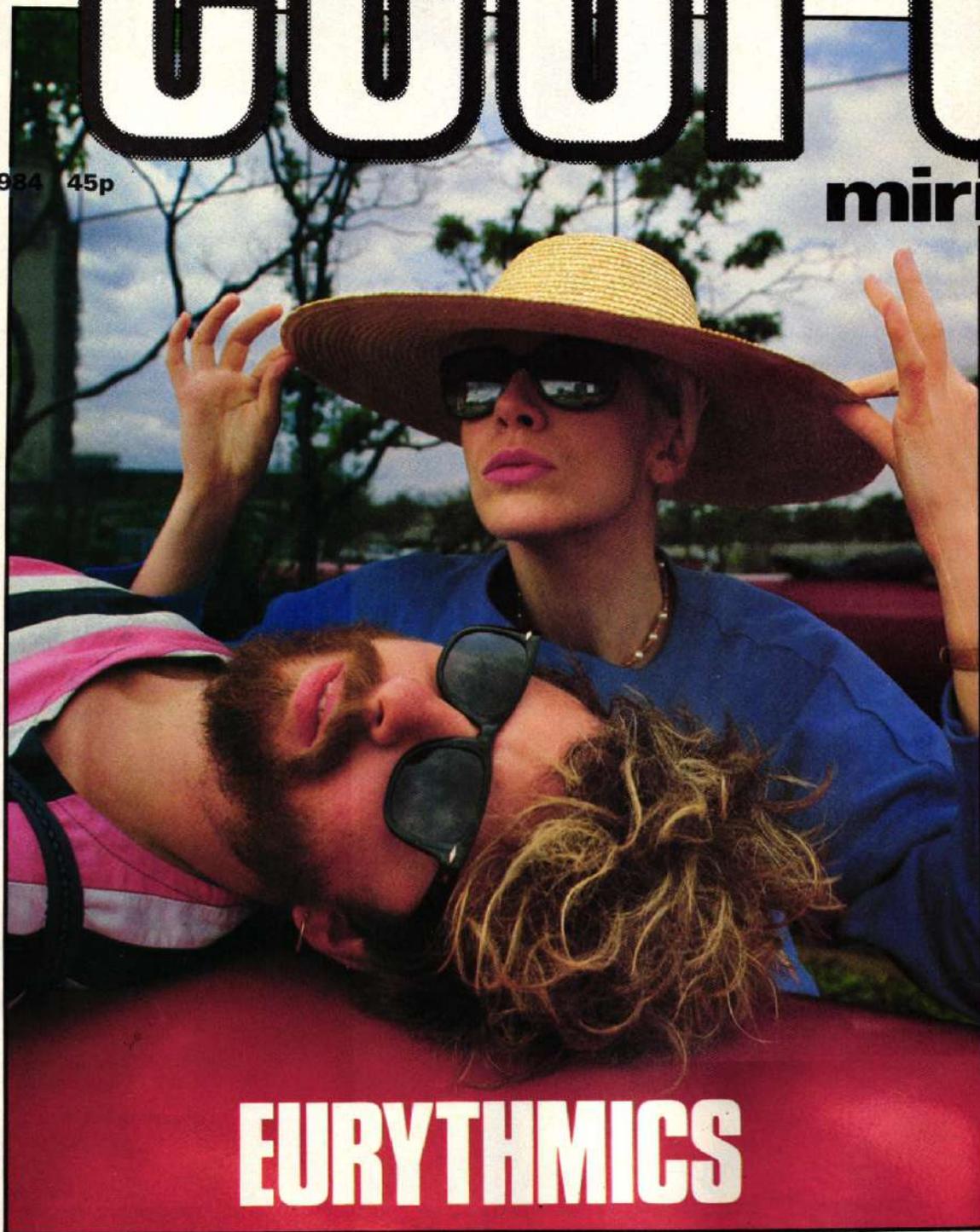


Official Top Of The Pops chart

RECORD

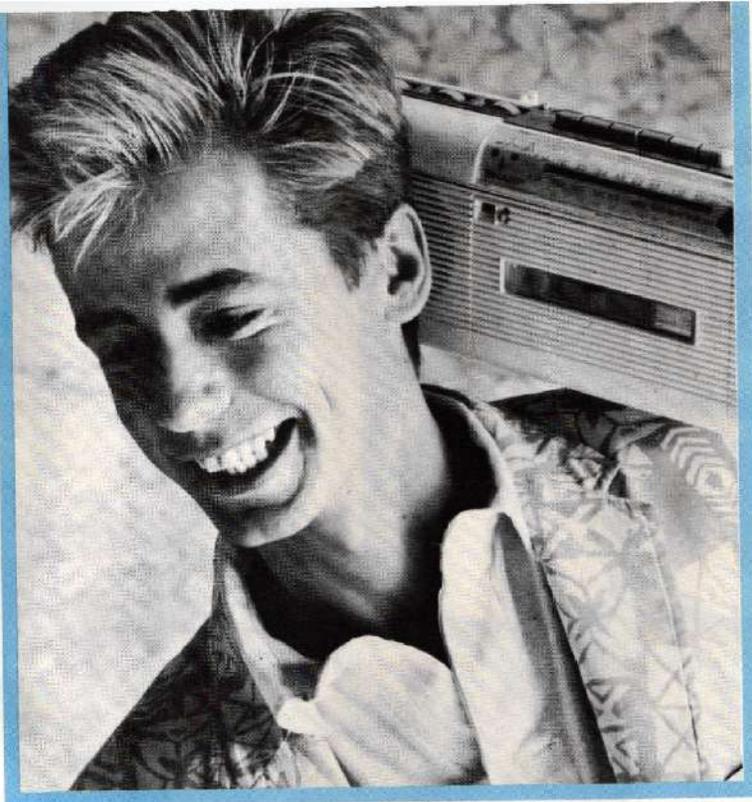
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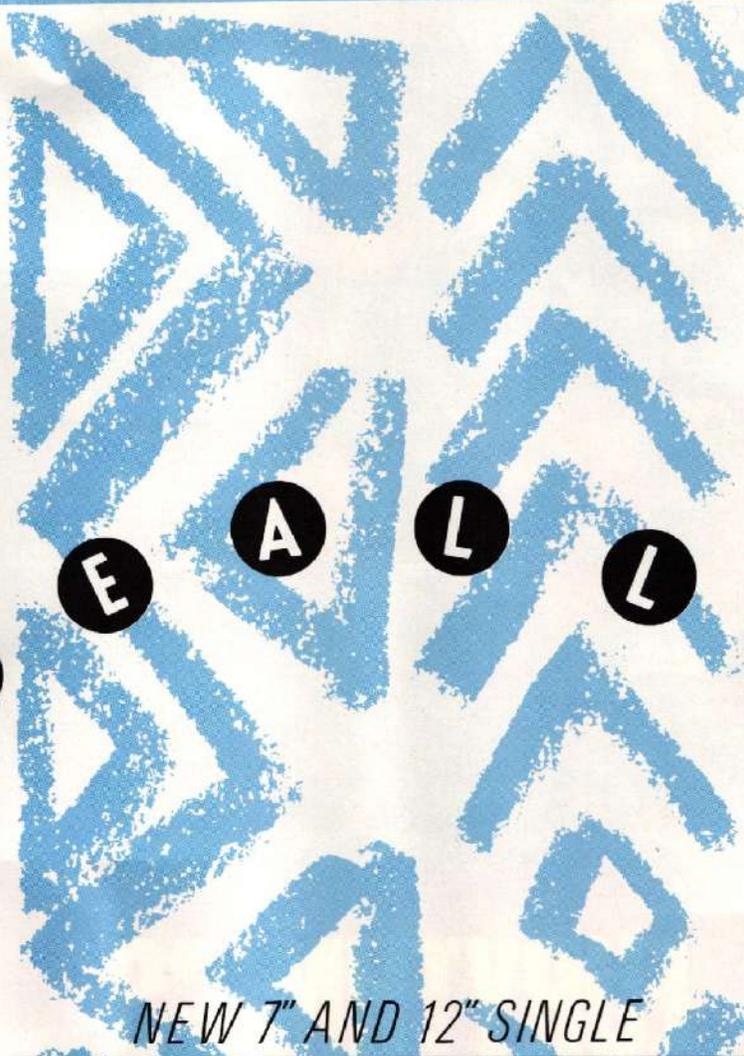


EURYTHMICS

▶ HOWARD JONES ▶ STYLE COUNCIL ▶ JAZZ ▶ SPITTING IMAGE ▶



BRUCE BULLEY



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NEW 7" AND 12" SINGLE

NICK HEYWARD

ARISTA 7" HEY5 12" HEY125 AVAILABLE ALL DAY!



COSHBOY'S GUIDE TO WHY 'Lumme ain't London the bloomin' best'

- 1 Brogues from Bethnal Green
- 2 Dropped aitches from the Whitechapel Road
- 3 Light 'n' bitter from Rotherhithe
- 4 Robberies in Shoreditch
- 5 The pool of sick in Lewisham shopping centre
- 6 The girl from Fulham
- 7 Mystics from outer space — aka Kingsbury
- 8 Hard times boys from Sloane Square — haw haw
- 9 Anyone in Kilburn after midnight
- 10 Signs of life in Raynes Park

PAUL WELLER hates it. Sensitive females everywhere seem to be falling in love with it. It provokes extremes of reaction. It is the debut LP from Glaswegian trio *The Blue Nile*, 'A Walk Across The Rooftops', currently nudging its deliciously melancholic way into our inspiration-starved Top 100.

The Blue Nile locked themselves away for almost a year, splashed around for their inner selves, and came up with a collection of songs possessed of sparse emotional rawness and intensity, and a set of soul-baring, impressionistic lyrics.

Says singer-in-torment Paul Buchanan: "The feeling behind the music is important to us. It's a much stated thing, but the music's emotional first and technical a long way second. Our principle feature is that we resist giving in. We care very much about lyrics, we do try and paint a picture. I think the LP is enough about ordinariness to be accessible." The Blue Nile, providing their canvas for you to paint on. At last — a record worth caring about!



"I'M NOT putting anyone else in front of me no more," says Harold Melvin, mindful of the fact that last time he did, bringing Teddy Pendergrass from behind the drum kit to the mike, he created a monster that grew too big for the group. "I'm the one that started it and I'll finish it."

Chartwise it has taken Harold and the Blue Notes seven years to get back on the straight and narrow following Pendergrass' departure. The song that's done it is 'Don't Give Me Up', their first for Philly World, and with Melvin himself in the vocal cockpit. Harold sees himself as the father figure to a bunch of committed colleagues and he doesn't want any of them sneaking off to do solo projects.

Of Teddy, he says: "Teddy didn't know how to do nothing. What I did, I did from my heart. I made Teddy sound like that." Was he grateful? "He should be. If he's a human being, he should be."



POGUE MAHONE are a six piece London based band mixing traditional Irish instrumentation — accordion, penny whistle and banjo — with after hours pub humour.

THE band to check for on the capital's pub circuit these past six months, PM recently released their first single, 'Dark Streets Of London'.

Fronted by ex punk face, Shane MacGowan (The Nips and ridiculous jug ears), Pogue Mahone (in Gaelic it means kiss my arse) are the most raucous invitation to drink you're likely to receive all year. "I suppose our music bears the same relationship to Irish music as rockabilly does to country music," says Shane. "Someone even described us as Leprechaunbilly." Pogue Mahone play The Mean Fiddler, Harlesden, on June 1. Guinness is 85p a pint. Gulp!

● Leprechauns ● Loans ● Lōndon ● Languor

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compiled by Jim Reid



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News

Quo tour still on

QUO'S TOUR is still ON, despite Francis Rossi collapsing with chest pains in Lausanne, Switzerland, last week.

The group's remaining five European dates have been cancelled to ensure he's fit for the British shows.

"It's not as drastic as it sounded at first," said a spokeswoman for the group last week.

"He collapsed when he came off stage, and the doctor diagnosed exhaustion. The chest pains seem to have been caused by the oil and water mixture they used for the smoke machine. That has been rectified."

Status Quo flew home last week to ready themselves for their massive 34-date British tour.

● **ULTRAVOX** have added a date to their tour. It's at the Hammersmith Odeon on June 10. Tickets are on sale now from the box office and usual agents.

● **TRACIE PLAYS** a one off date at the London 100 Club on May 31. The show precedes a tour which will be finalised shortly.

● **THE TRUTH** have lined up a string of dates to warm up for a full scale tour. The band will be playing Cardiff New Ocean Club May 24, Southgate Pink Elephant 25, London 100 Club June 7. Details of the nationwide tour will be announced shortly.

● **NONA HENDRYX** comes to Britain this summer to play a one-off show at the London Dominion on July 4.



BALLET ON LEAVE — tour in autumn

SPANDAU BALLET are back in action at last with their first new single since 'Gold' came out last year. The new song is called 'Only When You Leave' and is released on May 29.

It marks the first of a whole batch of new songs which the group recorded in Munich over the past two months. It's written by Gary Kemp, and as usual, produced by Tony Swain, Steve Jolley and the group.

A 12-inch extended version of the record comes out on the same day.

Early seven inchers will include a free badge and a poster is being given away with the 12-inch singles.

Spandau are also due to release a follow-up album to the chart-topping 'True', but that probably won't come out until the end of the summer.

A tour is also on the cards for the autumn.

TINA TURNER releases her new single and album next month. Her single 'What's Love Got To Do With It' will be out on June 4 and it's taken from her album 'Private Dancer' released on June 11.

'Private Dancer' features Tina's two British hits 'Let's Stay Together' and 'Help'. Heaven 17 who produced 'Let's Stay Together' have also produced another track, '1984.'

Dire Straits are featured on the album's title track and guitarist Jeff Beck is featured on a track called 'Steel Claw.'

Tina is currently supporting Lionel Richie on his American tour which runs until July. It's hoped that she will be playing British dates again in September.

CHRIS DIFFORD and **Glenn Tilbrook** are back together again... just as **RECORD MIRROR** exclusively revealed way back in January.

The ex-Squeeze leaders release a single 'Love's Crashing Waves' on May 28. And an album called 'Difford & Tilbrook' is due out shortly. It's the first time the duo have released a record since Squeeze disbanded in 1982.

Just as **RM** predicted, the album is produced by **Tony Visconti** — the man responsible for **Bowie's** mid-period work.



MCP presents

INXS

Plus Special Guests

ASTORIA THEATRE: CHARING CROSS ROAD
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+ PAZ

HAMMERSMITH ODEON

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Sun 10th June

Set Movements 1984
Ultravox

Levi's

Plus Special Guests

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ODEON THEATRE, HAMMERSMITH

WED 6th Thru SUN 10th JUNE 7.30 p.m.

Tickets £6.50 £6.00 £5.50 Available from B/O Tel: 01 748 4081, LTB, Premier, Keith Prowse (Credit Cards 01-741 8989), Albemarle & Stargreen

Bell tour

THE BLUEBELLS have added a whole string of new shows to their tour.

Dates are at Bristol Romeo & Juliet's on June 10, Birmingham Tower Ballroom 11, Guildford Civic Hall 12, London Electric Ballroom 14, Sheffield Top Rank 15, St Albans City Hall 16, Norwich East Anglia University 17, Nottingham Rock City 18, Manchester Hacienda 20 and Newcastle Tiffany's 21.

● THE PRETENDERS release their new single 'Thin Line Between Love And Hate' this week. It's taken from their current album 'Learning To Crawl'. The band will shortly be travelling to Stockholm to record their next single at Abba's Polar Studios, with Steve Lillywhite at the controls.

● PERT PATRICE Rushen releases her new single 'Feels So Real (Won't Let Go)' on June 1. The track was written by Patrice and Freddie Washington, and it's taken from her forthcoming album 'Now'. The 12 inch version of the single will feature no less than three versions of 'Feels So Real' — full length, instrumental and dub!

● EARTHA KITT, a lady who's even older than Tina Turner, releases her new single 'I Love Men' this week. It's the follow up to her last chart single 'Where Is My Man', and it will be available in a tasteful full colour picture bag.

● DEAD OR Alive release a follow-up to their 'That's The Way (I Like It)' hit next week.

The new song is called 'What I Want' and is backed with 'The Stranger'.

● SLADE HAVE a greatest hits album released on May 25. The album includes 'Cum On Feel The Noize', 'Merry Christmas Everybody' and 'Coz I Luv You' among its 16 tracks.

ABSOLUTELY GREEN

SCRITTI POLITTI rolls into action again with a new single, called 'Absolute' out on May 29.

It follows up the top 10 hit 'Wood Beez (Pray Like Aretha Franklin)', which was the first hit for Scritti as a one man band — Green Gartside.

Like its predecessor, 'Absolute' is written by Green and produced by Arif Mardin, who works on Atlantic Records products.

Green is now working in London on material for his first album along with New Yorker David Gamson, who he worked with on both 'Wood Beez' and 'Absolute' in the States.

The album should be out in the autumn, but it's not clear whether Scritti Politti will then take to the road.



Festival for a change

THE SMITHS, Mari Wilson and Billy Bragg headline a free London festival next month.

It's being held by the Greater London Council and has been dubbed Jobs For A Change. The festival is being held at London's Jubilee Gardens on the Southbank and runs from 11am to 11pm on June 10. There will be lots of other events.

● THE PSYCHEDELIC Furs, who release their new single 'The Ghost In You' on May 21, have added some dates to their tour. They'll be playing Brighton Dome June 29, Southampton Gaumont 30, London Hammersmith Odeon July 2. Tickets priced £4 and £3.50 are on sale now.

The Psychedelic Furs will not now be playing Hammersmith on May 29 because of European commitments.

● THE McFADDEN and Whitehead song 'Ain't No Stoppin'' is released again this week — but the single has been rewritten and produced.



BOURGIE BOURGIE have rearranged their live dates. The London show is now at the Astoria on June 6, and NOT the Lyceum. Other dates are at Edinburgh Caley Palais on May 31, Glasgow Queen Margaret Union June 1 and Sheffield Limit Club 5.

GET STUFFED BLANCMANGE MANGE TOUT

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SPECIAL GUESTS · PORTION CONTROL'

News

Motown Farewell

MICHAEL JACKSON has an album of old material released on his original label Motown this week.

The LP is called 'Farewell My Summer Love', and consists of old recordings made in 1973.

A single of the title track comes out at the same time and is backed with a number called 'Call On Me'. The numbers were chosen from 40 recordings which Motown claims went missing until now.

Jackson is not commenting on this old material being released 11 years after it was recorded. But a statement from his current record company Epic said "we're intrigued that Motown waited until now to cash in on the success we have had with Michael."

Idol rebel single out

BILLY IDOL releases his new single 'Eyes Without A Face' on June 1. The single was written by Billy himself and taken from his album 'Rebel Yell.'

'Eyes Without A Face' has already climbed to number 43 in America after only a week of release. A 12-inch version of the single features an extended version of the song on the A side, while the B side has the bonus tracks 'Dancing With Myself' and 'Rebel Yell'.

Billy is planning some live dates in Britain soon, but nothing has been confirmed yet.

That peculiar way to beehive

MARI WILSON takes her entourage on the road again for her first tour this year.

It will be a new show for the singer — who's just released a version of Marvin Gaye's 'Ain't That Peculiar' — now that she's dropped her beehive image.

Dates start at Hull Springstreet Theatre on May 23. Then Edinburgh Caley Palais 24, Glasgow University 25, Dundee University 26, Motherwell Nightstars 27, Manchester Hacienda 30, Sheffield Limit Club 31, London Southbank Festival June 10, Folkestone Leas Cliff Hall 16, Cambridge Christ College 19, Middlesbrough Town Hall 20, Durham University 21, York University 22, Scunthorpe Baths Hall 23, Salisbury Arts Centre 25, Rayleigh Pink Toothbrush 27, London St Bart's Hospital 29 and Oxford Polytechnic 30.



