

ARE MATT BIANCO THE NEW MOTORHEAD?

record

MARCH 2, 1985 45p

STARVAULT
NO

UB40, Madness, the Specials &
the Pioneers feed the world

LOOSE ENDS ■ GRANDMASTER FLASH

World Radio History

JUST SWEET 17, yet Welsh lass *Vikki Benson* has already had several years experience as a vocalist, starting out with a local band in the South Wales mining community from which she comes.

Her second single on Bronze Records is 'Passion', certainly one to get those feet back on to the dance floor. It's the follow-up to her successful Hi-NRG smash of last year, 'Easy Love'.

So don't hedge your bets — go for Benson.



WHEN MY last album ('Robbery') wasn't selling," says *Teena Marie*, "I went up to my room and played it. I said 'My God, what am I doing wrong'. And I decided I wasn't doing anything wrong." Teena certainly isn't doing much wrong at the moment; although we ultimately gave 'Lovergirl' the no-go here, it's her first pop top 40 record at home since 'I Need Your Lovin'' five years ago, and besides, 'My Dear Mr Gaye' from her new 'Starchild' LP has hoisted her UK profile high. "I recorded my first album in Marvin's studio, he's a very special person to me," she says. Teena also speaks of how she's written a song inspired by Janis Joplin called 'I Just Made Love To 25,000 People And I'm Going Home Alone', which she plans to record with Narada Michael Walden; and that she'll probably be producing the next Nancy Wilson album as well.

NO, THIS isn't a holiday snap of *Boy George* and *Roy Hay* riding the donkeys along Brighton beach. Here we have an exclusive picture of *Divine* and *Tab Hunter* in the soon to be released film 'Lust In The Dust'. It's a steamy tale of love and passion set down Mexico way. Think of 'Mary Poppins' combined with 'Emmanuelle II' and you have a fair idea of what the film is like.



RABBLE-ROUSING, sweepingly energetic, brash, boisterous, that's 'Torn Apart', the sound bound to fill the yawning gap left when the Clash and SoD failed to deliver the goods. Responsible for this 45 are *Ellery Bop*, fronted by dark and menacingly smouldering guitar/vocalist *Jamie*, an ex-beerbarrel roller and all round lovable rogue at the legendary *Eric's* in Liverpool. Completing the line-up are *Robbie Butcher* (bass), *Mark Parry* (drums) and *Kevin Connolly* (guru — some strange Indian instrument, perhaps?). Outcasts of the Scouse *Bunnyset*, wild boys looking for loudness, EB should get a few fists punching the air on the *Killing Joke* tour, starting soon. Really raw . . .



DESCRIBED BY producer Arif Mardin as "modern Motown", cutesome duo *Go West* should be chartbound! with their appetising first single 'We Close Our Eyes'. A strong dance rhythm and that all important commercial edge ought to start the lads out in the right direction.

Peter Cox (vocals, guitars and keyboards) and Richard Drummie (keyboards, vocals and bass) are also being helped by those video maestros Godley and Creme, who, for the first time ever, will be working on a band's first single promo. Go west young men!



Bop • Black • Bird

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Compiled by Di Cross

THIS WEEK'S offering from the banks of the Mersey are Liverpool based *Black* who have brought out a rather dramatic single 'More Than The Sun'. The offering artists are Colin Vearncombe and Dave Dickie. Paint it Black.



MOCK (YEAH), ing (yeah), bird (yeah), yeah (yeah) . . . you know the song and if you only know it from the Carly Simon/James Taylor version, then wise up to the latest batch of EMI's Golden 45s wherein lies the treasure of Inez & Charlie Foxx's original of 'Mockingbird'. Not just that, it's flipped by their other British hit-ette 'Hurt By Love'. Bro' and sis, they were, from Greensboro, North Carolina, long since descended into obscurity but Inez & Charlie groove again on record. Turn on and toe-tap.

THE CITY of San Francisco is back on the march says *Romeo Void*. The home of such hippie bands as Grateful Dead, Jefferson Airplane and Steve Miller has been a musical graveyard since those halcyon days of the Sixties.

"The people who made that music took off for the hills and there's been a vacuum ever since that's only now being filled by bands like us from the art schools," says guitarist Peter Woods.

Already *Romeo Void* have hit the American top 40 this year with 'A Girl In Trouble (Is A Temporary Thing)' and have high hopes with their latest single 'Say No' from their album 'Instincts'.

The band have been helped by Cars man Ric Ocasek and the addition of drummer Aaron Smith — a veteran of the Motown hit machine.



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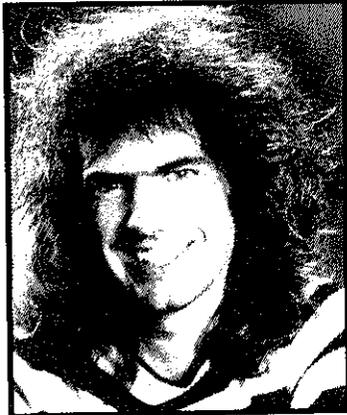
● COVER PIC by IAN HOOTON

News

This is not Bowie

THE PAT Metheny Group, who are featured on David Bowie's single 'This Is Not America', will be playing two concerts in May. They'll be at the Hammersmith Odeon on May 2 followed by Manchester Apollo on May 4.

Coinciding with the shows, the band will be releasing their album 'The Falcon And The Snowman'. It's the soundtrack of the John Schlesinger film of the same name and features the song 'This Is Not America'.



● **TEARS FOR FEARS**, the band who just can't stop selling tickets, have added a date to their tour at the Royal Albert Hall on May 14. Tickets priced £7.30 and £5.30 are available from usual agents. You can order them by mail as well from PO Box 281, London N15 5NL.

Cheques and postal orders should be made payable to Tears For Fears Box Office, enclose a SAE and allow four weeks for delivery.

● **THE BOOMTOWN RATS** have decided to add yet more dates to their sell out tour. They'll be playing Cheltenham Town Hall March 14, Aberdeen Ritz 19, Glasgow Barrow Land 20, Sheffield City Hall 21, Coventry Apollo 22, Hammersmith Palais 25.

● **DIONNE WARWICK** and Barry Manilow have teamed up to release a single 'Run To Me' on March 8. The B-side features Dionne's 1983 hit 'Heartbreaker', and the 12 inch version will carry Barry's song 'Paradise Cafe'.

● **THE LOTUS EATERS**, who have just released their single 'It Hurts', play three dates next month. See them at Kirkby Town Centre, Kirkby Suite



DATES WITH A FOREIGNER

FOREIGNER WILL be playing four British concerts in June — their first dates here for two years. The Kings of Mega Rock will be at Wembley Arena June 14, 15 and 16 followed by Birmingham NEC on June 20.

Tickets for Wembley priced £10, £9 and £8 are available by post from MAC Promotions Ltd, PO Box 2BZ, London W1A 8BZ. Make cheques payable to MAC Promotions, enclose a SAE and allow 21 days for delivery.

Tickets for the Wembley shows are also available

March 7, Southbank Polytechnic 8, Essex University 9.

Their concert in Kirkby is a benefit show for the unemployed and three local bands will also be appearing.

THE REDSKINS are going on the warpath again with a tour. Bury the hatchet at Dublin TV Club March 1, Belfast Queens University 2, London Royal Festival Hall March 6, Glasgow Queen Margaret Union 7, Sheffield City Hall 8, Corby Civic Centre 9, Gloucester Guild Hall 12, Hull Trades and Labour Club 14, Teeside Polytechnic 15, Manchester Hacienda 27, London Stoke Newington Town Hall 28. Most of these gigs are miners' benefit concerts. Their show at the Festival Hall is against the Government's rate capping schemes and will start at 3.30 in the afternoon with Misty In Roots supporting.

● **GRANDMASTER MELLE** Mel and the Furious Five have added a date to their tour. They'll be playing the Camden Palace on March 10 and tickets are available now.

● **THE JESUS AND MARY CHAIN** will be playing a one off date at the North London Polytechnic on March 18. Support bands will be the Yasmine Minks and Meat Whiplash.



'AIN'T THAT ALWAYS THE WAY'

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present

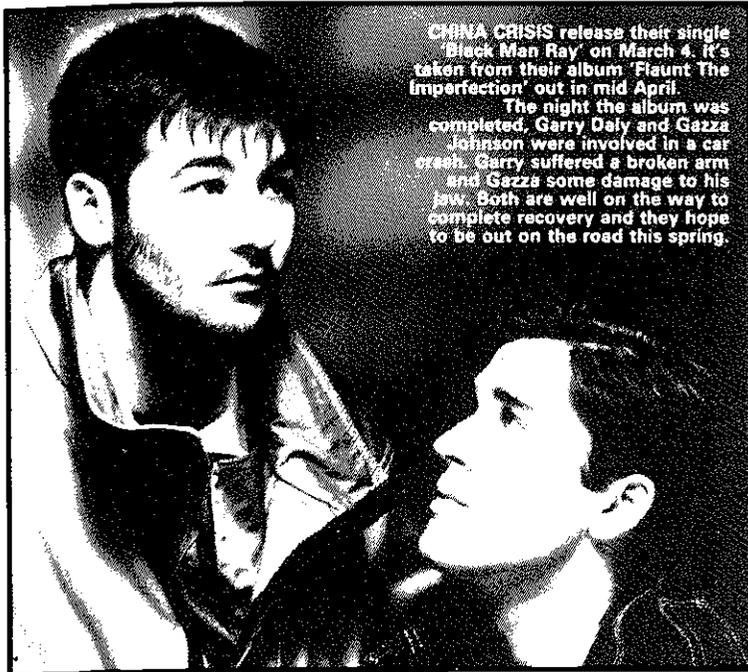
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New Single
only now
'THINGS CAN ONLY GET BETTER'



CHINA CRISIS release their single 'Black Man Ray' on March 4. It's taken from their album 'Flaunt The Imperfection' out in mid April. The night the album was completed, Garry Daly and Gazza Johnson were involved in a car crash. Garry suffered a broken arm and Gazza some damage to his jaw. Both are well on the way to complete recovery and they hope to be out on the road this spring.

JUNE DATES FOR SPRINGSTEEN?

LIVING LEGEND Bruce Springsteen looks set to be coming here in June. Although nothing has been confirmed sources say that Bruce will probably play a string of dates at Earls Court and a show at Milton Keynes Bowl.

Other sources claim that Broocie is also interested in Birmingham NEC and a show at Wembley Stadium. A story that Paul Young will be supporting Bruce at the Wembley Stadium show has been firmly denied and Springsteen's record company are remaining tight lipped about his plans.

"We know nothing," said a spokesperson. "He would like to visit Britain this year, but when or at what point we can't say."

● **THE ANTI** Nowhere League have shortened their name to the League and they'll be playing a string of dates in March. Bang your head against a pillar at Leeds Adam And Eve March 20, Oldham Oddie's 23, Nottingham

Zhivago's 25, Manchester Shack 26, London Electric Ballroom 28. The band have a new drummer, former session man Michael Bettell. The band will also be adding a keyboard player to the line up.

● **MARC ALMOND** has been forced to cancel his week of concerts at the Raymond Revue Bar in naughty Soho. It's due to "problems rearing their ugly heads and various unforeseen circumstances".

Marc is now seeking out an alternative venue and people who have bought tickets can have their money refunded.

● **THE JONZUN** Crew release their album 'Down To Earth' on March 8. The album contains eight tracks including their current single 'Lovin'".

KING KURT, who have just returned from terrorising America, have lined up a selection of London dates next month. Polish up your crash helmet for Manor House Attic Club March 7, Old Kent Road Ambulance Station 8, Hammersmith Clarendon 9, Marquee 10, Dingwalls 11. All concerts will cost £2 to get in with 50p off for Rat And Rodent club members at some venues. More dates will follow shortly.

Oops, nearly forget — KC have two new members, James Piper on guitar and Dick Crippen on bass.



Her New Hit Single

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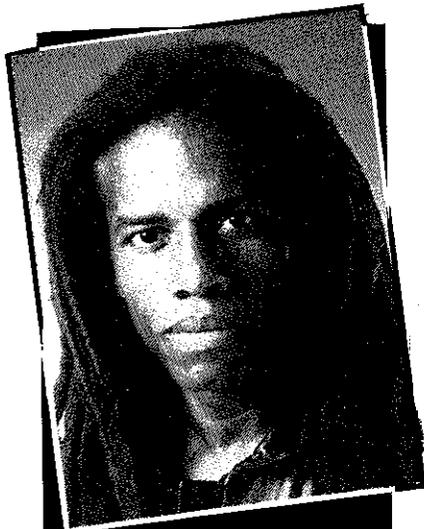


News

Knebworth goes Purple

THE NEWLY reformed Deep Purple will be playing an outdoor concert at Knebworth Park near Stevenage on June 22. Tickets are £12.50 plus a 50p booking fee which must be added to the cost of each ticket. They are available by mail from Deep Purple Concert, PO Box 281, London N15 5LW. Make cheques and postal orders payable to Deep Purple Concert enclose an SAE and allow six weeks for delivery. There is also a credit card hotline on 01-439 4061 and tickets can also be purchased from London Theatre Bookings in Shaftesbury Avenue, Mike Loyds Record Shop in Stoke, Dereks in Swansea, Nottingham Way Ahead, Derby Way Ahead, Lincoln Way Ahead and Cavendish Travel in Leeds.

More acts will be added to the bill later. Tickets will be £14 on the day.



EDDY GRANT, who still hasn't managed to get rid of that giant spider on his head, releases his single 'Baby Come Back' on March 4. It's a re-recorded and re-arranged version of the song he had a hit with 17 years ago when he was part of the Equals.

● **THE PERT POGUES** will be playing a St Patrick's Day show at the Hammersmith Clarendon on March 17. Faugh A Ballagh as they say (that's 'Clear The Way' — illustrating Robin Smith's impressive mastery of the Irish language?).



PIECE OF MEAT

MIGHTY MEAT Loaf releases his single 'Piece Of The Action' on March 15. Taken from his album 'Bad Attitude', the track has been completely remixed by Tony Tavener, Paul Jacobs, Bob Kulick and Meat himself.

The seven inch version will be available in a full colour picture bag and comes complete with a three inch round cloth patch. The 12 inch version will have an extended remix and will also feature 'Bad Attitude' as a bonus track. Not only that, but you get a double sided poster featuring a shot of Meat Loaf.

A shaped disc will also be available in the shape of the skull which hung from Meat Loaf's giant motorbike on tour.

Reggae aids Ethiopia

THE LATEST record to offer aid to Ethiopia will be a giant reggae extravaganza. Recorded last week at Eddy Grant's Stamford Hill studio 'Let's Make Africa Green Again' is rumoured to feature Smiley Culture, Dennis Brown, Winston Reedy, Aswad, Black Slate, Alton Ellis, Matumbi and Misty In Roots. All proceeds will go to Save The Children.

● **GO GO** exponents Pump Blenders release their single 'Love Boat (Get Down Y'All)' this week. Their album 'Funk The People Live' will be out soon.

● **MICK JAGGER** releases his first solo album 'She's The Boss' on March 4. The album has nine tracks six of which were written by the man himself. 'Lonely At The Top' was co-written with Keith Richards. The album was mostly recorded in New York.

● **THE FARMERS** Boys who release their album 'With These Hands' on March 11, have lined up a tour. Chew some straw at London Goldsmiths College February 27, Salford University March 1, York University 2, Hull Tower Night Club 3, Newton Abbot Seale Hayne College 7, Bath University 8, Cambridge College of Art And Technology 9.

THESE CHARMING people are Madam X who release their debut album 'We Reserve The Right' on March 4. The four piece is fronted by luscious nymphs Maxine and Roxy and they'll be touring here in the spring.

TV + Radio

FRIDAY'S 'Tube' (C4, 5.30pm) has Working Week and footage of those hunks the Alarm. 'The Oxford Road Show' (BBC 2, 7.15pm) features David Gahan from Depeche Mode. The Farmers Boys, Colour Field and Janice Long.

SATURDAY'S 'Saturday Superstore' (BBC 1, 9am) features Lenny Bennett, Chris Searle, Mike Peters from the Alarm and (gasp) David Cassidy. If that's not to your liking then there's 'No 73' (ITV, 10am). 'Punk To Present' (Radio 1, 1pm) looks at rock stars who weathered punk. Paul McCartney will be giving his opinions along with Roger Taylor and Cliff Richard. 'The Other Side Of The Tracks' (C4, 6pm) sees Paul Gambaccini talking to David Byrne of the Talking Heads. Bet that's really exciting. 'In Concert' (Radio 1, 6.30pm) has Marillion all the way from Hammersmith Odeon.

SUNDAY finds Jim Diamond and Jill from Strawberry Switchblade among the contestants wracking their brains in 'The Great Rock 'N' Roll Trivia Quiz' (Radio 1, 4.30pm).

TUESDAY'S 'Whistle Test' has Joan Armatrading and James King And The Lone Wolves. Wool wool.

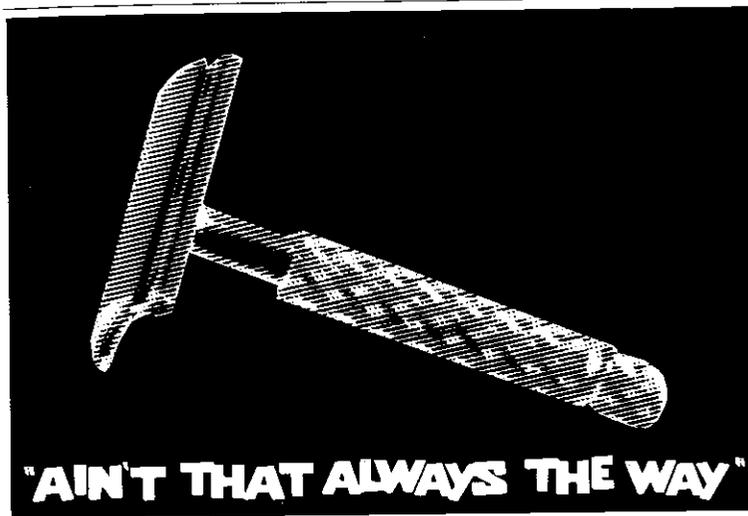
● **WINSTON REEDY** releases his single 'Superstar' on March 4. It's a double A-side with 'Baby Love' also included. Winston will be releasing his second solo album towards the end of March.

● **KILLING JOKE**, who release their album 'Night Time' this week, have added a couple of dates to their tour at Hanley Victoria Hall March 4 and Liverpool Royal Court 5. A special remix of their 'Love Like Blood' single is now available. Known as the 'Gestalt Mix' it lasts a formidable six minutes 30 seconds.



KIRSTY MACCOLL now has her very own fan club. Kirsty fans should write to Kirsty C/O Stiff Records, 22 St Peter's Square, London W6.

Kirsty gave birth last week to a bouncing 7lb 6oz boy. Congratulations to her and husband Steve Lillywhite.



"AIN'T THAT ALWAYS THE WAY"



TWO BAAAD RAPPERS LAY DOWN THE LAW.

RUN-D.M.C.



RUN — D.M.C. "KING OF ROCK" — A PIONEERING NEW ALBUM.



"DEVASTATING MIKE CONTROL"



BRLP 504

Singles



Reviewed by
HAZELL DEAN

DAZZ BAND 'Heartbeat' (Motown) Definitely my favourite of the dance tracks. It's my kind of music. It's funk and it's got a good production. I shall rush out and buy it. I love the guitar riffs. I like the smoochy stuff — being a romantic type of person.

THE FIXX 'I Will' (MCA) I do like this. It's got a good atmosphere. They've never made it big in the UK but I hope they do. I can understand why they're successful in America. I like the singer's voice — he can sing. I will, I will, I will buy it. At the end of the day it's a good song.

SINGLE OF THE WEEK

PAUL YOUNG 'Every Time You Go Away' (CBS) This has got to go down as my favourite. Paul Young has got to be the best British white male singer. This has got everything; a great song, powerful production and he's a talented performer. I'm so glad to hear Paul's having singing lessons for his breath control after his vocal problems last year because he has a marvellous voice and I, for one, would be sad not to hear it again. This record got me on the first listening.

DAVID CASSIDY 'The Last Kiss' (Arista) What's that strange noise at the beginning? Did Rolf Harris sneak into the session? It takes a long time to take off but it's good at the end. I find the lyrics slightly doomy. I was never a fan of his but I loved the old songs. Nevertheless I like this song.

ELAINE PAIGE 'Tonight Is The Night' (Avatar) We once did a TV series together called 'One More Time' just before she did 'Evita'. I can't help it, I'm a sucker for this type of song — you know, melodies, strings, lyrics you can hear and understand and all that boring stuff. I do like her voice on this record — better than her previous records. It's caught her middle range and it suits her. But I'm not so sure about the song.

VIKKI BENSON 'Passion' (Bronze)
MIDNIGHT STAR 'Operator' (Solar) Vikki Benson's record is odd coming from a heavy metal

label famous for Motorhead and Girlschool. It's a very weak dance track. The song's not bad but the production doesn't punch out enough. Bronze should consider using a heavier dance-type producer for this lady. Now Midnight Star is a well-produced dance track. I think this'll be a hit. I know I'm going to hear this a lot when I'm touring the clubs at the end of March. I like the vocoder in the voices. This would get me up onto the dancefloor — it's got body talk.

JULIAN LENNON 'Say You're Wrong' (Charisma) He's so much like his father in voice and looks but unfortunately he's not as talented. I did like 'Too Late For Goodbyes' but this does nothing for me. Julian should look out. Jagger and Richards could serve a writ for the verse — it's very much like 'Let's Spend The Night Together'.

