

NICK HEYWARD: MY FAVOURITE WOMEN

Rolling Stone

JUNE 29, 1985 45p

WOMACK & WOMACK
SPEAR OF DESTINY
HALL & OATES
KID CREOLE
REDSKINS

VICE
CLARKE
the odd couple
PAUL
QUINN





Photo: Eugene Adebari

PICTURED
ON a shopping outing to Tesco's in Neasden are Grace Jones, Tanya Roberts and a host of Duranies, off to spend some of their cash from Bond movie 'A View To A Kill'.

Tanya was a bit miffed because the lads were late after spending so much time putting their make up on. They're wearing even more than she does these days.



Photo: Paul Andrews

VIVE LA revolution... all change at Bronski Junction and re-wind to the nineteenth century for Jimmy Somerville's new band... Communards. Yup, Jim and partner, Richard Cole have shunned the hi-tech gloss of modern pop for the raw spirit of the Paris Commune, 1870s style.

The Paris Commune? Communards? Readers of the League Of Gentlemen can look forward to an explanation of said historical phenomenon's impact on the development of proletarian revolutionary consciousness, but for now, heck, you wanna know about the Communards' debut gig at the Body Rok in Paris. Well, it was jolly good, but as yet, the boys have failed to pile any barricades around their stage set. Oh la la...

▲ ▲ ▲ JUST HORSEING around. Instead of booking Stringfellows or the Roof Garden to launch their mane attraction 'Crush', OMD decided the media deserved a bit of fresh air and took 'em down to Windsor Races.

Andy and Paul even sponsored their own race, The Orchestral Manoeuvres Handicap Stakes, and laid on some pretty good nosh. Among the revellers were members of China Crisis, David 'Kid' Jensen and chubby Mike Read, looking as if a quick trot around the race course would have done him a lot of good.

Na, na, na, na, hay hay.



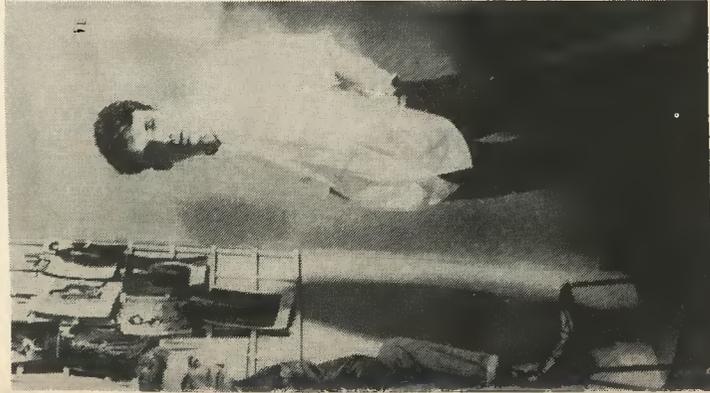
MUCH MORE of this wet weather and you'll be wanting something to do on those wet nights in. Well we've got just the thing, 10 copies of Mike Read's Pop Quiz Game to give to the first 10 quizzers to answer these intelligence teasers correctly.

- 1) Who is the lead singer of Marillion: a) Dog... b) Fish... c) Gerbil...?
- 2) Jimmy Somerville recently left which band: a) Tears For Fears... b) Iron Maiden... c) Bronski Beat...?
- 3) Motorhead's Lemmy is teaming up with a) Diana Ross... b) Glenys Kinnock... c) Samantha Fox...?

Just send your answers along with your name and address on a postcard to RECORD MIRROR QUIZ GAME COMPETITION, Greater London House, Hampstead Road, London NW1 7QZ. The closing date is Monday July 8.



Photo: Joe Shutter



GLASWEGIANs — ALL over six foot, quite hard. Straightforward, firm and good-looking. Dressing up means sporting Doc Martens. A combo name of Hipsway answer this description; the attached photo fit shows Skin, Harry, Tim, Simon and Johnny, not necessarily in that order. Johnny was an Altered Image, and Hipsway formed the day they split.

Last August they signed to Phonogram and took a wee while recording before giving anything away. Almost a year later, 'The Broken Years' is their jauntily distinctive debut single. Skin says: "It's a real dance record. All our stuff is dance orientated but harder in rock terms." It features a doff of the cap to Talking Heads ("tongue-in-cheek, without being kitsch"), who could well be their biggest influence. They've had a gentle build-up and won't feel like a proper band until they've played live — which they will be doing lots of soon. Hipsway would like to be compared favourably to Echo, the Heads, even Blondie. "We'd like to end up like Simple Minds and U2," concludes Skin. "We admire the way people look at those bands."



■ YOU'VE HAD the Kemp brothers, the Jacksons, even the Osmonds. Now meet the McCormick brothers — the latest in a long line of exciting musical siblings. Neil and Ivan McCormick form the nucleus of Shook Up! — a new band from Dublin, ready, willing and able to thrill you with their sharp pop sounds.

With Neil on vocals and Ivan on guitar, they have now been joined by regular bass, drums and keyboards to produce a tight, dance orientated rock sound that bursts with NRG. Two years ago, they came to London after forming the band Yeah Yeah. With record companies sniffing around excitedly, they decided to bide their time and perfect their craft. The result is **Shook Up!** and mega success approacheth. Definitely NOT to be missed.

X INDEX



● CAN IT be the same man? The Jeff Lorber of current dance monsters 'Best Part Of The Night' and 'Step By Step' certainly sounds but a distant relative of the old 'Wizard Island' man. "We're not calling it the Jeff Lorber Fusion anymore," he admits. "But we're still doing a lot of fusion. I really enjoy both."

'Best Part' features the voice of Gavin Christopher, one of the original members of Rufus who co-wrote 'Once You Get Started'. Jeff meantime ekes out his meagre income (tee hee) with session work on Richard Perry's two new productions, the next Jeffrey Osborne and Patti LaBelle albums, and the solo Maurice White set.

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■ Cover photography by IAN HOOTON

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record



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

WHAM! IN HYDE PARK?

● **PSST, WE** hear a hot little rumour that Wham! are planning a concert in London's Hyde Park during the summer. More details we hope will follow soon.

In August Wham! are off to the States and Canada playing six baseball stadiums, so the Hyde Park show could be a warm up for these. Wham! will be playing to audiences of 60,000 in Toronto, Los Angeles, San Francisco, Dallas and Philadelphia.

Tickets for Wham!'s Miami date have already sold out, and in Los Angeles 35,000 tickets were sold in one day. Ticket demand is said to be greater than it was for Bruce Springsteen and the Jacksons. Woweeeee.

● **US FUNKATEERS** Cameo release their single 'Attack Me With Your Love' on July 5. The 12 inch features an extended club remix of 'Attack Me With Your Love', while the B-side has a much sought after rap version of 'She's Strange'.

THEY'RE OFF and running. Galloping down the home straight come Eurythmics closely followed by Animation, the Untouchables and those dark horses Wham!. Just what will be up to in the summer? **RECORD MIRROR**, a racing cert.



ANGELIC EURYTHMICS

■ **EURYTHMICS RELEASE** their single 'There Must Be An Angel (Playing With My Heart)' this week. It features an harmonica solo by **Stevie Wonder** which sounds remarkably like all the other harmonica solos he's ever done, but never mind.

The song is taken from Dave and Annie's album 'Be Yourself Tonight' which has just gone gold. The duo are currently shooting a video in exotic South London.



● **RICK JAMES** releases his single 'Glow' this week. It's taken from his album of the same name.

SECONDS OUT

■ **SECONDS OF PLEASURE**, who have signed up with the bigger than hip Paladin label, have lined up a pretty extensive tour. Move and groove at Deptford The Duke June 29, Brixton Old Queen's Head July 2, Battersea Latchmere Theatre 5, 6, Hood '85 Festival Devon 7, WOMAD Festival Colchester 21, Clifton King's Arms 24, Herne Hill Half Moon 25, Hackney Chats Palace 28, Bristol Cabot Club Augusts 3, Brighton Zap Club 17, 18, Greenwich Tramshed 22.



RECORD FROM HOUSTON

■ **WHITNEY HOUSTON** releases her album 'Whitney Houston' this week. The album has Whitney's single 'Somebody For Me' and Jermaine Jackson and Teddy Pendergrass as guest vocalists on several tracks.

● **A 14 track** compilation album of the best tracks from Orange Juice will be out on July 5. 'In A Nutshell' spans their entire career from early Postcard singles like 'Falling And Laughing' to such classics as 'Rip It Up' which got them an appearance on 'TOTP'.

● **GEORGE BENSON**, who has just announced some major dates, is releasing his single 'I Just Wanna Hang Around You'. Taken from his album '20/20', the 12 inch version has the bonus track 'Love X Love', taken from George's 'Give Me The Night' album.

● **THE POGUES**, James, Seconds Of Pleasure and the Popticians are just three of the attractions at the Hood Festival '85, held this year at the River Dart Country Park in Ashburton, Devon, on July 5, 6, 7. For ticket details and information the organisers ask you to ring them on Totnes (0803) 866001.

● **MARILYN, WHO'S** currently in New York negotiating a mega record deal, releases his debut album 'Despite Straight Lines' on June 28. It features his three hits.

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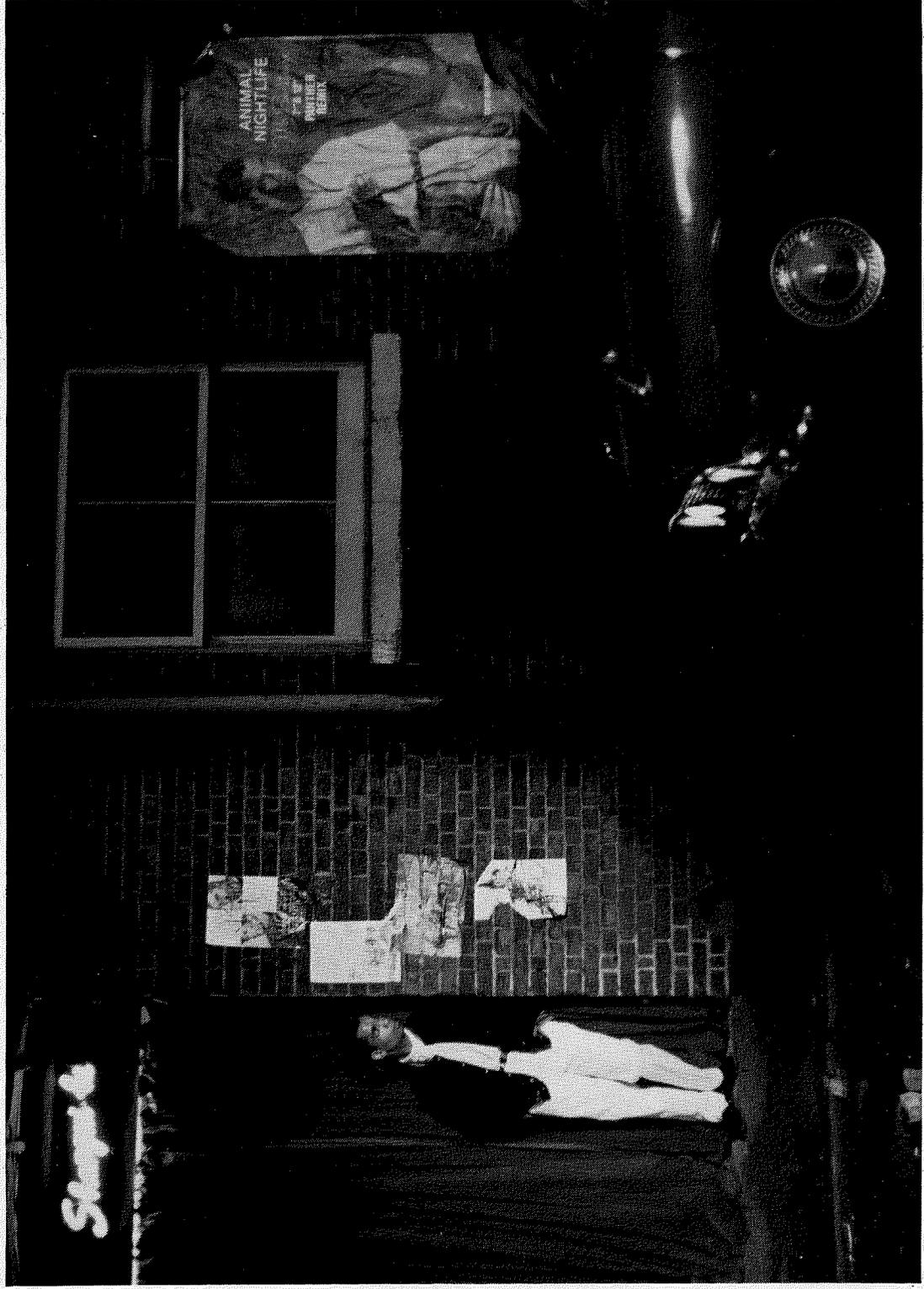
MONDAY 8th JULY, DOORS 7.30 p.m.

Tickets: £4.00 Advance Available from Premier, Stargreen, LTB or by post from Electric Ballroom.

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A re-recording of a classic

Love is just the great pretender



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3 CONVENTIONAL 7" (IS 200)
'LOVE IS JUST THE GREAT PRETENDER '85' • 'BASIC INGREDIENTS'



CONTINUED

NEW ORDER AT WOMAD

● **NEW ORDER**, the Boothill Foot Tappers and the Fall, are just three of the attractions at this year's WOMAD festival held at Mersea Island in Essex from Friday July 19 to Sunday July 21. Mersea Island is 10 miles south of Colchester and 90 minutes from London.

Tickets are £16 for the weekend or £8 for a Sunday ticket only. They are available from WOMAD Festivals Ltd, PO Box 292, Bristol BS99 7TE. The cost of both tickets includes free camping. Don't forget to enclose an sae with.

● **JERMAINE STEWART** releases his debut album 'The Word Is Out' this week. Jermaine's pedigree includes dancing on the original 'Soul Train' and singing back up vocals for Millie Jackson, Gladys Knight and the Temptations.

● **BON JOVI** and Ratt have both been added to the bill at this year's Castle Donington heavy metal blow out on August 17. You have been warned.

● **MIGHTY AC/DC** release their album 'Fly On The Wall' on July 1. Produced by Angus and Malcolm Young, the album features 10 tracks including the lads' latest single 'Danger'. Go out and buy some earplugs for your mum.



NEW OBSESSION

■ **ANIMOTION'S** DEBUT album 'Obsession' is released on July 5 and their single 'Let Him Go' will be out the same day. The album, already in the top 10 in the US, has nine tracks.

● **GIRLSCHOOL** DO their bit for Band Aid when they play a gig at Camden Dingwalls on July 2. All proceeds will be going to the

Band Aid Trust. The girls will also be playing a gig at Cheltenham Racecourse on June 29. Well, they are fine little fillies, aren't they?

● **CHANGE** RELEASE their single 'Let's Go Together' on July 1. It's taken from their album 'Turn On Your Radio' and it's been remixed by Nick Martinelli. On the B-side you'll find 'Love The Way You Love Me'.

● **ERIC CLAPTON** wakes up again to release his single 'She's Waiting' on July 1. Produced by Phil Collins, the song is taken from Eric's album 'Behind The Sun'.

DANCE SHOCKER

● **'ELECTRO 8'**, an eight-track floor-crunching dance album is out this week. The album contains the best of the current New York street singles, including 'The DMX Will Rock' by Davy DMX and 'Madley Mari Scratch' by Marley Mari. Rock on.



■ **SHANNON**, WHO notched up a monster hit last year with 'Let The Music Play', releases her single 'Stronger Together' on July 5. It's taken from her album 'Do You Wanna Get Away' out here in August. The album is now number 39 in the US black music charts.



The Nolans

THEIR NEW SINGLE

Goodbye Nothin' To Say

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**12" VERSION REMIXED BY
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CONTINUED
**SAMMY HELPS
 CELEBRATE**

● **LADS, HERE'S** your chance to see Samantha Fox in the flesh. She'll be one of the special guests helping Motorhead to celebrate their tenth anniversary at the Hammersmith Odeon on June 28 and 29.

Lemmy will be forming the 'Motorchestra' especially for the shows comprised of all his friends and drinking partners. Joining Motorhead and Sammy on stage will be Ozzy Osbourne, Slade, Jimmy Page, the Damned, Girlschool, and many more international superstars.

As an added bonus for fans, all tickets will be numbered and on both nights Lemmy will select a number and the lucky winner will be able to join the 'Motorchestra' on stage. Frankly I'd prefer a trip to the dentist.



CHILDISH TOUCH

■ **LOS ANGELES** rude boys The Untouchables, release their first album 'Wild Child' on July 1. Nine of the songs were produced by Stewart Levine, while their version of the club classic 'FBI (I Spy For The)' was produced by Britain's own Jerry Dammers.

The Touchables are currently flying around Britain, before jetting off to Europe to play a string of festivals.

■ **THE LEGENDARY Aretha Franklin** releases her single 'Freeway Of Love' this week. The 12 inch version includes a special 'rock mix' of the song. Aretha's album 'Who's Zoomin' Who?' will be out next month.

**WICKED
 PICKETS**

● **THE FLYING PICKETS**, who recently turned down the leading roles in the remake of 'The Return Of The Living Dead', have lined up a special summertime tour. They'll be playing New Brighton Floral Pavillion August 1, Southport Theatre 2, 3, Blackpool Grand Theatre 4, Hasting White Rock Theatre 8, 9, 10, 11, Worthing Assembly Hall 13, Stevenage Gordon Craig Theatre 14, Margate Winter Gardens 15, 16, 17, Guernsey Beau Sejour 21, Gloucester Leisure Centre 24, Newport (Gwent) Centre 25, St Austell Cornwall Coliseum 27, Poole Arts Centre 28, Peterborough Cresset 29, Lowestoft Sparrows Nest 31, Folkestone Leas Cliff Hall September 1. Expect an EP from the Picks real soon.

● **SAXON RELEASE** their long awaited album 'Innocence Is No Excuse' on September 2 and they've also lined up a nifty tour. Bang yer heads at Hanley Victoria Hall September 5, Manchester Apollo 6, Edinburgh Playhouse 7, Newcastle City Hall 8, Sheffield City Hall 10, Nottingham Royal Centre 11, Cardiff St David's Hall 13, Bristol Hippodrome 14, Birmingham Odeon 15, Ipswich Gaumont 17, Hammersmith Odeon 18.

**FAVOURITE
 PET SHOP**

■ **HOTLEY TIPPED** outfit the Pet Shop Boys, release their single 'Opportunities (Let's Make Lots Of Money)' on July 1. Produced by Nicholas Froome and JJ Jeczalik from the Art Of Noise, it's the Boys' first release for more than a year. They're now planning to release a special 12 inch version of 'Opportunities', recorded in New York by Ron Dean Miller and edited by the Latin Rascals.



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"Watch Out!" for edition 39 of SOS MAZE special!



TO ZZ TOP IT OFF

▲ **TORRID TEXANS** ZZ Top are cooking up some really hot summer entertainment. Out on July 1 is their 'ZZ Top Summer Holiday EP', containing no less than four sizzling tracks. Side one features 'Tush' from their album 'Fandango', followed swiftly by 'Got Me Under Pressure' from their current mega album 'Eliminator'. The flip side has 'Beer Drinkers And Hell Raisers' from 'Tres Hombres' and 'I'm Bad I'm Nationwide' taken from 'Deguello'.

Pack it with your sun tan oil and sandwiches.



■ **THE ARMOURY SHOW** have been forced to re-arrange some of the dates on their tour. The schedule now runs: Aberdeen Oasis June 27, Ayr Pavilion 28, Sheffield Leadmill 29, Stoke Shelleys July 1, Cleethorpes Winter Gardens 2, Newcastle Tiffanys 3, Birmingham Laboratory 4, Blackpool Greyfriars 5, Manchester Gallery 7, London Electric Ballroom 8. Don't forget about their single 'Glory Of Love' out this week.

DIVINE DATE

■ **DUCK FOR COVER.** Divine plays a choice selection of dates starting this month and he'll also be releasing his single 'Twistin' The Night Away'. See the old dear at the Gay Pride Day in London's Jubilee Gardens on June 29, followed by Brighton Belts Club 30, Weymouth Pleasure Dome July 3, London Hippodrome 4, Chippenham Goldiggers 5, London Heaven 6. Following these dates Divine will be playing a string of shows in Spain.

It looks likely that copies of Divine's book 'The Simply Divine Cut Out Doll Book' will soon be available here. The book contains a collection of Divine paper dolls and it beats playing scrabble or Mike Pigrim's luncheon voucher game 'luncheonopoly'.



From The Hit LP/Cassette "Steve McQueen"
See Prefab Sprout trucking round the UK in July



SK22
SKX22

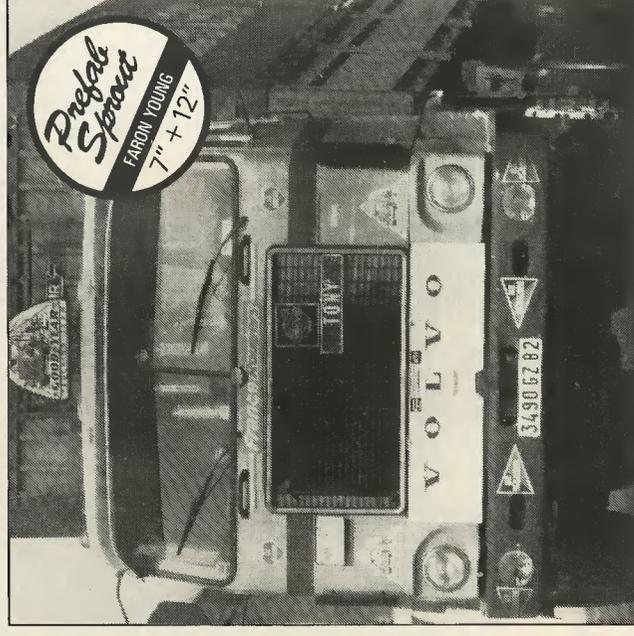
T-R-A-D-I-O

FRIDAY sees Dawn French being shown around the more fashionable parts of Glasgow in 'Swank' (C4, 5.30pm). Apparently there's a lot more to Glasgow than kilts, whiskey and sporran. 'Ready Steady Go' (C4, 5.50pm) includes the *Animals*, Lulu and Gerry And The Pacemakers. '6.20 Soul Train' (C4) features Bill Withers, archive footage of the Isley Brothers and Harold Melvin And The Blue Notes.

