

FESTIVALS SPECIAL: ROCK GETS WET

record

m
JULY 6, 1985 45p

NEW DRAMATICS!

ADAM ANT

DEAD OR ALIVE x KIRSTY Mac COLL
BILLY IDOL x PHIL FEARON x De BARGE



● **REMEMBER SIMON and Garfunkel?** So do Fantastic Something. The Fantastics, as us of a Wham! persuasion are apt to say, are a two piece acoustic brother affair. That's Alex and Constantine Veis from Greece via Boston and London. The brothers first surfaced on Cherry Red a couple of years ago and have now released a melodious debut single for blanco y negro — 'The Night We Flew Out The Window'. Expect an album later on in the year.



◀ "I'VE NEVER been so blissfully exhausted," says JoAnna Gardner, and before you get smutty, all she's talking about is her visit here, 'Soul Train' included, to push the 'Watching You' single and self-named album.

JoAnna's nickname is Nikko, the name she used on Harold Melvin's 'Today's Your Lucky Day', which led to her solo deal with Philly World. "I'm a Buddhist, I use the same chant as Tina Turner and Herbie Hancock. I chanted specifically for my session work and three days later Nick Martinelli called me and asked me to do the Harold Melvin record." Just-married JoAnna has one film appearance already to her name ('Rappin') and hopes to do more, plus live dates here in September.

■ **POP PEOPLE** aren't extreme enough any more say we at IN-DEX. Lizzie Tear may not rock the boat to the bottom of the sea but at the moment her sparse metropolitan pop teasers are one of the few bright spots on an increasingly gutless London rock scene. Lizzie, 19, flat mate of Jeremy Healey, model and mover in the right circles wants to be a star . . .

"It just seems it should be that way . . ." she says, and goes on to explain how her opera singing father pointed her in the right direction. "I first started singing in the car and stuff when I was about three years old. Later when I was 11 or 12 my dad started giving me lessons . . . when I left school I put on my CV that I wanted to be a movie star or a pop singer . . ."

Lizzie is, as yet, unsigned . . . expect that to change very soon.



Photo: Paul Cox

■ **ONE OF** the busiest freelances on the session circuit, that's Chris Cameron, now coming to centre-stage with the classy 'Is This Love', his tender Steinar debut. "I've just done some brass for Stephen Tintin Duffy, which was really good," says Chris, dispelling the theory that he only works in r'n'b circles.

His keyboard career started out in the National Youth Jazz Orchestra, to Billy Ocean's backing band and the band Sox. Then the session started in earnest, as he played with Hot Chocolate circa 'It Started With A Kiss', wrote their 'Chances' hit-ette and Alton Edwards' biggie, 'I Just Wanna (Spend Some Time With You)'. Now his own LP's set for July release and he continues to work with all the names, two more recent employers being Nick Heyward and Alison Moyet. Thank you, Dr Cameron . . .

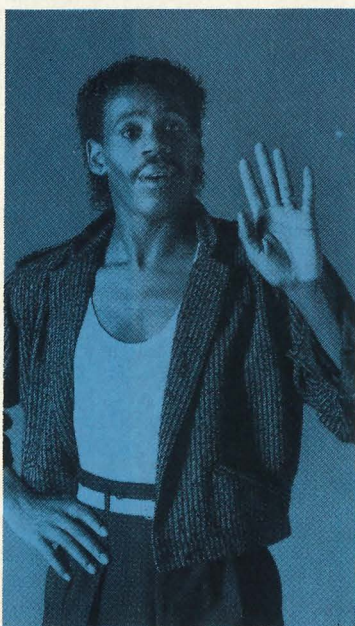
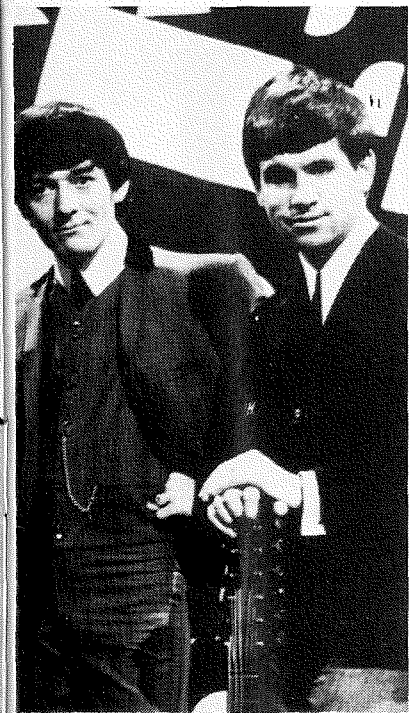


Photo: Paul Cox





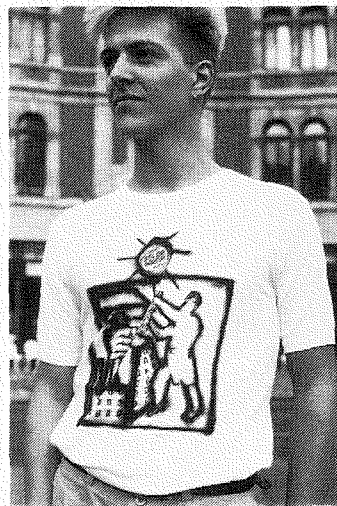
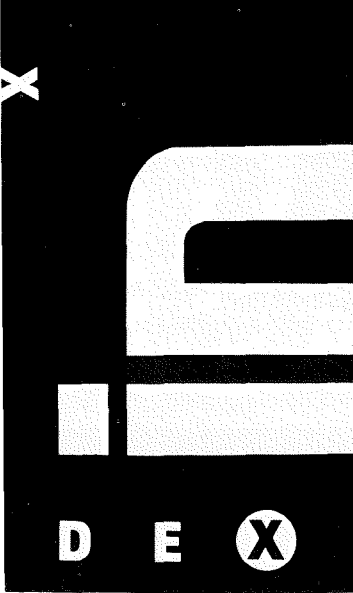
HAVE YOU seen the repeats of 'Ready Steady Go!?' The other week there was this rather fresh faced crew from Manchester — the Hollies. They knocked up 29 hits from May 1963 onwards. Well, 22 years later they're back with a winner, 'Too Many Hearts Get Broken', and aiming for hit number 30. Their impeccable harmonies are still intact and would give any band a good run for their money. It must be all that **Phyllosan**.

● **ON HER** return home after her UK visit to promote 'The More They Knock The More I Love You', Gloria D Brown will be wondering if her boss has found out about her secret singing career. "I have a job working for the justice department at home in Washington," she says. "You have to keep living, right? But I have a leave of absence, I've put off going back until September. I hope by then I won't have to go back." One step in that direction is a debut album with two songs written by Roy Ayers, and the former James Brown, Candi Staton and Major Harris backing singer is hoping for material from 10 labelmate Jermaine Stewart.



▲▲▲ **THIS WEEK'S** pretty face to make a record is Andrew Caine, who has made the crossover from session guitarist to singer in his own right. His commercial debut single is 'What Kind Of World', which you just might hear more of. Reading, willing and Abel . . .

● **EDITOR** Michael Pilgrim ● **DEPUTY EDITOR** Betty Page ● **NEWS EDITOR** Robin Smith ● **FEATURES EDITOR** Jim Reid ● **DESIGN EDITOR** Jaqui Doyle ● **EDITORIAL** Diane Cross, Mike Gardner, Eleanor Levy ● **CONTRIBUTORS** James Hamilton, Alan Jones, Dylan Jones, Chris Priestley, Paul Sexton, Andy Strickland ● **PHOTOGRAPHERS** Eugene Adebari, Paul Cox, Ian Hooton, Joe Shutter ● **ADVERTISEMENT MANAGER** Carole Norvell-Read ● **ADVERTISEMENT REPRESENTATIVE** Tracey Rogers ● **AD PRODUCTION MANAGER** Keith Miles ● **TELE SALES MANAGER** Eddie Fitzgerald ● **PUBLISHER** Brian Batchelor ©1985 Morgan Gramplan plc, Calderwood Street, London SE18 6QH. Published weekly by Spotlight Publications Ltd, Greater London House, Hampstead Road, London NW1 7QZ. Telephone: 387 6611. ISSN 0144-5804. Typeset by Phase Communications and printed by Riverside Press, Gillingham, Kent. 'Who's gorgeous and pouting, then?'



● **CREATIVE SUPPORT** for Labour's Jobs And Industry Campaign has been provided by some of Britain's top fashion designers. Katharine Hamnett, Bodymap, the Cloth and the Grey Organisation have each provided a t-shirt design free, in the true spirit of Billy Bragg.

Costing £6.99 each, they are available from Labour Party Sales, 150 Walworth Road, London SE17 plus 50p postage and packing, with all the proceeds going to the campaign.

To help spread the word, we've got 10 of the Cloth designed t-shirts (shown above) which we'll send out to the first 10 people whose names are drawn out of the competition hat on Monday July 15. Just write in on a postcard with your name and address to **RECORD MIRROR T-SHIRT COMPETITION**, Greater London House, Hampstead Road, London NW1 7QZ.

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■ Cover photography by IAN HOOTON

record



compiled by
Robin Smith

CAUSING A COMMOTION

● **LLOYD COLE** and the cuddly Commotions hit the road for another tour in September. They'll be appearing at Hammersmith Odeon September 1, Bristol Studio 3, Manchester Apollo 5, Liverpool Royal Court 6, Sheffield City Hall 7, Glasgow Barrowlands 9.

The band are currently in the studio recording some fresh material for an album.

● **SORRY FOLKS.** It now looks like Wham! won't be playing a concert in Hyde Park as we exclusively revealed last week. It seems Andy and Georgie need a lot of time to rehearse for the American shows and won't be able to squeeze it in. Take that gun away from your head Eleanor...

● **THE SMITHS** single 'That Joke Isn't Funny Anymore' is available this week. The 12 inch version features no less than four live tracks — 'Nowhere Fast', 'Shakespeare's Sister', 'Stretch Out And Wait' and 'Meat Is Murder'.

● **SUPERTRAMP'S SECOND** single from their top 20 album 'Brother Where You Bound' is 'Still In Love'. The 12 inch version features an extended remix of the instrumental version of 'Cannonball'.

● **DARK CITY** release their third single 'Help You Out' on July 8. Written by Cass and Amos themselves, the single was produced by Stewart Levine. The 12 inch version features a 'save ya mix' of 'Help You Out'. Dark City have been putting together a four piece band over the past few months for live dates.

■ **WE'RE SERVING** up a volley of news stories this week. OMD, Tears For Fears and Phyllis Nelson are all on line with tours, while Freddie Mercury lines up another forearm smash with his latest single. **RECORD MIRROR** — game, set and match.



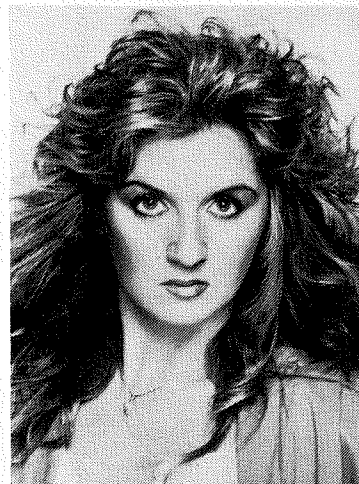
TEARFUL TOUR

■ **TEARS FOR FEARS, who have notched up number one singles in no less than nine countries, play another British tour in November. They'll be at Brighton Centre November 9, Birmingham Odeon 10, 11, 12, Hammersmith Odeon 14, 15, 16, 17, 18. All tickets are priced at £6 and £5 and they are available at box offices from July 6.**

The Tearies are currently looking forward to a holiday in Hawaii before undertaking the second leg of their world tour in Japan and Australia.

"We hope the fans who missed us earlier in the year due to cancellations will be able to make it this time," say the duo. "We are certainly looking forward to coming home after six months abroad."

How sweet.



SEEKING SANCTUARY

■ **DELICIOUS DEBBIE BONHAM**, sister of the late and great John Bonham, releases her debut single 'Sanctuary' this week. Her album 'For You And The Moon' will be out in August.

● **BRUCE SPRINGSTEEN's** little chum Nils Lofgren, releases two of his most classic tracks on one record next month. Out on July 19, the disc features 'I Came To Dance' and the superbly sentimental 'Shine Silently'. A 12 inch disc will also be available with the bonus track 'Secrets In The Street'.

● **GEORGE DUKE** releases his single 'I Surrender' this week. It's taken from his album 'Thief In The Night'. Over the years, George has worked with such greats as Michael Jackson and Quincy Jones.

● **AZTEC CAMERA** have been forced to pull out of the Battersea Open Air Festival on July 7. Bass player Campbell Owens has been taken ill, poor wee thing.

● **JASON AND The Scorchers** release their single 'Shop It Around' this week. A shaped picture disc will be available on July 8 followed by a 12 inch on July 15 with two live tracks — 'Absolutely Sweet Marie' and 'Polk Salad Annie'.

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THEY'RE BACK!



“Steve McQueen’ is a very fine record – by the standards of most contemporary pop, exemplary.”

DANNY KELLY N.M.E.

“McQueen’ is an incredible achievement. I can’t imagine a finer pop record being released this year, or for that matter this decade. Yes it’s that special.”

IAN PYE MELODY MAKER

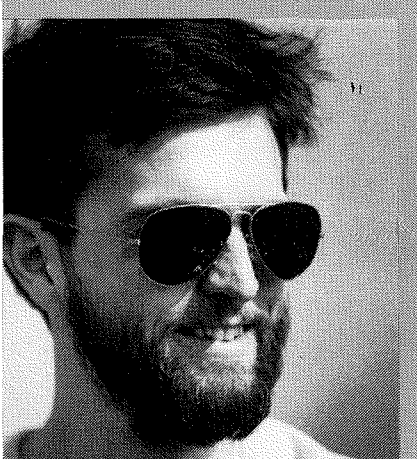
“Steve McQueen’ is without a shadow of a doubt the finest album you will hear this year.”

GRAHAM K SMITH RECORD MIRROR

**From The Hit LP/Cassette “Steve McQueen”
See Prefab Sprout trucking round the UK in July**

KITCHENWARE
RECORDS

SK22
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SPROUTING AROUND

■ **PREFAB SPROUT** will be popping out of Newcastle for a brief but undoubtedly memorable series of dates. They'll be playing Birmingham Triangle Arts Centre July 16, Manchester International 17, Leeds Warehouse 18, Sheffield Leadmill 20. They're also lining up some London dates and these will be confirmed soon.

● **GILBERTO GIL** re-releases his single 'Toda Menina Baiana' (no, we don't know what it means either) to coincide with his show at the London Dominion on July 9. Gilberto's album 'Raca Humana' will be out soon.



● **THE BLUBBERY Hellbellies**, a band so fat they blot out the sun if they bend over, have lined up a meaty tour. Watch 'em waddle at London Bull And Gate July 5, London 100 Club 8, Fetcham Riverside Club 20, Greenwich Tunnel 25, Reading Paradise 26, London George Robey 27, Brighton The Richmond August 1, Southampton Riverside 2, Leicester Phoenix Theatre 3, Newcastle Riverside Club 10, Edinburgh Festival 11-14, Stirling Rainbow Rock 15, Aberdeen Victoria Hotel 16, Croydon The Underground 22, London Dingwalls 29, Dudley JB's 31.

● **Y&T**, THE heavy metal band from San Francisco, release their single 'Summertime Girls' on July 26. The B-side is 'Lipstick And Leather', a very jolly little tune.



DARKEST SECRETS

■ **OMD FOLLOW** up 'So In Love' with 'Secret' out on July 8. Taken from their marvellous album 'Crush', the 12 inch version features an extended mix of the song. OMD have lined up an extensive tour starting in October. They'll be kicking off with Manchester Apollo October 31, followed by Glasgow Barrowlands November 1, Edinburgh Playhouse 2, Newcastle City Hall 3, Oxford Apollo 5, Birmingham Odeon 6, Bradford St Georges Hall 7, Leicester De Montfort Hall 8, Liverpool Empire 10, Sheffield City Hall 11, Nottingham Royal Centre 13, Ipswich Gaumont 14, St Austell Coliseum 16, Bristol Colston Hall 17, Cardiff St Davids Hall 18, Southampton Gaumont 19, Hammersmith Odeon 21, 22.

◀ **BELOUIS SOME** releases his single 'Some People' on July 8. The 12 inch version features not only an extended mix but a dub mix of the song. Belouis, who has just returned from a six week American tour supporting Frankie Goes To Hollywood, releases his debut album later in the year.

● **PETER BLEGVAD**, who is described as a "singer songwriter extraordinaire", releases his single 'Special Delivery' on July 8. The 12 inch version features the additional track 'Karen' taken from Pete's album 'The Naked Shakespeare'.

Clever Peter designed the cartoon single sleeve himself.

H A V E F A I T H

● **THE FAITH BROTHERS** begin their long awaited tour this month. They'll be playing the Jobs For A Change Festival in Battersea Park on July 7, followed by Southampton Riverside 8, Sheffield Limit 9, Manchester Gallery 10, Derby Blue Note 11, Retford Porterhouse 12, Birmingham Xanadu 14, Stoke Shelley's 15, Hammersmith Town Hall 16.

Their show at Hammersmith Town Hall will be a benefit for community projects in the Fulham/Hammersmith area, where the Faith Brothers live.

The Brothers will also be playing the Tufnell Park Savoy Rooms on July 29 as a benefit concert for the Nicaraguan Solidarity Campaign.

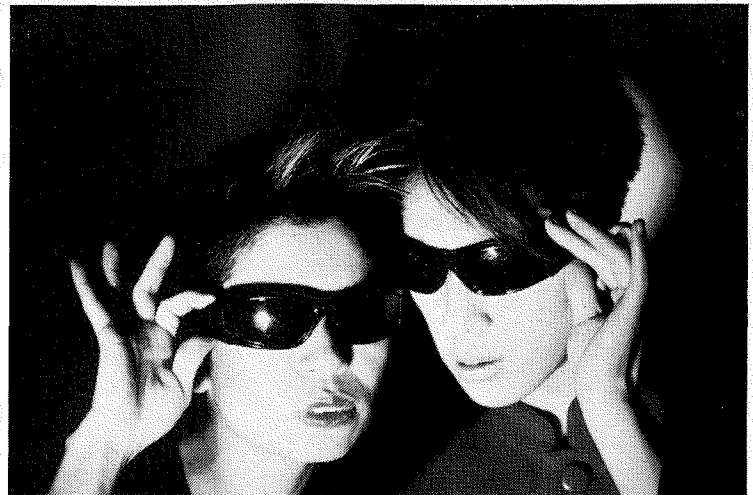


▲ **PHYLLIS NELSON** gets closer with a tour this month. She'll be playing West Malling Greenway Hotel July 5, Kirkcaldy Jackie O 6, London Hippodrome 8, Southsea Neros 9, Great Yarmouth Ocean Rooms 10, Yeovil Electric Studio 11, High Wycombe Oak Rooms 12, Leicester Legends 13, Stirling Rainbow Docks Discotheque and Glasgow Bennetts 14, Newcastle Top Cats 15, Sunderland Barbary Coast 16, London Bolts 18, London Hippodrome 19, Brighton Coasters 20, Plymouth Bolts 21, Middlesex and Herts Country Club 23.

Phyllis will have another single out soon.

▶▶▶
T O U R H A T C H E S

■ **THE FRANK Chickens**, who have just completed a sell out tour back home in Japan, will be touring here starting this month. Sharpen your chopsticks for London Bloomsbury Theatre July 12, 13, Basildon Festival For Peace in Gloucester Park August 4, Glasgow Lyceum 9-21, Oxford Pegasus 13, Manchester Town Hall 19, Greenwich Theatre 21.



ALLOW HEADROOM

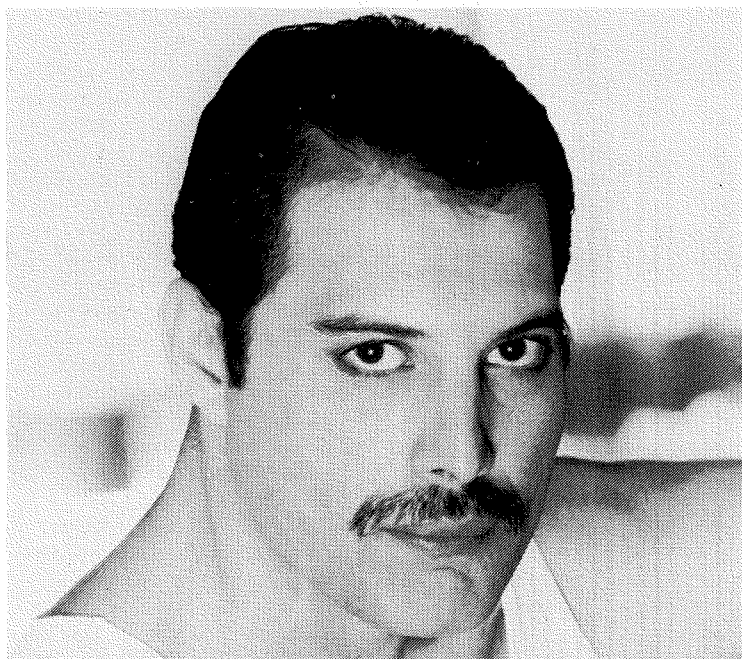
● C4 STAR Max Headroom, will be appearing live at the start of the ICA Rock Week at the ICA in London on August 6. This is the first time ever that Max has appeared live and let's hope he stops himself from talking about golf. Sponsored by Harp lager, the Rock Week lasts until August 10 and features five nights of music from interesting bands.

Okay, now where's that six pack?

● THE MINT Juleps, who recently supported Sister Sledge, release their album 'One Time' this week. Recorded live at Euston's Shaw Theatre, the album is filled with 14 tracks including versions of 'Jimmy Mack', 'One Bad Stud' and 'Shout'. The gals have also lined up some dates at Soho Wag Club July 4, Brixton Ace 6, Colchester WOMAD Festival 21, Camden Lift 29.

● SHRIEKBACK HAVE lined up a couple of dates at Portsmouth Polytechnic July 13 and London Busby's in Charing Cross Road on July 16. The Shriekers have just released their second album 'Oil And Gold'.

● THE EL TRAINS featuring disc jockey Jay Strongman and his pal Paul Stahl release their single 'Action Style' this week. Steve Strange's chum Rusty Egan took a hand in the production.



HEAVEN SENT

■ INTERNATIONAL SUPERSTAR and cat lover Freddie Mercury, releases his single 'Made In Heaven' this week. The 12 inch version will contain a bonus track 'She Blows Hot And Cold', which has never been out before.

Freddie is filming a super new video at the moment with director David Mallet. Expect some thrilling flying sequences...

T-R A D D O V-A I

FRIDAY'S 'Swank' (C4, 5.30pm) takes a look at Lemmy's wardrobe, so make sure you've finished your tea before tuning in. 'Ready Steady Go' (C4, 5.50pm) has the Beach Boys when they were young and slim, while '6.20 Soul Train' (C4) has Arrow and Animal Nightlife among the guests. 'Wogan' (BBC 1, 7pm) features Adam Ant.

SATURDAY'S 'Saturday Picture Show' (BBC 1, 8.30am) has Gary Davies teaming up with the Adventures when the Radio 1 Roadshow pays a visit to Northern Ireland. '30 Years Of Rock' (Radio 1, 1pm) looks at 1967. Superstar Sting gives a rare interview in a 'Sting Special' (Radio 1, 5.30pm) and JoBoxers and the One O'Clock Gang are featured in Graham Bannerman's show (Radio 1, 7.30pm).

SUNDAY sees the start of a new series 'The Rock 'N' Roll Years' (BBC 1, 5.30pm). Each week the eight part series will use archive film stills, movie clips and TV show extracts to revisit the years 1956-1963.

MONDAY'S 'Wogan' (BBC 1, 7pm) features Phyllis Nelson. A lovely young gal if ever I saw one.

WEDNESDAY'S 'Poparound' has Paul Weller and Les Enfants and 'Wogan' (BBC 1, 7pm) invites Sparks along.

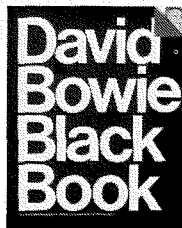


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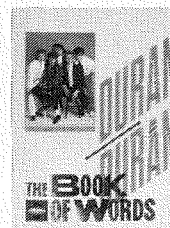
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THE LEAGUE OF GENTLEMEN

as told to JIM REID

THE LEAGUE were being held hostage. Bound to their favourite fireside chairs, they were force fed Scottish lager as the landlord of the 'Frog And Ferret' spoke to every newspaper in the London Borough Of Brent. "My demands are simple," he said. "Unless the Park Royal Brewery deliver five tankers of finest Guinness to my front door by 12 noon tomorrow, I shall personally kill each member of the League Of Gentlemen, thus cutting beer consumption in the London area by 33 per cent" . . .

This was desperate. Stock Exchange prices in Brewery companies fell. Cynical pressmen spun 'Beer For The Grace Of God Go I' headlines across the pages

of the Willesden Chronicle. Heck, even the League Of Gentlemen were a touch anxious. So, in time honoured fashion, they put their brains in neutral and began to discuss the ever tacky world of pop . . .

