

U2: THE UNTOLD SECRETS

# record

MAY 25, 1985 45¢

## depeche mode

w a r m Leatherette

DURAN DURAN + CURTIS HAIRSTON + THE CULT + TEARS FOR FEARS

World Radio History

# Massive

## An Album Of Reggae Hits

In the course of a year countless reggae records are released in the UK, but unless you're an avid collector it is difficult to keep pace with them all; which is why 'MASSIVE' has been compiled. If you like reggae, this set will 'quench your musical thirst'. All the tracks have been big hits and favourite floor-fillers in night clubs and reggae parties all over the country. From the unique, rapid style DJ/MC tracks through to dancehall songs and romantic lovers rock, they're all here on **MASSIVE** volume 1 – an album of reggae hits.

DAVID RODIGAN – May 1985

Cassette contains extended versions.  
Over 60 minutes of music.

Album  
V2346

*Virgin*

Cassette  
TCV 2346

### Side One

COCKNEY TRANSLATION

SMILEY CULTURE

'ALLO TOSH

PATO

WALK & SHANK

JAH SCREECHY

HERE I COME

BARRINGTON LEVY

PASS THE TU-SHENG-PENG

FRANKIE PAUL

BILLY JEAN/MAMA USED TO SAY

SHINE HEAD

### Side Two

SHOULD I

MAXI PRIEST and Caution

NEED YOUR LOVE

ASWAD

RUNNING AROUND

ONE BLOOD

JUST CAN'T GET YOU

OUT OF MY MIND

A. J. BROWN

KEEP ON SEARCHING

GLEN RICCS

COTTAGE IN NEGRIL

TYRONE TAYLOR



# X INDEX



● IF YOU want to look like Kennedy and Dirty Suzy from Igor's Night Off, pop along to the market in the Electric Ballroom, Camden Town, on Sunday afternoons.

Dirty Suzy, who much prefers to be known as Suzanne, has a stall with her cousin selling original designs.

"They're sensual without being too rude," she says. "I think women should be allowed to wear whatever they like without being grabbed or pinched."

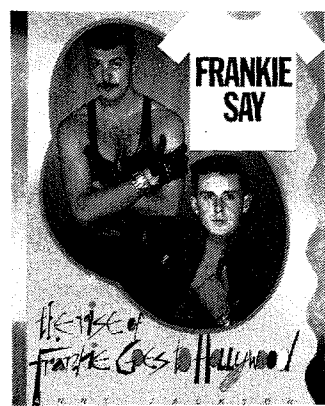
Igor's Night Off have just released their debut single 'We're Having A Party' and they've been creating quite a stir with their live shows. Suzanne usually wears black stockings and suspenders.

Igor's Night Off take their name from a film character called Igor, who used to help Baron Frankenstein with his devilish experiments.

► YOU'VE HEARD of that old Humphrey Bogart film 'The Treasure of Sierra Madre'? Well, meet the treasure of Sierra Leone — Bosca.

After becoming the leading soprano singer in his home town of Freetown, he got together a band of Gambians and toured Guinea, Senegal, Ghana, Nigeria and the Ivory Coast.

On the promise of a solo recording contract he came to Britain in 1980. The single failed but he joined the highly rated African Connexion as a drummer. Now he's back on the solo trail with '(We'll Be) Together'.



'FRANKIE SAY — THE RISE OF FRANKIE GOES TO HOLLYWOOD' by Danny Jackson (Omnibus Press — £4.95)

HERE WE GO, here we go... One, I am sure, of many books soon to swamp the shops on everyone's heart throbs. Ignoring the vile cover, it follows their lives from the early days to present stardom. A story that most people will know, so why buy the book? I'll tell you why... 75 pictures of the boys. DIVINE!

■ WHAT IS Quando Quando? Why are their records so unbearably catchy? What possessed them to choose such a silly name? All these questions and more will NOT be answered on the latest single release from Factory Records' ragged funk combo.

'Atom Rock' has been gracing John Peel's ever diminishing radio world for a while now, but those who've never indulged in the heady pursuit of Peel's aural nourishment will have missed a muscle smoothing treat. Quando Quando have an album called 'Pigs And Battleships' out this month.

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# N

COMPILED BY  
ROBIN SMITH

## CHAIN GET TRIPPED UP

● **THE JESUS And Mary Chain** have been forced to delay the release of their single 'You Trip Me Up' until the end of this month because of a row over the B-side.

The pressing plant refused to process copies of the single because the B-side was called 'Jesus Suck' which is pretty naughty don't you think? The band have now decided to record a new track 'Just Out Of Reach' for the B-side.

"This is completely typical of the stale music minded business," say the lads. "Jesus And Mary Chain continually try to break the music business stereotype but on this occasion the cliché has affected even us. The group is disgusted by it all."

And to think that Paul Weller gets away with saying 'crap' on 'Top Of The Pops'. There just ain't no justice.

● **THE RAMONES**, who release their single 'Go Home Annie' on June 21, have lined up some shows in addition to their appearance at the Milton Keynes Bowl on June 22. They'll be playing Dublin TV Club June 24, 25, Belfast Queens University 26, Glasgow Barrowlands 29.

■ **CHEST OUT** stomach in. This week's super fit news pages are happy to announce that Tom Bailey is well again, trim Sting is releasing his long awaited solo album and David Grant has another single out on the tracks. Exercise your eyes on all this and much more.

## BEAT BOYS

● **BRONSKI BEAT** have denied rumours that Marc Almond will be joining up with them permanently, replacing Jimi Somerville.

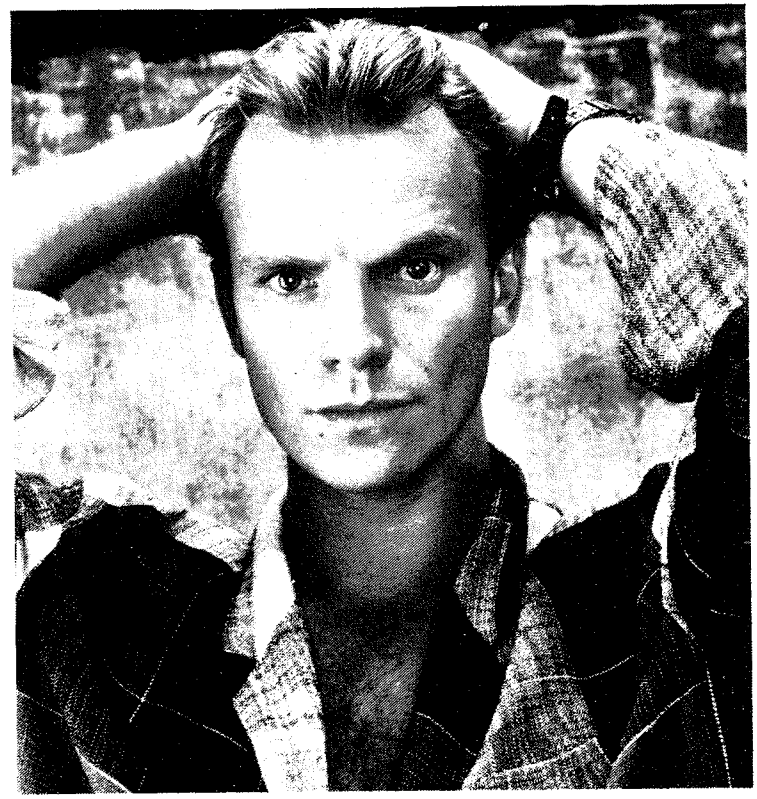
A highly annoyed spokesman for their record company says there's no truth in it at all. At present BB are working with a couple of vocalists, but they can't confirm who's going to step into wee Jimi's socks.

Incidentally, Jimi has had to re-christen the band he's formed with Richard Coles. They'll now be known as Body Politic, because their old name the Committee has already been used by another band.



▲ **DAVID GRANT** releases his single 'Where Our Love Begins' on May 31. It's taken from his album 'Hopes And Dreams' released a couple of weeks ago. 'Where Our Love Begins' is backed with David's song 'Loving You' and the 12 inch version boasts a specially extended mix of 'Where Our Love Begins' and an instrumental track 'Love Is Alive'.

● **AFRIKA BAMBAATAA** has pulled out his shows supporting James Brown at Hammersmith. Instead he's decided to play a series of gigs in the States with his backing crew the Soulsonic Force. Never mind, you can watch Simply Red supporting instead.



## TURNING TURTLE

**STING WILL** release his debut solo album next month. 'The Dream Of The Blue Turtle' will be out on June 17 featuring 10 tracks including 'If You Love Somebody Set Them Free', 'Love Is The Seventh Wave', 'Children's Crusade', and 'Russians'.

All the songs are written by Sting and produced by the man himself and Pete Smith. The album was recorded at Eddy Grant's studios in Barbados so everybody involved probably had a bit of time for sunbathing.

Sting used a variety of musicians on the album including Omar Hakim from Weather Report on drums, and Darrell Jones from the Miles Davis Band on bass.

Coinciding with the album's release Sting is embarking on a world tour. First stop is the Moghador Theatre in Paris, where he plays seven shows. He'll then move on to Japan and America. There should be some shows in Britain around Christmas.

● **KING KURT** release their eagerly awaited single 'Billy' on June 3. It's written by Rory, the band's dynamic drummer, and the B-side is Thwack and Smeg's contemporary country classic 'Back On The Dole'.

● **FOREIGNER PLAY** a second night at the Edinburgh Playhouse on June 12. Tickets priced £8.50 are available from the box office and usual agents.

● **SHRIEKBACK RELEASE** their single 'Nemesis' this week. Initial quantities of this awe inspiring record will come with a free single featuring 'Mo'Loop' and 'Feelers' — recorded at the Hatfield Polytechnic last October.

● **MEAT LOAF** has decided to play a couple of concerts in the Channel Islands this summer. You can see him at the Port Regent on Jersey June 24 and the Beau Sejour in Guernsey on June 25. Tickets priced £7 are available from box offices and usual agents.

TBA International and BKO Productions in association with CAPSULE (RADIS) 1991 present for the Capital Music Festival



# SISTER SLEDGE

special guests

CROYDON FAIRFIELD HALLS Sunday, 24th May and Sunday, 2nd June at 8.30 pm Tickets £8.50/£7.50/£6.50 available from box office, tel: 01-488 9271 — credit line 01-488 5955

DOMINION THEATRE Saturday, 22nd June and Sunday, 23rd June at 5.30 pm and 8.30 pm Tickets £8.50/£7.50/£6.50 available from box office, tel: 01-500 9542. Keith Prowse credit card hot line 01-741 8989 and usual agents subject to booking fee



# SISTER

# SLEDGE



NEW 7'' & 12'' SINGLE

# Frankie



## SISTER SLEDGE ON TOUR

MAY	
20th Monday to 25th Saturday	A week of BLAZERS, Windsor
26th Sunday	CROYDON, Fairfield Halls
27th Monday	ST. AUSTELL, Coliseum
28th Tuesday	POOLE, Arts Centre
30th Thursday	NORWICH, University of East Anglia
31st Friday	NORTHAMPTON, Derngate Centre
JUNE	
1st Saturday	LINCOLN, Ritz
2nd Sunday	CROYDON, Fairfield Halls
4th Tuesday	SOUTHPORT, Southport Theatre
5th Wednesday	EDINBURGH, Playhouse
6th Thursday	HUDDERSFIELD, Town Hall
7th Friday	CARDIFF, St. David's Hall
8th Saturday	BIRMINGHAM, Odeon
9th Sunday	BRISTOL, Hippodrome
13th Thursday	MANCHESTER, Apollo
15th Saturday	NOTTINGHAM, Theatre Royal
16th Sunday	OXFORD, Apollo
18th Tuesday	IPSWICH, Gaumont
19th Wednesday	BRIGHTON, The Dame
22nd Saturday	LONDON, The Dominion Theatre
23rd Sunday	LONDON, The Dominion Theatre

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CONTINUED

## BRADFORD BAND AID

■ **ELTON JOHN**, George Michael, Kim Wilde and Rod Stewart are just some of the stars who are teaming up to make a record to raise funds for those affected by the Bradford fire disaster.

They want to record the classic football song 'You'll Never Walk Alone' and hope to raise at least £250,000 for victims and dependents of families involved in the disaster.

The single will operate along the same lines as Band Aid, with stars donating their services free to the venture.

And Bradford band Happiness AD will be donating all the proceeds from their single 'Love Can Be Cruel' to the Bradford Disaster Appeal. People who wish to send money, can send it to the Appeal at City Hall, Bradford, West Yorkshire BD1 1HY.

● **ROBERT PLANT**, who releases his album 'Shaken 'N' Stirred' this week, will be playing two major British shows in September. Robert will be appearing at Birmingham NEC September 8 and London Wembley Arena September 10.

Tickets priced £8 and £7 are available from the box offices and all usual agents.

■ **THE PERKY Pogues** play rather a large tour next month. Be sick all over the floor at Aylesbury Maxwell Hall June 7, Colchester Essex University 8, Norwich East Anglia University 9, Nottingham Rock City 10, Birmingham Powerhouse 11, Manchester Hacienda 13, Leeds University 14, Glasgow Strathclyde University 15, Aberdeen Ritzy 16, Stirling University 17, Edinburgh Coasters 18, Glastonbury Festival 21, St Austell Coliseum 22, Brighton Coasters 26.

● **SISTER SLEDGE** release their single 'Frankie' on May 17 and the gals have also added a string of dates to their tour. They'll be playing Tunbridge Wells Assembly Hall June 10, Middlesborough Town Hall 12, Manchester Apollo 13, Luton Pink Elephant 14, Nottingham Royal Centre 15, Oxford Apollo 16.



## PAUL ON THE WARPATH

■ **PAUL HARDCASTLE** has been creating quite a stir in America with '19', his story of the Vietnam War. NBC, one of the country's biggest broadcasters, have banned parts of the video for the record because they say the scenes are "too harrowing".

Paul has appeared on a couple of TV shows broadcast all over the States and '19' was chosen as the theme song at the parade of Vietnam veterans held in New

York recently.

A brand new mix of '19' is available this week. It's called '19 — The Final Story' and in addition to being re-mixed it's also been partially re-recorded. The 12 inch of '19 — The Final Story' features a couple of bonus tracks — the US remix of 'Rain Forest' and 'King Tut', Paul's current American hit which has been previously unavailable in Europe.

● **LEGENDARY JAZZ** trumpeter Miles Davis, releases his first single for a long time next week. It's his interpretation of Cyndi Lauper's 'Time After Time' and it's a taster from his forthcoming album 'You're Under Arrest' due out in early June.

● **AFTER THEIR** support slot on the Level 42 tour, Yes Let's headline a one off date at London Camden Dingwalls on May 27.

The band's second single 'Irrepressible' will be out in June.

## LOWE DOWN

● **NICK LOWE** plays his first major concert for some time at the Hammersmith Palais on July 14. He will be supported by the Beat Farmers and the Balham Alligators who sound pretty snappy. Tickets are £5 and they're on sale now from the box office and usual agents.

Lowe's album 'A Rose Of England' will be out soon making Simon Hills a happy man.

● **THE WOODENTOPS** play London's Electric Screen on May 31. Doors open at 11.15pm and admission is £3.50.

■ **JAMES BROWN** releases a mind boggling 12 inch version of 'Get Up I Feel Like Being A) Sex Machine' this week to coincide with his brief visit here. The epic runs for five minutes 22 seconds and on the B-side you'll find 'Papa's Got A Brand New Bag'. Take me to the bridge, yeah!



■ **DAVID CASSIDY** releases his album 'Romance' this week. It's his first album for more than 10 years and tracks include his top 10 single 'The Last Kiss'.

● **IMMACULATE FOOLS** release their single 'Hearts Of Fortune' on May 27. It's the title track of their debut album and the B-side is a brand new track 'In The Palm Of Your Heart'.

The Foolies are currently on tour in Europe and they'll be playing British dates in the summer.



# icing

icing on the cake

the new 7" & 12"

by stephen tin tin duffy



limited edition double pack  
now available

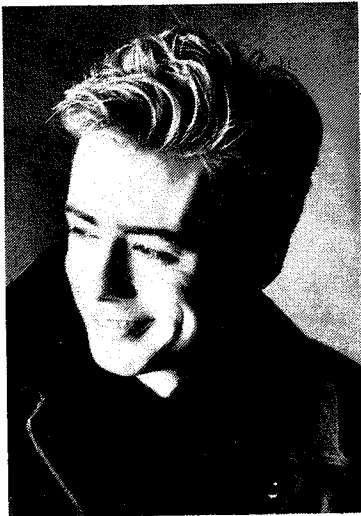
includes "HOLD IT"

# cake

# so

# me





## NICK OUT WITH LAURA

● **TRICKY NICKY HEYWARD** follows up 'Warning Sign' with 'Laura' out on May 31. Initial quantities of the single will be packed with a special limited single, featuring remixes of the old Haircut 100 tracks 'Favourite Shirts' and 'Calling Captain Autumn'. A special shaped disc is also on its way.

● **ATTENTION LONDON** funksters tonight (May 22) Soul On Sound present a jazz-funk and soul spectacular at London's Hippodrome club. Joining host Tony Jenkins will be Edwin Starr, the Team (ex Light Of The World), Dizzy Heights, Pink Rhythm and many more. A special guest appearance by DeBarge is also promised. It starts at 9.00pm, goes on 'til 3.00am, and tickets are £6.00.



## BAILEY'S BACK

■ **TOM BAILEY** has recovered from the exhaustion which caused his collapse in Paris, and the Thompson Twins should release their follow up album to 'Into The Gap' in the late summer.

Tom has been recuperating in Barbados and he is now completely rested and fully recovered. Amazing what a couple of bottles of Lucozade and a spot of sunshine can do for you.

"I feel much better than I have done in a long time and I can't wait to get back to work," says Tom.

The Thompson Twins album, due to be produced by Tom, will now be produced by Nile Rodgers. They met Nile at their legendary Stocks party last year and after hearing Tom's plight he offered his services. The TT's will be going into the studios with Nile this month.

The Thompson Twins' postponed tour dates will be re-scheduled for the early autumn.

**FRIDAY'S 'ECT** (C4, 5.30pm) has Hanoi Rocks, while '6.20 Soul Train' (C4) features Village People and Loose Ends stringing you along.

**SATURDAY'S 'Saturday Picture Show'** (BBC 1, 8.30pm) has Phil Lynott and Gary Moore, Strawberry Switchblade and a profile on Nils Logfren. 'No 73' also has Nils but he'll be bouncing on a trampoline. At 12 noon Radio 1 will be launching a marathon music quiz with teams captained by Mike Read and Paul Gambaccini. '30 Years Of Rock' (Radio 1, 1pm) features the events and personalities of 1961. 'The Max Headroom Show' (C4, 6pm) features more selections from zany Max and at 7pm on Radio 1, the Icicle Works are featured live in concert from Bristol.

**TUESDAY'S 'Whistle Test'** (BBC 2, 7pm) has Francis Rossi and Peter Powell on the significance of flared trousers and China Crisis will also be along.

**WEDNESDAY'S 'Razzmatazz'** (ITV, 4.50pm) has Phyllis Nelson and Phil Lynott. What a collection of ugly people.

● **BILLY IDOL**, a man who claims to have been remixing tracks when Paul Hardcastle was just mixing gin and tonics, releases a 42 minute mini LP titled 'Vital Idol' on May 31.

The album contains seven extended versions of such Idol classics as 'White Wedding' and 'Dancing With Myself'.

Billy will be releasing a single in late June and another album and a tour are also in the pipeline.

● **HALL AND OATES** follow up 'Method Of Modern Love' with 'Out Of Touch' on May 24. The 12 inch version includes a mix of 'Dance On Your Knees' by Arfur Baker and the original version of 'Every Time You Go Away', which of course provided a hit for Paul Young recently.

Hall And Oates originally recorded the song for their album 'Voices' out in 1980.

● **TWELVE FRESH** young bands are featured on 'The Countdown Compilation' out this week. Amongst the bands featured are Makin' Time from Wolverhampton, the Times and Australian popsters Stupidity.

Makin' Time will also be playing dates at Derby Old Bell Hotel May 29, Manchester Salford University June 1, Edinburgh Minto Hotel 8, Cambridge Sea Cadet Hotel 22.

## LOFTY

**FRESH FROM** their successful support slot on the Colour Field tour, the Loft strike out alone to promote their top 10 indie hit EP 'Up The Hill and Down The Slope' with dates at — London New Merlin's Cave May 24, Brighton Polytechnic (Creation Package) May 25, Boston Canal Club May 31, Chalk Farm Room At The Top Club June 1, Bristol The Boat June 6, Plymouth Ziggy's June 9 and Exeter Riverside Club June 10.

● **BIG SOUND AUTHORITY** re-release their long awaited second single 'A Bad Town' on May 27. The song is written by Tony Burke and produced by Greg Walsh whose credits include Tina Turner, Heaven 17 and Grace Jones.

The first 10,000 copies of the 12 inch version will be available at the same price as the seven inch version.

Big Sound Authority have been forced to pull out of the Glastonbury Festival on June 21 because of recording commitments.

BKO Productions present

**EXTRA DATES BY DEMAND**

# THE SUMMER COLLECTION

## FATBACK

Friday 7th June, 7.30pm & \*Saturday 8th June, 7.30pm  
HAMMERSMITH ODEON  
£7.50, £6.50, £5.50

Sunday 9th June, 8.15pm  
FAIRFIELD HALLS, CROYDON  
£7.50, £6.50, £5.50

## SISTER SLEDGE

(in association with IFA International)

Saturday 22nd June, & Sunday 23rd June, 8.30pm  
DOMINION THEATRE

Sunday 26th May, & Sunday 2nd June, 8.30pm  
FAIRFIELD HALLS, CROYDON  
£8.50, £7.50, £6.50

## WAR

(in association with Asgard)

Friday 28th June, 7.30pm  
HAMMERSMITH ODEON  
£7.50, £6.50, £5.50

Sunday 30th June, 8.15pm  
FAIRFIELD HALLS, CROYDON  
£7.50, £6.50, £5.50

## Steve ARRINGTON

Friday 12th July, 7.30pm & \*Saturday 13th July, 7.30pm  
HAMMERSMITH ODEON  
£8.50, £7.50, £6.50

**BOX OFFICES:** Hammersmith Odeon 01-748 4081, Dominion Theatre 01-580 9562, Fairfield Halls, Croydon 01-688 9291, Credit Cards 01-680 5955. Also from usual agents. Agency subject to booking fees. **Credit Card Hotline 01-741 8989**



# YOUR MIND ISN'T THE ONLY THING HEROIN DAMAGES.

*Skin Infections*

*Mental Problems*

*Aching Limbs*

*Blood Diseases*

*Wasted Muscles*

*Liver Complaints*

*Constipation*

*It can also have some pretty nasty effects on your body. All of which you can start suffering long before you become addicted.*

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

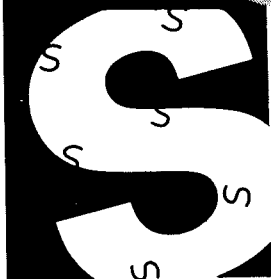
*And, as you lose control of your body's health, you could lose control of your mind too.*

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

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

*And say no.*

## HEROIN SCREWS YOU UP



reviewed by  
dylan jones

**SINGLE OF THE WEEK**

**THE JOUBERT SINGERS**  
**'Stand On The Word' (10) A**  
cracker! An absolute cracker! The latest and best in a long line of gospel records, this particular one takes the biscuit and spits out the crumbs in a most convincing manner. Producer George Rodrigues heard this vocal group in a Brooklyn Baptist church and decided to capture them on vinyl. He recorded them live (complete with hand claps) and then added synths and drums in the studio. Thrill to the magnanimous chorus of 120 voices praising the word. A record sent from God.

