

PAUL HARDCASTLE: THE STORY SO FAR

record

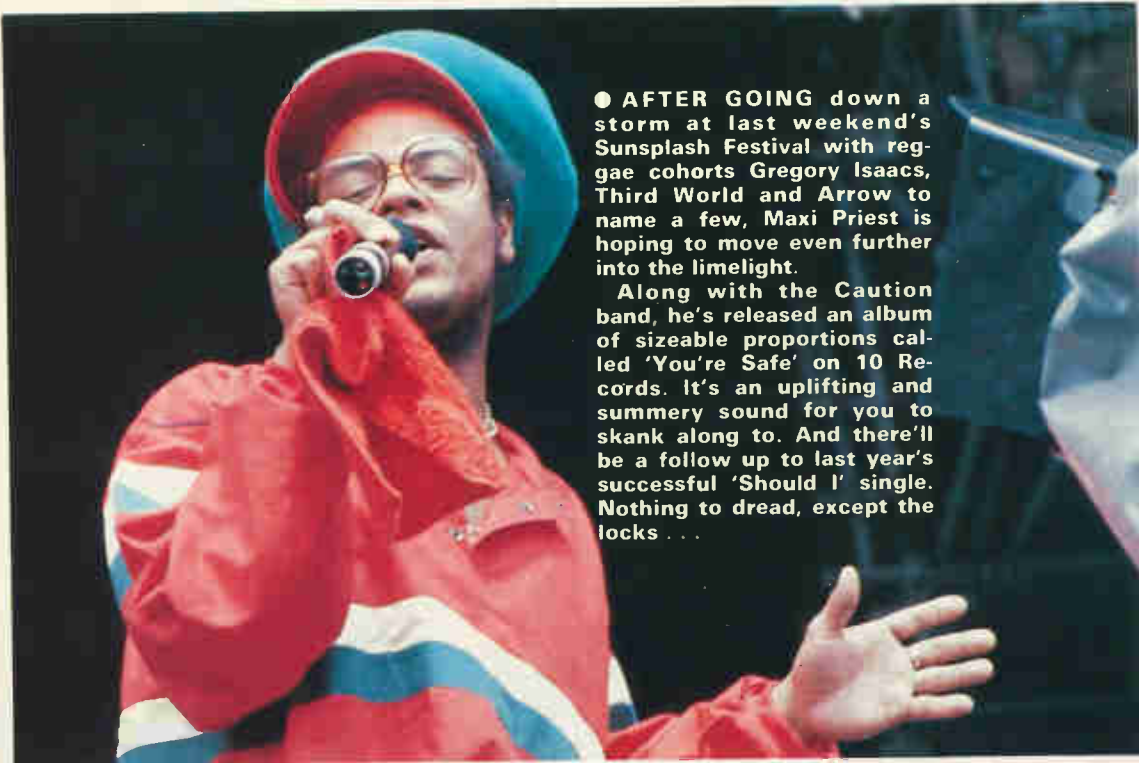
m i r r o r

JULY 12, 1985 45p

SMITHS

**DAVE STEWART
TELLS ALL TO
TOM ROBINSON**

● **PAK KANG HEADS + RICK JAMES**
● **AT THE BROTHERS + JAKI GRAHAM**
● **FORNMENTA BERS + ARMOURY SHOW**



● **AFTER GOING** down a storm at last weekend's Sunsplash Festival with reggae cohorts Gregory Isaacs, Third World and Arrow to name a few, Maxi Priest is hoping to move even further into the limelight.

Along with the Caution band, he's released an album of sizeable proportions called 'You're Safe' on 10 Records. It's an uplifting and summery sound for you to skank along to. And there'll be a follow up to last year's successful 'Should I' single. Nothing to dread, except the locks . . .



● **FERRY AMUSING** incident of the week is the removal of our Bry's head and shoulders. No, it's not a dramatic cure for dandruff; a unique replica of the old crooner has been snatched from outside London's International Hotel on the Cromwell Road where it was on a billboard advertising his latest album. Not something to be taken lightly, as it measured 8½ by 15 feet.

Boys and girls, what is the world coming to . . . ?

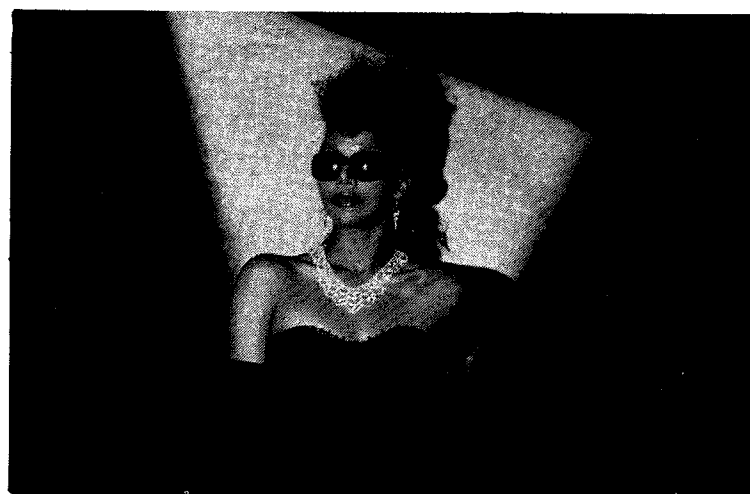
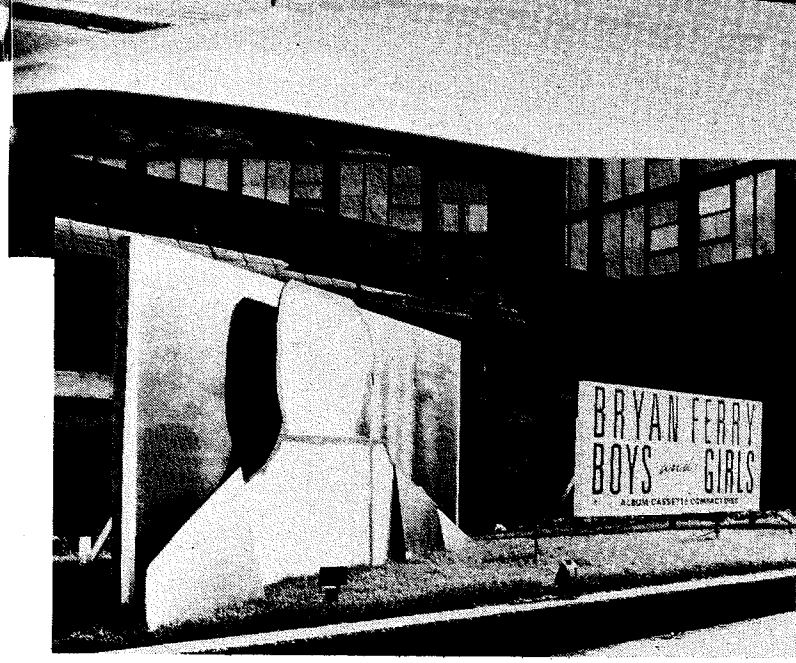
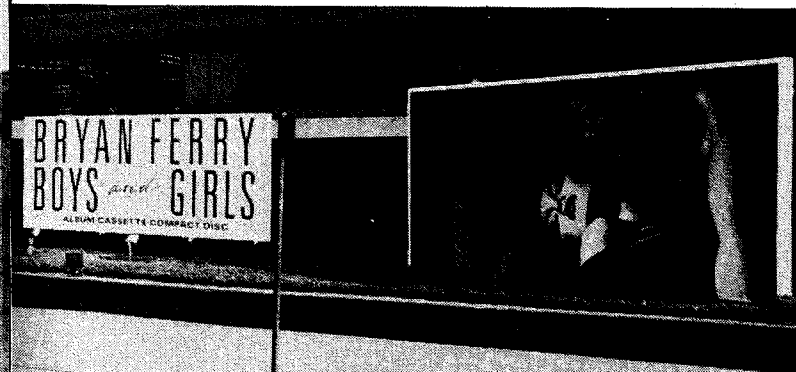
■ **GOT TIME** for Seiko? Well hands off, 'cause the Japanese singer and actress has just got married, and she's such a celebrity back home that the whole thing merited a mammoth TV documentary. Now the time has come for her to strike Britain, with her first English single 'Dancing Shoes'. It's a bit danceable with hints of Madonna.

In Japan she's had 18 consecutive number one singles, with nine albums reaching pole position in a row. A bit alarming . . .



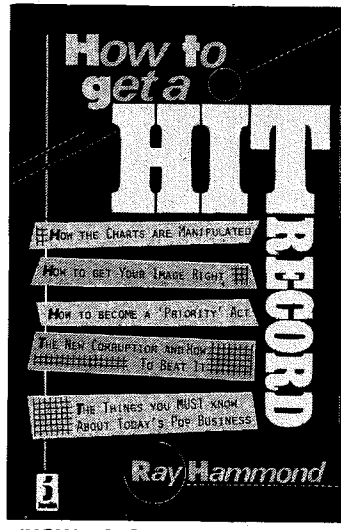
● **WEIGHING IN** somewhere between Direct Drive's 'Anything' and the Cool Notes' sound is Take Three's 'Can't Get Enough (Of Your Love)', a hall-filler of some weeks past and Jacqueline, Jean and Marlene's follow-up to 'This Good Good Feeling' just before Christmas. Sahara's 'Love So Fine' is also getting some solid sales in London and Beverley Skeete's sequel to 'Warm', the dancier 'You Can't Say No' is just stepping out — all three from the same stable, Andy Sojka's Elite Records.





● SO YOU heard the #2 Remix ('A Lady Sings The Blues') of 'Thinking About Your Love' and you want to know about the mightily-voiced lady who puts Phil Turner into the supporting cast? She's Helena Springs, backing vocalist for Bob Dylan, writer for Eric Clapton, opening act for James Brown, Chuck Berry, the credits go on. She's a TV, film and stage all-rounder and with her three-octave voice much in demand. She's just gone on the dotted line to sing backup with David Bowie at Live Aid, with her own record following soon.

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'HOW TO GET A HIT RECORD' by Ray Hammond (Javelin Books — £2.95)

HOW TO manipulate your way to the top in an already corrupt market is the gist of this paperback, working on the premise that talent alone just isn't enough. Hammond starts by detailing how he feels the Beatles first clawed their way into the top 20 by means of Brian Epstein's tenacity. But would that work today?

Hype is a word we've all heard, and here Ray Hammond seeks to explain how it works. Gallup comes under the spotlight, then he goes on to look at the type of act you should form, getting money, and then a deal, the legalities of it, promotion and all the rest.

An interesting, if perhaps slightly cynical, look at the music business today.

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cover photography by JOE SHUTTER

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COMPILED BY DI CROSS

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Compiled by
Robin Smith

FISH LIKES LAVENDER

● MARILLION HAVE been added to the Bill at this year's Donington Festival on August 17. To coincide with this auspicious occasion they'll be releasing another single, a re-recorded and extended version of 'Lavender'.

Donington tickets are £13.30 and they are available by post from Aimcarve Ltd, PO Box 123, Aldridge, Walsall, West Midlands W29 8XY. Cross your cheques and postal orders, making them payable to Aimcarve Ltd and don't forget to enclose a sae. People sending cheques should allow 28 days for clearance, so postal orders are preferable. A credit card hotline has also been set up on 01-741 8989.

● READY. AIM. Fire! Grandmaster Melle Mel and the Furious Five release their single 'World War III' this week. Limited editions of the 12 inch single will be shrink wrapped together with the lads' last single 'Pump Me Up'. Both 'World War III' and 'Pump Me Up' are taken from the 'Work Party' album.

● PRINCE'S LATEST epic 'Raspberry Beret' will be out on July 15. Taken from his album 'Around The World In A Day', the track is already scorching up the American hot 100. The B-side has the unavailable elsewhere track 'Hello'. Well, strap me down with a dagglng hook.

● THE REDSKINS, the Socialist Worker Party's answer to Go West, play three dates this month. Get too hot to trot at Nottingham Victoria Leisure Centre July 18, Manchester International 20, Sheffield Leadmill 21.

BRUCE SPRINGSTEEN will be playing around Britain on the back of a lorry! Phil Collins joins Sister Sledge! Well, not quite, but there're lots of just as exciting stories this week. Paul Young will be brightening up the winter with a tour, Phil Collins is coming home and pop's mad professor Thomas Dolby launches an exciting new experiment. Let your eyeballs bulge!



WINTER WARMER

● HERE'S SOMETHING to look forward to in the winter — Paul Young has announced he'll be playing a selection of dates in December. Paul will play Wembley Arena December 3, 4, Brighton Centre 8, Shepton Mallet Showering Pavilion 10, Edinburgh Playhouse 13, 14, Birmingham NEC 17.

Tickets for Wembley priced £8.50 and £7.50 are available from the box office (tel: 01-902 1234) and usual agents. They are also available by post from the Paul Young Box Office, PO Box 77, London SW4 9LH. Cheques should be made payable to Paul Young Box Office, add a 30p booking fee to the cost of each ticket, and enclose a sae. Allow three weeks for delivery.

For Brighton, tickets priced £7 and £6 are available from the box office and usual agents and for Shepton Mallet tickets priced £7.50 are available from record shops in the area.

For Edinburgh tickets priced £7 and £6 are available from the box office (tel: 031-557 2590) and usual agents. For Birmingham, tickets priced £7.50 and £6.50 are available from usual agents. They are also available by post from the Paul Young Box Office, PO Box 77, London SW4 9LH. Cheques should be made payable to Paul Young Box Office, add a 30p booking fee to the cost of each ticket, enclose a sae and allow three weeks for delivery.

For information on coach travel phone the Concert Travel Club on 0271-74447.

● THE UNTOUCHABLES follow up 'Free Yourself' with 'I Spy (For The FBI)' out on July 15. It's a rather spirited cover version of Jamo Thomas' northern soul anthem produced by Jerry Dammers. The B-side is 'Whiplash', a true and torrid tale about a scooter pile up involving Chuck, one of the band's singers.

The Touchies will be back for dates here later in the summer. Yee hah.



TINA'S MAD ON MAX

● TINA TURNER releases her single 'We Don't Need Another Hero (Thunderdome)' this week. It's taken from the soundtrack of 'Mad Max 3' in which Tina has a starring role. It looks as if her dress got snared up in the washing machine again...

● MADONNA, WHO is shortly to be seen in 'Desperately Seeking Susan', releases her single 'Into The Groove' on July 15. The flip side is 'Shoo-Bee-Do' taken from her 'Like A Virgin' album and the 12 inch version features the bonus track 'Everybody' taken from her debut album. Can it really be so long ago that she kissed me on the cheek?

● SPARKS RELEASE their first single for three years this month. 'Change' will be out on July 12 and it's backed with a wacky acoustic version of 'This Town Ain't Big Enough For The Both Of Us'.

● SPEAR OF DESTINY'S single 'Come Back' will be out on July 15. Produced by Rusty Egan, the track is taken from their long awaited album 'World Service' out in August. There now, I didn't even make one joke about Kirk Brandon's ears.

● FIVE STAR release their single 'Let Me Be The One' this week, and their album 'Luxury Of Life' will be out on July 15. The album features 'Love Take Over' mixed by Paul Hardcastle.

● WEIRD AL Yankovic, the only man in the world who's even less funny than Mike Read, releases his single 'Like A Surgeon' on July 15. Yes, it's a piss take of Madonna's 'Like A Virgin'. Ha bloody ha.

MCP presents

PREFAB SPROUT

special guests HURRAH!

TRIANGLE ARTS CENTRE BIRMINGHAM
Tuesday 16th July 7.30 p.m.

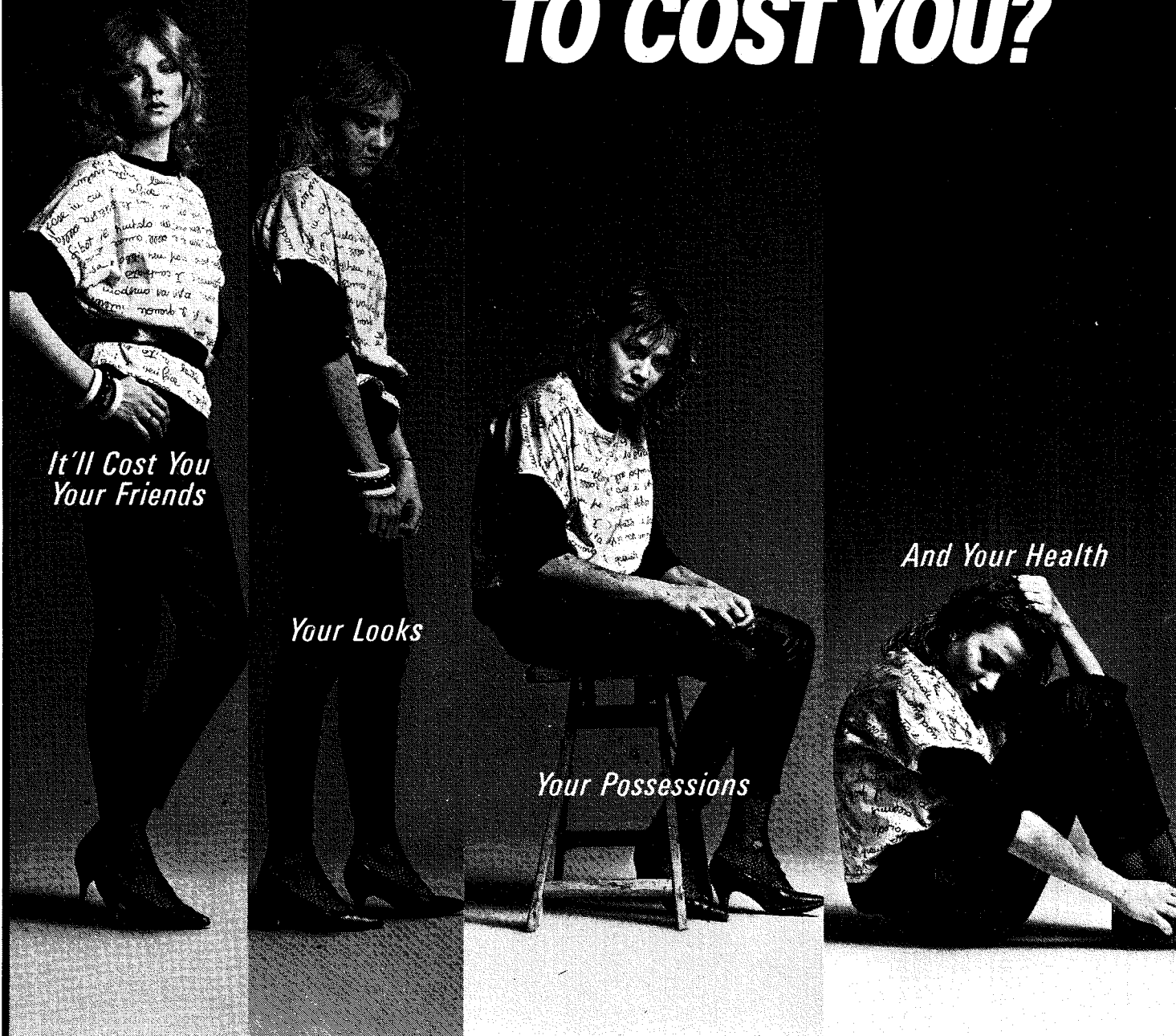
Tickets £4.00 (plus booking fee) Available from B/O Tel. 021 359 3979
Virgin Records, Cyclops Records and Odeon Theatre (subject to a booking fee)

DOMINION THEATRE LONDON
Monday 22nd July 7.30 p.m.

Tickets £4.00 ad, £4.50 door Available from Dominion B/O Tel. 01 580 9562/3
L.T.B.; Premier, Albermarle, Stargreen & Keith Prowse CREDIT CARD HOT LINE 01 741 8989



HOW MUCH IS HEROIN LIKELY TO COST YOU?



*It'll Cost You
Your Friends*

Your Looks

Your Possessions

And Your Health

Even if a friend offers you heroin for nothing, there's still a price to pay. Because, once you start, you could soon find yourself unable to stop.

Then your old friends will get fed up with the way it has taken over your life.

You'll sell everything in sight (or steal it) to get more and more money for your habit. You'll look ill, you'll lose weight and you'll probably feel like death.

And one day you'll wake up knowing that, instead of you controlling heroin, it now controls you.

So, if a friend does offer you heroin, tell them you can't afford it.

Even if it's free.

HEROIN SCREWS YOU UP.

CONTINUED HORSES ON ICE

● **THE ICICLE WORKS** release their single 'Seven Horses' on July 19 and they'll be going out on tour the same day. The first show is at Blackpool Greyfriars followed by Retford Porterhouse 20, Stoke on Trent Shelley's 22, Glasgow Maestros 26, Aberdeen Venue 27, Dundee Dance Factory 28, Leeds Warehouse August 1, London Marquee 7, 8, Slough Fulcrum 9, Brighton Escape 11. More shows will be added later.

A double pack version of the single will be available featuring two extra tracks — 'Beggars Legacy' and 'Goin' Back'. The 12 inch version features the US mix of 'Seven Horses', 'Slingshot' and 'Beggars Legacy'.

● **KATRINA AND The Waves** hope to create another splash with their single 'Do You Want Crying' out on July 22.



PHIL GOES HOME

■ **CELEBRATING HIS** return after a knock out world tour, Phil Collins releases his single 'Take Me Home' on July 15. The flip side is the previously unreleased track 'We Said Hello Goodbye' and the 12 incher will boast a special remix of 'Take Me Home' by John 'Tokes' Potoker. Both Helen Terry and Sting are featured on backing vocals.

● **SOUL BOYS'** delight Maze, release their single 'Too Many Games' this week. It's taken from their 'Can't Stop The Love' album.

● **MAI TAI** hope to make some history with their first ever British tour starting this month. The gals will be playing Great Yarmouth Tower Ballroom July 15, Liverpool Bunters 16, Blackpool Bunters 17, Peterborough Renaldos 18, Luton Pink Elephant 19, Plymouth Academy 20, Birmingham Powerhouse 21, Merthyr Tydfil Dollars Nightclub 22, London Le Beat Route 23. More dates will be added later.