SATURDAY'S 'Saturday Picture Show' (BBC 1, 8.30am) features Adam Ant, Rolf Harris and a profile on *Fine Young Cannibals*. 'No 73' (ITV, 10am) has cuddly *Nik Kershaw*. '30 Years Of Rock' (Radio 1, 1pm) has the events, music and personalities of 1966. 'Saturday Live' (Radio 1, 4pm) features all the highlights from last week's mega *Knebworth* show. Max Headroom interviews *Sting* in his own wacky show (C4, 6pm).

WEDNESDAY'S 'Poparound' (ITV, 4.50pm) features the *Pet Shop Boys*, *David Grant* and *Paul Young*.

THEY'RE BACK!





date with destiny

destiny



KIRK BRANDON, the set face of Spear Of Destiny's defiant, brazen rock music, is not a man to shy away from expressing his opinion. Having recovered from the bout of bronchitis which curtailed the band's successful May tour of the UK in time to witness the ascent of their new single, 'All My Love' into the charts, Kirk is in a good mood — a mood to deal with the world's indifference, a mood to square up to the realities of his situation.

"This single is doing well, but it ain't going to change nothing I'm going to do. I'd have written the same song if I was just sitting in my bedroom. In fact that's where it was written. CBS tell me it's a commercial single — well, that's nice for them. I mean they've ploughed hundreds of thousands of pounds into me. To sell some records for them would be great. It would take millions to pay back what I owe them. They've invested a lot of money, they expect returns and I hope they get them."

With Rusty Egan's full-blooded production, and female vocal assistance from May McKenna and friends giving a cutting soul edge to the song's relentless rhythmic drive, it seems that 'All My Love' could well be the single to clear a few of the band's debts. Their third album, the follow up to 'One Eyed Jacks', is ready and waiting for a July release, with the possibility of another UK tour in September. Produced by Egan, the new LP is to be called 'World Service'.

"Rusty and I did 'Original Sin' together," recalls Kirk. "I forget how long I've known him, but he's alright — talkative, but a nice guy. The mixes are really good on the album, and fantastic drum sounds, but it's basically how the band wanted it. I don't need anyone to tell me how to play the guitar, or to tell the band what to do. I do what I want to do."



RICK JAMES IS BACK — WITH A SMASH

Rick James *Glow*

7" & 12" single

From the album

Glow
LP and Cassette





GOING BACK even before the metamorphosis of Theatre Of Hate into Spear Of Destiny, Brandon's brand of pop has always been a fierce combination of pride, insolence and concern — characteristics which, as in all the most forceful pop, seem to be fused with the singer's personality. You can take the fire and fury in Spear Of Destiny as a display of either dignity or arrogance. Kirk himself is anxious to defend the band's image. "On stage I quite often play down the macho-ness of the whole thing. I like to make fun of it. It's not anything put on, it's just me. I just walk on stage and that's me."

"I don't stuff anything down anyone's throat. There's plenty of stuff in the lyrics if you want it." If you do listen to the lyrics of the title track of 'World Service' you will discover a subject which weighs heavily amongst Brandon's concerns.

"'World Service', the BBC World Service... you find out the whole truth, you find out about the real world. The song was written about a year and a half ago. I did an interview for the World Service, and the woman explained to me that it was going out to about 40 million people. You can get it anywhere in the world."

"I'd been aware for some time that there was an enormous drought in Africa. People were dying in their droves, and I felt very angry about it — the whole thing about the fact that while this is going on the radio continues playing, no one cares. The vast amounts of money continue to be ferried across the planet from bank to bank, the enormous wealth... and the radio keeps on playing. It made me very angry, the indifference of the whole system to colossal amounts of death."

From beneath his slash of blonde fringe, Kirk surveys the world stage and feels the sharp end of Spear Of Destiny being worn down to despair. For Kirk, even the Band Aid project is ultimately futile.

"In the overall scheme of things it doesn't make any difference. It is symptomatic of the world situation. That one event just shows up the indifference. You can talk about attitudes, but you're not going to change people's bank balances — not unless you change the complete system."

"If it was as simple as changing a few words that people say for the camera, or for interviews, then everything would be solved, but it's not. In terms of real world cash, the way the world is run, you will not change it."

here follows a transmission from the brandon broadcasting corporation. So this is the spear of destiny, says roger morton



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GAINB**
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A FACE



A LOOK

A SOUND

A STYLE



YOU'VE GOT TO BE AS TOUGH AS



You've GOT TO BE AS tough as

Jackson if you want to play with Kid Creole And The Coconuts. Members aren't

allowed to drink on tour or have sex eight hours before a show — and to make the boys and girls knuckle under, the Kid makes

them sign a contract pledging they'll obey the rules. New recruits are also expected to do workouts and limber up for a tour.



KID CREOLE SAYS SEX AND DRUGS RUIN THE SHOW BUT VOODOO AND QUASI-

RELIGIOUS

RETREATS GIVE YOU A STANDING OVATION. NON-BELIEVER: ROBIN SMITH

AUGUST BEHAVIOUR

"I can't afford to have people messing around," says the Kid, aka August Darnell. "The show is only as strong as the weakest link. For instance if my drummer gets drunk and falls over his drum kit he ruins the whole show. I don't want sex or drink to sap my band's strength."

"They have to sign on the dotted line saying they'll obey the rules and if I find out they've broken them, they get half their pay docked."

"Of course, we don't tell them about this when we have auditions. We wait until they're actually in the band, dangle money in front of them and say we're going on a four week tour. By that time they're in too deep and they're trapped."

Well, I must say the Kid's cohorts look very well on this regime indeed as I watch them rehearse 'Endicott' for a slot on the Terry Wogan show.

To make them even happier, August plans to ferry them down to a religious community he's founded in the wilds of the Dominican Republic. He and his sidekick Coati Mundi have been down there for three months refreshing themselves for a fresh assault on the world.

"You could call it a sort of quasi-religious organisation we've founded," says August. "We don't worship God, instead the religion we practice is all about self-awareness, self-esteem and development of the personality in a good way. We don't pray but we chant a lot."

"It's like going into another world down there," says Coati. "You know how sometimes you go to bed and you have all these ideas buzzing around in your brain? Down there you can rest properly and you just slip away into blissful sleep, whenever you want to."

"I really want to take people down there who are unhappy with themselves," says August. "We come back full of energy and respect for what we can achieve."

NEARBY IS Haiti, and August, his wife Adriana, and Coati have been studying the witchcraft and voodoo culture which still exists there. August's wife is one of the few white women who have been initiated into voodoo dances.

Apparently you do a rather erotic dance to conjure up the god of sex and fertility and when August's wife does it steam has been known to come out of Coati's ears.

August claims that his ex-wife was also into voodoo and put a curse on him for a number of years.

"I was in a lot of pain in a certain part of my body," he says. "Eventually it vanished and she said she's taken the pain away. I don't sneer or laugh at anything to do with witchcraft now."

And there I was thinking that the result of the curse was the Kid's startling new blond hairdo. But no, the reasons for that are far more down to earth.

"One night we were messing around in the apartment after finishing a recording session. The girls decided to bleach my hair and I think it looks pretty good. Everybody prefers blonds anyway."

Whether the Kid will be looking like Sting on the Coconuts forthcoming tour remains to be seen, but his golden locks would fit in with the stage show he's planning.

"It will be a beach club set in the 1930s. We'll have some really superb costumes and effects. We're a fantasy machine and if we can touch one person during a show and take them out of themselves, it's worth it."

Expect the Coconuts to be airing large portions of their forthcoming album 'In Praise Of Older Women And Other Crimes'. Yes folks, the Kid reveals that his tastes now revolve around the more mature type of woman.

"A lot of young women are too silly," he says. "An older woman knows how to get the most out of a relationship. She knows how to enjoy the passion of a moment without having to ensnare a man. I find older women to be more honest about what they want out of a relationship."

"I'm definitely into that type of woman now and I think I probably will be now until the day I die."

"There's a light side to the album and a dark side. I think we've moved away from reggae calypso into a style which is perhaps more mainstream."

'ENDICOTT' WAS inspired by a character August knows in New York.

"He's a straight upstanding man who goes to work in the mornings, comes home as soon as he can at night and means well," says August. "But although he's very good he's a total bore as well."

"His wife perhaps yearns for a bit of excitement. I think women always prefer rogue males. They might mess them around but a lot of women fantasise about rogues because they're so much more exciting."

August says that the B-side of the album is largely devoted to the social injustice that the Coconuts have seen.

"I suppose a lot of people look at us and say 'oh yeah they've made it, they've come out of the ghetto, they don't care anymore.' But we do, our noses are still out on the streets."

Coati remembers when he was a kid being attacked in a pool hall by the cops because they didn't like the way he talked or the colour of his skin. Recently he says he was also beaten up by a state trooper who pulled him over to the side when he was driving alone and slapped him around badly.

Both August and Coati reckon there's a lot of subtle pressure against the Coconuts as well.

"A lot of bands don't like us at all and they want to sweep us under the carpet," says August. "You see, if 13 piece big bands like us ever become the main trend again, then all the other bands are finished. It's like rock and roll sweeping away the big bands after World War Two only in reverse this time."

"You have to admire Springsteen though," says Coati. "The guy makes millions but always looks as if he's playing for five dollars. Nobody else could have done that."



NEVER MIND FAVOURITE SHOPS, NICK HEYWARD REVEALS HIS ALL-TIME FAVE GIRLS TO A PANTING MIKE GARDNER



TO ALL THE GIRLS



l a u r a
"My new single. I like the name and always have done. I tried Nora, Belinda, Sally-Ann, Mary Jane and Hayley before I settled on Laura. It was the first song I made when I started work on my new LP. I was being optimistic about the summer. Most of my songs have an 'up' feel. 'Love Plus One' was released in winter but it still sounded summery.

"Lauras have always been 'nice' girls — Beckenham convent girls. It's not a heart-throbbing song — just one of those instant lines and little phrases I pick up on.
"I wrote it for a BBC session but decided to write new ones for them instead and keep it for the album. The album isn't titled yet but there's going to be 11 singles on it. I haven't decided whether to put 'Warning Sign' on it yet. I heard it last night in a club and it sounded great. People think it was a huge hit but it wasn't. It was released at the same time as Bruce Springsteen's 'Dancing in the Dark' and that got stuck at number 50. They re-released it and it got to number four. Maybe they should re-release 'Warning Sign.'"

l e a p
"My parents' dog. It died about two years ago. We called it Leap because it was always leaping all over the place. It nearly got into the Guinness Book Of Records as the longest living dog. The Labrador lived about 22 years in all.
"I've now got a Labrador named Ben. It's a

I'VE LOVED BEFORE

strange decision to have one with my lifestyle. I love him even though I can't keep him properly. You come home knackered after being in the studio and he's licking your feet or wanting a game — it's brilliant.

"All my mates love him — he's always going to the country for weekends with friends. He usually goes to my friend Ken — a security guard — he runs around with his kids until he is exhausted."

a n n a

"My Mum. She's half Swiss. She was a great secretary and still does a bit even now. She's a real Sixties person. My parents used to own a Lambretta and were into jazz. Even now she doesn't look like a Mum. She always wears nice clothes. They brought me up on jazz with the big band things like Stan Kenton, Count Basie, Ray Charles and people like Oscar Peterson. My Dad even bought me the Everything But the Girl LP because he knew most of the players on it; people like Ian Laws, Bill Le Sage and Tony Lee. In fact most of them play on my album and the Tony Lee quartet are going to play at my brother's wedding in August."

"She loved Haircut 100. She didn't see the break up as being particularly sour, despite what was in the press. She knew what was going on. In fact, Les Nemes was around my house a lot at the time."

p h i l l i p a

"Probably my first girlfriend at primary school. She had lots of freckles. I used to give her a dead leg by kneeling her and she'd come to school next day with bruises."

f r a n c e s

"I'd known her since she was two years old but she emigrated to Australia when we were young. We'd always say that we'd get a red sports car together. She came back to England just as Haircut 100 was happening and I'd just bought a red sports car. We drove around and went to some of the old haunts. She hadn't changed much. My brother Pete went out with her sister Debbie for a while."

e l a i n e

"I can't remember much about her. I think she had rosy cheeks and long blonde curly hair. We met in Beckenham at a school disco. I must have gone out with her for two or

three years. I've always had long relationships. The only time when I've been young, free and single was just before Haircut 100.

"She was into disco — things like Hamilton Bohannon's 'Disco Stomp', War's 'Low Rider' and Average White Band's 'Pick Up The Pieces'. Did I dance? Let's say I wasn't a wallflower. She could dance well. All girls can dance. They all do it around their jumpers on the floor and flick their fringes every now and again.

"Punk was very annoying because I was wearing that sort of stuff anyway. A load of my mates had LEB boiler suits. I used to wear things like thin faded jeans, red peaked cap, baggy white T shirt, and flying jackets. I remember Elaine being a little bit fashion conscious."

s u e

"I'm not sure if Sue was her name. She was my art teacher. She was sacked for appearing in the men's pin up magazine *Mayfair*. It was an old issue and done when she was a student. All of a sudden loads of copies just appeared around the school. It was embarrassing and she left.

"I used to have huge arguments with her about what was art. I passed my O-level with her, even though I did nothing. I managed to get 'D's in everything else. I could never see how she reckoned that a dot and a square on a black background was considered a great work of art. It was the same at art college — I did day release. I preferred commercial art and graphics, while there you had to do either fine art — which is sketches and painting — or theory. I think things have changed since then and they now do a lot more commercial art. But I didn't just want to talk about it for five years, I'd rather do it."

e i l e n e

"My aunt on my mother's side. She runs an employment agency in Putney. I was lucky as I got a job straight away at a place called the House Of Wizard. At first I had to finish off art work, make tea and run around with parcels. I had to help on the Jam's first LP 'In The City' on both the sleeve and adverts. I used to take parcels around to Chris Parry, the producer and A&R man at Polydor. He once kept me waiting for half an hour in his office with a package. He came in and said 'Where's your tape then?'. He thought I was trying to get a recording contract.

"He later came and saw Haircut 100 and



remembered me. He asked if I'd sign to Polydor but I didn't want to after that.

"After six months I became a junior and worked on things like adverts for Wimpy, Coca Cola, and Guinness. I soon went freelance as I had a lot of contacts. You have to take on a lot more work. I was doing things like travel brochures for people like Jetsave and Kon Tiki. But then I got lazy as I was getting into Haircut 100."

m a r i o n

"My current girlfriend. I met her in Glasgow about five years ago just before the Haircut thing was happening. It's only in the last year and a half that I've had the time to have a relationship. It is one of the most difficult professions in the world to hold it together.

"She works in a cancer hospital in London. She works in the labs and checks for white cells and things. It's quite a serious job and she has a lot of responsibility. It's quite disturbing and she does get upset. It's easy to get involved with, say, a girl of 12 who hasn't really lived yet and gets cancer of the cervix or ovaries. It's terrible. Everybody can get it. I smoke and it's the most stupid thing I could do.

"Marion hates the music business — though she likes my music. She sees me more as a songwriter than a pop star."



MADONNA LUCKY STAR

MICHAEL MCKENZIE



'MADONNA LUCKY STAR' by Michael McKenzie (Columbus — £3.50)

A TWINKLING little biography, tracing Madonna's rise from dark-haired hopeful to blonde international superstar. A pretty honest appraisal of her techniques and attitudes, revealing the tough side of her personality behind her cute eyes and pouting mouth — Joan Collins eat your heart out. Lots of interesting old photos of the girl all go to make this book good, clean bedtime reading.

Robin Smith

'BORN TO RUN' by Dave Marsh (Ornibus £6.95)
'BRUCE SPRINGSTEEN' by Peter Gambaccini (Ornibus — £4.95)
'BRUCE SPRINGSTEEN' by Michael Stewart (Star — £2.50)
LAST YEAR you couldn't move for books on Michael Jackson. This year whole forests are being decimated to spread the word

about St Brooce. For a man who rarely grants interviews and says fewer words than Princess Diana in public this amounts to a tremendous amount of duplication. The authoritative tome of the bunch is Dave Marsh's five-year-old dispatch. Marsh — a writer for Rolling Stone magazine — has the added advantage of being married to one of Bruce's management team. There are stories here that even Bruce has forgotten. The research is exhaustive and contains everything for your common or garden Bruce bore.

Peter Gambaccini's efforts has the added advantage of including material from the 'Nebraska' and 'Born In The USA' periods while Michael Stewart's brochure is a condensed but sketchy account of the Boss's rise and rise.

Bjorn T'Run

'GUINNESS FILM FACTS AND FEATS' by Patrick Robinson (Guinness — £6.95)

THIS IS the sort of book that'll have you doing Michael Caine impersonations all night — "Not a lot of people know that". Heard the one about the Sound Of Music? fan who's been 940 times? What about the fact that only one western has been directed by a woman? What about the concentration camp scene where all the guards were played by Jews? What about the fact that 'Gregory's Girl' was dubbed into 'English' in the US because they couldn't understand the Glasgow accents? An essential read for collectors of trivia.

ET

'GUINNESS BRITISH HIT SINGLES' by Tim and Jo Rice, Paul Gambaccini and Mike Read (Guinness — £6.95)

IT IS the fifth and latest edition of the most thumbed book in my collection. It's a rock journalist's godsend, and the great equaliser of pub debates. It chronicles the 10,339 British hit singles since 1952 to last December. It also documents the 2,991 hit makers while throwing up such information as David Bowie has had 37 hits up to the end of 1984 — nine more than The Beatles — but only 18 have reached the top 10 — seven less than The Beatles.

Fascinating stuff and totally invaluable.

Fairly Shaw

'THE BILLBOARD BOOK OF US TOP 40 HITS' by Joel Whitburn (Guinness — £9.95)

A US version of the Guinness book which documents the 7,269 records to have charted since 1955. Its small statistical section throws up some interesting facts — like how the biggest singles artists of the Eighties is not Michael Jackson, Lionel Richie or Prince, but Hall And Oates.

Or how about the fact that the Beatles reached number one 21 times out of 48 hits while Elvis Presley only got 18 chart toppers out of 107 hits? The biggest record of the Eighties? 'Billie Jean'? 'Every Breath You Take'? 'Ebony And Ivory'? None of them. Would you believe Olivia Newton-John's 'Physical' with 10 weeks at number one, just one week short of Elvis's record holder 'Hound Dog'? Fabulous browsing material.

Trevor Clogs

'THE BOOK OF BEATLES LISTS' by Bill Harry (Javelin Books — £2.95)

TRIVIA MAKES the world go round these days, and there can be no other band in history more suited to a book of this kind than the dear old Beatles. You don't need to be a fan to be fascinated by lists of Ringo's illustrious film career, or to dip into the sources of inspiration for their songs ('And I Love Her' was Paul's tribute to Jane Asher).

The perfect book to keep in the loo (though the pages are too small for emergencies) or to dip into on the tube or the bus.

Andy Strike

'THE DAY THE WORLD TURNED BLUE — A BIOGRAPHY OF GENE VINCENT' by Britt Hegarty (Blandford Press — £5.95)

I LOVE rock 'n' roll biogs, don't you? One night stands, boozing to excess, not getting on with the missus and still managing to make great music — that's the stuff. Gene Vincent did all this and more, but 'World Turned Blue' is overall a sad story of a rock 'n' roll survivor.

A bit thin on the ground in places, Britt Hegarty has

nonetheless put together a fascinating insight into the man and his sad demise. Chapters on Vincent in Britain are especially gripping. A damn good read through the pictures aren't always too hot.

Andy Strike

'RARE ROCK A COLLECTORS' GUIDE' by Tony Rees (Blandford Press — £6.95)

FOR THOSE of you intent on a comprehensive record collection, Tony Rees has provided an alphabetical guide from Abba to Warren Zevon listing rare pressings from a wide number of artists. He details acetates (a pre-test pressing), errors, promos, test pressings, coloured vinyl and picture discs, flexi-discs, juke box EPs, as well as unusual or limited edition packaging such as gatefold sleeves.

Certainly a useful addition to the library of any serious record collector.

Diane Cross

'BILLY JOEL — AN ILLUSTRATED BIOGRAPHY' by Debbie Geller and Tom Hibbert (Virgin Books — £5.95)

THE PICTURES, the story, and more dodgy artwork tracing Billy Joel's rise to fame. From his days as a US piano-playing punk to joining the Echoes in 1964, through his first marriage, the session work, to celebrity status and the success of today. Good pictures and a fairly interesting read.

Diane Cross



New

Single

7 buy 225

12 buy 425

Produced by Steve Lillywhite
Stiff Records

KIRSTY MacCOLL He's On The Beach

S i n g l e s

F, N, R E S H

THE STYLE COUNCIL 'Come To Milton Keynes' (Polydor)

Waft along with Mick and Paul as they cycle off into those beautiful sunsets that exist only in some advertising executive's mind. Drink in that light, happy beat, that sweet irony on the Weller breath, that sharp, strong production. One of the most immediately accessible tracks on the 'Our Favourite Shop' LP and another top 10 hit for the Councillors.

THE FALL 'Couldn't Get Ahead' (Beggars Banquet)

Psychohobby was a name coined to describe wild and wonderful horror folk the Cramps. This latest from the dear old Fall could fit such a description equally well, although the Manchester band owe far more to the living than the dead. The whole thing bops along jerkily but with a total joy and life that's brilliantly infectious. Wild.

THE HIGH BEES 'Some Indulgence' (Supreme)

A song that's been out for some time, but the fact it's so far been ignored is a sin akin to eating the nut first on a Walnut Whip. Smooth, throaty vocals from Syuzen Backley (ex Joseph K), helped out with some easy backing from Aztec Camera's Malcolm Ross and Dave Ruffy. Sade without the expense account.

E A T W I T H I N T H R E E D A Y S O F P U R C H A S E

PREFAB SPROUT 'Faron Young' (Kitchenware)

The Sprouts finally deliver a single worthy of their adulatory press. Sprightly and catchy, Paddy McAloon's pleasantly sincere vocals make you ignore just how pretty darned weird are the words he's singing.

JOHN FOXOX 'Stars On Fire' (Virgin)

You can't help feeling John has missed the boat. His time *should* have been at the turn of the decade when 'Underpass' just about summed up that whole synthesiser sound around then. In truth, his work has improved a hundred-fold. This is an enjoyable, Beatles-ish song, but 'Europe After The Rain' was better, and that failed to make him a star and I don't hold out much hope for this either.

