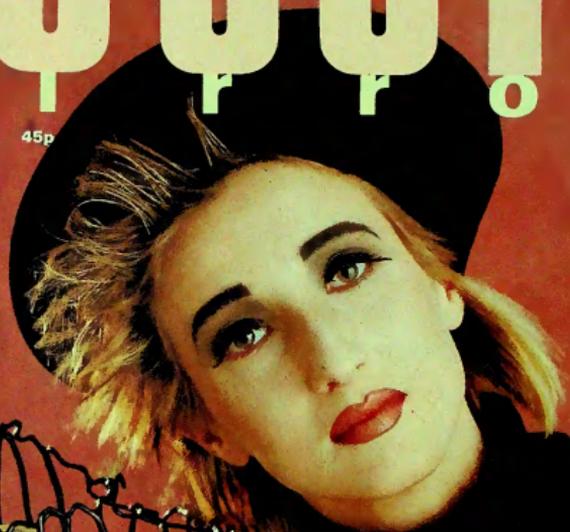


BANANARAMA SHAPE UP

record

AUGUST 24, 1985 45p



38
When
Eadie

PROPAGANDA

CLAUDIA GETS PASSIONATE

billy idol • lisa lisa
al green • bad manners
ica rock week



■ NOW HERE'S a fruity something... from the land of Midori liqueur come MELON. Leading lights **Chica and Toshi** once masterminded the Plastics, front-runners in the once much mooted Japanese invasion.

The pair met at school in Tokyo and have been partners ever since. Upon the demise of the Plastics in 1981, **Toshi and Chica** formed Melon with themselves at the core of an everchanging unit who regularly stun Tokyo club-goers with their juicy blend of theatre, make up and **experimentations** with fluorescent lights.

Their first single, 'Serious Japan' is a catchy cocktail of American hip-hop with a good jigger of Japanese techno-electro, guaranteed to fill the floors... Mmmmmouthwatering!!



● TO NAME your group after your favourite football team shows rare good taste in a musician... even if that team is struggling Edinburgh side Hibs. So Malcolm Ross, one time Joseph K and Orange Juice, and now guitarist with Aztec Camera, named his latest musical excursion the **HIGH BEES**.

With him on this intrepid voyage of rhythmical discovery are fellow Aztec Cameraman Dave Ruffly — he who used to drum with the Ruts and produced Frankie Goes To Hollywood's first demos — together with Syuzen Buckley, who was the voice behind Joseph K's 'Applebush' and the person with whom Malcolm shares a marriage certificate.

Their first single 'Some Indulgence' was a jazzy little number that augurs well for their future work. Aztec Camera fans should heave little sighs of relief though — the group's not splitting up, this is just a well artistic sideline for Dave and Malcolm to fill in time between Mr Frame's galloping works of genius.

Bee-autiful.



■ WHAT! AN extra member in ZZ Top? Isn't that like having five people in the Beatles? Two lead singers in the Stones? An intelligent member of the Tory party? No. ZZ Top could never get a new member to cultivate that growth of face fungus in time — unless they used David Bellamy.



● **GET TURNED** on to the double album of dance favourites, featuring 12 artists all signed to 10 Records — Little Benny, Aura (above) and the Conway Brothers to name a few. We've got 10 copies of the album 'Turn It Up', which, incidentally, has the best sleeve design around with 10 T-shirts featuring one of the illustrations, to give away in a simple competition.

- 1) Little Benny came to: a) Waltz... b) Boogie... c) Jive... ?
 2) Mai Tai will give you a lesson in: a) History... b) Biology... c) Geography... ?
 3) Paul Simpson told you to treat her: a) Respectfully... b) Sweeter... c) Lovingly... ?

The first 10 people to send the correct answers with their name and address to **RECORD MIRROR DANCE COMPETITION**, Greater London House, Hampstead Road, London NW1 7DZ, win. The closing date is Monday September 2.



This bunch of sharp dressed men are the **RED BEARDS FROM TEXAS**. They play what the unkind would call copies, others would term dramatic reconstructions of the greatest hits of ZZ Top — including 'Tush' and 'Gimme All Your Lovin'.

As yet unsigned and unfairly

criticised for walking in the cowboy boot prints of Dusty, Billy and the clean-shaven Frank Beard, they are still one of the best nights out on the live circuit. Any band that endores with 'The Yellow Rose From Texas' and sings Bruce's 'Born In The USA' in a Brummy accent are all right.

DEX

● **THE LATEST** singer to go for some reflected glory from Prince is **EVAN ROGERS**. He has a solid new album called 'Love Games' on the way and a first single from it, 'Full Time Lover', originally waxed by the Minneapolis Midget. But Evan's intentions are honourable, he says, 'If I'd wanted to cash in on him I'd have done one of the early hits, but only people who are Prince fanatics would know this song. It's off the 'Controversy' album.

Rogers is a session man of long standing and fine track record, everyone from Bruce Springsteen via Robin Gibb to Shannon. 'My first real break as a singer was with the group Dayton, I did the lead vocal on their remake of 'Hot Fun In The Summertime'. Now he and partner Carl Sturken are writing for Evelyn Champagne King, Vanity and with David Grant. Rogers and out.



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record

Compiled by
Robin Smith

ARTISTS AGAINST APARTHEID

● **BONO, PAT BENATAR, George Clinton and Grandmaster Melle Mel** are just some of the stars who will be featured on an anti apartheid record to raise money for anti racist organisations.

Bruce Springsteen's pal guitarist Steve Van Zant is behind the project which calls itself 'Artists Against Apartheid'. The Band Aid style package is recording a single called 'Sun City' which will be out soon.

Other people who have said they will be appearing are Clarence Clemons, David Ruffin, Eddie Kendricks, Jimmy Cliff, Lou Reed, Joey Ramone and Bobby Womack.

● **WOMACK AND WOMACK** release a double A-sided single featuring 'Eyes' and 'No Relief' on August 26. They've also added a date to their tour at West Mall Greenways on September 6.

● **CHINA CRISIS** follow up 'King In A Catholic Style' with 'You Did Cut Me' out on August 27. The single will be available as a double pack with an additional single featuring 'Christian' and 'Seven Sports For All' recorded live. The Chineses have just completed an American tour.

■ **GOOD HEAD.** Fine body. We've got a tasty brew to tickle your taste buds this week. Dexys are back, Madness hit the road, the Cure release an album and Alison Moyet plays some special jazz dates. RM refreshes the parts other news pages never reach.



DEXYS STAND UP

■ **DEXYS MIDNIGHT RUNNERS** have returned at last. Their album 'Don't Stand Me Down' will be out on Friday September 13 and tracks include 'The Occasional Flicker', 'This Is What She's Like', 'One Of Those Things' and 'Knowledge Of Beauty'. At the moment, Dexys say they have no plans to release a single.

DMR now features a three piece nucleus of Kevin Rowland, Billy Adams and Helen O'Hara supplemented by other musicians including Vincent Crane, Nicky Gatfield and Mick Boulton. In all there will be 12 personnel in the line up.

DMR are now rehearsing for a tour and buying lots of new clothes. More details when we get 'em.

■ **PREFAB SPROUT** follow up 'Faron Young' with 'Appetite' out this week. It's taken from their much acclaimed and awfully hip 'Steve McQueen' album. Watch out for an extensive Fabries tour in the autumn.

● **SPEAR OF DESTINY** add a date to their tour at Chester Northgate Arena on October 26. Be there or be square.

● **ZEKE MANYIKA** and Dr Love have added a couple of dates to their tour at Folkestone Leescliff Hall August 23 and Scunthorpe Festival September 1.



HEAVENLY TOUR

■ **JAKI GRAHAM**, who releases her album 'Heaven Knows' on September 2, is hitting the road. She plays Southport Theatre on September 21, followed by Croydon Fairfield Hall 22, Nottingham Rock City 23, Cardiff St David's Hall 25, Chatham Central Hall 27, Oxford Apollo 29, Birmingham Odeon 30, London Dominion October 1.

● **THE FIVE** hour 'Big Tube' special was off the air on Friday night because of an industrial dispute.

Members of the Broadcasting and Entertainment Trade Alliance pulled the plug on the show because of a row over the sacking of some of its members at the Tyne Tees studio where the 'Tube' is produced. Let's hope both sides get it sorted out as soon as possible.

● **KAJA**, WHO used to be known as Kajagoogoo, unveil their startling new image and release their single 'Shouldn't Do That' on August 27. The first 10,000 copies of the seven inch single will come in a special gatefold sleeve featuring two extra tracks — 'Hurricane' and 'What Ever You Want'. Kaja are now Nick Beggs, Steve Askew and Stuart Neale. Their album 'Crazy People's Right To Speak' will be out on September 30.

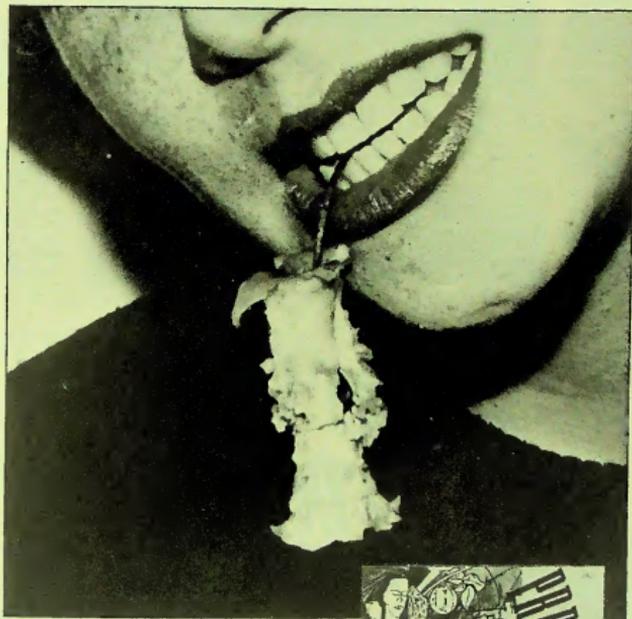
● **SMART YOUNG** thing David Cassidy releases his single 'Someone' on August 30. It's taken from his album 'Romance' and the 12 inch version features a remixed version of 'She Knows All About Boys'.

● **VIRGINIA ASTLEY**, the thinking man's answer to Madonna, plays a date at St James Church in Piccadilly, London W1, on August 29. Virginia will be featured on keyboards and vocals with Audrey Riley cello, Anne Stephenson violin, Jocelyn Pook viola, Nick Pretzel drums and Martin Stephenson acoustic guitar. Ginny will release a single in September.



PREFAB SPROUT

APPETITE



*The
Brand New
Single
On 7" &
3 Track 12"*



WIDEWAVE
RECORDS

SK23
SKX23



CONTINUED

SCENT FOR CHRISTMAS

● **MARILLION HAVE** lined up a cracking Christmas tour. They'll be playing Brixton Academy December 13, St Austell Cornwall Coliseum 14, Brighton Centre 15, Glasgow Scottish Exhibition and Conference Centre 17, Blackpool Opera House 18, Birmingham NEC 19. Tickets for all venues go on sale from August 21 except at Glasgow where they will be on sale from August 26. For the Brixton show there's a credit card hotline on 01-748 8989 and for Birmingham there's a credit card hotline on 021-790 4133.

Marillion release their single 'Lavender' on August 27. It's a completely re-recorded version of the song featured on their album 'Misplaced Childhood' and the B-side is 'Freaks' a completely new track. The 12 inch version features an extended version of 'Lavender', delicately entitled 'Lavender Blue'.

● **SAL SOLO** teams up with Classix Nouveaux again to release a single 'Heartbeat' this week. Sal says it's "a celebration of the miracle of life". You betcha.

● **THE ALARM** release their single 'Strength' on September 16. Their album should be out in nine or 10 weeks and they'll also be touring later this year.



HEAD ON CURE

● **THE CURE** release their album 'The Head On The Door' on August 30. The album features 10 songs including 'In Between Days', 'Kyoto Song' and 'The Blood'. The album was produced by Robert Smith and Dave Allen. Isn't he the Irish comedian with the missing fingers?

● **KING POLISH** up their boots for a tour in November. They kick off with Edinburgh Playhouse November 8, followed by Aberdeen Capitol November 9, Nottingham Concert Hall 11, 12, Cardiff St David's Hall 13, Bristol Hippodrome 14, St Austell Coliseum 15, Southampton Gaumont 18, Birmingham Odeon 19, 20, Manchester Apollo 23, Newcastle City Hall 24, Sheffield City Hall 25, Hammersmith Odeon 28, 29. King's second album should be out just before Christmas.



ROMANTIC SHEILA

● **SHEILA E.**, a very close friend of Prince, releases her album 'Romance 1600' on August 26. The album is out on Prince's Paisley Park label and the tiny one is featured singing on three of the eight cuts.

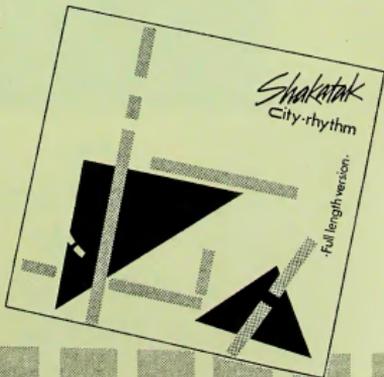
● **WAIT FOR IT**, gruff voiced legend Tom Waits will be playing a string of dates in October. Tom will be playing Edinburgh Playhouse October 14, followed by the London Dominion from October 16 to 19 and October 21 to 24. Tickets for the Edinburgh show are £7.50 and £6.50 while in London they are £8.50 and £7.50.



Shakatak

SHAKATAK
THE NEW SINGLE
CITY-RHYTHM

Available on 7" and 12"
(Full Length Version)



SHOCKING POGUES

● THE POGUES have run into trouble over their 'Rum, Sodomy And The Lash' album. Woolworths have insisted that each album carries a sticker warning the public that the record "contains language that might be considered offensive" and Virgin and HMV headquarters have instructed their shops not to play the record in case it shocks people.

We at RECORD MIRROR can't blame them. After listening to the Pogues album our ears turned a nasty shade of yellow and our tongues began to shrivel up.

● BIG SOUND AUTHORITY have been forced to cancel their shows at Kempton Park Racecourse on August 31 and London Southwark Park on September 1. They say they have to blow out the concerts because of heavy recording schedules.

● SHAKATAK RELEASE their single 'City Rhythm' on August 23. They'll be lining up a tour and releasing an album later in the year. Bet ya can't wait.

● RICK SPRINGFIELD, America's answer to Richard Drumrie, re-releases his single 'State Of The Heart' on September 6. It's taken from Rick's recent album 'Tao'.



JAZZY LADY

■ ALISON MOYET will play three jazz dates in October accompanied by the 18 piece John Altman Jazz Orchestra. Alison will be appearing at the Chichester Festival Theatre October 24, Cork Opera House 27, Lewisham Concert Hall 30. The dates are part of the Chichester Jazz Festival, the Guinness International Festival and the Lewisham Jazz Festival. All tickets are £7.50 and they are available from box offices.

After the dates, Alison will be going into the studio to record her second album.

CHAKA FOR GLC FESTIVAL

● CHAKA KHAN will headline a massive funk and jazz festival in London next month. Set up by the GLC in conjunction with Kennedy Street Enterprises and Identity Management, the 'London Festival Of Black Music' will take place on September 27 and 28. Chaka will be headlining on September 28 and the two day bill will also feature Third World, O Train, The Weather Girls, LW5, Junior, Hugh Masketa, George Duke and Stanley Clarke. More acts will be announced shortly. Tickets for both nights are £10 and £8 and they will be available from the Wembley Arena box office and usual agents. Special £4 tickets for the unemployed will be available from County Hall, London SE1, but you must take your UB40 card along.

● LOS ANGELES band X have released their single 'Burning House Of Love'. It's taken from their forthcoming album 'Ain't Love Grand'. The 12 inch will feature a cover version of 'Wild Thing', originally recorded by the Troggs years ago.

X feature vocalist Evene Carvenka (I hope I spelt that right) guitarist Billy Zoom, bassist John Doe and drummer DJ Bonebrake.

● OPUS FOLLOW up 'Live Is Life' with 'Flyin' High' out on August 30. Well, don't say we didn't warn you.

THE NEW FLOOR-FILLER FROM

SISTER SLEDGE

Dancing On
The Jagged Edge

7" & 12"

TAKEN FROM THE ALBUM
'WHEN THE BOYS
MEET THE GIRLS'



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BLANCMANGE GET SET

■ **BLANCMANGE ARE** back in action with a single, an album and a monster tour. Blancmange's single 'What's Your Problem?' will be out on August 27 produced by Stewart Levine. Limited editions of the single will be available as a double pack with an extra single featuring 'Living On The Ceiling' and 'Feel Me'. The 12 inch version will include an extended version of 'Living On The Ceiling'.

Blancmange's third album will be out on October 11 and it's called 'Believe You Me'. On the same day as the album comes out, Blancmange begin their tour at Poole Arts Centre. Then they play Brighton Dome October 12, Bristol Colston Hall 13, Birmingham Odeon 14, Oxford Apollo 15, Liverpool Royal Court 17, Newcastle City Hall 18, Glasgow Barrowlands 19, Edinburgh Playhouse 20, Preston Guildhall 22, Manchester Apollo 23, Sheffield City Hall 24, Leeds University 25, Leicester De Montfort Hall 4, Norwich UEA 5, Manchester Apollo 7, Liverpool University 8, Southampton Gaumont 9, Crawley Leisure Centre 10, Aberdeen Capitol 12, Glasgow Barrowlands 13, Edinburgh Playhouse 14, Sheffield University 17, Newcastle City Hall 18, Leeds University 19, Gloucester Leisure Centre 20, Hammersmith Odeon 23, 24. Tickets are on sale from usual agents.