● **STATUS QUO** will be reforming to play at the massive Band Aid concert at Wembley. Although Quo have stated they're quitting live work, they think Live Aid is much too important to miss. Quo will be opening the show at approximately 12 noon.

Look out for another Quo album in the autumn.

● **JIMMY PAGE** and Robert Plant have announced they're teaming up for 'Live Aid'. It's the first time the duo have officially performed together since Led Zeppelin split up and helping them out will be Phil Collins on drums and Paul Martinez on bass.



LIVE AID TIME CHECK

● **STOP PRESS!** The running order has just been confirmed for 'Live Aid' at Wembley Stadium on Saturday. Between 12 midday and 1pm Status Quo, the Style Council and Ultravox will be performing. Between 1pm and 2pm Australian bands will be performing broadcast live from Sydney, followed by the Boomtown Rats and Adam Ant. Between 2pm and 3pm Spandau Ballet, Elvis Costello and Nik Kershaw will be on stage, followed by B B King live from Holland. Between 3pm and 4pm Sade, Sting and Phil Collins will be on stage followed by Howard Jones, Bryan Ferry, Paul Young and Alison Moyet between 4pm and 5pm.

Between 5pm and 6pm Bryan Adams will be performing from Philadelphia followed by U2 at Wembley and the Beach Boys from Philadelphia. Between 6pm and 7pm Dire Straits will perform from Wembley, Tears For Fears from Philadelphia and Queen from Wembley. Between 7pm and 8pm Simple Minds will be beamed in from Philadelphia followed by David Bowie at Wembley. Between 8pm and 9pm the Pretenders will be performing from Philadelphia, the Who from Wembley and Santana and Pat Metheny from Philadelphia. Between 9pm and 10pm Elton John and Wham! will be featured from Wembley and Madonna from Philadelphia followed by Freddie Mercury, Brian May and Paul McCartney back at Wembley.

The coverage continues throughout the night on BBC television from the concert in Philadelphia. Between 10pm and midnight Tom Petty, the Cars and Neil Young will be appearing, followed by the Power Station and Eric Clapton from midnight until 1am. From 1am until 2am Phil Collins, Robert Plant, Jimmy Page and Duran Duran will be on stage followed by Madonna, Patti Labelle, Hall And Oates and the Temptations between 2am and 3am. Between 3am and 4am Mick Jagger, Tina Turner, and Bob Dylan will be stage.



■ **NIK KERSHAW** bounces back with his single 'Don Quixote' out on July 22. It's a remix of the song on his 'Riddle' album and the B-side is 'Don't Lie', a new song. Nik is currently on tour in America and Canada supporting Paul Young. After all that he plans to spend the rest of the year writing and recording for another album due out in 1986.

● Nik's backing band The Krew, are planning to embark on a solo career. They want to go into the studio to record a single and they're looking for a young and talented frontman. If you think you fit the bill, send a tape and picture to Artic King Music Ltd, Avon House, 360 Oxford Street, London W1 NSHA.

▶▶▶ **ANIMAL NIGHTLIFE** make their first appearance for two years with a show at the Hammersmith Palais on July 15. The band have just returned from Philadelphia where they recorded an album at the Philly World Studios.

Tickets for the Hammersmith Show are available from the box office and the Capital Radio foyer in Euston Tower.

EXTRA FIZZ

● **BUCKS FIZZ** have decided on a replacement for Jay Aston. She's 21 year old Shelley Preston who was chosen from over 1,000 hopefuls, including Mike Pilgrim in a blue frock.

Shelley joins the rest of the Fizzers for their tour starting in August. Watch out for their single 'You And Your Heart So Blue'.

● **DENISE LASALLE** releases her debut album 'My Toot Toot' next month. It's the same title as her horrible single.





SEEKING A CURE

■ **THE CURE** are back on the boards. They release their single 'In Between Days' on July 19 followed by a tour in September.

They kick off with St Austell Cornwall Coliseum September 8, followed by Poole Arts Centre 9, Shepton Mallet Showering Pavilion 10, Wembley Arena 12, Brighton Centre 14, Whitley Bay Ice Rink 16, Manchester Apollo 17, 18, Birmingham NEC 20, Leeds Queens Hall 21, Edinburgh Playhouse 22.

Tickets for Wembley priced £7.25 and £6.25 are available by post from CP Box Office, PO Box 1AS, London W1A 1AS. Make cheques and postal orders payable to CP Box Office and enclose an sae. Tickets for the other venues are available from box offices and usual outlets.

The new Cure line up is Robert Smith on vocals, Lawrence Tolhurst on keyboards, Porl Thompson guitar, Boris Williams on drums and Simon Gallup on bass. Simon makes a welcome return after three years away.

Support group for the tour will be Hard Corps.

● **SOUL LEGEND** Jimmy Ruffin releases his single 'That's When My Loving Begins' on July 15. The song was written by Dave Townsend, who penned Cliff Richard's hit 'Miss You Nights'.

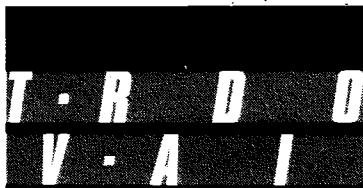
● **THE COOL NOTES** follow up 'Spend The Night' with 'In Your Car' out this week. The Coolies are lining up a tour for the autumn.

● **PROFESSIONAL WACKY** person Spizz joins up once more with his Big Business partners for an extravaganza at London's Electric Cinema on Friday July 12. Instead of a conventional support act, Big Business will be accompanied by the film 'Throne Of Blood'.

● **THOMAS DOLBY** has formed his own supergroup — Dolby's Cube. Joined by funk master George Clinton, Lene Lovich, the Brecker Brothers and various members of Parliament and Earth, Wind And Fire, Tommy releases a single 'May The Cube Be With You' on July 22.

Since his album 'Flat Earth' was out 12 months ago, Tom has been doing production, video direction and writing songs for the likes of Grace Jones, Joni Mitchell, Ryuichi Sakamoto, and Prefab Sprout. Quite a mixture. He's also found time to write a script for Steven Spielberg and do a soundtrack for a film called 'The Fever'. Tom is also expected to be appearing with David Bowie at 'Live Aid' on July 13.

Some guys have all the luck.



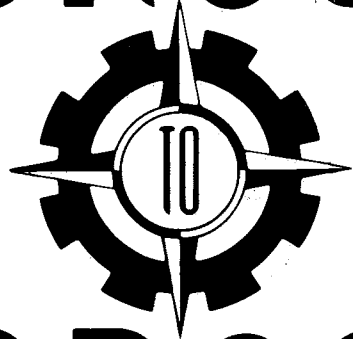
FRIDAY'S 'Swank' (C4, 5.30pm) takes a look at Burton suits and ballroom gowns made from curtain material. 'Ready Steady Go' (C4, 5.50pm) features Marvin Gaye, Manfred Mann and the Beatles. '6.20 Soul Train' (C4) bops along with Steve Arrington and the Conway Brothers.

SATURDAY'S 'Saturday Picture Show' (BBC 1, 8.30am) has Simply Red and Five Star featured in the pop profile. Obviously, the main attraction on Saturday is 'Live Aid' broadcast simultaneously on BBC television and Radio 1 from 12 noon. Sixteen hours of music from Wembley and Philadelphia with news, views and comments throughout.

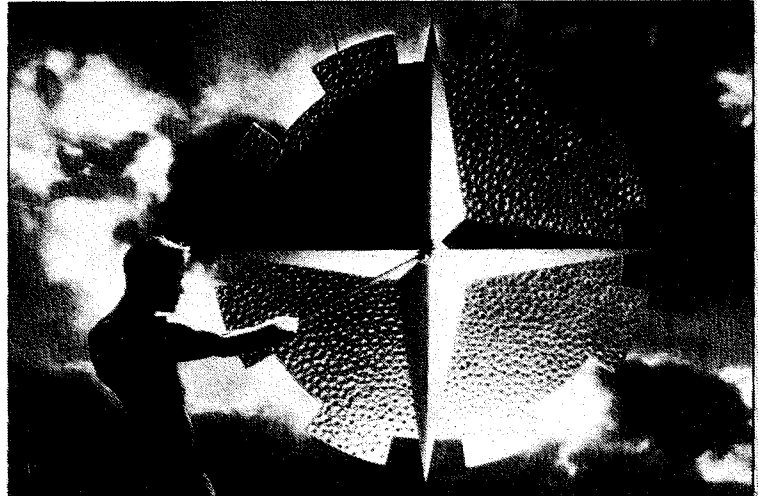
SUNDAY features more nostalgia in 'The Rock 'N' Roll Years' (BBC 1, 5.30pm) looking at the years 1953 to 1963. 'Giro' (C4, 9.15pm) investigates dole money and features music from Bronski Beat, Frankie Goes To Hollywood and Elvis Costello.

WEDNESDAY'S 'Poparound' (ITV, 4.50pm) has Terry And Jerry and special guest Jools Holland.

PERSON



PERSON



STRONGER THAN REASON

"Mammoth rhythms... potent pop, classy soul and even dizzy jazz"

Frank Worrell
Melody Maker

**THE
NEW
ALBUM**

Epic
EPC 26513
EPC 40 26513

"If Person to Person were a horse, Lester Piggott would be riding it"

Garry Johnson
Sounds

s i n g l e s



brehtaking warm-blooded soul. This New York creation nearly ousts Phyllis Nelson's 'Move Closer' as the numero uno smoocher of the year so far. A slushy but spiff little disc that distills in sound all the good things about successful soul ballads: an honest groove, freewheeling vocals and an uncalculating devil-may-care attitude that doesn't purport to be fashionable or contemporary.



version! A lilting, curving lovers-rock style backbeat makes this an essential summer purchase... and you can also dance to it. Someone pass me the 12 inch quick.

ATLANTIC STARR 'Silver Shadow' (A&M) More forays into American clubland with this superb mid-tempo workout from their album 'As The Band Turns'. Watch your magic rising sign as you trip the light fantastic on a revolving disco floor on Jupiter or Mars! The perfect record for star-gazing on sultry July evenings. More different from 'Freak-A-Ristic' you could not get. Catch those heavy vibes!

T H E R E S T

THE EL-TRAINS 'Action Style' (War) The first vinyl offspring from one of the most influential DJs in the country, Jay Strongman (produced by not-so-Rusty Egan). Jay regularly spins the shiny black round things at London's Mud Club and The Warehouse. Along with partner Paul Stahl he's put together this gut-bustin' stomper that sounds like a manic cross between Wham!, Blue Rondo and an epileptic drum machine. Buy it!

LUTHER VANDROSS 'It's Over Now' (Epic) The latest record from God — or the nearest thing to him. Luther's new LP 'The Night I Fell In Love' is certainly not as immediate as his previous long players, but cuts like this just burn, burn, burn! It's difficult to imagine him ever making a bad record — so get this in blind faith, it *is* mega-crucial. Here's the re-release of 'Fascination'. These are the breaks!

GILBERTO GIL 'Girl From Bahia (Toda Menina Baiaha)' (WEA) Stellar! Heaven-sent romance on a sun-kissed beach — maybe just a plane ride away, maybe only a kiss away — who knows!? A re-re-release — Gil's jewel in the crown, a circular amalgam of death-defying and feet-feating rhythm hopefully chartbound once more... and *properly* this time. When will national radio wake up to the fact that *this is* what we want to hear wafting across the airwaves this season?

HOME T-4 'Could It Be I'm Falling In Love' (Island) Beaut! Originally on the flip of Home T-4 & Yellowman's 'Mr Consular' — yet another version of the classic Detroit Spinners tune. But what a

HULA 'Get The Habit' (Red Rhino) A good review! Yet more industrial-Habitat-I'm just a



reviewed by
dylan jones

SINGLES OF THE WEEK

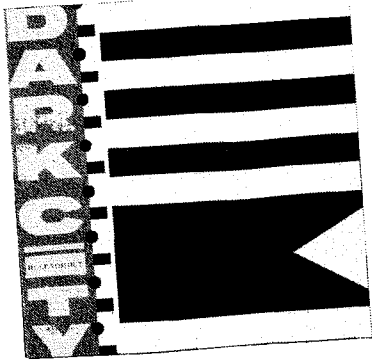
COLORS 'L.O.S. (Love On Sight)' (4th & Broadway) Wow! A masterwork! A vanguard ballad of such thunderous beauty, it's almost pure dirt-free passion —



SOME PEOPLE DANCE CHEEK TO CHEEK SOME PEOPLE DANCE

THE NEW SINGLE OUT NOW
LIMITED EDITION 12" GATEFOLD DOUBLE PACK INCLUDES IMAGINATION (REMIX)





sucker for an old grey raincoat-bop from the boys up at Hula HQ. After repeated plays the rhythm gradually takes you over (albeit begrudgingly) . . . and Hula are certainly a fine, fine live band . . . but the overall texture is still far too cluttered for the band to really cut the cake. I've been promised hampers of lavishly exotic picnic-treats, silver salvers of smoked salmon and endless supplies of Pimms if I give this a sparkling review — but you have to keep your integrity don't ya? Now if we had been talking Centre Court tickets we could've done business, boys!

TOPPER HEADON 'Drumming Man' (Phonogram) Clash city rockah takes his sticks back to the Forties for a swinging shoe-stretching vendetta against drum-solos everywhere. With spare vocals by Didi Sketcher, this will tickle the fancy of all you swing-out-sisters out there. Clash fans beware.

CAMEO 'Room 123' (Club) Come in already! Once again Cameo come out on top with a marvellous rap version of 'She's Strange', destined for floor polishing the world over. On the 12 inch you also get two mixes of 'Attack Me With Your Love'. Purloin.

KALIMA 'Four Songs' (Factory) No clap-trap whatsoever! Yet another enticing release from these Northern jazz-buffs. 'Trickery', 'Land Of Dreams', 'Sparkle' and 'So Sad': a quartet of quantum quiescence. *Not* secondhand convention-merchants, *not* clannish beret and bongo boys — this is 1985 popular mainstream jazz for anybody who wants to listen. So what if they sound like the Sandpipers . . . go out and get it!

MANU DIBANGO 'Pata Piya' (Celluloid) Manu gets to grip with an electric African razzmatazz



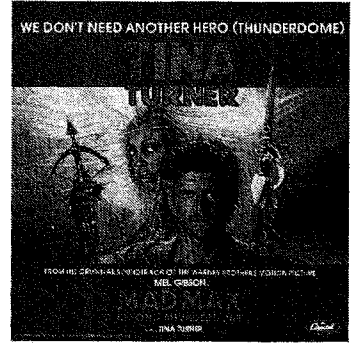
type situation in a whirlwind seven minutes with contributions from Bill Laswell, Material, Nicky Skopelitis and da boise on da DMXs and Fairlights. Cross-cultural, cross-reverential and cross-eyed mayhem. Ignore at your peril!

DARK CITY 'Help You Out' (Virgin) Good tunes! If your boots are made for stomping, if your bandana's out of the closet, if you're dreader than dread or broader than bored — get some Dark City into your limbs. Their records genre-hop at a furious pace — but that's ok by me. Pure new wool!

OMD 'Secret' (Virgin) OMD are sometimes capable of producing excellent catchy three-minute radio records, their last single 'So In Love' proving this once more. But that said, this is rather a weak follow-up: a song that was ushered in, instead of announcing itself.

BOB MARLEY 'Three Little Birds' (Island) Again?? This has already charted quite successfully this decade, so why is it out again? Since his death Marley has unfortunately become synonymous with insipid popified reggae — but when you get right down to it, his was the Trojan horse that opened the doors for the likes of Barrington Levy and Maxi Priest. Worthy but historical release.

TINA TURNER 'We Don't Need Another Hero (Thunderdome)' (Capitol) Yes we do! We need as



many as we can get! Where would we be without the likes of Mel 'Pink Slippers' Gibson and Rock 'Eyeliner' Hudson, eh? The record? Pomposity in its element. I'm sure its going to be *massive* everywhere, but who gives flying fortress . . . eh?

ERIC CLAPTON 'She's Waiting' (WEA) 'I've been everywhere, I've seen it all. I done nuthin!' Cak! Clapton has left himself open to ridicule from all corners with this diabolical substitute for a song. A tired old record from a very tired old man. Should be put out to grass.

DEBBIE BONHAM 'Sanctuary' (Carrere) Putz!! Totally and utterly bland recording . . . a right royal turkey in fact. Old Debs is apparently related to the late Godzilla-like presence of John Bonham. I think this is supposed to be beneficial to her career. Good luck.

owen
PAUL

pleased to meet you
THE DEBUT SINGLE

On 7" + 12" Extended 'WOW' Mix



Epic
A6395
TX6395



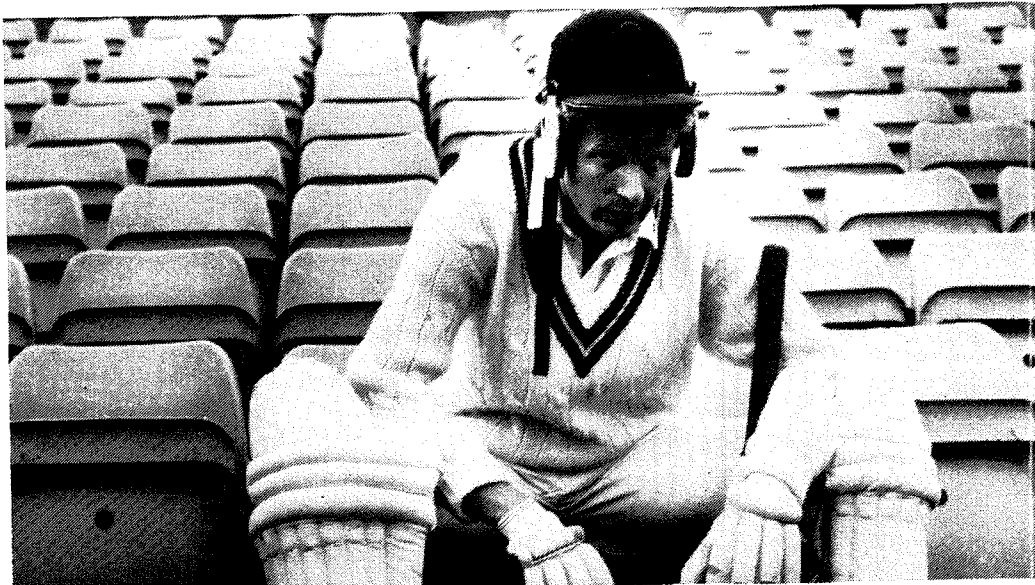
BALS THE WAY

"**M**AYBE I could do a French version, yes, that'd be good — d-d-dix-neuf, d-d-dix-neuf..." The possibilities are suddenly endless for Rory Bremner, the man who's turned Richie Benaud into a top 10 artist and put the pads on Paul Hardcastle. As 'N-n-nineteen (Not Out)' extends its chart innings, the man who *is* the Commentators is thinking about his options.

"How far do you go?" he muses. "The idea of updating it does appeal to me — for instance Hilditch in the first test scored one hundred and n-n-nineteen... the other day Gower scored n-n-nineteen fours, they're doing it on purpose..."

The man who'd already given his career three lifts with his 'Wogan' appearances has notched up a hit record as well and the fringe comedian looks like going beyond the fringe. "It's something that's caught me entirely by surprise," admits 24 year old Rory. "I liked the original single '19', I thought it was pretty original, and about three or four weeks after that I was doing a Richie Benaud impression and something went wrong, I tripped on a word, and it all seemed to fit in."

"I do voices for John Sachs' show on Capital (Radio, in London), and I went in to do a session for him, suggested it and he couldn't get into the studio quick enough. We did a couple of versions live and the switchboard was completely jammed. The publishing company heard that and rang John, in the meantime I disappeared on holiday for two weeks



and Kim Fuller, who's Lenny Henry's top writer and also writes for 'Spitting Image' came up with the chorus with John Langdon, who writes a lot of my act.

"The original version was in my act you know (and out comes the Benaud voice). So, England, with a score of two, for the loss of eight wickets, in reply to the West Indies total of five thousand three hundred... So we went into the studio on the Tuesday, and it was in the shops the following Wednesday."

FEATURING — AND now it can be revealed — the voice of Direct Drive's leading lady Helen Rogers and the production of Charlie Gillett, head of Oval Records (well, it had to be Oval, didn't it) who's skulking behind the pseudonym of Joe Quick.

Rory's well aware that the three 'Wogan' appearances have done him enormous favours, but on the very first programme Tel did, the one where he upstaged himself by falling over, Bremner was very nervous

TINA TURNER

THE NEW SINGLE
"WE DON'T NEED ANOTHER HERO"
(THUNDERDOME) 12/CL 364

12. INCH FEATURES EXTENDED
VOCAL AND INSTRUMENTAL DUB MIXES

FEATURED ON THE FORTHCOMING ORIGINAL MOTION PICTURE SOUNDTRACK

MEL GIBSON
MAD MAX
BEYOND THUNDERDOME
Starring TINA TURNER

AVAILABLE ON CAPITOL RECORDS & TAPES





I LIKE IT

COMMENTATOR RORY BREMNER

ANYONE FOR CRICKET?



GIVES PAUL SEXTON THE R-R-RUN DOWN

"Elton John and Tina Turner were on that show as well," he remembers. "I was very nearly sick. I thought I was just going to walk on and faint. But I look at that performance quite a lot, I must admit, I've got it on video."

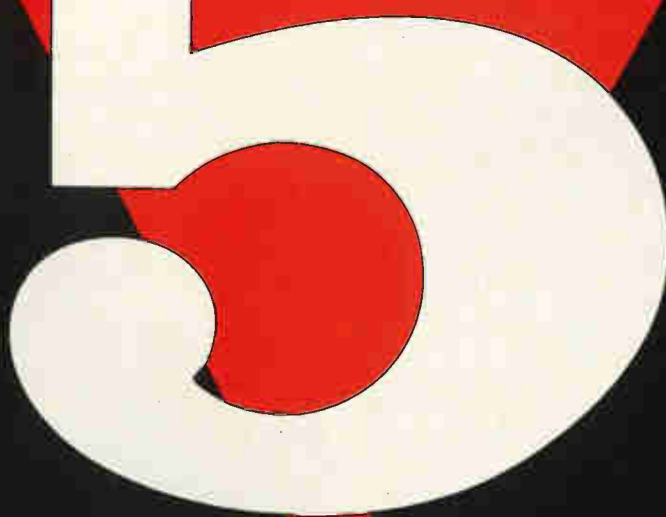
The voice doesn't betray it now (or maybe he just never uses his own voice for long enough) but he's originally from Edinburgh, a graduate of Wellington and then King's College, and between 1981 and 1983 appeared in fringe revues like 'You Are Eiffel But I Like You', and Edinburgh Festival faves like 'The Importance Of Being Varnished' and 'Midnight Excess'.

