. But let the lady tell the story herself...



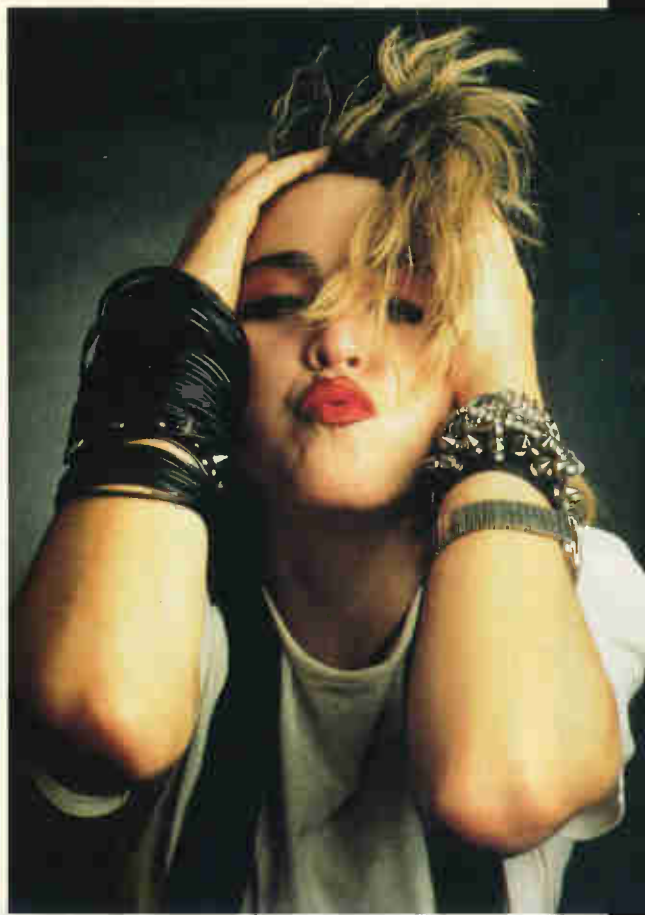
### F IANCE

I MET Jellybean after my first record came out. After 'Everybody' was released he took me round to all the DJs in the major clubs — the Garage, the Funhouse, Studio 54 and those places were playing my records. He liked me but nothing really happened in the beginning — we were both a bit cool. A lot of people bring him tapes and I thought, I won't make him think that I'm playing up to him to help my career. After that I had to mix 'Physical Attraction' and I was aware of the work he was doing. My album was almost finished and I decided to get Jellybean to produce one of the cuts — he turned into my producer and my boyfriend. Everything happened at the same time.



## FRIENDLESS

WHEN I first arrived in New York I was really lonely. I didn't know anyone, I didn't have any money and I didn't have anywhere to stay. You're really confined, you're a small fish in a big sea instead of a big fish in a little pond. I was getting lost on the subway trains all the time. You really have to gear yourself to your work, that's your focal point and that's your security. Slowly I got to know it and became secure and now it's odd to think how scared I was.



## FAMILY

I'M KINDA having my childhood now. When I was younger there was a lot of responsibility on me. I'd come home from school and there'd be nappies on the line and mouths to feed. My father insisted that each of us should play a musical instrument, but I only really wanted to dance and sing. My two older brothers were jazz musicians. I guess that made an impression on my own music.

## FEMINISM

I HAD to do everything on my own and it was hard to convince people that I was worth a record deal. After that I had the problem of convincing the record company that I had more to offer than a one-off girl singer. Warner Brothers is a hierarchy of old men and it was a chauvinistic environment to be working in because I was treated like this sexy little girl. I had to prove them wrong, which has meant not only proving myself to my fans but to my record company as well. That is something that happens when you're a girl. It wouldn't have happened to Michael Jackson or Prince.

## FUN

I PREFER effeminate looking men and young boys. There are a lot of very sweet Puerto Rican boys where I live, and if it outrages people when we go out together, that's fine by me. 15 or 16 year old boys are the best and I like smooth thin men who aren't afraid to show their emotions and cry. I want to caress a nice smooth body, not a hulk.

## FILM

I GO to the movies practically every day. I do like things a bit sick. That 'Nightporter' with Dirk Bogarde and Charlotte Rampling... oh my God!... what an incredible movie. And 'Salo'... absolutely sick! And Roman Polanski — he's made a lot of really sick movies.

## FAME

I HAVE a lot of young girl fans and they'll start squealing on the trains. People come up and say, 'you look just like Madonna' and I'll go, 'thank you' — or they'll say, 'are you Madonna?' and I'll say, 'yes'. Then they'll go, 'no, you're not'... it tends to go on like that.

## FASHION

IT ALWAYS comes from the street — people who aren't in showbiz at all. Latin and black kids from the Lower East Side and the Bronx. Despite the music, the kids at the Roxy and the Funhouse, they've got the most style. I like clothes you can move about in — I don't like it when someone looks as if they're glued into their outfit.

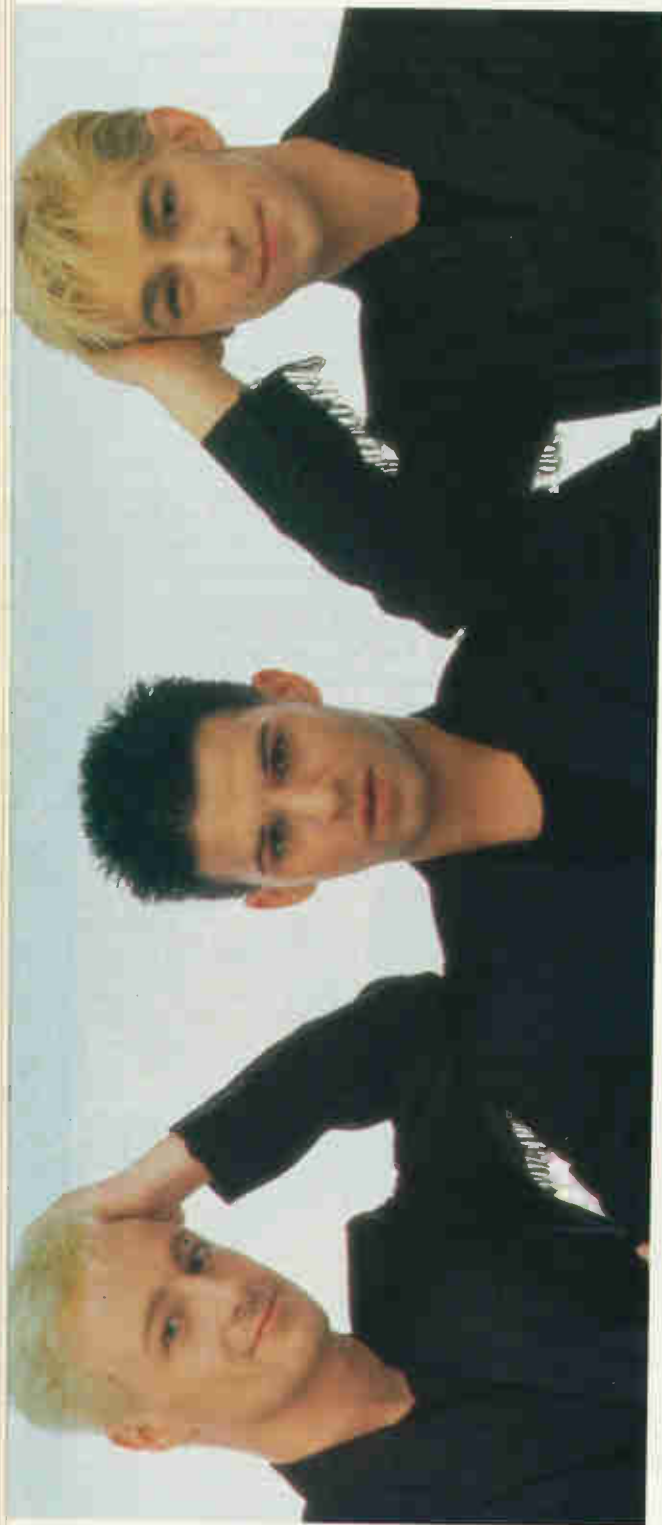
## FILLERS

'LIKE A Virgin' is a much harder album, much more aggressive than the first record. The songs on that were pretty weak. On this one I've chosen all the songs and I want them all to be hits — no fillers. That's why I've done outside songs as well as six of my own — a lot of groups are stubborn like that, but I wanted every song to be strong.



Photography by Deborah Feingold/Scope Features

IT'S **MAD,**



● ABOVE: Spelt Like This BELOW:  
the Roaring Boys



# PLASTIC SURGERY

or

**the subtle  
art of pr -  
omotion  
past and  
present**



The music industry promotion machine's in top gear for the big money launches of **Spelt Like This** and the **Roaring Boys**. **Bruce Springsteen** got similar treatment in the Seventies. But what about **Woody Woodmansey's U-Boat**? And **Jobriath**? **Dylan Jones** is your career advisor



## THE ROARING BOYS • Will they set the world alight?

**R**OARING BOY Paul: "Hype is good in one way because it makes people turn around and say 'Who the f\*\*k are the Roaring Boys?' ... but when we're categorised in the press as the new Kajagoogoo, then obviously it's bad. We've got to do a lot of work to live up to our own expectations — and other people's."

The art of promotion has become one of the strongest manifestations of the pop world of the Eighties. No longer can a group survive on the intrinsic qualities of their music, no longer can they just record their demos and say "That's it" — because today that isn't it.

Last year, Frankie Goes To Hollywood were paraded through the music press, on T-shirts and in nightclubs by the considerable talents of ZTT Records and graphics of XL Design. Many people grew tired of ZTT paraphernalia and memorabilia, but you couldn't get away from the fact that there was immense talent behind the facade: Frankie delivered the goods, and then some.

The Roaring Boys signed to Epic for an 'enormous' advance, they've already been lauded by the Sunday Times and Paul Gambaccini's 'The Other Side Of The Tracks' and have had one of the largest media pushes that the industry has seen in a long while.

Paul: "We are hot news at the moment, but we are tomorrow's fish and chip paper."

Their first single 'Every Second Of The Day' has duly been released, and is picking up bad reviews and heavy airplay wherever it goes.

Hidden away on the B-side of the 12 inch is an unbelievably commercial song called 'Wilder For You', which was once vying for the honour of first single.

'Wilder For You' is a dead ringer for Duran Duran, and its failure to make the A-team is somewhat at odds with the rest of Epic's marketing ploys for the boys ... which is, a clever mid-market pitch at establishing a band that is a cross between U2 and the Durans — hard rock played by semi-pretty boys dressed in suits that would have looked out of date in 1978.

How does image rate in their scheme of things?

Paul: "We've given quite a lot of thought to our stage show, but hardly any at all to our image. And looking at our single cover you might well be looking at the new Duran Duran."

Tim: "We went through a period when we consulted a stylist — and that period lasted five minutes."

Paul: "We're going out to do lots of gigs to dispel a few myths. In America, if you can't gig on a long term basis then you won't crack that market. What our life blood is, is gigging."

"The only reputation we've got is a reputation for a band who've signed for an awful lot of money ... and that's no reputation at all."

## SPELT LIKE THIS • the lexicon of love?

**E**MI'S SPELT Like This come under the hype-master's starting orders very shortly — already a series of ZTT-like ads have appeared in the music press, and a single has been unleashed entitled 'Contract Of The Heart' — a buoyant and sometimes raucous waltz currently hiding in the lower reaches of the chart.

Spelt Like This are a trio, Russel David McKenzie, Lee Alan Rawlings and Alan Karner

... and are the flight of fancy of Massive Management, the company affiliated to Big Features (Art Of Noise, Nik Kershaw videos) and XL Design (Frankie covers, ads, promotions).

Young, blond and handsome — can they go wrong? Here's how they started ... Russel: "Tom Watkins who runs XL Design and Massive Management had been a friend of mine for seven years, and he gave me a lot of guidance and a great amount of encouragement. Then Alan and Lee joined and we went from there. We had a lot of deals on the table and loads of companies were interested in signing us — but EMI got us because they offered the personal commitment — and not necessarily the most money."

Spelt Like This are another group of committed boys, but they are making a different, better kind of music ... and their great second single (entitled 'Stop This Rumour' — an Abba-esque giant of a record which recalls 'Dancing Queen') is a good mixture of unassumingly polished pop and rock.