"Weddings" said Sir Public House. "Yup, weddings certainly seem to be in the news. First there's the ridiculous news that **Madonna** is to marry film star **Sean Penn**, about as likely as the duo cutting a record together . . .

"No such shenanigans one hopes with the proposed **Martin Spand** and **Shirley Wham!**, Terry and June situation . . .

"Though while the pop world rush in imitation of Hendon-Ealing/Cyprus situations, spare a thought for those who are breaking in two . . . like well known indie group of this parish, the **Loft** . . . watch out for **A**

Strickland providing the beef to well scandalous Hip Hop records . . .

"While God only knows what **Youth of Brilliant** has been getting up to . . . the unshaven one has been working with **Kate Bush** and the **Nolans**, according to the latest tabhead to walk my way . . .

". . . While plenty of people seem to have been walking in the direction of **Zeke Manyika** and **Dr Love**. Spotted at a recent gig: members of the **Sade** and **Eighth Wonder** combos, **Edwyn Collins**, **Van Morrison**, the **Redskins** and **Dream Academy** . . .

"Mention of **Sade**, reminds me to remind you (that's five million of you who bought 'Diamond Life') that the new LP from that quarter should be available September-ish . . . with a tour to follow . . .

"While **ABC's** next single should be the curious '15th Story Halo', a neat taster to said group's album launch partee which is set for well known **Charlie Nicholas** Waste Of Space Award Winner: Centre Point . . .

"A little building well within the summit of **Mick Jagger's** pocket money, one would imagine. But hell, for the moment I want you to imagine Michael's behaviour at

last week's **Spear Of Destiny** gig. Yup, the old codger was down there 'getting it on', talking to **Ian Astbury** of the **Cult** and looking forward to next week's show at the **Crawdaddy Club** . . .

"Where unfortunately **Solly Blimey** will be unable to appear, due to an extreme case of envy occasioned by the news that producer par excellence, **Tom Dolby**, has written a film script for **Steven Spielberg** . . .

"While unbearably rich **Andrew Ridgeley** continues to plot his own life-size impersonation of good-time US film scenarios and picks up a tasty little £30,000 Ferrari. The League hide their jealousy under advice about the general good sense of the Highway Code . . .

". . . and hesitate to advise **George Michael** about the fitness of a collaboration with **David Cassidy** . . . then again, who are we to argue with this generation's **Paul McCartney?**

"While we can find absolutely no argument with the person who nicked the hideous 15 foot **Bryan Ferry** ad from its Cromwell Road hoarding last week . . .

"Talk of massive pictures leads us, albeit tenuously, to **Mikey Jackson's** new hobby. Y'see, the boy who learnt all his dance steps from **M Gardner** is currently

THE SINGLE THAT LETS THE SUN SHINE IN.

ON 7" & 12"

WAKE WACAS

HOLD ME



paying two grand a day to learn how to paint. We're not talking matt emulsion here, we're not talking **Stephen 'TinTin' Duffy**, we're talking real framed oil painting stuff. Are we?

"And while pictures are uppermost in our minds, let us, well, 'Imagine'. Yup, that is the name of the currently-being-filmed **John** and **Yoko** flick. So there.

"And there . . . **Cheryl Baker** of **Bucks Fizz** is terribly annoyed about the current state of pop. "Look at today's top 20. I bet about 80 per cent of the records are just synthesised electronics. We must keep music live" . . .

"While **Cyndi Lauper** was more concerned with keeping her abdominal region in good order last week. The eccentrically tousled singer was rushed into hospital for emergency abdominal surgery after collapsing mysteriously . . ."

A tale which much reminded the League of Old Crow's infamous attack of boils and the resultant 'Carry On Hospital' situation which caused embarrassment, not to say loss of trousers . . .

In times like this, the League Of Gentlemen knew it was best to keep quiet.



Photo by Kerstin Rodgers

● IT WAS rumoured they were still part of the sparkling pop scene

W L U T H E R V A N D R O S S

"It's Over Now"

But it's only just beginning for the new single from the Great Man.

It's out NOW on
7" and Dance Remix 12"

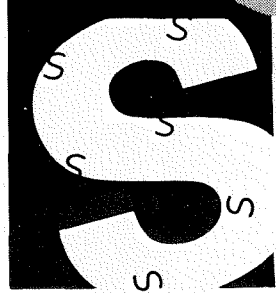
A 6414

TA 6414

A special 12" Remix from the highly acclaimed LP/Cassette – "The Night I Fell In Love"

EPC 2638740 26387

Epic



reviewed by
andy strike

SINGLE OF THE WEEK (BY A MILE)

JAZZATEERS 'Pressing On' (Stampede) Verging on brilliance this record, with its lilting rhythm and Keith Richard circa 'Some Girls' guitar touches. Here the ex-Bourgies prove masters of their gentle craft pushing this song along at a perfect pace for the whole 12 inches of my copy. The B-side, 'Spiral', is a beautiful instrumental track topped off with winsome acoustic guitar and classy electric slide. Paul Quinn must be kicking himself. I love this record to death.

WELL WORTH THE EFFORT

DEL AMITRI 'Sticks And Stones Girl' (Big Star) One Scottish band that has always passed me by and hey! I've been missing out. 'Sticks And Stones Girl' is a torrid love song which chops and changes which lulls and thunders to a cracking finale via some great vocal pleading and some choice guitar. Del Amitri are well capable of pulling away from the pack if this single is anything to go by — go buy!

NICO 'My Funny Valentine' (Beggars Banquet) The sort of rare record which makes you sit down and LISTEN. An old song, of course, and Nico's no spring chicken either, but a record that effortlessly tinkles away on piano,

horn and deep, deep vocals and makes you sigh!

JAMES 'Village Fire' (Factory) A special five track EP covering James' early vinyl offerings in an obvious attempt to save indie record shop staff spending most of their time tracking down elusive James singles. I prefer the band on vinyl to live, where Tim Booth's grinning gyrations tend to give me the pip, but there's no doubting their claims to be one of our more interesting young bands. About to hit the big time, I believe.

THE SMITHS 'That Joke Isn't Funny Anymore' (Rough Trade) Yet another non-newie from the Smiths which you'll already own if you have a place in your heart for these boys. It's a great song of course, but a new song now and again wouldn't hurt, would it chaps? The marketing pitch B-side is a live version of 'Meat Is Murder' which adds nothing to the album version.

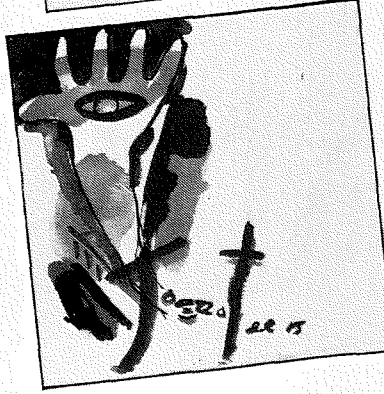
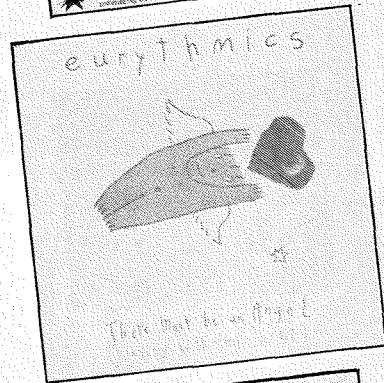
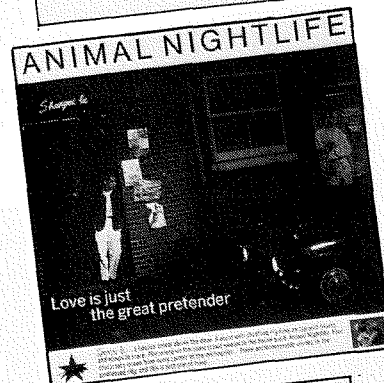
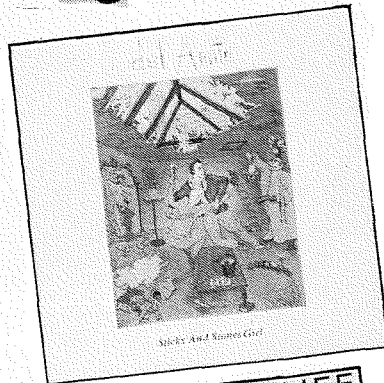
LULU KISS ME DEAD 'The Ultimate Solution' (Situation Two) Hmmm. Would you believe Dexys meets New Order meets the Bunnymen? No? I thought not, but it is a fact that the strings on this record do insist on playing one of Peter Hook's most famous bass riffs. It's all a bit messy but at least there's a bit of life in it. Dreadful name though.

HARMLESS ENOUGH

ANIMAL NIGHTLIFE 'Love Is Just The Great Pretender' (Island) A remixed re-release which only serves to highlight the Nightlifers' sad plight. There's no denying their records are brilliantly put together, classy playing and singing, intelligent arranging and ace recording, but what does it all amount to? Well, to these ears it's one of the most sanitised soulless sounds around and I'm not too sure why. Perhaps if these bands (hello, Working Week) spent more time on feeling rather than technique, they might begin to approach the excitement even I feel when watching some of the old masters on Ready Steady Go. Just cos you can play brilliant piano don't mean you can pluck the strings of my heart. Balls is a valid ingredient in jazz you know, chaps.

EURHYTHMICS 'There Must Be An Angel (Playing With My Heart)' (RCA) Typically classy offering from Annie and Dave which will, of course, be a massive hit. They're not my favourite band, but they're masters of songwriting. Stevie Wonder pops in for a few bars of harmonica too.

THE UNTOUCHABLES 'I Spy For The FBI' (Stiff) Not that I remember the original of this, but our own Two Tone scene seems such a recent phenomenon that I don't really know what to make of the Untouchables. This record is a



pretty standard clipped guitar, punchy horned stroll down an already well-worn path which leaves me cold. Maybe in the States it all seems pretty weird and wonderful but in dear old Blighty in 1985 it's not enough.

PET SHOP BOYS 'Opportunities (Let's Make Lots Of Money)' (Parlophone) Well, they're honest if nowt else, but a modicum of talent would come in handy. Weedy, semi-spoken vocals top a heavy percussive 120 bpm electro/disco beat but ultimately, like a Circle Line tube it disappears up its own jaxi. Too much knowing packaging and presentation for

my liking and the Pet Shop Boys is a pretty silly name.

DIRE STRAITS 'Money For Nothing' (Phonogram) What we have here, after a pompous intro, is a freshly vacuumed ZZ Top guitar riff. Nothing wrong with that in my book, though it's not much of a song and that synth is a touch incongruous. Nice riff, nice shirt on the cover and I still prefer 'Twistin' By The Pool'.

BOTTOM OF THE DRAWER

JIMMY JIMMY 'I Met Her In Paris' (Epic) You've got to be joking! The slushiest, sugary, most horrible noise I've heard in a long while. This sounds like a reject from the soundtrack of 'Summer Holiday' with chipmunk vocals and dreadful instrumentation. I wish these two jerks had stayed in Paris.

ADAM ANT 'Vive Le Rock' (CBS) Dreadful, dreadful, dreadful. This must be the stodgiest record Adam has ever released. ELO? Dave Edmunds? We here in the office desperately try to pin it down. Rubbish? Yeah, that'll do.

CYNDI LAUPER 'The Goonies 'R' Good Enough' (Portrait) Even Cyndi's impressive tonsils fail to inject much life into this song, and who can blame her. 'The Goonies' incidentally, are the subject of the new Spielberg film so cash money would seem to be the main inspiration for this record. Not one of the great cinematic theme songs of our time, I can assure you.

THE ROCK-OLAS 'Dizzy' (MCA) Everytime I review the singles, Mike Read goes and releases some godawful record, which is bad news for both of us really. He's being sneaky here though, because not one picture of him appears on the cover. Musically, it's a blatant lift of 'Wild Thing' and that's the best that can be said for it. Incidentally, the B-side is even worse. Take it away.

JASON AND THE SCORCHERS 'Shop It Around' (EMI) Here we have it, boys and girls. Part of that American 'new wave' invasion you've all heard about on 'Whistle Test'. My favourite seaside isle has about 10 bands who all play pub rock as well as this but they don't fly journalists over in exchange for rare reviews. American 'new wave' — I accuse you of the attempted murder of REAL British music — be gone!

ARROW 'Long Time' (London) The prime mover of 'soca rock' attempts a follow-up to last year's infectious 'Hot Hot Hot' but one of these records a decade will suffice, thanks very much. I despise people telling me to 'enjoy yourself'. At my age I'll enjoy myself in my own sweet way, thanks all the same.

His friends think he's too serious.
His family thinks he's crazy.
His enemies think he's no challenge.
But she knows he's
THE LAST DRAGON.

BERRY GORDY'S

THE LAST DRAGON

15

ALL THE POWER, GLAMOUR,
AND EXCITEMENT OF MOTOWN
FEATURING THE MUSIC OF

STEVIE WONDER, SMOKEY ROBINSON,
THE TEMPTATIONS, SYREETA, ROCKWELL,
CHARLENE, WILLIE HUTCH, ALFIE, VANITY
AND
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Featuring
DeBARGE
performing the hottest record in America
"RHYTHM OF THE NIGHT"

TRI-STAR PICTURES PRESENTS "BERRY GORDY'S THE LAST DRAGON" A MOTOWN PRODUCTIONS PICTURE
Starring TAIMAK JULIUS J. CARRY III CHRIS MURNEY LEO O'BRIEN FAITH PRINCE GLEN EATON and VANITY
Executive Producer BERRY GORDY Written by LOUIS VENOSTA Produced by RUPERT HITZIG
Directed by MICHAEL SCHULTZ



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PRESS FOR DETAILS

HERE'S THE sea-horses, but where's Troy Tempest, ponders submarine Pete ►



▼ PETE BURNS makes like Aqua Marina in a mega oyster shell. Joan Collins, eat your pearls out



MERMAID IN heaven? '20,000 Leagues Under The Sea'? 'Stingray'? . . . nah it's Dead Or Alive at the Wimbledon theatre actually. Though from all the palaver on the 'In Too Deep' video, tennis players, strawberries and cream and Robin Smith's back garden are the last thing you'd think about. Mind you, who'd want to occupy their time with such thoughts, when right in front of your minces are the DOA collective in fine camp form? I've mentioned mermaids, well add sea horses, Pete Burns pouting in a giant sea shell, PB on a swing, PB with a very fishy parasol and all the other DOA boys looking moodily into a pool of water. I mean, if Esther Williams had spent all her time in Eric's instead of splashing about in swimming pools . . . The video was directed by Arnell and Benton . . . Dead Or Alive are a strictly amphibious pop group.



◀ NO DOUBT about it, when it rains it pours

ONE OF a fleet of mermaids languishes on the sea floor. Whither the merman? ▼

▼ PETE FINDS himself at the bottom of his mum's goldfish bowl



PLUNGING IN THE DEEP

I WAS THE CLEAN PUNK

So pleads Billy Idol, latest bad boy of yank rock. Graham K Smith listens to the curled lip and reckons the man is sincere



I REALLY don't think Billy Idol can actually exist. In these days of cerebral, structuralist pop, of egg-head music theoreticians and the white coated lab technician as 'star' someone as direct, as unashamedly nostalgic and as blithely anachronistic as Stanmore's very own Billy Broad simply should have no place.

Poor Billy Idol was the punk who wasn't quite... er, *punk* enough. Ironic then to find, nine years after he, Tony James and Gene October formed Chelsea that this peroxidized, sneering cartoon character is now one of the biggest things to have hit American rock — the one true survivor of punk. Idol is the 'new wave' gone Big Bucks. And he loves it.

The surprising thing is that despite his garulous portrayal of himself as the Rock Star To Beat Them All, the glimpses of consideration and humility that emerge more and more during conversation actually make him quite an endearing character — anyone who curls his lip *that* much, and adopts *those* postures to such a degree cannot be serious, and thence cannot be all bad. Idol, once you've mastered the art of getting a word in edgewise, is personable and sweetly sincere (and probably as surprised as anyone to find himself at the gates of such fame).

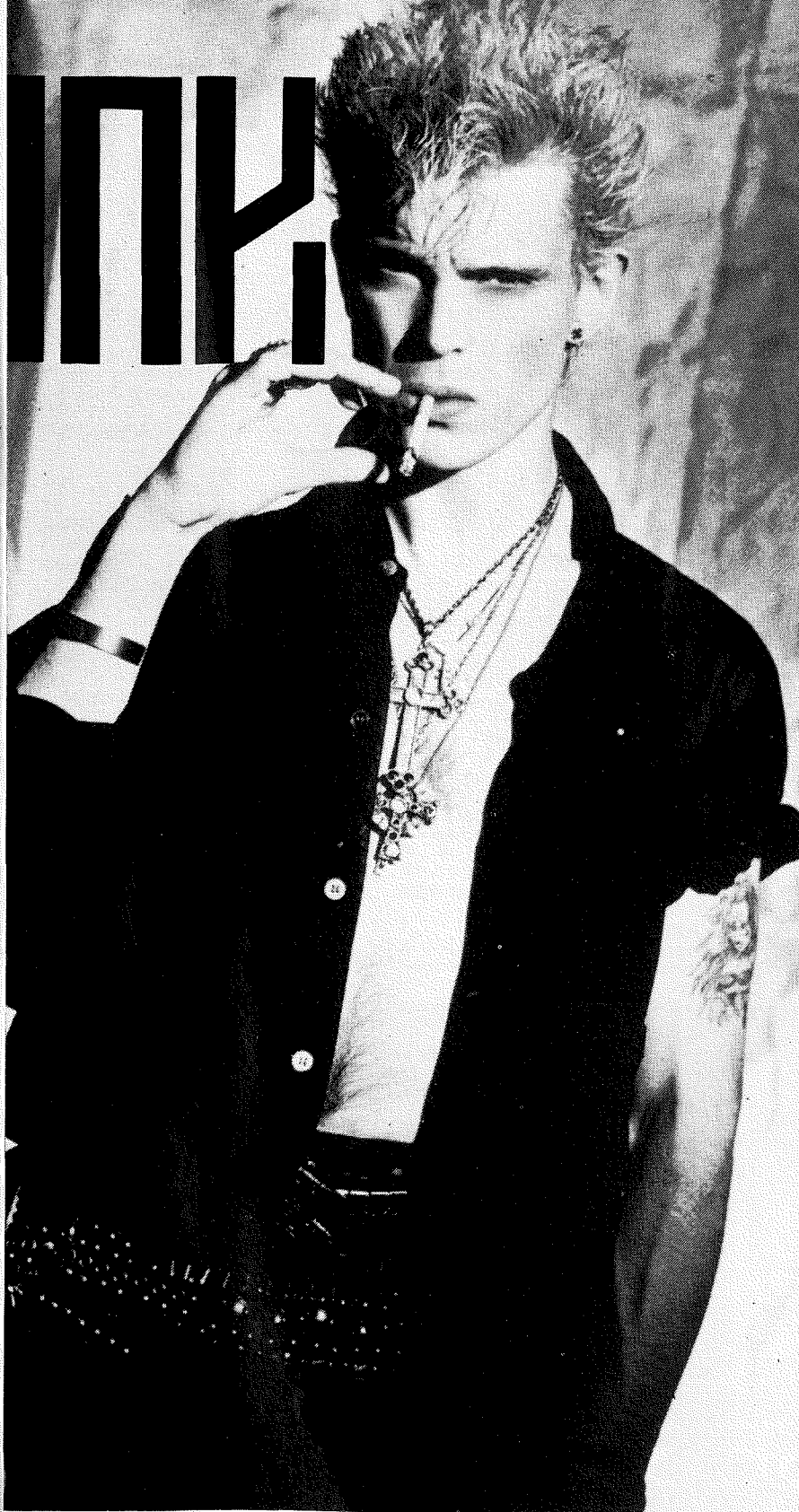
So what do you talk about with Billy Idol? You talk about punk.

"It seems like yesterday — but it *is* a long time ago. I'm still feeling and looking the same, doing the same kind of thing. Genera-

tion X were just a punk rock 'n roll band — our influences were the Who, MC5, the Stooges — I was writing melodies but it was still punk rock in intent. I'm not a musician, we weren't professionals. The whole point at the time was *not* to have loads of copies of the Sex Pistols — so we were different, the Clash were different. It was very hard for me to pretend to be all nasty and dirty and horrible — that's why I was Billy Idol — I wasn't rotten or evil."

IDOL STILL plays a clutch of Gen X chestnuts on his sprawling American tours — 'Ready Steady Go', 'Kiss Me Deadly' and 'Dancing With Myself' slotting neatly in with

INNY



IDOL

the newer material off the 'Billy Idol' and 'Rebel Yell' albums — does he still rate all his early songs?

"The first album was the only great stuff and all that was written when we were in Chelsea — me doing the music, Tony the lyrics. I didn't like 'Valley Of The Dolls' at all... 'King Rocker' was alright. Stuff like 'Kiss Me Deadly' fits in perfectly now — I don't change 'em, they're just the same — I always hated it when people like the Who used to jazz up old songs."

Through Kiss manager Bill Aucoin, Idol's rise has been steady, inevitable — producer Keith Forsey was brought in (currently enjoying mega success with Simple Minds) and proved the perfect foil for Idol's noisy rock romanticism, then Aucoin introduced Billy to an able young guitarist called Steve Stevens — and the two have become inseparable, co-writing much of the new repertoire. While his punk days bore all the landmarks of who-gives-a-f**k amateur bravado, the past three years have been a lesson in sleek rock professionalism. And it's not about to stop — a new LP is about to be put on wax and another

ambition of Idol's is about to be realised. Film.

"The whole attitude of Hollywood towards musicians has changed 'cos of 'Purple Rain' and I've got an idea that's gonna happen very soon."

Is it 'King Death', the Nik Cohn story you've been known to rave about?

"No I'm not doing that — it's a good idea but it's been around for ages — I've had a better one, we've got the budget and it looks as if Tobe Hooper might do it. He's someone who, for good or evil, believes in me — he's capable of great drama and great black humour. I want elements from 'Poltergeist' and 'Chain Saw Massacre'."

WILL BILLY Idol portray Billy Idol on screen?

"At first I thought I had to do something totally different from me — but now it'll be something quite close to my character... like after Gen X I thought I should do something different but then I realised that Generation X was *my* kind of music so I'd stick with it! People think that the very first thing should be the definitive statement but I'd just love to be responsible for a really good film."

"Like in music — I didn't know if I'd be any good, I wasn't very accomplished. I'm not looking for any Oscar or anything."

Have your ideas about working changed at all over the years?

"Well, the ideals of punk rock weren't dictated to me — I was sitting there and figuring it out myself — we all were. When I was at university (doing English at Sussex) I was just reading a lot, treading water — all I knew was that I wanted to do something that made me happy, that was exciting and good fun. I didn't know what to do. It was wild that all that stuff was just starting then — the Sex Pistols — I got a letter from Steve (Severin, of the Banshees) saying 'Great! Let's get up there and do it' — that was February '76. It was great to find other people who just wanted to f*** about with the record companies and not treat it like some important career."

So can you see yourself doing this in ten years time, like Mick Jagger?

"I'd do it if there was some *decency* in it — I don't really want to be knocking out Generation X songs, pretending to be 21 when I'm 45," (he's 29).

With 'Rebel Yell' going platinum there's bound to be a lot of cash becoming involved now, will that change anything?

"Money? No I don't think about it — there's nothing a comfortable chair can do for me apart from me sit on it! Never wanted all that flash stuff — it's a bit of a bother, really — I don't need that much."

Does it feel weird to find yourself in this position now, when all the others from '76 have failed so dismally?

"Yeah, it is quite hilariously funny, ridiculous. It's a shame that the Clash split — they set a lot of things up for me and Prince and others... They did all that work and got a lot of people in love with them — so many kids were *really* disappointed — in America it does take ages to get around..."

What more do you want?

"All I need is the freedom to do my music — a guitar, a record player, a TV — it'd be great to have a big car like a Lamborghini... but I'd never get to drive it!"

HE'S A funny geezer is Billy Idol, a one-off, an inimitable cultural clash between nice middle class English suburbia and the showbiz grime of yankee rack 'n' rawl and it tickles him...

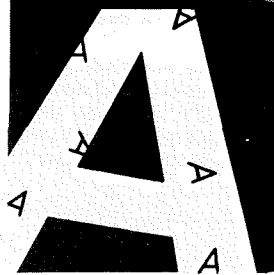
"It's funny really that now I'm the bad boy of rock — back in England I was the 'Clean Punk'!"

'Billy Idol' is the character he's now perfected but the idealised version which is basically the loudmouthed, flashy punk with heaps of romantic Americanisms spread on top is still purposely flawed — one moment he's the mean mutha with the thrustin' hips and the diagonal mouth, the next he's the clever but lazy college boy split between seeking a wild time or seclusion and a pile of books — his voice alternating between a lip-curling travesty of Brooklyn and a plummy Home Counties eloquence.