He didn't leave college until last June but by then he was already

well into alternative cabaret. "I've been doing that about 18 months, and doing things like the 'Week Ending' shows on Radio Four, I was used on 'The Tube' and in January, the people from 'Wogan' contacted me about doing his pilot show."

So what do Benaud, Johnston and co make of the Commentators? "Benaud I imagine might take himself just a bit too seriously but Brian Johnston, I've met him a couple of times, with his sense of humour I'm sure he'd like it." With that comes the Johnston impression: "Nice cake, lovely cake, lots of carrot and hazelnut..." Non-cricket fans, you must have lost us some time back. Still, there's always tennis — a Maskell Mix, perhaps, Rory?

STAR



LET ME BE THE ONE

7 and extended 12



HEADS

40

" P E O P L E used to say to us,
'GET OUT of the business now, while you're still FRESH
and y o u n g , because y o u



DU LWIN

guys are porpoises, and this is a shark business. You're going to get eaten up.' But porpoises actually survive very well in the company of sharks."

Reclining comfortably on the leather settee in a London hotel suite, Talking Heads' elfin-like bass player Tina Weymouth shows every sign of having survived the rigours of the music business with her sense of porpoise intact.

Out of all the bands that emerged from New York's CBGBs club in the mid-Seventies, Talking Heads, under the direction of David Byrne's neurotic genius, have been the most consistently inspiring.

From the raw, ganglion pop of 'Talking Heads '77' through the funk flirtations and African appropriations of 'Fear Of Music' and 'Remain In Light' the band have displayed a marked awareness of the need to move on. In the words of drummer Chris Frantz, in England with Tina to promote the new album, "I guess you could say that it's our modus operandi — we don't like to repeat ourselves."

Entitled 'Little Creatures', the new studio album unveils a countryfied, simplified Talking Heads, moving deftly through nine of David Byrne's shifting, American back-yard landscapes. Tina: "'Little Creatures' is an album that we've been waiting to do for years. This is the album that should have followed the first album."

According to Chris and Tina, the fact that the band should arrive at a traditional American sound at a time when grassroots American music is experiencing a sudden upsurge in popularity is purely coincidental.

Chris: "There is a return to roots American sounding music, instead of a lot of bands trying to sound like David Bowie, or the Thompson Twins, which in a way is a positive thing. But for us, it's just our good fortune if it seems like it's fashionable now."

Tina: "When we were first writing songs, we would try to write a song like Al Green's 'Love And Happiness' and it would come out to be 'Don't Worry About The Government' — we couldn't get it quite right. But this time if we were trying to do a country song, which we've never done before, at least we got it quite close to an authentic sound, because we've finally become accomplished."

AFTER SPENDING nine months out of the last year and a half touring in America with a live show which was eventually embalmed by director Johnathon Demme in the ground breaking rockumentary 'Stop Making Sense', Talking Heads are now taking one of their sporadic sabbaticals to allow work on solo projects. The next live appearances will not be for almost a year.

Tina: "It's not so much that 'Stop Making Sense' will change what we're like on stage, it's more that we filmed it because we knew we're going to change."

Chris: "We're really not sure what we're going to do next time we play live — it's too far off."



I'M NO TINKERBELL,
SAYS TALKING HEADS
BASS PLAYER
AND PORPOISE
IMPERSONATOR
TINA WEYMOUTH

Chris: "It works well for Talking Heads when we do things apart, because you bring back your new knowledge to the band."

Tina: "Also it benefits us as people, because otherwise we would just die — there would be no reason to continue with the band. Each of us is an artist in our own right, and we have to work to thrive."

"In the past David has taken over the band as his own vehicle. To keep it interesting for us, it would be good for someone else to perhaps have a turn as lead singer. Usually bands don't have the flexibility to do that, and they just break up. Now I would hate Talking Heads to break up, although if we do it will be the best thing at that time. But at the moment, we're still happening. There's still room to evolve within the band. Who knows, maybe the next time we go out, David will play the guitar, and someone else will sing."

One of a select number of fashionably, enigmatically psychotic lead singers, Byrne's quirkiness on stage is a large enough part of his off stage persona to make him exacting to work with.

Tina: "He's not easy. He's very unpredictable, which keeps everyone on their toes and he's inconsistent. One minute he loves something and the next he hates it. So it means that everyone in the band has to remain an individual — and the people in the band are the last people to go kow-towing to David. But we're always pleased with the end result, even if it's sometimes very painful to get to."

While Byrne works on his movie 'True Stories' which deals with eccentric people in a small town in Texas and will use songs rehearsed by the band during the mixing of 'Little Creatures', Chris and Tina prepare to revive the Tom Tom Club for an album and a club tour. They also have plans to provide songs and music for their own film.

Tina: "We've been asking people to send scripts to us for a long time, and this one's really taken us by surprise. It will be made by a friend of ours — a young director, with a young cast. I don't want to say too much because it's a long way off, but it concerns choices and timing in your life, and the use of your will."

THE THREE recently completed videos for 'Little Creatures' allow the band to animate some of their own dreams and fantasies, with one storyboard from David Byrne taking the band through a rapid ageing process.

Tina: "David had me dressed up as a ballerina — Tinkerbell or Cinderella or something. He still thinks of me as this very cute thing. I don't know when he's ever going to realise that I'm not."

"I would have enjoyed seeing myself as an old woman, but the make-up girl made me look extraordinarily angry and mean, and I'm sure I'm not going to look like that when I'm old. I'll be just very shrunk, with very thin white hair, a tiny little boney face with a huge nose, and huge ears — because they grow. I think I'll be a nice old lady."

Although the three videos cost twice as much to make as the album, the band prefer to pay for them out of their own pockets rather than have their record company use them on compilations. Tina and Chris feel that the expense is worth it.

Tina: "If you approach video with the same sort of sincerity that you approach your instrument, you can appreciate that there's something going on which is much more profound than your own self-consciousness about being filmed or photographed. There's a message bigger than just yourself and you can really get involved with it. It's not your mirror — it's the world's mirror."

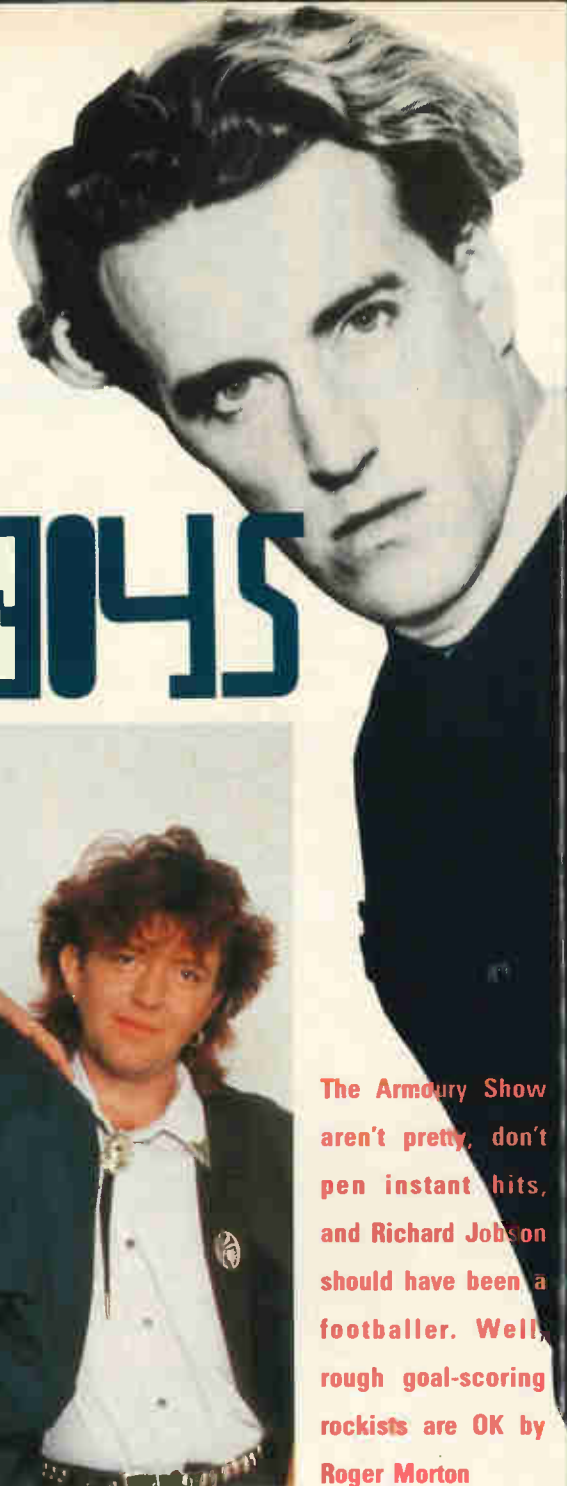
DO YOU ever get the impression that certain pop stars and certain footballers were given the wrong careers advice at school? With his convulsive, jumping, bobbing dance style, ex-Skid and voice of the Armoury Show, Richard Jobson, has always seemed to have more in common with Andy Gray than with the Bowies and Ferrys of this world.

But this is the cricket season, and the Armoury Show are exhibiting their new single 'The Glory Of Love', so let's talk about art, Richard.

"Football is an art form in itself. It's my favourite thing. I did an interview on the phone today, and I think they expected me to say 'Francis Bacon is really influencing me just now', and I was saying 'I just felt so good after Celtic won the Scottish Cup — it's made me really optimistic about life.' They thought I was joking."

With their name derived from a surrealist art exhibition, and their family history touching

GLORY BOYS



The Armoury Show aren't pretty, don't pen instant hits, and Richard Jobson should have been a footballer. Well, rough goal-scoring rockists are OK by Roger Morton

on a cluster of one time avant-garde bands, you might expect the members of the Armoury Show to be steeped in hip-culture affectation. You would be wrong. The forthright, square-jawed Jobson explains.

"The Armoury Show is about capturing the sort of music that we all like — a sort of wild, rumbustious sound that all of us have been involved in with bands from the Banshees to the Skids, but it's never been quite right. The idea is to get it right this time, and I think that in a sense, we have."

The sound may be right, but whether it reaches enough ears is another matter. The Armoury Show pedigree of John McGeogh — ex-Banshees, Magazine and Visage on guitar, John Doyle — ex-Magazine, on drums, and Russell Webb and Jobson from the Skids, meant that great things were expected from the band. Two years after their formation, with their debut album imminent, and the Armoury Show have yet to break into the Top 40.

"I don't think we're the kind of band that writes obvious singles, which is a major problem," admits Richard. "I think we're the kind of band that's got to keep rolling and rolling

and people start coming with you.

"If we took our sound down a few decibels, we might get played on the Radio, but we won't do it. There's no point in calming down just because Bruno Brookes doesn't like it."

THE CURRENT single 'The Glory Of Love' finds Jobson and the Armournauts galloping down the middle ground between rousing Skids-style flourishes, and McGeogh's picks and tremors of abstruse guitar into the golden ruins of the past. Somewhere beneath John McGeogh's sand blown mosaic on the single sleeve, I detect a creeping nostalgia for things Olympian.

"I suppose sometimes it can be slightly too heroic, but then a lot of people say it's not heroic enough — so what can you do? People might find our sound 'rockist', but at least it's ours — it belongs to us lock, stock and barrel.

"We're not much influenced by what's going on just now, because it's all getting too soulful and calm. There's not enough tension and aggression. Everyone wants to be pretty, and we faced the fact a long time ago, that we aren't a pretty group. We are to Pop what

Heavy Metal is to Rock — the ugly side."

Appearing on 'Top Of The Pops' with the Skids before his 'O' Level results came out, meant that Richard did the bulk of his growing up in public — an experience which has left him self-effacing, and wary of egotism.

"I never have regarded myself as a singer. I find the Skids' stuff embarrassing. Stuart Adamson's melodies were nice, but the vocals . . .

"In the Armoury Show I take more care over the precision of the vocals, and I do have a performance value.

The Scottish singer will soon be gathering wood and pairs of animals in time for the summer flotation of the first Armoury Show LP 'Waiting For The Floods', and putting his best foot forward on the Armoury Show's July tour of the UK.

"It's strange, because on a football field I'm a really delicate player, but I can't put that ability into my dancing. Some of the band have even suggested that I go to dance lessons! I know there's no excuse for my dancing . . . but it continues."

Richard Jobson walks on water.

(bulletin) an L.P. release on Zang Tuum Tumb "BUT THIS IS ONLY THE BEGINNING"

PROPAGANDA'S

s e c r e t w i s h

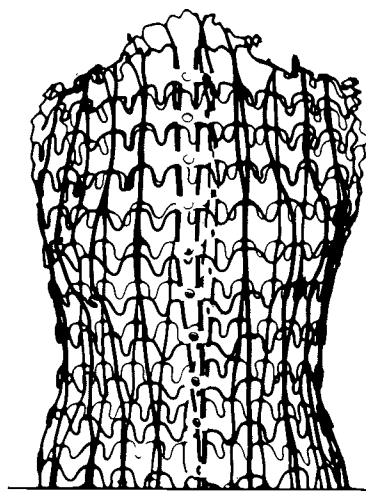
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P R O P A G A N D A N O W :
MICHAEL MERTENS, SUZANNE FREYTAG
CLAUDIA BRÜCKEN AND RALF DORPER

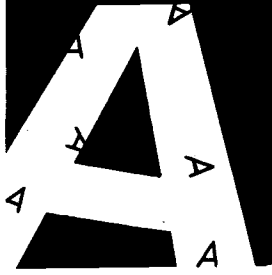
*With A Secret Wish
Propaganda have
chosen their style,
have begun a major move,
and with it they take on
what a group has to take on
if they wish to become
a talking point.
But can they stay human?
Of course
'A Secret Wish' includes
Duel, Dr. Mabuse and
p - m a c h i n e r y .
F i n d o u t .*



(the word became flesh)

ZTT
MCMLXXXV





- Wicked
- Solid
- Comfortable
- Dodgy
- Diabolical liberty

KID CREOLE AND THE COCONUTS 'In Praise Of Older Women And Other Crimes' (Sire 925 298-1)

KID CREOLE is a bit of a tired old party act. Somehow I can't help feeling that one or two seams are starting to come apart in those louverly costumes. 'In Praise Of Older Women and Other Crimes' is an adequate album, but it should have been better.

True, I'd let 'Endicott' walk all over me at least 10 times, with its rhythm that pumps harder and faster than a Texan oil well at peak time, but a lot of the other songs lack the Kid's usual sense of style and cohesion.

'Take Me' sounds promising, but the girls should have been given more head (If you'll pardon the expression) and a lot of the track sounds like Paul Simon's hoary old classic 'Mother And Child Reunion' speeded up.

Side two is aimed more between the eyes with tracks like 'Caroline Was A Drop Out' and 'He Can Have You' but there's still a feeling that the Kid and his Coconuts are wandering.

August, old chum, I hope this grows on me a bit more.

■■■ **Robin Smith**

WHITNEY HOUSTON 'Whitney Houston' (Arista 206 978)

WHITNEY HOUSTON'S had fantastic US and European success with this debut album but I could pick out at least three stronger first LPs by similar artists in the last few months.

The record's full of holes, the biggest being Whitney's extraordinary preoccupation with really gooey ballads, most of them written by that Sultan Of Syrup, Michael Masser. She absolutely murders Masser's best ever song 'The Greatest Love Of All', with a pitifully inadequate vocal, and when it comes to duetting with Teddy Pendergrass on 'Hold Me', God, it's homicide on the grand scale.

'You Give Good Love' is the American smash but a fairly unspecial ballad. The British flop 'Someone For Me' is the album's best track by a mile. Most of the time, though, she sounds all set to make a fortune on the blue rinse circuit. ■■

Paul Sexton

VARIOUS ARTISTS 'The Artists Volume 2' (Streetsounds Artis 2)

MARVELLOUS IDEA this, a sampler of the very best tracks by top soul artists on one set.

Starting with Luther Vandross, who can resist perfect soul gems like 'Never Too Much' and 'You're The Sweetest One'? Though it seems rather a shame that no slowies were included.

Teddy Pendergrass can melt the hardest hearts with 'Love TKO' and 'The Whole Town's Laughing At Me'. The Change side is perhaps the most consistent and most danceable, with 'A Lovers Holiday' sounding excellent as do their recent chart hits 'Change Of Heart' and 'Let's Go Together'. The Atlantic Starr side is probably my fave starting with the absolutely magnificent 'Circles' and ending with one of the prime cuts on their latest LP 'Thank You'.

Despite this set missing out some great tracks, for those of you whose familiarity with these artists amounts to mere flirtation, this set will be extremely gratifying. ■■■■■

Damon Rochefort

BILLY JOEL 'Greatest Hits Volume I And Volume II' (CBS 88666)

OR RATHER, 19 'hits' plus two previously unreleased songs which will ensure Joel fans will have to buy it even if they've got all the other songs already. An accepted record company selling ploy maybe — just wait for the inevitable single releases — but I'd rather have had 'An Innocent Man' or the earlier 'Scenes From An Italian Restaurant'.

Billy Joel has written the occasional classic tune but packing 21 tracks together like this does nothing to help any of them. A comprehensive testament of Joel's more commercial work and a sure fire money spinner, but would you buy anything by a man that short? ■■■■

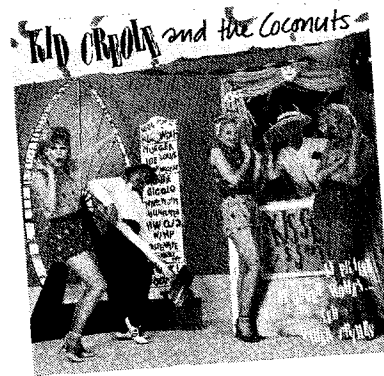
Eleanor Levy

VARIOUS ARTISTS 'Made In Heaven' (K-Tel NE 1298)

A GOSPEL compilation, TV-advertised and on K-Tel? What next, you ask — a promo video by the Pope? Bible readings on 'Whistle Test'?

But despite the incongruity and exterior tackiness, we have something worthwhile here. Chiefly because among the 18 tracks are several previously either unavailable or hard to search out in this country. Like Philip Bailey's 'I Want To Know You', from his *proper* soul LP of last year 'The Wonders Of His Love' and Etta James' 1985 powerhouse performance of Jim Weatherley's 'Storms Of Troubled Times'.

Several selections stretch the



"gospel" label to the limit, but to be fair, their description is "inspirational" music and that tag fits all the way. ■■■■

Paul Sexton

THE RETURN MATCH: AFTER ALLOWING LEVEL 42'S MARK LINDUP TO REVIEW THE MARC ALMOND GIG, IT WAS ONLY FAIR THAT WE LET MARCY GET HIS PAWS ON THE LEVELLERS LP...

LEVEL 42 'A Physical Presence' (Polydor POLH 23)

REVENGE? NOT at all. After Level 42's review of my recent concert, where I understand they were only trying to broaden their horizons. I must try and show my gratitude by being as constructive and fair in my outlook as they were in theirs.

The album: I fail to see the point of live albums unless they reveal the artist in a new light, expose a separate insight into the group (working in an environment so different from the studio).

Not here! Level 42's formula is to take the best aspects from today's jazz-funk movement (musicians, production) and the result could be excellence, yet here it has back-fired. Lacking lustre and soulfulness, the album finds itself falling (and failing) into no more than four sides of uninspired indulgence that neither profits nor furthers itself from being so.

All that aside, Level 42. The lads, dedicated, talented, relentlessly boring. Level 42 have conviction. Such conviction it wipes aside the fact that the album is above all to be listened to; and as a result, will be so quickly forgotten.

The first track, ironically titled 'Almost There' sounds uncommonly like the closing track '88', which sounds somewhat like the 70 minutes inbetween.

Nearly there. To conclude, the album 'A Physical Presence' seems satisfied to be non-explorative. All that it has to say has already been said, and in far better fashion. It lacks the risks and chances taken by truly great performers, risks that today are needed more than ever.

Marc Almond



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THE HARDCASTLE DOSSIER



Trumpet blowing dept: In January RM predicted Paul

Hardcastle would be one of the successes of '85. Now,

the career overview by Paul Sexton

F I R S T L I G H T



STEP BACK with me to November 1982... and on a yellowing page in the soul scrapbook, a letter to yours truly from record business good guy Charlie Gillett, head of Oval Records: "Dear Paul... I wondered if you'd be interested to talk to Paul and Derek from First Light, whose 'AM' is doing great work on the dance floors and airwaves (and is selling too!)"

For one year before that and two and a half years afterwards, one of the men mentioned in that missive was making class dance music for those who knew, and hoping writers could fit him into their schedules. Then along came '19' and suddenly he was fitting them into his.

The vinyl story of Paul Hardcastle begins at the end of 1981 as he appears on his first single with Direct Drive, 'Don't Depend On Me', which sells better for its nominal B-side, 'Time Machine'. They also recruited Derek Green and during their year together, there's another double-sided dance success, 'Time's Running Out'/'I'm The One'.

By mid-'82 Hardcastle and Green have left Direct Drive, and form First Light, their first release being of all things a cover of America's 'A Horse With No Name', followed in November by the three track 12 inch 'AM'/'I Don't Care'/'Time Machine'.

Come the new year of '83, Gillett's Oval Records lines up a distribution deal for First Light with London Records and in May Paul Hardcastle appears on his first national chart record, 'Explain The Reasons', which grapples to 65 before the band can release another single, 'Wish You Were Here'.

In April '84 Hardcastle charts under his own name for the first time with the medley combina-

tion of his own 'Daybreak' and 'AM' with the D Train dancefloor smash 'You're The One For Me'.

