

BAND AID CONCERT DETAILS

REPTILES

JUNE 15, 1985 45p

7 0 0

—it's new it's flesh!

THE YOUNG

CANNIBALS

SPRINGSTEEN + SAMMY N' LEMMY + ANIMATION + SQUEEZE + STING + HALL & OATES



Photo: Eugene Adebart

■ **HOW GROSS**, how ghastly — having a party — having a party to launch one's seminal new work! Rumour had it that Mr Green Gartside (pictured above with saucy Tracey Ullman, sporting Gambian holiday tan) hardly relished the idea of the figging hordes listening to a playback of 'Cupid And Psyche'. Scritti Politti's latest opus. So what they did instead was to have it all out on the roof at The Gardens (Rick Branson's Kensington clubberie) so that everyone could admire Martin Fry's revolting 'Test Card' shirt, Glenn Gregory's continuously receding hairline and Feargal Sharkey's skinny legs. Martin (Kemp) and Shiril (Holliman) were there too, no doubt to make their contribution to the pop semiology debate, and Georgey Michael himself made a late entry to discuss Jungian psychology. Wonder what the Cocteau Twin made of all that.



● **BOY GEORGE** found himself on the wrong side of the lens at Las Vegas nightspot the Casino. Yup, he's the latest to join the ever increasing list of celebrity photographers, this time after a Diana Ross concert. He caught the soulful lady receiving a friendly cuddle from his old mate Marilyn.

George has equipped himself with an assortment of cameras, and is now making a nuisance of himself snapping famous personalities in New York's nightclubs. Probably just a flash in the can.



◆ **THINK BIG** with the mammoth sound of the Blubbery Helbellies giant first album 'Flabbergasted'. Amongst the country pumpkins are Arthur Billingsley, and three Boothill Foot Tappers, who bulldoze their way through such rip roaring tales of country life as 'Hootin' And Howlin'', 'Moved Away' and 'Drink Up The Cider'.

Stuff yourself on a wholesome diet of 12 tasty tracks, served up with such appetising appeal as to make thin anorexic music a thing of the past. Doughnut forget to get yourself a copy.





▲ **WHAT IS soul?** — a question asked by many a pale young man and now faced square on by Manchester's Simply Red. Fresh from supporting James Brown at the Hammersmith Odeon SR release their debut single, a cover of the Valentine Brothers' glorious 'Money's Too Tight (To Mention)', this week.

Do they know what soul is? Well, vocalist Red (ex Frantic Elevators) can certainly sing and Tony Bowers (bass), Chris Joyce (drums), Fritz McIntyre (keyboards) and David Fryman (guitar) can certainly play a bit. But for the moment we here at INDEX are hanging on for their debut LP later on in the year.



■ **AS INDEX** begins to get a Toto Coelo fixation we bring you the group managed by ex-Coelo crooner Sheen Dotan. It could be curtains for Saha but then it might just be the photograph.

They include Laura James, who takes you to one side and whistles Rebecca, in the black curtain. And Louise Field, who doesn't take you to one side but also used to be a Devotion. They're currently working with producer, acrobat, radio sound effects man and all round smart Alec Julian Littman, who's scrawled a song or two for the likes of Philip Bailey and Sheena Easton.

● **EDITOR** Michael Pilgrim ● **DEPUTY EDITOR** Betty Page ● **NEWS EDITOR** Robin Smith ● **FEATURES EDITOR** Jim Reid
 ● **DESIGN EDITOR** Jaqui Davie ● **EDITORIAL** Diane Cross, Mike Gardner, Eleanor Levy ● **CONTRIBUTORS** James Hamilton, Alan Jones, Dylan Jones, Chris Priestley, Paul Sexton, Andy Strickland ● **PHOTOGRAPHERS** Eugene Adebari, Paul Cox, Ian Hooton, Joe Shutter ● **ADVERTISEMENT MANAGER** Carole Norvell-Read ● **ADVERTISEMENT REPRESENTATIVE** Tracey Rogers ● **AD PRODUCTION MANAGER** Keith Miles ● **TELE SALES MANAGER** Eddie Fitzgerald ● **PUBLISHER** Brian Batchelor ©1985 Morgan Gramplan plc, Caldenwood Street, London SE18 6QH. Published weekly by Spotlight Publications Ltd, Greater London House, Hampstead Road, London NW1 7QZ. Telephone: 387 6611. Typeset by Phase Communications and printed by Riverside Press, Gillingham, Kent. Follow the stream of consciousness.

INDEX

- 4 **NEWS** at last — the Band Aid Megagig
- 6 **TV & RADIO**
- 8 **SINGLES** reviewed by Prof G K Smith
- 10 **LEAGUE OF GENTLEMEN**
- 11 **1400 BLOWS** indie band in brill disc shock
- 12 **SAMMY 'N' LEMMY** Ms Fox and Mr Motorhead in the recording event of the century
- 14 **DAVID CASSIDY** feeling a little horse?
- 15 **CROSSWORD**
- 17 **MAILMAN**
- 18 **EYE DEAL** reviews videos
- 20 **ALBUMS** Scritti, Ferry, Marillion et al
- 22 **SQUEEZE** return of Deptford's dapperest
- 24 **FINE YOUNG CANNIBALS** Johnny come latelays revealed!
- 26 **ANIMOTION**
- 28 **BILL WITHERS** a man who's glad he's not Bruce Springsteen
- 29 **DISCO CHARTS**
- 30 **US CHARTS**
- 31 **JAMES HAMILTON** soul SURVIVOR
- 33 **THE TEAM** have a houseparty
- 34 **BROOCE** the most magnificent human being in the cosmos, live on stage
- 36 **STING** live à Paris
- 41 **UK CHARTS**
- 43 **CHARTFILE**
- 44 **HALL AND OATES** — we're going live review crazy!



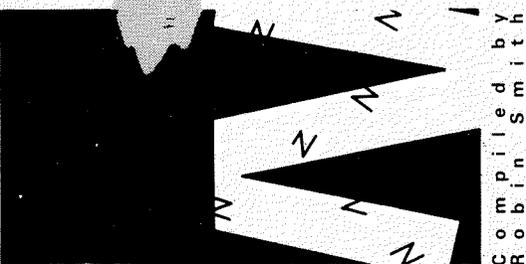
● **YOU GET the impression** that Linda Thompson's taken a bit of a dislike to her ex-husband and singing partner Richard. "Some men make me weak in the knees, you make me weak in the head/And if that's what you call passion, check your pulse, you just might be dead".

Stern words, but there for all to hear on 'Hell, High Water And Heartache', from Linda's fine solo album 'One Clear Moment', out now. **Free from the marital chains**, she's also been appearing in the **National Theatre's** 'York Mystery Plays', which should be on TV before long, and just finished a week at **Ronnie Scott's**. **But check the album for a really varied example of one of the great underrated** English voices.

INDEX

COMPILED BY DI CROSS

Record



Com p i l e d b y
R o b i n S m i t h

FEARGAL IN LOVE

■ FEARGAL SHARKEY is back in action with his single 'Loving You' out on June 17. The song was produced by Roger Taylor of well known beat combo Queen. Feargal is currently working on his debut solo album which will be out at the end of the year. Eurythmics' Dave Stewart is twiddling the knobs.

● TEARS FOR FEARS are set for world domination again when they release their single 'Head Over Heels' this week. Taken from their mega selling album 'Songs From The Big Chair' the B-side features a previously unreleased track 'When In Love With A Blind Man'. The 12 inch features three tracks mixed together including 'Head Over Heels' and 'Broken'.

● SINGING VEGETABLE growing expert Don Henley releases his single 'All She Wants To Do Is Dance' on June 24. The 12 inch includes a dub version of the single as a bonus track.

● SIMPLY SOOPER Simply Red, have lined up a date at London Ronnie Scott's at 47 Frith Street W1, on July 7. Tickets are priced £4.50 in advance or £5 on the night. (Okay Moira now what about that lunch?).

SEX! FILTH! Debauchery! Who needs it when you can read this week's collection of sizzling news stories? Howard Jones and Tears For Fears are back in action, Kim Wilde is out on the road and OMD are squeezing out another album. How's that for excitement?



LIFE WITH HOWARD

■ HIP HOP Howard Jones, who's currently going down a storm in the States with 'Things Can Only Get Better', releases his single 'Life In One Day' on June 17. Taken from his album 'Dream Into Action' the seven inch B-side features the unavailable elsewhere track 'Boom Boom Respite' and the 12 inch version features the bonus track 'Boom Rap Respite'. Howie is now poised on the brink of a major American tour.

● STEVE ARRINGTON has added a date to his British visit at Croydon Fairfield Hall on July 14. Tickets priced £7.50 are available from the box office (tel 01-688 9291) and usual agents.

HARVEY GOLDSMITH ENTERTAINMENTS
PRESENTS

KIM WILDE

TRAGETOROCK
PLUS SUPPORT

HAMMERSMITH ODEON

THURSDAY 27th JUNE 7.30pm

TICKETS £6.00 & £5.00
FROM BOX OFFICE AND LOCAL AGENTS

e w s

BAND AID CONCERT

● THE BIGGEST pop concert ever staged will take place in July to raise money for Band Aid. David Bowie, Phil Collins, Bryan Ferry, Queen, Spandau Ballet, Alison Moyet and Wham! are just a few of the top names who will be playing at London's Wembley Stadium on July 13.

Simultaneously, another huge concert will be staged in America, with Duran Duran, Hall And Oates, the Thompson Twins, Billy Joel and Bryan Adams among the big names.

Tickets for Wembley are priced £25 and they go on sale from Friday, June 14 limited to six per person and subject to a booking fee.

Tickets are available from the following venues — Dublin Pat Egan Box Office, Edinburgh Playhouse, Preston Guildhall, Leeds Cavendish Travel, Liverpool TLCA, Stafford Lotus Records, Derby Way Ahead, Wolverhampton Goulds, Birmingham Odeon, Ipswich Gaumont, Bristol Virgin Records, Portsmouth Guildhall, London Wembley Arena, London Theatre Bookings, Keith Prowse and Star Green, Glasgow Virgin Records, Newcastle City Hall, Middlesborough Cavendish Travel, Manchester Piccadilly Records, Hanley Mike Lloyd Music, Newcastle Under Lyme Mike Lloyd Music, Nottingham Way Ahead, Leicester Town Hall Box Office, Birmingham Cyclops Sounds, Oxford Apollo, Cardiff Spillers, Southampton Gaumont, Brighton Centre, Sheffield, Cavendish Travel. There is also a credit card hotline on 01-741 8899.

Check your local press for inclusive coach and concert ticket details. Television crews at the event will broadcast 'Live Aid', and Radio 1 will be broadcasting the entire concert live in stereo.

Bob Geldof says that the stars should be performing four songs each and will be on stage for 20 minutes at a time, with a 10 minute break between each act to set up equipment.

Two gigantic television screens will be set up on either side of the specially installed stage so that everybody can see who's on as well as the transmission from America.

On the day, a telethon will be in operation so that viewers at home will be able to pledge donations direct to the Band Aid Appeal. Geldof estimates that they will be able to raise at least £10 million from the event.

MCD PRESENTS

DEAD OR ALIVE

Plus Special Guests

HAMMERSMITH ODEON THEATRE
SATURDAY 6th JULY 7.30 p.m.
SUNDAY 7th JULY 7.30 p.m.
Available from B/O Tel: 01-748 2812, LTB, Premier,
Keith Prowse (Credit Cards 01-741 8899), Albemarle and Stargreen.

Tickets: £6.00, £6.50



KIM DATES

■ **KIM WILDE** plays her first dates for two years with a couple of dates this month. She'll be at the Mammers-ter Apollo on June 25 and Hammersmith Odeon on June 27. The Apollo show will be filmed by the BBC for an hour long television special including an interview with Kim.

Tickets are £4 and £5 for Mammers-ter and £5 and £6 for Hammers-ter. They are available from the box offices and usual agents.

● **WIN, THE** group fronted by Davey Henderson formerly of ultra hip band the Fire Engines, release their single 'You've Got The Power' this week. They'll be playing some live dates next month.



CRUSH ON OMD

■ **OMD** RELEASE their sixth album 'Crush' on June 17. 'Crush' has 10 wonderful tracks including their current single. Other cuts include '88 Seconds in Greensboro' and 'Bloc Bloc', which according to Andy is about "going to the States, having sex, crashing cars and James Joyce". Paul Humphrey's gorgeous wife Maureen, a lady who makes Madonna look like Hilda Ogden, is featured singing backing vocals on a track called 'Secret'.

OMD will headline a massive free concert in Battersea Park on July 7. The concert will be promoted by the GLC in support of their 'Jobs For A Change' scheme. Other bands so far confirmed are Aswad and Working Week.

BACK ON TOPPER

● **FORMER CLASH** drummer, Topper Headon, releases his debut solo single 'Drumming Man' on July 5. Topper wrote the Clash's only top 10 hit 'Rock The Casbah', but later suffered drug problems. He's now been able to sort himself out.

'Drumming Man' is a version of the old Gene Krupa number.

● **THE DAMNED** follow up 'Grimly Fiendish' with 'The Shadow Of Love' out this week. A special 12 inch 'pressure mix' has the extra track 'Would You'.

● **THE UNTOUCHABLES** play a short tour this month with dates at Torquay 400 Ballroom June 20, Glastonbury Festival 21, Poole Arts Centre (evening) 21, Hammersmith Palais 23, Nottingham Rock City 24, Birmingham Powerhouse 25, Manchester Ritx 26, Warwick University 27, Dunstable Queensway 28.

● **TOYAH'S** FOLLOW up to 'Don't Fall In Love' is 'Soul Passing Through Soul' out on June 17. The 12 inch version will also carry a remixed and extended version of 'Soul Passing Through Soul'.

● **BLACKFOOT** RELEASE their spanking good single 'Morning Dew' on June 17.

Nothing In The World Sounds Like . . .

PREFAB SPROUT STEVEMcQUEEN

The Maverick Spirit.



THE NEW LONG PLAYING RECORD AND CASSETTE. KWL3 and KWC3.

KITCHENWARE RECORDS



CONTINUED

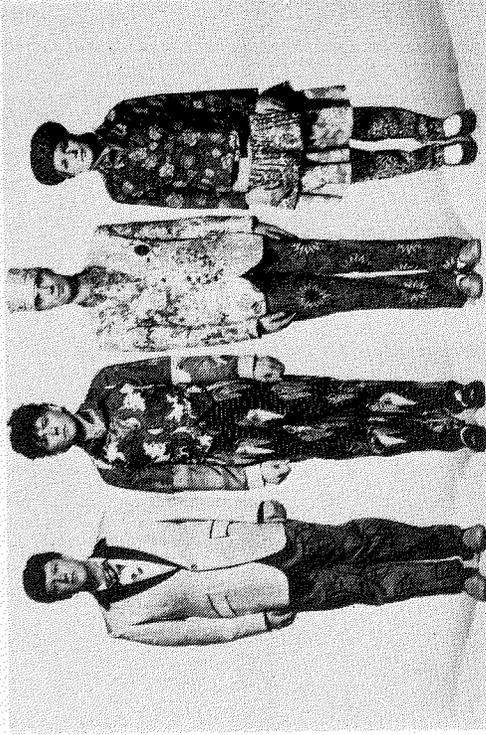
MORE FIZZ

● **JAY ASTON** is leaving Bucks Fizz and they'll be touring without her. Jay says she's leaving the line up because she's unhappy and worried about the way her career was going.

I'm sorry my career with Bucks Fizz has ended this way, but I'm looking forward to the future," she says. "I'm only 24 years old and for the last four years I have been limited in the variety of work available to me."

Bucks Fizz are currently auditioning for somebody to replace Jay. Meanwhile the tour runs.

They kick off with a special charity show at Newcastle City Hall on August 17 and the proceeds from the concert will go to the hospital that saved the lives of Mike Nolan and keyboard player Tom Marshall. They'll play a second night at the City Hall on August 18 followed by Southport New Theatre 19, Southampton Gaumont 22, Portsmouth Guildhall 23, Brighton Dome 24, Margate Winter Gardens 25, Northampton Derrigate 26, 27, Croydon Fairfield Halls 29, 30, Ipswich Gaumont 31, Great Yarmouth ABC September 1, Lincoln Ritz 2, 3, Harrogate Conference Centre 5, 6, Manchester Apollo 7, Nottingham Royal 14, 15, Sheffield City Hall 16, Stoke Trentham Gardens 17, Oxford Apollo 19, Newport Centre 20, Birmingham Odeon 22, Leicester De Montfort Hall 23, London Dominion 26, 27, Warrington Arena 28, 29, Blackpool Opera House September 30-October 5.



ALL CREATURES GREAT

■ **TALKING HEADS**, who insisted on posing in their pyjamas for this picture, release their album 'Little Creatures' on June 17. It's their first studio long player for a couple of years and among the nine original songs is their single 'The Lady Don't Mind'.

The album comes packaged in a colourful sleeve painted by the Rev Howard Finster, described by one magazine as "the greatest living American folk artist". Like wow.

● **JAKI GRAHAM** kisses David Grant goodbye and releases her own single 'Round And Around' on June 17. The song was both written and produced by Derek Bramble, the man behind the recent success of 'Could It Be I'm Falling In Love'.

Jaki's album will be available next month, something we're all getting jolly excited about here.

● **KING KURT** proudly announce the second leg of their '400 Hours Of Community Service Tour'. See them and never be quite the same again at Bradford Bierkellar June 19, Carlisle Stars And Stripes 20, Wishaw Heathery Club 21, Gourroch Bay Hotel 22, Glasgow Mayfair 23, Newcastle Riverside 24, Brighton Richmond Hotel 25, High Wycombe Cat Club 26, Rayleigh Pink Toothbrush 27, Uxbridge Brunel University 28, Croydon Underground 30.

● **FOREIGNER** RELEASE a re-mixed version of their classic hit 'Cold As Ice' this week.

● **JIMMY SOMERVILLE** and his new pal Richard Cole, will be making their debut together at the Asylum club in Heaven, Villiers Street, London WC2 on June 27. They'll be playing a benefit show for the Gay's The Word Bookshop.

Doors open at 10pm. Entrance will be £2.50 for members and UB40 holders and £4 for guests. You are reminded that the Asylum is a club for gay men and women and you may be asked for proof of this.

TV-RADIO

FRIDAY'S ECT (C4, 5.30pm) has Magnum, Warlock, Trash and She. **'6.20 Soul Train'** (C4) features David Grant, The Team, and Al Green. 'Wogan' (BBC 1, 7pm) bounces along with Kid Creole And The Coconuts.

SATURDAY'S 'Saturday Picture Show' (BBC 1, 8.30am) has a profile on Elton John and an interview with Green. 'No 73' (ITV, 10am) has David Essex live. '30 Years Of Rock' (Radio 1, 1pm) has the events music and personalities of 1964. 'In Concert' (Radio 1, 6.30pm) has the Sound and Eden while Janice Long has sessions from the Promise and Combat Angels in her own show (Radio 1, 7.30pm).

MONDAY'S 'Wogan' (BBC 1, 7pm) features Dead Or Alive putting a bit of life into the proceedings.

TUESDAY'S 'Whistle Test' has that man of the moment Bruce Springsteen again. Yee ha.

WEDNESDAY sees the start of a new series called 'Poparound' (ITV, 4.50pm) presented by Gary Crowley. Among the acts in the first show will be Stephen Tin Tin, Duffy and Vicious Pink.

● **FINE YOUNG CANNIBALS**, whose fine young single 'Johnny Come Home' is eating up the charts, play a one off date at the Wag Club in Wardour Street on June 13.

● **THE SCORPIONS** release their action packed double live album 'World Wide Live' this week.

● **MAI TAI** release their album 'History' on June 17.

● **ACE BRAZILIAN** singer songwriter Gilberto Gil plays a concert at the London Dominion on July 9. Tickets priced £8, £7 and £6 are available now from the box office and usual agents.

● **CHRIS REA** releases his single 'Josephine' this week. Taken from his album 'Shamrock Diaries', the song is dedicated to his daughter.

SMITHS STOP JOKING

■ **THE SMITHS**, who are currently on a crisp American tour, release their single 'That Joke Isn't Funny Anymore' on July 5. The seven inch version features a live version of 'Meat Is Murder' while the B-side of the 12 inch version features live versions of 'Nowhere Fast', 'Shakespeare's Sister', 'Stretch Out And Wait' and 'Meat Is Murder'.



He's On The Beach KIRSTY MacCOLL

7" and 12" Shingle

Stiff Records

Soundshop at Boots.

It's going to be our hottest month on record.

*SEE BELOW FOR FULL DETAILS.

▶▶▶ £10 OFF RECORDS, TAPES AND VIDEOS ▶▶▶

▶▶▶ 50p OFF ANY LEGENDS ALBUM OR CASSETTE ▶▶▶

▶▶▶ **DIRE STRAITS** ▶▶▶

- Communicque £4.99
- Making Movies £4.99
- Love Over Gold £4.99
- Alchemy (Double Album) £6.99
- Brothers In Arms £4.99
- Dire Straits ~~£4.99~~

▶▶▶ **GENESIS** ▶▶▶

- Genesis ~~£4.99~~
- Duke ~~£4.99~~
- A Trick Of The Tail £4.99
- And Then There Were Three Live £3.49

▶▶▶ **DAVID BOWIE** ▶▶▶

- Tonight £2.49
- Let's Dance £4.99
- Changes One £4.99
- Changes Two £4.99
- Aladdin Sane £3.49
- Hunky Dory £3.49
- Ziggy Stardust £3.49

▶▶▶ **THE EAGLES** ▶▶▶

- One Of These Nights £3.49
- The Best Of The Eagles £5.99
- Hotel California £4.99

▶▶▶ **U2** ▶▶▶

- October £4.99
- War £4.99
- The Unforgettable Fire £4.99
- Under A Blood Red Sky ~~£3.49~~

▶▶▶ **BRUCE SPRINGSTEEN** ▶▶▶

- Greetings From Asbury Park NJ £3.49
- The Wild, The Innocent And The 'E' Street Shuffle £3.49
- Darkness On The Edge Of Town £3.49
- Born To Run £4.99
- The River (Double Album) ~~£6.99~~
- Born In The USA ~~£4.99~~

▶▶▶ **PHIL COLLINS** ▶▶▶

- Face Value £4.99
- Hello, I Must Be Going! £4.99
- No Jacket Required ~~£4.99~~

▶▶▶ **QUEEN** ▶▶▶

- The Works ~~£4.99~~
- Greatest Hits ~~£4.99~~
- Hot Space ~~£3.49~~
- Sheer Heart Attack ~~£3.49~~
- A Night At The Opera ~~£3.49~~
- A Day At The Races ~~£3.49~~
- Mr Bad Guy (Freddie Mercury) £4.79

▶▶▶ **THE POLICE** ▶▶▶

- Regatta De Blanc £4.99
- Zenyatta Mondatta £4.99
- Outlandos D'Amour £4.99
- Ghost In The Machine £4.99
- Synchronicity £4.99

▶▶▶ **ROXY MUSIC** ▶▶▶

- The Atlantic Years (1973-1980) £4.99
- Avalon £4.99
- Flesh And Blood £4.99
- Manifesto £4.99

* This is the month of the legends
 ■ 50 classic albums and cassettes that made rock history
 ■ Save 50p on your first Legends choice with our coupon ■ Then get your book of vouchers worth £10 off records, tapes and videos ■ Only at Soundshop ■ At Boots.

GET INTO THE LEGENDS
 AT SOUNDSHOP.



▶▶▶ THE BEST IN SOUNDS ▶▶▶

50p OFF

ANY LEGENDS LP OR PRE-RECORDED CASSETTE LISTED ABOVE FROM SOUNDSHOP at Boots

TO THE CUSTOMER

The coupon entitles you to 50p off any Legends LP or pre-recorded cassette listed above from Soundshop at Boots. One coupon per purchase - not redeemable in conjunction with any other coupon. Valid until 29th June 1985.

TO THE MANAGER

Please send redeemed coupons to Sales Records in the manufacturer's redeemed coupon envelope 99-02-457.

PRICES SHOWN ARE BEFORE 50p COUPON DEDUCTION.

SUBJECT TO STOCK AVAILABILITY

BRATWUR

THE

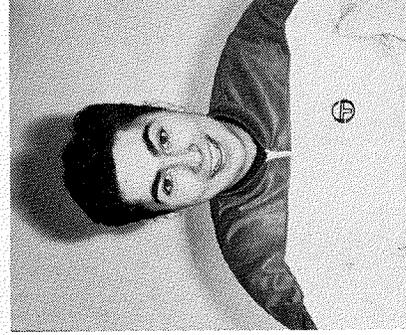


AUTOBAMA

DIGITALLY RE-MIXED
ALBUM AND XDR CASSETTE



S



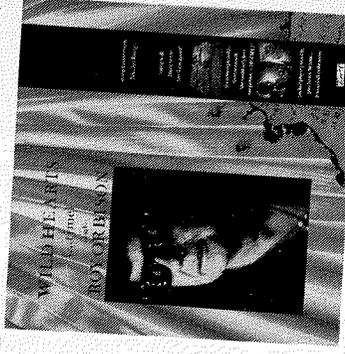
reviewed by
Graham Smith

SINGLE OF THE WEEK

WIN 'You've Got The Power' (Swamplands)
Yeees! A great big, bothersome, uppity example of what sizeable, noisy pop records should be like in this day and age. Tiny Davey Henderson (pictured on the full-colour sleeve) and his Winning cohorts have solved the ever present chart conundrum by whacking out a tune teetering between punky granite and populist slime. With their debut 'Un-American Broadcast', Win were merely toying with the ingredients of their own particular Wall Of Sound, that they have captured and refined it to this fine, fine state so quickly conjures up staggering thoughts of what they will yet produce.



W

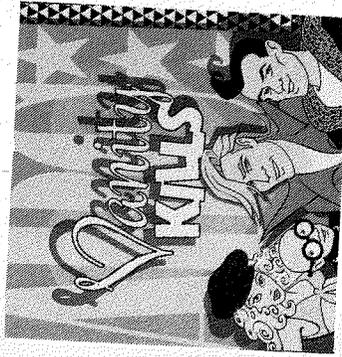


ROY ORBISON 'Wild Hearts' (ZTT) Hear the Big O a-curlin' and a-wailin' around this truly gothic opus, as brilliant as anything he's ever done and keeping the ZTT catalogue as pristine as ever. Snatched from the soundtrack of Nic Roeg's 'Insignificance' (and presumably heralding an LP), 'Wild Hearts' treads that familiar Orbison territory twixt grizzling morbidity and palpitating hysteria — this is no subtle performance. This is no small record.