A hilarious mixture, one that he's aware of and equally amused at. He says he gets homesick for England and is eager to return here, possibly to promote his new 'Vital Idol' compilation mini LP, and 'White Wedding' single but foresees his home remaining in New York for the time being.

I was expecting a boorish, tedious yob. In actual fact Billy Idol's a bit of a laugh!





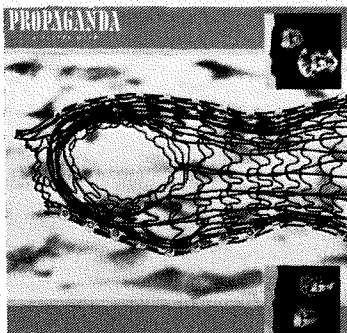
■■■■■ Wicked
 ■■■■ Solid
 ■■■ Comfortable
 ■■ Dodgy
 ■ Diabolical liberty

PROPAGANDA 'The Secret Wish' (ZTT ZTTIQ3)

IT'S A piquant theory, the one which muses whether our reality is merely part of someone else's dream. Propaganda don't have the answer, but they have the soundtrack.

There is a wonderful sense of occasion to 'Secret Wish', the feeling that there's a real event going on here. Grand is the word for a pseudo classical fairytale web of intrigue and drama — with some pop songs in between. I don't know how they do it — none of them can really sing, but it's fab.

Side one has three themes —



gentle, meandering, jazzy; harsh, punch and metallic; pure pop ('Duel', of course). As usual, the Fairlight is put through its paces and coughs out some massive sounds.

Side two has six themes, including perhaps the most exciting single of last year, 'Dr Mabuse'. At times it thunders along like Brunhilda in a bad mood, but it has enough soft moments to satisfy the mawkish. Rather like a film score, it sets scenes, makes sweeping statements, has opening and closing overtures. A fine aural concoction, a drama for the ears that sets Propaganda up to be ZTT's finest. ■■■■■

Betty Page

LONE JUSTICE 'Lone Justice' (Geffen GEF 26288)

A LOT of people have spilt a lot of beer shouting the virtues of the 'real' American. The 'real' American most probably comes from a small town in the Mid West, wears check shirts, is white, plays the guitar and makes a religion out of doing a paint job on rock 'n' roll past. Hence the current glut of terribly worthy Yanks doing the weightier end of the London club-rock circuit. Nice times for pub-rock folk sure, but whether a resuscitation of rock's roots can stand the dead weight of 30 year's history is another thing.

Lone Justice stand a better chance than most. But then, that's because the sweat and bristle of their authenticity is touched with a real feel for Eighties pop. In other words they're not quite as 'real' as their rivals and therein lies their shot at the charts.

'Lone Justice' is a neatly structured record, pulling rocks disparate roots — country, r'n'b blues — into an orderly pop pourri. Which is fine, but not exactly a return to purity. We've gone too far down the road for anyone to do that using a few guitars and a drum. ■■■½

Jim Reid

**VARIOUS ARTISTS
Streetsounds 'New Africa'
(Streetwave Music 2)**

WE ALL know that the Streetsounds series are a godsend for those of us unfortunate enough to view imports at £5.49 as an outrageous and impossible extravagance. Streetsounds' irrepresible Mr Khan has dabbled with electro, flirted briefly with Hi-NRG and kept the vast majority of us very happy with his regular editions of upfront dance tracks.

This time Streetsounds have gone one step further; a collection of dance tracks which will mean virtually nothing to yer average funk fan like myself. 'Streetsounds Africa' is an album of the very best in danceable African funk (as you may have guessed) though the idea isn't quite as left-field as people are bound to imagine. This is *not* an album of ethnic chanting — it's commercial, very danceable and highly enjoyable.

Tracks by the wonderful Hugh Masekela (who provided me with the best live gig of last year), Fela Kuti and Manu Dibango, draw many influences from American (especially New York) dance music and the whole album gives an easy beginner's guide to a type of music which very few people have had the chance to experience.

The whole concept of a collection like this is remarkably perceptive, as is the idea of seeing an African album on sale



**THE DANSE SOCIETY
SAY IT AGAIN**

new single

7" & 12" limited edition gatefold doublepacks include free single

ARISTA

in your local record shop. Whatever your musical preferences, there is no doubt in my mind that this is an essential buy for anyone with a pair of ears — it's fun, it's education, but above all it's an excellent collection of music. ■■■■■■

Damon Rochefort

BILLY GRIFFIN 'Systematic' (CBS 26449)

DESPITE THE pleasant surprise of a big pop hit in early '83 with 'Hold Me Tighter In The Rain', the voice of Billy Griffin remains a pretty well-kept secret — and not for the want of good material, the following year's 'Serious' being a dynamite smoocher.

After quite a break, the ex-lead Miracle returns and perhaps inevitably, there are some signs that he thinks his failure to secure further crossovers means he has to make his sound more hi-tech and less traditional. A miscalculation, if it's true — the trad made me glad, and this time there are drum machines and synths threatening to crowd him out. Griffin uses one producer per side, and you'd know it without looking: old soul vet Leon Ware perseveres, by and large, with the old techniques and comes out with the better half, while Todd Cochran gets futuristic and more becomes less.

So... most of the highlights are on Leon's side, 'Waiting To Touch' a nice ballad, the title song a capable mover and 'If I Ever Lose This Heaven' a more than fair stab at the old US hit by the Average White Band which Ware co-wrote in any case. Cochran's

production conjures one smart slowie, 'Easy Thing To Say', and three other songs in which Griffin grapples with anonymity. Overall, then, down a notch on his last couple but not because of his singing. ■■■■½

Paul Sexton

AC/DC 'Fly On The Wall' (Atlantic 781 263-1)

I WAS a bit worried about this album, the front of the cover looks as if it was designed for Bucks Fizz. Inside though, there's a whole feast of goodies. It's so raw it drips blood when you put it on the stereo.

Of course, you have to be in the right frame of mind for AC/DC and at 5.30 on a Friday afternoon, I'm in the mood for a bit of mayhem. 10 tracks to dynamite your ears in the nicest possible way. Brian Johnson's been knocking back the paint stripper again to produce unearthly sounds and the gut-churning awesome rhythm from the boys in the rest of the band, swings more than Marc Almond walking down the King's Road.

I reckon that 'Fly On The Wall' features AC/DC bonded more closely than ever before. The album is full of sharpness and clarity. Loud but so proud as well. Take your pick from the chainsaw buzz of 'Fly On The Wall' and the thunder of 'Back In The Business' or 'Danger', providing the strongest single so far in their career. ■■■■■■

Robin Smith

SHIRLEY BROWN 'Intimate Storm' (Sound Town Records

BRLP 507)

WITH THE likes of Curtis Hairston and DeBarge clogging up the soul waves with pure pop pap, it makes a change to hear something approaching a real soul record. That is, a record moved by pure vocal expression rather than the skilful manipulation of well-chosen groove lines.

Shirley Brown has some of that vocal feel and she places it in a decidedly old fashioned setting — y'know, real brass, guitars, none of that wine bar wall paper here. Which is fine as far as it goes but what it doesn't stretch too is bona fide diamond songs. Sure I'll buy the talking, singing, 'I Don't Play That', but in the main 'Intimate Storm' is a case of right ingredients, wrong cooking. ■■■■½

Jim Reid

JIM DIAMOND 'Double Crossed' (A&M AMA 5029)

THIS BOY has problems. In order to shift a few copies of 'Double Crossed', the fact that it contains Jim's one and a half hit singles is flashed across the cover. Jim's one of the nicest people you could meet, but when it comes to turning him into Paul Young he has neither the looks, songs or personality.

I have a soft spot for 'I Should Have Known Better', but most of the album features a rather tawdry and tired selection of soft rock songs, where Jim's voice sounds strangely thin and stretched way beyond its limits. Hardly captivating material for a debut. ■

Robin Smith



THE B,B&Q BAND 'Genie' (Dutch Break)

BEST KNOWN for their monster dance hit of a few summers back, 'On The Beat', the B,B&Q Band are really just an amalgamation of faceless but talented session musicians under the guiding hand of veteran producer Jacques Fred Petreus.

The most remarkable thing about this set is that the production techniques are practically identical to everything that Jimmy Jam and Terry Lewis have done before. Thus 'Genie', despite being a great track sounds like the SOS Band and Alexander O'Neale's 'What's Missing' becomes, with a little imagination 'Won't You Be With Me Tonight'.

With familiarity, I'm sure that these tracks will adopt their own identities, and sound less like the Change/SOS Band than they do on initial hearing. ■■■■

Damon Rochefort

THE NEW SINGLE

"SHOP IT AROUND"

FROM THE ALBUM "LOST AND FOUND"
ON EMI AMERICA RECORDS & TAPES

★
CATCH THEM
IN JULY ON
THE HOT & HARD
U.K. TOUR
★

EMI AMERICA

e y e d e a l

APART FROM Mel Gibson's fine manly frame gracing our cinema screens in July, this is a fairly lean time for film releases. Although there's the disappointing James Bond snore 'A View To A Kill' doing the rounds, you'll have to wait till October for a real screen super hero. Clint Eastwood's 'Pale Rider' is a return to form from the Man With No Name and sees Clint once more in the saddle for a high class western. Coming up in August is 'Perfect' in which John Travolta thrusts his groin at Jamie Lee Curtis and she, in turn, looks disgustingly thin — as does the plot. Look out for Madonna too, whose 'Desperately Seeking Susan' opens in London on September 6. Film title of the decade must surely be 'Breakdancers From Mars', currently in production in America. Who said creativity and class in the cinema were dead?

Eleanor Levy

a v i s u a l c o m p e n d i u m



● 'Restless Natives'



● 'Mrs Soffel'



● 'Mask'

F I L M S

'MASK' (Cert PG)

DON'T GO anywhere near a cinema showing 'Mask' without at least two boxes of tissues and some anti-dehydration tablets. Tears enough to drown an army spill throughout most of this beautifully acted but oh-so weepy film.

The mask of the title is the face of Rocky Dennis, disfigured like a modern day Elephant Man (although his shoulder length ginger hair

is a far more horrible deformity). His doctors have given him six months to live for the past 16 years, but he manages to lead as normal a life as any son of a junkie biker (played by Cher) could.

Despite the tears, 'Mask' manages to stay just the right side of sickly sentimentality and the relationship between mother and son is a highspot of the film.

Eleanor Levy

'MRS SOFFEL' (Cert PG)

MEL GIBSON and Mathew Modine (last seen acting like a bird in Alan Parker's 'Birdie') are brothers condemned to death for killing a man during a robbery. Diane Keaton is the Mrs Soffel of the title, married to their prison's governor and the sort of God-fearing woman who thinks that reading the bible to men about to die is a really comforting thing to do. She's much more use after falling in love with Gibson (wise woman) because she helps the two brothers to escape and runs off into some very picturesque snow drifts with them. Gripping stuff — and it all really happened too.

Eleanor Levy

'RESTLESS NATIVES' (Cert PG)

NICE SCOTTISH scenery, shame about the rest of the film. 'Restless Natives' is a sort of cops 'n' robbers 'Gregory's Girl'. Two bored youths decide that holding up tourist coaches in the Highlands might be fun and one of them falls in love with a travel courier. What sounds like

a promising plot is ruined by weak action, and cardboard cut out characters, not to mention the soundtrack provided by Big Country jangling away in the background when there's any excuse. It all made me feel pretty restless in my chair.

Robin Smith

'THE LAST DRAGON' (Cert 15)

MUSIC, MARTIAL arts, mischief and romance: Berry Gordy's first Motown motion picture is the one they're going to be spending their moolah on this summer. A tongue-in-cheek parody of the Kung Fu classics, with a New York backdrop offering an alternative Orient, and a young hero, 'Bruce' Leroy Green.

With his training finished, the Master can teach the young lad no more. He must seek the final level himself, resisting the urge to misuse his skills when provoked to do so. The provocation comes from Harlem's hard guy Sho-Nuff who wants to prove physical superiority, and Eddie Arkadian who crosses Leroy's path when he kidnaps the attractive host from a music video club to persuade her to play his awful videos.

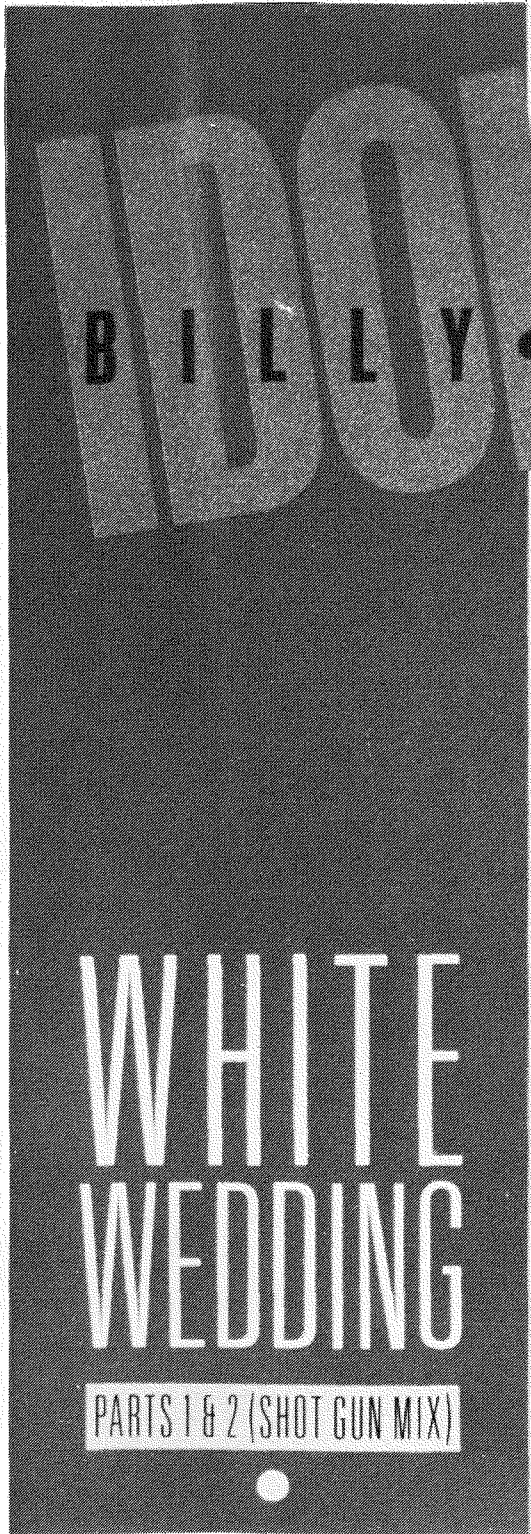
Great performances from newcomers Taimak and Vanity as Leroy and Laura. With an above average soundtrack including Stevie Wonder, DeBarge, the Temptations and Smokey Robinson. Not exactly profound, but laughs aplenty.

Di Cross



Chrysalis

**DON'T MISS
BILLY IDOL'S WHITE WEDDING**
His new single is out now.



7" WHITE WEDDING
c/w MEGA IDOL MIX
FLESH FOR FANTASY
HOT IN THE CITY

12" WHITE WEDDING
(Parts 1 & 2 – Shotgun Mix)
c/w MEGA IDOL MIX
FLESH FOR FANTASY/HOT IN THE CITY/
DANCING WITH MYSELF

CHINA CRISIS 'Showbiz Absurd' (Virgin Video)

SIX TRACK video album of China Crisis captured through various changes of hair length. From Eddie Lundo and Garry Daly looking arty and bored in 'Christian' to the surrealism of 'King In A Catholic Style', it charts their progression from duo to the accomplished group they are now.

Eleanor Levy

'LOVE, HONOUR AND OBEY' (Warner Home Video)

UNDERSTATED BUT compelling tale of three women in a small American town — all showing tremendous strength in some way. Sounds a real snore, but it boasts some fine performances in its central characters and a nice sense of time and place. The look on the face of the woman, viciously beaten by her husband, as she is about to get her revenge is truly something to be seen.

Eleanor Levy

'RAGING BULL' (Warner Home Video)

MARTIN SCORSESE and Robert DeNiro have made some classic films together and this fights majestically with 'King Of Comedy' for the title 'best of the lot'. DeNiro is magnificent as Jake La Motta — former middleweight boxing champion who was never able to keep his fisticuffs within the controlled violence of a boxing ring. DeNiro gained 50 pounds to play La Motta in later life, and he won a deserved Oscar for his troubles.

Eleanor Levy

'1984' (Virgin Video)

ALL THAT bickering over the Eurythmic's few minutes of soundtrack added to this in post production certainly did nothing to harm the film's box office returns. And to be fair, this is one of the most harrowing films you'll ever see — even though the switch to the small screen loses a lot of the size and claustrophobic atmosphere of seeing it in a cinema. Worth it just for the conflict scenes between John Hurt as Winston Smith and Richard Burton, in his last film role, as O'Brien, his inquisitor.

Eleanor Levy

ORANGE JUICE 'Dada With The Juice' (Polygram)

CLOSE TO the edit and suitably juicy! Images from life in a day with Edwin and Zeke interspersed with a live concert. It's presented as a video collage on canvas, and scenes cut from strolling in graveyards to the tune of 'Dying Day', to a hippopotamus rolling about ('What Presence'). That's pretty good so far.

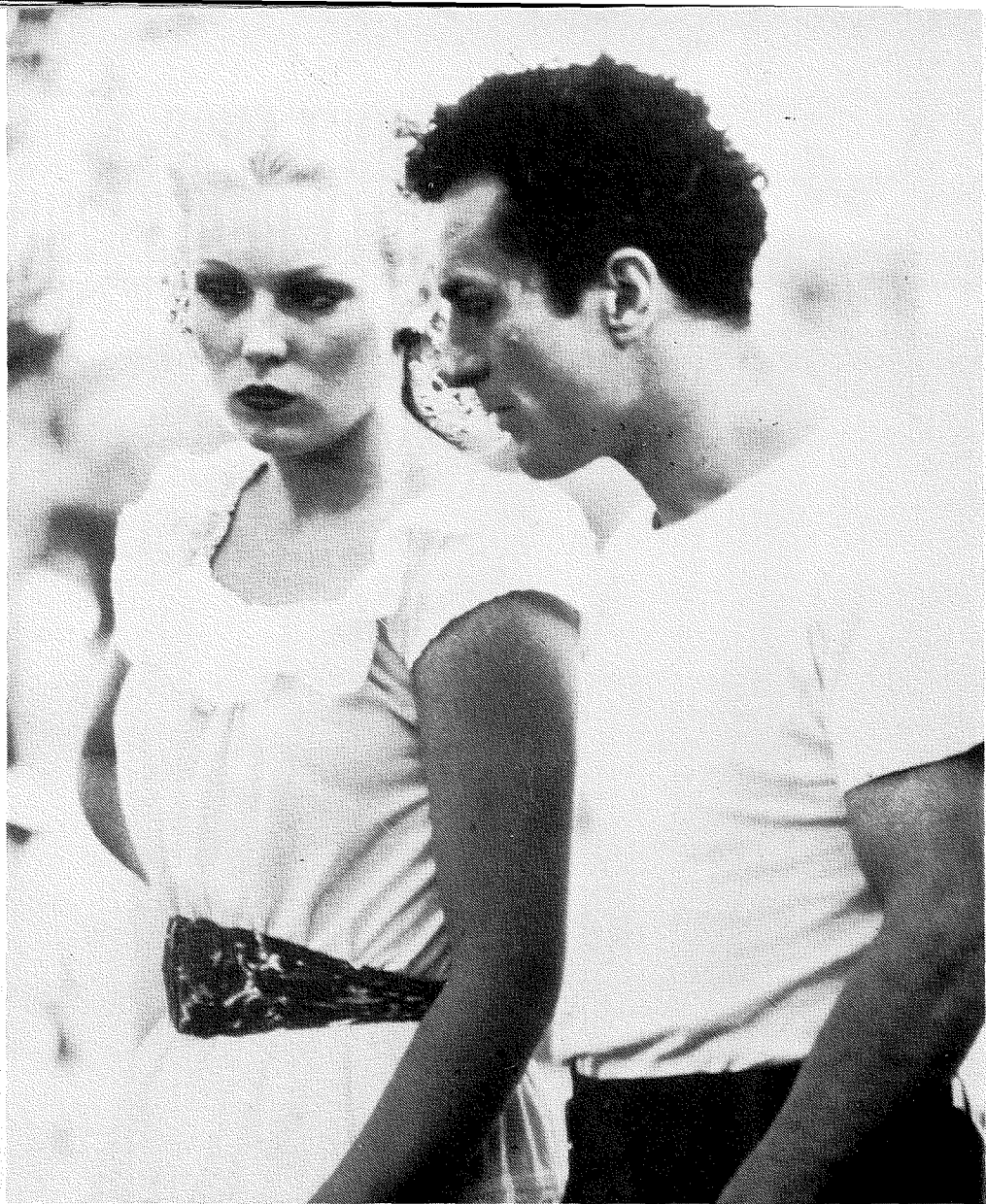
On stage, the songs — 'Poor Old Soul', 'The Day I Went To Texas', 'Falling And Laughing' are Orange Juice as highly concentrated perfect pop. Edwin, Zeke, Paul Heard and John Britten play their hearts out, laughing.

A mega mix of Juicy tunes beaten up and ultimately entertaining. The sweetest music to my ears. Rewind and start again.

Jaqui Doyle

GRANDMASTER MELLE MEL AND THE FURIOUS FIVE 'Step Off' (Precision Video)

THE PORTRAYAL of the hits 'The Message' and 'Step Off' alongside the vibrant 'Megamelle Mix' and the megaflop 'Pump Me Up' is surprisingly dull and unimaginative.



● 'Raging Bull'



● '1984'

'The Message' shows the rather predictable New York street scenes with the Furious Five being laddish and ever so tough, you know the sort of thing. The other three songs merely show tired old run-throughs interspersed with the odd scantily clad nubile and in the case of 'Pump Me Up' a rather grotesque female body builder pumping iron at the camera.

All this and some of the most horrifically hackneyed video effects last seen on the cutting room floor of 'Top Of The Tops' circa early Seventies thrown in for good measure. Well duff!

Joe Shutter

'THE LAST WALTZ' (Cert U)

MARTIN SCORSESE'S film about the last concert by the Band still stands head and shoulders above most rock films. It should — it featured the best cinematographers in Hollywood, the elite of the rock world of 1976 and a group whose musical style encompassed all facets of American and Canadian music.

Guests like Bob Dylan, Van Morrison, Neil Young, Eric Clapton, Muddy Waters, Joni Mitchell and the Staple Singers make for great music and a fitting salute to the end of a musical era.