**THE REST**

**TALKING HEADS 'The Lady Don't Mind' (EMI)** Concerning the Heads' renovated image; they have taken several leaves out of the ABC catalogue of cartoon capers, mixed and thrashed it with a multitude of multitones plus bits and pieces from Crolla cast-offs... But not to worry, because musically they have come full circle and now sound as brash, as exciting and as vibrant as they did way back in '77 when

they came to England supporting the likes of the Ramones. This is a marvellous record that has its cachet and noise in all the right places... knee deep in a niche.

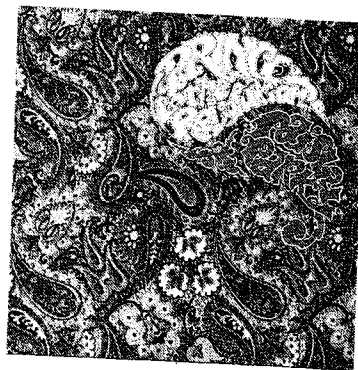
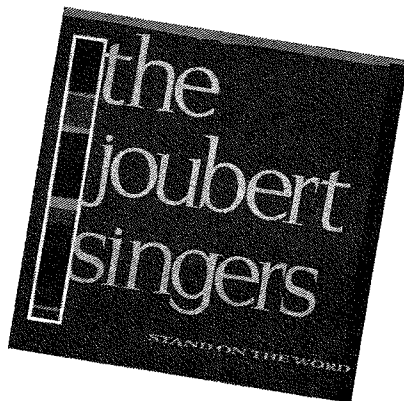
**THE TEAM 'Wicki Wacky House Party' (EMI)** Wow! Looking for the party people!! A tasty rework of the classic Fatback Band original — rocking the house with a cluttered background of intricate synths and echoed vocals resigning to the sheer boogie of beat and stamina. The Team are ex-Light Of The World vocalist/ percussionist Gee Bello plus a batch of guys from Beggar & Co and Incognito. Cut out the middleman and get this quick!

**THOMAS LEER 'No 1' (Arista)** Make soul your goal! This man must surely be a star someday, this being the latest in a long line of well crafted singles that have been ignored by the public — and it's also his most commercial to date. Taken from his forthcoming LP 'Scale Of Ten'... this disc is specially designed to retain body odour for that authentic soul-jazz feel. It will thrive in hot atmospheres and is best worn with a white poloneck and a Prince O' Wales checked suit — just like our Thomas on the sleeve.

**RENE & ANGELA 'Save Your Love (For No 1)' (US Mercury 12")** Dynamite uttempo clarion call to the dancefloor with no frills and spillage whatsoever. Currently climbing the infamous RM disco charts and approaching a UK release with eager limbs and far out clout. Superb singing and crunched backbeat uniting to fight mediocrity, banality and adultery.

**MILES DAVIS 'Time After Time' (CBS)** Miles Davis' first single release for decades and decades and decades, a cover of Cyndi Lauper's hit of last year — and though hardly an earth shattering experience and not exactly 'Sketches Of Spain', it's an adequate and mellow performance. This is a teaser for Miles' forthcoming LP 'You're Under Arrest' which is out in a couple of weeks.

**PRINCE 'Paisley Park' (WEA)** The man in the violet loon-pants returns to us via an acid-drenched ballad called 'Paisley Park'. But doesn't Prince know that the paisley revival was strictly last year? In all honesty this sounds like one of the songs that didn't quite make the Beatles' 'White



Album'. If 'When Doves Cry' conjured up images of tight spandex trousers... then this is definitely flare city. Mutton dressed as lamb.

**IAN DURY & THE BLOCKHEADS 'Hit Me With Your Rhythm Stick' (Stiff)** 4 tracks ('Reasons To Be Cheerful', 'Sex And Drugs And Rock 'n' Roll' and 'Wake Up And Make Love to Me' being the others) given hearty remixes by the vanguard of the victimised, Paul Hardcastle. And whilst the A-side is not dramatically different and sounds too close to 1978 for comfort, check out 'Wake Up' on the flip side, which has been coated with the 'Billie Jean' treatment and sounds meaty, beefy, big and mighty. Shell out!

**GRANDMASTER FLASH 'Girls Love The Way He Spins' (Elektra)** This disc has all the wrong credentials. Flash, once the master of the turntables, once the wizzard king roasting the toasters on his wheels of steel, has now grossly blanded-out in the worst possible way. And take my word for it, the LP that this comes from is even worse. Time to change your handwriting old son.

**SUNSET GUN 'Sister' (CBS)** A more than average portion of home-grown soul, Sunset Gun's first single since their cover of William De Vaughn's 'Be Thankful For What You've Got'. This original has been teased and tweaked and sounds blond, streamlined and slightly over-produced (Pete Wingfield what happened!?). Not a killer... more of a casualty.

**NEW ORDER 'The Perfect Kiss' (Factory)** Though New Order have created one of the largest walls of sound in current popular music, they still tend to grab hold of the most twee melody and milk it dry. This new ambidextrous love song looks at everything through a rose-tinted monocle and still fails to focus itself properly. Nevertheless, a good record that will get better with each listen. One hopes.

**MEN AT WORK 'Everything I Need' (Epic)** A lurid tirade of irksome quality. Turgid, insipid, derivative, artificially stimulated and obviously not toilet trained. This record is full of tricks and fripperies but no tune or anything of any real substance. Let them eat vegemite and Castlemaine XXX.

**HARD CORPS 'Je Suis Passée' (Polydor)** French vocal chords carry this Eurovision piledriver concerto into the heavyweight class — taut thighs, glistening muscles and a jigsaw of music and motion — produced by Martin Rushent but unfortunately not sounding as fresh as one might expect. Time to move on...

**THE CULT 'She Sells Sanctuary' (Beggars Banquet)** Who sells sanctuary? Why? Where? What for? Is there any money in it? Where's the beef? Personally I think that 'The Cult' made it all up — some goth-chics ideas of a bad joke. These are the sort of people who spent their entire childhood in the cupboard under the stairs... Absolutely not a corker.

**BARRINGTON LEVY 'Money Moves' (London)** Levy's 'Here I Come' has been one of the greatest reggae crossover hits of the last few years — but this remake of his 1982 Jamaican number one fails to cut the cake as deeply as that. A nice toon but not strong, hard or broad enough for the dreadability stakes. Too much slap and not enough tickle.

**THE ICICLE WORKS 'All The Daughters' (Beggars Banquet)** What fake fur are they flinging at our kids? More poppy brass for the scouse gardeners — sounding more like Scott Walker with Teardrop Explodes than ever. A good earnest performance that nods along at the back — but is far too dated to offer much in the way of newsworthy style.

**CHINA CRISIS 'King In A Catholic Style (Wake Up)' (Virgin)** An incessant and badgering ram-a-lam-a-ding-dong refrain keeps this going for longer than it deserves. China Crisis are still too wordy for their own good, but some considerable points scored in scooping Walter Becker as producer.



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T.C. CURTIS  
You Should Have  
Known Better

LITTLE BENNY AND  
THE MASTERS  
Who Comes To Boogie

BELOUIS SOME  
Imagination

WAR  
Groovin'

CURTIS HAIRSTON  
I Want Your Lovin'

PHILIP BAILEY &  
PHIL COLLINS  
Easy Lover

DEBARGE  
Rhythm Of The Night

JERMAINE JACKSON  
Do What You Do

STEPHEN "TINTIN" DUFFY  
Kiss Me

EDDY & THE SOUL BAND  
Theme From Shaft

LILLO THOMAS  
Settle Down

THE COOL NOTES  
Spend The Night

AURRA  
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# GETTING TO KNOW U2



BONO IN Slane Castle

## BONO AS a lad

Photo: Paul Slattery



**AT LAST — THE LID IS LIFTED ON THOSE ENIGMATIC STADIUM-FILLERS U2! MIKE GARDNER PUTS ON HIS BEST MICHAEL CAINE VOICE TO RELATE 20 FASCINATING FACTS ABOUT BONO & CO**

**Heard the one about the Englishman, Irishman and Welshman?** Bassist Adam Clayton was born in Oxford, England, in 1960, guitarist Dave 'The Edge' Evans was born in Wales in July, 1961 while singer Paul 'Bono' Hewson and drummer Larry Mullen can claim to be born and bred Dubliners.

**Bono and The Edge got their names from** being inhabitants of an imaginary village called Lipton which was invented by members of U2 and the Virgin Prunes.

**They sold out their Madison Square Garden gig in New York on April 1 this year.** The 20,000 tickets went in one hour. It's a far cry from their debut London show at the Hope And Anchor in 1979, when only nine people turned up.

**Adam Clayton was banned from driving** for two years recently, after pleading guilty to two motoring offences — dangerous driving and excess alcohol. He drove off after being stopped by a policeman in Dublin's Rathgar district, with the policeman still leaning through the window. The officer was dragged 45 feet.

**The group recorded 'The Unforgettable Fire' LP in Slane Castle on the banks of the Boyne.** They made the drawing room a control room and recorded the grand sounding songs in the cavernous ballroom, while the aggressive tracks were recorded in the Chinese room.

**The Edge cites Led Zeppelin, Yes and the Mahavishnu Orchestra as his formative influences.** Among his favourite LPs are Television's 'Marquee Moon' and Eno's 'Before And After Science'.





THE EDGE: a moody study



ANOTHER VINTAGE '81 shot



U2 GO shopping in 1981



U2 IN 1985

**Adam Clayton managed to get his headmaster to agree that he was unteachable at school and he was expelled.**

**Bono and The Edge have a vast repertoire of Adam Clayton stories, which include him selling paintings to nuns and driving up people's back gardens. He is renowned for his flatulence.**

**Bono was "bowled over" when a man in the music business told him he had nearly died from drugs. He had suffered three cardiac arrests and three overdoses but claimed U2's music had helped him sort his life out.**

**A star-struck Bono sent a note, via a waiter, to ex-Beatle Ringo Starr and actress wife Barbara Bach when he saw them in a New York restaurant to invite them to any future shows in the Big Apple.**

**Adam Clayton used to wear a kilt. He also took all his clothes off during a rehearsal when he got excited.**

**Bono was the first punk in his school. He turned up one day with a new haircut, a Sixties jacket and a chain leading from his ear to his nose. The young kids became scared of him and his girlfriend immediately left him. They were later reunited.**

**Bono, though interview shy, has a personal record of 16 interviews in a day.**

**The lad who adorns the covers of 'Boy' and 'War' is 11-year old Peter Rowen, brother of Guggi and Strongman in the Virgin Prunes. He's about to star in a film, 'The Perfume Of Old Memories' starring veteran Hollywood actress Bette Davis and Peter Ustinov. Peter Rowen is one of 10 children and gets fan mail for his appearances on U2 sleeves.**

**Bono was invited to become a member of a select Irish Government committee to combat unemployment by Irish premier Garrett Fitzgerald.**

**A drunken Sting once went up to Bono in a crowded dressing room and said, "Hello there, Bozo". Bono replied, half remembering his name, "Oh, it's String."**

**On their 1984 world tour they played a gig in Hawaii on their way to Japan. The promoter lent them two beach houses — one belonged to top country singer Willie Nelson.**

**Dik of the Virgin Prunes is The Edge's brother.**

**Strange as it may sound, Adam Clayton attended an English public school in Eire.**

**In the 1983 Rolling Stone Writers Poll, the top American rock paper named U2 as 'Band Of The Year'.**



BONO WALKS on water



A V I S U A L  
C O M P E N D I U M

"MY NAME is Bon, Simon Le Bon." A chubby face creases cheekily and the lead singer of a vaguely famous pop group is stretching his thespian talents to the limit.

Agent 003½, Simon Le Funny Name, is playing the hero in the Godley and Creme directed extravaganza 'A View To A Kill' — Duran Duran's theme for the latest James Bond cultural diversion.

Rabid Bond fanatic Nigel John Taylor is made very happy as the owner of the sexiest bottom lip in the business by viewing arch baddie Grace Jones, hotly pursued by well known 'Spitting Image' puppet Roger Moore.

Quite how the Power Station's 'Get It On' video found its way into all this is anyone's guess.

■ Eleanor Levy



VIDEO SPECIAL

# GH**OST**BUSTERS<sup>PG</sup>

*We're going to get you!*



COLUMBIA PICTURES PRESENTS  
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BLACK RHINO/BERNIE BRILLSTEIN PRODUCTION



**BILL MURRAY DAN AYKROYD  
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"GHOSTBUSTERS"  
**HAROLD RAMIS RICK MORANIS**

ALSO STARRING: **ELMER BERNSTEIN** "GHOSTBUSTERS" PERFORMED BY **RAY PARKER, JR.** EXECUTIVE PRODUCER **JOHN DE GUIR**  
DIRECTOR OF PHOTOGRAPHY **LASZLO KOVACS, A.S.C.** VISUAL EFFECTS BY **RICHARD EDLUND, A.S.C.** EXECUTIVE PRODUCER **BERNIE BRILLSTEIN**  
WRITTEN BY **DAN AYKROYD AND HAROLD RAMIS** PRODUCED AND DIRECTED BY **IVAN REITMAN**

Released by COLUMBIA-EMI-WARNER Distributors.

**DOLBY STEREO**  
IN SELECTED THEATRES

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BROMLEY Odeon  
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DERBY Assembly Rooms  
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HOLLWOOD Romy  
HOLLOWAY Odeon  
HOLYHEAD Empire  
HOLDEN Fairworld

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President  
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LLANDUDNO Palladium  
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NOTTINGHAM Savoy  
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PETERBOROUGH Odeon  
PLYMOUTH Drake  
PORTSMOUTH Odeon  
PRESTON Odeon  
RYDE (I.O.W.) Commodore  
QUINTON Classic  
READING Odeon  
ROCHDALE ABC  
ROMFORD Odeon  
RYDE (I.O.W.) Commodore  
ST ALBANS Odeon  
ST HELENS ABC  
SALISBURY Odeon  
SCARBOROUGH Odeon  
SCUNTHORPE Studio  
SEVENOAKS Ace  
SHEFFIELD Gaumont  
SHIPLEY Unit  
SKIPTON Regal  
SLEAFORD Cinema

SLOUGH Granada  
SOUTHAMPTON Odeon  
SOUTHEND Odeon  
STOCKTON Classic  
STREATHAM Odeon  
SUNDERLAND ABC  
SUTTON COLDFIELD Odeon  
SWANSEA Odeon  
SWINDON ABC  
TAMWORTH Palace  
TORQUAY Odeon  
TUNBRIDGE WELLS  
Classic  
TURNPIKE LANE ABC  
WAKEFIELD ABC  
WALLASEY Unit  
WALSALL ABC  
WALTHAM CROSS Embassy  
WALTHAMSTOW Granada  
WARD END Capital  
WARRINGTON Odeon  
WASHINGTON Fairworld  
WEST BROMWICH Kings  
WIGAN Unit  
WIMBLEDON Odeon

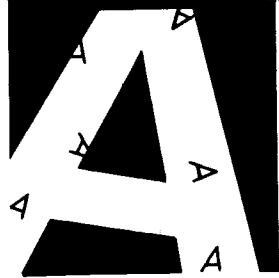
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- Diabolical liberty

**THE STYLE COUNCIL 'Our Favourite Shop' (Polydor TSCLP2)**

**CAMPER** THAN the proverbial row of pink frilly tents, 'Our Favourite Shop' should have been the album to answer all the questionmarks surrounding Weller and co.

With 'Prick Up Your Ears' and a poster for 'Another Country' on the cover, Mick and Paul are teasing us — breaking down the barriers of restrictive heterosexuality and all that. Tres chic — and tres pretentious too if you take it the wrong way.

Much like the music, displayed here for our



edification. Laid back, easy listening sounds accompanied by hard-hitting words and messages. The theory's fine, but in practice it doesn't quite work. Maybe on occasions the sounds are just a bit too easy listening.

Maybe it's because Mick Talbot's keyboards often sound too like a small furry creature warbling in the distance, so low in the mix are they. Maybe it just seems like Weller's taking himself too seriously.

Which is why he's at his best on tracks like 'Man Of Great Promise' — his 'In Memoriam' to a life just lost. Here we see

Weller as a person rather than a spokesman for a generation, as he is with 'The Stand Up Comic's Instructions' which, even with Lenny Henry guesting, is just plain embarrassing.

'Walls Come Tumbling Down' and the slow 'A Stone's Throw Away' show, though, that Weller and Talbot can pull off mixing beliefs and strong tunes.

In all though, many of the songs never quite fulfil the promise that's hinted at. Disappointing in parts, but still better than most you'll hear around. ■■■■

Eleanor Levy

articulate expression of anger — and optimism — than the 'I'm so aware' cliches of, say, Howard Jones or even Weller when he lets his fervour cloud his reason.

The single 'No Rest' is probably the weakest track on the album. Very impressive. ■■■■

Eleanor Levy

**STEWART COPELAND 'The Rhythmatist' (A&M AMLH 5084)**

LIKE ONE of those interminable documentaries about life and death on the plains, this album don't 'arf go on. Sorry, but I don't find Copeland putting his collection of ethnic sounds on display particularly captivating — especially since Talcly Malcy really cornered the market a couple of years ago.

Ah well, the royalties should help to provide feed for a couple of polo ponies. ■■

Robin Smith

**ROBERT PLANT 'Shaken 'n' Stirred' (Es Paranza 790 265-1)**

OVER THE years, Plant's voice has tickled me at the back of the neck, tugged at my shirt and brought more tears to my eyes than even Phil Collins. 'Shaken 'n' Stirred' is state of the art Plant.

Approximately two shades dirtier than his previous couple of albums, 'Shaken 'n' Stirred' finds our hero in uncompromising mood.

It's down to business with 'Little By Little', a truly panoramic Plant with a thunderstorm of instruments in the background and snake bite vocals.

There's lots of angst and passion on 'Sixes And Sevens' but for sheer vocal expertise 'Pink And Black' is very hard to beat. This album should be force fed to Morrissey at least 10 times a day. ■■■■

Robin Smith

**MARC BOLAN AND T REX 'Best Of The 20th Century Boy' (K-tel NE 1297)**

YET ANOTHER homage to the curly-haired hero. For once though, it seems to feature all the tracks I'd ever want to hear again and a few more beside.

From 'Deborah', through 'Ride A White Swan', 'The Groover' and the final single 'Soul Of My Suit', it's got everything a non-fanatic Marc admirer could want. If you haven't yet been seduced by the man, now's the opportunity to catch up on something wonderful. ■■■■

Eleanor Levy

**VARIOUS ARTISTS 'Now Dance' (EMI/Virgin NOD 1)**

A POP-disco compilation from the people who brought you 'Now That's What I Call Pigsuck'. This time they excel themselves with a totally gratuitous record sleeve — what has a young girl writhing in bed have anything to do with the record? — and a neat line in hiding the turkeys amongst the hits.

Having said that, 'Now Dance' is the perfect example of how white pop has moved strictly to the dance floor over the last five years. The likes of Power Station and Eurythmics stand shoulder to shoulder with the bland soul of DeBarge and Curtis Hairston. People who know their dance music will know to look elsewhere ... but if you live in Barnet and you've having a party on Saturday ... ■■■■

Jim Reid

**NEW MODEL ARMY 'No Rest For The Wicked' (EMI NMALP 1)**

THE THREE furrowed brows that are New Model Army may lay claim to having the ugliest fans in the world, but this is a surprisingly attractive major label debut long player from them. Ranting and raving have been ignored in favour of energetic rhythms and, yes, tunes.

Singer Slade The Leveller preaches in the manner his Puritan forebears would have much appreciated, while straightforward but none the less powerful lyrics offer a far more

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ICIOUS  
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**RE-MIXXED  
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EXXTENDED MIXXX**

  
PARLOPHONE

# THE LEAGUE OF GENTLEMEN

the Life as told to JIM REID

THE LEAGUE were on the set of their debut feature film. Dressed in their traditional garb they pondered the subtle twists and turns of this titan of the silver screen. For, saving no blushes, I must report that 'Alimentary My Dear Barman' — a tale of illness due to Scottish lager — was set to become the 'Gone With The Wind' of its generation, if you follow my drift. Sir Public House certainly did. Slumped on a table — double chins and tummy cascading like a **Duranie** — he went through the rehearsal of his next scene.

Seeing as Sir Public was playing the role of an incontinent old sot, such precautions were unnecessary, likewise Toby Jug's eagerly quaffed pint of lighter fuel; the man already had enough alcohol in his blood stream to remain drunk for the rest of the Eighties. Some of our number, however, were more circumspect. Sat in a canvas chair with the word 'brewer' written on the back of it, Lord Hip Hop discussed the art of filmmaking with Cardiac A Resthome, our director . . .

"You see old chap," said Lord Hip Hop condescending to talk to the American, "this film business is dashed hard for an ancient like myself to grasp, for instance is it like our music business. . . ?" Before Cardiac had time to reply, "great, wow, I think you're a wonderful human being and I love your policemen," Lord Hip Hop had begun his latest report on the world of pop . . .

"You know," he said rising from his canvas chair and grabbing an Havana, "the pop world is such a nice place. I make no bones about this, it's a wonderful place, full of marvellous people, but hell I'm not going to talk about **Robin Smith** any more. So without much ado, two tales of goodness.

"Firstly **Boy George**, whose unfortunate collapse in Paris a couple of weeks ago had fortunate consequences for a woman who had attempted suicide after a lovers quarrel. The

boy was rushed to the American Hospital in Paris complaining of breathing difficulties. After treatment he went in to see aforementioned attempted suicide and gave her a nice reassuring chat . . . much to her joy and astonishment . . .

"Meanwhile George's old pal **Marilyn** has got himself involved in a London Taxi drivers charity fund. Marilyn is helping the talkative ones collect a series of pound notes signed by celebrities, and at the recent re-opening of the Harlem Apollo thrust his eager oncers at passing Motown stars . . .

"I wonder if such charitable thoughts were on the minds of the assembled liggers at the **Tears For Fears** party last week. Present and truly crushed were: **Neil Arthur, August Darnell, Thereza Bazar, Bananarama, Dennis from Dr Hook and Gary Davies**. The less said about **Joe Shutter's** behaviour at this function the better . . .

"Though one must tell the world that **Village People's** appearance on Soul Train this week, will see the first and very naughty TV performance of 'Sex Over The Phone' . . .