THE RAMONES 'Bonzo Goes To Bitburg' (Beggars Banquet)

The lovable pin-heads return with some more typical Ramones thrash. Untouched completely by anything that has happened in the world for the past 10 years, the Ramones go their own sweet way re-recording the same song time after time but still sounding fresh and happy. Old friends, dear friends, what a sad and trivial place the world would be without them.



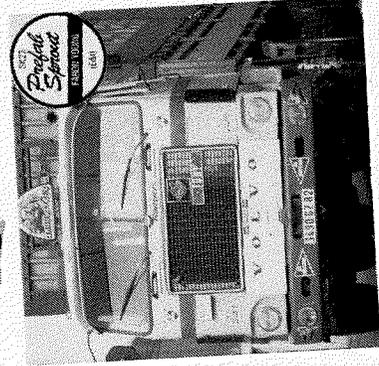
r e v i e w e d b y
e l e a n o r l e v y

● S I N G L E O F T H E W E E K

THE BIG DISH 'Big New Beginning' (Virgin)

The A&R departments of the major record labels must have been keeping the London to Glasgow shuttle going singlehandedly in recent times. To get a record deal you've got to have a Mc in front of your name and a guitar over your shoulder. And joining the Hipsways, the Sugar Sugars, the Chewy Raccoons and 10,000 others, we now have the Big Dish. And no doubt about it — they're the best of the bunch. 'Big New Beginning' is a beautifully catchy tune with melody, smooth guitars and a lazy, soulful voice to warm you right through. The best debut from a band since 'Hand In Glove'. Excellent.

THE BIG DISH



EDEN 'Free' (Polydor) Paisley shirts, shoulder length, free-form hair, nine tunes: ladies and gentlemen, meet Eden. Another new signing — from Lincoln this time — they sound like a restrained Bluebells. Pleasant enough and a deal more stimulating than watching Robin Smith pick his nose at lunchtime.

THE ARMOURY SHOW 'Glory Of Love' (Parlophone)

Richard Jobson has certainly progressed since his days with the Skids. You can understand at least half he's singing on this record, although he does deliver a good few heathen chants for old times, so you still feel you're among friends. Not as good as it should be, but they're getting there.

SHOCK HEADED PETERS 'The Kissing Of Gods' (el benelux)

The people who brought you 'I Blood Brother Be' return with a 12 inch, four track EP. Highlight is a manic version of 'Heartbreak Hotel' loud, raucous, with the irony every bit as biting as the sounds. The final track is a bitter swipe at men with IQ figures of less than the length of their willies. Art.

ZEKE MANYIKA 'Cold Light Of Day' (Polydor)

Tap dancing in a pop record? Surely not. Well, it sounds like it in this rip-roaring, all-singing, all-dancing, little bopper from ex-Orange Juice rhythmatis Zeke. Bouncy and happily catchy, sing-along-chants and a big smile all round. Warm, warm, warm, if not quite 'Hot! Hot! Hot!'

AMAZULU 'Excitable' (Island)

I must be going mad, because I was sure there were six members of Amazulu. And on this super-shiny pop reggae it sure sounds like more than one woman making all those noises. Must have been mistaken, because if there were six of them, they wouldn't show the prettiest member — the most "marketable" one — on the cover and publicity shots now, would they? No, of course not.

DON HENLEY 'Dirty Laundry' (Asylum)

I hate to admit it — well, I don't really — but I've always had a passing affection for the Eagles. This is probably because I had my first fumbled schoolgirl grope to 'Desperado' all those years ago, but these things matter as you get older. So, anything Don Henley does is OK by me and I really do like these

shreaking US guitars and wet liberal lyrics — honest.

M O U L D Y O L D H D O U G H

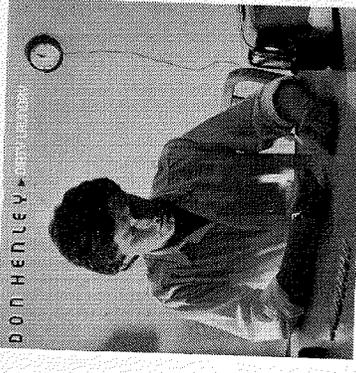
BILLY IDOL 'White Wedding' (Chrysalis) Will poor Billy never realise that nobody gives a monkey's fart about him any more? 'White Wedding' is identikit electronic dance music — catchy to be sure, but then the track has been around for years, so if you haven't got to know it by now ...

GENE LOVES JEZEBEL 'The Cow' (Situation Two)

More sounds from the dark and throbbing world of strange haircuts and Killing Joke loving. Two years ago I'd have loved it but people change (deep statement!) and this stuff doesn't. Eighties' goth. Sixties' psychedelia, will the ghost of Bauhaus never be laid to rest?

DEEP PURPLE 'Smoke On The Water' (EMI)

Every so often, this old dinosaur gets wheeled out to be inflicted on a new generation of young people. The message is plain. Wearing flares, shaking your head up and down to screaming guitar solos and stuffing a cucumber down your trousers to make you look like 'A Man' does *not* make you look silly. Don't fall for it: it does — very silly. And 'Smoke On The Water' is the worst because that guitar riff, those drums and those Three cold showers a day and regular doses of Stephen 'Tintin' Durfy are the only cure.

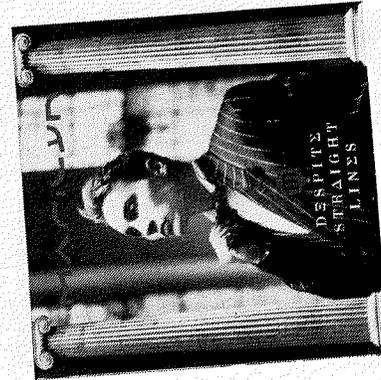
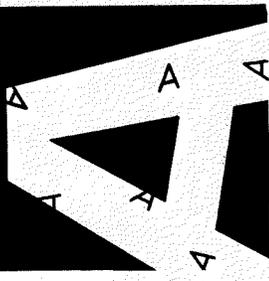


BELTANE FIRE 'Fortune Favours The Brave' (CBS)

As macho as biting the tops off beer bottles, Beltane Fire look like the sort of men who think girls are silly because they don't play war or piss on walls. Their music is the sort latter day warriors would be sent into battle humming, and this has a stirring 'Ghost Riders In The Sky' sound. It's all a bit silly really, but I'm sure they have fun.

STEVE ARRINGTON 'Dancing In The Key Of Life' (Warner Bros)

Come a bit closer. Yes, you. That's right, I want to whisper something in your ear. Listen. THIS IS A HORRIBLE RECORD! It's 'Feel So Real' part two and that was bad enough with that stupid drum machine going mad in the background, but this is even more irritating and makes you JUST WANT TO KILL SOMEONE. Got that? Good.



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

MARILYN 'Despite Straight Lines' (Mercury MERH 69)
POOR OLD Marilyn. It seems he's destined to be the fairy on the tree at expensive parties as long as Fleet Street goes on snapping him. 'Despite Straight Lines' isn't the album to put the lad's career back on the right track.

All that production, the girl back-ups and arty cover cannot disguise the monotony of the record. Okay, I must confess a liking for 'Baby U Left Me' and 'Cry And Be Free' but the rest are a real snore with nothing that moves me left, right or centre. Here's hoping Diana Ross can sort him out. ■

Robin Smith

THE MONOCHROME SET 'The Lost Weekend' (blanco y negro BYN 5)

NOT SO much a lost weekend, more one spent in the company of 11 chunks of innocent pop sounds. Which may be a fey description, but it's about the closest you'll get. The Monochrome Set have always made records that it's difficult to dislike. Occasionally they make great records, and if this album isn't a jolly wheeze then nothing is. 'Jacob's Ladder' is the stand out here, but 'Cowboy Country' and 'Take Foz' show how simple guitars don't have to be either twee nor drippy — all the time. Sixties lightness, Seventies independence and Eighties irony. Sweet. ■ ■ ■ ■ ■

Eleanor Levy



MARILYN 'One In A Million' (Kent 028) and THE SHIRELLES 'Soulfully Yours' (Kent 032)
 MAXINE BROWN'S a virtually unknown name in the UK. She

acquired fame in the US during the Sixties after switching from gospel to r'n'b with hits such as 'Oh No Not My Baby', 'It's Gonna Be Alright' and 'Funny', on the Wand label.

By the late Sixties her name was fading over the ocean, but the memory was kept great as the UK's Seventies northern soul scene took to the floor, spinning to such tracks as the delightful 'One In A Million' and 'Let Me Give You My Lovin'.

It's taken until 1985, though, for the first Maxine Brown album to appear here — don't wait for the Nineties for it to reach your collection.

The Shirelles is perhaps a more familiar sounding moniker, to the non soul connoisseurs out there. Included here are such Scepter/Wand greats as 'Last Minute Miracle', 'Too Much Of A Good Thing' and a personal fave 'March (You'll Be Sorry)'.

Not one of your better covers Horace, and 'success' has two c's! ■ ■ ■ ■ ■ and ■ ■ ■ ■ ■

Diane Cross

BOB DYLAN 'Empire Burlesque' (CBS 86313)
 OH WELL, perhaps Bob needs the cash for a new swimming pool, a respray for the limo, or one of those Saga holidays to Benidorm. There can be no other explanation for the sheer awfulness of this record.

Now I know of Bob's a bit of a legend and all that, and he was awfully influential, but that grating nasal twang in his reedy voice has never done much for me. These days Bobby's often reduced to a breathless wheeze, as if he's been smoking 40 a day or more. With tracks such as 'Seeing The Real You At Last' and 'Clean Cut Kid' I don't know whether to laugh or cry. An album where the backing musicians are considerably better than the man they're propping up. Will somebody please put Bobby out to grass? ■

Robin Smith

REM 'Fables Of The Reconstruction' (IRS MIRF 1003)

ONE OF only a few of the bands caught up in the 'new' US rock revival that's actually worth shouting about, REM have won considerable critical and punter acclaim in the last 18 months. 'Fables' is, at first, a static record, a slight disappointment and not the huge step forward some of us had hoped for.

On further investigation, though, this album proves itself a little cracker. Mr Buck's guitar is a little more laid back than on previous outings — even funky on 'Can't Get There From Here' — though the vocals do struggle to be heard occasionally. All in all, 'Fables' will creep up on you rather than wallop you over the head, so take my advice — let the others give you a headache. ■ ■ ■ ■ ■

Andy Strike

RODNEY FRANKLIN 'Skydance' (CBS 263 99)

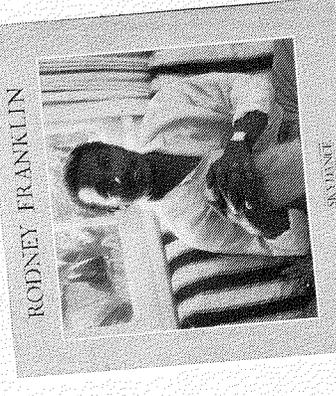
REMEMBER A top 10 record of a few years back by Rodney Franklin called 'The Groove'? Caister fans do, and so do CBS I imagine, as it's the only hit that old Rod has given them in his entire recording career.

Unfortunately for them, there's nothing here likely to repeat the performance of that particular track, but happily for the rest of us, this album is by no means worthless.

Opening with the lovely lilting 'Fiesta' — a happy, jazzy samba which is one of my personal faves at the moment — this set may not ever reach excellence, but for those of you with an ear for something a little different, there are far worse things on which you could spend your moolah.

'Destiny' is a great ballad expressed beautifully by 'Oji', though 'Song For You' is a little self-indulgent. Strangely, there is only one instrumental here, the rather ordinary 'One From The Heart' and as Rodney is a pianist and not a singer it seems a trifle bizarre that there is far more warbling than tinkling in evidence. Still, 'Skydance' wraps things up nicely with its chants and its offbeat melody, and I would certainly rate this set as well worth listening to. But if your idea of black music stops somewhere between DeBarge and Phyllis Nelson, forget it. ■ ■ ■ ■ ■ 1/2

Damon Rochefort



PETER GABRIEL 'Birdy: Music From The Film' (Charisma CAS 1167)

BEAUTIFUL SOUNDS, mood music flowing all over the place and you have a soundtrack in the best traditions of 'Chariots Of Fire' and 'Midnight Express'. Which basically means that it has little real effect unless you've seen the film and know just what little piece of searing emotion every tinkle is supposed to conjure up. Nice none the less. ■ ■ ■ ■ ■

Eleanor Levy

TROY TATE 'Liberty' (Sire 925-312-1)
 TROY'S INVOLVED in this and that, on and off so often that he's ended up one confused muso. This album is a bit of a mish-mash of mediocre songs, poor faced vocals and very ordinary lyrics. There are many artists who could sing "... my head is full of rats" at me without comment. Troy made me spit out my tea.

To be fair, 'High Altitude' and 'Girl On A Ferry' are pleasant enough songs but all in all, on 'Liberty' Troy's taking a bit of one. ■ ■ ■ ■ ■

Andy Strike

LILLO THOMAS 'All Of You' (Capitol EJ 2402171)
 IT'S NOT that Lillo lies low, but he's yet to make any heavy footprints here, although he tipped into the dance charts with 'You're A Good Girl' two years ago, and 'Settle Down' recently. His modest line in lightweight trad soul isn't going to stop the presses just yet, but 'All Of You' is worth reporting, at least.

The title track is Thomas' balladeering success with Melba Moore, considerably less cheery than it might have been. It's corn, OK, but corn with flavour. 'Settle Down' is a persuasive slinker and another Timmy Allen/Paul Laurence tune, 'Your Love's Got A Hold On Me' has had a hold on the club floor for some time as the LP's been an import fave for months.

'Never Give You Up' and 'I Like Your Style' are dependable if formula material but his Temptations' tribute (a 'Just My Imagination' cover last time, now 'My Girl') has gone far enough. Still, 'Holding On' is full of feeling and it's the kind of song that can help Lillo steer away from disco anonymity. ■ ■ ■ ■ ■ 1/2

Paul Sexton

NICK CAVE AND THE BAD SEEDS 'The First Born Is Dead' (MUTE STUMM 21)

PROBABLY NOT one for most of your pop kids out there, but that's your loss. Nick Cave — singer songwriter, sleaze ball of old and new a purveyor of tales in the classic blues idiom — all trains, outlaws, wrecked love and all sung in that voice somewhere between Alex Harvey and Tom Waites with a heavy sneer thrown in.

Sparse piano and brush arrangements heighten the Cave voice and lyrics on a record which is as doomy and powerful as any

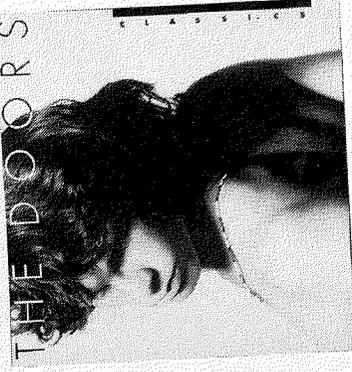


you'd ever wish for. No, you won't be seeing him on 'Top Of The Pops'. ■■■■

Andy Strike
THE DOORS 'Classics' (Elektra

EKT 9)
A NEW compilation of old songs from the band who've inspired more groups than Spandau Ballet have chins. Thirteen tracks, with the late Jim Morrison providing his usual earth shattering, spine tingling vocals. 'Love Her Madly', 'The Crystal Ship', 'The Unknown Soldier' and 10 others make this a useful introduction to the work of a band who inspired a thousand long macs. ■■■■

Eleanor Levy



LOST LOVED ONES 'Outcast' (EPC 26357)

FOUND: ONE white, urban, sub-U2, flint-rock band, distinctive rebel-haired profile in need of pop tunes.

'Outcast' speeds and splinters bombastically through 10 tracks which, almost without exception, start with dramatic, surging guitar riffs, continue with dramatic, Galahad guitars and a rousing chorus, then collapse into a commotion of riffs running one way, and yellow-bellied tunes running the other.

Lost Loved Ones singer says it's "guitar based energy". I'd say a little moderato in the legs-apart braggadocio would be in order. The finest thing on the album is the semi-acoustic track 'Freakshow' which displays a promising absence of cudgel guitars and bellicose arrangements.

Ever had a fantasy about taking a flame-thrower to the neighbour's Yorkshire Terrier? Here's the soundtrack. ■■½

Roger Morton

PENNYE FORD 'Penny' (Total Experience FL89449)

Redd, Miss Pennyne has at least two things going for her: age and soul. She claims to be just 21 to big sis's 39 (and counting), and although Pennyne claims a predilection for jazz, she's turned in a solid soul debut set here.

The LP rides high on its two dance smash singles, 'Change Your Wicked Ways' — one of the most melodic and well-voiced movers of recent months — and 'Dangerous', here in its innocent and very un-remixed form. Once you're in the door for those, the label's old faithfuls (Yarbrough And Peoples, 'Goodie' Whitfield, consistently high quality vocals ensure you're well looked after.

Her own composition 'Serious Love' treads on the toes of 'Ain't Nobody' but somehow that makes it all the more persuasive. 'I Feel The Music' has a hypnotic synth

line dragging you in, and 'Uh Oh, I Made A Mistake' and 'Don't You Know That I Love You' are seasoned swayers. Not quite original enough to be a total experience, but a pleasant diversion. ■■■½

Paul Sexton
KLEEER 'Seekret' (Atlantic

781 254-1)
AFTER THE cult success with brilliant dancers such as 'Keep Your Body Working', 'Intimate Connections', 'Taste The Music' and 'Get Tough', Kleeer follow up with another first class release which sounds best down at your local night club.

Kicking off with the magnificent slow-starting 'Take Your Heart Away' — the American single — this set doesn't really let up at all. 'You Got Me Rockin'' is very much like their classic 'Keep Your Body Working' while 'Lay Ya Down EZ' is almost too similar to 'Intimate Connections'. Still, who cares? They're both excellent tunes now going down a storm with more upfront DJ's, though I imagine that they'll both sail gracefully over the heads of Mr Joe Public.

Flip the disc over and there is plenty to keep tired feet amused in the shape of 'Call My Name', the mildly monotonous 'Seekret', the rather too fast 'Do Not Lie To Me', though 'Never Cry Again' is wonderful.

Deodato handles the production and it's nice to know that after bland work-outs with Kool And The Gang and a disastrous solo attempt he can still deliver the goods with style. ■■■■

Damon Rochefort



MAXI PRIEST AND CAUTION
'You're Safe' (10 Records Dix

11)
CRISP, ASSURED debut from the emerging voice on the UK reggae scene. Maxi Priest's is a concise, drum tight pop-reggae: upful and yet hard enough to carve a rhythm right through that vinyl.

If the excellent 'Should I' single was the clinching proof of Maxi's crossover potential, this 10 song set is the sweet, sweet confirmation.

Sure there are faults, the principal one being the album's rather one paced attack — I mean I like some pace in my reggae and, yeah, this does all hang together wonderfully, but a chap needs to get a bit of a breather now and again.

Just a quibble though, for the overall exuberance of 'You're Safe' is enough to override any doubts for the time being. Take 'Sensi' for the coolness, take 'In The Springtime' for the sweetness and except no substitute. Mean. ■■■■

Jim Reid

the Adventures



FEEL THE RAINDROPS

NEW SINGLE
ON
7" & 12"

taken from the debut album,
THEODORE AND FRIENDS



CROSSWORD

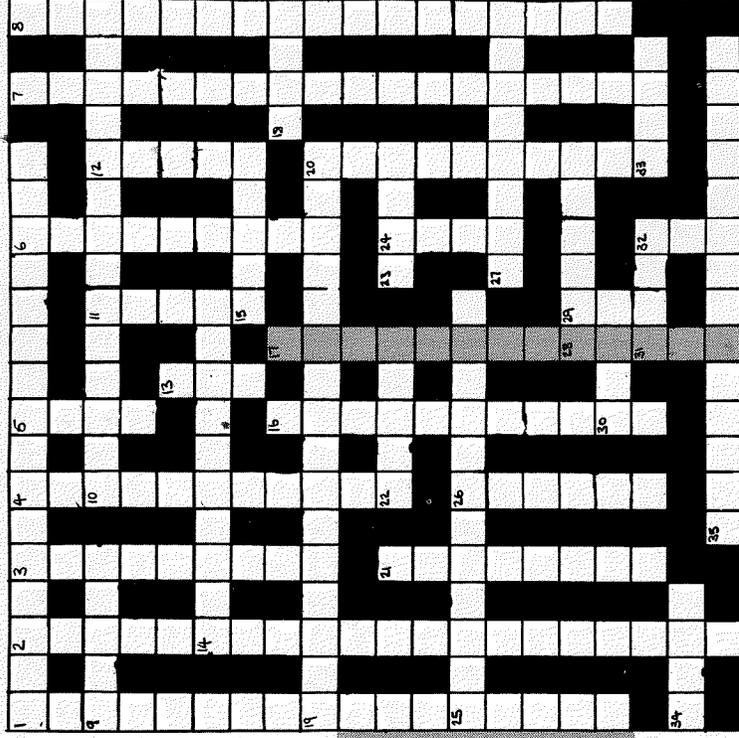
First correct solution wins a £5 record token. Entries to: Record Mirror, Greater London House, Hampstead Road, London NW1 70Z

ACROSS

- 1 Robert Plant's cocktail preparation (6,3,7)
- 9 A famous group of people who will never walk alone (5)
- 10 & 35 across Roland and Curt are speaking for all of us (9,5,2,4,3,5)
- 14 John, Roger, Simon, Nick and Andy (5,5)
- 15 P!L's disco wish (5)
- 18 It was as good as a wink to a blind horse for the Faces (1,3)
- 19 A Roxy Music compilation (3,8,5)
- 22 Stevie Winwood described the arc of one (5)
- 23 A bit of chat turns into Bluebells girl (4)
- 25 Group that can't Stop Making Sense (7,5)
- 27 Sung by Fish (8)
- 28 Alison was asking Vince to stay before she left herself (4,2)
- 30 Hank could feel for you (4)
- 31 He released a heavy concept album (4)
- 33 Fleetwood Mac's follow up to Rumours (4)
- 34 You could eat to this with the Bronskis (4)
- 35 See 10 across

DOWN

- 1 Nils Lofgren knows where it's kept (6,2,3,6)
- 2 Prince is a quick mover (6,3,5,2,1,3)
- 3 He could be found Living On The Frontline (4,5)
- 4 Kirsty and Billy both want the same thing (1,3,7)
- 5 Propaganda prefer pistols at dawn (4)
- 6 What Queen are tuned into (5,2,2)
- 7 They want Johnny to come home (4,5,9)
- 8 Group being tripped up (5,3,4,5)
- 11 Blancmange's vision (5)
- 12 Joe who could be found in the Eagles (5)
- 13 Tearful Godley and Creme hit (3)
- 16 Fleetwood Mac singer (6,5)
- 17 1979 Skids LP (6,2,5)
- 20 Alice Cooper No 1 (7,3)
- 21 Andy and Paul both feel the same way (2,2,4)
- 24 Europeans found in another continent (4)
- 26 The Damned were — (4)
- 29 The number of steps beyond (3)
- 32 Brenda or Leapy (3)



LAST WEEK'S ANSWERS
ACROSS: 1 Slave To Love, 6 Black Sea, 8 A View To A Kill, 10 Sham, 12 REO Speedwagon, 15 China Crisis, 17 Lover Come Back To, 19 All I Need, 21 Waves, 23 Happy Talk, 26 Rod, 27 Smiley Culture, 29 Annie Lennox, 31 Free, 34 Skin, 35 So Where Are You, 37 Is Everything, 38 Go West.
DOWN: 1 Shamrock Diaries, 2

Animation, 3 Ono, 4 Cars, 5 Talking Loud And Clear, 6 Blood, 7 Summer, 9 In A Big Country, 11 Hot Space, 13 Pearl In The Shell, 14 Drive, 16 The Walk, 18 KC, 20 Love Don't Live, 22 Here Anymore, 24 Pride, 25 Louise, 28 Le Freak, 29 Alessi, 30 Nash, 32 Body, 33 I Ran, 36 Me. **WINNER** (June 15): R. Bridge, Sorby Way, Rotherham, S. Yorkshire



A PHYSICAL PRESENCE

TWO RECORD SET/CHROME DIOXIDE CASSETTE/COMPACT DISC
 RECORDED LIVE, SPRING '85

FEATURING

THE SUN GOES DOWN (LIVING IT UP)
 HOT WATER/THE CHINESE WAY/LOVE GAMES
 TURN IT ON/THE CHANT HAS BEGUN/FOLLOW ME
 AND MORE



LEVEL 42

**SPECIALLY
 PRICED
 DOUBLE
 ALBUM
 LIMITED
 EDITION**

THE LEAGUE OF GENTLEMEN

THE LEAGUE were going to a 'rock festival'. Sneaking dirty macs over their finest tweeds they went in search of **Bono** and his **Bonomen**, while Lord Hip Hop, refusing to leave his shooting stick, mumbled something about 'hippies looking a lot different in his day', the League set out to comfort these porttroons of pop...