THE CAST OF BIKE SHEDS 'Behind The Bike Sheds' (MCA) Yes, well, I've not seen this kid's TV show but I know what goes on behind the bike sheds. I'm not into that sort of thing... and I'm not into this record.

THE CARS 'Why Can't I Have You' (Elektra) I love that kind of voicing — the close breathy harmonies. This doesn't grab me as much as their last hit 'Drive' but I think it has a very strong hookline. It took me a couple of listens but it does grow on you.

THE LOTUS EATERS 'It Hurts' (Arista) With a name like the Lotus Eaters, I thought, 'Haze, you're not going to like this' — and I was right. Sorry fellas.

THE FIRM 'Radioactive' (Atlantic) There's some funny lyrics in this song. "Don't stand too close, you might catch it". (As if). I just can't get into this kind of track.

TINA CHARLES 'Love Hunger' (Typhoon) A weak production, if this is a dance track. I feel the construction of this song has got lost along the way somewhere. Her voice has been mixed much too far into the track and it's too edgy. I liked her earlier songs when she was with Biddu.



THELMA HOUSTON '(I Guess) It Must Be Love' (MCA) Thelma Houston has always been one of my favourite singers. Again this is my kind of music. She's the type of singer who can make any song come alive and, to be honest, in this case the singer is much stronger than the song. I loved the last single 'You Used To Hold Me So Tight' — one of my favourite recent dance records.

STARVATION 'Starvation' (Zarjazz) This is a record for the Ethiopian Famine Relief Appeal featuring members of UB40, Madness and Special AKA. It was a hit in Jamaica for the Pioneers, who are also on this record, in 1969. Of course, I want it to work for what it represents, and we're all trying to do our bit. In fact, I prefer this one to the other one that came out at Christmas.

UB40 'I'm Not Fooled' (Dep International) It's got strong lyrics but is the song strong enough? I'm not sure. But I do like UB40 and Ali Campbell's got a super voice.

ROMAN HOLLIDAY 'One Foot Back In Your Door' (Jive) We haven't heard from these guys for a while but I never particularly liked their earlier stuff and, I have to be honest, I don't like this. This kind of middle of the road pop record leaves me cold.

JOAN ARMATRADING 'Temptation' (A&M) This is a lady I respect and admire very much. She's in the same league as greats like Joni Mitchell, Janis Ian and Carole King. It's not one of my favourite Joan Armatrading tracks but, like the Cars single, it's growing with every play.

ALVIN STARDUST 'Got I Little Heartache' (Chrysalis) What happened to the black leather? I could cope with that! I quite like the song but Alvin's not my kind of man. But he still keeps having hits.

ROY AYRES 'Poo Poo La La' (CBS) Yawn, yawn. No you can not kiss me on my 'Poo Poo La La'!

THIRD WORLD 'Sense Of Purpose' (CBS) I nearly missed listening to this one but I'm glad I didn't. I've always liked Third World and I'd like to see this one happen. It's a good song, a strong hookline and a terrific production.

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The League of gentlemen

as told to JIM REID

THE LEAGUE OF Gentlemen were on the set of 'EastEnders'. "Bloomin' ada, **Benny Green, Arthur Mullard, Danny Baker,**" said Jocasta Showjumping-Hockeystick, our guide and the curator of the BBC's Museum Of **Jack Warner.**

Still, taking a bowl of sugar, a cup of milk and a **Flannagan and Allen** record into the nearest drinker, they proceeded with some pop talk . . .

"Right," said Sir Public House, slipping a saveloy into his kisser. "**Boy George** is once more the news. On no less than three occasions. First he had the good fortune to meet model **Samantha Fox** in a London photo studio. Second it was revealed that he is about to put his name to a brand

of cosmetics. Finally, George has ditched **Elton John** and brought in **Rod Stewart** to help him collaborate on some songs for a massive **Culture Club** concert in Toronto this summer . . .

"While in London, the Albert Hall to be precise, George's workmate **Jon Moss** was being treated with less respect. Jon was ordered out of his seat at a **Phil Collins** gig and placed in another by a bossy commissioner . . .

"Being moved from one seat to another is small beer to the moves **Frankie Goes To Hollywood** are planning. After the band tour Britain this month they'll be off to Europe, USA, Australia and Japan. In between all this they'll be recording their next LP — 'Warriors Of The Wasteland' — in Nassau . . .

"Not quite as glam as **Sade's** next LP, she's recording in

Willesden . . .

"Talking of the locale, very near by is London's current big deal. A club so exclusive you have to be able to walk and talk properly to get in (a feat unknown to most pop folk). This is the legendary '**Saturday Night Special**' hosted by **Ronnie and Nelson**. Strictly a **Spess** affair . . .

"And now **Duran, Diana Ross** has phoned up **John Taylor** to see if he'll write some songs for her . . . **Duffy Kinnoch** phoned up EMI just before the BPI awards night to find out whether any member of Duran was a girl.

. . . "And a subject that should be nearer to Kinnoch's mind than DD: there'll be a miners' benefit at London's Wag Club on March 5 jocked by our very own **Dylan** — 'now look you, boyo' — **Jones** plus **Vaughan Toulouse, Jerry Dammers** and **Bedders**

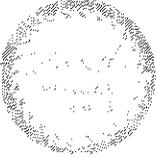
and **Suggs** from **Madness** . . .

"Following revelations last week that **Tina Turner** has her blood changed three times a year to keep her fit 'n' young, **Robin Smith** has just been furnished with a porta-drip . . .

"No such thing for high riding **Billy Ocean**. The Harry Fenton soulboy is not only number two in the US charts but he's also been offered the part of **Otis Redding** in a film . . .

"Not doing so well in the States at the moment is **Boy Marilyn**. Mal cried off from his first ever live appearance in New York last week . . . frozen with stage fright . . .

By Jack and by Warner this was not the sort of thing one would expect to see on the set of the 'EastEnders'. Nostalgia was but a pint away in the League Of Gentlemen . . .



THIRD WORLD

"Now that we've found love"

THE CLASSIC SINGLE

REPRODUCED AND REMIXED
12" BY PAUL HARDCASTLE
FROM THE REGGAE GREATS SERIES



THE ARTISTS

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THE ARTISTS
Earth Wind & Fire
THE ARTISTS

THE ARTISTS
Jean Carn
THE ARTISTS

THE ARTISTS
Rose Royce
THE ARTISTS

THE ARTISTS
THE ARTISTS

STREET SOUNDS

Earth, Wind & Fire
SIDE ONE

1. LET'S GROOVE (5:38)
2. SEPT EMBER (5:37)
3. FANTASY (4:38)
4. AFTER THE LOVE HAS GONE (4:31)
5. BOOGIE WONDERLAND (4:20)

Jean Carn
SIDE TWO

HEADLINE JAZZ CONCERTS
"NEW YORK JAZZ EXPLOSION"

1. DON'T LET IT GO TO YOUR HEAD (4:52)
2. WAS THAT ALL IT WAS (3:13)
3. I LOVE DON'T LOVE NOBODY (7:05)
4. WHITE DON'T YOU EVER GO (3:30)
5. TIME WANTS FOR NO ONE (4:18)
6. IF YOU DON'T KNOW ME BY NOW (4:54)
7. IF YOU WANNA GO BACK (3:25)

Rose Royce
SIDE THREE

- U.K. HEADLINE TOUR
1. IS IT LOVE YOU'RE AFTER (4:59)
 2. MAGIC TOUCH (3:58)
 3. I LOVE DON'T LIVE HERE ANYMORE (3:50)
 4. I WANNA GET NEXT TO YOU (3:57)
 5. WISHING ON A STAR (4:25)
 6. CAN WASH (5:06)

The Interviews
SIDE FOUR

1. EARTH, WIND & FIRE
 2. JEAN CARN
 3. ROSE ROYCE
- THE ARTISTS is available as a double album cassette (ZCMT 1) with pack CHROME CASSETTE (ZCMT 1) (Yes - it is a DOUBLE ALBUM)

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SIDE 1

1. ROXANNE, ROXANNE (with U.T.F.O.)
2. THE REAL ROXANNE (with U.T.F.O.)
3. COSMIC BLAST Capt. Rock
4. ROXANNE'S REVENGE Roxanne Shante
5. FREAKS COME OUT AT NIGHT Whodini

SIDE 2

1. MY HOUSE (On The Nile) Egyptian Lover
2. BEAT FREAK Bobby Broom
3. JUST HAVING FUN (Do The Beat Box) Dougie Fresh
4. THE ORIGINAL HUMAN BEAT BOX Dougie Fresh

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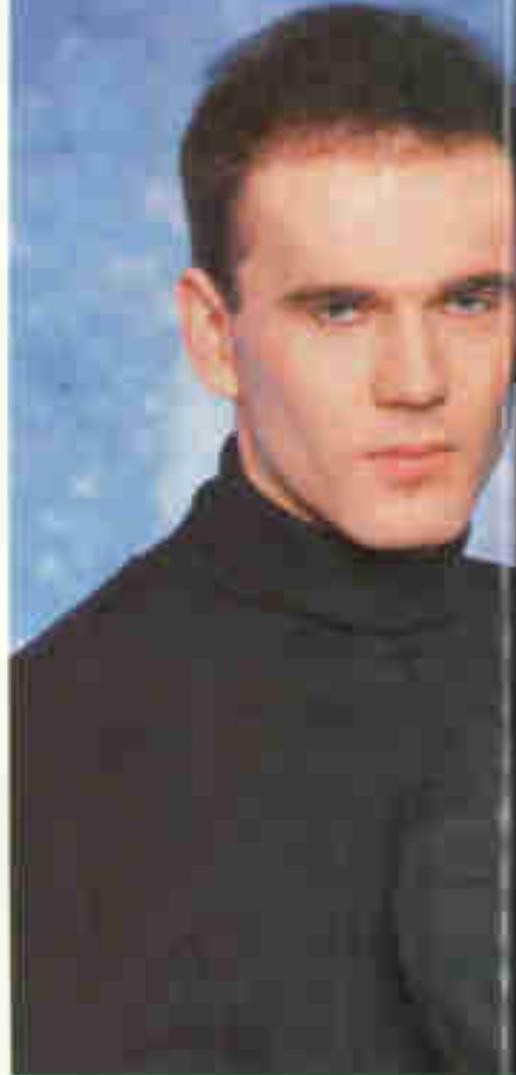
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LOVE BALLADS

STREETWAVE

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the Ba



MATT BIANCO'S Basia has a secret ambition. The sophisticated singer would like to make a heavy metal record! "I love Led Zeppelin and Jimi Hendrix," she says. "One day I would like to get into a recording studio, let my hair down and scream it all out. I want to really enjoy myself and deafen people."

"I like music like heavy metal because it is really expressive and uninhibited. It's wild and it's crazy so I can appreciate it. Jimi Hendrix was a wonderful innovator and a great showman. I love watching him if they ever feature him on television. Led Zeppelin were the same, they had so much power and joy."

"Another singer I like is Janis Joplin. She could just go on stage and capture an audience through her voice. It was such a pity that she died so young. It was a real tragedy."

I suppose that Iron Bianco or Def Matt does have a certain ring to it. But before Basia slips into a tight mini skirt, spandex and her best Pat Benatar wig and Mark or Danny grow their hair and take lessons from Lemmy, there's Matt Bianco's current single 'More Than I Can Bear' to be considered. It's a splendid remix of an album track.

Watch out for the video too, which has an intriguing Art Deco theme. Basia looks like a silent movie siren and because Mark couldn't grow a beard quickly enough for the shoot, they had to stick some fake stubble on him. They put wax underneath the stubble to make it stick and it must have been agony to take it all off.

The flickering silent movie scenes in the video were shot through the revolving spokes of a bicycle wheel to get the right effects. Sophisticated stuff to be sure.

take a break from each other but they're still good friends.

"Danny's very tidy but Mark is your typical sort of man with various habits," says Basia, her eyes lifting skywards.

Mark's a bit of a wag as well. He told a German interviewer before a show that Danny wore women's underwear, and the rather serious German asked Danny politely if he'd given it up yet. Danny didn't know where to look. But there's a very sensitive side to Mark as well. He wrote 'More Than I Can Bear' — the kind of ballad Uncle Phil Collins would be proud of.

"It's about a relationship," explains Mark. "It's about a guy who's just finished a relationship with a girl. He's very upset, and one day he sees her walking down the street with somebody else. It really tears him apart. He's in a great state of torture and anguish but there's nothing he can really do. When I wrote the song I put myself into a fantasy."

Strong material indeed, especially with Basia's vocals duelling with Mark's. It's also a brave change from the happy zappy style of past singles.

BASIA'S MARLENE Dietrich looks should certainly go a bundle in Germany and Europe where the band are very popular at the moment. They owe some of their success there to an appearance on the Des O'Connor show! A German producer was so impressed by the performance that he invited them over for a leading German programme. The only trouble was that they had to dress up as Pearly kings and queens.

"The show had an English theme," explains Mark. "They had lots of London scenes like Piccadilly Circus and the Haymarket and we had to dress up like Cockneys. It was embarrassing but quite funny, especially with all these dancers coming along and jiving around us at the end."

These days, international travel is second nature to Matt Bianco. They catch planes as often as you catch a bus. They hardly ever

The story is Matt Bianco and Basia's international success. The band's success is due to their sophisticated and sophisticated sound. The band's success is due to their sophisticated and sophisticated sound. The band's success is due to their sophisticated and sophisticated sound.

Basia Street Kids



"We're a group with variety, so we want to bring that out through whatever we do," says Basia. "At the moment there does seem to be a strong return to people releasing ballads."

APART FROM Matt Bianco, Basia's been doing a spot of work helping David Cassidy. She had a phone call asking her to do some backing vocals on a song, so she popped along. She didn't actually get to meet the man himself but he phoned her up afterwards congratulating her. The two might meet up a bit later on.

Basia says that she thinks her voice is more powerful than Sade's and among the people she'd most like to work with is Stevie Wonder.

"I'd love us to do a duet," she says. "I hope somebody tells him, I'd love to get a phone call from him."

Now, I don't know about you, but I reckon Basia's exquisitely chiselled looks deserve a lot more exposure (her cheek bones are even better than Chaka Khan's). I see her riding across the Russian Tundra in some sort of

powerful dramatic film.

"Oh, I think I'd be a terrible actress," she says. "I'm just no good at that sort of thing at all. I like those sort of films though. I saw 'Doctor Zhivago' and it was very good."

Basia hopes that Matt Bianco will tour her native Poland someday. Before coming to the West she was in a leading band over there — and it's incredible to think that just six years ago she could hardly speak a word of English.

She says there's a lot of propaganda against the system in Poland but it's not a bad place to live.

"You turn on the news or you even watch a film and the facts get distorted," she says. "People can actually buy cars in Poland and the queues for food aren't long all the time. The Polish people do have a lot of fun."

If Basia gets homesick then she cooks up a few traditional Polish dishes. One is a meat and cabbage concoction which takes three days to cook.

"Some of the food is pretty explosive," says Danny. Sometimes it's best if we don't stand too close to each other on stage after we've eaten."





P I

HAVE YOU ever thought about what you could do with a tortoise and a little imagination? Brian of Vicious Pink has, quite often. He's a rather eccentric boy, with barely repressed evil tendencies.

A reptile lover, he likes to describe in graphic detail the effects of parasites on the human body and how to blow up three litre engines at speeds of 140mph. As a wee lad he

took potshots at neighbours and soaked cars in sulphuric acid. But he's a nice boy at heart, honest.

The pinky but kinky side of Vicious is Josie (aka 'Legendary Legs') who's much more normal but has her fetishes too. Lucky, really, since their latest saucy chartbound sound is entitled (gasp) 'Fetish', and was more than likely written about that jolly naughty London rubber club, Skin II.

"Yeah, I think I did," reveals rubber skirt-

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All proceeds from the sale of this record will be distributed in the famine areas of Ethiopia, Eritrea and Sudan through the following relief agencies: Oxfam, 274 Banbury Rd., Oxford; War On Want, Room 19, 467 Caledonian Rd., London N7 9BE, and Médecins Sans Frontières, 68 Boulevard Saint-Marcel, 75005 Paris, France. Further donations can be made direct to the above addresses.

A7"&4 TRACK 12" SINGLE JAZZ 3 JAZZ 3 12



clad Josie. "Cos the people that go in there, they're very serious about it."

"People have said did you do it because of Frankie doing 'Relax'?" adds Brian, "but we didn't, it's quite an old song."

Josie agrees: "It's not trying to be bizarre, 'cos everyone does have fetishes, it's an everyday thing. Everyone has a fetish, even if they don't admit it."

So what are yours, chaps?

Brian: "My latest fetish is men in uniforms, with ties. They have that air of dominance, don't they? But the main one is high heels, I'm absolutely mad on them. What could be nicer than being dominated by a man in uniform, with me wearing high heels?" She's got a point there, girls.

Brian: "I like breasts — big ones. I like legs as well. I study parasites, but I dislike them. I suppose I have a reptile fetish . . . Me and the alligator — I try and give him everything he can get out of life, only better."

Yes, Brian keeps an alligator in his front room in Leeds. "He's about two feet long now is Charles," adds Bri. "He has a place next to the fire. He's very happy. He got more valentines than I did. Girls like his rubbery touch."

"As far as fetishes go, I like all those feminine situation type clothes. I like Raquel Welch, too. Me and the alligator would give her some stick. Grew up with her in 'One Million Years BC', all the reptiles and dinosaurs and that."

FETISH' with double A-sider 'Spooky', is the latest steamy dance spine-tingler in VP's tradition of spicy discs which linger tantalisingly around the chart nether-regions. It's destined for greater things, radio permitting. Have they had strange reactions thus far?

Bri: "Radio stations are a bit worried about it."

Josie: "The title scares a lot of them off,

they think it's a rude word."

Bri: "Well, in our case it is bad. When they ask us what it's about, we do say sex."

Do they find people touchy about something so sexual? Josie: "Yeah, they're embarrassed about it, I don't know why. They don't know how to handle a woman singing 'Fetish', they get embarrassed and threatened."

Bri: "They might be to start with, but then they might think 'I like what she's wearing' and copy it in certain ways, like girls probably copy Kim Wilde but won't admit they like her."

VP have just finished recording their first elpee. It's called 'Blue'. Need I say more? Josie: "It means all sorts — it's a little bit naughty, but it also means melancholy, and high class cordon bleu, it means everything. So we've tried to put lots of different things in it, especially a little bit of pornography."

After a pause for an absurd exchange concerning cockerel-head condoms, we resume the serious business of discussing the album tracks. Will it surprise people? I think so. Brian: "The rude one's called 'Thought You'd Never Ask'. We did it as an artistic thing of course. There's one called 'Spaceship Over There', that takes the piss out of people who say things like 'computer', 'spaceship' and 'modern'. That's pretty psychedelic."

Josie: "There's a new version of 'Coccan't You See', but it's called 'Blue' now, and it's about airports. I've always had a fascination with airports, I always wanted to be an air hostess."

"We've got all sorts of percussion on the album, like a Volvo brake drum, scaffolding falling, chains, cans, pipes, spanking bottoms, and 'Fetish' has a real whip on it."

Josie: "This is what the public wants — a nice bit of smut."

I'll never think about tortoises in the same way again.

Q: What do tortoises, Raquel

Welch, high heels, rubber,

alligators and fetishes have

in common?

A: Don't know, but Vicious

Pink and Betty Page will

find a way to tie them up

P
I
N
K

ROMAN HOLLIDAY

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2 BONUS TRACKS
'STANDBY'

AND

'DON'T TRY
TO STOP IT'

AS FEATURED IN THE FILM
'TEACHERS'



Mailman

AS A true Mancunian, it disturbs me to hear a foreigner (Terry Hall of the Colour Field) singing the praises of Manchester United. Will someone please tell him that half of Manchester is blue and white and also proud of it!

Sean Riley, Manchester City FC supporter, Greater Manchester
● *I thought the whole of Manchester was blue and white — you do still wear woad, don't you?*

I CAN'T see that Manilow's publishers have a case for suing George Michael!

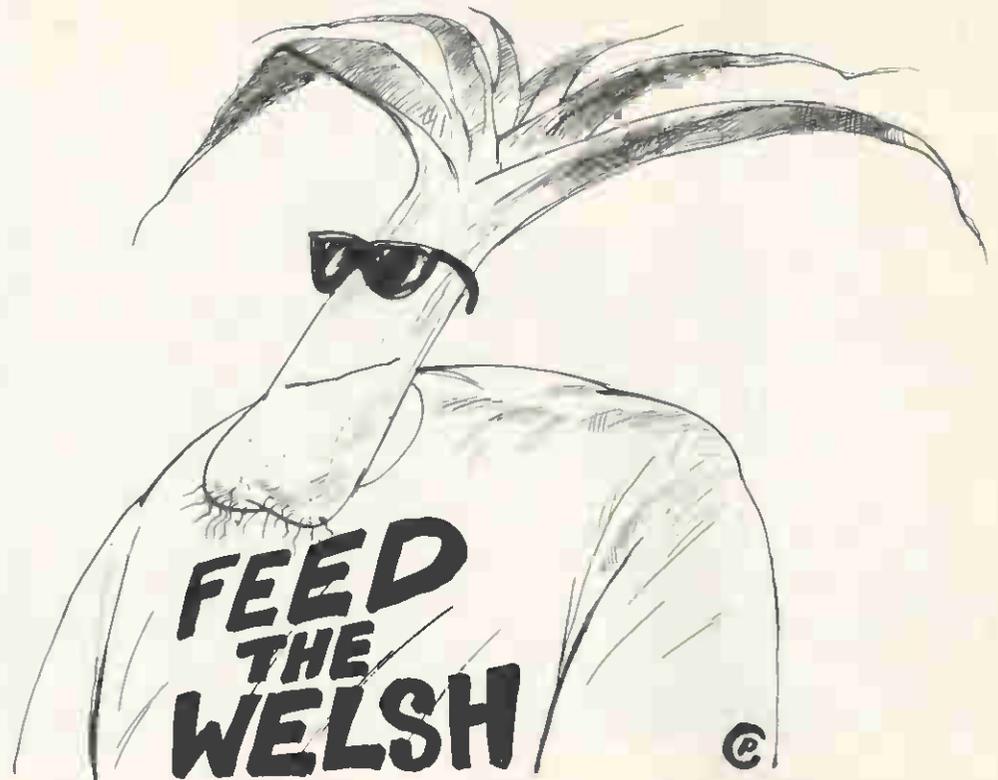
Wham's 'Last Christmas' bears far more resemblance to 'Re-United' than 'Can't Smile Without You'!