"While ECT, the heavy metal programme that precedes Soul Train is to be replaced mid



Photo: Chris Walter

● **MICHAEL JACKSON:** Eddie who?

summer by two new shows — a re-run of some of the classic Ready Steady Go's and a fun-fashion slot called '**Swank**' . . .

"And if that isn't exciting enough then what about **Deep Purple's** attempt to blast themselves into the Guinness Book Of Records at Knebworth this year. The Purples are taking ¼ million watts with them.

"According to my pals in the City **Duran Duran** are to invest some money in a new record company. The band are putting some of their hard earned into Stylus Music . . .

"While these business deals go on, must tell you about a proposed merger that's going to be exciting our American cousins later this year . . . I hear **Spandau Ballet** are going to be supporting the **Power Station** on their US

jaunt . . .

"While Mr **Pete Burns** may need support elsewhere, the handsome crooner has just confessed to his second nose job in three months. Looked alright from where I'm drinking . . .

"I doubt if ol' **George Benson** would ever consider a nose job, but he is considering bringing his sax playing son **Robert** on tour with him when he visits Blighty this October . . .

"While **Michael Jackson** is being given an awful lot of cash to promote a new range of US sunglasses . . . Michael will have been less pleased with the send-up he now gets in **Eddie Murphy's** stage act: at a recent Stateside Murphy gig . . . **Prince**. Must tell you all about our fishing trip with Prince one day . . .

"Even more important than LOG fishing trips . . . the new **Bob Dylan** LP, which will be called 'Empire Burlesque' . . . and more news from abroad. Readers bear with me because tears of laughter are splashing my shirt as I say this . . . **Art Garfunkel** is to star in the first Go Go film 'Good To Go' . . . **David Bowie** is to star in a film called 'Labyrinth', which is apparently a 'creature fantasy' picture . . .

"While His Guruness **Sting** was furious last week over proposed plans to feature his likeness in Spitting Image. Nothing wrong with that a chap might say, but the Sting puppet was going to be seen kissing a Mrs Thatcher puppet . . . or was that the real Mrs T, hard to tell these days, 'specially if you've had a few . . ."

And so the sun set on another day's filming. Sir Public House lay in a pool of banana milk, Toby Jug was buried — after his mentor **Pete Murphy** — head first in a sandpit, and the Maharajah had lost his right arm trying to open a can of Scottish lager. On film, as in life, the League Of Gentlemen were a rare breed . . .



● **KEN LIVINGSTONE:** how to beat a 4-4 rhythm and win votes



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THE HOT HIT.....HISTORY



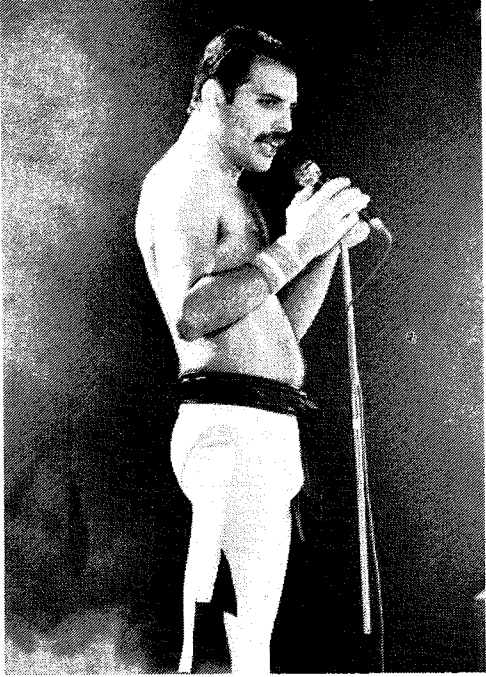
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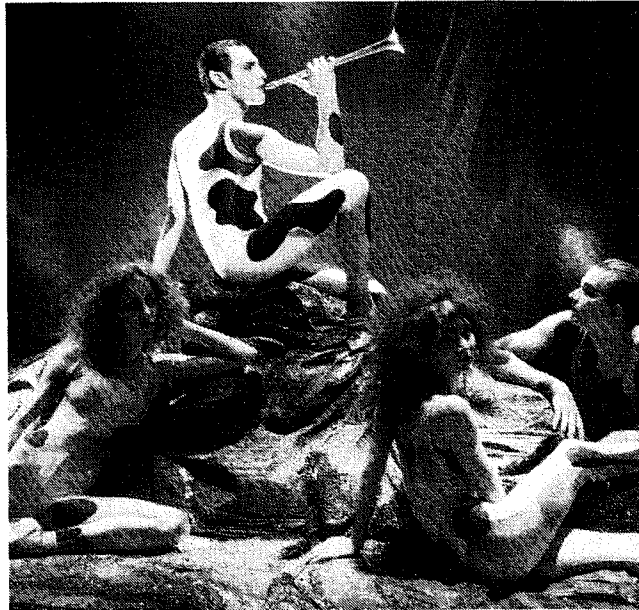
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THE ALL NEW HEAVY VIBES MIX  
FEATURING ROY AYERS

# USE HANDS MAGIC TOUCH





▲ A-PAULING. Which member of terribly famous Frankie Goes To Hollywood doesn't quite look like this?



◀ WELCOME TO The Funny Farm; Freddie in attempt to ape video technics of well-known group

▼ GORE VIDAL — Sassoon stylee as Freddie models the look later to be worn by a cute Dep Moder

Photo: Photofeatures Int

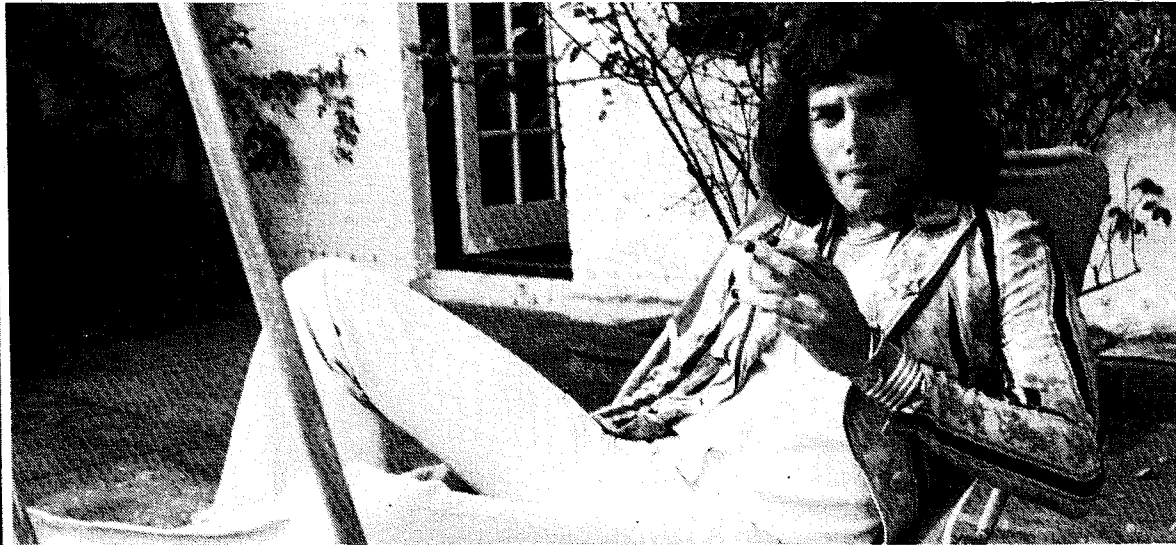


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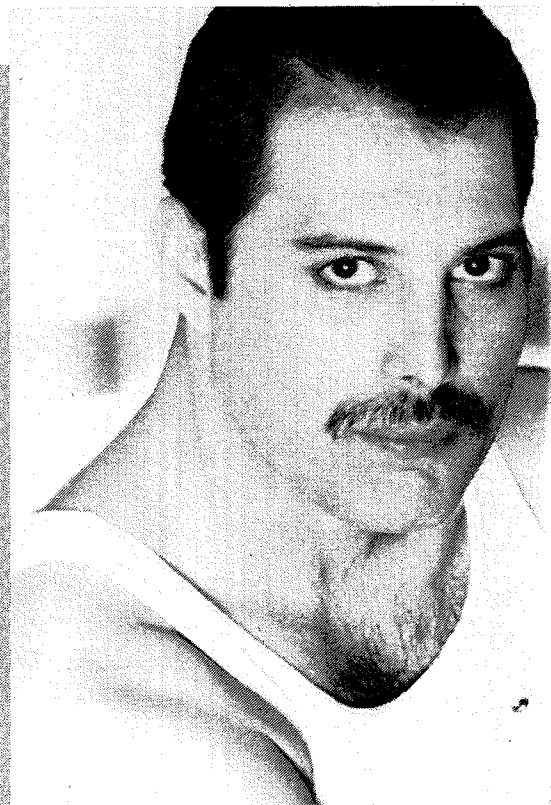
▲ BACK IN '76 and looking at least ten years ahead of his time in a Crolla-ish jacket and scally flares ...

▶ WHO ARE you calling a hairy? Before Go West had even reached puberty Freddie knew the correct use of a vest

# GET FREDDIE!

LONG BEFORE Go West thought about wearing those oh-so-butche little vests, Paul Rutherford even dreamed of slicking back his hair and Depeche Mode's Martin Gore developed a healthy interest in leather mini skirts, Freddie 'Mr Bad Guy' Mercury was doing it all.

Braving the cavernous underground vaults where RECORD MIRROR's superlative collection of archive photographs are stored, our team of experts have hand-picked a choice selection of shots capturing Freddie at his best over the years. Look on and gaze in wonder at what he started ...



# COMPETITIONS



IN AN unrivalled display of generosity, we've got LPs, sweatshirts and special edition Motown boxed sets to give away in two soul searching competitions

**TURN ON** the style this summer with Loose Ends, whose 'Magic Touch' single is currently riding high in the nation's charts. To celebrate this great event we've got six exceptionally trendy Loose Ends sweatshirts to give away, complete with a copy of the LP.

All you have to do is answer these three simple questions correctly, sending your answers on a postcard, along with your name and address, to **RECORD MIRROR LOOSE ENDS COMPETITION**, Spotlight Publications Ltd, Greater London House, Hampstead Road, London NW1 7QZ.

(1) The female member of the group is called: a) Jane Eugene ... b) Norma Jean ... c) Jane Eyre ...?

(2) Loose Ends recorded their 'So Where Are You' LP in which American town: a) Utah ... b) Salt Lake City ... c) Philadelphia ...?

(3) How many members are there in the group: a) two ... b) three ... c) four ...?

The closing date for entries is Monday June 3, 1985.

**TO CELEBRATE** Motown's twentieth anniversary in Britain, 40 of the label's classic singles have been released as a boxed set of 20 double A-sided singles — all of which are now deleted.

To help you join in the celebrations, we've got 10 boxed sets to give away in a mind boggling competition. Just answer the following questions correctly to win.

(1) Tamla Motown was founded by: a) Chuck Berry ... b) Berry Gordy ... c) Robin Smith ...?

(2) Motown was based in: a) Raynes Park ... b) New York ... c) Detroit ...?

(3) Which of these artists recorded for Motown: a) Lemmy ... b) Stevie Wonder ... c) Samantha Fox ...?

Just send in your answers with your name and address to **RECORD MIRROR MOTOWN COMPETITION**, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ. The first 10 correct replies pulled out of the hat on the closing date Monday June 3, 1985 win.

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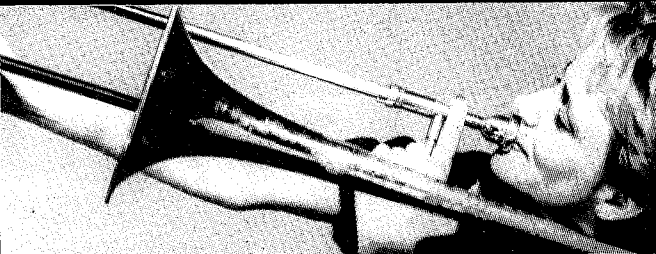
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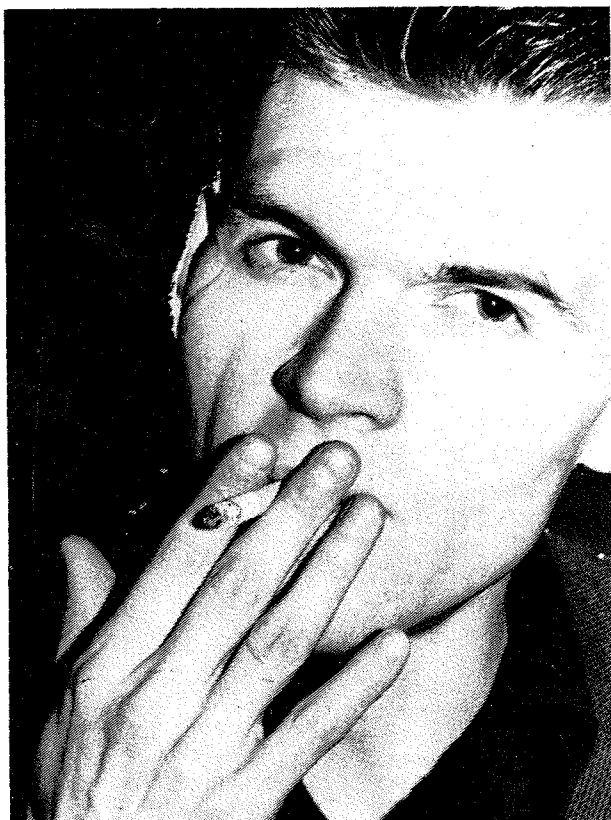
● SECONDS OF PLEASURE



● ANNIE WHITEHEAD



● ALOEONI



● PAUL MURPHY



● TOMMY CHASE



● HARRY BECKETT



● WELL RED

Paladin Records boss Paul Murphy tells us about jazz; we profile six new Paladin acts

**I**T HAPPENS every two years. People start talking about a jazz revival. Last year the speech bubbles hit the air and it was Sade, EBTG, Working Week, even some Style Council — but mostly it was Paul Murphy, DJ, sage and prime mover with Paladin Records.

It was Murphy's club nights that really announced that jazz was for young hipsters too. Playing a selection of the old and the new he quickly won a large enough following to give him record biz muscle.

He started Paladin Records, showed the world the Working Week and then . . . Well all that was a year ago and now that everyone knows their Billie Holliday from their Billie Jean it's time to take another look.

Over the next few weeks Paladin release six new records. A diverse crew stretching from the electro-tinged Latin-jazz of Aldeoni to the tuff be-bop of Tommy Chase. An ambitious collection and enough reason to talk to Mr M.

"I thought we could do more with the label than the bag we've been put into . . . people

really doing something different, I played a tape of his down the Wag one night and this American guy came up to me and said 'wow who's that, I wanna meet him'. That's how Aldeoni met his bass player. . . .

"Seconds Of Pleasure I signed up after they'd approached me with a tape in a club . . . Well Red were introduced to us by Martin who works for us. . . .

"Tommy Chase is streets ahead of practically every British jazz band. Tommy's doing like this Art Blakey thing whereby he's the most experienced member of the band and he's training people up. I think if people only buy one jazz LP this year it'll be 'Drive'."

Paul takes a breath and then tells me why he's decided to release Harry Beckett's first record for eight years.

"We like it, we thought it'd be interesting to do. Although we're in the business to make money, we're not in the business to make as much money as say a major. Because we're an indie we can do things that strike our fancy, we're not bound by the same hard and fast rules, Harry's record could sell over a period of four or five years and we'd make as much money as with an instant pop record."

Murphy turns off the tap and session trombonist Annie Whitehead pops in to tell me that her debut LP 'Mix Up' will be "A mixture of instrumentals and songs exploring different types of ethnic music." Things are happening at Paladin. Fast.

**DISCOGRAPHY:**

**Singles**  
**SECONDS OF PLEASURE** 'Pull Me Up' — a sparse expresso bongo affair that makes every note count.

**WELL RED** 'Limit Of Your Loving' — "We like to take a funk groove and expand it out of all proportion," say the South London trio.

**ALDEONI** 'How Many Sugars' — Mr A is from Rio and don't he show it!

**ANNIE WHITEHEAD** 'Alien Style' — an experienced session trombonist — Style Council, Fun Boy Three, Working Week, Starvation — this is Annie's first record in her own right.

**Albums**  
**TOMMY CHASE QUARTET** 'Drive' — hard be-bop with absolutely no ornamentation as 37-year-old Chase bosses his young ensemble with a crisp economy. If you needed proof that jazz is neither boring or dilletante.

**HARRY BECKETT** 'Pictures Of You' — if post modern swing means anything to you, then this could be the thing.

# MURPHY'S LAW

Lowdown: Jim Reid

are listening to jazz records and saying 'I don't really wanna copy that, but I wanna do something with the feel of that'. I'm starting to get really interesting tapes sent to me now. Obviously there will be people who do pastiches of the real thing, but. . . .

"Aldeoni was the first guy I heard who was

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Sylvia's Mother 32080
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- DAVID ESSEX - The David Essex Album 32237
- HERBIE HANCOCK - The Best Of 32526
- THE ISLEY BROTHERS - Forever Gold 32238
- THE JACKSONS - Destiny 32365
- BILLY JOEL - Piano Man 32002
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- GLADYS KNIGHT & THE PIPS - About Love 32543
- HAROLD MELVIN & THE BLUENOTES -  
Greatest Hits 32569
- BILLY OCEAN - Billy Ocean 32561
- THE O'JAYS - Greatest Hits 32441
- RED SPEEDWAGON - Hi Infidelity 32538
- SANTANA - Moonflower 22180 *NEW*
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- DENICIE WILLIAMS - This Is Niecy 32530
- BILL WITHERS - Greatest Hits 32343



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Yes, leatherclad but sensitive pop craftsmen Depeche Mode aren't ashamed to admit they're futurists through and through. Betty Page discovers their flexibility and advises Martin Gore on the best stockings to buy. Photography: Ian Hooton

# THE LAST OF THE FUTURISTS





**T**HERE ARE *fifteen thousand* futurists in Orange County, California. Not many people know that, but Depeche Mode discovered them single-handed. Yeah, you remember futurists, running concurrent with frilly new romantics, all silly haircuts, one finger synths and even sillier dancesteps. All of five years ago it started, and America's only just caught up. The Deps have come along a bit since then, but Orange County just lurves them.

Fletch (aka Andy, the one who still gets mercilessly ribbed): "We missed the boat in America a couple of years ago, we didn't bother going — now there seems to be hardly any British bands there and we've gone and done a hugely successful tour."

Dave Gahan (goatee-less, now blond bombshell): "And we're the most talked about... We got nothing but good reviews and we found in Dallas, Houston, Chicago, even in the sticks, that there were futurists everywhere."

Yep, hip hop's still huge Stateside and they've only just got used to hearing the twiddle of knobs. Hence the Basildon invasion and takeover. Dave: "I think if FM stations started playing more British music like ours,



there'd be a big audience for it."

Back home, 'Shake The Disease' shakes the charts and sees Martin Gore take his poignantly observant, melodic lovesong style to further maturity. "It's a good song," says Dave, "which is something that's been lacking in the charts lately — they've been in a real state. There's a lot of American music there and nothing to really grab hold of, no new thing. We're still out and out futurists, though!"

"Mart's gone all lovey dovey now. We know it's always the actual song quality that matters — it's melody, and we're more mellow now. Some of the things that have been successful recently have just been rhythm tracks, basically what we did on the new B-Side as a bit of fun in the studio."

Said B-Side is a rampantly danceable ditty called 'Flexible', all about ideals popping out the window when success is sniffed. Does this happen? Dave: "Yeah — futurist bands start using bass guitars and throwing their synths out. You have to compromise, though, we've had to quite a lot."

Andy: "We're basically working class kids, and when you're shoved into stardom, when you've suddenly got a lot of money from nothing, it's easy to lose perspective."

Dave: "It's the power, too — bands get too wrapped up in their own egos. It's a shame when a working class band come up through the clubs preaching about their roots, and then they go and forget all about that."

Andy: "I think if you want to stay successful it's important to have something the kids can identify with; some bands might say kids love to watch us jetset around, but I think that's rubbish really."

Dave: "I think they really appreciate it if the way you work is on the same level. Obviously, we're a lot wealthier than we were five years ago, but it's all down to our attitude towards money. You've got to be careful about greed. We're not surrounded by people all the time, there's no-one telling us we're the greatest thing."

**M**ARTIN ARRIVES, freshly maquilled, sporting his usual ensemble of leather skirt (no treads this time), and fetching black and red lace camisole, the like of which I wouldn't mind for myself. This is the man responsible for the probing lyrics of 'Flexible'.

"It's a kind of a joke," reveals Mart. "Cos I'm sure for instance if my mum looked at me now, she'd think 'what has it done to you?'. And the actual style of the music was meant to be quite jokey, cos if you imagine after the initial new romantic/futurist thing, a lot of bands thought we can't make it playing this kind of music, so they all went into salsa, all those trends, trying to hit on something that might be successful. This was trying to combine all these jokey styles."

Depeche Mode have braved trends for 4½ years now. I remember them then, fresh-faced naive young lads posing nervously for photos in the Rough Trade stockroom for their first ever interview. Mute was the operative word. "Eeeech!" shrieks Dave at the memory. Do they look back and think 'that couldn't be us'? Dave: "Yeah, we do it all the time. We totally understand why people hated the way we looked, took the mickey, cos we do it now."

Andy: "We were very young then, we were just off the street and looked it. The boy-next-door thing came when they told us to smile — we just smiled, we were new, we thought you had to. When you're five, that's what you're taught to do."

Dave: "It's all part of growing up within ourselves and within the band. We've progressed really well, the music's matured with us cos we've had room to breathe rather than

just being pushed into a certain style. The only thing that hasn't changed really is that we're an out-and-out electronic band, and we're not ashamed of it — the only surviving futurist band! But there's a big market for futurism, and no-one realises it — it's the biggest thing in Europe."

**S**WEET LITTLE boys always grow up, especially ones that look like choirboys. Now, Martin Gore wouldn't look out of place in that cheeky fetish club we won't mention. "I hardly have to buy any clothes these days," he says innocently. "When the fans realise what sort of style you're after, they throw things onstage — I've got tons of necklaces." Shame, but they don't catapult leather skirts stagewards.

"I was working it out the other day," he continues, "it's quite good, when you start off in one direction, fans throw things on, then you're taking their style. It's better than having a stylist."

So come on Mart, what *does* your mother say about what you wear?

"She accepts it now, I'm quite surprised really. When I went home this time I was wearing stockings and things. I went to me mum and said 'what do you do with stockings mum, do you just put them in the washing machine?' And she went 'just put them in with the blacks, dear'." He laughs raucously.

Yet they all have a penchant for leather. Have they had any adverse reactions yet?

Alan (Wilder, the cute, gentlemanly one): "We get more stick for that in England than anywhere else. We didn't come across any aggressive rednecks in America. You get some businessmen in America shouting 'faggots', but very few compared to the carloads you get here shouting 'pooftah'."

Andy: "I'm one of the most patriotic people going, and even I've changed my mind a bit about British broadmindedness."