"First of all," said Sir Public House lecturing some poor wretches in **Big Country** T-shirts, "Remember that though adolescence is a very difficult phase, it doesn't usually last till you're 26, and as such English graduates with guitars are definite non starters. Furthermore... before Sir Public could continue he was swept off his feet by a stray powerchord, knocked on his head by a drum solo and sent into the verbal paroxysms of a radio one DJ..."

"Yep, hep, the words of a nursery rhyme are running through my head, like — ha ha ha... , though Public had clearly crossed into the netherworld of **Duran Duran** lyrics and **Stephen Tintin Duffy** speech bubbles we listened politely..."

"Hey, did you ever think that if the horrible line 'Fame I'm gonna make it forever' was incorporated in the American constitution it would come out in the shape of **Madonna**. Ya didn't? ... no imagination."

"Anyhow said indictment of the American way has been talking about that other great American institution the **Kennedy** family and **John F Kennedy Jnr** in particular. Madonna met the young chap at last week's **Boy George** birthday bash and hasn't stopped purring since. This woman won't stop until she's in the White House..."

Thinking Sir Public had said the White Horse, our company immediately sprung into action, only to be reprimanded by yet more pop tales to curl your brain cells. To whit: "Aaah, **Thomas Dolby**," said PH, "'Tis said that the wild man of pop is to back **David Bowie** at the Live Aid concert... or rather Bowie will be backed by the entire Thomas Dolby band, two traffic wardens, a hot dog salesman and someone who used to go to school with

Robin Smith (yup that old). "And while I have my mind on collaborations, how about the tasty rumour reaching me by carrier pigeon that **Chrissie Hynde** and **Ali Campbell** are going to record the **Sonny** and **Cher** classic 'I Got You Babe' together. This is not to be followed by the **Paul McCartney** and **Michael Jackson** classic, 'I Got You 25 Cars, Four Swimming Pools, Seven Doctors And A Small South American Country'..."

"While **Squeeze** man **Jools Holland** nearly got himself plenty of trouble out in Brussels last week. Fooling around in the studio, Holland, taping a rolled up copy of the Times round his head, tried to persuade band-mate **Glenn Tilbrook** that he was a member of the dreaded SAS. Trouble was Holland creeping up on Tilbrook caught the poor chap unawares and found a window blind wizzing towards his head. Putting his hands up in front of his face to stop serious injury he caught a nasty blow... and a severed tendon. Boys, boys..."

"**Sister Sledge** announced last week that their song 'Frankie' is not about **Francis Howard Esq**, but **Frank Sinatra**..."

as told to JIM REID

"All of which just whithers away into insignificance as I contemplate the mighty **Sting**, saviour of the world and a good advert for life after 35. Now never let it be said that Sting's not a charitable chap. For when he found himself without his regular backing singers for last week's 'TOTP' appearance, he went straight to the young lady, **Lez Hannibal**, who helps him and his girlfriend with the housework, and asked her if she wanted to leave the baby-sitting and get in front of the 'TOTP' cameras. Next week **Mike Pilgrim** deputises on the 'Money Programme'..."

"Talking of moneybags, 't'appears the deity **Paul McCartney** is more than miffed about the use of his and **Lennon's** ditty 'Help', for a TV advert in America. Of course he'll be making money out of the deal, but that's not the point is it. A work of art is a work of art, not music for a commercial..."

Prince, the man who has taken the traditional pop route for announcing an illness — ie he's recorded a psychedelic album — is annoying an awful lot of people over his refusal to appear at the Live Aid gig. However fear not, the great man just might make an

appearance... on film... "Which is just what Robin Smith's Limited Company — **OMD** to you — will be up to. The two lads (it says here) are busy at the moment splicing together a video: 'Crush — The Movie', before going on to write a soundtrack for a forthcoming kidnap film..."

"A film which doesn't involve a bag of smarties, poodle dogs or a trip to see the **Damned**... which reminds me, at the Damned Concert last week, **Lemmy** and **Kemp**... but alas no **Martin** **Martin** has more important things to think about these days, like his proposed role in a mega soap opera of London society life..."

We were stunned. No, not by the tommy rot old Public had been serving up, but by the fact that the pop group U2 had just begun their 'set'.

Now, the League Of Gentlemen were a hardy bunch. They'd sailed the Atlantic on a milk float, they'd flown British Airways, why they'd even spent lunch with Mike Gardner talking about football... but this U2 business, now that was something else. The League Of Gentlemen always knew the right time to leave.



● CONTRARY to opinion their clothes hadn't been given away with the last Howard Jones LP

DOWN, DEEPER, DOWN,

THE REDSKINS GET UP AT 5.30AM TO SELL POLITICAL PAPERS. ARE THEY MAD? HAS POLITICS ANY PLACE IN POP?

STORY: JIM REID
PHOTOGRAPHY: JOE SHUT-TER AND PAUL SLATTERY

MOST TIMES a pop person opens his/her mouth to strike at some global theory — y'know, the revolutionary implications of costermongers drinking continental lager, the confrontational nature of a £400 suit, that sort of bunny — I cop a dead one and think of old Alistair Sim films.

Similarly pop writers all itchy to write about pop and the revolution — sure you've got to do something between nine and five, but please keep the trivialisation to dodgy haircuts, not Chairman Mao meets Chairman Joe Strummer. And then...

There's the pop group and the political cause, benefits and so on — a more firm handed proposition. Weller, Geldof, Somerville, Dammers, Bragg... the Redskins, have all pushed a lot of money in the right direction. Which is fine by me.

Still, it's highly debatable that within a TV, print, radio montage that places them back to back with Bucks Fizz and Duran any of these artists can really affect anything... but that doesn't, indeed shouldn't, stop them trying.

The Redskins, whose current chart single 'Bring It Down' (This Insane Thing)', is not a pithy run on dialectic materialism, say more than most, say it with more conviction... and keep on saying it until a chap wants to get next door to a bottle of beer.

They say it in their music — a not always successful mix of Motown, rockabilly, Buzzcocks scratch and anything they get their hands on — more importantly they live it like they say it. Getting up in the early hours of the morning to join picket lines or flog papers, represents either an inordinate disinterest in bacon, eggs, tomatoes and tea — or real, hard political conviction.

Nothing particularly special in that. There are plenty of people on the left prepared to sacrifice the comforts of life for their beliefs... there aren't too many practising pop combos in the same boat. Neither are there many pop combos prepared to sacrifice their careers to their politics. For this, if nothing else, the Redskins are worth a dekker.

THE REDSKINS are now two — Chris Dean and Martin Hewes — drummer Nick King having walked the plank. Having decided for me that the interview should take place on the tube — OK, I know the Clash did it years ago — they proceeded to do a two man show of such mouth moving ferocity that I'll never be able to look at a road drill again



+

S K I N S



OBSTRUCTING THE DOORS CAUSES DELAY AND CAN BE DANGEROUS



without thinking of them. Oh yeah, they are very funny, very sincere and damned good company. Now excuse me while I get a drink...

After all those benefits, all that mouth — what do your record company think of you?
 Dean: "They've had plenty of rebel bands in the past — the Rolling Stones and so on — I think they think we're like that. That it's just a marketing angle. Let's dress up in Bolshevik clothes or whatever. Tack on a bit of politics and maybe that'll sell a few records. I don't think they realise where it comes from, they don't know what we do outside of the band. They don't know where it comes from at all."
 But 'politics' can be used as a marketing device can't it?

Dean: "Course it can. It depends on what you do — if you do it in such a way that you

mediately — now we wouldn't not do that just to be weblious or something — but the situation wasn't right. The miners strike was still going on, we were getting hundreds of calls to do benefits — we should have put a single out, but we don't pick and choose when 150,000 workers decide to strike. Something that important — all our politics spring from exactly that kind of struggle — must override everything else.

"You can't do much as a band — what we were doing outside of the band was probably more important — but you can do a limited amount in any political arena and it was great that Bronski, Bragg and the Style Council did miners benefits. It's of small importance, but it has some importance. There's no way when you're rooted to the ideas and politics that we have that we couldn't say f**k the single, the single can go jump in the lake."

HOW DID the miners react to you?

Dean: "Really well — they seemed to know everything about you and the other bands as well — everyone knew about the Three Johns for instance, the Three Johns are very hip down the pit."

Hewes: "The worse thing about it was, you'd do all these benefits and the miners would say 'thank you, thank you' — and we'd say don't bloody thank us, I'll thank you, for being out on strike — you're fighting."

Political lyrics — can they get through to people?

Dean: "Yeah on a certain level, but you have to realise their limitations, they don't make people go on strike, or on a lesser level — join political parties."

"Political music is only strong when it's linked to political muscle, like something like the miners strike. The Redskins have got enormous limitations, 'cos we depend so much on what happens outside. A lot of the time you can do no more than make propaganda and hope that you can do it well..."

Do you get stick from your mates in the SWP (Socialist Workers' Party) for being in a pop group?

Dean: "There's a lot of justification for stick. I can see very clearly a pattern of events that will lead us to having to knock it all on the head. We might not want to, but our position will become such a contradiction to our politics. You get on stage — and even with ugly bastards like us — there's a glamour to it. Every time you pick up your guitar and go on stage there is that star thing, which is a contradiction to what we're saying all the time. Which is basically, 'look back to yourself all the time... that working class people are the people who will win the struggle, no pop group is gonna do it for you'. You can say all that and say it well but if you're not practising what you preach, no matter how many paper sales me and Martin do, we could still be living a lie 'cos in the evening we'll be up on stage."

"Maybe it'll happen with this single, maybe this'll be the last Redskins single. I don't think it's inevitable all that will happen, there are ways and means of avoiding it..."

Finally, tell me a funny Billy Bragg story...
 Dean: "We were going to Belfast and Bragg was late for the plane. We went through customs first and were stopped by the Special Branch who went through the whole f*****g works. Date of birth, inside leg measurement and so on. We got through to the departure lounge and Bragg came piling through customs shouting at the Special Branch 'You stupid idiots, look what you've done, ... you've f*****g let through the most subversive band in Britain — the Redskins'. It was to his great amusement that we never got searched — our credibility was in tatters..."



IT

was a partnership made in heaven. In the great tradition of pop music (Rene And Renato, Bowie and Bing, Roland Rat and Kevin The Gerbil), two people have got together to make a wonderful record. 'One Day' is the one-off meeting of two contrasting characters.

Vince Clarke — synthesiser maestro behind Yazoo, the Assembly and driving force behind the embryonic Depeche Mode.

Paul Quinn — smooth vocalist, ex-Bourgie Bourgie and the voice (*what* a voice) on two of the most cruelly neglected songs of the last year — 'Ain't That Always The Way'

and (with Edwyn Collins) 'Pale Blue Eyes'. Shame on anyone who didn't buy them.

One who's never released a record that's not got in the charts; the other, still looking for his first hit.

THE JEKYL AND HYDE OF
POP REVEAL THE SECRETS
OF THEIR TRANSFORMATION
INTO A DYNAMIC DUO TO
ELEANOR LEVY. PHOTOS:
IAN HOOTON

24



was so depressing and I didn't do anything. I wasn't consciously thinking I'd have a holiday, but it turned out like that and it was just terrible. So this year I decided to really get something together, do an album and lots of tours."

● **Why choose Paul to work on this single?**
"We were stuck for a singer. No (laughs), I mean we worked the song out with a reggae singer but he couldn't understand it. His sense of rhythm was different. It was a good sense of rhythm but it wasn't a reggae song so it sounded funny. Flood, the producer, had worked with Bourgie Bourgie, so we just phoned Paul up."

"He's really easy going. When he came in at the recording he was really quiet and you had to listen carefully to what he was saying. Never raises his voice."

"Anyway, he goes into the vocal booth, it's all dark, and he's got this bag, like a medicine bag, with him. You could hear rattling, and it turns out to be bottles of wine and what must have been hundreds of cigarettes in there. In between takes all you could hear was glug glug, puff puff. It was really funny."

● **Can you ever see yourself working with Depeche Mode or Alison Moyet again?**
"Not making a record, no. I dunno really, there may be collaborations in the future but not as a band. Mode are settled now — they've got their own way. Alison's on a different label, so..."

"We saw each other two weeks ago at a party for the first time in two years. We had a laugh actually. Well, I was totally inebriated, so I had a laugh anyway. All the Mode were there as well — it was good fun."

● **What about Depeche Mode? Do you ever regret leaving?**

"No, I don't regret anything I do. I think their current single, that's just gone down unfortunately, was their best for ages. Excellent, can't understand why it didn't do better. They're a totally different band since I was there. Not personality-wise — they're exactly the same — but musically, obviously because Martin writes in a completely different way to me."

● **How do you think you've changed since then?**

"I've come to terms a lot more with my situation — make an effort in my attitude towards the people I'm working with, which I never did before. The thing is, being in the music business it's such a crappy business — people-wise and everything. You get really cynical about everyone. I don't think that's a good thing. My attitude's changed now. I'm a new man!"

● **Did you discover God or something?**
"No, I did once, but then I decided to leave him. I was involved in religion very heavily between the ages of 15 and 18. Three years in a really heavy-duty situation."

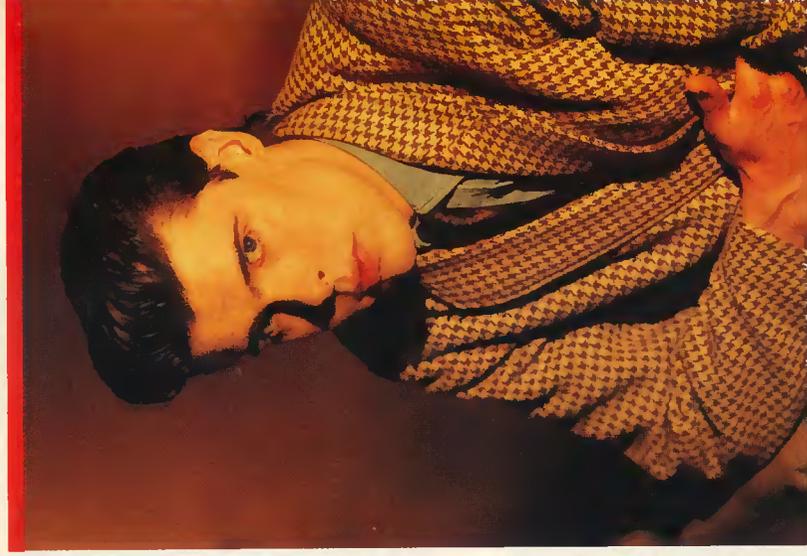
● **Was it difficult to get out of?**

"No, but it was difficult in as far as once you were out, you didn't have anybody, because all the people I had worked and played with were still in it."

"It was like a club. Us against the world — that made it more exciting. The more you got into it though, the more aware of the rules you were, the worse you realised you were as a person — and the more hopeless the situation got."

● **Did you have any feelings of guilt from having moved away from it?**

"I was wrapped up in guilt anyway. The last year, that was all you felt — your conscient-



ce was killing you. I think some of the ways it affected me, they still affect me now. I don't think that's good though. It's getting better — I'm losing my conscience now."

● **Paul do you think you're finally going to get a hit with "One Day"?**

"I don't know. You can never say. It stands a better chance than the others. This is the first time I've ever had a record played on the radio during the day!"

"If this one doesn't do anything I'll just carry on. 'Pale Blue Eyes' and 'Ain't That Always the Way' were still fantastic records — even if they weren't hits."

● **Will you be working with Vince again?**

"No, he's auditioned new singers. I think I must have failed the audition because somebody else got the job!"

● **With this out the way, will you be concentrating on your own album now?**

"I haven't actually started recording it yet. I don't know how long it will take, but a single will be out in a month or so — a song called 'Personally' that was a hit for Carla Bonoff in America about four years ago. It's an old soul song, but Carla Bonoff recorded it as a country and western one. I've got to do some writing of my own for the album."

● **Have you written anything yet?**

"No, there's plenty of time. I've got five days!"

● **This album's going to be really well thought out and prepared isn't it?**

"Och, I've been thinking about it for so long, your ideas get all jumbled up if you think about something too much. I should start taking things a bit more seriously really. When I've got the album done and a band together..."

● **And when are you supposed to be going in the studio?**

"Next week. So, I've a busy few days ahead of me!"

DR. CLARKE + MR QUINN

● **Why have such a long break between the Assembly and "One Day"?**

"The Ase-embly? Well, we intended to do an album. We were going to get together with a producer and use various vocalists, but the producer took a long time arriving — about eight months — and we had a lot of hassle getting singers. By this time myself and Eric (Radcliffe — the other half of the Assembly and the man who the first Yazoo album was named after) had been living in the studio for months and we were sick of the place. Not sick of each other — we're still business partners and there were no bad vibes or anything like that, but we decided we wanted to do stuff on our own. He's now the producer behind a funk band — American style! He's really happy now."

● **You seem to need to change completely every few years.**

"Well, I have done, but now I've decided not to. Last year was a terrible year for me, it

THE MR AND MRS OF SOUL DON'T LIKE REHASHING
OLD MATERIAL. BUT THEY DO LIKE HAVING HITS.
PAUL SEXTON RECONCILES THEIR DILEMMA



LOVE
Soul
MRS



They're gluttons for punishment,
Cecil and Linda Womack

LAST TIME THEY WERE IN ENGLAND SOMETHING DISASTROUS HAPPENED...
BUT THEY'RE COMING BACK IN SEPTEMBER FOR SOME MORE LIVE SHOWS.

Well, maybe they think the air's good for



NO MORE LOVE WARS



them but they have some unpleasant recent memories of the UK. It all happened when the 'Love Wars' couple set about following up that enormous performing-debut single and album. They've just done that with the new 'Radio MUSC Man' LP and its first single 'Strange And Funny', which await your inspection in the shops now, but not without a headful of problems.

Cecil recalls: "We came to London to do this album because Stewart (Levine, the producer of 'Love Wars') is resident there, even though it cost us, because we had to fly over musicians and we were staying there ourselves for about two months." Then along came our old friends "musical differences" — and how. "Stewart as producer wanted to stay in the same mould as the last album. But creative people don't do that."

"It's like someone telling you to write a story and use the same characters," Linda adds. Back with Cecil: "We discussed it, he said we needed another 'Love Wars' or 'Baby I'm Scared Of You'. How do you come up with another 'Love Wars'? That means you have to duplicate those songs. Basically you're ripping the people off and ripping yourself off."

AND THAT, Womack lovers, is why 'Radio MUSC Man' ain't the album you were expecting. These guys don't like being predictable. "It's like broadening people's minds. We're saying this is what we feel in '85. I got one album of 'Love Wars', I don't need another one," Cecil says. "If I buy a magazine or a paper, I want to read something that I don't know, not the same thing I've read somewhere else. If you put out a song and people like it, it might have to do with timing, promotion, anything. But you put out another song, and if people don't like it, you put another one — but the whole point is that they know we're releasing music that's coming straight from the heart."

At that point Cecil sounded like he was going into the lyrics of one of his songs, but this subject really is a hot potato for soul's Mr and Mrs, and whatever your feeling about 'MUSC Man' (mine is that they could have stayed a little closer to the style we all knew without ripping anybody off) you certainly can't accuse them of taking the easy way out. The Womacks went home and produced the album themselves, and Cecil continues the story.

"We never wanted a producer in the first place. There are very few producers who can interpret your music the way you want. I'm not saying I didn't like 'Love Wars', but there's always room for improvement. We

don't have any bad feelings about Stewart Levine, it was very expensive but we just forgot about it and went home."

They report, in spite of the mixed reviews for 'MUSC Man' here, that it's had nothing but kind words in the States. "Fantastic, 10 times better than the last," says Cecil. "We stretched out more to find out what different people like, and we've found out that this album has a much broader appeal." Husband and wife both prefer the new LP to their first.

The fact is that no one, the artists included, expected 'Love Wars' to do the amazing business it did. "They were very surprised with us, being new at recording," says Linda. "But it did very good as far as Japan, and in Europe, places like Germany and Holland. We want to incorporate Europe in the tour this time, before we just did TV and radio promo."

