

TERRY HALL KICKS OFF THE CUP FINAL

records

MAY 18, 1985 45p

THE

RIGHT

STUFF

OMD

KIM WILDE × STYLE COUNCIL × JESUS AND MARY CHAIN
KATRINA AND THE WAVES × AGNETHA × BILLY OCEAN

World Radio History



SOMETIMES OLD STAGERS know best. Take Big Heat, a soulful r'n'b trio with more pub rock experience than our own late lamented news editor Simon Hills. Their debut single 'Watch Me Catch Fire' pays testimony to all that dues paying as Bill Hurley (vocals) ex-Inmates, Drew Barfield (vocals) ex-Keys and Chris Parks (guitar) ex-Any Trouble rustle up a piece of raw soul.

Produced by Elvis Costello, 'Watch Me Catch Fire' has what all those pretty boy white funk outfits so obviously lack — real feel, real, erm, fire.



◀ **NOT EVEN £50,000** can make Francis Rossi reveal the scandals and secrets of Status Quo. That's how much a Sunday newspaper offered him to tell all, but Francis is keeping his mouth shut.

"If you start telling stories like that I think you're on your way down," he says. "It's a sign that you're clutching at straws for publicity. I've got a few stories to tell, but I'm keeping them to myself at the moment."

Instead Francis has teamed up with Bernard Frost to release a single 'Modern Romance (I Want To Fall In Love Again)'.

"It's something we've wanted to do for a long time but because of the commitments with Quo we weren't able to," continues Francis. "The song is a bit like 'Marguerita Time'. It's AOR if you like, but there's nothing wrong with a bit of that."

Francis first met Bernie at a gig Quo were playing at the Croydon Greyhound in 1970 and they've been writing songs ever since, including such classics as 'What You're Proposing'. Bernie has worked with such greats as Phil Collins.

Watch out for an album from Rossi and Frost soon and a video featuring Samantha Fox.

"She's a lovely girl," says Francis. You betcha.

SUMMER'S ALMOST here, so now's the time to start building up your T-shirt collection. So to get you started, we've got five Style Council 'Walls Come Tumbling Down' T-shirts, complete with poster, to give to the first five people who answer the questions below correctly. The five runners up will get a poster.

1) Paul Weller originally played guitar for a) Marmalade ..., b) The Jam ..., c) Bread ...?

2) The modish Mick Talbot was once a member of a) Secret Affair ..., b) Purple Hearts ..., c) the Merton Parkas ...?

3) The debut album from the Style Council was a) Cafe Bleu ..., b) Hard Rock Cafe ..., c) Sad Cafe ...?

Send your answers with your name and address on a postcard to **RECORD MIRROR STYLE COUNCIL COMPETITION**, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ. The closing date is Tuesday May 28.

WE HERE at INDEX see absolutely no reason for a spoof on the Art Of Noise. The Noise Of Art, an American-Hemel Hempstead outfit of a dubious background, think otherwise. Ed Sparrow, Jack Eloop, Ob Noxas, Mawr Pawley and Zac Karsen are the five people responsible for 'Into Trouble With The Noise Of Art' and here's a picture of them being very stupid.



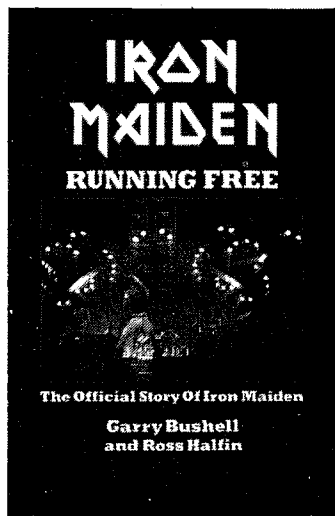


Photo: Andre Csillag

● WHEN BOY GEORGE pops in for the re-opening of NYC's legendary Harlem Apollo, the world and his wife comes to shake his hands and talk about the price of fish fingers. Who was there? Stevie Wonder, Little Richard, Diana Ross, Commodores, Rod Stewart.



X E D E X



'IRON MAIDEN RUNNING FREE' by Garry Bushell and Ross Halfin (Zomba — £5.99)

THE HEAVY METAL success story of the decade, told with honesty, guts and accuracy. Bushell and Halfin, who probably spend more time with Maiden than they do at home, have produced a roistering good yarn mixing facts with inside information and choice photographs old and new. Everything a Maiden fan could possibly ask for.

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record



COMPILED BY
ROBIN SMITH

SPRINGSTEEN DANCES ON

● **BRUCE SPRINGSTEEN** has added a date to his tour at Wembley Stadium on July 6. You won't be able to buy tickets for this show though. People who were unable to get tickets for Bruce's already announced show at Wembley will be allocated tickets for this show and you are asked not to send in any orders for this concert.

Tickets are still surprisingly available for Bruce's shows at Newcastle St James' Park on June 4 and 5 and Leeds Roundhay Park on July 7. For Newcastle they are available in person from the St James Park ground, Edinburgh Playhouse, Preston Guildhall, HMV Middlesborough, HMV Sunderland, Glasgow Apollo, HMV Stockton On Tees and Virgin Records Durham.

They are also available by mail priced £14.50 from RS Tickets, PO Box 4RS, London W1A 4RS. Make your cheques or postal orders payable to Harvey Goldsmith Entertainments Ltd and enclose a sae. Leeds tickets priced £14.50 are available from the same address and follow the same instructions. Mark your envelope with the venue the application is for 'Bruce Newcastle' etc.

You can also buy the tickets in person from the Leeds Tourist Information Centre at the Central Library, Leeds Cavendish Travel and many other record shops and agents.

A credit card hotline for Newcastle and Leeds has been set up by Keith Prowse on 01-741 8989.

Tickets are limited to a maximum of six per person.

APOLOGY

● IN LAST week's Index it stated that Stevie Wonder had been to South Africa. A Morown spokesman has since informed us that Stevie has never been there. He was offered a lot of money to play but would never consider it. Stevie Wonder records were banned in South Africa after he accepted an Oscar in the name of Nelson Mandela.

■ **YUM YUM.** Plenty to get your teeth into this week. Diana Ross serves up a tasty tour, Style Council cook up another album and ZZ Top will be heading the menu at Donington. Just add sauce to taste.



DATES FOR DIANA

■ **DIANA ROSS** will be playing her first British dates since 1982 in September. The dates begin with Edinburgh Playhouse on September 11, followed by Birmingham NEC September 13 and 14 and the London Royal Albert Hall September 18 and 19.

For Edinburgh tickets priced £20, £15 and £10 are available from the box office (tel: 031-557 2590).

For Birmingham, tickets priced £17.50, £15, £12.50 and £10 are available from the box office (tel: 021-780 4133) and usual agents. They are also available from MAC Promotions, PO Box 2BZ, London W1A 2BZ. Make your cheques and postal orders payable to MAC Promotions and add a 50 pence booking fee to the cost of each ticket ordered. Don't forget to enclose a sae.

For the Royal Albert Hall tickets priced £25, £22.50, £20, £15, £12.50 and £8, are available from usual agents but not from the Albert Hall box office. They are also available from MAC Promotions at the above address and follow the same instruction.

When ordering tickets by mail, please mark your envelope with the venue required.

● **ELTON JOHN** has teamed up with Millie Jackson and they'll be releasing their single 'Act Of War' on June 7. The single was recorded in secret last month between their busy schedules.

Elt and Millie can be seen in action together on the forthcoming Montreaux Special screened on BBC 1 on May 21 and on '6.20 Soul Train' on June 7. (Hello Sharon).

● **MADNESS HAVE** cancelled their appearance at the Glastonbury Festival on June 22. The chaps say they've been forced to pull the plug because of recording commitments on their forthcoming album.

Madness' album should be out in August or September and a single should be out in July. Expect some tour dates later in the year.



KNEB WORTH BEEFED UP

■ **MIGHTY MEAT LOAF** has confirmed that he will be appearing at the Knebworth Festival topped by Deep Purple on June 22. He will be flying in for the show all the way from America.

Tickets priced £13 are available from Deep Purple Concert, PO Box 281, London N15 5LW. Make your cheques or postal orders payable to Deep Purple Concert enclose a sae and allow six weeks for delivery. Tickets will be available on the day priced £14 and an information hotline has been set up on 01-439 4061. You can also make credit card bookings on this number.

HARD MIX

● **PAUL '19' HARDCASTLE** has remixed four classic Ian Dury tracks and the whole shebang is out as a 12 inch single this week. Paul has been fiddling around with 'Hit Me With Your Rhythm Stick', 'Sex And Drugs And Rock 'N' Roll', 'Reasons To Be Cheerful' and 'Wake Up (And Make Love To Me)'.

Dury and his Blockheads will be taking to the stage again at the Glastonbury Festival on June 22 and they will also be playing a couple of nights at the Hammersmith Odeon on June 23 and 24.

● **TALKING HEADS** release their single 'The Lady Don't Mind' on May 20. The band are currently in the studio putting the finishing touches to an album out in June.

● **CHINA CRISIS** follow up 'Black Man Ray' with 'King In A Catholic Style (Wake Up)' out on May 20. Yes folks, it's taken from their 'Flaunt The Imperfection' album.

● **DAVID BOWIE** releases his single 'Loving The Alien' on May 20. It's been lifted from his rather wonderful album 'Tonight'.



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& 'LOVER COME BACK TO ME'
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W CONTINUED

● **SISTERS OF MERCY** play a gig at the Royal Albert Hall on June 18. Tickets priced £5.30 are available from PO Box 281, London N15 5LW. Cheques or postal orders should be made payable to Sisters Of Mercy Box Office and enclose a sae. Allow 28 days for delivery. Tickets are also available from usual agents.

● **GRANDMASTER FLASH** releases his single 'Girls Love The Way He Spins' on May 24.

● **EVERYTHING BUT THE GIRL** release their single 'Angel' on May 24. The 12 incher will feature the extra track 'Easy As Sin'.

● **JOANNA GARDNER'S** single will be 'Watching You' out on May 31 and not 'Today's Your Lucky Day' as we rather foolishly printed last week. Sorry kids.

● **HERE'S YOUR** chance to look as chic as New Model Army. The anti heroin T-shirts worn by Slade The Leveller and Rob Heaten are being put on sale by the Anti Heroin Campaign, County Hall, London SE1. They cost £3.50 each which includes postage and packing. Cheques and postal orders should be made payable to the Anti Heroin Campaign.

● **THE CULT** whose single 'She Sells Sanctuary' is out this week, have added a date to their tour at Oxford Apollo on June 9.



SHOPPING FOR STYLE

● **THE STYLE COUNCIL** release their album 'Our Favourite Shop' on May 31. It took just 10 weeks to record and features 14 tracks — eight of them by Paul Weller and the rest with the whole of the group. Lenny Henry is featured on one track and also appearing are Billy Chapman and Camille Hinds.

"Musically and lyrically our aim was to capture the feelings, those of despair and aspiration of Britain today," says Mick Talbot. "The themes cover many subjects and the music's right up there to match."

"We wanted to make the greatest LP of the Eighties and this is what we have done," comments Paul Weller.

Their superlative offering will come packaged in a gate fold sleeve.

● **CHRIS REA**, the man with a fetish about certain girls in Middlesborough, releases his album 'Shamrock Diaries' on May 17. The album contains 10 songs all written by the man himself.

Chris has made a date change to his tour. His show at the Manchester Apollo on May 27 has been changed to June 4.

KURT OUT

● **KING KURT** will be terrorising neighbourhoods all over the place with a tour starting at the end of May. Watch them and be appalled at Torquay 400 Club May 24, Cardiff Nero's 25, Stoke Shelley's 27, Bristol Bierkellar 29, Penzance Demelzas 30, Portsmouth Grannys 31, Colchester Woods Leisure Centre June 1, Leeds Adam And Eves 3, Manchester The Shack At Cloud 9 4, Preston Clouds 5, London Electric Ballroom 6.

Their gig at Oldham Oddies on June 16 has now been cancelled.



KISSING TO BE CLEVER

● **THEREZA BAZAR**, the girl who put the sparkle into Dollar, releases her solo single 'The Big Kiss' on May 20. The 12 incher will feature a special mix by Stock Aitken whose recent credits include Dead Or Alive and Divine. Another 12 inch mix by Thereza's producer Arif Mardin, is also on its way.

Thereza is puckering up to release her album soon, and she's recently been featured singing the theme to a comedy thriller called 'Gotcha' which will be out over here in late July.

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TELLING THE TRUTH

● **THE TRUTH**, who release their album 'Playground' on May 27, have lined up a fun packed tour. Press your trousers and pop along to East Sheen Bull May 27, Blackburn King George's Hall 29, Leeds Polytechnic 30, Edinburgh Wilkie House 31, Dudley JB's June 1, Brighton Richmond Hotel 2, Cardiff New Ocean 5, Bath Moles 6, London Clarendon Ballroom 7, Bristol Granary 8, Manchester Gallery 12, Cleethorpes Winter Gardens 13, Colchester Woods Leisure Centre 14, Middlesborough Town Hall 15.

● **PRINCE RELEASES** his single 'Paisley Park' on May 24. It's taken from his album 'Around The World In A Day' and the B-side is 'She's Always In My Hair' which is unavailable elsewhere.

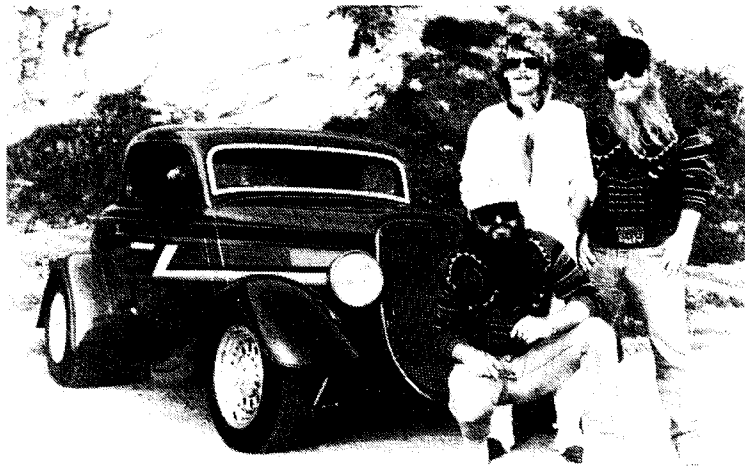
● **HIGHLY HIP** Los Angeles band Lone Justice, play their first British dates starting this month. Strut your stuff at Manchester Polytechnic May 20, Coventry Warwick University 21, London Mean Fiddler 22, London Marquee June 6. The band's debut single is 'Ways To Be Wicked'.

● **KENNY G** releases his solo album 'Gravity' this week. Tracks include 'Japan' and 'One Night Stand'.

● **U-BAHNS** will give a rare show at the London Embassy Club on May 18. The evening will be hosted by DJ Wolf.

● **STEVE ARRINGTON** adds a second date at the Hammersmith Odeon on July 13. Tickets priced £8.50, £7.50 and £6.50 are available from the box office and usual agents.

● **THE BOOTHILL** Foot Tappers play two benefit shows at the end of May. They'll be playing a miners hardship fund show at the Reading Paradise Club on May 24, followed by a show at York Gardens Community Centre, Plough Road, London SW11, on May 28. This is in aid of Foundation For Research Into Cot Death.



TOP AT DONINGTON

■ **ZZ TOP** are coming to Britain. The bearded ones will be headlining Donington '85 at Donington Park in the Midlands on August 17. Five more acts will also be featured but these await confirmation.

Tickets for Donington are £13.30 and they are available from Aimcarve Ltd, PO Box 123, Aldridge, Walsall, West Midlands, W29 8XY. Cross your cheques and postal orders and make them payable to Aimcarve Ltd. Enclose an sae and allow up to 28 days clearance, so postal orders are preferable. A credit card hotline is in operation on 01-741 8989.



■ **GLENN FREY** is back with his single 'Sexy Girls' out on May 20. It's taken from his 'Allnighter' album and the 12 inch version boasts an extra track 'New Love'.

● **THE JESUS And Mary Chain**, those sweet natured sons of East Kilbride, release their single 'You Trip Me Up' on May 24. The seven inch version features the charming track 'Jesus Suck' while the 12 inch version has the happy tune 'The Boyfriend's Dead'.

● **THE DAMNED**, have added even more dates to their tour. Watch 'em at Coventry Polytechnic May 26, Bradford St Georges Hall July 4, Chester Northgate Arena 6, Northampton Derngate Theatre 7, Chippenham Goldiggers 9, Swansea Mayfair 10, Woolwich Coronet 11.

FRIDAY'S 'ECT' (C4, 5.30pm) has Snowy White and Chariot, while '6.20 Soul Train' (C4) features Philip Bailey, Imagination and archive footage of Donna Summer.

SATURDAY'S 'Saturday Picture Show' on the Beeb has Jim Diamond singing his latest single and a pop profile of Billy Ocean. '30 Years Of Rock' (Radio 1, 1pm) features the events, music and personalities of 1960. 'The Max Headroom Show' (C4, 6pm) features wacky Max's selection of video clips while 'In Concert' (Radio 1, 6.30pm) has Two People and the Faith Brothers. Lordy, lordy.

TUESDAY'S 'Thistle Test' has Andy Kershaw checking out Dublin's music scene, a look at the new Bowie video and the Style Council amongst the many and varied goodies.

● **ROBERT PLANT** releases his third solo album 'Shaken 'N' Stirred' on May 24. Tracks include 'Hip To Hoo', 'Too Loud' and 'Pink And Black'. Robert and his boys embark on an American tour soon and watch out for dates over here towards the end of the year.

TOY DOLLS

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HOME SWEDEN

THE GIRL WANTS TO BE ALONE. AFTER THREE YEARS SINGING SOLO, IS AGNETHA FÄLTSKOG THE NEW GARBO? SHE REVEALS HER SCREEN DREAMS TO MIKE GARDNER



AGNETHA FÄLTSKOG is glad that Abba's 10-year reign at the top of the world charts is over. She now prefers the family life to that of an international superstar. As 'the blonde one' in the top Swedish group, she helped make Abba into bigger record sellers than the Beatles. Even now their 'Abba Greatest Hits Volume II' has still sold more copies in Britain than Michael Jackson's 'Thriller'. Now the four members of the band — Benny Andersson, Bjorn Ulvaeus, Anni-Frid 'Frida' Lyngstad and Agnetha have gone their separate ways career-wise. Agnetha and Bjorn have since divorced.

"I don't miss those days with Abba," she says from the Stockholm headquarters of the Abba empire. "We had 10 very good years but we worked very hard. The hardest part for me was all the travelling — I hate flying — and leaving my two children at home. I think it's good, once in a lifetime, to be very successful. But in the end it became a bit of a strain.

"Nowadays we only see each other now and again. I saw Benny only this morning. But Bjorn and Frida now live out of Sweden. Bjorn comes over a lot to see the children. But I don't see Frida very much. We were never very close in private when we were in Abba. We always had different sets of friends."

Agnetha, 35, is slowly rebuilding the solo career she enjoyed before she joined Abba. She's sung and produced a Swedish Christmas LP which she says sells out every Yuletide. But her first international solo LP, 'Wrap Your Arms Around Me' was released in 1983 and did well throughout Europe. The album was produced by Mike Chapman — the man behind the success of Sweet, Mud, and Suzi Quatro in the Seventies and early Eighties.

ON HER latest LP, 'Eyes Of A Woman', she recruited 10cc's Eric Stewart to fulfil the production duties. Eric managed to co-opt ELO's Jeff Lynne, the Moody Blues' Justin Hayward and Asia's Geoff Downes and John Wetton to write and perform on the LP. Her latest single is 'I Won't Let You Go'.

She's composed some songs herself but she's quick to deny rumours that it was her frustration at not being allowed to contribute songs to Abba that was one of the main factors in the group's demise.

"To be honest I didn't have much time to write for Abba," she explains. "I wrote one song on our first LP. But I find it takes so long and it's hard and boring work. I have no patience and give up too easily. I'm also very self-critical.

"The boys used to ask me to write all the time. But the period they chose to write was

HOME



always a good opportunity for Frida and myself to be with our children and relax because we knew that we wouldn't have the time once we got into the studio or went on tour."

She's also regenerated her acting career. Before Abba she'd appeared as Mary Magdalene in the Swedish stage production of 'Jesus Christ Superstar'. In 1983 she appeared in the Swedish film 'Raskenstam'.

"The film was about a Swedish 'Casanova' from the 1940s. I played the woman he falls in love with and later marries. It was a tragicomic story and it was very funny. This was my first character role. I had to play a nice, gentle woman.

"Already I'm lining up another project with the same director, Gunnar Helstrom. He's very experienced. He's worked in Hollywood on episodes of 'Dallas' and 'Gunsmoke' but he's decided to work from Stockholm. We should start work on that next year."

Agnetha says she's a fan of actor Gene Wilder, citing his film 'Silver Streak' as her favourite movie. She also admires Meryl Streep, Jill Clayburgh and Jessica Lange.

"They all do films I like and all have a special quality I admire," she says. "I often cry at the movies, especially if there are animals or children involved. My daughter often laughs at me. I'm too sensitive."

holiday~

holiday~ holiday~

KIM GOES WILDE
IN THE COUNTRY,
DOWNHILL IN
ITALY AND ARTY
IN NEW YORK.
MIKE GARDNER
WISHES HE WAS
THERE. PHOTO-
GRAPHY BY JOE
BANGAY

SPRING IS in the air. It's the time when a young man's (or girl's) fancy turns to holidays. As soon as you've finished the last Chocolate Button from your Easter Egg or swapped your football scarf for the summery sounds of leather on willow and "Rain Stopped Play" — it is time to get out those holiday brochures you ordered after seeing the ad during the Christmas showing of 'Raiders Of The Lost Ark'.

But where to go? Barbados? Benidorm? Bognor? We were going to seek the advice of Cliff Michelmores or Judith Chalmers, but we never believe them. Would you trust a show that pays Frank and Nesta Bough or Shaw Taylor's family to go on a tedious car holiday through France when we're all available to do it for nothing?

So we asked the sunshine girl of pop — Kim Wilde, currently doing well in the charts with 'Rage To Love' — to give us the lowdown on her holiday high times.

Where did you go when you were young?

"We didn't go on holiday as a family till I was eight or nine. Sometimes I'd go to Blackpool because my father (Fifties teen idol Marty Wilde) used to be appearing there (in summer seasons). I loved it. It all seems magical there. I loved all the bucket and spade, shells, seaweed and finding things in rock pools stuff. Summers always seemed hotter then — it always seemed to be baking."

Did you ever have family holidays abroad?

"My family and another did a couple of motor-ing holidays through France, over the Pyrenees and into Spain. It was a great holiday for young kids. I thought it was great but my mother says it was the worst — it must have been tough looking after all those kids."

"The sanitary situation is my outstanding memory. I was disgusted with the loos. It was fine in the big towns but we drove down a lot of country villages and all they had was a hole in the ground. You had to be careful where you put your feet. It was a bit animalistic."