If anyone should be suing for copyright infringement surely it should be the publishers for Peaches and Herb.

Dave Powell, Chelmsford, Essex
● *Maybe the legal beavers for David Cassidy's 'Daydreamer' could also put their twopennyworth in as well*

WHY DID the Police get a special award at the BPI awards? What about Status Quo, who gave up touring after 22 years? Surely there is no-one more deserving. Rita Morgan, Shrewsbury, Shropshire

● *An award for them giving up touring? I think a national holiday would be more in order*



Welsh: rare bit of talent?

WITH REFERENCE to your note about the visuals of a Welsh supergroup, may I remind you a few Welsh artists that either are popular or will be: Steve Strange, Green, Julian Cope, Adam Clayton of U2, Freur, The Deep, Yes Let's, Two Minds Crack and B-nn-

e T--er.

I hope that's enough to go on with. By the way, 1985 will be the year of the Welsh. Alan Whybrow, Ebbw Vale, Gwent

● *What about Harry Secombe?*

PHILIP BAILEY



PHIL COLLINS

AVAILABLE AT LAST! THE SINGLE

EASY LOVER



Virgin

Help!

I'm no zombie

MY PROBLEM is that everyone calls me 'Zombie' because I'm so ugly. There's no point in telling me that beauty is only skin deep as I've heard it before. Try telling that to the people who torment me and treat me like trash.

No one likes me and I feel so inferior. Sometimes I feel I can't go on as life really isn't worth living. Or is it? I'm 23 now and thought things would change after I'd left school but they haven't. I need to be convinced that life is worth living.

Miss S, Northern Ireland

● *However isolated and lacking in confidence you may feel because of what has happened to you in the past and what you've allowed to happen, you still haven't given up on the human race completely — and that's a positive sign. You want to believe that life is worth living — so you will.*

While you've outlined the negative and self-destructive influences in your life you don't talk about the good things at all. Everyone has something going for them. You have talents and strengths too. Make a list of what you're good at and what you enjoy doing and perhaps for the first time in your life, you'll be surprised. Even if no-one else gives you a pat on the back for doing something well, say something good to yourself.

Change your attitude to yourself and other people and you can change your life. Perhaps some people call you 'Zombie' as you've given up and simply don't react to hurtful remarks any more, and have found the best form of defence and survival is to ignore them. What do you think? Please write again and we'll take it from there.

MY problem is that when my mouth is closed completely the bottom row of teeth covers the top row, instead of the other way around. I've seen a case on telly where a man went through a successful operation to amend the same condition, but there was no



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.

contact address given. Any ideas? A, North London

● *For the best possible advice, see a dentist. A number of people share this same "overbit" position, but if your molars aren't causing you pain or discomfort and you're thinking of trying for treatment for purely cosmetic reasons, bear in mind that you'd probably have to pay for this, as a private patient. A dentist can, if necessary, refer you to a dental hospital for specialist consultation.*

I'D LIKE to know if Madonna has a fan club. How do I find out? Gary, Warwick

● *Look no further! As yet, there is no fan club, but, if you want to write to Madonna personally your letter will be mailed on to her in the States. Send that purple prose to Madonna c/o WEA Records, PO Box 59, Alperton Lane, Wembley, Middlesex.*

IS THERE any way I can find out about what's happening chart-wise in Europe? Stuart, Wallasey

● *An overall view of the European best-sellers is compiled on a weekly basis by Tros Radio, Hilversum, Holland, using 11 national charts from Austria, Belgium, Switzerland, West Germany, Denmark, Spain, France, United Kingdom, Italy, Netherlands and Eire. The Tros Radio chart is carried in weekly music business paper 'Music Week'.*

RIKKI PATRICK



'CLEAR THE WAY'
HIS NEW SINGLE ON
7" & EXTENDED MIX 12"



Young Free And Single

FIRST IN the contact box this week is Scott (16), from Glasgow who'd like to hear from girls of around the same age-group, for friendship and going to gigs. Meanwhile, a lady called Lorna (16), living in Boston, and a big fan of Spandau Ballet, Paul Young, Nik Kershaw and Wham! would really like some letters from guys out there who're looking for a penpal — no heavy rockers please! Later Fifties/early Sixties film freak Yvette (15), from Coventry who loves jazz, wonders if anyone else out there shares her interests. And, last but not least, David (19), and based in Biddulph, Stoke On Trent wants to write to any girls or guys into discos, gigs, going out and about, and maybe Queen, Springsteen, Motown, Marillion, Meat Loaf and Wham! too. Write to Scott, Lorna, Yvette and David at 'YF&S', Help, Record Mirror, 40 Long Acre, London WC2. All replies are sent on in confidence.

BEST SELLERS 1984

Compiled by
Alan Jones

RM'S EXCLUSIVE survey of 1984's top acts is based on sales of the year's top 1,000 singles and albums, as determined by Gallup.

I've given the number one act in each category a 'sales index' of 1,000, and the indices of all other records are related to this. For example, for every 1,000 Lionel Richie albums sold, record shops shifted 944 albums by Michael Jackson but only 272 by Paul Young. Easy, huh?

I've also listed the year-end rankings gained by each artist's individual singles/albums in brackets after their names, so you can see how their records fared in the year. Looking at the top singles acts you will, for example, see that seventh placed George Michael owes his place to just one record — obviously 'Careless Whisper' — which was number seven in the year end rankings. However, Big Country (in 61st place) placed seven singles on the year end rankings, the highest being at number 128, and the lowest at 952. They didn't, of course, release that many singles in the year, but their record label did re-press their earlier singles.

Special thanks to Daniel Pirani, for computer wizardry above and beyond the call of duty.

● **SHOULD THE** hitlist be an annual feature? Should it be extended to take in the album charts? Or America's singles and albums? Would you buy a special issue of Record Mirror devoted entirely to dissecting the year's charts every whichway? Grab a Bic and let us know. Write to The Editor, Record Mirror, 40 Long Acre, London WC2E 9JT.

SINGLES OVERVIEW

FRANKIE GOES TO Hollywood's status as top singles act in 1984 was never in doubt, but spare a thought for **Wham!**, who tracked them all year, but were pushed into third place at the death by **Band Aid**. The rest of the top 10 has a fairly predictable look to it, and comprises entirely British and American acts. Indeed, the Anglo-American duopoly swamped everything else, filling all but four berths in the top 100. It was rather more Anglo than American though, with the Yanks taking 32 places in the survey, exactly half the British total. It's noticeable too that all but 10 of the American acts are black, confirming the trend towards reverse discrimination first reported in Chartfile last year.

43 per cent of the top 100 acts are billed as soloists, with men trouncing women 32-11. It would have been much worse for the ladies but for a significant contribution from Americans. Britain was represented only by **Hazell Dean**, **Alison Moyet** and **Tracey Ullman** (NB: **Sade** insists she's a group, and who are we to argue?). Top girl was **Cyndi Lauper**, in fifteenth place, though an all girl group — the **Pointers** — finished a notch higher.

Veterans **Paul McCartney** and **Queen** both made the top 10, the latter enjoying their best year in several.

Altogether some 591 acts featured in the top 1,000 singles, wooden spoonists being **Baby Go Boom** who sold a meagre 1.4 singles for every 1,000 by **Frankie Goes To Hollywood**.

TOP 100 SINGLES ARTISTS 1984

ARTIST (Position of individual singles)

ARTIST (Position of individual singles)	SALES INDEX
1 Frankie Goes To Hollywood (3,4,16)	1000
2 Band Aid (1)	595
3 Wham! (6,10,11,531)	584
4 Stevie Wonder (2,400)	460
5 Nik Kershaw (34,41,45,147,206)	324
6 Paul McCartney (14,22,53)	316
7 George Michael (5)	310
8 Lionel Richie (7,127,199,209,482)	302
9 Queen (23,26,109,196,254)	301
10 Duran Duran (17,33,131,757,804,813,963)	269
11 Howard Jones (35,76,89,101,418)	254
12 Thompson Twins (29,57,137,205,208)	249
13 Black Lace (8,121,447)	244
14 Pointer Sisters (38,65,136,211)	213
15 Cyndi Lauper (25,32,351,564)	212
16 Madonna (18,68,186,429)	210
17 Ray Parker Jr. (9,958)	191
18 Kool & The Gang (39,108,156,259)	187
19 Culture Club (31,107,263,327,391,925,978)	178
20 Shakin' Stevens (54,72,129,562)	173
21 Grandmaster Melle Mel/Furious Five (13,298,398,377,683,775)	166
22 Tina Turner (20,227,284,312,336)	165
23 Chaka Khan (12)	159
24 Bronski Beat (43,67,271)	158
25 Prince (28,103,567,914)	152



MAZE

featuring
FRANKIE BEVERLY

THE NEW ALBUM & TAPE
"CAN'T STOP THE LOVE"

FEATURING THE SINGLE
"BACK IN STRIDE"



ALBUMS OVERVIEW

ONE OF only two Americans to finish amongst the top 10 singles acts, **Lionel Richie** did even better on the album rankings, taking pole position narrowly ahead of former stable-mate **Michael Jackson**. **Bob Marley** and **Wham!** were in close attendance, whilst Queen grabbed a deserved fifth place, as all 13 of

their albums were placed in the top 1,000. **David Bowie** was even more conspicuous, with 16 albums listed. **Genesis** (12) and **Status Quo** (10) were the only other acts to reach double figures.

The top two instrumental acts were Frenchmen **Richard Clayderman** (42nd) and **Jean Michel Jarre** (52nd), whilst the rest of the international contingent comprised a German,

a Barbadian, a Spaniard, a Jamaican and FIVE acts from Ireland. **U2** were the Emerald Isle's top export, in tenth place. **The Fureys** were 50th, **Foster & Allen** 51st, **Chris De Burgh** 53rd and **Clannad** 93rd.

Britons outranked Americans by 60 to 29, and men again got the better of women by 30 to 10.

Fifteen years after they last recorded anything new, **The**

Beatles grabbed 70th place on strong catalogue sales. Their personal top of the pops was '20 Greatest Hits' (321st), and their highest placed non-compilation was 'Sergeant Pepper' (555th), which, contrary to reports elsewhere, still outsells 'Abbey Road' by nearly 50 per cent.

Chart: see over

26 The Style Council (92,110,114,694,758,988,995)	148	63 Miami Sound Machine (46)	81
27 Spandau Ballet (88,100,204,225,712,975)	147	64 Deniece Williams (47)	80
28 Hazell Dean (50,70,407,503)	143	65 Jeffrey Osborne (91,188,750)	80
29 Break Machine (42,142,253)	142	66 Bananarama (69,255,617)	79
30 Ultravox (71,104,231,260,998)	142	67 Rockwell (52,722,724)	77
31 Sister Sledge (51,81,333)	137	68 Billy Ocean (49)	75
32 Nena (15,591)	137	69 Kane Gang (118,198,413)	74
33 Alison Moyet (60,95,216)	135	70 Blancmange (96,207,870)	74
34 Billy Joel (64,192,243,276,308,680)	134	71 Tears For Fears (130,182,511)	72
35 Elton John (55,78,551,982)	130	72 Cars (56,660)	71
36 Michael Jackson (74,176,187,287,635,988)	130	73 Evelyn Thomas (59,514)	70
37 Orchestral Manoeuvres In The Dark (63,135,217,743)	124	74 Echo & The Bunnymen (168,195,290)	69
38 Depeche Mode (80,113,230,960)	120	75 Matt Bianco (160,244,303,583)	66
39 The Smiths (115,139,233,315,748)	114	76 Scritti Politti (152,184,561)	66
40 Phil Collins (19)	113	77 Weather Girls (62,988)	64
41 Eurythmics (58,119,669,984)	113	78 Alphaville (66,735)	63
42 Jim Diamond (21)	111	79 Madness (138,210,862)	62
43 Neil (24)	108	80 Rod Stewart (149,251,344)	61
44 Alvin Stardust (83,111,331)	108	81 Flying Pickets (122,277,632,839)	61
45 Status Quo (73,178,248)	103	82 Julian Lennon (77,482)	61
46 Phil Fearon & Galaxy (79,99)	103	83 ZZ Top (102,388,426)	60
47 The Bluebelts (84,141,304)	102	84 Van Halen (87,494,715)	59
48 Giorgio Moroder & Philip Oakey (27)	101	85 SOS Band (144,291,413,687)	58
49 Laura Branigan (30,558)	100	86 Tracey Ullman (185,246,373,539)	57
50 Slade (94,161,306,444)	98	87 Ollie & Jerry (75)	56
51 Paul Young (125,143,228,995)	98	88 Gary Glitter (124,278)	55
52 U2 (37,824)	94	89 Kenny Loggins (82)	54
53 Sade (97,153,310)	93	90 Chicago (85)	53
54 Joe Fagin (40,589)	93	91 John Waite (86)	52
55 The Toy Dolls (36)	92	92 Shakatak (116,497,771)	51
56 Shannon (90,234,240)	88	93 Rufus/Chaka Khan (98,828)	49
57 Limahl (48,491,842)	84	94 Trevor Walters (106,682)	49
58 Matthew Wilder (44,942)	83	95 Captain Sensible (132,420,696)	48
59 The Human League (145,183,237)	83	96 David Bowie (117,467)	48
60 Bob Marley & The Wailers (61,274,590)	82	97 Shaky & Bonnie (105)	47
61 Big Country (128,220,281,811,837,887,952)	82	98 Fiction Factory (120,587)	46
62 UB40 (123,191,348,616,705)	82	99 Murray Head (112)	45
		100 John Lennon (163,317,903)	44

THE CARS



NEW SINGLE

WHY CAN'T I HAVE YOU

12" INCLUDES 'HELLO AGAIN' (REMIX)



Distributed by WGB Records Ltd. A Warner Communications Co.

Jenny
Burrton



NEW 12" SINGLE
'BAD HABITS'


Distributed by **WEA** Records Ltd. A Warner Communications Co.

From page 19

TOP 100 ALBUM ARTISTS 1984

ARTIST (Position of individual albums)

SALES INDEX

1	Lionel Richie (1,131)	1000
2	Michael Jackson (6,59,109,680,864)	944
3	Bob Marley & The Wailers (3,567,653)	939
4	Wham! (4,60)	921
5	Queen (14,47,279,398,413,439,443,448,468,535,622,655,987)	843
6	Ultravox (11,71,250,499,629)	750
7	Billy Joel (9,242,390,549,574,730,746,976)	724
8	Sade (7)	668
9	Thompson Twins (12,104)	668
10	U2 (21,28,102,216,236)	655
11	Frankie Goes To Hollywood (10)	627
12	Howard Jones (16,91)	514
13	Alison Moyet (15)	464
14	ZZ Top (17,369,374,595,735)	450
15	Nik Kershaw (22,42)	439
16	David Bowie (44,142,211,212,290,293,394,449,453,475,491,567,659,689)	434
17	Duran Duran (31,53,158,250)	428
18	Dire Straits (25,115,140,206,319)	428
19	Eurythmics (26,100,177,271)	395
20	Spandau Ballet (20,107,777,910)	394
21	Paul McCartney (27,67,560,817)	382
22	Tina Turner (18)	364
23	Elton John (33,74,354,616,769,812,838,991)	357
24	Culture Club (35,54,240)	353
25	Shakin' Stevens (23,151,825)	329
26	Black Lace (19)	319
27	Big Country (40,55)	296
28	Status Quo (49,124,264,549,578,611,823,856,877,910)	289
29	UB40 (45,82,488,513,788,939)	288
30	Paul Young (24)	272
31	Smiths (38,78)	271
32	Elaine Paige (39,79)	270
33	The Carpenters (31,451,491,541)	267
34	Meat Loaf (63,68,401,434)	252
35	Bruce Springsteen (37,352,463,611,732,852)	239
36	Stevie Wonder & Dionne Warwick (30)	228
37	Genesis (76,409,456,507,559,563,584,622,795,864,892,948)	212
38	Chas & Dave (58,295,298,502,599,964)	202
39	Barbra Streisand (122,138,139,266,643)	202
40	Simple Minds (46,199,639)	197
41	Pointer Sisters (34)	193
42	Richard Clayderman (95,166,226,270,835,892)	189
43	Prince (43,250)	186
44	The Style Council (36)	184
45	Marillion (90,121,223)	176
46	Art Garfunkel (41)	163
47	Human League (62,366)/League Unlimited Orchestra (269)	160
48	Diana Ross (72,517,521,545,695,835)	156
49	Echo & The Bunnymen (65,384,395,750)	155
50	The Fureys — Davey Arthur (56,554,596)	153
51	Foster & Allen (64,408,606,844)	147
52	Jean Michel Jarre (108,244,424,639,645,696,902)	146
53	Chris De Burgh (113,247,348,386,479)	142
54	Randy Crawford (61,460,772)	142
55	The Cure (165,184,268,337,780,892)	140
56	Iron Maiden (85,360,417,606,762)	140
57	Bronski Beat (50)	138
58	James Last (182,324,372,410,645,711,763,877,996)	133
59	Rod Stewart (97,176,457)	131
60	Mike Oldfield (119,259,267,667,731)	130
61	Neil Diamond (146,227,371,494,563,906)	128
62	Phil Collins (111,132)	126
63	Simon & Garfunkel (156,265,348,446,548,794)	123
64	Kool & The Gang (112,222,262)	121
65	Cliff Richard (214,258,339,402,707,788,847)	116
66	Pink Floyd (220,284,358,370,567,732,931)	115
67	Elkie Brooks (167,217,276,404)	113
68	Depeche Mode (106,429,618,631)	106
69	Sky (110,427,784,905,917)	105
70	Beatles (321,437,472,525,555,587,825,917,926)	104
71	Howard Keel (69)	104
72	Cyndi Lauper (70)	104
73	Stevie Wonder (80,691)	103
74	Des O'Connor (73)	101
75	Madness (103,234)	100
76	Orchestral Manoeuvres In The Dark (84,732)	98
77	Eddy Grant (83,889)	97
78	Julio Iglesias (118,307,563)	95
79	Marvin Gaye (77)	95
80	Deep Purple (93,499)	92
81	John Denver (89,964)	91
82	Police (135,696,707,821,945)	90
83	Jacksons (101,441)	88
84	Roxy Music (179,255,549,583)	88
85	Daryl Hall & John Oates (137,272,739)	87
86	Sister Sledge (86)	86
87	Japan (256,499,546,560,593,812,952)	86
88	Blancmange (99,597)	86
89	Heaven 17 (159,263,419)	85
90	Chaka Khan (88)	85
91	Van Halen (94,945)	84
92	Eric Clapton (172,422,446,603)	83
93	Clannad (123,323)	82
94	Jam (148,453,557,928)	82
95	Flying Pickets (120,361)	81
96	Rolling Stones (178,314,624,717)	80
97	Shirley Bassey (92)	79
98	George Benson (145,238)	77
99	Billy Bragg (162,208)	77
100	Royal Philharmonic Orchestra (426,440,457,687,711,828,926)	76

Albums

KILLING JOKE 'Night Time' (EG Records EG P61)
KILLING JOKE are a dark paradox — a dichotomy — in fact any big word which means you're in two minds about them. Their lyrics are deep, meaningful and virile — which usually means downright silly when studied in the cold light of day. You can't help liking 'Night Time' though.

Lead singer Jaz's celebrated weirdness is less important than his Robert Smith style 'intense' delivery — and he at least finds the messages he conveys sensible. What has made Killing Joke such a hot commercial property though, is their equally intense sound. If 'Love Like Blood' gave you the willies then 'Night Time' will have you quivering in a mass of uncontrollable ecstasy. The title track and 'Eighties' are equally punchy, tight and funny — but what a guitar sound! For years, Killing Joke have been toying with sex 'n' blood 'n' rock 'n' rock. Now they finally have the sound and the look to carry it off. ++++

ELEANOR LEVY

VARIOUS ARTISTS 'Electro 6' (Streetsounds ELCST 6)

... AND THE beat moves down a gear. Eschewing the strident aural proclamations of earlier compilations, 'Electro 6' is a real jogging affair. Clever boxing this, for 'midst the hard thump of the crucial stuff a touch of bobbing and weaving goes down very nicely. From the silly talk of NYC cult hit 'Roxanne, Roxanne' to the rumbling heavy breathing and abrupt false stops of Bobby Broom's 'Beat Freak', 'Electro 6' follows a pace more common on mid-field soul records. It's a bit like Trevor Brooking in full stride really, now the man was dead slow but when he changed pace it was so damn subtle all his opponent got was mud on his shorts. And so, from the bass driven smoothness of Capt Rock's 'Cosmic Blast' to the distinctly Euro progress of Egyptian Lover's 'My House (On The Nile)', 'Electro 6' defines a wickedly deceptive new beat. B boys beware. ++++

JIM REID

MAZE FEATURING FRANKIE BEVERLY 'Can't Stop The Love' (Capitol MAZE 1)
 MAZE'S TUMULTUOUS London

Chairs, then

TEARS FOR FEARS 'Songs From The Big Chair' (Mercury MERH 58)

TEARS FOR FEARS may well sing cliched or pretentious lyrics, but at their best they have the knack of putting them into songs that make you yell and emote along with them. 'Shout', which opens the album, is their highest point so far. A kind of 'have a good yell and get it out of your system, dear' approach — and it works perfectly. At their worst though, Tears For Fears play things over slickly — and the wimp rock tag fits all too snugly.