Are any Dep fans taking a lead from their newly acquired sartorial leatherness?

Andy: "I don't think they do it as much now. Most of our fans wear Pringles. They follow the general fashion of the country. In Germany, because the general fashion is futurist, or poppers I think they call them, we do influence more there."

Isn't it strange, all these Pringle boys coming to see you leather 'n' chains merchants?

Alan: "You can get away with so much more in this lark, people accept it."

Martin: "Andy was saying to me the other day, you wouldn't dress like that if you were still working for the bank. It's not even a question of getting away with it so much now, it's more a question of broadening people's minds. After a while they accept you as being totally normal dressing like that, so they must be subtly changing their attitudes towards dress, cos most dress is very boring. I really notice it when I come back to England after being away for a while. I walk around Basildon town centre and there's no style at all."

**F**IVE YEARS is a long time in rock 'n' roll and Depeche Mode have not only survived, but improved immeasurably. And they really haven't changed — they're real general guys who'll buy their round in the pub with the best of them. Still, they're not quite like the rest of the pop whirl. Alan flashes a snapshot of Martin in Japan dressed in a Japanese schoolgirl's uniform; Andy says he never listens to music and Dave just wants to get home to do a bit of gardening. As in the words of the song: 'I ask myself/should it be a sin/to be flexible/when the boat comes in?' Adaptable futurists survive; so say all of us.



●  
These boys aren't spiky-topped goths — they're into Sixties music and ideals and smile if you call them hippies. So what, say the Cult. Right on, says Eleanor Levy

**O**H WE humans are fickle creatures. One week it's hip hop, the next it's northern soul, at the moment it seems to be 'Sixties influences' that are the words for groups to bandy around.

The Cult are one of the original to have fallen prey to the lure of paisley and peace movements. They quote groups like Jefferson Airplane, the Doors, Jimi Hendrix and Janis Joplin. They mention words like 'love' and 'happiness' and 'natural world'.

They are also incredibly sincere about it all and not at all silly. They have a very clear idea about what they want to do, and would argue to the death that they are in any way copyists or bandwagon jumpers.

"We're not a Sixties revivalist group," says singer Ian Astbury. "I was running around in my nappies in the Sixties — I've learnt by what I've been introduced to through friends who are a bit older as well as a lot of the music I picked up in that period. It's just untouchable, magical."

The Cult — formerly prefixed by the words Southern and Death — have blown a fresh breath of screaming energy into the indie charts throughout their various incarnations. Always with Ian at the front, they are a four piece with smouldering Nigel Preston on drums, bassist Jamie Stewart and ex-Theatre Of Hate guitarist Billy Duffy, whose face once graced the cover of 'Oh Boy!'. That's fame for you.



**S**OUTHERN DEATH Cult's 'Fat Man' has been an indie favourite for aeons, while recent releases — the album 'Dreamtime' and latest single 'She Sells Sanctuary' — have seen them pushing for a wider audience for their work.

"We used to have a really alternative type audience," Ian explains. "Now our audience is from all walks of life. It's just a matter of time before people are exposed to what we do. Judging from what we've done already, people are really coming round to the band. We're not an alternative big deal — we're not some kind of stern political independent thing. I couldn't really give a shit about that. We just want to play to people and really enjoy entertaining."

The image of the Cult has evolved with the music. Ian, once owner of spiked hair and other trappings of punkdom, now has a look more at home with 'Sergeant Pepper' than the Sex Pistols — a kind of Puritan psychedelia. He and bassist Jamie talk with obvious feeling about the late Sixties and the possibilities the time held.

"There was a lot more of a sense of community then," Ian begins. "You could do things like setting up a club after you'd played a concert for everyone to go on to, or play open air concerts for free like we're trying to. There was more of people coming together and talking about love or whatever — being uninhibited about everything. Now, it seems, all the barriers have gone up. Supposedly punk created some big, open minded vehicle, but it really seems to have closed everything."

"People are afraid of themselves. What was good about the Sixties was that people were open minded."

"I think Sixties' feelings and attitudes are coming back again," Jamie continues. "And it's because it's relevant again. People are really pissed off. The reason I looked into the Sixties is because a lot of attitudes that were around then are back again."

**"I**T'S PRETTY obvious things are pretty poopy," Ian adds. "I'm no great political activist but I'm aware of what's going on. I don't want that sort of future and I don't want to be part of that community so I try and make people aware of what I think's good. And there is more of a sense of community coming back. People are not as inhibited. Conservative means fear — and it's really unnatural for people to be afraid of their environment."

"The conservative thing represents the traditional beer swilling geezer who goes out with his mates and they all stand there and go 'f\*\*cking hell, look at that!'. But really, they're the ones that are terrified because they don't understand the natural world and it's very powerful."

Which are the type of remarks that are usually greeted with bad impressions of Neil and accusing cries of 'hippy!'. Ian knows this as well as anybody.

"People laugh at you and say 'Oh, the natural world — blah. Hippy!' So I think, fine, I am a hippy. Three or four years ago I used to have spiky hair and go around saying 'Look at the state of that hippy!'"

"Now I've got long hair. So what? Some pathetic individuals say that to have long hair and sit with a flower in your hand is, like, an uncool thing to do. And nobody wants to be uncool — everybody wants to be accepted. F\*\*k it — who cares? I just like being around open minded people really."

**I**AN AND Jamie are a contrasting couple. The singer — intense and thoughtful, like he's struggling all the time to come to terms with the thoughts going on in his head. The bassist — smiling and friendly who, by his own admission, tends "to waffle through life and get dragged along with a lot of different things".

Ian, on the other hand, has had a fairly turbulent life and at 17 joined the army because he just "wanted to get away".

"One of the last days at school," he explains, "this guy came up from the army and started handing out leaflets. It looked great — travel, trade. Brilliant, I thought, instant karma — go for it. The idea of being a soldier and killing people didn't even come into my head. To me, it was being with my mates, getting drunk, having a good time, meeting women, going abroad and so I walked into the British army with a pair of beige flares, high waisters, Genesis badge and long hair."

"They cut my hair off and I was in about two weeks when they said 'You do realise we use nuclear weapons in the British Army'. I'm walking around with a CND badge on. I was only in for 28 days. I was under 17 and a half so I walked out. Over that you have to buy yourself out."

"There's one thing people, especially boys, don't realise in this country and that's that in Europe there's national service everywhere. If tomorrow the Government turned round here and said there'd be conscription I really don't think they could conceive what it would mean to their personal freedom. To have any person tell you what you have to do with your life that much is disgusting. If that came up I think I'd be one of the first people to get out on the streets and say 'Come on, let's get stuck in.' That's terrifying."

# SOUTHERN DEATH



# Starr wars

**Y**OU CAN set your watch by it ... every few years Edwin Starr comes back with a new hit — and for someone who keeps returning from the grave he's looking good.

The mightily impressive 'It Ain't Fair' with its wily combination of Sixties strings and Eighties state-of-the-soul, will with *any* justice put Edwin higher than he's been since '79's 'H.A.P.P.Y. Radio'. "Everybody thinks it's a hit," he says. "Which feels really, really good. 'H.A.P.P.Y.' was the last big one, but old soldiers never die, they just fade away."

If Starr is fading he's doing it very discreetly — I'd say he was doing just the opposite, especially with a gleaming new deal with Hipodrome Records all signed up. Peter Stringfellow looks like coming right out of the box with a hit first time on his new label, and he couldn't have had it with anyone more appropriate. "I've known him 20 years," says Edwin. "I was the first soul act to play in his club, the Mojo."

"Actually I went to see him about something completely different, but when he told me he was starting his own label, I knew I'd be a fool not to talk to him. Peter will pull out every stop humanly available — he's doing it right, he's got the right team."

So Starr's all set for a big return, one year after a false start when his 'Marvin' tribute threatened but never quite delivered. 'It Ain't

EDWIN STARR: another comeback

**Paul Sexton talks to  
Edwin Starr and War  
and says forget the**

**past, these cats can still  
make the groove**



Fair' is a different story. "In flavour, it's like when Motown were making their first really great records, with real strings and everything." Edwin wrote the tune himself and co-produced it with Pip Williams and the formidable German centre-backs Kohler and Trapp.

His mention of Motown revives the old oddity: the fact that he's best remembered for timeless hits like 'War' and '25 Miles' ... but before 1968, he'd recorded many of his best for Motown's deadly rivals, Ric-Tic. Hits like 'Agent Double O Soul', 'Stop Her On Sight' and 'Headline News' — issued here on Polydor — all belonged to Ric-Tic and it was only when the company was bought out by Motown that he crossed the Detroit street to join the opposition.

Edwin's always aware of his status, not afraid to admit that his career has blown hot and cold throughout two decades, and he's got a pretty accurate impression of his fans. "I figure that in the musical lifespan that I've had, songs like 'Agent Double O Soul' have been passed backwards and not thrown away — henceforth the mods and scooter kids know as much about me as anyone else."

And although he's fitting into the current picture very well, it's clear that his great fondness is for those early days. "It still titillates the senses when you hear those old soul records. You've got to realise it was down to pure talent in those days. Now, if a guy can *type* he can make a record. I remember when they got eight-track machines they thought they were the greatest thing since sliced bread."

**S**TARR'S QUITE a connoisseur of the old r'n'b experts and shares the enthusiasm for the work of Kent and co in reissuing the relics. "It's a case of the more the merrier — but some of the records that go for a fortune over here, you could probably pick up for next to nothing in the States.

"You look back over the span of years and think of some of the artists who never even realised the magnanimous audience they had. Otis got a chance to see it, but people like Jackie Wilson and Little Willie John, they never knew what a following they had in Britain."

Which particular collectors' items does he recommend? "I've been trying to get a collection of Big Maybelle's records for years ... how about the original version of 'In The Still Of The Night' (biggest in its version by the Five Satins), by Pookie Hudson and the Spaniels?" (Although Lord James of Hamilton says the Satins did the original). "Or 'I Only Have Eyes For You' by the Flamingos? People have heard the remakes and not the originals. Hank Ballard and the Midnighters did the original record of 'The Twist' ... Chubby Checker did a cover and sold *millions*, built an entire career on it.

"My version of 'War' was a cover — the original was by the Temptations, and it couldn't hurt them because it was buried on an album. But it was a very very tricky song. About half a million students asked Motown why they wouldn't release it as a single. They wouldn't risk it on the Temptations, but on me, why not? And they never did any publicity on the song until it was gold. You know what, Norman Whitfield gave his wife all of the writer's money for 'War'. He must have kicked himself a thousand times."

There must be a good book in all Edwin's reminiscences — and more stories to come. Excuse me while I go and offer to write it.

**B**LAME IT all on Michael Fish and Ian McGaskell. If only the weather had been even halfway decent in the last few weeks, the car windows would have been down, the fingers would have been tapping on the wheel, and War's 'Groovin'' would have been sunning itself in the chart's hot numbers.

Instead it clouded all over again and their great and respectful remake of the Rascals' '67 chart-topper just stopped shy of the 40. Lead singer Lonnie Jordan will be complaining to the Met Office too — when we chatted about the record recently he said: "Your summer's coming in, so by the time it reaches its peak, it should just be the right time". A man who doesn't know much about British summers.

All the same 'Groovin'' has done a great job of reintroducing the former helmsman of hard-hitting rock-soul and Lonnie says that their new album will revive that reputation even more. First, though, more on 'Groovin'' and its subtle combination with the old War great 'All Day Music'. "I personally love that song," says Jordan, "and I figured what could be better than to do a summer song like 'Groovin'', which fits the group anyway, and mix it up with one of our songs like 'All Day Music', and do a kind of medley."



WAR: doing it for themselves

**T**HE SONG'S put War in the ball park for the first time in three years and those three years contain a lot of push and pull in the band's dealings with record companies. The upshot is that they now own Coco Plum Records and they made and marketed 'Groovin'' themselves.

"We wanted to have more control over the direction of our music than we did in the past. Most record companies have their own ideas and sometimes they didn't coincide with our music. We got tired with the way they wanted to go when most of the time their ideas were wrong. We're on the road, we have to deal with the public."

It's a long climb back for War to the glorious Seventies when they had six American top tenners, but Lonnie feels that the new LP will recall the sound of those days if not the success. The title is 'Where There's Smoke'. "The idea behind that is 'Where there's smoke, there's War'. We figured that War had been around for a long time and a lot of people haven't heard of us for five, seven years. It's just as hot as anything we've ever done and in essence we're saying 'We're still smokin'".

"It's more of the raw soul than the sort of experimental things we've been doing lately. Back to the days of 'The World Is A Ghetto' and 'Cisco Kid'. We've mellowed out a bit, you know, the older you get ... we're not into heavy messages, more into the normal way of life."

Next month the band head back for their first British shows since they played a fine set on the same bill as Blood Sweat & Tears in 1980. War: good for the groove.

# US SINGLES

- C**
- H**
- d**
- R**
- t**
- S**
- 1 4 **EVERYTHING SHE WANTS**, Wham!, Columbia/CBS
  - 2 1 **DON'T YOU FORGET ABOUT ME**, Simple Minds, A&M
  - 3 9 **EVERYBODY WANTS...**, Tears For Fears, Mercury
  - 4 10 **AXEL F**, Harold Faltermeyer, MCA
  - 5 5 **SMOOTH OPERATOR**, Sade, Portrait
  - 6 2 **CRAZY FOR YOU**, Madonna, Geffen
  - 7 3 **ONE NIGHT IN BANGKOK**, Murray Head, RCA
  - 8 11 **SUDDENLY**, Billy Ocean, Jive/Arista
  - 9 6 **SOME LIKE IT HOT**, the Power Station, Capitol
  - 10 15 **THINGS CAN ONLY GET BETTER**, Howard Jones, Elektra
  - 11 17 **FRESH**, Kool & The Gang, De-Lite
  - 12 20 **HEAVEN 'LIVE'**, Bryan Adams, A&M
  - 13 16 **IN MY HOUSE**, Mary Jane Girls, Gordy
  - 14 8 **WE ARE THE WORLD**, USA For Africa, Columbia/CBS
  - 15 18 **JUST A GIGOLO/ I AIN'T GOT NOBODY**, David Lee Roth, Warners
  - 16 7 **RHYTHM OF THE NIGHT**, DeBarge, Gordy
  - 17 21 **WALKING ON SUNSHINE**, Katrina And The Waves, Capitol
  - 18 13 **DON'T COME AROUND**, Tom Petty/Heartbreakers, MCA
  - 19 25 **ANGEL**, Madonna, Sire
  - 20 23 **ONE LONELY NIGHT**, REO Speedwagon, Epic
  - 21 19 **NEW ATTITUDE**, Patti Labelle, MCA
  - 22 27 **SAY YOU'RE WRONG**, Julian Lennon, Atlantic
  - 23 28 **SMUGGLER'S BLUES**, Glenn Frey, MCA
  - 24 29 **SUSSUDIO**, Phil Collins, Atlantic
  - 25 12 **OBSESSION**, Animotion, Mercury
  - 26 31 **NEVER ENDING STORY**, Limahl, EMI America
  - 27 32 **THE SEARCH IS OVER**, Survivor, Scotti Bros
  - 28 14 **ALL SHE WANTS TO DO IS DANCE**, Don Henley, Geffen
  - 29 30 **'TIL MY BABY COMES HOME**, Luther Vandross, Epic
  - 30 37 **RASPBERRY BERET**, Prince And The Revolution, Paisley Park
  - 31 36 **WOULD I LIE TO YOU**, Eurythmics, RCA
  - 32 34 **INVISIBLE**, Alison Moyet, Columbia/CBS
  - 33 26 **CELEBRATE YOUTH**, Rick Springfield, Columbia/CBS
  - 34 39 **VOICES CARRY**, 'Til Tuesday, Epic
  - 35 24 **NIGHTSHIFT**, Commodores, Motown
  - 36 43 **A VIEW TO A KILL**, Duran Duran, Capitol
  - 37 22 **THAT WAS YESTERDAY**, Foreigner, Atlantic
  - 38 40 **SHOW ME SOME RESPECT**, Tina Turner, Capitol
  - 39 41 **OH GIRL**, Boy Meets Girl, A&M
  - 40 42 **LUCKY IN LOVE**, Mick Jagger, Columbia/CBS
  - 41 44 **TOUGH ALL OVER**, John Cafferty/Beaver Brown Band, Scotti Bros
  - 42 45 **THE GOONIES 'R' GOOD ENOUGH**, Cyndi Lauper, Portrait
  - 43 35 **LOST IN LOVE**, New Edition, MCA
  - 44 52 **YOU GIVE GOOD LOVE**, Whitney Houston, Arista
  - 45 53 **EVERY TIME YOU GO AWAY**, Paul Young, Columbia
  - 46 51 **CRAZY IN THE NIGHT**, Kim Carnes, EMI America
  - 47 38 **I'M ON FIRE**, Bruce Springsteen, Columbia/CBS
  - 48 56 **WAKE UP (NEXT TO YOU)**, Graham Parker & The Shot, Elektra
  - 49 50 **DO YOU WANNA GET AWAY**, Shannon, Mirage
  - 50 33 **SOME THINGS ARE BETTER**, Daryl Hall & John Oates, RCA
  - 51 — **GETCHA BACK**, the Beach Boys, Caribou
  - 52 59 **MY TOOT TOOT**, Jean Knight, Mirage
  - 53 47 **ONE MORE NIGHT**, Phil Collins, Atlantic
  - 54 57 **ONLY LONELY**, Bon Jovi, Mercury
  - 55 — **SENTIMENTAL STREET**, Night Ranger, Camel/MCA
  - 56 63 **BLACK CARS**, Gino Vanelli, HME
  - 57 46 **WALKING THE CHINESE WALL**, Philip Bailey, Columbia
  - 58 62 **DANGEROUS**, Natalie Cole, Modern
  - 59 49 **ALONG COMES A WOMAN**, Chicago, Full Moon/Warner Brothers
  - 60 64 **THROUGH THE FIRE**, Chaka Khan, Warner Brothers

## BULLETS

- 62 80 **LITTLE BY LITTLE**, Robert Plant, Es Paranza
- 63 — **JUST AS I AM**, Air Supply, Arista
- 66 76 **HOLD ME**, Menudo, RCA
- 68 72 **ALONE AGAIN**, Dokken, Elektra
- 69 — **ANIMAL INSTINCT**, Commodores, Motown

- 70 83 **MEETING IN THE LADIES ROOM**, Klymaxx, Constellation/MCA
- 71 — **CENTREFIELD**, John Fogerty, Warner Brothers
- 72 77 **WAYS TO BE WICKED**, Lone Justice, Geffen
- 74 — **EVERYTHING I NEED**, Men At Work, Columbia
- 75 — **CANNONBALL**, Supertramp, A&M
- 78 85 **FIND A WAY**, Amy Grant, A&M
- 79 — **PEOPLE ARE PEOPLE**, Depeche Mode, Sire
- 80 — **NOT ENOUGH LOVE IN THE WORLD**, Don Henley, Geffen
- 81 — **FOREVER**, Kenny Loggins, Columbia
- 82 84 **SQUARE ROOMS**, Al Corey, Mercury
- 83 — **THE LADY OF MY HEART**, Jack Wagner, Qwest
- 84 89 **ALL YOU ZOMBIES**, Hooters, Columbia
- 85 — **ROCK ME TONIGHT**, Freddie Jackson, Capitol
- 87 95 **YOU'RE THE ONLY LOVE**, Paul Hyde And The Payolas, A&M
- 90 — **FREAK-A-RISTIC**, Atlantic Starr, A&M

## US ALBUMS

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

Compiled by Billboard

NEW ALBUM & CASSETTE 'GRAVITY' 207 120 407 12

# KENNY G & G FORCE

NEW 7" & 12" SINGLE 'LOVE ON THE RISE' FEATURING KASHIF  
 PRODUCED BY KASHIF 7"ARIST 618 12"ARIST 12618

ARISTA

# 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 11 HISTORY, Mai Tai, Virgin/Hot Melt 12in
- 5 4 LIKE I LIKE IT, Aurra, 10 Records 12in
- 6 5 THINKING ABOUT YOUR LOVE, Skipworth & Turner, 4th + B'way 12in
- 7 8 RHYTHM OF THE NIGHT, DeBarge, Gordy 12in
- 8 6 MAGIC TOUCH (CLUB MIX), Loose Ends, Virgin 12in
- 9 21 WICKI WACKY HOUSE PARTY, The Team, EMI 12in
- 10 10 GIRLS ON MY MIND, Fatback, Atlantic 12in
- 11 12 19 (DESTRUCTION MIX), Paul Hardcastle, Chrysalis 12in
- 12 7 DANCIN' IN THE KEY OF LIFE/SHE JUST DON'T KNOW/TURN UP THE LOVE, Steve Arrington, Atlantic LP
- 13 15 THE MORE THEY KNOCK THE MORE I LOVE YOU, Gloria D Brown, US Krystal Records 12in
- 14 13 TURN IT UP, Conway Brothers, US Paula Records 12in
- 15 27 I WONDER IF I TAKE YOU HOME, Lisa Lisa, CBS 12in
- 16 9 DANGEROUS/CHANGE YOUR WICKED WAYS (REMIX), Penny Ford, Total Experience 12in
- 17 33 ALL FALL DOWN, Five Star, Tent 12in
- 18 30 OH YEAH!, Bill Withers, CBS 12in
- 19 18 SETTLE DOWN (REMIX)/I LIKE YOUR STYLE, Lillo Thomas, Capitol 12in
- 20 32 SANCTIFIED LADY, Marvin Gaye, CBS 12in
- 21 17 FAN THE FLAME, Barbara Pennington, Record Shack 12in
- 22 22 GLOW/MOONCHILD/SOMEBODY (THE GIRL'S GOT), Rick James, US Gordy LP
- 23 45 SAVE YOUR LOVE (FOR #1), Rene & Angela, US Mercury 12in
- 24 19 HE'LL NEVER LOVE YOU (LIKE I DO)/I WANNA SAY I LOVE YOU/CALLING/SING A SONG OF LOVE/LOVE IS JUST A TOUCH AWAY, Freddie Jackson, Capitol LP
- 25 14 SPEND THE NIGHT, The Cool Notes, Abstract Dance 12in
- 26 16 WHAT'S MISSING, Alexander O'Neal, Tabu LP
- 27 23 EYE TO EYE (REMIX), Chaka Khan, Warner Bros 12in/7in mix
- 28 29 MUTUAL ATTRACTION, Change, Cooltempo LP
- 29 — THINKING ABOUT YOUR LOVE (REMIX), Skipworth & Turner, 4th + B'way 12in
- 30 25 LET ME BE YOUR EVERYTHING, Touch Of Class, US Atlantic 12in
- 31 24 BAD HABITS, Jenny Burton, Atlantic 12in
- 32 — MAGIC TOUCH (THE VIBES VERSION), Loose Ends, Virgin 12in
- 33 28 A BROKEN HEART CAN MEND/INNOCENT/ARE YOU THE ONE, Alexander O'Neal, Tabu 12in
- 34 68 BOOGIE OOGIE OOGIE (REMIX)/WE'VE GOT THE GROOVE, A Taste Of Honey, Capitol 12in
- 35 39 KEEP ON JAMMIN', Willie Hutch, US Motown 12in
- 36 26 IT'S OVER NOW/MY SENSITIVITY (GETS IN THE WAY)/THE NIGHT I FELL IN LOVE, Luther Vandross, Epic LP
- 37 41 LA LA/THIEF IN THE NIGHT, George Duke, Elektra 12in
- 38 59 PLEASE DON'T BREAK MY HEART, The Affair featuring Alyson, US Easy Street 12in
- 39 36 SILVER SHADOW/ONE LOVE/IN THE HEAT OF PASSION, Atlantic Starr, US A&M LP
- 40 42 KING TUT (REMIX), Paul Hardcastle, US Profile 12in
- 41 31 PUT YOUR RIGHT HAND IN THE AIR PUT YOUR LEFT HAND DOWN IN YOUR UNDERWEAR, Redds & The Boys, London LP/7in promo
- 42 51 PICK UP THE PIECES/WATCHING YOU, JoAnna Gardner, Boiling Point 12in
- 43 37 LOVER UNDERCOVER/SO DELICIOUS/SHE'S A GO-GETTER, Fatback, Cotillion LP
- 44 — ATTACK ME WITH YOUR LOVE, Cameo, US Atlanta Artists 12in
- 45 — BABY DON'T HOLD YOUR LOVE BACK, Bridge, US Atlantic 12in
- 46 — LET'S TALK/DUB VERSION, One Way, US MCA Records 12in
- 47 65 TAKE YOUR HEART AWAY, Kleeser, US Atlantic 12in
- 48 60 OH WHAT A FEELING (PAUL HARDCASTLE REMIX), Change, Cooltempo 12in
- 49 36 GIVE IT ALL YOU GOT/THE SWEETEST PAIN/SO WHERE ARE YOU?/A NEW HORIZON, Loose Ends, Virgin LP
- 50 56 DEVOTED TO YOU, Cecique, Diamond Duel Records 12in
- 51 35 CLOUDS ACROSS THE MOON, RAH Band, RCA 12in
- 52 69 BUTTERCUP, Carl Anderson, Streetwave 12in
- 53 53 FRESH (MARK BERRY US REMIX)/CHERISH, Kool & The Gang, De-Lite 12in
- 54 — IT AIN'T FAIR, Edwin Starr, Hippodrome 12in
- 55 — CAN'T GET ENOUGH (SOUL MIX)/(REGGAE MIX), Take 3, Elite 12in
- 56 44 TAKE ME TO THE TOP (REMIX), Advance, Belgian BMC 12in