But did they take any image advice from EMI?

Lee: "We dress the way we think is right, and we can get on with the music and leave everything else to EMI. They know what we do best, and we know what they do best." But what about those cryptic ads that preceded the single?

Russel: "Those ads were aimed at the people in the business and at them alone — to vibe them up and make them aware. We wouldn't insult the public by aiming it at them."

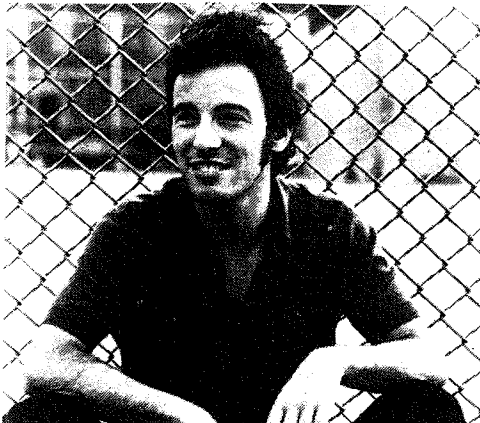
## BRUCE SPRINGSTEEN • did it really help?

**I**N MAY, 1974, American rock critic Jon Landau witnessed Bruce Springsteen playing at Harvard Square Theatre in Boston — inspiring him to write a lengthy article that concluded "I saw rock and roll's future and its name is Bruce Springsteen."

Springsteen was, at that time, just another bum with a guitar and a beard playing a mixture of Bob Dylan and John Fogerty with the Rolling Stones horn section and some updated R&B ... but with the release of his third LP 'Born To Run', the Landau hyperbole and the ensuing press campaign ... Bruce's career was to change somewhat.

On October 27, 1975, both Time and Newsweek featured cover stories on him. It was the first time since the Sixties that any one rock performer had excited so much interest. The hype initially went against him and his legal wrangles kept him from releasing another LP for three years.

But that album, 'Darkness On The Edge Of Town', out in January 1979, proved to all concerned that his music had finally lived up to his reputation. Jon Landau later became Springsteen's manager.



## JOBRIATH • these we have loved

**R**EMEMBER WHEN Brinsley Schwartz's record company flew an entire plane load of juiced hacks over to New York to see them play? The plane arrived late, the hacks missed the show and Brinsley Schwartz sunk back into oblivion.

Remember Chris Spedding's Sharks, Woody Woodmansey's U-Boat, the Winkies, Slik, the Heavy Metal Kids, Duffo? And talking of Duffo — one person that was not helped one bit by zealous promotion was Elektra Records' Jobriath.

Jobriath was the original Bowie rip-off, coming on like a mincing anorexic Leo Sayer — all pouts, powder and wafer-thin talent. On his Old Grey Whistle Test debut in 1974 he came on stage wearing an enormous goldfish bowl space helmet, big boots and a lamé jumpsuit.

He then walked towards the mike, hit the back of his head — his helmet fractured and flew across the stage ... and then he had to ruin it all by opening his mouth.

# Help!

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

■ IN THE near future, I'm planning to meet a gay guy I've contacted through a dating agency. He's told me he's had sex with lots of different men, although I'm inexperienced.

The risks of catching the killer disease AIDS worries me as I really do want to make love. So what should I do? There's been so much coverage of AIDS in the newspapers recently.

**Vic, UK**

● Before committing yourself to any relationship it's best to get to know someone much better than you say you know this guy. There's no rush, after all.

A choice, either way is your own personal decision, and yours alone. So, don't feel obliged to have sex with anyone until you're absolutely sure that this is what you want to do.

When it comes to catching AIDS, or Acquired Immune Deficiency Syndrome, gay and bisexual men, and their sexual partners are a high risk group —

like haemophiliacs who may have received blood products containing the AIDS virus HTLV, and drug users who share needles and syringes.

Most of the people known to have died as a direct result of AIDS in the UK so far have been gay men.

The Terrence Higgins Trust, which exists to inform, help, advise and educate on AIDS recommends that all gay and bisexual men do take specific precautions to reduce the risk of contracting AIDS.

These include having sex only with men you know to be in good health and have few sexual partners; avoiding sex with men who have been sexually active in North America in the last few years; having sex with fewer men; avoiding anal sex, except, possibly, with a regular partner.

As the virus has been found even in saliva, it is suggested that the only safe sex is "mutual

masturbation, body rubbing and dry kissing."

Free information leaflets are available from the **Terrence Higgins Trust, BM AIDS, London WC1N 3XX**. (Helpline is on 01-278 8754, 8-10pm, Monday to Friday).

■ RECENTLY, I'VE heard there's a society for left-handed people, and, being left-handed myself, I'd like to know more about it. Can you supply more details or an address?

**Kate, Welwyn Garden City**

● There's no UK club for left-handed people who, at best, can be creative innovators with the emphasis on highly developed visual spatial skills, like prime Italian example Leonardo Da Vinci.

But, left handers of the world can unite by joining the **Left Hander International Society, 3601 South West 29th, Topeka, Kansas 66614, USA**. For more info, write, enclosing an international reply coupon.

Books all about the distaff side, left-handed scissors, tin-openers, mugs, pens and the like can be yours for a price from **Anything Left Handed, 65 Beak Street, London W1R 3LF**. (Tel: 01 437 3910).

■ IS THERE any fan club address for Jean Michel Jarre? Where can I write to him? Also, was 'Equinoxe Part 4', from the 'Equinoxe' album ever released as a single?

**Matthew, Fairlight**

● Despite interest shown by a number of fans there is still no Jean Michel Jarre official appreciation Society. But you can write to Msr Jarre c/o **Francis Dreyfus, Disques Motors, 26 Avenue Kleber, Paris 75116**. And, if enough fans contact producer Dreyfus about the possibility of establishing a fan club or info service, your words might just be heard.

Back at the vinyl fax, '... Part 4' was released on seven inch single (Polydor 2001896), in 1978 but is now deleted. Now for the good news, if you don't have it already, the 'Equinoxe' album (Polydor POLD 5007), originally released in September 1978 is still available.

■ WHERE DID Nick Rhodes of Duran Duran buy the white dancing shoes he often wears for photographs? I fancy a pair myself, but, so far, have had no luck in finding them.

**Colin, Basildon**

● The exact source of Nick's personal pair of zoot shoes remains unknown. But these dance shoes, commonly known as jazz shoes are commonly sold by dance supply shops and studios, like Pineapple, in London's Covent Garden. Next time you visit the smoke, check 'em out at **Pineapple Dance Studios, 7 Langley Street, London WC2**. Or, for mail order prices, write direct to "Mail Order" at this address, OK?

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DOWN**

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MEGA DANCE  
MIX**



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World Radio History





# RM DISCO

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

- |    |    |  |
|----|----|--|
| 1  | 2  | HANGING ON A STRING/SILENT TALKING, Loose Ends, Virgin 12in  |
| 2  | 1  | BAD HABITS, Jenny Burton, Atlantic 12in  |
| 3  | 4  | BACK IN STRIDE, Maze featuring Frankie Beverly, Capitol 12in   |
| 4  | 10 | GIRLS ON MY MIND, Fatback, US Cotillion 12in   |
| 5  | 3  | YOU SHOULD HAVE KNOWN BETTER, T.C. Curtis, Virgin/Hot Melt 12in  |
| 6  | 8  | LET'S GO TOGETHER, Change, Cooltempo 12in  |
| 7  | 23 | SPEND THE NIGHT/I FORGOT (REMIX), The Cool Notes, Abstract Dance 12in                                      |
| 8  | 5  | WHO COMES TO BOOGIE, Little Benny & The Masters, Bluebird/10 12in  |
| 9  | 6  | THEME FROM 'SHAFT' (HOT PURSUIT MIX), Eddy and the Soulband, Club 12in                                     |
| 10 | 14 | FEEL SO REAL, Steve Arrington, US Atlantic 12in  |
| 11 | 13 | TOO MANY GAMES/CAN'T STOP THE LOVE/I WANT TO FEEL I'M WANTED, Maze featuring Frankie Beverly, Capitol LP   |
| 12 | 20 | WE NEED LOVE, Cashmere, Fourth & Broadway LP 12in  |
| 13 | 17 | PARTY TIME (THE GO-GO EDITION)/THE BREAKS, Kurtis Blow, Club 12in  |
| 14 | 7  | I'M SO HAPPY, Julia & Co, London 12in  |
| 15 | 12 | BUSTIN' LOOSE, Chuck Brown & The Soul Searchers, Source 12in   |
| 16 | 9  | SOLID, Asford & Simpson, Capitol 12in/LP Mix promo   |
| 17 | 29 | LOVER UNDERCOVER, Fatback, Cotillion LP  |
| 18 | 30 | I'VE GOT YOUR NUMBER/CAUGHT IN THE ACT/WORK FOR LOVE/ YOU FINALLY FOUND THE ONE, Rockie Robbins, US MCA LP |
| 19 | 19 | NIGHTSHIFT (REMIX), Commodores, Motown 12in  |
| 20 | —  | COULD IT BE I'M FALLING IN LOVE, David Grant & Jaki Graham, Chrysalis 12in                                 |
| 21 | 24 | SETTLE DOWN (EXTENDED REMIX), Lillo Thomas, US Capitol 12in  |
| 22 | 16 | OPERATOR, Midnight Star, Solar 12in  |
| 23 | 11 | IN MY HOUSE, Mary Jane Girls, Motown 12in  |
| 24 | 15 | STEP BY STEP (EXTENDED REMIX), Jeff Lorber featuring Audrey Wheeler, US Arista 12in                        |
| 25 | 18 | PERSONALITY (COMPLEX), Eugene Wilde, Fourth & Broadway 12in  |
| 26 | 43 | I WANT YOUR LOVIN' (JUST A LITTLE BIT), Curtis Hairston, US Prefly Pearl 12in                              |
| 27 | 40 | MYSTERIOUS (REMIX), Twilight 22, WEA 12in  |
| 28 | 32 | LOVE TONIGHT, David Simmons, US Atlantic 12in  |
| 29 | 22 | ANYTHING? (MARK KING/PAUL HARDCASTLE REMIXES), Direct Drive, Polydor 12in promo                            |
| 30 | 28 | MOVE CLOSER (NEW MIX), Phyllis Nelson, Carrere 12in  |
| 31 | 36 | YOU SHOULD HAVE KNOWN BETTER (MELT DOWN MIX), T.C. Curtis, Virgin/Hot Melt 12in                            |
| 32 | 33 | MR TELEPHONE MAN, New Edition, MCA 12in  |
| 33 | 45 | EVERY WOMAN NEEDS IT/GROOVACIOUS/STEP BY STEP, Jeff Lorber, US Arista LP                                   |
| 34 | 27 | NOW THAT WE'VE FOUND LOVE (PAUL HARDCASTLE REMIXES), Third World, Island 12in                              |
| 35 | 31 | HEARTBEAT/LET IT ALL BLOW (REMIX), Dazz Band, Motown 12in  |
| 36 | 26 | CURIOUS/SCIENTIFIC LOVE, Midnight Star, Solar LP   |
| 37 | 21 | AFTER THE DANCE IS THROUGH, Krystol, US Epic 12in  |
| 38 | 41 | OH WHAT A FEELING/MUTUAL ATTRACTION, Change, US Atlantic LP  |
| 39 | 38 | RHYTHM OF THE NIGHT/QUEEN OF MY HEART, DeBarge, US Gordy 7in/Motown 12in promo                             |
| 40 | 37 | (I GUESS) IT MUST BE LOVE, Thelma Houston, MCA 12in  |
| 41 | 35 | DO WHAT YOU DO (REMIX), Jermaine Jackson, Arista 12in  |
| 42 | 46 | BIG ROSIE/MORE THAN I CAN BEAR/MATTS MOOD (REMIXES), Matt Bianco, WEA 12in                                 |
| 43 | 42 | ANYTHING?, Direct Drive, Polydor 12in  |
| 44 | 25 | NIGHTSHIFT, Commodores, Motown 12in  |
| 45 | 54 | OH BABY/YOU/CLASSY LADY, Spank, German Metrovynil LP   |
| 46 | 44 | MISLED (DANCE MIX), Kool & The Gang, De-Lite 12in  |
| 47 | 49 | POO POO LA LA/RUNNING AWAY, Roy Ayers, CBS 12in  |
| 48 | 48 | 'TIL MY BABY COMES HOME, Luther Vandross, Epic 12in  |
| 49 | 64 | PAPAIA, Alex Malheiros, US Milestone LP  |
| 50 | 34 | MOVIN' AND GROOVIN', Redds And The Boys, Fourth & Broadway 12in/US TTED 12in mix                           |
| 51 | 72 | THINGS ARE NOT THE SAME (WITHOUT YOU), First Love, 10 12in   |
| 52 | 63 | SECRET FANTASY (EXTENDED VERSION)/LOOP (REMIX), Tom Browne, US Arista 12in                                 |
| 53 | 39 | CAN I, Cashmere, Fourth & Broadway 12in  |
| 54 | —  | MY LOVE IS TRUE (TRULY FOR YOU)/TREAT HER LIKE A LADY (M&M REMIX), The Temptations, Motown 12in            |
| 55 | 62 | GALVESTON BAY, Lonnie Hill, US Urban Sound LP  |
| 56 | 50 | CHANGE YOUR WICKED WAYS (REMIX), Pennye Ford, US Total   |