'Songs From The Big Chair' shows both sides of the group. After the power of 'Shout', the tempo falls with the far too smooth 'The Working Hour'. The suffering, strained vocals don't sit comfortably with the tinkly piano and 'Baker Street' sax, while the new single 'Everybody Wants To Rule The World' is merely a straight pop song that isn't likely to reach the heady heights of its predecessor.

Side two is darker by comparison. It begins with 'I Believe', dedicated to Robert Wyatt and obviously inspired by 'Ship Building' with its sombre, sad melodies, but with none of the lyrical economy that made the original so moving. The side ends on an up, though.

'Songs From The Big Chair' reinforces what 'The Hurting' hinted at last year. In small chunks of single length vinyl the group know their way and come up with the occasional classic, but they can't carry this through a whole album. Not yet . . . +++ 1/2

ELEANOR LEVY

shows of a couple of years back, in the perspective of the chart soul explosion since, now looks a real landmark. Sad, then, that Frankie Beverly's boys haven't yet been invited to the party with a proper hit, but as they now finally follow up 'We Are One', it won't be down to dud material if it doesn't happen this time.

The band has undergone three personnel changes since that last set but there can't be many people still labouring under the illusion that Maze is anything other than a Frankie Beverly vehicle. In fact if he was to record a solo album, you have to say it would probably sound just like this. With vinyl so full of good grooves, though, that's no bad thing.

Let's just get rid of the beef that there are only seven songs here, and occasionally Frank turns a groove into a snooze when he should be fitting in another tune or two. Lyrically, too, there's a lot of cliched faith messages, but by and large they're couched in such mellifluous and relaxing music you just don't mind. The title track is the one fated to follow in the anthemic tradition of 'Joy And Pain' and 'We Are One' — I can see the faithful hollering it for 10

solid minutes at the next concerts already. 'Back In Stride', the new single, hits a mean but sympathetic dance step, and of the rest the stylish 'I Want To Feel I'm Wanted' made me feel the best. Style's the underlying word right through and this rates with Maze's best. ++++

PAUL SEXTON

EARTH WIND & FIRE, JEAN CARN, ROSE ROYCE 'The Artists Volume One' (Streetsounds ARTIS 1)

THE STREETSOUNDS empire expands further yet . . . and it's nice to be able to say that they're getting bigger by being more imaginative.

This latest wheeze is to present, on a two-for-the-price-of one, a kind of mini-greatest hits package on three artists at once. As and when the series continues it should provide a great "catching-up" facility for those people you've always *meant* to buy. This time, they're off and running with five easily available Earth, Wind & Fire hits, ditto half-a-dozen Rose Royce bullseyes. 'Let's Groove', 'Fantasy', all the obvious ones, likewise 'Love Don't Live Here Anymore'. Real diehards won't relish the omission of 'Saturday



Nite' and 'Star', or 'It Makes You Feel Like Dancin' and 'Ooh Boy', but then real diehards will already have those and in any case these are those artists' biggest British hits.

Plus, and it's a big plus, there's an invaluable and well-timed chance to get to know the highlights of Jean Carn's much-underrated career, with Philly finery like 'Don't Let It Go To Your Head' and 'Was That All It Was' and her more recent Motown excursion 'If You Don't Know Me By Now', backing vocals courtesy Temptations. It doesn't stop there, either, because Side Four of the set features individual radio interviews with all three acts. Jean's WDAS chat, recorded just a month ago, is full of enlightening background, Rose Royce's Radio Kent talk is worth hearing and only EW&F's Capital Radio interview lets things down with the White boys burbling vacuously about consciousness and expanding universes. That hiccup apart, a great buy. ++++

PAUL SEXTON



MICK JAGGER EXCLUSIVE

THE HIT SINGLE JUST ANOTHER NIGHT NOW AVAILABLE AS AN EXCLUSIVE 12" CONTAINING 4 TRACKS INCLUDING: EXTENDED REMIX · SPECIAL EDIT MIX · & DUB MIX
 REMIXED BY FRANCOIS KEVORKIAN

ALL 3 MIXES UNAVAILABLE ELSEWHERE



eye deal

A VISUAL COMPENDIUM

F I L M

'DANCE WITH A STRANGER' (Cert 15)
ON EASTER Sunday 1955, Ruth Ellis shot dead her racing driver lover David Blakely. In France, it would have been an obvious 'crime of passion' and the former nightclub hostess would probably be alive today. In England, it was murder, and three months later Ruth Ellis was dead — the last woman to be hanged in Britain and a major reason for the eventual abolition of the death penalty in this country.

Miranda Richardson in the role of Ruth is perfect as the woman whose only way to repay her lovers' beatings, both emotionally and physically, was to rid her life of the poison that was causing them — Blakely himself.

Rupert Everett, in his usual 'weak-willed brat' role, is beautiful enough to make Ruth's inability to give him up believable, and it's a credit to both him and Richardson that when Ruth pulls the trigger, everyone accepts that Blakely deserves no better.

'Dance With A Stranger' is a tragic, beautifully crafted film that leaves you both depressed and angry that the true events depicted were ever allowed to happen. Those people who are now lusting after the return of the gallows should watch with care.

Eleanor Levy

'BRAZIL' (Cert 15)
TERRY GILLIAM'S film can best be described as '1984 with a joke'.

Lots of jokes — as you would expect from the manic cartoonist of 'Monty Python' and creator of 'Jabberwocky' and 'Time Bandits'. 'Brazil' continues such comic bizarreness, with



HUNKY MICHAEL PARE in 'Streets Of Fire'

the tale of one man and his love (Jonathan Pryce and Kim Greist) against a harsh, passionless future of designer plastic surgery and cities even more ugly than Milton Keynes.

What makes 'Brazil' so good to watch

though, is its wonderful silliness. Guts, gore and typical Python humour are present in vast quantities, the piece de resistance being Robert DeNiro's appearance as Harry Tuttle, Kamikaze heating engineer. But why did they call it 'Brazil'?

Eleanor Levy



● JONATHAN PRYCE goes nuts in 'Brazil'

'CITY HEAT' (Cert 15)
THOSE GENTS in the Arthur Daley gear are none other than Burt Reynolds and Clint Eastwood, starring for the first time together in 'City Heat'. The film burnt a large hole in somebody's pocket even before they started shooting. Burt Reynolds received a five million dollar fee, but Clint says he'll settle for a percentage of the takings.

'City Heat' is set in Kansas City in 1933. Bouncing Burt plays a private detective called Murphy while Clint plays a tough cop on the track of nasty mobsters. Sizzling stuff.

Robin Smith

V I D E O

LLOYD COLE AND THE COMMOT' VS 'Lloyd Cole And The Commotions' (Phonogram)

FAIRLY STRAIGHTFORWARD live video of the Commotions' Marquee appearance last summer, shot for a Channel 4 screening in the spring by Mike 'Supersonic' Mansfield. The TV showing will have the songs interspersed with interview material, but the video can only offer meaningless concept shots of Lloyd and the



● RUPERT EVERETT and Miranda Richardson in 'Dance With A Stranger'

boys in London, in Glasgow, buying sweets, walking down the road.

The concert bits, shot simply, stand and fall on the quality of the songs. And with 'Perfect Skin', 'Forest Fire', 'Charlotte Street' and a rolling and winding version of 'Rattlesnakes' among the 10 tracks, it's a well above average performance video.

Eleanor Levy

VARIOUS ARTISTS — 'A One Way Ticket To Palookaville' (Polygram Video)

A COMPILATION of stuff from up north — Kitchenware to be precise — and very nice too. The thing I really like about all these Kitchenware bands is that they rarely leave Newcastle to make a video. That's neat — that creates label identity; continuity. You know most of these clips — and there are 10, featuring Kane Gang, Daintees, Hurrah, the Linkmen and fab Prefab. From the Kane Gang in the working men's club of the 'Small Town Creed', to them busking in front of a union banner for 'Respect Yourself', this is more early Sixties Brit-pic realism than Bounty Bar Duran. And I'll go for that...

Jim Reid

'STREETS OF FIRE' (CIC Video)

WALTER HILL'S atmospheric tale comes to the small screen after a critically acclaimed cinema release last autumn. The story is simple: beautiful singer is stolen away by ugly biker, only to be rescued by hunky former lover who does the deed and wanders moodily off into the sunset. The action is accompanied by a variety of musical numbers which were released as a separate video late last year and really aren't up to much on their own.

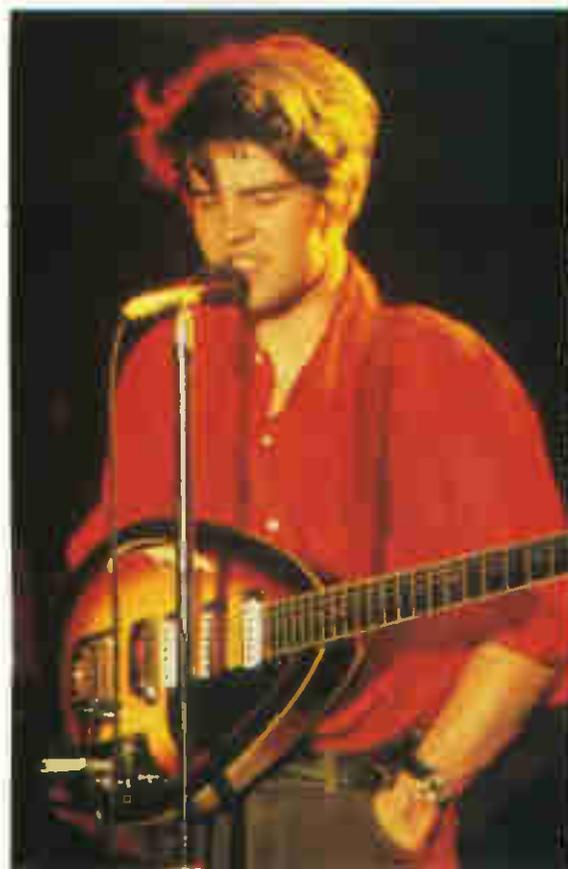
The film, though, is another matter, stopping just the right side of crassness with some clever script work and stunning sets. Best thing on offer is Michael Pare as the slow-talking hero who comes on like a good looking Sylvester Stallone. The sight of his frame silhouetted against the burning ruins of the bikers' den is truly a wonder to behold.

Eleanor Levy

T E L E V I S I O N

'THE SOUTH BANK SHOW' (Sunday March 3)

WHEN LITTLE Richard left 'rock and roll' for God, the pink satin suits, pencil moustaches and bouffant hairdo looked set to disappear



● LLOYD COLE



● THE NIGHTMARE among the jokes 'Brazil'



● BRAZIL



● BURT AND CLINT get tough

along with the man sporting them so fetchingly. Now, of course, with the rise of Prince, such trimmings have returned. And returned too, has the man who originally carried such pouncing and preening off with an ear shattering 'a wop bop a loo la a wop bam boom!'.

Up to the early Seventies Little Richard's life was your typical rock star's — he had a pretty wild time. Then he found God and now spends his time talking about it from an evangelical pulpit.

An absorbing and occasionally very funny documentary.

Eleanor Levy

international



The making of 'Starvation'. Story: Jim Reid. Pix: Ian Hooton

'STARVATION' IS there to make some money. It's not a riposte to Band Aid, in fact it was conceived a little before Bob 'n' Midge's splendid feat of organisation. One more reminder, one more chance to push your cash in the right direction (the Ethiopian, Eritrean and Sudan famine areas).

It's also a damn fine record to boot. Out on Madness' Zar-jazz label 'Starvation' reunites the leading lights of late Seventies Brit ska and reggae on a classic 1969 Pioneers track . . . and then lets Mr Jerry Dammers loose on the controls. The result: a neat upful patchwork of rhythms, full of all the exuberance that blessed last year's Dammers production coup ('Nelson Mandela').

And really when you look at the people involved, all 21 of 'em, 'Starvation' just had to be one mighty mix down. The full line up is: Ali Campbell, Robin Campbell, Ray Falconer (UB40) and Jackie Robinson, Sydney Crooks and George Agard (the Pioneers) on vocals, Jerry Dammers (keyboards), Lynval Golding (guitar), Mark Bedford (bass), Daniel Woodgate (drums), John Bradbury and Geraldo Darbilly (percussion), Gasper Lawal (talking drums), Dick Cuthell (cornet, flugelhorn, trumpet), Annie Whitehead (trombone), Dave Wakeling (additional vocals), Ranking Roger (toasting), Lorenza Johnson, Claudia Fontain, Caron Wheeler, Naomi Thomson (Afrodiziak) on backing vocals.

All this plus the wonderful Manu Dibango inspired 'Tam-Tam Pour L'Ethiopie' (Afro-French contribution to the cause) flipside. Do you need any more encouragement to part with the dosh? You do? . . . then listen to Messrs Dammers and co. . .

JERRY DAMMERS



Special AKA, keyboards, production

DID RECORDING 'Starvation' revive memories of 2 Tone? "Sort of, though none of the people on it had worked with me before, apart from Brad and Lynval. But yeah, obviously it's that connection 'cos it's an old ska record. I love to do it again though, get lots of different people together specifically to make one record."

What did you think of the Band Aid record? "I thought it was great as a fund raising exercise. I think it was especially good that Sting

put 10 grand of his own money into it. Otherwise it's just like everyone congratulating themselves when really it's the public that's giving the money."

Has this collaboration shed any light on your work with the Special AKA? "It has a bit, it's been great to work with a looser variety of musicians, that's what I'd definitely like to do in the future. The band situation gets too constraining in the end."

Next move: recording a track for 'Absolute Beginners', looking for a vocalist for the Special AKA.

ALICAMPBELL

Ali Campbell pic by Derek Ridgers



... B 4 0, v o c a l s

ALI CAMPBELL from Brum the day before setting off for a US tour and proceeds to tell me how much fun 21 people can have in the studio...

"It was great," he says. "I went down to London twice and spent a couple of hours in the studio. There was a great atmosphere. The vocals were shared by me and Jackie from the Pioneers. The backing track was done by so many people but it worked so well. I was worried that there'd be so much going on that it'd all be a bit of a producer's nightmare. But it seems to have turned out really well."

And now you're going off to the States...? Yeah, we're spending seven and a half weeks in the States. Our date sheet looks like a telephone directory. We're almost beginning to happen over there. Our LP sold half a million copies."

Next move: UB40 double A side single 'The Pillow' and 'I'm Not Fooled'.

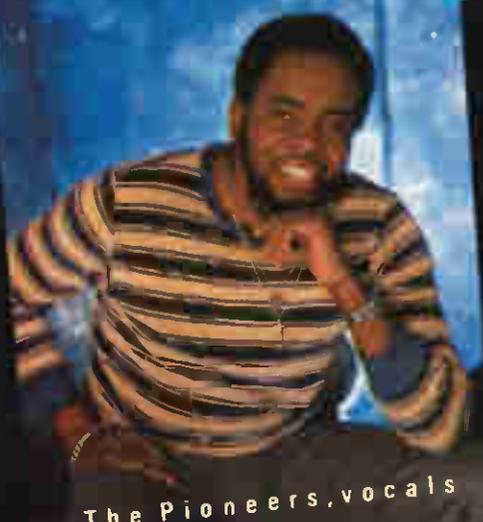
HOW DID the record come about? "This fan of ours, Mick Toohig, just walked in off the street the day after the first TV documentary about Ethiopia and suggested we cover the Pioneers' 'Starvation'. We thought it was a brilliant idea and thought it'd be good to do it with Jerry. It just took off from there really."

Why has it taken so long to release the record? "We've had to blow a lot of studio time. There were days when our own studio was booked up so we had to go and mix the track elsewhere."

And you're recording an LP with Madness at the moment. How will it compare with your previous stuff? "Artistically it will be better 'cos we've taken our time over this and we've put a lot more preparation into it than any other LP we've done before. Commercially... I'm not sure..."

Next move: Back to the LP with Madness.

JACKIE ROBINSON



... The Pioneers, vocals

WHEN DID you write 'Starvation'? "I think it was 1969. I wrote it in Jamaica. What happened was... we were one of the few reggae acts in JA who existed (financially) solely on our singing. We were paid a wage so we just used to sit around during the day and write songs. There wasn't any specific reason for 'Starvation', it just came about like that."

Had you met any of the other people on the record before? "We met Madness four years ago at the Lewisham Odeon when we were singing backing vocals for Desmond Dekker. The Specials, the Beat and the Selector all recorded our songs, but we'd never met them before."

What are the Pioneers doing now? "We all live in England but we mainly go abroad touring, in Canada and the USA."

Next move: single out this month called 'Rock My Soul'.

WERE YOU a fan of the Pioneers previous to doing this record? "I wouldn't say a fan 'cos I didn't really even know who did 'Long Shot Kick The Bucket' and 'Starvation', though I really liked them. So in a way I was a fan... subconsciously I suppose."

What do you think of the flip side of the record 'Tam-Tam Pour L'Ethiopie'? "It's brilliant. I went to see King Sunny Ade (prominent on 'Tam-Tam') play last year. It was great, I've never seen anything like it in my life before. I just strolled into the concert and the atmosphere was so friendly. They just seemed to wang away on the guitar for hours. It was a ridiculously long gig... but fantastic."

Were you invited to be on the Band Aid record? "Yeah we were, but we'd already started doing this. Booked the studio and everything..."

Next move: currently in the studio working on the new Madness LP.

WOODY



... Madness, drums

LYNVA LGOLDING



...ex Specials, Fun Boy Three, guitar

WHAT WERE you doing when you got the call to play on 'Starvation'? "I was up in Coventry writing songs. I'm a sorta free agent, I suppose. I've got one little band that I've been helping for the last two years. They're called After Tonight. I've got an eight track studio at home which they use to write and record their stuff on."

What sort of stuff are you writing now, then? "It's quite close to 'Starvation', the feel in that, 'cos that's my sorta roots music. That's where I'm really from, the reggae and soul thing. That's what I enjoy playing the best."

Has playing on the 'Starvation' record rekindled your desire to start making records again?

"I'd love to go and play again. I'd love to work in a band situation again, 'cos I haven't done it for two years. Y'know, it was really good everyone getting together."

Next move: more songwriting in Coventry.

MARK BEDFORD



... Madness, bass

The Grandmaster Flashes about Melle Mel,

Sugarcub and his total entertainment

concept Paul Sexton

gets the mes-

sage



GRANDMASTER FLASH isn't a rapper. He's a vet. Says who? The man himself. "You know what a vet is, don't you? A veteran. I'm a trouper. I am not a rapper. I'm a mixologist and a DJ, that is my position."

Phew. When he said vet I thought for a moment of Flash looking after sick animals. And speaking of sick animals, he's got plenty of ammunition to fire at Sugarhill, the label he used to record for. And a hand of friendship, it seems, for Melle Mel.

"We don't see each other now, but I had no qualms with Melvin. I respect him for the great writer that he is and for the substantial mark that he's made on the industry. I hope he gets all he deserves because right now he IS Sugarhill."

What of the reports that Mel was very much out of love with his old rapping partner? "Uuh, OK ..." Flash begins, as he always does when he's about to tackle a heavy subject. "My beef has never been with the immediate group. But the last time I saw Melvin was in a club. I went towards him to stick out my hand to say hello to him and he was very cold, which was kind of hurtful because I never had anything against him."

Now Flash is happily ensconced at Elektra, with his 'Sign Of The Times' single and 'They Said It Couldn't Be Done' album in the racks, he can vent his spleen about the acrimonious departure from Sugarhill and his gripes against label supremo Sylvia Robinson. And vent them he does, long and loud.

"Leaving Sugarhill was a matter of principles and ethics. We knew something was wrong, we couldn't pin it down. If something was NOT wrong, we'd still be at Sugarhill, right? If justice was fair ... because we were fighting for our career, it was in turmoil."

"Even at the creative stage of 'The Message', Sylvia Robinson dictated and demanded that four of the five in the group should not be on the record ... when you've got five guys who do everything together, it felt very detrimental, it brewed up a bad egg. How are you going to tell a vet that he's got to the point where four of the Furious Five are going to be eliminated and replaced by this guy who wasn't even a rapper? They put this guy Duke Bootee on it, he wrote the song with Reggie Griffin. The only guy on it is Melle Mel. Something like that will make you feel inferior."

FLASH DOES still have one piece of grudging praise left for his old record company boss. "She made Grandmaster Flash and the Furious Five a household name, that's one thing she did and I won't take that away from her. But the talent was already there, all she had to do was put it on wax. And just because we decided to leave, she tried to keep the name. But nobody can take the name Grandmaster Flash, Joseph Sadler is Grandmaster Flash."