WE SPEAK again as the record climbs the pop chart and Paul voices a qualm that'll bug him for the next year. "The only thing I'm poked off with is it's 45 and Radio One won't touch the record at all. They're going to stop us getting a hit, I reckon." All too prophetic — the record climbs to 41, continues to be ignored by the national pop network station, and drops. What's worse, *exactly* the same thing happens with his next release but one, 'Rain Forest' (later a massive urban hit in America and now re-released and in the UK charts again).

Radio One's head-in-the-sand attitude isn't helped by the limited clout wielded by Total Control Records, the label Hardcastle forms with old school colleague and club DJ Steve Walsh. "The first 3,000 copies of 'You're The One For Me' I took around in my car, saying 'have a listen to this'," says Paul. 'Guilty' goes the same way and even subsequent deals with Bluebird ('Rain Forest', as mentioned) and Chrysalis ('Eat Your Heart Out') can't crack the 40.

But by early '85 Hardcastle has the American success of 'Rain Forest' to fall back on ('King Tut', never a UK A-side, follows up to good response) and can take his time about his next project, based on a certain television documentary about the Vietnam War... and now read on, as they say. In the month between April and May Paul goes from almost complete unknown to "discovery of the year" and '19', all three mixes of it, sells in hundreds of thousands. It spawns not just the '19 (Not Out)' cricket parody — and read page 10 for the *real* story on just who was involved in that — but even as we speak, three foreign language versions.

Paul's longtime colleague Charlie Gillett reports that a German language '19', just out, sold 50,000 copies on day one of release — that in addition to the monstrous sales of the original version — and now a French version exists in promo only form with a Japanese take in the works, all Hardcastle's own ideas with indigenous commentators providing the new voiceovers. Where next? Even Paul Hardcastle doesn't know yet — but four years of specialist sales proved that 19 was a nicer number than 41.

PAUL HARDCASTLE DISCOGRAPHY

Release date	Title	Highest position	Weeks in Top 75
With DIRECT DRIVE:			
December '81	'Don't Depend On Me'/'Time Machine'	—	—
March '82	'Time's Running Out'/'I'm The One'	—	—
With FIRST LIGHT:			
June '82	'A Horse With No Name'	—	—
November '82	'AM'	—	—
May '83	'Explain The Reasons'	65	3
January '84	'Wish You Were Here'	71	2
As PAUL HARDCASTLE:			
March '84	'You're The One For Me-Daybreak-AM'	41	4
July '84	'Guilty'	55	3
September '84	'Rain Forest'	41	5
November '84	'Eat Your Heart Out'	59	4
April '85	'19'	1	10*
*Still on chart			

Photo by Scope Features

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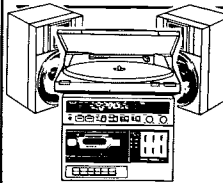
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THE LEAGUE OF GENTLEMEN

as told to JIM REID

THE LEAGUE had been celebrating the fourth of July. This did not include any passing references to American Independence or the **Bruce Springsteen** Trade Fair; indeed nary a hot dog or bubblegummed imbecility passed their lips. For, as all readers of the 'Anarcho-Cyclist' knew, the fourth day of July was a declaration to mount one's bicycle, head for the country and commence attack on the 'Lesser Big Fat Bastard'.

"Dickens, it does a chap some good to get away from all that Springsteen bally hoo," said Lord Hip Hop. "Gad, if I have another cold American beer thrust into my face by someone telling me to 'have a nice day', there will be no accounting for me actions. Why . . . and another thing, they are to blame for inventing the wretched 'pop music' aren't they? Piffle, I tell ya . . ."

"I mean I went along to Mr Springsteen's first show, got assailed by **Jonathan King, David Jensen, Lenny Henry, Dawn French** and **Alison Moyet**. Failed to pick the microscopic Brooce out from all the other clowns miles away on stage and returned homewards with nothing but a hangover to console my disbelief . . ."

"Furthermore I gather all-American cheer leaders the **Ramones** are the subject of some controversy with our cholesterol-handed cousins. The daring brothers have released a record called 'Bozo Goes To Bitburg' all about fun-loving US Pres **Donald Duck**. The single's sleeve

showing the Pres, sometimes known as **Ronnie Reagan**, making a speech at a war cemetery has been banned in America. Said speech now being a piece of US un-history . . ."

"Wise American of the week is undoubtedly **Madonna's** boyfriend and actor **Sean Penn**. He who clearly knows the only language the Sun newspaper understands. "While **Bob Dylan**, he who led his generation up a blind alley, has had a religious about turn. Born Jewish, Bobby became a born again Christian Fundamentalist (y'know the ones that most want to bomb the

Commies to hell) five years ago. But hell, what's a religion between analysts . . . Bob has returned to his Jewish faith and now attends regular bible classes in LA . . ."

"Unlike the unbearable quick-truck company **Van Halen**. Company leader **David Lee Roth** has, not surprisingly, broken the company up because his fellow members didn't want to go 'on the road' anymore . . ."

"Britain's first walking talking adenoid doll **Nik Kershaw** is doing very nicely, thank you Jeeves. The lucky chap is flogging his three bed semi and looking for

a Country Mansion. I hope someone tells Mr K how difficult it is getting servants these days . . ."

"But not quite as difficult as getting good ideas for films, it would appear. For, imagine my horror when I discovered that **Sting, Tina Turner** and **Madonna** are all being considered for a re-write of 'Oliver Twist'. That's bad enough news, but the fact that the film is to be set in modern day New York and be called 'Street Smart' is enough to make a fellow call for the reinstatement of Stamp Duty pronto . . ."

"And even more ludicrous goes on in America. This time involving **Randy Andy's** brother (look out for the next episode of 'Dynasty'), **Prince**. Apparently the regal one popped along to the set of a film called 'Krush Grove', the other week. Nothing unusual in that (the film features **Shelia E**) of course, only Prince's entourage did cause a bit of a stir. Ahead of the great man went a team of bodyguards handing out cards to all the extras on which were printed the gag line: 'Don't look at Prince, it makes him nervous'. Naturally a number of extras, being not serfs but extras, looked upon the royal personae: result a rapid Prince style exit . . ."

"Problems of a more hazardous nature for **Frankie Goes To Hollywood**, however. On tour in Japan the band have found themselves placed under armed guard after thousands of fans surrounded their hotel . . . Funny, a similar thing happened to rockin' **Robin Smith** in Lyme Regis last year . . ."

"Lyme Regis wasn't exactly on the **Spandau Ballet** US tour list, but that doesn't matter anymore does it. Why? because the Spands have had to cancel said tour due to **Steve Norman's** still wonky knee ligaments. Fear not, the band will still be appearing at the Live Aid concert . . ."

"So will the **Style Council** . . . though not with the blessing of the good folk of Milton Keynes who are a touch miffed about the band's current '45 . . ."

And with that, his first and last comment on the structure of pop songs, the good Lord quit his soap box and went out to see if he could bag anything. The League Of Gentlemen were nothing if not good sports . . ."

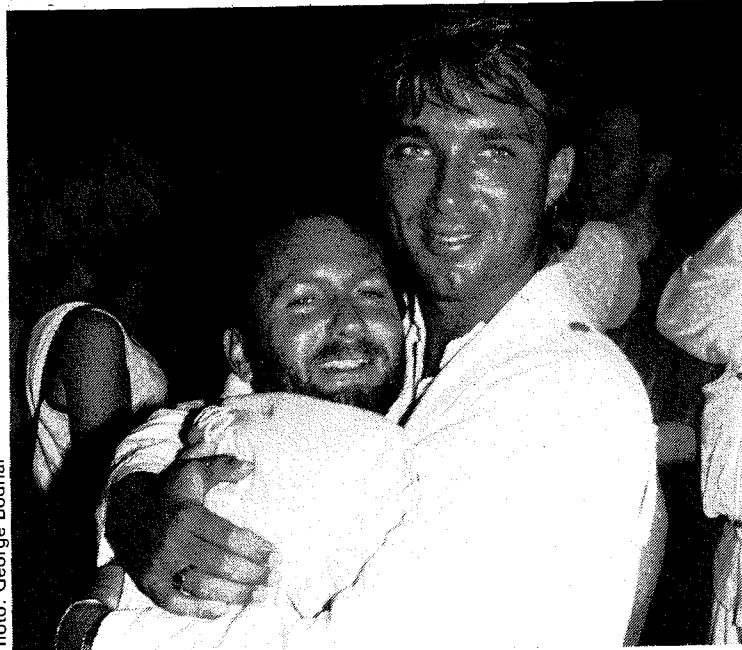


Photo: George Bodnar

● THE STRAIT-JACKETS proved impossible to fasten that night

aurra

HAPPY FEELING

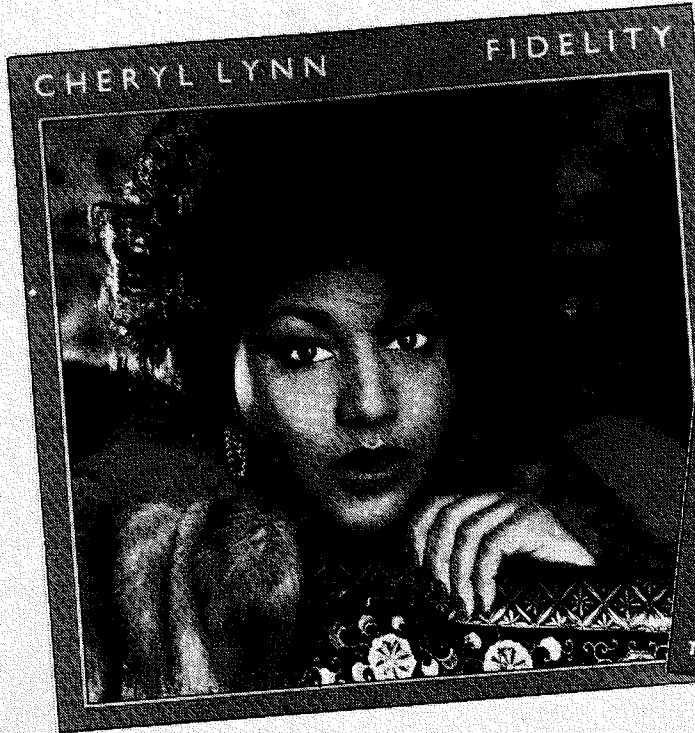
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NOT JUST A PRETTY

THE FAITH Brothers — Billy Franks and Lee Hiron — have packed more into six months in the music business than most pop people manage in years.

Two UK support tours with the Alarm and the Boomtown Rats, an appearance at Milton Keynes' Longest Day, a haunted room in one of their videos and a mountain goat who insisted on leaping from the window while filming the video for their new single 'Stranger On Home Ground'.

Phew! And now they're in a comfortable rehearsal room in west London writing furiously for their first album. Slow down a moment, boys, and tell us about your new record.

Billy runs his boney fingers through a grub-of mass of hair, and obliges.

"Both sides of the record are important, and the two sides 'Stranger' and 'Fulham Court' are linked lyrically. They're both simple songs, a nod of loyalty to the community that we were brought up in and are still a

part of."

Fulham Court, a three acre estate in London, underwent more than its fair share of upsets when the developers fixed their eyes on its potential for things other than the interests of those who lived and still live there, of course.

"The record's a gesture more than anything. Along with the record we've used some press clippings from the time of the struggle in the flats to make it clearer to people why we've spoken about the community there so much," says Billy.

"'Stranger On Home Ground' can be taken literally in the context of the music business. The financial and commercial rewards of the industry can be staggering. If you're enticed by them, you run the risk of losing some values that are worth a lot more, and you end up personally diluting yourself."

IT DOESN'T take a genius to realise that the Faith Brothers are a pair of young socialists to the core, brought up in an environment that has shaped everything they do.

They're not in the business to make lots of money, though they'd like to pay off their debts. They're here to communicate.

The Faith Brothers occupy that tricky middle ground between soul and rock — rousing anthemic songs bolstered with horns, piano and thin London vocals.

Billy says: "I've always listened to what I call soul music. If that's the part of me that it affects then I call it soul music. If someone else wants to call it rock or reggae then they're free to do so. The sort of feeling you can get from a Marvin Gaye record, which to me makes it a soul record, you can also get from a Bob Marley record or a Bruce Springsteen record.

"You still feel the same thing, it's the communication, the evoking of feeling that's important, and that makes it — for me — a soul record and nothing else."

WHEN THE Faith Brothers have time on their hands, not that they can remember the last time that happened, Billy likes nothing more than losing himself in a book. Surely being Londoners, they play or watch football? Fulham aren't too bad a team. "No, we're not at all interested in sport," says Billy surprisingly, "except boxing that is. It's the wickedest art in the world and I must admit I find it fascinating. It's strange that everything that is thought of as morally wrong, like smashing someone's skull in, can be enjoyed by so

many people. I did go to boxing from the age of nine to 11 but then when it came time to step up to the seniors I stayed behind one night to watch them and I thought bollocks, I'm not letting anyone do that to me."

Lee smiles at the thought of his fellow Faith Brother slogging it out. "We spend most of our time interchanging through various bands in Fulham Court. There were so many people there playing things, everyone knows us from playing in other bands so there's no hero worship or anything. They'll just come up and say 'great, saw your video, it's nice'."

Don't expect the band to preach to you at a gig or on a record. As Billy points out, there's more to inspiring people than a good lecture in politics.

"The great problem with pop music and politics is the language. The language you use to try to communicate anything — socialism, in our case. I never really got moved by musicians as much as by playwrights or poets. Bands such as the Style Council and the Redskins tend to repeat and rehash a long-gone political language.

"They deliver inasmuch as what they do may be informative and educational — but it's not especially moving because it describes for people how they should feel rather than making them feel it for themselves. That's something we want to overcome. It's very easy to tell people that something is unjust. It's a lot more difficult to make them feel that it is."

NOW DON'T get the impression that Billy and Lee walk round with deep furrows lining their foreheads. They probably smile and laugh more than you do, but they definitely see more to being in a band than appearing on Top Of The Pops.

"I find that side of things — the videos, the TV — very different, I must admit," says Billy. "Even on stage I get really self-conscious over my movements and the things I say. I watched our new video the other day and I thought it was really noticeable. When it's just the band playing it's OK, but trying to look like Robert De Niro is the hard bit."

The small crop of records that the Faith Brothers have released lack the maturity of their ideas and vision. They're quick to assure me that the album will change my mind.

"Musically, we're a melting pot," says Billy. "There're six people in this group with loads of different influences, covering a lot of styles. If we can reproduce even 50 per cent of that and make it our own, then we'll be on our way." I hope he's right.

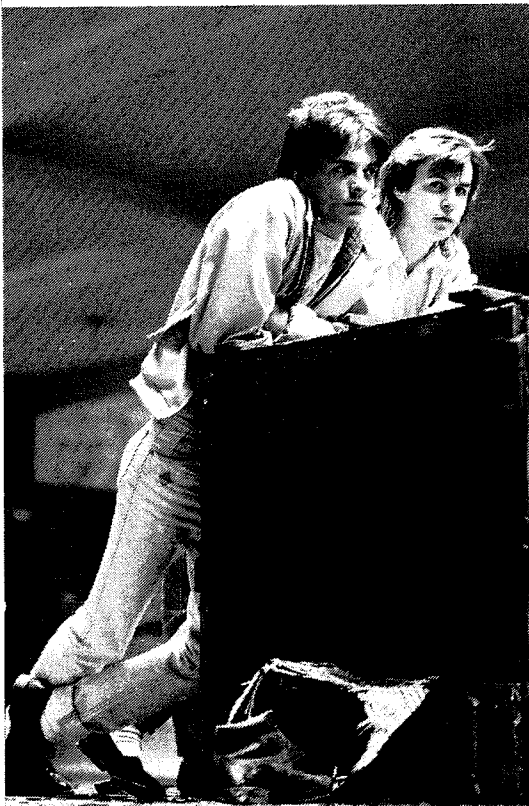


Photo by Peter Anderson

FAITH

the faith brothers don't want to make lots of money, they just want to communicate, says andy strike



THE

● SO SAYS TOM ROBINSON OF EURYTHMIC DAVE STEWART
● TOGETHER THEY PRESENT THEIR YOUNG PERSON'S GUIDE TO THE MUSIC BUSINESS (AHEM) WITHOUT THE BENEFIT OF US PESKY JOURNALISTS
● PHOTOS BY JOE SHUTTER

THE THING that interested me about interviewing Dave Stewart wasn't so much Eurythmics' music, excellent though it is, but the way they set about making it. I belong to the same musical generation as Dave and Annie: like the old TRB, their first band the Tourists emerged in the Seventies. Since then it's been interesting as a fellow musician to watch them develop with the times, while remaining true to their musical roots.

As Dave and Annie came up from nowhere not once but twice, I wondered whether Dave had any useful suggestions for young people trying to get started in the music business today. But since I don't care for being interviewed much myself nowadays, the first question was whether he minded doing this piece with me...

It's OK doing one in a day, like today. But then sometimes you have to do six or seven in a row. You know that it's kinda necessary because all the fans in Holland who've bought your album want to read about what you did in Dutch, and so you do it. But after a while you're just going completely mad. You get completely drained when you have to talk all the time about what you do to people who aren't interested. They're just trying to find some kind of story — probably a personal story or something — yet they still ask you the same questions because they've got them written down.

● **It gets you down?**

I don't mind doing sensible things; it's just when the record company gets you running around Europe doing eight interviews in a row then a TV station... it prevents you from doing really amazing musical ideas. You start to think, "What's best — giving people great records or just going around talking about it?" I think making great records is better: with interviews, no matter what you say you can't really describe what you're doing.

So we had a little mutiny a few weeks ago and stopped doing them. They'll have to buy some advertising space or something because it was just mad... this enables me to do other things like making this album with Feargal (Sharkey) and another side project producing a singer called Pauline Matthews...



● DAVE POSES with Feargal Sharkey, who had his album knob-twiddled by Monsieur Stewart

● **Groups often find themselves saddled with a public image that doesn't have much to do with what they're really like: what's the popular image of Eurythmics?**

The public image is Annie. It is like a duo but we've always made Annie the front of Eurythmics because she's a fantastic singer — great visually with herself and everything — and I have always been like this hovering-around kind of chap, a cross between a Scotch terrier and something else, pushing buttons and twiddling knobs, that basically is what it is really.

● **Is that how you see yourself?**

In fact my friends know me as being a very funny person, almost like a Woody Allen kind of character but that never really comes across. In interviews people want to read about Annie and what she's doing, and about the songs. That is what we are — a group making records, so what's the point of me trying to cram in? It's just not worth it.





● TOM AND Dave get all instrumental and show off their Portastudios

● **But you don't show your humorous side on record either...**

Just because you're funny doesn't mean to say that your records should be: if I put that element into Eurythmics it'd destroy it because a lot of the songs are very intense — full of despair and things like that, which is a side of Annie's nature — and also of mine too.

I have written a film script which is very funny, I think — I mean, people I tell it to end up on the restaurant floor laughing — and I also wrote a follow-up to the Prince film, called 'Lime Green Drizzle'... It had me posing on a moped in a green plastic cape with a funny hat like the Purple Rain poster and singing things like 'I should have listened to my auntie'...

● **Well, you've always had an unusual style of working...**

When you are creating something, whether it's an album, a video or whatever, you're under

pressure from the record companies and the media so that you're sitting in your house thinking 'I must write a really good song that's better than the last single'. Rather than letting that pressure get to you I think it's very healthy to just plough on regardless in total chaos, knowing that amongst it all people will do things that spark off ideas. Sometimes I'll set up a situation with me playing the hi-hat, Annie playing bass on a synthesiser and somebody who can't play at all playing chords on a keyboard that we've drawn on — you know, "that note's 'C'". From that person's terrible mistakes we can sometimes get a great moody thing, and because we've got an open mind we just reject what we did before and say "well, this is much better". The mistakes are often what becomes the main source of inspiration.

● **So it's important to use your musical judgement...**

When Elvis Costello was up here he was saying that a song isn't really a song unless you kind of sit and write it on your acoustic guitar and then sing it... I think he really disagreed with my way of doing things. We weren't arguing or anything — he just has a different approach. But if we had written a song like 'Here Comes The Rain Again' his way and then come in to record it with the bass player and drummer, it wouldn't have sounded anything like the way it did.

A lot of that song came about by messing around here in our studio. I'd written the little intro bit in a hotel room and Annie had the line 'Here comes the rain again falling on my head like a memory...' and that was it. When it came to 'talk to me like lovers do' it was a totally different thing — we had funny whistling noises and things going on and it was a completely different rhythm. It was only through complete experimentation that it ended up in the song.

● **Having your own studio must make it easier to experiment...**

It's like cooking in your own kitchen I suppose — that's the nearest you can describe it. You know when you go to somebody else's house and knock up a meal it's not really the same — but in your own kitchen when you know where everything is and know all your ingredients, you're not afraid to do experiments.

I think what we do is capture improvised music and put it into some kind of orderly fashion. I saw Jim Kerr running through his new songs at rehearsal the other day and making up what he was singing as he went along. If that had been me it would all have been down on tape, because he was singing some great things. But that's alright: he probably will sing great things again, whereas I don't mind having thousands of cassettes full of ideas and then not using any of them.

● **In the Seventies bands concentrated on playing live first and recording second; nowadays it seems to be the other way round.**

More and more groups — even ones that are just starting off — have a different attitude now. It used to be 'where can we get a place to rehearse?' Now they're saying 'right, how can we buy a tape recorder? Who's got the biggest bedroom to put it in?' We did a lot of interviews about the fact that we only did 'Sweet Dreams' on an eight-track in a warehouse and loads of people in America, y'know, bands used to phone up our management company and ask how we did it and we used to give them all this information on what to buy... I'm sure loads of them are doing it now.

● **Supposing you and Annie were 19 now and living in a bedsit with one guitar between you... How would you start out your career?**

If we were 19 years old and just starting I would manage by hook or by crook to scrounge together an HP deposit, because you can buy certain equipment that doesn't become useless when you get more money to buy something else. I mean usually you can manage — whether you have a wealthy auntie or a bank that might lend you £300 or something — and get your dad to sign an HP agreement.

