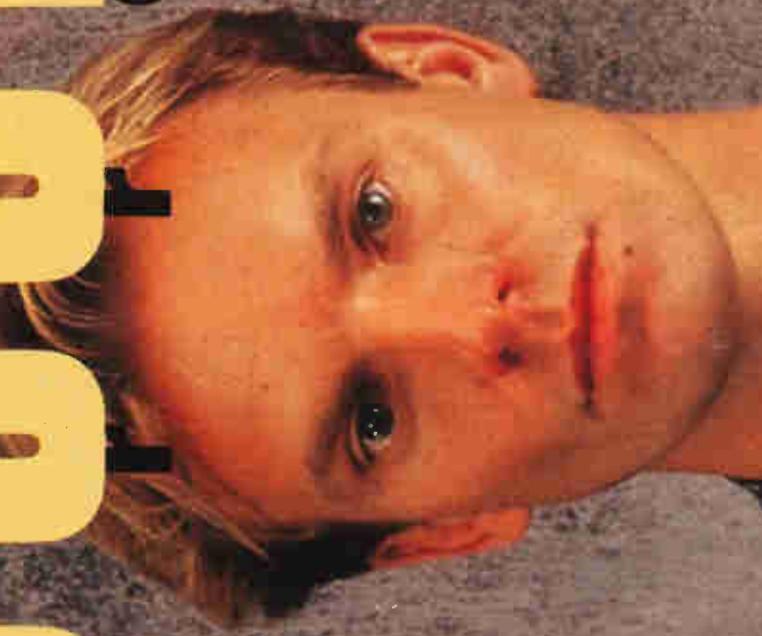


NILS LOFGREN: BRUCE IS MY HERO

REPUBLIC

JUNE 8, 1985 45p



- CHINA CRISIS
- + STEPHEN DUFFY
- + ROBERT PLANT
- + IMAGINATION
- + LONE JUSTICE



LET IT BE

● **SIMON F** is a confident boy — some might even say an *arrogant* boy. He was 50 per cent of aural exciter Intaferon, who tried to warp pop ears when no-one wanted to hear. Now he's at the front of a groin-tingling new band (King tour support in enthusiastic response shock) and a new LP, 'Gun Control', which has been released by Chrysalis without the cushion of a single.

Simon F makes a mischievous noise that's loud and provocative without being heavy or controversial for the sake of it. This is not a rock band. Simon says: "I'm suspicious of all this rock stuff. I like some U2 and Simple Minds, but it's dubious that it's suddenly become legitimate pop. This means there could be a lot of lighters held in the air this summer. I'm going to have these gas jets so that anyone who does that to me will blow up."

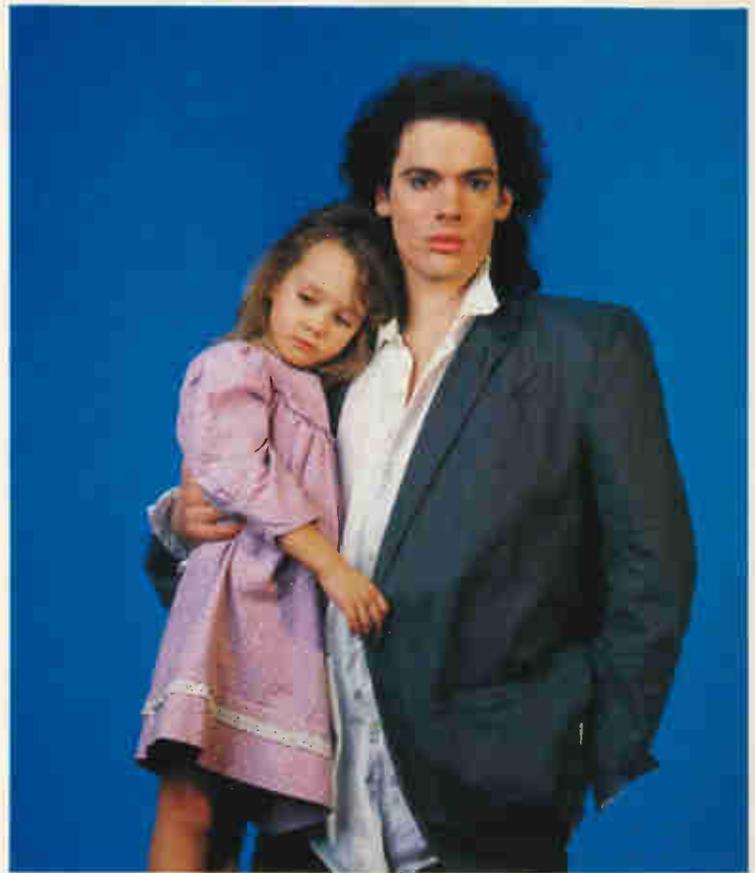
Simons says a lot that makes sense. He would never make love to Ravel's 'Bolero' and has his photograph taken with precocious young beauties by darling of the New York avant garde, Robert Mapplethorpe. Simon F: bringing mischief to the masses.



◀ **REMEMBER THAT** saucy US dance smash of '84, 'Dominatrix Sleeps Tonight'? Well, she's still kipping, but chief conceptualist Stuart Arbright isn't. He's returned under a new guise with guitarist Michael Diekmann and bassist Shin Shinakawa as the Death Comet Crew.

Inspired by action movies like 'The Terminator', Stuart says "it's more of a rock thing, moving away from pop/S&M, very action toy and sci-fi. That idea really is big in the States at the moment." Their first 45 is 'At The Marble Bar', a kinda futuristic rap featuring 'Wild Style' MC Rammelzee.

Watch out for DCC and their "savage live thing" here in June, plus follow-up 'Death Comet Drive', a West Coast driving song with a difference.



HERE AT INDEX, we don't know whether it's the show, the 'Sex Machine', 'Get On The Good Foot', 'Get Up Offa That Thing', 'Papa's Got A Brand New Bag' four track single, or this cheesy James Brown photo that's the best thing about Soul Brother number one's visit to Blighty. Make up your own mind.



■ **THOSE MELLOW** strains pouring out of your speakers are provided by a soulful seven piece called Latin Quarter. Formed around the songwriting partnership of Steve Skaith, who also supplies guitar and vocals, and lyricist Mike Jones who is not actually in the band.

The first single was 'Toulouse', with the recent single 'Radio Africa' showing a blend of funk, reggae and soul that makes the music as diverse as the cultures that merge in the part of Paris from which the collection takes its name.

The line up is completed by Carole Douet (vocals), Yona Dunsford (keyboards, vocals), Steve Jeffries (keyboards, vocals), Greg Harewood (bass), Richard Wright (guitar) and Rikki Stevens (drums).

C'est très jolie.

HE'S HAD two books of poetry published, he's been a theatre critic, he has produced Arthur Brown and now he's making his first single. 'Human To Human' is the debut 45 from African Rauf Adu — a classy low slung hybrid of pop soul 'n' reggae, and it's a long time overdue as well.



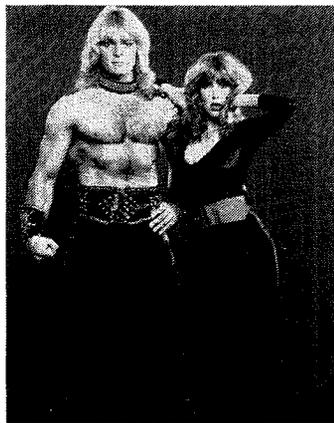
Photo: Robin Barton

● **THE ROOM** are yet another of that fine breed, the Liverpool band. 'Not another! I hear you groan. One of the classier outfits to emerge from said city, they've been chugging along in some form or another for the best part of five years.

Critical acclaim is all very well, but it hasn't exactly brought them to the attention of your average man in the street. Dave Jackson, singer and lyricist, seems fairly non-plussed though. "It's not something that worries me too much because I think if you're primarily concerned with success, you'll do anything to achieve it."

Their latest vinyl offering, 'Jackpot Jack', is an innovative rant bemoaning the 'new pop cack'. Shades of Velvet Underground and worth a listen.

X F D E X



■ **THOR, THE man who has muscles where most people have goose pimples, has been turning vigilante on the New York subway. A madman tried to attack him, but the mighty Thor beat him off.**

"He was out of his brains," explains the man mountain. "He was coming at me so I had to defend myself. Usually I'm a pretty gentle guy, but if somebody threatens me then the killer instinct takes over. I wanted to mosh the guy's head in the concrete, but the police saw what was happening and arrested him."

Just as well too. Now Thor can concentrate on promoting his album 'Only The Strong' featuring such wondrous tracks as 'Knock 'Em Down' and 'Start Raising Hell'. Watch out for a spectacular video.

"Heavy metal is very much in fashion," says Thor. "Look at Duran Duran and all the other bands. They're wearing arm-bands and leather and growing their hair longer. After 11 years in this business, I'm in vogue at last."

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record



Compiled by
Robin Smith

MOTOR MANIA

● **MOTORHEAD** CELEBRATE their 10th anniversary with a special birthday show at the Hammersmith Odeon on June 29. Motorhead are calling the concert 'A Night To Remember' and it looks like being their only British gig this year. Lots of guests and surprises are promised.

"It's been 10 years exactly since the first Motorhead and it's 10 years since Wurzel combed his hair," says Lemmy. "It's going to be a very silly night and we want everyone to bring a birthday cake and on my command smash it into the face of the person sitting next to them."

Tickets for the event are on sale from the Hammersmith box office and usual agents price £5 and £4.50. Motorhead will be spending the rest of the year touring Scandinavia and America.

■ **DID YOU** know that polar bears are all left handed and giant hedgehogs once roamed across Europe? Or how about the exciting information that Scritti Politti have lined up another album, Phil Oakey is teaming up with Giorgio Moroder again and Diana Ross has added a date to her tour. **RECORD MIRROR** where facts come first (stop sniggering at the back).



CUPID GOES GREEN

■ **SCRITTI POLITTI**, featuring **Green** and his chums **David Gamson** and **Fred Maher**, release their album 'Cupid And Psyche '85' on **June 10**. The album includes all their hits from '84 plus 'The Word Girl'. Other tracks include 'A Little Knowledge' and 'Don't Work That Hard'.

How on Earth could the silly boy turn down doing a duet with Chaka? **Tsk tsk.**



KIRSTY ON THE BEACH

■ **THE NEW** look slimline **Kirsty MacColl** releases her single 'He's On The Beach' on **June 10**. It's produced by her hubby **Steve Lillywhite** who's also been working on the **Rolling Stones** new epic.

Watch out for **Kirsty's** album in the autumn.

● **THE FAT BOYS** stop stuffing themselves with hamburgers for a moment, to release their single 'Fat Boys' on **June 10**. The meaty 12 inch has a special fat mix and an instrumental version of 'Fat Boys' as an extra portion.

● **THOSE PERKY POGUES** release their single 'Sally MacLennane' on **June 10**. Written by frontman **Shane MacGowan**, the ode is produced by **Elvis Costello**. The group's second album with **Elvis** again at the controls, will be out in the summer.



DATES FOR BB KING

■ **THE LEGENDARY BB King** will be taking to the road in **July**. It's hoped he'll have an album out to coincide with his dates which run — **Cardiff St David's Hall July 4, Dublin National Stadium 5, Edinburgh Playhouse 6, Birmingham Odeon 7, Croydon Fairfield Hall 8, Hammersmith Odeon 10, Manchester Palace Theatre 11.**

● **PROFESSIONAL SMOOTHY**, **Curtis Hairston**, follows up 'I Want Your Lovin'' with 'I Want You (All Tonight)' (this boy thinks up some pretty original titles, doesn't he?). Produced by **E Monroe**, the single was mixed by the **New York disco duo John Morales** and **Sergio Munzibai**.

RECORD MIRROR REQUIRES:

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E.C.T. FRIDAY ZONE SENSATION

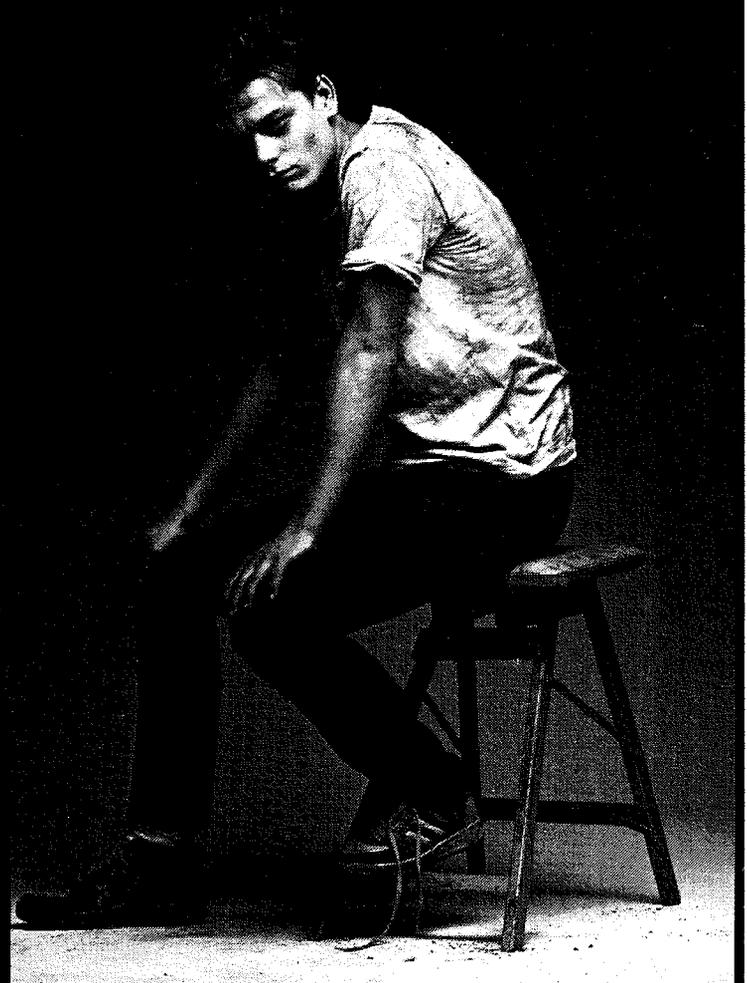
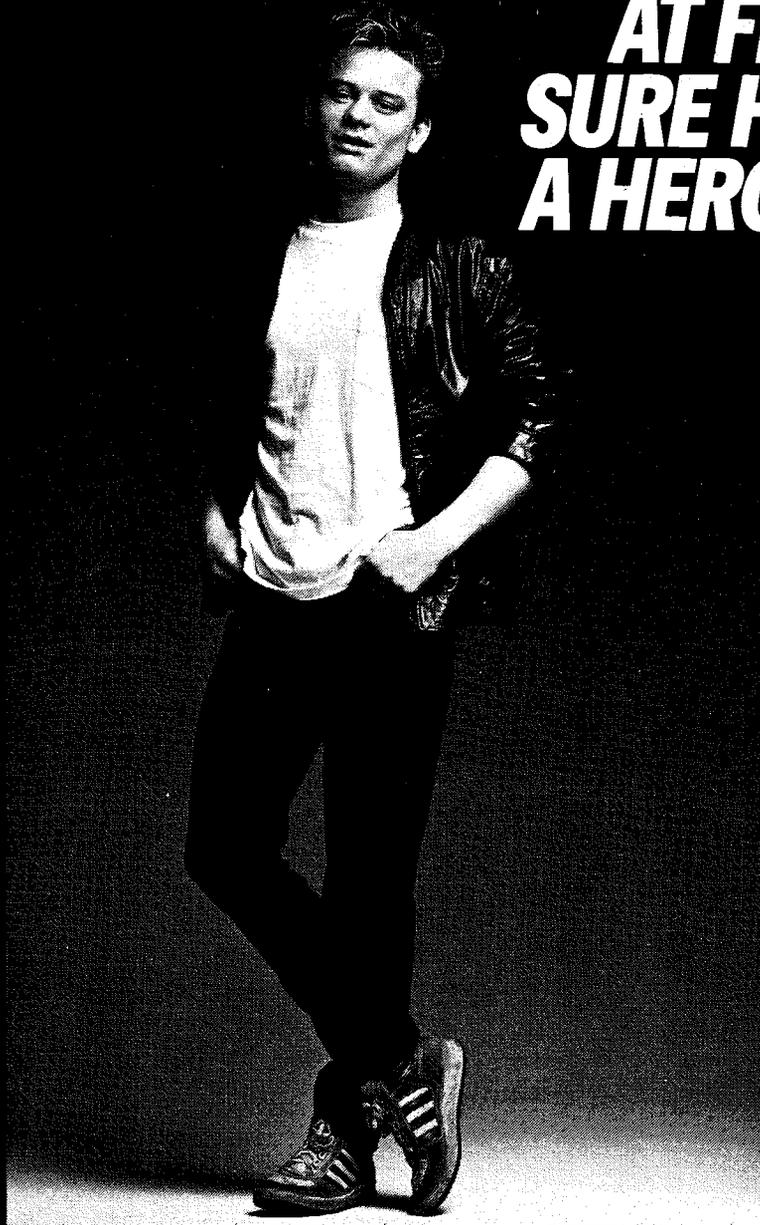


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**AT FIRST HE WAS
SURE HE'D NEVER BECOME
A HEROIN ADDICT.**



**NOW HE'S NOT
SURE HE'LL EVER
BE ANYTHING ELSE.**

Some people start out thinking heroin is just a bit of fun. That they'll be able to control it even if others can't.

But it's not long before the fun turns to pain.

They start looking ill, losing weight and feeling like death. They begin to take heroin not to get high any more, but just to feel normal.

And as it takes over their life, it takes over their mind too.

Until one day they wake up knowing that instead of them controlling heroin, it now controls them.

So, if a friend offers you heroin, use your brain while you still can.

And say no.

HEROIN SCREWS YOU UP

● A SPECIAL cut out shaped disc of Nick Heyward's single 'Laura' will be out on June 7. The disc features a full length shot of Nick and comes complete with a pedestal stand to mount it on.

Send one to your grandmother and frighten the life out of her.

● MORE RUMOURS have been started this week about who is going to replace Jimmy Sommerville in Bronski Beat. One source claims it will be a young lad called John Foster who is said to be a close friend of the Bronskis — but this hasn't been confirmed.

"As far as we are concerned he is just one of the many people auditioning for the group," says a spokesman. "You'll be the first to know when we have further news."

AUTOBAHN

■ KRAFTWERK'S CLASSIC album 'Autobahn' will be re-released on June 10. Originally out in 1973, the album has been unavailable here since 1978.

Kraftwerk are said to be working on a new album these days, which hopefully should be out sometime before the end of the century.

● GOD FEARING Jesus And Mary Chain, who have just released their single 'You Trip Me Up', play a couple of choice dates at the end of June. They'll be at Nottingham Rock City June 25, Manchester Hacienda June 26.

The Chainies will be releasing their debut album in mid August.



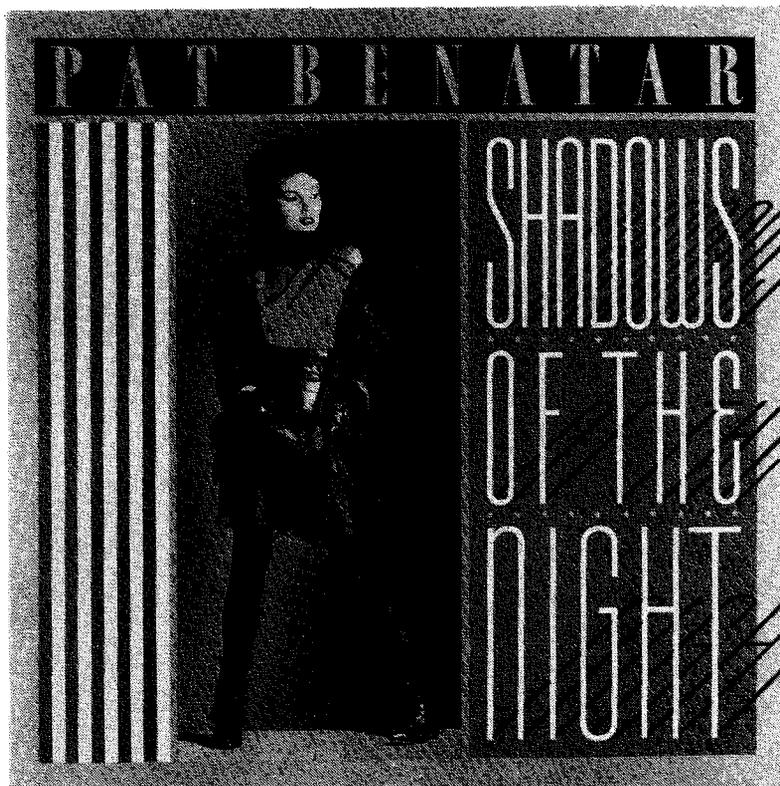
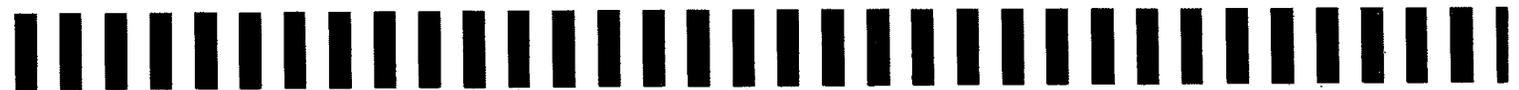
THE BEAR FACTS

■ THE HUMAN LEAGUE'S Phil Oakey has teamed up with producer Giorgio Moroder again and they'll be releasing their single 'Goodbye Bad Times' on June 10. The 12 inch version will be available with an extra track 'In Transit'.

Phil and Giorgio have also recorded an album together, which will be out in the summer. At the moment, Phil is at home in Sheffield working on the Human League's next album.

● WOMACK AND WOMACK release their album 'Radio MUSC Man' on June 10. It features six new Cecil and Linda compositions including a version of 'Here Comes The Sun' which we bet sounds really sooper.

● TWO MORE acts have been added to the 'The Longest Day' festival at Milton Keynes bowl on June 22. Apart from U2, the Ramones, Faith Brothers and REM you can groove along to Spear Of Destiny and Billy Bragg.



**It's hot.
It's heavy.**
It's the new single from Pat Benatar. Out now on 7" & 12" Four track 12" includes two live tracks.



GLENN'S VICE

● **HUNKY GLENN FREY**, who scored a mega hit with 'The Heat Is On' makes his acting debut in 'Miami Vice', screened on BBC1 on June 11. Glenn will be a special guest star in the show, playing a rather naughty Vietnam war veteran — and he might be popping up in future episodes.

This show will be called 'Smug-gler's Blues' named after Glenn's single of the same name released on June 3. Mr Frey is now considering more acting roles, including a screenplay by RECORD MIRROR editor Mike Pilgrim, about the Mafia's great luncheon voucher swindle in New York back in the 1930s.

● **JERMAINE JACKSON**, the Thompson Twins, and the Pointer Sisters are all featured on the soundtrack album of 'Perfect', a film starring John Travolta and Jamie Lee Curtis which opens here in September. The album will be out on June 14.

● **NEW MODEL ARMY's** anti heroin campaign concert will now take place at the Camden Electric Ballroom on June 25.

● **STEVE HARLEY** releases his single 'Irresistible' this week. It's produced by Mickie Most. Steve will be working on an album soon and he might be playing some live dates in the autumn.



DIANA ADDS ONE

● **DIANA ROSS** has added a date to her tour at the Birmingham NEC on September 15. Tickets priced £17.50, £15, £12.50 and £10 are available from the NEC box office (tel 021 780 4133) and usual agents. They are also available by mail from MAC Promotions, PO Box 2BZ, London W1A 2BZ. Make your cheques or postal orders payable to MAC Promotions and add a 50 pence booking fee to the cost of each ticket. Don't forget to enclose a sae.

● **DEEP PURPLE** release a special picture disc edition of their album 'Perfect Strangers' on June 14, God save us all. The album has now gone gold in Britain and it's become their first ever platinum selling album in America.

● **THE FALL** release their fun packed single 'Couldn't Get Ahead' on June 14. The 12 inch version features 'Petty Thief Lout' described as a "loud tribute to Miles Davis heard on an operating table".

BOOK 'EM

● **TWO INFORMATION** packed books are out this week, fact fans. The fifth edition of 'The Guinness Book of Hit Singles' is in a bookshop near you and completely updated it includes all the hits and figures from the beginning of the charts in November 1952 to December 1984. It sells for around £6.95.

'The Billboard Book Of USA Top 40 Hits' will also be out, detailing the 7,269 singles to have reached the American Top 40 since 1955. This tome should sell for around £9.95.

● **THOR RETURNS** to Britain in June for a brief string of dates. The mighty man will be at Croydon Underground June 11, London Dingwalls 12, Rayleigh Pink Toothbrush 13, Northampton Old Five Bells 15. Thor's single 'Knock 'Em Down', will be out to coincide with the dates.

● **GODLEY AND CREME** release their album 'History Mix Volume 1' on June 14. The album features plenty of their past classics, including 'I'm Not In Love' re-recorded with the help of Trevor Horn.

Godley and Creme celebrate their 25th anniversary this year as a creative team. God bless 'em.

● **SISTER SLEDGE** release their album 'When The Boys Meet The Girls' on June 10. Tracks include their current single 'Frankie' and 'You're Fine'.

