

MADONNA UNCOVERED!

record

AUGUST 3, 1985 45p

FAKE

FRAUD OR FIGUREHEAD?

M O G G ! S S E 4

BELOUIS SOME + THE CURE + SOUL HIPLIST
ALTERNATIVE TOTP + TOPPER HEADON

YOU'VE HEARD the record, bought, the video, seen the show, worn the T-shirt and covered the wall with the poster. As the money keeps rolling in there is another way to contribute to this worthy LIVE AID cause. You can buy the book. aimed at raising another £1,000,000 the Live Aid Book will tell the tale of the two shows, written by Peter Hillmore and published by Sidgwick and Jackson it will be available on August 27.

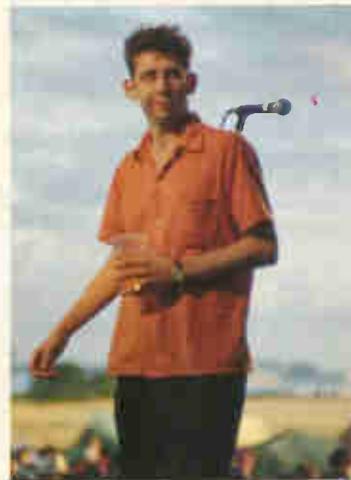


Photo: Brian Aris

JAKE BURNS quit Stiff Little Fingers and now loosens up with the Big Wheel, to produce a single 'On Fortune Street'. This debut release lacks the punch and fight of Jake's former Ulster collaboration, it's mellower and less frantic with the melodic appeal normally attributed to the Bluebells.

Also aboard the Big Wheel is the man with the fastest fingers this side of Birmingham, original Dexy's Midnight Runners' keyboardist Pete Saunders, Steve Grantley banging the drums and Sean Martin from Belfast's Starjets on bass and vocals.

Welcome to the circus.



Photos by Steve Payne

PICTURES FROM the seaside, Mersea in Essex to be precise. The WOMAD, that's World Of Music Arts And Dance, festival to be absolutely precise. Pictures: James (that's a group not a butler), a fab new combo, watch soon for a Smiths style chart swoop. The Pogues ... the bar was open all day at WOMAD. General Public, remember them? They are doing jolly well in America, here Dave Wakeling shows why. The unseen pictures: Acid heads eating sand, New Order smiling, the fabulous Robin Smith rain dance and all manner of weird and wonderful trans-continental musical treats. See ya next year...

WHILST THERE'S still a faint possibility of some decent weather, you could do worse than invest in a colourful Zeke Manyika T-shirt. We've got 10 of the fashion-conscious items to give away in an ever so easy competition. Just answer these three questions correctly and you could be one of the lucky 10.

- 1) Zeke used to play with which trendy Scottish band; a) Bluebells... b) Orange Juice... c) the Skids...?
- 2) What instrument does he normally play; a) Drums... b) Xylophone... c) Banjo...?
- 3) His band is called; a) Love Unlimited... b) Dr. Love... c) Loving Spoonful...?

Just send in your answers along with your name and address on a postcard to RECORD MIRROR ZEKE COMPETITION, Greater London House, Hampstead Road, London NW1 7QZ, before August 12.



DOO DOO do take the opportunity to drippity-drop down and see the superior vocal teamwork of the MINT JULEPS when they're in your town. Two years and 250 gigs filled with their tight acappella versions of songs like 'Jimmy Mack' and 'Shout' have given the six Eastern-





INDEX



- 4 NEWS sniffed out by Andy Strickland
- 7 TV & RADIO
- 8 THE LEAGUE OF GENTLEMEN
- 10 COOL NOTES crossing over from reggae to soul
- 12 THE SMITHS Morrissey on money, immortality and America
- 16 SINGLES rounded up by Mike Gardner
- 18 ALBUMS including Philip Oakey and Giorgio Moroder's team work
- 20 TOPPER HEADON a Clash course in drumming
- 22 ALTERNATIVE TOTP showcases 10 new bands
- 26 BELOUIS SOME would you talk to a man called Neville?
- 28 NEW US GROUPS a round-up from across the Atlantic
- 30 CROSSWORD
- 31 DISCO CHARTS
- 32 US CHARTS
- 33 JAMES HAMILTON getting hotter
- 35 CHEYNE an alternative Madonna?
- 36 MADONNA over 20 things you didn't know about the material one
- 38 SOUL HIPLIST PART I
- 40 MAILMAN
- 41 TINA TURNER from the Ikettes to Thunderdome
- 45 UK CHARTS
- 47 CHARTFILE
- 48 THE CURE

■ **WITHOUT BEING** rude you could say ADELE BERTEL has been around a bit. A native of Cleveland she has variously dabbled in the New York art-punk, punk-film circles, provided backing vocals for both Tom Dolby and Culture Club, and more interestingly worked in a factory and mimed with a bunch of transvestites.

And now, after one false start — a 1982 Billboard dance top five 'Build Me A Bridge' — she is back on the solo trail. 'When It's Over' is her new 45, a smooth piece of disco-pop produced by Maher and Gamson of Scritti and sweetly aahed and oohed by backing vocalist Green Gartside.



ders a harmonic telepathy that's great fun to watch and not at all bad to listen to. You can check this out for yourself now on their debut album on Stiff, 'One Time'.

Four of the girls (Marcia, Sandra, Lizzie and Debbie)

are sisters, which gave them a headstart, and old school friends Debbie (number two) and Julie soon picked up the tune. And none of them older than 22 yet.

Da Bu Da Bu Stun Nup Stums Doo Be Doo Drippity Dropa Dum, as they say.

INDEX

COMPILED BY DI CROSS

■ cover photography by Birrer

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Compiled by
Andy Strickland

LIVE AID SALES AID

● **THE MAMMOTH** Live Aid concert has resulted in a spectacular increase in LP sales for those acts involved. U2's LP sales quadrupled in the week after the concert and all five of their LPs are now in the chart. 'Queen Greatest Hits' also increased its sales by five times.

The Cars' single 'Drive' which was shown as an accompaniment to the harrowing famine video catapulted from nowhere to number 78 and as a result the Cars are to donate all post Live Aid sales to the famine appeal. Other performers are yet to follow the Cars' lead.

Even the Band Aid single 'Do They Know It's Christmas' was being bought up in vast quantities again, reaching number 108 in the charts. Another eight places and it would have become the first ever Christmas record to make a midsummer appearance in the chart.



BACK WITH a vengeance comes Kath Bush, subject of many a fantasy and King surely the subject of someone's fantasies. There's also the Pogues surely the stuff of nobody's fantasies and the Smiths going Celtic on tour. Yes you guessed it, it's the silly season in pop and RM has got the lot.



● **ODYSSEY RELEASE** a single this week as a prelude to their album and tour in September. The single, 'Joy (I Know It)' comes in the usual seven inch and 12 inch versions with the obligatory extended remix.

SCOTTISH SMITHS

● **THE SMITHS** head north towards the end of September when they play several dates in Scotland, as promised earlier in the year. Dates are as follows: the Magnum Leisure Centre Irving September 22, Edinburgh Playhouse 24, Glasgow Barrowlands 25, Dundee Caird Hall 26, Clickmin Centre Lerwick Shetland Isles 28, Aberdeen Capitol Theatre 30, Eden Court Inverness October 1.

Tickets are £5, except for the Lerwick gig where it'll cost you £6 and there are additional tickets at £4.50 at both the Edinburgh and Aberdeen

venues. Tickets go on sale at the beginning of August and applications should be made in writing as soon as possible.

Meanwhile the Smiths are demoing new material for their next album which they claim will be coming out on Rough Trade records. Rumours that the band will be leaving their indie home for one of the big mega bucks companies have been strongly denied by a Smiths spokesperson.

● See page 12 for the latest mystical mouthings from Morrissey.

● **KATE BUSH**, who's been out of the limelight for sometime, announces her comeback single 'Running Up That Hill' which is available on August 5. Strangely enough, the accompanying 12 inch version is the first of its kind that Kate has ever released (has she been away that long?) and contains a completely reworked version of the A-side.

Kate's fifth album will be released in September, her first for three years which has been taken up with the building of her own studio.

● **PAUL YOUNG** has added yet another three dates to his December tour. This week's additions are Wembley Arena December 5 and 6, and an extra date at Birmingham NEC December 18. Tickets for Wembley are £8.50 and £7.50 and at Birmingham you can see the man for a bargain £7.50 and £6.50.

Paul is currently bathing in the glow of a number one American single with 'Every Time You Go Away'.

● **BRYAN ADAMS**, Canada's answer to you know who, releases a single 'Summer of '69' on August 2. The song, taken from his gold album 'Reckless' is already a hit in the US where Bryan is still on a mammoth four month tour. The B-side is 'Kids Wanna Rock (Live)' and the 12 inch version features a 'Bryan Adamix' which is a mix of four of Bryan's songs.

● **JOHN CALE**, one of the heroes of the paisley underground, releases an album on August 23. 'Artificial Intelligence' is John's first studio set for a year and includes the upcoming single 'Dying On The Vine' which is released on August 9. John has managed to cram production of Nico's new LP, and fatherhood, into a busy year. You can watch him live in the UK sometime in late October.

● **THOSE SMILING** Weather Girls release another single on August 5 entitled 'No One Can Love You'. The girls themselves will be in the UK in September when their LP 'Big Girls Don't Cry' will be released. Bet ya can't weight.

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BEATLES CONVENTION

● **BEATLEMANIA RETURNS** to Liverpool at the end of August when the annual MerseyBeatle Convention descends once more upon the town. Among the attractions on offer are guided tours, memorabilia auctions, Beatles discos, Beatles soundalike bands and much more besides. You'll even be able to meet Pete Best and the whole thing takes place over bank holiday weekend August 24 and 25 around the Adelphi Hotel.

● **SPELT LIKE THIS** who signed away their dress sense with their record deal, release a single 'Stop This Rumour' on August 5. Apparently the boys have recruited six more musicians and are rehearsing for live dates in the near future. Just imagine — nine crazy jackets on one stage!

● **THE POGUES**, the Men They Couldn't Hang and the Boothill Foot Tappers are playing a special benefit gig at the Brixton Fridge on August 7. Beneficiary of the concert will be the Nicaragua Must Survive Appeal. Tickets cost £5 at the door.

● **THE STYLISTICS** have a single out on August 5. 'Love Is Not The Answer' is taken from the group's album 'Some Things Never Change' and is available in both seven inch and 12 inch formats. The group will be in the UK soon to promote the release.

● **CAMEO RELEASE** their eleventh — yes, their eleventh album next week. Titled 'Single Life' the album was produced as usual by their drummer/vocalist Larry Blackmon and the single of the same name will be released shortly.



MARI GETS STRANGER

■ **MARI WILSON** releases her first single for a year this week. 'Would You Dance With A Stranger?' is the theme song from the film 'Dance With A Stranger' which is currently breaking box office records in America (they all say that don't they?). The soundtrack from the film itself is now available on cassette and Mari's single is featured on an album 'Pens, Guns And Riffs' which also features material by Virna Lindt, the Bushmen, Fontana Mix and others, as well as new material from Mari herself.

LONESOME KING

■ **KING, WHO'VE** been recording their LP at a secret seaside location, release a single 'Alone Without You' on August 5. The obligatory 12 inch 'remix' contains a 'summer mix' of 'Love And Pride' and a new version of 'I Kissed The Spikey Fridge'. The band will be appearing on various TV shows in the next few weeks including Channel 4's brand new pop show 'Bliss'. The band should have finished their second LP in time for the autumn.

● **HIPSWAY, WHO** impressed at their recent 'Alternative Top Of The Pops' appearance, release their single 'Ask The Lord' later in August. The band, who have a new guitarist in Pim Jones, have put together a few gigs to keep their hand in and you can see them at Edinburgh Hoochie Coochie Club August 4, Glasgow Maestros 8, Electric Screen London 10.

● **FULHAM COURT** funsters Faith Brothers play two special London gigs as a break from work on their debut album scheduled for September release. Lee and Billy with the band can be seen at the Marquee London on August 16 and 17. Tickets cost £3.50.

● **RED BOX**, who've almost had hits in the past with 'Chenko' and 'Saskatchewan', hope for better things when they release a single on August 5. 'Lean On Me (Ah-li-ayo)' was written by Simon Toulson Clarke and the B-side is 'Stinging Bee'.

● **'STREETSOUNDS 13'** is released on August 2 and is described by the label as "our most ambitious collection of the latest and best dance music tracks ever". Stars of the package are Steve Arrington, Atlantic Starr and Change. This album sees a change from Streetsounds usual selection of underground cuts with a more chart orientated track listing.



● **COLOURBOX, WHO** seem to be having trouble getting a decent picture on their telly, release their self-titled album on August 12. This accompanies their current single 'The Moon Is Blue', while initial copies of the album contain a whole free album of remixes and dub versions.



■ **EX EAGLE** Glenn Frey releases his single thoughtfully entitled 'Sexy Girls' this week. Glenn who has already had two hit singles in the last six months, also appeared in an episode of 'Miami Vice' when his last single 'Smugglers Blues' was used as the title track. The 12 inch edition features a dub version of 'The Heat Is On'.

● **LENNY HENRY** takes part in the Edinburgh Fringe Festival when he performs a week long stint at the Assembly rooms starting on August 19. Tickets cost £4 and are only available in advance from the Assembly rooms box office. Lenny will be starring in a new TV series in September before embarking on a 'serious music project'.



LASHINGS AND RUM

■ **THE POGUES**, currently Britain's hottest live act, release their second LP on August 5. Lovingly titled 'Rum, Sodomy And The Lash' and produced by Elvis Costello, the LP includes four new original songs as well as the last two Pogues singles, and a crop of traditional songs, two of which see the debut vocal performance by bass player Cait and whistle player Spider.

A single will be released later in August before the Pogues head off on another tour in September with dates at Scunthorpe Free Festival September 1, Edinburgh Coasters 9, Glasgow Barrowlands 11, Newcastle Mayfair 12, Blackburn King Georges Hall 13, Reading Hexagon Theatre 14, Bristol Studio 15, Birmingham Powerhouse 17, Manchester Hacienda 18, Liverpool Royal Court Theatre 19, Folkestone Lees Cliff Hall 21, Hammersmith Palais 22.

T-R A D I O
V-R A D I O

FRIDAY'S 'Swank' (C4, 5.30pm) is the last in the current series. Music is provided by Big Town Playboys and John Ottway. 'Ready Steady Go' (C4, 5.50pm) is also the last in the current series and among the vintage delights this week are the Stones, the Beatles, the Who and Cilla Black. 'Soul Train' (C4, 6.20pm) has Sly 'N' Robbie, Mai Tai and Eugene Wild and from the archives there's the Stylistics and the O'Jays. Meanwhile, 'Wogan' (BBC1, 7pm) comes from bonny Scotland and features the Clydesiders.

SATURDAY'S 'Saturday Picture Show' (BBC 1, 8.30am) has studio guest Victoria Wood and a special pop profile on Fish from Marillion. '30 Years Of Rock' (Radio 1, 1pm) does the business on the year 1970, while 'Andy Kershaw' (Radio 1, 6.30pm) has a session from guitarist Richard Thompson.

MONDAY'S 'Wogan' (BBC1, 7pm) sees the long awaited return of Kate Bush.

TUESDAY sees the start of a brand new magazine programme 'No Limits' (BBC2, 7pm). Hosted by ace prat Jonathan King, it looks at Milton Keynes with music from Feargal Sharkey and Terraplane.

Chaka Khan

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12" FEATURES

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THE LEAGUE OF GENTLEMEN

as told to JIM REID

THE LEAGUE were at a fashion show. Fear not, good sense had not deserted our fine assembly. However, a promised buffet of champagne, guinea fowl and Tibetan cheese sandwiches had afforded them the perfect excuse to rub shoulders with the ridiculously clad ones. I mean, it's fair enough to walk around with your shirt hanging outside your trousers if you're five years old — but to make a career out of it is preposterous.

Bearing these prejudices in mind the League Of Gentlemen explained, very carefully, the fine style details of a fob watch, a walking stick, a 'Dog And Duck' tie pin and parents who had taught one to comb one's hair and tuck one's shirt in. Somewhat puzzled by the lack of progress their strictures were having on the assembled knitters and stitchers, they huddled together around a large cache of champagne and began to talk about pop music . . .

"The Dickens, rather like cheese before port, **Madonna** keeps returning to us," said Sir Public House. "Egad, the girl has become such hot property that her wedding invitations are being handled with all the precision of a State occasion. Ms M and hubby-to-be **Sean Penn** have refused to reveal on the invites where the wedding reception will be.



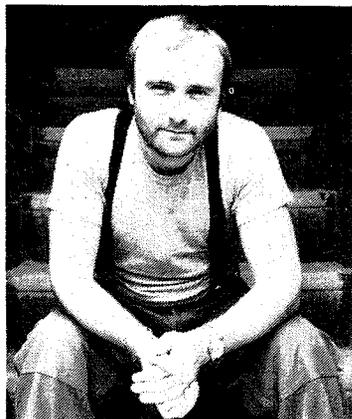
● **GRACE JONES: no teamwork**

Insisted that guests supply phone numbers where they can be contacted and warned them not to leak details. It's believed that the reception will be at 6pm on August 16 and that guests will be contacted just before the start time and told where to go.

"Still **Madonna** should have no financial worries for a long time. yet. She is rumoured to be in line for a lucrative film contract with the **Walt Disney** studio . . .

"And further news from Hollywood . . . **Steven Spielberg** is working with ace soul producer **Quincy Jones** on a film called 'Colour Purple' while **Grace Jones** has spurned a £35,000 a show offer to join the **A Team**. Incidentally new CBS signings **Morgan McVey** are currently writing material for Ms J.

"Still on the film front, **Bob**



● **PHIL COLLINS: workaholic**

Geldof has already lined up his new role. **Bob** is to star in a film called 'The Fantasist' and is believed to be playing a rather nasty chap. Compared to his trip to the unbearable US Senate last week this should be easy meat . . .

"While **Debbie Harry's** first single for ages — 'Feel The Spin' — is to be culled from Hip Hop film 'Krush Groove' . . .

"**Phil Collins'** problem is that he just does too much work. As I was saying to the old chap just the other day, man does not live by studio sequencers alone. At first I thought he'd accepted my advice when he turned down the production duties for the new **Barbra Streisand** LP . . . but then he ups and tags along with **Nile Rodgers** and promises to produce **Liza Minnelli's** first rock

'n' roll LP . . .

"While **Phil** labours all the hours **Sid James** sends, I do wish **Freddie Mercury** would exercise a little restraint on his work-minded instincts. Considering the prospects for his 'Made In Heaven' video **Fred** at first insisted on a remake of '101 Dalmatians' only to find there weren't enough Dalmatians around. Regrettably he's now settled for his very own version of **Dante's Inferno**, known to all good folk as rush hour on the Piccadilly line . . .

"Still, if you think **Fred's** got problems, spare a thought for **Kirsty MacColl** — she's been recruited to sing backing vocals on the **Rolling Stones** LP . . .

"While on tour **Howard Jones** — no he didn't play a benefit for **Blind Hairdressers** — books himself into hotels using the name **Naldo Marchetta**. Yes, that is the name of **Jenna Wade's** former husband in Dallas. When the Maharajah **Taffye** goes back to Wales, he puts on a pair of hair rollers and calls himself **Hilda Ogden** . . .

"It's rumoured that **Led Zeppelin** used to book themselves into hotels as the **Wigan Rugby League** team, but I don't believe any of that. However, I am inclined to believe the rumour that **Zep** are preparing for a comeback tour and album. Former **Chic** drummer **Tony Thompson** will fill in for the late **John Bonham** . . .

"**Zep** were not however amongst those at **Prefab Sprout's** London show last week. **Everything But The Girl**, the **Alarm** and the show stopping **Olive Oil** were. Mr **Solly Blimey** apologises for his absence . . .

. . . "So do **Michael Jackson** and constant companion **Liza Minnelli** . . ."

"Damn well should do too," said **Lord Hip Hop** knocking over an underpants designer. "If there's something I can't abide it's a chap who can't keep his appointments . . ."

Lord Hip Hop was about to hold forth. Sleep was very important to the **League Of Gentlemen**.

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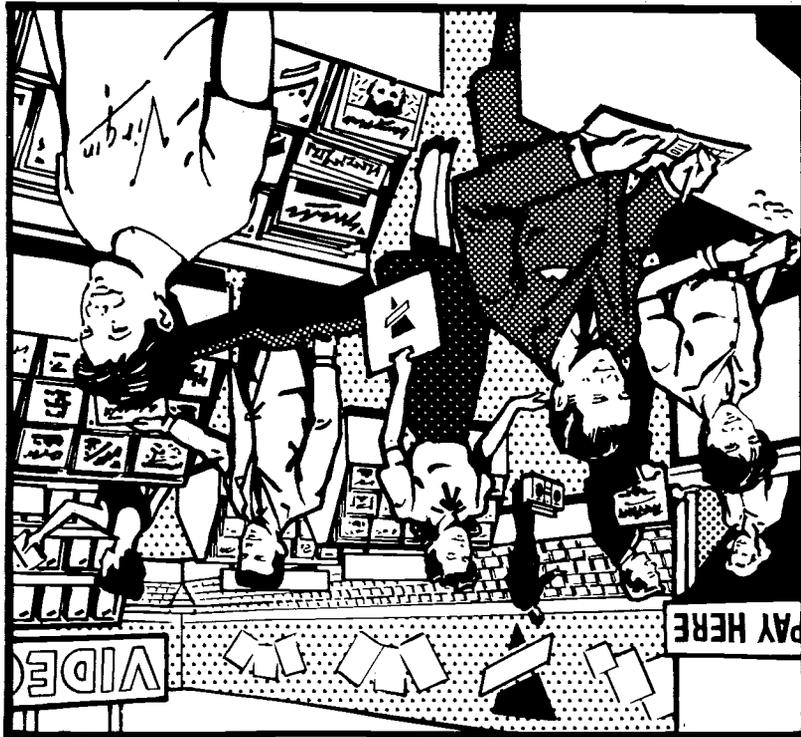
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4. The guy wearing the Virgin Top Ten T-shirt paid more for it than he would with a TSB card.
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6. The guitar player isn't with TSB, so he didn't get the £20 off his Yamaha guitar he could have.
7. The girl at the counter fumbling about with loose money should use a cheque book instead.
8. The fellow at the counter is paying by cheque, but it's not a TSB one, so he won't necessarily get free banking.



CAN YOU SPOT THE EIGHT MISTAKES?

COOL NOTES

THE BUSIEST BAND IN THE WORLD

nope, there's hardly anywhere the pop-soul seven won't appear! paul sexton catches them between dates



● HEATHER AND Lorraine: goodbye to reggae

WHEN IS a Cool Note not a Cool Note? When it crosses over from reggae to soul, according to fans of the south London band, who have long memories.

The seven-piece that you know for featherweight songs like 'Spend The Night' and 'In Your Car' have been together, in part anyway, for 10 years. For eight of those they traded in reggae. "This band's been reformed," says singer Heather Austin.

Rhythm guitarist Joseph 'JC' Charles takes up the story: "It was a decision among the whole band. There were many frustrations because of what was happening with the reggae. We didn't have *that* much success, with the exception of one particular song, called 'My Tune.'" But they'd been working hard long before that.

"I think we changed at the right time. There wasn't too much going on in the soul world," chips in the Notes' other main vocalist, Lorraine McIntosh.

"People wouldn't accept us as a reggae band, our music was too sweet for them. We didn't look like a reggae group. It was all dreadlocks fashion and none of us were into that."