For instance, this ghetto blaster... (*Dave points to his big portable cassette-radio*). It never becomes useless: first you buy it to listen to music, but it also copies tapes. Then you get a Portastudio and instead of buying an amp and speakers you just plug in the back. (*A Portastudio is a self-contained four-track mixer/cassette deck, used for making demo tapes.*) With a ghetto blaster and a Portastudio, if you've got your guitar all you need is a mike, two leads and you're away!



only a 40p ride, four stops or somethin'."

But since Jaki went national with her top five duet with David Grant just recently, that's been more of a problem journey. "It does get to you now, 'cos people look at you and you think 'Oops, what are they looking at'. It's OK when they say 'are you Jaki?' but when they just stare, I think 'Oh God, have a got a hole somewhere' or 'Is my hair untidy' or something."

She'll tell you "I just like to sing, I just turn up and sing and hope people like it" 'til the cows come home and you'll always believe it with this lady because she's not interested in a singing career as an ego-massage. Equally good news, her records are getting better and better, the newest, 'Round And Around', one of Derek (David Bowie) Bramble's sharpest compositions and productions, and Derek has done the same honours on all but one track of Jaki's debut album, just hitting the racks.

"There's a duet with David on the album, and a duet with Derek, called 'Loving You'," she says, and for Graham groovers of long-standing it's practically a greatest-hits package, with her first single 'What's The Name Of Your Game' included as well as the excellent 'Heaven Knows' ballad that somehow dodged the top 40 last year.

NEXT TIME you're on the bus, look a little closer at the person next to you. It might turn out to be someone you've seen on 'Top Of The Pops'. At least, it might turn out to be the totally unassuming Jaki Graham. No star trips for Jaki, just rather more mundane trips.

"I still live in Wolverhampton," she says. "When I come down to London, most of the time I come on the train. Then it's another half-mile to the office, so I usually jump on the bus, it's

ATLANTIC STARR SILVER SHADOW SPECIAL 12" U.S. REMIX AVAILABLE NOW!





IN THE BOX

"We've been well over 18 months doing this album. We started it when I first signed to EMI, but then some of the stuff started to sound a little bit dated. But it's varied, I wanted to show some versatility."

THE FUNNY thing about our Jaki is the difference between her on-stage personality — bubbling, confident, very natural — and the way she feels about herself. "I'd like to get better, I'm still learning, Derek still pushes me. I'd like to get more confident in what I'm doing. I used to turn up at things and think 'Oh gosh, it's only me'" — that after a long time as a member of the Medium Wave Band where she was much more one of the crowd — "and that's why it was so much fun doing it with David".

That attitude even has something to do with her reluctance to live in The Smoke. "It's not going to last long, financially it's not viable," she says — what's this Jaki, you reckon you're on the way to the dole queue? "Well, when you never had nothing you always think the worst, I'm always a very cautious person. It might not last forever. I've got a little detached house in Wolverhampton, three bedrooms, and for what I pay for that there ain't no way I'm going to get a flat down here.

"Sometimes I do come down and think 'Yeeeah!' because everyone's here and I know a lot of people, then I go back home and think 'Nooo', I like to go home and just forget ab-

out the rat-race."

Jaki and her brother were brought up in Birmingham by their gran, who helped in her musical upbringing as well — although once again she'll plead ignorance. "I really don't know much about music. We had a friend who had Lou Rawls, Carla Thomas and stuff like that, then they moved and it was just chart stuff. I remember coming home from school one day and seeing Rufus on television, I think they were doing 'Tell Me Something Good'. I'd never seen anybody like that before. My first concert was the Jackson Five at Birmingham Odeon, my gran took me."

For someone who never listened to much soul as a lass, the voice sure turned out all right. 'Course now she's made it into TV land, although she's just the same person everyone expects her to play the star. But Jaki doesn't even go clubbing it very often, not to relax anyway. "The main reason for not clubbing it is 'cos I've always done clubs with bands and I can't think of it as a night out. I'd rather go to friends for the evening, or I'm quite easy just going home and dossing about.

"My neighbours think I'm crazy. They didn't used to know what I did, they knew it was something pretty unusual. Now they keep all the reviews and everything! I might run over to my friend's in a shower cap or something and they all say 'You don't do that!'"

But when you're Jaki Graham, shower caps and 40p bus rides are OK.

On the buses with Jaki Graham. Paul Sexton takes a ride

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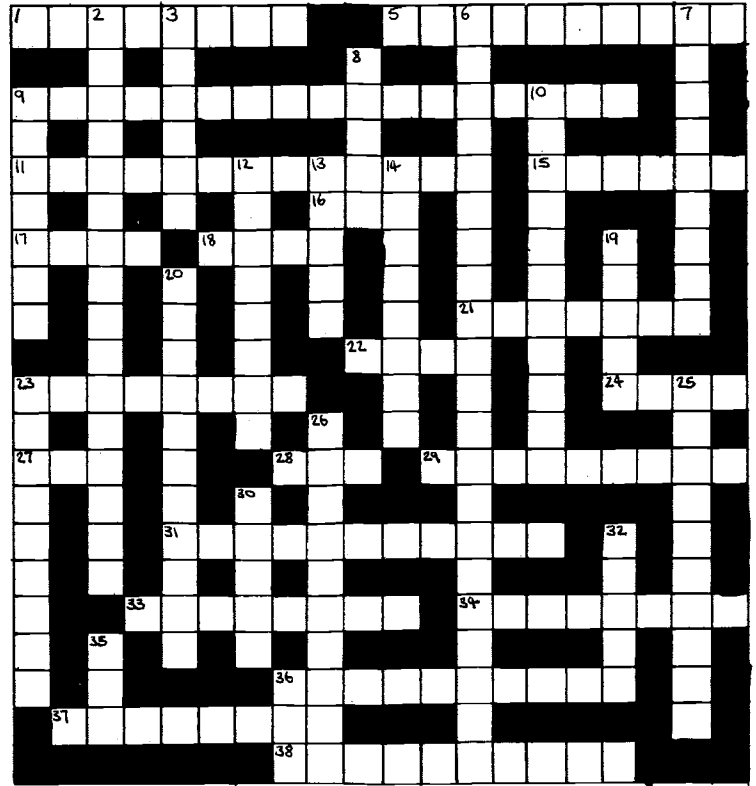
First correct solution wins a £5 record token. Entries to: Record Mirror, Greater London House, Hampstead Road, London NW1 7QZ

ACROSS

- 1 Bruce can feel the heat (2,2,4)
- 5 This helps Loose Ends perform their tricks (5,5)
- 9 He's made the charts thanks to the Beverly Hills Cop soundtrack (6,11)
- 11 Females written about in Shamrock Diaries (8,5)
- 15 It's the only thing that laughs at Siouxsie (6)
- 16 The Kinks man from 1971 (3)
- 17 Instrument (4)
- 18 They're buying 'cos she's selling (4)
- 21 They made Rod run faster than ever in 1978 (3,4)
- 22 Dexy's soulman (4)
- 23 When Two Tribes like Millie and Elton meet (3,2,3)
- 24 See 36 across
- 27 Mr Pattinson of the Bunnymen (3)
- 28 Judie's is out (3)
- 29 Marc helped the Bronskis take this into the charts (1,4,4)
- 31 Group that Love Like Blood (7,4)
- 33 A get together for Vince and his friends (8)
- 34 Julian's exploded (8)
- 36 and 24 across Straits' latest (8,2,4)
- 37 Family name for trio (8)
- 38 Girls that gave us a Sign Of The Times in 1982 (5,5)

DOWN

- 2 Where you can buy just what you want (3,9,4)
- 3 Cat like Stranglers LP (6)
- 6 It was knockout for Peter Gabriel (5,7,9)
- 7 Group that invited us to Spend The Night (4,5)
- 8 Adam had to undress for this hit (5)
- 9 Mai Tai are living in the past (7)
- 10 1985 hit for James Ingram (3,2,1,5)
- 12 Bowie's colourful girl friend (4,4)
- 13 This David was the leader of Bread (5)
- 14 Bryan Adams can be a bit careless at times (8)
- 19 Near a place for Duran Duran to play (5)
- 20 Something that can't be bettered from New Order (7,4)
- 23 Ask nothing of Spear Of Destiny and this is what you'll get (3,2,4)
- 25 A number one for Phyllis (4,6)
- 26 A little creature with Talking Heads (5,5)
- 30 A night time walk taken by Ultravox (5)
- 32 John used to be Rotten (5)
- 35 Band that saw Clouds Across The Moon (3)
- 36 What Geldof and Dylan have in common (3)



LAST WEEK'S ANSWERS

ACROSS: 1 King In A Catholic Style, 6 Orchestral Manoeuvres, 8 Ashford And Simpson, 10 Southern Accents, 12 Heat, 13 The Ups And, 15 Saxon, 16 David Grant, 17 Sheet, 19 Nighttime, 22 Hell, 23 Loving The Alien, 27 Glove, 29 Roy Wood, 30 Downs, 33 Sharp, 34 Shake The Disease

DOWN: 1 Kool And The Gang, 2 Nick Heyward, 3 Icehouse, 4 Alannah Currie, 5 Chess, 7 Elvis Costello, 9 Na Naa Hey Hey Kiss Him, 11 Coda, 14 Santana, 17 Seven Seas, 18 Get It On, 20 Goodbye, 21 This House, 24 Gold, 25 Hello, 26 Brass, 28 Cherry, 31 Why, 32 Cat

WINNER (June 22): Marie Sankey, Leigh Sinton Road, Worcestershire

WINNER (June 29): Elizabeth Heywood, Gwendolen Road, Crown Hills, Leicester

WINNER (July 6): Mr C Tree, Lakeside Road, West Kensington, London W14



● SOUNDS MORE like casual wear for David (12 down)



● THIS MAN was their bombers, their Dexy's, their high (22 across)

WHEN THE SAILORS COME TO HARBOUR...

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RM DISCO

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

- 1 1 TURN IT UP, Conway Brothers, 10 Records 12in
- 2 2 SILVER SHADOW, Atlantic Starr, A&M 12in
- 3 5 GENIE, B.B. & Q. Band, Cooltempo 12in
- 4 7 GLOW, Rick James, Gordy 12in
- 5 22 DANCIN' IN THE KEY OF LIFE (REMIX), Steve Arrington, Atlantic 12in
- 6 4 ROUND AND AROUND, Jaki Graham, EMI 12in
- 7 3 HISTORY, Mai Tai, Virgin/Hot Melt 12in
- 8 6 SAVE YOUR LOVE (FOR #1), René & Angela, Club 12in
- 9 11 KEEP ON JAMMIN' IN AND OUT, Willie Hutch, Motown 12in
- 10 15 ATTACK ME WITH YOUR LOVE/ROOM 123, Cameo, Club 12in
- 11 14 MOVIN', 400 Blows, Illuminated 12in
- 12 32 STRONGER TOGETHER, Shannon, Club 12in
- 13 21 MUTUAL ATTRACTION (REMIX), Change, Cooltempo 12in
- 14 23 TWILIGHT/TOO MANY GAMES/BACK IN STRIDE (REMIX), Maze featuring Frankie Beverly, Capitol 12in
- 15 12 LET'S TALK (ABOUT SEX)/DUB VERSION, One Way, MCA 12in
- 16 8 BUTTERCUP, Carl Anderson, Streetwave 12in
- 17 16 ALL OF ME FOR ALL OF YOU, 9.9, RCA 12in
- 18 9 AXEL F (M&M REMIX), Harold Faltermeyer, MCA 12in
- 19 33 TAKE YOUR HEART AWAY/CALL MY NAME, Kleeer, Atlantic 12in
- 20 13 WICKI WACKY HOUSE PARTY (FUNK SUCCULA VAN HELMSINK HOMICIDE MIX), The Team, EMI 12in
- 21 10 THE MORE THEY KNOCK THE MORE I LOVE YOU, Gloria D. Brown, 10 Records 12in
- 22 28 BABY DON'T HOLD YOUR LOVE BACK, Bridge, Atlantic 12in
- 23 35 THE LOVER IN ME, September, 10 Records 12in
- 24 17 LAY YA DOWN EZ/NEVER CRY AGAIN/YOU GOT ME ROCKIN'/SEEKRET, Kleeer, Atlantic LP
- 25 34 BREAK THE ICE, Michael Lovesmith, Motown 12in
- 26 24 LONDON TOWN '85, Light Of The World, Ensign 12in
- 27 20 ROCK ME TONIGHT, Freddie Jackson, Capitol 12in
- 28 19 PICK UP THE PIECES/WATCHING YOU (REMIX), JoAnna Gardner, Boiling Point 12in
- 29 18 BEST PART OF THE NIGHT (UK REMIX)/STEP BY STEP (US REMIX), Jeff Lorber, Club 12in
- 30 26 IN YOUR CAR/SECRETS OF THE NIGHT, The Cool Notes, Abstract Dance 12in
- 31 — HAPPY FEELING, Aurra, 10 Records 12in
- 32 70 MONEY'S TOO TIGHT (TO MENTION) (CUTBACK MIX), Simply Red, Elektra 12in
- 33 27 ON A CROWDED STREET, Barbara Pennington, Record Shack 12in white label
- 34 57 LONG TIME, Arrow, London 12in
- 35 29 FIDELITY, Cheryl Lynn, CBS 12in
- 36 25 LET ME BE YOUR EVERYTHING, Touch Of Class, US Atlantic 12in
- 37 59 LET ME BE THE ONE/ALL FALL DOWN (M&M DUB MIX), Five Star, Tent 12in
- 38 63 BACKED UP AGAINST THE WALL, Will King, Total Experience 12in
- 39 31 YOU DON'T NEED A REASON, Phil Fearon & Galaxy, Ensign 12in
- 40 40 ONE LOVE/IN THE HEAT OF PASSION/FREAK-A-RISTIC, Atlantic Starr, A&M LP
- 41 39 WICKI WACKY HOUSE PARTY, The Team, EMI 12in
- 42 64 TREAT HER SWEETER, The Paul Simpson Connection, 10 Records 12in
- 43 43 SYSTEMATIC/IF I EVER LOSE THIS HEAVEN, Billy Griffin, CBS LP
- 44 53 LOVER UNDERCOVER/SO DELICIOUS/SHE'S A GO-GETTER, Fatback, Cotillion LP
- 45 44 PLEASE DON'T BREAK MY HEART, The Affair featuring Alyson, 10 Records 12in
- 46 83 FRANKIE (CLUB MIX)/HE'S THE GREATEST DANCER (REMIX), Sister Sledge, Atlantic 12in
- 47 48 I'LL BE GOOD/WHO'S FOOLIN' WHO/YOU DON'T HAVE TO CRY, René & Angela, US Mercury LP
- 48 65 IT'S OVER NOW (DANCE REMIX), Luther Vandross, Epic 12in
- 49 36 SINGLE LIFE/I'VE GOT YOUR IMAGE/URBAN WARRIOR, Cameo, US Atlanta Artists LP
- 50 54 FINESSE (REMIX/DANCE VERSIONS), Glenn Jones, US RCA Victor 12in
- 51 79 CHEY CHEY KULE (UK REMIX), Eugene Wilde, 4th + B'way 12in promo
- 52 — AXEL F (THE LONDON MIX), Harold Faltermeyer, MCA Records 12in
- 53 78 SAY I'M YOUR NUMBER ONE, Princess, Supreme Records 12in white label
- 54 62 RIPE FOR THE PICKING (HARDCASTLE MIX), LW5, Virgin 12in

- 55 38 MAIN ATTRACTION/DREAMER/ON THE SHELF/DON'T FORCE IT/RICCOCHET, B B & Q Band, Dutch Break LP
- 56 50 LOVE SITUATION, Mark Fisher, Total Control 12in
- 57 41 WHAT'S MISSING/YOU WERE MEANT TO BE MY LADY (NOT MY GIRL)/IF YOU WERE HERE TONIGHT/LOOK AT US NOW, Alexander O'Neal, Tabu LP
- 58 67 I CHOOSE YOU/YOU'VE GOT ALL NIGHT, North West Ten, Ensign 12in
- 59 37 ALL FALL DOWN, Five Star, Tent 12in
- 60 47 TAKE IT EASY, T.C. Curtis, Virgin/Hot Melt 12in
- 61 42 THINKING ABOUT YOUR LOVE (A LADY SINGS THE BLUES — REMIX # 2), Skipworth & Turner/Helena Springs, 4th + B'way 12in
- 62 81 CONGA, Miami Sound Machine, Epic 12in
- 63 — DON'T GO/DANCE MIX, Precinct, Calibre 12in
- 64 77 LOVE SO FINE, Sahara, Elite 12in
- 65 61 SUPERFINE (FROM BEHIND), Skool Boyz, US Columbia 12in
- 66 52 IS THIS LOVE (CLUB REMIX), Chris Cameron, Steinar 12in
- 67 66 WHERE OUR LOVE BEGINS/LOVE IS ALIVE (INSTRUMENTAL), David Grant, Chrysalis 12in
- 68 68 LOVE IS JUST THE GREAT PRETENDER '85, Animal Nightlife, Island 12in
- 69 — LOVER UNDERCOVER (CLUB REMIX)/START IT UP, Fatback, Atlantic 12in
- 70 71 I WONDER IF I TAKE YOU HOME, Lisa Lisa, CBS 12in
- 71 51 IT AIN'T FAIR, Edwin Starr, Hippodrome 12in
- 72 49 BABY FACE, Merc And Monk, Manhattan 12in
- 73 74 MOONCHILD/SOMEBODY (THE GIRL'S GOT), Rick James, Gordy LP
- 74 76 DON'T STOP/STAR, York, US Passion Records LP
- 75 — WHO'S HOLDING DONNA NOW, DeBarge, Gordy 12in
- 76 75 CAN'T WAIT TIL TOMORROW (REMIX), Johnny Gill, Atlantic 12in
- 77 72 BUTTERCUP (US PERCUSSION REMIX), Carl Anderson, Streetwave 12in
- 78 56 CALLING/HE'LL NEVER LOVE YOU (LIKE I DO)/I WANNA SAY I LOVE YOU, Freddie Jackson, Capitol LP
- 79 — AIN'T NOTHING LIKE IT/I'M GOOD AT IT, Michael Lovesmith, US Motown LP
- 80 — STRANGE & FUNNY, Womack & Womack, Elektra 12in
- 81 80 LOST IN LOVE, Michelle Gold, Dutch Palace Records 12in
- 82 — FADE TO BLACK/LET ME LOVE YOU, Cheryl Lynn, US Columbia LP
- 83 — CAN'T GET ENOUGH (OF YOUR LOVE) (CLUB REMIX), Take Three, Elite Re-Mix 12in
- 84 84 BAD BOY, Juicy, US Private J Records 12in
- 85 — TEQUILA (KNOCKOUT UK REMIX), No Way Jose, Fourth & Broadway 12in

Hi-NRG

- 1 2 HOMOSEXUALITY/THANK GOD FOR MEN/CUBA LIBRE, Modern Rocketry, US Megatone LP
- 2 1 ENDING UP ON A HIGH, Seventh Avenue, Record Shack 12in
- 3 3 UNEXPECTED LOVERS, Lime, Canadian Matra 12in
- 4 5 I BELIEVE IN DREAMS, Jackie Rawe, Fanfare 12in
- 5 4 SORRY, WRONG NUMBER, Evelyn Thomas, Record Shack 12in
- 6 10 THE EASY WAY OUT, Miquel Brown, Record Shack LP
- 7 12 DON'T LET THE FLAME DIE OUT, Kelly Marie, Passion 12in
- 8 8 STRANGER IN DISGUISE, Marsha Raven, Record Shack 12in
- 9 6 I'M GONNA MAKE YOU WANT ME, Gina Lamour, Calibre 12in
- 10 11 ENDLESS ROAD, Time Bandits, Dutch CBS 12in
- 11 9 FEELS LIKE LOVE/ONE WAY TICKET, Louise Thomas, Passion 12in
- 12 7 HUMAN NATURE, Gino Soccio, Canadian Celebration 12in
- 13 17 FREEWAY OF LOVE (ROCK MIX), Aretha Franklin, Arista 12in
- 14 18 NO WAR NO MORE, Mirage, Proto 12in
- 15 13 CLOSE TO PERFECTION (REMIX), Miquel Brown, Record Shack 12in
- 16 14 BLACK KISSES, Curtie & The Boom Box, Dutch RCA 12in
- 17 15 SAY YOU WILL, Santana, US Columbia 12in/Disconet remix
- 18 16 HI FANTASY, Nola York, Dutch Injection 12in
- 19 25 KNOCK ON WOOD, Francine Kerr, US Boulevard 12in
- 20 19 AROUND MY DREAM, Silver Pezzoli, German Teldec 12in
- 21 28 BODY ROCK (REMIX), Maria Vidal, Dutch Chart 12in bootleg
- 22 21 SO MACHO/SHOWDOWN, Sinita, Fanfare 12in
- 23 24 TWISTING THE NIGHT AWAY, Divine, Proto 12in
- 24 23 DANCING IN THE DARK, Mike Mareen, German Night & Day 12in
- 25 20 SQUARE ROOMS, Al Corley, Polydor 12in
- 26 26 LOVE IN THE DARK, The Twins, German Hansa 12in
- 27 — THE BIG HURT/ONE MORE TOUCH, Marianna, Fantasia 12in
- 28 30= DON'T GIVE IT AWAY, Alexis, US Disconet 12in
- 29 re DANCE, Betty Miranda, German ZYX 12in
- 30= IN THE HEAT OF THE NIGHT, Debbie Jacobs, Fantasia 12in
- 30= LOVE IS ONLY SKIN DEEP, LeJeune, US Mastered 12in