● **TOP AMERICAN** funk outfit the SOS Band, play a one off date at the London Hammersmith Odeon July 8. Tickets are on sale now (cheapest price £4.50) from the box office and all usual agencies. The band's new single 'Tell Me if You Still Care' will be out on May 29. Like their current single, 'Just Be Good To Me', it's taken from their 'On The Rise' album.

● **THE GAP** Band follow up their chart topping single 'Someday' with 'Jammin' In America' on June 1. The single is taken from the band's album 'Gap Band V — Jammin'.'

● **KING KURT** have finally fixed their London show. They play a new venue called the Tropical Palace in Ladbroke Grove.

The London dates are on June 8 and 9, while Kurt have also fixed up an extra date at Lincoln Dazzlers on June 6.

● **SOUL SINGER** Dennis Edwards brings out a follow-up to his 'Don't Look Any Further' single this week. The new song is called 'You're My Aphrodisiac' and once again it comes from the 'Don't Look Any Further' album.

TV + Radio

FRIDAY'S 'High Band' (C4, 6pm) features Blondie's 'Eat To The Beat' video which proudly claims to be the first ever video album. 'Eight Days A Week' (BBC2, 6.50pm) has the unlikely combination of Wham's George Michael, Morrissey and Tony Blackburn discussing a new book on Joy Division, Everything But The Girl's new album 'Eden', and the new film 'Breakdance'.

SATURDAY and if you can get out of shopping at Safeway's then you can enjoy Limahl and Madness on the 'Saturday Picture Show' (BBC 1, 8.45 am). 'No 73' (ITV, 9.25 am) features Dead Or Alive performing 'What I Want'. 'Who's That Girl?' (Radio One, 1pm) features Chrissie Hynde of the Pretenders talking about deaths in her band and on a happier note, her recent marriage to Jim Kerr. 'Ear Say' (C4, 6pm) has the Cramps in the studio, Wham reviewing the new releases with Gary Crowley and an interview with Alexei Sayle. 'Pop Quiz' returns (BBC 1, 6.10 pm) and team members include Morrissey flowering again, Phil Lynott, Alvin Stardust, Kim Wilde and Nick Beggs.

MONDAY sees the first part of the Golden Rose Montreux Pop Festival (6.45pm, BBC 1). The second part will be shown next week and you can enjoy Elton John, Queen, Rod Stewart, Duran Duran, Howard Jones, Spandau Ballet, Thomas Dolby and a host of others.

WEDNESDAY has 'Razzmatazz' (ITV, 4.50pm) with Spandau Ballet and Eddy Grant plus Roger Daltrey. 'Entertainment USA' (BBC 2, 9pm) features Jonathan King visiting Elvis Presley's old home.

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TOUR DATES

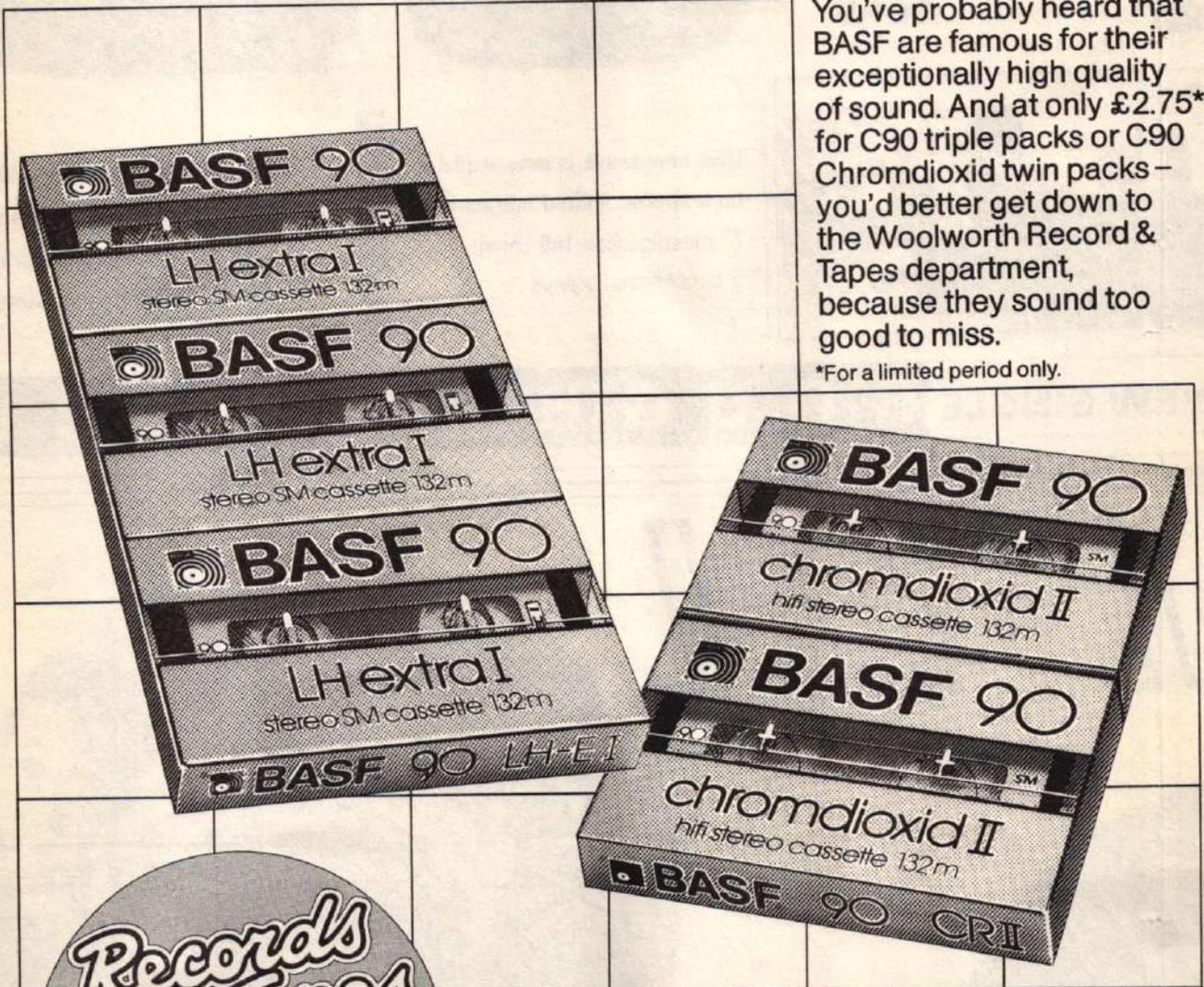
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The league of gentlemen

as told to JIM REID

THE LEAGUE of Gentlemen had met a strange man. He didn't drink beer, he didn't crack jokes. He was a member of the musicbiz and he'd just broken into their round. "Who goes there?" said Sir Public House, tankard in hand. "Cool out pubby," said the stranger. "My name's Fatcat O'Tourjacket and I'm here to lay a few stories on ya." Dumbfounded, the League debated whether to throw the intruder out of their round or surrender to the overwhelming weight of the jargon and gobbledegook being thrown at them. "Right guys gather round, OK. Hi Howyadoin'! 'Bin' a rilly exciting week in the musicbiz, plenty of product shifting, plenty of rack momentum, plenty of

excuses to wear my 'Deep Purple In Rock' T shirt. Fab. First a bit of newsie poos. The two Michaels, Jackson and Jagger, are gonna cut a disc together. Then they're going to cut a cake, cut their noses and cut their first baby teeth ha ha. Just my little joke. They're making a single together OK, a single bed... ha ha. "But if ya think that's the craziest thing you've ever heard in your whole rockin' 'n' rollin' lives listen to this. Multi talented beautiful person Tracey — crazy — Ullman is going to appear in a Labour Party ban-the-bomb video. How concerned, how political... how's it gonna promote her career at all? Where's the marketing angle?" "I shall withdraw my shares in Stiff records henceforth," announced a very disgruntled Lord Hip Hop.



STEVE STRANGE: harnessing the energies of personal enterprise

Fatcat O'Tourjacket continued... You couldn't stop him. "Plenty of rumours in London this week that good ol' Steve Strange is quitting exotic niterie The Camden Palace. "Not true," say his publicists, "Stevie's just bin' a bit busy with various Visage (remember them) projects." They release a single in July called 'Love Glove' and an album in September called 'Beat Boy'. Visage have renegotiated their record contract and now have a très lucrative three album deal with Polygram International. "There's more heartening news on the Ozzy Osbourne front. OO got so drunk in Memphis the other week that he had to be detained in the local nick for seven hours. Quoth he 'it wasn't as good as Butlins'." "Friends tell me that ex Soft Celler Dave Ball has become such a recluse he's now not even answering his telephone..." "Jim Kerr heard complaining on stage at the Hammersmith Odeon last week about the standard of the audience reaction. Nothing less than prostration will do now eh, Jim? And why not say I? Make the plebs kneel. Present at the post gig lig Fish of Marillion and Roger Taylor of Queen..." "...Finally anyone who wants to try their hand at the old video lark should scoot on down to the Hammersmith Odeon on June 3 where the marvy OMD will be filming..." "Mr O'Tourjacket had finished. He might look stupid, but he wasn't all bad. Friendship was very important to the League."

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SEE HIM ON "THE GOLDEN ROSE OF MONTREUX" POP FESTIVAL MONDAY 28TH MAY, BBC 1, 6.45pm

Produced by UBB

Gary Crowley



I would be permanently unemployed (ain't he modest gals? — Ed), but, sensing some free clothes and being a Benetton Boy through and through, I decided to do it — and what a pop eye-opener it turned out to be.

Putting the music with the clothes was great fun and surprisingly hard work, but I found it difficult to take the modelling seriously. However, I can't see myself treading the boards of the Paris catwalks next time round, even though RECORD MIRROR's very own Peter York, Graham K Smith, said I acquitted myself admirably. Still, I managed to walk off with some of the latest threads from the Benetton stylists, so I didn't do that badly did I?

VINALLY, THIS week the Crowley Cracker tipped for the top goes to a record that went down a bomb at the fashion show. Originally released in 1979 on the 'We Are Family' long player, it finds Sister Sledge at their very best — with a little help from the mighty Chic organisation.

Entitled 'Thinking Of You', it is one glorious groove as soon as the needle hits the plastic and has been made reavailable due to an unprecedented demand from the clubs. Waste no time getting on the good foot to this one — it's the greatest dancer for sure. Until next week, it's bye-bye from me.

IF I had to list my favourite pastimes, one that would be right up the top of the list is just sitting in the local cafe over a simmering cappuccino chin-wagging with certain pals about the topics of the day.

Needless to say, I found myself there a few sunny afternoons back. Yes, yours truly was tucking into a cheese and ham sarnie while a certain friend, who shall remain nameless (hi, Steve!), waffled on about his latest pet subject, which on that day happened to be fashion.

Now, both being ardent dedicated followers, we had pretty strong opinions. He reckoned that a change was due and there would be a swing away from straight and drainpipe trousers towards flares. He backed up this argument by mentioning that Levi's agreed with him.

For a brief moment I was speechless... the flares revival is something I wouldn't like to see happen, basically because 1, they've got to be the most ghastly looking garments ever (OK, gorgeous Neil of The Young Ones manages to get away with it) and 2, they're very dangerous.

For instance, I distinctly recall running for a bus in my younger days wearing the most outrageous pair of flares in captivity (you know the sort, one gust of wind and you're flying high). Anyway, needless to say my feet became entangled in the material and I went head over heels and subsequently missed the bus.

So as far as I'm concerned, flares will remain part of my history... something to look back on, not to recreate and, as a safeguard I think we should have flares bonfires up and down the country ASAP!

Now that I come to think of it, I had a recent foray into the wonderful world of fashion. Believe it or not I was actually asked by the high street hipster company Benetton to model and co-ordinate the music for a fashion show. Thankfully my looks aren't the be-all and end-all of my career, otherwise I suppose

THIS WEEK our top ten master groovers have been supplied by the debonair Suggs, lead vocalist with Nutty Boy ensemble Madness. Literally about to release a new single, they are working on other projects such as their own label. Here are the records currently being spun on the McPherson turntable.

- 1) AUTOMATIC, The Pointer Sisters
- 2) HELLO, I'M YOUR HEART, Bette Bright
- 3) ZORBA THE GREEK
- 4) EARTH CRISIS, Steel Pulse
- 5) WIKKI WIKKI, Newcleus
- 6) NELSON MANDELA, Special AKA
- 7) SEXUAL HEALING, Marvin Gaye
- 8) GOT TO GIVE IT UP, Marvin Gaye
- 9) WHAT'S GOING ON, Marvin Gaye
- 10) ABRAHAM, MARTIN AND JOHN, Marvin Gaye



LIMAHIL



TOO MUCH TROUBLE

NEW 7 & THREE TRACK
12 INCH SINGLE
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EMI

Texas Fever

PART ONE : DAVE STEWART on sex, drugs and a certain Ms. Lennox

DAVE STEWART is a shade perplexed... He's a long, long way from his Sunderland birthplace, a stranger in a very strange land, an Englishman abroad, but according to the natives — he's a star.

My cab driver can barely contain his excitement on learning of my tenuous connection — 'Are you really with THEM?' — apparently so. Austin, Texas is in the grip of Eurythmics fever and Dave, this slight, gently ruffled northerner is not quite sure whether to laugh or cry, study it or succumb to it. On the street he looks like any other long-time muso who's suddenly had a bit of good fortune — a mite surprised, a touch dog-eared. Up on the stage, though, he's like a changed man — a swaggering swoon merchant throwing heavy-shaded looks and a whole textbook of good-rockin' guitar clichés out to the fawning MTV generation. Girls pass out when they see Dave Stewart...

Eh lad, that's a bit different from a Swiss Cottage squat, isn't it?

"Yeah ... they react like we're massive stars over here and I find it ludicrous — I'm just normal ... nothing like a sex symbol at all — I'm more like Woody Allen ... a caricature. When we arrived here the reaction was so different from Britain. Here they're passing out just because you're there — they've been seeing you eight times a day on MTV so you're A STAR. So my way is to react like that sort of person would be, I'm playing around with that image ... turning into Liberace for a while. It's a pastiche, a mixture of aloofness and cheek."

So you're managing to keep a safe distance from all this ballyhoo?

"That's because of my age — I'm 31 now, so I'm pleased I've already been through all that completely-getting-out-of-it syndrome before becoming successful. If I'd had this sort of success when I was 23 I'd probably be dead by now."

"I've actually had a really rough

time... not through working in a job, just through having absolutely no money, living in squats, working on market stalls, being generally down and out and involved with loads of drug-crazed people."

Do you regret that?

"Well, I was really naive about drugs — I thought 'It doesn't do ME any harm' but taking a bit of this and a bit of that eventually does lead to three grammes of speed, your heart stopping and, getting rushed to hospital. When you get really involved in drugs — selling some to have some for yourself — you can only take so much before you peg out. I haven't taken any for years, I don't drink to excess and I think I have a very clear picture of what's going on — I DO feel detached."

SINCE THAT daunting day in 1983 when a song called 'Sweet Dreams Are Made of This' transformed The Eurythmics from a struggling left-field duo into something a little special,

(and a little lucrative) dependable Dave and his hard but fragile friend Annie have met that destructive alteration from private possession to public property with a fitter attitude than most. Whatever it is they seek, shallow celebrity and vain glory it ain't. The IDEA of success is enough for the unsuccessful; when success arrives does desperation set in? Desperation not to lose it, desperation for more ...?

"It's not desperation ... but attitudes do change as you change levels. All the people we're mixing with now are on an even higher level ... When we did the Grammy awards the next dressing room had Bob Dylan and Stevie Wonder whilst Michael Jackson was down the corridor — so you still feel really small. It's not purely commercial, but we are only on the first rung of the ladder. All the money enables you to do is experience things. All I seem to spend it on is things like flying my mum and dad to Japan. Can you imagine just

EURYTHMICS
STATESIDE
EXCLUSIVE



By Graham K

looking at a piece of paper saying you've got a million pounds on it — you can't relate to that type of thing at all."

Do you relate more to the success of your Art?

"Some parts of it ARE Art — some parts are more the mechanics of being an entertainer. I can freeze-frame part of our show and it's like a painting, all I think is 'Oh this must look really good to the person in row ten'. I'm not sure what Art actually is..."

Something to do with no compromise, perhaps?

"I don't know anybody who's ever done anything without compromise."

THIS NEWFOUND rhinestone cowboy is becoming well versed in living out ludicrous lifestyles ... getting cards and letters from people he don't even know, and offers coming over the phone ... Tell me about those offers, Davy...

"Well, apart from the girls at the parties who want to f*** you for Jesus ... We're actually getting offered all sorts of things — Annie got offered something like three million dollars to put her name to Vidal Sassoon hair products ... we just laughed at that one!"

Let's stick to music.

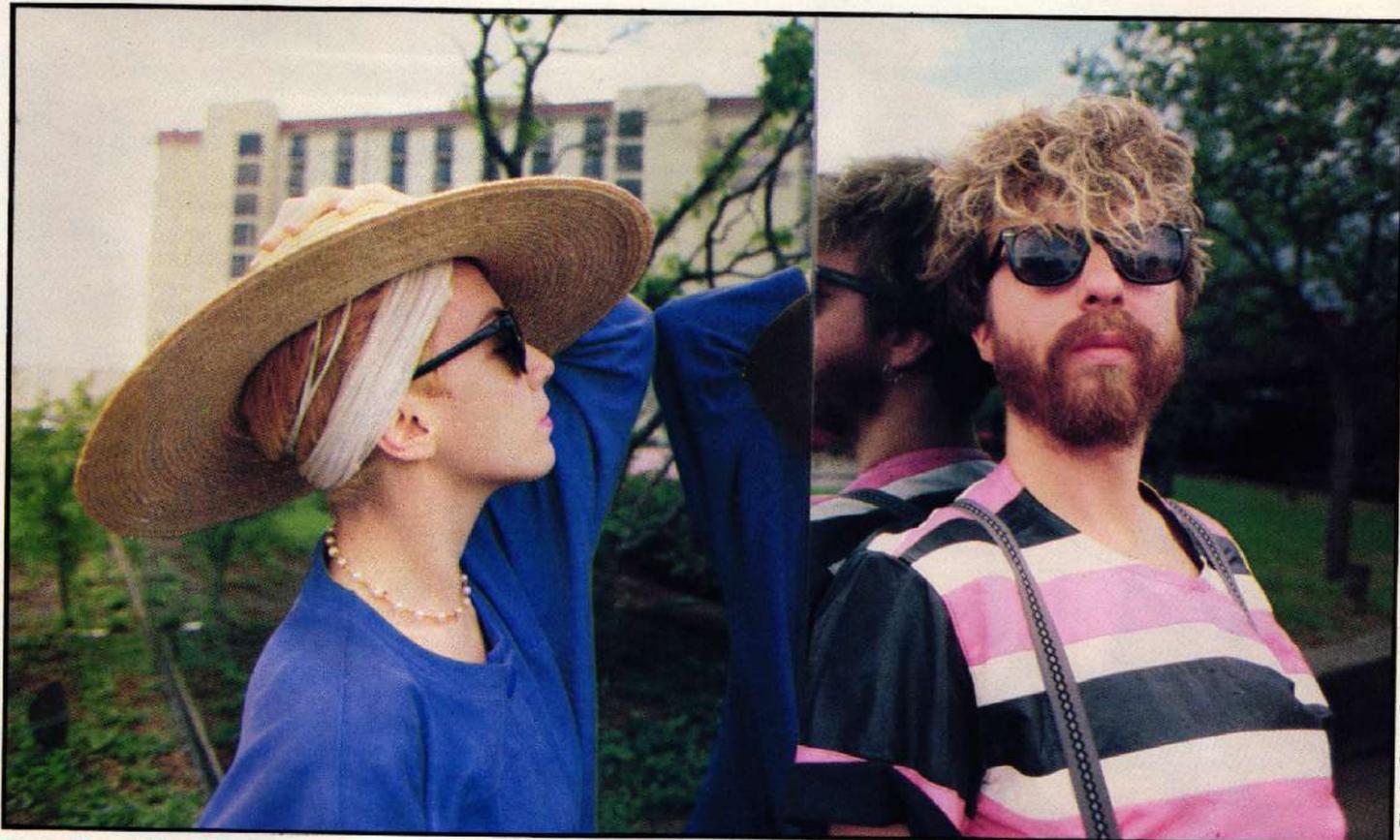
"We were asked to do the music for the '1984' film but we turned it down — it's taken us THIS LONG to get our songwriting together — at the moment we just want to make great Eurythmics records. A lot of people tend to jump into all things when they get famous and spread themselves really thinly. I mean ... we've NEVER written a soundtrack. I've also been asked to write songs for Tina Turner's next album with her. I do tend to get a lot offers from girl singers because they tend to be unsure about asserting themselves with male musicians — the way rock 'n' roll's been structured. And I'm fascinated by female singing voices anyway."

