

WHAM! CONQUER CHINA

record

m i r r o r

MAY 11, 1985 45p

APOCALYPSO NOW

PAUL HARDCASTLE'S BATTLEFRONT BE-BOP

NEW MODEL ARMY + EURYTHMICS + PROPAGANDA +
FRANKIE + MAZE + TOYAH + DEBARGE

● **BARBARA PENNINGTON'S**

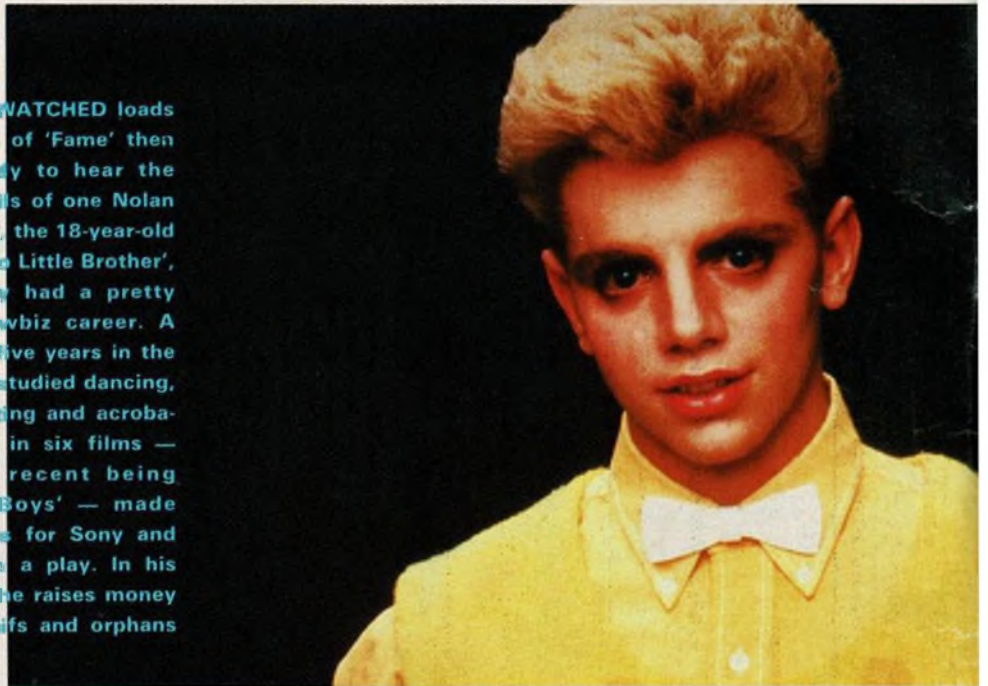
got something she wants to tell us. No, nothing to do with her current chart mission 'Fan The Flame', but another mission of



hers. "I've been on tour in South Africa," she reveals. "A lot of people said don't tell them about that, you'll get blackballed, but I think I've got to, what do you think? It changed my entire life. At first I said no, absolutely not, then I thought about it, and Stevie Wonder went, so I thought why not, it's my duty. We played to mixed audiences, that's the only way I'd do it."

'Fan The Flame' is Barbara's first pop chart entry in Britain and she's back with Ian Levine, but they've left his usual territory. "We just sat down and decided — the previous Hi-NRG stuff was just not my bag. 'Fan The Flame' is only 103 beats per minute!"

IF YOU'VE WATCHED loads of episodes of 'Fame' then you're ready to hear the career details of one Nolan Thomas. **NT**, the 18-year-old singer of 'Ye Little Brother', has already had a pretty hectic showbiz career. A veteran of five years in the 'biz he has studied dancing, singing, acting and acrobatics, acted in six films — the most recent being 'Catholic Boys' — made commercials for Sony and appeared in a play. In his spare time he raises money for lost waifs and orphans



HE'S HAD a rum old time has Winston Groovy. Like many JA stars his career is a veritable checkerboard of label changes, collaborations and big name credits. Winnie — real name Winston Tucker — began singing at the age of 10, came to England at 15 and joined a Birmingham based band the Ebonites. After six years slog, the Groovy one went onto record with legendary Ska man Laurel Aitken, legendary late Sixties reggae label Trojan and Mr Eddy Grant. And so it went, Winston's best shot being the UB40 covered 'Please Don't Make Me Cry' ... that is until his current single, a re-make of the Commodores' 'Nightshift', with the emphasis on Bob Marley as well as Jackie 'n' Marvin ...



SMARTEST SOUL

vocal of the moment — right up there with the contenders, anyway, a Memphis man called Phil Turner, one half of Skipworth & Turner's 'Thinking About Your Love' dance top tenner. "We've known each other about five years, and been together about two," Phil says of his teaming with Rodney Skipworth. "I actually started when I was very young as part of a four-man choreographed group, based on groups like the Four Tops and the Impressions. That was 6th grade up." When he made it to Syracuse, New York, Phil joined the group Sunrise and "we became aware of each other's talent." So to the nifty 45, co-produced by Patrick 'Tuch Me' Adams, and an album to follow.



● LET'S HEAR it for family affairs ... London's answer to DeBarge is Five Star, aka the Pearson family: Steadman (20), Doris (18), Lorraine (17), Deniece (16) and Delroy (a mere 14), who've been performing since they were doots. Their single 'All Fall Down' made a handsome entry in the charts and was produced by Nick 'Loose Ends' Martinelli, with a little help from the trio themselves. Lending a hand on their soon-come LP are the Limit and the legendary Richard A Hewson. Oh and Dad is Buster Pearson, who manages the clan and Tent, their own label. James Hamilton probably remembers him from Wilson Pickett's 1965 tour ...

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record



COMPILED BY
ROBIN SMITH

US FILM SURFACES

● **A NEW FILM** about those legendary surf heroes the Beach Boys, has its European premier in London on May 31. 'The Beach Boys An American Band' will be shown at 7.45pm at the Dominion Theatre, Tottenham Court Road.

Tickets for the show are available at £3 each from the Capital Radio foyer in Euston Tower opposite Warren Street Tube, or they are available from the Dominion Box Office.

The film was directed written and co-produced by Malcolm Leo whose credits include 'This Is Elvis'.

● **THE SOUNDTRACK** album for Francis Coppola's film 'The Cotton Club' is out this week. It features 16 tracks including 'Drop Me Off In Harlem', 'Creole Love Call' and 'The Mooche'.

'The Cotton Club' stars oversize gerbil Richard Gere and it is set in a sleazy nightclub in Harlem during the Twenties.

● **SIMPLE MINDS** are among the bands featured on the soundtrack album from the film 'The Breakfast Club' which opens here on June 7 after storming across the States. Wang Chung are also featured with 'Fire In The Twilight' and there are also tracks by Jesse Johnson and Karla Devito, whoever they are.



PLenty TO read about this week blossoms. OMD have cultivated a single, Dead Or Alive flower again with a series of dates, Donna Summer bursts forth with a new single and Lionel Richie has planted some tour rumour seeds. Fertilise your mind.



HUNK IN HEAVEN

■ **BRYAN ADAMS**, the man who wrestles brown bears before breakfast, releases his single 'Heaven' on May 13. A limited edition of the single will be available with a free single featuring 'Straight From The Heart' and 'You Want It You Got It'. The 12 inch single will feature a live version of 'Heaven' to git on down to.

● **THE STYLE COUNCIL** have cancelled their gig at the Shepton Mallet Showering Pavilion on May 11. Instead they'll be playing Sheffield City Hall on the same date. Tickets for this auspicious show are available now. Rock on.

● **GRANDMASTER MELLE MEL** and the Furious Five release their album 'Stepping Off' this week. The album features all of the band's chart hits, plus plenty more goodies. The album will sell for under a fiver.

● **HOT FROM** a tour of the States, including a private show in front of Ronald and Nancy Reagan at the White House, King Kurt have lined up a couple of dates at Oldham Oddies May 18, London Electric Ballroom June 6.

● **THE CULT** release a new single 'She Sells Sanctuary' on May 17. An extra track 'The Snake' is featured on the 12 inch. The chaps have added three dates to their previously announced tour, at Brighton Top Rank June 5, Guildford Civic Hall 6, East Anglia University 7.

LIVE AND IN LOVE

■ **OMD ARE** back with their single 'So In Love' on May 13. Not only is it available in the regular size, 'So In Love' also comes in seven inch doublepack and 12 inch formats.

'So In Love' is taken from their forthcoming album 'Crush' but the B-side 'Concrete' will be unavailable elsewhere. The 12 inch version features extended versions of both songs, while the double pack has a bonus record featuring Maria Galiane and a live version of 'White Trash'.

OMD will be playing a few live dates to warm themselves up for foreign parts and you can see them at Oxford Polytechnic June 8, Guildford Civic Hall 9, Warrington Spectrum Arena 10, Norwich East Anglia University 11, Chippenham Goldiggers 12, Loughborough University 13.

OMD look likely to be playing an anti racist festival with Culture Club in Wembley sometime during the summer, but nothing has been definitely confirmed.

An action packed OMD feature will be in next week's RECORD MIRROR.

■ **KENNY G** and Kashif have teamed up to release a single 'Love On The Rise' on May 17. The track will also be featured on Kenny's album 'Gravity' out on May 10. 'Love On The Rise' was recorded at Kashif's own studios.

● **THE SCORPIONS** have been added to the bill headlined by Deep Purple at Knebworth Park on June 22. It will be the Scorpions first British date for sometime and they should have an album 'Worldwide Lies' out soon.

Tickets priced £13 are available from Deep Purple Concert, PO Box 281, London N15 5LW. Make your cheques or postal orders payable to Deep Purple Concert and enclose an s.a.e. Tickets are also available from usual agents and they will also be available on the day.

More major acts will be announced soon.

icing

icing on the cake



the new 7" & 12"

cake

the



MORE LIVE THAN DEAD

■ **DEAD OR ALIVE** will be hitting the road in June for a tour. The short but undoubtedly wonderful series of dates start with Edinburgh Playhouse June 23 followed by Newcastle City Hall 24, Liverpool Royal Court 26, Manchester Apollo 28, Nottingham Royal Centre 29, Birmingham Odeon July 1, Bristol Hippodrome 2, Brighton Dome 5, Hammersmith Odeon 6.

Ticket prices are £5 and £4.50, except London where they will be £6 and £5.50. Watch out for Dead Or Alive's album 'Youthquake' making the shelves rumble in a shop near you.

ON THE WARPATH

● **THE REDSKINS** are putting on the war paint for a tour in June when their single 'Bring It Down (This Insane Thing)' will be out. Pop along to Newcastle Tiffanys June 12, Edinburgh Coasters 13, Blackburn King George's Hall 14, Leeds University 15, Leicester University 17, Birmingham Powerhouse 18, London Kilburn National Ballroom 19.

After the tour the chaps will be recording their debut album before heading for Europe.

● **THE LAUNCH** of Newcastle label BLOC will be celebrated at Newcastle Guildhall on Friday 17 May with a concert by four of the labels bands: Darkness And Jive, Alfresco's Picnic, The V Corporation and Patrick. Releases will follow shortly.

● **VICIOUS PINK** re-release their debut single 'CCCan't You See' on May 13. This version has been remixed by Bert Bevans and the 12-inch version features an extra track 'Blue (Love Mix)' a slow version of 'CCCan't You See'.



ARMY ON MANOEUVRES

● **HIT LIST** release their debut single 'Into The Fire' on May 13. It was produced by John Punter, best known for his work with Japan and Reflex.

● **VILLAGE PEOPLE** get off the phone at last for some dates. Wear something rugged or pretty for their shows at Luton Pink Elephant May 8, Gillingham Regency 9, Bournemouth Academy 10, London Heaven 11, London The Gardens 12, Southend Raines 13.

● **NEW MODEL ARMY**, the band who are unbelievably even more ugly than the Alarm, release their second album 'No Rest For The Wicked' on May 13. The album includes 11 stormtrooping songs, including an alternative mix of their single 'No Rest'.

The band will be playing an Anti Heroin Campaign gig at the University Of London in Malet Street WC1 on May 19. Tickets priced £3.50 are available from the University union and usual agents.

New Model Army have just confirmed their remaining dates and these are Exeter St Georges Hall May 17, Milton Keynes Woughton Centre 18, Stoke Kings Hall 20, Hull Tower Ballroom 21, Bristol Bier Kellar 22, Chelmsford Chancellor Hall 23.

● **WELL RED** release their debut single 'Limit Of Loving' on May 13. Well red is an old Jamaican street term describing happy feelings, something Mike Pilgrim feels whenever he leafs through his luncheon voucher collection.



OPEN THE CAKE TIN TIN

◀ **STEPHEN TIN TIN DUFFY** releases his single 'Icing On The Cake' this week. The single was arranged, written and produced by Stevie himself. Working Week's Julie Roberts and Jane Eugene from Loose Ends help out on backing vocals. The B-side is 'Broken Home'.

● **THE TREMENDOUSLY** popular Dire Straits release their album 'Brothers In Arms' on May 17. It's the band's first studio album since 'Love Over Gold' in 1982.

LASER

"WE WANT YOU"



The Village People are back in the UK & are presently touring the UK & Europe.

They'll be appearing along with the Laser Roadshow at the following venues:

Wed, May 8th — The Pink Elephant Nightclub, Luton, Beds.

Thursday, May 9th — The Regency Nightclub, Gillingham, Kent.

Monday, May 13th — Rain Disco Southend-on-Sea, Essex.

Tickets on sale now at the venues. Book now and have a great night out."

MCD presents

CHINA CRISIS

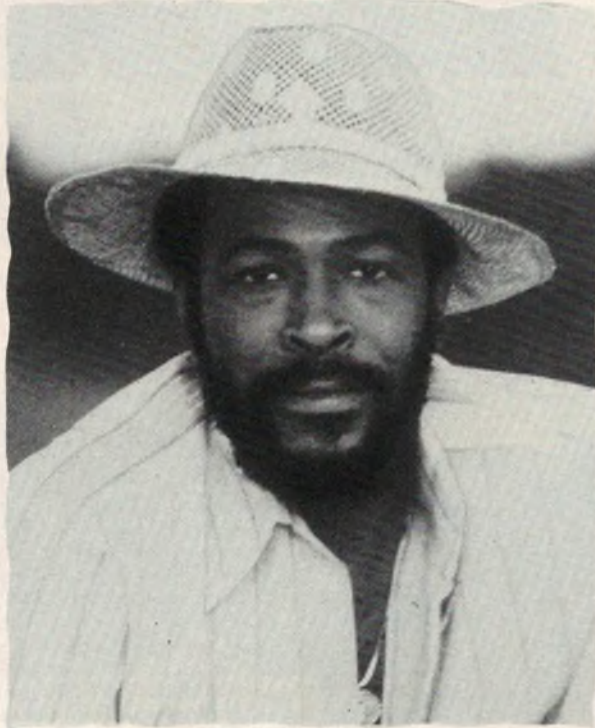
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CONTINUED

WHAT A SCORCHER

● **JASON AND THE SCORCHERS** burn some more rubber with a select string of dates. They'll be playing Camden Electric Ballroom May 14, Belfast Queens University 15, Dublin Stadium 16, Harlesden Mean Fiddler 17, Manchester International 18. The band will also be doing some more dates and these will be known soon.

● **THE WILD MEN OF WONGA**, a band with a spectacular name if nothing else, release their debut single 'Why Don't Pretty Girls Look At Me' on May 13. The band is fronted by actor and comedian Daniel Peacock who's appeared in numerous television adverts.

● **JOANNA GARDNER** releases her single 'Today's Your Lucky Day' on May 17. It was recorded with Harold Melvin. Joanna is 23 and hails from Philadelphia. Watch out for her album.



● **JOE WALSH** releases his album 'The Confessor' on May 17. The record has nine tracks including 'Broke My Leg' and 'Problems'.

● **WANKY... SORRY**, wacky Pookiesnacknburger, the band who have recently been starring in their own TV show play some dates this month. See them at Brighton Arts Festival May 9-11, London Shaw Theatre 14-18, Manchester Hacienda 22, Hull Spring Street Theatre 24, 25.

RICHIE RUMOURS

◀ **LIONEL RICHIE** looks likely to be playing British dates this year. Nothing has been confirmed yet, but it's thought that Lionel could be playing at least 10 nights at London's Wembley Arena plus shows around the country. Watch this space.

Lionel is recording an album at the moment which should be out in September.



ON THE BALL

NOT TO be outdone by Everton, Manchester United release their single 'We All Follow Man United' this week. The single features a bonus track 'Glory Glory Man United', which reached number 13 in the charts in 1983.



HAVE A GOOD LEER

YOUNG HIPSTER Thomas Leer releases his single 'No 1' this week. Tommy wrote the song himself and it's taken from his forthcoming album 'The Scale Of Ten'.

LIGHTENING FAST guitarist Gary Moore has teamed up with his old mate Phil Lynott and they release a single 'Out In The Fields' this week. The 12 inch version of the single will feature the old Thin Lizzy classic 'Still In Love With You'. Go West eat your hearts out.



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ALL THAT GLITTERS

■ AS PROMISED last week, here are Gary Glitter's re-scheduled tour dates. Liverpool Empire May 15, Hull City Hall 16, Hammersmith Odeon 17, Leicester De Montfort Hall 18, Manchester Apollo 19, Crawley Leisure Centre 24, Bristol Studio 26, Birmingham Odeon 27, Portsmouth Guildhall 28, Newcastle City Hall 29, Sheffield City Hall 30. Tickets for the original dates will be valid for the new shows.



EYES ON SUMMER

■ DELICIOUS DONNA SUMMER releases her single 'Eyes' on May 17. It's a remixed version of the song which appears on her current album 'Cats Without Claws'. The song was produced by Michael Omartian and remixed by old Jellybean himself.

The 12 inch version has an extended version of 'Eyes', plus 'It's Not The Way' and 'I'm Free'.

No news of any dates, but we can all pray.

FRIDAYS 'ECT' (C4, 5.30pm) features that dynamic duo Gary Moore and Phil Lynott. Spider will also be strutting their stuff. Recover by watching '6.20 Soul Train' (C4) with music from Life Signs, Edwin Starr and Dan Hartman.