"But I loved running into the sea, eating fresh fish, paella and nice chocolate ice lollies. I loved sleeping in a strange place. Obviously I bought the spotty Spanish dress, sombrero and Spanish fans. We kept ourselves to ourselves and it wasn't until I was older that I made friends with the local."



Did you ever go on a camping holiday?

"We went when I was about nine or 10 with my primary school. It was a summer camp in Cuffly, Hertfordshire. I really got into the wild outdoors. I loved making fires, drinking hot chocolate, walking through the forests and slipping into a sleeping bag.

"It was my first time away but I wasn't homesick. It was geared to making you feel you were self-sufficient. I loved all that food. I was never one who complained about school dinners. Having a South London Dad and a Liverpoolian Mum, you learnt not to be a fussy eater. So greasy camp-fire eggs and bacon were great. Anything, as long as it wasn't semolina.

"The river had dried up that year. We followed the dry bed upstream into a forest and found where it had got blocked. We unblocked it and scraped away at the river bed until it came down as far as our camp and then we built a dam so it stayed there.

"The great thing was nipping into other people's tents for a midnight feast with sweets and soft drinks. I even got a quick peck on the cheek from a boy named Roger. I adored him at the time."

Did you ever have any holidays on your own abroad?

"In our secondary school we went on skiing holidays. I took to the sport like a duck to water. I loved going away. My girls' school went with a boys' school because one of their teachers was married to our headmistress. They always took us in January when the weather was bad. It was always just after you've been disappointed that it hadn't snowed at Christmas in England. It was magical to fly to the Italian alps.

"The hotels looked horrible. They were very bleak and like a dormitory with six to a room. They used to do things like slam the soup down in front of you.

"Nobody ever injured themselves. It was invariably the same people every year. We've kept it up and have been every year since. We went in March this year."

Is it still fun?

"It's a great feeling to go on holidays with people you've been going with since you were 12. But you'd never think I'd been going that long if you could see me ski.

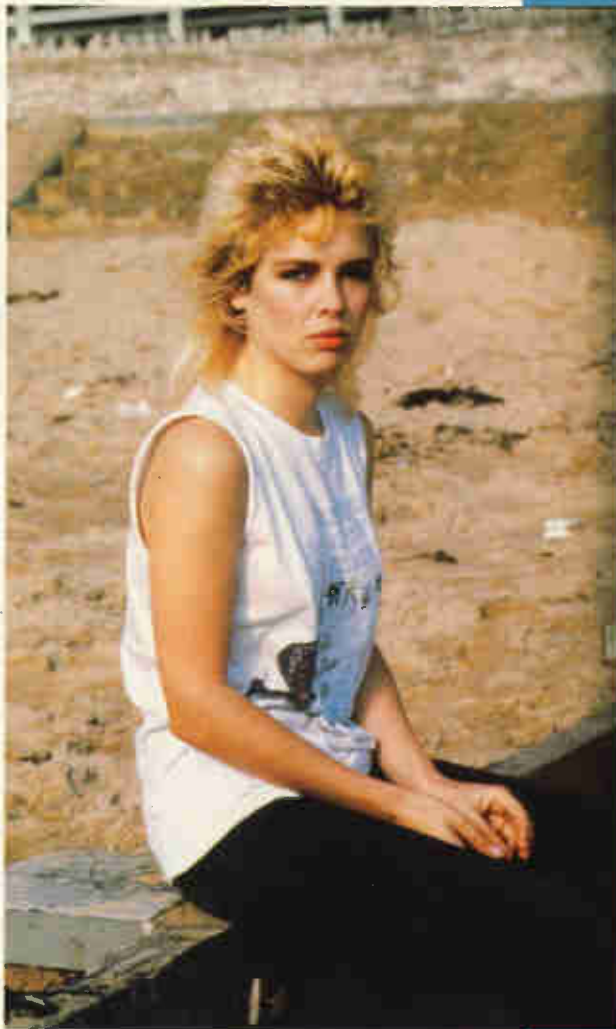
"It's quite an ordeal to get there. It's a booked thing so you have to get to the airport at 6.00am. I feel like a kid each year. We spend ages re-discovering each other and asking how we've got on during the year. Some of them bring new people like fiances or wives. But we all muddle in.

"There's always a rush for the photobooth. You need pictures for your ski pass to use the lifts. It's a seven hour trip from the airport due to the traffic. It's difficult to get the coach to stop to go to the loo or get a meal. When we do stop there's a queue to eat because all the other coaches have stopped there.

"Then you have to queue up for the hired skis. After that it's usually a breeze. One can have lessons or just get on with it. It can be frustrating if you can ski and you've got to teach a partner how to do it.

"We always go self-catering. The food's too expensive to eat out and it's more enjoyable to cook for ourselves. It's great shopping for the local cheeses and salami. The only problem is with the various cooks. Some are terrible. There's one who I'm going to insist doesn't cook next year. She did try but... I still don't know what it was supposed to be.

"It's lots of laughs. Everything seems funny or hysterical. It must have a lot to do with the altitude and the alcohol. The only dangers are



from the ski-instructors who strut around in their slinky ski suits. But because we travel with blokes, their presence can usually keep the wolves at bay."

What about the summer holidays?

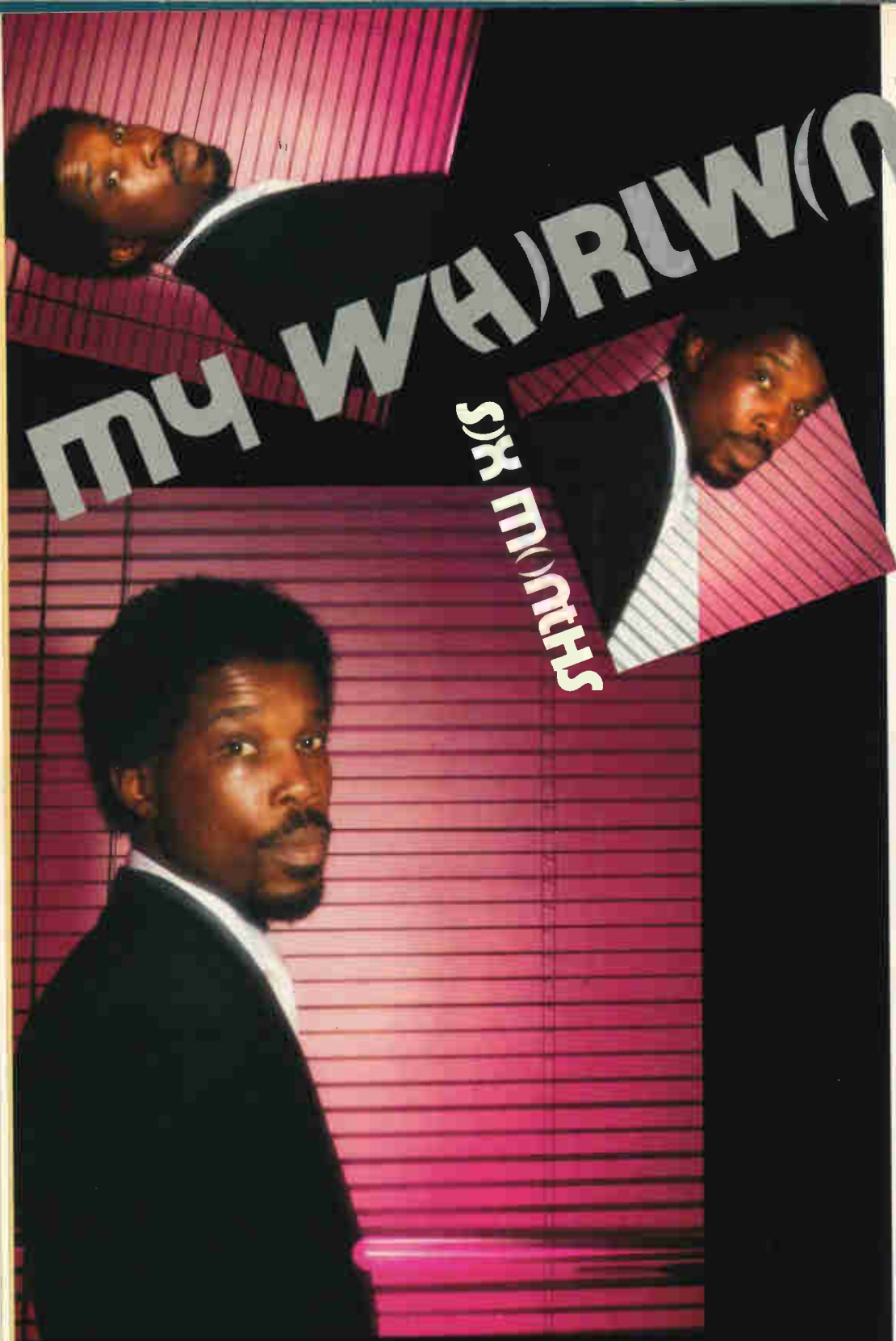
"I get less and less time in the summer because I'm working. But I have been on a few driving holidays through France. I love the independence of having a car. We go down to the Riviera. I don't like sunbathing. I try not to use suntan oil because I like to look after my skin so I stay clear of anything that tans. I use a screening oil. I have to be careful because I burn very easily. I really couldn't sit down all the time. I try and get into the place as much as possible."

Any other places to recommend?

"I went for a week in New York. It was great. I really liked the Museum Of Modern Art. It was full of the most fantastic things and it was brilliantly presented. I walked out thinking 'Wow'. I wanted to buy everything there. Surprisingly the library and bookshops in the museum itself didn't have much to buy in the way of souvenirs.

"I went up the World Trade Centre. Now that was incredible. It's the highest place in Manhattan. I loved walking around Greenwich Village. I got into the food and TV over there. I even liked the smell of the place — a mixture of food and garbage. It's an incredible place.

"I also like Tunisia. I love eating. They do *cous cous* — which is millet which they steam cook and then add a root vegetable like turnip or carrot and then serve it with lamb or fish and a wonderful sauce. You get loads of it and it's cheap. They have a low standard of living but a high standard of eating there. The place just knocked me out."



MY WHIRLWIND SIX MONTHS

When you're as successful as Billy Ocean, playing cricket in the snow seems almost ordinary. Paul Sexton puts on the pads and hot water bottle

THERE'S SOME funny perks in this line of work. Only a few months ago you couldn't give Billy Ocean records away . . . since then he's had three gigantic hits, got the keys to a few cities, snaffled himself a Grammy and played cricket in the snow in a leather suit.

Like me to repeat that last one? Well, our Bill's always game for a laugh and since 'Caribbean Queen' broke him bigger than ever, those foreign TV producers have got wackier by the minute. "They got me playing cricket in the snow, I was dressed in a black leather suit — cricket pads, the works, except I had this suit on — with the pads over the top of the trousers."

But it sold some more records and with 'Queen' and the appropriately-titled 'Suddenly' album we are dealing in millions and millions. Makes it all worthwhile for William.

"In most cases like that I just do it, at the end I think 'Some of this is a bit daft, I can't see the sense in it'. Some things are really interesting to do, but I suppose you can't have interesting things all the time, you've got to take the good with the bad."

A typically philosophical Ocean observation, from a chap who really doesn't seem to have let

his whirlwind six months affect his vision.

"I'm not blasé about it. You might think this is blasé but it's been an attitude of mine since things were the lowest of the low — you can make a record and be the best singer in the world and if no one hears about it, no one's going to have it if the outlet is closed."

The combination of Jive Records' muscle and his strongest material in years opened the outlet, first of all in the States where 'Queen' and 'Loveboy' did a big one-two in the Billboard charts and Bill went out there to check he wasn't hallucinating.

"I've been spending most of my time there, for three months I was on tour, with the Pointer Sisters, Ashford and Simpson and Eugene Wilde. I was playing smaller places, 1,000-1,700 seaters. When I started off I was nervous, I didn't know how to handle it, but it all fell into place very quickly."

As did his Grammy-grabbing escapade. "I had no idea I was going to get it, I was as shocked as anybody else. The other nominations were Jeffrey Osborne, James Ingram, Stevie Wonder, people of substance."

How did he feel about beating Stevie Wonder to a Grammy? "How did I feel about beating anyone to a Grammy? Just — totally shocked!"

THE OTHER accolades followed as the night the day. "I got the key to the city of Miami, to Shreveport — in Shreveport there was a Billy Ocean day on the 21st of March, I got the key to the city of Chicago . . . the difference over there is they tend not to shoot you down in flight."

You mean that happens over here? "Not 'alf. It's guys who play the record who decide what the people want or don't want to hear. You can say what you want about DJs like Tony Blackburn, but at least he gives the people a chance. But probably the fact that I'm not American, gave me a certain preference over another black American over there."

Two smash hits have earned him the right to release a smoochy ballad, 'Suddenly' itself, and don't try comparing it to 'Hello', Billy won't wear that. He *will* wear the fact that it's a gear shift for him.

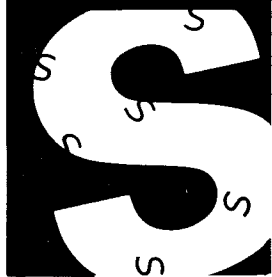
"It's the first ballad I've ever had released. It's to get away from the sort of dance label I've been stuck with, or stuck myself with, but even then that doesn't bother me too much, 'cos when I go to Europe they use the word disco quite frequently."

Billy's American shows only traced his records back three albums, to the dance tracks that first got that disco label printed over there, 'Nights (Feel Like Getting Down)' and 'Are You Ready'. No trace of that long-lost bubblegum era of 'Love Really Hurts Without You' and 'Red Light Spells Danger', relics which he reckoned would be lost to American ears.

He'll be back in America soon to promote the track that's shaping as the *fourth* single from the album, 'Mystery Lady', and I shouldn't wonder to collect a few more keys to cities on the way. It's an LP knee-deep in hits and right now the water's lovely and warm . . . what if the follow-up, which is still in the planning stages, turns out a turkey? Billy comes up with an infuriatingly sensible reply to that one as well.

"Am I going to chew my nails off? What do you think? No — you're right. Because there'll be another one after that."





reviewed by
paul sexton

MATCH WINNERS

TANIA MARIA 'Don't Go' (Manhattan) She's Brazilian, she had to be a match winner. It's her usual uplifting South American celebration, a continuation of the 'Come With Me' sound and just to have Tania's records released over here is reason enough for a party. There's summer all over the song, perfect for that long drink in a tall tumbler. Unfortunately with our weather we're still on the Bovril.

BILL WITHERS 'Oh Yeah!' (CBS) Oh yeaahh! The man whose masterfully relaxing tones went to waste for much of the Seventies and Eighties gets himself back in gear doing his best thing, an unabashed family-favourite ballad with a double-cream vocal. Welcome back, William. As you good people make this a hit, by the way, go for the 12 inch — you'll get 'Lovely Day', 'Ain't No Sunshine' and 'Lean On Me' as part of the bargain.

EDWIN STARR 'It Ain't Fair' (Hippodrome) Bill's 46, Edwin's 43, and they've both come storming back into their prime. Starr's on schedule for one of his regular five-yearly hits and this is definitely it, his own composition with just the right measures of old wiles and new styles. Fine strings, a monster chorus, Edwin my boy, you're back in the team.

JOHN HIATT 'Living A Little, Laughing A Little' (Geffen) The Detroit Spinners' back catalogue continues to be ripe for picking: first 'I'll Be Around', then 'Could It Be I'm...', now this mid-Seventies Bell and Creed tune gets a warm rejuvenation by the sadly-underrated Hiatt in duet

with Elvis Costello. And EC's appearance wasn't plastered all over the sleeve in six-inch type, which makes it warmer still.

MAI TAI 'History' (Hot Melt/Virgin) Three sweet things from Dutch Guyana who sound like they've been around... recorded in Holland and peopled by names I know not, but it's mighty powerful pop and dynamite dance too. The next record to storm the chart and make Radio One look even more stupid because they've never heard of it.

RE-FLEX 'How Much Longer' (Parlophone) All right, so it appeals to the AOR in me, so did 'The Politics Of Dancing'. Sounds like they've taken over from The Fixx, which means big smiles Stateside and heavy frowns here. It's damn catchy, incidentally, if you can stand the stigma of listening to it.

CHANGE 'Oh What A Feeling' (Cooltempo) The phrase "The Paul Hardcastle remix" now reads the same as "Buy It" and ought to make this the hit 'Let's Go Together' should have been. A slightly limper song and really just another rearrangement of the 'Change Of Heart'/SOS Band process but even now there's mileage in that.

RELIABLE GOALSCORERS

MARVIN GAYE 'Sanctified Lady' (CBS) Co-produced by Gordon Banks so we ought to call it a reliable *goalkeeper* really. A nursery rhyme verse notwithstanding this would still hold up if Marvin was around now. Not an Ian Rush but a John Aldridge at least.



T. REX 'Get It On' (Sierra/WEA) and THE TEARDROP EXPLODES 'Reward' (Mercury) All they have in common is that they're both out again this week and they're probably the two strongest pure *pop* records in the pile, which tells its own tale.

THE BOOTHILL FOOTTAPPERS 'Too Much Time' (Phonogram) Sounds like Bananarama gone country... and the further away the country the better. No, more foot-tappin' fun from the Booties and you can hear the smiles in their voices, so tick VG.

TEENA MARIE 'Jammin'' (Epic) They finally gave up on 'Lovegirl' in spite of its Top Five success in



the US which made white pop radio over there say yes to her at last. If that didn't, this won't either but it's still a reasonable shuffler from the 'Starchild' album. 'My Dear Mr Gaye' was always the single, though.

THE INTRUDERS 'Warm & Tender Love' (Streetwave) The baby of Leon Bryant, and if you never heard his 'Finders Keepers' ballad from last year you ain't listenin' hard enough. Here he shapes a similarly-smooching ballad for the old-timers without the magic but with some of the memories.

HEADING FOR PROMOTION

EVELYN THOMAS 'Sorry Wrong Number' (Record Shack) Ideas stolen from Wham! who stole them from Maxine Nightingale, who stole them from the Supremes... a jigsaw of old hit riffs, a pop-pourri if you like. About as Hi-NRG as Enid Blyton and potentially a grotesquely large hit.

THE MONOCHROME SET 'Wallflower' (blanco y negro) A deliberately infantile sound, sort of like the Bluebells before they were planted. And after nearly cracking it with 'Jacob's Ladder' the building-brick style might get the nod this time.

VICIOUS PINK 'Cccan't You See (Re-Mixxx)' (Parlophone) A lick of new paint courtesy of a Bert Bevans remix (didn't he used to play for Stockport?) and after a narrow squeak last time it could be viciously big.

A TASTE OF HONEY 'Boogie Oogie Oogie (Extended Remix)' (Capitol) Remixed by John Luongo who definitely never played for Stockport, the '78 smash is back in business and refashioned enough to click one mo' time.

GARY MOORE & PHIL LYNOTT 'Out In The Fields' (10) In his red soldier's outfit Phil looks even more like something from the back of a Robertson's jam jar, and Gaz sports a pretty desperate look as well, but the two old Lizzies put together a slick piece of pop metal nevertheless.

MID-TABLE

BRYAN ADAMS 'Heaven' (A&M) The Adams growl is more suited to the American ballad

than you'd imagine and fires this with at least a measure of spirit. But the song and arrangement you can guess four chords ahead. Ditto **REO SPEEDWAGON 'One Lonely Night' (Epic)** except with this one you can guess it four *albums* ahead. While we're in this neck of the woods, **BOY MEETS GIRL's 'Oh Girl' (A&M)**, **SCANDAL FEATURING PATTY SMYTH 'The Warrior' (CBS)** and **'How Long' by SANTANA (CBS)** all have the features and accessories of the latest AOR model. Santana even manage to sound like Phil Collins and that can't be an accident. Not so far. away **GARY BROOKER**, once the vocal helm of Procol Harum, croons the corn into **'Two Fools In Love' (Mercury)**.

FREE TRANSFERS

THE SWEET 'Sweet 2th The Wigwam-Willy Mix' (Anagram) As with 'The Sweet Mix', Sanny X takes a blade to some classic pop records and leaves blood everywhere. An utter shambles and a seedy corruption of innocent memories.

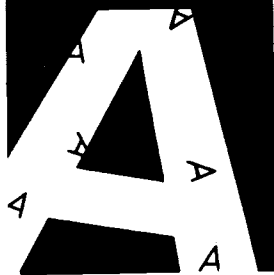


ROBERT PLANT 'Pink And Black' (Esparanza) Neat drum sound, Plant has vocal authority but there's just no tune and so it must surely perish. Much the same applies to **JOAN ARMATRADING's 'Thinking Man' (A&M)**, a cut and dried case of going through the motions.

TOM ROBINSON 'Prison' (Castaway) As it sounds, a song about being in prison, and while Tom gets over the feeling of the grinding boredom of being in prison, he only does it by giving us a grinding bore of a song.

OMD 'So In Love' (Virgin) A very straightforward pop song, no doubt intentionally, and probably going straight to the chart heart, but completely lacking in their usual tips and wrinkles. Disappointingly throwaway.

DONNA SUMMER 'Eyes' (Warner Bros) Not so much a free transfer for her as for her record company, trying to squeeze the last few bob out of a merely competent album track. With that sort of concept Robert Maxwell must have been in there somewhere.



- Wicked
- Solid
- Comfortable
- Dodgy
- Diabolical liberty

NEW ORDER 'Low-Life'
(Factory FACT 100)
PACKAGED TO
monochromatic perfection,
New Order's third album is a
devastating example of sheer
unadulterated greatness. A
collection of eight songs —
dance orientated, guitar and
synth-based, with 'single'
written over at least half of
them. New Order have gone
commercial with class.