JESSE JOHNSON'S REVUE

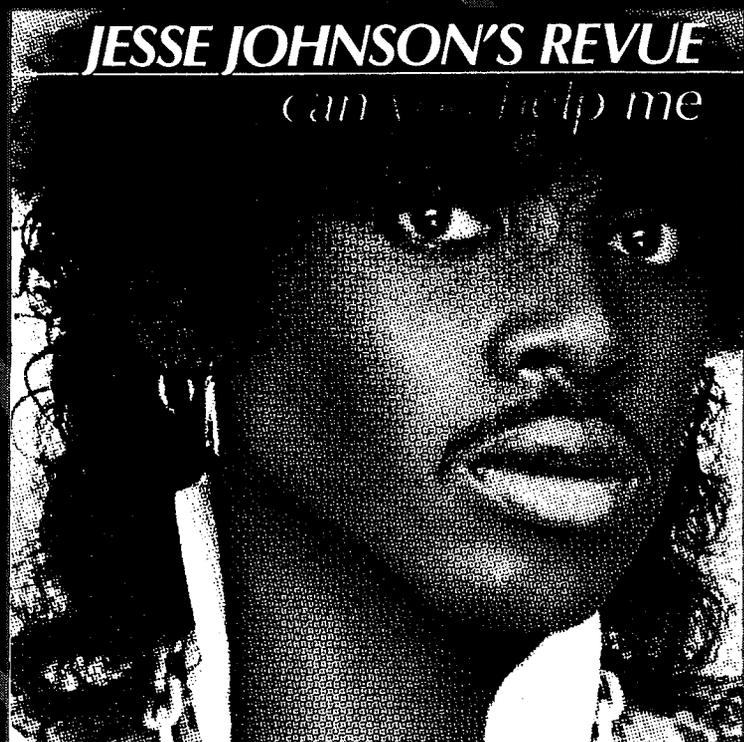
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help me*

b/w

free world

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CONTINUED DATE WITH DESTINY

● **SPEAR OF DESTINY** were forced to cancel three of their gigs in Edinburgh, Aberdeen and London. No, it wasn't because Kirk Brandon kept on getting his ears stuck in the dressing room door, the poor lad has been struck down with a nasty throat virus.

The dates have been re-scheduled and Spear Of Destiny will now be playing Edinburgh Playhouse on June 19, Aberdeen Ritz on June 20 and London Hammersmith Palais on June 25.

Tickets for the old dates will be valid for the new shows. If you can't make it refunds are available, but please apply to the place of purchase before June 17.

● A 12 INCH remix of 'Axel F' the theme music for 'Beverly Hills Cop' will be out on June 3. The record, which is currently number three in the American charts, was originally out two months ago but MCA reckon it's so good it deserves another chance.

John Morales performed the delicate remix and Luis Jardin added some percussion.



JUSTICE OF THE PIECE

● **LONE JUSTICE**, the band fronted by **RECORD MIRROR's** new pin up Maria McKee release their debut album 'Lone Justice' on June 10. The 10 tracks include 'East Of Eden' and 'After The Flood'. The band have added two London shows to their tour at the Marquee on June 6 and 7.

● **KID CREOLE** and his cutesome Coconuts release their single 'Endicott' on June 10. It's an exotic taster from their forthcoming album 'In Praise Of Older Women And Other Crimes'.

● **SIMPLY RED** release their single 'Money's Too Tight (To Mention)' on June 3. The 12 inch version features the bonus track 'Every Bit Of Me'.

Simply Red have been forced to cancel their shows at Leeds Warehouse on June 25 and Sheffield Leadmill on June 29 but they will be appearing at Manchester International on June 15.

● **REM RELEASE** their third album 'Fables Of Reconstruction' on June 10 and they've also lined up some dates at Manchester International Ballroom June 24, Edinburgh Coasters 25, Newcastle Tiffanys 26, Warwick University 27. They'll also be supporting U2 at Dublin Croke Park on June 29.

● **VINCE CLARKE** has teamed up with Paul Quinn and together they'll be releasing a single 'One Day' on June 10. A 12 inch version will be available featuring extended versions of 'One Day' and 'Song For'.

Vince is currently completing work on a new album which will be out soon brothers and sisters.



FRIDAY'S 'ECT' (C4, 5.30pm) features Rock Goddess, Heavy Pettin', Dumpty's Rusty Nuts and Doctor And The Medics. **'6.20 Soul Train'** (C4) has Elton John and Millie Jackson performing 'Act Of War'. Squeeze pop along to appear in 'Wogan' (BBC 1, 7pm).

SATURDAY'S 'Saturday Picture Show' (BBC 1, 8.30am) has David Grant, and Gary Davies will be chatting to Chris Rea. Watch out for Black Lace as well. **'No 73'** (ITV-10am) has jumpin' Jools Holland. **'30 Years Of Rock'** (Radio 1, 1pm) has the events, music and personalities of 1963. **'In Concert'** (Radio 1, 6.30pm) has Katrina And The Waves and Janice Long has Simply Red and Fruits Of Passion in her own show on Radio 1 at 7.30pm.

TUESDAY'S 'Whistle Test' has Black Lace. Yes, Black Lace, and the Screaming Blue Messiahs.

WEDNESDAY'S 'Razzmatazz' (ITV, 4.50pm) has Roy Wood, Squeeze and Bucks Fizz amongst the guests in a well packed show.

● **RAUF ADU**, who is no relation to Sade as far as we know, plays two showcase dates at the London Hippodrome on June 7 and 8. Rauf will also be appearing as special guest to Gil Scott-Heron at the GLC's Jubilee Gardens Festival on June 10. He will also be on stage at mid day.

● **THE ADVENTURES**, the most exciting thing since Eleanor Levy's purple cami knickers, release their single 'Feel The Raindrops' on June 10. Written by the group's guitarist Pat Gribben, it's taken from their album 'Theodore And Friends'.

MADONNA

L ☆ U ☆ C ☆ K ☆ Y S ☆ T ☆ A ☆ R

The Book by MICHAEL MCKENZIE £3.50



COLUMBUS BOOKS



THE LEAGUE OF GENTLEMEN

as told to JIM REID

THE LEAGUE were going on a diet. Discarding a pair of **Cyril Smith's** trousers (worn by Gourmand K Gourmand as boxer shorts of course), Lord Hip Hop considered the gravest of facts: why did the Isle Of Wight flood when he stood upon it? Meanwhile, as an expert mountaineering team began to absail down Sir Public House's stomach, Toby Jug decided enough was enough and thus, putting the agricultural economies of a number of small Mediterranean countries in danger, he began to fast. To accommodate this action he at once began to rid himself of all unnecessary baggage and from the pit of his stomach dredged the latest bile on the world of pop. . .

"Of course the ridiculous amount of money pop people have is enough to make you spew. Take **Michael Jackson**,

the bouncer has just spent £8 million on a mountaintop mansion overlooking the incredibly vulgar resort of Malibu. Visitors can reach MJ's hideaway by his private cable car only . . .

"I doubt if the producers of the first UK Hip Hop film '**Electro Jam**' are talking such big money though. The film, a 50 minute short, will star **Afrika Bambaataa** and notables on the British back-spinning scene. Meanwhile **Gary** of London rap team the **City Limits Crew** has landed a part in 'Absolute Beginners' . . .

"Not so many people at the **Belouis Some** party last week. Mr Some, who is touring America with **FGTH**, still managed to attract a celeb or two at his NYC party at Area. In attendance: **Boy George, Andy Warhol, John Taylor, Billy Idol** and the **Frankies**. Mr **Solly Blimey** was unable to attend . . .

"Nor was he amongst the revellers at **Steve Strange's** birthday bash at the Video Cafe. The **Fabulous Wealthy Tarts** and **Koo Stark** were . . .

"I won't mention the food eaten at these receptions but I will talk to you about Mr **Dave Hill of Slade**, who has always reminded me, in the best possible sense of course, of a very hairy radish. Anyhow, Dave has been getting himself a little group together for a solo project and is looking for a powerful female singer. Applications to Keith Altham Publicity, 56 Old Compton Street, London W1. . .

"Mention of food invariably leads to mention of drink. Which doesn't necessarily lead to mention of **Mr Richard Jobson** but hell, we all need to string our words together somehow. Jobbo has just taken part in his first TV advert, where he stars with comedian **Robbie Coltrane** in a paean to a Scottish beer . . .

"Collaboration of a less pint-handed nature: **Duran Andy Taylor's** next project will be a single with **Bernard Edwards** and former **Private Lives** person **John Adams**. . .

"**Nick Beggs** and **Sal Solo** are arranging a collaboration of a more saintly nature however. The pulpit pair are planning to play a gig at a Catholic Conference in Dundee to mark the anniversary of the Pope's Scottish visit three years ago . . .

"Talk of which leads me to Ms **Madonna**, who has been having less than a marvellous time recently. All her troubles came to a head at a recent open air concert in California. The show

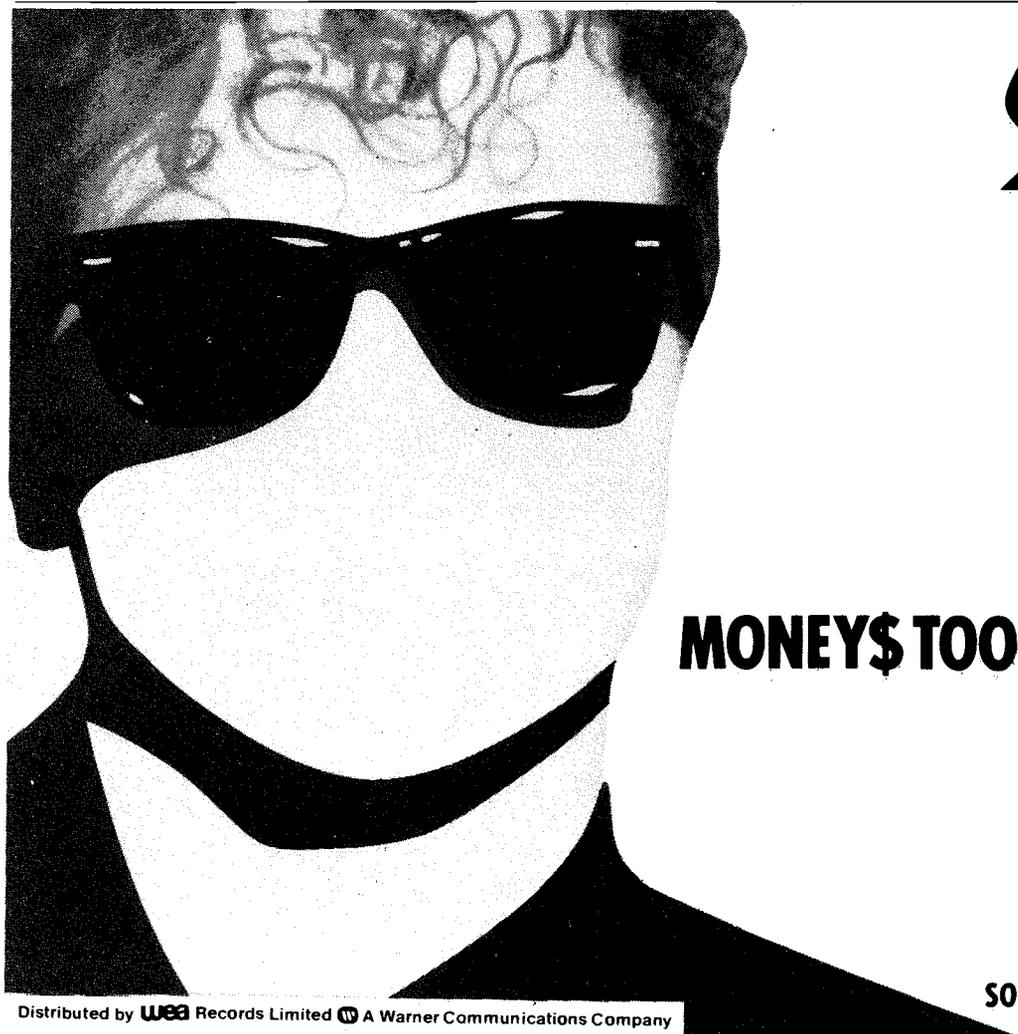
took place in pouring rain and by the last number Madonna was in real trouble. Half way through the last song, Ms M slipped, fell flat on her face, split her costume and fled from the stage as the audience chortled with ha ha's . . .

"Expect no such fall from grace from **Bob Geldof**. Though rumours suggest that the man who has propelled mucho money towards the Ethiopian famine disaster appeal is planning to quit the Band Aid project. Still, with or without him, Band Aid will continue. . .

"On a less serious note — fans of the ancient and noble game of table tennis will be pleased to know that **Robert Plant** has employed a ping pong ball on his new album 'Shaken 'N' Stirred'. Said ball is slapped up and down on a table to achieve a drum effect. Funny, I always use drum sticks meself . . .

"And finally a piece of nice news that shows that pop people occasionally do the decent thing and get married. **Caine Carruthers**, bass player with LA's **Untouchables**, fell in love with English fan **Jedda Roskilly** on the band's current tour and the couple promptly tied the knot after knowing each other for the whole of . . . three weeks! . . ."

Such news was likely to gladden the hearts of our company and invariably lead to celebrations. Dieting was very difficult in the League Of Gentlemen.



SIMPLY RED

(THE BAND)

MONEY\$ TOO TIGHT (TO MENTION)

(THE SINGLE)

ON 7 INCH AND 12 INCH

SOUND SHIFTING SOUL



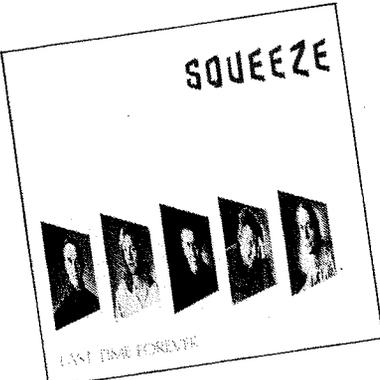
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reviewed by
i m a g i n a t i o n ' s
l e e e j o h n

SINGLE OF THE WEEK

SQUEEZE 'Last Time Forever' (A&M) This is the best I've heard, besides, I like Tilbrook and Difford. This is the kind of thing I'd like to perform. It's got a good mood to it. They've got a lot of Sixties influence and rhythm and blues as well. Ah yeah, that fretless bass. I love this. It really stands out. I like the way everything is placed. A nice 'end of the day after a hard day's work' song.



T H E G O O D

THE HOLLIES 'Too Many Hearts Get Broken' (Columbia) It reminds me, very slightly of ELO. It could be a hit, if it gets the airplay. I like it — I like the concept of it. For this kind of song you need a strong storyline or to capture the lyrical emotion of the song. It seems like there was a lot of thought put into it. I'm a sucker for a ballad anyway — it works.

JAMES BROWN 'Sex Machine' (Polydor) Should have been number one years ago. It still lives. I can play it anytime, anyplace, anywhere and it'd still get me up. If this doesn't chart this year, I want to know why. Just goes to show that in the world of the synth-drums, bass, guitar, piano and a raw voice can do it just as good.

HALL AND OATES 'Out Of Touch' (RCA) (a re-issue) I like this, it grows on you. I'd like to hear the 12 inch version. I'd love to work with them one day. This is simple but effective.

BILL WITHERS 'Oh Yeah' (CBS) I like this — it's pleasant. I've heard it quite a few times on Tony Blackburn's show on Radio London. Bill Withers is a very underrated artist and lyricist. Like Ashford And Simpson who did it with 'Solid' — he'll get the chance again to shine.

T H E R E S T

ELTON JOHN AND MILLIE JACKSON 'Act Of War' (Rocket) Sounds very American. It'll shock a few Millie Jackson fans. It sounds like Elton couldn't get Tina Turner — it becomes very apparent reading the lyrics and hearing the phrasing. It'll be great to see Millie Jackson in the charts with something since she's been a pioneer of soul for so long. This'll help a great deal.

STING 'If You Love Somebody Set Them Free' (A&M) It sounds like I've heard it before. It reminds me of early Doobie Brothers or Average White Band. If a black guy had done it, it wouldn't do anything. I've got loads of albums with people

who've done things like this. It doesn't bowl me over.

CYNDI LAUPER 'The Goonies 'R' Good Enough' (Epic) It's not really me, I wouldn't play it at any of my parties.

NICK HEYWARD 'Laura' (Arista) The guitar reminds me of Paul McCartney's version of the 'Crossroads' theme. It's a nice pop song. It's Radio One material. If the weather's nice, I'm outside and hear it, it would be good:

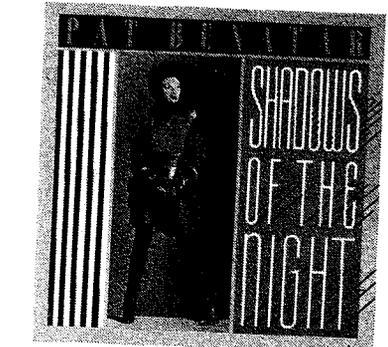
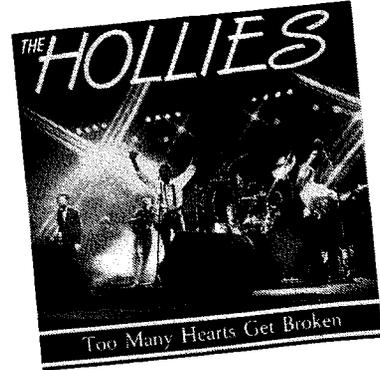
BRUCE SPRINGSTEEN 'I'm On Fire' (CBS) It sounds like Elvis. Can we turn it over? I'm not into country music. 'Born In The USA' — I'll put my tight jeans on, my torn up T-shirt, my dark glasses, slick back my hair and go and see him in concert. I'd rather see him live and get an all round impression than listen to this.

PAT BENATAR 'Shadows Of The Night' (Chrysalis) (a re-issue) Glamourised rock 'n' roll. She's like Bonnie Tyler a bit. It's West Coast American music and it doesn't excite me that much.

LEVEL 42 'Follow Me' (Polydor) Sounds live — not bad for live. I think it's more of an album track than a single. The musicianship is good but it needs an injection.

SISTER SLEDGE 'Frankie' (Atlantic) Sounds like the B52s. It reminds me of an Eighties version of 'My Boyfriend's Back' or the Shangri Las. It's not like 'He's The Greatest Dancer' at all. It starts and then nothing happens.

DAVID GRANT 'Where Our Love Begins' (Chrysalis) You



can hear Jaki Graham in the chorus. I like the sax solo. It could grow on me. It's one of those songs that you'd find yourself singing. I like the melody.

THE BEACH BOYS 'Getcha Back' (Caribou) It's doo wop and Spector. I remember when they were in town at Red Bus studios. It's not really me. I prefer their originals.

KENNY G AND KASHIF 'Love On The Rise' (Arista) I hear so many like this. I'm trying to like it. It sounds like a Kashif production. It does nothing. I was reading while it was on and didn't even notice when it finished.

BIG SOUND AUTHORITY 'A Bad Town' (MCA) The music's good but they needed a stronger production. Everything is flat and needs to be enhanced. There's no ambiance on it.

GLENN FREY 'Smuggler's Blues' (BBC Records) I'd love to hear BB King do this. It's got good words but Glenn doesn't convince me enough. Rod Stewart could have done better with it.

VAN HALEN 'Hot For Teacher' (Warner Brothers) Enough!

EVERYTHING BUT THE GIRL 'Angel' (WEA) Obviously a lot of thought was put into the lyrics. For this type of music, it's good — but it wouldn't make my type of record collection.

THEREZA BAZAR 'The Big Kiss' (MCA) Sounds exactly like an American wax version of Madonna and a cast of other plastic-matic ladies. 'The Big Kiss'? She should keep on kissing.

Paisley Princess



Hey, let's have another psychedelic revival! Wheel out the strawberries, incense, peppermints and the Adult Net! Purple Haze and Brix Smith get cosmic

CALLING OUT around the world — are you ready for the same old beat? Summer's here and the time is ripe for psychedelia, that's really neat. But can we find any? Like hell.

While we watch as Prince's 'Purple Rain' turns to a multi-coloured stop trough, and duff re-makes of Jefferson Airplane classics like In Tua Nua's 'Somebody To Love' and the rest of the tatty paisley army embarrass ears everywhere — it's good to discover the Adult Net.

The 'band' have remade Strawberry Alarm Clock's American number one hit from 1967 — 'Incense And Peppermints' — and added such welcome commodities as joie de vivre and fun.

The leader of this combo is Brix Smith, better known as a member of the Fall and wife of said group's Mark E. The blonde Californian is sitting cross-legged on a cushion in a darkened room. On the wall is projected those nausea-inducing moving colour slides — the air is heavy with the choking sickly-sweet smell of incense and I'm only moments away from solving all the world's problems with a blinding flash of cosmic consciousness...

"I made the record because I wanted to form an unknown band that had no pressure and could be enjoyable — and sing songs with no political overtones and no depressing parts.

"I recently discovered the song when I watched a video of 'Beyond The Valley Of The Dolls,'" (Russ Meyer's exploitation classic). "I remembered the song from when I was about three years old. That sort of music was all around me when I was young in Los Angeles. It must have been ingrained onto my personality."

MY NOTEPAD was melting — it was running through my fingers and onto my Levi's which were spontaneously growing into green loon pants — with 22-inch flares (with an orange insert) and patches made from my old Moby Grape single sleeves.

"It's a shame that psychedelia has become so trendy. 'Incense And Peppermints' is really much more poppy and truer to the original spirit than most of today's stuff. It was the only song I felt like doing. I got 'The Best Of Strawberry Alarm Clock' LP and don't like anything on it."

The random patterns of pink, lime, brown and red on the wall were locked in a continuous embrace until a big black blob sucked the remaining colours into a rectangle that started to show Duran Duran playing 'A View To A Kill' on 'Wogan'. The nightmare continued until Brix Smith's soft Californian voice broke through the cacophony...

"The rest of the band are Ottersley Kipling on bass, 'Mask', Aiechmann on drums, Silki Guth on guitar and myself. We also have guest appearances from Dr K Rouge and Mrs Mer Rouge on guitar and keyboards respectively.

"All the names are pretty famous — one's had a top 10 single and a gold album this year already. It's more fun to keep some mystery."

BRIX'S PSYCHEDELIC PLAYLIST

The first one being her favourite psychedelic album: **PEBBLES Volume 3**, which is a compilation album including such bands as Third Bardot and Driving Stupid
PUSHING TOO HARD, the Seeds
I'M SICK OF YOU, Iggy And The Stooges
ALL OR NOTHING, the Small

Faces
OLD MEN DOWN THE ROAD, John Fogerty
SLATES, the Fall
SANDPAPER LULLABY, the Virgin Prunes
WEB OF SOUND, the Seeds
SYMPATHY FOR THE DEVIL, the Rolling Stones
THE GREEN FUZZ, the Cramps

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PZUM



TINTIN with luscious ladies Julie Roberts and Jane Eugene

DUFFY



IT DOESN'T matter whether you're Barry Manilow or Madness, no sooner than your first platter catapults you into the unpredictable world of pop, you'll find yourself compelled to exchange that tube pass into town for a worldwide travelcard. Stephen TinTin Duffy's no exception, as escalating public approval has turned him into something of an international globe trotter.

On this occasion it's a trip to the homeland — Ireland — from whence his father's family originated. He's in Dublin as he's been invited to appear on the 'Late Late Show', which has been broadcast on a Saturday night by RTE for the last 23 years.

There's a relaxed happy-go-lucky atmosphere at the studio. The Irish Minister Of Labour strolls in, then it's Alexei Sayle and wife Linda looking a little flustered. The station has omitted to inform him that in addition to the song he'll be providing, he'll also be required to humour the audience with four minutes worth of stand-up comic chat. Ahh, the ups and downs of showbiz.

Also over for the event are Julie Roberts from Working Week and

Jane Eugene from Loose Ends, who both supply vocals on Stephen's current excellent hit 'Icing On The Cake'. They're a boisterous pair, and go down a storm at the studios larking around at the dress rehearsal. Julie especially has a relentless extrovert humour, which provides a perfect match to Mr Duffy's rather dry and elegant wit.

"Julie and Jane are of course the darlings of the press at the moment," Stephen explains in response to the critics who have sneered at this collaboration. How could the two young ladies possibly agree to appear on the same record as such a trite popstar?

"Working Week are incredibly hip, so I hope my forthcoming marriage to Julie offends as many people as possible. The thought that someone as trendy as that could possibly want to spend the rest of her life with this fey numbskull." So romance is off the record and in the air, or do I detect a wicked glimmer in those light green eyes?

Stephen will also be writing with Julie and Jane, who'll be appearing on his second album 'Cocksure' which is due to surface in the autumn.

For the time being though, how's he enjoying his first trip to Ireland? "I like anything Gaelic, it seems to have a lot going for it. There is something incredibly raw about it."

12

One day in the life of
sardonic wit Stephen
Duffy who visits Dublin, has
his cake and eats it. Icing:
Diane Cross

PHOTOGRAPHY: JOE SHUTTER



test, so I explained that it would just be me and two backing singers, which really worried them. They'd have to be ugly in case they outshone Miss Poland!"

Doesn't he think it a little unethical to be playing there in view of the current political set up? "I hate the hypocrisy surrounding Poland. It's all 'back the unions, back Solidarity', while they're trying to destroy the unions over here. I might as well back martial law, as stay in this country and see the unions totally destroyed."

But surely we still have slightly more artistic freedom here, the emergence of punk for example? "Punk was ahead of its time, and it only happened because a Labour government was in. Things were a lot more free and easy, life was a lot gentler. When the Tories got in you got all the money bands — the career popstars. It's the same in art colleges and things, everybody's really boring they all want jobs and stuff. The popstars are all too afraid to do anything because this is cash money."

Whether or not he makes the trip to Poland is still undecided, but when he finishes recording his second album at the end of June he's taking a fortnights holiday in Jamaica. He'll actually be staying just down the road from where Noel Coward is buried.

"I have this theory about pop stars — Noel Coward was one of the first pop stars, Laurence Olivier definitely, Dylan Thomas. Laurence Olivier was treated like royalty when they were travelling around. Noel Coward had all the drugs and people hanging outside the dressing room, and Dylan Thomas on the lecture tours round America. "Noel Coward wrote a song called 'Kiss Me'. Every generation has its own kind of celebrity."

HE CITES Jagger as a face for the Sixties, with Ferry and Bowie providing a focal point for the Seventies. "As they grow older people take more interest. Like Paul Simon's last album was incredibly interesting, they get past that sort of adolescent phase of trying to be seen as an intellectual, of course it failed dreadfully in my case."

So who are we going to look back on as the face of this decade? "Well at one point I would never have imagined Johnny Rotten to have taken such a nose-dive. Also the Clash. But then I never believed there'd be no more Beatles or Rolling Stones."

"The Beatles and the Stones, the Sex Pistols and the Bay City Rollers — people forget the Rollers were still happening in 1977. And what fantastic records they made. I heard 'Bye Bye Baby' the other day. I think that I have probably taken over from the Bay City Rollers."