SATURDAY'S 'Saturday Picture Show' (BBC 1) features David Cassidy, New Edition and the small but perfectly formed Toyah. She'll also be along for Kenny Everett's show later in the evening. '30 Years Of Rock' (Radio 1, 1pm) features the events, personalities and music of 1959 and 'In Concert' (Radio 1, 6.30pm) has Los Lobos.

MONDAY has 'Dub And Otherwise' (BBC 2, 10.15pm). It's the film of a concert recorded at Zinc Fence in Jamaica.

TUESDAY'S 'Gristle Test' features Rick Springfield and Jason And The Scorchers. Professional village idiot Andy Kershaw, will be wearing his revolting checked shirt and popping along to the Silk Cut Country Festival at Wembley Arena and there will also be film of Simple Minds from 1979.

WEDNESDAY'S 'Razzmatazz' features hunky Go West, Jesse Rae and Dan Hartman.

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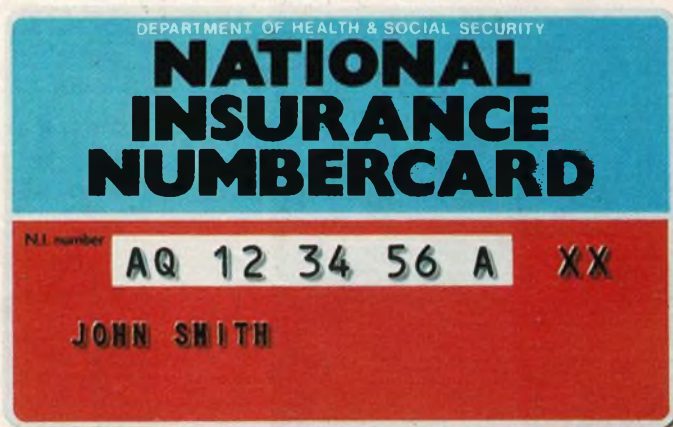
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Issued by the Department of Health
and Social Security.

As ambassadors of decadent Western pop, Wham! take their (cleaned-up) act to China... but can't resist baring their chests and flirting. Does talent triumph over taboo? Story and pictures: Jo Devon



GO EAST

"WE DEARLY wanted to play in China but never actually thought we would. We had asked our manager Simon Napier-Bell to try and fix it for us, but didn't ever dream he would be able to," says George Michael.

"The Chinese are not even allowed to buy Western records. Some Hong Kong singers released cover versions of my single 'Careless Whisper', which was released by a Chinese government record company, but that's the nearest the Chinese people have ever got to anything by Wham!

"We're obviously really pleased we finally made it. It's a fantastic coup for us."

George and Andy are not quite sure why they were chosen as the East's first top live Western pop band.

"Maybe our manager is more pushy than most," jokes George. "I think they felt we were wholesome and clean-cut. Some Chinese officials came to see us play in Japan so we had to clean up our act a bit. I think we came across that night as very nice boys!"

Nevertheless it took nine months of careful planning to see the deal through.

Just a decade ago all things Western were considered evil, decadent and unhealthy by the Chinese government, so when Chinese government officials requested videos of Wham! in action it presented problems.

"Obviously they wanted videos to see if the boys would be suitable for China," manager Simon Napier-Bell says. "That was a problem for us. So many of them contained steamy bedroom scenes which really epitomised a decadent Western way of life.

"Eventually I sent them a Top Of The Pops video of 'Freedom'. It was a straight, clean, live performance and freedom is a word that translates well in every language. I think that is what clinched our deal.

"Also very importantly where China is concerned the boys have never been involved in any kind of scandal. They don't take drugs and don't have a social or political message to convey. Their music is pop — pure and clean entertainment."

The first show at the Peking People's Gymnasium leaves the audience stunned and amazed. By the end of the concert Chinese couples are clapping and dancing — a sight that everyone would have thought impossible a few years ago.

"It was the hardest performance of my life," says George.

In spite of George's and Andrew's pleas to join in and clap the Chinese stay quiet at first. That's because their traditional rhythm is so different from ours and because they think Wham! are asking for applause before they have finished the show!

Says George: "It was all very quiet at first. You can't believe how relieved I was when we finally got some noise and reaction. And it was frustrating for us to see officials and politicians sitting at the front. They were hardly likely to be the most responsive audience and I think their presence was intimidating for the young kids there."

'We didn't want to come on too strong . . . This was a milestone in the history of pop and everything had to be sweet.'

AND SO south to Canton to Wham's second Chinese show and the finale of their worldwide tour. The response at Zongsham Memorial Hall is fantastic. The captive audience claps, cheers and whistles so that after two encores George is moved to tell the crowd: "Thank you China. This has been the best show of our worldwide tour."

Afterwards their new found fans talk about Wham's China show. "It is very different from the smoothness of Chinese music," says one. "It is open, exciting and romantic. I hope it will make Chinese people more open and romantic, too."

In fact the act was far more saucy than expected. In the land where young lovers are only permitted to hold hands, have to steal secret kisses, and sex before marriage is strictly forbidden, George sings and gyrates, displaying his bronzed bare chest and cuddling mini-skirted backing dancers Pepsi and Shirley.

Says George: "Young people in China are not encouraged to have idols or sexy pin-ups. In fact all sexuality is played down and people are persuaded to marry late.

"We were asked to edit our videos to remove the kissing and cuddling scenes. It was a shame but we had to agree. Besides I didn't think an overtly sexy show would be pop's proper introduction to China.



"We didn't want to come on too strong and cause problems for the future of pop here. This was a milestone in the history of pop and everything had to be sweet.

"I'm not embarrassed about using my body. It's a commodity after all," says George. "But there isn't a law against bare chests in China so I decided not to wear a shirt."

THE ONLY Western artist ever to have played live in China was Frenchman Jean Michel Jarre. Says George: "The Chinese had never seen anything like us before. But if they did get excited about a synthesiser player I'd guess we'd have to go down well too.

"Mind you if we had gone down only half as well as we did everywhere else we'd still have been more than pleased," added Andrew.

After two sell-out concerts and rapturous reception in Hong Kong to help finance their Chinese concert, the boys fly to Peking on Easter Friday. In strict defiance of Chinese laws where flirting is not allowed, George blows kisses to some young girls who are staring through the airport windows.

The highlight of both Chinese shows is 'Freedom'. Introducing the song, Andy says: "This has been a number one song in our home country. We hope, with your help, it will be a number one here some day too."

It's just the sort of song the country's leaders feel their young can hear without being corrupted by the loose sexual morals of the West.

THE WEEKEND before their departure Andrew Ridgeley got tabloid front page treatment for alleged party frolics.

In Hong Kong an expert on Chinese affairs says: "I wouldn't have been surprised if the tour had been cancelled even at that late stage. Chinese officials would not take kindly to a scandalous adventure of that kind."

Andrew is not to be deterred.

"All those stories about girls and me have no bearing on my career," he says. "Until they begin to have an effect I'll ignore them. I don't need to refute stories like that, but I won't substantiate them either."

Says George: "What Andy did was a normal healthy thing. It was a typical drunken night out on the town that everyone has now and again.

"I don't feel he endangered the tour. It may have been if he'd shown some abnormal behaviour, but the Chinese didn't appear to me to be worried about what he had done.

"I'll certainly not try and change him for the good of our career. If he can't control his emotions that's his affair and not mine.

"But I don't blame him for being angry. The problem for us both is that our every action is scrutinised and reported in the press. It is like having your whole life documented in the smallest detail for approval.

"Obviously the pressures do get me down at times. I'm the kind of person who values my privacy and I don't get much of that anymore."

Andrew and George plan now to take a six month break from recording and performing. But first they have to make sure the movie they made of their historic trip to China is just perfect.

George: "We had to capture our Chinese trip on film to convince ourselves it really happened. I'm flying to Los Angeles to edit that, but then we're going to take a break. We've been on the road for months and we're both worn out."



DUEL CONTROL



IT'S ALL change for Propaganda — the German band from the same ZTT stable as Frankie Goes To Hollywood, Art Of Noise and Anne Pigalle. After the monochromatic menace of last year's debut single 'The Nine Lives Of Dr Mabuse', they've returned with a dash of colour to upset all expectations with their new release 'Duel'.

The group — Ralf Dorper, Suzanne Freytag, Michael Mertens and Claudia Bruecken — are glad to stop people pigeonholing them as yet another German synthesiser/metalbashing band.

"A lot of people tried to put us into a corner after 'Dr Mabuse'," says Claudia Bruecken. "They saw that the single was inspired by the Fritz Lang film and assumed that we were very dark, very mysterious and very German. But we knew it would happen. This time we set out to be very over the top in our video with lots of colour. We wanted to make that contrast."

● SUZANNE and Ralf

Since the last single the group have dropped Andreas Thein and brought in Michael Mertens, a long time associate behind the scenes. But they haven't deviated from their plan of becoming a new Eighties version of Abba.

The group hail from Düsseldorf and formed two and a half years ago when Ralf Dorper asked Claudia and Suzanne, then performing in a fun group called Topolinos, to join in his adventure.

"In Topolinos we dressed up very glamorous and performed a short set of four songs.

We also did a lot of backing vocals for other groups," says Claudia.

"Right from the start the idea was to go to England to get a recording contract."

EVEN THOUGH the German record market is the third biggest in the northern hemisphere, after America and Japan, the industry is reluctant to invest in local bands, preferring to import their sounds from Britain and the USA.



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● NEW boy Michael

"The business won't take the risk in Germany," says Claudia. "Kraftwerk only made it because they did it on their own. The German charts are split between American music and mainstream 'Hitstars' music.

"After the war American music became the style. As a child I was made to feel ashamed of German music. My parents were into American music or jazz. It's developed from that culture problem to this position. It's still very difficult for German music to be accepted. All you get is Nena which is a copy of American music."

"But I think people are trying now and they should," says Suzanne. "In France the Minister Of Culture is pumping money to stop France from being swamped by American culture."

After Trevor Horn and Paul Morley heard their tapes, the group people have referred to as 'Abba in Hell' got the ZTT treatment. But

that has been a mixed blessing to them.

"When Frankie Goes To Hollywood had success with 'Relax', people were very positive about 'Dr Mabuse' and it helped being on ZTT. But it's a lot different now. They are putting us under a microscope and criticising us. But it was obvious that that would happen," says Claudia.

"There's a lot of jealousy involved with people outside ZTT and the company has built up a lot of enemies. But that's the way business life goes," she adds philosophically.

Claudia put her relationship with ZTT on a firmer footing last Valentine's Day when she married ZTT office-boy Paul Morley.

"We knew we had a special relationship a long time ago," says Claudia, "but it was his idea we marry on February 14. He's very funny, very straightforward and enthusiastic. He's not a bastard, as people have said."

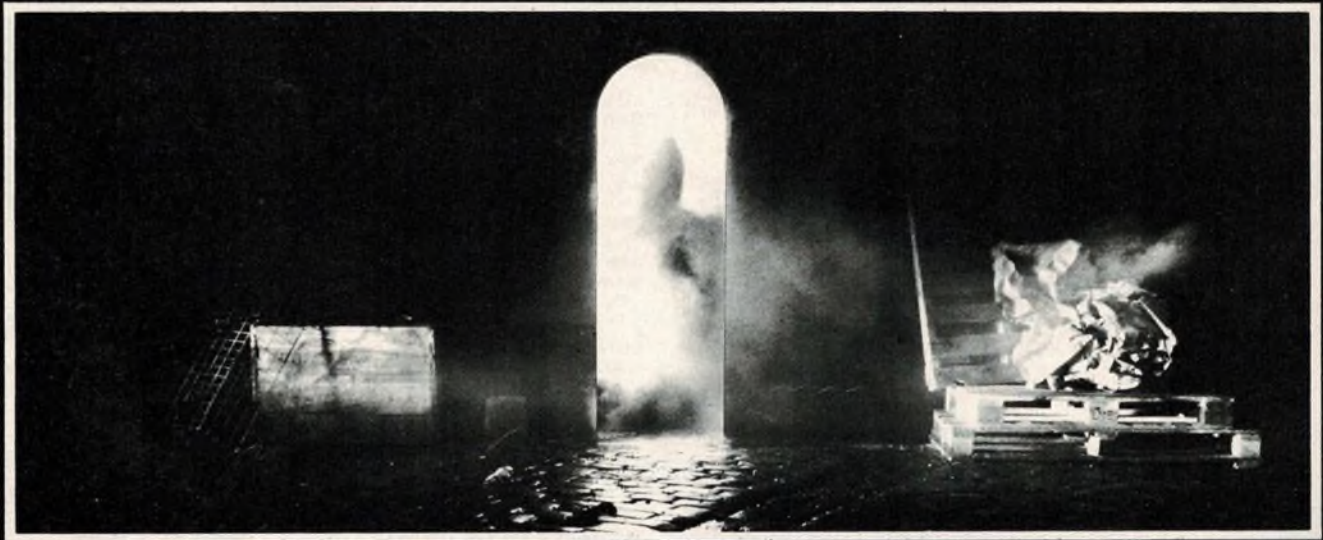


● CLAUDIA

After a long rest, Propaganda return with their quest to become the Devil's own Abba. Interview ● Mike Gardner

DUEL CONTROL

MORRISSEY MULLEN



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CODA RECORDS

CODA 15



reviewed by
mike gardner

SINGLE OF THE WEEK

WHITNEY HOUSTON 'Someone For Me' (Arista)

The daughter of sassy soulster Cissy Houston shows that she's inherited her mother's barnstorming voice. She's also got herself an excellent producer in Jermaine Jackson who gives her a powerful update to the Chic sound that kicks like the West Bromwich Albion defence.

THE GOOD

THE ADULT NET 'Incense And Peppermints' (Beggars Banquet) Summer's here, and as soon as you hear the sound of covers being dragged over rain-soaked cricket pitches, out come the psychedelic records. This bunch, to their credit, haven't disgraced themselves with this wonderful cover of the evergreen/purple/orange Strawberry Alarm Clock 'summer of love' classic. Now where is that joss stick?

JULES SHEAR 'Steady' (EMI-America) Co-written by Cyndi Lauper, Mr Shear of severely underrated Jules And The Polar Bears fame, produces a fine languid pop gem that has echoes of classic urban soul from the Sixties while retaining a smart line in Eighties suss. A tour-de-force.

NELLIE LUTCHER (with NAT 'KING' COLE) 'For You My Love' (Stateside) Now we're getting all jazzed with films like

'The Cotton Club' and next year's 'Absolute Beginners', you could do a lot worse than give your fullest attention to this fine piece of 1950 swing. The woman can't fail with a smokin' sax and the creamy voice of Nat 'King' Cole.

DURAN DURAN 'A View To A Kill' (Parlophone) Those expecting a load of old Thunderballs will be surprised at this grower. Simon Le Bond — licensed to thrill — does his Bryan Ferry/David Sylvian impersonation on the best Bond theme since Carly Simon's 'Nobody Does It Better'.

THE REST

JERMAINE JACKSON 'Dynamite' (Arista) This man always gets my vote for the 'Brave Performance Against Insurmountable Odds' award. While all his efforts are constantly downgraded in the shadow of li'l bro' Michael, he's clearly capable of knocking out what would be a stunner in any other person's career. This is a hyper-NRG shuffler that's better than anything on his brothers' 'Victory' LP.

SUPERTRAMP 'Cannonball' (A&M) In the past they've been, sometimes, unfairly maligned but here they prove their critics right with a fine example of finely-crafted boredom.

EVERTON 1985 'Here We Go' (Columbia) As a veteran of many a terrace sing-song, I've always considered this chant to be among the most moronic. The fact that Everton are one of the teams that failed to realise that this was supposed to be Tottenham Hotspur's year for league and cup glory only makes it hurt more.

WANG CHUNG 'Fire In The Twilight' (A&M) Another film soundtrack, this time from 'The Breakfast Club', but it's as memorable as the exact number of corn flakes you ate this morning.

STRAWBERRY SWITCHBLADE 'Who Knows What Love Is?' (Korova) More breathy goo from the Scots duo. It's pleasant but only for those who sigh when they see the Andrex puppy nuzzling that rabbit on the advert — not realising he's only licking him to see whether he prefers it roasted or braised.



NORMA LEWIS 'Tonight (Dancing With The Desperate)' (London) This has all the distinct aroma of a failed Eurovision entrant. It's the well-worn Sixties motif given a Euro-beat and a (yawn) 'modern' production. It's as old-fashioned as a stringless yo-yo and twice as useless.

BILLY OCEAN 'Suddenly' (Jive) It's the carbon copy kid again. After 'Billie J...', sorry, 'Caribbean Queen', he's back with Lionel Richie's 'Suddenly', whoops, Keith Diamond's 'Hello', I mean... you know, I trust the video will feature a beautiful blind woman who's proficient at sculpture, drama and dancing... or has that been done?

STEPHEN TIN TIN DUFFY 'Icing On The Cake' (10) 'Kiss Me' had all the charm and grace of a jam sandwich picnic on top of a wasp's nest and was twice as irritating. This is far less catchy and, despite some nice production touches, as substantial as the non-white bit of a Polo mint.

LOVE AND ROCKETS 'Ball Of Confusion' (Beggars Banquet) Ex-Bauhaus man Danny Ash's new team successfully mutilate the Temptations' sublime original and replace it with the sort of passion reserved for songs severely castrated for the opening dance routines on TV variety shows.

RUN DMC 'You Talk Too Much' (4th And Broadway) After the punch power of 'Rock Box', Run DMC fail to listen to their own sentiments and produce hip hop that's limper than Douglas Bader's walk.

WORKING WEEK 'Sweet Nothing' (Virgin) This comes on like a golden age Dusty Springfield epic but is then hampered by lyrics that have the effortless fit of an elephant in a mousetrap. The song was written for the BBC 2 documentary/drama on the art of the freebie — 'Lygmalion' — and the contrivance sticks out like a Ku Klux Klansman in Harlem.

YUKIHIRO TAKAHASHI 'Stranger Things Have Happened' (Cocteau) It's really sad to see the innovative ex-member of Yellow Magic Orchestra doing impersonations of David Sylvian and Simon Le Bon like he's in an audition for 'Spitting Image'.

WITCHFYNDE 'Conspiracy' (Mausoleum) A masterpiece of heavy metal cliché. It manages to start with "Deep in the night", then goes into an "Out in the streets" before the old one-two shuffle of "Evil on their minds, fire in their eyes"... and that's just the first two lines.