There are some well tried
noises in there, but that would
be quibbling. So, 'Sunrise'
does sound like the Cure —

even down to Bernie Sumner
capturing Robert Smith's
pleasantly tortured delivery to
a 'T' — but who cares with
veering guitar riffs like that?
Layer upon layer of sounds
have been lovingly built up to
produce uplifting music of the
highest degree. It's like
they've rediscovered the
energy of Joy Division and
mixed it with the mastery and
technical superiority that New
Order have been steering
towards with their previous
releases. 'Love Vigilante' is all
deeply clanging bass and
harmonica and should be a
single, while 'Face Up' sees
New Order go Hi-NRG with
Barnie sounding almost
excited as he sings 'Oh how I
cannot bear the thought of
you'. This is a brilliant album.
Worth the wait — three times
over. ■■■■■

Eleanor Levy

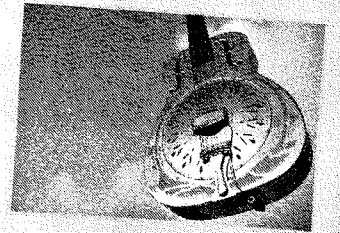
VARIOUS ARTISTS
'Streetsounds 12' (Street
Sounds STSND 12)
VARIOUS ARTISTS
'Streetsounds Electro 7'
(Street Sounds ELCST 7)
SOUL, AND now even electro,
compilations have become a
steady staple of major record
companies but nobody carries off
the task with the same elan as

Morgan Khan's Street Sounds
organisation. On these, the latest
in his most popular lines, the
track record stays clean. Mind you
that's being a bit generous to
'Streetsounds 12' who's rather
patchy selections are just brought
through with Luther's 'Till My
Baby Comes Home' and Rose
Royce's 'Love Me Right Now'. No
matter, 'cos 'Streetsounds Electro
7' is the real business. From its
beginnings as an energetic
espousal of the most crucial
electro cuts these albums have
developed a tenor all of their
own. Neatly mixed by
Mastermind, this album flows
with an easy, unforced rhythm.
Sure there are standouts, the
breathy bluster of funster
Egyptian Lover's 'Girls', the so
cutely rapped 'Queen Of Rox' by
Roxanne Shante and the
stupendous, and still charting,
'Stick Up Kid' by the B Boys —
but what's so good about 'Electro
7' is that it all hangs together so
well, as a single, cogent blast of
music. ■■■■ and ■■■■■

Jim Reid

been grossly exaggerated. Ends
on 'Brothers In Arms' slow,
'atmospheric', title track — yawn.
This is like any other Dire Straits
album ever quarried out of the
tottering edifice of MOR rock.
Mark Knopfler sings with a peg
on his nose. I HATE this stuff. ■

Eleanor Levy



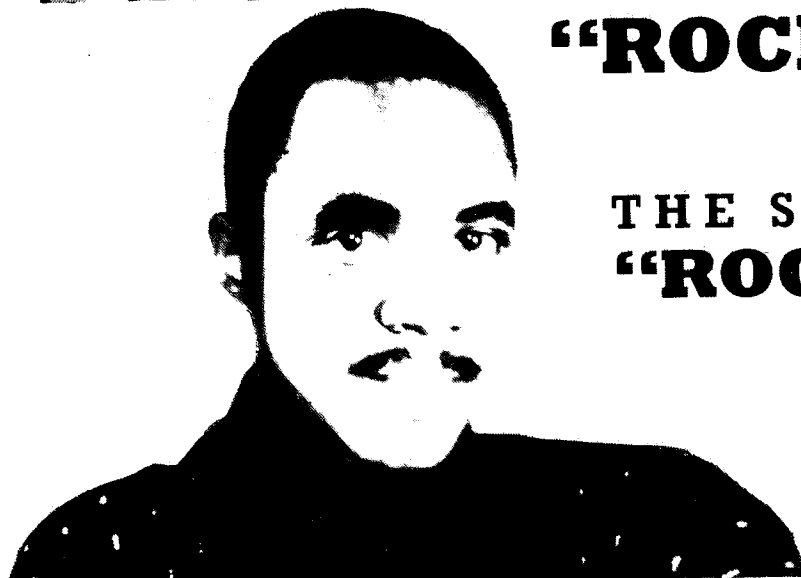
**VARIOUS ARTISTS '28 Hot
Hits Out Now'** (Chrysalis/MCA
OUTV 1)
CHRYSLIS AND MCA bring you
28 chart-topping hot little tunes
including Glenn Frey, David
Cassidy, Kool And The Gang and
Paul Hardcastle. Good selection
with plenty of variety. Ideal
Sunday afternoon listening before
'Songs Of Praise'. ■■■■

Robin Smith

SIMPLY THE BEST SOUL ALBUM OF THE YEAR . . .

FREDDIE JACKSON

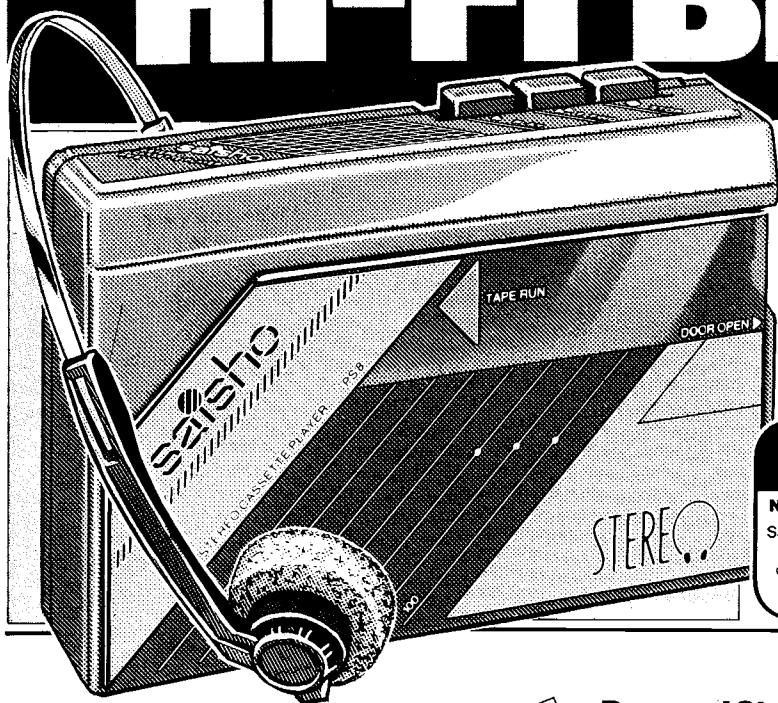
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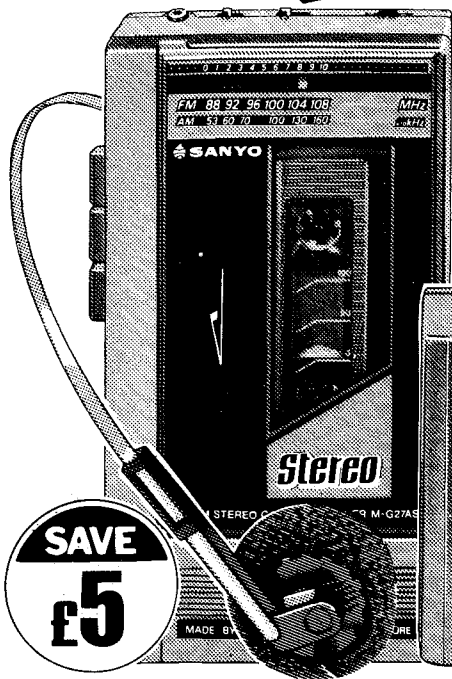
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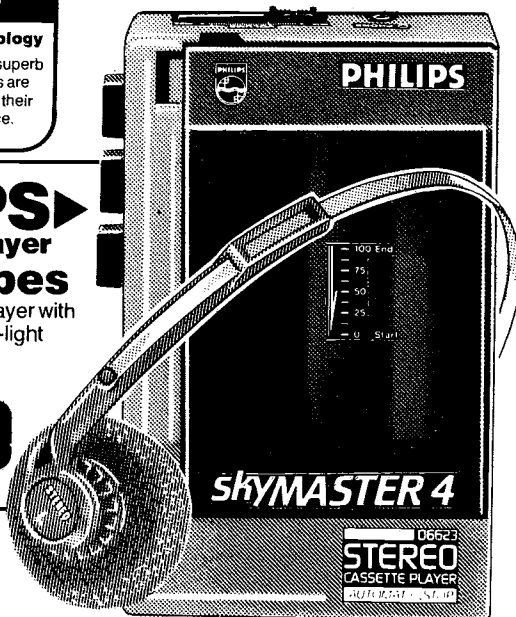


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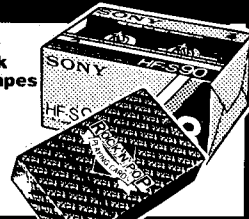
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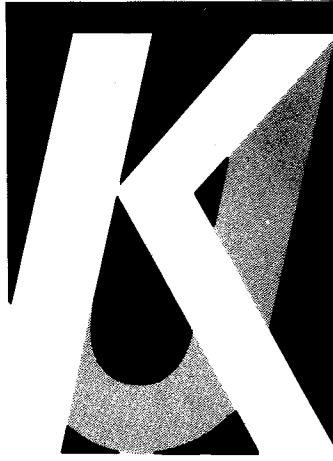
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Full listings of last week's Gallup charts
Week ending May 11, 1985

LAST WEEK'S UK SINGLES

May 11	May 4	Weeks in chart	Song/Artist
1	4	2	19. Paul Hardcastle, Chrysalis ○
2	1	12	MOVE CLOSER, Phyllis Nelson, Carrere ○
3	5	4	I FEEL LOVE, Bronski Beat And Marc Almond, Forbidden Fruit
4	3	7	EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears, Mercury ○
5	2	5	WE ARE THE WORLD, USA For Africa, CBS ○
6	8	2	THE UNFORGETTABLE FIRE, U2, Island
7	11	3	FEEL SO REAL, Steve Arrington, Atlantic
8	7	4	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin
9	17	6	RHYTHM OF THE NIGHT, DeBarge, Gordy
10	6	5	ONE MORE NIGHT, Phil Collins, Virgin
11	14	4	I WAS BORN TO LOVE YOU, Freddie Mercury, CBS
12	9	7	CLOUDS ACROSS THE MOON, RAH Band, RCA
13	—	1	WALLS COME TUMBLING DOWN, Style Council, Polydor TSC8
14	12	4	LOVER COME BACK TO ME, Dead Or Alive, Epic
15	10	8	COULD IT BE I'M FALLING IN LOVE, David Grant And Jaki Graham, Chrysalis
16	22	3	I WANT YOUR LOVIN', Curtis Hairston, London
17	25	4	WOULD I LIE TO YOU, Eurythmics, RCA
18	13	4	LOOK MAMA, Howard Jones, WEA
19	29	7	CRY, Godley And Creme, Polydor
20	39	3	LOVE DON'T LIVE HERE ANYMORE, Jimmy Nail, Virgin
21	16	4	EYE TO EYE, Chaka Khan, Warner Bros
22	32	3	DON'T FALL IN LOVE, Toyah, Portrait
23	20	4	SO FAR AWAY, Dire Straits, Vertigo
24	15	7	BLACK MAN RAY, China Crisis, Virgin
25	33	3	WALK LIKE A MAN, Divine, Proto
26	27	7	STAINSBY GIRLS, Chris Rea, Magnet
27	18	12	WE CLOSE OUR EYES, Go West, Chrysalis ○
28	30	3	NO REST, New Model Army, EMI
29	38	3	RAGE TO LOVE, Kim Wilde, MCA
30	—	1	SLAVE TO LOVE, Bryan Ferry, EG/Polydor Ferry 1
31	40	6	FREE YOURSELF, Untouchables, Stiff
32	—	1	SHAKE THE DISEASE, Depeche Mode, Mute 7 BONG 8
33	—	1	MAGIC TOUCH, Loose Ends, Virgin VS761
34	19	10	EASY LOVER, Philip Bailey And Phil Collins, CBS/Virgin ○
35	21	8	SPEND THE NIGHT, Cool Notes, Abstract Dance
36	—	1	CALL ME, Go West, Chrysalis GOW1
37	23	8	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
38	—	1	ALL FALL DOWN, Five Star, Tent PB40039
39	24	7	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ○
40	26	7	LIFE IN A NORTHERN TOWN, Dream Academy, blanco y negro
41	56	2	WALKING ON SUNSHINE, Katrina And The Waves, Capitol
42	31	9	CAN'T FIGHT THIS FEELING, REO Speedwagon, Epic
43	45	2	DANGEROUS, Pennye Ford, Total Experience
44	—	1	HERE WE GO, Evertone 1985, Columbia DB9106
45	28	11	THE HEAT IS ON, Glenn Frey, MCA
46	—	1	THE WORD GIRL, Scritti Politti, Virgin VS747
47	34	6	THAT WAS YESTERDAY, Foreigner, Atlantic
48	49	3	THINKING ABOUT YOUR LOVE, Skipworth And Turner, Fourth & Broadway
49	74	2	LOVE IS, Vikki, PRT
50	—	1	GET IT ON, Power Station, Parlophone R6096
51	59	2	LIKE I LIKE IT, Aurra, 10 Records
52	—	1	CHERISH, Kool And The Gang, De-lite DE20
53	60	2	I WONDER IF I TAKE YOU HOME, Lisa Lisa/Cult Jam/Full Force, CBS
54	35	9	THAT OLE DEVIL CALLED LOVE, Alison Moyet, CBS ○
55	53	2	DUEL, Propaganda, ZTT
56	57	2	NO MAN'S LAND (WIDOWS THEME), Gerard Kenny, WEA
57	36	10	EVERY TIME YOU GO AWAY, Paul Young, CBS ○
58	—	1	OBSESSION, Animation, Mercury
59	54	3	IMAGINATION, Belouis Some, Parlophone
60	—	1	SUDDENLY, Billy Ocean, Jive, Jive90
61	37	8	PIE JESU, Sarah Brightman and P Miles-Kingston, EMI ○
62	—	1	MODERN ROMANCE, Francis Rossi And Bernard Frost, Vertigo FROS1
63	69	2	JAIL HOUSE RAP, Fat Boys, WEA
64	—	1	ROMANCE (LET YOUR HEART GO), David Cassidy, Arista ARIST620
65	50	3	FROGGY MIX, James Brown, Boiling Point
66	47	8	WON'T YOU HOLD MY HAND NOW, King, CBS
67	44	12	HANGIN' ON A STRING, Loose Ends, Virgin
68	41	11	KISS ME, Stephen Tintin Duffy, 10 Records ○
69	70	2	GIRLS ON MY MIND, Fatback, Cotillion
70	62	3	FAN THE FLAME, Barbara Pennington, Record Shack
71	—	1	OVER THE SEA, Jesse Rae, Scotland Vid YZ36
72	55	8	COVER ME, Bruce Springsteen, CBS
73	46	13	DO WHAT YOU DO, Jermaine Jackson, Arista ○
74	—	1	ANIMAL INSTINCT, Commodores, Motown ZB40097
75	43	7	GRIMLY FIENDISH, Damned, MCA



THE NEXT 25

76	67	BEYOND THE SEA (LA MER), George Benson, Warner Bros
77	76	RADIO AFRICA, Latin Quarter, Rockin' Horse
78	77	MEGAREX, T Rex, Marc On Wax
79	68	HEARTLINE, Robin George, Bronze
80	71	GREEN SHIRT, Elvis Costello And The Attractions, F Beat
81	65	PUT MY ARMS AROUND YOU, Kevin Kitchen, China
82	75	ABC (FALLING IN LOVE'S NOT EASY), Direct Drive, Boiling Point
83	—	WALKING ON THE CHINESE WALL, Philip Bailey, CBS A6202
84	78	OH BABY, Spank, Champion
85	—	BOOGIE OOGIE OOGIE, A Taste Of Honey, Capitol
86	79	GOING DOWN TO LIVERPOOL, Bangles, CBS
87	—	REMEMBER I LOVE YOU, Jim Diamond, A&M AM247
88	93	WATCH ME CATCH FIRE, Big Heat, A&M
89	—	FOUND MY GIRL, Imagination, R&B, RBS1800
90	95	ROCK AND ROLL GIRLS, John Fogerty, Warner Bros
91	94	MY BABY JUST CARES FOR ME, Nina Simone, Charly
92	—	TWO TRIBES/WAR, Frankie Goes To Hollywood, ZTT ZTAS3 ☆
93	85	MISSING YOU, Diana Ross, Capitol
94	—	SECOND NATURE, Dan Hartman, MCA MCA957
95	98	LUCKY IN LOVE, Mick Jagger, CBS
96	—	LIKE A VIRGIN/METHOD TO MY MADNESS, Lords, Illegal LORDSP1
97	81	THE GAMBLER, Kenny Rogers, Liberty
98	—	TAKE ME TO THE FIRE, This Island Earth, Magnet MAG275
99	99	EASTENDERS THEME, Simon May, BBC
100	—	THIEF IN THE NIGHT, George Duke, Elektra EKR5

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

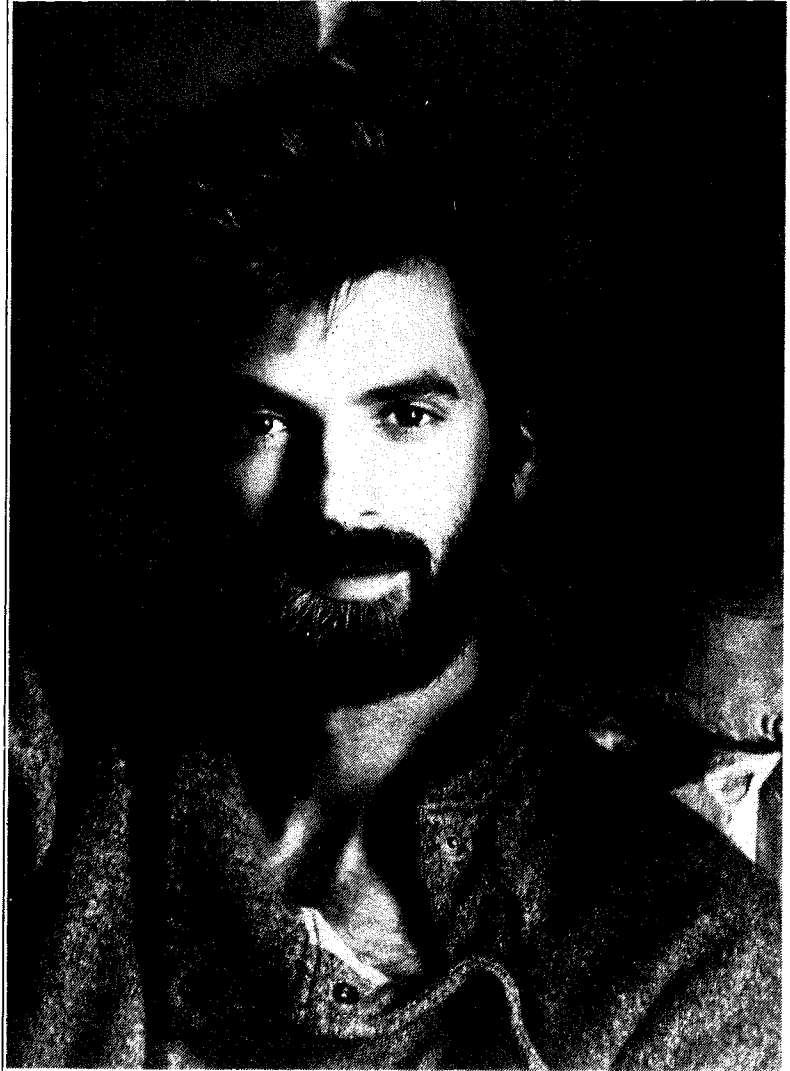
LAST WEEK'S UK ALBUMS

1	1	5	HITS 2, Various, CBS/WEA ☆ ☆
2	2	11	NO JACKET REQUIRED, Phil Collins, Virgin ☆ ☆
3	3	10	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆
4	—	1	BE YOURSELF TONIGHT, Eurythmics, RCA PL70711
5	4	6	THE SECRET OF ASSOCIATION, Paul Young, CBS ☆
6	—	1	MR BAD GUY, Freddie Mercury, CBS 86312
7	6	48	BORN IN THE USA, Bruce Springsteen, CBS ☆
8	9	3	VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC
9	—	1	FLAUNT THE IMPERFECTION, China Crisis, Virgin V2342
10	5	2	AROUND THE WORLD IN A DAY, Prince And The Revolution, Warner Brothers □
11	7	8	DREAM INTO ACTION, Howard Jones, WEA □
12	15	4	BEST OF ELVIS COSTELLO, Elvis Costello, Telstar
13	8	26	ALF, Alison Moyet, CBS ☆ ☆ ☆
14	16	46	PRIVATE DANCER, Tina Turner, Capitol ☆ ☆
15	10	5	GO WEST, Go West, Chrysalis ○
16	11	8	ANDREW LLOYD WEBBER REQUIEM, Domingo/Brightman/ Maazel/Eco, HMV □
17	17	30	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit ☆
18	18	27	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ☆
19	21	6	THE POWER STATION, Power Station, Parlophone
20	20	26	MAKE IT BIG, Wham!, Epic ☆ ☆ ☆
21	12	2	VIRGINS AND PHILISTINES, Colour Field, Chrysalis
22	13	3	LOVE NOT MONEY, Everything But The Girl, blanco y negro
23	14	11	RECKLESS, Bryan Adams, A&M □
24	19	4	SO WHERE ARE YOU, Loose Ends, Virgin
25	26	45	ELIMINATOR, ZZ Top, Warner Bros ☆ ☆
26	41	2	THE UNFORGETTABLE FIRE, U2, Island ☆
27	27	17	FACE VALUE, Phil Collins, Virgin ☆ ☆





KENNY LOGGINS



From 'FOOTLOOSE' To
VOX HUMANA

THE NEW SINGLE
ON 7" & 12"

