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# record

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AUGUST 1980 \$5p

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BANANARAMA appear on 'Kelly's Eye' Saturday August 10th



**DREAMS ARE** made of this, more earth shatteringly wonderful prizes to be won in another mind blowing RM competition. The first five people to answer the questions below correctly will win a framed poster of Marvin Gaye (circa 1967) plus a picture disc of his posthumous hit album 'Dreams Of A Lifetime' and a copy of the new 12 inch single 'It's Madness' in a luxurious poster bag. The 15 runners up will receive copies of the LP, and the next 15 the binged single.

- 1) What sort of healing did Marvin need: a) Herbal... b) Acupuncture... c) Sexual...?
- 2) Marvin duetted with which female singer on the track 'The Onion Song': a) Dusty Springfield... b) Tammi Terrell... c) Lulu...?
- 3) Where did Marvin hear it: a) In a phone booth... b) Through the grapevine... c) By telegram...?

Send your answers with your name and address on a postcard to **RECORD MIRROR MARVIN GAYE COMPETITION**, Greater London House, Hampstead Road, London NW1 7QZ. The closing date is August 27, 1985.



● **FREEEZ ARE** back in action, looking and sounding very different. Paul Morgan and Peter Maqs have kept the band ticking over since the departure of John Rocca, and it's a more laid back jazz funk sound that announces itself on the new single 'Train Of Thoughts'.

No more electro for the band, they're doing things their own way these days assisted by Broooce lookalike Billy Crichton on vocals and guitar and Louis Smith on keyboards. Expect an album at the end of August and the boys treading the boards later in the year.

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# INDEX



Photo: Steve Double

● **LAND LUBBERS** ahoy! It's ship's captain Shane McGowan here, welcoming you aboard the HMS Belfast.

Well that's one hell of a way to launch your new album 'Rum, Sodomy And The Lash', bobbing about on the Thames off lower Bridge. Felt quite sea-sick meself. Lashings of beer and wine, spiced with the occasional sausage and a rub on tattoo. Enough to make any lesser mortals turn quite green.

Going overboard.

- 4 NEWS keeping you in the picture
- 10 CABARET VOLTAIRE the band with the highly inflammable appetite
- 12 MARILLION will Fish ever get his washing done?
- 14 KING 20 things you didn't know about the royal one

## 16 ALBUMS

## 18 MAILPERSON

20 SINGLES lovingly sorted by Nancy Culp

## 21 THE LEAGUE OF GENTLEMEN

22 PRINCESS from shop assistant to regal lady

24 LONE JUSTICE Los Angeles rock band in the news

26 TIPPA IRIE turns it up

28 MAXI PRIEST hard working with a sense of humour

## 30 CROSSWORD

## 31 DISCO CHARTS

## 32 US CHARTS

33 JAMES HAMILTON hot! hot! hot!

## 35 KID CREOLE live

36 NEW MODEL ARMY gritty and unpredictable

## 38 SOUL HIPLIST PART III

40 KATRINA AND THE WAVES the sensual side

## 45 UK CHARTS

## 47 CHARTFILE

cover photography by Joe Shutter

## INDEX

COMPILED BY DI CROSS

# record

## HEAVEN FOR JAKI

■ JAKI GRAHAM follows up 'Round And Around' with 'Heaven Knows' out on August 19. The original form of this single brought Jaki a lot of attention early last year. It has now been re-worked by Derek Bramble.

'Heaven Knows' is the title track from Jaki's album out on August 27. It has 10 tracks and among the songs featured is Jaki's duet with David Grant 'Could It Be I'm Falling In Love'.

Jaki is planning a tour and the dates should be known very soon.

● THE ROGUISSH Pogues release their single 'Dirty Old Town' on August 19. It was written by Kirsty MacColl's dad Ewan many years ago and produced by Elvis Costello. It's featured on their album 'Rum, Sodomy And The Lash'.

The Pogues have lined up a couple of dates in September at Dublin TV Club on September 6 and Belfast Queens University September 7.

● THE MARY Jane Girls release their single 'Wild And Crazy Love' this week. It's taken from their album 'Only Four You'.

● LEADING BANDS are being invited to appear at an anti heroin concert starring Spear Of Destiny at Crystal Palace Bowl on August 24. Interested name bands are invited to contact promoter Martin Docherty on 01-969 8630.

Other acts confirmed for the bill are Hawkwind, Comsat Angels, Shriekback and Balaam And The Angel.

● CARMEL PLAY another date at London Ronnie Scott's on August 25.

■ BANANARAMA BOUNCE back with their single 'Do Not Disturb' out this week. Written and produced once again by Swain and Jolley, the single will also be available as a very special limited edition. Three shaped picture discs will be available depicting each of the gals — but hurry, only 5,000 copies of Keren, Siobhan and Sarah are being pressed up!

■ BORED IN Bognor? Soaked in Skegness? We'll put a smile on your face. The forecast looks good for Madness back at last and it's blue skies for the Thompson Twins poised to release another single. And what about the Cult with a thundering big tour? RECORD MIRROR is just instant sunshine.



## MADNESS TODAY

■ MADNESS ARE back at last. Their first single for over a year, 'Yesterday's Men', will be released on their very own Zarjazz label on August 19.

The flip side of the single is a Suggs composition 'All I Knew', while the 12 inch features the demo version of the single plus a super extended version of 'Yesterday's Men'.

'Madness' album will be out in late September or early October and there should be a tour in the autumn.

## DURAN DRAMA

Compiled by Robin Smith

● SIMON LE Bon cheated death at the weekend when his sloop Drum collapsed in storm tossed seas off the Cornish coast.

The craft overturned and Simon and five of the crew were trapped inside. They owe their lives to the bravery of a Royal Navy diver who swam under the hull of the vessel and led them to safety. Apart from being badly shaken up, Simon was not injured and says the incident hasn't put him off sailing. After returning safely to shore he phoned his parents and girlfriend Yasmin, before settling down for a quiet dinner with the rest of the survivors.

Drum was taking part in the 600 mile Fastnet Race. The craft is now being salvaged.

When Simon recovers, he'll be working on Arcadia, a musical project he's set up with Nick Rhodes and Roger Taylor. They've been working together since January recording in Paris and New York. An album 'So Red The Rose', is schedule for October release, preceded by a single next month.

Simon, Roger and Nick are joined by sax player Andy McKay, jazz bass player Mark Egan, guitarist Carlos Alomar, David Gilmour and percussionists David Van Tieghem and Rafael De Jesus.

WYLE ROCK

On Tour



# ADAM ANT

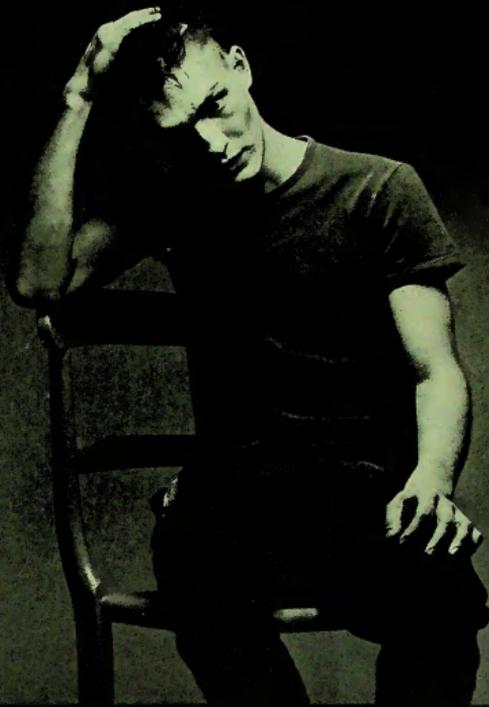
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ON HEROIN."**



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HOW LOW."**

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That he'd sell everything in sight (or steal it) to pay for more and  
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*That he'd get the shakes, vomit and feel ill all the time.*

*That he'd have to take heroin not to get high any more, but just to  
feel normal.*

*And that one day he'd wake up knowing that, instead of him controlling  
heroin, it now controlled him.*

*Because they didn't tell him what heroin was really like, he didn't say no.*

*Don't make the same mistake.*

**HEROIN SCREWS YOU UP**

**C U L T  
F O L L O W I N G**

● **THE CULT** will be playing a massive tour starting in October. They kick off at Slough Fulcrum October 25, followed by Cardiff University 26, Bristol Studio 27, Exeter University 28, Brighton Top Rank 30, Hammersmith Odeon 31, Hanley Victoria Hall November 1, Birmingham Odeon 2, Newcastle City Hall 4, Nottingham Rock City 5, Sheffield Octagon Centre 5, Leeds University 7, Liverpool Royal Court 8, Manchester Apollo 9, Preston Guildhall 10, Edinburgh Playhouse 12, Dundee University 13, Aberdeen Ritzy 14, Glasgow Barrowlands 15, Carlisle Sands Centre 17, Norwich UEA 21, Ipswich Gaumont 22, Aylesbury Civic Centre 23, Poole Arts Centre 24. The Cult will have another single out in late September and they'll be working on another album soon.

● **ASWAD RELEASE** their single 'Bubbling' on August 16 on their own Simba label. The band have just returned from a sell out show at New York's Ritzy Club and they might be playing selected dates here soon.

● **BB & Q** release their single 'Miles Away' on August 19. It's taken from their current album 'Genie'.



**INSIGNIFICANT SONG**

■ **GLENN GREGORY** of Heaven 17 and **Claudia** from Propaganda have teamed up to release a single. 'When Your Heart Runs Out Of Time' is the theme from **Nic Roeg's** film 'Insignificance' about Marilyn Monroe and her chums which has just opened in London. Give me '101 Dalmatians' anytime.

● **WORKING WEEK** release their single 'I Thought I'd Never See You Again' on August 19. It's taken from their album 'Working Nights' which has already sold more than 150,000 copies in Britain and Europe.

Working Week will be starting labours on their second album soon and Julie Roberts has recorded a solo single with the help of Loose Ends.

● **ROBERT PLANT** releases his single 'Little By Little' on August 19 (and for gawd's sake let's hope it does better than the last one). Taken from his album 'Shakin' 'N' Stirred', 'Little By Little' will also be available in a limited edition gatefold sleeve with live versions of 'Easily Led' and 'Rockin' At Midnight'.

**CONCERT FOR AIDS RESEARCH**

● A **CONCERT** to raise money for research into AIDS could be taking place at the end of the year. The man behind it is Philip Sallion, a friend of Boy George and owner of the Mud Club in London.

It seems likely that Culture Club will be appearing and approaches are being made to such greats as Queen, Elton John and the Eurythmics. The show is scheduled to take place in London's Wembley Arena.

● **POLICE DRUMMER** Stewart Copeland, is writing the theme for a new American cop show 'The Equaliser'. It's made by the same team who brought you 'Miami Vice'. 'The Equaliser' stars British actor Edward Woodward, and it's set on the mean streets of New York. It will be shown in America from September before being shown worldwide.

Stewart has some more film work lined up, in fact he's setting aside the first half of 1986 to write film scores. That's what I call forward planning.

● **TEARS FOR FEARS** re-release a couple of their classic early singles on August 23. Out again will be 'Suffer The Children' and 'Pale Shelter' and both will come in a new full colour picture sleeve (Eleanor put your tongue back in your mouth). Status Quo will also be getting in on the act by re-releasing their hoary old classic 'Rockin' All Over The World'.

● **DAN HARTMAN** re-releases his single 'I Can Dream About You' this week.

**THE SHAPE OF THE UNIVERSE**

a souvenir of music and dialogue to remind us of

**INSIGNIFICANCE**



REDERIVED PICTURE COMPANYS and GEMINI present **INSIGNIFICANCE** music producer Tony Hendrik executive producer: Al Vanderhorst written by: Glenn Gregory produced by: Glenn Gregory directed by: Nicolas Berg



Have you heard the one about the actress and the professor?  
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**SHAPE OF THE UNIVERSE** souvenir on deluxe album and cassette/booklet includes the speech of Gary Busey, Michael Emili, Theresa Russell and Tony Curtis; music by Stanley Myers and Hans Zimmer; a special arrangement of Mozart's Jupiter Suite by Gil Evans and his orchestra; songs sung by Roy Orbison, Theresa Russell, Will Jennings, Glenn Gregory & Claudia Brücken.

**INSIGNIFICANCE** opens at the Odeon Haymarket August 9th

Glenn Gregory & Claudia Brücken sing When Your Heart Runs Out Of Time, released as a single on August 15th.



**DREAMING OF LOVE**

■ **DREAM ACADEMY** follow up 'Life in a Northern Town' with 'Love Parade' out on August 19. It's written by the small but perfectly formed Nick Laird Clowes and Gilbert Gabriel. The Dreamers debut album will be out very soon.

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CONTINUED



■ **THE THOMPSON TWINS** will release a single this month followed by their long awaited album in September.

'Don't Mess With Doctor Dream' will be out on August 23 and it was co-produced by Tom Bailey and Nile Rodgers. The 12 inch version will feature a special 'smackattack' version of the song. The Tommo's album 'Here's To Future Days' will be released on September 20. It's their third album and the follow up to 'Into The Gap' which went double platinum in the UK alone (after all that, you'd think they'd be able to afford to a decent hairdresser wouldn't you?).

● **THE BOOTHILL** Foot Tappers release their fourth single 'Love And Affection' on August 23. It's a cover version of the old Bob Marley classic.

● **SISTER SLEDGE** follow up 'Frankie' with 'Dancing On The Jagged Edge' out on August 19. Taken from their album 'When The Boys Meet The Girls', the 12 inch version features a dub mix of the song.

● **THE SOUNDTRACK** album from the film 'Girls Just Want To Have Fun' will be out on August 23. The nine track album features Alex Brown's single '(Come On And) Shout' which is out on August 16.

● **THAT NICE** boy David Cassidy has added a date to his tour. He'll be playing Aberdeen Capitol Theatre on October 11 and tickets are £8.50, £7.50 and £6.50.

● **AMAZULU** will be featured in a Live Aid concert held at Earham Park in Norwich on August 31. Other acts so far confirmed are Hawkwind, Aswad, Magnum, Jah Warriors and Dean Friedman. All proceeds will be going to Ethiopia and the show runs from 11am to 11pm. See local press for ticket details.

● **THE CHIEFS** Of Relief, featuring ex Bow Wow Wow guitarist Matthew Ashman and ex Sex Pistols drummer Paul Cook, release their single 'Freedom To Rock' on September 9. The Chiefs have lined up a gig at the Brixton Fringe on August 16.

● **FIVE STAR** are releasing a re-mixed 12 inch version of their 'Let Me Be The One' single. The A-side features two versions of 'Let Me Be The One' — a new remix by Hardrock and the original Philadelphia remix from their first 12 inch release. The B-side features the M & M remix of their previous hit 'All Fall Down'.

## T - R A D I V - A I

**FRIDAY** sees Muriel Gray presenting 'Bliss' (C4, 5.30pm). This week there's Paul King, Steve Duffy and live music from Propaganda. '6.20 Soul Train' (C4) features Phil Fearon, Gary's Gang and a video from Chak Khan. Marc Almond twitters along for 'Wogan' (BBC 1, 7pm). 'The Big Tube' blasts off on Channel Four at 8pm with a galaxy of stars and special guests lasting into the wee small hours.

**SATURDAY'S** 'Saturday Picture Show' (BBC 1, 8.30am) has a profile on the Thompson Twins. '90 Years Of Rock' (Radio 1, 1pm) features the events, music and personalities of 1972 and Andy Kerrshaw has sessions from the Fallboys and Screaming Blue Messiahs in his evening show.

**MONDAY** finds Madness popping up in 'Wogan' (BBC 1, 7pm).

**TUESDAY'S** 'No Limits' (BBC 2, 7pm) comes live from Belfast.

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**The bank that likes to say YES.**





● STEPHEN MALLINDER: "Our interests aren't purely musical"

# CABARET

● VISUAL GUERRILLAS

# VOLTAIRE

Sheffield video whizz kids deny pretensions, set Anglo-Greek relations back 100 years and confess to liking Steve Arrington. Story: Lesley O'Toole

**F**ROM TIME to time, Cabaret Voltaire crawl from the woodwork trailing their latest work of art behind them — and I mean that in no derogatory sense — for works of art they undoubtedly are.

Sheffield's self-styled whizz kids, Stephen 'Mal' Mallinder and Richard Kirk, are getting on a bit now. Strewn in their wake is a string of singles and albums, each surpassing its predecessor in terms of ingenuity and also selling in inordinately large numbers.

The current offering, 'Drinking Gasoline', is a double-pack of 12 inch singles — 'Big Funk', 'Ghostalk', 'Kino' and 'Sleepwalking'. A one-off diversion, it's shortly to be followed by a new single and their umpteenth album.

Mal lets rip...

"One of the factors we should have going for us is a certain degree of unpredictability. This falls between the two stools of being an album or a single so people weren't quite sure what to make of it. It was just the idea of stretching to eight minutes and seeing what we could do within the 12 inch format."

If the Cabs are guilty of anything, it is a tendency to verge on the monotonous. Can their music really be classed as unpredictable?

"I don't think we should necessarily make a point of being unpredictable. Our interests aren't purely musical. We have the visual side as well so it's a case of making sure people see we're in a constant state of flux between the two things."

Video is a medium in to which the Cabs dived headlong some time ago under the banner 'Doublevision'. Their most recent foray into the field is an 80 minute compendium of their last few years' worth of cinematographic tricks.

'Gasoline In Your Eye' comprises nine separate videos, filmed in such far-flung locations as Japan, North Africa and Greece — where the Cabs spent much of their time getting drunk with native post office workers and bank clerks.

"The Greeks are incredibly ugly. All the women have got moustaches!"

**T**HE VIDEOS are experimental as opposed to promo, much like their music. A constant barrage of flickering images. Hasn't the visual aspect become a trifle self-indulgent?

"We started by setting up a format within which to work — the whole cut-up thing and visual guerrilla tactics. I think the double 12 inch has seen the completion of that phase because the format has been put into context. It's quite easy though to say anything is self-indulgent."

"I think people tend to view videos as being very precious, particularly with a group like us. Granted, there'll always be people who watch and listen to all our stuff but we never see it as quite that precious."



We just see it as a visual backdrop in some ways.

"Gasoline In Your Eye" isn't a film that people were intended to watch from beginning to end, although there are threads running through it. I can imagine it would become a real headache after a while."

Musically, the Cabs adhere to no fixed strategy and must be almost unique in having survived for such a startling length of time without one hit single to their credit.

Occasionally, they deliver something which veers in that direction — the double A-sided "Just Fascination"/"Crackdown" being a prime example — but mostly they just plod on relentlessly.

"We don't actually sit down and deliberate about what we do. It's all very spontaneous and any degree of accessibility comes naturally. We've always been sort of schizophrenic characters, whereby you want a certain amount of acceptability but, at the same time, you want a degree of notoriety."

Is credibility more important than accessibility?  
"I think so because, at the end of the day, the one thing you have to keep intact is your own self-respect and integrity."

I often wonder about the legions of Cabs fans who must be out there somewhere.

"So do I. I'd love to know who buys our records. A lot of people stopped buying our records when we left the indie scene but that doesn't worry me. I'd

only worry if our overall sales dropped off.

"It is always a fluctuating mass of people who buy any record though so you shouldn't worry about it unduly so long as you're happy with the music. You can never be totally conscious of who's buying your records and once you are, it becomes a millstone round your neck because you feel you have to churn out whatever was successful. You falsely believe that's what people want all the time, when in fact they don't."

And do these mysterious fans write equally mysterious fan letters?

"Well, I'm quite rude when it comes to fan mail. I think Mark Smith summed it up when he said, 'If I'd wanted a pen pal, I'd have joined the army'. I've got no animosity towards the people who write — I'm really pleased they do — but I get a bit turned off when you start getting 40 letters a month from the same person."