What fascinates you about

Continued page 14







Pics by Steve Rappoport

Texas Fever

From page 12

Annie?

"Her strength is her intensity — she's not a person who messes around or does things for a laugh ... which can also be her weakness as well because she gets TOO intense. If something isn't EXACTLY right she goes nuts ... hits the wall. But in the end you DO end up with fantastic vocals. For her it's a release — singing live she's inspiring, absolutely manic."

What would you change in her?

"She's too melancholy — she sees things much too much like the ideas on 'In The Garden' which is that something beautiful has become decayed and tarnished. The problems of the world get her down — it sinks into her deep."

Would you say she has a sense of humour?

"Yes, but it's VERY bizarre — she can be a fantastic actress. I'm more funny in that I'll crack a joke as it happens. But Annie ... She once went to this party as Dolly Parton. She bought all the stuff, rehearsed 'Stand By Your Man' with the group there, got a lime green fluorescent cat suit, a big blonde wig, padded her bra

right out and got this friend to act as her 'manager'. They arrived at the party and acted out this part the whole time, for four hours, speaking in a southern drawl, then they just left afterwards. No-one had any idea who she was but I was crying with laughter — that's what she does — takes things to the extreme."

FORSAKING PAINSTAKING attention to detail, Dave and Annie's approach to capturing their music leans more toward the notion of immediacy than the more common standard of dehydrated perfection. Stewart claims more of an affinity with The Cocteau Twins than any of their big-selling compatriot successes, asserting the Eurythmics intention 'to live dangerously, be improvisational'. He is proud that 'Touch' took but two and a half weeks to write, record AND mix — an achievement that results in the greatness of the trio of singles, but stumbles as lesser material pales in that company of excellence. Will they always sacrifice continuity for those moments of inspiration?

"We NEVER like to commit

ourselves too much till we're actually alone in the studio. Spending ages recording destroys any creative spirit. What we do is create the space to be totally spontaneous — create the atmosphere, get the tape ready, then capture it. We virtually put out great demos. I've already an idea what the next Eurythmics LP is going to be musically — lots more 'real' instruments — an Eastern feel mixed with the heart of soul music. We going to get a double decker bus with a studio and drive off to France or Spain — it reminds me of 'Summer Holiday'!"

...And after those stints in the land of the free and thence The Land Of The Rising Sun, the Eurythmics might have a summer holiday. Three weeks away from it all before the work of stars beckons again — American stadiums and the new album. In the meantime we must make scant product suffice. A slung-together video that pleases the duo not one jot, only the enticing promos breaking the monotony of a workmanlike live performance. And then there's 'Touch Dance', a 47 minute remix (by Francois Kevorkian and

Jellybean) of the 'Touch' LP's most danceable moments, which pleases them greatly. A 12" release with Chris 'n Cosy, commenced eighteen months ago, might see the light, as will a Dave Stewart collaboration with Cindy of the B-52s ... the song of her life.

So Mr Dave Stewart continues on his charmed way, enjoying those frequent ridiculous situations but certainly not living for them. If this success had eluded him he probably wouldn't have cared that much...

"I'm a COMPLETE optimist — the complete opposite to Annie. She IS a pessimist ... and loads more complicated things as well. All I've ever done is play and write songs — if I wasn't here I'd probably be playing 'Memory Man' in a cabaret club in Germany — I did a few funny things like that. It didn't really concern me whether RCA were interested in what we were doing or not — I had other plans. I'm a fan of chaos, probably a bit of a workaholic — I like things best when it's like a madhouse. And when you make paintings or write poetry you HAVE to do it whether people like it or not."



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•REFORMATION•

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Singles



by

DYLAN JONES

WORKING WEEK 'Venceremos' (Paladin) Sleeve of the week, vocals of the week, tune of the week, in fact the record of this or any other week. It towers above anything else around at the moment. This slither of prime-time New Jazz is boss, loud, sparkling and compassionate. On the 7-inch you'll find the bossa nova version, whilst on the 12-inch you get the 10 minute jazz dance special and both are essential purchases. Vocals are handled by Tracey Thorn (from Everything But The Girl) and Robert Wyatt (remember last year's 'Shipbuilding') with Claudia Figueroa. It brings together the sweat and polish of a jazz night at the Electric Ballroom with a summertime feel of open spaces. Above all, this platter is FUN and should be the life and soul of the party up and down the country for many months to come. Get the message!

HI-TENSION 'Rat Race' (Streetwave) Not a great week for club-cuts but this is the best of the bunch. After a lengthy absence from the scene, Hi-Tension return to vinyl via Morgan Khan's Streetwave label ("longevity . . . continuity?") and make a fine stab at the charts with a musical comment on the one thing we all need: MONEY! If the last thing you remember is 'British Hustle', don't worry, they're back and they're OK!

MADNESS 'One Better Day' (Stiff) One of the slower tracks from 'Keep Moving'; the Camden lads continue in their recent dour stride, and although this doesn't appear to be obvious chart material, it will soon stick after three or four plays as it's a killer. If and when the Nutty boys call it a day, it will be a sad time for all concerned. KEEP IT UP NUT!

BLUE RONDO 'Masked Moods' (Virgin) A pleasant surprise as Kentish Town meets the lower reaches of Brazil via the nightspots of central London. Chris Sullivan — impresario, painter and general wag — tries his hand at the Vic Damone/Jimmy Durante kind of bag on



THE SMITHS 'Heaven Knows I'm Miserable Now' (Rough Trade) Dig that cool breeze and testify! The predictable and unnecessary Smiths backlash is already in full flight, but can anyone dislike such a masterful song as this? The branch-adorned Mad Morrissey sings his maudlin way through 'the personal lament of the week' — a soaring ballad that deserves lots of attention, so don't get caught in the bushfire, backlashers!

Blue Rondo's latest waxing and doesn't do at all badly. A spliffing latin b-side makes this a good acquisition, and hopefully they will soon have the hit they deserve.

THE QUESTIONS 'Building On A Strong Foundation' (Respond)

TRACIE '(I Love You) When You Sleep' (Respond) It's a shame that The Questions' last excellent single wasn't a hit as this follow-up isn't quite as strong. The mood is there and is helped along by some groovy harmonies — but it's just a little laid back and doesn't grab enough. Tracie has had a problem in the past by covering some very iffy material which hasn't helped her career one iota. This outing should put paid to all that as it's written by none other than Elvis Costello — the Imposter himself. A superb production job is balanced perfectly to her voice and is a vast improvement on some of her previous efforts.

NICK HEYWARD 'Love All Day (And Night)' (Arista) An uptempo gymnastic number from Mr Clean Living himself. The throbbing bass, the upward swing and the familiar glockenspiel make this a chart contender. Possibly not as strong as his previous releases.

DAVID SYLVIAN 'Red Guitar' (Virgin) Through the mesh, through the ferns, behind the mask and out on his own we find the reluctant pop-star David Sylvian, taking yet another MOODIST pose on the single sleeve. Not a stunning debut by any means, but an adept performance, even if it has got too many atmospherics and Aladdin Sane piano fills.

MADONNA 'Borderline' (Sire)
DENNIS EDWARDS 'You're My Aphrodisiac' (Gordy)
CAMEO 'Hangin' Downtown' (Club) All are follow-ups and all are inferior to their predecessors. The art of the mighty blighty cracker sequel eludes a lot of people — witness these — good grooves but not great grooves.

TWISTED SISTER 'We're Not Gonna Take It' (Atlantic) Back from the grave come the funniest band in the land with more glam-rock heavy metal that wouldn't scare Prince William or Mike Read. They say they're not gonna take it, and I'd like to know who is, because I sure ain't taking this record anywhere!

JB'S ALLSTARS 'Sign On The Dotted Line . . .' (RCA Victor) The Northern Soul classic with enough energy to bounce off the balcony and back again. JB (aka

Brad Special) delivers a sweat drenched cover version which is as hot as a note-for-note copy could be.

DEE C LEE 'Yippee Yi Yay!' (CBS) Her obviously glorious voice is ruined by some overwrought melodramatic guitars in an arrangement that shouldn't have been arranged in the first place. All Dee needs is a good song and a sympathetic producer to ensure a smasheroo because you can't take away that voice.

THE PRETENDERS 'Thin Line Between Love And Hate' (Real)

It's five o'clock in the morning, and in the clear light of dawn Chrissie Kerr nee Hynde tells us why the sweetest woman in the world could turn into the meanest. In the circumstances one can't help but read this bittersweet beauty of a cover between the lines: "You didn't think the girl could do it, you didn't think the girl had the nerve . . ." We did Chrissie — but did he?

PSYCHEDELIC FURS 'The Ghost In You' (CBS) 'Sister Europe' is the only Furs' song that seems to have any longevity and on the form of this and their last single (the derivative 'Heaven') it seems that they need a bit of warming up.

GLEN CAMPBELL 'They Still Dance to Waltzes In England' (Atlantic) A long, long time ago there was a song called 'Rhinestone Cowboy' and a long, long time before that, there was a song called 'Wichita Lineman' — both songs were classic American MOR schmaltz made by the king of the lonesome freeways. This is probably his most twee, cabaret song to date — an inevitable shame.

PETER GABRIEL 'Walk Through The Fire' (Virgin) Gabriel's haunting voice wails this mystical command over an incongruously chopped electro-funk backing — a sort of hippie-funk single.

H₂O 'Who'll Stop the Rain' (RCA) More formularised muzak from the boys who brought you 'Dream To Sleep', its anonymity is as apparent as its similarity to previous H₂O records — and you can't get more common than water.

MARC ALMOND 'The Boy Who Came Back' (Some Bizarre) The boy limps back with a nursery rhyme that's been left out in the sun too long. He seems to be drifting from bad to worse, and instead of a return to form, this is a return to primary school — so get to the back of the class.

SIOUXSIE AND THE BANSHEES 'Dazzle' (Polydor) "I followed a naked body, a naked body followed me." The gothic T-Rex offer us more vacuous metalwork aimed at the inhabitants of Batcaves everywhere. The leather clad palefaces that descend to these black holes are getting second-hand clothes, second-hand rebellion and second-hand records like this.

Albums

Young, gifted, but lacks

TRACIE 'Far From The Hurting Kind'
(Respond RRL 502)

ON THE surface, Tracie Young has everything a young pop person could want — and then some. She possesses a pleasant voice, (showcased here on her current single '(I Love You) When You Sleep'), an admirable backing group, a mentor who believes in her, a mischievous youthful exuberance, and some of our best songwriters contribute to her debut album.

Unfortunately this isn't quite enough. 'Far From The Hurting Kind' is an infuriating album and I'm not quite sure why. It could be the usual squeaky clean rather flat Respond production job, but I think it's probably the fact that the songs aren't quite up to it.

Let's face it, if Weller, Costello or The Questions come up with a great song, they're hardly likely to hot foot it round to Tracie's house are they? After all, they've got their own careers to worry about first.

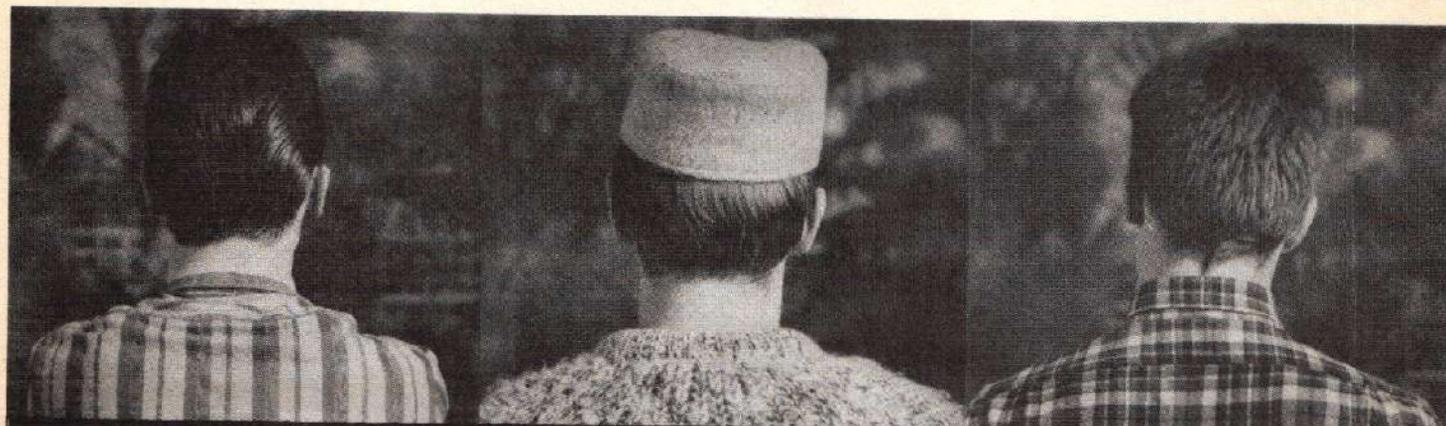
There are some good songs here: 'Thank You', 'Moving Together', the title track and the Costello penned single, but four out of ten ain't great.

Simply being a singer isn't enough these days and you can't build a career out of other people's hand-me-downs no matter how nice they may have looked on their original owners. Come on Tracie, get that pen busy, I'm sure you and the band can do it if you try.+++
Andy Strike



+++++Essential ++++Worth scratching +++Worth taping ++Worth selling +Worthless

continues over



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Albums

Desert Island disc

Out of order

BREAK MACHINE 'Break Machine' (Record Shack advanced white label)

MORE SUITED to the 'Des O'Connor Show' than the streets, Break Machine have turned electro funk into a particularly odious cabaret show. This album is as weak as a pair of rubber legs and after two tracks Break Machine fall flat on their backs with the tedium of it all.

The bare essentials are processed and squeezed into monotonous unfulfilling combinations and those overused whistling effects are enough to get me crawling up the wallpaper.

It's all designed to make a fast buck but ends up being money for old rope. If Abba had wanted to make an electro funk album they would have done something like this.+

Robin 'Master Breaker' Smith

IKE AND TINA TURNER 'The Soul Of . . .' (Kent 014)

STUNNING! FORGET the second-rate Al Green covers and get right down to your local record emporium for 40 minutes of blistering R&B.

With ex-hubby Ike, Tina still

KAJAGOOGOO 'Islands' (EMI KAJA 1)

LET'S CUT the crap about Christians in rock, ex-front men, Falklands war videos and all the other insignificant dressing around the Kajags, and get down to ummm, well — I'm sure there must be something else to them somewhere.

Whatever and wherever it is, it's not on 'Islands' that's for sure. It strikes me that Kajagoogoo would rather be known as musos than pop stars,

blasts away, but her voice had real light, shade and SOUL during these golden early sixties years. Instead of ridiculous over the top shouting, she uses her immense vocal talent with verve and class.

Take the superb 'Don't You Blame It On Me' with its hint of Motown in the production, the out and out rocker 'Am I A Fool In Love?' or 'Goodbye So Long', with a country lilt in the vocals; and every time the pair hit the nail right on the head. Touches of vibrato guitar on the ballad 'Something Came Over Me' — sung against a sloppy talkover — and sheer spirit from the band make this album an even more enticing proposition. If you like soul and R&B, grab this while the going's good.+++++

Simon Hills

YARBROUGH & PEOPLES 'Be A Winner' (Total Experience FL89384)

WHEN CAVIN Yarbrough and Alisa Peoples said 'Don't Stop

The Music' in 1980, they weren't kidding. Because nearly four years later they're still borrowing their own sound, and sneakier yet, it still sounds pretty fresh.

Really, of course, it wasn't their own sound in the first place; Yarbrough's twangy vocal was snaffled directly from Stevie Wonder, and the pounding synth beat of that early hit was scarcely new either. But they've made the sound their own and the title track here shows there's life in it yet. But the album's surprisingly versatile and suggests that Y&P are a long-term proposition. They switch easily from offbeat funk ('I'm Ready To Jam') to fairground reggae ('Who Said That') and both styles are remarkably commercial.

'Don't Waste Your Time' again borrows that formula booming beat, but on top of that, has Alisa's anxious, urgent vocal. There's more to this duo than met the ear before.+++1/2

Paul Sexton

but I'm sorry lads you blew that chance when you took the 30 pieces of silver to get where you are today and now you're stuck with it. Faustus for the eighties, eh Nick?

'Islands' is an incredibly dull and lifeless album with less hooks than a schoolgirl's bra strap. 'Life In The Big Apple' is the only song of note, after that it's one big zzzzzz.+

Andy Strike

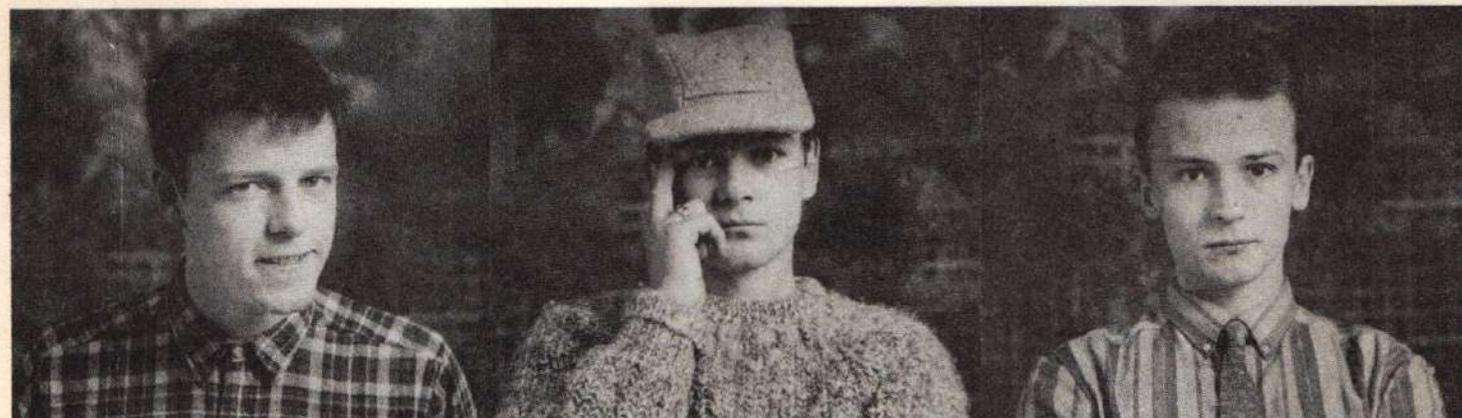
THE GO GO GO'S 'Talk Show' (IRS IRSA 7041)

THE GO GO GO'S have always been a gnat's piss away from some sort of cred, what with being 'girls in rock' and having a hand in writing 'Our Lips Are Sealed' for Fun Boy Three.