Cecil B De Mille

CROSSWORD

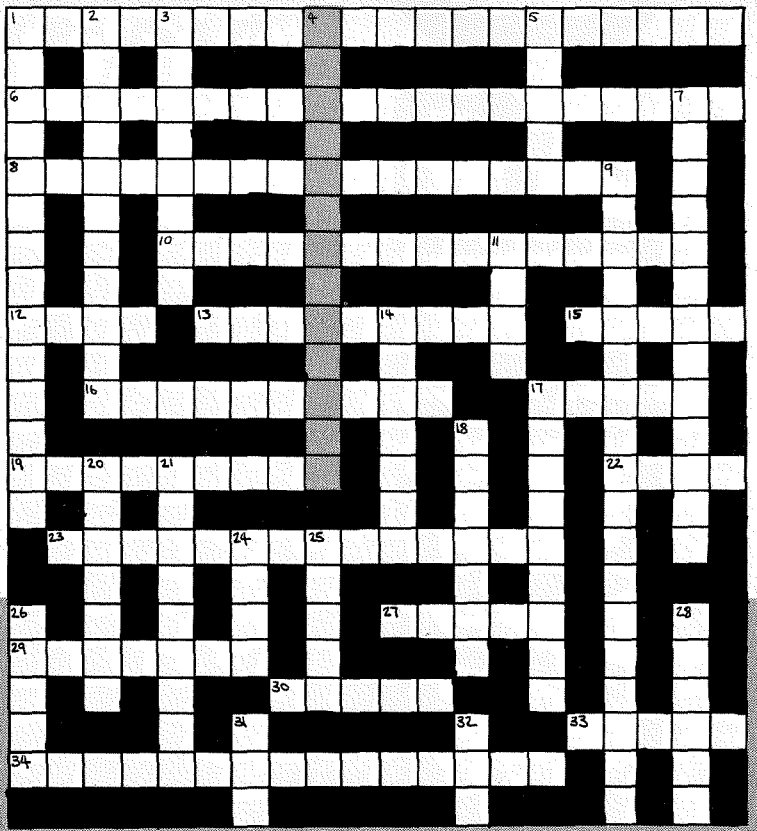
First correct solution wins a £5 record token. Entries to: Record Mirror, Greater London House, Hampstead Road, London NW1 7QZ

ACROSS

- 1 This sovereign rules religiously (4,2,1,8,5)
 6 Movement in the dark (10,10)
 8 Solid duo (7,3,7)
 10 They were recorded by Tom Petty (8,7)
 12 Glenn Frey told us it was on (4)
 13 & 30 across Stephen's LP sounds good in the lift (3,3,3,5)
 15 Heavy metallists with no sax (5)
 16 Could it be he was falling in love with Jaki Graham (5,5)
 17 10cc's music from 1974 (5)
 19 The hours of darkness inspire Killing Joke (9)
 22 AC/DC's highway led here (4)
 23 David could be having an affair with ET (6,3,5)
 27 Sandie had a hand in the Smiths (5)
 29 Former ELO leader who formed Wizzard (3,4)
 30 See 13 across
 33 ZZ Top's man was dressed like this (5)
 34 Depeche Mode's advice to anyone who isn't feeling well (5,3,7)
- 2 Tell Laura he's singing about her (4,7)
 3 They had 1983 hit with Hey Little Girl (8)
 4 Female Thompson Twin (7,6)
 5 Latest Tim Rice musical (5)
 7 This man may be found wearing a Green Shirt (5,8)
 9 & 20 down Bananarama's 1983 farewell (almost) (2,3,3,3,4,3,7)
 11 1982 Led Zep release (4)
 14 Group that had 1977 hit with She's Not There (7)
 17 Sailed by Echo And The Bunnymen (5,4)
 18 It's subtitled Bang A Gong (3,2,2)
 20 See 9 down
 21 A building for Big Sound Authority (4,5)
 24 Spandau's medal winning song (4)
 25 A greeting from Lionel (5)
 26 Found in the Pretenders pocket (5)
 28 Oh baby a fruit for UB40 (6)
 31 Bronski's question (3)
 32 Mr Stevens could be found on a hot tin roof (3)

LAST WEEK'S ANSWERS

ACROSS: 1 Shaken And Stirred, 9 Crowd, 10 Everybody Wants, 14 Duran Duran, 15 Death, 18 A Nod,



19 The Atlantic Years, 22 Diver, 23 Cath, 25 Talking Heads, 27 Kayleigh, 28 Don't Go, 30 Khan, 31 Neil, 33 Tusk, 34 Beat, 35 To Rule The World

Eddy Grant, 4 A New England, 5 Duel, 6 Radio Ga Ga, 7 Fine Young Cannibals, 8 Jesus And Mary Chain, 11 Blind, 12 Walsh, 13 Cry, 16 Stevie Nicks, 17 Scared To Dance, 20 School's Out, 21 So In Love, 24 Asia, 26 Grimly, 29 One, 32 Lee

DOWN: 1 Secret In The Street, 2 Around The World In A Day, 3

DOWN

- 1 Group to Cherish (4,3,3,4)

ATTACK ME WITH YOUR LOVE

7" & extra track 12" includes ROOM 123 (SHE'S STRANGE) - rap version
 7" JAB 16 12" JABX 16

CLUB

phonomgram

BEACH

BEACH BABY

Parisian nightclubs . . . the



MICK JAGGER is a great little mover says Kirsty MacColl, and she should know. Mick whisked her on to the dance floor in a Paris nightclub and they boogied the night away. Madonna eat your heart out.

Now, don't get the wrong idea out there. Kirsty was in Paris with her hubby — ace producer Steve Lillywhite — who's been twiddling the knobs on the Stones' new album. Steve might be pretty good in the studio but Kirsty says he's got two lead feet when it comes to dancing. God, don't I just know how he feels.

"We didn't spend all our time getting drunk and wrecking things," says Kirsty. "We'd just gone out for a civilised dinner. The Stones are rich old men now, they're quite quiet."

"Steve doesn't like dancing and neither does Bill Wyman, but Mick wanted to have

a go so we both got up. Mick is very good on his feet for a man of his age. He's got a lot of style. The floor didn't clear when we were in action. The Parisians are very cool and they don't get excited. We had to dance shoulder to shoulder with everybody else. It wasn't like a scene in 'Fame' or anything like that.

"The Stones are pretty down to earth. They're not paranoid about who they are and they don't have squads of bodyguards going with them everywhere. People like Prince have them because they think that's the way stars should behave. But Prince is a bit of a wimp really. Real personalities are strong enough without all that."

WHETHER KIRSTY will be adding a couple of guest vocals on the Stones albums remains to be seen. What with looking after her bouncing baby

boy Jamie, and working on her own album produced by Steve, Kirsty's been keeping pretty busy. We'll let her rest for a bit with a cigarette (naughty naughty with a voice as good as hers) and talk to Steve. Even after all his hectic years in the rock biz, producing such greats as Simple Minds, U2 and Peter Gabriel, he still doesn't look a day over 21.

"I was on a shortlist of five producers the Rolling Stones were choosing from," he says. "I wasn't afraid or apprehensive of working with them. I just eased myself into it."

"It's a question of either side building up confidence in each other and they're very stimulating people to work with. They have a lot of ideas and they're still very enthusiastic. They haven't become cynical, their soul is still in it which is good. We've done four backing tracks for the album and it will have a rocky and punchy sound."

"I don't know what I'll be doing after the

Rolling Stones... and that's just Kirsty MacColl's night off, reveals Robin Smith



Stones and Kirsty. I don't like planning things too far ahead or else things start running away with me.

"It's amazing, I've been producing for seven years now. Since I started there's a whole new generation coming up. It makes me feel like an old man sometimes."

STEVE MET Kirsty when Simple Minds invited her down to do some backing tracks on an album.

"I couldn't resist the offer, Simple Minds are one of my favourite bands," says Kirsty. "There's so much energy there."

"Once she got over her obsession with Simple Minds I could start getting her interested in me," continues Steve. "One thing led to another and here we are."

This afternoon, Kirsty is rehearsing for a spot on the Wogan show singing 'He's On The Beach'. Even for such a short slot it takes three rehearsals getting the camera angles right. Still, as the show has upwards of seven million viewers it's an audience not to be missed.

The BBC studio is just down the road from where Steve and Kirsty live. After they got married Steve moved into Kirsty's tiny one bedroomed flat and life has been so hectic they haven't had time to move out yet.

At the moment they're trying to find a nice little place with a garden.

"I'm training Steve to do the housework properly and make a good job on the washing up. We have arguments about who's going to do it," laughs Kirsty.

"I don't want to live in the country. I was brought up there so it would be pretty boring. I'm saving the country for my old age.

"I'd really like a holiday, but with looking after Jamie there's not much time. He's a good baby though and he's got a good voice. I'm not going to push him into singing if he doesn't want to.

"A bit of sunshine would do the single a lot of good well... It's a summer single and I'm sure people will rush out and buy it if the clouds cleared.

"The single has no hidden depths, it's just about a bloke out in Australia enjoying himself.

"The Billy Bragg song for the last single was more serious. When I first heard the song I thought that's good, it will be a hit. And for once I was right.

"It was hell making the video, I was seven months pregnant and it was shot out in the freezing cold."

SOUNDS NEARLY as tough as being on stage for the Wogan extravaganza. Kirsty reveals that she's none too keen on being filmed.

"I don't really like being on stage but I am getting better at it," she says. "I get a lot of fun out of recording in the studio. Most people say they want to get out on the road but I prefer writing songs and recording.

"I like observing people rather than being observed. It's nice when people come up and ask for an autograph but I'd go mad if a whole group of people surrounded me."

So if you see Kirsty on the beach or anywhere else, tread carefully.

Thanks very much my dear and good luck with moving house.



ADAM ANT MAKES PLAY

a presentation in four acts describing the thespian adventures of adam ant. script: eleanor levy. photography: ian hooton

Act One: The Punk

IN THE beginning was the word — and that word was **leather**. Adam Ant — wild in black and bondage straps, makes his debut as a thespian in Derek Jarman's futuristic film 'Jubilee'.

"I didn't really get a chance to do much in 'Jubilee.'" He sang a few songs, got beaten up, generally

looked pretty cool and not much else. "When a rock singer is given a script, people say 'there you are — here's a script, star in this movie'. The only thing qualifying you to do that instead of an actor is that you can sell a million records and they're thinking 'bums on seats'.

"The type of film I'd like to do would be the type I could get inside of and put a lot of me into. You can only be your most relaxed when you totally

understand what you're saying and what the thing's about. You can masturbate... verbally, as any singer can.

"Punk came along and blew that straight in the shithouse. Everyone said 'we don't want to hear that anymore — we don't want to hear stupid guitar solos — have you got any balls?' And it was that kind of thing I've realised is very important — getting back to basics."

Act Two: The Quick Change Artist

RATHER THAN getting back to basics, Adam — firmly ensconced at the head of his Ant tribe — undertakes a series of guises and characters: a pirate for 'Kings Of The Wild Frontier' or a high-wayman for 'Stand And Deliver'.

If not strictly acting, he's playing a succession of bright and colourful roles, none more so than 'Prince Charming'.

"The whole Prince Charming thing for me," he says, "was something I'd worked out in my head for about a year-and-a-half, and I think having the money to do it allowed me to be very self-indulgent — and to give the fans a show that I don't think they'd seen before and will ever see again.

"I got so into the history of the thing — that it should be acted out in the 17th century style and everything — that I couldn't see it objectively, really. I was spraying the seats with lavender before the gig. Everyone thought I'd gone right off my rocker. The madness, in that respect, took over."

Act Three: The Actor

SUCH OBSESSION with a character would do any of the graduates from the Method school of dramatic training proud. Could this be a hint that the pop star was becoming a real 'ac-tor' rather than just playing with the idea?

Adam's first test comes in the unlikely surroundings of Manchester's Royal Exchange Theatre — setting for a new production of Joe Orton's 'Entertaining Mr Sloane'.

Adam plays a leather-clad, scheming, but wildly attractive toy boy.

"Doing 'Entertaining Mr Sloane' was, in a way, me just coming to terms with myself really — I thought I'd try and do something that wasn't particularly glamorous and was basically just very very hard and very, very scary.

"I'd wanted to act for a long time, but there was no way I could have done a play like Sloane two or three years ago in this country. I think the fans have grown up now. The stigma attached to the word 'fan' is terrible — those who saw the play

behaved impeccably. And that's the audience that the theatre needs. That was one of the considerations of getting me to do it."

The choice of a Joe Orton play for Adam's serious acting debut is not surprising.

Orton was considered a social misfit in the Sixties for his homosexual relationship with Kenneth Halliwell, who he'd met when both were students at the Royal Academy Of Dramatic Arts.

Halliwell later beat Orton to death, then committed suicide.

"The thing about Orton is that, even now, it's still taboo. The story would make a wonderful exploitation movie — very much along the lines of 'Dance With A Stranger' — but a lot more interesting. Someone was going to make a film of it but there was an objection made by the family.

"The important thing about Orton is that what he wrote still stands up today — 20 years later. Like how I had to brutally kick an old man to death in front of everybody. Now, some people think they shouldn't be watching it and don't think they should be laughing at it — but it's funny.

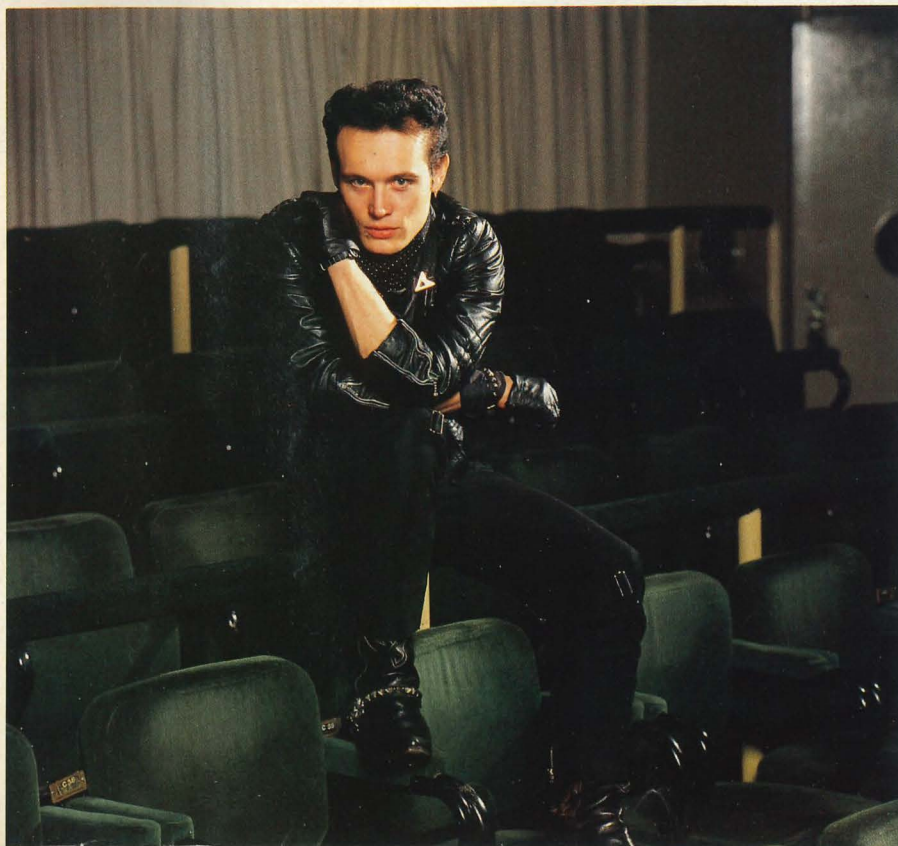
"On a Wednesday matinee, you'd turn round and there's 50 blue rinses on your right hand side. These old dears come out and it upsets them. We had old dears carried out. But I don't think it's an outrageous shock — I think it's become true. The outrageous 'shock horror' value of 'Sloane' before was the homosexuality — the whole sexual anarchy of it. Now it's the violence. If you watch 'Clockwork Orange', it's incredible just how much it's caught up with everybody."

Act Four: The Multi Faceted Entertainer

AND SO we come to the present day. Adam is back with the role he's best known for — Adam Ant, pop star. With 'Entertaining Mr Sloane' about to finish its run at the Royal Exchange at the end of June, he goes straight into promoting the new single, enticingly entitled 'Vive Le Rock'. An album of the same name is destined to follow hot on its heels.

With clanging guitars to the fore, it sees Adam's first return to the charts since 'Apollo 9'.

"I sustained an injury when I was living in Amer-



ica — ripped my cartilage in half — and it took me a long time to recover," he explains.

"It really shook me — emotionally and physically. When I came back I'd been away two years, and me and Marco just wanted to test the water really, which is why we put out 'Apollo 9'.

"The reaction to it was positive — we went out to clubs and a lot of people who liked the early stuff like 'Kings', liked that so we know we were on the right track.

"Then we wanted to work with Tony Visconti, but couldn't till January so the gap got longer. I was trying to take my time with the record anyway — get it right.

"People don't forget who you are — that's not a problem. They forget what you are; what you're trying to do; what you're trying to be — which is someone who can give them a lot of fun but also someone who can get a lot of fun out of doing it."

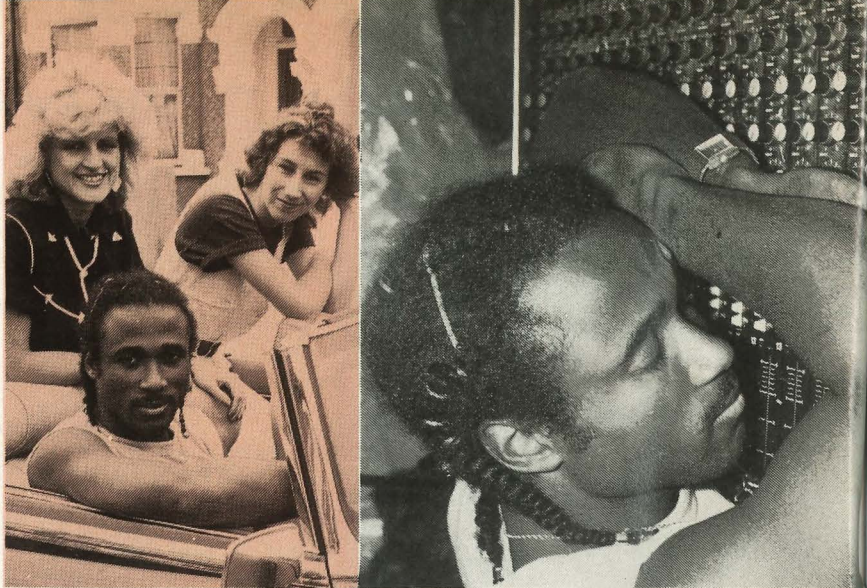
Adam's acting career has not been shelved, though. He'll soon be seen in a cameo role in the American film 'Nomads'.

"I just stand around looking moody for 10 minutes," he says.

"People think that it's a natural progression for singers to go into acting, but it's not," he continues. "It's the hardest thing in the world to do. There's no real link between the two. You can either act or you can't, just like you can either sing or you can't. And as an actor, I'm only just beginning to learn."

phil fearon is brent's one-man pop industry. your
guide to pop's north west frontier — mike gardner.
photos: joe shutter

PHIL PLUS Dorothy Galdes and Julie Gore

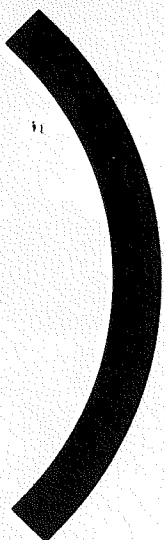
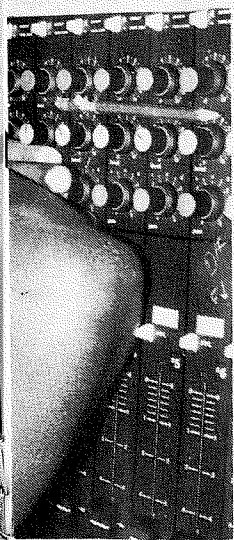


PHIL FEARON in n.w.10



THIS IS the house that Phil Fearon built — with a lot of help from his friends. Buried deep in the heart of Willesden, north London, it's also the latest hit factory in Britain.

Already Phil has recorded his hits 'Fantasy Real', 'What Do I Do' and 'Everybody's Laughing' in his home studio FJR. But following the success of Phil Fearon and Galaxy, he's expanded by buying the house next door to record his latest hit 'You Don't Need A Reason'. Now he's attempting to build an academy of pop music among his thriving community of north London musicians.



● THE FEARON family outside FJR HQ



● GREG FITZGERALD and Adrian Weintraub



● NORTH WEST 10: Lennie Fearon, Floyd Dyce, Claudio Galdes



● THE BACKROOM boys: Laurie Jago, Mario Galdes, Raj Malkani

FJR

THE INITIALS stand for Fearon, Laurie Jago and Steve Rowe. They started together in the late Seventies as a mobile disco. All of them had a burning passion to enter the music business. They soon found that financing a disco was a heavy drain on resources, especially when the costs of transport and buying new records was escalating.

They all decided to make records and dabble in local studios. The finance came from a bizarre set of sources. The first was from Paul Fearon, big brother to Phil. He sent back money from Portugal where he regularly won dance competitions. The crucial three of Fearon, Jago and Rowe ran an employment agency with the tantalising name of Juicy Jobs — specialising in trainee computer staff — but they couldn't afford to expand to escape the worse effects of the recession. So they asked Phil's parents if they could turn their house into a recording studio.

"At first I thought it wouldn't be convenient," says Mrs Fearon. "But during the days of the disco, I was taking phone calls at all hours of the day and leaving them notes. So I was gradually involved. They're all pleasant people and I like their company. I thought it would work.

"The only problem was the mess they made. It's fairly soundproof and the noise doesn't really bother me. Now and again we have our quarrels. At times I've taken a stick to them and thrown everybody out."

The gang — FJR and the majority of the people still involved — knocked down walls and soon built a 16-track studio.

"We built a cheap studio but we could make high class demos at our leisure without worrying about the pressures of time and money that you get with a normal studio," says Laurie Jago — now a mixing engineer and director of the company. "Although it was a demo studio, it was of a mastering quality. We were able to record things like 'Fantasy Real' here."

With a lot of luck and faith from outside people like Don Larkin of Audio Sales in Luton, who lent them a £9,000 tape machine, and Ensign Records, they recorded 'Dancing Tight' — a top five hit two years ago.

It was an equal partnership in the FJR trio. Jago managed to secure a loan, Steve Rowe paid for it as he was the only one with

a job — a playleader — and Phil wrote the hits.

"Phil's bedroom was our office," says Laurie, "every time we wanted a meeting we had to get him out of bed."

It was obvious they needed to expand. Now flush with the revenue from Phil's consistent spell of success, FJR bought the house next door. The whole motley crew worked for over nine months, round the clock, to complete the 24-track studio.

NORTH WEST TEN

A GROUP containing Lenny Fearon, Phil's younger brother, Floyd Dyce and Claudio Galdes, brother of Galaxy singer Dorothy. They're about to release a doubled A-sided single 'You've Got All Night'/'I Choose You' this week.

"They called us the Slaves because we had to do all the hard work," says Lenny. "We were all school buddies. We formed a band called Proton which included Roy Whyte and Wayne Brown who are both solo artists with FJR. It broke up and we formed North West Ten. We all took a risk and left our jobs. We're all engineers for the other people who use the studio. Our own music is modelled on Phil's work, but we've learnt from his mistakes."

ADRIAN WEINTRAUB — solo performer

"I JOINED about three years ago. I was one of their first clients. It was strange to come into somebody's house when replying to an advert for a studio."

GREG FITZGERALD — solo performer

"I REALLY wanted to meet Phil. I was lucky to arrange it through a friend of a friend. He listened to my songs and kept giving me advice. I used to go away, do some more work and he give me more advice. About six months ago he told me to stop doing demos and to start mastering tracks."

OTHERS WHO'VE USED FJR

GLENN GREGORY of Heaven 17, Jimmy The Hoover, T C Curtis, Andy Scott (ex-Sweet), Light Of The World, the Dooleys, Rose Royce, Midge Ure, Kissing The Pink and the M+M production team. Major record companies who've used it include Virgin, EMI, Charisma, MCA and Streetwave.

GALAXY

THOSE THAT see the glossy image of Phil's backing singers Julie Gore and Dorothy Galdes would surmise that they live the life of luxury, with little to do apart from sing and worry about which make-up to wear.

"We have to clean the toilets, do the housework, the polishing and all Phil's washing," says Dorothy — the chief cook in the organisation.

"We're also the typists, the fan club and the receptionists," says Julie.

PHIL

"IT'S A musician's dream come true," he says. "If it works, we share the money. If it doesn't, we can try again. We're in the process of setting up a publishing company and there's talk about a label and even videos. The place has become a bit like school — an academy of music. You can't mess around in a real studio and pick up hints like you can here. Everybody here is a proficient recording engineer, so there's a lot of potential for some strong material to come out."

"All of my new LP 'This Kind Of Love' was recorded here. But the most important people here are my parents. They've put up with noise, inconvenience and doors banging at four in the morning.

"I remember when I wrote 'Dancing Tight'. As soon as I'd finished it, I knew it was a hit. I was in tears because I felt so strongly. I went down to tell my Mum. I was still crying with happiness. I said "Mum, I've written a hit". She said "Very nice dear, do you want a cup of tea?"

Green

is the colour!

Hazel O'Connor says meat is murder and gets charitable for Greenpeace. Kind words: Lesley O'Toole

'BREAKING GLASS' depicted the rise, and subsequent demise, of an archetypal pop starlet. The femme fatale was portrayed by Hazel O'Connor, who was incessantly asked if she'd ever share the fate of her screen double.

"Nah, no chance!" she'd hoot with mirth, but she was wrong. The film's prophesies proved uncannily accurate.

Trying to imagine Hazel O'Connor at a low ebb is about as easy as swimming the Channel. It transpires, however, that she's been locked in litigation, following the well-trodden path of myriad unfortunates.

She's not one to brood over her mistakes, though.

"I ought to bring out Hazel O'Connor's Book of Do's and Don'ts. Don't go on Top Of The Pops wearing a bikini top. Don't refuse to meet the Queen at a Royal Premiere. Oh well, at least I was rebellious!"

Today though, she's bubbling with wit and enthusiasm, talking nineteen to the dozen of all things Hazel. Her latest project is a self-penned benefit single for Greenpeace called 'Push And Shove'. The duet, with Earth Band vocalist Chris Thompson, is lifted from a compilation album comprising tracks donated by such luminaries as George Harrison, Peter Gabriel, Madness and the Pretenders.

A VEGGIE of long-standing, Hazel O'Connor is undoubtedly passionate about the cause.