ONE SONG on the new LP — one of the best, in fact, 'Love's Calling' — sports an unusual writing credit: Cecil Womack, Linda Womack and Sam Cooke. Linda explains how her father's name came to appear: "He had some songs that weren't finished, I'd been keeping them. He'd finished the first verse and we finished the song. Now we have Sam Cooke's publishing company, and there are about 20 songs like that, sketchy ones."

I wondered about Linda's reaction to RCA in America issuing a previously-unreleased live album by Cooke. A chance for his to be heard in a new light by another generation or calculated cashing in on her father's name? "A lot of people appreciate hearing him work live. They know of him as really clean and smooth, and he purposely did his songs that way, but when he got on stage he could really tear it up."

Still on family matters, the couple have a song on Bobby Womack's soon-due 'So Many Rivers' set and Cecil says they're still thinking about the Valentinos reunion album that was mooted last year. "We might bring some musicians over there and do it," he says — ooh, he doesn't learn, does he? "Maybe Bobby could be involved, maybe he couldn't. The three of us who were in the group after he left (to join Sam Cooke's band) are very close." Indeed brother Friendly Womack is much involved in the 'MUSC Man' LP. "When we said we were going to do something, we didn't even think."

And back on the subject of the Valentinos and the family affairs of two decades ago, Linda Womack holds the memories close. "They thought the Valentinos were crazy when they had long hair and they were playing guitar on stage... but they were still innovative, you know what I'm saying?"

STILL BEEN A JUDAS IN HIS TIME, SAYS PAUL SEXTON

CARL ANDERSON RECKONS HE'S INFLUENCED MR WONDER BUT HE'S

BUILD ME UP BUTTERCUP

WHEN SOMEONE tells you they think they've influenced Stevie Wonder, you know they're not lacking in the self-confidence department. So it is with Carl Anderson... but then people have been using the word 'Superstar' about him with good reason for years.

Anderson's been one of those singers' singers for too long, and now he's finally coming into the light with 'Buttercup', the Wondersong of three years' vintage. "The people who should know about me, know me," says Carl. "Last night I met James Ingram for the first time, and he put his arms around me and said 'At last I meet you!'"

Carl recorded at Motown for two years and worked with Stevie. "We did a lot more playing than recording. I've known him since he was 17."

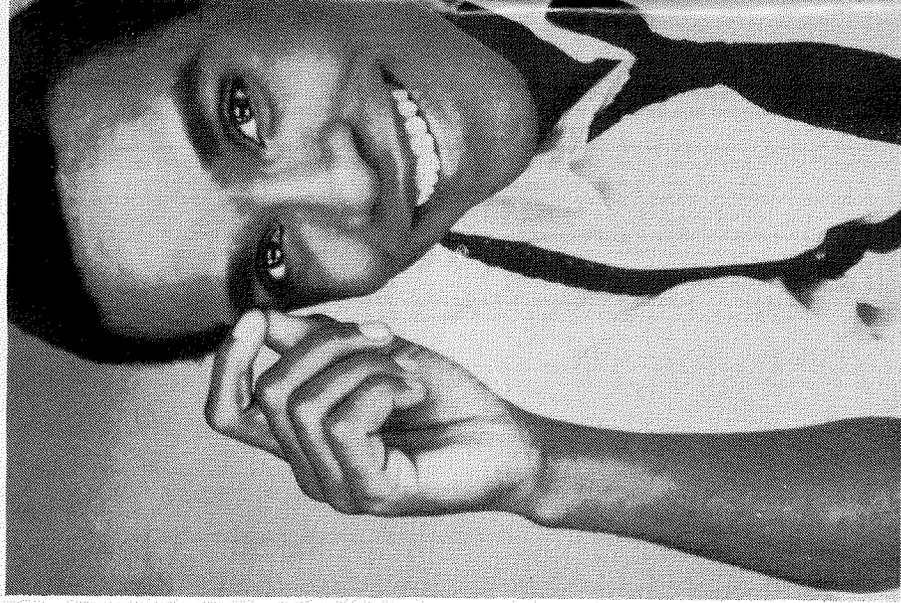
Here's Anderson on the track 'Buttercup' itself: "When Stevie put the vocal on it, he did it to sound like me... I think I have been an influence on him because I'm a little older than him. He even admits it himself in his weaker moments."

'Buttercup' came from Carl's debut LP 'AWOL — Absence Without Love' but by then he was already a stage and film name, thanks to one very famous production. "In 1971 someone gave me an original copy of the Murray Head/Yvonne Elliman version of 'Jesus Christ Superstar'. I forced myself to listen to it and I immediately saw myself in the role of Judas."

"The group I was with and I decided to play a medley of 'Jesus Christ' songs and it just so happened that the first night we presented it, this minister from the church in Washington was there and asked us to perform it. Robert Stigwood saw we were doing it and issued a 'cease and desist' order, which the minister refused to acknowledge. It became a media event, it was covered by CBS' 'Today Show' in a 12-minute segment, and an agent saw it on TV. He was looking for someone to play Judas, the most difficult part to play, he saw me and said 'That's the guy'. "The next four years of my life I was involved in the 'Superstar' phenomenon, the stage and film versions."

BY NOW Carl was in Los Angeles, gravitating towards a record career, and after his bad experience at Motown, Epic stepped in with the deal that brought 'Buttercup'. "It was that record that was artistically closest to what represents me," says Carl.

"The newer stuff is more geared to American r'n'b radio. Each radio format is so narrow, you have to fit into one of these little slots and I'm not a slot performer. It's getting worse and I fear for the future.



C **a** **r** **i**

someone with a voice has to understand the ramifications and start speaking out.

"The 'Buttercup' phenomenon has got me thinking about how I make records and who I make them for. 'Because I have a jazz background, I grew up in the south, Virginia, and the only radio that I listened to was Elvis Presley and Buddy Holly. Then when I was in my teens and old enough to have a record player of my own I became aware of Chick Berry, Fats Domino and those guys. Then I started getting into jazz. Motown was the only black music that affected me."

Now Carl juggles the singing and acting — he'll be in Spielberg's new movie 'The Colour Purple' — and has a ball. "I have a seven-year-old kid and he could not enjoy playing as much as I enjoy working." And Stevie? Quite a guy, says Anderson.

"I would be willing to bet that at this moment Stevie Wonder is either asleep or writing."

SEPTEMBER

Debut Single

The Lover In Me

7" TEN 62 12" TEN 62-12



RM DISCO

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

- 1 2 SAVE YOUR LOVE (FOR #1), René & Angela, Club 12in
- 2 1 HISTORY, Mai Tai, Virgin/Hot Melt 12in
- 3 6 TURN IT UP, Conway Brothers, 10 Records 12in
- 4 8 SILVER SHADOW, Atlantic Starr, A&M 12in
- 5 3 BUTTERCUP, Carl Anderson, Streetwise 12in
- 6 5 MOVIN'/INSTRUMENTAL, 400 Blows, Illuminated 12in/promo
- 7 55 ROUND AND AROUND, Jaki Graharr, EMI 12in
- 8 4 THE MORE THEY KNOCK THE MORE I LOVE YOU, Gloria D. Brown, 10 Records 12in
- 9 9 GENIE, B.B. & Q. Band, Cooltempo 12in
- 10 7 WICKI WACKY HOUSE PARTY, The Team, EMI 12in
- 11 21 LET'S TALK/DUB VERSION, One Way, MCA 12in
- 12 39 WICKI WACKY HOUSE PARTY (FUNK SUCCULA VAN HELMSINK HOMICIDE MIX), The Team, EMI 12in
- 13 18 KEEP ON JAMMIN'/IN AND OUT, Willie Hurtt, Motown 12in
- 14 13 LAY YA DOWN EZ/YOU GOT ME ROCKIN'/SEEEKRET/NEVER CRY AGAIN, Kleer, Atlantic LP
- 15 73 ATTACK ME WITH YOUR LOVE/ROOM 123, Cameo, Club 12in
- 16 10 BEST PART OF THE NIGHT (UK REMIX)/STEP BY STEP (US REMIX), Jeff Lorber, Club 12in
- 17 45 ROCK ME TONIGHT Freddie Jackson, Capitol 12in
- 18 22 THINKING ABOUT YOUR LOVE (A LADY SINGS THE BLUES — REMIX # 2), Skipworth & Turner/Helena Springs, 4th + B'way 12in
- 19 11 AXEL F (M&M REMIX), Harold Faltermeyer, MCA 12in
- 20 12 DANCIN' IN THE KEY OF LIFE (REMIX), Steve Arrington, Atlantic 12in
- 21 16 FEEL SO REAL, Steve Arrington, Atlantic 12in
- 22 49 LONDON TOWN '85, Light Of The World, Ensign 12in
- 23 17 LET ME BE YOUR EVERYTHING, Touch Of Class, US Atlantic 12in
- 24 24 GLOW, Rick James, 12in
- 25 35 TWILIGHT, Maze featuring Frankie Beverly, US Capitol 12in
- 26 23 YOU DON'T NEED A REASON, Phil Faron & Galaxy, Ensign 12in
- 27 19 ALL OF ME FOR ALL OF YOU, 9.9, US RCA Victor 12in
- 28 36 FIDELITY, Cheryl Lynn, US Columbia 12in
- 29 30 ALL FALL DOWN, Five Star, Tent 12in
- 30 27 PICK UP THE PIECES/WATCHING YOU (REMIX), JoAnna Gardner, Boiling Point 12in
- 31 15 MAGIC TOUCH (THE VIBES VERSION), Loose Ends, Virgin 12in
- 32 48 PUT YOUR RIGHT HAND IN THE AIR PUT YOUR LEFT HAND DOWN IN YOUR UNDERWEAR (MASTERMIND MEGAMIX), Redds & The Boys, London 12in
- 33 34 THINKING ABOUT YOUR LOVE, Skipworth & Turner, 4th + B'way 12in
- 34 40 BREAK THE ICE, Michael Lovesmith, US Motown 12in
- 35 14 19 — THE FINAL STORY/KING TUT (REMIX), Paul Hardcastle, Chrysalis 12in
- 36 38 BABY DON'T HOLD YOUR LOVE BACK, Bridge, US Atlantic 12in
- 37 31 ON THE SHELF/RICCOCHET/DREAMER/MAIN ATTRACTION/DON'T FORCE IT, B & Q Band, Dutch Break LP
- 38 25 WHAT'S MISSING, Alexander O'Neal, Tabu LP
- 39 43 I'LL BE GOOD/WHO'S FOOLIN' WHO, René & Angela, US Mercury LP
- 40 60 CALLING/HELL NEVER LOVE YOU (LIKE I DO)/I WANNA SAY I LOVE YOU, Freddie Jackson, Capitol LP
- 41 32 LOVE SITUATION/INSTRUMENTAL, Mark Fisher, Total Control 12in
- 42 33 ALL FALL DOWN (M&M REMIX), Five Star, Tent 12in
- 43 61 FINESSE (REMIX/DANCE VERSIONS), Glenn Jones, US RCA 12in
- 44 26 THINKING ABOUT YOUR LOVE (REMIX), Skipworth & Turner, 4th B'way 12in
- 45 44 BOOGIE OOGIE (REMIX), A Taste Of Honey, Capitol 12in
- 46 41 IT AIN'T FAIR, Edwin Starr, Hippodrome 12in
- 47 47 TAKE ME TO THE TOP (REMIX), Advance, Boiling Point 12in
- 48 42 I WANT YOUR LOVIN', Curtis Hairston, Loydon 12in
- 49 52 SYSTEMATIC, Billy Griffin, US Columbia LP
- 50 77 MUTUAL ATTRACTION (REMIX), Change, US Atlantic 12in
- 51 72 ONE LOVE/THANK YOU/PREK-A-RISTIC/IN THE HEAT OF PASSION, Atlantic Starr, A&M LP
- 52 64 PLEASE DON'T BREAK MY HEART, The Affair featuring Alyson, 10 Records 12in
- 53 29 LIKE I LIKE IT, Aura, 10 Records 12in
- 54 53 LOWER UNDERCOVER/START IT UP/SO DELICIOUS/SHE'S A GO-GETTER, Fatback, Cotillion LP

- 55 — SINGLE LIFE/I'VE GOT YOUR IMAGE/URBAN WARRIOR, Cameo, US Atlanta Artists LP
- 56 37 RHYTHM OF THE NIGHT, DeBarge, Gordy 12in
- 57 82 TAKE YOUR HEART AWAY/CALL MY NAME, Kleer, Atlantic 12in
- 58 86 BABY FACE, Marc And Monk, Manhattan 12in
- 59 54 IS THIS LOVE (CLUB REMIX), Chris Cameron, Steinar 12in
- 60 63 WHERE OUR LOVE BEGINS/LOVE IS ALIVE (INSTRUMENTAL), David Grant, Chrysalis 12in
- 61 28 OH WHAT A FEELING/LET'S GO TOGETHER (PAUL HARDCASTLE REMIXES), Change, Cooltempo 12in
- 62 83 THE LOVER IN ME, September, 10 Records 12in white label
- 63 51 GET UP I FEEL LIKE BEING A SEX MACHINE, James Brown, Boiling Point 12in EP
- 64 70 RIPE FOR THE PICKING (HARDCASTLE MIX), LW5, Virgin 12in
- 65 59 SUPERFINE (FROM BEHIND), Skool Boyz, US Columbia 12in
- 66 57 IT'S OVER NOW (DANCE REMIX), Luther Vandross, US Epic 12in
- 67 57 DON'T STOP, York, US Passion Records LP
- 68 58 LET'S TALK/SOMEBODY UP THERE LIKES ME, Carl Anderson, US Epic LP
- 69 — I CHOOSE YOU/YOU'VE GOT ALL NIGHT, North West Ten, Ensign 12in
- 70 — ON A CROWDED STREET, Barbara Pennington, Record Shack 12in promo
- 71 71 I WONDER IF I TAKE YOU HOME, Lisa Lisa, CBS 12in
- 72 67 LOVE SO FINE, Sahara, Elite 12in
- 73 74 LONG TIME Arrow, London 12in promo
- 74 74 OH YEAH/LOVELY DAY, Bill Withers, CBS 12in
- 75 65 TAKE IT EASY, T.C. Curtis, Virgin/Hot Melt 12in
- 76 — I WANT YOU (ALL TONIGHT), Curtis Hairston, RCA/Pretty Pearl 12in
- 77 — BACKED UP AGAINST THE WALL, Will King, Total Experience 12in
- 78 78 IN YOUR CAR, The Cool Notes, Abstract Dance 12in promo
- 79 79 LOST IN LOVE, Michelle Gold, Dutch Palace Records 12in
- 80 80 THIEF IN THE NIGHT (REMIX)/LA LA, George Duke, Elektra 12in
- 81 81 FRANKIE (CLUB MIX), Sister Sledge, Atlantic 12in
- 82 68 LIFE IS TOO SHORT, Arتنا, Mercury 12in
- 83 — STRONGER TOGETHER (REMIX), Shannon, Club 12in promo
- 84 84 LOVE FEVER (REMIX), Shirley Brown, Fourth & Broadway 12in
- 85 = re IT'S MADNESS/DREAM OF A LIFETIME/SYMPHONY, Manvin Gaye, CBS LP
- 85 = re WHEN YOU LOVE ME LIKE THIS (REMIX), Melba Moore, US Capitol 12in

HI-NRG

- 1 3 UNEXPECTED LOVERS, Lime, Canadian Maitra 12in
- 2 1 ENDING UP ON A HIGH, Seventh Avenue, Record Shack 12in
- 3 5 HOMOSEXUALITY/THANK GOD FOR MEIN/CUBA LIBRE, Modern Rocketry, US Megatone LP
- 4 2 SORRY, WRONG NUMBER, Evelyn Thomas, Record Shack 12in
- 5 15 I BELIEVE IN DREAMS, Jackie Rawe, Fantare 12in
- 6 8 I'M GONNA MAKE YOU WANT ME, Gina Lamour, Calibre 12in
- 7 4 STRANGER IN DISGUISE, Marsha Raven, Record Shack 12in
- 8 9 HUMAN NATURE, Gino Soccio, Canadian Celebration 12in
- 9 7 FEELS LIKE LOVE/ONE WAY TICKET, Louise Thomas, Passion 12in
- 10 6 THE EASY WAY OUT/ONE HUNDRED PERCENT/CLOSE TO PERFECTION/LEARN THE LINES OF LOVE, Miquel Brown, Record Shack LP
- 11 HI FANTASY, Nola York, Dutch Injection 12in
- 12 ENDLESS ROAD, Time Bandits, Dutch CBS 12in
- 13 10 SAY YOU WILL, Santana, US Columbia 12in/Discohet remix
- 14 14 KEEP ON WALKING, Steve Rodway, Record Shack 12in
- 15 12 AROUND MY DREAM, Silver Pozzoli, German Teledec 12in
- 16 19 TUNNEL OF LOVE, Carol Cooper, US Profile 12in
- 17 13 DANCING IN THE DARK, Mike Mareen, German Night & Day 12in
- 18 SO MACHO, Sinitta, Fantare 12in
- 19 I'LL NEVER FALL IN LOVE AGAIN, Pamela Nightingale, Carrere 12in
- 20 re KNOCK ON WOOD, Francine Kerr, US Boulevard 12in
- 21 re BODY ROCK (REMIX), Maria Vidal, Dutch Chart 12in bootleg
- 22 20 SQUARE ROOMS, Al Corley, Polydor 12in
- 23 22 RISE UP FOR MY LOVE, Yvonne Kay, Italian X-Energy 12in
- 24 18 DON'T GIVE IT AWAY, Alexis, US Disconet 12in
- 25 23 ALIVE AND WELL/DO YOUR TIME ON THE PLANET, Lime, Dutch Polydor LP
- 26 TWISTING THE NIGHT AWAY, Divine, Proto 12in
- 27 17 THE PERFECT KISS/THE KISS OF DEATH, New Order, Factory 12in
- 28 re DON'T LET THE FLAME DIE OUT, Kelly Marie, Passion 12in
- 29 re YOU CAN WIN IF YOU WANT (REMIX), Modern Talking, German Hansa 12in
- 30 NO MORE NO WAR, Mirage, Proto 12in white label

A R E T H A F R A N K L I N

Freeway

A Love

7" & 12" SINGLE

PRODUCED BY NARADA MICHAEL WALDEN

ARISTA

US SINGLES

- 1 **HEAVEN**, Bryan Adams, A&M
- 2 **SUSSUDIO**, Phil Collins, Atlantic
- 3 **A VIEW TO A KILL**, Duran Duran, Capitol
- 4 **RASPBERRY BERRIET**, Prince And The Revolution, Paisley Park
- 5 **ANGEL**, Madonna, Sire
- 6 **THE SEARCH IS OVER**, Survivor, Scotti Brothers
- 7 **EVERYBODY WANTS TO RULE THE WORLD**, Tears For Fears, Mercury
- 8 **WOULD I LIE TO YOU?**, Eurythmics, RCA
- 9 **THINGS CAN ONLY GET BETTER**, Howard Jones, Elektra
- 10 **IN MY HOUSE**, Mary Janes Girls, Gordy
- 11 **WALKING ON SUNSHINE**, Katrina And The Waves, Capitol
- 12 **VOICES CARRY**, 'Til Tuesday, Epic
- 13 **YOU GIVE GOOD LOVE**, Whitney Houston, Arista
- 14 **EVERYTIME YOU GO AWAY**, Paul Young, Columbia/CBS
- 15 **THE GOONIES 'R' GOOD ENOUGH**, Cyndi Lauper, Portrait
- 16 **SMUGGLER'S BLUES**, Glenn Frey, MCA
- 17 **GLORY DAYS**, Bruce Springsteen, Columbia/CBS
- 18 **SUDDENLY**, Billy Ocean, Jive/Arista
- 19 **IF YOU LOVE SOMEBODY SET THEM FREE**, Sting, A&M
- 20 **SENTIMENTAL STREET**, Night Ranger, Camel/MCA
- 21 **EVERYTHING SHE WANTS**, Wham!, Columbia/CBS
- 22 **CRAZY IN THE NIGHT**, Kim Carnes, EMI America
- 23 **TOUGH ALL OVER**, John Cafferty And The Beaver Brown Band, Scotti Brothers
- 24 **AXEL F**, Harold Faltermeyer, MCA
- 25 **FRESH**, Kool And The Gang, De-Lite
- 26 **GETCHA BACK**, the Beach Boys, Caribou
- 27 **32 19**, Paul Hardcastle, Chrysalis
- 28 **JUST AS I AM**, Air Supply, Arista
- 29 **CANNONBALL**, Supertramp, A&M
- 30 **GET IT ON**, the Power Station, Capitol
- 31 **POSSESSION OBSESSION**, Daryl Hall And John Oates, RCA
- 32 **PEOPLE ARE PEOPLE**, Depeche Mode, Sire
- 33 **WHO'S HOLDING DONNA NOW?**, DeBarge, Gordy
- 34 **NEVER SURRENDER**, Corey Hart, EMI America
- 35 **SHOUT**, Tears For Fears, Mercury
- 36 **NEVER ENDING STORY**, Limahl, EMI America
- 37 **LITTLE BY LITTLE**, Robert Plant, Es Paranza
- 38 **41**, **YOU SPIN ME ROUND (LIKE A RECORD)**, Dead Or Alive, Epic
- 39 **42**, **WHAT ABOUT LOVE?**, Heart, Capitol
- 40 **39**, **WAKE UP (NEXT TO YOU)**, Graham Parker And The Shot, Elektra
- 41 **48**, **FIND A WAY**, Amy Grant, A&M
- 42 **44**, **BLACK CARS**, Gino Vannelli, HNE
- 43 **54**, **FREEMAN OF LOVE**, Aretha Franklin, Arista
- 44 **47**, **CENTERFIELD**, John Fogerty, Warner Brothers
- 45 **51**, **NOT ENOUGH LOVE IN THE WORLD**, Don Henley, Geffen
- 46 — **49**, **POWER OF LOVE**, Huey Lewis And The News, Chrysalis
- 47 **49**, **ROCK ME TONIGHT**, Freddie Jackson, Capitol
- 48 **59**, **FOREVER**, Kenny Loggins, Columbia/CBS
- 49 **52**, **ANIMAL INSTINCT**, Commodores, Motown
- 50 **43**, **STATE OF THE HEART**, Rick Springfield, RCA
- 51 **57**, **LET HIM GO**, Animation, Mercury
- 52 **53**, **DON'T YOU (FORGET ABOUT ME)**, Simple Minds, A&M
- 53 **27**, **REACTION TO ACTION**, Foreigner, Atlantic
- 54 **56**, **SUMMER OF '69**, Bryan Adams, A&M
- 55 — **37**, **JUST A GIGOLO/ I AIN'T GOT NOBODY**, David Lee Roth, Warner Brothers
- 56 **67**, **MAKE IT BETTER**, Tom Petty And The Heartbreakers, MCA
- 57 **62**, **ALL YOU ZOMBIES**, the Hooters, Columbia/CBS
- 58 **61**, **LIKE A SURGEON**, Weird Al Yankovic, Rock 'N' Roll
- 59 **74**, **CRAZY FOR YOU**, Madonna, Geffen
- 60 **46**

