

MAX HEADROOM-THE NEXT PM?

record

m i r r o r

AUGUST 10, 1985 45p

the price of fame? (40p)

bryan adams

DESPERATELY SEEKING SUSAN
FIVE STAR + TRACIE + ICICLE WORKS + DANSE SOCIETY



AN INTERESTING fact about the debut LP from Black Country swingers Makin' Time. If you play it at 45rpm singer and organist Fay Hallam sounds just like Lulu. Back at normal speed, her powerful, deep vocals are the spearhead of the Makin' Time sound — bringing back visions of white lipstick, pedal pushers and the Simon Dee show.

The album is called, appropriately enough, 'Rhythm And Soul' and Makin' Time are surprisingly strong on both considering their tender ages (Fay is just 18, vocalist and guitarist Mark Gouden is an old man at 23 while bassist and drummer Martin Blunt and Neil Clitheroe are both 21). Their single 'Here Is My Number' is as hip and swinging a thing as any cat could care to hear.

friction n. rubbing of two bodies; *Phys.* etc. resistance body encounters in moving over another . . . **groove** n. channel or hollow: spiral cut in gramophone record for needle . . . ('The Little Oxford Dictionary').

Friction Groove do a fine job of living up to their name. A five piece whose debut single 'Timebomb' is released on Atlantic Records, they make sharp pop with the brightest, funkiest overtones. Alison R provides the vocals, Mic Power the fine guitar sound, Jon Reynolds the rhythms and Mike Clowes gives the ivories a good tickle. Joining them on bass is Ali McMordie — ex of Belfast punk anti-heroes Stiff Little Fingers and once named owner of the sexiest bum in Britain. Friction Groove . . . the bottom line.



"THE MAINFRAME Corp believes that we are in the midst of a revolution in the creation of music."

Thus quoth the press release from Mainframe — the unlikely looking teen-dream pop duo since Wham!. Hailing from mighty Hemel Hempstead, they are Murray Munro and John Molloy, who spend most of their time delving about among the binary rhythms and computer couplets of silicon chip land. Their first single 'Radio' is lauded as the first 45 to have computer software within its grooves — which, when you think about it, means nothing really.

Their present release is '5 Minutes', a wild 'n' wacky electro popper. And to help you plug in to Mainframe, we've got T-shirts to give to the first 10 readers who send in their name and address on a postcard to: RECORD MIRROR MAINFRAME COMPETITION, Greater London House, Hampstead Road, London NW1 7QZ.



● **BE SQUARE** is the message from Thomas Dolby, whose new venture Dolby's Cube is responsible for the geometrical single 'May The Cube Be With You', featuring Lene Lovich and funk king George Clinton.

To help you get into shape, we've got 10 copies of the video of the single for the first intellectuals to send us the correct answers to these questions.

1) What was Thomas blinded by: a) The sun... b) Science... c) Ian Botham's jacket...?

2) He wrote the single 'New Toy' for which female artist: a) Lene Lovich... b) Hazel O'Connor... c) Toyah Wilcox...?

3) With whom did Mr Dolby appear at Live Aid: a) George Michael... b) David Bowie... c) Madonna...?

Send your answers plus name and address to **RECORD MIRROR DOLBY COMPETITION**, Greater London House, Hampstead Road, London NW1 7QZ. The closing date is Monday August 19.

X C D E X

● "GREAT FOOTBALLERS usually come out of a footballing hotbed," says Walthamstow wonder Michael St James. "And it's the same with musicians. You can't get much hotter than the East End of London." And you can't get much smoochier soul than his solo debut 'There Is Only One Love'. Michael's 24 and a former member of the Park, as is his co-writer and producer Ian Wherry. He's sticking to his roots by recording his first album in Bow and before you mark his card as A.N. Other disco merchant, St James wrote Toyah's 'Soul Passing Through Soul' so don't bank on anything...

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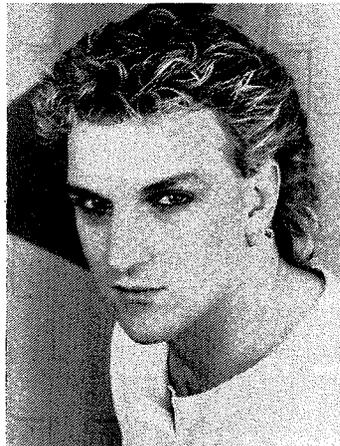
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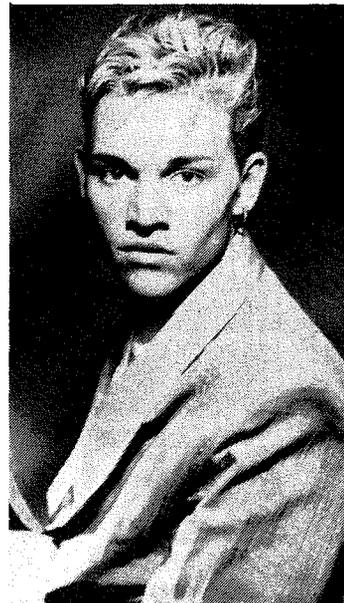
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■ **cover photography** by Brian Aris



▲ **THE MAN** at the centre of Freeez's '10U' smash, John Rocca, is out on his own these days. There's his solo version of Marvin Gaye's 'I Want You', and group-wise with Pink Rhythm, who include another ex-Freeez man Andy Stennett. They release an EP called 'India' shortly.

At the moment John's up in Birmingham in UB40's studios co-producing the next General Public album with Dave Wakeling and Ranking Roger. They met through a mutual experience — greater success in the States than at home.



INDEX COMPILED BY DI CROSS

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record



Compiled by
Robin Smith

WOMACK DATES

● **WOMACK AND WOMACK** have lined up a quartet of dates for September. They'll be playing Nottingham Rock City September 8, Manchester International 12, Luton Pink Elephant 13, London Dominion 14.

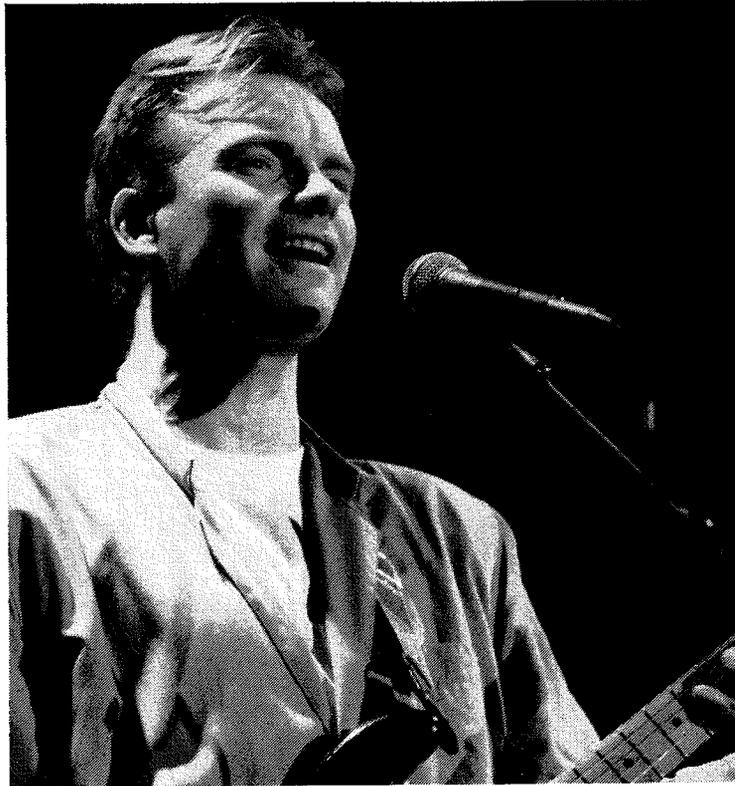
Linda and Cecil will also be releasing their single 'Eyes' on August 26. The B-side is 'No Relief'. Both tracks are from their much acclaimed album 'Radio MUSC Man'.

● **THE CONWAY** Brothers, Mai Tai and Little Benny And The Masters, are some of the bands signed to 10 Records featured on the label's double compilation dance album 'Turn It Up' out this week. The album will sell for the same price as a single LP.

● **LOS ANGELES** rude boys, the Untouchables, play a one off date at the London Camden Palace on August 19. This will be their only British show until the autumn when they start a full scale European tour. Tickets for the show are £4 and the band will be taking the stage at the unearthly hour of 11pm.

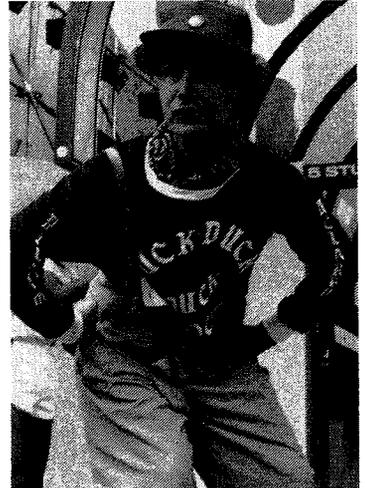
● **MIQUEL BROWN**, a girl much favoured by men with funny little moustaches and leather trousers, releases her single 'Close To Perfection' this week. Written and produced by Ian Levine and Fiachra Trench, it's been remixed by John Morales and Sergio Munzibai.

■ **CAPTAIN'S LOG** stardate 10 8 85. Lots of activity in the known universe. Sting releases another single, China Crisis will be touring and there's a truly out of this world mega show being lined up on Channel Four. Aren't **RECORD MIRROR** news pages just heavenly?



STING SPLASHES OUT

■ **STING'S SUPER** single 'Love Is The Seventh Wave' will be out on August 9. Taken from his album 'The Dream Of The Blue Turtles', the 12 inch version will feature a special remix of the song whipped up by the man himself. **Sting will be starting his world tour this month.** He kicks off in Japan followed by America and Canada in the late summer. **He'll be playing Europe in October.**



MCCLAREN ON THE TUBE

■ **A FIVE** hour 'Big Tube' pop spectacular blasts off on Channel Four on August 16. Presented by Malcolm McLaren and Paula Yates, the show runs from 8pm to 1.25am. Among the goodies will be an interview with Tina Turner, studio action from Prefab Sprout, Stephen 'TinTin' Duffy and Chakk, and film of Dire Straits performing in front of 80,000 rabid fans at the Mount Of Olives in Jerusalem (isn't that just down the road from Neasden?).

A host of guest stars will also be popping up including the Thompson Twins, Simon Le Bon and a specially commissioned puppet of Jools Holland. Jools is unable to be on the show in person because he's touring America with Squeeze.

● **ARROW HOPES** to score a few more points with a cassette only version of his hits 'Hot, Hot, Hot' and 'Long Time' out this week.

The two tracks have been mixed by Froggy and Simon Harris and the cassette also includes the bonus tracks 'Columbia' and 'Rub Up'. The cassette is available as a limited edition selling at a lower price than a 12 inch single.

NILS LOFGREN

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Mystery Lady

on 7" and 12" – Both in Picture Bags

First pressings include his hit ballad "Suddenly".

12" contains 2 new mixes
(extended/club mix)





MARC TELLS STORIES

■ **MARC ALMOND** releases his long awaited single 'Stories Of Johnny' on August 12. A special double pack edition will have an extra single featuring a version of 'Stories Of Johnny' recorded with those sweet young things from the Westminster City School Choir. The whole shebang is topped off with 'Blond Boy' and 'Take My Heart'.

Marc's album, also entitled 'Stories Of Johnny', will be out in mid September.



TOUR CRISIS

■ **CHINA CRISIS** have lined up a brief tour in October. Groove on down at Hammersmith Odeon October 22, Glasgow Barrowlands 24, Nottingham Rock City 25, Liverpool Philharmonic 27, Manchester Apollo 28, Birmingham Odeon 29. Tickets for the shows go on sale from August 8.

The Chinies have been on tour in America and on some dates they've even been supporting Santana (have these men no pride at all?). They'll be releasing another single at the end of August.

COMMODORES FLY IN

● **VETERAN SOULSTERS** the Commodores will be touring in September. They'll be playing Ipswich Gaumont September 16, Hammersmith Odeon 17, Birmingham Odeon 18, Newcastle City Hall 19, Edinburgh Playhouse 20, Warrington Spectrum 21. Tickets are £8.50, £7.50 and £6.50 at Ipswich, Hammersmith and Warrington and £7.50, £6.50 and £5.50 at Birmingham, Newcastle and Edinburgh.

● **THE DAZZ Band** are back again with their single 'Hot Spot' out this week. It's taken from their album of the same name out on September 16 and it's their first single featuring new guitarist Marlon McClain.

● **A BOOK** capturing the best moments of Live Aid will be out on August 27. 'The Live Aid Book' will tell the full story of the incredible day and features loads of photographs from Wembley and Philadelphia. It will sell for £7.95 and all profits will go to Band Aid.

● **HIPSWAY RELEASE** their second single 'Ask The Lord' on August 16. Initial quantities of the single will come with a giant Hipsway poster. Ooooooh weeeeeeeeeee.

● **SHARON BROWN** re-releases her 1982 classic single 'I Specialize In Love' on August 12. The B-side is a smashing instrumental version of the song.

IMAGINATION, have lined up some dates beginning at the end of this month. See 'em at Stoke Trentham Gardens August 25, St Austell Cornwall Coliseum 26, Slough Fulcrum 28, Colchester Tartan House 29, Northampton Derngate 30, Harrogate Centre 31, Blackpool Empress Ballroom September 1, Sunderland Empire 3, Cardiff St David's Hall 5, Worthing Assembly Halls 6, Dartford Orchard Theatre 7. Imagination will be releasing their album 'The Key' in late September.

● **THE WOODENTOPS** release their single 'Well Well Well' on August 16. The 12 inch version features an extended dance mix of 'Well Well Well' plus the additional track 'Cold Inside'.

The Woodies have also lined up a series of shows at Leeds Warehouse August 27, London Wag 28, Bath Moles 29, Brighton Zap Club 30, Sheffield Leadmill 31.

● **PATTI LABELLE** releases her single 'Stir It Up' this week. Yup, it's taken from the soundtrack of the phenomenally successful 'Beverly Hills Cop' soundtrack album. The 12 inch features a stunning acappella version of 'Stir It Up'.

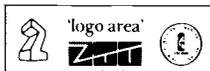
THE SHAPE OF THE UNIVERSE

a souvenir of music and dialogue to remind us of

INSIGNIFICANCE



RECORDED PICTURE COMPANY and ZENITH present
INSIGNIFICANCE
associate producer Joyce Herlihy
executive producer Alexander Stuart
written by Terry Johnson
produced by Jeremy Thomas
directed by Nicolas Roeg



Have you heard the one about the actress and the professor?
Amazing. But true.

SHAPE OF THE UNIVERSE souvenir on deluxe album and cassette/booklette includes the speech of Gary Busey, Michael Emil, Theresa Russell and Tony Curtis; music by Stanley Myers and Hans Zimmer; a special arrangement of Mozart's Jupiter Suite by Gil Evans and his orchestra; songs sung by Roy Orbison, Theresa Russell, Will Jennings, Glenn Gregory & Claudia Brücken.

INSIGNIFICANCE opens at the Odeon Haymarket August 9th

Glenn Gregory & Claudia Brücken sing When Your Heart Runs Out Of Time, released as a single on August 15th.



CONTACT

WICKED NEW ALBUM

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RCA

DONINGTON ADDITIONS

● **BRACE YOURSELVES**, Metallica and Magnum have been added to the bill at Castle Donington headlined by ZZ Top and Marillion on August 17. Tickets for Donington priced £13.30 are available from Aimcarve Ltd, PO Box 123, Aldridge, Walsall, West Midlands W29 8WY. Make cheques or postal orders payable to Aimcarve Ltd and enclose a sae. There is also a credit card hotline on 01-741 8989 and tickets will also be available on the day.

● **LLOYD COLE** and the cuddly Commotions add a date to their tour at the Hammersmith Palais on September 2. Tickets priced £4.50 are available from the box office and usual agents.

● **RUN FOR** the hills. The awful Opus who notched up a hit with 'Live Is Life' release their album of the same name on August 9. I'm going to hide under the table.

● **JERMAINE JACKSON** releases his single '(Closest Thing To) Perfect' on August 16. It's the title track of the film 'Perfect' starring John Travolta and Jamie Lee Curtis.

● **THE PROMISE**, who recently went down a storm supporting Frankie Goes To Hollywood, play some dates in their own right this month. Catch them at the London Marquee August 12, London Dingwalls 19, Plymouth Ziggles 23, Bath Miles Club 24. Watch out for a more extensive tour from the Promise in the autumn.

● **HAROLD FALTERMEYER**, the man with the unspellable second name, follows up 'Axel F' with 'Fletch Theme' out this week. It's the title track from the soundtrack of the film 'Fletch' which opens here at the end of September. 'Fletch' stars Chevy Chase and it's already been a big smash in the States.



ZEKE'S RESPONSE

■ **ZEKE MANYIKA** releases his debut album 'Call And Response' on August 16 and he'll be hitting the road with his band Doctor Love. Zeke and the Lovies kick off with a show at Walthamstow Assembly Hall August 26, Sheffield Leadmill 27, Edinburgh Hoochie Koochie 29, Glasgow Roof Top 30, Aberdeen Venue 31, Leeds Warehouse September 4, Milton Keynes Woughton Centre 7, Norwich Ritzy 8, Southampton Riverside 10, Cardiff New Ocean 12, Mercia Rock Festival 14. More dates will be added later.

Zeke's album contains his two singles 'Heaven Help Us (Try)' and 'Cold Light Of Day' and eight other tracks.

● **THE ICICLE Works** have added a date to their tour at Walthamstow Festival Assembly Hall on August 19. The band will also be playing at Southampton Riverside on August 12 and not August 10 as previously announced.

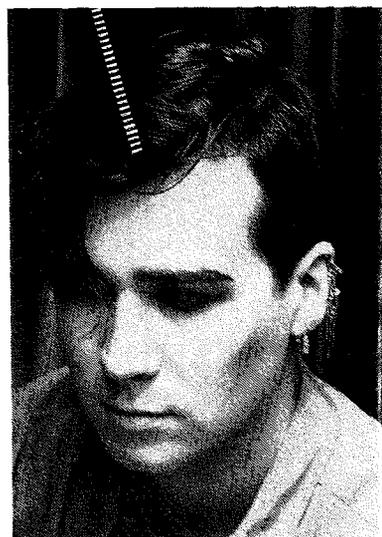
■ **PHIL OAKY** and Giorgio Moroder release their third single 'Be My Lover Now' on August 12. The 12 inch version features a wondrous extended remix of the song. 'Be My Lover Now' was recorded in London and Germany and produced by Giorgio Moroder.

The dynamic duo are currently filming a video for the single in a ballroom somewhere in London.

FRIDAY sees gorgeous pouting Muriel Gray presenting a new show 'Bliss' (C4, 5.30pm). Adam Ant will be performing live and other attractions include King and a Depeche Mode competition. '6.20 Soul Train' (C4) has Billy Ocean, Shannon, and archive shots of the Commodores and Bloodstone.

SATURDAY'S 'Saturday Picture Show' (BBC1, 8.30am) has pert Paul King and a profile on those funny people Amazulu. '30 Years Of Rock' (Radio 1, 1pm) features the events, music and personalities of 1971. Graham Bannerman has Latin Quarter and the Faith Brothers in his show on Radio 1 at 7.30pm.

TUESDAY sees another exciting episode of Jonathan King's show 'No Limits' (BBC2, 7pm).



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- 3. B was given five free blank cassettes with his Philips personal stereo.
- 4. B got 15% off his Virgin Top Ten T-shirt with his TSB discount card.
- 5. B has free banking with TSB. A doesn't.



SPOT THE FIVE DIFFERENCES.

THE LEAGUE OF GENTLEMEN

as told to JIM REID

THE LEAGUE were entertaining some friends. Sitting in the commodious headquarters of their private association — 'The Writers, Drinkers, Blaggers And Eaters Affiliated (sic, sic and very sick)' — they went into a remarkable verbal routine that at once recalled the heyday of **Max Miller's** Music Hall and the historic election of the Marquis Good Bloke to the Soviet Hall Of Heroes. Confused? ... Try reading the sleeve notes to the **Propaganda** LP.

As this bachannal reeled from the gutter to **Olive Oil's** sparkling diamond ring, as assembled guests reproduced scenes from 'Carry On Dog And Duck' and before this sentence goes on any longer ... Sir Public House got up to speak.

Clutching his ancestral bearing to his trousers and drawing on a rather large tankard of Guinness, Sir Public began to deliver one of his famous after-dinner speeches. Famous, because a Sir PH after-dinner speech really preceded dinner, he being in the mistaken belief that he'd always eaten a leg of lamb 10 minutes ago. Nevertheless, the proof is in the pudding, or rather it would be ...

"Friends," said Pubby unsteadily. "Friends, by **Simon** and **Le Bon** have I got something to tell you."

Believing Sir Public was about to reveal the winner of the sixth race at Wimbledon Dog Track we

kept quiet.

"Friends," he continued. "I am not about to have a sex change and sing a tender duet with **George Michael**. Sorry."

So were we, for as our friend continued on his way it was quite obvious that he was losing his marbles ...

"Now you know me," he said pulling off a chunk of chocolate cake. "I'm as religious as they come. But would you expect me to kneel down and offer thanks every time I quaffed a snorter? 'Course not. So why then has **Boy George** taken his interest in godly matters so far that he now offers up prayer before he appears on stage? Yes, it's true, that's what he did before his show in Athens last week and look what happened. The poor bloke got stoned. Oh well, I suppose prophets are never recognised in their own time ...

"Talking of which the deity **Michael Jackson** has also been suffering for his art. MJ badly sprained his hand while filming his new science fiction film 'Captain Eo'. Still, what's a dodgy hand between the odd million dollars. MJ's latest money making venture involves the launch of a new line of high fashion designer clothes called 'The Michael Jackson Signature Collection' ...

"While Michael considers the prospects of buying up the Greater London Council, saucier stories are afoot. Hell, not just afoot, a rump a ... in fact, anywhere you care to mention. What has brought on my uncharacteristic mention of the

human form? Nothing but the rather salacious present **Alannah Currie** gave **Madonna** at her hen party. Yes sir, Al arrived straight from the **Betty Page** School Of Correction with a leather whip. Whatever next? Well, a story about the **Thompson Twins'** next single actually. It's called 'Doctor Dream' and is the Twins' contribution to the current anti-heroin campaign ...