ABC 'Vanity Kills' (Phonogram) Lawdy Miss Clawdy! Are they *still* making records? I love ABC, I mean, how can such a desperate bunch of characters as populate this slimy quagmire of derivation still purport to take themselves seriously as a . . . um . . . Pop Group? Mr Martin Fry, the man for whom excess spells success, is still revelling in the extremes of showbiz — once upon a time his group were the best in the world — now they're the worst — and this tenth rate Daryl Hall without the looks, the talent or the voice is still fatuously declaiming amidst the tackiest rhyming couplets with a leering smugness and thinly veiled contempt for his audience. Fortunately that audience sensibly now ignore ABC records.

THE JESUS AND MARY CHAIN 'You Trip Me Up' (Blanco) Hah! Emperor's new clothes or comic cuts? The cheeky, elfin-faced sprogs of autism rock bounce ever onward and upward with one more paean to fun, sun and terminal migraine. The simplistic three chord nursery rhyme lodged somewhere beneath the jammed vacuum cleaner and overloaded spin-dryer does actually bear some kind of naive charm — almost summer of love — but the obsessive noise-as-art overlays fail to subvert, merely irritate.

VINCE CLARKE & PAUL QUINN 'One Day' (Mute) Yeah . . . I thought it'd be brill too. Biggest disappointment in the pile — the record that could . . . *should* have established this diverse twosome as the big wigs they still some day may be. 'One Day' has all the ingredients that made 'Never Never' mega but has suffered serious problems in the preparation and cooking — someone's been tampering with the scales and the thermostat — and while technical things tinkle and big bad Paul warbles in a vain approximation of assumed



glory, something's very definitely awry. Then again maybe it's just a crappy song. Hence Mr Quinn's yearned-for TOTP appearance suffers an indefinite postponement and Mr Clarke experiences the first flop of his (so far) brilliant career.

FANTASTIC SOMETHING 'The Night We Flew Out The Window' (Blanco) Discovering various fey, winsome duos described as 'the new Simon and Garfunkel' seems to be particular A&R personages project of the month right now, and a right royal insult it is to Paul 'n' Art too! Fantastic Something are the Eastern Mediterranean candidates nosing up this short, dark cul-de-sac and, in their pitiful desire to appear quick, dry and observant produce the most anaemic dribble of lifeless gruel witnessed in a long, long while.

PAUL YOUNG 'Tomb Of Memories' (CBS) Think of something smooth. Something round, featureless and very, very bland. Something instantly forgettable. Something entirely worthless. Yes? Well, you're getting near to appreciating what the (wow) New Paul Young Single is really like. Paul Young's assimilation so quickly into the belly of the beast of boredom is tragic considering the class of interpretations like 'Wherever I Lay My Hat' and, more recently Daryl Hall's 'Every Time You Go Away'. Young's voice can assume magical properties (occasionally) but the boy can *not* write songs.

ROARING BOYS 'House Of Stone' (Epic) You know I actually feel quite sorry for those lovable old empty-heads the Roaring Boys. Imagine having all that money and all those people telling you how very talented and good looking you are when in fact — yeah, hilarious isn't it — you're *not*. In fact an uglier bunch of derivative old also-rans you'd be hard pressed to find. 'House Of Stone' treats the well-worn path of sub-Roxy moodiness with all the content, all the right noises but not one whiff of the style or personality.

SIMPLY RED 'Money's Too Tight To Mention' (Elektra) The much discussed Simply Red (ie much discussed in three London hosteleries), a combo of indistinct heritage and no discernable talent have possibly made the greatest initial career blunder ever. Did *not* one *teal!* these poor wide eyed

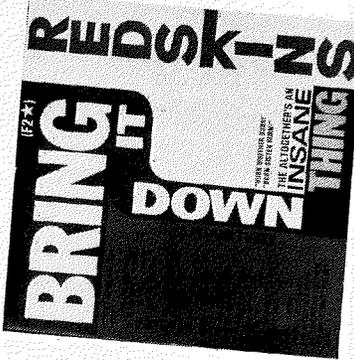
white boy pop groups just do *not* attempt covers of mighty black dance discs — *especially* not those of the frightful might of the Valentine Brothers' 'Money's Too Tight To Mention'? Apparently *not*.

LEVEL 42 'Physical Presence EP' (Polydor) Now this record here makes me very angry indeed. Certain aspects of the glutinous Level 42's heavy-muso approach to the musics of fun and movement I find merely exceedingly annoying. You know, all that smug pride in notes-per-second and *lousy* dress sense. Other points however, really get my goat, set the blood boiling, and raise the ghostly spectre of the hideous jazz-funk of 1978.

NILE RODGERS 'Let's Go Out Tonight' (WEA) For a mega-super-duper knob twiddler, the type not unusually prone to severe bouts of self-aggrandisement, the great Nile Rodgers fortunately seems to possess just the right attitude to the solo career process, ie *not* taking it all seriously and hence coming up with wacky little slices of featherweight pop-funk like this. Might even be a hit.

KIRSTY MACCOLL 'He's On The Beach' (Stiff) The lovely Kirsty is always worth a lot of anybody's time. Her appreciation of the finer aspects of pop construction are enough to warm even the coldest discaphile's heart. All the usual ingredients are there — sometime bittersweet but ultimately optimistic lyric, hefty, pacey backbeat, just the right amount of memorable jangling and those trebly harmonised vocals. A tribute to lost love? A yearning for sunnier climes? A summer hit? All these, and more. . .

THE REDSKINS 'Bring It Down' (Decca) And talking of protest, I suppose this is state of the art. Tania Motormouth! Sweet Soul meets pure socialism! The missing link twist Dexys and the Clash! All fine concepts, but nothing more — the Redskins, despite their cantankerous, scratchy stage presence are nowt but a brilliant idea badly executed. This is not 1977 and this is not the way to tackle that thing called protest. 'Bring It Down' is an unweildly, pointless tribute to a bygone age — Ours is now the protest of subtly and sedition not this empty trumpeting. 'Bring It Down' is but a shadow of 'Keep On Keeping On' (and look what happened to that).



AMADPUS



The SAUL ZABNTZ Company Presents A MILOS FORMAN Film PETER SHAFFER'S AMADPUS
 F. MURRAY ABRAHAM TOM HULICE ELIZABETH BERTRIDGE
 SIMON CALLOW ROY DOTRICE CHRISTINE EBERSOLE JEFFREY JONES CHARLES KAY
 Executive Producers MICHAEL HAUSMAN and BERTIL OHLSSON
 Director of Photography MIROSLAV ONDRICEK
 PATRIZIA VON BRANDENSTEIN
 Music Conducted and Supervised by NEVILLE MARINER
 Screenplay and original stage play by PETER SHAFFER
 Produced by SAUL ZABNTZ Directed by MILOS FORMAN
 Original soundtrack available on London Records double LP's, tapes and compact discs.
 Read the Penguin book.
 © 1984 THE SAUL ZABNTZ COMPANY ALL RIGHTS RESERVED
 Printed in PA NAVSINTZ® Prices by TECHNICOLOUR®
 Screen Entertainment
 Released by COLUMBIA-EMI-WARNER Distributors Ltd

NOW SHOWING ABC SHAFTESBURY AVE. 836 ABC FULHAM ROAD 370 2110

- NOW ALSO AT**
- ABERGAVENNY Coliseum
 - ALLERTON Classic
 - BARNESLEY Odeon
 - BELFONTS Royal
 - BOLTON S. Odeon
 - BRIDGNORTH Majestic
 - CAMDEN TOWN Parkway
 - CANTERBURY ABC Hull ABC
 - CHELMSFORD Pavilion
 - CHESTER ABC Coliseum
 - COLEFORD Studio
 - COSHAM Classic
 - CRAWLEY Embassy
 - DONCASTER ABC
 - EASTBOURNE ABC
 - ENDBURGH Majestic
 - GRAYS CROSS Classic
 - GRAVESEND ABC Hull ABC
 - HAVANT Empire
 - HULL ABC
 - LANCASTER Studio
 - LETHWORTH Broadway
 - LUTON ABC
 - MACCLESFIELD Majestic
 - MAIDSTONE Granada
 - MANCHESTER Picture House
 - MERTHYR Studio
 - MIDDLEBROUGH Odeon
 - MINEHEAD Studio
 - NEWQUAY Camelot
 - OXTEAD Plaza
 - POOLE Towngate
 - PORTSMOUTH ABC
 - REDRUTH Regal
 - SOUTHPORT Classic
 - SOLIHULL Picture House
 - STAFFORD Picture House
 - TURKINGTON House
 - WADDERSLICE Regal
 - WARRINGTON Odeon
 - WOOLTON Picture House
 - YORK ABC
- AND FROM FRIDAY JUNE 14 ALSO AT**
- BAYSWATER ABC · EDGWARE ROAD ABC
 KNIGHTSBRIDGE Minema**
- BARBICAN Picture House
 - BARNET Odeon
 - BERKHAMSTED Rex
 - BENTWOOD Classic
 - COLWYBAY Astra
 - CROYDON ABC
 - CWMBRAN Scene
 - DERBY (roadside) ABC
 - ELING ABC
 - ESHER T. C. ABC
 - EWELL ABC
 - GOLDERS GREEN ABC
 - HAMPSTEAD Classic
 - HARROW ABC
 - HOLLINWOOD Roxey
 - LEESIDE ABC
 - LEWIS & CLARK ABC
 - PITNEY ABC
 - RAYNERS LAINE Ace
 - READING Odeon
 - ROMFORD ABC
 - ST AUGUSTINE Picture House
 - STAINES Picture House
 - STEATHAM ABC
 - WATFORD Empire
 - WIMBLEDON Odeon

FOR LONDON ABC, ODEON & CLASSIC DETAILS RING TELEDATA 01-200 0200
 CINEMA DETAILS CORRECT AT TIME OF GOING TO PRESS



THE LEAGUE OF GENTLEMEN

as told to JIM REID

THE LEAGUE were devising a new game show — 'The Sale Of Britain'. Working on the theory that in 10 years time **George Michael** and **Paul McCartney** will be the only people in the country able to afford a pair of underpants, they constructed the ultimate quiz. Taking a handful of old Tory manifestos, a dozen pairs of **Solly Blimey's** soiled underwear, they set about explaining the rape of Britain and the future barter value of underpants. Not many contestants grasped these ridiculous concepts, so in an attempt to reach the lowest common denominator Lord Hip Hop began declaiming on the trivia of the day . . .

"What a week," he said, fondling a pair of Marks and Spencer boxer shorts. "First the price of underpants soars, then the League Of Gentlemen receive a world wide ban and then well, a party of **Scritti Politto** in which

lots of pop folk primped and preened. Present and definitely still in underwear: **Martin Kemp**, **Shirley Wham!**, **Martin Fry**, **Tracey Ullman**, **Glen Gregory**, **George Michael**, **Feargal Sharkey**, **Loose Ends** and any Radio One jock who didn't happen to be on the air at the time . . .

"I don't know whether footballers wear underpants and I'm bally sure **Bruce Springsteen** fans don't but that's neither here nor there to an Eskimo with draught problems. What is of inestimable interest is football manger **Jack Charlton** and football players **Craig Johnstone** and **Gary Megson's** presence at the Boss's Newcastle gig . . . **Paula 'n' Bob** were also there . . .

"Though not at last week's marvy Circus, where **ABC**, **Mick Jones** and **Marco Pirroni** discussed the relative merits of the Y Front and the G string . . .

"Not something on the agenda when **Gary Crowley** and **Charlene Tilton** — she plays Lucy in **Dallas** — met in Los

Angeles recently. Following Crowley's visit Southern California has been declared a No Go zone for British DJs . . .

"No such impositions at **Style Council** gigs yet, and no, the rumours about **Paul Weller's** cashmere undies are not true. Checking the Council in Brixton last week **Junior**, **Haywoode** and **Andy Polaris** . . .

"While all that was happening in Brixton, **Paul Young** was upside down, down under, trying to teach the Orstrallians a thing or two. Sad to say, however, that Paul's first gig on an Australian tour turned out to be a bit of a disaster. Not his fault really, just that the Sydney Entertainment Centre was hit by a power failure mid way through his second number . . .

"In fact there are even more tales of drama in the US, like dramatic life saving operations by pop people like **Joan Jett**. Joan jumped in the drink of Long Island last week and stopped a three year old boy from drowning . . .

"Just shows how courageous pop people can be — I mean would you actually get up and sing 'Out In The Fields' in front of a 10 million TV audience? Take **David Cassidy**, for instance — the little chap is about to risk public ridicule and tour Britain again later this year . . .

"While David Bowie is contemplating the even greater ridicule of marrying someone

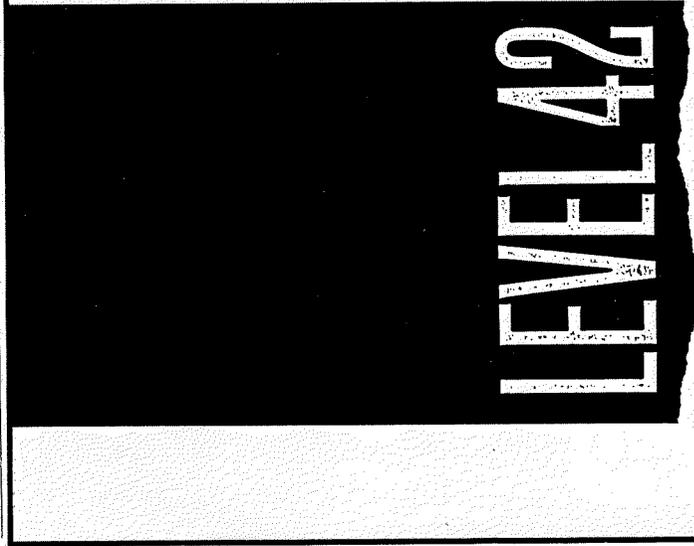
called Co-Co Schwab. Can't be true can it? Much more serious than all that is the next **Alexei Sayle** record, produced by **Ian Dury** co-writer **Chaz Jankel**, it's called 'Didn't You Kill My Brother' . . .

"Less violent vibes at **Greg Parker's** Embassy Club gig last week. No, I didn't know who Parker is either but an awful lot of people turned up to see him. Like . . . **Andrew Ridgeley**, the two **Wham!** girls, **Joe Strummer**, **Jimmy Pursey**, **Warren** and **Billy from Ultravox**, **Shriekback**, **Hanoi Rocks**, **Duffo**, **Peter Godwin**, **Timothy Hutton** and **Robin Smith** . . .

"**Jimmy Somerville** wasn't there, he was trying out the new moped he's just acquired. Ah, the pleasures of fortune . . .

"And the eccentricities of fame. On his recent visit to Britain **James Brown** kept Capital Radio bobs waiting half an hour because it was too windy round at their Euston Tower headquarters. He refused to leave his limo . . .

"Quite right," said the Maharajah Taffye going into an involved explanation of the Mid Wales wind and it's rather uncomfortable effects on underpantsless people. Before the great man could go any further Lord Hip Hop decided to wrap up proceedings with a seminar on the Klit. The League Of Gentlemen were never without their underpants.



A PHYSICAL PRESENCE EP

FEATURING FOLLOW ME (PREVIOUSLY UNRELEASED)
TURN IT ON · KANSAS CITY MILKMAN
FOUR TRACK 12" INCLUDES BONUS TRACK MR PINK
RECORDED LIVE · SPRING '85

parade

These boys don't bash metal,

wear long raincoats or live in

the left field. They are 400

Blows and they're dance

maestros, says Jim Reid

LET IT ALL BLOW

STRANGE? YOU said it, barman. Me, I'd got 400 Blows written down as tin can bashers and then they up and cut a glorious cover of Brass Construction's "Movin". Strike me if I wasn't caught checking my underpants ... and talking to 400 Blows.

"'Movin' needed re-vamping," says band mainman Edward Beer "it's got a very Seventies sound on it, we thought we could make it better with fresher production ideas ... also it's such a classic record, with a wide range of appeal."

Now wide appeal is not exactly something the Blows have been on first name terms with. Formed in '82, they've released a series of engaging left field singles and hit the top five in the indie charts, all the more reason to marvel at their cover of 'Movin'. Is this a new career direction or are they just playin' perverse?

"We just happen to be interested in a lot of different things," says Eddy Beer. "But each one can only test us to a certain degree. Before, people have compared us to Throbbing Gristle, Cabaret Voltaire, bands like that, now maybe people might compare us with funk bands, but that's not the point. We just want to make things more available — we know our limitations, we're not after stardom or anything, we just wanted to create more of a profile for ourselves. It'll give us time to do other things ..."

"It was quite challenging in the studio doing 'Movin' 'cos we're not essentially a dance band or whatever ..."

So don't necessarily expect 400 Blows to follow up with another dance floor filler — they wouldn't dare be so predictable. This is a threesome — Beer, Tony Thorpe (parttime DJ) and Lee — a model — with a firm desire to follow their own instincts, not those of their record company marketing department.

This may be true independence but it doesn't exactly lead to a semi in Raynes Park ...

CORRECT
handwritten mistakes
with

Tipp-EX®

- Dries in seconds • Leaves a smooth white surface
- Can be written on almost immediately with pen, ball point, felt tip, pencil
- Ideal for office, school, study, drawing office, stockroom etc
- The modern medium for correcting those handwritten mistakes — easily, quickly and neatly



25
YEARS



Tipp-EX®

Tipp-Ex (Leslie McLean) Limited, PO Box 83, Camberley, Surrey
GU15 2DB
Telephone (0706276) 35775 24 hour Ansafone



There's none better. Ask for it by name.

TIPP-EX is the registered trademark of TIPP-EX Vertrieb GmbH & Co KG Frankfurt am Main Germany.



+ THE

BEST



"She's a great combination of lust and innocence," says Lemmy. "Obviously there's her tits but she has a wonderful personality as well. She has a good relationship with her family which I can really appreciate. They're like that, they're really close to each other. My Dad ran out on me."

Lemmy insists their relationship is purely professional and he's been a perfect gentleman.

"Because of the position she's in she has to put up with a lot of people trying to grope and feel. I've always been against that kind of thing. I hate the attitude that women are just objects. I like to treat women as human beings. I think I know a lot more about women than many other men."

"Lemmy's just a great big softy," says Sammy. "He's very sensitive and caring."

THE SONG Lemmy and Sammy will be recording together will either be a cover of a Sixties classic or a completely new song written by Lemmy himself. Afterwards Sammy wants to do some more singles on her own.

"I want to get involved in lots of things," she says. "I think Page Three is the springboard into all sorts of activities. I don't want to put all my eggs in one basket I don't want to end up as a granny modelling crimplene dresses."

"I'd love to appear in something like 'Dynasty'. I admire Joan Collins because she's such a great personality and she's always done what she wanted to do without taking no for an answer. I also admired Diana Dors."

Soon you'll be able to have Sammy in the comfort of your own home. She's working on a video about a typical week in her life. '40 Minutes' on the Beeb is also planning a feature on her and she'll be in an edition of the 'Jim Davidson Show'. Sammy's fan club is now around 3,000 strong but these days she doesn't get much time to reply to letters.

"The ability to be a model is something you're born with," says Sammy. "It's not something you can teach anybody. You have to have the sort of face which is adaptable so that a make-up artist can do different things with it. I've just done this feature on how to look like Madonna and I look totally different in it. I think Madonna is great. She has such a cute small face."

At 19, Sammy's been modelling for three years. She's always been a natural performer and when her figure started to blossom modelling seemed like a natural thing to do. She's also the only person I know who managed to score less than me in their Maths CSE.

Although Sammy says she feels at ease doing topless shots in the studio, she says she never strips off on holiday because she gets embarrassed.

"I just couldn't do it unless we were on a very private beach. I can strip in the studio because I can't see what people's reaction will be and it's my job. But if I did it on the beach I'd be frightened."

"A Page Three session takes a couple of hours but some jobs last until 10 o'clock at night. It looks like a very glamorous profession but it's very tiring as well."

Still, Sammy's going on holiday soon with her mum and dad to Spain. Fellas, if you see her on a beach near you, don't bother about ripping your muscles. Sammy has a regular boyfriend and he'll be with her.

When she gets back she'll be trying to pass her driving test again, so far she's failed three times.

"If you want to pass you've got to give the instructor a good smooth ride," she says.

Hmm, yes. I think I know what you mean.

we'll have left our mark."

In fact, Sammy has recorded a couple of singles before. One was partly written by Thea Zaza.

Lemmy reckons Sammy has an excellent voice and turns out some pretty ace harmonies. "At heart she's a real rock 'n' roller," he explains. "She shouldn't be doing anything which is wimpy. Look, rock 'n' roll is always going to be here. Ever since that first magical accident when it was created it's survived."

"People are turning to it again because of all the other bland crap in the charts. The charts are getting back to novelty records again. Look at those anonymous soul groups, you can't tell them apart."

SAMMY SAYS she's partial to bits of everything from Kim Wilde through to Springsteen and ZZ Top. "I never really liked Motorhead though," she confesses. "If I listen to them I have to have the sound turned down. I'm not a heavy metal expert but I do like 'Stairway To Heaven' by Led Zeppelin."

"I think Kim Wilde is fantastic, she's got a lot of presence. If you ever interview Ian Dury would you tell him that I'd like to work with him?"

"I think my voice sounds like Brenda Lee. My mum's a good singer so I think I must get it from her. My dad has an awful voice. People should pay him money not to sing."

Sammy's Dad is Pat Fox and he's also her manager. He and Lemmy got talking one night and hearing that Sammy wanted to sing, Lemmy suggested a team up. Lemmy and Sammy have known each other for quite some time. It looked as though they would be presenting a heavy metal show on television but the idea never took off.

Lemmy has been a Sammy fan ever since he first saw a picture of her. One wall of the lounge in his house is plastered with posters of Sammy — and they even take pride of place over his collection of Airfix models. He also proudly showed me some shots they've had taken together.



Some mare over the rainbow, David Cassidy is horsing around. Back home, there's 25 studs and he's not one of them. Pony Walkman: Mike Gardner

FOALING IN

DAVID CASSIDY, the man who's broken a million hearts, has had his heart shattered many times over the last 12 years — by horses.

The ex-heartthrob of the early Seventies, currently enjoying a new lease of chart life with songs like 'The Last Kiss' and his latest hit 'Romance (Let Your Heart Go)', has had a 31-year love affair with our four legged friends. It's a passion that has sent his heart soaring as much as it's brought pain and tears.

"I can remember having pictures of horses on my wall from the age of three onwards," says David. "I used to build models of them and I was always drawing them. All my early reading was books like 'Black Beauty', my favourite, and 'National Velvet'.

"What really did it was the 'Million Dollar Movie' on TV — that's when they show the same film on a channel three times a day for a week. They showed 'The Home Stretch', starring Maureen O'Hara and Cornel Wilde. It was a corny, boring film but I fell in love with it. It was so romantic. When I was five of six we used to drive about half an hour out of New York City so I could ride a pony. Since then I've always had that passion."

AFTER QUITTING the music business 10 years ago, he retired to his Californian farm to indulge in his passion for horses. He now owns 25, which he breeds and races.

"Luck plays a large part in the business," he says. "I've had some die that weren't insured. I've paid out huge non-returnable stud fees — only to have the foal die or have the mare not foal at all. You can get around most problems of breeding good horses but sometimes they die or they break legs and have to be put down. You have to accept that they're animals and not machines. Many times I've been in tears over them but you have to be able to say 'let's look at tomorrow'."

His first heartbreak came with the first mare he bought — All Weather.

"She was the daughter of the top stallion in America at the time — Bull Lea. She was from his last crop and a top class mare. She was my favourite. I fell in love — you do sometimes. She caught an infection while she was pregnant and the foal died. The infection spread quickly and it got so bad she couldn't walk. She just lay there. It nearly killed me to see that we couldn't help her with all the equine medicines and drugs available. We had to put her down. It took me over a week before I could even think about a horse."

BUT CASSIDY'S sporting life has its triumphs as well. As in all good stories the underdog can produce the real romance of the game.

"I had a mare I loved," he says. "I bred her with this little unfashionable stallion and they produced Lord Of The Wind. He was not physically impressive at all — he was the runt of the litter. He was bought up around yearlings worth a quarter of a million dollars. We took him out on the gallops in March against our two best colts. They worked out over 3/8ths of a mile. He was five strides behind them to start and managed to beat them by over 10 strides. He's just a little machine. He's won over \$100,000 so far. It could have been more if he hadn't been unlucky in races where he hit the rails or got caught in race traffic."

But Cassidy still has fond memories of his first home-bred winner — Classic Clown.

"It's such a feeling to know that you've pulled it out of his mother's stomach; you've seen them through their sickness and coughs as a baby and then all the scratches, cuts and illness of them being a youngster. It's like bringing up a child."

Already Cassidy has been checking out the British racing scene. It included a secret trip to the Queen's stables at Newmarket and a guided tour by the Queen's trainer — a long time fan of David's.

Top American jockey Steve Cauthen has promised to take Cassidy onto the famed Newmarket gallops. Cauthen has also promised that he'll appear on stage with Cassidy during the latter's British tour in the autumn. At last, a real disc jockey!