Still, not being one to patronise women musicians, I can only say that it's easy to see why The Go Go's are strictly no no's this side of the Atlantic. On 'Talk Show', they get away, if not with murder, then an extreme case of manslaughter.

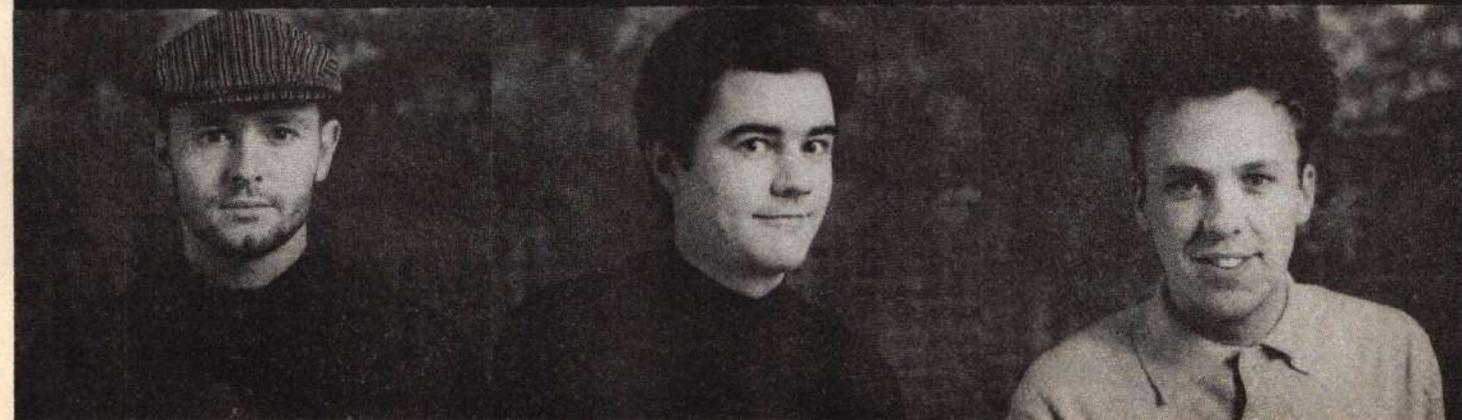
Fuzzy guitars and whining Stevie Nicks type vocals don't exactly get the old ticker booming anymore do they? If your name's Chuck and you drive your all-year-round tan to the beach every Sunday in a white convertible, you'll love 'Talk Show'. If on the other hand, you suffer from sun burn and catch the bus to work in the rain, then it's worth+1/2

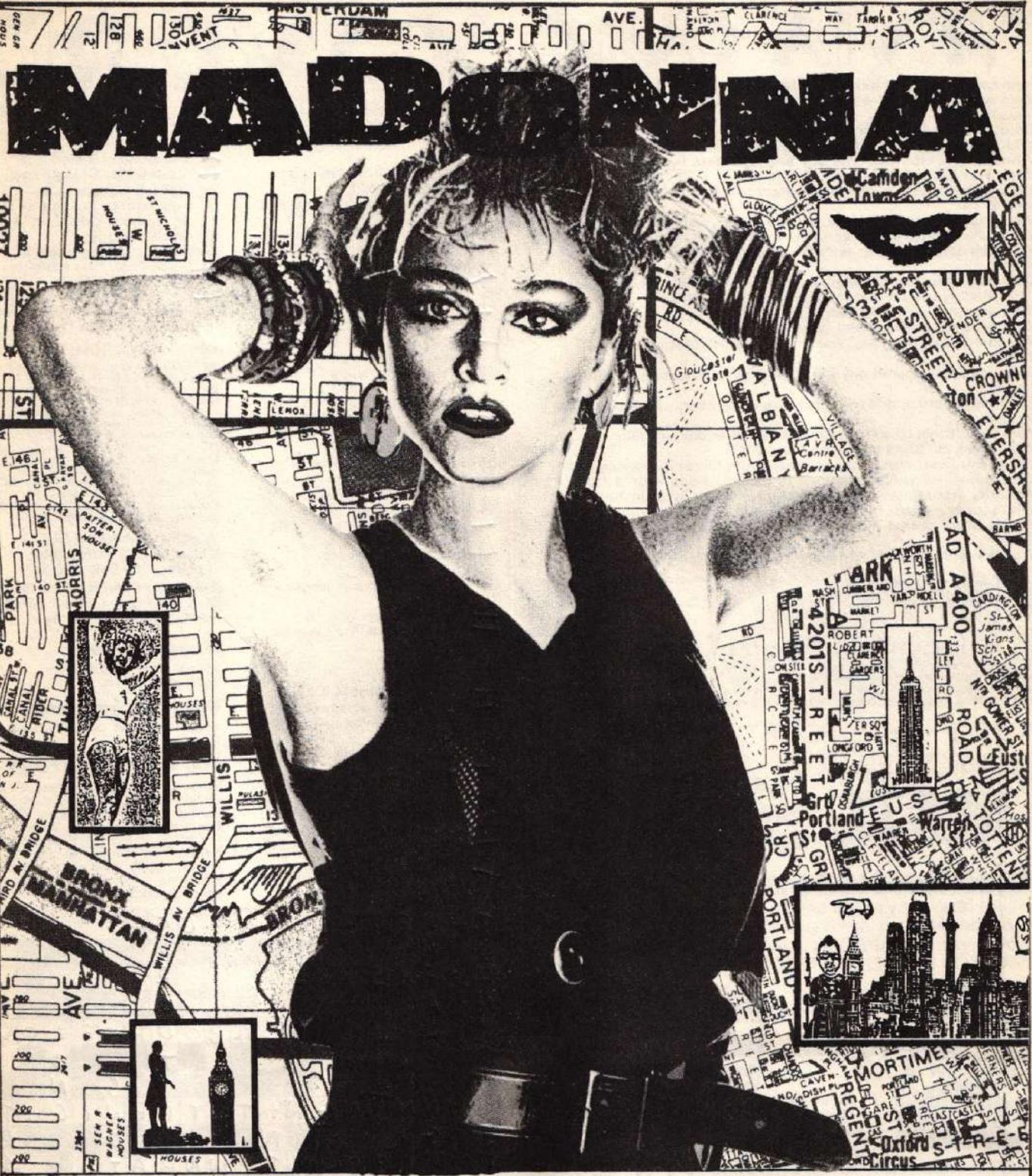
Andy Strike



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DEAR, DEAR, you weren't really that offended by Paul and Holly's remarks, were you George? And of course, the fact that 'It's A Miracle' made a rapid exit from the charts has nothing to do with this sudden attack of morality!

Whatever anyone thinks of 'Relax', the lyrics, music or video, surely the message is 'Enjoy life', however ambivalent the meaning.

I'm afraid you're missing the point — granted, not all homosexuals wear make-up, but neither are all people who wear leather perverts.

It is outrageous behaviour and ignorance that lead to fear and therefore, unacceptability and I think Paul and Holly have done more to enlighten the uninitiated regarding homosexuality than any of the more colourful characters currently in the public eye.

The very fact that Peter Gill, Brian Nash and Mark O'Toole are not gay, I think proves that there is no need to categorize or segregate people by their sexual preferences any more than there is to do so by religion or politics. Certainly, the fans and record buying public recognise no barriers in this case.

Don't fall into the trap of taking yourself so seriously that you become self-indulgent and boring. Entertainment, after all, is the name of the game. The public are fickle, music to survive has to be varied and exciting not middle-of-the-road 'safe' pop.

Yes, we all have the right to voice our opinions, individual taste is so varied — thankfully. The world would be an extremely boring place otherwise, wouldn't it.

There is room for everyone, whether you love or hate what they do. Tolerance is the key to a happier existence and as the succinctly put saying, favoured by Holly goes, "Break down that inhibition, life is for living". Sue Ginda, Gwynedd, North Wales

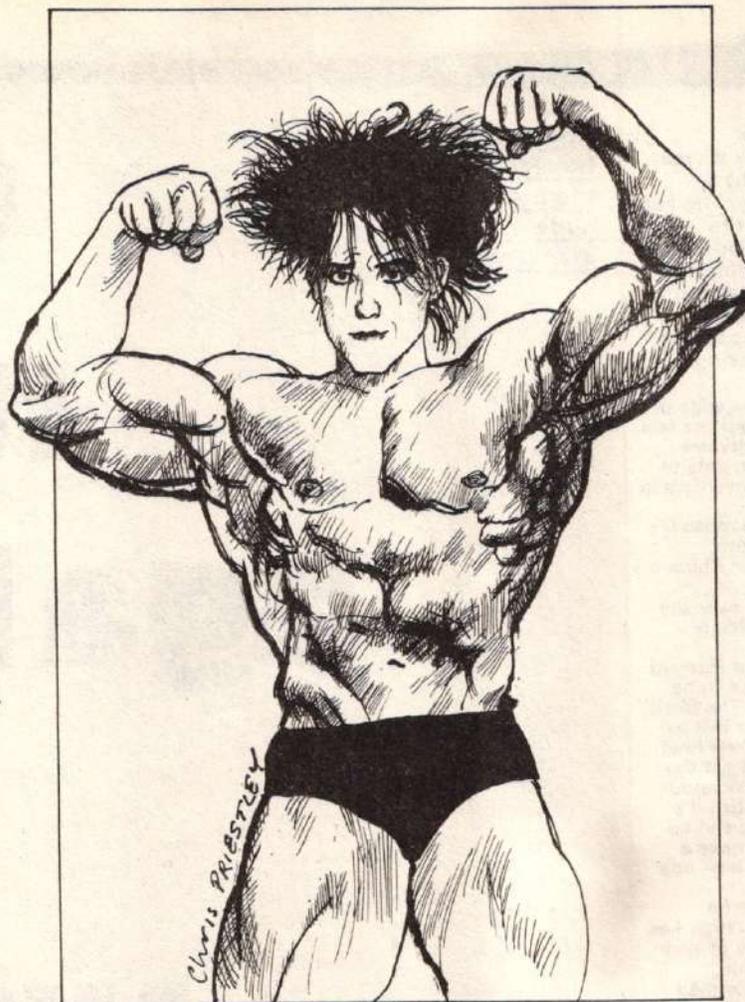
● *Pass me the packet of Kleenex*

DEAR GEORGE and Marilyn,
For your own sake and the sake of all your fans, will the two of you please stop slagging each other off at every available opportunity.

You are both very talented singers and songwriters with lots of personality, wit and charm and, although in one way you're totally different from one another, you are basically putting across the same message, ie Be yourself instead of being a typical stereotype.

But don't you realise that this constant bitchiness is making all the Culture Club fans turn against Marilyn and all the Marilyn fans turn against Culture Club.

Now I'm not saying that if a person likes one of you then he/she should automatically like the other but it really is a sad



Poetry emotion

IT IS becoming increasingly obvious to me that the record buying public of today are purchasing sloppy, romantic drivel churned out by the likes of Phil Collins and Lionel Richie.

Okay, so if that's what you like, fine. But what isn't fine is the way in which people continually condemn groups for writing songs which are, on first hearing, incomprehensible, simply because they do not consist of the pathetic two-a-penny lyrics of 'Hello', etc.

The fact is that groups like the Cure and the Banshees are writing and producing much, much more interesting material. The whole point is that their songs are poetry to music. Their songs do contain meaningful lyrics and just because many plebs cannot understand them, they dismiss them as bad songs.

In particular, the brilliant 'Caterpillar' has recently come in for a great deal of stick for being meaningless crap. This is a perfect example of Robert Smith's brilliantly unique poetically expressive songwriting — AND it reached number 14 in the charts.

Robert Smith's delectable body-lover, Dundee

● *Robert Smith's body? I've seen better looking tubs of lard*

situation — it's just like two black kids fighting each other in a school full of white kids.

You are two very individual gutsy people fighting each other in a world full of narrow minded idiots.

So for God's sake (and the sake of all open minded people) please forgive and forget and be friends again. I'm not saying that you should go around together or make a record together or anything like that, just patch

things up OK?

An open minded music lover, Wales

● *It's about as likely as Colonel Gaddafi shaking hands with Maggie Thatcher*

SOME READERS of this mag are so childish it's unbelievable. They seem to think that the only method of praising their fave singer/group is to slag off another. An example of this was

that pathetic letter you printed from Selma of Middlesex.

She said how wonderful she thinks Scritti Politti are — OK, fair enough. I've got nothing against Green, he's a really talented guy and he deserves the success he's finally achieved. But in the process of praising Green, why criticise Marilyn?

I am sick to death of people slagging off the one and only Mazda. I think he's the best thing since sliced bread. He has a gorgeous body, a gorgeous face and to top that he's also talented, witty and charming, so there!

Yours angrily, Mazda's sexy voice, Glamorgan
● *The best thing since sliced bread? You must like yours stale*

I THINK Duran Duran are the nicest group ever 'cos their singles are so good. I'm really in luv with Simon Le Bon 'cos he's so sexy and goodlooking. Why are you always so nasty to DD? It would be nice if you were nice to them for once. And tell Simon I want to marry him.

PS I also have fantasies about Robin Smith in leather!

Tracy, Neasden

● *For an exclusive picture of Robin in his designer made 'Hombre' leather suit, send a cheque for £40 and a large SAE to Mailman*

JIM KERR of Simple Minds and Chrissie Hynde of the Pretenders must be the most hideous couple ever to have got married. Just thinking about it makes me feel ill! No wonder they had a quiet wedding! Think what any children they have will look like. The only worst thing I could think of would be Boy George marrying Marilyn. **William Prestcott, Basingstoke**
● *Oh, I don't know. What about Red Stripe of the Flying Pickets marrying a Weather Girl?*

WHAT KIND of a magazine do you think you are? You're meant to be a pop magazine not a campaign against Ultravox. Every time that brill name gets a place in your 'magazine', it always gets a nasty or sarcy comment underneath it, especially in singles reviews. When Morrissey was reviewing 'One Small Day', RM asked him, "Are you a Midge Ure fan?". What the hell has that got to do with the music? Stop being so bloody short-sighted and LISTEN to what they are playing. You'll find that the lyrics have *meaning* and that the songs do not sound the same at all.

Why can't you play the singles to the person who is doing the reviews first, see what they think of the music and *then* tell them who the group is. And another thing, if you went to an Ultravox gig you would find on stage, not a bunch of ageing old posers as you called them, but a group who know what they are doing, a group that plays brilliant music.

If you print this (which I doubt, because it might show up a few of the singles reviewers) you had better not put a nasty or sarcy comment at the bottom of it. **Cerise Reed, Shirehampton, Bristol**

● *I just wish a few of the singles reviewers would show up — Ed*

IF IT'S Wednesday, it must be Montreux. Because yesterday it was New York. Tomorrow it might be Toronto. Or even Ludwigshaven. The sun shines across the lake towards the Golden Rose Festival. Howard Jones is in the Hotel Excelsior, waiting to film a TOTP mega-spectacular. But he doesn't let it go to his head. I ring, his wife answers, quietly and efficiently passing the receiver to Big H. It's like having a chat with your big brother. . .

Howard admits he is sitting on the edge of his bed in the nuddy. He laughs about the fact that the collected ranks of pop royalty are gathered in this picturesque location only to be stuck in a studio that could be anywhere in the world.

Why Montreux then, Howie? "I suppose it's just for the lig!" he says, giggling with abandon. "It might even be shown in China — they'll be paying for it with farming implements!" Together, we chuckle over the intercontinental line at the absurd idea of tractors in the TOTP studios.

Nothing if not down-to-earth is our Howard. He's not just here for the bier: work's to be done, viz the filming of the 'Pearl In The Shell' video, in which the Pied Piper of Pop will be trying to get his personal message over loud and clear. He elucidates: "I think it'll get the point over better than ever before. It's about people not realising their true potential. It's going to have a mysterious element, and be exciting and quite detailed. Jed will have a major role in it: it could be the very best one yet."

Enthusiasm continues to bubble as he discusses the success of his US tour. How has America coped with a one-man show of such English appeal? "Brilliantly. I was a bit apprehensive at first, doing it as a one man thing, getting over the fact that Americans want to see bands, but I haven't found it a problem at all. They've really gone for it as a show, which they really appreciate. I had practically the best audience I've had in Toronto, they knew *all* the songs."

Must've been damn good to transcend the fervour and total absorption (not hero worship, just a deep rapport) that I witnessed between Howard and his Hammersmith Odeon audience. And then there's his seemingly boundless energy. How does he keep it up all on his own, what about the strain? "It's the challenge of it. It is difficult to whip yourself up sometimes, but now I couldn't go back to having a band, I enjoy it so much. It's the ultimate secure cushion, having a band."

HOW DOES he explain the fact that he's succeeded in the one man, one stage stakes where others have patently failed? On this score Howard remains characteristically modest: "Oh, I've been doing it for so long, that's the reason. Learning by trial and error over five years. When I started it was with an electric piano in Oxford, but I was allowed to develop at my own pace, doing loads of gigs, whatever I could get, doing three hour sets."

So where does his natural Mr Nice Guy talent for mass communication come from? "Well, I've always had the desire to communicate. I always loved it when I went to a gig and the artist had no barrier at all between them and the audience. I've enjoyed people who are aloof and enigmatic, but it never suited me. I suppose I am trying to get the real me over, which a lot of people are afraid of doing, of really exposing themselves. The biggest struggle for me was learning how not to be afraid, how to be totally myself."

Another RM breakthrough — the first nude interview

Howard involves an audience in his show by means not many other artists use: not just by being natural, but also by using theatrical spectacle coupled with an almost Music Hall/pantomime style. Howard just loves it: "Jed and I like doing that because of the way you can involve an audience when it's difficult to hear the words. It's like karma, things coming back on you (eh? — psychic ed). The theatrical thing came out of being on my own, you need a lot going on to keep people interested. You can take it too far, like if it becomes arty, but I've never had that thrown at me, even though I do use mime."

9.00am: time for a leading question. Can he put his finger on why his UK success was so rapid? "Well, the song I started out with was very uppy. I don't care what anyone says, people were really affected by the lyrics of 'New Song'. That was one reason. And I'd done a lot of gigs — about 200 — played around the country, people were waiting for something, I hadn't even put out anything on an independent, and 'New Song' was the right song at the right time. People said it was because I had a funny haircut and a synth, but that's very unfair. There's plenty of those around that've fallen on their faces. Visuals are important, but you've got to have the songs. I'd been working on it for so long it *had* to work — the frustration had built up for so long that the energy had to be unleashed."

