

LIVE AID: FULL COLOUR US REPORT

record

JULY 27, 1985 45p



tears for fears
untouchables
sparks
harold faltermeyer
luther vandross
denise lasalle

2 X (Funk) Adelic³ =
TOM DOLBY + GEORGE CLINTON



NORWICH FUNKSTERS the Higsons have a tasty treat in store for all cruising boozers. Not only do they have a new single 'Take It' released on R4 records (featuring a live rendition of 'I Walk The Land' recorded earlier this year). But... accompanying the new single, is the biggest promotional push yet on the Higsons. They have joined forces with the Higsons Brewery in Liverpool, and the brewery now market a canned bitter called 'Higsons Best Bitter'. Cheers.

X R E C O R D M I R R O R D E X

● **YUP, HAVE** we got a musical beanfeast for you folks. Hot from Britain's most sussed dance label comes the LP 'Streetsounds New Africa' and we've got 25 of them to give away. Featuring the monsters of African music — Hugh Masekela (shown below), Fela Kuti and Manu Dibango — this is a treat for the feet. Just answer the three questions below, send you answers to the address shown and keep your fingers crossed.

- 1) Streetsounds are famous for: a) Electro albums... b) Folk albums... c) Foreign language albums... ?
- 2) Manu Dibango is based in what country: a) France... b) Wales... c) Isle Of Man... ?
- 3) Which of the following British based bands plays African music: a) Motorhead... b) the Cocteau Twins... c) Orchestre Jazira... ?

Answers to RECORD MIRROR AFRICAN COMPETITION, Greater London House, Hampstead Road, London NW1 7QZ.

Please enclose your name and address with your answers on a postcard, which should reach us no later than August 5.



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■ cover photography by Ian Hooton



■ **BRITAIN'S GREATEST** funk collective is back in action... and from the original Light Of The World, here's Kenny Wellington and Breeze McKreith, fresh from giving new life to the LOTW classic 'London Town'.

"We didn't have too much to do at the time, so we just rang Island and told them we fancied doing something with it," says Kenny. An American remixer was coincidentally doing the same thing but the lads' remix won the day and it's helped reintroduce the name of the seminal Brit funksters, before the release of new Light Of The World material, which is just around the corner.

Breeze played on the Team's 'Wicki Wacky House Party', and all the old members of LOTW, Beggar And Co, Incognito and the Warriors are still mates. Kenny's caption for this pic, incidentally: "Miami Vice meets the Kray Brothers"...

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record



Compiled by
Robin Smith

MORE GLORY FOR BRUCE

● **BRUCE SPRINGSTEEN**, who's just setting out on an American stadium tour, releases his single 'Glory Days' this week. The flip side is the previously unreleased track 'Stand On It'. The 12 inch version includes two extra tracks 'Sherry Darling' and 'Racing In The Street'. Initial quantities of the 12 inch version will be available in a poster bag.

● Interesting fact department: On July 1 and 2 the HMV Shop in Oxford Street used two and a half miles of shrink wrapping to lovingly package Bruce's albums.



WILLING SINGER

■ **MARC ALMOND** will release his single 'Stories Of Johnny' early in August followed by an album in September. He's recently signed up with Virgin Records, home of Culture Club and Phil Collins.

Marc is again working with the Willing Sinners who appeared on his first solo album 'Vermine In Ermine'. Together they'll be playing a tour of Japan followed by an extensive British tour soon afterwards. Watch this space for more details.

● **GODFATHER OF funk** George Clinton, plays two nights at the Hammersmith Odeon on August 23 and 24. Tickets priced £7, £8 and £9 are available from the box office and usual agents. Check out George's just released single 'Double Oh-Oh' children.

■ **HOT! HOT! Hot!** The Thompson Twins are back in action, Paul Young adds some dates, the Boss is back with a single and Spear Of Destiny set up a massive tour. Open these pages carefully or you'll burn your fingers.



THOMPSON TOUR

■ **THE THOMPSON Twins** will be back on the road in October and they've nearly completed work on their album. They'll be kicking off with a show at Brighton Centre on October 13, followed by dates at Newcastle City Hall 15, 16, Edinburgh Playhouse 17, 18, Deeside Leisure Centre 19, Leeds Queens Hall 20, Shepton Mallet Showering Pavilion 22, Birmingham NEC 23, Wembley Arena 26, 27. Tickets are on sale at box offices now. At Brighton, Newcastle, Edinburgh and Birmingham they are priced £7.50 and £6, while in Deeside, Leeds and Shepton Mallet they are £7. At Wembley tickets are £8 and £6.

With the exception of Brighton, Newcastle and Edinburgh, tickets are also available by postal application from Thompson Twins, PO Box 281, London N15 5LW. Make your cheques or postal orders payable to Thompson Twins, add a 30p booking fee to the cost of each ticket and allow six weeks for delivery. There is also a credit card hotline on 01-240 0771.

Tickets are also available at record shops and other outlets.

The TT's are planning to release a single in late August, followed by an album in September.



DATE WITH DESTINY

■ **SPEAR OF DESTINY** are looking pretty sharp with a single, an album and a monster tour. Their single 'Come Back' will be out this week and their much awaited album 'World Service' will be released on August 19.

Spear Of Destiny start their tour at Chippenham Goldiggers on September 24, followed by Nottingham Rock City 25, Southampton Gaumont 27, Hanley Victoria Hall 28, Liverpool Royal Court 29, Cardiff St David's Hall October 1, Bristol Colston Hall 2, Leicester De Montfort Hall 3, Sheffield City Hall 6, Hull City Hall 7, Newcastle City Hall 8, Brighton Dome 10, Coventry Polytechnic 11, Birmingham Odeon 12, Nottingham Rock City 14, Edinburgh Playhouse 15, Glasgow Barrowlands 17, Aberdeen Capitol 18, Manchester Apollo 20, Bradford St Georges Hall 21, Hammersmith Odeon 23, Hammersmith Palais 24, Norwich UEA 25.

Spear Of Destiny will also headline an Anti Heroin Free Festival in Finsbury Park, London on August 17.

● **LONE JUSTICE** release their single 'Sweet Sweet Baby (I'm Falling)' this week. Taken from their album 'Lone Justice', this edition has been specially remixed by Jimmy Iovine. The B-side is 'Pass It On', while the 12 inch version features 'Go Away Little Boy', especially written for the band by Uncle Bob Dylan.

● **DAVID CASSIDY** adds a date to his tour at the Portsmouth Guildhall on September 27. Tickets for the show priced £9.50, £7.50 and £5.50 are available from the box office. Dave will be bringing out another single in mid August.

● **DANTE, FEATURING** Jean Paul Maunick and Steven Barrington, release their debut single 'So Long' on July 29. The song was produced by Marcus Miller and Ray Bardini.



● **JESSIE RAE**, the Rob Roy of funk, has lined up some dates. Bash the haggis at Scone Wheel Inn July 27, Arbroath Smokies Nightclub, 30, Bannockburn Tam Dhu 31, Nairn Community Centre August 23, Inverness Ice Rink 24, Aviemore Ski Centre 25, Wick Rosebank Hotel 26, Tain Duthech Centre 27, Elgin Bishopsmill Hotel 28. Watch out for another single from Jessie soon.

Is anything worn under Jessie's kilt? No, it's all in perfect working order.

● **CARMEL**, THE group fronted by Carmel McCourt, play a one off date at London Ronnie Scotts on August 18. They will be previewing new material including some electronic extravaganzas. Expect a single from Carmel very soon.

● **THE UNTOUCHABLES** release their single 'I Spy (For The FBI)' and album 'Wild Child' as picture discs this week. 'I Spy (For The FBI)' is a bullet holed detective's badge while the album simply defies description.

The Touchies will be back for some more gigs at the end of August.

● **CHAKA KHAN'S** single 'Through The Fire' will be out on July 29. Taken from her album 'I Feel For You', the B-side is 'La Flamme' and the 12 inch version features a bonus track, Chaka's 1978 hit, 'I'm Every Woman'. Ah well, maybe she'll send me a Christmas card.

● **GUADALACANAL DIARY** an American quartet, release an album 'Walking In The Shadow Of The Big Man' on July 29. Tracks include remixes of 'Watusi Rodeo' and 'Pillow Talk'.

● **RICH NEW** talent Latin Quarter, who have just released the single 'The New Millionaires', will be appearing with the Faith Brothers at Tufnell Park Savoy Rooms London on July 29. The gig is in aid of the Nicaraguan Solidarity Campaign. Save your pennies for the debut LP 'Modern Times' out in early August.



UB40 PRETEND

■ **UB40 HAVE** teamed up with Chrissie Hynde to release a cover version of the old Sonny And Cher classic 'I Got You Babe'. Ali Campbell is featured on a wonderful duet with Chrissie.

The 12 inch version contains a couple of extra tracks — a dub version of 'I Got You Babe' and 'Up And Coming MC', a UB40 dub featuring Admiral Jerry.

UB40 are currently on their second tour of America this year.

● **CLASSIC SOUL** band Odyssey release their single 'Joy (I Know It)' on July 29. They're currently in the studio recording an album and they're planning a tour in September.

● **POOKAH MAKES** Three release their single 'Love Can't Be Far' this week. The 12 inch version features extended versions of the track and 'Who In The World'.

● **BLACK COUNTRY** minstrels These Tender Virtues have released a six track mini album called 'The Continuing Saga'.

● **BALAAM AND The Angel**, a band much drooled over by Janice Long, play a couple of dates next month at Brighton Purple Haze August 14 and the London Marquee 15.



◀◀◀
BEEP BEEP, Cabaret Voltaire release a double pack single this week. 'Drinking Gasoline' contains four compositions — 'Kino', 'Sleepwalking', 'Big Funk' and 'Ghostalk'. The single will also be available on cassette. The Cabbies are now working on another album in glorious Sheffield, and they've just shot a video.

LIVE AID SOUVENIRS

● **OFFICIAL LIVE AID** souvenirs are now available by mail. The Concert Publishing Company/Live Aid, 166-198 Liverpool Road, London N1 1LA, is offering T-shirts, the souvenir programme and posters.

Small, medium, large and extra large T-shirts are £8 plus 70p postage. The souvenir programme is £5 plus £1.75 postage and packing, while the posters are £2.50 plus 60p postage and packing.

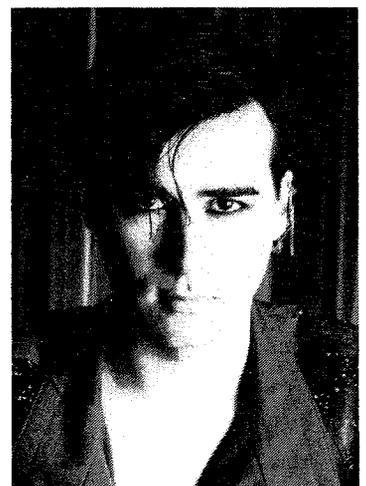
Cheques or postal orders should be made payable to Concert Publishing/Live Aid. Allow four weeks for delivery. Live Aid posters are also available at newsagents, Virgin and HMV shops and usual outlets.

● Live Aid has now raised over £25 million, so by ordering something you help it raise a little bit more.

COMING SOON

● **LOOKS LIKE** it's going to be quite an autumn. Expect a single from Madness next month followed by an album in September and a tour is also on the cards. Culture Club should be back in action with material produced by Arif Mardin, and Midge Ure is due to release a solo album.

Mick Jagger and David Bowie are hotly rumoured to release 'Dancing In The Streets', the song they recorded specially for 'Live Aid', but nothing is definite yet says a spokesperson.



■ **PHIL OAKEY** and Giorgio Moroder celebrate their partnership with their album stunningly titled 'Philip Oakey And Giorgio Moroder' out on July 29. The album was produced by Moroder and recorded with his team of musicians at Musicland Studios in Munich and Powerplay Studios in Zurich.

The album has eight songs and an instrumental track 'In Transit'. Groovy.

**PLAY TOWN
W I N**

● **WIN MAKE** their live debut this month with a date at Leeds Warehouse on July 31 followed by shows at Manchester Hacienda August 1, London Fridge 3, Brighton Escape 4, Edinburgh Coasters 7, Aberdeen Flesh Exchange 8.

Their single 'Shampoo Tears' will be out in September. Quite why their first single 'You've Got The Power' didn't make it into the top 10 is one of the biggest mysteries of 1985.

● **MERRAN LAGINESTRA** (try saying that after two cans of Norseman) releases her debut single 'Oh Chimera' on July 29. It's described as "a strong punchy song that encapsulates her strong feministic views".

Merran and her band will be announcing some dates real soon.

● **WHITNEY HOUSTON** has now decided to release her single 'You Give Good Love' on August 2. Whitney's in the States at the moment supporting Jeffrey Osborne.

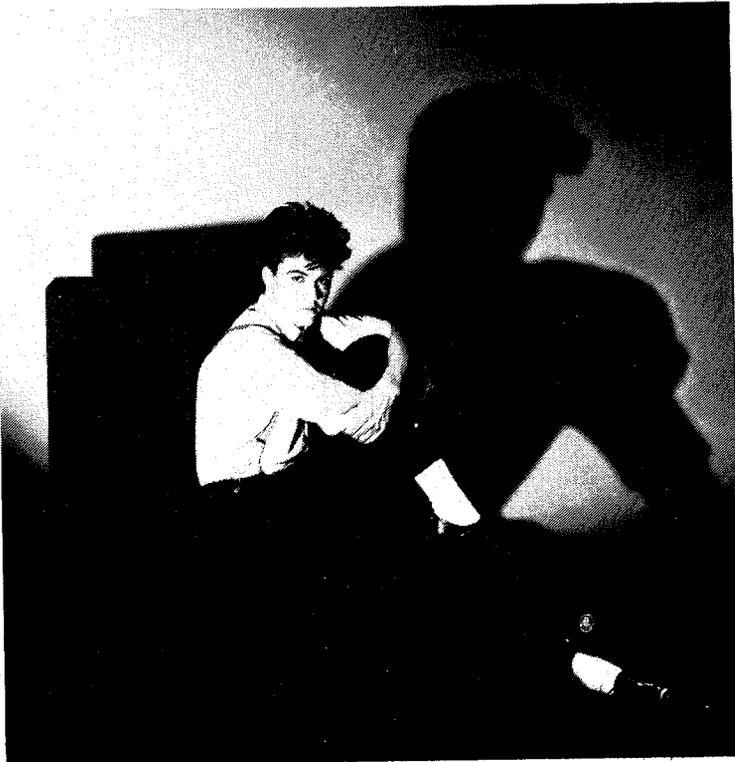


Photo by Simon Fowler

PAUL ADDS TWO

■ **PAUL YOUNG** has added a couple of dates to his winter tour at Brighton Centre December 9 and Edinburgh Playhouse December 15. Tickets are priced £7 and £6 for both venues and they are available from box offices and usual agents.

LIVE IN HARLEM

■ **HALL AND OATES** plan to release a live album soon. Recorded at the legendary Apollo Theatre in Harlem, the A-side will contain four Hall And Oates songs including 'No Can Do' and 'One On One', while the B-side will feature tracks recorded with Temptations members Eddie Kendrick and David Ruffin, including 'Get Ready' and 'Ain't Too Proud To Beg'.

They also want to release a live single which looks like being 'The Way You Do The Things You Do'.

● **JAMES HAVE** lined up some more dates at Sheffield Leadmill July 30, Manchester Plattfields Festival August 2, Ashton Court Festival 3, Basildon Gloucester Park Festival for International Youth Year 4, Brighton Zap Club 8.

● **THE FAITH BROTHERS** have set up a fan club and you can write to them at Faith Brothers Fan Club, PO Box 69, London SW20.

● **GARY MOORE** releases a new version of his classic song 'Empty Rooms' this week. The 12 inch includes a live version of 'Parisiene Walkways'.

**T-R A D D
V-A I**

FRIDAY'S 'Swank' (C4, 5.30pm) has Dawn French taking a look at Brighton and discovering the delights of Crolla designs. 'Ready Steady Go' (C4, 5.50pm) features Mick Jagger, the Who and Manfred Mann. '6.20 Soul Train' (C4) has Loose Ends and Total Contrast. 'Wogan' (BBC 1, 7pm) has Udo Lindenberg.

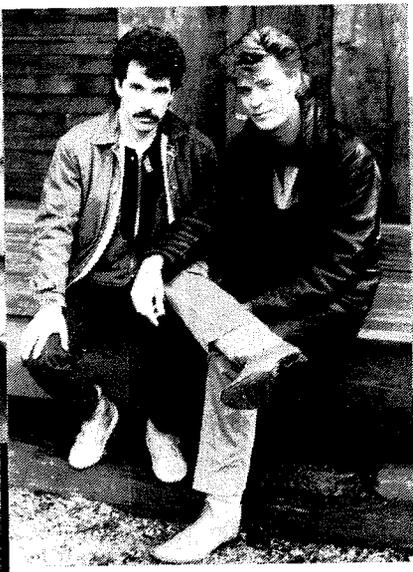
SATURDAY'S 'Saturday Picture Show' (BBC 1, 8.30am) has Jaki Graham and a profile on Go West. '30 Years Of Rock' (Radio 1, 1pm) looks at the events, music and personalities of 1969 and Andy Kershaw has the Quick and the Promise in his show (Radio 1, 6.30pm). 'The Rebellious Jukebox' (C4, 11pm) features Frankie Goes To Hollywood and Howard Jones amongst the wacky happenings.

TUESDAY sees the start of a new series 'No Limits' (BBC 2, 7pm) a nine week pop magazine programme taking a look at the charts, new releases and much more.

● **THE DAVID Austin Band** release their single 'Kiss And Tell' on July 29. The group features bass player Deon Estas, who used to work with the late and great Marvin Gaye.

● **THE COOL NOTES** release a completely remixed version of 'In Your Car' this week. The 'London Mix' 12 inch single will also include a special remix of 'You're Never Too Young' and an extra track 'Secrets Of The Night'.

● **BILLY OCEAN** releases his single 'Mystery Lady' on August 5. It's a different mix of the song on his 'Suddenly' album and the 12 inch version features a club mix.



CLUB IS IN SEASON!



For more information from Clubland

page the Oracle page 594.

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THE BEST IN SOUNDS

THE LEAGUE OF GENTLEMEN

as told to JIM REID

THE LEAGUE were worried about the state of the world. Atop Sir Public House's castle they sat and considered **Simon Le Bon's** voice, the government's pauperisation of the low paid and the TV presenters known as **Mike Smith, Peter Powell** and **Dickie Davies**. Arrggh, 'twas enough to turn a chap to the edited highlights of the House Of Lords debate on bear-baiting. As was their custom in such moments of distress the League de-camped en masse for a weekend in West Hendon. As their charabanc headed towards NW London's golden square mile talk, inevitably, turned to pop . . .

"Egad he's finally done it," said Lord Hip Hop. "I mean we all knew the **Kinnock** chap never wanted anything to do with socialism. But now, with the latest Labour Party broadcast, it seems that he'd rather have a backstage pass at next year's Glastonbury Festival than be Prime Minister. Featured in the broadcast **Billy Bragg, Working Week, Aswad, Jimmy Sommerville** . . . and a lot of platitudes from Neil — 'I'd rather be with the BPI than the NUM' — Baby . . .

"And talking of ridiculous individuals one can't pick up the yellow press these days and avoid dear old **Madonna**. First there's the rumour, strenuously denied I might add, that Madonna is pregnant. Second there is the little matter of the poor girl's new

flat. Madonna has just splashed out close on £1 million on a Manhattan apartment but it appears her prospective neighbours are trying to stop her moving in. They fear their building will become overrun by fans, Sun photographers and the like . . .

"Furthermore 't appears that Madonna ran into trouble backstage at the Philadelphia Live Aid concert. Seems that **Tina Turner** hasn't taken too kindly to all those naked pictures of Ms M doing the rounds of the skin mags. Words were spoken, is all I dare say . . .

"Nevertheless I can impart some info on Tina Turner's secret of eternal youth. Hell, why not let the women talk for herself . . . "Psychics are my drug," she says. "And I won't do anything without their advice. I get strength from the stars . . ."

"God knows where **Alannah Currie** gets her inspiration from . . . but for the moment she ain't gonna be getting any TV from anywhere. While she was over in America playing the Live Aid concert thieves were pilfering her Clapham flat . . .

"Now absolutely nothing to do with anything, go out, grab yourself a drink and remember that the **Conway Brothers'** mama is called **Ramblin' Rosie** and that she is a fairly hot DJ in Chicago . . .

"While in Jamaica a holidaying **Stephen-'Wordsworth'-Duffy** came face to face with a baby barracuda while out snorkelling . . .

"And from watersports to country pursuits. Y'see while one quite appreciates one's country estate one does get a bit worried when people like **Bryan Ferry** open their gob and say . . . "I'd really like to have a farm. The feeling of space is very important."

"While back in the city there were a number of important social functions last week. Presenting themselves at the **Animal Nightlife** revue were **Paul Weller, Mick Talbot** and **Sade** saxist **Stuart Mathewman**. At the jam-packed Alternative 'Top Of The Pops' were **Boy George, Mike Craig, Adam Ant, Marco Pirroni, Sarah** and **Keren Bananarama, Glenn Gregory** and Mr **Solly Blimey**. At the Skin 2 bash at the Embassy Club were Adam and Marco (again) and **Martin Gore**. At **Olive Oil's** coming out celebrations were the **Rt Hon Maharajah Taffye, Bertie Beerbarrel** and a cast of thousands . . .

"Less exciting the meeting of **Bruce Springsteen** and tennis star **Martina Navratilova** in New York last week. Bruce gave Ms N an autographed poster bearing the legend 'You don't have to be born in the USA to be an American'. Something Mrs **Turner** knows all about . . .

"I'm sure Maggie would have appreciated **Prince's** security conscious attitude on a recent trip to Paris. The pained one spent £6,000 a night hiring a bullet proof suite . . .

"While **Michael Jackson** spent absolutely nowt to become the first pop star to feature on a Commonwealth country's postage stamp. MJ is currently brightening up the postal system of the British Virgin Islands . . . and no it has nothing to do with **Richard Branson** . . .

"Finally yet another version of **Frankie Goes To Hollywood's** 'Relax' is to be released. The latest version will be accompanied by a computer game which involves solving a murder mystery inside the Pleasure Dome . . ."

The idea of a Pleasure Dome somewhat appealed to the League Of Gentlemen.



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hu
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urry-up
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hurry-up harr

INSTRUMENTAL HITS are rare at the best of times. Instrumental hits by Germans are like hen's teeth. Harold Faltermeyer agrees. He's baffled.

"You could say it was a bit of a surprise," he says, then laughs. "When I was asked to write the music for the film 'Beverly Hills Cop', the last thing on my mind was to come up with a hit record."