- |    |     |  |
|----|-----|--|
| 57 | 52  | Experience 12in  |
| 58 | 68  | IN THE SAND, I Level, Virgin 12in  |
| 59 | 65  | HOLD ME TIGHT, Robert White, US Paris 12in   |
| 60 | 82  | DROP THE BOMB/PUMP ME UP, Trouble Funk, Sugarhill 12in   |
| 61 | 53  | I WONDER IF I TAKE YOU HOME, Lis Lisa and Cult Jam with Full Force, CBS 12in                                     |
| 62 | 51  | PARTY TIME, Kurtis Blow, Mercury 12in/US LP remix  |
| 63 | 70  | WARM, Beverley Skeete, Elite 12in  |
| 64 | 80  | TIE ME UP (REMIX), Mturne, US Epic 12in  |
| 65 | 55  | WITH YOU, Morrissey Mullen, Coda 12in  |
| 66 | 77  | I CAN FEEL YOUR LOVE SLIPPIN AWAY, Samson & Delilah, US Saturn 12in  |
| 67 | 79  | GROOVIN', War, US Coco Plum 12in   |
| 68 | 56  | YOU'RE GONNA LOVE BEING LOVED BY ME/YOU SEND ME, The Manhattans, US Columbia 7in                                 |
| 69 | 69  | FRIENDS/FREAKS COME OUT AT NIGHT/GRANDMASTER DEE'S HAUNTED SCRATCH, Whodini, Jive 12in EP                        |
| 70 | re  | OUT OF CONTROL (REMIX)/GIVE ME ONE REASON, Evelyn 'Champagne' King, RCA 12in                                     |
| 71 | 66  | BOYFRIEND/I DON'T PLAY THAT, Shirley Brown, US Soundtown LP  |
| 72 | 59  | HOT WAX/SHAFT, Van Twist, Polydor 12in   |
| 73 | 76  | BOOGIE DOWN (BRONX), Man Parrish, Polydor 12in   |
| 74 | 85= | OUTTA THE WORLD (REMIX), Ashford & Simpson, Dutch Capitol 12in   |
| 75 | 71  | COME SEE WHAT I'VE GOT/WHY DON'T YOU BREAK IT/DO YOU WANNA DANCE, Alphonse Mouzon, US PAUSA LP                   |
| 76 | 83  | I FOUND MY BABY/DISRESPECT, Gap Band, Total Experience LP/US 7in   |
| 77 | —   | SAVING ALL MY LOVE FOR YOU/TAKE GOOD CARE OF MY HEART/SOMEONE FOR ME, Whitney Houston, US Arista LP              |
| 78 | —   | FOLLOW ME, Ohio Players, AIR City Records 12in   |
| 79 | re  | TEASER (UPTOWN MIX), Toney Lee, US Critique 12in   |
| 80 | —   | NOBODY CAN TELL ME (HE DON'T LOVE ME)/DANCING FOR MY LOVE/LOVE RUNS DEEPER THAN PRIDE, Jenny Burton, Atlantic LP |
| 81 | —   | STOMP AND SHOUT, Process And The Doo Rags, US Columbia 12in  |
| 82 | 81  | ALL IN ONE NIGHT, Lifesighs, white label 12in  |
| 83 | —   | ROCK ME TONIGHT (FOR OLD TIME'S SAKE), Freddie Jackson, US Capitol 12in  |
| 84 | —   | I'M STILL/I WANT TOO, Levert, US Tempre 12in   |
| 85 | —   | PUMP ME UP/THE MEGAMELLE MIX, Grandmaster Mel & The Furious Five, Sugarhill 12in                                 |
|    |     | LOVE ME RIGHT NOW, Rose Royce, Streetwave 12in white label   |

## Hi-NRG

- |     |    |   |
|-----|----|---|
| 1   | 1  | R.S.V.P., James & Susan Wells, Fanfare 12in   |
| 2   | 2  | SINDERELLA, Betty Wright, US Jamaica 12in   |
| 3=  | 7  | CRASHIN' DOWN (REMIX), Legear, Proto 12in   |
| 3=  | 3  | SEX OVER THE PHONE (REMAKE), Village People, Record Shack 12in  |
| 5   | 6  | I'M NO ANGEL/ECSTASY, Madleen Kane, US TSR 12in   |
| 6   | 4  | NEW YORK CITY, Village People, French Scorpio LP  |
| 7   | 8  | YOU'RE MY HEART YOU'RE MY SOUL, Modern Talking, German Hansa 12in                                       |
| 8   | 5  | KNOCKIN' ON MY DOOR, Barbara Fowler, US Profile 12in  |
| 9   | 12 | MATERIAL GIRL (JELLYBEAN DANCE REMIX), Madonna, Sire 12in   |
| 10  | 10 | DATE WITH THE RAIN, Arnie's Love, US Profile 12in   |
| 11  | 18 | NO FOOL (FOR LOVE), Hazell Dean, Proto 12in   |
| 12  | 9  | CRUISING, Sinitta, Fanfare 12in   |
| 13  | 13 | VICTIM OF LOVE, Charade, US Personal 12in   |
| 14  | 24 | DON'T PLAY WITH FIRE, Paul Parker, Fantasia 12in  |
| 15  | 23 | TOUCH ME IN THE MORNING, Lydia Steinman, Long Island Sound 12in promo/remix                             |
| 16  | 22 | AMERICANO, Vivien Vee, Dutch Break 12in   |
| 17  | 17 | WALK THE NIGHT, Bent Boys, Canadian Black Sun 12in  |
| 18  | 14 | LET ME FEEL IT (DISCONET REMIX), Samantha Gilles, Record Shack 12in                                     |
| 19  | 28 | NO REGRETS, Martinique, German Teldec 12in  |
| 20  | 15 | CHINESE EYES/COME INSIDE (REMIX), Fancy, US Personal 12in   |
| 21  | 11 | STARGAZING, Earlene Bentley featuring Sylvester, Record Shack 12in                                      |
| 22  | 25 | NIGHT OF THE FULL MOON, Gaby Lang, Dutch Casablanca 12in  |
| 23  | 26 | IN THE NAME OF LOVE/SHOUT IT OUT, Airtaire, Passion 12in  |
| 24  | 19 | TOTAL ECLIPSE OF THE HEART, Koffie, US Pandisc 12in   |
| 25  | 16 | CHINATOWN, Cruisin' Gang, Italian Cruisin' 12in   |
| 26  | —  | MY LOVE IS MUSIC, Gloria Gaynor, Carrere 12in   |
| 27  | —  | CHEATED BY A PAINTED LOVE/THE ELECTRICITY MEDLEY, Dee Dee/The Electricity All-Stars, Passion 12in promo |
| 28  | 20 | NEW ATTITUDE, Patti LaBelle, US MCA 12in  |
| 29  | —  | GIVE ME YOUR LOVE (REMIX), Fun Fun, Dutch High Fashion 12in   |
| 30= | —  | BAD MONEY (REMIX), Rikki, Klub 12in promo   |
| 30= | —  | VICIOUS GAMES, Yello, Elektra 12in  |

# WHODINI!

Featuring:

**"FREAKS COME OUT AT NIGHT", "FRIENDS"  
"FIVE MINUTES OF FUNK", "ESCAPE"  
"BIG MOUTH"**

Limited offer, first 5,000 copies include 4 track E.P.





## ● US SINGLES

- 1** 1 **CAN'T FIGHT THIS FEELING**, REO Speedwagon, Epic  
**2** 3 **MATERIAL GIRL**, Madonna, Sire  
**3** 5 **ONE MORE NIGHT**, Phil Collins, Atlantic  
**4** 2 **THE HEAT IS ON**, Glenn Frey, MCA  
**5** 6 **TOO LATE FOR GOODBYES**, Julian Lennon, Atlantic  
**6** 8 **LOVERGIRL**, Teena Marie, Epic  
**7** 9 **PRIVATE DANCER**, Tina Turner, Capitol  
**8** 14 **HIGH ON YOU**, Survivor, Scotti Brothers  
**9** 11 **ONLY THE YOUNG**, Journey, Geffen  
**10** 10 **RELAX**, Frankie Goes To Hollywood, ZTT/Island  
**11** 4 **CALIFORNIA GIRLS**, David Lee Roth, Warner Brothers  
**12** 7 **CARELESS WHISPER**, George Michael, Columbia/CBS  
**13** 18 **JUST ANOTHER NIGHT**, Mick Jagger, Columbia/CBS  
**14** 23 **SOMEBODY**, Bryan Adams, A&M  
**15** 24 **NIGHTSHIFT**, Commodores, Motown  
**16** 16 **SAVE A PRAYER**, Duran Duran, Capitol  
**17** 25 **I'M ON FIRE**, Bruce Springsteen, Columbia/CBS  
**18** 21 **KEEPING THE FAITH**, Billy Joel, Columbia/CBS  
**19** 26 **MISSING YOU**, Diana Ross, RCA  
**20** 32 **CRAZY FOR YOU**, Madonna, Sire  
**21** — **WE ARE THE WORLD**, USA For Africa, Columbia  
**22** 28 **OBSESSION**, Animotion, Mercury  
**23** 13 **MISLED**, Kool And The Gang, De-Lite  
**24** 33 **RHYTHM OF THE NIGHT**, DeBarge, Gordy  
**25** 30 **TAKE ME WITH U**, Prince And The Revolution, Warner Brothers  
**26** 15 **I WANT TO KNOW WHAT LOVE IS**, Foreigner, Atlantic  
**27** 12 **NEUTRON DANCE**, Pointer Sisters, Planet  
**28** 27 **NAUGHTY NAUGHTY**, John Parr, Atlantic  
**29** 38 **ALL SHE WANTS TO DO IS DANCE**, Don Henley, Geffen  
**30** 36 **ALONG COMES A WOMAN**, Chicago, Full Moon/Warner Brothers  
**31** 29 **TURN UP THE RADIO**, Autograph, RCA  
**32** 34 **THIS IS NOT AMERICA**, David Bowie and the Pat Metheny Group, EMI America  
**33** 22 **EASY LOVER**, Philip Bailey And Phil Collins, Columbia/CBS  
**34** 35 **WHY CAN'T I HAVE YOU**, The Cars, Elektra  
**35** 48 **ONE NIGHT IN BANGKOK**, Murray Head, RCA  
**36** 49 **DON'T YOU (FORGET ABOUT ME)**, Simple Minds, A&M  
**37** 47 **THAT WAS YESTERDAY**, Foreigner, Atlantic  
**38** 42 **LUCKY**, Greg Kihn, EMI America  
**39** 40 **RADIOACTIVE**, the Firm, Atlantic  
**40** 43 **SECOND NATURE**, Dan Hartman, MCA  
**41** 20 **LOVERBOY**, Billy Ocean, Jive/Arista  
**42** 44 **THE WORD IS OUT**, Jermaine Stewart, Arista  
**43** 57 **SOME LIKE IT HOT**, Power Station, Capitol  
**44** 55 **SOME THINGS ARE BETTER LEFT UNSAID**, Daryl Hall And John Oates, RCA  
**45** 51 **FOREVER MAN**, Eric Clapton, Warner Brothers  
**46** 19 **THE OLD MAN DOWN THE ROAD**, John Fogerty, Warner Brothers  
**47** 17 **SUGAR WALLS**, Sheena Easton, EMI America  
**48** 50 **THE BIRD**, the Time, Warner Brothers  
**49** 52 **SAY IT AGAIN**, Santana, Columbia/CBS  
**50** 60 **NEW ATTITUDE**, Patti Labelle, MCA  
**51** 39 **SOLID**, Ashford And Simpson, Capitol  
**52** 61 **SMOOTH OPERATOR**, Sade, Portrait  
**53** 65 **ROCK AND ROLL GIRLS**, John Fogerty, Warner Brothers  
**54** 56 **WE CLOSE OUR EYES**, Go West, Chrysalis  
**55** 64 **DON'T COME AROUND HERE NO MORE**, Tom Petty And The Heartbreakers, MCA  
**56** 58 **LET'S TALK ABOUT ME**, the Alan Parsons Project, Arista  
**57** 59 **RAIN FOREST**, Paul Hardcastle, Profile  
**58** 62 **CHANGE**, John Waite, Chrysalis  
**59** 45 **JUNGLE LOVE**, the Time, Warner Brothers  
**60** — **EVERYTHING SHE WANTS**, Wham!, Columbia