"It's an honour and a privilege to be involved with Greenpeace. It isn't political and it fights in a peaceful fashion. You can't

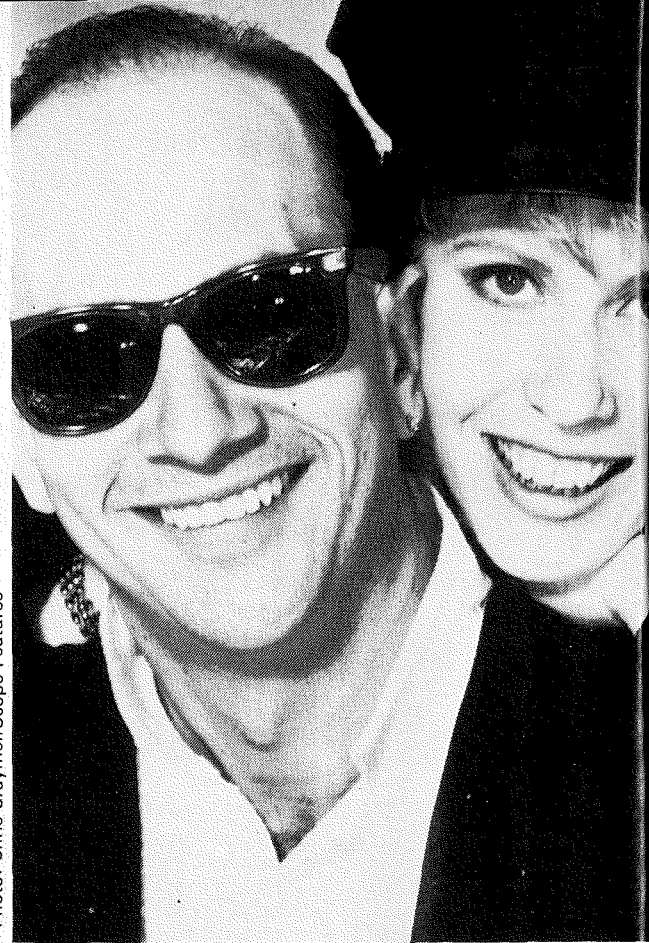


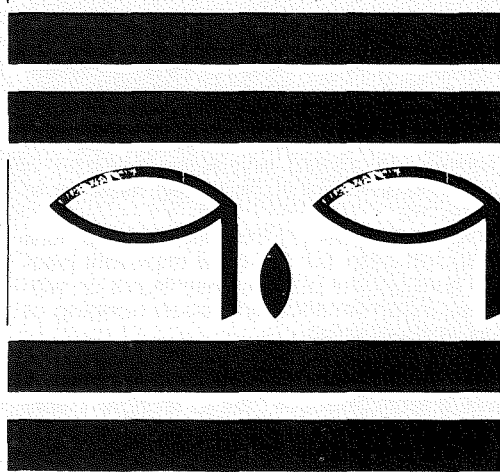
Photo: Chris Craymer/Scope Features

● OUR HAZE with co-vocalist Chris Thompson

really believe in conservation and saving species without eventually reaching the conclusion that you shouldn't be killing things at all. The seal is no better than the cow yet cows are slaughtered by the million every day. The best way to deal with it is just to say, I don't want to be part of that world."

That is exactly what the single advocates. It's not just one of those take-your-fork-out-of-that-sausage jobs and is, therefore, infinitely more effective in its message. The song deserves to be a hit on its own merits but, while Radio One et al regard these worthy efforts with such suspicion, it probably won't be.

Look out for Hazel O'Connor later in the year, on screens large and small. She surfaces in 'Prospects', a new television series from the 'Minder' stable, and also pops up as a mum-to-be in a film starring Julie Walters and Ian Charleson called 'Car Trouble'. Perhaps The Fall and Rise of Hazel O'Connor is in the can!



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- 2 4 SILVER SHADOW, Atlantic Starr, A&M 12in
- 3 2 HISTORY, Mai Tai, Virgin/Hot Melt 12in
- 4 7 ROUND AND AROUND, Jaki Graham, EMI 12in
- 5 9 GENIE, B.B. & Q. Band, Cooltempo 12in
- 6 1 SAVE YOUR LOVE (FOR #1), René & Angela, Club 12in
- 7 24 GLOW, Rick James, Gordy 12in
- 8 5 BUTTERCUP, Carl Anderson, Streetwave 12in
- 9 19 AXEL F (M&M REMIX), Harold Faltermeyer, MCA 12in
- 10 8 THE MORE THEY KNOCK THE MORE I LOVE YOU, Gloria D. Brown, 10-Records 12in
- 11 13 KEEP ON JAMMIN'/IN AND OUT/THE GLOW, Willie Hutch, Motown 12in
- 12 11 LET'S TALK/DUB VERSION, One Way, MCA 12in
- 13 12 WICKI WACKY HOUSE PARTY (FUNK SUCCULA VAN HELMSINK HOMICIDE MIX), The Team, EMI 12in
- 14 6 MOVIN'/INSTRUMENTAL, 400 Blows, Illuminated 12in/promo
- 15 15 ATTACK ME WITH YOUR LOVE/ROOM 123, Cameo, Club 12in
- 16 27 ALL OF ME FOR ALL OF YOU, 9.9, RCA 12in
- 17 14 LAY YA DOWN EZ/YOU GOT ME ROCKIN'/NEVER CRY AGAIN/SEEKRET, Kleeer, Atlantic LP
- 18 16 BEST PART OF THE NIGHT (UK REMIX)/STEP BY STEP (US REMIX), Jeff Lorber, Club 12in
- 19 30 PICK UP THE PIECES/WATCHING YOU (REMIX), JoAnna Gardner, Boiling Point 12in
- 20 17 ROCK ME TONIGHT Freddie Jackson, Capitol 12in
- 21 50 MUTUAL ATTRACTION (REMIX), Change, Cooltempo 12in
- 22 20 DANCIN' IN THE KEY OF LIFE (REMIX), Steve Arrington, Atlantic 12in
- 23 25 TWILIGHT, Maze featuring Frankie Beverly, Capitol 12in
- 24 22 LONDON TOWN '85, Light Of The World, Ensign 12in
- 25 23 LET ME BE YOUR EVERYTHING, Touch Of Class, US Atlantic 12in
- 26 78 IN YOUR CAR, The Cool Notes, Abstract Dance 12in
- 27 70 ON A CROWDED STREET, Barbara Pennington, Record Shack 12in white label
- 28 36 BABY DON'T HOLD YOUR LOVE BACK, Bridge, Atlantic 12in
- 29 28 FIDELITY, Cheryl Lynn, CBS 12in
- 30 32 PUT YOUR RIGHT HAND IN THE AIR PUT YOUR LEFT HAND DOWN IN YOUR UNDERWEAR (MASTERMIND MEGAMIX), Redds & The Boys, London 12in
- 31 26 YOU DON'T NEED A REASON, Phil Fearon & Galaxy, Ensign 12in
- 32 83 STRONGER TOGETHER (REMIX), Shannon, Club 12in
- 33 57 TAKE YOUR HEART AWAY, Kleeer, Atlantic 12in
- 34 34 BREAK THE ICE, Michael LoveSmith, Motown 12in
- 35 62 THE LOVER IN ME, September, 10 Records 12in
- 36 55 SINGLE LIFE/I'VE GOT YOUR IMAGE, Cameo, US Atlanta Artists LP
- 37 29 ALL FALL DOWN, Five Star, Tent 12in
- 38 37 ON THE SHELF/MAIN ATTRACTION/DREAMER/DON'T FORCE IT/RICCOCHET, B B & Q Band, Dutch Break LP
- 39 10 WICKI WACKY HOUSE PARTY, The Team, EMI 12in
- 40 51 ONE LOVE/IN THE HEAT OF PASSION/FREAK-A-RISTIC, Atlantic Starr, A&M LP
- 41 38 WHAT'S MISSING, Alexander O'Neal, Tabu LP
- 42 18 THINKING ABOUT YOUR LOVE (A LADY SINGS THE BLUES — REMIX # 2), Skipworth & Turner/Helena Springs, 4th + B'way 12in
- 43 49 SYSTEMATIC, Billy Griffin, CBS LP
- 44 52 PLEASE DON'T BREAK MY HEART, The Affair featuring Alyson, 10 Records 12in
- 45 45 BOOGIE OOGIE OOGIE (REMIX), A Taste Of Honey, Capitol 12in
- 46 33 THINKING ABOUT YOUR LOVE, Skipworth & Turner, 4th + B'way 12in
- 47 75 TAKE IT EASY, T.C. Curtis, Virgin/Hot Melt 12in
- 48 39 I'LL BE GOOD, René & Angela, US Mercury LP
- 49 58 BABY FACE, Merc And Monk, Manhattan 12in
- 50 41 LOVE SITUATION, Mark Fisher, Total Control 12in
- 51 46 IT AIN'T FAIR, Edwin Starr, Hippodrome 12in
- 52 59 IS THIS LOVE (CLUB REMIX), Chris Cameron, Steinar 12in
- 53 54 LOVER UNDERCOVER/START IT UP/SO DELICIOUS, Fatback, Cotillion LP
- 54 43 FINESSE (REMIX/DANCE VERSIONS), Glenn Jones, US RCA 12in
- 55 47 TAKE ME TO THE TOP (REMIX), Advance, Boiling Point 12in
- 56 40 CALLING/I WANNA SAY I LOVE YOU/HE'LL NEVER LOVE YOU (LIKE I DO), Freddie Jackson, Capitol LP

- 57 73 LONG TIME, Arrow, London 12in
- 58 56 RHYTHM OF THE NIGHT, DeBarge, Gordy 12in
- 59 — LET ME BE THE ONE, Five Star, Tent 12in
- 60 63 GET UP I FEEL LIKE BEING A SEX MACHINE, James Brown, Boiling Point 12in EP
- 61 65 SUPERFINE (FROM BEHIND), Skool Boyz, US Columbia 12in
- 62 64 RIPE FOR THE PICKING (HARDCASTLE MIX), LW5, Virgin 12in
- 63 77 BACKED UP AGAINST THE WALL, Will King, Total Experience 12in
- 64 re TREAT HER SWEETER, The Paul Simpson Connection, 10 Records 12in
- 65 66 IT'S OVER NOW (DANCE REMIX), Luther Vandross, Epic 12in
- 66 60 WHERE OUR LOVE BEGINS/LOVE IS ALIVE (INSTRUMENTAL), David Grant, Chrysalis 12in
- 67 69 I CHOOSE YOU/YOU'VE GOT ALL NIGHT, North West Ten, Ensign 12in
- 68 — LOVE IS JUST THE GREAT PRETENDER '85, Animal Nightlife, Island 12in
- 69 61 OH WHAT A FEELING/LET'S GO TOGETHER (PAUL HARDCASTLE REMIXES), Change, Cooltempo 12in
- 70 — MONEY'S TOO TIGHT (TO MENTION) (CUT BACK MIX), Simply Red, Elektra 12in
- 71 71 I WONDER IF I TAKE YOU HOME, Lisa Lisa, CBS 12in
- 72 — BUTTERCUP (US PERCUSSION REMIX), Carl Anderson, Streetwave 12in
- 73 76 I WANT YOU (ALL TONIGHT), Curtis Hairston, RCA/Pretty Pearl 12in
- 74 re MOONCHILD/SOMEBODY (THE GIRL'S GOT), Rick James, Gordy LP
- 75 — CAN'T WAIT TIL TOMORROW (REMIX), Johnny Gill, Atlantic 12in
- 76 67 DON'T STOP/STAR/PLAIN AS BLACK AND WHITE/YOU ARE EVERYTHING, York, US Passion Records LP
- 77 72 LOVE SO FINE, Sahara, Elite 12in
- 78 — SAY I'M YOUR NUMBER ONE, Princess, Supreme Records 12in white label
- 79 — CHEY CHEY KULÉ (UK REMIX), Eugene Wilde, 4th + B'way 12in promo
- 80 79 LOST IN LOVE, Michelle Gold, Dutch Palace Records 12in
- 81 — CONGA, Miami Sound Machine, Epic 12in
- 82 68 LET'S TALK/SOMEBODY UP THERE LIKES ME, Carl Anderson, US Epic LP
- 83 81 FRANKIE (CLUB MIX), Sister Sledge, Atlantic 12in
- 84 — BAD BOY, Juicy, US Private 1 Records 12in
- 85 re DON'T WASTE THE NIGHT (REMIX), Legacy, Epic 12in

Hi-NRG

- 1 2 ENDING UP ON A HIGH, Seventh Avenue, Record Shack 12in
- 2 3 HOMOSEXUALITY/THANK GOD FOR MEN/CUBA LIBRE, Modern Rocketry, US Megatone LP
- 3 1 UNEXPECTED LOVERS, Lime, Canadian Matra 12in
- 4 4 SORRY, WRONG NUMBER, Evelyn Thomas, Record Shack 12in
- 5 5 I BELIEVE IN DREAMS, Jackie Rawe, Fanfare 12in
- 6 6 I'M GONNA MAKE YOU WANT ME, Gina Lamour, Calibre 12in
- 7 8 HUMAN NATURE, Gino Soccio, Canadian Celebration 12in
- 8 7 STRANGER IN DISGUISE, Marsha Raven, Record Shack 12in
- 9 9 FEELS LIKE LOVE/ONE WAY TICKET, Louise Thomas, Passion 12in
- 10 10 THE EASY WAY OUT/ONE HUNDRED PERCENT, Miquel Brown, Record Shack LP
- 11 12 ENDLESS ROAD, Time Bandits, Dutch CBS 12in
- 12 28 DON'T LET THE FLAME DIE OUT, Kelly Marie, Passion 12in
- 13 — CLOSE TO PERFECTION (REMIX), Miquel Brown, Record Shack 12in promo
- 14 — BLACK KISSES, Curtie & The Boom Box, Dutch RCA 12in
- 15 13 SAY YOU WILL, Santana, US Columbia 12in/Disconet remix
- 16 11 HI FANTASY, Noia York, Dutch Injection 12in
- 17 — FREEWAY OF LOVE (ROCK MIX), Aretha Franklin, Arista 12in
- 18 30 NO WAR NO MORE, Mirage, Proto 12in
- 19 15 AROUND MY DREAM, Silver Pozzoli, German Teldec 12in
- 20 22 SQUARE ROOMS, Al Corley, Polydor 12in
- 21 18 SO MACHO, Sinitta, Fanfare 12in
- 22 14 KEEP ON WALKING, Steve Rodway, Record Shack 12in
- 23 17 DANCING IN THE DARK, Mike Mareen, German Night & Day 12in
- 24 26 TWISTING THE NIGHT AWAY, Divine, Proto 12in
- 25 20 KNOCK ON WOOD, Francine Kerr, US Boulevard 12in
- 26 — LOVE IN THE DARK, The Twins, German Hansa 12in
- 27 23 RISE UP FOR MY LOVE, Yvonne Kay, Italian X-Energy 12in
- 28 21 BODY ROCK (REMIX), Maria Vidal, Dutch Chart 12in-bootleg
- 29 29 YOU CAN WIN IF YOU WANT (REMIX), Modern Talking, German Hansa 12in
- 30-24 DON'T GIVE IT AWAY, Alexis, US Disconet 12in
- 30-16 TUNNEL OF LOVE, Carol Cooper, US Profile 12in

Topper Headon



Topper Headon

"drumming man"

new 7" single "drumming man" & 12" 4 track e.p.

produced by topper & jeremy green

released on july 5th. (mer 194 & merx 194) on mercury records.



US SINGLES

- C**
- H**
- a**
- R**
- t**
- S**
- 1 2 **SUSSUDIO**, Phil Collins, Atlantic
 - 2 3 **A VIEW TO A KILL**, Duran Duran, Capitol
 - 3 4 **RASPBERRY BERET**, Prince And The Revolution, Paisley Park
 - 4 1 **HEAVEN**, Bryan Adams, A&M
 - 5 6 **THE SEARCH IS OVER**, Survivor, Scotti Brothers
 - 6 8 **WOULD I LIE TO YOU?** Eurythmics, RCA
 - 7 13 **YOU GIVE GOOD LOVE**, Whitney Houston, Arista
 - 8 14 **EVERYTIME YOU GO AWAY**, Paul Young, Columbia/CBS
 - 9 12 **VOICES CARRY**, 'Til Tuesday, Epic
 - 10 5 **ANGEL**, Madonna, Sire
 - 11 17 **GLORY DAYS**, Bruce Springsteen, Columbia/CBS
 - 12 15 **THE GOONIES 'R' GOOD ENOUGH**, Cyndi Lauper, Portrait
 - 13 19 **IF YOU LOVE SOMEBODY SET THEM FREE**, Sting, A&M
 - 14 7 **EVERYBODY WANTS TO RULE THE WORLD**, Tears For Fears, Mercury
 - 15 20 **SENTIMENTAL STREET**, Night Ranger, Camel/MCA
 - 16 9 **THINGS CAN ONLY GET BETTER**, Howard Jones, Elektra
 - 17 22 **CRAZY IN THE NIGHT**, Kim Carnes, EMI America
 - 18 16 **SMUGGLER'S BLUES**, Glenn Frey, MCA
 - 19 11 **WALKING ON SUNSHINE**, Katrina And The Waves, Capitol
 - 20 10 **IN MY HOUSE**, Mary Jane Girls, Gordy
 - 21 27 **19**, Paul Hardcastle, Chrysalis
 - 22 23 **TOUGH ALL OVER**, John Cafferty And The Beaver Brown Band, Scotti Bros
 - 23 35 **SHOUT**, Tears For Fears, Mercury
 - 24 28 **JUST AS I AM**, Air Supply, Arista
 - 25 30 **GET IT ON**, the Power Station, Capitol
 - 26 26 **GETCHA BACK**, the Beach Boys, Caribou
 - 27 32 **PEOPLE ARE PEOPLE**, Depeche Mode, Sire
 - 28 29 **CANNONBALL**, Supertramp, A&M
 - 29 34 **NEVER SURRENDER**, Corey Hart, EMI America
 - 30 31 **POSSESSION OBSESSION**, Daryl Hall And John Oates, RCA
 - 31 33 **WHO'S HOLDING DONNA NOW**, DeBarge, Gordy
 - 32 38 **YOU SPIN ME ROUND**, Dead Or Alive, Epic
 - 33 39 **WHAT ABOUT LOVE?**, Heart, Capitol
 - 34 43 **FREEWAY OF LOVE**, Aretha Franklin, Arista
 - 35 46 **POWER OF LOVE**, Huey Lewis And The News, Chrysalis
 - 36 37 **LITTLE BY LITTLE**, Robert Plant, Es Paranza
 - 37 18 **SUDDENLY**, Billy Ocean, Jive/Arista
 - 38 41 **FIND A WAY**, Amy Grant, A&M
 - 39 21 **EVERYTHING SHE WANTS**, Wham!, Columbia/CBS
 - 40 45 **NOT ENOUGH LOVE IN THE WORLD**, Don Henley, Geffen
 - 41 24 **AXEL F**, Harold Faltermeyer, MCA
 - 42 48 **ROCK ME TONIGHT (FOR OLD TIMES SAKE)**, Freddie Jackson, Capitol
 - 43 25 **FRESH**, Kool And The Gang, De-Lite
 - 44 44 **CENTERFIELD**, John Fogerty, Warner Brothers
 - 45 51 **STATE OF THE HEART**, Rick Springfield, RCA
 - 46 55 **SUMMER OF '69**, Bryan Adams, A&M
 - 47 42 **BLACK CARS**, Gino Vannelli, HME
 - 48 49 **FOREVER**, Kenny Loggins, Columbia
 - 49 52 **LET HIM GO**, Animonion, Mercury
 - 50 59 **LIKE A SURGEON**, "Weird Al" Yankovic, Rock 'N' Roll
 - 51 47 **EVERYTHING I NEED**, Men At Work, Columbia
 - 52 — **WE DON'T NEED ANOTHER HERO (THUNDERDOME)**, Tina Turner, Capitol
 - 53 74 **ST ELMO'S FIRE (MAN IN MOTION)**, John Parr, Atlantic
 - 54 57 **MAKE IT BETTER (FORGET ABOUT ME)**, Tom Petty And The Heartbreakers, MCA
 - 55 36 **NEVER ENDING STORY**, Limahl, EMI America
 - 56 61 **PEOPLE GET READY**, Jeff Beck And Rod Stewart, Epic
 - 57 54 **REACTION TO ACTION**, Foreigner, Atlantic
 - 58 62 **CALL ME**, Go West, Chrysalis
 - 59 64 **I WONDER IF I TAKE YOU HOME**, Lisa Lisa And Cult Jam With Full Force, Col/CBS
 - 60 65 **YOUR LOVE IS KING**, Sade, Portrait

BULLETS

- 61 — **INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN)**, Pat Benatar, Chrysalis
- 62 66 **STIR IT UP**, Patti Labelle, MCA
- 64 72 **WILLIE AND THE HAND JIVE**, George Thorogood And The Destroyers, EMI America
- 66 — **MYSTERY LADY**, Billy Ocean, Jive/Arista
- 68 82 **WHEN YOUR HEART IS WEAK**, Cock Robin, Columbia
- 70 — **CHERISH**, Kool And The Gang, De-Lite
- 72 — **LIFE IN ONE DAY**, Howard Jones, Elektra
- 74 84 **TIRED OF BEING BLONDE**, Carly Simon, Epic
- 85 89 **TAKE NO PRISONERS (IN THE GAME OF LOVE)**, Peabo Bryson, Elektra
- 88 — **BIT BY BIT (THEME FROM FLETCH)**, Stephanie Mills, MCA

US ALBUMS

- 1 2 **NO JACKET REQUIRED**, Phil Collins, Atlantic
- 2 3 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury
- 3 1 **BEVERLY HILLS COP**, Soundtrack, MCA
- 4 4 **AROUND THE WORLD**, Prince And The Revolution, Paisley Park
- 5 6 **RECKLESS**, Bryan Adams, A&M
- 6 5 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
- 7 7 **MAKE IT BIG**, Wham!, Columbia/CBS
- 8 9 **THE POWER STATION**, the Power Station, Capitol
- 9 8 **LIKE A VIRGIN**, Madonna, Sire
- 10 12 **BE YOURSELF TONIGHT**, Eurythmics, RCA
- 11 10 **DREAM INTO ACTION**, Howard Jones, Elektra
- 12 11 **SOUTHERN ACCENTS**, Tom Petty And The Heartbreakers, MCA
- 13 14 **7 WISHES**, Night Ranger, Camel/MCA
- 14 13 **SUDDENLY**, Billy Ocean, Jive-Arista
- 15 29 **INVASION OF YOUR PRIVACY**, Ratt, Atlantic
- 16 21 **WHITNEY HOUSTON**, Whitney Houston, Arista
- 17 16 **CENTERFIELD**, John Fogerty, Warner Brothers
- 18 20 **VITAL SIGNS**, Survivor, Scotti Brothers
- 19 17 **EMERGENCY**, Kool And The Gang, De-Lite
- 20 15 **DIAMOND LIFE**, Sade, Portrait
- 21 25 **SHAKEN 'N' STIRRED**, Robert Plant, Es Paranza/Warners
- 22 22 **THE ALLNIGHTER**, Glenn Frey, MCA
- 23 23 **BROTHER WHERE YOU BOUND**, Supertramp, A&M
- 24 31 **BROTHERS IN ARMS**, Dire Straits, Warner Brothers
- 25 19 **THE NIGHT I FELL IN LOVE**, Luther Vandross, Epic
- 26 18 **ONLY FOR YOU**, the Mary Jane Girls, Gordy
- 27 27 **KATRINA AND THE WAVES**, Katrina And The Waves, Capitol
- 28 24 **PRIVATE DANCER**, Tina Turner, Capitol
- 29 26 **VOICES CARRY**, 'Til Tuesday, Epic
- 30 30 **BUILDING THE PERFECT BEAST**, Don Henley, Geffen
- 31 28 **RHYTHM OF THE NIGHT**, DeBarge, Gordy
- 32 33 **MAVERICK**, George Thorogood, EMI America
- 33 32 **CRAZY FROM THE HEAT**, David Lee Roth, Warner Brothers
- 34 35 **EMPIRE BURLESQUE**, Bob Dylan, Columbia/CBS
- 35 — **FABLES OF THE RECONSTRUCTION**, REM, IRS
- 36 — **LITTLE CREATURES**, Talking Heads, Sire
- 37 40 **SECRET OF ASSOCIATION**, Paul Young, Columbia/CBS
- 38 — **AIR SUPPLY**, Air Supply, Arista
- 39 39 **7,800 FAHRENHEIT**, Bon Jovi, Mercury
- 40 42 **TOUGH ALL OVER**, John Cafferty And The Beaver Brown Band, Scotti Bros
- 41 41 **DREAM OF A LIFETIME**, Marvin Gaye, Columbia/CBS
- 42 43 **HIGH COUNTRY SNOWS**, Dan Fogelberg, Full Moon/Epic
- 43 52 **ROCK ME TONIGHT**, Freddie Jackson, Capitol
- 44 50 **A VIEW TO A KILL**, Soundtrack, Capitol
- 45 36 **TAO**, Rick Springfield, RCA
- 46 34 **WE ARE THE WORLD**, USA For Africa, Columbia/CBS
- 47 45 **WHEELS ARE TURNING**, REO Speedwagon, Epic
- 48 — **JESSE JOHNSON'S REVUE**, Jesse Johnson's Revue, A&M
- 49 49 **TOOTH AND NAIL**, Dokken, Elektra
- 50 44 **AGENT PROVOCATEUR**, Atlantic

Compiled by Billboard

A V A I L A B L E N O W

RE-RELEASED BY PUBLIC DEMAND

TRANS-X - 'LIVING ON VIDEO'

'85 RE-MIX

7" AND 12" (BIG MIX)