**A**S FAR as press coverage goes, the Cabs have been consistently portrayed as sensitive arty intellectuals. Is it a true picture?

"We're not that sensitive and we're not very arty. People do regard the sort of stuff we do as pretentious but we never see ourselves as pretentious."

"We don't take ourselves especially seriously but it's just something you learn to live with. We didn't give ourselves a set image so therefore you have one given to you and ours is an arty image."

"You never know the opinions of the people who buy your records, so one of the only yardsticks is the press and media's reaction. Therefore, no matter who you are, you're quite sensitive to it."

If you reckon Messrs Mallinder and Kirk spend their spare moments ensconced in dark rooms — well, you couldn't be further from the truth.

"We're not as anti-popular music as people think we are. I do go through phases of listening to absolutely nothing though. After a certain length of time, you tend to find yourself listening to music subjectively rather than objectively. I've always listened to a lot of black music, jazz and funk but I'm not turned off by any particular kind of music — I can find fun in anything."

Yes, even the charts. By way of proof, Mal cites Steve "God loves you" Arrington as a name on his current playlist. Oh well, we all have our failings!



# "PEOPLE DON'T USUALLY PICK



Especially if your name is Fish and you feel like a bear with a sore head. Robin Smith braves the storm. Photos: Joe Shutter

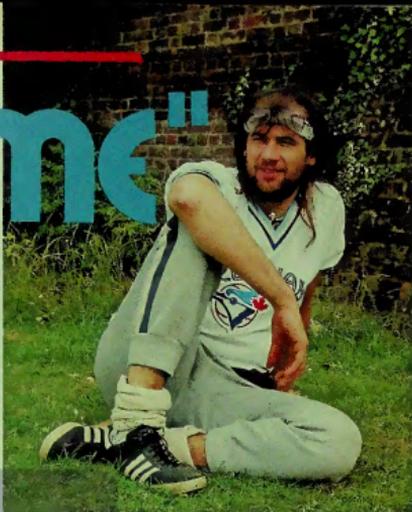
● LIFE CAN be tough even when you're having hit singles. Before all the royalties have rolled in and you can move into your mansion and fill it with servants, there's the problem of who's going to feed the cat and do the washing while you're away.

Fish has been so busy with Marillion promotion work that he hasn't been home for eight weeks. Fortunately though, an EMI executive's wife has agreed to give his smalls a spin in her twin tub.

"I've just seen the schedule for our tour and it's frightening," he says. "It looks like madness. We play some dates in Israel and then we fly to Canada. It's 14 hours by plane or something. It's getting crazy. Thank Christ I'm not married. I couldn't handle the strain of that and doing all this as well."



on me



**'if you have a scottish accent and you're big, there's a lot you can get away with'**

The normally amiable Fish is in a bad mood and you can't really blame him. As we wander off to a park close to the studio where Marillion have managed to fit in some recording time, he growls like a bear with a very sore head.

I gamely ask if the pressure is getting just too much and if he wants to jack it all in and head for the peaceful Highlands.

"F\*\*k off. Course I've got no plans to retire. But I hate being treated like I'm some kind of tool. I'm a person. I want to be treated like I'm an individual. But sometimes you're just made to be part of a machine.

"I'm not talking about 'Kayleigh' any more. I've been stitched up over that. Yes, the song was about a girl, but it was also about an attitude. I used to be very open with people about everything but it's cost me a lot. Now I must have some privacy. I want to hold something back and hang on to some threads of what I am.

"Some people wanted to take pictures of Kayleigh. They wanted her address and stuff like that. Ah, it was stupid, I've got to stop all that.

**"**NEARLY came close to hitting one journalist. She was German and she kept on asking me some personal questions. She just wouldn't give up. She kept on pushing and prodding. She even wanted to send a film crew round to my house. Ah, I don't need any of that stuff. I don't believe in violence but I came close to losing my temper."

Ah well, perhaps 'Lavender', the next single, out on August 27, will be a bit less controversial. Fish hints that the song is merely about a romantic stroll in a park trying to find your dream girl. The sun is shining and kids play in the background. An idyllic scene indeed.

"Nothing we do is planned," says Fish. "We never go out with a marketing strategy in

mind for albums or singles. All the stuff we do comes out of jams.

"We've been working hard for three years now. Touring makes us stronger because we have to rely on each other. It's getting better all the time."

Marillion's next British appearance will be supporting ZZ Top at Castle Donington this Saturday. Isn't it a bit of a controversial move supporting those gung-ho, tough Texan rockers?

"Our life has always been a battle so we appreciate challenges," continues Fish. "We're not thinking of going out to blow ZZ Top off or anything like that. It's not a battle. That would be stupid. We're just going to be professional and do our stuff."

And I reckon that 'Misplaced Childhood' and 'Lavender' truly reflect state of the art Marillion. Fish, old lad, I think your voice has never sounded better.

"I've stayed away from vocal teachers and I still smoke. I think 'Misplaced Childhood' touched a lot of people emotionally. We put so much into our songs. I care about the songs I write."

I don't have any time to listen to what else is in the charts and my Walkman is broken so I can't listen to tapes. I was glad when 'Kayleigh' made it but there's such a lot of luck involved with having a hit single, you can't plan it out.

"They say we're going to be big in America and our album will get a lot of airplay because they're getting into sophisticated rock, but I'll believe it when I see it."

**P**OOOR OLD Fish. He's been getting up at six in the morning and often Marillion have been doing interviews or television appearances in three countries a day.

The schedule became very fraught when they were thrown off the Spanish equivalent of 'Wogan'!

"They had a reception, but they wouldn't serve our crew with drink. We threatened to trash the place and the manager got paranoid and called the police. They escorted us back to the hotel and we continued with the tour.

"If you have a Scottish accent and you're big there's a lot you can get away with anywhere in the world. People don't usually pick on me."

As we walk back from the park Fish brightens considerably when he spies a restaurant that serves take-away mince curries.

"Ah, I must have one. It'll make me feel better. You want one as well? When I lived in Earls Court I used to eat them all the time. We'd come back in the van about two in the morning and I'd go and get one and take it back to the flat. They make your breath stink but they're delicious."

So, armed with his curry and a can of Carlsberg, Fish is happy.

"When we're abroad I drink all the beer. Italian beer's a bit naff so I stick to the wine there. The finest Guinness in the world is served in Jamaica and I discovered this great bar in Berlin staffed by Irish people serving Guinness. Berlin's a great city. It's good for writing songs. It's bleak and creative. I went into East Germany and the architecture there is very well preserved. I'd like to do some concerts in Eastern Europe. We're the number two band in Poland."

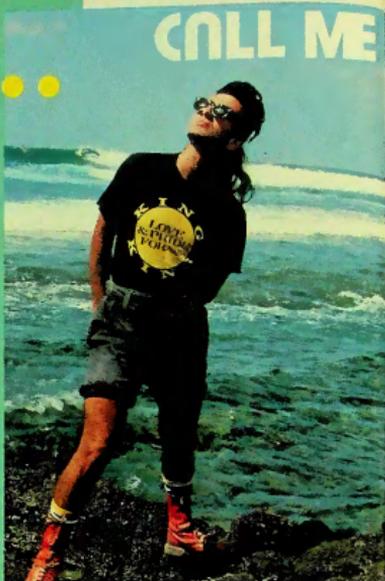
"One night I got so drunk I fell down the underground tracks in Berlin and they took a dare I took all my clothes off and walked naked through a restaurant. I only had my belt on."

Now, that's more like it. Good luck with the hectic tour and I hope your washing comes out all right.

20 habits to intrigue your friends. Chief archivist Mike Gardner

# PAUL KING

- He was born Paul Francis Luke King on November 20, 1960, in Galesay, East.
- A pal told him he'd be married twice, have four children and probably end up living in the East. He lost the idea of living in Japan.
- His first ambition was to play football for Coventry City, but he wanted to play like Manchester United's George Best.
- He owns a pet cockatoo named Toby.
- He was a great fan of Marc Bolan and admits that T Rex's 'Hot Love' was the first record he ever bought.
- His favourite drink is Sambuca — an Italian liqueur with the flavour of aniseed. It's best served hot with coffee beans set aflame on top.
- He owns 12 pairs of Doctor Marten boots which he gets free from the firm. He's most proud of a pair with 20 eyes for the laces.
- He once appeared as a monk and a court jester at Coventry's Canby Abbey where they hold medieval banquets, feasting jollies and wailing on tables.



HIRSUTE HERO Paul in '85 ●

# MURRAY HEAD

NEW SINGLE

PICKING UP THE PIECES



7" & 12" VS806 9088A

Virgin

# WINSTON SMITH

Photo: Chris Gabban



● **THE RELUCTANT STEREOTYPES:** Coventry's finest

● **At drama college he played Oberon** — in Shakespeare's 'A Midsummer's Night Dream'.

● **His suits are made by David Chambers**, who has also made clothes for Bryan Ferry and Paul McCartney.

● **His hair is cut every three weeks by Lynn**, a friend.

● **He attended police cadet college for three weeks** at the age of 17 before realising it wouldn't suit him.

● **His favourite activity is a long weekend** exploring the seaside and surrounding country with a pretty lady.

● **He once got engaged to marry at the age of 17** but the relationship only lasted eight months before he "grew up".

Photo: Neil Anderson



● **PAUL AS Winston Smith**, intense Stereotypes' frontman, circa 1980

● **He's most embarrassed at the thought of having worn electric green Oxford bags and six inch platform shoes:** "I was so thin I must have looked like a sparrow".

● **His band is managed by Perry Haines** — a self-styled trendsetter from the new romantic/soul boy days.

● **He was once in Coventry group Reluctant Stereotypes** where he wore a grey boiler suit and called himself Winston Smith after the hero in '1984'. They asked him to join for his looks — they

hadn't even heard his voice.

● **His favourite film now is Coppola's 'One From The Heart'**, authors Richard Brautigan and Ian McEwan; and on record Lloyd Cole And The Commotions' 'Rattlesnakes'.

● **His aim is to be: 'The Tommy Steele of the Eighties'.**

● **He worked at the Rolls Royce car factory for two years** before getting fed up. His father worked there for 27 years.



# LAURA BRANIGAN

NEW SINGLE

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**ANIMAL NIGHTLIFE 'Shangri-La' (Island ILPS 9830)**

OF ALL the bands linked to the London Club Scene ('79 to '82) Animal Nightlife are perhaps the closest to the real McCoy. A team strong collective intent on painting the town red, in the best possible taste, their assault on the Top 40 has been less spectacular than their more obvious contemporaries. 'Shangri-La', their debut LP, damns such negligence. Recorded in Philadelphia, 'Shangri-La' is neither swayed or subjugated by its big production number. Rather the sum of the whole sees a positive return of the Soul Song. From the disco-noir of 'Between Lovers' (a cracking single surely?) to the epic song-scapes of 'Native Boy' and 'Love Is Just The Great Pretender' this 10 song set is executed with consummate ease. ■ ■ ■ ■ 1/2

Lord Monty

**VARIOUS ARTISTS 'Twist And Shout At The Camden Palace' (Impact Records ACT 005)**

THE FUN and excitement of the Sixties' night at this renowned London nighteria has been excellently captured here, mixing the popular with the pure soul classics of the time.

Don the pedal pushers or the mohair suit and groove along to such classics as '1-2-3' (Len Barry), 'Twist And Shout' (the Isley Brothers), 'Rest Patis' (Jackie Wilson), 'Peaches And Cream' (the Ikettes) and 'A Little Bit Of Soap' (the Jarmels). Just try keeping still. ■ ■ ■ ■

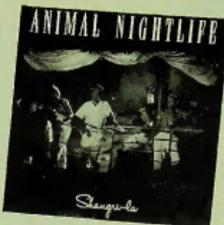
Diane Cross

**VARIOUS ARTISTS**

**'Insignificance' (ZTT ZTT104)**

NOT SINCE the halcyon days of the Sixties — when all films were accompanied by fab, groovy music — have I heard anything resembling what I'd call a proper soundtrack. This succeeds most admirably in conveying the feel of 'Insignificance', featuring the talents of Stanley Myers, Hans Zimmer and — that classic voice alone in the wilderness — Roy Orbison (his last single 'Wild Hearts' is included here). Without even having seen the film, I had a pretty good idea of what mood to expect. There's even an incongruous country and western duet featuring Glenn Gregory of Heaven 17 and Claudia of Propaganda! I'll still be playing this one in 20 years' time, I'm sure. ■ ■ ■ ■

Nancy Culp



**VARIOUS ARTISTS 'Power Jam '85' (Tommy Boy ILPS 9832)**

THE CREAM of the crop from New York's most consistent ambassadors of the beaten and battered groove. As such, 'Power Jam '85', is a neat illustration of hip hop's increasing assimilation into more trad pop moves. There is nothing frantic here, this is neatly-crafted pop — y'know proper tunes an' all — tagged on to and snuck into the perfect beat. And it's pretty tasty at that. Why? I swear on Hiko featuring the Great Peso's 'She's Wild' you have the hip hop record Frankie Valli never made. And so on, through the rap-powered, drum machine-showered pop of Sweet Trio's 'Non Stop' to the candy sweet meanderings of Whiz Kid's 'He's Got The Beat'. Not the hardest record, but pretty light on its feet. ■ ■ ■ ■

Jim Reid

**MICHAEL LOVESMITH 'Rhymes Of Passion' (Motown ZL 72376)**

THIS ALBUM is undoubtedly Lovesmith's best.

As a soul album it isn't deep, but there are some first class tunes. The single 'Break The Ice' is a pop smash (or should be). I think that 'Ain't Nothin' Like It' is excellent and 'You Ain't Been Loved Right' a superb club track. 'I'm Good At It' is nice, too, though the catchy tune is marred slightly by cluttered production. But Lovesmith has turned in his best set so far, and his writing abilities bode well. Check this set because I've a feeling that this man could soon be a major figure in black music. ■ ■ ■ ■

Damon Rochefort

**DEL AMITRI 'Del Amitri' (Chrysalis CHR1449)**

IF IT'S young men playing tune-fut guitars with their hands, heads and hearts you want, then you could do worse than bathe yourself in the delights of such upful classics as 'Hammering Heart' and 'I Was Here', and be won over as I was by the superb 'Sticks And Stones Girl' single. They can tug at the heart strings, too, with 'Former Owner' where Justin Currie pleads and bleats to great effect as yet another girl betrays him. One criticism of Del Amitri is they don't let go often enough, as the arrangements sound cluttered at times. ■ ■ ■ ■

Andy Strickland

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*Epice*

# mailman

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

▼ MORRISSEY, Morrissey. All we ever get is Morrissey... Isn't it about time that you lot realised that among the Smiths there hides an even more handsome and charming man? Someone whose very name is guaranteed to make me and a dozen other girls of my acquaintance gasp and drop into a dead faint? Yes, I'm talking about the very wonderful, small but perfectly formed Johnny Marr...

Personally I'm sick to death of this gorgeous hunk of manhood being ignored in preference to old rent-a-quote himself. Johnny may not say things guaranteed to shock the world, but I'm sure all us girls would like the chance to gaze endlessly on that angelic countenance.

Anyway, apart from being so yummy, he is also one of the best guitarists and songwriters in the history of the world.

Come on RECORD MIRROR, give the boy, and all us girls, a chance!!!

Tracey, Bamsley, S. Yarks  
● And so say all of us girls at RM!! Trouble is persuading our truculent ed of young Mr Marr's endearing charms...

▼ WELL, WELL, what's all this then? Finally come to your senses, have you? Not only do we get an extremely complimentary review of Hall and Oates at their Apollo concert, but... wait for it... an even more complimentary two-page interview with the lovely pair. Hang on, there's more. Some up-to-date photos to go with it. Well, I never. I was beginning to think that Daryl and John had gone into their own little world!

Good lord, there's hope for us Hall and Oates fanatics after all. It's nice to know that I am actually living on the same planet as them! Next time, don't take so long in doing it, huh!

No, seriously folks, hugs and kisses to all those concerned, especially Graham K Smith, Jay Lascelles, Downham Market, Norfolk

● Hugs and kisses to an absconder like GKS? Whatever next? We must be doing something wrong...

▼ IT WILL be very interesting to see the outcome of recent remarks made by Dynasty star Joan Collins. On the recent AIDS scare over Hollywood film actor Rock Hudson, who is suffering from the disease, Ms Collins stated with fervour: "AIDS and herpes have



● JOHNNY MARR: Small but perfectly formed

come as the great plague to teach us a lesson!"

I just wonder if, like sultry singer Donna Summer, the intrepid Ms Collins will be slammed by the homosexual community for her outburst? Donna Summer's remarks were reported by an American gay magazine almost a year ago, the result being an obvious decline in the lady's worldwide record sales and popularity.

I fear there are many more 'giants' in the entertainment world who would probably agree with the remarks made by Summer and Collins, two ladies internationally popular among gay audiences.

Just when will this evil back-biting end? AIDS is a very alarming subject so I suppose we should expect comments of this nature from those who seem to believe that AIDS is a "God-sent" killing disease. Personally, I do not think this is a will of God.

G S J Burnside, London

● If there is a will of God G S J, then surely Ms Summer and Collins will be first on the list for a thunder bolt in the wake of such thoughtless comments

▼ AS SHARON (the female Lionheart) said, Kate Bush is coming back, but for some of us she has never been away.

All I ask is that you listen to her new stuff with open ears. You may be surprised.

Kate Bush is not one of these sing-a-long-with-me type pop stars. She's an artist and puts her music first. The LP is due in August (God and EMI willing).

So, everybody, let's just give Kate a chance.

Jon, the original Welsh Lionheart

● Our ears are well and truly open, Jon — watch this space for a Kate feature very soon (God/EMI willing)

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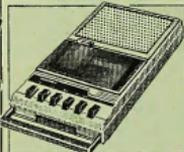
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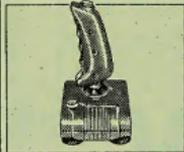
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# s i n g l e s



reviewed by  
nancy culp

## SINGLE OF THE WEEK

**MARC ALMOND 'Stories Of Johnny' (Some Bizzare)**  
Marc is indisputably one of the premier gods of the western world and I'd walk a trillion miles over broken scent bottles to have him trilling in my front room, so a new single from him is always guaranteed to set me spinning on my stilettos. This is an affectionate and gentle song — almost a lullaby in fact — and has our Marc accompanied by the Westminster City School Choir no less. Such magnificent talent should not go unrecognised.



## GALLANT RALLANT UP

**VIC GODARD 'Holiday Hymn' (E1)** My goodness, Vic's singing in key! What on earth did they do to him? Hang a MacArthur's hamburger over his head and threaten to send him back there for an indefinite period? This is fab! Swiny, tuneful, clever lyrics and all with a kitschy girly chorus and jazzy orchestra in tow. I'm glad he's got his act together and came up with the goodies. Heaven knows I've had cobwebs hanging off my ears waiting for it. Truly wondrous — I pasa-dobbed all over the editor's desk...

## THE REST

**MELON 'Serious Japan' (10)** Remember the Plastics? Unfortunately I do. However my preconceptions about the talents of ex-Plastics Toshi and Chica simply melted away as the first few bars boxed my delicate shellies into submission. A sort of Herbie Hancock meets Madam Butterfly...

**SAL SOLO 'Heartbeat' (MCA)**  
To be listened to with prerequisite saintly expression, no doubt. I'll make my apologies in advance for the gratuitous "God-bod" references, but no apologies for my dislike of this excruciating slab of yawndom.

**FRANK TOVEY 'Luxury' (Mute)**  
Oh, Frank, why aren't you as rich and famous as all those other "electro" (cringe) bands you no

doubt inspired with your unforgettable on-stage antics featuring Gillette Foamy and public hair? I'd desperately like to see Frank on "TOTP" but the answer to the problem lies in the fact that this, like so many others, is simply not a single. Sadly, it has non-hit welded onto it.