LOVE AGAIN



CROSSWORD

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

ACROSS

- 1 Dire Straits wrap themselves around relations (8,2,4)
- 8 What is this U2 LP good for? (3)
- 12 I sold a hit for Ashford and Simpson (5)
- 13 Hot summer or tall Sally (4)
- 14 The past gives Mai Tai a hit (7)
- 15 Nothing more than tears for Keith Marshall (4,6)
- 16 He's a Willing Sinner (4,6)
- 17 He's singing about The Word Girl (5)
- 19 & 38 across Chicago give credit where it's due (5,3,11)
- 20 Iggy's power (3)
- 22 & 32 across Queen cover the opposition in dirt (7,3,5,3,4)
- 24 Car label (1,1,1)
- 25 Description of Wham! in 1982 (5,4)
- 26 Freddie's a nasty piece of work (2,3,3)
- 28 Bird found in XTC (4,9)
- 31 May or Robertson (5)
- 32 See 22 across
- 35 Red faces for Madness (13)
- 36 It was sung blue for Neil Diamond (4)
- 37 See 21 down
- 38 See 19 across

DOWN

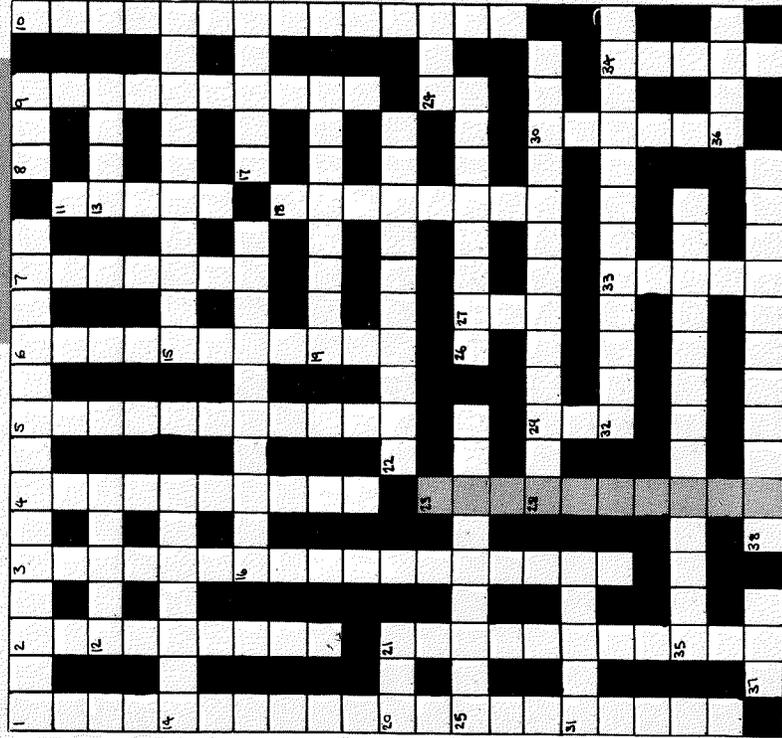
- 1 Supertramp are concerned about your destination (7,5,3,5)
- 2 Animation have just one thing in mind (9)
- 3 Phil Collins long player that could leave you confused (5,1,4,2,5)
- 4 Aztec Camera singer/songwriter (5,5)
- 5 Belouis Some bring Leze

- John into the charts (11)
- 6 The Mother of That Ole Devil Called Love (6,5)
 - 7 Calling Your Name was his first hit in 1983 (7)
 - 9 1981 Ultravox LP (4,2,4)
 - 10 A bit of decoration for Stephen (5,2,3,4)
 - 11 Add pink to this for Robert Plant (5)
 - 18 Low liffers (3,5)
 - 21 & 37 across Annie is trying to convince us it's the truth (5,1,3,2,3)
 - 23 Group looking at murder (5,5)
 - 24 Mr Cooter (2)
 - 27 Chris's ear gives him his name (3)
 - 29 A remix may be done in this style (3)
 - 30 1981 Cliff Richard hit - - - - -
 - 33 Home (6)
 - 33 it's nothing for Working Week (5)
 - 34 Bobbysocks want to Let It - - - - - (5)

LAST WEEK'S ANSWERS

ACROSS: 1 Mr Bad Guy, 4 Diamond Life, 8 Graham Parker, 9 Rattlers, 11 Kids in America, 14 Frank Sinatra, 15 Randy Crawford, 18 My Own Way, 20 The House, 22 Material Girl, 25 Ashford, 27 Virgin, 28 Tears For Fears, 33 Just The Way You, 34 Over You, 36 I Go To Sleep, 38 Easy Lover, 39 T Rex, 40 DeBarge

DOWN: 1 Magic Touch, 2 Black Man Ray, 3 Games, 5 Lotus Eaters, 6 Feel So Real, 7 Bryan Ferry, 10 Mick Jones, 12 Dionne Warwick, 13 Ivory, 16 Water Front, 17 Doors, 19 Wham!, 21 Dudes, 22 Move Closer, 23 Torture, 24 Green Shirt, 26 Flex, 29 Freedom, 30 Rufus, 31 Ju Ju, 32 Call Me, 35 Roy C, 37 Are WINNER (June 1), Miss J Wright, Primrose Hill, Oadby, Leicestershire WINNER (June 8), Roger Cruise, Highbury Mansions, Islington, London



THE NEW SINGLE
FROM

**HAZEL
O'CONNOR
CHRIS
THOMPSON**



**PUSH
&
SHOVE**

F N D I

**NOW
AVAILABLE**
A SINGLE
FROM THE FORTHCOMING
GREENPEACE ALBUM
FUND 1

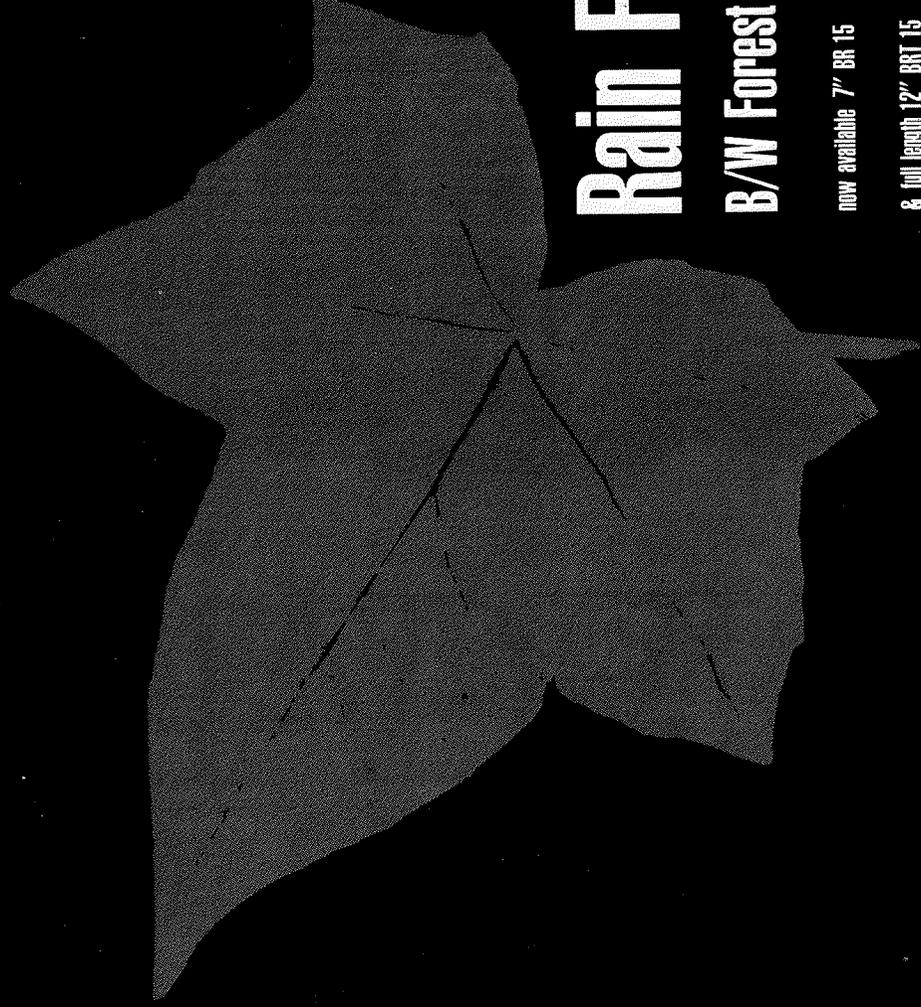
Towerbell



A SINGLE FROM

GREENPEACE

Paul Handcastle
the original Rain Forest
has been re-released.



Rain Forest

B/W Forest Fire

now available 7" BR 15

& full length 12" BRT 15



mailman

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

▼ I AM writing to express my surprise at the comments of Mr and Mrs Zebedee.

I dispute the fact that the banning or editing of a record video on moral, social and political grounds guarantees a top five single. Such cases are 'Too Drunk To F**k', by the Dead Kennedys, 'Give Ireland Back To The Irish' by Paul McCartney and 'Wings and 'Cold Turkey' by John Lennon.

The latter two, regarded by many as the greatest pop songwriters of all time, would surely have received more publicity through controversy purely because of their status in the pop world. Yet neither they nor the Dead Kennedys' single troubled the top five. Your argument is beginning to stink, Zebedee.

Finally, people's eyes should be opened to tragedies such as this. The men who fought in Vietnam were conscripts. They were trained to kill by 'the flick of a switch'. The officers who trained them used their emotions, by nothing less than torture, to instill into them a killing instinct they didn't want

and later on couldn't handle. I am 21 and terrified that these veteran's minds were able to be controlled so easily. And I find it repulsive and abhorrent that somebody (Zebedee) who obviously has a mere grudge against the musical quality of this record can dismiss the protection of human rights and the exposure of an evil war as a mere publicity stunt to create controversy for the sake of it.

PS: I don't need a naïf pseudonym such as Zebedee to hide behind.

Graham Wilde, Oldham, Lancs

● Yes, Paul made '99' not to make a killing, but because he was genuinely shocked by the reality that was Vietnam. If it makes people think twice about war and its implications, good for him

▼ UNLIKE MANY of your other correspondents, I am not writing to moan but to pat you on the back, give you three cheers and a handshake. Well done! Get to the point, I hear you say. Well, it's the recent advertisement on drug addiction. That is the most heart-

tearing, soul-searching advertisement on drug addiction that I have ever seen.

If I were a drug addict, which thank the Lord I am not, I would surely have to seek help immediately!

Is there no way you can get this advertisement enlarged? If you can you should. It's the best one I have ever seen, and many of my friends agree. The boy's face tells it all in one sad look.

Again — well done. Get the poster made public if you can.

Audrey D, Willesden, London NW10

● We're glad it's getting the message across

▼ LOOK HERE, I buy your mag every week to see if there is a sexy photo of David Cassidy, and there never is.

Come on, please do something on David. Let's have a photo of him, please. All you keep giving us is a little photo of him. Surely you can do better than that? I'm getting fed up with you lot not doing anything about David.

Cassidy fan, Hayes, Middlesex

● So there is a Cassidy fan left out there. Teenybop lives!

▼ AFTER SAMPLING and suffering the contents of most of the musical mags and papers produced over the last decade or so, I feel qualified to proclaim that yours is by far the best.

My only reservation, if any, is



HENCHI, Peterlee, Co Durham

● Flippant? Us?



Playing's easier than blasting space invaders. But its no toy. Your own recorded backing track with up to 12 different instruments all in hip-twisting stereo. From £40 to £300 they make other keyboards plinky plonky. Plug in headphones and compose on a bus. Plug into an amp and wake the whole street.

**A V I S U A L
C O M P E N D I U M**

'UNFAITHFULLY YOURS' (CIC), 'REPO MAN' (CIC), 'THE HOTEL NEW HAMPSHIRE' (Thorn EMI)

TWO BITINGLY bad taste comedies. One gummiily wet, almost-comedy. Two slices of Nastassja Kinski and three and a half inches of Dudley Moore.

'Unfaithfully Yours' has Nastassja in an unlikely marriage to cuddly Duddery. He wants to kill her. Not nice. 'Repo Man' is wild, winsome, sharp and sussed. Harry Dean Stanton and Emilio Estevez are stars as aliens burn people up and Scientology rules. Absolutely ace.

'The Hotel New Hampshire' is sicko, schlocky and most amusing. Nastassja Kinski plays Suzie the bear, Jodie Foster gets gang raped (is this funny?) and Rob Lowe loses his virginity in a highly fetching manner. Wacky!

Eleanor Levy

ELVIS COSTELLO 'The Best Of Elvis Costello — The Man' (Palace Video)

TWENTY TWO of the man's finest works also provides an interesting history of rock video. It passes from the primitive one shot 'Pump It Up' to the exquisite simplicity of last year's 'I Wanna Be Loved'; from the crude goofing off of 'Oliver's Army' to the atmospheric vignette of 'Clubland'; simple performance clips range from the tacky 'I Don't Want To Go To Chelsea' to the stylish 'New Lace Sleeves'. Terrific stuff.

Jean Kelly

CHAKA KHAN 'This Is My Night' (Virgin)
WELCOME TO the pleasure domes! Chaka captured live at Hammersmith Odeon last year, and the gal who makes Samantha Fox look like Annie Lennox struts and bumps her way through all her classics including 'Eye To Eye', 'This Is My Night', and a truly thundering version of 'Ain't Nobody'. Excellent entertainment, but what happened to the song you were going to dedicate to me, Chaka darling?

Robin Smith

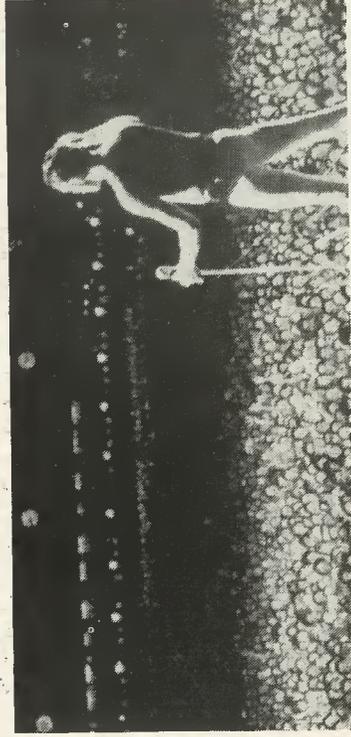
QUEEN 'Queen Live In Rio' (PMI)
THE BEST thing about Queen is that stripped to the musical bare essentials on stage, they can rock 'n' roll with the best of them. The fact that they're still playing the likes of 'Tie Your Mother Down', 'Now I'm Here' and 'Brighton Rock' shows that they know where their strengths lie.

The worst thing about Queen is everything else. This is evident here as Fred and the 'boys' lap up every second of the Brazilian gross-out festival in front of 250,000 British journalists.

Andy Strike

BRONSKI BEAT 'The First Chapter' (PolyGram)

15 SECONDS of Jimmy Somerville is usually enough to put me off my porridge, but 'The



First Chapter' is a must for Bronski Fans, cataloguing their rise from 'Smalltown Boy' through to 'Why', 'It Ain't Necessarily So', and the mega-medley 'Love To Love You Baby', 'I Feel Love' and 'Johnny Remember Me'. An interesting and punchy time capsule.

Robin Smith

ASHFORD AND SIMPSON 'Solid' (PMI)

WHILE IT must be admitted that Ashford And Simpson have written a fair number of classic tunes, it must also be acknowledged that they only give us one every three LPs. The fact that the four tracks on this video EP are from two LPs — 'High Rise' and 'Solid' — prove that they've only produced one great song in that time and that's 'Solid'.

This compilation also proves that they have the same ratio of success with their videos. These all show the video at its worst.

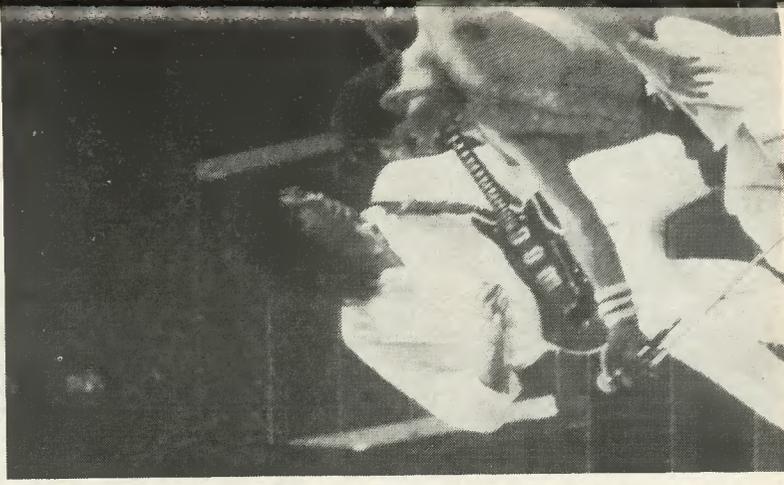
Alfred Hitchcock

NEW MODEL ARMY 'New Model Army — Live, 21.4.85' (PMI)

"YOU DON'T know anything about NMA till you've seen us live," Slade The Leveller once told me. New Model Army aren't as good a band as they think, though for sheer enthusiasm and acting, the band and their audience are hard to beat.

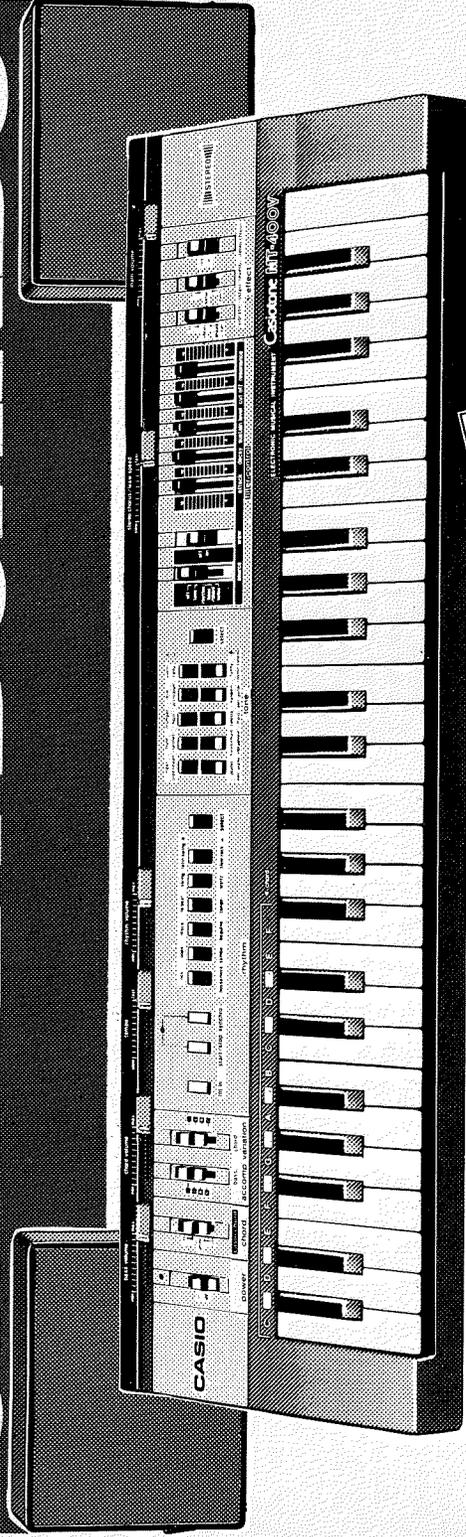
It's all too rough and ragged really, though 'No Rest' and 'Young Gifted And Skint' stand out as something a bit special.

Andy Strike



DIXONS

INTEREST FREE CREDIT ON KEYBOARDS



CASIO 'SYNTHESIZER' STEREO KEYBOARD

Just read what the experts say about this fantastic instrument! **"What Keyboard? 1985 Test Guide:** "Overall... must be judged a great success... much more appealing to the person who wants a real polysynth but can't afford something between £600 and £1,000... can do wonderful things." Top features include detachable stereo speaker system, 20 instrumental effects and 12 automatic rhythms.
Model: MT400V.

INTEREST FREE CREDIT

£199.99

Dixons Deal

NO DEPOSIT INTEREST FREE CREDIT. 3 EQUAL MONTHLY PAYMENTS. ASK FOR DETAILS.

UNBEATABLE DEALS

SAVE £10

Easy-Play CASIO Ideal for beginners - with 100-note memory, automatic play. Fully portable - with built-in speaker and amplifier. Model: PT1.
M.R.R.P. £39.95

FREE

HEADPHONES & BOOK

37-Note YAMAHA Keyboard With Music Course Book and £7.99* Saisho SF13 stereo headphones - yours FREE! Limited stocks at Dixons' larger stores. Model: P5200.

FREE

PERSONAL USE

49-Note CASIO Featuring room-filling polyphonic multi-note play! Plus £19.99* Saisho PS14 Personal Stereo Cassette Player - yours FREE!
Model: MK46

SAVE £25

Feature-Packed CASIO Play like an expert - simple controls provide massive 768 accompaniment variations! 12 auto-rhythms and 20 instrument effects. Model: MT68.
M.R.R.P. £7.55

Dixons Deal £129.99

Any of these could be yours with **NO DEPOSIT INSTANT CREDIT.** Typ APR 32.9%

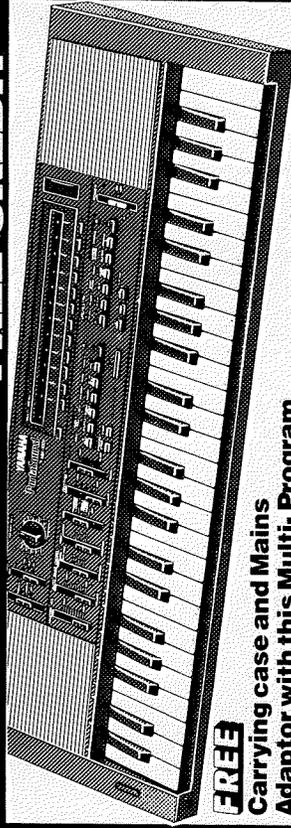
PLUS

FREE

£29.99
SAISHO Personal Stereo Radio Cassette Player
Model: PS15.



YAMAHA ON INTEREST FREE CREDIT



FREE

Carrying case and Mains Adaptor with this Multi-Program Stereo Keyboard Fully programmable for fantastic musical creativity. Don't miss this bargain offer - at Dixons' larger stores. Model: MK100.

£269.99

Dixons Deal

NO DEPOSIT INTEREST-FREE CREDIT. 3 EQUAL MONTHLY PAYMENTS. ASK FOR DETAILS.

Dixons Deal Never Beaten!

280 BRANCHES NATIONWIDE

For your nearest Dixons shop simply use Dixons 24 HOUR PHONE SERVICE

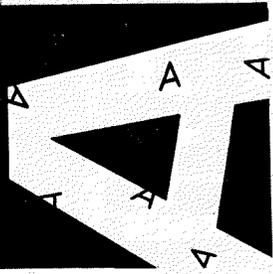


01-581 2268

Dixons' List Price - price previously charged but not necessarily for 28 consecutive days in the previous 6 months. Offers subject to availability. Instant Credit subject to status, signed bankers order, acceptable identity, recognised credit card. APR prices may vary locally. Charged by Citicard Ltd. Full credit details from Dixons Ltd., 18-24 High Street, Edgware, Middx. * Dixons Price

• LOWEST PRICES GUARANTEED

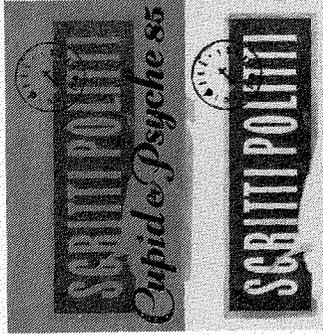
We promise to refund the difference if you find you could have bought any of our specially selected Dixons Deal Offers cheaper locally at the time of purchase and call within 7 days.



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

SCRITTI POLITTI 'Cupid & Psyche 85' (Virgin V2350)
THE WISTFUL strains of 'The Word Girl' begin and the second Scritti album is finally unveiled. Not that there's much of a surprise, seeing as the last four singles make up the bulk of the nine tracks. And God, does it take a bit of getting used to. Four days of solid playing left a numbing void — nothing gelled.

Bingo! On the fifth day God said 'Let there be groovy sounds'. An effort it may have been but 'Cupid And Psyche 85' should be played loud, again and again, for sublime



pop sounds and sparkling-sleek production; a thoroughbred of an album with a handful of classic tracks.

'Don't Work That Hard' is a bit too self-consciously 'up' and 'Soul Talk' the most dull funk I've heard since the Nolans got 'with it'. But they are more than made up for with 'Perfect Way' (what drum sounds!) and the sprightly 'Lover To Fall'.

Scritti had a lot to live up to and there are some dodgy moments, but stick with it. What Mel Gibson is to leather, Scritti are to sophisticated pop sounds. Heaven. ■ ■ ■ ■ ■

Eleanor Levy

MARILLION 'Misplaced Childhood' (EMI EJ 2403401)
 WHAT A mind old Fish has. Who else could possibly think up a song about a train driver sipping beer in a siding getting thoroughly depressed? The man can always be relied upon to put a real sting in the tail of his lyrics and 'Misplaced Childhood' is littered with eccentric and sometimes dangerous ideas. It's a quirky little time trip into nightmares, fairytales and dreams, mixed up with large traces of autobiography.

It's not exactly hip to like Marillion, but always remember they've sold more records than Working Week. ■ ■ ■ ■ ■

Robin Smith

PREFAB SPROUT 'Steve McQueen' (CBS)
 I SUPPOSE I'd better just come right out with it and tell you that 'Steve McQueen' is without a shadow of a doubt the finest album you will hear this year. Phew... done it! Thought I might have to get into all those whys and wherefores concerning the sheer awesomeness of Mr Patrick McAlloon as the country's best (by a mile) songwriter, but I know he hates all that so I won't.

Needn't ramble on about the stroke of genius in uniting the knockabout Sprouts with 'wacky' Mr Tom Dolby (nor mention the fact that 'Swoon' and 'Flat Earth'

were the two best moments of '84) who's taken the sound of 'Swoon', Fairlighted it and made a ridiculously lovely sound. No need, either, to point out that you're unlikely EVER to witness better songs than 'Horsin' Around', or 'Appetite' or 'When The Angels'. No need at all. ■ ■ ■ ■ ■

Graham K Smith

MILES DAVIS 'You're Under Arrest' (CBS 26447)
MILES DAVIS doing instrumental covers of Cyndi Lauper, Michael Jackson and D Train? Oh Well, the old boy is 60 next year, you'll be saying, a few of his marbles have gone missing at last.

But try approaching it from another side... there's no senility in it, just eccentricity and that's something we've had Miles of over the years. 'You're Under Arrest' is certainly Davis' most accessible album in my limited experience, but even then the jagged edges of pieces such as the title track and 'One Phone Call/Street Scenes' will be too cutting and uncomfortable for all but his fans. Still he presents readings of 'Time After Time' and 'Human Nature' cosy enough for the fireside and the former, now a single, could provide him with that most unthinkable of compromises, a chart entry. ■ ■ ■ ■ ■

Paul Sexton

NEW SINGLE

Willie Hutch

ON 7" & 12"

KEEP ON JAMMIN'

NEW 12" SINGLE INCLUDES

SPECIAL UK EXTENDED
 VERSION OF
KEEP ON JAMMIN'

FULL LENGTH VERSION
OF IN AND OUT

LONG LONG VERSION
OF THE GLOW



ATLANTIC STARR: 'As The Band Turns' (A&M AMA 5019)
DESPITE HAVING received respectable support from black music fans in Britain with their misty-eyed brand of soft soul, Atlantic Starr have never managed to create even the slightest ripple in our charts.

