

TOM BAILEY SAYS B-D DON'T DO IT

record

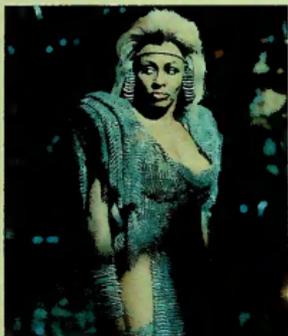
m t r o r

AUGUST 31, 1985 45p

kate bush ■ woodentops ■
hipsway ■ shriekback ■ mad max

PREFAB SPROUT

H U N G R Y



THE HUMAN race as we know it has finally destroyed itself. In its place — hordes of aimless souls, eking out an existence among the dunes of an Antipodean desert or the regimented anarchy of Barter City.

One day, a leather-clad figure strides into town to reclaim what is rightfully his. The leader of the city tells him he can have what belongs to him — but in return he has to kill a man she needs dead. The hero, whose lonely existence and wrath we've witnessed in two films before, accepts the deal and the notorious test that is Thunderdome beckons.

And so Mel Gibson dons his Mad Max leathers for a third time, Tina Turner gives what is an inspired, malevolent piece of characterisation — and 'Mad Max Beyond Thunderdome' is with us.

If not as action packed as 'Mad Max II', it has more sharp wit and humour and continues the trend of each Mad Max film by being different to the one before.

The factor holding the film together is Gibson. Cold and brave, he is the macho ideal — so ideal that no living man could live up to him.

'Mad Max Beyond Thunderdome' opens in London on October 18. The future — now.

● IF YOU thought the BOLSHOI were a bunch of Ruskiies prancing about with arms aloft and lunchboxes down their pink lycra tights, you'd be mistaken. The Bolshoi are instead, a three strong team of dark and broody musicians who've swapped timpani for tutus and deep and booming bass for ballet shoes.

The trio were founded by Trevor Tanner on guitar and vox with wonder-boy drummer Jan Kalicki. On moving to London they were joined by Nick Chown, who added bass and a hunger for success.

Their second single on Beggars Banquet is 'Happy Boy' — a far more accessible introduction to their subtle charms than the previous 'Sob Story', which was a bit of a dirge to say the least. A mini LP 'Giants', accompanies the single and proves indisputably that a jolly combo the Bolshoi are.



THE ONLY common ground between Madonna and Merran Laginestra is; a) they're both quite Italian and b) they're both extremely strong willed. For Merran is a singer/songwriter with strong feminist ideas and an equally strong voice to spread them with.

She's just 20, is half Australian (born in Sydney) and after a stop-start career back home in an all girl group, has just signed to Siren Records. Her debut single is 'Oh Chimera', a thought-provoking slice of energetic and melodic pop-rock that heralds her frontal attack on a male-dominated music business.

"The fact is that women are bludgeoned into accepting conventional roles allocated to them in the music business, rather than being encouraged into more creative roles such as songwriting, producing and engineering," she says. "I would feel I had accomplished at least something if in making my own music, I can motivate just one other woman to take a crack at breaking into these areas."

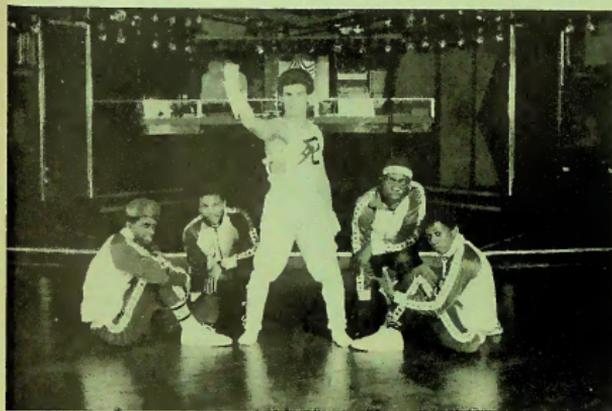
Merran nearly became an actress; now you've got the chance to hear a female artist who's challenging stereotypes. And about time, too...



● DO YOU want the hippest name in town on your lips? Then pucker up and whisper **HOT HOUSE** to those not fortunate enough to know. Already singer Heather Small and multi-instrumentalist Mark Pringle are the veterans of three Janice Long sessions. Janice herself drools, "if I was an A&R man I'd sign them up tomorrow". She'd have to join the queue. Their sweet soul stew is causing a stir in many record company offices.

"I found Heather through an advert," says Mark. "She sounded like a young Mavis Staples and Gladys Knight and sent chills down my spine."

D E X



■ **GO 4 IT!** Well at least go to the Hippodrome niterie in London on September 22 at 8pm, when the club hosts the Nike sportswear 'Go 4 It' disco show to introduce the 1986 Nike range.

Present at the disco will be sportsmen like Ian Botham, Steve Cram, Frank Bruno, Glenn Hoddle, Charlie Nicholas and many more, with breakdancing from the Production Team and Grant Santino — the UK's first disco dancing champion.

Tickets are available from many leading London sports shops (or phone David Hart on 091-417 9062 for further details) and they cost £6 each. Ticket price includes your own Nike 'Go 4 It' T-shirt.