Flash is just as much of a motormouth



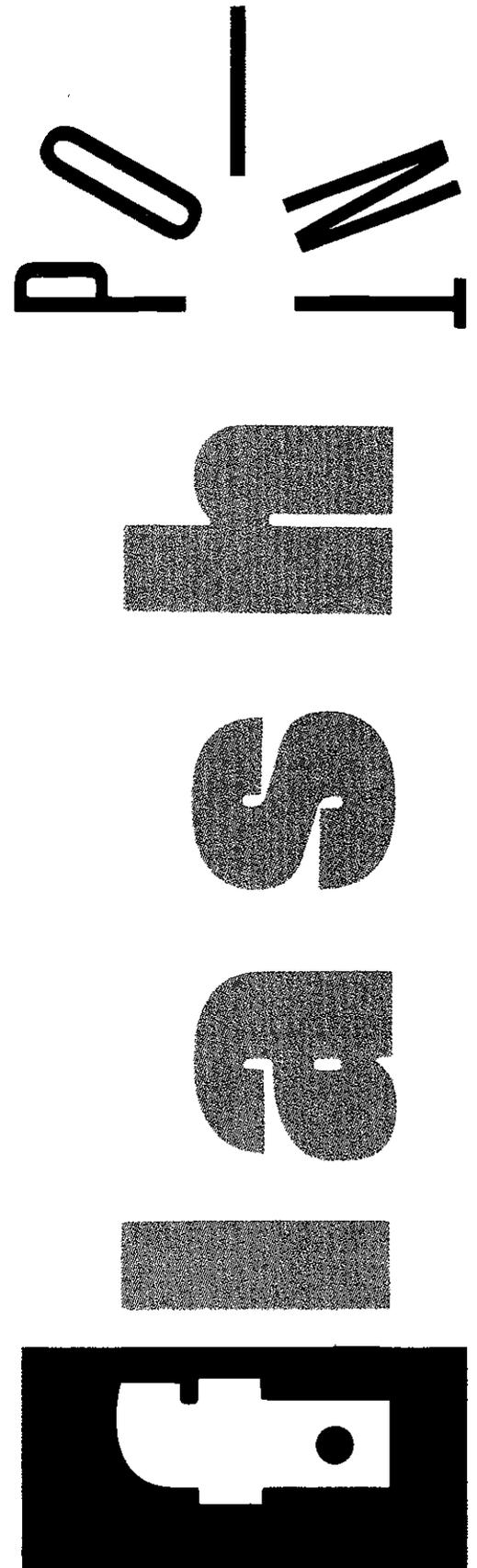
Pic by David Carro

when it comes to talking about his new deal. Gone from his restyled line-up are Mel (you guessed), Scorpio and Cowboy. Raheim and Creole stayed loyal to their Grandmaster and they've been joined by Lavon, Broadway and Larry Love. "There's six of us making up Grandmaster Flash. This album is our dreams put into reality. Creole's a great lyricist, Raheim's great at singing and composing and myself, I always wanted to arrange and produce and compose and stuff like that. Now I've got the chance to do it."

WHAT'S THE LP title 'They Said It Couldn't Be Done' all about? "After the severance of the group, they (Mel & Co) were out there with their group and everybody was wondering, what was I doing, and even some people that I won't mention said it wouldn't happen for me again. So that title was in my head long before it got on the cover."

"All of us collectively sweated in the studio for four months. Now it's all totally up to the public. I don't think it'll be a flop, I'm always one to be in touch. I think I'm fairly good at what I do, and knowing what the crowd likes. It's our ball game. It's our ball."

Flash claims not to have heard 'Step Off', but when I tell him it's been in our Top 10 he sounds genuine as he says "I'm glad for him". But you'll get more enthusiasm from him about his own new product. "I don't think of it as a rap album, it's a total entertainment complex of an album. Remember 'The Joint Is Jumpin'' by Fats Waller, we turned it around and updated it. We don't want to be known as a rap group, we want to be known as a total entertainment."



US Singles

- 1 1 CARELESS WHISPER, George Michael, Columbia/CBS
- 2 4 CAN'T FIGHT THIS FEELING, REO Speedwagon, Epic
- 3 8 CALIFORNIA GIRLS, David Lee Roth, Warner Brothers
- 4 7 THE HEAT IS ON, Glenn Frey, MCA
- 5 2 LOVERBOY, Billy Ocean, Jive/Arista
- 6 6 NEUTRON DANCE, Pointer Sisters, Planet
- 7 5 I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic
- 8 3 EASY LOVER, Philip Bailey, Columbia/CBS
- 9 10 SUGAR WALLS, Sheena Easton, EMI America
- 10 11 THE OLD MAN DOWN THE ROAD, John Fogerty, Warner Brothers
- 11 9 METHOD OF MODERN LOVE, Daryl Hall And John Oates, RCA
- 12 12 MR TELEPHONE MAN, New Edition, MCA
- 13 13 MISLED, Kool And The Gang, De-Lite
- 14 16 LOVER GIRL, Teena Marie, Epic
- 15 17 TOO LATE FOR GOODBYES, Julian Lennon, Atlantic
- 16 18 PRIVATE DANCER, Tina Turner, Capitol
- 17 14 SOLID, Ashford & Simpson, Capitol
- 18 24 MATERIAL GIRL, Madonna, Sire
- 19 21 RELAX, Frankie Goes To Hollywood, ZTT/Island
- 20 23 ONLY THE YOUNG, Journey, Geffen
- 21 20 JUNGLE LOVE, the Time, Warner Brothers
- 22 34 ONE MORE NIGHT, Phil Collins, Atlantic
- 23 29 SAVE A PRAYER, Duran Duran, Capitol
- 24 27 NAUGHTY NAUGHTY, John Parr, Atlantic
- 25 30 HIGH ON YOU, Survivor, Scotti Brothers
- 26 15 THE BOYS OF SUMMER, Don Henley, Geffen
- 27 31 KEEPING THE FAITH, Billy Joel, Columbia/CBS
- 28 33 JUST ANOTHER NIGHT, Mick Jagger, Columbia/CBS
- 29 22 FOOLISH HEART, Steve Perry, Columbia/CBS
- 30 35 SOMEBODY, Bryan Adams, A&M
- 31 25 ROCKIN' AT MIDNIGHT, the Honeydrippers, Es Paranza
- 32 19 YOU'RE THE INSPIRATION, Chicago, Full Moon/Warner Brothers
- 33 44 NIGHTSHIFT, Commodores, Motown
- 34 40 TURN UP THE RADIO, Autograph, RCA
- 35 37 I WANNA HEAR IT FROM YOUR LIPS, Eric Carmen, Geffen
- 36 26 OPERATOR, Midnight Star, Solar
- 37 42 TAKE ME WITH U, Prince, Warner Brothers
- 38 47 OBSESSION, Animotion, Mercury
- 39 48 I'M ON FIRE, Bruce Springsteen, Columbia/CBS
- 40 43 THE BORDERLINES, Jeffrey Osborne, A&M
- 41 46 THIS IS NOT AMERICA, David Bowie with Pat Metheny Group, EMI America
- 42 45 WHY CAN'T I HAVE YOU, the Cars, Elektra
- 43 28 LIKE A VIRGIN, Madonna, Sire
- 44 49 BEAT OF A HEART, Scandal featuring Patty Smyth, Columbia/CBS
- 45 50 RHYTHM OF THE NIGHT, DeBarge, Gordy
- 46 60 ALONG COMES A WOMAN, Chicago, Full Moon/Warner Brothers
- 47 32 I WOULD DIE 4 U, Prince And The Revolution, Warner Brothers
- 48 54 MISSING YOU, Diana Ross, RCA
- 49 51 SMALLTOWN BOY, Bronski Beat, MCA
- 50 65 ALL SHE WANTS TO DO IS DANCE, Don Henley, Geffen
- 51 56 THE WORD IS OUT, Jermaine Stewart, Arista
- 52 58 SECOND NATURE, Dan Hartman, MCA
- 53 61 LUCKY, Greg Kihn, EMI America
- 54 38 TENDERNESS, General Public, IRS
- 55 — CRAZY FOR YOU, Madonna, Geffen
- 56 39 TRAGEDY, John Hunter, Private I
- 57 57 YO LITTLE BROTHER, Nolan Thomas, Mirage
- 58 67 RADIOACTIVE, the Firm, Atlantic
- 59 59 RESTLESS HEART, John Waite, EMI America
- 60 62 PLAYING TO WIN, Little River Band, Capitol

Bullets 61-100

- 61 64 WHEN THE RAIN BEGINS TO FALL, Jermaine Jackson and Pia Zadora, MCA/Curb
- 62 70 SAY IT AGAIN, Santana, Columbia/CBS
- 63 68 RAIN FOREST, Paul Hardcastle, Profile

- 64 74 LET'S TALK ABOUT ME, the Alan Parsons Project, Arista
- 65 71 KISS AND TELL, E Isley, C Jasper, M Isley, CBS Associated
- 68 95 WE CLOSE OUR EYES, Go West, Chrysalis
- 70 81 ONE NIGHT IN BANGKOK, Murray Head, Chess
- 72 82 NEW ATTITUDE, Patti La Belle, MCA
- 75 85 THE BIRD, the Time, Warner Brothers
- 77 90 DON'T YOU (FORGET ABOUT ME), Simple Minds, A&M
- 80 — ONE NIGHT IN BANGKOK, Robey, Silver Blue
- 82 92 LOOK MY WAY, the Vels, Mercury
- 83 — SMOOTH OPERATOR, Sade, Portrait
- 86 — CHANGE, John Waite, Chrysalis
- 89 — YOU SEND ME, the Manhattan, Columbia
- 93 — SCIENTIFIC LOVE, Midnight Star, Solar

Compiled by Billboard

US Albums

- 1 2 MAKE IT BIG, Wham!, Columbia/CBS
- 2 1 LIKE A VIRGIN, Madonna, Sire
- 3 3 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 4 4 CENTERFIELD, John Fogerty, Warner Brothers
- 5 5 AGENT PROVOCATEUR, Foreigner, Atlantic
- 6 6 NEW EDITION, New Edition, MCA
- 7 8 RECKLESS, Bryan Adams, A&M
- 8 12 BEVERLY HILLS COP, Soundtrack, MCA
- 9 10 PRIVATE DANCER, Tina Turner, Capitol
- 10 9 17, Chicago, Full Moon/Warner Brothers
- 11 7 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 12 15 WHEELS ARE TURNING, REO Speedwagon, Epic
- 13 13 SUDDENLY, Billy Ocean, Jive/Arista
- 14 14 BUILDING THE PERFECT BEAST, Don Henley, Geffen
- 15 11 BIG BAM BOOM, Daryl Hall And John Oates, RCA
- 16 24 CRAZY FROM THE HEAT, David Lee Roth, Warner Brothers
- 17 17 VALOTTE, Julian Lennon, Atlantic
- 18 18 BREAK OUT, Pointer Sisters, Planet
- 19 19 CAN'T SLOW DOWN, Lionel Richie, Motown
- 20 21 A PRIVATE HEAVEN, Sheena Easton, EMI America
- 21 16 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 22 22 CHINESE WALL, Philip Bailey, Columbia/CBS
- 23 20 PERFECT STRANGERS, Deep Purple, Mercury
- 24 25 ICE CREAM CASTLE, the Time, Warner Brothers
- 25 23 ARENA, Duran Duran, Capitol
- 26 28 GIUFFRIA, Giuffria, Camel/MCA
- 27 26 ALL THE RAGE, General Public, IRS
- 28 27 SPORTS, Huey Lewis And the News, Chrysalis
- 29 31 SOLID, Ashford And Simpson, Capitol
- 30 35 EMERGENCY, Kool And The Gang, De-Lite
- 31 29 VOLUME ONE, The Honeydrippers, Es Paranza
- 32 30 TROPICO, Pat Benatar, Chrysalis
- 33 34 HEARTBEAT CITY, The Cars, Elektra
- 34 37 SIGN IN PLEASE, Autograph, RCA
- 35 36 THUNDER SEVEN, Triumph, MCA
- 36 32 PLANETARY INVASION, Midnight Star, Solar
- 37 44 THE AGE OF CONSENT, Bronski Beat, MCA
- 38 42 STARCHILD, Teena Marie, Epic
- 39 39 THE PLEASUREDOME, Frankie Goes To Hollywood, Island
- 40 38 THE UNFORGETTABLE FIRE, U2, Island
- 41 41 "WOMAN IN RED", Stevie Wonder, Motown
- 42 47 VITAL SIGNS, Survivor, Scotti Brothers
- 43 43 STREET TALK, Steve Perry, Columbia/CBS
- 44 33 LUSH LIFE, Linda Ronstadt, Asylum
- 45 45 20/20, George Benson, Warner Brothers
- 46 40 ESCAPE, Whodini, Jive/Arista
- 47 46 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 48 49 SWEEP AWAY, Diana Ross, RCA
- 50 — JOHN PARR, John Parr, Atlantic

Compiled by Billboard (good on ya, Billboard)

KOOL & THE GANG

MISLED

A SPECIAL

DANCE MIX

NOW

12" DEXR 19
7" DER 19
original version
B side
OUT NOW

For more information on the rock scene page the Oracle, page 594

Disco

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

Drop the whop!

ISLAND RECORDS' purveyor of slackness Julian Palmer last week listed the top tunes that currently get Washington DC's ghetto kids dancing the Whop and the Happy Feet, as discovered on a recent guided tour (with not one but two Mister T lookalike minders!). Strictly ghetto music, go go is so localised that even in its own home town it's only stocked by a few record stores and as essentially it's a live, audience participation, music it's rarely representative when recorded anyway.

The very young fans who stay up all night for the go go jams (with less violence or drugs than some suggest and strictly no booze, at least as witnessed by Julian) are so much a part of the music created by such favourites as E.U. (as Experience Unlimited's current line-up is known) that they don't applaud — they're performing too.

An incestuous scene as one so tightly knit must be, members of such line-ups as Rare Essence, Trouble Funk (mostly post-graduates in music at Howard University!), and the Soul Searchers swap around on various recording projects, just such a combination backing Little Benny whose UK hit not unnaturally has now



CHUCK BROWN (seated) with 1978's Soul Searchers

caused jealousy at home.

Chuck Brown, now aged 52, hardly ever performs his old 'Bustin' Loose' these days: his current drummer (previously in Trouble Funk) Mac Heary has just recorded 'The Art Of Drums' for D.E.T.T. as go go's answer to the locally popular Art Of Noise!

Closely related as go go is with P'funk, it's no surprise to find that George Clinton is currently recording with Trouble Funk, while other new developments are the "bash anything" junkyard bands of South-East Washington's ghetto and the jazzier feel of some more recent material — which is not to forget that go go alone is only part of the DC scene, as last week's chart proved.

The kids are equally into New York rap hits and a fascination with the word "freak" has made Whodini 'The Freaks Come Out At Night' currently their biggest fave of all.

TROUBLE FUNK: 'Drop The Bomb' LP (Sugarhill SHLP 5554) 1982's seemingly quintessential go go album doesn't only feature the usual percussion, brass and chants — on the 102-103½-102bpm 'Hey Fellas', 106-104-104½-104-104½bpm 'Get On Up', 106-105½-106½-106½bpm 'Let's Get Hot' (plus their current UK single) — but also scores with excellent often soulful, even gospelly, vocals which come into their own on the final dead slow romantic 27½-54½-54½bpm 'Don't Try To Use Me'. Also about by Trouble Funk and from '82, 'Let's Get Small' (US D.E.T.T. RC501) is a hoarsely chanted more typical lurking 104-105-104-105bpm tapper with harmonica (inst flip), while 'Spin-Time' (US D.E.T.T. DT-7-1005) is a not terribly exciting though stereo separated c113bpm instrumental on 7in off their more recent expensive double LP.

PUMP BLENDEES: 'Love Boat (Get On

Down Y'Alli' (Cooltempo COOLX 108) Pattering sinuous 103-102-104-105-106bpm go go chanter eventually saying no no to TCP (Angel Dust, Love Boat), snipped from a far longer live performance yet with the all-important audience madly mixed right down even during call-and-answer between the different area's crews (edit, and short 102-101-102bpm "are they freakin'?" segment from the same jam).

EXPERIENCE UNLIMITED: 'E.U. A Medley Of Funk Live (Throwdown)' (LP 'E.U. "Just The Way You Like It" US Inner City IC 7008) E.U.'s new studio version of 'E.U. Freeze' (incorporating the "ah ah ah ah" scating from 'Joy And Pain!') is due here in a month, whereas this 1981 half hour throwdown (incorporating bits from 'Tighten Up' and more) rambles fascinatingly across two sides of a 12in-style twin-packed double LP and captures the true essence of Washington DC's audience participation, at (roughly) 105-103-105-104-107-105-107-108-106bpm and 108-109-108-109-105-107-109-105½-106-107-0bpm. A couple of the guys later backed Kurtis Blow's similar 'Party Time'. Less inspired, from '82 'Somebody's Ringing That Doorbell (Express Yourself)' (US Inner City IC 7009) is a jumbled episodic 99-99½-100½-100bpm party chant half-stepper (inst flip).

TILT: 'Arkade Funk' (Malaco MAL 1219) Originally from two years ago, this Trouble Funk produced 118½bpm instrumental electro percussion patterer with smurfs has a possibly now even more usefully go go 111½bpm Slow Dub version as flip.

MICK JESSUP: 'Take It Easy When You Get Down' (US Starplex International SP1002) From last year, a more conventional tightly disciplined 111bpm application of go go beat and chant with gruffly crooned verses to make an actual song (inst flip).

Roy Ayers



NEW SINGLE

'POO POO LA LA'

C/W 'COMRADE'

12" FEATURES THE FULL LENGTH VERSION PLUS BONUS TRACK — THE FULL LENGTH VERSION OF 'RUNNING AWAY'

ROY'S NEW ALBUM



& CASSETTE —
'IN THE DARK'

ODDS 'N' BODS

WILLESDEN ALLSTARS? No, not *Hi-Tension* as hotly rumoured, but the **DC Allstars** are having a British session group, **Frank Tonto, Grace Anderson, René Carter, Basil Paul Evans, Guy Simone, Derek Kenyo, Courtney Pine** ... **Fatback's** sax is **David Sanborn!** ... **Roy Ayers** with casual showmanship and dazzling fast vibing playing was by far the most explosive jazz at Hammersmith last weekend (Saturday seeming more spontaneous than Sunday's live broadcast), his ambling 'Poo Poo La La' raising the roof — oh, and in case you wondered what a poo poo la la is, "whatever you envisage in your mind that's exactly what it is"! ... **Jean Carn**, vocally confident if seemingly shy on stage, was teasingly introduced to a standing ovation which soon sat down when she kept singing somebody else's songs, although she did get to 'Oon't Let It Go To Your Head' ... **Angela Bofill's** visit has been postponed probably until June ... London **Xenon's** heat of the **Disco Mix Club** mixing competition was very convincingly won by Tottenham's **Roger Johnson** with an exciting hot tempo scratch 'n' cut, but — and herein lies the danger for "names" entering — everyone seems to have heard that **Chad Jackson** got beaten in Wakefield although few know it was by Rotherham's **Martin McSweeney** ... **Prince's** giant minder at the **British Record Industry Awards** on all-important TV made him a talking point amongst the mass viewing public who wouldn't necessarily have heard about him before — don't knock the clever lad ... 'Eye To Eye' is finally **Chaka Khan's** follow-up and **WEA** picked up **Twilight 22** 'Mysterious', while **Krystof** 'After The Ounce Is Through' will at last see UK release — on 'Street Sounds 121' ... **Lillo Thomas** 'Settle Down' is shaping up as the year's 'Plane Love', a real nagger that could be around a long time ... **Maze's** LP actually appeared here (**Capitol MAZE 1**) ahead of imports: my almost accurate review was off cassette, so adjust side one up by 1/4bpm, and make side two's tracks 110 2/3-111 2/3bpm, 102 2/3bpm, 0-95 1/2bpm, 70 1/2-72bpm ... **Third World's** supposedly original flip seems to have a newly beefed up break too ... **Wuf Ticket** 'Ya Mama' (US Prelude) mixes in with **Roxanne Shante** 'Roxanne's Revenge' to add to the insults! ... **Chris Paul** landed the Wednesday job at Kensington's **The Park**, while **Ralph Tee** in the **Rhythm Box** funks Southall **Feathers Club '82** in Featherstone Road every Thursday, when **Graham Gold** souls Rotherhithe **Bootles** near the tunnel (**Fatman Graham Carter's** there Sat, **Dave Collins Fri/Sun**) ... **Rick Robinson** now funks Thursdays at Catford **Musique's** 11 (at the Squire) with video and PAs by **Canute** tonight (28), **Chosen 3** in a fortnight (14) ... **Paul Anthony** has a "naughty nightwear" Thursday (28) at **Nottingham Easy Street**, and **Colin Hudd** says "virgins wear white" Friday

NIGHTCLUB

POP JOX are playing: 1 (1) Ashford & Simpson, 2 (5) King, 3 (2) James Ingram, 4 (3) Prince '1999', 5 (7) Little Beny, 6 (6) Eugene Wilde A/B, 7 (8) Cashmere 12in, 8 (10) Commodores 'N', 9 (15) Dead Or Alive, 10 (4) The Limit, 11 (9) Billy Ocean A/B, 12 (22) Phil Collins, 13 (11) Chaka Khan 12in, 14 (12) Madonna 'LAV', 15 (21) Direct Drive, 16 (14) George Benson 12in, 17 (40) Eddy & Soulband, 18 (24) Art Of Noise, 19 (36) Van Twist, 20 (39) Loose Ends, 21 (19) Bruce Springsteen, 22 (-) Howard Jones, 23 (27) Kool & The Gang 'M', 24 (-) Dazz Band A/B, 25 (18) Kool & The Gang 'F', 26 (25) Julia & Co, 27 (-) Chuck Brown 'BL', 28 (re) Tears For Fears, 29 (20) KoKo-Pop, 30 (-) Phyllis Nelson, 31 (13) Armi Stewart, 32 (44) TC Curtis, 33 (35) Laid Back, 34 (26) Barrington Levy, 35 (-) Jermaine Jackson A/B, 36 (34) Junior, 37 (17) Sheryl Lee Ralph, 38 (16) Nuance, 39 (30) Sassa, 40 (41) Midnight Star 'O', 41 (-) Vicious Pink, 42 (28) Bar-Kays, 43 (50) Change B/A (WEA), 44 (43) Shalamar mix, 45 (-) Jenny Burton 12in, 46 (re) Sharpe & Numan, 47 (-) Paul Hardcastle 'FF/RF', 48 (37) Melle Mel, 49 (-) Yello, 50 (-) Bowie/Metheny.