Incidentally, for those of you who've not seen the film, the title of Harold's quirky record 'Axel F' is the name of the character Axel Foley — it's not some obscure code. Harold Faltermeyer is essentially an arranger/writer/producer — a backroom boy

who made his name working under Giorgio Moroder. Living in the limelight is not something he's used to.

He says: "It's great, actually. It's a completely new experience for me because working in the studio you're not exactly subjected to the public stare. At first I got very nervous about it all. Now, the record's become a hit worldwide and I'm getting used to it."

How did you become Mr Moroder's backroom boy, Harold?

"I met him in Munich, where I live when I'm not in the States. I was working as an arranger at the time, and he owned the studio I was using. We got talking and ended up

writing and working together. Then Giorgio asked me if I wanted to work on the music for the film 'Midnight Express' and that was the first thing I'd ever done with synthesisers," he says.

"I went to the States with him in 1979 and that's when I worked with Donna Summer for six months. Donna's just one of the greatest singers around today, and she's really a very nice woman. She'd lived in Munich for a while, so we could speak Munich slang to each other which helped make me feel at home. These days I'm back and forth all the time."

NOW DON'T get the impression that Harold is obsessed with the synthesiser. His next project is distinctly rock 'n' roll — he's producing the new Rod Stewart album.

"Rod's people rang me up and they thought it was a good idea, so we had dinner and then went to the studio. We came up with a song in a couple of hours and that was that. I'm going to get Rod back to his rock 'n' roll roots, not all this hi-tech stuff. I want to get back to the feel of things like 'Maggie May', real guitar work."

When Harold's not jetting about making his and other people's records he's a sporting chap. That is, if you define sport as hunting wild boar in German forests.

"Not only wild boar, but I hunt for red deer in the Alps and also roebuck and pheasants. The wild boar can be really nasty so you have to know how to deal with them. I eat the things I hunt, it's not just for fun. My grandmother handed down a re-



MAITAI

BODY & SOUL

7" & 12" (EXTENDED REMIX)

VS 801-12 VS 801



cipe for venison that is just fantastic."

Well, I guess that takes care of the Harold Faltermeyer/Smiths collaboration. Not that all of Harold's sporting pursuits involve killing things. He's still trying to calm down after the excitement of watching fellow countryman Boris Becker win Wimbledon.

"I was absolutely thrilled. I saw the whole match on the TV and it was so wonderful. This had to be one of the biggest days in German sport. I'm really proud of him. It'll be interesting to watch his future to see if he can maintain that success. The thing is, he's so young and carefree at the moment that he was able to go out there and just play great tennis. It may not be so easy in the future, as the pressures grow," Harold says.

LIVING WITH pressure is something Harold's had to get used to as he juggles all his various projects. There's even a solo album on its way later in the year.

He says: "I'll be starting it in September. 'Axel F' will be on it, but there will be some singing tracks. I didn't want to make an instrumental album, but I won't be singing. The only time I sing is in the bath. I have a really bad voice and you would not be pleased if I started to sing right now. I guess I make other people sing, so that's good enough for me."

Who knows, Harold Faltermeyer may be about to break through as the new Kraftwerk. Then again, he may not. There's still plenty of people he wants to work with.

"I'm hoping Glenn Frey might sing on my album. He's a favourite of mine because the



BAVARIAN BOAR-HUNTER AND BORIS BECKER FAN HAROLD FALTERMEYER COMES OUT OF THE BACKROOM TO TALK TO ANDY STRIKE

Eagles used to be *the* band in Munich, so I'd love to work with him. It was always a dream of mine to work with Rod Stewart as well, so that one's come true at least."

Harold F — one hit wonder? Faceless superstar in the making? Tennis-playing sharp-shooter? A nation holds its breath.



UB40

with
**CHRISSIE
HYNDE**

NEW SINGLE

**I GOT YOU BABE
7" & 12"**

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INTERNATIONAL

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CURT AND ROLAND ::

● AN EARLY study — so boyish



Photo: Jill Furmanovsky



● GLOWING AND groomed in '85

THE UNTOLD SECRETS

● the enigma twins, alias tears for fears, have their past probed and foibles flaunted by fearless mike gardner

● Roland Orzabal was born August 22, 1961 in Havant, Hampshire while partner Curt Smith was born June 29, 1961 in Bath. Both are married — Curt to American ex-restaurant manager Lynn and Roland to clothes designer Caroline.

● Curt was named after actor Curt Jurgens after his mother had seen the film 'Inn Of Sixth Happiness' starring Ingrid Bergman.

● Roland's full name is Roland Jaime Orzabal de la Quintana. His grandfather helped eject the Argentinian dictator Peron — husband of the infamous Evita — from power. In fact, there's a place on the Argentinian pampas named after his great-grandfather called Jose de la Quintana. Roland's mother is Basque-Spanish and his father French.

● Curt's grandmother used to play piano at a Bath cinema in the silent movie days. She had to sneak out without telling her father about her night job.



● **Both embrace the theories of Primal Therapy** evolved by Dr Arthur Janov. It's a method of releasing pent-up feelings by expressing emotions more readily. The name Tears For Fears came from Janov's book 'Primal Scream'.

● **Both of them bet on how high each single will enter the charts.** Curt picked up £15 from Roland by saying that 'Everybody Wants To Rule The World' wouldn't enter the top 15. It debuted at number 16.

● **Curt was once convicted of burglary** when he was younger when he broke into his school at Beecham Cliff Comprehensive and stole some cameras. He was caught when he tried to sell them to a local camera shop.

● **Curt's a vintage claret buff.** His favourite was a bottle of 1961 vintage which cost £100 in a New York restaurant. He maintains that he would've preferred the 1945.

● **Curt's old clothes end up at his mother's shop** — 'Mary-Anne's' in Melksham — a short distance from Bath.

● **During a recent murder enquiry in Bath,** Curt was questioned FIVE times. It was because Roland — a non-driver — was dropped off at his house by Curt at 2.15am while Roland's wife Caroline was asleep. But she told police "I think you came in at 3.00am." So Roland was on the suspect list.

● **Their latest album goes under the enigmatic title of 'Songs From The Big Chair.'** The 'Big Chair' in question came from a film named 'Sybil' about a woman with 16 different personalities. It was a true story. The only place she was comfortable to express those personalities was in her analyst's big chair.

● **Both of them have cats.** Roland has one with the extravagant name of Zero Algebra Waldorf Churchill. Curt has five — Ben, Garp, Charlie, Treasure and Emmy.

● **Roland lives in a terraced Georgian house** in the centre of Bath. Curt lives in a village nearby in an old manor house rectory. It was built in 1553. It's haunted by the ghost of a vicar's wife who got burned to death — but Curt and his wife Lynn have yet to meet their lodger.

● **Roland is petrified of flying.** He was fine until he had to do three long flights with a vast amount of turbulence and then had a shaky flight in a small plane in Italy. He says: "I seldom do a flight without thinking about dying."

● **Curt is currently banned from driving in Britain** after a motor accident in which he overturned his car three times. He was just over the legal alcohol limit in subsequent tests. He's able to drive abroad — and drove in the 'Everybody Wants To Rule The World' video — because he isn't barred from owning an international driver's licence.

● **Curt raced in a Formula Ford charity race** at Thruxton in Hampshire in aid of spina bifida research soon after losing his licence. The race track counts as a private road so he was able to race.

● **The band recently compiled their top 10 records:**

- 1) 'America', Simon And Garfunkel
- 2) 'Family Snapshot', Peter Gabriel



● **RELAXING AFTER** mega success in America



● **AN INTIMATE** study of Curt by Roland via Joe Shutter's Olympus OM-4

- 3) 'Happy', Dalek I Love You
- 4) 'Arctic Death', Virginia Astley
- 5) 'Great Dominion', Teardrop Explodes
- 6) 'Mother', John Lennon
- 7) 'Walk Across The Rooftops', Blue Nile
- 8) 'Heaven', Talking Heads
- 9) 'Ghosts', Japan
- 10) 'Family Affair', Sly And The Family Stone

● **Both are fanatics about Japanese food.** They've also stopped drinking milk as they both did the Scarsdale diet while they recorded the 'Songs From The Big Chair' LP. The diet regimen prevents you drinking the stuff.

● **Their favourite books include 'Prisoners Of Pain'** and 'Primal Revolution', both by Dr Arthur Janov, 'Heart Of Darkness' — Joseph Conrad, 'Dibs In Search Of Self' — Virginia Axline, 'Birth Without Violence' — Leboyer and 'Pincher Martin' — William Golding.

● **Their favourite films include 'The Elephant Man', 'ET' and 'Ordinary People'.**

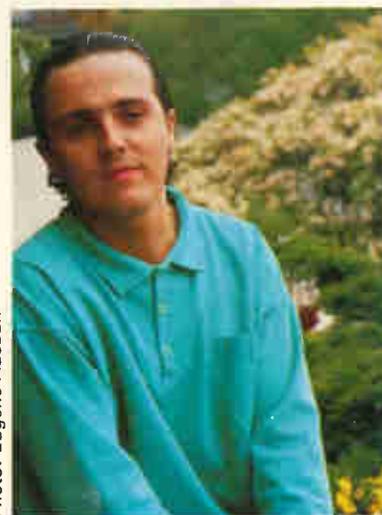


Photo: Eugene Adebarr

● **CURT IN** Montreux



WILD BOYS

**ska-stars the untouchables
are dab hands at reggae
too. And the debs just love
it, says andy strike**

ROUND ABOUT this time of year, my friends, at various exclusive seats of learning in Oxford and Cambridge, bright young things shell out the odd sixty quid and get blasted.

Into this strange world have come the Untouchables, bringing with them their own brand of ska/reggae to give the assembled Henrys something to bop to. They go down a storm as they take the stage at three in the morning in the marquee erected on the hallowed lawns of Wadham College, Oxford.

"It was a piece of shit," says drummer Glenn some hours later. "The PA went out and there was feedback from the monitors and stuff, it was dreadful."

I assure him that it wasn't bad at all out front where the slick visuals make up for any doubts as to the validity of playing this kind of music some five years after we all thrilled to our own Two Tone scene.

"Yeah, but we're much more diverse style-wise than those bands were," says Glenn. "I think of us as more reggae/soul than ska. Personally I prefer the reggae stuff that we do, I

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ELECTRO WAR

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& THE SOUL SONIC FORCE**

**HASHIM
CAPTAIN ROCK
ALEEM
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L.A. BEATS

L.A. TEAM

**L.A. DREAM TEAM
UNKNOWN D.J.
D.E.F. FEATURING D.J. 3-D
THE WORLD CLASS
WRECKING CREW
EGYPTIAN LOVER
UNCLE JAMM'S ARMY
KNIGHTS OF THE TURNTABLE
CHRIS 'THE GLOVE' TAYLOR**

**NEW YORK'S HIP HOP ORIGINATORS VERSUS L.A.'S RAP ATTACK
ON ALBUM AND ON CHROME DIOXIDE CASSETTE**

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suppose it's because of my background. I was a studio drummer before I joined the Untouchables so I played loads of different things whereas the rest of the guys were part of the mod scene in LA and listened to the mods' music a lot more."

It's unfortunate for the group that their more marketable image and singles have focused on the 'ska' side of their act because there is a lot more to them. In Oxford it's the reggae songs that impress most. Doesn't Glenn find the image a drawback at times?

"Well yeah, it can be a drawback at times, but for the guys in the band who dress in the suits and stuff it's not pretentious or anything like that because that's how they dressed before they were in the group. They don't just put on a suit as stage wear. Obviously it helps project an image which is good but personally I wear lots of different things."

WHEN IT comes to image and marketing, few do it more effectively than Stiff Records, the Untouchables' record label, so it comes as no surprise at all that Dave 'Robbo' Robinson (Stiff's mainman) is personally propelling the recording career of the band. Take the new single for instance. 'I Spy For The FBI' was chosen not by the band, but by Robbo himself, as Glenn explains.

"We'd recorded about 14 songs but Robbo told us he'd found this old Sixties record and that it was a 'home run', a dead cert, so he sent us a tape of it and that was that really." It was also Robbo's idea to get Jerry Dammers to produce the single, something which pleased the band no end.

SO WHAT'S the American mod scene like Glenn? "Well I'm not too sure, you'd have to ask one of the other guys about that one, but as far as I know there's a handful

of mods in every city. On the ferry the other day we got asked for our autographs by some kids from Alaska."

No doubt with buttoned up Parkas and skis on their ice scooters; the mind boggles. Singer Chuck, another reason for the band's non ska argument with his flowing dreadlocks and bounding stage presence joins the conversation. He has a habit of not getting onstage when he's needed.

"Oh, the rest of the guys aren't going to let me forget that are they? I think it was in Coventry, I was in the back dressing room getting ready to go onstage and I heard the band start up. That was OK because I come on in the second number just before my vocals start. Trouble was, the band were way ahead of me and as I started singing they finished the song. It was a bit embarrassing.

"Things like that happen occasionally, there's so many of us in the group that it's easy to forget someone. We stopped for lunch the other day somewhere on the motorway and we'd gone ten miles down the road before we realised that Gerry wasn't with us."

What's the best thing about being in the Untouchables, Chuck?

"I really like travelling to lots of different countries," he says. "I like making the videos as well. We're making the video for 'FBI' in Hamburg and I like to put some input into the videos myself if I come up with a good idea. I expect there'll be of bit a spying here and there in this one, should be fun."

The Untouchables are having fun. You get the feeling that if it all ended tomorrow for them, they wouldn't mind too much. They're a good fun band to watch and listen to and definitely not to be taken too seriously. If they ever get rid of those suits and release a reggae record, I guarantee it'll surprise you. How about it, Robbo?

BY UNDERGROUND DEMAND!

Lisa **LISA**

CULT JAM
WITH FULL FORCE

I WONDER IF I TAKE YOU HOME

**THE CULT
CLUB TRACK OF 1985
IS BACK IN
THE SHOPS**

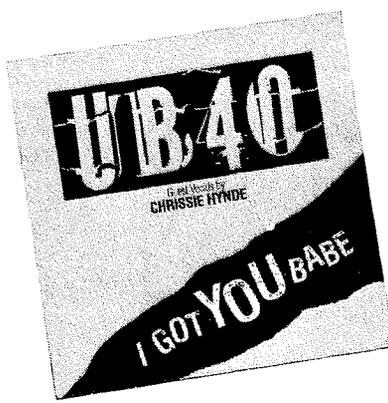
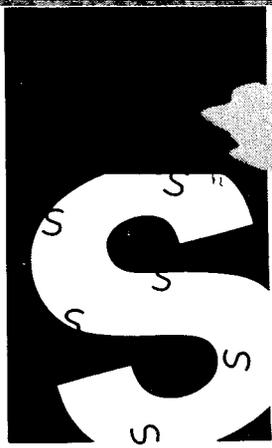
ON 7" + VERY LONG 12"

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GET IT WHILE IT'S HOT!



THE BEATLES 'Help' (EMI)
 Beatles in picture disc shock. John Lennon is probably turning in his grave but one must move with the times, mustn't one. Twenty years old and still an impeccable pop song. We won't go into the whys and wherefores of its re-release because it's only fitting that this should be meted out to a generation weaned on Wham!.



reviewed by
lesley o'toole

SINGLES OF THE WEEK
UB40/CHRISSE HYNDE 'I Got You Babe' (Dep International) The Brummies make a welcome return to vinyl by way of an intriguing collaboration with Chrissie

Hynde, definitely one of the stars of Live Aid. The pedigree of the Sonny And Cher classic is as unimpeachable as that of the artists, who knock out a roaring, rootsy cover.

THE CURE 'In Between Days' (Fiction) The intro sees old smudged lips and company ripping off New Order to the hilt, but we'll forgive them their minor indiscretion, seeing as they've been away so long. This is a bit unadventurous but the Cure struck on a winning formula yonks ago and are wise enough to stick with it.

IDEOLOGICALLY SOUND

SPEAR OF DESTINY 'Come Back' (Epic) The splendid Spear Of Destiny's bravest attempt to date at that elusive hit single. A snarling Brandon, at his most potent lyrically, combined with some imaginative instrumental flourishes and a rousing chorus. Insidiously catchy, so ought to scoop some daytime airplay.

GO WEST 'Goodbye Girl' (Chrysalis) Had to rise this from the clammy paws of the RM branch of the Go-ers' fan club, though there is no truth in the rumour that a gun is being held to my head. Possesses the essential prerequisites to be *the*

post-holiday romance record of '85. Bronzed young things returning from Benidorm will lap it up and probably sob their little hearts out by the thousand. Superlative schmaltz. Pass the tissues.

SIMON WARNER 'Perfect Day Baby' (Polydor) Pretty boy of the week award by a long chalk, but I bet he's another midget in the Kershaw mould. It's heartening to discover he hasn't been snapped up solely on the strength of his looks. Sumptuous Simes belts out a gutsy pop number with a gravelly voice, incredibly reminiscent of someone but I just can't put my finger on the name.

CABARET VOLTAIRE 'Drinking Gasoline' (Virgin) Sheffield's second biggest export, after the Human League, are about as

THE FOLLOW UP TO THEIR
 WORLDWIDE SMASH HIT...

DO YOU WANT CRYING

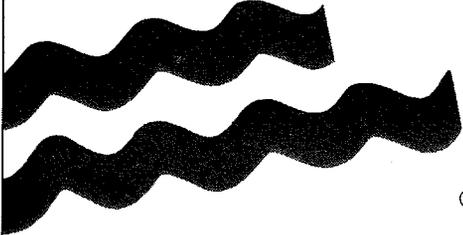
AVAILABLE ON 7 & 12-INCH
 FROM THE DEBUT ALBUM
 ON CAPITOL ALBUM & TAPE

KATRINA AT THE



NH DE

WAVES



fashionable as flared trousers these days. The Cabs do at least deliver the most exotically-packaged offerings of the week — two 12 inchers comprising 'Big Funk', 'Ghostalk', 'Kino' and 'Sleepwalking'. Rather like eccentric old scientists, Kirk and Mallinder experiment for years but, ultimately, discover nothing new. Ingenious but invarient electro-bop.

VIEW FROM THE HILL 'I'm No Rebel' (Survival) Teeters on the brink of soul, whatever that may be, and oozes sheer class in the process. Another woeful tale of "a victim of circumstance" but one worth lending an ear to. Janice Long is apparently raving about this mob and the View From The Hill is definitely panoramic.

BRUCE SPRINGSTEEN 'Glory Days' (CBS) Surprise, surprise. A live shot on the cover. I'm afraid I am yet to be engulfed by the wave of Springsteen euphoria but Bruce bores will no doubt buy this by the truckload, regardless of the fact that they must each own at least 10 copies of the album from which it's lifted. Even his staunchest disciples might concur with me in saying this isn't the Man at his super sizzling best.

exactly trip off the tongue, so perhaps Strength can begin to fill the void. A well-crafted tune topped with intense vocals, this is the band's first single on their own label and it is a praiseworthy try. Puts some of the majors' flimsy output to shame.

COLOURBOX 'The Moon Is Blue' (4AD) A strangely hypnotic record, and unlike anything I can ever recall. Spot the euphemism for "I can't think of a thing to say about it". Silken-smooth vocals, though, and a melody that ebbs and flows in its own reassuring way. Not as instantly forgettable as their earlier singles, that's for sure.

THE WORTHY CAUSES

TRACIE YOUNG 'I Can't Leave You Alone' (Respond) The girl that Weller built gets a surname and bounces back with a meatier song than those she used to tackle. Her voice has certainly matured beyond belief. The B-side is especially commendable — a chilling spoof on '19'. 'The Wickham Mix' is dedicated to 19 animal activists facing a plethora of criminal charges.

GRANDMASTER MELLE MEL AND THE FURIOUS FIVE 'World War Three' (PRT) The rap has surely outstayed its welcome, though there's no denying that this man is a master of his craft. A laudable sentiment and perhaps someone would be good enough to pipe this into

Reagan's ears while he's still prostrate on his sick bed.

THE TOKEN UNDESIRABLES

NIK KERSHAW 'Don Quixote' (MCA) Chortle chortle! Just look at that sleeve. The poison dwarf wields a spear and tries his damndest to look macho. I've never been able to fathom the attraction of Mr K. There's some semblance of a tune, admittedly, but the whole thing is so hideously twee. All existing copies should be shipped to Benidorm forthwith.

STEVEN ROSS 'Then There Was You' (Arista) The man is apparently being groomed for stardom. On the evidence presented, they can put their brushes away. This chugs along at an even keel but goes nowhere. Nothing happens. Absolutely *nothing*. Not even a trite little chorus. About as exciting as an empty brown paper bag.

DIVINE 'Twistin' The Night Away' (Proto) A rare dud from the barrel-shaped one who deserves full marks for nerve, if nothing else. If you want a giggle on a rainy afternoon, check out the Divine Cut-Out Book. A much more interesting prospect.

KATRINA AND THE WAVES 'Do You Want Crying' (Capitol) An incongruous song title, if ever there was one, and a disappointing follow-up to the infuriatingly infectious 'Walking On Sunshine'. Uneventful.



STRENGTH 'Severance' (Big) So how many Geordie pop stars can you think of? They don't

THE KAMIKAZE PILOTS 'Sharon Signs To Cherry Red' (Lowther) Staple Peel fodder but a genuinely nonconformist record. Tells the story of Sharon and her boyfriend, who commits suicide following a misunderstanding. The song's inspired by the tragedy that led to Sharon signing a deal with Cherry Red. Contains the priceless lyric: "Darling, it's Cherry Red on the phone. They want you to go to London and record some songs while you're still tortured and angst-ridden."

MICHAEL LOVESMITH

NEW SINGLE ON 7" & 12"

BREAK THE ICE

FROM THE FORTHCOMING ALBUM "RHYMES OF PASSION"

12" INCLUDES ADDITIONAL TRACK THE CLASSIC "BABY I WILL"



SISTERS ARE DOIN' IT FOR THEMSELVES

Shannon and Denise LaSalle
certainly are. Two of
chartland's more outspoken
lady crooners burn Paul
Sexton's ears



Shannon

"I'VE BEEN LABELLED
THE DANCE QUEEN"

COLLECTORS OF outrageously big-headed remarks by Shannon, stand by for something special.

You might just recall that when this particular dance diva made her big chart dent with 'Let The Music Play' and to a lesser extent 'Give Me Tonight' and 'Sweet Somebody' in the first half of last year, she came on the line to RM with some really classic boasting about her achievements. Now as 'Stronger Together' makes a strong chart claim, we find nothing's changed...

"Many people recognise me as the innovator of that particular electro sound, that's all over the world, I've gone to a lot of

places and it's everywhere. There was a certain sound created that was the Shannon sound, it was the right time to come out with something different, everything was changing and it sort of created a new category in some places.