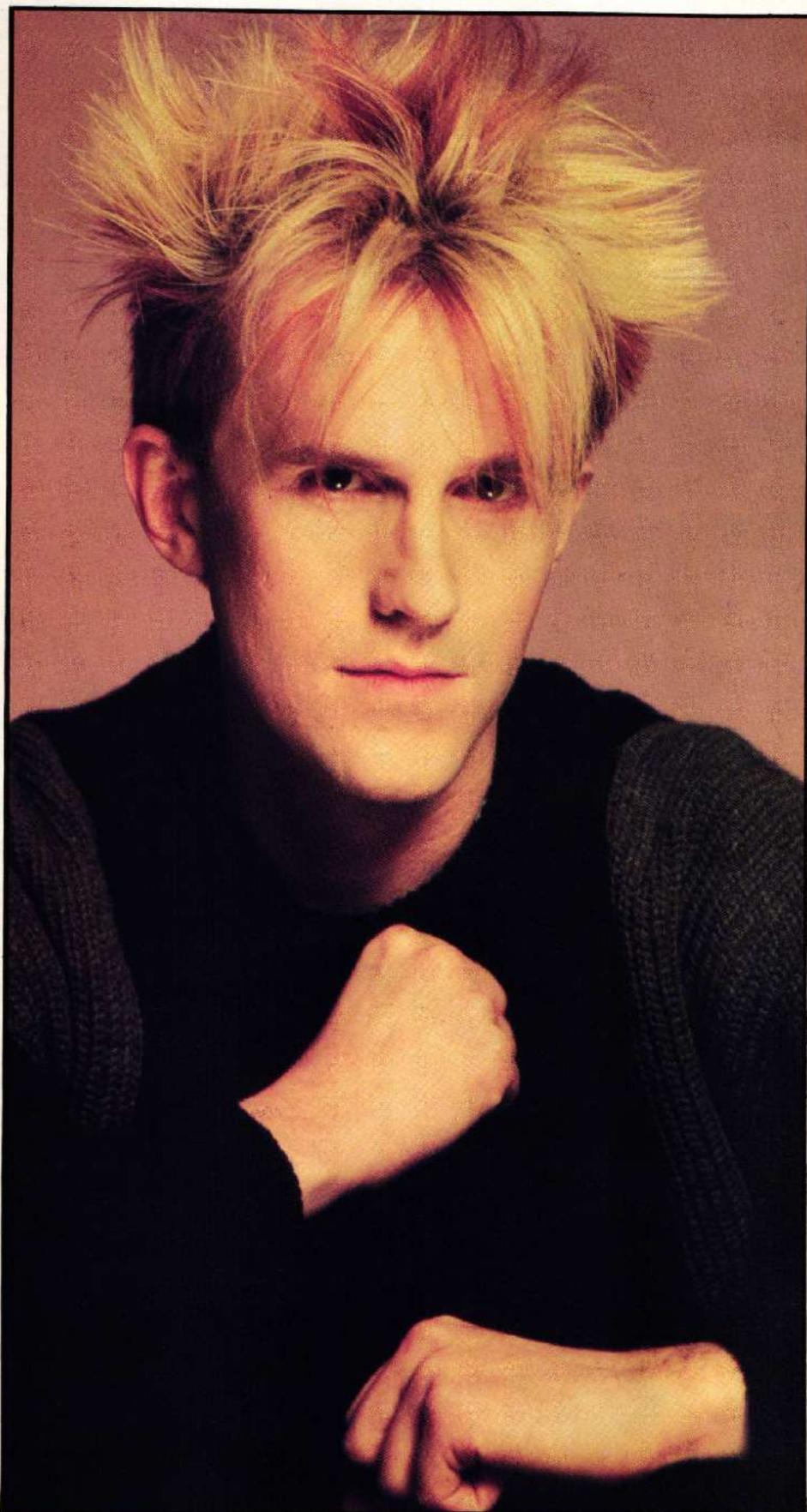
Yes, he had been waiting for so long to get out there and sing that song. How does it feel to write a song that really can claim to affect people? "It really is amazing, judging by the

One man against the world

*It's a hard
life being
Howard Jones*



says Betty Page



letters I get, it makes it all totally worthwhile. People tell me how they were feeling down, having a problem, but after listening to 'New Song' they decided to have another go at sorting it out. That's worth an awful lot. It's the most you can ever hope to do, to offer what you've got, be what you are and hope it helps others."

HOWARD'S BIG Thing, as we know, is 'challenging preconceived ideas'. Has he heard from anyone who has challenged their ideas and changed their minds? "Not on anything specific. What's more likely is that people will be thinking along certain lines and I offer an extra dose of energy to help people decide. Not drastic changes, though."

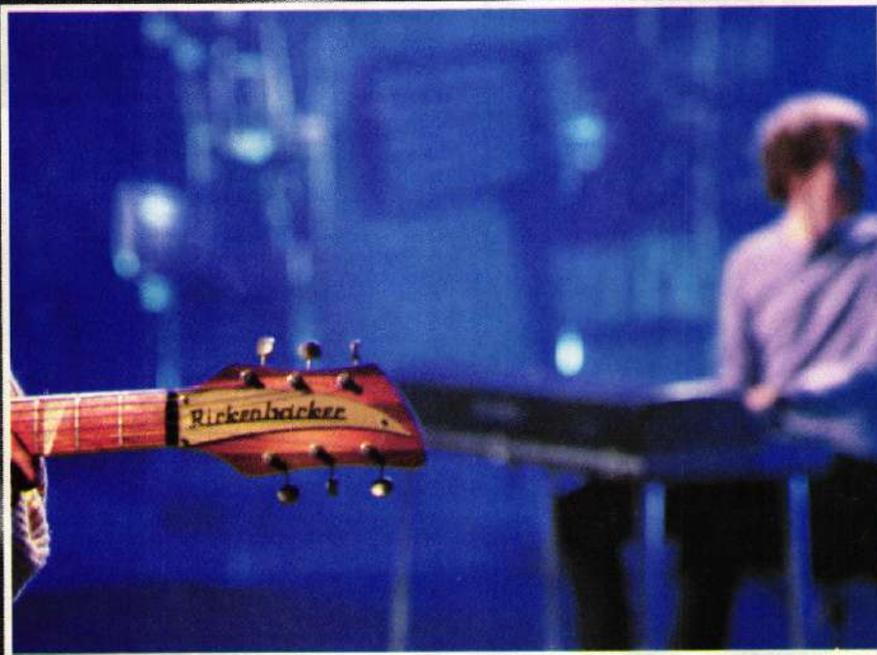
But yes, I've seen it. The Jones boy does have this strange effect on people. "I got one letter from Ireland," he recalls, "from these people who said they felt so high after the gig that 40 or 50 of them linked arms and all started singing 'What Is Love'. That was just an amazing feeling. 'Hide And Seek' seems to affect people live as well. I played it in Brussels and people were actually crying in the audience. I know the French are probably more openly emotional people, but it was incredibly moving."

'Hide And Seek' is currently Howard's favourite song. What does it mean to him? "It has varying meanings. It's a spiritual song, and I don't mean that in a ridiculous way. It reminds you of the infinite part of yourself, not about religion; about evolution, in story form. I quite like it being a bit vague. For me, it reminds me of when my thoughts go to the universe. The chorus is a sentiment that wishes somebody free of conditions."

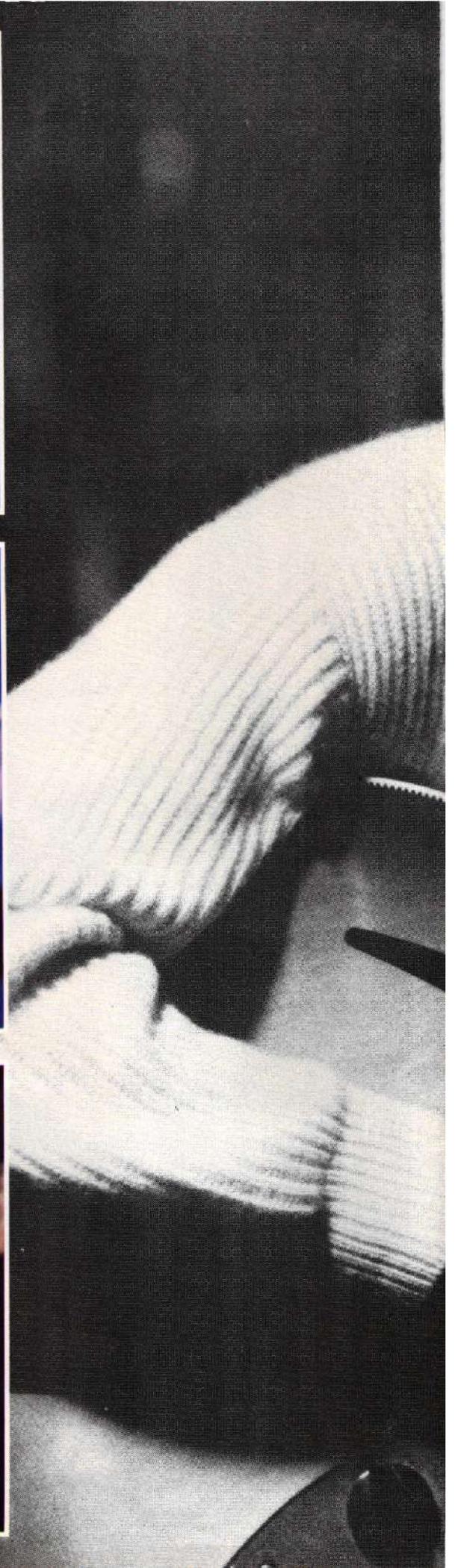
Howard simply crystallizes into lyrics the sort of thoughts that plague the common man: "Everyone does it now and again, it's just that I don't feel embarrassed singing about it." But it strikes home. His lyrics want to encourage people to be individual. Is that important to him? "Of course, to decide for yourself what you think is important. Ultimately you have to go by your inner feelings and often end up confused, but you must find your inner strength and go for it. The education system here to me is totally ridiculous, it fills people with crap. Especially with the attitude towards jobs — people assume you *have* to get a job, that's been shoved into us."

So Howard is the living example of what can be done with a bit of inner strength and self motivation? "I think one of the things people identify with is that I'm on my own against the world. Everyone's on their own at the end of the day, however many friends you have. Everyone can identify with feeling insecure."

HOWARD'S IMMEDIATE future involves the continuation of his US tour, (opening for Joe Jackson), the possible release of the Caribbean flavoured 'Like To Get To Know You' as the next single, a visit to Japan, America again, then something in Britain in the summer. October will be spent writing his second album. Will it be influenced by his travels? "I have a notebook cassette I carry around with me everywhere, and I'm always refining ideas in my head, but I'm not really influenced by travel. I observe differences, but I still find myself writing about the same things, the things that affect everyone. Introspective things, coming from within. But people really are the same everywhere. Before I finish I'd like to play in Russia and China, because I'm sure that even though the things surrounding them are different, the way people feel is the same."

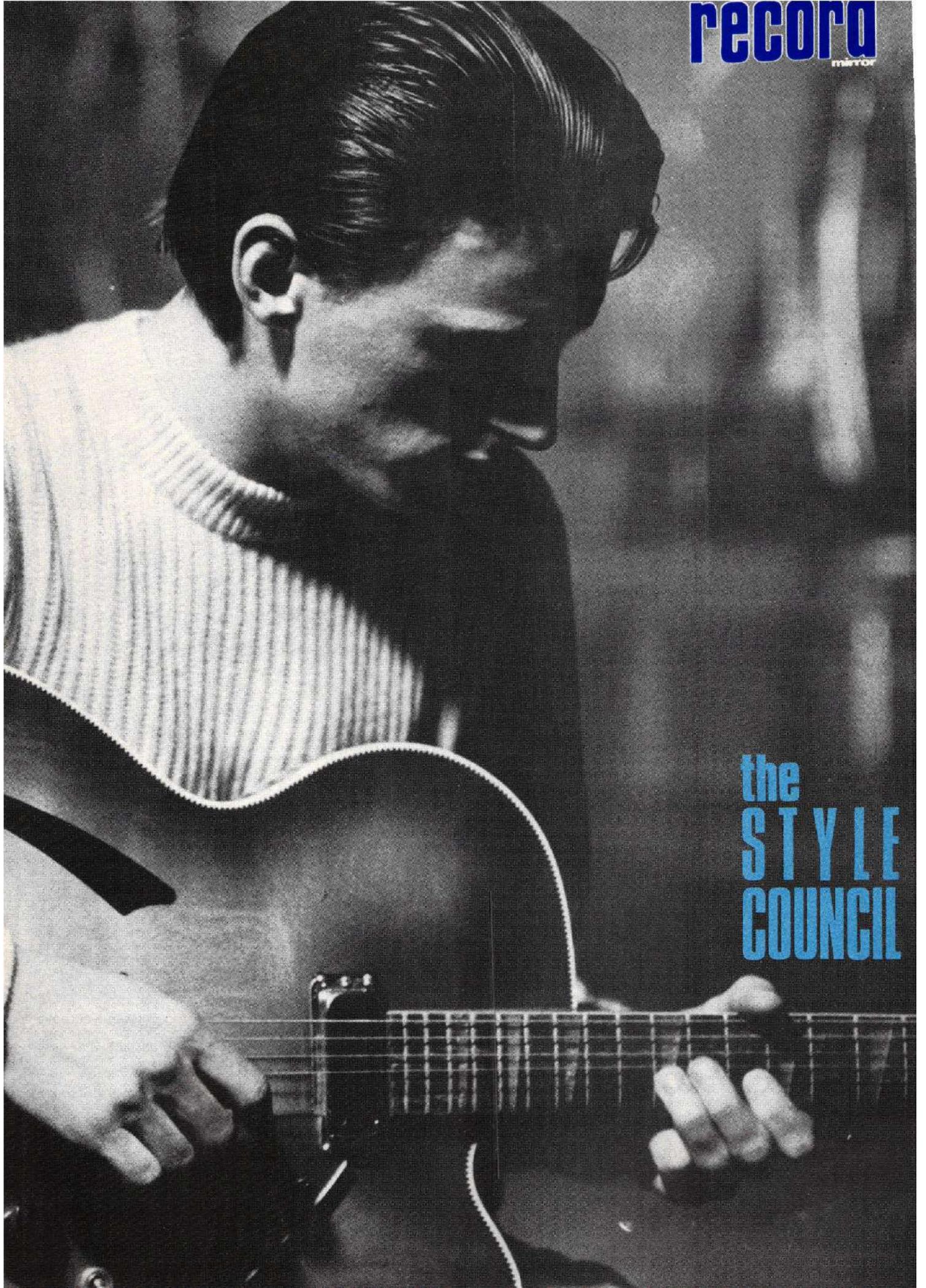


pic by Peter Anderson



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Is This The Man...



IT'S BEEN a good six months since The Blond One(der) came back on the rebound from Kajagoogoo's big 'e' to make the top 20 solo style with 'Only For Love'. Since then Limahl's been one busy body, as you'll hear — but why so long before single the second, 'Too Much Trouble', reaches us?

"Really the space in time was to allow Kajagoogoo a chance to get their stuff out, also it gave me a chance to go around the world and do other things," he says. One of those "other things" has been promoting 'Only For Love', the release of which has varied from territory to territory (pardon my slipping into record companyspeak momentarily). But he's been up to plenty of other "other things" as well, on an epic five-week globetrot.

"I went to Tokyo to do the Tokyo Music Festival. It's very much connected with America because Tokyo is so influenced by the States. Laura Branigan won. . . I came third, and I won the equivalent of 3000 US dollars and I got a trophy, but there were 16 to 20 competitors from around the world, so to come third was a great thrill." Agreed, until Limmy lets on who came second in the tourney: none other than Pia "Where's my Oscar" Zadora.

"Some of the judges were Giorgio Moroder, Rita Coolidge, actress Ali McGraw. . . the audience in the Budokan was ten thousand, and the TV audience was 33 million. It was great because 'Only For Love' was in the Top 20 and they've just released the album, so it was a very beneficial trip.

"And I made a lot of new friends — it was because of that meeting in Tokyo that two weeks later when I was in Los Angeles, Giorgio Moroder called up my office. He's asked me to do a movie soundtrack song, the title song from a new science-fiction film called 'The Never Ending Story'. It's been released in Germany already and it was very

WHO'S:

- Made a record with Jellybean?
- Plans a film score with Giorgio Moroder?
- Has a 22-piece string section on his new album?

YES! says Paul Sexton

successful so now it's getting the big worldwide release. I don't know much about it except it's really good and I love sci-fi anyway."

So, back on the plane, gang: "I then went to Australia, which was a great thrill. Again I was promoting the single. I was really surprised at a lot of Australian bands who were really good that you don't hear about in England — a band called Inxs (that's In Excess), loved them.

"One thing that's made it easier for me when I do go round the world, and even in the States, is that wherever I go people know at least one piece of work that I've done, which is 'Too Shy', so it's easier to get a TV show or a radio interview." Isn't it a problem that the hit was with a band he's, um, fallen out with since? "No, it's not a problem. The two years with Kajagoogoo is to my credit, and nothing else, especially having a hit with 'Too Shy'."

The next drawing pin in the map landed in LA, as he's mentioned; after that, fasten your safety belts again: "Then I went to New York and recorded a song with a guy called

Jellybean, John Benitez (of 'Say Say Say' remix fame among many others). He's got into producing, he produced the Madonna song 'Holiday', which I love. He's done this mini-EP thing and he had this song called 'Compromise'. They said who do we think should do it, it's got to be a guy, and he said actually he'd love Limahl to do it. So that will probably come out later on this mini-EP as a club thing. It's a total one-off."

Thus ended the five-week marathon. "I came home by Concorde from New York, which was something I've always wanted to do." Now he's back there's the new single to talk about; 'Too Much Trouble' sounds an easier hit than 'Only For Love', actually, and if you've a photographic mind and square eyes you might even recall our man performing the song on 'Jim'll Fix It', no less, way back in January.

THE COMING-soon album's worth a few words, too, and it's interesting that he talks about it as the natural sequel to 'White Feathers'. "It's called 'Don't Suppose'. There is a song called that and I like the title because it says don't suppose anything about Limahl anymore.

"I think the first Kajagoogoo album was a very electronic album. With this album I've used more acoustic instruments, and I have a 22-piece string section on five songs. And of course the black girl singers is something new for me."

So we've saved the inevitable questions for the end. Re his former colleagues, of course. "I have seen them all and it was like seven months ago now, but we just say hello, they're very busy with their projects and I'm very busy with mine." Does he like the Kajjers' post-Limahl period? "I liked the first one, 'Big Apple', and I quite liked the second one, but personally speaking, Nick isn't my type of singer. It's just personal, I'm not slagging them off. My new album sounds more like Kajagoogoo than they do."