And to show just how sporting **RECORD MIRROR** really is, we've got some Nike sportswear plus 10 pairs of tickets for the show to give away in a simple competition.

1) Bruce Springsteen was born to: a) Sing ... b) Run ... c) Swim ... ?
2) Van Halen told you to: a) Jump ... b) Hide ... c) Dance ... ?

3) Who was hit by Little Arrows: a) Cliff Richard ... b) Kate Bush ... c) Leapy Lee ... ?
Send your answers with your name, address and telephone number to **RECORD MIRROR NIKE COMPETITION**, Greater London House, Hampstead Road, London NW1 7QZ by Monday September 9.

The first prize is a set of Air Jordan basketball boots, a hooded Jordan top, McEnroe tennis shirt and Upton shorts (or a Darien tracksuit for the girls) and tube socks. Second prize is basketball boots and McEnroe tennis kit or a Darien tracksuit and third prize is a McEnroe tennis kit (or tracksuit). The 10 runners up will receive a pair of tickets for the show with the 'Go 4 It' T-shirt.

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■ cover photography by Joe Shutter

record

S O L O
M I D G E

■ MIDGE URE releases his solo single 'If I Was' on September 2. Written by Midge and Danny Mitchell of Messengers, the single features a guest appearance by Mark King. The B-side is a self penned song by Midge called 'Piano'.

'If I Was' is taken from Midge's solo album due out in early October and the 12 inch features Midge's version of 'The Man Who Sold The World' on the B-side.

Midge is planning a tour from mid October to mid December. Ultravox will all be together again in early 1986 to record another album.

● PAUL YOUNG adds a couple of dates to his tour with extra shows at Wembley Arena on December 1 and 2. Tickets priced £8.80 and £7.80 are available by post from the Paul Young Box Office, PO Box 77, London SW4 9LH. Make your cheques payable to Paul Young Box Office and enclose a sae.

● THE JESUS And Mary Chain release their third single 'Just Like Honey' on September 20. The Chainies have also lined up some dates for September and you can take your life in your hands at Edinburgh Coasters September 5, Preston Clouds 6, London Electric Ballroom 9.

● THE FAITH Brothers, Junior, and Tippa Irie are just three of the names appearing at the Southwark Youth Festival in Southwark Park London SE16 on September 1. The free festival is being organised by Southwark Council and the Youth Trade Union Rights Campaign.

■ STRAWBERRY SWITCHBLADE release their version of Dolly Parton's 'Jolene' on September 2. The seven inch B-side is 'Being Cold' and the 12 inch version also features 'Black Taxi'. Both songs were originally recorded for the Janice Long show.

■ UP, DOWN. Up, down. Get into shape with another single from the Style Council, a tour and album from UB40 and more action from Simply Red and Billy Idol. RECORD MIRROR news pages have more muscle than Rambo.



LODGER MOVES IN

■ THE STYLE COUNCIL release their single 'The Lodgers' on September 13. It's a totally re-recorded version of the song on their album 'Our Favourite Shop', and features Dee C Lee and the Sterling Horns. The 12 inch version features live versions of 'The Big Boss Groove', 'Move On Up', 'You're The Best Thing', 'Money Go Round', 'Soul Deep' and 'Strength Of Your Nature'.

The Style Council have just returned from tours of Japan and Australia and they're embarking on a tour of Italy. They'll also be filming a television special for Christmas which I hope won't clash with 'Disneynite'.

Rumours that the Style Council are planning to play Wembley Arena in the autumn have not been confirmed.

E L T O N
O N T O U R

● ELTON JOHN begins a massive three month tour in November including one of his famous New Year's Eve shows. Elton kicks off with four shows at the Dublin RDS on November 14, 15, 16, 17, followed by Newport Centre 20, 21, Sheffield City Hall 26, 27, Edinburgh Playhouse 28, 29, Manchester Apollo December 1, 2, 3, Nottingham Royal Concert Hall 4, 5, Brighton Centre 7, Wembley Arena 11 - 19, Birmingham NEC 21, 22, Bournemouth International Centre 30, 31, Glasgow Centre January 3, 4, Newcastle City Hall 5, 6, 7, Belfast Kings Hall 9, 10. All concerts start at 7.30pm with the exception of the New Year's Eve concert at Bournemouth which starts at 10pm.

Tickets are priced between £10.50 and £12.50 with the exception of Glasgow where all tickets are £9 and the Bournemouth New Year's Eve show where the top wack is £15. A credit card hotline has been set up on (01) 741 9383.

Elton's album should be out to coincide with the tour.

● BILLY IDOL re-releases his classic single 'Rebel Yell' on September 2. The B-side features a live track '(Do Not) Stand In The Shadows' while an extended version of 'Rebel Yell' is featured on the 12 inch with '(Do Not) Stand In The Shadows' and 'Blue Highway' recorded live.

● ADAM ANT releases his long awaited album 'Vive Le Rock' on September 2. The cassette version of the album will have the extra track 'Human Bondage Den'.