- 28 — 1 7,800° FAHRENHEIT, Bon Jovi, Vertigo VERL24
- 29 29 4 MOVE CLOSER, Phyllis Nelson, Carrere
- 30 31 5 ROSE MARIE SINGS JUST FOR YOU, Rose Marie, A1
- 31 25 42 DIAMOND LIFE, Sade, Epic ☆☆☆
- 32 — 1 BEST OF THE 20TH CENTURY BOY, Marc Bolan And T Rex, K-tel NE1297 ○
- 33 22 9 LEGEND, Clannad, RCA ○
- 34 24 25 LIKE A VIRGIN, Madonna, Sire □
- 35 23 24 THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA ☆☆☆
- 36 28 43 PURPLE RAIN, Prince And The Revolution, Warner Bros ☆
- 37 34 7 REGGAE HITS VOL 1, Various, Jetstar
- 38 39 8 BEHIND THE SUN, Eric Clapton, Duck ○
- 39 40 14 STEPS IN TIME, King, CBS □
- 40 30 21 AGENT PROVOCATEUR, Foreigner, Atlantic ☆
- 41 42 81 CAN'T SLOW DOWN, Lionel Richie, Motown ☆
- 42 32 16 HITS OUT OF HELL, Meat Loaf, Epic □
- 43 43 5 DANCIN' IN THE KEY OF LIFE, Steve Arrington, Atlantic
- 44 35 4 SOUTHERN ACCENTS, Tom Petty And The Heartbreakers, MCA
- 45 47 76 UNDER A BLOOD RED SKY, U2, Island ☆
- 46 52 7 CHINESE WALL, Philip Bailey, CBS
- 47 36 16 TROPICO, Pat Benatar, Chrysalis
- 48 54 16 20/20, George Benson, Warner Bros □
- 49 61 25 HATFUL OF HOLLOW, Smiths, Rough Trade □
- 50 33 94 NO PARLEZ, Paul Young, CBS ☆☆☆
- 51 53 20 VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar ○
- 52 82 96 QUEEN GREATEST HITS, Queen, EMI ☆
- 53 56 9 SHE'S THE BOSS, Mick Jagger, CBS ○
- 54 50 23 THE 12" ALBUM, Howard Jones, WEA □
- 55 37 6 THE NIGHT I FELL IN LOVE, Luther Vandross, Epic
- 56 74 21 ALCHEMY, Dire Straits, Vertigo ☆
- 57 48 7 THE HURTING, Tears For Fears, Mercury ☆
- 58 51 27 THE COLLECTION, Ultravox, Chrysalis ☆☆☆
- 59 91 126 THRILLER, Michael Jackson, Epic ☆☆☆
- 60 49 3 TURN ON THE RADIO, Change, Cooltempo
- 61 55 15 STOP MAKING SENSE, Talking Heads, EMI
- 62 46 51 FANTASTIC, Wham!, Innervision ☆☆
- 63 38 2 EYES OF A WOMAN, Agnetha Faltskog, Epic
- 64 92 2 AMADEUS, Original Soundtrack, London
- 65 — 1 HEARTS OF FORTUNE, Immaculate Fools, A&M AMA5030
- 66 98 2 GETTING SENTIMENTAL, Engelbert Humperdinck, Telstar
- 67 86 14 BREWING UP WITH BILLY BRAGG, Billy Bragg, Go! Discs ○
- 68 44 13 HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
- 69 64 27 WHOSE SIDE ARE YOU ON, Matt Bianco, WEA ○
- 70 68 52 LEGEND, Bob Marley And The Wailers, Island ☆
- 71 62 10 BUILDING THE PERFECT BEAST, Don Henley, Geffen ○
- 72 57 15 LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Go! Discs □
- 73 — 1 I FEEL FOR YOU, Chaka Khan, Warner Bros 9251621 □
- 74 78 10 CAN'T STOP THE LOVE, Maze Featuring Frankie Beverly, Capitol
- 75 72 23 NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ☆
- 76 59 7 VERY BEST OF BRENDA LEE, Brenda Lee, MCA ○
- 77 45 13 BEVERLY HILLS COP, Original Soundtrack, MCA ○
- 78 88 5 DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen, CBS □
- 79 84 5 THE GREAT BALLOON RACE, Sky, Epic
- 80 — 1 TOPOL'S ISRAEL, Topol, BBC REH529
- 81 95 2 WAR, U2, Island □
- 82 63 6 THE RIVER, Bruce Springsteen, CBS ☆
- 83 69 24 THE RIDDLE, Nik Kershaw, MCA ☆
- 84 66 18 BREAKDANCE 2 — ELECTRIC BOOGALOO, Original Soundtrack, Polydor
- 85 65 6 TOMMY BOY GREATEST BEATS, Various, Tommy Boy
- 86 75 16 17, Chicago, Full Moon ○
- 87 76 3 LOVE OVER GOLD, Dire Straits, Vertigo ☆
- 88 — 1 CENTREFIELD, John Fogerty, Warner Bros 9252031
- 89 — 1 SUDDENLY, Billy Ocean, Jive HIP12
- 90 — 1 MAKIN' MOVIES, Dire Straits, Vertigo 6359034 ☆
- 91 93 6 HOW WILL THE WOLF SURVIVE, Los Lobos, Slash/London
- 92 85 3 BORN TO RUN, Bruce Springsteen, CBS ○
- 93 58 12 MEAT IS MURDER, Smiths, Rough Trade □
- 94 83 10 STREET SOUNDS ELECTRO 6, Various, Streetsounds
- 95 71 6 MYSTERY, RAH Band, RCA
- 96 70 5 WHITE NOISE — LIVE, Gary Numan, Numa
- 97 60 6 WORKING NIGHTS, Working Week, Virgin
- 98 — 1 ARENA, Duran Duran, EMI DD2 ☆
- 99 90 2 BREAKOUT, Pointer Sisters, Planet □
- 100 — 1 1999, Prince, Warner Bros 9237201 ○

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

THIS WEEK'S UK CHARTS ON PAGES 37 & 38

A4815



TA4815



CROSSWORD

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

ACROSS

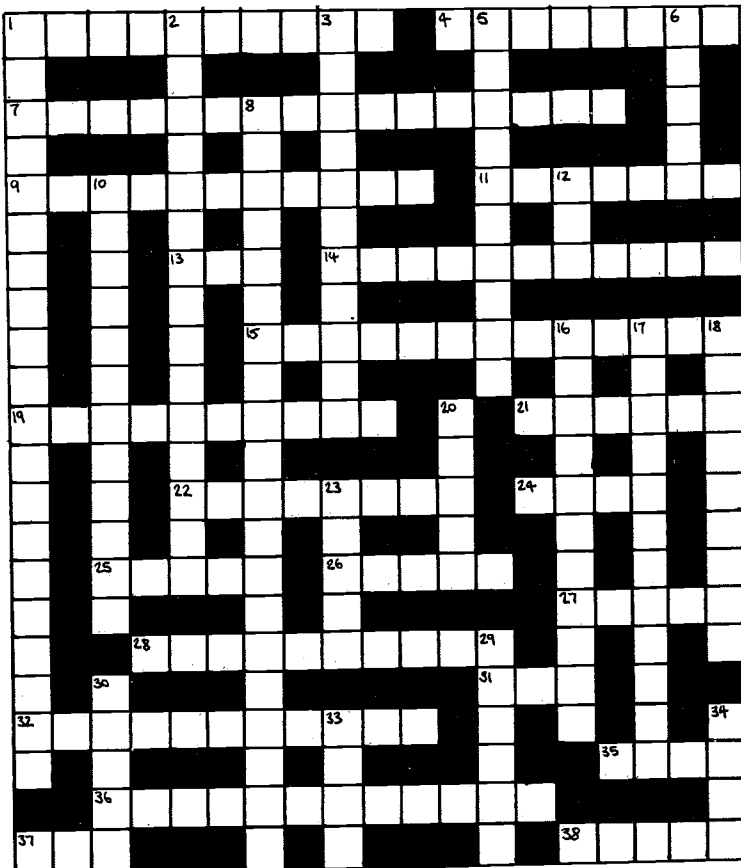
- 1 Sound produced by Gary Numan (5,5)
- 4 It's home for Chris's favourite girls (8)
- 7 Casual dress is enough for Phil (2,6,8)
- 9 We can help the Thompson Twins chart position (3,4,2,2)
- 11 They've recorded the Rhythm Of The Night (7)
- 13 Madness wanted One Better --- (3)
- 14 Sade's gem of an LP (7,4)
- 15 & 34 down Animal instinct of Duran Duran (6,4,3,4)
- 19 What Meat Loaf was for love (10)
- 21 Found across the moon (6)
- 22 Mike Oldfield's new day (8)
- 24 Thing or boys (4)
- 25 What I Know Him So Well and One Night In Bangkok have in common (5)
- 26 1981 Earth Wind And Fire LP (5)
- 27 Jean Michel who composed Oxygene (5)
- 28 He can feel love (4,6)
- 31 Label found in the ark (3)
- 32 Japan paint a picture of a live performance (3,2,6)
- 35 Dexy's No 1 soul man (4)
- 36 Shalamar hit that was easy to spot (4,8)
- 37 Brenda's very best can be found in the LP chart (3)
- 38 Billy Connolly label (5)

DOWN

- 1 Paul King needs help to get him through these heavy times (4,3,4,2,4,3)
- 2 Everything But The Girl hit that includes everyone (4,3,5,3)
- 3 Performed by Break Machine (6,5)
- 5 Now that they've found love what are they going to do? (5,5)
- 6 Billy's card game (5)
- 8 It's inevitable just ask Paul Young (10,4,6)
- 10 Lionel, Stevie, Kenny, Bruce, Bob, Diana, Michael, Cyndi, Billy and the rest (1,1,1,3,6)
- 12 Meat Loaf's attitude (3)
- 16 Group that are only seen during Night Time (7,4)
- 17 A race for Kraftwerk (4,2,6)
- 18 A No 1 for Phil and Philip (4,5)
- 20 Heard from the big chair (5)
- 23 John's partner knows the Method Of Modern Love (5)
- 29 1984 hit for Miami Sound Machine (2,4)
- 30 Group found in a Rogue's Gallery (5)
- 33 A live Roxy Music LP (4)
- 34 See 13 across

LAST WEEK'S SOLUTION ▶

ACROSS: 1 Can't Fight This Feeling, 5 One More Night, 8 Pie Jesu, 10 Don Henley, 12 Here Comes, 14 Say Say Say, 15 Arena, 16 Real To Reel, 17 Move Closer, 22 The Last Kiss, 23 Too Rye Ay, 24 Candy Girl, 26 Wonder, 27



Pointer Sisters, 30 Neutron, 31 Words, 34 Set, 35 The Summer, 36 Silly, 37 Star.

DOWN: 1 Clouds Across The Moon, 2 Flowers Of Romance, 3 This Years, 4 Eric Clapton, 6 Einstein, 7 The Game, 9 Jim Kerr, 11 Layla, 13 Shakespeare's

Sister, 16 Roses, 18 Elton John, 19 Rattlesnakes, 20 Bryan Ferry, 21 Meat Is Murder, 25 Irene Cara, 26 Westworld, 28 Numbers, 29 Cry, 32 ZTT, 33 EMI.

WINNER (MAY 4): Billy Cameron, Keswick Grove, Salford, Lancs.



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Great **DOUBLE** album

THE MAIN MAN

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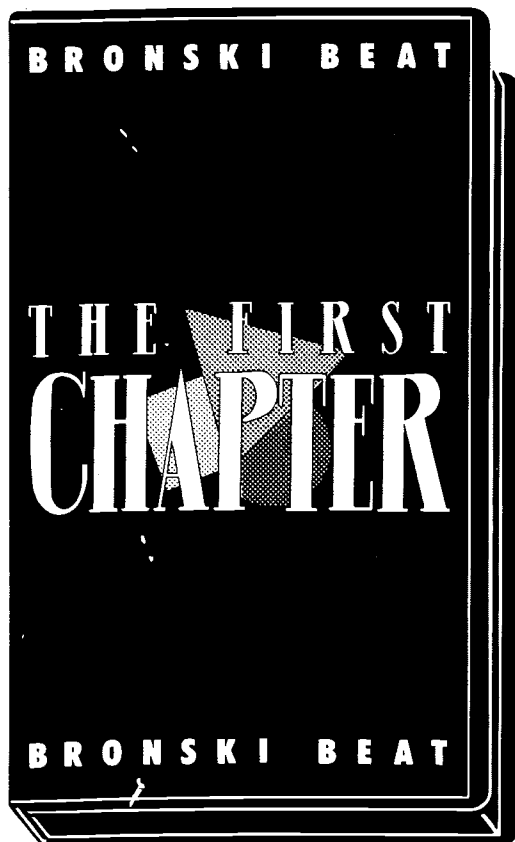
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music
video

WE
HAVE.

WHSMITH 

 Subject to availability. Prices correct at time of going to press. Available where you see this sign. 

MAN

'CRUSH' HOUR WITH OMD AND DISCOVERS A TONI FOR THE

ROBIN SMITH SPENDS THE



OMD'S Andy McCluskey is a changed man. He's waved goodbye to the massage girls of Bangkok and the lusty ladies of Belgium and fallen in love with a 17-year-old girl.

"I've completely stopped misbehaving . . . I'm a reformed character," says the mischievous singer who has a reputation as a globe-trotting Casanova.

The lucky young lady is called Toni and they met when she and a friend came to watch a soundcheck OMD were doing before a concert in Madrid.

"I was completely overwhelmed. There's just something about her, a certain chemistry. She was touring around Europe with a friend and I've followed her all over the place catching planes everywhere.

"I sat down in Nice airport and thought, 'my God what am I doing? What is this girl doing to me?' But she makes me feel very happy. Toni comes from San Diego and I've met her parents.

"Obviously they were a bit dubious about meeting me, because of what I do for a living. They were a bit suspicious. But we all get on very well together. Her father used to fly planes off aircraft carriers in Vietnam, so we have a lot to talk about. I'm into planes, what with Enola Gay and all that.

"I used to think Paul was mad being married and settled down for four years, but I see how good a relationship can be now. Every opportunity I get I try to go to California. If the record company ever want us to go I'll be off like a shot.

"Andy is a lot better for being in love," says his partner Paul. "I'm very happy for him."

OMD HAVE plenty more to celebrate with their single 'So In Love' and forthcoming album 'Crush', in a record shop near you soon. They've kindly given me a sample tape of some of the tracks and pretty good the new songs are too.

"I think a lot of songs on the album are strong on emotion," says Andy. "I think the album draws on just about everything. In many ways it's a very acoustic album as well.

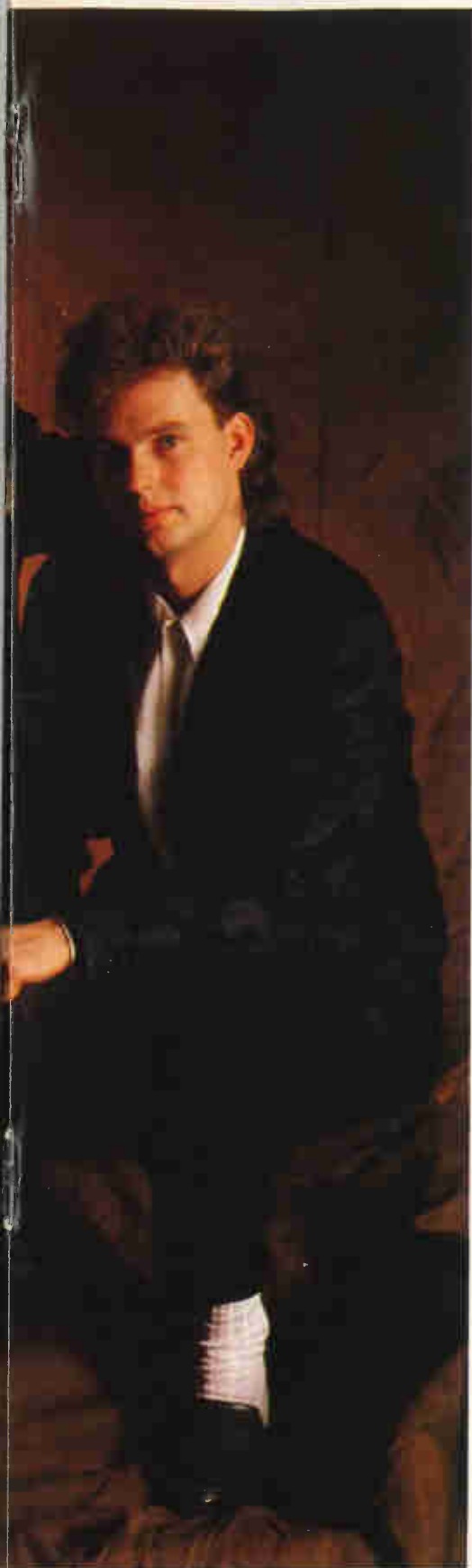
"I had visions of Meryl Streep standing on the edge of that pier in the 'French Lieutenant's Woman'," continues Andy. "She was turning around in her cape. It was a very strong image. I think I'd really prefer to have Jessica Lange in bed with me, though. Meryl's very clean. I bet



OEUUVRE

CLOSER

E TROOPS. PHOTOGRAPHY BY IAN HOOTON



she was headgirl at school. She looks so nice. She looks as if she's just given birth in hospital and she's very radiant. Jessica is much more approachable."

One of the most bizarre songs on the album is 'The Native Daughters Of The American West'. You don't get titles like that every day.

"I saw a plaque with their name on in a park in Los Angeles," says Andy. "They must have dedicated the ground and I thought any group with a name like that deserved to have a song written about them.

"I had visions of pioneer women and valley girls moving across the American West in covered wagons. I saw them being very positive and giving birth to new generations."

OMD have written a really heavyweight song about a Ku Klux Klan massacre that took place in Greensboro, North Carolina. Klan members drove up and gunned down some people they happened to disagree with. Although the incident was captured on video tape, the Klan members got off scot-free when the case came to court.

"That segment of film made a great impression on me," says Andy. "It's made all the more terrible because there's no warning about it happening. It just looks like a quiet day in suburbia and then these people start opening up with guns.

"We've actually bought the film and we want to use it during the stage show. It will be a real statement."

DESPITE THE innocent title, OMD's single 'So In Love' isn't exactly a drippy little piece either, as Andy explains. "It's about the painful end of a relationship. When I was younger I used to be the one that got chucked over, so I decided since then I should be the one to do the chucking.

"I seem to attract some very strange girls who won't take no for an answer. It's just something about me. I've had girls threatening to commit suicide at three in the morning and pestering me on the phone. It just seems to be part of my nature."

Just as well then, that OMD keep travelling around. They've been visiting such exciting places as Japan and Australia.

"We thrive on new experiences," says Andy. "We don't like to be in any place for too long and my ambition is just keep on travelling. I can't get enough of it.

"Australia was great because the live scene there is tremendous. There are a lot of places to play there, it's similar to the punk days over here back in 1977. It's the only place I know where you can make money out of touring in smaller places. A lot of bands build up a strong live following before getting into the charts. It's the reverse of what happens here some of the time."

But OMD nearly paid a dear price for the pressures of touring and making albums. Paul announced he was quitting the band just before Christmas — but it only lasted for one and a half weeks!

"It all got too much for me and I needed a break," he says. "I went to stay with my wife's parents in America and sat down to think things over. Andy and I had a meeting

later and decided we should carry on. The creativity we have is still very great and we get on very well.

"There's always a lot of outside pressure which can break you apart if you let it," says Andy. "You have to grow up very fast, otherwise you go under. I would say we've changed and become harder. We're not innocent any more."

THERE'S ALWAYS the rarified atmosphere of Liverpool to retreat to. After a couple of weeks back home, the lads are usually ready to take on the world again.

"Bands still seem to come steaming out of Liverpool," says Andy. "I suppose it's 'cos there's nothing else to do up there, but quite honestly there's a load of crap talked about it. It's just something that happens.

"I'm glad Frankie made it and I'm very happy for Pete Burns as well. We've known Frankie for a long time, right from when Holly was in Big In Japan. But we've only really said hello to them and exchanged glances down the years.

"Pete Burns used to work in a record shop close to our studio. In those days he was even wilder than he is now. He wore black contact lenses and his hair was even more electric."

OMD hope to be on the road for a full scale tour towards the end of the year. In between they'll be doing a series of big anti-racist concerts and the bill may include Culture Club.

"Culture Club haven't been confirmed yet but in Britain we'll probably be playing Wembley," says Andy. "I don't really want to play the place because I think it's horrible. It's like saying I am a big star, I have arrived, which isn't really us.

"I was disappointed that nobody asked us on the Band Aid thing. It seems they just wanted one synth band and that was Ultravox."

THIS YEAR OMD are celebrating something like six years in the business with their reputations still virtually untarnished.

"We're not mega mega but we're always there," says Andy.

"I find it amazing that we've done so many albums," says Paul. "In the beginning I would never have believed that we'd get so far."

And they haven't had to wiggle their bums or grope other people's girlfriends to do it.

"We've touched on being teeny heroes, usually when we've had a string of hit singles," says Andy. "There's quite a big age gap at our shows. It starts off with the really young ones being down the front and the audience gets older as you trace them towards the back.

"I would say that the typical OMD fan is 18, middle class and a girl. She's either in sixth form or at college."

Do you reckon you're sex symbols? "I think we're the Gary Coopers of the music industry," says Andy. "We're rugged and sort of macho, we don't have boyish good looks."

Anarchy's back in the UK — or is it? The Jesus And Mary Chain explain to Jim Reid (no relation) the art of making a noise



noise



ANNALS



that counts and JAMC are seen, falsely or perhaps by their own connivance, as being pretty anarchic stuff. In Britain promoters are wary of booking them after inflated press reports of violence at their gigs and ridiculous hacks labelling them as the new Sex Pistols.

Sure, they're a bit different from Howard Jones but they're following a well trodden rock 'n' roll route. They're right to denounce their milk and water contemporaries, but one wonders if they're capable of crawling out of their own rhetoric.

"We always do what pleases us," says Jim. "It's what we wanna do that counts. It doesn't matter what anyone says. That's what makes us different from most pop bands. Most do what they're told — what's expected of them. But really if you want you can do what you want . . ."

"The record company tried to pressurise us, getting producers, sorting out sleeve designers and so on. But they can't be trusted to do anything at all artistic. The musicbiz is just full of people who don't really like music . . ."

"Music is only one side of what we do — there are other things as well. There's an attitude as well. It's about everything really."

NOW YOU know. Actually I can see what he's getting at, though it's whether JAMC can channel all of this onto vinyl or video that's going to matter in the long run. Meantime Jim has a neat broadside for the most fervent supporters of the indie label ethic.

"I wish other groups were more ambitious," he says. "We're trying to go places with this group that we shouldn't be. Doing things we shouldn't do."

"If we played the game by the rules we'd be on an independent and go on and on for seven or eight years playing the same music."

"If people really hate majors so much they'd realise what we're doing is more of a threat to majors than anything you can do on an indie. If you don't like the musicbiz, don't like the charts, you should have a go at it, smash it . . ."

"I'm not dead set against indies. They're a stepping stone — they give people a chance. We're part of WEA now, OK, but before we were part of it WEA was 100 per cent shit . . . now it's a little bit good. We're helping to clean it up. We're having a go."

And there you have it in a nutshell.

THE JESUS And Mary Chain's new single, 'You Trip Me Up', is a bit of a din. But then that's how they planned it.

"We want to put pop music and pure noise on the same piece of plastic," says William Reid. "Noise goes with the kind of music we do now. Soft acoustic stuff plus pure noise. Soft and hard."

Brother Jim agrees:

"No one seems to be making any energetic music. It's all getting very safe . . . the people who are making energetic music are doing it without any pop melodies. People like the Birthday Party are good, but they got real stale after a while."

The brothers Reid say their piece very politely, decline to attack me, spit or swear and simply draw on a nice cup of tea. What was all that stuff about them being violent, trashing record company offices and so on? They seem perfect pussy cats to me. Must have a good PR.

"We've been painted as wild rock 'n' roll characters, which is rubbish," says Jim. "We've been stereotyped a lot because we come from Glasgow, all that stuff about hard drinking and so on — we drink before we go on stage, but who doesnae drink before they go on stage?" Indeed, and I refuse to believe anyone with the surname Reid could be violent.

No matter the truth, in pop it's the image

THE LEAGUE OF GENTLEMEN

the Life as told to JIM REID

THE LEAGUE were all at sea. To be accurate our noble company found themselves lodged between members of the Barnes Rowing Club and a discarded perambulator on the north side of the River Thames. As their dinghy negotiated the torrid waters below the Fulham Football ground, they contemplated this most hazardous journey. As these fine fellows crossed from 'The Crabtree' on the north side to the 'Star And Garter' on the south, the subject of popular music was brought up . . .



● ON YER bike, Mick

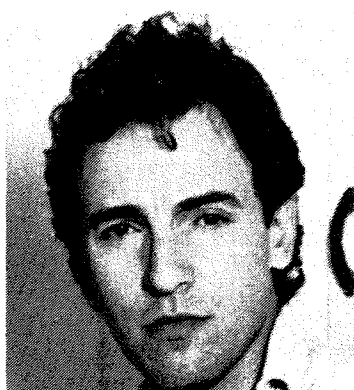
wonders if **Midge Ure's** single status will see the year out. His current girlfriend, **Annabel Giles** . . .

"Not quite as intimate, but surprisingly v good friends. Clean cut Mormon, **Donny Osmond** and remarkably outlandish and all the rest punk rocker **Billy Idol**. Come to think of it, the two seem to have an awful lot in common.

"Talking of good friends, can it be true that **Pete Burns** and **Steven Morrissey** are to record together . . .?