Forcing Point

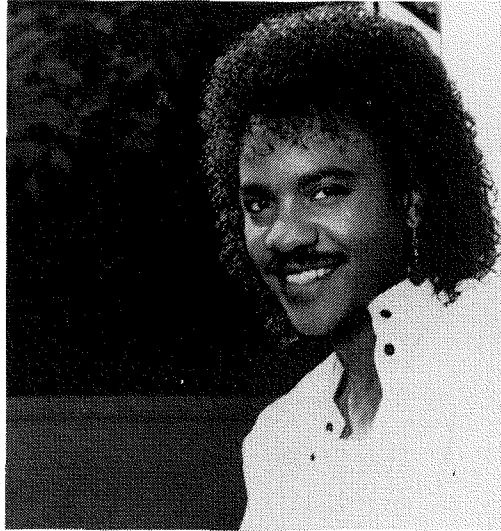


With your double
whopper James
Hamilton

DISCO

ODDS 'N' BODS

PAUL HARDCASTLE's saga isn't over yet — now '19' has appeared on import in a German Version (German Chrysalis 601 827), (0-117)2bpm, with newscaster **Werner Veigel** replacing the American commentary! . . . **Radio London's** last *Soul Night Out* of the season this Thursday, July the 4th, in case a misprint confused you, finds **Steve Walsh & Graham Gold** with all the PA stars at **Hammersmith Palais** while in a simultaneous two-way broadcast link **Tony Blackburn & Dave Pearce** will be in New York City on urban contemporary station **WBLS** with **Ricky Ricardo & Mary Thomas**, whose regular shows with the Limeys as guests will be relayed in London between 10pm-1am exactly as they are being heard in New York, commercials and all, each side of the Hammersmith link! . . . **LWR** came back in force, London's other pirates being off air due to bad weather and windy DJs (who don't want to get nicked in a studio bust) — the reduction in soul airtime has certainly resulted in lower record sales, while anti-terrorism measures appear to be holding up imports at the airport for Customs checks . . . **Ken Livingstone's Greater London Council** has conducted a survey that shows many residents are in favour of community radio and special interest services: during **Mike Gray's** follow-up 'phone-in on **Radio London** a caller who was easily spotted as being **Marc Damon** made the much agreed with point that rather than just community stations catering to specialist music tastes there ought to be national services for such as soul, rock and country & western . . . **Mike Shaft** had better convince me that Manchester has as much daily soul radio as London, and that black records dominate sales there (which according to **Gallup** figures they most certainly don't), or else take back what he said about me on **Piccadilly Radio** — in a sales research based column for **Music Week**, I never implied that soul doesn't have a level of popularity there, just that in London currently it is staggeringly successful with the majority of singles selling better than average being black (you can't argue with the figures, Mike!) . . . Exeter's **DevonAir**, doubtless inspired by **Essex Radio**, have introduced a Summer Soul playlist to run seven days a week through the summer alongside their normal high-rotation 'A' list of pop hits . . . **Canadian Club's** Disco Doubles dancing champions are **Paul Baker & Leena Dattiani** from Richmond, London, who win a holiday in Canada along with spending money and other items, no doubt connected with the heavily promoted brand of rye whisky . . . **South Eastern Disco Assn** members



MICHAEL LOVESMITH 'Break The Ice' (Motown ZT 40274)

Now likely really to take off, here this good Marvin Gaye flavoured jittery slow 100½bpm hot tempo tigger with classy sax is flipped not only by the bright shallow 115bpm 'Lucky In Love' but also his old 118¼bpm 'Baby I Will' (in Change 'Searching' style), while on his LP 'Rhymes Of Passion' (US Motown 6145ML) this possibly even better bass bumped lightly fluid 116½bpm 'Ain't Nothin' Like It' with fascinating keyboards behind real soul singing, and brash Stevie Wonder-ish 120bpm chunky jiggler 'I'm Good At It' are getting reaction.

now meet the first Sunday of the month (ie: July 7) at 8pm in Canterbury's **Coach & Horses** pub, so as not to clash with **Thames Valley DJ Assn** meetings which **SEDA** members hope to attend in future . . . **Brian Mason** (Cricklewood **Ashtons**) interestingly suggests the need for a "temps" agency to supply good temporary stand-in DJs to cover at clubs while resident jocks have a holiday or are otherwise engaged — he emphasises they should be reliable DJs who wouldn't merely try to muscle their way into the residency job . . . **Tony Prince** at the charity Silver Clef Award Luncheon donated £500 on behalf of the **Disco Mix Club** for **Dave Dee** to "whip" **Tony Blackburn** while singing his old **Dave Dee, Dozy, Beaky, Mick & Titch** hit 'Xanadu'! . . . I have a hunch '**Ready Steady Go**' could create a **Dusty Springfield** revival . . . **Katrina And The Waves** 'Walking On Sunshine', as I suddenly realised doing a 21st birthday gig in Derbyshire last Saturday, is exactly the same as **The Sweet** 'The Ballroom Blitz', even down to the BPM — dyn-o-mite! . . . Friday's '**6.20 Soul Train**' has **Jaki Graham, Arrow, Cool Notes, Animal Nightlife, Freddie Jackson, Luther Vandross, Sly & The Family**

Stone — it is getting better, those earlier rock names only being included to broaden its audience base, although unfortunately it appears to be in the hands of someone who (quite possibly rightly) believes fast music makes better TV . . . **400 Blows**, to judge from our **Disco** chart, are maybe more credible when heard not seen, while **Phil Fearon** has possibly learnt to his cost that the all important London market really does prefer slower soul . . . **The Cool Notes** 'In Your Car' came a lowly 3rd in **Tony Blackburn's** listeners voted **Record Of The Week** this week . . . **Five Star's** father **Buster Pearson** evidently thinks his kids don't need PAs now . . . **September**, now they've settled their name, turn out to be **Juliette Jaimes** with her brothers **Mark & Paul** and two chums, from **Waltham Abbey** . . . **Jive's** 14 years old African kid **Warren Mills** has been produced by **Wayne Brathwaite** on an excellent 'Don't Tell Me About Your Boyfriend' which'll wow the young "New London" soul crowd, great lyrics for the girls, but unfortunately other lesser releases are planned ahead of it . . . **Hi Tension** 'You Make Me Happy' is still a hot tempo in Liverpool for **Simon Edwards** at **Maxwells & The Dove** (could it, post-**Loose Ends**, do better

now if reissued?) . . . **Graham Gold** (Mayfair **Gullivers**), forsaking piracy for legality and the hope of a proper job in radio, tips off pop jocks that **Skipworth & Turner** and the **Pointer Sisters** 'Automatic' synch like a dream . . . **Arrow** 'Long Time' to be totally accurate should be 124½-124¼-124¼bpm! . . . **Simply Red** 'Money's Too Tight' has crossed to soul venues especially in its initially scarce 112½bpm Cut Back Mix, which leaves out the original confusing intro . . . **Freddie Jackson** 'Rock Me Tonight' is now # 1 Black LP as well as Black 45 in the USA, where similarly **Madonna** 'Angel'/'Into The Groove' now tops Club Play and 12in Sales — incidentally, 'Into The Groove' here will be flipped by neither 'Angel' nor the promoed 'Holiday', the latter oldie oddly being a separate unconnected picture disc on sale at the same time! . . . **Kool & The Gang's** 'Joanna' was the most performed song in the States last year out of all those administered by royalty collection agency **BMI** . . . **James Mtume** has produced the **Comsat Angels**, just to flex his muscles, although as you will be relieved to hear he himself is not going rock! . . . **JoAnna Gardner** has been officially flipped, to make 'Pick Up The Pieces' A-side . . . **Bohannon** has delved back to revamp this time 'Foot Stompin' Music Part II' (US Phase II) . . . **Stars On 45**, sound-alikes no more, actually feature **Sam & Dave** for a medley of their own old **Stax** classics . . . Midlands soul singer **Ruby Turner** seems likely to be recording in Memphis produced and penned for by such as **Willie Mitchell, Homer Banks & Chuck Brooks, Jones & Weatherspoon, and Allen Jones** of the **Bar-Kays** . . . Friday (5) **Richard Searling & Pete Haigh** start weekly "Modern"/Northern/Motown Soul at **Blackpool Bananas**, fire-eating **Darryl Hayden** and turbaned **Tony Patti** do under-18s at **Greenford Town Hall**, **Adrian Allen** has (half-price if dressed right) **Sports & Shorts** at **South Shields Chelsea Cat**, **Dave Rawlings** hosts the annual **Miss Martines** final at **Basingstoke Martines** . . . **Dave Clark** (stage name **Dave Toney**) crosses the road from **Barking Chains** on Fridays to funk **Cowpers** American bar & restaurant (free, but arrive by 10.30pm) . . . **John Dean** goofed and in fact it's this Sunday (7) that mixers **Froggy & Flip** join him at **Hastings Images** . . . **John Marlow** has started a **Bolts** gay night Sundays at **Plymouth's The Academy** (for whose owner coincidentally I'm doing a '60s party this weekend in Dorset!) . . . **Aretha Franklin** 'Freeway Of Love', breaking in gay venues, on US pressings as well as our two mixes has an extended **Latin Rascals** remix which doubtless will be creatively marketed here too at a later stage . . .

CONTINUES OVER

ANIMAL NIGHTLIFE

A re-recording of the classic

Love is just the great pretender

The three roads to Shangri la

① LIMITED EDITION DOUBLE PACK WITH FREE 12" (AN 1)

② (RAISING) THE STANDARD 12" (12IS200) ③ CONVENTIONAL 7" (IS200)



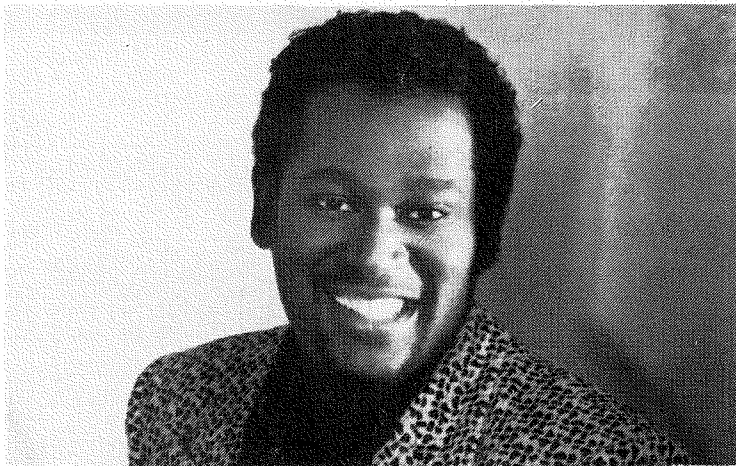
DISCO

from previous page

Ian Levine points out it was John Morales' mix of Barbara Pennington that was just too damn long! ... Pete Haigh (0253-824156) is now after Harlequin 4's recent cover version of Strafe's 'Set It Off' ... London plugger Mike Sefton needs a press agent to prevent future photo captions calling him "who knows?"! ... Danny Daniels just funks Mayfair Legends Tuesdays as he's busy with Erskine Thompson as a Hot Licks plugger now ... Ralph Tee & Damon Rochefort are moving on down the road — or is that The Street? ... I've been toying with descriptive alternatives to the word Disco and came up with Body Music (Black Orientated Dance-y Music!) ... One Way's 7in has here been retitled and overdubbed so that it's now 'Let's Talk About Shh', with "shh" substituted for every mention of "sex", which only makes it sound more lewd than ever! ... C'mon, do it right, we've got all night, clear the decks and LET'S TALK ABOUT SEX!

HOT VINYL

9.9 'All Of Me For All Of You' (RCA PT 49952) This Richard Dimples Fields-produced good looking girlie trio (why indeed isn't their photo on the badly designed UK sleeve?) exploded overnight on import with



LUTHER VANDROSS 'It's Over Now (Dance Remix)' (Epic TA 6414) Although less blatant than Chaka Khan, this soulfully teased lurching smacker has been freakified with fancy effects and "get out" growls into a drastic 110(intro)-113(start)-114-114 $\frac{2}{3}$ -114 $\frac{1}{3}$ -113 $\frac{3}{4}$ (break)-114 $\frac{1}{3}$ -0bpm remix (straightforward inst flip).

their wailing excellent simple 115 $\frac{1}{3}$ -115 $\frac{2}{3}$ -116 $\frac{1}{4}$ bpm disco wriggler, flipped by a far harder dub (here called a remix) and the traditionally bluesy 92bpm 'Little Bitty Woman'. A monster!

SHANNON 'Stronger Together' (Club JABX 15) Slightly remixed from the album version, this joyfully churning vigorous 0-118 $\frac{1}{4}$ bpm backbeat basher seems set to be huge after extensive pre-release exposure

especially up north (dub flip and older 116bpm 'My Heart's Divided').

FIVE STAR 'Let Me Be The One' (Tent PT 40194) Less breezy but still bright and right on the button, another Nick Martinelli produced clean and neat sparse 114 $\frac{2}{3}$ bpm strider appealingly pitched in juvenile Jacksons style, flipped by an 115 $\frac{1}{3}$ bpm M&M Dub Mix of 'All Fall Down' and the semi hip hop instrumental 0-112 $\frac{2}{3}$ bpm 'Beat 47'.

PRINCESS 'Say I'm Your Number One' (Supreme Records SUPET 101) Surprisingly from the same producers as Dead Or Alive, an excellent chick wailed stately SOS Band style 0-103 $\frac{2}{3}$ bpm hot tempo scorcher that's only on single-sided white label until July 22 and already causing a big stir.

CHANGE 'Mutual Attraction (Remix)' (Cooltempo COOLX 111) Nick Martinelli's sinuously pushing 106 $\frac{2}{3}$ bpm remix of their album's standout sneakily attractive swayer could be another 'Change Of Heart' if today 'Silver Shadow' isn't closer, here flipped by the chunkily fluttering jerky 111 $\frac{2}{3}$ bpm 'Love The Way You Love Me'.

BRIDGE 'Baby Don't Hold Your Love Back' (Atlantic A 9565T) Reminiscent of the Detroit Spinners and other classic soul vocal groups, a creamily swaying fidgety 111 $\frac{1}{2}$ bpm worrier full of agonised interplay ending acappella (inst/edit flip), pure class.

CHERYL LYNN 'Fidelity' (CBS TX 6373) Well, well, well! CBS learnt from the last time Cheryl teamed up with producers Jimmy Jam & Terry Lewis and now instead of leaving

another sleeper for Streetwave to pick up rush out this almost too self-conscious 108(intro)-108 $\frac{1}{2}$ -108 $\frac{1}{2}$ -108 $\frac{3}{4}$ bpm top tempo encore of that earlier classic glory (dub flip).

BILLY GRIFFIN 'Systematic' LP (CBS 26449) Electronic rhythms again underpin the lightly soaring ex-Miracle but really only the trickily preambled then shuffling 0-111 $\frac{1}{2}$ bpm title track has stood out from a set that also includes the (I believe singles scheduled) saxed and jittered 109bpm 'If I Ever Lose This Heaven' duet, wriggly 110 $\frac{1}{3}$ bpm 'This Ain't Puppy Love', Marvin-ish 121 $\frac{1}{2}$ bpm 'Electrified', swaying (0-)90bpm 'Waiting To Touch', lurching 109bpm 'Everybody Needs Somebody', slushy 0-50 $\frac{1}{3}$ -0bpm 'Easy Thing To Say', Wham!-ified Motown-type 188bpm 'Can't Keep Running Away'.

FATBACK 'Lover Undercover' (Atlantic A9638T) So teasingly introed with a long minimalist lead-in before any beat cuts through that it'll hardly help DJs, this "Special Club Mix" would make a better "Dub" — the surging then subdued (0-)111 $\frac{1}{3}$ -0bpm tinkly jitterer is adventurous in Arrington-ish style though, flipped for strength by the beefy 111bpm 'Start It Up' and older (0-)109bpm 'You've Got That Magic'.

THE PAUL SIMPSON CONNECTION 'Treat Her Sweeter' (10 Records TEN 59-12) Nostalgically shuffling and typically loose soul rambler with "if you treat her sweeter it'll be cheaper to keep her" chanting chix and some intermittent Vandross-ish vocal on the 117 $\frac{1}{2}$ -117 $\frac{3}{4}$ -117 $\frac{1}{2}$ (echoey break)-117 $\frac{3}{4}$ -118 $\frac{1}{4}$ bpm Dance Mix, or a possibly stronger and longer 117 $\frac{1}{2}$ -117 $\frac{3}{4}$ -117 $\frac{1}{2}$ -117(whole central section)-117 $\frac{1}{2}$ bpm Dubmental Mix. You can tell it's dated from the rambling BPM!

JOHNNY GILL 'Can't Wait Till Tomorrow' (Atlantic B 9646T) Mailing list plugged skittery fast 127 $\frac{2}{3}$ bpm bouncer based on Change's 'Searching' rhythm and quite appealing, although here as well as a dub flip the 187bpm 'One Small Light' is hardly an added attraction.

NEW EXPERIENCE 'Prove It To Me' (Boiling Point POSPX 736) On import months ago, an ultimately lightweight chap led/chicks backed slippery burbling 120 $\frac{1}{2}$ bpm jiggler chugging attractively along with not enough of some nicely old fashioned brass (inst flip). Again, sorry there aren't more reviews but it is the height of my mobile gigs season, and I'm knackered!

HIT NUMBERS Beats Per Minute for last weeks Top 75 entries on 7in (all f for fade!): Howard Jones (0-)101f, The Damned 0-220f, Dead Or Alive 117 $\frac{2}{3}$ f, Atlantic Starr 109 $\frac{1}{3}$ -0f, Oakey & Moroder 142 $\frac{1}{4}$ f, Jaki Graham 101 $\frac{1}{2}$ f, Toyah 118 $\frac{1}{2}$ f, Feargal Sharkey 0-53 $\frac{1}{2}$ -0f, Jennifer Rush 0-35f, One Way 0-114f, Chris Rea 95-97f, 400 Blows 123f, Mark Fisher 0-114 $\frac{3}{4}$ f.

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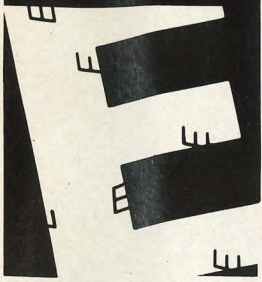
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As seen on BBC TV's Wogan Show (28th June) and Channel 4 TV's Soul Train (5th July)

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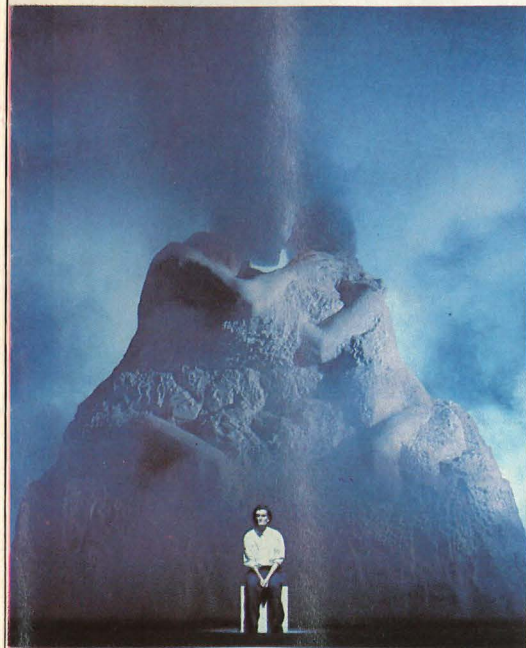
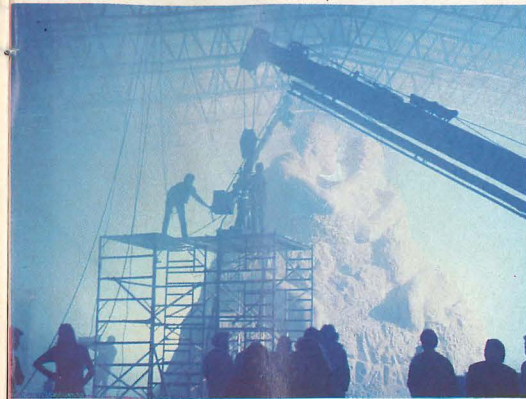
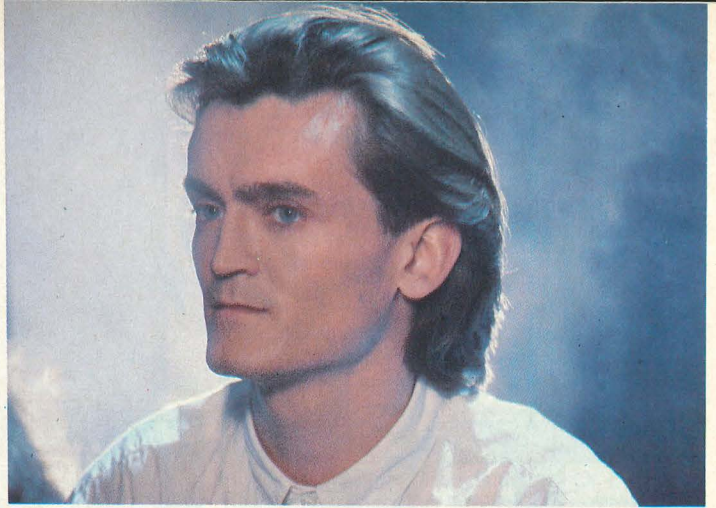
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eyedea /



A video extra

Q: What have Billy Smart's Circus, Star Wars, scantily clad dancers, a 35ft polystyrene statue and Dave Stewart got in common?
A: Feargal Sharkey's new video ...



IF FEARGAL Sharkey's new single, 'Loving You', was an ambitious project — "I thought I'd write a song about the first time I made love to someone — putting it across in a song is very difficult" — then the video wasn't exactly Kodak Instamatic stuff either. Filmed in an aircraft hangar belonging to Billy Smart's Circus, the promo features one gigantic statue, crooning Feargal and a couple of scantily clad dancers.

Feargal takes up the story: "The statue was built especially for the video. It's 35ft tall and is made of polystyrene. The bloke who built it did the masks in Star Wars. Unfortunately the hangar wasn't quite big enough for us to get some of the shots from above that we wanted. The idea for the video was initially mine then it was expanded upon by Godley and Creme."

A long way from the last Undertones tour, sure, but with Godley and Creme at the video controls and Dave Stewart at the studio console Feargal's debut album (set for a September release) is going to have a far higher profile than anything he recorded with Dery's finest.

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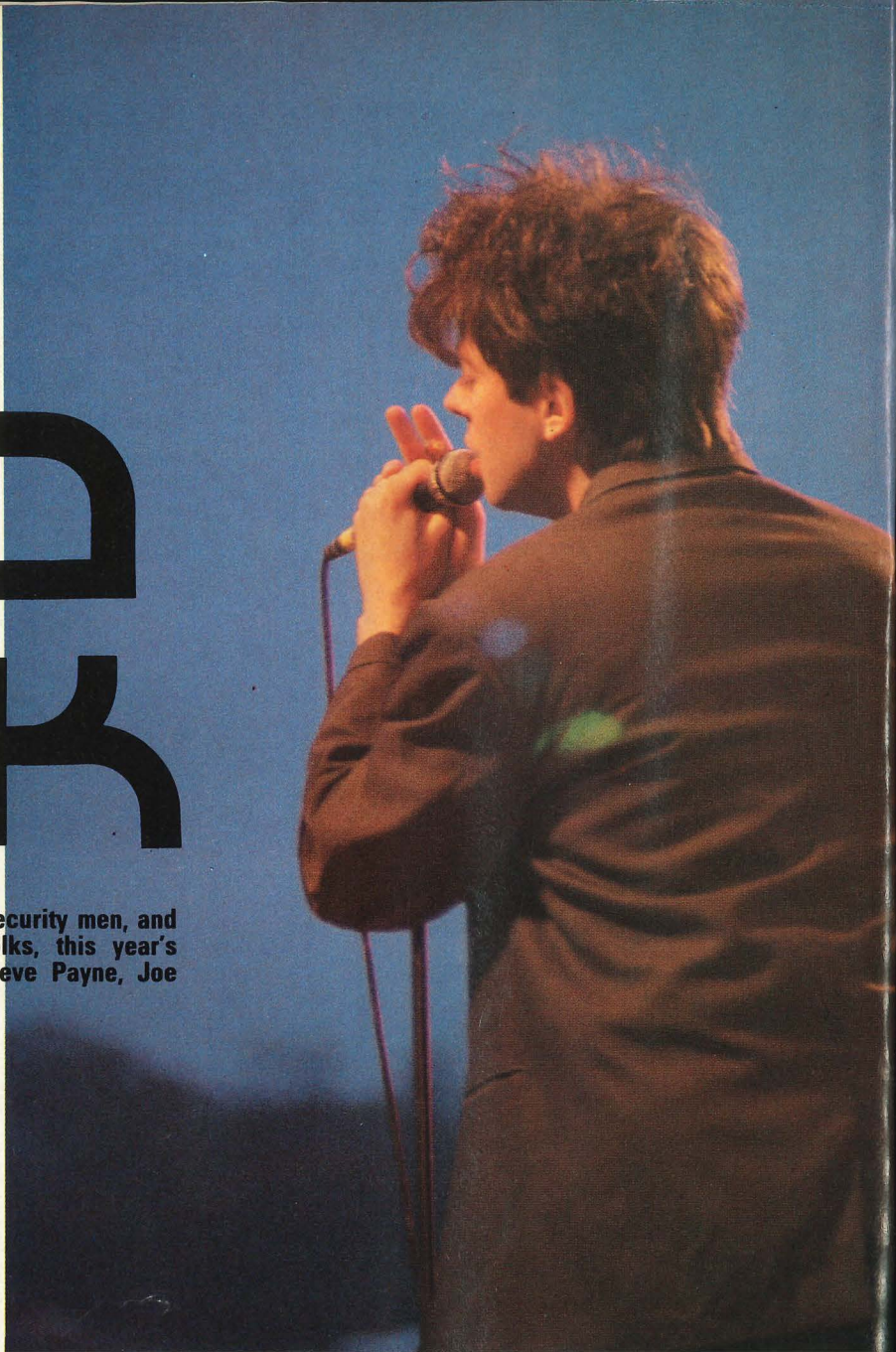
the MUD MARK

It's that time of year again... rain, crowds, fences, rain, security men, and 1001 things to do with a sheet of polythene. Yes, folks, this year's festivals went off with their usual panache. Photos: Steve Payne, Joe Shutter



● MUD, MUD, glorious mud. Some fans found the fabled Glastonbury invaluable for treating wrinkles

● THE WEATHER proved no obstacle to the Untouchables' vocalist as he pushed his message across to the soggy Glastonbury crowd



● GORGEOUS, POUTING Bunnyman Ian MacCulloch raises two fingers in a quaint salute to the stamina of the crowd at Glastonbury





● U2 MADE a dreary day great — they even arranged a dry spell for their set

KNEBWORTH FESTIVAL

WHO ARE the toughest crew in Britain? The SAS? The Royal Marines? The Paratroopers? Huh! Forget those wimps. I'm talking tough; Duke Of Edinburgh Gold Standard Award tough. Yes, we're talking Deep Purple Army tough.