US Singles

- 1 2 LET'S HEAR IT FOR THE BOY, Deniece Williams, Columbia/CBS
- 2 1 HELLO, Lionel Richie, Motown
- 3 6 TIME AFTER TIME, Cyndi Lauper, Portrait
- 4 3 AGAINST ALL ODDS, Phil Collins, Atlantic
- 5 8 OH SHERRIE, Steve Perry, Columbia/CBS
- 6 5 TO ALL THE GIRLS I'VE LOVED BEFORE, Iglesias/Nelson, Columbia
- 7 12 THE REFLEX, Duran Duran, Capitol
- 8 16 SISTER CHRISTIAN, Night Ranger, MCA
- 9 13 BREAKDANCE, Irene Cara, Geffen/Network
- 10 4 HOLD ME NOW, Thompson Twins, Arista
- 11 11 HEAD OVER HEELS, The Go Go's, IRS
- 12 9 YOU MIGHT THINK, The Cars, Elektra
- 13 21 THE HEART OF ROCK 'N' ROLL, Huey Lewis and The News, Chrysalis
- 14 14 THE LONGEST TIME, Billy Joel, Columbia/CBS
- 15 7 LOVE SOMEBODY, Rick Springfield, RCA
- 16 19 I'LL WAIT, Van Halen, Warner Bros
- 17 18 DANCING IN THE SHEETS, Shalamar, Columbia/CBS
- 18 22 BORDERLINE, Madonna, Sire
- 19 24 SELF CONTROL, Laura Branigan, Atlantic
- 20 30 IT'S A MIRACLE, Culture Club, Virgin/Epic
- 21 15 THE AUTHORITY SONG, John Cougar Mellencamp, Riva
- 22 28 JUMP (FOR MY LOVE), Pointer Sisters, Planet
- 23 10 FOOTLOOSE, Kenny Loggins, Columbia/CBS
- 24 29 YOU CAN'T GET WHAT YOU WANT, Joe Jackson, A&M
- 25 27 ROCK YOU LIKE A HURRICANE, Scorpions, Mercury
- 26 17 THEY DON'T KNOW, Tracey Ullman, MCA
- 27 32 RUN, RUNAWAY, Slade, CBS Associated
- 28 35 STAY THE NIGHT, Chicago, Full Moon/Warner Bros
- 29 40 ALMOST PARADISE... LOVE, Mike Reno and Ann Wilson, Columbia
- 30 38 WHO'S THAT GIRL, Eurythmics, RCA
- 31 31 IT'S MY LIFE, Talk Talk, EMI-America
- 32 34 MY EVER CHANGING MOODS, The Style Council, Geffen
- 33 39 EYES WITHOUT A FACE, Billy Idol, Chrysalis
- 34 37 MODERN DAY DELILAH, Van Stephenson, MCA
- 35 36 LOVE WILL SHOW US HOW, Christine McVie, Warner Bros
- 36 — DANCING IN THE DARK, Bruce Springsteen, Columbia/CBS
- 37 23 NO MORE WORDS, Berlin, Geffen
- 38 45 DANCE HALL DAYS, Wang Chung, Geffen
- 39 59 MAGIC, The Cars, Elektra
- 40 43 WHISPER TO A SCREAM (BIRDS FLY), Icicle Works, Arista
- 41 44 MUSIC TIME, Styx, A&M
- 42 46 WHAT IS LOVE, Howard Jones, Elektra
- 43 50 I CAN DREAM ABOUT YOU, Dan Hartman, MCA
- 44 54 NO WAY OUT, Jefferson Starship, Grunt
- 45 47 I WANT TO BREAK FREE, Queen, Capitol
- 46 48 WOULDN'T IT BE GOOD, Nik Kershaw, MCA
- 47 — INFATUATION, Rod Stewart, Warner Bros
- 48 49 BELIEVE IN ME, Dan Fogelberg, Full Moon/Epic
- 49 20 TONIGHT, Kool & The Gang, De-Lite
- 50 64 LEGS, ZZ Top, Warner Bros
- 51 26 WHITE HORSE, Laid Back, Sire
- 52 25 MISS ME BLIND, Culture Club, Virgin/Epic
- 53 56 DON'T WASTE YOUR TIME, Yarbrough & Peoples, Total Experience
- 54 33 A FINE FINE DAY, Tony Carey, MCA
- 55 41 DON'T ANSWER ME, Alan Parsons Project, Arista
- 56 53 GIVE ME TONIGHT, Shannon, Mirage/Emergency
- 57 61 OBSCENE PHONE CALLER, Rockwell, Motown
- 58 60 ORIGINAL SIN, INXS, Atco
- 59 42 AUTOMATIC, Pointer Sisters, Planet
- 60 — DOCTOR! DOCTOR!, Thompson Twins, Arista

Bullets 61-100

- 63 83 PRIME TIME, Alan Parsons Project, Arista
- 66 69 HEART DON'T LIE, Latoya Jackson, Private I
- 67 76 IF EVER YOU'RE IN MY ARMS AGAIN, Peabo Bryson, Elektra
- 68 — DON'T WALK AWAY, Rick Springfield, RCA
- 70 77 LITTLE LADY, Duke Jupiter, Morocco

- 73 78 THE GHOST IN YOU, Psychedelic Furs, Columbia
- 75 — SUNGLASSES AT NIGHT, Corey Hart, EMI-America
- 76 93 ROMANCING THE STONE, Eddy Grant, Portrait
- 77 92 WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
- 78 84 LITTLE BIT OF LOVE, Dwight Twilley, EMI-America
- 79 85 I PRETEND, Kim Carnes, EMI-America
- 80 87 LOVE OF THE COMMON PEOPLE, Paul Young, Columbia
- 81 — FAREWELL MY SUMMER LOVE, Michael Jackson, Motown
- 83 — ALIBIS, Sergio Mendes, A&M
- 85 90 WHEN WE MAKE LOVE, Alabama, RCA
- 88 — FREAKSHOW ON THE DANCE FLOOR, Bar-Kays, Mercury
- 90 — SHE DON'T KNOW ME, Bon Jovi, Mercury

Compiled by Billboard

US Albums

- 1 1 FOOTLOOSE, Soundtrack, Columbia/CBS
- 2 2 CAN'T SLOW DOWN, Lionel Richie, Motown
- 3 3 THRILLER, Michael Jackson, Epic
- 4 5 SPORTS, Huey Lewis & The News, Chrysalis
- 5 4 1984, Van Halen, Warner Bros
- 6 7 COLOUR BY NUMBERS, Culture Club, Virgin/Epic
- 7 9 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 8 8 LOVE AT FIRST STING, Scorpions, Mercury
- 9 6 HEARTBEAT CITY, The Cars, Elektra
- 10 10 GRACE UNDER PRESSURE, Rush, Mercury
- 11 11 INTO THE GAP, Thompson Twins, Arista
- 12 13 AN INNOCENT MAN, Billy Joel, Columbia/CBS
- 13 14 UH-HUH, John Cougar Mellencamp, Riva
- 14 17 STREET TALK, Steve Perry, Columbia/CBS
- 15 12 AGAINST ALL ODDS, Soundtrack, Atlantic
- 16 15 TOUCH, Eurythmics, RCA
- 17 18 SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
- 18 19 TALK SHOW, Go-Go's, IRS
- 19 22 ELIMINATOR, ZZ Top, Warner Bros
- 20 21 BODY AND SOUL, Joe Jackson, A&M
- 21 16 HARD TO HOLD, Springfield, Gabriel, Parker, RCA
- 22 20 LEARNING TO CRAWL, The Pretenders, Sire
- 23 24 MIDNIGHT MADNESS, Night Ranger, Camel/MCA
- 24 29 REBEL YELL, Billy Idol, Chrysalis
- 25 25 IN 3-D, Weird Al Yankovic, Rock 'n' Roll
- 26 — JERMAINE JACKSON, Jermaine Jackson, Arista
- 27 27 BREAK OUT, The Pointer Sisters, Planet
- 28 23 AMMONIA AVENUE, Alan Parsons Project, Arista
- 29 26 90125, Yes, Atco
- 30 28 SHOUT AT THE DEVIL, Motley Crue, Elektra
- 31 31 CAUGHT IN THE ACT-LIVE, Styx, A&M
- 32 30 SYNCHRONICITY, The Police, A&M
- 33 — RECKONING, REM, IRS
- 34 33 SHE'S STRANGE, Cameo, Atlanta Artists
- 35 39 ROLL ON, Alabama, RCA
- 36 32 FLASHDANCE, Soundtrack, Casablanca
- 37 35 ABOUT FACE, David Gilmour, Columbia/CBS
- 38 34 YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, MCA
- 39 41 LOVE LIFE, Berlin, Geffen
- 40 37 ROCK 'N' SOUL PART ONE, Daryl Hall and John Oates, RCA
- 41 38 THE WORKS, Queen, Capitol
- 42 36 SOMEBODY'S WATCHING ME, Rockwell, Motown
- 43 — THE PROS AND CONS OF HITCH HIKING, Roger Waters, Columbia/CBS
- 44 47 IN THE HEART, Kool & The Gang, De-Lite
- 45 45 THE BIG CHILL, Soundtrack, Motown
- 46 46 ALCHEMY, Dire Straits, Warner Bros
- 47 — JULIO, Julio Iglesias, Columbia/CBS
- 48 50 NO PARKING ON THE DANCE FLOOR, Midnight Star, Solar
- 49 — DON'T LOOK ANY FURTHER, Dennis Edwards, Gordy
- 50 — MADONNA, Madonna, Sire

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DETROIT SPINNERS

Rhythm 'n' booze

JOHN EDWARDS, lead singer with the Detroit Spinners, has just one thing to say: "Mine's a pint." So while I'm up at the bar getting them in, he'll explain: "I've only been to England once," he says. "For me it was like being transported back in a time capsule of history. But I can definitely go for that English beer."

"I had a stint of overseas duty in Europe when I was in the army and I became acquainted with some of the tastes. I really fell in love with the place. The one thing I can take or leave is that stout, that's a little too heavy, but the beer..."

Anyway as John's being interviewed for the job of editor of the Good Pub Guide, a word or two perhaps about what he's doing nowadays. The good old Spinners, you see, have just managed their first British chart appearance since their money-spinning 'Working My Way Back To You' and 'Cupid' days of 1980. It's thanks to 'Right Or Wrong', the premier dance cut on their 'Crossfire' album. What's more, it's flipped by their 1972 original of 'I'll Be Around', Terri Wells' current upper-chart groover.

"I'm surprised that they'd consider 'I'll Be Around', especially as that was one of the early hits for the Spinners," Edwards says. I tell him it was never a British hit before, and he comes back: "Oh, well I leave it up to the capable hands of the record company, they know more about record buying."

It's mind-scrambling to calculate that even when 'I'll Be Around' was in the US Top Three back in '72, the Detroit Spinners had been going for 16 years. I reckon my sums are right, and John agrees. "I believe you're right, it is 28 years now, because they were just celebrating their 21st anniversary when I joined in 1977." That's when Edwards took over lead vocals from Philippe Wynne.

"When some of the guys start ragging me, my best comeback is to remind them how old they are."

Paul Sexton

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Help!**What's in a name?**

WE ARE a newly formed group and want to register our band name so that no-one else can use it. A friend says there's a band register somewhere in London. So please can you tell me how we safeguard our name?

Band X, Surrey

● No such register has ever existed and you certainly don't need to register anywhere in order to either use or keep a band name. All groups in the charts, on the road and even those who'll never make it that far have established some kind of reputation, large or local. This reputation is the crucial factor when it comes to keeping a name. And if you don't immediately see the point I'm making, just imagine calling your group the Style Council, Culture Club or the Rolling Stones and then you will.

Their names are their reputation.

To safeguard the name you're considering make sure, here and now, that it is an original name and that no-one else has a sufficiently similar name to create any confusion.

If another band uses the name later, just ask them to stop. Try sorting out a name clash amicably, rather than resorting to expensive legal wrangling. In practice, if there is a tug of war over who keeps the monicker, it is generally the band with the added clout of a management deal or an imminent record release which gets lucky.

From the moment you choose a name, keep a scrapbook of any press mentions you may get, whether they're reviews in a local fanzine or gig listings in a gig guide, as these are all tangible evidence of your band's reputation.



Problems? Need some ideas or information fast? Or would it help to talk things over?

Write to Susanne Garrett, 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply. Alternatively, ring our Helpline, office hours, Monday to Friday on 01-836 1147.

FOR SOME time now I've been thinking of writing some short stories, then some longer stories with a view to getting them published.

Could you send me some names and addresses of publishers and details of how I can protect my work when it's written?

Kevin, South London

● Once you've turned your creative ideas into the form of a story you're protected as far as copyright is concerned. In the UK, copyright is automatic in an original created work — a poem, a song, a short story, or a novel. This means that no-one can publish your short, (or longer) stories, or have any right to use them whatsoever, without your say so.

A full list of magazine and book publishers including full facts on what kind of material they are likely to buy, plus a chapter on UK copyright laws, are just some of the ingredients in an essential handbook for both the professional and the embryo writer, 'The Writers' And Artists Yearbook', (A&C Black). The 1985 paperback is now available through bookstores.

CAN YOU help me find out the date when Rick Springfield's movie 'Hard To Hold', released through Universal Studios, will be premiered in the UK? My friend and I enjoy Rick's work and have always been interested in cinema. We'd love tickets for the opening night in Britain but don't know how to go about obtaining them.

Joanna M Mills, Great Barr, Birmingham

● Hold your horses! Although Rick's legal love story is scheduled for release around July this year no date or venue has as yet been confirmed. Under the circumstances we can't even begin to check out ticket possibilities.

One information route open to you is to contact the Springfield Set, RCA Press Office, 1 Bedford Ave, London WC1. Joanna, your application for club secretary and details of your interest have been forwarded to manager Barry Grosse in the States. In fact, your letter was handed to him personally. Looks like you'll have to wait 'n see.

**SMALLTOWN BOY**

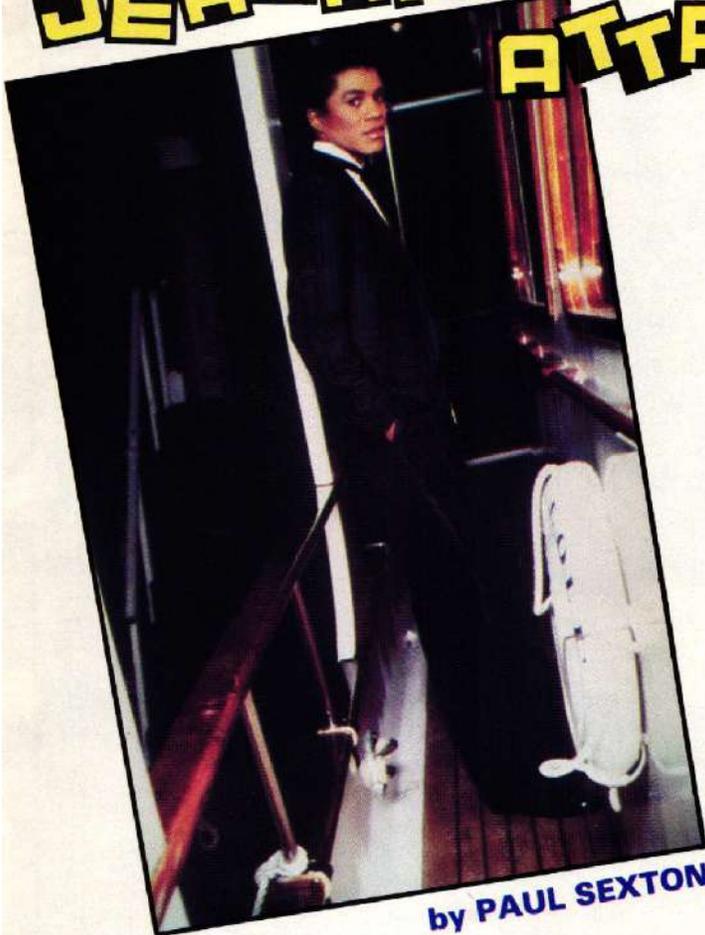
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JERMAINE ATTRACTION



by PAUL SEXTON

A MAN of modest ambitions, that's Jermaine Jackson. Like this one he drops casually into the conversation: "I'm going to run Motown someday."

But with friends and relations like he's got friends and relations, you'd better quit chuckling and get on the beam. It just sounds odd to talk about going back to the company you've recently left after a lifetime.

Jermaine, charting at the moment with 'Sweetest Sweetest', the first single from his 'Dynamite' debut for Arista Records, certainly knows the right kind of people to see that ambition through. He made a pretty smart business move in 1974 when he married Hazel Gordy, Berry's daughter, and it probably didn't do his chances any harm when two years later, he was the brother who stayed behind after school at Motown for extra lessons while the other kids bunked off to Epic. All the more strange, then, that having done all that, and had big hits on Motown records as recently as the Devo-backed 'Let Me Tickle Your Fancy' in 1982, he should call a halt and move out of the old homestead.

"It wasn't political at all," Jermaine insists. "I just felt it was time to get away from family wings and be on my own."

When Jermaine started down the solo road in 1973, he went for the complete do-it-yourself approach, *without* a little help from his friends, and although that style brought some early American success (including a top ten version of 'Daddy's Home', that's right, the Cliff Richard 'Daddy's Home') it wasn't long before the dry season came.

Now Jackson realizes you can't always go it alone. That's why on 'Dynamite' you'll find contributions from Ray Parker Jr, Michael Sembello, producers Michael Omartian and Richard Rudolph ... and sundry other Jacksons, including the man we've miraculously got this far without mentioning. Bro' Mike duets on 'Tell Me I'm Not Dreamin'.

The trick is repeated on 'Victory', the forthcoming Jacksons album that'll accompany their American tour which starts there in June.

YOU TEND to forget that Jermaine, just like Michael, helped out on 'Somebody's Watching Me' for Rockwell recently.

It's a good example of the way the other Jacksons tend to be overshadowed by the guy with ants in his pants. "I don't feel that," Jermaine insists. "His success is our success."

"Michael hasn't changed any. We were raised in a way that we're the same whether we're up or down, a record doesn't change his personality. He knows what makes him happy, he has places he can go." Let's hope Britain is one of them later in the year.



Billy Ocean

Billy's back with a New Single, New Label, New Producer, and thankfully still one of the finest Soul voices in the U.K.

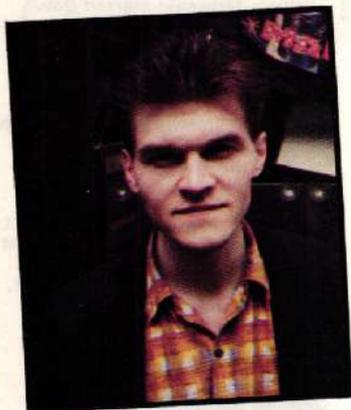
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**PAUL MURPHY, *Jazz*
DJ and Paladin supremo**

"NEVER was really that interested in playing records — it seemed a bit of a boring job . . ." For such doubtful dedication to his task sometime DJ and sometime record boss Paul Murphy has made quite a mark for himself. Bossing the turntables at the celebrated Electric Ballroom Jazz Room, his devotion to entertain through the diverse appeal of latin, salsa, and bop has directly lead to JazzDance breaking big as a unified force. If not for Murphy we'd have been unlikely to witness the delights of Working Week or the new co-operatives of fleet-footed dancers.

An East London boy, Murphy stumbled into disc spinning purely by accident, hearing of a request for some vital party sounds and electing to do the job himself.