- 57 58 I FOUND MY BABY (REMIXES), Gap Band, US Total Experience 12in
- 58 52 WARM AND TENDER LOVE, The Intruders, Streetwave 12in
- 59 48 OHH BABY (REMIX), Spank, Champion 12in
- 60 46 FREAKS COME OUT AT NIGHT/FRIENDS, Whodini, Jive 12in EP
- 61 74 IN MY PANTS/WHERE DID OUR LOVE GO, The Reddings, Boiling Point 12in
- 62 64 LOVE WILL FIND A WAY/DANCING IN THE SUN, George Howard, US TBA LP
- 63 47 HOLD ME TIGHT, Robert White, Calibre 12in
- 64 66 LOVE ON THE RISE (REMIX), Kenny G & Kashif, US Arista 12in
- 65 79 GOLDEN GIRL, Jaketa, Motown 12in
- 66 re YOU WERE THE ONE (TOO LATE), Mink, US River Edge 12in
- 67 63 I REALLY WANT YOU, Smoke City, US Epic 12in
- 68 70 FORBIDDEN FRUIT/SUGAR DADDY, Richie Weeks & Centrefold/Centrefold featuring Margaret Blount, Streetwave 12in
- 69 re ROCK ME TONIGHT (FOR OLD TIMES' SAKE), Freddie Jackson, Capitol 12in
- 70 55 FROGGY MIX/PART 2, James Brown, Boiling Point 12in
- 71 77 TURN UP THE MUSIC, Roy Hamilton and Capiche, HBS 12in
- 72 57 BABY FACE, Merc And Monk, Manhattan 12in
- 73 72 ALWAYS THERE (US REMIX)/JAM JAM JAM, Willie Bobo/People's Choice, CBS LP
- 74 75 LOVE TONIGHT, David Simmons, Atlantic 12in
- 75 82 TALK'S ALL OVER TOWN, The Reddings, US Polydor LP
- 76 85- IS THIS LOVE, Chris Cameron, Stetna 12in white label
- 77 re TEASER, Toney Lee, US Critique 12in
- 78 — TREAT HER SWEETER/DUBMENTAL MIX, The Paul Simpson Connection, US Easy Street 12in
- 79 re FREAK-A-RISTIC/CIRCLES, Atlantic Starr, A&M 12in
- 80 71 SOMETHING THAT TURNS YOU ON/DON'T MAKE ME WAIT, Bill Withers, US Columbia LP
- 81 — GUARANTEE, Legion, US Columbia 12in
- 82 50 SAY WHAT?/MEET AT THE GO GO, Trouble Funk/Hot Cold Sweat, 4th + B'way LP
- 83 — LET'S CHANGE IT UP, Inner Life, Personal 12in
- 84 61 MY BABY JUST CARES FOR ME (REMIX), Nina Simone, Charly 12in
- 85 — GIVE A LITTLE LOVE FOR LOVE, Stylistics, Virgin 12in
- 85- 85- EYE TO EYE, Chaka Khan, Warner Bros LP

## Hi-NRG

- 1 1 SORRY, WRONG NUMBER, Evelyn Thomas, Record Shack 12in
- 2 3 ENDING UP ON A HIGH, Seventh Avenue, Record Shack 12in
- 3 8 TUNNEL OF LOVE, Carol Cooper, US Profile 12in
- 4 2 EAT YOU UP, Angie Gold, Passion 12in
- 5 4 BOYS COME AND GO, April, Record Shack 12in
- 6 6 STRANGER IN DISGUISE, Marsha Raven, Record Shack 12in
- 7 7 I'LL NEVER FALL IN LOVE AGAIN, Pamela Nightingale, Carrere 12in
- 8 5 DANGEROUS, Natalie Cole, US Modern 12in
- 9 13 UNEXPECTED LOVERS, Lime, Canadian Matra 12in
- 10 9 FAMOUS PEOPLE, Sharpe & Niles, Polydor 12in
- 11 18 SQUARE ROOM, Al Corley, US Mercury 12in
- 12 — HUMAN NATURE, Gino Soccio, Canadian Celebration 12in
- 13 10 LOVER COME BACK TO ME, Dead Or Alive, Epic 12in
- 14 26 YOU'RE SO ROMANTIC (REMIX), Sheryl Lee Ralph, US New York Music Company/Dutch Beat Box 12in
- 15 21 DANCING IN THE DARK, Mike Mareen, German Night & Day 12in
- 16 17 DATE WITH THE RAIN, Arnie's Love, US Profile 12in
- 17 15 CAN'T STOP, Rick James, Motown 12in
- 18 11 WALK LIKE A MAN/MAN TALK (MEDLEY), Divine, Proto 12in
- 19 — THE EASY WAY OUT/ONE HUNDRED PERCENT/CLOSE TO PERFECTION/LEARN THE LINES OF LOVE, Miquel Brown, Record Shack LP
- 20 re MAN IN A MILLION (REMIX), Life Force, Polo 12in promo
- 21 16 YOUNG HEARTS RUN FREE, Nana McLean, US Boulevard 12in
- 22 22 RISE UP FOR MY LOVE, Yvonne Kay, Italian X-Energy 12in
- 23 27 KEEP ON WALKING, Steve Rodway, Record Shack 12in white label
- 24 14 YOU'RE MY HEART YOU'RE MY SOUL, Modern Talking, Magnet 12in
- 25 23 ONE WAY TICKET, Louise Thomas, Passion LP
- 26 19 VICTIM OF LOVE, Charade featuring Norma Lewis, US Passion 12in
- 27 — NEW YORK CITY (REMIX), Village People, Record Shack 12in
- 28 28 THE BEAST IN ME, Bonnie Pointer, Epic 12in
- 29 re THREE STEPS FROM TRUE LOVE, Margaret Reynolds, US Dubwise 12in
- 30 24 LET ME FEEL IT (DISCONET REMIX), Samantha Gilles, Record Shack 12in

# The Three Dixon's

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## "HIGHWAY MAN"

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DISTRIBUTION EMI/JETSTAR

**I**T'S GOING to be difficult to avoid the voice of Aurra's Starleana Young in the next few weeks. Aside from singing on Aurra's current hit 'Like I Like It' and their next release 'Happy Feeling', she's also to be found chirping away on Kool And The Gang's 'Cherish' and their previous hit 'Fresh'.

If you think you can avoid her by not listening to the radio then think again. She's currently to be heard on all the 'Coke Is It' adverts on radio and TV. If you go to America you'll hear her sweet vocal chords singing a corruption of Kool And The Gang's 'Celebration' on an ad for Chevrolet — called (wait for it) 'Chevrolation'.

But her main concern is the group she formed with Curt Jones — Aurra. Like Steve 'Feel So Real' Arrington, the pair have been nurtured under the banner of cult funk group Slave. But they've been singing together for five years before that.

"I met her when I was auditioning members for a high school band," says Curt. "I voted for her before she'd even sung."

The group went under the humdinger name of Symphonic Express. While it may sound like a garishly dressed soul corporation who get on down while ladelling on messages about the meaning of life, it was more like 'The Kids From Fame'. "We'd put in skits, do plays and tap dance," admits Curt.

"Most of the other bands around were just real hard straight-ahead sounds," says Starleana. "We also did Vegas-styled routines with top hats and canes but we'd still keep the funk."

After a few years the pair were spotted by Slave mentor Steve Washington who brought them into the fold. They were encouraged to learn the various aspects of the business — from studio techniques to dealing with promoters. They were considered to be solo performers who were also members of Slave; so they immediately formed Aurra while performing in 70-80,000 seater stadiums with Slave.

"It provided a living and on-the-job training," says Curt. "We'd sung together so long that we fitted in easily with Slave. They in turn were glad of us because they'd never had any 'up front' entertainers in the band."

The pair were major contributors to LPs like 'The Concept', 'A Touch Of Love' and 'Stone Jam', along with a certain Steve Arrington.

"He started off as a drummer but he was too good a singer. He brought a new spark to

the band. He's one of the most gracious human beings I've ever met," says Curt. "Many people can get the impression that he's a religious fanatic — which he isn't — he's just chosen a way to respond to the Maker. He's always been very spiritual."

The pair also regard Steve's success as being an inspiration to them. "Things come in time segments," says Starleana. "When Michael Jackson released 'Thriller' you knew that he would set the pattern for the next two years and people would be influenced by that style. It's the same with Prince and all the Minneapolis people like the Time, Appollonia and Sheila E.

"It's looking like it's our time — for people from Slave. People have had their fill of Prince and Michael Jackson for the time being. It's the perfect time for something fresh."



# either Aurra

Make way for  
the Slave set:  
Steve Arrington's  
mates Aurra are  
questioned by  
Mike Gardner

# Billy Ocean

THE NEW SINGLE

# Suddenly

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GETTING DOWN)  
LOVERBOY  
STAY THE NIGHT  
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Hamilton

# DISCO

## ODDS 'N' BODS

**PAUL HARDCASTLE'S** third and definitely last '19' mix ("so NOT another Frankie Goes To Woolworths", he tells me!), a partly re-recorded '19 — **The Final Story**' (Chrysalis CHS 322860) brings out the commentary with sharper emphasis and less "song" in two following parts, 117½-Of... 0f/10-118-0bpm, due imminently flipped for real value by 'King Tut (Remix)', and evidently '19 (Destruction Mix)' as replacement for 'Rain Forest (Remix)' which **Bluebird** barred, causing the originally pressed B-side to be scrapped... **Chrysalis** in the States have rushed out '19' after all, to the anticipated controversial reaction, interviews with **Paul Hardcastle** being televised simultaneously nationwide by both **ABC** and **NBC** news, the latter network banning parts of his Vietnam actuality video as "too harrowing", while evidently '19' was adopted as the theme song (?) for parading 'Nam veterans in New York (doubtless some heavy plugging involved there!)... **Colin Hudd** in his 'Apocalypse Now' video mix actually underpins all the early action with the promo flip's rhythm track before starting '19' (original 12in) as detailed last week... **Disco Mix Club's** New York visit has changed dates yet again, to the cooler September 22-29, as the **New Music Seminar** with which it's set to coincide has had to reschedule back by seven weeks due to its planned venue not being built in time!... **Roy Ayers** vibes help give depth and de-sweeten **Loose Ends** 'Magic Touch (The Vibes Version)' (Virgin VS 76113), on 114½sbpm one-sided promo but selling in shops now... **Skipworth & Turner** 'Thinking About Your Love' is now in its inevitable 106½-0bpm remix, more mellow with a drawn out less forceful intro... **Bruce Weedon** has cleaned up **JoAnna Gardner** 'Watching You' into a much beefier and better 107½sbpm Extended Remix, due soon... **Change** 'Let's Go Together (Paul Hardcastle Remix)' should be their current 12in flip within a fortnight, the follow-up being a **Nick Martinelli** remix of 'Mutual Attraction', while **Cooltempo** have also picked up the next **BB&Q Band** LP... **10 Records** managed to win **Gloria D. Brown** for release next week, to be followed with a limited edition remix by **Jocelyn Brown**/**Jenny Burton** producers **McFarlane & George** (funny, as I originally likened Gloria to their class!), plus the label picked up **The Affair** featuring **Alyson** as well as the **Conway Brothers**, the latter featuring a remix from the start — talk about hot!... **Mick Clark**, responsible for these signings, must have pulled some fast strokes as until recently he'd been hospitalized for ages having his



**400 BLOWS** may seem an unlikely source for a remake of Brass Construction's classic 'Movin', but their excitingly sizzling 122½bpm treatment is densely driven by relentless rhythms through braying brass and some clipped chicks (soul venues may prefer the instrumental, only on advance white label) in a surprisingly faithful clarification of the original's sound, sure to be huge when released commercially in three weeks' time by **Illuminated** (ILL 6112, via **Pinnacle**). First 'Wicky Wacky', now this — what next, 'Shack Up'?

wisdom teeth out — and that's not all his news, as **Dexter Wansel** is cutting a solo album for 10 featuring the **Jones Girls** and a 'Life On Mars '85'!... **Eugene Wilde** for his follow-up has completely re-recorded and rewritten 'Che Che Kulé' as a sort of medley with new lyrics about "let's celebrate", making a totally different song... **Polydor** are reissuing on 12in EP the same four **James Brown** oldies mentioned recently, but this time in full-length versions... **EMI's** new double LP 'Now Dance' (NOD 1) containing full 12in versions of 20 current or recent disco smashes (the pop stuff sensibly restricted on just one side) should at about £6.99 be good value for impoverished mobile jocks, and similarly (although edited versions) **Virgin's** album of recent reggae hits 'Massive 1' (V 2346) contains 12 cool grinders — doubtless inspired by **Jet Star's** success?... **Penny Ford**, whose LP 'Penny' (Total Experience FL89449) is finally out here, is a little poppet, far cuter in the flesh than in photos: sadly, she tells me her and **Sharon Redd's** half-brother **Gene Redd JR** died of pneumonia last month — a veteran producer, working with **James Brown** amongst many, he was **Kool & The Gang's** original mentor... **Penny's** chaperon, **Rudy Taylor** of the **Gap Band** tells me that 'I Found My Baby' is so like 'Outstanding' in a deliberate attempt (which seems to have worked) to win back their black audience after recent lightweight recordings... **The Team** 'Wicky Wacky House Party' only cost **Gee Bello** £500 to make, and in fact the very first take would have been the best had not the tape spewed all over the floor!... **Gee Bello**

actually has a solo single (and LP) out in the States on **Capitol**, 'International Lover', described by **Billboard** as "MoA-disco, mid-'70s style"... **Go Go Promotions** (01-771 1761) are looking for DJs with and without their own mobile gear in South London... **Dave Gregory** of **Essex Radio** rang me for a marathon chat to hint, without making any official announcement yet, that next month will find even more soul on the South-East's legal airwaves... **JFM** will be back on air in the autumn and seem quietly confident, after playing it by the book, that they could be a legal station then... **Tony Monson** should soon be using the Dartford Tunnel rather more than he is at present... **Les Adams** has mixed a **Maze** medley which despite **Solar FM's** claims is definitely not due for release: meanwhile, in further "scathing attacks" on **Solar**, **Disco Gary Van Den Busche** is easily their most relaxed and listenable late night jock on the Thursday dawn shift, whereas **Graham Gold** is shouting now even more than **Froggy** used to!... London's pirates need the money so I'm delighted they're pulling in so many commercials, but the tiresome saturation these have reached could well prompt listeners to dial hop — and with **Solar**, **Horizon**, **LWR** and commercial-free **Radio London** to choose from, they really should now tighten up their programming... **Dave Trehearne** features 'The Girl Groups' on his Friday 8-10pm **DevonAir** R&B show this week (24)... **Edwin Starr** sounded good sitting in for an ailing **Greg Edwards** on **Capital** last Saturday... **Edinburgh** soul jock **Tom Wilson** is

amongst those made redundant at **Radio Forth** due to needletime-caused cutbacks... **Stringfellows** jock **Peter Anthony**, recently back from his first stint on **Radio Luxembourg**, quips about **Frizzby Fox's** 'The Future Now' Thursdays at the **Hippodrome** "see tomorrow's haircut today"... 1983 **World Disco Dancing** champion **Jay Janani** had his brand new 450 Mercedes Sport vandalised and smashed right outside his house last weekend, just before he was due to dance at the **Princess of Wales'** brother **Viscount Althorpe's** birthday party on Monday — hard pamesan... **6.20 Soul Train** this Friday has **Loose Ends**, **Mai Tai**, **Village People**, **Penny Ford**, **Ike & Tina Turner**, **Rose Royce**... **Prince**, although originally no single was scheduled, is releasing 'Raspberry Beret' in the States whereas we get the **Lennon-esque** 106bpm 'Paisley Park'... **Sister Sledge** must be feeling sick that everyone here (except for pop radio) is ignoring their lightweight new 165bpm perky pop single 'Frankie' (**Atlantic A9547T**) in favour of the recreation of their old sound by **Mai Tai!**... **Phil Fearon's** 'You Don't Need A Reason' is his poppiest bouncer yet at 126½sbpm, due soon... **The Dets** adopt a fast 172½sbpm **Prince** beat for their **Roy Carter**-produced new 'Blow Away' (**Choice Cuts PIG 907**, via **PRT**), but the flip's squeaky **Donnie Elbert**-ish dated 128-130bpm 'Hold Me Down' sounds far more interesting — with possible "rare soul" appeal?... **Marvin Gaye's** next album, in 1986, may well be made up of easy listening standards from tapes given to his mother: however, both **CBS** and **Motown** have similar material, so a battle could result... **David Grant's** album has met with an oddly cool response so far... **DJ Atkin** (Morpeth), one of many to praise my recent piece about **Radio One** (thanks), questions the **RII Disco** chart's claim to be "on the streets on Wednesday" — well, it is, in Central London, distribution delaying the paper until Thursday elsewhere... **The Cool Notes** 'Spend The Night' actually ended up a bigger pop hit than **Loose Ends'** 'Hangin' On A String', although this wasn't reflected in the **Disco** chart as unfortunate timing by then had pitted it against **Steve Arrington** — and now it's just as tough for **Curtis Hairston**, who normally could have expected to be number one (both Steve and Curtis have done far, far worse back in the USA even in the black charts than they have here)... **Kool & The Gang** 'Fresh' topped **US Black 45s** and **12in Sales**, **Tears For Fears** **Club Play**... **Cashmere** should worry, even **R&B** columnist **Nelson George** in **US** trade paper **Billboard** thinks they're a British act!... **Mad Marx** and his soul brothers have moved from Tues to Thurs at **Westcliff On Sea** **Swag**, and **Kevin Hawkins** (whose **Brentwood Elliotts** beach party is this Friday)

CONTINUES OVER

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## WHIZ KID

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IS/12IS229

Tommy  
BOY

# DISCO

from previous page corrects that **Fat Sam's Grand Slam** bar is at **Basildon's Crest Hotel** (most upfront Wed) — I do wish DJs could get things right before they go into print... **Rick Robinson** funks **Leysdown Stage 3** this Friday (24), although normally he'd be at **Brentwood Bugatti's** (where **Mike Morgan** souls Thurs)... **Cacique** and **3-D's** visit **Harlow Whispers** Saturday (25); **Hereward's Steve Allen, Jonathon** and more funk **Peterborough Rinaldo's** 6pm all-evening Sunday (26); **Braas Construction** start a week at **Watford Baileys** Monday (27) and play **London's Dominion** Sunday June 2; **Cool Notes** play live at **Preston Clouds** Wednesday (29) with **Colin Curtis** and (a long way from his **Peterborough La Scala** residency) **Wayne Fitzgerald**... **400 Blows** 'Movin' is so good I played it solidly for a whole afternoon the day I got it!... **Carol** ties the knot with **Chris Hill** next Wednesday, and could it be **19 Tubular Bells** for **Ralph Tee** and his **Los Angeles** companion **Maggie Williams**?... 1, 2, 4, 5 and a good third of the chart made up of "our" music last week — now we've got 'em on the run, **LET'S KEEP ON KEEPIN' ON!**

## HOT VINYL

**ONE WAY 'Let's Talk'** (USA MCA Records MCA-23545) "Let's talk about sex!" chant the enthusiastic chaps, with female comments chipping in, rather as if **Fatback's 'Girl's On My Mind'** had been set to **The System's 'Sweat'** at a steady 114bpm for an extra-

long P'Funk workout (excellent stark dub, and chousing inst). Hard!

**BRIDGE 'Baby Don't Hold Your Love Back'** (US Atlantic 0-86892) Classiest soul smash of the week, a creamily swaying fidgety 112bpm traditional male vocal group worrier full of agonised interplay ending acappella (inst/edit flip), probably too specialist for the pop chart though not unlike **Grant & Graham/Detroit Spinners**.

**FREDDIE JACKSON 'Rock Me Tonight (For Old Times' Sake)** (Capitol 12CL 358) Despite his album having other now hotter contenders, this has a video already and anyway remains a superb knee trembling slow 72bpm soul smoocher aimed right at the ladies where they'll feel it most (inst/edit flip), another 'Sexual Healing'.

**MERC AND MONK 'Baby Face'** (Manhattan 12MT 3) Eric Mercury & Thelonius Monk III kick off EMI's new logo with a subtly developing soulful stark naging 105½bpm wriggler right in the hot tempo of **Lillo Thomas/Loose Ends/Change** (inst/edit flip), stronger the longer it's allowed to unroll.

**CARL ANDERSON 'Buttercup'** (Streetwave MKHAN 45) From an old album that typically CBS never released here, this **Stevie Wonder**-pened (and accented) shuffling catchy 97½bpm soul jogger suddenly took off again when cut-outs of that LP were imported a few months back, and now it's on UK 12in for all to enjoy.