The New Hit single by

DIVINE

TWISTIN' THE NIGHT AWAY

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whopper James
Hamilton

DISCO

ODDS 'N' BODS

THIS WEEK'S inevitable remixes include a far superior subdued 0-112%bpm **LW5**, beefy beat started 113%bpm **Mark Fisher**, more spacious muscular 116bpm **TC Curtis**, dense mournful 92%bpm **Take Three**, dull vocal (0-107bpm) **Sahara**, instrumental flipped nasty **Dead Or Alive** rhythm emphasised 122%bpm **400 Blows**, disjointed less hard 0-117bpm **Harold Faltermeyer**, plus — so far unreceived — **Atlantic Starr**, and **Conway Brothers** (although nothing could improve on their excellent 7in edit), the latter remixed by **Froggy's** partner **Simon Harris** originally for his regular slot on **Capital** during **John Sachs'** show. . . **'The Artists Volume Two'** (**Streetsounds ARTIS 2**) is a hummingbird double album compilation, one side each of all the hits that fit by **Luther Vandross**, **Teddy Pendergrass**, **Change**, **Atlantic Starr!**. . . **Capitol** in the States signed the **O'Jays** and **Patrice Rushen**, while **Brass Construction's** album next month has a killer called 'Zig Zag'. . . **Michael's** sister **Janet Jackson** is being produced by **Jimmy Jam & Terry Lewis** at **A&M**, which is where **Arnold's** son **Lindsay Wesker** currently hangs his hat. . . **Phil Fearon & Galaxy**, with the girls prominently featured, have covered 1978's **Special Delivery** 'This Kind Of Love' in a lovely long 111%bpm smooth shuffly treatment that hopefully won't float over pop fans' heads. . . Portuguese-sung and summery — though not so-called — that 104%a-107%bpm **Gilberto Gil** 'Toda Menina Baiana' (**WEA U9451T**) has been reissued for the good weather. . . **Solar's** slimline **CJ Carlos**, one of several building a buzz on **Aleem's** recent though now rare 'Get Loose', says burning up the floor in East London is the old **Jellybean** 'Was Dog A Doughnut' (EMI America LP), at 0-98bpm suddenly like a slower 'Axel F!'. . . **Colin Hudd's** previously secret oldie now spreading from Dartford **Flicks** is the **Ken Gold** produced timely very **Chic**'ish 'Darlin' by **Delegation**. . . **LWR** were busted again as soon as my ink was dry last week, but thankfully all London's soul pirates were back by the weekend, **Solar** with a new untraceable link (although what makes them think their DJs' cars are untraceable I don't know!). . . **JBC** 96.95FM incidentally kept going mainly in the evenings, and some of their shows are very good indeed. . . **Light Of The World's** anthemic 'London Town '85' has obviously been hurt by the lack of pirate plugs. . . **Essex's** airwaves change yet again with **ACR** switching to pop while some of its soul presenters plan a "hard" station of



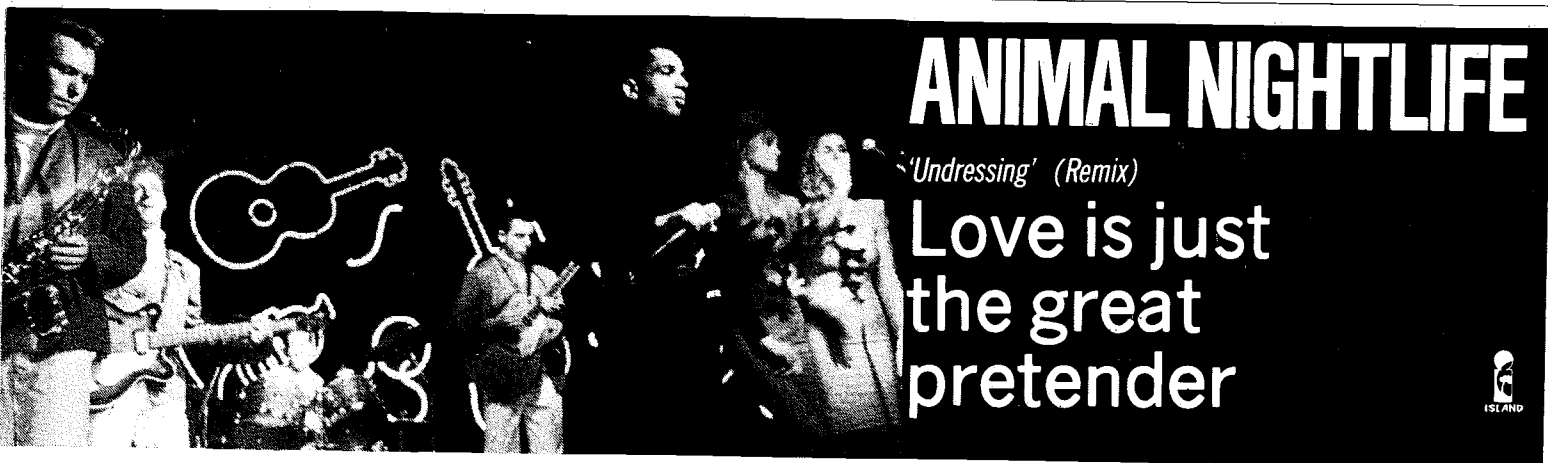
FIVE STAR 'Luxury Of Life' LP (US RCA NFL1-8052) Oddly out on import first, the Essex Family Pearson's debut set of youthful "New London" black pop as well as their most recent three A-sides (but not flips) has the Nick Martinelli-prod/Loose Ends-arr 119%bpm 'RSVP' and 142bpm 'Now I'm In Control', Steve Harvey-produced 117%bpm 'Winning', 118bpm 'Hide And Seek', sub-Evita-ish 0-34%bpm 'Say Goodbye', The Limit-produced 119%bpm 'Love Take Over', and Billy Livsey-produced 126bpm 'System Addict'. Nothing startling for sophisticated ears, although on its UK release I can foresee a spate of Five Star Mania. Believe me, these kids is hot!

their own. . . **Robbie Vincent** sits in for holidaying **Jeff Young** on **BBC Radio London** the next two Saturday lunchtimes, his own original slot! . . . **Chris Ryder** (3 Horsley Drive, New Addington, Croydon CR0 0QW) has the franchise from **Croydon-Cable UK** to run a "radio station" into the 40,000 subscriber homes from next month and urgently needs widely knowledgeable good presenters, not Radio One style — send demo/CV. . . **John Dineley** (0252-872817), mixing Hi-NRG Thur/Fri/Sat at Surrey's only gay club **Camberley Krugers**, is after more mixing gigs the other nights in vari-speed equipped gay venues. . . **Disco Mix Club International Mixing DJ champion Roger Johnson** (St Albans 0727-39582) actually wants to sell the **Trent II** console he won so he can get a **GLI 9000** mixer instead (tee hee!). . . **DMC's** July mixes are **Afan Coulthard's** good **Hall & Oates** medley and **Curtis Hairston** minimix, **Sanny X's** clever if incongruous restructuring of **Rick Dees'** 'Disco Duck' and startling vintage rock 'n' roll mix (which would have been better using original versions, if not pressings), and **Les Adams'** excellent jocks' choice supposedly All-American mix for July the 4th — except of the acts used only **Sharon Redd & Poussez** for sure, **Baby O & Candido** possibly, hold American passports,

others being **French Frantique**, **Spanish Antonia Rodriguez**, **Brazilian Sergio Mendes**, **Birmingham-born Canadian Carol Jiani!** (Les actually at short notice had to put this selection together, brilliantly, for a slot that was intended for my own All-American choices, except he shied away from mixing **Bruce Springsteen**, **Billy Joel** and the **Pointer Sisters**, who are the type of Americans most readily identified by my punters in 1985!). . . **Paul Anthony** (Shrewsbury Park Lane) reports that jocks in Northern Italy are into "slow spins" keeping everything between 100-105bpm, like if you can believe it **ZZ Top** 'Legs' mixed into **Divine** 'So You Think You're A Man' at 33%arpm (don't go giving **Sanny X** ideas!). . . **Steve Sale** (Wigan Pier) even without vari-speed evidently synchs the entire length of **Harold Faltermeyer** 'Axel F' through **Dead Or Alive** 'In Too Deep'. . . **London Records'** regional reception for new signings **Total Contrast** at Manchester's **Sandpiper Inn** in Fallowfield on Monday (15) may well be graced by myself, so **Mike Shaft** look out! (invites from **Mike Sefton** or **Keve Edwards**). . . **Paul Hardcastle** '19' took over atop **US Club Play**. . . Friday's **'6.20 Soul Train'** has **Steve Arrington**, **Conway Brothers**, **Denise LaSalle**, **Archie Bell & The Drells**, **Esther Phillips**. . . **Gary Byrd**

could be spreading his wings on Friday evenings soon! . . . **Sister Sledge's** two appearances on **'Soul Train'** seem, as far as our chart returns are concerned, to have made 'Frankie' into a soul record — I don't think (mind you, to put it in perspective, back in the '60s I bought all the girlie group records on which it's modelled just as avidly as the deep soul stuff). . . **Alex Gerry**, my old '60s soul co-jock at **Le Beat Route**, where are you currently? . . . **Soul On Sound's** latest monthly **Hippodrome** night amidst a staggering round dozen PAs included dance trio **Torso** reviving the classic '30s acrobatic splits 'n' flips style of such as the **Step Brothers**, complete with tailcoats (very **'Cotton Club'** and a joy to see). . . **Danny Stewart** (47 Apsley Road, Gt Yarmouth NR30 2HG) is after **Linda Jones** 'My Heart Needs A Break' (US Loma Tin), while **Kevin Hawkins** (0375-678558) is after **Johnny Guitar Watson** 'A Real Mother For Ya', and coincidentally has **Claudia Pina** this Thursday (11) at **Basildon Fat Sam's**. . . PAs also include **Precinct** Thursday and **Cool Notes** Saturday (13) at Harlow **Whispers**, then **Precinct** Saturday and **Cool Notes** Thursday (18) at Maidstone **Sunset**, and **400 Blows** Friday (12) at Beckenham **Lautrec's**. . . **Bolton Dance Factory** has **Island/Fourth & Broadway** promotion nights this Fri/Sat, **WEA** ditto next. . . Saturday (13) sees **Pete Tong** at **Leysdown Stage 3**, and **Phil England** driving **Matt** bats at **Cullompton Blazers**. . . **Solar's** **CJ Carlos & Paul Buick** are downstairs, **Graham Gold** in residence upstairs, at **Mayfair Gullivers** every Wednesday now. . . **Pete Sedgebeer**, if last week's went well, should be funking Thursdays at **Golden Green's** free **Bell** pub (in Three Elm Lane off the Tonbridge/East Peckham A26). . . **Paul Oakenfold & Trevor Fung** funk **Streatham Chaplins** Fridays, **Tony de Vit** does **Kidderminster's Weavers** wine bar Tues/Thur with outdoor barbeque when fine, **Andy Heryet** confesses **Worthing Carioca** Saturday party nights are his busiest there. . . Wednesday (17) sees the long awaited start of an upfront, no dress restriction, sold soul 'n' funk night at **Swansea's Harry's Dance Bar** with **James Lewis**, **The Bean & Jeff Thomas**, a brave oasis amidst a pop desert so do support it — I missed Jeff, but met **The Bean** (and **Plastic Sam** supping ice cream by the marina) under the kind guidance of **James** during my latest visit to **The Mumbles** last week. . . **400 Blows** gave me one of their T-shirts, size XXXL — however did they know that's they only kind your double whopper can wear? . . . **STAY COOL!**

Continues over



ANIMAL NIGHTLIFE

'Undressing' (Remix)

Love is just
the great
pretender



...There are innumerable stories in the undressed city. Some taken at face value, but some have a darker side... 12 ISX 200

DISCO

from previous page

AURRA 'Happy Feeling' (10 Records TEN 54-12) Starleena & Curt are exploding right out of the box with this bass whumped Slave-ish purposeful chunky 108%bpm strider which has melody as well as beat, and a bumpily jerking 118%bpm 'Hooked On You' flip (despite the sleeve listing the A-side's inst). Hot to trot!

MAZE featuring Frankie Beverly 'Twilight' (Capitol 12CL 363) This mind messingly catchy simple percolating little 0-107%bpm instrumental still dominates its 3-track 12in coupled pleasant if unexceptional 110%bpm slightly remixed 'Too Many Games' and the more relevant totally remixed lean spacious 113%bpm 'Back In Stride', and could be a monstrous national hit (which let's face it Maze need) if only Capitol would plug it properly.

"D" TRAIN 'You're The One For Me (Paul Hardcastle Remix)' (Prelude ZT 40302) Paul in his last remix for a while has a go at his all time favourite record, inserting a new vigorously



● AURRA get that happy feeling

pushing 120%bpm synth rhythm track boosting the backbeat momentum (different 119%bpm B-side version, and 116%bpm 'Keep On') — all of which rather deflates the act's current import, the repetitively burbling 120%bpm 'Just Another Night (Without Your Love)' (US Prelude PRL D694).

PRECINCT 'Don't Go' (Calibre CABL 204) The Manchester duo return with George Benson guitar sound on a lovely lightly flowing 121%bpm wriggly skipper now finally taking off (less vocal Dance Mix flip).

THE WORLD FAMOUS MAD LADS 'You Blew It' (US Express Records Inc GE-3985-1) Presumably the same mid-'60s soul searers of 'Don't Have To Shop Around' and 'I Want

Someone' (amongst my all time faves), the Mad "Lads" (?) resurface still in Memphis with a timeless bright snappy little 116%bpm chugger selling well only on 7in so far (slow but tension lacking 56%bpm flip).

NO WAY JOSÉ 'Tequila' (Fourth & Broadway 12BRW 28) Nicky Holloway's brainchild, an update of the Champs' much revived classic "Mexican" rocker, ends up a Mark 'Matt Bianco' Reilly-produced pop-disco slightly cold frantic 186bpm rattler with honking sax and vocal local colour that's far more fun in a meatier blatantly "Spanish" vocal version that's so far only on promo.

DeBARGE 'Who's Holding Donna Now' (Gordy ZT 40214) Donna? This wimpy 0-90 bpm ballad is more like

Donny ... Osmond, that is (jerky 103%bpm 'Be My Lady' flip).

WOMACK & WOMACK 'Strange And Funny' (Elektra EKR12T) Tinkling and surging soft airy 129%bpm pulser, hardly a dancer although radio play has helped, flipped by their LP's punchier joltily tapping squeaky 118%bpm 'Radio MUSC Man' title track (yup, although they sing it as "music"), and George Harrison's slow 35%bpm 'Here Comes The Sun'.

OTHER STUFF Better a bird in the hand than two in the bush! I have a huge backlog of records already BPMed but still more and more keep flooding out usually to reach me just at the busiest time of the week, the weekend, so I'm continually caught trying to catch up on the hottest of those and ignoring work already done. Rather than listing boring BPMs, this week check import albums by **CHERYL LYNN, 9.9, THE DEELE** (especially 'Stimulate'), **RADIANCE**, UK albums by **NILE RODGERS** (three goodies), **SADAO WATANABE**, **PERCY LARKINS, STANLEY CLARKE BAND**, and UK 12in releases by **STEVE SPARLING, DANNY D & COLLUSION, MIQUEL BROWN, BILLY GRIFFIN** (stupidly 'Heaven'), **GEORGE BENSON, TINA TURNER** and so on. Hey, this is easy! I wish all my reviews could be like this (full service and reviews of these and more hopefully will return next week).

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COMMUNITY RADIO

HOME SECRETARY Leon Brittan last Wednesday announced that so far in 1985 there have been 110 raids on 44 different pirate radio stations, and that he is determined to "stamp out the anarchy of the airwaves". However, he has yet to reveal any decision about the type of community radio that many anticipate will be a legal replacement for the pirates. This will be more likely if the Government opts for "special interest" radio, broadcasting over a wider area than strictly local "community radio" would cover. By coincidence the day before Brittan spoke, Angela Rumbold MP chaired a press conference at the House Of Commons on behalf of such licence-seeking sometime pirates as Radio Jackie, Solar-FM, two specialist rock stations and various ethnic Asian, Arabic and Greek stations, attended by several Conservative MPs (but significantly no Socialists) who each talked encouragingly although with warnings. Tim Brinton, Conservative Backbench Media Committee chairman, foresaw "some move in experimental community radio within the next few months", but thought that the generally desirable deregulation of radio would pose too many problems to allow widespread changes for a long time. John Gorst counselled patience, saying "this is an area that Parliament for many years has taken a great interest in", but a national pride in the standard of our broadcasting would dictate that even the smallest stations at the base of the broadcasting pyramid would have to meet scrupulous standards under centralised control. Ivor Stanbrook, declaring "deregulation is in the air", although "the road is going to be pretty long and pretty hard", added that licence applicants should be "self disciplined — take what's offered and don't complain about regulations imposed upon you". At some stage someone made the very pertinent remark that nobody at the meeting had a God given right to broadcast, quite possibly this was the last speaker, who shook all present with the revelation of his identity, Roger Gale, MP for Thanet and the only Member to have been a pirate DJ himself, on board the old Radios Caroline North and South! As well as raising the question of theft by the pirates of copyright in their non-payment of royalties (unfortunately no mention was made of previous pirate offers to pay being turned down because they were unlicensed to broadcast in the first place), and the future imposition of needletime which would prevent any legal station existing on records alone, Gale summed up the current uncertainty of the situation which still limits one to speculation. "Don't confuse community radio with specialist interest radio, the Government could opt for one or the other first. What will you do if you don't get a licence? If you're not successful, don't then go away and set up another pirate station as nobody will respect you for it."

MAZE

Featuring
FRANKIE BEVERLY

3 CUTS FROM BRITAIN'S FAVOURITE SOUL BAND ON ONE 12-INCH!!!

"TOO MANY GAMES"
"BACK IN STRIDE"
 EXTENDED M&M REMIXES

PLUS THE FULL LENGTH VERSION OF THE NEW CLUB SMASH...
"TWILIGHT"

CATCH THE VIDEO RECORDED LIVE AT HAMMERSMITH ODEON ON 620 SOUL TRAIN ON JULY 20TH.

Capitol



Soca hero

ARROW'S RIGHT ON TARGET SAYS JIM REID

TURQUOISE SUIT, white shoes, gold medallion, Arrow looks every bit the part. And what a part. Businessman — he owns a fashion retail outlet amongst other things on his native Montserrat — and Soca's leading ambassador.

Those of you familiar with his much released, much danced, 'Hot, Hot, Hot', will be familiar with Soca at its very best. The merging of soul and calypso, Soca is a lively hybrid covering both the most modern and most ancient of West Indies pop.

"Soca is basically a facelift to the old, to the authentic calypso," says Arrow. "It's based on soul, rock, salsa, all sorts of things. Some of the older Calypsonians who haven't been able to change aren't too happy about this, but then..."

But then, that won't really worry Arrow that much. Sure he pays respect to his roots, yet more importantly he's got a very keen awareness of his own music's potential. He says that his current single, 'Long Time', is his best since 'Hot, Hot, Hot' and I won't argue. Neither will I deny his chief aspiration... "My aim is to get real audience participation," he says.

"Before I really got going," he says, "I did some hard work to see what the public really wanted. I decided on a real fusion music — French rhythms, South American and African music... I wanted to fuse the whole lot together and turn it into a real hard dance track."

THE YOUNGEST of nine children, Arrow was drawn towards music by two of his eldest brothers, who were winners of the 'Calypso King Of Montserrat' competition. A competition Arrow won himself in 1971.

Nowadays he spends only three months a year in Montserrat, basing most of his work from New York. Still, whenever he's home he works in 'Arrow's Manshop', his very own boutique, and something to keep the cash rolling in when he hasn't got a record out.

But that's not often. Fresh from three headlining shows at Madison Square Gardens (as part of a Caribbean Festival) and set to provide the piciest soundtrack for this year's Notting Hill Carnival, Arrow can leave the inside leg measurements to other people. This man is hot.

DARE ME

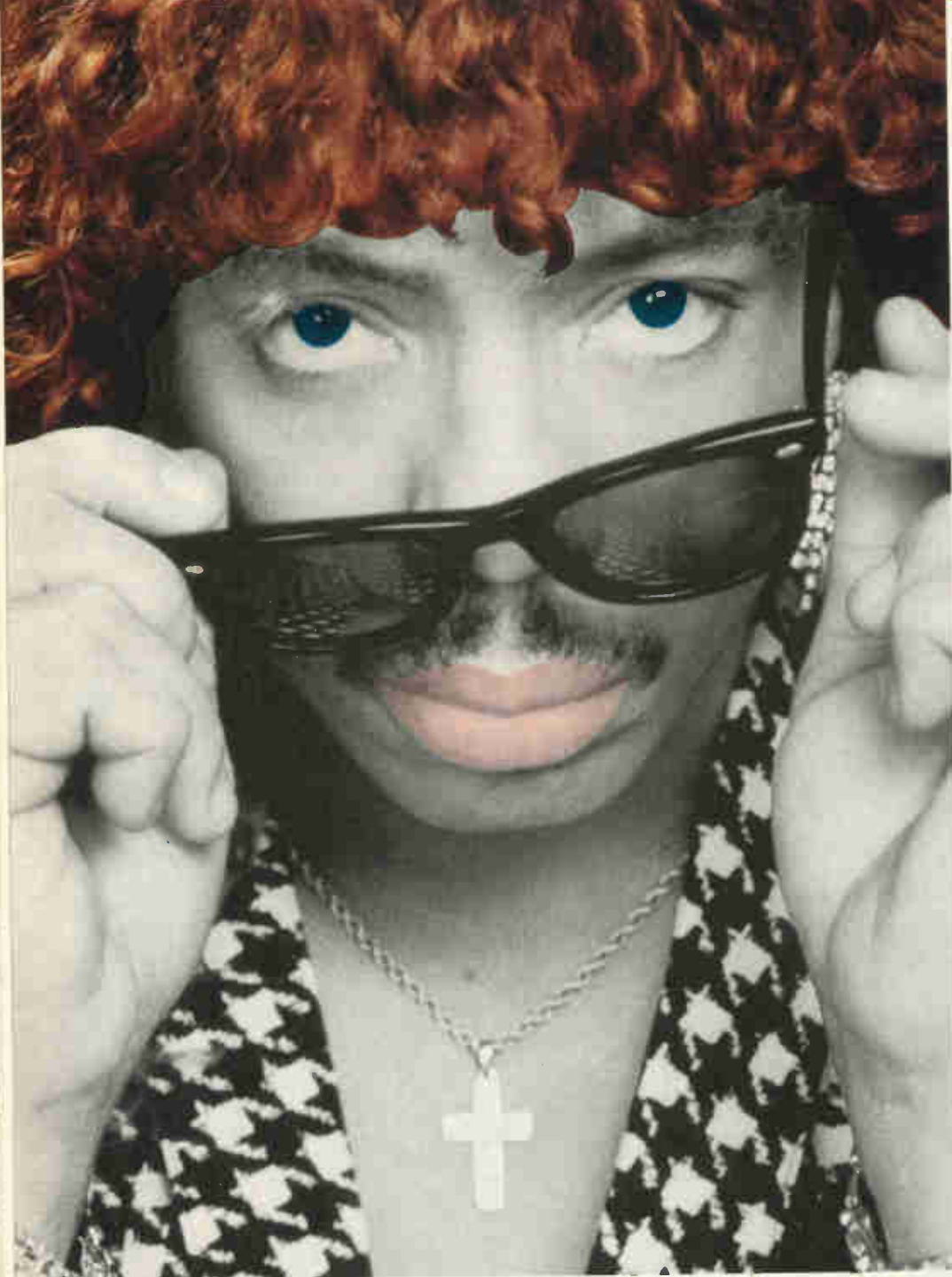
WILD NEW 7&12

pointer sisters



RCA

I WAS HAVING SEIZURES



... this is a public admission by rick james, naughty boy of soul who up till now has been getting high on more than the charts. a reformed character talks to paul sexton ... and he even likes prince these days ...