FIVE STAR 'All Fall Down' (Tent) A promising debut from this five member family soul group from London; it could give any American record a run for its money but it hasn't got the magic to rise above the mass.

RELEASE THE BATS 'Unacceptable Behaviour' (Belfry) A fair example of gothic doom boogie. What it lacks in finesse it makes up for in energy by this hardy bunch from Bolton.

RICHIE WEEKS AND CENTREFOLD 'Forbidden Fruit' (Streetwave) The old Kraftwerk 'Computer World' electro riff gets dusted off and given a nice human treatment on this sax-dominated languid soulburner.

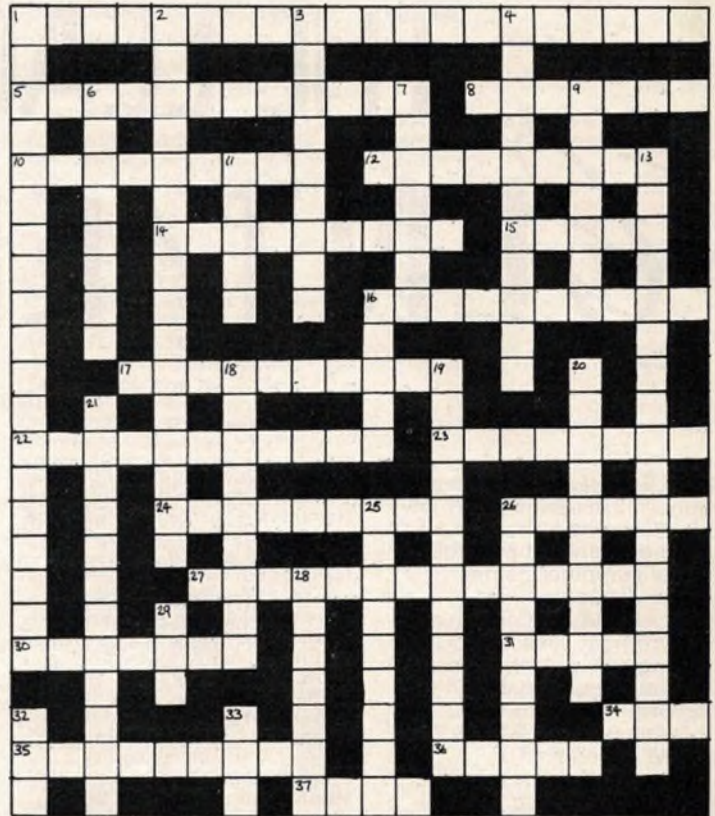
IN TUA NUA 'Somebody To Love' (Island) The Jefferson Airplane classic is given a lamentably 'earnest' treatment that's plain unlikeable.

NOMO 'Red Lipstick' (Atco) It sounds like someone's been listening to too many Police/Icehouse/Men At Work LPs.



CROSSWORD

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



ACROSS

- 1 REO Speedwagon are in the mood to surrender (4,5,4,7)
- 5 Phil needs more time (3,4,5)
- 8 It's part of Requiem (3,4)
- 10 His latest LP suggests he is a construction worker (3,6)
- 12 & 35 across. A warning of a possible heatwave from the Undertones (4,5,3,6)
- 14 A hit for Michael and Paul (3,3,3)
- 15 A stadium for Duran Duran (5)
- 16 Marillion caught in the act (4,2,4)
- 17 A request from Phyllis Nelson (4,6)
- 22 The final act of David Cassidy (3,4,4)
- 23 It's the last we heard from Dexy's (3,3,2)
- 24 1983 number one for New Edition (5,4)
- 26 This Stevie may call to say he loves you (6)
- 27 Family who jumped into the charts last year (7,7)
- 30 ABC label (7)
- 31 They came from the mouth of FR David (5)
- 34 Monochrome people (3)
- 35 See 12 across
- 36 10cc's love or the Pistol's thing (5)
- 37 Bowie's man is waiting in the sky (4)
- 3 Elvis Costello's model was right up to date (4,5)
- 4 He can be heard from Behind The Sun (4,7)
- 6 A go go scientist (8)
- 7 What Queen were playing in 1980 (3,4)
- 9 Don't you forget about him (3,4)
- 11 Classic from 4 down (5)
- 13 The Bard's relation (12,6)
- 16 1981 was a good year for them according to Elvis (5)
- 18 He spent 1984 singing Sad Songs (5,4)
- 19 Lloyd Cole LP (12)
- 20 His first solo LP These Foolish Things was released in 1973 (5,5)
- 21 It followed a Hatful Of Hollow (4,2,6)
- 25 Fame and Flashdance singer (5,4)
- 26 Theatre Of Hate asked if we believed in this (9)
- 28 They added up to a Soft Cell hit (7)
- 29 Mari Wilson wanted you to --- Me A River (3)
- 32 Frankie label (1,1,1)
- 33 Label featured on Pistols LP (1,1,1)

LAST WEEK'S SOLUTION

- ACROSS
 1 Life In A Northern Town, 6 Vermin, 7 Working Week, 9 If It Happens Again, 13 Age, 14 Ain't Nobody, 15 Notes, 17 Temptation, 18 Tin, 19 Things Can Only Get, 23 Dire Straits, 25 I'll Be There, 26 Better, 28 Sire, 29 Lionel Richie, 32 Avalon, 33 Be Near Me, 34 On Fire.

DOWN

- 1 Love Is A Battlefield, 2 Foreigner, 3 New, 4 New Life, 5 Waking Up With The House, 8 Randy, 10 Hand In Glove, 11 Poole, 12 Ghost, 16 Stan, 20 I Feel Love, 21 Clash, 22 Yes, 24 Elkie, 26

Beat It, 27 Tracey, 28 Simon, 30 Eden, 31 Cher.

WINNER (April 27): Graham Borge Parc-Y-Rhos, Pencoed, Mid Glamorgan, Wales.

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THE LEAGUE OF GENTLEMEN

the Life as told to JIM REID

THE LEAGUE were making a report on the British Way Of Life. Slumped in front of a TV set, they were fed an endless diet of computer games, reruns of 'George And Mildred' and an ample supply of styrofoam cups and plates bearing cheap continental lager and beefburgers. In one corner of the room lay an unfortunate YOP, who according to latest Government policy was employed as a door mat for the regal sum of £13.57½. On top of the television lay, according to Government policy, three pistols and a short photocopied note explaining the privatisation of the Police force in the Weybridge area. In fact as the League sat amongst the detritus of Thatcherite Britain — cue song somewhere in the lower reaches of the Indie Top 100 — they had an unaccountable urge to be somewhere else. And so, being men of strict economy, they took the cheapest journey to fool's paradise and began to dissect the current imbecilities of people better known for their haircuts than their voices. . .

"Did someone mention King? over there?" asked Sir Public House biting into a styrofoam cup. "No, well I think I will myself. 'T appears that when the band were slogging round the

provinces it was strictly a battered old van, but when they got to the Hammersmith Odeon, it was time to roll out the limo and make a spectacular exit. Of course, the fact that the band were being filmed at Hammersmith could have nothing to do with them up grading the motor. . .

"Present at aforementioned show two of the smallest players in the first division, Coventry striker **Terry Gibson** and his ex-Spurs mate, **Gary Brooke**. Present at the following day's King reception, **Gefferoy Hughes**, he who played **Eddie Yates** in Coronation Street.

"Other fellows having parties in London last week. **Malcolm McLaren**, it was his birthday, and the Brit contribution to MTV — 'London Calling' — at which **Nick Heyward**, **Kirsty McColl** and **Steve Lillywhite** said hello to some free drink. . .

"Two girls with nothing to celebrate last week: **Cher** and **Annie Lennox**. The Sonnyless one is in the pitiful position of not being able to find anyone to buy her pad, as they still say in the Ray-Bans. Mind you, Cher has been asking £6 million for her little property, but as there are no takers she had reduced the price to £4.2 million. **M Pilgrim** is not yet interested.

"Poor Annie has more pressing problems. She is to divorce her Hari-Krishna husband of one year **Rhada Raman**. . .

"Still things aren't so bad for ever-hopeful **Benatar/Joan Jett** crossover, **Kim Wilde**. Kim has added three of her schoolgirl friends to her tour entourage so she can escape the incessant

be attacked by an Italian. An Italian skinhead no less. . .

"After all this rumpus in foreign parts, sad to report that one Brit hasn't been doing his country any service while abroad. According to Stateside reports **Julian Lennon** and tour party were more than a bit riotous after a recent show in Chicago, giving their hotel carpets a beer shampoo and generally behaving like back bench Members of Parliament. . .

"And more hotel frolics, this time in Liverpool where at a birthday celebration for the **Icicle Works**, **Chris Layne** got a 'bit out of hand'. Chris and band were drinking at the Adelphi Hotel when **Ian McNab** decided to remove his trousers and jump up and down in his underpants. This was not appreciated by hotel staff, who never having seen **Pete Murphy's** famous dancing in the sandpit fit on Riverside, didn't know this was standard stuff. . .

"And if it's not a damnable enough cheek that a chap can't express himself after a few drinks, jogging (that most senseless way to pass one's time) has become a blood sport. Latest victim of this sinister development, **David Cassidy** who ran into a bit of trouble in Hyde Park when a jealous boyfriend took a swipe at him for signing an autograph for his girlfriend while in mid-jog. . .

"Even more offensive, Pepsi Cola's plans to feature the **Rolling Stones** in US adverts. . .

"While more happy news from the land of the free concerns the recovery of **Daryl Hall's** Mandar. No it's not an accessory to big game hunting, but a cross between a mandolin and a guitar that Mr Hall invented in 1976 but hadn't seen since. DH sent the damn thing off to be repaired but it never returned. Well last week in Florida it did when the head of the **Elvis Presley** Museum in Memphis — an intimate of the head of the Federal Express Lost And Found dept — turned up with the darn thing. Aren't Americans strange? . . .

Normally this would have been an open invitation to talk about the League of Gentlemen's fishing trip with **Prince**, but opening time was drawing nigh and the League had had enough with pop and the British Way Of Life. Sometimes the League Of Gentlemen just wanted to be left alone.



● PETE: guarding the body

birds 'n' beer chatter of her all-male road crew.

"**Holly Johnson** has gone and got himself a new haircut. It's light, it's bright and it's a crew cut. . .

"Meanwhile Holly's old scouse chum **Pete Burns** has been getting himself a new bodyguard. Peter — an incredibly famous person these days — was in Italy with his band **Dead Or Alive** to play a three day festival called Azero. Everything was going swimmingly well until some of PB's Italian fans got a bit over eager and the eye-patched one found himself surrounded by 50 of the devils. Then to the rescue came one **Aratzio Giancomo** who just so happens to be an ex heavy weight boxer, hence his immediate recruitment as Pete's bodyguard. . .

"And even more fisticuffs concerning the friend of **Mark Hateley**. This time it was **Ian Astbury** of the **Cult's** turn to

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DEAD OR ALIVE 'Youthquake'
(Epic EPC 26420)

OH, PETE Burns, what are we going to do with you? Pete's tongue is still firmly in cheek, and in several other places too, the like of which it would be improper to discuss in polite company. This is tacky, wacky, brassy, tarty, deliciously camp and supremely disposable. It is also a bloody good laugh and a perfect drunken party record.

It's disco drosso all the way, heavily Divine influenced (thanks to producer Peter



Waterman) infernally catchy, starting of course with 'Spin', the best OTT dancefloor grappler of the year and blustering on with 'I Wanna Be Your Toy', a nod to New Order, and the trashy 'DJ Hit That Button' (the next single, surely).

But the one that had me in stitches was 'In Too Deep', Pete turning on the cream in what can only be described as a Spitting Image-style Culture Club pisstake. Wonderfully wicked.

'My Heart Goes Bang' could've won the Eurovision Song Contest, no sweat, and 'It's Been A Long Time' is a Frankie style epic that somehow reminds one of Led Zeppelin.

You wanna kill them but you can't help loving them; they're

clever boys. As Divine did indeed say, they're born to be cheap. Bitches!■■■■■

Betty Page

JERMAINE JACKSON 'Let's Get Serious' (Motown WL 72255) **DIANA ROSS 'Diana Ross'** (Tamla Motown WL 72375) **STEVIE WONDER 'Stevie Wonder 'Live' At The Talk of The Town'** (Tamla Motown WL 72369) **FOUR TOPS 'Greatest Hits'** (Tamla Motown WL 72280) **VARIOUS ARTISTS 'All The Great Motown Love Song Duets'** (Tamla Motown WL 72367) **GLADYS KNIGHT AND THE PIPS 'All The Greatest Hits'** (Tamla Motown WL 72373) **MARVIN GAYE 'I Heard It Through The Grapevine'** (Tamla Motown WL 72374) **COMMODORES 'Midnight Magic'** (Motown WL 72249) **DIANA ROSS AND THE SUPREMES 'Reflections'** (Tamla Motown WL 72368) AND SO, to celebrate the 20th anniversary of Motown in Britain (they've been going 27 years) we have this mighty collection. There is little I can add to the mountain of words written in praise of this, the perfect pop label. Sufficient to say most of the albums here capture some of the greatness and if Motown has fallen from grace somewhat in recent years, everyone should have at least a slice of the Sixties pop music. Of special interest: Stevie Wonder's live show in London and the

'Love Song Duets'. But really it has to be ■■■■■ for the lot of them.

Jim Reid

VARIOUS ARTISTS 'Reggae Hits Volume One' (Jet Star JELP 1001)

AN INTERESTING comment on the state of reggae things, this widely promoted compilation. First thing to grasp is that those of you put on ice by heavy dub can come back into the fold. Reggae is moving closer back into the pop mainstream and this is not a dilution but a blessed streamlining of the music's rhythmic wonders.

Much of this has coincided with reggae's shift from JA, where the action is literally too hot, to the more circumspect studios of London and NYC. And there's been the incorporation of electro rhythms, absent on this LP admittedly, but fresh in the rockers Top Ten.

Things are looking healthy, which makes it more than a pity that this LP hasn't really hit home. There's plenty of good here: Barrington's stuttering '84 smash 'Under Me Sensi', Sugar Minott's dense hubble bubble, 'Herbman Hustling' and the cool, sweet, vocals of Tony Tuff's 'Mix Me Down'.

Add to this Aswad's melodious 'Roots Rocking' and then subtract the surfeit of so-so Lovers and average Gregory Isaacs and Dennis Brown, which makes the whole patchy. A step in the right direction, but there is a lot more to offer out there.■■■■1/2

Jim Reid

Lisa **LISA**

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▼ IT'S NOT just enough for Freddie Mercury to slaughter Hi-NRG music with his 'I Was Born To Love You' single, he has to go and rip off Frankie Goes To Hollywood with his video. Doesn't Fred realise he's a bit too old to go diving head first into technicolour pleasurerama? He should leave it to the younger folk and grow his hair again.

Hilda Pickles, Blackburn, Lancs
● Quite right Hilda, not since Robin Smith invested in a pair of 'straight' leg jeans have we witnessed such desperation in the face of age

▼ AFTER READING what Jim Bardsley of Surrey said about David Cassidy, who does he think he is?

I can see that he is not a Cassidy fan. People like Jim Bardsley make me sick. They are always running David down. They did it the last time, when he had hits and they are still doing it now.

Why can't you leave David Cassidy alone? It is nice to have him back again so please print some more photos of David in Record Mirror.

A David Cassidy fan
● Next week David and the other members of Jesus And Mary Chain will be describing some amusing things to do on a wet evening with golden syrup, drawing pins and the Observer's Book Of Warships

▼ LISTEN NOW and I'll tell you a tale that will make your blood curdle and your hair stand on end. It was Thursday evening and I was sat in the lounge, quietly minding my own business. I was almost nodding off when suddenly I heard the most awful noise.

It was terrifying. I rushed to the window to see if next door's cat had been run over, but no. Something was in terrible pain. To my horror the sound was then accompanied by a spine-chilling wailing noise, droning on and on. But where was it coming from? It sounded like it

was in my own home!

Scenes from horror films flashed through my mind as I started to investigate. Oh my God, no... it was in the same room as me!!! I had to make myself look, confront the nightmare.

My eyes turned hesitantly to where the noise was coming from... and there, staring right at me, was the most horrific sight I have ever seen. A scream erupted from my throat and I fainted.

I came round a few minutes later, confused and frightened, but I was soon comforted by my sister who explained that I'd just witnessed the appearance of Bronski Beat and Marc Almond on Top Of The Pops.

One day I might be able to forget about it, but for now the nightmare lives on.

HRH Princess Michael of Gwent
● Don't know how you can be so horrid now the group's split

▼ I'VE COME to the conclusion that the 'people' at ZTT are complete nutters. Every Frankie single has had the most weird adverts. They all seem to involve a secret code, lots of naff little drawings, sentences that don't make sense, unanswerable questions and of course, the strong hints that we'll achieve some sort of spiritual 'high' by listening to the record. Now I've just seen equally strange adverts for the Art Of Noise LP and Propaganda's new single and who should be behind it — those morons at Zing Tom Tang or whatever they call themselves. I have passed on their addresses to the men in white coats.

Chris Martin, Rumney, Cardiff
PS: Thanks for your recent feature on Bryan Adams. He's got the sexiest voice. I had a dream about him the other night where I climbed up onto the stage with him during a concert and we (ooh, it makes me go weak at the knees just thinking about it).

● This letter is rendered meaningless by the PS

▼ JUST A little plea from my almost broken heart. LEAVE PAUL KING ALONE! Why does everyone pick on him? I mean, on one hand, there's Sarah Donnington comparing him with Ken Dodd — is she in need of therapy? Then, my mum reckons he looks like Tony Hadley (aah!) I can't take it anymore! Leave him alone — he is the cutest thing since Mark O'Toole.

Paul King's bangles, Great Haywood, Nr Stafford, Staffs
● Is that last sentence right?

▼ DEAR 'Two upset Smiths fans, Wembley' (April 20), Dead Or Alive's music is much better than the Smiths.

What's so terrible about Pete Burns wearing lots of make-up and dressing up? He's a really good performer. Isn't or shouldn't entertainment be colourful and interesting? Just like Pete Burns.

'You Spin Me Round (Like a Record)' and 'Lover Come Back To Me' are the best singles I've heard so far this year — definitely NOT cheap disco drivel as you put it.