**CAMEO 'Attack Me With Your Love'** (US Atlanta Artists 880 744-1) Even starker than 'She's Strange' (of which the 'Room 123' rap version will here replace the US edit flip), this 106½ lurcher treads similar terrain without having as intriguing a storyline — and, import sales to the contrary, I find it disappointing.

**NEW ORDER 'The Perfect Kiss'** (Factory FAC 123) Here we go again. Although not perhaps as enduringly compulsive as 'Blue Monday', this episodic rattling 130½-0bpm bouncer will obviously excite pop and Hi-NRG crowds (alternative flip).

**CARRIE LUCAS 'Hello Stranger'** (LP 'Horsin' Around' US Constellation MCA-5513) Patchy set more than saved by this London radio plugged lovely 98½ revival of **Barbara Lewis'** classic 1963 swayer, true to the original flavour, and a similarly faithful 83bpm smooching of the **Friends Of Distinction's** haunting 'Goin' In Circles' from '69, only the synth burbled 120bpm **Jacksonesque** bouncer 'Charlie' of the "dance" tracks getting any attention.

**DAVID GRANT 'Where Our Love Begins'** (Chrysalis GRANX 7) Officially out next week, this '70s flavoured soulful 108½ bpm jiggly swayer on 12in is almost swamped amidst much-extended instrumental passages, followed by a sax honked 96½bpm instrumental of his LP's lush jazz-funk swayer 'Love Is Alive', while to these ears best of all is the flip's **Marvin Gaye-ish** gentle 100½-100½-0bpm 'Loving You' with bluesy guitar.

**LEGACY 'Don't Waste The Night'** (US Private I Records 429 05217) The curiously haunting vocal pitch and cadences are the actual hook of this young guys-nagged drumkit-tapped 102bpm wriggling swayer, a US soul hit finally on 12in (inst/7in flip), which at first I didn't like but now can't hear enough.

**THE PAUL SIMPSON CONNECTION 'Treat Her Sweeter'** (US Easy Street EZS-7517) Already picked up here by 10 Records, this typically loose and dotedly shuffling soul rambler has "if you treat her sweeter it'll be cheaper to keep her" chanting chix and some intermittent Vandross-ish vocal on the 117½-117½-117½ (echoey break)-117½-118½bpm Dance Mix, or a possibly stronger and longer 117½-117½-117½-117 (whole central section)-117½bpm Dubmental Mix (radio edit too). Quite nostalgic.

**KENNY COPELAND 'Summer (The First Time)'** (Streetwave MKHAN 44) Bobby Goldsboro's original still sounds best but this more sparse 0-

84½-0bpm remake by the **Rose Royce** singer is getting plenty of radio play (inst/edit flip). Don't forget to feature it "the last day in June"!

**SHANNON 'Stronger Together' (LP 'Do You Wanna Get Away'** US Mirage 90267-1) Now sounding much like a hip hop **Cyndi Lauper**, in the States (where she singlehandedly started what amounts to the electrified 80s' "girlie group" syndrome, and is still considered something of a leader) she is hitting hard with the tedious (0-) 112½bpm title track, although due for 12in where this more smoothly churning (0-)118bpm basher is much better, other stuff including a stark (0-) 117½bpm revival of **Foreigner's 'Urgent'**.

**GEORGE CLINTON 'Double Oh-Oh'** (US Capitol V-8642) More groove than song, this drums battered monotonously driving 112½bpm **For Your Ears Only** Mashed Mix is power-building P'funk, oddball but wailing (LP Version flip, and lots of random little bits).

**COMMODORES 'Animal Instinct'** (Motown ZT40098) It's hard to know who could be buying this characterless fast (0-) 128bpm tripping chugger with vocodered title line, really sub- all its many influences.

**WISH featuring FONDA RAE 'Making Love Feel So Good In The Morning'** (US Gold Cleft Records GC-001) Rather empty little 116bpm jitterer wailed over chattering electro beats with girlie group support (dub/inst flip), less compulsive than her last one.

**HIT NUMBERS Beats Per Minute** for the last two weeks' Top 75 entries on 7in (f/c/r for fade/cold/resonant ends): **Style Council** 0-152-149f, **Duran Duran** 125¼f, **Bryan Ferry** 74f, **Loose Ends** 114½f, **Go West** 162f, **Depeche Mode** 0-117/58½f, **Moore & Lynott** (0-) 180r, **Everton** 117c, **Power Station** (125-) 122½-124½-124c/r, **Manchester United** 0-124f, **Animation** 115f, **Scritti Politti** 67f, **Stephen 'TinTin' Duffy** (0-) 120¼f, **Kool 0-95/47½f**, **Billy Ocean** 0-32¼-64½-0r, **Rossi & Frost** 127¾f, **Marvin Gaye** 116½f, **David Cassidy** 49¼/98½f, **Jesse Rae** 133-130¾f, **Philip Bailey** 0-42½/85f, **Jim Diamond** 49½-51f, **A Taste Of Honey** 119¼-123½-123¼f, **Dan Hartman** 176f, **Commodores** 128f, **Bobbysocks** 138-0r.

## NIGHT CLUB

Popjox are playing: 1 Paul Hardcastle, 2 Phyllis Nelson, 3 DeBarge, 4 Steve Arrington, 5 Curtis Hairston, 6 Tears For Fears, 7 Bronski Beat/Marc Almond, 8 Loose Ends 'MT', 9 RAH Band, 10 Grant/Graham, 11 Aura, 12 Change 'LGT', 13 Eurythmics, 14 Skipworth & Turner, 15 Animation, 16 Dead Or Alive, 17 Mai Tai, 18 Jimmy Nail, 19 Loose Ends 'HOAS', 20 Lillo Thomas, 21 Five Star, 22 Freddie Mercury, 23 Howard Jones, 24 Chaka Khan, 25 Cool Notes, 26 Belouis Some, 27 Pennye Ford, 28 Diana Ross, 29 Fatback, 30 Barbara Pennington, 31 Style Council, 32 Katrina & The Waves, 33 Scritti Politti, 34 Philip Bailey/Phil Collins, 35 Marvin Gaye, 36 Steve Arrington 'DITKOL/SJDK', 37 Duran Duran, 38 Divine, 39 Power Station, 40 Simple Minds.

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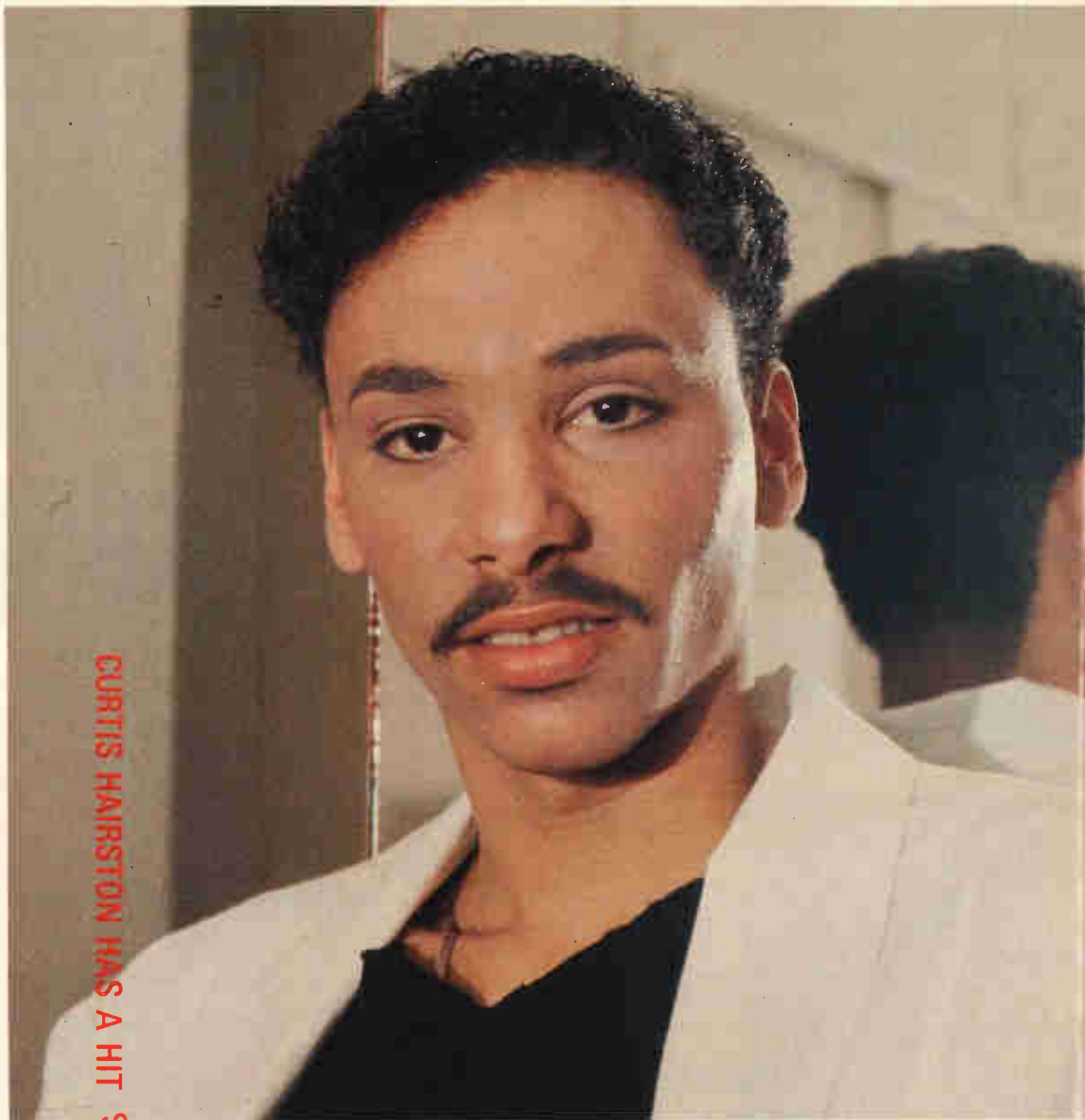


Chrysalis

# PAUL HARDCASTLE

# 19

# blows curtis



CURTIS HAIRSTON HAS A HIT SINGLE RATHER THAN A HOSPITAL BED, SAYS SIMON HILLS

**A** COUPLE of weeks ago, a tall, skinny singer from Winston-Salem in America's North Carolina called Curtis Hairston was due to go into hospital for an operation — but instead of hearing from his doctor, he got a phone call from London.

Within three hours, he had a hold-all packed and was on a plane to England. A day later he was in the Top Of The Pops studio recording his single 'I Want Your Lovin' when he should have been under the knife having an operation for diabetes.

"It was a big shock to me as I wasn't even aware that American music was being played in other countries," he says. "It was a great boost to me to find I had a hit somewhere else, I couldn't believe it.

"After they called me and said the record had broken the charts it took me two hours to pack a bag and come over. I wasn't well, mainly due to the work I'd been doing in England a couple of weeks before. But I said if these people are working hard enough for it to chart then I've got to be well enough to come over and put my best foot forward. I want to express my gratitude for everyone who has worked so diligently to make it happen."

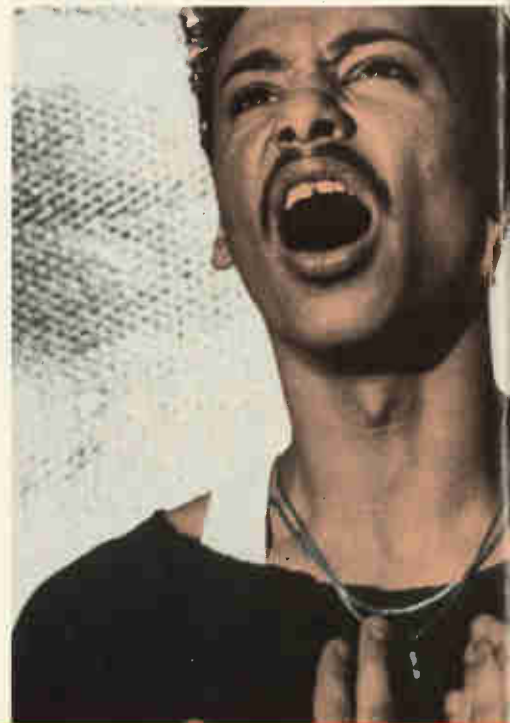
But it hasn't been happy times all the way with record companies. Curtis has been professional since he was 13, recorded all the lead vocals for the BB&Q albums plus background vocals for Change and had a number one hit in the States with 'I Want You (All Tonight)'; yet he still hasn't had his own album out.

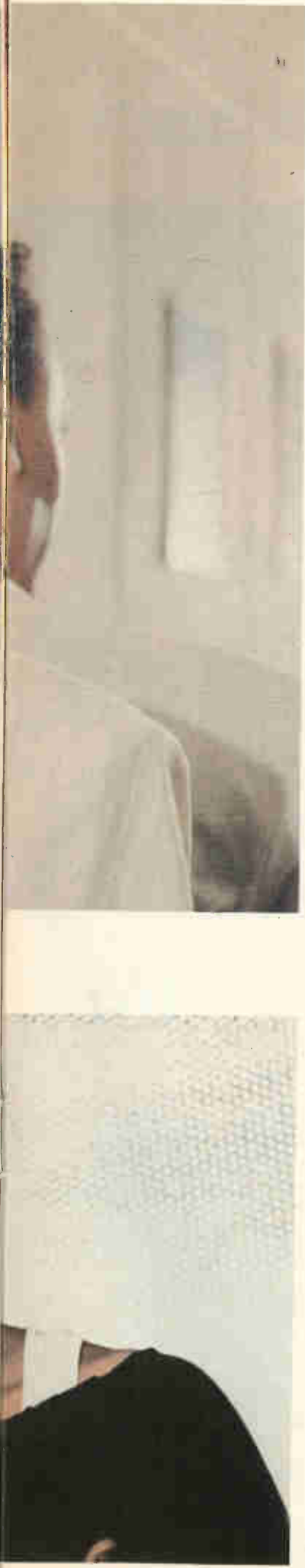
So while he's prepared to come to Britain and say thank you for the support, he's not going to pull out all the stops when he gets back across the other side of the Atlantic.

"I plan to go straight back home as I need to have time for my diabetes to get better and to have the operation," he says. "I've been four years in the record business and I've not had an album released, so they can wait for me; I'll have more hit records.

"Because of my illness I have to look after myself extremely well because diabetes affects your whole body from your hair to your toes and I've been neglecting a lot of problems for my career. There's no point producing records if I'm not going to be around to do any more in a couple of years."

You might have detected a streak of confidence running through all this. Well, modesty isn't one of the leading characteristics of Curtis's personality, partly because he started singing at the age of three, partly because of his Christian faith and partly because he's just like that anyway.





**I**N THE industrial town of Winston — home of a huge tobacco industry and the cigarettes of the same name — where everybody is still lucky enough to be in work, the young Curtis decided at the age of three that he wanted to be a singer.

"I started right at the moment that I wanted to do it," he says. "It happened to be in my grandfather's church, so he couldn't very well refuse me my chance. I went right up there and did it . . . I loved it.

"I'd seen singers in the church and I wanted to hold a microphone too. I thought that all you had to do to sing was hold that microphone in your hand and that was all there was to it. The mike was so big it was the size of my head — they were really big then!

"Then at 13 I started singing professionally through the Arts Council. They had these programmes for the summer where we formed a jazz band and a rock choir and we'd go round and sing to keep the kids out of trouble. This is what they did to stop kids, and us, getting bored and breaking the law. It was all outside in the open air. The programme's not just for music, when I applied I thought I could be cleaning or something. But I put down to be a singer and when I came to audition I become the lead singer for a group of 36 — and I was the youngest. We did big sound numbers like Earth Wind & Fire songs.

"Most cities had these schemes, although it's not there any more because Ronald Reagan's taken the funds away."

**S**O THE boy with the North Carolina accent got his break and from there went on to study voice. Dad sang with the Platters up until the time they turned professional, when Mrs Hairston decided that they couldn't go out on tour and bring up young Curtis at the same time. And he got encouragement from the whole family. With that support and downright precociousness he managed to get a tape to CBS which resulted in a lot of talk and not much action, and also to his current manager Earl Monroe.

Monroe is one of America's biggest basketball stars — which means people still ignore Curtis and go for the manager's autograph — and with the help of God and sheer cheek the singer managed to sign himself up to the manager's own label.

"I'm very confident in myself. I live and breath my talent, which I was blessed with, and I praise God for it. I put him in control of it and I don't look for men to make it for me. Of course I'm going to have to work with people to get it out and display it, but I don't want a record company to think that they're responsible because I sing through Christ, you know. If someone likes my voice, I want them to realise where it's coming from.

"This is my talent, and I'm going to demand respect in this business. I get the same thrill singing in front of a mirror at home as I do in front of 3,000 people. My music is from the heart and what's going to happen for me is going to happen whatever I do."

With a New York number one and a chart hit over here in Britain, Curtis Hairston has come some way from singing in parks around Winston as a teenager. But after a two-year spell in New York, kept courtesy of his record company, he's back in his hometown, driving his old Volkswagen and quite happy doing so. But what makes him so confident that stardom is around the corner?

"I had a vision that 'I Want You' would hit number one in New York," he says. "The record went to number three and started descending, but then it climbed back and got to the top. That's how I know Jesus Christ works."



# FIVE GO UP



**A**T THE age of 20, Steadman Pearson is the senior statesman with a very lively bunch of Fives. And the next time anyone mentions his resemblance to Michael Tussaud, sorry, Michael Jackson, a bunch of fives is probably exactly what they'll get.

"He gets people saying that *all* the time," says sister Lorraine, 17. "He does get a bit fed up with it. I think he looks more like his mum."

Maybe Lorraine will get the bunch of fives herself with remarks like that. All the same Five Star, or Soul Family Pearson if you prefer, have sneaked up on the charts with 'All Fall Down', one of the smartest slugs of crossover soul — no, cancel that, it's unashamed pop — this year. Speaking of comparisons, the whole fivesome gets it in the neck as well. "It's very nice to be compared to the Jacksons," says Lorraine. "Because they're really good."

'All Fall Down' was co-written by Barry Blue (remember 'Dancing On A Saturday Night'? Yes, well I should keep quiet about it if I were you) and some fella called Robin Smith. (Has RM's news editor fitted it into his hectic schedule in between writing about Mike Pilgrim's luncheon vouchers and dribbling all over his Chaka Khan photograph?) Also right up in the credits, producer Nick Martinelli and his workmates Loose Ends — Steve, Macca and Jane arranged the single.

Five Star's album, coming next month, also has input from a lot of other known names — we'll take details in a mo' — so isn't it just a case of a few stars? After all the five of them have an age range between 14 and 20, they can't have much say, can they? You can ditch that line of argument here and now.

"Each of us in the group does something, we each have responsibility for one area," says Steadman, whose bro' and sisters call him Stead. Lorraine gives the specifics: "Doris (18) does all the choreography for the group, Stead designs all the clothes, Deniece has written the B-side of the single, 'First Avenue', Delroy has written a B-side, and I've written a ballad on the album called 'Say Goodbye'."

That's the only track written by a family member but rest assured they're sharpening their pencils for more even now. Meantime the debut set has a selection of producers including Martinelli, Billy Livsey and Steve Harvey, and more contributors of note.

"Richard (RAH Band) Hewson put the strings on the track Lorraine wrote," says Steadman. "And Oattes and Van Schaik from the Limit are on it as well." Isn't it all a bit confusing working with so many producers? "No, if it was one person all the way through it would all sound the same, and we're a group that likes to do music for ev-

... in the classroom, in the studio and in the charts. Five Star are young, gifted and black. (Even Paul Sexton will cringe at that one — Subhead Ed)



erybody."

Things look healthy at the moment, but what if the career does all fall down, what if they need a day job? Mixed opinions on that one — with junior member Delroy, just 14, the most frustrated, and who can blame him, he's the only one still at school. "I have to stick to my school work until I leave. It's a bit annoying, cos you've already got your career made and they're trying to put you into GCEs and stuff."

A slightly different attitude from Steadman — six years different, in fact: "I'm still at college doing a performing arts course, I've been taking exams through the course for three years, I've got nine weeks left. At the end of it I'll be a qualified dancer, choreographer and teacher."

At the shooting of the 'All Fall Down' video the other day maybe the make-up people were working overtime but once the record rolled the group really were Five Stars — they know some really burning-hot dance steps with Doris taking the lead and loving it. Behind the scenes, their dad Buster Pearson, who runs their own label Tent Records, looks on carefully. "We want to sign some more talent to the label," he tells me, "but not yet, not until the band are well established."

That won't be long — the Pearsons might be growing up in public but the performance is already five star and climbing.



# mailman

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**Cruel Cruella — the bitchiest of  
them all!**  
● Cruella for poet Laureate I  
say. Eleanor is on her way round  
with an iron bar and Betty's  
bringing her bull whip

▼ OK MR D MARTIN of  
Chelmsford (Chelmsford —  
ha!!!), it is obvious you are  
lacking a few things up top —  
primarily a brain, RECORD  
MIRROR has only three pages  
(count 'em) based simply on  
disco music not four, so go stick  
that in your socks.

But let us not quibble; the fact  
is RM carries a section  
specifically based not only on  
disco but other types of dance  
music, because there is an  
obvious need for it — and has  
been for some time.

Admittedly, I have only read  
the great RM for four years but I  
can remember the days when it  
was not so glossy and much  
larger, along the lines of various  
other music mags which I shall  
refrain from plugging. I can also  
remember when RM carried  
most of what you suggested  
(gigs etc) but these were  
dropped as RM attempted to  
separate itself from other mags  
who seemed quite happy to  
print the same mindless dross  
week after week.

Personally, I think Mr Pilgrim  
and co are doing a great job  
giving variety and catering for  
all tastes. OK, so I'm a soul lover,  
but then we all know Aretha has  
more soul in her voice than  
Lemmy does in his feet.

**Andrew Charles, Plymouth,  
Devon**

● Thanks. While the other so-  
called music rags print the  
"same mindless dross week after

week" we have to produce  
fresh, vital, earthy mindless dross  
issue after issue. How about a  
benefit single for us, Pope Bob?

▼ I WAS utterly disgusted after  
reading D Martin's letter in  
your April 27 issue. Disco music  
is without doubt the best  
phenomenon since the Beatles.

It is varied, exciting and fun,  
and the main reason why  
RECORD MIRROR is the best  
music magazine in the UK. God  
help us if we had to endure four  
pages of that stomach-churning  
trash, commonly known as  
heavy metal.

If D Martin loves this kind of  
noise why doesn't he convert to  
other papers like Sounds and  
leave us in peace.

These Black Lace fans!  
Honestly!!!

**A Taylor, Wood Green, London**

● The best phenomenon since  
the Beatles? Have you not  
visited Goodison Park this  
season? Or do you content  
yourself with that bunch of win-  
ning bottle merchants at  
White Hart Lane? Hoddie for  
Italy, says RM

▼ COULD YOU supply some  
info about the Scottish  
band Alone Again Or? I saw  
them at the Hacienda  
supporting Billy Mackenzie and  
thought they were really good,  
especially the keyboard player  
who also played bass, guitar  
and sang!