In an effort to rectify this situation, they have streamlined their line-up, dispensed with long time producer James Carmichael, and aimed themselves squarely at the dancefloor.

Apart, perhaps, from the single 'Freak-A-Ristic' (which could be titled 'Plag-A-Ristic' borrowing as it does from 'She's Strange') there can be no denying that tracks like 'One Love', 'In The Heat Of Passion', 'Thank You' and especially the quite blinding 'Silver Shadow' are some of the best dance tunes around at the moment.

If this is what happens when you sack half your band, and ditch an over-conservative producer, I'm all for it. ■■■■■■

Damon Rochefort

UTFO 'UTFO' (Select Records SEL 21614 Import)

NUMBER ONE Electro import LP and with every justification. Eight tracks (ignore the soppy 'Fairy Tale Lover') of diamond tuff deliberations: the bite of an apple, electric, and I mean electric, guitar, cute talk rap, stylus bustin' scratch and the beat box kicked and battered to aural damnation. Take 'Leader Of The Pack', 'Bite It' and say hello to 'Electro' Joe Shutter's lunch break. ■■■■■ 1/2

Jim Reid

you back on your feet with 'Slow Fizz' by the Sapphires, '(Because Of) Three Little Words' from the Ter-rells and so many other classy tracks.

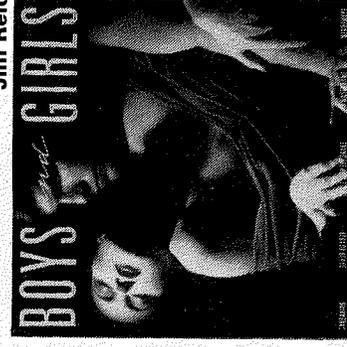
Another two truly great albums. Thanks Horace. Both ■■■■■■
Diane Cross

BRYAN FERRY 'Boys And Girls' (EG EGLP 62)
THIS IS the soundtrack of a man running his fingers through his hair and saying, in the mannered tones of North Country going on 'Country Life I - Life isn't very straightforward, life isn't very complicated, but if you knit your brow, arch your eyebrows, use languid not language you can get everywhere — well, at least into the half minds of the Cinzano fashion set — without saying anything.

'Boys And Girls' is an accumulation of this deceit... well produced banalities drifting aimlessly amongst the empty gestures of a sanitised, soulless backdrop. Soft focus and no commitment. Impotent, and cowering behind the kind of pop that is all art school and no art.

For a long time now Bryan has been king in the demi-world of the semi-literate arts trades. King to every provincial Nick Rhodes, Bryan Ferry goes about that deep. This is his epitaph. ■

Jim Reid



RICK JAMES 'Glow' (Gordy ZL 72362)

THE TROUBLE with Slick Rick is that while monsters like 'Give It To Me Baby', 'You Turn Me On', 'Superfreak' and 'Fire And Desire' have been well received by the public, his sets always boast their fair share of turkeys.

This set is no exception in that respect; 'Can't Stop' is something of a disaster which has had

limited success in Hi-NRG circles. However despite that and the similarly bad 'Spend The Night With Me', this collection is probably Rick's best since the classic 'Street Songs'. 'Moonchild' is a beautiful mid-tempo track treated with much tenderness as is the lovely 'Sha La La La La', a stunning ballad which proves that Mr James is not quite as musically narrow minded as his single releases might suggest.

The clubs however are going apeshit over the compulsively danceable 'Somebody' and the magnificent title track. In fact, I will stick my neck out and say that 'Glow' is possibly James's best dancer ever, and if released here should, at last break him as a singles artist. ■■■■■

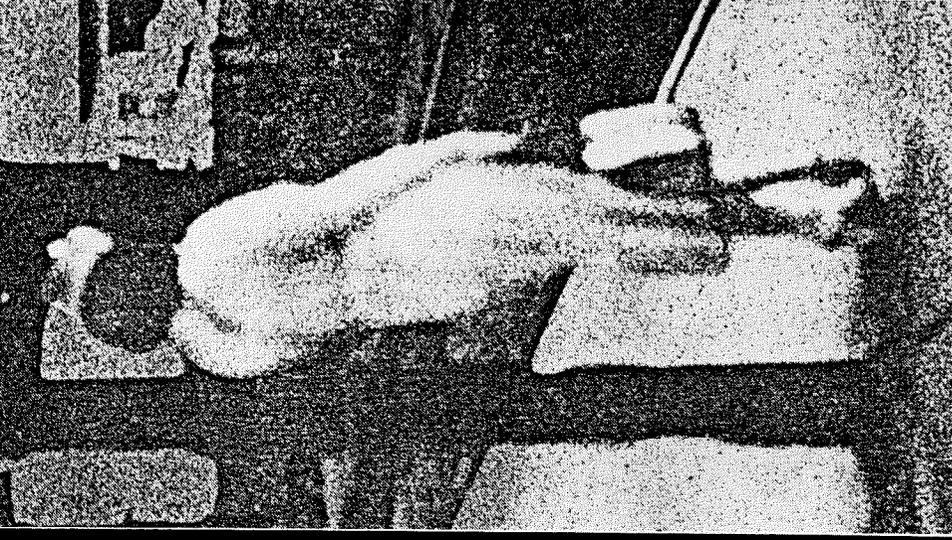
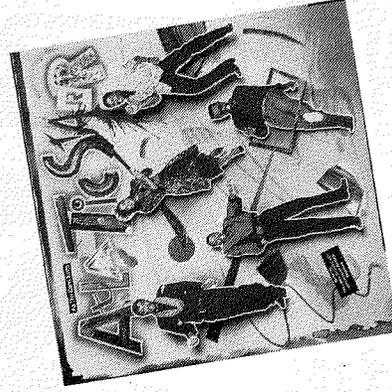
Damon Rochefort

VARIOUS ARTISTS 'Soul Uprising' (Kent 34) and 'Winner Takes All' (Kent 035)
STILL NO let up in quality, Kent are continuing to keep the country soulful, with more, exceptionally high quality collections.

'Soul Uprising' is a compilation of 14 tracks from exponents of Seventies soul, such as Tyrone Davis, The Chi-Lites, Otis Leavill and the tragic Jackie Wilson who sings 'Because Of You'.

'Winner Takes All' offers another 16 tracks from the MCA vaults. Included are two telephone songs — Lee Charles' 'Wrong Number' and 'Do You Hear Me Baby? (Is Your Phone Line Clear)' from Frankie Vance (posing as a rather cynical celebration of the Tories recent sale of public property).

Side One also contains the worthy 'The Hand Of Fate' from the Babies, with side two getting



RYAN

SORRY DOESN'T MAKE IT ANYMORE
THE NEW SINGLE ON 7" & 12"

12" features special stretch mix plus new mixes of "Clouds Across The Moon" & "Messages To The Stars"



'MYSTERY'
ALBUM & CASSETTE
includes
Clouds Across The Moon
Are You Satisfied (Funka Nova)
Sorry Doesn't Make It Anymore
(Original Versions)

RCA

SQUEEZE

FEW BANDS were mourned quite so much as Squeeze when collectively they decided the rigours of touring and recording had become unbearable. Chris Difford and Glenn Tilbrook set off to pursue their challenge to the songwriting greats with a new band, while Jools Holland quickly became everyone's favourite irreverent Tube personality. All seemed well in the post-Squeeze camp and a reconciliation seemed as unlikely as Arsenal winning two games on the trot.

Aahh, but it's a funny game this music business and fate had decreed that Squeeze were meant to continue for a little longer yet.

"Glenn rang me on Christmas Day and told me he's seen Jools and Gilson playing in some pub the night before and that they were brilliant," says Chris Difford between shooting the video for their new single 'Last Time Forever'.

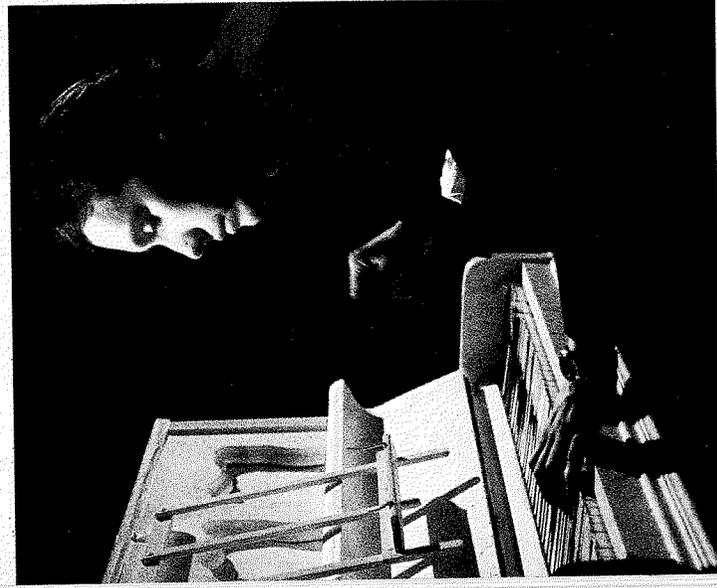
"Personally I thought he was mad but I went along to see Jools and Gilson and they were bloody great. I convinced myself I was being a bit negative about the idea of getting back together so we had a rehearsal to see how it would go and it felt really good.

"Then we did this charity gig in Catford and it went so well that we decided it was a serious proposition so we got Keith Wilkinson in on bass because we needed a different style of bass and Laurie Latham was available to produce us and we'd always wanted to work with him."

Not being one to waste any time, Squeeze have been holed up in Belgium recording a new album which should see the light of day in July. Everything was going well in Belgium, but alas even they didn't manage to avoid the spillover from the tragedy at the European Cup Final.

"It was all a bit wicked," says Chris. "We ended up watching it on the TV in the studio, which was a relief because we tried to get tickets for the game and couldn't. There was a coach load of Italian fans staying at our hotel and I must admit I felt a bit wedged in when I went back there on the night of the match. I decided to keep out of their way and I left the hotel via the service lift and stayed with Laurie."

"The next day people were definitely treating us differently, which is understandable I suppose. It was difficult asking people if they spoke English in shops and stuff and somebody put a big boot print on my Morris Minor, which I wasn't too pleased about."



In which reformed characters Squeeze

shoot a comeback video and compare

themselves to mature cheese

Andy Strike slices the

double Gloucester



GOIN

G



SO WHAT'S it like now that you're actually back in the groove, working together again, Chris?

"It's really exciting actually," he says. "We're all very happy with the way the album's going and we've definitely come on a long way. You could say it's like graduating from secondary school to music college. We've matured like a good cheese I suppose. It's also great fun getting back to doing things like making videos together, just like being back at school and every spare moment of the day we're seeing who can come up with the most ludicrous title for the new LP."

Dare I ask what is the current favourite?

"Well, I'm quite fond of 'Dunroamin'," laughs Chris. "Someone else has suggested 'The Carpet Baggers', but we'll just have to wait and see. I'm sure we'll come up with a few more yet."

What about individual projects though, surely Jools' TV career means things must be on a different footing?

"Well, yes, things are on a much looser footing in that way. We can all go off and do our own independent things. I think when you get to this stage of your career it's important to get away for a breather now and again."

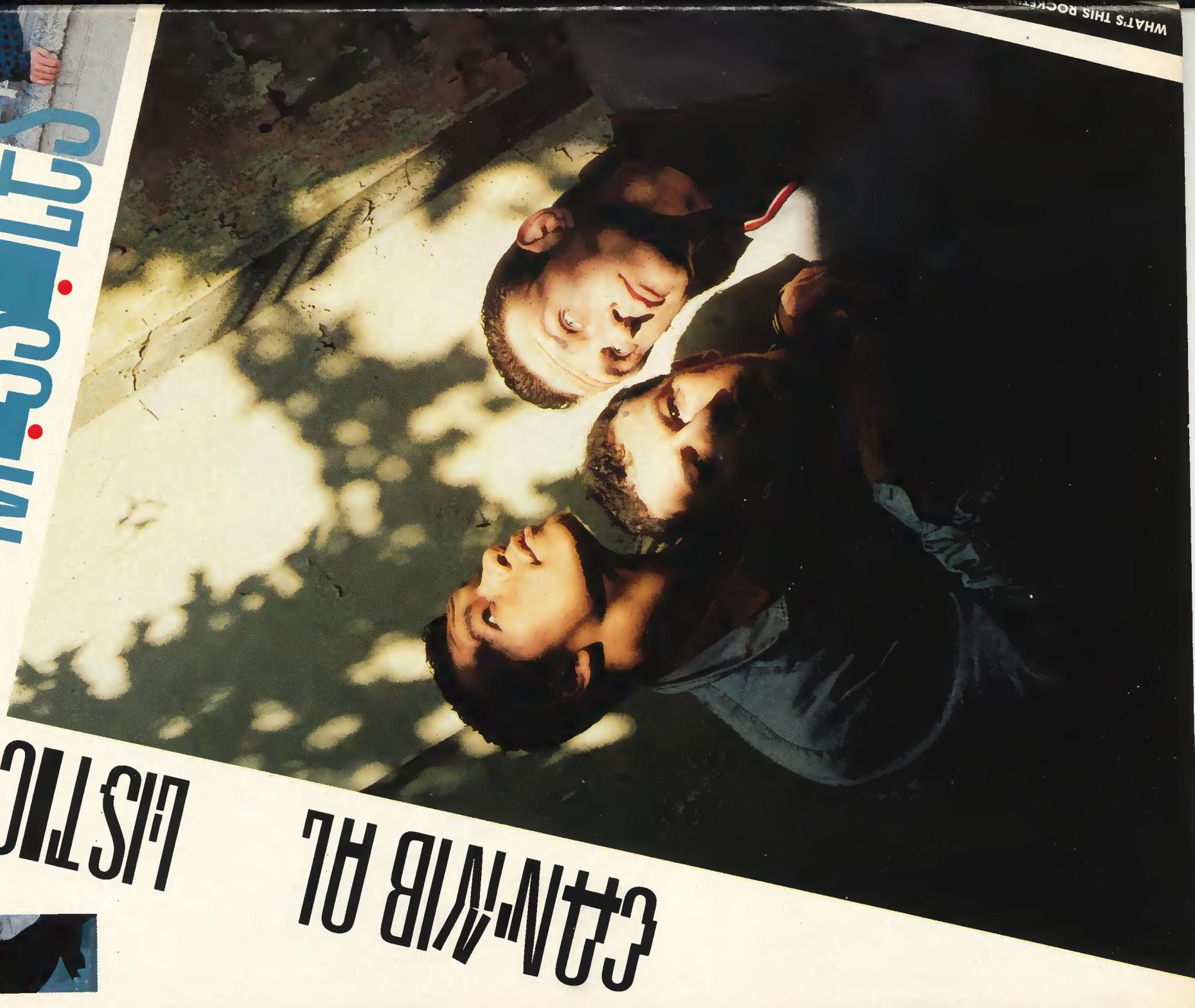
'Last Time Forever' may seem a strange title for the comeback single of any group but then Squeeze aren't any group. A classy laid-back song that manages to keep Jools' honky tonk piano subdued for at least three quarters of the record, it looks certain to put them back on the musical map.

"I must dash now," says Chris "I'm needed back on the set!" Welcome back, Squeeze.



S Q U E E Z E !

WHAT'S THIS ROCKET



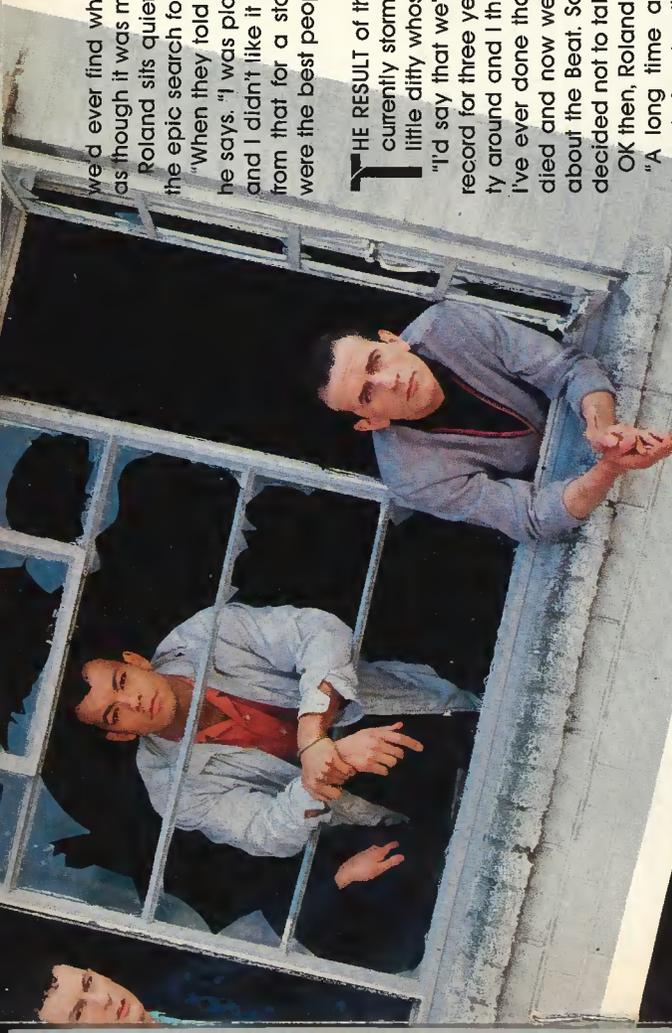
CAN-IBAL

LISTIC

MSIES



14



OUR COSY POP CHARTS? FINE YOUNG CANNIBALS, THAT'S WHAT. ANDY STRIKE DISCOVERS THAT FYC ARE DETERMINED NOT TO BE JUST GOOD BLOKES

we'd ever find what we were looking for, it seemed to fit perfectly, as though it was meant to happen this way."

Roland sits quietly in the sun, smiling as David and Andy recount the epic search for the right voice — his voice.

"When they told me what they were after it sounded really good," he says. "I was playing in this blues band around the London circuit and I didn't like it at all so this was a great opportunity to get away from that for a start. Then, when I started working with them, they were the best people I'd ever worked with."

THE RESULT of their labours, the very nifty 'Johnny Come Home' is currently storming up the charts, a bouncy sparsely orchestrated little ditty whose success comes as no surprise to David.

"I'd say that we're the band that everybody who hasn't bought a record for three years is going to buy. There's just so much mediocrity around and I think when our LP comes out that it will be the first LP I've ever done that I'll be happy with. We've got to act like we've died and now we've been reincarnated, but we don't want to talk about the Beat. Someone kept on about it the other day, so we've decided not to talk about it."

OK then, Roland — tell us about 'Johnny Come Home'.

"A long time ago I saw this documentary about kids coming down to London thinking the streets are paved with gold. There was this one kid who ended up in a hostel and someone got killed and it was the first time I'd seen a dead body.

"It had quite an effect on me at the time because I was so young and people are still coming down here expecting to find swinging London. They soon find out that it isn't swinging and that's what 'Johnny' is about."

The B-side of the single, 'Good Times And Bad', which includes a voice edit of Ronnie Raygun, would suggest that Fine Young Cannibals have inherited the more serious side of ... sssshh, you know who.

"That's something that's there in the band," says David. "But we don't want to get into this little trendy trap. Nobody would release 'Good Times And Bad' a year ago which is a shame because it would have been more original then. I don't know how political that particular song is though, it makes me laugh.

"There's going to be a political side to things, but we don't want to get trapped in that 'good bloke' syndrome where we're all 'good blokes', we do 'good bloke' things but we write shifty tunes!"

David — surely you're not suggesting that the Beat (oops!) were looked upon in that way? "Yeah, towards the end I think people did think that about the Beat — but that's enough about that!"

FOR A trio in such high spirits, Fine Young Cannibals (the name comes from a book on jazz in the movies) admit that 'Johnny Come Home' is typical of their songwriting in as much as it's a miserable song.

"Yes, that's true," says David. "This is about the best my life's ever been at the moment and funnily enough it's probably the most miserable music we've ever done."

Roland agrees that his lyrics are not terribly happy.

"I don't know why, but all our songs seem to come out that way. It's not intentional and this is a happy time, but maybe when things are going bad I'll write a happy song."

"Happy songs are never any good though are they?" offers David. "Unless it's 'Sugar Sugar' and a couple of the Monkees' songs, all the great songs ever have been really sad, except a couple of the Motown things. I like emotional, heart wrenching songs."

It's taken Fine Young Cannibals a year to convince the record companies of their talent. Hell, they only got the nod after they appeared on 'The Tube' — typical of the myopic urmm and aahh departments these days. What else have they been up to besides launching the group?

"We've learnt to swim," explains David. "Roland's been taking us swimming. Obviously coming from the Isle Of Wight as I do, I could swim — but only four or five lengths. Roland used to sneer at that and now we can do at least half a mile."

"We go to a pool in Handsworth which is really nice because they think if you give people leisure centres it's better than giving them jobs. We've totally changed our lives back to normal again. We go out, see old friends and we've even got a normal barber again."

That's what you think, Fine Young Cannibals. I've a feeling that normality is once more about to become a thing of the past...

THERE'S BEEN some great searches over the years. Prince Charming sought Cinderella, the Loch Ness monster still eludes us, and Arsenal are still looking for a goalscorer. And yet, all these pale into insignificance when compared with the search David Steele and Andy Cox went through to find Roland Giff and complete the line up of Fine Young Cannibals.

David and Andy, formerly of the Beat (sshh, we're not allowed to talk about that) were determined to find not just a singer, but a great singer — and so the search began.

"It took us a really long time to find the right person," says David. "We started looking right away, but there aren't many really good singers around. There's only any point doing something if it can be really brilliant. We didn't want to be some old codgers' band."

Andy nods in agreement as he hides from the midday sun behind his gleaming shades.

"We got a lot of tapes from America and we even went as far as to advertise on MTV, but all the tapes were horrible. We thought we'd get loads of really great tapes from America but they were all useless. I used to listen to them every morning before breakfast and they used to put me in a bad mood for the rest of the day."

So, where exactly did they find this man Roland? Was it in some crumpled old pool hall in New Orleans, or in some up and coming street wise band from the depths of New York?

David reveals all. "We found Roland singing in a pub in Finsbury Park in north London." WHAT?

"After all that messing around wondering if

SING

ASK ANIMATION'S Astrid Plane if that's her real name and you immediately get her party-piece story. "What do you think?" she replies good-naturedly. "Well, it doesn't sound real," I splutter. "No, I've been holding back on telling everybody my real name, but I suppose it's better if you tell the truth. My real name is Gay Harrison. I changed it when I came to Los Angeles, because there's a lot of homosexuals here and when I started introducing myself by saying 'Hi, I'm Gay' all these guys would say 'Oh, so am I!'"

That's how Astrid Plane was born. And before long the one-time folk singer from Sunbury-on-Thames who had packed up and gone to LA to get rocky with a bunch of West Coasters had come up with another name, Animation, and 'Obsession' — the tune that came storming out of the clubs and became a ferociously big pop parader everywhere from Sunbury to San Diego.

Animation? It just rolled off the top of her head and on to her tongue. "All I did was change one letter from the word 'animation', and suddenly it conjures up all sorts of different things."

"People imagine motion, energy, all kinds of things."

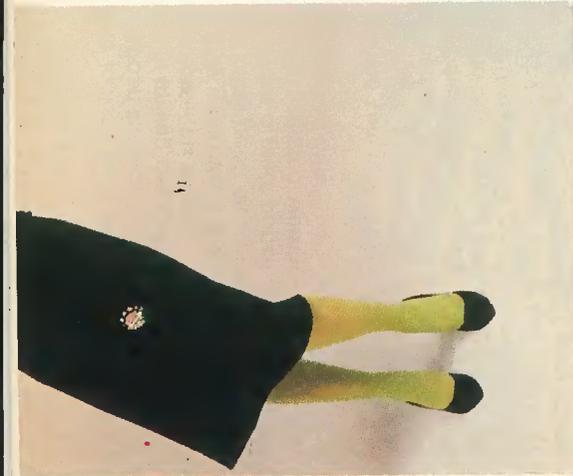
And 'Obsession'? I mean, any record that has the girl saying she wants to sleep with the guy has an unfair advantage, wouldn't you say?

"Well that kind of thing seems to be a big fad right now," Astrid says. "Madonna, 'Sugar Walls', that seems to be right in the pocket, as they say. I had my doubts about singing it, because I was worried that the radio wouldn't play it, but that wasn't a problem."

"We didn't mean it as a heavy situation, if you've seen the video (Anthony and Cleopatra hit the mid-Eighties) you'll know it's pretty tongue-in-cheek."



ASTRID PLANE CERTAINLY DOES. SHE'S THE ENGLISH PART OF ANIMATION AND



IF YOU'RE GLAD TO BE GAY

SO HOW the heck does a British folkie come to be singing about sleeping partners on a West Coast workout that's about as close to Woody Guthrie as Everton 1985 are to Marillion?

"Well, about five years ago I came to the USA," Astrid says. "I wasn't looking to become a star but I just ran out of money. I used to play in pubs around the Sunbury area. I'd do my own songs but also Melanie, Joni Mitchell, stuff like that.

"I've always been interested in any kind of music. I was brought up listening to Motown, and my first record was 'Led Zepelin 1'; that my cousin gave me. It's kind of hard to play that on acoustic guitar." She laughs.

"Although I did use to play some Jimi Hendrix! My parents always used to encourage me to make a career out of singing when I was little, but you know what children are like, they never want to do anything their parents want them to do.

"Now they're great, they have a sign in their window saying 'New chart band

Animation!' with the position the record's at in the charts. They have to keep changing that. They've got us lots of local press, too."

Meanwhile, back in Astrid's home-from-home. "I got into my first band, called Red-zone, with Charlie (Ottavio) and Frenchy (O'Brien), we played together for a year-and-a-half, never got a record contract, and we decided to move on and form our own band."

