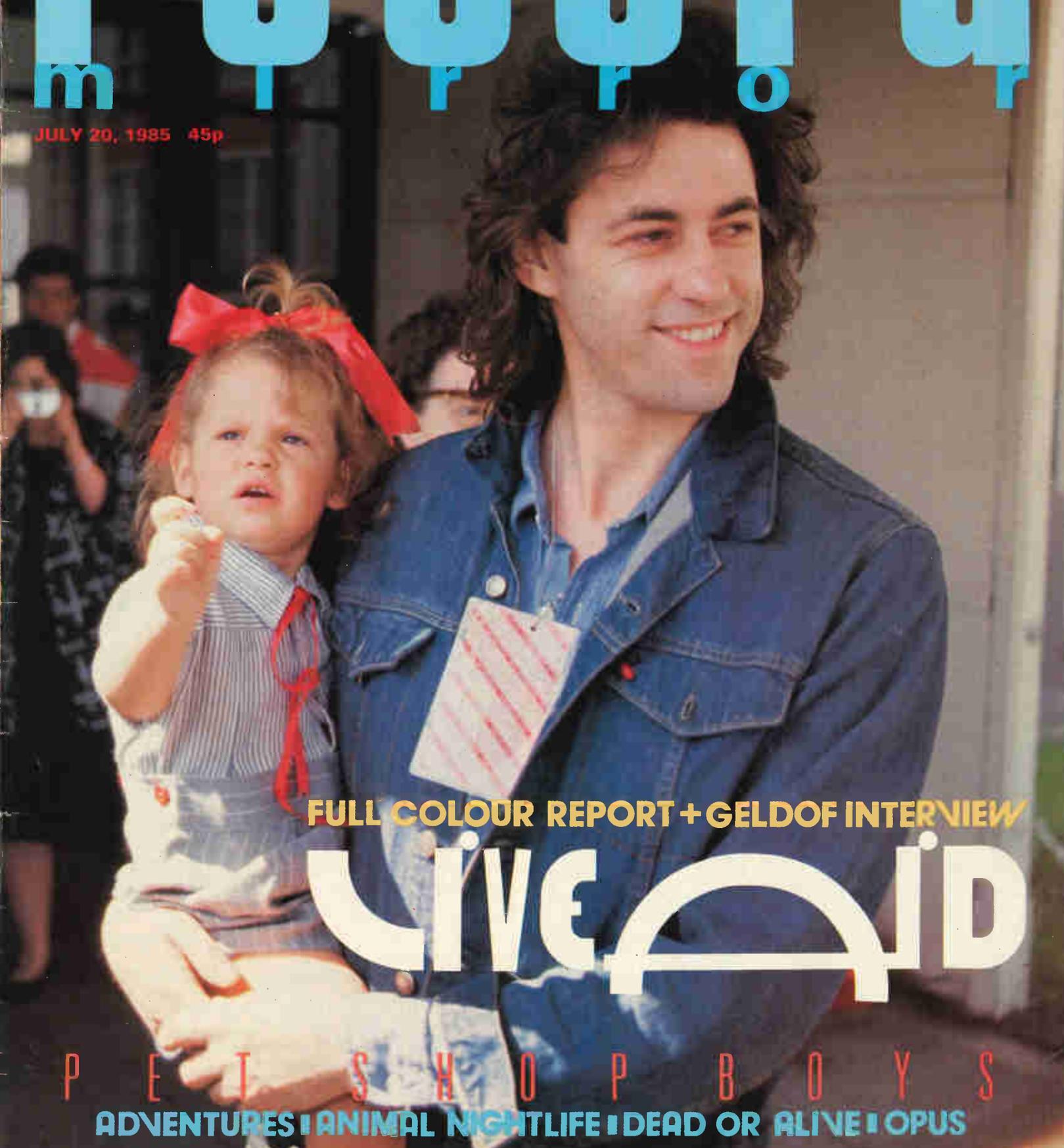


THE STYLE COUNCIL GO MAD IN EUROPE

record

JULY 20, 1985 45p



FULL COLOUR REPORT + GELDOF INTERVIEW

LIVE AID

P E T S H O P B O Y S

ADVENTURES | ANIMAL NIGHTLIFE | DEAD OR ALIVE | OPUS



● **MORGAN McVEY** are the latest manifestation of the glitzy world of young sartorial London — hip young dudes with a talent to amuse, and more than enough to go round.

Jamie Morgan and Cameron McVey are both successful fashion photographers, who've turned their backs on the world of Kodachrome and flashlights and concentrated instead on refining their singing and songwriting. Which is a mixture of lovers rock, Scritti Politti ... and, dare I say it ... Wham!

But they aren't a couple of cash-grabbing charlatans — Cameron and Jamie have buckets of inspiration and masses of style.



THE SAME producers as Alison Moyet ... the same manager as Nik Kershaw ... and a pretty respectable pop song called 'Tight Spot'. Those are the current lifelines of Kevin Kitchen, the song being his follow-up to the chart nibbler 'Put My Arms Around You'. The LP 'Split Personality' is due out later this summer by which time Kevin and all other Barnsley locals should have steeled themselves for the return of 'Bite Your Legs' Hunter.

OCH ... YET more nice

Scottish boys to waggle your sporrans to. True, del Amitri is not a very Scottish name but that's these boys all over — teasing and tantalising with some fine guitar sounds and wacky humour.

Touted as Morrissey's latest fave rave, they are Iain Harvie, Paul Tyagi, Justin Currie and Brian Tolland — all hailing from the bonnie banks of the Clyde and sporting some very fine haircuts. Their self-titled debut album is out now on Chrysalis. Bella, bella.



● 'LOVE SITUATION' is giving us a second image of Mark Fisher, an image as a production wizard with a new deal on Total Control rather than as the keyboards man with Second Image.

"I was just fed up, I thought

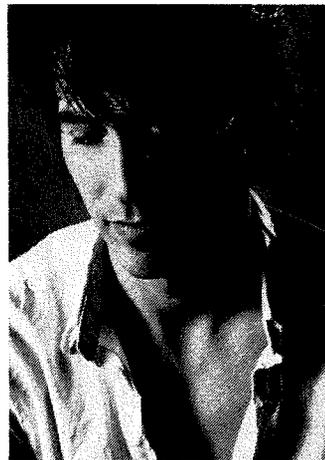


● **THE EXOTIC** looking pair behind indie favourite Gene Loves Jezebel are identical twins Michael and J Aston. Hailing from the Welsh highlands, they've just cut an album called 'Immigrant' with the aid of the other band members Ian Hudson (lead guitar), Peter Rizzo (bass) and Marcus (drums). Produced by John Leckie, who's also worked with Simple Minds, XTC and the Woodentops, the first side is a reasonable amalgam of U2 with a touch of the gothics. It all becomes a bit less palatable on the second side though. Twin set for summer.



two years in the band was long enough and if anything was going to happen it would have done by then," says Mark, who's made a healthy chart impression with his solo debut 'Love Situation', vocalised by Liverpudlian Dottie

Green. She met Mark through the unlikely source of Rob Gray, with whom she'd taken Life Force's 'Man In A Million' into our Hi-NRG chart. "I was in a female rock band called Killer Koala as well," recalls Dottie.



■ **NOW THAT** Ian Dury has put away the throat gargle and stepped back on stage, what of erstwhile song writing partner Chaz Jankel?

Never a man to hog the limelight, Chaz has gone his own sweet way, produced some very polished music — witness his latest LP 'Looking At You' — and done a nice re-spray job now and again. Most recently Chaz has written for Junior and Mari Wilson. Keep your eyes peeled; after all, this man did write 'Ai No Corrida'.

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record



Compiled by
Robin Smith

HALEN SPLIT?

● IT SEEMS likely that ace heavy metal band Van Halen have bitten the dust. Apparently they haven't been getting on well lately and David Lee Roth looks like pursuing a solo career while watching his investments grow. No official confirmation of the situation is available yet. The UK branch of Van Halen's record company say they haven't heard anything.

● THE BEATLES single 'Help' will be out again on July 22. Originally released on July 23 1965, it was their 10th single for Parlophone Records and eighth number one hit. It remained in the charts for 14 weeks and was the second single to be lifted from the 'Help' soundtrack.

The single will be available in a full colour picture bag and as a picture disc.

● CIRCUS CIRCUS Circus, who recently supported the Cult on their tour, headline a special one off event at the Chislehurst Caves in Kent on July 27. This wacky event is called 'Adventures At The Earth's Core' and tickets are available from the Cage at the Great Gear Market in the Kings Road. Can you dig it?

● DANSE SOCIETY release a special club edition mix of their single 'Say It Again' on July 26. This version also contains an extra track 'Sensimilla' on the B-side. Danse Society will be appearing at the London Marquee on August 5 and 6.

■ IT WAS just another Friday afternoon in the RECORD MIRROR office. Eleanor Levy licked her poster of Mel Gibson, Mike Pilgrim contemplated buying the rest of the Portobello Road and Betty Page watered the rubber plants. Suddenly, the news arrived that Go West are releasing another single, Toyah is bringing out another album and the Cool Notes are playing some dates. Friday's would never be quite the same again...

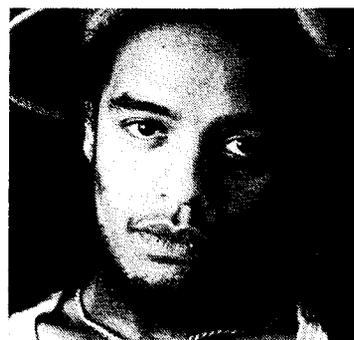


GO WEST'S GOODBYE

■ HUNKY GO West release their single 'Goodbye Girl' on July 22. The flip side is the previously unreleased track 'Dreamworld' and the 12 inch version features a "perpendicular mix" of 'S.O.S.'

The Westers are lining up some UK dates between November 8 and November 20. More details when we get 'em, so girls please try and control yourselves until then. The boys are now limbering up for a Japanese tour followed by dates in America. They'll be headlining dates there and also supporting Power Station and Tina Turner.

● MURRAY HEAD follows up 'One Night In Bangkok' with 'Picking Up The Pieces' out on July 22. The song was written by Squeezers Tilbrook and Difford, and was indeed featured on their album out last year. Murray is composing songs now for another album, to be recorded later this year.



● MAXI PRIEST releases his single 'Dancing Mood' on July 15. It's an extended remix from his album 'You're Safe', written by Maxi and Paul 'One Blood' Robinson. Maxi will be playing dates at Dunstable Queensway Hall July 21, Brighton Savannah Club 25, Bournemouth Town Hall 27.



YOUNG ONE

■ TRACIE YOUNG, the girl with the sparkling eyes and fabulous bum, is back. She's releasing her single 'I Can't Leave You Alone', a cover version of the old George McRae song. Trace says it's a far cry from her previous recordings.

Tracie has been touring with the Style Council, and she's also been around Japan, Europe and America since we last saw her. Welcome back.

● THE BOUNCING Boothill Foot Tappers have lined up a choice string of dates. Get flabbergasted at London Dingwalls July 18, WOMAD Festival Essex 21, Birmingham Arts Centre Triangle August 2, Retford Porterhouse 3, Botley Recreation Ground 4, Stoke Grand Hotel 9.

● KING KURT and JoBoxers team up to play an anti heroin gig at the Brixton Fridge (in the old Ace) on July 26. Tickets priced £3 are available from the Fridge, the Cage in the Great Gear Market, Kings Road and Rock On in Camden Town.

● MAX HEADROOM will be presenting Sheila Smith, Anthony Moore, the Pet Shop Boys (yee ha) and the El Trains on the opening night of the Harp Rock Week at the ICA, London on August 6. August 7 will feature Mathilde, Santing and FSK. August 8 will swing along with the Triffids, Nyam Nyam, and Big And Beautiful. August 9 will feature Chalk, del Amitri, and Snakes Of Shake. Closing events on August 10 will be 400 Blows, Nocturnal Emissions and Startled Insects. Tickets are £4.

● ARETHA FRANKLIN releases her album 'Who's Zoomin' Who' on July 26. It's her first album for two years and includes a duet with Annie Lennox and Dave Stewart on 'Sisters Are Doin' It For Themselves'. Other tracks featured are 'Freeway Of Love' and 'Another Night'.

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special guests HURRAH!

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ARMY EP

● **NEW MODEL** Army release a four track EP on July 22. It features a totally re-mixed version of 'Better Than Them' and three completely new songs — 'No Sense', 'Adrenalin' and 'Trust'. A limited edition package will contain two seven inch singles in a gatefold sleeve.

NMA are working out a summer tour and so far they've confirmed two dates, at Folkestone Leas Cliff Hall July 26, Cornwall St Gervas Elephant Fayre Festival July 27.

● **THE ICICLE** Works have added dates to their tour. See 'em again at Liverpool Beatle City July 21, Liverpool St Helens Show 25, Sunderland Big Top 30, Manchester International August 3, Southampton Riverside 10.



COOL TOUR

■ **THE COOL** Notes, who are in top tear again with their single 'In Your Car', play a quartet of dates in August at London Hammersmith Palais August 18, Buckingham University 23, Windsor Blazers 24, 25.

The Coolies are in the studio now working on an album scheduled for the autumn.

◀◀◀ **AURRA** FOLLOW up 'Like I Like It' with 'Happy Feeling' out this week, from their upcoming album 'Like I Like It'.

● **B B & Q's** ALBUM 'Genie' will be officially released here by Cooltempo on July 22. It's been one of the biggest-selling import albums in the country.



IT'S CHEWY

● **NEW SIGNING** Chewy Raccoon hope you'll be able to get your teeth into their debut single 'Don't Touch Me' out on July 26. The song was written by Chewy Raccoon's singer Davey Scott.

● **TWENTY THREE** classic electro tracks are featured on the Street-sounds album 'New York Vs LA Beats' out on July 19. The album tells the story of electro, with tracks captured wild and untamed in New York and Los Angeles. Among the cuts you'll find 'Return Of Captain Rock' by Captain Rock and 'Two Three Break' by the B Boys.

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Change

ARROW



**T · R A D I O
V · A · I**

FRIDAY'S 'Swank' (C4, 5.30pm) takes a look at the Alternative Miss World Contest and delves into Lee John's wardrobe. **'Ready Steady Go'** (C4, 5.50pm) has an interview with P J Proby and music from the Rolling Stones and Lulu. **'Ready Steady Go'** is repeated on Tuesdays at 11.45pm.

SATURDAY sees Nik Kershaw performing his latest waxing in the **'Saturday Picture Show'** (BBC 1, 8.30am). **'30 Years Of Rock'** (Radio 1, 1pm) features 1968, while Simply Red and the Light are featured in **Graham Bannerman's Show** on Radio 1 at 7.30pm. **'Rebellious Jukebox'** (C4, 11pm) finally takes to the air with Meat Loaf, Jools Holland and Mari Wilson.

SUNDAY sees yet more nostalgia in **'The Rock 'N' Roll Years'** (BBC 1, 5.30pm) which takes a peek at 1953 to 1963.

WEDNESDAY'S 'Poparound' (ITV, 4.50pm) has Les Enfants and Jaki Graham.



TOYAH'S CLAWS

■ **TOYAH SHOWS** her claws with her album **'Minx'** out on July 22. The album, produced by Chris Neil, includes her two recent singles **'Don't Fall In Love (I Said)'** and **'Soul Passing Through Soul'** with eight other tracks. The cassette version of the album features an extra two unreleased tracks — **'Vigilante'** and **'Over 21'**.

Minx will come complete with a full colour inner sleeve featuring the song lyrics and a wing ding photo of Toyah. Definitely something for hiding the crack in Mike Pigrim's bedroom wall.

● **SHRIEKBACK ADD** a couple of dates at the London Embassy Club July 25 and the Wag Club July 31. Their single **'Faded Towers'** will be out in the late summer.

● **MAI TAI** follow their smash hit single **'History'** with **'Body And Soul'** out on July 22. Taken from the band's debut album, the 12-inch version features an extended mix of the song.

● **THE FLYING Pickets**, a band so ugly they make the Elephant Man look like Richard Gere, release a summer EP on July 22. **'The Flying Pickets Summer EP'** features four tracks — **'Groovin'**, **'Summer At Home'**, **'Sealed With A Kiss'** and **'Summer In The City'**. Makes you wish winter would hurry up, doesn't it?

● **TEARS FOR Fears** pulled out of Live Aid at the last moment. They cancelled their slot in Philadelphia because two of their band members left suddenly.

In a statement issued the day before Live Aid, Tears For Fears said: "We are now not able to participate in the Philadelphia show due to the sudden departure of two of our group members, but hope our contribution to the goal of eradicating world hunger will demonstrate our commitment for this humanitarian project."

"During the next few months the group will be donating the proceeds from their upcoming concerts and will ensure that these concerts promote the Ethiopian cause to the full."

The group are now rehearsing with two new members, Alan Griffiths, guitar, and Josephine Wells, saxophone.

● **DARK CITY** play at London Dingwalls on July 22. Be there, or be square.

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- HEAVEN 17
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- HOWARD JONES
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- ROGER TAYLOR
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THE LEAGUE OF GENTLEMEN

as told to JIM REID

THE LEAGUE were beginning to feel the heat. Suffering under the weight of their finest tweed jackets, their most excessive khaki — 'Mad Dogs And Englishmen' — shorts and a job lot of Sixties psychedelic pith helmets they covered under a lone parasol and waited for a shipment of ice.

Under such conditions it was only natural that their minds should seek some diverting amusement. It being too hot to sing 'Roll Out The Barrel' they decided to talk about the comings and goings of the world. After all nothing expended less energy . . .

"Dickens of a row going about this **Madonna** person," said Sir Public House, gently cooling himself with a rolled-up copy of the Sporting Life. "Egad, there was me thinking that Fleet Street was blabbering on about a nude statue of the Virgin Mary, when old Bertie tips me the wink and tells me it's that other Madonna."

"Y'know, the girl who seems to want to marry nearly every rich or famous man in America. Anyhow, it appears that in the dim and distant past, ie, her youth — she posed for a number of rather salacious pictures, these now being the subject of a picture war between Playboy and Penthouse. Think I'll stick to my copy of the Horse and Hound . . .

"While that row rages and publishers talk about one million

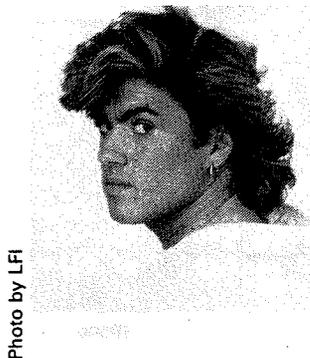


Photo by LFI

● **GEORGE MICHAEL:** oh no, not more work

dollar photo sessions, financial attention turns to **Frankie Goes To Hollywood**. After much rumour, speculation and drunken invention, it can be finally revealed that the lads have become tax exiles. They shall be living in France until next March . . .

"And if pop stars didn't have enough money . . . next month two cars formerly owned by **Beatles** persons will go on sale. **John Lennon's** white Mercedes, valued at £150,000, and **George Harrison's** white Aston Martin, valued at £15,000, are to be auctioned at Sothebys . . .

"And if all these figures are beginning to set your head in a spin, calm down and have a drink. Now, I've seen a few examples of financial idiocy in my time — the Maharajah Taffy's Sahara-based Ice Cube factory, Toby Jugg's flood damaged brollies, Lord Hip



● **MADONNA:** undercover agents not required

Hop's Hong Kong Whiskey — but all of this pales into the insignificance of Scottish lager when compared to **Prince's** wallet.

"Apparently the **Paisley One** was practising basketball the other day when a stray photographer managed to get a few shots of him. Immediately **Prince** set his manager in pursuit of the snapper and ordered him to pay a cool £8,000 for the polaroids . . .

"Still, not everyone seems to be greenback minded. Take **George Michael**, for instance. All the young devil seems to want to do is work. Latest project under consideration: writing a single for ex-Shalamar singer **Jody Watley** . . .

"While Georgie boy gets cracking on the old songwords, partner **A Ridgeley** wonders when he is going to continue his career as a motor racing driver. Andrew

has been ordered to give up his dangerous hobby by the life insurance brokers who are insuring **Wham!**'s tour of America. Don't expect this to deter **Ridgeley** for too long . . .

"Exciting life at the top, isn't it? Why, even old **Howard Jones** — the man whose most dangerous moment was selling bananas — has been getting himself into scrapes. Playing in Canada, **Howie** found himself being warned by city officials in Toronto that the noise at his show must not exceed 94 decibels.

"If **Howie** broke the sound barrier he would be fined 5,000 dollars.

"Being a law abiding chap **Howie** dutifully complied, only to find that the rapturous applause of his audience sent the noise reading up to 124 decibels. Cue **Mounties** in backstage attempt to slap a fine on **Jones The Haircut**. No trouble though, **Howard** just calmly explained the situation and was let off. Whatever does he do on stage to get people so excited? . . .

"I do know what gets ex croonin' hamburger salesman **Vic Goddard** excited though . . . he spends his afternoons working in a betting shop."

News that greatly interested the League Of Gentlemen, for in truth, it was only this hint of the pleasures of the turf that kept the incessant heat off their backs. Why, there was talk of **Yankee's**, **Round Robins**, **Patents**, the 1981 **Crayford Dog Track** betting coup and much more.

In fact our good assembly could have gorged themselves on talk on the track, such were their financial interests in that way of life. But, just as **Lord Hip Hop** was about to tell a funny story about a day at **Newton Abbott**, it began to rain.

Pausing only to speculate on the ages of the **Jesus And Mary Chain** — over 25, rather than under 20 it was rumoured — they quickly began to peel their clothes off, all the better to appreciate the change in weather. The League Of Gentlemen were no respecter of clothes . . .