Heather says: "Even now, you get the odd few people who believe that we're not the same Cool Notes. They say there must be a reggae and a soul Cool Notes but no, we are one!"

Lorraine adds: "A lot of people said 'Why don't you change your name?' But we said 'Why?' We've been slogging for eight years with this name. We're still the same people. It would have been like starting again."

WHEN THEY say slogging, they mean it, too. Even now they work ridiculously hard, but at least these days they have the comfort of two big hits. Nothing like that in the naive old days, says Heather. "People came to us saying 'I can make you big, I can make you a star. Sign this piece of paper' — and we did, and we got

A NEW ALBUM

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b/w the classic

"SO FINE"

on 7" & 3-track 12"



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hooked, wrapped up. The songwriters couldn't write for anyone else, and the group couldn't do no work for anyone else.

"We've always been a working band, and we'd go to Huddersfield or Birmingham or somewhere, go all that way, put on a really good show, and not get paid — and we'd still got the expense of the van hire and the PA that we had to pay for. We just had to wait for the contract to expire. So while our records were selling, we weren't making any money out of them at all."

The Notes have just finished a 'mini-tour' — 40 dates (what's the major tour going to be like?). They set great store by personal appearances, be it gigs, PAs, opening record shops, whatever. "We've been all around because of the lack of promotion in the papers. Anyway, in the papers people only see a picture of you, but we're going out there and meeting people and they love it," says Heather.

Not every band can keep up with their level of industry either, as Lorraine explains. "There was one band that did about five PAs and they were going 'Oh, we can't take no more', and yet we do sometimes four a night, and these five they did had been spread out over about two weeks or so and they were whacked. We do live gigs and go on to PAs, sometimes."

THEIR TWO top 15 hits were immediately preceded by two real 'almost' records, 'I Forgot' and 'You're Never Too Young'. "I don't think we've ever had two records that sounded the same," says Heather. "In no way does this one sound like 'Spend The Night', I can't hear it. I'll argue that point 'til the end!"

But there is a hint of a theme in the slightly



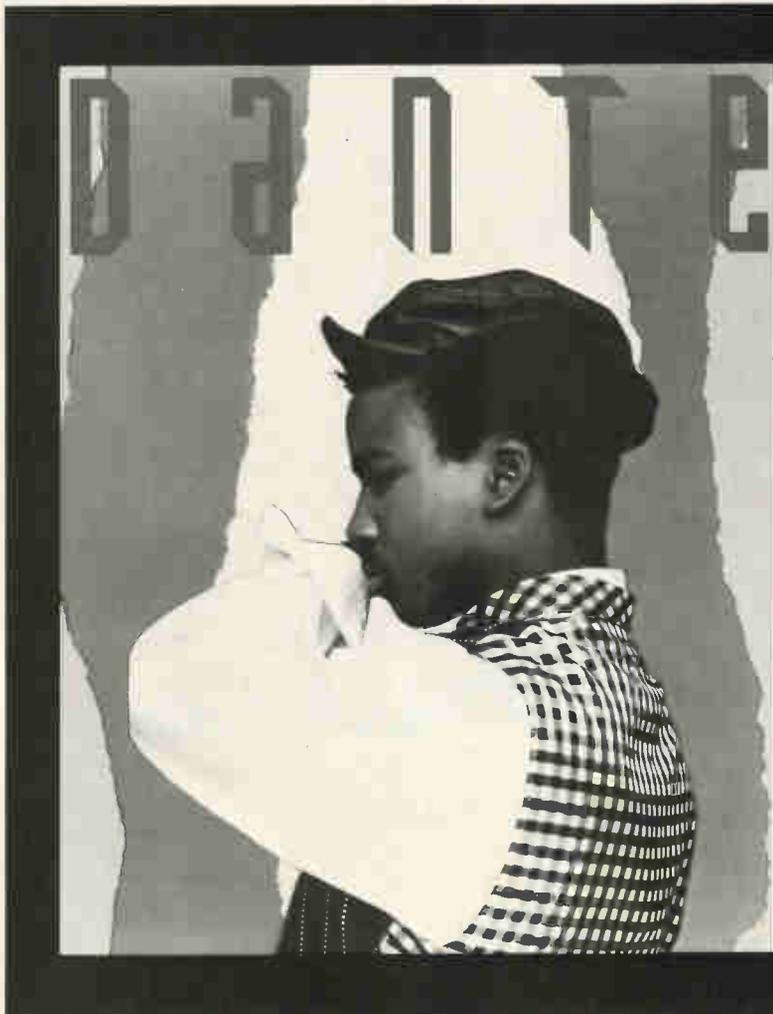
THE COOL Notes: So busy they still don't know they're famous

chancy lyrics, talking about spending the night, never being too young and loving in your car. All the work of the Notes' chief writer and head wallah, Steve McIntosh. Time for someone to wheel out that outrageously-titled old Hot Chocolate hit, 'Heaven's In The Back Seat Of My Cadillac'.

Steve it was who got the Coolies together when he was still at school in south London and was asked to get the band to stand in on open day. When he got together with jc, the Notes started playing for real.

"We haven't really had time to enjoy all this success we've been hearing about, because we've been working all the time," says Heather. "We haven't really had a chance to sit down and say 'Yeah, we've made it.'"

An album is shaping up for autumn with all the recent singles — "and seven new hits," they say optimistically. And for any Cool Notes reggae fans who still bear a grudge, here's the message: "We haven't sold out. We just need to feed ourselves."



DANTE

SOUL ALIVE '85

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DANTE IS THE MAN
DANTE IS THE STYLE
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DANTE IS THE BEAT

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Chrysalis



FOR SOME people, Morrissey has become the embodiment of all things excessive... precious... wet. For others, the Smiths' six foot, sparkling blue-eyed frontman (sigh) is still the sharp emotional observer — the clever lyricist — the very funny man.

Fact: anyone who fails to agree with the latter sentiments deserves a good kicking. Morrissey's Smiths are *still* the best band in the world, even if things haven't been particularly rosy of late.

From the high of 'Meat Is Murder' getting to number one in the album chart, the two last singles have — by the group's high standards — stiffed. Accusations and recriminations towards the record company Rough Trade, have now been followed by denials that group and company are about to kiss each other goodbye.

Whatever the outcome, it doesn't seem to be getting Morrissey down excessively — even though it's a subject he continually refers to.

Instead, he gurgles with the life and pleasure you'd expect from one in love. The celibate, you see, has been seduced. The object of this affection? The land of hamburgers, heart attacks and white-haired men in shorts called Hermie...

So how long were you in America for?
"Roughly a month."

GOD BLESS AMERICA . . .

And you went down a bomb?

"Well, yes. It was very hysterical, very wild, very passionate, very moving. All those things people never believe! It was really quite stunning, even for me, to see it happen.

"It's quite difficult. When you play concerts in America which are highly successful, it really colours your vision of the entire country. You're quite reluctant to think of the bad points because suddenly it seems like the most perfect patch of land on this planet. I've been there many times and had many unshakeable criticisms — which have now, of course — been shaken.

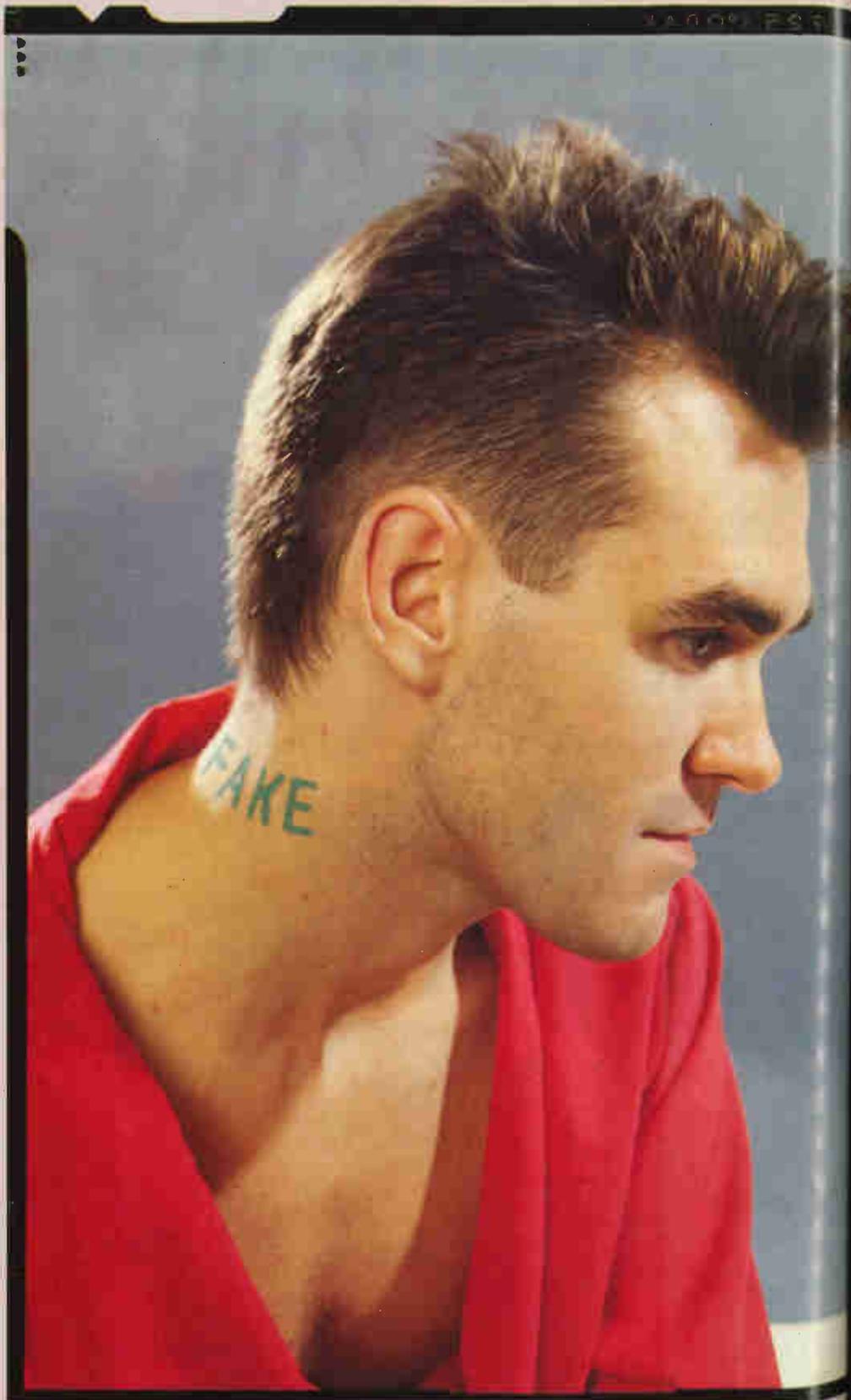
So you'll never be mentioning them again?

"No, no, no, no. How could I for heavens sake?"

How did the American crowd react to the Smiths?

"For me to say it was more fanatical than anything that's happened in England would seem somehow to decry or look down upon what happened here — which, of course, I never could. But it was certainly quite dramatic. And I really don't believe it happens to everyone.

"We went over there I think, with quite a



"On all instances when it's left to the SMITHS alone, we are unbeatable"

● global success! immortality! this would be immediate if morrissey had his way. eleanor levy savours a blizzard of smiths rhetoric. photography: birrer

humble nature and we didn't expect any fanatical fervour or uncontrollable hysteria. Therefore, when it happened I was rendered speechless for months.

"Meeting the people there was an extraordinary eye opener because one is fed all these fixed impressions of the American music buying public and they didn't turn out to be that way. They turned out to be rational, incredibly sensitive poetic human beings."

Or the Smiths' fans were?

"Of course!"

I hear you weren't very impressed with New York

"No, not really — it's just a bit too grimy for my nature. I think generally it's a very dirty place. I think the people of New York will agree with me — I don't feel I'm saying anything violently evil here — I just found it a little bit too tense: too desperate. And smelly. Oh — maybe that's carrying it a bit far! London is a haven of cleanliness in comparison. One could almost eat off the streets of London without fear of catching any exciting diseases."

IMMORTALITY — AND THINGS...

Are you making lots of money now?

"No — which I think is the crux of the present dilemma. I'm still too much acquainted with the whole aspect of poverty. I personally work 24 hours of every single day of the week — relentlessly — and the dividends in that area certainly don't pay off."

"In artistic ways they do because the records are successful, but I'm tired of being broke — very tired of that and it's especially hurtful when you meet so many in the industry who don't quite have your status but are laughably rich."

'Meat Is Murder' got to number one...

"Yes it did, but its lifespan was embarrassingly short. Embarrassingly short — and the amount of media attention that that LP had was extraordinary. Yet it really couldn't hold on. It dropped from the national 100 after 13 weeks. Our singles are known as fast sellers — they're there for two or three weeks and then they're gone — which doesn't really equal our status and the respect the Smiths have."

"On all instances when it's left up to the Smiths alone, we are unbeatable. I find when we have to rely on others we always seem to be behind everyone else."

"There's only so much you can cling to — your credibility, your staunch creativity, your belief in small cottage industries — whatever. You have to be realistic."

'Shakespeare's Sister' — regardless of what many people feel — was the song of my life. I put everything into that song and I wanted it more than anything else to be a huge success and — as it happens — it wasn't. We can talk

about independents and majors till the end of the day — but ultimately, when you make a good record, you want it to be heard.

"A lot of people will say 'You *are* big — you *are* heard, you do have your army of apostles — what are you complaining about?' But I'm in there everyday and I'm the one who knows that the profile we have on radio and television should be higher. But I still believe that the Smiths can become the most successful force in music."

How would that...

"She says, nodding off..."

Not at all — I'm just wondering what that would mean in real terms?

"I think we know what that means in real terms. I think it would mean dramatic record sales — just unfathomably dramatic record sales — unbearable record sales!"

Platinum discs?

"Well, they come into it. But, you know, you can't avoid platinum discs. We can snigger but they're just something that's thrown in along the way — along one's journey to, umm, immortality! But if the records are good, then global, religious success is completely understandable."

Are you willing to give yourselves over completely to the industry to attain this mega success then?

"Well, my belief now is that because we have such unusual control over the situation, all these things can be covered in a very skilful and artistic way," (*eyes turning heavenward*). "See how I got out of that one!"

"Obviously, we've avoided video for all our career — and it's paid tremendous dividends and it's been somewhat of a blot on the face of the industry. I always said that we could become successful without a video and we have done, so the point has been proved," (pause). "I'm not leading up to saying we're about to make a video." (*NB: he is*) "But it would be nice to make some kind of a..."

Film?

"Film — yes! It would be nice to do that — obviously with the height of artistry and skill."

IDOLISATION AND EYE PATCHES
Have you ever come face to face with any Morrissey look-a-likes?

"Yes, on many occasions. The visions of these people remain with me for ever — as you can no doubt imagine. Very encouraging."

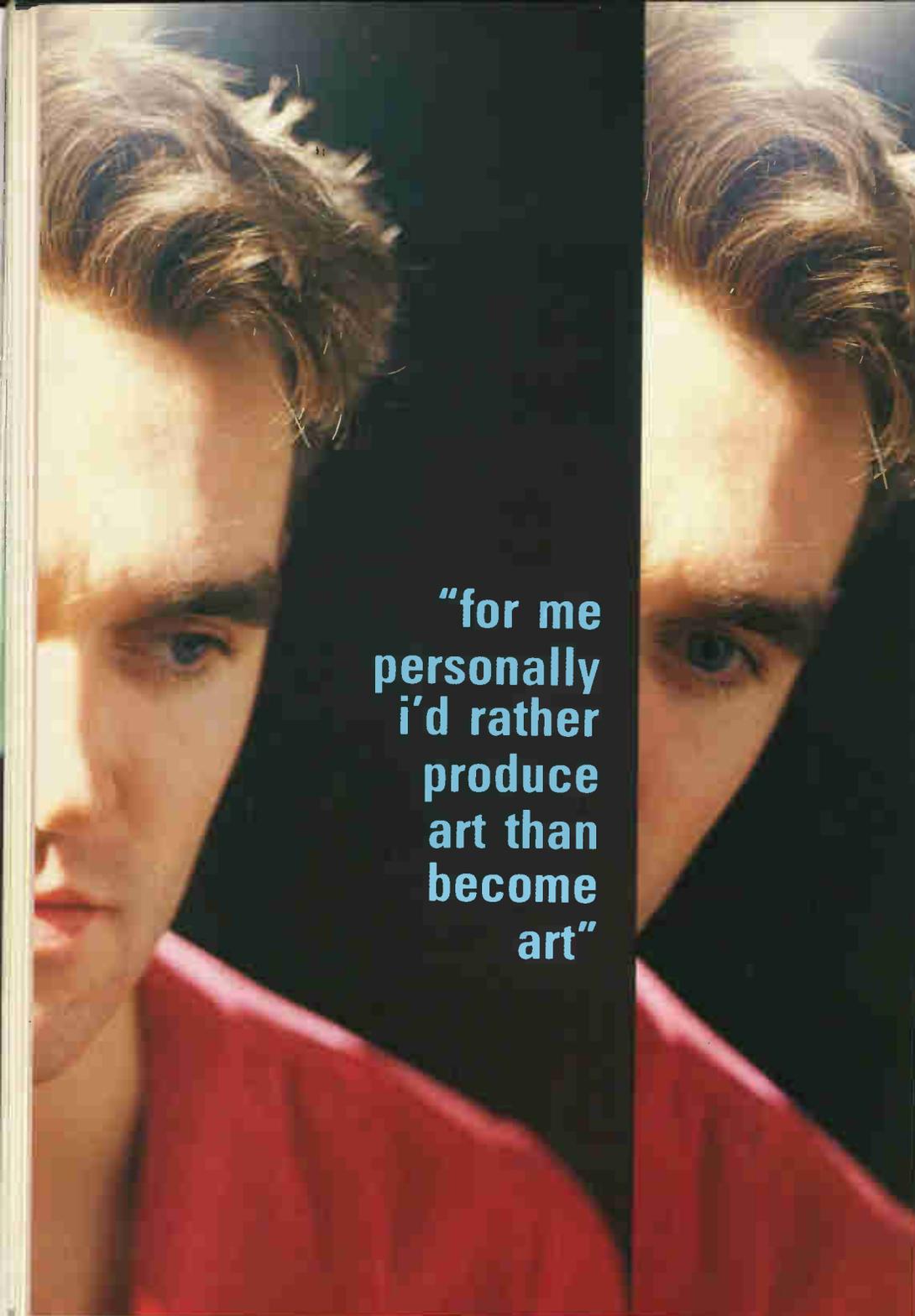
What were your thoughts on being on the cover of Pink Industry's last single?

"Oh, it was the highest accolade that one could ever achieve. I thought the picture itself was quite attractive."

You chose it yourself didn't you?

"Yes, I did — which is probably why. It had a

c o n t i n u e s o v e r



"for me personally i'd rather produce art than become art"

from previous page

serene quality. And the song itself is, of course, mesmerisingly beautiful. Should be an enormous hit."

And it mentions you

"As a matter of complete trivia, but yes, it does."

What was Pat Phoenix like to interview?

"Oh, she was simply a blizzard of professionalism — of goodwill, of warmth — she was like a hurricane. She just simply exploded into the room and I was quite taken aback by this. You simply wanted to rush towards her bosom — he says quite frankly — and — you know — remain there forever."

"There was a lot of Elsie Tanner in her. She likes to feel that she as a person is wholly divorced from that role, but it isn't true. In all the good ways, it isn't true."

"At the end of the day when the interview had happened and we sat and talked about certain things and I was getting ready to leave, she took me aside and said 'You're a very unhappy person'. I was momentarily frozen and she went on to explain why I was unhappy — and why I was ambitious and did things I did."

"It seems that throughout the day she had been analysing the way I am. It was a very solemn half hour for me to listen to because she was so accurate. It seemed at that instance that there was even more to her than I had ever imagined — her skill and her ability as an observant person was quite awesome."

Are you the type of person who stares at famous people when you meet them in the street? Do you ever go up and speak to them?

"Pete Burns. That happened with Pete Burns, but other than that not really."

What fascinated you so much about Pete Burns?

"I think I was primarily fascinated with the fact that he was quite obviously despised by the music industry. And I felt a great affinity with that situation."

Come on, you've never been despised

"Hmmm... I don't know. Also, Pete has been much maligned and he has a reputation for being difficult and arrogant. And in reality, he's one of the holiest saints that ever walked the earth," (*chuckle*). "He's a living angel. You seem unconvinced."

Not at all. You obviously have a soft spot for exhibitionists

"I think if people can't produce art, they have to become a work of art. There are some people — very, very few — who can do both. For me personally, I'd rather produce art than become art. I think Pete often manages both."

You're not supposed to laugh when you say that

"No, I'm not am I."

Are you ever going to work together?

"I dreamt about this the other night. And I woke up and thought 'I must telephone him now and let's go into the studio today', because sometimes I feel the whole lifestyle of this business should be quite fun and making a record with Pete *would* be great fun because it's always hysterically funny to be around him."

DEAR MORRISSEY...

If you'd written the song 'Reasons To Be Cheerful, Pt III', what would be in it?

"I think it would have been an instrumental."

What if you'd been forced?

"I'm never forced. I'd rather walk the plank than submit to any pressure. So, no, it would have *definitely* been an instrumental."

Do you feel any great need to keep up the Morrissey identity — the image of the miserable bugger?

"I think that when you begin to shuffle towards the position I'm in now, you begin to examine the meaning you have to so many people. And I know that there are many people out there who are Smiths' devotees — and are quite willing to accept the fact, and expect, that I will be found dangling from some banners or swinging from the rafters in some darkened church."

"Yes, I do understand the identity that I have — and that can sound quite shallow, it can sound as though I'm almost manufacturing a face that goes on display, but if you really think about it, every living individual almost manufactures the face that they display — regardless of whether they're anonymous or they're famous."

"People seem to treat me in a very awkward manner. I find that almost nobody is ever familiar with me. Nobody ever slaps me on the back for instance, and nobody is willing to dump their defences in front of me. Regardless of what you or I think, a lot of people do seem to feel that I live on the emotional edge and I'm very precious and can only be touched with velvet gloves."

"I find it very uncomfortable when people put impossible demands on you or demand personal involvement with their domestic affairs — ask me about the treatment of their grandmother or something."

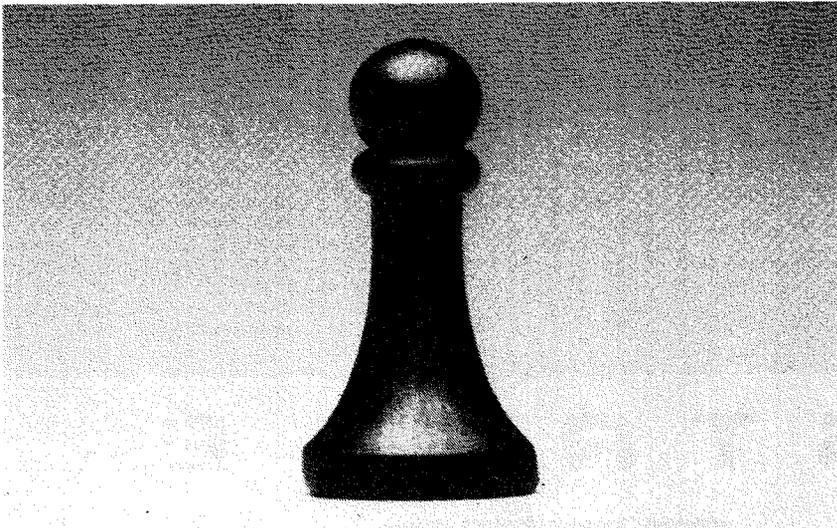
So you've become a sort of agony aunt? Dear Morrissey...