## ● BULLETS

- 64** — **VOX HUMANA**, Kenny Loggins, Columbia  
**65** 70 **EVERYBODY WANTS TO RULE THE WORLD**, Tears For Fears, Mercury  
**66** — **SUDDENLY**, Billy Ocean, Jive/Arista  
**67** 71 **INVISIBLE**, Alison Moyet, Columbia/CBS

- 70** — **JUST A GIGOLO/I AIN'T GOT NOBODY**, David Lee Roth, Warner Brothers  
**73** — **FRESH**, Kool And The Gang, De-Lite  
**75** — **THINGS CAN ONLY GET BETTER**, Howard Jones, Elektra  
**76** 82 **IN MY HOUSE**, Mary Jane Girls, John Fogerty, Warner Brothers  
**77** — **BABY COME AND GET IT**, Pointer Sisters, Planet  
**79** 90 **TILL MY BABY COMES HOME**, Luther Vandross, Epic  
**84** — **WILL THE WOLF SURVIVE**, Los Lobos, Warner Brothers/Slash  
**85** 89 **BE YOUR MAN**, Jesse Johnson's Revue, A&M  
**86** — **WALKING ON SUNSHINE**, Katrina And The Waves, Capitol  
**87** — **NEVER ENDING STORY**, Limahl, EMI America  
**88** — **LONELY IN LOVE**, Giuffria, Camel/MCA  
**89** — **GO DOWN EASY**, Dan Fogelberg, Full Moon/Epic  
**90** — **SWEAR**, Sheena Easton, EMI America  
**91** 95 **BACK IN STRIDE**, Maze Featuring Frankie Beverly, Capitol  
**93** — **INJURED IN THE GAME OF LOVE**, Donnie Iris, HME  
**95** — **FOREVER YOUNG**, Alphaville, Atlantic

Compiled by Billboard

## ● US ALBUMS

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

Compiled by Billboard



Let  
**RICHARD JON SMITH**  
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 on 7" & 12" (extended mix)





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

## ODDS 'N' BODS

**LEAD SINGER** with **Krystol** and former member of **Alton McClain & Destiny**, 32 year-old **Delores Marie Warren** was killed Feb 22 in an LA car crash — 'After The Dance Is Through', indeed... **Maze** 'Back In Stride' should have been the **Disco** number 4 last week... **DeBarge's** 12in is as suspected not the **M&M** remix, which is yet to come... **EMI America** here too have promoted **Jellybean** 'Sidewalk Talk' on 12in, in three 115bpm mixes, to plug its old parent mini LP-cum-EP 'Wotupski?!':

**Madonna's** involvement as writer, vocal arranger and background singer (behind **Catherine Buchanan**) has prevented the cut's commercial release on single due to contract conditions

... **Mary Jane Girls** new recruit **Yvette 'Corvette' Marine** turns out to be the daughter of disco diva **Patti Brooks**... **Shalamar** 'My Girl Loves Me' has been remixed on import, and while still not great it's a lot better... **Commodores** topped US Black 45s, **Gap Band** Black LPs... **Billboard's** current Hot Black singles chart actually contains the likes of **Sheena Easton**, **George Michael**, **Philip Bailey & Phil Collins**, **Daryl Hall & John Oates**, **Madonna**, **Jermaine Jackson & Pia Zadora**, **Mick Jagger**, **REO Speedwagon**, not to mention many other decidedly dodgy pop records by black people — though it's yet to reach the level of whitewash which

(obviously a data-collection fault) in fact caused the old R&B chart to hibernate for a rethink lasting more than a year around 1964... **Paul Parker** 'Don't Play With Fire', at 17, is the highest placed import in **Billboard's** first brand new US 12in sales chart compiled from specialist stores — **TC Curtis** (24) and **Dead Or Alive** (27) are amongst other UK imports selling **Stateside** ahead of US release — a good effort and sure now to create the sort of record company interest there with which we have long been familiar here (the **Patti LaBelle/Harold Faltermeyer** double-sider tops the 12in chart as it still does **Dance/Disco**... **Newcastle-Upon-Tyne's John Myers**, long at **Legends Wine Bar** but now also funking **Julie's**, buys his hot vinyl from **Hitsville USA** in Old Eldon Square, "the only shop in the area that even tries"... **Rayners Lane's Record & Disco Centre**, where by now you should realize I do my shopping, gets many big spenders including one ex-"soul boy" who spent £60 on something like 6 LPs and a 12in, just for home listening that week — which put me in mind of my biggest ever spending spree when on arrival in New York in April 1964 I walked into **Colony Records** and bought 70 LPs and 60 7in singles, for an extravagant yet to British eyes in those days

# DISCO



● **CHUCK JACKSON**: bonus vintage hits on **Inferno**

● **EMI RECORDS** have revived their long dormant **Stateside** logo for a pair of oldies LPs. **THE O'JAYS** 'Working On Your Case' (EG 2604821) is an excellent soulful set of mid-60's Imperial & Minit sides, including one of my faves of '64 'You're On Top' and a 'live' 'Stand In For Love' that's almost the same as I cassetted at Harlem's Apollo in July '67 (when the crowd screams at "I'm like a shadow in the dark" it's because all the lights have gone out!). **NELLIE LUTCHER** 'Real Gone Girl' (EG 2604791) is an interesting selection of subdued late-'40s boogie 'n' blues by a legendary if little heard star of her day, sparked by one terrific booting duet with **Nat 'King' Cole** on 'For You My Love'. **PRT's** new **Chess** series (CXMB 7200) which includes **BOBBY WOMACK & THE VALENTINOS** (CXMB 7202), **GENE CHANDLER** (CXMB 7201), 'Chess Sisters Of Soul' (CXMP 2052) — **Jackie Ross**, **Etta James**, **Mitty Collier** etc), 'Chess Master Sampler' (CXSP 7250) — **Little Walter**, **Sonny Boy Williamson**, all the R&B greats, good value), 'The Best Of New Orleans R&B' (CXMP 2055 — **Eddie Bo**, **Hawketts**, **Rod Bernard** etc). Less remorselessly "Northern" than might have been supposed, **Inferno** Soul Club/Skratch Music Productions' recent set 'Soul Galore' (SINLP 1, via PRT) has many '60s gems from the **Brunswick/Scepter/Wand/Musicor** labels plus a bonus 7in EP of **Chuck Jackson** hits, and now a sequel is due, while from the same **Neil Rushton**-originated source **SMP/Inferno** have just issued **BILLY BUTLER** 'Right Track' (SKM 129) on 12in, the 133-135-136 1/2bpm classic being followed by its previously unissued instrumental and flipped by good stompers from **The Poppies**, **Vibrations & Triumphs**. Is this in fact the first UK release for 'Right Track' on any sort of single? **OKeh!**

bargain-like circa \$310/£129 (LPs were cheaper there at about \$3.60, 7in dearer at 95 cents, \$2.40 to £1): the equivalent quantity bought here at import prices today would come to over £740, which may look horrifying but considering the current exchange rate and the rise in the cost of living in the last 21 years seems surprisingly not unreasonable, at 5.7 times the original total cost, everything being relative (it's the same inflation rate as the cost of a daily newspaper)...

**Temptations**, **Sapphires**, **Sensations**, **Miracles**, **Mar-Keys**, **Mary Wells & Marvin Gaye**, **Eddie Holland**, **Irma Thomas**, **Dionne Warwick**, all and more were amongst those 70 LPs... **Tricky Dicky Scanes** was also at that 1962 **Woolwich Granada** concert with **Sam**

**Cooke** and **Little Richard** — in fact, in the second row, he caught and still has the latter's tie, thrown into the audience! — while in his own name-dropping binge **Dicky** recalls at 1968's **San Remo Song Festival** night clubbing with **Wilson Pickett**, smooching with **Timi Yuro**, taking tea with **Shirley Bassey**, helping **Sarah Vaughan** into the casino and saying hello to **Louis Armstrong**... meanwhile, back in 1985, **Mastermind** are holding the first ever cut, scratch & mixing competition, using only turntables and records (no drum machines etc), the finals at **Hammersmith Palais** over Easter but the heats before that at **Lewisham's Paradise Garage** (details **Max** 01-450 5983 or **Bert** 968 6428)... **Steve Walsh** has the shirt-tail crews at

**Peckham Kisses** doing the Happy Feet dance to **Lisa Lisa**... I wonder which **Radio London** soul presenter thinks **Lonnie Liston Smith** looks like **Andy Peebles**?... **Gary Oldis**, plus a partner, has taken over **Scarborough's** 27 room **Castle Hotel** in Queen Street and converted half the ground floor into the smart over-25s **Wed-Sat Mr. Bumblez**, with himself as DJ... **Edinburgh's** new **Move** label plans releasing a wide range of black product, soul/disco/Hi-NRG/reggae/gospel/jazz, with distribution via **The Cartel**, but specialist shops can check direct on 031-225 8518... **John Anderson**, whose **Big Band** is resident at his own **Belfast** ballroom, is now looking to license his great 'Glenn Miller Medley' to a label here following the buzz created by my review, evidently biggest in the Midlands — which is interesting, as that's where the last **Glenn Miller** buzz began in '75 following my review of the **Joe Bob's Nashville Sound Company** 'In The Mood'... **Spangles Muldoon**, of North Sea piracy fame, has long used his real name of **Chris Cary** as head of the no less piratical but securely Dublin-based **Radio Nova**: housed in its own £2,000,000 entertainment/studio complex. It's a US-style station with no restrictions — reaching right through Wales, North-West and Mid-England on 102.7FM/738MW... **Shropshire's** less than legal but locally loved **Sunshine Radio** recently closed down without prior notice, leaving **ILR** experienced Top 40 mid-morning man **Colin 'James' Day** looking for another radio gig on 0905-353361... **Disco John Leech** is currently sitting in on **Capital's** early show... **Paul Anthony** has inaugurated a dynamic new deal in theme nights at Nottingham's **Easy Street**, this Thursday (21) the toga party including a "Biggus Dickus" competition... **Keith Seal's** Friday at West Malling's **The Greenway** this week (22) has a marathon PA by **David Grant & Jaki Graham**, next (29) **The Cool Notes**... **Loose Ends** PA Saturday (23) for **The Guvnor** at Harlow **Whispers**... Sunday (24) Leeds **Tiffanys** 3pm alldayer has **Colin Curtis**, **Paul Dixon**, **Simon Smith** and more with guest hip hopper... **Pete Haigh's** Thursdays are now spent funking **The Fever** at Blackpool's **Blakes** next to the Odeon, with the last Thursday in every month joined by **Bob Blackwood** for '60s/'70s **Mecca/Wigan** revival time... **Phil Simmons** packs High Wycombe **Oceans** Thursday ladies night with his "superior" mixing, and lofty **Simon Harris** fills Fridays at Epping **Billy Jean's** mixing 100% soul & jazz with **Chris Hill** and **Froggy** monthly regulars... **Dan Air & Jonathon More's** full **Flim Flam**

continues over



BRLP 505

# Gwen Guthrie

NEW ALBUM FROM THE QUEEN OF CLUBS "JUST FOR YOU"

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"SOUND EXCESS"

# DISCO

from previous page

Fridays at New Cross **Harp Dance Club** have added Room At The Top for overflow afro/jazz/reggae... **Andy Mac**, ex-Manchester Millionaire, funks Fridays at Peterborough **Rinaldoos**... **Franklin Sinclair** (who from his handwriting ought to be a doctor rather than a solicitor!) still funks Saturdays at Bolton **Dance Factory** but has also returned under his own soulful terms on Thursdays at Radcliffe **Benny's** near Bury... **Jerry Green & Big Phil** Etgart funk Wembley **Stallones** Sundays, while **Shaun Williams & The Mambo's** hot funk Sundays at Edgbaston **Faces International** are now somewhat self-consciously called **The Trendy Club**... **Andy Baker** funks Buckley **Trends** near Chester Mon/Thur/Sat — and says "root" to **Kim Rathbone** (Rhyl **Savoy Bistro**)... **DEE OH DA DA!**

## HOT VINYL

**CASHMERE: 'We Need Love' (Fourth & Broadway 12BRW 22)** Less overtly "commercial" maybe than 'Can I' but already an established sensation with soulful young ladies, this calmly swaying 105-104½bpm tripper is cunningly simple and impassionedly crooned in Michael Jackson-ish style, while the flip's a remix of the perkily skittering 121½bpm 'Keep Me Up'.