BULLETS

- 61 **67** **PEOPLE GET READY**, Jeff Beck And Rod Stewart, Epic
- 62 **65** **CALL ME**, Go West, Chrysalis



- 64 **70** **I WONDER IF I TAKE YOU HOME**, Lisa Lisa And Cult Jam With Full Force, Col/CBS
- 65 **77** **YOUR LOVE IS KING**, Sade, Portrait
- 67 **75** **(CLOSEST THING TO) PERFECT**, Jermaine Jackson, Arista
- 72 **79** **WILLIE AND THE HAND JIVE**, George Thorogood And The Destroyers, EMI America
- 74 **90** **ST ELMOS'S FIRE (MAN IN MOTION)**, John Parr, Atlantic
- 78 **82** **BURNING FLAME**, Vitamin Z, Geffen
- 80 **83** **FRANKIE**, Sister Sledge, Atlantic
- 82 **85** **WHEN YOUR HEART IS WEAK**, Cock Robin, Columbia/CBS
- 84 — **TAKED OF BEING BLONDE**, Carly Simon, Epic
- 89 — **TAKE NO PRISONERS (IN THE GAME OF LOVE)**, Peabo Bryson, Elektra
- 90 — **SEE WHAT LOVE CAN DO**, Eric Clapton, Warner Brothers/Duck

US ALBUMS

- 1 **1** **BEVERLY HILLS COP**, Soundtrack, MCA
- 2 **3** **NO JACKET REQUIRED**, Phil Collins, Atlantic
- 3 **4** **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury
- 4 **2** **AROUND THE WORLD**, Prince And The Revolution, Paisley Park
- 5 **5** **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
- 6 **6** **RECKLESS**, Bryan Adams, A&M
- 7 **8** **MAKE IT BIG**, Wham!, Columbia/CBS
- 8 **7** **LIKE A VIRGIN**, Madonna, Sire
- 9 **9** **THE POWER STATION**, the Power Station, Capitol
- 10 **11** **DREAM INTO ACTION**, Howard Jones, Elektra
- 11 **13** **SOUTHERN ACCENTS**, Tom Petty And The Heartbreakers, MCA
- 12 **14** **BE YOURSELF TONIGHT**, Eurythmics, RCA
- 13 **21** **SUDDENLY**, Billy Ocean, Jive/Arista
- 14 **12** **DIAMOND LIFE**, Sade, Portrait
- 15 **10** **CENTERFIELD**, John Fogerty, Warner Bros
- 16 **16** **EMERGENCY**, Kool And The Gang, De-Lite
- 17 **15** **ONLY FOR YOU**, Mary Jane Girls, Gordy
- 18 **18** **THE NIGHT I FELL IN LOVE**, Luther Vandross, Epic
- 19 **19** **VITAL SIGNS**, Survivor, Scotti Brothers
- 20 **23** **WHITNEY HOUSTON**, Whitney Houston, Arista
- 21 **34** **THE ALLIGHTER**, Glenn Frey, MCA
- 22 **27** **BROTHER WHERE YOU BOUND**, Supertramp, A&M
- 23 **29** **PRIVATE DANCER**, Tina Turner, Capitol
- 24 **22** **SHAKEN 'N' STIRRED**, Robert Plant, Es Paranza/Warner
- 25 **31** **VOICES CARRY**, 'Til Tuesday, Epic
- 26 **26** **KATRINA AND THE WAVES**, Katrina And The Waves, Capitol
- 27 **25** **RHYTHM OF THE NIGHT**, DeBarge, Gordy
- 28 **24** **INVASION OF YOUR PRIVACY**, Ratt, Atlantic
- 29 **29** **BUILDING THE PERFECT BEAST**, Don Henley, Geffen
- 30 **28** **BROTHERS IN ARMS**, Dire Straits, Warner Brothers
- 31 **35** **CRAZY FROM THE HEAT**, David Lee Roth, Warner Brothers
- 32 **17** **MAVERICK**, George Thorogood, EMI America
- 33 **33** **WE ARE THE WORLD**, USA For Africa, Columbia/CBS
- 34 **20** **EMPIRE BURLESQUE**, Bob Dylan, Columbia/CBS
- 35 **—** **TAO**, Rick Springfield, RCA
- 36 **32** **WIDE AWAKE IN AMERICA**, U2, Island
- 37 **—** **NIGHTSHIFT**, Commodores, Motown
- 38 **38** **7,800° FAHRENHEIT**, Bon Jovi, Mercury
- 39 **37** **THE SECRET OF ASSOCIATION**, Paul Young, Columbia/CBS
- 40 **45** **DREAM OF A LIFETIME**, Marvin Gaye, Columbia/CBS
- 41 **43** **TOUGH ALL OVER**, John Cafferty And The Beaver Brown Band, Scotti Brothers
- 42 **47** **HIGH COUNTRY SNOWS**, Dan Fogelberg, Full Moon/Epic
- 43 **30** **AGENT PROVOCATEUR**, Foreigner, Atlantic
- 44 **42** **WHEELS ARE TURNING**, REO Speedwagon, Epic
- 45 **36** **DON'T SUPPOSE**, Limahl, EMI America
- 46 **41** **THE FIRM**, the Firm, Atlantic
- 47 **40** **BREAK OUT**, The Pointer Sisters, Planet
- 48 **48** **TOOTH AND NAIL**, Dokken, Elektra
- 49 **—** **A VIEW TO A KILL**, Soundtrack, Capitol
- 50 **—**

Compiled by *Billboard*

CHANGE

M U T U A L

ATTRACTION

NICK MARTINELLI VERSION

7" & 12" SINGLE



With your double
whopper James
Hamilton

ODDS 'N' BODS

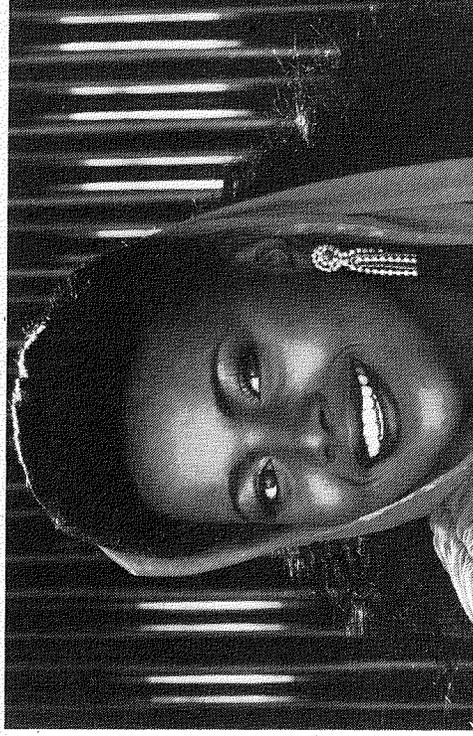
SHOWSTOPPER PROMOTIONS have now officially announced their National Soul Picnic at **Knebworth** on Saturday August 17, noon-8.30pm in the open air (no circus tent this time), starring **Change, Kleer and Pieces Of A Dream**. . . **Stevie Wonder** appears to have been so displeased at being "the token black act" on **Live Aid** that he refuses to take part.

Although the official excuse is inevitably that he has to finish his album. . . **Madonna** has the best-selling 12in by far in America thanks to its B-side being the only form in which 'Into The Groove', a song from her film **'Desperately Seeking Susan'**, is available; however, here this continuously keened (no break) 116/15bpm moronic crugger will be an already promo-ed A-side (flipped by 'Holiday'). . . **Shannon** 'Stronger Together' (Remix) is breaking up north on promo, serviced well ahead of the joyously churning, 0-118/15bpm backbeat basher's release next week. . .

Sonick 'Let Me And Squeeze' is a chick squalled decent 115/4bpm wriggly jiggler in the "New London" style, of which just 500 white labels have been pressed pending a major deal by **Intersong Music** — bona fide DJs call their **Chris Page** on 01-489 0067. . . **WEA** picked up the (surprisingly white) **Michael St James** 'There Is Only One Love', a gorgeous lush 0-89/44/12bpm romancer with 'Summer Of '42' sac, previously promoted on white label

independently. . . **Touch Of Class** may yet be out here in its superior original mix, while oddly **Gloria D. Brown**'s remix won't now be out at all, and **Harold Faltermeyer** has done yet another brand new London Remix **Engene Wilde**'s remake of 'Chey Chey Kule', has been promo-ed as an 113/4bpm UK Remix with a complex long double-beat intro which may be tougher for soul club mixers but stupidly destroys its pop impact: not due commercially until July 22, it'll be flipped by 'Rainbow' and a 'Got To Get You Home Tonight' remix, although its US-only 'Woody Woodpecker' in a version may yet be added later in a creative marketing ploy. . . **Sahara** are adding proper vocals to make an actual song, so their original A-side will soon be the flip, and **T.C. Curtis** has an evidently better remix due. . .

'**Ready Steady Go**' brought back memories for older folks and must have been an education for the young, the **Otis Redding** special reminding me that the central most prominently featured of the three go go girls, **Sandy Sarjeant**, was discovered by the series dancing at my affairs in **Soho's Scene Club**. . . '6.20 Soul Train' this Friday has **400 Blows, RAH Band, Chris Cameron, Aretha**



BARBARA PENNINGTON 'On A Crowded Street' (Record Shack SOHOT 49) Looking lovely (make-up by Ian Simon), Barbara's even better than on her last to my mind over contrived attempt at the Man Tran/Kid Creole style, this terrific happy brassy swinger being almost pure Dr Buzzard's Original Savannah Band! Producer Ian Levine's original 105 1/6-105 1/2-105 1/6-105 1/3-105 1/6bpm 12in mix is however just too damn long, so the label have laughed off the first thousand white label pressings as a "full unedited version" and will make the commercial release a more sensible length (dub inst flip).

Franklin, Harold Melvin & The Blue Notes, Isley Brothers. . . **Top Of The Pops** looks like moving "live" to Tuesdays, presumably to leave more of the week available for the sales it generates to register so that then **Gallup** can bring their chart compilation date forward, and allow **Radio One** to compete against the fresher **ILR Network Chart** with a brand new chart of their own? (I expect most people will still do their record shopping at the weekend, though). . . **Horizon** (fully), **Solar** (frantically), **LWR** (fleeting) finally returned after the longest bust-caused break in London's soul airwaves yet. . .

Radio London, despite trumpeting soul throughout the week, have strangely stopped relaying their own star **Robbie Vincent**'s Sunday evening **Radio One** soul show (still however on 89.1FM), replacing him with **Radio Two**'s 'Your 100 Best Tunes'!. . . **Radio London**'s Soul Night Out this Thursday (27) visits Luton. **Pink Elephant** and will be relayed by the new **BBC Radio Bedfordshire** (as in future will be **Dave Pearce**'s full 10pm-1am soul show Thursday nights) — however, in a big splash to end this current season, the Soul Night Out next week (appropriately the 4th of July) will find just **Steve Walsh** at **Hammersmith PA** line-up of **Jaki Graham, David Grant, Paul Hardcastle, Phil**

Fearon, Phyllis Nelson, Imagination, Five Star (if they turn up), and actually playing live **The Cool Notes**, while in a simultaneous two-way broadcast link **Tony Blackburn & Dave Ricardo**, whose regular show with Tony as guest will precede the 11pm **Hammersmith** link which similarly will be followed by **Mary Thomas**'s show with Dave as guest, both carried here on Radio London exactly as they are being heard at that moment in New York, commercials and all. . . **Dave Trehanne** on **DevonAir** 95.8/95.1FM this Saturday starts three weeks of 'Rock Me Gently' 10pm-1am with the central hour devoted to old, and deep, soul. . .

Skipworth & Turner topped US Club **Play, Whitney Houston** Black LPs. . . **Helena Springs** will be backing **David Bowie** at the **Live Aid** show, and is live at London's **Hippodrome** sometime soon. . . **Carl Anderson** had to cancel a UK trip to promote **Buttercup** as a stage musical he recently joined in Philadelphia wouldn't give him time off. . . **AI Green** and **Sly Stone** have signed to **A&M**, while in the USA **New Order** are on **Quincy Jones**'s label **Qwest**. . . **Tommy Boy** in the States are soon to couple on promo only all three **Double Dee & Steinski** mastermixes. . . **The Complete Story Of Roxanne** (US Complete 671014-1) is a £6.99 8-track LP of cover

versions tracing the Roxanne saga to date. . . **Tricky Dicky Seanes** dedicated (rightly) to turning his customers at **Soho's Record Cellar** shop towards more than just Hi-NRG music even if that does pay his bills, celebrates on July 1st the 14th anniversary of his opening London's first commercial gay disco club. . . **Hi-NRG** breakers include **Terry Wade** 'Single Girl' (Big Top), **Sharon Redd** 'Undercover Girl' (US Prelude), **Bad Boys Blue** 'You're A Woman' (German Coconut), **LaJeune** 'Love Is Only Skin Deep' (US Mastered), **Curtis & The Boom Box** 'Black Kisses' (Dutch RCA). . . **Thames Valley DJ Assn** meets Sunday (30) at noon in Windsor's **Royal Adelaide Hotel** (Sheet Street), with a tax consultant talking. . . Thursday (27) the **Canadian Club Disco Doubles Championship** grand final is at Tottenham Ritzy. . . Friday (28) **Pete Tong & Eddie Gordon** start souling Gravesend's new late licence **The Waterfront** weekly.

T.C. Curtis PAs for DJ Bob James at **Hasings Pier**, and **Adrian Allen** at **South Shields Chelsea Cat** has an all white night (half price if dressed accordingly). . . Sunday (30) **Martin Collins, Jeff Young, Joe Field, Nicky Holloway & Ralph Tee** celebrate Hemel Hempstead **Midland** hotel's noon-10.30pm summer soul alldayer in a marquee, **Baz Fe Jazz**, **Birmingham**'s first ever Latin-jazz alldayer 4-10pm at **Bobby Browns** (in Gas Street, aptly), mixers **Froggy & Flip** join **John Dean** at **Hastings Images**, and **The Cool Notes PA** at **Peterborough Canters**. . . **Soul On Sound**'s next function at the **Hippodrome** is Wednesday (3) with **Tony Jenkins, Steve Wren, Ray Stevens** and doubtless **Damon Rochester**. . . **Peter C. Heiyyer** considers himself fully employed now at **Cardiff Ricz** Mon/Fri, **Bristol Studio Wed**, **Gloucester Cinderellas**

Rockefeller, **Thurs/Sat** — um, what about **Tues/Sun**, you idle boy? . . . **Neil Matthew**, souling **Basilton**'s "laid back" **Flying Chiders** pub Mon, topper's sales have suffered from people asking for **Rene & Renato** 'Save Your Love', only to be told it's deleted. . . I did a wedding gig last Saturday that the host insisted had to end at 1am, after which nobody wanted to stop so someone drove a car right inside the marquee, opened all the doors, and everyone carried on dancing to its stereo at full blast. . . I made the mistake of using the 7in version of **Sister Sledge** 'Frankie' — yecch, it sounds so thin and weedy!

— but a bigger success was the superior original 174/20bpm **Rockin' Sidney** 'My Toot Toot' (Jin KID 001, via EMI/Priority), followed nicely by 'Casatschok'. . . **Colin Hudd** (Dartford Flicks) now mixes **David**

12XENY 517

PHIL FEARON AND GALAXY YOU DON'T NEED A REASON

The Rioja Mix

The Latino Version of the current chart smash



DISCO

from previous page

Grant 'Love Is Alive' vocal 'Round Instrumental/Jaki Graham **And Around**' while **Graham Gold** (Mayfair **Gullivers**) as well as the **Skipworth & Turner** mix also syncs **Maze** 'Twilight' with the old 109/4bpm **Royalte Deifre** '(I'll Be A) Freak For You'... **Mink** 'You Were The One (Too Late)' is in danger of becoming THE one that got away in '85 — but why, as it's brilliant?... **Gary Hickson** (0253-66701), also after early-week residencies in the North-West, offers a graphics package to clubs with video facilities... **Mike Page**, **Thur/Sat** at **Shrewsbury Park Lane with Paul Anthony**, is also at **Shifnal's** currently being refitted **Boos** for whose grand re-opening he's after PAs on 0352-461517... **Dave Morris** is expanding the mailing list at **Elite**, 262 Holloway Road, London N7 6NE... **Justin Lubbock**, son of hot LA-based arranger **Jeremy Lubbock**, has taken over disco promotion at **Impulse**, while **Debbie Gopie**, no longer an employed disco plugger, stupidly didn't keep a personal record of the DJs on her list and wants to hear from them again on 01-352-8027... **Brown Music?** — currently in the marketplace are hot rooms by **Gloria D. Brown**, **Shirley Brown**, **Keisa Brown**, **O'Chi Brown** and **Chuck Brown**... clear the decks, **LET'S TALK ABOUT SEX!**

HOT VINYL

STEVE ARRINGTON 'Dancin' In The Key Of Life (Remix)' (Atlantic A9534T) Obviously always destined to be the follow-up to 'Feel So Real', this similar if less dense 115/4bpm jittery joyous leader has been slightly remixed towards the end (inst, and more stolid 0-111/4bpm 'Turn Up The Love' flip).

WILLIE HUTCH 'Keep On Jammin' (Motown ZT 40174) For the third week of trying, this here extended pleasant enough jittery snicketty 118/3bpm swayer is flipped on 12in by the altogether slinkier and more

memorable old 111-112/4-111-112/4bpm 'In And Out' to which it's a conscious harkback, plus the more frantic 124/3-0bpm 'The Glow'.

CAMEO 'Attack Me With Your Love' (Club JABX 16) Another deliberate juddering 107-107/4bpm slow sinuous lurcher without the sinister kinkiness but in the same style as 'She's Strange', of which (as well as an edit) the 109/4bpm 'Room 123' rap version is flip. On their new LP 'Single Life' (US Atlanta Artists 824 546-1) the cool sparse weaving 110/5bpm title track is best dancer, with 'I've Got Your Image' a good jazzy slow 77/4bpm swayer, 'Urban Warrior' a meandering 94/4bpm rap, slowies being the waiting dueted 0-30/60bpm 'I'll Never Look For Love', bland Richiefish 95/47/2bpm 'A Goodbye', reggae 61/4bpm 'Little Boys Dangerous Toys'.

ARROW 'Long Time' (London LONX 70) Another summer, another 'Hot Hot Hot'! A frantically happy 124/4bpm soca knees-up, already exploding in all the places you'd expect, and so nice some radio jocks are even playing it twice.

THE COOL NOTES 'In Your Car' (Abstract Dance ADT 4) So many initial copies were pressed of this



RIK JAMES 'Glow/Glow Reprise' (Gordy ZT 40224) Seemingly around for ages though only now finally seeing UK singles release, Rick's easily churning 117/3-0bpm sinuous whomper has some glorious scat and brass solos (inst flip)

clightly outside-pie 115bpm lightweight squeaky swayer that they had to end up releasing it to meet radio and TV demand, the harder remix following close behind to satisfy London's more discerning punters (although in other areas pop fans seem happy with the wimpy original), a dub (as in reggae) 100/2bpm re-remix of 'You're Never Too Young' and cool jazzy instrumental 90/2bpm 'Secrets Of The Night' being flip.

SKOOL BOYZ 'Superfine (From Behind)' (US Columbia 44-05226) Excellent sparse but chunky 110bpm bass prodded cool staccato soul chanter about a foxy fine young thing, in time honoured R&B tradition (dub flip, and short fragmentary flying 135bpm 'Reggae-D' instrumental). Sho nuff sure looks good!

THE AFFAIR featuring ALYSON 'Please Don't Break My Heart' (10 Records TEN 53-12) Overdue UK release for a chick muttered and wailed gently drifting 109/4bpm low key roller with proven nagging appeal (inst/edit flip).

SEPTEMBER 'The Lover In Me' (10 Records TEN 62-12) Chick sung pleasant swaying 110bpm burler right in the radio-played current London style (dub flip), teasingly promoted on white label under various names.

NORTH WEST TEN 'I Choose You (The Perfect One)' (Ensign 12EN 519) Phil's brother Lenny Fearon and two chums sound like a more mellow Galaxy on this 119/2bpm jiggly burler and it's slightly tougher 120/5bpm 'You've Got All Night (To Make Your Mind Up)' flip.

WILL KING 'Backed Up Against The Wall' (Total Experience FT 49966) Will blatantly copies Al Green to good effect on a soulful slow started 0-107bpm catchy old fashioned bluesy wriggler and its 'phone intro' well worded 118/5bpm 'I'm Sorry' flip, a strong coupling for real music lovers.

SHIRLEY BROWN 'Love Fever (Remix)' (Fourth & Broadway 12BRW 27) Considering Phyllis Nelson surely paved the way here for this ultra-soulful lady's sultry slowies, this bright but brittle 123(intro)-123%-123/3bpm token dance track makes an inappropriate choice of single especially when her US newie is the mellow swaying 88/3-88bpm 'Boyfriend' — which now at last is available here on her excellent LP 'Intimate Storm' (BRLP 507) along with the 112-112/2bpm 'Looking For The Real Thing', 40/2(81-85)/2bpm 'I Don't Play That' (her latest installment in the 'Woman To Woman' feud with Barbara Mason) and other slow scorchers.

JULIUS BROWN 'Sho Nuff (Sure Look Good)' (Streetwave MKHAN 41) Butch Ingram-prod/penned purposefully striding 112/2bpm roller without much variation but nicely sung by the fruity fellah reminding the bits of his baby's body that sho nuff look good to him (inst/edit flip). Superfine from behind, huh?

JUICY 'Bad Boy' (US Private I Records 429-05241) Chic sung solidly creaking purposeful 104/2bpm roller with a catchy old fashioned chorus its best feature (dub flip).