"I've been labelled the dance queen, and I do like it, at first I had mixed feelings about it because when you're labelled something it sort of limits you on doing other things and at one time I wanted to get into jazz, but now I enjoy the title, I love it. I mean, I think I've achieved something that's gone down in everyone's culture, everyone's history, a new sound, a new category, I feel good about that."



This woman must have had Muhammad Ali for a shrink. Anyway now we've established that Shannon still doesn't lack anything in the self-confidence department, how about the new material, the follow-up to the, um, epoch-making 'Let The Music Play' album. We speak of the new 'Do You Wanna Get Away' LP.

I THINK the album is very different and very similar at the same time. We have a few songs that are in the same vein as the 'Let The Music Play' album, 'Let Me See Your Body Move' is like 'Let The Music', 'Do You Wanna Get Away' is like 'Give Me Tonight'. The pressure came from choosing a single, because nobody had a chance to hear any of the songs, we were going solely on what we felt and not what the people wanted.

"I wish the public had had a chance to hear some of the tunes and then release a single but my producers (Mark Liggett and Chris Barbosa) felt it would be better to release a single first." Hence 'Do You Wanna Get Away' getting the nod in the States and 'Stronger Together' over here.

"I think you guys chose a good track," says Shannon. "The melodic melody makes it pleasing." The melodic melody? I like it. Reminds me of the football commentator who said someone had a "stylish style".

Now the lady who listens to everything from Jimi Hendrix through Manhattan Transfer to Earl Klugh wants to write for some other people. "I'd like to write or maybe produce, one of the groups is the Pointer Sisters, I have some hot material which I think would suit them great, but if someone else came along first, I'd give it to them, I can always come up with something else.

"Or Ashford And Simpson or Diana Ross — I used to sing a lot of her tunes, and it was so easy, so comfortable. She has a certain style and I write like that." So how about letting these guys know your plans? "It's hard approaching certain people," she says. What's this? Not confident enough? No — don't worry, it's not that. "Maybe they will approach me. Maybe they want a Shannon sound."

Denise LaSalle

"I LIKE TO DO IT SASSY"

IN THE battle of the Toot Toots, there's one American radio station where Denise LaSalle's version wins hands down every time. The one she and her husband just happen to own.

Tune in to WFKX (Kicks 96), the black station in Henderson, near Memphis, and you won't stand much chance of hearing either Rockin' Sidney or Jean Knight. Denise's old man, James Woolf, is operations manager and programme director for the station and he says of Jean Knight's rival 'My Toot Toot': "It's been in the drawer ever since I got it. They even sent me two copies of it," he chuckles. There's nothing like objective programming.

'Toot Toot', the female 'My Ding A Ling'

(and Denise agrees with that description) has probably driven you round the twist by now and it's absolutely untypical of one of the most underrated soul ladies in the business, but if it at least introduces her to a wider audience then it's only a good thing and we'll get back to the *real* deal with her follow-up, a re-issue of the gorgeous 'Come To Bed' ballad from last year. Maybe one day soon RM's soul-loving news editor will realise that 51-year-old Denise isn't just releasing her debut album. You never know.

"I can't write songs like 'My Toot Toot'," says Denise. "But I admire people who can write good gimmick records." In this case, that was Rockin' Sidney who recorded the original, far more cajun version of the tune last year. "I didn't think his would make it, and I didn't think the Jean Knight version was as good as mine," she laughs. "I knew the song was a hit, I just had to figure out what to do with it."

DENISE has specialised in the sleekiest of soul, to despicably little British response, for years, second only to Millie Jackson when it comes to body talk on record. She's only ever had one crossover biggie in America, 'Trapped By A Thing Called Love' back in 1971, but she's always

sung lyrics that merited a "PG" rating and sometimes a full "18". "There was a time when I couldn't get DJs to play anything on me unless it was really aggressive and down on a man. Then if I said one word that was sexy they'd ban me for being too dirty. So I was caught between the devil and the deep blue sea — damned if I do, damned if I don't."

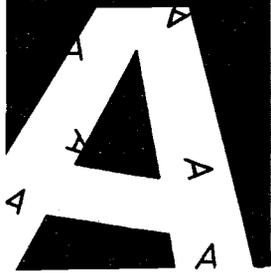
More often than not, though, she's carried on singing from the groin, a clever trick if you can do it. "I've always done kind of hot lyrics," she admits. "I like to do it sassy, it's just my style. Back in '72 you couldn't get away with some of the things you get away with today. Now I'm beginning to be able to do it on record." As you'll hear with 'Come To Bed'.

Is she friends with Millie Jackson? "I met Millie back in '72 and I was so surprised that our shows were so similar. She's had a greater degree of success than I've had for some reason, I think it has to do with record companies."

Denise has got pretty hot on vinyl with soul mate Benny Latimore from time to time, especially on last year's 'Right Place Right Time', yet another one that got away. She just doesn't care what people think. "Sometimes people say 'Oh, my God, she said that?' ... but what they really mean is 'I'm glad somebody said it'."



Photos: Joe Bangay



- Wicked
- Solid
- Comfortable
- Dodgy
- Diabolical liberty

ARETHA FRANKLIN, 'Who's Zoomin' Who?' (Arista 207 202 — 8)

THEY DON'T make many soul albums anymore. Now Aretha used to, great bleeding monsters of records. On the evidence of this, she don't anymore. Now, I'm not saying 'Who's Zoomin' Who?' is no more than a ridiculous title, it's not a bad record as well.

It's just that for a vocalist of Aretha's stature this is all a bit perfunctory. 'Who's Zoomin' Who?' is just a bit too full of all those ultra-slick studio dance moves, there is just too much squeezed into its ham-fisted techno-efficiency. And there isn't enough of Aretha's voice.

It's only on Van McCoy's classic 'Sweet Bitter Love', where everything slows down to a light string and piano arrangement, that we're talking real soul. Her version of the Eurythmics 'Sisters Are Doin' It For Themselves' is spirited enough, but like I said, most of the rest is, well, perfunctory. ■■■■

Jim Reid



FLOYD 'The Little Man' (Compact PACT 8)

AT FIRST I wondered if the needle had picked up a chunk of fluff which might be responsible for the dirge from my speakers. A closer inspection revealed no such distortion. This was the Little

Man, pure and unadulterated.

It transpires that Floyd is a roadsweeper from Ilford who probably hasn't been spending a great deal of his earnings on singing lessons. The songs are delivered not so much by a voice, more of a croak.

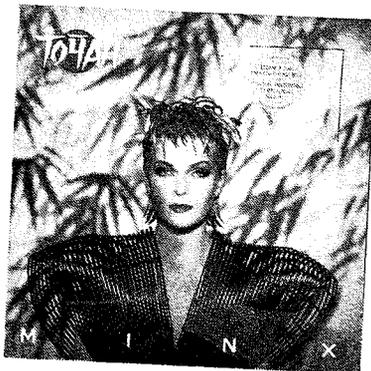
Imagine a cross between Billy Bragg and Bob Dylan, with a dash of Johnny Rotten thrown in for good measure.

The title track is written in deference to the miners while the rest of the material covers similarly pertinent topics. 'All The Young Artists', for example, is an unsubtle stab at today's aspiring popsters, full of wonderful witticisms.

'The Seal Song' displays a sense of humour cunningly warped for maximum effect while 'Cry Ourselves To Sleep' sees Floyd getting sentimental. The old croaker sounds genuinely choked.

The whole album possesses a strangely endearing feel. If your Bragg albums are scratched and crackly, I suggest this may be a viable alternative. ■■■■

Lesley O'Toole



TOYAH 'Minx' (Portrait PRT 26415)

TOYAH, WHY did you bother? This is as we say in the trade, not so good. Not only have you slaughtered Rarebird's sensitive 'Sympathy' and Alice Cooper's 'School's Out', but your own credibility as well. You've finally booked your ticket to the funny farm by producing some of the most bland and faceless music ever cut.

Check out 'All In A Rage' and the lines "War machines, fascist regimes, laser beams, futurist dreams". Ouch! Painful, eh folks? There's more where that came from. For instance, 'Space Between The Sounds', "Alone in an orgy of peace, the silence speaks". Heavy stuff alright, but what does it mean? It sounds like there's a lot lacking to me. ■

Andrew Bass

RENE AND ANGELA 'Street Called Desire' (CLUB LP)

HOW CLUB managed to miss with the magnificent 'Saved Your Love' I shall never know. But the picture looks rather grim for this LP, seeing as the single is the strongest thing here.

As a funk set it's classy, entertaining and predictable. As far as the dance floor, in order of funkability, the best tracks are 'I'll Be Good' followed by 'Who's

Foolin' Who', 'Drive My Love' and 'Street Called Desire'. They're all perfectly executed though just a little too smooth and clean to cause excess excitement.

Chuck in a few typical soul ballads and you have a strong, useable, typical soul set. Without meaning to sound blasé, this set sounds like a million others, which isn't to say it's bad, 'cos it's not. Just terribly predictable. ■■■■

Damon Rochefort

Y AND T 'Open Fire' (A&M AMA 5076)

AFTER TWO disappointing studio albums, Y And T try a live album to bring back success and credibility. With excellent versions of 'Rescue Me', 'Forever' and 'I Believe In You' they couldn't really miss. Newies 'Go For The Throat' and 'Summertime Girls' (soon to be a US single), show some promise for their next studio output. 'Open Fire' leaves you reeling on the floor and begging for more. The metal of the moment — excellent. ■■■■

Andrew Bass

WALLY BADAROU 'Echoes' (Island ILPS9822)

FOR THOSE of you who don't know, Wally Badarou is one of the Compass Point Allstars responsible for supplying the musical muscle for the likes of Grace Jones. He's also described by Mark King as: "The fifth member of Level 42".

'Echoes' is, then, one of those records where the long-suffering backroom boys step into the limelight for a few moments. Happily enough there are some good moments here, though it's difficult to pin this record down. Heavy funk backing tracks topped off with Wally's keyboard touches provides pleasant background music.

'Chief Inspector' and the acoustic piano of 'Rain' stand out, but overall it is a laid back, slightly indulgent album, though well worth a listen on a hot afternoon. ■■■■

Andy Strickland

FIVE STAR 'Luxury Of Life' (RCA PL70735)

FIVE STAR is three sisters and two brothers who look good — but prettiness does not a hit album make. Just ask Marilyn. The sleeve's glossy exterior is a temporary façade. Once inside, the record packs no punches.

Only one of the band's



compositions is deemed worthy of inclusion. 'Say Goodbye' is a drippy but pleasant enough ballad, the type that Michael Jackson executes to a tee. The remaining songs are samey, strange considering the profusion of songwriters credited, not to mention the hordes of musicians, producers and engineers. Good grief. There's even the token Paul Hardcastle mix.

The whole set-up renders Five Star slightly superfluous. Are they unleashed on anything except the kettle at the studio?

The single, 'All Fall Down', is inevitably present, intriguingly co-written by Robin Smith. 'Let Me Be The One', the follow-up single, also rears its head.

The 'Luxury Of Life'? Not on your nelly! ■■

Lesley O'Toole

MIQUEL BROWN 'Close To Perfection' (Record Shack Soho LP8)

WHILE MIQUEL'S greatest fans are probably the fan-swirling, popper-sniffing queens at Heaven, there is evidence of talent here which really should be heard outside the gay scene. 'Easy Way Out' and 'One Hundred Per Cent' are great hi-camp dancers which work far better than the rock-tinged 'Black Leather' and 'Learn The Lines Of Love'. Miquel's own 'White Lace' is a dead slow romantic ballad which shows the lady can do more than scream and wail, though the rest of the tracks here are less attractive.

Undoubted standout here, though, is the magnificent title track, a mid-tempo old fashioned swinger with lashings of melody and style and sounding very refreshing. When you hear this, it seems a shame that Levine and Fi Trench insist on forcing the poor girl to perform endless Hi-NRG tracks especially when they're capable of producing tracks of the calibre of 'Close To Perfection'. So many Hi-NRG songs, so little imagination? ■■■■

Damon Rochefort

HEAVY PETTIN' 'Rock Ain't Dead' (Polydor HEPLP 2)

ROCK AIN'T dead! Damn right it ain't. Not if these Scottish rockers have anything to do with it. They have produced a metallic masterpiece with liberal lashings of melody, bound to have the earth quakin', your bones shakin' and your brains achin'. Only 'Dream Time' and 'Walkin' With The Angels' let the album down with a tiresome pop sound. The real winners are the title track and the new single 'Sole Survivor' good solid rockers make this album an essential purchase. ■■■■

Andrew Bass

ELECTRO 8: VARIOUS ARTISTS (Streetsounds ELCST 8)

PERSONALLY, I got sick of electro about eight months ago, although I admit the Streetsounds sets have at least creamed the best of a rather tiresome crop.

What amazes me about this edition is that the tracks are not only unavailable on UK release,



but only recent residents of import shops. When you consider that imports start at £5, whereas this whole set sells for the same amount, then permed and anoraked B Boys everywhere will no doubt have reason to rejoice.

'The Battle' is an amusingly yet often embarrassingly clichéd rap with a danceably funky beat, though for my money the far more melodic 'Confusion' by Aleem is the best track, recognising as it does that a muffled beat box is often insufficient to provoke great enthusiasm among dancers. So apart from the muffled beat box we are treated to a catchy tune, a respectable vocal and plenty of sophisticated keyboards.

'DEF Mometum' is also surprisingly good, though the other side of the album is not quite so inventive or melodic (and so will no doubt appeal more to electro purists). Apart from 'D J Cuttin' which features some intriguing noises and effects — as well as some excellent scratching — the whole of side two merged into a sort of pot pourri of drum noises and ineffectual rapping.

This is not only an essential for electro enthusiasts, but those with a vague interest in dance music. ■■■ 1/2

Damon Rochefort

MAKIN' TIME 'Rhythm And Soul' (Countdown DOWN 1)

RHYTHM AND soul is pleasant, but ordinary. The jolly up-tempo beat music of the Sixties is fine, but it is a copy Rank Xerox would be proud of. It would have been nice to have had some originality. The psychedelic 'The Girl That

Touched My Soul' is the stand out track, with superb use of atmospheric organ and jangly guitar to give an up-in-the-air feeling. The rest of the album is fairly samey, agreeable but not inspirational. ■■

Andrew Bass

CHERYL LYNN 'It's Gonna Be Right' (Columbia LP)

CHERYL'S PROBABLY best known for her cult dance hits 'Encore' and 'Got To Be Real' here.

CBS foolishly did not release 'Encore' as a single here (leaving Streetwave to pick it up), but they seem to have learned their lesson and released 'Fidelity' a few weeks ago.

This set sees her reunited with the 'Encore' producers, Jimmy Jam and Terry Lewis, though 'D' Train producer Hubert Eaves III and Cheryl have also had a bash. Basically, the Hubert Eaves productions are OK though a little dull, while Cheryl's efforts range from the awful, rock-slanted 'Slipped Me A Mickey' to the interestingly handled 'Fade To Black'.

The high points are the Flyme Tyme productions. One is the lovely 'Love's Been Here Before' by Monte Moir (responsible for those great ballads on the Alexander O'Neale set) and he creates a fine setting for Cheryl's indisputable talents.

The two Jimmy Jam tracks are direct rip-offs of Cheryl's classic 'Encore' and 'Got To Be Real'. The former 'Fidelity' deals with VD: "I would rather lose you than risk catching somebody else's D.I.S.E.A.S.E. And I'm not talking

about the 'flu!'"

The latter, 'It's Gonna Be Right' is the most catchy and joyful track that I've heard in a long while. Both are direct encore's of the previously mentioned tracks, but they're done so cheekily that any plagiarism is forgiven. ■■■■

Damon Rochefort

THE ORIGINAL PISTOLS 'Live' (Receiver RRLP 101)

YEAH, YEAH I know — not another mish-mash of obscure Pistols' bootlegs thrown onto vinyl to squeeze the final few bob out of the nostalgic among us. Well, yes and no, really. The quality of the recording's not as bad as I'd feared, though I doubt if you'll see this on compact disc.

What we have here is a gig from 1976, when at least the Pistols got to play regularly and were subsequently tight as a duck's arse on stage. 'Pretty Vacant' and 'Problems' even sound pretty good despite the lack of studio technique which the band relied on in later years. It's amusing to note that approximately two people applaud the band, the others presumably watching in a state of shock. One for the rich and committed (you should be if you buy it). ■■

Andy Strickland

VARIOUS 'Rock And Roll The Early Days' (RCA PL85463)

OK PEOPLE, it's time to get out your brothel creepers, suede jackets and luminous socks 'cos it's time to rock 'n' roll. This little compilation is full of knee-trembling goodies guaranteed to



make your hips shiver and quiff quiver. Little Richard, Elvis, Chuck Berry, Bill Haley, Jerry Lee Lewis. Need I say more? If you ain't got these little gems already, then it's time to shell out the readies. ■■■■

Andrew Bass

MINK DEVILE 'Sportin' Life' (Polydor 825776-1)

THIS IS one of the most boring records I have ever heard. It captivated my interest like a debate on the constitution of the SDP.

'Sportin' Life' was obviously recorded on a Sunday morning while the band were recovering from a bad hangover. This is not the work of sober men, surely? Check out 'There's No Living (Without Your Loving)', the track drifts away like cigarette smoke, with the same bad effects. There is even a song about 'Italian Shoes' what next an ode to 'Fred Perry' T-shirts? ■

Andrew Bass

'GOODBYE GIRL' THE NEW SINGLE FROM GO WEST



RE-MIX

OUT NOW ON 7" & 3 TRACK 12"



SEMINAL SEVENTIES INNOVATORS SPARKS TAKE A NEW SHAPE FOR '85. RON AND RUSSEL RAP TO ELEANOR LEVY



MAEL

ELEVEN YEARS ago, the Brothers Mael thrilled a generation with their bright and breezy electro pop. Sparks' sound was way ahead of its time and was shown to its fullest in the sublime frenzy of 'This Town Ain't Big Enough For The Both Of Us'.

Russel was the hyped-up singer, Ron the token West Coast weirdo at the keyboards — slicked back hair and pencil-thin moustache, with mad black eyes that stared right into you, sending fear into the hearts of grannies and small boys everywhere.

After that spell of success they returned to our shores once more — musically at least — just as punk was turning into New Romanticism, with 'Number One Song In Heaven'. As always, the brothers were up there with a sound to fit the times which were a-changing.

Never publicly to be seen sporting long hair, beards or denims with patches on, their energy fitted far more into the liveliness of the British scene than the stodgy complacency of their fellow American musicians who had largely ignored their subtle charms.

1985 sees another phoenix-like rise for the duo. The new single 'Change' is a slow and ornate tune that mixes overblown orchestration with Russel's vocals delivered in a half-bored drawl that crosses Marlene Dietrich with Cristina's languidly stylish version of 'Is That All There Is?'.

"It's the old, old story," explains Ron. "The girl has left the guy but there's still a glimmer of hope that the guy will get her back. What we wanted was to take a really cliched situation like that and picture it in a way that was incredibly fresh.

"I like real jagged sound you see and," (with voice falling to a menacing whisper) "and it's gonna get more and more jagged!"

SINCE SPARKS were last in the British charts in 1979, they have been concentrating on finding success in their own

country. It's not been an easy business. "Anything that has any sort of personality and eccentricity to it is completely out," says Ron.

"We were able to break through via video because MTV featured us. Now though, the people in charge of choosing videos are becoming the same as the radio stations — everything is Billy Joel, which is sad."

"In America, there is a real corporate kind of thing that seeps through to the bands — even though they would never admit to it," continues Russel. "You can sense it though. When you see Hall And Oates, they're really confident and they're really good but there's something — this American corporate package that's thrown around — that isn't there for most English bands. There's a lot more of a naive approach to what's done in England — which is why a lot of things can't get launched in the States."

YOU GET the impression that Ron and Russel are not particularly enamoured with their fellow US recording artists.

"Not at all," agrees Russel. "I don't think our music was a conscious reaction to anything though. It was just the type of music we like — what amuses us. It just happens that that isn't what is happening in the States.

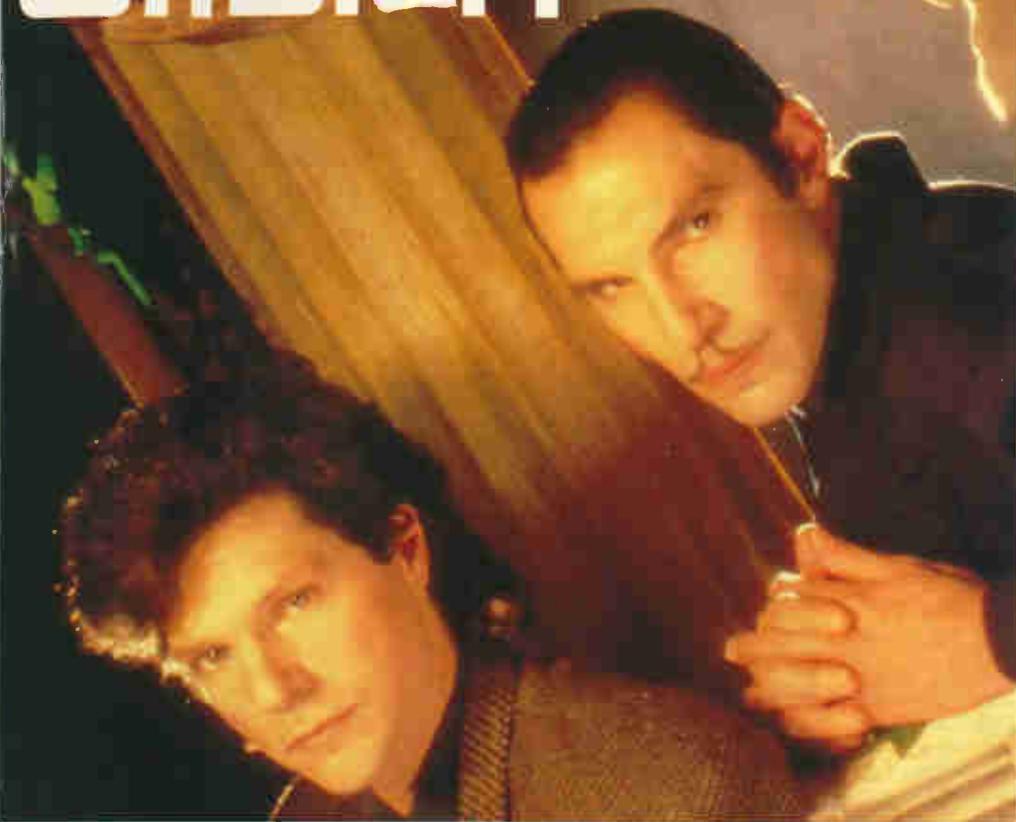
"Los Angeles, where we're from, is unique and plays lots of English things which are obscure in other parts of the States. They championed Sparks as well, so we've become really successful there, but less so in the rest of the country.