GO ON GO ON GO ON GO ON

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WOLFMAN'S REQUEST

THE GOOD, THE BAD, THE USHERETTE.



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Banking on Simon

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They'll advise you on your budgeting, even supply a reference for your landlady if you want one.

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We know that, financially, students have a tough time of it. Particularly in the first term.

So if at any time you think that your money isn't going to go far enough talk to your Student Business Officer.

As long as you're 18 or over with a UK LEA grant (or proof that your Tuition Fees are being paid by your Local Education Authority) and provided you've handled your account responsibly, we'll arrange for you to have up to £200. The interest we charge is at a special low rate.

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Since you'll be living away from home your belongings won't be insured.

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As long as you're 18 or over when you pay in your UK Local Education Authority

grant cheque, you can normally have a Barclaycard. If you're not in receipt of a grant we need proof that your Tuition Fees are being paid by your Local Education Authority. A Barclaycard guarantees cheques in the UK up to £50 and enables you to draw cash from any branch, provided your account can stand it.

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PET SHOP BOYS

45 R.P.M.



MAGNUM OPUS



**'Live Is Life' —
the biggest thing
to hit Europe
since the Black
Death? Paul
Sexton gets
his Opus up**

THERE'S ONE every year — exactly 12 months ago half the world was singing 'Sushie's' and the other half was trying to outdo. This year, Wally Gores, To Austin and Opus got out the scores and the numbers for 'Live Is Life'. When it makes the bases, you'll still be kicking around in the Austin 'Fest' since a happy man because it means that the UK's finally caught up with Opus' trademark European sound.

Wally Gores, the singer, says all around in front of 25,000 in a big stadium in the home town. All the big names of the 80s were

there with them, and the crowd was so big that it was impossible to collect that out. It was live on tape and the show started by the time the band had just played at least 30,000.

It's been some time of European for us, we've been number one in Europe and all over Europe and we're very fine and people here due to it. It was number one for weeks, weeks of weeks and then we went back to 'Sushie's' (that's 14 weeks in Austin as suggested elsewhere, even they're not that tight).

In Austin they released their record for year 'Sushie's'. The whole thing was the 13th anniversary of the band, we wanted it in front of three and half million people. We wanted to express the feeling of playing in front of people for 12 years.

It's a new band Opus, they've been together since 1970, they've got a lot of experience. They've got Paul Gores, Gales, Gores, and a lot of other things. They've got a lot of experience.

I was working in a magazine company and in the evening I was playing with them in a band called 'Sushie's'. We played the house of Williams, Air and the Beatles. We were the support act for them in the 'Sushie's' arena and the whole band had been in the UK for 12 months. We were very happy and the whole band was very happy and the whole band was very happy.

We almost escaped the European market at a time that we've been in it. It was almost right back in May of 1980, they almost got it out, but they almost got it out the whole country like within a month of the Gores's single!

We've been a very kind of Austin's international in Europe people were not interested in it. The last big success was the 'Sushie's'. A lot of it was 'Sushie's' (Sushie's) and the whole band was very happy.

LIB 40

with
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7" & 12"**

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HEAVY

“WE WANT our music to be epic and thump at the heart,” says Neil as we settle down for a spot of nosh.

“We want to fill rooms with sound. I think there’s a theme of escape running through our music. When you’re born you’re conditioned to fit in with the set pattern of what everybody else does. Then there are certain things you’re expected to do at school and when you grow up.

“I think in many respects the Pet Shop Boys are outcasts, we’ve gone against the grain on some occasions. I hated playing football at school, I wasn’t very good at it so I didn’t fit in that way. I’m sure not being good at football is one of the reasons why our music sounds the way it does today. It’s very melancholic music. I suppose we’re a bit miserable really.

“I was watching the film ‘Midnight Cowboy’, you know, the one with Dustin Hoffman and Jon Voight. They’re trying to save up enough money to get away from sleazy New York and live in Florida, but they don’t quite make it. It’s a very sad film and a very good one, you have these two poor people trying to carve out a new life, but it doesn’t quite work.

“The film suggested our song to me. It’s also a bit of a send up about pop stars, because they never talk about how much money they make — at least a lot of them don’t.”

what Wham! are doing, George Michael is a good songwriter and I get the impression that Wham! are pleasing themselves with what they do. A lot of record companies just want the same kind of singles all the time.”

The Petters say that legendary producer Bobby O was a seminal influence on them both. They worked with him for a while after Chris was able to track him down in New York. Bobby has been known to release well over 100 singles a year from a studio in his office.

NEIL AND Chris also say they like primitive electro music such as early Human League and apparently there’s a big movement back to this sort of thing in Italian clubs.

“There’s meant to be this great movement back to guitars but I think that’s crap,” says Chris.

“Everybody uses synths,” says Neil. “U2 use them, or at least I think they do.”

“It seems that everything is taste and feel music now,” continues Chris. “You listen to the Kid Jensen show and you know exactly what you’re going to get from a single. There are no surprises anymore. It’s so neatly packaged; everything is neat and tidy with no loose ends.

“I think the charts now are like they were just before punk, everybody thought that the Who were the greatest band in the world. Now that kind of worship has been transferred to Springsteen.

“It seems that people don’t form bands of their own anymore. What are young people doing these days? They must all be out watching football or something.”

The Petters are now working on their debut album. One track, ‘Two Divided By Zero’, is almost entirely played on a talking calculator!

“It has such a mournful voice that it fits in well with what we’re doing,” says Neil. “We’ve grown very attached to it.”

“We want to tour but not as a support group,” says Chris. “Playing 30 gigs supporting somebody else would be hell.”

Finally chaps, how on earth did you come by your rather unusual name?

“Chris used to stay with some friends in Ealing who work in a pet shop, and we called them the pet shop boys,” says Neil. “When we decided on a name for the band it seemed to be a very good one, full of mystery.”

“Our friends have opened a poodle shampoo place now, it’s called Shampooch,” says Chris.

Sounds as if it’s going to be a howling success to me. Just like the Pet Shop Boys’ single.

BAH! WHO needs giant seashells, the Luton Girls’ Pipe Band or a trip to the Himalayas to make a video? Certainly not the Pet Shop Boys. They decided to get down to earth (well, under it actually) when they filmed the video for their single ‘Opportunities (Let’s Make Lots Of Money)’.

The location was an underground car park in Kensington and for the occasion they hired a limousine and a smoke machine. For one of the scenes, vocalist Neil Tennant had to stand in a manhole while air was pumped up his back into a special inflatable mask. The poor boy looked like a giant frog, but such suffering is worth it. The single already has its hooks well and truly in my head and looks like giving the charts a good kick in the bum.

Joining Neil in the Pet Shop Boys is his chum Chris Lowe. Neil’s a former journalist, while Chris knows a thing or two about architecture.

“We met in a music shop,” explains Neil. “We got talking about synthesisers, realised we had a common interest and the partnership started from there.”

Last year the Petters released their legendary debut single ‘West End Girls’, a big smash across Europe and a cult hit in America, where a station in LA was so moved they played it once an hour for weeks.

THE PET Shop Boys don’t appear to be short of a bob or three themselves. I’m reliably informed that Neil has a damn fine flat along the Kings Road. If I had stuck with the guitar lessons...

“When we made the video it would have been obvious to spray pound notes all over the place and approach it a funny way,” says Neil. “But we asked the director not to do any of that kind of thing.

“Making a cast of my face for the mask was horrible. They covered my face in latex and I could only breathe through two straws put up my nose. It was very frightening.

“When we shot a film for ‘Poparound’ though, we did exactly the opposite with my face superimposed on a pound note. It was a lot of fun for the kids.”

I wonder what kind of market the Petters are aiming at? After all they’re not muscular like Go West and hardly chubby enough to be another Wham! or Tears For Fears.

“We’re not trying to aim at a market,” says Chris. “I think it’s dangerous if you start doing that. If you’re good enough the market will come to you.

“I don’t think Go West have a lot to offer,” says Neil, “I think they’re pretty flat. I like



PETTING

(and other shaggy dog stories)



THE PET SHOP BOYS MAKE THUMPING MUSIC FOR MISFITS, MISEBIEE AND NAFF FOOTBALLERS, BUT THEY'RE REALLY JOLLY GOOD. ADMITS ROBIN 'HAMSTER' SMITH. PHOTOS BY JOE SHUTTER

JUST GREAT

PRETENDERS

Filmsy cocktail jazz or the sound of young London? Animal Nightlife's Andy Polaris goes eight rounds with Andy Strike



IT'S NO secret in the hallowed halls of RM that the likes of Animal Nightlife are not exactly guaranteed to get yours truly foaming at the mouth with anticipation with every new release. Now that they've gone and re-recorded and re-released 'Love Is Just The Great Pretender' they'd seem to be playing into the hands of their critics.

Andy Polaris is aware of my views and he sits basking in the hot London sun as we spar in a friendly few rounds about himself and the

band he fronts. Basically, Animal Nightlife records seem a mite too sterile and gutless, the life seems to be produced right out of them at times. First things first, though. Why a re-release Andy?

"Basically because we bought the copyright back and it cost us a lot of money," he grins. "Also, out of all the letters we get, everyone asks for that record so we thought we'd do it again. It was only down to lack of promotion that it wasn't a hit first time round and the chart position now seems to confirm that."

What about the records themselves Andy?

They sound very clean and cautious, don't you ever fancy giving it a bit more balls?

"Well, it's different when you make records to when you play live. I don't think everyone wants to hear records that sound rough and tough and most of the songs you hear on the radio are pretty slick anyway. Listen to Change and the SOS band. So I don't know, I think that sort of thing comes into it more when you play live than on record. It's really hard to capture that on record because in six months time it may sound stupid and people won't like it. We're more interested in records

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● PAUL WALLER

that are going to stand up and that you can listen to over and over again, that don't sound rough like a demo or whatever.

"We take a lot of time over the things we do but it isn't down to being clinical. It's just that we take a lot of pride in what we do and we hate putting out records that we're going to hate. You've got to have a standard and be careful how you do things. I'm really pleased with the way our album's come out."

ANDY AND the rest of the band are delighted that this record seems to be leaving their past chart success far behind. I suggest that one aspect that might have held them back in the past was the 'cocktail jazz' aura that surrounded the band. After all, those of you up north probably couldn't give a damn about musicians who seem to have no life outside the Soho club circuit. Andy's well used to this criticism.

"We're not denying that we come from London. I don't see why we should deny that or



● BILLY CHAPMAN

NIGHTLIFE

the fact that we go to the clubs that we think are the best clubs in London. I think that's a very stupid attitude because all the people who slag us off for that, all those journalists, I've seen them down the Wag Club, they're the ones that perpetuate this flimsy cocktail jazz effort and they're always at those parties and they're always down the Wag Club trying desperately to use their press cards to get in free.

"I know because I used to work on the door at the Wag. That one doesn't really wash really. That sort of regional envy is the same stupid attitude that you get with football supporters, it's the same nutty mentality. That attitude is brought about by DJs and journalists."

Getting back to the theme of the current single though, has Andy had many great tragic loves in his short life?

"Really, yeah I suppose I have in a sense especially when that record came out. I think it's a lot to do with there are so many love songs that are so idealistic and everything's lovey dovey and fine and all those sloppy records. At the time we saw it as an attack on all those records. Somebody told me that if we had a song with 'love' in the title, it'd get in the top ten so I thought 'Love Is Just The Great Pretender' was a bit better."

What's your favourite love song? "One of them has to be Roberta Flack's 'The First Time Ever I Saw Your Face' the way she sings it and the words — it's brilliant, it captures the mood perfectly."

Ever thought of doing a cover version of it, I ask? "No," Andy says firmly. "You couldn't cover a song like that — never. We were going to cover 'The In Crowd' just to wind everybody up," he laughs.

I'm still not a great fan of their records but I like Andy's sense of humour. We'll call it a draw for now.

WHITE CHINA

SMILES & JOKES

7" & 12" SINGLE
PRODUCED BY
JOHN PUNTER





reviewed by
j i m r e i d

SINGLES OF THE WEEK

GREGORY ISAACS
'Private Beach Party'
(Greensleeves) The Monster mash down of the moment, as Gregory tells it with revelry over one of the most drunken rhythms this side of Kilburn on Friday. Wedged behind a mega Robbie Shakespeare bass grinder, that simply chews out some wonderfully eccentric guitar and keyboards, this is the stuff to get unsteady too.

SPARKS 'Change'
(London) Giant studio panorama from one of the precursors of electro-pop. Simply trashes the other rockish releases this week with a rare impudence and a desire to go for those massive, massive instrumental statements. Thundered synths, thunder clapped drums, jagged guitars, moments of quiet menace and yes, those thoroughly distinctive vocals.

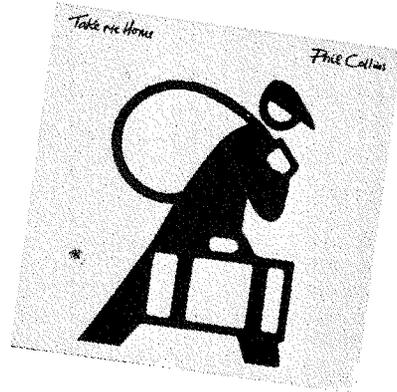
STAR TURNS

Of course in pop, in showbiz, the star personality becomes far more important than the artefact... the pop personality is the pop machine's ultimate product. Its very raison d'être. Nobody knows this better than **MADONNA**. Initially touted as NYC's disco queen, she's since unstintingly contrived at a direct hit on Kids From Fame All American Celebrity. As such her songs are now only fit to showcase her presumptuous assumption of stardom — success with all the lipstick and midriff and none of the right moves. Her current single **'Into The Groove'** (Sire) is formulaic in the extreme and, like her public persona, is hollow.

While **PRINCE** has followed the traditional way of telling his public that all is not well upstairs, by recording a psychedelic LP. Shucks, it's been done time and time before — once the cat food starts going through the letter box and the gas bill ends up in the fridge, slap on the paisley tat and on with the cosmic chat. His **'Raspberry Beret'** (WEA), with its nice understated orchestration, is rather sweet, but if he really wants to hit pay dirt again he should go on a word association course.

No such trouble for **FREDDIE MERCURY** though. An obviously ridiculous figure, Fred wears his insanity on his back — a flouncy coat of many colours — and his vocal deficiencies right up front. **'Made In Heaven'** (CBS) is a straining, wheezing old carthorse and quite ill suited to Fred's, shall we say,

Sparks... The rain is falling down... I feel like a dog that's been kicked out into the street... I know that dogs can't drive cars... but that's about the only difference between us now... Change



extravagant personality... **PHIL COLLINS** doesn't have much trouble in that department though. Workaholic incarnate, PC is so busy flitting from studio to studio that he's forgotten the essential surprise and uplift of great pop. **'Take Me Home'** (Virgin) is alright if you've got four minutes to spare meditating in front of a blank TV screen... otherwise, not the highpoint of Phil's solo spit and polish.

SOUL POP

There isn't much soul in the record shops these days. There is, however, plenty of the fake stuff — bland pop served up with the slimmest

garnishing of soul. A whole line of production resprays and inane groove manipulations — y'know DeBarge, Curtis Hairston and so on. This week is no exception, but first...

MAZE 'Too Many Games' (Capitol), avoids such criticisms. The 'live' jazz/funk phenomenon, theirs is a music matured in the red hot cauldron of frantic showtime celebration. This is a deliciously joyous evocation of the Maze spirit. A slap hard track that simply moves around Frankie Beverly's voice. Check also the spooky 'Twilight' flip. Honourable mentions too for...

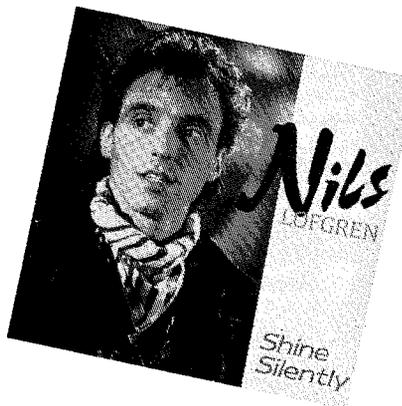
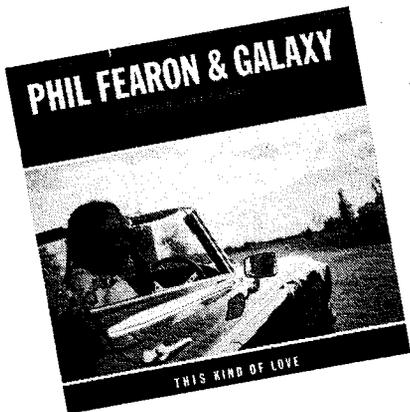
RICK JAMES has been a little subdued of late but **'Glow'** (Gordy) is an exuberant return to form. Replete with characteristic bass line, this is perhaps not quite soft eyed enough for current dance floor accessibility. But...

No such trouble for the **POINTER SISTERS**, whose **'Dare Me'** (RCA) swaggers prettily beneath the girls well crafted moves. Ditto **ARETHA FRANKLIN 'Freeway Of Love'** (Arista), though on no account should that voice be tailored to such workmanlike surroundings. They don't come more workmanlike than **PHIL FEARON 'This Kind Of Love'** (Ensign), whose bouncy, smoochy cover duet with Dee Galdes is music to buy expensive sweaters by. Phil's bro' Lenny crops up on the vinyl debut of Galaxy house band **NORTH WEST TEN**. Unfortunately their **'You've Got All Night (To Make Your Mind Up)'** (Ensign) is not a suitable tribute to uncle James Hamilton's postal code.



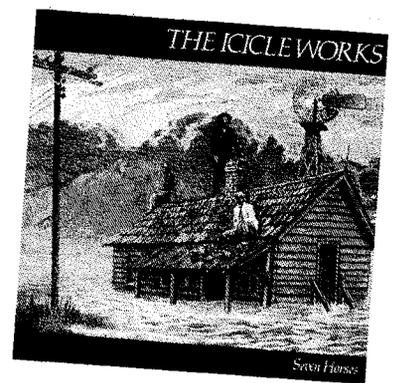
LOOSE ENDS 'Golden Years' (Virgin) are familiar with those parts, unfortunately this Bowie cover is also more than familiar with pop-soul's worst crimes. Styled to the nth degree of studio insipidity, any feel this record may have had is lost somewhere between the fourth and fifth American keyboards player. They can do so much better. **FIVE STAR** 'Let Me Be The One' (Tent) are tipped to be the next big Brit breakthrough and this piece of consummate pap is just fluffy enough to cross from the wine bar to the TV. While **AURRA'S** happily up banalities 'Happy Feeling' (10), have enough smart moves to encourage enough smart moves.

studio techniques. Result: often an ungainly hybrid lacking the raw spirit of authentic rock 'n' roll or the



endless stream of easy listening. While **THE DANSE SOCIETY** 'Say It Again' (Arista) take an alternative route, dipping those long black fringes into a desperate piece of DOA-style rock-NRG. You wouldn't expect such a deviation from the **ICICLE WORKS** 'Seven Horses' (Beggars Banquet) who as ever are a steady amalgam of North country pomp — a voice simply aching with mock authority — and busy, working little melodies. Not bad, but a **little** record, which, compared to the bombast and sub-Springsteen synth motifs of **ROUEN** 'Ordinary Life' (Island) is a small mercy.

Talking of Brooce — sure he's all heart, but he really does believe in the American way, y'know things have just gone a **little** wrong — his 'Born In The USA' (Epic) has been unnecessarily covered by **THE STANLEY CLARKE BAND**. While sidekick **NILS LOFGREN'S** clever charm of the best studio pop. **THE OPPOSITION** '5 Minutes' (Charisma) are a perfect example of this — all their guts compromised to an



late Seventies glories 'Shine Silently/I Came To Dance' (A&M) have been pushed out to cash in on current interest. The product always wins in the end.

ROCK POP

Now that it is practically impossible to break big on gigging alone, what does a poor record company do with a worthy, non matt gloss, rock band? Answer: put a bit of gloss in their cheeks. Method: dress 'em up a bit and push their records up to current

MADONNA

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▼ SO OLD Gonzo is at it again is he? That's Robin Smith, in case you didn't know.

First of all he had the cheek to compare the gorgeous Madonna recently with the queen of curlers Hilda Ogden. This in itself is a crime that I would normally greet with screams of 'cut his head off!' but this was the least of my worries. This vile slander placed before my eyes meant that I was unable to digest my cornflakes properly, and this gave me a serious stomach complaint which left me suffering from Delhi belly for the next three weeks.

Thanks to careful medical attention I have now fully recovered. So what does the old toad do now, he has a go at Big Country and the soundtrack of 'Restless Natives'.

I shall send on the bill for the toilet roll shortly.

Yours sweetly.

A worn out copy of 'Like A Virgin' and a 12 inch copy of 'Borderline'

● Prepare for a relapse with this week's cartoon!

▼ WHAT AN insulting short-sighted creation Phillip Roberts of Newport must be. Fish is beautiful in every way. The string of insults about his brilliant lyrics are totally unjust. As for his feet, he wouldn't look right with small ones as he is 6ft 4in tall. I would welcome the opportunity of meeting him and going home alone in the dark.

Janie Williams, Oxon

● Especially when he's sporting his diving suit and flippers, I expect

▼ I JUST don't know what the matter is with the UK public. First the brilliant 'Back In The City' fails to enter the charts. Then the even more brilliant 'Strut' still fails. And then the fabulous 'Sugar Walls' gains a measly place at number 95.

Just who am I talking about? The wonderful Sheena Easton. Although she hasn't had the success in the UK she deserves, in America her records are selling like hot cakes.