"Yes, yes. In fact, I've been asked to sit in on a weekly television programme — some sort of agonising slot for solving problems. Which, when you look at me and consider my history and present condition... If anything I should be asking them for advice."

p: P A G E



p: P E N S I V E
SUSANNE



p: P L A C E
P-Q5



p: P O I S O N

p: P A R A N O I A

p: P O W E R

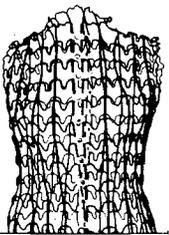
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CLAUDIA

p: P A I N

p: P R E S S U R E

p: **PROPAGANDA**

p: **MACHINERY**



p: PROPAGANDA: SINGLE No 3: ZTAS12 p: PRECISE 7" AND p: POLISH 12" INCLUDING A MASSIVE MACHINERY AND p: PREVIOUSLY UNAVAILABLE FROZEN FACES p: PURCHASE FROM AUGUST 15TH p: POSSESS THE COMPLETE p: MACHINERY CASSETTE: CTIS 12 p: MACHINERY IS CONVERTED FOR THIS RELEASE FROM TRACK ONE SIDE TWO OF THE L p: A SECRET WISH: ZTTIQ3

"The dark religions depart and sweet science reigns."





SINGLE OF THE WEEK



MAKIN' TIME 'Here Is My Number' (Countdown)

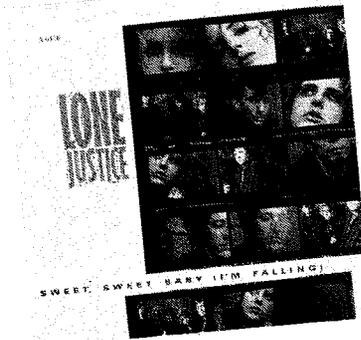
Cross the Style Council's wilder moments with under-rated Sixties band the Zombies and today's Katrina And The Waves and you'll get a whiff of this peppy better. This is how the Big Sound Authority's white soul vision should have turned out — with power, vitality and a whole heap of fun.



reviewed by
mike gardner

THE GOOD

LONE JUSTICE 'Sweet Sweet Baby (I'm Falling)' (Geffen) A new great white hope from America and it's a raucous cocktail of Motown, r'n'b and rock; aided by a towering production from Jimmy Iovine. The singer sounds like an astonishing cross between Madonna and a very young Lulu. (Honest, it sounds a lot better than it looks on paper).



BRYAN ADAMS 'Summer Of '69' (A&M) Another fine track from the consistent Canadian's excellent 'Reckless'. Sure, it's traditional pop rock, and it's not breaking any new ground, but Adams has fused his work with a convincing spirit.

The Lovin' Spoonful



LOVIN' SPOONFUL 'Summer In The City' (WEA) Still the only song I know with a pneumatic drill as an essential part of the score (Test Department, eat your hearts out). It's tense, uneasy and sweats urban claustrophobia. It captures the daytime oppressive swelter in town and the cool release of a summer night — and all in three minutes. That's what I call value. A masterpiece.

THE DAVID AUSTIN BAND 'Kiss And Tell' (Parlophone) Remember David Austin? No? The bloke who 'broke' Andrew Ridgeley's nose. You must remember that dreadful hoax to launch his dreadful debut. Well, if he breaks Ridgeley's neck to promote this artefact, I'll look favourably on this stab at commercial pop. With the Wham!

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R E A C T

DANCE ON HIGHER GROUND



band in tow, the result is unhealthily catchy and not unlike George and Andrew in their better moments. Probably a hit. Now, I've done my bit, Mr Austin...

BREATHLESS 'Two Days From Eden EP' (Tenor-Vossa) Another fascinating foray into the heart of the new British psychedelia. It's a sparse journey by one of the better exponents of the game.

T H E R E S T

MAI TAI 'Body And Soul' (Virgin) I suppose it was expecting too much to ask them to repeat the infectious drive of 'History'. But this effort makes Sister Sledge's 'Frankie' seem positively hard core.

NICK CAVE AND THE BAD SEEDS 'Tupelo' (Mute) It's difficult to listen to Nick Cave's barren vision of psychobilly without thinking of Rolf Harris's 'Sun Arise' — I mean, you've got to laugh.

SOS BAND 'Break Up' (Tabu) After the glory of 'Just Be Good To Me', the sumptuous 'Weekend Girl' and the addictive 'No One's Gonna Love You', this is startling only in its dullness. I think it's time they made a new LP, instead of milking dry 'Just The Way You Like It'.

CHAKA KHAN 'Through The Fire' (Warner Brothers) Another release from the 'I Feel For You' LP and this doesn't satisfy. Somehow Chaka's voice always sounds best when she's pleading for something. This middle of the road ballad is too wet to spark, let alone catch fire.

DOLBY'S CUBE 'May The Cube Be With You' (Parlophone)

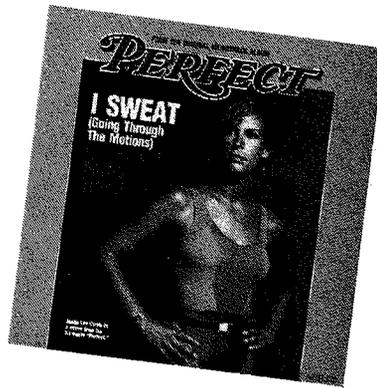
Thomas Dolby gets down with a few old Sly Stone and Parliament riffs; friends such as George Clinton and Lene Lovich help out but he forgets to add a touch of true wackiness to carry it off. It all sounds a bit too strained.

SAXON 'Back On The Streets' (Parlophone) It's a sad sight when heavy metal gives up rocking in favour of the parlour game called 'Name That Tired Cliche'. The weariness of it all is frightening — it must take it out of you, recycling those Judas Priest riffs.

MARVIN GAYE 'It's Madness' (CBS) It's great to hear his sweet, soaring voice again, but this overwrought and sprawling track from his final album 'Dream Of A Lifetime' sounds incomplete and unrefined as a single. With all due respect, I'll remember him another way.

TIPPA IRIE 'Complain Neighbour' (Greensleeves) Another bout of patois storytelling, but not a patch on 'It's Good To Have The Feeling You're The Best'.

DON HENLEY 'Not Enough Love In The World' (Geffen) I don't expect anything from Don Henley since he's already released the best single of 1985 in 'The Boys Of Summer' and a fine LP in 'Building The Perfect Beast'. He can take the rest of the year off and is excused all menial duties. This is another fine track from the aforementioned LP and sounds like Jackson Browne jamming with Hall And Oates on an old forgotten Motown classic.



NONA HENDRYX 'I Sweat (Going Through The Motions)' (Arista) I'm afraid I haven't been impressed with anything Nona's done since she sang backing on LaBelle's 'Lady Marmalade' (I suppose I did like Material's 'Bustin' Out' — but that's it!). This work-out from the forthcoming John Travolta movie 'Perfect' doesn't do much to change my opinion. Not even a sweaty picture of Jamie Lee Curtis on the sleeve is going to sway me.

TOTAL CONTRAST 'Takes A Little Time' (London) Another professional British disco record that covers all the bases without being unduly exciting. The main point of interest is whether singer Robin Achampong is any relation to Fulham's wonder striker Kenny?

JUICY 'Bad Boy' (Epic) Kool And The Gang's producer Eumir Deodato proves that reproducing Terry Lewis and Jimmy Jam's SOS licks isn't easy without that

extra charm. But six marks for effort.

EUGENE WILDE 'Chey Chey Kule' (Fourth And Broadway) After the magical 'Gotta Get You Home Tonight', Wilde struggles with one of those strained 'get up and party' records that make you wish you've got a leaky tube of superglue in your back pocket so you can truly sit this one out.

OWEN PAUL 'Pleased To Meet You' (Epic) Bucks Fizz producer Andy Hill pulls out all the stops but he's let down by a weak song and Owen Paul's unauthoritative vocals.

TYRONE TAYLOR 'Cottage In Negril' (Virgin) One of the rare bright spots on the lacklustre Jamaican scene over the last few years. But this smooth reggae bubbler would go up in my estimation if the chorus didn't keep reminding me of Cat Steven's 'Wild World'.



aurra

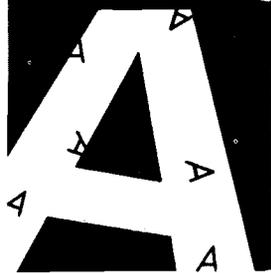
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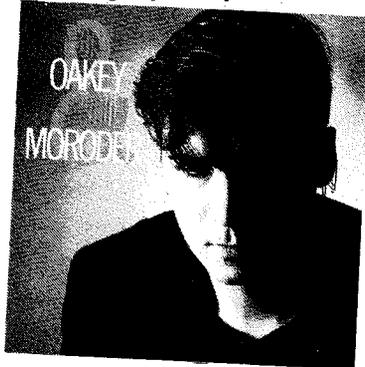




- Wicked
- Solid
- Comfortable
- Dodgy
- Diabolical liberty

PHILIP OAKEY AND GIORGIO MORODER 'Philip Oakey And Giorgio Moroder' (Virgin V2351)

THIS AIN'T rock 'n' roll — this is aural euthanasia! Waking myself up after



being forced-fed this not once, but twice, I sit and wonder 'why?'. Why did Giorgio Moroder rewrite 'Together In Electric Dreams' eight times and think nobody would notice? Why did Philip Oakey soil his previously wise and dexterous hands with such idiotic and facile lyric writing?

Why do two such obviously intelligent and previously talented individuals produce probably the most boring and worthless album of the year?

Could money have something to do with it? I doubt it — seeing as this is so completely, overwhelmingly and phantasmagorically dull that you drop off just reading the track listing. 'Brand New Love (Take A Chance)? 'Be My Lover Now'? 'Goodbye Bad Times'? If only. ■

Eleanor Levy

THE DAMNED 'Phantasmagoria' (MCA MCF3275)

PHANTASMAGORIA MEANS a crowd or succession of dim or doubtfully real figures.

Dave Vanian has always been of dubious origin, though this is no excuse for throwing the poor deejays into turmoil, with an album title that trips off the tongue about as readily as the Russian alphabet.

The songs are a shade more palatable than the haywire track

listing and laced with an instantaneous appeal. Somebody must be rubbing their hands with glee at the abundance of prospective hit singles. 'Street Of Dreams', 'There'll Come A Day' and 'Is It A Dream' all warrant seven inches. Catchy but not cloying, an irresistible conglomeration of sounds.

Side one culminates in a grandiose crescendo of organs and eerie noises. 'Sanctum Sanctorum' is the predictable Vincent-Price-on-the-prowl soundtrack.

'Edward The Bear', meanwhile, should never have suffered the ignominy of gracing a B-side. My teddy may be rechristened in tribute.

Yep, the old boys have delivered a corker! ■■■■

Lesley O'Toole

NILE RODGERS: 'B Movie Matinee' (Warner Bros. 925290-1)

YES, I know Nile Rodgers has produced turdy records for Madonna, Duran Duran and Sister Sledge recently, but bear in mind that he is also responsible for 'Good Times', 'Le Freak', 'We Are Family' and 'Lost In Music'. The man is capable of churning out pop records by the dozen, but his form of intelligent funk should never be underestimated.

I like this set. While Rodgers often goes a little too arty with some of his ideas it's reassuring

to know that he hasn't forgotten how to funk with the best of them.

The standout here is the brilliant, sparse 'State Your Mind', with its Chic guitar scrubbing away in the background, while 'Plan-9', 'Face In The Window' and 'Let's Go Out Tonight' are all great dancers, though they are all slightly offbeat in their own way.

Take a listen to 'Stay Out Of The Light' — up uptempo instrumental with chants, effects and complex rhythm — for an example of true innovation in dance music. This man is not only talented, but a true musical genius. And if that sounds like an overstatement, then stick to the Cool Notes. ■■■■

Damon Rochefort

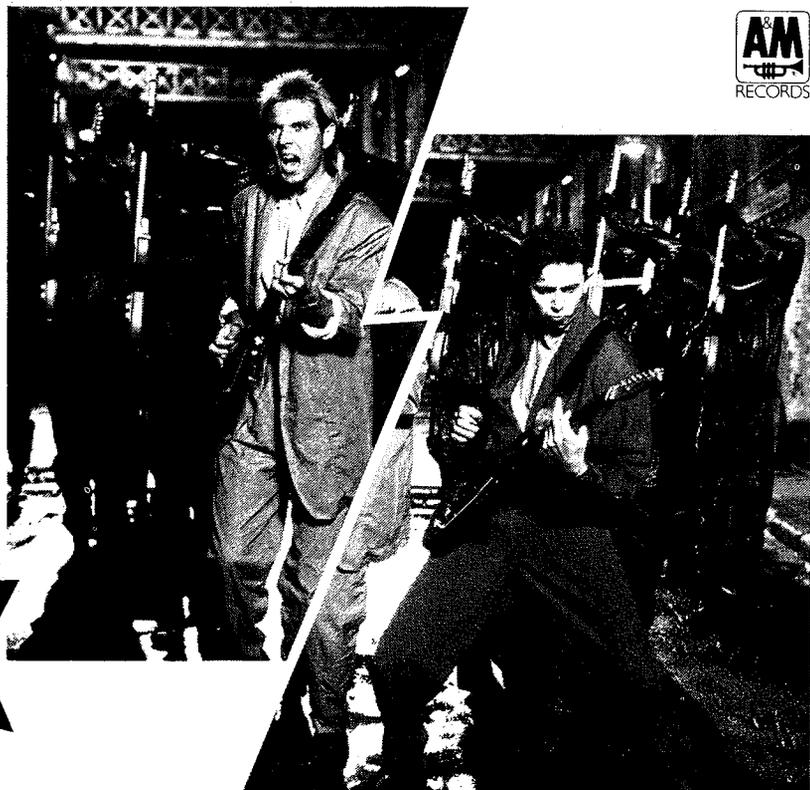
VARIOUS 'Porky's Revenge The Original Soundtrack' (CBS 70265)

DESPITE BEING more star-studded than a Patrick Moore TV special (Dave Edmunds, George Harrison, Robert Plant and Phil Collins are all featured), 'Porky's Revenge' rarely sparkles. George Harrison's 'I Don't Want To Do It' is a pleasant trip into folkdom, but nowt special. The best track by far is 'Stagger Lee' a punchy rock 'n' roller performed by the Fabulous Thunderbirds, that really stands out from the rest. It's a disappointment as is often the case with big name soundtracks. ■■

Andrew Bass

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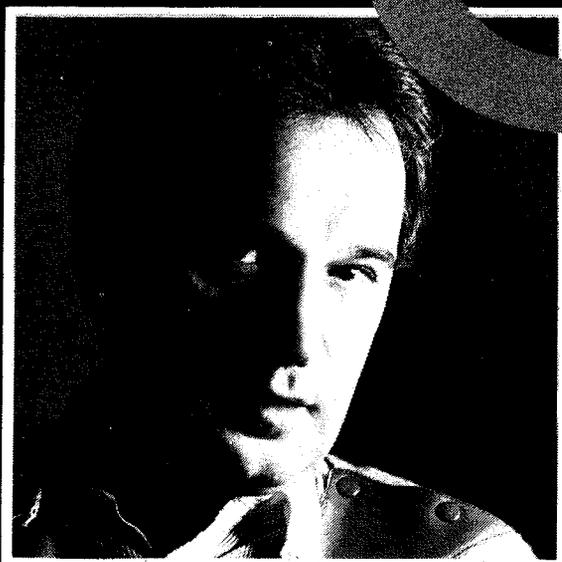


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PHILIP OAKEY GIORGIO MORODER



FEATURING

GOOD-BYE BAD TIMES

TOGETHER IN ELECTRIC DREAMS

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● there is life after the c l a s h !

TOPPER

HEADON



● TOPPER '85: a reformed character who's kicked a smack habit to launch his solo career

EX-CLASH DRUMMER Topper Headon was undoubtedly given a raw deal when he was unceremoniously dumped by that band. He's not one to whinge about it, but how many people realise that he not only wrote 'Rock The Casbah' — the Clash's most successful single — but played every instrument on the track?

Now he's back in business, and he's out to prove he belongs back at the top.

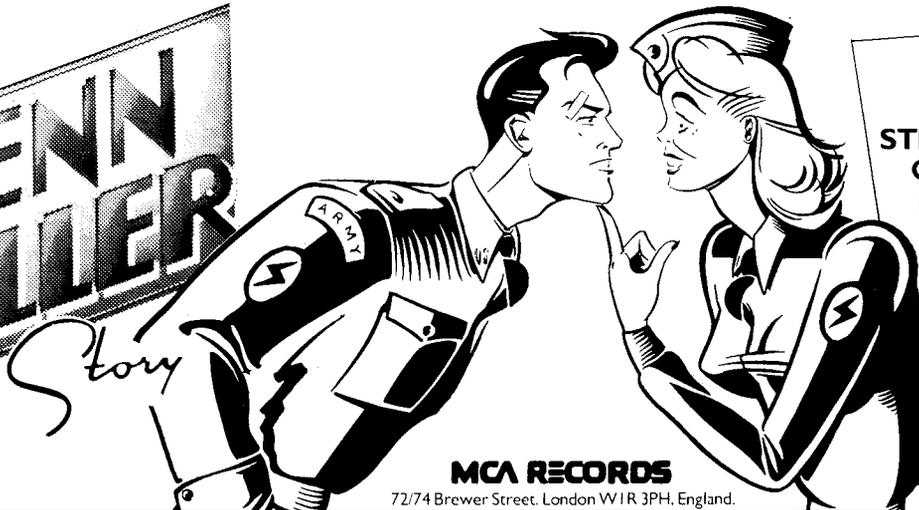
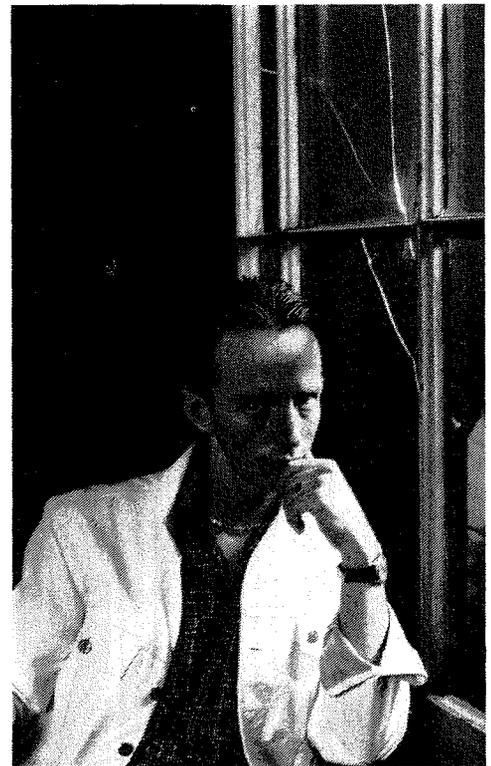
So what actually went wrong? "Basically, we were earning good money but the rest of the group didn't want that publicised because we were supposed to be a street band. That was creating a lot of problems. I wasn't getting on with Joe. He tried to nick my girlfriend and I got the sack. I hit rock bottom and it eventually struck me that I was letting myself down.

"It got to the point where I was in such bad physical shape (his weight plummeted to seven stone) that either I pulled myself together or I wouldn't be around too much longer."

You've guessed it. Heroin. When Topper joined the Clash, he was a keep fit fanatic who shunned alcohol and cigarettes. Within the space of two years, he was a junkie.

The classic sex 'n' drugs 'n' rock 'n' roll story line?

"Partly. Joe was the spokesman, Paul was the good-looking moody one and Mick was the sensitive songwriter. The only role left over was to be the wild one and I found myself creating an image I had to live up to. I always had to be first at the party and last to leave.



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"You go to America almost everybody seems to be doing cocaine. From there, it's a very easy step to heroin."

C L A S H

TOPPER IS one of the lucky ones. A course of acupuncture, coupled with the vital support of family and friends, finally helped him kick the habit. And the timing couldn't be more pertinent. Anti-heroin propaganda is rife and the music press in particular is currently saturated with harrowing images of the physical damage inflicted by the drug.

Topper Headon is wary of aligning himself with the cause. Highlighting the problem may also serve to exacerbate the situation.

"All this publicity worries me. Obviously, if someone asked my advice on taking heroin, I'd say definitely not, but I don't know if it's such a good idea for all these people to come out and shout about it. It's like with the 'skag kids'. That's almost glamorising heroin in a way."

The drug is being replaced by as many interests as can be fitted into a 24 hour day. He's learning to drive and he's also undertaking a course of tap-dancing lessons, but the



Photo: Pennie Smith

● ABOVE AND left—Topper with the Clash in America, heading for rock bottom and a weight of seven stones

musician in the man is still foremost.

He's just released a stomping big-band style single, a cover of a Forties Gene Krupa number. 'Drumming Man' is an appropriate anthem to herald the return of Headon and demonstrates the man's versatility in no uncertain terms.

"I've got something to prove to a lot of people. I was at the top of my profession, doing what I always wanted to do and I blew it."

THE CELEBRATED drum sticks won't be permitted to gather dust, but diversity is definitely the name of the game. He's not seeking to emulate Phil Collins, "he's a fantastic singer anyway", though there's no reason why he shouldn't. He seems to have taken to lyric writing like a fish to water.

"Touch wood, it's like driving. Once you've got the confidence, it clicks."

Something has certainly clicked, and the new material is flooding off the production

line; a captivating melange of jazz, reggae and good ol' rock 'n' roll. Strident brass lines are underpinned with a pulsating drum beat. All highly danceable stuff.

Topper is yet to make the transition to vocalist but, rest assured, he'll be grappling with a microphone in the near future and his mum says he has a lovely voice!

"I'm getting very worried that I'm neglecting my drumming." Lest this should happen, the vocal duties will be shared with a new recruit to the band.

Expect an intriguing LP in the near future.

"It'll be called Topper Headon but we'll be like Bruce Springsteen and the E Street Band or Ian Dury and the Blockheads. I don't want to travel in a limo and have the band following in a minibus."

I just wonder if there's a Mr Joe Strummer out there somewhere, gnashing his teeth. After all, busking outside Alarm gigs can't be much fun. Snigger.

■ LESLEY O'TOOLE



Photo: Laura Levine

DETROIT SPINNERS

7" & 12" Single

'LOVE IS IN SEASON'

RE-RELEASED DUE TO PUBLIC DEMAND

12" Also Includes

'COULD IT BE I'M FALLING IN LOVE'



Distributed by wea Records Ltd.
A Warner Communications Co.



● M BLAST: chord-chomping melodies



CHAKK: SOON to be heard on Miami Vice ●

r e a d y s t e a d y



CHIEFS OF RELIEF: taking Burundi to its roots ●

TEN PRINCELY NEW BANDS — THE ROYALTY OF ROCK IN THE AUDIENCE — DYLAN JONES REPORTS FROM THE PALACE. PICTURES: JOE SHUTTER

'THE' ALTERNATIVE T.O.T.P!

THE ALTERNATIVE 'Top Of The Pops' was held at London's Camden Palace on July 16, a mammoth amalgam of 10 of the best new bands in the country — a blistering array of yet-to-be stars, presenting themselves to an eager, designer-clad audience.

It was the biggest crowd the Palace had seen in over a year — a gala night when the stars came to watch: George Michael and Boy George were there,





● **PET SHOP Boys:** love life and money



● **EL TRAINS:** street wise existentialists



● **EXPRESSO 7:** everybody's cup of coffee

HIPSWAY: guitar-based Glaswegian banter ●



Adam Ant and henchman Marco Pirroni, ABC's Martin Fry, up 'n' coming starlet Morgan McVey, Chris Sullivan and half the world press.