So instead of Wham! in China, we can expect to see Stephen TinTin Duffy in Poland features adorning the front pages of Fleet Street's finest? "I am the new Wham! You could see me queuing for a bread roll. No, I'm not Wham!, in fact I'm Bob Dylan, who happened to put out 'Sugar Sugar' as his first record and not 'Blowing In The Wind'."

He's mentioned Edna O'Brien in interviews before, and James Joyce's name is spoken during the introduction to 'Kiss Me', so is he widely read in Irish? "I seem to have read a lot about it. I've read Joyce's 'Ulysses' — I skipped through it until I found the dirty bits. No, I did cheat and read one of those explanations. And I've read 'Stephen Hero' — I think I'll use that as an LP title, like Billy Idol, 'Stephen Hero'."

He's talking of doing some dates in Europe later in the year, where his record sales are quite impressive. "We're going to Sienna and Luxembourg for TV shows as well. I only do it at the weekends and make the records during the week, just to ensure that I have a nervous breakdown."

"At the moment we're just doing what interests us. Ireland isn't exactly a massive mar-

ket, it's just interesting to see how long we can carry on with this attitude without being forced into touring and making albums."

"I'm just waiting for something to happen. Something happens in every decade. Like in '55 it was the poets in Berkeley, in '65 it was the Stones, Dylan, in 1975/6 it was punk, so in 1985/6 something's got to happen. I think I'll just release my second album, then take my acoustic guitar and start playing the folk clubs waiting to see what happens. What revolution is going to come about."

THE TRAVELCARD isn't confined to Europe though, as there could be a commitment behind the Iron Curtain in the offing. Stephen's been asked to entertain at the Miss Poland contest.

"We were asked to go and sing at the con-

ROBERT PLANT IS BLOOMING AGAIN AFTER ALL THESE YEARS. THIS

MIGHT HAVE SOMETHING TO DO WITH

SITTING ON THE TOP OF MOUNTAINS.

ROBIN SMITH RECKONS IT'S THE SWEETENERS IN HIS COFFEE

BLIMEY, IT'S tough at the top. Take Robert Plant, a man whose voice has charmed thousands. His knees still knock together with fright before each show. "I'm absolutely petrified in those last few moments before I go on," he admits. "That walk from backstage to the microphone stand is absolute torture. But when I get there it all changes. Something snaps and I become confident. It's a great relief."

In and out of Led Zeppelin, Robert has probably played to more people than even Bruce Springsteen. Robert and Led Zeppelin even made it into the Guinness Book Of Records for attendance records.

Robert's still ticking over very nicely thank you with his third album 'Shaken 'n' Stirred', his single 'Pink And Black' and a world tour to wear out the soles of his trainers again. Although it's not too accessible in parts, I humbly reckon that the new LP boasts some of the finest things he's ever done.

"With the first album I think I was looking back a bit," says Robert. "With the second album I went right over to the left. This one is pretty fast and zappy. I've got this tremendous girl working with me called Toni Halliday. She was in a short lived band signed to MCA called the Uncles. I heard her on the radio one day and I thought what a voice, I must get her into the band.

"'Pink And Black' is about asking someone to take me seriously — but then again it could be about the price of eggs down at Sainsburys."

ROBERT'S BEEN in the business for a staggering 19 years now. He must have amassed a considerable fortune and I'm tempted to rather rudely ask whether he's ever pondered jacking it all in for a cosy life in front of the fire.

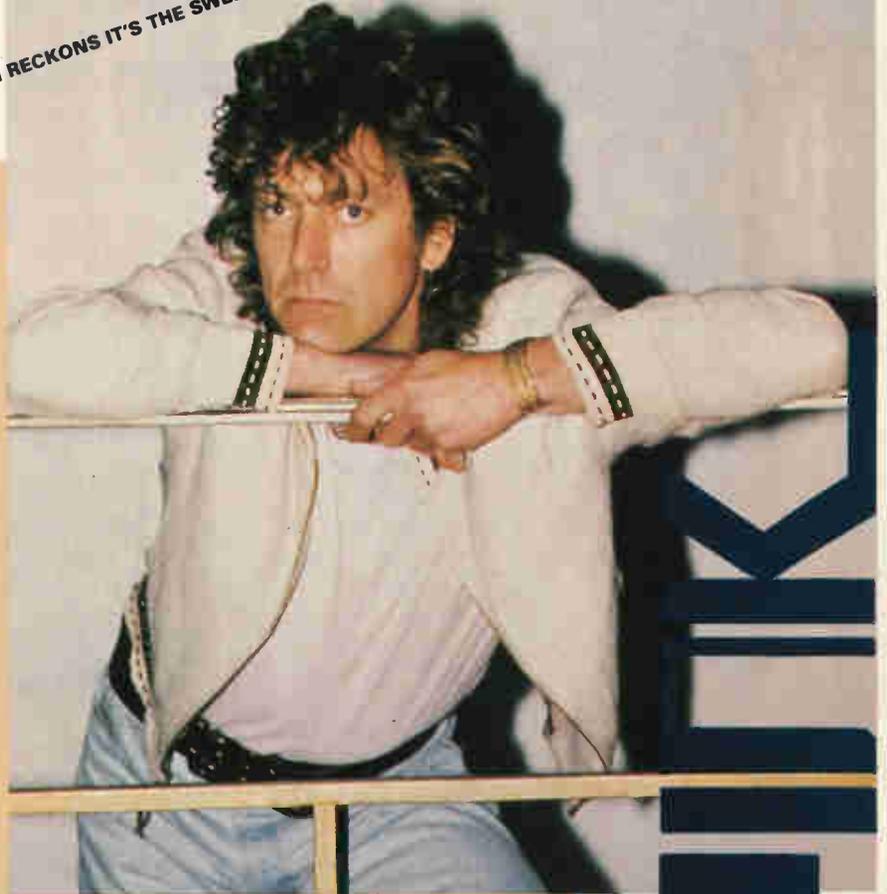
"The spark is still there," he says. "It's the enthusiasm you show. It's something I love doing and I'm always learning. I'm responsible for a lot more now. In Zeppelin a lot of the business things were taken care of for us.

"I've been getting involved in everything and I look after my own affairs. It gets a bit hectic when I get some major problems occurring a couple of days before I'm due to go on the road, but it's very exciting.

"I think a lot of people are fed up with a lot of the droning voices you hear in the charts. They appreciate voices with a little bit of spit and experience."

You can't chat to Robert for long (or at least I can't) without harking back to the golden days of Led Zeppelin. Zeppelin were the band who make the antics of Wham! and Spandau Ballet about as outrageous as your mum at a Tupperware party. But Robert doesn't seem to have done badly on it. He looks lean and trim and careful about his weight, putting sweeteners in his coffee.

"Do I really look good? I've only just got up. I haven't touched drugs for 10 years although I did flirt with them. But I found I wasn't in control, I didn't want to see life through a



IN THE

mist so I gave them up."

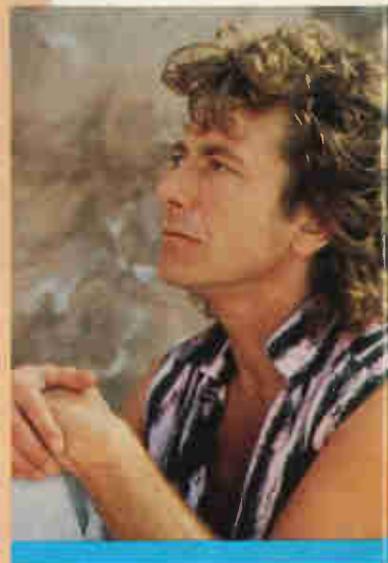
ROBERT RECKONS that a lot of the books and stories written about Zeppelin, including the latest effort 'Hammer Of The Gods', are far from the truth.

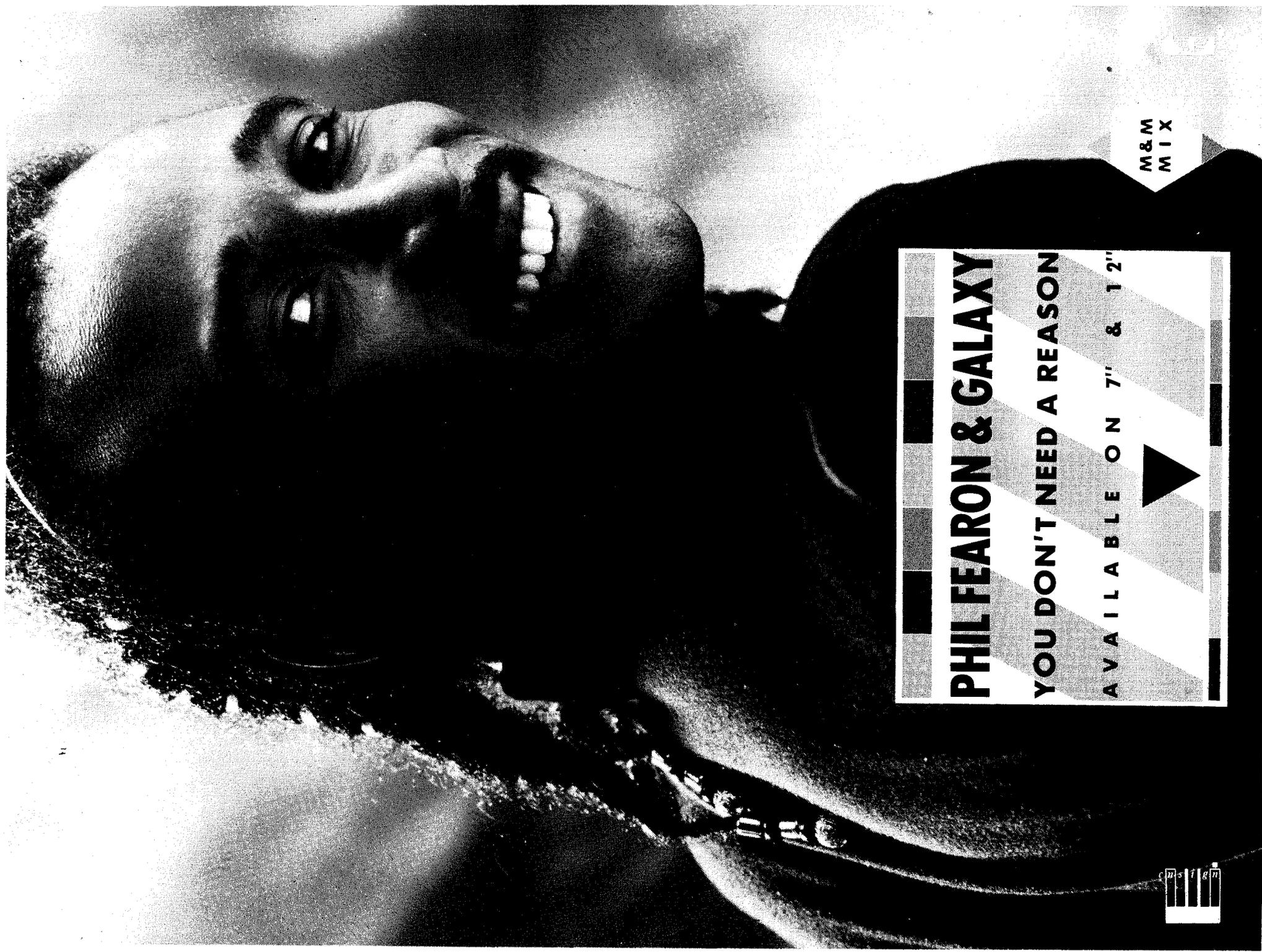
"I don't think that anybody has been able to capture the humour of Led Zeppelin. I had more laughs with that band than I think I ever will again. I don't think I'll write a book myself though. I don't think I could really handle it with enough honesty.

"I think the effects of Zeppelin are becoming apparent now and the influences they left will grow in the next few years. We were never a heavy metal band, just four good musicians who experimented with a lot of ideas, pushing back the barriers. U2 have a distinctive strident sound like Zeppelin had and Bono's voice is good."

When he's not working, Robert likes nothing better than playing a bit of tennis or "sitting on the top of a mountain somewhere". Unlike his chum Phil Collins, Robert doesn't like immersing himself in toll all the time.

"I have to take a complete break. I can't understand Phil, he works so hard. On his days off when we were touring he said he was off to work with Phil Bailey. I said I was off to find a nice quiet mountain somewhere to reflect on things."



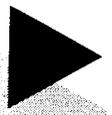


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A VISUAL
COMPENDIUM

■ HARRISON FORD returns in a more serious dramatic role than usual, while 'The Breakfast Club' finally opens in this country after raking in lots of lovely money in the States.

Things to look out for in the future — 'Police Academy 2', a speedy sequel to the monumentally successful 'Police Academy' and about as funny as sequels generally are. There's also 'Mrs Soffel', appearing next month, with Diane Keaton and Mel Gibson — Gibson playing a prisoner condemned to death who Keaton falls in love with and helps escape. And who could blame her? Gibson will be back later in the year with the shaven-headed Tina Turner in the third 'Mad Max' film.

Next week in Eye Deal we'll be reviewing the latest video releases.

Eleanor Levy



● HUNKY HARRISON Ford in 'Witness'

'WITNESS' (Cert 15)

HARRISON FORD, with 'Star Wars', 'Bladerunner' and Indiana Jones under his belt, now delivers a tight, impassioned performance that finally shows his critics he is more than just a well sculptured smile. Add Peter Weir — director of 'Picnic At Hanging Rock', 'Gallipoli' and 'The Year Of Living Dangerously', and you have a combination to what even the most discerning appetite in a tense thriller surrounding an eight year old boy who unwittingly witnesses a grisly murder.

Samuel is the son of Rachel (Kelly McGillis), a member of the pacifist Amish society which has remained unchanged since the 18th Century. Harrison Ford is the policeman John Book, assigned to the case. He becomes increasingly involved with the mother and child, the drama centering around the conflict between pacifism and the forces of violence, as shown through the characters of McGillis and Ford. A powerful and emotionally charged film that should not be missed.

Eleanor Levy



● WACKY GOINGS on with the juvenile delinquents in 'The Breakfast Club' (above and below)

'THE BREAKFAST CLUB' (Cert 15)

FIVE CONTRASTING adolescents arrive at their middle-class American school on a Saturday morning to spend a day in detention for crimes unspecified. As the day wears on, initial mistrust and resentment is set aside as they begin to get down to the serious business of discussing life and everything.

Sounds corny, and in truth, the plot is as contrived as you can get. Sharp script and some lively performances from the young cast though, means you are able to suspend your disbelief.

Emilio Estevez, being the famous son of a famous father (Martin Sheen) will probably get most of the attention, and his performance as a clean cut, wholesome all American boy is good if only for the contrast with previous roles, but the film is stolen by Judd Nelson as the delinquent troublemaker (a real hunk) and Ally Sheedy as the weirdo with dandruff.

Ignore the drippy ending and just enjoy an innocent slice of pure entertainment.

Eleanor Levy

'THE ELEMENT OF CRIME' (Cert 18)

THIS ELONGATED diatribe of cluttered images and rambling script stars the very amusing Michael Elphick. And though this film is far from amusing, unfortunately it *is* laughable in parts. It's shot almost entirely with an orange filter covering the lens, and most scenes seem to take place near water.

The storyline is too shambolic to recall here, suffice to say that it is one of the most pretentious pieces of cinema that I've seen in a long, long while. The film starts sensibly enough, but when they cut from a toy car crashing into an obstacle, to a life-size car crashing into a lamp post — the internal groaning starts and doesn't let up.

The finale of the film is stylistically similar to 'Apocalypse Now', and in general the movie is beautifully shot, but in future the director should find himself a meatier script.

Dylan Jones



● LIFE AMONGST the Amish — scenes from 'Witness'

MARVIN GAYE



DREAM OF A LIFETIME

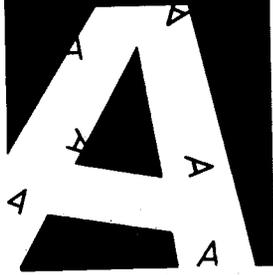
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MARVIN GAYE 'Dream Of A Lifetime' (CBS 26239)

NOT A strange album, just downright weird. Of course, since Marvin Gaye's tragic death, any release of new material from that quarter is bound to have a slightly macabre feel to it. And in this respect, if no other, 'Dream Of A Lifetime' excels (if that's the word).

Rarely can a record company have tried so hard to piece together supposedly fresh product. Sure, all the tracks here are first timers but they come from such a mixed background that it's difficult to regard this as little more than a hotch potch of the great man's music rather than a coherent LP.

As such, what you get is a mix of post 'Midnight Love' sex songs: 'Sanctified Lady', 'Savage In The Sack' and 'Masochistic Beauty', and a selection of unreleased Motown material, some of which is very good — 'Ain't It Funny (How Things Turn Around)' — some of which is standard — 'Symphony' — and some of which borders on Marvin's own version of 'My Way' — 'Life's Opera' and 'Dream Of A Lifetime'. Confused? — you will be.

Let's take the three main constituents of this brew: the aforementioned sex numbers are firstly sub-'Midnight Love', secondly of dubious taste. Marvin singing cold à la Grace Jones on 'Masochistic Beauty' is not the stuff memories are made of.

But hang on, some good news



... 'Ain't It Funny' is a bona fide gem, full of rolling gentle funk guitar and some wonderful irritating sax that buzzes like a bee on honey. Finally, the self analysis of the two tracks that end the album — 'Life's Opera' and 'A Dream Of A Lifetime' are at turns both syrupy and deeply moving and yet given the general inconsistency of the LP their inclusion seems somewhat shoddy. There are great moments here, but this is not the LP to remember Marvin by. ■■■■

Jim Reid

KATRINA AND THE WAVES 'Katrina And The Waves' (Capitol EJ2403151)

AN ALBUM that creates as much splash as a 10 ton block of concrete falling into a swimming pool.

Lock all your other 'geetar bands' safely away in the cupboard, I'm sticking with Katie And The Waves. Their debut album is a sparkling diamond-hard collection of pert pop good enough to grace any turntable.

From the opening strains of 'Red Wine And Whisky' through the previously sadly neglected 'Que Te Quiero' and the closing moments of 'Game Of Love' the grooves are packed with action, fun and sometimes just the odd hint or two of pathos.

Go on, splash it all over yourself. ■■■■

Robin Smith

THE CHAMELEONS 'What Does Anything Mean? Basically' (Statik STAT 22)

APOLOGIES FOR the cliché but this record really is a grower. Not as immediate as their debut long player, 'Script Of The Bridge', but this becomes insidiously catchy in places after a few spins.

The sound is cleaner, far superior to anything they've ever produced before. Likewise, the music itself is somehow more sophisticated. The Chameleons' repertoire is nothing if not diverse. They are capable of surprisingly sensitive songs such as 'PS Goodbye' and even lend their talents to a melodramatic instrumental, 'Silence, Sea And Sky'. Elsewhere, there's more abrasive yet strangely melodic feel.

Never one for neat boy-meets-

girl storylines, Mark Burgess delivers some incisive poetry with gravelly vocals. A recurrent theme is that of the good guys being urinated on by the bad. The vein of cynicism is so deep-rooted that it pervades almost every track. And you thought Morrissey was the ultimate manic depressive. Must be something they put in the water up there! ■■■■

Lesley O'Toole

TANIA MARIA 'Made In New York' (Manhattan Records EJ 24 03211)

IF LAST year's 'Love Explosion' set was a perfect showpiece for Tania Maria's supple and sprightly jazz-bossa, then 'Made In New York' is, chiefly the soggy end of her spectrum.

Now, as far as soggy ends go, this is pretty impressive stuff. Light, keyboards, bass and drum-driven songs tinged with latin romanticism and thrown into darker shapes by Ms Maria's well travelled experience. 'Together', a simple love song, is a particularly good example of this. And there is a lot of good here, but really, it's all too much of a muchness to do justice to the full range of the woman's music. ■■■■½

Jim Reid



LINDA THOMPSON 'One Clear Moment' (Warner Bros 925 164-1)

ONE OF the interesting questions about the somewhat mercurial recorded career of Richard and Linda Thompson was who was pushing, who was pulling and were they seeking common ground with their music. Now the husband and wife have split and released solo albums almost simultaneously, that becomes clearer as Richard continues along a similar, traditional path while Linda delivers this far more pop-orientated but excellently varied LP.

She's gone less mainstream than might have been expected and there certainly aren't any hits on 'One Clear Moment', unless Radio Two think they can break the pretty 'Best Of Friends' single-handed. The title track made a nice single but really one far too advanced for the masses; she's also easily capable of French folk ('Les Trois Beaux Oiseaux De Paradis'), a harder edge as with 'Take Me On The Subway', or out-and-out vitriol for her former

partner ('Hell, High Water And Heartache').

My own favourite, for its wonderfully sensitive chorus inflections, is 'Telling Me Lies'. No jazz this time, but as even Richard admits she can now go in any direction she wants, and with a voice this clear and fresh she'll arrive as well. ■■■■

Paul Sexton

FANTASTIC SOMETHING 'Fantastic Something' (blanco y negro BYN4 2406841)

A CURIOUS offering from the label which has failed miserably to live up to my expectations as talent spotters. God, Fantastic Something are even bigger wimps than the loathsome Dream Academy.

Alex and Constantine Veis, for it is they who make up this ineffectual duo, seem to have been brought up on a diet of the more crass side of Simon And Garfunkel and as producers they make great brass rubbers.

If you heard these guys wingeing on in some dreary wine bar, they'd probably blend perfectly into the background, but on your record player they're a waste of a good stylus.

A giant step toward oblivion. ■
Andy Strike

THE STYLISTICS 'Some Things Never Change' (Virgin V2348)

THE STYLISTICS on *Virgin*, you gasp? I can do better — the Stylistics produced by Maurice Starr with exec prod Arthur Baker. And yes, it's the same bunch of tuxedoed tunesmiths who spent all the middle-Seventies balladeering their way up the charts (10 top tenners in four years, don't knock it) and sounding as if their trousers were too tight.

The group are still led by that unmistakable Russell Thompkins Jr squeak on an album that came out last year in the States on Streetwise and only now makes it here but shows them more often than not coming to terms quite pleasingly with the techno Eighties. Even so the set's two strongest, the customarily-crowned title track and 'Give A Little For Love', are very much traditional Stylistics, and you can't get much more traditional than 'Row Your Love', an adaptation of 'Row Your Boat' — yep, merrily, merrily, that old chestnut.

They're right, somethings never change and Starr merely fashions a current(ish) sound around them, although when old squeaky released the vocal reins on 'When Will I Learn' it takes 10 years off them. Only thing missing: any hot political contention like 'Na Na Is The Saddest Word'. ■■■■½

Paul Sexton

ALEXANDER O'NEAL 'Alexander O'Neal' (Tabu TBU 26485)

FREDDIE JACKSON isn't the only new soul beau out to romance you into buying his record... Alexander O'Neal has a pretty

good shot at it as well and turns in a generally non-taboo Tabu album.

O'Neal's the latest of the Prince peripherals, another Jimmy Jam/Terry Lewis studio creation but to their credit and his, Alex's own smooth style comes through quite often, although never as well again as on the first two numbers, the single 'A Broken Heart Can Mend' and the emotional 'If You Were Here Tonight'.

Jam and Lewis have saved their careers by realising it was time to move on from the heavily-formularised SOS Band sound although the album's more adventurous tracks production-wise are the ones produced by another Time graduate, Monte Moir, who writes and produces two proud beauties of ballads, 'Do You Wanna Like I Do' and 'Look At Us Now'. The second side's elaborate medley, featuring Cherrelle, might perhaps have been replaced by some more romancin' but let's not knock his versatility. ■■■½

Paul Sexton

VARIOUS ARTISTS 'Jazz Club 2' (JABB 7)

WONDERFUL RECORD. If, like me, a trip down the pirate airwaves has given you an interest in jazz, then these tastefully packaged Club compilations are the vinyl pay load.

A riotous mix of be-bop, cool and scat. 'Jazz Club 2' is one of those records that simply blows away all those misconceptions

about academic young men in baggy sweaters — because this disc just burns. Ten tracks and no fat.

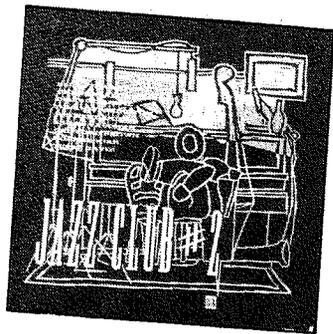
Stay close to it and hear Cannonball Adderley's floating alto on 'Tribute To Brownie', Dinah Washington singing 'All Of Me' and Ella Fitzgerald nailing 'Mack The Knife' . . . and that's only 40 per cent of it. Indispensable. ■■■■■

Jim Reid

JERRY BUTLER 'Only The Strong Survive' (Club Masters JABB 6)

THEY MIGHT have called it 'Only The Strong And Those With Good Publicity Survive', because right now you might well be saying 'Jerry Who?', and once you've heard this fine retrospective you'll want to know why he isn't famous.

Not famous on the grand scale,



that is — Butler has long been admired as a soul singer's soul singer, both in his early years with Curtis Mayfield in the Impressions, through this solo work at Vee-Jay to the 'Ice Man' period of the late Sixties highlighted here. Don't bother looking in your Guinness Hit Singles for him, there was no place for soul this real in those days when white pop was all . . . but bear in mind his career total of 34 crossover Hot 100 US hits for a clearer picture of an important voice. Then tune in here for songs pulled from the landmark Gamble and Huff collaborations from Philadelphia, 'The Ice Man Cometh' and 'Ice On Ice'.

You'll hear Butler's biggest pop record, 'Only The Strong Survive', and the even finer 'Moody Woman' and 'Never Give You Up', plus one of the great sob-stories of the time, 'Got To See If I Can't Get Mommy (To Come Back Home)'. True schlock. But all in a good ice-pack. ■■■■■

Paul Sexton

ORIGINAL MOTION PICTURE SOUNDTRACK 'Dance With A Stranger' (Compact PACT 7)

WHEN THE blurb reads 'Original motion picture soundtrack', nine times out of 10 you're presented with a very dodgy piece of vinyl. Taken out of context, soundtracks often lose their initial impact. This one is different.