SO ANIMATION became animated, with the addition of lead male voice Bill Wadhams, Don Kirkpatrick and Paul Antonelli.

"We've been together for two years," Astrid says, "we were signed after 10 months of being together, and things took off really fast. When people say we're an overnight success — we've had our share of times when we couldn't pay the rent.

"Obsession' started out in the dance clubs. They have so many mixes of the record you wouldn't believe it — the dub mix, the 45 mix, the album mix and they did an AOR mix. I'm not too crazy about that, it's just guitar heavy — Eric Clapton plays Animation!"

Is 'Obsession' a pretty accurate sampler of what the band are about? "We have a new single just out in the USA, 'Let Him Go', that has more depth than 'Obsession'. We wrote the new one, we didn't write that."

Big time for Animation means big tours. "We just did a tour. We were playing 2,000 to 6,000 seaters. Now we're going to be touring with Howard Jones for the rest of the summer, here and in Canada. He's meant to be a very nice person. We'll be playing big places, thousands and thousands of people."

Is it all a bit hard to get used to? "Yeah, when people are out there singing the words of your song, and not just the single but the rest of the songs on the album as well . . ." she tails off.

IS IT Sunbury or LA that gets the nod for Astrid/Gay? "I still think the music is a little bit more imaginative in England. But as far as fashion goes, normally when I come home I buy a whole lot of clothes that you can't get in the USA.

"But this time, when I was in Britain a couple of weeks ago, I couldn't find too much that we didn't already have over here, so maybe there's less of a gap than before. Even that record '49' only took two weeks to get over here. Normally it takes much longer."

Astrid admits: "When I first came over to LA, it was a bit of a culture-shock, because it was so different.

"Everyone drives around in cars, nobody walks anywhere."

Yet she heard the hit as a more European than a US sound. "I was surprised that it took so long to make it in Britain, I thought it was more appropriate for Europe. Now it's number nine in Germany, and in France they were playing it before Britain."

It looks like being a while before they can get any-motion in Britain as far as touring goes. "We'd love to, but I think there'll be a problem with work permits."

The same problem, incidentally, that means that all the US soulsters tripping over for '6.20 Soul Train' can only stand around saying 'Yep' and 'Nope' to Jeffrey Daniel instead of getting down to doing their vinyl.

For the time being, then, Anomotion's Astrid will just have to be happy with a few non-performing visits to the old homes-head. "I take every chance I can to go down to the 'Admiral Hawk' pub in Sunbury and have a few drinks and talk about old times."

You're pretty safe there, Astrid. There aren't so many gays in Sunbury-on-Thames.



STILL LONGS FOR THE ALE HOUSES OF SUNBURY-ON-THAMES. PALLSEXTON GETS THIRSTY

WILL O' THE WISP!

CHARTLAND. OH YEAH, SAYS PAUL SEXTON

AFTER SEVEN YEARS, BILL WITHERS IS BACK IN

W

ORDERING WHAT Bill Withers has been doing all these years? Hmm, so's Bill... one of the frankest interviews in a long time, this one, and poor old William's really been withering for ages.

"I wasn't able to get any records out for about seven years, other than singing on other people's stuff," says the smooth-voiced balladeer of 'Oh Yeah', which has put him back in our charts (just) for the first time since 'Lovely Day'.

"I couldn't get anything past anyone's desk, my record company didn't like anything I was doing, so I went away and did the record with Grover Washington Jr."

'Just The Two Of Us' was a big one in the US and UK in '81 but it only made Bill's problems worse. "You know how many Grammy nominations I got between records? Five... it was very frustrating for me, I wasn't sure if I was going to be able to make any more music or not, probably could have gotten out of this CBS deal (the label that's held up his recording all this time), but I went to Elektra right after 'Just The Two Of Us' and they didn't want me! I don't know, maybe they thought I was too old or too ugly."

"When you listen to that record, it is a Bill Withers record. I'm not denigrating Grover as a player but it was a record by a singer that was on a sax player's album. For a long time I was bitter — can you imagine what it must have been like for me when I was riding around in my car and hearing music I was making. I was hearing that song 20 times a day, and I never got mentioned once?"

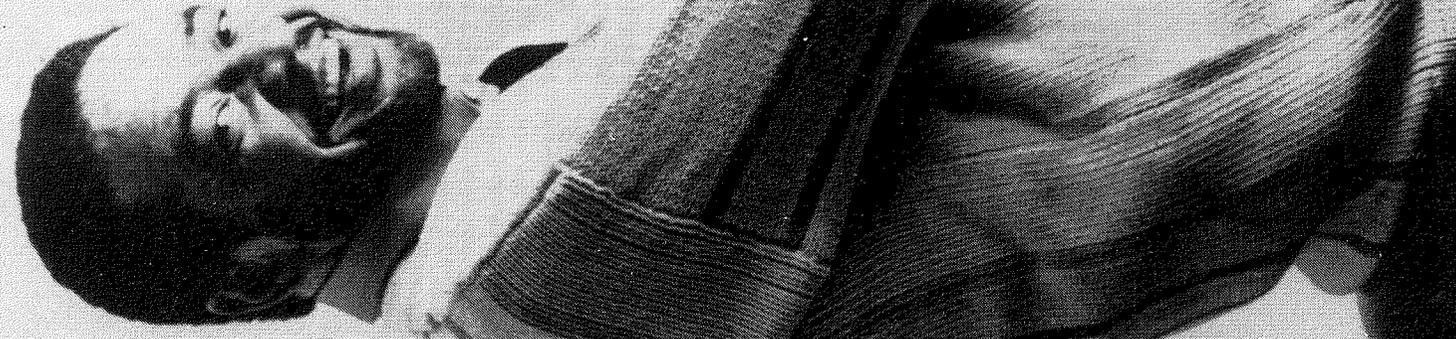
Bill's last album was 'Bout Love' right back in '78 and when you ask him just what's been going on since then you get the most extraordinary tale of inactivity.

"I spent a lot of time working with different producers, and that didn't work out. I worked with Larry Carlton for about two years... we came out with one song... and that didn't work out. I worked with Larry Carlton for about two years. "Yeah, I liked him, he was a nice man, but we didn't have anything in common musically. I like my wife but I don't want to make my records with her."

Bill was nearly 30 and a contented aircraft mechanic before he decided to make a more public career and found his first album in 1971, produced by Booker T, the talk of the singer-songwriter set. 'Ain't No Sunshine', 'Lean On Me' and 'Use Me' were all major American pop hits. "I felt great, I was also very naive. Then that record company went out of business and that made me not so naive. And that's been the story of his life since."

"It's been such a long, frustrating time for me, had I not gone and made records with other people I would probably be out of the music business. I know how to make a living otherwise. It's eaten up a lot of years of my life. I don't know... (this phrase he repeats at least 30 times throughout our talk) "... I don't know, I've been lost for a number of years."

"But I'm not going to go and dye my hair yellow or anything. It's just not that time of life for me. They don't need me — they've got the Bruce Springsteens and Michael Jacksons of the world, it's easy for them to ignore me for six or seven years."



• available soon on u.k. release

the paul simpson connection

treat her sweeter



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 WICKI WACKY HOUSE PARTY, The Team, EMI 12in
- 3 6 SAVE YOUR LOVE (FOR #1), René & Angela, Club 12in
- 4 5 THE MORE THEY KNOCK THE MORE I LOVE YOU, Gloria D. Brown, 10 Records 12in
- 5 22 SILVER SHADOW/ONE LOVE, Atlantic Starr, A&M LP/12in promo
- 6 13 BUTTERCUP, Carl Anderson, Streetwave 12in
- 7 24 TURN IT UP/MASTERMIND MIX, Conway Brothers, 10 Records 12in
- 8 2 19 Paul, Hardcastle, Chrysalis 12in
- 9 17 MAGIC TOUCH (THE VIBES VERSION), Loose Ends, Virgin 12in
- 10 41 LAY YA DOWN EZ/YOU GOT ME ROCKIN'/SEEKRET/ CALL MY NAME, Kleeer, Atlantic LP
- 11 11 19 — THE FINAL STORY/KING TUT (REMIX), Paul Hardcastle, Chrysalis 12in
- 12 33 GENIE/ON THE SHELF, B.B. & Q. Band, Dutch Break 12in
- 13 4 FEEL SO REAL, Steve Arrington, Atlantic 12in
- 14 16 THINKING ABOUT YOUR LOVE (REMIX), Skipworth & Turner, 4th + B'way 12in
- 15 21 GLOW, Rick James, US Gordy 12in
- 16 19 WHAT'S MISSING, Alexander O'Neal, Tabu LP
- 17 8 LIKE I LIKE IT, Avaria, 10 Records 12in
- 18 20 ALL FALL DOWN, Five Star, Tent 12in
- 19 15 THINKING ABOUT YOUR LOVE, Skipworth & Turner, 4th + B'way 12in
- 20 7 I WANT YOUR LOVIN', Curtis Hairston, London 12in
- 21 27 LET'S TALK/DUB VERSION, One Way, MCA 12in
- 22 9 GIRLS ON MY MIND, Fatback, Atlantic 12in
- 23 14 DANCIN' IN THE KEY OF LIFE, Steve Arrington, Atlantic LP/US 12in
- 24 34 FANTASY, Cheryl Lynn, US Columbia 12in
- 25 18 RHYTHM OF THE NIGHT, DeBarge, Gordy 12in
- 26 75 BEST PART OF THE NIGHT (UK REMIX)/STEP BY STEP (US REMIX), Jeff Lorber, Club 12in
- 27 35 MOVIN'/INSTRUMENTAL 400 Blows, Illuminated 12in, white label
- 28 26 LET ME BE YOUR EVERYTHING, Touch Of Class, US Atlantic 12in
- 29 50 PICK UP THE PIECES/WATCHING YOU (REMIX), JoAnna Gardner, Boing Point 12in
- 30 — Thinking About Your Love (A Lady Sings The Blues — Remix # 2), Skipworth & Turner/Helena Springs, 4th + B'way 12in
- 31 36 OH WHAT A FEELING (PAUL HARDCASTLE REMIX), Change, Coehempo 12in
- 32 — ALL OF ME FOR ALL OF YOU, 9.9, US RCA Victor 12in
- 33 10 (DESTRUCTION MIX), Paul Hardcastle, Chrysalis 12in
- 34 28 OH YEAH!/LOVELY DAY, Bill Withers, CBS 12in
- 35 44 BABY DON'T HOLD YOUR LOVE BACK, Bridge, US Atlantic 12in
- 36 42 TWILIGHT, Mac featuring Frankie Beverly, US Capitol 12in
- 37 23 CALLING/HE'LL NEVER LOVE YOU (LIKE I DO)/I WANNA SAY I LOVE YOU, Freddie Jackson, Capitol LP
- 38 — I'LL BE GOOD/DRIVE MY LOVE/NO HOW — NO WAY/WHO'S FOOLIN' WHO, René & Angela, US Mercury LP
- 39 — IT'S NOT NEED A REASON, Phil Fearon & Galaxy, Ensign 12in
- 40 — YOU'VE OVER NOW (DANCE REMIX), Luther Vandross, US Epic 12in
- 41 — IF I EVER LOSE THIS HEAVEN/SYSTEMATIC, Billy Griffin, US Columbia LP
- 42 40 IT AIN'T FAIR, Edwin Starr, Hippodrome 12in
- 43 55 TAKE ME TO THE TOP (REMIX), Advance, Boiling Point 12in
- 44 43 PUT YOUR RIGHT HAND IN THE AIR PUT YOUR LEFT HAND DOWN IN YOUR UNDERWEAR (MASTERMIND MEGAMIX), Redds & The Boys, London 12in
- 45 — ALL FALL DOWN (M&M REMIX), Five Star, Tent 12in
- 46 25 OF HOLLEY, Capitol 12in
- 47 32 SANCIFIED LADY, Marvin Gaye, CBS 12in
- 48 12 MAGIC TOUCH (CLUB MIX), Loose Ends, Virgin 12in
- 49 59 LOVER UNDERCOVER/SO DELICIOUS/SHE'S A GO-GETTER/ LET'S PLAY TONIGHT, Fatback, Cotillion LP
- 50 58 BABY FACE, Marc And Monk, Manhattan 12in
- 51 31 I WONDER IF I TAKE YOU HOME, Lisa Lisa, CBS 12in
- 52 56 LET'S TALK/SOMEBODY UP THERE LIKES ME, Carl Anderson, US Epic LP
- 53 30 DANGEROUS (REMIX), Pennyae Ford, Total Experience 12in
- 54 46 CAN'T GET ENOUGH (OF YOUR LOVE), Take Three, Elite 12in
- 55 45 TAKE YOUR HEART AWAY, Kleeer, US Atlantic 12in
- 56 52 ROCK ME TONIGHT, Freddie Jackson, Capitol 12in
- 57 — BREAK THE ICE, Michael Lovessmith, US Motown 12in

- 58 39 A BROKEN HEART CAN MEND/INNOCENT, Alexander O'Neal, Tabu 12in
- 59 71 GET UP I FEEL LIKE BEING A SEX MACHINE/GET UP OFFA THAT THING, James Brown, Boiling Point 12in EP
- 60 38 THIEF IN THE NIGHT (REMIX)/LA LA, George Duke, Elektra 12in
- 61 — RICCOCHET/MAIN ATTRACTION/DREAMER/DON'T FORCE IT, B.B. & Q. Band, Dutch Break LP
- 62 54 IS THIS LOVE, Chrits Cameron, Steinar 12in
- 63 62 WHERE OUR LOVE BEGINS/LOVING YOU, David Grant, Chrysalis 12in
- 64 81 LOVE SO FINE, Sahara, Elite 12in
- 65 — DON'T STOP/PLAIN AS BLACK AND WHITE/STAR, York, US Passion Records LP
- 66 53 LIFE IS TOO SHORT/JAZZ INSTRUMENTAL, Antena, Mercury 12in
- 67 83 LONDON TOWN '85, Light Of The World, Ensign 12in promo
- 68 83 RIPE FOR THE PICKING (HARDCASTLE MIX), L.W.S., Virgin 12in
- 69 49 SERVING IT/DON'T GIVE UP ON LOVE, One Way, German MCA LP
- 70 73 TREAT HER SWEETER, The Paul Simpson Connection, US Easy Street 12in
- 71 48 KEEP ON JAMMIN'/IN AND OUT, Willie Hutch, Motown 12in
- 72 29 LET'S CHANGE IT UP, Inner Life, Personal 12in
- 73 76 CHEY CHEY KULE (REMAKE), Eugene White, US Philly World 12in
- 74 — LET ME BE YOUR EVERYTHING (RE-EDIT), Touch Of Class, Atlantic 12in
- 75 65 SUMMER (THE FIRST TIME), Kenny Copeland, Streetwave 12in
- 76 66 I'M TOO COOL, Young & Company, US Sound Of London 12in
- 77 61 MASOCHISTIC BEAUTY/SYMPHONY/IT'S MADNESS/AIN'T IT FUNNY, Marvin Gaye, CBS LP
- 78 — LOST IN LOVE, Michelle Gold/Grover Washington Jr, Dutch Palace 12in
- 79 21 MOONCHILD/SOMEBODY (THE GIRL'S GOT), Rick James, Gordy LP
- 80 79 DON'T WASTE THE NIGHT (REMIX), Legacy, US Private I Records 12in
- 81 — NIGHT RIDER/MAZE/EYES, Wormack & Wormack, Elektra LP
- 82 68 AXEL F (M&M REMIX), Harold Faltermeyer, MCA 12in
- 83 68 FESTA, Rodney Franklin, CBS LP
- 84 72 YOU WERE THE ONE (TOO LATE), Mink, US River Edge 12in
- 85 = 69 LOVE SITUATION, Mark Fisher, Total Control 12in
- 86 = 64 GUARANTEE, Legion, US Columbia 12in
- 87 = 64 ATTACK ME WITH YOUR LOVE, Cameo, US Atlanta Artists 12in
- 88 = 64 TAKE IT EASY, T.C. Curtis, Virgin/Hot Melt 12in

HI-NRG

- 1 1 ENDING UP ON A HIGH, Seventh Avenue, Record Shack 12in
- 2 2 UNEXPECTED LOVERS, Lime, Canadian Matri 12in
- 3 3 SORRY, WRONG NUMBER, Evelyn Thomas, Record Shack 12in
- 4 4 STRANGER IN DISGUISE, Marsha Raven, Record Shack 12in
- 5 6 THE EASY WAY OUT/CLOSE TO PERFECTION/ONE HUNDRED PERCENT/LEARN THE LINES OF LOVE, Miquel Brown, Record Shack LP
- 6 — HOMOSEXUALITY/THANK GOD FOR MEN/CUBA LIBRE, Modern Rocketry, US Megatone LP
- 7 26 HI FANTASY, Nola York, Dutch Injection 12in
- 8 14 SAY YOU WILL, Santana, US Columbia 12in/Disco.net remix
- 9 5 KEEP ON WALKING, Steve Roadway, Record Shack 12in
- 10 7 HUMAN NATURE, Gino Soccio, Canadian Celebration 12in
- 11 11 I'M GONNA MAKE YOU WANT ME, Gina Lamour, Calibre 12in
- 12 13 DANCING IN THE DARK, Mike Marean, German Night & Day 12in
- 13 8 TUNNEL OF LOVE, Carol Cooper, US Profile 12in
- 14 20 AROUND MY DREAM, Silver Pozzoli, German Teddec 12in
- 15 15 I'LL NEVER FALL IN LOVE AGAIN, Pamela Nightingale, Carrere 12in
- 16 11 DANGEROUS, Natalie Cole, US Modern 12in
- 17 17 RISE UP FOR MY LOVE, Yvonne Kay, Italian X-Energy 12in
- 18 12 SOJARE ROOMS, Al Corley, US Mercury 12in
- 19 9 ONE WAY TICKET, Louise Thomas, Passion LP
- 20 18 EAT YOU UP, Angie Gold, Passion 12in
- 21 21 MAN IN A MILLION (REMIX), Life Force, Polo 12in
- 22 16 I BELIEVE IN DREAMS, Jackie Rawe, Fantare 12in
- 23 16 THE PERFECT KISS, New Order, Factory 12in
- 24 10 BOYS-COME AND GO, April, Record Shack 12in
- 25 15 DON'T GIVE IT AWAY, Alexis, US Disconet 12in
- 26 19 YOU'RE SO ROMANTIC (REMIX), Sheryl Lee Ralph, US New York Music Company/Dutch Beat Box 12in
- 27 27 GODESS OF LOVE, Soft De La Vie, US JDC 12in
- 28 = DOUBLE TROUBLE, Mike Marean, German Night & Day 12in
- 29 = YOU CAN WIN IF YOU WANT (REMIX), Modern Talking, German Hansa 12in
- 29 = SINGLE GIRL, Terry Wade, Big Top 12in
- 29 = 29 YOU'RE A WOMAN, Bad Boys Blue, German Coconut 12in
- 29 = re BODY WORK (REMIX), Maria Vidal, Dutch Chart 12in bootleg

the Affair

please don't break my heart

now on u.k. release available on 7" + 12"



US SINGLES

- 1 **EVERYBODY WANTS TO RULE THE WORLD**, Tears For Fears, Mercury
- 2 **HEAVEN 'LIVE'**, Bryan Adams, A&M
- 3 **AXEL F**, Harold Faltermeyer, MCA
- 4 **SUDDENLY**, Billy Ocean, Jive/Arista
- 5 **THINGS CAN ONLY GET BETTER**, Howard Jones, Elektra
- 6 **SUSSUDIO**, Phil Collins, Atlantic
- 7 **IN MY HOUSE**, Mary Jane Girls, Gordy
- 8 **EVERYTHING SHE WANTS**, Wham!, Columbia/CBS
- 9 **ANGEL**, Madonna, Sire
- 10 **WALKING ON SUNSHINE**, Katrina And The Waves, Capitol
- 11 **RASPBERRY BERET**, Prince And The Revolution, Paisley Park
- 12 **A VIEW TO A KILL**, Duran Duran, Capitol
- 13 **THE SEARCH IS OVER**, Survivor, Scotti Brothers
- 14 **SMUGGLER'S BLUES**, Glenn Frey, MCA
- 15 **FRESH**, Kool And The Gang, De-Lite
- 16 **WOULD I LIE TO YOU?**, Eurythmics, RCA
- 17 **NEVER ENDING STORY**, Limahl, EMI America
- 18 **DON'T YOU (FORGET ABOUT ME)**, Simple Minds, A&M
- 19 **VOICES CARRY**, Titi Tuesday, Epic
- 20 **YOU GIVE GOOD LOVE**, Whitney Houston, Arista
- 21 **SMOOTH OPERATOR**, Sade, Portrait
- 22 **THE GOONIES 'R' GOOD ENOUGH**, Cyndi Lauper, Portrait
- 23 **EVERYTIME YOU GO AWAY**, Paul Young, Columbia/CBS
- 24 **TOUGH ALL OVER**, John Cafferty And The Beaver Brown Band, Scotti Brothers
- 25 **JUST A GIGOLO/AIN'T GOT NOBODY**, David Lee Roth, Warners
- 26 **CRAZY IN THE NIGHT**, Kim Carnes, EMI America
- 27 **GLORY DAYS**, Bruce Springsteen, Columbia/CBS
- 28 **SAY YOU'RE WRONG**, Julian Lennon, Atlantic
- 29 **SENTIMENTAL STREET**, Night Rider, Camel/MCA
- 30 **CRAZY FOR YOU**, Madonna, Geffen
- 31 **ONE LONELY NIGHT**, REO Speedwagon, Epic
- 32 **GETCHA BACK**, the Beach Boys, Caribou
- 33 **IF YOU LOVE SOMEBODY SET THEM FREE**, Sting, A&M
- 34 **CANNONBALL**, Supertramp, A&M
- 35 **JUST AS I AM**, Air Supply, Arista
- 36 **ONE NIGHT IN BANGKOK**, Murray Head, RCA
- 37 **SOME LIKE IT HOT**, the Power Station, Capitol
- 38 **POSSESSION OBSESSION**, Daryl Hall And John Oates, RCA
- 39 **LITTLE BY LITTLE**, Robert Plant, Es Paranza
- 40 **WAKE UP (NEXT TO YOU)**, Graham Parker And The Shot, Elektra
- 41 **WHO'S HOLDING DONNA NOW**, DeBarge, Gordy
- 42 **PEOPLE ARE PEOPLE**, Depeche Mode, Sire
- 43 **GET IT ON**, the Power Station, Capitol
- 44 **WE'RE THE WORLD, USA For Africa**, Columbia/CBS
- 45 **NEVER SURRENDER**, Corey Hart, EMI America
- 46 **68 19**, Paul Hardcastle, Chrysalis
- 47 **ANIMAL INSTINCT**, Commodores, Motown
- 48 **WHAT ABOUT LOVE?** Heart, Capitol
- 49 **BLACK CARS**, Gino Vanelli, HME
- 50 **EVERYTHING I NEED**, Men At Work, Columbia/CBS
- 51 **CENTERFIELD**, John Fogerty, Warner Brothers
- 52 **LUCKY IN LOVE**, Mick Jagger, Columbia
- 53 **NOT ENOUGH LOVE IN THE WORLD**, Don Henley, Geffen
- 54 **FIND A WAY**, Amy Grant, A&M
- 55 **FOREVER**, Kenny Loggins, Columbia/CBS
- 56 **RHYTHM OF THE NIGHT**, DeBarge, Gordy
- 57 **DANGEROUS**, Natalie Cole, Modern
- 58 **INVISIBLE**, Alison Moyet, Columbia/CBS
- 59 **MEETING IN THE LADIES ROOM**, Klymaxx, Constellation/MCA
- 60 **LET HIM GO**, Animonion, Mercury

BULLETS

- 61 **REACTION TO ACTION**, Foreigner, Atlantic
- 62 **HOLD ME**, Menudo, RCA
- 63 **YOU SPIN ME ROUND (LIKE A RECORD)**, Dead Or Alive, Epic
- 65 **ALL YOU ZOMBIES**, the Hooters, Columbia/CBS

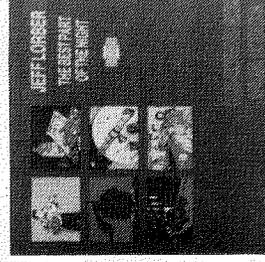
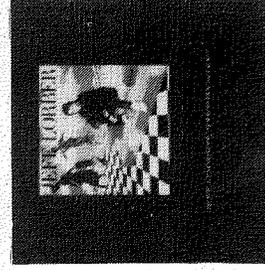
previously available as a very hot, very expensive import, now available to the u.k. at a decent price. includes the club hit 'step by step' and features the vocals of gavin christopher, audrey wheeler and james robinson, produced by david frank and mic murphy (known as 'the system')

available on i.p., chrome cassette and compact disc. catalogue numbers: i.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).