'Sugar Walls' got into the Billboard top 10, the dance and country top five and to number one in the black dance chart. In fact, she is so popular that 'Sugar Walls' was written by Prince, especially for Sheena.

So please, please, please feature an article, or even just a picture of her. But just have something, before I personally come and blast your ears with Bucks Fizz and Black Lace.

That was a warning!
Sheena Easton's number one fan, Steve Paulden, Gt Missenden, Bucks

● It will take more than Bucks Fizz or Black Lace to break down our defences

▼ ONCE UPON a time there was a romantic group who were guided to fame through the production skill of Trevor Horn. This group proceeded to ignore the MOR success and considerable money obtained in their lucrative partnership and ventured out on their own. A lesson for Frankie, maybe?

ABC are the group and the talent behind all their records. Admittedly Wham! and the Thompson Twins have likewise produced themselves, and have stopped hiding behind their own producers, but ABC's music is varied, inspiring and innovative to the point where only their look (and outrageous it may be) keeps them from our charts.

ABC aren't boring stereotypes like Wham! or Duran. Their music is blatant and they're proud of it.

So, as for the trendy critics who block their road to success, like Graham Smith, here is one message on which to ponder — vanity kills. Think about it.

A Future Zillionaire, Hampshire

● Okay, smart Alec, if ABC are so good then why aren't they still at the top of the charts? It takes more than a bad review to stop a group selling records

▼ WE ARE two very disillusioned music lovers who are extremely disgusted at the horrific state of our beloved

charts at the moment.

Why on earth such talentless morons such as Scritti Politti, Prince, Sister Sledge, Mai Tai, Katrina And The Waves, Fine Young Cannibals and hoards of others are in the charts with their revolting records is a question that has baffled us for quite some time.

And why such magnificent masterpieces such as Propaganda's 'Duel', Art Of Noise's 'Moments In Love' and New Order's 'The Perfect Kiss' stifled at such disgustingly low placings of 21, 51, 46 respectively, is another inexplicability we are trying to solve.

God knows what catastrophes could happen next. Oh well, at least there are the new albums by Propaganda and Art Of Noise to look forward to. Until these opuses hit the racks, we poor mortals will have to keep the earplugs at the ready.

Rufus Skrobot and Scarlet McBigdick, Louth, Lincolnshire

● Not only that but they're changing the flavour of Coca Cola as well

▼ DEAR LESLEY O'Toole, I totally agree with you

about the vile dry ice at the Tears For Fears' concerts recently.

I went to see them at Newcastle. I was leaning on the edge of the stage and the dry ice kept billowing over my head, in my nose and mouth. In between choking, I kept having faint glimpses of Curt's yellow Muscle top dancing around on stage before he was totally obliterated from view again.

As for fans sitting still and waiting until Roland ordered them to their feet, they must have been mad. You should have been at Newcastle, people were climbing over seats to get to the front.

Also, in the past, TFF have not tried to portray themselves as esoteric intellectuals. It was interviewers and reporters who preyed on their inexperience of handling interviews.

I wouldn't want to kiss your bottom Curt, I would prefer your lips. You say your audience has got a lot older. Well, I'm not one of the over 20s so please don't forget about us younger fans who are just as loyal.

A Royal 16 Year Old Plait, Gateshead, Tyne And Wear

● I was going to write a reply, but I still can't find out what esoteric means



● MADONNA: never been the same since Stan died

PHILIP BAILEY

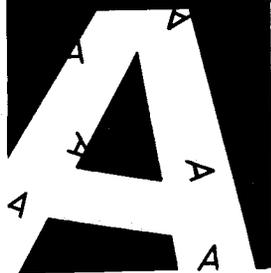


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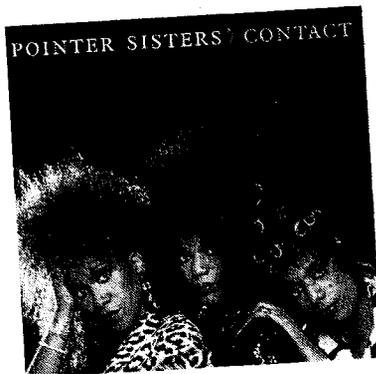


A6433
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- Wicked
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POINTER SISTERS 'Contact' (RCA PL85487)
 JUST HOW do you set about following up an album like 'Automatic' which spawned five top 20 singles for Anita, June and Ruth? Well, if 'Contact' is anything to go by, the answer is: 'give 'em more of the same'. Listening to 'Contact', a hint of 'I'm So Excited' seems to suggest itself here and there, and was that 'Jump' hidden away behind the lush veneer?
 Not that there's anything wrong with this, I suppose. Presumably, Pointer Sister's



fans aren't too keen to see the gals venture into unfamiliar territory, so you've got the boppers, 'Back In My Arms' and the smoochers, 'Freedom'. It's all brilliantly put together, as you'd expect with writing and playing credits as long as your arm. Personally, I'd like to see the Sisters stamp their own identity on their records the way Sister Sledge seem to. 'Contact' will not be the smash that its predecessor became, but 'Dare Me' and 'Back In My Arms' will both be huge. ■■■■

Andy Strickland

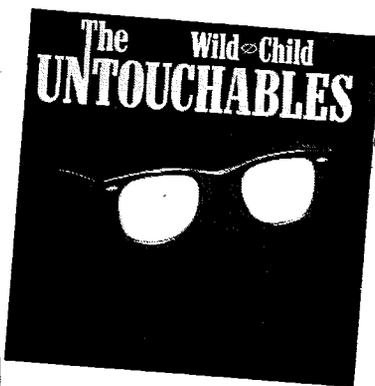
THE UNTOUCHABLES 'Wild Child' (Stiff SEEZ 57)
 BEATS ME why these rude boy revivalists have made a dent in the charts this time around. Whoever heard of mods in Los Angeles anyway? It's about as unlikely as me walking down Raynes Park High Street in my rubber pyjamas.

I've never been one for leaping up and down in sweaty concert halls where they always serve Coke on draught, so I don't really go a bundle on much of this.

They can thrash away all they like, especially on 'Free Yourself' and 'I Spy (For The FBI)' — let's face it, it's all so bloody monotonous.

Now that the Untouchables' novelty value is beginning to wear off are they going to survive? ■

Robin 'Rude Boy' Smith



MAI TAI 'History' (Virgin V2359)

MAI TAI and their writers/producers/arrangers (Eric Van Tijn and Jochem Fluitsma) deserved a gold star for 'History' in the respect that it wasn't easy to pick out as a European dance record. Normally those animals are so mannered, clumsy and dated as to be a sore thumb. Not the case there. The album, again the work of the two Dutch gentlemen, almost manages the same trick, but they will insist in broadcasting their love affair with old Rodgers/Edwards records.

Barefaced Chic, I call it, especially on the LP's best combination of rhythm and tune. 'What Goes On', which has the 'Good Times' guitar on full display. Caroline, Jetty and Mildred are fed, and so feed us, a relentless diet of dance.

Before then, you know their limitations: a lack of variation, a succession of featherweights, but respectably high on melodies and put to bed with more style than most things Euro. ■■■■

Paul Sexton

VARIOUS ARTISTS 'Soul Serenade' (Kent 041)

EIGHT UPTEMPO movers to start with, then flip it for the smoochers. Again, rare archive sounds are included with only one of the 16 tracks ever charting — Lenny Miles 'Don't Believe Him Donna' hitting 41 in the Hot 100 in 1961.

The album kicks off with Porgy And The Monarchs' hard-hitting 'That Girl', and watch out for

'Good Things Come To Those Who Wait' from Chuck Jackson and the Shirelles by-pass their cutesome image for Ashford/Simpson/Armstead's 'Look Away'.

The second side kicks off with the Esquires great 'My Sweet Baby', the Jive 5 and 'Crying Like A Baby', Maxine Brown really wraps the vocals round the emotive 'Gotta Find A Way' and it ends with Marie Knight's 'A Little Too Lonely'.

More classics for the converted. ■■■■

Diane Cross

JOANNA GARDNER 'JoAnna Gardner' (Polydor POLD 5178)

JOANNA, ALREADY firmly established in the Philadelphia music community thanks to some sparkling sessions (she was Nikko on Harold Melvin's 'Today's Your Lucky Day', for instance) provides solid confirmation of an important new voice on her first set. A growler, too, full of songs both up and down tempo that don't really do any grabbing until the third listen — then suddenly you're sucked in and the voice holds the power. Not just the voice, but the comfortably Philly augmentation, courtesy of Nick Martinelli, Dexter Wansel, Donald Robinson and the other faithful.

'Watching You', the first single, is quite accomplished but it's in the mellower mood that Gardner works best, especially on the lush 'Pick Up The Pieces' and the polished mid-pacer 'Friday Night', written under his real name (Ronald Broomfield) by none other than Eugene Wilde, who also teams with JoAnna to share the vocals on 'I Never Thought'. She's an effusive personality making a loud noise and it should get louder. ■■■■

Paul Sexton

SAM COOKE 'Live At The Harlem Square Club, 1963 — One Night Stand' (RCA PL85181)

TALK ABOUT buried treasure... if the simple, true soul music of Womack And Womack is the dessert these days, one listen to Sam Cooke live and you know where the main course came from.

Linda Womack's father comes right back to life on this concert recording that's never been released before. The show ticket, reproduced on the sleeve, announces Cooke's intention to record a live album at the Harlem Square gig that night in January 1963, and live it certainly was — a gutsy, good-timing Sam Cooke that you wouldn't know just from listening to his elegant crooning on the straightforward hits such as 'Cupid' and 'You Send Me'.

On what sounds the most authentic live material I've heard in ages, he takes the stage, marks time a little with 'Feel It' but from then on it's masterful entertainment all the way, his wonderfully fluid and controlled voice hitting hard on 'Bring It On Home to Me', 'Chain Gang' and a mess of others. ■■■■ 1/2

Paul Sexton

OUT NEXT WEEK

Lisa LISAS

CULT JAM WITH FULL FORCE

I WONDER IF I TAKE YOU HOME

THE CULT CLUB TRACK OF 1985 WILL BE AVAILABLE ONCE AGAIN

ON 7" + VERY LONG 12"

AG057

TA6057



OUT NEXT WEEK



biographies, so an extra delight that Philip Norman has come up with a book that not only tells it as it was, but does so in an excellent narrative style.

Tracing the lives and outrageous loves of the Stones from shy school days in South London through those 'swinging' Sixties and on to the divorces and paternity suits of the Seventies, Norman never lets himself drift into lists of records, tours or headlines that clutter up lesser books on the subject. Above all, 'The Stones' is such a great story (more captivating than 'Dallas') written so well, that it's difficult to put down. A little cracker!

Andy Strickland

'ABSOLUTE MACINNES' by Colin MacInnes (Allison and Busby — £4.95)

AN ANTHOLOGY of work from Blighty's first sub-culture essayist this contains extracts from MacInnes famous trilogy of London novels — 'Absolute Beginners', 'City Of Spades' and 'Mr Love And Mr Justice' — plus magazine articles on anything and everything. Though currently in vogue, MacInnes was not a good novelist — his work being flip, superficial and voyeuristic — however his essays on youth, race and the general hypocrisy of British society do show a rare insight and discipline.

Tom Woof

'THE THOMPSON TWINS — AN ODD COUPLE: THE OFFICIAL BIOGRAPHY' by Rose Rouse (Virgin Books — £5.95)
SUMPTUOUS IN depth look at the

Twinnettes, from a scruffy band going nowhere to a determined trio of hit makers. A general history of the group leads into individual accounts of each member and Joe Leeway's childhood story makes really touching reading. You'll also find plenty of colour and even a section on famous fans. Highly recommended.

Robin Smith

'BOB MARLEY: THE ILLUSTRATED DISCO/ BIOGRAPHY' by Observer Station and 'STEVIE WONDER: THE ILLUSTRATED DISCO/ BIOGRAPHY' by Rick Taylor (both Omnibus Press — £3.95)

BOTH THESE books are reference works detailing the recording careers of the two major artists. As well as listing their UK and US single and album releases (including such details as the writer's name, song time, catalogue number, producer and the date it charted), it details the work they've done with other artists, compilation albums they've contributed to, film soundtracks, releases elsewhere, guest appearances or session work and promos.

Of value really, only to those with an insatiable desire for info on the pair, or collectors. Oh, and the front pages fell out of one of them.

Diane Cross

'ROCKIN' ALL OVER THE WORLD' By Neil Jeffries (Proteus — £5.95) and 'OZZY OSBOURNE' by Garry Johnson (Proteus — £5.95)

THERE IS no fan book like a heavy metal fan book. Full of the delights of drunken excess, the verbal gymnastics of a custard pie fight and loads and loads of pictures of people with beer guts and too much hair. It's either your idea of hell or your idea of heaven. Whatever, all forms of Metal Mayhem and so on and so on are found here.

Wicked Vicar

'THE MEGA POP TRIVIA QUIZ GAME BOOK' (Lionbond Ltd — £2.99)

WHAT WAS the Jam's first hit? Which member of Wham! has his ears pierced? In which film did Mick Jagger play a transvestite? Well these questions and 5,997 more brain teasers are contained within.

Pull off the book cover for your game board, and the pages contained within subdivide to provide booklets of questions for four players. All you need to provide is a dice and some counters.

The only foreseeable problem is that it might get tatty quite quickly, but it's considerably cheaper than current quiz game rivals.

Diane Cross

OTHER TITLES available for your perusal are:—
'MINGUS — A CRITICAL BIOGRAPHY' by Brian Priestley (Granada Publishing — £3.95)
'ALL SHOOK UP: ELVIS DAY BY DAY 1954-1977' by Lee Cotten (Pierian Press — \$29.50)

'BOWIE: THE PITT REPORT' by Kenneth Pitt (Omnibus Press)
NOT THE sensational exposé, but a lovingly researched portrait of the sensitive, arty soul, struggling for breath under a stifling mountain of petty financial restrictions. 'The Pitt Report' covers the 'clawing out' years from 1966-70, when Ken Pitt was Bowie's first manager.

With the exception of the occasional flood of tears from dizzy Davy's delicate temperament, this is a largely dry account, full of detailed facts, figures and business statistics.

Although of primary interest to Bowie obsessives, 'The Pitt Report' stands on its own as a revealing documentary account of the pitiful, ugly machinations of the music business in the Sixties, and of the crack-brained dedication required to climb above them.

Roger Morton

'THE STONES' by Philip Norman (Corgi Books — £3.50)
ALWAYS A dodgy outcome on the cards with these mega star

ALEXANDER D'NEAL

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VERSION,
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● DJ Jay Strongman helped pioneer the broad swing of London's sweatiest clubs — where funk meets punk and stands next door to rockabilly. As such it come as no surprise to find 'Action Style' — Strongman's vinyl debut with partner Paul Stahl as the **El Trains** — is a veritable pot pourri of dance styles. Drum machined to a soft T and produced by Rusty Egan, 'Action Style' is the first of a series of El Trains 12 inchers.

Juggling separate careers as a DJ, music journalist and all-round face about town, Strongman has kept his involvement with the El Trains on the back burner for a couple of years now. But that's all changing...

"I've always wanted to make records," he says. "Growing up through punk encouraged me. The band have been going for about four years, but I think it's only now that we've really started to take it seriously. Everyone I know is making records at the moment... so why not?"

"Before we used to support groups like the Meteors — things like that... but we were never wild enough for the rockabilly crowd or sophisticated enough for the Beat Route crowd..."

A classic product of young London's obsession with black American dance, Strongman has taken his socks straight from the beat and his style straight from the English punk and rockabilly movements. With absolutely no authentic white English dance music, Strongman borrows from the best.

"Basically we're influenced by the things me and Paul grew up with. Soul clubs, punk clubs, the freshness of roots rockabilly..."

EL BANDITO



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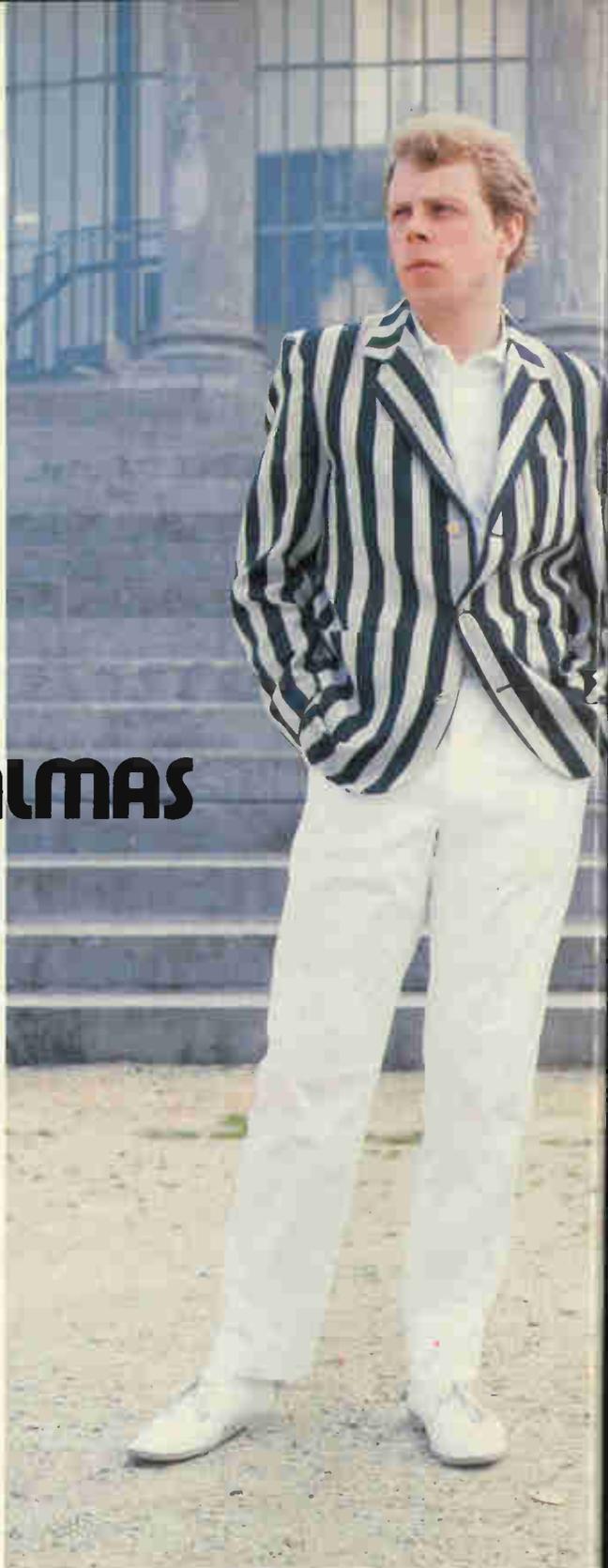
● D C LEE sports Weller's poached loafers

+ MICHEALMAS

Shorts? Alcohol? Wacky tour bus activities? Schoolboyish nicknames? Surely this can't be the Style Council we know and love? Oh yes it is, reveals a de-socked Brussels-bound Andy Strike. Photos by Joe Shutter

Is this Brussels or Wimbledon? Does this mass of bare browned legs and pressed shorts parading around the lounge of the Astoria Hotel belong to some band of young tennis hopefuls? Is that solitary figure in blazer and immaculate white flannels with matching shoes Buzzer Harris the tennis chief?

No, of course not! This is pop and these are the Style Council playing to 150,000 people over two days in the blistering Belgian summer.



● A COUPLE of flash-geezers



Only Mick Talbot's trousers hang below the knee as we set off to Torhout where the band lines up alongside Lloyd Cole And The Commotions, Depeche Mode, Paul Young and U2 in the sort of festival line-up that seems to pass us by over here.

After their baptism of mud at Glastonbury, the Style Council seem to have taken to the short sharp shock of the European festival circuit with relish. Despite a belter of a set of songs old and new, Paul's not over-impressed himself, the rigid one hour set maximum forcing the band to end just as they start to get going. However, they all seem happy enough as shirts are stripped off in the backstage enclosure and topping up the tan



PAUL AGREES: "Have you seen that latest one with the horrible figure, the Ronald McDonald type person? I think it's a more general thing really on the way England's changed and its values have changed. It's more about a suburban breakdown and the way England's becoming more Americanised. Its values are becoming more materialistic."

"It's more general than just saying it's about Milton Keynes, but we're not backing down from it cos it is about Milton Keynes as well."

"It's a good title too," adds Mick. "Because it's like that advert, that's the one that they're ramming down everyone's throats, that they're holding up as the perfect city — paradise lost."

THE NEW Style Council LP, 'Our Favourite Shop' is a more compact, complete set of songs and images than their previous vinyl offerings, a distillation and realisation of everything Paul and Mick (not forgetting Steve White) have been striving toward for the last two and a half years or so. It's also an incredibly English record with its quirky sound effects and elaborate string arrangements.

"Yeah, well all those extra little things are there for a purpose," Paul assures me. "Like 'Homebreakers' where you get the station announcement, it's just to set up the whole picture. It's the same thing on 'Man Of Great Promise'. I like all that, it makes the LP more complete in a way, and I like that idea. I think that's the good thing about us, we're not afraid to try different styles, it's just whatever's best for the song, whatever puts it over the best way. That's been quite a big criticism of the Style Council, but I really think that's one of the best things about us."

As we travel the 70 miles or so back to Brussels after day one of the festival, the

music blares out of the on-bus system as DC Lee treats us to her own brand of dub knob twiddling and Pee Wee and Michaelmas (Paul and Mick to you and me) dance the afternoon away stopping only to remove the shorts of any band member foolish enough to attempt to reach the bog at the back of the bus.