Do they have a single out  
soon? And could you supply an  
address at which to write to  
them? One last question — they  
described some of their songs  
as 'psychedelic', I always  
thought that was something to  
do with funny pills but they  
seemed like nice boys to me.  
Please explain!

**Sarah Scott, Manchester**

● Hey! Like Wow! What's  
happening man? Wasn't that  
little purple thing a Smartie?  
Gosh, seems like there's a  
current outbreak of Alone Again  
Or mania. Prefer Billy  
Mackenzie's trousers myself

▼ I JUST knew Paul  
Hardcastle would get to  
number one with his song '19'. It's  
a 'controversial' song and has  
apparently been banned in  
America. There's no way it's  
worthy of being number one —  
he's never had a hit before and  
this single came straight into the  
charts at number four.

The guarantee of a top five  
record is for it to be labelled  
'controversial' (ie, about sex/bad  
language/war/something that  
will embarrass the government/  
Royal family); and the  
guarantee of a number one  
record is for someone to ban the  
record/video.

People think it's good that our  
eyes are opened to tragedies  
like these, but if the war in  
question had somehow been  
connected with Britain the  
record would have been  
banned ages ago. That's why  
I'm going to have the biggest hit  
record of all time. It's released  
soon and will be called 'F\*\*k Up  
At The Falklands'.

I can just see it now, the

headlines, the condemnations  
etc and the people running out  
in their thousands to buy it.

Sarcastic I may be but I  
speak the truth. Controversy  
spells success.

**Zebedee**

● Dear Zebedee. Forget the  
Falklands and get back on your  
magic roundabout!

▼ I BUY your mag to keep in  
contact with the pop scene  
(what music there is about). I'm  
pissed off by the lack of  
information on Status Quo.

Rossi's teamed up with Frost to  
have a bash, Parfitt's doing his  
bit with Jimmy Nail and John  
Coghlan's doing some touring  
with Diesel.

Maybe you could use this in  
next week's rag, it seems you  
have difficulty in getting any  
news. Maybe it's about time you  
got off your arses!!

**Fuming Quo Fan, Green Lanes,  
Hereford**

● Is this a joke? Does anyone  
really still buy Quo records?



● GO WEST: Arnold Schwarzenegger look out



Yep, Dan Dan the 'Instant Replay' man is back again. Mr Hartman tells Mike Gardner about his film themes, famous neighbours and really embarrassing platform boots

# nature boy



boy

**D**AN HARTMAN is glad that he's the only explosive thing from his hometown of Harrisburg, Pennsylvania — the home of the infamous nuclear reactor at Three Mile Island.

After a career that spanned the mega-stadium rock of the Edgar Winter Group, the 'sound of the Seventies' disco of 'Instant Replay' and the psychedelic era; he's proud that he's giving Gary Glitter, Frank Sinatra and Lazarus a run for their money in the comeback stakes.

He's currently steaming up the charts with 'Second Nature' but claims to prefer the quiet life to the helter skelter world of the music business.

"I retire from this industry every weekend," he says. "Playing the music business game and worrying about my future isn't that important to me. When the music industry starts to take too much command of what I want to do, I get out of it for a few months."

"I've now got money. I can engineer my own product and do everything at home from recording to playing all the instruments, so I can play when I feel like it."

'Feeling like it' has a lot to do with Hartman having hits, as he proved with the multi-million selling 'Instant Replay' in 1978.

"I was in love and elated at being in that situation and the song was just an honest statement that wasn't meant to be released. I went into New York's Studio 54 with an acetate and everybody went wild. Suddenly all

these other discos wanted a copy and it just took off."

Since then Dan Hartman has carved himself a neat little niche as a songwriter, particularly in the field of film soundtracks. One of the surprise American hits of last year was his 'I Can Dream About You' from the Walter Hill film 'Streets Of Fire'.

In the film the song is sung by an all-black vocal quartet called the Sorels. In reality the vocals and all instruments are Dan Hartman. The song hit high in both the American national and black charts.

"I was producing my LP and producer Jimmy Iovine was next door producing Stevie Nicks of Fleetwood Mac fame. He asked me for a song for the soundtrack he was putting together. It became the most successful off of the soundtrack LP. Once you've made the best hot dog everybody wants one."

**H**E'S RECENTLY made 'Get Out Of Town' for the new Chevy Chase film 'Fletch' — a comedy thriller. Then there's 'Talking To The Wall' for the new John Travolta film — 'Perfect' — about journalism. Most recently he wrote a song for 'White Nights' — the new film from Taylor Hackford, the man behind 'An Officer And A Gentleman' and 'Against All Odds' — a serious film about Russian defectors.

"It's a very hit or miss business," he says. "A lot of songs get rejected on lots of grounds that have nothing to do with the quality of the music. I only believe they'll use one when I

see the cheque."

He also wrote one song for Diana Ross called 'It's Never Too Late'. Even though they are virtually neighbours in Connecticut he met her in Los Angeles.

"I live close to Ashford and Simpson, Meat Loaf and Nile Rodgers as well. But it's a great area for solitude and we hardly ever see each other unless we bump into each other at the supermarket."

**N**OW DAN'S career is taking on a new lease of life, he's bemused by much of the fashions of today's heroes.

"A lot of them seem to be wearing what I was into two wardrobes ago," he says. "It all seems to have come around again."

Dan admits that in the late Sixties he could be seen wearing a long hair wig and a fake moustache, just so he'd look the psychedelic part. In the Edgar Winter Band he became an innovator when he helped to design the first ever bass with a transmitter so there was no need for cables. The bass itself was stuck into his 'astronaut' suit with the controls on his sleeve.

"I was scared to send it off to the dry cleaners in case it came back shredded so I wore it every night on tour unwashed. It can virtually stand on its own now. I'm donating it to a rock'n'roll museum."

"I'm most embarrassed by my three-platform-high heel shoes which I used to wear. I used to get airsick everytime I put them on."





# CROSSWORD

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## ACROSS

- 8 Can he really Walk Like A Man (6)
- 9 It happens when Five Star have too much to drink (3,4,4)
- 10 Frankie Valli hit from film of the same name (6)
- 11 Suddenly he may have a hit (5,5)
- 14 Guitarist who's a Forever Man (4,7)
- 16 Grimly Fiendish group (6)
- 17 What Elton sings (3,5)
- 19 Helen Reddy's girl was younger than the Stones' (5,4)
- 20 Junior's or Maggie's (4)
- 23 Group that only deal in Absolute Reality (5)
- 24 Group that are currently disguised as the Dukes Of Stratospear (1,1,1)
- 25 & 18 down There's No Rest for this armed force (3,5,4)
- 29 It's getting too hot for Glenn (3,4,2,2)
- 31 A Rage To Love has brought her success (3,5)
- 32 Deep Purple's strangers (7)
- 34 Chris who has a thing about Stainsby Girls (3)
- 35 U2's colourful sky (3)
- 36 Talking Heads suffered from a -- of music (4)
- 37 Over weight boys (3)

- 6 He's taken the facts about Vietnam to the top (4,9)
- 7 Group that could hear the grass grow in 1967 (4)
- 12 Heavy singer who has wet feet (4)
- 13 Papa had a brand new one in 1982 (3,3)
- 15 1983 Joe Jackson LP (5,3,3)
- 18 See 25 across
- 21 Kool And The Gang want their songs to be remembered here (2,3,5)
- 22 Duran man (5,2,3)
- 26 Howard's screaming to be seen (4,4)
- 27 Home for Meat Loaf's hits (4)
- 28 When you're close to the edge don't follow Melle Mel's advice (4,3)
- 30 Roxy's life (6)
- 33 Spandau number one (4)

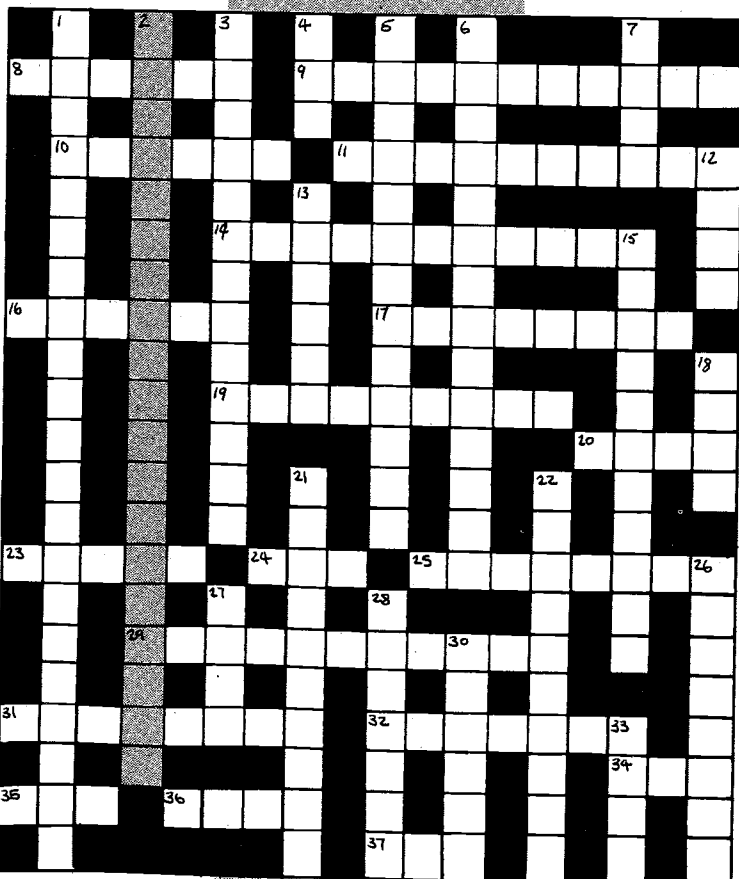
## LAST WEEK'S SOLUTION

ACROSS: 1 White Noise, 4 Stainsby, 7 No Jacket Required, 9 You Take Me Up, 11 DeBarge, 13 Day, 14 Diamond Life, 15 Hungry Like The, 19 Deadringer, 21 Clouds, 22 Ommadawn, 24 Wild, 25 Chess, 26 Raise, 27 Jarre, 28 Marc Almond, 31 RAK, 32 Oil On Canvas, 35 Geno, 36 Dead Giveaway, 37 Lee, 38 Stiff

DOWN: 1 Won't You Hold My Hand Now, 2 Each And Every One, 3 Street Dance, 5 Third World, 6 Bragg, 8 Everything Must Change, 10 USA For Africa, 12 Bad, 16 Killing Joke, 17 Tour De France, 18 Easy Lover, 20 Songs, 23 Daryl, 29 Dr Beat, 30 Slade, 33 Viva, 34 Wolf

## DOWN

- 1 A strange combination for the Colour Field (7,3,11)
- 2 Enrol in the Dream Academy and this could be your future (4,2,1,8,4)
- 3 Group that Can't Fight This Feeling (3,10)
- 4 They've been Groovin' in the charts (3)
- 5 He can be identified by his Green Shirt (5,8)



# CLASSIFIEDS

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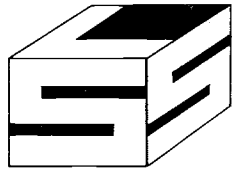
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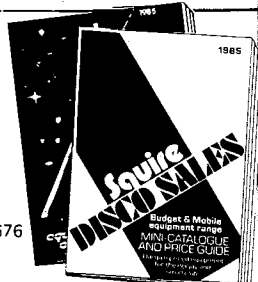
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**WALSALL TOWN Hall — Sat 1st June.** THE TOP LONDON FAIR? Electric Ballroom. Camden High Street. Sat 8th June. Why not come and judge for yourself. Join up to 100 dealers & over 1000 collectors of this great day out.

Choc-a-block with a great selection of bargains, deletions & rarities from all areas. Adm only a quid 10am-4pm. Tube Camden High Street. Info-VIP 0533 704090.

**BATH SATURDAY 1.6.85.** Guildhall. Pre-entry £1 11am. 12-4pm, 40p.

**LEEDS ASTORIA** record fair Sunday May 26 11am-5pm Roundhay Road, Leeds 8. Posters, tapes and records for all tastes. Underwood (0532) 687572.

### VISIT BRITAIN'S 3rd INTERNATIONAL COLLECTORS RECORD FAIR Sunday July 21st

at the famous Hexagon in Reading, Berks, England  
Open 10-4pm (pre-adm. 10-11am £1.50) Adm £1.00

1000s of rare records, cassettes, magazines, record accessories & lots more for all types of collectors-rock-pop-country new wave etc...

Stall/enquiries ring 01 659 7065 or 01 699 9834 (24hr service)

ORGANISED BY THE PEOPLE THAT STARTED RECORD FAIRS IN BRITAIN

**SOUTHPORT SUNDAY** May 26th Royal Clifton Hotel. 10.30am 40p.

**WIDNES, SATURDAY** June 1st Derby Arms Town Centre. 051 334 3156.

**RHYL REVISED** date 051 334 3156.

**GRIMSBY RECORD Fair — Whit** Saturday 25th May — Crest Hotel, St. James Square, Grimsby (10.5).

**SCARBORO' RECORD Fairs — Whit** Sunday + Monday 25/26 May — Elvenhome, Aberdeen Walk, Scarboro' (10.5).

**YORK RECORD Fair — Whit** Monday 27th May (10.5) at Degrey Rooms, St Leonards Place, York.

**WAKEFIELD RECORD Fair** Sat 1st June (10.5) — Unity Hall, Westgate, Wakefield, Yorkshire.

**CLEETHORPES RECORD Fair** Sun 2nd June (10.5) — Winter Gardens, Kingsway, Cleethorpes.

**BLACKBURN SATURDAY** 25th May King Georges Hall. 10.30am-4pm. Details 0532 892087.

**BLACKPOOL MONDAY** 27th May. The Winter Gardens. (10.30am-4pm) Don't Miss The North's Largest Coastal Fair! Details 0532 892087.

**SOUTHAMPTON, SATURDAY 25.5.85.** Guildhall Solent Suite, pre-entry £1 11am; 12-4pm 40p.

**BEDFORD RECORD Fair — Sunday** 26th May — Harpur Suite, Harpur Street, — 10am-4.30pm.

**HOT WAX COLLECTORS RECORD FAIR** Sunday May 26th Kings Cross. Camden Town Hall, Euston Rd, N.W.1. 80 Stall selling record of all types. Badges, books, videos, cassettes, posters, hot & cold snacks all day. 11.30am — 4.00pm £1.00 pre-entry 10.30am £2 stall info 016999834/016900449 1985 Dates Aug.4th, Oct13th, Dec1st.

**BRITAINS FIRST 1970s rock record fair.** Sunday 16.6.85. Hammersmith Clarendon, London, 10-4pm. Progressive, underground, Glitter, heavy, 0734 588070.

**READING SUNDAY 26.5.85.** St. Laurences Hall, Abbey Square, off Kings Rd, pre-entry £1 11am, 12-4pm, 40p. Fifty stalls. Next date 8.9.85.

## Fan Clubs

**U2 OFFICIAL** info service — Send SAE to U2 Info, PO Box 48, London N6 5RU.

**ARMOURY SHOW** service — Send SAE to T.A.S.S. PO Box 107A, London N6 5RU.

**SCRITTI POLITTI** — Send SAE to Scritti Crush Crew, PO Box 120, London NW1 0JD.

**SIMPLE MINDS Club** — Send SAE to Simple Minds Club, PO Box 48, London N6 5AR.

**GENESIS OFFICIAL Club** — Send SAE to Genesis Information, PO Box 107, London N6 5RU.

**MARC ALMOND** fan club, Gutterhearts, for details, send sae to Lucy c/o Gutterhearts, 116 New Cavendish Street, London W1.

## DJ Services

**MIXING COURSES.** Learn how to BPM mix. Tuition by Les "Mix Doctor" Adams of Disco Mix club in the art of making and use of digital delay technology. 01-337 8137.

## Special Services

**RECORD PROMOTION** company sought for new record by large group (disco/listening music) recently recorded in the USA finished record (LP) sent on request. Box No 4467.

## Musical Services

**LYRICS WANTED** by Music Publishing House, 11 St Albans Avenue, London W4.

**ABSOLUTELY FREE** "Twenty Songwriting Questions Answered" explains copyright, royalties, publishing contracts, recording agreements etc. Absolutely free without obligation from International Songwriters Association (RM) Limerick, Ireland.

**LYRICISTS.** LYRIC set to melodies and recorded for publishing. SAE Climax 74 Lavender Hill Enfield Middx

## Situations Wanted

**EXPERIENCED RADIO** and club D.J. wants Residency playing soul funk tel: Paul Dodd 01-897 7181 office hours.

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## Jingles

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## Special Notice

**TIK AND** new band IKON, 2nd concert 30th May, London Hippodrome. Best wishes from the sire of sex.

"21 YEARS" in 1964 Radio Caroline arrived, since then radio has never been the same. This unique three hour cassette set of catalogues the stations sound from 1964 to 1985 with historic recordings. Cost £10. SAE for details of other goods etc. John Patrick, 155 Sanctuary Way, Grimsby, Humberside. BAY CITY Rollers info service, SAE Maggie, 38 Oberdon Close, Bilton, Rugby, Warks CV22 6LZ.

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**TOYAH MARCHANDISE** for sale. Send SAE for list. 40 Derrick Close, Calcot, Reading, Berks.

**2 FOREIGNER** tickets. Wembley June 14th. Box No 4473.

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**ROCK POSTERS,** tour programmes, books and more! On all your favourite artists from Wham to the Sex Pistols. For catalogue just send to: Star-Music, 18 Gorsmouth Way, Watford, Herts.

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**ROCK LISTS,** 1000's items books, photos, posters. Send 20p plus SAE. 'Harlequin' 68 St Petersgate, Stockport.

**FACE, ZIGZAG, NME, RM, Sounds,** and more 1969-1985. SAE 268 Kingston Road, London SW20.

**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

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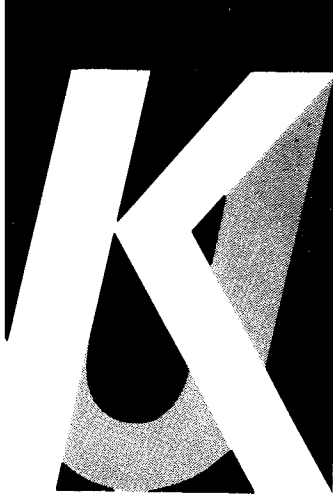
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**Official Top Of The Pops/  
Radio One Charts  
compiled by Gallup  
Week ending May 25, 1985**



**UK ALBUMS**

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	—	1	<b>BROTHERS IN ARMS</b> , Dire Straits, Vertigo VERH25 ☆
2	—	1	<b>OUT NOW</b> , Various, Chrysalis/MCA OUTV1
3	1	7	<b>HITS 2</b> , Various, CBS/WEA ☆ ☆
4	2	13	<b>NO JACKET REQUIRED</b> , Phil Collins, Virgin ☆ ☆
5	4	12	<b>SONGS FROM THE BIG CHAIR</b> , Tears For Fears, Mercury ☆
6	3	3	<b>BE YOURSELF TONIGHT</b> , Eurythmics, RCA
7	—	1	<b>LOW LIFE</b> , New Order, Factory FACT100
8	9	4	<b>BEST OF THE 20TH CENTURY BOY</b> , Marc Bolan And T Rex, K-tel ○
9	—	1	<b>YOUTHQUAKE</b> , Dead Or Alive, Epic EPC26420 □
10	8	6	<b>THE MAN — BEST OF ELVIS COSTELLO</b> , Elvis Costello, Telstar
11	5	8	<b>THE SECRET OF ASSOCIATION</b> , Paul Young, CBS ☆
12	16	2	<b>BEST OF EAGLES</b> , Eagles, Asylum ○
13	7	50	<b>BORN IN THE USA</b> , Bruce Springsteen, CBS ☆
14	6	3	<b>MR BAD GUY</b> , Freddie Mercury, CBS □
15	17	7	<b>GO WEST</b> , Go West, Chrysalis ○
16	10	3	<b>FLAUNT THE IMPERFECTION</b> , China Crisis, Virgin
17	14	32	<b>THE AGE OF CONSENT</b> , Bronski Beat, Forbidden Fruit ☆
18	11	5	<b>VOICES FROM THE HOLY LAND</b> , BBC Welsh Chorus, BBC ○
19	26	2	<b>WEST SIDE STORY</b> , Bernstein/Te Kanawa/Carreras, Deutsche Gramophon
20	—	1	<b>BROTHER WHERE YOU BOUND</b> , Supertramp, A&M AMA5014
21	—	1	<b>SHAMROCK DIARIES</b> , Chris Rea, Magnet MAGL5062
22	—	1	<b>NO REST FOR THE WICKED</b> , New Model Army, EMI NMA1P1
23	13	28	<b>ALF</b> , Alison Moyet, CBS ☆ ☆ ☆
24	—	1	<b>ON A STORYTELLER'S NIGHT</b> , Magnum, FM WKFMLP34
25	12	2	<b>STREET SOUNDS ELECTRO 7</b> , Various, Streetsounds
26	20	48	<b>PRIVATE DANCER</b> , Tina Turner, Capitol ☆ ☆
27	18	10	<b>DREAM INTO ACTION</b> , Howard Jones, WEA □
28	19	8	<b>THE POWER STATION</b> , Power Station, Parlophone
29	22	28	<b>MAKE IT BIG</b> , Wham!, Epic ☆ ☆ ☆
30	15	4	<b>AROUND THE WORLD IN A DAY</b> , Prince And The Revolution, Warner Brothers □
31	—	1	<b>WE ARE THE WORLD, USA For Africa</b> , CBS USAIDF1
32	25	29	<b>WELCOME TO THE PLEASUREDOME</b> , Frankie Goes To Hollywood, ZTT ☆
33	29	13	<b>RECKLESS</b> , Bryan Adams, A&M □
34	30	6	<b>SO WHERE ARE YOU</b> , Loose Ends, Virgin
35	21	33	<b>THE UNFORGETTABLE FIRE</b> , U2, Island ☆
36	28	44	<b>DIAMOND LIFE</b> , Sade, Epic ☆ ☆ ☆
37	24	47	<b>ELIMINATOR</b> , ZZ Top, Warner Bros ☆ ☆
38	32	7	<b>ROSE MARIE SINGS JUST FOR YOU</b> , Rose Marie, A1
39	27	19	<b>FACE VALUE</b> , Phil Collins, Virgin ☆ ☆
40	52	9	<b>CHINESE WALL</b> , Philip Bailey, CBS
41	31	10	<b>ANDREW LLOYD WEBBER REQUIEM</b> , Domingo/Brightman/Maazel/Eco, HMV □
42	37	27	<b>LIKE A VIRGIN</b> , Madonna, Sire □
43	33	45	<b>PURPLE RAIN</b> , Prince And The Revolution, Warner Bros ☆
44	35	6	<b>MOVE CLOSER</b> , Phyllis Nelson, Carrere
45	34	26	<b>THE HITS ALBUM/THE HITS TAPE</b> , Various, CBS/WEA ☆ ☆ ☆
46	41	7	<b>DANCIN' IN THE KEY OF LIFE</b> , Steve Arrington, Atlantic
47	23	2	<b>STREET SOUNDS 12</b> , Various, Streetsounds
48	36	5	<b>LOVE NOT MONEY</b> , Everything But The Girl, blanco y negro
49	40	11	<b>LEGEND</b> , Clannad, RCA □
50	43	4	<b>VIRGINS AND PHILISTINES</b> , Colour Field, Chrysalis
51	39	78	<b>UNDER A BLOOD RED SKY</b> , U2, Island ☆
52	38	83	<b>CAN'T SLOW DOWN</b> , Lionel Richie, Motown ☆
53	49	4	<b>GETTING SENTIMENTAL</b> , Engelbert Humperdinck, Telstar
54	98	3	<b>SUDDENLY</b> , Billy Ocean, Jive
55	57	8	<b>WORKING NIGHTS</b> , Working Week, Virgin
56	50	18	<b>HITS OUT OF HELL</b> , Meat Loaf, Epic □
57	44	18	<b>TROPICO</b> , Pat Benatar, Chrysalis
58	48	9	<b>REGGAE HITS VOL 1</b> , Various, Jetstar
59	90	8	<b>THE RIVER</b> , Bruce Springsteen, CBS ☆
60	—	1	<b>WHAT DOES ANYTHING MEAN BASICALLY</b> , Chameleons, Statik STATLP22
61	70	98	<b>QUEEN GREATEST HITS</b> , Queen, EMI ☆ ☆ ☆
62	47	29	<b>THE COLLECTION</b> , Ultravox, Chrysalis ☆ ☆ ☆
63	51	3	<b>7,800° FAHRENHEIT</b> , Bon Jovi, Vertigo
64	46	15	<b>HELLO, I MUST BE GOING</b> , Phil Collins, Virgin ☆
65	45	10	<b>BEHIND THE SUN</b> , Eric Clapton, Duck ○
66	42	23	<b>AGENT PROVOCATEUR</b> , Foreigner, Atlantic ☆
67	53	96	<b>NO PARLEZ</b> , Paul Young, CBS ☆ ☆ ☆
68	78	9	<b>THE HURTING</b> , Tears For Fears, Mercury ☆
69	58	18	<b>20/20</b> , George Benson, Warner Bros □
70	74	17	<b>STOP MAKING SENSE</b> , Talking Heads, EMI
71	—	1	<b>A FAR OUT DISC</b> , Toy Dolls, Volume VOLP2