(1) at **Dartford Flicks** ... Friday also finds **Steve Walsh** celebrating **Rayleigh Pink Toothbrush's** first birthday, **Owen Washington** at **Fleet Country Club**, soulful **Chris Brown** and jazzy **Gilles Peterson** at **London Bridge Royal Oak**, '60s soul **Function At The Junction's** 2nd birthday at **Clapham Junction's Wessex Suite**, **Peckham Kisses'** alliter with **Franchie T** and the **Brummy** crews, and **Roger Tovell** with **Odyssey & Haywoode** broadcasting funk live on **Savern Sound 95FM 10.30pm-1am** from Gloucester **Cinderella's Rockerfella's** ... **Dave Trehame's** Friday 8-9pm R&B show on **DevonAir 95.1/95.8FM** this week has a **Deep Soul special** ... **Solar-FM's** first ever alldayer is **Sunday (3)** at **Peckham Kisses** 3pm with **CJ Carlos, Gary Kent, Graham Gold, Paul Buick, Dave Collins** plus 'Mix Doctor' **Les Adams** ... **Tuesday (5)** Harrow **Weald Middlesex & Herts Country Club** has **Steve Walsh** with **Direct Drive, Hot Shots, Joy Mack** PA-ing, and in **Liverpool Quinns** jocks **John Cotton** (051-256 7049 for £2 tickets), **Graham Slater** plus **Pez & John Cecchini** 'funk the ferries' aboard the **Royal Iris** ... **Phyllis Nelson** plays **Stratford The Pigeons** and **Sinitta Edinburgh Fire Island Sat (2)**, **Carol Jiani Brighton Bolts Sun (3)**, **Divine London Hippodrome Mon (4)** ... **Pete Tong** on **Invicta Sound** is another playing **Prince 'Erotic City'** over the airwaves — what a funk! ... **Syl Johnson** 'Miss Fine Brown Frame' is being revived by both **Colin Hudd** and **Sandy Martin** (Swindon **Brunei Rooms**), and really vintage go go funk **Frankie Crocker** 'Ton Of Oynamite' (US **Turbo Tin**) by both **Pete Haigh** (**Blackpool**) and **Ian Whittington** (**Soho Le Beat Route Wed/Fri**) ... **Solar's** "wonderful" **Bob Jones** asks in all innocence "when will someone bring **Joe Tex** out of retirement?" — I never miss your wonderful Monday evening show, **Bob**, but I fear **Joe** will never hear it again ... **Liverpool's Department of Trade & Industry** "heavy mob" were expected back in London this week, so pirates may be scattered again ... **Channel 4's** ethnic **Eastern Eye** last week approvingly looked at **Asian People's Radio**, which has often been busted like the rest yet carries on giving pleasure and profit to listeners and advertisers ... **Disco and Nightclub** chart competition is

currently so healthily intense that many excellent records which on past form would have sailed in now need considerably more support to make it — there's so much hot vinyl about (not that you'd know it from listening to London's increasingly dull pirates) that not even **War** has managed to hit yet ... **Steve Gladders** (Southampton) says he and all his DJ mates aren't surprised **Little Benny** isn't selling, they think it's incredibly mediocre! ... **LET'S DO OUR JOB BEFORE THEY DO THEIRS!**

HOT VINYL

PENNY FORD: 'Change Your Wicked Ways (Remix # 1)' (US Total Experience **TED1-2605**) A truly wicked remix by **Lonnie Simmons**, suddenly making this 119 1/2bpm snappy strider (and its 119bpm dynamite dub) really exciting — and finally a hit in the States. More essential than ever!

JENNY BURTON: 'Bad Habit' (Atlantic **A9583T**) Prod/penned by **Allen George** & **Fred McFarlane** of 'Somebody Else's Guy' fame, this very similar joyful 103 1/2bpm bouncer was evidently laid down originally to be **Jocelyn Brown's** follow-up (sedately soulful 98 1/2bpm 'Let's Get Back To Love' flip). You'll know what to expect!

ROCKIE ROBBINS: 'I've Got Your Number' (LP 'Rockie Robbins' US **MCA-5526**) The masterful young soulster finally has a consistently strong album (mercifully minus his 'Beverly Hills Cop' contribution) to break him wide open with this immediately familiar somewhat 'Hi How Ya Doin'?'-ish comfortable chunky 115bpm wriggler, the similar 113bpm 'Caught In The Act' and 110bpm 'You Finally Found The One', digitally tripped lurching (0-) 118 1/2bpm 'Work For Love', inspirational smoochy 91 1/2bpm 'We Belong Together', **Lorraine Ellison's** now cooler classic 59/29 1/2bpm 'Stay With Me', **Leon Sylvers**-arranged smoothly churning 123 1/2bpm 'Goodbyes Don't Last Forever', dead slow gospelly 0-36-72bpm 'I Found Love'.

ROY AYERS: 'Poo Poo La La' (CBS **TA 6087**) Suffering now in comparison with his fresher live version, the singing vibist's amusing

conversationally rapped strolling 109bpm tale of courtship, trouble and strife is terrific even if it does pall with over-familiarity, and to a new mass audience intrigued by the whereabouts of the "poo poo la la" that he wants to kiss it could quickly become another 'My Ding-A-Ling!' Slick jazzy inst 121 1/2bpm 'Compadre' and all-time classic 115 1/2-115-115 1/2bpm 'Running Away' as flip.

STEVE ARRINGTON: 'Feel So Real' (US Atlantic **0-86904**) "Billiard ball" beats gradually build up a rattling 113 1/2-0bpm wriggler insistently chugged along by straining Steve with an oddly dated lilt, chanting chix, and a blazing trumpet solo before percussion takes over completely (inst flip), invigoratingly different and uplifting.

CHANGE: 'Let's Go Together' (Cooltempo **COOLX 107**) Jacques Fred Petrus returns to produce this strong new hauntingly insistent 99%-100bpm tapping pusher similar in tempo but less tightly dense than a **Jimmy Jam & Terry Lewis** production (which the equally good soulful 80 1/2bpm 'Part Of Me' flip does resemble).

CASHMERE: 'We Need Love' (LP 'Cashmere' Fourth & Broadway **BRLP 503**) Due as follow-up single and set to explode now the LP (technically banned on import) is fully available, this great naggingly worried soulful 103 1/2bpm swayer has been the hit of their PAs while other hot cuts are the sneakily lurching 120bpm 'Fascination', jerky 120bpm 'Keep Me Up' gentle 94 1/2bpm 'Cutie Pie', pushing 117 1/2bpm 'Someone Like You'.

STEPHEN 'TINTIN' DUFFY: 'Kiss Me' (10 Records **TIN 2-12**) Lavishly gatefolded brand new "cosmic" 121 1/2-0bpm recording of the jittery pop disco strutter which has been huge for years in the Midlands but never spread nationally ... until now?

TIPPA IRIE: 'It's Good To Have The Feeling You're The Best' (UK Bubbblers **UKMC 4**, via **Greensleeves 01-749 3277**) The next **Smiley Culture'** **Barrington Levy** homegrown reggae crossover to explode on London radio, a youthful tongue-twister's 88-89-91 (vocal)-89-91bpm message about the "pirate" life, ending in dub.

ALISON MOYET: 'That Ole Devil Called Love' (CBS **TA 6044**) Fabulous sophisticated '50s-style sultry 67-0bpm big band smoocher (saxy Jazz Version too), produced by **Pete Wingfield**, knocking spots off the likes of **Sade!**

MATT BIANCO: 'Big Rosie (Remix)' (WEA **YZ34T**) This spiritedly bounding 120 1/2bpm latin jazz samba skipper and a tightly remixed (0-)105bpm 'Matts Mood' are instrumental flip to the dramatic humming-introed lovely lazy exotic 0-85bpm lush jogging vocal 'More Than I Can Bear', worth hearing too.

GEE OAKLEY: 'My Story' (R-2 **R2-001**) I'm going mad trying to remember which ancient 'This Is My Story' this

continued on page 32

RUN-DMC TWO BAAAAD
THE SINGLE RAPPERS
'KING OF ROCK' LAY DOWN
12" FEATURES BONUS TRACK 'ROCK BOX' THE LAW.

Disco

from page 31

chop-sung terrific familiar "dooba dooba"-filled hesitant slow 79 $\frac{3}{4}$ -79 $\frac{1}{2}$ -0bpm smoochy lurcher is reviving (sax-led inst flip). Whatever, this is one of my current main faves.

I LEVEL 'In The Sand' (Virgin VS718-12) Lovely feather light semi-slow slightly reggae-ish subtle slinky (0-) 58 $\frac{1}{2}$ /117bpm pulsator, tapping War-like (0-)112 $\frac{1}{2}$ bpm 'Latin Antics' flip, both vocally clipped as ever.

ALEX MALHEIROS: 'Papaia' (LP 'Atlantic Forest' US Milestone M-9131) The Azymuth bass player's specialist solo set is dominated for the floor by this humming-backed easily loping 112-114-113-112-116bpm attractive jazz-funk wriggler.

MORRISSEY MULLEN: 'With You' (Coda K 20000T) Teasingly white labelled as by "Southern Comfort", this Noel McCalla-wailed dynamic classy 68 $\frac{3}{4}$ -33 $\frac{1}{2}$ -68 $\frac{3}{4}$ -69 $\frac{1}{2}$ abpm surging jazz-soul slowie sounds like typical Al Jarreau album material (inst jazz-funk 92 $\frac{1}{2}$ abpm 'Meantime' flip).

FORCE MD's: 'Tears' (Tommy Boy/Island 1215 195) Staten Island's hip hop doo woppers tremulously trill a sweet Delfonics-ish 33-65-0bpm smoocher flipped by just the stark here 102 $\frac{1}{2}$ abpm 'Beat Me Girl' dub instrumental of their 101 $\frac{1}{2}$ abpm US 12in 'Forgive Me Girl (Remix)' (US Tommy Boy TB 851), which also has 'Forgive My Beats' and a hip hop 107bpm 'Auld Lang Syne'

WEST END: 'The Other Side Of Midnight' (EMI 12TAKE 2) Steve Jerome-produced rather raw untidy 112 $\frac{1}{2}$ abpm jolting "disco" basher (better inst flip), heavily promoted.

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Colour separations
by CK Litho

JERMAINE JACKSON: 'Do What You Do' (Arista ARIST 12609) Dreamy lush 56 $\frac{1}{2}$ abpm smoocher broken by radio, flipped (inst too) by his jiggly 108 $\frac{1}{2}$ abpm 'Tell Me I'm Not Dreamin'' duet with brother Michael — which no doubt completists are buying it for.

HAROLD FALTERMEYER: 'Axel F' (US MCA MCA-23534) The only truly memorable music in 'Beverly Hills Cop' was this much used simple catchy 117bpm synth theme — a 'Pink Panther' for the electro era — flipped by PATTI LaBELLE's 137 $\frac{1}{2}$ abpm rock-disco chugger 'New Attitude'.

DAVID ROACH: 'Emotional Jungle' (Coda CODS 10T) Jazzily saxed bounding 117 $\frac{1}{2}$ abpm mechanical ticker with bursts of male vocal and some electro punctuation points, slow 67bpm 'Sleepwalker' flip, pleasant enough.

MADONNA: 'Material Girl (Jellybean Dance Remix)' (Sire W9083T) Uncomfortably spiky shrill 136-137bpm pop bouncer doubtless sold by its video, less painful dull 'Billie Jean'-ish 111bpm 'Pretender' flip.

PINK RHYTHM: 'Melodies Of Love' (Beggars Banquet BEG 126T) Careful if uninspiring mushy harmony chanted shuffling Imagination-ish 0-99 $\frac{1}{2}$ abpm plodder by John Rocca's new Shepherds Bush chums, with a sax-led instrumental 97-0bpm 'Walking In The Rain' flip.

A CERTAIN RATIO: 'Brazilia' (Factory Benelux FBN 32) Complex sprightly c112bpm samba sung over and around busy percussion with a nice Latin lilt and biting piano (extended flip).

ROBERT WHITE: 'Hold Me Tight' (US Paris PRS 0006) Lightly wailed wriggling c120bpm floater, very pleasant and probably more memorable the more you hear it (inst flip).

TINA TURNER: 'I Can't Stand The Rain (Remix)' (Capitol 12CL 352) Good purposefully throbbled slinky 88bpm revival.

PRITTI BOYZ FEATURING FELIX: 'Make Luv Tonite' (US Posse POS 12-500-5002) Felix being a plaintive female squawker with the Boyz chanting behind her, this stereophonic 115bpm electro jitterer isn't as strong but works well with Samson & Delilah (edit flip).

MELBA MOORE: 'Read My Lips' (US Capitol V-8627) Stolidly thudding 0-109bpm chugger with a whiff of 'Caribbean Jean'.

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (f/r for fade/resonant ends) — Prince 0-196-0r, Eddy & The Soulband 122-121-121 $\frac{3}{4}$ -121-0r, ZZ Top 124 $\frac{1}{4}$, Loose Ends 102 $\frac{3}{4}$ f, TC Curtis 113f, David Essex 0-85-86f, Julia & Co 112f, Midnight Star (0-)119 $\frac{3}{4}$ f, David Cassidy 56 $\frac{1}{4}$ f, Go West 130 $\frac{1}{2}$ f, Phyllis Nelson 80 $\frac{3}{4}$ f, New Edition 93 $\frac{1}{4}$ f, David Lee Roth (0-115f), Sheila E 158f.

HIP HOP HOT 'UNS

ROXANNE with UTFO: 'Roxanne, Roxanne' (Streetwave XKHAN 506) Half the jolting hip hop rap saga's story so far is now here on 6-track mini-LP: UTFO's original 100 $\frac{1}{2}$ abpm 'Roxanne, Roxanne' plus, stupidly instead of its instrumental (useful for scratchers), the 109 $\frac{1}{2}$ abpm 'Hanging Out' and its 109 $\frac{1}{2}$ abpm inst, with on the flip uncensored 101 $\frac{1}{2}$ abpm and bleeped "shit"-less 101 $\frac{1}{2}$ abpm versions of ROXANNE with UTFO's 'The Real Roxanne' plus its freakily scratched 100 $\frac{1}{2}$ abpm 'Roxanne's Back Side'. Incidentally on the DJs Maurice & Noel-mixed new 'Streetsounds Electro 6' (Street Sounds ELST 6), UTFO and ROXANNE are linked by CAPT. ROCK 'Cosmic Blast' to ROXANNE SHANTE 'Roxanne's Revenge' and WHODINI 'Freaks', side 2's fast EGYPTIAN LOVER 'My House' followed by BOBBY BROOM 'Beat Freak' and usefully both DOUGE FRESH and DOUGY FRESH human beat box records, making a strong set.

VARIOUS: 'Tommy Boy Greatest Beats' LP (US Tommy Boy TBLP 1005) On double LP all the label's hits from 'Jazzy Sensation', 'Planet Rock', 'Play At Your Own Risk', 'Pack Jam', 'Rock The House', 'Looking For The Perfect Beat', 'Salsa Smurph', 'Space Cowboy', 'Play That Beat Mr DJ' to 'No Sell Out', 'Let Me Love You', 'Lipservice', 'Take It To The Max' and 'Danger Zone', with as the fourth side a very clean 114-116-119-125-127bpm 'Tommy Boy Megamix' by contest winners 3-D (Ralph D'Agostino, Tom Musto, Tommy Sozzi), the main attraction for anyone already owning the (longer) 12in originals.

WHODINI: 'The Whodini Electro Rap EP Volume Two' (Jive JIVE T 84) Spearheading with Run-DMC and the Fat Boys the USA's surprisingly late greatest penetration yet by hip hop (thanks to touring with the Switch-sponsored New York Fresh Festival which has given each huge hit LPs), the Willesden-recorded rappers' latest 12in EP has their US smash 96 $\frac{1}{2}$ abpm anthemic message 'Friends' which deserves to have wide appeal, monotonous grooving 101bpm 'Freaks Come Out At Night', hypnotic 106 $\frac{1}{2}$ abpm 'Five Minutes Of Funk', 'Magic's Wand'-based 108 $\frac{1}{2}$ abpm 'Grandmaster Dee's Haunted Scratch', all apart from the latter also being on the LP 'Escape' (HIP 16) with the very clean sparse 101bpm 'Big Mouth', 114bpm title track, 0-108 $\frac{1}{2}$ abpm 'We Are Whodini', instrumental 107bpm 'Featuring Grandmaster Dee' and 108bpm 'Out Of Control'.

RUN-D.M.C.: 'King Of Rock' LP (Fourth & Broadway BRPL 504) The States' current leading rappers repeat their 'Rock Box' blend of hip hop and rock guitar on the more interesting angrily buzzing 99 $\frac{1}{2}$ abpm title track (99 $\frac{1}{2}$ abpm on promo 12in), the 74bpm 'Roots, Rap, Reggae' fusion with Yellowman working less well, while the violently cut 'n' scratched 104bpm 'Darryl And Joe (Krush-Groove 3)' is causing more of a stir than the starkly rapped 99 $\frac{1}{2}$ abpm 'Rock The House', 101 $\frac{1}{2}$ abpm 'Jam-Master Jammin', 89 $\frac{1}{2}$ abpm 'You're Blind', 127bpm 'It's Not Funny', 139bpm 'Can You Rock It Like This', 120 $\frac{1}{2}$ abpm 'You Talk Too Much' (based without credit on Joe Jones) — however, as cassette sales already suggest, their words are more for listening than dancing. Most tracks have already been reviewed on longer 12in off their first US smash LP 'Run-D.M.C.' (US Profile PRO-1202), which for comparison has the 103bpm 'Sucker M.C.'s (Krush-Groove 1)', 99 $\frac{1}{2}$ abpm 'Hollis Crew (Krush Groove 2)', 121bpm 'It's Like That', 99bpm 'Jam-Master Jay', 119 $\frac{1}{2}$ abpm 'Wake Up', 119 $\frac{1}{2}$ abpm '30 Days', 119 $\frac{1}{2}$ abpm 'Hard Times', 106 $\frac{1}{2}$ abpm 'Jay's Game', 100 $\frac{1}{2}$ abpm 'Rock Box'.

MAN PARRISH: 'Boogie Down (Bronx)' (Polydor POSPX 731) Freeze Force rap tightly between bursts of vocoder and human beat box over Man's jittery 111 $\frac{1}{2}$ abpm synth (scratch inst flip), good but less epochal than 'Hip Hop Be Bop (Don't Stop)' although it's been hot in electro circles for months.

JAZZY JAY: 'Def Jam' (US Def Jam Recordings DJ003) Stylishly packaged strong cut 'n' scratch specialist 105bpm vocodered judderer with some def snips from Michael Jackson and more, but I actually bought it for the excitingly wild 98bpm 'Cold Chillin' In The Spot' flip's hilarious first-time rap by manager Russell Rush (inst too). Hear it!

DUMB GUYS: 'Rap-O-Matic Rap' (US Tommy Boy TB 852) Keith LeBlanc-created fascinating judderer and cut 107 $\frac{1}{2}$ -107 $\frac{1}{2}$ abpm hip hop-jazz hotch potch of smurfs, piano and other solos, in three mixes.

G.Q.G. & SLICK SHEIK: 'Wild Boys Rapp (Sucker MC's Version)' (US Rappers Rapp Disco Co. RR-12-2004) Inspired by rather than based on Duran Duran, an acappella rap 'n' scratch started MC poppin' 107 $\frac{1}{2}$ abpm judderer causing some stir (Def Jam Version flip).

LISA LISA and Cult Jam with Full Force: 'I Wonder If I Take You Home' (CBS TA 6057) Chick squawked flowing 0-114 $\frac{1}{2}$ -0bpm electro judderer with nursery game cadences, by the 'Roxanne Roxanne' producers and further the story, the flip's short rap referring to her (dub too), although the style is different.