"No heroes at the launch party for the **Pogues'** new album 'Rum, Sodomy And The Lash'. Just plenty of serious drinking as a gaggle of hacks, record company types and friends gathered on the poop deck of the HMS Belfast and consumed over 2,000 bottles of beer and untold amounts of wine and rum. A member of a lesser paper did indeed fall overboard and I left the proceedings as Mr **Andrew Strickland** attempted to walk a straight line over Tower Bridge ...

"Still, such shenanigans seem as small meat compared to **Loose Ends'** experience of entertaining the Americans. Playing their first ever Stateside tour LE ran into a bit of trouble in New Jersey. Playing a small club they found the audience full of local gangs, knives, knuckle dusters and even an air pistol. The band were escorted on stage by armed guards. Sounds like a recipe for **Thatcher's** ridiculous attempts to clean up football ...

"And while we're on the subject of the aggressive sons of **Donald Duck**, I do hear that **Australian**-looking duo **Go West** are to write

the theme tune for the new **Rocky** film. I've delighted in Mr **Stallone's** fistic incompetence up to now, but I fear the Australian ones may drive me into the arms of the well-known Danish classic 'Snow White And The Seven Perverts' ...

"And on the subject of celluloid collaborations I gather Mr **David Bowie** has been asked to play the role of **Frank Sinatra**. Which role is not quite clear yet ...

"Meanwhile David's chum **Elton John** has recorded so much stuff for his new LP that trimming it down into one single LP is causing him more trouble than finding a replacement for Mr Johnson ...

"While **Tears For Fears** are allowing their cruise into megastardom to cause them as little trouble as possible (I'm generous — I'll excuse the Live Aid tantrum) they amazed record company people by leaving a barbecue held in their honour by train, rather than limo. Sounds fine to me, but it did mean the young chaps were followed by 20 assorted minders, managers and PR's into their train carriage ...

"Less sweet times for **Marc Almond**, who was held up at knife point in his West End flat. Fortunately, Mr A's assailants fled when a friend dropped by unexpectedly ...

"But very sweet times for sadly-barbered **Nik Kershaw**. The adenoidal one has chosen his wife Sheri to star in the video of his current hit 'Don Quixote'. Me, I always fancied the Maharajah Taffye to star in my horror flick, entitled 'Don Revie' but there you go ...

And indeed we did, very quickly in search of the nearest four ale bar. It was one thing to suffer Sir Public's oratory, quite enough to watch one's dearest friend advertise his insanity to a group of complete strangers. All this piffle about pop music had just about finished the ancient off. So, as a remedy we picked him up from his chair, put a bottle of good stuff in his hand and led him to the TV set. Compassion was very important to the League Of Gentlemen ...

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P5181 ALTHEA SIMMONDS - Don't talk to me about love	40p
P4356 BLUE ZOO - City boy city	40p
P4500 BUCKS RAZN - My camera never lies	40p
P4504 CHAS & DAVE - Ain't no pleasing you	40p
P3511 PHIL COLLINS - I'messed again	40p
P4540 DARTS HALL JOHN GATES - I can't go for that	40p
P2255 FLYING LIZARDS - Money	40p
P1932 BROTHERS JOHNSON - Stony	40p
P5178 MAISONNETTES - He's such a gentleman	40p
P2384 SUGAR MINNIE - Spend things	40p
P4809 OZZY OSBOURNE - Over the mountain	40p
P4919 POLICE - Don't stand so close to me	40p
P4572 RAY - Japanese love	40p
P2342 GEORGE BENSON - Give me the night	40p
P4531 ROW WOOD WOOD - Give me the country	40p
P1556 CHINA CRISIS - Christian	40p
P1506 CLASH - English Civil war	40p
P3686 FLEETWOOD MAC - Funk	40p
P1589 GARY GRANT - I don't wanna dance	40p
P4582 HUMAN LEAGUE - Don't you want me	40p
P4845 ROBERT PALMER - Don't you love me	40p
P4542 PHOENIX - I want to get down	40p
P561 ROBERT PLANT - Big leg	40p
P4586 CARL SINGH - My	40p
P5137 SIMPLE MINDS - Chelsea girl	40p
P2374 SISTER SLEAZE - He's the greatest dancer	40p
P7861 ROD STEWART - Do you think I'm sexy	40p
P2524 DONNA SUMMER - I got independent	40p
P4189 U II NO - Love is like a drug	40p
P2524 U II NO - The story of the boys	40p
P4915 BAD MANNERS - Can can	40p
P716 DAVID BOWIE - Rebel rebel	40p
P4534 DAVID BOWIE - Stardust	40p
P4808 TUBI TURK CLUB - Do you really want to hurt me	40p
P2526 TUBI TURK CLUB - We're	40p

P5111 BILLY JOEL - Updown girl	£1
P5221 ANNABEL LAMB - Riders on the storm	£1
P4248 BOB MARLEY - Working in vain	£1
P4412 MALCOLM MCLAUGHLIN - Madhouse Butterfly	£1
P5018 MEN AT WORK - Dervish	£1
P1286 NICOLA NEWTON, JOHN & I.O. - Kanako	£1
P5207 RYAN PARIS - Quince Vile	£1
P4948 POLICE - Every breath you take	£1
P3582 RUGGERS & PARTON - Islands in the stream	£1
P7385 STANUS OLEY - Something goes you baby I like	£1
P1542 PAUL YOUNG - Come back and stay	£1

AND HERE IS A SELECTION OF OUR ALL-TIME BEST SELLERS

3413 AIR SUPPLY - All out of love	£1.50
46 JAYAN ARMSTRONG - Love and affection	£1.50
123 JAY BECK - No big love mine	£1.50
3636 KIM CARNES - Bette Davis eyes	£1.50
221 CHICAGO - If you leave me now	£1.50
378 COMMODORES - Three times a lady	£1.50
5622 MARVIN GAYE - (I can't get no) love	£1.50
812 FERRY JACKS - Sessions in the sun	£1.50
1062 MARY MACDONOUGH - Love between two lovers	£1.50
2245 MARTINA & MURPHY - Echo beach	£1.50
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● THE LEAGUE were not fussy about their guests

10

World Radio History

STREET SOUNDS 13

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THE COOL NOTES

BILLY GRIFFIN

ATLANTIC STARR

ONE WAY

RODNEY FRANKLIN

SKOOL BOYZ

COLONEL ABRAMS

DANCE CHART BUSTERS FROM BOTH SIDES OF THE ATLANTIC

MORE MUSIC THAN THE AVERAGE 12"

ON ALBUM +
CHROME CASSETTE
(2 EXTRA TRACKS
ON CASSETTE)



HEAD CASE



at last — legendary screen superstar and original talking head max headroom dazzles grovelling worshipper eleanor levy

Photo: Pictorial Press



LOOKING FOR the biggest pickle in the jar ●

Photo: Rex Features



JUST IN case rain stops play ... ●

1985 HAS seen the rise of a new, vibrant sex symbol. Max Headroom has clawed his way up the media megagod ladder to establish himself as the most interesting and exciting man in the world. With this in mind, Max has decided to make his debut in front of a live audience and host this round of dates at the ICA Rock Week in London. With his dash and sense of true style and elegance, he is about to join the likes of Simon Dee, Max Bygraves and Ted Rogers in the 'sincere host' hall of fame. The world is his oyster . . .

● Well Max, I'm sure our readers will feel the most important question to ask is — is golf more important than music?

Well, if you're standing on the first tee at Wentworth — as I do whenever I have time — having a few practice swings, getting the feel of a new leather glove and preparing to burn up the course, then you have to push out of your mind for a few moments the bass runs on the new Go West single. Likewise I don't really like waving my three iron around at a disco — apart from anything else it makes me a little dangerous to dance with.

● I see. Apart from a golf groupie then, what were your previous jobs?

Eleanor, I wish I could be like one of the average, run-of-the-mill stars you interview and say I have done a whole variety of fascinating jobs, like truck driver and hat check attendant in a synagogue. I felt sorry for a friend of mine who was desperate to become a mini-cab driver but failed the exam because he didn't know everything about everything and therefore couldn't lecture passengers about their jobs like cab drivers have to. No, I'm afraid I've only ever had one job and that's being a star. Doesn't that sound boring?

● GO WEST: cockles and muscles alive-alive-oh!





SOUTHFORK... Max's spiritual abode ●



THE BOYS at the White House debate the paternity of Max and the strategic importance of Finchley Central ●



THE PLASTIC fantastic Ewings ●

● **Well . . . to change the subject a little, are you going to have another series?**

Another series of tests for my problem? I'm afraid so, yes, but that's rather private. As to a TV series, the answer is yes, but the real difficulty is where. There is talk at the moment of writing it in London, filming it in Paris, mixing it in Philadelphia and editing it in the Bahamas, but I've told them that's not possible because my secretary Grille isn't very good at flying. In fact he's not that great at walking either. He's at that age, I'm afraid.

● **Do you think people watch your wonderful show for you or for the videos?**

Where would we be without videos? What would the world be like? It doesn't bear thinking about, does it? As I've already gone on record as not saying, videos are so terribly important, easily as important as a racing steering wheel on a Sinclair C5 car! But since my show was called the Max Headroom Show and not the Video Show, I think you can draw your own conclusions.

● **Many people have noticed the similarity between your accent and Ronald Reagan's. What part of America do you come from?**

It's a part very few people have heard of and certainly very few Americans. It's called Finchley, London N3. Although of course I didn't go to school there.

● **Why not?**

Because I didn't go to school. Ah, jokes! Eleanor, you'd make a good straight man!

● **Are you embarrassed about being American? (pushing the point because she doesn't believe him).**

Not being American, no I'm not, but if I were, I certainly would be. American, that is.

● **To get technical for a minute Max, will computers ever take over the world?**

The world, possibly — this country, I doubt. Can you imagine them running a fish and chip shop after closing time? It's difficult enough for a human to fish out the biggest pickle from the bottom of one of those giant gherkin-jars, let alone try to work out which portion of 16 drunken orders of cod and chips hasn't been salted. I dread to think of how British institutions would change if computers took over. I mean, telephone boxes would lose the whiff of a kidney donor unit and start smelling clean. It just wouldn't be the same, would it?

● **It certainly wouldn't. Max, as such a superstar, do you ever get recognised in the street?**

All the time, particularly since I am driven around in a limo (that's a big car, Eleanor) with reverse tinted windows, which means my public can see me but I can't see them — I find it so depressing watching ordinary people getting wet in the rain.

● **So, in effect, you've taken on the status of a head of state rather than a mere media legend. If you were Prime Minister Max, what would be the first thing you'd do?**

I'd definitely change the number on the door in Downing Street. Everybody knows that Margaret Hilda Thatcher (such an attractive middle-name isn't it!) lives at number 10, it must be an open invitation for interesting callers like Jehovah's Witnesses, terrorists, and people selling double glazing and patio furniture. No, I'd ditch number 10, and call it 4B — just go ahead and confuse everybody! Also, I think a Prime Minister should above all show compassion. For a start I'd give the policeman who stands outside 4B a chair to sit on — and perhaps the occasional cup of tea. But no, possibly not — he'd want to start coming in to use the toilet then, wouldn't he?

● **Would all-nude TV be a good idea?**

Well, I've seen experiments with nude TV on American cable stations and frankly it can cause problems with studio lights. You get reflections bouncing off all sorts of things. I also think that programmes like 'The Sky At Night' and 'Call My Bluff' might lose viewers rather quickly, don't you?

● **I couldn't agree more, Max. But tell me, as such a master of style and fashion, who makes your suits and would you ever wear boxer shorts?**

You see, Eleanor, I believe you can't be too careful about dress — and I can see you aren't. I absolutely refuse to wear anything off-the-peg. It sounds as if somebody pinched it from a washing-line. In fact I recently went to a bespoke tailor, basically to find out what the word means. I daresn't tell you his name. You can't have common ordinary people queueing up outside an exclusive establishment, can you? Yes, style is important and I insist upon this with my secretary Grille. In fact I think at times he's so well turned out he looks inside out. As to boxer shorts, I did once try out a pair in the studio, but they were all nylon and they produced so much static. Every time I crossed my legs the lights fused.

● **MAX ARRIVES to view his new des ras in SW1**



● **Have you applied to be the new singer of Bronski Beat?**

I don't 'apply' for anything. People come to me. I'm not sure my vocal range is quite the thing to replace Mr Somerville, although I'm fascinated by people who can adapt their voice for the occasion. For example Margaret Hilda has managed to lower hers a great deal — many people think it's a battery problem, but I can assure them that I have helped her with this. In fact I remarked recently that if her voice gets any lower she could advertise horror films on TV. She overheard me and it actually went down quite well! Her voice, that is.

● **As such a superstar (and has anyone ever told you how very attractive you look when you blush, Max?) would you like to be the new Bobby Ewing?**

I would have loved to be the old Bobby Ewing, out there at Southfork surrounded by those Dallas style women who look as if they have their teeth cleaned by interior decorators and men who have had so much plastic surgery if they stood near a radiator I'm sure they'd melt. As to being the 'new' Bobby Ewing, I think I look far too realistic to take part in that show.

● **What would you say if you were a guest on Wogan?**

As a matter of fact I shall be joining him on his show in a week or so and I'm really looking forward to giving him a few tips on interviewing. He's humble and keen to learn and I think we'll get along well. Of course his problem will be that, after me, the show could hit an anti-climax and he'll be hard pushed to find a more attractive and interesting guest.

● **Would you describe yourself as a smart-ass?**

You know, when you're seen as witty, talented, and extremely popular, you tend to encounter a lot of jealousy from interviewers, Eleanor, who try desperately to take little swipes at you. It's really quite touching, but in my position at the top of the media world I just can't afford to be arrogant.

● **One thing I've always wondered Maxie darling (you know, you really do have a lovely smile) have you got muscles like Go West?**

Mussels? I thought sea food came from John West! Ah, Eleanor, we really should be a double act! No, seriously, you'll remember that I agreed to have Go West's video on my show. You see, they and I go back a long way. That's why I'm so glad to see they're now going forward again.

● **And finally, are you nervous about making your debut in front of a live audience?**

No, I think the problem is the other way round. My audience will be making its live debut in front of me and it's natural for them to be nervous. There'll be a lot of fidgeting, sudden last-minute visits to the toilet and sweaty armpits, but my audiences are always like that. At the very moment I shall be relaxing in my dressing-suite with my pre-show cocktail, then suddenly I shall be there, putting them at their ease and the Harp Rock Week will go without a hiccup. Well, as long as Grille stays off the lager before the show.

● Tuck into the Big Dish, the band inspired by soup. Yum, yum, says Eleanor Levy

WHAT'S IN a name?

As a star-crossed lover called Juliet once remarked "a rose by any other name would smell as sweet". And, indeed, she had a point. But sometimes, a name can be the most important thing when it comes to promoting an image; selling a band; sculpting a legend. Would 'Relax' have been such a big hit if it had been recorded by Jeremy Goes To Shepperton and been called 'Go All Limp And Floppy'? And who would have taken any notice of Madonna if she'd been called Sybil?

Likewise new Virgin signings the Big Dish. Apparently named after a bowl of Campbell's soup that lead singer and songwriter Steven Lindsay's father used to make, they were almost called the Vivid Tulips. Now, the Big Dish is a pretty silly name, but the Vivid Tulips indicates nothing more than that it's time for the men in white coats to come round.

Which is something you'd never think when listening to their single 'Big New Beginning' — one of the maturest debuts from a band for years. It, like most of their work, was written by Steven — an ex-draughtsman for British Telecom and one time student at Glasgow Art College.

Production for the single comes by courtesy of Paul Hardiman — the knob-twiddler behind Lloyd Cole And The Commotions' 'Rattlesnakes' and 'The Soul Mining' LPs. Like every other Scots band that makes the journey over Hadrian's Wall these days, the Big Dish's greatest allure is their jangly, melodic guitar sound.

Steven is, though, unwilling to label the group a 'Scottish band' or admit any strong connection with a 'Glasgow Scene'

"Not a lot of people know about us in Glasgow because we kept very much to ourselves," he explains.

"We didn't know many of the 'Glasgow Scene' people either because we didn't come from there originally."

Steven and keyboard player John Harper were at school together in Calder Vale, Airdrie, just outside Glasgow. They are joined by guitarist Mark Ryce

On their recent stint supporting China Crisis on their British tour, they were joined by Keith Burns and Raymond Docherty on drums and bass respectively.

The tour was an important step in introducing the Big Dish's sound to a wider audience. But did they suffer many of the upsets and irritations that usually befall support bands?

The first time I saw the band, they were being bullied by various members of China Crisis as part of the 'last night of tour' frolics some bands indulge in. It wasn't always like that though.

"No, it was really good," explains Steven. "I was surprised how well it all went because it's always at the back of your mind as a support band that a lot of the people don't even get there 'til after you've been on. But we were playing to full houses most of the time."

"At the start of the China Crisis tour we hadn't played for 11 months, so we were well dodgy, but we improved as we went on."

Is there a group Steven's always wanted to support?

"I'd love to support the Talking Heads," he says. "But then that's probably just so I could get in to see them."

THE BIG Dish are currently putting the finishing touches to their debut album. Work will be interrupted while producer Hardiman takes a break to work with the Faith Brothers, but it should surface early next year. It's a long time to wait, but Steven's not exactly twitching with impatience.

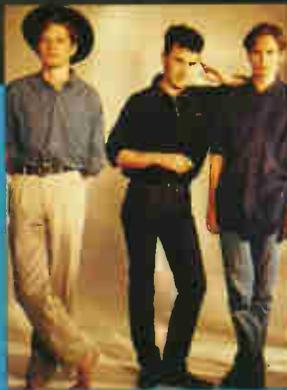
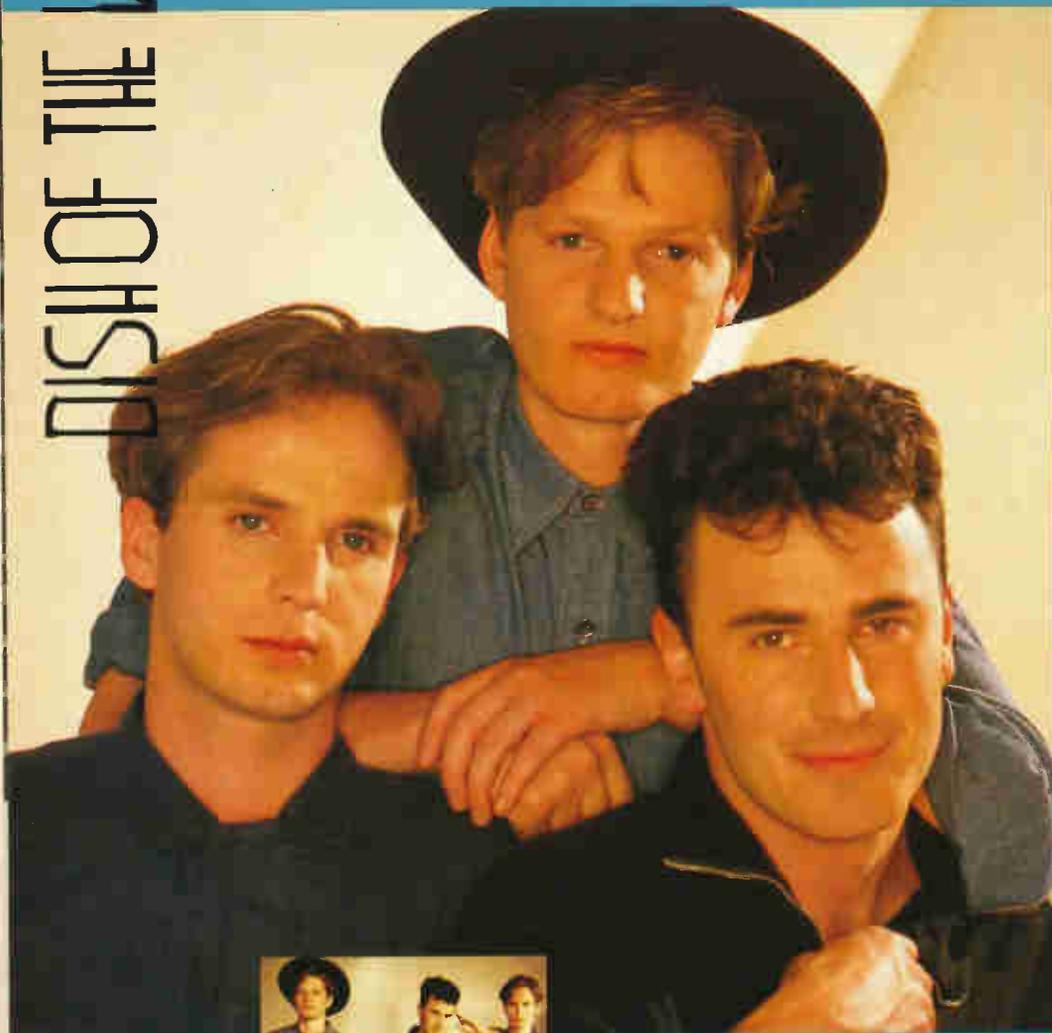
"I'm not too worried," he says. "Sometimes I think a debut album can come out just too soon. Sometimes the longer you wait, the better."

Steven fulfils the role of modern day singer-songwriter, so it's no surprise to find that one of his favourite people to listen to is Neil Young. Has he ever wanted other people to record his songs?

"Most of the people I like are songwriters anyway and write their own music — the Talking Heads and I've always liked David Bowie, although I'm not sure about him anymore. But your Neil Youngs, your Televisions and Magazines — people like that

"That's probably why I don't see much in people like Paul Young, but you make a lot of money out of it, so why knock it?"

DISH OF THE WEEK



DISH

10 records proudly presents
this summer's no. 1 dance l.p.