I'm sure Dead Or Alive don't need any help from the Smiths, maybe the reverse is true though.

A Dead Or Alive fan, St Helier, Jersey
● Pete and Stevie's

collaboration 'You Spin Me Round (Like A Nut Cutlet With The Merest Hint Of Nutmeg And Cumin)' will be available soon

▼ DEAR BILLY Bragg, isn't it about time you shut your big red mouth? Do you honestly think that by going on a Labour (ho, ho!) crusade with that daft Welshman who can't stand up on beaches, you are helping the youth of today?

Instead, why don't you do something more constructive than your wailing "Between The Wars" EP? Do you really call that singing? You sound as if you are in pain!

Are you too narrow-minded to realise that it's us who are in a free democracy and it's those poor souls in the Communist states who are being oppressed. Take some advice, Bill, old son, take your red flag to the cleaners and go and see what's happening in Russia.

I for one do not give a jot if you were a miner or a docker and do you think you could tune that guitar a little better and take some singing lessons? It might make you a little easier to bear, though I doubt it.

Jonathan Holland, Loughton, Essex
● All correspondence on this subject is hereby closed

● FREDDIE: a tourist attraction on certain South Sea islands



Could DeBarge be subtitled 'The Richie Family'? Is there any fraternal rivalry? Surely not, says Paul Sexton

ARGY



DEBARGEY

IF IT wasn't for Bob Geldof, soul family DeBarge would have a number one record. And they don't mind a bit . . .

Well, not much anyway. Bob's inspirational charity work which originally prompted the USA For Africa session has helped put 'We Are The World' at the head of the multinational charts and in the States it's keeping out 'Rhythm Of The Night'. Mark DeBarge is trying to be nice about it.

"We're so close to number one it's terrible. It's frustrating but I respect them. Yesterday I saw a programme about Ethiopia and I could hardly go to sleep for thinking about it. I wish that I could have been involved in that record somehow and I hope I'll get the chance to do something like that in the future."

Aye aye, looks like a Soul Band Aid is stirring. Meantime I wondered how Mark and the rest of the family were coping with the hardliners who say that 'Rhythm', their first British hit after several years of stylish attempts, grabs all its ideas from one Mr Richie. The Rhythm Of The All Night Long, in fact. So hey, Mark, what are you saying to those people? "I've never heard that . . . 'All

Night Long'?" he blusters.

Have I hit a weak spot, I wonder as he continues to sound somewhat ill at ease. "Uuh . . . the thing is we didn't write it, we just sung it," (the accused is still culpable, m'lud).

"We wanted to give someone else a chance and show that we can sing other people's songs as well. It was written by Diane Warren, she's paying her dues but she doesn't realise how well she's going to do, she's a great writer."

Anyway, Mark, surely you don't deny the similarity in the street party sound? "I'm not sure . . . I can't say that, but we're all in the same company, and everyone gets something from someone else. All we did is what we were supposed to do. It's a DeBarge sound."

ANOTHER AREA he may or may not be touchy on — with a few thousand miles of phone wires between us you're never sure — is the star role in the group enjoyed by lead singer and all round heartthrob El, or Eldra DeBarge.

He seems to write and produce a good deal of the family's output as well as being the frontman. How about it? "They're trying that, but it doesn't bother us. They're used to centrefolding someone. If that's what they call it.

"Right now they're trying to put the attention on El but we just get behind him and push him and there's a part in him of all of us. There's been a lot of talk about him going solo but I don't think he wants to do that, because there's a lot of pressure in going out there and doing it on your own."

Still Mark's fighting for a little equality. "I'd really like to see a duet that shows Bunny (their lone lady) as well as any of her brothers. My favourite of our singles would be 'Share My World', because El and Bunny are both singing on that and it really touches me.

"But I'm trying to push myself, because I've been losing out a little bit. One of the reasons that El got where he was is that I was kicking back and not saying anything."

Family rivalries start to break the surface there . . . but with the 'Rhythm Of The Night' album aiming at "double or triple platinum", the DeBarges are closing ranks. "I'm glad we've finally done it over there," he says about their new UK Top 40 status. "I thought it might happen before but I'm glad it didn't, I guess the time was right now."

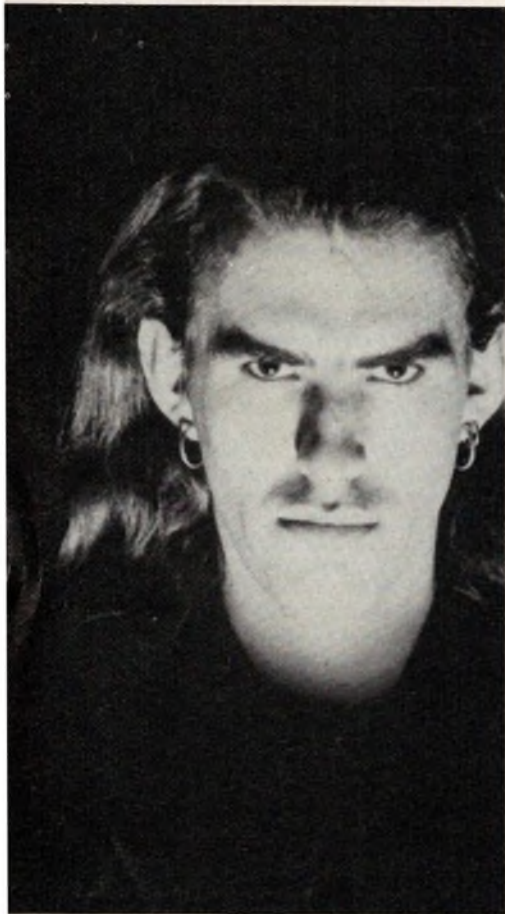
'Rhythm' pops up in Motown's first ever self-produced feature film, 'The Last Dragon', and Mark has every last detail on that production. "All the artists got to see each other and meet each other. Charlene, Rockwell, ourselves, we all have music in the film, then there's Vanity, she has this video programme and she's presenting us on the programme. This Mafia type guy invests some money in a chick who sings and spoils her and says he's going to get her on Vanity's programme.

"The guy gets all his men after Taimak, the karate guy. Vanity's in love with Taimak, but he never responds, he's into the Martial Arts, he's not really into beauty. At one point someone shoots him and everyone thinks he's dead, then you see he's holding the bullet in his mouth. "A simple story of everyday folk, that's what I like.

"The bad guys wind up being defeated. Vanity gets respect for her show," — nothing like real life, then — "and she and Taimak fall in love."

It sure beats EastEnders. He forgot to tell you the other part of the happy ending, by the way — DeBarge stop quarrelling among themselves, have loads more hits and no one mentions 'All Night Long' ever again.

If it wasn't for the New Model Army, we'd all still be digging coal 14 hours a day. So say the band who took the name of Oliver Cromwell's SAS. Andy Strike adopts a cavalier attitude as they talk religion, politics, drugs and hit singles



INTRODUCING NEW Model Army, not your average pop group by any stretch of the imagination. They look different, they sound different and they say things that other pop stars wouldn't dare. The band, Slade The Leveller — guitar and vocals, Stuart Morrow — bass, and Robb Heaton — drums, have been street cred indie heroes for some time now, but how come their new single 'No Rest/Heroin' has leapt into the big boys chart?

"Well, it's about time," says Slade, whose well rounded southern speech suggests Slade the A- Leveller might be a more apt moniker. "When you look down the charts at the selection of godawful music by godawful pretentious jumped-up nobodies who haven't got any talent between them, it's hardly surprising that people are sick of all that, and so they go out and buy our record."

He's got a point, of course, but let's not forget the marketing might of their new record company, EMI, who have released the single with a free bootleg included.

"The thing about the bootleg is that it's a wonderful joke isn't it?" counters Slade. "I mean, EMI releasing a bootleg, there's just something so satisfying about that after all their pathetic 'bootlegs are killing music' crap, they're suddenly releasing one."

Drummer Robb agrees. "I think people's thoughts about New Model Army might change by suddenly seeing this top independent band appearing on Top Of The Pops. They might think — ugh, horrible, horrible, horrible, but if they really think about it, it's like a step forward."

"It's like in 1977 when you had decent bands coming after all that shit like Genesis, and you

got the Stranglers on Top Of The Pops. It makes the music scene fresher again. We're into making music and making people think. We're not into being pop stars."

BACK TO the single though, Slade. It's another New Model Army song with a heavy dose of religion in it. "Yes, well 'No Rest' is a prayer. I'm very religiously inclined, my family are Quakers so obviously religion is in my blood and it always will be. I believe that a society without religion is a society in deep trouble. I haven't got any time at all for trendy Christianity — I think it's pathetic all this 'we're not sure if Jesus really DID exist, but . . .'. Religion's not about that, it's about spirituality and faith, not scholarly arguments."

Slade's unusual name and that of the band itself is all a part of their obsession with the English civil war, Puritanism, roundheads and

cavaliers. New Model Army were akin to Cromwell's SAS, being called upon to flush out the more obstinate pockets of resistance, and Slade The Leveller was their Henry Cooper.

All fascinating stuff, but why the obsession with the 17th Century, Slade? "Listen, you have to understand where we come from, why we're sitting in this hotel room, why you are not working down a pit for fourteen hours a day for threepence a week, because you would be if it weren't for a whole lot of people a couple of centuries ago who said 'my children are not going to live like this, I'm going to risk being deported to Australia, risk being hanged, so that my children will live better.

"We will fight the king and his tyranny, we will set up some kind of democracy or whatever so that our children will live better than we do.' We do live so much better than our ancestors did but we're all so blase and complacent about it that we're going to throw it all away. If people are as complacent as they seem to be, our children are going to go back to working fourteen hours a day. You must understand why we're leading a reasonable life."

A HA POLITICS — another area where New Model Army refuse to follow the trendy pop star line, as Robb explains.

"Our politics is the common sense party. We're somewhat out on a limb because the thing about this band is that there are a lot more ideas than just one party line."

Slade nods in agreement. "We're prepared to look at all sorts of contentious issues like — yes, I will fight for my country, or I believe in getting the bastards back. They're contentious and therefore they generate much more discussion. We get ourselves in terribly hot water because we stir up the shit. The only danger is that we can be misrepresented which is why we agree to do interviews when we hate doing them."

Well, they certainly stir things up, though it must be said that New Model Army pose a lot more questions than they answer, they're not quite the sages they like to think they are. What they are though is a band who make a good noise and get the old grey matter working, which is more than can be said for most of their contemporaries.

The B-side of the single 'Heroin' reveals another concern of the band's which deserves to be highlighted.

"Young people tend to copy rock bands and rock bands set the example of 'yes it's a free and easy life, you can take as many drugs as you want and destroy yourself because it's all very fashionable and you'll be a big hero'," says Robb. "That's what a lot of young people follow and we've got a responsibility to young people to say 'DON'T TOUCH DRUGS'."

"The trouble with drugs, and alcohol 'cos that's just as bad," says Slade, "is that if you are an addict to alcohol or any drug — it's not that you die — all this 'Stay Alive In '85' is pathetic, it's not the truth because heroin addicts don't die they live for bloody years and they destroy everyone around them in the meantime.

"They are people without dignity or honour and I hate them. They are worms and they're not content to destroy themselves, they suck everyone around them into it. Heroin is filthy, dirty, pathetic and undignified."

Well, I'm not about to argue with that refreshingly realistic view from a band who possess an astonishing self belief. They also (so they tell me) attract the most ugly fans in the world. Oh well, you can't win 'em all.



CROMWELL SUSSER

THE V I E T N A M W A R S

A BULLET

At 19, thousands of American boys were fighting in Vietnam. At 19, Paul Hardcastle was a motorbike messenger. Now he's an ace remix-remodeller with a massive hit on his hands, says Mike Gardner. Photography: Ian Hooton

HITMAKER PAUL Hardcastle was really in the wars when he was 19. The man behind the Vietnam War disc '19' saw a large part of his 19th year from a hospital bed. He spent four months in great pain after a motorbike accident.

"I was a motorbike dispatch rider," he says. "I was going down the road when a car pulled out in front of me. I went into the side of it and flew over the top of the car."

"I ended up with three compound fractures — that's when the bone sticks out — in my thigh and shin. I also broke my thumb."

He rolls up his trouser leg to show the vast expanse of scar tissue on his skin.

"I got £10,000 compensation which I put down on my house in Leytonstone," he says. "My dream was to buy a Porsche but I changed my mind at the last moment. I was motorbike mad at the time. I really wanted to be like Barry Sheene. I was always going to race meetings at Brands Hatch."

"I used to crash virtually every week. The same thing happened to me in Southend once. Four of us went down there for the day and a Mini pulled out in front of us and we all went into it and ended up in hospital. My Mum thought I was mad being keen on bikes. They can be very frightening."

But it was a motorbike that got him into music. He swapped his bike for a synthesiser.

"It was a dodgy synthesiser," he says. "I started mucking about making silly noises over records — like wind and thunder. After three weeks I could make little tunes and then bought one that could play chords. Soon afterwards I saw an advert in a music paper for a keyboards player, so I thought 'What the hell'. They let me in — not for my technical ability but because I was good at 'bouncing' tapes in recording."

The group was Direct Drive. He soon left them to form cult club duo First Light before going solo and forming his own record label with top club DJ Steve Walsh. After success with his first single — a cover of 'D' Train's 'You're The One For Me' — he's followed up with dancefloor smashes like

'Rainforest', 'Guilty' and 'Eat Your Heart Out', the latter two with vocalist Kevin Henry.

HIS ALREADY got himself a reputation as a pop salvage expert. He remakes and remodels old hits for the new breed of dance fans. His most recent success was with Third World's classic 'Now That We've Found Love'. He was given a copy of the master tape and told to present a start-



ling new remix. Like a good mechanic, he stripped it down to the vocal and rebuilt it into a sleek machine for the Eighties.

"I re-recorded it in two days," he says. "The most difficult thing is delivering the tape to the record company. You never know how they're going to take it. I needn't have worried, they all ended up dancing around the tables."

Already Third World's 'Cool Meditations' is up for Hardcastle to refresh the parts other re-mixers cannot reach, as are some of Ian

Dury's hits like 'Reasons To Be Cheerful' and 'Hit Me With Your Rhythm Stick'.

"I've been offered loads to do," he says, "but I'm not going to do any more, it takes too much of my time. I'd like to do a lot more than just reviving old records."

Already he is considering producing the next Kane Gang LP. He's producing a new band called LW5, fresh from supporting Maze and the Commodores on tour, and he's worked on a track for soul legend Smokey Robinson.

"I was asked by Culture Club producer Steve Levine to produce a funk backing track for the new Beach Boys LP but it wasn't suitable, he told me, and he's using it for the new Smokey Robinson LP."

BUT THE most important production job he's undertaken recently is '19' — the hip hop documentary about the American veterans of the ill-fated Vietnam campaign during the Sixties and Seventies.

"I never really took much notice of the war before," says the 26-year-old East Londoner. "I saw a documentary called 'Vietnam Requiem' on TV about two years ago and it was a shocking and powerful experience. I recorded the soundtrack on a reel to reel tape recorder. I don't know why, but I thought I could do something with the material."

"I did the track just to show my record company an example of my work in mixing things at my 24-track home studio. The TV promotion guy there went berserk saying that I should release it. I was staggered. But it's been the reaction with everybody."

The record, is based around the fact that whereas the average age of an American combat soldier in World War Two was 26, in Vietnam it was 19. It cost Paul Hardcastle £4,000 to get the rights for the material from the American TV company. The programme won many awards in America when it was shown.

"Since that programme was made, one guy named Pee Wee Johnson — the one who said 'You're 18 years old and you're wearing somebody's brains on your shirt because they just got their head blown off right next to you' — was released from prison after it was shown. A lot of them committed crimes when they came back and it's obvious they shouldn't be made responsible."

IT'S IN direct contrast to his life at 19.

"When I was 19 I was going to lots of clubs, working as a dispatch rider and getting good money. I wasn't interested in playing music, just listening. I was just getting into soul stuff. Up until I was 18 I was listening to Hawkwind, Black Sabbath and Deep Purple. I still listen to Genesis now."

But would he have gone to war had Britain been involved in Vietnam?

"Doubt it," he says. "I think it depends on how serious it was. If it's over something stupid like the Falklands or the Vietnam situation I wouldn't have gone. But if the Russians were about to walk into Britain I wouldn't think twice about it."

He's in no doubt about his aptitude for the army life.

"I hate discipline. I remember I once went with a mate to an air cadet weekend somewhere in Buckinghamshire. It was boring."

"You start the day with some idiot shouting at you at 6.00am to go and have a cold wash. My idea of waking up is having a warm cup of coffee, late. I got made to run up and down a hill as a punishment because I thought the whole thing was funny and an officer didn't."

"I didn't enjoy it at all. My mate was more army orientated and had a good time. He's a security guard now."

JESSE RAE LIKES SCOTLAND, WEE DOGS, MOUNTAINS AND CHAKA KHAN. HE GETS TETCHY ABOUT ENGLAND AND BANDS WHO DON'T TOUR NORTH OF NEWCASTLE. INTERVIEW THE NOO BY BEN DOON AND PHIL McCAVITY

PLAID

BEHIND



I'VE SEEN A

lot of strange things in Soho, but a be-kilted Scotsman staring through a viking helmet just about snaps the suspender belt. The man in the kilts is of course Jesse Rae. That's JR rather than big Jessie and traditional Scots garb rather than men in frocks.

Jesse's crossed Hadrian's Wall with slightly less ceremony than Bonnie Prince Charlie to talk about his new single 'Over The Sea', the right to wear a sporran, cultural imperialism, Chaka Khan and all manner of funk. Predictable he ain't.

"I get my inspiration from Scotland," he says of his Celtic-funk music, before going on to explain the absolutely groove-bustin' propensities of a Scots pipe band... "There are a lot of rhythm patterns in pipe band music that are very fundamental to any good

BEHIND

PLAID

j e s s e





rhythm. Funk is just the offbeat, it's just that black r'n'b, gospel and soul has made it a very commercial thing. I've always played straight funk music and now I can't help combining it with traditional Scottish music, it's just natural to me."

As is Mr Rae's fervent espousal of all things Scots. Why his girl, as featured on the 'Over The Sea' video, is even a drum instructor...