RICK JAMES is back ... and that doesn't just mean he's in the charts with 'Glow'. It means he's back as a fully fledged member of the human race again.

Sometimes an interview, albeit a telephone interview to Los Angeles, can be much more rewarding than you're expecting: after years of silence and one cancellation of this date ("Mr James has a migraine") it was doubtful he'd talk to us at all, and if he did, the best we could hope for was his usual sullen, introspective attitude to all things outside his own sphere, and maybe a spicy quote or two about how

much he hated Prince. But it didn't turn out to be that kind of interview ...

Rick James is on a drink and drug rehabilitation course, he hasn't touched either in three months and as a result sounds more open and communicative than ever before. He's just taken the Mary Jane Girls into the pop top 10 in the States, he has two more new artists under his wing and that new 'Glow' album of his own. With the title song doing good business — except that with his new philosophy, its success is no longer the absolute be all and end all.

"It's really hard to say if it'll make it, I think the song is good enough. If people like it that's OK, if not I'm not going to get high about it."

The old Rick James would have been more likely to sue Motown if the record hadn't made it ... and he's not getting high about *anything* any more. "Once I finally checked myself into the rehab, I got a lot of help from the doctors to help Rick James for a change."

The hardest problem, surely, must have been facing the fact that he was a mess.

"Yeah, I was having seizures, and I still wouldn't admit I had a problem. I knew I had a bit of a cocaine and drug problem, but not drink, I thought that was just old people who got that."

"I was doing four albums, the Mary Janes, Process And The Doo Rags, my new artist Val Young and my own album was the last in that sequence. I wasn't feeling too great with myself, the money was great and everything, but inside I was really f***ed up. So I made a pact with God that if he got me through this album, I promised to give up drugs."

"I'm now able to face each day without a drink or a joint. When it's been with you so long, it's like losing your girlfriend. But now, it's like a rebirth. I never used it as a way of working. I smoked a lot of weed, so I did write a lot of songs under the influence of grass, but I never used anything while I was making a record. When I'd finished recording I'd just get f***ed up because I considered I owed it to myself, I'd been working so hard."

"The songs I'm writing now, they come faster, and I've written more. I imagine it makes my sound more clear, because I'm more clear, that's indicative of the 'Glow' album, it's more vivacious."

I MENTIONED the major anti-heroin campaign running in Britain at the moment and the publicity given to it by people like Pete Townshend. Rick isn't allowed by the rehabilitation centre to do charity concerts or the like, but he has found one way of helping: "By doing interviews, and helping other drug addicts, I feel I'm doing something. I've been there, so I know that it sucks. I know how hard it is to sleep."

"I can't feel remorse about anything I've done in the past. I'm glad for drugs and



alcohol because they made me get into this programme. The programme's given me a lot of strength and it's given me patience, which is something I didn't have before. There was a time — like just about all the last three years — "when I wouldn't have been able to do these kind of interviews, because I'd be too f***ed up and I'd want to get it over with."

And if I was looking for some controversial remarks about Prince — it's been well documented in the past that James was bitter about the Minneapolis man stealing the punk-funk crown — then I got probably the most controversial comment of all.

"Prince is a very creative person, there's no need for me to speak about him any more. I've got nothing to regret about what I've said about him." In any case Prince has veered so far from the style Rick introduced, RJ can claim the style as his own once more, can't he? "I'm just living my own life, and I'd rather speak about that than anything else".

Speak he does, about his group Process And The Doo Rags: "Process was singing with me for a while ... he can hit the highest notes I've ever heard in my life, higher than Philip Bailey." About new discovery Val Young: "I'm looking for great things from her." And about his long-running film project, yet another idea that's become more of a possibility with his fresh start.

"I've been procrastinating on the film 'cos I was too f***ed up to do anything about it. Now that I'm sober and straight, all these things are possible. I have a screenplay, it's called 'The Spice Of Life', I'm looking to shoot after the tour in August. It's semi-autobiographical."

QUITE A businessman even in his "confused" period, Rick also has an interest in a line of unisex actionwear. "I met a couple in Hawaii when me and Teena (Marie) were there, we liked them as

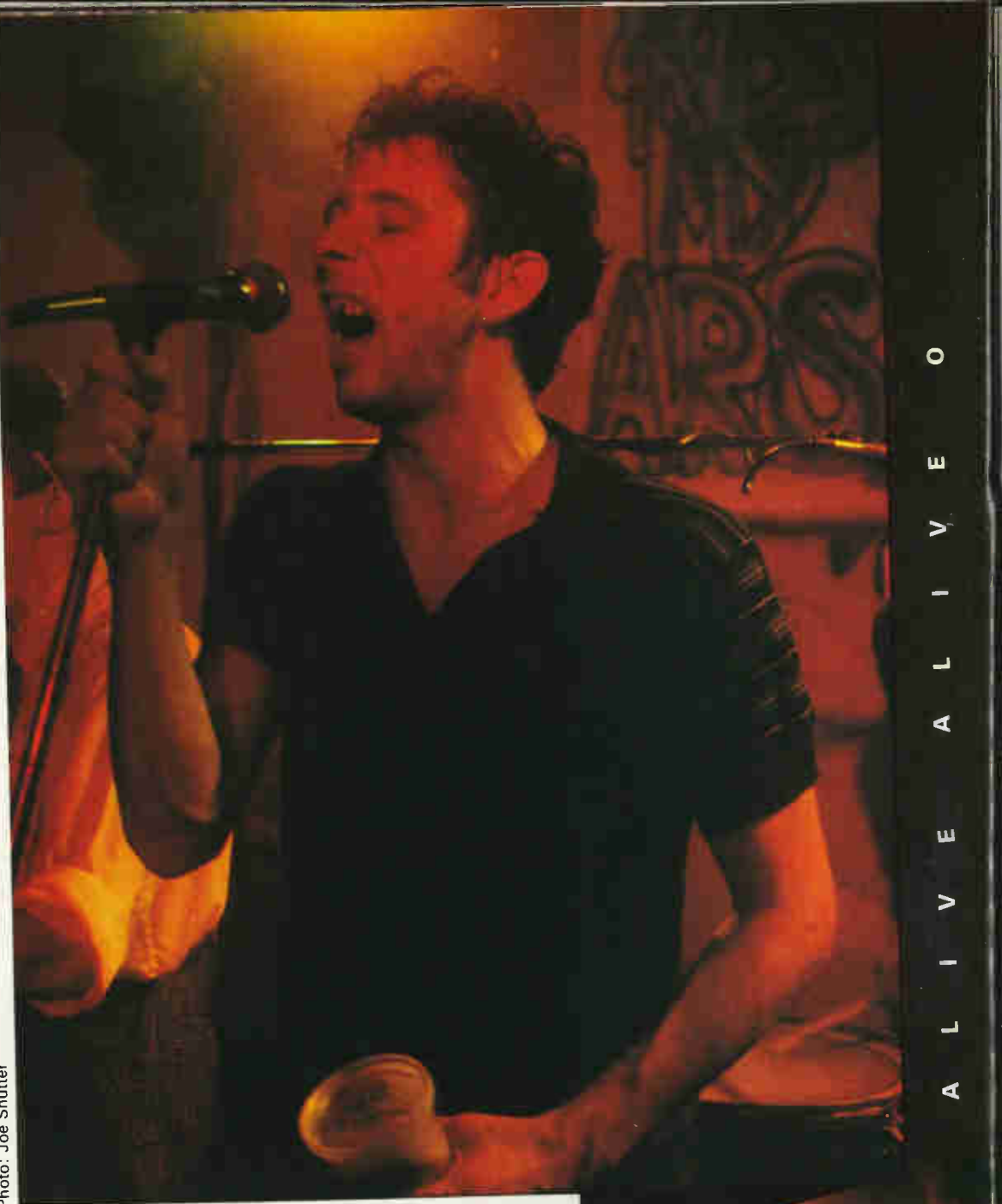
creators and as people. We brought them back to New York. I've been working with them for the last five years and the stuff is selling. Basically I'm just backing it, it used to be 'Rick James Presents'. But I am fashion-orientated."

The Mary Jane Girls' huge pop crossover with 'In My House' gives him a lot of joy but he claims it was always going to happen. "It should have happened off the first album," he says, remembering their British success with 'Candy Man' and 'All Night Long'. "I really thought there were a lot of things on the album stronger than 'In My House' but I guess it was easy to relate to for people." Will he ever let them work with anyone else? He does have complete control over their material. "Never — they'll always be my girls."

He hints at UK appearances later in the year ... and it's nice to know that when Rick James mentions Mary Jane in future, it'll be the girls and not anything illegal he's talking about.

POGUES

Photo: Joe Shutter



A L I V E A L I V E O

THE POGUES, LONDON COLLEGE OF PRINTING

JUST AS going to gigs was about to be crossed off my list of enjoyable ways to spend an evening, along come the Pogues and I'm reborn. Bad PAs, over long sets and expensive crowded bars had all but ruined this pastime, but at LCP last week — on a sixpence of a stage with sweat running down the walls of a corrugated shed of a hall — goodness, did we have fun!

There are those who will never enjoy traditional music (rock 'n' roll excepted) but only a numbskull could have avoided being swept up by the unique atmosphere of such a wild, yet friendly, night.

'Streams Of Whiskey' had the crowd, a mixture of Pogue-ites and students, careering around the hall with scant regard for their own safety as the PA tottered this way and that, and long-forgotten country dancing steps were dragged from memory.

The Pogues, for their part, seemed bemused by the squalid venue and familiar reception. Let's face it, they could have played the worst gig of their lives and got away with it, but they didn't — it was bloody great. There's something inherent in all folk music that connects deep inside, where you have a good idea what's coming next, yet it still surprises and thrills.

The sound of accordion, banjo, drum and bass guitar joined forces with Shane's gruff vocals through 'A Pair Of Brown Eyes', 'Dark Streets Of London' and the latest, 'Sally MacLennane' then left him as the band bashed through instrumental pieces that finally killed off all but the fittest dancers among us.

Students retreated to the rear of the beer-soaked hall as the Celtic supporters at the front produced their flags, punched the air and sang along dripping with sweat.

Everyone at a Pogues gig will tell you they're at least one fifth Irish.

The Pogues' regulars enjoyed their group, the students all swore they'd attend the Troops Out meeting. And me? I broke in a new pair of shoes.

■ ANDY STRICKLAND



mailman

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

▼ WHEN IS Howard Jones going to be made Pope? I'm sick to death of his goody goody image and stupid songs with their stupid sugary words about loving one another, happiness and peace all over the world. Ever since he did that pathetic bleating song 'Like To Get To Know You Well' with that awful video, Jones has been getting worse and worse. He's so pure and holy he makes me want to puke up. His latest single is just awful.

Kevin Andrews, Bracknell
● At least one of those Papal caps would hide his funny hairstyles

▼ LOOK OUT, here comes Kate Bush. Her new album is scheduled for around August and hopefully a new single is to be released soon. Kate Bush mania is to flare up again: you have been warned. So where will all these Kate Bush fans come from, you ask? Let me tell you. Amongst almost everyone's record collection is a single or an album of hers.

Men still get that grin on their faces and the fans have never deserted her. There are more than 8,000 dedicated people in her fan club, dedicated to her music, her work and her art. Let's face it, Kate has already done most things that people are just beginning to rave about. She had the first anti-nuclear song of the decade ('Breathing') and as for Paul Hardcastle, Kate has already written a song about the Vietnamese war.

The new album should be terrific. It's all up to you now Kate, provided this letter gets printed and assuming you will read it.

Sharon (a female lionheart)
May, Margate, Kent
● We're sure she will. Now Kate, what about an interview? San Tropez is very nice at this time of year. Have a word with Brian

▼ MAX HEADROOM rules OK!
Although I'm not into

videos, I am old fashioned, I prefer to create my own videos in my mind than be brainwashed by someone else. But going back to Maxie, why aren't there more jocks like him around? His style and presentation are first class. Lively, witty and funny, which is more than I can say for the amount of muppets around today who don't know their arse from their mouth. It beats me how they pass the audition. Don't tell me, they slip the controller a tenner or two!

Phil Hopp, London N19
PS When is Max Headroom going to get a regular daytime show?

● No, we think they probably wear nice aftershave...

▼ IN THE June 29 issue I read a very upsetting letter. A letter by Philip Roberts of Newport; he wrote about Fish from Marillion. Don't get me wrong, I'm not a fan of Marillion's or anything, so I'm not going to slag anybody off.

But I think it's wrong for somebody to criticise the way somebody looks, especially when it can't be helped — nobody creates themselves. Last year I was listening to Radio One when I heard Fish talking about his top 10 favourite records. The bloke just made me stop and sit down!!! He was SO clever, intelligent and had such a lovely accent (and I'm not Scottish by the way). He didn't come out with any old crap about the records he had chosen, he was sincere about everything. I had to stop what I was doing and listen to this great man speak. Now, I'm always interested in what Fish has to say.

I think in future people shouldn't just say horrible things about Fish. And as I said before, I'm not a heavy metal fan or a Marillion fan, I just know an intelligent man when I hear one.
Trisha Reid, Highbury, London
PS I hope Fish didn't see that horrible letter that Philip Roberts

wrote, but if he did, Fish I think you're wonderful. And you Record Mirror, should be thoroughly ashamed of yourself for printing such an awful picture of Fish.

● Blimey, you think that picture was bad, you should see the one we have of Fish as the incredible hulk!

▼ AFTER READING this week's Mailman, I was inspired to write a reply to a certain poem printed:

To dear Seymour of Woodford Green
Your poem made me want to scream
Bruce is the best thing on this earth
He made an impact at his birth
Why else would we call him the Boss
It's wallies like you that make me cross

So you think his singing's really bad
Well I'm sure he would be glad
To know a prat with a name like Seymour

Thinks his singing's really sore
Having seven albums in the chart
Is really nothing on his part
I s'pose you understand what I mean

The King of Rock is Bruce Springsteen
You hope that he'll stay in the States
With Clarence, Nils and all his mates
But to all those in the USA
We'll swap Seymour for Bruce any day!

Bruce Springsteen's Red Head Band, Swindon, Wilts

● We think Seymour is a very nice name and we're sure Woodford Green is a very exciting place (giggle, giggle)

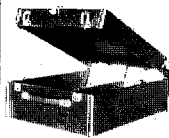


● HOWARD JONES: health and happiness to everyone who buys my records

MORE DISCOSCENE ON PAGES 38 & 40

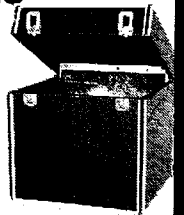
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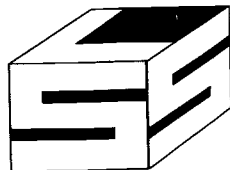
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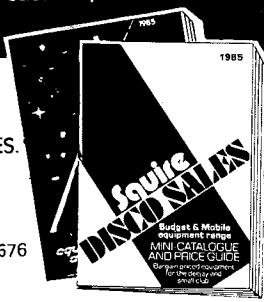
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DAVID MIEDZIANIK from Rotherham, Yorkshire, wishes Bob Dylan the best of luck when he plays in England this year.

WANTED SHIRLEY (laughs), for friendship which I have got I hope, love you always, love Baked Bean xxx.

MARK NRB welcome 'ome keep on Keepin' on Graham Pete Paul. For **FREE LIST** of pen pals send stamped self addressed envelope to Worldwide Friendship Club, 46 Cemetery Road, Denton, Manchester M34 1ER.

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GUILTY! ... HE SAID IT (MAIN-FRAME).

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DUDLEY — SATURDAY July 13th — Parish Church Hall, King Street. 10am-4pm 30p.

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BARNSELY SUNDAY 14th July (10-5). Queens Hotel, Regent St.

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EXETER: SATURDAY July 13th. Sidwell Street Methodist Church Hall. Admission (12 noon) is 30p. (early admission at 11am for £1).

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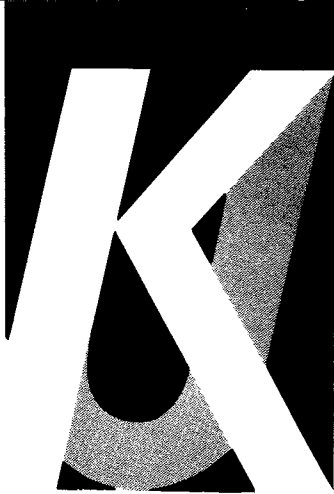
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Radio One Charts
compiled by Gallup**

Week ending July 13, 1985



UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	2	57	BORN IN THE USA, Bruce Springsteen, CBS ☆
2	2	3	MISPLACED CHILDHOOD, Marillion, EMI □
3	7	19	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆
4	5	8	BROTHERS IN ARMS, Dire Straits, Vertigo ☆
5	4	3	THE DREAM OF THE BLUE TURTLES, Sting, A&M
6	3	3	ALL THROUGH THE NIGHT, Aled Jones, BBC
7	—	1	FLY ON THE WALL, AC/DC, Atlantic 7812631
8	6	4	CUPID AND PSYCHE '85, Scritti Politti, Virgin □
9	8	5	BOYS AND GIRLS, Bryan Ferry, EG
10	10	8	OUT NOW, Various, Chrysalis/MCA
11	9	10	SUDDENLY, Billy Ocean, Jive
12	11	12	VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC ○
13	13	15	THE SECRET OF ASSOCIATION, Paul Young, CBS ☆
14	22	10	BE YOURSELF TONIGHT, Eurythmics, RCA
15	15	20	NO JACKET REQUIRED, Phil Collins, Virgin ☆ ☆
16	—	1	A SECRET WISH, Propaganda, ZTT ZTTIQ3
17	24	15	THE RIVER, Bruce Springsteen, CBS ☆
18	12	7	NOW DANCE, Various, EMI/Virgin
19	19	4	WHEN THE BOYS MEET THE GIRLS, Sister Sledge, Atlantic
20	16	3	LITTLE CREATURES, Talking Heads, EMI
21	27	12	BORN TO RUN, Bruce Springsteen, CBS ○
22	14	11	BEST OF THE 20TH CENTURY BOY, Marc Bolan And T Rex, K-tel ○
23	—	1	STREET SOUNDS ELECTRO 8, Various, Streetsounds ELCST8
24	25	34	LIKE A VIRGIN, Madonna, Sire □
25	21	14	HITS 2, Various, CBS/WEA ☆ ☆
26	20	14	GO WEST, Go West, Chrysalis □
27	23	10	FLAUNT THE IMPERFECTION, China Crisis, Virgin
28	31	7	DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen, CBS
29	17	3	CRUSH, Orchestral Manoeuvres, Virgin
30	26	6	OUR FAVOURITE SHOP, Style Council, Polydor □
31	38	2	THE ALLNIGHTER, Glenn Frey, MCA
32	35	8	YOUTHQUAKE, Dead Or Alive, Epic □
33	18	3	WORLD WIDE LIVE, Scorpions, Harvest
34	34	35	ALF, Alison Moyet, CBS ☆ ☆ ☆
35	30	9	BEST OF EAGLES, Eagles, Asylum ○
36	—	1	THEATRE OF PAIN, Motley Crue, Elektra EKT8
37	28	2	A PHYSICAL PRESENCE, Level 42, Polydor
38	32	35	MAKE IT BIG, Wham!, Epic ☆ ☆ ☆
39	62	5	THE WILD, THE INNOCENT AND THE E STREET SHUFFLE, Bruce Springsteen, CBS
40	36	2	FLIP, Nils Lofgren, Towerbell
41	44	85	UNDER A BLOOD RED SKY, U2, Island ☆
42	48	22	BEVERLY HILLS COP, Original Soundtrack, MCA
43	42	55	PRIVATE DANCER, Tina Turner, Capitol ☆ ☆
44	29	4	EMPIRE BURLESQUE, Bob Dylan, CBS
45	33	8	SHAMROCK DIARIES, Chris Rea, Magnet
46	65	5	GREETINGS FROM ASBURY PARK, Bruce Springsteen, CBS
47	51	17	DREAM INTO ACTION, Howard Jones, WEA □
48	46	90	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
49	47	40	THE UNFORGETTABLE FIRE, U2, Island ☆
50	—	1	INVASION OF YOUR PRIVACY, Ratt, Atlantic 7812571
51	—	1	WILD CHILD, Untouchables, Stiff SEEZ57
52	41	51	DIAMOND LIFE, Sade, Epic ☆ ☆ ☆
53	71	5	EMERGENCY, Kool And The Gang, De-Lite
54	40	11	AROUND THE WORLD IN A DAY, Prince And The Revolution, Warner Brothers □
55	52	8	AN INNOCENT MAN, Billy Joel, CBS ☆ ☆ ☆
56	37	39	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit ☆
57	53	5	FACE VALUE, Phil Collins, Virgin
58	90	105	QUEEN GREATEST HITS, Queen, EMI ☆ ☆
59	54	4	STEVE MCQUEEN, Prefab Sprout, Kitchenware
60	55	54	ELIMINATOR, ZZ Top, Warner Bros ☆ ☆
61	45	20	RECKLESS, Bryan Adams, A&M □
62	39	9	WEST SIDE STORY, Bernstein/Te Kanawa/Carreras, Deutsche Grammophon
63	73	30	ALCHEMY, Dire Straits, Vertigo ☆
64	58	36	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ☆
65	—	1	THE ARTISTS VOL 2, Various, Streetsounds ARTIS2
66	60	5	NEBRASKA, Bruce Springsteen, CBS
67	77	61	LEGEND, Bob Marley And The Wailers, Island ☆
68	61	13	THE MAN — BEST OF ELVIS COSTELLO, Elvis Costello, Telstar
69	76	30	AGENT PROVOCATEUR, Foreigner, Atlantic ☆
70	43	10	MR BAD GUY, Freddie Mercury, CBS □