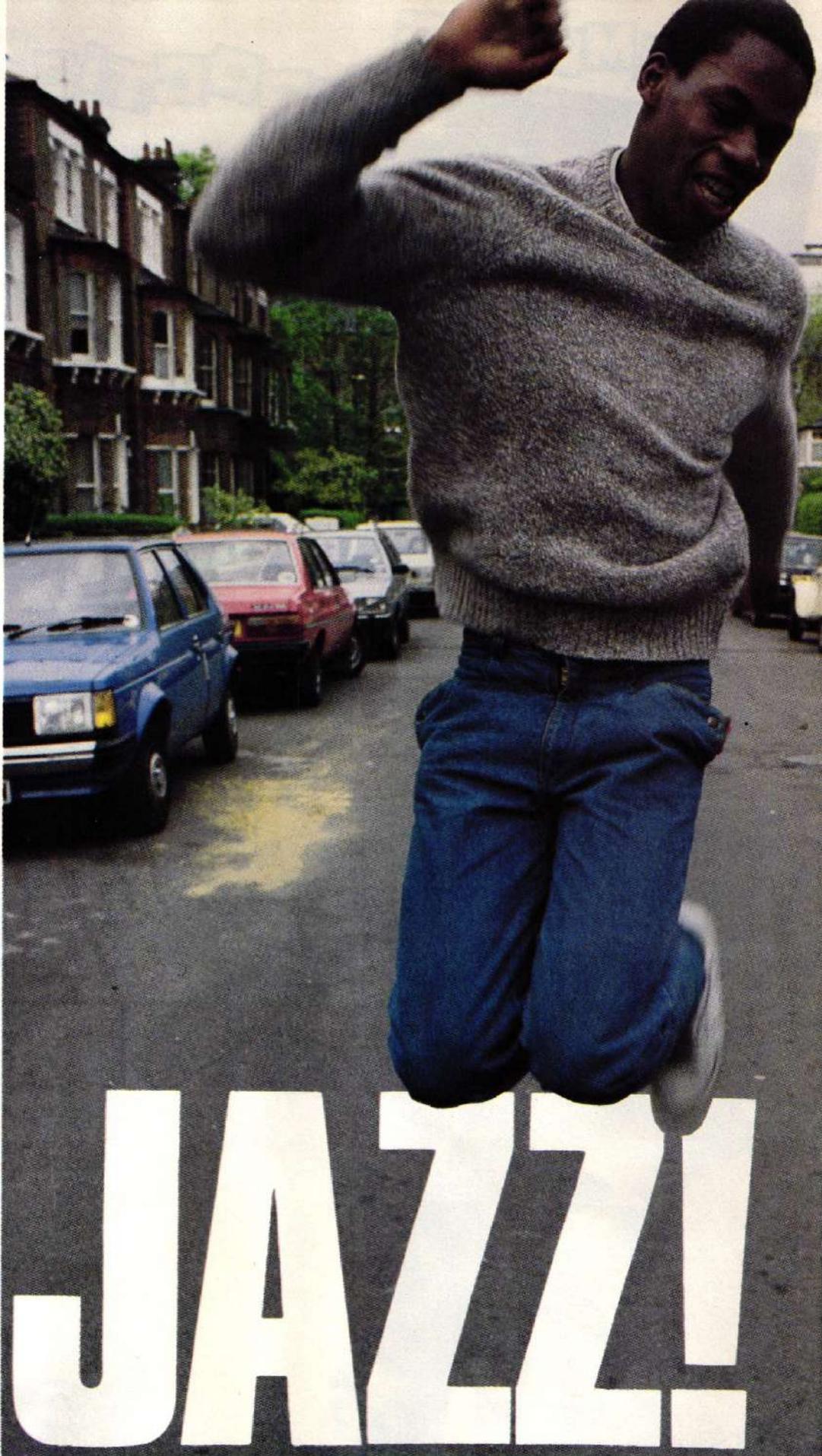
His tentative sessions on the wheels of steel led to a series of parties and one-nighters all over town, culminating in the increasingly popular Ballroom Friday nights.

Murphy has left the Ballroom before the rapidly accelerating media hype turns it into just another three ring circus — he now divides his talent between London's Wag club on Mondays and Titanic on Fridays, Saturday nights being taken up with a South coast workout at Brighton's Jazz club.

Murphy's second string in bringing the joys of the Different Dance to a wider public is his label, Paladin. "It's taken an age to get it going but we've not done too bad so far — we've put out two records and they're both classics." Dave Bitelli's Onward International provided Paladin's debut release and, now that a hefty distribution deal with Virgin is complete, Working Week's 'Venceremos' could well take Murphy's label into the charts.

Murphy sees no bounds for the future of jazz-based dance music and intends Paladin to be at the forefront. "It'll be absorbed into general music, like electro has. People are getting into it all over the country — I'm not the only one doing it — it's probably more popular up north, the DJs there kept it alive — it just has to happen in London to get noticed."

Blow your own trumpet with RM



JAZZ!

Words: Graham K Smith Pics: Joe Shutter



Pic shows Simon Booth, Beaver and IDJ

SIMON BOOTH of Working Week

IT MIGHT have been just another quiet night in London Town, but it changed Simon Booth's life. The event was Paul Murphy's burgeoning, but still incognito jazz entertainment in a room above the electro athleticism of Camden's Electric Ballroom.

Young Booth, former Weekend mainman and fan of 'international musics' had left his regular seat at Ronnie Scott's in search of a reputed underground excitement that merged the finest jazz and Latin cuts to a dance enthusiasm rarely seen in the capital. He got a surprise . . .

Inspired by what he'd seen, Booth flew homeward to lay the foundations for a new entirely jazz-based group called Working Week, and to pen that group's debut release — a song 'Venceremos', now nestling enticingly in record stores everywhere.

"'Venceremos' was very definitely written as a project — I'd had the melody which I'd tested with that old Tin Pan Alley old grey whistle test — if someone can whistle it after hearing it. I wanted to write a song about Victor Jara, the Chilean folk singer who first had his hands chopped off and then was killed by the fascist junta. I was inspired by his wife's book 'An Unfinished Song'. And I also wanted to write a song that would be right for the Electric Ballroom crowd."

BEAVER, godfather of JazzDance

ONLY A mere 24 years old but acclaimed by all involved as the Grand Old Man of JazzDance! That's Beaver, AKA Brixton born Alexander Reynolds — veteran dancer, former Contemporary Dance student and determined choreographer and minder of IDJ, the team of masterful youth hoofing their way from Camden's Jazz Room to fame and fortune.

Pounding the streets in my search for the jazzy facts I kept hearing the same advice — talk to Beaver, Beaver is the man who knows.

Forceful, eloquent and proud of the street suss that has taken him by fair means and foul up through clubland into an advisory role in 'Absolute Beginners', Beaver tells the story of the Dance with relish . . .

"It started in 1974, when I was about 14. There were loads of

disco crazes at the time but we were much more the rebels — we wanted to dance *Jazz*. The first club was the Global Village (now Heaven) — we really used to burn to Miles Davis tracks, great fast jazz numbers. I prefer to call the dancing Fusion Jazz, 'cos it is a fusion of all those different jazz styles — tap, modern, etc.

"After that it was the 100 Club, then Crackers. It was *pure* competition then, much more than now — based on the ability to move around the floor whereas nowadays it's much tighter. Then you really had to *intimidate* your opponent."

A two year blank period, when DJs stopped playing the music and the dancers had nowhere to go, saw Beaver successfully apply to the Contemporary Dance school, an experience not altogether memorable.

It was Paul Murphy's revival of

Now replete with the trappings of a 'movement', JazzDance — personified by the IDJ dancers, Working Week and the focusing soundtracks of DJ Murphy — is already ripe for the media overkill. Can it survive the hype, Simon?

"Well, you can't say jazz is going to be a fad 'cos the music's 80 years old! We *don't* want Working Week to dominate the market — there are loads of spinoffs and they're all important — Annie Whitehead's Band are fantastic, Larry's own group — I came out of punk and what we're trying to do is keep the spirit of punk alive but take it further — I mean, you'd *never* have had the Clash ringing up Johnny Rotten and asking him to guest with them!

"The important thing is to break down barriers, which is what's happening — Tracey Thorn singing on the Style Council LP and on 'Venceremos', and I played on the Everything But The Girl album."

Further established attitudes are likely to be ruffled by the upcoming Julien Temple film of 'Absolute Beginners' featuring Mr Booth as musical director. As well as boasting a new batch of Working Week tunes especially for the film, including the lovely Sade singing and co-writing a blues number, legendary jazz arranger Gil Evans is due in Britain to score the film and work with the various contributors, Elvis Costello and Paul Weller being but two.

Welcome to the Working Week

As Sade, the Style Council and Everything But The Girl paint the charts a cooler shade of blue, RM scratches the surface of the clubland jazz revival and meets the three wise men responsible

IDJ dancer Mark Sanyaolu gets into the swing of things

YOU'VE ALL heard of King — manager and mouth Perry Haines has made sure of that. Cross-cultural slogans like "Paint the town multitone" have been punctuating the music and fashion press for over a year, but it's only now that a soundtrack for this colourful storyboard has been committed to vinyl — 'Love and Pride' is King's self-styled anthem, a musical hybrid with all the energy and soul of Cockney Rebel, Roxy Music, and even Spandau Ballet circa 'Chant No. 1'.

Paul King, the group's amiable and articulate frontman, explains. "We feel that music of any strength and relevance in the 80's must come from the hybrid. When we talk about Multitone, it means taking influence from all sources, but simultaneously respecting those influences."

Like Culture Club? "I think they're a successful band who are using that formula to their advantage — and their success in global terms more than bears out my theory."

WHEN FIRST brought to the public's attention about a year ago, King were strongly associated with the "London Scene" along with bands like JoBoxers, Sade etc. King have now discarded that particular label.

"We had a lot of criticism thrown at us on that level. Obviously, being connected with Perry a lot of people looked at us as yet another trendy band, but the laughable thing is that Perry had to look outside London to find something with a bit of spirit, guts and spunk. He found it in King."

The last big thing to emerge from Coventry was the Two-Tone phenomena, something else which was multi influenced.

"During the Industrial Revolution, people from all over Britain and abroad flooded into Coventry to occupy jobs — jobs which are no longer there. Consequently the town is dying. Two-Tone was a reaction against that, and I for one am very glad that it happened."

PAUL, WHO has already been billed as King's sex symbol, is not coy about this tag.

"I would welcome being a pin up. However, ours is not an empty pose; every detail of our image, right down to our painted Doctor Martens, has reason and relevance."

Ah yes — about those infamous DM's... do you envisage your image attracting an aggressive following?

"I hope not; skinheads usually laugh when they see our boots. By spraying them multicolours they ridicule and detract from the violent image with which they're usually associated. Some people wear their hearts on their sleeves; we wear our souls on our boots... we're not out for



KING: feet to the beat?

your love is king.

trouble, but at the same time, we don't turn the other cheek."

The King album, currently undergoing a final remix, is scheduled for release in early July, and produced by Richard James Burgess, the man responsible for Spandau Ballet's early releases and the brains behind Landscape. What can we expect?

"When we talked about our aspirations as a band, we agreed

that we wanted to create music that generated something worth emulating — in much the same way that we have been inspired by our predecessors. The sort of music we've always been into is dance music. Quite simply, King is Rock 'n' Roll — that's Rock spelt F.U.N.K. and Roll spelt R.E.G.G.A.E." — OUCH!

Paul King is an honest, ambitious and forceful young man, who believes in himself and

his band. His enthusiastic conversation, however, is cluttered with redundant pre-phrased slogans, which tend to mar his veracity. I am sceptical. If I narrow my eyes while Paul is speaking, for a split second there is a confusing technicolour blur: as I blink and re-focus I can see Perry Haines himself, and all my cynical suspicions are realised.

Simon Mills

UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending May 26, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	2	LEGEND, Bob Marley and the Wailers, Island
2	2	8	NOW THAT'S WHAT I CALL MUSIC II, Various, Virgin/EMI ☆
3	4	12	THE WORKS, Queen, EMI □
4	5	31	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
5	3	2	HYSTERIA, Human League, Virgin
6	6	76	THRILLER, Michael Jackson, Epic ☆
7	7	6	FOOTLOOSE, Original Soundtrack, CBS ○
8	—	—	MANGE TOUT, Blancmange, London SH8554
9	9	38	AN INNOCENT MAN, Billy Joel, CBS ☆
10	10	14	INTO THE GAP, Thompson Twins, Arista ☆
11	13	2	MAN ON THE LINE, Chris de Burgh, A&M
12	—	—	HUNGRY FOR HITS, Various, K-Tel ONE1272
13	12	10	ALCHEMY, Dire Straits, Vertigo □
14	8	3	OCEAN RAIN, Echo And The Bunnymen, Korova
15	11	7	AND I LOVE YOU SO, Howard Keel, Warwick
16	23	3	LEGEND, Clannad, RCA
17	19	26	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
18	18	11	HUMAN'S LIB, Howard Jones, WEA ☆
19	—	—	DON'T STOP DANCING, Various, Telstar STAR2242
20	17	12	HUMAN RACING, Nik Kershaw, MCA □
21	14	3	JUNK CULTURE, Orchestral Manoeuvres, Virgin □
22	36	7	LAMENT, Ultravox, Chrysalis ○
23	29	3	MASTERPIECES — VERY BEST OF SKY, Sky, Telstar
24	25	5	OASIS, Oasis, WEA
25	16	3	THE TOP, Cure, Fiction □
26	21	3	THE PROS AND CONS OF HITCH HIKING, Roger Waters, Harvest
27	20	28	OFF THE WALL, Michael Jackson, Epic ☆
28	15	2	MIRROR MOVES, Psychedelic Furs, CBS
29	22	7	GREATEST HITS, Marvin Gaye, Telstar
30	40	4	BREAKOUT, Pointer Sisters, Planet
31	30	10	CAFE BLEU, Style Council, Polydor □
32	28	32	COLOUR BY NUMBERS, Culture Club, Virgin ☆
33	34	6	AGAINST ALL ODDS, Original Soundtrack, Virgin
34	81	2	CHANGE OF HEART, Change, WEA
35	39	27	TOUCH, Eurythmics, RCA ☆
36	37	10	FUGAZI, Marillion, EMI ✓
37	31	25	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
38	27	13	THE SMITHS, The Smiths, Rough Trade
39	24	5	GRACE UNDER PRESSURE, Rush, Vertigo
40	35	26	UNDER A BLOOD RED SKY, U2, Island ☆
41	33	36	LABOUR OF LOVE, UB40, DEP International/Virgin ☆
42	26	3	STREET SOUNDS EDITION 9, Various, Street Sounds
43	32	20	IN THE HEART, Kool & The Gang, De-Lite ○
44	—	—	SCRATCHIN', Malcolm McLaren, Charisma CLAM1
45	55	4	LOVE WARS, Womack & Womack, Elektra
46	—	—	THEN CAME ROCK'N'ROLL, Various, EMI THEN1
47	44	8	BODY AND SOUL, Joe Jackson, A&M
48	41	46	QUEEN GREATEST HITS, Queen, EMI ☆
49	42	43	THE CROSSING, Big Country, Mercury ☆
50	38	44	NO PARLEZ, Paul Young, CBS ☆
51	56	7	FACE VALUE, Phil Collins, Virgin ☆
52	54	15	SPARKLE IN THE RAIN, Simple Minds, Virgin □
53	79	2	LOVE YOU TILL TUESDAY, David Bowie, Deram
54	51	5	THE POET II, Bobby Womack, Motown
55	43	3	ELIMINATOR, ZZ Top, Warner Bros
56	50	2	1984, Van Halen, Warner Bros
57	62	3	DYNAMITE, Jermaine Jackson, Arista
58	46	5	HELLO, I MUST BE GOING!, Phil Collins, Virgin ☆
59	45	5	BANANARAMA, Bananarama, London
60	71	51	TOO LOW FOR ZERO, Elton John, Rocket ☆
61	53	6	A LITTLE SPICE, Loose Ends, Virgin
62	52	9	VENICE IN PERIL, Rondo Veneziano, Ferroway
63	67	17	THE VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar □
64	70	4	STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
65	—	—	CAFE CAROLINA, Don Williams, MCA MCF3225
66	60	47	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar ☆
67	47	279	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆ ✓
68	—	—	FANTASTIC, Wham!, Innervision IVL25328 ☆
69	64	14	LIONEL RICHIE, Lionel Richie, Motown ☆
70	58	33	GENESIS, Genesis, Charisma ☆
71	59	9	IT'S YOUR NIGHT, James Ingram, Warner Bros
72	69	8	STREET SOUNDS ELECTRO 3, Various, Streetsounds
73	61	28	YENTL, Barbra Streisand, CBS □
74	48	5	FAME AND FASHION, David Bowie, RCA
75	73	12	IN YOUR EYES, George Benson, Warner Bros ☆
76	68	27	THE BOP WON'T STOP, Shakin' Stevens, Epic □



BLANCMANGE get their just desserts

77	82	3	FLASHDANCE, Original Soundtrack, Casablanca □
78	80	8	ALWAYS AND FOREVER — THE COLLECTION, Various, Impression
79	—	—	RIO, Duran Duran, EMI EMC3411 ☆
80	99	2	A WALK ACROSS THE ROOF TOPS, Blue Nile, Linn
81	97	3	THE SIMON AND GARFUNKEL COLLECTION, Simon & Garfunkel, CBS ☆
82	72	3	TOUCH SENSITIVE, Bruce Foxton, Arista
83	57	6	WIRED TO THE MOON, Chris Rea, Magnet
84	77	2	THE ROSE OF TRALEE, James Last, Polydor
85	—	—	90125, Yes, ATCO 7901251
86	100	2	REFLECTIONS, Various, CBS
87	85	3	LOVE SONGS, Barbra Streisand, CBS ☆
88	74	4	HEAD OVER HEELS, Cocteau Twins, 4AD
89	63	21	LOVE OVER GOLD, Dire Straits, Vertigo ☆
90	84	64	TRUE, Spandau Ballet, Chrysalis ☆
91	49	5	ONE EYED JACKS, Spear Of Destiny, Epic/Burning Rome
92	—	—	SCRIPT FOR A JESTER'S TEAR, Marillion, EMI EMC3429 ✓
93	—	—	TRACK RECORD, Joan Armatrading, A&M JA2001
94	—	—	THE ESSENTIAL JEAN MICHEL JARRE, Jean Michel Jarre, PROTV PROLP3 □
95	—	—	AS TIME GOES BY, Royal Philharmonic Orchestra, Telstar STAR 2240
96	—	—	DANCIN' ON THE EDGE, Lita Ford, Vertigo VERL13
97	—	—	MADONNA, Madonna, Warner Bros 9238671
98	98	2	SYNCHRONICITY, Police, A&M
99	94	2	ROCK'N'SOUL PART ONE, Daryl Hall & John Oates, RCA
100	89	3	VENGEANCE, New Model Army, Abstract

Compiled by Gallup

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

Music Video

1	1	1	MAKING MICHAEL JACKSON'S THRILLER, Michael Jackson, Vestron
2	2	2	KISS ACROSS THE OCEAN, Culture Club, Virgin
3	4	4	LOVE YOU TILL TUESDAY, David Bowie, Polygram
4	8	8	SWEET DREAMS, Eurythmics, RCA/Columbia
5	6	6	ALCHEMY LIVE, Dire Straits, Polygram
6	6	6	ALCHEMY LIVE, Dire Straits, Polygram
7	15	15	BENATAR, Pat Benatar, RCA/Columbia
8	3	3	NOW THAT'S WHAT I CALL MUSIC VOLUME II, Various, PMI
9	7	7	LIVE, Marvin Gaye, Videoform
10	—	—	A NIGHT WITH, Lou Reed, RCA/Columbia
11	10	10	LIVE BETWEEN THE EYES, Rainbow, Polygram
12	12	12	LIVE, Phil Collins, Videoform
13	9	9	FOURPLAY EP, Whitesnake, PMI
14	13	13	VIDEO EP, David Bowie, PMI
15	11	11	LIVE, Whitesnake, PMI
16	16	16	ZIGGY STARDUST, David Bowie, Thorn EMI
17	17	17	LIVE, Judas Priest, CBS/Fox
18	14	14	DURAN DURAN, Duran Duran, PMI
19	18	18	HOT SUMMER NIGHT, Donna Summer, Polygram
20	—	—	VIDEO CONNECTION, Cliff Richard, PMI