The 10 bands were Chakk, Curiosity Killed The Cat, Hipsway, the Chiefs Of Relief, the Pet Shop Boys, the El Trains, Vaughn Toulouse, Espresso 7, M-Blast and the Friday Club... the cream of London's underground combos about to surface for the first time, plus DJ-ing from Toulouse, Rusty Egan, Chris Sullivan and Jay Strongman.

The event was organised by Nick Trulocke i-D journalist and, along with cohort Vaughn Toulouse, the brains behind the biggest London club of 1984, Do-Do's: home of the stars.

Nick Trulocke says: "The idea of bands playing live gigs has become boring again, and all the excitement has gone. People either play Wembley Stadium or some dodgy sweaty venue where you get beer spilt on your suit. So I tried to mix two things.

"First, the punk attitude of having lots of bands on the same night, and secondly mixing that with a club atmosphere — somewhere you can go and have a good time with your mates. An upmarket version of the Perfect Night Out. There's going to be

another one in November at a different venue.

"Each night will have a different atmosphere, theme and buzz. And I can assure you the next one will be much more polished! Either at the Hippodrome or the Empire Ballroom. Be there!"

● **Chakk** are managed by sometime music hack Amrik Rai, who has recently blagged them a track on a forthcoming episode of Miami Vice. Chakk play a modern urban Britfunk with all the enigmatic electronic trappings you would expect from a band who hail from Sheffield. They have a new single 'Who Needs A Better Life' out now on MCA Records.

● **The Friday Club** are now ensconced in a dark and dingy London studio re-recording their soon-come debut single 'What Is Soul', a spiralling re-enactment of some of northern soul's better moments, an original song that stands on its own two feet and baggy flares. On Tuesday they were accompanied onstage by bonafide northern dancer and part-time cartoonist Mark 'Wiganovski' Williams, back-flipping and loafer-quaking to the delight of the well-oiled crowd.

● **Hipsway** are from Glasgow, and their guitar-based banter sees a return to the pub-rock virtues of 10 years ago, only this time accessorised with an Eighties attitude and a streamlined production team. Their raunchy single 'The Broken Years' has established them as a rock band of the first order — inheritors to the new axe-wielding generation who missed out on six-stringed histrionics the first time round.

● **The Chiefs Of Relief's** main claim to fame is that they used to be three-quarters of the late-lamented Bow Wow Wow, now neatly tucked under the unflappable wing of Rusty Egan. The Chiefs' sound has taken the Burundi ethic back even further, into the well-charted area of glitter stomp rock — a boots and zoot stamp that sounds like Hello (remember 'Back In The New York Groove'?). Terrace chic is with us once again. Any takers?

● **Curiosity Killed The Cat** have been labelled everything from a boys' version of Sade to a poor man's Hall And Oates — but they have an honest, mighty groove that insists itself on you when you least expect it. A soul-tinged pop that feeds off the cutting keyboards of former Funkapolitan mainman Toby Anderson. Killer songs are 'Curiosity' and 'Tell Me'.

● **Jay Strongman's** reputation as a DJ is strongly established — the man with the biggest quiff in the world... sporting pegs, Bass Weejuns and an unassuming manner. After their introduction by Adam Ant, their single 'Action Style' cut a shag-pile rug at the Palace, getting one of the highest receptions of the night. The El Trains are street-wise existentialists and confirmed funk fanatics — so dance, sucker!

● **Espresso 7 are:** Coffee bar sleaze, thumping gravity-defying piano-bar smoky jazz-time blues — cool cats with an eye for the sartorial delights of jumble sales and shiny suits. Expect some torch-bearing vinyl soon. Triffic!

● **M Blast were:** A duo called Manifesto, half of which consisted of Belgian post-punk synth player Pascal Gabriel — who now leads M Blast. A cocky fusion of dippy piglet-like arrangements and harsh chord-chomping melodies. Indulge yourself!

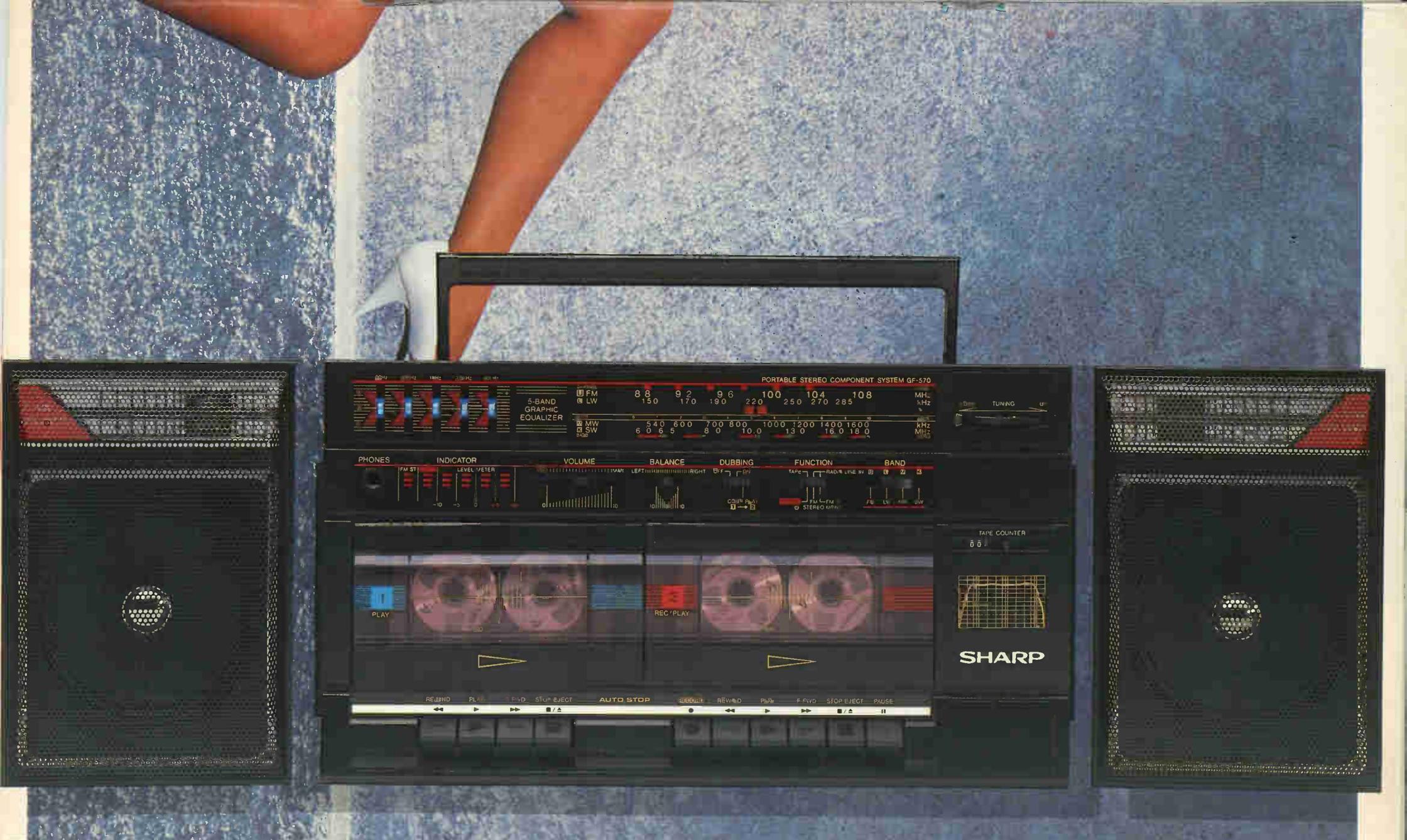
● **Neil Tennant and Chris Lowe** are the massively-managed **Pet Shop Boys**. Neil (Pet Shop voice and former scribbler) and Chris (Pet Shop music and avant garde architect) sing about love, life and making pots of money. No strangers to the machinations of the crazy world of pop, they held their own convincingly at the Palace... and as you must have read in this space before, we at RM think their Parlophone single 'Opportunities' is fab.

● **Vaughn Toulouse** — what can you say about this bastion of cappuccino creativity? An ambassador of style with a carousing voice and such a pair of swivelling hips as have never been seen in this fair city. The bar-props in Camden could not help but be amazed by his feats of grandiose hoofing, and hopefully his single 'Cruising The Serpentine' will find an outlet soon. Vaughn sure can fill a suit.



**ROCK
YOUR
BOX!**





SHARP GF 570 LESS BUCKS MORE FIZZ

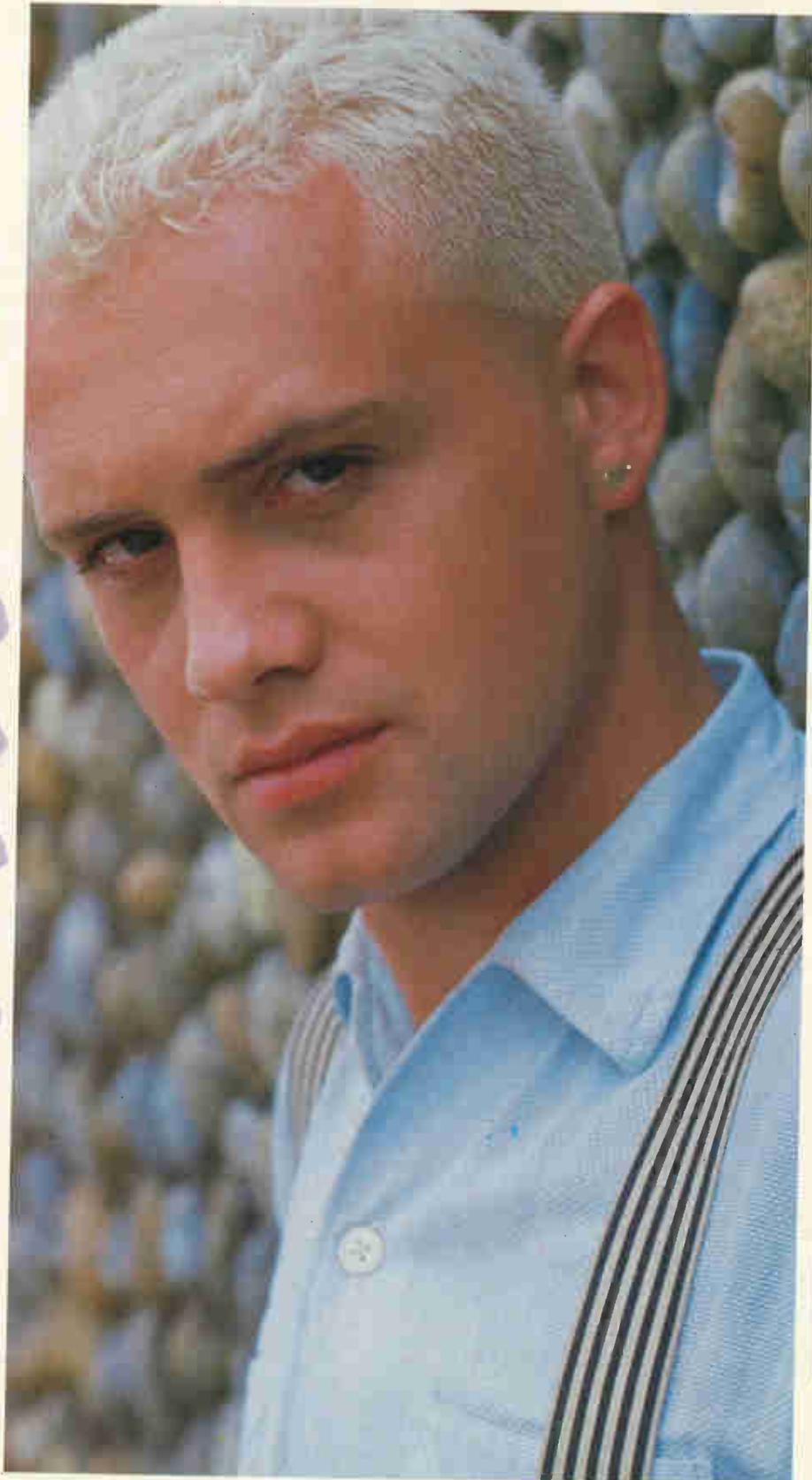
THE BELOUIS SOME FRONT MAN
IS A MAN TO WATCH
SAYS ROBIN SMITH

NEVILLE

NEVILLE KEIGHLEY HAS finally arrived, in style. He fronts Belouis Some with its eight backing musicians. He's been recording in New York with such greats as Tony Thompson and Bernard Edwards of Chic fame. He's just hit the singles chart with the jaunty 'Some People'. He's also just back from a tour in America supporting Frankie Goes To Hollywood. He's obviously a man to watch — and not just for his peroxide barnet.

He has had a wicked time on tour with the super Scallies: "All the Frankies are great," enthuses Nev. "They're down to earth, natural people. Holly Johnson will stand in the street for hours discussing the price of a can of soup with anybody. They haven't let the fame get on top of them.

"At night we'd phone





THE DEVIL

each other up and go to a club or something. When I was in the States I had a lot of offers to support various people, but I thought the Frankies would be best. Everybody is talking about them."

IN AMERICA, Nev's notched up a sponsorship deal with Swatch watches. He tells me that all the hip kids over there wear at least four Swatch watches on their arm at the same time. (Makes you sort of glad you live in England, doesn't it?). He's done an advert for the company, too.

"Getting that deal was a seal of approval, because everybody is wearing Swatch watches," says Nev. "They look good and they're cheap to buy so I thought it was a good thing to get involved with."

Nev is not a person to miss even the slightest opportunity. He says that 'Some People' is really about the attitude of people to their fellow human beings who try to do things a little bit differently.

"You know, you tell people you're a songwriter and a performer and they think it's not a proper job. They just think you're wasting your time and not working as hard as they do. Then, if you become famous, that attitude changes and they all want to know you.

"I've never been idle. I've written hundreds of songs. In my bedroom there's cupboards full of them. To spark myself off I made sure that I spend at least three hours a day writing.

"When we did the video for 'Some People', a couple asked for my autograph. I didn't have a pen and one of them murmured 'oh, never mind, he probably can't write anyway'. I just thought that was disgusting. I'll probably do more and see more than they'll ever do."

Especially since Nev has 11 O-levels. He was born and bred in Forest Hill, London, and still lives there with his mum and brother. Despite his academic successes, Nev says he was a bit of a tearaway at school.

"I was a bit of a lad and I was always in trouble because I was always doing the sort of thing lads do.

"I think schools are great for normal people but they can't cope with people who want to do something different. If you want to express yourself a different way and experiment with your own ideas, the teachers just can't cope with it."

NEV SAYS that David Bowie was a big influence on his early career. He fondly remembers seeing Bowie in his Ziggy Stardust days on tour at Croydon.

"I was so straight up until then. I was knocked out by the show. I love people like Bowie and Prince. They put on such a good show, and they care."

In America Nev's also bumped into Madonna, and she's another one of his faves.

"She's in full control of what she wants to do. A lot of people knock her but that's because America is still a macho society. They don't like it when women do things for themselves, but I think she's great."

Without a woman's help Belouis Some might never have hit the charts with 'Imagination' or 'Some People'. When Nev was down on his luck, his auntie lent him some money to form a band and record some demo tapes.

"She was an old friend of the family," says Nev. "She lived in a cottage in North Wales and she'd down a bottle of whisky every day. She let all the farmers in the area graze their sheep on her land and she'd take in sick animals. She was a lovely person, the sort of person who didn't know any boundaries. She is dead now. I really regret that she can't see what I'm doing."

"I was going through a real winter of discontent. It wasn't a good time for solo artists. I could see other bands getting on quickly, but it wasn't happening to me. I knew in the end I'd make it, though."



IN THE States Nev has become a cult figure. (Incidentally, he goes through agonies dying his hair that colour. He has to use a lot of peroxide and it really burns his scalp.)

He's always on the US music channel MTV and his video for 'Imagination' caused quite a stir with lots of shots of young ladies in varying states of undress.

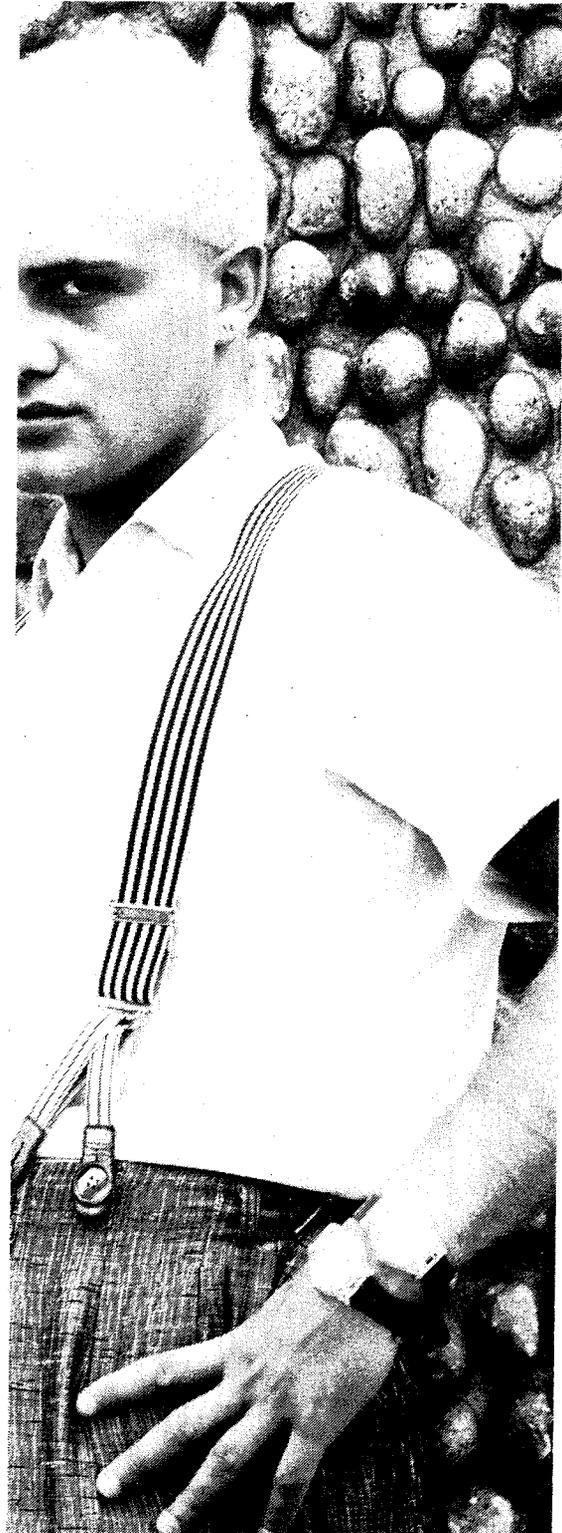
"It upset all the feminists, but really it was taking the piss out of men's attitudes," continues Nev. "But once you show a woman taking off her knickers feminists just get annoyed."

Stand by for Nev's album which has already been released to critical acclaim abroad.

"There's a real mixture of songs on the record," he says. "I don't think I'll be able to get such a mixture again. One of the songs is called 'Jerusalem'. It's a real suicidal number from my darker days."

"I find that if a tune stays in my head overnight and I remember it in the morning, I can make a song out of it."

Sweet and melodic dreams, Nev.



n e v



● THE LONG Ryders: "We all drink the same beer"

THE PAISLEY UNDERGROUND

that's the name of the US movement flowering in LA for some five years ... mike gardner reveals the bands with sixties style



There's a brand new sound filtering over to these shores from the USA. Looking at last week's British best seller's list, it's a sound of snoring. The top 75 singles contained only one bona fide American rock band — and that was a cobbled together package of old ZZ Top tunes.

So is US rock comatose? Is it possible to find a record from Los Angeles without a member of Toto on it? Is Madonna the most radical exponent of American music?

Luckily something is stirring in the heartlands, and it's been flowering in Los Angeles' so-called Paisley Underground for the last five years.

The term Paisley Underground was coined by Mike Quercio to define this new audience, and was subsequently labelled on to bands such as Rain Parade, True West, Long Ryders, Green On Red, Dream Syndicate, the Bangles and Quercio's the 3 O'Clock. While all the bands share common influences, they all sound different.



According to the Long Ryders' Sid Griffin: "The Paisley Underground was the Dream Syndicate, Rain Parade, the Bangles and the 3 O'Clock. Green On Red and the Long Ryders were incubating in LA at the same time, but we can't claim to have been a part of it — even though the newspapers said we were.

"Actually the strength of that scene was the social interaction — dating, sharing houses, participating on each other's albums, having been at college together ... we all drink the same beer."

The common influences are as diverse as the bands. A cursory listen and a scan of their interviews reveals a list that includes such seminal names as the Byrds, mid-period Beatles, Beach Boys, Dylan, early Pink Floyd, Velvet Underground and the usual folk, rockabilly, Merseybeat and country. Add such cult names as Big Star, Love, Buffalo Springfield, Left Banke and Traffic and you end up with endless possibilities for a vibrant fusion of styles.

But the label Paisley Underground has proved to be a mixed blessing for all the bands. According to Rain Parade's guitarist Matt Piucci: "We're not part of any revival conspiracy. It's like a day-to-day battle to get beyond this Sixties tag. Paisley Underground was a phrase some journalist picked up on, and it soon became the descriptive term for the whole scene. But if it meant something in late 1982, it doesn't now. But there's no doubt that being part of the LA family has had mutual benefits. The British independent album chart is now sporting a sizeable number of vinyl artefacts from across the water.

While the family also includes such periphery names as Forgiven, Trio, (not the 'Da Da Da' bods), Blood On The Saddle, Clay Allison, the Leaving Trains, Naked Prey, Unclaimed and Eyes Of Mind; the major releases have appeared in Britain on the Zippo label, based in sunny Clapham, London. Here's a rundown on the fancied runners.

● **The Rain Parade:** the most overtly psychedelic of the bunch began life as the Sidewalks; old college friends David Roback and Matthew Piucci on guitars and vocals teamed up with drummer Steve Holland and David's brother Steven on bass. With the addition of keyboardist Will Glenn they changed their name to Rain Parade after David had heard an acquaintance complain somebody was raining on his parade.

Like the 'Spinal Tap' rock comedy movie, the band have had problems getting a permanent drummer.

According to Matthew Piucci in Pete Frame's invaluable rock family tree of the LA rock scene: "All of them have been good rock drummers, but most had difficulty responding to the folk elements. Punk and heavy metal drum styles tend to be very



● **RAIN PARADE:** "Our music is almost orchestral at times"

theatrical and overstated, and that's what most young drummers want to play, whereas our music is almost orchestral at times. It calls for a restraint that few seem to be able to cope with."

The drummer's seat is now filled by Mark Macrum — an ex-member of the Coasters' backing band. Leader David Roback, despite releasing the excellent 'Emergency Third Rail Power Trip', to critical acclaim, left early in 1984 to form Clay Allison with Kendra Smith of Dream Syndicate — that band changed into Trio.

● **The Long Ryders:** the band is led by guitarist Sid Griffin with the help of fellow guitarist Stephen McCarthy and drummer Greg Sowders. While the Rain Parade had trouble with drummers, the Long Ryders couldn't hang on to their bassists. The latest candidate is Tom Stevens — a man who'd already released a solo EP in his native Indiana.

The name obviously came from the film 'The Long Riders' featuring Stacy Keach. It's a film which starred three sets of brothers from the Keach, Carradine and Bottoms families. Sid Griffin wrote to Stacy Keach asking for his blessing to use the name. Both Keach brothers wrote back wishing Griffin all the best and asking for tapes of the band. But the film company MGM wrote back 10 days later and threatened legal action. They changed the "i" to a "y" for both legal reasons and as a tip of the hat to the Byrds — the vastly influential Sixties band.