"But we've come this far," he continues, "so we don't want to make concessions. 'Change' is probably more extreme than anything else we've done, but we have really high hopes that it will strike some chord here — and maybe, who knows, creep in through some back door in the States."

"We don't take any pride in being esoteric," adds Ron.

how can you mend a broken heart

ORDIER



where our band was just directionless. Unfortunately, the film seems to be played on every airplane and in every country around the world year after year on TV. So we get, 'Oh, you're the guys from 'Rollercoaster'. It's a shame that as a document of Sparks — that has to be the one that keeps surfacing. But we did it — and we can't get away from it.'

It's not only Russel who's had ambitions in the acting world.

"I tried for the mad bomber part in 'Airplane II'," Ron admits. "But I lost out to Sonny Bono. So that doesn't bode too well for my future career as an actor — to be beat out by Sonny Bono!"

Ron and Russel haven't given up all hope of a career in movies though. They're currently hoping to finance a film starring the two of them as brothers, fighting for control of a large amusement park. It sounds like a kind of fairground 'Dallas'.

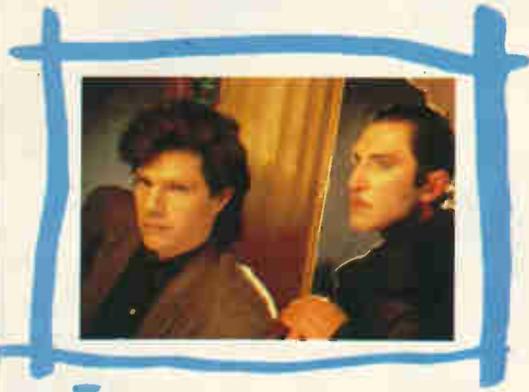
"Yeah, yeah," agrees Ron but he doesn't sound too sure about it.

WITH THREE songs for an album already recorded, the duo's immediate aim is to "not be such strangers on your little island!". They haven't played in Britain for nine years, but are hoping to once the album is out. Their last US tour featured rugged mountain scapes, fake horses on rock formations and a sunrise in the background.

"We want to do it under really positive circumstances though," says Russel. "With a hit record behind us. We don't do any of our old songs in our set because in the States they only know the ones off the newer albums and they are practically unknown in England."

'Change' does feature, however, a highly wonderful acoustic version of 'This Town ...' on its B-side.

"We thought it would be useful having 'Sparks 1974' on one side and 'Sparks '85' on the other because it's so different," explains Russel. "It will be interesting — for the three or four people who might care!"



SPARKS' MUSICAL career has experienced plenty of highs — but their fair share of lows have crept in there too. It was at one of those times that the group appeared in the disaster movie 'Rollercoaster'. Russel explains that he'd thought about acting as a career while studying English at UCLA, and had joined the film-making department. He doesn't view 'Rollercoaster' as quite the kind of thing he'd intended though. At the mention of the film, Ron coughs embarrassedly and Russel explains:

"That was just being in a film in a period

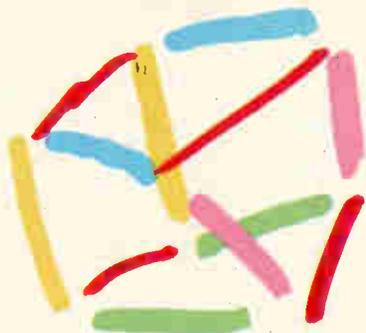
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7" + 4 TRACK 12"



A6446
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Thomas Dolby and George Clinton test the possibilities of the Cube. Experiment successful, says Paul Sexton. Photography: Ian Hooton



EXPERIMENT 1: EARLY FINDINGS

In which the hyperactive Professor Dolby harnesses windpower, enlists the help of his assistants Europa and the Pirate Twins and is blinded by science. Having extended the boundaries of his work, enlisting the services of Dr Magnus Pyke and members of the Flat Earth Society, his research drives him onward, thirsting to continue his work with new accomplices.

EXPERIMENT 2: NEW RESEARCH, 1 9 8 4 - 8 5

Professor Dolby explains the thinking behind his 12 months of specialised, controlled experiments: "I got back off a six-month world tour, and didn't feel that much like launching myself into another solo project straight away, so I thought I'd spend a few months chasing up a few collaborations and it turned into about a year, strangely enough.

"I started off doing a single with Riuichi Sakamoto, of Yellow Magic Orchestra fame, which I wrote with him and sung and wrote and directed a video for him, which has been out in Japan, I hope it'll be out here fairly soon. I produced the 'Steve McQueen' album for Prefab Sprout, who I think are one of Britain's finest bands ... and then I went to Los Angeles and co-produced an album with Joni Mitchell, who's been a big heroine of mine.

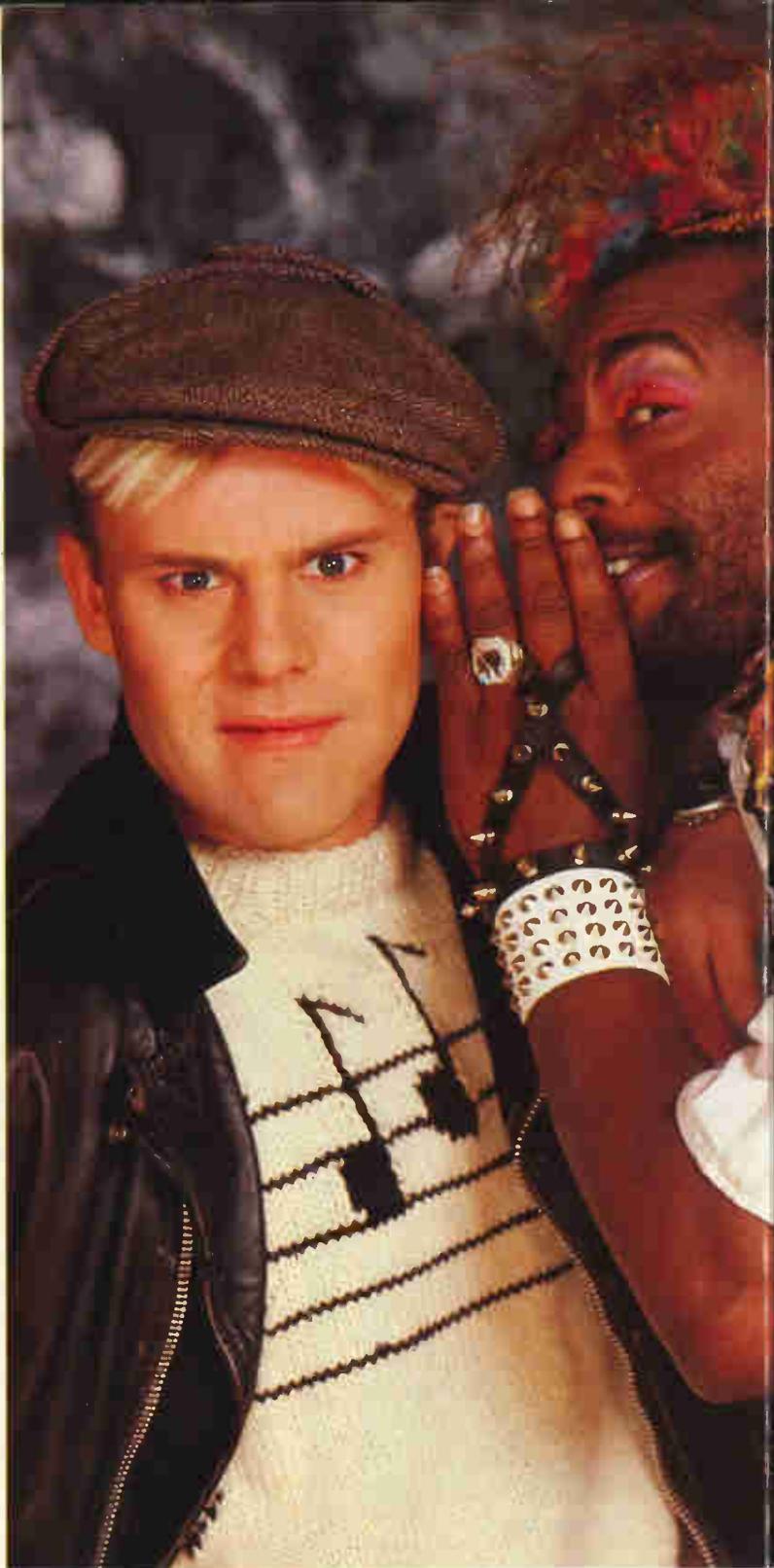
"That's going to be a very interesting album, it's kind of Joni meets Laurie Anderson or something like that. We won't hear that before the album, though. Then I hooked up with George Clinton." (An extended report on these musical tests shortly).

The popular scientist hopes shortly to film some of his work. "Films are something I'm trying to get into more and more because it's very refreshing after the restrictions of a three minute pop song, a 40-minute album or a three and a half minute promotional video to be able to get into a film where you no longer rely on all those guidelines."

He speaks of another new work colleague. "I met Grace Jones in London when she was here about a year ago, and I hooked up with her again when I was in the States. She's just starting to write material for her new album so I spent some time writing with her, and we got on very well."

EXPERIMENT 3: DOLBY'S CUBE R E A C T I V A T E D

"I hooked up with George Clinton, who was in Miami writing his own solo album, and did a couple of songs on the album (project title: 'Some Of My Best Jokes Are Friends', about to be available, the particular works in question the title piece and 'Thrashin'). "Some Of My Best Jokes Are Friends' sounds like one of George's album cover looks," says Dolby). In fact we spent most of the time fishing, as I remember, but



a little bit of studio work in between.

"I then went to Washington DC with him and performed in front of the P-Funk All Stars at the James Brown Testimonial Concert, in front of about 18,000 people, about two of whom were Caucasian. I did a version of 'Sex Machine' in my best Oxford accent — 'Get up! Get on up!' James Brown was at the side of the stage, he loved it.

"George then suggested that we do something for me, so I decided to revive Dolby's Cube, who had released one dance 12 inch in 1984, this time really as a kind of occasional supergroup featuring some of these different people that I work with.

The first one ('May The Cube Be With You') had George, myself and Lene Lovich on vocals, the Brecker Brothers on horns, the Funkadelic rhythm section, and members of Earth Wind & Fire and Parliament, really a big mixture of different styles.

"You have to see the video of it to make a lot sense of it, if that's what you're after. George plays a Martian who invents the ultimate pleasure drug, which is called the Cube, and what this Cube does is it gives you the most intimate fantasy in real life, so he flies to Earth and gives it to me, and I'm a bank clerk. I run through a series of my favourite fantasies, an evening with Marilyn Monroe, hanging around with James Cagney and Marlon Brando, and getting my own back on Maggie Thatcher and Ronnie Reagan."

EXPERIMENT 4: CLINTON REACTION R E P O R T

Clinton became aware of the pop scientist around the time of 'She Blinded Me With Science'. "When I first looked at him I thought 'Uh-oh, he's funky, here we go now...'" says the Funkadelic and Parliament creator. "Working with him gives me a fresh approach to the music I've been doing for a long time."

A long time it is for Clinton, 45 years old this week, stretching back to his early days in Plainfield, New Jersey, where he worked in a barbershop and founded the vocal group the Parliaments. In the Sixties he moved to Detroit and became a staff writer

with Motown.

"Having worked at Motown you learn to architect a song basically according to how the artist is already, and I tried not to ever lose that even though we went really strange as Funkadelic. As we started getting secure, I started creeping back to those things. Once we got our chance (at Motown) and got an audition and everything the only thing we found wrong with us was that we were too much like the Temptations, sound-wise, but they were all six feet and there was no way we could be all six feet unless a couple of us jumped in the air and stayed there.

"I said well, I'll go to the opposite end of the spectrum, totally unco-ordinated, I'll get my costumes out of the garbage can, off the Holiday Inn bed, and just be totally funky." So the Parliaments went from the straight pop hit 'I Just Wanna Testify' to the controlled weirdness of 'All Your Goodies Are Gone' in 1967 and by the Seventies and the Parliament (no "s") era, the weirdness went all the way, with 'Up For The Down Stroke' ('74), 'Tear The Roof Off The Sucker' ('76), and probably the best of all '79's 'Aqua Boogie', subtitled 'A pyschoalphadiscobeta-bioaquadoloop'. Not forgetting Funkadelic's 'One Nation' crossover smash and the brilliant '(Not Just) Knee Deep' ("she was totalllee deep...")

"The next Funkadelic album will be called 'By Way Of The Drum', I didn't actually try to finish that until we got the whole legal stuff out of the way," he says, referring to the complications that have temporarily derailed the ParliaFunkadelicment thang. "With the help of my man here," he goes on, looking at Dolby, "we'll be doin' some international funk'n', as a matter of fact some cosmic funk'n'."

As for the Professor, doesn't all this never-ending research lay a little heavy sometimes? "It's funny," says Dolby. "I used to worry about it, I used to think I didn't have much of a social life, or I didn't have many girlfriends or anything, but I don't actually worry about it any more because the thought hit me a while ago that I'm doing what I love. I get frustrated just lying on a beach doing nothing."



● **Amazulu reach the charts with a happy happy sound but say to Lesley O'Toole 'don't forget the B-side'**

THE LAST time I encountered Amazulu in the flesh, they were cavorting about to the strains of David Bowie's 'Modern Love'. Nothing unusual in that, you might think. Ah yes, but David Bowie was also strutting *his* funky stuff.

Rewind to '82 when riot-torn Brixton was front page news. Bowie, Brixton-born and bred, decided to play a charity concert at London's Hammersmith Odeon in aid of the area's Community Association. Amazulu were the recipients of a fairly earth-shattering phone call: "David Bowie would very much like you to support him" was the general gist.

But the ensuing exposure failed to transform Amazulu into a household name. It wasn't the only travesty of justice they suffered that year. En route to a Scandinavian tour, they became mixed up in a drunken brawl which led to jail for the entire band in Finnish cells for a fortnight.

Three years on and I get an audience with four members of Amazulu — Lesley Beach (sax), Sharon Bailey (percussion), Nardo Bailey (drums, no relation) and Annie Ruddock (vocals, and it was she who tapped DB on the shoulder and said, "Eh, David. Can we get up and have a jig?"). The absentees are guitarist Margo Sagov and bassist Clare Kenny. The eagle-eyed reader may already have noted the proliferation of females, the sort of group that makes marketing executives leap in the air and shriek "fally ho!"

Have they suffered at the hands of manipulative record company moguls?

Annie: "They certainly tried to manipulate us in the beginning, but I think they understand us better now."

Lesley: "The problem is that the music business is so male-orientated, they really don't know how to handle all these women."

Annie: "We're always being labelled an all-girl band. Nardo feels totally wasted sometimes."

Hardly surprising, in view of the less than scrupulous devices employed. An initial publicity shot selected for flyposters just happened to be the one where Nardo's hands were obscuring his face.

AMAZULU ARE primarily a reggae band, though their latest single 'Excitable' does nothing to substantiate this claim. The song was thrust on them by an eager Island Records contingent. It's

markedly different from prior releases, which were instantly recognisable as Amazulu's unique brand of reggae — and also enormous flops. A modicum of compromise was called for.

Sharon: "It's a good 'commercial' record. We do want to break the market with reggae but we've realised we have to approach it in a different way. We must go through the commercial channel first before we get to do what we really want to do."

Lesley: "Once we're in a stronger position, we'll be able to start sneaking it in."

The age-old dilemma of credibility versus integrity is to the fore once more.

Lesley: "There was a week of drama and wailing and soul-searching and people crying their eyes out all over the place. We all fell out, of course, but that's human nature. As soon as anything happens to a group of people, they turn on each other. We realised we'd have to do it if we wanted

to carry on and we want to carry on more than anything in the world. I quite like the song now but I wanted to kill it at first."

'Excitable' isn't so awful. The ever-effervescent Janice Long describes it as "a happy, happy record". It's definitely a sound for the summer and one that's infinitely preferable to the Euro-hit dross prevalent at this time of year.

In any case, they're keen to emphasise that 'A Little Love', the self-penned B-side, portrays Amazulu in their true colours.

Sharon: "If people came to see us solely on the basis of 'Excitable', they might feel really cheated, so we make sure we tell everyone to check out the B side because that's the other side of Amazulu."

BUT WHY does reggae make such a poor showing in the charts?

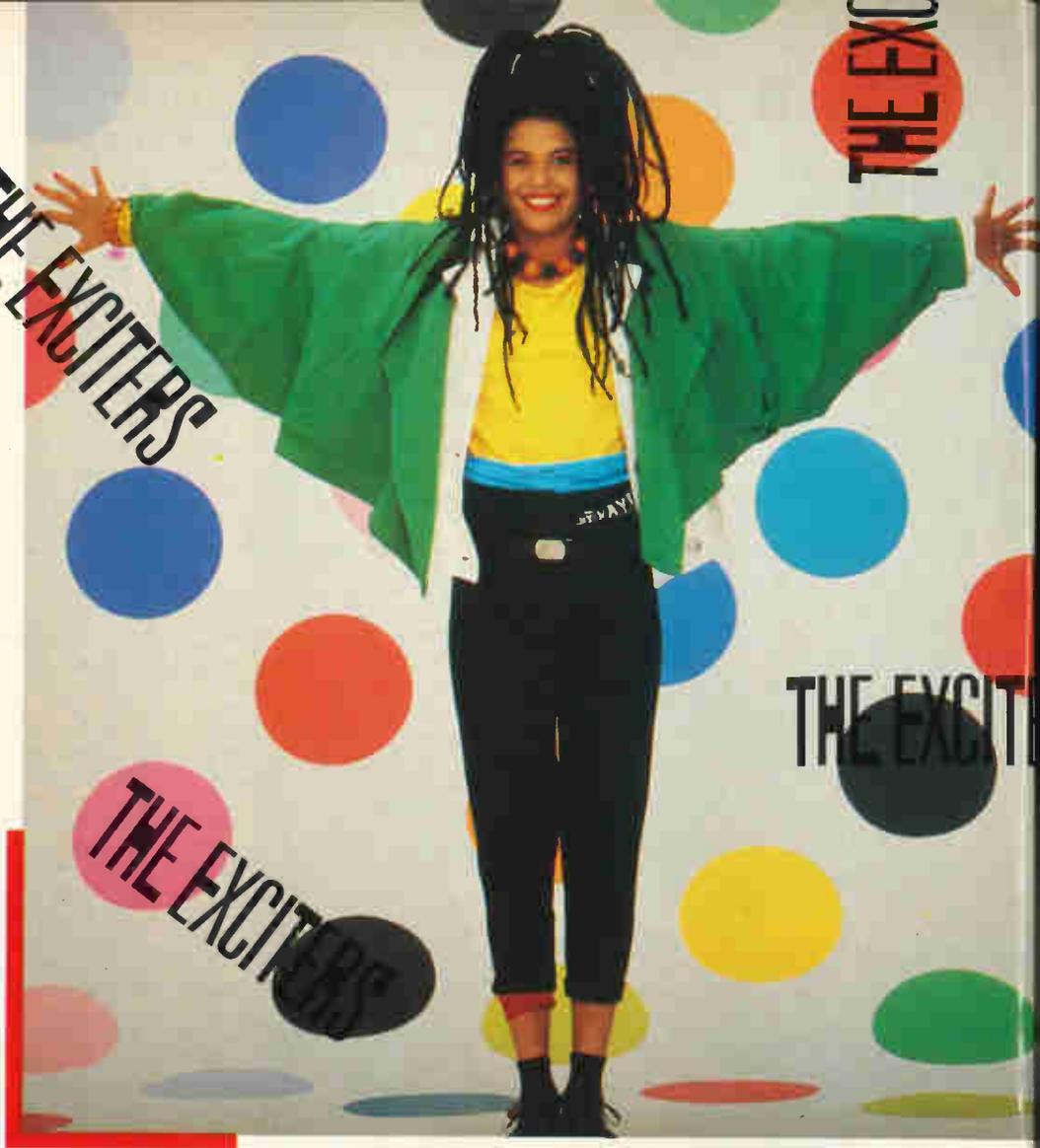
Sharon: "Because it's totally ignored in Britain, especially when things like Live Aid happen. What Bob Geldof did was fantastic but there wasn't one black band."

Annie: "Reggae sells like murder in this country but, to be truthful, it takes a white person to do something with it. Look at the Scritti Politti single — a reggae number which goes straight into the charts. It's a kind of mafia thing really, and it doesn't affect only reggae. Jazz and ethnic music have to come up against the prejudice."

Nardo: "We've brought in a lot of different styles of music — South American for example — a bit of calypso and salsa."

Annie: "We're into trying things that haven't been done before. Reggae has been too conditioned for too long."

Check 'em out, and don't forget the B-side.





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IT WAS just another one of those Friday afternoons. Jeez, if we hadn't had enough of Robin Smith playing the new Wicked Vicar single, here came the Ed with a whole list of things we had to slip into next week's paper. Y'know sometimes it's hard being a trailer, you just don't know where to start. Do I tell you about our many interviews with **THE SMITHS** or would that be unfair to our scrupulously researched **MADONNA** feature? Hang on though, some people are going to get cement overcoats if we don't mention **THE COOL NOTES**, **BELOUIS SOME** and extra fab **PREFAB SPROUT**. Opps nearly forgot **THE CURE**. Right milkman, two extra pints and a copy of **RECORD MIRROR**.