**ROSE ROYCE: 'Love Me Right Now' (Streetwave MKHAN 39)** Fluidly pumping brightly wriggling and burbling fast 120½bpm chugger infectiously treated as Ricci and the girls repeatedly warble and wail the title line all around the beat, very pleasant but it doesn't have the lasting substance of a 'Magic Touch' — their LP's old 103bpm 'New Philadelphia Remix' of which just happens to be flip.

**TONY LEE: 'Teaser (Uptown Mix)' (US Critique CR 8510)** Drily punching steady little 116bpm bonker (not from his usual team) with Toney sounding more anxious as the sneaky tension builds and the backing fills out (synthier percussive Downtown Mix and Instrumental flip), quite nagging.

**LIFESIGHS: 'All In One Night' (SURE 1)** Interestingly atmospheric tapping cool 117-0bpm harmony swayer rather as if Phil Fearon, Lionel Richie, I Level and the Commodores had all combined, very professional — and a complete mystery on uninformative white label (dub flip). How do you order it?

**GRANDMASTER MELLE MEL & THE FURIOUS FIVE: 'Pump Me Up' (Sugarhill SHL 141)** Here's a timely turn up: the rappers of the moment not only cover but are actually backed by go go kings Trouble Funk on a choppy rattling 106½-108-106½-108-106½-108-106½-108bpm revamp of the latter's current B-side, flipped by its scratchier inst and — a really big bonus — last month's Disco Mix Club medley by Sanny X, his excellent 102bpm 'The MegaMelle Mix' which should be bigger on the floor than the A-side.

**FRANKIE GOES TO HOLLYWOOD: 'Welcome To The Pleasure Dome' (ZTT 12ZTAS 7)** Here we go again, (0-)114½-114½-0bpm, but not as urgent as 'Relax'.

**BROTHER D WITH COLLECTIVE EFFORT: 'How We Gonna Make The Black Nation Rise?' (Fourth & Broadway 12BR0 1)** New more spaciouly re-edited 114-115½-116½-115bpm version of the collectively rapped with reasoned political protest which flows easily over the backing of Cheryl Lynn's 'Got To Be Real' (older original on flip).

**GEORGE DUKE: 'Thief In The Night' (US Elektra 0-66912)** George's grandiose production basically wriggles away in 0-113½bpm 'Medicine Song/Plane Love'-ish style with snatches of whispy vocal through familiar clichéd buzzing rock guitar and many varied instrumental shifts, all held together by the tapping percussion track (dub flip) — not bad, not Steve Arrington either.

**LUTHER VANDROSS: 'Til My Baby Comes Home (Dance Version)' (Epic TA 6074)** Luther's LP was due on import last weekend just after I left for the States, so doubtless fans will now head straight for that: meanwhile, this Billy Preston-organised romping and roaring fast (0-)139bpm backbeat swinger is still proving tricky on the floor (more cramped LP version and inst flip), spiritually rousing though it may be.

**RICK JAMES: 'Can't Stop' (Motown TMGT 1378)** Jaunty 135bpm rock-disco chugging basher aimed in a 'Belle Of St Mark' direction, flipped by its inst and thankfully his last LP's great soulful slow (0-) 72½bpm 'Oh What A Night (4 Luv)'.

**GREG PHILLINGANES: 'Behind The Mask' (Planet RPST 110)** Michael Jackson arranged and co-written lurchingly loping backbeat bashed 115½bpm pent-up vocal version of Ryuichi Sakamoto's previously instrumental electro oldie, now a rocky 'Ghostbusters'-ish chugger (inst too), coupled with the Bill Withers co-penned more soulful subdued jerky densely jittering 115½bpm 'Only You' (so far, hotter).

**ELTON HARWOOD: 'Just Like Money' (Harwood HARD 01)** Andy Sojka-produced nice mellow mushy semi-slow 108½bpm shuffler with doodling sax and phrase chanting chix (these elements making the Club Mix

flip) while husky Elton joins in the repetitive lazy chanting on his own vocal side. Warm and comfortable like a blanket.

**HAYWOODE: 'Roses' (CBS TX 6069)** Nothing to do with lime juice or chocolates, The Quick-produced solid 115bpm smacker is better than her last one but still too aggressively "disco", whereas I'm sure she'll eventually do better if given a more sympathetically treated proper song.

**AMII STEWART: 'That Loving Feeling' (RCA PT 40018)** Subdued delicate 0-91½bpm throbbler with one of those drawn out tempoless vocal intros, very attractive if possibly too amorphous to be anything more (spikily chugging 121bpm 'Fever Line' flip).

**JENNY BURTON: 'Nobody Can Tell Me (He Don't Love Me)' (LP 'Jenny Burton' Atlantic 781238-1)** Nothing's as joyous as her 103½bpm 'Bad Habits' but this Teena Marie-ish 111½bpm lurching swayer, the electro juddered 117½bpm 'Dancing For My Love' and tranquil crawling 35½bpm 'Love Runs Deeper Than Pride' have some fans, and Jenny can really sing given the chance.

**DR. FRESH: 'Roxanne's Doctor — The Real Man' (US Zakia ZK 009)** Another chapter, as usual c100bpm, though very opportunistic and not very good.

**MAGIC BOX: 'I Heard It Through The Grapevine' (Kameleon Records NEON 101T, via Pinnacle)** Roy Carter-produced bright pop-aimed 129bpm revival in Kane Gang style (brassy old fashioned 128bpm instrumental 'Space Funk Part 1' flip).

**THE MIGHTY GRYNNER: 'Stinging Bees' (Bajan BEE 1)** Eddy Grant-produced 121½bpm Barbadian calypso, mildly political mentioning Maggie and other first names.

**HIT NUMBERS: Beats Per Minute** for last week's Top 75 entries on 7in (fl/cr for fade/cold/resonant ends) — Alison Moyet 67-Or, Nik Kershaw 115½f, Billy Bragg Or, Power Station 125½-0c, Eric Clapton 110½f, Change 100f, Grandmaster Melle Mel 0-106½-108-0c, Joan Armatrading 121f, Kurtis Blow 108½f, REO Speedwagon 0-78-78½-0r.



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## NIGHT CLUB

POP JOX are playing: 1 (5) Dead Or Alive, 2 (2) Eddy And The Soulband, 3 (6) Little Benny And The Masters, 4 (16) Philip Bailey And Phil Collins, 5 (1) Ashford And Simpson, 6 (3) Eugene Wilde, 7 (22) Stephen 'Tintin' Duffy, 8 (9) Kool 'M', 9 (4) Commodores, 10 (7) James Ingram/Michael McDonald, 11 (11) Amii Stewart, 12 (8) King, 13 (13) Madonna 'LAV', 14 (10) Prince '1999/LRC', 15 (27) Prince 'EC/TMWU/LGC', 16 (28) Maze, 17 (12) Junior, 18 (14) Art Of Noise, 19 (20) Jenny Burton, 20 (21) Madonna 'MG', 21 (29) Phyllis Nelson, 22 (Re) Bruce Springsteen 'CM', 23 (23) Direct Drive, 24 (15) Cashmere, 25 (17) Billy Ocean, 26 (18) Van Twist, 27 (34) Mary Jane Girls, 28 (47) Sheila E, 29 (30) Bruce Springsteen 'DITD', 30 (19) T.C. Curtis, 31 (32) Third World, 32 (49) New Edition, 33 (35) Killing Joke, 34 (40) Vicious Pink, 35 (—) Loose Ends 'HOAS (C)', 36 (—) Change 'LGT', 37 (31) Howard Jones, 38 (38) Bowie/Metheny, 39 (—) Cool Notes 'STN', 40 (24) Limit.



# BONNIE POINTER

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## THE BEAST IN ME



**M**AXI PRIEST knows exactly what it takes to cut it in the reggae business. It takes a nice sharp machete. The singer whose 'Should I' is about to cross over from the top reggae charts to the national list has seen that the heavy competition in the reggae scene is usually decided by the flash of a blade.

He used to be the owner of a 'Sound System' — a huge mobile disco playing reggae — in the heartlands of South London. Usually in a club or a house, two Sound Systems would perform simultaneously. The pair would constantly try to outdo each other with exclusive versions of a record or with a strong 'toast' — a talk-over DJ.

These 'sound clashes' would normally be settled by the 'mashing' (humiliation) of another Sound System and a sporting shake of the hand. But occasionally things got nasty.

"I've seen great big arguments where people have drawn out machetes," says the 23 year old South Londoner. "It's the sort of thing I'd like not to remember. In fact, it was the thing that made me want to get out of it."

"Most of the time it was great," he recalls. "We'd play places as far away as Birmingham, Leeds and Leicester. There were up to 10 guys in the back of the van up the motorway all carrying a blanket and a snack."

"With some of the rival Sound Systems you'd get on so well, they'd let you stay at their house. Other times you'd argue but still end up as friends."

He inherited his Sound System from the legendary South London crew of Tipa-Tone. His impressive equipment included over 12 huge 'boxes' (speaker cabinets).

"When I had it, I gave my Mum a lot of hell," he says. "Luckily I had a large basement but I still managed to leave a large mess in the garden."

It was during his Sound System days that he discovered his calling to become a singer — singing over the various dub rhythms. While his friends like Smiley Culture — of 'Police Officer' fame — and up and coming names like Asher Senator and Tipa Irie were toasting up a good reputation, Maxi was actually using his voice in a melodic rather than rhythmical mode.

**H**E CAN claim a musical family. His first cousin was the late Jacob Miller of top Jamaican group Inner Circle and his mother was a singer in a choir.

"I feel I've been blessed. I lost my mother last year and I'd like to think that it's her spirit that's helping me," he says. "I've never had people laughing at me when I sing. Whenever I held onto a microphone I used to

get the crowd's attention immediately."

Already his reputation has crossed the Atlantic. He had a hand in 'Mi God, Mi King', the first British reggae record to top the Jamaican charts.

"It felt great to have such an achievement," he says. "I recently met a member of my family from out there and he brought a lot of

joy into my heart when he told me that they're all cheering for me out there."

"I think part of my success so far is because English lovers rock is too tinny and lah-de-dah. They wouldn't pronounce words in a Jamaican way — they'd do it in a way so English people could understand it. I think my strength is being able to improvise."



# nature of the

The ins and outs of the South London Sound System Circuit, as explained by Maxi Priest. Interview: Mike Gardner



## DEATH COMET CREW



PART ONE AT THE MARBLE BAR  
PART TWO SCRATCHING GALAXIES  
PART THREE 'FUNKY DREAM'  
PART FOUR EXTERIOR ST.

### DEATH COMET CREW AT THE MARBLE BAR



Beggars Banquet  
BEG 130 T

FROM NEW YORK



**D**O YOU think it's easy being a Jackson? Think again. Jermaine Jackson has found out that fame has its price — and it has to be protected — at gunpoint.

The older brother of Michael Jackson — currently storming the charts with the sultry 'Do What You Do' — faced danger from a drug-crazed armed intruder at his Malibu beach house in Califor-

nia. And then he was nearly shot by the police as he held the attacker at bay.

"I was just getting ready to go over to Michael's house in the valley when I noticed this guy peeking in from outside the house," he recalls.

"My wife Hazell was on the phone in the kitchen and I saw him looking through the window. He went to try a door to get in. I had no security there. There was only my wife, two children

and myself.