● **True West:** the roots of True West were formed in late Seventies band the Suspects which featured current members vocalist

Gavin Blair and guitarist Russ Tolman. The band also featured future members of the Long Ryders and Dream Syndicate. After a two year break Tolman and Blair met up and started True West — apparently named after media darling Sam Shepard's play of the same name.

● **Green On Red:** one of the least changed bands on the circuit, having kept a stable nucleus of Dan Stuart (guitar), Chris Cacavas (keyboards), Jack Waterson (bass) and drummer Alex McNicol. The only changes have been the temporary addition of Rain Parade's Matt Piucci on guitar for five months in 1983 and the permanent conscription of guitarist Chuck Prophet.

The band have a lot of contempt for the Paisley Underground label: "We have our favourite singles by the Electric Prunes and the 13th Floor Elevators but we are not aficionados. There are bands in LA who can play you every psychedelic song ever written. We'd rather do our own stuff. We're just interested in tomorrow. We don't give a shit about the past," says their outspoken leader Dan Stuart.

DISCOGRAPHY

The Rain Parade: 'Emergency Third Rail Power Trip' (Zippo ZING 001); 'Explosions In The Glass Palace' (Zippo ZANE 003)

The Long Ryders: 'Native Sons' (Zippo ZONG 003)

True West: 'Drifters' (Zippo ZONG 004)

Green On Red: 'Gas Food Lodging' (Zippo ZONG 005); 'Green On Red' (Zippo ZANE 002)

Acknowledgements and thanks to Pete Frame's LA Rock family trees, 'Bucketfull Of Brains' fanzine — available from 70 Prince Georges Avenue, London SW20, Pete Flanagan and Nigel Cross.



● **TRUE WEST:** absolutely no relation to Go West (opp. page)



● **GREEN ON RED:** "We don't give a shit about the past"

CROSSWORD

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

ACROSS

- 1 Billy's ceremony (5,7)
- 4 Dance for Gordon (5)
- 7 Kool And The Gang may need help on this LP (9)
- 8 People Amii Stewart knew well (7)
- 9 Paul keeps his past locked away in here (4,2,8)
- 10 A hit for Abba (1,1,1)
- 11 More than a week for Hazel O'Connor (6,3)
- 12 This button on your tape deck will give you a Stones compilation (6)
- 13 A hit for Grandmaster Adam (3,3)
- 14 Carly Simon and Bronski Beat ask the same question (3)
- 15 Group that spent a Misplaced Childhood (9)
- 16 The Jam's town wasn't strange but it was called something else (6)
- 17 & 23 down A bit of romance takes David out of this world (6,3,5)
- 18 The Cure perform this on their feet (3,4)
- 19 Queen's drummer (5,6)
- 20 Combat rockers (5)
- 21 David Bowie was recorded performing on this (5)
- 22 XTC's black stretch of water (3)
- 23 See 31 down
- 24 Duran's favourite city (3)
- 25 Genie or Michel Jarre (4)
- 26 The Hall in Hall and Oates (5)
- 27 King's long player (5,2,4)

DOWN

- 1 A get together for Sister Sledge (4,3,4,4,3,5)

- 2 Bruce's darkness can be found here (4,2,4)
- 3 Paul McCartney will never be alone during the hours of darkness (2,4,6,6)
- 4 Nils Lofgren goes head over heels (4)
- 5 Reaction to a Human League LP (8)
- 6 Written by Prince a hit for Chaka (1,4,3,3)
- 7 Queen's newspaper (4,2,3,5)
- 8 She was mad at Suggs (2,4)
- 9 A Material Girl (7)
- 10 The Jam's card game (4)
- 11 Cast by Atlantic Starr (6,6)
- 12 Cover or call (2)
- 13 Group that produce plenty of energy (5,7)
- 14 Contents of a King hit (4,3,5)
- 15 See 24 across
- 16 A hit for 12 down (4,1,6)
- 17 Roxy Music wanted (-----) Away (5)
- 18 Group with A Secret Wish (10)
- 19 & 32 across Don't You forget about this group (6,5)
- 20 They're telling us that Live Is Life (4)
- 21 Morrissey's telling us one that's not funny any more (4)
- 22 Sing this Godley and Creme hit and Marilyn will be free (3)

LAST WEEK'S ANSWERS

ACROSS: 1 Boys And Girls, 4 Love You, 8 I Just Called To Say I, 10 Gold, 11 Confusion, 12 Penny, 15 The Dream Of The Blue, 17 Red, 18 One Day In



Your Life, 20 Nail, 21 New Life, 22 DeBarge, 23 Lol, 24 BTO, 25 War, 26 Tragedy, 27 Forget Me, 30 Notes 31 Freedom, 32 Darin, 33 May, 35 Come On, 36 Meat, 37 Sexcrime

Life On Your Own, 13 Breaking Hearts, 14 Cliff Richard, 16 Tour De France, 19 Labour Of Love, 20 New Model Army, 24 Boys, 26 Turtles, 28 Mai Tai, 29 Fry, 31 Face, 34 Ant

DOWN: 1 Bring It Down, 2 You'll Never Walk Alone, 3 Dead Or Alive, 5 Exile, 6 Out In The Fields, 7 Bono, 9

WINNER (July 27): Bob Clements, Kilburn NW6

For more information on the rock scene page the Oracle, page 594.

RM DISCO

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

- 1 3 TWILIGHT, Maze featuring Frankie Beverly, Capitol 12in
- 2 2 ROUND AND AROUND, Jaki Graham, EMI 12in
- 3 1 TURN IT UP, Conway Brothers, 10 Records 12in
- 4 4 SILVER SHADOW, Atlantic Starr, A&M 12in
- 5 7 DANCIN' IN THE KEY OF LIFE (REMIX), Steve Arrington, Atlantic 12in
- 6 6 ON A CROWDED STREET, Barbara Pennington, Record Shack 12in
- 7 5 GENIE, B.B. & Q. Band, Cooltempo 12in
- 8 17 ATTACK ME WITH YOUR LOVE, Cameo, Club 12in
- 9 10 IN YOUR CAR, The Cool Notes, Abstract Dance 12in
- 10 30 SAY I'M YOUR NUMBER ONE, Princess, Supreme Records 12in
- 11 11 STRONGER TOGETHER, Shannon, Club 12in
- 12 24 INTO THE GROOVE, Madonna, Sire 12in
- 13 8 GLOW, Rick James, Gordy 12in
- 14 25 BREAK THE ICE, Michael Lovesmith, Motown 12in
- 15 19 LET'S TALK (ABOUT SEX)/DUB VERSION, One Way, MCA 12in
- 16 12 MOVIN', 400 Blows, Illuminated 12in
- 17 23 MONEY'S TOO TIGHT (TO MENTION) (CUTBACK MIX), Simply Red, Elektra 12in
- 18 13 KEEP ON JAMMIN' IN AND OUT, Willie Hutch, Motown 12in
- 19 18 HAPPY FEELING, Aurra, 10 Records 12in
- 20 22 LET ME BE THE ONE/ALL FALL DOWN (M&M DUB MIX), Five Star, Tent 12in
- 21 9 ALL OF ME FOR ALL OF YOU, 9.9, RCA 12in
- 22 20 MUTUAL ATTRACTION (REMIX), Change, Cooltempo 12in
- 23 33 BABY DON'T HOLD YOUR LOVE BACK, Bridge, Atlantic 12in
- 24 21 THIS KIND OF LOVE, Phil Fearon & Galaxy, Ensign 12in
- 25 32 FIDELITY, Cheryl Lynn, CBS 12in
- 26 15 AXEL F (M&M REMIX), Harold Faltermeyer, MCA 12in
- 27 80 TAKES A LITTLE TIME, Total Contrast, London 12in
- 28 38 CHEY CHEY KULÉ (UK REMIX), Eugene Wilde, 4th + B'way 12in
- 29 14 HISTORY, Mai Tai, Virgin/Hot Melt 12in
- 30 29 YOU'RE THE ONE FOR ME (PAUL HARDCASTLE REMIX), "D" Train, Prelude 12in
- 31 — IN YOUR CAR (LONDON MIX), The Cool Notes, Abstract Dance 12in
- 32 51 SINGLE LIFE/I'VE GOT YOUR IMAGE/URBAN WARRIOR, Cameo, Club LP
- 33 60 MAMA SAID, Oliver Cheatham, Move Records 12in
- 34 34 LAY YA DOWN EZ/NEVER CRY AGAIN/YOU GOT ME ROCKIN'/SEEKRET, Kleeer, Atlantic LP
- 35 26 LONG TIME, Arrow, London 12in
- 36 40 LOVER UNDERCOVER, Fatback, Cotillion LP
- 37 45 SUPERFINE (FROM BEHIND), Skool Boyz, US Columbia 12in
- 38 16 SAVE YOUR LOVE (FOR #1), René & Angela, Club 12in
- 39 28 TAKE YOUR HEART AWAY, Kleeer, Atlantic 12in
- 40 — LET ME BE THE ONE (LONG HOT SOULFUL SUMMER MIX)/(PHILADELPHIA REMIX), Five Star, Tent 12in
- 41 36 TRAPPED, Colonel Abrams, US MCA Records 12in
- 42 27 WICKI WACKY HOUSE PARTY (FUNK SUCCULA VAN HELMSINK HOMICIDE MIX), The Team, EMI 12in
- 43 47 AIN'T NOthin' LIKE IT/YOU AIN'T BEEN LOVED RIGHT, Michael Lovesmith, US Motown LP
- 44 31 I'LL BE GOOD/WHO'S FOOLIN' WHO, René & Angela, Mercury LP
- 45 73 STAND UP, Howard Johnson, A&M 12in white label
- 46 57 DARE ME, Pointer Sisters, RCA 12in
- 47 62 SHACK UP (REMIX), Banbarra, Stateside 12in
- 48 44 LONDON TOWN '85, Light Of The World, Ensign 12in
- 49 35 FINESSE (REMIX VERSION), Glenn Jones, US RCA Victor 12in
- 50 61 TURN IT UP (THE FULL MONTY MIX), Conway Brothers, 10 Records 12in
- 51 37 LOVE IS JUST THE GREAT PRETENDER '85, Animal Nightlife, Island 12in
- 52 52 LONG TIME (THE 'HOT' MIXTURE)/HOT HOT HOT (HOTTER MIX '84), Arrow, London 12in
- 53 85= IF YOU WERE HERE TONIGHT/SOFT VERSION, Alexander O'Neal, Tabu 12in
- 54 70 I WONDER IF I TAKE YOU HOME, Lisa Lisa and Cult Jam with Full Force, CBS 12in
- 55 67 LET'S TALK (REMIX), Carl Anderson, Epic 12in
- 56 39 THE LOVER IN ME, September, 10 Records 12in
- 57 re TEQUILA (KNOCKOUT MIX), No Way Jose, Fourth & Broadway 12in
- 58 41 IF I EVER LOSE THIS HEAVEN/SERIOUS, Billy Griffin, CBS 12in
- 59 — LOVE IS IN SEASON/INSTRUMENTAL DUB, Peter Royer, Club 12in
- 60 49 MAIN ATTRACTION/ON THE SHELF, B.B. & Q. Band, Cooltempo LP

- 61 43 ROCK ME TONIGHT, Freddie Jackson, Capitol 12in
- 62 66 WHEN YOU LOVE ME LIKE THIS (REMIX), Melba Moore, Capitol 12in
- 63 54 IT'S GONNA BE RIGHT/FADE TO BLACK, Cheryl Lynn, US Columbia LP
- 64 50 SYSTEMATIC/ELECTRIFIED, Billy Griffin, CBS LP
- 65 48 TREAT HER SWEETER, The Paul Simpson Connection, 10 Records 12in
- 66 re I CHOOSE YOU/YOU'VE GOT ALL NIGHT, North West Ten, Ensign 12in
- 67 63 IT'S OVER NOW (DANCE REMIX), Luther Vandross, Epic 12in
- 68 — ON THE ONE, Lukk featuring Felicia Collins, US Easy Street 12in
- 69 — CLOSE TO PERFECTION (REMIX), Miquel Brown, Record Shack 12in white label
- 70 — KNEES/SHOW ME HOW, Howard Johnson, US A&M LP
- 71 42 FRANKIE/HE'S THE GREATEST DANCER (REMIX), Sister Sledge, Atlantic 12in
- 72 — YOU MAKE ME HAPPY (SHOP GIRL REMIX), Hi Tension, Streetwave 12in
- 73 65 RIPE FOR THE PICKING (REMIX), LW5, Virgin 12in
- 74 68 GOLDEN YEARS (REMIX), Loose Ends, Virgin 12in
- 75 81 DISRESPECT (CLUB MIX), Gap Band, US Total Experience 12in
- 76 85= MY BABY LOVES ME, Harry Ray, US Panoramic 12in
- 77 — YOU CAN LAY YOUR HEAD ON MY SHOULDER, Conway & Temple, Jive 12in
- 78 69 THIS IS FOR YOU, The System, US Mirage LP
- 79 74 TAKE IT EASY, T.C. Curtis, Virgin/Hot Melt 12in
- 80 — PARTY PEOPLE, Danny D & Collusion, Elite 12in
- 81 — THE PLEASURE SEEKERS, The System, US Mirage 12in/Boiling Point promo
- 82 84 MUSIC OF PASSION/STRANGERS INTO LOVERS/I NEED TO SEE YOU AGAIN, Percy Larkins, Move Records LP
- 83 — RAINY DAYS, Mark IV, US World Trade Records Inc 12in
- 84 82 (I'LL BE A) FREAK FOR YOU, Royale Deite, US Skyview 12in
- 85= — MERCY MERCY ME, Steve Sparing, Important Records 12in
- 85= 75 GET LOOSE, Aleem (featuring Leroy Burgess), US NIA 12in
- 85= — BARELY BREAKING EVEN ('85 CLUB MIX), Universal Robot Band, Streetwave 12in white label

Hi-NRG

- 1 3 ENDLESS ROAD, Time Bandits, Dutch CBS 12in
- 2 1 HOMOSEXUALITY/THANK GOD FOR MEN/CUBA LIBRE, Modern Rocketry, US Megatone LP
- 3 4 CLOSE TO PERFECTION (REMIX), Miquel Brown, Record Shack 12in
- 4 2 ENDING UP ON A HIGH, Seventh Avenue, Record Shack 12in
- 5 5 THE EASY WAY OUT/ONE HUNDRED PERCENT, Miquel Brown, Record Shack LP
- 6 7 THEY SAY IT'S GONNA RAIN (REMIX), Kerry Delius, Arrival 12in
- 7 9 BIT BY BIT, Stephanie Mills, US MCA Records 12in
- 8 10 BLACK KISSES, Curtie & The Boom Box, Dutch RCA 12in
- 9 6 I BELIEVE IN DREAMS, Jackie Rawe, Fanfare 12in
- 10 11 DON'T LEAVE ME THIS WAY (SYLVESTER MIX), Jeanie Tracy, US Megatone 12in
- 11 18 TAKE ME TO FOREVER, Lydia Steinman, Long Island Sound 12in
- 12 8 UNEXPECTED LOVERS, Lime, Boiling Point 12in
- 13 15 LAW OF THE LAND, The Professionals, Belgian ARS 12in
- 14 19 IN THE HEAT OF THE NIGHT, Debbie Jacobs & Jo-Lo, Fantasia 12in
- 15 14 BODY ROCK (REMIX), Maria Vidal, Dutch Chart 12in bootleg
- 16 16 FEELS LIKE LOVE/ONE WAY TICKET, Louise Thomas, Passion 12in
- 17 12 SORRY, WRONG NUMBER, Evelyn Thomas, Record Shack 12in
- 18 17 DON'T LET THE FLAME DIE OUT, Kelly Marie, Passion 12in
- 19 23 NO CREDIT CARD, Amanda Lear, German ZYX 12in
- 20 20 FREEWAY OF LOVE (LATIN RASCALS MIX), Aretha Franklin, US Arista 12in
- 21 24 NO WAR NO MORE, Mirage, Proto 12in
- 22 13 STRANGER IN DISGUISE, Marsha Raven, Record Shack 12in
- 23 30= THE BIG HURT (REMIX), Marianna, Fantasia 12in
- 24 21 SAY YOU WILL, Santana, US Columbia 12in/Disconet remix
- 25 27 HARMONY, Stip, German Chateau 12in
- 26 26 FOTONOVELLA (INSTRUMENTAL), Ivan, Spanish CBS 12in
- 27 22 HUMAN NATURE, Gino Soccio, Canadian Celebration 12in
- 28 28 STREETFIGHTER, Frankie Valli & The Four Seasons, US Curb 12in
- 29 re SO MACHO/SHOWDOWN, Sinitta, Fanfare 12in
- 30= 25 TWISTING THE NIGHT AWAY, Divine, Proto 12in
- 30= — MADONNA'S EYES, Jané Collins, German Hansa 12in

St e v e N s p a r l i n g

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US SINGLES

- C**
- H**
- d**
- R**
- t**
- 1 2 **SHOUT**, Tears For Fears, Mercury
 - 2 1 **EVERYTIME YOU GO AWAY**, Paul Young, Columbia/CBS
 - 3 5 **IF YOU LOVE SOMEBODY SET THEM FREE**, Sting, A&M
 - 4 3 **YOU GIVE GOOD LOVE**, Whitney Houston, Arista
 - 5 6 **GLORY DAYS**, Bruce Springsteen, Columbia/CBS
 - 6 9 **NEVER SURRENDER**, Corey Hart, EMI America
 - 7 16 **POWER OF LOVE**, Huey Lewis And The News, Chrysalis
 - 8 8 **SENTIMENTAL STREET**, Night Ranger, Camel/MCA
 - 9 10 **GET IT ON**, the Power Station, Capitol
 - 10 14 **WHO'S HOLDING DONNA NOW?**, DeBarge, Gordy
 - 11 4 **A VIEW TO A KILL**, Duran Duran, Capitol
 - 12 19 **FREEWAY OF LOVE**, Aretha Franklin, Arista
 - 13 17 **PEOPLE ARE PEOPLE**, Depeche Mode, Sire
 - 14 7 **RASPBERRY BERET**, Prince And The Revolution, Paisley Park
 - 15 23 **SUMMER OF '69**, Bryan Adams, A&M
 - 16 20 **YOU SPIN ME ROUND**, Dead Or Alive, Epic
 - 17 22 **WHAT ABOUT LOVE**, Heart, Capitol
 - 18 25 **ST ELMO'S FIRE (MAN IN MOTION)**, John Parr, Atlantic
 - 19 15 19, Paul Hardcastle, Chrysalis
 - 20 26 **WE DON'T NEED ANOTHER HERO**, Tina Turner, Capitol
 - 21 24 **ROCK ME TONIGHT**, Freddie Jackson, Capitol
 - 22 13 **SUSSUDIO**, Phil Collins, Atlantic
 - 23 12 **VOICES CARRY**, 'Til Tuesday, Epic
 - 24 11 **THE SEARCH IS OVER**, Survivor, Scotti Brothers
 - 25 21 **JUST AS I AM**, Air Supply, Arista
 - 26 31 **YOU'RE ONLY HUMAN**, Billy Joel, Columbia/CBS
 - 27 30 **STATE OF THE HEART**, Rick Springfield, RCA
 - 28 18 **WOULD I LIE TO YOU**, Eurythmics, RCA
 - 29 36 **DON'T LOSE MY NUMBER**, Phil Collins, Atlantic
 - 30 33 **INVINCIBLE**, Pat Benatar, MCA
 - 31 37 **CHERISH**, Kool And The Gang, De-Lite
 - 32 35 **MYSTERY LADY**, Billy Ocean, Jive/Arista
 - 33 29 **FIND A WAY**, Amy Grant, A&M
 - 34 40 **DARE ME**, Pointer Sisters, Planet
 - 35 41 **LIFE IN ONE DAY**, Howard Jones, Elektra
 - 36 46 **POP LIFE**, Prince And The Revolution, Warner Brothers
 - 37 43 **FREEDOM**, Wham!, Columbia/CBS
 - 38 34 **NOT ENOUGH LOVE IN THE WORLD**, Don Henley, Geffen
 - 39 48 **SMOKIN' IN THE BOYS ROOM**, Motley Crue, Elektra
 - 40 45 **I WONDER IF I TAKE YOU HOME**, Lisa Lisa And Cult Jam with Full Force, Columbia/CBS
 - 41 39 **LET HIM GO**, Animotion, Mercury
 - 42 47 **STIR IT UP**, Patti Labelle, MCA
 - 43 58 **MONEY FOR NOTHING**, Dire Straits, Warner Brothers
 - 44 50 **SHAME**, the Motels, Capitol
 - 45 49 **LIVE EVERY MOMENT**, REO Speedwagon, Epic
 - 46 27 **THE GOONIES 'R' GOOD ENOUGH**, Cyndi Lauper, Portrait
 - 47 53 **LAY IT DOWN**, Ratt, Atlantic
 - 48 28 **HEAVEN**, Bryan Adams, A&M
 - 49 59 **WILD AND CRAZY LOVE**, Mary Jane Girls, Gordy
 - 50 55 **WHEN YOUR HEART IS WEAK**, Cock Robin, Columbia/CBS
 - 51 42 **FOREVER**, Kenny Loggins, Columbia
 - 52 83 **DO YOU WANT CRYING**, Katrina And The Waves, Capitol
 - 53 65 **ONLY FOR LOVE**, Limahl, EMI America
 - 54 32 **CRAZY IN THE NIGHT**, Kim Carnes, EMI America
 - 55 70 **HANGIN' ON A STRING**, Loose Ends, Virgin/MCA
 - 56 84 **SPANISH EDDIE**, Laura Branigan, Atlantic
 - 57 38 **ANGEL**, Madonna, Sire
 - 58 72 **NO LOOKIN' BACK**, Michael McDonald, Warner Brothers
 - 59 51 **PEOPLE GET READY**, Jeff Beck And Rod Stewart, Epic
 - 60 54 **YOUR LOVE IS KING**, Sade, Portrait

BULLETS

- S**
- 61 80 **CRY**, Godley And Creme, Polydor
 - 62 71 **SUMMERTIME GIRLS**, Y&T, A&M
 - 64 — **THERE MUST BE AN ANGEL (PLAYING WITH MY HEART)**, Eurythmics, RCA
 - 67 79 **TAKE ON ME**, A-ha, Warner Brothers
 - 69 82 **YOU LOOK MARVELLOUS**, Billy Crystal, A&M

- 71 81 **LOVE AND PRIDE**, King, Epic
- 72 89 **I GOT YOU BABE**, UB40 With Chrissie Hynde, A&M
- 73 93 **TONIGHT IT'S YOU**, Cheap Trick, Epic
- 74 — **ABADABADANGO**, Kim Carnes, EMI America
- 75 — **JESSIE**, Julian Lennon, Atlantic
- 77 90 **SWEET SWEET BABY (I'M CALLING)**, Lone Justice, Geffen/Warner Brothers
- 80 85 **I WANT MY GIRL**, Jesse Johnson's Revue, A&M
- 82 86 **LOVE RESURRECTION**, Alison Moyet, Columbia/CBS
- 83 88 **BLACK KISSES NEVER MAKE YOU BLUE**, Curtie And The Boom Box, RCA
- 85 — **OH SHEILA**, Ready For The World, MCA
- 88 — **IN AND OUT OF LOVE**, Bon Jovi, Mercury
- 89 — **SOME PEOPLE**, Belouis Some, Capitol
- 90 — **IT'S GETTIN' LATE**, the Beach Boys, Caribou