TURN IT UP

side one

gloria d. brown

the more they knock the more i love you
<extended mix>

little benny and the masters

who comes to boogie
<12" mix>

naima

you never had a love like mine
<sensual mix>

side two

the affair featuring alyson

please don't break my heart
<club mix>

sassy

city life
<special re-mix>

first love

things are not the same (without you)
<extended>

side three

the conway brothers

turn it up
<the full monty mix>

aurra

like i like it
<re-mix>

war

groovin'
<extended>

side four

the paul simpson connection

treat her sweeter
<dance mix>

the joubert singers

stand on the word
<remix>

mai-tai

history

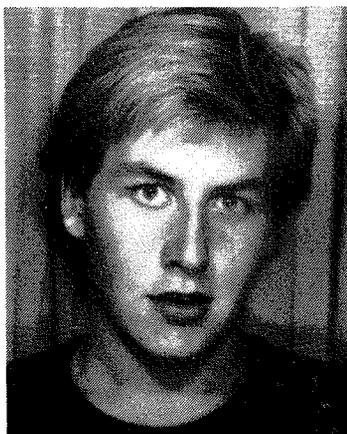
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10 records the home of the hot imports



reviewed by
damon rochefort

SINGLE OF THE WEEK

2 HOT REMIXES ON ONE 12"
LISA LISA
CULT JAM WITH FULL FORCE

1 I WONDER IF I TAKE YOU HOME
(ENERGETIC REMIX) (MCA)

2

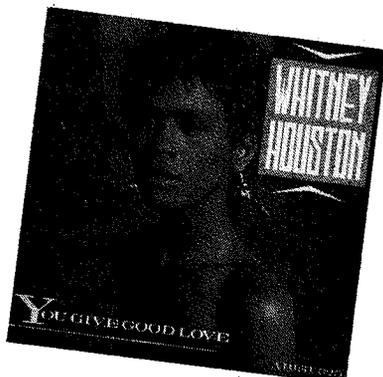
LISA LISA AND CULT JAM WITH FULL FORCE 'I Wonder If I Take You Home' (CBS) I know that this is at least six months old, but because of US chart success we're being given another chance to put this awesome (as they say) record into our charts. Shep Pettibone is responsible for the obligatory remix, and fortunately the man hasn't harmed this Shannon-type, sub-electro dancer at all, which with the right exposure could be a huge summer hit. This is good, believe me.

OTHER GOOD 'UNS

MIQUEL BROWN 'Close To Perfection' (Record Shack) After camping it up with 'So

Many Men So Little Time' and 'Black Leather', Miquel gets oddly romantic with this fabulous, mid-tempo dancer which should firmly establish the lady as a big name at last.

PRINCESS 'Say I'm Your Number One' (Supreme) This is a killer! Ripped off unashamedly from Jimmy Jam and Terry Lewis, this is the best thing that the SOS Band never did. This will nag its way into your brain, send all the shopgirls in Selfridges and Chelsea Girl wild, and hopefully hit the charts.

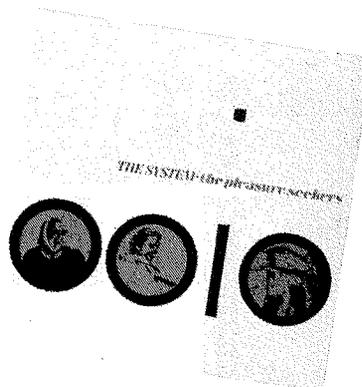


THE INTRUDERS 'Who Do You Love' (Streetwave) A completely pointless remix of an excellent track, this unfortunately missed the charts first time around, but now that it's trendy to like soul music, this piece of excellent dance-orientated soul should do a lot better.

DETROIT SPINNERS 'Love Is In Season' (Atlantic) Excellent. An underground soul favourite of a year ago, this is class soul music at its best. I was at Caister when this was out on LP. I had a bloody awful time. No hot water, no nice comfy beds, mud everywhere, grumble, gripe...

COLONEL ABRAMS 'Trapped' (MCA) Brilliant hi-tech dancer produced rather oddly by Richard Burgess. Wasn't he responsible for that 'Einstein A-Go-Go' record? This isn't anything like that, the good Lord be praised.

WHITNEY HOUSTON 'You Give Good Love' (Arista) Good voice. Good song. Bloody good marketing. This went to number three in the US.



THE SYSTEM 'The Pleasure Seekers' (Polydor) The cleverest pair around, responsible for Chaka's 'This Is My Night' and Jeff Lorber's 'Step By Step', among others. This new single combines clever production with a jerky, complex rhythm track. Unfortunately, the poor sods forgot about a tune.

NOT SO GOOD

HOWARD JOHNSON 'Stand Up' (A&M) A competent exercise in how to produce a decent piece of danceable soul, Howie's latest is pleasant enough but unfortunately cringes with embarrassment when faced with its brilliant flip 'So Fine'.

THE WEATHER GIRLS 'No-One Can Love You More Than Me' (CBS) I must admit that when I went to see the Weather Girls live recently I was knocked out by their voices and stage presence. On this record neither of those are particularly evident.

THE DAZZ BAND 'Hot Spot' (Motown) How bizarre. After the funk-laden 'Let It Whip' and 'Let It All Blow', the Dazz Band go the usual Motown route and release a piece of rubbish. On repeated listening it sounds worryingly pleasant. I must be getting old.

TIME BANDITS 'Endless Road' (CBS) LIME 'Unexpected Lovers' (Polydor) JEANIE TRACIE 'Don't Leave Me This Way' (US Megatone) Three high camp dancers of which Time Bandits is the most popular and tuneless, Lime the most catchy and vocally incompetent and Jeanie Tracie the most covered in the world. It's no real surprise that gays seem to dance to these tunes with small brown bottles stuck up one nostril. At 4.30pm with a Cadbury's Ripple for company, they sound faintly incongruous.

PLAZA 'Moving On' (Record Shack) A pleasant enough piece of danceable pop which deserves hearing, though it will no doubt be ignored by radio.

TERRIBLE

KATE BUSH 'Running Up That Hill' (EMI) I may be the most narrow-minded person in the world, but I can usually see other

people's point of view. In this case I'm afraid I can't. Especially when it's written badly all over her back and shoulders. But the single's nice.

BILLY OCEAN 'Mystery Lady' (Jive) Why Billy Ocean is so popular is a mystery to me. His singles are consistently bad and derivative.

MARI WILSON 'Dance With A Stranger' (Compact) Try to imagine Julio Iglesias with a beehive hairdo. I had no trouble after hearing this.



GLENN FREY 'Sexy Girl' (MCA) I liked 'The Heat Is On'. This is far worse. The song deals with a sexy girl who moves in next door. Pretty good, huh? Give up Glenn.

SLY 'N' ROBBIE 'Get To This, Get To That' (Island) If you can imagine the Specials doing a version of a Temptations song then you must be as sick as those responsible for this drive. Their import single is far better.

BAD MANNERS 'Blue Summer' (Portrait) How nice to have the self-confidence to release mindless poop like this. Especially when your lead singer resembles a bald Tessie O'Shea.



KING 'Alone Without You' (CBS) I am told that this band have thousands of devoted fans. I don't doubt it. What else could justify the release of this record?

JONATHAN KING 'No Speed Limit' (Epic) Strange phenomenon, Jonathan King. On the cover Jon urges everyone to buy this record in order to make him rich. Of course nobody will, because he already is.





- Wicked
- Solid
- Comfortable
- Dodgy
- Diabolical liberty

THE POGUES 'Rum, Sodomy And The Lash' (STIFF SEEZ581)

POGUES LP number two and rather than the novelty having worn off, the Pogues have gone from strength to strength. With this second major helping of their own trad/punk, it's easier to see and hear what it is the Pogues are all about.

Sadness and melancholy, basically. If Shane McGowan's heroes aren't having their legs blown off in battle as in 'A Pair Of Brown Eyes' or 'Billy's Bones', then they've been forced by adversity to leave their homes and loved ones, or get beaten up in foreign places. The drafting in of extra musicians has added to this record's maturity, notably on

'Dirty Old Town' and the doleful refrain of 'And The Band Played Waltzing Mathilda' — a real choker!

Of the other songs here, 'Navigator' stands out as an ace choice for the Pogues to cover. As Shane and the gang have been protesting for the past year, "there's a lot more to us than just getting pissed". 'Rum, Sodomy And The Lash' is a cracking good album and I'll drink to that!

■■■■■

Andy Strickland



VARIOUS ARTISTS 'Now That's What I Call Music 5' (Virgin/EMI NOW5)

WHAT CAN you say about this kind of LP? Not a lot. The tracks on this, the latest in a line of horribly successful compilations, speak for themselves.

It's chock full of really good records, as you'd expect, practically all top 10 hits.

Duran Duran's 'A View To A Kill', Scritti's 'The Word Girl', FYC's marvellous 'Johnny Come Home', Marillion's soap opera 'Kayleigh', Stephen Duffy's 'Icing On The Cake' — they're all here, the good, the bad the the downright ugly (no, I refuse to mention the Style Council or Phil 'n' Gary!).

A perfect record for parties or the perfect tape for those long, boring journeys. ■■■■

Nancy Culp

CAMEO 'Single Life' (Club)

CAMEO'S SINGLE 'Attack Me With Your Love' is wonderful, sophisticated dancefloor stuff, though in its edited and rather abrupt form it sounds less stunning than the 12 inch mix.

'Single Life' will, no doubt, be the follow up, and I find it an incredible track. The combination of whistling synth, thumping sparse beat and those cool harmonies is just too much, and I would rate this as one of the most innovative tracks for some time.

While the title track is the standout here, 'I've Got Your Image' is a surprisingly old-fashioned brassy swinger which is right up my street, and which proves that there is more to Cameo than hard dance rhythms.

■■■½

Damon Rochefort

VARIOUS ARTISTS 'Strictly For Lovers' (Island IRG 8)

THE LIGHTEST, sweetest nut yet to jump from Island's 'Reggae Greats' series. Lovers Rock captures the essential cool breeze of reggae and puts it firmly in a neat pop format. The 12 tracks here — Winston Reedy, Dennis Brown, Ruddy Thomas, Jimmy Riley, Barry Biggs, all the right names — weave a seamless pattern of sensuous, soulful groovin'. Like the best reggae this is heady stuff. Like the best soul it works inside a subtly defined formula. Loose and yet never self-indulgent or wasteful. 'Strictly For Lovers' goes a fine gallop. ■■■■

Lord Monty

FICTION FACTORY 'Another Story' (Foundry Records)

A CURIOUS release with no apparent accompanying single to boost its chart and sales hopes.

It's an unspectacular affair, one of those slick, dull works that seem to appeal to balding A&R men and nobody else.

Fiction Factory are trying to capture the old ABC sound and feel, but they fail miserably. It says something for the record that the best track on it is the final 'Victoria Victorious' largely because of the great vocal hauntingly delivered by Fiona Carlin. "Contractual Obligation", somebody whispers. Utter tosh — I concur. ■

Andy Strickland

BAD MANNERS

Blue Summer

Out Now on 7" + Remixed 3 Track 12"



AG502
TX6502

Parade

a tale of mega-success electronics and other subjects unsuitable for children and those of a nervous disposition, ie a Trans-X feature by Paul Sexton

X RATED

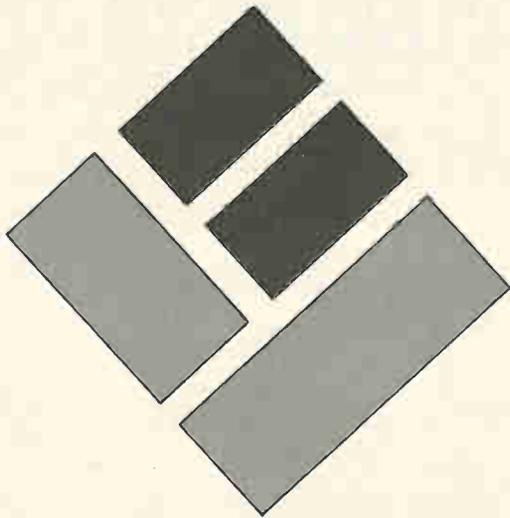


THE FRENCH-Canadian who had to have a hit in Canada to make it in England ... that's Pascal Languirand, the one-man band who's taken Trans-X into the Top 10.

One-man band? What about his wiggling sidekicks on 'Top Of The Pops', you're asking? Well, OK, so they're in Trans-X now — but don't go assuming that they actually sing on the record or anything like that.

Take it from the top, Pascal: "Trans-X started with this project, 'Living On Video' was the first single, about two years ago. Nobody else was involved. I had a girl to do the other voice and as I promoted the record I realised I needed a girl to sing that part. Now I have two girls for the female vocals — Sylvie Daviau, who I met two years ago through my voice teacher. I saw potential in her and she did a tour of Mexico with me. And Elliott Manning, she's American, I was producing a single for her, she writes her own music. But they're not on the remix of the record."

Sylvie and Elliott will be doing more for their money on future Trans-X records as you'll hear, but first some more on the rather unusual history of 'Living On Video', much played in clubs here ever since its first release in 1983 but never a crossover until Languirand hit on the remix idea. "It was released in Canada first," says Pascal, talking now about



LOOSE ENDS

"TURN THE LIGHTS DOWN"
the all new club track

IT'LL KNOCK YOUR SOCKS OFF!
available on 12" single with "Golden Years"

VS 795-12



the original version and about the country he's made home. He's based in Montreal. "About six months later it started to get to Germany and went to number three.

"At the time I didn't think it was exactly the sound for Britain, but with this remix it's better." How so? "Because of the energy, mainly from the drums, and the clarity, the vocals come across a lot clearer, I removed the hand-claps and things like that, to get to the core of the song. And after two years my ideas are much clearer as to what I want to do, I re-mixed the drum tracks, and there's new equipment to use now."

NOW LET'S try and establish the roots of the man who's more or less made Trans-X a multinational corporation all on his own. "I was born in Paris," explains Pascal, "but my parents are Canadian. In my early years I moved back and forth between France and Canada, from the age of one to 12." Now he stays in Montreal and thinks of that as more home than anywhere else. "Montreal is quite different from the rest of North America, it's very influenced by European culture. And the people are less intellectual, which is good for me!"

Trans-X was far from being Languirand's first musical enterprise, though. "I had done three solo albums" — with titles like 'Vivre Ici/Maintenant', incidentally — "and then I started making a career as a writer of film soundtracks, but after a while I got bored of just studio projects, I wanted to do something I could relate to more, because I like to experiment a lot. A lot of the soundtracks were TV productions for CBC (The Canadian Broadcasting Company), they were very esoteric, talking about the future and things like that, and I was



the only one at the time doing that type of music."

As a former student at McGill and Concordia Universities in electronic techniques he was well qualified. So, the far-out futuristic soundtrack work behind him, he went into the studio, did some work of his own that also happened to turn out far-out and futuristic and Trans-X was a going concern. Before long, though, it was a *growing* concern — because even now 'Living On Video' is the only record Trans-X have ever made.

"Since then I haven't released anything, because of the conflict between producers and stuff like that, and also the success took me by surprise, I wasn't ready to do a follow-up. But now I'm ready, I've experimented a lot — I took a band on tour and we did an hour and a half live show. That doesn't mean the new album will be done with real drums or any-

thing like that" — perish the thought, Pascal, would I ever make such a scurrilous suggestion? — "but it was just to get an audience response."

That album he mentions is not too many months away. "We'll be doing another single for September and an album for about three weeks after that. We're going to record a vocal track, Trans-X is going to develop into a vocal group, with the same kind of energy, but more vocal."

Live dates will follow but not until they're better established, and in any case when your sound is as electronic as this guy's, gigs present quite a few problems. Like what you do in a power cut, for instance. Pascal Languirand turns a neat understatement about the technicalities of a live version of 'Living On Video'. "It's not easy," he says wryly.

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MOR acts but at least they don't take the sort of crap that we do. All credit to them for that.

We need a change.

Mark and Pete (two real music fans), Leicester

PS Can you please arrange for everyone who bought 'Agadoo' to be shot. Thank you.

● No, but we can arrange frontal lobotomies for you two

▼ I'M NOT saying Kirk Brandon has big ears, but we've just moved out of one of them and into a flat in Kilburn!

I want a poster of him in your magazine by August, please.

(Ooh, I could whip him to death!)

The Duchess of Kilburn, London NW6

● And did you hear that they're trying to open a ski run on Stephen 'Tintin' Duffy's nose?

▼ MY GOD, what a bore the current music scene is with a mix up of everything from black slick disco to white macho rock. No wonder the charts are so stagnant with such a dispersed, vague pop scene. Pop is supposed to be the voice of the unrepresented young generation, so no wonder there is so much discontent among the young with such a dead pop scene.

It's so dead because too many people are trying to make money out of pop instead of representing the young. Even 'Top Of The Pops' is trying to cash in, looking more like a

show for trendy mums and dads instead of the godlike/revolutionary show of the late Seventies/early Eighties.

However, the group that will eventually clear the fog will be Yello. They will not just revolutionise pop music but the whole idea of music. Yello's music takes you on a journey itself, through realms of imagination you never dreamed possible.

They are not just another European or electronic group but the future of music. So be converted now as one of the initial disciples and let their music mesmerise you.

An angry young lettuce, Oldham, Lancs

● Yes, watching Gary Davies and John Peel suck their dentures on 'TOTP' isn't a pretty sight, is it?

▼ THIS HAS gone too far. The decline of our once great singles chart is most depressing. Thanks to a bunch of total morons (masquerading as members of the 'normal' record buying public) our chart has

● STEPHEN 'TINTIN' Duffy: 'sno joke of a nose

become so full of horrors that our cousins from across the water (yes, America!) now have a constantly better chart than us.

For an example, you need look no further than that number one, 'Frankie' — what utter dross. Further down the top 40 it's just as bad: Marti Webb, Opus, The Commentators, Russ Abbott and various fourth-rate disco acts.

We have also had to endure other tripe such as Black Lace for far too long, while new singles from the ever brilliant Toyah and Kid Creole can't even dent the top 50!

The yanks may have a lot of

▼ I'M NOT surprised that Boy

George was stoned by the Greeks at that concert in Athens. It seems they have the sense to realise that men in silly dresses shouldn't perform on stage. This is 1985, who needs George or anyone else mincing around any more? His friend Marilyn has already gone down the chute and I hope George follows him. Anybody should be able to see that he's well past his peak. Instead of remaining on stage in Athens wriggling his bum, he should have gone off as quickly as possible. Usually I don't support violent action, but in Boy George's case I'm prepared to make an exception.

Springsteen fan, London

● While we're on the subject, why don't we burn witches or make gay people wear pink triangles just like the old days? What a fine upstanding member of the community you must be. I'm sure Springsteen would be ashamed to know that you're a fan of his

ARETHA FRANKLIN

NEW ALBUM & TAPE
**WHO'S
ZOOMIN'
WHO?**

Including:
FREEWAY OF LOVE
SISTERS ARE DOIN'
IT FOR THEMSELVES
Duet with the Eurythmics
PUSH
With Peter Wolf & Carlos Santana



ARISTA



Zimbabwe superstar Zeke Manyika finishes his Orange Juice and discusses the crucial issues of the day (plus the Style Council) with Andy Strickland



ZEKE AND YOU SHALL FIND

WHEN ZEKE Manyika's parents decided that their son would be better off away from war torn Rhodesia and its repressive regime, they couldn't have known the success he'd enjoy as a musician.

Sure, Zeke had shown an unusual aptitude for playing almost any instrument that came his way and he professed a liking for the Beatles and other British pop music which poured forth from the colony's radio stations, but becoming a much sought after session drummer and solo artiste to boot didn't seem an obvious outcome for his globetrotting.

"When I arrived in Glasgow to go to college it was funny for the first two weeks," he laughs. "I had this economics teacher who not only had this Glaswegian accent but he had a speech defect as well and it was awful. I used to go to all these old mens' pubs and chat away with them just to learn the accent."

Zeke learnt to communicate with the bewildering Glaswegians well enough to eventually join Orange Juice at Edwyn Collins' urgent request, but that was just the beginning.

"The first thing I did outside Orange Juice was with Matt Johnson when he asked me to play on his album. Then, when Orange Juice did 'I Can't Help Myself' Paul Weller phoned up and said he liked my drumming and would I play on some Style Council singles. I did 'Speak Like A Child' and 'Solid Bond' and we also did a jam which became 'Money Go Round'. I didn't even realise they'd recorded it until Paul played me the record and said 'do you recognise the drumming' and it was me.

"I'm not a great technical drummer but I think all these people were interested more in a spirit that my drumming has. I enjoyed working with different people for a while but then it got a bit too much. When we had 'Rip It Up' in the chart, I was dashing from doing an Orange Juice TV thing to Matt's studio, then over to Paul's and it got a bit mad. I was also drumming for Kate Bush at the time and you can do too much you know?"

WELL, ZEKE'S turned his back on adding the punch to other people's records now and has released 'Cold Light Of Day', an upful ditty which adds a touch of much needed sunshine to a dull summer. Zeke's influences are so wide that even he's not sure how to describe his music.

"Maybe one day I'll find a vocabulary to express it but that's always been my main problem, trying to describe my music. I suppose it reflects my background, being born in Africa then spending my teenage life in Glasgow and then in London so my influences are African folk, American soul and British pop.

With his past experiences, if ever there was a performer more obviously up for the role of political commentator than Zeke, I can't think of one but

it's an obvious trap he's determined to stay away from.

"Yeah, I find that idea a bit of a pain actually. There are a lot of people who find themselves in that trap and they end up writing really nonsensical things. When I feel strongly about something then I'll write about it and if I can articulate a great issue of the world well, so that I think 'yeah, that's it' then I'll do it but I've scrapped a lot of songs 'cos I couldn't live with the lyrics."

IT'S ELEVEN years since Zeke left Zimbabwe and I'm somewhat suprised to discover that he's never been back.

"No I haven't been back," he explains. "Hopefully I might take the band over there next year for a small tour, it'd be nice to show them the country. I couldn't have gone back anyway while it was still Rhodesia so it's only been four years or so since I could have gone back. When I left, it was during the war and I hated the place and the politics and arriving in Glasgow at 18 was just what I needed."

The young Zeke obviously had an extraordinary childhood, so who were his heroes as a young lad in war torn Rhodesia?

"With Rhodesia, the people you tended to look up to were politicians obviously. There were leaders of the African independence movement in Ghana who we were very into and I suppose Mugabe was one of the people that all young people thought of as *the man*. Also all the obvious American civil rights leaders like Martin Luther King."

Enough of mid-Seventies politics. Zeke is more immersed in his own work these days, accompanied on live sorties by his band Dr Love. With an album about to be released and a new one already well underway, it seems there's no stopping the ex-drummer in his ambition to become better known as a singer than a drummer.

If 'Cold Light Of Day' is anything to go by, Zeke's timed his emergence to perfection. He and Dr Love are going to be far too busy to entertain the idea of helping anyone else out for a while. Pop stars apply elsewhere.

"i'm not a defeatist"
says Tracie Young, part-time animal rights
campaigner and dallas fan, as she
makes a comeback at the age of 20

IT WAS never going to be easy, let's face it. Having a hit with your first record is a hard enough act to follow at the best of times, but when you're only 17 at the time, your career is destined to be downhill from then on.

This is the predicament which faced Tracie Young as she struggled bravely on against a Press determined to score all available points against Paul Weller's Respond label, and a series of uninspired songs and productions which stood out like a sore thumb against the ever-increasing hallmark of Eighties pop — the big, big production job.

Most performers would have packed their bags long ago, but not Tracie. She's back, raring to get on with things, with a new single under her belt and a new mood of optimism which fairly pours out of her blood red lips. That's right folks, it's 'try and get a word in' time again.