"Audrey, my girl, teaches drum. There's nothing nicer than a beautiful girl playing drums in a pipe band. I've donated the claymore in my video as a prize to the winner of the Scottish Junior Drum Corps competition. The huge sword is going to be mounted in a block of wood and the kids are feverishly competing to win it. It's my hope that all the kids who are learning to play drums in the pipe band can carry their music into all sorts of areas..."

Why, some of them might even come and play in England — but Jesse won't. It's not that he hates the English, he's just got this thing about the Scots' cultural independence. He's right of course, though whether walking around in a kilt and placing 'import' stickers on any records he sells in England is going to do anything, is about as debatable as the current state of Scottish goalkeeping. However, he does refuse to play gigs in England. And this is why...

"I WONT play to English audiences because someone has to make a stand as far as lack of entertainment in Scotland goes. No one bothers to go and tour Scotland. It's my stand; if I have a commitment to play to the Scots then they'll have their own entertainment. I don't wanna be treated as a gimmick, I don't wanna have to come to England to convince audiences that Scots people are really nice — I just wanna open up some new venues in Scotland...

"The label on my record will have 'import' written on it — just to make it clear that I'm a product coming out of Scotland — just to re-emphasise the fact that we are a nation."

A fact that Jesse leaves no Sassenach listener in any doubt about. But then these things are serious.

"The union with England was a mistake," he says. "It was never something that was voluntary. Everybody should have control over their own area and when that happens people have self respect and confidence and can work collectively."

"London is too far away to control Scotland. I'm a patriot basically. I believe in my country, I have to look upon Scotland as

a different country ... when you go down through the Borders to Newcastle there is this big white stone saying 'England'..."

None of us are going to dispute any of this, but pray Jesse, what is the special attraction of your homeland and its people?

"The character of the people, their humour, the beauty of the countryside. All this in turn helps other great things to come out of the country, good engineers, good doctors, beautiful girls."

"I always laugh when I hear people say the Scots are the meanest people in the world — I'm sure an Englishman said it — because the Scots are the most generous people in the world."

S AID VIDEO was filmed — quite comically — in New York and at Eilean Donan castle near Skye (the ancestral home of Jesse's clan the Macraes) and it's not JR's first fling at the moving picture. He has already released video singles in the US where he worked on and off for seven years playing in Parliament/Funkadelic inspired bands. Now back in Scotland for good, he runs his own Scotland Video Company and walks his dog...

"I have a Staffordshire bull terrier — born in Scotland I might add. I love dogs more than I love people. Anybody who knows and understands dogs, knows that you can communicate to them direct without saying any words. They're very sensitive to your feelings. When I walk the hills with my dog he just communicates without saying anything..."

And on top of those Scottish hills, reckons 30 year old Jesse, is a pretty awe-inspiring place to be.

"On top of a mountain you feel like God. When I get to the top of mountains I just get the urge to run and run, to leap from boulder to boulder. It's like a sacred spot."

And sacred was the company Jesse kept while he worked in the States. He wrote Odyssey's 'Inside Out' hit and hitched up with quite a few famous names...

"I did backing vocals for George Clinton and Daryl Hall and I'm gonna write some songs and do a video with Chaka Khan. She did ask me to play with her in London but ... Chaka bought a video single of mine called 'Rusha', fell in love with it and we met through a mutual friend. She's a great lady."

And Jesse, apart from the odd eccentricity, is a great laddie. He does have the odd problem though.

"I had a week of diarrhoea in my kilt once and I was frightened to fart."

OVER THE

US SINGLES

- 1 2 **CRAZY FOR YOU**, Madonna, Geffen
- 2 1 **WE ARE THE WORLD**, USA For Africa, Columbia/CBS
- 3 4 **DON'T YOU (FORGET ABOUT ME)**, Simple Minds, A&M
- 4 3 **RHYTHM OF THE NIGHT**, DeBarge, Gordy
- 5 5 **ONE NIGHT IN BANGKOK**, Murray Head, RCA
- 6 7 **SOME LIKE IT HOT**, the Power Station, Capitol
- 7 10 **SMOOTH OPERATOR**, Sade, Portrait
- 8 11 **EVERYTHING SHE WANTS**, Wham!, Columbia/CBS
- 9 6 **OBSESSION**, Animation, Mercury
- 10 14 **EVERYBODY WANTS . . .**, Tears For Fears, Mercury
- 11 9 **ALL SHE WANTS TO DO IS DANCE**, Don Henley, Geffen
- 12 16 **AXEL F**, Harold Faltermeyer, MCA
- 13 8 **NIGHTSHIFT**, Commodores, Motown
- 14 15 **DON'T COME AROUND . . .**, Tom Petty/Heartbreakers, MCA
- 15 12 **THAT WAS YESTERDAY**, Foreigner, Atlantic
- 16 20 **SUDDENLY**, Billy Ocean, Jive/Arista
- 17 19 **NEW ATTITUDE**, Patti Labelle, MCA
- 18 25 **FRESH**, Kool And The Gang, De-Lite
- 19 24 **THINGS CAN ONLY GET BETTER**, Howard Jones, Elektra
- 20 26 **IN MY HOUSE**, Mary Jane Girls, Gordy
- 21 18 **SOME THINGS ARE BETTER . . .**, Daryl Hall And John Oates, RCA
- 22 27 **JUST A GIGOLO/I AIN'T GOT NOBODY**, David Lee Roth, Warners
- 23 13 **I'M ON FIRE**, Bruce Springsteen, Columbia/CBS
- 24 31 **WALKING ON SUNSHINE**, Katrina And The Waves, Capitol
- 25 33 **HEAVEN 'LIVE'**, Bryan Adams, A&M
- 26 30 **ONE LONELY NIGHT**, REO Speedwagon, Epic
- 27 21 **ROCK AND ROLL GIRLS**, John Fogerty, Warner Brothers
- 28 32 **CELEBRATE YOUTH**, Rick Springfield, RCA
- 29 17 **ONE MORE NIGHT**, Phil Collins, Atlantic
- 30 35 **SAY YOU'RE WRONG**, Julian Lennon, Atlantic
- 31 34 **'TIL MY BABY COMES HOME**, Luther Vandross, Epic
- 32 41 **ANGEL**, Madonna, Sire
- 33 38 **SMUGGLER'S BLUES**, Glenn Frey, MCA
- 34 22 **ALONG COMES A WOMAN**, Chicago, Full Moon/Warner Brothers
- 35 36 **LOST IN LOVE**, New Edition, MCA
- 36 40 **NEVER ENDING STORY**, Limahl, EMI America
- 37 39 **INVISIBLE**, Alison Moyet, Columbia/CBS
- 38 43 **THE SEARCH IS OVER**, Survivor, Scotti Brothers
- 39 — **SUSSUDIO**, Phil Collins, Atlantic
- 40 46 **WOULD I LIE TO YOU**, Eurythmics, RCA
- 41 45 **SHOW SOME RESPECT**, Tina Turner, Capitol
- 42 29 **VOX HUMANA**, Kenny Loggins, Columbia/CBS
- 43 49 **OH GIRL**, Boy Meets Girl, A&M
- 44 23 **MISSING YOU**, Diana Ross, RCA
- 45 55 **VOICES CARRY**, 'Til Tuesday, Epic
- 46 50 **WALKING ON THE CHINESE WALL**, Philip Bailey, Columbia/CBS
- 47 54 **LUCKY IN LOVE**, Mick Jagger, Columbia/CBS
- 48 48 **WELCOME TO THE PLEASURE DOME**, FGTH, ZTT/Island
- 49 28 **FOREVER MAN**, Eric Clapton, Warner Brothers
- 50 37 **MATERIAL GIRL**, Madonna, Sire
- 51 53 **DO YOU WANNA GET AWAY**, Shannon, Mirage
- 52 44 **BABY COME AND GET IT**, Pointer Sisters, Planet
- 53 — **TOUGH ALL OVER**, John Cafferty/The Beaver Brown Band, Atlantic
- 54 42 **LOVERGIRL**, Teena Marie, Epic
- 55 47 **WE CLOSE OUR EYES**, Go West, Chrysalis
- 56 51 **CAN'T FIGHT THIS FEELING**, REO Speedwagon, Epic
- 57 60 **STEADY**, Jules Shear, EMI America
- 58 52 **SOMEBODY**, Bryan Adams, A&M
- 59 56 **THE BIRD**, the Time, Warner Brothers
- 60 68 **ONLY LONELY**, Bon Jovi, Mercury

BULLETS

- 64 66 **TALK TO ME**, Fiona, Atlantic
- 65 — **CRAZY IN THE NIGHT**, Kim Carnes, EMI-America
- 66 82 **WAKE UP (NEXT TO YOU)**, Graham Parker And The Shot, Arista

- 67 — **YOU GIVE GOOD LOVE**, Whitney Houston, Arista
- 69 72 **OO-EE-DIDDLEY-BOP!**, Peter Wolf, EMI America
- 69 74 **THROUGH THE FIRE**, Chaka Khan, Warner Brothers
- 70 — **EVERYTIME YOU GO AWAY**, Paul Young, Columbia
- 71 77 **DANGEROUS**, Natalie Cole, Modern
- 72 78 **DAYS ARE NUMBERED**, the Alan Parsons Project, Arista
- 73 84 **MY TOOT TOOT**, Jean Kinght, Mirage
- 74 85 **BLACK CARS**, Gino Vannelli, HME
- 75 79 **MATHEMATICS**, Melissa Manchester, Arista
- 76 80 **I WAS BORN TO LOVE YOU**, Freddie Mercury, Columbia/CBS
- 81 90 **SATISFACTION GUARANTEED**, the Firm, Atlantic
- 82 86 **ALONE AGAIN**, Dokken, Elektra
- 84 89 **SAVE THE NIGHT FOR ME**, Maureen Steele, Motown
- 85 — **HOLD ME**, Menudo, RCA

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US ALBUMS

- 1 1 **WE ARE THE WORLD**, USA For Africa, Columbia/CBS
- 2 2 **NO JACKET REQUIRED**, Phil Collins, Atlantic
- 3 3 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
- 4 4 **BEVERLY HILLS COP**, Soundtrack, MCA
- 5 5 **LIKE A VIRGIN**, Madonna, Sire
- 6 6 **DIAMOND LIFE**, Sade, Portrait
- 7 9 **SOUTHERN ACCENTS**, Tom Petty And The Heartbreakers, MCA
- 8 7 **CENTERFIELD**, John Fogerty, Warner Brothers
- 9 10 **MAKE IT BIG**, Wham!, Columbia/CBS
- 10 8 **PRIVATE DANCER**, Tina Turner, Capitol
- 11 15 **RECKLESS**, Bryan Adams, A&M
- 12 12 **NIGHTSHIFT**, Commodores, Motown
- 13 17 **THE POWER STATION**, the Power Station, Capitol
- 14 — **AROUND THE WORLD IN A DAY**, Prince, Paisley Park
- 15 11 **VISION QUEST**, Soundtrack, Geffen
- 16 13 **WHEELS ARE TURNING**, REO Speedwagon, Epic
- 17 18 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury
- 18 20 **CRAZY FROM THE HEAT**, David Lee Roth, Warner Brothers
- 19 14 **AGENT PROVOCATEUR**, Foreigner, Atlantic
- 20 19 **BREAK OUT**, Pointer Sisters, Planet
- 21 21 **THE BREAKFAST CLUB**, Soundtrack, A&M
- 22 16 **BUILDING THE PERFECT BEAST**, Don Henley, Geffen
- 23 23 **RHYTHM OF THE NIGHT**, DeBarge, Gordy
- 24 25 **THE FIRM**, the Firm, Atlantic
- 25 26 **THE NIGHT I FELL IN LOVE**, Luther Vandross, Epic
- 26 22 **17**, Chicago, Full Moon/Warner Brothers
- 27 30 **SUDDENLY**, Billy Ocean, Jive/Arista
- 28 41 **TAO**, Rick Springfield, RCA
- 29 33 **ANIMATION**, Animation, Mercury
- 30 27 **BIG BAM BOOM**, Daryl Hall And John Oates, RCA
- 31 29 **NEW EDITION**, New Edition, MCA
- 32 32 **EMERGENCY**, Kool And The Gang, De-Lite
- 33 24 **SHE'S THE BOSS**, Mick Jagger, Columbia/CBS
- 34 34 **DREAM INTO ACTION**, Howard Jones, Elektra
- 35 28 **VALOTTE**, Julian Lennon, Atlantic
- 36 31 **SWEPT AWAY**, Diana Ross, RCA
- 37 35 **BEHIND THE SUN**, Eric Clapton, Warner Bros
- 38 37 **MAVERICK**, George Thorogood, EMI America
- 39 38 **VITAL SIGNS**, Survivor, Scotti Brothers
- 40 39 **SIGN IN PLEASE**, Autograph, RCA
- 41 42 **VOX HUMANA**, Kenny Loggins, Columbia/CBS
- 42 36 **CAN'T SLOW DOWN**, Lionel Richie, Motown
- 43 49 **THE ALLNIGHTER**, Glenn Frey, MCA
- 44 55 **ONLY FOR YOU**, Mary Jane Girls, Gordy
- 45 45 **CAN'T STOP THE LOVE**, Maze, Capitol
- 46 40 **STARCHILD**, Teena Marie, Epic
- 47 50 **ALF**, Alison Moyet, Columbia/CBS
- 48 — **KATRINA AND THE WAVES**, Katrina And The Waves, Capitol
- 49 48 **THE UNFORGETTABLE FIRE**, U2, Island
- 50 44 **SHE'S SO UNUSUAL**, Cyndi Lauper, Portrait

Compiled by Billboard



40



1 32 50

5



RM DISCO

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

- 1 2 19, Paul Hardcastle, Chrysalis 12in
- 2 1 FEEL SO REAL, Steve Arrington, Atlantic 12in
- 3 3 I WANT YOUR LOVIN', Curtis Hairston, London 12in
- 4 4 THINKING ABOUT YOUR LOVE, Skipworth & Turner, 4th + B'way 12in
- 5 7 LIKE I LIKE IT, Aurra, 10 Records 12in
- 6 6 DANCIN' IN THE KEY OF LIFE/SHE JUST DON'T KNOW, Steve Arrington, Atlantic LP
- 7 5 SPEND THE NIGHT, The Cool Notes, Abstract Dance 12in
- 8 8 GIRLS ON MY MIND, Fatback, Atlantic 12in
- 9 10 RHYTHM OF THE NIGHT, DeBarge, Gordy 12in
- 10 44 MAGIC TOUCH (CLUB MIX), Loose Ends, Virgin 12in
- 11 15 HISTORY, Mai Tai, Dutch Injection 12in
- 12 9 COULD IT BE I'M FALLING IN LOVE, David Grant & Jaki Graham, Chrysalis 12in
- 13 12 DANGEROUS/CHANGE YOUR WICKED WAYS (REMIXES), Pennye Ford, US Total Experience 12in
- 14 14 SETTLE DOWN (REMIX)/I LIKE YOUR STYLE, Lillo Thomas, Capitol 12in
- 15 11 HANGIN' ON A STRING (CONTEMPLATING), Loose Ends, Virgin 12in
- 16 17 FAN THE FLAME, Barbara Pennington, Record Shack 12in
- 17 26 THE MORE THEY KNOCK THE MORE I LOVE YOU, Gloria D Brown, US Krystal Records 12in
- 18 30 TURN IT UP, Conway Brothers, US Paula Records 12in
- 19 20 EYE TO EYE (REMIX), Chaka Khan, Warner Bros 12in/7in mix
- 20 22 CALLING/HE'LL NEVER LOVE YOU (LIKE I DO)/I WANNA SAY I LOVE YOU/ROCK ME TONIGHT/LOVE IS JUST A TOUCH AWAY/YOU ARE MY LADY, Freddie Jackson, US Capitol LP
- 21 18 WHAT'S MISSING/YOU WERE MEANT TO BE MY LADY (NOT MY GIRL), Alexander O'Neal, US Tabu LP
- 22 23 LET ME BE YOUR EVERYTHING, Touch Of Class, US Atlantic 12in
- 23 19 MY SENSITIVITY (GETS IN THE WAY)/IT'S OVER NOW/THE NIGHT I FELL IN LOVE/CREEPIN', Luther Vandross, Epic LP
- 24 13 BAD HABITS, Jenny Burton, Atlantic 12in
- 25 24 CLOUDS ACROSS THE MOON, RAH Band, RCA 12in
- 26 25 MUTUAL ATTRACTION, Change, Cooltempo LP
- 27 27 LOVER UNDERCOVER/SO DELICIOUS, Fatback, Cotillion LP
- 28 34 I WONDER IF I TAKE YOU HOME, Lisa Lisa, CBS 12in
- 29 21 GROOVIN', War, Bluebird/10 12in
- 30 33 THE SWEETEST PAIN/SO WHERE ARE YOU?/A NEW HORIZON/SILENT TALKING/GIVE IT ALL YOU GOT, Loose Ends, Virgin LP
- 31 16 LET'S GO TOGETHER, Change, Cooltempo 12in
- 32 32 PUT YOUR RIGHT HAND IN THE AIR PUT YOUR LEFT HAND DOWN IN YOUR UNDERWEAR, Redds & The Boys, London LP/7in promo
- 33 37 OHH BABY (REMIX), Spank, Champion 12in
- 34 28 CAN'T STOP THE LOVE/TOO MANY GAMES, Maze featuring Frankie Beverly, Capitol LP
- 35 45 SILVER SHADOW/IN THE HEAT OF PASSION/ONE LOVE/THANK YOU, Atlantic Starr, US A&M LP
- 36 62 GLOW/SOMEBODY (THE GIRL'S GOT)/MOONCHILD, Rick James, US Gordy LP
- 37 — A BROKEN HEART CAN MEND/ARE YOU THE ONE/INNOCENT, Alexander O'Neal, Tabu 12in
- 38 31 THIEF IN THE NIGHT/LA LA, George Duke, Elektra 12in
- 39 29 BACK IN STRIDE, Maze featuring Frankie Beverly, Capitol 12in
- 40 42 OH YEAH!/SOMETHING THAT TURNS YOU ON/DON'T MAKE ME WAIT, Bill Withers, US Columbia LP/CBS 7in
- 41 41 SANCTIFIED LADY, Marvin Gaye, US Columbia 12in
- 42 47 TAKE ME TO THE TOP (REMIX), Advance, Belgian BMC 12in
- 43 40 LOVE WILL FIND A WAY/DANCING IN THE SUN, George Howard, US TBA LP
- 44 46 HOLD ME TIGHT, Robert White, Calibre 12in
- 45 39 FREAKS COME OUT AT NIGHT/FRIENDS, Whodini, Jive 12in EP
- 46 67 KEEP ON JAMMIN', Willie Hutch, US Motown 12in
- 47 35 HAPPY FEET, Mass Extension, 4th + B'way 12in
- 48 55 MY BABY JUST CARES FOR ME (REMIX)/LOVE ME OR LEAVE ME, Nina Simone, Charly 12in
- 49 — PICK UP THE PIECES/WATCHING YOU, Joanna Gardner, Boiling Point 12in promo
- 50 49 GOLDEN GIRL, Jakata, Motown 12in
- 51 56 ALL FALL DOWN, Five Star, RCA 12in
- 52 61 I FOUND MY BABY (REMIXES), Gap Band, US Total Experience 12in
- 53 — SAVE YOUR LOVE (FOR #1), Rene & Angela, US Mercury 12in
- 54 52 WICKI WACKY/HOUSE PARTY (MEDLEY), The Team, EMI 12in promo