Joe Shutter and I decide to sit it out and wait for the relative safety of the hotel Gents but eventually our presence is requested by the sort of tour manager you don't argue with (hi Kenny). As I dodge past various Council limbs, a dusty Italian loafer brings me crashing to the floor as Dee removes my shoes and socks and I finally crawl to the lavatory. Phew! Who said the Style Council were po-faced?

Sitting in the hotel bar later with one sock, the other now decorating the Brussels motorway system, Paul, sipping a Buck's Fizz, sits at the piano and forces out a version of — oh you know, the Hamlet cigar advert. Mick denies he's been giving Paul lessons.

"No," he laughs. "He's been giving me some. I think he's tinkled from an early age. You learnt by ear a long time ago didn't you Paul?" he asks.

"Yeah, I don't like playing with my hands," comes the reply — groan! "No, I don't play very well and I haven't got the patience to learn. Mind you sometimes in ignorance you can come up with something that a trained person wouldn't think of."

"Not that I'm trained as such," counters Mick. "I'm house trained but that's about it really."

THEY REALLY are very funny at times these two 'geezer', not something you'd normally pick up on, I suggest to Paul. "Well, the press have made their minds up anyway, all this 'miserable sod' stuff and all that. In the lyrics there's a lot of humour but it's subtle, maybe too subtle, I don't know. We do get pissed off sometimes being asked serious things, like last week we did a press conference in Denmark and it was all things like 'what do you think of Margaret Thatcher's government?', 'what about the miner's strike?' — as if we're some kind of diplomatic ambassadors or something. It's ridiculous."

"It's fair enough in some ways," adds Paul. "Obviously a lot of the subjects are quite serious and quite obviously political as well, but there are other sides to it and it gets a bit boring just talking about the same things all the time."

As we all head off to Brussels' Grand Place for food and more beer to combat the humidity of the city, it's clear Paul isn't used to the lager he's steadily putting away. It's several hours later that we finally arrive back at the hotel all the merrier and Paul's dark glasses next morning betray a hint of excess in the previous evening's outing.

"I don't normally drink," he assures me. "Though I have to admit I have had a few drinks lately. I don't like many drinks really, champagne's quite nice but it's just the taste of most drinks I don't like. Anyway, last night was for medicinal purposes."

OK Paul, what's the best move you've made in the last three years?

"Forming this band. I really enjoy most of it and playing with this crowd is a very enjoyable experience."

What's the biggest mistake you've made?

"Ummm, I shouldn't have got drunk last night!" he grins.

God bless ya guv, you've worked hard for it, you deserve it — as they say in the Council. Cheers!

● **COULD THIS** man beat Boris Becker?



and the glasses becomes the serious business for the afternoon.

It's a lazy, relaxing atmosphere, a welcome respite from the row that's brewing back home around the 'Come To Milton Keynes' single, which seems to have ruffled the feathers of more than a few folk with a finger in the 'new town' pie.

"A lot of people seem to have missed the point, says Mick Talbot, he of the quick one liner, stripey jacket and owner of a face strangely reminiscent of the faithful family Labrador. "Those kind of people haven't bothered to look beyond the title. It could be about anywhere really, but it's inspired by those ads on the telly."

● would you talk to a man in pink shorts?
no, says eleanor levy
● photos by joe shutter

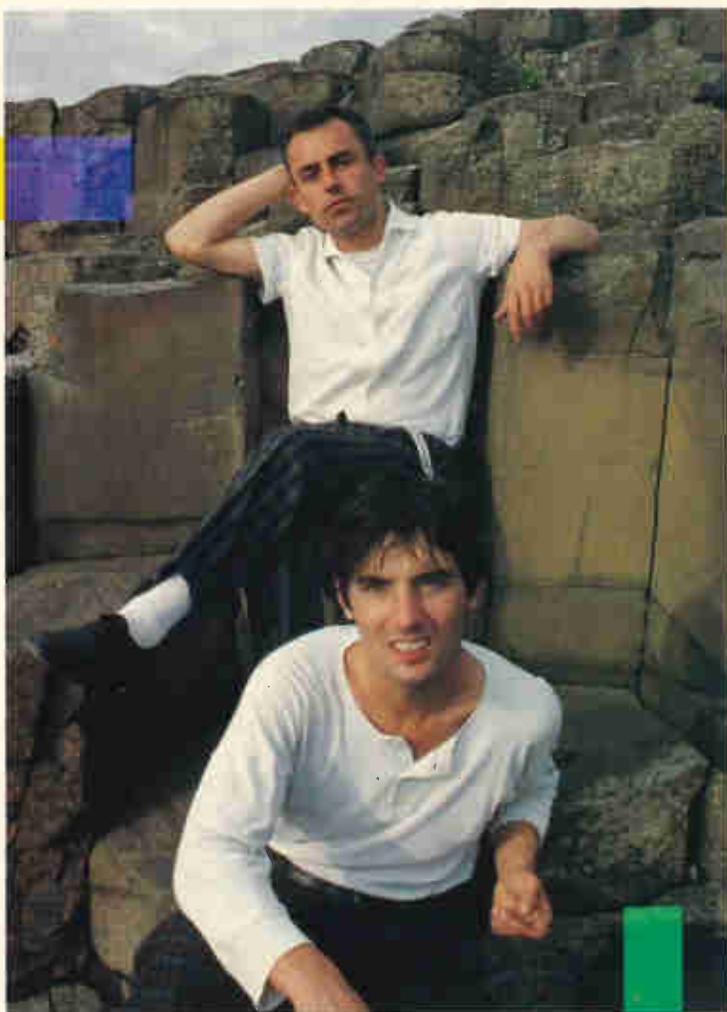
ADVENTURES



T H E R E

are many unpleasant things in life. DJ Gary Davies' legs are two of them. Unfortunately, waiting for the Radio 1 Roadshow from Portrush, Northern Ireland, to begin, it's difficult to avoid them — bared provocatively from pink shorts for all to see and admire. The hussy!

There are, alternatively, many pleasant things in life. The Adventures are seven of them. Their



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PLAYGROUND

debut album 'Theodore And Friends' and current stunning single 'Feel The Raindrops' are two others. Here in Portrush, for the second of this year's Roadshows, these diverse elements come together in the name of art, entertainment and... oh yes, fun!

It's been an eventful few months for the seven piece who only recently completed a successful support slot on the latest Tears For Fears' tour.

In the last few weeks, they've narrowly missed being blown up at Frankfurt airport, been stuck in Italy watching that country's football fans being trampled to death in the European Cup Final, and this particular morning — horror of horrors — mislaid their keyboard player Jonathon.

"Jonathon woke up to find we'd left the hotel to do the roadshow," explains guitarist and chief songwriter Pat Gribben. "He panicked and went looking for us. He was quite clever because he caught a bus — only it went to Coleraine and we were in Portrush."

The band are eventually reunited, only to part again at the end of the trip when Jonathon says goodbye and wafts off into the sunset to "do his own thing".

"Know any good keyboard players?" asks Pat dejectedly.

Although four of the Adventures are from Belfast, this is the first time the group have ventured over to Northern Ireland to work. Apart from the excitement of Gary Davies calling vocalist Spud Murphy (I kid you not) by the wrong name when interviewing him on air — not to mention the wrong side of the single being played — the return to the homeland is a fairly relaxing affair.

As well as the roadshow, they manage to record a special video of 'Feel The Raindrops' at the ruins of Kenbane Castle (pictured here) for that week's 'Saturday Picture Show'. Then there's a visit to Northern Ireland's most famous natural wonder — The Giant's Causeway. All this, and still time to return to their hotel just as guests at the annual Rotarian's 'Dallas' reunion are arriving.

I T W A S T W O Y E A R S
ago that Pat and lead singer Terry Sharpe, both ex-members of the Starjets, formed what is now the Adventures. They were working on a building site, and as Pat explains:

"I just remember saying 'there must be something other than this'.

"At first we were called the Block. We did about three or four gigs under that name but people took it as having some sort of 'H' block connotation.

"It had nothing to do with that — I couldn't believe it — so we had to change it and came up with the Adventures. It's not enthralling but it doesn't embarrass us, and it's stuck. It doesn't put us in any sort of 'box' which is good, and it's pretty timeless too."

Vocalist Spud and Eileen Gribben, plus bassist Tony Ayre are the other Adventures to have been involved from the start. Tony used to work in a video studio and has a fine line in v-neck purple jumpers. This and the purple eyeballs that appear as a result of playing golf in the hotel ground till four o'clock the previous morning, earn him the nick-name 'Prince'.

New drummer Paul Crowder may not have the bassist's sense of sartorial elegance and style but he has stolen the heart of one young woman — five year old Clare Gribben, daughter of Pat and Eileen and cover star of both the album and current single.

"She's going to wait for him to grow up," says Spud. "Mentally, they're very compatible. No, maybe that's a bit cruel. I'd say Clare had the edge on Paul."

It's lead singer Terry though, that the group are hoping the public will pick up on as 'a face'.

Before joining the Starjets, Terry had been at the Royal Academy of Dramatic Arts. Pat persuaded him he'd rather be a pop star than Sir John Gielgud, but he's not dropped his thespian inclinations completely, although the role he was recently offered is not perhaps the best one to break him into a successful acting career.

"I suspect it was a pornographic fantasy for the guy who's directing it," he explains. "I had about one line of dialogue and a lot of grunts. I was going through the script with him and he got to this bit at the dining table where he wanted me to do obscene things with the meat. I said no thank you."

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● strange fellows, these conway brothers. they've got funny names, hear voices in their heads and perform with their dead brother. well weird, reckons paul sexton

THE CONWAY Brothers didn't have any choice about getting a hit record with 'Turn It Up'... they had to do it as a favour for a departed Conway.

25 year old Houston Conway reports the line-up of the brothers four (James, 26; Frederick, 23; and wait for this one, Hiawatha, 24) and then adds: "There was a fifth brother, Willie, but he passed away. He was the leader. Me and him had a long talk before he passed on and I told him that no matter what, we're going to make it. Now whenever we go on stage, he's right there with us."

Ah, it makes the tears just well up inside you, doesn't it? The next question just had to be about bro' Hiawatha. Exactly whose sadistic idea was it to make the poor chap go through life with that handle? "It's something in the water," jokes Houston and you get the feeling that he's got quite a bit of mileage out of that joke. "The name causes a lot of controversy, so he keeps it. It fits him because he's the joker of the family."

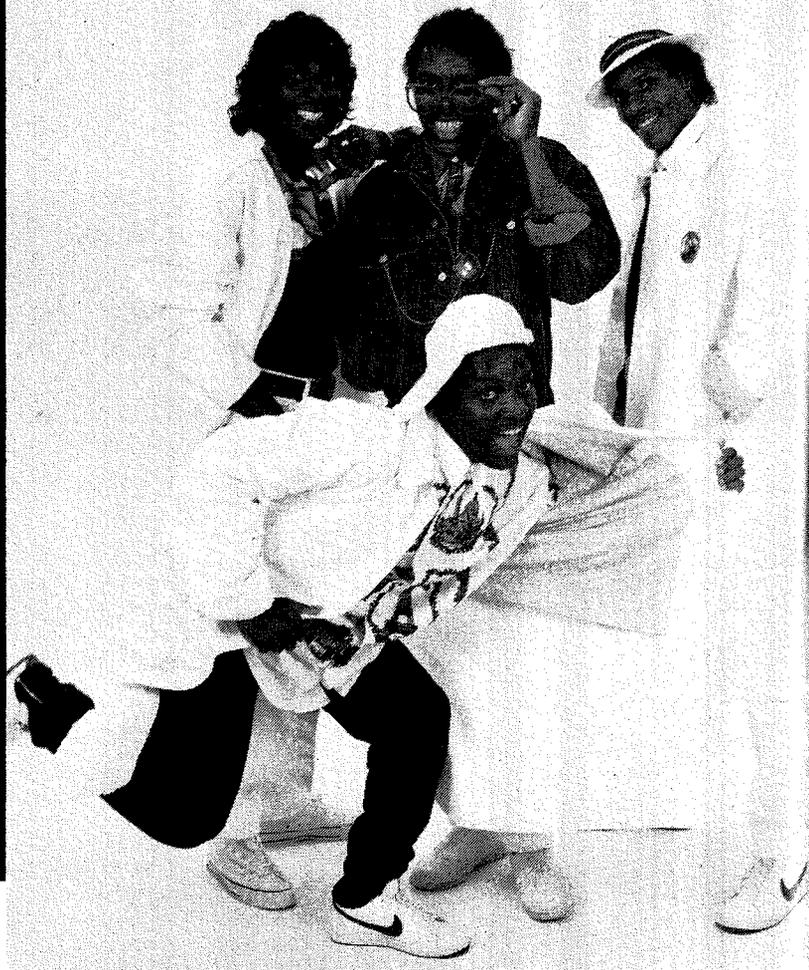
'Turn It Up' isn't the Conways' first record but as Houston says "It's the first one that's really making a whole lot of noise," no pun intended. The brothers wrote, produced and arranged it all themselves, and here's how: "Me and my brothers wanted to make a record that was going to introduce us to the world, so we just huddled together and said, let's make a record about some place you go and you hear the music turned down really low and you can't hear it. You're trying to feel the music, but you can't because it's so low. Let's make a record called 'Turn It Up!'"

"Some clubs that you go to, you can't feel the music, or if you go to a party or a nightclub. Here in Chicago we're used to having it so that you can feel it." Yes, I think we get the general idea, Houston.

"I've got a way of changing my voice, so I did the part of the landlord and the old lady. A little old lady at the back of my brain was saying 'Let me say that part'."

"Sometimes you go to the record shop and say 'I want that record, I can't remember the name'. So we put something in there to make people remember it and to make them laugh."

CONWAYS



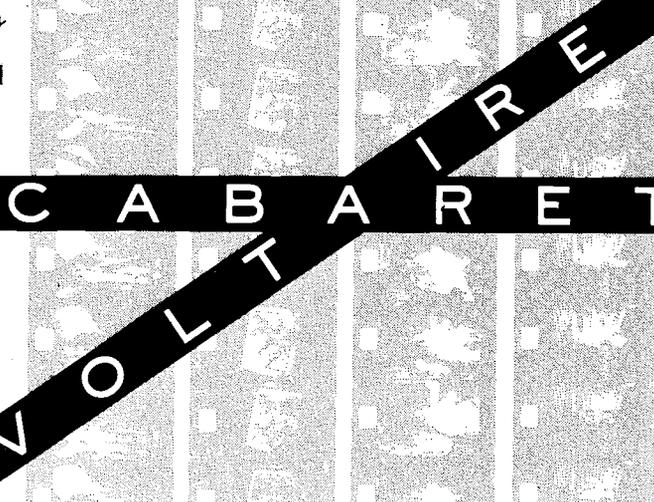
AND MEANS

HOUSTON GOES on with a little Conways history: "We're originally from Hot Springs, Arkansas, that's where we were all born. Our mother wanted to move to the big city, so we went to Chicago, and she got a job working in the cloakroom of this club. We used to earn some money by cleaning up this club after everyone had gone, so we got up at four or five in the morning, and at the club they'd leave the instruments lying around, right? I picked up the bass and told my brothers 'I think I can play this thing'."

"So we went and saw people do shows, saved all our money and got all the instruments. When all the other kids were out having fun playing, we

were inside learning to play. Then we went in for a lot of talent contests and never lost one, we won them all the way. But we had to let people know what they could hear because winning talent contests ain't nothing.

"We did a whole lot of cheap shows and just put the money towards the record. The first was on Gerim Records, it was called 'Set It Out'. The second was on our own label, Dem Records, it was called 'Over And Over Again'." Then the Conways hit the volume control... and with their first album nearly finished the old lady will soon be getting them to crank it even higher.



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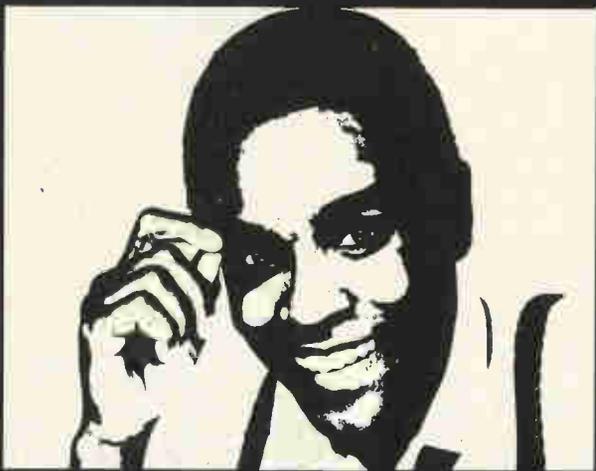
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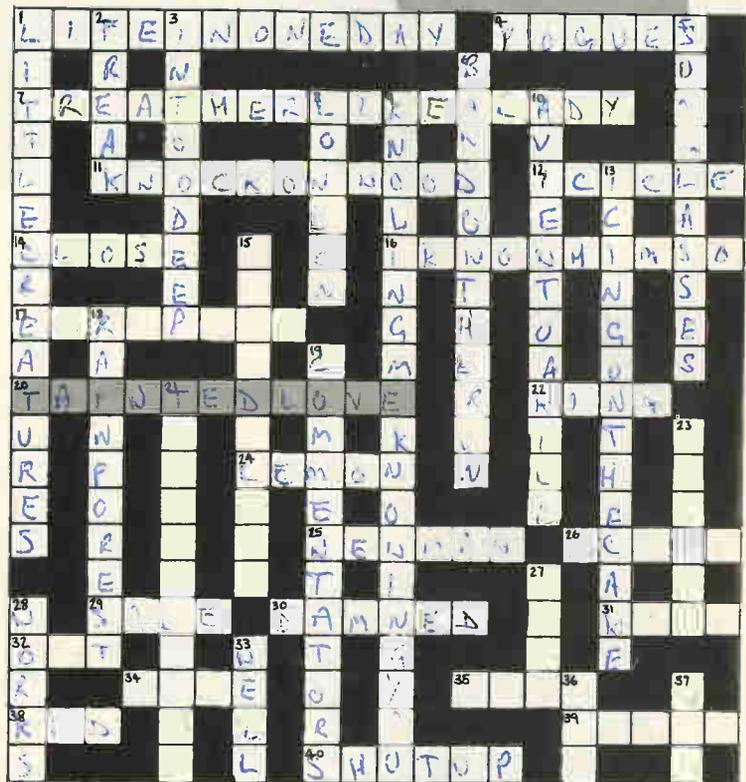
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ACROSS

- 1 Howard packs a lot into 24 hours (4,2,3,3)
- 2 Sally MacLennane will tell you about this lot (6)
- 3 The Temptations' advice might be worth taking if you're having no luck with the girls (5,3,4,1,4)
- 4 A hit for Eddie Floyd, David Bowie and Amii Stewart (5,2,4)
- 5 & 28 down From a whisper to a scream they make Birds Fly (6,5)
- 6 To the edge or to the edit (5)
- 7 & 33 down a hit for Barbara and Elaine (1,4,3,2,4)
- 8 Japan's son (8)
- 9 A romantic blemish for Marc and David (7,4)
- 10 Group who have taken Steps In Time (4)
- 11 Pipers that played a Green Tambourine (5)
- 12 Thunderclap or Randy (6)
- 13 So far she's led a Diamond Life (4)
- 14 Group living in The Shadow Of Love (6)
- 15 1978 Bob Marley LP (4)
- 16 Dobie Gray spent some time On The Floor (3)
- 17 Something unforgettable (4)
- 18 Aussie heavy metallists (2,2)
- 19 Pretenders' single for Mr Creole (3)
- 20 Music for smugglers (5)
- 21 Madness wanted quiet in 1981 (4,2)

DOWN

- 1 The Heads aren't so big after all (6,9)
- 2 Bruce Foxtan hit (5)
- 3 Dead Or Alive could drown (2,3,4)

- 4 Worn by Tracey Ullman in the summer of '84 (10)
- 5 Best selling Wings' LP (4,2,3,3)
- 6 It was calling the Clash (6)
- 7 1977 Abba No 1 (7,2,7,3)
- 8 It features Bon, Simon Le Bon (1,4,2,1,4)
- 9 You could eat Stephen's hit (5,2,3,4)
- 10 Imagination were being outrageous in 1983 (10)
- 11 A place where Paul might get wet (4,6)
- 12 David Gower's favourite group perhaps (12)
- 13 She's made up of letters (3,4,4)
- 14 You Don't Need A Reason to know Phil's group (6)
- 15 Bob's rain was gonna fall (4)
- 16 See 12 across
- 17 See 16 across
- 18 Bruce's label (1,1,1)
- 19 Marti sings this for charity (3)

LAST WEEK'S ANSWERS

ACROSS: 1 I'm On Fire, 5 Magic Touch, 9 Harold Faltermeyer, 11 Stainsby Girls, 15 Hyaena, 16 Ape, 17 Oboe, 18 Cult, 21 Hot Legs, 22 Geno, 23 Act Of War, 24 Arms, 27 Les, 28 Cat, 29 I Feel Love, 31 Killing Joke, 33 Assembly, 34 Teardrop, 36 Brothers In, 37 Thompson, 38 Belle Stars

DOWN: 2 Our Favourite Shop, 3 Feline, 6 Games Without Frontiers, 7 Cool Notes, 8 Strip, 9 History, 10 Yah Mo B There, 12 Blue Jean, 13 Gates, 14 Reckless, 19 Arena, 20 Perfect Kiss, 23 All My Love, 25 Move Closer, 26 David Byrne, 30 Sleep, 32 Lydon, 35 Rah, 36 Bob