**PHIL OAKEY AND GIORGIO MORODER 'Be My Lover Now' (Virgin)** Phil, darling, you are wasting your awesome vocal talents endorsing this aural popcorn. Please go away at once and sing 15 choruses of 'Louise' to make up for it.

**WOODENTOPS 'Well Well Well' (Rough Trade)** Maybe not quite as earth-shattering as 'Move Me' but I'm happy to say this continues to threaten World Domination By Rolo McGinty by December. High on adrenalin and haunted by the spectre of Bolan, the boy deserves more than an orange in his stocking this Christmas so buy it, please.

**HIPSWAY 'Ask The Lord' (Mercury)** Is this the band who are all over six foot? (Cue 10,000 tall person puns.) A soulful foot tapper and they sound like sensitive young men... OK.

**STING 'Love Is The Seventh Wave' (A&M)** Although I am extremely loathe to reveal the fact, I sometimes have a sneaky liking for Sting (pause while I blush to my peroxidized roots). However this is not my cup of peppermint tea. I'm sure it'll be a hit though as it's a good, jolly

calypso-flavoured song and very easy on the ears. The pic on the back of the sleeve with the sun-bronzed musclets skimbo should please certain females not a million miles away from the office...

**JUSTIN HAYWOOD 'Silverbird' (Towerbell)** Now wasn't this the man one inspired soul christened the 'pantheist hairdresser'? Gosh, I wish I'd said that. Yes folks, old concrete bounce is back and with just what you'd expect from an old Moody Blue. The same quivering vocals and lashings of fairy dust. Perfectly vile and blandiose. I suggest he retires on his millions and becomes obsessively interested in horse husbandry instead of making records guaranteed to induce genocide.

**GARY U S BONDS 'Standing In The Line Of Fire' (Making Waves)** I'm told this is one of the great soul voices, but I'm not a soul freak myself so seek a more expert opinion before.

**TRIFFIDS 'You Don't Miss Your Water Till Your Well Runs Dry' (Hot)** The devastatingly pompous press release leads one to believe that this band are on nodding terms with the Almighty and are the ones most likely to. Likely to do what, I wouldn't care to ponder too strenuously. Sounds like a bunch of neophippies to me. Snore...

**MÖTLEY CRÜE 'Smokin' In The Boys Room' (Elektra)** Pardon me, but I thought so-called heavy metal boys didn't dress up like a bunch of wallies. The original version of this had balls, but this lot sound like a herd of gelded goats in a glitter street. Revolting in extremes.

**ZODIAC MINDWARP AND THE LOVE REACTION 'Wild Child' (Food)** My dear friend Bee would love the look of this Charlie Manson look-a-like. The vocal is a complete Captain Beefheart rip-off too. I'm a big enough snob to say that if it was by the Cramps I'd love it, but it isn't and I don't.

COREY

NEW SINGLE

NEVER SURRENDER

H A R T

AS FEATURED BY  
J.R. ON BITE'S  
**NO LIMITS**

FROM THE FORTHCOMING ALBUM "BOY IN THE BOX"

# THE LEAGUE OF GENTLEMEN

as told to JIM REID

THE LEAGUE were visiting the Psychiatric Home For Depressed Pop People. Yes that's right, they were quaffing free drinks in an expensive night club while everybody around them complained about the pressures of fame, the lack of artistic credibility afforded their haircuts, and all the usual guff. Pausing only to reassure some hapless fellow that refusing to play 'TOTP' did not a revolution make, they chanted the traditional party popper **THE ROARING BOYS** and fell into convulsed discussion . . .

"These pop types never fail to amaze me," said Bertie Beerbarrel nailing a pair of floral print trousers to the floor. "If they're not about to star in 'Miami Vice', cut a record with **Phil Collins** or donate their drug crazed ramblings to the gutter press, then they just spend lots of money."

"Prince is one of the most persistent offenders and this week he has amazed friends by paying over seven million dollars for **Muhammed Ali's** LA mansion, a signed portrait of **Harry Carpenter**, a free pint at the 'Golden Gloves' and **Frank Bruno's** gum shield. Some of the above information is not true, but can you guess which is . . . ?

"And can you credit the people that are being allowed in to Russia these days. By **Sid** and **James** I thought the ol' USSR

would have been wise enough to avoid the likes of **Nik Kershaw** and **Bob Dylan** but apparently not. In an act of cultural incompetence **Bobbie** was invited to perform at a massive poetry festival in Moscow. More galling is the invitation being handed out to the aedonoidal one, who is set to play two concerts in Moscow and Leningrad. Do the Russian people deserve such treatment, is it just a CIA plot and what has happened to my dream of a pop free Europe?

"If all that wasn't worrying enough, I do believe that someone who refused to drink actually found themselves at the **Kid Creole** gig last week. Fortunately this wasn't contagious and various members of the pop fraternity decided to compensate for this wandering black sheep, none more so than **Edwyn Collins**. Less able performances were put in by the **Pet Shop Boys**, **Janice Long**, **Gary Davies** and a member of **ABC**. **Ms Olive Oil** entertained the gathered imbibers with a short history of Modern Philosophy. Mr **Solly Blimey** sends his apologies . . .

"As do **George** and **Andrew** to **Stevie Wonder**. Due to an ever tight schedule **Wham!** were unable to accommodate **Stevie's** offer to support them on their US tour . . .

"However there is no truth in the rumour that the League Of Gentlemen have pulled out of their lecture tour of the States. On the contrary, as soon as a sponsorship deal is arranged with

a suitable brewery we shall be pulling on our 'Wilburs' and practising full scale insincerity . . .

"Something totally alien to **Madonna**, as are pickled gherkins, the wonderful cathedral at Norwich and half a pound of humbugs, but I digress. Now we all know, however, what is important to the Most Important Human Being In The World; this being in no particular order, **Sean Penn**, money and wearing ones tight above ones skirt. Ah, I've forgotten the story . . . and lots of heavyweight junk jewellery. Trouble is, all those belts and bracelets and things are getting in Ms M's way when it comes to the old aerobics class. Fellow classmates have complained that they can't hear the music at their classes for the clanking of **Madonna's** jewellery . . .

"Still 'tis a problem that fades into insignificance when compared to the task **Boy George** has set himself. The good Boy has decided to resurrect **Marilyn's** career by becoming his manager. We wish him luck . . .

"Likewise **RM Editor Mike Pilgrim's** record breaking attempt to finance his next property purchase with the refund on stray lemonade bottles . . .

"Something never considered by mega rich **Frankie Goes To Hollywood**. Though the boys nearly came a cropper last week when they considered an offer to play in racist slime South Africa. Thinking they were to play a gig that launched a Live Aid style appeal the band nearly considered the deal. However, they soon found they were about to be conned so pulled out pronto. As should British industry, but that's another matter . . .

"Another matter entirely is **Ms Joan Armatrading's** experience in Tel Aviv last week. On tour in Israel, Ms A decided to look around Jerusalem old town only to find herself being followed by about 30 soldiers. Thinking she was about to be arrested for a crime against the state Joan decided to panic. She needn't have, the soldiers only wanted her autograph . . .

Which reminded the League Of Gentlemen of a similar incident in Cairo. History was very important to the League Of Gentlemen.

YELLO

desire

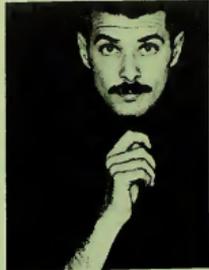
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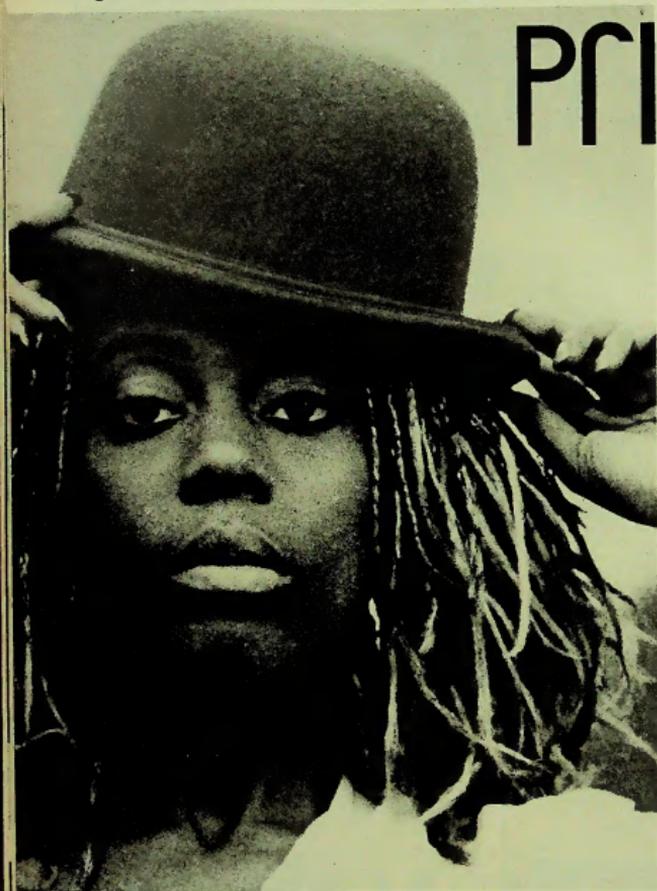
● BOBBIE GOES to Russia



● FRANKIE DON'T go to SA

● shop assistant, punk singer or soul queen? princess prepares for a right royal assault on the charts. courting compliments: robin smith

# PRINCESS



A few years ago, Princess made her debut singing on the B-side of a punk single called 'If Pigs Could Fly' which pretty quickly bit the dust.

"It was a fun thing to do," she says. "A soul voice on the top of a punk sort of beat. I really enjoyed the session. I've been singing ever since I was a little girl. In those days my audience was a couch in the front room. I used to go in there and sing along to records. My microphone stand was the record cleaner.

"I didn't join the church choir or anything like that. I just picked up on everything I heard. Old Tamia material and stuff like that.

"I love Aretha Franklin, she's a goddess to me. Her voice is able to convey such emotion and conviction and her songs always tell a powerful story, happy or sad. Tina Turner's wonderful as well. She's a survivor and she'll never give up. I'm sure she's been a great inspiration to a lot of kids. Chaka Khan is great as well."

On her way to the top, Princess studied at the Royal Society of Arts in the design department and she worked at Sterling Cooper in Bond Street, London. Working there helped pay the bills between sessions with Osibisa, Maj Tal and Precious Wilson.

"I was a good salesperson and I chatted up the customers very well, but the time had to come when I had to decide whether I wanted to work in the shop all my life or break away and fulfil a few dreams.

"It's taken me a long time to get just the right deal, but the kind of start you make is very important. In this business you have to be tough. You have a gut feeling about what is going to be right for you. I haven't been walking around with my eyes closed.

"There's a whole generation of young soul fans in Britain crying out for the attention they deserve. Of course there will always be the American market with its more established performers and it's right that it should be there. But most of the fresh young talent is here. I appreciate Jaki Graham because she's really been breaking through."

**O**NCE UPON a time there was a girl working in a clothes shop who dreamed of being a star. For years and years she struggled to get a good record deal and then along came a new company who snapped her up. Within weeks her first single was a monster hit. With a fairytale story like that, it's not surprising that 23 year old Désirée Hestop changed her name to Princess when she recorded 'Say I'm Your Number One'.

Not since Chaka Khan have I heard a voice that pummels my spine and tugs at my heart-strings in quite the same way. Up here at sunny Greater London House, it's seldom been off the turntable. What a voice this gal has.

"I don't really know what my style is, it changes from day to day," she says. "I suppose it's whatever I feel when I get up in the morning. People won't be able to say, 'oh yes she looks like this or that'. It's just natural and it's me.

"But I am a sensual person. Of course the music's sexy and sensual, that's how it should be. I could wear a leather mini skirt like Tina Turner if I wanted to."

**P**RINCESS SHUNNED the big companies to sign on the dotted line with Supreme Records, which has only been in existence for a couple of months. It was started by Dalze Washbourn who used to work with the likes of Wham! over at Inner Vision Records and Nick East who used to work with Divine at Proto Records. They operate in conjunction with Peter Waterman, the man who's produced singles for Dead Or Alive and Hazel Dean.

"Supreme Records is soul with a goal," explains Dalze. "We want to take the best of British soul, break it in the clubs and then put

# DES

## [ MISS HESLOP TO HER MATES ]



It into the mainstream. This is the first time it's been done, companies like Streetwove just license material from the States."

So now you know ... and Supreme's approach is certainly working for Princess.

"I think people get a real shock when they meet me," she says. "I think they expect to meet a tall aristocratic sort of person, when in fact I'm quite short."

"I think Princess was a good name to choose, because it has this air of mystery around it and you aren't going to know how my music is going to sound so it gets people guessing. Besides, we've had Prince, King and Queen so why not Princess?"

"I'm sure I'm not going to be a one hit wonder. I've been careful, my manager is

my brother so with Supreme it's like we have a big family!

"I certainly want to tour, not from the point of view that people will come to ogle at me, but because I can set up a two way communication with those people. You know, the best way of expressing an idea is through emotion."

"I want to give people goosebumps and make their necks prickle when I sing."

**"**I'M CAPABLE of handling a lot of vocal styles. I could do opera and even rock. I'd like to do a heavy metal track. I saw a heavy metal band once and I

admired their sense of commitment about what they were doing. That's what it's all about really."

Over in the States, "Say I'm Your Number One" also looks like becoming a biggie. The famed Kiss FM station in New York has been playing it frequently and other stations are being quick to follow.

"My Mum phoned me up from Brooklyn saying she'd heard it played five times," giggles Princess. "It's looking really good over there which I'm very pleased about. My Mum's really great, we're like sisters really. We go out shopping together and ogle at men with long legs and small bums. I like men with small bums the best!"



PHOTOGRAPHY • JOE SHUTTER

## WHO IS

The Americans are making a bit of a fuss about Lone Justice and their singer Maria McKee. She's been compared to all sorts of famous people, praised by Steven Spielberg and generally tipped for big, big things. Eleanor Lay investigates.

THE MUCH hyped American rock invasion of these fair shores doesn't seem to have gone with quite the bang and pizzazz some have led us to expect. Tourists may be flooding in, but the charts remain resolutely untouched by all the Green On Reds, Long Ryders and Rain Parades from those sunny US shores.

So, can any of them really fulfil their promise and help dispel the impression commonly held by us Brits — that all US bands are boring buggers with as much life as a sleepy snail or a serious dandruff problem?

Now what has all this to do with Lone Justice you may say? Take one look at lead singer and chief songwriter Maria McKee in full flight during one of the Los Angeles band's live displays and you'll find your answer.

Lone Justice have a second single out for your enjoyment. 'Sweet, Sweet Baby' follows quickly on the heels of 'Ways To Be Wicked' — the single that accompanied their brief visit to Britain earlier this year. It's an engaging slice of Sixties guitar sounds that shows a far more poppy side than their live work would suggest.

Lone Justice are Ryan Hedgecock, the co-founder of the band with Maria, and one of the two guitarists. Marvin Etzioni joins them on bass with Tony Gilkyson on the other guitar and drummer Don Heffington. Don used to play in the Emmylou Harris band and provided drums for the last Bob Dylan album, so he's no newcomer to the business.

"He was kinda quiet," he says of Mr Zim-



# MARIA MCKEEVER?

merman. "A nice enough guy, though. We did this great thing he wrote with Sam Sheppard" (the playwright and actor). "It was 13 minutes long — I don't know what he'll ever do with it. Probably make a movie out of it."

It's Maria though that all eyes are focused on. Her powerful voice, in the best American tradition of Dolly Parton, Brenda Lee and even touches of Janis Joplin, belts out the songs one minute, then reduces to an emotional croak the next.

On stage she plays no little-girl-lost games — although she'd probably already be a big star if she'd chosen to. The professionalism of her Lone Justice partners allows her the space to bounce and twirl and fill the stage with movement. Watching her in her home town at the last date of the Tom Petty tour, you get that little knot of excitement that tells you you're witnessing someone who is going to be massive.

Stephen Spielberg has apparently already approached her for a part in his next movie, but Maria makes it quite clear that she's not ready to be a glamorous superstar quite yet. Pat Benatar she ain't.

"There have always been differences between men and women performers in rock," she says. "Look at Janis Joplin, she was a performer who gave everything and it was probably more difficult for her to be taken seriously than a man. A woman will always be regarded as a 'woman playing rock 'n' roll' rather than just a rock 'n' roll performer. When a woman expresses that much intensity and raw energy — it's seen as 'sexual' or 'unlady-



like'. It shouldn't be that way.

"It's just that women are supposed to be so ladylike and refined all the time that when a woman gets up there and gives it all she's got, people don't know how to react to it," adds Ryan. "I think it's just something that catches people off guard."

**L**ONE JUSTICE mix country music, r'n'b and Sixties' psychedelia (Maria's first band was with her brother Bryan who used to be in cult Sixties group Love). Add a little touch of gospel, and you have Heinz 57 varieties of styles.

Their sound is nothing particularly new. In 10 years time, they'll probably sound as tired and repetitive as acts like Petty and — may God strike me dead for blasphemy — the deity that is Bruce Springsteen. Today though, Lone Justice have energy and a sheer love of play-

ing that makes them stand out, not only from their counterparts in the much lauded renaissance of American rock, but from the older dinosaurs too.

Their denims, heavy biker boots or Maria's summery dresses may not sit comfortably amongst London's quiff and designer-undies brigade, but Lone Justice are the sort of band we used to produce back in the days when bands perfected their craft on the stages of small clubs around the country rather than in recording studios.

The band began three years ago when Maria and Ryan met through mutual friends in LA's burgeoning rockabilly scene.

"We wanted to get a band together," explains Ryan. "But we didn't really know what type. We were listening to people like Patsy Kline and George Jones — lots of honky-tonk stuff. We started off with an acoustic set at the Cafe de Grand in LA, where we met Marvin, our bass player, who came in and started helping with the writing.

"We picked up Don through some mutual friends in the Emmylou Harris band. Emmy was taking her vacations and he was out of work, so we stole him."

**T**HE BAND claim many influences on their work, most of which would seem to hail from the Sixties.

"Probably," agrees Maria, "although I like some new bands. I love U2 and X. And Los Lobos I think are fantastic."

"And then we go even further back — stuff from the Thirties and Forties," Ryan continues. "Whatever's honest. You know what the people making it are doing — they really mean it. I really respond to that."

One thing that does come out in Maria's writing is a strong faith in God. When she was growing up her family spent some time heavily involved in the Baptist religion. Now, her faith takes on a less regimented form.

"I don't look at it as religion," she says. "I think 'religion' as a term is basically a thinking man's idea. What I think of in terms of God is more concerned with spirituality than religion. I go to a church, but it's non-denominational — it's just a faith in God really. 'Religion' has a way of dividing things — I think of faith more as a unifying thing."

Lone Justice's debut album and two singles are lively, accomplished tasters for what must surely be greater things to come.

"We love what we play and we love to play," says Maria.

One look at the band in front of an audience when they come back to Britain in October and you'll be caught by the Lone Justice magic too.

It's a long way to Tippa Irie. Robin Smith managed to get there and report on the southside toaster

# COMIC CHIPS

● IMAGINE IT'S Saturday afternoon at home. You're steadily working your way through a six-pack of Norseman and the stereo's on loud, shaking the walls and making the carpet twitch. Unfortunately the neighbours just don't understand and come hammering on your door.

It's happened to Tippa Irie, the South London master of reggae fast rap, many times. But instead of politely telling his neighbours to shove off, he wrote a song about them. 'Complain Neighbour' has now given him his first chart success.