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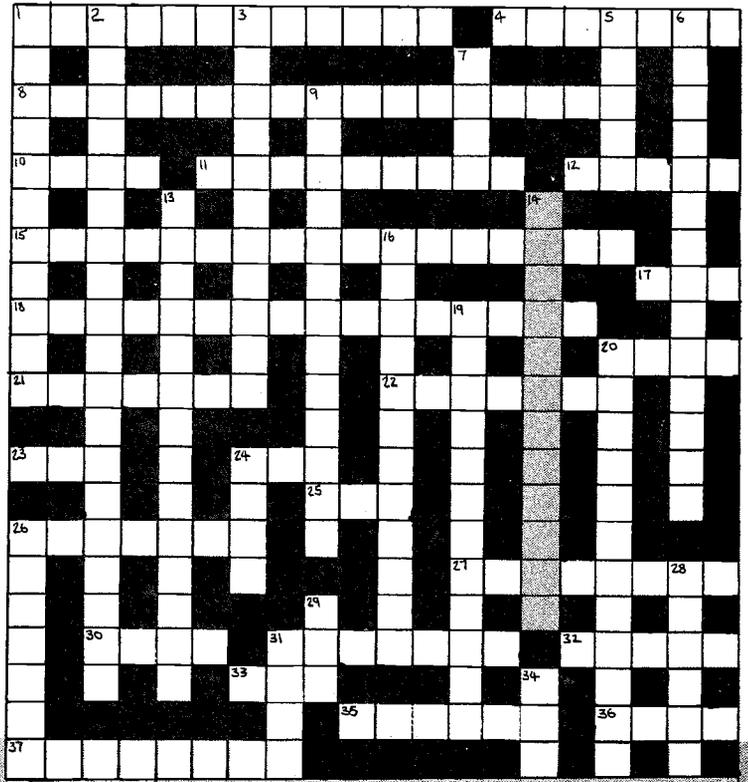
First correct solution wins a blood-curdlingly astounding £5 record token. Entries to: Record Mirror, Greater London House, Hampstead Road, London NW1 7QZ

ACROSS

- 1 Bryan's children (4,3,5)
- 4 See 8 across
- 8 and 4 across A phone call from Stevie may include these words (1,4,6,2,3,1,4,3)
- 10 Spandau's precious metal (4)
- 11 A New Order gig could end in this (9)
- 12 Lionel's lover (5)
- 15 and 26 down It happened when Sting was asleep (3,5,2,3,4,7)
- 17 Simply a colour (3)
- 18 It was only 24 hours for Michael Jackson (3,3,2,4,4)
- 20 Jimmy's as hard as one (4)
- 21 1981 Depeche Mode hit (3,4)
- 22 Group dancing to the Rhythm Of The Night (7)
- 23 Kevin's crying partner (3)
- 24 Initially group who wanted to Roll On Down The Highway (1,1,1)
- 25 U2 LP (3)
- 26 Bee Gees number one that was a disaster (7)
- 27 and 30 across Sent by Patrice Rushen to help her to remember (6,2,4)
- 30 See 27 across
- 31 After being locked up this is what George and Andrew want (7)
- 32 Bobby who was a Dream Lover (5)
- 33 Queen's guitar playing month (3)
- 35 The Stones' debut single (4,2)
- 36 It's murder (4)
- 37 Committed during 1984 (8)

DOWN

- 1 What the Redskins want to do to This Insane Thing (5,2,4)
- 2 The Crowd's anthem (5,5,4,5)
- 3 Group that have caused a Youthquake (4,2,5)
- 5 The Stones were by themselves on Main Street (5)
- 6 Where you'll find Phil and Gary (3,2,3,6)
- 7 Boon in U2 (4)
- 9 Human League hit for all the lonely people (4,2,4,3)
- 13 Elton's Sad Songs produce this (8,6)
- 14 We Don't Talk Anymore was his last number one (5,7)
- 16 Race Kraftwerk were involved in (4,2,6)
- 19 It was a pleasure for UB40 to record this LP (6,2,4)
- 20 There's been No Rest for this armed force (3,5,4)
- 24 Runaway (----) Keep Swinging (4)
- 26 See 15 across
- 28 Group that have made chart History (3,3)
- 29 Martin who leads ABC (3)
- 31 Phil's value (4)
- 34 Adam's music (3)

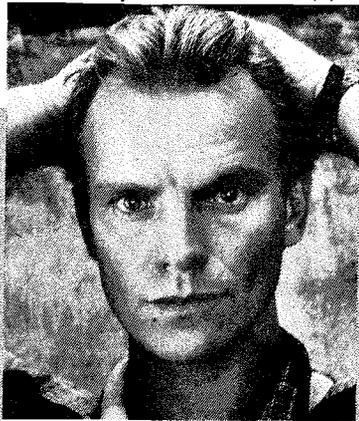


LAST WEEK'S ANSWERS

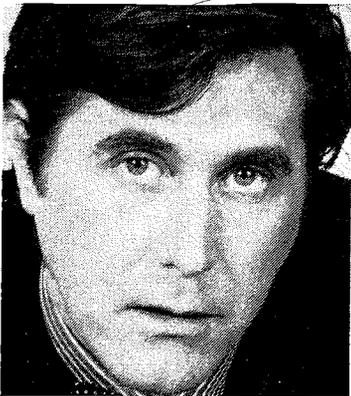
ACROSS: 1 Life In One Day, 4 Pogues, 7 Treat Her Like A Lady, 11 Knock On Wood, 12 Icicle, 14 Close, 16 I Know Him So, 17 European, 20 Tainted Love, 22 King, 24 Lemon, 25 Newman, 26 Ocean, 29 Sade, 30 Damned, 31 Kaya, 32 Out, 34 Fire, 35 AC DC, 38 Kid, 39 Blues, 40 Shut Up
 DOWN: 1 Little Creatures, 2 Freak, 3 In Too Deep, 5

Sunglasses, 6 Band On The Run, 8 London, 9 Knowing Me Knowing You, 10 A View To A Kill, 13 Icing On The Cake, 15 Scandalous, 18 Rain Forest, 19 Commentators, 21 The Word Girl, 23 Galaxy, 27 Hard, 28 Works, 33 Well, 36 CBS, 37 Ben

WINNER (July 20): Cathy Lynch, 24 Burstow Rd, Wimbledon, London SW20



● THE THINGS some people dream about



● THIS MAN sings about them



● WELL, I do declare, say this group

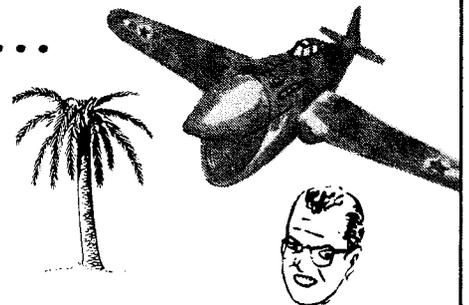
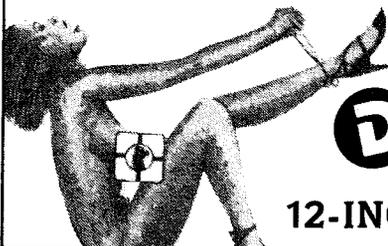
FRESH FROM THE BERMUDA TRIANGLE...
 ...AGENT DOUBLE OH-OH HIMSELF!

GEORGE CLINTON

NEW SINGLE ON 7 & 12"

D O U B L E O H - O H

12-INCH FEATURES "FOR YOUR EYES ONLY MASHED MIX"



mailman

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

▼ HOW NICE to read about Jaki Graham taking a train when she goes to London and catching a bus to get to her office. It's a refreshing change to read about a pop star who's normal and doesn't take a limo when she steps out of her front door. I'd love to see Duran Duran, Go West or Prince queuing for a bus down my road.

Jane Stewart, Fife

● I'd love it if the bus at the bottom of my road turned up on time

▼ I FEEL I must write and give my views concerning a line in Sister Sledge's number one (and totally moronic) song 'Frankie'. Quote: "And said to myself we could have had twins".

How could she possibly foretell this? Do twins run in the large (and ever increasing) Sledge family? Is she on a fertility drug? A test tube job perhaps?

Speaking as an expert in gynec, gaen, gynec — these matters. I would be most interested to know how she could predict such a happening. Why twins? What's wrong with quads, quins or sextuplets? Why are Milky Bars white? When will Rolf Harris be made king? These are just some of the great unanswered

questions in life.

I must go and have a lie down...

The Professor of Tenby

● Better still, why don't you try leaping off a tall building?

▼ I AM replying to that Cruel Cruella. Who the hell does she think she is? She makes me sick. Really sick! How dare she say that Wham! are copying Go West? Go West play decent music, Wham! play crap. They are wimps. Go West are the best group in the universe.

Please keep your bitchy comments about Go West to yourself because some people do not like it, okay!

The biggest Go West fan, Kettering

PS RECORD MIRROR is great, especially your Go West interviews. Thanks!

● Incisively said

▼ WHEN I saw Live Aid on telly last week I just had to write to you and say how fantastic it all was.

Watching all those stars rubbing shoulders and playing for nothing so that starving people in Africa could be fed brought tears to my eyes. It just goes to show that not all the stars are preening egomaniacs. Although there were some malfunctions with the technical



● PRINCE, GO West and Simes: waiting for the number 29 bus was never like this

side between Philadelphia and London, I thought it all came off wonderfully...

But I must agree with Robbie Coltrane, who gave an interview during one of the breaks from the music. He said that although it's a sin that this fund-raising job has to be pushed into the private sector it's no excuse for not giving everything you can

towards this great cause.

Bob Geldof, I believe, has made a similar point. He reckons it's disgusting that pop stars should have to perform this kind of service when the governments of the world should be taking responsibility.

Scott O'Connell, Dumfries

● You've seen the power — let's use it



SPECIAL LIMITED EDITION 12" CLUB MIX

THE DANSE SOCIETY SAY IT AGAIN

ARISTA

RM DISCO

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

- 1 1 TURN IT UP, Conway Brothers, 10 Records 12in
- 2 5 ROUND AND AROUND, Jaki Graham, EMI 12in
- 3 3 TWILIGHT/BACK IN STRIDE (REMIX)/TOO MANY GAMES, Maze featuring Frankie Beverly, Capitol 12in
- 4 2 SILVER SHADOW, Atlantic Starr, A&M 12in
- 5 4 GENIE, B.B. & Q. Band, Cooltempo 12in
- 6 24 ON A CROWDED STREET, Barbara Pennington, Record Shack 12in
- 7 7 DANCIN' IN THE KEY OF LIFE (REMIX), Steve Arrington, Atlantic 12in
- 8 6 GLOW, Rick James, Gordy 12in
- 9 18 ALL OF ME FOR ALL OF YOU, 9.9, RCA 12in
- 10 13 IN YOUR CAR, The Cool Notes, Abstract Dance 12in
- 11 8 STRONGER TOGETHER, Shannon, Club 12in
- 12 14 MOVIN', 400 Blows, Illuminated 12in
- 13 9 KEEP ON JAMMIN'/IN AND OUT, Willie Hutch, Motown 12in
- 14 11 HISTORY, Mai Tai, Virgin/Hot Melt 12in
- 15 17 AXEL F (M&M REMIX), Harold Faltermeyer, MCA 12in
- 16 10 SAVE YOUR LOVE (FOR #1), René & Angela, Club 12in
- 17 15 ATTACK ME WITH YOUR LOVE/ROOM 123, Cameo, Club 12in
- 18 26 HAPPY FEELING, Aurra, 10 Records 12in
- 19 16 LET'S TALK (ABOUT SEX)/DUP VERSION, One Way, MCA 12in
- 20 12 MUTUAL ATTRACTION (REMIX), Change, Cooltempo 12in
- 21 80 THIS KIND OF LOVE, Phil Fearon & Galaxy, Ensign 12in
- 22 22 LET ME BE THE ONE, Five Star, Tent 12in
- 23 25 MONEY'S TOO TIGHT (TO MENTION) (CUTBACK MIX), Simply Red, Elektra 12in
- 24 61 INTO THE GROOVE, Madonna, Sire 12in
- 25 20 BREAK THE ICE, Michael Lovesmith, Motown 12in
- 26 29 LONG TIME, Arrow, London 12in
- 27 23 WICKI WACKY HOUSE PARTY (FUNK SUCCULA VAN HELMSINK HOMICIDE MIX), The Team, EMI 12in
- 28 19 TAKE YOUR HEART AWAY, Kleer, Atlantic 12in
- 29 79 YOU'RE THE ONE FOR ME (PAUL HARDCASTLE REMIX), "D" Train, Prelude 12in
- 30 39 SAY I'M YOUR NUMBER ONE, Princess, Supreme Records 12in
- 31 36 I'LL BE GOOD/YOUR SMILE, René & Angela, Mercury LP
- 32 30 FIDELITY, Cheryl Lynn, CBS 12in
- 33 21 BABY DON'T HOLD YOUR LOVE BACK, Bridge, Atlantic 12in
- 34 32 LAY YA DOWN EZ/YOU GOT ME ROCKIN'/NEVER CRY AGAIN/SEEKRET, Kleer, Atlantic LP
- 35 52 FINESSE (REMIX VERSION), Glenn Jones, US RCA Victor 12in
- 36 54 TRAPPED, Colonel Abrams, US MCA Records 12in
- 37 45 LOVE IS JUST THE GREAT PRETENDER '85, Animal Nightlife, Island 12in
- 38 35 CHEY CHEY KULE (UK REMIX), Eugene Wilde, 4th + B'way 12in
- 39 33 THE LOVER IN ME, September, 10 Records 12in
- 40 58 LOVER UNDERCOVER/SO DELICIOUS, Fatback, Cotillion LP
- 41 34 IF I EVER LOSE THIS HEAVEN/SERIOUS, Billy Griffin, CBS 12in
- 42 44 FRANKIE, Sister Sledge, Atlantic 12in
- 43 31 ROCK ME TONIGHT, Freddie Jackson, Capitol 12in
- 44 28 LONDON TOWN '85, Light Of The World, Ensign 12in
- 45 50 SUPERFINE (FROM BEHIND), Skool Boyz, US Columbia 12in
- 46 40 BACKED UP AGAINST THE WALL, Will King, Total Experience 12in
- 47 74 AIN'T NOTHIN' LIKE IT/YOU AIN'T BEEN LOVED RIGHT, Michael Lovesmith, US Motown LP
- 48 42 TREAT HER SWEETER/DUBMENTAL MIX, The Paul Simpson Connection, 10 Records 12in
- 49 48 ON THE SHELF/MAIN ATTRACTION, B.B. & Q. Band, Cooltempo LP
- 50 47 SYSTEMATIC/ELECTRIFIED, Billy Griffin, CBS LP
- 51 53 SINGLE LIFE/I'VE GOT YOUR IMAGE, Cameo, Club LP
- 52 — LONG TIME (THE 'HOT' MIXTURE)/HOT HOT HOT (HOTTER MIX '84), Arrow, London 12in
- 53 43 BEST PART OF THE NIGHT (UK REMIX)/STEP BY STEP (US REMIX), Jeff Lorber, Club 12in
- 54 56 IT'S GONNA BE RIGHT/FADE TO BLACK, Cheryl Lynn, US Columbia LP
- 55 27 BUTTERCUP, Carl Anderson, Streetwave 12in
- 56 41 PICK UP THE PIECES, JoAnna Gardner, Boiling Point 12in
- 57 — DARE ME, Pointer Sisters, RCA 12in
- 58 46 RIPE FOR THE PICKING (HARDCASTLE MIX), LW5, Virgin 12in
- 59 51 ONE LOVE/SECRET LOVERS/IN THE HEAT OF PASSION, Atlantic Starr, A&M LP
- 60 — MAMA SAID, Oliver Cheatham, Move Records 12in

- 61 55 TURN IT UP (THE FULL MONTY MIX), Conway Brothers, 10 Records 12in
- 62 — SHACK UP (REMIX), Banbarra, Stateside 12in
- 63 49 IT'S OVER NOW (DANCE REMIX), Luther Vandross, Epic 12in
- 64 re LOVE SO FINE (ORIGINAL MIX), Sahara, Elite 12in
- 65 64 RIPE FOR THE PICKING (REMIX), LW5, Virgin 12in
- 66 re WHEN YOU LOVE ME LIKE THIS (REMIX), Melba Moore, Capitol 12in
- 67 — LET'S TALK (REMIX), Carl Anderson, Epic 12in
- 68 — GOLDEN YEARS (REMIX), Loose Ends, Virgin 12in
- 69 75 THIS IS FOR YOU/THE PLEASURE SEEKERS, The System, US Mirage LP
- 70 re I WONDER IF I TAKE YOU HOME, Lisa Lisa and Cult Jam with Full Force, CBS 12in
- 71 37 LET ME BE YOUR EVERYTHING, Touch Of Class, US Atlantic 12in
- 72 68 CAN'T WAIT TIL TOMORROW (REMIX), Johnny Gill, Atlantic 12in
- 73 77 STAND UP, Howard Johnson, US A&M 7in/A&M 12in promo
- 74 69 TAKE IT EASY, T.C. Curtis, Virgin/Hot Melt 12in
- 75 82 GET LOOSE, Aleem (featuring Leroy Burgess), US NIA 12in
- 76 57 LOVE SITUATION, Mark Fisher, Total Control 12in
- 77 65 PLEASE DON'T BREAK MY HEART, The Affair featuring Alyson, 10 Records 12in
- 78 72 WHAT'S MISSING, Alexander O'Neal, Tabu LP
- 79 70 LOVER UNDERCOVER (CLUB REMIX), Fatback, Atlantic 12in
- 80 — TAKES A LITTLE TIME, Total Contrast, London 12in
- 81 — DISRESPECT (CLUB MIX), Gap Band, US Total Experience 12in
- 82 84 (I'LL BE A) FREAK FOR YOU, Royale Delite, US Skyview 12in
- 83 — (OWCHI!) HOT BLOOD PRESSURE/FEEL THE FIRE/HYPNOTIZED, 9.9, US RCA LP
- 84 — STRANGERS INTO LOVERS/MUSIC OF PASSION, Percy Larkins, Move Records LP
- 85 re MOONCHILD, Rick James, Gordy LP
- 85 — MY BABY LOVES ME, Harry Ray, US Panoramie 12in
- 85 — IF YOU WERE HERE TONIGHT/SOFT VERSION, Alexander O'Neal, Tabu 12in

Hi-NRG

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

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BONUS 5 MINUTE
VERSION
★

Princess

SAY I'M YOUR No. 1

Supreme
RECORDS

7" SUPE 101
12" SUPE T 101

SUPREME RECORDS
A STATEMENT IN SOUL

US SINGLES

- 1 3 **EVERY TIME YOU GO AWAY**, Paul Young, Columbia/CBS
- 2 9 **SHOUT**, Tears For Fears, Mercury
- 3 4 **YOU GIVE GOOD LOVE**, Whitney Houston, Arista
- 4 1 **A VIEW TO A KILL**, Duran Duran, Capitol
- 5 7 **IF YOU LOVE SOMEBODY SET THEM FREE**, Sting, A&M
- 6 8 **GLORY DAYS**, Bruce Springsteen, Columbia/CBS
- 7 2 **RASPBERRY BERET**, Prince And The Revolution, Paisley Park
- 8 12 **SENTIMENTAL STREET**, Night Ranger, Camel/MCA
- 9 13 **NEVER SURRENDER**, Corey Hart, EMI America
- 10 14 **GET IT ON**, the Power Station, Capitol
- 11 6 **THE SEARCH IS OVER**, Survivor, Scotti Bros
- 12 11 **VOICES CARRY**, 'Til Tuesday, Epic
- 13 5 **SUSSUDIO**, Phil Collins, Atlantic
- 14 17 **WHO'S HOLDING DONNA NOW?**, DeBarge, Gordy
- 15 15 **19**, Paul Hardcastle, Chrysalis
- 16 21 **POWER OF LOVE**, Huey Lewis And The News, Chrysalis
- 17 18 **PEOPLE ARE PEOPLE**, Depeche Mode, Sire
- 18 10 **WOULD I LIE TO YOU?**, Eurythmics, RCA
- 19 24 **FREEWAY OF LOVE**, Aretha Franklin, Arista
- 20 22 **YOU SPIN ME ROUND**, Dead Or Alive, Epic
- 21 19 **JUST AS I AM**, Air Supply, Arista
- 22 25 **WHAT ABOVE LOVE?**, Heart, Capitol
- 23 28 **SUMMER OF '69**, Bryan Adams, A&M
- 24 27 **ROCK ME TONIGHT**, Freddie Jackson, Capitol
- 25 30 **ST ELMO'S FIRE (MAN IN MOTION)**, John Parr, Atlantic
- 26 32 **WE DON'T NEED ANOTHER HERO**, Tina Turner, Capitol
- 27 16 **THE GOONIES 'R' GOOD ENOUGH**, Cyndi Lauper, Portrait
- 28 20 **HEAVEN**, Bryan Adams, A&M
- 29 31 **FIND A WAY**, Amy Grant, A&M
- 30 36 **STATE OF THE HEART**, Rick Springfield, RCA
- 31 39 **YOU'RE ONLY HUMAN**, Billy Joel, Columbia/CBS
- 32 23 **CRAZY IN THE NIGHT**, Kim Carnes, EMI America
- 33 44 **INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN)**, Pat Benatar, MCA
- 34 35 **NOT ENOUGH LOVE IN THE WORLD**, Don Henley, Geffen
- 35 42 **MYSTERY LADY**, Billy Ocean, Jive/Arista
- 36 46 **DON'T LOSE MY NUMBER**, Phil Collins, Atlantic
- 37 47 **CHERISH**, Kool And The Gang, De-Lite
- 38 26 **ANGEL**, Madonna, Sire
- 39 41 **LET HIM GO**, Animation, Mercury
- 40 45 **DARE ME**, Pointer Sisters, Planet
- 41 50 **LIFE IN ONE DAY**, Howard Jones, Elektra
- 42 40 **FOREVER**, Kenny Loggins, Columbia/CBS
- 43 — **FREEDOM**, Wham!, Columbia
- 44 29 **TOUGH ALL OVER**, John Cafferty And The Beaver Brown Band, Scotti Bros
- 45 49 **I WONDER IF I TAKE YOU HOME**, Lisa Lisa And Cult Jam With Full Force, Columbia/CBS
- 46 — **POP LIFE**, Prince And The Revolution, Warner Brothers
- 47 51 **STIR IT UP**, Patti Labelle, MCA
- 48 61 **SMOKIN' IN THE BOYS' ROOM**, Motley Crue, Elektra
- 49 58 **LIVE EVERY MOMENT**, REO Speedwagon, Epic
- 50 65 **SHAME**, the Motels, Capitol
- 51 48 **PEOPLE GET READY**, Jeff Beck And Rod Stewart, Epic
- 52 38 **THINGS CAN ONLY GET BETTER**, Howard Jones, Elektra
- 53 62 **LAY IT DOWN**, Ratt, Atlantic
- 54 55 **YOUR LOVE IS KING**, Sade, Portrait
- 55 59 **WHEN YOUR HEART IS WEAK**, Cock Robin, Columbia/CBS
- 56 54 **CALL ME**, Go West, Chrysalis
- 57 43 **EVERYBODY WANTS TO RULE THE WORLD**, Tears For Fears, Mercury
- 58 74 **MONEY FOR NOTHING**, Dire Straits, Warner Brothers
- 59 71 **WILD AND CRAZY LOVE**, Mary Jane Girls, Gordy
- 60 34 **GETCHA BACK**, the Beach Boys, Caribou

BULLETS

- 65 84 **ONLY FOR LOVE**, Limahl, EMI America
- 70 77 **HANGIN' ON A STRING**, Loose Ends, Virgin/MCA
- 71 83 **SUMMERTIME GIRLS**, Y&T, A&M

- 72 — **NO LOOKIN' BACK**, Michael McDonald, Warner Brothers
- 79 86 **TAKE ON ME**, A-ha, Warner Brothers
- 80 90 **CRY**, Godley And Creme, Polydor
- 81 87 **LOVE AND PRIDE**, King, Epic
- 82 — **YOU LOOK MARVELLOUS**, Billy Crystal, A&M
- 83 — **DO YOU WANT CRYING**, Katrina And The Waves, Capitol
- 84 — **SPANISH EDDIE**, Laura Branigan, Atlantic
- 85 88 **I WANT MY GIRL**, Jesse Johnson's Revue, A&M
- 86 89 **LOVE RESURRECTION**, Alison Moyet, Columbia/CBS
- 88 — **BLACK KISSES NEVER MAKE YOU BLUE**, Curtie And The Boom Box, RCA
- 89 — **I GOT YOU BABE**, UB40 With Chrissie Hynde, A&M
- 90 — **SWEET SWEET BABY (I'M CALLING)**, Lone Justice, Geffen/Warner Brothers
- 93 — **TONIGHT IT'S YOU**, Cheap Trick, Epic

US ALBUMS

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

Compiled by Billboard

S

From the people who brought you
SAVE YOUR LOVE (FOR # 1)

**Rene
AND
Angela**

Street Called Desire

"With all songs written by the duo themselves this excellent album really does push them up to Ashford and Simpson standard. Particularly outstanding being the throbbing mid-tempo 'I'LL BE GOOD', subdued a la Womack & Womack 'NO HOW-NO WAY', and smoochy 'YOUR SMILE'. Already meeting with very positive response this is likely to be a good long-term selling album."