The album is innovatively compiled, the music being interspersed by smatterings of dialogue and even genuine news

reel clips. The songs themselves ooze sheer class and an authentic Fifties feel with touches of Billie Holiday here and there. Mari Wilson's dulcet tones grace 'Would You Dance With A Stranger?' while Miranda Richardson, star of the film, croons on the sultry 'I Still Believe'.

And if you've always longed to hear Rupert Everett whisper 'Can I take you home tonight?', this is for you. Love it! ■■■■■

Lesley O'Toole

BILLY IDOL 'Vital Idol' (Chrysalis CUX 1502)

A 'SPECIAL low price' album containing lengthy remixes of some of Billy's finest moments from the last four years or so. A great idea for those of us who've always admired the blond one from afar but never shelled out the bucks for his records.

They're all here, 'White Wedding (Parts 1 & 2)' which succumbs to the worst aspects of the oft-dreaded remix where the loneliness of the long distance emulator becomes all too-apparent, the excellent 'Dancing With Myself' and a superb reworking of 'Flesh For Fantasy' — the triumph of the album.

It's all a far cry from Gen X, but Billy's playing the big boys' game with Uncle Sam now and he's winning. 'Vital Idol' is a good party album for those of us who don't mind the guitars disappearing once we're plastered, though it runs out of steam by the end of side two. ■■■½

Andy Strike

IRRRESISTIBLE

new 7 & 12 inch single

steve harley

& cockney rebel

RAK



Full listings of last week's Gallup charts

Week ending June 1, 1985



LAST WEEK'S UK SINGLES

June 1	May 25	Weeks in chart	Song/Artist
1	1	5	19, Paul Hardcastle, Chrysalis □
2	2	3	A VIEW TO A KILL, Duran Duran, Parlophone
3	3	6	LOVE DON'T LIVE HERE ANYMORE, Jimmy Nail, Virgin
4	7	3	KAYLEIGH, Marillion, EMI
5	6	9	RHYTHM OF THE NIGHT, DeBarge, Gordy
6	4	15	MOVE CLOSER, Phyllis Nelson, Carrere □
7	5	7	I FEEL LOVE (MEDLEY), Bronski Beat And Marc Almond, Forbidden Fruit
8	18	3	OUT IN THE FIELDS, Gary Moore And Phil Lynott, 10 Records
9	20	5	WALKING ON SUNSHINE, Katrina And The Waves, Capitol
10	11	4	SLAVE TO LOVE, Bryan Ferry, EG
11	8	6	FEEL SO REAL, Steve Arrington, Atlantic
12	28	4	OBSESSION, Animotion, Mercury
13	17	4	CALL ME, Go West, Chrysalis
14	10	3	WE ALL FOLLOW MAN UNITED, Manchester United, Columbia
15	29	4	THE WORD GIRL, Scritti Politti, Virgin
16	9	4	WALLS COME TUMBLING DOWN, Style Council, Polydor
17	16	4	MAGIC TOUCH, Loose Ends, Virgin
18	12	7	I WAS BORN TO LOVE YOU, Freddie Mercury, CBS
19	37	4	SUDDENLY, Billy Ocean, Jive
20	35	3	ICING ON THE CAKE, Stephen 'Tintin' Duffy, 10 Records
21	21	4	SHAKE THE DISEASE, Depeche Mode, Mute
22	24	4	GET IT ON, Power Station, Parlophone
23	13	7	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin
24	36	6	THINKING ABOUT YOUR LOVE, Skipworth And Turner, Fourth & Broadway
25	15	10	EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears, Mercury ○
26	19	6	RAGE TO LOVE, Kim Wilde, MCA
27	40	2	GARY NUMAN LIVE EP, Gary Numan, Numa
28	38	2	SO IN LOVE, Orchestral Manoeuvres, Virgin
29	23	10	CRY, Godley And Creme, Polydor
30	31	5	ALL FALL DOWN, Five Star, Tent
31	27	9	FREE YOURSELF, Untouchables, Stiff
32	47	2	HISTORY, Mai Tai, Virgin
33	14	4	HERE WE GO, Everton 1985, Columbia
34	22	6	I WANT YOUR LOVIN', Curtis Hairston, London
35	30	6	WALK LIKE A MAN, Divine, Proto
36	49	5	DUEL, Propaganda, ZTT
37	44	4	CHERISH, Kool And The Gang, De-lite
38	42	2	HEAVEN, Bryan Adams, A&M
39	43	3	WALKING ON THE CHINESE WALL, Philip Bailey, CBS
40	26	5	THE UNFORGETTABLE FIRE, U2, Island
41	25	7	WOULD I LIE TO YOU, Eurythmics, RCA
42	53	3	REMEMBER I LOVE YOU, Jim Diamond, A&M
43	61	2	PAISLEY PARK, Prince, Warner Brothers
44	56	2	LET IT SWING, Bobbysocks, RCA
45	33	8	WE ARE THE WORLD, USA For Africa, CBS ○
46	34	8	ONE MORE NIGHT, Phil Collins, Virgin
47	32	7	LOVER COME BACK TO ME, Dead Or Alive, Epic
48	39	6	DON'T FALL IN LOVE, Toyah, Portrait
49	46	2	THE PERFECT KISS, New Order, Factory
50	68	2	SHE SELLS SANCTUARY, Cult, Beggars Banquet
51	52	3	SANCTIFIED LADY, Marvin Gaye, CBS
52	—	1	YOU'LL NEVER WALK ALONE, Crowd, Spartan BRAD1
53	—	1	FRANKIE, Sister Sledge, Atlantic A9547
54	50	6	IMAGINATION, Belouis Some, Parlophone
55	75	2	SPECIAL PAUL HARDCASTLE 12" MIX, Ian Dury And The Blockheads, Stiff
56	71	2	OH WHAT A FEELING, Change, Cool Tempo
57	41	10	CLOUDS ACROSS THE MOON, RAH Band, RCA
58	57	4	ROMANCE (LET YOUR HEART GO), David Cassidy, Arista
59	—	1	EL VINO COLLAPSO, Black Lace, Flair LACE1
60	73	2	OH YEAH, Bill Withers, CBS
61	—	1	IT AIN'T FAIR, Edwin Starr, Hippodrome
62	45	11	COULD IT BE I'M FALLING IN LOVE, David Grant And Jaki Graham, Chrysalis
63	—	1	AXEL F, Harold Faltermeyer, MCA
64	54	4	MODERN ROMANCE, Francis Rossi And Bernard Frost, Vertigo
65	59	3	BOOGIE OOGIE OOGIE, A Taste Of Honey, Capitol
66	—	1	WICKI WACKY HOUSE PARTY, Team, EMI EMI5519
67	65	5	I WONDER IF I TAKE YOU HOME, Lisa Lisa/Cult Jam/Full Force, CBS
68	55	7	EYE TO EYE, Chaka Khan, Warner Bros
69	—	1	DEVOTED TO YOU, Cacique, Diamond Duel
70	51	10	STAINSBY GIRLS, Chris Rea, Magnet
71	—	1	SEX MACHINE, James Brown, Boiling Point POSP751
72	69	10	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ○
73	63	5	LIKE I LIKE IT, Aurra, 10 Records

74	62	5	DANGEROUS, Pennye Ford, Total Experience
75	—	1	KING IN A CATHOLIC STYLE (WAKE UP), China Crisis, Virgin VS765

THE NEXT 25

76	81	MISSING YOU, Diana Ross, Capitol
77	72	MEGAREX, T Rex, Marc On Wax
78	—	THE MORE THEY KNOCK THE MORE I LOVE YOU, Gloria D Brown, 10 Records TEN52
79	66	SECOND NATURE, Dan Hartman, MCA
80	93	SECRET IN THE STREET, Nils Lofgren, Towerbell
81	—	THE LADY DON'T MIND, Talking Heads, EMI EMI5520
82	80	CELEBRATE YOUTH, Rick Springfield, RCA
83	90	SWEET NOTHING, Working Week, Virgin
84	88	COVER ME, Bruce Springsteen, CBS
85	85	SWEET 2TH, Sweet, Anagram
86	84	RADIO AFRICA, Latin Quarter, Rockin' Horse
87	—	LOVE ON THE RISE, Kenny G with Kashif, Arista ARIST618
88	—	NEEDLE IN THE GROOVE, Mamas Boys, Jive JIVE96
89	—	HANGIN' ON A STRING, Loose Ends, Virgin VS748
90	89	TONIGHT (DANCING WITH THE DESPERATE), Norma Lewis, London
91	78	GREEN SHIRT, Elvis Costello And Attractions, F Beat
92	—	MONEY MOVES, Barrington Levy, London LON67
93	94	JE SUIS PASSEE, Hard Corps, Polydor
94	—	NEMESIS, Shriekback, Arista SHRK3
95	—	WAYS TO BE WICKED, Lone Justice, Geffen A6218
96	—	PIE JESU, Sarah Brightman And Paul Miles-Kingston, EMI WEBBER1
97	92	THIS IS THE SHIRT, Two People, Polydor
98	83	FOUND MY GIRL, Imagination, R&B
99	—	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown TMG1349
100	—	SORRY WRONG NUMBER, Evelyn Thomas, Record Shack SOHO41

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

LAST WEEK'S UK ALBUMS

1	1	2	BROTHERS IN ARMS, Dire Straits, Vertigo ☆
2	2	2	OUT NOW, Various, Chrysalis/MCA
3	—	1	NOW DANCE, Various, EMI/Virgin NOD1
4	5	13	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆
5	8	5	BEST OF THE 20TH CENTURY BOY, Marc Bolan And T Rex, K-tel ○
6	4	14	NO JACKET REQUIRED, Phil Collins, Virgin ☆ ☆
7	3	8	HITS 2, Various, CBS/WEA ☆ ☆
8	6	4	BE YOURSELF TONIGHT, Eurythmics, RCA
9	7	2	LOW LIFE, New Order, Factory
10	12	3	BEST OF EAGLES, Eagles, Asylum ○
11	15	8	GO WEST, Go West, Chrysalis ○
12	10	7	THE MAN — BEST OF ELVIS COSTELLO, Elvis Costello, Telstar
13	11	9	THE SECRET OF ASSOCIATION, Paul Young, CBS ☆
14	13	51	BORN IN THE USA, Bruce Springsteen, CBS ☆
15	21	2	SHAMROCK DIARIES, Chris Rea, Magnet
16	9	2	YOUTHQUAKE, Dead Or Alive, Epic □
17	14	4	MR BAD GUY, Freddie Mercury, CBS □
18	17	33	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit ☆
19	—	1	SHAKEN AND STIRRED, Robert Plant, Es Paranza 7902651
20	28	9	THE POWER STATION, Power Station, Parlophone
21	20	2	BROTHER WHERE YOU BOUND, Supertramp, A&M
22	23	29	ALF, Alison Moyet, CBS ☆ ☆ ☆
23	16	4	FLAUNT THE IMPERFECTION, China Crisis, Virgin
24	18	6	VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC ○
25	26	49	PRIVATE DANCER, Tina Turner, Capitol ☆ ☆
26	29	29	MAKE IT BIG, Wham!, Epic ☆ ☆ ☆
27	27	11	DREAM INTO ACTION, Howard Jones, WEA □
28	33	14	RECKLESS, Bryan Adams, A&M □





29	30	5	AROUND THE WORLD IN A DAY , Prince And The Revolution, Warner Brothers □
30	19	3	WEST SIDE STORY , Bernstein/Te Kanawa/Carreras, Deutsche Grammophon
31	32	30	WELCOME TO THE PLEASUREDOME , Frankie Goes To Hollywood, ZTT ☆
32	36	45	DIAMOND LIFE , Sade, Epic ☆ ☆ ☆
33	34	7	SO WHERE ARE YOU , Loose Ends, Virgin
34	25	3	STREET SOUNDS ELECTRO 7 , Various, Streetsounds
35	53	5	GETTING SENTIMENTAL , Engelbert Humperdinck, Telstar
36	35	34	THE UNFORGETTABLE FIRE , U2, Island ☆
37	39	20	FACE VALUE , Phil Collins, Virgin ☆ ☆
38	43	46	PURPLE RAIN , Prince And The Revolution, Warner Bros ☆
39	22	2	NO REST FOR THE WICKED , New Model Army, EMI
40	24	2	ON A STORYTELLER'S NIGHT , Magnum, FM
41	37	48	ELIMINATOR , ZZ Top, Warner Bros ☆ ☆
42	42	28	LIKE A VIRGIN , Madonna, Sire □
43	40	10	CHINESE WALL , Philip Bailey, CBS
44	51	79	UNDER A BLOOD RED SKY , U2, Island ☆
45	44	7	MOVE CLOSER , Phyllis Nelson, Carrere
46	41	11	ANDREW LLOYD WEBBER REQUIEM , Domingo/Brightman/Maazel/Eco, HMV □
47	31	2	WE ARE THE WORLD , USA For Africa, CBS
48	45	27	THE HITS ALBUM/THE HITS TAPE , Various, CBS/WEA ☆ ☆ ☆
49	62	30	THE COLLECTION , Ultravox, Chrysalis ☆ ☆ ☆
50	49	12	LEGEND , Clannad, RCA □
51	52	84	CAN'T SLOW DOWN , Lionel Richie, Motown ☆
52	54	4	SUDDENLY , Billy Ocean, Jive
53	—	1	ALEXANDER O'NEAL , Alexander O'Neal, Tabu TBU26485
54	46	8	DANCIN' IN THE KEY OF LIFE , Steve Arrington, Atlantic
55	89	28	HATFUL OF HOLLOW , Smiths, Rough Trade □
56	56	19	HITS OUT OF HELL , Meat Loaf, Epic □
57	47	3	STREET SOUNDS 12 , Various, Streetsounds
58	80	24	ALCHEMY , Dire Straits, Vertigo ☆
59	48	6	LOVE NOT MONEY , Everything But The Girl, blanco y negro
60	64	16	HELLO, I MUST BE GOING , Phil Collins, Virgin ☆
61	50	5	VIRGINS AND PHILISTINES , Colour Field, Chrysalis
62	66	24	AGENT PROVOCATEUR , Foreigner, Atlantic ☆
63	57	19	TROPICO , Pat Benatar, Chrysalis
64	96	2	VERY BEST OF BRENDA LEE , Brenda Lee, MCA ○
65	38	8	ROSE MARIE SINGS JUST FOR YOU , Rose Marie, A1
66	67	97	NO PARLEZ , Paul Young, CBS ☆ ☆ ☆
67	—	1	REAL TO REEL , Marillion, EMI JEST1
68	81	2	TAO , Rick Springfield, RCA
69	79	54	FANTASTIC , Wham!, Innervision ☆ ☆
70	68	10	THE HURTING , Tears For Fears, Mercury ☆
71	—	1	MASSIVE , Various, Virgin V2346
72	74	55	LEGEND , Bob Marley And The Wailers, Island ☆
73	—	1	ROCK ME TONIGHT , Freddie Jackson, Capitol EJ2403161

74	75	23	VERY BEST OF CHRIS DE BURGH , Chris De Burgh, Telstar □
75	65	11	BEHIND THE SUN , Eric Clapton, Duck ○
76	60	2	WHAT DOES ANYTHING MEAN BASICALLY , Chameleons, Statik
77	—	1	THE UPS AND DOWNS , Stephen Tintin Duffy, 10 Records DIX5
78	93	3	VERY BEST OF KIM WILDE , Kim Wilde, RAK
79	58	10	REGGAE HITS VOL 1 , Various, Jetstar
80	—	1	WAR , U2, Island ILPS9733
81	82	26	THE 12" ALBUM , Howard Jones, WEA □
82	78	6	LOVE OVER GOLD , Dire Straits, Vertigo ☆
83	61	99	QUEEN GREATEST HITS , Queen, EMI ☆ ☆
84	100	26	NOW THAT'S WHAT I CALL MUSIC 4 , Various, EMI/Virgin ☆
85	84	129	THRILLER , Michael Jackson, Epic ☆ ☆ ☆
86	76	16	BEVERLY HILLS COP , Original Soundtrack, MCA ○
87	83	30	WHOSE SIDE ARE YOU ON , Matt Bianco, WEA ○
88	72	6	BORN TO RUN , Bruce Springsteen, CBS ○
89	55	9	WORKING NIGHTS , Working Week, Virgin
90	—	1	DARKNESS ON THE EDGE OF TOWN , Bruce Springsteen, CBS CBS32542
91	98	4	MAKIN' MOVIES , Dire Straits, Vertigo ☆
92	70	18	STOP MAKING SENSE , Talking Heads, EMI
93	85	2	THE BARBARA DICKSON SONGBOOK , Barbara Dickson, K-tel □
94	63	4	7,800° FAHRENHEIT , Bon Jovi, Vertigo
95	—	1	BAT OUT OF HELL , Meat Loaf, Epic/Cleveland EPC82419
96	90	2	AN INNOCENT MAN , Billy Joel, CBS ☆ ☆ ☆
97	86	9	THE NIGHT I FELL IN LOVE , Luther Vandross, Epic
98	59	9	THE RIVER , Bruce Springsteen, CBS ☆
99	88	17	STEPS IN TIME , King, CBS □
100	77	6	TURN ON THE RADIO , Change, Cooltempo

THIS WEEK'S UK CHARTS ON PAGES 41 & 42

ALEXANDER O'NEAL

"One of the most stylish albums so far released this year is the self-titled set from Alexander O'Neal."

BLUES & SOUL

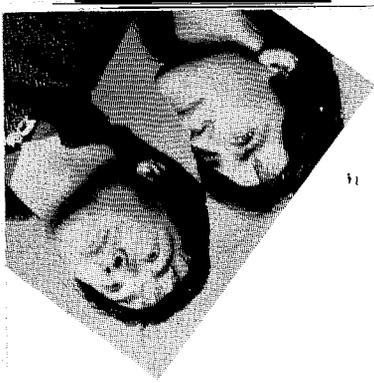
The Chart Album Out Now
featuring
'A Broken Heart Can Mend'
'Innocent'
+
'What's Missing'

ALSO ON CASSETTE



TBU 26485
40-26485





High

DID YOU know that the favourite pastime of disenchanted youth in Dublin is stealing BMW cars? Not for personal gain, you understand — as the late night waiter in the Monrose Hotel insists on telling you. It's just the thrill of the chase they are after — the surge of excitement as the police follow in the inevitable hot pursuit.

"If someone's walking down the road and they see a Fiat 125 with its doors open, they'll probably walk right past because it wouldn't be good enough," a native of the city remarks. "They like the big cars. There are areas on the outskirts of Dublin where young people go about on horseback wearing balaclavas. They ride horses during the day and BMW's by night."

This is the place where China Crisis choose to finish their 'British' tour. The previous night they'd been in Belfast, but this evening it's their first date in the Republic. Dublin's National Stadium is a venue more used to boxers bashing each other's brains out than five Liverpoolians singing about 'Black Man Ray'.

"We've never been able to afford to go to Ireland before, even if it is only over the water," Garry Daly says before the tour starts. "We've only travelled round Europe and America as a support band," (to Simple Minds, with whom they share a manager). "We've never gone on our own. But this year someone's given us some money so we can do it!"

Not that they get to see much of the city. From the hotel it's straight to the stadium — hardly plush, but homely none the less with Irish stew simmering on the stove and liberal amounts of Lambrusco and Blackbush whiskey on hand to calm the pre-concert nerves.

Being the last night of the tour, the band are playing that well known game 'bully the support band'. So new Virgin signings Big Dish soon find themselves pelted from the side of the stage and when the drummer goes to hit one drum, he finds the skin has been replaced by cling film. Anxious glances from the bassist only reveal Nicky Lunnon, Eddie's brother, with a cardboard box on his head plugging in a guitar to make an impromptu, unwanted and particularly tuneless entrance. It's all part of 'paying your dues' — as Eddie explains.

"It's just a joke really — letting them know you're there so they have to keep looking over one shoulder at you. They got it easy

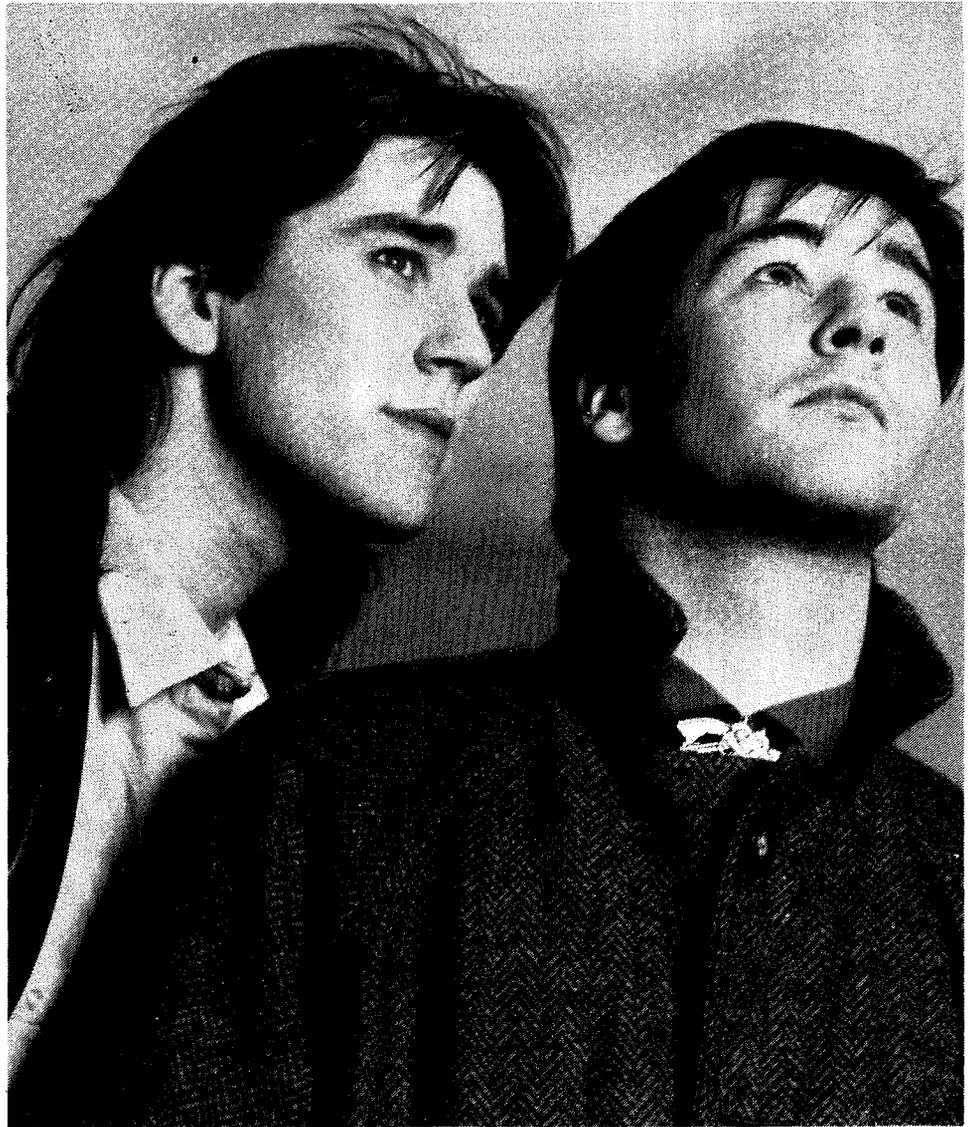


PHOTO: LFI

though. We had it twice as bad as that with Simple Minds. They took our drummer's kit and just left him with a snare drum, while someone else put a pie in my face."

WHEN CHINA Crisis go on, the hall is three quarters full — apparently usual for a group's first trip to the city. The group deliver a set that is all beef steak to their spinach quiche of an album. Loud (the sound, courtesy of Simple Minds' soundman, is perfect), energetic, with Garry Daly now released from his prison behind the keyboards and dancing around at the front of the stage.

If the album 'Flaunt The Imperfection' was a little too smooth for my tastes, songs like 'Bigger The Punch I'm Feeling' and the new single 'King In A Catholic Style' mixed with old favourites like 'African And White' and 'Wishful Thinking' get the audience into a highly physical frenzy. Bodies find their way on stage and Eddie and Garry grin at each

other widely.

"It was great," says Eddie. "It was the first time anyone ever jumped up on stage. This tour has been good because we've done so many dates as support act and I think it was just a relief getting out by ourselves. You can fall into a really negative thing playing live, but this tour has helped us to be more positive."

After the show, the group hang around backstage to sign autographs.

"Did you get a picture of me with my trousers down?" asks keyboard player Brian McNeil. Unfortunately missed that one Brian.

On a high from the warm reception given them by the Dublin crowd, everyone piles into the group's mini bus. Gazza Johnson and Eddie try to find out the score of the Merseyside Derby match. Eddie — (a Liverpool supporter) is trying to persuade Gazza (an Evertonian) to get him a ticket for the European Cup Final in Brussels from his friend — Liverpool and England midfielder Sammy Lee.

W CHINKS



Fame is being able to afford a trip to Ireland. China Crisis explain the fun and finances of life on the road to Eleanor Levy

The plan was then to go on to a traditional Irish pub to take some traditional Irish photos.

The problem was that no-one bothered to tell the group this so we all end up at a hot little nightspot called The Pink Elephant. Packed to Black Hole Of Calcutta proportions, China Crisis and The Big Dish relax after a hard night entertaining people.

Come two o'clock, the last pool ball is pocketed, the last Blackbush drunk and the band pile into the bus, with the exception of Eddie who has gone off to do whatever pop stars do on the last night of a tour.

And so to bed. For China Crisis, the end of a successful tour is near, with promises of another one in the autumn and 'King In A Catholic Style' set to follow the inferior 'Black Man Ray' into the charts. No time to relax though, for they all have to be up at seven in the morning to catch the ferry to Hollyhead. Ah, the wild and wacky world of pop. You just can't beat it.



He's back,
dreaming of turtles,
forming bands,
having babies,
searching for the
Yeti and trying to
improve East-West
relations. Sting
holds court in Paris
and Mike Gardner
tests his shorthand.
Exotic photography:
Daniel Quatrochi/
Retna



IT'S THE REAL STING!

STING LOOKS like he hasn't slept for a week. His face carries the glazed expression of someone who's not only burnt the candle at both ends but had a good attempt at attacking the centre.