ARETHA FRANKLIN 'Freeway Of Love (Rock Mix)' (Arista ARIST 12624) Frisky enough on radio, this Narada Michael Walden-produced 125/3bpm see-sawing stomper may appeal to Prince fans (edit, and dreary slow 88/3bpm 'Until You Say You Love Me' flip).

Sorry there aren't any more of the planned reviews for which the BPMs are already done, but exhausting mobile gigs and then unending people ringing up on Monday don't help. If you're too lazy to write in (by Wednesday of the week prior to publication), please at least telephone me any day except dead-line day, Monday... and that's NOT an invitation! Write it if you can.

HIT NUMBERS Beats Per Minute for more or less last week's Top 75 entries on 7in (f/c/r for fade/cold/resonant ends): Tears For Fears 0-942/3-0r, Paul Young 115/4f, Elton John & Millie Jackson 178f, Redskins 111/1/3f, Conway Brothers 118/2/4f, Glenn Frey 124/3-123/4f, Bucks Fizz 180f, Nils Lofgren 0-126/2/4f. The Commentators 118/2/r, The Pogues 152-147r, Hall & Oates 114/4f, Foreigner 65-131-65-133f, ABC 125c.

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HAUS

THANISHED

I INTERESTING THINGS to do in the name of entertainment number 152: Love And Rockets singer and guitarist Daniel Ash used to smear luminous paint between his ribs to make them glow in the dark.

A strange thing for someone to do, maybe, but then he was in a strange band at the time. Bauhaus were the first — some say only — 'goth' band. Daniel, drummer Kevin Haskins and bassist David Jay were joined by Peter Murphy, Maxell tape model who later surfaced with Mick Karn as the passenger in Dali's Car — a collaboration Peter was apparently not exactly happy with.

Two years ago, Bauhaus split — Murphy to be spied dancing in a sand pit on BBC2's 'Riverside' and the other three going their separate ways. David went on to the Jaywalkers and the Jazz Butcher; Kevin and Daniel formed Tones On Tail. Earlier this year, Tones On Tail ceased to exist and the three men began working together once more.

Love And Rockets is a name to conjure up images as far from the upturned crucifixes, black tights and cheek bones of Bauhaus as could be. Which is just the point, as Daniel explains.

"We're not embarrassed by that time at all, but things change. It all evolved from 'Bela Lugosi's Dead' really.



Photos: Joe Shutter

"We really loved the old horror films and it was that that came across in the imagery."

WITH ALL that behind them, Love And Rockets' plan now is to let everyone know they're back with their first single, a reworking of the old Temptations hit 'Ball Of Confusion'.

"As far as the music we're making goes, there's an early influence coming out from when Danny and I were nippers listening to the radio," David Jay explains.

"That's coming to the fore. Particularly the psychedelic music that was around in the latter part of the Sixties."

"When we recorded the last Bauhaus album we were listening to 'Sergeant Pepper' a lot," Daniel continues. "We've never denied that there was good music coming from that period, even though it probably wasn't fashionable at that time to like it."

But, two years on, why was it necessary to split Bauhaus up in the first place?

"We needed a break really," says David. "We'd been working together for four years. I had a few withdrawal symptoms at first, but it was definitely the right decision. We've got that magic feeling back again you see — the one when you know you've got something. The same magic feeling we had when we started Bauhaus."



NO MORE GOTHICS FOR LOVE AND ROCKETS, THE BOYS WHO WERE THE BACKBONE OF BAUHAUS. WORDS: ELEANOR LEVY

DEBUT ALBUM
'CAIRO NIGHTS'

ON

CELLULOID



'SO HOT/CAIRO'
CURRENT 7" & 12"
SINGLE
TAKEN FROM
THE ALBUM
'CAIRO NIGHTS'
12" INCLUDES
BONUS TRACK
'WHAT LIKE'
FULL BLOWN MIX
PRODUCED BY
BILL LASWELL

THE B-SIDE

IT ALL started in a third rate Philadelphia dancehall, a run-down, divey version of the make-or-break music palaces like the glitzier Uptown or Harlem's famed Apollo where the biggest black acts poured out glorious soul showstoppers, where 'party time' really began. 1968, the Adelphi Ballroom, and two white vocal groups who'd never met but felt a bond amongst this all-black bill and audience. The Temptones, local celebrities and regulars on the bustling Pennsylvania circuit whose tall, blond lead Daryl Hohl (of Dutch descent and not yet a Hall) was already something of a neighbourhood star — and the Masters, the new boys up from the country, not quite sussed in the sartorial department but eager to push their debut single, a small-time release on a local label — the small, dark John Oates thinking the big-time had arrived. Threads were checked, influences compared . . .

RISE OF HOHL + OATES!

THE FALL +



successful duo

how daryl hall (né hohl) and john oates became the most



recording history. new york interview by graham k smith

SEVENTEEN YEARS later, in a room overlooking Central Park, the protagonists remember . . .

John: "He didn't like my suit!"

Daryl: "Yeah, I thought his group looked funny — I mean we looked funny but they were worse."

Since that day Daryl and John have gone psychedellic, forsaken soul, become Whole-Oates, been skint, tried rocking, almost split up, rediscovered soul and, in the past four years become the most successful duo in recording history. And (cliche time) you couldn't meet two nicer people. Two people entirely at ease with their considerable fame, who see themselves as undoubtedly ordinary and who show not the slightest sign of rampant ego.

And they're here in New York to add one more memorable mark to their story . . .

D: "We were just sitting in the bus one day talking about our black audience and we just thought it'd be great to play the Apollo in Harlem — we didn't even know they were thinking of re-opening it. Then when we heard that we had to do it, and do something special."

And that something special meant the Temptations, the inspiration for Hall's group the Temptones all those years back, and a blueprint for Hall And Oates chic, sleek vocal class ever since.

J: "But we didn't relate to what the Temptations have become now . . ."

D: "So we said let's try to get the originals — we wanted Eddie Kendricks and Dave Ruffin — they were the Temptations — but no-one knew where they were so we had to track 'em 'n."

"And it turned out that Eddie and Dave

are in fact very close — they were ousted from the Temptations so they have a sort of bond."

A bond apparent on the Apollo stage, as the June 15 review of the concert explained. Kendrick's and Ruffin's voices were as magnificent as ever, and harmonised with Hall And Oates the style and sound of the original Temps re-emerged as fresh as ever.

D: "And now having met and worked with them we get along really well — they're freaked out by the fact that we know all their stuff so well."

J: "Our whole style of singing and phrasing came from them — so there's now a good chance of us doing a record with them — either all four of us, or us producing them as a duo."

HALL AND OATES' successful revitalisation of that original Temptations style further emphasises the fact that having gone through a stage of being unashamed rockers but then returning to the soul of their roots, they are the only American act to perfect a blend of pop, rock and soul and to cross over all the stringently ghettoised barriers set up during the Seventies.

And yet Hall And Oates themselves took quite an extended break from the sweet and gritty world of R'n'B.

D: "Yeah, when we got together we moved out of Philadelphia and we were running as far as we could away from our roots — trying real hard to be white. Sounds silly but we said 'Let's forget all about this soul stuff'."

J: "Our first band together was psychedellic!"

D: "We were trying hard to be different and we only realised, not that long ago, what it's

all about."

Had you felt entirely at ease in that all-black environment?

D: "I'd grown up in a community where the Uptown Theatre was the source of opportunity. I played with all black musicians from the street corner direct to talent night at the Uptown. We won a talent show, I got my first record deal with Gamble & Huff, made two records with them, started doing studio work — that's how it got started."

J: "And it was all before the black consciousness thing started — there just wasn't that kind of tension."

D: "Then around '68/'69 it all fell apart and stayed like that during the Seventies." Hence the departure from soul.

AND THENCE the crucial return. 'Voices' was released in 1980 as the make or break for Hall And Oates — a perfect amalgamation of their original soul infatuation complete with lush, orchestrated vocals and the pop economy learnt through years of touring. Featuring 'Kiss On My List', the mega-hit that laid the pattern for the subsequent enormity of their success — and inevitably lead to the single problem they have faced since becoming the darlings of American daytime radio. How to take what is essentially a club music onto the gross stages of middle America while retaining at least a modicum of dignity. Hall And Oates now play interminable eight or nine month tours, frequently in front of 20,000 people and inevitably in those sorts of arena something has to give.

J: "You do learn what communicates in these giant arenas — we've had to change our set, our way of presentation — subtlety just doesn't work."

D: "We do try *not* to go through the motions. Rock 'n' roll's a dead religion — the rituals don't mean anything."

J: "We could have the smoke bombs and the lasers, the explosions. You hit the power chord, the smoke goes off and everybody cheers — what the f**k! Anyone can do that — total cliché. You've got to project but we've learned how to make intimate these places."

D: "In theatres like the Apollo, though, it's a totally different thing . . ."

J: "It's music! You can actually hear. On an arena stage you are *not* playing with the others in the band — you play your part, the others play theirs and if you're rehearsed it works! It has very little to do with ensemble playing."

Did you ever get demoralised during the late Seventies, those lean years?

D: "Had 'Voices' not been successful we'd have had to re-evaluate. We thought it was the definitive thing we wanted to do. We wouldn't have given up but we might have broken up and gone our separate ways."

But it was, and they didn't. And now look where they are!

The Apollo gig is a culmination, of sorts, for this quiet, talented pair. It was the finest amalgamation of big-time pop-soul I've seen, and with the addition of the great Kendrick, Ruffin, Hall And Oates finale, really a rare joy. Now they're just about ready for some time off — there won't be another new LP this year, but an album and video of the Apollo celebration is due along with the revitalised Eddie and Dave recording.

Daryl Hall's not sure what he's going to get up to — another solo outing? (his first solo collaboration with Robert Fripp is a little-heralded pleasure). Or production? Who knows. John Oates is off to indulge his passion for film, working with favourite filmmakers scripting and writing soundtracks. In the meantime fans will have to make do with the fine 'Big Bam Boom' LP and in Britain the re-released 'Out Of Touch'.

WHAT'S IN a name? If you've ever witnessed a Level 42 gig, you'll know that 'A Physical Presence' is an apt title for the band's new live LP. Keyboard player and vocalist Mick Lindup wishes he had more time to be a part of the audience at other people's gigs.

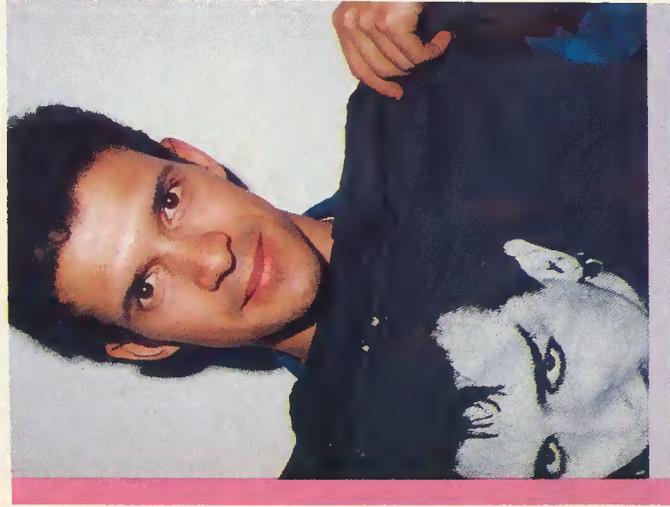
"I do try and go to gigs but it's not a regular thing, it's more if I notice someone is on who I particularly want to see. I tend to have a preference for jazz. I missed James Brown because we were working in the studio and I really wanted to see him. I'd like to see Bruce Springsteen, not that I'm a great fan of his but everyone says he's great live and I'd like to go and see for myself.

"I don't think I've got one favourite gig that I've ever been to, though Stevie Wonder at Wembley in 1981 was one of the highlights. I went on the Sunday night and Marvin Gaye and Diana Ross came on stage at the end — that was one of the best. Watching the Police in Germany when we supported them in '81 was pretty good."

What about your own gigs Mike? Which have been the best over the years?

"Most of our gigs at Guildford have been really good and Liverpool Royal Court in '83 was brilliant — a great crowd. In Holland and Germany we've had some great nights and the first time we played Hammersmith Odeon was a bit special."

Well, as Mike was bemoaning the fact that he gets to see so few gigs, we kindhearted souls at RECORD MIRROR invited him to review a concert for us. Who was it to be? James Brown had packed his bags, Stevie Wonder was nowhere to be seen but we found a suitable alternative. Marc Almond And The Willing Sinners at the newly opened Fridge in Brixton, south London. Andy Strike lent Mike his pen and off they headed into the night.



Mike Lindup of Level

42 reviews Marc Almond at the Fridge

B r i x t o n



Photos: Joe Shutter

◀ **MIKE WITH** exciting Marc merchandise

"NOT BEING over fond of Marc Almond on record, I was wondering if an "in the flesh" appearance would change my view. He had several factors working against him, however, the main culprit being the sound.

Whether it was the hall, the PA or the engineer, or a combination, I am not sure, but the end result was a harshness and lack of clarity that did nothing to enhance the band or the lyrics.

I found the band rather heavy-handed most of the time, which was a shame, because some unusual instrumentation (cello, string bass and marimba) and occasional touches of colour from the guitarist could have been made more of, and were all too quickly lost in rather crass arrangements.

The lights could have helped, but were far too static, adding little punctuation to the music. However, even these inconsistencies

▲ **MARC ON** stage, unaware of the funky critic before him

could have been dispelled by Marc Almond.

Well, he has a kind of stage presence, unorthodox and anti-hero though it might be. Jokes with the third row of the audience were sometimes amusing, but became rather overplayed, especially when a more serious mood was needed.

The songs which stood out from the crowd were 'Ugly Head', 'In My Room' and one with the opening line 'When I was a young man, I used to drink ale: his wry expression to the front row begging the comment "Come on dear, you're not that old!".

A truly great performer's heart and soul must reach the furthest corners and I'm afraid I was not genuinely touched by the performance — I felt that Marc was too worried about his image to really throw himself into the deep end."

mailman

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

IS FISH really human? After watching him a couple of times I'm sure that he wasn't born, but created in an awful experiment by a mad professor. Fish is even uglier than Bruce Springsteen, especially now that he's started to go a bit thin on top. He has absolutely huge feet as well and a face that looks like the side of a gravel quarry. I certainly wouldn't want to meet him going home alone on a dark night.
Philip Roberts, Newport
● *That's nothing, you should see what happens to Holly Johnson under a full moon*

BEHOLD ALL at RECORD MIRROR! You have been chosen to spread the word of Lord Grug to the people of Britain. I have made this choice because I feel, considering that you are mere mortals, that your magazine is a very commendable piece of work. I especially enjoy the wit of your journalists.
There are many disciples of Grug (37 at the last sacrifice) and any human can become part of my following as long as the five rules of Grug are upheld.

- 1) Thou shalt denounce Count Hammond (leader of the low order) and all his practises.
 - 2) Thou shalt not be a smart ass and catch Lord Grug out.
 - 3) Thou shalt not wear Wham! T-shirts to the annual sacrifice.
 - 4) Thou shalt give all possessions to Lord Grug.
 - 5) Thou shalt not eat cats unless they have been dead for a week.
- Lord Grug, The Temple Of Enlightenment, Britain**
● *So that's what reading the League Of Gentlemen does for you*

HELLO AGAIN! On April 27 you printed my letter regarding Sheena Easton. All I've seen is one good review of 'Stur' and two lines of satire beneath the letter; if you want to be forgiven you can do three things. Print a wedding picture of Sheena and Rob Light; explain why she won a Grammy with Mexican Luis Miquel for 'Me Gustas Tai Comos

Eses'; find out if Sheena will be appearing in Edinburgh for her second Royal Command Performance on July 3.
Lots of love kisses and a fiver.
Muffin Harris, Basildon.
● *To do what you want costs at least £50 or an equivalent value in luncheon vouchers, sunshine*

AFTER READING the poem about Go West by one Cruel Cruella, I have been inspired to write a poem about a certain American megastar... I really do hate that Bruce Springsteen

When I hear his songs I just go green
In America they may think he's God
But to me he's just a silly sod
Look, let's face it, he cannot sing
Ooh, if I could just punch his gooty chin
He may have been 'Born In The USA'
Well, I just hope it's there he'll stay!
Seymour, Woodford Green, Essex
● *Yeah, having seven albums in the chart at the same time doesn't really mean much, does it?*

HAS JIM Reid actually heard of constructive criticism... I think not if his review of Bryan Ferry's 'Boys And Girls' LP is anything to go by, especially as there is no justification in what he said.

Mr Reid is simply intent on slagging off Bryan Ferry's audience and new LP and so called mannerisms, in a manner which is quite out of hand. It seems to me that if Jim Reid has actually taken time to listen to 'Boys And Girls' he would have discovered the ethereal saxophones, beautiful guitar work and poetic lyrics, which constitute a very atmospheric album of outstanding quality. The musicianship is immaculate and the production is faultless. In fact 'Boys And Girls' is on the most part, superbly crafted and is easily



● FISH: is this man really Frankenstein's monster

worth £6 of anybody's money. Anyway, even if Jim Reid did secretly like Bryan Ferry's LP I doubt very much if he would admit it, for the simple fact that it might tarnish his street credibility. It seems extremely unhip these days to give credit where credits due, or give credit to anyone who is already hugely successful, especially if the media or some tenth-rate journalist says so.

The conclusion is that Jim Reid is not worthy to speak Bryan Ferry's name, let alone review any of his work. 'Boys And Girls' is hardly Bryan Ferry's epitaph, it is merely the beginning of an epoch.
Tracy Marshall, Sleaford

Yup, you guessed it. Jim is secretly a Brian Ferry fan. He listens to the album at least six times a night in his bedroom and beats himself with birch twigs

I LOVED the letter from the Hall And Oates fan in your magazine last week. I too am a big fan of the super-duo and I don't think we get nearly enough of them in this country.

Would you do me a big favour, ask RCA to set up a British fan club. The American fan club is useless and I think it's a great shame that we don't

have one here but RCA seem to think otherwise.

Personally, I think it is rotten the way we are treated. We are the most loyal fans a group could hope for and it's about time this fact was recognised. I had a letter the other day from a dedicated fan who had read my address in a music paper, and he was utterly desperate to get in touch with someone who could give him more information on Hall And Oates. The rumours of the split had actually made him ill. If we had a fan club none of this would have happened.

There are a lot of fans in Britain, a fact that has been sadly overlooked by the media, probably because Hall And Oates fans tend to be quiet about their devotion to their favourite group. There must be a lot of fans, or why else did I have so much difficulty buying tickets for their '84 tour? A couple of girls I know actually went to America to see them this year. The recent response to an advert for a newsletter was enormous. Yet still, we are virtually ignored.

Michaela Bourne, Darford, Kent

● *How about it then RCA?*

Personal

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PENPAL MAG for lonely people. Approval copy from: Matchmaker, (a.44), Chorley, Lancs.

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UNCLE ERIC — INNOCENT? (MAIN-FRAME).

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MICHAEL 25: attractive, friendly, loyal, enjoys music, cinema, travel seeks girl-friend any age but sincere, feminine for lasting relationship, Greater Manchester, Box No 4490.

MALE 17 seeks friends in Cardiff area. Box No 4493.

ATTRACTIVE, RESERVED, slightly weird male 23 seeks female into decent music. Hull or reasonable access. Box No 4492.

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THOUSANDS OF NAMES and addresses in the music business are contained in the 1985 edition of the Music Week Directory, including record companies, music publishers, recording studios, record producers and concert promoters. Price £8.00 from: Jeanne Henderson, (Dept RM), Music Week Directory, 40 Beresford Street, London SE18 6BQ.

THE INTERNATIONAL SUPER-STARS' ADDRESS BOOK. Hundreds Pop, film & TV super-stars' actual addresses. £4 incl: Redbadge (RM), 10 Denbigh St, London SW1V 2ER.

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CUTTINGS, RECORDS. Large SAE for list. Rosalyn, 12 Chantry Avenue, Bideford, Devon.

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BRISTOL — SATURDAY June 29th. Transport House, Victoria Street. 11am-5pm 40p (10am-£1).