US ALBUMS

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

Compiled by Billboard



NONA HENDRYX

HOT NEW 7 & 12
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ODDS 'N' BODS

SHOWSTOPPER PROMOTIONS'

Knebworth jazz 'n soul picnic has — shame! shame! — been postponed for this summer at least due to an accumulation of problems to do with its staging (refunds from point of purchase), but **Pieces Of A Dream** will be at **Hammersmith Odeon** as some consolation on Saturday August 17 instead. . . **Grover Washington Jr** now appears on the more instrumental new 114 $\frac{1}{2}$ bpm Philadelphia Remix coupling, of **Five Star's** 'Let Me Be The One', other less essential remixes (yawn!) including a rather thin (0-) 106 $\frac{1}{2}$ bpm **Maze** 'Twilight' (now with instrumental remixes of 'Too Many Games' and 'Back In Stride') when all they need to do is make it the A-side to have a smash, a very bassy 0-101 $\frac{1}{2}$ bpm **Jaki Graham** which even **EMI** admit has already blown two speaker systems, an unheard **Pointer Sisters**, and **Alan Coulthard's** even more Hi-NRG 125bpm Pink Cadillac Mix (on pink vinyl) of **Aretha Franklin**, while waiting in the wings are **Melba Moore** and **Peter Royer**. . . I repeat that this remix situation has gone beyond being a joke, and earnestly implore you not to buy anything until you've waited to see what other mixes, whether better or worse, become available — it's the only way to make record companies see sense and stop this stupid practice (maybe I shouldn't review, or even put in the chart, anything until it's been out for six weeks?). . . **Pete Tong** rightly points out that the American system is fairest, where just one 12in can contain the LP Version, Club Mix, Radio Edit, Dub Mix or Instrumental, Acappella and any other combination (the only justifiable remixes are where original LP versions or existing mixes really do need altering to sound better on the floor). . . **'Streetsounds 13'** is hot hot hot with current hits by **Steve Arrington**, **Atlantic Starr**, **Change**, **Cool Notes**, **BB&Q Band**, **One Way**, **Colonel Abrams**, **Skool Boz**, plus **Cheryl Lynn** 'It's Gonna Be Right', **Billy Griffin** 'Electrified', **Rodney Franklin** 'Fiesta' (the cassette version also having **Julius Brown** 'Sho Nuff' and **Intruders** 'It's Alright') — watch singles' sales plummet! . . . **Big Tom Holland** lost his voice last Friday at **Dartford Flicks'** awards night, where (the absent) **Chris Hill's** wife **Carol** in **Tina Turner** wig and backless black lace was rivalled by (the very much present) **Colin Hudd's** wife **Carol** in a backless white tight ruffly sort of Spanish parachute — um-yum to both! . . . **Larry Blackmon**, also there, plans to stay in London through the autumn producing amongst others **Black Britain for 10 Records** and his own next **Cameo** album, along with a tour in October. . . **Michael Lovesmith**, signed by **Berry Gordy Jr** very much as a "test pilot" to



PETER ROYER 'Love Is In Season' (Club JABX 17)

Sounding not unlike Phil Fearon, the ex-model and dancer for Loose Ends has been produced by that very group (with Jane Eugene and Julie Roberts on rather tentative backing vocals, plus — a big plus — Dexter Wansel's tinkly piano on the instrumental dub flip) in a lovely just slightly reggaefied 103 $\frac{1}{2}$ bpm revival of the smoochy swayer, which already has a large lead over the now rapidly reissued **DETROIT SPINNERS** 'Love Is In Season' (Atlantic A9649T), their gorgeous 101 $\frac{1}{2}$ bpm original having been huge on LP last spring but lost when released as a single months later, although now its 102 $\frac{2}{3}$ -105 $\frac{1}{2}$ bpm 'Could It Be I'm Falling In Love' flip will obviously be useful too. A shame there has to be a battle when both versions deserve to win.

experiment with new nuances and directions, originally wrote his old 'Baby I Will' (rather than the more obviously soundalike 'Break The Ice') for **Marvin Gaye**, and in candid conversation with **Jeff Young** on **Radio London** observed that in recent years at **Motown** "the new acts weren't as committed (as the big veteran acts the label had lost) and the stamina had to be reintroduced into

the Motown family": it's for you to judge the stamina of his own contributions over the last seven years. . . **Adrian Allen** (South Shields **Chelsea Cat**), citing the respective appearances of the **Conway Brothers** and **Denise LaSalle** on both '6.20 Soul Train' and 'Top Of The Pops', wonders whether the latter show now only accepts black acts as long as they wear "whitey" clothes? . . . Friday's '6.20 Soul Train' has **Eugene Wilde**, **Princess**, **Sly & Robbie**, **Mai Tai**, **O'Jays**, **Stylistics**. . . **Solar** intend applying for the South London community of interest VHF station's licence, and with a view to sharing the frequency **Tony Monson** invites other possible applicants to contact him on 66-22350 (0689-22350 from outside London). . . **Otis Monson** incidentally has been inundated with gigs now he's on **Essex Radio**. . . **Department of Trade & Industry** Radio Investigation Service staff is being cut from 340 to 240, its reduced resources switching attention from the public's problems with radio and TV reception to the more urgent elimination of "pollution to the radio spectrum" by unlicensed operators — in other words, pirate busting, so be warned. . . **Tony Blackburn's** secretary **Rosanne Rosanne** in her white-labelled recording debut may have a somewhat unfair advantage at **Radio London** but is now also being played on **Capital Radio** by **Steve Collins**. . . **Tony** should note instead of 'Hill Street Blues' it was **BBC2's** fascinating 'Blues Night' that had me hooked last Saturday — especially that **Bessie Smith** "concept video" from the 1930s! . . . **Chris Hill** heads up to **Newcastle-upon-Tyne** to join **Phil Mitchell** at the soulfully steaming **Walkers** every second Monday, this next (5) being next. . . Friday (2) **Steve Allen**, **Nick Graham** & **Andy Ibbott** start funking **Wellingborough's** **Tithe Barn** weekly. . . Saturday (3) **Robbie Vincent** joins **Chris Hill** with **Miguel Brown** & **David Grant** at **Sheffield Green Hilly's** in Sussex. . . Sunday (4) **Leicester Super Bowl's** first alldayer has coaches from **Birmingham** organised by **Frenchie Quailey** at **Summit Records** on 021-643 4494. . . **Dave Stuart** souls **Beckenham's** **The Beckenham** on Mondays with freebies. . . **Pete Haigh** joins **Mark Grice** souling **Nelson Lacys** every Tuesday, when the **Wicked Pulse** at London's **Busbys** with its various eclectic DJs and live percussionists has settled into a Street Funk format. . . **Steve Dee**, funking most nights at **Gillingham King Charles Hotel** in its **Regency** nightclub, takes over its **Kings** venue for **Northern Soul** on Thursdays (over-18). . . **Shaun Williams** & **Mambo** have settled on Sunday as soul night at **Edgbaston Faces**. . . **Dan Air** & **Robert Day** take their **Flim Flam** night onto the **Thames** from **Greenwich Pier** 1-5.30am next

Saturday (10) — £5 ticket info on 01-326 0969/650 3978. . . **Gary Hickson** at **Blackburn's** redecorated **Peppermint Palace** is after the **DC LaRue** album containing 'Cathedrals' on 0253-66701. . . **Hardy Mattu** of **Starstruck Entertainments** has opened the **Disco & DJ Mix Store** in Glasgow at 1178 Argyle Street (041-339 2461), and hopes to attract enough DJ customers to interest record pluggers. . . **Le GoGo Promotions** (01-771 1761), having successfully placed earlier applicants, are after yet more DJs with and without their own gear. . . **Danté** may have blown their credibility before they begin by warming up for **Shirley Bassey** at billionaire **Adnan Khashoggi's** showbiz party in **Marbella** last week! . . . **Disco 85** breakers include **Precinct** 'Don't Go' (Calibre), **Odyssey** 'Joy I Know It' (Mirror), **Miami Sound Machine** 'Conga' (Epic), **Sylvia Bennett** 'You're My Fantasy' (US The New York Music Company), **Brass Construction** 'Give And Take' (US Capitol), **Barney Rachabane** 'Blow Barney Blow' (Jive Afrika), **Nat Augustin** 'All My Love / Summer Is Here Again' (Debt), **Aretha Franklin** 'Freeway Of Love (Rock Mix)' (Arista), **Collage** 'Romeo Where's Juliet?' (US MCA), **Harlequin Four's** 'Set It Off' (US Jus Born), and the superior old **Valentine Brothers** 'Money's Too Tight (To Mention)'. . . **Odyssey** disappointingly don't appear too popular in various radio stations' listener polls — and I don't understand why 9.9 isn't bigger. . . **Loose Ends** can cover **David Bowie** if they like but the result seems to be suffering from sounding so muffled and dull (in the sense, un-bright). . . **Mark Barker** (Brighton **Secrets**) alerts soul jocks to the 'Rain Forest' plus sax-like 'Space Walk' hidden amidst the Hi-NRG on **Modern Rocketry's** LP. . . **Ian Levine** (London **Heaven**) complains that **Kelly Marie** without even any intro let alone a break is impossible to mix. . . **Mayfair's** late night eaterie **Rockafella's** have been playing an impressive cassette mixed by **Barry B** at **LWR**, the only London soul station not recently (I daren't say currently) on air: **LWR's** **Eddy James** meanwhile (at London Old Kent Road's **Green Man** Saturdays) mixes **Hi Tension** 'You Make Me Happy' with **Whodini** 'Friends', **Eon Irving** (Chelsea **Mainsqueeze**) synchs **Maze** 'Twilight' with **James Brown** 'Sex Machine', **Neil Fincham** (Dunbar) revives **Fatback** 'Is This The Future?' mixed with **René & Angela** 'I'll Be Good'. . . **Billy Paul** has moved label across country to **Total Experience**. . . **Erskine Thompson** now has not only **Danny Daniels** plugging for him at **Hot Licks** but also **Big Al Mayfield**. . . Forget about the remixes and the packaging, make it **MUSIC FOR MUSIC'S SAKE!**

CONTINUES OVER

EUGENE WILDE

CHEY CHEY KULÉ

A sun-drenched celebration of summer. 12" features special U.K. remix of the classic "Gotta Get You Home Tonight" 7" and 3 track 12" BRW/12 BRW 30



"Sound Surfin'"



from previous page

COMMUNITY RADIO

AT LAST we can reveal, probably in greater detail here than you will find anywhere else, the Government's long awaited plans for community radio. Quoting largely from written answers by the Secretary of State for the Home Department, Mr Leon Brittan, to questions asked in Parliament, and from the Home Office's guidance note on the licensing of experimental stations, the situation is as follows:

● **The Home Secretary has decided to establish an experiment to test the viability of and scope for a range of different types of community radio, set up and financed in different ways in different locations.** These should enhance existing broadcasting arrangements and broaden the diversity of consumer choice by offering the community in question an additional service which is distinct in character, whether because of its programming, emphasis on specialist or local interests, appeal to specific community concerns, or other reasons.

The locations and designations of the first experimental stations will be:

- **SMALL NEIGHBOURHOOD STATIONS** (with a broadcasting radius of five kilometres) in *Dumfries, Rhondda, Wirral, Sunderland, Calderdale, Solihull, Rutland, Colchester, Cambridge, Purbeck, Penzance, Aylesbury* (all on VHF with maximum radiated power of 10 Watts), and *Lincoln* (on MW with maximum power 25 Watts), plus three stations in London with a broad geographical spread, two on VHF and one on MW (power as above);

- **LARGE NEIGHBOURHOOD STATIONS** (with a substantially higher radius) in *North West Wales (100 Watts)* and the *Shetland Isles (1 kiloWatt, both on MW)*;
- **COMMUNITY OF INTEREST STATIONS** (with a radius of about ten kilometres) in *Greater Manchester and South London on VHF, and North London on MW (all 100 Watts)*.

Now don't all go thinking that this means all those places are going to get 24 hours a day soul radio, because quite obviously they aren't! There's much more to it than that, although it's reasonable to guess that in London at least there is likely to be a soul station, hopefully the VHF allocated South London community of interest one, with doubtless others in London going to such ethnic source as Asian, Greek or the like.

The experiment will run for two years, during which it will be closely monitored, and as the development of community radio raises a number of important broadcasting policy issues which may have implications for existing local radio services, the Home Secretary will identify these issues for wider consultation in a Green Paper to be published next summer. He intends the neighbourhood stations of various sizes to represent the most local form of broadcasting, to a population much smaller in general than that served by existing local radio services, while the three community of interest stations will be for ethnic groups or the enthusiasts of a particular type of music. In view of the limited number of frequencies available during the experimental period, and in the light of the interest already expressed in community radio by various groups particularly in London, some form of frequency sharing arrangement may have advantages for both potential broadcasters and listeners in some areas. It will be open to a number of bodies to come together to apply jointly for a licence on the basis that they will use the frequency on a time share basis.

Licences for community radio stations will be issued by the Home Office under the Wireless Telegraphy Act of 1949. They will not be issued to individuals or groups who have an interest in more than one station, to groups in which independent television or local radio companies have a majority interest, or to groups of which local authorities or political parties are part, joint or full owners. Community radio stations will be responsible for their own funding, and as a condition of the licence must adhere to a code of advertising practice. Neighbourhood, but not community of interest, stations will be allowed to include sponsored programming.

Applications for licences which mirror the most popular programming elements of existing radio services are unlikely to be successful. (This is a thumbs down to such London pirates as Radio Jackie and Skyline Radio, whose general format too closely copied present commercial radio — although how a radio station in meant to attract listeners without doing something popular seems not to have been thought through!)

● **Prospective licensees can obtain copies of the notes for guidance from the Broadcasting Department, Home Office, Queen Anne's Gate, London SW1H 9AT (telephone enquiries on 01-213 3559). All completed applications should reach the Home Office not later than September 30, 1985, with the successful applicants being announced hopefully in December. A fee of £100 a year will be payable for neighbourhood stations, and £500 for community of interest stations. Licences will run for one year, and will be subject to renewal for the second year of the experiment. There is no guarantee that licences will continue to be available at the end of the experiment.**

Equipment will not necessarily be inspected before a licence is issued, but transmissions are liable to be monitored at any time. If it is found that the

transmitter is not being operated in strict accordance with the conditions of the licence, revocation of the licence may result. In particular, a serious view will be taken of any action to increase the permitted power level. Stations should not cause any interference with other wireless services, and must at all reasonable times be open for inspection by officers of the Home Office or the Department of Trade and Industry's Radio Investigation Service.

Each station will be entirely responsible for its own funding, whether from advertising, grants, subscriptions or any combination of these. The Government is looking for a wide ranging experiment in which stations will be financed in different ways. If a successful applicant for a licence proves in the event unable to raise sufficient capital or if a station has to cease broadcasting because of lack of funds, there is no question of Government assistance.

● **Nothing in the licence confers immunity from copyright law. Applicants will themselves be responsible for reaching agreement with those owning copyright in any of the material they propose to broadcast.**

Now this could be the crux of the matter for anyone hoping to start a station that plays music around the clock. No way in the UK! If the foregoing details lifted from the Home Office's guidance notes have not already made you realise that community radio will be far from a licence to print money, the copyright collection agencies will certainly do so.

The *Performing Right Society* makes more straightforward arrangements with broadcasters, but *Phonographic Performance Limited* have a stranglehold on Britain's radio industry. All the commercial ILR stations here belong to the *Association of Independent Radio Contractors* (who will not necessarily represent the interests of community stations as a separate association is evidently being set up for them), and they have been trying for seven years to get PPL to reduce its fees and increase or abolish its "needletime" restriction. In fact, according to the chairman of AIRC's Copyright Negotiating Committee, Bill MacDonald, judgement is finally expected at any moment now in litigation which has cost their members upwards of £500,000 and the PPL plus the Musicians' Union rather more. If the big boys have to spend so much, what chance has community radio?

PPL bases its copyright fees on a sliding scale percentage of each radio station's advertising revenue, and allows a ceiling of just nine hours a day "needletime" — in other words, although of course they can pad with chat and live music, British radio is only able to play a total of nine hours in any 24 made up of recorded music on labels registered with PPL. According to PPL's John Love, these existing arrangements will be his tentative starting point in any negotiations with the new community radio licensees. (Soul stations could have an advantage as so much material is available on import from labels with no UK outlet through PPL registered companies; hence Capital Radio can broadcast obscure imports all through the night on Saturdays without counting towards needletime, and hence some of the imports played on BBC Radio London by Tony Blackburn count as non-PPL.)

AIRC's director Brian West explains the situation quite succinctly: *The essential difference between the US (and in fact most other countries worldwide) and the UK is that the former do not have a phonographic right as such, the right vested in the actual recording. Therefore in most countries the creators of the piece of music properly get their royalty each time it is broadcast (as here via PPS), but the record company gets no cash, only the marketing advantage of the exposure to their product. (This the AIRC maintains is a substantial plus: the record companies say is a minus as home taping from radio depresses sales.) The phonographic right is enshrined in law, and therefore to move to the US system the 1956 Copyright Act would have to be revised. AIRC have suggested to Phonographic Performance Ltd and the Government that the provisions of this Act relative to copyright in recordings is greatly inhibiting the natural development of music radio in the UK (and allowing the pirates to seize such a massive advantage), but copyright reform is a very slow business and the law-makers tend generally to look for more protection for copyright owners rather than more freedom for users! (My thanks to Jim Bardsley of Guildford for supplying the above quote, used with permission of the AIRC.)*

You will see, as previously warned, it will be no easy matter setting up a station and then finding the programming material to keep it running both within your budget and the legal requirements. Plus of course you will have to ensure it relays items of news and interest to the small area it serves, as well as making everything sound interesting enough to encourage people actually to listen! I can think of easier ways to earn a living. However, a London soul station and other truly ethnic services where applicable could well work, as they at least would be assured of an audience. The whole idea after all is an experiment.

HOT VINYL

NO ROOM and no time for full reviews and BPMs this week, but I hope you'll find the detailed report about Community Radio of adequate interest to compensate. However, if it's any guide, the imports I bought last Saturday were **LUKK** featuring **Felicia Collins** 'On The One' (US Easy Street), **MARK IV** 'Rainy Days' (US World Trade Records Inc), **COLLAGE** 'Romeo Where's Juliet?' (US MCA), **HARLEQUIN FOUR'S** 'Set It Off' (US Jus Born), **GOODIE** 'Special Lady' (US Total Experience), **ANDRÉ CYMONE** 'The Dance Electric' (US Columbia), **CURTIS MAYFIELD** 'Baby It's You' (US CRC), all on 12in, **AURRA** 'Like I Like It' (German 10 Records), **BILLY PAUL** 'Lately' (US Total Experience), **FREDERICK** 'Frederick' (US Heat), on LP, **BOBBY WOMACK** 'I Wish He Didn't Trust Me So Much' (US MCA), **ANTHONY WATSON** 'Solid Love Affair' (US SRO), on 7in. Had it not been sent me one week ahead of UK release I'd also have bought the new album by **HOWARD JOHNSON** 'The Vision' (A&M), his 'Stand Up' 12in heading the list of UK releases (all on 12in) which include **UNIVERSAL** **ROBOT BAND** 'Barely Breaking Even' ('85 Club Mix') (Streetwave), **COLONEL ABRAMS** 'Trapped' (MCA), **ROCKIE ROBBINS** 'I've Got Your Number' (Remix) (MCA), **CHAKA KHAN** 'Through The Fire'/'I'm Every Woman' (Warner Bros), **SLY &**

ROBBIE BANDA 'Get To This Get To That' (Island), **MERCHANT** 'Rock It' (Hot Vinyl), **THELMA HOUSTON** 'Fantasy And Heartbreak (Remix)' (MCA), **SCREAMIN' TONY BAXTER** 'Get Up Offa That Thing (Godfather II)' (4th + B'way), **THE INTRUDERS** 'Who Do You Love ('85 Mix)' (Streetwave), **JEAN CARN** 'Was That All It Was (US Remix)'/**PHILADELPHIA INTERNATIONAL ALL STARS** 'Let's Clean Up The Ghetto' (Streetwave), **COLORS** 'L.O.S. (Love On Sight)' (4th + B'way), **SHIRLEY BROWN** 'Boyfriend'/'Looking For The Real Thing (Remix)' (4th + B'way), **THE WEATHER GIRLS** 'No One Can Love You More Than Me' (CBS), **THE S.O.S. BANDA** 'Break Up (Remix)' (Tabu), **DAZZ BAND** 'Hot Spot' (Motown), **DOLBY'S CUBE** 'May The Cube Be With You' (Parlophone Odeon Series), **GEORGE CLINTON** 'Double Oh-Oh' (Capitol), **MARY JANE GIRLS** 'Wild And Crazy Love'/'All Night Long' (Gordy).

HIT NUMBERS Beats Per Minute for those of the last two weeks' Top 75 entries which have reached me on 7in (fr for fade/resonant ends): Tina Turner 98½-0r, Five Star 114½f, Pointer Sisters 108¾f, The Cure 142-0r, Maze 'T' (0-)107¾f/'TMG' 110-111¾-111½f, Gary Moore 24½-49-098f, OMD 114½f, Aled Jones 0r, Shannon (0-) 118½f, Phil Collins 59½f, Rebecca Storm 54/108f, D Train 120¾f, Loose Ends 105½f, The Untouchables 145-146-0r, Phil Fearon 111¾f, Prefab Sprout 241f.

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Is Cheyne walking to stardom? One thing's certain: she's not Madonna



CHEYNE

REACTION



HAVING ONE'S head screwed on the right way is an essential prerequisite for survival in a world as fickle as the music business. Any artist retaining an inkling of integrity deserves a medal, at the very least.

So why am I talking to Cheyne? Her first release, 'Call Me Mr Telephone', topped the US dance charts but is, nevertheless, a thoroughly bland slab of disco manure. Cheyne deserves to be conveyed by an altogether classier vehicle.

"This first track is just a tossaway. The lyrics are really stupid. It's a good dance track and that's all it was meant to be. I came into the project rather like an instrument, as opposed to an artist, whereas I'm now in complete control."

Cheyne is 20 and based in New York. She's attractive, articulate and charismatic — a highly marketable commodity. The poor girl's press release is saturated with Madonna comparisons but Cheyne isn't about to develop a massive inferiority complex.

"It's the sort of thing that makes people look twice because she's the number one female artist in the world right now. The comparisons can't really hurt me. It's just like talking about apples and oranges. I'm completely different."

BUT ARE there any lessons to be learnt from her?

"No, not for me. People always say she's very ambitious and that's her most admirable trait. I'd rather be a nice person than an ambitious one. To be ambitious for success is admirable to a degree but at what cost? Never at the cost of my dignity and I think she's sacrificed some of hers."

"Any female in this sort of business is sold as a sex symbol, whether they do it subtly like Sade or very explicitly like Madonna. There are degrees and ways of doing everything. I'd never do a Face interview and be photographed lying nude under satin sheets. It's not my style."

Cheyne's future output will showcase some of her own material.

"I've been writing lyrics since that 'I am an island unto myself' teenage phase."

She's not adverse to tackling other people's tunes though.

"I like good songs, regardless of who writes them or what genre of music they fall within. If you're not a good writer, you shouldn't write just to avoid flak from the press. Take someone like Linda Ronstadt. She's an interpreter of other people's work, a singer not a writer."

And Cheyne's criteria for credibility...

1. "People don't take you seriously unless you play hardball."
2. "The only person whose expectations I have to live up to, is me."