BLUES & SOUL

Tape JABHC 12
Album JABH 12

CLUB



Produced by Rene & Angela, Bobby Watson (Rufus), & Bruce Swedien (Quincy Jones' engineer).

52

With your double
whopper James
Hamilton

DISCO

ODDS 'N' BODS

CAPITOL RECORDS' radio pluggers strangely refuse to recognise that 'Twilight' is the monster track that's selling **Maze**, even if there is a video of 'Too Many Games'... **Princess** may have a problem, despite being massive in those few shops selected for white labels, because many influential if petty provincial soul radio DJs are so disgruntled about not being serviced with it that they refuse to play it even if they do get it for free eventually (now that's a really effective promotion campaign!)... **Total Contrast's** finished pressing is labelled as the **Bandito Mix**, and the dub flip **Mirage Style**, but (so far) they're the same as on the reviewed promo pressing — although of course there are almost bound to be more mixes to come (it beats me why people are still gullible enough to buy British singles within their first month of release, when inevitably there will be a range of remixes and special offers to choose between later)... **Les Adams'** five track Megamix now flips **Steve Arrington's** 12in, while **Atlantic Starr's** bassier 106 $\frac{1}{2}$ bpm remix hasn't been greeted as necessarily an improvement... **Barbara Pennington** on commercial release at last is shorter even though the sleeves still give the original timing... **Freddie Jackson's** US follow up is 'You Are My Lady (LP Version)'/I Wanna Say I Love You (Special Theme Version)', **Kool & The Gang's** US remix of 'Cherish' being flipped by a remixing 'Fresh/Misled (Special Mix)'... **Lisa Lisa and Cult Jam with Full Force** 'I Wonder If I Take You Home' is being reissued after a sneaky six week deletion to help back orders build up (shades of **Pigbag?**)... **Capital Radio's** afternoon man about town **John Sachs** settles down with his own **Lisa Lisa** after their wedding this Saturday (presumably he'll still be with **Mike Allen & Brian Mason** at Cricklewood **Ashtons** Thursday)... **Tony Blackburn's** secretary **Rosanne**, not surprisingly considering her close involvement with the **Radio London Soul Night Out**, has made her own recording debut on a squeaky little 102 $\frac{1}{2}$ bpm New London jogger, 'This Is The Night', up for offers... **The Intruders** have remade a more electronically based 0-117 $\frac{1}{2}$ bpm version of 'Who Do You Love', due next week... **Cheryl Lynn's** LP has her own soulful densely weaving 89 $\frac{1}{2}$ bpm 'Fade To Black', subduedly 'Encore-ish' 100 $\frac{1}{2}$ bpm 'Loafin'', jerkily rolling 99 $\frac{1}{2}$ bpm 'Tug 'O' War', Motown-ish 0-120 $\frac{1}{2}$ bpm 'Slipped Me A Mickey', to complete last week's review... **Colin Curtis** and I seemed to agree, amongst the many DJs encountered in Manchester at the **Sandpiper Inn** reception for **Total Contrast** last week, but **Mike Shaft**



DANTE 'So Long' (Cooltempo COOLX 112)

Light Of The World's Bluey Maunick finally launches his Steve Barrington-fronted new group with a purposeful pleasant enough if not over inspired steady 85bpm Britfunk jogger, hammering home the title (untidy 101 $\frac{1}{3}$ -104 $\frac{1}{3}$ -104-105 $\frac{1}{3}$ -104 $\frac{2}{3}$ -105 $\frac{2}{3}$ bpm 'Lovin' Eyes' flip).

was determined to believe what he hadn't read!... **No Way José** should be a hit in Scotland at least thanks to the plugs on **Radio Forth** (three plays within five hours of intermittent listening last Thursday!), the station playing a surprising amount of black music for such a supposedly pop orientated area... **Rick James** took over atop **US Club Play** as **Paul Hardcastle** moved over finally to top 12in Sales, and **René & Angela** topped **Black 45s** — which **Paul's Silent Underdog** 'Papa's Got A Brand New Pigbag' has entered too... **Friday's '6.20 Soul Train'** has **Barbara Pennington, Total Contrast, Michael Lovesmith, Loose Ends, Maze, Barry White, Michael Jackson** (on video, girls)... **Pete Tong's** soul show now follows the **Network Chart** on **Invicta Radio** 103.8FM Sundays 7-9pm, his old Saturday 6-9pm slot being filled by **The Dude** doing 'The Budweiser Show' for **Brian Rix**... **Friday (26) Steve Sparling** PAs at **Streatham Chaplins, Saturday (27) Intrigue** at **Maidstone, Sunset**... **Pete Haigh** guests **Saturday (27)** at **Burnley Bankhall Miners Club** and **Sunday (28)** with **Colin Curtis & Richard Searling** at **Manchester's Ritz** 10th Anniversary alldayer (2-11pm)... **Wednesday (31) Greg Parrott** starts a soul night in the **Shimmers** room at **Telford's Cascades**, while **Andy Heryet** attempts a weekly ladies-free funk night at **Worthing Carioca**... **John Mayoh** has moved to **Bolton's funkier Clouseaus**... **Trans X** has

been a permanent fixture in many pop jocks' charts for years, so no one DJ can claim credit for its success as a remix now... **STAY WARM!**

HOT VINYL

HI TENSION 'You Make Me Happy (Shox Girl Remix)' (Streetwave MKHAX 30) Always an underground biggie with black dancers, like 'I Found Lovin'' and 'Magic Touch', this newly remixed more spacious soulful wriggly purposeful 99 $\frac{1}{2}$ bpm tapper may now have wider appeal in the wake of 'Hanging On A String' and other similar crossover hits (98 $\frac{1}{2}$ bpm original and 98 $\frac{1}{2}$ bpm instrumental flip). It'll certainly ram the floors in London!

MERCY MERCY 'What Are We Gonna Do About It?' (Ensign 12ENY 522) Bass tripped plaintively sung rolling 0-105 $\frac{1}{2}$ bpm jiggy tigger with mesmeric long breaks building nicely (dub flip), slightly like a hot tempo Phil Fearon.

MELBA MOORE 'When You Love Me Like This (Remix)' (Capitol 12CL 360) Gently lurching 0-106 $\frac{1}{2}$ bpm swaying jogger soulfully nagged with a few whinnies from Lillo Thomas and some trilling flute (instrumental 118 $\frac{1}{2}$ bpm 'Winner' flip just like 'Jump').

VIDEEO 'Young Whipper Snapper' (US Atlantic 0-86867) Not to be overlooked, a Deep South tradition rooted muttering unison chaps chanted simple stark bass bumped 117 $\frac{1}{2}$ bpm funk chugger all about a sho nuff superfine (from behind) foxy young heifer who even turns the gay guys on! (117 $\frac{1}{2}$ bpm semi-inst Special Dance Mix flip).

SYLVIA BENNETT 'You're My Fantasy' (US The New York Music Company NYMD-1204) Frank Wilson co-prod/penned bumpily introed then tapingly jittered 112bpm wriggler, beefier than but sung rather like the **RAH Band** (inst flip).

OLIVER CHEATHAM 'Mama Said' (Move Records MS 3) Pleasant typical (but not another 'Get Down Saturday Night') 122 $\frac{2}{3}$ -122 $\frac{1}{3}$ -122 $\frac{2}{3}$ -122 $\frac{1}{3}$ bpm self-penned speedier inspired by the old Shirelles song (tortured 0-36 $\frac{1}{2}$ bpm 'The Look Of Love' revival flip).

ALEXANDER O'NEAL 'If You Were Here Tonight' (Tabu TA 6391) Monte Moir's mournful 81bpm drifter is a nice slowie with interesting Indian tabla effects ('Soft Version' remix and 116bpm purportedly instrumental 'Innocent' flip), but where's 'What's Missing'?

ALEEM 'Get Loose' (US NIA NI-1243) Leroy Burgess moaned sorta soulful hip hop electro skittered jerky 113 $\frac{1}{2}$ bpm jitterer from some months back but now big on London's underground scene and detracting

from their newer nagging juddery 103 $\frac{1}{2}$ bpm 'Confusion' (US NIA NI-1247) which, quite a grower, is well worth checking too (both have dub flips).

ROYALLE DELITE '(I'll Be A) Freak For You' (US Skyview SKM 0259) Another underground London sleeper simmering since last year yet only fleetingly charted, this purposefully wriggling 109 $\frac{1}{2}$ bpm subdued jitterer suddenly looks like surfacing to be another **Krystal** (inst flip).

BANBARRA 'Shack Up' (Stateside 12STATES 1) 'Relax'-inspiring basic stomping (though now rather thin sounding) 110-109 $\frac{1}{2}$ bpm classic DC funk chanter from '75 on re-edited 12in for the first time, flipped by both original 7in sides.

THE SYSTEM 'The Pleasure Seekers' LP (US Mirage 90281-1) The self contained synth/vocal duo are most soulful on the mumbling started quite sneaky 0-107 $\frac{1}{2}$ bpm 'This Is For You' and 109 $\frac{1}{2}$ bpm 'I Don't Run From Danger', the 113 $\frac{1}{2}$ bpm title track (also on 12in) tapping trickily into a bumpily building juddery groove while others are the 128bpm 'It Takes 2', 105 $\frac{1}{2}$ bpm 'My Radio Rocks', 109 $\frac{1}{2}$ bpm 'Big City Beat', 128 $\frac{1}{2}$ bpm 'Did In By A Friend', 0-142 $\frac{1}{2}$ bpm 'Love Won't Wait For Lovin''.

THE DEELE 'Material Thangz' LP (US Solar 60410-1) On one of many import LPs bought but not reviewed through lack of space and time, the excellent soulfully worried jiggy rolling hot tempo 105 $\frac{1}{2}$ bpm 'Stimulate' have been a mine of fame for weeks and should be heard, while such enthusiastic stormers in the current black American idiom as the 120bpm 'Let's Work Tonight', 0-120bpm 'Suspicious', 124bpm 'Sweet Nothingz' and 122bpm title track hit (plus some slowies) really aren't bad either.

RADIANCE 'Pick-n-Choose' LP (US Qwest 1-25153) Reggie Griffin-produced young male septet from Oakland, California, worth checking for the "I've been watchin' you" bumpily tugging subdued soulful 94 $\frac{1}{2}$ bpm 'Can't Keep My Hands To Myself' and the juddery 0-101 $\frac{1}{2}$ bpm 'Where Da Freaks At?', which works with Whodini and is also on 12in with the chugging 111bpm 'All Night', more routine being the 120 $\frac{1}{2}$ bpm 'Fresshh', 122 $\frac{2}{3}$ bpm title track, 117 $\frac{1}{2}$ bpm 'Snake It/Break It', 124 $\frac{1}{2}$ bpm 'Electra-Fine Lady', 42 $\frac{1}{2}$ -85bpm 'Lollipop Lover'.

NILE RODGERS 'B-Movie' LP (Warner Bros 925 290-1) Unjustly ignored by all but hip radio jocks, this has three killers in the freaky chanted and muttered light guitar jittered 116 $\frac{1}{2}$ bpm 'Stay Out Of The Light', chunkier typically lurching 106bpm 'State Your Mind', and tense slow 78 $\frac{1}{2}$ bpm 'Wavelength' — plus a 3-D sleeve (with specs supplied!).

CONTINUES OVER



SHIRLEY

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DISCO

from previous page

RENÉ & ANGELA 'Street Called Desire' LP (Mercury JABH 12) As well as the Yarbrough & Peoples-ish 108bpm 'I'll Be Good' there are the similar 0-110bpm 'Who's Foolin' Who', staccato 117½bpm 'Drive My Car', lush 72½/36½bpm 'You Don't Have To Cry', tense 39½/79½bpm 'No How - No Way', 71bpm 'Your Smile', FX-introed murky 112½bpm title track (aimed at being another Ashford & Simpson?).

ONE WAY 'Wrap Your Body' LP (MCA Records MCF 3263) As well as the vocodered Zapp-y 110½-obpm P'funk 'Serving It' there are the wriggly 116bpm 'Don't Give Up On Love', soulful 53bpm 'If I Knew', oddly weaving 120bpm track, pleasant slow 0-80½bpm 'More Than Friends Less Than Lovers', 0-83½/41½bpm 'Believe In Me', frantic spiky 121bpm 'Condemned'.

CONWAY & TEMPLE 'You Can Lay Your Head On My Shoulder' (Jive JIVET 27) Summery sounding reissue of the chick 'n' chap cooed 'n' rapped attractive loping 111bpm swayer from around two and a half years ago (inst flip).

LEGACY 'Don't Waste The Night' (Epic TA 6407) Curious cadences and

haunting harmonies make this tapping gentle little 103½bpm weaver a real nagger (inst flip), worth hearing more than once so its magic can work.

THELMA HOUSTON 'Fantasy And Heartbreak (Dance Mix)' (US MCA Records MCA-23552) Latin Rascals-remixed Monte Moir-prod/penned bright light 120½bpm chugger from her last album (LP/Dub flip).

PERCY LARKINS 'Music Of Passion' LP (Move Records MVLV 3, via Fast Forward & The Cartel) The 25 year old Florida soulster quivers his breathy baritone on a timeless brass and rhythm box-backed traditional set with the swaying 99½bpm 'Strangers Into Lovers', AI Green-ish 97bpm 'Second Chance At Love', tender duetted 0-41½/83bpm 'I Need To See You Again' and Oliver Cheatham-ish 111½bpm title track all on the romantic side one, faster bouncers being side two's 120½bpm 'You Be Here For Me', 122½bpm 'I Can Love You Better', 126½bpm 'I Got This Feeling For You', 118½bpm 'Positive Reaction'.

MAI TAI 'Body And Soul (Remix)' (Virgin/Hot Melt VS 801-12) And the Chic goes on, this time on a less good more Continental disjointed 0-113½bpm lurching basher and its possibly tougher 0-109½bpm 'What Goes On?' flip. In addition the girls' **'History' LP (V2359)** has the pleasant 97bpm 'Chemistry' and competent 101bpm 'The Rhythm Of The Street', 113bpm 'The Rules Of Love', 112½bpm 'What, Where, When,

Who', 111½bpm 'You Control Me', 34/68bpm 'Am I Losing You Forever'.

MARVIN GAYE 'It's Madness' (CBS TA 6462) His newly released but old Motown recorded lushly drifting 48½-Obpm smoocher and the more recent rolling 90½bpm 'Ain't It Funny (How Things Turn Around)' are flipped on poster-wrapped 12in by a spiky 116½bpm remix of 'Joy (Pts 1 & 2)', none essential if you have his albums.

BAR-KAYS 'Your Place Or Mine' (US Mercury 880 966-1) Subduedly muttered and chattered slightly Prince-ish drily lurching 126½bpm bouncer (dub flip).

CAIRO 'On The Rebound' (Champion CHAMP 12-2) Fresh out of school, two East London boys plaintively worry a juddery little 115½bpm tigger (inst/edit flip).

SPLIFF RIFF 'In The Night Time' (JKO 12JKO 110) Jimmie Gray-prod pleasant Michael Henderson reviving 96½-97½bpm reggae-soul jogger by a Farnborough foursome (dub on flip), due via EMI.

NAT AUGUSTIN 'Summer Is Here Again' (Debut DEBT 126) Light Of The World bassist tenderly croons an unseasonal soulful 43½bpm smoocher, although his duet with Dulcine on the flip's punchier 111½bpm 'All My Love' wriggler is getting more attention.

JEROME 'Betcha' (Calibre CABL 202) The Quick-mixed bassily lurching brisk (0-)118½bpm husky swayer with sax break building the urgency (inst flip), a grower on radio.

CLAUDIA 'Hold On' (Rhythmic Records RMIC 009) Seductively hissed and squeaked tugging slow 97½bpm jogger just a little too piercingly pent up to sound romantic (inst/edit flip).

LEGATO 'Buttercup' (Adelphi Records ADE T002) Useful slightly reggaefied 94bpm treatment of Carl Anderson's hit (dub flip).

THIRD WORLD 'One To One' (CBS TA 6396) Shep Pettibone remixed soul style catchily sung but sombre sinuous 0-102½bpm plodder helped by

their recent PAs, on 4-track 12in (very different 102½bpm Heavy Dub too) with the 75½bpm 'Reggae Jam Boogie' and old 0-115½bpm 'Dancing On The Floor (Hooked On Love)' hit.

ERNIE WATTS 'Musician' LP (Qwest 925 283-1) Not particularly dance-y sax set with the Phil Perry-sung bland 96½bpm 'Don't You Know' getting more attention than such as the instrumental 111bpm 'Urban Renewal', lush 93½bpm 'Looking Glass', drifting vocal 88½/44½bpm 'Music Prayer For Peace', reggae-ish 65-130bpm 'Red Dress', complex 94½/47½bpm 'Where The Spirit Lives', frantic 150bpm 'Rock Camping'.

BARNEY RACHABANE 'Blow Barney Blow' (Jive Afrika JIVET 86) Hugh Masekela's saxist honks a 0-114½bpm electro judderer (106bpm 'Table Mountain' flip).

MANU DIBANGO 'Pata Piya' (Celluloid CEL 705) African accented 103½bpm sax remake of 'Rockit', and a much altered frantic 126½bpm 'Abele Dance ('85)' flip.

MALIBU 'Keep Walking' (RCA PT 40220) Richard Hewson-penned chix cooed 116½bpm striding frisky almost High Energy racer, somewhat stranded when the pirates who plugged it went off air (118½bpm 'Sand In My Toes' flip).

MEZZOFORTE 'Garden Party (Sunshine Mix)' (Steinar STE 1280) Jiggly old 0-120½bpm brass jolter remixed with added vocal by Second Image's Weston Foster (jagged fast 0-136½bpm 'Rockall' flip).

EDDIE 'SKI' WHITE 'Baby Be Mine' (US Smokin' TAI 121114) Bass bumbled steadily jogging 109½bpm low key stroller with some plaintive vocal around long breaks (inst and two bonus beats).

FREDDIE McKAY 'Oh Carol' (Revue REV 025, via 01-965 9223) Neil Sedaka reviving sweet 75½bpm lovers rock, back to back with **DELROY WILSON's** 79bpm 'People Are Doing It Every Day'.

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MEET A proud father . . . the man with the fattest sound in soul, Luther Vandross, has given birth to 'The Night I Fell In Love' and it's his healthiest offspring so far. "Records are like children for an artist, so I don't want to say which one I like the best, but I gladly accept that comment," he says.

'The Night' is his fourth solo album, easily the most romantic, and that only makes it easier for his image-makers to build his reputation as the great loverboy of modern r'n'b. Not the real man, says Luth.

"That loverboy image, that's something that's been given me — I don't see myself as a typical romantic sex symbol figure.

"I think the *music* is very romantic, as romantic as anything. But it's not an image, I never dress with that whole debonair look. They tend to think the records match the man." With titles like 'Forever, For Always, For Love', 'For The Sweetness Of Your Love' and now the new late, late smoochers 'If Only For One Night', 'Other Side Of The World' and the title cut, it has to be a forgivable mistake. But a mistake nonetheless, as Vandross' references to his private life confirm.

"Socially I'm very shy . . . if I'm not working Friday and Saturday nights, I very rarely go out."

MORE THAN a decade in the business has made him a whole lot of friends, right back to the days when he was singing the praises of the US Army and Burger King on American radio.

His big leap forward, of course, was as an important ingredient of Bowie's 'Young Americans' album in '75, but it wasn't really until the Change hit tracks 'Searchin'' and 'The Glow Of Love' that he really went front page. In between, he'd continued those balance-boosting commercial dates, recorded two albums simply as Luther that are buried under dust, and sung on Chic's 'Dance Dance Dance' and 'Everybody Dance'.

Once Epic had done a great public service and signed him as a soloist, the new friends were easier to come by and he landed the job of producing two of his favourite ladies, Aretha Franklin and Dionne Warwick.

Now he's entrenched as one of the fraternity and it gives Luther much joy.

"What I like is coexisting with the music community. I'm very well-respected because I've worked hard at that over the years — I've worked with Todd Rundgren, David Bowie, the Average White Band. That's one of the things that I'm proud about in my career."

Vandross doesn't produce the names just because they're names — once again he's sensitive to that possible source of criticism

Luther Vandross, soul's true superstar, gets Paul Sexton in the mood to smooch



SMOOTH LUTH

and he's about to nip that in the bud.

"I'm going to be producing the solo debut of Gregory Hines, he's a dancer in 'The Cotton Club' but he sings fantastically. I'm going to make it very contemporary, really modern, Eighties, what's happening now. It was my idea to produce him, because I think he's got such a strong look and a strong image. I just got a picture of him in a record store.

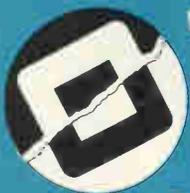
"I want to do it because I don't want to hear — 'Anybody can produce Dionne Warwick or Aretha Franklin', I don't want anybody to pigeonhole me." That said, aren't there any name artists he still longs to work with?