RM DISCO

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

- 1 1 TURN IT UP, Conway Brothers, 10 Records 12in
- 2 2 SILVER SHADOW, Atlantic Starr, A&M 12in
- 3 14 TWILIGHT/BACK IN STRIDE (REMIX)/TOO MANY GAMES, Maze featuring Frankie Beverly, Capitol 12in
- 4 3 GENIE, B.B. & Q. Band, Cooltempo 12in
- 5 6 ROUND AND AROUND, Jaki Graham, EMI 12in
- 6 4 GLOW, Rick James, Gordy 12in
- 7 5 DANCIN' IN THE KEY OF LIFE (REMIX), Steve Arrington, Atlantic 12in
- 8 12 STRONGER TOGETHER, Shannon, Club 12in
- 9 9 KEEP ON JAMMIN'/IN AND OUT, Willie Hutch, Motown 12in
- 10 8 SAVE YOUR LOVE (FOR #1), René & Angela, Club 12in
- 11 7 HISTORY, Mai Tai, Virgin/Hot Melt 12in
- 12 13 MUTUAL ATTRACTION (REMIX), Change, Cooltempo 12in
- 13 30 IN YOUR CAR/SECRETS OF THE NIGHT, The Cool Notes, Abstract Dance 12in
- 14 11 MOVIN', 400 Blows, Illuminated 12in
- 15 10 ATTACK ME WITH YOUR LOVE/ROOM 123, Cameo, Club 12in
- 16 15 LET'S TALK (ABOUT SEX)/DUB VERSION, One Way, MCA 12in
- 17 18 AXEL F (M&M REMIX), Harold Faltermeyer, MCA 12in
- 18 17 ALL OF ME FOR ALL OF YOU, 9.9, RCA 12in
- 19 19 TAKE YOUR HEART AWAY/CALL MY NAME, Kleer, Atlantic 12in
- 20 25 BREAK THE ICE, Michael Lovesmith, Motown 12in
- 21 22 BABY DON'T HOLD YOUR LOVE BACK, Bridge, Atlantic 12in
- 22 37 LET ME BE THE ONE, Five Star, Tent 12in
- 23 20 WICKI WACKY HOUSE PARTY (FUNK SUCCULA VAN HELMSINK HOMICIDE MIX), The Team, EMI 12in
- 24 33 ON A CROWDED STREET, Barbara Pennington, Record Shack 12in white label
- 25 32 MONEY'S TOO TIGHT (TO MENTION) (CUTBACK MIX), Simply Red, Elektra 12in
- 26 31 HAPPY FEELING, Aura, 10 Records 12in
- 27 16 BUTTERCUP, Carl Anderson, Streetwave 12in
- 28 26 LONDON TOWN '85, Light Of The World, Ensign 12in
- 29 34 LONG TIME, Arrow, London 12in
- 30 35 FIDELITY, Cheryl Lynn, CBS 12in
- 31 27 ROCK ME TONIGHT Freddie Jackson, Capitol 12in
- 32 24 LAY YA DOWN EZ/YOU GOT ME ROCKIN'/NEVER CRY AGAIN, Kleer, Atlantic LP
- 33 23 THE LOVER IN ME, September, 10 Records 12in
- 34 — IF I EVER LOSE THIS HEAVEN, Billy Griffin, CBS 12in
- 35 51 CHEY CHEY KULE (UK REMIX), Eugene Wilde, 4th + B'way 12in
- 36 47 I'LL BE GOOD/WHO'S FOOLIN' WHO/DRIVE MY LOVE/YOUR SMILE, René & Angela, US Mercury LP
- 37 36 LET ME BE YOUR EVERYTHING, Touch Of Class, US Atlantic 12in
- 38 21 THE MORE THEY KNOCK THE MORE I LOVE YOU, Gloria D. Brown, 10 Records 12in
- 39 53 SAY I'M YOUR NUMBER ONE, Princess, Supreme Records 12in
- 40 38 BACKED UP AGAINST THE WALL, Will King, Total Experience 12in
- 41 28 PICK UP THE PIECES/WATCHING YOU (REMIX), JoAnna Gardner, Boiling Point 12in
- 42 42 TREAT HER SWEETER, The Paul Simpson Connection, 10 Records 12in
- 43 29 BEST PART OF THE NIGHT (UK REMIX)/STEP BY STEP (US REMIX), Jeff Lorber, Club 12in
- 44 46 FRANKIE, Sister Sledge, Atlantic 12in
- 45 68 LOVE IS JUST THE GREAT PRETENDER '85, Animal Nightlife, Island 12in
- 46 54 RIPE FOR THE PICKING (HARDCASTLE MIX), LWS, Virgin 12in
- 47 43 SYSTEMATIC/ELECTRIFIED, Billy Griffin, CBS LP
- 48 55 ON THE SHELF/MAIN ATTRACTION/DREAMER/RICCOCHET, B B & Q Band, Dutch Break LP
- 49 48 IT'S OVER NOW (DANCE REMIX), Luther Vandross, Epic 12in
- 50 65 SUPERFINE (FROM BEHIND), Skool Boyz, US Columbia 12in
- 51 40 ONE LOVE/SECRET LOVERS/IN THE HEAT OF PASSION, Atlantic Starr, A&M LP
- 52 50 FINESSE (REMIX VERSION), Glenn Jones, US RCA Victor 12in
- 53 49 SINGLE LIFE/I'VE GOT YOUR IMAGE/URBAN WARRIOR, Cameo, US Atlanta Artists LP
- 54 — TRAPPED, Colonel Abrams, US MCA Records 12in
- 55 — TURN IT UP (THE FULL MONTY MIX), Conway Brothers, 10 Records 12in
- 56 82 IT'S GONNA BE RIGHT/FADE TO BLACK, Cheryl Lynn, US Columbia LP

- 57 56 LOVE SITUATION, Mark Fisher, Total Control 12in
- 58 44 LOVER UNDERCOVER/SO DELICIOUS, Fatback, Cotillion LP
- 59 41 WICKI WACKY HOUSE PARTY, The Team, EMI 12in
- 60 52 AXEL F (THE LONDON MIX), Harold Faltermeyer, MCA Records 12in
- 61 — INTO THE GROOVE, Madonna, Sire 12in
- 62 63 DON'T GO/DANCE MIX, Precinct, Calibre 12in
- 63 58 I CHOOSE YOU/YOU'VE GOT ALL NIGHT, North West Ten, Ensign 12in
- 64 — RIPE FOR THE PICKING (REMIX), LWS, Virgin 12in
- 65 45 PLEASE DON'T BREAK MY HEART, The Affair featuring Alyson, 10 Records 12in
- 66 39 YOU DON'T NEED A REASON, Phil Fearon & Galaxy, Ensign 12in
- 67 59 ALL FALL DOWN, Five Star, RCA 12in
- 68 76 CAN'T WAIT TIL TOMORROW (REMIX), Johnny Gill, Atlantic 12in
- 69 60 TAKE IT EASY, T.C. Curtis, Virgin/Hot Melt 12in
- 70 69 LOVER UNDERCOVER (CLUB REMIX), Fatback, Atlantic 12in
- 71 75 WHO'S HOLDING DONNA NOW, DeBarge, Gordy 12in
- 72 57 WHAT'S MISSING, Alexander O'Neal, Tabu LP
- 73 77 BUTTERCUP (US PERCUSSION REMIX), Carl Anderson, Streetwave 12in
- 74 79 AIN'T NOTHING LIKE IT, Michael Lovesmith, US Motown LP
- 75 — THIS IS FOR YOU/THE PLEASURE SEEKERS, The System, US Mirage LP
- 76 90 STRANGE AND FUNNY, Womack & Womack, Elektra 12in
- 77 — STAND UP, Howard Johnson, US A&M 7in
- 78 66 IS THIS LOVE (CLUB REMIX), Chris Cameron, Steinar 12in
- 79 — YOU'RE THE ONE FOR ME (PAUL HARDCASTLE REMIX), "D" Train, Prelude 12in promo
- 80 — THIS KIND OF LOVE, Phil Fearon & Galaxy, Ensign 12in promo
- 81 re PROVE IT TO ME, New Experience, Boiling Point 12in
- 82 — GET LOOSE, Aleem (featuring Leroy Burgess), US NIA 12in
- 83 83 CAN'T GET ENOUGH (OF YOUR LOVE) (CLUB REMIX), Take Three, Elite Re-Mix 12in
- 84 re (I'LL BE A) FREAK FOR YOU, Royale Delite, US Skyview 12in
- 85 re SERVING IT/DON'T GIVE UP ON LOVE/WRAP YOUR BODY/BELIEVE IN ME, One Way, MCA LP
- 85 — YOU BLEW IT, The World Famous Mad Lads, US Express Records Inc 7in

Hi-NRG

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

D TRAIN

miss at risk



>labour of love mix<

THE NEW REMIX BY PAUL HARDCASTLE



OUT ON 12" AND 7"

(GET BOTH - TWICE THE DOSE)



US SINGLES

- C**
- H**
- a**
- R**
- t**
- 1 1 **A VIEW TO A KILL**, Duran Duran, Capitol
 - 2 3 **RASPBERRY BERET**, Prince And The Revolution, Paisley Park
 - 3 6 **EVERYTIME YOU GO AWAY**, Paul Young, Columbia/CBS
 - 4 7 **YOU GIVE GOOD LOVE**, Whitney Houston, Arista
 - 5 2 **SUSSUDIO**, Phil Collins, Atlantic
 - 6 4 **THE SEARCH IS OVER**, Survivor, Scotti Brothers
 - 7 11 **IF YOU LOVE SOMEBODY SET THEM FREE**, Sting, A&M
 - 8 9 **GLORY DAYS**, Bruce Springsteen, Columbia/CBS
 - 9 14 **SHOUT**, Tears For Fears, Mercury
 - 10 5 **WOULD I LIE TO YOU?**, Eurythmics, RCA
 - 11 8 **VOICES CARRY**, 'Til Tuesday, Epic
 - 12 13 **SENTIMENTAL STREET**, Night Ranger, Camel/MCA
 - 13 20 **NEVER SURRENDER**, Corey Hart, EMI America
 - 14 18 **GET IT ON**, the Power Station, Capitol
 - 15 16 **19**, Paul Hardcastle, Chrysalis
 - 16 10 **THE GOONIES 'R' GOOD ENOUGH**, Cyndi Lauper, Portrait
 - 17 21 **WHO'S HOLDING DONNA NOW?**, DeBarge, Gordy
 - 18 22 **PEOPLE ARE PEOPLE**, Depeche Mode, Sire
 - 19 19 **JUST AS I AM**, Air Supply, Arista
 - 20 12 **HEAVEN**, Bryan Adams, A&M
 - 21 29 **POWER OF LOVE**, Huey Lewis And The News, Chrysalis
 - 22 26 **YOU SPIN ME AROUND**, Dead Or Alive, Epic
 - 23 15 **CRAZY IN THE NIGHT**, Kim Carnes, EMI America
 - 24 30 **FREEWAY OF LOVE**, Aretha Franklin, Arista
 - 25 31 **WHAT ABOUT LOVE?**, Heart, Capitol
 - 26 17 **ANGEL**, Madonna, Sire
 - 27 35 **ROCK ME TONIGHT**, Freddie Jackson, Capitol
 - 28 38 **SUMMER OF '69**, Bryan Adams, A&M
 - 29 23 **TOUGH ALL OVER**, John Cafferty And The Beaver Brown Band, Scotti Brothers
 - 30 42 **ST ELMO'S FIRE (MAN IN MOTION)**, John Parr, Atlantic
 - 31 36 **FIND A WAY**, Amy Grant, A&M
 - 32 41 **WE DON'T NEED ANOTHER HERO (THUNDERDOME)**, Tina Turner, Capitol
 - 33 28 **CANNONBALL**, Supertramp, A&M
 - 34 27 **GETCHA BACK**, the Beach Boys, Caribou
 - 35 39 **NOT ENOUGH LOVE IN THE WORLD**, Don Henley, Geffen
 - 36 40 **STATE OF THE HEART**, Rick Springfield, RCA
 - 37 33 **POSSESSION OBSESSION**, Daryl Hall And John Oates, RCA
 - 38 24 **THINGS CAN ONLY GET BETTER**, Howard Jones, Elektra
 - 39 50 **YOU'RE ONLY HUMAN (SECOND WIND)**, Billy Joel, Columbia
 - 40 44 **FOREVER**, Kenny Loggins, Columbia
 - 41 45 **LET HIM GO**, Animotion, Mercury
 - 42 52 **MYSTERY LADY**, Billy Ocean, Jive/Arista
 - 43 25 **EVERYBODY WANTS TO RULE THE WORLD**, Tears For Fears, Mercury
 - 44 57 **INVINCIBLE**, Pat Benatar, Chrysalis
 - 45 62 **DARE ME**, Pointer Sisters, Planet
 - 46 — **DON'T LOSE MY NUMBER**, Phil Collins, Atlantic
 - 47 59 **CHERISH**, Kool And The Gang, De-Lite
 - 48 53 **PEOPLE GET READY**, Jeff Beck And Rod Stewart, Epic
 - 49 54 **I WONDER IF I TAKE YOU HOME**, Lisa Lisa And Cult Jam With Full Force, Col/CBS
 - 50 60 **LIFE IN ONE DAY**, Howard Jones, Elektra
 - 51 58 **STIR IT UP**, Patti LaBelle, MCA
 - 52 47 **LIKE A SURGEON**, Weird Al Yankovic, Rock 'n' Roll
 - 53 37 **IN MY HOUSE**, Mary Jane Girls, Gordy
 - 54 55 **CALL ME**, Go West, Chrysalis
 - 55 56 **YOUR LOVE IS KING**, Sade, Portrait
 - 56 32 **SMUGGLER'S BLUES**, Glenn Frey, MCA
 - 57 34 **WALKING ON SUNSHINE**, Katrina And The Waves, Capitol
 - 58 78 **LIVE EVERY MOMENT**, REO Speedwagon, Epic
 - 59 64 **WHEN YOUR HEART IS WEAK**, Cock Robin, Columbia
 - 60 43 **LITTLE BY LITTLE**, Robert Plant, Es Paranza

BULLETS

- 61 77 **SMOKIN' IN THE BOYS ROOM**, Motley Crue, Elektra

- 62 71 **LAY IT DOWN**, Ratt, Atlantic
- 65 — **SHAME**, the Motels, Capitol
- 71 — **WILD AND CRAZY LOVE**, Mary Jane Girls, Gordy
- 74 87 **MONEY FOR NOTHING**, Dire Straits, Warner Brothers
- 77 — **HANGIN' ON A STRING**, Loose Ends, Virgin/MCA
- 79 82 **BIT BY BIT**, Stephanie Mills, MCA
- 83 90 **SUMMERTIME GIRLS**, Y&T, A&M
- 84 — **ONLY FOR LOVE**, Limahl, EMI-America
- 86 91 **TAKE ON ME**, A-ha, Warner Brothers
- 87 — **LOVE AND PRIDE**, King, Epic
- 88 — **I WANT MY GIRL**, Jesse Johnson's Revue, A&M
- 89 — **LOVE RESURRECTION**, Alison Moyet, Columbia
- 90 — **CRY**, Godley And Creme, Polydor

US ALBUMS

- 1 1 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury
- 2 2 **NO JACKET REQUIRED**, Phil Collins, Atlantic
- 3 4 **RECKLESS**, Bryan Adams, A&M
- 4 3 **AROUND THE WORLD IN A DAY**, Prince And The Revolution, Paisley Park
- 5 6 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
- 6 5 **BEVERLY HILLS COP**, Soundtrack, MCA
- 7 7 **THE POWER STATION**, the Power Station, Capitol
- 8 9 **LIKE A VIRGIN**, Madonna, Sire
- 9 10 **BE YOURSELF TONIGHT**, Eurythmics, RCA
- 10 11 **INVASION OF YOUR PRIVACY**, Ratt, Atlantic
- 11 8 **MAKE IT BIG**, Wham!, Columbia/CBS
- 12 12 **7 WISHES**, Night Ranger, Camel/MCA
- 13 13 **WHITNEY HOUSTON**, Whitney Houston, Arista
- 14 41 **THE DREAM OF THE BLUE TURTLES**, Sting, A&M
- 15 14 **DREAM INTO ACTION**, Howard Jones, Elektra
- 16 16 **VITAL SIGNS**, Survivor, Scotti Brothers
- 17 18 **BROTHERS IN ARMS**, Dire Straits, Warner Brothers
- 18 — **THEATRE OF PAIN**, Motley Crue, Elektra
- 19 15 **SOUTHERN ACCENTS**, Tom Petty And The Heartbreakers, MCA
- 20 20 **SHAKEN 'N' STIRRED**, Robert Plant, Es Paranza/Warners
- 21 21 **BROTHER WHERE YOU BOUND**, Supertramp, A&M
- 22 19 **EMERGENCY**, Kool And The Gang, De-Lite
- 23 24 **VOICES CARRY**, 'Til Tuesday, Epic
- 24 17 **SUDDENLY**, Billy Ocean, Jive/Arista
- 25 29 **LITTLE CREATURES**, Talking Heads, Sire
- 26 27 **AIR SUPPLY**, Air Supply, Arista
- 27 22 **CENTERFIELD**, John Fogerty, Warner Brothers
- 28 26 **KATRINA AND THE WAVES**, Katrina And The Waves, Capitol
- 29 31 **FABLES OF RECONSTRUCTION**, REM, IRS
- 30 23 **THE ALLNIGHTER**, Glenn Frey, MCA
- 31 25 **DIAMOND LIFE**, Sade, Portrait
- 32 28 **PRIVATE DANCER**, Tina Turner, Capitol
- 33 33 **EMPIRE BURLESQUE**, Bob Dylan, Columbia/CBS
- 34 34 **SECRET OF ASSOCIATION**, Paul Young, Columbia/CBS
- 35 44 **WORLD WIDE LIVE**, Scorpions, Mercury
- 36 32 **RHYTHM OF THE NIGHT**, DeBarge, Gordy
- 37 30 **ONLY FOUR YOU**, the Mary Jane Girls, Gordy
- 38 38 **ROCK ME TONIGHT**, Freddie Jackson, Capitol
- 39 39 **A VIEW TO A KILL**, Soundtrack, Capitol
- 40 40 **TOUGH ALL OVER**, John Cafferty And The Beaver Brown Band, Scotti Bros
- 41 35 **THE NIGHT I FELL IN LOVE**, Luther Vandross, Epic
- 42 36 **BUILDING THE PERFECT BEAST**, Don Henley, Geffen
- 43 43 **UNGUARDED**, Amy Grant, A&M
- 44 37 **MAVERICK**, George Thorogood, EMI America
- 45 47 **PERFECT**, Soundtrack, Arista
- 46 42 **CRAZY FROM THE HEAT**, David Lee Roth, Warner Brothers
- 47 46 **7,800 FAHRENHEIT**, Bon Jovi, Mercury
- 48 48 **JESSE JOHNSON'S REVUE**, Jesse Johnson's Revue, A&M
- 49 — **BARKING AT AIRPLANES**, Kim Carnes, EMI America
- 50 50 **TWO HEARTS**, Men At Work, Columbia/CBS

Compiled by Billboard

BARBARA PENNINGTON

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7" & 12"

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DISCO

ODDS 'N' BODS

HITENSION's hot tempo 'You Make Me Happy' is indeed being reissued in a new "Shop Girl Remix" by **Streetwave**, who've picked up the marvellous **Mink**, and are starting a 12in Dance Classics oldies series including **Brass Construction** 'Movin', **McFadden & Whitehead**. . . **A&M's** initial pressings of the **Atlantic Starr** remix were so hot they all came out warped! . . . Home Secretary **Leon Brittan** has finally announced, in vague terms, that a range of 20 experimental community radio stations will soon be offered to applicants, for subsequent evaluation in a *Green Paper* next summer — however, don't assume that these are intended as a direct replacement of pirate services. . . **BBC Radio One's** bid to get the **Gallup** chart compilation brought forward so that its first broadcast could be on Sunday, rivalling **ILR's** Network Chart, seems for the present to have met resistance from record retailers. . . **Five Star's** LP is now out here (*Tent* PL70735), the sets by **B.B. & Q. Band** (Cooltempo CHR 1509) and **Cameo** (Club JABH 11) also being due, while *Buttercup* has evidently been added to **Carl Anderson's** current 'Protocol' album for UK release. . . **Atlantic** appear maybe to have cut some of the clumsy breaks out of their **Touch Of Class** UK 12in re-edit, but it still isn't the superior US original. . . **Fourth & Broadway** belatedly picked up **Colors** 'L.O.S.', and **The World Famous Mads Lads** seem set for **Champion** here. . . **'Disco Breaks # 9'** (**KLS KL.8504**) is a European import "only for DJs" which, part of a series, megamixes a variety of current hits in exciting style. . . **The Reddings'** funky 107 $\frac{1}{2}$ bpm 'In My Pants' has been remixed as the now commercial flip to their 106bpm **Prince-like** 'Parasite' (*Boiling Point* POSPX 738), just when everyone was waiting for 'Talk's All Over Town', other remixes including **The Cool Notes'** percussively thickened (0-115 $\frac{1}{2}$ bpm London Mix (which they've been in a rush to put out after all), **Simon Harris's** irritating stuttery beat repeating 117 $\frac{1}{2}$ bpm Full Monty Mix of the **Conway Brothers**, and **O'Chi Brown's** semi-instrumental 0-118 $\frac{1}{2}$ bpm Friends Mix. . . **Les Adams'** faster 0-108bpm Loyalty Mix of **Cacique** 'Devoted To You' (**Diamond Duel DISCX 1**) makes them sound like **The Cool Notes** and may be different but to my mind doesn't help. . . **No Way José's** far better promo "Español" version of 'Tequila' is 188 $\frac{1}{2}$ bpm, and seems of course to be due commercially at some stage. . . **Loose Ends** 'Hanging On A String' topped US Black 45s, a significant step for UK soul, while **Tony Blackburn** turned New York's **WBLS** onto **Jaki Graham** in a big way. . . **Paul Hardcastle** appears to have one more remix left to do — of **T.Rex!**. . . **Melle Mel** has scrapped any pretence of a **Furious Five** accompanying group and