He's ushered onto a podium, with the other six members of his new band — currently in the middle of a seven day session of dates at the Theatre Mogador, Paris — their European debut.

The band — drummer Omar Hakim (Weather Report), Darryl Jones on bass (Miles Davis Band), keyboardist Kenny Kirkland and saxophonist Branford Marsalis (both from the Wynton Marsalis Band) and singers Dolette McDonald and Janice Pendarvis — are sitting on the top floor of the Centre National d'Art et de Culture Georges-Pompidou. They are gathered together with the European press, a film crew and sundry record company personnel to promote Sting's new LP project 'The Dream Of The Blue Turtle' and single 'If You Love Somebody Set Them Free'.

With the beautiful Parisienne skyline as a backdrop, Sting makes an announcement and explains his tiredness.

"This morning I became a father again. My girlfriend Trudie gave birth to a nine pound boy. We're going to call him Jake. He was born in Paris, so that makes him a Parisienne, I guess. He's going to be a British citizen. I just like the name — it's a pirate's name."



north-east of England and they're all from different parts of the States — all have different backgrounds and viewpoints. What's been interesting is that both sides have been stretched into an area that is common.

"I did all the numbers as demos where I play everything myself. The demo was a starting point and the musicians were free to interpret, within certain parameters. It's certainly not a solo album, as people have called it — it's a team effort."

ON FILMING THE PRESS CONFERENCE AND CONCERTS

"The film's about the formation of this group. It's about musicians from different areas forming a common language. A lot of the film is rehearsal footage in which we explain how arrangements are put together and how certain decisions are made; plus concert footage taken from the Mogador. So it's not just a concert movie. Hopefully it will explain how music is made.

Most rock films are made about bands at the peak of their career or when they are finished — like 'The Last Waltz' or 'Let It Be'. I can't think of a film that's about a band starting off. It's being shot as a 35mm feature by Michael Apter — the director of 'Gorky Park', 'Coalminer's Daughter', 'Stardust', — and to me some of his best works were his documentaries for Granada. He did a series called '28 Up' which took children at the age of seven and interviewed them at seven year periods."

ON HIS OWN JAZZ ROOTS

"In reality the first rock band I ever played in was the Police. Before that I worked extensively in different kinds of jazz groups. My first band was a Dixieland trad group and I played double bass. Then I played in a mainstream jazz group where I learned things like 'Green Dolphin Street' and other standards. I played in a big band, a modern jazz group and a fusion-jazz group. So I feel at home with jazz players. They certainly have more finesse than your average heavy metal guitarist.

"I wasn't frustrated by my jazz roots playing in the Police. I think the Police comprises some of the best musicians playing today in the world. Stewart Copeland and Andy Summers are wonderful, brilliant musicians. But I was interested in seeing how my work would be interpreted elsewhere."

ON BEING CALLED 'GORDON' BY A FLEET STREET JOURNALIST

"Who's this 'Gordon' character? Everybody calls me Sting. My Mother, my children call me Sting, Branford calls me Sting — among other things."

ON THE TITLE OF THE ALBUM — 'THE DREAM OF THE BLUE TURTLE'

"I had a dream — during the formation of the new group. I dreamt about my garden at home in London. It's a very small little garden with walls covered in ivy and nice little lawns and flower beds and it's very tidy. Out of the walls came these massive blue turtles who were drunk on their own virility — massive, athletic and crazy. They started to do backflips and show off in this drunken, athletic way and destroyed my garden. I don't really know what it means."

ON THE TRACK 'CHILDREN'S CRUSADE'

"It's a song about three periods of history. One is in the 11th century where the Children's Crusade was the idea of two monks who recruited children from the streets of Europe, ostensibly to fight the Palestinians to get them out of the Holy Land — which is an

old idea. What they were actually doing was selling them as slaves in North Africa. It's a wonderful symbol of cynicism and the futility of following leaders.

"The second part is about the First World War when thousands of young men were led to their death for reasons they didn't understand. That too was a Children's Crusade.

"The third part is about the growth of the heroin industry in England — where it is cheaper to buy heroin than it is to buy sugar. I think the people who run the heroin industry — and I'm talking about the fat businessmen who are making lots and lots of profit (I wish them hell) — are the same breed who sold children into slavery in the 11th century and sent people off to fight in the 1914-18 war."

ON WHETHER THE SONG IS BASED ON PERSONAL EXPERIENCES

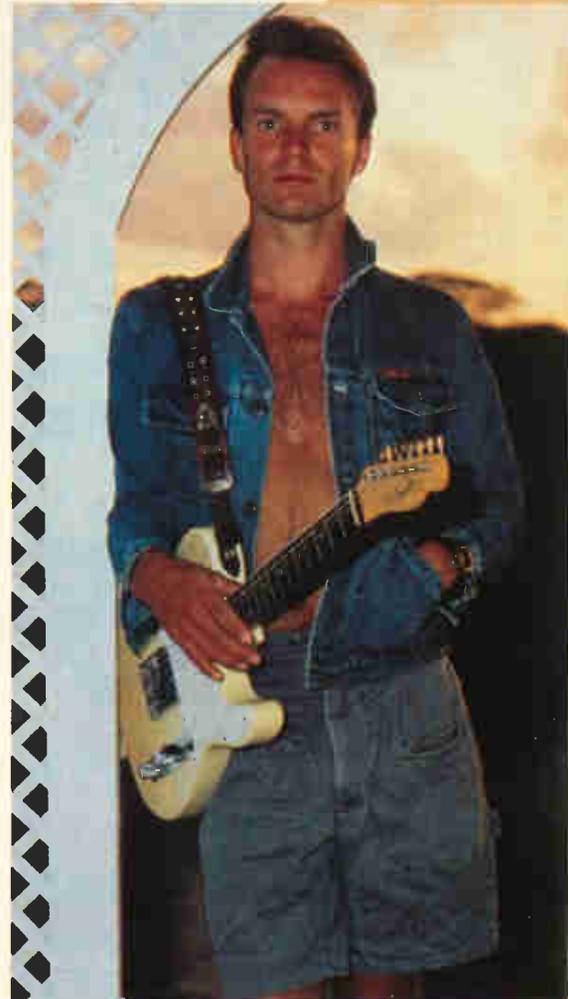
"I'm not a heroin addict. I've never taken heroin either socially, medically or any other way. It's hard to ignore what's happening in our schools though. I think that kids being given heroin free, just to get them hooked, is horrendous.

"The song isn't an attack on addicts or even pushers. It's an attack on the industrial entrepreneurial aspect of the heroin industry which I find distasteful — that's too light a word — I f**king hate those people."

ON HIS PLANS TO USE THE LENINGRAD STATE ORCHESTRA TO RECORD THE TRACK 'RUSSIANS'

"Unfortunately it takes longer than three weeks to set up. I'd been naive. The original idea of the 'Russians' song was to record it in the Soviet Union. I feel very strongly that in order to relax East-West tension, you can't leave it to the politicians anymore — they've proved themselves totally inept. It's up to individuals to do it."

c o n t i n u e s o v e r



ON WHETHER THE POLICE HAVE BROKEN UP

"I haven't left the Police. The Police achieved everything we set out to do and more — maybe a hundred times more than we expected.

"All of us are enjoying a year — 18 months of exploring different areas and playing with other musicians. I think it's important that we exercise a bit of freedom as individuals and I'm having a ball playing with these great players and great friends.

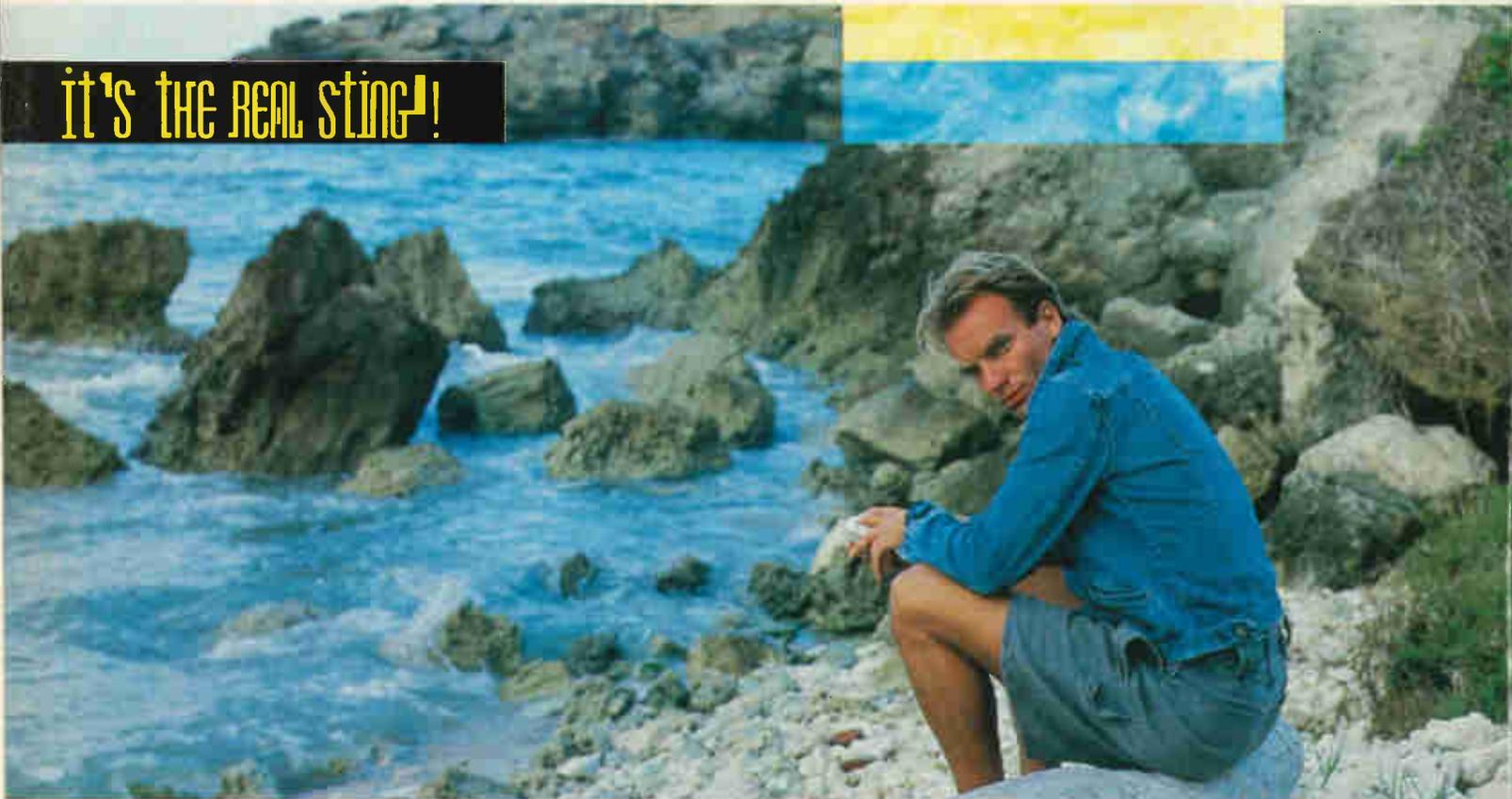
"We will be touring until next March (British dates will be around Christmas) and we will be going everywhere. As far as the Police goes we have no plans to do anything as yet. We haven't broken up or fallen out. We're just seeing what happens next."

ON FORMING HIS NEW BAND

"I held a workshop in New York City for three weeks and put out an open invitation to the best jazz players in the area. I was very warmed by how many great jazz players turned up. They weren't all black — it just happened that the ones I chose were. I chose them because they were the best players and the way they had a rapport with each other and with me seemed to work.

"What's interesting is that we come from different areas; I'm a white pop star from the

it's THE REAL STING!



from previous page
viduals to make contact with one's counterpart behind the so-called Iron Curtain in order to ascertain and confirm that they are human beings and not demographic sub-robotic morons.

"So I felt that it was important to go to the Soviet Union and perhaps meet fellow musicians and do something together. Unfortunately I came up against the bureaucracy that politicians put in front of you. It's not easy to get into the Soviet Union to make a record — and it should be. I'd love to take this band to Russia. I think it would freak them 'out."

ON BECOMING A FATHER FOR THE FOURTH TIME

"I was present at the birth for the first time. I'd always been on tour before and it was very moving, quite heavy — intense. Trudie is fine."

ON FUTURE FILM PLANS

"I have no plans to make more movies. 'Plenty' is due out August 12th. 'The Bride' is due out August 12th."

ON PLANS TO JOIN IN THE HUNT FOR THE ABOMINABLE SNOWMAN

"A great friend of mine named Bill Grant — who's a complete madman who I love dearly and spends most of his time in the Himalayas looking for the Yeti — keeps inviting me to join him. I'm always on tour. One day I shall join him on this quest."

ON WHETHER SONGS LIKE 'RUSSIANS', 'CHILDREN'S CRUSADE' AND 'WE WORK THE BLACK SEAM' — ABOUT THE MINER'S STRIKE — HERALD A NEW POLITICAL AWARENESS

"That's not really true. If you look clearly at my work as a whole, there's a political theme running through it all. I don't think it's a new fad. There's a lot of political songs on Police albums. 'Invisible Sun' was a political song — 'De Do Do Do, De Da Da Da' wasn't."



STING WITH his jazzy new combo

ON MEETING HIS HERO — MILES DAVIS — AND APPEARING ON HIS ALBUM

"Miles Davis is a very important figure in my musical education. Miles Davis taught me, more than anybody else, the use of space — the way of isolating an instrument or a note with silence on either side. Silence is one of the most profound musical statements. Some of Miles Davis's best work is maybe three notes on 16 bars just placed beautifully."

"Darryl knew I was an enormous fan and since he works with him all the time he asked me if I wanted to meet him. I said I'd love to but I wasn't sure how he'd react to me — the stories about him are legion."

"I went down to the studio and Darryl introduced us. The first thing he said to me was 'Do you speak French?'. I don't but I said yes. He said 'I want you to come into the studio

and speak French to me'. They dragged me into the studio and he said 'I want you to translate the Miranda rights into French and shout them at me'."

"The Miranda rights are what they say in America when you are arrested — 'Anything you say will be taken down and used in evidence against you — so shut up'. I said give me five minutes. I got onto the phone to Trudie who speaks fluent French. I found her in an Indian restaurant in Fulham. Five minutes later I had it written down."

"Miles starts the backing track and I start screaming at him, in French, the Miranda rights. At the end he said 'Great to meet you Sting, see you around'. That was Miles Davis — 10 minutes — a great character."

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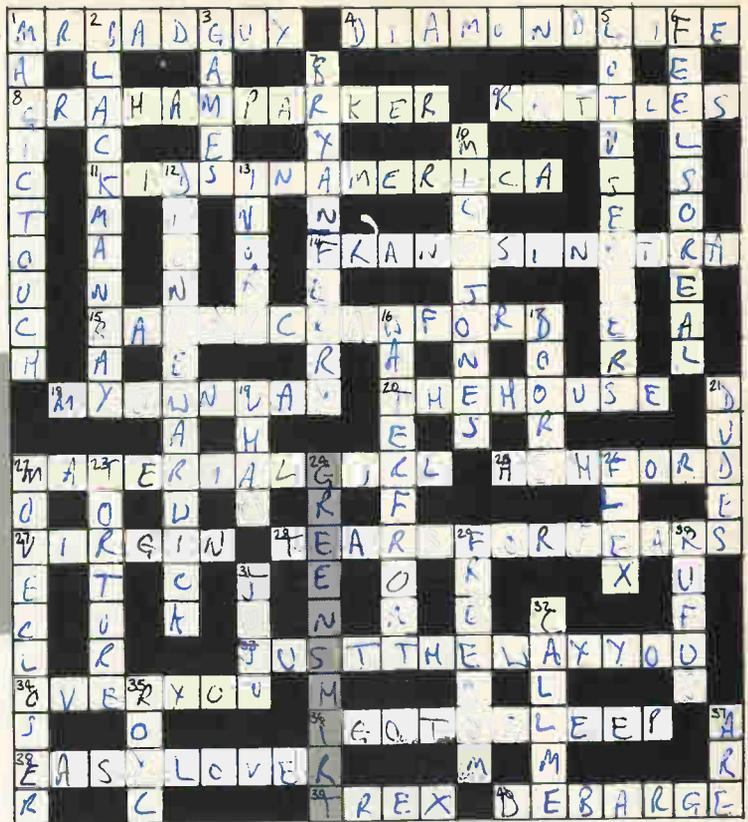
ACROSS

- 1 I always knew Freddie wasn't a goodie (2,3,3)
- 2 It has provided Sade with exactly that (7,4)
- 3 After the Rumour he got the Shot (6,6)
- 4 Group that had 1970 hit with 'The Witch' (7)
- 5 Born In The USA? Then you could be included in Kim's hit (4,2,7)
- 6 He did it his way long before Sid (5,7)
- 7 In 1980 she said 'One Day I'll Fly Away' (5,8)
- 8 How Simon Le Bon wanted to do it in 1981 (2,3,3)
- 9 Tracie wanted to know who owned --- That Jack Built (3,5)
- 10 A description of Madonna (8,4)
- 11 Simpson's Solid partner (7)
- 12 Label with no experience (6)
- 13 They perform from the big chair (5,3,5)
- 14 & 37 down Don't change, this is how Billy Joel wants you (4,3,3,3,3)
- 15 A Roxy Music hit that might pass above your head (4,3)
- 16 Chrissie Hynde had problems keeping awake in 1981 (1,2,2,5)
- 17 No 1 you'll find on the Chinese Wall (4,5)
- 18 Bolan's prehistoric group (1,3)
- 19 They like the Rhythm Of The Night (7)

DOWN

- 1 A hit inspired by Paul Daniels perhaps (5,5)

- 1 Was he a friend of China Crisis? (5,3,3)
- 2 Belle and the Devotions were playing love ---- last year (5)
- 3 Group that took The First Picture Of You (5,6)
- 4 Steve's touch says so much (4,2,4)
- 5 He makes the beds and does the dishes according to his latest release (5,5)
- 6 Guitarist who clashed with Joe Strummer (4,5)
- 7 She was a Heartbreaker in 1982 (6,7)
- 8 It goes with ebony (5)
- 9 Where Simple Minds watch the ships coming in (5,5)
- 10 Hello I Love You was their biggest hit in 1968 (5)
- 11 The dynamic duo who have spent some time on the Chinese wall (4)
- 12 Mott The Hoople told us about these young ones (5)
- 13 Could you refuse this request from Phyllis (4,6)
- 14 It was a pain to listen to this Jacksons hit (7)
- 15 What you'll find Elvis wearing (5,5)
- 16 The Reflex contains a Lene Lovich LP (4)
- 17 A No 1 from 19 down (7)
- 18 Group that featured Chaka Khan (5)
- 19 Siouxsie's magic charm (2,2)
- 20 You could pick up the phone to satisfy Blondie or Go West (4,2)
- 21 He took part in a Shotgun Wedding (3,1)
- 22 See 33 across



LAST WEEK'S ANSWERS

ACROSS: 1 Would I Lie To You, 4 Rossi, 6 Let's Dance, 7 Nightshift, 10 Stuck On You, 11 Face Value, 13 Holidays In The Sun, 14 Bailey, 15 Steps In Time, 19 Use It Up Wear It Out, 22 Wars, 23 His, 28 Eat, 29 I Was Born To Love You, 31 The Luxury Gap, 32 October, 34 Walk, 35 Skin, 36 Stool Pigeon, 37 Go West

DOWN: 1 Walls Come Tumbling Down, 2 Untouchables, 3 Eye To Eye, 5 Still, 8 Grant, 9 The Imperfection, 12 Sisters, 16 Patti, 17 Icicle, 18 We Are The World, 20 Tony Banks, 21 Power Station, 24 Spear, 25 Froggy, 26 Marc Bolan, 27 Flaunt, 30 Sparkle, 33 Ring

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RM DISCO

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

- 1 3 HISTORY, Mai Tai, Virgin/Hot Melt 12in
- 2 1 19, Paul Hardcastle, Chrysalis 12in
- 3 5 WICKI WACKY HOUSE PARTY, The Team, EMI 12in
- 4 2 FEEL SO REAL, Steve Arrington, Atlantic 12in
- 5 13 THE MORE THEY KNOCK THE MORE I LOVE YOU, Gloria D. Brown, 10 Records 12in
- 6 15 SAVE YOUR LOVE (FOR #1), Rene & Angela, Club 12in
- 7 4 I WANT YOUR LOVIN', Curtis Hairston, London 12in
- 8 6 LIKE I LIKE IT, Aurra, 10 Records 12in
- 9 8 GIRLS ON MY MIND, Fatback, Atlantic 12in
- 10 9 19 (DESTRUCTION MIX), Paul Hardcastle, Chrysalis 12in
- 11 21 19 — THE FINAL STORY, Paul Hardcastle, Chrysalis 12in
- 12 11 MAGIC TOUCH (CLUB MIX), Loose Ends, Virgin 12in
- 13 38 BUTTERCUP, Carl Anderson, Streetwave 12in
- 14 10 DANCIN' IN THE KEY OF LIFE/TURN UP THE LOVE, Steve Arrington, Atlantic LP
- 15 7 THINKING ABOUT YOUR LOVE, Skipworth & Turner, 4th + B'way 12in
- 16 16 THINKING ABOUT YOUR LOVE (REMIX), Skipworth & Turner, 4th + B'way 12in
- 17 14 MAGIC TOUCH (THE VIBES VERSION), Loose Ends, Virgin 12in
- 18 12 RHYTHM OF THE NIGHT, DeBarge, Gordy 12in
- 19 28 WHAT'S MISSING, Alexander O'Neal, Tabu LP
- 20 17 ALL FALL DOWN, Five Star, Tent 12in
- 21 20 GLOW/MOONCHILD, Rick James, US Gordy LP/12in remix
- 22 25 SILVER SHADOW/ONE LOVE/THANK YOU, Atlantic Starr, US A&M LP
- 23 27 CALLING/I WANNA SAY I LOVE YOU/HELL NEVER LOVE YOU (LIKE I DO)/SING A SONG OF LOVE, Freddie Jackson, Capitol LP
- 24 22 TURN IT UP, Conway Brothers, US Paula Records 12in
- 25 19 BOOGIE OOGIE OOGIE (REMIX)/WE'VE GOT THE GROOVE, A Taste Of Honey, Capitol 12in
- 26 30 LET ME BE YOUR EVERYTHING, Touch Of Class, Atlantic 12in
- 27 35 LET'S TALK/DUB VERSION, One Way, US MCA 12in
- 28 26 OH YEAH!, Bill Withers, CBS 12in
- 29 46 LET'S CHANGE IT UP, Inner Life, Personal 12in
- 30 18 DANGEROUS (REMIX), Pennye Ford, Total Experience 12in
- 31 29 I WONDER IF I TAKE YOU HOME, Lisa Lisa, CBS 12in
- 32 23 SANCTIFIED LADY, Marvin Gaye, CBS 12in
- 33 — GENIE, B.B. & Q. Band, Dutch Break 12in
- 34 51 FIDELITY, Cheryl Lynn, US Columbia 12in
- 35 59 MOVIN'/INSTRUMENTAL, 400 Blows, Illuminated 12in white label
- 36 36 OH WHAT A FEELING (PAUL HARDCASTLE REMIX), Change, Cooltempo 12in
- 37 24 FAN THE FLAME, Barbara Pennington, Record Shack 12in
- 38 34 THIEF IN THE NIGHT (REMIX)/LA LA, George Duke, Elektra 12in
- 39 31 A BROKEN HEART CAN MEND/INNOCENT, Alexander O'Neal, Tabu 12in
- 40 40 IT AIN'T FAIR, Edwin Starr, Hippodrome 12in
- 41 — LAY YA DOWN EZ/SEEKRET/YOU GOT ME ROCKIN', Kleeer, German Atlantic LP
- 42 60 TWILIGHT, Maze featuring Frankie Beverly, US Capitol 12in
- 43 44 PUT YOUR RIGHT HAND IN THE AIR PUT YOUR LEFT HAND DOWN IN YOUR UNDERWEAR (MASTERMIND MEGAMIX), Redds & The Boys, London 12in
- 44 48 BABY DON'T HOLD YOUR LOVE BACK, Bridge, US Atlantic 12in
- 45 50 TAKE YOUR HEART AWAY, Kleeer, US Atlantic 12in
- 46 47 CAN'T GET ENOUGH (OF YOUR LOVE), Take Three, Elite 12in
- 47 32 EYE TO EYE (REMIX), Chaka Khan, Warner Bros 12in/7in mix
- 48 43 KEEP ON JAMMIN', Willie Hutch, US Motown 12in
- 49 — SERVING IT/DON'T GIVE UP ON LOVE/BELIEVE IN ME, One Way, German MCA LP
- 50 39 PICK UP THE PIECES/WATCHING YOU (REMIX), JoAnna Gardner, Boiling Point 12in
- 51 37 SETTLE DOWN (REMIX)/I LIKE YOUR STYLE, Lilla Thomas, Capitol 12in
- 52 72 ROCK ME TONIGHT, Freddie Jackson, Capitol 12in
- 53 64 LIFE IS TOO SHORT/JAZZ INSTRUMENTAL, Antena, Mercury 12in
- 54 85— IS THIS LOVE, Chris Cameron, Steinar 12in
- 55 68 TAKE ME TO THE TOP (REMIX), Advance, Boiling Point 12in
- 56 83 LET'S TALK/SOMEBODY UP THERE LIKES ME/, Carl Anderson, US Epic LP
- 57 42 PLEASE DON'T BREAK MY HEART, The Affair featuring Alyson, US Easy Street 12in