GRANDMASTER FLASH: 'They Said It Couldn't Be Done' LP (Elektra 960 389-1) Hip hoppers will find def moves aplenty in the 101bpm 'Larry's Dance Theme', 105bpm 'Girls Love The Way He Spins', 98bpm 'Sign Of The Times', 115 $\frac{1}{2}$ abpm 'Alternative Groove', 103 $\frac{1}{2}$ abpm 'The Joint Is Jumpin'', 98 $\frac{1}{2}$ abpm 'Rock The House', BUT — keep reading! — the guys also actually sing soulfully on the tugging 103 $\frac{1}{2}$ abpm 'Who's That Lady', jittery Michael-ish 103bpm 'Jailbait', seagulls started isleys-ish 82 $\frac{1}{2}$ abpm 'Paradise'. Apt album title!

JONZUN CREW Featuring MICHAEL JONZUN: 'Down To Earth' LP (Tommy Boy/Polydor 825-167-1) Even less predictably electro thanks to obvious affinities with a near namesake on the 'Thriller'-ish 124 $\frac{1}{2}$ -0bpm 'Tonight's The Night', jaunty Jackson 5-ish jerky 0-105-0bpm 'The Wizard Of Space', sweet slow 0-69 $\frac{1}{2}$ abpm 'We're Going All The Way', while the Marvin-ish 95 $\frac{1}{2}$ abpm 'Lovin' single's vocodered juddering (0-)107bpm 'Mechanism' flip, chugging 105 $\frac{1}{2}$ bpm 'Ugly Thing', clogging 127bpm 'Time Is Running Out' and "electro northern soul" 182bpm 'You Got The Lovin'' are the expected hip hoppers.

BARONE: 'Shake It Up' ('Til Ya Drop) (Jungle Rhythm SWET 4, via PRT) Interesting juddery 117bpm mixture of "hip hop" — literally, those words cut up! — and vintage doo wop vocal group wailing (116 $\frac{1}{2}$ abpm Shep Pettibone Mix flip).

SUGARHILL GANG: 'Work, Work, The Body' (US Sugarhill SH-32037) Choppily jerking c110bpm party rap about girls, girls, girls (inst/edit flip).

THE ARABIAN PRINCE: 'It Ain't Tough' (US Rasputin RP 10005) Breathily rasped fast jittery c132bpm electro answer to the Egyptian Lover (inst flip).

RONNIE HUDSON & THE STREET PEOPLE: 'Going Down' (US Street People Record Co 12" SP300) Vocodered staccato jittery c105bpm scratcher (inst flip), quite heavy.

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Don Henley shakes a fist at Ronnie Reagan, nukes and Spandau while pottering round his garden. Fertiliser: Robin Smith

BARN IN THE USA

WHEN HE'S not watching the wife, Don Henley Of Spandau is working in the garden. Don Henley does nothing better than tending his vegetable patch. "I like gardening," he says. "It's not a very hot thing for a given personality to do, but I love potting up the plants."

"Gardening has to be healthy. We have a lot of gardens. We used to have the best tennis courts and tennis courts. But we have been good for 100 years. It's a very peaceful business."

"What you do need to do in the morning is to get up and go to the garden. It's a very peaceful business. It's a very peaceful business."

Don Henley has been around for nearly

40 years and supports a number of agricultural organisations and conservation groups. Some of the royalties from 'A Month Of Sundays', the 50th of his single, will be going to help impoverished farmers.

"I'm very anti-Reagan," Don explains. "His policies favour the big American farming companies and the smaller farmers, the real backbone of America, are beginning to suffer. A lot of them are having to sell up because they can't manage anymore."

"I feel satisfied that my generation voted Reagan into power. The ideas we thought for and thought about in the States and early Spandau seem to have been lost somewhere."

The old Don's been around a fair number of years. He used to be in huge-group tie shops and he talks of re-writing many of

their hits, including 'Don Henley' (1974), 'The First Love' and 'Woman In Love'. Don says that the Eagles left up after three years simply because all the members wanted to be in separate directions.

"I was happy to strike up on my own. I find that sometimes my own songs have been very rewarding. A lot of it comes out of me and the other guys in which we're going."

"We can put a man in the house, or even plant a billion-dollar tree, a billion-dollar but does all the things and everything really benefit ordinary people? There's just too much greed and exploitation. There's a good thing but it's not enough anymore."

PUTTING HIS money into what he would call Don Henley's (1974) and 100,000 dollars a year in conservation and preservation.

"On a group support in Florida for The American Farm. It's a movement for freedom. At the moment there's a religious fanatic which is growing in America. It wants to Christianise the whole country and Reagan got about 20 per cent of his votes out of it."

"It's a very powerful organisation with thousands of dollars behind it. It wants to stamp out liberalism. It wants to be successful in getting Don's Theory of Evolution banned in schools."

"America was started as a country that gave freedom for everybody and it should continue that way."

Amen to that. A lot of Don's ideas will be found in the songs on his album, 'Building The Perfect Beast'.

"The Eagles were one of the first bands to get interested in the anti-nuclear movement and I'm still contributing the music," says Don. "It seems that we got stuck in pushing the button about nuclear power which could be a very big war in some years and massively pollute it. When is this war going to end?"

IF THE world does survive, Don will be surviving. He hopes to come to Britain some day, future and he's getting a good laugh.

"I'm glad the Americans are moving to invade your charts. It's good for all the world stuff you've been trying to get out there," he laughs.

"I don't like much of the new music. I don't like Spandau. There's not much to it and I don't think they will get much and I don't think their songs have very much to it."

For me, the situation is a very good one. Words are very important. The kind of quality seems to be fading away. It's been really bad for the video age.

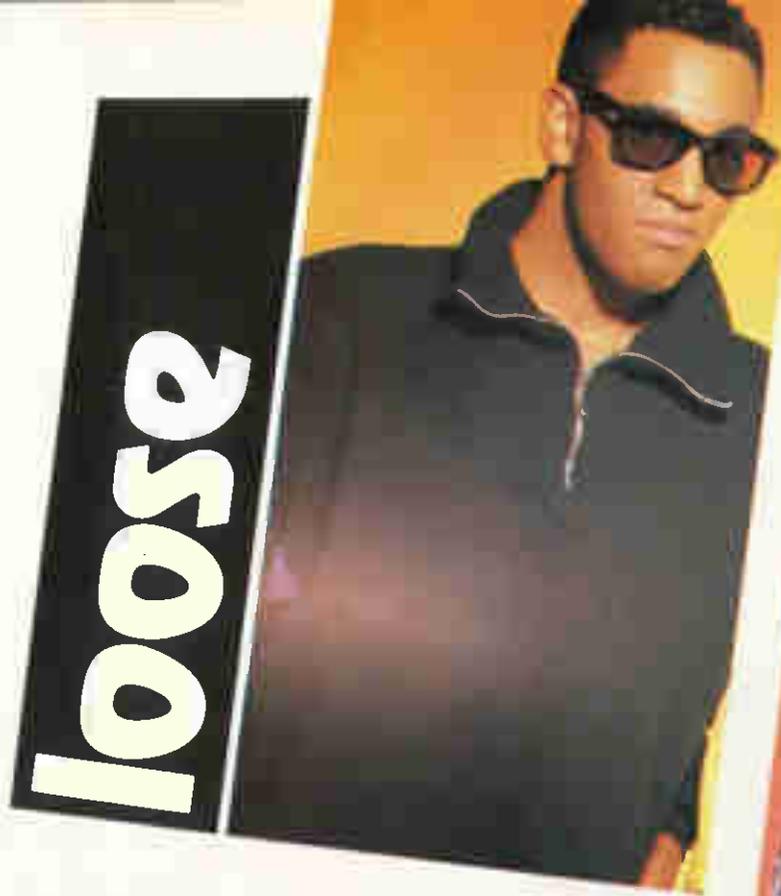
"I don't think I'll be too hard on bands like Spandau. I've enjoyed some of their music. I don't like it in my time and I don't like it in my time."

An old campaigner, Don's been around a long time. He started by playing at the rock diva in his early days.

"I played at the time and I don't know what else. I was in a band, I was in a band getting better and I guess I used to have a lot of cigarette money when I was in the band that it gave me some of the money. I was in the band that it still has today."

"In those days you had to watch what you went to eat. You had to watch what you ate. Some guys would eat a lot of food and kick you in the face. It had to be tough to survive. I hope it's easier now."

Thank you, Don, and may your money always be big and green.



LOOSE



TALK

From downtown Croydon to uptown Philadelphia: Loose Ends star in a heart warming crumbs-to-charts story. Screenplay: Paul Sexton

HALLELUJAH. IT'S happened. Loose Ends have finally tied up a hit, and even if they did have to go from Croydon to Philadelphia to get it, a little celebratory jig is in order for Jane, Carl and Steve.

That recent movie 'The Philadelphia Experiment' might have been Loose Ends' life story because it took not one but two Virgin Atlantic jobs with producer Nick Martinelli to turn kind critiques into pound signs. 'Hangin' On A String (Contemplating)' is a tasty bite from the full fruits of that second experiment, their second LP 'So Where Are You'.

The five-star Philly treatment is all a far cry from the last time your reporter tracked down Loose Ends. Heck, they weren't even called that back then, the handle was still Loose End.

No, before they went plural we met in a studio in downtown Croydon, two or more years back. Typical. I get the trip to Croydon, they get the trip to Philadelphia. *Twice*. And the lady with the honey voice, Jane Eugene, says they got some funny looks there.

"We were staying in the plushiest part of Philadelphia," she recalls. "The neighbours were well shocked when they saw these three young black people moving in and they weren't coming to clean the building."

This latest trip lasted nine weeks, from the end of September to the end of November. "It was earlier in the year than our first trip in '83," says Steve Nichol. "It was much better, it was not fun coming back that time and getting tied down with Christmas shopping straight away."

Back in Philly, the consensus seems to be that if you're black, you're poor and/or . . . up to no good. Jane, Steve and Carl's neighbours weren't the only ones who had trouble coming to terms with the three hipsters getting the VIP routine. The local law took quite an interest in the Ends as well.

"We had a very expensive car," explains Carl McIntosh. "There was this group in the city that came into conflict with the police, they were called the Movement, or just Move or Move People for short. These people had dreadlocks, and they were pretty poor, it's kind of hard to explain."

"A bit like gypsies, but with locks," Jane adds. "Yeah. Anyway they had taken over this house, and the police came to get them out one night — and shot them. They claimed that one of their own men had been shot."

"And because they had locks, since the night of that siege anyone with locks was likely for police



harassment. Everywhere I went, if the police were around they definitely looked twice, and they kept stopping me in the car, and pulling us up on the slightest things in the highway code or whatever."

STEVE REFERS to the trip in glowing terms — "I don't think we'll ever have another holiday like that one again" — and before the Virgin boys come round to demand their expenses back, he adds: "Nicky, our producer, don't take no shit — you're in there to work. I mean we really worked our asses off this time. Last time we had a lot of American musicians helping us," (on the sessions that produced the debut album 'A Little Spice') "but not on this one, Carl's playing about four instruments on this one."

"It was like being at school, like having to write out all the kids' names for the register. Nicky's attitude is if you're not cutting it, go home."

All three speak of 33-year-old Martinelli, the master of many a fine Philly dance tune, in the warmest of tones. "Just from the way he lights his cigarette, you can tell whether he's pissed off or pleased with you," says Steve, and Jane adds: "He believes in each individual in the group, and he takes time to talk to you."

Steve again: "He's got so much clout in the business, but he's so modest, he won't show it. We've become so close to him, it's almost tears when we leave now."

What's in the can on 'So Where Are You'? Well, apart from a whole mess of smooth band compositions, there's a cover of Dexter Wansel's 'The Sweetest Pain', done not just with Dexter's approval but in his presence. "It's just one of my favourite songs," says Jane, "and one of the most difficult to cut because I was still in awe of the original. It was really nice that Dexter approved of it." Carl adds: "His own words were that Jane had sung that song the best. That's something for Terri Wells to think about."

The other cover version on the album is . . . no, OK guys, I keep my promise. They don't want you to know what it is until the sleeve of the LP's firmly in your paws but let's just say it's a pretty unlikely song for an r'n'b posse to tackle. Soul of discretion, me.

Now even with a taskmaster like Martinelli on hand, the group still had time to check some local gigs. "We went to see the Jacksons," says Steve. "It was good, but I must admit it was like the Michael Jackson show. Nicky bought us tickets, he didn't even want to go, he doesn't like gigs."

STEVE AND Carl are keen to keep up their profile as freelance producers outside the Loose Ends framework — they've just been producing Five Star and a new singer called Peter Roga, a former dancer at the group's PAs. In fact, their contacts here and over the water lead to all sorts of possibilities, like working with Harold Melvin and the Blue Notes on the '83 trip, and: "Eugene Wilde nearly ended up being on the new album," Steve says. "We'd worked out this really beautiful three-part harmony, and rehearsed it before we went into the studio, but Nicky said it was too sweet."

"I suppose that's what a producer should be for," Jane muses. "You've got to have someone outside the group who can make decisions, and you have to respect his judgement."

So now it's full steam ahead for Loose Ends pop stars . . . but wasn't it a bit odd having plush hotels and big cars lavished on you, then coming back home and being distinctly unfamous? "Yeah, I agree with you," says Steve. "Going to the States, then coming back here, going to parties with Jon Moss and everything and still not having a hit. It is strange."

Not any more, though. Loose Ends' next airfare to Philly should be coming directly out of record sales.

PHIL COLLINS

● ROYAL ALBERT HALL, LONDON

THERE'S NO escape from Phil Fever. It's brought on by a little chap in a crumpled suit who makes you sweat for over two hours.

It seems there's no stopping the Phil Collins bandwagon — even at the Albert Hall, a venue usually more difficult to crack open than Mike Pilgrim's wallet.

Sensibly, Phil played it right across the board with songs from every album filling the red velvet cavern with rhythm, laughter and tears. Phil's band wobbled and moved as beautifully as Samantha Fox running for a bus. And even though they're the oddest looking bunch ever assembled, the chemistry flowed like water.

'Sussudio' fingered everybody in the most wonderful places and was equalled only by the wholesome power of 'Inside Out' (which has surely got to be the next single) and 'Only You Know', surfacing faster than a Polaris missile on red alert.

'In The Air Tonight' is still an exciting classic. It's worn well despite the years, especially with the new improved all engulfing thunderstorm of drums that virtually lifted you off your seat, threatening to tear those little hairs off the back of your neck.

And then Collins settled himself down on his lonely stool for 'If Leaving Me Is Easy' — faultless and straight from the heart.

Extravagant praise for an equally extravagant show. Collins cares. It's really as simple as that.

■ ROBIN SMITH



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PHOTOGRAPHY: JOE SHUTTER

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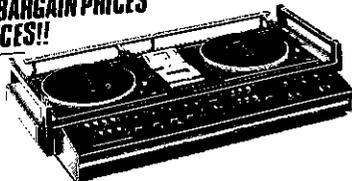
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NORWICH RECORD Fair — Saturday 2nd March — Castle Hotel, City Centre, — 9.30am-4.30pm
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UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending March 2, 1985



PHIL COLLINS: Sharp dressed man

	THIS WEEK	LAST WEEK	WEEKS ON CHART	ALBUM
1	1	1	1	NO JACKET REQUIRED, Phil Collins, Virgin V2345 □
2	2	38	2	BORN IN THE USA, Bruce Springsteen, CBS ☆
3	1	2	1	MEAT IS MURDER, Smiths, Rough Trade □
4	3	16	4	ALF, Alison Moyet, CBS ☆
5	9	6	5	HITS OUT OF HELL, Meat Loaf, Epic □
6	10	16	6	MAKE IT BIG, Wham!, Epic ☆
7	—	1	—	RECKLESS, Bryan Adams, A&M AMA5013
8	4	32	8	DIAMOND LIFE, Sade, Epic ☆
9	13	35	9	ELIMINATOR, ZZ Top, Warner Bros ☆
10	12	7	10	CHESS, Various, RCA □
11	5	11	11	AGENT PROVOCATEUR, Foreigner, Atlantic □
12	8	4	12	STEPS IN TIME, King, CBS □
13	6	20	13	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit □
14	7	8	14	THE BARBARA DICKSON SONGBOOK, Barbara Dickson, K-Tel □
15	—	1	—	THE FIRM, Firm, Atlantic 7812391
16	17	13	16	THE 12' ALBUM, Howard Jones, WEA □
17	20	15	17	HATFUL OF HOLLOW, Smiths, Rough Trade □
18	11	10	18	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar □
19	22	14	19	THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA ☆
20	19	36	20	PRIVATE DANCER, Tina Turner, Capitol ☆
21	28	33	21	PURPLE RAIN, Prince And The Revolution, Warner Bros □
22	14	6	22	20/20, George Benson, Warner Bros □
23	15	17	23	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ☆
24	16	17	24	THE COLLECTION, Ultravox, Chrysalis ☆
25	18	3	25	SECRET SECRETS, Joan Armatrading, A&M
26	21	2	26	THE BAD AND LOWDOWN WORLD OF THE . . . , Kane Gang, Kitchenware
27	24	13	27	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ☆
28	31	6	28	17, Chicago, Full Moon □
29	30	2	29	NIGHTSHIFT, Commodores, Motown
30	23	71	30	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
31	33	15	31	ARENA, Duran Duran, EMI ☆
32	34	3	32	BEVERLY HILLS COP, Original Soundtrack, MCA
33	39	7	33	FACE VALUE, Phil Collins, Virgin ☆
34	36	66	34	UNDER A BLOOD RED SKY, U2, Island ☆
35	25	84	35	NO PARLEZ, Paul Young, CBS ☆
36	29	7	36	WHO'S AFRAID OF THE ART OF NOISE, Art Of Noise, ZTT
37	44	15	37	LIKE A VIRGIN, Madonna, Sire □
38	27	3	38	PERHAPS, Associates, WEA
39	—	1	—	MODERN LOVE, Various, K-Tel NE1286 □
40	38	5	40	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Gof Discs □
41	26	20	41	CINEMA, Elaine Paige, K/Tel ☆
42	32	21	42	THE UNFORGETTABLE FIRE, U2, Island ☆
43	60	41	43	FANTASTIC, Wham! Innervision ☆
44	37	7	44	1999, Prince, Warner Bros □
45	62	8	45	BREAKDANCE 2 — ELECTRIC BOOGALOO, Original Soundtrack, Polydor
46	41	5	46	STAGES, Elaine Paige, K-Tel ☆
47	42	3	47	SOLID, Ashford And Simpson, Capitol
48	48	3	48	CENTREFIELD, John Fogerty, Warner Bros
49	56	5	49	STOP MAKING SENSE, Talking Heads, EMI
50	46	6	50	SUDDENLY, Billy Ocean, Jive
51	40	2	51	VULTURE CULTURE, Alan Parsons Project, Arista
52	63	13	52	GHOSTBUSTERS, Original Soundtrack, Arista □
53	51	14	53	THE RIDDLE, Nik Kershaw, MCA ☆
54	53	42	54	LEGEND, Bob Marley And The Wailers, Island ☆
55	54	116	55	THRILLER, Michael Jackson, Epic ☆
56	47	2	56	VU, Velvet Underground, Polydor
57	43	35	57	PARADE, Spandau Ballet, Chrysalis ☆
58	50	19	58	STEELTOWN, Big Country, Mercury □
59	61	2	59	HUMAN RACING, Nik Kershaw, MCA ☆
60	57	4	60	BREWING UP WITH BILLY BRAGG, Billy Bragg, Gof Discs
61	—	1	—	AN INNOCENT MAN, Billy Joel, CBS CBS25554 ☆
62	67	86	62	QUEEN GREATEST HITS, Queen, EMI ☆
63	—	1	—	CASHMERE, Cashmere, Fourth & Broadway BRLP503
64	59	15	64	1984, Eurythmics, Virgin □
65	—	1	—	DANGEROUS MUSIC, Robin George, Bronze BRON554
66	66	13	66	PARTY PARTY, Black Lace, Telstar ☆
67	90	2	67	EUGENE WILDE, Eugene Wilde, Fourth & Broadway
68	75	16	68	GREATEST HITS, Shakin' Stevens, Epic ☆
69	52	6	69	TROPICO, Pat Benatar, Chrysalis
70	68	3	70	BORN TO RUN, Bruce Springsteen, CBS

71	82	6	71	THE RIVER, Bruce Springsteen, CBS ☆
72	45	4	72	A SENSE OF WONDER, Van Morrison, Mercury
73	70	4	73	HUMAN'S LIB, Howard Jones, WEA ☆
74	74	319	74	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
75	73	3	75	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
76	58	44	76	BREAKOUT, Pointer Sisters, Planet □
77	80	9	77	THE CROSSING, Big Country, Mercury ☆
78	72	52	78	THE WORKS, Queen, EMI ☆
79	71	20	79	I FEEL FOR YOU, Chaka Khan, Warner Bros □
80	49	18	80	GIVE MY REGARD TO BROAD STREET, Paul McCartney, Parlophone ☆
81	—	1	81	NOW THAT'S WHAT I CALL MUSIC 3, Various, EMI/Virgin NOW3 ☆
82	87	2	82	LIVE, Shakatak, Polydor
83	88	3	83	VARIOUS POSITIONS, Leonard Cohen, CBS
84	81	14	84	TWELVE GOLD BARS VOL 1 AND 2, Status Quo, Vertigo □
85	35	3	85	ALWAYS & FOREVER — THE COLLECTION, Various, Impression □
86	—	1	86	INTO THE GAP, Thompson Twins, Arista 205971 ☆
87	91	17	87	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA □
88	65	11	88	ALCHEMY, Dire Straits, Vertigo ☆
89	64	2	89	BEYOND THE ASTRAL SKIES, Uli Jon Roth and Electric Sun, EMI
90	78	10	90	LOVE HURTS, Everly Brothers, K-Tel □
91	—	1	91	CRAZY FROM THE HEAT, David Lee Roth, Warner Bros 9252221
92	77	2	92	SECRETS, Wilton Felder, MCA
93	69	15	93	THE MUSIC OF LOVE, Richard Clayderman, Delphine □
94	—	1	94	ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA PL84858
95	96	2	95	ALL FOR A SONG, Barbara Dickson, Epic ☆
96	93	12	96	EMERGENCY, Kool And The Gang, De-Lite □
97	89	3	97	DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen, CBS
98	86	2	98	WITHOUT YOUR LOVE, Dionne Warwick, Arista
99	84	3	99	BIG BAM BOOM, Daryl Hall and John Oates, RCA
100	76	3	100	STARGAZERS, Various, Kasino