TOTAL CONTRAST 'Takes A Little Time' (London LONX 71)

Delroy Murray & Robin Achampong, of 'Sunshine' near-fame, forsake their own label and let Steve Harvey produce a jittery driving 111bpm Britfunk jiggler of sneaky simplicity if no great depth (chunkier 110 $\frac{1}{2}$ bpm dub flip).

is now solo. . . Brother **Louis Johnson's** solo set which recently surfaced here on **US Capitol** (with only one OK cut, 'A Touch Of Class') evidently shouldn't have been released even in the States, so how importers got it is a mystery! . . . US video company **Telegenics** — at 150 Nassau Street, Suite 1938, New York, NY 10038 (0101-212-227 5966) — is releasing the first in a series of 'Images Per Minute' half hour programmes all edited to a consistent soundtrack beat (this particular 'IPM' at 116 BPM), for use by clubs in synchronisation with their own similarly tempoed records (rather a good idea?). . . Scandinavia's disco magazine 'DJ and Trade News' nicks all my BPMs for a listing that quite obviously includes nothing new of their own — one way to fill space cheaply. . . **I M's** the unknown mixer, in other words **Ian M'Intyre** (0254-667743 evenings), wants the chance to show what he can do spinning soul in a North-West residency. . . **Hank Ballard & The Midnighters** (who originated 'The Twist', and whose crown **James Brown** captured as top black act in the early 60's) spearhead **Charly Records'** revival of material from the Cincinnati **King** label with an extended 130 $\frac{1}{2}$ bpm 'Let's Go, Let's Go, Let's Go' chanter from 1960 as A-side of a 3-track 12in (CYZ 113), flipped by **Bill Doggett's** 105-104-103-0bpm 'Honky Tonk Pt 2' and **Little Willie John's** original 130-134bpm 'Fever', both from '56, the latter possibly another

'My Baby Just Cares For Me': these three acts also have well packaged albums on **Charly**, as do **Little Esther** (the only one without any hits), saxist **Earl Bostic** (including 'Flamingo'), and **Wynonie Harris** (including 'Bloodshot Eyes', which by coincidence I played off original 45 at my last gig, a stormer great before 'Reet Petite'!). . . **Sam Cooke** 'Live at the Harlem Square Club, 1963' (RCA PL85181) is a previously unissued live LP for vintage fans which finds him sounding more like a raw '60s soul singer than a suave balladeer. . . 'Ready Steady Go!' last week with the **Isley Brothers**, **Martha & The Vandellas**, **Marvin Gaye** and **Kim Weston** was hotter than '6.20 Soul Train' — which this Friday has 9.9, **Light Of The World**, **Phyllis Nelson**, **Stylistics**, **Little Anthony & The Imperials**, **Cameo**. . . I think I've sussed why so much current American black music is so bad — obviously, just like '6.20 Soul Train' here, TV producers and radio programmers demand fast material to brighten up their shows, as real soul would never do. . . **King Enri** (*Sidcup Danielles/Sydenham Breeze-Inn*) makes the point that, despite his playlist being funk, **Sister Sledge's** 'Frankie' is number one because it's the most requested floorfiller with girls. . . **Dave Dee** (not that one), unemployed in Essex so a secondhand/discount bin chain store shopper, says there are many import bargains to be found if you're prepared to wait, and to look. . . Cardiff **Ritz** jocks **Peter C Helyer & Marcus Paul** have just launched the local addition to **Radio Top Shop's** in-store network. . . London's gay **Heaven** closes for a £500,000 refit the first few days of next week, reopening at the weekend with the **Weather Girls** Saturday (27) — however they play Bournemouth **Bolts** at **The Academy** this Sunday (21), and **400 Blows PA** at Harlow **Whispers** Saturday (20). . . Sunday (21) **Steve Allen**, **Jonathon**, **Simon Smith & Trevor Mac** soul Peterborough **Rinaldo's** 6pm all-evening. . . Tuesday (23) sees the first **Wicked Pulse** esoteric funk night at London Charing X Rd's **Busbys** with **Ian Dewhirst**, **Dave Hucker**, **Jonathon More**, **Jay Strongman**, **Steve Rumney**, **Eddie Richards**. . . **Freddie 'M'** funks London's Cavendish Square **Phoenix** Wednesdays (with **Steve Walsh** when he isn't at Disneyland), **Peckham Kisses** Fridays with **Gordon Mac**, **Crystal Palace Buttercups** at **Heroes Club** Sundays (free) with **Solotronic (GBS)**. . . **Andy Vaughan** now mixes Tues as well as with **Spider Fri/Sat** at Old Kent Road's **Dun Cow**. . . **Adrian Parkin** Hi-NRGises **Huddersfield's** all new **Gemini Club** Mon/Tues/Wed. . . **Ian Dewhirst** last week was arrested right in his office at **EMI** by uniformed coppers, kept in a cell and driven by **Black Maria** all the way to Leeds, for non-payment of an £80 traffic fine — just because they'd mistaid his change of address! . . . **Steve Walsh** sat

in for holidaying **Greg Edwards** last weekend on **Capital Radio** — where maybe he wiped the earlier smiles off a few faces! . . . **Denise LaSalle** is a whole lotta woman, maybe a warning to **Tina Turner** not to eat too many ham hocks? (Tina incidentally was ill advised to don a white wig for her 'Mad Max' rôle — it doesn't make her look any younger). . . **Willie Hutch's** lyric about "the girl with T and A" surely doesn't mean birds and donkeys, does it? . . . **STAY COOL!**

HOT VINYL

DANNY D & COLLUSION 'Party People' (Elite DAZZ 42) Terrific fresh simple jaunty buoyantly rolling and jiggling mellow chanted 101 $\frac{1}{2}$ bpm party groove with everything understated, and all the more infectious for it — most un-British! — the picky guitar being brought out on the instrumental flip's 101bpm 'Jazzy People' and 90 $\frac{1}{2}$ bpm 'Vee'.

PHIL FEARON & GALAXY featuring **Dee Galdes** 'This Kind Of Love' (Ensign 12ENY 521) Luffly floating 111 $\frac{1}{2}$ bpm smooth chanted 101 $\frac{1}{2}$ bpm revival of Special Delivery's 1978 oldie with the Galaxy girls almost more prominent than Phil (98 $\frac{1}{2}$ bpm 'Sharing Love' flip).

ODYSSEY 'Joy I Know It' (Mirror Records BUTCH 12, via EMI/Priority) Delightful immediately familiar friendly seeming bubbly gossamer light 118 $\frac{1}{2}$ bpm inspirational skipper, perfectly produced here by Butch Ingram for his new label (inst and 119 $\frac{1}{2}$ bpm 'Keep On Laughing' flip).

STEVE SPARLING 'Mercy Mercy Me' (Important Records TANT 5) Superb homegrown faithful yet fresh 104 $\frac{1}{2}$ bpm revival of Marvin Gaye's soundwave washed marvel, now with some searing sax and Arrington-ish inspirational drive (inst flip).

ARROW 'Long Time (The 'Hot Mixture)' (London LONXR 70) More than mere creative marketing, this even friskier 125bpm virtual remake really leaps along with some added 'Hot, Hot, Hot', of which Steve Harvey's 120 $\frac{1}{2}$ bpm remix from last year now joins the flip.

EUGENE WILDE 'Chey Chey Kulé (Remix)' (Fourth & Broadway 12BRW 30) Tricky long double beat introed UK remix totally destroying the simpler US remake's pop impact, although once into it this urgent 113 $\frac{1}{2}$ bpm surging jitterer is like a faster 'Roots', flipped by the smoochy 71-0bpm 'Rainbow' and remixed 94 $\frac{1}{2}$ bpm 'Gotta Get You Home Tonight' — but you can be sure other couplings are due too.

COLONEL ABRAMS 'Trapped' (US MCA Records MCA-23568) Datedly

continues over

A BOSSA-COSTA
BEACHCOMBER
BURNUP!



NO WAY JOSÉ-TEQUILA

'Don the Coconut Oil and Melt' PRODUCER MARK REILLY · 7" & 12" SINGLE · BRW/12 BRW 28



from previous page

grabbing jiggly churning 115bpm bouncer huskily souled as if a "jazz-funk" hit from six years ago (in five different mixes).

HOWARD JOHNSON 'Stand Up' (US A&M AM-2752) Strong stark simple rolling 111½bpm smackoer produced by Monte Moir, initially on 7in.

CARL ANDERSON 'Let's Talk (Remix)' (Epic TA 6439) Bass rumbled rolling and tumbling snappy (0-1113¼bpm good disco, but not as special as 'Buttercup' (inst and 115bpm 'Light Me' flip).

THE GAP BAND 'Disrespect (Club Mix)' (US Total Experience TED-2615) Woody Woodpecker and whistles started powerfully cranking 'Oops'-ish vivacious lurching 107½-0bpm P'funk groove further to re-trench them with the black market (Breakdown and LP Version flip).

MIQUEL BROWN 'Close To Perfection' (Record Shack SOHOT 48) Piano introed impressive melodically flowing lovely old fashioned 0-107½bpm swayer something like Dionne Warwick singing Gloria Gaynor with wide appeal especially for radio (inst flip).

MICHAEL ST JAMES 'There Is Only One Love' (WEA YZ44T) Although not strictly a soul act, Walthamstow's cheek-sucking blond makes a soulful debut with his gorgeous 'Summer Of '42'-saxed lushly drifting 0-89/44½bpm romancer (inst flip), now fully available.

BRASS CONSTRUCTION 'Give And Take' (US Capitol V-8652) Pace-changing almost early Diana Ross/Ashford & Simpson-ish throbbing slinky 103½bpm jogger duetted with pent up power and possible MoR appeal (dub and 125bpm 'My Place' flip), a grower.

HARRY RAY 'My Baby Loves Me' (US Panoramic PRI-1203) The Smokey-ish ex-Moment beautifully revives Martha & The Vandellas' 1966 oldie as a basically similar superb 105bpm swayer (duplicate flip), recommended.

BILLY GRIFFIN 'If I Ever Lose This Heaven' (CBS TX 6415) Although 'Systematic' is hotter, this Quincy Jones/AWB-reviving Angel Rogers-duetted/Richard Elliot-saxed tricky electro introed then 109bpm spurting loper soars satisfyingly, on 4-track 12in with the similar 110½bpm 'This Ain't Puppy Love' plus his old hit 113bpm 'Serious' and (51½)-103bpm 'Hold Me Tighter In The Rain'.

9.9 '9.9' LP (US RCA NFL1-8049) Boston's wailing Margo Thunder, Wanda Perry & Leslie Jones — almost a perfect 10! — in their Richard 'Dimples' Fields-produced set sound

Hi-NRG RELEASES

MARIANNA 'The Big Hurt (Remix)' (Fantasia FTAX 105) Toni Fisher's classic (in 1959 the first "phased" record) beautifully revived as a slick melodic (0-132¾bpm galloper flipped by Paul Parker-prod/penned 128¾bpm 'Just One More Touch'; **LIME 'Unexpected Lovers' (Boiling Point POSPX 755)** Hoarse chap 'n' chick chanted bounding 127½bpm 'High Energy' pounder flipped by the old 124bpm 'Guilty'; **KELLY MARIE 'Don't Let The Flame Die Out' (Passion PASH 1245)** Classically backed harshly sung '70s-style 0-130½bpm bouncer; **DEBBIE JACOBS featuring JO-LO 'In The Heat Of The Night' (Fantasia FTAX 104)** Paul Parker-prod pulsing 131bpm leaper with rattling break; **SILVER POZZOLI 'Around My Dream' (Sierra FED 15T)** Instrumentally emphasised UK remix of the Human League-ish jaunty 111bpm Italian synth strider; **FANCY 'Chinese Eyes' (Personal 12PER 3902)** Belated UK release for last winter's hot Hi-NRG old fashioned catchy 123bpm Continental smash; **MIRAGE 'No War No More' (Proto ENAT 128)** Europeans (not the UK medleyists) like Howard Jones joining the Village People at 119¾bpm; **BOYS DON'T CRY 'I Wanna Be A Cowboy' (Legacy LGYT 28)** Grace Jones-ish intoned guy 'n' gal muttered fast lightly rocky 0-142bpm flier with quite amusing words; **PEOPLE LIKE US 'Reincarnation (Coming Back For Love)' (Passion PASH 1246)** Chick squawked routine 0-133¾bpm galloper with tasteless trite lyrics; **501's 'Let The Night Take The Blame' (Fanfare 12FAN 4)** Guitar yowled 120bpm cantering cover of Lorraine McKane's recent Gloria Gaynor-ish hustler; **MODERN TALKING 'You're My Heart, You're My Soul' (Steve Harvey Remix)' (Magnet MAGT 227)** Limited white label 122¾bpm remix; **SCOTCH 'Disco Band' (Red Bus RBUSL 2201)** Italian moronic 112bpm pop chugger from last year with a coughing gimmick; **GEOFF DEANE AND THE TROPICAL FISH 'Holiday-In' (Record Shack SOHOT 47)** Less Hi-NRG than Black Lace-like (once past the intro) 'La Bamba'-ish 120bpm wally summer kicker.

beefiest on 'Owch!) Hot Blood Pressure', a wriggly trucking 116-115¼bpm smackoer next best dancer after their included hit, better than the bright empty 121bpm 'I Like The Way You Dance', Dimples-duetted skipping 122¾bpm 'I'll Help You Forget About Him', ponderous Prince-ish 118bpm 'Hooked On You', but they scorch a strong (0-144¾bpm soulful treatment of Peabo's 'Feel The Fire' and a faithful 0-69½-70½bpm revival of the late Linda Jones' classic 'Hypnotized' with typical Dimples rap finish.

CHERYL LYNN 'It's Gonna Be Right' LP (US Columbia FC 40024) As well as their 'Fidelity' the soul squawker's set has Jam & Lewis's standout zestfully jolting 113½bpm title track return to 'Got To Be Real', "D" Train's meandering 100½bpm 'Let

Me Love You' (and rocky 0-125bpm 'Find Somebody New'), and her own (better) soulful densely weaving 89¾bpm 'Fade To Black'.

HIT NUMBERS Beats Per Minute for the last two weeks' Top 75 entries on 7in (f/c/r for fade/cold/resonant ends): Eurythmics 112f, Style Council 134-0-133-0-135-0f, Cool Notes 115f, Steve Arrington 115f, Russ Abbot 129¾-130f, Animal Nightlife 90c, Trans-X 130½f, BB&Q Band 101f, Dire Straits (0-134f, The Smiths 0-58-57f, Arrow 124½-124f, Billy Idol 147½f, 9.9 114¾-115¾f, AC/DC (0-178-79-0c, Amazulu (61-1)122/244f, Change 107f, Freddie Mercury 78f, Adam Ant 131½-0r, Cameo (0-106¾f, Faith Bros 132¾-0r, ZZ Top 144-0r, Aretha Franklin 125½f, The Adventures 120-0f, Hipsway 0-120f, Willie Hutch 118½f.

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NIGHT CLUB NEWIES

MADONNA 'Into The Groove' (Sire W8934T) Remorselessly keened (without a break) shrill Cyndi-ish 116½bpm breezy pop chugger flipped by her old debut 118½bpm 'Everybody' and 0-46¾/93½bpm 'Shoo-Bee-Do'.

POINTER SISTERS 'Contact' LP (RCA PL85487) Best smash to be is the storming bright bubbly 122¼bpm 'Bodies And Souls', a new 'Automatic' the husky Ruth-led 105bpm 'Hey You', or derivative but soulful 104½bpm 'Back In My Arms', a new 'Jump' the 149bpm 'Pound, Pound, Pound', racing rock 142bpm 'Twist My Arm', frantic 175bpm 'Burn Down The Night', 171bpm title track, inspirational attractive 0-70bpm 'Freedom', but the first 12in is the raucous wriggly thudding 109½bpm lurcher 'Dare Me' (RCA PT 49958) with fast non-LP 135½bpm 'I'll Be There' flip; **TINA TURNER 'We Don't Need Another Hero' (Capitol 12CL 364)** Predictable typical subdued sinewy 98½bpm ticking MoR-rock chugger, inst flip; **PRINCE 'Raspberry Beret' (Warner Bros W8929T)** Much extended more danceably typical 120½bpm frolic in sorta Dylan-drawls 'Doves' style, 124bpm 'Hello' flip; **CHEYNE 'Call Me Mr Telephone (Dog & Bone Mix)' (MCA MCAX 966)** Percussively extended jumpy trucking 117½bpm USA dance smash by a dusky Madonna, dub flip; **LOOSE ENDS 'Golden Years (Remix)' (Virgin VS 795-12)** Surprising and disappointing choice of their lacklustre 105½bpm Bowie revival leaving many cold, older 120bpm 'Let's Rock' flip; **EL TRAIN 'Action Style' (Red Bus 12WAR 3002)** Rusty Egan-prod disjointedly roaring 120bpm rhythm workout full of breaks for mixing jocks on the better inst flip without club DJ Jay Strongman's white boy rap.

Michael St James 'THERE IS ONLY ONE LOVE'

7" & 12" Now Available

HAMMERSMITH ODEON, LONDON

BOYS IN black leather posing pouches, boys with black eye patches, girls with nose rings and backcombed black hairdos, boys in Pringles (eh?), girls in chain store cottons. Yes, all human life under 25 went to witness Dead Or Alive. Or, more precisely, went to see them play their number one single, which crossed over HNRG barriers and was consumed by the truckload.

DOA previously extolled the virtues of the club PA as the best exposure for their cheeky dance brew (I remember with fondness the hilariously camp performance at the Hippodrome last year), but now they're opting for the Big Show. They filled the Odeon stage with extra players and two sets of backing singers — three black boys, two white girls — a wonderfully over the top sight that fitted their name like a latex glove.

Pete Burns is now a heart-throb. Honest. He entered, stage right, to screams. He removed his jacket, to more screams. Perfect! The sound was a punchy reproduction of the discs, slick and fat, from 'Cake And Eat It' to the second (repeated) encore of 'You Spin Me Round'. It was all deliciously kitsch and tarty (but classy), the exquisite irony of such stomping gems as 'In Too Deep' and 'Far Too Hard' seeming to escape the notice of the masses. I smirked knowingly.

They were heaps more fun than Frankie because they've got songs, juicy great slabs of cheek with saucily ambivalent lyrics wrapped in meaty beaty dance rhythms. But — and this is quite a mighty but — Pete Burns performed as if he was on TV. He is such a larger than life character, but he simply won't show it to his live audience. They applauded appreciatively, but the flow was lost through lack of communication. Project to the gallery, Pete, and you'll be a world beater. One would expect from him indulgence in the Marc Almond school of audience innuendo and bating, but no, just that non-stop big daddy rhythm. As a spectacle it was great; as an excuse to wiggle your bum, brilliant. But Pete carries the enigmatic bit too far. 'Never ever make it with your own reflection' — it's not a mirror out there Pete, but real people!