Like Smiley Culture, Tippa's taking reggae out of specialist charts and broadening its appeal for mainstream appetites as well. A man with a strong sense of humour and a better sense of rhythm than my Uncle Albert after he's had a few on a Saturday night, Tippa's earlier release, 'It's Good To Have The Feeling You're The Best', was a sharp dig at some of the people who've tried to rip him off occasionally.

"You don't necessarily have to shout at people to get your point across," says Tippa. "I like to write songs with a sense of humour."

Tippa's tastes cover a wide field — from reggae classics like Big Youth, U Roy and Marley through to Tears For Fears.

“I REALLY liked the vitality of that single 'Shout,'" he says. "That bloke gave a great voice and real commitment to what he's doing. Just 'cos you do reggae doesn't mean you have to be isolated. I can listen to anything and enjoy it."

"I think that reggae is starting to broaden out now anyway. It's starting to break into the main charts again. British soul music has started to do it in a big way, so in 1985 I think British reggae is going to do it as well. You've got to move with the times. What we're doing now is a new style we've created ourselves. It's different and it's exciting."

Tippa's real name is Anthony Henry. He's 20 years old, born and bred in South London and still lives round at his mum's where he beavers away on his songs. Tippa says he likes to write about everyday situations.

"I don't write political stuff. I don't think that kind of stuff changes things really. I like to write songs that ordinary people can relate to."

"South London's a really creative place right now, there's got to be at least 3,000 sound systems in the area with lots of good music. We've taken things from Jamaican reggae but now we're starting to give them back."

"People used to say that reggae died with Bob Marley but that's never been true. British reggae is coming from the streets again, from kids."

TIPPA ALSO reckons that reggae deserved better treatment from some radio stations.

"A lot of them still think it's too specialised. I think it's time they got it out of the box because reggae is for everybody."

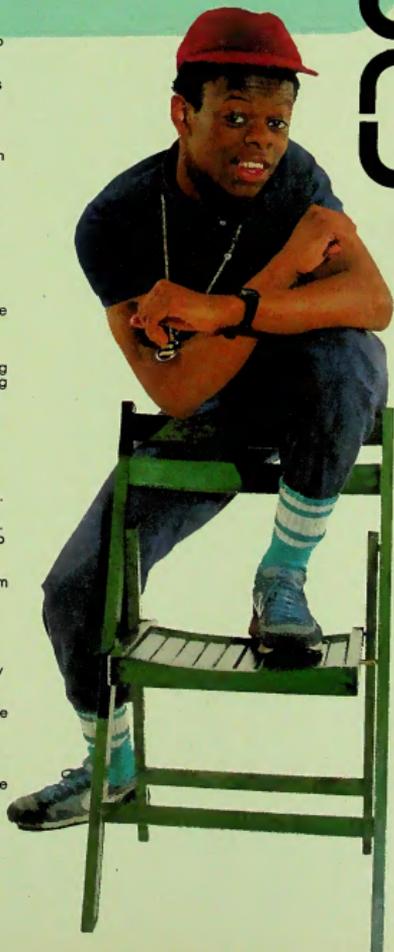
As a kid, Tippa used to attend the dances his dad used to run in the basement of their house on Saturday nights. It wasn't long before he was talking over the records and on the way to becoming a fully fledged MC.

"I'd get up, do my stuff, and I went down very well," he recalls. "I don't think anyone can teach you to be an MC or rap. It's something you're born with, a feeling you've got deep down. You've just gotta have this certain rhythm."

Tippa's now working on his debut album and recruiting a band for gigs. He says the album will have songs ranging from his inimitable comments on football violence to a track about an unfortunate burglar getting attacked by a large dog.

"I've got a lot to say and I hope everybody wants to listen," says Tippa.

And, of course, it's good to have that feeling you're the best.





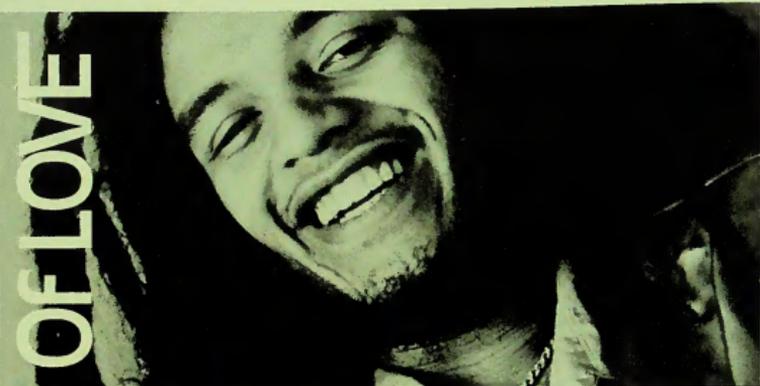
SEPTEMBER THE twenty-first . . . it had that air of maturity about it, the merest hint of a coming of age . . . Perhaps this was when Madonna would finally renounce all and become a nun. Or maybe when Broooooce would announce he was giving up live work to record a concept album of electronic mood music.

Or maybe it was much more than this . . . something that would affect the very lives of every person who had ever yelled 'Bono is God' in a tired and emotional state and cried buckets over Live Aid. Could it really be true . . . was something mind-warpingly eventful going to happen on this day . . . is Sade spelt CLASS? is Morrissey the new Messiah? But of course! That's what it had to be . . . the day when the letters **rm** would mean so much more than just ready mixed or really modern. When they would no longer feel satisfied being two letters of those revered words Max Headroom . . .

September 21 is rapid momentum day and it's only five weeks away. It's all too awesomely exciting a prospect to reveal all at once. Watch this space to find out more about why this rather magical date is going to be really monstrous . . .



Maxi Priest makes his bid for crossover bucks on the back of something called 'New Vogue Reggae'. Andy Strickland listens, learns and takes it to the Maxi



# PRIEST OF LOVE

**Y**OUNG BRITISH reggae stars are as thin on the ground today as they've ever been, largely due to the continuing cold shoulder that the genre receives from the national airwaves (Janice and Peely excepted) and the music biz in general. To break through into the limelight you need stamina, talent, a thick skin and a sense of humour — all the things that Maxi Priest has in abundance.

His new single 'Dancin' Mood' seems set to establish the cheerful South Londoner as one of a select few who have managed to 'cross over' from the specialist shops of the black community, to the hearts and charts of the rest of us. He seems a pretty fit chap, so how does he rate himself as a dancer?

"I'd say I'm fair," he grins. "We have many different styles of dancing you know? We have water pump style, electric boogie style, round the world style, get flat style where everybody spreads out their arms like a plane and then gets down flat to the floor."

There follows a graphic demonstration of the 'get flat' style which is barely possible in the cramped office in which we sit. Maxi Priest's singles have all been well picked to appeal to the pop consumers, so does Maxi see his records as a bit lightweight in the tradition of reggae lyricists, I ask?

"That's just the way the records have come out," he assures me. "All the lyrics and songs have gone that way cos of the vibes I had at the time. I am who I am and I act and write the way I do because I do. I don't see the reason why I should walk round with my head down to the ground and acting like I'm half blind.

"My own feeling is that I just want a happy life, I don't wish anyone no harm so I don't want anyone to

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*Boiling Point*

wish me any harm. Even when things are going bad for me, it's no use going down with the bad. You've got to keep it up in some other way."

**M**AXI'S OPTIMISTIC view of life as a young black man in Britain is reflected in his self appointed musical tag 'New Vogue Reggae'. Explain yourself.

"It's almost explaining myself really. I'm a new vogue, it's not a depressing thing, it's not a downbeat, it's not a sad thing. It's an uplifting happy beat and I always use this term 'the race is not for the swift but for those who wish to endure it' which is another way of saying what's the point of being sad and down and using your brain to feel sad. Just try to be happy, don't wish anyone any harm."

By now you may have got the impression, as I did at first, that Maxi Priest is some kind of benevolent grinning soul unaffected by the society he lives in. Not so.

"I've had my fair share of hassle," he says. "I was born in England, I went to school in England, I've had my share of racism if that's what you want to call it. As a black youngster you get harassment, I still get it today from the police but if I studied that every day of my life, I'd probably want to go out and kill somebody or something."

Maxi learnt his art on the sound systems, gigantic PA's brought in to use at parties. These are the breeding ground of toasters, rappers, DJ's and singers.

"I grew up wanting my own sound system and I had my own by the time I was 13, which my brother-in-law gave me. I got rid of it in my third year at school and got involved with Saxon International (one of THE systems). I used to build my speaker cabinets in my mum's basement and in the garden. I made a real mess and got complaints all the time, but my mum was very understanding about it all. Better I did that than went out robbin' and thievin'."

**M**AXI PRIEST cites Dennis Brown as his main influence followed by Bob Marley, Marcia Griffiths and then the more unlikely Paul McCartney and Sting.

"Oh yeah, I love Paul McCartney's style and lyrics, but Dennis will always be at the top of my list."

Not that singing is the only thing that takes up Maxi's busy life at present.

"I've got my own record shop opening in Lewisham which takes up quite a bit of my time," he reveals. "Also there's football, badminton, sports in general. I used to play for Carrib football team but I support Man United. They were a bit disappointing last season, I think the manager makes some bad choices."

"Paul Elliot of Charlton is my cousin and I was a very keen footballer at school. I played a lot of Sunday football when I left school and I'd still be playing now if it wasn't for the music."

There you have it. Maxi Priest — a man of many parts and talents. As he himself is fond of saying "These are the things, these are the things!"

|| these are the things, these are



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# CROSSWORD

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## ACROSS

- 1 It's part of the Damned's illusion (14)
- 5 Springsteen label (1,1,1)
- 7 Group that spy for the FBI (12)
- 9 Are this group split up into divisions? (5,6)
- 10 Toto's continent (6)
- 11 & 25 down What Tears For Fears heard (7,4)
- 14 The Rolling Stones and Chris Farlowe have their eyes on the clock when singing this (3,2,4)
- 15 This hit should have meant a new start for Orange Juice (3,2,2)
- 17 Staleye Span could be found All Around — (2,3)
- 18 The Shadows indian tribe (6)
- 20 Clash LP (10)
- 22 How you should address Freddie Mercury (2,3,3)
- 24 Peaches and Herb's 1979 get together (8)
- 27 & 36 across It caused Bonnie Tyler to black out (5,7,2,3,5)
- 29 Touch, ELO and you might Turn To — (15)
- 30 Ms Stewart (4)
- 35 A wicked Damned hit (6,8)
- 36 See 27 across

## DOWN

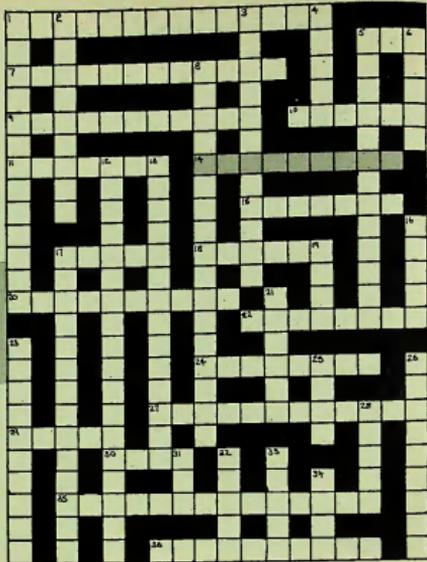
- 1 Part of duo trying to keep a Secret (4,9)
- 2 Pointer Sisters hit that worked for itself (9)
- 3 A good 24 hours for Madness (3,6,3)
- 4 Song written about Mr A Foley (4,1)
- 5 Person in XTC (5,8)

- 6 Cats that need looking for (5)
- 8 This House gave them a hit (3,5,8)
- 12 The end of the world as seen by UB40 (5,4,3)
- 13 This was they've been full of Cupid and Psyche (7,7)
- 16 Gary Moore's rooms (5)
- 17 I shouldn't mention it but it's a hit for Simply Red (6,3,5)
- 19 Hot Chocolate's girl (4)
- 21 He's the one wearing the Raspberry Beret (6)
- 23 Steve Arrington could not believe it was imitation (4,2,4)
- 25 See 11 across
- 26 Ex Eagle who was putting on the heat (5,4)
- 28 What Elvis wanted us to do to the clock (5)
- 31 Poison (—) League (3)
- 32 A song in the key of life that was a hit for Stevie Wonder (1,4)
- 33 Bruce used to work on a Cadillac — (5)
- 34 The name of Rod's very own record company (4)

## LAST WEEK'S ANSWERS

- ACROSS: 1 Let Me Be The One, 4 Danger, 8 Nebraska, 9 Scorpions, 11 Love Not Money, 12 Night, 13 More More More, 16 Ben, 17 Freeze Frame, 21 Silly Thing, 22 Pretend, 23 Cool, 24 My Generation, 28 Eruption, 29 The Reflex, 30 Swords, 31 Cassidy, 33 Iron, 35 Too Young, 36 Dare Me, 38 Club, 41 Power In The Darkness

- DOWN: 1 Long Time, 2 Tubular Bells, 3 That Ole Devil, 5 Around The, 6 Right, 7 A Physical Presence, 10



Signing, 14 Off, 15 World In A Day, 18 Ziggy Stardust, 19 Flute, 20 My Toot Toot, 21 Style Council, 25 Teens, 26

Turn It Up, 27 Anyway, 32 Sparks, 34 Notes, 37 Mask, 39 Bop, 40 Bad

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# RM DISCO

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

- 1 2 SAY I'M YOUR NUMBER ONE, Princess, Supreme Records 12in
- 2 TWYLIGHT/700 MANY GAMES/BACK IN STRIDE (REMIX), Maze featuring Frankie Beverly, Capitol 12in
- 3 7 INTO THE GROOVE, Madonna, Sire 12in
- 4 13 SINGLE LIFE/URBAN WARRIOR/I'VE GOT YOUR IMAGE, Cameo, Club LP
- 5 4 ON A CROWDED STREET, Barbara Pennington, Record Shack 12in
- 6 14 TAKES A LITTLE TIME, Total Contrast, London 12in
- 7 3 ROUND AND AROUND, Jaki Graham, EMI 12in
- 8 34 TRAPPED, Colonel Abrams, MCA 12in
- 9 12 STRONGER TOGETHER, Shannon, Club 12in
- 10 5 TURN IT UP, Conway Brothers, 10 Records 12in
- 12 10 BREAK THE ICE, Michael Lovemsmith, Motown 12in
- 13 8 GENIE, B.B. & Q. Band, Cooltempo 12in
- 14 8 SILVER SHADOW, Atlantic Starr, A&M 12in
- 15 19 STAND UP FOR EYE, Howard Johnson, A&M 12in
- 15 15 ATTACK ME WITH YOUR LOVE, Cameo, Club 12in
- 16 9 DANCIN' IN THE KEY OF LIFE (REMIX), Steve Arrington, Atlantic 12in
- 17 42 I'LL BE ON MY OWN'S FOOLIN' WHO, René & Angela, Club LP 12in promo
- 18 38 YOU'RE THE ONE FOR ME (PAUL HADCASTE REMIX), "D" Train, Prelude 12in
- 19 36 BABY DON'T HOLD YOUR LOVE BACK, Bridge, Atlantic 12in
- 20 75 CLOSE TO PERFECTION (REMIX), Miquel Brown, Record Shack 12in
- 21 WHAT ARE WE GOING TO DO ABOUT IT?, Mury Meroy, Ensign 12in
- 22 25 I WONDER IF I TAKE YOU HOME, Lisa Lisa and Cult Jam with Full Force, CBS 12in
- 23 23 MAMA SAID, Oliver Chatham, Move Records 12in
- 24 28 (LOV) I KNOW IT, Odyssey, Mirror Records 12in
- 25 21 LAY VA DOWN EZ/NEVER CRY AGAIN/SEEKRET, Kleeer, Atlantic LP
- 26 11 IN YOUR CAR, The Cool Notes, Abstract Dance 12in
- 27 26 LET ME BE THE ONE (PHILADELPHIA REMIX)/(LONG HOT SOULFUL SUMMER MIX), Five Star, Tent 12in
- 28 18 HAPPY FEELING, Aura, 10 Records 12in
- 29 24 SUPERFINE (FROM BEHIND), Skoczi Boyz, US Columbia 12in/LP
- 30 22 TEQUILA (KNOCKOUT MIX)/INSTRUMENTAL, No Way José, 4th & B'way 12in
- 31 17 KEEP ON JAMMIN', Willie Hutch, Motown 12in
- 32 16 GLOW, Rick James, Gordy 12in
- 33 35 IF YOU WERE HERE TONIGHT/SOFT VERSION, Alexander O'Neal, Tabu 12in
- 34 33 KNEES/OLDER GIRL, Howard Johnson, A&M LP
- 35 61 I WONDER IF I TAKE YOU HOME (REMIXES), Lisa Lisa, CBS 12in
- 36 13 THIS AND THAT, Phil Fearon & Galaxy, Ensign 12in
- 37 67 ON THE ONE, Luk featuring Felicia Collins, US Easy Street 12in
- 38 47 LET ME BE THE ONE, Five Star, Tent 12in
- 39 58 GIVE ME A HOT LOVIN'/FEEL LIKE I'M IN LOVE/YOU ARE MY LOVE, Skoczi Boyz, US Columbia LP
- 40 46 SEXUAL THERAPY/FIRE IN HER LOVES/ONLY HAVE EYES FOR YOU/I SEARCH NO MORE/HOT DATE/GET DOWN TO LOVIN', Billy Paul, US Total Experience
- 41 31 CHEY CHEY KULE (UK REMIX), Eugene Wilde, 4th & B'way 12in
- 42 29 ALL OF ME FOR ALL OF YOU, 9.3 TCA 12in
- 43 41 TAKE YOUR HEART AWAY/CALL MY NAME, Kleeer, Atlantic 12in
- 44 -- ROMEO WHERES YOUR JULIET/WINNERS AND LOSERS/STEP RIGHT UP IN THE MIX/KICKIN' IT/HERE AND NOW, Collage, US Constellation LP
- 45 60 THE PLEASURE SEEKERS, The System, Boiling Point 12in
- 46 32 WHEN YOU LOVE ME LIKE THIS (REMIX), Malba Moore, Capitol 12in
- 47 51 YOU MAKE ME HAPPY (SHOG GIRL REMIX), Hi Tension, Streetwave 12in
- 48 50 LOVER UNDERCOVER/SHE'S A GO-GETTER, Fatback, Cotillion LP
- 49 72 SET IT OFF, Harlemjun Four's, US Jus Born Prod 12in
- 50 49 AXEL F (M&M REMIX), Harold Faltermeyer, MCA 12in
- 51 59 LET'S TALK (REMIX), Carl Anderson, Epic 12in
- 52 39 LONG TIME, Aroul, London 12in
- 53 52 DARE ME, Pointers Sisters, RCA 12in
- 54 82 BODY AND SOUL (REMIX), Mai Tai, Virgin/Hot Melt 12in
- 55 48 SHACK UP (REMIX), Barbara, Stateside 12in
- 56 -- BOYFRIEND/LOOKING FOR THE REAL THING (REMIX), Shirley Brown, 4th & B'way 12in
- 57 65 HOT SPOT, Dazz Band, Motown 12in