"I ran upstairs and got my gun and my dog, who's attack-trained. I went out another door and saw him hiding behind a wall near the Pacific Coast Highway.

"I went up to the wall and told him to come out with his hands up — just like in the movies. He peeked over the wall and I had the gun right on his forehead.

"I pinned him up against the garage and told him to spread his legs. I warned him that if he moved I'd shoot. He kept trying to reach for something in his sock. I repeated my warning.

"I tried to shout to Hazell back in the house to call the police but she couldn't hear because of the traffic and the roaring waves. A crowd was building up on the roadside. I've got a gun in one hand and a dog in the other and he's still trying to grab something in his sock.

"When I finally got through to Hazell and she called the police she had to explain what happened very carefully. She told them that her husband had an intruder at gunpoint. It was him with the gun and who owned the house. The man up against the wall was the man trying to break in. She had to say it very precisely or else they'd have shot me.

"All of a sudden a helicopter came and cars blocked off the highway. They told me to lay down my gun and stand aside.

"He was still trying to move, even when they'd arrived. They told him they'd cut him in half if he moved a muscle. When they searched him they found he had an icepick in his sock.

If I'd have left the house any earlier he'd have done my family in. The guy had come from Sweden and had been walking up and down the Pacific Coast Highway on drugs."

**J**ERMAINE, 30, has always been the Jackson who craved excitement and was headstrong enough to want to do more than just watch Michael's talent bloom. It was he who remained with Motown Records when the family group left for Epic Records in the mid-Seventies.

It was he who had the most success, outside of Michael's astonishing career, with hit singles like 'Let's Get Serious', 'Burnin' Hot' and 'You Like Me Don't You'.

He was also the first Jackson to move into administration and production. He helped to discover and groom such soul music talents as Stephanie Mills, DeBarge, Switch and Lovesmith. He's decided to put that experience into a new venture — WORK Records.

"The company starts next month. My wife Hazell, who's the daughter of Motown chief Berry Gordy, will run the administrative side while I'll deal with the creative end.

"I'll be looking in Britain for the new



Culture Clubs, Human Leagues and Duran Durans — people who'll have tomorrows forever and ever. I'm particularly interested in black<sup>1</sup>orientated, R'n'B and reggae sounding bands — that mix soul and the West Indies.

WORK stands for World Organised Record Kompany. I used to do a similar sort of thing at Motown when my records weren't successful, but it is better doing it for yourself.

"Motown has taught me everything I know and they were a thousand per cent supportive at all times but sometimes when you're in the middle it almost seems as if you're in the way. So I thought I'd stand on my own two feet."

**S**O FAR it hasn't been a bad policy. His label is about to sign a Detroit band called The Boys Next Door.

# GUN

**How Jermaine Jackson fought a drug crazed armed intruder — and almost got arrested in the process. Interview: Mike Gardner**



His singles and his last album 'Dynamite' are selling in respectable numbers and he's about to embark on his first solo tour, hot on the heels of his success with his family's 'Victory' tour.

He's also about to run a motor racing team. The tour will fit in with the itinerary of the racing season.

"We recently raced in a Formula One Grand Prix in Florida and we came eighth out of 40 cars, despite blowing a turbo halfway through the race and only having half power after that. We're aiming to race in England this year and at the Le Mans 24 hour race," he says.

But one thing he won't be doing is driving himself.

"I've sat in a two seater car once — it must have been a camera car or something. But we hit 180mph and it was one of the most wonderful feelings.

"Just imagine if you were doing all the gear shifts and the steering," he enthuses, "it's got to be great. But I realise that I've got a tour and a wife and two kids, and I'd rather not be wrapping myself around a pole with those responsibilities."

# LAW

live

● CAMDEN  
LONDON

PALACE

HELL YEAH! Well no, actually. Then again, maybe. All depends on how you like your showbiz served up.

Melvin and the boys would like you to make your mind up pretty damn quick, too. 'Cos if there's no waving at the back, no funk signs and absolutely no protestations of everlasting peace ... then bro', they ain't gonna partee, y'all.

It's a bit like that really, a sort of hip hop Butlins with the Five more funsome than Furious and Melle just a revolving bow tie short of Charlie Chester.

Then there's the music, or rather there isn't. Master Melle and company, leave the music for the vinyl and take to the road for a bit of cartoon fun.

Sure, their greatest moments, 'The Message' (with tediously obligatory pre-song mock fight) 'Step Off', 'White Lines' and 'New York, New York' are chewed over, but it's the between song raps, the continuous exhortations to party and the far from Fred and Ginger dance steps that this crew are really interested in.

Nothing wrong with a bit of flash, if you'll forgive the expression. Trouble is Mel and the boys are so busy rambling on about the Bronx, 'unity' and the shocking price of onions that the vocals, the raps, the timing just aren't there.

They've fleshed their number out, with a real live drummer and a female bass/keyboards player ... and wow, some of the band even get to play on guitar ... just like a real live rock group. And therein lies the problem.

Mel and the boys are so desperate to cram into the middle ground of US dance music that they've substituted the bite and wit of their records for a pale imitation of rockbiz glitter. The platitudes, the postures are so far from the feelings that originally moved them that they've become a routine. One big smile sign to hang out wherever you play.

I'm not knocking Mel's attempts to break big and cast off the past - that's only natural. I'm not saying the Five, leather, colour and crazy haircuts, are an unattractive proposition. I'm not saying a lot of people didn't enjoy themselves tonight. All I'm saying is that compared to Run-DMC earlier in the week this was not the state of rap. That's all.

■ JIM REID

Photo: Joe Shutter

# GRANDMASTER MELLE MEL AND THE FURIOUS FIVE



# CROSSWORD

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

## ACROSS

- 1 If you want to dance Little Benny wants to know about it (3,5,2,6)
- 7 Billy Mackenzie makes a meal of it (9)
- 9 Strut and you'll find an Elvis LP (5)
- 10 Bill Withers original that was also a hit for Mud (4,2,2,)
- 11 After completing The Crossing you may end up here (9)
- 12 In 1983 they had their biggest hit with Rip It Up (6,5)
- 15 They were Eric Bristow's favourite group (5)
- 16 & 32 down It just adds up to loving you for the Bluebells (3,1,2)
- 17 Dance that could make you shout (5)
- 20 & 22 down Group spinning round (4,2,5)
- 21 Special number one from 1981 (5,4)
- 23 Kid Creole wasn't her daddy (5)
- 24 A front for Simple Minds (5)
- 26 Williams or Partridge (4)
- 28 It cuts like an Aztec Camera LP (5)
- 30 Can you remember the friend of Black Slate who was in the charts in 1980 (5)
- 31 & 17 down Look out of the window and repeat this Eurythmics song title (4,5,3,4,5)
- 33 The Stranglers want a soft landing (3,2,4,4)
- 9 Culture Club won't be awarded anything for this (3,5,4)
- 13 He could be found walking the Parisienne Walkways in 1979 (4,5)
- 14 It seems JoBoxers were correct in 1983 (4,3,5)
- 17 See 31 across
- 18 A complaint from Queen (3,1,4,4)
- 19 They've been asking Can I (8)
- 22 See 20 across
- 25 Wylie or Burns (4)
- 27 The Pale Fountains are coming From Across The Kitchen (5)
- 29 See 5 down
- 32 See 16 across

## LAST WEEK'S SOLUTION

ACROSS: 1 Love And Pride, 5 Silver, 6 Velvet Underground, 9 Let's Hear It For The Boy, 14 England, 16 Smalltown, 17 Bush, 19 A New, 23 Trick, 24 Once In A Lifetime, 26 Ringo, 29 Stay, 30 Hole, 33 Ike, 34 Chrissie Hynde, 35 Embarrassment, 37 Kenny, 38 Pat Metheny, 39 Cassidy

DOWN: 1 Love Like Blood, 2 Valotte, 3 Aces High, 4 Red, 5 Shout, 7 Rufus, 8 Boy, 11 Real Thing, 12 Helen Terry, 13 Blondie, 15 Down In The Subway, 18 Secret Secrets, 20 Frey, 21 AKA, 22 Billy Ocean, 25 Currie, 27 Name, 28 Of Parties, 30 Jive, 32 The Art, 26 Mine

WINNER (March 9): Barry Waddington, Oak Street, Burnley, Lancs

## DOWN

- 1 Pat Benatar's speaking for all of us I hope (2,6)
- 2 Midnight Star and Floy Joy have a phone connection (8)
- 3 Group that were commissioned to write the theme for the 1984 Olympics (4)
- 4 Meat Loaf long player (3,8)
- 5 & 29 down A phone call was all Stevie needed for a number one hit (1,4,6,2,3,1,4,3)
- 6 Clan that includes Amil and Rod (7)
- 8 They're easily Misled (4,3,3,4)

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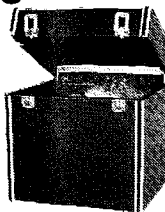
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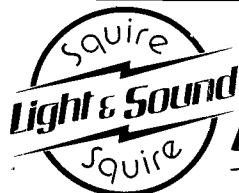
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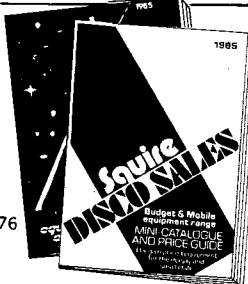
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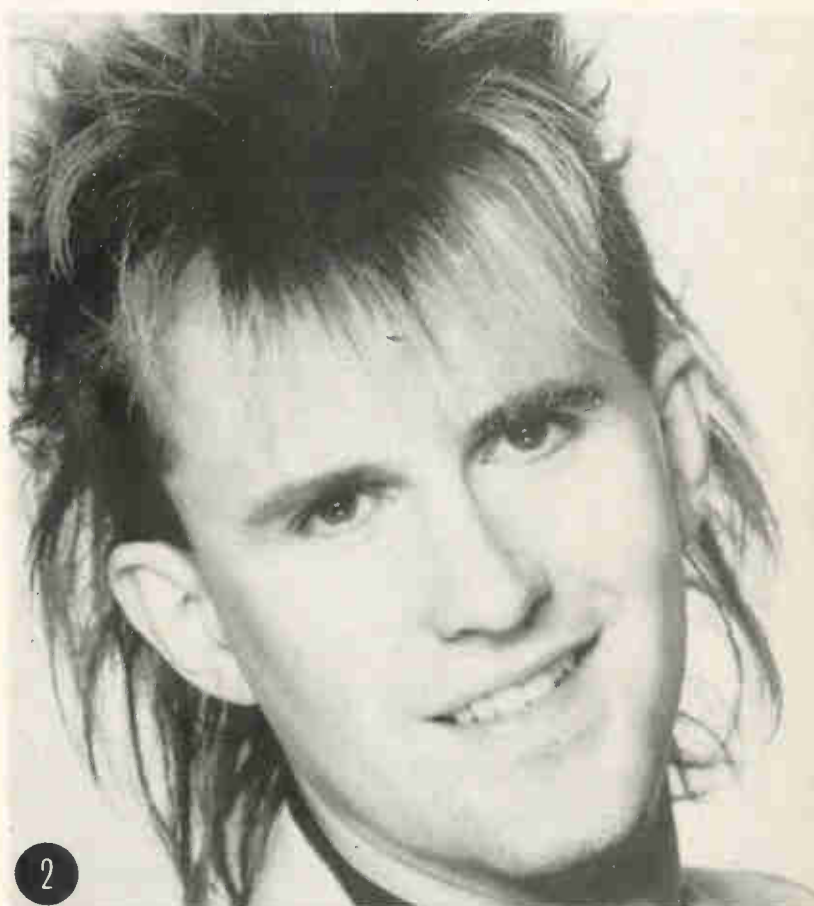