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Official Top Of The Pops/

Radio One Charts

compiled by Gallup

Week ending June 29, 1985

UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	2	1	MISPLACED CHILDHOOD, Marillion, EMI/MRL2
2	55	1	BORN IN THE USA, Bruce Springsteen, CBS ☆
3	1	1	THE DREAM OF THE BLUE TURTLES, Sting, A&M DREAM1
4	1	3	BOYS AND GIRLS, Bryan Ferry, EG
5	5	2	CUPID AND PSYCHE 85, Scritti Politti, Virgin
6	3	6	BROTHERS IN ARMS, Dire Straits, Vertigo ☆
7	4	1	ALL THROUGH THE NIGHT, Aled Jones, BBC REH569
8	4	6	OUT NOW, Various, Chrysalis/MCA
9	8	17	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆
10	16	10	LITTLE CREATURES, Talking Heads, EMI TAH2
11	16	10	VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC
12	6	5	NOW DANCE, Various, EMI/Virgin
13	1	1	CRUSH, Orchestral Manoeuvres, Virgin V2349
14	7	9	BEST OF THE 20TH CENTURY BOY, Marc Bolan And T Rex, K-tel
15	10	18	NO JACKET REQUIRED, Phil Collins, Virgin ☆
16	15	8	SUDDENLY, Billy Ocean, Jive
17	9	4	OUR FAVORITE SHOP, Style Council, Polydor
18	22	13	THE RIVER, Bruce Springsteen, CBS ☆
19	17	13	THE SECRET OF ASSOCIATION, Paul Young, CBS ☆
20	11	2	EMPIRE BURLESQUE, Bob Dylan, CBS
21	12	12	HITS 2, Various, CBS/WEA ☆
22	19	8	FLAUNT THE IMPERFECTION, China Crisis, Virgin
23	26	10	BORN TO RUN, Bruce Springsteen, CBS
24	13	12	GO WEST, Go West, Chrysalis
25	14	7	BEST OF EAGLES, Eagles, Asylum
26	1	1	WORLD WIDE LIVE, Scorpions, Harvest SCORP1
27	29	32	LIKE A VIRGIN, Madonna, Sire
28	20	8	BE YOURSELF TONIGHT, Eurythmics, RCA
29	23	6	SHAMROCK DIARIES, Chris Rea, Magnet
30	33	2	WHEN THE BOYS MEET THE GIRLS, Sister Sledge, Atlantic
31	24	33	ALF, Alison Moyet, CBS ☆
32	32	37	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit ☆
33	18	7	WEST SIDE STORY, Bernstein/Te Kanawa/Carreras, Deutsche Grammophon
34	40	5	DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen, CBS
35	1	1	FABLES OF RECONSTRUCTION, REM, IRS MIRF1003
36	25	53	PRIVATE DANCER, Tina Turner, Capitol ☆
37	27	18	RECKLESS, Bryan Adams, A&M
38	21	2	STEVE MCQUEEN, Prefab Sprout, Kitchenware
39	54	6	YOUTHQUAKE, Dead Or Alive, Epic
40	37	9	AROUND THE WORLD IN A DAY, Prince And The New Power Generation, Warner Brothers
41	35	33	MAKE IT BIG, Wham!, Epic ☆
42	52	20	BEVERLY HILLS COP, Original Soundtrack, MCA
43	48	3	THE WILD, THE INNOCENT AND THE STREET SHUFFLE, Bruce Springsteen, CBS
44	36	4	ROMANCE, David Cassidy, Arista 206983
45	30	13	THE POWER STATION, Power Station, Parlophone
46	39	49	DIAMOND LIFE, Sade, Epic ☆
47	34	11	THE MAN — BEST OF ELVIS COSTELLO, Elvis Costello, Telstar
48	47	3	FACE VALUE, Phil Collins, Virgin
49	46	83	UNDER A BLOOD RED SKY, U2, Island ☆
50	41	34	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ☆
51	31	8	MR BAD GUY, Freddie Mercury, CBS
52	38	6	LOW LIFE, New Order, Factory
53	65	3	NEBRASKA, Bruce Springsteen, CBS
54	43	38	THE UNFORGETTABLE FIRE, U2, Island ☆
55	51	3	DREAM OF A LIFETIME, Marvin Gaye, CBS
56	45	14	CHINESE WALL, Philip Bailey, CBS
57	28	4	KATRINA AND THE WAVES, Katrina And The Waves, Capitol
58	53	52	ELIMINATOR, ZZ Top, Warner Bros ☆
59	55	15	DREAM INTO ACTION, Howard Jones, WEA
60	42	27	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar
61	59	50	PURPLE RAIN, Prince And The New Power Generation, Warner Bros ☆
62	67	22	STREET MAKING SENSE, Talking Heads, EMI
63	71	3	GREETINGS FROM ABBEY PARK, Bruce Springsteen, CBS
64	93	28	AGENT PROVOCATEUR, Foreigner, Atlantic ☆
65	58	23	HITS OUT OF HELL, Meat Loaf, Epic
66	44	68	CAN'T SLOW DOWN, Lionel Richie, RCA/Columbia
67	95	30	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ☆
68	63	11	SO WHERE ARE YOU, Loose Ends, Virgin
69	79	3	EMERGENCY, Kool And The Gang, De-Lite
70	73	103	QUEEN GREATEST HITS, Queen, EMI ☆



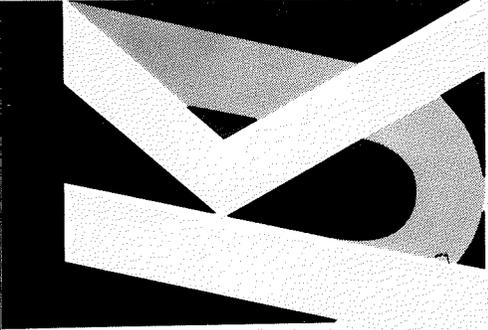
71	72	49	15	ALBUM
73	1	3	1	IRON MAIDEN, Iron Maiden, Fame FA4131211
74	57	3	1	ANDREW LLOYD WEBBER REQUIEM, Domingo/Brightman/Maazel/Eco, HMV
75	1	3	1	THE ANTHOLOGY, Deep Purple, Harvest PUR1
76	60	2	2	THE CAT IS OUT, Judie Tzuke, Legacy
77	84	5	1	ARENA, Duran Duran, Parlophone DD2
78	74	1	6	THE BEACH BOYS, Beach Boys, Caribou
79	74	1	6	REAL TO REEL, Marillion, EMI
80	96	31	1	BEYOND THE SUNSET, Rain Parade, Island IMA17
81	68	7	1	ON A STORYTELLER'S NIGHT, Magnum, FM
82	1	1	1	THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA ☆
83	85	59	1	STREET SOUNDS ELECTRO 7, Various, Streetsounds
84	98	14	4	THE MUSIC OF LOVE, Richard Clayderman, Delphine SKL5340
85	94	14	4	LEGEND, Bob Marley And The Wailers, Island ☆
86	94	6	2	THE HURTING, Tears For Fears, Mercury ☆
87	92	2	2	VITAL IDOL, Billy Idol, Chrysalis
88	87	23	1	AN INNOCENT MAN, Billy Joel, CBS ☆
89	86	58	1	TROPICO, Pat Benatar, Chrysalis
90	50	9	1	FANTASTIC, Whami, Innersvision ☆
91	1	1	1	GETTING SENTIMENTAL, Engelbert Humperdinck, Telstar
92	83	28	1	BREAKOUT, Pointer Sisters, Planet FL89450
93	75	2	1	ALCHEMY, Dire Straits, Vertigo ☆
94	66	20	2	PERFECT STRANGERS, Deep Purple, Polydor
95	61	2	1	HELLO, (MUST BE GOING), Phil Collins, Virgin ☆
96	1	1	1	AUTOBAHN, Kraftwerk, Parlophone
97	56	2	2	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland EPC82419
98	76	1	2	RADIO MUSIC MAN, Womack And Womack, Elektra
99	1	1	1	ROCK ME TONIGHT, Freddie Jackson, Capitol
100	1	1	1	THE COLLECTION, Ultravox, Chrysalis UTV1
				NO PARLEZ, Paul Young, CBS CBS25521

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

MUSIC VIDEO

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
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16	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12
17	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22	22
18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18
19	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20
20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20

Thanks awfully, Music Week/Video Week



Official Top Of The Pops/

Radio One Charts

compiled by Gallup

Week ending June 29, 1985

UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	Artist
1	2	5	FRANKIE, Sister Sledge, Atlantic
2	3	4	CRAZY FOR YOU, Madonna, Geffen
3	1	5	YOU'LL NEVER WALK ALONE, Crowd, Spartan
4	10	5	AXEL F, Harold Faltermeyer, MCA
5	7	8	CHERISH, Kool And The Gang, De-lite
6	5	8	SUDDENLY, Billy Ocean, Jive
7	4	7	KAYLEIGH, Marillion, EMI
8	9	6	HISTORY, Mai Tai, Virgin
9	12	4	BEN, Marti Webb, Starblend
10	6	3	THE WORD GIRL, Scritti Politti, Virgin
11	13	3	I'M ON FIRE/BORN IN THE USA, Bruce Springsteen, CBS
12	15	4	JOHNNY COME HOME, FYC (Fine Young Cannibals), London
13	8	2	OBSESSION, Air motion, Mercury
14	24	1	HEAD OVER HEELS, Tears For Fears, Mercury
15	11	7	A VIEW TO A KILL, Duran Duran, Parlophone
16	14	9	19, Paul Hardcastle, Chrysalis □
17	30	2	TOMB OF MEMORIES, Paul Young, CBS
18	18	6	PAISLEY PARK, Prince, Warner Bros
19	26	7	KINGINA CATHOLIC STYLE (WAKE UP), China Crisis, Virgin
20	16	5	OUT IN THE FIELDS, Gary Moore And Phil Lynott, 10 Records
21	18	9	ALL FALL DOWN, Five Star, Tent
22	63	1	LIFE IN ONE DAY, Howard Jones, WEA HOW8
23	1	2	N-N-NINETEEN (NOT OUT), Commentators, Oval
24	17	9	WALKING ON SUNSHINE, Katrina And The Waves, Capitol
25	21	9	DUEL, Propaganda, ZTT
26	28	4	IF YOU LOVE SOMEBODY SET THEM FREE, Sting, A&M
27	20	7	ICING ON THE CAKE, Stephen Timtin' Duffy, 10 Records
28	19	4	LOVING THE ALIEN, David Bowie, EMI America
29	37	2	THE SHADOW OF LOVE, Damned, MCA
30	39	2	TURN IT UP, Conway Brothers, 10 Records
31	31	8	CALL ME, Go West, Chrysalis
32	23	6	ACT OF WAR, Eiton John and Millie Jackson, Rocket
33	32	2	BRING IT DOWN (THIS INSANE THING), Redskins, Decca
34	38	1	IN TOO DEEP, Dead Or Alive, Epic A6360
35	41	6	SHE SELLS SANCTUARY, Cult, Beggars Banquet
36	49	3	MY TOOT TOOT, Denise LaSalle, Epic
37	53	3	LIVE IS LIFE, Opus, Polydor
38	48	2	SMUGGLER'S BLUES, Glenn Frey, BBC
39	29	13	MOVE CLOSER, Phyllis Nelson, Carrere □
40	27	13	RHYTHM OF THE NIGHT, DeBarge, Gordy
41	43	3	MONEY'S TOO TIGHT (TO MENTION), Simply Red, Elektra
42	25	10	LOVE DON'T LIVE HERE ANYMORE, Jimmy Nail, Virgin
43	59	2	YOU AND YOUR HEART SO BLUE, Bucks Fizz, RCA
44	31	8	SHAKE THE DISEASE, Depeche Mode, Mute
45	44	3	LAST TIME FOREVER, Squeeze, A&M
46	45	6	SO IN LOVE, Orchestral Manoeuvres, Virgin
47	34	8	SLAVE TO LOVE, Bryan Ferry, EG
48	36	7	WALKING ON THE CHINESE WALL, Philip Bailey, CBS
49	42	3	Ensign YOU DON'T NEED A REASON, Galaxy featuring Phil Fearon,
50	—	1	SILVER SHADOW, Atlantic Starr, A&M AM260
51	64	2	SALLY MACLANNANE, Pogues, Stiff
52	44	5	EL VINO COLLAPSO, Black Lace, Flair
53	54	3	RAIN FOREST, Paul Hardcastle, Bluebird/10
54	50	3	SHADOWS OF THE NIGHT, Pat Benatar, Chrysalis
55	35	11	IFEEL LOVE (MEDLEY), Bronski Beat And Marc Almond, Forbidden Fruit
56	40	10	THINKING ABOUT YOUR LOVE, Skipworth And Turner, Fourth And Broadway

A D A M A N T
D E A D O R A L I V E
P H I L F E A R O N
K I R S T Y M a c c O L L



N E X T
W E E K



Photo: LFI

57	55	1	WICKI WACKY HOUSE PARTY, Team, EMI
58	—	—	GOOD BYE BAD TIMES, Phillip Oakey And Giorgio Moroder, Virgin VS772
59	—	1	ROUND AND AROUND, Jaki Graham, EMI JAK14
60	—	1	SOUL PASSING THROUGH SOUL, Toyah, Portrait A6359
61	1	2	LOVING YOU, Feargal Sharkey, Virgin VS770
62	71	1	OUT OF TOUCH, Daryl Hall and John Oates, RCA
63	60	4	LAURA, Nick Heyward, Arista
64	72	2	COLD AS ICE, Foreigner, Atlantic
65	—	1	THE POWER OF LOVE, Jennifer Rush, CBS
66	—	1	LET'S TALK, One Way, MCA MCA972
67	—	1	JOSEPHINE, Chris Rea, Magnet
68	57	6	SEX MACHINE, James Brown, Boiling Point
69	46	11	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin
70	61	4	BUTTERCUP, Carl Anderson, Streetwave
71	66	3	ALL MY LOVE (ASK NOTHING), Spear Of Destiny, Epic/Burning Rome
72	47	10	FEEL SO REAL, Steve Arrington, Atlantic
73	—	1	MOVIN', 400 Blows, Illuminated
74	—	1	LOVE SITUATION, Mark Fisher, Total Control
75	70	14	EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears, Mercury

THE NEXT 25

76	75	—	YOU'RE MY HEART YOU'RE MY SOUL, Modern Talking, Magnet
77	87	—	PLEASE DON'T BREAK MY HEART, Affair, 10 Records TEN53
78	—	—	KEEP ON JAMMIN', Willie Hutch, Motown
79	—	—	LONDON TOWN 85 (SOMEBODY HELP ME), Light Of The World/Beggars And Co., Ensign ENY518
80	98	—	ENDICOTT, Kid Creole And The Coconuts, Sire
81	94	—	TAKE IT EASY, T C Curtis, Virgin VS775
82	—	—	BILLY, King Kurt, Stiff
83	81	—	IRRESISTIBLE, Steve Harley and Cockney Rebel, RAK
84	—	—	WHO'S HOLDING DONNA NOW, DeBarge, Gordy ZB40213
85	—	—	FEEL THE RAINDROPS, Adventures, Chrysalis AD1
86	80	—	BEST PART OF THE NIGHT, Jeff Lorber, Club
87	92	—	WHERE OUR LOVE BEGINS, David Grant, Chrysalis
88	85	—	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT
89	—	—	RIPE FOR THE PICKING, IWS, Virgin VS767
90	—	—	SORRY DOESN'T MAKE IT ANYMORE, Rah Band, RCA PB40191
91	83	—	THE UNFORGETTABLE FIRE, U2, Island
92	76	—	WILD HEARTS, Roy Orbison, ZTT
93	—	—	COVER ME, Bruce Springsteen, CBS A4662
94	—	—	THE SHOW (THEME FROM 'CONNIE'), Rebecca Storm, Telebell TVP3
95	—	—	YOU'RE ONLY HUMAN (SECOND WIND), Billy Joel, CBS A6378
96	—	—	ROMANCE (LET YOUR HEART GO), David Cassidy, MLM/Arista AR1620
97	98	—	WHY CAN'T WE BE FRIENDS, Ochi Brown, DBM DBM009
98	—	—	THIS IS OUR TIME, Band Of Gold, RCA
99	—	—	ONE DAY, Vince Clarke And Paul Quinn, Mute 7TAG1
100	—	—	WATCHING YOU, JoAnna Gardner, Boiling Point POSP744

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



by Alan Jones

HE'S ON fire!: The Springsteen-mania ignited last Autumn by the Boss' sensational appearance on 'Whistle Test' has spread like wildfire since his recent arrival in the UK for a series of live dates.

This much was confirmed a fortnight ago, when all seven Springsteen albums featured simultaneously in the album chart for the first time ever. Indeed, Springsteen's first two albums — 'Greetings From Asbury Park NJ' and 'The Wild, The Innocent And The E Street Shuffle' — were making their chart debuts after 12 and 11 years on release, respectively. Not since 1983, when, in the midst of his 'Serious Moonlight' tour, David Bowie placed 10 albums on the chart simultaneously, has one artist so dominated the album listings.

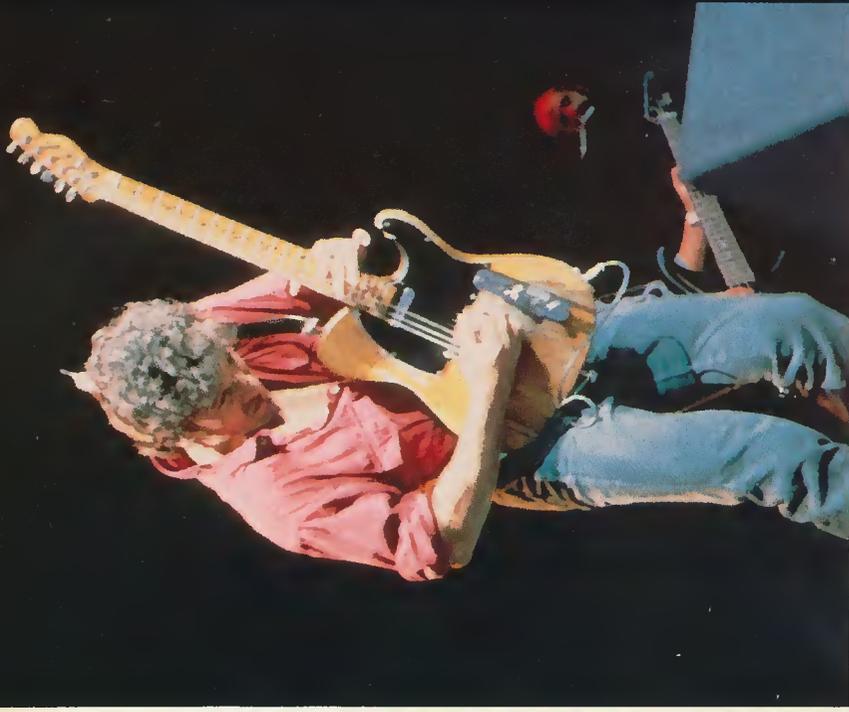
1983 was a banner year for Bowie. In all, 13 of his albums charted at some stage, spending a phenomenal 198 weeks on the listings, and shattering the previous record of 182 weeks that Bowie himself had established a decade earlier. Last year, by comparison,

Bowie's performance was undistinguished; seven albums in the charts for a total of 53 weeks. By the year's end, however, he had raised his career 'weeks on album chart' total to 805, a figure bettered in the whole of chart history only by the Beatles, Simon And Garfunkel and Elvis Presley.

By comparison, Springsteen is still in the minor league, but, as of last week, he has already spent 86 weeks in the album listings in 1985, with many more in prospect. At the very least, he seems destined to make more chart appearances than anyone else this year, at best he could seriously challenge Bowie's proud achievement, and possibly become the first act to log 200 weeks on the chart in a calendar year.

Leading Springsteen's charge is 'Born In The USA', which celebrated the start of its second year in the chart last week by coming within an ace of topping Bryan Ferry from the summit. UK sales of 'Born In The USA' now top 900,000, making it Springsteen's biggest selling album here. It will, no doubt, go on to top a million, something no album by a white American male has done here since Meat Loaf's 'Bat Out Of Hell'. In America, 'Born In The USA' has recently been certified a six million seller.

Equally impressive, in its own



modest way, has been the advance of 'Born To Run', Springsteen's ambitious third album, whose Spectroscopic title track is rightly recognised as a classic. Until a fortnight ago, it had never reached the top 30, a lamentable state of affairs which has now been remedied.

A consummate live performer,

Springsteen can be heard at his magnificent best on Jimmy Cliff's 'Trapped', recorded last year at Meadowlands, which — along with Tina Turner's interpretation of the Motels' 'Total Control' — is largely responsible for the success enjoyed by the USA For Africa album...

BRUCE SPRINGSTEEN

TITLE	Date Entered Chart	Highest Position	Weeks On Chart
'BORN TO RUN'	1 Nov 75	26	38*
'DARKNESS ON THE EDGE OF TOWN'	17 June 78	16	28*
'THE RIVER'	25 Oct 80	2	73*
'NEBRASKA'	2 Oct 82	3	12*

CHARTLOG

'BORN IN THE USA'	16 June 84	1	54*
'THE WILD, THE INNOCENT AND THE E STREET SHUFFLE'	15 June 85	48	2*
'GREETINGS FROM ASBURY PARK, N J'	15 June 85	67	2*

NB: All albums data up to and including June 22
* = Still on chart

— ALBUMS

IN BRITAIN

SINCE MAKING his singles debut in 1969, David Bowie has had more top 30 hits than any other act, despite the occasional lapse. In addition to making hits with the diverse talents of Queen and Bing Crosby, the former David Jones has placed 32 solo hits on the top 30, from 'Space Oddity' to 'Loving The Alien'. Runner-up Cliff Richard has amassed 29 top 30 hits in the same period, whilst Elvis Presley has had 28. Elton John (26) is the only other artist to reach a quarter century... Good value, fiscally if not musically, is offered by Gary Numan's recent hit 'Live EP', a seven inch disc with four tracks ('Cars', 'We Are Glass', 'Berserker' and 'Are Friends Electric') comprising 19½ minutes of music. I can't recall a single seven inch disc of greater duration. Similarly, Barry Manilow's last album for Arista in America, 'The Manilow Collection' — 20 Classic Hits', brams 76 minutes of music onto a single 12 inch black disc with a hole in the middle — surely a record?... After 27 years with EMI, Cliff Richard is label-shopping, with a new Alan Tarney-produced album as bait. Meanwhile, Sarah and Paul Mullins, who run the Wiltshire and Berkshire branch of Cliff's fan club, are running a poll with a difference, to determine the worst records Cliff has recorded. If you'd like to help them, send your three choices to Chartfile, and we'll forward them. Cliff himself is in no doubt which song he regards as the worst he's recorded — the 1975 flop 'Honky Tonk Angels' which he urged fans NOT to buy after he discovered the colloquial significance of its title... And so it came to pass that

Denise LaSalle won the three cornered fight for UK chart honours with 'My Toot Toot' (Chartfile, June 8) leaving the equally worthy Rockin' Sydney and Jean Knight in her wake. In the ruthlessly youthful battlefield that is the charts, they're probably the most geriatric trio ever to join battle. Ms Knight is a delightfully preserved 41 year old, Rockin' Sydney is 47, and, according to her passport, Denise LaSalle was born in Mississippi in 1934, which makes her 51. She thus earn the distinction of becoming one of the few soloists to make their initial appearance in the chart after the age of 50. Others who spring to mind are few and far between, with actor Walter Brennan, the granddaddy of them all, making his chart debut in 1962 with 'Old Rivers', less than a month before his 68th birthday. LaSalle certainly appears to be the oldest woman debutant, though German cabaret artist Gerty Molzen, a 79 year old, recently came close with her guttural rendition of Lou Reed's 'Walk On The Wild Side', whilst Elvis Costello protege Agnes Bernell must be considered a chart contender at the age of 62... Meanwhile, let's hear it for legendary jazz trumpeter Miles Davis, a young shaver of 59, whose new album 'You're Under Arrest' checked into the album chart a fortnight ago, 15 years after his only previous hit album 'Bitches Brew'... Disc jockey Steve Colman, late of Sovereign, Radio 2 and Viking Radio, is now entertaining listeners on Newcastle's Metro Radio weekday between 1pm and 4pm, in his own inimitable fashion. C'mon Geordies, give him a listen... Harold Faltermeyer's 'Axel F' is top of the 12 inch chart, deposing Paul Hardcastle's seven week topper '19'... Doesn't Kool And The Gang's newie — their 18th hit in a row — sound like AOR horrors Styx?

ORCHESTRAL MANŒUVRES IN THE DARK



CRUSH

*The new album, cassette and compact disc, includes the hit single 'So In Love' produced by Stephen Hague
Look out for 'Crush-The Movie'. Complimentary video album available soon
OMD will be appearing at the GLC 'Jobs For a Change' Festival, Battersea Park, London, Sunday 7th July*

Virgin

VTCV/GDV 2349