- 58 63 IT'S GONNA BE RIGHT/LOAFIN'/FADE TO BLACK/LET ME LOVE YOU, Cheryl Lynn, CBS LP
- 59 -- MYSTERY LADY, Billy Ocean, Jive 12in
- 60 30 IN YOUR CAR (LONDON MIX), The Cool Notes, Abstract Dance 12in
- 61 45 LOVE IS IN SEASON/INSTRUMENTAL DUB, Peter Royer, Club 12in
- 62 40 FIDELITY, Cheryl Lynn, CBS 12in
- 63 55 LET'S TALK ABOUT SEX/UB VERSION, One Way, MCA 12in
- 64 68 SEDUCTION/TELL ME LIES, Val Young, US Gordy LP
- 65 56 ROCK ME TONIGHT Freddie Jackson, Capitol 12in
- 66 73 RARELY BREAKING EVEN (B'S EVERY WOMAN), Universal Robot Band, Streetwave 12in
- 67 -- THROUGH THE FIRE/I'M GLAD YOU MAN, Chaka Khan, Warner Bros 12in
- 68 80 RICOCHET/MAIN ATTRACTION/ON THE SHELF, B.B. & Q. Band, Cooltempo LP
- 69 -- TAKES A LITTLE TIME (US REMIX), Total Contrast, London 12in
- 70 71 SPECIAL LADY/READY OR NOT/BECAUSE OF YOU/I WANNA BE YOUR MAN, Goodie, US Total Experience LP
- 71 78 GENTLE/SOMEBOY WON'T SLEEP TONIGHT/THAT BODY/GAMES, Frederick, US Heat LP
- 72 43 AIN'T NOTHIN' LIKE IT, Michael Lovemsmith, Motown LP
- 73 73 TURN THE LIGHTS DOWN, Loose Ends, Virgin 12in
- 74 54 FINESSE (REMIX VERSION), Glenn Jones, US RCA Victor 12in
- 75 75 GET LOOSE, Aleem (featuring Leroy Burgess), US NIA 12in
- 76 79 BASS AND TROUBLE/MAKE 'EM MOVE/LANGUAGE BARRIER, Sly & Robbie, Island LP
- 77 -- GET TO THIS, GET TO THAT, Sly & Robbie Band, Island 12in
- 78 54 IT'S OVER NOW (DANCE REMIX), Luther Vandross, Epic 12in
- 79 70 LIFE FOR THE RICKING (REMIX), Sly & Robbie 12in
- 80 85 (I'LL BE A) BREAK FOR YOU, Royale Deite, US Skyview 12in
- 81 -- WILD AND CRAZY LOVE, Mary Jane Girls, Gordy 12in
- 82 81 SO LONG, David, Cooltempo LP
- 83 78 GIVE AND TAKE, Brass Construction, US Capitol 12in
- 84 77 IF I EVER LOSE THIS HEAVEN/SERIOUS, Billy Griffin, CBS 12in
- 85 62 DISRESPECT (CLUB MIX), Gap Band, US Total Experience 12in

## Hi-NRG

- 1 1 ENDLESS ROAD, Time Bandits, CBS 12in
- 2 6 DON'T LEAVE ME THIS WAY (SYLVESTER MIX), Jeanie Tracy, US Megatone 12in
- 3 3 CLOSE TO PERFECTION (REMIX), Miquel Brown, Record Shack 12in
- 4 4 VANITY, Carol Jiani, Record Shack 12in white label
- 5 2 HOMOSEXUALITY/THANK GOD FOR MEN/CUBA LIBRE, Modern Rocketry, US Megatone LP
- 6 5 ENDING UP ON A HIGH, Seventh Avenue, Record Shack 12in
- 7 14 BIT BY BIT, Stephanie Mills, MCA Records 12in
- 8 18 NO CREDIT CARD, Amanda Lear, German ZYX 12in
- 9 8 THEY SAY IT'S GONNA RAIN (REMIX), Kerry Delius, Arrival 12in
- 10 9 CRYING MY HEART OUT, Madleen Kane, US TSR 12in
- 11 17 BODY ROCK (REMIX), Maria Vidal, Dutch Chart 12in bootleg
- 12 22 STREETTIGHTER, Frankie Valli & The Four Seasons, US Club 12in
- 13 10 IF LOOKS COULD KILL (REMIX), Pamela Stanley, US Mirage 12in
- 14 7 THE EASY WAY OUT, Miquel Brown, Record Shack LP
- 15 16 TAKE ME TO FOREVER, Lydia Steinman, Long Island Sound 12in
- 16 11 REINCARNATION, People Like Us, Passion 12in
- 17 15 HEAVEN MUST BE MISSING AN ANGEL (1985 BEN LIEBRAND REMIX), Tavares, Dutch Capitol 12in
- 18 12 I BELIEVE IN DREAMS, Jackie Lawe, Fanfare 12in
- 19 21 LAW OF THE LAND, The Professionals, Belgian ARS 12in
- 20 -- SUMMERTIME HOT NIGHTS FEV, Electric Theatre, German Metronome 12in
- 21 19 WALK AWAY SATISFIED, Zino featuring Jaye Edwards, US Pacific Records 12in
- 22 25 IN THE HEAT OF THE NIGHT, Debbie Jacobs & Jo-Lo, Fantasia 12in
- 23 23 BLACK KISSES, Curtie & The Boom Box, Dutch RCA 12in
- 24 13 UNEXPECTED LOVERS, Limsa, Boiling Point 12in
- 25 24 SLIP AWAY, Shirley Luts, US Atlantic 12in
- 26 20 KILLER INSTINCT, Robey, US Silver Blue 12in
- 27 27 SO MACHO/SHOWDOWN, Sinitia, Fantasia 12in
- 28 -- NEW YORK CITY, Kristin, German ZYX 12in
- 29 26 NO WAR NO MORE, Mirage, Proto 12in
- 30 29 THE BIG HURT (REMIX), Marijanna, Fantasia 12in

# DREAM

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A B O U T M O U

MCA RECORDS

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# US SINGLES

- 1 1 SHOUT, Tears For Fears, Mercury
- 2 POWER OF LOVE, Huey Lewis And The News, Chrysalis
- 3 4 NEVER SURRENDER, Corey Hart, EMI America
- 4 3 IF YOU LOVE SOMEBODY SET THEM FREE, Sting, A&M
- 5 8 FREeway OF LOVE, Aretha Franklin, Arista
- 6 2 EVERYTIME YOU GO AWAY, Paul Young, Columbia/CBS
- 7 11 ST ELMO'S FIRE (MAY IN MOTION), John Parr, Atlantic
- 8 6 WHO'S HOLDING DONNA NOW?, DeBarge, Gordy
- 9 12 SUMMER OF '69, Bryan Adams, A&M
- 10 14 WE DON'T NEED ANOTHER HERO, Tina Turner, Capitol
- 11 16 YOU SPIN ME ROUND, Dead Or Alive, Epic
- 12 15 WHAT ABOUT LOVE?, Heart, Capitol
- 13 7 GLORY DAYS, Bruce Springsteen, Columbia/CBS
- 14 9 GET IT ON, The Power Station, Capitol
- 15 22 CHERISH, Kool And The Gang, De-Lite
- 16 13 PEOPLE ARE PEOPLE, Depeche Mode, Sire
- 17 25 INVINCIBLE, Pat Benatar, MCA
- 18 20 YOU'RE ONLY HUMAN, Billy Joel, Columbia/CBS
- 19 24 DON'T LOSE MY NUMBER, Phil Collins, Atlantic
- 20 10 YOU GIVE GOOD LOVE, Whitney Houston, Arista
- 21 18 ROCK ME TONIGHT, Freddie Jackson, Capitol
- 22 23 STATE OF THE HEART, Rick Springfield, RCA
- 23 28 MONEY FOR NOTHING, Dire Straits, Warner Brothers
- 24 29 POP LIFE, Prince And The New Power Generation, Warner Brothers
- 25 27 DARE ME, Pointer Sisters, Planet
- 26 33 SMOKIN' IN THE BOYS ROOM, Mötley Crüe, Elektra
- 27 32 FREEDOM, Wham!, Columbia/CBS
- 28 30 MYSTERY LADY, Billy Ocean, Jive/Arista
- 29 31 LIFE IN ONE DAY, Howard Jones, Elektra
- 30 17 SENTIMENTAL STREET, Night Ranger, Camel/MCA
- 31 19 A VIEW TO A KILL, Duran Duran, Capitol
- 32 21 RASPBERRY BERRY, Prince And The New Power Generation, Paisley Park
- 33 40 SHAME, the Motels, Capricorn
- 34 38 I WONDER IF I TAKE YOU HOME, Lisa Lisa And Cult Jam With Full Force, Col/CBS
- 35 42 LIVE EVERY MOMENT, REO Speedwagon, Epic
- 36 DRESS YOU UP, Madonna, Sire
- 37 46 WHEN YOUR HEART IS WEAK, Cock Robin, Columbia/CBS
- 38 48 THERE MUST BE AN ANGEL (PLAYING WITH MY HEART), Eurythmics, RCA
- 39 52 CRY, Godley And Creme, Polydor
- 40 44 LAY IT DOWN, Ratt, Atlantic
- 41 26 19, Paul Hardcastle, Chrysalis
- 42 45 WILD AND CRAZY LOVE, Mary Jane Girls, Gordy
- 43 47 DO YOU WANT CRYING, Katrina And The Waves, Capitol

- 44 49 HANGIN' ON A STRING, Loose Ends, Virgin/MCA
- 45 50 NO LOOKIN' BACK, Michael McDonald, Warner Brothers
- 46 41 STIR IT UP, Batti Labelle, MCA
- 47 35 VOICES CARRY, 'Til Tuesday, Epic
- 48 57 TAKE ON ME, A-Ha, Warner Brothers
- 49 53 SPANISH EDDIE, Laura Branigan, Atlantic
- 50 61 OH SHEILA, Ready For The World, MCA
- 51 51 ONLY FOR LOVE, Limahl, EMI America
- 52 62 EVERY STEP OF THE WAY, John Waite, EMI America
- 53 — SAVING ALL MY LOVE FOR YOU, Whitney Houston, Arista
- 54 1 I GOT YOU BABE, UB40 With Chrissie Hynde, A&M
- 55 65 C-I-Y, John Cafferty And The Beaver Brown Band, Scotti Brothers
- 56 59 SUMMERTIME GIRLS, Y&T, A&M
- 57 36 SUSSUDO, Phil Collins, Atlantic
- 58 67 JESSIE, Julian Lennon, Atlantic
- 59 66 LOVE AND PRIDE, Kiss, Epic
- 60 34 THE SEARCH IS OVER, Survivor, Scotti Brothers

## BULLETS

- 61 63 YOU LOOK MARVELLOUS, Billy Crystal, A&M
- 62 72 AND WE DANCED, the Hooters, Columbia/CBS
- 68 71 TONIGHT IT'S YOU, Cheap Trick, Epic
- 69 82 IN AND OUT OF LOVE, Bon Jovi, Mercury
- 70 80 SOME BODIES, Baloise Fire, Capitol
- 71 84 THE POWER OF LOVE (YOU ARE MY LADY), Air Supply, Arista
- 74 — DOWN ON LOVE, Foreigner, Atlantic
- 76 — FIRST NIGHT, Survivor, Scotti Brothers
- 77 — DANCIN' IN THE KEY OF LIFE, Steve Arrington, Atlantic
- 79 — BE AROUND, What Is This, MCA
- 82 85 IT'S GETTING LATE, the Beach Boys, Caribou
- 84 88 RUNNING BACK, Urgent, Manhattan
- 86 — WISE UP, Amy Grant, A&M
- 88 — REBELS, Tom Petty And The Heartbreakers, MCA

## US ALBUMS

- 1 1 RECKLESS, Bryan Adams, A&M
- 2 2 SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
- 3 3 NO JACKET REQUIRED, Phil Collins, Atlantic
- 4 4 THE DREAM OF THE BLUE TURTLES, Sting, A&M
- 5 6 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 6 7 THEATRE OF PAIN, Mötley Crüe, Elektra
- 7 10 BROTHERS IN ARMS, Dire Straits, Warner Brothers
- 8 6 THE POWER STATION, The Power Station, Capitol
- 9 8 AROUND THE WORLD IN A DAY, Prince And The New Power Generation, Warner Brothers
- 10 11 7 WISHES, Night Ranger, Camel/MCA
- 11 9 INVASION OF YOUR PRIVACY, Ratt, Atlantic
- 12 12 WHITNEY HOUSTON, Whitney Houston, Arista
- 13 14 GREATEST HITS VOL. 1 AND II, Billy Joel, Columbia/CBS
- 15 13 BE YOURSELF TONIGHT, Eurythmics, RCA
- 16 17 DREAM INTO ACTION, Howard Jones, Elektra
- 15 15 LIKE A VIRGIN, Madonna, Sire
- 16 16 MAKE IT BIG, Wham!, Columbia/CBS
- 18 19 WORLD WIDE LIVE, Scorpions, Mercury
- 19 21 SECRET OF ASSOCIATION, Paul Young, Columbia/CBS
- 20 23 HEART, Heart, Capitol
- 21 18 BEVERLY HILLS COP, Soundtrack, MCA
- 22 31 BOY IN THE BOX, Corey Hart, EMI America
- 23 20 LITTLE CREATURES, Talking Heads, Sire
- 24 30 ST ELMO'S FIRE, Soundtrack, Atlantic
- 25 22 SUDDENLY, Billy Ocean, Jive/Arista
- 26 24 VITAL SIGNS, Survivor, Scotti Brothers
- 27 29 RHYTHM OF THE NIGHT, DeBarge, Gordy
- 28 25 EMERGENCY, Kool And The Gang, De-Lite
- 29 35 BACK TO THE FUTURE, Soundtrack, MCA
- 30 28 FABLES OF RECONSTRUCTION, REM, IRS/MCA
- 31 32 ROCK ME TONIGHT, Freddie Jackson, Capitol
- 32 40 CONTACT, Pointer Sisters, RCA
- 33 34 DIAMOND LIFE, Sade, Portrait
- 34 37 WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
- 35 27 VOICES CARRY, 'Til Tuesday, Epic
- 36 26 AIR SUPPLY, Air Supply, Arista
- 37 43 FLY ON THE WALL, AC/DC, Atlantic
- 38 47 YOUTHQUAKE, Dead Or Alive, Epic
- 39 32 FLASH, Jeff Beck, Epic
- 40 33 BROTHER WHERE YOU BOUND, Supertramp, A&M
- 41 41 UNGUARDED, Amy Grant, A&M
- 42 49 TAO, Rick Springfield, RCA
- 43 38 SOUTHERN ACCENTS, Tom Petty And The Heartbreakers, MCA
- 44 39 CENTERFIELD, John Fogerty, Warner Brothers
- 45 45 PRIVATE DANCER, Tina Turner, Capitol
- 46 48 ONLY FOUR YOU, Mary Jane Girls, Gordy
- 47 44 THE NIGHT I FELL IN LOVE, Luther Vandross, Epic
- 48 — JESSIE JOHNSON'S REVUE, Jessie Johnson's Revue, A&M
- 49 46 MAVERICK, George Thorogood, EMI America
- 50 50 DARE TO BE STUPID, 'Weird Al' Yankovic, Rock 'n' Roll

**SERIOUS LIVE SHOWS**

LONDON - CAMDEN PALACE - 20.8  
 LONDON - THE FRIDGE BRITTON - 23.8  
 LONDON - THE EMBASSY - 24.8

10

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With your double  
whopper James  
Hamilton

## ODDS 'N' BODS

**HOWARD JOHNSON** 'Stand Up! In its US 12in form (US A&M SP-12137) irritatingly is a brilliant 11:15bpm remix with dialogue impersonating such as **Michael Jackson**, **Prince**, **Jay Brown**, **Mr. T**, **Humphrey Bogart** — wait now for its inevitable UK release! ... **Five Star** have (yawn) you yawn! yet another remix of 'Let Me Be The One', the Dance Mix by **Hardrock** incorporating bits of 'All Fall Down', now with the Philadelphia Remix on 12in (incidentally **John Morales** on his visit remixed their album's 'R&B' and 'System

Adapted' ... **Michael Brauer's** much more solid 0:11:30pm US Remix of **Total Contrast** really brings out the **Luther Vandross** similarity ... DJs are credited are now complaining that **Madonna** into 'The Groove' has no break, and are demanding a remix to make it easier to mix (one case where a remix would be legitimate) ... **King Eric** sums up the sentiments of many fellow techs: 'Thank god they're all bored with "Frankie", but now it's gonna be **Madonna** for another three months!' ... **Virgin** have repressed 1982's 11:30pm **Sharon Brown** 'I Specialize In Love' (US 43412), and live are offloading 1983's 12:22bpm **Class Action** 'Weekend' (JIVE 261) ... **MCA's** 10in 10th of four famous tunes from 'The Glenn Miller Story' (MCAV 985) could be useful for mobile DJs — though note they're not the originals, but soundtrack remakes by the **Universal International Studio Orchestra** (in primitive stereo) ... **Just Be Good To Me** has evidently been added to the **S.O.S. Band's** flip, and **Mo'Way** Jose's Spanish version has been available as the B-side of their picture disc — isn't modern marketing marvellous? ... **George Howard** 'Dancing In The Sun' has been remixed for US 12in, rather late by our standards ... **Brass Construction** 'Give And Take' will be a single here, but not the first one, as **Capitol** feel the instrumental album's more typical club tracks will swamp it in the short term ... **Full Force** have had an oddly little heralded answer version on US Columbia for several weeks now, 'Girl If You Take Me Home' better than the original ... **Lisa Lisa & Cult Jam**, **Force MD's**, **Kurtis Blow**, **UTFO**, **The Real Roxanne**, **Rockmaster Scott** & **The Dynamic Three**, and — somewhat incongruous in such company despite the rag element of their last hit — **Reneé & Angela** are all currently touring the Eastern half of the USA as the **'Jam-A-Tron Street** ... **Atlantic**, as mentioned last week, picked up in the States from its original **Easy Street** label the **Paul Simon** 'Connection's' recent 'Treat Her Sweetly' — but somehow someone obviously neglected to tell them it's already been a minor UK hit



**ATLANTIC STARR** 'One Love (Remix)' (A&M AMY 273) Not quite another 'Silver Shadow' although their LP's next hottest cut, this jolting (0:10:48) bpm jiggy tripper has been remixed already and builds nagging tension, with almost inevitably their old classic 79bpm 'Touch A Four Leaf Clover' as flip.