**Official Top Of The Pops/  
Radio One Charts  
compiled by Gallup**  
Week ending March 23, 1985

## ● UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	4	NO JACKET REQUIRED, Phil Collins, Virgin ☆
2	—	1	DREAM INTO ACTION, Howard Jones, WEA WX15 □
3	5	19	ALF, Alison Moyet, CBS ☆
4	2	3	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
5	3	41	BORN IN THE USA, Bruce Springsteen, CBS ☆
6	12	39	PRIVATE DANCER, Tina Turner, Capitol ☆
7	4	9	HITS OUT OF HELL, Meat Loaf, Epic □
8	—	1	BEHIND THE SUN, Eric Clapton, Duck 9251661
9	8	38	ELIMINATOR, ZZ Top, Warner Bros ☆
10	10	18	LIKE A VIRGIN, Madonna, Sire □
11	—	1	ANDREW LLOYD WEBBER REQUIEM, Domingo/Brightman/ Maazel/Eco, HMV EL2702421
12	7	36	PURPLE RAIN, Prince And The Revolution, Warner Bros □
13	9	35	DIAMOND LIFE, Sade, Epic ☆
14	—	1	FIRST AND LAST AND ALWAYS, Sisters of Mercy, Merciful Release, MR337L
15	17	19	MAKE IT BIG, Wham!, Epic ☆
16	14	3	BUILDING THE PERFECT BEAST, Don Henley, Geffen
17	23	11	THE BARBARA DICKSON SONGBOOK, Barbara Dickson, K-Tel
18	13	5	NIGHTSHIFT, Commodores, Motown
19	11	4	RECKLESS, Bryan Adams, A&M
20	6	2	SHE'S THE BOSS, Mick Jagger, CBS ○
21	18	4	MODERN LOVE, Various, K-Tel □
22	20	10	CHESS, Various, RCA ○
23	37	87	NO PARLEZ, Paul Young, CBS ☆
24	16	5	MEAT IS MURDER, Smiths, Rough Trade □
25	22	10	FACE VALUE, Phil Collins, Virgin ☆
26	19	23	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit □
27	27	20	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ☆
28	25	6	BEVERLY HILLS COP, Original Soundtrack, MCA ○
29	21	16	THE 12" ALBUM, Howard Jones, WEA □
30	15	3	NIGHT TIME, Killing Joke, EG
31	35	16	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ☆
32	33	20	THE COLLECTION, Ultravox, Chrysalis ☆
33	24	3	STREET SOUNDS ELECTRO 6, Various, Streetsounds
34	26	17	THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA ☆
35	38	74	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
36	50	23	CINEMA, Elaine Paige, K-Tel ☆
37	29	14	AGENT PROVOCATEUR, Foreigner, Atlantic □
38	31	18	HATFUL OF HOLLOW, Smiths, Rough Trade □
39	34	9	20/20, George Benson, Warner Bros □
40	28	7	STEPS IN TIME, King, CBS ○
41	30	13	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar □
42	42	8	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Go! Discs ○
43	48	3	CAN'T STOP THE LOVE, Maze Featuring Frankie Beverly, Capitol
44	39	11	BREAKDANCE 2 — ELECTRIC BOOGALOO, Original Soundtrack, Polydor
45	55	20	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA ○
46	32	6	SECRET SECRETS, Joan Armatrading, A&M
47	40	5	THE BAD AND LOWDOWN WORLD OF THE ... Kane Gang, Kitchenware
48	36	9	17, Chicago, Full Moon ○
49	78	2	LEGEND, Clannad, RCA
50	52	8	STAGES, Elaine Paige, K-Tel ☆
51	59	17	THE RIDDLE, Nik Kershaw, MCA ☆
52	64	2	MANTOVANI MAGIC, Mantovani Orchestra, Telstar
53	41	8	STOP MAKING SENSE, Talking Heads, EMI
54	46	69	UNDER A BLOOD RED SKY, U2, Island ☆
55	54	44	FANTASTIC, Wham! Innervision ☆
56	43	18	ARENA, Duran Duran, EMI ☆
57	47	24	THE UNFORGETTABLE FIRE, U2, Island ☆
58	—	1	BEYOND APPEARANCES, Santana, CBS CBS86307
59	91	3	GOLDEN DAYS, Fureys, K-Tel
60	75	6	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
61	68	7	BREWING UP WITH BILLY BRAGG, Billy Bragg, Go! Discs ○
62	44	2	WHATEVER HAPPENED TO JUGULA, Roy Harper, Beggars Banquet
63	61	5	HUMAN RACING, Nik Kershaw, MCA ☆
64	87	9	TROPICO, Pat Benatar, Chrysalis
65	99	3	THE ARTISTS, EWF/Jean Carn/Rose Royce, Streetsounds
66	60	6	CENTREFIELD, John Fogerty, Warner Bros
67	66	45	LEGEND, Bob Marley And The Wailers, Island ☆
68	95	17	TWELVE GOLD BARS VOL 1 AND 2, Status Quo, Vertigo □
69	65	3	YESTERDAY ONCE MORE, Carpenters, EMI
70	63	119	THRILLER, Michael Jackson, Epic ☆
71	49	4	THE FIRM, Firm, Atlantic
72	84	4	AN INNOCENT MAN, Billy Joel, CBS ☆
73	82	9	SUDDENLY, Billy Ocean, Jive
74	71	7	HUMAN'S LIB, Howard Jones, WEA ☆

75	85	18	THE MUSIC OF LOVE, Richard Clayderman, Delphine □
76	58	89	QUEEN GREATEST HITS, Queen, EMI ☆
77	45	10	1999, Prince, Warner Bros ○
78	—	1	VERY BEST OF FOSTER AND ALLEN, Foster and Allen, Ritz RITZLPTV1 □
79	56	6	PERHAPS, Associates, WEA
80	53	10	WHO'S AFRAID OF THE ART OF NOISE, Art Of Noise, ZTT
81	62	19	GREATEST HITS, Shakin' Stevens, Epic ☆
82	51	6	SOLID, Ashford and Simpson, Capitol
83	79	14	ALCHEMY, Dire Straits, Vertigo ☆
84	67	6	BIG BAM BOOM, Daryl Hall and John Oates, RCA
85	89	2	VIVALDI'S FOUR SEASONS, Christopher Hogwood/Academy Of Ancient Music, L'Oiseau Lyre
86	96	55	THE WORKS, Queen, EMI ☆
87	88	16	GHOSTBUSTERS, Original Soundtrack, Arista □
88	—	1	PARTY PARTY, Black Lace, Telstar STAR2250 ☆
89	57	322	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
90	—	1	NOW THAT'S WHAT I CALL MUSIC 3, Various, EMI/Virgin NOW3 ☆
91	70	47	BREAKOUT, Pointer Sisters, Planet □
92	83	5	VULTURE CULTURE, Alan Parsons Project, Arista
93	73	9	THE RIVER, Bruce Springsteen, CBS ☆
94	80	6	BORN TO RUN, Bruce Springsteen, CBS
95	—	1	LOVE HURTS, Everly Brothers, K-Tel NE1197 ☆
96	93	2	THE SIMON & GARFUNKEL COLLECTION, Simon and Garfunkel, CBS
97	69	6	VARIOUS POSITIONS, Leonard Cohen, CBS
98	77	4	CASHMERE, Cashmere, Fourth & Broadway
99	76	3	WAR, U2, Island
100	—	1	GREEN VELVET, Various, Telstar, STAR2252 □



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## MUSIC VIDEO

1	1	THE VIDEO, Wham!, CBS/Fox
2	4	MADONNA, Warner Music
3	7	HITS OUT OF HELL, Meat Loaf, CBS/Fox
4	3	FEED THE WORLD COMPILATION, Video Aid, Virgin
5	2	PRIVATE DANCER, Tina Turner, PMI
6	5	THE SONG REMAINS THE SAME, Led Zeppelin, WHV
7	8	LIVE '77, Emerson, Lake And Palmer, Hendring/PVG
8	9	THE COLLECTION, Ultravox, Palace/PVG
9	6	A TRIBUTE TO JIM MORRISON, the Doors, WHV
10	13	UNDER A BLOOD RED SKY, LIVE AT REDROCK, U2, Virgin/PVG
11	—	RECKLESS, Bryan Adams, A&M/PVG
12	—	ON VIDEO, Marc Bolan, Videoform
13	10	DO THEY KNOW IT'S XMAS, Band Aid, Polygram
14	—	NOW THAT'S WHAT I CALL MUSIC VIDEO 4, PMI/Virgin
15	15	VIDEO REWIND, the Rolling Stones, Vestron/PVG
16	—	WE WILL ROCK YOU, Queen, Peppermint/Guild
17	—	LIKE TO GET TO KNOW YOU WELL, Howard Jones, Warner Music
18	—	IN MY MIND'S EYE, Tears For Fears, Polygram
19	—	HEARTBREAK CITY, The Cars, WHV
20	—	END OF THE ROAD '84, Status Quo, Videoform

Thanks to Video Week

**Official Top Of The Pops/  
Radio One Charts  
compiled by Gallup**  
Week ending March 23, 1985



## UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	2	3	<b>EASY LOVER</b> , Philip Bailey and Phil Collins, CBS/Virgin ○
2	11	2	<b>THAT OLE DEVIL CALLED LOVE</b> , Alison Moyet, CBS
3	3	4	<b>MATERIAL GIRL</b> , Madonna, Sire ○
4	9	3	<b>EVERY TIME YOU GO AWAY</b> , Paul Young, CBS
5	4	4	<b>KISS ME</b> , Stephen Tin Tin Duffy, 10 Records ○
6	1	17	<b>YOU SPIN ME ROUND (LIKE A RECORD)</b> , Dead Or Alive, Epic ○
7	7	6	<b>DO WHAT YOU DO</b> , Jermaine Jackson, Arista
8	6	5	<b>THE LAST KISS</b> , David Cassidy, Arista
9	16	5	<b>WE CLOSE OUR EYES</b> , Go West, Chrysalis
10	8	12	<b>I KNOW HIM SO WELL</b> , Elaine Paige and Barbara Dickson, RCA ○
11	5	9	<b>NIGHTSHIFT</b> , Commodores, Motown
12	15	2	<b>WIDE BOY</b> , Nik Kershaw, MCA
13	13	11	<b>DANCING IN THE DARK</b> , Bruce Springsteen, CBS
14	—	1	<b>PIE JESU</b> , S Brightman & Paul Miles-Kingston, EMI WEBBER1
15	33	2	<b>BETWEEN THE WARS EP</b> , Billy Bragg, Go! Discs
16	10	5	<b>LET'S GO CRAZY</b> , Prince And The Revolution, Warner Bros
17	37	2	<b>SOME LIKE IT HOT</b> , Power Station, Parlophone
18	24	5	<b>THE BELLE OF ST MARK</b> , Sheila E, Warner Bros
19	26	5	<b>MR TELEPHONE MAN</b> , New Edition, MCA
20	22	5	<b>HANGIN' ON A STRING</b> , Loose Ends, Virgin
21	12	12	<b>SOLID</b> , Ashford and Simpson, Capitol □
22	14	4	<b>BREAKING UP MY HEART</b> , Shakin' Stevens, Epic
23	20	7	<b>THE BOYS OF SUMMER</b> , Don Henley, Geffen
24	17	11	<b>LOVE AND PRIDE</b> , King, CBS □
25	45	3	<b>DANCING IN THE DARK EP</b> , Big Daddy, Making Waves
26	21	7	<b>METHOD OF MODERN LOVE</b> , Daryl Hall and John Oates, RCA
27	23	5	<b>SHAFT</b> , Eddy And The Soul Band, Club
28	44	5	<b>MOVE CLOSER</b> , Phyllis Nelson, Carrere
29	18	5	<b>LEGS</b> , ZZ Top, Warner Bros
30	19	7	<b>THINGS CAN ONLY GET BETTER</b> , Howard Jones, WEA
31	29	5	<b>FALLING ANGELS RIDING</b> , David Essex, Mercury
32	—	1	<b>COVER ME</b> , Bruce Springsteen, CBS A4662
33	36	3	<b>STARVATION/TAM TAM POUR L'ETHIOPIE</b> , Starvation, Zarjazz
34	41	4	<b>THE HEAT IS ON</b> , Glenn Frey, MCA
35	40	4	<b>ABSOLUTE REALITY</b> , Alarm, IRS
36	27	11	<b>RUN TO YOU</b> , Bryan Adams, A&M
37	46	3	<b>NOW THAT WE'VE FOUND LOVE</b> , Third World, Island
38	—	1	<b>WON'T YOU HOLD MY HAND NOW</b> , King, CBS A6094
39	—	1	<b>COULD IT BE I'M FALLING IN LOVE</b> , David Grant And Jaki Graham, Chrysalis GRAN6
40	—	1	<b>SPEND THE NIGHT</b> , Cool Notes, Abstract Dance AD3
41	53	2	<b>LET'S GO TOGETHER</b> , Change, Cooltempo
42	42	4	<b>NO FOOL (FOR LOVE)</b> , Hazell Dean, Proto
43	—	1	<b>LOVE IS A BATTLEFIELD</b> , Pat Benatar, Chrysalis PAT1
44	31	9	<b>YOU'RE THE INSPIRATION</b> , Chicago, Full Moon
45	61	2	<b>PUMP ME UP</b> , Grandmaster Melle Mel, Sugarhill
46	28	8	<b>LOVE LIKE BLOOD</b> , Killing Joke, EG
47	25	10	<b>A NEW ENGLAND</b> , Kirsty MacColl, Stiff
48	62	2	<b>SOMEBODY</b> , Bryan Adams, A&M
49	47	3	<b>SUPER GRAN</b> , Billy Connolly, Stiff
50	56	4	<b>MORE THAN I CAN BEAR</b> , Matt Bianco, WEA
51	71	2	<b>CAN'T FIGHT THIS FEELING</b> , Reo Speedwagon, Epic
52	30	9	<b>THINKING OF YOU</b> , Colour Field, Chrysalis
53	58	4	<b>NEVER UNDERSTAND</b> , Jesus And Mary Chain, blanco y negro
54	34	18	<b>CLOSE (TO THE EDIT)</b> , Art Of Noise, ZTT