"I'm not a defeatist at all," she says, sipping her coffee. "It would have been very stupid after having made records that I've since denounced in a way, to say 'well that's it, I've made some really shitty records that people are going to remember me for and now I'm going to write a book or work in a Little Chef or something'. I wanted to make the kind of records that I wanted to make and now I've done just that."

TRACIE'S NEW single is a cover of the old George McCrae classic 'I Can't Leave You Alone', a stage fave and a song that she's long had earmarked as a possible single.

"I've wanted to do this song for ages because it's such a good song. Even the original still sounds great, if a little limp. So all I've done is give it a more contemporary feel. We played it at a gig at the 100 Club last year and it went down so well. It got everyone going, and afterwards Paul came into the dressing room and said we ought to record it."

'I Can't Leave You Alone' certainly sounds a lot fresher and ballier than previous offerings from Tracie and the infectiousness of the song itself should see her with a hit on her hands. What does she feel has been the main problem for her over the last 18 months or so?

"I've been making it sound like I'm completely denouncing my past, which isn't strictly true. It's just that now — two and a



TY



half years on — I *do* know what I'm doing and it's a matter of making decisions for myself rather than letting myself be guided. At 20 I'm still very young and in an enviable position and I don't want to abuse that position like I did when I was 17.

"'I Can't Leave You Alone' epitomises what I've been struggling to do over the last two and a half years and it's just been a case of not having enough songs and worrying too much about deadlines that have been set by people."

THE B-SIDE of the single is '19 — The Wickham Mix', Tracie's tribute to a group of animal rights campaigners. As she explains: "Basically there are 19 people on trial for breaking into Wickham labs in Hampshire and APT consultancy and Cottage Patch Kennels which is a place where dogs are boarded before being sold for vi-

visation.

"These places were all raided on the same night and no lasting physical harm was done to anyone or anything. They could have smashed the place up just for the sake of it, but they went in to obtain evidence and to do what they feel is right.

"Most vivisection is carried out by the major drug companies: so how many headache tablets can we have on the market at one time? Animals don't smoke, animals don't drink, animals don't use make-up and animals don't have wars, so why should we subject them to all the things we want to do for our own self gratification and our own egos?"

At this point, I try to hide my pristine DMs under the couch but as Tracie points out: "You can't get away from it because even the dyes in your clothes are tested on animals."



■ STORY: ANDY STRICKLAND
■ PHOTOS: PAUL COX

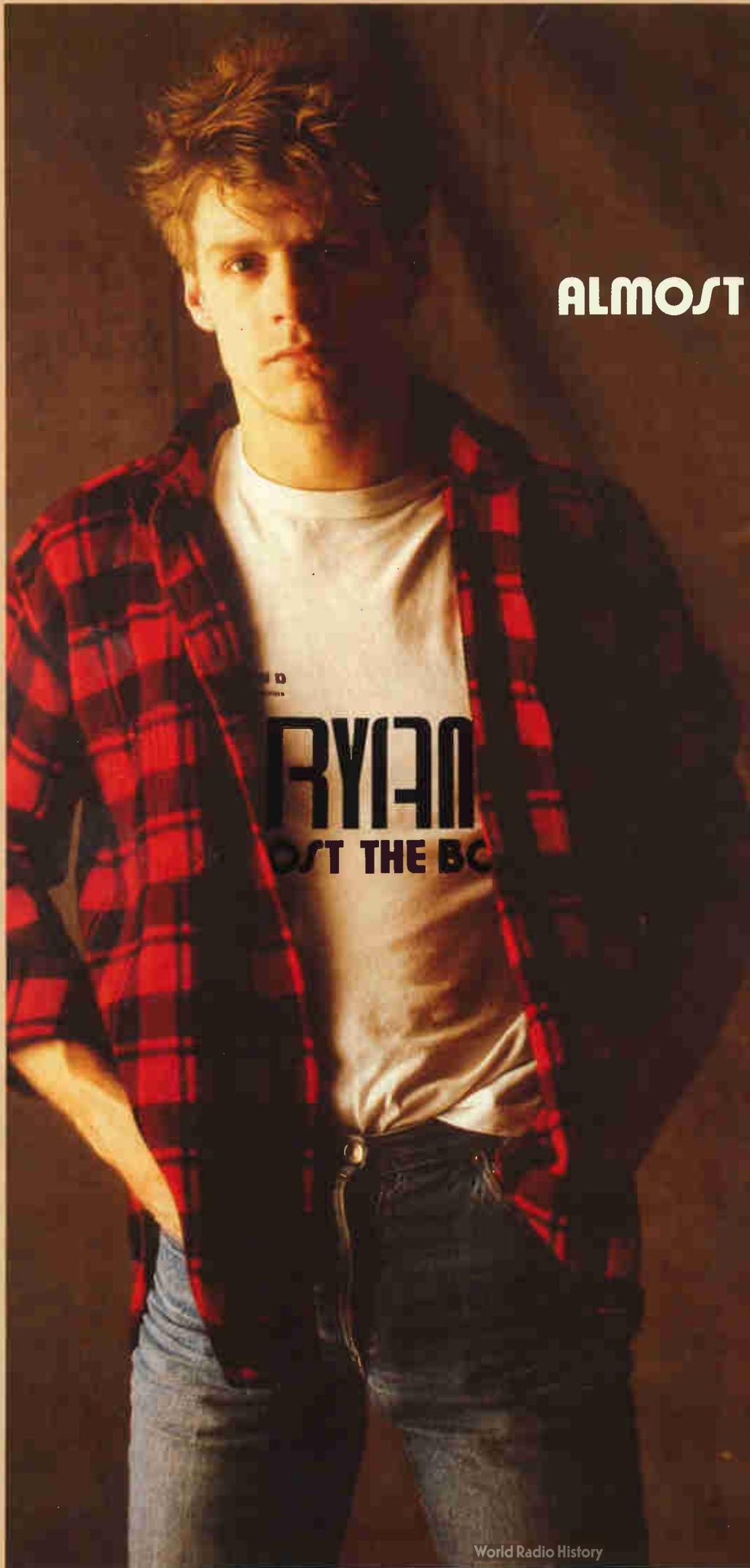


TRACIE ADMITS that one of the most traumatic moments in her life was the death of good ol' Bobby Ewing in Dallas recently. It turns out that she's quite a fan.

"I've only missed three episodes since the whole thing started," she says. "I can remember the very first episode when Bobby and Pamela got married and were going on about how shocked their families were going to be. I must have been about 12 or something and now Bobby's dead. I managed to fight back the tears, though — just."

What has all this to do with the wacky world of pop, I hear you ask? Well, Bobby Ewing got his hit and I've a feeling Tracie is about to get hers — in the nicest possible way, of course.





BRYAN

ALMOST THE BOSS

WHAT'S THE sale of all centuries? Is it the Indians selling Manhattan Island to America for \$10? The Russians selling Alaska to the USA for £50? Spurs signing Glenn Hoddle for £10? The BBC televising all 17 hours of Live Aid at a cost of a paltry £60,000?

Or is it the second biggest selling male performer of 1985 in America (who's gone to number one in the US albums chart this week) signing a recording contract for the extortionate sum of 40p? Canadian Bryan Adams was so desperate to play music that he had to forgo the usual umpteen thousand dollar advances that most bands negotiate before signing a contract and gave his signature for the price of a half pint.

"I used to have a lot of trouble getting attention. It was hard work to even get somebody to see the band when I had signed. I got the deal through my publishing company. I signed for one dollar — just because I wanted a chance to do it.

"I knew that once I got my foot in the door, they'd have a hell of a time getting rid of me. I also knew I could work myself into a position where I could gain their respect," he says.

1985 has seen him become second only to Bruce Springsteen in terms of US album sales. In the last nine months he's catalogued US top 20 hits with 'Run To You', 'Somebody', and his current British single 'Summer Of '69'; as well as a number one with 'Heaven'.

All this success has been due to hard graft: a punishing schedule that's well on the way to over 200 concerts in 10 months including a 50 city European tour with Tina Turner and three sell-out solo dates at London's Hammer, with Odeon.

HIS REPUTATION for having one of the best live shows around gave him the honour of opening the American end of the Live Aid concert. But the summer of '85 nearly saw Bryan's high flying career come down to earth with a bump when he came within seconds of death during a parachute jump.

"We had a day off in Memphis. I'd never been to Memphis, once you've been to Elvis's home at Graceland, that's it. We had a barbecue. Some guys started taking people up sky diving. After a few guys had been and I saw it was safe, I thought I'd give it up.

"I did a thing called a tandem jump where a guy is strapped to you and you both use the same parachute. He started to take me through back loops and back flips. Then I scared the daylights out of me when I realised the parachute had got wrapped around my legs and face and was starting to get wrapped around me. We were becoming a ball of rope. We fell for 24 seconds — strapped together.

ADAMS

Our emergency chute took a lot longer to come out than normal because it started to get tangled with the other chute," he recalls.

Throughout the experience he says he never once thought it was the end of the life of this Bryan.

"I knew that wasn't it. There was no way. But I did think it was terrible. It happened in seconds and you don't think a lot in that short time. It was a definite one-off — and nearly a right-off at that. Next time I'll do a sideline jump where the chute opens automatically."

TWO WEEKS after the incident, Bryan Adams had reason to thank the Gods that they'd laid him down gently back on terra firma. The ironically titled 'Heaven' reached number one in the US charts but he wasn't over the moon.

"It doesn't really hit you. It's the sort of thing you'll look back on in years to come and say 'great'. I was a lot more thrilled to be number seven in the British album charts — it just meant more to me at the time."

The success of the single was the culmination of a songwriting partnership with Jim Vallance — the shadowy figure behind Bryan Adams. The pair met in a record shop soon after Vallance quit touring with top Canadian rock band Prism in 1977. He saw in the cocky, energetic 17-year-old Adams the perfect front man and foil for his writing. They soon had hits for American and Canadian stars Bachman Turner Overdrive, Ian Lloyd, Prism and Kiss.

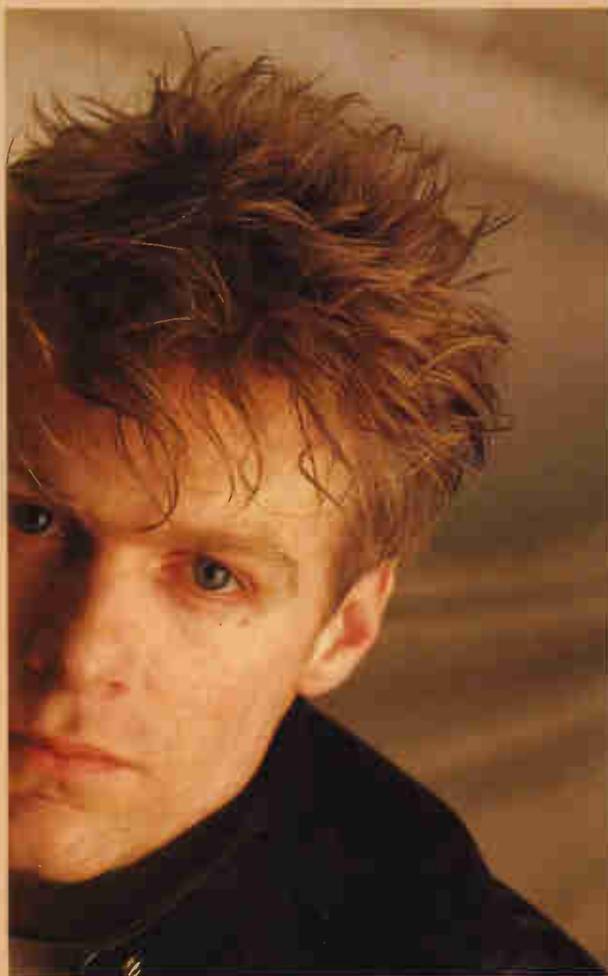
"It was a load of rubbish really," reflects Adams. "It was nothing to be proud of. It was all done when I was a starving musician and needed to pay the rent."

"Jim's from a schooled musician background, he studied at the University Of British Columbia — whereas I'm from a 'street' background and learned from records and seeing bands. We come from opposite sides of the coin and consequently bring out different things in each other."

In fact, Vallance's scholarly approach to music made him adopt a false name because he didn't want his mother and university colleagues to know he was in a rock'n'roll band.

ALREADY THE pair have had over 25 songs covered by artists as diverse as Joe Cocker, Bonnie Tyler, Tina Turner, Uriah Heep and Ted Nugent. Now they've found themselves in demand as film soundtrack writers. They'd already racked up hits for American boogie band .38 Special and Joe Cocker for the film 'Teachers' and their number one hit 'Heaven' was originally written for a movie.

"It was for an awful movie about a male stripper called 'A Night In Heaven'. We just sent the song in on spec. When the film came out it was the end — just terrible. But if it



This man is soon to be as awesomely successful as Bruce Springsteen. He's already scored a double top in America and wants to do the same here. Mike Gardner goes to Rochester, NY to meet Canada Bry

wasn't for the film, we'd have never written the song — at least one good thing came out of it."

Already Bryan Adams' new found popularity is posing problems. He's written a song for the Christmas blockbuster 'Santa Claus' starring Dudley Moore and made by the makers of the 'Superman' films. His dilemma is whether to use his first two day break in months to record the song or to put his feet up and give the song to "an artist on the Capitol/EMI-America roster" who could be Tina Turner.

"The song's going to be a Christmas carol. I've seen the film and it's a bit like a Walt Disney film. It's good to do things that are out of the ordinary. I don't want to do those generic 'Footloose' type American smash things."

He's also been commissioned by Roger Daltrey, the ex-Who singer, to write some rockier material and has contributed again to the new Bonnie Tyler album.

But the most important collaboration for the Adams/Vallance axis was 'Tears Are Not Enough' — the Canadian Band Aid record featuring such Canadian notables as Joni Mitchell, Neil Young, and the Band under the title of Northern Lights. The single sold over 300,000 copies in Canada to help relieve the suffering in Ethiopia.

SITTING IN his dressing room after 11,000 citizens of Rochester, New York State had shrieked themselves hoarse at the hottest rock property this side of the Boss, Adams is as far from a rock prima donna as you can get.

His clothes — T-shirt and jeans — wouldn't get him past the front door of New York's nightlife. His manner is buoyant, friendly, unpretentious and eager. He's sick to death of

people treating him like a special case since his success.

"People now fuss and fiddle so much, it drives me mad. I've checked into loads of airports on my own. Now it's such a big deal in the minds of other people that everybody wants to get involved and make a fuss."

But it's a far cry from the days when reporters would interview him for half an hour and then ask him what his name was. Or the time he was going to name his LP 'Bryan Adams Hasn't Heard Of You Either' in response to the predictable 'Bryan who?' queries in the early days.

"I have fears about recreating this success. I'm sure everybody who records does, even though they don't always admit it. I've been thinking about it intensely for the last couple of months. It's a tough thing to have to outdo yourself."

After the current US haul ends in October, he plans a quick trip to Japan before taking a month's holiday and starting work on the next LP with Jim Vallance.

"I'll do more work in England. From a technical standpoint it has a different feel. 'Reckless' was a very North American record and I'd like to make the next one more continental — it's difficult to explain but you'll hear the difference."

Having succeeded in getting Tina Turner to perform on one of his songs ('It's Only Love') where Elton John ('Act Of War') and Eurythmics ('Sisters Are Doin' It For Themselves') have failed, Adams admits to one major ambition.

"I'd love to do something with Paul McCartney. That would be a real one-off and I can't ever imagine that happening. I'd like to do a real rocker — bring him back to where his voice really stands out."

Damon Rochefort outlines exactly what's naff and what's hip for the discerning doyens of dance music in part two of how to be a soul snob. Part three next week



● NAFF: MELBA Moore made the wrong career move



● HIP: MAINMAN Luther Vandross

T H E H I P

IN THE heady world of soul music my main man is Luther Vandross. Before he turned solo, he was warbling for Change ('The Glow Of Love' and 'Searching') and Hi-Gloss ('I'm Totally Yours') but now after four top class sets he has firmly established himself as a man of immense talent, as a producer (for Aretha Franklin and Dionne Warwick) and vocalist.

Tracks like 'Never Too Much', 'You're The Sweetest One', classic in every sense. Am I going over the top, here?

Rick James is another guy bordering on the genius. After material like 'Give It To Me Baby', 'You & I', 'Fire And Desire,' he seemed

to go downhill somewhat, but has managed, this year, to turn in some of his best stuff ever.

He produced and wrote 'In My House' for the Mary Jane Girls which remains one of my favourite dancers ever, masterminded the excellent Process And The Doo Rags set (which includes a stunning acappella version of 'Daddy's Home') and turned in his best set since the classic 'Street Songs', 'Glow', the title track itself being perhaps his best track to date. This man means business.

Speaking of Rick, one cannot ignore diminutive caucasian Teena Marie, his one time protégé. Not content with producing fabulous stuff like 'Behind The Groove', 'I Need Your Loving' and 'Lovergirl', she writes the best ballads in town — 'My Dear Mr Gaye', 'You Make Love Like Springtime', 'Portuguese Love' and 'Irons In The Fire' — which make her one of the most talented gals in the business.

Shirley Brown has the best soul set out this year (the essential 'Intimate Storm' featuring 'I Don't Play That') and is one of the strongest female voices around.

Cheryl Lynn has a unique vocal talent too, and on tracks like 'Encore', 'Shake It Up Tonight', 'Got To Be Real' and 'It's Gonna Be Right' she shows she can outscat, outyelp, and outwait just about everybody else. This lady is quite simply awesome.

Mention should also be made of Gwen MacCrae, whose brilliant 'Funky Sensation' and 'Keep The Fires Burning' shall never be forgotten, while Thelma Houston should also be mentioned for delivering the classic 'Don't Leave Me This Way' and improving on it a decade later with the superb 'You Used To Hold Me So Tight', produced by the Flyte Tyme team of Jimmy Jam And Terry Lewis, a pair of musicians who have been responsible for soul's greatest dancers in the Eighties including 'What's Missing' for Alexander O'Neal, 'Change Of Heart' for Change, the SOS Band hits, as well as smashes for Cheryl Lynn and Cherelle.

While Jermaine Jackson has been responsible for some awful poop ('Dynamite'? 'Sweetest, Sweetest'? 'Do What You Do?') the

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● HIP: MARY Jane Girls with 'In My House'

man has some very strong material and in the sophisticated soul stakes can beat Michael hands down.

Check out 'Come To Me', 'Feelin' Free', 'You're Supposed To Keep Your Love For Me', 'Tell Me That I'm Dreaming', and 'You Like Me Don't You'.

As far as bands go, there are several who have achieved massive cult status without ever having crossed over like Kleeer, Cameo, Atlantic Starr, One Way and Slave, all of whom are remarkably consistent (though Slave seem to be slipping somewhat), while the Gap Band, Maze and Fatback, who have at one time or another managed to make the charts, are going as strongly as ever, and have all produced albums of late which prove that they're as solid and soulful now as they've ever been.

One of the strengths of the soul scene is that bad records are completely ignored and thus a great deal of naff material is DOA over here. However, one of the great dangers is that there are soul artists who put out a good soul track which becomes a hit record and who decide that they must therefore capitalise on this and produce sub-standard stuff.

This trend has escalated ridiculously of late, with every aspiring pop star putting out awful tracks which alienate their original audience, and rob them of any chance they may have had to make the charts.

The only exception to this is perhaps Sister Sledge, whose 'Frankie' rather cleverly went so overboard in the tasteless, tacky and terrible department as to soar away in a class by itself.

T H E N A F F

There are countless naff records by 'soul' artists, but the artists *always* know damn well what they're doing. By abandoning their soul roots they gain immediate acceptance from over-conservative radio producers and can even attain TV status.

The benefits are obvious, and the ploy sometimes works: Tina Turner, Madonna, Prince, Michael Jackson, the Pointer Sisters all started well in the soul stakes (or disco stakes in Madonna's case) but soon realised that the big bucks are in pop music.

They made the right career move. Many more made the wrong one. Al Jarreau tried it on his last album, so did Shalamar, Evelyn King, Donna Summer, Diana Ross, Melba Moore, Aretha Franklin, Narada Michael Walden, George Benson and many many others.

Artists who are renowned for their quality and talent seem to be forced, due to the bigotry of the American media, to produce tenth rate, rock slanted pop pap.

However, I'm pleased to say that with the sudden resurgence of soul music and its current commercial success, artists seem to be reverting to commercial dance music rather than commercial rock. The pop success of Steve Arrington, the Conway Brothers, Atlantic Starr, Maze, Chaka Khan, and the SOS Band indicates that good quality dance music does sell and is *not* a specialist commodity.

One of the main problems is that the media is filled with horribly ignorant and tasteless people. The result of this is that

● HIP: SHIRLEY Brown, best soul set this year



Radio One steers clear of black music (except, as in the case of Hardcastle, the Conway Brothers and Arrington the tracks are so big, that they're forced to play them) and it seems a little unfair that a new release from Nik Kershaw, or Go West will be played to death, while a new release by a popular artist like Luther Vandross will be completely ignored.

Oh dear, I feel quite faint. I think I've exhausted myself, petals. Still, I hope you can remember everything I've said so that you can impress your friends at the Bear And Staff with perceptive comments like, "Gosh, this beer is rather flat, but then so is the new Narada Michael Walden single".

Your friends will look on enviously as you ease back into your seat and cast a knowing Oscar Wilde look around the pub, confident at last that your patter sounds convincing.

"It's boring here," cries Rachel, a rather pretty young girl admiring you at your elbow. "Where shall we go, Brian? You must know all the best places."

"I ... um ... ah," you splutter, momentarily foxed. Fear not, potential funksters, next week your fearless reporter will really get bitchy as we look at the club and soul radio scene in the UK. Which DJs are in and which are out? Find out next week ...