- 55 59 FRESH (MARK BERRY US REMIX)/CHERISH/FRESH (JIM BONNEFORD US DANCE MIX), Kool & The Gang, De-Lite 12in/promo
- 56 69 SAY WHAT?/MEET ME AT THE GO GO, Trouble Funk/Hot Cold Sweat, 4th + B'way LP
- 57 48 BABY FACE, Merc And Monk, US Manhattan 12in
- 58 70 IN MY PANTS/WHERE DID OUR LOVE GO, The Reddings, Boiling Point 12in
- 59 65 ANYTHING (PAUL HARDCASTLE/MARK KING REMIXES)/A.B.C., Direct Drive, Boiling Point 12in
- 60 38 WE NEED LOVE, Cashmere, Fourth & Broadway 12in
- 61 43 FROGGY MIX/PART 2, James Brown, Boiling Point 12in
- 62 36 MOVE CLOSER (NEW MIX), Phyllis Nelson, Carrere 12in
- 63 58 LOVE TONIGHT, David Simmons, Atlantic 12in
- 64 64 BUTTERCUP, Carl Anderson, US Epic LP
- 65 57 BEYOND THE SEA (LA MER), George Benson, Warner Bros 12in
- 66 81 I REALLY WANT YOU, Smoke City, US Epic 12in
- 67 66 LOVE ON THE RISE (REMIX), Kenny G & Kashif, US Arista 12in
- 68 80 WARM AND TENDER LOVE, The Intruders, Streetwave 12in
- 69 63 YOU'RE GONNA LOVE BEING LOVED BY ME/YOU SEND ME/C'EST LA VIE, The Manhattans, CBS LP
- 70 54 BARBARA ANN/ALWAYS THERE (US REMIX)/LET'S CLEAN UP THE GHETTO/THE SWEETEST PAIN, Webster Lewis/Willie Bobo/Philadelphia International All-Stars/Dexter Wansel, CBS LP
- 71 82 DEVOTED TO YOU, Cacique, Diamond Dual Records 12in
- 72 74 FREAK-A-RISTIC/CIRCLES, Atlantic Starr, A&M 12in
- 73 75 NOW THAT WE'VE FOUND LOVE (PAUL HARDCASTLE REMIX), Third World, Island 12in
- 74 re SIDEWALK TALK (DANCE MIX), Jellybean, EMI America 12in promo
- 75 re BERRIO E SOMBARO, Chuck Brown & The Soul Searchers, Source LP
- 76 85 WHEN YOU LOVE ME LIKE THIS (with Lillo Thomas)/KING OF MY HEART, Melba Moore, Capitol LP
- 77 72 NIGHTSHIFT, Winston Groovy, Jive 12in
- 78 60 BABIES/OUTTA THE WORLD, Ashford & Simpson, Capitol 12in
- 79 79 ALL IN ONE NIGHT, Lifesighs, Pressure 12in
- 80 77 YOU'RE MY CHOICE TONIGHT, Teddy Pendergrass, Asylum 12in
- 81 — TALK'S ALL OVER TOWN, The Reddings, US Polydor LP
- 82 — PLEASE DON'T BREAK MY HEART, The Affair featuring Alyson, US Easy Street 12in
- 83 — YOU WERE THE ONE (TOO LATE), Mink, US River Edge 12in
- 84 68 SOME KINDA LOVER/NEVER TOO LATE, The Whispers, Solar 12in
- 85 — INCOGNITO/JUST PRETEND/SODA FOUNTAIN SHUFFLE, Earl Klugh, Warner Eros LP

Hi-NRG

- 1 1 SORRY, WRONG NUMBER, Evelyn Thomas, Record Shack 12in
- 2 5 EAT YOU UP, Angie Gold, Passion 12in
- 3 2 FAMOUS PEOPLE, Sharpe & Niles, Polydor 12in
- 4 3 ENDING UP ON A HIGH, Seventh Avenue, Record Shack 12in
- 5 4 BOYS COME AND GO, April, Record Shack 12in
- 6 7 TUNNEL OF LOVE, Carol Cooper, US Profile 12in
- 7 11 I'LL NEVER FALL IN LOVE AGAIN, Pamela Nightingale, Carrere 12in
- 8 9 STRANGER IN DISGUISE, Marsha Raven, Record Shack 12in
- 9 10 DANGEROUS, Natalie Cole, US Modern 12in
- 10 6 R.S.V.P., James & Susan Wells, Fanfare 12in
- 11 8 DATE WITH THE RAIN, Arnie's Love, US Profile 12in
- 12 25 LOVE COME BACK TO ME, Dead Or Alive, Epic 12in
- 13 12 VICTIM OF LOVE, Charade featuring Norma Lewis, US Passion 12in
- 14 15 YOU'RE SO ROMANTIC (REMIX), Sheryl Lee Ralph, US New York Music Company/Dutch Beat Box 12in
- 15 re YOUNG HEARTS RUN FREE, Nana McLean, US Boulevard 12in
- 16 14 NEW YORK CITY, Village People, Record Shack 12in
- 17 26 MAKE ME BELIEVE IN YOU, Chantelle, Fantasia 12in
- 18 — MAN IN A MILLION (REMIX), Life Force, Polo 12in promo
- 19 13 WALK LIKE A MAN, Divine, Proto 12in
- 20 16 SQUARE ROOM, Al Corley, US Mercury 12in
- 21 17 CAN'T STOP, Rick James, Motown 12in
- 22 29 THE BEAST IN ME, Bonnie Pointer, Epic 12in
- 23 18 RISE UP FOR MY LOVE, Yvonne Kay, Italian X-Energy 12in
- 24 21 LIMELIGHT, Jessica Williams, Mexican Duca 12in
- 25 20 IN THE NIGHT, Zenobia, US Streetwise 12in
- 26 23 THREE STEPS FROM TRUE LOVE, Margaret Reynolds, US Dubwise 12in
- 27 19 SINDERELLA (REMIX), Betty Wright, Dutch Rams Horn 12in
- 28 re HARMONY, Suzy Q, Canadian Black Sun 12in
- 29 — ONE WAY TICKET, Louise Thomas, Passion LP
- 30 24 YOU'RE MY HEART YOU'RE MY SOUL, Modern Talking, Magnet 12in

KING HEROIN

(DON'T MESS WITH HEROIN)

**JAZZY
JEFF**

OUT THIS
WEEK



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12" JIVE T 88



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DISCO

ODDS 'N' BODS

RADIO ONE ought by now to be getting worried about their waning influence as one after another hits that they deliberately ignore come crashing into the charts, proving that other stations better in tune are filling the gap to win new listeners interested more in music with substance than in silly haircuts and over-hyped drones: in London and the South-East soul sales are incredibly strong thanks not only to the pirates but more especially to the shaken up programming policy at many local stations dominated by **Radio London** and **Capital**, who now jump on a hot import as if it was a domestic release — unfortunately the **Gallup Top 75** has to monitor the whole nation and only the **BBC** covers the country, a real Catch 22 that row increasingly is being overcome! London's main Oxford Street **HMV Shop** reported last week that **Paul Hardcastle** was its biggest sales sensation since 'Relax', and in fact throughout the South-East he was easily top seller — without meaning to upset the provincials, it really is a shame that thanks to **Radio One's** blinkered attitude people "up-country" are unable to appreciate fully the flourishing scene I write about, and by being behind in the **BBC** dictated taste are the unwitting culprits who hold back (by not buying them) the chart progress of so many massive South-Eastern soul hits, like **Jenny Burton** 'Bad Habits' to name one outstanding recent example (imagined South v North elitism has nothing to do with this — or anything!)... TV's **6.20 Soul Train** is obviously already a help but still doesn't quite reflect what's really happening, tending to play faster music for the dancers than the stuff they'd actually boogie down to in the clubs (this Friday's show has **Aurra**, **Edwin Starr**, **Lifesights**, **Dan Hartman**, vintage **Marvin Gaye**, **Jackson 5**)... I reckon actually that radio and club play may be less important to the marketing of a modern pop hit than three other factors: the real vinyl junkies who visit their record shop every week and are the main target for remixes/gimmicks which radio listeners would be less aware of (this crowd also includes all the DJs who may well be the most faithful shoppers of all, hence the many disco hits that chart briefly just on DJ sales alone!); the special displays and browser boxes that can divert the attention of double-parked punters hurrying through the shop to get to the video department for their Saturday night viewing; the depressingly obvious impact of TV and videos on a mass public who don't really listen to the radio burbling away in the background and need a visual stimulus to become fully aware of the music (all those unexpected MoR hits



especially sell to a TV rather than radio audience)... **Phyllis Nelson** however was the first No. 1 in ages without a video... **Steve Arrington's** spectacular success only seems to have surprised those pop observers who still underestimate the current groundswell towards soul (and who obviously never experienced thousands of dancers moving in unison to **Slave!**)... **Record Mirror's** soul orientated **Disco** chart currently has so many hot records all struggling up it that it's actually tough to make the 85 let alone the Top 5... **Paul Hardcastle** is now so hot he's even had calls to his home phone number redirected to his management company (called 19) **The Manhattans** 'Too Hot To Stop It' LP (CBS 26262) is now out here, as are the (here 105²/3bpm) 7in **Bill Withers** 'Oh Yeah' (CBS A6154) and the **Rockie Robbins** LP (MCA MCF 3259) — incidentally his 12in 'Work For Love (M&M Mix)' turned out to be 117²/3-117¹/2bpm... **Redds & The Boys** 'Put Your Right Hand In The Air' will soon be on tidied-up 12in... **Touch Of Class** still isn't due here for another three weeks — are **Atlantic** waiting for an album to release first?... **Warren Aylward** — at **Southsea Honky Tonk Mon/Portsmouth Ritzy Tues/Waterloooville Sam Lord's Castle Fri** — with fellow DJs **Steve Foster & Mark Frampton** claim their efforts to push soul in the Pompey area prompted the local **Domino Records** shop, on their self-named label, to pick up for re-release the old 118bpm

GEE BELLO filled some unexpected spare studio time by calling in ex-members of **Light Of The World**, **Beggar & Co** and **Incognito** for a spontaneous jam, which resulted in a roaring and blazing funkily bounding 113bpm medley of the **Fatback Band's** 'Wicki Wacky' and **Fred Wesley's** 'House Party' (with a little **Kool & The Gang** 'Hollywood Swinging'). **EMI** cut just seven acetates in total, to distribute five among the jocks at **Caister** (where it raised the roof) and two for **London's** soul radio — that is all, yet last week it actually reached 52 in our **Disco** chart! Legitimately too, as several **Caister** copies went towards that, but the rest was made up of DJs dubbing it off radio and playing cassettes, it's so hot! I now have an eighth and final acetate, the only one flipped by a less exciting drawn-out dub version, although by now the vocal/instrumental versions should be on white label ahead of full release next Monday, to be followed in a few weeks by that dub. OK, all you frustrated funksters?

Status IV 'You Ain't Really Down' (DOM 1T, via **Greyhound** or on 0705-833818 for £2.80 by mail)... **US** imports may not get any cheaper as a mandatory increased "stamp duty" is to be imposed on all non-EEC imports by the **MCPS/BPI** (despite mechanical royalties, which the duty covers, being paid already in the States prior to shipping)... **BBC Radio London** have had to economise on "needletime", which explains why **Guy Hornsby's** afternoon soul show plays so many **StreetSounds** 'Love Ballads' (**Streetwave/StreetSounds** being unregistered with **PPL** are non-needletime)... **LWR** are looking for more (un-salaried) DJs — send demo tapes to **Mark Mason**, 51 Fox Hill, London SE19 2XE... **Invicta Sound**, Kent's ILR station, has renamed itself **Invicta Radio** now that the clashing named pirate is long gone: however **Andy Grahame's** afternoon soul show is no more, and he's moving to the **London YMCA** hotel's closed circuit **Central London Radio** with the ambition of getting involved in any community soul station hoping for a licence (but meanwhile he'd welcome on 01-352 3822 offers from any current soul stations)... **EMI's Ian Dewhurst** plays '70s soul obscurities on **Horizon** 94.5FM Thurs 9.30-11.30pm... **Pete Haigh** (**Fever** Thursdays at **Blackpool Blakes**) is after **Rare Essence** 'Body Moves', **Fred Wesley** 'House Party' (12in), **The Time** '77011' (LP or 12in) on 0253-824156 evenings, and **Mark Clark** (0734-793779) urgently needs **Dr Jackyll & Mr Hyde** 'Getting Money' for big bread... **Kevin Hawkins**, souling **Basildon's** new **Fat Sam's Grand Slam** bar at the **Essex Hotel Tues/Wed/Thur**, still funks **Brentwood Elliotts** Fridays when he needs **PAs** for a beach party on the 24th... **Sally Devine** of **Formby** is going to **Rhodes** in June and would like advance

warning of the hot spots to check in **Rhodes Town** or **Ixia** — it's early in the season for our usual news bulletins from jocks there, but any info would be welcome... **USA for Africa** topped **US Black 45s**, **Luther Vandross** (finally) **Black LPs**, **Kool** 'Fresh' **Club Play**, while **Loose Ends** have started their **US** chart climb... **TC Curtis**, muttering darkly about his **Melt Down Mix B-side**, is having to fight off a cover version in the States, ironically British, by **Nigel Wright** — masterminded **Skratch** on **Passion**... **Froggy**, more than upset, points out the **Shakatak** megamix promo was pressed up while still an unfinished backing track... I know lots of jocks use the old 4-track 12in EPs by **James Brown** and the **Fatback Band** from 1982, when they were never **BPM-ed**, and now seems a good time to do so: 'Sex Machine' (edited) 107²/3-108¹/2, 'Get Up Offa That Thing' 113-119-118-117²/3, 'Get On The Good Foot' 107²/3-107¹/2-108-108²/3, 'Papa's Got A Brand New Bag' 128-130, 'Wicki Wacky' 108-109-110¹/2, 'Do The Bus Stop' 107-108-110, 'Yum Yum' 108-109, 'Backstrokin'' 116¹/2-117¹/2-116¹/2-117bpm... **Five Star PA** at **Harlow Whispers** Sat (11), **Edwin Starr** plays "live" **Yeovil Electric Studio Fri** (10), when **Chris Hill & Danny Smith** jazz-soul **Hembsy Stardust Rooms** in **Norfolk**... **Chris Dinnis** souls **Torquay Monroes** Fridays (summer visitors note), and guests this Sat (11) at **Swindon Brunel Rooms**... **Larry Foster** now does **Enfield Townhouse** Sat, still funks **Gants Hill Villa Fri**, and with **Terry Jones** 6-T's **Hackney Road Pickle House** Wed — the latter **Solar** souled by **Nick Laurence** **Thur/Fri**, **Segue Steve Goddard Sat**... **Adrian Dunbar** has joined **Andy Bianci** mixing nightly (bar Sun/Mon) at **Poole Quay Wharf**, but still **Hi-NRG-izes**
c o n t i n u e s o v e r

SKIPWORTH & TURNER

"Thinking About Your Love"

REMIX - OUT THIS WEEKEND



"Wearing the crown"

12 BRW 23



DISCO

from previous page

Bournemouth Bolts Sun... Brian Davies, disco columnist in three local papers, lunks Stourport Severn Manor and Hagley Badgers Set Thru! Fri/Sat... Jay Cee souls Sat at Newtownards Minglas in Northern Ireland... Peter C. Helyer did so well after his namecheck on Mondays at Cardiff Ritzy he's there now Fridays too, and lunks Gloucester Cinderella's Rockerfella's Thursdays... I still find more tracks I really want to hear on the Process And The Doo Rags album than on Rick James's, even if his title track is a blinder, so as far as I'm concerned my Process review was right!... DA HA DA HA, DA HA HA HA-HA HA!

HOT VINYL

MAI TAI 'History' (Virgin/Hot Melt VS 773-12) Shaping up as the next crossover monster, "we are family" becomes "our love is history" in this 103 1/2bpm shameless Dutch recreation of the Sister Sledge sound (in three mixes). For the final time, they're pronounced "My Tie"!

PAUL HARDCASTLE '19 (Destruction Mix)' (Chrysalis CHS 222860) "Two Tribes" all over again? Due imminently, this more instrumentally emphasized (0-) 117 1/2bpm version sets its main statement to a backing of helicopter effects before the music starts, the now 3-track flip's new bonus 'The Asylum (It's Weird)' being fast smurfy 122 1/2bpm electro hip hopper.

PAUL HARDCASTLE 'King Tut (Remix)' (US Profile PRO-7070) Possibly in short supply as now banned on import by its publishers, this excellent melodic quize jazzy 125 1/2bpm skitterer in typical 'Rain Forest' style is from his Bluebird material and if anything has replaced '19' on London's soul radio (more cramped 125 1/2bpm original version flip).

CHANGE 'Oh What A Feeling (The Paul Hardcastle Remix)' (Cooltempo COOLX 109) Now really chugging along with a much more rounded electronic rhythm, Paul's remix makes this lurching 113 1/2bpm retreat of 'Change Of Heart' more interesting than the far shriller and spikier original LP version on the flip — which will be substituted for a Hardcastle remix of 'Let's Go Together' at a later crucial chart stage! What would happen if everyone just sat on their wallets until that came out?