on 10 Records, as **WEA** disco plucker **Fred Fove** has been sent several boxes of US promos to service his mailing list here! ... **Soul On Sound's** monthly London **Hippodrome** night last Wednesday found such as **Glasgow DJ Alan David** and bronze groovetech **Barbie Dunne** & **Fiona Waterman** watching **PAs** by **Sonique**, **Dante** (the kid can sing), **Peter Royer**, **Total Contrast** (aggressively chugging 'Fashirts'), **Miguel Brown**, **7th Heaven**, **One Touch**, **Stylistics**, **No Way Jose**, and **Oliver Cheatham** who wiped the floor (almost literally, using press-ups in a while suit!), while **Canning Town Banteys** jock **Derek Bolland** scratched '70' synched a solid groove whenever he got the chance (he mixes **Harlequin Four's** through **Aileem** 'Get Loose') ... **Oliver Cheatham** tells me **Maia Saida** 'wasn't consciously modelled on the **Shirelles'** oldie, but admits his chorus hook is indeed swifly like theirs! ... **Adrian Allen** sat in with **Radio Tees** Saturday 5-10pm soul presenter **Mike Prior** on a telephone interview with **Bobby Womack** (broadcast last weekend), in which **Bobby** revealed he's working on the next **Rolling Stones** LP (**Ronnie Wood** & **Keith Richards** were with him at the time), his five year contract with **MCA** is for four albums and a fifth 'Best Of' set, he'll be recording again with **Arling Grayson** while **Shirley Brown** will be joining him on tour (the latter is interviewed on **Tees** this Saturday), and the tour should be here late October/Nov — oh, and **Tees** had his album for a UK exclusive even ahead of **Robbie Vincent** (now

paying for jumping the gun on **Bobby's** first MCA single!) ... **Gary Neal** ( Bristol) seems to be another provincial DJ who thinks he's read things that I haven't written: here have I ever dismissed DJs outside the London area as "pop jocks" — go on, show me! — and why do you suppose I always mention all the soul gigs around the country that the DJs concerned can be bothered to tell me about? The fact remains that London is a soul city, due largely to its black (and incidentally other types of immigrant) population, the cause of the current remarkable upsurge in soul sales there being radio, both pirate (who prompted them) and legal local stations, soul saturating the airwaves to such an extent that the whole population can't fail to hear it — which is why I write to such an extent that the whole population can't fail to hear it — which is why I write so much about radio as now that, rather than disco play, is what makes soul hits ... **LWR** last Wednesday reopened their wavelength by switching on their transmitter, which before broadcasts began unintentionally relayed nearby **Solar's** signal, whereupon within a few hours both **Solar** and **Horizon** had their own transmitters busted (however all three were back by the weekend) ... **Capitol's** gospel jock **Al Matthews** played a big part in Sunday night's TV movie 'Rough Cuts' while Saturday morning's 'Apache Drums' was the chief cause of all my childhood nightmares (amazingly I'd remembered every detail since 1951, not that it keeps me awake at nights now!) ... **Friday's** '6:20 Soul Train'

has **Phil Fearon**, **Stylistics**, **Sister Sledge**, **Chaka Khan**, **Al Green**, **Gary's Gang** ... **Fatback** 'Is This The Future?' is getting so much play again it could be worth someone finally issuing it here on 12in ... **Harlequin Four's** may sound rotten on radio but believe me it's something else loud on the floor! ... **OTI** **Marcelo** brand Newcastle Upon Tyne **Walkers Club Café** with **Chris Hill** this Monday (19), see you there! ... **Marcelo's** brand new **Rumours**, opened by **Invicta Radio** jocks this Wed/Tue, features **Paul French** (not the **Clash** wannabe) on Friday after finishing his regular **Ramsgate** **Kent's** 11pm slot ... **Saturday** 11:30pm **Andy Heryet** has 'Caligua' **Roman** orgy at **Worthing Carolee**, and **Yovivi Electric Studio** ready has a **Somerset Soul Weekend** reunion night ... **Tuesday** (20) **George Clinton** parades with **Wicked Pulse** at **London Bushby** — mm, do the dog! ... **John DeSade** rather really has an 'official' birthday party at **Gillingham's The Avenue** next Thursday (22), when in fact he isn't 28 (date counting) I until next May! ... **Dave Thomas** & **Greg Parrot** are boosting hot funk newies every Wednesday at **Telford Cascades** to a good turnout ... **Pete Hatch** & **Richard Searing** soul (ancient and modern) **Blackpan Bananas** Fridays ... **Solar's** **Dave Collins** and **JFM's** **Paul Dodd** soul **Staines Jacksons** Saturdays, when **matric mixer Chad Jackson** (who graduated to the over-18s late night slot at **Bolton's Dance Factory**) ... **Gary Hickson** pants out it was his home that was redecorated and not **Blackburn's Peppermint Place**, although that's due in a few months! ... **Ron Tom**, **Fuzzy D** and sometimes **Tim Westwood** funk 'n' reggae **Forza** **Gate Upton** Saturdays **Stadium's** Sunday 6.30-10.30pm **LWR** roller skating sessions ... **Paul Clark's** current **Brighton** soul gigs are with **Tim Jeffrey** at **The Esplanade**, Sat, and with **Andy Henderson** at **Toppers Sun**, **Brighton Belle Mon** ... **Nail Fincham** soon moves in Edinburgh to the old **Styx** in **George Street**, reopening as **Capers** ... **Unknown Mixer I.M.P.**, looking for **RM** funk gigs, wants to hear again from the **guy** who spoke to his sister on 0254-967443 ... **Paul Lawrence Jones** (imminent debut single 'She's Not A Steeze' also features his producing/songwriting colleagues **Lilo Thomas** & **Fredella Jackson**) ... **The Family** comprises **Jellybean Johnson**, 'Saint' **Paul Peterson** and **Jaume Benton** from defunct **The Time** with **Eryk Leeds** (ex-**JB's**) and **Susanah Melvoin** (sister of **Prince & The New Power Generation's** **Wendy**) ... **Eon Ivring** (**Chelsea Minsqueze**) info's that his mate **Peter Royer** was spotted standing behind **Loose Ends** on the front cover

continues over

# TOMMY BOY RECORDS

85

(21)

N210

S218 S307

Tommy BOY

## RAP'S NEW BREED DOIN' BAD

TOMMY BOY'S TOAST  
OF YOUNG NEW YORK

(24)

E611 G312 L924

X521 / X825 CN21031

"HIP-HOP JAM-PACKED"  
LP/CASSETTE ILPS/CI 9833

# DISCO

from previous page

of their current album... *Mayfair's late indie esterie Rockafella's* is about to reopen twice the size after expanding actually into *Samanthas* next door!... *Andy Phippen of Rayners Lane's Record & Disco Centre found DJ Takis at Rhodes' Hi-Way disco club working out his BPMs by syncing a West Germany-made Wulfer Takelak electronic metronome with the record's beat: not a new idea, and I have doubts about its absolute accuracy (although all records timed similarly should match), this particular metronome works from 43 to 208 beats per minute... I think that, after nearly seven years of weekly BPM-ing experience, my own figures are likely to be more accurate than others you may find listed elsewhere... MUSIC FOR MUSIC'S SAKE!*

## HOT VINYL

**COLLAGE 'Romeo Where's Juliet?'** (US 'Shine The Light' US Constellation MCA-5584) This great beefily lushing 107 $\frac{1}{2}$ rpm rolling driving groove by Larry White's seven man band has been bubbling under our chart on 107 $\frac{1}{2}$ rpm 12in (US MCA-2358, the same length mix but with good longer dub too), finally to rocket in on LP with the excellent remastered set-to 89 $\frac{1}{2}$ rpm "Winners And Losers," attractive Shalimar-ish 111 $\frac{1}{2}$ rpm "Step Right Up," buoyantly 'fresh' 0-120bpm "In The Mix," rockily charging 113 $\frac{1}{2}$ rpm "Kickin' It," soulfully dandling 74bpm "Here And Now," Ollie & Jerry-ish 118bpm "Let's Rock And Roll," slushy EWF-ish 0-74bpm title track all adding up to a strong set.

180 Gram Production Group

# PIEES

# DEAD DREAM

PLUS SPECIAL GUESTS

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## Hi-NRG RELEASES

**MARIA VIDAL 'Body Rock'** (EMI America 12EA 189) Reissue of last year's Jodybean mixed Cara/Ciccone/Branigan-ish striding 119 $\frac{1}{2}$ rpm chugger, now a Continental hit and huge in gay pubs here as a bootlegger remix. **TIME BANDITS 'Endless Road'** (CBS TK 6233) Deceptively quiet and slow (seemingly garny pulsed 123 $\frac{1}{2}$ rpm plaintive pop burbler, big in gay clubs rather than pubs; **CURTIE & THE BOOM BOO 'Black Kisses Never Make You Blue'** (RCA PT 40014) Dutch Guyanese chicks channel 123 $\frac{1}{2}$ rpm vigorous groove with some De Lappard guitars. **STEPHANIE MILLS 'Bit By Bit'** (MCA MCAT 980) Hazel Deam-ish 133 $\frac{1}{2}$ rpm gallop from the 'Fletch' movie, fully available in a fortnight. **CAROL JIANI 'Vanity'** (Record Shack SOHLY 52) Alan Levine-produced thimble wriggling skittery 123 $\frac{1}{2}$ rpm outcrop with a backing squeak like a noise from 'Psycho'. **AMII STEWART 'Knock On Wood'** (Sedition EDITL 3303, via PRT) Alan Coulthard & Barry Long-restructured frantic 0-140 $\frac{1}{2}$ rpm wally disco circle flipped by her ditto even more frantic 45-125 $\frac{1}{2}$ rpm 'Light My Fire'. **CHAI-AM 'Dance Crazy'** (Illuminated LL 6312) Frisky rattling 126bpm DOA-ish gallop by the girls who sang on 400 Bows 'Movin', out fully in three weeks. **EVAN ROGERS 'Private Joy'** (RCA PT 49938) Prince-penned predictable 0-137 $\frac{1}{2}$ rpm rock disco flipped by the more soulful 111 $\frac{1}{2}$ rpm 'Hold On (Remix)'.

**JAKI GRAHAM 'Heaven Knows'** (EMI 12JAKI 5) Out next Monday, her soulfully wrought slow swaying rhythmically hesitant 30-0bpm much admired oldie has been spiculously remixed by Derek Bramble so all the instruments are precisely placed amidst the overall echo (which for disco use possibly should be tightened up).

**THE SYSTEM 'The Pleasure Seekers'** (Boiling Pot POSPX 753) Mic & Dave's rumbling, rattling and thudding 112 $\frac{1}{2}$ rpm angry jerky juggler is big for some although may be too complex for others, remixed rhythmically like a rockier Jermaine 'Come To Me' (dub flip).

**MARK IV 'Rainy Days'** (US World Trade Records Inc WT-1001) Finally stocked in my area so late it's sadly now cooling off elsewhere, this Patrick Adams-pronounced accapella introed cheerfully bubbling 119bpm skipper is a traditional male vocal group delight not to be missed if you liked Touch Of Class or Bridge, one of the brightest goodies of recent months with probably wide appeal (inst flip).

**FREDERICK 'Somebody Won't Sleep Tonight'** (Flip 'Frederick' US Heat HT 011) Forget Frankie Beverly, this quietest's tenderly agonized slinky slow 63 $\frac{1}{2}$ -0bpm intensifier really hooked me while driving around Yorkshire repeatedly playing back. **STEVE COLLINS 'Carpet Show'**, and now others are picking up on it plus his recent hit ultra romantic 64 $\frac{1}{2}$ rpm 'Gentle,' with mushy no start and duetting Janice Dowling wailing in counterpoint, 89 $\frac{1}{2}$ rpm 'Girl I Know' and 'Lovely,' 88bpm 'Games,' 74bpm 'I Love You,' launtyly chugging 111bpm 'That Body,' juddering 121bpm 'Love Taker,' busily jittering 122bpm 'Move On,' thoroughly recommended to soul lovers.

**ANTHONY WATSON 'Solid Love Affair'** (US SRO SRO-231-7) Now also on LP, this recent US soul hit is another that Steve Collins turned me on to, an agonised 0-65 $\frac{1}{2}$ -65 $\frac{1}{2}$ rpm deep soul slow hauntingly wailed in fantastic strangled falsetto and interrupted by a mush-mouthed short "lurve" rap. **Phew!**

**BOBBY WOMACK 'I Wish He Didn't Trust Me So Much'** (MCA MCA 994) First 7in from his imminent 'So Many Rivers' LP is a great gritty smooth 88 $\frac{1}{2}$ -89 $\frac{1}{2}$ rpm soul swayer about a man in control of his best friend's wife, with a deeper smooth flip.

**SHIRLEY BROWN 'Boyfriend'** (Fourth & Broadway 12BRW 31) Shirley's superb romantic 45-90bpm southern swayer sounds like she's serenading the guy Denise LaSalle wants to 'Come To Bed,' while the flip's a remix of the whooping Aetha-ish 113-114 $\frac{1}{2}$ rpm 'Looking For The Real Thing.'

**CARL CARLTON 'Private Property'** (US Casablanca 880 949-1) Little Carl returns warbling Wonder-fully over an Alier A Jones-pronounced chunkily trucking 117 $\frac{1}{2}$ rpm 'For Those Who Like To Groove' (a bit less - the best kind!) — with a base of 'Bad Mama Jama' top and 'Club Flip,' Get down Saturday night!

**PRIME TIME 'Baby Don't Break My Back'** (US Total Experience TED1-2619) Pleasant beffy bubbling 111bpm swaying chugger sung by the lead bloke at such a self-conscious Wonder/Jackson-ish pitch he's often more like a husky girl, but the rest of the bunch are butcher when not vocally imitating the '19' stutter (Dub & Club Mix flip).

**CHARLIE SINGLETON 'Make Your Move On Me Baby'** (US Artists AD-9321) Pleasantly departed multi-instrumentalist pruned his own solo similar if less dense 199y 116 $\frac{1}{2}$ rpm strutter (with two edits as vinyl), bubbling under our chart.

**DAZZ BAND 'Hot Spot'** (Motown ZT 40308) Disappointingly uncut 120 $\frac{1}{2}$ rpm Pleasance's busy thudder with electro strutters and noisy guitar (0-777 $\frac{1}{2}$ rpm 'I've Been Waiting' flip).

**BILLY OCEAN 'Mystery Lady'** (Jive JIVELY 98) Always his album's most successful track, this friskily agonised 54 $\frac{1}{2}$ -103 $\frac{1}{2}$ rpm swayer has also been tightened up almost unrecognisably into an 103 $\frac{1}{2}$ rpm Club Mix flip, but I'd still lag the pop appeal of the oddly included 'Suddenly.'

**CHAKA KHAN 'Through The Fire'** (Warner Bros W90252) Mushy though popular 0-65bpm MoR slowie flipped more vigorously by its urgent 118 $\frac{1}{2}$ rpm Club Mix flip, but Ashford & Simpson-penned classic routine 114 $\frac{1}{2}$ -115bpm 'I'm Every Woman' (and the dire 'La Flamme').

**MARY JANE GIRLS 'Wild And Crazy Love'** (Gordy ZT 40272) Typical Rick James-produced rumbling 100 $\frac{1}{2}$ rpm 'Team Driver,' flipped (inst too) by the band's unsurpassed 98bpm 'All Night Long.'

**ANDRÉ CYMONE 'The Dance Electric'** (US Columbia 44-05249) Prince actually joins his old home town rival to prod'p an a typical muttering monotonous jittery 112 $\frac{1}{2}$ rpm groove with terrific tugging undertone, possibly best for his sensibilities here although very exciting.

**THE FAMILY 'The Screams Of Passion'** (US Paisley Park 0-20360) Obviously yet more pseudonymous Prince product by some young swayer/skicker, in his more soulful style, this doodling baroque strings started chunkily rolling 0-104 $\frac{1}{2}$ rpm but up duet is an intensifying growler (good snarling percussion and brass 140 $\frac{1}{2}$ rpm instrumental 'Yes' flip).

**HIT NUMBERS: Beats Per Minute** for last week's Top 75 entries on 7in (mix for fade-out/collection not apply): 21-118-120-121, Gary Numan 107 $\frac{1}{2}$ ; Baltimore 1101, Propaganda (0-1107 $\frac{1}{2}$ ); Bryan 'Bruce' Adams 138 $\frac{1}{2}$ ; Spear Of Destiny 107-108; Elvis Presley 43-44-88-91-0-911.

## THE CLASSICST SOUL SINGLE OF THE SEASON

# Q W E R T Y U I O P

# A S D F G H J K L

# Z X C V B N M

# PERFECT ONE

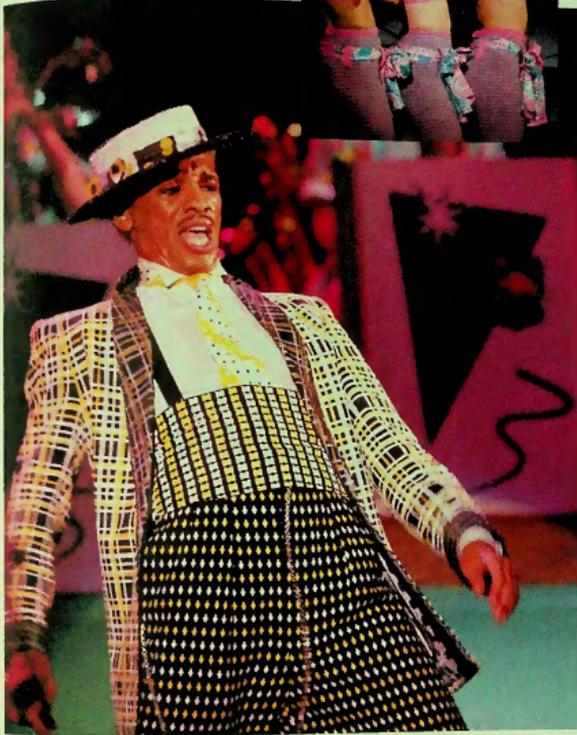
# SINGLE ON 7" SOHO 48 12" SOHO 48



MARKETED & DISTRIBUTED BY PRECISION RECORDS & TAPES LTD



K I D C R E O L E  
L I V E E



**HAMMERSMITH ODEON, London**  
I RECKON the Kid and his crew would prefer to be at home in front of the telly, rather than trundling across a stage night after night for the next few months. They look old and tired, wearing fixed glassy smiles and sweating as much as a herd of porkers on their way to the bacon factory.

Four years ago, Kid Creole And The Cocoanuts brought a shower of glamour to the post punk world — but now the entire act is like a party that's gone on too long and most of the guests want to go home.

You can't fault most of the stage effects and choreography, but there comes a time when spontaneity and excitement gets swamped by routine, and this happened at Hammersmith. They all played in a solid and workmanlike manner, but hell, the band had all the enthusiasm of people queuing for a number 49 bus to Streatham. To give him his due, the ebullient Coati Mundi was still on form occasionally, especially during a pretty breathtaking break dancing sequence, but such moments were few.

I get the impression that the Cocoanuts and the band aren't happy. Whether August Darnell rules them with a rod of iron or not I don't know, but he exchanged some pretty nasty glances with the bass player during two songs.

For the first half of the show it was a struggle to break through and I'm sure the Kid knew it was a struggle as well, judging by the worried expression on his face. The songs just didn't burst into life, not even such Creole classics as 'Stool Pigeon'. Damn it, not even 'Endicott' could make my trouser leg tremble.

The Creole Cadillac is in need of an oil change and a rub down immediately, before it swerves off the road.

■ Robin Smith

Photos: Eugene Adabari

**JUST WHEN YOU THOUGHT IT WAS SAFE  
TO GO BACK ON THE  
DANCE FLOOR**

**Princess**

**SAY I'M YOUR No.1**

MIX#2

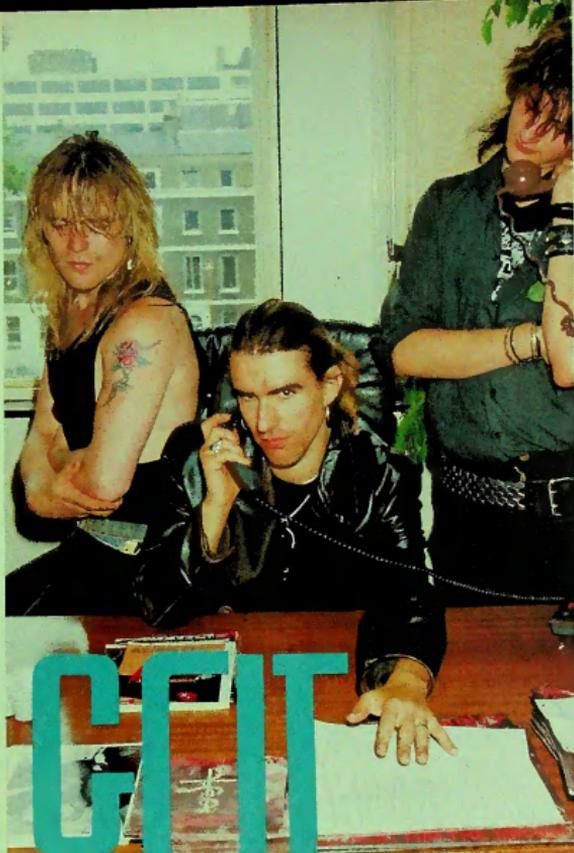
Includes: **FUNKY SISTERS REMIX**  
**AND SPECIAL DJ ALTERNATIVE MIX**

SUPETX 101

**SUPREME RECORDS**  
**A STATEMENT IN SOUL**



These people are New Model Army. They are gritty, honest and provocative. And they don't like interviews. Lesley O'Toole says 'umm...'