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- 5 7 **POWER OF LOVE**, Huey Lewis And The News, Chrysalis
- 6 10 **WHO'S HOLDING DONNA NOW?**, DeBarge, Gordy
- 7 5 **GLORY DAYS**, Bruce Springsteen, Columbia/CBS
- 8 12 **FREEWAY OF LOVE**, Aretha Franklin, Arista
- 9 9 **GET IT ON**, the Power Station, Capitol
- 10 4 **YOU GIVE GOOD LOVE**, Whitney Houston, Arista
- 11 18 **ST ELMO'S FIRE (MAN IN MOTION)**, John Parr, Atlantic
- 12 15 **SUMMER OF '69**, Bryan Adams, A&M
- 13 13 **PEOPLE ARE PEOPLE**, Depeche Mode, Sire
- 14 20 **WE DON'T NEED ANOTHER HERO**, Tina Turner, Capitol
- 15 17 **WHAT ABOUT LOVE**, Heart, Capitol
- 16 16 **YOU SPIN ME ROUND**, Dead Or Alive, Epic
- 17 8 **SENTIMENTAL STREET**, Night Ranger, Camel/MCA
- 18 21 **ROCK ME TONIGHT**, Freddie Jackson, Capitol
- 19 11 **A VIEW TO A KILL**, Duran Duran, Capitol
- 20 26 **YOU'RE ONLY HUMAN**, Billy Joel, Columbia/CBS
- 21 14 **RASPBERRY BERET**, Prince And The Revolution, Paisley Park
- 22 31 **CHERISH**, Kool And The Gang, De-Lite
- 23 27 **STATE OF THE HEART**, Rick Springfield, RCA
- 24 29 **DON'T LOSE MY NUMBER**, Phil Collins, Atlantic
- 25 30 **INVINCIBLE**, Pat Benatar, MCA
- 26 19 **19**, Paul Hardcastle, Chrysalis
- 27 34 **DARE ME**, Pointer Sisters, Planet
- 28 43 **MONEY FOR NOTHING**, Dire Straits, Warner Brothers
- 29 36 **POP LIFE**, Prince And The Revolution, Warner Brothers
- 30 32 **MYSTERY LADY**, Billy Ocean, Jive/Arista
- 31 35 **LIFE IN ONE DAY**, Howard Jones, Elektra
- 32 37 **FREEDOM**, Wham!, Columbia/CBS
- 33 39 **SMOKIN' IN THE BOYS ROOM**, Motley Crue, Elektra
- 34 24 **THE SEARCH IS OVER**, Survivor, Scotti Brothers
- 35 23 **VOICES CARRY**, 'Til Tuesday, Epic
- 36 22 **SUSSUDIO**, Phil Collins, Atlantic
- 37 25 **JUST AS I AM**, Air Supply, Arista
- 38 40 **I WONDER IF I TAKE YOU HOME**, Lisa Lisa And Cult Jam with Full Force, Columbia/CBS
- 39 33 **FIND A WAY**, Amy Grant, A&M
- 40 44 **SHAME**, the Motels, Capitol
- 41 42 **STIR IT UP**, Patti Labelle, MCA
- 42 45 **LIVE EVERY MOMENT**, REO Speedwagon, Epic
- 43 28 **WOULD I LIE TO YOU**, Eurythmics, RCA
- 44 47 **LAY IT DOWN**, Ratt, Atlantic
- 45 49 **WILD AND CRAZY LOVE**, Mary Jane Girls, Gordy
- 46 50 **WHEN YOUR HEART IS WEAK**, Cock Robin, Columbia/CBS
- 47 52 **DO YOU WANT CRYING**, Katrina And The Waves, Capitol
- 48 64 **THERE MUST BE AN ANGEL (PLAYING WITH MY HEART)**, Eurythmics, RCA
- 49 55 **HANGIN' ON A STRING**, Loose Ends, Virgin/MCA
- 50 58 **NO LOOKIN' BACK**, Michael McDonald, Warner Brothers
- 51 53 **ONLY FOR LOVE**, Limahl, EMI America
- 52 61 **CRY**, Godley And Creme, Polydor
- 53 56 **SPANISH EDDIE**, Laura Branigan, Atlantic
- 54 38 **NOT ENOUGH LOVE IN THE WORLD**, Don Henley, Geffen
- 55 51 **FOREVER**, Kenny Loggins, Columbia
- 56 41 **LET HIM GO**, Animotion, Mercury
- 57 67 **TAKE ON ME**, A-ha, Warner Brothers
- 58 72 **I GOT YOU BABE**, UB40 With Chrissie Hynde, A&M
- 59 62 **SUMMERTIME GIRLS**, Y&T, A&M
- 60 48 **HEAVEN**, Bryan Adams, A&M

BULLETS

- 61 85 **OH SHEILA**, Ready For The World, MCA
- 62 — **EVERY STEP OF THE WAY**, John Waite, EMI America
- 63 69 **YOU LOOK MARVELLOUS**, Billy Crystal, A&M
- 65 — **C-I-T-Y**, John Cafferty And The Beaver Brown Band, Scotti Bros

- 66 71 **LOVE AND PRIDE**, King, Epic
- 67 75 **JESSIE**, Julian Lennon, Atlantic
- 68 74 **ABADABADANGO**, Kim Carnes, EMI America
- 71 73 **TONIGHT IT'S YOU**, Cheap Trick, Epic
- 72 — **AND WE DANCED**, Hooters, Columbia
- 73 77 **SWEET SWEET BABY (I'M CALLING)**, Lone Justice, Geffen
- 76 80 **I WANT MY GIRL**, Jesse Johnson's Revue, A&M
- 80 89 **SOME PEOPLE**, Belouis Some, Capitol
- 81 83 **BLACK KISSES NEVER MAKE YOU BLUE**, Curtie And The Boom Box, RCA
- 82 88 **IN AND OUT OF LOVE**, Bon Jovi, Mercury
- 84 — **THE POWER OF LOVE (YOU ARE MY LADY)**, Air Supply, Arista
- 85 90 **IT'S GETTIN' LATE**, the Beach Boys, Caribou
- 88 — **RUNNING BACK**, Urgent, Manhattan
- 93 — **FRIGHT NIGHT**, J Geils Band, Private I

US ALBUMS

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

Compiled by Billboard

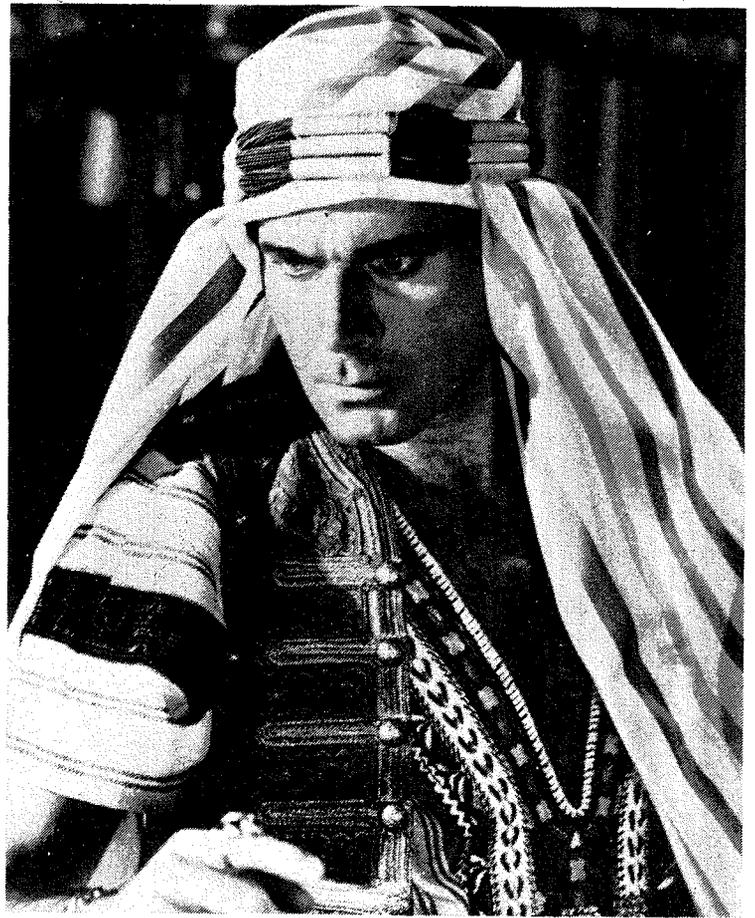
WHO DO YOU LOVE 85 MIX

IT'S ALRIGHT 85 MIX

INTRODUCTIONS

NEW DIGITAL RECORDING

IS IT really the beginning of the football season? Is Margaret Thatcher really the leader of the Fulham Guardian readers crew . . . And are LONE JUSTICE really in next week's Record Mirror? Yup, true, true and true. Live by satellite from LA we bring you the true scam on why LJ are the fastest thing to come out of California since dodgy sexual diseases. Not only that we show you Robin Smith grappling with FISH of Marillion, PAUL KING as he looked in 1980 and the wonderful fashion sense of NEW MODEL ARMY. All this and CABARET VOLTAIRE, TIPPA IRIE and Jim Reid's guide to expensive lunches. RM: you thought food was the only thing with taste.



S H E I K I T U P

FOR THE FIRST TIME TOGETHER
 STUNNING NEW REMIXES OF
AMII STEWART'S

SMASH HITS
KNOCK ON WOOD
 AND
LIGHT MY FIRE

Produced by Barry Leng and Alan Coulthard

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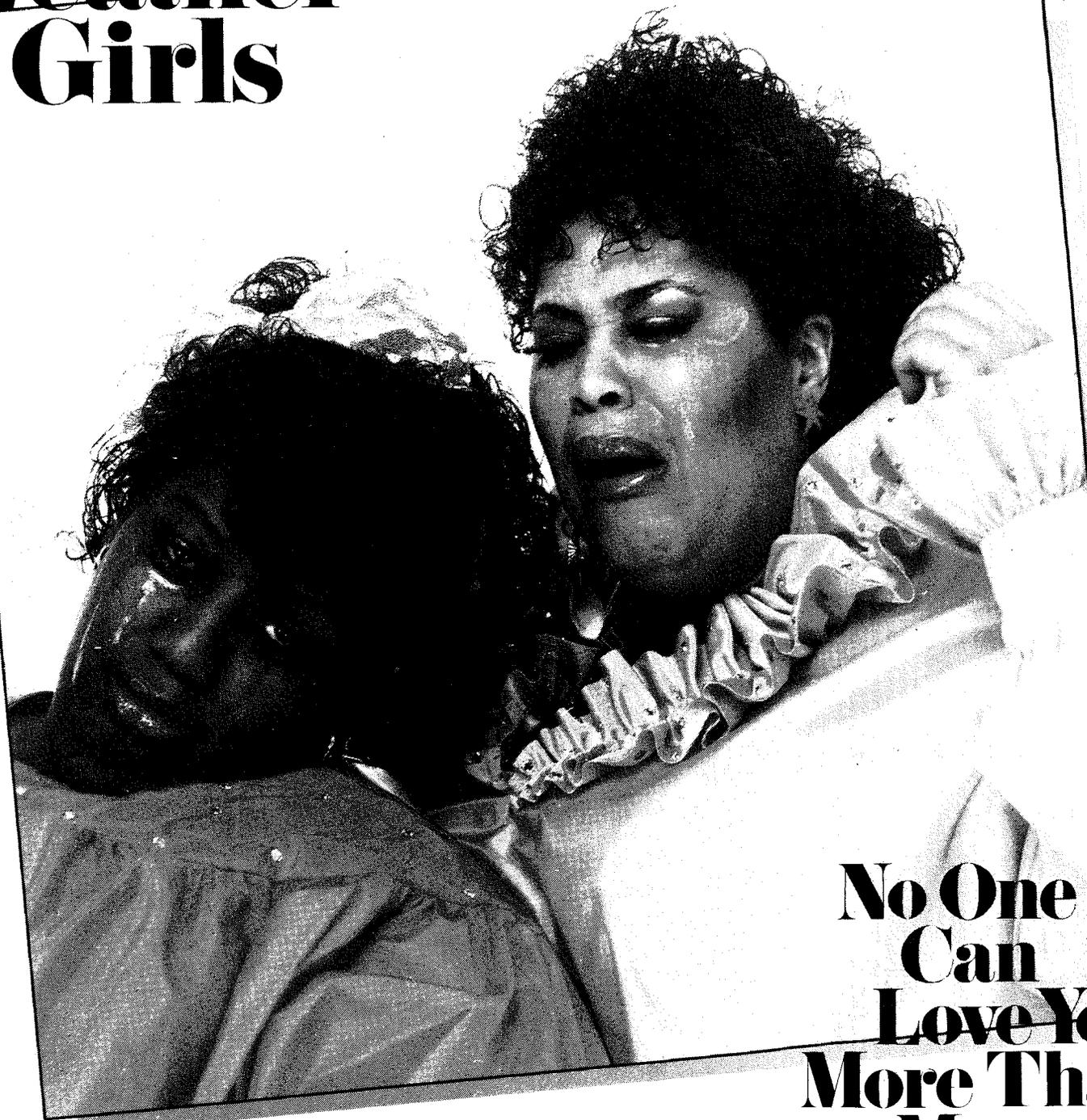
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Love You
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Me**

THE RECORD THAT'S BEEN ON EVERYBODY'S LIPS
IS NOW AVAILABLE ON 7" + LONGER 12"

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DANGER: THIS ITEM GIVES GOOSEBUMPS



RM DISCO

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

- 1 1 TWILIGHT, Maze featuring Frankie Beverly, Capitol 12in
- 2 10 SAY I'M YOUR NUMBER ONE, Princess, Supreme Records 12in
- 3 2 ROUND AND AROUND, Jaki Graham, EMI 12in
- 4 6 ON A CROWDED STREET, Barbara Pennington, Record Shack 12in
- 5 3 TURN IT UP, Conway Brothers, 10 Records 12in
- 6 14 BREAK THE ICE, Michael Lovesmith, Motown 12in
- 7 12 INTO THE GROOVE, Madonna, Sire, 12in
- 8 4 SILVER SHADOW, Atlantic Starr, A&M 12in
- 9 5 DANCIN' IN THE KEY OF LIFE (REMIX), Steve Arrington, Atlantic 12in
- 10 7 GENIE, B.B. & Q. Band, Cooltempo 12in
- 11 9 IN YOUR CAR, The Cool Notes, Abstract Dance 12in
- 12 11 STRONGER TOGETHER, Shannon, Club 12in
- 13 32 SINGLE LIFE/VE GOT YOUR IMAGE/URBAN WARRIOR, Cameo, Club LP
- 14 27 TAKES A LITTLE TIME, Total Contrast, London 12in
- 15 8 ATTACK ME WITH YOUR LOVE, Cameo, Club 12in
- 16 13 GLOW, Rick James, Gordy 12in
- 17 18 KEEP ON JAMMIN'/IN AND OUT, Willie Hutch, Motown 12in
- 18 19 HAPPY FEELING, Aurra, 10 Records 12in
- 19 45 STAND UP, Howard Johnson, A&M 12in
- 20 16 MOVIN', 400 Blows, Illuminated 12in
- 21 34 LAY YA DOWN EZ/NEVER CRY AGAIN/SEEKRET, Kleer, Atlantic LP
- 22 57 TEQUILA (KNOCKOUT MIX)/INSTRUMENTAL, No Way Jose, 4th & B'way 12in
- 23 33 MAMA SAID, Oliver Cheatham, Move Records 12in
- 24 37 SUPERFINE (FROM BEHIND), Skool Boyz, US Columbia 12in
- 25 54 I WONDER IF I TAKE YOU HOME, Lisa Lisa and Cult Jam with Full Force, CBS 12in
- 26 40 LET ME BE THE ONE (LONG HOT SOULFUL SUMMER MIX)/(PHILADELPHIA REMIX), Five Star, Tent 12in
- 27 24 THIS KIND OF LOVE, Phil Fearon & Galaxy, Ensign 12in
- 28 — (JOY) I KNOW IT, Odyssey, Mirror Records 12in
- 29 21 ALL OF ME FOR ALL OF YOU, 9.9, RCA 12in
- 30 31 IN YOUR CAR (LONDON MIX), The Cool Notes, Abstract Dance 12in
- 31 28 CHEY CHEY KULE (UK REMIX), Eugene Wilde, 4th + B'way 12in
- 32 62 WHEN YOU LOVE ME LIKE THIS (REMIX), Melba Moore, Capitol 12in
- 33 70 KNEES/OLDER GIRL, Howard Johnson, US A&M LP
- 34 41 TRAPPED, Colonel Abrams, MCA 12in
- 35 53 IF YOU WERE HERE TONIGHT/SOFT VERSION, Alexander O'Neal, Tabu 12in
- 36 23 BABY DON'T HOLD YOUR LOVE BACK, Bridge, Atlantic 12in
- 37 17 MONEY'S TOO TIGHT (TO MENTION) (CUTBACK MIX), Simply Red, Elektra 12in
- 38 30 YOU'RE THE ONE FOR ME (PAUL HARDCASTLE REMIX), "D" Train, Prelude 12in
- 39 35 LONG TIME, Arrow, London 12in
- 40 25 FIDELITY, Cheryl Lynn, CBS 12in
- 41 39 TAKE YOUR HEART AWAY/CALL MY NAME, Kleer, Atlantic 12in
- 42 44 I'LL BE GOOD/YOUR SMILE, René & Angela, Club LP
- 43 43 AIN'T NOTHIN' LIKE IT, Michael Lovesmith, Motown LP
- 44 22 MUTUAL ATTRACTION (REMIX), Change, Cooltempo 12in
- 45 59 LOVE IS IN SEASON/INSTRUMENTAL DUB, Peter Royer, Club 12in
- 46 — SEXUAL THERAPY/HOT DATE/FIRE IN HER LOVE/ME AND YOU/I SEARCH NO MORE/GET DOWN TO LOVIN'/I ONLY HAVE EYES FOR YOU, Billy Paul, US Total Experience LP
- 47 20 LET ME BE THE ONE/ALL FALL DOWN (M&M DUB MIX), Five Star, Tent 12in
- 48 47 SHACK UP (REMIX), Banbarra, Stateside 12in
- 49 26 AXEL F (M&M REMIX), Harold Faltermeyer, MCA 12in
- 50 36 LOVER UNDERCOVER, Fatback, Cotillion LP
- 51 72 YOU MAKE ME HAPPY (SHOP GIRL REMIX), Hi Tension, Streetwave 12in
- 52 46 DARE ME, Pointer Sisters, RCA 12in
- 53 74 GOLDEN YEARS (REMIX), Loose Ends, Virgin 12in
- 54 49 FINESSE (REMIX VERSION), Glenn Jones, US RCA Victor 12in
- 55 15 LET'S TALK (ABOUT SEX)/DUB VERSION, One Way, MCA 12in
- 56 61 ROCK ME TONIGHT, Freddie Jackson, Capitol 12in
- 57 68 ON THE ONE, Lukk featuring Felicia Collins, US Easy Street 12in
- 58 — GIVE ME THAT LOVIN'/YOU ARE MY LOVE/FEEL LIKE I'M IN LOVE, Skool Boyz, US Columbia LP
- 59 55 LET'S TALK (REMIX), Carl Anderson, Epic 12in

- 60 81 THE PLEASURE SEEKERS, The System, US Mirage 12in/
Boiling Point promo
- 61 — I WONDER IF I TAKE YOU HOME (REMIXES), Lisa Lisa, CBS 12in
- 62 75 DISRESPECT (CLUB MIX), Gap Band, US Total Experience 12in
- 63 63 IT'S GONNA BE RIGHT/LOAFIN'/FADETO BLACK/LET ME LOVE YOU, Cheryl Lynn, CBS LP
- 64 67 IT'S OVER NOW (DANCE REMIX), Luther Vandross, Epic 12in
- 65 — HOT SPOT, Dazz Band, Motown 12in
- 66 80 PARTY PEOPLE, Danny D & Collusion, Elite 12in
- 67 78 THIS IS FOR YOU/BIG CITY BEAT, The System, US Mirage LP
- 68 — SEDUCTION/TELLIN' ME LIES, Val Young, US Gordy LP
- 69 65 TREAT HER SWEETER, The Paul Simpson Connection, 10 Records 12in
- 70 73 RIPE FOR THE PICKING (REMIX), LW5, Virgin 12in
- 71 — READY OR NOT/SPECIAL LADY/BECAUSE OF YOU/I WANNA BE YOUR MAN, Goodie, US Total Experience LP
- 72 — SET IT OFF, Harlequin Four's, US Jus Born Prod 12in
- 73 85= BARELY BREAKING EVEN ('85 CLUB MIX), Universal Robot Band, 74 re
- 74 re DON'T GO/DANCE MIX, Precinct, Calibre 12in
- 75 69 CLOSE TO PERFECTION (REMIX), Miguel Brown, Record Shack 12in
- 76 — GENTLE/SOMEBODY WON'T SLEEP TONIGHT/GAMES/THAT BODY, Frederick, US Heat LP
- 77 58 IF I EVER LOSE THIS HEAVEN/SERIOUS/THIS AIN'T PUPPY LOVE, Billy Griffin, CBS 12in
- 78 — GIVE AND TAKE, Brass Construction, US Capitol 12in
- 79 — BASS AND TROUBLE/MAKE 'EM MOVE, Sly & Robbie, Island LP
- 80 60 ON THE SHELF/MAIN ATTRACTION, B B & Q Band, Cooltempo LP
- 81 52 LONG TIME (THE 'HOT' MIXTURE), Arrow, London 12in
- 82 — BODY AND SOUL (REMIX), Mai Tai, Virgin/Hot Melt 12in
- 83 re PICK UP THE PIECES, JoAnna Gardner, Boiling Point 12in
- 84 76 MY BABY LOVES ME, Harry Ray, US Panoramic 12in
- 85= re YOU BLEW IT, The World Famous Mad Lads, US Express Records Inc 7in
- 85= 84 (I'LL BE A) FREAK FOR YOU, Royale Delite, US Skyview 12in

Hi-NRG

- 1 1 ENDLESS ROAD, Time Bandits, CBS 12in
- 2 2 HOMOSEXUALITY/CUBA LIBRE, Modern Rocketry, US Megatone LP
- 3 3 CLOSE TO PERFECTION (REMIX), Miguel Brown, Record Shack 12in
- 4 — VANITY, Carol Jiani, Record Shack 12in white label
- 5 4 ENDING UP ON A HIGH, Seventh Avenue, Record Shack 12in
- 6 10 DON'T LEAVE ME THIS WAY (SYLVESTER MIX), Jeanie Tracy, US Megatone 12in
- 7 5 THE EASY WAY OUT, Miguel Brown, Record Shack LP
- 8 6 THEY SAY IT'S GONNA RAIN (REMIX), Kerry Delius, Arrival 12in
- 9 — CRYING MY HEART OUT, Madleen Kane, US TSR 12in
- 10 — IF LOOKS COULD KILL (REMIX), Pamala Stanley, US Mirage 12in
- 11 — REINCARNATION, People Like Us, Passion 12in
- 12 9 I BELIEVE IN DREAMS, Jackie Rawe, Fanfare 12in
- 13 12 UNEXPECTED LOVERS, Lime, Boiling Point 12in
- 14 7 BIT BY BIT, Stephanie Mills, US MCA Records 12in
- 15 — HEAVEN MUST BE MISSING AN ANGEL (1985 BEN LIEBRAND REMIX), Tavares, Dutch Capitol 12in
- 16 11 TAKE ME TO FOREVER, Lydia Steinman, Long Island Sound 12in
- 17 15 BODY ROCK (REMIX), Maria Vidal, Dutch Chart 12in bootleg
- 18 19 NO CREDIT CARD, Amanda Lear, German ZYX 12in
- 19 — WALK AWAY SATISFIED, Zino featuring Jayne Edwards, US Pacific Records 12in
- 20 — KILLER INSTINCT, Robey, US Silver Blue 12in
- 21 13 LAW OF THE LAND, The Professionals, Belgian ARS 12in
- 22 28 STREETFIGHTER, Frankie Valli & The Four Seasons, US Curb 12in
- 23 8 BLACK KISSES, Curtie & The Boom Box, Dutch RCA 12in
- 24 — SLIP AWAY, Shirley Lites, US Atlantic 12in
- 25 14 IN THE HEAT OF THE NIGHT, Debbie Jacobs & Jo-Lo, Fantasia 12in
- 26 21 NO WAR NO MORE, Mirage, Proto 12in
- 27 29 SO MACHO/SHOWDOWN, Sinitta, Fanfare 12in
- 28 22 STRANGER IN DISGUISE, Marsha Raven, Record Shack 12in
- 29 — IF YOU LEAVE ME NOW, Shirley Ross, German ZYX 12in
- 29-23 THE BIG HURT (REMIX), Marianna, Fantasia 12in
- 29-25 HARMONY, Slip, German Chateau 12in

Billy Ocean 12" contains 2 new mixes
(extended and club)
HIS NEW SINGLE
Mystery Lady
First pressings of 7" and 12"
contain the bonus track "Suddenly".