● **FURIOUS FUNKSTERS** Level 42, have lined up an autumn tour. They'll be playing Loughborough University October 24, Leeds University 25, Sheffield City Hall 26, Manchester Apollo 27, Liverpool Royal Court 29, Glasgow Barrowlands 31, Newcastle City Hall November 1, Oxford Apollo 3, Portsmouth Guildhall 4, St Austell Leisure Centre 5, Cardiff University 6, East Anglia University 8, Birmingham Odeon 9, Hammersmith Odeon 10-12.

Details of another single from the lads will be available soon.

● **AMAZULU WILL** be playing the Local Aid Concert in Cox's Meadow, Cheltenham, on August 26. Money raised will be going to Ethiopia and several African bands will be flying in specially for the concert. Tickets are available from local outlets.



MAD BUT NOT MAD

■ **MADNESS PLAY** their first tour for two years in October. The 'Mad Not Mad' tour will last four and a half weeks taking in 25 dates. This historic event begins at **Cork City Hall on October 22**, followed by Galway Leisureland 23, Belfast Maysfield 25, 26, Dublin SFX 27, 28, Birmingham Odeon 30, Cardiff University 31, St Austell Coliseum November 1, Bristol Colston Hall 3, Leicester De Montfort Hall 4, Norwich UEA 5, Manchester Apollo 7, Liverpool University 8, Southampton Gaumont 9, Crawley Leisure Centre 10, Aberdeen Capitol 12, Glasgow Barrowlands 13, Edinburgh Playhouse 14, Sheffield University 17, Newcastle City Hall 18, Leeds University 19, Gloucester Leisure Centre 20, Hammersmith Odeon 23, 24. Tickets are on sale from usual agents.

Mike Barson has been replaced by no less than two keyboard players, but who those men are must remain a mystery for the time being. Madness' last show in Britain was at the London Lyceum, Christmas '83.

● **BRUCE SPRINGSTEEN'S** sidekick Nils Lofgren, will be playing a Christmas tour in his own right. The small yet perfectly formed guitarist will be appearing at Leeds University December 9, Birmingham Odeon 10, Hammersmith Odeon 12, 13, Edinburgh Usher Hall 15, Newcastle City Hall 16, Manchester Apollo 17, Nottingham Royal Centre 18, Guildford Civic Hall 19, Brighton Dome 21, Bournemouth International Centre 22, St Austell Coliseum 23. Tickets are available from box offices and usual agents. Nils will be bouncing around on an Olympic size trampoline at his concerts to thrill and amaze fans.

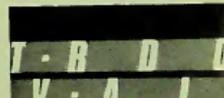
● **SQUEEZE, WHO** release their album 'Così Fan Tutti Frutti' on August 30 will play a nine date tour in October. See 'em at Oxford Apollo October 6, Ipswich Gaumont 7, Leicester De Montfort Hall 8, Nottingham Royal Centre 9, Newcastle City Hall 10, Liverpool Royal Court 12, Manchester Apollo 13, Hammersmith Odeon 14, Birmingham Odeon 16. Tickets are on sale from box offices and usual agents.

● **EINSTURZENDE NEUBAUTEN** play dates at Preston Clouds August 30, Sheffield Leadmill September 1, London Heaven 2.



■ **YOUNG HIPSTER** Vaughn Toulouse releases his single 'Cruisin' The Serpentine' on August 30. The 12 inch version includes a club mix of the song.

● **DIO, A** band so ugly we can't possibly print a picture of them, release their album 'Sacred Heart' on August 30. The album has nine tracks and is produced by elfin like Ronnie James Dio. The group have just set off on a wing ding American tour.



FRIDAY has Muriel Gray presenting 'Bliss' (C4, 5.30pm) with Dream Academy's Nick Laird Clowes and Max Headroom as '20 Soul Train' (C4) features Freddie Jackson, Nona Hendryx and Martha Reeves And The Vandellas. 'Wogan' (BBC 1, 7pm) has Blancmange.

SATURDAY'S 'Saturday Picture Show' (BBC 1, 8.30am) has a pop profile on Bananarams and '30 Years Of Rock' (Radio 1, 1pm) features the events, music and personalities of 1973. Graham Barnerman has Prefab Sprout and The Light in his show on Radio 1 at 7.30 pm.

SUNDAY finds Jools Holland looking at jazz in 'Walking To New Orleans' (C4, 7.15 pm). Sting pops up playing 'New Moon Over Bourbon Street'.

MONDAY finds Thomas Dolby entertaining the masses in 'Wogan' (BBC 1, 7pm).

TUESDAY'S 'No Limits' (BBC 2, 7 pm) looks at the sights and sounds of Sheffield like Joe Cocker, ABC and Def Leppard.

FRIENDLY COMMOTION

■ **LLOYD COLE** and the cutesome Commotions release their single 'Brand New Friend' on September 6. On the B-side you'll find 'Her Last Fling', while the 12 inch version features two spanking good live versions of '2CV' and 'Speedboat'. The Commos are currently in the studio recording fresh material and sorting out what they're going to play on their tour.



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side of the world from 'Baggy Trousers' — a leisurely, stylish, harmonic smooch with a fine, lazy sax slithering through it. They took their time and got it right.

DENISE LASALLE 'Come To Bed' (Epic) Is it too much to ask that the seaside-special jollity of 'Tot Tot' will have opened some ears to one of America's great veterans of soul? This is the real Denise, back in the bedroom where she does all her best work. If you see what I mean. Out twice before and not the sort of proposition you should turn down again.

JAKI GRAHAM 'Heaven Knows' (EMI) Britain's best soul voice gives an '84 Derek Bramble song another shot, slightly reworked but still well on target and the perfect last dance. Jaki, it deserves great things, darlin'.

WORKING WEEK 'I Thought I'd Never See You Again' (Virgin) Once again from the 'Working Nights' album, and after the sad failure of the mighty 'Sweet Nothing' they return to a more cocktail lounge approach, and pull it off unflinchingly. Elegance itself, vinylised.

COMMENDATIONS

PREFAB SPROUT 'Appetite' (Kitchenware) 'Faron Young' deserved a better shake, and although 'Appetite' isn't hit single material it's still a hard-sell billboard for the 'Steve McQueen' album. Tom Dolby's production and Paddy McAloon's breathiness get well.

THE POGUES 'Dirty Old Town' (Stiff) A sympathetic Costello styling and a Pogue-ish rendition of the folk favourite written by Kirsty MacColl's old man. Much more of this and Val Doonican, the Spinners and company will be drawing dola.

MERCY MERCY 'What Are We Gonna Do About It' (Ensign) Light soul harmonies and a Phil Fearon/Galaxy sound for the duo of Colin Hughfield Young and Luke Tunney, a real creper if you give it time.

JOCELYN BROWN 'Too Through' (Excaliber) Not new Jocelyn, but in the meantime a reminder of one huge voice. 'Somebody Else's Guy' it isn't, but a bit of a better anyway.

SHARON BROWN 'I Specialize In Love' (Virgin) CLASS ACTION 'Weekend' (Jive) Dance faves of three and two years ago respectively. Both thankfully out again in their original forms, rather than as part of the ridiculous remix mania we're going through, and both still sound right on the one.

THE TWELFTH MAN 'It's Just Not Cricket' (EMI) Are they sure Richie Benaud won't sue? Quite a chucklesome pastiche, Aussie style, of a test match commentary. But you won't hear too much of it on the radio. I mean, uncle Richie doesn't know the meaning of some of these words.

BB&O 'Minutes Away' (Cooltempo) After 'Genie' cracked the top 40 and then was scandalously allowed to slip away, what hops for this, you may ask? But it is a very persuasive ballad, well voiced again by Curtis Hairston.

FRANK SIDEBOTTOM 'Frank's Firm Favourites' (Regal Zonophone) He wrote to record companies for pamphlets on how to become a pop star, received no replies, and did it himself. The only man who sings through an invisible comb and paper does his, um, unique versions of 'Every Breath You Take', 'Bohemian Rhapsody' and more. I defy you not to laugh.

THE COMMODORES 'Janet' (Motown) Releasing 'Animal Instinct' as the follow-up to 'Nightshift' was an utter aberration. 'Janet' always was the likely lass from the album, a fine mid-pacer co-written by the stupendous Bobby Caldwell.

MR MISTER 'Broken Wings' (RCA) JOHN PARR 'St Elmo's Fire' (London) More of that Glenn Frey-type American rock you're not supposed to like, but can't help yourself. Either or both of these could cross the water well, John Parr the more likely, as it's already top 10 there.

THEY ALSO SERVED

SISTER SLEDGE 'Dancing On The Jagged Edge' (Atlantic) At least this time they don't sound as if they were produced by



Mickey Mouse. 'Jagged Edge' is harder and sharper all over but perhaps a bit of a shock for the 'Frankie' crowd.

BRYAN FERRY 'Don't Stop The Dance' (EG) What I hear as lightweight in Ferry, others hear as style. This is definitely for them. I'll pass one more time.

THE THOMPSON TWINS 'Don't Mess With Doctor Dream' (Arista) Commendable anti-heroin sentiments, but as a song rather a plodder compared to the pop craft of all the singles from 'Into The Gap'.

HUEY LEWIS & THE NEWS 'The Power Of Love' (Chrysalis) I still think one day Huey and the honchos will make it here, maybe not with this latest US smash, but eventually.

THE DREAM ACADEMY 'The Love Parade' (blanco y negro) Produced, interestingly, by Alan Tarney. Although they deserve a hand for moving on from 'Northern Town', come the end I was still waiting for the action. Gave me a crazy feeling it reminded me of Prefab Sprout.

SHAKATAK 'City Rhythm' (Polydor) The plinky pianos finally seem to be out to grass, but the sound is no less MOR. They're on a collision course with the Des O'Connor Show.

MAURICE WHITE 'Stand By Me' (CBS) The Earth, Wind And Fire leader spends years deliberating about a solo album and what does he finally come up with? A weary cover of the Ben E King great. Not even close, Morrie.

THE COMSAT ANGELS 'I'm Falling' (Jive) Atmospheric of sluggish, depending on which way the wind blows. But an intriguing collaboration between the Angels and James 'Juicy Fruit' M'ume, of all people.

BANANARAMA 'Do Not Disturb' (London) The day the 'nanas risk a solo vocal is the day we find out whether they can sing. Some of us have had our doubts for some time. This time the dance flavour's strong but the droning still comes through loud and clear.

reviewed by
paul sexton

SINGLE OF THE WEEK

STEVE SPARLING 'Mercy Mercy Me/God Is Love' (Important) It's a tonic for the troops when a guy you've never heard of comes along with a killer such as this, a respectful revisit to Marvin Gaye's 'What's Going On' album to pair two of its highlights into the perfect marriage. Just the right amount of Eighties' sass, plus all the original oozing Seventies' soul, equals a real joybringer.

RUNNERS-UP

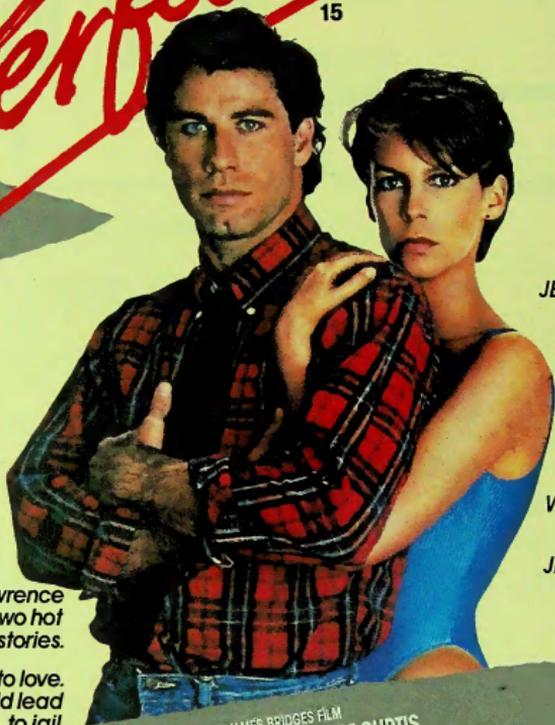
MADNESS 'Yesterday's Men' (Zarijazz) Like going back home and finding your kid brother's turned into a man. On the other



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JOHN TRAVOLTA - JAMIE LEE CURTIS
with **ANNE DE SALVO - MARILYN HENNER - LARAINÉ NEWMAN - MATHEW REED**
and **JANN WENNER**
music by **BECKY MANCUSO** lyrics by **RALPH BURNS** and **JEFF GOURSON**
directed by **GORDON WILLIS** executive producer **JACK LARSON**
producer **AARON LATHAM** executive producer **JAMES BRIDGES**
story by **AARON LATHAM** screenplay by **AARON LATHAM & JAMES BRIDGES**
produced by **JAMES BRIDGES**

IN THE WEST END AND AT SELECTED CINEMAS
ACROSS THE COUNTRY FROM

August 23

ACROSS LONDON FROM SEPTEMBER 13

WORK OUT

with bananarama

They're fighting fit for a new chart attack — and a swift parry with Dylan Jones. Action shots: Paul Cox



BANANARAMA HAVE nearly all the ingredients of a near-perfect pop group for the not-so-perfect Eighties. They're three young, white, good-looking girls with well-rounded songs, hearty production and chic positivism.

A Caucasian, street-wise Supremes for our times — some people say they should be where Madonnas is . . . everywhere. And they want to be. The only problem is that they won't always play ball and have an undeserved reputation for being 'difficult'.

They've been called everything from char ladies to Camden Town chanteuses, and ever since their musical embarkations with Fun Boy Three back in early '82, they've rarely been out of the media spotlight. They're constantly at odds with the music press's indelible image of them as goofy girls with nothing up-

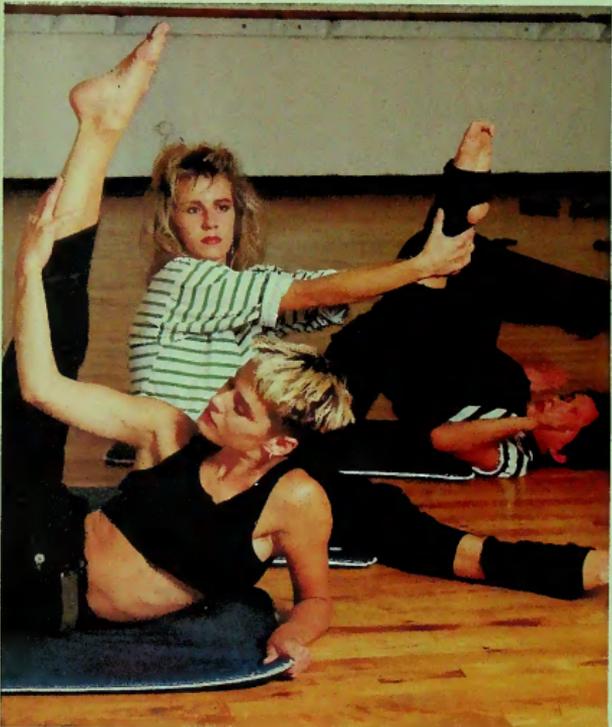
stairs. Sexist rock hacks are still treating them with contempt. But Bananarama remain unscathed.

They've produced some spruce and shrill musical soliloquies, three-minute beach records with choruses and refrains which cling to the memory like sweat to the brow.

They had a huge hit in the States recently with 'Cruel Summer', but their last two British singles, 'Rough Justice' and 'Hotline To Heaven', didn't fare so well.

Their latest release, 'Do Not Disturb', is a song that would slip gently into the charts without anyone really noticing, though it is picking up heavy-duty airplay as we speak.

Earlier this year Fleet Street picked up on their scurrilous remarks about page three girl Samantha Fox. It put Bananarama in the papers, but was exactly the kind of publicity that they long to leave behind.



But now that they've successfully recorded at least half of their forthcoming LP, Bananarama seem happy and confident about the future.

I caught up with Siobahn, Sarah and Keren in their break at the Covent Garden Fitness Centre. They were limbering up, working out and learning to tap dance for their forthcoming British tour. Strains of J J Cale and Fleetwood Mac washed over the assembled nautilus, smouldering shouldered and Adonis-bound bodies — real AOF (Adult Orientated Fitness). Work that Walkman . . . !

● So, how healthy are you?

Siobahn: We nearly died the first time that we did this. I couldn't walk for a week because I ached so much. We've been doing classic dance moves for about six weeks, toning ourselves up for the tour.

Keren: There's no point in doing something unless you're gonna do it properly. I'd been to the odd dance class in the past but people don't do it properly unless they have the right tuition . . . but it's a great sense of achievement if you do something well, and we're beginning to be very good at this.

Siobahn: We're not gonna tour this country until we're shit hot . . . and we will be. When

we started out it was all a bit of a giggle, and all we wanted was to be on Top Of The Pops but we've now realised that this is what we really want to do with our lives. We want to be as big as Wham! or Duran Duran, and obviously we think we are capable of it or else we wouldn't be here.

● Are any of you still overweight?

Keren: You cheeky god, none of us is!

● Some people say that you should be as big as Madonna — what do you think of her?

Sarah: We saw her in Los Angeles and she put on a really brilliant, really professional show.

Siobahn: She's really pretty as well. She's a trained dancer and that really showed through in her set as she put everything into it. She did everything perfectly . . . constantly changing her clothes and her dance routines.