- 66 **SHOUT**, Tears For Fears, Mercury
- 74 **ROCK ME TONIGHT**, Freddie Jackson, Capitol
- 82 **STATE OF THE HEART**, Rick Springfield, RCA
- 85 **MAKE IT BETTER**, Tom Petty/Hearbreakers, MCA
- 87 **CALL ME**, Go West, Chrysalis
- 90 **(CLOSEST THING TO) PERFECT**, Jermaine Jackson, Arista
- 81 **STIR IT UP**, Patti Labelle, MCA
- 83 **I WONDER IF I TAKE YOU HOME**, Lisa Lisa And Cult Jam With Full Force, Columbia/CBS
- 85 **PEOPLE GET READY**, Jeff Beck And Rod Stewart, Epic
- 87 **BURNING FLAME**, Vitamin Z, Geffen
- 88 **FRANKIE**, Sister Sledge, Atlantic
- 89 **WILLY AND THE HAND JIVE**, George Thorogood And The Destroyers, EMI America
- 90 **WHEN YOUR HEART IS WEAK**, Cock Robin, Columbia

US ALBUMS

- 1 **AROUND THE WORLD**, Prince And The Revolution, Paisley Park
- 2 **NO JACKET REQUIRED**, Phil Collins, Atlantic
- 3 **BEVERLY HILLS COP**, Soundtrack, MCA
- 6 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury
- 4 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
- 7 **MAKE IT BIG**, Wham!, Columbia/CBS
- 8 **RECKLESS**, Bryan Adams, A&M
- 5 **DIAMOND LIFE**, Sade, Portrait
- 9 **LIKE A VIRGIN**, Madonna, Sire
- 10 **THE POWER STATION**, the Power Station, Capitol
- 11 **SOUTHERN ACCENTS**, Tom Petty/Hearbreakers, MCA
- 12 **SUDDENLY**, Billy Ocean, Jive/Arista
- 13 **DREAM INTO ACTION**, Howard Jones, Elektra
- 14 **WE ARE THE WORLD, USA For Africa**, Columbia/CBS
- 15 **CENTERFIELD**, John Fogerty, Warner Brothers
- 16 **CRAZY FROM THE HEAT**, David Lee Roth, Warner Brothers
- 17 **EMERGENCY**, Kool & The Gang, De-Lite
- 18 **BE YOURSELF TONIGHT**, Eurythmics, RCA
- 19 **THE NIGHT I FELL IN LOVE**, Luther Vandross, Epic
- 20 **ONLY FOR YOU**, The Mary Jane Girls, Gordy
- 21 **PRIVATE DANCER**, Tina Turner, Capitol
- 22 **BUILDING THE PERFECT BEAST**, Don Henley, Geffen
- 23 **RHYTHM OF THE NIGHT**, DeBarge, Gordy
- 24 **TAO**, Rick Springfield, RCA
- 25 **KATRINA AND THE WAVES**, Katrina And The Waves, Capitol
- 26 **VOICES CARRY**, Titi Tuesday, Epic
- 27 **NIGHTSHIFT**, Commodores, Motown
- 28 **THE ALLNIGHTER**, Glenn Frey, MCA
- 29 **VITAL SIGNS**, Survivor, Scotti Brothers
- 30 **HIGH COUNTRY SNOWS**, Dan Fogelberg, Full Moon/Epic
- 31 **THE FIRM**, the Firm, Atlantic
- 32 **WISHES**, Night Ranger, Camei/MCA
- 33 **MAVERICK**, George Thorogood, EMI America
- 34 **BROTHER WHERE YOU BOUND**, Supertramp, A&M
- 35 **WHEELS ARE TURNING**, REO Speedwagon, Epic
- 36 **23 THE BREAKFAST CLUB**, Soundtrack, A&M
- 37 **37 7,800° FAHRENHEIT**, Bon Jovi, Mercury
- 38 **BROTHERS IN ARMS**, Dire Straits, Warner Brothers
- 39 **42 WHITNEY HOUSTON**, Whitney Houston, Arista
- 40 **35 AGENT PROVOCATEUR**, Foreigner, Atlantic
- 41 **38 SHE'S THE BOSS**, Mick Jagger, Columbia/CBS
- 42 **43 DON'T SUPPOSE**, Limahl, EMI-America
- 43 **36 BREAK OUT**, Pointer Sisters, Planet
- 44 **44 MEETING IN THE LADIES ROOM**, Klymaxx, Constellation/MCA
- 45 **48 SHAKEN 'N' STIRRED**, Robert Plant, Es Paranza
- 46 **48 JESSE JOHNSON'S REVUE**, Jesse Johnson's Revue, A&M
- 47 **39 VALLOTTE**, Julian Lennon, Atlantic
- 48 **58 THE SECRET OF ASSOCIATION**, Paul Young, Columbia/CBS
- 49 **45 ALF**, Alison Moyet, Columbia/CBS
- 50 **— GLOW**, Rick James, Gordy

Compiled by *Billboard*

With your double
whopper James
Hamilton

ODDS 'N' BODS

PAUL HARDCASTLE has now anonymously produced a cricket pissing "N-N-Nineteen Not Out" by **The Commentators** (featuring **Rory Bremner** of **Sprinting Image!**) for rush release on **WEA**, while the **Bluebird/10** label has been legally prevented from reissuing "Rain Forest", but not before some copies snuck out to become instant collectors' items (especially the 33 $\frac{1}{3}$ rpm 3-track 7in of "Rain Forest"/Remix/"Forest Fire").

The Team, whose pop progress was delayed by pressing problems, have an even better percussive remix by the **Blood Succubus** due now. **Chris Cameron** has a slicker Club Remix next week. **Mark Fisher** has indeed been remixed. **Les Adams** has remixed **Cacique** for rush release, while on US 12in are slight remixes of **Steve Arrington** "Dancin'" in **The Key Of Life** and **Melba Moore** "When You Love Me Like This" — it's now reaching the stage where record companies are lucky to sell any singles at all, with everyone hanging on to their money while they wait to see which of the inevitable remixes will be the definitive one to buy. . . I hear that **Duran Duran**'s sales have suffered badly because some punters refuse to believe "A View To A Kill" won't be on 12in let alone remixed! . . . **Maze** "Twilight" will be teamed on 12in here with remixes of "Too Many Games" and "Back In Stride" — the latter incidentally did most of its US Black chart-topping business down in the Southern States. . . **Billboard**'s Hot Black singles currently include such as **Wham!**, **Phil Collins**, **Howard Jones**, **Sting**, **Don Henley**, thanks to US urban contemporary radio playing list them, while **Cheyne** "Call Me Mr. Telephone" topped Club Play there — I'm surprised it isn't bigger in pop clubs here, actually. . . **Whitney Houston**'s eponymous LP is now out here (**Arista 206978**) as is the **Rodney Franklin** "Skydance" LP (**CBS 26399**), with its Richie-esque carnival "Fiesta" 12tbp — and the **Marvin Gaye** LP here is a teensy fraction faster too. . . **Stevie Wonder**'s new album "In Square Circle" would appear to be a good'un — trouble is, **Motown** are still waiting for him to approve the art work! London's soul radio has brought out a brand new generation of kids for whom black music seems exciting and what's happening, just what it needed, for the first time since the "soul boy" scene went stagnant, yet the old guard of club DJs (who no longer control it) are grouching that the music now is shallow and their tried and trusted (ie: boring as hell) oldies don't work any more — in other words, it's a brand new day so let a man come in and do the funky, popcorn, the new generation have their own groove and their own

DISCO

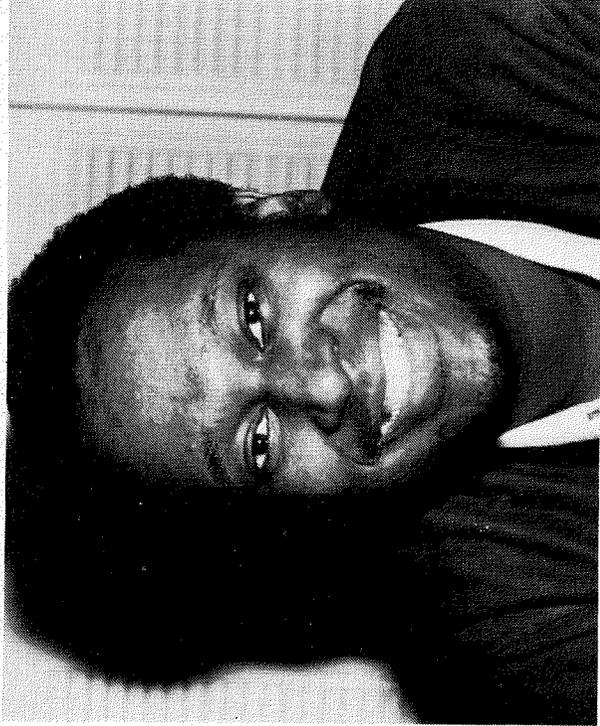


Photo: LFI

LUTHER VANDROSS 'It's Over Now' (US Epic 49-05228)

Always his album's most danceable track, this soulfully teased lurching smacker has been much freak-ified with fancy effects and "get out" growls for a drastic and powerful 110(intro)-113(start)-114-114 $\frac{1}{2}$ -114 $\frac{1}{3}$ -113 $\frac{3}{4}$ (break)-114 $\frac{1}{2}$ -0bpm Dance Remix (straightforward inst flip), not as blatant as a Chaka Khan but exciting enough to smash.

favourite 105bpm oldies (yet Kent's "godfather" promoter still boasts that his jocks get a crowd going with "Contact", none of that modern muck!). . . **Fatback** dropped the **Band** from their name to indicate their broader more modern direction, with good reason as indeed most of their mid-'70s oldies were totally alien to today's "Is This The Future?" generation at **Hammersmith Odeon** last weekend, where only "Spanish Hustle" caused a stir (although "Bus Stop" was used for some sexy audience participation dancing), the audience on their own sounding more capable singing the roof-raising "Found Lovin'" than the uncharismatic **John DeBerry**, while **Linda Blakely** really shook ass on "Play With Me Tonight!". . . **Steve Walsh** preceded them with a disjointed series of mimed PAs by **Mistaken Identity** (with a chick like a less buxom Chaka), whose "The Answer" still deserves more support. **Intrigue**, who need a choreographer bad, **Mark Fisher** & **Doty Green**, chucking out T-shirts, **The Team**, whose T-shirt chucking caused pandemonium, and **Five Star**, perfectly synchronised but almost totally in the dark — I don't find this technological age of lighting rigs, which so often leave the stage in semi-gloom, an advance over the old days

when there were footlights where now there are foldback speakers. . . **6.20 Soul Train**: If it is to continue having any credibility really must as a matter of priority hire an adviser who actually knows what's going down on the street: that said, this Friday's has **The Team**, **David Grant**, **JoAnna Whitehead**. . . **David Grant**'s latest video was shot in 10 hours, edited in 12, and shown on TV within four days of the camera crew actually turning up, whereas **Go West** spent £120,000 on their video and are lucky if TV shows more than 20 seconds — aren't the economics of modern pop bonkers? . . . **David Grant**, **Phil Fearon** and lots more late night revellers (whose anonymity is guaranteed) celebrated **Chris** & **Carol Hill**'s wedding last Wednesday, much of it videoed by producer **Tony Evers** — including **Carol** falling off her horse in an expensive "Dynasty"-style cream satin suit, now with green trim (sidesaddle, satin, bareback, bump!). . . "Phil Who?", asked **Chris**'s mum, on being introduced to the star whose music her son publishes — yeah, and even now after 16 years my own mother can't remember the name of **Record Mirror**! . . . **Island** boss **Chris Blackwell** admits about the low

budget \$1 million "Good To Go" go movie, due to open in August Stateside, "There's simply not enough strong material to break the music ahead of the film" — this and much more was interestingly reported by **The Washington Post** of May 20 (it's useful having a godmother in DC!). . . **Berry Gordy's** "The Last Dragon" opening here in a month, is terrific fun which after a few first embarrassed titters will have you in gales of hilarious comedy on purpose, concerning a naive black kung fu master (**Taimak**) called "Bruce Leroy (Leroy!)" joke, a gorgeous video jock (**Vanity**), a massive **Black Shogun Of Harlem** (**Julius J. Carry III**, likely to eclipse **Mr. T.**), a send-up of **Cyndi Lauper**, some cute kids, comic villains, martial arts, and many good cross-cultural jokes about the black hero acting like he's Chinese while a Chinese rap trio jive talk like they're black: in fact there's so much to enjoy on many often subtle levels (how's Sum Dum Goy for a Chinese name?), it's a shame the music isn't any better — to my mind the best track, by the Chinese rappers, doesn't even make it onto the soundtrack LP. "Fast Forward", the **Sidney Poitier**-directed dance movie, has shown up here on **RCA Columbia** video cassette rather than in cinemas. . . **Steve Davis**, consoling himself after his snooker defeat, is back practising his disco mixing! . . . **Essex Radio**'s new expanded soul policy seems to have spurred South-East Essex's so far only intermittent soul pirato **ACR 103.3FM** into broadcasting around the clock Friday every weekend now. . . **Solar FM** and **LWR** quickly recovered from transmitter raids last week. **Horizon** were still silent when last heard. . . **Jasper** souls the early hours 1.30-3am Mon-Thurs on **Skyline Radio** 90.2FM, his gigs being **Egham 21's** Fri/Barnet **Broadway** Sat/Mill Hill **Bradways** Sun. . . **Pete Tong** may find **The Dude** is a gunslinger. . . **Greg Edwards** evidently appears on **Divine**'s new single, while **Capital**'s Sunday 5am gospel jock **Al Matthews** has had to shave his head for a film he's in! . . . **Adrian Dunbar Kelly** (Bournemouth **Boits**, with **Kelly Tricky Dicky** that his gay club isn't playing much soul: "perhaps he meant the smaller venues where you have to play pop hits to get them on the floor?" (like it, like it!). . . Friday (14) **Colin Hudd** reviews 1978 at **Dartford Ficks**, and **Dave Rawlings** looks for **Basingstoke**'s worst dancer at **Martines** (where — no connection! — **Saan French** joins him next Wednesday). . . **Paul Morrissey** joins **Paul Lewis** (the Pauls that refresh?) funking **Swindon Brunel Rooms** Amphitheatre Saturday (15), when **Five Star** hit **Harlow Whispers**. . .

A MEMPHIS HEARTACHE SHIRLEY BROWN "LOVE FEVER" THE SOUND TOWN'S SOUL REMEDY

R E M I X E D B Y
FRED McFARLANE & ALLEN GEORGE



"WE'VE GOT THE CURE!"

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

Disco

from previous page

Kev Edwards wheels **Take Three** around Merseyside to Birkenhead **Promises** and **The Sandpipers** Sun (16), Warrington **Carlton** and **BBC Radio Merseyside** Mon (17). ... **Disco Mix Club's** hit mixer **Sanny X** now has a guest spot at London's **Hippodrome** every Tues/Fri. Edinburgh jock **Crainmond Perry**, still alternating Saturdays at **Mistys On The Mound** and **Reflections** (every Sunday there too), does **Thurs** and **Funk Fri** at the brand new plush **Madisons** by the Playhouse theatre. **Paul Anthony**, still at **Cuddles** near Solihull Wed, joins **Mark Page** at **Shrewsbury Park Lane** Mon/Thur/Fri/Sat. ... **Big Phil Egan** adds **Fri** as well as **heaving Sun** at **Wembley Stallones** (pub hours). ... **Big 'H'** **Stallones** Jacksons Tues. Ascot **Belvedere** Fri, Teddington **Le Moulin Sat** (& Sun lunchtime), and does **Woburn Grange Foxy's** ladies night Thurs. ... **Eon Irving**, obviously blind tired before, corrects he's **Mon/Fri** at **Chelsea Mainsqueeze** where it's **Rain Forest** that **Forbidden Fruit** mixes with. ... **Andy 'Bomber' Boules** (who must be a petonk player!) has joined **Halstead's Mirror Image Roadshow**, ex-Faze One. ... **Michael Buzzi**, to play funky alternatives to the usual Europop at **Metmenstretten's Disco Club Tiffany** in Switzerland, which could be useful for holidaymakers (if they know where it is!). ... **Kenny Copeland's** disco plays seem to depend on the weather, each weekend. ... **Pete Haigh** (0253-824156) is now after **J.R. Funk & The Love**

Machine 'Feel Good Party Time' (US Brass 12in), the **James Brown** clone I reviewed Sept 6, 1980 (that particular page of **Record Mirror** was blown up big for the **BADEM** show and now graces my bathroom wall!). ... **DJs** who could honestly use **Virgin's** segued **'Massive 1'** reggae hits album at their venues should contact **Hot Licks** on 01-486 8794. ... **DJs** in places outside mainland Britain (Ireland, Channel Islands, Europe and anywhere that UK release schedules don't apply) must realize that record companies are unable to include you in their tightly budgetted mailouts, which are designed to expose their product in areas well served by chart return shops. ... **Gary Hickson**, pulling 2,500 at weekends to **Blackburn's Peppermint Place** Pepps 2, complains he knows many mobile and Top 30 resident **DJs** who received promos every week but won't be playing them until jocks like himself have helped to chart them by buying often two copies to break them in a mix. ... I wish record companies could bike their staff to my home address, as I never get mail on a Saturday and rarely on Monday for some reason, especially now I've started a disco column in **MUSIC WEEK** (as a supplement to that well known spelling mistake **Barry Lazell**). ... **Phil North-West Ten** turns out to be **Phil Whoo's** brother **Lenny Fearon** with two chums, their 1913bpm 'I Choose You' 1204bpm 'You've Got All Night' double-sider being due July 1. ... **Ian Levine's** production is really **Dr Buzzard** for **Barbara Pennington's** follow-up, an **M&M** remix however ruining **Miquel Brown's** Close To Perfection' which hopefully can be altered before reaching vinyl. ... **MCA** in the States have chickened out over its lyrics being too suggestive for radio and have stopped promoting **One Way**. Let's talk — **pooh!** ... **LETS TALK ABOUT SEX!**

HOT VINYL

9.9 'All Of Me For All Of You' (US RCA Victor PW-14083) Richard Dimples Fields-produced good looking girlie trio waiting an excellent simple brightly bonking 115½-115½/116/abpm disco wriggler, with a far harder Dub version and the traditionally bluesy 92bpm 'Little Bitty Woman' as flip, exploding right out of the box!

SKIPWORTH & TURNER 'Thinking About Your Love (A Lady Sings The Blues) — Remix # 2 (Fourth & Broadway 12BRWX 23) Now extremely infectious, this Jocelyn Brown-ish 106½bpm remix finds Helena Springs waiting and gurgling after the long intro and then counterpointing the guys in a remix what is a remix (original as flip), even if it is only likely to get many of the same people buying it yet again. Does that make it a hit?

KLEER 'Lay Ya Down Ez' (LP 'Seekret' Atlantic 781254-1) This slightly isleys-ish softly sensual 0-107½bpm caresser is another 'intimate Connection' and the Eumir Deodato co-produced strong set's slow sizzler, uptempo being the 'Keep Your Body Workin'-like dately bounding 123½bpm 'You Got Me Rockin', ominously chugging 0-112½bpm title track, slowly preambled snappily wriggling 121½bpm 'Take Your Heart Away' single, gently burbling 117½bpm 'Call My Name', slinky 107½bpm 'Never Cry Again', frantic 126½bpm 'Do Not Lie To Me'.

ATLANTIC STARR 'Silver Shadow' (A&M AMY 260) Barbara Weathers warbled delicious jiggly 0-109½/0bpm swayer like a less urving 'Change Of Heart', now missing, flipped by the snappily whipping 121½bpm US Club Mix of 'Cool, Calm, Collected', while on the already released LP 'As The Band Turns' (AMA 5019) the 0-108½bpm 'One Love' and 101½bpm 'In The Heat Of Passion' are even more Jimmy Jammy.

RICK JAMES 'Glow/Glow Reprise' (US Gordy 4539GG) While his LP 'Glow' (Gordy ZL72362) is now out here, with the 92bpm 'Moonchild' and 116½bpm 'Somebody (The Girl's Got)' its next hottest cuts, the blazing title track has been linked at the end on 12in to its previously fragmentary slow singalong reprise, making an easily churning 117½-0bpm sinuous whomper with glorious scat and brass solos (much longer inst flip).

RENE & ANGELA 'I'll Be Good' (LP 824 607-1) With Miss Winbush especially desirable on the sleeve, this purposefully rolling 108bpm ticker is virtually part two of Yarbrough & Peoples' 'Don't Waste Your Time' (mix 'em and they answer back!) by far the hottest track on a good album that I'll review in full later.

JAKI GRAHAM 'Round And Around' (EMI 12JAKI 4) Getting rave reaction, this Derek Bramble-produced 101½bpm soul roller is reminiscent of David Grant's 'Love is Alive' with Jaki in excellent voice (you'd never guess from her sophisticated singing how raucous she is in real life!), another good untitled 114bpm bonker joining the flip's ed.

BILLY GRIFFIN 'If I Ever Lose This Heaven' (LP 'Systematic' US Columbia FC 33907) Starting with busily rumbling synth but then straightening out into an almost derailed kicking 108bpm swayer of punchy beauty, this and the radio favoured gradually unfurling but then typically soaring 0-111½bpm title track shuffler are the handsome ex-Miracle set mellowest goodies on a fast-selling set that I'll do in full next week.

B.B. & Q. BAND 'Riccocchet' (LP 'Genie' Dutch Break Records 1850331) The Brooklyn, Bronx & Queens Band are very Change/SOS Band-like throughout this exciting nervy 114bpm wriggler, then 110½bpm 'Main Attraction', 107½bpm 'Dreamer', 113½bpm 'Don't Force It', less good 116bpm 'Won't You Be With Me Tonight', while the strong Solar-ish 113½bpm 'On The Shelf' is now also correctly married with its label as flip to more recent 12in pressings of the here 99½bpm title track (which in this different LP mix was the mis-labelled initial B-side on 100bpm 12in). A shame 'Shelf' won't be the UK flip.

MICHAEL LOVESMITH 'Break The Ice' (US Motown 4537MG) Marvin Gaye flavoured jittery slow 100½bpm hot tempo tugger causing quite a stir, with a less substantial brightly strutting 115bpm 'Lucky In Love' flip.

YORK 'Don't Stop' (LP 'New: York' US Passion Records PRC-786-19) Building quite a buzz with his self-promoted set, the good Dr. York reputedly uses the original backing track for this 111½bpm revival of the old Passion disco swayer he helped produce, other good soul dancers being the **Rat Band** AKA-ish sax squawked rolling 115bpm 'Plain As Black And White' and smoothly chugging 116½bpm 'Star', while the Stylistics 63½bpm 'You Are Everything' is hottest of many romantic slowies.

HIT NUMBERS Beats Per Minute for those of the last two weeks: Top 75 entries on 7in that have reached me in the mail (f/c/r for fade/cold/resonant ends): **The Crowd** 75¼-0r, **David Bowie** 117-0r, **Madonna** 47/94f, **Sister Sledge** 165-0c, **FYC** 133¼f, **String** 125f, **Martí Webb** 0-16½-33-0r, **Black Lace** 132c, **James Brown** 0-107½-109f, **Nick Heyward** 131/65½-131f, **Edwin Starr** 105¼f, **The Team** 113f, **Big Sound Authority** 0-141r, **Gloria D Brown** 109¾f, **Cacique** 105f, **T Rex** 128½-134¾-132½/66¼-0r.

FOR THE VERY BEST IN BLACK MUSIC
ACCESS/BARCLAY CARD ACCEPTED
OPENING HOURS
MON-SAT 10.30-6.30 (Fri 7pm)
Telephone orders by Access/Barclay Card sent same day.
01-723 9090/01-402 6745

B. B. & Q. — Genie	£4.25
LUTHER VANDROSS — It's Over, New (remix)	£5.25
SAVERLY SHEETS — You Can't Say No	£2.75
FREDIE JACKSON — Rock Me To-night	£2.75
GLORIA D. BROWNIE — The More The Knack	£2.75
MICHAEL GORDY — I'm In Love With A Big Girl Like You	£4.25
MICHAEL GORDY — I'm In Love With A Big Girl Like You	£4.25
FIVE STAR — All Fall Down (remix)	£2.75
KLEER — Take Your Heart Away	£2.75

G.O. — VICTORIAN — L.A. Connection	£3.99
MAZE — Joy & Pain	£2.99
CHARLIE ROUSE — Cinnamon Flower	£2.99
BARBARA WHITE — Change	£3.99
DETROIT SPINNERS — Cross-Eyed Rhythm	£3.99
DEE ALLEN — All About Love	£2.99
WAR — Graceland Hits	£3.99
BOBBY CALDWELL — Bobby Caldwell	£3.99

CUT PRICE LP's

OVERSEAS 12" ALBUMS £2.00 for 1, £3.00 for 2, £3.50 for 3, £2.00 for 4 (Maximum cost £20.00)	7/10 CASSETTES £1.50 for 1, £1.75 for 2, £1.75 for 3, £2.00 for 4 (Maximum cost £20.00)
--	---

7/10 CASSETTES/CD's ship for 1st one, 9p each thereafter

ALD EON

HOW MANY SUGARS?

his latest single b/w **PARTY AGAIN** available on 7" and 12" (extended mix)

Paladin Records Release

Distributed by Virgin Records

PALES 103/12

"TODAY'S POP acts seem to rely more on make-up and hair spray than on musical ability. The unfortunate thing is that this kind of plastic music is being reflected in British soul music as well. People are releasing singles which are all image and gloss, abandoning funk for a so-called sophisticated sound. We're going to change all that."

Brave words indeed and no doubt not inaccurate when one surveys the amount of bland pop/soul to recently ascend the listings. Lesser mortals may be content to whinge, but not Gee Bello, former Light Of The World funkier and creator of The Team, currently causing major tremors on our dancefloors with the magnificent 'Wicky Wacky-Houseparty'.

According to Gee, the best way to counter the threat of gutless garbage cluttering up the charts forever (let's face it, if 'Clouds Across The Moon' was a soul record, I'm Gloria Hunniford) is to hit back with some authentically funky tackle.

"The whole point of 'Wicky Wacky' was to create a live kind of atmosphere, something spontaneous and exciting which would remind people of Seventies funk, when you knew who was playing.

"The record was done in one take, with musicians and real drums (something pretty rare today). Loads of British artists spend weeks and weeks perfecting their tracks, removing any elements of surprise.

"What you're left with is something very synthetic and lifeless, which I think is



incredibly boring, and judging by the way the record's selling, it looks like funk fans agree. We want to put the spunk back into funk and blow everything else away."

Such enthusiasm, though admittedly, not misplaced, is refreshing, and the record is currently scaling the national charts and giving the Hardcastles and Arringtons of this world a run for their money on the club charts. However, lest I am jumping the gun slightly,

may I be so bold as to backtrack for the benefit of younger readers who may not realise The Team is a reincarnated Light Of The World.

Having had incredible chart success with singles like 'I Shot The Sheriff', 'Time', 'London Town' and 'Swingin', The Boys In Blue met unnatural resistance from an uncooperative Radio One.

This frustration led to the band splitting into three ways: Incognito, Beggar And Co ("Somebody Help Me Out" was the most commercial piece of candyfloss we ever did," Gee admits) and a drastically pruned LOTW.

DESPITE THE boys all working on each other's projects, Gee stuck with the LOTW moniker with Nat Augustin and had moderate success with the underrated 'Ride The Love Train'. After that however, the combo slipped quietly from the public ear.

"Nat's an actor these days," explains Gee. "I've been working on my solo album in the States with the Gap Band, as well as working with Jays Williams," (who used to sing with the tiresome Style Council), "on a project called the Mighty Seven.

"'Wicky Wacky' only really happened because I finished the Mighty Seven session early, and seeing as the gear was there, I called in the boys and we just jammed for ten solid hours."