Compiled by Gallup
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Music Video

1	2	THE VIDEO, Wham!, CBS/Fox
2	1	FEED THE WORLD COMPILATION, Video Aid, Virgin
3	4	PRIVATE DANCER, Tina Turner, PMI
4	5	THE SONG REMAINS THE SAME, Led Zeppelin, WHV
5	3	HITS OUT OF HELL, Meat Loaf, CBS/Fox
6	6	THE COLLECTION, Ultravox, Palace/PVG
7	7	DO THEY KNOW IT'S XMAS, Band Aid, Polygram
8	—	MADONNA, Warner Music
9	8	VIDEO REWIND, the Rolling Stones, Vestron/PVG
10	12	"UNDER A BLOOD RED SKY", LIVE AT REDROCK, U2, Virgin/PVG
11	17	WE'RE ALL DEVO, Devo, Virgin/PVG
12	—	SYNCHRONICITY, CONCERT, The Police, A&M/PVG
13	10	SING BLUE SILVER, Duran Duran, PMI
14	—	LLOYD COLE AND THE COMMOTIONS, Polygram
15	3	PICTURES ON MY WALL, Echo And The Bunnymen, Warner Music
16	18	MAKING OF THRILLER, Michael Jackson, Vestron/PVG
17	—	WE WILL ROCK YOU, Queen, Peppermint/Guild
18	11	ELECTRIC DREAMS — THE VIDEO SOUNDTRACK, Virgin/PVG
19	—	ALCHEMY LIVE, Dire Straits, Polygram
20	14	NOW THAT'S WHAT I CALL MUSIC VIDEO 4, PMI/Virgin

Compiled by Video Week

NEXT WEEK

TINA TURNER ● GARY NUMAN
DEAD OR ALIVE

UK Singles

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending March 2, 1985

	THIS WEEK	LAST WEEK	WEEKS ON CHART
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1	1	9	I KNOW HIM SO WELL, Elaine Paige and Barbara Dickson, RCA ○
2	5	14	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic ○
3	2	8	LOVE AND PRIDE, King, CBS □
4	3	9	SOLID, Ashford and Simpson, Capitol
5	4	8	DANCING IN THE DARK, Bruce Springsteen, CBS
6	9	6	NIGHTSHIFT, Commodores, Motown
7	6	4	THINGS CAN ONLY GET BETTER, Howard Jones, WEA
8	7	7	A NEW ENGLAND, Kirsty MacColl, Stiff
9	27	2	LET'S GO CRAZY, Prince And The Revolution, Warner Bros
10	8	15	CLOSE (TO THE EDIT), Art Of Noise, ZTT/Island
11	11	8	RUN TO YOU, Bryan Adams, A&M
12	13	6	THINKING OF YOU, Colour Field, Chrysalis
13	22	4	THE BOYS OF SUMMER, Oon Henley, Geffen
14	14	6	YOU'RE THE INSPIRATION, Chicago, Full Moon
15	10	7	LITTLE RED CORVETTE/1999, Prince, Warner Bros ○
16	19	5	LOVE LIKE BLOOD, Killing Joke, EG
17	20	4	CHANGE YOUR MIND, Sharpe and Numan, Polydor
18	16	7	LOVERBOY, Billy Ocean, Jive
19	30	2	SHAFT, Eddy And The Soul Band, Club
20	15	10	ATMOSPHERE, Russ Abbott, Spirit
21	12	13	I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic □
22	—	1	KISS ME, Stephen Tin Tin Duffy, 10 Records TIN2
23	17	4	THIS IS NOT AMERICA, David Bowie and Pat Metheny Group, EMI America
24	—	1	MATERIAL GIRL, Madonna, SIRE W9083
25	18	6	SUSSUDIO, Phil Collins, Virgin
26	42	2	LEGS, ZZ Top, Warner Bros
27	21	7	THIS HOUSE, Big Sound Authority, MCA
28	24	4	HOW SOON IS NOW?, Smiths, Rough Trade
29	23	14	SHOUT, Tears For Fears, Mercury ○
30	—	1	BREAKING UP MY HEART, Shakin' Stevens, Epic A6072
31	35	28	GHOSTBUSTERS, Ray Parker Jr, Arista □
32	28	4	MISLED, Kool And The Gang, Oe-lite
33	41	4	METHOD OF MODERN LOVE, Daryl Hall and John Oates, RCA
34	67	2	THE LAST KISS, David Cassidy, Arista
35	39	3	JUST ANOTHER NIGHT, Mick Jagger, CBS
36	43	5	WHO COMES TO BOOGIE, Little Benny And The Masters, Bluebird/10
37	26	8	WE BELONG, Pat Benatar, Chrysalis
38	31	16	LIKE A VIRGIN, Madonna, Sire □
39	44	3	DO WHAT YOU DO, Jermaine Jackson, Arista
40	25	16	SINCE YESTERDAY, Strawberry Switchblade, Korova
41	29	7	20/20, George Benson, Warner Bros
42	46	2	HANGIN' ON A STRING, Loose Ends, Virgin
43	34	5	PERSONALITY, Eugene Wilde, Fourth & Broadway
44	68	2	WE CLOSE OUR EYES, Go West, Chrysalis CHS2850
45	45	4	TAINTED LOVE, Soft Cell, Some Bizzare □
46	51	2	FALLING ANGELS RIDING, David Essex, Mercury
47	70	2	MR TELEPHONE MAN, New Edition, MCA
48	—	1	ABSOLUTE REALITY, Alarm, IRS ALARM1
49	32	7	CAN I, Cashmere, Fourth & Broadway
50	73	7	WORLD DESTRUCTION, Time Zone, Celluloid
51	38	12	EVERYTHING SHE WANTS/LAST CHRISTMAS, Wham!, Epic ☆
52	—	1	NEVER UNDERSTAND, Jesus And Mary Chain, blanco y negro NEG 8



STEPHEN 'TIN TIN' DUFFY: Kissing to be clever; TINA TURNER: Singing about the rain



53	49	4	DO YOU REALLY (WANT MY LOVE), Junior, London
54	48	3	LET ME OWN EASY, Stranglers, Epic
55	36	10	FRIENDS, Amii Stewart, RCA
56	75	2	THE BELLE OF ST MARK, Sheila E, Warner Bros
57	37	12	DO THEY KNOW IT'S CHRISTMAS?, Band Aid, Feed The World, Mercury ☆
58	69	2	MOVE CLOSER, Phyllis Nelson, Carrere
59	50	2	YOU SHOULD HAVE KNOWN BETTER, TC Curtis, Virgin
60	33	8	YAH MO B THERE, James Ingram/Michael McDonald, Qwest
61	56	2	I'M SO HAPPY, Julia And Co, London/Next
62	54	4	MUTANTS IN MEGA CITY ONE, Fink Brothers, Zarjazz
63	—	1	BREAKING HEARTS, Elton John, Rocket
64	58	3	RELAX, Frankie Goes To Hollywood, ZTT ☆
65	71	4	SEX OVER THE PHONE, Village People, Record Shack
66	—	1	THE HEAT IS ON, Glenn Frey, MCA
67	—	1	NO FOOL (FOR LOVE), Hazell Dean, PROTO ENA123
68	72	2	CALIFORNIA GIRLS, David Lee Roth, Warner Bros
69	66	2	OPERATOR, Midnight Star, Solar
70	40	15	THANK YOU MY LOVE, Imagination, R&B
71	59	4	LOVE AIN'T NO STRANGER, Whitesnake, Liberty
72	—	1	NO 1 RAT FAN, Roland Rat Superstar, Magnet
73	53	12	STEP OFF, Grandmaster Melle Mel, Sugarhill
74	—	1	I CAN'T STAND THE RAIN, Tina Turner, Capitol CL352
75	—	1	MORE THAN I CAN BEAR, Matt Bianco, WEA YZ34

THE NEXT 25

76	86	SUNSPOTS, Julian Cope, Mercury
77	98	BUSTIN' LOOSE, Chuck Brown And Soul Searchers, Source
78	57	SHAFT, Van Twist, Polydor
79	—	BACK IN STRIDE, Maze featuring Frankie Beverly, Capitol CL353
80	81	MOVIN' AND GROOVIN', Redds And The Boys, DETT/4th
81	88	JACOB'S LADDER, Monochrome Set, blanco y negro
82	47	HEART USER, Cliff Richard, EMI
83	76	RADIOACTIVE, Firm, Atlantic
84	63	I WILL STILL BE LOOKING UP TO YOU, Wilton Felder, MCA
85	85	ON THE AIR TONIGHT, Willy Finlayson, PRT
86	—	TEMPTATION, Joan Armatrading, A&M AM238
87	100	BELFAST, Barnbrack, Homespun
88	64	THE POWER OF LOVE, Frankie Goes To Hollywood, ZTT □
89	87	FETISH/SPOOKY, Vicious Pink, Parlophone
90	80	(I GUESS) IT MUST BE LOVE, Thelma Houston, MCA
91	96	THE OLD MAN DOWN THE ROAD, John Fogerty, Warner Bros
92	89	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
93	79	HEARTBEAT, Dazz Band, Motown
94	97	BUSTIN' LOOSE, DC Allstars, Streetwave
95	93	GIVE ME ONE REASON, Evelyn Champagne King, RCA
96	—	HERO TAKES A FALL, Bangles, CBS A4527
97	—	FREAKS COME OUT AT NIGHT EP, Whodini, Jive
98	—	IN THE SAND, I Level, Virgin VS718
99	—	DEMPSEY AND MAKEPEACE THEME, South Bank Orchestra, Sierra FED9
100	—	CAN'T FIGHT THIS FEELING, Reo Speedwagon, EPIC AF880

Compiled by Gallup

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

◀ ABSOLUTE REALITY, or the result of not drinking enough the night before - Alarming!



Chartfile

by Alan Jones

MID-WINTER break! Who're they kidding? My absence from this page was not, as you may fondly imagine, so that I could spend a fortnight on the piste. No, I was completely housebound, spending up to 18 hours a day on a project for one of the record industry's royalty organisations.

While my back was turned, **Elaine Paige** and **Barbara Dickson** became the first female duo to top the singles chart since **Althia & Donna** did so in 1978, with their (Elaine and Barbara's) recording of the **Tim Rice**, **Benny Andersson** and **Bjorn Ulvaeus** song 'I Know Him So Well'.

It's the tenth number one hit for Bjorn and Benny (the other nine were by **Abba**), and the second for Tim, precisely eight years after his first, 'Don't Cry For Me Argentina', written with erstwhile partner **Andrew Lloyd Webber**, and performed by **Julie Covington**.

'I Know Him So Well' is the third single taken from the 'Chess' album, following **Murray Head's**

'One Night In Bangkok' and Elaine Paige's 'Nobody's Side'. The latter failed to chart, but 'Bangkok' reached number 12 here in December and subsequently went to number one in Germany, Holland, Belgium and Switzerland.

Paige and Dickson are established members of the Andrew Lloyd Webber/Tim Rice musical industry. Barbara had a top 20 hit in 1977 with their 'Another Suitcase In Another Hall' (from 'Evita'), whilst Paige's biggest hit, 'Memory', was written by Lloyd Webber and **Trevor Nunn** for 'Cats'. Finally, at just five feet, Miss Paige is quite the smallest adult to reach the chart pinnacle since the embarrassing **Tina Charles** (over whom she towers by nearly an inch), a topper in 1976.

RIP Radio Jackie: Britain's oldest landbased pirate reluctantly closed down at 7.02pm on Monday, February 4, a month away from its 16th birthday after having its broadcasting equipment confiscated twice in three days.

Serving South West London from Worcester Park, Jackie won a place in the history books in the early Seventies, when Austin Mitchell MP played taped excerpts



LIONEL RICHIE: Transatlantic chart champ for 1984

THE TRANSATLANTIC HIT FACTOR

WHAT, YOU may ask, is the Transatlantic Hit Factor? Well, dear readers, it's a fiendish invention of mine, designed to establish the most popular acts in Britain and America in 1984.

The Transatlantic Hit Factor is established by cross-referencing the top artists' rankings for Britain, as they appear elsewhere in this week's issue, and similar American rankings computed by Billboard.

We're looking for the elite, so we can ruthlessly discard any act which failed to make the year end artist rankings for either singles or albums in Britain or America. So, immediately there's no Frankie, no Wham! and no Springsteen.

Having separated the wheat from the chaff, we're left with the 20 biggest acts of 1984; the outstanding artists whose talents have been recognised on both sides of the Atlantic. To determine their hit factor, we simply add together their UK and US singles and albums rankings for 1984. Here's how they lined up, and don't forget the lower the hit factor, the more successful the act.

	UKS	UKA	USS	USA	HIT FACTOR
1 Lionel Richie	8	1	1	1	11
2 Duran Duran	10	17	8	3	38
3 Culture Club	19	24	4	4	51
4 Billy Joel	34	7	7	13	61
5 Michael Jackson	36	2	33	2	73
6 Prince	25	43	3	5	76
7 Thompson Twins	12	9	20	40	81
8 Pointer Sisters	14	41	6	25	86
9 Eurythmics	41	19	18	14	92
10 Tina Turner	22	22	11	43	98
11 Elton John	35	23	13	39	110
11 Cyndi Lauper	15	72	2	21	110
13 Kool & The Gang	18	64	25	52	159
14 Spandau Ballet	27	20	52	69	168
15 ZZ Top	83	14	72	18	187
16 Paul McCartney	6	21	82	82	191
17 Van Halen	91	84	9	9	193
18 Big Country	61	27	95	42	225
19 David Bowie	96	16	78	36	226
20 Rod Stewart	80	59	35	86	260

KEY: UKS — UK Singles, UKA — UK Albums, USS — US Singles, USA — US Albums.

So, Lionel Richie is clear winner, and is hereby elected Transatlantic Chart Champ for 1984. Appropriately, half the acts are British, and the rest American.

of the station's output to his colleagues at the House of Commons. It was the first time a tape recording had been used in the House, and the only occasion on which the honourable ladies and gentlemen have ever been subjected to listening to pop music in the course of business. For the record, the last disc heard on Jackie was **Dusty Springfield's** 'Going Back'...

Bruce Springsteen's 'Born In The USA' finally moved to the top of the album charts a fortnight ago, 36 weeks after debuting at number two. That's not unique —

Mike Oldfield's 'Tubular Bells' only got to the top in its 63rd week of chart action, for starters — but it is unusual.

It's the first number one album of Springsteen's career, and replaces 'The River' (number two in 1980) as his top ranked album. Springsteen's other albums are 'Nebraska' (number 3, 1982), 'Darkness On The Edge Of Town' (number 16, 1978), 'Born To Run' (number 36, 1975) plus 'Greetings From Asbury Park NJ' (1973) and 'The Wild, The Innocent And The E Street Shuffle' (1974), thus far uncharted...

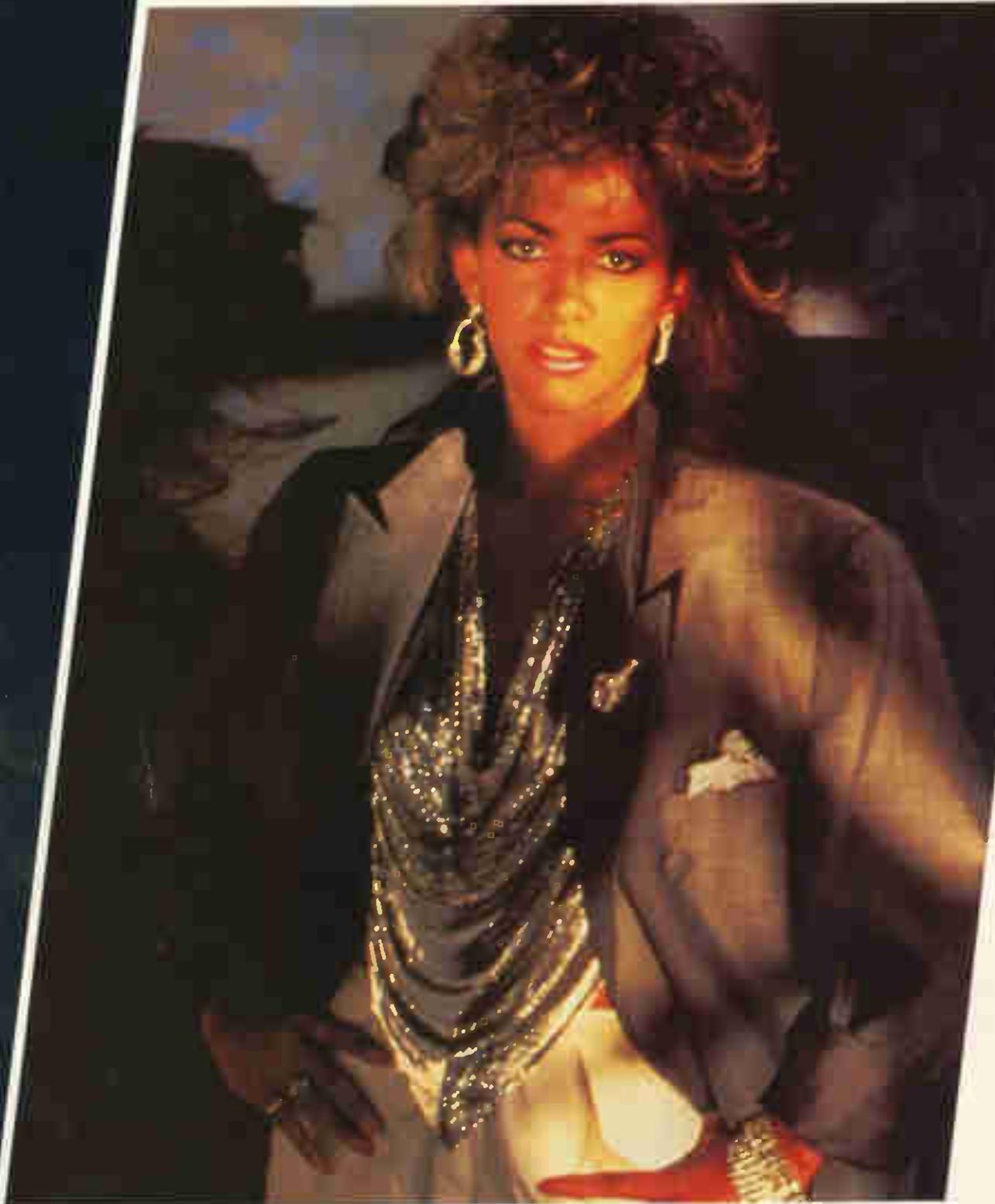
NON-ABBA HITS PENNED BY BENNY ANDERSSON AND BJORN ULVAEUS

	Highest position	Weeks in chart
Honey Honey — Sweet Dreams	20 Jul 74	10
Stars On 45, Volume 2 — Star Sound (co-authors Andersson, Eggermont, Duiser)	4 Jul 81	2
Time — Frida/B.A. Robertson	17 Dec 83	45
The Day Before You Came — Blancmange	21 Jul 84	22
One Night In Bangkok — Murray Head (co-author Rice)	10 Nov 84	12
I Know Him So Well — Elaine Paige & Barbara Dickson (co-author Rice)	5 Jan 85	1

* Indicates still on chart February 16, 1985.

NB: Andersson and Ulvaeus also wrote all 25 Abba hits, some in partnership with Stig Anderson.

SHEILA ESCOVEDO



● **SHEILA ESCOVEDO** is a talented and lucky woman. A demon latin percussionist, a sultry songstress and presently Prince's protagonist, she's the only female to have escaped from the lilac stable with more than her lingerie on.

Her latest 45 'The Belle Of St Mark' marries her dynamic, sensual style with the influence of the enigmatic midiget genius and should have little trouble achieving chart penetration; she also duets on his royal shorthouse's latest 12 inch 'Erotic City'. Sheila's having a mere two days off in LA 'resting' before resuming the purple megatour, which continues in America until the end of May.

How's it feeling? "It's hard work, but lots of fun," she explains, tiredly. "We're doing five, six shows a week, I'm exhausted, but we're making history here."

Hold your breath for a summer assault on Europe.

A trouper, and charitable too. Sheila was recently snapped in the front row of the US Band Aid session — a new face amongst old hands. Naturally, she gushed: "It was a great privilege to be there. When I walked in the room — oh my God, it was amazing, I've never experienced anything like that. I was scared being there — those are gods to me, some of those guys. They played the track and all of a sudden we felt as one, we all got chilled by it, by the power."

And so, Sheila, tired but happy, will be carrying on around the globe with her fairytale Prince. Does she plan on branching out when it's all over, rather like screen heroine Apollonia?

"This takes up all my time at the moment," she reveals, "but I'd like to get into acting soon. I've had a couple of movies offered. I want to produce other acts, too. It's a matter of making the time." E — she never stops.

BETTY PAGE ■