- 58 55 BABY FACE, Merc And Monk, Manhattan 12in
- 59 41 LOVER UNDERCOVER/SO DELICIOUS/SHE'S A GO-GETTER, Fatback, Cotillion LP
- 60 65 LOVE ON THE RISE (REMIX), Kenny G & Kashif, Arista 12in
- 61 67 MASOCHISTIC BEAUTY/IT'S MADNESS/SYMPHONY/AINT IT FUNNY/DREAM OF A LIFETIME, Marvin Gaye, CBS LP
- 62 — WHERE OUR LOVE BEGINS (REMIX), David Grant, Chrysalis 12in
- 63 62 OBSESSION (DANCE REMIX)/(DUB MIX), Animation, Mercury 12in
- 64 52 ATTACK ME WITH YOUR LOVE, Cameo, US Atlanta Artists 12in
- 65 — SUMMER (THE FIRST TIME), Kenny Copeland, Streetwave 12in
- 66 79 I'M TOO COOL, Young & Company, US Sound Of London 12in
- 67 45 KING TUT (REMIX), Paul Hardcastle, US Profile 12in
- 68 63 FIESTA, Rodney Franklin, US Columbia LP
- 69 78 GUARANTEE/CITY'S JUMPIN', Legion, US Columbia 12in
- 70 53 I FOUND MY BABY (REMIXES), Gap Band, US Total Experience 12in
- 71 re GET UP I FEEL LIKE BEING A SEX MACHINE/GET UP OFFA THAT THING, James Brown, Polydor 12in EP
- 72 70 YOU WERE THE ONE (TOO LATE), Mink, US River Edge 12in
- 73 73 TREAT HER SWEETER/DUBMENTAL MIX, The Paul Simpson Connection, US Easy Street 12in
- 74 74 DEVOTED TO YOU, Cacique, Diamond Duel Records 12in
- 75 — STEP BY STEP (US REMIX)/BEST PART OF THE NIGHT (UK REMIX), Jeff Lorber, Club 12in promo
- 76 78 CHEY CHEY KULE (REMAKE), Eugene Wilde, US Philly World 12in
- 77 58 WARM AND TENDER LOVE, The Intruders, Streetwave 12in
- 78 49 MUTUAL ATTRACTION, Change, Cooltempo LP
- 79 — DON'T WASTE THE NIGHT (REMIX), Legacy, US Private I Records 12in
- 80 66 HOLD ME TIGHT, Robert White, Calibre 12in
- 81 — LOVE SO FINE, Sahara, Elite 12in
- 82 58 GIVE A LITTLE LOVE FOR LOVE, Stylistics, Virgin 12in
- 83 — RIPE FOR THE PICKING (EXTENDED HARDCASTLE MIX), LW5, Virgin 12in
- 84 84 HELLO STRANGER, Carrie Lucas, US Constellation LP
- 85 — HEAVEN MADE/ROPES, Intrigue, Project 12in

● Hi-NRG

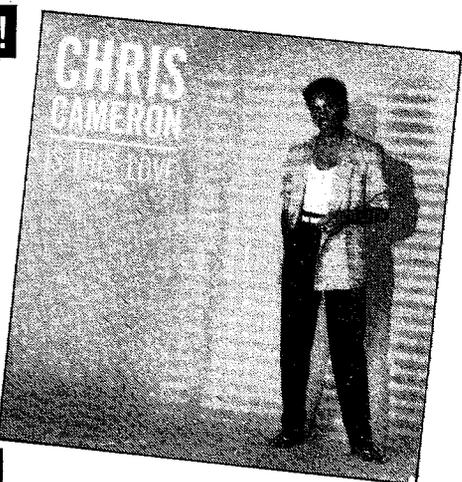
- 1 2 ENDING UP ON A HIGH, Seventh Avenue, Record Shack 12in
- 2 3 UNEXPECTED LOVERS, Lime, Canadian Matra 12in
- 3 1 SORRY, WRONG NUMBER, Evelyn Thomas, Record Shack 12in
- 4 5 STRANGER IN DISGUISE, Marsha Raven, Record Shack 12in
- 5 18 KEEP ON WALKING, Steve Rodway, Record Shack 12in white label
- 6 10 THE EASY WAY OUT/CLOSE TO PERFECTION/ONE HUNDRED PERCENT/LEARN THE LINES OF LOVE, Miquel Brown, Record Shack LP
- 7 17 HUMAN NATURE, Gino Soccio, Canadian Celebration 12in
- 8 6 TUNNEL OF LOVE, Carol Cooper, US Profile 12in
- 9 16 ONE WAY TICKET, Louise Thomas, Passion LP
- 10 7 BOYS COME AND GO, April, Record Shack 12in
- 11 13 DANGEROUS, Natalie Cole, US Modern 12in
- 12 11 SQUARE ROOMS, Al Corley, US Mercury 12in
- 13 9 DANCING IN THE DARK, Mike Mareon, German Night & Day 12in
- 14 — SAY YOU WILL, Santana, US Columbia 12in/Disconet remix
- 15 4 I'LL NEVER FALL IN LOVE AGAIN, Pamela Nightingale, Carrere 12in
- 16 — THE PERFECT KISS/THE KISS OF DEATH, New Order, Factory 12in
- 17 15 RISE UP FOR MY LOVE, Yvonne Kay, Italian X-Order 12in
- 18 14 EAT YOU UP, Angie Gold, Passion 12in
- 19 19 YOU'RE SO ROMANTIC (REMIX), Sheryl Lee Ralph, US New York Music Company/Dutch Beat Box 12in
- 20 — AROUND MY DREAM, Silver Pozzoli, German Teldec, 12in
- 21 23 MAN IN A MILLION (REMIX), Life Force, Polo 12in
- 22 12 FAMOUS PEOPLE, Sharpe & Niles, Polydor 12in
- 23 29 LIMELIGHT, Jessica Williams, Mexican Ducal 12in
- 24 re HARMONY, Suzy Q, Canadian Black Sun 12in
- 25 24 CAN'T STOP, Rick James, Motown 12in
- 26 — HI FANTASY, Nola York, Dutch Injection 12in
- 27 — GODDESS OF LOVE, Soif De La Vie, US JDC 12in
- 28 — OCCAN'T YOU SEE (EXXTENDED RE-MIXXX), Vicious Pink, Parlophone 12in
- 29 — YOU'RE A WOMAN, Bad Boys Blue, German Coconut 12in
- 30 re DON'T STOP THE TRAIN, Kristeen, Belgian Nunk 12in

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- 1 2 **EVERYBODY WANTS...**, Tears For Fears, Mercury
 - 2 1 **EVERYTHING SHE WANTS**, Wham!, Columbia/CBS
 - 3 3 **AXEL F**, Harold Faltermeyer, MCA
 - 4 5 **SUDDENLY**, Billy Ocean, Jive/Arista
 - 5 7 **HEAVEN 'LIVE'**, Bryan Adams, A&M
 - 6 8 **THINGS CAN ONLY GET BETTER**, Howard Jones, Elektra
 - 7 9 **IN MY HOUSE**, Mary Jane Girls, Gordy
 - 8 4 **DON'T YOU (FORGET ABOUT ME)**, Simple Minds, A&M
 - 9 10 **FRESH**, Kool & The Gang, De-Lite
 - 10 11 **WALKING ON SUNSHINE**, Katrina And The Waves, Capitol
 - 11 14 **ANGEL**, Madonna, Sire
 - 12 17 **SUSSUDIO**, Phil Collins, Atlantic
 - 13 6 **SMOOTH OPERATOR**, Sade, Portrait
 - 14 18 **SMUGGLER'S BLUES**, Glenn Frey, MCA
 - 15 27 **A VIEW TO A KILL**, Duran Duran, Capitol
 - 16 22 **THE SEARCH IS OVER**, Survivor, Scotti Bros
 - 17 25 **RASPBERRY BERET**, Prince And The Revolution, Paisley Park
 - 18 20 **NEVER ENDING STORY**, Limahl, EMI America
 - 19 12 **JUST A GIGOLO/I AIN'T GOT NOBODY**, David Lee Roth, Warners
 - 20 26 **WOULD I LIE TO YOU?**, Eurythmics, RCA
 - 21 21 **SAY YOU'RE WRONG**, Julian Lennon, Atlantic
 - 22 13 **CRAZY FOR YOU**, Madonna, Geffen
 - 23 15 **ONE NIGHT IN BANGKOK**, Murray Head, RCA
 - 24 19 **ONE LONELY NIGHT**, REO Speedwagon, Epic
 - 25 28 **VOICES CARRY**, 'Til Tuesday, Epic
 - 26 34 **YOU GIVE GOOD LOVE**, Whitney Houston, Arista
 - 27 16 **SOME LIKE IT HOT**, the Power Station, Capitol
 - 28 36 **THE GOONIES 'R' GOOD ENOUGH**, Cyndi Lauper, Portrait
 - 29 24 **WE ARE THE WORLD**, USA For Africa, Columbia/CBS
 - 30 35 **TOUGH ALL OVER**, John Cafferty/Beaver Brown Band, Scotti Bros
 - 31 39 **EVERY TIME YOU GO AWAY**, Paul Young, Columbia/CBS
 - 32 23 **RHYTHM OF THE NIGHT**, DeBarge, Gordy
 - 33 44 **SENTIMENTAL STREET**, Night Ranger, Camel/MCA
 - 34 41 **GETCHA BACK**, the Beach Boys, Caribou
 - 35 31 **INVISIBLE**, Alison Moyet, Columbia/CBS
 - 36 40 **CRAZY IN THE NIGHT**, Kim Carnes, EMI America
 - 37 48 **GLORY DAYS**, Bruce Springsteen, Columbia/CBS
 - 38 38 **LUCKY IN LOVE**, Mick Jagger, Columbia
 - 39 52 **CANNONBALL**, Supertramp, A&M
 - 40 51 **JUST AS I AM**, Air Supply, Arista
 - 41 32 **'TIL MY BABY COMES HOME**, Luther Vandross, Epic
 - 42 29 **DON'T COME AROUND...**, Tom Petty/Heartbreakers, MCA
 - 43 46 **WAKE UP (NEXT TO YOU)**, Graham Parker & The Shot, Elektra
 - 44 — **IF YOU LOVE SOMEBODY, SET THEM FREE**, Sting, A&M
 - 45 30 **NEW ATTITUDE**, Patti Labelle, MCA
 - 46 33 **OBSESSION**, Animotion, Mercury
 - 47 37 **SHOW ME SOME RESPECT**, Tina Turner, Capitol
 - 48 54 **LITTLE BY LITTLE**, Robert Plant, Es Paranza
 - 49 66 **POSSESSION OBSESSION**, Daryl Hall And John Oates, RCA
 - 50 57 **ANIMAL INSTINCT**, Commodores, Motown
 - 51 61 **PEOPLE ARE PEOPLE**, Depeche Mode, Sire
 - 52 53 **BLACK CARS**, Gino Vanelli, HME
 - 53 56 **CENTREFIELD**, John Fogerty, Warner Brothers
 - 54 75 **WHO'S HOLDING DONNA NOW?**, DeBarge, Gordy
 - 55 59 **EVERYTHING I NEED**, Men At Work, Columbia/CBS
 - 56 73 **WHAT ABOUT LOVE**, Heart, Capitol
 - 57 58 **DANGEROUS**, Natalie Cole, Modern
 - 58 — **GET IT ON (BANG A GONG)**, the Power Station, Capitol
 - 59 67 **FOREVER**, Kenny Loggins, Columbia
 - 60 62 **MEETING IN THE LADIES ROOM**, Klymaxx, Constellation/MCA

BULLETS

- 61 64 **FIND A WAY**, Amy Grant, A&M
- 62 68 **NOT ENOUGH LOVE IN THE WORLD**, Don Henley, Geffen
- 64 65 **ALONE AGAIN**, Dokken, Elektra
- 66 78 **19**, Paul Hardcastle, Chrysalis

- 68 — **NEVER SURRENDER**, Corey Hart, EMI America
- 69 70 **ALL YOU ZOMBIES**, Hooters, Columbia/CBS
- 71 82 **REACTION TO ACTION**, Foreigner, Atlantic
- 72 84 **LET HIM GO**, Animotion, Mercury
- 74 77 **ROCK ME TONIGHT**, Freddie Jackson, Capitol
- 82 — **STATE OF THE HEART**, Rick Springfield, RCA
- 83 88 **YOU SPIN ME ROUND (LIKE A RECORD)**, Dead Or Alive, Epic
- 85 — **MAKE IT BETTER**, Tom Petty/Heartbreakers, MCA
- 86 — **I WONDER IF I TAKE YOU HOME**, Lisa-Lisa And Cult Jam With Full Force, Col
- 87 94 **CALL ME**, Go West, Chrysalis
- 88 92 **LET'S GO OUT TONIGHT**, Nile Rodgers, Warner Brothers
- 90 — **(CLOSEST THING TO) PERFECT**, Jermaine Jackson, Arista
- 91 — **REAL LOVE**, Dolly Parton (Duet with Kenny Rogers), RCA

US ALBUMS

- 1 1 **AROUND THE WORLD**, Prince And The Revolution, Paisley Park
- 2 2 **NO JACKET REQUIRED**, Phil Collins, Atlantic
- 3 4 **BEVERLY HILLS COP**, Soundtrack, MCA
- 4 3 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
- 5 5 **DIAMOND LIFE**, Sade, Portrait
- 6 6 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury
- 7 8 **MAKE IT BIG**, Wham!, Columbia/CBS
- 8 10 **RECKLESS**, Bryan Adams, A&M
- 9 7 **LIKE A VIRGIN**, Madonna, Sire
- 10 11 **SOUTHERN ACCENTS**, Tom Petty/Heartbreakers, MCA
- 11 9 **WE ARE THE WORLD**, USA For Africa, Columbia/CBS
- 12 12 **THE POWER STATION**, the Power Station, Capitol
- 13 14 **DREAM INTO ACTION**, Howard Jones, Elektra
- 14 15 **SUDDENLY**, Billy Ocean, Jive/Arista
- 15 13 **CENTREFIELD**, John Fogerty, Warner Brothers
- 16 16 **CRAZY FROM THE HEAT**, David Lee Roth, Warner Brothers
- 17 17 **BUILDING THE PERFECT BEAST**, Don Henley, Geffen
- 18 18 **PRIVATE DANCER**, Tina Turner, Capitol
- 19 19 **RHYTHM OF THE NIGHT**, DeBarge, Gordy
- 20 20 **THE NIGHT I FELL IN LOVE**, Luther Vandross, Epic
- 21 21 **TAO**, Rick Springfield, RCA
- 22 23 **EMERGENCY**, Kool & The Gang, De-Lite
- 23 22 **THE BREAKFAST CLUB**, Soundtrack, A&M
- 24 27 **ONLY FOUR YOU**, The Mary Jane Girls, Gordy
- 25 26 **THE FIRM**, the Firm, Atlantic
- 26 30 **KATRINA AND THE WAVES**, Katrina And The Waves, Capitol
- 27 24 **NIGHTSHIFT**, Commodores, Motown
- 28 25 **WHEELS ARE TURNING**, REO Speedwagon, Epic
- 29 37 **BE YOURSELF TONIGHT**, Eurythmics, RCA
- 30 32 **THE ALLNIGHTER**, Glenn Frey, MCA
- 31 31 **HIGH COUNTRY SNOWS**, Dan Fogelberg, Full Moon/Epic
- 32 35 **VOICES CARRY**, 'Til Tuesday, Epic
- 33 33 **MAVERICK**, George Thorogood, EMI America
- 34 34 **VITAL SIGNS**, Survivor, Scotti Bros
- 35 28 **AGENT PROVOCATEUR**, Foreigner, Atlantic
- 36 29 **BREAK OUT**, Pointer Sisters, Planet
- 37 42 **7,800° FAHRENHEIT**, Bon Jovi, Mercury
- 38 39 **SHE'S THE BOSS**, Mick Jagger, Columbia/CBS
- 39 44 **VALOTTE**, Julian Lennon, Atlantic
- 40 36 **VISION QUEST**, Soundtrack, Geffen
- 41 38 **ANIMATION**, Animotion, Mercury
- 42 50 **WHITNEY HUSTON**, Whitney Houston, Arista
- 43 46 **DON'T SUPPOSE**, Limahl, EMI-America
- 44 48 **MEETING IN THE LADIES ROOM**, Klymaxx, Constellation/MCA
- 45 45 **ALF**, Alison Moyet, Columbia/CBS
- 46 41 **BEHIND THE SUN**, Eric Clapton, Duck/Warner Brothers
- 47 40 **NEW EDITION**, New Edition, MCA
- 48 43 **JESSE JOHNSON'S REVUE**, Jesse Johnson's Revue, A&M
- 49 77 **BROTHER WHERE YOU BOUND**, Supertramp, A&M
- 50 49 **17**, Chicago, Full Moon/Warner Brothers

Compiled by Billboard

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TURN IT UP

On 7 and 12 Inch



With your double
whopper James
Hamilton

DISCO

ODDS 'N' BODS

MARVIN GAYE 'Dream Of A Lifetime' LP (CBS 26239) is now out here and sneaks up your trouser leg, it really having grown on me as driving music in sun-baked North Wales all last week, especially the rhapsodic old Motown-record title track... London-based **John Morales** of the M&M team has remixed a bubbly 0-115/bpm **Five Star** 'All Fall Down' (Tent PT 40040) and much punchier 117/bpm **Harold Faltermeyer** 'Axel F' (MCA MCAT 949), while finally out is the originally promoted traffic-introed gradually unfurling 116 1/2 bpm US Club Remix of **DeBarge** 'Rhythm Of The Night' (Gordy TMGT 1376)... **Touch Of Class** in its horrid UK 12in re-edit appears to be much hated—get the original import!... **Island** have promoted a great sleazily pattering jiggly slow 90bpm radical US remake of **Animal Nightlife** 'Love Is Just The Great Pretender'... **The Style Council**, notwithstanding my criticism of their need to appear on '6.20 Soul Train', sound quite soulful on the pent-up dubified rolling 102bpm 'The Lodgers (Club Mix)', only available in this form (Polydor say) as part of a 3-track promo, their LP's lighter **D.C. Lee**-duetted 0-101bpm vocal version being pleasant too... Glasgow's husky soul singer **Grant Mitchell** has pressed up white labels of his group **Pure Glass** before finalising a deal, containing the attractive **Steely/Dan-ish** 124 1/2 bpm 'Don't Be Afraid', spare dense lurchers 116 1/2 bpm 'Let The Music Talk', 0-111bpm 'Dress Me Up'—with a bit more individuality, another **AWB?**... **NW10** (The best peoples' postcode!) is the name under which the rest of **Phil Fearon's** family have recorded, very **Galaxy** meets **Five Star**, due soon... **Tony Monson** in a significant career move has dropped his daily breakfast show on **Solar FM** as a condition of returning to the legal airwaves on **Essex Radio** 95.3/96.4FM just on Saturday nights (9pm-1am, the central two hours containing an exhaustive Street Sales Chart)—not many people realise he started as a top radio jock in Bermuda around 1965... **David Grant** and **Odyssey** showed up, as did **Music Week** columnists **Barry Laxell** and myself, but not a single one of the expected record company people bothered to travel through the sun to Southend for **Essex Radio's** soul-launching lunchtime celebration last Saturday (well, we had fun!)... **Tom Wilson** says rumours of his redundancy were much exaggerated, as he was never on actual contract to **Radio Forth** and yet still works as a stand-in DJ there—he adds that **Stax** has recently joined the list of non-"needletime" labels which include **Streetwave, Salsoul, Fantasy, Milestone, Champion, Factory, Sonet** and even (briefly) **Boiling Point, Manhattan**... Friday's



JAMES BROWN 'Sex Machine' (Boiling Point POSPX 751) as mentioned is a 4-track 12in EP with (for the first time since it flipped 'For Goodness Sake Look At Those Cakes' in '78) the full length 0-108 1/2-109 1/4 ("bridge")-108bpm 'Get Up I Feel Like Being A Sex Machine', long LP version 112-118-117 1/2-117-118 1/2-125 ("funky drummer")-119 2/3-119-119 2/3-120 1/2-121 1/2 bpm 'Get Up Offa That Thing' and similarly 108 1/3-107 2/3-109 1/2-108bpm 'Get On The Good Foot', plus the modern funk pioneering 128-130bpm 'Papa's Got A Brand New Bag'... which, as a point of interest, James Brown himself played me in July 1964 (along with 'It's A Man's Man's Man's World') a full year before its eventual release, delayed by a dispute with record company King from whom he had temporarily split to record for Smash (he ended up just doing instrumentals for the latter). Uhh! Get down!

'6.20 Soul Train' has **Elton John & Millie Jackson, Penny Ford, Sister Sledge, Chic, Stevie Wonder**... **Cab Calloway's** voice and stage presence were impressively undiminished, considering he must be pushing on 80, on **BBC1's** recent marvellous 'The Cotton Club Comes To The Ritz'—I do hope today's hip hoppers, **Kid Creole** fans and black music followers in general managed to catch it especially for all the vintage film clips, to see where their music came from 50 and more years ago (the sound may change but the attitude remains the same)... **Sheila E** will be playing the "love interest" in a rap movie 'Krush Groove' loosely based on real life manager/producer **Russell Simmons** (of **Jazzy Jay's** 'Cold Chillin' In The Spot' B-side fame!), featuring such of his acts as **Run-DMC, Fat Boys, Kurtis Blow**... **Freddie Jackson** topped US Black 45s, **Lisa Lisa** 12in Sales, while **Paul Hardcastle** '19' has indeed started to chart across the board

there... **Loose Ends** 'old' 'A Little Spice' LP has hit the US Black chart as their 'Hangin' On A String' single continues to climb—I see **Billboard's** review echoes my own controversial view of that album, "Very smooth, very listenable and very forgettable"... **Disco** breakers under the 85 here include **Michele Gold** 'Lost In Love' (Dutch Palace), **Emotions** 'Miss Your Love' (Motown), **Melba Moore** 'When You Love Me Like This (Remix)' (US Capitol), **Keisa Brown** 'I Tripped' (US Park Place LP), **Michael Lovesmith** 'Break The Ice' (US Motown), **Trevor Walters** 'Love's A Lie' (Polydor), **Well Red** 'Limit Of Your Loving' (Paladin), **Touch Of Class** 'Let Me Be Your Everything' (UK Re-edit) (Atlantic), **York** 'Don't Stop!' 'You Are Everything' (US Passion Records LP), **Four Tops** 'Sexy Ways' (US Motown 7in)—check these and the main chart's new entries as a week in the sun followed by a trip to **Essex Radio** rather set my schedule back, and there may be no time

for full reviews this week... **Dr York's** label name seems likely to upset the **Personal** set-up, who distribute our own **Passion** logo Stateside... **Hi-NRG** stars appeared side by side in **The Sun** last week, **Sinitta** because she'll co-star with **David Essex** in his stage show 'Mutiny', and **Angie Gold** because she got busted for chucking things at her boyfriend's ex-lover—and still neither can get a pop hit here!... **Norman Scott** runs a new **Hi-NRG** club the first Thursday every month at Luton **Tropicana Beach**, Sundays still finding **Boifs at Ronelles**... **Take Three PA Fri** (7) at Canning Town **Tidal Basement**, Sat (8) at Harlow **Whispers** while Friday also finds the **Cool Notes** live at Yeovil **Electric Studio**—where the following weekend (21-23) there's a **South West Soul Society** Summer Weekender with **Graham T, Paul Lewis, Paul Clark, Chris Dennis, John C & Chris Stagg** serving up everything from Latin to funk (£25 covers all four sessions plus two nights' hotel accommodation, or £5 for all four sessions, £2.50 per session alone, full details on 0935-74886)... **Monday (10)** **Mark Farley & Pete Haigh** plus regular guest **Richard Searling** start weekly soul at Morecambe **Harveys** on Sandylands Promenade, preceded this Sun (9) by Pete doing a "black music spot" on **Steve Barker's** 2-5pm **Radio Lancashire** 96.4FM show... **Rob Harknett** (027979-2379) needs a new copy of **Mad Jock Cameron** 'Strip The Willow'... **Miami Sound Machine's** imminent 'The Conga' should prove a crowd pleasing corny 123 1/2 bpm old fashioned Latin jangler... **Alessi** 'Oh Lori', long a revived biggie around Essex, now seems to have spread south of the river to Kent... **Edinburgh** black music label **Move** have new **Oliver Cheatham** product in the can—can't wait!... **David Grant** intended the 12in version of 'Where Our Love Begins' to be like a mid-'70s **Philadelphia International** extended version but himself admits he prefers the 7in as somewhere the song got lost... **Cooltempo** sent out promotionally a pair of very snazzy white (with gold logo) slipmats, thick and good quality, which should rapidly replace **Phil Fearon, Malcolm X** and other models on hip turntables... **A Certain Ratio** revived 'Shack Up' back in the New Romantic era, I know, I know, but that's not the point!... **LET'S TALK ABOUT SEX!**

HOT VINYL

B.B. & Q. BAND 'Genie' (Dutch Break Records 1850960) Jacques Fred Petrus certainly learnt something from Change's spell with Jimmy Jam & Terry Lewis, as now his production technique is identical on this very SOS Band-like 100bpm cool ticker (confusingly titled alternative mix flip), exploding already ahead of UK release on Cooltempo.

CONTINUES OVER

A MEMPHIS HEARTACHE
SHIRLEY BROWN
"LOVE FEVER"
THE SOUND TOWN'S SOUL REMEDY
R E M I X E D B Y
FRED McFARLANE & ALLEN GEORGE

45
"WE'VE GOT THE CURE"
BRW/12BRW27

DISCO

from previous page

PAUL HARDCASTLE 'King Tut (Remix)' (Chrysalis CHS 322860)

Will it never end? Now indeed, as well as the pressings which duplicate the Destruction Mix's B-side, '19 — The Final Story' has also appeared almost as originally planned flipped by this US hit remix of a typical tinkly 124½bpm attractive electro instrumental which has been hot on hard to find import, plus (to satisfy BP/Gallup chart eligibility requirements) the 115bpm 'Fly By Night' which has appeared throughout as a flipside track to '19'.

KLEER 'Lay Ya Down Ez' (LP 'Seekret' Atlantic 781254-1) This softly sexual lovely logical 0-108½bpm follow-up to 'Intimate Connection' is the sizzler on a set that'll be reviewed in full next week.

MAZE featuring Frankie Beverly 'Twilight' (US Capitol V-8643) Madly jaunty percolating little 0-108bpm instrumental, totally inconsequential yet nagging as hell, tucked away as flip to 'Too Many Games'.

PHIL FEARON & GALAXY 'You Don't Need A Reason' (Ensign 12ENY 517) All the usual trademarks but faster at 0-126½bpm for his friskiest bouncer yet (dub flip), mixed by John Morales.