You've got to be fit, physically strong and mentally agile to survive the meanest endurance course known to man.

It starts early in the morning at the station. The real honchos are already quaffing breakfast from a plastic bottle of Badger's Urine real ale or Stoat's Stout.

The merry men troop across mud field after mud field, careful to cake as much mud onto their denim uniforms as possible. They queue outside the arena, practising their ancient mating cry of 'Wally' — a ritual search for a legendary warrior of yore.

The gates open and they race for the front of the stage. From now on the pressure's on for the next 14 hours. Their ribs, specially strengthened by metal badges bearing the names of bike firms and lost bands like Groundhogs and Silverhead, are squashed by the throng. Only a well-developed beer gut protects the bones from snapping under the strain.

The punter doesn't eat in such conditions but liquid refreshment is always welcome. The waste product of such excessive imbibing is put back into the plastic bottle it came from — I mean, you wouldn't give up your hard won place at the front for such a wimpish deed as a pee — and hurled, open topped, to the front of the stage spilling its contents on all the other disciples.

No wonder this ancient tribe welcome the rain — a welcome opportunity to wash off any foreign matter from the carcass.

The punter is nothing if not tolerant. After some truly dreadful music from UFO, Blackfoot and a woefully out of sorts Meat Loaf,



● GABBA GABBA squelch... Joey Ramone and his chums made the weather irrelevant

they are treated to some fine rocking from the Scorpions and the first decent sound mix of the day. But in the rock 'n' roll tradition of 'we've suffered for our art and blues — now it's your turn', the heavens open for a really heavy downpour.

It continues for the whole two hours that Deep Purple keep them waiting. Was it worth it? From the first revving up of 'Highway Star' they played like they'd never been away. It was hard, loud and proud.

But already the failures were slinking away, anxious to avoid the final test of the day — the three hour wait to get out of the car park.

■ Rocky Roll

THE LONGEST DAY FESTIVAL, MILTON KEYNES BOWL

NOT SO much under a blood red sky, as under six feet of mud, a hail of plastic bottles and eight gallons of rainwater. With a climate such as ours, the concept of the outdoor festival as a means of entertainment has to be questionable. However, what should have become a complete wash out, was sent an important life raft by one of the best billings ever to grace a muddy Buckinghamshire field.

Fulham's Faith Brothers, Kirk Brandon jerking and twirling through Spear Of Destiny's invigorating set, and Billy Bragg putting politics to pop and practising what he preached — a down to earth approach.

Then the American contingent gamped the drowing hordes with their diverse styles and sounds. Firstly the Ramones, who sounded just like the Ramones have always sounded, with their fast and furious hybrid of the rock 'n' roll form. 'Rock 'N' Roll Radio', Johnny Thunders' (and it did) excellent 'Chinese Rocks' and 'Rock 'N' Roll High-school' all helped stave off the rising damp.

Then REM arose from the murky depths with their indistinct brand of white American West Coast guitar based soft rock. Pleasant enough, if not exactly enrapturing.

Of course, being British, a spot of rain comes as no surprise — even on midsummer's day. And the assembled masses showed the customary enterprising attitude to the abysmal conditions. There was the 301 useful things to do with a sheet of plastic and a black bin liner exhibition, and between bands, the sloping sides of the natural amphitheatre that is the Bowl made an excellent mudslide, with the surrounding rubbish providing fuel for the occasional flesh warming fire.

And then a miracle — the rain stopped. As if on cue, the dark clouds parted and the magnificent U2 were before us. As the opening strains of '11 O'Clock Tick Tock' washed over the surrounding countryside the reasoning behind this pagan gathering became clear, to pay homage to one of the greatest rock bands ever to grace a British stage.

"We started in a car park, we've ended up in a field — the only difference is you — 50,000 of you," explains Bono to an exultant audience. He dedicates a song to the wife of American civil rights leader Martin Luther King, and the anti-nuclear 'Seconds' goes out for Mrs T and President Ray-gun. Then there followed 'Sunday Bloody Sunday', 'New Year's Day', 'Gloria', 'Pride (In The Name Of Love)', 'Unforgettable Fire' and 'Two Hearts Beat As One'.

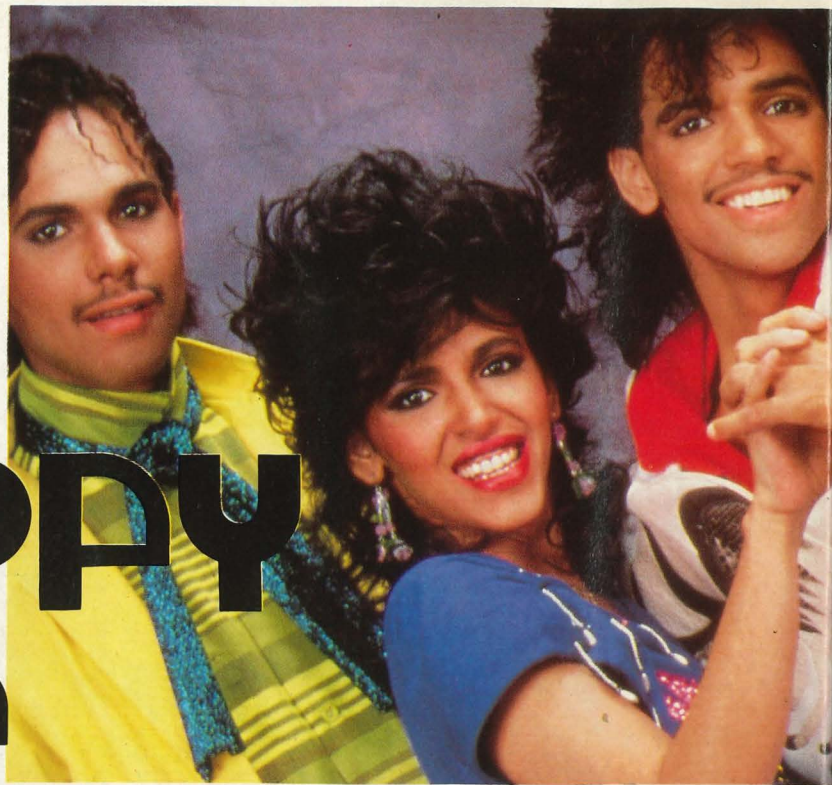
The sound was exceptional considering the conditions and the sheer size of the venue. Most concert halls would be hard pressed to emulate it. The one technical failure was humorously filled with Bono's joke telling — he's certainly more suited to singing than stand up comedy — and he brought a mud coated member of the audience called Martin up to help him out; "What's the biggest joke in Britain? — Wham!"

Bono's voice, with some searing guitar work from the Edge, made the day bright, and where the weather failed to light the sky, a tremendous and quite exhilarating firework display succeeded as the band went off. And then the rain started again.

The longest day. The wettest day. And musically one of the most exciting days. Mad dogs and Englishmen ... as they say. But what's this 'sun' thing?

■ Diane Cross

Hmm . . . it's not exactly kissy kissy time in the DeBarge family camp these days. Paul Sexton sniffs inter-sibling rivalry beneath the ultrawhite smiles



HAPPY FAMILIES?

SOMEWHERE BENEATH the happy-families smiles and the contented glow that goes with being Berry Gordy's chosen ones, there's trouble at t'DeBarge mill. Unspecified trouble, so far, but in the first place their recent trip here to squeeze the last few sales out of 'Rhythm Of The Night' and start coaxing us into their new ballad 'Who's Holding Donna Now', lost them more friends than it won.

Talk of spoilt brats and bloated egos filled the air, and in the second place Mark DeBarge again hinted, as he had in our previous phone conversation, at an unspoken restlessness among the DeBarges who have to take second billing to the heartstopper of the show, brother El. And in the third place, he very nearly opened his mouth too wide about the way DeBarge are handled.

"I'd love to tell you about that," he says as I pose the last question, a look of immense frustration spreading. "You can see it in my face. Sometimes I feel I should get in there and fight it all out. But it's just not done that way."

Everyone's homed in on the album sleeve's talk of "vixen plagues" that the band have had to come through. Mark manages to be more specific on that point than I'd hoped. "Certain things in the business tried to tear us apart," he says. "Me and some of my brothers have been through some experiences together, and we sat down and talked about them, going here, doing this and doing that. What we mean by that is that there are horror situations in anybody's life, a lot of people get torn down by them."

What sort of horror situations, Mark? "Relationships, in the group, in the business . . . I'm going to say the wrong thing . . . I'd like to tell you, you know what I mean, but they're personal things . . . people know what happens in relationships, chicks get pregnant or they try to — when all you did is say 'hi' to them.

"As far as the business is concerned, you

have to prove yourself . . . when you're young, there's a lot of things you don't understand." You mean you get manipulated? "Uh, well, you'll have to use a cleaner word than that. But now we've done enough and paid enough. Your arm's too short to box with God — put that down."

ON 'WHO'S Holding Donna Now', a David Foster/Jay Graydon/Randy Goodrum composition with one splendidly taut lyric ('The letter started with goodbye . . .') Mark summons the enthusiasm to say: "It's really hot, everyone's really excited and school is nearly out." But what of the choice of single? "The company's going to push what they think is right, me myself I feel there's four or five singles on the album. I'm singing a tune called 'Give It Up', I'm really excited about that.

"People are kind of used to El's voice and they think that's DeBarge, they don't realise that DeBarge is a whole lot of voices." It could have been even more, because there's another brother waiting on the bench. "We're helping our brother Chico, he's signed as a solo artist, he's young, only 18, he's been doing demos with the family for the last two years. Chico's going to be a number one chart person."

'Rhythm Of The Night', a Top Five transatlantic monster and by a mile the family's biggest hit, was produced by Richard Perry but so far that's a one-off.

One of the three self-productions, 'You Wear It Well' is one of the most popular tracks, with Mark too in spite of El's lead vocal. "It's a beautiful tune and I feel that it should have been the next single, I fought for that.

"One thing I don't like is people messing with my creative ability. I'll even act retarded if I have to so that they can't do that." A certain unkind thought goes through my mind that this explains a lot of things . . .

"The thing is, we always knew that what we had was special. When you see us on stage, they're screaming for me, James, Bunny . . . and El, don't forget El."

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▼ LAST NIGHT I dreamt that there was a massive party going on in a large field.

Everyone who **thought** he was anyone was in attendance: Boy George, Gary 'Tory' Numan, Duran Duran, George 'sob sob' Michael, Howard 'Peace to all men' Jones, Jimmy 'Looks like a pickled onion' Somerville. You name 'em and they were there.

Suddenly, the sky lit up and all eyes turned to look — along came Bruce 'The Boss' Springsteen in an old battered Sherman tank and drove right over the lot of them.

... God bless Bruce Springsteen!

Anon, Anonville

● *And I had a dream that there was a land where there were no more Bruce Bores...*

▼ I PUT a birthday greeting in the small ads for Steve Strange, June 1 and very strangely I see that I have not only changed my name but my sex as well. It looks very queer.

I don't know if Steve will mind but I do, so I want it right. Mind you it's a cheap way of changing your name and sex, isn't it. Happy Birthday Steve XX.

Sian-Marie (not Stan),

Clynderwen, Dyfed

● *Indeed Steve has, I'm sure, many male fans, but we stan corrected. Sorry, Sian*

▼ PLEASE COULD you settle a difference of opinion between us and let us know who 'Ben' is in Michael Jackson's original version which has been recorded by Marii Webb.

Theresa and Dean, Woking, Surrey

● *The original, my dears, was not a sweet sadly departed kidney transplantee, but a rather horrid flesh-eating rat. So there*

▼ I'D JUST like to congratulate A Taylor of London and Andrew Charles of Plymouth on declaring themselves fully-fledged disco freaks. I trust the operations were

a complete success and those nasty scars on the sides of your heads have healed up by now.

Okay, Mr Charles, if your wonderful disco pages provide such a groovy alternative to the "Mindless dross" printed by RM in its more open-minded days, what does this mean?

"... young-guys ragged drumkit tapped 102 bpm wriggling swayer..."

Sounds more like a bloody computer programme than a record review, dunnit? Still, it's probably the only way you can write about such a stunningly unoriginal, mechanical, mindless and heartless form of music. A Taylor takes the biscuit by comparing disco to the Beatles — a group who were so successful because their musical styles varied throughout their career.

With disco, you're talking of a turnover of hundreds of records a year by different people which all sound the same. You people obviously enjoy getting pissed and dancing to music but have you ever sat down and actually listened to the stuff? You'd melt your record collection down if you did.

The charts are currently cluttered up with bland drivel, keeping intelligent artists like Julian Cope and XTC out. Meanwhile, RM desperately tries to sell us the idea that clones invading TOTP is fun. It's time for a backlash. Stop the rot now! It'd be a start if everyone went out and bought the Woodentops single.

The Blue Flash, Sheffield

● *Yes, but is Rollo any relation to Paddy McGinty's goat?*

▼ I WOULD like to know who all these morons are who have bought a pathetic black disc which has had the cheek to stand at the top of the charts.

I thought we'd heard the last about war in the charts, but unfortunately, I was wrong.

What will Paul Hardcastle's next single be about — soccer violence? Ah yes, I can hear it all now.

In 1985, soccer violence

reached a peak
People were killed in the European Cup Final
The total number of dead was 38

Th-th-thirty-eight.

Alan, Peckham, London SE15

● *Yeah, and the average IQ of the football hooligans was probably 19*

▼ THIS IS A reply to Cruel Cruella! (June 22). Dear Cruel Cruella, the bitchiest of them all, you certainly live up to your name don't you!

Why don't you send a photo of yourself into RECORD MIRROR and we can all have a great laugh at you!

If you don't like Paul Weller, why don't you keep it to yourself!

Paul Weller's gorgeous Adam's apple!

● *Yes, that's certainly the only part of him that could be thus described*

▼ I WAS inspired to write to you when I read Audrey D's letter in the June 15 issue. All I want to say is don't even try heroin because I and many others are hooked on it and nobody, but the fixers themselves, know what kind of hell we go through.

It's been the biggest mistake of my life, my parents and friends have disowned me and all I have now is myself and my addiction.

It may seem to many young

people to be an unreal situation. It is. So for your own sakes, don't try it because you may live to regret it — for a while.

Please print this letter as a warning to everyone. Don't end up like me.

Anon, Brighton

● *Just in case no-one realised, the 'Heroin screws you up' posters are part of a government campaign. Yes, they can help sometimes*

▼ I AM 25 years old and I live in Poland.

I am interested in modern music very much (I prefer rock and new wave). British and American music is very popular in my country but it is difficult to find the records and the cassettes.

For many years I have collected records and cassettes. I write to you because I would like to contact people who are interested in modern music (maybe Polish modern music?).

I would like to change Polish and foreign records from my collection for British and American records and cassettes. I would be very happy and grateful to you if you proclaim my letter in your magazine.

I hope that you will react to my letter sincerely.

Andrew Galanciak, 90-442 Lodz, Al Kosciuszki 100/104 M15, Poland

● *Let's hope you get Lodz of letters*



● BRUCE: does he drive a Sherman tank?

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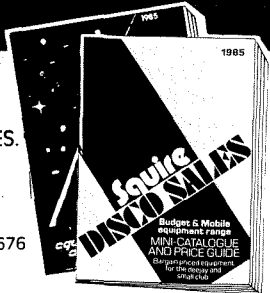
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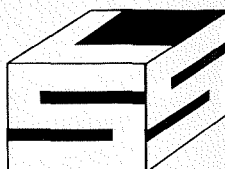


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THE INTERNATIONAL SUPER-STARS' ADDRESS BOOK. Hundreds Pop, film & TV super-stars' actual addresses. £4 incl: Redbadge (RM), 10 Denbigh St, London SW1V 2ER.

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MUSIC MASTER: Yearbook 1984, just Published, £9.95. Lists all pop singles, albums, cassettes and compact discs released in 1984. John Humphries, (Dept RM), Birkett Lodge, Three Oaks, Hastings, Sussex.

QUEEN, T. REX, Culture Club, Beatles items. S.A.E. Box No 4500.

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Sunday July 21st
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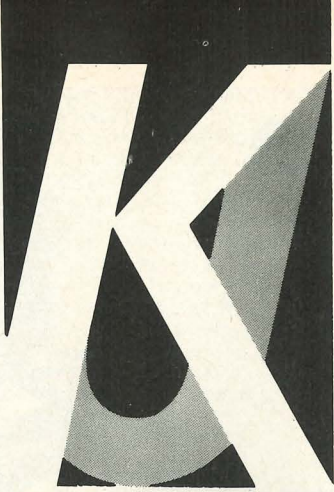
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**Official Top Of The Pops/
Radio One Charts
compiled by Gallup**

Week ending July 6, 1985

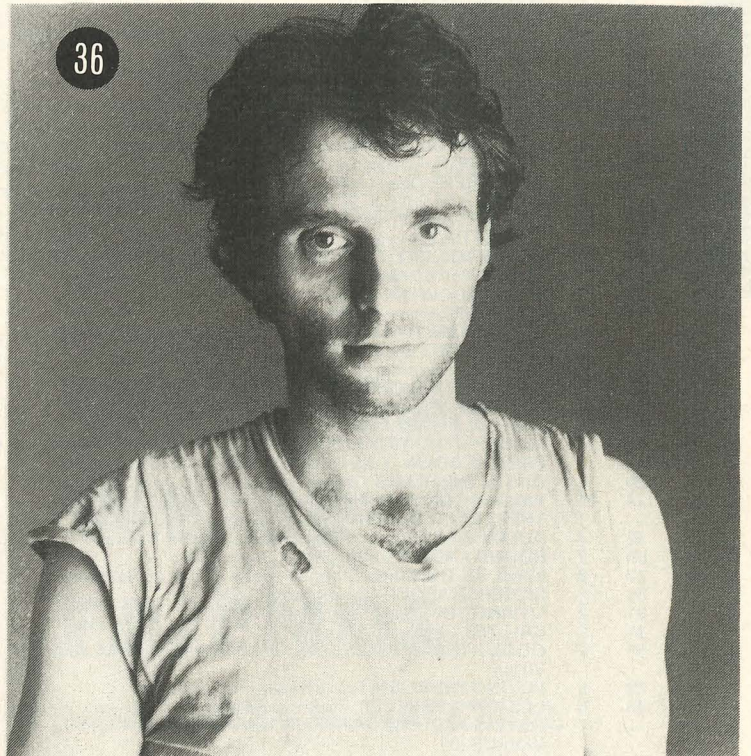


UK ALBUMS

| THIS WEEK | LAST WEEK | WEEKS IN CHART | ALBUM |
|-----------|-----------|----------------|---|
| 1 | 2 | 56 | BORN IN THE USA , Bruce Springsteen, CBS ☆ |
| 2 | 1 | 2 | MISPLACED CHILDHOOD , Marillion, EMI |
| 3 | 7 | 2 | ALL THROUGH THE NIGHT , Aled Jones, BBC |
| 4 | 3 | 2 | THE DREAM OF THE BLUE TURTLES , Sting, A&M |
| 5 | 6 | 7 | BROTHERS IN ARMS , Dire Straits, Vertigo ☆ |
| 6 | 5 | 3 | CUPID AND PSYCHE 85 , Scritti Politti, Virgin |
| 7 | 9 | 18 | SONGS FROM THE BIG CHAIR , Tears For Fears, Mercury ☆ |
| 8 | 4 | 4 | BOYS AND GIRLS , Bryan Ferry, EG |
| 9 | 16 | 9 | SUDDENLY , Billy Ocean, Jive |
| 10 | 8 | 7 | OUT NOW , Various, Chrysalis/MCA |
| 11 | 11 | 11 | VOICES FROM THE HOLY LAND , BBC Welsh Chorus, BBC ○ |
| 12 | 12 | 6 | NOW DANCE , Various, EMI/Virgin |
| 13 | 19 | 14 | THE SECRET OF ASSOCIATION , Paul Young, CBS ☆ |
| 14 | 14 | 10 | BEST OF THE 20TH CENTURY BOY , Marc Bolan And T Rex, K-tel ○ |
| 15 | 15 | 19 | NO JACKET REQUIRED , Phil Collins, Virgin ☆ ☆ |
| 16 | 10 | 2 | LITTLE CREATURES , Talking Heads, EMI |
| 17 | 13 | 2 | CRUSH , Orchestral Manoeuvres, Virgin |
| 18 | 26 | 2 | WORLD WIDE LIVE , Scorpions, Harvest |
| 19 | 30 | 3 | WHEN THE BOYS MEET THE GIRLS , Sister Sledge, Atlantic |
| 20 | 24 | 13 | GO WEST , Go West, Chrysalis ○ |
| 21 | 21 | 13 | HITS 2 , Various, CBS/WEA ☆ ☆ |
| 22 | 28 | 9 | BE YOURSELF TONIGHT , Eurythmics, RCA |
| 23 | 22 | 9 | FLAUNT THE IMPERFECTION , China Crisis, Virgin |
| 24 | 18 | 14 | THE RIVER , Bruce Springsteen, CBS ☆ |
| 25 | 27 | 33 | LIKE A VIRGIN , Madonna, Sire ○ |
| 26 | 17 | 5 | OUR FAVOURITE SHOP , Style Council, Polydor ○ |
| 27 | 23 | 11 | BORN TO RUN , Bruce Springsteen, CBS ○ |
| 28 | — | 1 | A PHYSICAL PRESENCE , Level 42, Polydor POLH23 |
| 29 | 20 | 3 | EMPIRE BURLESQUE , Bob Dylan, CBS |
| 30 | 25 | 8 | BEST OF EAGLES , Eagles, Asylum ○ |
| 31 | 34 | 6 | DARKNESS ON THE EDGE OF TOWN , Bruce Springsteen, CBS |
| 32 | 41 | 34 | MAKE IT BIG , Wham!, Epic ☆ ☆ ☆ |
| 33 | 29 | 7 | SHAMROCK DIARIES , Chris Rea, Magnet |
| 34 | 31 | 34 | ALF , Alison Moyet, CBS ☆ ☆ ☆ |
| 35 | 39 | 7 | YOUTHQUAKE , Dead Or Alive, Epic ○ |
| 36 | — | 1 | FLIP , Nils Lofgren, Towerbell TOWLP11 |
| 37 | 32 | 38 | THE AGE OF CONSENT , Bronski Beat, Forbidden Fruit ☆ |
| 38 | — | 1 | THE ALLNIGHTER , Glenn Frey, MCA MCF3277 |
| 39 | 33 | 8 | WEST SIDE STORY , Bernstein/Te Kanawa/Carreras, Deutsche Grammophon |
| 40 | 40 | 10 | AROUND THE WORLD IN A DAY , Prince And The Revolution, Warner Brothers ○ |
| 41 | 46 | 50 | DIAMOND LIFE , Sade, Epic ☆ ☆ ☆ |
| 42 | 36 | 54 | PRIVATE DANCER , Tina Turner, Capitol ☆ ☆ |
| 43 | 51 | 9 | MR BAD GUY , Freddie Mercury, CBS ○ |
| 44 | 49 | 84 | UNDER A BLOOD RED SKY , U2, Island ☆ |
| 45 | 37 | 19 | RECKLESS , Bryan Adams, A&M ○ |
| 46 | 66 | 89 | CAN'T SLOW DOWN , Lionel Richie, Motown ☆ |
| 47 | 54 | 39 | THE UNFORGETTABLE FIRE , U2, Island ☆ |
| 48 | 42 | 21 | BEVERLY HILLS COP , Original Soundtrack, MCA |
| 49 | — | 1 | LONE JUSTICE , Lone Justice, Geffen GEF26288 |
| 50 | 73 | 2 | THE ANTHOLOGY , Deep Purple, Harvest |
| 51 | 59 | 16 | DREAM INTO ACTION , Howard Jones, WEA ○ |
| 52 | 86 | 7 | AN INNOCENT MAN , Billy Joel, CBS ☆ ☆ ☆ |
| 53 | 48 | 4 | FACE VALUE , Phil Collins, Virgin |
| 54 | 38 | 3 | STEVE MCQUEEN , Prefab Sprout, Kitchenware |
| 55 | 58 | 53 | ELIMINATOR , ZZ Top, Warner Bros ☆ ☆ |
| 56 | 61 | 51 | PURPLE RAIN , Prince And The Revolution, Warner Bros ☆ |
| 57 | 60 | 28 | VERY BEST OF CHRIS DE BURGH , Chris De Burgh, Telstar ○ |
| 58 | 50 | 35 | WELCOME TO THE PLEASUREDOME , Frankie Goes To Hollywood, ZTT ☆ |
| 59 | 44 | 5 | ROMANCE , David Cassidy, Arista 206983 ○ |
| 60 | 53 | 4 | NEBRASKA , Bruce Springsteen, CBS |
| 61 | 47 | 12 | THE MAN — BEST OF ELVIS COSTELLO , Elvis Costello, Telstar |
| 62 | 43 | 4 | THE WILD, THE INNOCENT AND THE E STREET SHUFFLE , Bruce Springsteen, CBS |
| 63 | — | 1 | PHENOMENA , Phenomena, Bronze PM1 |
| 64 | 89 | 59 | FANTASTIC , Wham!, Innervision ☆ ☆ |
| 65 | 63 | 4 | GREETINGS FROM ASBURY PARK , Bruce Springsteen, CBS |
| 66 | 57 | 5 | KATRINA AND THE WAVES , Katrina And The Waves, Capitol |
| 67 | 93 | 3 | PERFECT STRANGERS , Deep Purple, Polydor |
| 68 | 62 | 23 | STOP MAKING SENSE , Talking Heads, EMI |
| 69 | 56 | 15 | CHINESE WALL , Philip Bailey, CBS |
| 70 | 45 | 14 | THE POWER STATION , Power Station, Parlophone |