Compiled by MRIB

UK Singles

Week ending May 26, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	5	THE REFLEX, Duran Duran, EMI ○
2	2	7	AUTOMATIC, Pointer Sisters, Planet
3	8	4	LET'S HEAR IT FOR THE BOY, Deniece Williams, CBS
4	—	—	WAKE ME UP BEFORE YOU GO GO, Wham!, Epic A4440
5	4	7	I WANT TO BREAK FREE, Queen, EMI
6	5	6	ONE LOVE/PEOPLE GET READY, Bob Marley And The Wailers, Island
7	6	5	FOOTLOOSE, Kenny Loggins, CBS
8	3	8	TAKE A LOOK AT ME NOW (AGAINST ALL ODDS), Phil Collins, Virgin
9	16	3	BREAK DANCE PARTY, Break Machine, Record Shack
10	29	2	DANCING WITH TEARS IN MY EYES, Ultravox, Chrysalis
11	—	—	YOU'RE THE BEST THING/BIG BOSS GROOVE, Style Council, Polydor TSC6
12	7	7	LOCOMOTION, Orchestral Manoeuvres, Virgin
13	28	6	SEARCHIN' (I GOTTA FIND A MAN), Hazell Dean, Proto
14	25	5	LOVE WARS, Womack And Womack, Elektra
15	9	7	DON'T TELL ME, Blancmange, London
16	10	6	WHEN YOU'RE YOUNG AND IN LOVE, Flying Pickets, 10 Records
17	31	4	I FEEL LIKE BUDDY HOLLY, Alvin Stardust, Chrysalis
18	17	4	I'LL BE AROUND, Terri Wells, Philly World
19	18	7	STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
20	13	6	SOMEBODY ELSE'S GUY, Jocelyn Brown, Fourth & Broadway
21	24	27	RELAX, Frankie Goes To Hollywood, ZTT/Island ☆
22	12	4	THE LEBANON, Human League, Virgin
23	30	2	GOING DOWN TOWN TONIGHT, Status Quo, Vertigo
24	11	6	LOVE GAMES, Belle And The Devotions, CBS
25	—	—	PEARL IN THE SHELL, Howard Jones, WEA HOW4
26	36	6	HIGH ENERGY, Evelyn Thomas, Record Shack
27	14	7	DANCING GIRLS, Nik Kershaw, MCA
28	33	4	EACH AND EVERY ONE, Everything But The Girl, blanco y negro
29	15	12	HELLO, Lionel Richie, Motown □
30	20	8	JUST BE GOOD TO ME, SOS Band, Tabu
31	21	8	TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson, CBS
32	22	3	ASSASSIN, Marillion, EMI
33	19	10	I'M FALLING, Bluebells, London
34	—	—	DANCIN' IN THE DARK, Bruce Springsteen, CBS A4436
35	27	5	THE LONGEST TIME, Billy Joel, CBS
36	32	5	LOVE ME TENDER, Roland Rat Superstar, Magnet
37	23	6	IN THE HEART, Kool And The Gang, De-Lite
38	26	9	AIN'T NOBODY, Rufus And Chaka Khan, Warner Bros
39	45	3	LOVE LIES LOST, Helen Terry, Virgin
40	40	6	YOU DON'T LOVE ME, Marilyn, Love
41	81	2	THINKING OF YOU, Sister Sledge, Cotillion
42	46	4	ROBIN (THE HOODED MAN), Clannad, RCA
43	—	—	WHEN AM I GOING TO MAKE A LIVING, Sade, Epic A4437
44	53	3	HIGH ON EMOTION, Chris De Burgh, A&M
45	—	—	INFATUATION, Rod Stewart, Warner Bros W9256
46	85	2	DIGGI LOO DIGGI LEY, Herreys, MCA/Panther
47	51	3	WHAT PRESCENCE, Orange Juice, Polydor
48	41	5	EMERGENCY (DIAL 999), Loose Ends, Virgin
49	—	—	SAD SONGS, Elton John, Rocket PH7
50	56	4	DRAG ME DOWN, Boomtown Rats, Mercury
51	48	16	WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel, Sugarhill
52	59	3	ROMANCING THE STONE, Eddy Grant, Ice
53	42	4	MAJOR TOM, Peter Schilling, WEA
54	44	7	MATT'S MOOD/SNEAKING OUT THE BACK DOOR, Matt Bianco, WEA
55	34	9	YOU TAKE ME UP, Thompson Twins, Arista ○



WHAM!: young guns go-go for it; BRUCE SPRINGSTEEN sits this one out; BANANARAMA: on trial but courting success?

56	73	3	THE WIND BENEATH MY WINGS, Lee Greenwood, MCA
57	39	10	A LOVE WORTH WAITING FOR, Shakin' Stevens, Epic ○
58	77	2	HALF A MAN AND HALF A BOY, Nick Lowe, F Beat
59	38	5	THIEVES LIKE US, New Order, Factory
60	—	—	THE BODY ELECTRIC, Rush, Vertigo RUSH11
61	61	2	PANAMA, Van Halen, Warner Bros
62	60	6	SMALL TOWN CREED, Kane Gang, Kitchenware
63	—	—	ROUGH JUSTICE, Bananarama, London NANA7
64	47	4	TURN YOUR BACK ON ME, Kajagoogoo, EMI
65	—	—	SUSANNA, Art Company, Epic A4174
66	52	3	SWEETEST SWEETEST, Jermaine Jackson, Arista
67	84	2	STATE OF LOVE, Imagination, R&B
68	37	10	GLAD IT'S ALL OVER, Captain Sensible, A&M
69	35	5	PEARLY DEWDROPS' DROPS, Cocteau Twins, 4AD
70	64	4	UPROCK, Rock Steady Crew, Charisma
71	—	—	PERFECT SKIN, Lloyd Cole And The Commotions, Polydor COLE 1
72	49	12	WOOD BEEZ, Scritti Politti, Virgin
73	71	2	BAD LIFE, PiL, Virgin
74	50	10	PEOPLE ARE PEOPLE, Depeche Mode, Mute
75	—	—	ILLUMINATIONS, Swansway, Exit PH5
76	72	2	OCEAN DEEP/BABY YOU'RE DYNAMITE, Cliff Richard, EMI
77	85	2	SPIRITWALKER, Cult, Situation 2
78	82	3	SO MANY MEN SO LITTLE TIME, Miquel Brown, Record Shack
79	—	—	ROBERT DE NIRO'S WAITING, Bananarama, London
80	—	—	I WANNA MAKE YOU FEEL GOOD, System, Polydor POSP685
81	—	—	AIN'T NO STOPPIN' (AIN'T NO WAY), McFadden and Whitehead, Buddah BDS504
82	—	—	THE BOYS IN BLUE, Everton Football Club, PRT EFC1
83	78	3	AIN'T THAT PECULIAR, Mari Wilson, Compact
84	—	—	LOVE AND PRIDE, King, CBS A4274
85	75	2	YOUR LOVE IS KING, Sade, Epic
86	—	—	AGADON, Black Lace, Flair FLA107
87	—	—	DANCE WITH ME, Carol Kenyon, A&M AM189
88	—	—	BREAKDANCE, Irene Cara, Epic A4427
89	76	3	GREEN GREEN GRASS OF HOME, Elvis Presley, RCA
90	90	2	BBC SNOOKER THEMES EP, Various, BBC
91	83	4	SPACE ODDITY/MAJOR TOM (COMING HOME), Jonathan King, Epic
92	—	—	MURDER, New Order, Factory/Benelux
93	—	—	THE UPSTROKE, Agents Aren't Aeroplanes, Proto AGE1
94	87	3	SHE'S TROUBLE, Musical Youth, MCA
95	—	—	SUCCESS, Weather Girls, CBS A4401
96	93	4	LIVING ON VIDEO, Trans X, Polydor
97	96	2	CARELESS, Bourgie Bourgie, MCA
98	—	—	PEACE ON EARTH, Snowy White, Towerbell TOW52
99	—	—	ULTRA FANTASTICO, Dennis Lawson, EMI EMI5466
100	—	—	SPRING FEVER, Mazzoforte, Steinar STE720

Compiled by Gallup

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

◀ STYLE COUNCIL: the new age Hinge and Bracket?



Chartfile

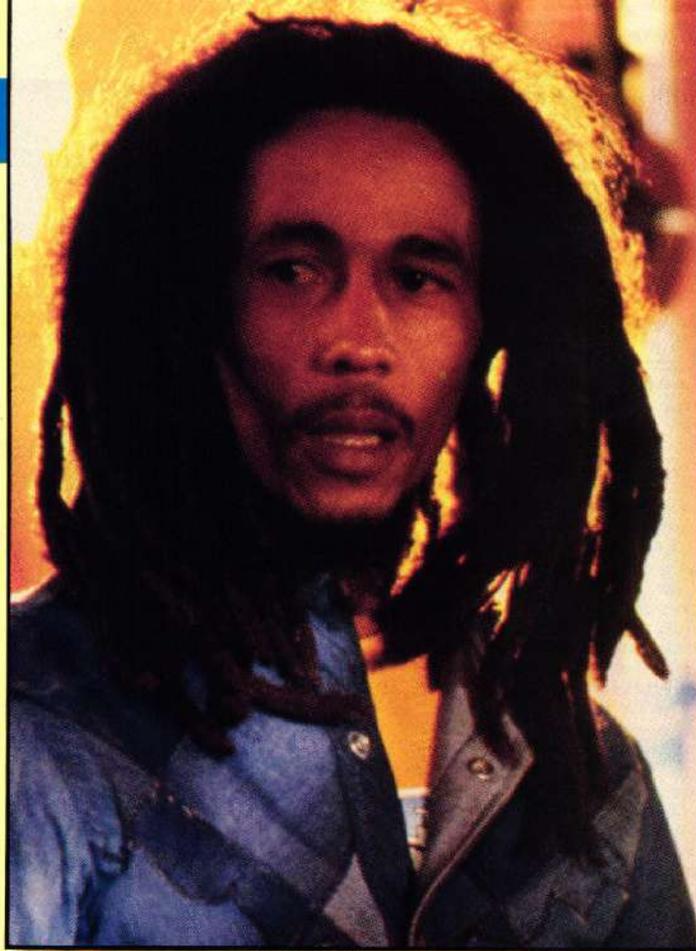
ON May 11 1981, the brilliant recording career of Bob Marley was brought to an untimely end after he lost an agonising eight month battle against lung and brain cancer.

Marley had been reggae's most astute, durable and innovative talent, and had a considerable following not only in the West Indies and Britain, traditional strongholds of the music, but throughout the world. In Jamaica, where Marley had been talked of as a future Prime Minister, his funeral was a massively attended state occasion which briefly brought together opposing political leaders to honour his memory.

Since his death, there has been a steady flow of albums from record companies eager to capitalise on his continuing popularity. Most of what has emerged was recorded for a variety of small labels between 1965 and 1972, and much is now available in Britain for the first time.

Standing aloof from this exploitation has been Island Records, Marley's first label in 1963, and his last. Their only concession has been the 1983 LP 'Confrontation', as tasteful a collection of previously unreleased tracks from 1978-1980 as it was possible to muster.

Now they have assembled what was, in any case, a long overdue compilation of Marley's finest in 'Legend', which marked its debut last week by knocking the incumbent 'Now That's What I Call Music II' LP off the top of the charts.



BOB MARLEY: reggae's most durable and innovative talent

'Legend', Marley's first chart topper, features 14 tracks drawn from the period 1973 to 1980. Amongst them are five cuts which first appeared on 1977's 'Exodus' LP — 'Jamming', 'Three Little Birds', 'Waiting In Vain', 'Exodus' and the current singles chart-riding 'One Love/People Get Ready'.

Each has been a hit in its own right, making 'Exodus' one of the handful of non-compilation albums to spawn five hit singles.

'Exodus' was Marley's first top 10 LP in Britain, and is rightly regarded as an essential part of even the most basic reggae collection. A year after it was released came 'Kaya', a less compelling selection of songs, which nonetheless, sprinted to fourth place in the LP charts. It remained Marley's highest placed album until overhauled by 'Legend', a fitting epitaph to a unique talent.

Chris Blackwell's aim in founding Island Records 22 years ago was to popularise Jamaican music in Britain. In that, there is no doubt he has succeeded, but

it's interesting to note that prior to 'Legend', none of the label's number one albums have been remotely connected with the music of the country.

Island's first album chart topper was Jethro Tull's 'Stand Up' (1969), followed by ELP's 'Tarkus' (1971), 'Stranded' by Roxy Music (1973), 'Rock Follies' (1976) and, 14 months ago, U2's 'War'...

In the wake of the BBC's somewhat over-generous coverage of the World Snooker Championships, it's still something of a surprise to find Auntie's EP of snooker themes scampering up the charts like a good 'un. The toons brought together on this rather varied disc are Vangelis's 'To The Unknown Man' (1975), Douglas Wood's 'Drag Racer' (1982), the Limelight Orchestra's 'Skorpion', from last year, and 'Black And White Rag' an object lesson in ivory tinkling recorded in 1951 by the late Winifred Atwell.

The latter featured prominently in the chart of its day, based on sheet music sales, but the remainder of the tracks were previously uncharted.

Meanwhile, recently confirmed World Snooker Champion, Steve Davis, still fosters an ambition to become a piano virtuoso — in the field of jazz-funk — and has apparently been taking lessons for the last couple of years...

Amidst the more fashionable entries to the LP chart two weeks ago were two old friends, 'Simon And Garfunkel's Greatest Hits' and 'The Simon And Garfunkel Collection'. Both albums experienced large increases in sales, a response to the latest BBC screening of 'The Graduate', the classic 1968 movie which has a Simon & Garfunkel soundtrack.

Gallup's mid-week chart (for record company purposes only) indicated even higher placings for the two albums, with the original soundtrack album of 'The Graduate' also showing. By the end of the week however, 'The Graduate' had dropped back to number 136, thus missing its first appearance in the Top 100 of the album chart since 1968...

...AND THAT'S A FACT

JOCelyn BROWN penned her superb 'Somebody Else's Guy' hit in 1979, at which point she was a session singer. Her credits included backing vocals on Janis Ian's hit 'Fly Too High'... Eccentric but prolific Americans Gaddy follow their limited edition rockabilly remake of 'Thriller' with 'War'; a heavily synthesised version of the Edwin Starr classic featuring large chunks of pro-nuclear weapons speeches from Reagan and Thatcher... Depeche Mode's 'People Are People' is number one in Germany... 7-inch 45rpm records first outsold the 10-inch 78rpm format in 1958... Gary Glitter has re-signed for Arista... The Shillelagh Sisters first met at a party in North London — in a gent's toilet!... The Beatles' 'Abbey Road' LP has been covered in its entirety, by Brass Unlimited, Booker T And The MG's and George Benson... Before adopting the alter-ego of The Imposter for his more political recordings, Elvis Costello recorded a song of that title on 'Get Happy'... Jermaine Jackson's debut Arista LP contains a duet with kid brother Michael, whilst a forthcoming Motown release, 'Farewell My Summer Love, 1984' brings together 9 previously unreleased recordings of Michael from the seventies... Actor Jon Pertwee, a former Dr Who, has just released an EP of Beatles songs. He becomes the first 64-year-old to record 'When I'm 64'... 'Cry Just A Little Bit' is Shakin' Stevens' first US hit... American country music is going through a phase of borrowing black hits. This unlikely alliance is currently proving successful for Razyzy Bailey ('In The Midnight Hour'), Mickey Gilley (Smokey Robinson's 'You Really Got A Hold On Me'), Dolly Parton ('Save The Last Dance For Me'), Charley McClain ('Band Of Gold'), Stephanie Winslow ('Baby Come To Me') and Conway Twitty who has revamped Lionel Richie's 'Three Times A Lady'... The last mentioned was the first American number one penned by Richie, in 1978. With 'Hello' now occupying pole position, Richie has penned a US chart-topper in each of the last seven years. If he can keep it up for two more years, he'll overhaul the record of eight in a row, established by Paul McCartney between 1964 and 1971...

EMI HAS recently launched a new series of singles, restoring to its catalogue some previously deleted gems.

In the last few weeks, some 25 double-headed 'Golden 45s' have been released and as many again are planned for the near future. Amongst the first batch is John Lennon's anthemic 'Give Peace A Chance', now flipped by the harrowing, near primal 'Cold Turkey'. Ringo Starr weighs in with 'It Don't Come Easy/Back Off Boogaloo'; two fine tracks which briefly suggested he could build a worthwhile post-Beatles career. Canned Heat are represented by two vintage tracks of impeccable pedigree: 'On The Road Again' and 'Let's Work Together'. By contrast to their gritty delivery, the Hollies polished commercialism can be heard at its best on 'Just One Look/Here I Go Again' and early Dexys can still delight with 'Dance Stance' and 'There There My Dear'. Alexis Korner's most successful commercial dalliance, CCS, can be heard on two of their seventies hits, 'Whole Lotta Love' (the same) and 'Walking', the latter a splendid vehicle for the distinctive Korner growl, with some punchy brass in support. Lack of space precludes more than passing mentions for similarly worthy offerings from Gene Vincent, Dave Edmunds, Be Bop Deluxe, Eddie Cochran, the Beach Boys et al, but for those interested, most of the larger record shops should have the full range in counter browser boxes. It makes a refreshing change to find hits of yesteryear being re-issued at a time when many companies are paring their catalogues to the bone. Hopefully this series will provide alternative to selling grandmothers into slavery for record collectors used to paying extortionate prices for that elusive hit.



IAN PAISLEY: "May God have mercy on your souls"



PATRICK LICHFIELD: "This is your spitting image"



HAROLD WILSON: "I should've put Luck and Flaw on my honours list"



AYATOLLAH KHOMAINI: "I'll re-sculpt them!"

WELL, I'D never noticed Roy Hattersley gobbled on everyone when he spoke. But there again, he was starring in the April Fool's edition of 'Spitting Image', the weekly barbecued celebrities bonanza, so I suppose it was rather fitting.

Spitting Image, as all hep cats are bound to know already, is ITV's satirical puppet show on Sundays, where life-size caricatures of the famous are portrayed in minute smelly detail at home and play.

The scenes at the home of the Reagans in particular verge on the downright vicious, but you just have to laugh as Ronnie reaches for his 'President Strength' Grecian 2000 to dye the hairs in his nose, and Nancy is revealed as a blow-up doll beneath the coverlets of her bed.

The uncannily accurate caricatures are the wrinkled bawling babies of Roger Law and Peter Fluck; professionally known as Luck & Flaw.

Making the puppets is a joint effort, using clay, foam rubber, photographic references and drawings.

"Our caricatures are never gross distortions," says Roger Law. "They are only mild changes with everything in the right places, so there isn't an aesthetic jolt."

"Roger is faster at breaking down a likeness in clay than I am," admits Peter Fluck, "so he usually starts the model."

"But I can break down a likeness pretty quickly in a drawing, so if it doesn't work out straight away, then I'll do some drawings and put them together with Roger's start."

"We keep turning the clay around on the board, switching it between us, until we decide 'Well, that's it'. Then we bring in the milkman, and if he doesn't recognise the model, we start again!"

"People can look at something which they recognise as a face changed," says Roger Law, "because it's the character within it."

"The problems of making puppets of this kind are immense," producer Jon Blair says. "No-one has ever made a TV series with puppets like these."

"We've learned a lot from the Muppets, but these are more complex. We've had to develop a whole new set of techniques."

Including, it would seem, finding puppeteers who are also impressionists, and training impressionists to be puppeteers! Finding someone to impersonate and operate the gruesome Mrs Thatcher puppet was particularly difficult, according to co-producer John Lloyd.

"We auditioned nearly a hundred," he recalls. "In the end, a man got the part — Steve Nallon."

So much for women's lib!

Jessi McGuire



DENNIS and MARGARET: "Haven't they heard of diplomatic immunity?"

Spitting blood!!

— find out what the stars think of the men that made them!



RONALD REAGAN: "We'll boycott the Olympics!"



NANCY REAGAN: "I always wanted to be a model"



MARK THATCHER: "Get lost"