T.C. CURTIS 'Take It Easy' (Virgin/Hot Melt VS 77512) Purposefully strutting 'Caribbean Jean'-ish 116½bpm chugger even more strangulatedly yelped than before but

possibly a stronger song — if not TOO 'Billie Queen'! — currently on white label (inst flip).

MICHELLE GOLD 'Lost In Love' (Dutch Palace Records 851204) Butch Ingram-prod/penned huskily plaintive weaving 97½bpm jogger with Grover Washington Jr's doodling sax squealing gently through the hot tempo (LP Version flip), great for summer groin grinding.

SAHARA 'Love So Fine' (Elite DAZZ 38) Extremely clean spare bass-popped 108bpm cool semi-instrumental strider in Jimmy Jam-goes-Direct Drive style with just a little female agonising (stark less good Club Mix flip).

ONE WAY 'Serving It' (LP 'Wrap Your Body' German MCA 252170-1) The great "let's talk about sex!" 12in is now out here, 'Let's Talk' (MCA MCAT 972), while on LP this vocodered 110½bpm Zapp-er is even more P'funky (full review next week).

CURTIS HAIRSTON 'I Want You (All Tonight) (M&M Remix)' (RCA/Pretty Pearl PT 40170) Busy John Morales has now remixed this original hit from '83 into a less cluttered — and not necessarily improved — 114bpm loping lurcher (dub/edit flip).

LW5 'Ripe For The Picking (Extended Hardcastle Mix — May '85)' (Virgin VS 76712) The ubiquitous Paul gets his name plastered in extra bold type across this sub-Galaxy chick'n'chap-sung 113bpm Britfunk burbler.

ANTENA 'Life Is Too Short' (Mercury MERX 190) Dull electro beat box chattered 109bpm jitterer by the now London-based French chick'n'chap, with some samba influences in three mixes, benefitting from Phonogram's superior plugging.

MILES DAVIS

THE SINGLE

'Time After Time'

"At the Royal Festival Hall . . . the most rewarding, spellbinding exposition of the evening was when he wound his way around this gorgeous Cyndi Lauper ballad . . . the recorded version is a perfect vehicle for Miles' plaintive tone . . ."

Gavin Martin
NME 18th May 1985



A 4871
TA 4871

Hi-NRG RELEASES

MICHEL BROWN 'The Easy Way Out' (LP 'Close To Perfection' Record Shack SOHOLP8) Sinitta's mum sings out as usual on this rollicking 134bpm galloper, the rattling 125bpm 'One Hundred Percent', dragging 109bpm 'Learn The Lines Of Love' and more — however her real ear-opener is the truly lovely '60s soulful melodically swaying 107½bpm title track, worthy of vintage Dionne Warwick for instance and deserving wide attention.

VARIOUS 'Passion Tracking Volume III' LP (Passion PADLP 103) Un-melodious compilation containing only two new cuts, the currently hot cantering 0-129½bpm **LOUISE THOMAS 'One Way Ticket'** (not Neil Sedaka's Eruption hit, though close at times) and recently imported zingily symphonic 130½bpm **CHARADE featuring Norma Lewis 'Victim Of Love'**.

STEVE RODWAY 'Keep On Walking' (Record Shack SOHOT44) Quite nagging jittery building 115½bpm dated disco rather than Ni-NRG (inst flip).

LIFE FORCE 'Man In A Million (Remix)' (Polo POLO 1238) Chick-sung smoothly flying 139bpm bouncer (inst flip), evidently now finally out after being on promo for months in two successive mixes.

F.Y.C. 'Johnny Come Home' (London LONX 68) Fine Young Cannibals go the Bronski Beat route with an anguished bouncy 0-113½bpm breazer full of stripped down '80s motifs and muted trumpet (dub the flip for a Reagan cut-up).

VICIOUS PINK 'CCCan't You See (Exxx-tended Re-mixxx)' (Parlophone 12RX 6074) The year old almost hit gets yet another 123½bpm remix, its least emphatic but the one that's got through to gay clubs now.

VALERIE CLAIRE 'I'm A Model' (Record Shack SOHOT45) Swinging and swaying 0-107bpm stroller, nice and not Hi-NRG as such but its sassy vocal has more that type of appeal (inst flip).

BONNIE POINTER 'Heaven Must Have Sent You' (Motown TMGT 1383) 1979's bumpily loping 128½bpm Elgins revival, climaxed in Ella sings Satchmo style, has doubtless been repressed to meet export demand.

L.A. FORCE 'Action (Night Action)' (Challenges TAL 15) Old-fashioned chap-sung 128bpm galloper with routine rattling breaks (inst flip).

MARTINIQUE 'No Regrets' (Young Blood YBT 0090) Belated UK release for the breathy French-Canadian sung 0-112bpm revival of Edith Piaf's 'Non Je Ne Regrette Rien'.

NIGHT CLUB NEWIES

SIMPLY RED 'Money's Too Tight (To Mention)' (Elektra EKR 9T)

Following the 400 Blows trend, here's an interesting still soulful blue-eyed (57/114-0-113½bpm clarified remake of the Valentine Brothers' classic, counterpointing its criticism of Reaganomics with the question "did the earth move for you, Nancy?")

A CERTAIN RATIO 'Sounds Like Something Dirty' (Factory FAC 128)

Rather good extremely intense 0-117½-54½/109-115½/57¾-0bpm instrumental jitterer with jazzy freeform sax amidst electronic effects and a somewhat switchable beat, most danceable in its central section, actually dub flip to the untidier 'Wild Party'.

ABC 'Vanity Kills (Mendlesohn Mix)' (Neutron NTX 109)

Now guess who uses a Brass Construction backbeat? At least they sound brightly confident again on this jerkily skittering 124¾-0bpm smacker.

RICK SPRINGFIELD 'Celebrate Youth (Dance Mix)' (RCA PT 49986)

Mark Kamins-remixed very dense pounding 109½-108½-109-108¾-0bpm techno-pop disco judderer (dub flip), made for large club systems and doubtless selling initially to DJs.

DOPPELGANGER 'Communication Breakdown' (Manhattan 12MT 1)

More juddering 108½bpm Art Of Noise-ish techno-disco, ugly monotony outside of its intended environment (dub flip).

JEAN-MICHEL JARRE 'Zoолоkologie' (Polydor POSPX 740)

Jittery 0-115½bpm hip hop electro for breakdancers (in two mixes).

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LIVE

ASHFORD AND SIMPSON
Hammersmith Odeon, London

THEY CAME to see something real Solid. Nice young suburban couples wanting to see if they'd be up to all this after five years of marriage. And well, it might have been a little too glitzy for most of them, but the way he and she bounded across stage you would have thought it was love itself, not old hand professionalism, that propelled this show. The couple as soul role models.

Milking this to a T, backed by some cracking musicians, ex Maze man Phillip Woo and session whizz kid Ray Chew, Ash and Simp delivered the show and cut some real biz.

He like some Arabian space cowboy, lots of nice chain mail next to the skin, she all a glitter in gold and green. And they played it like a real dramatic love affair — intertwined bodies, wined and dined sweet nothings — all the way through a set of their own and more.

A tribute to Marvin: 'Ain't Nothing Like The Real Thing', a night on the Motown — 'The Boss', 'Ain't No Mountain High Enough' — and an emphatic full stop encore — 'Solid'.

She sings real well, he, well, he ain't so hot. No matter, they're a couple and together they're . . . well you know what they are don't you?

■TONY MALLONEY



Photo: Joe Shutter

Kenny Copeland

Summer The first Time

THE SONG YOU WILL REMEMBER FROM THIS SUMMER



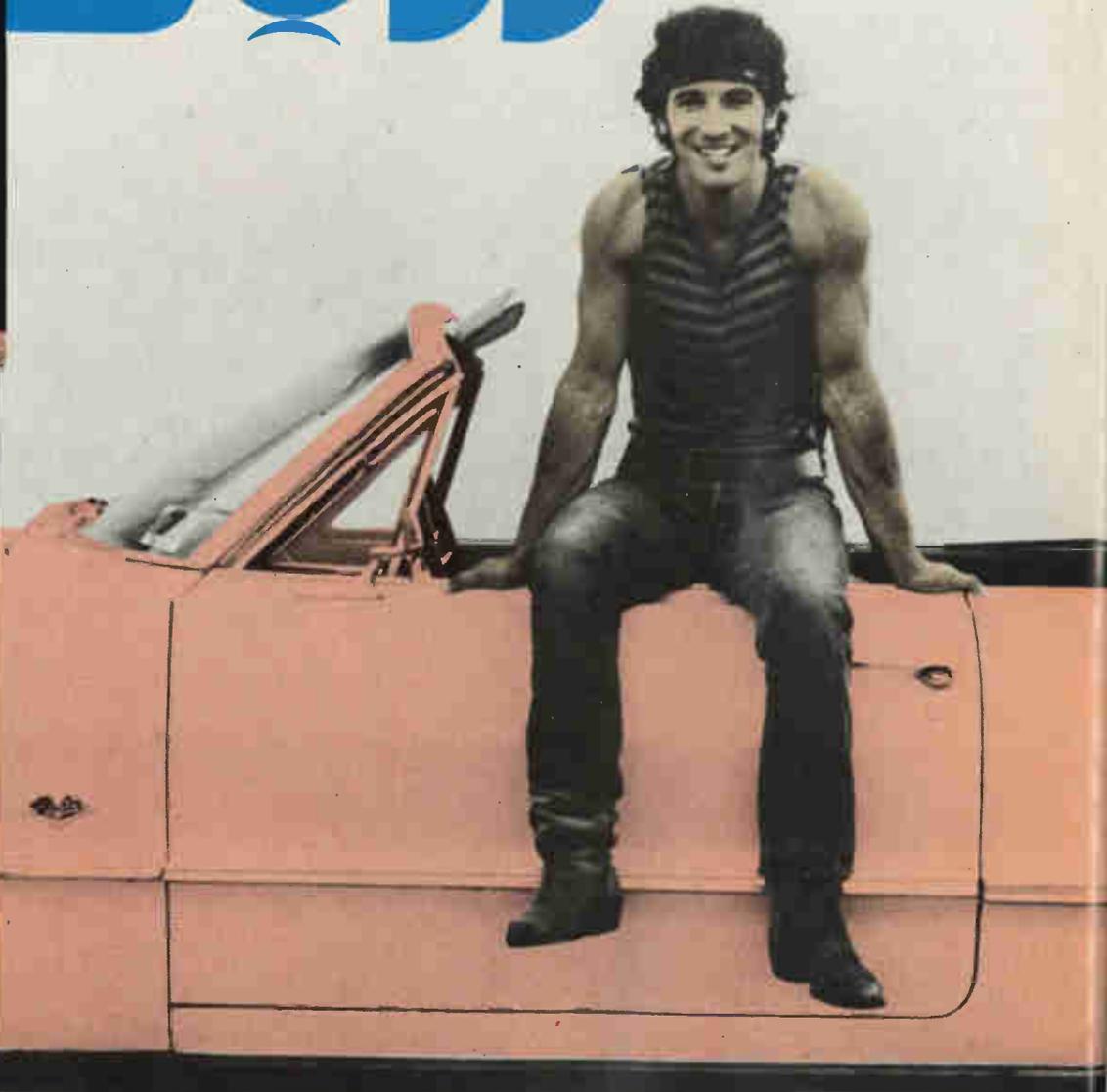
THE SONG YOU WILL REMEMBER FROM THIS SUMMER



BOSS

WORKING FOR THE

NILS LOFGREN TALKS ABOUT LIFE AS BRUCE SPRINGSTEEN'S GUITAR MAN. ON THE E-STREET LEVEL: MIKE GARDNER



NILS LOFGREN has his own method of combating his own personal bouts of unemployment — he asks for a job. Nothing unusual in that, I hear you say. It's just that you won't find him down at the local Job Centre. And the people he offers his toil and labour to include the Rolling Stones, singer/songwriter Neil Young and . . . Bruce Springsteen.

Even though he has charted in Britain for the first time with 'Secrets In The Street' and is about to release his 13th album 'Flip' (nine of which were solo efforts, the others with his first band, cult group Grin), he's now better known as rock 'n' roll's best right hand man.

He's about to make his British debut as a member of Bruce Springsteen's E Street Band at Newcastle this week, Leeds and Wembley Stadium next month — the latter a place he's already performed at supporting the Who's final British dates.

"I was having difficulty getting a solo record deal," he says recalling the events of last year. "Everyone knew I had a track record but no hits. They all said come back when I'd written a hit single. Towerbell Records in England were the only ones who didn't have a problem with my songs. Three days after I'd signed for them, Bruce asked me to join the E Street Band."

It sounds simple. But Nils and Bruce had a relationship stretching back over 15 years. But Nils still asked him for a job.

"I'd been out to visit him a few months before at his home in New Jersey. I mentioned that if he ever wanted a guitar player, I wanted an audition — it was a passing thing, but I meant it."

The departure of long-time Springsteen cohort Miami Steve Van Zandt gave him the opportunity sooner than he imagined when Steve left to concentrate on his Little Steven And The Disciples Of Soul outfit.



Photo: Malcolm Heywood/Retna

"Bruce called me and asked if I wanted to jam. I got together with the E Street Band for two days — and it felt good to me. I stayed at Bruce's house and we were up late at nights working on harmonies.

"I really care about Bruce and if anybody was going to get the job, I wanted it to be right for Bruce and the band. But if it wasn't me I wanted it to be that I did my best — so I took it seriously. I'd done a lot of homework on his records before I went up there. After the second day Bruce asked me to join the band — it was one of the high spots of my professional career."

The pair had first met at an audition to get a spot at the legendary Fillmore West theatre in 1971. As regulars on the gig circuit along the Eastern seaboard of America they were constantly bumping into each other.

"I'd seen him in clubs or travelled up to New York to see him," he says. "He came to some of my dates in New Jersey. We'd sometimes meet at the A&M studios in New York

when we were recording. We'd go into each other's studio for a while and listen to some mixes.

"Sometimes we'd take a drive and go up the coast to listen to some tapes; take walks along the beach, sit down, relax and talk about things — nothing heavy — just talk. It was never like 'let's go out and have a party' because anytime we'd see each other we'd both be working.

"To me it's a lot more valuable spending time with somebody like Bruce just talking about music; somebody who's dealing with the same problems, hopes and aspirations, fears and worries that I was feeling."

NILS SAYS he has no problems fitting into the guitarist's slot of what many consider to be the greatest live rock band in the world. Playing the marathon shows — some have reached over four and a half hours — holds no fears for him.

"A show with Bruce is very exhausting — it drags the best out of each person. You can't just get away with just playing the notes and nothing more. I'm consistently inspired by Bruce and the band that it's a natural thing to push everything you can out of yourself."

But for someone who's used to doing acrobatic backflips while playing guitar and trampolining as a finale, he says he's not frustrated by taking a backseat role either onstage or off it.

"Bruce is worshipped and idolised by the fans while the band is more respected and liked. Sometimes you'll get asked for an autograph. Sometimes you'll get some crazy kid. But in general they either want free tickets or they want me to take them to Bruce — half a minute of telling me how wonderful I am and then they get down to business."

But if things had worked out differently, Nils Lofgren's name would be breathed in the same breath as Mick Jagger and Keith Richards. He nearly became a Rolling Stone.

"When Mick Taylor left in 1974, I was sure that Ronnie Wood, then of the Faces, was going to get it," he says. "I love the Stones and when I found out that Ronnie wasn't going to join I, through Ronnie, got hold of Keith on the phone. I basically said I want an audition. He said 'Great, we're having them in two weeks, no problem, love to have you there'. In the end Ronnie made the right decision and joined the band, as he should have, and that was that. I was never asked to join, but if I was, I would have said yes in a second."

HIS DEVOTION to Keith Richards was shown on his first solo album when he wrote the classic 'Keith Don't Go' after he'd heard that Keith was thinking of quitting.

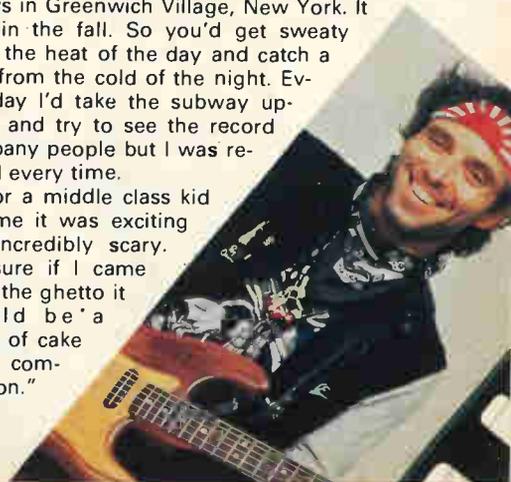
Nils first came to prominence on Neil Young's milestone album 'After The Goldrush' where his talents were liberally laced around the proceedings at the tender age of 17. The guitarist came to Neil's notice when Nils pushed his way into the dressing room.

"I just went backstage to ask questions about the business and how to get a deal," he recalls. "I didn't know who Neil Young was, apart from that he used to be the guitarist with Buffalo Springfield with Stephen Stills and was 'the big time'. Eventually he asked to hear my songs, so I performed them in the dressing room and he liked them so much he asked me to work with him. I had no idea he was such a great writer. It's very inspirational to work with people like Neil and Bruce."

But before the rock 'n' roll dreams came through, Nils had the soul destroying round of door knocking and flat refusals. While a title like 'Secrets In The Street' sounds hollow from most rock performers, Nils can sing it with some authority.

"I ran away from home when I was 16," he says. "I had \$100 in my pocket and had to sleep in the doorways with the other runaways in Greenwich Village, New York. It was in the fall. So you'd get sweaty from the heat of the day and catch a chill from the cold of the night. Every day I'd take the subway uptown and try to see the record company people but I was refused every time.

"For a middle class kid like me it was exciting but incredibly scary. I'm sure if I came from the ghetto it would be a piece of cake in comparison."



WHIP CRACK AWAY, LONE JUSTICE ARE A-COMIN' CHARTWARD WITH THEIR DOWNHOME ROCK 'N' ROLL, DRAWS TONY MALLONEY

LONE RACNER

YEE-HAR ... well, not quite. In between all the mega stadium rock bands, the hairdresser Brit video bands and all that great and not so great black dance music, there is a small enclave of trad US rock 'n' roll. It doesn't look anything like Bill Haley and it doesn't sound much like Eddie Cochran but it comes from the same place.

The heartland of US music is blues and country and just about everything they played in rural backwaters before TV. Lone Justice know all about this; they and their contemporaries — Los Lobos (more Hispanic than Yank), the Blasters, Jason And The Scorchers — are part of an American revival of simple rock forms, a custom-built rejuvenation of everything from bluegrass to rockabilly where the music is never reverent and just about everybody has heard the first Clash LP.

These days it's just about the nearest you'll get to grass roots rock 'n' roll and Lone Justice are about the nearest any of them'll get to the top 40.

Lone Justice are a five piece from the Los Angeles area — Maria McKee (vocals and guitar), Ryan Hedgecock (guitar and vocals), Marvin Etzioni (bass), Don Heffington (drums) and Tony Gilkyson (guitar). Much touted as a fresh thing in the States, they are over in Europe to promote their debut single 'Ways To Be Wicked' (written by Tom Petty) and an album 'Lone Justice'.

ALL OF which is a bit country and a bit ... well let Mr Hedgecock explain: "We draw on all sorts of traditional music really, blues, gospel, soul, rock 'n' roll, hillbilly — we respond to what's sincere in music — what comes from the heart."

An approach that has so far attracted the interest of Bob Dylan, Dolly Parton, Dave Stewart, Tom Petty et al and landed them a support slot on U2's last US tour.

"It was really weird," says frontperson Maria, "we went straight from playing to 500-1000 people to playing 10-20 thousand seater arenas. At first it was really difficult and took us about two weeks to get our act together. Even then the audiences were

quite difficult. It wasn't until our LP had been released in the States that people would come and listen to us with more of an open mind.

NOT SOMETHING you could accuse Ms McKee of lacking. Coming from an LA rock family — her eldest brother was in Love — she was at the age of five caught up in her family's conversion to religion.

"When I was real small — and my brother was in Love — my parents were real liberal, I used to go to the Whiskey A Go Go to watch him play and everything. Then suddenly we all went Baptist and between the ages of five and 11 I wasn't allowed to listen

to rock 'n' roll on the radio. When all that stopped I started to listen to things and I found that my favourite stars were Elton John and Kiki Dee."

Which didn't last for long ...

"I went to a private school and I didn't used to have many friends ... but I did have an active imagination. When I was 16 I formed a typical rock 'n' roll band and we ended breaking up in a fairly typical way too. Then I used to sing around LA, playing with friends and so on. They I met Ryan ..."

Who takes up the story.

"We met through mutual friends on the rockabilly scene. I listened to Maria sing and really liked it ... it was really nice to work in a band with a girl."



R A N G E R



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▼ PRINCESS MICHAEL Of Gwent was very charitable in her description of Bronski Beat and Marc Almond (May 11).

I've just suffered the ordeal of seeing them again only two weeks after the first time. The experience was like being run over by a road roller whilst listening to someone playing a recorder with the bottom piece removed and simultaneously trampling on a head of bagpipes.

To make matters worse, Top Of The Pops only allowed us a tantalisingly brief glimpse of the wonderful Kim Wilde. At least there was light relief when the "audience" (again) applauded at the wrong time. Usually when a band splits we don't see them together again but no such luck this time.

Jimmy Somerville hasn't wasted any time in starting his solo career though. I'm sure we've all seen and heard him on ITV advertising Smiths' crisps. **The Earl Of Stockton and Darlington**

● *Funny, we thought Jimmy was being signed up to play the Yorkie man*

▼ I'D LIKE to say a couple of things about your magazine and the letter from Glenn Downs in your May 4 issue.

First off, we "ignorant Yanks" have heard of Genesis and Mr Collins. All too much in my mind. I like the man's music a lot but American commercial radio being what it is, we're forced to hear three or four of his new songs if you turn the radio dial frequently. And sometimes you can hear more than one of his new songs on the same station in about an hour's worth of music.

Secondly, because of the number of singles Phil released (all at once, it seems) I've not had a chance to get to know any of them and well, if a person doesn't get to know a song, how can one say whether he likes it or not?

Finally, in my opinion, Phil

Collins would (visually at least) make a better professional golfer than a rock singer. The best man to ever come out of Genesis is not Mr Collins but rather, Peter Gabriel.

I also agree with the "Someone who likes Wham!..." in the fact that USA For Africa was a mistake. I'm not a heartless fiend but I think Band Aid was the first, best and should have been the only group of its kind.

Any readers who'd be willing to exchange thoughts and music with an American college male would be greatly appreciated. For those interested, I enjoy all types of music including the Beatles, Bowie, Bangles, Big Country, Thomas Dolby, Devo, Howard Jones, U2, Eurythmics, Violent Femmes, REM and just about anything else.

Thanks for making such a great magazine!
Dave Bihn, 3763 Erhart Road, Litchfield, Ohio 44253, USA
● *Professional golfer eh? We always thought Phil Collins looked like a bus conductor*

▼ 1) WHY IS Kim Wilde?
2) What made Bucks Fizz?
3) Is George Michael?
4) Can Martin Fry?
5) What did Stevie Wonder?
Karl Blawch, Louth, Lincs
● *Do we care?*

▼ WE ARE two heavy rock fans who are extremely concerned about the unjustified bad treatment that our favourite form of music received from certain music fans.

The music press is partly responsible for harbouring this attitude. For instance, bands such as ZZ Top and Bryan Adams were once tarred with the same brush as other HM/HR groups to be hopeless drivel. They are now considered 'hip'.

Image is not the only way to judge a band. Groups like Motley Crue and Wrathchild use their images to inject a sense of fun into their music, ie, they should be laughed with and not

at. Oh yes, and is it not curious that when Kiss shed their make-up they suddenly gained musical credibility. What people tend to forget is that music is sometimes meant to be fun.

Furthermore, we are bloody well sick and tired of ignorant trendies' sarcastic comments about grease and flares whenever they see an Iron Maiden t-shirt. Even though you are clean and wearing 12 inch bottoms! We would have nothing against these people if they could keep their mouths shut.

On a final, more musical note, just because you do not like something it does not mean it is rubbish. If you like a different type of music that is fine by us, but do not slag off what we like. For God's sake, give heavy metal a chance!

Please print our names and addresses along with this letter because we feel that it is about time that somebody unashamedly stood up for heavy metal.

Ian Bullock, 6 Follafield Park and Martin Burton, 25 Horsepool St, Brixham, Devon
● *Yes, Motley Crue and Wrathchild are fun aren't they. We'll print your names and addresses to make it easier for those nice men in their white coats to come and visit you in their ambulance*

▼ WHEN IS this terrible trend going to end? What trend music lovers? Taking second rate old songs and murdering them.

Jimmy Nail, Divine, the Power Station and worst of all Bronski Beat (loved that letter May 11 issue by the way) have done this.

The only half decent song is 'Get It On' which was never one of Marc Bolan's most inspired records. It's useless crap like these remakes that's keeping out great NEW songs by Propaganda, Julian Lennon, Kim Carnes and many others.

If we do have to have remakes at least let's buy the good ones. A recent example is David Grant and Jaki Graham's single.

Before you add your usual smart-arsed comment I'd like to point out that this is the first time I've written to you in nine years of reading RECORD MIRROR. So I'll be in touch in 1994, OK?
Eric White, Norwich, Norfolk
● *We'll do our best to look forward to your next selection of witty and informed comments*

▼ PLEASE, PLEASE could you kindly ask Eleanor Levy if I may make her a good offer (£) for her copy of Daryl Hall & John Oates' wonderful new video 'Seven Big Ones', but for God's sake ask her to keep it under her hat as it's obviously going

to be a very rare and much sought after collector's item.

What, you may be asking yourself is the cause of all my excitement? You see, her copy of the video has 'Rich Girl' on it and mine doesn't! As I had no idea that they had even made a promo video of this fantastic track you can appreciate why I am very anxious to obtain it.