71	84	16	THE HURTING, Tears For Fears, Mercury ☆
72	70	15	THE POWER STATION, Power Station, Parlophone
73	64	60	FANTASTIC, Wham!, Innervision ☆ ☆
74	57	29	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar □
75	56	52	PURPLE RAIN, Prince And The Revolution, Warner Bros ☆
76	68	24	STOP MAKING SENSE, Talking Heads, EMI
77	83	3	FABLES OF RECONSTRUCTION, REM, IRS
78	86	3	ARENA, Duran Duran, Parlophone
79	74	8	LOW LIFE, New Order, Factory
80	79	7	REAL TO REEL, Marillion, EMI □
81	—	1	ROCK AIN'T DEAD, Heavy Pettin', Polydor HEPLP2
82	94	3	THE COLLECTION, Ultravox, Chrysalis
83	80	2	WAR, U2, Island □
84	59	6	ROMANCE, David Cassidy, Arista ○
85	—	1	KERRANG KOMPILATION, Various, EMI/Virgin KER1
86	89	32	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ☆
87	72	25	HITS OUT OF HELL, Meat Loaf, Epic □
88	69	16	CHINESE WALL, Philip Bailey, CBS
89	—	1	MAKING MOVIES, Dire Straits, Vertigo 6359034 ☆
90	—	1	VITAL IDOL, Billy Idol, Chrysalis CUX1502
91	—	1	MADONNA, Madonna, Warner Bros 9238671
92	87	3	NO PARLEZ, Paul Young, CBS
93	—	1	THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA HITS1 ☆ ☆ ☆
94	98	2	LOVE OVER GOLD, Dire Straits, Vertigo
95	49	2	LONE JUSTICE, Lone Justice, Geffen
96	—	1	HELLO I MUST BE GOING, Phil Collins, Virgin V2252 ☆
97	88	17	ANDREW LLOYD WEBBER REQUIEM, Domingo/Brightman/Maazel/Eco, HMV □
98	66	6	KATRINA AND THE WAVES, Katrina And The Waves, Capitol
99	50	3	THE ANTHOLOGY, Deep Purple, Harvest
100	—	1	THE 12" ALBUM, Howard Jones, WEA WX14 □

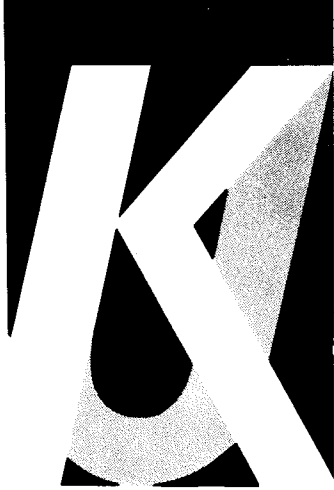
☆☆ Triple Platinum (900,000 sales) ☆☆ Double Platinum (600,000 sales) ☆ Platinum (300,000 sales) □ Gold (100,000 sales) ○ Silver (60,000 sales)

MUSIC VIDEO

1	—	LET THERE BE ROCK, AC/DC, WHV
2	—	EMERALD AISLES, Gary Moore, Virgin/PVG
3	4	THE VIDEO, Wham!, CBS/Fox
4	1	AN AMERICAN BAND, the Beach Boys, Vestron/PVG
5	5	THE MUNICH CONCERTS, Chris De Burgh, A&M/PVG
6	3	BERSERKER TOUR, Gary Numan, Peppermint/Guild
7	2	THE MAN, Elvis Costello, Palace/PVG
8	8	"UNDER A BLOOD RED SKY", LIVE AT REDROCK, U2, Virgin/PVG
9	6	LIVE IN RIO, Queen, PMI
10	—	BAD ATTITUDE LIVE, Meat Loaf, Virgin/PVG
11	7	THE VIDEO SINGLES, Paul Young, CBS/Fox
12	11	THE VIDEO EP, Madonna, Warner Music
13	16	ALL NIGHT LONG, Lionel Richie, RCA/Columbia
14	9	THE FIRST CHAPTER, Bronski Beat, Polygram
15	17	BEHIND THE IRON CURTAIN, Iron Maiden, PMI
16	14	LIVE 21.04.85, New Model Army, PMI
17	15	MORE END OF THE ROAD, Status Quo, Videoform
18	19	7 BIG ONES, Hall And Oates, RCA/Columbia
19	18	FIRST STING, Scorpions, PMI
20	10	OUT NOW! ON VIDEO, Polygram

Thanks to Music Week/Video Week

**Official Top Of The Pops/
Radio One Charts
compiled by Gallup
Week ending July 13, 1985**



Pic by Andrew Catlin



UK SINGLES

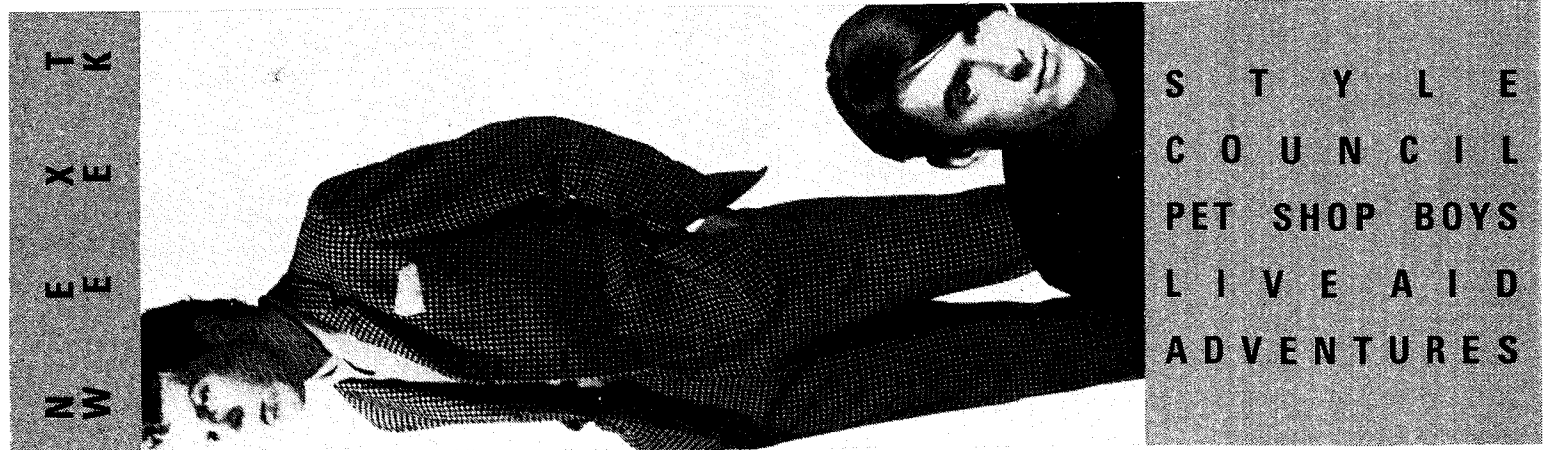
THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST AND LABEL
1	1	7	FRANKIE, Sister Sledge, Atlantic □
2	2	7	AXEL F, Harold Faltermeyer, MCA
3	3	6	CRAZY FOR YOU, Madonna, Geffen
4	4	10	CHERISH, Kool And The Gang, De-lite
5	8	5	I'M ON FIRE/BORN IN THE USA, Bruce Springsteen, CBS
6	5	6	BEN, Marti Webb, Starblend
7	17	5	MY TOOT TOOT, Denise LaSalle, Epic
8	11	6	JOHNNY COME HOME, FYC (Fine Young Cannibals), London
9	9	8	HISTORY, Mai Tai, Virgin
10	37	2	THERE MUST BE AN ANGEL, Eurythmics, RCA
11	7	10	SUDDENLY, Billy Ocean, Jive
12	12	4	HEAD OVER HEELS, Tears For Fears, Mercury
13	10	9	KAYLEIGH, Marillion, EMI
14	19	3	INTO DEEP, Dead Or Alive, Epic
15	26	5	LIVE IS LIFE, Opus, Polydor
16	13	4	N-N-NINETEEN (NOT OUT), Commentators, Oval
17	14	3	LIFE IN ONE DAY, Howard Jones, WEA
18	22	4	TURN IT UP, Conway Brothers, 10 Records
19	6	7	YOU'LL NEVER WALK ALONE, Crowd, Spartan
20	16	4	TOMB OF MEMORIES, Paul Young, CBS
21	33	5	MONEY'S TOO TIGHT (TO MENTION), Simply Red, Elektra
22	28	4	SMUGGLER'S BLUES, Glenn Frey, BBC
23	27	2	COME TO MILTON KEYNES, Style Council, Polydor
24	15	10	THE WORD GIRL, Scritti Politti, Virgin
25	25	4	THE SHADOW OF LOVE, Damned, MCA
26	30	8	SHE SELLS SANCTUARY, Cult, Beggars Banquet
27	39	3	ROUND AND AROUND, Jaki Graham, EMI
28	18	10	OBSESSION, Animation, Mercury
29	23	9	A VIEW TO A KILL, Duran Duran, Parlophone
30	20	7	KING IN A CATHOLIC STYLE (WAKE UP), China Crisis, Virgin
31	24	11	19, Paul Hardcastle, Chrysalis □
32	21	8	PAISLEY PARK, Prince, Warner Bros
33	—	1	IN YOUR CAR, Cool Notes, Abstract DAN AD4
34	50	2	DANCIN' IN THE KEY OF LIFE, Steve Arrington, Atlantic
35	—	1	ALL NIGHT HOLIDAY, Russ Abbott, Spirit
36	42	3	LOVING YOU, Feargal Sharkey, Virgin
37	47	2	LOVE IS JUST THE GREAT PRETENDER, Animal Nightlife, Island
38	32	11	ALL FALL DOWN, Five Star, Tent
39	—	1	LIVING ON VIDEO, Trans X, Boiling Point POSP650
40	48	2	GENIE, B B and Q, Cooltempo
41	41	3	SILVER SHADOW, Atlantic Starr, A&M
42	36	11	WALKING ON SUNSHINE, Katrina And The Waves, Capitol
43	31	6	IF YOU LOVE SOMEBODY SET THEM FREE, Sting, A&M
44	44	3	GOOD BYE BAD TIMES, Philip Oakey And Giorgio Moroder, Virgin
45	29	11	DUEL, Propaganda, ZTT
46	34	4	BRING IT DOWN (THIS INSANE THING), Redskins, Decca
47	65	2	MONEY FOR NOTHING, Dire Straits, Vertigo
48	35	9	OUT IN THE FIELDS, Gary Moore And Phil Lynott, 10 Records
49	—	1	THAT JOKE ISN'T FUNNY ANYMORE, Smiths, Rough Trade RT186
50	—	1	LONG TIME, Arrow, London LON70
51	49	3	THE POWER OF LOVE, Jennifer Rush, CBS
52	—	1	WHITE WEDDING, Billy Idol, Chrysalis IDOL5
53	61	2	ALL OF ME FOR ALL OF YOU, 9.9, RCA

54	38	5	ACT OF WAR, Elton John and Millie Jackson, Rocket
55	58	2	DANGER, AC/DC, Atlantic
56	66	2	EXCITABLE, Amazulu, Island
57	56	4	YOU AND YOUR HEART SO BLUE, Bucks Fizz, RCA
58	40	9	ICING ON THE CAKE, Stephen 'Tintin' Duffy, 10 Records
59	54	3	MOVIN', 400 Blows, Illuminated
60	53	4	SALLY MACLENNANE, Pogues, Stiff
61	—	1	MUTUAL ATTRACTION, Change, Cooltempo COOL111
62	46	5	LAST TIME FOREVER, Squeeze, A&M
63	—	1	MADE IN HEAVEN, Freddie Mercury, CBS A6413
64	—	1	VIVE LE ROCK, Adam Ant, CBS A6367
65	—	1	ATTACK ME WITH YOUR LOVE, Cameo, Club JAB16
66	45	6	LOVING THE ALIEN, David Bowie, EMI America
67	57	3	SOUL PASSING THROUGH SOUL, Toyah, Portrait
68	43	10	CALL ME, Go West, Chrysalis
69	75	2	A STRANGER ON HOME GROUND, Faith Brothers, Siren
70	—	1	ZZ TOP SUMMER HOLIDAY (EP), ZZ Top, Warner Bros W8946
71	—	1	FREEWAY OF LOVE, Aretha Franklin, Arista ARIST624
72	—	1	FEEL THE RAINDROPS, Adventures, Chrysalis AD1
73	52	21	MOVE CLOSER, Phyllis Nelson, Carrere □
74	—	1	THE SHOW (THEME FROM 'CONNIE'), Rebecca Storm, Towerbell TVP3
75	—	1	THE BROKEN YEARS, Hipsway, Mercury MER193

THE NEXT 25

76	—	TREAT HER SWEETER, Paul Simpson Connection, 10 Records TEN59
77	—	THE LOVER IN ME, September, 10 Records TEN62
78	—	LET HIM GO, Animation, Mercury PH36
79	86	CONGA, Miami Sound Machine, Epic
80	—	THREE LITTLE BIRDS, Bob Marley And The Wailers, Island IS236
81	82	GLOW, Rick James, Gordy
82	59	LOVE SITUATION, Mark Fisher, Total Control
83	—	SAY IT AGAIN, Danse Society, Society SOC8
84	85	PEOPLE GET READY, Jeff Beck and Rod Stewart, Epic
85	81	BONZO GOES TO BITBURG, Ramones, Beggars Banquet
86	—	TAKE YOUR HEART AWAY, Kleeer, Atlantic A9549
87	—	FARON YOUNG, Prefab Sprout, Kitchenware SK22
88	97	WHY CAN'T WE BE FRIENDS, Ochi Brown, DBM
89	—	WALLS COME TUMBLING DOWN, Style Council, Polydor TSC8
90	83	WHO'S HOLDING DONNA NOW, DeBarge, Gordy
91	100	MY TOOT TOOT, Rockin' Sidney, JIN
92	—	LITTLE THINGS MEAN A LOT, Dana, Ritz RITZ102
93	—	I JUST WANNA HANG AROUND YOU, George Benson, Warner Bros W8985
94	—	BREAK THE ICE, Michael Lovesmith, Motown ZB40273
95	—	COVER ME, Bruce Springsteen, CBS A4662
96	—	ROCK ME TONIGHT (FOR OLD TIMES SAKE), Freddie Jackson, Capitol CL358
97	—	GETCHA BACK, Beach Boys, Caribou A6324
98	89	STARS ON FIRE, John Foxx, Virgin
99	84	IRRESISTIBLE, Steve Harley and Cockney Rebel, RAK
100	90	ROLLIN' DANY/COULDN'T GET AHEAD, Fall, Beggars Banquet

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



by Alan Jones

BRUCE SPRINGSTEEN'S
'Born In The USA'

returned to the top of the album chart last week, as the Boss flew into the country for the second half of his triumphant UK tour.

The album, now in its 56th week on the chart, was previously number one for a week in February, and returns to the top after a hiatus of 20 weeks. Its surge back to the summit is the most graphic illustration of a sales boom experienced by all seven of Springsteen's albums, all climbing the charts, and adding approximately 80,000 sales to his cumulative total every week.

Also doing well is the double headed hit 'I'm On Fire/Born In The USA', which brings to five the number of hit singles Springsteen has enjoyed in the UK. Most could name them — 'Hungry Heart', 'The River', 'Dancing In The Dark', 'Cover Me' are the others — but only his more committed fans would be able to name the five Springsteen songs which have been UK hits for other acts. For the record, they are 'Blinded By The Light', a hit for **Manfred Mann's Earth Band** (number six, 1976), 'Because The Night' — **Patti Smith** (number five, 1978), 'Fire' — the **Pointer Sisters** (number 34, 1979), 'This Little Girl' — **Gary US Bonds** (number 43, 1981) and 'Dancing In The Dark' — **Big Daddy** (number 25, 1985) . . .

Phil Collins returned to the top of the US Hot One Hundred singles chart last week, with



PHOTO by Adrian Boot

● **PHIL COLLINS** 'Sussudio' back on top of the US chart

'Sussudio', his third American number one in just over a year.

'Sussudio' is the fifth consecutive US number one by a non-American act, a sequence without precedent in the 45 year history of the chart. Its immediate predecessor at the top was 'Heaven', by Canadian **Bryan Adams**, while the three previous number ones were all British; 'Everybody Wants To Rule The World' by **Tears For Fears**, 'Everything She Wants' by **Wham!**, and 'Don't You Forget About Me' by **Simple Minds**. The intervention of Adams — whose father is British — prevented the current crop of Brits from equalling a 20 year old record of four consecutive number ones in the Billboard chart, established in 1965, when **Freddie and the Dreamers**,

Wayne Fontana And The Mindbenders, **Herman's Hermits** and the **Beatles** took turns at number one.

Analysing the 550 number one singles in the Billboard chart since 1960, I found that 401 have been the work of wholly or predominantly American acts, while 122 have been by UK acts, with the remainder — 27 — shared by acts of several different nationalities.

America has a population of 232 million, the UK 56 million, and Greece — whose solitary American number one was Vangelis' 'Chariots Of Fire' less than 10 million, so the only fair way to gauge performance was to divide each country's population by the number of number ones it has produced, the champion being the one

with the lowest number of inhabitants for each number one:

Country (number of number ones)	Number of inhabitants per number one
1 UK (122)	460,000
2 America (401)	579,000
3 Australia (6)	2,500,000
4 Canada (9)	2,711,000
5 Ireland (1)	3,500,000
6 Sweden (2)	4,150,000
7 Holland (2)	7,150,000
8 Greece (1)	9,800,000
9 Belgium (1)	9,900,000
10 South Africa (1)	30,000,000
11 Germany (2)	30,850,000
12 France (1)	54,200,000
13 Japan (1)	118,600,000

So, an easy victory for the UK, made all the more impressive by the fact that about 47 American (and 1 German) discs had been number one in the survey period before Acker Bilk broke the UK duck . . .

I N B R I E F

ACCORDING TO CBS Wham! have now sold over 25 million singles worldwide . . . And shrewd Julio Inglesias' deal with the same label calls for his royalties to be paid in dollars. The continuing weakness of the pound against the dollar means he now gets a royalty of 25 per cent of retail price on UK releases, more than any other act . . . A fortnight ago Chartfile revealed that Cliff Richard is label-shopping after 27 years with EMI. Meanwhile, he's co-operating with Tellydisc, who've licensed 28 of his EMI recordings and released them as a double-album entitled 'From The Heart'. Cliff evidently selected the tracks himself, from the many hundreds he recorded for EMI, and wrote a short piece about each for the record sleeve. 'Livin' Doll', he says, he was forced to record because of a clause in a film contract, indicating that he wasn't exactly enamoured of it, though he became more enthusiastic when it turned out to be his first number one. He also reveals that his first recording of 'Donna' was "dreadful", and that 'Devil Woman' is "still number one in his chart". For more of the same, and a finely balanced collection of hits — including all 11 of Cliff's number ones — stage favourites and album tracks, send a cheque or postal order for £6.99 to Tellydisc, Mulberry House, Canning Place, Liverpool L1 8HY . . . Sister Sledge's 'Frankie' is the first number one to namecheck a man in its title since Dexy's 'Geno' in 1980. In the interim, men have sung number ones about Julie, Eileen, Billie Jean and Jane . . . 'Freeway Of Love' is Aretha Franklin's first American top 40 hit for three years, and her biggest hit since the heavenly 1973 smash 'Until You Come Back To Me'. Franklin has now placed 34 singles in the top 40 in a chart career which spans 24 years —

just one less than the most successful women, Connie Francis, who scored 35 times between 1958 and 1964. Mind you, at her current striking rate, Madonna will have overtaken Aretha and Connie long before Christmas . . . In what was rightly described as "a unique opportunity", illicit Dublin-based MOR radio station Magic 103 FM was recently advertised for sale in RM's sister publication Music Week. Informed sources in Ireland say that Magic 103, a subsidiary of the ultra-successful Radio Nova, is being sold now to avoid complications when the Irish government grant official licences to broadcast later in the year, a move which will allow them to silence the pirates without depriving the listening public of an alternative to the state controlled RTE. Nova can realistically expect one licence, but not two, hence the sale. As an independent station, Magic 103 could also apply for a licence, though it faces stiff competition. Consequently, the asking price of £100,000 sterling constitutes a gamble for any prospective purchaser . . . With more than half the decade already committed to the history books, the only live albums to top the charts in the Eighties are Motorhead's 'No Sleep Till Hammersmith' and, if I may stretch a point, 'The Official BBC Album Of The Royal Wedding'. But the live album seems to be undergoing a renaissance, with six, the best total for years, listed on the chart a fortnight ago, excluding Aled Jones' 'All Through The Night', which, though recorded at Swansea's Brangwyn Hall, was for various reasons not a live album. Charted albums which do qualify for that description are the Scorpions' 'World Wide Live', U2's 'Under A Blood Red Sky', Talking Heads' 'Stop Making Sense', Duran Duran's 'Arena', Dire Straits' 'Alchemy' and the Rain Parade mini-album recorded in Japan, 'Beyond The Sunset' . . . Talking of U2, they're one of only two recording acts with two albums in the US Hot One Hundred now. The other, somewhat surprisingly, is Depeche Mode, whose fast rising 'People Are People' has just become their first US top 40 hit single . . .

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FREE WITH EVERY MOTORCYCLE. YOU.



**FOR MOTORCYCLISTS
IT'S STILL
A FREE COUNTRY.**