MINK 'You Were The One (Too Late)' (US River Edge Records RE-0001) Starting as if at too slow a speed, this Patrick Adams-mixed 121 1/2bpm batant copy of the Luther Vandross vocal style has plonking piano stretching out into a solo and speedily bonking wriggly bass as its simple backing (dub flip), a fascinating effect likely to be big.

ALEXANDER O'NEAL 'A Broken Heart Can Mend' (Tabu TA 6244) Prod/penned by fellow ex-The Time mates Jimmy Jam 'n Terry, the soulful crooner smoothes through a gently pumping (0-)100 1/2bpm synth washed shushing atmosphere, not as hot on the floor as 'What's Missing' maybe though the fave of many, on 12in with both the powerfully knocking 115 1/2bpm Prince-ish 'Innocent' and its 7in flip sparsely jolting and spurting 115-0bpm 'Are You The One'.

A TASTE OF HONEY 'Boogie Oogie Oogie (Extended Remix)' (Capitol 12CL 357) John Luongo restructured 119(intro)-125(inst)-124 1/2(vocal)-125bpm much extended remix of the exciting old — not dated — bouncer, with the '78 original and, finally on 12in, the fare more powerful 'n' pertinent spikily jittering enthusiastic party flavoured brassy Latin rattling 112bpm 'We've Got The Groove' which has been rammotting floors since '82 (try it with 'We Got The Funk'!). Ladies of the '80s.

THE REDDINGS 'Talk's All Over Town' (LP 'If Looks Could Kill' US Polydor 823 324-1 Y-1) Although ostensibly created by the 3-track 12in, the album's making smart soul jocks shell out for this excellent haunting lush 94 1/2bpm hot tempo tripping swayer which sounds like a biggie (especially if ever lengthened). The rest, 12in apart, ain't that hot.

3-D's 'Highwayman' (Music Power Records MPRT3, via EMI/Jet Star) The four brothers Dixon (hence 3-D's!) sound fine and mellow on a Roy Carter-produced lazily jiggling 96bpm swaying spurter with many pleasant touches, likely to worm in under your skin. The stagecoach, storm and "who goes there?" FX-introed Robbery Mix is dubbier.

WILLIE HUTCH 'Keep On Jammin' (US Motown 4534MG) A self confessed and welcome return to 'In And Out', this bright jittery snicketty 118 1/2bpm snapper is far hotter than the A-side's rhythmically similar but more frantic and pretentious 124 1/2-0bpm 'The Glow' from Berry Gordy's 'The Last Dragon' — and, Berry Gordy permitting, will be remixed as UK A-side.

JOANNE GARDNER 'Pick Up The Pieces' (Boiling Point POSPX 744) Now it's been made UK flip this gorgeous classily soulful (0-)78 1/2-78 1/2bpm rhythmically tripping and tapping lush slow swayer has rightly eclipsed the busily jittering het-up 107 1/2-106 1/2bpm 'Watching You' which wastes its energy going nowhere. Alias "Nikko" of Harold Melvin's 'Today's Your Lucky Day', her rather bitty LP 'JoAnne Gardner' (US Philly World 90264-1) tends also more to style than substance apart from the dately soulful (0-)102 1/2bpm 'I Could Never Love Another Like You', gently sensual (0-)95 1/2bpm 'Special Feelings', Dexter Wansel-prod 79/39 1/2bpm 'We Can Make It'.

STYLISTICS 'Give A Little Love For Love' (Virgin VS 769/12) A US soul hit some months ago, this Maurice Starr-produced sweet 68 1/2bpm falsetto smoocher is indistinguishable from their classic early '70s sophisti-soul style, a strong song to boot, flipped by two powerful acappella versions (one with piano). Mmm!

TREVOR WALTERS 'Love's A Lie' (Polydor POSPA 723) Excellent beautiful atmospheric (0-)75 1/2bpm subtle subdued lover's slinker full of washing waves of synthesized sound

interwoven with his softly sensuous voice, a likely hit, initially distributed by Jet Star (01-961 4422).

HOME T-4 'Could It Be I'm Falling In Love' (Mango 12IS 230) Very useful Detroit Spinners-ish lovely lightly reggaeified 91(intro)-92 1/2-93bpm Grant & Graham treatment, on rootsier 4-track 12in with some Yellowman.

TEDDY PENDERGRASS 'You're My Choice Tonight (Choose Me)' (Asylum E9696T) Luther Vandross-prod/penned lovely tender slow 87bpm swayer echoed by Cissy Houston, the best thing on his last LP, finally out with the "Choose Me" movie to which it's theme.

THE INTRUDERS 'Warm And Tender Love' (Streetwaze MKHAN 43) Gorgeous gentle vocal group swayer now on 88 1/2bpm 12in with its edit and the aggressively smacking 120 1/2bpm 'Rise To The Occasion'.

KOOL & THE GANG 'Cherish' (De-Lite DEX 20) Sugary 0-95 1/2bpm 'Joanna' retreat, flipped more interestingly by Mark Berry's rhythmically restructured 118bpm 'Fresh (US Remix)' and (Jim Bonneford's 'Fresh (US Dance Mix)' being on promos only) the old c121bpm 'Celebration'.

THE AFFAIR featuring ALYSON 'Please Don't Break My Heart' (US Easy Street EZS-7518) 'Ring My Bell' chimes-spiced chick muttered and souled burblingly chugging 109bpm swayer (inst/edit flip), quite a grower.

INTRIGUE 'Ropes' (Project PR1, via 01-348 8764) Nicely sung (though not the Luther he'd like to be!) friskily wriggling 112bpm backbeat ticker, stronger than the solidly thudding slinky 100bpm doodling 'Heaven Made' with gimmicky unconvincing Hooray Henry conversational rap early on, though both are good.

MICHAEL PEDICIN JR 'Just West Of The East Side' (US Billy/Gene Records BGR-2001) Powerful angrily lurching 106bpm dense judderer soulfully squalled by overwrought Tammy Scott spiked by Mike's squealing sax and some police sirens in the break (Club Dub/edit flip).

PRINCE & THE REVOLUTION 'Raspberry Beret' (LP 'Around The World In A Day' Warner Bros 925286-1) Idiosyncratic 'Sgt Pepper'-ish set, as you've surely heard, this 120 1/2bpm Dylan-sings-'Doves' strutter, the excitingly racing rocky 133 1/2bpm 'America' and drily drummed jittery 119bpm 'Tamborine' being danceable.

HIT NUMBERS Beats Per Minute for last week's Top 75 entries on 7in (f/c/r for fade/cold/resonant ends): Paul Hardcastle 117 1/2r, U2 (0-)138 1/2(-Oc), Penny Ford 0-111f, Five Star 0-115 1/2f, Propaganda (0-)145f, Katrina & The Waves 219-220f, Gerrard Kenny 0-46-92-46-92-23-46-92-0r, Aurra 107f, Lisa Lisa 0-115r, Fat Boys 100 1/2-101f, Fatback (0-)102f, Elvis Costello 0-92f, Vikki 122f, Direct Drive (0-)136f.

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STILL A minority soul group? Seven full houses at Hammersmith is some minority . . . Maze's continued absence from the crossover crew makes it easy for the uncaring to dismiss them as underground r'n'b.

Well, aside from the fact that they've missed out on several deserving hits — the recent 'Back In Stride' was probably their best ever commercial shot — as long as they can keep houseloads of fans happy, it doesn't much matter. And on the first of those seven visits to their second home, they made the disciples happy again even if there was just a hint of nerves in the air.

The most attractive thing about Maze live is their lack of pretence. Once the MC has bellowed their name half a dozen times and whipped up the cheering, on they come, Frankie Beverly makes his solo entrance and they get right on with it.

"It" is pure music vibes, no sexuality, no suggestiveness, no great stage show, just a tremendous enthusiasm for simple and pure soul music, flooding back and forth from that stage.

Beverly admitted to nerves even though this is practically his home crowd and most of it was word-perfect on the catalogue which stretched right back to their '77 Capitol debut with 'Happy Feelin's' and came right up to '85 with such as the stylish 'I Want To Feel Wanted'.

In between, no great musical diversion but they do throw down a little more these days and 'Back In Stride' and 'Too Many Games' were solid. 'Feel That You're Feelin', was another strong moment, even if there was an slightly muted feeling about the evening, purely opening-night hesitation, that made 'Joy And Pain' less of an audience-participation spectacular than on their last visits.

I still felt no pain and everyone copped plenty of happy feelin's.

■ PAUL SEXTON

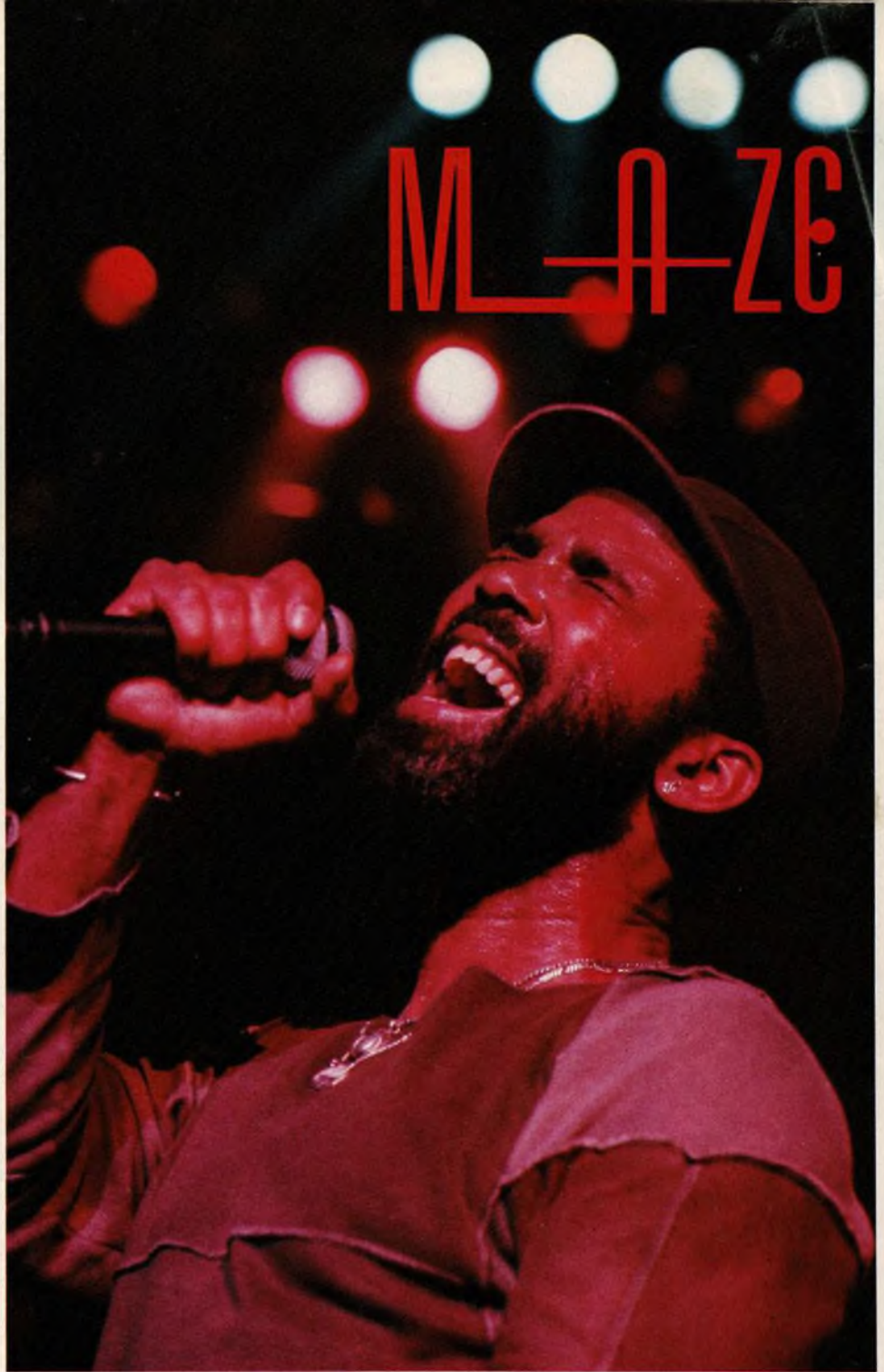


Photo: Joe Shutter

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● L-R RACHEL, KELLY, Amanda, Mark, Michael



A headache-inducing catalogue of booze and bawdiness as Eleanor Levy and a coachload of Frankie fans journey to Belgium. Joe Shutter holds onto the Party 17s

RUGBY PLAYERS wearing Tommy Cooper hats? Statues that piss at tourists? Frankie Goes To Hollywood? What wonders a coach trip to Belgium holds as intrepid hack plus fearless photographer join the second of two coaches that Mead Gould Promotions of Brighton have put on to transport us raving Frankiephiles over the sea and far away to see our heroes play.

The venue? Brussels' acclaimed Forest Nationale Stadium. The cost? £46 to take you there, see the show and whizz you straight back again. 36 hours without sleep, a chance to see the Manne-

quin Pis (a statue of a little boy urinating into a pool which the good people of Brussels dress in naval uniform on special days of the year) and the opportunity for the English abroad to do what the English abroad generally do — shout at foreigners, go to any shop that vaguely resembles an English one and drink excessive amounts of alcohol.

Or so I thought as we set off for Dover and driver Geoff tells us of his times taking a herd of metal freaks to a Monsters Of Rock Festival with the beer cans gaily rolling around his ankles. I sit back and wait for the wackiness.

We are soon befriended by two girls who are probably looking for something to divert their minds from approaching seasickness. The soon to be heard "He put his bottom in my ear, Deborah!" indicates seasickness would have been preferable.

IN ONE corner some English football fans have arrived from nowhere with a hearty 'Here we go, here we go, here we go'. These turn out to be Chelsea supporters with a lone — and highly intelligent — Spurs supporter on their way to Amsterdam on the other MGP trip to see Frankie and UB40 in Holland.

They grin laddishly, pose with beer cans and confess they might not go to the concert at all but go off and explore the city's red light district instead. Some of the rugby clubbers, seeing the camera, are drawn by some primeval instinct towards the bright light of the flash. "Get your plonker out Johnnie," someone yells, and oh dear, Johnnie does just that.

It's almost a relief to arrive in Ostend in the dim light of a Belgian morning. We drive off to have breakfast and for Kelly and friends to go to the loo again. Afterwards, various people pose for the magic lens of Joe Shutter. Michael from Sunningdale reveals an impressive collection of hats concealed in his haversack.

Soon we are in Brussels and the unheard of has happened. The sun has come out.

IT TURNS out that the most exciting thing on the journey to Dover is counting the times Kelly from Letchworth has to stop the coach to go to the toilet. Amiable courier Joe concedes he's been on more exciting trips. Even going to see Nik Kershaw with most of the punters' mums and dads in tow was more raucous, he says.

It's half past one in the morning and we're on the boat. Kelly and friends Rachel and Amanda are probably off somewhere inspecting the loo. Suddenly something really horrible appears. Wearing fezzes, they have large rolls of flab around the middle, they specialize in v-neck jumpers and loud exclamations concerning a particular gender-related organ of the human body.

They have 'rugby club' written all over them. They emanate from Abingdon in Oxford and take over the bar area — leering at Germans and bearing down on groups of 16 year old girls on their way to see Holly and the chaps in Belgium.

They have left wives, girlfriends, mothers, etc at home in Abingdon, and in the safety of the all-male group are out to PARTY!

Everyone goes off to spend the day in this 'marvellous, historic, yet lively city' and to pay our respects to the Mannequin Pis. At six o'clock we meet up to travel to the Forest Nationale for the concert. Kelly, Amanda and Rachel rush up excitedly. They've bumped into



● RM JOURNALIST: wide awake and raring to go



● A FEZ, a can of beer and a dirty song. The Englishman abroad



● KELLY AND Amanda meet their hero (Why can't he wear clothes like that on stage? — Design Ed)

HERE WE GO, HERE WE



Holly Johnson strolling around Brussels with his companion Wolfgang. "Is that your boyfriend?" asks one of them and Holly nods. Kelly's reaction to meeting her hero is not what you might expect.

"He was a right pig," she says. "I linked arms with him and said 'come and have a drink' and he said 'no, go away'. So I said 'Oh, big pop star now!'" When the three tell him not to be nasty because they've come all the way from England to see him Holly answers "You're mad, then."

WE ALL drive to the stadium. The Belgian audience are, to say the least, raucous. They even stand on chairs and scream for support band the Promise — irritating when you're trying to catch up on the sleep you missed the night before.

The concert is a replica of their English dates, except with a louder response from the crowd and signs of humility and genuine feeling from Holly at their noise and excitement.

Then Joe Shutter, a mite miffed at having been hustled out of the photographers' pit and his film taken by a bald, fat bottomed bouncer, remarks that the crowd reacted the same for Yes and Kool And The Gang on previous trips he's made to the place.

After the show, everyone piles back into the coach to be driven straight home. As courier Joe is about to close the door a voice pops up: 'I haven't been to the toilet yet.' Kelly disappears into the night. Brussels is a fascinating city.



INTO BATTLE!



... with the art of Toyah. Yes, the flame-haired minx is back, making saucy records, playing Boadicea and hoping no-one thinks she has a fat bum. Robin Smith says perish the thought

TOYAH WANTS to go on the war-path. She hopes to be playing the part of Boadicea, the gal who led a revolt against those naughty Romans about two thousand years ago.

"Nothing has been confirmed yet and I haven't signed anything but it sounds like a very interesting part," she says. "It will be a musical film and some more stars will be taking part, but I can't say who they are."

Ah well, perhaps we'll see Sting in one of those cute Roman tunics showing off his knobbly knees, or Jim Kerr as a Roman emperor... on second thoughts, perhaps not.

"Boadicea was a Queen who led a crusade against the Romans," continues Toyah. "Her people and the Romans had lived in peace until two Romans raped her daughters."

"Boadicea was the Margaret Thatcher of her day. She was a very strong willed woman who could only see her own way and what was straight in front of her. She was very wilful and very stubborn. For a time the rebellion was successful, but eventually it was crushed."