■ Lesley O'Toole

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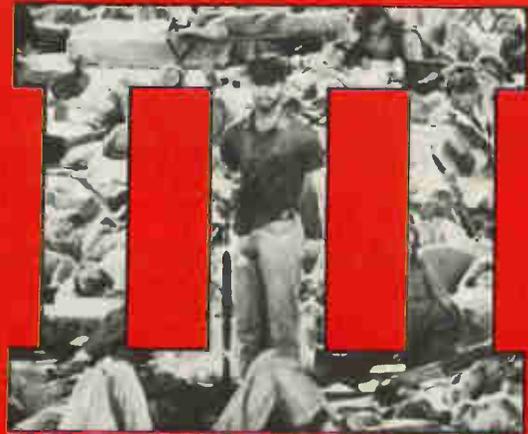
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● EARLY MADONNA



Photo: John Bellissimo RETNA



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Photo: Relay

● **Madonna was born Madonna Louise Ciccone** in Michigan in 1960. She was named after her mother who tragically died from cancer when Madonna was six.

● **When she was a kid, Madonna used to imitate the antics of Shirley Temple** in films she saw on television. At the age of five she was giving dancing lessons to her friends.

● **At her strict Catholic school, Madonna wore saucy underwear under her uniform** and she'd hang upside down on gym bars revealing all.

● **For a while Madonna wanted to be a nun.** "Nuns are sexy," she said. "I saw them as really pure, above average people."

● **In 1972 Madonna was featured in a friend's eight millimetre home movie** having an egg fried on her stomach. Her first major movie role in 'A Certain Sacrifice' netted her 100 dollars.

● **Madonna arrived in New York seeking fame and fortune** with 35 dollars in her pocket and her favourite doll tucked under her arm for company. She took a job at the Dunkin' Donuts restaurant just across the road from Bloomingdales department store and shared a tiny, one-roomed apartment with cockroaches and assorted mice.

● cheese popcorn? black eyes? torpedo bras? these all have some connection with the elusive madonna. robin smith digs up virgin soil

MADONNA

MADONNA



● **Madonna nearly ended up as a backing singer** for Patrick Hernandez who had a hit with 'Born To Be Alive', but fortunately she backed out.

● **Madonna signed her first major recording contract** in a hospital room. Seymour Stein, the boss of Sire Records, was recovering from endocarditis at the time.

● **Madonna's first big hit 'Everybody'** was originally going to be the B-side of a song called 'Ain't No Big Deal'. Reaction to 'Everybody' was so strong, however, they decided to put it on both sides of the single.

● **So far Madonna has sold over six million singles** in America alone, but an organisation called The Parents Music Resource Centre in Washington says her steamy videos should be X-rated. 'Like A Virgin' has also been banned in a number of countries.

● **A New York department store devoted an entire floor** to Madonna and called it 'Madonnaland', selling replicas of her jewellery and T-shirts.

● **An open air concert in LA turned into a disaster** when it rained. Madonna slipped on stage and split her costume.

● **Madonna prefers effeminate young men** to hunks. She once had a passion for 15 and 16 year old Puerto Rican boys. "I like smooth thin men who aren't afraid to show their emotions and cry," she admitted. Despite all that, she once turned down a dinner date with Michael Jackson and Quincy Jones, claiming it would be "boring".

● **Madonna met her current boyfriend Sean Penn** when he popped along to the set of her 'Material Girl' video. On one of their dates Sean took Madonna to see the grave of her heroine Marilyn Monroe in Westwood, California. So far, Madonna's longest romance has been with New York producer John 'Jellybean' Benitez. It lasted for two years.

● **Boy George was highly upset at the comparisons** between Madonna and Monroe. "Comparing Marilyn Monroe with Madonna is like comparing Raquel Welch with the back of a bus," he said.

● **Madonna has invented a word** of her own. If she thinks something isn't very good, she says it's "groi".

● **Madonna was once involved in a fight** with a group of biker girls. They threw firecrackers at Madonna and her boyfriend and hit her in the mouth. Madonna escaped with a black eye and a bruised cheek.

● **Madonna once gave an impromptu concert** for children suffering from cancer at the Sloane Kettering Institute in New York. She turned up out of the blue with two dancers and a ghetto blaster. After the show she presented the ghetto blaster to the kids.

● **Madonna is five feet four and half inches tall** with green eyes. She keeps her eyes open when she kisses (I know, because she once kissed me, and I haven't washed my face since).

● **Madonna likes to keep in trim by swimming** 100 lengths in a swimming pool. She's so weight conscious that when she filmed 'Desperately Seeking Susan' she spat out the food she had to eat for some of the scenes after each shot.

● **Madonna wants to be flat-chested.** "I wish I was flat-chested and didn't have to wear a bra," she says. Even so, she makes the most of her attributes and owns a collection of saucy items including torpedo shaped bras and 19th century type corsets which are very tight and zip up the back. Madonna has them customised with lace.

● **Among Madonna's favourite snacks are** Tab, sugarless gum and cheese flavoured popcorn. She developed a taste for cheese flavoured popcorn when she went to New York and couldn't afford very much else.

● **When her royalties first started coming in,** Madonna splashed out on a television set and a 10-speed bike.

● **Bay City, Michigan, has refused to give** Madonna the keys to the city following the publication of those nude pictures of her. Do they still burn witches there as well?

● **Madonna had a flat in St John's Wood,** London, for a brief period. A mere four years ago she was virtually unknown and could travel around happily by tube.



SOUL SNOB

how to become a SOUL SNOB in three easy lessons



● HIP: BARBARA Pennington, summer killer



● HIP: HI-TENSION, with 'You Make Me Happy'

Part one: discerning Damon Rochefort's guide to what's naff and what's hip in UK soul music. Amaze your snooty pals. US guide follows, next week

VISUALISE IN your minds ... 'tis a misty night down at the Neck And Armpit, and you're having a wonderful time talking about Joan Collins' acting ability, or about your cousin's recent spate of spontaneous vomiting whenever he hears the word Springsteen.

Unwisely, you totter to the bar to order your fifth port and lemon, and on returning you find ... gasp ... that the conversation has changed to that dreaded subject ... **SOUL MUSIC.**

While your flashier mates discuss the merits of Slave without Steve Arrington, or the fact that Jimmy Jam and Terry Lewis are producing Howard Johnson, you search your memory for something to say that might postpone the inevitable conclusion to which they will soon come — that you know nothing whatsoever about soul music.

Inspiration! "I really liked that one by Dibbage," you cry. "To the beat of the rhythm of the night you can have a real good time. ..." But your rendition is met first by stony silence, followed shortly by mild embarrassment as all eyes fix unerringly on the fruit machine, "Shut up Clive," says one of the assembled. "You know nothing whatsoever about soul music."

A horrible situation, I think you'll agree, and one which is bound to become increasingly common as soul music gets a stronger grip on the national charts. Unfortunately, the whole soul scene is immensely complex and incredibly incestuous and so you're unlikely to know much if your idea of soul music is Kool And The Gang mixed with a bit of Michael Jackson.

So how does one become a soul authority overnight? Simple. For your entertainment and education, charitable RM has put together a guide to take you through this tangled web, so that you too will know what is naff and what is hip. Incidentally, it will be something of a help if you come from Leeds, as your accent will be so ridiculous as to overcome the slight mistakes that you are bound to make in talking about this much-loved scene.



● HIP: JAKI Graham and Derek Bramble



● HIP: JAKI Graham and Light Of The World



● NAFF: RAH Band (vintage blackmail corner shot)

PART ONE: Soul music UK — the naff and the hip

British soul music has had something of a renaissance recently with commercial success being enjoyed by acts like David Grant, Jaki Graham, Barbara Pennington, Loose Ends, TC Curtis, Direct Drive, Five Star, LOTW, the RAH Band, Paul Hardcastle and the Team. However it is vital to separate the hip from the naff, lest we mention that we thought that 'Clouds Across the Moon' was a good record.

THE HIP

At the moment there are several excellent British soul records around which deserve undiluted praise. The first is Jaki Graham's monstrous 'Round And Around' written by Derek Bramble, of Heatwave fame. Jaki's voice is definitely one of the finest to come out of the UK in the Eighties, and despite three previous singles, this is the first one that has done her voice real justice. (You could at this point tell everyone that 'Heaven Knows' and 'Hold On' were brilliant too, but no-one ever got to hear them.)

Possibly the biggest record around at the moment is Barbara Pennington's summer killer 'On A Crowded St' which sounds as if Jocelyn Brown had sung a Dr Buzzard's Original Savannah Band track. The lady herself is American, but the track was written by Hi-NRG wizard Ian Levine, and recorded and produced in humble Soho. Her previous releases, 'Fan The Flame' and 'Way Down Deep In My Soul', were club hits, but never managed to reach the all-important top 40.

Other British tackle worth mentioning is 'Wicky Wacky House Party' by the Team, a medley of the Fatback/Fred Wesley classics which has been funkifying people around rotten. Team organiser Gee Bello also has a new set out on import which contains one killer cut in particular, titled 'International Lover'.

You could possibly lay a small wager with one of your smarmy, know-all friends that this will be a large hit. I'm sure it will be, but if it's not, merely sigh heavily and say

quite loudly: "I don't know, I suppose my musical tastes are just a little too specialist." This will impress them.

Another British killer is 'Anything' by Direct Drive, which was rather unfortunately picked up by Polydor too late to be a hit. You are also well advised to mention the remix of 'London Town' by LOTW which must rate as Brit-funk's proudest moment.

When voicing your opinions, do try to throw in something like: "Well, when I saw Jaki, she told me that..." or "I really never thought that Gee would..." This too will impress your friends.

Your smart-Alec buddies may also be impressed to find that Hi-Tension have re-released 'You Make Me Happy'. Not many people know that.

THE NAFF

Now while I'm not a nasty person, I must admit that there are quite a few naff aspects of British soul music. Obviously certain artists have their ups and downs. I was none too impressed by David Grant's 'Love Will Find A Way', for example, but his new set contains quite a few gems.

There are naff British acts, however, like the RAH Band. 'Clouds Across the Moon' was a crock of s**t. I doubt whether you will need to say much else about this record as we all know that it was. You could in passing mention the completely talent-free woman who sings all the way through or their ludicrous, and faintly embarrassing, performance on 'Top Of The Pops'.

Loose Ends were never naff. Indeed, I and many others loved their 'Tell Me What You Want' and 'Emergency'. And 'Hanging On A String' was without doubt one of the very best soul records to come out of Britain. 'Magic Touch', however, was a superficial, and intensely boring pop record which was not worthy of their obvious talents.

When I voiced this opinion to Jane a few weeks ago down at 'Soul Train', she told me that if Loose Ends wanted to cop out and become a plastic pop band then they would not have released their awful version of 'Golden Years' as a single. Three guesses



● NAFF: LOOSE Ends' 'Golden Years'

what the new Loose Ends single is. Loose Ends are dangerously near the naff, which is unfortunate 'cos they're capable of much, much more.

The Cool Notes are another British band who started off marvellously with 'You're Never Too Young' and 'I Forgot'. However, their obsession with appearing all over the country willy nilly led many promoters into publicising their own gigs as featuring the Cool Notes automatically in the confidence that no matter where the venue was, the Cool Notes would never, ever, fail to appear.

You could at this point mention that you went to the bathroom for a wee the other day, and discovered the Cool Notes doing a PA in the airing cupboard. Your friends will laugh little realising that you are not joking. You could then point out that both barmaids in the Neck And Armpit are in fact the Cool Notes.

Anyway, their new single is unutterably bad. Called 'In Your Car', it is, aptly enough, the only place that the Cool Notes have not yet made a personal appearance...

mailman

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

▼ WHO IS Princess Diana to go to Wembley and observe the efforts of Bob Geldof and Live Aid? She, as we are constantly reminded, adores children. If so, why the hell does she appear in a brand new £200 outfit every day, never wears the same thing twice and then discards the clothes? On average, it's around £1,400 a week. Wow! How many children could that feed? Like I said, who is she to go there to Wembley? If anyone should be sitting in the Royal box, it should have been Princess Anne, who is the only one of that family that is involved in the Save The Children appeal.

Mind you, it isn't just the children, is it? I saw Michael Buerke's programme too and I felt helpless. I'm not rich, I have no money to send. So many 'doleites' want to help, so many of the unemployed, the working class. Why is it that the people with more heart than money want to help but can't? Why is it that the people (Thatcher, Reagan, Government etc) with more money than heart, not so much can't help as won't help. Why should they sit back getting fatter on their big fat wallets and leave the work to a bunch of entertainers? The government should be ashamed. But they're not. They should be embarrassed, but they're not. They should be saving and feeding people, but they won't. God knows, Thatcher can't run her own country, never mind Africa.

All I could do was buy the Band Aid records, a T-shirt, and USA For Africa's record. I fasted on the day of the Live Aid show; we all go to our kitchens and eat food; food we take for granted. We don't know what the word starving means, we've never experienced it.

Anyway, I thought I'd put my feelings onto this piece of paper, as I reckon many people will. Hopefully, someone, somewhere will read this and feed the world. I'll finish with

something that Adam Ant said as he began his act — "The world is watching, let's feed it!"
Katy Bond, Sunbury On Thames, Middlesex

● Yes, it did seem strange having Princess Di-et open the show

▼ LAST SATURDAY during the Live Aid concert we were shocked when we saw the terrible hair-do of Tom Bailey (Thompson Twins).

What the hell has got into his mind to present his female-fans such an offence? He doesn't seem to be the charming sweet boy he used to be.

Please, please tell him to cut his hair and wear it in the same style as before.

Marisa, Keren, Adriana, Katya, Anja, Christiane, Angelica, Sidak, Cecie, Gisa, Sahrah, Ariala and Miggi

● Cut his hair? Anyone heard the story of Samson?

▼ I-I HAVE g-g-got a s-s-serious p-p-p-roblem as y-you can s-se-see. I h-have con-contracted Paul H-Hard-castle re-re-remix disease.

I (crashing cymbals) a-am s-s-s-sick to (scratch scratch) d-death o-of r-re-re (scratch) re-remixes, m-mega mixes and de-de-de-de-de-de destruction mixes. S-s-stop it if until I-I-I find the c-c-c-cure.

Prudence Mayhem, A si-si-si-sixteen year old talented singer, Scotland

● It's a bit like the BBC — full of repeats

▼ THIS IS an extremely rare letter because it is actually praising a review by a RECORD MIRROR journalist. Something which I have hardly ever seen in the Mailman page.

The reviewer and review in question is Betty Page and her piece on Propaganda's debut album 'A Secret Wish'. I was expecting some Andy Kershaw-type prat to slag it off like mad but much to my surprise and delight, Betty Page managed to appreciate this album's complete and utter brilliance and rightly gave it full marks.

The music on its knocks spots off everything else around at the moment and in a perfect world would sell millions.

Now, perhaps a nice big feature on Propaganda would not go amiss. I'm sure they've got a lot more interesting things to say than miserable gits like Paul Weller and Billy Bragg who do nothing but moan about everything all the time.

Robbie Gregory, Deeping St James, Lincolnshire

● A good review? We apologise — normal service will be resumed as soon as possible

▼ CONFESSION TIME, fellow popsters! Up until today, I'd always thought of RECORD MIRROR reviewers as bald-headed, bespectacled coots, sporting faded flares, moth-eaten Wham! T-shirts and with IQs half that of Humpty Dumpty's.

That's before I stumbled across Jim Reid's dexterous review of the latest Sparks scorchers 'Change' in this week's RECORD MIRROR (July 25). To instantly realise the massive potential of such a brilliant uncompromisingly seductive single, like Mr Reid obviously did, takes much talent.

In a word of infinite dole queues, diet lager and hyperactive idiots, Sparks' music stands out like Boy George's mascara. Thank God that RECORD MIRROR'S finally come to terms with that fact!

Martin Truksa, Kenton, Middlesex

● Sparks? Next we'll have all those other Seventies stars like Alvin Stardust, David Bowie and Gary Glitter in the charts

▼ OH, WHAT a surprise! Your resident moron Mike Gardner decided to slag off the Bucks Fizz single. How boring!

Did he bother taking it out of the sleeve before writing his feeble attempt at a record review? I think not.

Bucks Fizz are not a band who indoctrinate political beliefs into their fans (like Paul Weller). They are a band about enjoyment and pleasure — lightweight pop, not a strain on the ear or a masterpiece in the lyric department. They come as a great relief these days when the charts are full of serious, boring pop.

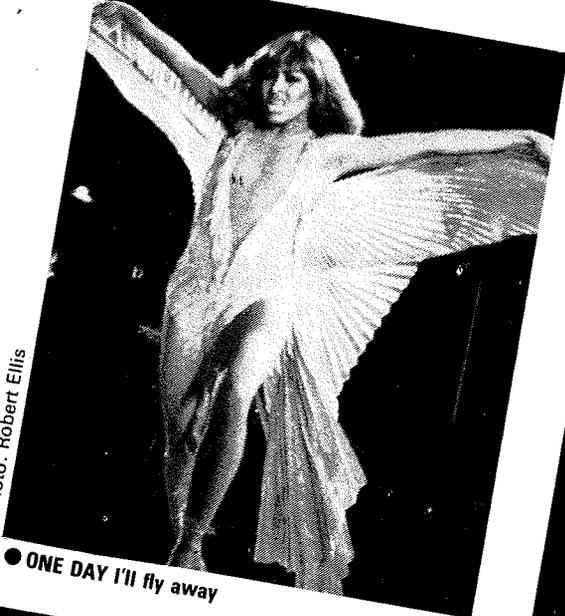
Ian Walker, Windermere.

● Zzzzzzzz...





Photo: Robert Ellis



● ONE DAY I'll fly away

Photo: Robert Ellis

Photo: Joe Bangay



● TINA WARMS up for the world gurning championships

Photo: LFI



● TINA IN agony as words try to escape from her mouth

● TYPHOON TINA swings again



2 years of costume changes

PEOPLE COME and people go, others come and go without really leaving in the first place. Tina Turner is one of the latter. A modern day rock 'n' roll chameleon, changing her looks with the regularity of David Bowie's haircuts or David Owen's political views.

Yes folks, she's a fast mover all right, shedding her skin like an uncomfortable rattlesnake itchin' to get some new clobber.

'Typhoon Tina' hit the designers with all the force of an ongoing natural disaster, swirling in and out of different outfits, tassles flying everywhere like a disorganised squadron of jet fighters with no particular place to go.

Now after the era of swirling tassles, revealing panty-hose and see-through jumpers, our Tina has settled for the 'Queen of the jungle' and the leather 'Raunch 'n' roll' look. But for how long?

Besides the change in style Tina's barnet looks like the petrified forest you read about in fairy tales. The hairs have leapt away from her head to stand up on their own in a fit of fear (do they know something we don't).

And now she's taken to going half-bald and giving Mel Gibson a run for his money in the chainmail stakes. A thunderdame in the thunderdome, indeed.

■ Andrew Bass

MARTIN

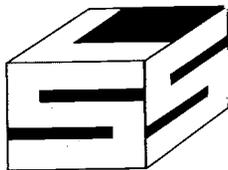
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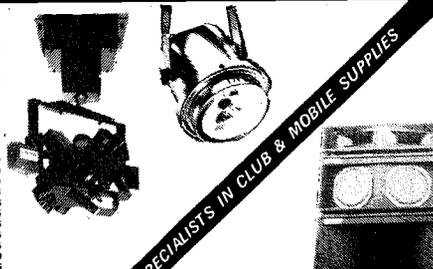
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**Official Top Of The Pops/
Radio One Charts
compiled by Gallup**

Week ending August 3, 1985



UK ALBUMS

| THIS WEEK | LAST WEEK | WEEKS IN CHART | ALBUM |
|-----------|-----------|----------------|---|
| 1 | 2 | 11 | BROTHERS IN ARMS, Dire Straits, Vertigo ☆ |
| 2 | 1 | 60 | BORN IN THE USA, Bruce Springsteen, CBS ☆ |
| 3 | 3 | 13 | BE YOURSELF TONIGHT, Eurythmics, RCA |
| 4 | 4 | 22 | SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆ |
| 5 | 5 | 18 | THE SECRET OF ASSOCIATION, Paul Young, CBS ☆ |
| 6 | 24 | 2 | THE KENNY ROGERS STORY, Kenny Rogers, Liberty □ |
| 7 | 6 | 23 | NO JACKET REQUIRED, Phil Collins, Virgin ☆ ☆ |
| 8 | 8 | 3 | GREATEST HITS VOL 1 AND 2, Billy Joel, CBS |
| 9 | 7 | 6 | ALL THROUGH THE NIGHT, Aled Jones, BBC |
| 10 | 10 | 37 | LIKE A VIRGIN, Madonna, Sire □ |
| 11 | 9 | 6 | THE DREAM OF THE BLUE TURTLES, Sting, A&M |
| 12 | 12 | 43 | THE UNFORGETTABLE FIRE, U2, Island ☆ |
| 13 | 11 | 2 | PHANTASMAGORIA, Damned, MCA |
| 14 | 13 | 15 | VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC □ |
| 15 | 16 | 88 | UNDER A BLOOD RED SKY, U2, Island ☆ |
| 16 | 15 | 6 | MISPLACED CHILDHOOD, Marillion, EMI □ |
| 17 | 14 | 8 | BOYS AND GIRLS, Bryan Ferry, EG □ |
| 18 | 18 | 11 | OUT NOW, Various, Chrysalis/MCA ☆ |
| 19 | 17 | 108 | QUEEN GREATEST HITS, Queen, EMI ☆ ☆ |
| 20 | 25 | 58 | PRIVATE DANCER, Tina Turner, Capitol ☆ ☆ |
| 21 | 21 | 54 | DIAMOND LIFE, Sade, Epic ☆ ☆ ☆ |
| 22 | 33 | 17 | GO WEST, Go West, Chrysalis □ |
| 23 | 19 | 7 | CUPID AND PSYCHE '85, Scritti Politti, Virgin □ |
| 24 | — | 1 | MINX, Toyah, Portrait PRT26415 |
| 25 | 30 | 8 | FACE VALUE, Phil Collins, Virgin ☆ ☆ |
| 26 | 23 | 18 | THE RIVER, Bruce Springsteen, CBS ☆ |
| 27 | 20 | 13 | SUDDENLY, Billy Ocean, Jive □ |
| 28 | 29 | 9 | OUR FAVOURITE SHOP, Style Council, Polydor □ |
| 29 | 31 | 38 | ALF, Alison Moyet, CBS ☆ ☆ ☆ |
| 30 | — | 1 | LUXURY OF LIFE, Five Star, Tent PL70735 |
| 31 | 26 | 10 | NOW DANCE, Various, EMI/Virgin □ |
| 32 | 28 | 13 | MR BAD GUY, Freddie Mercury, CBS □ |
| 33 | 22 | 4 | FLY ON THE WALL, AC/DC, Atlantic |
| 34 | 37 | 2 | CONTACT, Pointer Sisters, RCA |
| 35 | — | 1 | THE MAGIC OF TORVILL AND DEAN, Various, Stylus/Safari SMR8502 |
| 36 | 27 | 7 | WHEN THE BOYS MEET THE GIRLS, Sister Sledge, Atlantic |
| 37 | 36 | 38 | MAKE IT BIG, Wham!, Epic ☆ ☆ ☆ |
| 38 | 42 | 4 | A SECRET WISH, Propaganda, ZTT |
| 39 | 56 | 2 | MADONNA, Madonna, Warner Bros |
| 40 | 34 | 17 | HITS 2, Various, CBS/WEA ☆ ☆ |
| 41 | 32 | 5 | WAR, U2, Island □ |
| 42 | 35 | 15 | BORN TO RUN, Bruce Springsteen, CBS □ |
| 43 | 62 | 6 | CRUSH, Orchestral Manoeuvres, Virgin □ |
| 44 | 38 | 6 | LITTLE CREATURES, Talking Heads, EMI |
| 45 | 44 | 20 | DREAM INTO ACTION, Howard Jones, WEA □ |
| 46 | 40 | 33 | ALCHEMY, Dire Straits, Vertigo ☆ |
| 47 | 47 | 5 | THE ALLNIGHTER, Glenn Frey, MCA |
| 48 | 45 | 14 | BEST OF THE 20TH CENTURY BOY, Marc Bolan And T Rex, K-tel □ |
| 49 | 41 | 10 | DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen, CBS |
| 50 | 39 | 2 | THE WORKS, Queen, EMI ☆ |
| 51 | 53 | 42 | THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit ☆ |
| 52 | 43 | 23 | RECKLESS, Bryan Adams, A&M □ |
| 53 | 54 | 4 | VITAL IDOL, Billy Idol, Chrysalis |
| 54 | 65 | 14 | AROUND THE WORLD IN A DAY, Prince And The Revolution, Warner Brothers □ |
| 55 | 49 | 11 | YOUTHQUAKE, Dead Or Alive, Epic □ |
| 56 | 46 | 13 | FLAUNT THE IMPERFECTION, China Crisis, Virgin |
| 57 | 64 | 57 | ELIMINATOR, ZZ Top, Warner Bros ☆ ☆ |
| 58 | 55 | 8 | EMERGENCY, Kool And The Gang, De-Lite □ |
| 59 | 50 | 6 | THE COLLECTION, Ultravox, Chrysalis ☆ ☆ ☆ |
| 60 | 73 | 64 | LEGEND, Bob Marley And The Wailers, Island ☆ |
| 61 | 48 | 2 | HEARTBEAT CITY, Cars, Elektra □ |
| 62 | 67 | 6 | NO PARLEZ, Paul Young, CBS ☆ ☆ ☆ |
| 63 | 59 | 25 | BEVERLY HILLS COP, Original Soundtrack, MCA □ |
| 64 | 51 | 93 | CAN'T SLOW DOWN, Lionel Richie, Motown ☆ |
| 65 | 60 | 12 | BEST OF EAGLES, Eagles, Asylum □ |
| 66 | 75 | 7 | STEVE MCQUEEN, Prefab Sprout, Kitchenware |
| 67 | 61 | 4 | MAKIN' MOVIES, Dire Straits, Vertigo ☆ |
| 68 | 79 | 4 | HELLO, I MUST BE GOING, Phil Collins, Virgin ☆ |
| 69 | 69 | 5 | LOVE OVER GOLD, Dire Straits, Vertigo ☆ |
| 70 | 52 | 4 | STREET SOUNDS ELECTRO 8, Various, Streetsounds |
| 71 | — | 1 | DRINKING GASOLINE, Cabaret Voltaire, Some Bizzare CVM1 |
| 72 | 88 | 39 | WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ☆ |