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55	54	3	<b>GUN LAW</b> , Kane Gang, Kitchenware
56	32	7	<b>CHANGE YOUR MIND</b> , Sharpe and Numan, Polydor
57	35	10	<b>LOVERBOY</b> , Billy Ocean, Jive
58	74	2	<b>BELFAST</b> , Barnbrack, Homespun
59	—	1	<b>GOT A LITTLE HEARTACHE</b> , Alvin Stardust, Chrysalis
60	39	10	<b>LITTLE RED CORVETTE/1999</b> , Prince, Warner Bros ○
61	—	1	<b>MYZTERIOUS MIZSTER JONES</b> , Slade, RCA PB40027
62	51	2	<b>FOREVER MAN</b> , Eric Clapton, Warner Bros
63	—	1	<b>BOOGIE DOWN (BRONX)</b> , Man Parrish, Boiling Point POSP731
64	—	1	<b>PIECE OF THE ACTION</b> , Meat Loaf, Arista ARIST603
65	38	6	<b>JUST ANOTHER NIGHT</b> , Mick Jagger, CBS
66	52	9	<b>SUSSUDIO</b> , Phil Collins, Virgin
67	43	16	<b>I WANT TO KNOW WHAT LOVE IS</b> , Foreigner, Atlantic □
68	57	3	<b>ELECTRIC BOOGALOO</b> , Ollie And Jerry, Polydor
69	49	13	<b>ATMOSPHERE</b> , Russ Abbott, Spirit
70	65	2	<b>TEMPTATION</b> , Joan Armatrading, A&M
71	60	31	<b>GHOSTBUSTERS</b> , Ray Parker Jr, Arista □
72	—	1	<b>WE NEED LOVE</b> , Cashmere, Fourth & Broadway BRW22
73	—	1	<b>AXEL F</b> , Harold Faltermeyer, MCA MCA949
74	50	7	<b>THIS IS NOT AMERICA</b> , David Bowie, EMI America
75	—	1	<b>LET HER GO</b> , Strawberry Switchblade, Korova KOW39

## THE NEXT 25

76	83	<b>EASTENDERS THEME</b> , Simon May, BBC
77	55	<b>WORLD DESTRUCTION</b> , Time Zone, Celluloid
78	81	<b>BLACK MAN RAY</b> , China Crisis, Virgin
79	96	<b>STAINSBY GIRLS</b> , Chris Rea, Magnet
80	67	<b>PARTY TIME</b> , Kurtis Blow, Club
81	—	<b>WHEN ALL'S WELL</b> , Everything But The Girl, blanco y negro NEG7
82	—	<b>1978-79 VOL 2</b> , Gary Numan And Tubeway Army, Beggars Banquet
83	78	<b>BAD HABITS</b> , Jenny Burton, Atlantic
84	—	<b>CRY</b> , Godley And Creme, Polydor POSP732
85	—	<b>JEALOUSY</b> , Boothill Foot Tappers, Mercury PH33
86	86	<b>RUN TO ME</b> , Dionne Warwick and Barry Manilow, Arista
87	63	<b>NO TIME TO CRY</b> , Sisters Of Mercy, Merciful Release
88	97	<b>I JUST CALLED TO SAY I LOVE YOU</b> , Stevie Wonder, Motown
89	76	<b>1978-79 VOL 3</b> , Gary Numan And Tubeway Army, Beggars Banquet
90	—	<b>MY LOVE IS TRUE (TRULY FOR YOU)</b> , Temptations, Motown TMG1373
91	—	<b>RELAX</b> , Frankie Goes To Hollywood, ZTT ZTAS1
92	90	<b>THE POWER OF LOVE</b> , Frankie Goes To Hollywood, ZTT
93	89	<b>FETISH/SPOOKY</b> , Vicious Pink, Parlophone
94	77	<b>IN MY HOUSE</b> , Mary Jane Girls, Gordy
95	—	<b>THAT LOVING FEELING</b> , Amii Stewart, RCA PB40017
96	92	<b>TEARS IDLE TEARS</b> , Vision, PRT
97	91	<b>CONTRACT OF THE HEART</b> , Spelt Like This, EMI
98	—	<b>ONLY THE LONELY</b> , Flying Pickets, 10 Records LONE1
99	—	<b>SINCE YESTERDAY</b> , Strawberry Switchblade, Korova KOW38
100	—	<b>LIFE IN A NORTHERN TOWN</b> , Dream Academy, blanco y negro NEG10

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

**N E X T  
W E E K**



**B I L L Y B R A G G  
H O W A R D J O N E S  
N E W E D I T I O N**





by Alan Jones

**G**LAMOROUS GRAMMY grabbing granny **Tina Turner's** latest hit 'I Can't Stand The Rain' is the SIXTH to be plucked from her sensational comeback album 'Private Dancer', following 'Let's Stay Together' (a number six hit), 'Help' (number 40), 'What's Love Got To Do With It' (number three), 'Better Be Good To Me' (number 45) and 'Private Dancer' (number 26).

She thus becomes the first woman ever to place half a dozen singles from the same album in the top 75. Indeed, she's only the second act of any description to turn the trick, following in the dainty footsteps of **Michael Jackson**, who pulled a similar number of chart contenders off his world-beating 'Thriller' album. In passing, I should mention that **Billy Joel** had five top 75 hits from 'An Innocent Man', whilst a sixth single from the same album ('This Night') stalled at number 78.

Tina's string of hits have helped keep the 'Private Dancer' album high in the charts ever since it was released last June. It's currently in its 39th week in the top 30, making it the upper echelon's only ever-present over the nine month period.

Worldwide, 'Private Dancer' has shifted more than five million units, including three million in America. Following up such a monster success is always a daunting prospect, but with a patience born of 27 years in the music business, Tina is setting about it in a sensible and painstaking way.

So far, she's managed to re-engage nearly all of the British songwriters and producers who helped make 'Private Dancer', **Rupert Hine**, **Mark Knopfler**, **Bob Carter**, **Terry Britten**, **Sue Shifrin** and **Graham Lyle** will all be working on the album. **The Crusaders**, the only American producers on 'Private Dancer', will not be asked to repeat their chore on the newie. My information is that this is likely to create an opening for a custom written **Elton John** and **Bernie Taupin** song entitled 'Act Of War'. Elton and Tina, it will be remembered, both camped it up in the mid-Seventies movie 'Tommy' and are old friends.

The phenomenal success of 'Private Dancer' has deservedly focused attention on a flood of opportunistic re-issues and compilations featuring material Tina recorded with former husband **Ike** between 1958 and 1975. Altogether eight Ike and Tina albums appeared in the browser bins last year, from seven different labels. Like **Dionne Warwick**, whose Scepter-Wand catalogue attracts a similar interest from entrepreneurial record labels, Ike & Tina's output is of an unusually high standard and never reflects anything but great credit on their work.

Getting down to specifics, the



● **TINA TURNER:** A sixth hit from her comeback album 'Private Dancer'

Ike and Tina albums released in 1984 involved surprisingly little duplication of tracks since they were almost all acquired from different labels; Ike Turner never being a slouch when it came to signing one-off deals with small labels, delivering masters and claiming payment within three months, whilst still maintaining quality.

The little known Topline and Astan labels even managed to release identically titled albums ('Rock Me Baby') by the duo in the same week last November, but shared only the title track in common! The other 1984 releases, all worthy of further investigation: 'The Soul Of Ike And Tina Turner' (on the Kent label), 'River Deep — Mountain High' (Spot/Pickwick), 'Ike & Tina Turner' (Audio Fidelity, cassette only), 'Too Hot To Hold' (Autograph, cassette only) and a brace of goodies from EMI's Liberty label 'Tough Enough' and 'Nice 'n' Rough — The Late Greater Hits Of Ike & Tina Turner'...

**A**LISON MOYET's first three solo singles were all highly accessible mainstream offerings produced by established hit manufacturers **Steve Jolley** and **Tony Swain**. The first, 'Love Resurrection', peaked at number 10. Subsequently, 'All Cried Out' climbed to number eight, whilst **Lamont Dozier's** 'Invisible' levelled out at number 21.

On the face of it, parting from Jolley and Swain and recording 'That Ole Devil Called Love' — a blues song written in 1944, and made famous by **Billie Holiday** — was, at very least, a gamble. Especially as new producer **Pete**

**Wingfield** made no concessions to Eighties technology in the record's instrumentation and arrangement. However, it's a gamble which has paid rich dividends. Last week, the record gatecrashed the chart at number 11 and is set fare to become Alison's biggest hit yet...

**S**INCE **Jessie Brandon** jumped ship to enliven the **Capital Radio** airwaves, **Laser 558** has had an all male line up. But that situation recently changed for the better when three new jocks joined the North Sea Pirate — all women.

Currently experiencing the delights of round the clock seasickness are **Liz West**, **Chris Carson** and **Erin Kelly**. Twenty four year old Liz, from Palm Springs, is a classical ballet dancer (!), whilst Chris, from Iowa, is a French-speaking Frankie enthusiast. Finally, 23 year old Erin, from Alabama, should be able to maintain discipline aboard the MV Communicator; she's a green belt at karate, though in quieter moments she writes poetry.

Incidentally, if you're interested in radio gossip, **Disco Mix Club's 'Mix Mag'** now includes extensive and exclusive news on the battle for the airwaves, courtesy of new recruit **Paul Rusling**, who was instrumental in setting up Laser and recently published his own absorbing account of the station's early days in 'The Lid Off Laser 558'.

In the March issue of Mix Mag, Paul reports on the forthcoming Community Radio Stations, plans for Laser to broadcast **Casey Kaysem's** syndicated American Top 40 — US audience 40 million,

and sometime user of **Chartfile** fax 'n' feats — and a myriad of other matters. Mix Mag also includes much of interest to disco deejays and music lovers in general in its 64 pages. It's published by Tony Prince's Disco Mix Club, which exists primarily to supply the nation's disco deejays with previews of new releases and floorfilling mixes, which are pressed onto disc and made available only to bona-fide deejays on subscription. March's mixes include 'Rewhammed', a perfect medley of uptempo **Wham!** hits, and a dancemix which gives new mileage to existing hits by **King**, **Dead Or Alive**, **Cashmere** and others.

Mix Mag is £1 from Christine Prince, PO Box 89, Slough. Christine can also advise deejays on membership to the Disco Mix Club. Meanwhile Paul Rusling's Laser book is available from PO Box 9, Herne Bay, Kent...

**A**LMOST EXACTLY a year after his death **Marvin Gaye's** memory is being kept alive by **Diana Ross' 'Missing You'** and the **Commodores' 'Nightshift'**, currently number one and number two in Billboard's black singles chart. Diana's single, which has been bubbling under the charts here since December, is written by former Commodore **Lionel Richie**. The Commodores' hit, co-written by band member **Walter Orange**, tips its hat at **Jackie Wilson**, as well as Gaye. Meanwhile, a third tribute to Marvin, **Teena Marie's 'My Dear Mr Gaye'** is strongly tipped for success, following her biggest ever hit with 'Lovergirl'...

chartfile



# THE SMITHS



RECORD MIRROR