● But what about the way she's been marketed?

Siobahn: We've been outspoken about girls who have marketed themselves as dummies who are just using their bodies to further their careers, but Madonna's records are good. She looks great and she performs well. There's nothing wrong in that.

Keren: She's a hard, bitchy sex symbol, not a dumb blonde like Marilyn Monroe. She's really positive. She does what she wants to, and makes people see her way. There's nothing stupid or dumb about Madonna.

● Do you object to the way you've been marketed in the past?

Sarah, Siobahn and Keren: Yes.

Siobahn: We were always portrayed as three silly little girls who had to smile for the camera and everyone else. We've never had proper management, and some people think that the only reason we've been successful is because we are pretty. But we've been successful for three years because of the quality of our records.

Keren: You don't stay around for very long if you're just a novelty, and our novelty wore off a long time ago. We've had to fight back with good material otherwise we'd have sunk.

Siobahn: There have been a lot of pretty girls who've sunk in the past. It's unfortunate, because it's quite hard to see it actually happening when you are being marketed. We are stupid and we do have a stupid sense of humour, but so what if we're not sophisticated women? The press always manages to catch us when we are at our most rowdy and they always portray that side of us. There is another side to us that never gets revealed by the press, just because it's easier for them to portray us as being brainless.

● Are you still great fans of Samantha Fox?

Sarah: Everybody mentions that episode and I hate the way the press always brings it up.

Keren: It was a very small part of an interview when we were asked what we thought of page three girls. We naturally said it was sick and degrading, that's all. Then it was all over the newspapers and we were misquoted like mad.

Siobahn: Big tits of page three are really damaging to our society.

● Have you been on holiday this year?

Siobahn: We did a TV show in Hawaii . . . that was a sort of holiday.

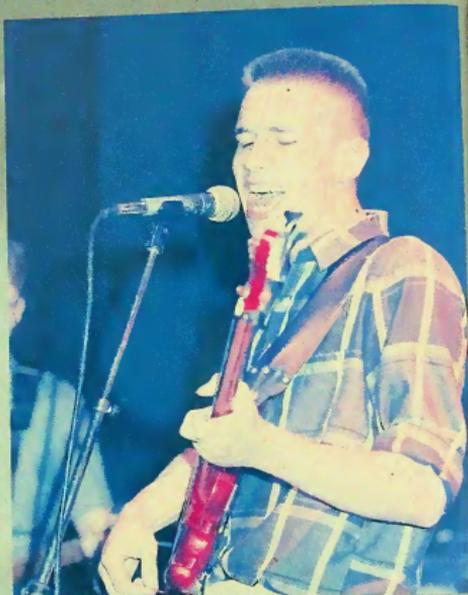
Sarah: It was the Miss Hawaiian Tropic show and was really tacky.

Keren: The stories we could tell you about that! Everything you hear about beauty contests is true. We saw it happening in front of our eyes and it was sickening.

rm knees its way through the crowd to
review the pick of young talent on show
at the london ica's rock week

● ICA

● RED LORRY YELLOW LORRY



● DEL AMITRI

PHOTOGRAPHY BY BARRY PLUMMER



CHACK ●



CHACK (AGAIN) ●

ROCK WEEK



● CHAMPION DOUG VEITCH

C H A K K

● WHY ANYONE bothers to turn up to the ICA Rock Weeks is a constant source of bafflement and amazement to me. Certainly, the choice of bands is consistently high and diverse — and the setting suitably moderne and carefree. But the UV lamp as you're going in plays a mean trick with your dandruff and it takes two hours to get a drink.

Then there's the slight matter of not actually being able to make out one word the band is singing/saying and you have the makings of a frustrating evening. And that's before you have to queue three hours for the loo.

Of course, if you're one of the many who's just come to pose — well, it is the ICA Rock Week, darling — then this won't matter. If you actually have some smattering of affection and respect for the band then it's a mile irritating.

So, there are Chakk up on stage — sharply attired, Sheffield-sprung grouping with the one essential that will separate them from the rest of the sharply-attired, musically promising newer bands — A Fick.

Lead singer Jake Harries has a disdainful elegance and fronts the band impeccably, with some deep, jagged vocals and highly aesthetic sneers.

Chakk themselves are a kind of souped-up Blancmange. Less linky, more obtrusive with a rawer edge, they're an aural loofah for hip cats and up-front people.

Alan Cross's keyboards try their hardest to break through the constraints of the ICA's repressive sound system, while everyone tries to decide whether second singer Mark Brydon looks more like Marc Almond or Dustin Hoffman. Settling for a weird mutation of the two, the red-bereted vocalist



● THE CDV lads in introspective mood

leaps around with enough energy to make up for Jake's restrained languor.

Chakk presented a shortish set, but one that eventually overcame both venue and the blasé attitude of some sections of the crowd. Expect great things when their first vinyl offerings on new label MCA surface in the autumn.

■ ELEANOR LEVY

D E L A M I T R I R E D L O R R Y Y E L L O W L O R R Y

● THESE ICA weeks always seem such a great idea that the reality is bound to be a disappointment.

Saturday night seemed relatively free of drawbacks, at least when del Amitri took the stage and ended the collective moon about the bar running out of lager (I don't wish to harp on about this, but YOU were supposed to be sponsoring the event!). Live, del Amitri are forced to bypass some of the delicate intricacies of their excellent anonymous LP and while guitars chime and collide, Justin grins his teeth and pours out his 100mph vocal delivery and chunky bass chords.

The dals seem a little self-conscious at this particular venue, as they all race to mumble collectively and confusingly into the mike between songs. 'Sicks And Stones Girl' stands out as one of this summer's best love songs, though it adds fuel to the 'dals as love sick wimps' school of thought. They're not though — as the finale to this particular song proves as Rickenbacker and Telecaster duel away with the spirit of the old Fire Engines — great stuff!

The same cannot be said of Red Lorry Yellow Lorry who commit the ultimate collective sin of playing two Gothish guitars while chewing, doing Christopher Walken impressions and having drums AND bass on pre-recorded tapes! The tape broke down in the first song and at the time, that seemed to say it all. There were some great moments of this rock week but it took a thick skin and stamina to find them.

■ ANDY STRICKLAND

MATHILDE SANTING CHAMPION DOUG VEITCH

● MATHILDE SANTING is, at present, the darling of the would-be trendy set. Not that that fact should be held against her. Mathilde has a thoroughly enchanting voice and managed to charm the ICA audience into complete submission (and that they needed much encouragement). She came on, dressed in a natty two-piece man's suit and gave a thoroughly unpretentious yet sensitive performance. Drawing largely from her new LP 'Water Under The Bridge', she was accompanied in the main by backing tapes. As she took the stage, she apologised for this lack of human intervention with a tart 'the record company wouldn't pay the bill'. However, this handicap proved to be non-existent as the tape started and Mathilde sang. If the angels ever decided to come down to earth and play the ICA, then surely they'd sound like Mathilde Santing. She worthily won two encores as well. The mood of pleasant euphoria, however, was rather rudely broken with the Hobnail Boot Boogie of Champion Doug Veitch who, unfortunately, managed to clear the assembled hordes backwards. That was except for the boppers up front. A well played, proficient set, but maybe in the light of his predecessor, just a touch too rumbustious for the more retiring younger souls. I retired along with the rest of 'em, I'm afraid...

■ NANCY CULP

MATHILDE SANTING ●



THE LEAGUE OF GENTLEMEN

as told to JIM REID

THE LEAGUE were recovering from **Madonna's** wedding. Suffering from the side effects of repeated plays of the record "Like A Virgin" and the foodstuff known as 'gherkin sandwich' they looked for a bar that served persons not in the habit of saying, "hey bartender I'm really into personal growth". They were not successful.

So retiring to their hotel they decided to follow the example of their forefathers and christen the American air with some of their ribald and highly informed badinage...

"By all the hops that a pint of wallp make, I'm bored," said Bertie Beerbarrel turning from an American TV quiz show called "Loud, Vulgar And Where's Nicaragua Anyway". "Can't get a decent drink anywhere, can't find a copy of the "Bookmaker" anywhere, can't even find a bally native who can understand a touch of the old Queen's English."

Bearbarrel was a troubled man. Drugs, football hooliganism, the Queen Mother's birthday, none of this meant anything to him. He was totally untouched by the hysterical rantings of **Maggie Murdoch** and **Maxwell's** Britain. No, he sought solace in the more permanent features of English life. And so, stuck in California with his best chums he decided to talk about **Twiggy**. For after all Neasden was only a mile from Staples Corner...

"By Gad it's good to see Twiggy back in the news," he said to his baffled colleagues. "Fair takes me back to my days in a tie dye T-shirt, but I digress. "T seems that Twiggy has signed a rather substantial recording deal with MCA records and will be adding her undoubted vocal prowess to the top 40 pronto..."

"While **Duran's John Taylor** is the place he always seems to be... in the arms of a model girlfriend. Sorry, his latest blonde girlfriend is a model, that should read. She's 19 and she's called **Rene Simonsen**. Even money she won't be there next month..."

"And six to four on **Paul McCartney** is a pretty angry chap at the moment. Y'know the one whose microphone doesn't work properly has been outbid for

the rights to his own songs by **Michael Jackson**. In one of the biggest coups in music publishing history MJ bid £33 million for ATV Music thus acquiring 270 of the **Beatles** songs plus the publishing rights to songs by **Little Richard**, the **Pointer Sisters**, **Pat Benatar** and the **Pretenders**. Rumours that Jackson is to become **Fulham FC's** sponsor for the new football season were firmly denied by Mr **Solly Blimey** last weekend..."

"Police drummer **Stewart Copeland** has also expressed no interest in becoming Fulham's new sponsor. However the bronzed one has put himself in line for mucho money. Nope, he is not about to become **M Pilgrim's** accountant, rather he has just been paid a very large sum to write the theme music for a new US TV series called "The Equaliser". The series is about a retired intelligence officer. **Stew's** Pa used to be in the CIA, my father was the Lord Lieutenant of the Brent Valley..."

"A position never held by the imposter calling himself **Prince**. However, the crazy one was seen holding something other than his

ego when he turned up at a Stateside club last week with a blonde on his arm. Nobody knows who she is, though I'm ruling out **Barbara Windsor**..."

"And **Paul King**. He may have long hair, but he ain't blond. He is, however, about to sign a deal with cosmetics firm, **Boots 17**. What this involves nobody knows, though expect DM's to come in a sickly shade of turquoise this winter... Also inking commercial deals: the **Thompson Twins** and **Swatch Watches**..."

"While **Ted**, come on you know **Ted** lead guitarist with the **Promise7**, found himself in a German jail last week after getting himself a teeny bit drunk: ie he got into a fight and was dumped into clink for the evening. The **Promise** are recording an LP in Germany, the last time I was there I was fighting a war..."

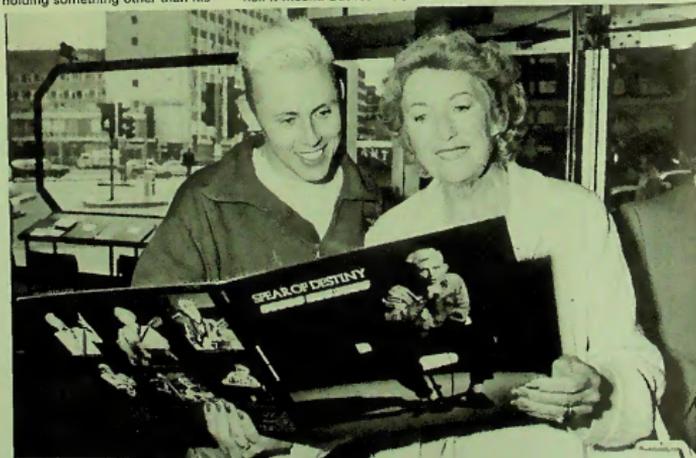
"Now German may be a confounded language, but would you know what **Woyheh** meant if someone whispered it to you over a pint of Guinness? No, of course you wouldn't. Being totally unaffected by the silly world of pop you wouldn't know what the hell it meant. But fear not, I can

explain. **Woyheh** is the latest project of **Culture Club** drummer **Jon Moss**. Jon will co-write and produce for the band whose two full time members are **Miss Shee** and ex **Talk Talk** person **Simon Brenner**...

"Come to think of it the expression "Woyheh" would probably go down rather well with the **Thompson Twins**, but they're a bit too busy for that at the moment. Their next single, "Doctor Dream" (out this week) is all about drug addiction. To go with the frightening images of the video of the song there are a number of equally frightening captions... these being submitted by ex-addicts who attend reformed criminal **Jimmy Boyle's** Gateway Exchange Centre in Edinburgh..."

"And to end on an anti-heroin note, the rather nice pic of **Kirk Brandon** and **Dame Vera Lynn** on this page, is a taster for the anti-heroin gig the good game will be playing this Saturday. The woman who single handedly won **World War Two** will be joining **Hawkwind**, **Spear Of Destiny**, and **The Armoury Show** on stage at the Crystal Palace Bowl. **Vera** will lead the finale and perform a couple of favourites. Does this give new meaning to the "White Cliffs Of Dover" I wonder?"

Indeed. But for the moment such speculation was lost on the League Of Gentlemen. The very mention of the "White Cliffs Of Dover" only served to amplify their current pling. Stuck in California with no beer, no decent reading matter, surrounded by 24 hour a day joggers they began to believe the fates were conspiring against them. Times were desperate for the League Of Gentlemen...



● KIRK AND VERA discuss the influence of Marx on pop marketing



- ■ ■ ■ Wicked
- ■ ■ ■ Solid
- ■ ■ Comfortable
- ■ Dodgy
- Diabolical liberty

BELOUIS SOME 'Some People' (Parlophone SOME 1)

NOW THIS is the man that rather a lot of money has been put behind. Parlophone obviously feel they're onto a winner, with a flashy presentation for a flashy artist who owes not a little to the David Bowie school of suave and slinky performers.

I was unconvinced — mainly because the two recent singles 'Imagination' and 'Some People' were accomplished dance tracks, but with Bowie's backing band you'd expect nothing less. Strange thing is — I've begun to warm to old Nev. See him live and realise the man is an eager pretender to pop stardom — and this album is a glitzy, polished first step on his way to that golden goal.

A re-working of 'Target Practice'



and the aforementioned 'Imagination' stand out — it's a good album if not a great one, but with the backing he's got — plus a certain amount of swoon-inducing charisma from the man himself — this truly is the future of rock 'n' roll. ■ ■ ■

Eleanor Levy

ORIGINAL MOTION PICTURE SOUNDTRACK 'Mad Max Beyond Thunderdome' (Capitol EJ 240380 1)

IT'S A well-known fact that all movie soundtracks sound the same. Not surprising, seeing as most are written by the same man — Maurice Jarre, daddy of Jean Michel and veteran composer of scores for the likes of 'Lawrence Of Arabia', 'Doctor Zhivago' and 'Witness'.

Two things make his work for

the third 'Mad Max' film more than just another soundtrack of anonymous — if pleasant — music.

The first — and most important — is Tina Turner. 'We Don't Need Another Hero' you'll already know — and a classier song written for a film you're unlikely to hear.

Her other offering, 'One Of The Living', highlights the other high spot of the soundtrack — some hot, wayward sax.

A brilliant, action-packed film (and I've seen it twice — ya, boo, sucks!) and an evocative reminder of Mel Gibson (swoon), Tina and the pleasures — or otherwise — of Thunderdome itself. ■ ■ ■

Eleanor Levy

MATHILDE SANTING — 'Water Under The Bridge' (WEA WX 18)

NOW HERE'S something some of us thought we'd not hear for a while. Mathilde Santing is what my mum would call a "proper singer".

She has a criminally gorgeous voice and writes songs which are definitely ones to fly to when the box of tissues starts taking a pounding! She has an original backing group which features the hitherto ignored possibilities and delights of strings, trumpets, vibraphones and harp. This imaginative record is full of beautiful torch songs for long, dark, lonely nights.

But having said that, some of

the material does tend to creep alarmingly far up the syrup-o-meter. ■ ■ ■ ½

Nancy Culp

AURRA: 'Like I Like It' (10 DIX 12)

IF YOU'RE a funkier of some standing, and recall brilliant funk outings like 'Are You Single', 'Nasty Disposition', and 'Make Up Your Mind', you may well be disappointed that Aurra has seen fit to trade their hard, bass-driven dance rhythms for lightweight, pop-aimed, but certainly not unpleasant disco ditties.

'Like I Like It' was a highly infectious, if superficial, hit. Much of the rest of the stuff seems to concentrate too much on the pop angle, and too little on the funk side.

So tracks like 'Bedtime Story' and 'Hooked On You' are dull while the bland 'I Love Myself' borders dangerously on the terrible.

But I've fallen deeply in love with the ballad 'I Keep Waiting' and 'Keep On Dancing' isn't bad. The standout is the new single 'Happy Feeling' which is cheering me up at the moment. A pritty bass line, and a funky feel, makes it a great favourite on the club scene and shows Aurra at their best. It's a shame that they didn't include a funkier feel throughout, 'cos when they do, they know how to do it. ■ ■ ■

Damon Rochefort

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Photos: Clare Muller

time gentlemen, please!

Remember the Zombies, 'Ready Steady Go' and 'The Avengers'? So do Makin' Time. Interview: Mike Gardner

YOU'D HAVE to have been in retreat with a silent order of Tibetan monks for the last decade not to realise that the Sixties are back in vogue. While the Eighties decade limply tries to find an identity, the age when England swung has returned.