"While **Stevie Wonder** is to help comedian **Eddie Murphy** cut an LP . . .

"While all these marvellous collaborations were taking shape, **George Michael**, currently resting from being the world's most successful man, was paying his way into last weeks ID bash at DO DO's. Mr Michael is still one of our few stars who's prepared



● GYM'LL fix it

to get down on the dance floor with the rest of us . . .

"One seriously doubts whether **Mick Jagger** could get down on anything these days, so in an effort to improve his fitness, the man who has given a new meaning to the term 'teenage rebellion', has started to follow **Commandant Tebbit's** advise and get on his bike. In short, Mick's a bit keen on cycling . . .

"Talking of men who are old enough to know better, **Bryan Ferry** is being hotly tipped to top the bill at the birthday bash for **Princess Diana's** brother **Charlie Althorp**.

"While **Dire Straits** had a party of their own out in Jerusalem last week, when the crowd got completely out of control, rushing the stage and breaking into backstage buildings. The riot is rumoured to have started because fans misguidedly believed that

RM reporter **Robin Smith** was in town awaiting a backstage interview. Police are cordoning off Raynes Park shopping area this weekend where Smith will be making an instore appearance, with wife **Helen**, at Fine Fare . . .


"Contrary to tittle tattle, Smith will not be the new singer with **Bronski Beat**; more to the point is whether **James Somerville's** new group, the **Committee**, are going to get themselves into a bit of legal trouble. Y'see, there is already another group called the **Committee** . . .

"But there's only one **Elton John**, isn't there, folks, and at the moment the Watford chairman has his thoughts firmly fixed on babies. Yup, Elton desperately wants to be a daddy, though before any of that happens he'll be working with **George Michael**, **Nik Kershaw** and musicians from **Simple Minds** . . .

"Elton will not be working with the **Pointer Sisters**, and maybe that's a pity 'cos the girls seem to be made of the right stuff, if their appearance at Hammersmith Odeon last week is anything to go by. Y'see, the girls started the whole thing off by saying . . . 'how nice it is to be in England on VE Night'. Very nice indeed, trouble is the girls were a day out . . .

"And DJ **Gary Crowley** was nearly out for the count at Cinderella Rockerfella's last week. Hosting a gig for CBS new signings **Eighth Wonder**, the Lisson Grove Lip nearly did great damage to his eyes with an awkward headphone. Work that one out if you will . . . though GC was on better form at **Edwin Starr's** gig at the Hippodrome where he jumped up and danced on stage, much to the delight of those of us who still respect grace and deportment when we see it . . .

"And another thing . . ." Sir Public was about to launch forth once more when the hapless Gourmand K decided to mix himself a gin and water and got a little more water than he bargained for. Life belts were essential in the League Of Gentlemen . . .



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London NW1 7OZ

▼ THE SAINTS preserve us! Spitting Image is still alive and well and currently to be seen on the walls of your local video-burger joint; ie the USA for Africa video.

Springsteen's Robert de Niro impersonation is spot-on, as is Diana Ross's impression of a "caring person".

'Sing-a-syllable for the Starving' may on the surface be a laudable exercise but to me it smacks more of a self-serving megastar Glee Club outing.

The Bob Geldof — "Saint or Slime?" debate may go on (and on and on...) but at least there seemed to be some trace of humanity about the Brits' Sunday morning outing at the studios. But the American glitterati seem about as natural as a party political broadcast. I had feared the great British mass placing 'We Are The World' at the top of the charts for eternity.

Just put the money in the box, not in the till.

**Claudine Mountfield,
Birmingham**

● Feed The World, not the ego

▼ SAD STORY to tell you. My pal tells me this girl in her English class thinks Tears For Fears' latest vinyl effort is heaven on Earth. We colonists are behind; I bought 'The Hurting' in May 1983 but most people here think 'Songs From The Big Chair' (not as good as their debut) is their first album.

The point of my harping is that this girl was listening to 'Footloose' last year while I was discovering the Smiths and Lloyd Cole And The Commotions.

Have Tears For Fears gone commercial?

**Ann Armstrong, British
Columbia, Canada**

● It's letters like this that make one realise that there is a sweet, undisturbed innocence still to be found if you look hard enough. Bet you can't wait for your sixth birthday, Ann

▼ I SAW JoBoxers in concert recently at the Electric Ballroom, and had never previously paid them any attention. I was stunned by the

brilliance of their set, and also surprised to see how far they had changed visually, since their 'Just Got Lucky', 'Johnny Friendly' appearances on TOTP. Before I had made an effort to stop and listen to them, I used to think they were just kiddies' stuff, but they knocked spots off anyone else I have seen live. How about an article in RECORD MIRROR? Also some pics please.

Chris Reasen, London W2

● How about a piece on Lieutenant Pigeon? Or Pickettywitch? Or some other vital rock component?

▼ I WENT to see Alone Again Or in Aberdeen recently and they were really good.

I thought the drummer looked nice but your picture in Index only printed half of his head. Can you please print a proper one?

**Margaret McMillan,
Stonehaven, Scotland**

● Afraid not — it's the only head he's got

▼ PERHAPS IT'S not the fault of D Martin (issue April 27) for wanting to scrap the 'four pages of disco music'. If RECORD MIRROR correctly titled the music of these pages in its correct context ie, soul, jazz and music or black music, we wouldn't have to scrap the 'disco section'.

Too many non-black music fans have been made to

believe, through the media, that soul, jazz and funk is "disco cross". We all know the sort of groups associated with disco music, eg, the talented Black Lace (?) or Showaddywaddy. Due to some of the country's naff DJ's playing these sounds to an even naffer dancing audience we, the true soul music people, have had to put up with being called disco fans!

At last, we have found some refuge in the formation of "The League Against Discos" (The LADS). Anybody interested in joining the Welsh branch, the address is at the end of this letter.

Miss Nicola Gwilym, 373 Brecon Rd, Penrhos, Ystradgynlais, Swansea SA9 1RF

● There'll always be a welcome in the hillside for Black Lace — buried 20 feet into the side of the thing



● USA FOR AFRICA: any relation to Spitting Image?

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THOUSANDS OF NAMES and addresses in the music business are contained in the 1985 edition of the Music Week Directory, including record companies, music publishers, recording studios, record producers and concert promoters. Price £8.00 from: Jeanne Henderson, (Dept RM), Music Week Directory, 40 Beresford Street, London SE18 6BQ.

THE INTERNATIONAL SUPER-STARS' ADDRESS BOOK. Hundreds Pop, film & TV super-stars' actual addresses. £4 incl: Redbadge (RM), 10 Denbigh St, London SW1V 2ER

Special Notice

HOSPITAL RADIO station guide and directory. £3 post free from Pete Alex, 74 Crescent Road, Oxford.

DAVID ESSEX, Thanks for a brilliant show at Southampton, see you soon in Mutiny, love Sue XXXX.

BAY CITY Rollers info service. SAE Maggie, 38 Overdon Close, Bilton, Rugby, Warks CV22 6LZ.

Continued on page 35

record

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Box No. Fee £1.15

RM DISCO

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

- 1 1 19, Paul Hardcastle, Chrysalis 12in
- 2 2 FEEL SO REAL, Steve Arrington, Atlantic 12in
- 3 3 I WANT YOUR LOVIN', Curtis Hairston, London 12in
- 4 5 LIKE I LIKE IT, Aurra, 10 Records 12in
- 5 4 THINKING ABOUT YOUR LOVE, Skipworth & Turner, 4th + B'way 12in
- 6 10 MAGIC TOUCH (CLUB MIX), Loose Ends, Virgin 12in
- 7 6 DANCIN' IN THE KEY OF LIFE/SHE JUST DON'T KNOW/
TURN UP THE LOVE, Steve Arrington, Atlantic LP
- 8 9 RHYTHM OF THE NIGHT, DeBarge, Gordy 12in
- 9 13 DANGEROUS/CHANGE YOUR WICKED WAYS (REMIXES),
Penny Ford, Total Experience 12in
- 10 8 GIRLS ON MY MIND, Fatback, Atlantic 12in
- 11 11 HISTORY, Mai Tai, Virgin/Hot Melt 12in
- 12 — 19 (DESTRUCTION MIX), Paul Hardcastle, Chrysalis 12in
- 13 18 TURN IT UP, Conway Brothers, US Paula Records 12in
- 14 7 SPEND THE NIGHT, The Cool Notes, Abstract Dance 12in
- 15 17 THE MORE THEY KNOCK THE MORE I LOVE YOU, Gloria D Brown,
US Krystal Records 12in
- 16 21 WHAT'S MISSING, Alexander O'Neal, Tabu LP
- 17 16 FAN THE FLAME, Barbara Pennington, Record Shack 12in
- 18 14 SETTLE DOWN (REMIX)/LIKE YOUR STYLE,
Lillo Thomas, Capitol 12in
- 19 20 CALLING/I WANNA SAY I LOVE YOU/HE'LL NEVER LOVE YOU
(LIKE I DO)/ROCK ME TONIGHT/YOU ARE MY LADY/LOVE IS
JUST A TOUCH AWAY, Freddie Jackson, Capitol LP
- 20 15 HANGIN' ON A STRING (CONTEMPLATING), Loose Ends, Virgin 12in
- 21 54 WICKI WACKY HOUSE PARTY, The Team, EMI 12in white label
- 22 36 GLOW/SOMEBODY (THE GIRL'S GOT)/MOONCHILD, Rick James,
US Gordy LP
- 23 19 EYE TO EYE (REMIX), Chaka Khan, Warner Bros 12in/7in mix
- 24 24 BAD HABITS, Jenny Burton, Atlantic 12in
- 25 22 LET ME BE YOUR EVERYTHING, Touch Of Class, US Atlantic 12in
- 26 23 MY SENSITIVITY (GETS IN THE WAY)/IT'S OVER NOW/
THE NIGHT I FELL IN LOVE/CREEPIN'/IF ONLY FOR ONE NIGHT,
Luther Vandross, Epic LP
- 27 28 I WONDER IF I TAKE YOU HOME, Lisa Lisa, CBS 12in
- 28 37 A BROKEN HEART CAN MEND/INNOCENT, Alexander O'Neal,
Tabu 12in
- 29 26 MUTUAL ATTRACTION, Change, Cooltempo LP
- 30 40 OH YEAH!, Bill Withers, CBS 12in
- 31 32 PUT YOUR RIGHT HAND IN THE AIR PUT YOUR LEFT HAND DOWN
IN YOUR UNDERWEAR, Redds & The Boys, London LP/7in promo
- 32 41 SANCTIFIED LADY, Marvin Gaye, CBS 12in
- 33 51 ALL FALL DOWN, Five Star, RCA 12in
- 34 12 COULD IT BE I'M FALLING IN LOVE, David Grant & Jaki Graham,
Chrysalis 12in
- 35 25 CLOUDS ACROSS THE MOON, RAH Band, RCA 12in
- 36 35 SILVER SHADOW/IN THE HEAT OF PASSION/ONE LOVE/
THANK YOU, Atlantic Starr, US A&M LP
- 37 27 LOVER UNDERCOVER/SO DELICIOUS, Fatback, Cotillion LP
- 38 30 THE SWEETEST PAIN/GIVE IT ALL YOU GOT/SO WHERE
ARE YOU?/A NEW HORIZON, Loose Ends, Virgin LP
- 39 46 KEEP ON JAMMIN', Willie Hutch, US Motown 12in
- 40 34 CAN'T STOP THE LOVE/TOO MANY GAMES/MAGIC, Maze featuring
Frankie Beverly, Capitol LP
- 41 38 THIEF IN THE NIGHT/LA LA, George Duke, Elektra 12in
- 42 — KING TUT (REMIX), Paul Hardcastle, US Profile 12in
- 43 31 LET'S GO TOGETHER, Change, Cooltempo 12in
- 44 42 TAKE ME TO THE TOP (REMIX), Advance, Belgian BMC 12in
- 45 53 SAVE YOUR LOVE (FOR #1), Rene & Angela, US Mercury 12in
- 46 45 FREAKS COME OUT AT NIGHT/FRIENDS, Whodini, Jive 12in EP
- 47 44 HOLD ME TIGHT, Robert White, Calibre 12in
- 48 33 OHH BABY (REMIX), Spank, Champion 12in
- 49 29 GROOVIN', War, Bluebird/10 12in
- 50 56 SAY WHAT'/MEET ME AT THE GO GO, Trouble Funk/Hot Cold Sweat,
4th + B'way LP
- 51 49 WATCHING YOU/PICK UP THE PIECES, JoAnna Gardner,
Boiling Point 12in
- 52 68 WARM AND TENDER LOVE/RISE TO THE OCCASION, The Intruders,
Streetwave 12in
- 53 55 FRESH (MARK BERRY US REMIX)/(JIM BONNEFORD US DANCE MIX),
Kool & The Gang, De-Lite 12in/promo
- 54 39 BACK IN STRIDE, Maze featuring Frankie Beverly, Capitol 12in
- 55 61 FROGGY MIX/PART 2, James Brown, Boiling Point 12in

- 56 71 DEVOTED TO YOU, Cacique, Diamond Duel Records 12in
- 57 57 BABY FACE, Merc And Monk, US Manhattan 12in
- 58 52 I FOUND MY BABY (REMIXES), Gap Band, US Total Experience 12in
- 59 82 PLEASE DON'T BREAK MY HEART, The Affair featuring Alyson, US
East Street 12in
- 60 — OH WHAT A FEELING (PAUL HARDCASTLE REMIX), Change,
Cooltempo 12in
- 61 48 MY BABY JUST CARES FOR ME (REMIX)/LOVE ME OR LEAVE ME,
Nina Simone, Charly 12in
- 62 69 YOU'RE GONNA LOVE BEING LOVED BY ME/YOU SEND ME/C'EST
LA VIE, The Manhattan, CBS LP
- 63 66 I REALLY WANT YOU, Smoke City, US Epic 12in
- 64 43 LOVE WILL FIND A WAY/DANCING IN THE SUN,
George Howard, US TBA LP
- 65 — TAKE YOUR HEART AWAY, Kleer, US Atlantic 12in
- 66 67 LOVE ON THE RISE (REMIX), Kenny G & Kashif, US Arista 12in
- 67 65 BEYOND THE SEA (LA MER), George Benson, Warner Bros 12in
- 68 — BOOGIE OOGIE OOGIE (REMIX)/WE'VE GOT THE GROOVE,
A Taste Of Honey, Capitol 12in
- 69 64 BUTTERCUP, Carl Anderson, US Epic LP
- 70 — FORBIDDEN FRUIT/SUGAR DADDY, Richie Weeks & Centrefold/
Centrefold featuring Margaret Blount, Streetwave 12in
- 71 40 DON'T MAKE ME WAIT/SOMETHING THAT TURNS YOU ON,
Bill Withers, US Columbia LP
- 72 70 BARBARA ANN/LET'S CLEAN UP THE GHETTO/JAM JAM JAM/
THE SWEETEST PAIN, Webster Lewis/Philadelphia International
All-Stars/People's Choice/Dexter Wansel, CBS LP
- 73 47 HAPPY FEET, Mass Extension, 4th + B'way 12in
- 74 58 IN MY PANTS, The Reddings, Boiling Point 12in
- 75 63 LOVE TONIGHT, David Simmons, Atlantic 12in
- 76 59 ANYTHING (PAUL HARDCASTLE/MARK KING REMIXES)/A B.C., Direct
Drive, Boiling Point 12in
- 77 — TURN UP THE MUSIC, Roy Hamilton and Capiche, HBS 12in
- 78 76 WHEN YOU LOVE ME LIKE THIS (with Lillo Thomas)/KING OF MY
HEART/I CAN'T BELIEVE, Melba Moore, Capitol LP
- 79 50 GOLDEN GIRL, Jakata, Motown 12in
- 80 84 SOME KINDA LOVER/NEVER TOO LATE, The Whispers, Solar 12in
- 81 75 BERRO E SOMBARO, Chuck Brown & The Soul Searchers, Source LP
- 82 81 TALK'S ALL OVER TOWN, The Reddings, US Polydor LP
- 83 77 NIGHTSHIFT, Winston Groovy, Jive 12in
- 84 — YOU TALK TOO MUCH/DARYLL & JOE, Run-DMC, 4th + B'way 12in
- 85 — EYE TO EYE, Chaka Khan, Warner Bros LP
- 85 — IS THIS LOVE, Chris Cameron, Steinar 12in white label

Hi-NRG

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

OH WHAT A FEELING.
THE NEW CHANGE SINGLE
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RE-MIX BY PAUL HARDCASTLE

C H A N G E



7"/12" SINGLE

COOLTEMPO

US SINGLES

- C**
- 1 3 **DON'T YOU FORGET ABOUT ME**, Simple Minds, A&M
 2 1 **CRAZY FOR YOU**, Madonna, Geffen
 3 5 **ONE NIGHT IN BANGKOK**, Murray Head, RCA
 4 8 **EVERYTHING SHE WANTS**, Wham!, Columbia/CBS
 5 7 **SMOOTH OPERATOR**, Sade, Portrait
 6 6 **SOME LIKE IT HOT**, The Power Station, Capitol
 7 4 **RHYTHM OF THE NIGHT**, DeBarge, Gordy
 8 2 **WE ARE THE WORLD**, USA For Africa, Columbia/CBS
 9 10 **EVERYBODY WANTS TO RULE THE WORLD**, Tears For Fears, Mercury
- H**
- 10 12 **AXEL F**, Harold Faltermeyer, MCA
 11 16 **SUDDENLY**, Billy Ocean, Jive/Arista
 12 9 **OBSESSION**, Animotion, Mercury
 13 14 **DON'T COME AROUND HERE NO MORE**, Tom Petty/Heartbreakers, MCA
- a**
- 14 11 **ALL SHE WANTS TO DO IS DANCE**, Don Henley, Geffen
 15 19 **THINGS CAN ONLY GET BETTER**, Howard Jones, Elektra
 16 20 **IN MY HOUSE**, Mary Jane Girls, Gordy
 17 18 **FRESH**, Kool & The Gang De-Lite
 18 22 **JUST A GIGOL/ AIN'T NOBODY**, David Lee Roth, Warners
 19 17 **NEW ATTITUDE**, Patti Labelle, MCA
 20 25 **HEAVEN 'LIVE'**, Bryan Adams, A&M
 21 24 **WALKING ON SUNSHINE**, Katrina And The Waves, Capitol
 22 15 **THAT WAS YESTERDAY**, Foreigner, Atlantic
 23 26 **ONE LONELY NIGHT**, REO Speedwagon, Epic
 24 13 **NIGHTSHIFT**, Commodores, Motown
 25 32 **ANGEL**, Madonna, Sire
 26 28 **CELEBRATE YOUTH**, Rick Springfield, Columbia/CBS
 27 30 **SAY YOU'RE WRONG**, Julian Lennon, Atlantic
 28 33 **SMUGGLER'S BLUES**, Glenn Fry, MCA
 29 39 **SUSSUDIO**, Phil Collins, Atlantic
 30 31 **'TIL MY BABY COMES HOME**, Luther Vandross, Epic
 31 36 **NEVER ENDING STORY**, Limahl, EMI America
 32 38 **THE SEARCH IS OVER**, Survivor, Scotti Bros
 33 21 **SOMETHINGS ARE BETTER**, Daryl Hall & John Oates, RCA
 34 37 **INVISIBLE**, Alison Moyet, Columbia/CBS
 35 35 **LOST IN LOVE**, New Edition, MCA
 36 40 **WOULD I LIE TO YOU**, Eurhythmics, RCA
 37 — **RASPBERRY BERET**, Prince And The Revolution, Paisley Park
 38 23 **I'M ON FIRE**, Bruce Springsteen, Columbia/CBS
 39 45 **VOICES CARRY**, 'Til Tuesday, Epic
 40 41 **SHOW ME SOME RESPECT**, Tina Turner, Capitol
 41 43 **OH GIRL**, Boy Meets Girl, A&M
 42 47 **LUCKY IN LOVE**, Mick Jagger, Columbia/CBS
 43 — **A VIEW TO KILL**, Duran Duran, Capitol
 44 53 **TOUGH ALL OVER**, John Cafferty/Beaver Brown Band, Atlantic
 45 — **THE GOONIES 'R' GOOD ENOUGH**, Cyndi Lauper, Portrait
 46 46 **WALKING ON THE CHINESE WALL**, Philip Bailey, Columbia/CBS
 47 29 **ONE MORE NIGHT**, Phil Collins, Atlantic
 48 27 **ROCK AND ROLL GIRLS**, John Fogerty, Warner Brothers
 49 34 **ALONG COMES A WOMAN**, Chicago, Full Moon/Warner
 50 51 **DO YOU WANNA GET AWAY**, Shannon, Mirage
 51 65 **CRAZY IN THE NIGHT (BARKING AT AIRPLANES)**, Kim Carnes, EMI America
- R**
- 52 67 **YOU GIVE GOOD LOVE**, Whitney Houston, Arista
 53 70 **EVERY TIME YOU GO AWAY**, Paul Young, Columbia
 54 44 **MISSING YOU**, Diana Ross, RCA
 55 42 **VOX HUMANA**, Kenny Loggins, Columbia
 56 66 **WAKE UP (NEXT TO YOU)**, Graham Parker & The Shot, Elektra
 57 60 **ONLY LONELY**, Bon Jovi, Mercury
 58 48 **WELCOME TO THE PLEASURE DOME**, Frankie Goes To Hollywood, ZTT/Island
- t**
- 59 73 **MY TOOT TOOT**, Jean Knight, Mirage
 60 50 **MATERIAL GIRL**, Madonna, Sire

BULLETS

- 61 68 **OO-EE-DIDDLEY-BOP**, Peter Wolf, EMI America

- 62 71 **DANGEROUS**, Natalie Cole, Modern
 63 74 **BLACK CARS**, Gino Vanelli, CBS
 64 69 **THROUGH THE FIRE**, Chaka Khan, Warner Brothers
 72 82 **ALONE AGAIN**, Dokken, Elektra
 73 81 **SATISFACTION GUARANTEED**, The Firm, Atlantic
 76 85 **HOLD ME**, Menudo, RCA
 77 86 **WAYS TO BE WICKED**, Lone Justice, Geffen
 78 87 **(COME ON) SHOUT**, Alex Brown, Mercury
 79 84 **SAVE THE NIGHT FOR ME**, Maureen Steele, Motown
 80 — **LITTLE BY LITTLE**, Robert Plant, Es Paranza
 83 89 **MEETING IN THE LADIES ROOM**, Klymaxx, Constellation/MCA
 84 96 **SQUARE ROOMS**, Al Corley, Mercury
 85 — **FIND A WAY**, Amy Grant, A&M
 87 — **GO FOR SODA**, Kim Mitchell, Island/Bronze
 89 — **ALL YOU ZOMBIES**, Hotters, Columbia
 95 — **YOU'RE THE ONLY ONE**, Paul Hyde And The Payolas, A&M