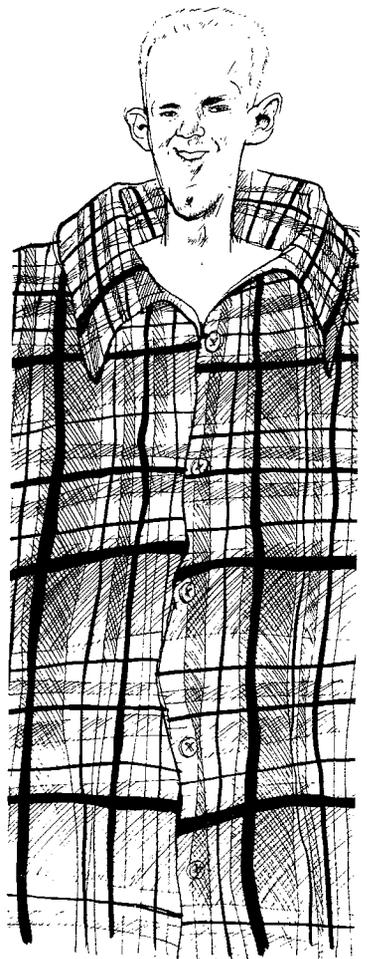
As I doubt very much that my video is in fact a dud copy do you think it would be too much trouble to ask these so-called reviewers to actually physically sit, look and listen to the products that they are supposed to be reviewing for us lesser beings?

Many of us loyal hardcore fans would be only too willing to sit and watch Daryl singing 'Ba Ba Black Sheep' bogey green suit and all!!!!

By the way, if the contents of Eleanor Levy's nose are the same colour as Daryl's suit, then I suggest a quick visit to the ENT Department or her local abattoir as the order of the day. Failing that, please give the poor girl a salary increase then she may regain her powers of concentration.

Jay Lascelles

● *Eleanor apologises for the brain storm which accounts for the less than favourable review. The vid in question now has pride of place between her teddy and hot water bottle. It is not for sale*



● JIMMY: from potato to chunky hunk

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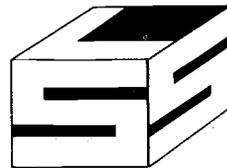
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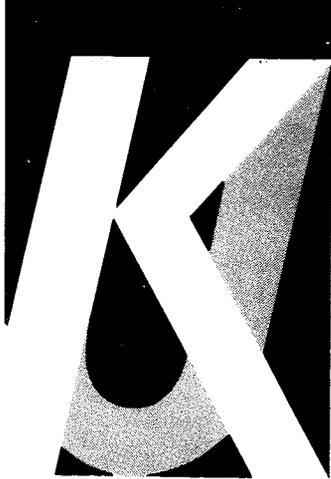
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Official Top Of The Pops/ Radio One Charts

compiled by Gallup
Week ending June 8, 1985



UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	—	1	OUR FAVOURITE SHOP, Style Council, Polydor TSCLP2 □
2	2	3	OUT NOW, Various, Chrysalis/MCA
3	1	3	BROTHERS IN ARMS, Dire Straits, Vertigo ☆
4	3	2	NOW DANCE, Various, EMI/Virgin
5	5	6	BEST OF THE 20TH CENTURY BOY, Marc Bolan And T Rex, K-tel ○
6	4	14	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆
7	7	9	HITS 2, Various, CBS/WEA ☆ ☆
8	6	15	NO JACKET REQUIRED, Phil Collins, Virgin ☆ ☆
9	14	52	BORN IN THE USA, Bruce Springsteen, CBS ☆
10	8	5	BE YOURSELF TONIGHT, Eurhythmics, RCA
11	11	9	GO WEST, Go West, Chrysalis □
12	24	7	VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC ○
13	9	3	LOW LIFE, New Order, Factory
14	10	4	BEST OF EAGLES, Eagles, Asylum ○
15	13	10	THE SECRET OF ASSOCIATION, Paul Young, CBS ☆
16	15	3	SHAMROCK DIARIES, Chris Rea, Magnet
17	12	8	THE MAN — BEST OF ELVIS COSTELLO, Elvis Costello, Telstar
18	23	5	FLAUNT THE IMPERFECTION, China Crisis, Virgin
19	17	5	MR BAD GUY, Freddie Mercury, CBS □
20	20	10	THE POWER STATION, Power Station, Parlophone
21	18	34	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit ☆
22	16	3	YOUTHQUAKE, Dead Or Alive, Epic □
23	28	15	RECKLESS, Bryan Adams, A&M □
24	—	1	ROMANCE, David Cassidy, Arista 206983 ○
25	30	4	WEST SIDE STORY, Bernstein/Te Kanawa/Carreras, Deutsche Grammophon
26	19	2	SHAKEN AND STIRRED, Robert Plant, Es Paranza
27	25	50	PRIVATE DANCER, Tina Turner, Capitol ☆ ☆
28	26	30	MAKE IT BIG, Wham!, Epic ☆ ☆ ☆
29	34	4	STREET SOUNDS ELECTRO 7, Various, Streetsounds
30	21	3	BROTHER WHERE YOU BOUND, Supertramp, A&M
31	22	30	ALF, Alison Moyet, CBS ☆ ☆ ☆
32	32	46	DIAMOND LIFE, Sade, Epic ☆ ☆ ☆
33	36	35	THE UNFORGETTABLE FIRE, U2, Island ☆
34	29	6	AROUND THE WORLD IN A DAY, Prince And The Revolution, Warner Brothers □
35	35	6	GETTING SENTIMENTAL, Engelbert Humperdinck, Telstar
36	27	12	DREAM INTO ACTION, Howard Jones, WEA □
37	31	31	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ☆
38	42	29	LIKE A VIRGIN, Madonna, Sire □
39	33	8	SO WHERE ARE YOU, Loose Ends, Virgin
40	52	5	SUDDENLY, Billy Ocean, Jive
41	43	11	CHINESE WALL, Philip Bailey, CBS
42	38	47	PURPLE RAIN, Prince And The Revolution, Warner Bros ☆
43	41	49	ELIMINATOR, ZZ Top, Warner Bros ☆ ☆
44	44	80	UNDER A BLOOD RED SKY, U2, Island ☆
45	40	3	ON A STORYTELLER'S NIGHT, Magnum, FM
46	51	85	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
47	48	28	THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA ☆ ☆ ☆
48	45	8	MOVE CLOSER, Phyllis Nelson, Carrere
49	—	1	VITAL IDOL, Billy Idol, Chrysalis CUX1502
50	65	9	ROSE MARIE SINGS JUST FOR YOU, Rose Marie, A1
51	—	1	BREAKOUT, Pointer Sisters, Planet FL89450 □
52	46	12	ANDREW LLOYD WEBBER REQUIEM, Domingo/Brightman/Maazel/Eco, HMV □
53	—	1	KATRINA AND THE WAVES, Katrina And The Waves, Capitol KTW1
54	77	2	THE UPS AND DOWNS, Stephen Tintin Duffy, 10 Records
55	58	25	ALCHEMY, Dire Straits, Vertigo ☆
56	59	7	LOVE NOT MONEY, Everything But The Girl, blanco y negro
57	56	20	HITS OUT OF HELL, Meat Loaf, Epic □
58	53	2	ALEXANDER O'NEAL, Alexander O'Neal, Tabu
59	94	5	7,800° FAHRENHEIT, Bon Jovi, Vertigo
60	90	2	DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen, CBS
61	71	2	MASSIVE, Various, Virgin
62	61	6	VIRGINS AND PHILISTINES, Colour Field, Chrysalis
63	81	27	THE 12" ALBUM, Howard Jones, WEA □
64	69	55	FANTASTIC, Wham!, Innervision ☆ ☆
65	66	98	NO PARLEZ, Paul Young, CBS ☆ ☆ ☆
66	54	9	DANCIN' IN THE KEY OF LIFE, Steve Arrington, Atlantic
67	49	31	THE COLLECTION, Ultravox, Chrysalis ☆ ☆ ☆
68	47	3	WE ARE THE WORLD, USA For Africa, CBS
69	88	7	BORN TO RUN, Bruce Springsteen, CBS ○

70	84	27	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ☆
71	67	2	REAL TO REEL, Marillion, EMI
72	62	25	AGENT PROVOCATEUR, Foreigner, Atlantic ☆
73	55	29	HATFUL OF HOLLOW, Smiths, Rough Trade □
74	39	3	NO REST FOR THE WICKED, New Model Army, EMI
75	—	1	ARENA, Duran Duran, Parlophone DD2 ☆
76	85	130	THRILLER, Michael Jackson, Epic ☆ ☆ ☆
77	92	19	STOP MAKING SENSE, Talking Heads, EMI
78	98	10	THE RIVER, Bruce Springsteen, CBS ☆
79	73	2	ROCK ME TONIGHT, Freddie Jackson, Capitol
80	60	17	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
81	—	1	CAFE BLEU, Style Council, Polydor TSCLP1 □
82	82	7	LOVE OVER GOLD, Dire Straits, Vertigo ☆
83	75	12	BEHIND THE SUN, Eric Clapton, Duck ○
84	68	3	TAO, Rick Springfield, RCA
85	50	13	LEGEND, Clannad, RCA □
86	—	1	THE RIDDLE, Nik Kershaw, MCA MCF3245 ☆
87	95	2	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland
88	80	2	WAR, U2, Island
89	79	11	REGGAE HITS VOL 1, Various, Jetstar
90	63	20	TROPICO, Pat Benatar, Chrysalis
91	—	1	20/20, George Benson, Warner Bros 9251781 □
92	83	100	QUEEN GREATEST HITS, Queen, EMI ☆ ☆
93	70	11	THE HURTING, Tears For Fears, Mercury ☆
94	72	56	LEGEND, Bob Marley And The Wailers, Island ☆
95	57	4	STREET SOUNDS 12, Various, Streetsounds
96	78	4	VERY BEST OF KIM WILDE, Kim Wilde, RAK
97	74	24	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar ○
98	—	1	RHYTHM OF THE NIGHT, DeBarge, Gordy ZL72340
99	96	3	AN INNOCENT MAN, Billy Joel, CBS ☆ ☆ ☆
100	86	10	BEVERLY HILLS COP, Original Soundtrack, MCA

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



MUSIC VIDEO

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

Video Week, paragons of virtue

**Official Top Of The Pops/
Radio One Charts**
compiled by Gallup
Week ending June 8, 1985



Photo: Neal Preston/LFI

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UK SINGLES

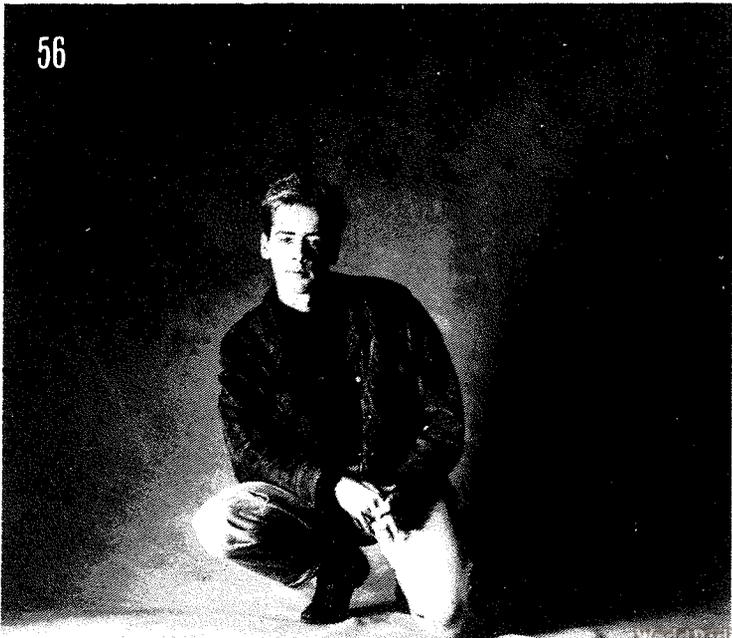
THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST AND SONG
1	1	6	19, Paul Hardcastle, Chrysalis □
2	2	4	A VIEW TO A KILL, Duran Duran, Parlophone
3	4	4	KAYLEIGH, Marillion, EMI
4	52	2	YOU'LL NEVER WALK ALONE, Crowd, Spartan
5	8	4	OUT IN THE FIELDS, Gary Moore And Phil Lynott, 10 Records
6	12	5	OBSESSION, Animotion, Mercury
7	3	7	LOVE DON'T LIVE HERE ANYMORE, Jimmy Nail, Virgin
8	9	6	WALKING ON SUNSHINE, Katrina And The Waves, Capitol
9	19	5	SUDDENLY, Billy Ocean, Jive
10	15	5	THE WORD GIRL, Scritti Politti, Virgin
11	5	10	RHYTHM OF THE NIGHT, DeBarge, Gordy
12	13	5	CALL ME, Go West, Chrysalis
13	10	5	SLAVE TO LOVE, Bryan Ferry, EG
14	20	4	ICING ON THE CAKE, Stephen 'Tintin' Duffy, 10 Records
15	7	8	I FEEL LOVE (MEDLEY), Bronski Beat And Marc Almond, Forbidden Fruit
16	32	3	HISTORY, Mai Tai, Virgin
17	6	16	MOVE CLOSER, Phyllis Nelson, Carrere □
18	21	5	SHAKE THE DISEASE, Depeche Mode, Mute
19	30	6	ALL FALL DOWN, Five Star, Tent
20	11	7	FEEL SO REAL, Steve Arrington, Atlantic
21	36	6	DUEL, Propaganda, ZTT
22	37	5	CHERISH, Kool And The Gang, De-lite
23	—	1	LOVING THE ALIEN, David Bowie, EMI America EA195
24	24	7	THINKING ABOUT YOUR LOVE, Skipworth And Turner, Fourth And Broadway
25	—	1	CRAZY FOR YOU, Madonna, Geffen A6323
26	17	5	MAGIC TOUCH, Loose Ends, Virgin
27	28	3	SO IN LOVE, Orchestral Manoeuvres, Virgin
28	16	5	WALLS COME TUMBLING DOWN, Style Council, Polydor
29	53	2	FRANKIE, Sister Sledge, Atlantic
30	22	5	GET IT ON, Power Station, Parlophone
31	18	8	I WAS BORN TO LOVE YOU, Freddie Mercury, CBS
32	23	8	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin
33	14	4	WE ALL FOLLOW MAN UNITED, Manchester United, Columbia
34	27	3	GARY NUMAN LIVE EP, Gary Numan, Numa
35	—	1	JOHNNY COME HOME, FYC (Fine Young Cannibals), London LON68
36	25	11	EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears, Mercury
37	43	3	PAISLEY PARK, Prince, Warner Bros
38	38	3	HEAVEN, Bryan Adams, A&M
39	31	10	FREE YOURSELF, Untouchables, Stiff
40	39	4	WALKING ON THE CHINESE WALL, Philip Bailey, CBS
41	26	7	RAGE TO LOVE, Kim Wilde, MCA
42	63	2	AXEL F, Harold Faltermeyer, MCA
43	50	3	SHE SELLS SANCTUARY, Cult, Beggars Banquet
44	—	1	IF YOU LOVE SOMEBODY SET THEM FREE, Sting, A&M AM258

45	44	3	LET IT SWING, Bobbysocks, RCA
46	75	2	KING IN A CATHOLIC STYLE (WAKE UP), China Crisis, Virgin
47	—	1	BEN, Marti Webb, Starblend STAR6
48	42	4	REMEMBER I LOVE YOU, Jim Diamond, A&M
49	59	2	EL VINO COLLAPSO, Black Lace, Flair
50	71	2	SEX MACHINE, James Brown, Boiling Point
51	33	5	HERE WE GO, Everton 1985, Columbia
52	34	7	I WANT YOUR LOVIN', Curtis Hairston, London
53	29	11	CRY, Godley And Creme, Polydor
54	58	5	ROMANCE (LET YOUR HEART GO), David Cassidy, Arista
55	—	1	BUTTERCUP, Carl Anderson, Streetwave KHAN45
56	—	1	LAURA, Nick Heyward, Arista HEY8
57	61	2	IT AIN'T FAIR, Edwin Starr, Hippodrome
58	49	3	THE PERFECT KISS, New Order, Factory
59	40	6	THE UNFORGETTABLE FIRE, U2, Island
60	—	1	YOU TRIP ME UP, Jesus And Mary Chain, blanco y negro NEG13
61	55	3	SPECIAL PAUL HARDCASTLE MIX, Ian Dury And The Blockheads, Stiff
62	41	8	WOULD I LIE TO YOU, Eurythmics, RCA
63	66	2	WICKI WACKY HOUSE PARTY, Team, EMI
64	—	1	A BAD TOWN, Big Sound Authority, MCA
65	46	9	ONE MORE NIGHT, Phil Collins, Virgin
66	—	1	THE MORE THEY KNOCK THE MORE I LOVE YOU, Gloria D Brown, 10 Records
67	45	9	WE ARE THE WORLD, USA For Africa, CBS
68	60	3	OH YEAH, Bill Withers, CBS
69	51	4	SANCTIFIED LADY, Marvin Gaye, CBS
70	35	7	WALK LIKE A MAN, Divine, Proto
71	—	1	SECRET IN THE STREET, Nils Lofgren, Towerbell
72	72	11	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT
73	54	7	IMAGINATION, Belouis Some, Parlophone
74	47	8	LOVER COME BACK TO ME, Dead Or Alive, Epic
75	67	6	I WONDER IF I TAKE YOU HOME, Lisa Lisa + Cult Jam + Full Force, CBS

THE NEXT 25

76	56	OH WHAT A FEELING, Change, Cooltempo
77	76	MISSING YOU, Diana Ross, Capitol
78	73	LIKE I LIKE IT, Aurra, 10 Records
79	—	YOU'RE MY HEART YOU'RE MY SOUL, Modern Talking, Magnet MAG277
80	—	SAVE YOUR LOVE (FOR #1), Rene And Angela with Kurtis Blow, Club JAB14
81	69	DEVOTED TO YOU, Cacique, Diamond Duel
82	77	MEGAREX, T Rex, Marc On Wax
83	81	THE LADY DON'T MIND, Talking Heads, EMI
84	—	BLACK MAN RAY, China Crisis, Virgin VS752
85	—	WHERE OUR LOVE BEGINS, David Grant, Chrysalis, GRAN7
86	—	MY TOOT TOOT, Denise Lasalle, Epic A6334
87	82	CELEBRATE YOUTH, Rick Springfield, RCA
88	—	THE BIG KISS, Thereza Bazar, MCA MCA970
89	—	LET ME BE YOUR EVERYTHING, Touch Of Class, Atlantic A9550
90	—	LOVE IS A BATTLEFIELD, Pat Benatar, Boiling Point POSP744
91	—	WATCHING YOU, Joanna Gardner, Boiling Point POSP744
92	—	LIVE IS LIFE, Opus, Polydor POSP743
93	95	WAYS TO BE WICKED, Lone Justice, Geffen
94	—	WILD HEARTS, Roy Orbison, ZTT ZTAS9
95	—	CCCAN'T YOU SEE, Vicious Pink, Parlophone R6074
96	—	WISHING WELL, Free, Island IS221
97	—	ANGEL, Everything But The Girl, blanco y negro NEG15
98	92	MONEY MOVES, Barrington Levy, London
99	—	HOTEL CALIFORNIA, Eagles, Asylum EKR10
100	—	SOLID, Ashford And Simpson, Capitol CL345

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



56

by Alan Jones

THE BEACH BOYS are currently enjoying their first American hit

single since 1982 with 'Getcha Back', a welcome breath of summer redolent with their trademark harmonies. Although it sounds like it could have been recorded anytime within the last 20 years, is in fact the first fruit of last year's alliance with producer **Steve Levine**.

It's something of a landmark for the group, being the 50th hit of their American chart career. Over a dozen soloists have had more hits, but amongst groups only **The Beatles** have enjoyed more chart success. The formerly fab four placed their first 50 hits on the chart in a frenzied spell of activity between 1964 and 1967, and now boast a

total of 68 hits. The Beach Boys, as befits their more laid back image, took over 22 years to accumulate a half century, first getting into their stride in 1962, with 'Surfin'.

The three and a half years which have elapsed between the Beach Boys' last hit — 'Come Go With Me' — and 'Getcha Back' is their longest 'dry' period ever.

A COVER battle between two ageing soul divas and a veteran swamp singer has been raging in America for some weeks, and now there's a clear winner there, the battlefield has shifted to Britain.

In a scenario not witnessed since the Sixties, **Rockin' Sidney, Jean Knight** and **Denise LaSalle** have been vying for chart honours with rival versions of a song variously known as 'My Tu Tu' and 'My Toot Toot', Cajun slang for 'My Best Girl'.

The song was first recorded last June, by Rockin' Sidney, whose rough and ready rendition, recorded in his living room, was originally intended as an album track, but became so

PHOTO: Walter McBride at Retna



WHAM!: Leading the British contingent's domination of the US top 10

WHOLLY OR predominantly British acts took eight of the top 10 places in Billboard's American hot 100 a fortnight ago.

Leading the British contingent were Wham!, followed by Simple Minds, Tears For Fears, Murray Head and Howard Jones. Also there were Sade and Billy Ocean — Brits born in Nigeria and Barbados — and the Power Station, all British except drummer Tony Thompson, a native New Yorker. Germany was represented by Harold Faltermeyer, leaving Madonna as the only wholly American act in the top 10.

If we turn the clock back precisely 20 years, to May 8, 1965, we find British talent staging an even more impressive takeover of the US listings. The Beatles, Wayne Fontana, Petula Clark, Herman's Hermits (twice), Freddie And The Dreamers, the Rolling Stones and Sounds Orchestral were the Brits whose top 10 success — together with that of Australian folkies the Seekers — left Gary Lewis And The Playboys to fly the American flag single handedly with their hit 'Count Me In'. Even the Seekers were living in Britain, and Londoner Tom Springfield, brother of Dusty, wrote their bigger 'I'll Never Find Another You'.

MAY 8, 1965

- 1 'Mrs Brown You've Got A Lovely Daughter' — Herman's Hermits
- 2 'Count Me In' — Gary Lewis And The Playboys
- 3 'Ticket To Ride' — the Beatles
- 4 'The Game Of Love' — Wayne Fontana And The Mindbenders
- 5 'I'll Never Find Another You' — the Seekers
- 6 'I Know A Place' — Petula Clark
- 7 'Silhouettes' — Herman's Hermits
- 8 'I'm Telling You Now' — Freddie And The Dreamers
- 9 'The Last Time' — the Rolling Stones
- 10 'Cast Your Fate To The Wind' — Sounds Orchestral

MAY 25, 1985

- 1 'Everything She Wants' — Wham!
- 2 'Don't You (Forget About Me)' — Simple Minds
- 3 'Everybody Wants To Rule The World' — Tears For Fears
- 4 'Axel F' — Harold Faltermeyer
- 5 'Smooth Operator' — Sade
- 6 'Crazy For You' — Madonna
- 7 'One Night In Bangkok' — Murray Head
- 8 'Suddenly' — Billy Ocean
- 9 'Some Like It Hot' — the Power Station
- 10 'Things Can Only Get Better' — Howard Jones

popular it was eventually released as a single, in January. Come February it was number one in New Orleans, and picking up airplay on an unusual mix of pop, black, country and Spanish radio stations. At this point, Jean Knight got in on the act, and shortly afterwards Denise LaSalle also put out a version, very nearly identical to Knight's.

Sidney's early popularity faded, as the more sophisticated covers battled for superiority, with Jean Knight quickly gaining the upper hand, via a series of TV appearances. She subsequently received an important psychological boost, when her version gained a toehold on the Billboard Chart, which it is now climbing steadily, as her first hit in 15 years. In the Black Singles Chart she has yet to shake off Denise LaSalle, whilst Sidney's sold 130,000 copies without showing up on any of Billboard's Charts.

WHAM'S NUMBER one with 'Everything She Wants' was their third American chart topper in six months. In February, 'Careless Whisper' spent three weeks at the summit, and last November 'Wake Me Up Before You Go Go' was also a three week topper. All three can be found on Wham's 'Make It Big' album; itself a number one in March.

The last act — British or otherwise — to plunder three number ones off an album in America was the **Bee Gees** who turned the trick in 1978 with a triumvirate of singles from 'Spirits Having Flown' — 'Tragedy', 'Too Much Heaven'

and 'Love You Inside Out'. Wham! could top the Bee Gees if 'Freedom' can turn its popularity on radio into sales over the counter when it belatedly becomes the fourth single from 'Make It Big' later this month...

At the risk of being accused of favouritism, I'm delighted to report that Kent Records' latest Sixties compilation, 'Meanwhile Back At The Go Go', maintains and even improves the ludicrously high standard set by previous releases.

Drawn entirely from the EMI archives, it's a vertiable cornucopia of delights, from the **Ventures'** sublime 'Hawaii 5-0' ('Book him, Dano') to the ridiculous dance craze, 'The Lurch', wherein **Ted Cassidy** vocalises about an imaginary dance craze, named after his Addams Family persona. On an eccentricity scale, it's a 10. More substantial are under-rated classics from **Garnet Mimms** (a tortured and gritty performance of 'Cry Baby'), and **Jimmy McGriff**, who lets his Hammond do the talking on 'All About My Girl'.

Irma Thomas shows how 'Breakaway' sounded before the emotionally wooden **Tracy Ullman** got her tonsils 'round it, and **Jackie De Shannon**, better known, in Britain at least, as a songwriter, turns in a passionate vocal on 'When You Walk In The Room'.

Classics IV's 'Spooky' is resurrected too, along with **Marv Johnson's** 'You've Got What It Takes', and **John Barry's** original and best 'James Bond Theme'.

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A SIDE



B-SIDE — and yup, that is her stage name — is not your usual product of the New York rap academy. Sure, she rapped on the seminal 'Wild Style', sure her hip hop filled many a **Celluloid B-Side**, thus earning her the moniker (her real name is the less attractive Anne Boyle), but her debut album, 'Cairo Nights' and her current single 'So Hot' are a richer mix of some things electro.

Recorded in Cairo, New York and Germany this is a healthy collision of everything from jazz to blues, but always infused with a thoroughly pop-wise electro. Partly sung, partly rapped — in both French and English — the end result bears testimony to 24-year-old B-Side's cosmopolitan and New York art-rock dillitante background and could just cross over into the big league.

■ G Whizz