CROSSWORD

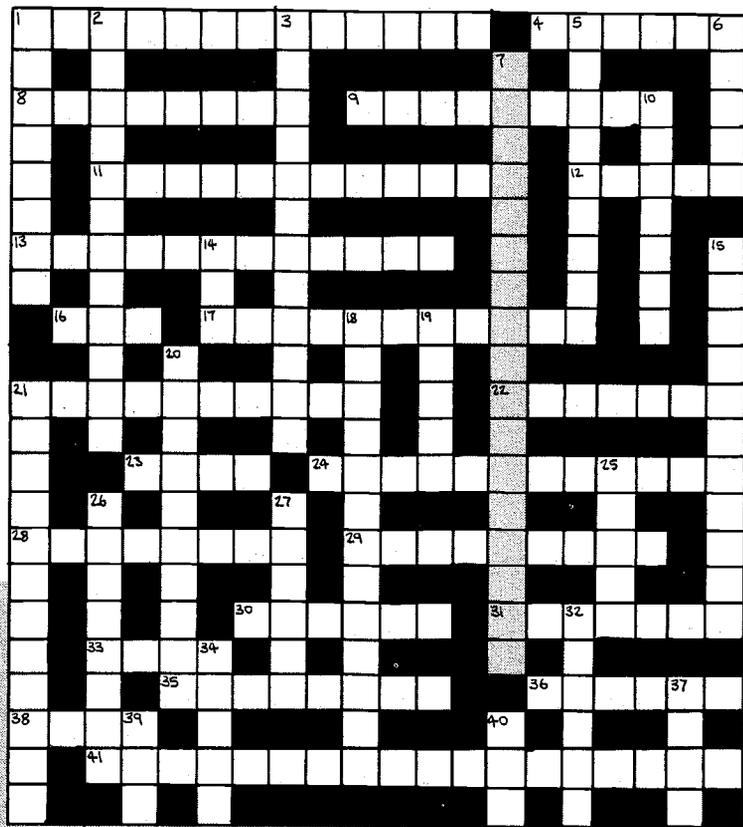
First correct solution wins a stupendously impressive £5 record token. Entries to: Record Mirror, Greater London House, Hampstead Road, London NW1 7QZ

ACROSS

- 1 A request from Five Star (3,2,2,3,3)
- 4 Could this be a sign from AC/DC? (6)
- 8 Bruce's state (8)
- 9 World Wide Live group (9)
- 11 Everything But The Girl's reasons for being in the music business (4,3,5)
- 12 Phil wanted just one more (5)
- 13 Carmel just couldn't get enough (4,4,4)
- 16 Marti's little boy (3)
- 17 J Geils Band stop the film (6,5)
- 21 Pistols hit that could have been about Syd (5,5)
- 22 It was only make believe for Alvin Stardust in 1981 (7)
- 23 & 34 down Group you'll find in Your Car (4,5)
- 24 The Who's anthem (2,10)
- 28 Group that had 1978 hit with I Can't Stand The Rain (8)
- 29 Duran Duran's involuntary action (3,6)
- 30 Carried by a thousand of Tenpole Tudor's men (6)
- 31 David's a romantic (7)
- 33 Maiden metal (4)
- 35 The Specials were given Too Much ----- (3,5)
- 36 The Pointer Sisters take up the challenge (4,2)
- 38 Wham!'s was called Tropicana (4)
- 41 Tom Robinson could give us energy when we needed it most (5,2,3,8)

DOWN

- 1 Arrow seems to have been waiting for ever for a hit (4,4)
- 2 Million selling Mike Oldfield LP (7,5)
- 3 It was called love (4,3,5)
- 5 & 15 down Prince is a quick mover — he beat the previous record of 80 (6,3,5,2,1,3)
- 6 The Eurythmics could be found ----- By Your Side (5)
- 7 Given off by Level 42 (1,8,8)
- 10 & 14 down This is how UB40 started (7,3)
- 14 See 10 down
- 15 See 5 down
- 18 He played guitar and gave Bauhaus a hit (5,8)
- 19 Instrument (5)
- 20 Denise LaSalle is singing about hers (2,4,4)
- 21 Group helping tourism in Milton Keynes (5,7)
- 25 In 1974 the Sweet were singing about The Six ----- (5)
- 26 Conway Brothers want the noise level increased (4,2,2)
- 27 ----- Anyhow Anywhere it was a hit for the Who (6)
- 32 A Change has given this group new life (6)
- 34 See 23 across
- 37 Bauhaus LP or Cher film (4)
- 39 Ry Cooder wanted us to do this until we dropped (3)
- 40 Meat Loaf's attitude (3)



LAST WEEK'S ANSWERS

ACROSS: 1 White Wedding, 4 Flash, 7 Emergency, 8 Friends, 10 Tomb Of Memories, 13 SOS, 14 Eighth Day, 15 Rewind, 16 Ant Rap, 18 Why, 19 Marillion, 21 Malice, 24 Loving, 27 The Walk, 28 Roger Taylor, 29 Clash, 30 Stage, 31 Sea, 32 Minds, 33 Rio, 35 Jean, 37 Daryl, 38 Steps In Time

DOWN: 1 When The Boys Meet The Girls, 2 Edge Of Town, 3 No More Lonely Nights, 4 Flip, 5 Hysteria, 6 I Feel For You, 9 News Of The World, 11 My Girl, 12 Madonna, 13 Snap, 17 Silver Shadow, 20 Power Station, 22 Love And Pride, 23 The Alien, 24 Like A Virgin, 25 Dance, 26 Propaganda, 31 Simple, 34 Opus, 35 Joke, 36 Cry

PETER ROYER
Love is in Season

NEW SINGLE
Produced by Loose Ends & featuring Dexter Wansel
OUT NOW
(7" JAB 17 · 12" JABX 17)

CLUB

With your double
whopper James
Hamilton

DISCO

ODDS 'N' BODS

LATEST REMIXES include *Lisa Lisa* in a (0-1)117bpm **Shep Pettibone** mix with typically drawn out intro and a more densely hip hop 116bpm **Full Force** remixed flip, **Barbara Pennington** (already the third version!) in a much altered acappella introed 105 $\frac{1}{2}$ bpm **John Morales** remix with a smoothly chugging Jocelyn Brown beat, **Phil Fearon** in a musically unnecessary percussively rippling now 113 $\frac{1}{2}$ bpm **John Morales** remix flipped by the previously withdrawn partly Spanish 125 $\frac{1}{2}$ bpm *Mañana Mix* of "You Don't Need A Reason", **Melba Moore** in two supposedly promo-only 105 $\frac{1}{2}$ bpm "Caribbean Queen"-ish and sparse dub remixes, while **Total Contrast** is indeed due in a superior "US Remix" (sold with the original as a bonus twofer) and **Peter Royer** is being re-edited to bring **Dexter Wansel's** piano into the A-side too . . . **Grover Washington Jr's** appearance is on the more instrumental 114 $\frac{1}{2}$ bpm *Long Hot Soulful Summer Mix* and (only briefly) the good sparse wriggly 114 $\frac{1}{2}$ bpm Philadelphia Remix of **Five Star** . . . **Loose Ends' Golden Years** is now flipped by the brand new frantic 138 $\frac{1}{2}$ bpm "Turn The Lights Down", of dubious dance appeal, while their current US hit "Choose Me" has just been remixed there — they've also produced **Julie Roberts'** next solo single . . . **The Cool Notes** have signed a major deal with **Arista** in the States . . . **Larry Blackmon** while in London has also been working on **LW5**, remixing a **Paul Hardcastle** production — now there's a turnaround! — Paul himself less surprisingly having topped the UK Chart Performance Survey for the last quarter, April-June . . . **Streetwave** took my tip and have picked up **Royalle Delite**, only about a year after it came out . . . LPs now on UK release include **Cheryl Lynn** (CBS 26497), **9.9** (RCA PL89685), **Carl Anderson** (Epic EPC 26591) here adding "Buttercup" . . . **PRT** have issued a **Chess Mini Masters** series of 7in EPs, by (listed in order of probable usefulness) **Ramsey Lewis**, **Chuck Berry**, **Fontella Bass**, **Bo Diddley**, "The Blues" (**Williamson/Wolf/Walter/Waters**), **Billy Stewart**, **Clarence Frogman Henry**, **Etta James**, "Soul Sisters" (**Joy Lovejoy** etc), **Dells** . . . **Midas Media** are starting a DJ mailing list at 25 Rose Street, Long Acre, London WC2 (01-836 4853) . . . **Animal Nightlife's** first album has a special late night launching party this Friday (9) at Kings Cross **Scala Cinema** with hip flicks showing, **Jay Strongman** & **Julian Palmer** jocking, the band mingling . . . Newcastle Upon Tyne's **Metro Radio** has finally started a soul show hosted by **Ian Hughes** Mondays 6.20-8pm,



REMIX REBELS John Morales (left) and Sergio Munzibai

JOHN MORALES, currently the hyperactive half of the famous M&M Mix partnership, makes such a good living from remixing records that at first he may seem an unlikely ally in my campaign to halt remix mania. However, he has this foreboding that a big change is coming — brought upon themselves by the record companies, whose present course if unchecked will kill the goose that lays the golden eggs.

"All these re-remixes are jeopardising my future livelihood, especially when record companies don't care what they sound like so long as they've got something different to sell again. I want to be hired because I do good work and people trust me, but now I'm being hired just because I've got a bit of a name. If they see my name splattered over all these remixes people will say I'm only doing it for the money and don't care any more. I've turned down more work than I've done but even so on this trip to London I've remixed 11 records in just two weeks. When I do a remix I deliver the remixed A-side, a 7in edit, and a different dub version for the B-side — all of which would be on the same 12in in the States, but in Britain the B-side dubs are being held back for use as another later A-side or at least part of the follow-up. This is not what I intended. It gives the wrong impression to the public who will think it's me who's exploiting them because my name is on more releases than it should be."

John agrees that if the companies don't already they'll soon realise that all the different mixes are costing them more (in goodwill as well as money) than any short lived marketing advantage is worth. He reckons shops no longer want to order 500 copies of a record in case they're left on the shelf when a remix arrives, so instead they order fewer copies of the successive remixes that the companies will soon be in the position of having to put out just to sell records at all. (In practice the best serviced chart-return shops have bargaining power and can swap unsold mixes, but that adds up to an even bigger waste and loss even if a doubtful status quo is maintained in the chart.)

We both say, the rot has got to stop! On a lighter note, before returning to join Sergio Munzibai in New York remixing DeBarge's "You Wear It Well", John confided that the only remixer he rates in Britain is Paul Hardcastle. He's had his name splattered about in even larger letters than M&M!

produced by the **Walkers Club Café** team **Phil 'What's Cookin'?** **Mitchell & Bill Walker**, with **Chris Hill** already a special guest during its first fortnight . . . **Steve Allen** has added an extra black music show on **Hereward Radio** Thursdays 6.20-10pm, featuring reggae, rap, afro, soca and more, as well as the soul 'n funk heard also on his Saturday 6-9pm

slot . . . **Steve Walsh** (back from the States and enthusing, like so many before him, about the fast stuff heard on radio there) is now sitting in for **Steve Collins** on **Capital Radio**, Sundays 1-5am — which must cut into his gig income! . . . **RECORD MIRROR** contributor **Damon Rochefort**, whose mouthings and music are a must on **Horizon** Saturday teatime, should

note the **Cool Notes** promise their follow-up will be much harder! . . . **Solar** last Thursday night played back the whole of **Radio London's** recording of the **New York Jazz Explosion** Hammersmith concert — not only naughty, but plain silly considering their quest for legality . . . Home Secretary **Leon Brittan** in another radio experiment has also decided to allow for one year whenever appropriate up to 10 hours a week of split frequency broadcasting by ILR stations **Leicester Sound**, **Marcher Sound**, **Piccadilly**, **Capital**, **Viking** & **Wiltshire Radio**, so they can put out separate programmes simultaneously on VHF and MW, the additional service to include classical concerts, sport, specialist music and ethnic programming (**BBC Radios Nottingham & Leicester** will be similarly broadcasting specifically Asian programmes) — at least the Government is trying . . . "Ghost Catchers" last Friday on **BBC2**, music historians should note, included **Ella Mae Morse** singing about "a solid rhythm I can rock" — in 1944 . . . **Berry Gordy's 'The Last Dragon'** seems about to have a sequel filmed next month, but minus **Vanity** . . . British viewers may not necessarily know them but such black actors as **Tommy Wright & Debbie Morgan** from US TV's "All My Children" soap, **Maurice Hines**, **Larry Fishburne** & **Wynonna Smith** from "The Cotton Club" flick, and **Savion Glover** from "The Tap Dance Kid" show all appear in **Cameo's** "Attack Me With Your Love" video . . . **Jeff Young's** listeners-voted **Soul Poll** on his Saturday lunchtime **Radio London** show last week certainly reflected the previous night's "6.20 Soul Train", which had been one of the strongest and tightest to date: this Friday's beach party edition has **Lisa Lisa**, **Five Star**, **Shannon**, **Billy Ocean**, **No Way José**, **Commodores**, **Bloodstone** . . . **Eugene Wilde** sensibly didn't use the UK remix of "Chey Chey Kulé" when waiting it up on TV — and who were those foxes behind him?! . . . **Jeffrey Daniel**, despite earlier speculation, is with this current series until the end . . . **Mike Allen** is running a competition on **Capital Radio** to find a hip hop poster for his electro shows, the best design winning a trip for two to visit **KISS-fm** in New York — check his weekend last evening progs for full details . . . New York's once urban contemporary radio station **WKTU** ("Disco 92") has switched to playing Album Orientated Rock and the new name **WXRK** (however **WBLS** remains true to its roots) . . . **Tony Prince**, **Ceri Berry** and I have ended up the only members of the **Disco Mix Club's** trip to the **New Music Seminar** next month, the outing seemingly being too expensive for other DJs . . . **Aretha Franklin** topped

C O N T I N U E S O V E R

NO WAY JOSÉ

"TEQUILA" (ESPAÑOL)

12" SPANISH VOCAL REMIX · AVAILABLE AUGUST 12th

"ARIBA, Ariba"



"Bossa-Costa Beachcomber Burn-up"

12 BRWX 28



from previous page

US Black 45s and Club Play, while **Madonna's** 'Angel'/'Into The Groove' coupling returned (displacing '19') atop 12in Sales... **Five Star** 'All Fall Down' has hit the lower end of the US Black chart... **Atlantic** in the States belatedly picked up the **Paul Simpson Connection**, and 'It's That East Street Beat' by the re-spelt **Chocofette**... **Evelyn Thomas** has a terrific **Instant Funk** 'Got My Mind Made Up'-inspired 'Cold Shoulder' in the can, although a remake of the **Supremes'** 'Reflections' has been set for single instead... **Kerry Delius's** song gets it right as **Tricky Dicky** dodges the rain with a stall in the alleyway outside his **Record Cellar** shop (around the corner from Leicester Square station), selling not only Hi-NRG but also loads of 99p soul LPs from an incognito DJ's collection — his **Disconet, Hot Tracks** and boots will be on sale next month... Top 3 Hi-NRG monsters in small gay clubs without the **Heaven** effect are **Maria Vidal, Modern Rocketry, Lime**... **Jonathon King** (or is he Jo King?) last week dedicated **Miquel Brown's** old 'So Many Men So Little Time' to **Rock Hudson**... **Cliff Richard's** next single in September, 'She's So Beautiful', will be prod/penned and totally played by **Stevie Wonder** — could this be the seventh number one single he blesses? — taken from a concept album and future stage show called 'Time', masterminded by 'Mr Ready Steady Go' **Dave Clark** and involving such other stars as **Dionne Warwick, Ashford & Simpson, Julian Lennon**... **Capitol's** next mistake could be not to release **Brass Construction's** 'Give And Take' as their single here — shaping up as another 'Solid', it sounds especially

good on radio, with wide appeal as suspected... **Maze** 'Twilight' is this generation's 'Beat The Street', to judge from all the jocks using it in mixes... **Princess** is now in danger of premature death from over exposure — about the only place you won't hear it is in elevators, so far!... **Average White Band's** 'If I Ever Lose This Heaven' seems to be getting more radio play than **Billy Griffin** now... **Madonna, Simply Red, Sister Sledge, Pointer Sisters** and now **No Way José** have all been slipping into normally soulful playlists — what's causing this reverse crossover?... 'You're So Vain' could be the theme song for all the DJs who immediately assumed my comment about **Trans-X** applied to them — honestly, so many jocks claim to be behind its success that I wasn't singling out any one!... 'Holiday' was originally laid down for the group **Pure Energy** before being heard and bought by **Jellybean** so that he could add **Madonna's** vocal to the original track... **Sylvia Bennett** has more than a vocal similarity with the **RAH Band**, she's no brunette... **Oliver Cheatham** plays Yeovil **Electric Studio Thursday (8)** with **Graham T & Chris Dennis**, the latter souling **Torquay Monroes** every Friday... **Rick Robinson** (call him "Dad"), souling **Beckenham Harriet's Sat/Sun**, takes time out to join **Key Hill** and **Claudia** at **Harlow Whispers** next Saturday (17), with coaches organised for his newsletter-receiving **Soul Patrol** on 01-771 1761... **Gilberto Gil** 'Toda Menina Baiana' is causing a storm at last the second (or third?) time around for **Steve Glover** at steaming **Bournemouth's Zig Zag**... **Disco 85 breakers** include **Spliff Riff, Percy Larkins LP, Mary Jane Girls, Collage, Shirley Brown, Mercy Mercy, Nat Augustin B-side, Chaka Khan, Sly & Robbie 12in Dante, Sugarfoot LP, Bobby Womak 7in** — the chart's currently got a queue!... I wonder how long it'll be before people start saying **Luther V** looks like **Danny D**, rather than the other way around?... **MUSIC FOR MUSIC'S SAKE!**

HOT VINYL

HOWARD JOHNSON 'Stand Up' (A&M AMY 266) Rock solid rather than inspired, this wailing forceful 111½bpm thumper is all beat and feel (flipped by the classic old 0-113bpm 'So Fine' and 102½bpm 'Keepin' Love New'), whereas on his LP **'The Vision' (A&M AMA 4982)** the Jam & Lewis-prod/penned outstanding 0-108¼bpm 'Knees' really refreshes jaded ears with its adventurous loose combination of English accented chat-up lines, female whispers and climax moans, pent up stereo multi-tracked gurgling and yodelling, all wriggling and weaving through a lopsided beat that'll truly make it the 'Encore' of '85. Flyte Tyme also supply the sharply jolting 109bpm 'Older Girl', but disappointingly routine are other teams' 118bpm 'So Tuff', 118½bpm 'Show Me How', 113bpm 'Outta My Head', 0-60½bpm 'All We Have Is Love', 131bpm 'You've Got A Lot To Learn'.

LUKK Featuring FELICIA COLLINS 'On The One' (US Easy Street EZS-7518) One of those natural monsters that sound right in the pocket on first hearing, a languidly rolling 104½bpm jiggler like **Five Star** singing to a **Jocelyn/Jenny/ish** backing, nagging as hell (inst/edit flip).

HARLEQUIN FOUR'S 'Set It Off' (US Jus Born Prod JB 003) That's the spelling! Strafe's original was weird enough last year and this cover, although clarified, is equally odd — a constant cymbal shushed 111½bpm mesmeric pulsing rhythm eventually reaches some subdued mixed chicks chattering and hissing, then finally trumpet and piano (dub flip), the basis for a million mixes (Gullivers' **Graham Gold** synchs with 'Single Life') which looks like being massive after breaking first in Manchester. I have to mention that as they're point scorers up there!

COLONEL ABRAMS 'Trapped' (MCA MCAT 997) Now out here and rhythmically rather **Harlequin Four's**-like, the huskily souled churningly jiggling 115bpm hot leaper (in five mixes) has old fashioned jazz-funk appeal.

UNIVERSAL ROBOT BAND 'Barely Breaking Even' ('85 Club Mix) (Streetwave MKHAN 48) The enthusiastic chap worried and chanted sweat popping friskily jittering jerky 114-115-114bpm busy bouncer never came out here in 1983 but remains familiar and has now been remixed by **John Morales** for UK release (inst/edit flip).

BILLY PAUL 'Lately' LP (US Total Experience TEL8-5711) Welcome strong label debut (even though the husky romancer wobbles at times) with a usefully blatant 93bpm Marvin clone in 'Sexual Therapy', typically nice (0-1105bpm 'Fire In Her Love', lovely exotically lurching 98½bpm 'Me And You', chunkily throbbing 110bpm 'I Search No More', sensual 77bpm 'Get Down To Lovin'', smoochy 66½bpm 'Let Me In', oddly balanced

119bpm 'Hot Date', his 61bpm 'I Only Have Eyes For You' being not unlike **Heaven & Earth's** from 1979.

SKOOL BOYZ 'This Is The Real Thing' LP (US Columbia BFC 40045) Selling strongly for the polished young soul trio's 110bpm 'Superfine' hit too, the set's other standouts are the **Willie Hutch-ish** 115bpm 'Give Me That Lovin'' and **Jeannie Tracy** duetted sultry crawling 44bpm 'You Are My Love', while the lush 73bpm 'Never Need Another Love', beefy 115bpm 'Can We Do It Again', cool 110bpm 'Feel Like I'm In Love' are good too, the 118bpm title track and 118bpm 'She's Still My Girl' more bland.