Photos by Eugene Adeseri

# TRUE GRIT

"THERE'S ONLY one thing in the world worse than interviews, and that's photographs," complains New Model Army's Slade The Leveller.

Interviewer and photographer contemplate a brisk about-turn, but cups of tea are hastily organised and ... well, the cosy offices at EM's HQ were a more inviting prospect than the downpour outside.

New Model Army have followed up their raucous rebel-rousing hit single 'No Rest' with a well-received album and, most recently, an acoustic EP entitled 'Better Than Them' with three additional tracks — 'No Sense', 'Adrenalin' and 'Trust'.

Since last appearing in these hallowed pages, New Model Army have acquired a new bassist in 17-year-old Jason 'Moose' Harris. A few months back, in the middle of a UK tour, original member Stuart Morrow walked out. Jason joins vocalist, Slade The Leveller (alias Justin) and Robb Heaton on drums.

Justin: "We just sat down and thought 'Oh

God, what do we do now?'"

There was never any question of disbanding though.

Robb: "The split is more important than the individual and any fan of the band would say the same."

Jason had been a regular punter at the gigs when the ranks divided. His brother bagged his sibling an audition and the rest, as they say, is history. Jason, who has been plucking the strings for a mere 18 months, had no previous band experience. The first time he stepped onto a stage was in front of 15,000 people (gulp!) at a festival in Norway.

Introducing the Boris Becker of bass playing...

Justin: "Moose, at 17, is already a better bass player than Stuart ever was — and Stuart was exceptional."

**B**UT BACK to the music. The new songs are something of a departure from preceding releases — slower, less abra-

sive and altogether more melodic.

Justin: "No Rest" was the equivalent of a disco smash. It was like an alternative dance record — really fast, much faster than most people play these days. The lyrics were quite interesting if you wanted to listen to them, but they weren't obtrusive in the sense that there wasn't a particular axe to grind in the song. It was just about guilt in general.

"On the new single, 'Adrenalin' is by far the best thing. This record is very uncommercial, though. Our audiences expect a fast dance record with lots of bass and there's none at all on this because we were in between bass players when we recorded it."

Robb: "The last single was more accessible being a rock format. This just isn't in the commercial vein of bass, drums, guitar and poppy vocals."

Justin: "A good example of how commercial it isn't is the fact that Radio One won't play it, but that doesn't matter. We're very proud of the whole thing. It's not only different from what we normally do but, on its



own terms, it's a very good record." New Model Army — unlike those they sit uncomfortably beside in the charts — don't dish out lyrics that pale into insignificance. Their message is gritty, honest and provocative but not unduly opinionated.

All very well, but do people actually listen to lyrics these days?

Justin: "Sometimes yes, sometimes no. With some stuff, you really don't want to listen to the lyrics, and 'No Rest' was perfect for that because the lyrics didn't bother you."

Robb: "Consider various bands I don't care to mention..."

**M**ENTION THEM, mention them!

"... like the Cult. Dear Ian can sing three lines to the whole song and, because you can't tell what he's singing, he gets away with it. Whereas, if Justin only sang three lines, you'd notice it because he has a certain style. The Cult are a talented band to some extent, but what they've come out with sounds like AC/DC."

Justin: "The reason I sing the way I do is because there are 4,000 words to every line and every single word, to me, is very important. I want to make sure everyone hears them all, therefore, I sing in much the same way as I talk."

"I can't play the guitar so I write lyrics instead. It's a gift I've got. I really do believe that although the charts are a pile of crap, without an intelligent lyric in sight, that's no reason for me to stop writing."

Patriotism certainly isn't a topic familiar to top 40 connoisseurs, but New Model Army are certainly fervent Brits. "My Country" might have been the obvious choice for a follow-up single.

Justin: "Patriotism is a natural feeling. You love your country, not because you think it's better than anywhere else but because it's home, your roots and your culture. Just because you're proud of your country though, that doesn't mean you want to fight everyone else. You just want to fight to make your country decent to live in."

"I find it absolutely inconceivable that lassies are too frightened to walk down their street. The trouble is, if you live somewhere like London, you know that if you're in trouble, people will cross over the road and ignore you."

On a practical level, how are you fighting for your country?

Justin: "Well, you're obviously fighting for your country by voting Thatcher out for a start and supporting worthwhile pockets of resistance like the miners and CND."

"The pop world — which we and you are part of — is probably the worst offender of the lot. Things like 'Top Of The Pops' give you the idea that there's this great party, to which everyone's invited because it's a free country, but it just doesn't exist."

**S**PEAKING OF 'Top Of The Pops', all credit to New Model Army for being among the minority who play live on the programme.

Robb: "Why can't all bands do it? It doesn't take any longer. By the time the Eurythmics had set up, posed around and got their make-up on, we'd soundchecked and were ready to go."

"New Order can't play live, but I've got much greater respect for them playing live on 'Top Of The Pops' than I have for the Cult miming. Even though I hate New Order, as well." Ooh the bitchies!



● HIP TOROS, jelly-limbed dance troupe



The intensely hip Damon Rochefort (above, DJ-ing with dignity) completes his essential guide to soul snobbery. Hippodrome photos: Garfield Darlington

# SOUL SNOB

● NATURALLY, YOU have been following this modest series with avid and unbridled interest, and by now you should have sufficient knowledge to be able to impress your friends with details of Jean Carn's releases that haven't been and extensive knowledge of the Cool Notes' September tour itinerary (available in five alphabetical volumes). However, if you are still clueless as to the hippest venues in which to be seen, worry no longer. For I am now about to take you on a journey through the world of soul nightlife, where women are women and the men entertain themselves.

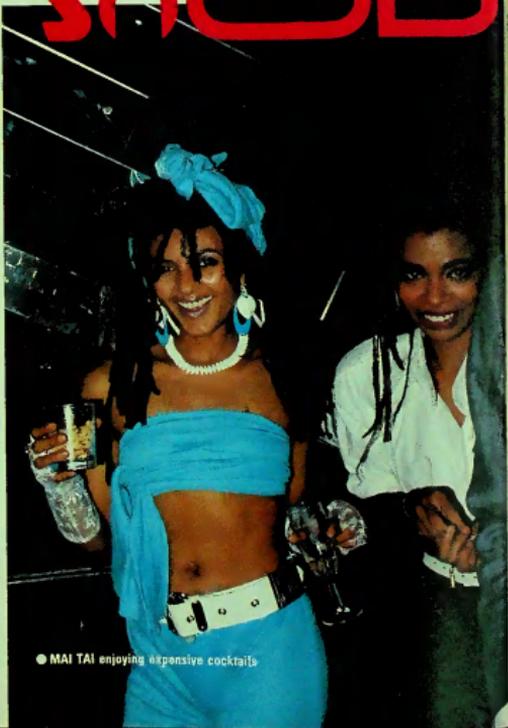
## T H E H I P

It might be a good idea if I merely outlined my idea of a good week on the town, otherwise we'll be here all day, won't we dears? As it's rather impractical for me to whizz up to Birkenhead of an evening, my week is made up of visiting London clubs, though to avoid charges of prejudice, the rest of the country will be summed up pithily and roundly a little later...

OK, on the Sabbath, I personally have a great soft spot for a club called Benileys which really is the biz on a Sunday evening. Courtesy of a wonderful young gent called Derek Boland (wasn't he in the 'Likely Lads?'), Canning Town gets down to the funkliest sounds around.

Mondays are miserable of course, but I manage to shake myself out of my regular bouts of depression by crawling down to Buzby's on Charing Cross Road, where The Jungle, complete with wonderfully tacky plastic pharaohs and wildly unrealistic jungle decor, takes place.

Colin Faver of the Camden Palace plays extremely danceable funk to a crowd of very enthusiastic dancers,



● MAI TAI enjoying expensive cocktails



which consists mainly of camp young men and horticulturally alternative ladies. All drinks are a snip at a quid, though emphasis seems to be on dance rather than drink.

Tuesdays are dead boring as a rule, so I usually stay in and talk to my indoor plants, but in the last couple of weeks I've been going to Buzby's again, this time sub-titled Wicked Pulse (dreadful name, what?). Various DJs of wildly varying talent do their thing to a crowd of rather self-conscious rudies.

Tuesdays however are now called Quazar. The music policy is upfront funk, and as I write, Loose Ends, Direct Drive and Barbara Pennington have all PAed there. An excellent evening's entertainment, though only people who fall under the broad category of 'men' will be permitted entrance.

Wednesdays are rather less scintillating but fun is to be found at Gullivers, Down St, with the wonderful Graham Gold and his King J Root Party. Lots of PAs and loads of funky people make for a hot, hip and heavy night on the town though the dress code is rather stiff and the drinks a mile expensive. No riff raff, thank you very much.

Thursdays are great fun in the shape of Radio London's Soul Night Out, which wander all over London. Renowned for its star guests, electric atmosphere and general fun level, the music is delivered by the rotund Steve Walsh whose ability to wind up an audience is unparalleled.

Fridays are most enjoyably spent down at the Royal Oak in Tooley Street, an underground club of some repute on the soul scene. DJs include Nicky Nolloway, Ralph Tee and L Dorado and the music policy is split between hip funk downstairs and exotico salsa up.

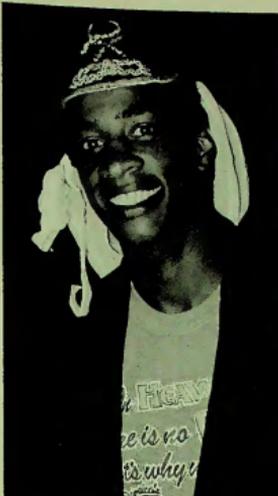
Saturdays are notoriously horrid in the West End and so I usually venture all the way down to Dartford on Saturday to funk myself silly down at Flicks. The magnificent Colin Hudd with sidekick John Rush provide a truly retexturing mix of funk old and new making it well worth the trek.

As for the rest of the country, check out Rock City in Nottingham (run by Jonathan), Walker's in Newcastle Upon Tyne, Lloyds in Cardiff, and Bananas in Blackpool, which are all regional clubs with more soul than yer average Romeo And Juliet, and well worth checking if you're in the respective areas.

## T H E N A F F

As far as the West End is concerned, the top three in the naff stakes are Stringfellows, Xenon and the magnificently terrible Hippodrome. At the first, one is treated to nothing more than endless rows of large breasted page three girls chatting up either a) Brian Tilsley or b) George Best surrounded by hundreds of mindless shopgirls all dancing to 'Axel F'.

At Xenon, the class of celebrity is a little lower (scot, scot) and the shopgirl a little higher (ie Bertie assistants as opposed to BHS cashiers) and the music isn't quite so bad, but there is still a large preponderance of macho men who try and chat up girls by buying them ludicrously overpriced cocktails which are eventually vomited over said macho man by said girl having jiggled



● A MODERATELY hip young soulperson a-clubbing



● PUNTERS at the Hippodrome



Photo: Chalkie Davies

● HIP: CHRIS Hill, still funking at Hilly's



Photo: Richard Newman

● HIP: STEVE Walsh, of Radio London's Soul Night Out

around rather too energetically to 'Axel F' again. Pathetic isn't it?

The Hippodrome (larded over by Peter 'Grecian 2000' Stringfellow) is awful. More shopgirls and more macho men mixed with a sprinkling of fat German businessmen and ugly Arabs who cram themselves painfully onto the garish dancefloor, and rub against each other to the beat of 'Axel F' once more.

Obviously, one doesn't want to be seen dead in these places, so one might say to one's companions 'Let's try the Wag' as you heard about it on 'The Tube'. Please don't. Based on the principle that the smaller and dirtier the place is and the more scratches a record has the better, it is full of tired, boring pseudo trendies who have long outlived their youth and freshness. The place used to be fun. Now it's become something of a self-parody. Don't even think about going to the Wag.

I could bitch on and on, but it's just not my nature dear, so I shall finish there in the hope that you are now ready to face the world armed with information-a-plenty so that you can impress the world with your remarkable in-depth knowledge of the soul scene.



ROCK CITY

# SURFIN' ON THE ROAD TO THE USA

roger morton swops  
hotel rooms with  
katrina and the  
waves . . .



Picture: Simon Fowler/CF

**I**F YOU'RE wondering why you haven't seen much of Katrina And The Waves since their instant classic — that mock Motown single 'Walking On Sunshine' beamed all over the charts a few weeks back — then here's why.

Surfing on the American success of the 'Sunshine' single, the Waves have spent three months hawking their bright, light, Sixties guitar pop sensibilities around and around the American way. Briefly interrupting their attempt to embody the theory of perpetual motion, Kansas born Katrina and ex-Soft Boys guitarist Kimberley Rew paused in New York to add some more chapters to 'Life On The American Road' Volume XXXVI.

Katrina says: "I do feel a bit of an alien in America. Although I've got this foul American accent, I haven't lived here for 15 years. I've been living in England for 10 years, so that's what I know best."

"I can appreciate a pint of Norwich bitter, and fish and chips, and the TV shutting down at 11 o'clock at night. Everything's such a different pace over here. At home I live way out in the sticks — a little place in Norfolk where it's just cows, pigs, sheep and chickens."

Graduating from their initial club tour, to playing 5,000 seats with Don Henley, the Cambridge-based band have seen their 'Katrina And The Waves' album of sensual, neo-Pretender rock and roll settle comfortably into the mid 20s of the US album chart. They have also seen a whole Springsteen's worth of hotel rooms.

"We've seen America from the inside of buses out," says Katrina. "You don't see the people. It's just inside of aeroplanes, inside of buses, inside of offices, inside hotel rooms, soundchecks, shows — that's how it goes."

"But I don't get bored. You see my family were with the US air force. I'm an air force brat, and so they moved every couple of years. I'm used to new places all the time."

"Also, when I was very young I was a big fan of the Partridge Family and David Cassidy, and I used to think it would be great to be on tour like them. So it's like a dream come true, which sounds really corny, but it's the truth."

Having overcome a few voice problems from the early shows, resulting from Katrina's nerves and a tendency to over-sing, the tour has so far been almost trouble free.

"We've had buses break down on us left and right, and the air conditioning conked out in Oklahoma City when it was 105 degrees, but those are just everyday happenings."

"There were a couple of gigs early on where we weren't sure what the enthusiasm was going to be, and we made the mistake of inviting just a few selected people up on stage, and ended up with the whole audience up there. But that's a lot better than struggling with a bunch of deadheads."

"It's nothing that Katrina And The Waves can't handle — we're tough."

**A**LTHOUGH HE confesses to missing Cambridge and the occasional game of snooker, tough-boy Kimberley Rew appears to have slotted into the American landscape without much difficulty.

"I don't really think of this as a foreign country," says Kimberley. "Because half the group is American. When you get over here and you start playing clubs, you do find that there's an amazing number of people who are just willing to go out for a good evening of basic rock 'n' roll. Over here it's just like part of life, and in England it's just not like that."

As the Waves' main songwriter, and the man responsible for the skits of retrospective, canine guitar which litter the band's songs, Kimberley seems to hold the key to their timeless style. There's old wave, there's new wave and there's Kimberley Rew wave . . .

"I never really listen to the radio, even when I'm at home, except occasionally to John Peel. I tend





to maybe listen to an old Motown tape or something. I'm not very good at keeping up with the times.

"In England people are very inventive. They invent new styles continually, even if it's really just reviving old styles. Then everybody does that for a few years. We don't really fit in with that. We're just basic American-type rock and rollers — which explains why we've got an audience over here.

"We had this success starting in May with the single, and then immediately we were over here — so we're a bit untried with British audiences. We'll have to see what we can do."

**A** HECTIC week in Japan took the band out of America to experience the highly un-English fervour of Tokyo audiences. "They're very enthusiastic people. They really go for it. It's a bit like the 'Top Of The Pops' studio

audience. They jump up and down with big smiles on their faces, clap in time to the music, and hang around outside TV studios."

Although Katrina And The Waves have yet to test themselves in front of British audiences — an omission which they hope to rectify on their return home in September — there's one aspect of their future popularity which is quite firmly under control — the groupies. Who rules the Waves, Katrina?

"It's been kind of funny. We get a lot of young girls who come to the front of the stage, but they all seem to be watching me and my tennis shoes, so the guys have been getting very upset that they aren't getting any attention from the groupies.

"It's probably because I keep a big cricket bat in the dressing room to ward them off. It's so much more effective than a baseball bat!"

Beat on the brat with a cricket bat? Another giant leap for cross-cultural exchange.

when i was very young i was a big fan of the partridge family and david cassidy. **katrina**

in england people are very inventive. they invent new styles continually.

**kimberley**







Official Top Of The Pops/  
Radio One Charts  
compiled by Gallup

Week ending August 17, 1985

UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	1	1	NOW THAT'S WHAT I CALL MUSIC 5, Various, EMI/Virgin
2	17	39	LIKE A VIRGIN, Madonna, Sire □
3	1	13	BROTHERS IN ARMS, Dire Straits, Vertigo ☆
4	2	62	BORN IN THE USA, Bruce Springsteen, CBS ☆
5	3	15	BE YOURSELF TONIGHT, Eurythmics, RCA
6	4	24	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆
7	5	4	THE KENNY ROGERS STORY, Kenny Rogers, Liberty □
8	5	25	NO JACKET REQUIRED, Phil Collins, Virgin ☆
9	9	45	THE UNFORGETTABLE FIRE, U2, Island ☆
10	15	4	MADONNA, Madonna, Warner Bros
11	12	90	UNDER A BLOOD RED SKY, U2, Island ☆
12	1	20	THE SECRET OF ASSOCIATION, Paul Young, CBS ☆
13	20	19	GO WEST, Go West, Chrysalis □
14	8	5	GREATEST HITS VOL. 1 AND 2, Billy Joel, CBS
15	14	110	QUEEN GREATEST HITS, Queen, EMI ☆
16	11	60	PRIVATE DANCER, Tina Turner, Capitol ☆
17	10	8	ALL THROUGH THE NIGHT, Aled Jones, BBC □
18	1	1	RUM, SODDY AND THE LASH, Fogues, Stiff/SEEZ58
19	1	1	STREET SOUNDS 13, Various, Streetsounds STSND13
20	13	8	THE DREAM OF THE BLUE TRULIES, Sting, A&M
21	22	56	DIAMOND LIFE, Sade, Epic ☆
22	16	8	MISPLACED CHILDHOOD, Marillion, EMI □
23	18	17	VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC □
24	60	59	ELIMINATOR, ZZ Top, Warner Bros ☆
25	32	6	VITAL IDOL, Billy Idol, Chrysalis ☆
26	19	4	PHANTASMAGORIA, Danned, MCA
27	10	27	BOYS AND GIRLS, Bryan Ferry, EMI □
28	37	4	WIDE AWAKE IN AMERICA, U2, Island (USA)
29	24	10	FACE VALUE, Phil Collins, Virgin ☆
30	26	15	SUDDENLY, Billy Ocean, Jive □
31	30	25	RECKLESS, Bryan Adams, A&M □
32	27	40	ALF, Alison Moyet, CBS ☆
33	25	3	LUXURY OF LIFE, Five Star, Tent
34	48	35	ALCHEMY, Dire Straits, Vertigo ☆
35	33	40	MAKE IT BIG, Wham!, Epic ☆
36	63	4	HEARTBEAT CITY, Cars, Elektra □
37	29	7	WAR, U2, Island □
38	31	20	THE RIVER, Bruce Springsteen, CBS ☆
39	28	9	CUPIO AND PSYCHE '85, Scritti Politti, Virgin □
40	23	13	OUT NOW, Various, Chrysalis/MCA ☆
41	36	3	THE RIDDLE, Nik Kershaw, MCA
42	46	4	THE WORKS, Queen, EMI ☆
43	35	15	MR BAD GUY, Freddie Mercury, CBS □
44	39	4	CONTACT, Anita Baker, RCA
45	45	16	AROUND THE WORLD IN A DAY, Prince And The New Power Generation, Warner Bros □
46	44	3	THE MAGIC OF TORVILL AND DEAN, Various, Stylus/Safari
47	47	1	NIGHT BEAT, Various, Stylus SMR8501
48	40	8	LITTLE CRATERS, Talking Heads, EMI
49	72	57	PURPLE RAIN, Prince And The New Power Generation, Warner Bros ☆
50	47	6	A SECRET WISH, Propaganda, ZTT
51	55	17	BORN TO RUN, Bruce Springsteen, CBS □
52	61	8	CRUSH, Orchestral Manoeuvres, Virgin □
53	53	22	DREAM INTO ACTION, Howard Jones, WEA □
54	49	95	CANT SLOW DOWN, Lionel Richie, Motown ☆
55	46	66	LEGEND, Bob Marley And The Wailers, Island ☆
56	51	3	MINX, Toyah, Portrait
57	58	68	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
58	52	2	PHILIP OAKLEY AND GIORGIO MORODER, Philip Oakley And Giorgio Moroder, Virgin
59	34	11	OUR FAVOURITE SHOP, Style Council, Polydor □
60	43	9	WHEN THE BOYS MEET THE GIRLS, Sister Sledge
61	70	27	BEVERLY HILLS COP, Original Soundtrack, MCA □
62	54	16	BEST OF THE 20TH CENTURY BOY, Marc Bolan And T Rex
63	87	3	AMERICAN DREAMS, Various, Starblend
64	50	44	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit ☆
65	71	1	NEW YORK, Various, Streetsounds ELCS11001
66	71	6	MAKIN' MOVIES, Dire Straits, Vertigo ☆
67	62	7	LOVE OVER GOLD, Dire Straits, Vertigo □
68	52	14	BEST OF SAGS, Eagles, Asylum □
69	42	12	NOW DANCE, Various, EMI/Virgin □
70	59	12	DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen, CBS