Compiled by Billboard

US ALBUMS

- 1 2 **NO JACKET REQUIRED**, Phil Collins, Atlantic
 2 1 **WE ARE THE WORLD**, USA For Africa, Columbia/CBS
 3 4 **BEVERLY HILLS COP**, Soundtrack, MCA
 4 3 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
 5 14 **AROUND THE WORLD IN A DAY**, Prince And The Revolution, Paisley Park
- 6 6 **DIAMOND LIFE**, Sade, Portrait
 7 7 **SOUTHERN ACCENTS**, Tom Petty/Heartbreakers, MCA
 8 5 **LIKE A VIRGIN**, Madonna, Sire
 9 9 **MAKE IT BIG**, Wham!, Columbia/CBS
 10 8 **CENTREFIELD**, John Fogerty, Warner Brothers
 11 11 **RECKLESS**, Bryan Adams, A&M
 12 17 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury
 13 13 **THE POWER STATION**, The Power Station, Capitol
 14 12 **NIGHTSHIFT**, Commodores, Motown
 15 10 **PRIVATE DANCER**, Tina Turner, Capitol
 16 18 **CRAZY FROM THE HEAT**, David Lee Roth, Warner Brothers
 17 21 **THE BREAKFAST CLUB**, Soundtrack, A&M
 18 13 **WHEELS ARE TURNING**, REO Speedwagon, Epic
 19 20 **BREAK OUT**, Pointer Sisters, Planet
 20 19 **AGENT PROVOCATEUR**, Foreigner, Atlantic
 21 22 **BUILDING THE PERFECT BEAST**, Don Henley, Geffen
 22 15 **VISION QUEST**, Soundtrack, Geffen
 23 23 **RHYTHM OF THE NIGHT**, DeBarge, Gordy
 24 34 **DREAM INTO ACTION**, Howard Jones, Elektra
 25 25 **THE NIGHT I FELL IN LOVE**, Luther Vandross, Epic
 26 27 **SUDDENLY**, Billy Ocean, Jive/Arista
 27 28 **TAO**, Rick Springfield, RCA
 28 24 **THE FIRM**, The Firm, Atlantic
 29 30 **BIG BAM BOOM**, Daryl Hall & John Oates, RCA
 30 32 **EMERGENCY**, Kool & The Gang, De-Lite
 31 29 **ANIMOTION**, Animotion, Mercury
 32 26 **17**, Chicago, Full Moon/Warner Brothers
 33 31 **NEW EDITION**, New Edition, MCA
 34 35 **VALOTTE**, Julian Lennon, Atlantic
 35 36 **SWEPT AWAY**, Diana Ross, RCA
 37 33 **SHE'S THE BOSS**, Mick Jagger, Columbia/CBS
 38 43 **THE ALLNIGHTER**, Glenn Fry, MCA
 39 38 **MAVERICK**, George Thorogood, EMI America
 40 39 **VITAL SIGNS**, Survivor, Scotti Bros
 41 44 **ONLY FOUR YOU**, The Mary Jane Girls, Gordy
 42 48 **KATRINA AND THE WAVES**, Katrina And The Waves, Capitol
 43 40 **SIGN IN PLEASE**, Autograph, RCA
 44 51 **JESSE JOHNSON'S REVUE**, Jesse Johnson's Revue A&M
 45 56 **VOICES CARRY**, 'Til Tuesday, Epic
 46 47 **ALF**, Alison Moyet, Columbia
 47 41 **VOX HUMANA**, Kenny Loggins, Columbia
 48 42 **CAN'T SLOW DOWN**, Lionel Richie, Motown
 49 55 **CHESS**, Various Artists, RCA
 50 61 **MEETING IN THE LADIES ROOM**, Klymaxx, Constellation/MCA

Compiled by Billboard

ANIMOTION



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DISCO

ODDS 'N' BODS

COLIN HUDD at Dartford Flicks makes his own spectacular video mix of '19' using the Wagner helicopter attack from 'Apocalypse Now': start the movie at **Robert Duval** saying "shall we dance?", the record at "I want my men out of there now", and run them together emphasising the movie volume on helicopter effects and commands, so that both finish as Duval says "one day this war is gonna end" — phew! ... **Streetwave** picked up **Carl Anderson** 'Buttercup' for rush release, only a few years late, and **Island** finally got the great **Shirley Brown** 'Intimate Storm' LP ... US LPs now out here are **Freddie Jackson** 'Rock Me Tonight' (Capitol EJ 2403161), **Alexander O'Neal** 'Alexander O'Neal' (Tabu TBU 26485), **Jeff Lorber** 'Step By Step' (Club JABH 9) — evidently the latter's US 12in mixes of 'Best Part Of The Night' differ from the imminent UK remix ... New Yorker **Freddie Jackson** started in his teens as a gospel soloist at Harlem's White Rock Baptist Church, where he met and began working with his now producer **Paul Lawrence**, co-penning 'Trust Me' for **Lillo Thomas** as well as writing alone for **Melba Moore** (whom he sang behind) and **Howard Johnson** ... **Philip Bailey**'s next secular set will be produced by **Nile Rodgers**, and he admits that "unofficially" **Earth Wind & Fire** have split up — he joins **Aurra**, **Imagination**, **Freddie Jackson**, **New Edition** & **Donna Summer** on this Friday's '6.20 Soul Train' ... **Streetwave**'s cool dressing ladies' man **Orin Cozier** actually got barred from a club for the first time in his life — at London Busby's Friday **Mud Club**, for "looking too straight"! ... **Island**'s go go movie 'Good To Go' has been upsetting many tradesmen along Washington DC area Adams-Morgan's 18th Street, where the filming of some spectacular car smashing stunts effectively kept customers away without any prior warning or compensation (shooting should by now be just about wrapped up) ... **Thelonus Monk III** and **Eric Mercury** are these days known as **Merc And Monk** because their earlier **T.S. Monk** partners **Yvonne Fletcher** and sister **Boo Monk** both tragically died in 1983 ... **A Taste Of Honey** 'Boogie Oogie Oogie' should last week have read as "now dated", which does rather after the review! ... **Hi-NRG** breakers include **Village People** 'New York City (Remix)' (Record Shack), **Martinique** 'No Regrets' (Young Blood), **Isley Jasper Isley** 'Kiss And Tell' (Epic), **Suzy Q** 'Computer Music' (Canadian Black Sun), **Bronski Beat** 'I Feel Love (Medley)' (London), **Lipps Inc** 'Does Anybody Know Me' (US Twin



CHRIS CAMERON 'Is This Love?' (Steinar STE 1265) Shamelessly copying Earth Wind & Fire, this awkwardly started but then jerkily shuffling 112½bpm brass spiked, falsetto squeaked and hummingly harmonised lush jitter (inst flip) is selling so far only on white label after soul radio play in London.

Tone ... **Hazell Dean** has left **Proto** for **EMI** ... **South-West Wales**' only soul radio DJ and Swansea City Football Club's **Radio Vetch** founder, **James Lewis** is teaming up with local funk jocks **Jeff Thomas** and **The Bean** to promote a city centre Soul Over Swansea night starting in June — prospective PAs and other interested parties call him on 0792-896928 ... **Superjocks** pluggers **Theo & Joy Loyla** next week holiday on the Gower, my favourite place in Wales, looking at Worms! ... **Theo** perhaps misunderstands my reference to London and the South-East starting all the soul hits — I'm not surprised the excellent **Animation** pop hit broke everywhere but there — and persists in dismissing our **Disco** chart as "upfront": it's not, it's the strictly specialist soul chart, and an accurate enough reflection of what his own punters are dancing to for **John Osborne** now to feature the **RECORD MIRROR** Disco top 50 as the official chart on **Horizon Radio** 94.5FM Sundays 1-4pm ... **Rayners Lane's Record & Disco Centre**, no sooner had I commented on video hirers rushing through record shops to get to

the video department, have put their videos upstairs and the records down the stairs at the back — so no more browser box/display-generated impulse record sales there! ... **Loose Ends** visit **Southend Zero 6** tonight (Thursday 16), **Direct Drive** play **Yeovil Electric Studio** with **Chris Stagg** Friday (17), followed the next night by **Chris Dinnis & Paul Lewis** Saturday (18), when **Intrigue** PA at Harlow **Whispers** ... **Jeff Young**, **Pete Tong**, **Chris Paul** & **Neil James** soul the invitation only pre-opening press night Monday (20) at the £300,000 refurbished **South Harrow Bogart's** — yeah, I'd noticed the new paintwork when passing! ... **Eon Irving**, a (small) blast from the past, souls busy Monday's hipsters at **Chelsea Kings Road Mainsqueeze** with both upfront sounds and mid-'70s street funk — which he confirms generates most excitement when simply chopped rather than mixed ... **Kev Hill** (0277-223030) is after **James Brown** 'Take A Look At Those Cakes' 12in, and says that **War** 'Galaxy' goes great out of the **Conway Brothers** ... **Terry James** souls **Peckham's** free admission **Kellies** pub

(opposite **Kisses**) every night except Saturday, busy apart oddly from Thursdays for some reason, where he's currently reviving **Jaki Graham** 'Hold On' and **Fatback Band** 'Spanish Hustle' (and not just on oldies Sundays) ... **Steve Banks** has swung 'em over to upfront soul **Thur/Fri/Sat** at East London's **Sorrells** in Commercial Road (over-21s, no jeans), where he'd like PAs and guest DJs ... **Dave Smith** (01-734 6249) is after PAs at Mayfair **Samanthas** (next to late nite eaterie **Rockafella's**) ... **Latin-jazz Mad Marx** joins soul-funk **Simon Abel & Gary T** Tuesdays at Westcliff On Sea **Swag's** Underground Soul Cellar, while his soulful Sundays at Leigh On Sea **Whispers** soon reach their first birthday ... **Trevor M** still actually admits to playing "jazz-funk" along with electro & soul in Hanley (Stoke-on-Trent) at **The Place** Fri/Sat, **Chicos** Wed ... **Birmingham's Studio 222** Experience with mixer **Paul Dixon** does **Kitts Green Mackadown** Tues, **The Grapes** **Legs Eleven** Wed/Sat, **Ward End Fox & Goose** Thur (funk night)/Fri ... **Tim Jeffery** funks **Brighton Escape Club** Fri/Sat ... **Lynton P. Ellocks** does Swindon disco-bar the **Rodbourne** complete with flashy lights and now a little dance floor ... **Paul Major** has moved Wed-Sat to Leicester **Harpers**, chart funk 'n dance ... **MDM Associates** of Burlington, Massachusetts, have developed 'The Extender' (nothing to do with alcohol!) which enables a 7in single to be cued-up and slip-mixed like a 12in when inserted into this wide rimmed blank **Disco's** foam indented centre ... **Disco Mix Club's** May mixes are **Les Adams'** absolutely brilliant funk medley (his best yet?), **Sanny X's** clever fusion of **David Cassidy** 'Romance' with **Donna Summer** 'Once Upon A Time' & 'Love To Love You Baby', plus his equally cleverly synched classic rock medley, and **Alan Coulthard's** noisy fast current pop and **Howard Jones** medleys (subscription details on 06286-67276) ... London gay DJs are attempting to find an alternative descriptive word for **Hi-NRG** — any suggestions? ... **DA HA DA HA, DA HA HA HA-HA HA!**

HOT VINYL

EDWIN STARR 'It Ain't Fair' (Hippodrome 12HIP 101, via EMI) Fading into an instrumental start, this remarkably dated schmaltzily soulful 105½bpm swayer is pure 1974 — it must have reminded Peter Stringfellow of his DJing days playing Real Thing! — but is so craftily melodic that following extensive pre-release radio play by Tony Blackburn especially it's become such a nagger it should be huge (even if only with nostalgic housewives!).

continues over

RUN-DMC SHUT UP!

«You talk too much»



«WE ROCK IT LIKE THIS» · 7" AND 12" SINGLE · 12/BRW 25



from previous page

THE TEAM 'Wicki Wacky House Party' (EMI 12EMI 5519) As detailed last week, here on hot vinyl indeed is the funkily bounding 113bpm melody of the Fatback Band and Fred Wesley oldies (inst flip), jammed up and jelly tight!

BILL WITHERS 'Oh Yeah!' (CBS TA 6154) Finally here on (un-extended) 12in, this immediately familiar friendly now exactly 106bpm mellow swayer is most usefully flipped by his timeless classic old 98 $\frac{1}{2}$ bpm 'Lovely Day', 38-40/80-0bpm 'Ain't No Sunshine', 0-37-38-37-0bpm 'Lean On Me'.

IAN DURY & THE BLOCKHEADS 'Hit Me With Your Rhythm Stick (Paul Hardcastle Remix)' (Stiff BUY IT 214) Billerica's blue-eyed funkier has long threatened to remix his oldies and now on 4-track 12in he's actually let none other than Paul Hardcastle get at them! Using subdued electronic drums, Paul's kept within the original feel although this 108 $\frac{1}{2}$ bpm classic includes sneaky inserts from the following 107bpm 'Sex & Drugs & Rock & Roll', flipped by the 120bpm 'Reasons To Be Cheerful' and 127 $\frac{1}{2}$ bpm 'Wake Up (And Make Love To Me)'. I'm not sure they're improved.

KLEER 'Take Your Heart Away' (US Atlantic 0-86883) Starting strangely with a skippable long slow 0-43-0bpm lushly dooding intro, this

Eumir Deodato produced snappy 121 $\frac{3}{4}$ bpm soul bouncer goes into mellow vocal group choruses instead of sharpening up as the jiggy smack beat might suggest (inst flip), nice if maybe too specialist for crossover success.

INNER LIFE 'Let's Change It Up' (Personal 12PER 3901, via PRT) Showing in retrospect her solo hits were inevitable, this Jocelyn Brown wailed ever-accelerating (0-) 117 $\frac{3}{4}$ -118 $\frac{3}{4}$ -121-120 $\frac{3}{4}$ (break)-122-0bpm burbling tigger from quite some time back (inst flip) is causing delighted surprise amongst many soul jocks.

RUN-D.M.C. 'You Talk Too Much' (Fourth & Broadway 12BRW 25) Naughtily not crediting Joe Jones on whose 1960 hit it's so obviously based, this cleanly flowing sparse rap is here in 121bpm Oral O.D. and instrumental 120 $\frac{1}{2}$ bpm Mute mixes, flipped by the Jam Master Jay scratched jagged c104bpm 'Daryll & Joe (Krush-Groove 3)' and older boxier 104 $\frac{1}{2}$ bpm 'Sucker MC's (Krush-Groove 1)'.

CENTRAL GROOVE 'Special How Ya Do' (US Vanguard SPV 88) The first go release to be picked up by an outside US label following all the British interest in Washington DC, this rattling and rambling 107 $\frac{1}{2}$ -107 $\frac{3}{4}$ -106 $\frac{1}{2}$ -107bpm chanter has all the clichés you'd expect but at least the live call-and-answer interplay is kept at lively level (more than twice as long full flipside version).

BLACK LACE 'EI Vino Collapso' (Flair LACE 1, via EMI) Cleverly calculated jolly 132bpm knees-up embodiment and celebration of all that's dreadful about British

holidaymakers in Spain!

LEGION 'Guarantee' (US Columbia 44-05209) This tripping 110 $\frac{1}{2}$ bpm cool choppy jolter has nice vocal group interplay but is so tightly controlled it's almost stifled, all on one level, with an equally dry 118bpm 'City's Jumpin'' flip.

WHITNEY HOUSTON 'Someone For Me (Remix)', (Arista ARIST 12614) Alan Coulthard-remixed sharply bashing 123 $\frac{1}{2}$ bpm insubstantial strutter getting whatever (mainly pop) reaction it has well away from London, while her much better gently throbbing 112 $\frac{1}{2}$ bpm mellow duet with its producer **JERMAINE JACKSON 'Take Good Care Of My Heart' (Arista ARIST 12616)** crops up on his own 12in, yet again with last year's massive underground soul smash the exotically jittering 115 $\frac{1}{2}$ bpm 'Come To Me (One Way Or Another) (Remix)' — which always should have been an A-side — both typically as flip to the Jellybean remixed but still dreadful 190bpm 'Dynamite'. Won't Arista ever learn?

TANIA MARIA 'Don't Go' (LP 'Made In New York' Manhattan EJ 2403211) Eumir Deodato's programming of Linn Drums may have made her BPMs constant but otherwise appears to have put the distinctive Brazilian singing jazz keyboardist in a straightjacket, all except her drifting unfettered slowies sounding curiously dead and dull, this typical pleasant 93bpm swayer at least being better than the 85 $\frac{1}{2}$ bpm 'E Carnival' and 116-118bpm title track, though the set did little on import.

KENNY G & G FORCE 'One Night Stand' (LP 'Gravity' Arista 207 120) When they try to turn tootin' Kenny Gorelick into a pin-up — the sleeve lists every glamour monger bar a lighting cameraman, surprisingly — you've cause for suspicion! On vocal side one this Andre Montague worried (0-) 105 $\frac{1}{2}$ bpm soulful nagger stands out from the Prince-ish flashdance 125bpm 'One man's Poison', pomp rock 114 $\frac{1}{2}$ -0bpm 'Where Do We Take It', dull Kashif-sung wriggly 106bpm 'Love On The Rise' single, while on instrumental side two the speedily shaking 0-123 $\frac{1}{2}$ bpm 'Sax Attack' is more danceable than the sparse tight 0-111bpm title track, meandering 79 $\frac{1}{2}$ bpm 'Japan', 54 $\frac{1}{2}$ bpm 'Virgin Island'.

ROY HAMILTON and CAPICHE 'Turn Up The Music' (HBS Records CAP 1) Kenny Lynch-ish mellow

bumbling 105 $\frac{3}{4}$ -105-104-105 $\frac{1}{2}$ -104 $\frac{3}{4}$ -106 $\frac{3}{4}$ -105 $\frac{1}{2}$ -106-105 $\frac{1}{2}$ -106bpm Britfunk swayer weaving along (without a drum machine!) through harmonised title chants and snatches of solo (inst flip), mildly dated.

TAKE 3 'Can't Get Enough' (Elite DAZZ 37, via PRT) Effective if not the world's greatest singers, the girls coo through a chunkily bumping 0-94 $\frac{1}{2}$ bpm slow roller given a Soul Mix one side and beefier 92 $\frac{3}{4}$ bpm Reggae mix t'other.

WELL RED 'Limit Of Your Loving' (Paladin/Virgin PALS 101-12) T.C. Curtis inspired heavily smacking 113 $\frac{1}{2}$ bpm funk chugger by an offshoot of reggae's The Investigators (dub flip).

NILE RODGERS 'Let's Go Out Tonight' (US Warner Bros 0-20311) Others don't but I do like this inventive 110bpm pop-funk fusion of 'DJ's Delight', KC & The Sunshine Band, Japanese chatter 'n' chimes — a pity the dub version isn't instrumental to delight DJs, actually ('Troglodyte'-ish 119 $\frac{1}{2}$ bpm 'Doll Squad' too).

YOUNG & COMPANY 'I'm Too Cool' (US Sound Of London SOL 176) Excitingly zapping jittery 119bpm smacking strutter leaping along with chinky Nile Rodgers-ish guitar (and an acidic splurge) behind staccato spare chanting male vocals, in no less than five mixes.

FIREFLY 'Stay' (US Emergency EMDS 6549) Italian-made nicely backed striding 115bpm bonker slightly let down by the phonetic seeming lead chap (inst flip).

CON FUNK SHUN 'I'm Leaving Baby' (LP 'Electric Lady' US Mercury 422-824345-1) Derivative uninspired set with only this nice enough pent-up 71 $\frac{1}{2}$ bpm slow roller (which somehow keeps reminding me of Pete Wingfield) and the squeaky 'n' gruff 80 $\frac{1}{2}$ bpm harmony swayer 'Pretty Lady' standing out slightly from the jolting 121 $\frac{1}{2}$ bpm 'Turn The Music Up', 'She's Strange'-ish 117bpm title track single, rap started jerking 0-105bpm 'Don't Go', whipping 128bpm 'Rock It All Night', Jacksonesque 127bpm 'Tell Me What You're Gonna Do', Lionel-ish 0-66bpm 'Circle Of Love'.

WORKING WEEK 'Sweet Nothing' (Virgin VS 759-12) The Julie Roberts emoted 61 $\frac{1}{2}$ -0bpm slow "there ain't no such thing as a free lunch" showstopper from '6.20 Soul Train', flipped by its brassy instrumental and a jerky c142bpm 'Who's Fooling Who' remix.

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4 DURY CLASSICS

Re-mixed by Paul Hardcastle

Hit Me With Your Rhythm Stick

Wake Up (And Make Love To Me)

Reasons to be Cheerful

Sex & Drugs & Rock & Roll

12" Buy It 214



Stiff Records

PSSST. WANNA know an interesting fact? Right, here we go — Katrina And The Waves perspire so much on stage, they lose about four gallons of sweat between them during a show.

"I've been advised to take salt tablets before I go on stage," says dapper drummer Alex Cooper. "We all lose so much perspiration that it could be dangerous for our bodies if we didn't take the right precautions.

"The doctor estimated that I lose a gallon of sweat and the others must do about the same. Our bass guitarist Vince is Mexican though, so he's probably more used to playing in hot conditions and he wears long johns which soak it all up."

Katrina And The Waves' latest single is aptly called 'Walking On Sunshine' and already it's been a big hit in the States. Katrina and the boys have also been making quite a splash with stunning live appearances across the globe.

"We like to play fast pop numbers," says the delicious Katrina. "We don't sit down and deliberately plan how we're going to sound. We just get on with it and do it.

"I think there's been a positive move back to bands with lots of energy and spirit and that pleases us a great deal."

"It's quite strange because three years ago we were unfashionable and now guitar based bands are back," continues Alex. "We have a theory that everything that goes up must come down.

"We spent three years getting a deal," says Katrina. "We used to make quite a joke out of it. Our manager would come and say 'well, this week A&M and Chrysalis have turned you down'."

"But if you've got something good you just carry on," says Alex. "It doesn't matter how many times you get turned down. Something will happen in the end."

KATRINA AND THE WAVES have a pretty bizarre background. Alex studied history at college and wanted to be a professional cricketer, until he did his back in and decided that becoming a drummer would be better. He's also worked in a hospital moving dead bodies and he was a travel courier.

"My two great loves are drumming and cricket. I was a fast bowler but it's very easy to twist your back, so I took up drumming. I remember my sister being into rock 'n' roll. She used to go and see Bill Haley and be really wild.

"It was fun for a while being a courier but after a time it got boring. I used to ferry tourists around Paris and they'd say 'when can we go for a gondola ride?' and that kind of thing. Then we'd be driving past a very old village and they'd ask why the village was built so close to the motorway!"

Kansas bred Katrina is the daughter of a USAF colonel and she sings in an airforce base choir near Cambridge.

In their early days Katrina and the Waves built up their reputation playing airforce bases on Saturday nights — and boy do those Yanks get rowdy.

"They used to yell 'get 'em off' and that kind of thing," remembers Katrina. "Some of them used to moon or flash themselves as well. I could handle it though, I just used to give them the old V sign or tell them to shut up."

"I don't think we'd like to play to audiences of 50,000 but I hope we're going to start getting a few more people to come to our shows here," says Alex. "Contact with the audience is very important for us."