● Betty Page
● Photography
Peter Mountain



Dead Or Alive

THE FIVE



5



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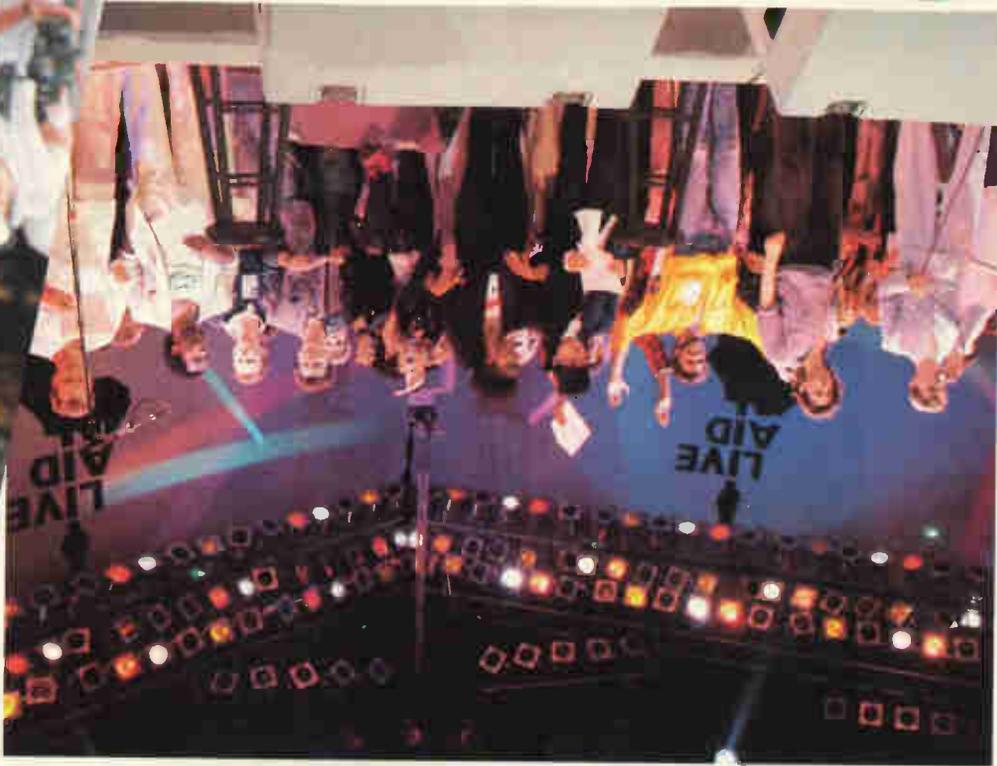
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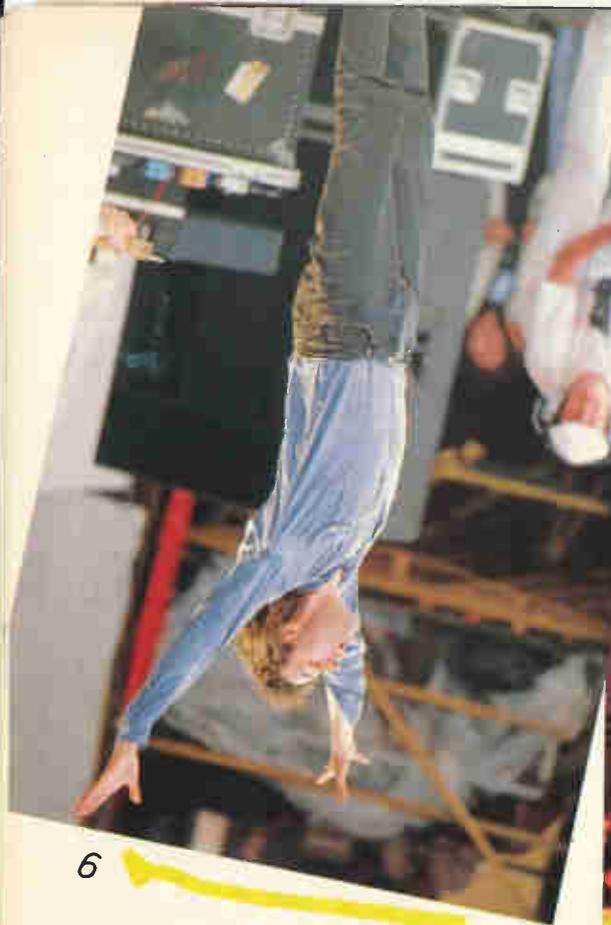


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6



LIVE AID

'just give me the money. sod remembering. i'm not in it for that weepy stuff at all, it's the pragmatics that interest me, how to keep people alive.'

Laura Gross speaks to Bob Geldof, the tireless mover and shaker behind Live Aid and Band Aid. Any comparisons to Martin Luther King are entirely laughable. Photo: Simon Fowler

I WAS fascinated by a recent docudrama chronicling the life of Martin Luther King. It seemed that Dr King did not plan to lead the civil rights movement, but rather that events swept him up, consuming his time, and finally his life. It occurred to me that the same might be true of Bob Geldof, who innocently tried to raise some money to help feed starving people in Africa, thereby unwittingly unleashing a worldwide trend that has become his 18 hour a day obsession.

On presenting my rather interesting observation (or so I thought) to Bob Geldof, he promptly laughed, scornfully, out loud! "I don't entertain the analogy for a second. Martin Luther King was a great man, a great man. That's the difference."

What kind of man is Bob Geldof, who appears to be an odd blend of champion of the starving, and brashly outspoken pop singer? "I am somebody who thinks that the purpose of your average 72 years, is to push your capabilities to the extremes. I don't mean that as a sort of shallow, 'living on the edge, man' rock and roll sense of drugs and drink, which I think is stupid and boring. But, I mean it in the sense of what you're capable of doing."

Bob's obviously capable of doing a lot, much more than even he ever dreamed possible. But, he's very pragmatic about the business of selling compassion, and bristles equally at the people who insist on defying him and those who insist on decrying him. "Some people were suspicious of me, they thought I was doin' Band Aid for self-promotion. I as much dismiss that as I do the thing about the halo and the clouds under the feet aspect of it, the reaching out to heal people stuff, which is as preposterous, insulting and demeaning as the other thing. I don't know why they want to make you out to be God-like. I mean, God must get sick of people, when they die, if it's true that we live in the sight of God when we die, He must get sick of them coming up and weeping, 'You're God, you must be so wonderful!' What a job!"



OBVIOUSLY, BOB is bored by the emotional, do-gooder side of his massive effort to raise money for starving people. He doesn't care if people remember what buying a Band Aid record, or a Live Aid ticket, really means. "Just give me the money. Sod remembering. I'm not in it for that weepy stuff at all, it's the pragmatics that interest me, how to keep people alive. And, the weepy thing is like too showbiz for me, (gulp) We'll be together and help people on this let's all join hands,' spare me!" He casts me a wry look. "Hardly Martin Luther King y'know."

Does Bob get emotional at all about this rather emotional issue? Don't give up hope, he does! In fact, the response to Band Aid and its international offshoots has given Bob a different perspective on the human race. "Sometimes one considers humans to be perhaps the most unnatural of all species, in that we do our best to annihilate anything that moves. And, this might be the flip side of the coin."

But, beware, lest you think Bob's getting too sentimental. "But, then, we made it easy," he says. "I mean, you get to buy a nice song, get to buy a little bit of pop history. And, you get to feel good for spending a pound. It's a dead easy way of keeping someone alive. And, that is, to me, the ultimate shame of ours."

Bob Geldof's blunt, practical, un sentimental outlook on the events surrounding him makes what he's done even more admirable. Sorry, Bob, I know you hate the weepy stuff. But, consider here's a guy who's set aside his own career, for all intents and purposes, to make a very real difference for thousands upon thousands of people.

Just consider, Bob and Midge Ure have given up all their royalties from the various Band Aid projects, which might be hard to take if you're Bob Geldof or Midge Ure, because three and a half million pounds is a huge sum of money for anyone to turn over to a cause — no matter how good the cause is!





● IT DIDN'T matter that Bob was only a dot on the horizon: he still had 72,000 hanging on his every word

rm presents its salute to live aid, the event they all said could never happen, but which turned into pop's most staggering achievement. arena and behind-scenes reports by paul sexton and eleanor levy

IT WAS a minority of one. A Wembley steward replying to my harmless inquiry "Having a good day?" with "I'll be glad when it's bleedin' over". There's one in every 72,000...

But only one. There can't ever have been a rock event that wore a smile as wide as this one, or ran as smoothly — and brilliant as it was, that wasn't just down to Bob Geldof and his team of Live Aid organisers, but also to the people you never hear about, the back-room boys and girls on duty at the stadium. Like these people...

THE VETERAN SECURITY MAN: The one who always says "Oh, you don't want to talk to me, I don't know anything". He went on: "I've been here for 20 years... when we first started getting them (the rock crowds) they were a bit arrogant, they were terrible. I think it's gone out on the football field now. We don't have any trouble at all."

THE VOLUNTEER BARMAN: "There were queues outside the stadium at 6.30am, the car parks were pretty full, and it's a wonderful sight, very colourful and no trouble. It's really a tribute to the young people that they can come here and enjoy themselves."

THE POLICEMAN: "I've just been talking to one girl, she didn't have a ticket, she's over here from Italy on holiday and she would only have been able to see four hours of the show anyway, so she just came up to sit outside."

THE PROGRAMME SELLER: ("This programme saves lives," they said, and who could begrudge the £5 price especially with such a lavishly produced souvenir). "They're better than the Bruce Springsteen ones, they were £4 and there was only about 20 pages to them. These ones as you can see have colour photos and everything all the way through." The difference between profiteering and charity.

THE FOOD SELLER: Reporting on business by early afternoon: "The drink's going fastest, the crisps aren't too bad either. I'm not out

on the pitch, I can't even get through to it. It's busier than the Bruce Springsteen and that was pretty busy. And the actual crowds, there's a lot more people. People haven't had a chance to get drunk yet. But it's very good-natured, I've only seen one person collapsed!"

YOU WOULD never have guessed what a multi-media extravaganza it all was. The day ran with maximum smoothness and minimum fuss like a village fête involving a few hundred people. The people you just heard from and their like, take a bow.

The message was always more important than the music, so it didn't really matter that not everyone loved everybody.

My personal wooden spoonist of the day was undoubtedly Bryan Ferry, strangled, wildly off-key vocals and all, although everyone shared an overwhelming indifference to many of the satelited acts. Poor old Autograph, the Russian rockers, provided the cue for Wembley to tuck into its picnic hamper and when Carlos Santana came fuzzing over from Philly, I imagine a million kettles went on in a million kitchens throughout Britain while at the stadium they just wished they were nearer than two miles from the nearest toilet.

MORE MOMENTS to keep: Paul Young making another successful forage into the Marvin Gaye back catalogue on his duet with Alison Moyet, 'That's The Way Love Is', a top 10 hit for the Love Man in the States in 1969. Elvis Costello not only having the nerve to sing 'All You Need Is Love' but also the nerve to grow that beard.

And two little moments of Phil Collins — a bum note that made him first wince and then smile in 'Against All Odds'; and that remark he made on completing his Continent-hopping — "I was in England this afternoon. Funny old world, innit?" Certainly is — but on July 13 at least, a slightly nicer world as well.

■ **PAUL SEXTON** continues over



BOB HELPS a shy Paul Weller to the mike during the tear-stained finale



"LOOK, HE doesn't have a halo either," demonstrates Bob over Macca

● **KEY TO PHOTOS ON PAGES 36 AND 37**

- 1 THE SPANDS and pilot Noel Edmonds after touchdown at the special Wembley helicopter pad (Photo: Phil Loftus/LFI)
- 2 DAVID BOWIE in the sharpest suit of the day, unaware that he is soon to be welcomed like the returning hero (Photo: Phil Loftus/LFI)
- 3 BRYAN FERRY getting overwhelmed and totally losing his cool (Photo: Eugene Adebari)
- 4 THE WHO perform for Wembley, ignorant of the fact that satellite breakdown prevents the world from hearing 'My Generation' (Photo: Eugene Adebari)
- 5 NILS LOFGREN, soaking up the atmosphere with a knackered Phil Collins (Photo: Phil Loftus/LFI)
- 6 FREDDIE MERCURY getting extremely saucy with a helpless cameraman (Photo: Eugene Adebari)
- 7 THE EMOTIONALLY-charged Grand Finale of 'Do They Know It's Christmas' featuring David Bowie on vocals and Elton John in tears (Photo: Eugene Adebari)
- 8 GEORGE MICHAEL surpasses himself with a brilliant rendition of Elt's 'Don't Let The Sun Go Down On Me' (Photo: Eugene Adebari)
- 9 BOB 'I'M only the singer with the Boomtown Rats' Geldof proving this was indeed the greatest day of his life (Photo: Eugene Adebari)

Grateful thanks to CK Litho for their help in producing this report

LIVE AID

Photo: Eugene Adebari



● PHIL COLLINS and Sting providing one of the most effective sets: just one boy, his songs and his guitar and one man, his tunes and his joanna

from previous page



Photo: Eugene Adebari

▲ STATUS QUO feed the world by rocking it



Photo: Frank Griffin/LFI

▲ DAVE, ALF, Pete, Bob and Paul decide to let it be



IT WAS a fairy tale day, really. All the ingredients were there: the hero, trying to save not just a damsel in distress but an entire continent. There was his trustworthy but less flamboyant friend to help. There were the joint adversaries of Indifference, Complacency and Bureaucracy to be fought. There was even a princess thrown in for good measure. And yes, the sun did shine.

Like all good fairy stories, there was suffering to be overcome, but unlike a fairy tale, there is no cosy ending. The princess had already found her prince and pissed off after two hours to go and watch a polo match, while the hero didn't emerge at the end of the day looking suave and brave and handsome. Just knackered. His triumph instead, rested in this being *the* most flashy, glorious and ultra pleasurable PR exercise ever.

The aim? Push the real-life horrors of drought and famine once more before the public gaze. A gaze from which it had slipped oh-so quickly once the Band Aid and USA For Africa singles started their slow trek down the charts.

The main reason Geldof has caught the attention is that his dishevelled appearance — his condition looks to be bordering on the terminal of late — means he is obviously giving his all for a cause that has actually changed his life. This has been no slipping in the good deeds in the spare hour between the gymkhana and the Conservative Club's cheese and wine party. And it has been Geldof's 100 per cent belief in what he's doing that, more than anything, made Live Aid such a special experience.

IN THE end it was a show of two halves. The newer, younger acts mainly congregated at the start, with the mega bands — used to playing to stadium audiences and obviously revelling in the atmosphere — towards the end.

Status Quo got it right — and what a way to start. In the blazing sunshine old faves rocked out and the crowd sang and stamped their

feet. 'Rocking All Over The World' was an un-selfconsciously clichéd beginning but more power to clichés if they produce little knots of excitement in your intestine like that did.

It's said in a way that it was all the pre-punk bands who, musically, stole the show at Live Aid — with the glaring exception of the Boomtown Rats. But then Bobsie would have got a standing ovation if he'd stood there putting ferrets down his trousers for twenty minutes. As with everything to do with the Band Aid project, Geldof gave his all.

Others, like Spandau Ballet and Sade, who got one of the loudest personal cheers of the afternoon, chose the occasion to preview new material. Deep and meaningful as Spandau's 'We Are Virgin' may be, it unfortunately loosened much of the tension that was gradually being built up. This should have been a day for old favourites to sing along with — it was no time for admiring breakthroughs in musical sophistication.

Certainly the reason we were there was a serious one, but with four hours gone, attendance at Live Aid was in danger of becoming a duty rather than a pleasure. The Style Council were sprightly, Elvis Costello well-liked, but the sight of Concorde got as big a cheer as some of the acts and that should never be.



Photo: Eugene Adebari

● SADE GETS euphoric

THE TURNING point started with Paul Young and really came on with U2. Old rockers both, they realised the thing to do was get the crowd moving. From the first sight of Paul Young's tight and slinky trousers with the knees protruding like little wobbly pyramids, the mood inside Wembley rose 30 degrees.

His duet with Alison Moyet particularly — she sharing the same haircut as Spandau's Steve Norman — was met with much glee and rejoicing. In this mood, even Dire Straits, with Sting helping out on 'Money For Nothing', sounded good.

The satellite link up with Philadelphia had been disappointing because of poor sound and the lack of that show's really interesting acts, but nothing could take away from the lift the Beach Boys gave to the whole proceedings. With sun-scorching versions of 'California Girls' and 'Good Vibrations' they got people in the right mind for dancing.

Queen continued the happy mood, with 85,000 pairs of arms held aloft throughout 'Radio Ga Ga' and 'We Are The Champions', bringing a real lump to the old throat and a great feeling of unity that grew and grew through Bowie's breathtakingly stylish set (and what a video!).

Even with the screen off for much of the Who's four song set, the microphone swinging of Roger Daltrey and scissor kicks of Pete Townshend proved that even American Express card holders can sing 'My Generation' without sounding silly. But then anything would have gone on that day.

When the first bars of 'Won't Get Fooled Again' sounded out, mass orgasms occurred on the spot. U2's Bono could be witnessed rocking back and forth, trancelike, throughout the set — rising from his seat to applaud at the end.

But if you thought that couldn't be topped, Elton John — with an old curtain wrapped around his head — was out to prove you wrong. 'B-B-B-Benny And The Jets' was a timely reminder that Paul Hardcastle was not the first man to make money out of a stutter. 'Rocket Man' was accompanied by the sound of 85,000 people letting rip with the emotions. But yet more to come . . .

GEORGE MICHAEL, looking like he'd paid a visit to Roger Daltrey's Gymnasium, came on for what was the highlight of

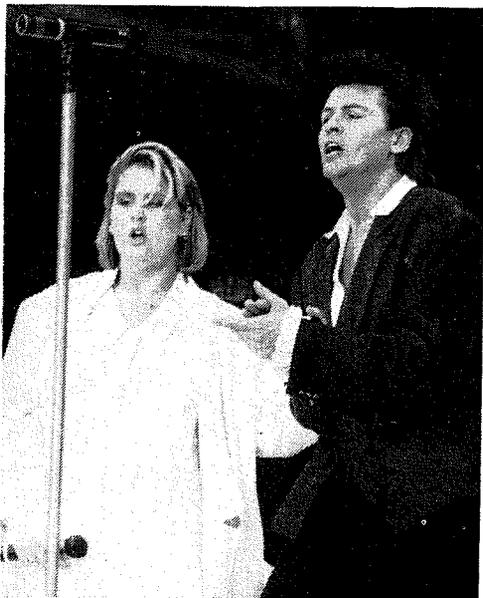


Photo: Eugene Adebari

● ALISON AND Paul get souled on their duet

the set. 'Don't Let The Sun Go Down On Me' brought tears to the eyes — and mass hysteria had nothing to do with it. George Michael — when you sing like that I would truly die for you.

Other highspots of the day: Geldof running up and down the stage screaming out 'Rat Trap' with all the venom he's been building up over the past few months. Then there was the unprompted cloud of debris flying into the air when the crowd got bored with Madonna on the video screen, catching the floodlights and flashlight from hundreds of cameras as it rose — creating a sea of sparkling light that lended itself to all sorts of adulatory clichés, but let's just say it was really fab.

By now, everyone was waiting for the finale. 72,000 people suffered agonies for Paul McCartney during 'Let It Be' and seemed to realise half way through that whistles of derision may sound like they were aimed at him, so began to fill in the vocals they couldn't hear themselves. When the whole cast came back on stage for 'Do They Know It's Christmas', nobody cared what they were singing — the feelings were all that mattered now.

When it came to Bono's turn at the microphone, you could feel the crowd tighten with anticipation of ecstasy. And then the tears began to flow . . .

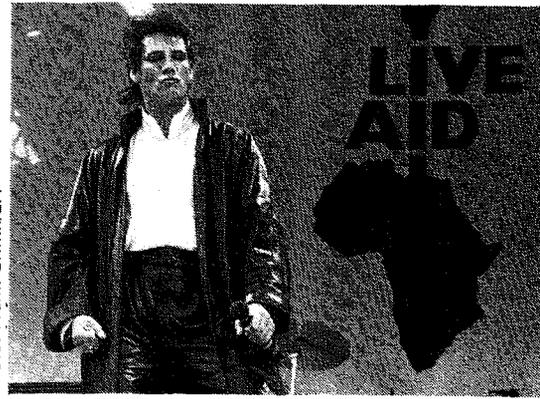


Photo: Frank Griffin/LFI

● TONY HADLEY swelters in his leathers



Photo: David Wainwright/Relay

● BONO'S ROCK evangelism rises to the occasion

Live Aid turned out to be glitzy, well organised glamour — pure showbiz really. But there was a genuine sincerity about the whole day that made even the lunacy of people supping champagne in £250 executive boxes at a concert for famine relief fade into the background. You can't knock £40 million — or the knowledge that Bob Geldof and Midge Ure's work will mean it's likely to get to the famine areas sooner rather than later.

Geldof's done his bit now — a million times over. Now it's up to those who should have done so in the first place to pull their fingers out. The reason we have an elected government is — supposedly — to look after our interests and implement 'the will of the people'. Well, 500 million TV viewers and £40 million has shown exactly what the will of the people is. Live Aid was a real pleasure, but it should never have been necessary. Now isn't it about time those nice, well fed people at Westminster started doing the job we're paying them for?