You can't avoid it. On the television there's the wackiness of 'The Avengers', the weekend starting here with 'Ready Steady Go' and 'Budgie' making Arthur Daley's mistakes before Terry 'Minder' McCann got out of short trousers. On the radio, the pirates still rule the airwaves and musically there'd be many top names on the dole queue without the treasure trove of invention left over 20 years ago.

'Makin' Time from Wolverhampton are one band who wear their Sixties' influences on their button-down shirt sleeves. Their 'Here Is My Number' single and 'Rhythm And Soul' LP has taken obvious influences from the glory days of Motown and top British bands such as the Zombies, but they add a zest and enthusiasm that takes it beyond mere revivalism.

But the charge of resurrecting the mod revival

after it had died an unlamented death in the late Seventies is not one Makin' Time feel slip around them.

Mark McGoulden, lead singer and guitarist, says: "I was into the mod revival bands, but it wasn't an obsession. While everybody was wearing mod clothes, I was wearing a Beatle haircut, Chelsea boots and pretending to be John Lennon. There was a strong mod scene with bands such as Squire, Chords, Lambrettas and Mick Talbot's Merton Parkas. But most of them were just punk bands who put on a parka jacket."

"Today there aren't as many bands but they are better educated musically, R'n'b, jazz and pop are now being reflected by bands such as us, the All Jacks and the Co-Stars."

Fay Hollam, keyboardist and singer, adds: "People keep interviewing us and asking about 1979 and the mod revival, and Wigan's Northern Soul. I was in the first year of senior school in 1979 so I wasn't into it and I don't even know where Wigan is. All the discos I go to play Sixties music. It feels so fresh and new. There's nothing to beat it."

While critics have likened Fay's voice to Alison Moyet she'd much rather be compared to her

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mum.

"I live in a pub. My father was a ted and plays the organ like Jerry Lee Lewis while my mother sings. She sings middle of the road songs to drink by, but she's got a wonderful voice and a marvellous range — she's on pitch all the time. But Mama Cass Elliot of the Mamas And Papas is a voice I admire. She had a strong, clear and rich tone."

MARK MCGOUNDEN'S influences are even more surprising. Despite a record collection that boasts entire back catalogues of original singles by the Beatles, Hollies, Beach Boys and other Sixties icons, he cites Kenny Lynch as a formative influence. Yes, the Kenny Lynch of 'Just Amazing' and Jimmy Tarback fame, the man who produced the early Small Faces' singles.

"I hate to admit it but I do like Kenny — I've seen him many times, with and without Jimmy Tarback. My mum's got all his records and is crazy about him. But I love his voice."

They even boast a drummer who's been a roadie for Freddie And The Dreamers in Neil Clitheroe, and a bassist, Martin Blunt, who's yet to admit to any similar crimes.

But despite a fabulous production job from Will Birch and Pat Collier, the latter behind Kokrina And The Waves 'Walking On Sunshine', the band's main obstacle to success is the Black Country's lack of a live circuit. It's a severe disadvantage for a band who've built their reputation by their stage appearances.

Mark McGounden says: "It's practically dead up here. We've got a good following but there's nowhere to play outside of the big concert halls. There's no seedy clubs, like in London."

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'we're not mindless idiots'

'we think seriously as well', says buster bloodvessel, a man who takes his trousers off in an extremely artistic and sensitive manner

MENTION BAD Manners to any TWA staff and they're likely to foam at the mouth and turn extremely nasty. Buster and his lads have been wreaking havoc across America and they've even been banned from flying TWA.

It all started when Buster, homeward bound, dropped his trousers to say goodbye to some of his friends at Los Angeles airport. He was hauled off the plane because of his outrageous behaviour and Bad Manners decided to trash the airport until they were ejected by security men.

"I tried to explain to everybody that dropping my trousers was a traditional British way of saying goodbye," says Buster. "You know, bottoms up and all that. They also didn't like what I was wearing on my head. We met some funny Americans on the beach and they'd crowned me King Of The Jelly Fish and I was wearing a hat that looked like a giant soup dish.

"Anyway, we started to get a bit annoyed because we just wanted to go home. Suddenly, these armed men descended upon us and threw us out through the airport doors. We came back home via British Airways and I must say they treated us extremely well. I think TWA stands for Try Walking Across. We're on their computer, listed as undesirable people. They won't ever give us tickets again."

AH WELL, perhaps somebody out there will listen to Bad Manners' single 'Blue Summer' and decide they aren't such bad chaps after all. Bad Manners decided to go to America a while ago. They hopped on the first flight available and travelled from coast to coast and into Canada in a beaten-up old mini bus.

Their hard work paid off and they've signed a lucrative deal with Portrait Records, a division of the mighty CBS label.

"We went down really well in the States," continues Buster. "In some places we were playing to audiences of 3,000 people. There's a lot of interest in us over there. I think a lot of kids have been buying our records on import which has established our name.

"There's a thriving ska scene over there, what with the Untouchables and all that. We came across one band with 13 members who sounded like Madness, the Specials and us. They were really good.

"I sometimes wonder how we survived in America, because we had to finance ourselves. But we've always been good at making money fast and we never went hungry. They have a chain of restaurants over there called 'All You Can Eat', so we used to engulf these places. They thought it was very



amusing when we went back for seconds."

Although they spent a lot of time in America, Buster says he hasn't developed a taste for mega American music. He didn't go and see Madonna or Springsteen.

"I really can't fancy Madonna sexually. I've seen a video with all those men groping her and I thought it was just soft porn. I can't see it with Springsteen either. To me he's just relying on good backing musicians. Clarence is a great sax player but he really should play with us. He'd probably be a lot happier."

PERHAPS CLARENCE should cock an ear to Bad Manners' forthcoming album, which Buster says is going to be a real corker.

"It's a bigger sound. The kind of thing we've been aiming at for years, but haven't

really achieved before. We have some serious songs on the album. One of them is about going to prison. Regardless of what people have done, it's a terrifying and humiliating experience for anybody to go through.

"We're happy people, but we think seriously as well. We're not mindless idiots."

"We've written a song called 'Tossing In My Sleep', which is a love song. I'm sure you'll appreciate we don't appeal to women in a big way, but this song should change that situation. It's very tender.

"I want this album to be really good because it's our tenth anniversary next year. We've been together since school so I'm very proud of that. The doctor warned me that if I didn't lose some weight I'd probably die, but I don't believe it. Your health depends on your state of mind — and I'll be going for years."

■ ROBIN SMITH

PROPAGANDA

T H E

1 2 3 4 5
6 7 8 9 10

passions of **CLAUDIA BRÜCKEN**

STORY LESLIE O'TOOLE PHOTOS MICHAEL PUTLAND

P STANDS for Propaganda and their new single, 'P-Machinery'. It also stands for passion and RM decided to pop the question to Claudia Brücken. No, sillies, not *that* question. ZTT supremo and sometime scribe, Paul Morley, got in there first (he and Claudia tied the knot on St Valentine's Day). No, the question we posed was the following — what do you feel passionately about?

Claudia arrived for the photo-session, seemingly laden with half the contents of her flat, so let's cut the cackle and proceed.

Pride of place in her collection was awarded to the rather peculiar objet d'art which graces the cover of Propaganda's debut album, 'A Secret Wish'. The item in question is, in fact, an old tailor's dummy.

"I saw it in the street one night when I was coming home in a taxi. It had been put out with the rubbish. We thought it would be a great idea for the album because it's such an unusual thing to use on a cover and a lot of people haven't got a clue what it is.

"I like the spirit of it. It's a bit secret. It's in my flat all the time and I use it for something different each day. I keep moving it around and sometimes I put flowers in it."

Predictably enough, Claudia feels very strongly about Propaganda and their music. By way of representation, she has brought along a rather nifty little Casio gadget. Just the thing for carving out the rudiments of those hit singles.

"I prepare melodies on it sometimes and thought it would be a good symbol for what I'm doing."

And what of Propaganda's recent live residency with fellow ZTT stablemates?

"It was the first live experience for Propaganda and it was great. We worked with Steve Jansen and Derek Forbes (ex-Japan and Simple Minds men) who are both very professional and helped us a lot. They will be touring with us but not until next year. We want to work on our second album before we play live again so that we're not dependent on a few songs. We need more flexibility."

Continuing on the musical front, Claudia's earliest influence was Marlene Dietrich, legen-

dary German actress and husky-voiced singer.

"When I was younger, I wasn't especially into pop music. I listened to Marlene Dietrich all the time. It wasn't until later that I started listening to people like Devo and the Specials. The first pop record I bought was probably Blondie's 'Heart Of Glass' but I never really concentrated on that market."

So is Marlene Dietrich Claudia's heroine?

"Yes, she is. She has a great way of expressing herself and is a brilliant actress. She's not classically beautiful — it's her character that gives her beauty."

"In Germany, you grow up with Marlene Dietrich films, because they're on television every Sunday afternoon. The first film I saw her in was 'The Blue Angel'. What attracted me was her vocals, she's a great performer. I used to try and copy her a lot and sing all her songs."

THE MOVE from Propaganda's home town of Dusseldorf to London has inevitably entailed leaving family and friends behind. So another of Claudia's passions is the telephone. Bet the passion doesn't extend to the exorbitant bills though!

"The telephone is the only way I'm connected with home now, so it's very important. I call my family every week, or vice versa, and we chat away."

"Normally, I try and go home every month for a couple of days, though sometimes my family comes over here."

Dusseldorf — where the weather is apparently even worse than ours — sounds a good deal more parochial than the hustle and bustle of London.

"I like the way that in London, everyone lives together but you don't really know your



● CLAUDIA with a few favourite personal items



personal effects

next-door neighbour. In Dusseldorf, you tend to know nearly everyone. When you go out, you meet thousands of people you know but here it's just not the same."

When not dishing up excellent records, Claudia likes to turn her attention to platters of a more culinary nature.

"I'm a vegetarian. Paul has been one for seven or eight years and he converted me. Why should I bother to eat meat and fish when you don't need them and they're very bad for you? Liver is the worst thing ever!"

"Cooking is a very relaxing thing. I love making meals for lots of people. You don't seem to have quite the same culture here, whereby you invite loads of friends round for dinner or even just go out to drink coffee. It's very annoying — if you go out here and just order coffee, people get very upset."

"My favourite meal is gratin with a nice German salad. I love mushroom soup too and healthy food generally. That's another annoying thing about England. You cook everything out of time."

From gastronomic delights to visual ones — the film 'Koyaanisqatsi' is more specific. It's a mite tricky to describe on paper, being unconventional in every sense. No dialogue, no story-line, just 90 minutes of breathtaking scenery and imagery, beautifully choreographed to the music of Philip Glass.

"I saw it in a hotel in Dusseldorf and was absolutely fascinated and depressed at the same time. It's a bit like '2001'. A philosophical statement about life. The camera work makes the film. It has nothing to do with individuals, just human beings in general — what they do with their lives and how they work."

Get down to your local video shop now!

ANOTHER of Claudia's most prized possessions is a mounted butterfly which her grandmother gave her.

"The main reason I brought it today is because in the 'P-Machinery' video, I'm trying to catch butterflies. The video is very surreal with a really kitsch background."

"I love the colours of butterflies and the way they glitter and shine. They're very beautiful insects. Also, you see them in spring and summer which are my favourite seasons."

If you scrutinise the accompanying photographs closely, you'll also spot a self-portrait of Claudia, coloured with lipstick and mascara. Yup, make-up is another passion.

"I have to wear loads of make-up for videos and photos. It's very important for what I'm doing."

And back to the butterflies.

"Sometimes I do my make-up in a similar sort of shape."

Is Claudia an arty person?

"Well, I studied art and English at college. I like to draw a lot but, at the moment, I don't really have the time."

One person who has more time for art is the one responsible for the rather large painting gracing the wall of the studio.

"A friend of mine, who's a great painter, gave it to me for my birthday three years ago and it's been with me ever since."

Concluding the list of 10 is Claudia's collection of hats.

"I never consciously collected hats. I just suddenly realised I have a lot. Most of them are still in Germany but I have about eight over here. The white hat was a wedding present."

"I love hats because they change your face and your image very abruptly. They also reflect your mood and change the way you feel."

Hats off to Claudia and Propaganda. Long may their passions prosper.

VITAMIN

Z

THE (VERY) S O F T S E L L

how an ex-soul boy and a one-time genesis admirer came to make hype-free pop records. Lesley O'Toole swallows it all

WIMP ROCK is a term oft-utilised by journalists and frequently reviled by those to whom it is affixed. Two People's 'Rescue Me' and Vitamin Z's 'Circus Ring' fell unmistakably within its spectrum yet were two of the year's finest pop singles.

Vitamin Z are another of those clean-cut fresh-faced duos with which the term wimp rock has become virtually synonymous. Geoff Barradale, singer and lyricist, is perhaps the more loquacious of the pair, while Nick Lockwood plays bass and — according to Geoff — 'lives in a little glass bowl. If Nick's heard of Record Mirror, it must be big!'

The Vits hail from Sheffield — a city which has foisted the likes of the Human League, ABC and Cabaret Voltaire upon us. By rights, Vitamin Z ought to form the next link in the prodigious chain.

Peter Powell has proved a relentless champion of their cause and bestowed an 'Oxford Road Show' appearance on them some two years ago. However, having their single proclaimed 'unreal' over the airwaves, hardly proved conducive to the commercial success which still eludes the band.

Vitamin Z was formed in 1982 when the pair's paths crossed for the first time since those halcyon days of short trousers and spelling tests.

Geoff: 'At school, we were in different cliques. I was a soul boy and Nick was into rock music. You know how it is, the two just don't mix. I was shuffling furiously in my 36 inch bottoms and grape-tractors and Nick was going through a Genesis phase.'

Nick: 'Yes, you lost credibility with your friends if you were seen talking to a soul boy.'
Unlike the majority of our aspiring popsters, these two aren't bursting to flout their musical credentials.

Geoff: 'We're masterplanners of the under-sell for a start. We can't sell ourselves at all and don't even attempt to. The record company is always searching for something to say about Vitamin Z but we're just not into it and it's pointless trying to fabricate.'

And on a similar note, hype is a dirty word.

Nick: 'It might get you into the charts but you'll be out again and on the bus home within three minutes.'



VITAMIN Z prefer to place the emphasis on their performances, live and recorded. Many will have seen them supporting Tears For Fears at the Royal Albert Hall and later, on the European leg of the tour.

The lot of the support band is never an easy one but in Europe, the burden is eased somewhat.

Nick: 'People in London get a lot of gigs, admittedly, but their attitude is always, 'Okay, impress me.' It's no fun at all.'

Geoff: 'In Europe, it's much more of an occasion when a British band plays, coupled with the fact that their venues are much better suited to live music. People there make much more of an effort to enjoy themselves — which is obviously preferable when you're the support band.'

A helping hand from certain lackadaisical factions of the music press wouldn't go amiss.

Geoff: 'They're very suspicious of the fact that

we're signed to a major record company. They forget that you had to walk into that office as a naive, green little kid holding a demo tape.'

The meticulously-crafted pop song seems curiously out of vogue, but the Vits will undoubtedly persist in their quest to reach a wider audience.

Their first single, 'Burning Flame', hardly set us Brits alight but our friends across the ocean are proving a shade more reciprocal — as demonstrated by the clusters of Yanks singing along at a recent London date.

Vitamin Z's first album, 'The Rites Of Passage', awaits its unveiling but meanwhile, hopes are being pinned on the new single, 'Every Time That I See You'. The alarmingly unoriginal title eclipses an entrancing little ballad. Slushy but sincere. And as for the video, well — the storyline puts Dallas to shame!

CROSSWORD

Entries to: Record Mirror, Greater London House, Hampstead Road, London NW1 7QZ. There's the grand sum of a liver in record tokens for the first correct solution received.