72	77	5	<b>BORN TO RUN</b> , Bruce Springsteen, CBS ○
73	64	11	<b>SHE'S THE BOSS</b> , Mick Jagger, CBS ○
74	56	54	<b>LEGEND</b> , Bob Marley And The Wailers, Island ☆
75	65	22	<b>VERY BEST OF CHRIS DE BURGH</b> , Chris De Burgh, Telstar □
76	83	15	<b>BEVERLY HILLS COP</b> , Original Soundtrack, MCA ○
77	60	5	<b>TURN ON THE RADIO</b> , Change, Cooltempo
78	82	5	<b>LOVE OVER GOLD</b> , Dire Straits, Vertigo ☆
79	75	53	<b>FANTASTIC</b> , Wham!, Innervision ☆ ☆
80	62	23	<b>ALCHEMY</b> , Dire Straits, Vertigo ☆
81	—	1	<b>TAO</b> , Rick Springfield, RCA PL85370
82	84	25	<b>THE 12' ALBUM</b> , Howard Jones, WEA □
83	72	29	<b>WHOSE SIDE ARE YOU ON</b> , Matt Bianco, WEA ○
84	66	128	<b>THRILLER</b> , Michael Jackson, Epic ☆ ☆ ☆
85	—	1	<b>THE BARBARA DICKSON SONGBOOK</b> , Barbara Dickson, K-tel NE1287 □
86	63	8	<b>THE NIGHT I FELL IN LOVE</b> , Luther Vandross, Epic
87	67	6	<b>SOUTHERN ACCENTS</b> , Tom Petty And The Heartbreakers, MCA
88	59	16	<b>STEPS IN TIME</b> , King, CBS □
89	55	27	<b>HATFUL OF HOLLOW</b> , Smiths, Rough Trade □
90	—	1	<b>AN INNOCENT MAN</b> , Billy Joel, CBS CBS25554 ☆ ☆ ☆
91	87	20	<b>BREAKDANCE 2 — ELECTRIC BOOGALOO</b> , Original Soundtrack, Polydor
92	—	1	<b>RECONSIDER BABY</b> , Elvis Presley, RCA PL85418
93	97	2	<b>VERY BEST OF KIM WILDE</b> , Kim Wilde, RAK
94	—	1	<b>RHYTHM OF THE NIGHT</b> , DeBarge, Gordy ZL72340
95	—	1	<b>ARENA</b> , Duran Duran, Parlophone DD2 ☆
96	—	1	<b>VERY BEST OF BRENDA LEE</b> , Brenda Lee, MCA LETV1 ○
97	100	2	<b>STEP BY STEP</b> , Jeff Lorber, Club
98	89	3	<b>MAKIN' MOVIES</b> , Dire Straits, Vertigo ☆
99	79	12	<b>CAN'T STOP THE LOVE</b> , Maze Featuring Frankie Beverly, Capitol
100	71	25	<b>NOW THAT'S WHAT I CALL MUSIC 4</b> , Various, EMI/Virgin ☆

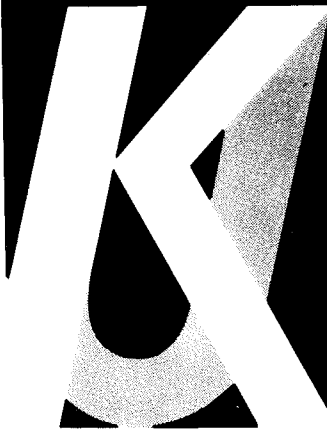
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**MUSIC VIDEO**

1	2	<b>THE VIDEO</b> , Wham!, CBS/Fox
2	1	<b>THE VIDEO SINGLES</b> , Paul Young, CBS/Fox
3	8	<b>LIVE</b> , the Beatles, PMI
4	7	<b>FIRST STING</b> , the Scorpions, PMI
5	3	<b>ALL NIGHT LONG</b> , Lionel Richie, RCA/Columbia
6	5	<b>THE HITS VIDEO</b> , CBS/Fox
7	9	<b>BEHIND THE IRON CURTAIN</b> , Iron Maiden, PMI
8	14	<b>THE VIDEO EP</b> , Madonna, Warner Music
9	—	<b>MAKING MOVIES</b> , Dire Straits, WHV
10	15	<b>ALCHEMY LIVE</b> , Dire Straits, Polygram
11	6	<b>THE WORLD WE LIVE IN/LIVE IN HAMBURG</b> , Depeche Mode, Virgin/PVG
12	4	<b>7 BIG ONES</b> , the Hall And Oates Video Collection, RCA/Columbia
13	13	<b>MORE END OF THE ROAD</b> , Status Quo, Videofarm
14	11	<b>THE SONG REMAINS THE SAME</b> , Led Zepplin, WHV
15	10	<b>"UNDER A BLOOD RED SKY"</b> , LIVE AT REDROCK, U2, Virgin/PVG
16	12	<b>HITS OUT OF HELL</b> , Meat Loaf, CBS/Fox
17	—	<b>THE WORKS</b> , Queen, PMI
18	17	<b>LIVE '77</b> , Emerson, Lake And Palmer, Hendring /PVG
19	—	<b>WE WILL ROCK YOU</b> , Queen, Peppermint/Guild
20	—	<b>PRIVATE DANCER</b> , Tina Turner, PMI

*It's the Video Week rap*

**Official Top Of The Pops/  
Radio One Charts  
compiled by Gallup  
Week ending May 25, 1985**



**UK SINGLES**

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST AND SONG
1	1	4	19, Paul Hardcastle, Chrysalis □
2	7	2	A VIEW TO A KILL, Duran Duran, Parlophone
3	8	5	LOVE DON'T LIVE HERE ANYMORE, Jimmy Nail, Virgin
4	2	14	MOVE CLOSER, Phyllis Nelson, Carrere □
5	3	6	I FEEL LOVE (MEDLEY), Bronski Beat And Marc Almond, Forbidden Fruit
6	4	8	RHYTHM OF THE NIGHT, DeBarge, Gordy
7	15	2	KAYLEIGH, Marillion, EMI
8	5	5	FEEL SO REAL, Steve Arrington, Atlantic
9	6	3	WALLS COME TUMBLING DOWN, Style Council, Polydor
10	35	2	WE ALL FOLLOW MAN UNITED, Manchester United, Columbia
11	14	3	SLAVE TO LOVE, Bryan Ferry, EG
12	11	6	I WAS BORN TO LOVE YOU, Freddie Mercury, CBS
13	10	6	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin
14	32	3	HERE WE GO, Everton 1985, Columbia
15	9	9	EVERYBODY WANTS TO RULE THE WORLD, Tears For Fears, Mercury ○
16	20	3	MAGIC TOUCH, Loose Ends, Virgin
17	24	3	CALL ME, Go West, Chrysalis
18	31	2	OUT IN THE FIELDS, Gary Moore and Phil Lynott, 10 Records
19	22	5	RAGE TO LOVE, Kim Wilde, MCA
20	39	4	WALKING ON SUNSHINE, Katrina And The Waves, Capitol
21	25	3	SHAKE THE DISEASE, Depeche Mode, Mute
22	13	5	I WANT YOUR LOVIN', Curtis Hairston, London
23	19	9	CRY, Godley And Creme, Polydor
24	33	3	GET IT ON, Power Station, Parlophone
25	18	6	WOULD I LIE TO YOU, Eurythmics, RCA
26	12	4	THE UNFORGETTABLE FIRE, U2, Island
27	26	8	FREE YOURSELF, Untouchables, Stiff
28	38	3	OBSESSION, Animotion, Mercury
29	40	3	THE WORD GIRL, Scritti Politti, Virgin
30	23	5	WALK LIKE A MAN, Divine, Proto
31	28	4	ALL FALL DOWN, Five Star, Tent
32	27	6	LOVER COME BACK TO ME, Dead Or Alive, Epic
33	17	7	WE ARE THE WORLD, USA For Africa, CBS ○
34	16	7	ONE MORE NIGHT, Phil Collins, Virgin
35	47	2	ICING ON THE CAKE, Stephen 'Tintin' Duffy, 10 Records
36	45	5	THINKING ABOUT YOUR LOVE, Skipworth And Turner, Fourth & Broadway
37	53	3	SUDDENLY, Billy Ocean, Jive
38	—	1	SO IN LOVE, Orchestral Manoeuvres, Virgin VS766
39	34	5	DON'T FALL IN LOVE, Toyah, Portrait
40	—	1	GARY NUMAN LIVE EP, Gary Numan, Numa NU7
41	21	9	CLOUDS ACROSS THE MOON, RAH Band, RCA
42	—	1	HEAVEN, Bryan Adams, A&M AM256
43	67	2	WALKING ON THE CHINESE WALL, Philip Bailey, CBS
44	49	3	CHERISH, Kool And The Gang, De-lite
45	30	10	COULD IT BE I'M FALLING IN LOVE, David Grant And Jaki Graham, Chrysalis
46	—	1	THE PERFECT KISS, New Order, Factory
47	—	1	HISTORY, Mai Tai, Virgin VS773
48	29	6	LOOK MAMA, Howard Jones, WEA
49	48	4	DUEL, Propaganda, ZTT
50	52	5	IMAGINATION, Belouis Some, Parlophone
51	36	9	STAINSBY GIRLS, Chris Rea, Magnet
52	61	2	SANCTIFIED LADY, Marvin Gaye, CBS
53	69	2	REMEMBER I LOVE YOU, Jim Diamond, A&M
54	57	3	MODERN ROMANCE, Francis Rossi And Bernard Frost,

55	37	6	Vertigo
56	—	1	EYE TO EYE, Chaka Khan, Warner Bros
57	62	3	LET IT SWING, Bobbysocks, RCA
58	42	9	ROMANCE (LET YOUR HEART GO), David Cassidy, Arista
59	70	2	BLACK MAN RAY, China Crisis, Virgin
60	46	12	BOOGIE OOGIE OOGIE, A Taste Of Honey, Capitol
61	—	1	EASY LOVER, Philip Bailey And Phil Collins, CBS/Virgin ○
62	50	4	PAISLEY PARK, Prince, Warner Brothers W9052
63	55	4	DANGEROUS, Pennye Ford, Total Experience
64	41	6	LIKE I LIKE IT, Aurra, 10 Records
65	54	4	SO FAR AWAY, Dire Straits, Vertigo
66	73	2	I WONDER IF I TAKE YOU HOME, Lisa Lisa/Cult Jam/Full Force, CBS
67	44	5	SECOND NATURE, Dan Hartman, MCA
68	—	1	NO REST, New Model Army, EMI
69	56	9	And Broadway
70	43	14	SHE SELLS SANCTUARY, Cult, Beggars Banquet BEG135
71	—	1	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ○
72	75	2	WE CLOSE OUR EYES, Go West, Chrysalis ○
73	—	1	OH WHAT A FEELING, Change, Cool Tempo COOL109
74	58	10	MEGAREX, T Rex, Marc On Wax
75	—	1	OH YEAH, Bill Withers, CBS
			LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
			SPECIAL PAUL HARDCASTLE 12' MIX, Ian Dury And The Blockheads, Stiff



**THE NEXT 25**

76	—	IT AIN'T FAIR, Edwin Starr, Hippodrome HIP101
77	80	DEVOTED TO YOU, Cacique, Diamond Duel
78	68	GREEN SHIRT, Elvis Costello And Attractions, F Beat
79	—	FRANKIE, Sister Sledge, Atlantic A9547
80	—	CELEBRATE YOUTH, Rick Springfield, RCA PB49987
81	81	MISSING YOU, Diana Ross, Capitol
82	65	OVER THE SEA, Jesse Rae, Scotland Video/WEA
83	86	FOUND MY GIRL, Imagination, R&B
84	76	RADIO AFRICA, Latin Quarter, Rockin' Horse
85	—	SWEET 2TH, Sweet, Anagram ANA29
86	88	TAKE ME TO THE FIRE, This Island Earth, Magnet
87	—	AXEL F, Harold Faltermeyer, Magnet
88	—	COVER ME, Bruce Springsteen, CBS A4662
89	93	TONIGHT (DANCING WITH THE DESPERATE), Norma Lewis, London
90	98	SWEET NOTHING, Working Week, Virgin
91	—	GRIMLY FIENDISH, Darned, MCA GRIM1
92	87	THIS IS THE SHIRT, Two People, Polydor
93	—	SECRET IN THE STREET, Nils Lofgren, Towerbell TOW68
94	—	JE SUIS PASSEE, Hard Corps, Polydor HARD1
95	82	MY BABY JUST CARES FOR ME, Nina Simone, Charly
96	95	PINK AND BLACK, Robert Plant, Es Paranza
97	—	EYES, Donna Summer, Warner Bros U9103
98	84	WHO KNOWS WHAT LOVE IS, Strawberry Switchblade, Korova
99	—	SOLID, Ashford & Simpson, Capital CL345
100	96	A BROKEN HEART CAN MEND, Alexander O'Neal, Tabu

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

**N E X T  
W E E K**



**T E A R S  
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L O S E S  
E N D S  
S C R I T T I  
P O L I T T I**



by Alan Jones

IT'S SOLD over 500,000 copies here, but **Paul Hardcastle's** runaway chart topper '19' seems unlikely to be released as a single in the States, where questioning the wisdom of becoming involved in the Vietnam war is still very much frowned upon. For the moment at least, Paul's hopes of a second American hit rest on 'King Tut'. This stands a good chance of emulating the success of his earlier single 'Rain Forest', which topped the dance charts and reached number five in the black singles chart in February, and only excused itself from Billboard's Hot One Hundred last week.

It spent 18 weeks in the Hot One Hundred, selling over

400,000 copies, mostly to blacks, peaking at number 57. Exhaustive research reveals it to be only the second single to support such a lengthy chart career without breaking into the top 50, following the trail blazed by the **Manhattans'** 'It Feels So Good To Be Loved So Bad', which also rode the chart for 18 weeks in 1977, peaking at an even more lowly number 66...

**Phil Collins'** 'No Jacket Required' album has proved his biggest selling solo set to date, topping a million sales domestically within three months of release. It's sold a further 1.5 million in America, and has topped the listings in Australia, Ireland, Belgium, Netherlands, Germany and several other countries. As noted previously in this column, it contains a number of potential hit singles, and will undoubtedly continue to sell strongly for some time.

Phil's earlier solo albums 'Face Value' (a number one in

## I N B R I E F

**CYNDI LAUPER** was America's favourite songbird last year, ahead of **Tina Turner** and **Madonna** — but she'll need an impressive spurt to top **Madonna** this year. Cyndi's only single release in '85 — 'Money Changes Everything' — peaked at number 27 stateside, whilst **Madonna** started the year on top with 'Like A Virgin', had a number two hit with 'Material Girl', and recently took top billing via 'Crazy For You'. Now, 'Angel' is also making like a biggie. Cyndi's about to try to make up ground with her song from the new movie 'Goonies'... **Tina**, meanwhile, had declared herself a virtual non-runner. Doubtless Capitol will pull more singles off her 'Private Dancer' album, but Ms Turner has hinted that her next new album may be as much as a year away, but she'd like to keep her career on the boil by duetting with **Mick Jagger**, if he can take time off from recording the next **Stones** album in France... **Bruce Springsteen's** 'Born In The USA' has topped 6.5 million sales in America, and spawned five hit singles. The latest 'Glory Days', follows the precedent set by the other four by featuring an otherwise unavailable B-side ('Stand On It')... Shoot the sub-editor: **Elvis Costello** has, of course, had 10 hit albums inside seven years, and not seven, as stated a fortnight ago... **THEY ARE FAMILY:** For the first time in more than a dozen years, the top 30 currently supports two acts boasting large numbers of siblings. In the red corner I give you a particularly shrewd-like American aggregation known as **DeBarge**, consisting of four brothers and a sister. And in the blue corner it's their British rivals, **Five Star**, three girls and two boys from the Pearson family, who record for Dad's Tent label. The last time such numerically substantial families were engaged in top 30 warfare was at Xmas 1972, when the **Jackson Five** and the **Osmonds** competed for chart honours with 'Looking Through The Windows' and 'Crazy Horses' respectively... **Laser 558** is one year old this Friday (24th). Joining in the celebrations will be the station's newest recruit, one **Craig Novak**. 25-year old **Craig**, from Bath, Maine, is — quite possibly, the tallest man on radio, standing 6ft 5in tall. He's also a fourth cousin of **Princess Diana**, according to **Laser's** press release...



● **MARC BOLAN:** back in the charts eight years later

1981), and 'Hello, I Must Be Going!' (number two, 1982) are also in the top 100 as are albums he produced for **Philip Bailey** ('Chinese Wall') and **Eric Clapton** ('Behind The Sun') — though Collins' long-standing friendship with Clapton barely outlived the recording of the album. That hasn't stopped Clapton's label mooted the possibility of bringing out the pair's duet 'Knock On Wood' as a single. Meanwhile, both **Madonna** and **Phyllis Nelson** have set their hearts on duetting with our Phil...

**F**OR THE first time since he died nearly eight years ago, the name of **Marc Bolan** is once again in the top 10 of the album chart via K-tel's **T. Rex** compilation 'The Best Of The 20th Century Boy', a potent collection which brings together, for the first time on an album — a double actually — all 24 of the group's hits. For new admirers and diehard fans alike, it's a worthwhile investment. So too is **Cambr's** mid-priced **T Rex** compilation, 'The Main Man', which also hit the streets recently. Slightly less chart-orientated than its more expensive rival, it's an ideal first purchase for those whose interest in Bolan has been sparked by recent covers of 'Get It On' by the **Power Station** and **Frankie Goes To Hollywood**, neither of which come near to the original. 'The

Main Man' is a double album with 28 cuts plus a bonus picture disc single pairing an extended version of 'Teenage Dream' with an exclusive montage of hits under the title of 'Solid Gold Segue'.

Take 16 timeless treasures handpicked from the rich archives of the Atlantic/Stax of Sixties soul stars and you've got yourself a monster hit album. That's the theory, anyway, but somehow **Starblend's** TV advertised 'This Is Soul' — featuring **Redding's** 'Dock Of The Bay', 'retha's' 'Respect', **Percy Sledge's** 'When A Man Loves A Woman', **Wicked Wilson Pickett's** 'In The Midnight Hour' and a dozen other gems — recently crashed out of the chart after the briefest of chart residencies, peaking at number 78. If you have fond memories of any of these tracks, go out and buy it, you won't be disappointed, and you may even help it back into the charts, where it so obviously belongs.

More catholic tastes are needed to appreciate the full range of tracks featured on same label's '12x12', a double album featuring a dozen 12 inch mixes, including hard to find full length versions of 'Girls On Film' (**Duran Duran**), 'Club Tropicana' (**Wham!**) and 'Big Apple' (**KajaGooGoo**), plus lesser hits by **Herbie Hancock**, **Talk Talk** and others. Also featured is **K-Ram's** 'Menage A Trois', a deadringer for early **Wham!**, which could easily hit if reissued as a single...

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LIVE

ROYAL ALBERT HALL, LONDON

BATH'S FINEST bounced on stage amidst copious quantities of that vile dry ice and the opening strains of 'Mother Talk' filtered into an arena of surprisingly sedate fans. An unimpressed Roland ordered them to their feet and the faithful apostles rose to the occasion.

With five competent musos on hand to back up Curt and Roland, the overall sound was pretty impressive though I'd imagine most of the upper tiers were struggling to hear the between-song witticisms.

Tears For Fears have undoubtedly matured as a live band. I recall wincing at Curt's initial vocal performances but tonight there wasn't a flat note in sight as demonstrated admirably during 'Pale Shelter'. They certainly endeared themselves to the the RM envoy by playing the wonderful 'Memories Fade'.

In the past, Tears For Fears have seemingly tried to portray themselves as esoteric intellectuals. Tonight, if anything, they were trying to dispel the image. Indeed, the jolly wacky tour programme informed us that Curt's fetishes are standing with one foot in a bucket of paint and switching the light on and off.

Biggest cheer of the evening was reserved for 'Shout' which culminated in the entire band joining Curt and Roland stage front. It may have emphasised their reliance on backing tapes, but so what! It was a nice touch.

"Perhaps the real fans could clap and everyone else could pop the champagne corks in time," suggested Curt while introducing 'The Prisoner'. Just about summed the thing really. It would have been so easy to settle down in the box, knock back the champers and be incredibly patronising but I'd be lying if I said I didn't have a good time.

■ LESLEY O'TOOLE

Photo: Steve Pavne

TEARS FOR FEARS