18

71	57	7	THE ALLNIGHTER, Glenn Fry, MCA
72	41	2	FLY ON THE WALL, ADC, Atlantic
73	75	2	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin
74	59	8	THE COLLECTION, Ultravox, Chrysalis ☆
75	38	19	HITS 2, Various, CBS/WEA ☆
76	66	41	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ☆
77	—	1	HITS OUT OF HELL, Meat Loaf, Epic EPC26156 □
78	30	20	THE POWER STATION, Power Station, Parlophone □
79	67	8	NO PARLZ, Paul Young, CBS ☆
80	65	10	EMERGENCY, Kool And The Gang, De-Lite □
81	81	29	STOP MAKING SENSE, Talking Heads, EMI
82	64	3	YOUTHOUAQUE, Dead Or Alive, Epic □
83	—	1	FLASH, Jeff Beck, Epic EPC26112
84	93	2	THE HURTING, Tears For Fears, Mercury
85	—	1	DIRE STRAITS, Dire Straits, Vertigo 9100021 ☆
86	86	3	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar
87	76	15	FLAUNT THE IMPERFECTION, China Crisis, Virgin □
88	77	13	SHAMROCK DIARIES, Chris Rea, Magnet
89	74	7	FLIP, Nils Lofgren, Towerbell
90	1	1	BOY, U2, Island ILPS648 □
91	82	10	THE WILD, THE INNOCENT AND THE E STREET SHUFFLE, Bruce Springsteen, CBS
92	81	2	THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA
93	—	1	AGENT PROVOCATEUR, Foreigner, Atlantic 7819991 ☆
94	—	1	WILD CHILD, Untouchables, Stiff SEEZ57
95	94	4	OCTOBER, U2, Island □
96	84	65	FANTASTIC, Wham!, Innersession ☆
97	73	9	STEVE MCQUEEN, Prefab Sprout, Kitchenware
98	85	2	SINGLE LIFE, Cameo, Club
99	79	8	WORLD WIDE LIVE, Scorpions, Harvest
100	95	10	GREETINGS FROM ASBURY PARK, Bruce Springsteen, CBS □

☆☆☆ Triple Platinum (300,000 sales) ☆☆ Double Platinum (150,000 sales) ☆ Platinum (300,000 sales) □ Gold (100,000 sales) □ Silver (60,000 sales)

MUSIC VIDEO

1	1	PRIVATE DANCER TOUR, Tina Turner, PMI
2	2	ANIMAZE, LIVE UNCENSORED, Kiss, Embassy
3	3	*UNDER A BLOOD RED SKY, U2 AT REDROCK, U2, Virgin
4	5	LIVE IN RIO, Queen, PMI
5	9	THE VIDEO, Wham!, CBS/Fox
6	6	LET THERE BE ROCK, AC/DC, WHV
7	7	THE VIDEO EP, Madonna, Warner Music
8	4	THROUGH THE CAMERA EYE, Rush, Embassy
9	10	ALCHEMY LIVE, Dire Straits, Polygram
10	8	VIDEO KOMPLIMENT, Kerrang! PMU/Video
11	11	EMERALD AISLES, Gary Moore, Virgin/PVG
12	12	CRUSH — THE MOVIE, Q&A, Virgin/PVG
13	15	THE VIDEO SINGLES, Paul Young, CBS/Fox
14	—	7 BIG ONES, Hall And Oates Video Collection, RCA/Columbia
15	14	THE SONG REMAINS THE SAME, Led Zepplin, WHV
16	—	THE MAN EVIL, Costello, Palace
17	—	BEHIND THE IRON CURTAIN, Iron Maiden, PMI
18	16	ALL NIGHT LONG, Lionel Richie, RCA/Columbia
19	19	BEAT THE LIVE DRUM, Rick Springfield, RCA/Columbia
20	13	GREATEST FLUX, Queen, PMI

Music Week/Video Week are var lads

75

Official Top Of The Pops/  
Radio One Charts  
compiled by Gallup

Week ending August 17, 1985

UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE
1	1	4	INTO THE GROOVE, Madonna, Sire □
2	5	3	HOLIDAY, Madonna, Sire
3	7	3	I GOT YOU BAE, UB40 With Chrissie Hynde, Dep International
4	3	5	WE DON'T NEED ANOTHER HERO (THUNDERDOME), Tina Turner, Capitol
5	4	7	MONEY FOR NOTHING, Dire Straits, Vertigo
6	2	7	THERE MUST BE AN ANGEL, Eurythmics, RCA
7	6	6	WHITE WEDDING, Billy Idol, Chrysalis
8	32	3	DRIVE, Cars, Elektra
9	—	1	RUNNING UP THAT HILL, Kate Bush, EMI KB1
10	11	3	DON QUITTE, Nik Kershaw, MCA
11	31	3	SAY I'M YOUR NUMBER ONE, Princess, Supreme
12	9	10	LIVES IN THE FUTURE, Opus, Polydor
13	25	7	EXCITABLE, Amazulu, Island
14	8	15	CHERISH, Kool And The Gang, De-lite □
15	16	4	IN BETWEEN DAYS, Cure, Fiction
16	12	12	AXEL F, Harold Faltermeyer, MCA
17	10	12	FRANKIE, Sister Sledge, Atlantic □
18	13	6	LIVING ON VIDEO, Trams X, Boiling Point
19	15	11	CRAZY FOR YOU, Madonna, Geffen
20	17	3	GLORY DAYS, Bruce Springsteen, CBS
21	14	8	ROUND AND AROUND, Jaki Graham, EMI
22	21	5	LET ME BE THE ONE, Five Star, Tenn
23	23	4	EMPTY ROOMS, Gary Moore, 10 Records
24	19	13	SHE SELLS SAMTUAU, Cuit, Beggar's Banquet
25	27	4	RASPBERRY BERRY, Prince, Warner Bros
26	39	3	I WONDER IF I TAKE YOU HOME, Lisa Lisa & Cult Jam & Full Force, CBS
27	40	4	YOU'RE THE ONE FOR ME, D Train, Prelude
28	28	4	TAKE ME HOME, Phil Collins, Virgin
29	30	3	GOODBYE GIRL, Go West, Chrysalis
30	18	10	MY TOOT TOOT, Denise LaSalle, Epic
31	22	5	DARE ME, Pointer Sisters, RCA
32	20	6	IN YOUR CAR, Cool Notes, Abstract Dance
33	51	2	TARZAN BOY, Baltimore, Columbia
34	26	8	LOVING YOU, Feargal Sharkey, Virgin
35	37	5	SECRET, Orchestral Manoeuvres, Virgin
36	29	10	I'M ON FIRE/BORN IN THE USA, Bruce Springsteen, CBS □
37	24	10	MONEY'S TOO TIGHT (TO MENTION), Simply Red, Elektra
38	42	2	ROCK 'N ROLL CHILDREN, Dio, Vertigo
39	—	1	ALONE WITHOUT YOU, King, CBS A6308
40	49	3	TAKES A LITTLE TIME, Total Contrast, London
41	43	3	BOY AND SOUL, Mari Tal, Virgin
42	44	6	THE SHOW (THEME FROM 'CONNIE'), Rebecca Storm, Teleball

60



43	33	11	JOHNNY COME HOME, NYC (Fine Young Cannibals), London
44	46	8	THE POWER OF LOVE, Jennifer Rush, CBS
45	38	6	ALL NIGHT HOLIDAY, Russ Abbott, Spirit
46	47	2	YOUR FASCINATION, Gary Numan, Numa
47	36	5	TOO MANY GAMES, Maze featuring Frankie Beverly, Capitol
48	35	6	LONG TIME, Arrow, London
49	57	2	SUMMER OF '69, Bryan Adams, A&M
50	55	2	P-MACHINERY, Propaganda, ZTT
51	58	3	TEQUILA, No Way José, Fourth & Broadway
52	34	7	DANCIN' IN THE KEY OF LIFE, Steve Arrington, Atlantic
53	50	5	STRONGER TOGETHER, Shannon, Club
54	41	9	TURN IT UP, Conway Brothers, 10 Records
55	66	2	COME BACK, Spear Of Destiny, Epico/Burning Rome
56	64	14	A VIEW TO A KILL, Duran Duran, Parlophone
57	63	4	ON A CROWDED STREET, Barbara Pennington, Record Shack
58	45	9	HEAD OVER HEELS, Tears For Fears, Mercury
59	58	14	KAYLEIGH, Marillion, EMI □
60	—	1	KNOCK ON WOOD/LIGHT MY FIRE, Amii Stewart, Seditio EDIT3303
61	—	1	JOY! I KNOW IT, Odyssey, Mirror (Priority)
62	72	2	ALWAYS ON MY MIND, Enis Presley, RCA
63	—	1	MYSTERY LADY, Billy Ocean, Jive JIVE28
64	69	4	ISPY FOR THE FBI, Unouchables, Stiff
65	59	4	GOLDEN YEARS, Loose Ends, Virgin
66	—	1	I CAN'T LEAVE YOU ALONE, Tracie Young, Respond
67	48	11	BEN, Marti Webb, Starline
68	—	1	YOU'RE MY HEART YOU'RE MY SOUL, Modern Talking, Magnet
69	74	16	19, Paul Hardcastle, Chrysalis □
70	54	8	INTO DEEP, Dead Or Alive, Epic
71	53	13	HISTORY, Mal Tal, Virgin
72	—	1	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin VS749
73	—	1	THRAPPED, Colonel Abrams, MCA
74	—	1	TOMBS OF MEMORIES, Paul Young, CBS A6321
75	71	4	SHADES (CROWN PAINT THEME), United Kingdom Symphony Orchestra, Food For Thought

THE NEXT 25

76	—	—	CLOSE TO PERFECTION, Miquel Brown, Record Shack SOHC48
77	83	—	BACK ON THE STREETS, Saxon, Parlophone
78	—	—	UNEXPECTED LOVERS, Lene, Polydor POSP755
79	—	—	LEAN ON ME, Red Box, Sire W8326
80	77	—	THROUGH THE FIRE, Chaka Khan, Warner Bros
81	98	—	SEXY GIRL, Glenn Frey, MCA
82	—	—	FLETCHER, Harold Faltermeyer, MCA MCA991
83	84	—	SOME PEOPLE, Belouis Some, Parlophone
84	—	—	THE UNFORGETTABLE FIRE, U2, Island IS220
85	85	—	THE WORD GIRL, Scritti Politti, Virgin
86	—	—	EVERY TIME THAT I SEE YOU, Vitamin Z, Mercury MER187
87	—	—	LAY IT DOWN, Ratt, Atlantic A3546
88	100	—	DOWN THE WIRE, Quixote, A&M
89	—	—	IF YOU WERE HERE TONIGHT, Alexander O'Neal, Tabu A6331
90	—	—	TAKE A LOOK AT ME NOW (AGAINST ALL ODDS), Phil Collins, Virgin VS674
91	98	—	STAND UP, Howard Johnson, A&M
92	—	—	SALLY MACLENNANE, Pogues, Stiff BUY224
93	82	—	MAY THE CUBE BE WITH YOU, Dolby's Cube, Parlophone
94	86	—	HELP, Beatles, Parlophone
95	81	—	PAISLEY PARK, Prince, Warner Bros
96	—	—	MEDLEY, Mike Smith, Proto ENA130
97	—	—	WORLD WAR THREE, Grandmaster Melle Mel And The Furious Five, Sugarhill SH143
98	—	—	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown TMG1345
99	96	—	DO YOU WANT CRYING, Katrina And The Waves, Capitol
100	90	—	DRUMMING MAN, Topper Headon, Mercury

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



8

by Alan Jones

**T**HE POINTER Sisters have become only the third all-girl group to accumulate as many as 10 hit singles. They hit the mark with their current hit single 'Dare Me', from the outstanding album 'Contact'.

Girl singers with mixed groups like Abba and Blondie find ready acceptance with record buyers, but groups comprising solely of women have a much harder time, as this table, showing the exclusively female groups with more than four hits, shows:

NUMBER OF HITS	GROUP (DATE OF FIRST AND LAST HITS)
24	Supremes (1964-1974)
12	Three Degrees (1974-1979)
10	Pointer Sisters (1979-1985)
8	Sister Sledge (1975-1985)
8	Nolans (1979-1982)
8	Bananarama (1982-1985)
7	Martha & The Vandellas (1964-1972)
7	Bella Stars (1982-1984)
6	Beverly Sisters (1953-1960)
5	McGuire Sisters (1955-1959)
5	Silver Convention (1975-1977)

For the record, some 15 all-male groups and one mixed (Abba) have had more hits than the Supremes. Also, Diana Ross fronted the Supremes on all but six of their hits, and has also more solo hits than any other woman — a notable double.

Returning briefly to the Pointer Sisters, it seems safe to assume that, though many hitmakers have a priest for a father, Ruth, June and Anita are unique in that BOTH their parents were members of the clergy. Their father was the late Rev Elton Pointer, and their mother, the Rev Sarah Pointer, is still a minister in the West Angeles Church of God...

**C**RAZY FOR her: Madonna's star shines ever more brightly. Last week she



● **AMAZULU'S** HIT career has finally started with 'Excitable' after three unsuccessful singles. The septet, formed in London in 1982, is a self-contained example of the growing internationalism of the chart. Margo is South African, Claire is from Brazil, Sharon hails from the South American state of Belize, and Lesley is a Liverpudlian. Drummer Nardo, the only man in the group, is from the island of St Lucia. Ladies and gentlemen, Amazulu — a veritable United Nations of pop.

became the first woman to place three records simultaneously in the top 15 for 30 years. And 'Holiday' became the fifth

● Madonna single to be certified silver this year, following 'Like A Virgin', 'Material Girl', 'Crazy For You' and 'Into The Groove', though it has to be remembered that it sold 170,000 copies when first released last year.

● Even so, Madonna has sold more singles this year than any other act. If she maintains her lead, she'll be the first woman to become the best-selling artist of any year since charts began in 1952...

● In New Zealand, her 'Like A Virgin' album has just reached number one after 29 weeks in the chart.

● Here, the album is being repressed to include 'Into The Groove', a shrewd move which will undoubtedly turn it into a serious challenger for the top spot here too...

Meanwhile, Tina Turner, who had a backstage scrap with Madonna at Live Aid, has been saying that Madonna could duplicate her own long term success — maybe. "All she lacks is talent," purred Tina. Saucer of milk for Miss Turner, please...

● Texan weirdos **Gadfly** have recorded a new version of 'Like A Virgin' (sample lyrics: "Like a virgin? Thanks, don't mind if I do") which has been issued as a shaped picture disc. The picture appears to be an out-take from Madonna's sessions with photographers Friedlander and Schreiber which appear in the current issues of Penthouse and Playboy. The record is cut to shape, with a very delicately placed hole...

● 'Desperately Seeking Susan', the film which made Madonna, and vice versa, has thus far earned \$22,000,000 in US box office receipts; a handsome return for a film costing just \$4,000,000

to shoot. However, the makers of 'A Certain Sacrifice', the steamy movie Madonna made in 1979, expect an even higher return on investment when the previously unused movie comes out on video in a few weeks. Shot on 8mm film, it cost just \$20,000 to make, and is expected to sell 50,000-75,000 copies at \$50 a piece. Madonna's fee: \$100, and a free lunch...

● If you bought 'Crazy For You' you'll already know that the record's flip is another track from 'Vision Quest' by **BOF Sammy Hagar**. What you may not know is that Madonna cut two songs for the film. The other, the self-penned 'The Gambler', is available only on the soundtrack album, and Geffen have no plans to release it as a single.

● However, 'Angel' has been confirmed as the next single off the 'Like A Virgin' album. Expect it to be released in about six weeks.

## I N B R I E F

**T**HE LATEST hit to sweep the continent, now gaining a toehold here, is *Baltimore's* 'Tarzan Boy'. Already a million copies sold in Europe, it was recorded in Italy by, I presume, some good-looking musclebound Latino. Not so — Baltimore is Jimmy McShane. On his excellent Radio 2 show, *Benny Green* recently speculated that 'How Could You Believe Me When I Said I Loved You, When I've Been A Liar All My Life' might be the longest title given to a popular song. It's not, and I'm not entirely sure what is, but my money's on *Hoagy Carmichael's* 'I'm A Cranky Old Yank In A Cranky Old Tank On The Streets Of Yokohama With My Honolulu Mama Doin' Those Beat-O, Beat-O, Flat-On-My-Seat-O Hirohito Blues'. — *Those Beat-O, Beat-O* singer star throughout the last 50s and 60s, *Eydie Gorme* was a shrewd judge of songs, recording material by some of the era's finest songsmiths. These included *Bacharach* and *David* *Lenon* and *McCartney* and many more, but what distinguishes *Eydie* from other hitmakers is the fact that, in a 12 month

period commencing September, 1963, she placed three songs on *Billboard's* hot 100 — each written by a different married couple. *Eydie's* run began when she hit with *Goffin* and *King's* 'Everybody Go Home'. Ten months later, she hit paydirt again, this time with 'I Want You To Meet My Baby', penned by *Barry Mann* and his bride *Cynthia Weil*. Only five weeks after it charted, *Eydie* had another hit with 'Can't Get Over (The Bossa Nova)', a rare attempt at songwriting by *Mr* and *Mrs* *Sidney Leibowitz*, better known as *Steve Lawrence* — and *Eydie Gorme*. All three songs, and others *Steve* and *Eydie* recorded, together and apart, can be found on 'The Best Of *Steve And Eydie*', a new mid-price compilation on *CBS's* *Comet* label. . . The single with most weeks on the chart without ever reaching the top ten is the *Mike Sammes Singers'* recording of 'Somewhere My Love (Lara's Theme)', which hung around for 38 weeks in 1968-67, peaking at number 14. . .

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