ACROSS

- 1 Anita's conclusion involves a divine messenger (5,4,2,2,5)
 6 Place something over Bruce's head when he sings this (5,2)
 9 & 31 across Glenn Frey won't have to pay duty on this (9,5)
 11 The smallest people are featured by Talking Heads (6,3)
 13 The Jam give in to the drum (4,9)
 15 & 37 across Group conducted by Jeff Lynne (8,5,9)
 17 Janis (-) Dury (3)
 18 & 20 across The distance you have to travel to reach heaven (5,5)
 20 See 18 across
 21 Mr Anderson of Yes (3)
 22 Here's looking at you Chaka (3,2,3)
 23 This could turn out to be Roxys' final LP (6)
 26 Strange sounding Marillion LP (6)
 27 Jim could lead Sade's life (7)
 29 They play with Bryan's girls (4)
 31 See 9 across
 32 & 24 down Group that took The First Picture Of You in 1983 (5,6)
 33 Bowie followed Let's Dance with this (7)
 36 Don't get caught in this OMD LP (5)
 37 See 15 across
 38 James was given a mention in a 10cc hit (4)
 39 See 25 down

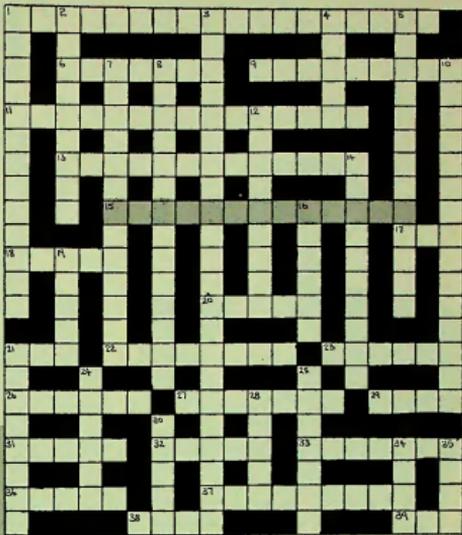
DOWN

- 1 LP that will be played from dusk to dawn (3,10)
 2 Amazulu are just this (9)

- 3 Paul hasn't been able to keep this quiet (3,6,2,11)
 4 Stones hit for the former Mrs Bowie, perhaps (5)
 5 Survivor's Rocky theme (3,2,3,5)
 7 YMCAs hitlers from 1979 (7,6)
 8 Hey You breakdancers from 1983 (10,4)
 10 Tom Petty's speech patterns (8,7)
 12 Nik set us this problem in 1984 (3,6)
 14 Kim Wilde's anger turns to something else (4,2,4)
 16 The Human League's girl (6)
 19 Holiday that told us "Don't Try To Stop It" (5)
 21 Along with Rod he wants people to get ready (4,4)
 24 See 32 across
 25 & 39 across Back in 1971 24 hours seemed like any other 24 hours for Paul McCartney (7,3)
 28 The first love of John Miles (5)
 30 Not far from the edit (5)
 34 The Dave Clark Five felt this all over (4)
 35 The Teardrop Explodes children (4)

LAST WEEK'S ANSWERS

- ACROSS: 1 Phantasmagoria, 5 CBS, 7 Untouchables, 8 Human League, 10 Africa, 11 Mothers, 14 Out Of Time, 15 Rip It Up, 17 My Hat, 18 Apache, 20 Sandinista, 22 Mr Good Guy, 24 Reunited, 27 Total Eclipse, 29 Stone, 30 Amii, 35 Grinly Fiendish, 36 Of The Heart
 DOWN: 1 Paul Humphreys, 2 Automatic, 3 One Better Day, 4 Axel F, 5 Colin Moulding, 6 Stray, 8 Big Sound



Authority, 12 Earth Dies Screaming, 13 Scritti Politti, 16 Empty, 17 Money's Too Tight, 19 Emma, 21 Prince, 23 Feel So Real, 25 Talk, 26 Glenn Frey, 28 Punch, 31 Ivy, 32 1 Wish, 33 Ranch, 34 Riva

WINNERS: (Aug 3): Linda Brand, Shirley Road, Croydon, Surrey, (Aug 10): G M Griffiths, Small Lane, Ormskirk, Lancashire.

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RM DISCO

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

- 1 SAY I'M YOUR NO. 1, Princess, Supreme Records 12in
- 2 TWILIGHT/TOO MANY GAMES/BACK IN STRIDE (REMIX), Maze featuring Frankie Beverly, Capitol 12in
- 3 TAKES A LITTLE TIME, Total Contrast, London 12in
- 4 TRAPPED, Colonel Abrams, MCA 12in
- 5 INTO THE GROOVE, Madonna, Sire 12in
- 6 SINGLE LIFE/URBAN WARRIOR/VE GOT YOUR IMAGE, Cameo, Club LP
- 7 ON A CROWDED STREET, Barbara Pennington, Record Shack 12in
- 8 ROUND AND AROUND, Jaki Graham, EM 12in
- 9 WHAT ARE WE GONNA DO ABOUT IT, Mercy Mercy, Ensign 12in
- 10 I'LL BE GOOD, René & Angela, Club 12in
- 11 MAMA SAID, Oliver Chastain, Sire 12in
- 12 STAND UP/SO FINE, Howard Johnson, A&M 12in
- 13 I WONDER IF I TAKE YOU HOME (FULL FORCE/SHEP PETTIBONE REMIX), Lisa Lisa And Cult Jam With Full Force, CBS 12in
- 14 I WONDER IF I TAKE YOU HOME, Lisa Lisa And Cult Jam with Full Force, CBS 12in
- 15 ATTACK ME WITH YOUR LOVE, Cameo, Club 12in
- 16 YOU'RE THE ONE FOR ME (PAUL HARGADSTE REMIX), "D" Train, Prelude 12in
- 17 STRONGER TOGETHER, Shannon, Club 12in
- 18 TAKES A LITTLE TIME (US REMIX), Total Contrast, London 12in
- 19 BREAK THE ICE/LUCK IN LOVE, Michael Lovestick, Motown 12in
- 20 GENIE, B.B. & Q. Band, Cooltempo 12in
- 21 DANCIN' IN THE KEY OF LIFE (REMIX), Steve Arrington, Atlantic 12in
- 22 CLOSE TO PERFECTION (REMIX), Miguel Brown, Record Shack 12in
- 23 SILVER SHADOW, Atlantic Star, A&M 12in
- 24 (JOY) I KNOW IT, Odyssey, Mirror Records 12in
- 25 SET IT OFF, Harlequin Four's, US Jus Born Prod 12in
- 26 SUPERFINE (FROM BEHIND), Skool Boys, US Columbia 12in/LP
- 27 ROMEO WHERE'S JULIET/WINNERS AND LOSERS/KICKIN' IT/STEP NIGHT UP/IN THE MIX/HERE AND NOW, Collage, US Constellation LP
- 28 TURN IT UP, Conway Brothers, 10 Records 12in
- 29 KNEES/OLDER GIRL, Howard Johnson, A&M LP
- 30 WHEN YOU LOVE ME LIKE THIS (REMIX), Melba Moore, Capitol 12in
- 31 LET ME BE THE ONE/ALL FALL DOWN (M&M DUB MIX), Five Star, Tent 12in
- 32 BABY DON'T HOLD YOUR LOVE BACK, Bridge, Atlantic 12in
- 33 IF YOU WERE HERE TONIGHT, Alexander O'Neal, Tabu 12in
- 34 LET ME BE THE ONE (PHILADELPHIA REMIX)/LONG HOT SOULFUL SUMMER MIX, Five Star, Tent 12in
- 35 IN YOUR CAR, The Cool Notes, Abstract Dance 12in
- 36 YOU MAKE ME HAPPY (ISHOP GIRL REMIX), Hi Tension, Streetwave 12in
- 37 THE PLEASURE SEEKERS, The System, Bolting Point 12in
- 38 SAY I'M YOUR NO. 1 (ALTERNATIVE VERSION), Princess, Supreme 12in
- 39 SEXUAL THERAPY/FIRE IN HER LOVE/HOT DATE/ME AND YOU/I ONLY HAVE EYES FOR YOU, Billy Paul, US Total Experience LP
- 40 THIS KIND OF LOVE, Phil Fearon & Galaxy, Ensign 12in
- 41 GLOW, Rick James, Gordy 12in
- 42 LAY YA DOWN EZ/NEVER CRY AGAIN/SEEKRET, Kleeer, Atlantic LP
- 43 SHACK UP (REMIX), Barbara Streisand 12in
- 44 ON THE ONE, Luk featuring Felicia Collins, US Easy Street 12in
- 45 KEEP ON JAMMIN', Willie Hutch, Motown 12in
- 46 LOWER UNDERCOVER, Fatback, Cotillion LP
- 47 MYSTERY LADY/CLUB MIX, Billy Ocean, Jive 12in
- 48 TEQUILA (KNOCKOUT MIX)/INSTRUMENTAL, No Way José, 4th & B'way 12in
- 49 BODY AND SOUL (REMIX), Mai Tai, Virgin/Hot Melt 12in
- 50 GIVE ME THAT LOVIN'/FEEL LIKE I'M IN LOVE/YOU ARE MY LOVE, Skool Boys, US Columbia LP
- 51 BARELY BREAKING EVEN '85 CLUB MIX, Universal Robot Band, Streetwave 12in
- 52 LOVE IS IN SEASON/INSTRUMENTAL DUB, Peter Royer, Club 12in
- 53 LET'S TALK (REMIX), Carl Anderson, Epic 12in
- 54 IN YOUR CAR (LONDON MIX), The Cool Notes, Abstract Dance 12in
- 55 BASS AND TROUBLE, Sly & Robbie, Island LP
- 56 HIGH FASHION/MUTINY/SUSANNAH'S PAJAMAS/THE SCREAMS OF PASSION, The Family, Warner Bros/Paisley Park LP
- 57 LONG TIME, Arrow, London 12in

- 58 LET'S TALK (ABOUT SEX), One Way, MCA 12in
- 59 GENTLE/SOMEBODY WON'T SLEEP TONIGHT/THAT BODY/GAMES, Frederick, US Heat LP
- 60 — WAS THAT ALL IT WAS (US REMIX)/LET'S CLEAN UP THE GHETTO, Joan Carr/Philadelphia International All Stars, Streetwave 12in
- 61 FREEDY, Cheryl Lynn, CBS 12in
- 62 BOYFRIEND, Shirley Brown, Fourth & Broadway 12in
- 63 DARE ME, Pointer Sisters, RCA 12in
- 64 NIGHT MOVES, Keni Rand, Elite 12in white label
- 65 CHEY CHEY KULE (UK REMIX), Eugene Wilde, 4th & B'way 12in
- 66 GET LOOSE/DUB, Alem (featuring Leroy Burgess), US NIA 12in
- 67 LET ME HOLD YOU, Sonique, Cooltempo 12in
- 68 HOT SPOT, Dazz Band, Motown 12in
- 69 THROUGH THE FIRE/IT'S EVERY WOMAN, Chaka Khan, Warner Bros 12in
- 70 — SO SMOOTH, Krystal Davis, US Urban Rock Records 12in
- 71 IT'S GONNA BE RIGHT, Cheryl Lynn, CBS LP
- 72 LOVE SO FINE, Sahara, Elite 12in
- 73 TURN THE LIGHTS DOWN, Loose Ends, Virgin 12in
- 74 LONG TIME (THE HOT MIXTURE)/HOT HOT HOT (HOTTER MIX '84), Arrow, London 12in
- 75 FINESSE (REMIX VERSION), Glenn Jones, US RCA Victor 12in
- 76 I'LL BE A) FREAK FOR YOU, Royale Delite, US Skyview 12in
- 77 ON THE SHELVE/ROCOCHET/MAIN ATTRACTION/MINUTES AWAY, B B & Q Band, Cooltempo LP
- 78 GIVE AND TAKE, Brass Construction, US Capitol 12in
- 79 WILD AND CRAZY LOVE, Mary Jane Girls, Gordy 12in
- 80 PARTY PEOPLE, Danny D & Collision, Elite 12in
- 81 GET TO THIS, G-2, The Room Box, RCA, Island 12in
- 82 RIPE FOR THE PICKING (REMIX), Luis, Virgin 12in
- 83 HOLIDAY, Madonna, Sire 12in
- 84 STATUS-DUB, Donald Banks, US Kapital Sire Records 12in
- 85 — MAKE YOUR MOVE ON ME, Baby, Charlie Singleton, US Arista 12in

Hi-NRG

- 1 ENDLESS ROAD, Time Bandits, CBS 12in
- 2 VANITY, Carol King, Record Shack 12in white label
- 3 CLOSE TO PERFECTION (REMIX), Miguel Brown, Record Shack 12in
- 4 DON'T LEAVE ME THIS WAY (SYLVESTER MIX), Jeanie Tracy, US Megatone 12in
- 5 BIT BY BIT, Stephanie Mills, MCA Records 12in
- 6 I BELIEVE IN DREAMS, Jackie Rowe, Fanfare 12in
- 7 HOMOSEXUALITY/THANK GOD FOR MEN/CUBA LIBRE, Modern Rockery, US Megatone LP
- 8 STREETFIGHTER, Frankie Valli & The Four Seasons, US Curb 12in
- 9 CRYING MY HEART OUT, Madleen Kane, US TSR 12in
- 10 BLACK KISSES, Curtis, The Room Box, RCA 12in
- 11 THE EASY WAY OUT/ONE HUNDRED PERCENT, Miguel Brown, Record Shack LP
- 12 THEY SAY IT'S GONNA RAIN (REMIX), Kerry Dallis, Arrival 12in
- 13 ENDING UP ON A HIGH, Seventh Avenue, Record Shack 12in
- 14 HEAVEN MUST BE MISSING AN ANGEL (1985 BEN LEBRAND REMIX), Tavares, Dutch Capitol 12in
- 15 BODY ROCK (REMIX), Maria Vidsi, Dutch Chart 12in bootleg
- 16 NO CREDIT CARD, Amanda Lear, German ZYX 12in
- 17 SUMMERTIME HOT NIGHTS FEVER, Electric Theatre, German Metronome 12in
- 18 UNEXPECTED LOVERS, Lime, Bolting Point 12in
- 19 TAKE ME TO FOREVER, Lydia Steinman, Long Island Sound 12in
- 20 REINCARNATION, People Like Us, Fashion 12in
- 21 — HAVEN'T STOPPED DANCIN' YET, Faces, MKO 12in
- 22 IF LOOKS COULD KILL (REMIX), Pamela Stanley, US Mirage 12in
- 23 — HE'S A PRETENDER, Jennifer Holiday, US Geffen 12in
- 24 NO WAR NO MORE, Mirage, Proto 12in
- 25 FUTURE BRAIN, Den Harrow, Italian Baby 12in
- 26 SO MACHO/SHOWDOWN, Sinitta, Fanfare 12in
- 27 YOU CAN WIN IF YOU WANT (REMIX), Modern Talking, German Hansa 12in
- 28 — KNOCK ON WOOD (ALAN COUTLHARD REMIX), Amii Stewart, Sire 12in
- 29 THE BIG HURT (REMIX), Marianna, Fantasia 12in
- 30 SLIP AWAY, Shirley Lites, US Atlantic 12in

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US SINGLES

- 1 2 POWER OF LOVE, Huey Lewis And The News, Chrysalis
- 2 1 SHOUT, Tears For Fears, Mercury
- 3 3 NEVER SURRENDER, Corey Hart, EMI America
- 4 7 ST ELMO'S FIRE (MAN IN MOTION), John Parr, Atlantic
- 5 5 FREeway OF LOVE, Aretha Franklin, Arista
- 6 10 WE DON'T NEED ANOTHER HERO, Tina Turner, Capitol
- 7 9 SUMMER OF '69, Bryan Adams, A&M
- 8 4 IF YOU LOVE SOMEBODY SET THEM FREE, Sting, A&M
- 9 6 EVERYTIME YOU GO AWAY, Paul Young, Columbia/CBS
- 10 12 WHAT ABOUT LOVE?, Heart, Capitol
- 11 8 WHO'S HOLDING DONNA NOW?, DeBarge, Gordy
- 12 15 CHERISH, Kool And The Gang, De-Lite
- 13 19 DON'T LOSE MY NUMBER, Phil Collins, Atlantic
- 14 18 YOU'RE ONLY HUMAN, Billy Joel, Columbia/CBS
- 15 17 INVINCIBLE, Pat Benatar, MCA
- 16 11 YOU SPIN ME ROUND, Dead Or Alive, Epic
- 17 23 MONEY FOR NOTHING, Dire Straits, Warner Brothers
- 18 24 POP LIFE, Prince And The New Power Generation, Warner Brothers
- 19 27 FREEDOM, Wham!, Columbia/CBS
- 20 25 DARE ME, Pointer Sisters, Planet
- 21 26 SMOKIN' IN THE BOYS ROOM, Mötley Crüe, Elektra
- 22 13 GLORY DAYS, Bruce Springsteen, Columbia/CBS
- 23 19 LIFE IN ONE DAY, Howard Jones, Elektra
- 24 21 ROCK ME TONIGHT, Freddie Jackson, Capitol
- 25 28 MYSTERY LADY, Billy Ocean, Jive/Arista
- 26 22 STATE OF THE HEART, Rick Springfield, RCA
- 27 16 PEOPLE ARE PEOPLE, Depeche Mode, Sire
- 28 14 GET IT ON, The Power Station, Capitol
- 29 33 SHAME, The Motels, Capitol
- 30 20 YOU GIVE GOOD LOVE, Whitney Houston, Arista
- 31 36 DRESS YOU UP, Madonna, Sire
- 32 38 THERE MUST BE AN ANGEL (PLAYING WITH MY HEART), Eurythmics, RCA
- 33 50 OH SHEILA, Ready For The World, MCA
- 34 35 LIVE EVERY MOMENT, REO Speedwagon, Epic
- 35 39 CRV, Godley And Creme, Polygram
- 36 37 WHEN YOUR HEART IS WEAKE, Cock Robin, Columbia/CBS
- 37 34 I WONDER IF I TAKE YOU HOME, Lisa Lisa And Cult Jam With Full Force, Col/CBS
- 38 48 TAKE ON ME, A-Ha, Warner Brothers
- 39 53 SAVING ALL MY LOVE FOR YOU, Whitney Houston, Arista
- 40 — LONELY OL' NIGHT, John Cougar Mellencamp, Riva
- 41 45 NO LOOKIN' BACK, Michael McDonald, Warner Brothers
- 42 43 DO YOU WANT CRYING, Katrina And The Waves, Capitol
- 43 44 HANGIN' ON A STRING, Loose Ends, Virgin/MCA
- 44 52 EVERY STEP OF THE WAY, John Waite, EMI America
- 45 49 SPANISH EDDIE, Laura Branigan, Atlantic
- 46 55 C-I-T-Y, John Cafferty And The Beaver Brown Band, Scotti Brothers
- 47 30 SENTIMENTAL STREET, Night Ranger, Camel/MCA
- 48 54 I GOT YOU BABE, UB40 With Chrissie Hynde, A&M
- 49 42 WILD AND CRAZY LOVE, Mary Jane Girls, Gordy
- 50 40 LAY IT DOWN, Ratt, Atlantic
- 51 — FORTRESS AROUND YOUR HEART, Sting, A&M
- 52 32 RASPBERRY BERET, Prince And The New Power Generation, Paisley Park
- 53 31 A VIEW TO A KILL, Duran Duran, Capitol
- 54 58 JESSIE, Julian Lennon, Atlantic
- 55 56 SUMMERTIME GIRLS, Y&T, A&M
- 56 62 AND WE DANCED, The Hooters, Columbia/CBS
- 57 59 LOVE AND PRIDE, King, Epic
- 58 61 YOU LOOK MARVELLOUS, Billy Crystal, A&M
- 59 — LOVIN' EVERY MINUTE OF IT, Loverboy, Columbia
- 60 46 STIR IT UP, Patti LaBelle, MCA