"Nobody knows what happened to Boadicea. It's believed that she was reincarnated but the end of her life is quite a mystery. She didn't ride in a chariot with spikes on the wheels, that was something the Victorians made up to make her character more romantic."

Toyah says that the women she's admired in history have been very strong willed.

"I've always admired women with fire, aggression and spirit. Women who were prepared to stand up for what they believed in and really fight. I like brave women like Joan Of Arc."

"I've never liked soft and coy women like Nell Gwynne who used soft charms to get around men, I don't find them interesting."

TOYAH'S BEEN carving up the charts again with 'Don't Fall In Love' and an action-packed adventure-filled album is on its way, so hang on to the edge of your seats.

"I've spent about nine months getting out of my old record deal. I think my singles are going to last longer in the charts. I want a slow kind of build up now. I don't want to dash up to the top of the charts and then fall back swiftly."

She seems to have changed a bit as well, opting for a cooler, more subtle approach.

"I don't dye my hair that much anymore. I did all that five years ago, it's time for a change. But when I hit the stage again I'm still going to bite."

Toyah might not have been around for a little while in the charts, but she's been keeping busy romping around nude in 'The Ebony Tower' with Sir Laurence Olivier (on the box not long ago) and she's been writing a whole case full of new songs.

"I'm sure Fiesta or some other magazine is going to get hold of some of those shots from 'The Ebony Tower' and use them but there will be nothing I can do. I hope people judged the scene within the context of the program-

me. The director even stripped off to make us feel more comfortable.

"I hope people weren't looking at me just as voyeurs thinking 'she's got a fat bum and short legs'. I'm going to America soon and I'm sure I'm going to receive a lot of publicity for appearing nude, but I hope it's not over emphasised."

"I think you can appear nude in something and still be a feminist. I've got nothing against Samantha Fox, except I think she's a bit young to be doing what she does."

TOYAH'S ALBUM will be aptly called 'Minx' and she says it's going to be pretty darn racy stuff.

"I wanted to call it 'Requiem' or something equally as mysterious but one day I had a row with my producer in the studio and he said 'you... you minx!' We all thought that 'Minx' would be a great title for the album and the name stuck."

"The album is very commercial but parts of it are very sexually explicit. It won't get banned though, because of the way I've phrased the material."

"There's one track called 'Terrorist Of Love'. It's about how we all worship the gun and how we are all really hunters, but it's obvious that the gun becomes a phallic symbol."

"Last year I wrote 48 songs. I usually write songs because I have to, but this time the ideas just flowed and flowed."

Yes, Toyah doesn't lounge around at home watching television all night. One of the floors in her house has been converted into a gym and she works out every evening. She's even put mirrors on the ceiling so she can watch herself sweat. After that it's off to the library and study for a spot of writing.

Toyah says that the current single is based on old memories, when she was a podgy little schoolgirl desperate for a spot of romance.

"It's about jealousy. You're watching a situation between a boy and girl or a man and a woman and you don't want it to happen. I was always a gooseberry, I was always getting left out of things and getting jealous."

APART FROM her album, Toyah's been doing plenty of other things. She's teamed up with Genesis keyboard player Tony Banks to work on music for a sci-fi epic involving lots of nasty robots and there's been talk of her playing Tinkerbell in a production of Peter Pan starring Sting. Her main priority has been songwriting though.

"I love writing songs for men," she says. "I think I'm able to write songs which bring out female sexuality, which is something that men have great difficulty doing properly."

"I want to write or create something which is really important. I haven't fulfilled myself by a long way yet. I really want to do something which will go down in history as being something great."

"I'm not going to have children until I'm 40. If I had children now they would interfere with my career. I couldn't write and sing and look after a child properly. It sounds ruthless but that's the way it has to be."




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THOUSANDS OF NAMES and addresses in the music business are contained in the 1985 edition of the Music Week Directory, including record companies, music publishers, recording studios, record producers and concert promoters. Price £9.20 (inc VAT) from: Jeanne Henderson, (Dept RM), Music Week Directory, 40 Beresford Street, London SE18 6BQ.
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Official Top Of The Pops/
Radio One Charts
compiled by Gallup

Week ending May 11, 1985

UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	4	2	19, Paul Hardcastle, Chrysalis
2	1	12	MOVE CLOSER, Phyllis Nelson, Carrere
3	5	4	I FEEL LOVE, Bronski Beat And Marc Almond, Forbidden Fruit
4	3	7	EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears, Mercury
5	2	5	WE ARE THE WORLD, USA For Africa, CBS
6	8	2	THE UNFORGETTABLE FIRE, U2, Island
7	11	3	FEEL SO REAL, Steve Arrington, Atlantic
8	7	4	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin
9	17	6	RHYTHM OF THE NIGHT, DeBarge, Gordy
10	6	5	ONE MORE NIGHT, Phil Collins, Virgin
11	14	4	I WAS BORN TO LOVE YOU, Freddie Mercury, CBS
12	9	7	CLOUDS ACROSS THE MOON, RAH Band, RCA
13	—	1	WALLS COME TUMBLING DOWN, Style Council, Polydor TSCB
14	12	4	LOVER COME BACK TO ME, Dead Or Alive, Epic
15	10	8	COULD IT BE I'M FALLING IN LOVE, David Grant And Jaki Graham, Chrysalis
16	22	3	I WANT YOUR LOVIN', Curtis Hairston, London
17	25	4	WOULD I LIE TO YOU, Eurythmics, RCA
18	13	4	LOOK MAMA, Howard Jones, WEA
19	29	7	CRY, Godley And Creme, Polydor
20	39	3	LOVE DON'T LIVE HERE ANYMORE, Jimmy Nail, Virgin
21	16	4	EYE TO EYE, Chaka Khan, Warner Bros
22	32	3	DON'T FALL IN LOVE, Toyah, Portrait
23	20	4	SO FAR AWAY, Dire Straits, Vertigo
24	15	7	BLACK MAN RAY, China Crisis, Virgin
25	33	3	WALK LIKE A MAN, Divine, Proto
26	27	7	STAINSBY GIRLS, Chris Rea, Magnet
27	18	12	WE CLOSE OUR EYES, Go West, Chrysalis
28	30	3	NO REST, New Model Army, EMI
29	38	3	RAGE TO LOVE, Kim Wilde, MCA
30	—	1	SLAVE TO LOVE, Bryan Ferry, EG/Polydor Ferry 1
31	40	6	FREE YOURSELF, Untouchables, Stiff
32	—	1	SHAKE THE DISEASE, Depeche Mode, Mute 7 BONG 8
33	—	1	MAGIC TOUCH, Loose Ends, Virgin VS761
34	19	10	EASY LOVER, Philip Bailey And Phil Collins, CBS/Virgin O
35	21	8	SPEND THE NIGHT, Cool Notes, Abstract Dance
36	—	1	CALL ME, Go West, Chrysalis GOW1
37	23	8	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
38	—	1	ALL FALL DOWN, Five Star, Tent PB40039
39	24	7	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT
40	26	7	LIFE IN A NORTHERN TOWN, Dream Academy, blanco y negro

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

UK ALBUMS

1	1	5	HITS 2, Various, CBS/WEA
2	2	11	NO JACKET REQUIRED, Phil Collins, Virgin ☆
3	3	10	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
4	—	1	BE YOURSELF TONIGHT, Eurythmics, RCA PL70711
5	4	6	THE SECRET OF ASSOCIATION, Paul Young, CBS
6	—	1	MR BAD GUY, Freddie Mercury, CBS 86312
7	6	48	BORN IN THE USA, Bruce Springsteen, CBS ☆
8	9	3	VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC
9	—	1	FLAUNT THE IMPERFECTION, China Crisis, Virgin V2342
10	5	2	AROUND THE WORLD IN A DAY, Prince And The Revolution, Warner Brothers
11	7	8	DREAM INTO ACTION, Howard Jones, WEA
12	15	4	BEST OF ELVIS COSTELLO, Elvis Costello, Telstar
13	8	26	ALF, Alison Moyet, CBS ☆
14	16	46	PRIVATE DANCER, Tina Turner, Capitol ☆
15	10	5	GO WEST, Go West, Chrysalis
16	11	8	ANDREW LLOYD WEBBER REQUIEM, Domingo/Brightman/Maazel/Eco, HMV
17	17	30	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit □
18	18	27	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ☆
19	21	6	THE POWER STATION, Power Station, Parlophone
20	20	26	MAKE IT BIG, Wham!, Epic ☆
21	12	2	VIRGINS AND PHILISTINES, Colour Field, Chrysalis
22	13	3	LOVE NOT MONEY, Everything But The Girl, blanco y negro
23	14	11	RECKLESS, Bryan Adams, A&M



● GLEN MILSTON alias Divine: singles action at 25

24	19	4	SO WHERE ARE YOU, Loose Ends, Virgin
25	26	45	ELIMINATOR, ZZ Top, Warner Bros ☆
26	—	1	THE UNFORGETTABLE FIRE, U2, Island
27	27	17	FACE VALUE, Phil Collins, Virgin ☆
28	—	1	7,800° FAHRENHEIT, Bon Jovi, Vertigo VERL24
29	29	4	MOVE CLOSER, Phyllis Nelson, Carrere
30	31	5	ROSE MARIE SINGS JUST FOR YOU, Rose Marie, A1
31	25	42	DIAMOND LIFE, Sade, Epic ☆
32	—	1	BEST OF THE 20TH CENTURY BOY, Marc Bolan And T Rex, K-tel NE1297
33	22	9	LEGEND, Clannad, RCA
34	24	25	LIKE A VIRGIN, Madonna, Sire □
35	23	24	THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA ☆
36	28	43	PURPLE RAIN, Prince And The Revolution, Warner Bros □
37	34	7	REGGAE HITS VOL 1, Various, Jetstar
38	39	8	BEHIND THE SUN, Eric Clapton, Duck
39	40	14	STEPS IN TIME, King, CBS ○
40	30	21	AGENT PROVOCATEUR, Foreigner, Atlantic □

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

MUSIC VIDEO

1	1	THE VIDEO SINGLES, Paul Young, CBS/Fox
2	7	THE WORLD WE LIVE IN/LIVE IN HAMBURG, Depeche Mode, Virgin
3	2	THE VIDEO, Wham!, CBS/Fox
4	4	ALL NIGHT LONG, Lionel Richie, RCA/Columbia
5	3	THE HITS VIDEO, CBS/Fox
6	11	SEVEN BIG ONES, the Hall And Oates Video Collection, RCA/Columbia
7	5	JIMI HENDRIX PLAYS BERKELEY, Palace/PVG
8	8	"UNDER A BLOOD RED SKY" LIVE AT REDROCK, U2, Virgin/PVG
9	6	THE VIDEO EP, Madonna, Warner Music
10	12	HITS OUT OF HELL, Meat Loaf, CBS/Fox
11	9	MORE END OF THE ROAD, Status Quo, Videofarm
12	17	A TRIBUTE TO JIM MORRISON, the Doors, WHV
13	10	THE SONG REMAINS THE SAME, Led Zeppelin, WHV
14	14	MAKIN' MOVIES, Dire Straits, WHV
15	19	IN MY MIND'S EYE, Tears For Fears, Polygram
16	—	FIRST STING, the Scorpions, PMI
17	—	ALCHEMY LIVE, Dire Straits, Polygram
18	13	PRIVATE DANCER, Tina Turner, PMI
19	20	VIDEO REWIND, the Rolling Stones, Vestron/PVG
20	—	LIKE TO GET TO KNOW YOU WELL, Howard Jones, Warner Music

Video Week, you take our breath away

BANK HOLIDAYS CHARTS

HELL, IT'S happened again. Bank holiday deadlines mean we can only publish top 40 UK singles and albums charts. . . but things will be back to normal next week, when you'll be treated to May 11's top 100 charts plus all the usual May 18 listings.

by Allan Jones

PHYLLIS NELSON'S 'Move Closer' climbed serenely to the top of the singles chart last week, earning the singer from Gary, Indiana, the distinction of becoming only the second woman to write herself a number one hit.

Amongst the 547 previous singles to reach pole position, the only one written and sung by a woman was 'Wuthering Heights', a four week topper in 1978 for Kate Bush.

Indeed, in the whole of chart history the only number ones written by women, without assistance from men are 'Move Closer', 'Wuthering Heights', 'Woodstock' (a 1970 topper written by **Joni Mitchell**, but performed by **Matthews Southern Comfort**) and 'Distant Drums' (a 1966 number one for **Jim Reeves**, penned by **Cindy Walker**). (NB: The writer credit 'Barbara Campbell' on **Craig Douglas'** 1959 number one was an alias for **Lou Adler**, **Sam Cooke** and **Herb Alpert**, whilst the **Wurzels'** 1976 winner 'Combine Harvester' sported new lyrics by the group, though **Melanie Safka**, who penned 'Brand New Key' — on which it was based — got sole writing credit on the record's label.)

And, the last number one on which a woman garnered a writing credit of any kind was 'Save Your Love', **Rene And Renato's** Xmas chart topper from 1982, which was co-written by husband and wife team **Sue and John Edward**.

With the arguable exception of **Amii Stewart's** delicious 'Friends', 'Move Closer' is the most sensuous song of the year; a classy ballad which will undoubtedly become a standard.

Throughout its long chart ascent (90-80-69-58-48-44-28-19-14-8-4-3-1) it has been a much bigger hit in London and the South East, where it has benefitted greatly from exposure on the capital's soul pirates and Radio London. Its slow, swaying rhythm make it an ideal song for



● **PHYLLIS NELSON and Kate Bush have one thing in common — they are the only women to have written and sung number one records. 'Move Closer's ascent is largely due to the airplay it has received on pirate radio and Radio London.**

lovers-rockers to record, and, even as I write, at least two covers are in preparation.

Finally, 'Move Closer' is the first ever number one for the French-owned Carrere label, after three number two hits — 'Substitute' by **Clout** (1978), 'D.I.S.C.O.' by **Ottawan** (1980) and 'Words' by **F R David**.

The Pointer Sisters narrowly missed becoming the first group to pull six top 75 hits off the same album, when their single 'Baby Come And Get It' peaked tantalisingly at number 76 last month. Like 'Automatic', 'Jump (For My Love)', 'I Need You', 'I'm So Excited' and 'Neutron

Dance', it can be found on the year old album 'Break Out'.

The first artist to take six hits off an album, it will be remembered, was **Michael Jackson**. **Tina Turner** recently emulated Michael, and became the first woman to turn the trick, when 'I Can't Stand The Rain' was her sixth hit from 'Private Dancer'...

THE PROLIFIC **Elvis Costello** last week collected his seventh top 20 album inside seven years with 'The Best Of Elvis Costello — The Man'. Despite the omission of the crucial '(The

Angels Wanna Wear My) Red Shoes' it's a brave attempt to chronicle the musical highpoints of an extraordinarily diverse career, and a compilation of rare quality which brings together 18 of Costello's finest performances, from 'Alison' to 'Shipbuilding'.

It includes his cover of the C&W standard 'Good Year For The Roses' and his update of the previously obscure R&B song 'I Can't Stand Up For Falling Down', but most of this 57 minute feast explores Costello's dual role of singer/songwriter. A worthy celebration of a great talent, and one of the finest compilations of the Eighties...

Latin Quarter sensibly remixed their delightful 'Radio Africa' after Chartfile suggested it needed a ballsier mix emphasising the bass. On re-release it's climbing steadily towards the top 75, though once again it has little support from the BBC.

I recently witnessed the band perform at the Hammersmith Palais, and remain convinced that, though they have yet to gear their considerable talents to the demands of live performance, they will enter 1986 considerably better known than they are at present...

Hallmark recently released 'Greatest Hits Volume 1', an unbeatable compilation of the early recordings of the **Everly Brothers**, characterised by **Don and Phil's** close harmonies. Most of the 12 songs here are the work of legendary husband and wife songwriting team **Felice and Boudleaux Bryant**, and eleven were American hits. Songs like 'Devoted To You', 'Wake Up Little Susie', 'Bye Bye Love' and 'All I Have To Do Is Dream' deservedly reside in pop's Hall Of Fame.

If you're not familiar with them, this is as good and as cheap (£2.25) a chance as you'll ever get to sample one of the great vocal duos at their best.

From the same label comes 'Journey To The Centre Of The Earth'. Yes keyboards player **Rick Wakeman's** only number one album, which was recorded live at the Royal Festival Hall in 1974.

Fans will undoubtedly welcome this opportunity to replace their scratched copy.

A N D T H A T ' S A F A C T

A PART from the fact they were all major hits, what's the link between **Mott The Hoople's** 'All The Young Dudes', and **Dream Academy's** 'Life In A Northern Town'? Answer: they all contain incidental references to the **Beatles** in their lyrics. . . . **MORE BEATLES:** This year is the first in which advertisers have been allowed to use **Lennon** and **McCartney** compositions to promote their products. In America, an advertising agency has paid \$100,000 to use 'Help', whilst the first company to take a franchise here are **Hewlett Packard Personal Computers**, who paid nearly £50,000 to use 'We Can Work It Out' for a year. Permission to use the song does not extend to using the **Beatles'** original recording, so **Hewlett Packard** also had to pay for a soundalike re-recording. Odd that they should pay so much for a song 20 years old to promote what they boast is "tomorrow's technology" . . . **BEATLES AGAIN:** The only family to include three generations of solo recording artists in its ranks is the **Lennons**. **Beatle John** cut his first solo

single in 1969. **Son Julian** debuted last year with 'Too Late For Goodbyes'. **John's father Freddie** cut an opportunist single entitled 'That's My Life' at the height of the **Beatles'** fame in the Sixties. . . . **Rockie Robbins**, whose impressive single 'We Belong Together' is bubbling just outside the chart, probably amassed a larger personal collection of records at an earlier age than anybody else. **Rockie** explains: "My uncle used to own a record shop, and by the time I was 11 I ended up with a collection of about 10,000 singles — and I knew all the songs by heart." . . . 'We Are The World' is undoubtedly the biggest selling single of the last decade, and maybe ever, in the USA, with total sales now exceeding six million, including more than a million 12-inch singles. It thus becomes the second single to achieve a seven figure sale in both seven and twelve-inch formats, emulating **Frankie Smith's** 'Double Dutch Bus', which turned the trick in 1981 . . .

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