Keep taking the tablets.

WAVING MAD



WILD 'N' WET KATRINA AND THE WAVES TALKS, AS RELATED BY GLOWING ROBIN SMITH

SWEAT, CRICKET AND A THOUSAND OTHER

WAVING



RM Soccer Special: Eleanor Levy talks to Man Utd maniac Terry Hall and all-time hero Jimmy Greaves while Paul Sexton assesses Utd and Everton's (chart) chances

FOOTBALL + PHILISTINES

Terry on the game

The Cup Final

Manchester United haven't got any choice but to win. Especially after beating Liverpool — that was the only stumbling block, but they played brilliantly in both matches. But there'll be 15,000 United supporters who won't be able to get tickets, it's really bad. They've allocated 25,000 tickets to a team that regularly has 38,000. They give another 50,000 away to shitheads. You can understand the reasons behind football violence when you hear things like that. The frustration!

Electric fences

"The people who come up with these things never actually go and stand on the terraces — what do they know? At Old Trafford — all this season there's been only one nasty incident. It's just the way they police it. If there's a big crowd, there's going to be a lot of danger — no matter what it's for. If there's 40,000 people, you can have an unfortunate incident, but they look after everybody. The police at Old Trafford are quite good policemen.

American 'Soccer'

"It's like all these has-beens from English football playing — third division players who've made it big in America. At a game I saw every time they scored a goal an organist played a song. It was real showbiz — real Liberace. But that's America and they're used to shit, I don't think they could handle that here."

Jimmy Hill

"I think he's self-righteous and thinks he's got the solution to everybody's problems. He doesn't like to see violence off the pitch, but he likes a 'hard' game on it."

The England Team

"I can't stand the English team, only because I can't stand Bobby Robson. He's an idiot. Anybody who picks a player from Ipswich for the England team has got it wrong."

Terry Venables (manager of Spanish champions Barcelona)

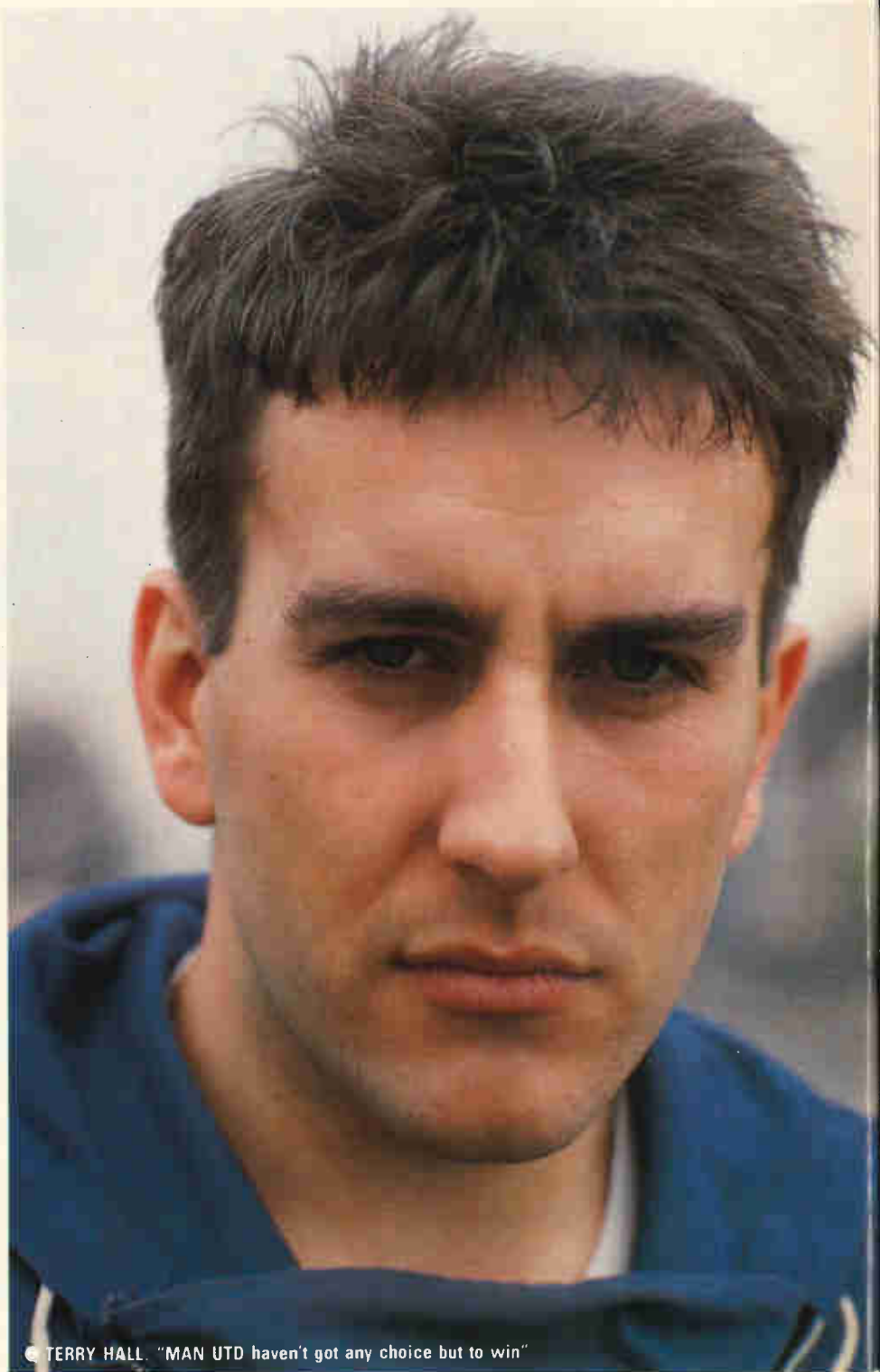
"Should be in 'EastEnders'."

Steve Archibald (Ex-Spurs and Aberdeen striker) whose goal helped Venables attain the above)

"I was glad to see the back of him as well."

Ron Atkinson (Manchester United manager)

"He's like Les Dawson, isn't he? He's quite good. He's making them flash again — though



● TERRY HALL. "MAN UTD haven't got any choice but to win"

he's wasted a lot of money. That's the thing about United as opposed to Liverpool. They're exciting and you never know what's going to happen."

Everton

"I can't stand people like Everton winning the championship. Everton are . . . Notts County. You've got to be consistent to win the championship, but it's boring. Everton won't win three trophies this season — they'll win two. It's like Steve Davis — that's another one. It was brilliant when he lost to Dennis Taylor. He was so upset, it was great."

Gary Birtles (Ex-Man Utd striker who didn't)

"He was horrible — he was one of those footballers I detest, like Graham Roberts (*Tottenham's ace defender and God's representative on Earth — EL.*) They've got something about them that is just horrid. It was brilliant when Roberts missed that penalty against Sunderland. Made my week."

(Terry Hall is not as sensible as he looks — EL.)

T e r r y o n m u s i c

APART FROM supporting a rather dodgy football team for many years, Terry Hall has also written the odd tune. His latest offerings, together with fellow Fielders Toby and Karl, are currently on display on the debut album 'Virgins And Philistines' — a mix of Sixties influenced guitars, perfect melody and Terry Hall's sardonic comments on the world around him.

"I tend to write about things that have happened in the last few years," he says. "I never write about how I feel now or how I might feel tomorrow. In the last five years I've been through a lot of shit and that tends to come out."

"The song's more about animal abuse — stuff like circuses and zoos — even family pets. I've got a cat, but I don't treat it as a cat, it's part of the family. If it wants to get on the table and eat off my plate it does."

"I ate a lot of meat but that was only because I was ignorant. I had no respect for anything and you've got to learn to respect things like animals."

"It takes a long time — you tend to watch what you're buying. Just things like Oxo — I used to drink Oxo at football, then I realised I was drinking cows."

THE COLOUR Field have just set out on their first tour. Terry seems to view it more than anything as a chance to have a holiday with Toby and Karl and new permanent drummer Gary Dwyar (ex-Teardrop Explodes), than to promote his new record.

"The playing side of being on tour is a bit tedious but I quite like the idea of spending three weeks away from home and not worrying about anything," he says.

"Like not having to do the washing up and leaving a hotel in a pig sty. Who cares what happens to the towel after you've had a bath when you're in a hotel?"

The support on the Colourfield tour are Grab Grab The Haddock (a VERY silly name) and much-lauded Indie favourites the Loft. They are unlikely to experience some of the things that befell Terry while the Specials were trying to break. Like when they supported the Police in America. . . .

"They weren't too bad," Terry begins. "Well, the Copelands were good to us — they helped us out. But every time we tried to do a soundcheck, Sting would roller skate around the floor — so nobody would notice us and watch him instead."

"He's got his problems. We used to call him Stink. Or String. He didn't have a sense of humour — he'd just wear crap cardigans and rollerskates."



"I start blaming other people for it and as soon as I start blaming people I leave those people."

"So it's a way of telling them they're crap. Everybody that I've known will listen to it and they'll know what I mean. It's quite funny."

Terry also believes the same thing has been done to him.

"Jerry in the Specials did it," he explains. "I can't remember the name of the song but it was about somebody who stayed in for 13 years — just because I didn't go out in Coventry."

As well as personal vendettas, 'Virgins And Philistines' also contains the song 'Cruel Circus'. Like Morrissey, with whom Terry was thinking of arranging a concert for Animal rights, Hall has managed to produce an articulate and moving justification for his vegetarianism.

"It wasn't because of that I wrote it," he corrects. "I like to keep that side of it personal. It's become very trendy to say you don't eat meat. There should be no reason for that — you should just not eat it."

m o r e s o c c e r o v e r

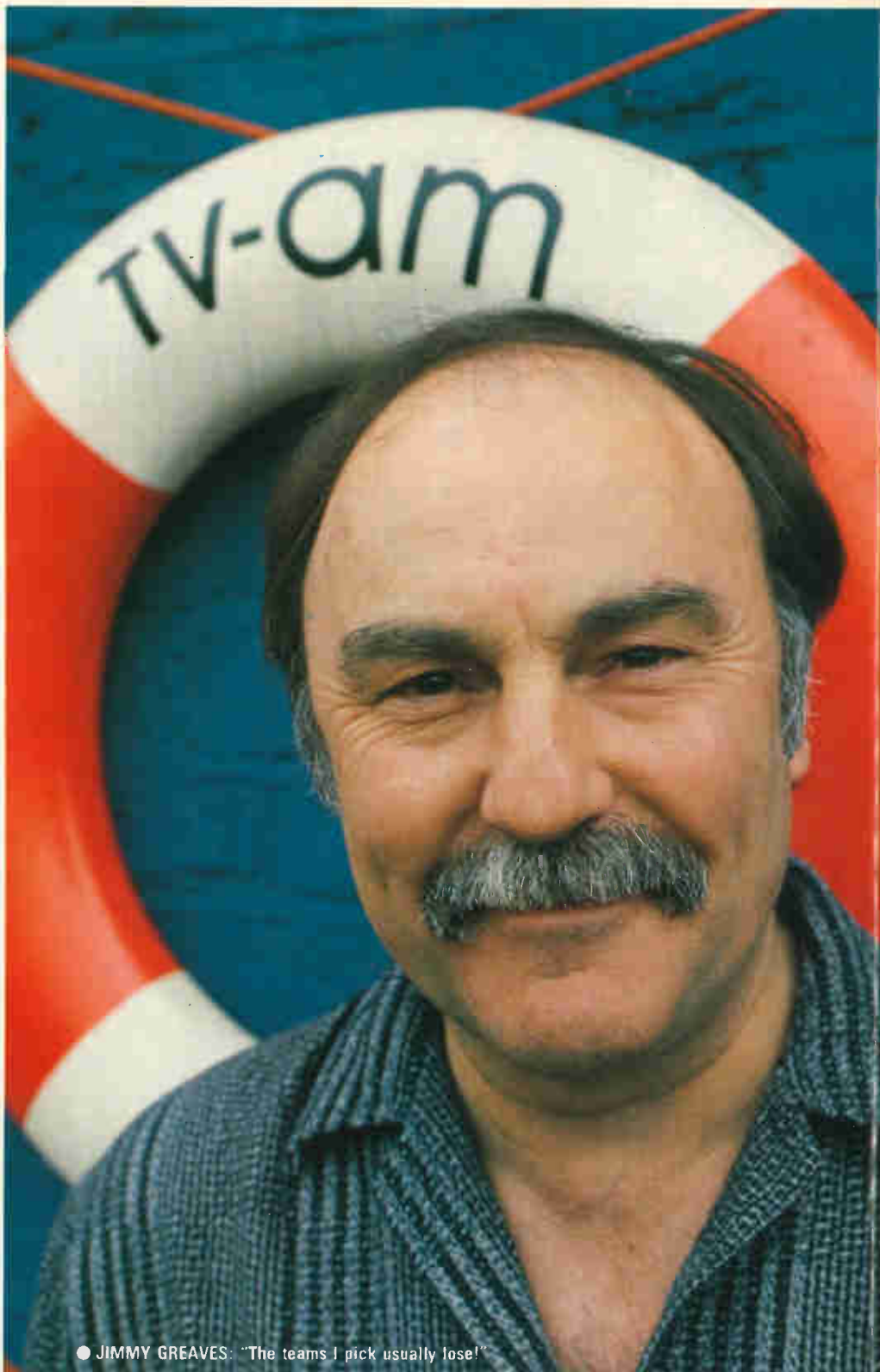
E v e r t o n

IN THE blue corner ... another of EMI's promising long-term signings, Everton 1985 with their answer to Redds and the Boys, 'Here We Go-Go'. Exactly where they're going isn't made clear, but Howard Kendall and the Soul Searchers have certainly made an impressive chart debut with this one and yes, even now we can hear their faithful fans singing along ... the same faithful fans who wanted to get Kendall into a dark corner some 17 months ago.

Basing its musical direction on the hoary old favourite "Be kind to our fine-feathered friends, for a duck may be somebody's mother", Kendall and the Searchers' new classic becomes a 96 and $1\frac{1}{16}$ bpm lightly clipping burbling cooing jumper and the inevitably platinum disc should *just* fit into the Evertonians' new steel-reinforced trophy cabinet.

'Here We Go' was recorded at Abbey Road's Studio 2 and plans for the team to publicise the disc by imitating their Liverpoolian predecessors and crossing the famous Abbey Road zebra crossing, had to be abandoned when Andy Gray insisted on diving headlong into the middle of the road. "Och, you've got to go in where it hurts," Andy said later.

Another promotional gambit involving the team singing the number on the roof of Goodison Park came to nought. Commenting on their new smash, members of the team expressed their relief that Alan Ball is no longer an Everton player, otherwise they would have had to raise the key by three octaves and risked a groin strain that could put them out of the big game.



● JIMMY GREAVES: "The teams I pick usually lose!"



● EVERTON: a lightly clipping jumper, as J Hamilton would have it

J i m m y J i m m y

IN THE Levy household when I was a mere weak limbed babe, Jimmy Greaves was a name uttered with the same reverence as a Jesuit priest would mention the Lord himself. Tottenham's goal wizard of the Sixties — always perched somewhere in the penalty area — deceptively quiet until suddenly pouncing, jaguar like, on a well swerved cross or defensive error.

Overcoming such drawbacks as having earlier played for Chelsea, Jimmy Greaves was very much one of the game's living legends.

Now, after much publicised personal problems including a long fight against alcoholism — his strongest tippie is probably Ribena these days — Jimmy Greaves has followed the well trodden path of Jimmy Hill and Bob Wilson and changed his boots for a comfy chair and TV camera to become a 'broadcaster'.

For the last three years, his partnership with Ian 'Liverpool are wonderful and I'm NOT biased' St John on ITV's 'On The Ball' has brought a new generation of people into contact with the Greavesie wit — and provide a welcome diversion from Dickie Davis' dreaded kiss curl.

More generally, for the last two years, he has been part of the team at TVAM — getting up at five o'clock twice a week to provide breakfast comments on television.

It's a job he obviously enjoys and takes pride in the recovery in the ratings the independent early morning channel has made.

Jimmy Greaves' 'On The Ball' partnership on Saturday lunchtimes with ex-Liverpool player and part time garden gnome Ian St John (aka Saint) is the highspot of ITV's dreary sports coverage. It's made Jimmy Hill resort to shaving his beard in an attempt to upstage ITV's winsome twosome.

The highlight of their success as a duo came with the 'Spitting Image' puppets of them. Jimmy says he's delighted with his, but Saint apparently thinks they were more unkind to him than Greavesie.

"And that's the main thing," beams Jimmy.

The future of the partnership is still in some doubt though.

"A lot depends on whether an agreement between the TV companies and the football authorities can be reached. It also depends on how Independent TV is going to look at sport.

"They're dropping 'World Of Sport' anyway and I don't think they've finalised plans on how they're going to present their Saturday afternoons, so it's difficult to say.

"As far as the football part of it goes, it really is in the balance. For the first time I think there's a feeling football might be off the screens next year.

"Trouble is, football would be committing suicide if it wasn't on television. Soccer's got a lot to lose — its Canon sponsorship, all its shirt sponsorship, perimeter advertising. And there's an awful lot of people in television who don't think soccer worth doing anyway, so it's a big problem."

Although still immersed in the game, Greaves says he no longer has favourite teams. If he had to choose someone to watch on a Saturday afternoon, he's go along to Morden Town "coz both me lads play for them".

"It's part of my job really — not to be biased. Ian's biased — Liverpool biased, though he says he isn't — but I'm not.

"You see, I played for three clubs in the main here, as well as Milan. All the people that I knew — that I played with — are gone. They are all part of the history of the club but I've no particular alliance to Tottenham, West Ham or Chelsea — even the members of the boards have changed — even the bloody grounds have changed, you know?"

With the FA Cup final approaching and the end of the season in sight, Jimmy admits he'll be relieved when he can have a couple of months away from the game.

"Mind you," he adds, "in our case, it might be a couple of years." And any rumours that Jimmy and Saint might get their own show next season — 'World Of Sport' or no 'World Of Sport' — are dismissed with a quick, sharp "No".

On Cup Final day, Jimmy and Saint will be doing 'On The Ball' in the usual way from within Wembley's hallowed portals. "Our last programme," he says, adding "For this year, but who knows?"

On whether the Cup will find itself at Goodison or Old Trafford at the end of the day, he comes down on the side of the Manchester team.

"I think United will do Everton at Wembley," he smiles. "But then the teams I pick usually lose!"



● MAN UTD: a mean piece of hip-hop

M a n U t d

IN THE red corner . . . chart veterans Manchester United return with their latest smash, 'We All Follow Man United', the meanest piece of hip-hop this side of the Old Trafford souvenir shop.

The song was recorded on one of only three occasions in the 1984-85 season when Bryan Robson *wasn't* injured and would have featured lead vocals by Alan Brazil, but he missed his cue just like he's missed everything else this season.

But wait — controversy looms as a quick Jimmy 'Inkpot' Hill action replay of that chorus reveals a definite foul: the chorus is lifted straight from Andy Cameron's seminal '78 side 'Ally's Tartan Army', a paean to the stupendous achievements of that year's Scottish World Cup squad (in particular, Willie Johnston's drugs bust after eating a bowl of Quaker Oats and Archie Gemmel managing to grow the world's first ever tartan beard).

This blatant plagiarism has caused Neil McFarlane to demand an FA Inquiry, Bert Millichip to bumble about doing nothing in particular and Ron Atkinson to erect an electric fence around his jewellery.

Plus! Plus! Plus! Turn over and thrill again to the United squad of '83 (remember Alan Davies?) who marked their impending victory over Brighton with the definitive rock statement 'Glory Glory Man United', on which the lads are under the mistaken impression that they're going to a place called Wemberly, a small hamlet just outside Chipping Sodbury. Also quoted in this classic is Ron Atkinson's latest bit of fluff and United's greatest fan, Kay Sera-Sera.