"I'd still like to work with Diana Ross, so I'm dropping heavy hints to her, and to people like you who'll print this! Actually she wanted me to produce a couple of tracks on her last album 'Swept Away', but I didn't want to produce just two tracks, I want to have that pride of product."

Luther hopes to be heading back to Britain for live dates later in the year, still nurturing memories of his last wildly-received visit.

We await the dates, as Luther himself sits pretty on an album that went gold in two weeks. His closing words: "I'm as happy as a bedbug."

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● **WILTING UNDER 90°** of dehydrating heat, 90,000 screaming Americans couldn't quite comprehend what they were seeing. It could've been a heat-haze induced mirage: just about every artist that ever figured in US pop culture was onstage at JFK stadium in Philadelphia. Every man (and woman) jack from Joan Baez to Madonna, from Neil Young to Hall And Oates. Woodstock was never like this.

Black Sabbath reformed for a day, so did Led Zeppelin. Robert Plant couldn't reach his high notes, but what the hell. Crosby, Stills and Nash were tedious beyond words, but for this day they were heroes like everyone else.

Even the fact that a selection of unscheduled acts (Thorogood, Rick Springfield, REO Speedwagon) were appearing didn't dim the collective sense of purpose.

Photography courtesy of RETNA Pictures Ltd



Photo: Sam Nix

● **LAST ONE** in close the door... JFK Stadium, the view from the rear... "can't even see the screen, man, but sure can feel the vibes..."

Photo: John Bellissimo

● **MICK JAGGER:** the eternal youth, saucy as ever



Photo: John Bellissimo

● **MADONNA:** NO longer blonde, fully clothed and dazzling billions with her self-assurance

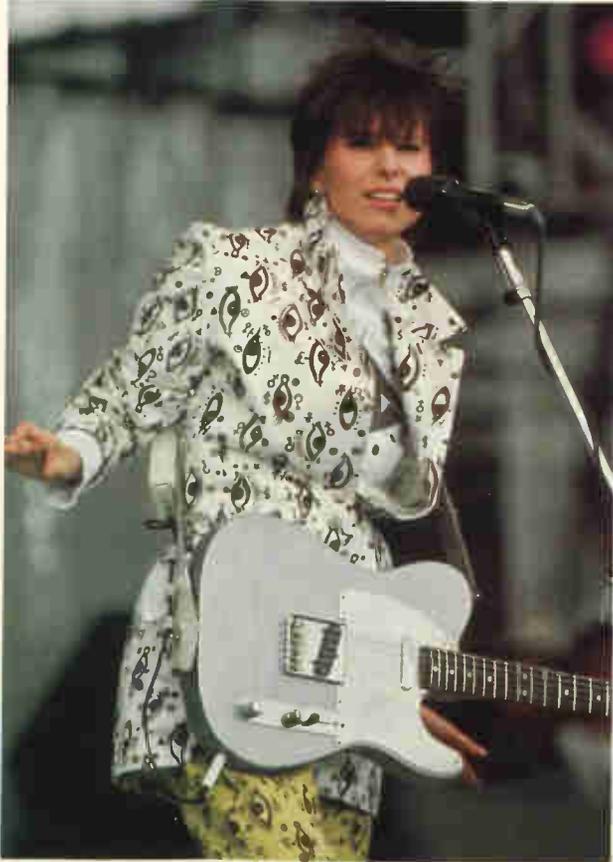




Photo: Larry Busacca

JIM KERR and his Minds: 'Promised You A Miracle' was never so appropriate ●

● TINA 'N' MICK: proving that you can still act like teenagers on heat after 40



● CHRISSIE HYNDE: nice suit, shame there was no duet with hubby

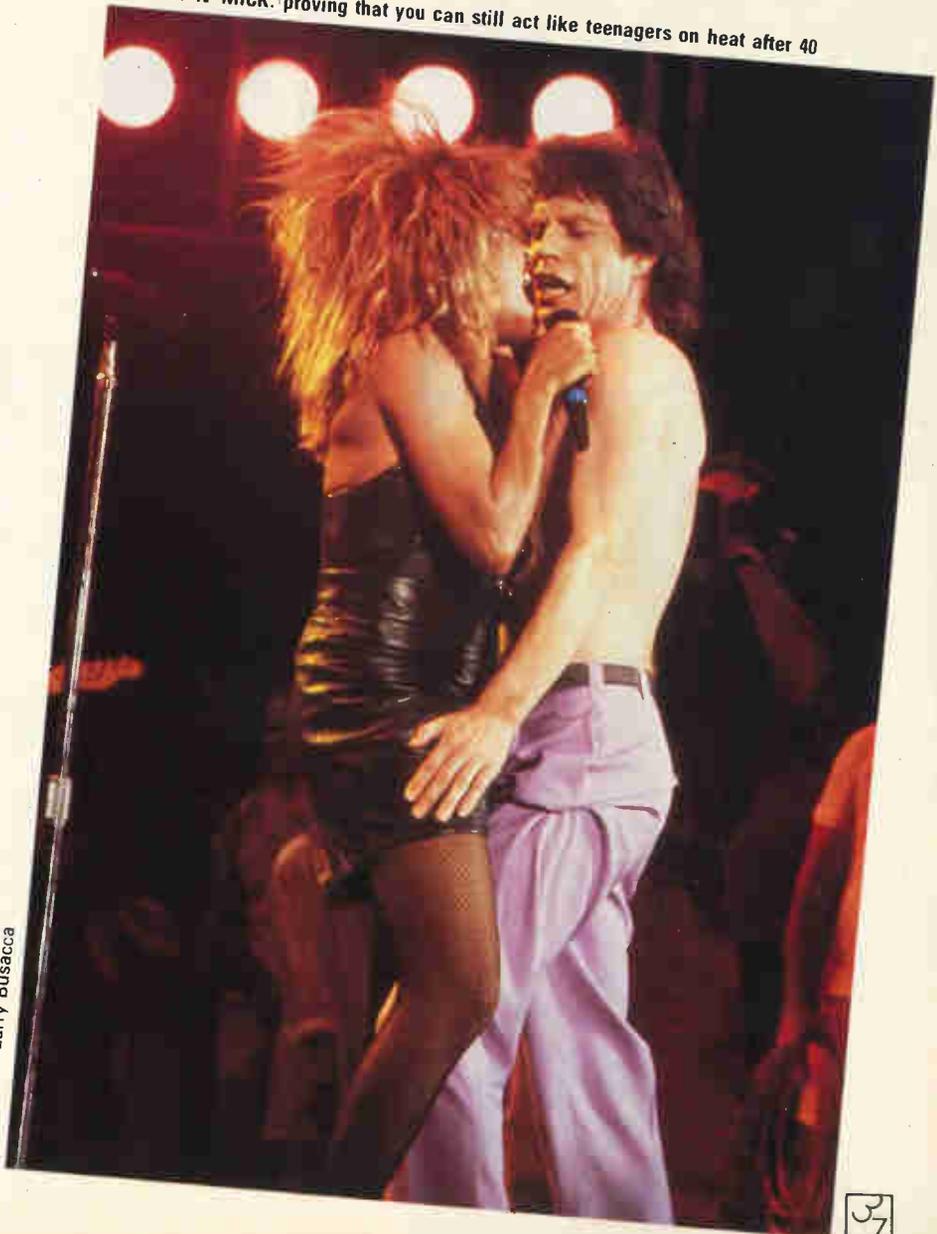


Photo: Larry Busacca



TURN OVER FOR MORE





Photo by John Bellissimo



● JOHN TAYLOR: stick-on hairy chest at dry cleaners?

LIVE **PIGUS**

● WHO PUT Superglue on the mike stand? Simon Le Bon puckers up

● ASHFORD AND Simpson climb up that solid rock

DAMN, SOMEBODY'S switched off the auto-cue



Photo by John Bellissimo

Photo by John Bellissimo



● RICK SPRINGFIELD gives it the human touch

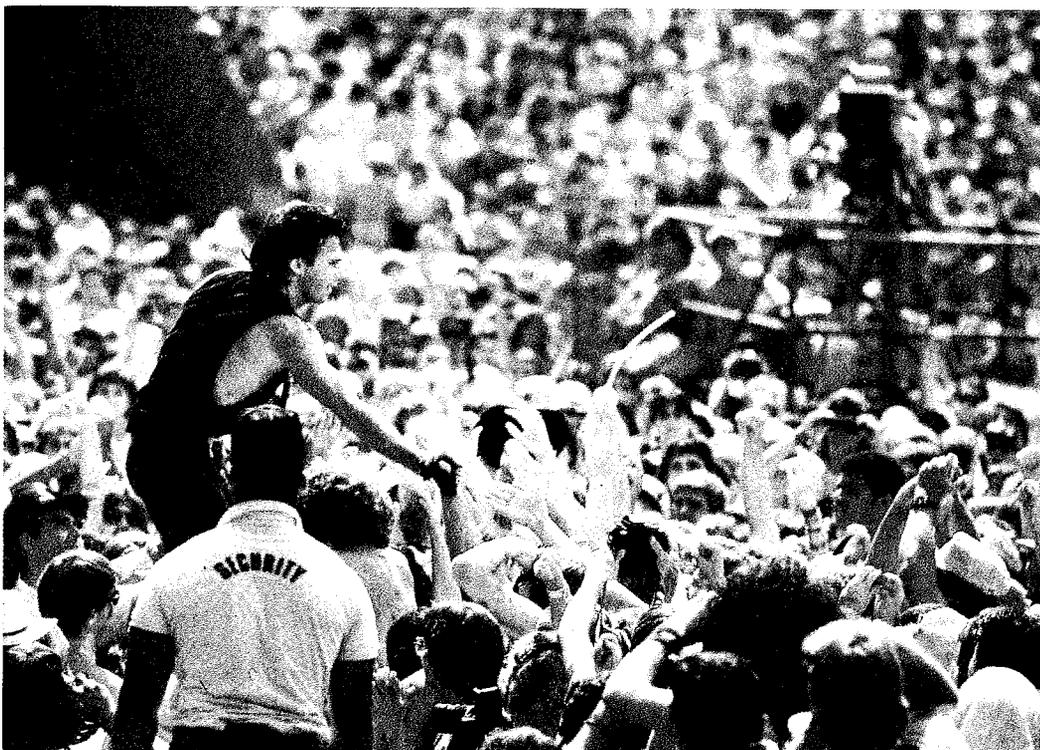


Photo by Larry Busacca

● THE CARS in gear



Photo by Larry Busacca

● ROCK GIANTS Plant and Page in an intimate moment



Photo by Larry Busacca

● PHIL COLLINS shows it's in the air tonight



Photo by Larry Busacca



● JUMPING TO stardom, the intensely challenging Animal Kwackers. Rory, Bungo, Iwang and Boots discuss pop semiology in mid-air

HEAD WOVE

Yes, it's that time again -- heat-induced hysteria in halfwits on holiday who come home to buy half-baked summer fun wally discs and make them hits.

(Hi, Opus). Andrew Bass examines the history of this frightening phenomenon.



● SUNSHINE RECORDS are so funny, even New Order have to smile

Photo: LFI

● IT'S SUMMERTIME

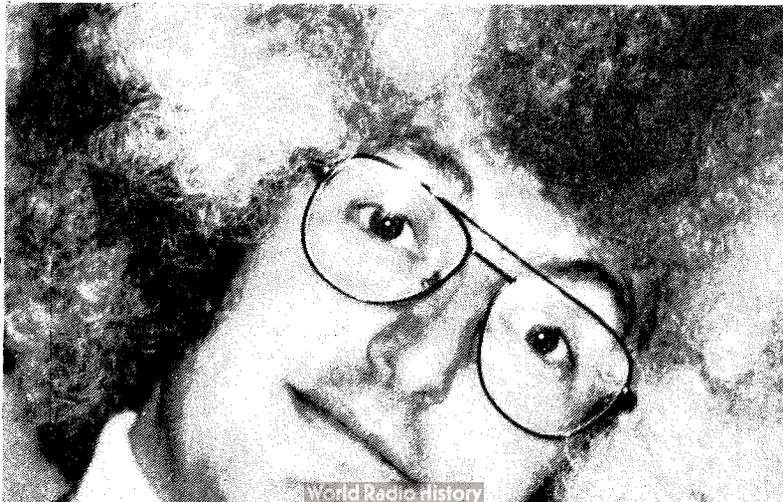
again, and the annual exodus from this green and pleasant land has begun. As they go in search of sun, sand and an all-over tan, why do the Brits throw off all inhibitions and spend the whole summer absolutely plastered, green eyed, pot bellied and intent on becoming the scourge of Europe?

What has brought on this strange form of madness? Is it the heat affecting their weak and unstable minds? Is it the inability of silly Spanish waiters to understand a word of English? Is it frustration at not being able to get a decent pork pie? No my friends, a far more dangerous and sinister force is at work ... The 'Sunshine Funshine' record.

Yup, 'tis an evil and malicious phenomenon designed to reduce perfectly normal human beings to brainless three year olds, jumping and clapping on the beach before passing out in a pool of Watneys.

Well, anyone remember Sylvia and 'Y Viva España', French flyers Bimbo Jet and 'El Bimbo' in

● SUCCESS HAS gone to his head



World Radio history



Photo: Scope Features



● **BACCARA MODEL** invisible handcuffs for the musically insane



● **ART COMPANY** laughing all the way to the bank

● **BOOZY BRITS** demonstrate the latest Black Lace dance



Photo: LFI

WOULD YOU buy a used car from this man? ●

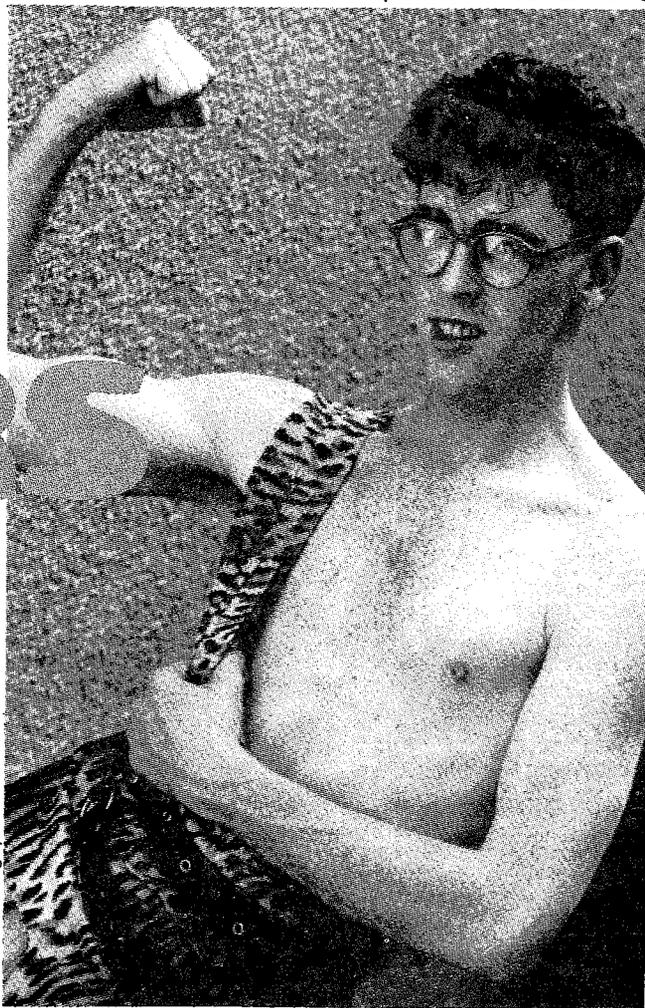


Photo: Joe Bangay

TORRORS

1975 and Baccara apologising for their gender with 'Sorry I'm A Lady', not forgetting the dreadful Dutch dambusters Art Company and 'Susannah'. Opus is the latest Euro export with 'Live Is Life'. Jonathan King said it was going to be a hit and who are we to disagree? These are the evil Europeans behind this cowardly attack on our senses.

stocked larder.

New horrors lurk on the horizon. Euro megastar Baltimore (currently at 10 in the Euro chart) is now threatening to bring his 'Tarzan Boy' smash over. It's enough to make anyone scream 'AAH-EEAH-EEE AHFFFH!' in agony.

As if it isn't bad enough with humans inflicting this on us, the animal kingdom is doing its worst as well. Yep, remember the 'Birdy Song' or Animal Kwackers? ... and look out for those crazy canines Dogtanian And The Three Muskehounds with their self-titled ditty on BBC Records. YOU may think this is a form of musical rabies but ...

Hang on though, we haven't hit the bottom, the floor, nay, even the sick bucket yet. Yes, you guessed it, Black Lace — Wigan's answer to the missing link and providers of the highly infectious (we are talking highly communicable diseases here) 'Agadoo', 'Do The Conga' and the more recent 'El Vino Colapso'.

Can things get worse? Can Russ Abbot's 'All Night Holiday' reach the top 5 ...? Come back Cliff, all is forgiven. Roll on Xmas and the return of the Frog Chorus.

BUT HELL, when it comes to stupidity, us Brits can bash it with the best of 'em. Remember St Cecilia and 'Leap Up And Down (Wave Your Knickers In The Air)', and the dreadful 'Una Paloma Blanca' by the equally appalling Jonathan King. Who can forget Jasper Carrott's 1975 paean to life in the slow lane 'Funky Moped', or Hyl-da Baker and Arthur Mullard's tubby reworking of the Travolta-Newton John greaseball smash 'You're The One That I Want'.

Even New Order have got in on the act. Success in the Spanish discos meant extra chart time as the returning holidaymakers snapped up 'Blue Monday' as fast as Billy Bunter snapping up nosh in a well

● **RUSS ABBOT** gleefully awaits promotion to archbishop



● **MY BANK** balance needs YOU!



Photo: LFI

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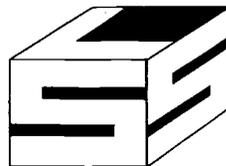


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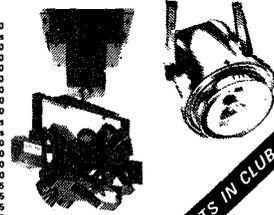
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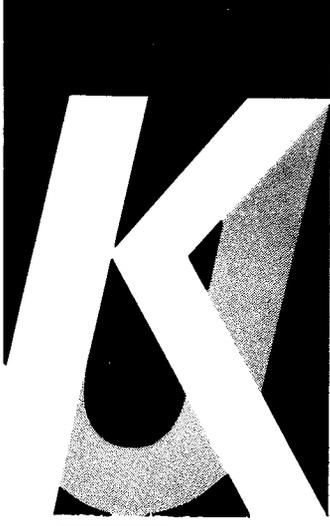
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**Official Top Of The Pops/
Radio One Charts
compiled by Gallup**

Week ending July 27, 1985



UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	1	59	BORN IN THE USA, Bruce Springsteen, CBS ☆
2	3	10	BROTHERS IN ARMS, Dire Straits, Vertigo ☆
3	5	12	BE YOURSELF TONIGHT, Eurythmics, RCA
4	4	21	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆
5	16	17	THE SECRET OF ASSOCIATION, Paul Young, CBS ☆
6	15	22	NO JACKET REQUIRED, Phil Collins, Virgin ☆ ☆
7	2	5	ALL THROUGH THE NIGHT, Aled Jones, BBC
8	7	2	GREATEST HITS VOL 1 AND 2, Billy Joel, CBS
9	9	5	THE DREAM OF THE BLUE TURTLES, Sting, A&M
10	19	36	LIKE A VIRGIN, Madonna, Sire □
11	—	1	PHANTASMAGORIA, Damned, MCA MCF3275
12	46	42	THE UNFORGETTABLE FIRE, U2, Island ☆
13	6	14	VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC ○
14	11	7	BOYS AND GIRLS, Bryan Ferry, EG
15	8	5	MISPLACED CHILDHOOD, Marillion, EMI □
16	54	87	UNDER A BLOOD RED SKY, U2, Island ☆
17	72	107	QUEEN GREATEST HITS, Queen, EMI ☆ ☆
18	18	10	OUT NOW, Various, Chrysalis/MCA
19	14	6	CUPID AND PSYCHE '85, Scritti Politti, Virgin □
20	13	12	SUDDENLY, Billy Ocean, Jive
21	34	53	DIAMOND LIFE, Sade, Epic ☆ ☆ ☆
22	10	3	FLY ON THE WALL, AC/DC, Atlantic
23	12	17	THE RIVER, Bruce Springsteen, CBS ☆
24	—	1	THE KENNY ROGERS STORY, Kenny Rogers, Liberty EMTV39 □
25	39	57	PRIVATE DANCER, Tina Turner, Capitol ☆ ☆
26	20	9	NOW DANCE, Various, EMI/Virgin
27	21	6	WHEN THE BOYS MEET THE GIRLS, Sister Sledge, Atlantic
28	68	12	MR BAD GUY, Freddie Mercury, CBS □
29	26	8	OUR FAVOURITE SHOP, Style Council, Polydor □
30	44	7	FACE VALUE, Phil Collins, Virgin
31	35	37	ALF, Alison Moyet, CBS ☆ ☆ ☆
32	90	4	WAR, U2, Island □
33	29	16	GO WEST, Go West, Chrysalis □
34	23	16	HITS 2, Various, CBS/WEA ☆ ☆
35	17	14	BORN TO RUN, Bruce Springsteen, CBS ○
36	32	37	MAKE IT BIG, Wham!, Epic ☆ ☆ ☆
37	—	1	CONTACT, Pointer Sisters, RCA PL85487
38	28	5	LITTLE CREATURES, Talking Heads, EMI
39	—	1	THE WORKS, Queen, EMI WORK1 ☆
40	58	32	ALCHEMY, Dire Straits, Vertigo ☆
41	24	9	DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen, CBS
42	22	3	A SECRET WISH, Propaganda, ZTT
43	43	22	RECKLESS, Bryan Adams, A&M □
44	50	19	DREAM INTO ACTION, Howard Jones, WEA □
45	30	13	BEST OF THE 20TH CENTURY BOY, Marc Bolan And T Rex, K-tel ○
46	37	12	FLAUNT THE IMPERFECTION, China Crisis, Virgin
47	31	4	THE ALLNIGHTER, Glenn Frey, MCA
48	—	1	HEARTBEAT CITY, Cars, Elektra 9602961 ○
49	25	10	YOUTHQUAKE, Dead Or Alive, Epic □
50	73	5	THE COLLECTION, Ultravox, Chrysalis
51	55	92	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
52	27	3	STREET SOUNDS ELECTRO 8, Various, Streetsounds
53	62	41	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit ☆
54	71	3	VITAL IDOL, Billy Idol, Chrysalis
55	63	7	EMERGENCY, Kool And The Gang, De-Lite
56	—	1	MADONNA, Madonna, Warner Bros 9238671
57	85	26	STOP MAKING SENSE, Talking Heads, EMI
58	60	62	FANTASTIC, Wham!, Innervation ☆
59	47	24	BEVERLY HILLS COP, Original Soundtrack, MCA
60	38	11	BEST OF EAGLES, Eagles, Asylum ○
61	96	3	MAKING MOVIES, Dire Straits, Vertigo ☆
62	36	5	CRUSH, Orchestral Manoeuvres, Virgin
63	75	17	THE POWER STATION, Power Station, Parlophone
64	51	56	ELIMINATOR, ZZ Top, Warner Bros ☆ ☆
65	64	13	AROUND THE WORLD IN A DAY, Prince And The Revolution, Warner Brothers □
66	—	1	DIRE STRAITS, Dire Straits, Vertigo 9102021 ☆
67	78	5	NO PARLEZ, Paul Young, CBS
68	65	11	WEST SIDE STORY, Bernstein/Te Kanawa/Carreras, Deutsche Grammophon
69	88	4	LOVE OVER GOLD, Dire Straits, Vertigo
70	42	5	WORLD WIDE LIVE, Scorpions, Harvest
71	57	54	PURPLE RAIN, Prince And The Revolution, Warner Bros ☆
72	45	3	THE ARTISTS VOL 2, Various, Streetsounds
73	66	63	LEGEND, Bob Marley And The Wailers, Island ☆