■ ELEANOR LEVY

LIVE AID FACTS AND FIGURES

TOTAL WEMBLEY AUDIENCE: 72,000
TOTAL PHILADELPHIA AUDIENCE: 90,000
GLOBAL TELEVISION AUDIENCE: 1.5 billion
TOTAL RAISED IN UK: £11 million
TOTAL RAISED IN US: \$35 million
GLOBAL FIGURE PLEDGED: £50 million
NUMBER OF TV SETS REACHED: 500 million
NUMBER OF COUNTRIES PARTICIPATING: 170
NUMBER OF SATELLITES USED: 14

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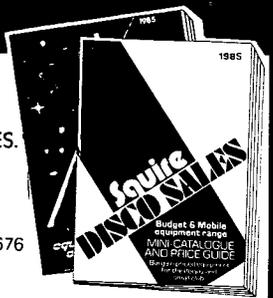
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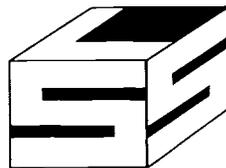


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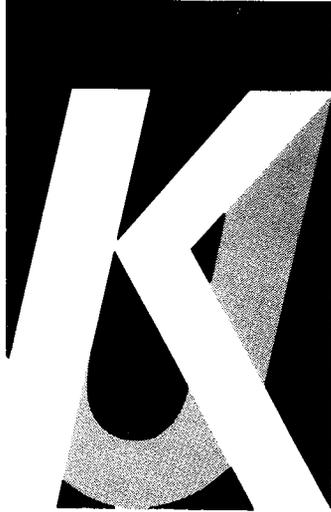
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**Official Top Of The Pops/
Radio One Charts
compiled by Gallup**

Week ending July 20, 1985



UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	1	58	BORN IN THE USA , Bruce Springsteen, CBS ☆
2	6	4	ALL THROUGH THE NIGHT , Aled Jones, BBC
3	4	9	BROTHERS IN ARMS , Dire Straits, Vertigo ☆
4	3	20	SONGS FROM THE BIG CHAIR , Tears For Fears, Mercury ☆
5	14	11	BE YOURSELF TONIGHT , Eurythmics, RCA
6	12	13	VOICES FROM THE HOLY LAND , BBC Welsh Chorus, BBC ○
7	—	1	GREATEST HITS VOL 1 AND 2 , Billy Joel, CBS CBS88666
8	2	4	MISPLACED CHILDHOOD , Marillion, EMI □
9	5	4	THE DREAM OF THE BLUE TURTLES , Sting, A&M
10	7	2	FLY ON THE WALL , AC/DC, Atlantic
11	9	6	BOYS AND GIRLS , Bryan Ferry, EG
12	17	16	THE RIVER , Bruce Springsteen, CBS ☆
13	11	11	SUDDENLY , Billy Ocean, Jive
14	8	5	CUPID AND PSYCHE '85 , Scritti Politti, Virgin □
15	15	21	NO JACKET REQUIRED , Phil Collins, Virgin ☆ ☆
16	13	16	THE SECRET OF ASSOCIATION , Paul Young, CBS ☆
17	21	13	BORN TO RUN , Bruce Springsteen, CBS ○
18	10	9	OUT NOW , Various, Chrysalis/MCA
19	24	35	LIKE A VIRGIN , Madonna, Sire □
20	18	8	NOW DANCE , Various, EMI/Virgin
21	19	5	WHEN THE BOYS MEET THE GIRLS , Sister Sledge, Atlantic
22	16	2	A SECRET WISH , Propaganda, ZTT
23	25	15	HITS 2 , Various, CBS/WEA ☆ ☆
24	28	8	DARKNESS ON THE EDGE OF TOWN , Bruce Springsteen, CBS
25	32	9	YOUTHQUAKE , Dead Or Alive, Epic □
26	30	7	OUR FAVOURITE SHOP , Style Council, Polydor □
27	23	2	STREET SOUNDS ELECTRO 8 , Various, Streetsounds
28	20	4	LITTLE CREATURES , Talking Heads, EMI
29	26	15	GO WEST , Go West, Chrysalis □
30	22	12	BEST OF THE 20TH CENTURY BOY , Marc Bolan And T Rex, K-tel
31	31	3	THE ALLNIGHTER , Glenn Frey, MCA
32	38	36	MAKE IT BIG , Wham!, Epic ☆ ☆ ☆
33	39	6	THE WILD, THE INNOCENT AND THE E STREET SHUFFLE , Bruce Springsteen, CBS
34	52	52	DIAMOND LIFE , Sade, Epic ☆ ☆ ☆
35	34	36	ALF , Alison Moyet, CBS ☆ ☆ ☆
36	29	4	CRUSH , Orchestral Manoeuvres, Virgin
37	27	11	FLAUNT THE IMPERFECTION , China Crisis, Virgin
38	35	10	BEST OF EAGLES , Eagles, Asylum ○
39	43	56	PRIVATE DANCER , Tina Turner, Capitol ☆ ☆
40	40	3	FLIP , Nils Lofgren, Towerbell
41	46	6	GREETINGS FROM ASBURY PARK , Bruce Springsteen, CBS ○
42	33	4	WORLD WIDE LIVE , Scorpions, Harvest
43	61	21	RECKLESS , Bryan Adams, A&M □
44	57	6	FACE VALUE , Phil Collins, Virgin
45	65	2	THE ARTISTS VOL 2 , Various, Streetsounds
46	49	41	THE UNFORGETTABLE FIRE , U2, Island ☆
47	42	23	BEVERLY HILLS COP , Original Soundtrack, MCA
48	36	2	THEATRE OF PAIN , Motley Crue, Elektra
49	66	6	NEBRASKA , Bruce Springsteen, CBS
50	47	18	DREAM INTO ACTION , Howard Jones, WEA □
51	60	55	ELIMINATOR , ZZ Top, Warner Bros ☆ ☆
52	45	9	SHAMROCK DIARIES , Chris Rea, Magnet
53	44	5	EMPIRE BURLESQUE , Bob Dylan, CBS
54	41	86	UNDER A BLOOD RED SKY , U2, Island ☆
55	48	91	CAN'T SLOW DOWN , Lionel Richie, Motown ☆
56	37	3	A PHYSICAL PRESENCE , Level 42, Polydor
57	75	53	PURPLE RAIN , Prince And The Revolution, Warner Bros ☆
58	63	31	ALCHEMY , Dire Straits, Vertigo ☆
59	68	14	THE MAN — BEST OF ELVIS COSTELLO , Elvis Costello, Telstar
60	73	61	FANTASTIC , Wham!, Innervision ☆ ☆
61	64	37	WELCOME TO THE PLEASUREDOME , Frankie Goes To Hollywood, ZTT ☆
62	56	40	THE AGE OF CONSENT , Bronski Beat, Forbidden Fruit ☆
63	53	6	EMERGENCY , Kool And The Gang, De-Lite
64	54	12	AROUND THE WORLD IN A DAY , Prince And The Revolution, Warner Brothers □
65	62	10	WEST SIDE STORY , Bernstein/Te Kanawa/Carreras, Deutsche Grammophon
66	67	62	LEGEND , Bob Marley And The Wailers, Island ☆
67	59	5	STEVE MCQUEEN , Prefab Sprout, Kitchenware
68	70	11	MR BAD GUY , Freddie Mercury, CBS □
69	55	9	AN INNOCENT MAN , Billy Joel, CBS ☆ ☆ ☆
70	51	2	WILD CHILD , Untouchables, Stiff



71	90	2	VITAL IDOL , Billy Idol, Chrysalis
72	58	106	QUEEN GREATEST HITS , Queen, EMI ☆ ☆
73	82	4	THE COLLECTION , Ultravox, Chrysalis
74	74	30	VERY BEST OF CHRIS DE BURGH , Chris De Burgh, Telstar □
75	72	16	THE POWER STATION , Power Station, Parlophone
76	97	18	ANDREW LLOYD WEBBER REQUIEM , Domingo/Brightman/Maazel/Eco, HMV □
77	50	2	INVASION OF YOUR PRIVACY , Ratt, Atlantic
78	92	4	NO PARLEZ , Paul Young, CBS
79	88	17	CHINESE WALL , Philip Bailey, CBS
80	87	26	HITS OUT OF HELL , Meat Loaf, Epic □
81	71	17	THE HURTING , Tears For Fears, Mercury ☆
82	—	1	HATFUL OF HOLLOW , Smiths, Rough Trade ROUGH76 □
83	96	2	HELLO I MUST BE GOING , Phil Collins, Virgin ☆
84	85	2	KERRANG COMPILATION , Various, EMI/Virgin
85	76	25	STOP MAKING SENSE , Talking Heads, EMI
86	—	1	I AM WHAT I AM , Shirley Bassey, Towerbell TOWLP7 □
87	81	2	ROCK AIN'T DEAD , Heavy Pettin', Polydor
88	94	3	LOVE OVER GOLD , Dire Straits, Vertigo
89	—	1	DANCIN' IN THE KEY OF LIFE , Steve Arrington, Atlantic 7812451
90	83	3	WAR , U2, Island □
91	69	31	AGENT PROVOCATEUR , Foreigner, Atlantic ☆
92	—	1	BREAKOUT , Pointer Sisters, Planet FL89450 □
93	100	2	THE 12" ALBUM , Howard Jones, WEA □
94	93	2	THE HITS ALBUM/THE HITS TAPE , Various, CBS/WEA ☆ ☆ ☆
95	86	33	NOW THAT'S WHAT I CALL MUSIC 4 , Various, EMI/Virgin ☆
96	89	2	MAKING MOVIES , Dire Straits, Vertigo ☆
97	79	9	LOW LIFE , New Order, Factory
98	—	1	PHENOMENA , Phenomena, Bronze PM1
99	—	1	MEAT IS MURDER , Smiths, Rough Trade ROUGH81 □
100	—	1	TROPICO , Pat Benatar, Chrysalis CHR1471 ○

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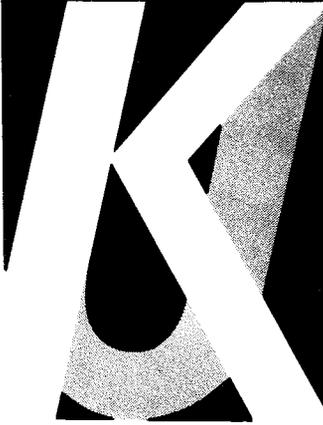
MUSIC VIDEO

1	1	LET THERE BE ROCK , AC/DC, WHV
2	2	EMERALD AISLES , Gary Moore, Virgin/PVG
3	—	VIDEO COMPILATION , Kerrang!, PMI
4	10	BAD ATTITUDE LIVE , Meat Loaf, Virgin/PVG
5	4	AN AMERICAN BAND , The Beach Boys, Vestron/PVG
6	3	THE VIDEO , Wham!, CBS/Fox
7	6	BERSERKER TOUR , Gary Numan, Peppermint/Guild
8	7	THE MAN , Elvis Costello, Palace/PVG
9	5	THE MUNICH CONCERTS , Chris De Burgh, A&M/PVG
10	11	THE VIDEO SINGLES , Paul Young, CBS/Fox
11	8	"UNDER A BLOOD RED SKY" , LIVE AT REDROCK, U2, Virgin/PVG
12	9	LIVE IN RIO , Queen, PMI
13	15	BEHIND THE IRON CURTAIN , Iron Maiden, PMI
14	—	ALCHEMY LIVE , Dire Straits, Polygram
15	—	THE SONG REMAINS THE SAME , Led Zeppelin, WHV
16	18	7 BIG ONES , Hall And Oates, RCA/Columbia
17	12	THE VIDEO EP , Madonna, Warner Music
18	13	ALL NIGHT LONG , Lionel Richie, RCA/Columbia
19	14	THE FIRST CHAPTER , Bronski Beat, Polygram
20	—	RECITAL OF THE SCRIPT , Marillion, PMI

domo arigato, Music Week/Video Week

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

Week ending July 20, 1985



UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST & TITLE
1	1	8	FRANKIE, Sister Sledge, Atlantic □
2	2	8	AXEL F, Harold Faltermeyer, MCA
3	10	3	THERE MUST BE AN ANGEL, Eurythmics, RCA
4	4	11	CHERISH, Kool And The Gang, De-lite ○
5	3	7	CRAZY FOR YOU, Madonna, Geffen
6	7	6	MY TOOT TOOT, Denise LaSalle, Epic
7	5	6	I'M ON FIRE/BORN IN THE USA, Bruce Springsteen, CBS
8	15	6	LIVE IS LIFE, Opus, Polydor
9	8	7	JOHNNY COME HOME, FYC (Fine Young Cannibals), London
10	6	7	BEN, Marti Webb, Starblend
11	18	5	TURN IT UP, Conway Brothers, 10 Records
12	27	4	ROUND AND AROUND, Jaki Graham, EMI
13	21	6	MONEY'S TOO TIGHT (TO MENTION), Simply Red, Elektra
14	12	5	HEAD OVER HEELS, Tears For Fears, Mercury
15	33	2	IN YOUR CAR, Cool Notes, Abstract Dance
16	14	4	IN TOO DEEP, Dead Or Alive, Epic
17	9	9	HISTORY, Mai Tai, Virgin
18	39	2	LIVING ON VIDEO, Trans X, Boiling Point
19	26	9	SHE SELLS SANCTUARY, Cult, Beggars Banquet
20	11	11	SUDDENLY, Billy Ocean, Jive
21	13	10	KAYLEIGH, Marillion, EMI ○
22	17	4	LIFE IN ONE DAY, Howard Jones, WEA
23	34	3	DANCIN' IN THE KEY OF LIFE, Steve Arrington, Atlantic
24	16	5	N-N-NINETEEN (NOT OUT), Commentators, Oval
25	35	2	ALL NIGHT HOLIDAY, Russ Abbott, Spirit
26	22	5	SMUGGLER'S BLUES, Glenn Frey, BBC
27	25	5	THE SHADOW OF LOVE, Damned, MCA
28	37	3	LOVE IS JUST THE GREAT PRETENDER, Animal Nightlife, Island
29	23	3	COME TO MILTON KEYNES, Style Council, Polydor
30	19	8	YOU'LL NEVER WALK ALONE, Crowd, Spartan
31	36	4	LOVING YOU, Feargal Sharkey, Virgin
32	20	5	TOMB OF MEMORIES, Paul Young, CBS
33	29	10	A VIEW TO A KILL, Duran Duran, Parlophone
34	52	2	WHITE WEDDING, Billy Idol, Chrysalis
35	28	11	OBSESSION, Animotion, Mercury
36	31	12	19, Paul Hardcastle, Chrysalis □
37	—	1	WE DON'T NEED ANOTHER HERO (THUNDERDOME), Tina Turner, Capitol CL364
38	—	1	DARE ME, Pointer Sisters, Planet PB49957
39	47	3	MONEY FOR NOTHING, Dire Straits, Vertigo
40	—	1	LET ME BE THE ONE, Five Star, Tent PB40193
41	24	11	THE WORD GIRL, Scritti Politti, Virgin
42	40	3	GENIE, BB and Q, Cooltempo
43	50	2	LONG TIME, Arrow, London
44	—	1	MEMORY, Aled Jones, BBC RESL175
45	51	4	THE POWER OF LOVE, Jennifer Rush, CBS
46	41	4	SILVER SHADOW, Atlantic Starr, A&M
47	56	3	EXCITABLE, Amazulu, Island
48	55	3	DANGER, AC/DC, Atlantic
49	44	4	GOOD BYE BAD TIMES, Philip Oakey And Giorgio Moroder, Virgin
50	64	2	VIVE LE ROCK, Adam Ant, CBS
51	—	1	TOO MANY GAMES, Maze featuring Frankie Beverly, Capitol CL363
52	32	9	PAISLEY PARK, Prince, Warner Bros

53	—	1	STRONGER TOGETHER, Shannon, Club JAB15
54	30	8	KING IN A CATHOLIC STYLE (WAKE UP), China Crisis, Virgin
55	—	1	SECRET, Orchestral Manoeuvres, Virgin VS796
56	49	2	THAT JOKE ISN'T FUNNY ANYMORE, Smiths, Rough Trade
57	74	2	THE SHOW (THEME FROM 'CONNIE'), Rebecca Storm, Telebell
58	70	2	ZZ TOP SUMMER HOLIDAY (EP), ZZ Top, Warner Bros
59	—	1	TWISTIN' THE NIGHT AWAY, Divine, Proto ENA127
60	61	2	MUTUAL ATTRACTION, Change, Cooltempo
61	72	2	FEEL THE RAINDROPS, Adventures, Chrysalis
62	42	12	WALKING ON SUNSHINE, Katrina And The Waves, Capitol
63	38	12	ALL FALL DOWN, Five Star, Tent
64	53	3	ALL OF ME FOR ALL OF YOU, 9.9, RCA
65	48	10	OUT IN THE FIELDS, Gary Moore And Phil Lynott, 10 Records
66	43	7	IF YOU LOVE SOMEBODY SET THEM FREE, Sting, A&M
67	45	12	DUEL, Propaganda, ZTT
68	71	2	FREEWAY OF LOVE, Aretha Franklin, Arista
69	65	2	ATTACK ME WITH YOUR LOVE, Cameo, Club
70	46	5	BRING IT DOWN (THIS INSANE THING), Redskins, Decca
71	63	2	MADE IN HEAVEN, Freddie Mercury, CBS
72	75	2	THE BROKEN YEARS, Hipsway, Mercury
73	69	3	A STRANGER ON HOME GROUND, Faith Brothers, Siren
74	—	1	FARON YOUNG, Prefab Sprout, Kitchenware
75	59	4	MOVIN', 400 Blows, Illuminated

THE NEXT 25

76	80	THREE LITTLE BIRDS, Bob Marley And The Wailers, Island
77	57	YOU AND YOUR HEART SO BLUE, Bucks Fizz, RCA
78	77	THE LOVER IN ME, September, 10 Records
79	79	CONGA, Miami Sound Machine, Epic
80	81	GLOW, Rick James, Gordy
81	84	PEOPLE GET READY, Jeff Beck and Rod Stewart, Epic
82	76	TREAT HER SWEETER, Paul Simpson Connection, 10 Records
83	83	SAY IT AGAIN, Danse Society, Society
84	—	I FEEL LOVE (MEDLEY), Bronski Beat and Marc Almond, Forbidden Fruit BITE4
85	—	HAPPY FEELING, Aurra, 10 Records TEN54
86	96	ROCK ME TONIGHT (FOR OLD TIMES SAKE), Freddie Jackson, Capitol
87	78	LET HIM GO, Animotion, Mercury
88	95	COVER ME, Bruce Springsteen, CBS
89	—	DON'T YOU FORGET ABOUT ME, Simple Minds, Virgin VS749
90	—	YOU'RE MY HEART YOU'RE MY SOUL, Modern Talking, Magnet MAG277
91	—	SHADES, United Kingdom Symphony Orchestra, Food For Thought YUM108
92	—	CHANGE, Sparks, London LON69
93	—	LOVER UNDERCOVER, Fatback, Cotillion A9638
94	86	TAKE YOUR HEART AWAY, Kleeer, Atlantic
95	91	MY TOOT TOOT, Rockin' Sidney, JIN
96	—	THE THREE MUSKETEERS, Dogtanian And Three Musketeers, BBC RESL16E
97	—	FIDELITY, Cheryl Lynn, CBS A6373
98	92	LITTLE THINGS MEAN A LOT, Dana, Ritz
99	—	SOME PEOPLE, Belouis Some, Parlophone R6099
100	93	BREAK THE ICE, Michael Lovesmith, Motown

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

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T H O M A S D O L B Y &
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T E A R S F O R F E A R S
H A R O L D F A L T E R M E Y E R

by Alan Jones

NEARLY 14 years after the Vienna Philharmonic Orchestra took their adaptation of Khachaturian's 'Love Theme From Spartacus' — retitled 'Theme From The Onedin Line' — to number 15 in the singles chart to become the first Austrian act to have a hit here, **Opus** have become the second with their continental smash 'Live Is Life'.

The five-piece band from Graz, in eastern Austria, have sold over a million copies of their hit in mainland Europe this year, including over 600,000 in West Germany, where 'Live Is Life' was number one for seven weeks. It held off a determined challenge by **USA For Africa**, before finally yielding to continental Europe's other sales sensation, **Modern Talking's** 'You're My Heart, You're My Soul'.

'Live Is Life', one of the few recent major hits to be recorded live, is this year's equivalent of 'Y Viva Espana', 'Born To Be Alive', and other continental monstrosities which became hits here largely through the wally purchase factor, that tempts otherwise sane Britons returning from continental holidays to buy records they heard overseas. Usually there's just one or two of these records around, but this year it's possible that we'll see Eurohits from **Fancy**, **Modern Talking**, **Silver Pozzoli**, **Moti Special** and others making inroads here.

The chart now has a distinctly international flavour even without them, with German,



© DURAN DURAN get to number one in the US Hot 100

Italian, Dutch Guyanans, Canadian (**Trans-X**, who record in Germany), Australian, Irish, and — of course — Austrian acts joining the usual Yanks and Brits in the top 75. Despite this — and the fact that last week's top five was made up only of foreign acts — nearly two-thirds of the top 75 is British.

Duran Duran's 'A View To A Kill' moved smartly to the top of Billboard's American Hot 100 last week, to become the D'ranies second number one following 'The Reflex'. The former was co-produced by

Bernard Edwards, the latter was the work of Nile Rodgers, who jointly formed the formidable songwriting/production core of the mighty **Chic** in the late Seventies. Even as Bernard was celebrating his first American number one production in six years, Nile's production of **Sister Sledge's** 'Frankie' was number one in the UK.

'A View To A Kill' was the fifth American chart-topper out of the last six by a UK act, an impressive haul that equals a record set 20 years ago. It's also the ninth song from a James Bond movie to make the US Top 40, but the first to go all the way to number one. The other Bond hits: **1965** 'Goldfinger' by **Shirley Bassey** (number eight), **1966** 'Thunderball' by **Tom Jones** (number 25), **1967** 'Casino Royale' by **Herb Alpert And The Tijuana Brass** (number 27), **1968** 'The Look Of Love' (from Casino Royale) by **Sergio Mendes and Brasil '66** (number four), **1977** 'Nobody Does It Better' (from The Spy Who Loved Me) by **Carly Simon** (number two), **1979** 'Live And Let Die' by **Paul McCartney And Wings** (number two), **1981** 'For Your Eyes Only' by **Sheena Easton** (number four), and **1983** 'All Time High' (from Octopussy) by **Rita Coolidge** (number 36)...

'Danger' is **AC/DC's** 14th UK hit single — but they're still to crack the top 10. It's the first track lifted from their new 'Fly On The Wall' album, which contains another couple of potential hits, but nothing sufficiently mainstream to top

the number 13 peak of their biggest hit, 1982's 'Let's Get It Up'. **The Clash** now hold the record for most hits (16) without reaching the top 10, but my money's on **AC/DC** to top that, if not this year, then next.

"Through listening to Laser 558's 'Sixties Sunday' shows, and watching Channel 4's re-runs of 'Ready Steady Go!' I have become aware of the magnificent **Dusty Springfield**. I know she had lots of hits in the UK, but how did she fare in America? My father used to buy RM at the time of the first UK invasion of the American charts, but can't remember if she was a star there," writes Michael Andrews of Colchester.

Indeed she was, Michael. In 1962, Dusty, her brother Tom and friend Mike Hurst had two American hits as **the Springfields** with 'Silver Threads And Golden Needles' and 'Dear Hearts And Gentle People'.

They split the following year to pursue solo careers. Dusty was an immediate success in the UK when her first solo single 'I Only Want To Be With You' was released in November, 1963.

In America it came out in January 1964, entering the charts the week after **the Beatles** made their debut, and ultimately reaching number 12.

Dusty put together a memorable string of hits in the next six years and seriously threatened **Petula Clark's** status as the UK's top female export to America. By 1970 she'd 18 hits to her credit.



© AC/DC's 'Danger': can it crack the top 10?

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FREE WITH EVERY MOTORCYCLE. YOU.

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