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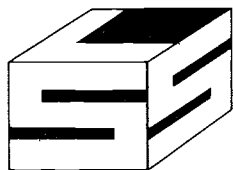
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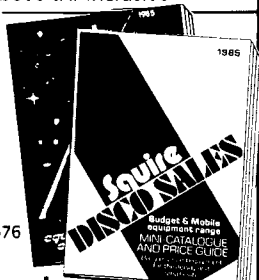
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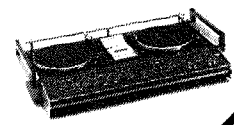
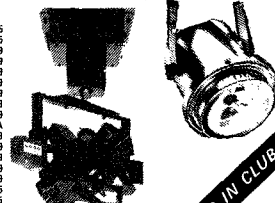
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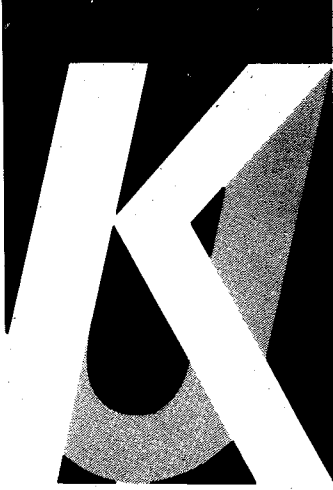
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- 9204 BUCKS FIZZ — My camera never lies 40p
- 9205 CHAS & JAY — Don't mess with my hair 40p
- 9206 PHIL COLLINS — I'm back again 40p
- 9207 ELLIOT CLUNIE ORCHESTRA — I can't get on the ground 40p
- 9208 ELLIOT CLUNIE ORCHESTRA — I can't get on the ground 40p</

**Official Top Of The Pops/
Radio One Charts
compiled by Gallup
Week ending May 18, 1985**



UK ALBUMS

1	1	6	HITS 2, Various, CBS/WEA ☆☆
2	2	12	NO JACKET REQUIRED, Phil Collins, Virgin ☆☆
3	4	2	BE YOURSELF TONIGHT, Eurythmics, RCA
4	3	11	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆
5	5	7	THE SECRET OF ASSOCIATION, Paul Young, CBS ☆
6	6	2	MR BAD GUY, Freddie Mercury, CBS ○
7	7	49	BORN IN THE USA, Bruce Springsteen, CBS ☆
8	12	5	BEST OF ELVIS COSTELLO, Elvis Costello, Telstar
9	32	3	BEST OF THE 20TH CENTURY BOY, Marc Bolan And T Rex, K-tel ○
10	9	2	FLAUNT THE IMPERFECTION, China Crisis, Virgin
11	8	4	VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC ○
12	—	1	STREET SOUNDS ELECTRO 7, Various, Streetsounds ELCST7
13	13	27	ALF, Alison Moyet, CBS ☆☆☆
14	17	31	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit ☆
15	10	3	AROUND THE WORLD IN A DAY, Prince And The Revolution, Warner Brothers □
16	—	1	BEST OF EAGLES, Eagles, Asylum EKT5 ○
17	15	6	GO WEST, Go West, Chrysalis ○
18	11	9	DREAM INTO ACTION, Howard Jones, WEA □
19	19	7	THE POWER STATION, Power Station, Parlophone
20	14	47	PRIVATE DANCER, Tina Turner, Capitol ☆☆
21	26	32	THE UNFORGETTABLE FIRE, U2, Island ☆
22	20	27	MAKE IT BIG, Wham!, Epic ☆☆☆
23	—	1	STREET SOUNDS 12, Various, Streetsounds STSND12
24	25	46	ELIMINATOR, ZZ Top, Warner Bros ☆☆
25	18	28	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ☆
26	—	1	WEST SIDE STORY, Bernstein/Te Kanawa/Carreras, Deutsche Gramophon 4152531
27	27	18	FACE VALUE, Phil Collins, Virgin ☆☆
28	31	43	DIAMOND LIFE, Sade, Epic ☆☆☆
29	23	12	RECKLESS, Bryan Adams, A&M □
30	24	5	SO WHERE ARE YOU, Loose Ends, Virgin
31	16	9	ANDREW LLOYD WEBBER REQUIEM, Domingo/Brightman/Maazel/Eco, HMV □
32	30	6	ROSE MARIE SINGS JUST FOR YOU, Rose Marie, A1
33	36	44	PURPLE RAIN, Prince And The Revolution, Warner Bros ☆
34	35	25	THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA ☆☆☆
35	29	5	MOVE CLOSER, Phyllis Nelson, Carrere
36	22	4	LOVE NOT MONEY, Everything But The Girl, blanco y negro
37	34	26	LIKE A VIRGIN, Madonna, Sire □
38	41	82	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
39	45	77	UNDER A BLOOD RED SKY, U2, Island ☆
40	33	10	LEGEND, Clannad, RCA ○
41	43	6	DANCIN' IN THE KEY OF LIFE, Steve Arrington, Atlantic
42	40	22	AGENT PROVOCATEUR, Foreigner, Atlantic ☆
43	21	3	VIRGINS AND PHILISTINES, Colour Field, Chrysalis
44	47	17	TROPICO, Pat Benatar, Chrysalis
45	38	9	BEHIND THE SUN, Eric Clapton, Duck ○
46	68	14	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
47	58	28	THE COLLECTION, Ultravox, Chrysalis ☆☆☆
48	37	8	REGGAE HITS VOL 1, Various, Jetstar
49	66	3	GETTING SENTIMENTAL, Engelbert Humperdinck, Telstar
50	42	17	HITS OUT OF HELL, Meat Loaf, Epic □
51	28	2	7,800° FAHRENHEIT, Bon Jovi, Vertigo
52	46	8	CHINESE WALL, Philip Bailey, CBS
53	50	95	NO PARLEZ, Paul Young, CBS ☆☆☆
54	78	6	DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen, CBS □
55	49	26	HATFUL OF HOLLOW, Smiths, Rough Trade □
56	70	53	LEGEND, Bob Marley And The Wailers, Island ☆
57	97	7	WORKING NIGHTS, Working Week, Virgin
58	48	17	20/20, George Benson, Warner Bros □
59	39	15	STEPS IN TIME, King, CBS □
60	60	4	TURN ON THE RADIO, Change, Cooltempo
61	—	1	VICTORY IN EUROPE — 1945, Various, BBC REC562
62	56	22	ALCHEMY, Dire Straits, Vertigo ☆
63	55	7	THE NIGHT I FELL IN LOVE, Luther Vandross, Epic
64	53	10	SHE'S THE BOSS, Mick Jagger, CBS ○
65	51	21	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar □
66	59	127	THRILLER, Michael Jackson, Epic ☆☆☆
67	44	5	SOUTHERN ACCENTS, Tom Petty And The Heartbreakers, MCA
68	88	2	CENTERFIELD, John Fogerty, Warner Bros
69	79	6	THE GREAT BALLOON RACE, Sky, Epic



70	52	97	QUEEN GREATEST HITS, Queen, EMI ☆
71	75	24	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ☆
72	69	28	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA ○
73	83	25	THE RIDDLE, Nik Kershaw, MCA ☆
74	61	16	STOP MAKING SENSE, Talking Heads, EMI
75	62	52	FANTASTIC, Wham!, Innervision ☆☆
76	71	11	BUILDING THE PERFECT BEAST, Don Henley, Geffen ○
77	92	4	BORN TO RUN, Bruce Springsteen, CBS ○
78	57	8	THE HURTING, Tears For Fears, Mercury ☆
79	74	11	CAN'T STOP THE LOVE, Maze Featuring Frankie Beverly, Capitol
80	65	2	HEARTS OF FORTUNE, Immaculate Fools, A&M
81	99	3	BREAKOUT, Pointer Sisters, Planet □
82	87	4	LOVE OVER GOLD, Dire Straits, Vertigo ☆
83	77	14	BEVERLY HILLS COP, Original Soundtrack, MCA ○
84	54	24	THE 12" ALBUM, Howard Jones, WEA □
85	—	1	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland EPC82419 ☆☆☆
86	—	1	PHIL COULTER'S IRELAND, Phil Coulter, K-tel ONE1296
87	84	19	BREAKDANCE 2 — ELECTRIC BOOGALOO, Original Soundtrack, Polydor
88	—	1	ACROSS A CROWDED ROOM, Richard Thompson, Polydor POLD5175
89	90	2	MAKIN' MOVIES, Dire Straits, Vertigo ☆
90	82	7	THE RIVER, Bruce Springsteen, CBS ☆
91	67	15	BREWING UP WITH BILLY BRAGG, Billy Bragg, Go! Discs ○
92	64	3	AMADEUS, Original Soundtrack, London
93	—	1	THE UPS AND DOWNS, Stephen 'Tintin' Duffy, 10 Records DIX5
94	—	1	FIRST AND LAST AND ALWAYS, Sisters Of Mercy, Merciful Release MR337L
95	—	1	ROCK ME TONIGHT, Freddie Jackson, Capitol EJ2403161
96	—	1	HOPES AND DREAMS, David Grant, Chrysalis CHR1483
97	—	1	VERY BEST OF KIM WILDE, Kim Wilde, RAK WILDE1
98	89	2	SUDDENLY, Billy Ocean, Jive
99	63	3	EYES OF A WOMAN, Agnetha Faltskog, Epic
100	—	1	STEP BY STEP, Jeff Lorber, Club JABH9

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MUSIC VIDEO

1	1	THE VIDEO SINGLES, Paul Young, CBS/Fox
2	3	THE VIDEO, Wham!, CBS/Fox
3	4	ALL NIGHT LONG, Lionel Richie, RCA/Columbia
4	6	SEVEN BIG ONES, the Hall And Oates Video Collection, RCA/Columbia
5	5	THE HITS VIDEO, CBS/Fox
6	2	THE WORLD WE LIVE IN/LIVE IN HAMBURG, Depeche Mode, Virgin/PVG
7	16	FIRST STING, the Scorpions, PMI
8	—	THE BEATLES LIVE, PMI
9	—	BEHIND THE IRON CURTAIN, Iron Maiden, PMI
10	8	"UNDER A BLOOD RED SKY" LIVE AT REDROCK, U2, Virgin/PVG
11	13	THE SONG REMAINS THE SAME, Led Zeppelin, WHV
12	10	HITS OUT OF HELL, Meat Loaf, CBS/Fox
13	11	MORE END OF THE ROAD, Status Quo, Videoform
14	9	THE VIDEO EP, Madonna, Warner Music
15	17	ALCHEMY LIVE, Dire Straits, Polygram
16	20	RECKLESS, Bryan Adams, A&M/PVG
17	—	LIVE '77, Emerson, Lake And Palmer, Hendring/PVG
18	—	LIKE TO GET TO KNOW YOU WELL, Howard Jones, Warner Music
19	7	JIMI HENDRIX PLAYS BERKELEY, Palace/PVG
20	12	A TRIBUTE TO JIM MORRISON, the Doors, WHV

Video Week, platinum in our hearts

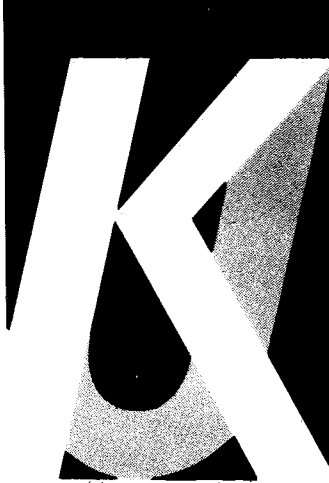


Official Top Of The Pops/

Radio One Charts

compiled by Gallup

Week ending May 18, 1985



UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST AND SONG
1	1	3	19, Paul Hardcastle, Chrysalis ○
2	2	13	MOVE CLOSER, Phyllis Nelson, Carrere ○
3	3	5	I FEEL LOVE (MEDLEY), Bronski Beat And Marc Almond, Forbidden Fruit
4	9	7	RHYTHM OF THE NIGHT, DeBarge, Gordy
5	7	4	FEEL SO REAL, Steve Arrington, Atlantic
6	13	2	WALLS COME TUMBLING DOWN, Style Council, Polydor
7	—	1	A VIEW TO A KILL, Duran Duran, Parlophone, Duran007
8	20	4	LOVE DON'T LIVE HERE ANYMORE, Jimmy Nail, Virgin
9	4	8	EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears, Mercury ○
10	8	5	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin
11	11	5	I WAS BORN TO LOVE YOU, Freddie Mercury, CBS
12	6	3	THE UNFORGETTABLE FIRE, U2, Island
13	16	4	I WANT YOUR LOVIN', Curtis Hairston, London
14	30	2	SLAVE TO LOVE, Bryan Ferry, EG
15	—	1	KAYLEIGH, Marillion, EMI MARIL3
16	10	6	ONE MORE NIGHT, Phil Collins, Virgin
17	5	6	WE ARE THE WORLD, USA For Africa, CBS ○
18	17	5	WOULD I LIE TO YOU, Eurythmics, RCA
19	19	8	CRY, Godley And Creme, Polydor
20	33	2	MAGIC TOUCH, Loose Ends, Virgin
21	12	8	CLOUDS ACROSS THE MOON, RAH Band, RCA
22	29	4	RAGE TO LOVE, Kim Wilde, MCA
23	25	4	WALK LIKE A MAN, Divine, Proto
24	36	2	CALL ME, Go West, Chrysalis
25	32	2	SHAKE THE DISEASE, Depeche Mode, Mute
26	31	7	FREE YOURSELF, Untouchables, Stiff
27	14	5	LOVER COME BACK TO ME, Dead Or Alive, Epic
28	38	3	ALL FALL DOWN, Five Star, Tent
29	18	5	LOOK MAMA, Howard Jones, WEA
30	15	9	COULD IT BE I'M FALLING IN LOVE, David Grant And Jaki Graham, Chrysalis
31	—	1	OUT IN THE FIELDS, Gary Moore and Phil Lynott, 10 Records TEN49
32	44	2	HERE WE GO, Everton 1985, Columbia
33	50	2	GET IT ON, Power Station, Parlophone
34	22	4	DON'T FALL IN LOVE, Toyah, Portrait
35	—	1	WE ALL FOLLOW MAN UNITED, Manchester United, Columbia DB9107
36	26	8	STAINSBY GIRLS, Chris Rea, Magnet
37	21	5	EYE TO EYE, Chaka Khan, Warner Bros
38	58	2	OBSESSION, Animation, Mercury
39	41	3	WALKING ON SUNSHINE, Katrina And The Waves, Capitol
40	46	2	THE WORD GIRL, Scritti Politti, Virgin
41	23	5	SO FAR AWAY, Dire Straits, Vertigo
42	24	8	BLACK MAN RAY, China Crisis, Virgin
43	27	13	WE CLOSE OUR EYES, Go West, Chrysalis ○
44	28	4	NO REST, New Model Army, EMI
45	48	4	THINKING ABOUT YOUR LOVE, Skipworth And Turner, Fourth And Broadway
46	34	11	EASY LOVER, Philip Bailey And Phil Collins, CBS/Virgin ○
47	—	1	ICING ON THE CAKE, Stephen 'Tintin' Duffy, 10 Records TIN3
48	55	3	DUEL, Propaganda, ZTT
49	52	2	CHERISH, Kool And The Gang, De-lite
50	43	3	DANGEROUS, Penny Ford, Total Experience
51	49	3	LOVE IS, Vikki, PRT
52	59	4	IMAGINATION, Belouis Some, Parlophone
53	60	2	SUDDENLY, Billy Ocean, Jive

54	53	3	I WONDER IF I TAKE YOU HOME, Lisa Lisa/Cult Jam/Full Force, CBS
55	51	3	LIKE I LIKE IT, Aurra, 10 Records
56	39	8	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ○
57	62	2	MODERN ROMANCE, Francis Rossi And Bernard Frost, Vertigo
58	37	9	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
59	35	9	SPEND THE NIGHT, Cool Notes, Abstract Dance
60	40	8	LIFE IN A NORTHERN TOWN, Dream Academy, blanco y negro
61	—	1	SANCTIFIED LADY, Marvin Gaye, CBS A4894
62	64	2	ROMANCE (LET YOUR HEART GO), David Cassidy, Arista
63	45	12	THE HEAT IS ON, Glenn Frey, MCA
64	54	10	THAT OLE DEVIL CALLED LOVE, Alison Moyet, CBS ○
65	71	2	OVER THE SEA, Jesse Rae, Scotland Video/WEA
66	42	10	CAN'T FIGHT THIS FEELING, REO Speedwagon, Epic
67	—	1	WALKING ON THE CHINESE WALL, Philip Bailey, CBS(T) A6202
68	—	1	GREEN SHIRT, Elvis Costello And Attractions, F Beat ZB40085
69	—	1	REMEMBER I LOVE YOU, Jim Diamond, A&M AM247
70	—	1	BOOGIE OOGIE OOGIE, A Taste Of Honey, Capitol (12CL357)
71	56	3	NO MAN'S LAND (WIDOWS THEME), Gerard Kenny, WEA
72	57	11	EVERY TIME YOU GO AWAY, Paul Young, CBS ○
73	—	1	SECOND NATURE, Dan Hartman, MCA
74	67	13	HANGIN' ON A STRING, Loose Ends, Virgin
75	—	1	MEGAREX, T Rex, Marc On Wax (12)TANX1



THE NEXT 25

76	77	RADIO AFRICA, Latin Quarter, Rockin' Horse
77	74	ANIMAL INSTINCT, Commodores, Motown
78	69	GIRLS ON MY MIND, Fatback, Cotillion
79	—	LET IT SWING, Bobbysocks, RCA PB40127
80	—	DEVOTED TO YOU, Cacique, Diamond Duel DISC1
81	93	MISSING YOU, Diana Ross, Capitol
82	91	MY BABY JUST CARES FOR ME, Nina Simone, Charly
83	90	ROCK AND ROLL GIRLS, John Fogerty, Warner Bros
84	—	WHO KNOWS WHAT LOVE IS, Strawberry Switchblade, Korova KOW41
85	92	TWO TRIBES/WAR, Frankie Goes To Hollywood, ZTT ☆
86	89	FOUND MY GIRL, Imagination, R&B
87	—	THIS IS THE SHIRT, Two People, Polydor POSP741
88	98	TAKE ME TO THE FIRE, This Island Earth, Magnet
89	100	THIEF IN THE NIGHT, George Duke, Elektra
90	—	OH YEAH, Bill Withers, CBS A6154
91	95	LUCKY IN LOVE, Mick Jagger, CBS
92	—	LOVE COMES, Gary Glitter, Arista ARIST615
93	—	TONIGHT (DANCING WITH THE DESPERATE), Norma Lewis, London LON65
94	63	JAIL HOUSE RAP, Fat Boys, WEA
95	—	PINK AND BLACK, Robert Plant, Es Paranza B9640
96	—	A BROKEN HEART CAN MEND, Alexander O'Neal, Tabu A6244
97	—	WALLFLOWER, Monochrome Set, blanco y negro NEG12
98	—	SWEET NOTHING, Working Week, Virgin VS759
99	—	WARM AND TENDER LOVE, Intruders, Streetwave KHAN43
100	99	EASTENDERS THEME, Simon May, BBC

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



DEPECHE MODE
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DURAN DURAN
TEARS FOR FEARS

by Allan Jones

IF, AS he claimed last year, 41 is **Paul Hardcastle's** unlucky number, he must have no such reservations about 19. Paul's paranoia about 41 stems from the fact that prior to his latest single, the two most successful singles of his solo career peaked at that position, thus coming tantalisingly close to Top Of The Pops eligibility. Their failure to make the all important fab 40 was disappointing at the time, but can be seen in retrospect as mere hiccoughs in his rise to fame, as dramatically illustrated by the number one success of '19'.

His fifth hit in a year, it follows 'You're The One For Me- Daybreak-AM (Medley)' (number 41), 'Guilty' (number 55), 'Rain Forest' (number 41) and 'Eat Your Heart Out' (number 59). The 26-year-old, also in great demand to remix other people's hits, has recorded his hits for four different labels — Total Control, Bluebird, Cooltempo and Chrysalis.



● PAUL HARDCASTLE's fifth hit of the year breaks the 41 barrier

At this rate he'll soon overtake champion label-hopper **James Brown**, whose chart career has spanned three decades with hits on eight different labels —

London, Pye International, Polydor, Mojo, RCA, Sonet/Augusta Sounds/Churchill, Tommy Boy (with **Afrika Bambaataa**) and Boiling Point. There's another link between Brown and Hardcastle; JB's first hit was 'Papa's Got A Brand New Bag', whilst one of Paul's many extra-curricular activities was to produce the number 73 hit by the **Silent Underdog**, a near-namesake entitled 'Papa's Got A Brand New Pigbag'...

LEAGUE CHAMPIONS Everton and Manchester United go into this

Saturday's FA Cup Final competing for honours both on the field and in the charts. If they're looking for omens, Everton can point to the fact that, in the charts at least, they went into an early lead, though United are already closing the gap.

'Here We Go' is Everton's third single in just over a year, but the first to reach the top 75. Earlier efforts 'Spirit Of The Blues' (recorded to celebrate their progress to the final of the 1984 Milk Cup competition) and 'The Boys In Blue', to mark a similar excursion to last year's FA Cup Final peaked at number 106 and number 82 respectively.

The charts remained free of football team recordings until 1970, when the **England World Cup Squad's** 'Back Home' topped the charts. Then the floodgates opened. The latest brace take the total of hits by football teams to 19, shared amongst 12 teams — the **England** and **Scotland** international sides, plus 10 different league teams.

Their latest hit ('We All Follow Man United') is Manchester United's third following 'Glory Glory Man United' (number 13, 1983) and 'Manchester United' (number 50, 1976) — and that's enough to put them top of the table, alongside the **Scotland World Cup Squad**, who've also scored a hat-trick of hits...

1985 HAS been designated British Film Year, but it's pure coincidence that this week saw the re-issue of the soundtrack album '**Beat Girl**' on Chiswick Records (WIK31).

When originally released 24 years ago, it was the first musical score of a British film ever to be made available on an album.

It would be notable for that alone, but it has the additional distinction of containing some of the very best music ever written by that doyen of British celluloid soundtracks, **John Barry**.

Fifteen instrumentals and three vocal tracks — sung by **Adam Faith** and **Shirley Anne Field** — convey a range of emotions, and stand alone as an outstanding musical document, without reference to the film, a so-so melodrama concerning a rebellious teenager mixed up in murder.

York born and New York domiciled, Barry is best-known for his incidental and theme music for **James Bond** movies, and co-wrote **Duran Duran's** new 007 theme 'A View To A Kill' with the band.

Also available this week is the official souvenir of British Film Year, a compilation of 24 British film themes including **Paul McCartney's** theme from 'The Honorary Consul' (as strummed by **John Williams**) and **Mark Knopfler's** delightful whimsies from 'Local Hero', 'Comfort & Joy' and 'Cal'.

Why John Barry — and his 'Beat Girl' score in particular — was overlooked is a mystery, but there is one scoop in the form of 'Another Brick In The Wall', the first **Pink Floyd** track ever to appear on a multi-artist compilation.

The same track, incidentally, forms part of Disco Mix Club's new 'Classic Rock Mix', currently being played by shrewd disc jockeys throughout the land, but not available to the public...

I N B R I E F

STEVIE WONDER'S 'I Just Called To Say I Love You' has been officially honoured as the number one single of all-time in Canada, after selling more than 350,000 copies. But Stevie's already under pressure from **USA For Africa** and **Northern Lights'** Ethiopian singles, both of which have sped past 250,000 sales in next to no time... **Philip Bailey's** latest album was named 'The Chinese Wall' — to emphasise the insignificance of man, as perceived by the Earth Wind And Fire percussionist. Apparently the Great Wall of China is the only man-made object on Earth visible from the moon with the naked eye... The BPI recently introduced 'multi-platinum' awards in the UK. Albums selling 600,000 copies can now be certified double platinum, and those selling 900,000 qualify for a triple platinum certification. Fine, but wouldn't it have been more sensible to create a new award — a diamond disc would do — for albums selling a million copies, which, after all, is a much more logical and prestigious plateau than 900,000?... The fourth major hit from the soundtrack album 'Beverly Hills Cop' in America is **Harold Faltermeyer's** 'Axel F', which has become the first instrumental single to gain admission to the top 40 since **Herb Alpert** trumpeted his way to number 37 in 1982 with 'Route 101'. It was a very good year for the vocal-free single, with earlier top 40 hits going to the **Royal Philharmonic Orchestra** ('Hooked On Classics'), **Mike Post** ('Magnum P.I.'), **Larry Elgart** ('Hooked On Swing'), **Meco** ('Pop Goes The Movies') and **Vangelis**, whose 'Chariots Of Fire' went all the way to the top... Long rid of their teenybop image, **Exile** have become a major force in America's country chart. Their current single 'She's A Miracle' is poised to become their fifth straight number one on Billboard magazine's country singles chart... The album chart of a fortnight ago included 11 double albums. As you suspected **Rick Lewis**, that's a record... Fans of **Freddie Mercury** will be distressed to learn that the version of 'Foolin' Around' on his 'Mr Bad Guy' album fades 11 seconds earlier than an otherwise identical recording to be found on the EMI movie soundtrack album 'Teachers', which thus becomes a necessary purchase for the **Queen** completist. Cat-lover **Freddie's** album is dedicated to his feline companion **Jerry** "and all the cat lovers across the universe — screw everybody else."... Sales of **Phyllis Nelson's** 'Move Closer' actually leapt by a quarter when she was overhauled by **Paul Hardcastle**, whose '19' is the strongest selling number one since 'Do They Know It's Christmas?'. In addition to further singles off her 'Like a Virgin' album, look out for **Madonna** singles from the movie 'Vision Quest' ('Crazy For You' and 'Gambler') and 'Desperately Seeking Susan' ('Into The Groove')... And expect **Phil Oakey** and **Giorgio Moroder** to follow their 'Electric Dreams' collaboration with an album shortly...

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● DIG THIS Councillors, he said. I stepped back on my high heels to check what manner of arcane patter was standing before me. Jeez, sometimes these pterodactyls! Show them a bit of gold and Barbara (Woodhouse) and they're all over the language before you can say 'leave that bra strap alone!' It's enough to make you Gaggia.

■ **Crap Suzette**

council

the style