BULLETS

- 63 76 FIRST NIGHT, Survivor, Scotti Brothers
- 64 74 DOWN ON LOVE, Foreigner, Atlantic
- 65 68 TONIGHT IT'S YOU, Cheap Trick, Epic

- 66 — FOUR IN THE MORNING (I CAN'T TAKE IT ANYMORE), Night Ranger, Camel/MCA
- 67 70 SOME PEOPLE, Belouis Some, Capitol
- 68 71 THE POWER OF LOVE (YOU ARE MY LADY), Air Supply, Arista
- 69 77 DANCIN' IN THE KEY OF LIFE, Steve Arrington, Atlantic
- 74 79 I'LL BE AROUND, What Is This, MCA
- 76 — BE NEAR ME, ABC, Mercury
- 78 84 RUNNING BACK, Urgent, Manhattan
- 79 84 REBELS, Tom Petty And The Heartbreakers, MCA
- 81 86 WISE UP, Amy Grant, A&M
- 85 — ALL OF ME FOR ALL OF YOU, a.9, RCA
- 90 — INFORMATION, Eric Martin, Capitol
- 92 — LOVE THEME FROM ST ELMO'S FIRE, David Foster, Atlantic

US ALBUMS

- 1 2 SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
- 2 1 RECKLESS, Bryan Adams, A&M
- 3 4 THE DREAM OF THE BLUE TURTLES, Sting, A&M
- 4 3 NO JACKET REQUIRED, Phil Collins, Atlantic
- 5 7 BROTHERS IN ARMS, Dire Straits, Warner Brothers
- 6 5 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 7 6 THEATRE OF PAIN, Mötley Crüe, Elektra
- 8 8 THE POWER STATION, The Power Station, Capitol
- 9 13 GREATEST HITS VOL. I AND II, Billy Joel, Columbia/CBS
- 10 11 INVASION OF YOUR PRIVACY, Ratt, Atlantic
- 11 12 WHITNEY HOUSTON, Whitney Houston, Arista
- 12 9 AROUND THE WORLD IN A DAY, Prince And The New Power Generation, Paisley Park
- 13 10 7 WISHES, Night Ranger, Camel/MCA
- 14 14 BE YOURSELF TONIGHT, Eurythmics, RCA
- 15 20 HEART, Heart, Capitol
- 16 17 MAKE IT BIG, Wham!, Columbia/CBS
- 17 16 LIKE A VIRGIN, Madonna, Sire
- 18 18 WORLD WIDE LIVE, Scorpions, Mercury
- 19 19 SECRET OF ASSOCIATION, Paul Young, Columbia/CBS
- 20 22 BOY IN THE BOX, Corey Hart, EMI America
- 21 15 DREAM INTO ACTION, Howard Jones, Elektra
- 22 24 ST ELMO'S FIRE, Soundtrack, Atlantic
- 23 23 LITTLE CREATURES, Talking Heads, Sire
- 24 29 BACK TO THE FUTURE, Soundtrack, MCA
- 25 25 SUDDENLY, Billy Ocean, Jive/Arista
- 26 32 CONTACT, Pointer Sisters, RCA
- 27 34 WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
- 28 28 EMERGENCY, Kool And The Gang, De-Lite
- 29 31 ROCK ME TONIGHT, Freddie Jackson, Capitol
- 30 30 FABLES OF RECONSTRUCTION, REM, IRS/MCA
- 31 21 BEVERLY HILLS COP, Soundtrack, MCA
- 32 27 RHYTHM OF THE NIGHT, DeBarge, Gordy
- 33 26 VITAL SIGNS, Survivor, Scotti Brothers
- 34 37 FLY ON THE WALL, AC/DC, Atlantic
- 35 38 YOUTHQUAKE, Dead Or Alive, Epic
- 36 42 TAO, Rick Springfield, RCA
- 37 36 AIR SUPPLY, Air Supply, Arista
- 38 33 DIAMOND LIFE, Sade, Portrait
- 39 39 FLASH, Jeff Beck, Epic
- 40 35 VOICES CARRY, Til Tuesday, Epic
- 41 41 BROTHER WHERE YOU BOUND, Supertramp, A&M
- 42 45 PRIVATE DANCER, Tina Turner, Capitol
- 43 43 SOUTHERN ACCENTS, Tom Petty And The Heartbreakers, MCA
- 44 44 CENTERFOLD, John Fogerty, Warner Brothers
- 45 48 JESSIE JOHNSON'S REVUE, Jesse Johnson's Revue, A&M
- 46 49 MAVERICK, George Thorogood, EMI America
- 47 47 THE NIGHT I FELL IN LOVE, Luther Vandross, Epic
- 48 — READY FOR THE WORLD, Ready For The World, MCA
- 49 46 ONLY FOUR YOU, Mary Jane Girls, Gordy
- 50 — 7800 FAHRENHEIT, Bon Jovi, Mercury

Compiled by Billboard

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page in the October page 59.

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ODDS 'N' BODS

DESIRÉE HESLOP, whose singing talent and disc records as **James Lloyd** while she's better known as **Princess**, has a finely exciting 103rpm *Alternative Version of 'Say I'm Your No. 1'* which adds a 'Belle Jean' bass line (after an eye-cued band in the vinyl), with a semi-instrumental No. 2 *Mix of the original* as confusingly labelled flip. . . **Dave Pearce** has launched a black music talent search for non-professional acts on his *Thursday Night soul show*: send tapes (tunes must be original) within four weeks to him at **Radio London**, 154 Marylebone High Street, London W1A 4LG — judges will include **Paul Hardcastle** and **David Grant** . . . I myself am on **Radio London** as **Guy Horsley's** guest reviewer at 3.30pm this *Thursday 12/1* . . . **Damon Rochford** last Saturday on his 5.7.30pm *Horizon* spot exclusively previewed **Barbara Pennington's** September LP — an advantage of doing promotion for **Record Shack** . . . **EMI** pluggin' **Ian Dewhirst** then followed him on air previewing *The Team's* rambling revival of *Rock Creek Park* (evidently by coincidence one of three imminent competing versions), due as their next B-side — they're in danger of becoming a black **Showaddywaddy** . . . **Horizon** apparently close down in a fortnight, to aid their application for a community licence . . . **102 AFM** should find **Radio Heddock** in the *Bournemouth* area this weekend . . . **Salad** last weekend started test transmissions on 102.5FM in Manchester, which city might finally become a significant market for soul records (they mainly sell in one non-chart return shop at the moment) should **Mike Shaft** succeed in his application for his proposed black music **Sunset Radio** to be the 'community of interest' station — to further clarify my criticism of the job soul acts are currently doing there, **Capitol Records** report that 'Twilight' only sold two copies in Manchester's chart return shops the week it actually hit nationally! . . . **Maze** finally appeared on 'Top Of The Pops', but of course playing 'Too Many Games', and the record immediately dropped in the chart (although not as far as it would have done without the plug, and they have sold more albums than usual) — if only **Radio One** could have been convinced that 'Twilight', which all along has been the side selling most copies, is as popular an instrumental as 'Axel F' . . . **Jonathan King's** own presence is badly needed on 'No Limits' to make the featured music stand out . . . **Friday's** '6.20 **Soul Train**' includes **Lisa Lisa**, **Freddie Jackson**, **Nona Hendryx**, **Martina & The Vandellas** (and it's not at 4.30, although **Jeffrey Daniel** last week told us to tune in 'when

Disco



Photo: Jon Bamsey

SISTER SLEDGE 'Dancing On The Jagged Edge' (Atlantic A9520T) A welcome if not necessarily vintage 11½-16bpm return to their classic lurching staccato style with catchy pop disco appeal (dub mix and pleasant 89½-obpm 'You Need Me' flip).

big hand is on the six and the little hand is on the four' — stupid boy!) . . . I never knew **Princess D!** sang with **Phil Fearon** — or was that **Dee Gales**? . . . **Island's** go movie 'Good To Go', due to be opening about now in America, won't be shown here until January — presumably to leave time for a nostalgic go-go revival, and for yet more journalists to visit Washington D.C? . . . 1976's 'Dreamgirls' inspiring film 'Sparkle' (with **Curtis Mayfield** score, **Aretha Franklin** title song, **Irene Cara** debut, **Lonette McKee** soul) has appeared in the States on **Warner Home Video**, so could it come out here? . . . **Jaki Graham** 'Heaven Knows' is lipped by a more instrumental *After Hours Mix* and the doodling 105bpm 'Who's Making Up Your Mind' . . . **Solar's Jerry Green** suspected something was wrong when trying to mix **Luk**, and sure enough, my mistake, it actually surreptitiously slides around through 104-104½-105½-104½-107½-104½-102½ (break start) 104 (break end)-105½-106-105½ (bpm, most unexpectedly in this mechanised age) . . . **Jeffer Sait All 'Dat Groove'** on a yellow labelled but otherwise unidentified import 12 inch is in fact an instrumental version of *Tofo* The

Groove of which the **Madonna** original has been given a far harder remix (incorporating bits from **Chaka Khan's** 'I Feel For You' on the current ninusely expensive circa **E34 Hot Tracks** set . . . **Disco Mix Club's** August mixes are **Les Adams'** already renowned **Maze** megamix (surely now adjusted brilliantly to include — not enough of — 'Twilight') and useful **Arrow-based** soca sequence, **Alan Coulthard's** slightly patchy current dance mix, **Steve Gladder's** frisky disco oldies medley, and **Sanny X's** typically fervor) tempered treatment of **Jimmy Bo Horne's** ancient 'Dance Across The Floor' . . . **Les Adams'** has also done a usefully net **Black Lace** megamix as the flip to their new '12in. if you can bear it' . . . **Five Star's** most recent remixers (I hope), **Hardrock** turn out to be **Max and Dave** of the sadly now shuttered **Mastermind Roadshow**, who are also recording for **Elite** — it seems **Mastermind** had become too much of a one man show (**Herbie** retains the name) . . . **Brian Mason** (Cricklewood **Ashtons**) wonders why although everything new is remixed regardless, such reissues as **Sharon Brown**, **Conway And Temple, Class Action** are still in their dated original form when they really

do warrant remixing (yes, but that costs more than just using up old stock!) . . . **Adrian Dunbar** (**Pool Party**) adds that once remixed were usually improvements of established dance tracks whereas now they're of things most people don't yet know well enough anyway; his own all time fave remakes were of **Sharon Root** ('Bust A Move'), **Boy If You Want Me**, **Caroli Jani** 'Hi 'N' Run Lover' (Canadian **Matra**), **Lisa 'Rocket To Your Heart** ('Disco'), **Sister Sledge** 'Lost In Music' . . . **Fourth & Broadway** seem to have been hoist by their own petard; **Eugene Wilde's** UK remix of 'Chesty Chey Kule' evidently didn't sell well enough to justify creatively marketing it with alternative mixes and/or couplings, whereas (the reason it didn't sell [apart from not being very good]) was possibly that most people were anticipating its reappearance with its original US LP version as flip! . . . **400 Blows'** treatment of 'Movin' has been lovingly covered, seemingly slowly by **The Funky Carbuterets** on **US Profile** . . . **The System's LP** is now over (leaving **Point POP** 112) . . . **Alexander O'Neal** is a far hotter property than **CBS's** sales force seem to realize, hence his late entry into the national chart . . . **America's Top 40** radio programmers, an unimaginative timid breed, are beginning to recognise that their playlists are full of 'dance' material, mostly of British origin or inspiration, currently a good third of **Billboard's** hot 100 being British — by coincidence the same proportion which in the **Sixties** used permanently to be black (last week though only 22 hits were by black artists, with fewer than half those being considered as 'soul' here) . . . **Prince** (**Raspberry Baret**) topped US 12in Sales . . . **Breakers** bubbling under our **Disco** 85 include **Detroit Spinners**, **Weather Girls**, **Starpinto LP**, **Whitney Houston** 'Thinking About You', **Atlantic Starr** 'One Love', **The SOS Band**, **Howard Johnson** US remix, **Bobby Womack** 7 inch, **Sharon Brown**, **Andre Cymone**, **Aleem** 'Confusion', **Scream'n' Tony Baxter** . . . **Detroit Spinners** incidentally are now signed to **Mirage** in the States, although **Atlantic** retains them everywhere else, and **Bootsy Collins** is an **Arista** . . . **Mark Clark** of **Wokingham's Mark One Records** shop, after taking to me about his local well heeled suburban white kids who buy hip hop featured in the current **Musik Week**, sent me a great **Roxanne** with **UTFO** (shirt bearing the legend **Wlaxmator No** — like it, like it) . . . **Shaun Askey** reckons **Ruby Red Records** in his hometown **Wolverhampton** is the West Midlands' best DJ shop (I hope you get discount for that!), and **Shaun Sullivan** at **Blowkick** **Flix** is still (no

CONTINUES OVER

EPYCLER

- ♥ what are we gonna do about it?
- ♥ "the second superb record from mercy mercy"
- ♥ "a massive club hit & pirate record"
- ♥ "lovely sax, warm tremulous voice"
- ♥ who are these guys, i think we should be told"



L

!



lisa comes clean



~~it's my real name,~~
says cult jam/full force vocalist.
paul sexton is doubly convinced

A FEW months ago Lisa Lisa, the foxy voice at the helm of the double dance collective Cult Jam and Full Force, wasn't wondering if she should take you home... she was wondering if her record company would ever release the record they were sitting on.

For months after Lisa and the gang recorded 'I Wonder If I Take You Home', the record gathered dust and the lead singer had to subsidize herself in hometown Manhattan working in a clothes store.

She says: "We had the song ready for a whole year. They were sitting on it, they didn't realise what they had, I guess."

Curiouser still, the record had to come out in Europe first before it got the American action. And then — what action!

"It came into the city as an import. It was put on the 'Breakdancing' compilation. The minute they got it here it was number one in club play."

Since then it's made the steady progression to the pop top 40. Did she think of it as a crossover hit?

"I didn't think of it as a hit at all," Lisa says,

then laughs. "I thought of it as a basic disco, club dancing record. One of Full Force used to come over to the store, making me feel more secure, making me feel better, but I felt it wasn't going to happen."

Brit-wise, 'I Wonder' has been a sleeper for months, fiddling with the 50s on its first release. Now it's on the boards again it's set to be much bigger.

"Maybe the first time it was in with everything else, and it got shuffled through," she suggests. But isn't it getting a bit tedious plugging the same reluctant hit for months on end? "Am I tired of it: Oh, come on..."

So let's try and untangle the who's who of back-up boys with Lisa.

"Cult Jam is two guys," she explains. "Full Force is six people, their own band. They also produce the Real Roxanne and UTFO. I think they've been together at least nine years, since back at the Apollo Theatre. The UTFO and Real Roxanne scene is very big here and I wanted to meet them."

"I started singing when I was nine years old with my mother in church choirs, and when I was 14 I started doing clubs and off Broadway shows. We had a travelling troupe that did shows for old folks' homes, colleges, I guess that was pretty good! I did that until I met Full Force at the Funhouse. I knew they were looking for a female vocalist."

LISA HAS her own theory about where 'Take You Home' fits in: "There's a lot of names for it — disco, pop, I'd probably put it under rap."

With a hint of electro, though? "Huh? Electro? No, I haven't heard that name at all..."

The debut single from LL and CJ with FF gets followed up soon by their first album, and Lisa's extremely confident about the future: "We're going straight to the top, we have a lot of things lined up."

Such as a tour they've just started that'll last a month-and-a-half and see them share the bill with her own faves UTFO and the Real Roxanne plus the Force MDs — Rockmaster Scott and the slightly incongruous René And Angelis. A hoedown that goes under the collective handle of the Jamathon Streetfest.

No beans split about her name, though. "Lisa's my real name. CBS and Full Force put an extra one in there, they thought it had a ring to it."

What's her proper surname, then? "I don't have another name. It's just Lisa Lisa."



+ GORGEOUS POUTING makes a bid for popularity



Photo: Chris Walters

+ the 20 vital statistics that transformed plain william broad into billy idol, extremely famous person. your collator: nancy culp

● He was born in Stanmore, Middlesex, in 1955, but moved to the USA with his parents when he was only three and was raised as 'an American kid'. He says his memories are of 'Hurricanes, blizzards, baseball games and bicycles with fat tyres.' His family moved back to England when he was seven.