GOODIE 'I Wanna Be Your Man' LP (US Total Experience TEL8-5706) Although the chix chorused 109½bpm 'Ready Or Not' has current impact, far more satisfying on a strong "black" set are the haunting stately 77½bpm 'Because Of You' with soprano sax and piano, great simple jiggly swaying (0-91bpm 'Special Lady' (also on 12in), densely driving slow groove 91bpm title track, mournful 78bpm 'It's Too Late', slushy 0-78/39-0bpm 'Being Here With You', while he reverts to P'funky roots for the 0-111½bpm 'Fun Freaks', 116½bpm 'Females', 123½bpm 'I'll Scratch Your Back'.

VAL YOUNG 'Seduction' LP (US Gordy 6147GL) Although **Rick James** himself only prod/penned the title track powerful rolling 117½bpm echo of his own style, he obviously now sees blonde tressed Val as his **Sheila E.**, to offset the **Mary Jane Girls** as his **Vanity-cum-Apollonia 6**, everything else here being pale shadows of his usual formulae with just the 88bpm 'Tellin' Me Lies' another 'All Night Long' (or rather 'Ris'n' To The Top!).

SLY AND ROBBIE 'Language Barrier' LP (Island ILPS 9831) **Herbie Hancock** joins the super-sessioning Jamaican rhythm duo alongside such as **Bob Dylan** and **Afrika Bambaataa**, and especially on 'Bass And Trouble' **Manu Dibango** and **Doug E Fresh** the human beat box for an 110½bpm remake of 'Rockit', no less. **Ryddims** vary little though the trimmings are ever inventive through the scat started 112bpm title track, chanted throbbing 113bpm 'Get To This, Get To That' (also on remixed 0-113bpm 12in, 12IS 238 with dub flip), 114bpm 'Make 'Em Move', only the piping 126bpm 'Miles (Black Satin)' approaching reggae — from a Zappa direction. Quite mind expanding.

HIT NUMBERS Beats Per Minute catching up to last week's Top 75 new entries on 7in (fr for fade/resonant ends): **Madonna** 'ITG' 116½f, **Bruce Springsteen** 117½f, **UB40** 86½f, **Nik Kershaw** 113f, **Madonna** 'H' 115½f, **Prince** 120½f, **Go West** 69½-0r, **New Model Army** 0-136r, **Princess** 104f, **Divine** 137f, **Barbara Pennington** 105½f, **Mai Tai** 0-111f, **Total Contrast** 111f, **No Way José** 186f, **United Kingdom Symphony Orchestra** 0-67-0-70-0r.

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● The trouble with British funk bands is that they've always lacked glamour. Light Of the World, Linx, Paul Hardcastle and the Cool Notes all make great music, but they look like people you went to school with. American acts on the other hand have got a bit of OTT style: you know what I mean, matching red lurex trousers, tons of horrid make up and platform soles. They're faintly ridiculous, but at least they don't look as though they could fit unobtrusively into your afternoon chemistry lesson.

However, all this seems to be changing. At last, Britain seems to be producing a bit of sparkle and glitter alongside the soul. Loose Ends always look as though they've stepped out of Vogue (or Cosmopolitan at least) while Five Star, five pretty nippers from Romford, currently scaling the charts with 'Let Me Be The One', are making their mark on a rather dull British music scene with their unique brand of choreographed chic.

"We feel that it's very important to give people a show whenever they come to see us. We like to look good on TV and to give the impression of a slick professional outfit rather than a bunch of kids messing about."

So speaks the lovely Doris, elected spokesperson of Five Star. One thing about this band is that they can't be patronised.

"We may be young (their ages range from 16 to 21) but we've been in this business for a couple of years already," claims Stedman, the eldest of the clan and the guy responsible for co-ordinating their stunning visual appearance.

"We've had five singles out already," he continues. "But 'All Fall Down' was our first Top 40 hit."

"It's a very important breakthrough to make," chips in the lovely Lorraine. "It means lots of TV appearances, and exposure, which we love."

Important indeed. As the interview took place, the band were looking forward to a couple of days in Amsterdam followed by a trip to the States a couple of weeks later.

"One thing that did annoy us was that we didn't get to go on Top Of The Pops," Doris bristles. "All Fall Down' was doing really well, Top 20 and everything, but we still didn't get to go on."

"Ah, we'll get on with 'Let Me Be The One'," Delroy, youngest and cheekiest Pearson reassures her.

About the new album. "Oh we love the album," Stedman enthuses. "It's got a lot of great songs on



Guaranteed: no platform soles. Damon Rochefort meets Five Star, the well heeled face of UK black music

it, have you heard it?" Yes, I have and for all you funk fans out there, I must say that it's not the wimpy, teenybop set that you might imagine. It's no George Clinton in the funk stakes, I admit, but there are quite a few good dance tracks in evidence, 'Love Take Over', 'RSVP', and 'System Addict' being particularly good club fodder.

"Lorraine wrote 'Say Goodbye'," Delroy points out. "We want to write a lot more in future, 'cos we feel that we could one day become a self contained unit." Delroy wrote 'Beat 47' which is on the flip of 'Let Me Be The One' and all the others have written tracks which will be used, eventually. Quite an impressive troupe then and one which I think could do extremely well for itself.

So impressed was I with their choreography that I insisted that they teach me a few natty moves, with which I could impress friends and family.

After about 20 minutes of patiently moving my wrist in painful circles, Doris finally gave up and decided that I couldn't cope with one of their most basic moves.

Still, with practice, I'm sure that I could cope and then Five Star could become Six Star.

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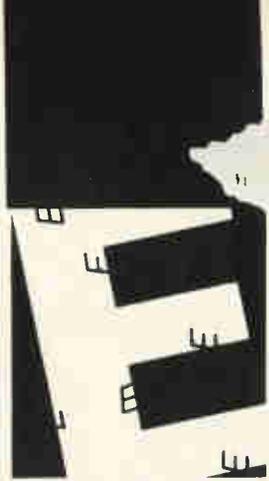
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● buy british, say the icicle works, the only band

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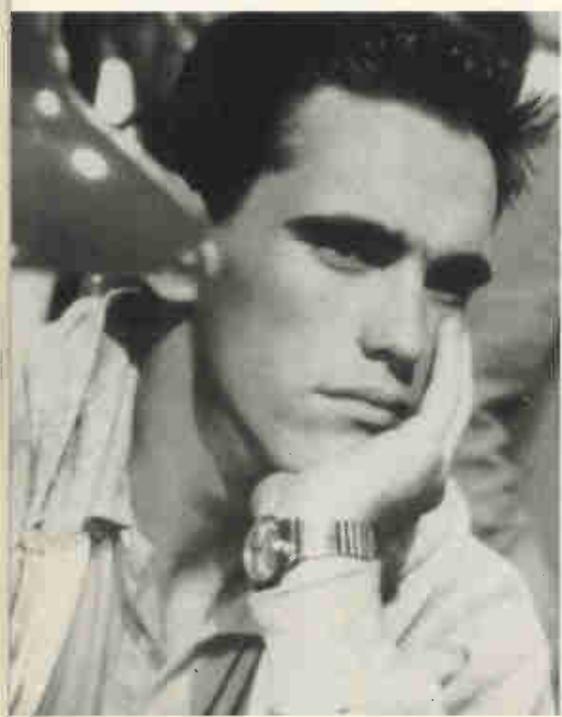


**A V I S U A L
C O M P E N D I U M**

e y e d e a l

AS CHRISTOPHER Reeve prepares to put his flying suit on for the fourth 'Superman' movie (didn't Sean Connery tell you "never say never again" Christopher?), yet more superstars prepare to bring out films here. 'Rambo (First Blood II)' has caught gun-toting Americans' imagination with all the strength Sylvester 'Muscles' Stallone can muster. The whole taudry rubbish will be here in the autumn. On a brighter side, Matt Dillon — wonder child star of 'Rumblefish' and 'The Outsiders' — returns in a light summer comedy called 'The Flamingo Kid' (below left). Out at the end of September, it proves once more what a truly charismatic actor Dillon is . . . even if he is a friend of Billy Idol.

Eleanor Levy



● **MATT DILLON** in 'The Flamingo Kid'



● **MADONNA BEING** coquettish in 'Desperately Seeking Susan'



● **'DESPERATELY SEEKING** Susan'

F I L M

INSIGNIFICANCE (Cert 18)
NICHOLAS ROEG always manages to produce films with that touch of 'something not quite right'. This burrows under your skin throughout the unfolding of the plot, sitting there uncomfortably and leaving you at the end with a dull feeling reminiscent of having just emptied the contents of your stomach over something you shouldn't.

Meaning you either hate Roeg's work or love it — in a masochistic sort of way.

The Actress (Theresa Russell) is caught up

in a failing marriage with The Ballplayer (Gary Busey). She goes to a hotel room to explain the theory of relativity to The Professor (Michael Emil) who is haunted by nightmares of the bomb at Hiroshima which his work helped create. In return, he has to show her his legs.

The last segment of this menage a quatre is The Senator (Tony Curtis) who wants The Professor to testify against communism. All four (representing Marilyn Monroe, her husband Joe DiMaggio, Albert Einstein and Senator McCarthy) are used as 'modern myths' and their intertwining over the period of the film is fascinating to watch.

The ending is a genuine shock and a magnificent piece of cinema, but left me feeling slightly dead and not quite sure whether this was a masterpiece or a perplexing waste of time.

Eleanor Levy

DESPERATELY SEEKING SUSAN (Cert 15)
ROBERTA (ROSANNA Arquette) is a bored New Jersey housewife. Her only way of escaping a slimy, well-ironed husband is to follow the long-distance love affair between two people called Susan and Jimmy in the personal column of the local rag. One day she reads they are about to meet and decides to spy on the woman who seems to represent the life and freedom Roberta yearns for.

Murders, stolen Egyptian earrings and squashed bodies on pavements all crop up in

the space of 10 minutes, and after a series of unlikely coincidences, Roberta and Susan swap places. As the plot gets more tangled and unbelievable, the film settles into wonderful bouts of uncontrollable silliness and sharp humour.

A warm and very funny film — one of the most enjoyable of the year — that boasts strong women characters (Madonna being especially good, but then she is playing herself) and — in Aiden Quinn — the dreamiest male co-star this side of Mel Gibson.

Eleanor Levy

POLICE ACADEMY II: THEIR FIRST ASSIGNMENT' (Cert PG)

AFTER A plethora of dumb American comedies that are limper than a starched shirt in a cloudburst, the Police Academy series is proving to be a true ray of sunshine. While the first was a smart updating of the first ever 'Carry On' film — 'Carry On Sergeant' — this is slicker, faster and a real belly laugh.

The plot is the usual six misfits turning into a crack unit while tackling a bunch of psychopaths and their unscrupulous lieutenant, but the jokes come thick and quick. The best comic turns belong to Feckler's voice-throwing that climax in a stunning out-of-sync kung-fu sequence and the trigger happy lovers who strip off more armoury than the US army. It's all held together by director Jerry Paris — a veteran of many Dick Van Dyke Shows.

Lotta Laffs





● TONY CURTIS and Theresa Russell grapple with relativity and communism in 'Insignificance'

GIRLS JUST WANT TO HAVE FUN (Cert PG)

TAKE A smattering of the 'Fame' TV series, a good measure of 'Breakdance' and a pinch of 'Saturday Night Fever'. Add a young, free and aerobics-bodied heroine, a hunk of a hero and a wimpy re-working of a Cyndi Lauper hit and you've got 'Girls Just Want To Have Fun'.

A 'youth' comedy, it tells the tale of Janey — a new girl in town who meets wild and wacky 'new wave' Lynne at her new convent school. They both enter a contest to become a regular on Chicago's Dance TV station and on her way to the final, Janey is partnered with Jeff (Lee Montgomery) and the inevitable gooeey love scene ensues.

With only one truly funny joke (a nun performing an intricate exercise on a pommel horse) it's a film that makes the assumption — like so many before it ('Party Party', 'Lemon Popsicle') — that teenagers are intrinsically funny in themselves and luxuries like sharp, witty dialogue and truly comic and original situations aren't *really* necessary.

Eleanor Levy



● 'GIRLS JUST want to have fun'

IKON VIDEO CATALOGUE 'Shorts', 'Feverhouse', 'The Final Academy Documents' 'Perverted By Language — the Fall', 'Pleasure Heads Must Burn — the Birthday Party', 'Dowie', 'A Factory Outing', 'Taras Shevchenko — New Order', 'A Factory Video', 'Here Are The Young Men — Joy Division' (Ikon Video)

THE ENTIRE catalogue of Ikon — bringing the sights and sounds of young Manchester and a lot more besides. The excellent videos by the Fall and the Birthday Party have been reviewed before in RM so as far as star turns go, that leaves us with the ace in the Factory pack — New Order and their legendary predecessors Joy Division.

'Taras Shevchenko — New Order' is essentially a simple live video recorded in New York in 1981 and topped and tailed with suitably 'arty' Ikon graphics which don't make up for the murky sound and visual quality as the band plays an atmospheric set which proves that their music plays them rather than the other way round. 'Here Are The Young Men — Joy Division' may be a much treasured document for Ian Curtis fans everywhere, but its pretty shocking quality adds little to such classics as 'She's Lost Control' and the prophetic 'Love Will Tear Us Apart'.

The remaining releases consist of compilation cassettes which use New Order to pep up often interesting but plagiaristic line ups, full

of young men with long coats and short hair. And then of course we have the 'art'. 'Feverhouse' is a dark film set in a mental institution, 'Eraserhead' without the laughs, while 'The Final Academy Documents' are a collection of snippets of William Burroughs, poets and film makers. All interesting but not destined to challenge 'Dallas' in the ratings.

Ikon videos always raise great expectations. They don't always live up to them, but thank goodness for a breath of fresh air in the mass of dross which finds its way onto our VHS these days. All the above tapes are available by mail order from: Ikon, 86, Palatine Road, West Didsbury, Manchester M20 9JW. Telephone 061-434 6059.

Andy Strickland

GARY MOORE 'Emerald Aisles' (Virgin Video)

A REAL tear jerker/stomach churner as Gary returns to his native Belfast for the first time in ten years to play the guitar and the prodigal son. The music's as you'd expect, fast and flash, but it's the interview and location sequences which are not to be missed.

We can only assume the video's been made for Irish Americans who still think Ireland's full of leprechauns and loveliness.

Good guitarist, rotten politician.

Andy Strickland

V I D E O

THE COMIC STRIP PRESENTS 1 & 2 'The Bad News Tour', 'Gino', 'Beat Generation' 'A Fistful Of Travellers Cheques', 'Five Go Mad In Dorset', 'Susie' (Virgin Video)

THE COMIC Strip half hours became essential viewing chez moi and it's a delight to be reacquainted with the likes of Peter Richardson's Clint Eastwood impression in 'Travellers Cheques' and Ade Edmonson's Desmond in 'Beat Generation'.

Six shows, 'War' and 'Dirty Movie' being the two excluded, that represent the cream of the new wave of British comedy brilliantly and lovingly written and directed. Something not to be overlooked. It takes more than comedy acting to recreate a spaghetti western's exact visual style or to persecute Enid Blyton's famous five with such imagination and fun.

Dawn French more than holds her own as Susie the nymphomaniac school teacher and her portrayal of Eleanor the eventual monoped beatnik is a classic. "You're so jazz, Alan" — a catch phrase for a generation. Mind you, you should have taped these while they were on.

Andy Strickland

PEOPLE AGE

● Interview — Lesley O'Toole

BARNSELY — THE domain of the Danse Society — was never renowned for its innate cosmopolitanism, let alone its musical heritage. The town's media profile escalated somewhat in recent times, it being the hunting-ground of one A Scargill, but the Danse Society may be about to put Barnsley firmly on the map.

The band has undergone a metamorphosis, in more ways than one. Last year, a fortnight before they were scheduled to play at the New Music Seminar in New York, their keyboard player upped and left. Lyndon Scarfe evidently decided that the pursuit of marital bliss was an altogether more pressing concern. David Whicker was drafted in at short notice and the Danse Society fulfilled its obligation to the massed ranks of music biz executives.

The remaining four-fifths of the line-up is unchanged — Steve Rawlings (vocals), Paul Nash (guitar), Tim Wright (bass) and Paul 'Giggi' Gilmarin (drums).

The Danse Society are currently wooing the record buying public (that means you, readers!) with their third Arista single, 'Say It Again'. This time around, they're making a serious — some would say desperate — bid for stardom. Yes, the band, who once had more street cred than Sergeant Bilko, are blazing



“ D A N S

— dance society — WAITING FOR A BAND LIKE US



● STEVE RAWLINGS, Danse Society mainman "I think there's a big gap for us to slot into."

the pop trail. Their mission is to see themselves installed within the confines of the Top 40, not to mention the hearts of pubescent females. I can hear it now — the scores of crucifixes being rattled in disbelief, the piercing shrieks of "sell-out!"

'Say It Again' is a thumping great slice of sequenced dance-beat, coupled with those oh-so-sultry vocal chords. The patent Danse Society trademarks have been revamped for '85.

If Arthur Scargill is Barnsley's most infamous grandson, then Steve Rawlings is surely its most alluring. The seraphic features belie his 22 years although, it must be said, the man's charm is abruptly curtailed once the conversation starts to flow. Thereupon, out tumbles a guttural Yorkshire dialect that's about as appealing as Bognor during a blizzard.

SO WHAT are the Danse Society really aiming to achieve?

"I won't say world domination — it's a bit of a cliché. I just want us to carry on

building, getting bigger and bigger. I think there's a big gap for us to slot into. I'm really not into being big on a cult level. We want to be big on a big level. It's pointless playing in the same clubs, to the same audiences, time and time again. We're going to be playing stadiums in America!"

When tired hacks coined the phrase 'positive punk', the Danse Society found themselves neatly lassoed along with the likes of the Southern Death Cult (as they were then) and Sex Gang Children. The tag was an anachronistic one but served the pigeon-holers' purpose.

The Cult, of course, have recently given the charts a new lease of life but it might just as well have been the Barnsley boys.

"It pisses me off no end. I'm very jealous of seeing other people's success but it's going to come round to us."

Haven't they missed the boat though?

"No. We'll just bide our time and watch it all drift by. I think we'll peak in about two years' time. We're all young and we've got no intention of packing it in yet. In any

case, I think we're moving in a different direction from the Cult. We're going to appeal to a lot more people when it actually happens."

But is something going to happen?

"Definitely, it's got to. Don't doubt it. People are waiting for a band like us. There are no groups like Queen or Duran Duran anymore, where five peoples' personalities contribute to a single or a live performance.

"It's gone too far away from that now. There are too many people churning out songs for the market, producers writing songs and artists just being the face."

BUT ARE the Danse Society actually doing anything different. Aren't they conforming in every respect?

"I'm not interested in doing anything different. I'm interested in being successful and commercial."

So whereas compromise used to be a dirty word, it seems that the end now justifies the means.

"That's the difference between a band being successful or not. I don't think compromise is necessarily a bad thing. We used to be uptight and defensive about everything. We wouldn't let anyone touch us or suggest that we do something.

"All we've done is opened up. We're still five people putting out a product but we're open to ideas. There are people who are specialists in fields we know nothing about so we're quite prepared to let them take what we do and work it the way it should be worked. At the same time, we've learnt that we should assert ourselves more. It's not a case of sell-out. You just have to work together to achieve success."

In days gone by, the youthful Mr Rawlings' lyrics were left open to interpretation but they've become considerably more focused. Obviously a deliberate move to adapt to the chart format but an understandable one.

"I've started to write with more of a theme. It used to be a series of observations which didn't relate to one another.

"'Say It Again' is a sort of love song but it's also about broken promises, people laying it on the line and promising so much but never pulling it off. You can relate it to everything — politics and all the way through."

A COUPLE of years ago, gorgeous poufing Steve might have hung his head in acute embarrassment if you mentioned his teen idol credentials. But times change. Egos blossom and heads swell...

"Ah, that's yet to come. We're just working on it. It's all part of the process of being successful. It's the role the singer has to take, the frontman and focal point."

And how would you cope with the trappings of stardom?

"Well, I don't think you change into a pop star. You just have to adopt a certain attitude to be able to handle it."

The Danse Society's latest career move entails a jaunt down to sunny Nice to support Kim Wilde in front of a mere 10,000 eager young frogs.

And if you're holidaying in the Lake District this summer, your peace may be shattered by a vision with black flowing locks on a motorbike.

"That's my escapism. I get on my bike and nothing else matters."

C'mon someone. Give the boy a hit record!