| | | | |
|-----|----|----|---|
| 73 | 80 | 8 | NEBRASKA, Bruce Springsteen, CBS |
| 74 | 71 | 55 | PURPLE RAIN, Prince And The Revolution, Warner Bros ☆ |
| 75 | 83 | 2 | WIDE AWAKE IN AMERICA, U2, Island (USA) |
| 76 | 63 | 18 | THE POWER STATION, Power Station, Parlophone □ |
| 77 | 58 | 63 | FANTASTIC, Wham!, Innervision ☆ ☆ |
| 78 | 93 | 4 | WILD CHILD, Untouchables, Stiff |
| 79 | 81 | 8 | GREETINGS FROM ASBURY PARK, Bruce Springsteen, CBS □ |
| 80 | 68 | 12 | WEST SIDE STORY, Bernstein/Te Kanawa/Carreras, Deutsche Grammophon □ |
| 81 | 77 | 2 | BOY, U2, Island □ |
| 82 | 57 | 27 | STOP MAKING SENSE, Talking Heads, EMI |
| 83 | 84 | 8 | THE WILD, THE INNOCENT AND THE E STREET SHUFFLE, Bruce Springsteen, CBS |
| 84 | 96 | 4 | THE 12" ALBUM, Howard Jones, WEA □ |
| 85 | 66 | 2 | DIRE STRAITS, Dire Straits, Vertigo ☆ |
| 86 | — | 1 | REAL TO REEL, Marillion, EMI JEST1 |
| 87 | 70 | 6 | WORLD WIDE LIVE, Scorpions, Harvest |
| 88 | 89 | 5 | A PHYSICAL PRESENCE, Level 42, Polydor |
| 89 | — | 1 | THE RIDDLE, Nik Kershaw, MCA MCF3245 |
| 90 | — | 1 | ARENA, Duran Duran, Parlophone DD2 |
| 91 | — | 1 | AMERICAN DREAMS, Various, Starblend SLTD12 |
| 92 | 86 | 5 | FLIP, Nils Lofgren, Towerbell |
| 93 | — | 1 | HUMAN RACING, Nik Kershaw, MCA MCF3197 |
| 94 | — | 1 | VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar STAR2248 |
| 95 | 85 | 16 | THE MAN — BEST OF ELVIS COSTELLO, Elvis Costello, Telstar |
| 96 | — | 1 | DANCIN' IN THE KEY OF LIFE, Steve Arrington, Atlantic 7812451 |
| 97 | 92 | 28 | HITS OUT OF HELL, Meat Loaf, Epic □ |
| 98 | 90 | 11 | SHAMROCK DIARIES, Chris Rea, Magnet |
| 99 | 76 | 2 | OCTOBER, U2, Island □ |
| 100 | 72 | 4 | THE ARTISTS VOL 2, Various, Streetsounds |

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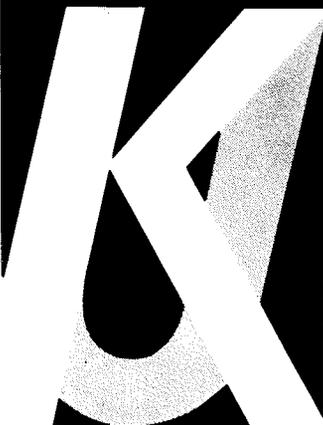
| | | |
|----|----|---|
| 1 | — | ANIMALIZE, LIVE UNCENSORED, Kiss, Embassy |
| 2 | — | PRIVATE DANCER TOUR, Tina Turner, PMI |
| 3 | — | THROUGH THE CAMERA EYE, Rush, Embassy |
| 4 | 1 | LET THERE BE ROCK, AC/DC, WHV |
| 5 | 10 | "UNDER A BLOOD RED SKY", LIVE AT REDROCK, U2, Virgin/PVG |
| 6 | 11 | LIVE IN RIO, Queen, PMI |
| 7 | 2 | KERRANG! VIDEO KOMPILEATION, PMI |
| 8 | 3 | THE VIDEO, Wham!, CBS/Fox |
| 9 | 5 | EMERALD AISLES, Gary Moore, Virgin/PVG |
| 10 | 16 | ALCHEMY LIVE, Dire Straits, Polygram |
| 11 | 6 | THE VIDEO EP, Madonna, Warner Music |
| 12 | 4 | THE VIDEO SINGLES, Paul Young, CBS/Fox |
| 13 | — | CRUSH — THE MOVIE, Orchestral Manoeuvres In The Dark, Virgin/PVG |
| 14 | 13 | THE MAN, Elvis Costello, Palace/PVG |
| 15 | 7 | BERSERKER TOUR, Gary Numan, Peppermint/Guild |
| 16 | 14 | BEHIND THE IRON CURTAIN, Iron Maiden, PMI |
| 17 | 9 | THE SONG REMAINS THE SAME, Led Zeppelin, WHV |
| 18 | 8 | BAD ATTITUDE LIVE, Meat Loaf, Virgin/PVG |
| 19 | 12 | AN AMERICAN BAND, the Beach Boys, Vestron/PVG |
| 20 | — | VOICES FROM THE HOLY LAND, Aled Jones And The BBC Welsh Chorus, BBC |

Cheers, Music Week/Video Week



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

Week ending August 3, 1985



UK SINGLES

| THIS WEEK | LAST WEEK | WEEKS IN CHART | ARTIST AND SONG |
|-----------|-----------|----------------|--|
| 1 | 4 | 2 | INTO THE GROOVE, Madonna, Sire |
| 2 | 1 | 5 | THERE MUST BE AN ANGEL, Eurythmics, RCA |
| 3 | 11 | 3 | WE DON'T NEED ANOTHER HERO (THUNDERDOME), Tina Turner, Capitol |
| 4 | 2 | 10 | FRANKIE, Sister Sledge, Atlantic □ |
| 5 | 3 | 10 | AXEL F, Harold Faltermeyer, MCA |
| 6 | 7 | 8 | LIVE IS LIFE, Opus, Polydor |
| 7 | 5 | 13 | CHERISH, Kool And The Gang, De-lite ○ |
| 8 | 15 | 5 | MONEY FOR NOTHING, Dire Straits, Vertigo |
| 9 | 10 | 4 | LIVING ON VIDEO, Trans X, Boiling Point |
| 10 | 9 | 6 | ROUND AND AROUND, Jaki Graham, EMI |
| 11 | 18 | 4 | WHITE WEDDING, Billy Idol, Chrysalis |
| 12 | 6 | 9 | CRAZY FOR YOU, Madonna, Geffen |
| 13 | 8 | 8 | MY TOOT TOOT, Denise LaSalle, Epic |
| 14 | 13 | 4 | IN YOUR CAR, Cool Notes, Abstract Dance |
| 15 | 19 | 11 | SHE SELLS SANCTUARY, Cult, Beggars Banquet |
| 16 | 14 | 8 | MONEY'S TOO TIGHT (TO MENTION), Simply Red, Elektra |
| 17 | 23 | 3 | DARE ME, Pointer Sisters, RCA |
| 18 | 22 | 3 | LET ME BE THE ONE, Five Star, Tent |
| 19 | 12 | 8 | I'M ON FIRE/BORN IN THE USA, Bruce Springsteen, CBS ○ |
| 20 | 35 | 2 | IN BETWEEN DAYS, Cure, Fiction |
| 21 | — | 1 | GLORY DAYS, Bruce Springsteen, CBS A6375 |
| 22 | — | 1 | IGOT YOU BABE, UB40 With Chrissie Hynde, Dep International DEP20 |
| 23 | — | 1 | DON QUIXOTE, Nik Kershaw, MCA NIK8 |
| 24 | 16 | 9 | JOHNNY COME HOME, FYC (Fine Young Cannibals), London |
| 25 | 20 | 4 | ALL NIGHT HOLIDAY, Russ Abbott, Spirit |
| 26 | 21 | 5 | DANCIN' IN THE KEY OF LIFE, Steve Arrington, Atlantic |
| 27 | 30 | 6 | LOVING YOU, Feargal Sharkey, Virgin |
| 28 | 17 | 7 | TURN IT UP, Conway Brothers, 10 Records |
| 29 | 38 | 2 | EMPTY ROOMS, Gary Moore, 10 Records |
| 30 | 36 | 4 | LONG TIME, Arrow, London |
| 31 | 24 | 7 | HEAD OVER HEELS, Tears For Fears, Mercury |
| 32 | — | 1 | HOLIDAY, Madonna, Sire W9405 |
| 33 | 45 | 2 | RASPBERRY BERET, Prince, Warner Bros |
| 34 | 40 | 3 | SECRET, Orchestral Manoeuvres, Virgin |
| 35 | 43 | 5 | EXCITABLE, Amazulu, Island |
| 36 | 37 | 3 | TOO MANY GAMES, Maze featuring Frankie Beverly, Capitol |
| 37 | 25 | 9 | BEN, Marti Webb, Starblend |
| 38 | 52 | 2 | TAKE ME HOME, Phil Collins, Virgin |
| 39 | — | 1 | GOODBYE GIRL, Go West, Chrysalis GOW2 |
| 40 | 26 | 6 | IN TOO DEEP, Dead Or Alive, Epic |
| 41 | 32 | 5 | LOVE IS JUST THE GREAT PRETENDER, Animal Nightlife, Island |
| 42 | 31 | 13 | SUDDENLY, Billy Ocean, Jive |

| | | | |
|----|----|----|---|
| 43 | 59 | 2 | YOU'RE THE ONE FOR ME, D Train, Prelude |
| 44 | 33 | 7 | SMUGGLER'S BLUES, Glenn Frey, BBC |
| 45 | 29 | 11 | HISTORY, Mai Tai, Virgin |
| 46 | 27 | 6 | LIFE IN ONE DAY, Howard Jones, WEA |
| 47 | 44 | 6 | THE POWER OF LOVE, Jennifer Rush, CBS |
| 48 | 46 | 3 | STRONGER TOGETHER, Shannon, Club |
| 49 | — | 1 | BETTER THAN THEM, New Model Army, EMI NMA2 |
| 50 | 53 | 4 | THE SHOW (THEME FROM 'CONNIE'), Rebecca Storm, Telebell |
| 51 | 28 | 12 | KAYLEIGH, Marillion, EMI ○ |
| 52 | 34 | 12 | A VIEW TO A KILL, Duran Duran, Parlophone |
| 53 | — | 1 | I WONDER IF I TAKE YOU HOME, Lisa Lisa & Cult Jam & Full Force, CBS A6057 |
| 54 | — | 1 | SAY I'M YOUR NUMBER ONE, Princess, Supreme SUPE101 |
| 55 | 42 | 3 | MEMORY, Aled Jones, BBC |
| 56 | 78 | 1 | DRIVE, Cars, Elektra |
| 57 | 47 | 3 | TWISTIN' THE NIGHT AWAY, Divine, Proto |
| 58 | 39 | 7 | THE SHADOW OF LOVE, Damned, MCA |
| 59 | 69 | 2 | I SPY FOR THE FBI, Untouchables, Stiff |
| 60 | 66 | 2 | GOLDEN YEARS, Loose Ends, Virgin |
| 61 | 51 | 4 | ZZ TOP SUMMER HOLIDAY (EP), ZZ Top, Warner Bros |
| 62 | 64 | 2 | ON A CROWDED STREET, Barbara Pennington, Record Shack |
| 63 | 41 | 7 | N-N-NINETEEN (NOT OUT), Commentators, Oval |
| 64 | — | 1 | BODY AND SOUL, Mai Tai, Virgin VS801 |
| 65 | — | 1 | TAKES A LITTLE TIME, Total Contrast, London LON71 |
| 66 | 50 | 10 | YOU'LL NEVER WALK ALONE, Crowd, Spartan |
| 67 | 49 | 7 | TOMB OF MEMORIES, Paul Young, CBS |
| 68 | 54 | 5 | COME TO MILTON KEYNES, Style Council, Polydor |
| 69 | 48 | 14 | 19, Paul Hardcastle, Chrysalis □ |
| 70 | 71 | 2 | THIS KIND OF LOVE, Phil Fearon and Galaxy, Ensign |
| 71 | 60 | 4 | VIVE LE ROCK, Adam Ant, CBS |
| 72 | — | 1 | TEQUILA, No Way Jose, Fourth & Broadway BRW28 |
| 73 | 68 | 2 | SHADES (CROWN PAINT THEME), United Kingdom Symphony Orchestra, Food For Thought |
| 74 | 57 | 4 | MADE IN HEAVEN, Freddie Mercury, CBS |
| 75 | 55 | 6 | SILVER SHADOW, Atlantic Starr, A&M |

23



Photo: RETNA

THE NEXT 25

| | | |
|-----|-----|--|
| 76 | — | COME BACK, Spear Of Destiny, Epic/Burning Rome A6445 |
| 77 | 58 | FEEL THE RAINDROPS, Adventures, Chrysalis |
| 78 | 73 | FREEWAY OF LOVE, Aretha Franklin, Arista |
| 79 | 80 | FARON YOUNG, Prefab Sprout, Kitchenware |
| 80 | 82 | SEVEN HORSES, Icicle Works, Beggars Banquet |
| 81 | 67 | LOVING THE ALIEN, David Bowie, EMI America |
| 82 | 84 | YOU'RE MY HEART YOU'RE MY SOUL, Modern Talking, Magnet |
| 83 | — | CHEY CHEY KULE, Eugene Wilde, Fourth & Broadway BRW30 |
| 84 | — | ALWAYS ON MY MIND, Elvis Presley, RCA PB49943 |
| 85 | — | TARZAN BOY, Baltimora, Columbia DB9102 |
| 86 | 81 | DON'T YOU FORGET ABOUT ME, Simple Minds, Virgin |
| 87 | 87 | SAY IT AGAIN, Danse Society, Society |
| 88 | — | MAY THE CUBE BE WITH YOU, Dolby's Cube, Parlophone R6100 |
| 89 | 79 | THE UNFORGETTABLE FIRE, U2, Island |
| 90 | 98 | DRUMMING MAN, Topper Headon, Mercury |
| 91 | 96 | GLOW, Rick James, Gordy |
| 92 | 92 | LET HIM GO, Animotion, Mercury |
| 93 | — | HELP, Beatles, Parlophone R5305 |
| 94 | 85 | CHANGE, Sparks, London |
| 95 | 77 | OUT OF TOUCH, Daryl Hall and John Oates, RCA |
| 96 | 91 | SOME PEOPLE, Belouis Some, Parlophone |
| 97 | 100 | COMPLAIN NEIGHBOUR, Tippa Irie, UK Bubbblers |
| 98 | — | COVER ME, Bruce Springsteen, CBS A4662 |
| 99 | — | BREAK THE ICE, Michael Lovesmith, Motown ZB40273 |
| 100 | — | TAKE A LOOK AT ME NOW (AGAINST ALL ODDS), Phil Collins, Virgin VS674 |

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

THE EURYTHMICS' heavenly 'There Must Be An Angel (Playing With My Heart)' ascended to the top of the singles chart last week, earning them a long overdue, and richly deserved, first number one.

It's Annie's and Dave's 10th hit single, and their most joyfully exuberant yet; a fact due in no small part to **Stevie Wonder's** uplifting harmonica.

The prodigiously talented Wonder has blessed a grand total of six number one singles with his participation, including four in the last year.

Stevie's first taste of life at the top came in 1970, when 'Tears Of A Clown', a song he had written two years earlier with **Henry Cosby** and **Smokey Robinson**, belatedly became a smash for Smokey and his group, the **Miracles**.

In 1982, he duetted with **Paul McCartney** on the number one hit 'Ebony And Ivory', and last year he wrote, produced and sang his first solo topper 'I Just Called To Say I Love You'.

By November 1984, he was top again, playing harmonica on **Chaka Khan's** blockbusting version of 'I Feel For You'. A few weeks ago, he was back, as one of 21 featured vocalists on **USA For Africa's** 'We Are The World'.

If I may descend to an even more trivial level, it's interesting to note that angels have been mentioned in the title of only one previous chart topper; **Wizzard's** 'Angel Fingers', the number one song in heaven in 1973. But there is a distinct possibility that before the year is out **Madonna**, whose name, if not her behaviour, is wholly appropriate to the matter at hand, will have swelled the ranks with her succinctly titled contender 'Angel'.

And it's to Madonna we turn our attention next, for the strutting, pouting Miss Ciccone has netted an incredible seven hit singles in the last 18 months, a period of success which culminated last week when 'Into The Groove' and 'Crazy For You' stood at number four and number six respectively. She then became the first woman to have two records simultaneously listed in the top 10 since **Donna Summer** turned the trick in December 1977, when both 'Love's Unkind' (on **GTO**) and 'I Love You' (on **Casablanca**) occupied berths in the upper echelon.

Donna had just fulfilled her **GTO** contract; and signed to **Casablanca**. Both wanted to cash in on the Christmas market, and neither would give way. Coincidentally, Madonna's current biggies are also on different labels — 'Crazy For You' is on **Geffen**, and 'Into The Groove' on



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● It's nearly two years since Annie Lennox greeted the news that the Eurythmics' 'Sweet Dreams (Are Made Of This)' was number one in America with: "Great! But it would mean a lot more if it was the British charts". Her wish came true.

Sire. Both are from movies — 'Crazy For You' from 'Vision Quest' and 'Into The Groove' from 'Desperately Seeking Susan' — and neither features on her current album 'Like A Virgin', which has so far generated two hits, with another three earmarked for singles release.

With 'Crazy For You' in decline, WEA plans to keep Madonna-mania at fever pitch by reissuing her 1983 hit 'Holiday' immediately on seven inch, 12 inch and 12 inch picture disc.

Curiously, Madonna had two singles in the US top 10 — top five even — in April ('Crazy For You' and 'Material Girl'), to become the first woman to do the double there since **Donna Summer**, again, was on the top 10 with both 'Hot Stuff' and 'Bad Girls' in 1979.

Madonna was one of several artists to receive a boost from Live Aid in the form of improved sales, as measured against those who did not take part in the remarkable 16 hour charity bash. If chart placings can be used to gauge the impact of the event, **Queen**, **U2**, **Dire Straits** and **Phil Collins** were the punters' choice, as they had been the critics'.

Even **Band Aid's** 'Do They Know It's Christmas' came close to making an unseasonable appearance in the chart, and the **Cars'** 'Drive', which accompanied harrowing footage from Ethiopia several times during the day,

nipped smartly into the chart, ahead of an announcement that the band would be waiving their unexpected additional royalties in favour of the Band Aid Trust.

Overall, sales of albums moved up over 20 per cent in the week after Live Aid, more than compensating for lost sales on the day, when fans remained housebound to watch the spectacle unfold.

SO NEAR, yet so far. Spare a thought for Teutonic synth supremo **Harold Faltermeyer**, who was probably the only man to suffer because of Live Aid.

In normal circumstances, his 'Axel F' would have overhauled **Sister Sledge** a fortnight ago, but Live Aid so diminished Saturday sales that his sales advantage over the Sledge sisters that day was too small to make up for the superiority they had enjoyed earlier in the week, and when the week's totals were added together the Sledges triumphed by the narrowest of margins. By last week, both records were in steep decline, and proved easy prey for the **Eurythmics**.

So the **Simon Park Orchestra's** 'Eye Level' remains the last instrumental to reach number one, having reached the pinnacle in 1973. And 'Axel F' joins six other non-vocal hits to reach number two since 1973, without climbing the all-important

final rung to the top of the charts. The other members of this exclusive club are 'Fanfare For The Common Man' by **Emerson, Lake and Palmer**, 'Magic Fly' by **Space** and 'The Floral Dance' by the **Brighthouse and Rastrick Brass Band** (all 1977), and, from 1981, 'Chi Mai' by **Ennio Morricone**, 'Hooked On Classics' by **Louis Clark** and the **Royal Philharmonic Orchestra** and 'Birdie Song (Birdie Dance)' by the immortal **Tweets**...

ONLY WEEKS after they reached number one in the American singles chart with 'Everybody Wants To Rule The World', **Tears For Fears** are back on top with 'Shout'.

It's the 10th number one this year by a wholly or predominantly British act, a figure bested only in 1965, when 13 British records took turns at the summit.

That remarkable total included a sequence of four in a row, another record, but one which has been equalled by the current British dynasty.

In fact, seven of the last eight number ones have been by Brits, with Canadian **Bryan Adams** the only man to break the sequence, courtesy of 'Heaven'. It's a bit hard to take for the fiercely patriotic Americans who've never before had to endure such a sustained takeover of the chart of foreigners.



THE CURE

'WE'RE ALL going on a summer holiday, no more working for a week or two.' Well, not quite, for those medicinal maniacs the Cure. While their 'In Between Days' single races up the charts faster than Alain Prost, they are letting those crazy Europeans have the pleasure of their company. Already having grand prixed through Spain, Germany, Denmark, Italy, Switzerland and Greece, Robert and his pals are to Finnish off in Finland on August 3. The tour will be followed by an album released in late August.

■ Andrew Bass