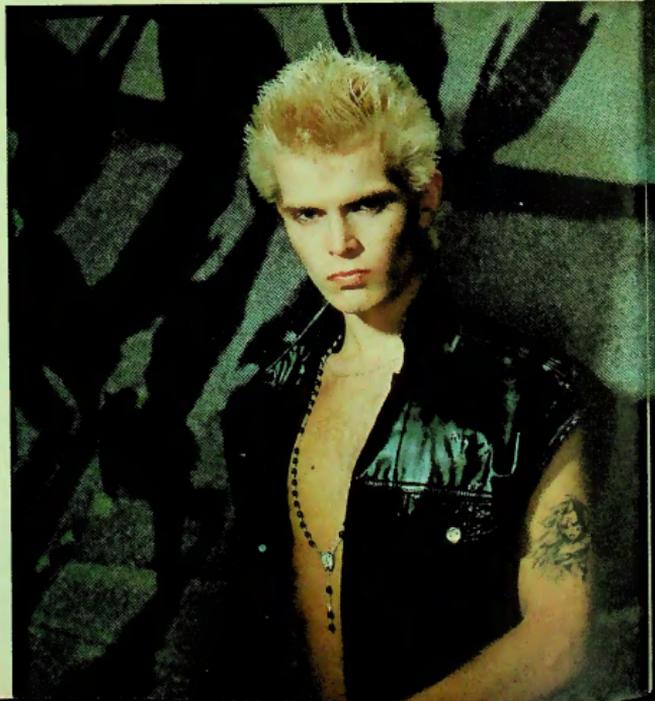
● Billy's grandfather bought him his first guitar for his tenth birthday from Woolies!

● He was passionately interested in music from an early age and loved Eddie Cochran, the Beatles and most of all, his particular idol was Elvis Presley. He was introduced to Elvis by his elder sister who even took him to a fan club convention in Croydon when he was 16.

● Generation X were the first band ever to play the infamous Roxy Club in December 1976. Generation X were formed by himself and Tony James after they had left another notorious punk band Chelsea, who were fronted by the now-forgotten punk illuminary Gene October.

● Billy dropped his original surname Broad in favour of the more street-cred idol as a send-up of people like Mick Jagger and Rod Stewart who were, at the time, considered to be standard rock idols.

● Billy was one of the many who rose to fame from the legendary Bromley Contingent, a bunch of the first punks whose number included Siouxsie, Steve Severin, Marco Pirroni and Philip Sallon.



+ LEATHER FOR early live work



Photo: Pictorial Press

+ MARQUEE MY words



Photo: Stevenson

+ RIPPED T-SHIRTS and Tony James



+ 'HIP CAT' William Broad



Photo: Pictorial Press

Photo: Sheila Rock

● Gen X split in 1981, after having six hits and the notable distinction of being the first punk band on 'Top Of The Pops'.

● He and fellow Gen X-ers attempted to liven up a Merton Parkas gig in 1979 by jumping on stage and trying to jam with the band. They got booted off by irate Mads and then-pianist with the Parkas Mick Talbot stalked offstage with the riposte that he wouldn't play with them as "they were useless!"

● Billy is very concerned with personal fitness and watches his diet. He hasn't eaten meat since he was 18.

● He was recently forced out of his Greenwich Village flat by hordes of fans and had to hide in a New York garage until such time as he could make his escape.

● Another time in Chicago, after a sell-out gig, he was made a prisoner in his dressing room by hundreds of fans who stood outside and refused to budge. Eventually he sang 'Rebel Yell' from a window stark naked. Unfortunately, no pictorial record exists of this Bohemian impromptu performance.

● He used to share a flat with girlfriend Karen O'Connor, daughter of cringeworthy comic Des in a bijou squat in Notting Hill.

● He moved to America in 1981 and through the clubs and the ubiquitous MTV came to the great American public's notice via 'Dancing With Myself' and 'White Wedding' before having his first massive top 10 hit 'Rebel Yell' which affirmed his status as a top selling artist.

● He has since sold over four million records in the US. The album 'Rebel Yell' is now double platinum.

● Apart from his recent and deserved success in Britain, Billy is also extremely popular in Germany and Japan where he's sold a million records apiece. His album 'Mick Idol' went straight into the German charts recently, at number two.

● Billy has always been a great user of some of the English language's more colourful vernacular and has been banned from appearing on any Radio One shows after reviewing records on 'Round Table' with a few good old Anglo-Saxonisms!

● A recent front cover of Rolling Stone featuring Mr Idol clad rather demurely in now but a tasteful array of metallics and his best leather jock-strap gave the magazine its lowest sales figure in recent times and had the Bible Belt of America up in arms. In some States, the issue was only allowed to be sold in discreet brown paper wrappers.

● Billy is all set to become a film star. He will be starring as a charismatic but decidedly evil killer whose persona is exploited by a machiavellian TV producer. 'King Death', the title of his worthy epic, is taken from a Nik Cohn ('Saturday Night Fever') novel.

● And versatile chappie that he is, Billy recently turned journalist and interviewed Sixties film actor Terence Stamp for the American magazine 'Details'. Move over Morrissey!!

● Billy numbers his heroes as, Brando, James Dean, Terence Stamp, Jim Morrison, Wagner, Liszt, Richard Burton and, wait for it, Jesus Christ.

+ GEN X before peroxide



Photo: Stevenson

DOWN THE REXY '77 +



Photo: Walt Davidson

SOUL DEEP

● as the soul wave sweeps Britain, Memphis's Hi label has been resurrected, bringing with it the great Al Green — the real thing says Mike Gardener

THE BORN-AGAIN soul boy is one of the great features of the Eighties. Most of today's slick pop packages all pay homage to a mythical golden age of soul, that encompassed the decade before punk and the New Wave swept through the music business.

Today's heroes will merrily allude to listening to Marvin all night long or lust to merge Chic with any number of musical combinations in public. But you'll have to look hard to see the young dude's scars from the spots he got ripping off stars from his face or find the Hawkwind and Van Der Graaf Generator LPs buried under recently bought obscure albums by Dobie Gray or the Staple Singers. Of course, the born again soul boy's bondage strides and bum flap have long ago found themselves on an Oxfam stall.

Musicians and pop faces used to have varied topics of conversation; the only certainties in life were death, taxes and disco sucks. Now everybody chants the word soul like a cosmic mantra, a 'Good Housekeeping' seal of musical approval.

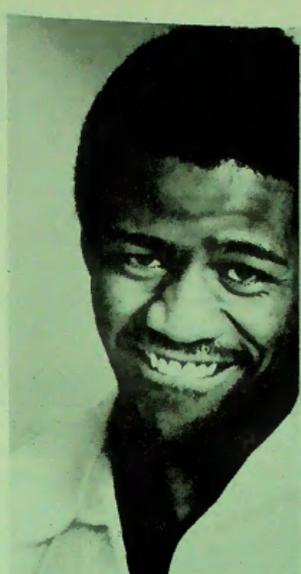
They have every reason. They've all sussed that soul music belongs to a culture rather than to individuals, and to the workman rather than the genius.

No wonder the biggest names in soul music aren't the performers but the huge army of Hardcastles, Jellybeans, Morales and Munzibais and the great God Nile Rodgers. Producers and remixers who've learnt the simple lesson that soul's greatest moments are achieved by performers who hit upon the right combination just once or twice before the long plunge to obscurity and the great public will shell out green ones for the motion if they can't get the meat.

It's a world where surface noise and hi-tech pyrotechnics are an acceptable substitute for the real thing — where the art of soul is more important than the heart. There's nothing wrong in that. It's produced some fine entertainment. But the meat is available again, courtesy of Demon Records who're re-releasing the great bulk of Memphis's Hi label product and in particular Al Green.

AL GREEN is the last of the pure soul singers from a long line stretching back through Sam Cooke, Otis Redding and





Sam And Dave. His style is a curious hybrid of greasy downhome blackkeys peas and grits sound of the south and the urban cool of the Chicago/Detroit north.

Al Green was born 39 years ago in Forrest City, Arkansas in the south, before moving up to the industrial landscape of Grand Rapids, Michigan at the age of nine.

Like all traditional soul crooners, he started his professional life when he persuaded his elder brothers Walter, William and Robert to include him in their family gospel group. That ended when his father threw him out of the group — and out of the house — for listening to Jackie Wilson, labelling the merging of gospel and rhythm and blues as the devil's music.

After singing in soul group the Creations, having a national hit with 'Back Up Train' in 1967 and finding no royalty payments, he went south.

In 1963, in Midland, Texas, Green and a trumpet player named Willie Mitchell were ripped off by a club owner. The pair cemented a bond that was to make the sleepy town of Memphis, from the slumber it had lain in since the end of the golden age of Stax in the Sixties.

Over the next couple of years, Mitchell — now staff producer for Hi Records — and Green constructed a new Memphis sound. Mitchell promised Green he would be a star in 18 months. He wasn't far wrong.

The first song to bring him to public attention was a version of the Temptations 'I Can't Get Next To You'. Whereas the original was a big city slick production from Norman Whitfield — all urban rush and musical clutter — Green and Mitchell created a pressure cooker, one on one communication, intense emotion restrained and sent whispering from behind and over your shoulder.

The first hit 'Tired Of Being Alone', and its follow-up 'Let's Stay Together' set the new pattern even more firmly. The sound was per-

ceptive and nailed down by the thick drumming of Howard Grimes and Al Jackson Jr — the latter the Kingpin of Booker T And The MGs, the house band of the golden age of Stax in the Sixties. Even strings were subservient to the rhythmic punch.

The whole ensemble was sparse, economical and above all, restrained. The cherry on the cake was the voice of Green. He had a control of timbre and volume, projection and phrasing that was a subtle cocktail of the instinctive and the contrived. Ask David Grant about how Green once gave him a 20 minute lesson on where to hold a microphone to get different tones and the story makes physics sound like an Imprecise science.

The downhome south and the sophisticated north, the naturally talented and studied all met in his voice. Above all he had the cuts — an invention all of his own. It allowed him to transmit a persona that was modest but compelling, sweet yet earthy. By 1973 Green was selling over 20 million records.

The music blended an audacious variety of tastes — from the Doors to Hank Williams to the Bee Gees.

ON STAGE, Al Green is a spectacle and a half — dynamic, assured and humorous, full of boyish come ons and smouldering passions, suffering soul and sweet pop. On record, the first six albums of his peak period up until 1974 ending with 'Al Green Explores Your Mind' are all consistent 'units' rather than the usual soul tradition of two hit singles and a lot of filler. It's made even more remarkable by the fact that black artists were only just establishing their LP tradition with Stevie Wonder, Marvin Gaye, Isaac Hayes, Curtis Mayfield and George Clinton.

In 1974 a girlfriend, unable to come to terms with the sex fantasy on stage and record and the true character of Green, poured boiling grits over him, causing second degree burns to his back, before shooting herself. This sordid incident apparently reawakened the religious side of his life. He was ordained a priest in 1976, purchased a church in Memphis and preached weekly sermons whenever he wasn't on tour.

Though the albums after 'Explores Your Mind' are spotty, he came back to form with 'The Belle Album' in 1977 achieving a music described by one critic as a "secular gospel music". Since then Green has been making albums that are more extrovert and colourful in the gospel vein and they testify with the best of them. But don't let their religious roots put you off the fact that, in the words of a recent critic, "Al Green doesn't make bad records."

Born again soul boys, and those looking for the real cool notes, should start here.

DISCOGRAPHY

'Al Green Gets Next To You' (only available on import)

'Let's Stay Together' (HIUKLP 405)

'I'm Still In Love With You' (HIUKLP 407)

'Call Me' (HIUKLP 409)

'Livin' For You' (HIUKLP 411)

'Al Green Explores Your Mind' (HIUKLP 413)

'Al Green Is Love' (HIUKLP 415)

'Full Of Fire' (HIUKLP 417)

'Have A Good Time' (HIUKLP 419)

'The Belle Album' (HIUKLP 421)

'Trust In God' (HIUKLP 423)

'Precious Lord' (HIUKLP 429)

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

Week ending August 24, 1985

UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	2	NOW THAT'S WHAT I CALL MUSIC 5, Various, EMI/Virgin
2	2	40	LIKE A VIRGIN, Madonna, Sire
3	3	14	BROTHERS IN ARMS, Dire Straits, Vertigo
4	8	26	NO JACKET REQUIRED, Phil Collins, Virgin
5	4	63	BORN IN THE USA, Bruce Springsteen, CBS
6	10	5	MADONNA, Madonna, Warner Bros
7	6	25	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
8	16	16	BE YOURSELF TONIGHT, Eurythmics, RCA
9	7	5	THE KENNY ROGERS STORY, Kenny Rogers, Liberty
10	9	46	THE UNFORGETTABLE FIRE, U2, Island
11	16	61	PRIVATE DANCER, Tina Turner, Capitol
12	13	20	GO WEST, Go West, Chrysalis
13	18	2	RUM, SODOMY AND THE LASH, Poques, Stiff
14	15	111	QUEEN GREATEST HITS, Queen, EMI
15	11	91	UNDER A BLOOD RED SKY, U2, Island
16	12	21	THE SECRET OF ASSOCIATION, Paul Young, CBS
17	28	5	WIDE AWAKE IN AMERICA, U2, Island (USA)
18	14	5	GREATEST HITS VOL 1 AND 2, Billy Joel, CBS
19	47	2	NIGHT BEAT, Various, Stylus
20	20	9	THE DREAM OF THE BLUE TURTLES, Sting, A&M
21	17	9	ALL THROUGH THE NIGHT, Aled Jones, BBC
22	22	2	STREET SOUNDS 13, Various, Streetsounds
23	26	7	VITAL IDOL, Billy Idol, Chrysalis
24	27	11	BOYS AND GIRLS, Bryan Ferry, EG
25	23	18	VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC
26	21	57	DIAMOND LIFE, Sade, Epic
27	31	26	RECKLESS, Bryan Adams, A&M
28	22	9	MISPLACED CHILDHOOD, Marillion, EMI
29	29	11	FACE VALUE, Phil Collins, Virgin
30	30	16	SUDDENLY, Billy Ocean, Jive
31	36	5	HEARTBEAT CITY, Cars, Elektra
32	32	41	ALF, Alison Moyet, CBS
33	24	60	ELIMINATOR, ZZ Top, Warner Bros
34	38	21	THE RIVER, Bruce Springsteen, CBS
35	33	4	LUXURY OF LIFE, Five Star, Tent
36	—	1	SHANGRI LA, Animal Nightlife, Island ILP59830
37	39	10	CUPID AND PSYCHE '85, Scritti Politti, Virgin
38	37	8	WAR, U2, Island
39	34	36	ALCHEMY, Dire Straits, Vertigo
40	26	5	PHANTASMAGORIA, Damned, MCA
41	50	7	A SECRET WISH, Propaganda, ZTT
42	41	4	THE RIDDLE, Nik Kershaw, MCA
43	46	4	THE MAGIC OF TORVILL AND DEAN, Various, Stylus/Safari
44	40	14	OUT NOW, Various, Chrysalis/MCA
45	45	41	MAKE IT BIG, Wham!, Epic
46	42	5	THE WORKS, Queen, EMI
47	45	17	AROUND THE WORLD IN A DAY, Prince And The New Power Generation, Warner Bros
48	83	4	AMERICAN DREAMS, Various, Starblend
49	57	7	HELLO, I MUST BE GOING, Phil Collins, Virgin
50	61	28	BEVERLY HILLS COP, Original Soundtrack, MCA
51	59	12	OUR FAVOURITE SHOP, Style Video, Polydor
52	67	8	LOVE OVER GOLD, Dire Straits, Vertigo
53	73	3	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin
54	54	96	CANT SLOW DOWN, Lionel Richie, Motown
55	49	58	PURPLE RAIN, Prince And The New Power Generation, Warner Bros
56	48	9	LITTLE CREATURES, Talking Heads, EMI
57	66	7	MAKIN' MOVIE, Dire Straits, Vertigo
58	55	67	LEGEND, Bob Marley And The Wailers, Island
59	43	16	MR BAD GUY, Freddie Mercury, CBS
60	—	1	HOLIDAY HITS, Various, Cooke CTV1
61	61	4	CONTACT, Pointer Sisters, RCA
62	53	23	DREAM INTO ACTION, Howard Jones, WEA
63	97	10	STREET MCQUEEN, Prefab Sprout, Kitchenware
64	85	2	DIRE STRAITS, Dire Straits, Vertigo
65	75	20	HITS 2, Various, CBS/WEA
66	51	18	BORN TO RUN, Bruce Springsteen, CBS
67	—	1	COLORBOX, Goldfinger, A&M CAD508
68	74	7	THE COLLECTION, Ultravox, Chrysalis
69	52	9	CRUSH, Orchestral Manoeuvres, Virgin
70	62	17	BEST OF THE 20TH CENTURY BOY, Marc Bolan And T Rex, K-tel
71	64	45	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit

72	65	2	NEW YORK V LA BEATS, Various, Streetsounds
73	94	1	HOLD ME, Laura Branigan, Atlantic 7812651
74	94	2	WILD CHILD, Untouchables, Stiff
75	91	11	THE WILD, THE INNOCENT AND THE E STREET SHUFFLE, Bruce Springsteen, CBS
76	58	3	PHILIP CAKEY AND GIORGIO MORODER, Philip Cakey And Giorgio Moroder, Virgin
77	86	4	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar
78	—	1	SPANISH TRAIN AND OTHER STORIES, Chris De Burgh, A&M AMLH68343
79	—	1	DISCO BEACH PARTY, Various, Stylus SMR8503
80	81	11	EMERGENCY, Kool And The Gang, De-Lite
81	72	7	FLY ON THE WALL, AC/DC, Atlantic
82	69	13	NOW DANCE, Various, EMI/Virgin
83	84	3	THE HURTING, Tears For Fears, Mercury
84	81	30	STOP MAKING SENSE, Talking Heads, EMI
85	—	1	YOU WANT IT YOU GOT IT, Bryan Adams, A&M AMLH 64864
86	—	1	FANTASTIC WHAM!, Intervention
87	77	2	HITS OUT OF HELL, Meat Loaf, Epic
88	71	8	THE ALLNIGHTER, Glenn Frey, MCA
89	70	13	DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen, CBS
90	56	4	MINX, Toyah, Portrait
91	78	21	THE POWER STATION, Power Station, Parlophone
92	79	9	NO PARLEY, Paul Young, CBS
93	68	15	BEST OF EAGLES, Eagles, Asylum
94	—	1	BEST OF BLONDIIE, Blondie, Chrysalis CDLTV1
95	—	1	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland EPC82419
96	98	3	SINGLE LIFE, Cameo, Club
97	92	3	THE HITS ALBUM/HITS TAPE, Various, CBS/WEA
98	—	1	IN THE HEAT OF THE NIGHT, Pat Benatar, Chrysalis CHR1236
99	60	10	WHEN THE BOYS MEET THE GIRLS, Sister Sledge, Atlantic
100	—	1	STEPS IN TIME, King, CBS CBS26095