MARTIN

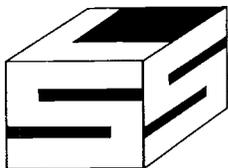
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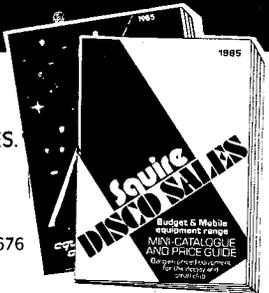
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**Official Top Of The Pops/
Radio One Charts
compiled by Gallup**

Week ending August 10, 1985

UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	1	12	BROTHERS IN ARMS , Dire Straits, Vertigo ☆
2	2	61	BORN IN THE USA , Bruce Springsteen, CBS ☆
3	3	14	BE YOURSELF TONIGHT , Eurythmics, RCA
4	4	23	SONGS FROM THE BIG CHAIR , Tears For Fears, Mercury ☆
5	6	3	THE KENNY ROGERS STORY , Kenny Rogers, Liberty □
6	7	24	NO JACKET REQUIRED , Phil Collins, Virgin ☆ ☆
7	5	19	THE SECRET OF ASSOCIATION , Paul Young, CBS ☆
8	8	4	GREATEST HITS VOL 1 AND 2 , Billy Joel, CBS
9	12	44	THE UNFORGETTABLE FIRE , U2, Island ☆
10	9	7	ALL THROUGH THE NIGHT , Aled Jones, BBC
11	20	59	PRIVATE DANCER , Tina Turner, Capitol ☆ ☆
12	15	89	UNDER A BLOOD RED SKY , U2, Island ☆
13	11	7	THE DREAM OF THE BLUE TURTLES , Sting, A&M
14	19	109	QUEEN GREATEST HITS , Queen, EMI ☆ ☆
15	39	3	MADONNA , Madonna, Warner Bros
16	16	7	MISPLACED CHILDHOOD , Marillion, EMI □
17	10	38	LIKE A VIRGIN , Madonna, Sire □
18	14	16	VOICES FROM THE HOLY LAND , BBC Welsh Chorus, BBC □
19	13	3	PHANTASMAGORIA , Damned, MCA
20	22	18	GO WEST , Go West, Chrysalis □
21	17	9	BOYS AND GIRLS , Bryan Ferry, EG □
22	21	55	DIAMOND LIFE , Sade, Epic ☆ ☆ ☆
23	18	12	OUT NOW , Various, Chrysalis/MCA ☆
24	25	9	FACE VALUE , Phil Collins, Virgin ☆ ☆
25	30	2	LUXURY OF LIFE , Five Star, Tent
26	27	14	SUDDENLY , Billy Ocean, Jive □
27	29	39	ALF , Alison Moyet, CBS ☆ ☆ ☆
28	23	8	CUPID AND PSYCHE '85 , Scritti Politti, Virgin □
29	41	6	WAR , U2, Island □
30	52	24	RECKLESS , Bryan Adams, A&M □
31	26	19	THE RIVER , Bruce Springsteen, CBS ☆
32	53	5	VITAL IDOL , Billy Idol, Chrysalis
33	37	39	MAKE IT BIG , Wham!, Epic ☆ ☆ ☆
34	28	10	OUR FAVOURITE SHOP , Style Council, Polydor □
35	32	14	MR BAD GUY , Freddie Mercury, CBS □
36	89	2	THE RIDDLE , Nik Kershaw, MCA
37	75	3	WIDE AWAKE IN AMERICA , U2, Island (USA)
38	40	18	HITS 2 , Various, CBS/WEA ☆ ☆
39	34	3	CONTACT , Pointer Sisters, RCA
40	44	7	LITTLE CREATURES , Talking Heads, EMI
41	33	5	FLY ON THE WALL , AC/DC, Atlantic
42	31	11	NOW DANCE , Various, EMI/Virgin □
43	36	8	WHEN THE BOYS MEET THE GIRLS , Sister Sledge, Atlantic
44	35	2	THE MAGIC OF TORVILL AND DEAN , Various, Stylus/Safari
45	54	15	AROUND THE WORLD IN A DAY , Prince And The Revolution, Warner Brothers □
46	50	3	THE WORKS , Queen, EMI ☆
47	38	5	A SECRET WISH , Propaganda, ZTT
48	46	34	ALCHEMY , Dire Straits, Vertigo ☆
49	64	94	CAN'T SLOW DOWN , Lionel Richie, Motown ☆
50	51	43	THE AGE OF CONSENT , Bronski Beat, Forbidden Fruit ☆
51	24	2	MINX , Toyah, Portrait
52	—	1	PHILIP OAKEY AND GIORGIO MORODER , Philip Oakey And Giorgio Moroder, Virgin V2351
53	45	21	DREAM INTO ACTION , Howard Jones, WEA □
54	48	15	BEST OF THE 20TH CENTURY BOY , Marc Bolan And T Rex, K-tel □
55	42	16	BORN TO RUN , Bruce Springsteen, CBS □
56	60	65	LEGEND , Bob Marley And The Wailers, Island ☆
57	47	6	THE ALLNIGHTER , Glenn Frey, MCA
58	65	13	BEST OF EAGLES , Eagles, Asylum □
59	59	7	THE COLLECTION , Ultravox, Chrysalis ☆ ☆ ☆
60	57	58	ELIMINATOR , ZZ Top, Warner Bros ☆ ☆
61	43	7	CRUSH , Orchestral Manoeuvres, Virgin □
62	69	6	LOVE OVER GOLD , Dire Straits, Vertigo ☆
63	61	3	HEARTBEAT CITY , Cars, Elektra □
64	55	12	YOUTHQUAKE , Dead Or Alive, Epic □
65	58	9	EMERGENCY , Kool And The Gang, De-Lite □
66	72	40	WELCOME TO THE PLEASUREDOME , Frankie Goes To Hollywood, ZTT ☆
67	62	7	NO PARLEY , Paul Young, CBS ☆ ☆ ☆
68	68	5	HELLO, I MUST BE GOING , Phil Collins, Virgin ☆
69	49	11	DARKNESS ON THE EDGE OF TOWN , Bruce Springsteen, CBS
70	63	26	BEVERLY HILLS COP , Original Soundtrack, MCA □
71	67	5	MAKIN' MOVIES , Dire Straits, Vertigo ☆

72	74	56	PURPLE RAIN , Prince And The Revolution, Warner Bros ☆
73	66	8	STEVE MCQUEEN , Prefab Sprout, Kitchenware
74	92	6	FLIP , Nils Lofgren, Towerbell
75	—	1	NOW THAT'S WHAT I CALL MUSIC 4 , Various, EMI/Virgin NOW4
76	56	14	FLAUNT THE IMPERFECTION , China Crisis, Virgin
77	98	12	SHAMROCK DIARIES , Chris Rea, Magnet
78	71	2	DRINKING GASOLINE , Cabaret Voltaire, Some Bizzare
79	87	7	WORLD WIDE LIVE , Scorpions, Harvest
80	82	28	STOP MAKING SENSE , Talking Heads, EMI
81	—	1	THE HITS ALBUM/THE HITS TAPE , Various, CBS/WEA HITS1
82	83	9	THE WILD, THE INNOCENT AND THE E STREET SHUFFLE , Bruce Springsteen, CBS
83	84	5	THE 12" ALBUM , Howard Jones, WEA □
84	77	64	FANTASTIC , Wham!, Innervision ☆ ☆
85	—	1	SINGLE LIFE , Cameo, Club JABH11
86	94	2	VERY BEST OF CHRIS DE BURGH , Chris De Burgh, Telstar
87	91	2	AMERICAN DREAMS , Various, Starblend
88	70	5	STREET SOUNDS ELECTRO 8 , Various, Streetsounds
89	—	1	LOW LIFE , New Order, Factory FACT100
90	76	19	THE POWER STATION , Power Station, Parlophone □
91	—	1	NIGHT OF A THOUSAND CANDLES , Men They Couldn't Hang, Demon Imp FIEND50
92	73	9	NEBRASKA , Bruce Springsteen, CBS
93	—	1	THE HURTING , Tears For Fears, Mercury MERS17
94	99	3	OCTOBER , U2, Island □
95	79	9	GREETINGS FROM ASBURY PARK , Bruce Springsteen, CBS □
96	—	1	SO WHERE ARE YOU , Loose Ends, Virgin V2340
97	—	1	TONIGHT , David Bowie, EMI America DB1
98	95	17	THE MAN — BEST OF ELVIS COSTELLO , Elvis Costello, Telstar
99	80	13	WEST SIDE STORY , Bernstein/Te Kanawa/Carreras, Deutsche Grammophon □
100	—	1	AN INNOCENT MAN , Billy Joel, CBS CBS25554

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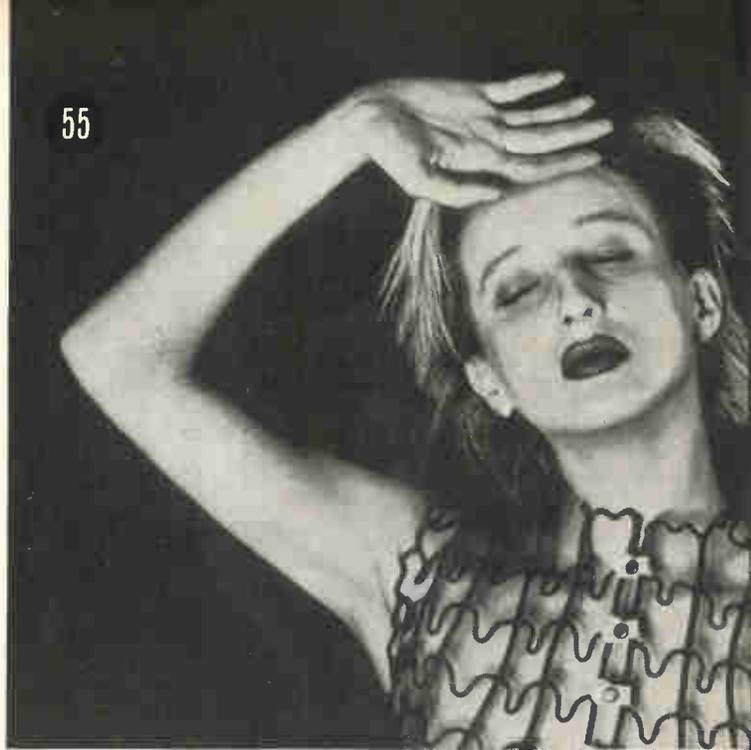
MUSIC VIDEO

1	2	PRIVATE DANCER TOUR , Tina Turner, PMI
2	1	ANIMALIZE, LIVE UNCENSORED , Kiss, Embassy
3	5	"UNDER A BLOOD RED SKY", LIVE AT REDROCK , U2, Virgin/PVG
4	3	THROUGH THE CAMERA EYE , Rush, Embassy
5	6	LIVE IN RIO , Queen, PMI
6	4	LET THERE BE ROCK , AC/DC, WHV
7	11	THE VIDEO EP , Madonna, Warner Music
8	7	KERRANG! VIDEO KOMPLIATION , PMI
9	8	THE VIDEO , Wham!, CBS/Fox
10	10	ALCHEMY LIVE , Dire Straits, Polygram
11	9	EMERALD AISLES , Gary Moore, Virgin/PVG
12	13	CRUSH — THE MOVIE , Orchestral Manoeuvres In The Dark, Virgin/PVG
13	—	GREATEST FLIX , Queen, PMI
14	17	THE SONG REMAINS THE SAME , Led Zeppelin, WHV
15	12	THE VIDEO SINGLES , Paul Young, CBS/Fox
16	—	ALL NIGHT LONG , Lionel Richie, RCA/Columbia
17	—	LIVE AT PERKINS PALACE , Phil Collins, PMI
18	18	BAD ATTITUDE LIVE , Meat Loaf, Virgin/PVG
19	—	BEAT THE LIVE DRUM , Rick Springfield, RCA/Columbia
20	15	BERSERKER TOUR , Gary Numan, Peppermint/Guild

Gracious thanks to Music Week/Video Week

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

Week ending August 10, 1985



UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	SONG	ARTIST
1	1	3	INTO THE GROOVE	Madonna, Sire
2	2	6	THERE MUST BE AN ANGEL	Eurythmics, RCA
3	3	4	WE DON'T NEED ANOTHER HERO (THUNDERDOME)	Tina Turner, Capitol
4	8	6	MONEY FOR NOTHING	Dire Straits, Vertigo
5	32	2	HOLIDAY	Madonna, Sire
6	11	5	WHITE WEDDING	Billy Idol, Chrysalis
7	22	2	I GOT YOU BABE	UB40 With Chrissie Hynde, Dep International
8	7	14	CHERISH	Kool And The Gang, De-lite
9	6	9	LIVE IS LIFE	Opus, Polydor
10	4	11	FRANKIE	Sister Sledge, Atlantic
11	23	2	DON QUIXOTE	Nik Kershaw, MCA
12	5	11	AXEL F	Harold Faltermeyer, MCA
13	9	5	LIVING ON VIDEO	Trans X, Boiling Point
14	10	7	ROUND AND AROUND	Jaki Graham, EMI
15	12	10	CRAZY FOR YOU	Madonna, Geffen
16	20	3	IN BETWEEN DAYS	Cure, Fiction
17	21	2	GLORY DAYS	Bruce Springsteen, CBS
18	13	9	MY TOOT TOOT	Denise LaSalle, Epic
19	15	12	SHE SELLS SANCTUARY	Cult, Beggars Banquet
20	14	5	IN YOUR CAR	Cool Notes, Abstract Dance
21	18	4	LET ME BE THE ONE	Five Star, Tent
22	17	4	DARE ME	Pointer Sisters, RCA
23	29	3	EMPTY ROOMS	Gary Moore, 10 Records
24	16	9	MONEY'S TOO TIGHT (TO MENTION)	Simply Red, Elektra
25	35	6	EXCITABLE	Amazulu, Island
26	27	7	LOVING YOU	Feargal Sharkey, Virgin
27	33	3	RASPBERRY BERT	Prince, Warner Bros
28	38	3	TAKE ME HOME	Phil Collins, Virgin
29	19	9	I'M ON FIRE/BORN IN THE USA	Bruce Springsteen, CBS
30	39	2	GOODBYE GIRL	Go West, Chrysalis
31	54	2	SAY I'M YOUR NUMBER ONE	Princess, Supreme
32	56	2	DRIVE	Cars, Elektra
33	24	10	JOHNNY COME HOME	FYC (Fine Young Cannibals), London
34	26	6	DANCIN' IN THE KEY OF LIFE	Steve Arrington, Atlantic
35	30	5	LONG TIME	Arrow, London
36	36	4	TOO MANY GAMES	Maze featuring Frankie Beverly, Capitol
37	34	4	SECRET	Orchestral Manoeuvres, Virgin
38	25	5	ALL NIGHT HOLIDAY	Russ Abbott, Spirit
39	53	2	I WONDER IF I TAKE YOU HOME	Lisa Lisa & Cult Jam & Full Force, CBS
40	43	3	YOU'RE THE ONE FOR ME	D Train, Prelude
41	28	8	TURN IT UP	Conway Brothers, 10 Records
42	—	1	ROCK 'N' ROLL CHILDREN	Dio, Vertigo DIO5

43	64	2	BODY AND SOUL	Mai Tai, Virgin
44	50	5	THE SHOW (THEME FROM 'CONNIE')	Rebecca Storm, Telebell
45	31	8	HEAD OVER HEELS	Tears For Fears, Mercury
46	47	7	THE POWER OF LOVE	Jennifer Rush, CBS
47	—	1	YOUR FASCINATION	Gary Numan, Numa NU9
48	37	10	BEN	Marti Webb, Starblend
49	65	2	TAKES A LITTLE TIME	Total Contrast, London
50	48	4	STRONGER TOGETHER	Shannon, Club
51	85	1	TARZAN BOY	Baltimore, Columbia
52	46	7	LIFE IN ONE DAY	Howard Jones, WEA
53	45	12	HISTORY	Mai Tai, Virgin
54	40	7	IN TOO DEEP	Dead Or Alive, Epic
55	—	1	P-MACHINERY	Propaganda, ZTT ZTAS12
56	51	13	KAYLEIGH	Marillion, EMI
57	—	1	SUMMER OF '69	Bryan Adams, A&M AM267
58	72	2	TEQUILA	No Way Jose, Fourth & Broadway
59	60	3	GOLDEN YEARS	Loose Ends, Virgin
60	49	2	BETTER THAN THEM	New Model Army, EMI
61	44	8	SMUGGLER'S BLUES	Glenn Frey, BBC
62	42	14	SUDDENLY	Billy Ocean, Jive
63	62	3	ON A CROWDED STREET	Barbara Pennington, Record Shack
64	52	13	A VIEW TO A KILL	Duran Duran, Parlophone
65	41	6	LOVE IS JUST THE GREAT PRETENDER	Animal Nightlife, Island
66	—	1	COME BACK	Spear Of Destiny, Epic/Burning Rome
67	61	5	ZZ TOP SUMMER HOLIDAY (EP)	ZZ Top, Warner Bros
68	55	4	MEMORY	Aled Jones, BBC
69	59	3	ISPY FOR THE FBI	Untouchables, Stiff
70	58	8	THE SHADOW OF LOVE	Damned, MCA
71	73	3	SHADES (CROWN PAINT THEME)	United Kingdom Symphony Orchestra, Food For Thought
72	—	1	ALWAYS ON MY MIND	Elvis Presley, RCA
73	70	3	THIS KIND OF LOVE	Phil Fearon and Galaxy, Ensign
74	69	15	19	Paul Hardcastle, Chrysalis
75	66	11	YOU'LL NEVER WALK ALONE	Crowd, Spartan



THE NEXT 25

76	78	FREEWAY OF LOVE	Aretha Franklin, Arista
77	—	THROUGH THE FIRE	Chaka Khan, Warner Bros W9025
78	—	I CAN'T LEAVE YOU ALONE	Tracie Young, Respond SBS1
79	—	(JOY) I KNOW IT	Odyssey, Mirror BUTCH1
80	82	YOU'RE MY HEART YOU'RE MY SOUL	Modern Talking, Magnet
81	—	PAISLEY PARK	Prince, Warner Bros W9052
82	88	MAY THE CUBE BE WITH YOU	Dolby's Cube, Parlophone
83	—	BACK ON THE STREETS	Saxon, Parlophone R6103
84	96	SOME PEOPLE	Belouis Some, Parlophone
85	—	THE WORD GIRL	Scritti Politti, Virgin VS747
86	93	HELP	Beatles, Parlophone
87	83	CHEY CHEY KULE	Eugene Wilde, Fourth & Broadway
88	79	FARON YOUNG	Prefab Sprout, Kitchenware
89	80	SEVEN HORSES	Icicle Works, Beggars Banquet
90	90	DRUMMING MAN	Topper Headon, Mercury
91	87	SAY IT AGAIN	Danse Society, Society
92	—	5 MINUTES	Mainframe, Polydor MAIN1
93	—	KING IN A CATHOLIC STYLE (WAKE UP)	China Crisis, Virgin VS765
94	99	BREAK THE ICE	Michael Lovesmith, Motown
95	—	TRAPPED	Colonel Abrams, MCA MCA997
96	—	DO YOU WANT CRYING	Katrina And The Waves, Capitol CL368
97	—	DUEL	Propaganda, ZTT ZTAS8
98	—	STAND UP	Howard Johnson, A&M AM266
99	—	SEXY GIRL	Glenn Frey, MCA MCA965
100	—	DOWN THE WIRE	Quick, A&M KWIK1

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

by Alan Jones

THE BURGEONING popularity of **Madonna Ciccone** exploded dramatically last week, when her seventh hit single 'Into The Groove', from the movie 'Desperately Seeking Susan' vaulted to the top of the chart after only two weeks on release.

It's Madonna's first number one, and one of three singles the Penthouse Pet has in the top 50 now, the others are 'Crazy For You' and the re-activated 'Holiday'. Not since 1955, when Ireland's **Ruby Murray** had five singles in the top 20, has one woman had more than two records on the chart at once.

And, as I'm reminded by the Bard of Manchester, Colin Hughes, 'Into The Groove' is Lady Madonna's fourth consecutive top three single. Previously, no solo female vocalist has managed more than two top three singles in a row, though pianist **Winifred Atwell** put together a string of three instrumental top three hits between 1954 and 1956.

As exclusively revealed last week, WEA originally planned to take five singles off the 'Like A Virgin' album. The title track and 'Material Girl' have already been hits, and 'Angel' and 'Pretender' are scheduled to join them, but 'Love Don't Live Here Anymore', previously pencilled in as the last single, is now unlikely to be

released — a wise decision in view of **Jimmy Nail's** recent hit recording of the same song. But Madonna is already back in the studio, recording 'Love Makes The World Go Round', a song she premiered during her second Live Aid performance.

In our exclusive roundup of 1984's top singles acts, Madonna was placed 16th, one place and a handful of sales behind champion lady **Cyndi Lauper**.

Cyndi's current release, 'The Goonies 'R' Good Enough', has so far failed to chart, and it's hard to see her, or any woman, topping Madonna this year.

In Australia too, Madonna is the flavour of the month, with 'Crazy For You' taking over at number one from 'Angel', which had held the top spot for four weeks.

In the whole of Aussie chart history, only **Elvis Presley** (1961), **Johnny Young** (1966) and the **Beatles** (1966 — three times — and 1967) have previously replaced themselves at the summit. Earlier this year, 'Material Girl' peaked at number four, and 'Like A Virgin' was the first number one of the year.

'Into The Groove' was released on 12 inch only in America, and then only as the flipside of 'Angel'. Since 12 inch sales count for nothing in Billboard's Hot 100 tabulations it is not a bona fide American hit.

But on the syndicated top 30 show compiled by Westwood One, and broadcast on hundreds of American radio stations (and Laser 558), it reached number three last week.

It's always seemed to me to be something of an anachronism



Photo: Armando Gallo/RETNA

● **MADONNA: 'INTO The Groove'** vaults to the top of the chart after just two weeks.

that, while women are now accepted as equal in most walks of life, they are still regarded as second class citizens in the charts.

That this is so is clearly illustrated by the fact that when it debuted at number four a fortnight ago, Madonna's 'Into The Groove' was the 72nd single to make its introductory appearance on the chart in the top five — but only the second by a woman (it beat the previous highest debut by a woman, a title held since 1954 by **Kitty Kallen's** 'Little Things Mean A Lot').

But the tide may have turned. Last week **Madonna, Tina Turner, Annie Lennox** and **Sister Sledge** shut their male counterparts out of the top five for the first time.

While **Annie Lennox** soared and swooped on 'There Must Be An

Angel', her colleague **Dave Stewart** remained totally mute, and the only other man in the top five, **Harold Faltermeyer**, was equally quiet for his instrumental rendition of 'Axel F'.

Fresh from the success of his recent duet with former **Thin Lizzy** colleague **Phil Lynott**, demon guitarist **Gary Moore** is back on the top 40 with a completely re-recorded version of 'Empty Rooms', a song he first recorded and took to number 51 last August.

He's the first act to hit the British charts twice inside a year with different recordings of the same song, though in America it's been a surprisingly common phenomenon. Among those who've done it are **Gladys Knight, James Brown, Kiss** and **Bobbie Gentry**.

chart FILE

DARE ME

wild new 12

EXTENDED MIX
+ INSTRUMENTAL

pointer
sisters



COLOURBOX — A name to reflect the music if ever there was one. A group who mix 'n' match hip hop with doo wop, the Supremes with lilting lovers' rock, tinkling piano with heavy metal solos — the mainstream with the unexpected. All the hues of pop's palette on one canvas. And perhaps the most unlikely thing of all is that it sounds *wonderful*.

Colourbox were dismembering New York scratch 'n' soul into unimagined heights of physical and mental pleasure when Paul Hardcastle was still thinking about having the perm. Next to Colourbox, what Malcolm McLaren gets up to is petty thieving. The boys in the 'Box — brothers Martyn and Steve Young — know what they want and they know how to get it, and on their new self-titled album (plus free LP with first 10,000!) they get it over and over again — *every* which way.

Even then there's still an ace up the sleeve, in the form of vocalist Debbie Grahame — who for reasons best known to herself chooses to be called Lorita. She can both soothe the savage beast and drive it to new heights of savagery, with her rich yet insistent soul tones.

If they're so brilliant why aren't they stars you might well ask? Well, truth is, they're shy. So it's up to you to check out their essentially chart topping music — starting with the single 'The Moon Is Blue'.

NATHAN JONES

COLOUR BOX