| | | | |
|-----|-----|-----|--|
| 71 | 69 | 4 | EMERGENCY , Kool And The Gang, De-Lite |
| 72 | 65 | 24 | HITS OUT OF HELL , Meat Loaf, Epic ○ |
| 73 | 92 | 29 | ALCHEMY , Dire Straits, Vertigo ☆ |
| 74 | 52 | 7 | LOW LIFE , New Order, Factory |
| 75 | 68 | 12 | SO WHERE ARE YOU , Loose Ends, Virgin |
| 76 | 64 | 29 | AGENT PROVOCATEUR , Foreigner, Atlantic ☆ |
| 77 | 83 | 60 | LEGEND , Bob Marley And The Wailers, Island ☆ |
| 78 | — | 1 | TONIGHT , David Bowie, EMI America DB1 |
| 79 | 77 | 6 | REAL TO REEL , Marillion, EMI |
| 80 | — | 1 | WAR , U2, Island ILPS9733 |
| 81 | 96 | 2 | BAT OUT OF HELL , Meat Loaf, Epic/Cleveland |
| 82 | — | 1 | ROSE MARIE SINGS JUST FOR YOU , Rose Marie, A1 RMTV1 |
| 83 | 35 | 2 | FABLES OF RECONSTRUCTION , REM, IRS |
| 84 | 84 | 15 | THE HURTING , Tears For Fears, Mercury ☆ |
| 85 | 95 | 3 | AUTOBAHN , Kraftwerk, Parlophone |
| 86 | 75 | 2 | ARENA , Duran Duran, Parlophone |
| 87 | 100 | 2 | NO PARLEZ , Paul Young, CBS |
| 88 | 79 | 16 | ANDREW LLOYD WEBBER REQUIEM , Domingo/Brightman/Maazel/Eco, HMV ○ |
| 89 | 67 | 31 | NOW THAT'S WHAT I CALL MUSIC 4 , Various, EMI/Virgin ☆ |
| 90 | 70 | 104 | QUEEN GREATEST HITS , Queen, EMI ☆ ☆ |
| 91 | — | 1 | HISTORY , Mai Tai, Virgin V2359 |
| 92 | 79 | 7 | ON A STORYTELLER'S NIGHT , Magnum, FM |
| 93 | — | 1 | AS THE BAND TURNS , Atlantic Starr, A&M AMA5019 |
| 94 | 99 | 2 | THE COLLECTION , Ultravox, Chrysalis |
| 95 | 55 | 4 | DREAM OF A LIFETIME , Marvin Gaye, CBS |
| 96 | — | 1 | SEEKRET , Kleer, Atlantic 7812541 |
| 97 | — | 1 | HATFUL OF HOLLOW , Smiths, Rough Trade ROUGH76 |
| 98 | — | 1 | LOVE OVER GOLD , Dire Straits, Vertigo 6359109 |
| 99 | 87 | 3 | THRILLER , Michael Jackson, Epic |
| 100 | — | 1 | FUGAZI , Marillion, EMI MRL1 |

☆☆☆ 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 | 6 | AN AMERICAN BAND , the Beach Boys, Vestron/PVG |
| 2 | 3 | THE MAN , Elvis Costello, Palace/PVG |
| 3 | 2 | BERSERKER TOUR , Gary Numan, Peppermint/Guild |
| 4 | 4 | THE VIDEO , Wham!, CBS/Fox |
| 5 | 15 | THE MUNICH CONCERTS , Chris De Burgh, A&M/PVG |
| 6 | 1 | LIVE IN RIO , Queen, PMI |
| 7 | 7 | THE VIDEO SINGLES , Paul Young, CBS/Fox |
| 8 | 9 | "UNDER A BLOOD RED SKY", LIVE AT REDROCK , U2, Virgin/PVG |
| 9 | 10 | THE FIRST CHAPTER , Bronski Beat, Polygram |
| 10 | 8 | OUT NOW! ON VIDEO , Polygram |
| 11 | 5 | THE VIDEO EP , Madonna, Warner Music |
| 12 | — | LIVE: THE BEATLES , PMI |
| 13 | 14 | SHOWBIZ AROUND , China Crisis, Virgin/PVG |
| 14 | 11 | LIVE 21.04.85 , New Model Army, PMI |
| 15 | 17 | MORE END OF THE ROAD , Status Quo, Videoform |
| 16 | 16 | ALL NIGHT LONG , Lionel Richie, RCA/Columbia |
| 17 | 12 | BEHIND THE IRON CURTAIN , Iron Maiden, PMI |
| 18 | 13 | FIRST STING , Scorpions, PMI |
| 19 | — | 7 BIG ONES , Hall And Oates, RCA/Columbia |
| 20 | — | ALCHEMY LIVE , Dire Straits, Polygram |

Gracious thanks to Music Week/Video Week

**Official Top Of The Pops/
Radio One Charts
compiled by Gallup
Week ending July 6, 1985**



Photo: LFI

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UK SINGLES

| THIS WEEK | LAST WEEK | WEEKS IN CHART | ARTIST, Song, Label |
|-----------|-----------|----------------|--|
| 1 | 1 | 6 | FRANKIE, Sister Sledge, Atlantic |
| 2 | 4 | 6 | AXEL F, Harold Faltermeyer, MCA |
| 3 | 2 | 5 | CRAZY FOR YOU, Madonna, Geffen |
| 4 | 5 | 9 | CHERISH, Kool And The Gang, De-lite |
| 5 | 9 | 5 | BEN, Marti Webb, Starblend |
| 6 | 3 | 6 | YOU'LL NEVER WALK ALONE, Crowd, Spartan |
| 7 | 6 | 9 | SUDDENLY, Billy Ocean, Jive |
| 8 | 11 | 4 | I'M ON FIRE/BORN IN THE USA, Bruce Springsteen, CBS |
| 9 | 8 | 7 | HISTORY, Mai Tai, Virgin |
| 10 | 7 | 8 | KAYLEIGH, Marillion, EMI |
| 11 | 12 | 5 | JOHNNY COME HOME, FYC (Fine Young Cannibals), London |
| 12 | 14 | 3 | HEAD OVER HEELS, Tears For Fears, Mercury |
| 13 | 23 | 3 | N-N-NINETEEN (NOT OUT), Commentators, Oval |
| 14 | 22 | 2 | LIFE IN ONE DAY, Howard Jones, WEA |
| 15 | 10 | 9 | THE WORD GIRL, Scritti Politti, Virgin |
| 16 | 17 | 3 | TOMB OF MEMORIES, Paul Young, CBS |
| 17 | 36 | 4 | MY TOOT TOOT, Denise LaSalle, Epic |
| 18 | 13 | 9 | OBSESSION, Animotion, Mercury |
| 19 | 34 | 2 | IN TOO DEEP, Dead Or Alive, Epic |
| 20 | 19 | 6 | KING IN A CATHOLIC STYLE (WAKE UP), China Crisis, Virgin |
| 21 | 18 | 7 | PAISLEY PARK, Prince, Warner Bros |
| 22 | 30 | 3 | TURN IT UP, Conway Brothers, 10 Records |
| 23 | 15 | 8 | A VIEW TO A KILL, Duran Duran, Parlophone |
| 24 | 16 | 10 | 19, Paul Hardcastle, Chrysalis □ |
| 25 | 29 | 3 | THE SHADOW OF LOVE, Damned, MCA |
| 26 | 37 | 4 | LIVE IS LIFE, Opus, Polydor |
| 27 | — | 1 | COME TO MILTON KEYNES, Style Council, Polydor TSC9 |
| 28 | 38 | 3 | SMUGGLER'S BLUES, Glenn Frey, BBC |
| 29 | 25 | 10 | DUEL, Propaganda, ZTT |
| 30 | 35 | 7 | SHE SELLS SANCTUARY, Cult, Beggars Banquet |
| 31 | 26 | 5 | IF YOU LOVE SOMEBODY SET THEM FREE, Sting, A&M |
| 32 | 21 | 10 | ALL FALL DOWN, Five Star, Tent |
| 33 | 41 | 4 | MONEY'S TOO TIGHT (TO MENTION), Simply Red, Elektra |
| 34 | 33 | 3 | BRING IT DOWN (THIS INSANE THING), Redskins, Decca |
| 35 | 20 | 8 | OUT IN THE FIELDS, Gary Moore And Phil Lynott, 10 Records |
| 36 | 24 | 10 | WALKING ON SUNSHINE, Katrina And The Waves, Capitol |
| 37 | — | 1 | THERE MUST BE AN ANGEL, Eurythmics, RCA PB40247 |
| 38 | 32 | 4 | ACT OF WAR, Elton John and Millie Jackson, Rocket |
| 39 | 59 | 2 | ROUND AND AROUND, Jaki Graham, EMI |
| 40 | 27 | 8 | ICING ON THE CAKE, Stephen 'Tintin' Duffy, 10 Records |
| 41 | 50 | 2 | SILVER SHADOW, Atlantic Starr, A&M |
| 42 | 61 | 2 | LOVING YOU, Feargal Sharkey, Virgin |
| 43 | 31 | 9 | CALL ME, Go West, Chrysalis |
| 44 | 58 | 2 | GOOD BYE BAD TIMES, Philip Oakey And Giorgio Moroder, Virgin |
| 45 | 28 | 5 | LOVING THE ALIEN, David Bowie, EMI America |
| 46 | 45 | 4 | LAST TIME FOREVER, Squeeze, A&M |
| 47 | — | 1 | LOVE IS JUST THE GREAT PRETENDER, Animal Nightlife, Island IS200 |
| 48 | — | 1 | GENIE, B B and Q, Cooltempo COOL110 |
| 49 | 65 | 2 | THE POWER OF LOVE, Jennifer Rush, CBS |
| 50 | — | 1 | DANCIN' IN THE KEY OF LIFE, Steve Arrington, Atlantic A9534 |
| 51 | 49 | 4 | YOU DON'T NEED A REASON, Galaxy featuring Phil Fearon, Ensign |
| 52 | 39 | 20 | MOVE CLOSER, Phyllis Nelson, Carrere □ |
| 53 | 51 | 3 | SALLY MACLANNANE, Pogues, Stiff |
| 54 | 73 | 2 | MOVIN', 400 Blows, Illuminated |
| 55 | 40 | 14 | RHYTHM OF THE NIGHT, DeBarge, Gordy |

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|----|----|----|---|
| 56 | 43 | 3 | YOU AND YOUR HEART SO BLUE, Bucks Fizz, RCA |
| 57 | 60 | 2 | SOUL PASSING THROUGH SOUL, Toyah, Portrait |
| 58 | — | 1 | DANGER, AC/DC, Atlantic A9532 |
| 59 | 74 | 2 | LOVE SITUATION, Mark Fisher, Total Control |
| 60 | 48 | 8 | WALKING ON THE CHINESE WALL, Philip Bailey, CBS |
| 61 | — | 1 | ALL OF ME FOR ALL OF YOU, 9.9, RCA PB49951 |
| 62 | 42 | 11 | LOVE DON'T LIVE HERE ANYMORE, Jimmy Nail, Virgin |
| 63 | 54 | 4 | SHADOWS OF THE NIGHT, Pat Benatar, Chrysalis |
| 64 | 66 | 2 | LET'S TALK, One Way, MCA |
| 65 | — | 1 | MONEY FOR NOTHING, Dire Straits, Vertigo DSTR10 |
| 66 | — | 1 | EXCITABLE, Amazulu, Island IS201 |
| 67 | 44 | 9 | SHAKE THE DISEASE, Depeche Mode, Mute |
| 68 | 62 | 3 | OUT OF TOUCH, Daryl Hall and John Oates, RCA |
| 69 | 47 | 9 | SLAVE TO LOVE, Bryan Ferry, EG |
| 70 | 53 | 4 | RAIN FOREST, Paul Hardcastle, Bluebird/10 |
| 71 | 55 | 12 | I FEEL LOVE (MEDLEY), Bronski Beat And Marc Almond, Forbidden Fruit |
| 72 | 46 | 7 | SO IN LOVE, Orchestral Manoeuvres, Virgin |
| 73 | — | 1 | KEEP ON JAMMIN', Willie Hutch, Motown |
| 74 | 67 | 2 | JOSEPHINE, Chris Rea, Magnet |
| 75 | — | 1 | A STRANGER ON HOME GROUND, Faith Brothers, Siren SIREN4 |

THE NEXT 25

| | | |
|-----|----|---|
| 76 | — | THE BROKEN YEARS, Hipsway, Mercury MER193 |
| 77 | 85 | FEEL THE RAINDROPS, Adventures, Chrysalis |
| 78 | 71 | ALL MY LOVE (ASK NOTHING), Spear Of Destiny, Epic/Burning Rome |
| 79 | 64 | COLD AS ICE, Foreigner, Atlantic |
| 80 | 94 | THE SHOW (THEME FROM 'CONNIE'), Rebecca Storm, Telebell |
| 81 | — | BONZO GOES TO BITBURG, Ramones, Beggars Banquet BEG140 |
| 82 | — | GLOW, Rick James, Gordy ZB40223 |
| 83 | 84 | WHO'S HOLDING DONNA NOW, DeBarge, Gordy |
| 84 | 83 | IRRESISTIBLE, Steve Harley and Cockney Rebel, RAK |
| 85 | — | PEOPLE GET READY, Jeff Beck and Rod Stewart, Epic A6387 |
| 86 | — | CONGA, Miami Sound Machine, Epic A6361 |
| 87 | 80 | ENDICOTT, Kid Creole And The Coconuts, Sire |
| 88 | 79 | LONDON TOWN 85/(SOMEBODY HELP ME), Light Of The World/Beggar And Co, Ensign |
| 89 | — | STARS ON FIRE, John Foxx, Virgin VS771 |
| 90 | — | ROLLIN' DANY/COULDN'T GET AHEAD, Fall, Beggars Banquet BEG134 |
| 91 | 81 | BILLY, King Kurt, Stiff |
| 92 | — | GLORY OF LOVE, Armoury Show, Parlophone R6098 |
| 93 | 77 | PLEASE DON'T BREAK MY HEART, Affair, 10 Records |
| 94 | 95 | YOU'RE ONLY HUMAN (SECOND WIND), Billy Joel, CBS |
| 95 | — | ALL NIGHT HOLIDAY, Russ Abbott, Spirit FIRE6 |
| 96 | — | FREEWAY OF LOVE, Aretha Franklin, Arista ARIST624 |
| 97 | 97 | WHY CAN'T WE BE FRIENDS, Ochi Brown, DBM |
| 98 | 89 | RIPE FOR THE PICKING, LW5, Virgin |
| 99 | 90 | SORRY DOESN'T MAKE IT ANYMORE, Rah Band, RCA |
| 100 | — | MY TOOT TOOT, Rockin' Sidney, JIN KID001 |



47

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



by Alan Jones

SISTER SLEDGE landed their first ever number one single last week, with Swiss housewife Joy Denny's tribute to the estimable **Francis Albert Sinatra**, the annoyingly catchy 'Frankie'.

It reached the summit 10 years after the Sledge sisters — Kathy, Debbie, Joni and Kim — made their chart debut with the **Jackson 5** soundalike hit 'Mama Never Told Me', and nine months after the re-issued and remixed 'Lost In Music' gave them their previous biggest British hit.

The girls from Philadelphia are the first group comprised solely of sisters ever to reach number one, pipping the **Pointer Sisters**, who hit number two last year with 'Automatic'. 'Frankie' is light years away from the superior sophisticated dance fare Sister Sledge recorded in the late Seventies, and is being shunned by top disc jockeys, who prefer its flip, a newly extended 7¼ minute version of 'He's The Greatest Dancer'. And, though it emerged as overall chart champ last week, 'Frankie' was number two in the seven-inch chart behind **Madonna's** 'Crazy For You', and was easily pipped for top billing in the 12-inch chart by **Harold Faltermeyer's** 'Axel F'.

'Frankie' was produced by

Nile Rodgers whose name, along with that of fellow **Chic** alumnus **Bernard Edwards**, is synonymous with the late Seventies disco boom in general, and songwriting and producing of the highest quality for **Chic**, **Sister Sledge**, **Diana Ross** and **Sheila B Devotion** in particular. All told, Rodgers has produced or co-produced over 20 major hits, nearly all disco classics. It's ironic, therefore, that the only two to hit the summit have been out and out 'pop' records; 'Frankie' and **Duran Duran's** 1984 topper 'The Reflex'...

HOT ON the heels of their number two single 'Kayleigh', **Marillion's** fourth album, 'Misplaced Childhood' debuted at number one last week. It's their first number one, following 'Script For A Jester's Tears' (number seven), 'Fugazi' (number five), and the live mini-album 'Real To Reel' (number eight), which was issued in response to a rash of dodgy 'Marillion Live' bootlegs.

The first two and the latest albums form a trilogy, as Fish explains: "To put it simply, 'Script' was bedsit thoughts, 'Fugazi' was hotel thoughts, and 'Misplaced Childhood' is home thoughts. It heralds the demise of the jester, and the introduction of a new character — the child."

As one who's consistently shunned Marillion for their impenetrably oblique lyrics and apparent **Genesis** fixation, I have to concede that 'Misplaced Childhood' is their most

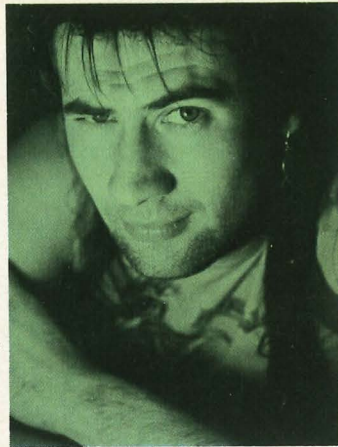


Photo: Tony Mottram

MARILLION: number one album debut

palatable offering yet, with several excellent tracks, notably 'Lavender' and, of course, 'Kayleigh'.

The table-topping debut of 'Misplaced Childhood' brings to eight the sequence of consecutive number one albums to debut in pole position since the **Smiths'** 'Meat Is Murder' went top in February. That's only one less than the all-time record of nine, established last year, and widely thought to be unsurpassable. These two sequences sandwich a trio of albums which rose through the ranks to attain top billing — **Alison Moyet's** 'Alf', **Foreigner's** 'Agent Provocateur' and **Springsteen's** 'Born In The USA'. In all some 20 albums have reached number one in the last 12 months, 17 of them at the first attempt. Of these, the

Springsteen album is the only American representative.. Fourteen British records have reached the top, along with one Jamaican (**Bob Marley**), one Irish (**U2**) and three multi-national compilations...

'EMPIRE BURLESQUE' looks certain to be the first regular **Bob Dylan** album to fall short of the top 10 in over 20 years.

Excluding compilations, soundtracks and live albums, Dylan has hit the top 10 with every release since 1965. 'Empire Burlesque' debuted tantalisingly at number 11, but dropped out of the top 20 this week, and is unlikely to recover. It was Dylan's first new studio album since 1983's 'Infidels', which peaked at number nine.

In total, Dylan has hit the charts with 29 albums, a total surpassed only by **Elvis Presley**, **James Last**, **Frank Sinatra**, **Cliff Richard** and the **Rolling Stones**. He's had six number ones — the last in 1970 — whilst his worst chart performance came as recently as last December, when the Christmas stop gap 'Real Live' struggled to reach number 54...

This year is the first since 1962 that the Eurovision Song Contest has failed to yield at least one top 40 hit in the UK. This year, the UK entry — **Vikki's** 'Love Is' — peaked at number 49, whilst winners **Bobbysox** reached number 44 with 'Let It Swing'. The latter is the third Grand Prix winner in a row to fall short of the British top 40...

chart FILE



O'CHI BROWN

WHY CAN'T WE BE FRIENDS

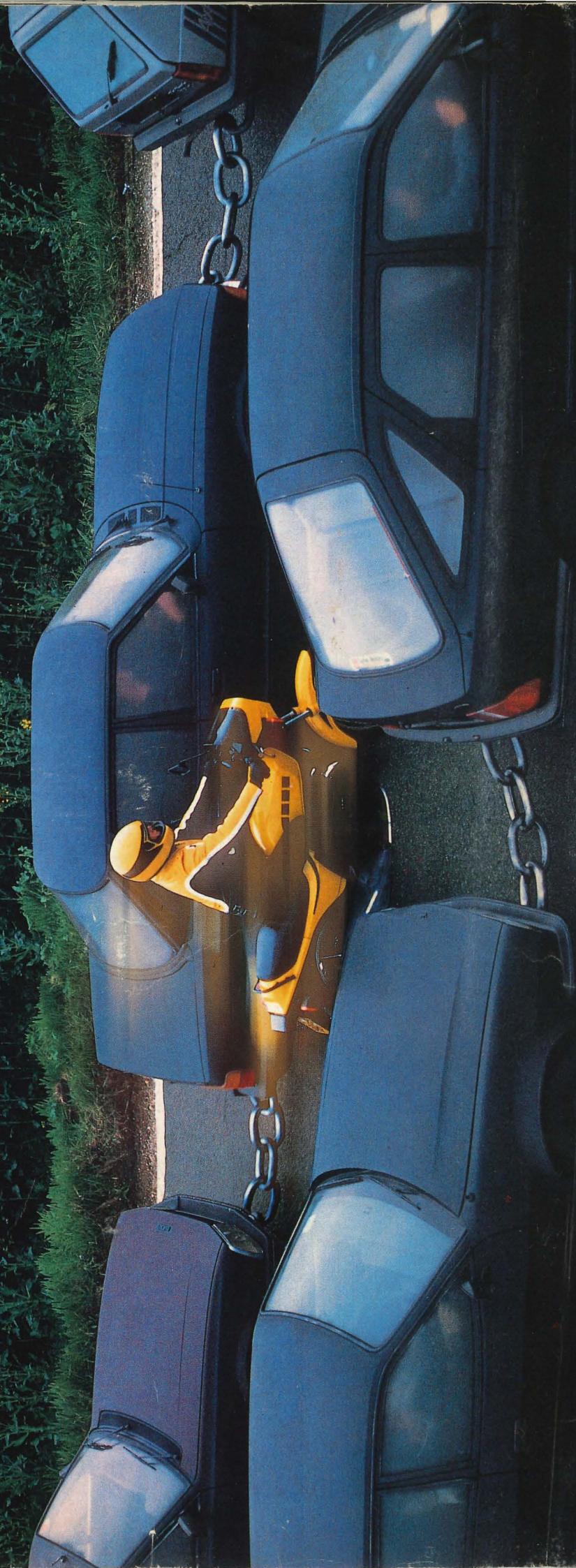
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