74	—	1	GETTING SENTIMENTAL, Engelbert Humperdinck, Telstar STAR2254
75	67	6	STEVE MCQUEEN, Prefab Sprout, Kitchenware
76	—	1	OCTOBER, U2, Island ILPS9680 ○
77	—	1	BOY, U2, Island ILPS9646 ○
78	95	34	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ☆
79	83	3	HELLO I MUST BE GOING, Phil Collins, Virgin ☆
80	49	7	NEBRASKA, Bruce Springsteen, CBS
81	41	7	GREETINGS FROM ASBURY PARK, Bruce Springsteen, CBS ○
82	—	1	BEHIND THE SUN, Eric Clapton, Duck 9251661 ○
83	—	1	WIDE AWAKE IN AMERICA, U2, Island (USA) 902791A
84	33	7	THE WILD, THE INNOCENT AND THE E STREET SHUFFLE, Bruce Springsteen, CBS
85	59	15	THE MAN — BEST OF ELVIS COSTELLO, Elvis Costello, Telstar
86	40	4	FLIP, Nils Lofgren, Towerbell
87	82	2	HATFUL OF HOLLOW, Smiths, Rough Trade □
88	61	38	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ☆
89	56	4	A PHYSICAL PRESENCE, Level 42, Polydor
90	52	10	SHAMROCK DIARIES, Chris Rea, Magnet
91	—	1	ROSE MARIE SINGS JUST FOR YOU, Rose Marie, A1 RMTV1
92	80	27	HITS OUT OF HELL, Meat Loaf, Epic □
93	70	3	WILD CHILD, Untouchables, Stiff
94	—	1	BIG BAM BOOM, Daryl Hall And John Oates, RCA PL85309
95	53	6	EMPIRE BURLESQUE, Bob Dylan, CBS
96	93	3	THE 12" ALBUM, Howard Jones, WEA □
97	48	3	THEATRE OF PAIN, Motley Crue, Elektra
98	—	1	ROCK 'N' SOUL PART ONE, Daryl Hall And John Oates, RCA PL84858
99	81	18	THE HURTING, Tears For Fears, Mercury ☆
100	—	1	NIGHT OF A THOUSAND CANDLES, Men They Couldn't Hang, Demon Imp FIEND50

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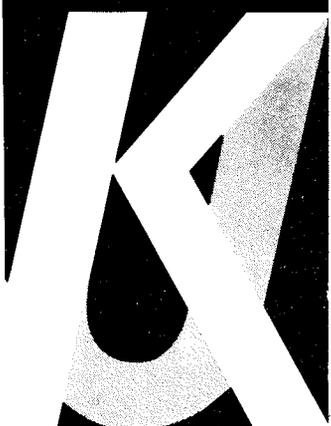
1	1	LET THERE BE ROCK, AC/DC, WHV
2	3	KERRANG! VIDEO KOMPILATION, PMI
3	6	THE VIDEO, Wham!, CBS/Fox
4	10	THE VIDEO SINGLES, Paul Young, CBS/Fox
5	2	EMERALD AISLES, Gary Moore, Virgin/PVG
6	17	THE VIDEO EP, Madonna, Warner Music
7	7	BERSERKER TOUR, Gary Numan, Peppermint/Guild
8	4	BAD ATTITUDE LIVE, Meat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

Very many thanks to Music Week/Video Week



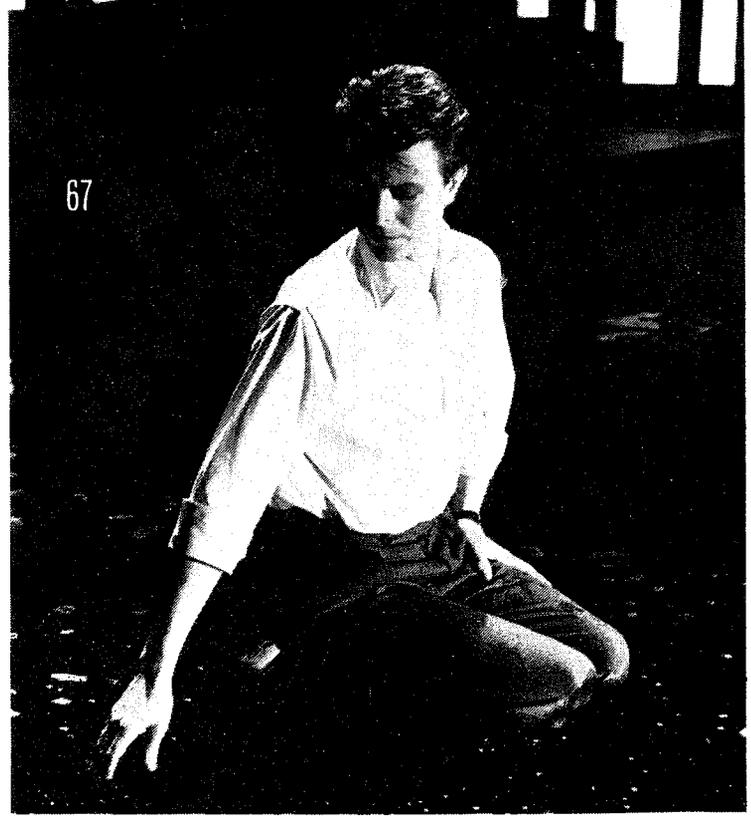
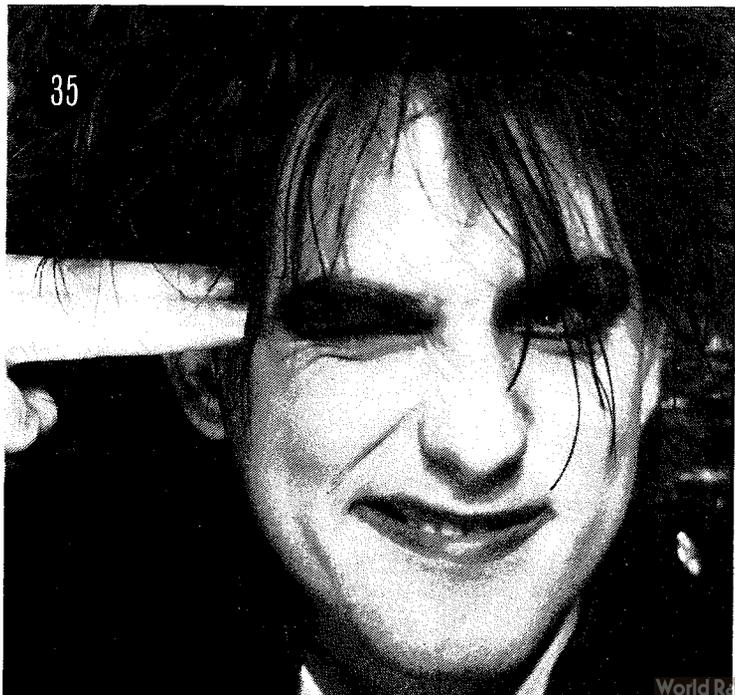
**Official Top Of The Pops/
Radio One Charts
compiled by Gallup**

Week ending July 27, 1985



UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	SINGLE	ARTIST	RECORD LABEL
1	3	4	THERE MUST BE AN ANGEL	Eurythmics	RCA
2	1	9	FRANKIE	Sister Sledge	Atlantic □
3	2	9	AXEL F	Harold Faltermeyer	MCA
4	—	1	INTO THE GROOVE	Madonna	Sire W8934
5	4	12	CHERISH	Kool And The Gang, De-lite	○
6	5	8	CRAZY FOR YOU	Madonna	Geffen
7	8	7	LIVE IS LIFE	Opus	Polydor
8	6	7	MY TOOT TOOT	Denise LaSalle	Epic
9	12	5	ROUND AND AROUND	Jaki Graham	EMI
10	18	3	LIVING ON VIDEO	Trans X	Boiling Point
11	37	2	WE DON'T NEED ANOTHER HERO (THUNDERDOME)	Tina Turner	Capitol
12	7	7	I'M ON FIRE/BORN IN THE USA	Bruce Springsteen	CBS ○
13	15	3	IN YOUR CAR	Cool Notes	Abstract Dance
14	13	7	MONEY'S TOO TIGHT (TO MENTION)	Simply Red	Elektra
15	39	4	MONEY FOR NOTHING	Dire Straits	Vertigo
16	9	8	JOHNNY COME HOME	NYC (Fine Young Cannibals)	London
17	11	6	TURN IT UP	Conway Brothers	10 Records
18	34	3	WHITE WEDDING	Billy Idol	Chrysalis
19	19	10	SHE SELLS SANCTUARY	Cult	Beggars Banquet
20	25	3	ALL NIGHT HOLIDAY	Russ Abbott	Spirit
21	23	4	DANCIN' IN THE KEY OF LIFE	Steve Arrington	Atlantic
22	40	2	LET ME BE THE ONE	Five Star	Tent
23	38	2	DARE ME	Pointer Sisters	Planet
24	14	6	HEAD OVER HEELS	Tears For Fears	Mercury
25	10	8	BEN	Marti Webb	Starblend
26	16	5	IN TOO DEEP	Dead Or Alive	Epic
27	22	5	LIFE IN ONE DAY	Howard Jones	WEA
28	21	11	KAYLEIGH	Marillion	EMI ○
29	17	10	HISTORY	Mai Tai	Virgin
30	31	5	LOVING YOU	Feargal Sharkey	Virgin
31	20	12	SUDDENLY	Billy Ocean	Jive
32	28	4	LOVE IS JUST THE GREAT PRETENDER	Animal Nightlife	Island
33	26	6	SMUGGLER'S BLUES	Glenn Frey	BBC
34	33	11	A VIEW TO A KILL	Duran Duran	Parlophone
35	—	1	IN BETWEEN DAYS	Cure	Fiction FICS22
36	43	3	LONG TIME	Arrow	London
37	51	2	TOO MANY GAMES	Maze featuring Frankie Beverly	Capitol
38	—	1	EMPTY ROOMS	Gary Moore	10 Records TEN58
39	27	6	THE SHADOW OF LOVE	Damned	MCA
40	55	2	SECRET	Orchestral Manoeuvres	Virgin
41	24	6	N-N-NINETEEN (NOT OUT)	Commentators	Oval
42	44	2	MEMORY	Aled Jones	BBC
43	47	4	EXCITABLE	Amazulu	Island
44	45	5	THE POWER OF LOVE	Jennifer Rush	CBS



45	—	1	RASPBERRY BERET	Prince	Warner Bros W8929
46	53	2	STRONGER TOGETHER	Shannon	Club
47	59	2	TWISTIN' THE NIGHT AWAY	Divine	Proto
48	36	13	19	Paul Hardcastle	Chrysalis □
49	32	6	TOMB OF MEMORIES	Paul Young	CBS
50	30	9	YOU'LL NEVER WALK ALONE	Crowd	Spartan
51	58	3	ZZ TOP SUMMER HOLIDAY (EP)	ZZ Top	Warner Bros
52	—	1	TAKE ME HOME	Phil Collins	Virgin VS777
53	57	3	THE SHOW (THEME FROM 'CONNIE')	Rebecca Storm	Telebell
54	29	4	COME TO MILTON KEYNES	Style Council	Polydor
55	46	5	SILVER SHADOW	Atlantic Starr	A&M
56	35	12	OBSESSION	Animation	Mercury
57	71	3	MADE IN HEAVEN	Freddie Mercury	CBS
58	61	3	FEEL THE RAINDROPS	Adventures	Chrysalis
59	—	1	YOU'RE THE ONE FOR ME	D Train	Prelude ZB40301
60	50	3	VIVE LE ROCK	Adam Ant	CBS
61	49	5	GOOD BYE BAD TIMES	Philip Oakey And Giorgio Moroder	Virgin
62	48	4	DANGER	AC/DC	Atlantic
63	41	12	THE WORD GIRL	Scritti Politti	Virgin
64	—	1	ON A CROWDED STREET	Barbara Pennington	Record Shack SOHO49
65	42	4	GENIE	B B and Q	Cooltempo
66	—	1	GOLDEN YEARS	Loose Ends	Virgin VS795
67	—	1	LOVING THE ALIEN	David Bowie	EMI America EA195
68	—	1	SHADES (CROWN PAINT THEME)	United Kingdom Symphony Orchestra	Food For Thought YUM108
69	—	1	ISPY FOR THE FBI	Untouchables	Stiff BUY227
70	56	3	THAT JOKE ISN'T FUNNY ANYMORE	Smiths	Rough Trade
71	—	1	THIS KIND OF LOVE	Phil Fearon and Galaxy	Ensign ENY521
72	52	10	PAISLEY PARK	Prince	Warner Bros
73	68	3	FREEWAY OF LOVE	Aretha Franklin	Arista
74	54	9	KING IN A CATHOLIC STYLE (WAKE UP)	China Crisis	Virgin
75	72	3	THE BROKEN YEARS	Hipsway	Mercury

THE NEXT 25

76	60	MUTUAL ATTRACTION	Change	Cooltempo
77	—	OUT OF TOUCH	Daryl Hall and John Oates	RCA PB49967
78	—	DRIVE	Cars	Elektra E9706
79	—	THE UNFORGETTABLE FIRE	U2	Island IS220
80	74	FARON YOUNG	Prefab Sprout	Kitchenware
81	89	DON'T YOU FORGET ABOUT ME	Simple Minds	Virgin
82	—	SEVEN HORSES	Icicle Works	Beggars Banquet BEG142
83	77	YOU AND YOUR HEART SO BLUE	Bucks Fizz	RCA
84	90	YOU'RE MY HEART YOU'RE MY SOUL	Modern Talking	Magnet
85	92	CHANGE	Sparks	London
86	93	LOVER UNDERCOVER	Fatback	Cotillion
87	83	SAY IT AGAIN	Danse Society	Society
88	—	LAST TIME FOREVER	Squeeze	A&M AM255
89	81	PEOPLE GET READY	Jeff Beck and Rod Stewart	Epic
90	76	THREE LITTLE BIRDS	Bob Marley And The Wailers	Island
91	99	SOME PEOPLE	Belouis Some	Parlophone
92	87	LET HIM GO	Animation	Mercury
93	84	I FEEL LOVE (MEDLEY)	Bronski Beat and Marc Almond	Forbidden Fruit
94	—	EVERYBODY WANTS TO RULE THE WORLD	Tears For Fears	Mercury IDEA9
95	86	ROCK ME TONIGHT (FOR OLD TIMES SAKE)	Freddie Jackson	Capitol
96	80	GLOW	Rick James	Gordy
97	85	HAPPY FEELING	Aurra	10 Records
98	—	DRUMMING MAN	Topper Headon	Mercury MER194
99	98	LITTLE THINGS MEAN A LOT	Dana	Ritz
100	—	COMPLAIN NEIGHBOUR	Tippa Irie	UK Bubblers TIPPA2

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

70431
by Alan Jones

ALED JONES, 14 years old and already high in the charts with two titles, made his singles chart debut last week with his version of 'Cats' showstopper 'Memory'.

It's based on a poem that was intended to be included in **T S Elliot's** 'Old Possum's Book Of Cats', but which was excluded because Elliot thought it was too sad. 'Memory' — with lyrics by **Trevor Nunn** and music by **Andrew Lloyd Webber** — is the first song to hit the top 50 in three different versions in the Eighties.

It was first recorded by **Elaine Paige** in 1981, reaching number six in a lengthy stay on the charts. The following year a remake by **Barbra Streisand** peaked at number 34. Among more than 100 other versions of the song was one by boystown disco faves **Menage**, whose discofied update crept into the lower end of the top 100 in 1983.

In America the song has been a hit twice, but the Yanks really aren't very fond of it. Streisand's version was a hit there in 1982,



● **SISTER SLEDGE: Mix 'n'** matching on 12 inchers by Nile Rodgers

peaking at a lowly 52, 41 places lower than her previous single. Then in 1983, it became the smallest of 25 consecutive hits by

Barry 'Super Snout' Manilow, reaching only number 39.

THE ODDEST version of the song was recorded by loveable Texan oddballs **Gadfly** who 'sampled' the musical scale of a canary, processed it through a Fairlight synthesiser, and came up with a truly awful birdie version which was released on yellow-and-white egg-shaped vinyl!

The most frequently recorded and charted song of the Seventies was 'My Way', a hit for **Frank Sinatra, Dorothy Squires, Elvis Presley and the Sex Pistols**...

Robin Powell — Plymouth — reminds me that **Nile Rodgers** produced **David Bowie's** 1983 chart topper 'Let's Dance', as well as **Duran Duran's** 'The Reflex' and **Sister Sledge's** 'Frankie'. Robin also claims that the B-side of 'Frankie' is 'Hold Out Poppy' and not, as I stated, a remixed version of 'He's The Greatest Dancer'.

In fact, 'Hold Out Poppy' was the flipside of the original 12 inch (A9547T), but this was replaced by a later 12 inch (A9547TE), which contained four tracks — two versions of 'Frankie', 'Hold Out Poppy' and 'He's The Greatest Dancer'.

THERE'S BEEN an enormous escalation in the number of records released in two or more 12 inch versions recently, plus numerous unannounced picture discs, shaped discs, cassingles, twinpacks, gatefold sleeves and other collectors' items. Now the only way you can find out about most of them is to haunt your local record shops, but from September Chartfile will be reviewing every chart newcomer (singles and albums) at the beginning of its chart career, and

logging all subsequent variations on the basic formats.

Mick Barrett — Leeds — used to listen to **Ad Roland's** rundown of the Euro parade on Dutch radio network Hilversum 3 on Sundays and wants to know what became of it. Well, Mick, it did move briefly on to Hilversum 1, but is now back on Hilversum 3, between 11am and 1pm on Thursdays.

Alan Hooper — London EC2 — says that conflicting claims that **Eddy Grant, Carl Douglas** and/or **Billy Ocean** was the first black Briton to top the US charts are "perplexing", and asks for Chartfile's interpretation. OK, Alan, it's like this — Carl was born in Jamaica, Eddy in Guyana and Billy in Trinidad, so we're still waiting for a black person born in Britain to turn the trick. But all three came here as children and hold British passports, so technically they're British, and of the three Carl was the first to click with 'Kung Fu Fighting' in 1974.

Finally, using the same logic, **Billy Ocean** was the first British black to top the US soul charts with 'Caribbean Queen'.

Mike Antonsen of Swansea rightly claims that **Status Quo** belong on the list of artists with 25 or more British hits in the last 15 years (Chartfile, 29 June). Quite right, Mike. They were on my original list, but mysteriously vanished somewhere along the line.

Tosh Thomas of Narbeth, Dyfed has also caught me out. Tosh says that the last woman to garner a writing credit on a number one hit before **Phyllis Nelson** was **Deborah Carter**, who wrote 'Give It Up' with and for **KC** in 1983, and not, as I stated, **Sue Edwards**, who co-wrote **Rene and Renato's** 'Save Your Love' the previous year.

I N B R I E F

PAUL McCARTNEY is rumoured to be writing songs for **Kenny Rogers' next album**, and **Nile Rodgers and Phil Collins** will be among those assisting **Lisa Minelli** on her first rock album, to be recorded in the autumn. . . **Denise LaSalle** celebrated her 44th birthday during her recent visit to the UK, according to a story carried by several newspapers. May we respectfully suggest she consult one of her former record labels which has a photocopy of her passport, clearly showing she was born in Mississippi on 16 July 1934. Our remarks about her being the oldest lady to make her chart debut stand. Incidentally, 'My Toot Toot' was written as long ago as 1974, but writer **Sidney Simien** — aka Rockin' Sidney — didn't think it had any potential. At the last count more than 15 cover versions had been recorded. . . **ZZ Top's** hit 'Summer Holiday' EP includes the track 'Tush', their first top 20 hit when released in America 10 years ago. It remained their biggest hit until 'Legs' got to number eight last year. . . **Bryan Adams' recent American number one 'Heaven' was the first by a Canadian since Anne Murray topped in 1978 with 'You Needed Me'**. . . 'Glory Days' is the fifth top 10 single lifted from **Bruce Springsteen's 'Born In The USA'** album. That's a feat previously performed only by **Michael Jackson** (seven hits from 'Thriller') and **Lionel Richie** (five from 'Can't Slow Down'). **Springsteen's haul is all the more impressive when set against his previous record of one top 10 single (1980's 'Hungry Heart') from six albums**. . . In Japan **Flankie Grows To Horrywood's 'Pleasuredome'** album is titled 'Bang'. And, still in the land of the rising yen, **Wham!'s 'Make It Big'** is the only album by a foreign act ever to debut at number one. . . Further to my comment that 1985 is the first year in which the Eurovision Song Contest has failed to yield at least one top 40 hit in Britain, 1974 was the year the competition made its biggest impact on the charts, with four grand prix contenders reaching the top 10. The British entry 'Long Live Love', by **Olivia Newton-John**, reached number 11, while **Abba's** winning 'Waterloo' went all the way to number one. More surprisingly two also-rans — 'I See A Star' by **Holland's Mouth And MacNeal** and 'Go Before You Break My Heart' by **Italian beauty Gigliola Cinquetti** both got to number eight. . . At the time of writing, the longer term effect of Live Aid on record sales remains to be seen, but according to Gallup data, sales on the day of the concert were down about 20 per cent on the previous week. . . 'Come To Milton Keynes' is the first Style Council single to miss the top 20. . .

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