The boys in question are Tubbs (it's his painfully gruff voice that appears throughout) Baps, Breeze, Mel Gaynor and Don Doobay, all accomplished young men who all, coincidentally, featured in various LOTW set-ups. Quite simple really, isn't it?

"What really makes me laugh is that people are scared of doing anything rough these days. Everything has got to be so damn perfect. Funk is all about feeling and vibe, but most bands just get stuck in their own formulated rut.

"Bands take weeks over their singles and work with budgets which can run into tens of thousands of pounds. This record took ten hours and cost £250 to make. And it's better than the rest of the shit in the charts." All expense spared it seems.

I PUT to Gee that the rehashing of classic oldies — Fatback's 'Wicky Wacky', Fred Wesley's 'Houseparty' and a smidgeon of Kool And The Gang's 'Hollywood Swinging' in this case could be classed as sacrilege. What was the inspiration behind the covers?

"When I came back from the States I started going to London clubs and noticed all the hype surrounding the go-go thing. It seemed to be a raw kind of sound and was obviously a kind of reaction against over-careful slick dance music.

"On the other hand it seemed to draw all its influences from Seventies funk.

"Personally I found it all a little too contrived and so I thought that if this is the kind of stuff that people want to hear and dance to then they ought to be dancing to Seventies funk. I thought that the idea of a medley with such classic tracks was a great idea."

Meet The Team — the band that made a record for £250. And it's fab, says Damon Rochfort



LEGEND SPIRIT



● BRUCE SPRINGSTEEN AND THE E STREET BAND, St James's Park, Newcastle

BRITAIN IS a nation divided because of Bruce Springsteen and the E Street Band. On the one hand you have those who have seen him — a gibbering mass who have turned their ferocious enthusiasm for the Boss into the sort of religious zeal that makes the Ayatollah's version look like Andy Capp's sloth. They are known as Bruce Bores.

On the other hand you have the Others — those whose eyes glaze over when his name is mentioned — very much in the same way as finding a 'Watchtower' salesman on the your doorstep, being conned into answering those 'market research' questionnaires in the street only to find it's an insurance sales pitch or being told that Bagwash Moon Hubbard loves you and wants your 50p for his pamphlet on the secrets of life.

The Others can't understand why perfectly normal people should feel it their duty to convert them to the ways of this strolling player from Asbury Park. Or why the people of this septic isle should find a deep affinity with songs about driving around a stinking piece of road like the New Jersey Turnpike and consider it the new Eden.

But what really gets up the Others' collective nostrils is the masonic handshake of the Bruce Bore — the incantation delivered in a smug but sincere tone of "you've got to see him live".

EVEN IN a ludicrously large arena like Newcastle United's football ground, the power generated by the opening number — 'Born In The USA', an angry vision of post-Vietnam recession America — is not even hinted at in the recorded version. It had a vibrancy that tingled nerve endings, pumped adrenalin and energised every muscle. For the Bruce Bore it's like standing outside the ventilators of a bak-

ery on a bitterly cold morning — the air bathes the body in warmth while the smell of newly baked bread refreshes and comforts.

The fierce, addictive energy rush of a Springsteen concert is half the problem. The E Street Band are a typical American bar band who've got too good. If they played in a tiny club now, they'd probably disintegrate the molecular structure of the human body — as it is, in an arena, they merely blow your head off.

As in all the great bands — the result is far in excess of the individual elements. It's difficult to locate the power source of the E Street Band: to place it on the shoulders of the charismatic giant Clarence Clemons and his sometimes limited sax work is to do a great disservice to the filigree piano of 'Professor' Roy Bittan. Equally to put the muscular propulsion of drummer Max Weinberg above the steadiness and stealth of bassist Garry Tallent and organist Danny Federici would be an injustice.

What is clear is that Bruce Springsteen has a musical fighting force which operates with the smoothness of the pistons in a Rolls Royce engine while retaining a raw vigour.

The introduction of guitarist Nils Lofgren, a veteran of countless solo LPs and Neil Young tours, and singer Patti Scialfa has only strengthened the team — the former with some fretboard work that soared, particularly through 'Prove It All Night' and the latter providing welcome harmonies that have been sorely missed on previous tours.

But if Bruce has the best band in the world it must be said that he has given them some of the richest material in music to animate. To say that all his songs are about cars and girls is akin to calling Michelangelo an interior decorator, Nureyev a nice little mover and Sir Christopher Wren a housebuilder. It is also to miss Springsteen's dramatic portrayals and vignettes of dreams, hopes and fears, frustrations and tears, love and laughter and the full range of common human experience.

BRUCE

AT LAST! THE TRUTH ABOUT

11
U T B S. MIKE GARDNER PROBES THIS STRANGE RELIGIOUS CULT

on the Loose



WHILE SONGS like 'The River' and 'Racing In The Streets' can almost move you to tears as they chart the passage of time on a human relationship; he'll also show you the joyous side of memories with 'Glory Days' — here introduced with an hysterical monologue about why he choose the guitar rather than the pleasures of the sex — because his performance on stage lasts longer.

It's this self-deprecating humour that endears Springsteen to Bruce Bore and is an element that similarly adulated groups like U2 would do well to adopt in order to take the po-faceness out of their messages.

But while songs like his big beat version of 'Atlantic City' from his acoustic LP 'Nebraska' — charting the decay of the once great town — may have a particular resonance with the recession-hit people of Newcastle, it was his ability as a master showman and rock'n'roller that left the lasting impression.

Watching was Newcastle United football manager Jackie Charlton, who could not have witnessed scenes of such joyous abandon since he won the World Cup with England in 1966. Oh how he must have wished his present team could have inspired such enthusiasm in such a large crowd, while he danced and clapped like a kid at his first surprise birthday party.

While Bruce's first set would have done proud most rock bands — containing a breathtaking version of Jimmy Cliff's 'Trapped', a stinging 'Prove It All Night' with some awesome beasts of solos from Danny Federici, Nils Lofgren and Bruce, and a celebratory 'Thunder Road' — he merely carried on where he left off for the second half.

He kicked off with a triple volley of hits — 'Cover Me', 'Dancing In The Dark' and 'Hungry Heart' — before tearing the place down with a streamroller version of 'Cadillac Ranch'. Now the band was on overdrive. 'Downbound Train' made way for his almost hymnal love song and new single 'I'm On Fire' — a highlight of the evening, one of the many; before a hilarious 'hell and damnation' speech about the spiritual ecstasy to be had on the New Jersey Turnpike against the pleasures of the flesh' which livened up the ordinary 'Pink Cadillac'.

By the time he'd hit the traditional set piece of 'Rosalita' the energy expended by both group and audience could have launched 10 Space Shuttles. It was a helter skelter of fun, showbiz bravado and some nose-to-the-grindstone rocking as he climaxed with 'Born To Run', 'Bobby Jean', 'Ramrod' and a medley of 'Twist And Shout' and 'Do You Love Me?'.

The period after a Bruce Springsteen concert is the part a member of the Others sect enjoys most. The Bruce Bore can't regale them with claims that the Boss actually didn't take a plane to Britain but walked across the Atlantic because the BB has sung himself hoarse and is exhausted from all that dancing. But you can't fail to recognise that glazed look of satisfaction and that stupid smug grin.

There's only one way to understand it — you've got to see him live.

STING

L I V E I N P A R I S

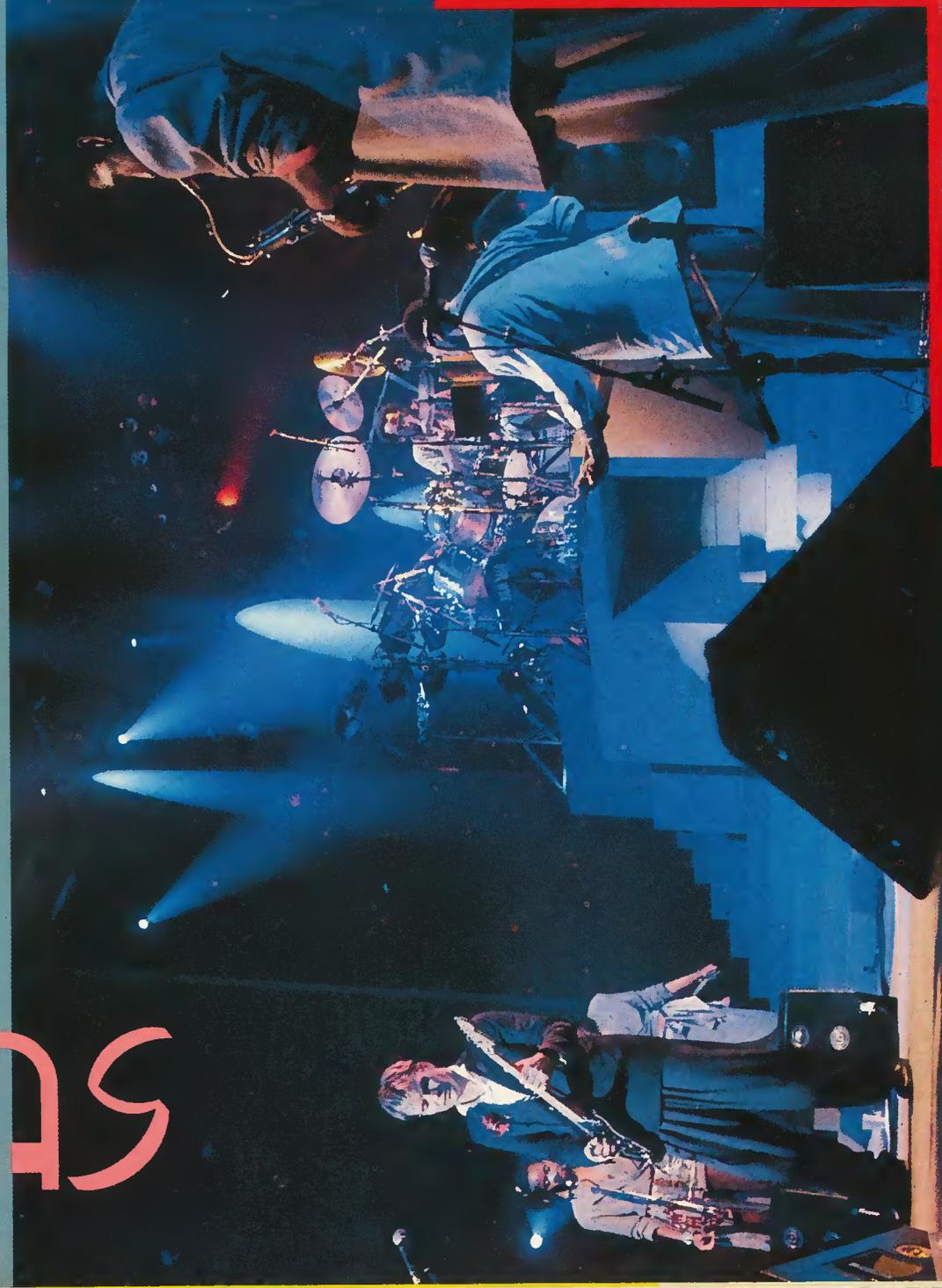


Photo: Paul Cox

● M O G A D O R THEATRE, PARIS

IT'S HARD to believe Sting when he says that his latest musical expedition isn't a "solo project." The live evidence is entirely to the contrary. Sting has gathered together some of the best jazz players around: Weather Report's Omar Hakim (drums), Miles Davis' bassist Darryl Jones, and Kenny Kirkland (keyboards) and Branford Marsalis (saxophones) from the highly rated Wynton Marsalis Band; but they've been kept on a tight leash.

But that's not to say it wasn't sparking entertainment of the highest order. From the opening number 'Shadows In The Rain' — a frantic amalgam of the obvious elements of the Police and jazz featuring a ferocious display of keyboards from Kenny Kirkland — the show didn't fail to hold the attention.

Sting played barely audible rhythm guitar and was content to allow his colleagues to show their talents within the tight confines of his songs.

New songs like 'Consider Me Gone' — a cool and languid work-out — and 'Fortress Around My Heart' — a typical piece of Sting melody and an insistent bass riff — contained all the hallmarks of his work with the Police but fleshed out with some outstanding musicianship from Omar Hakim and Branford Marsalis.

Old songs like 'Driven To Tears' and 'Bring On The Night' were given new accents with the beat easing the song along rather than driving it hard as in their original forms.

The highlights of the new songs were the slower numbers where the tight song construction was enhanced by the easy style of the band. 'We Work The Black Seam' — a song about the follies of Thatcherism and the death of the mining communities — was easily the most moving song of the night.

It was fuelled by a melody that wouldn't have been out of place played by a brass band, while capturing the restrained anger of 'Invisible Sun.'

'Children's Crusade' — a dreamy nursery rhyme about the exploitation of children

throughout the ages up to today's heroin epidemic — built up to an explosive soprano saxophone solo from Branford Marsalis. While 'Moon Over Bourbon Street' was a sparse jazz ballad in the style of Tom Waits.

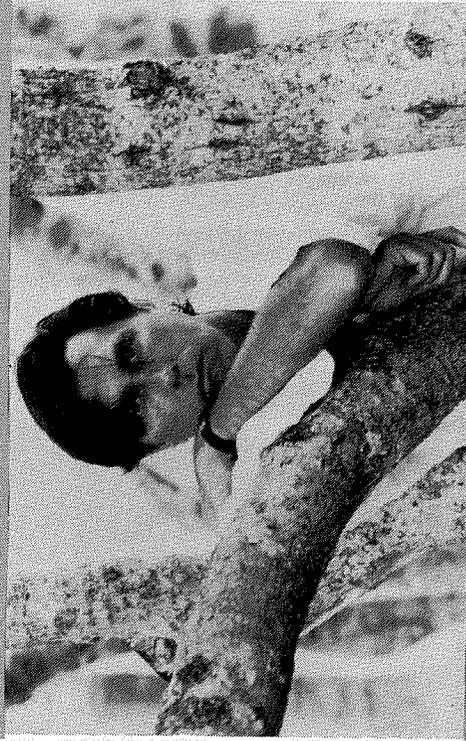
The comedy highlight was undoubtedly the inelegant entrance of a castle with a giant cardboard heart stuck in it during 'Fortress In My Heart'.

Obviously a joke from the road crew, the surprised Sting managed to refer to the original joke in the film 'This Is Spinal Tap' by saying "At least it wasn't Stonschengs."

Of course the evening wouldn't be complete without solo guitar and voice versions of 'Roxanne' — a song written in Paris — and 'Message In A Bottle', both breathtaking.

But the overall impression was one of restraint — either because Sting was exhausted having watched his girlfriend Trudie Styler giving birth that morning and conducting a press conference, or because it's a flaw inherent in the group's set up — it's hard to tell until he performs British dates around Christmas. ■ MIKE GARDNER

FORTHCOMING ATTRactions



B R Y A N F E R R Y

Hi, Slick's the name, Oil Slick, and I'm here to tell you about the marvellous crimes uncovered in next week's RECORD MIRROR. Find out about the case of BRYAN FERRY and the drooping quiff, the DAMNED and the great punk showdown, and MAI TAI and an inordinate amount of letter burning. All this plus DAVID GRANT, and the dangerous SISTER SLEDGE . . .

RECORD MIRROR where the pay off is pop!

T H E D A M N E D



Personal

ARE YOU SEEKING occultists, witches, circles, etc? Pen-friends in all areas and throughout USA/Worldwide. Stamp to: Baraka Secretary, The Golden Wheel, Liverpool L15 3HT

VENUS FRIENDSHIP CLUB introductions all area aged 18-80 free details please write to Venus 25 Wigeon Close, Thornton Cleveleys, Blackpool, Lancs FY5 2HN.

FOR EXCITING new dates with compatible partners (opposite sex!) contact: Intro Dating (RMR) 30 Baker Street, London W1, Tel 01-486 7889.

CASSETTE HIRE. Everything you always wanted to hear pop, classical, comedy, childrens tapes etc. Send now for details. Cassette Library, Freepost, Canterbury CT1 2BR.

WORKING HOLIDAYS anywhere in the world. Free travel, long or short term, great variety, good pay, SAE for brochure of opportunities. Kyloag Centre, Spinningdale Ardgay, Ross-shire, Scotland IV24 3AD.

JANE SCOTT for genuine friends, introduction to the opposite sex with sincerity and thoughtfulness. — Details: SAE to Jane Scott, 3 SOU, North Street Quadrant, Brighton, Sussex BN1 3GN.

PENFRIENDS — USA. Make lasting friendships through correspondence. Send age and interests for free reply. Harmony, Box 37955RM, Phoenix, Arizona 85069.

FRIENDS/MARRIAGE Postal intros all areas/ages. Write Orion, A3, Waltham, Grimsby.

MAKE FRIENDS WORLDWIDE through international correspondence. Details and sample photos free! Hermes-Verglag, Box 110660/R, Berlin 11, W. Germany.

HAPPY BIRTHDAY George O'Dowd. We're still with you! Love always. Marilynxxx.

GIRL SEEKS male pen-pals 20+. Box No 4483.

BORED SAILORS want girls aged 16-34 to write to while away, photos with letters. Box No 4485.

MALE 22 seeks mates 18/23 for friendship and socialising. East London/Essex. Box No 4486.

PENPAL MAG for Lonely people. Approval copy from:— Matchmaker, (a44) Chorley, Lancs.

INTERNATIONAL PENFRIENDS guarantees you penfriends worldwide. (SAE) PO Box 596, London SE25 6NH.

Birthdays Greetings

HAPPY BIRTHDAY GEORGE you're still in our hearts and thoughts, especially on 14th. Love and kisses from the "Other" Marilyn xxx.

MAUREEN NOLAN — Happy Birthday 14th June wishing you every success with the new single, lots of lot David, Leatherhead (135).

BOY GEORGE. Have a great Birthday on Friday. Your always in my heart George. All my Love Wendy MC2835 xxxxx.

BOY GEORGE. Happy Birthday baby, may God bless and protect you this and every day of your life. I love you and remain your loyal follower. Rebecca. MC2712.

BOY GEORGE. HAPPY BIRTHDAY! TONS OF LOVE ANDREAXXX.

BARRY MANILOW. All love and best wishes for June 17th from Blenheim Palace Association.

BOY GEORGE. A Big birthday cuddle to the best "Boy" in the world. Love, Elaine MC3450 and Sue MC2701 XXXXXX.

ANITA MUNDAY. Happy 19th Birthday, June 11th.

BOY GEORGE HAPPY 24TH BIRTHDAY. HOPE YOU ARE WELL AND HAPPY. MISSING YOU SO MUCH THIS YEAR. COME HOME TO ENGLAND SOON. ALL MY LOVE ALWAYS. MC2978.

Work Wanted

FEMALE DJ'S seeks work Clubs, Pubs even Ships or abroad considered Box No 4479

Disco For Sale

ICE STEREO Consul, projectors Strobo, Mirrorball etc 01-291 2022.

Record Fairs

BLACK MUSIC record fair Sunday 21.7.85, Clarendon, Hammersmith, London. Jazz, R+B, soul, Motown, Funk, African, Jamaican, admission £1 11am 0374 588070.

VISIT THE ORIGINAL COLLECTORS RECORD FAIRS

Now held at the famous Guildhall in Portsmouth Sunday 15th June from 10.00am. Admission £1.00. Students & OAPs 50p with pass. Thousands of collectors from all over the world have visited our Collectors Record Fair (as featured on Southern TV) always lots of rare records, cassettes & lots more plus Bar & Snacks available.

Details ring 01-659 7065
IT'S THE FAIR YOU CAN'T COMPARE.

MIDLAND RECORD CONVENTION Leicester YMCA. East St. Sat June 15th. The Big One for music fans & deletions based north of London. Two record Fairs under one roof. Upstairs: rock, pop, new wave, metal 70's & 80's etc. Downstairs 50s 60s Beat, rock n roll, Elvis, Beatles etc etc. Admission only a quid 10am-4pm. Only a few stalls left 0533 704090.

GLASSGOW — SUNDAY June 16th McLellan Galleries, Saughiehall Street, 11am-5pm 50p (10am — £1).

DUNDEE — SATURDAY June 15th Marryat Hall, City Square. 11am-5pm 40p (10am — £1).

BRIGHTON RECORDS FAIR Brighton Centre Kings Road, Brighton Sunday, 23rd June

Over 70 stalls
Everything for the record collector — records, books, magazines, videos, cassettes, pop posters, etc.

Admission 50p — 1pm to 5pm
Early admission £1.50 — 11am to 1pm
Future dates 1985 — 23th Aug, 3rd Nov.

SEVENTIES ROCK Record Fair, Sunday 16.6.85. Clarendon, Hammersmith, London. Glam-rock progressive, Electronics, Glitter, Heavy Metal Springsteen, Zappa, Bolan, Slade, Velvets, Maiden, Roxy, Yes, Abba, Bush, Bowie, Genesis, Hawkwind, Tull, Zep, Peelin, Floyd, Queen, Olivia, Quo, Purple, etc. Admission £1 11-4pm 0734 588070.

WYCOMBE, SATURDAY 15.6.85, Newlands Club, Octagon, Pre-entry £1 10am. 11-3pm 40p.

IPSWICH — SATURDAY 15th June, Manor Ballroom, St. Margarets Green — 9.30am-4.30pm.

VISIT BRITAIN'S 3rd INTERNATIONAL COLLECTORS RECORD FAIR Sunday July 21st

at the famous Hexagon in Reading, Berks, England
Open 10-4pm (pre-adm. 10-11am
£1.50) Adm £1.00

1000s of rare records, cassettes, magazines, record accessories & lots more for all types of collectors-rock-pop-country new wave etc. . . .

Stall/enquiries ring 01 659 7065 or
01 659 9834 (24hr service)

ORGANISED BY THE PEOPLE THAT
STARTED RECORD FAIRS IN BRITAIN

BIRMINGHAM — SATURDAY June 22nd — Central Hall, Corporation Street. 11am-5pm 50p (10am — £1).

BRIGHTON SUNDAY JUNE 23RD. Brighton Centre. 1pm-5pm 50p (11am-1pm £1.50).

Official Top Of The Pops!

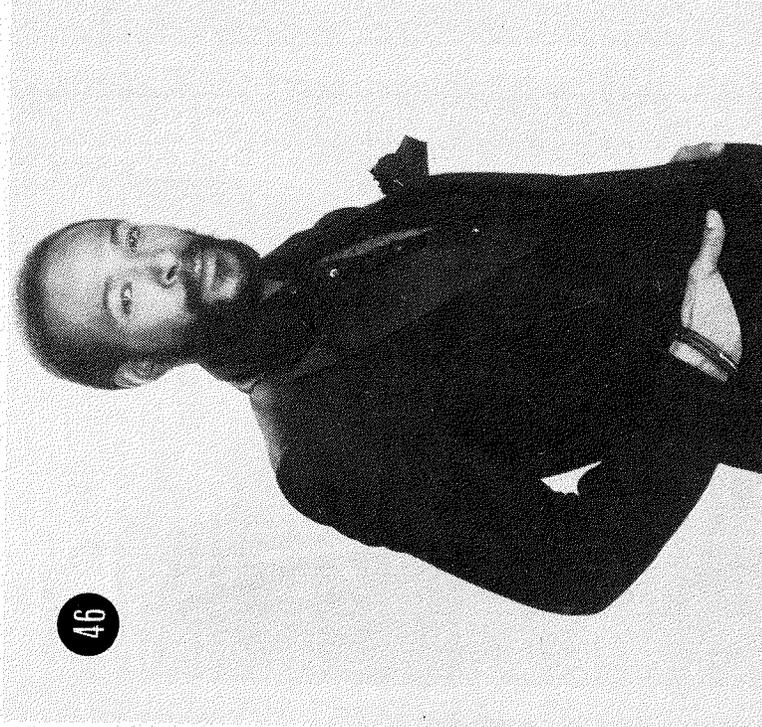
Radio One Charts
compiled by Gallup
Week ending June 15, 1985

UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	1	1	BOYS AND GIRLS, Bryan Ferry, EG EGPL62
2	2	4	OUT NOW, Various, Chrysalis/MCA
3	4	3	NOW DANCE, Various, EMI/Virgin
4	3	4	BROTHERS IN ARMS, Dire Straits, Vertigo ☆
5	6	1	BORN IN THE USA, Bruce Springsteen, CBS ☆
6	5	9	OUR FAVOURITE SHOP, Style Council, Polydor □
7	7	5	BEST OF THE 20TH CENTURY BOY, Marc Bolan And T Rex, K-tel ○
8	8	16	NO JACKET REQUIRED, Phil Collins, Virgin ☆
9	6	10	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆
10	7	15	HITS 2, Various, CBS/WEA ☆
11	11	10	GO WEST, Go West, Chrysalis □
12	10	6	BE YOURSELF TONIGHT, Eurhythmics, RCA
13	14	5	BEST OF EAGLES, Eagles, Asylum ○
14	12	8	VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC ○
15	16	4	SHAMROCK DIARIES, Chris Rea, Magnet
16	15	11	THE SECRET OF ASSOCIATION, Paul Young, CBS ☆
17	18	6	FLAUNT THE IMPERFECTION, China Crisis, Virgin
18	25	5	WEST SIDE STORY, Bernstein/Te Kanawa/Carreras, Deutsche Grammophon
19	13	4	LOW LIFE, New Order, Factory
20	24	2	ROMANCE, David Cassidy, Arista 206983 ○
21	23	16	RECKLESS, Bryan Adams, A&M □
22	17	9	THE MAN — BEST OF ELVIS COSTELLO, Elvis Costello, Telstar
23	40	6	SUDDENLY, Billy Ocean, Jive
24	21	35	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit ☆
25	78	11	THE RIVER, Bruce Springsteen, CBS ☆
26	31	31	ALF, Alison Moyet, CBS ☆ ☆
27	69	8	BORN TO RUN, Bruce Springsteen, CBS ○
28	53	2	KATRINA AND THE WAVES, Katrina And The Waves, Capitol
29	20	11	THE POWER STATION, Power Station, Parlophone
30	27	51	PRIVATE DANCER, Tina Turner, Capitol ☆
31	34	7	AROUND THE WORLD IN A DAY, Prince And The Revolution, Warner Brothers □
32	28	31	MAKE IT BIG, Wham!, Epic ☆ ☆
33	19	6	MR BAD GUY, Freddie Mercury, CBS □
34	32	47	DIAMOND LIFE, Sade, Epic ☆ ☆
35	—	1	THE CAT IS OUT, Judie Tzuke, Legacy LLP102
36	22	4	YOUTHQUAKE, Dead Or Alive, Epic □
37	60	3	DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen, CBS
38	41	12	CHINESE WALL, Philip Bailey, CBS
39	37	32	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ☆
40	38	30	GETTING SENTIMENTAL, Madonna, Sire □
41	35	7	LIKE A VIRGIN, Madonna, Sire □
42	—	1	FACE VALUE, Phil Collins, Virgin V2185
43	36	13	DREAM INTO ACTION, Howard Jones, WEA □
44	44	33	THE UNFORGETTABLE FIRE, U2, Island ☆
45	29	5	STREET SOUNDS ELECTRO 7, Various, Streetsounds
46	—	1	DREAM OF A LIFETIME, Manvin Gave, CBS CBS26239
47	26	3	SHAKEN AND STIRRED, Robert Plant, Es Paranza
48	42	48	PURPLE RAIN, Prince And The Revolution, Warner Bros ☆
49	39	9	SO WHERE ARE YOU, Loose Ends, Virgin
50	44	81	UNDER A BLOOD RED SKY, U2, Island ☆
51	52	13	ANDREW LLOYD WEBBER REQUIEM, Domingo/Brightman/Maazel/Eco, HMV □
52	46	86	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
53	—	1	THE FIRST BORN IS DEAD, Nick Cave And The Bad Seeds, Mute STUMM21
54	45	4	ON A STORYTELLER'S NIGHT, Magnum, FM
55	43	50	ELIMINATOR, ZZ Top, Warner Bros ☆ ☆
56	57	2	VITAL IDOL, Billy Idol, Chrysalis
57	49	21	HITS OUT OF HELL, Meat Loaf, Epic □
58	30	4	BROTHER WHERE YOU BOUND, Supertramp, A&M
59	48	9	MOVE CLOSER, Phyllis Nelson, Carrere
60	—	1	WATCHING YOU WATCHING ME, Bill Withers, CBS CBS26200
61	—	1	THE WILD, THE INNOCENT AND THE E STREET SHUFFLE, Bruce Springsteen, CBS CBS32363
62	50	10	ROSE MARI SINGS JUST FOR YOU, Rose Marie, A1
63	56	8	LOVE NOT MONEY, Everything But The Girl, blanco y negro
64	—	1	AS THE BAND TURNS, Atlantic Starr, A&M AMA5019
65	93	12	THE HURTING, Tears For Fears, Mercury ☆
66	71	3	REAL TO REEL, Marillion, EMI
67	—	1	GREETINGS FROM ASBURY PARK, Bruce Springsteen, CBS CBS32210

58	3	3	ALEXANDER O'NEAL, Alexander O'Neal, Tabu
59	66	21	THE UPS AND DOWNS, Stephen Tinton Durfy, 10 Records
60	70	21	TROPICO, Pat Benatar, Chrysalis
61	77	32	STOP MAKING SENSE, Talking Heads, EMI
62	72	67	THE COLLECTION, Ultravox, Chrysalis ☆ ☆
63	73	99	NO PARLEZ, Paul Young, CBS ☆ ☆
64	67	25	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar □
65	74	95	IRON MAIDEN, Iron Maiden, Feme FA4131211
66	75	80	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
67	77	68	WE ARE THE WORLD, USA For Africa, CBS
68	78	64	FANTASTIC, Wham!, Innervision ☆
69	79	73	HATFUL OF HOLLOW, Smiths, Rough Trade □
70	80	47	THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA ☆ ☆
71	81	—	NEBRASKA, Bruce Springsteen, CBS CBS25100
72	82	—	EMERGENCY, Kool And The Gang, De-Lite DSR6
73	83	—	WAR, U2, Island
74	84	3	AGENT PROVOCATEUR, Foreigner, Atlantic ☆
75	85	26	VIRGINS AND PHILISTINES, Colour Field, Chrysalis
76	86	55	ALCHEMY, Dire Straits, Vertigo ☆
77	88	4	LEGEND, Bob Marley And The Wailers, Island ☆
78	67	94	YOU'RE UNDER ARREST, Miles Davis, CBS CBS26447
79	87	3	AN INNOCENT MAN, Billy Joel, CBS ☆ ☆
80	90	87	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland
81	91	61	MASSIVE, Various, Virgin
82	92	100	BEVERLY HILLS COP, Original Soundtrack, MCA
83	93	92	QUEEN GREATEST HITS, Queen, EMI ☆ ☆
84	94	—	TONIGHT, David Bowie, EMI America DB1
85	72	26	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA WX7
86	85	26	MAKIN' MOVIES, Dire Straits, Vertigo 6359034
87	70	28	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ☆
88	97	79	ROCK ME TONIGHT, Freddie Jackson, Capitol
89	99	85	LEGEND, Clannad, RCA □
90	99	75	ARENA, Duran Duran, Parlophone ☆

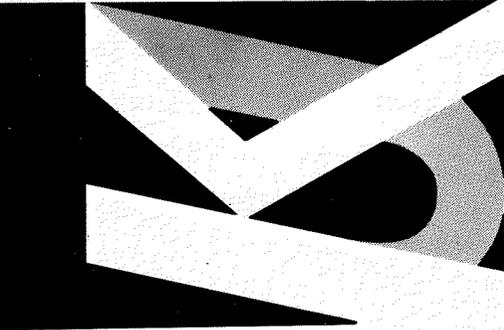
☆☆ Triple Platinum (900,000 sales) ☆☆ Double Platinum (600,000 sales) ☆ Platinum (300,000 sales) □ Gold (100,000 sales) ○ Silver (60,000 sales)



46

MUSIC VIDEO

1	—	THE MAN, Elvis Costello, Palace/PVG
2	2	BESERKER TOUR, Gary Numan, Peppermint/Guild
3	1	LIVE IN RIO, Queen, PMI
4	3	THE FIRST CHAPTER, Bronski Beat, Polygram
5	6	THE VIDEO, Wham!, CBS/Fox
6	5	THE VIDEO SINGLES, Paul Young, CBS/Fox
7	4	BEHIND THE IRON CURTAIN, Iron Maiden, PMI
8	11	FIRST STING, the Scorpions, PMI
9	18	SHOWBIZ AROUND, China Crisis, Virgin/PVG
10	8	"UNDER A BLOOD RED SKY", LIVE AT REDROCK, U2, Virgin
11	12	HIT'S OUT OF HELL, Meat Loaf, CBS/Fox
12	9	ALL NIGHT LONG, Lionel Richie, RCA/Columbia
13	7	THE BEATLES: LIVE, PMI
14	14	MORE END OF THE ROAD, Status Quo, Videoforn
15	10	THE VIDEO EP, Madonna, Warner Music
16	17	THIS IS MY NIGHT, Chaka Khan, Virgin/PVG
17	19	THE WORLD WE LIVE IN/LIVE IN HAMBURG, Depeche Mode, Virgin
18	17	LIVE AT PERKIN'S PALACE, Phil Collins, PMI
19	13	THE NIGHTMARE CONCERT, Elton John, Vestron/PVG
20	—	THE HITS VIDEO, CBS/Fox



Official Top Of The Pops/

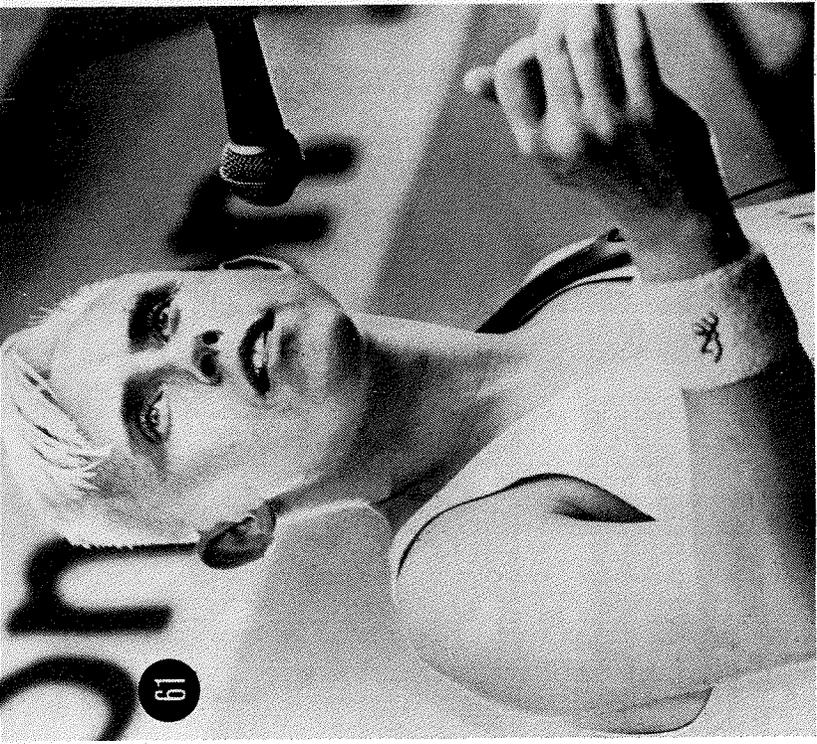
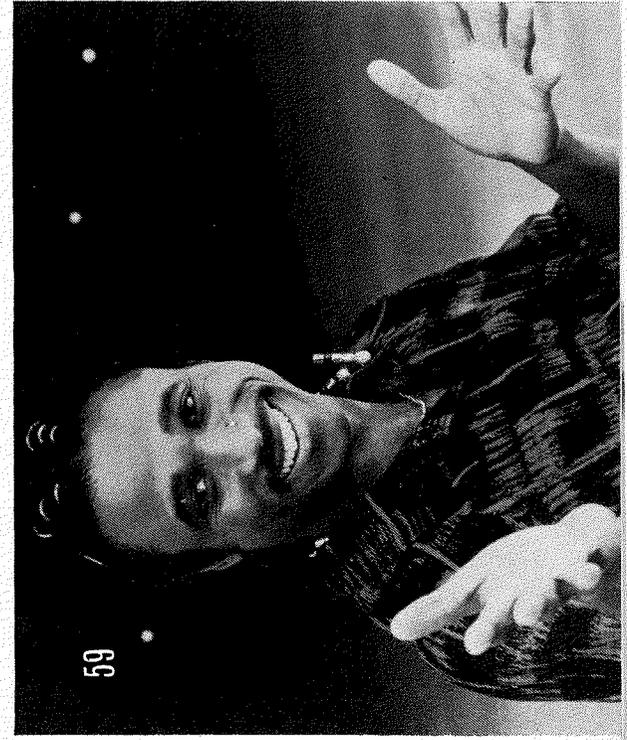
Radio One Charts

compiled by Gallup

Week ending June 15, 1985

UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST AND SONG
1	4	3	YOU'LL NEVER WALK ALONE, Crowd, Spartan
2	3	5	KAYLEIGH, Marillion, EMI
3	1	7	19: Paul Hardcastle, Chrysalis □
4	9	6	SUDDENLY, Billy Ocean, Jive
5	6	6	OBSESSION, Animotion, Mercury
6	2	5	A VIEW TO A KILL, Duran Duran, Parlophone
7	5	5	OUT IN THE FIELDS, Gary Moore And Phil Lynott, 10 Records
8	10	6	THE WORD GIRL, Scritti Politti, Virgin
9	25	2	CRAZY FOR YOU, Madonna, Geffen
10	16	4	HISTORY, Mai Tai, Virgin
11	29	3	FRANKIE, Sister Sledge, Atlantic
12	8	7	WALKING ON SUNSHINE, Katrina And The Waves, Capitol
13	22	6	CHERISH, Kool And The Gang, De-lite
14	14	5	ICING ON THE CAKE, Stephen 'Tintin' Duffy, 10 Records
15	19	7	ALL FALL DOWN, Five Star, Tent
16	35	2	JOHNNY COME HOME, FYC (Fine Young Cannibals), London
17	12	6	CALL ME, Go West, Chrysalis
18	7	8	LOVE DON'T LIVE HERE ANYMORE, Jimmy Nail, Virgin
19	23	2	LOVING THE ALIEN, David Bowie, EMI America
20	47	2	BEN, Marti Webb, Starblend
21	21	7	DUEL, Propaganda, ZTT
22	11	11	RHYTHM OF THE NIGHT, DeBarge, Gordy
23	14	4	I'M ON FIRE/BORN IN THE USA, Bruce Springsteen, CBS A6342
24	37	1	PAISLEY PARK, Prince, Warner Bros
25	17	17	MOVE CLOSER, Phyllis Nelson, Carrere □
26	13	6	SLAVE TO LOVE, Bryan Ferry, EG
27	15	9	I FEEL LOVE (MEDLEY), Bronski Beat And Marc Almond, Forbidden Fruit
28	27	4	SO IN LOVE, Orchestral Manoeuvres, Virgin
29	18	6	SHAKE THE DISEASE, Depeche Mode, Mute
30	42	3	AXEL F, Harold Faltermeyer, MCA
31	24	8	THINKING ABOUT YOUR LOVE, Skipworth And Turner, Fourth And Broadway
32	44	2	IF YOU LOVE SOMEBODY SET THEM FREE, Sting, A&M
33	20	8	FEEL SO REAL, Steve Arrington, Atlantic
34	40	5	WALKING ON THE CHINESE WALL, Philip Bailey, CBS
35	26	6	MAGIC TOUCH, Loose Ends, Virgin
36	31	9	I WAS BORN TO LOVE YOU, Freddie Mercury, CBS
37	46	3	KING IN A CATHOLIC STYLE (WAKE UP), China Crisis, Virgin
38	32	9	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin
39	34	4	GARY NUMAN LIVE EP, Gary Numan, Numa
40	30	6	GET IT ON, Power Station, Parlophone
41	43	4	SHE SELLS SANCTUARY, Cult, Beggars Banquet
42	41	4	EL VINO COLLAPSO, Black Lace, Flair
43	49	3	HEAVEN, Bryan Adams, A&M
44	38	4	ACT OF WAR, Elton John and Millie Jackson, Rocket EJS8
45	56	2	LAURA, Nick Heyward, Arista
46	28	6	WALLS COME TUMBLING DOWN, Style Council, Polydor
47	50	3	SEX MACHINE, James Brown, Boiling Point
48	39	3	FREE YOURSELF, Untouchables, Stiff
49	55	11	BUTTERCUP, Carl Anderson, Streetwave



50	48	5	REMEMBER I LOVE YOU, Jim Diamond, A&M
51	36	12	EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears, Mercury
52	71	2	SHADOWS OF THE NIGHT, Pat Benatar, Chrysalis PAT2
53	64	2	SECRETS IN THE STREET, Nils Lofgren, Towerbell
54	64	2	A BAD TOWN, Big Sound Authority, MCA
55	60	2	YOU TRIP ME UP, Jesus And Mary Chain, blanco y negro
56	57	3	IT AIN'T FAIR, Edwin Starr, Hippodrome
57	66	2	THE MORE THEY KNOCK THE MORE I LOVE YOU, Gloria D Brown, 10 Records
58	33	5	WE ALL FOLLOW MAN UNITED, Manchester United, Columbia
59	—	1	YOU DON'T NEED A REASON, Galaxy featuring Phil Fearon, Ensign EN'517
60	63	3	WICKI WACKY HOUSE PARTY, Team, EMI
61	—	1	ALL MY LOVE (ASK NOTHING), Spear Of Destiny, Epic/Burning Rome A6333
62	41	8	RAGE TO LOVE, Kim Wilde, MCA
63	45	4	LET IT SWING, Bobbysocks, RCA
64	—	1	LAST TIME FOREVER, Squeeze, A&M AM255
65	—	1	MONEY'S TOO TIGHT (TO MENTION), Simply Red, Elektra EKR9
66	—	1	SAVE YOUR LOVE (FOR #1), Rene and Angela with Kurtis Blow, Club JAB14
67	54	6	ROMANCE (LET YOUR HEART GO), David Cassidy, Arista
68	—	1	KNOCKING AT YOUR BACK DOOR, Deep Purple, Polydor POSP749
69	—	1	YOU'RE MY HEART YOU'RE MY SOUL, Modern Talking, Magnet MAG277
70	—	1	VANITY KILLS, ABC, Neutron NT109
71	—	1	LIVE IS LIFE, Opus, Polydor POSP743
72	—	1	MY TOOT TOOT, Denise LaSalle, Epic A6334
73	58	4	THE PERFECT KISS, New Order, Factory
74	61	4	SPECIAL PAUL HARDCASTLE MIX, Ian Dury And The Blockheads, Stiff
75	—	1	RAIN FOREST, Paul Hardcastle, Bluebird/10 BR15

THE NEXT 25

76	94	WILD HEARTS, Roy Orbison, ZTT
77	93	WAYS TO BE WICKED, Lone Justice, Geffen
78	—	OUT OF TOUCH, Daryl Hall and John Oates, RCA PB49967
79	—	COVER ME, Bruce Springsteen, CBS A4662
80	85	WHERE OUR LOVE BEGINS, David Grant, Chrysalis
81	—	ROCK ME TONIGHT (FOR OLD TIME'S SAKE), Freddie Jackson, Capitol CL358
82	89	LET ME BE YOUR EVERYTHING, Touch Of Class, Atlantic
83	—	COULD IT BE I'M FALLING IN LOVE, David Grant and Jaki Graham, Chrysalis GRAN6
84	88	THE BIG KISS, Thereza Bazar, MCA
85	—	I WANT YOU (ALL TONIGHT), Curtis Hairston, Pretty Pearl PB40169
86	83	THE LADY DON'T MIND, Talking Heads, EMI
87	—	A PHYSICAL PRESENCE (EP), Level 42, Polydor POSP746
88	—	HOT FOR TEACHER, Van Halen, Warner Bros W9199
89	87	CELEBRATE YOUTH, Rick Springfield, RCA
90	90	BILLY, King Kurt, Stiff BUY223
91	90	LOVE IS A BATTLEFIELD, Pat Benatar, Boiling Point
92	97	SMUGGLER'S BLUES, Glen Frey, BBC RESL170
93	97	ANGEL, Everything But The Girl, blanco y negro
94	91	WATCHING YOU, JoAnna Gardner, Boiling Point
95	—	IS THIS LOVE, Chris Cameron, Steinar STE765
96	84	BLACK MAN RAY, China Crisis, Virgin
97	95	COCAN'T YOU SEE, Vicious Pink, Parlophone
98	—	IRRESISTIBLE, Steve Harley and Cockney Rebel, RAK RAK383
99	—	HOTEL CALIFORNIA, Eagles, Asylum
100	—	FRIENDS, David Essex, Lamplight LAMP1

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

by Alan Jones

THE STYLE Council's second album 'Our Favourite Shop' showed the former incumbents, **Dire Straits**, a clean pair of heels last week, debuting at number one on the album chart.

'Our Favourite Shop' is lyrically the gloomiest album of the year, with little relief from the band's increasingly political stance, though seductively lightweight and cheerful on an instrumental level.

The Style Council recorded well over 20 songs in making 'Our Favourite Shop', 14 of which, including the instrumental title track, made the album.

Their previous offering, 'Cafe Bleu', which reached number two in the chart, was less political, and littered with instrumentals. But Paul Weller's much professed affection for the non-vocal form — he admits to wanting to do an album of instrumentals — took a back seat this time.

Weller's increasing commitment to socialism is doing his career no harm. **The Jam** had just one number one album in eight



STYLE COUNCIL'S Paul Weller (right) and Mick Talbot contemplate their eight single hits

attempts (1982's 'The Gift'), while the Style Council have turned the trick on only their second outing.

Now, two years into his career as chairman of the Style Council, Weller can also look back on an unbroken string of eight top 20 hits,

while his former colleagues, **Bruce Foxton** and **Rick Buckler**, have struggled to keep their careers afloat. I receive many requests to feature the Style Council in *Chartfile* but somehow their exploits don't often lend themselves to his column's pursuit of the trivial.

However, for Jools and Jez, from Barnet, and their pals, here's a reminder of the Council's hit singles, a checklist of superior pop n' soul to gladden the heart — if, that is, you ignore the lyrics: 'Speak Like A Child' (highest position number four, eight weeks on chart), 'Money-Go-Round' (number 11, six weeks), 'Long Hot Summer/Paris Match' (number three, nine weeks), 'A Solid Bond In Your Heart' (number 11, eight weeks), 'My Ever Changing Moods' (number five, seven weeks), 'Groovin' ('You're The Best Thing/Big Boss Groove') (number five, eight weeks), 'Shout To The Top' (number seven, eight weeks) and 'Walls Come Tumblin' Down!' (number six, six weeks to date) . . .

Errors and omissions from previous years appear to have been eradicated, but new errors have, inevitably, crept in, as in the table of acts who've gone 15 years or more between hits. This fails to mention **Glenn Miller**, who should be second, having posthumously experienced a gap of nearly 22 years between chart appearances. With such a wealth of information, though, it's surprising there are so few errors, and 'British Hit Singles' remains an invaluable tool for both amateur and professional alike.

THE SAME it true of 'The Billboard Book of American Top 40 Hits' (Guinness, £9.95), written by **Joel Whitburn**, America's foremost authority on charts, whose personal record collection includes every one of the 7,269 records listed here.

It's a sound piece of statistical research, like 'British Hit Singles', fleshed out with over 300 photographs — most captioned with trivial nuggets of information — and a small, but fascinating, statistical section. Whitburn further identifies million sellers, instrumentals, Christmas songs and novelties, and throws in descriptions of many acts. It's especially fascinating to see the enormous number of hits accrued by **Bobby Vinton** (30), **Sam Cooke** (29) and others who never enjoyed the same kind of success on this side of the Atlantic, and Whitburn's own list of the top 100 records of the last 30 years based on chart performance. Top US disc jockey **Gary Owens** says that this book has "made him two inches taller, 10 pounds lighter and a better dancer". Don't expect it to do the same for you. But prepare yourself for hours of enjoyable browsing . . .

THE FIFTH edition of 'British Hit Singles' (Guinness, £6.95) has just been published, and chronicles the 10,339 hits and 2,991 hit makers who have gained chart recognition since 1952.

It is illustrated with over 200 rare pictures, and includes an expanded statistical section that answers such matters of national importance as which records have made the biggest jump in the chart to reach number one, (**Captain Sensible**'s 'Happy Talk' is top for moving from 33 to 1), and what act has had most hits (**Presley** — 106), and explains why the **Adicts**, **Angelwitch**, **Dayton** and **Grand Prix** share the chart's least enviable distinction.

I N B R I E F

DIRE STRAITS' 'Brothers In Arms' is no longer number one here, but it is a major success all over the world. It had reached number one in seven different countries at the last count and threatens to replace their last studio offering, 1982's 'Love Over Gold', as their biggest chart hit worldwide. The latter was number one in 16 countries, and number two in four others. It's not all plain sailing for 'Brothers In Arms' however. In Germany, where the group's 'Communiqué' was the first album ever to debut at number one, 'Brothers In Arms' is struggling to overtake local upstarts **Modern Talking** whose 'First Album' contains their two massive Eurohits 'You're My Heart, You're My Soul' and 'You Can Win If You Want' . . . **David Bowie** just loves those aliens. Notwithstanding critical mailings for his acting, he's just signed to appear in one of only two human roles in Jim 'Muppets' Henson's forthcoming movie 'Labyrinth', a science fantasy that will be released next summer.

Bowie will also write the songs . . . The 100,000 who attended **Bruce Springsteen**'s triumphant concert at Slane Castle in Ireland was the largest gathering yet at a gig by the Boss, topping the 50,000 who saw him at Melbourne in April . . . Latest figures in US trade weekly 'Variety' show that celebrated composer **John Williams** has scored six of the seven top-grossing movies of all time. Total box-office takings for the movies in North America alone top \$1 billion. Williams missed out only on 'Ghostbusters', which boasted a multi-composer soundtrack, though most who've seen it can only remember **Ray Parker Jr**'s title theme. This has, apparently, made him over £2 million richer. Incidentally, reports elsewhere that the single 'Ghostbusters' has sold a million copies in Britain are untrue, though it has topped 936,000 sales . . . Finally, **Style Council** completists should note that the cassette version of 'Our Favourite Shop' includes a 38-minute interview with **Weller** and **Mick Talbot**, conducted by **Gary Crowley**, which reveals nothing of any consequence, and given the choice, we strong urge you to opt for the LP for its gatefold sleeve, which features numerous artefacts that have influenced Messrs Weller and Talbot, and provides more of an insight than the interview.

+DATES



THE APOLLO THEATRE, HARLEM, NEW YORK SOMETHING SPECIAL. A peculiar culture clash, perhaps, but an event most definitely. Whoever permed the unlikely combination of christening the reopening of Harlem's celebrated Apollo Theatre — *the* most important black venue ever — with those benevolent stadium popsters Hall 'n Oates must surely be the odd few pence short of the shilling. Loopy, yes — but also inspired.

For Hall and Oates at the Apollo were magnificent, reveling in the intimacy of the type of theatre forsaken years ago in favour of 20,000-seater basketball halls (the Apollo is much more compact than yer average Odeon). Daryl Hall, the blond, gangly Dutchman, could barely contain his fits of gleeful giggles at actually being able to see his audience and hold bantering conversations as the requests flew to and fro.

It was a decisive U-turn away from the path to white rock supremacy back to their roots in black Philadelphia vocal R 'n' B outfits and a concert that is likely to change their whole approach to playing what has always been (in the grooves at least) a very soulful music.

And that soul won through. A predominantly black audience were treated to the simple pleasure of Hall and Oates' Greatest Hits — an hour of polished gems, not a faulty piece among them.

And if that had been all it would have been more than enough. But it wasn't all . . . for after a brief break the conquering twosome emerged again arm in arm with a brace of musical icons — Eddie Kendricks and David Ruffin from the original Temptations (the inspiration from which all Daryl Hall's work has sprung) and as they kicked into the four part harmonies of some Tempts tunes it was, y'know . . . sublime.

With Daryl and John openly laughing with pleasure as the four unlikely crooners stepped through a soft-shoe set of typical cool moves, 'Get Ready', 'My Girl' and a host of other snatches tripping off the tongues, Kendricks revelling in the adulation of the front rows, the evening drew to a close on an ecstatic note.

■ GRAHAM K SMITH



Photo: Denis O'Regan