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



MUSIC VIDEO

1	1	PRIVATE DANCER TOUR, Tina Turner, PMI
2	7	THE VIDEO EP, Madonna, Warner Music
3	2	ANIMALIZE, LIVE UNCENSORED, Kiss, Embassy
4	3	UNDER A BLOOD RED SKY, Live At REDROCK, U2, Virgin/PVG
5	6	LET THERE BE ROCK, AC/DC, WHV
6	8	THROUGH THE CAMERA EYE, Rush, Embassy
7	4	LIVE IN RIO, Queen, PMI
8	5	THE VIDEO, Wham!, CBS/Fox
9	11	EMERALD ASLES, Gary Moore, Virgin/PVG
10	10	VIDEO KOMPLICATION, KERRANG! PMI/Virgin
11	15	THE SONG REMAINS THE SAME, Led Zepplin, WHV
12	11	ALL NIGHT LONG, Lionel Richie, RCA/Columbia
13	9	ALCHEMY LIVE, Dire Straits, Polygram
14	—	BAD ATTITUDE LIVE, Meat Loaf, Virgin/PVG
15	20	GREATEST FLIX, Queen, PMI
16	13	THE VIDEO SINGLES, Paul Young, CBS/Fox
17	19	BEAT THE LIVE DRUM, Rick Springfield, RCA/Columbia
18	16	THE MAN, Elvis Costello, Palace/PVG
19	7	BIG ONES, HALL & OATES VIDEO COLLECTION, RCA/Columbia
20	12	CRUSH — THE MOVIE, OMD, Virgin/PVG

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

Week ending August 24, 1985

UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	5	INTO THE GROOVE, Madonna, Sire □
2	3	4	I GOT YOU BABE, UB40 With Chrissie Hynde, Dep International
3	2	4	HOLIDAY, Madonna, Sire □
4	9	2	RUNNING UP THAT HILL, Kate Bush, EMI
5	8	4	DRIVE, Cars, Elektra ○
6	5	8	MONEY FOR NOTHING, Dire Straits, Vertigo
7	4	6	WE DON'T NEED ANOTHER HERO (THUNDERDOME), Tina Turner, Capitol
8	7	7	WHITE WEDDING, Billy Idol, Chrysalis
9	6	8	THERE MUST BE AN ANGEL, Eurythmics, RCA
10	11	4	SAV I'M YOUR NUMBER ONE, Princess, Supreme
11	33	3	TARZAN BOY, Baltimore, Columbia
12	13	8	EXCITABLE, Amayulu, Island
13	39	2	ALONE YOU, King, CBS
14	10	4	DON QUIXOTE, Nik Kershaw, MCA
15	26	4	I WONDER IF I TAKE YOU HOME, Lisa Lisa & Cult Jam & Full Force, CBS
16	12	11	LIVE IS LIFE, Opus, Polydor
17	27	5	YOU'RE THE ONE FOR ME, D Train, Prelude
18	14	16	CHERISH, Kool And The Gang, De-lite ○
19	28	5	TAKE ME HOME, Phil Collins, Virgin
20	15	5	IN BETWEEN DAYS, Cure, Fiction
21	17	13	FRANKIE, Sister Sledge, Atlantic □
22	40	4	TAKES A LITTLE TIME, Total Contrast, London
23	18	13	AXEL F, Harold Faltermeyer, MCA
24	19	12	CRAZY FOR YOU, Madonna, Geffen
25	29	4	GOODBYE GIRL, Go West, Chrysalis
26	25	5	RASPBERRY BERET, Prince, Warner Bros
27	22	6	LET ME BE THE ONE, Five Star, Tent
28	18	7	LIVING ON VIDEO, Trans X, Belling Point
29	23	5	EMPTY ROOMS, Gary Moore, 10 Records
30	21	9	ROUND AND AROUND, Jaki Graham, EMI
31	24	14	SHES SELLS SANCTUARY, Cult, Beggars Banquet
32	38	3	ROCK 'N' ROLL CHILDREN, Dio, Vertigo
33	20	4	GLORY DAYS, Bruce Springsteen, CBS
34	—	1	STORIES OF JOHNNY, Marc Almond, Some Bizzare BONK 1
35	32	7	IN YOUR CAR, Cool Notes, Abstract Dance
36	41	4	BODY AND SOUL, Mai Tai, Virgin
37	30	11	MY TOOT TOOT, Denise LaSalle, Epic
38	31	6	DARE ME, Pointer Sisters, RCA
39	35	6	SECRET, Orchestral Manoeuvres, Virgin
40	—	1	I CAN DREAM ABOUT YOU, Dan Hartman, MCA MCA388
41	60	2	KNOCK ON WOOD/LIGHT MY FIRE, Amil Stewart, Sedition
42	49	3	SUMMER OF '69, Bryan Adams, A&M
43	45	4	THE POWER OF LOVE, Jennifer Rush, CBS
44	36	11	I'M ON FIRE/BORN IN THE USA, Bruce Springsteen, CBS ○
45	—	1	DO NOT DISTURB, Bananarama, London NANA3
46	42	7	THE SHOW (THEME FROM 'CONNIE'), Rebecca Storm, Telebell
47	51	4	TEQUILA, No Way José, Fourth & Broadway
48	34	4	LOVING YOU, Feargal Sharkey, Virgin
49	63	2	MYSTERY LADY, Billy Ocean, Jive
50	37	11	MONEY'S TOO TIGHT (TO MENTION), Simply Red, Elektra
51	61	2	I DON'T KNOW IT, Cowboy, Mirror
52	73	2	TRAPPED, Colonel Abrams, MCA
53	47	6	TOO MANY GAMES, Maze featuring Frankie Beverly, Capitol
54	50	3	P. MACHINERY, Propaganda, ZTT
55	46	3	YOUR FASCINATION, Gary Numan, Numa



56	43	12	JOHNNY COME HOME, FYC (Fine Young Cannibals), London
57	68	2	YOU'RE MY HEART YOU'RE MY SOUL, Modern Talking, Magnet
58	—	1	LOVE IS THE SEVENTH WAVE, Sting, A&M AM272
59	62	3	ALWAYS ON MY MIND, Elvis Presley, RCA
60	66	2	I CAN'T LEAVE YOU ALONE, Tracie Young, Respond
61	53	6	STRONGER TOGETHER, Shannon, Club
62	45	7	ALL NIGHT HOLIDAY, Russ Abbott, Spirit
63	56	15	A VIEW TO A KILL, Duran Duran, Parlophone
64	79	1	LEAN ON ME, Red Box, Sire
65	48	7	LONG TIME, Arrow, London
66	—	1	BODY ROCK, Maria Vidal, EMI America EA189
67	55	3	COME BACK, Spear Of Destiny, Epic/Burning Rome
68	57	5	ON A CROWDED STREET, Barbara Pennington, Record Shack
69	64	5	ISPY FOR THE FBI, Untouchables, Stiff
70	52	8	DANCIN' IN THE KEY OF LIFE, Steve Arrington, Atlantic
71	—	1	SMOKIN' IN THE BOYS ROOM, Motley Crue, Elektra EKR16
72	54	10	TURN IT UP, Conway Brothers, 10 Records
73	72	2	DON'T YOU FORGET ABOUT ME!, Simple Minds, Virgin
74	82	1	FLETCH THEME, Harold Faltermeyer, MCA
75	76	1	CLOSE TO PERFECTION, Miquel Brown, Record Shack

THE NEXT 25

76	—		LIFE IN ONE DAY, Howard Jones, WEA HOW8
77	87		LAY IT DOWN, Ratt, Atlantic
78	86		EVERY TIME THAT I SEE YOU, Vitamin Z, Mercury
79	77		BACK ON THE STREETS, Saxon, Parlophone
80	89		ASK THE LORD, Highway, Mercury MCR195
81	89		IF YOU WERE HERE TONIGHT, Alexander O'Neal, Tabu
82	96		GLAD ALL OVER, Mike Smith, Proto
83	—		SOMETIMES LIKE BUTTERFLIES, Dusty Springfield, Hipodrome HIPPO103
84	76		UNEXPECTED LOVER, Lime, Polydor
85	—		WHAT ARE WE GONNA DO ABOUT IT, Mercy, Mercury, Ensign ENY522
86	—		COME TO MILTON KEYNES, Style Council, Polydor TSC9
87	—		LOVING THE ALIEN, David Bowie, EMI America EA195
88	83		SOME PEOPLE, Belouis Some, Parlophone
89	—		SPANISH EDDIE, Laura Branigan, Atlantic A9531
90	—		SILVER SHADOW, Atlantic Start, A&M AM260
91	—		ISPECIALIZE IN LOVE, Sharon Brown, Virgin VS494
92	—		BE MY LOVER NOW, Philip Oakes & Giorgio Moroder, Virgin VS800
93	—		YOU GIVE GOOD LOVE, Whitney Houston, Arista AR18T625
94	81		SEXY GIRL, Glenn Frey, MCA
95	—		LOVE IS NOT THE ANSWER, Stylistics, Virgin VS793
96	91		STAND UP, Howard Johnson, A&M
97	90		TAKE A LOOK AT ME NOW (AGAINST ALL ODDS), Phil Collins, Virgin
98	—		I'M SO ANGRY, Mr Angry with Steve Wright, MCA MCA987
99	84		THE UNFORGETTABLE FIRE, U2, Island
100	74		TOMB OF MEMORIES, Paul Young, CBS

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

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PREFAB SPROUT
KATE BUSH
THOMPSON TWINS
HIP SWAY

by Alan Jones

THE FIFTH in EMI/Virgin's 'Now That's What I Call Music' series of double albums debuted at number one last week, foiling Madonna's bid to capture the summit with her repackaged 'Like A Virgin' album.

Thus far, the 'Now' series has yielded four number ones — volumes one, two and three were also chart toppers — the highest total by any series of multi-artists compilations. The only other series to generate more than two number one albums was the celebrated 'Motown Chartbusters', from which volumes three, four and five all reached pole position.

'Now' volume five's impressive opening proves that the competition market is still buoyant, though the number of contenders continues to grow. The album comprises 30 recent hits, but only one number one. That's **Sister Sledge's** 'Frankie', one of only four American cuts to be found on the collection.

Defeated in the album stakes, Madonna can take solace from the fact that 'Holiday' moved up to number two on the singles chart, behind 'Into The Groove'. She's the first woman ever to occupy the top two places in the chart simultaneously, and one of only a handful of recording acts of any description to turn the trick, as the following table shows.

SIMULTANEOUS NUMBER ONE AND TWO HITS BY THE SAME ARTIST (1952-1985)
12-26 December 1983:

Photo: Pictorial Press



● THE BOSS: moderately successful albums artist

The Beatles

- 1 'I Want To Hold Your Hand'
- 2 'She Loves You'
- 27 December 1967-
- 10 January 1968:

The Beatles

- 1 'Hello Goodbye'
- 2 'Magical Mystery Tour' (Double EP)
- 10 January 1981:

John Lennon

- 1 'Imagine'
- 2 'Happy Xmas (War Is Over)'
- 31 January 1981:

John Lennon

1 'Imagine'

2 'Woman'

7-14 July 1984:

Frankie Goes To Hollywood

- 1 'Two Tribes'
- 2 'Relax'

25 August 1985 - 7:

Madonna

- 1 'Into The Groove'
- 2 'Holiday'

Madonna's singles chart domination was anticipated on the 12 inch chart, where 'Into The Groove' and 'Holiday' lined up at one and two a fortnight ago. Since the 12 inch chart came into being at the beginning of 1983, the only other act to do the double has been **Frankie Goes To Hollywood**, who reigned for an extraordinary SEVEN weeks with 'Two Tribes', supported throughout by 'Relax'...

THOUGH HIS albums are now more evenly dotted around the top one hundred, **Bruce Springsteen** recently became the first recording act to place as many as seven albums simultaneously in the top 50 in his own lifetime.

In the week ending July 20, Springsteen's albums lined up like this: Number one, 'Born In The USA'; number 12, 'The River'; number 17, 'Born to Run'; number 24, 'Darkness On The Edge Of Town'; number 33, 'The Wild, The Innocent And The E Street Shuffle'; number 41, 'Greetings From Asbury Park NJ' and number 49, 'Nebraska'.

During his 'Serious Moonlight' tour two years ago, **David Bowie** had, at times, nine albums in the top 100, but never more than four in the top 50.

After his death in 1977, **Elvis Presley** had 14 albums in the top 40 at the same time.

ONLY SLIGHTLY less impressive than Springsteen's achievements are those of **U2**, who, in the wake of their triumphant 'Live Aid' appearance, placed six albums on the chart — not bad considering they've only released five! The joker in the pack is 'Wide Awake In America', a four-cut American 12 inch EP, which is selling impressively on import.

Three of its tracks — 'Love Comes Tumbling', 'A Sort Of Homecoming' and 'The Three Suncoats' — were released here as part of the double single of 'The Unforgettable Fire', which was pressed as a limited edition of 50,000. Such is the fervour of U2 fans that many who already own these tracks are buying the EP to get its one previously unissued item, a live version of 'Bad Life'.

The album which benefited most from U2's 'Live Aid' exposure was undoubtedly 'Under A Blood Red Sky', an awesome testament to the band's genius, recorded live in America and Germany in 1983. Now in its ninety-first consecutive week on the chart, 'Blood Red Sky' has therefore beaten the 85 week run of success enjoyed by **Johnny Cash** at 'San Quentin', the previous champion among live albums.

The Cash album subsequently returned to the chart, and amassed 114 weeks on the listings before its final discharge. It's the only live set among the top 50 albums of all time, based on chart activity, and the only one to spend 100 weeks or more on the chart. 'Under A Blood Red Sky' is destined to join it in both categories, and then go on to become the most successful live album ever, all within the next six months...

chart FILE

I N B R I E F

A NUMBER one here, but in their native America **Sister Sledge's** 'Frankie' peaked at number 75... **Gardener** and recluses **George Harrison** recently ended a lengthy absence from the recording studio to remake **Bob Dylan's** 'I Didn't Want To Do It', for the soundtrack of 'Porky's Revenge!'. He also co-wrote 'Celebration' and 'Focus Of Attention', sung by **Jimmy Helms** in the film 'Water', which was financed by **Harrison's** Hand Made Films company. Both soundtracks are available on newly released albums, 'Porky's Revenge!' on CBS, and 'Water' on Filmarax/Decca... They started out as Southern Death Cult, but changed to Death Cult after major restructuring, and later became simply the Cult. At the present rate of progress, the band with no name... Some time ago, I mentioned the fact that **Louis Armstrong** and **Bobby Darin** both had American hits with 'Hello Dolly', 'Mama' and 'Mack The Knife', and suggested that it was unlikely that any other acts had as many hits in common. I have since discovered that both **Andy Williams** and **Henry Mancini** made the Billboard singles chart with 'Days Of Wine And Roses' and 'Charade', 'Dear Heart' AND 'Love Story! Williams had the bigger hit with all but 'Charade', but Mancini also scored with 'Moon River', a song which was a flop for him, but which has become known as his theme tune... **Guitarist Paul Dean** has steered the Canadian band **Loverboy** to several platinum discs in the last four years, but before he joined them he'd been in 14 unsuccessful bands, as I recently remarked to **Mad Max** percussionist with **Gaddy**. 'So what?' quoth Max. 'I've been in 22 groups and I'm still not successful...' 'Side Show' and 'Three Ring Circus' were both American hits for **Blue Magic** in 1974, and British hits for **Barry Biggs** in 1977...



THOSE OF you needing a little support might like to take up the offer from Red Box. Their third single is 'Lean On Me', not the Bill Withers classic of the same name, but a jaunty summer sound to bring everyone together.

"It's a wish for some consensus. It's about people communicating, about words," explains half of the Boxed set, Simon Toulson Clarke.

Back on the political 'peace, love and understanding' bandwagon, eh? "I don't pretend to write purely on a political nature. We're no more political than any human being should be. In a way, every single move you make is political. I hope people will get some value from the words of the song. There are things in it that could be construed as being political, and the people who see that, I welcome them in."

Simon and partner Julian Close met at college in 1978, and have been part of a joint musical venture ever since. The first Red Box single 'Chenka' was released two years ago, and was followed by the Buffy Sainte Marie track 'Saskatchewan' — a sensuous song about a Canadian missile testing base, which not only highlighted the Boxers' political awareness, but their interest in Red Indian culture, too.

"I became interested in it by listening continuously to the Buffy Sainte Marie LP when I was 14," Simon continues. Not only is Buffy an Indian by birth, but the creator of such beautiful and emotive songs as 'Soldier Blue', the title track from the excellent film of the same name, which inspired Simon.

"I loved the atmosphere and nobility of it. From the day I was nine years old I was definitely the Indian."

■ Di Cross

R E D
B ■ X