VIVE LE ROCK

Car Tour

ADAM ANT

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TOASTING UB40

■ **UB40 RELEASE** an album next month and they'll be starting a tour in October. UB40 bring out their dub album 'Baggariddim' on September 2. It features 10 tracks, eight from 'Geffery Morgan' and two from 'Labour Of Love'. All the tracks have been totally remixed and each features a guest toaster.

Most of the toasters are from the Birmingham area and with the exception of Pato Banton none of them have had material out before. The album includes a free EP which features 'Don't Break My Heart', 'Mi Spliff' and the duet with Chrissie Hynde 'I Got You Babe'.

UB40 start their tour with a date at the Glasgow Scottish Exhibition Centre on October 26, followed by National Exhibition Centre Birmingham 27, Brixton Academy 30, 31, Brighton Conference Centre November 3, London Wembley Arena 4.

Tickets are available from box offices and usual outlets, with a £1 reduction for unemployment benefit card holders.

● **ANIMAL NIGHTLIFE** have lined up a luxurious tour in September. Watch them at Manchester International September 11, Glasgow Ultratech 12, Edinburgh Coasters 13, Aberdeen Venue 14, Dundee Fat Sam's 15, Birmingham Powerhouse 22, Bournemouth Academy 23, Bristol Studio 24, Plymouth Academy 25, Slough Fulcrum 27, Aylesbury Civic Centre 28, Brighton Top Rank 30, Sheffield Polytechnic October 4, Leicester Polytechnic 5, Nottingham Rock City 8, Kilburn London National 9.

● **BOBBY WOMACK** releases his album 'So Many Rivers' on September 9. The album features his single 'I Wish He Didn't Trust Me So Much' out on the same day. Bobbie will be playing the Hammersmith Odeon from October 9 to 13. Tickets go on sale from August 31 and cost £9, £8 and £7.

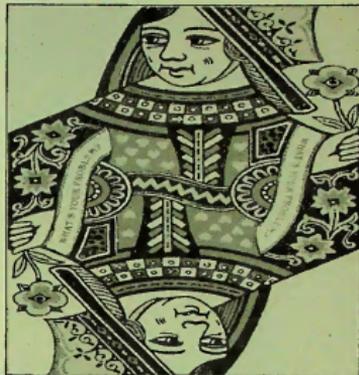
● **WOMACK AND WOMACK** add a date to their tour at Peterborough Tropicana on September 7.

● **CAMEO RELEASE** their single 'Single Life' on September 9. It's the title track from their album and the full six minute 30 second version will be available on the 12 inch.

● **EVERYTHING BUT THE GIRL** will be playing a tour in October. Their first date is Galway Leisure Centre October 3, followed by Dublin Stadium 4, Belfast Ulster Hall 5, Cardiff University 7, Bristol Studio 8, Portsmouth Guildhall 9, Reading Hexagon 10, Gloucester Leisure Centre 11, Leeds University 12, Manchester Hacienda 15, Preston Guildhall 16, Newcastle Mayfair 17, Glasgow Barrowlands 18, Liverpool Royal Court 20, Birmingham Odeon 21, Hanley Victoria Hall 22, Guildford Civic Hall 23, Leicester De Montfort Hall 25, Norwich UEA 26, Ipswich Gaumont 27, Hammersmith Odeon 29, Kentish Town Forum 31.

Bon and Tracy have announced a new line up. Joining them are Rob Peters on drums, Micky Harris bass and Cara Tuvey piano and organ. They say they'd like to thank everybody who applied for a place in the group.

B LANC MANG E



NEW 7" & 12" AVAILABLE FROM
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12" INCLUDES ADDITIONAL TRACK

'LIVING ON THE CEILING'

(12" VERSION)

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CONTAINS TWO ADDITIONAL TRACKS.

'LIVING ON THE CEILING' & 'FEEL ME' (12" VERSIONS)



B LANC MANG E

CONTINUED ERASURE FOR VINCE

●VINCE CLARKE, the man who's had more team ups than I've had fish and chip suppers, has announced a long term partnership with unknown singer 21 year old Andy Bell. Vince and Andy are calling themselves 'Erasure' and their debut single 'Who Needs Love Like That' will be out on September 2. Vince chose Andy after putting an ad in a music paper.

The 12 inch version of the single features an extended and remixed version of 'Who Needs Love Like That' plus an instrumental version.

●BRONSKI BEAT release a complete reworking of their album on September 6. 'Hundreds And Thousands' has been remixed by producer Mike Thorne and includes 'Hard Rain' and 'Run From Love' the last two tracks they recorded as a unit with Jimmy Somerville. 'Run From Love' is the single they planned to release just before the split with Jimmy.

The cassette and compact disc version of the album contains four extra tracks — 'Cadillac Car', 'Infatuation/Memories', 'I Feel Love' and 'Close To The Edge'.

●ZEKE MANYIKA and Dr Love will be performing at Leeds Warehouse on September 5 not 4 as previously announced.

●THE VILLAINOUS Damned release their single 'Is It A Dream?' on September 9. The 12 inch contains a new version of 'Curtain Call' and cover versions of the Sex Pistols' 'Pretty Vacant' and the Troggs' 'Wild Thing'.



SIMPLY RED AID

■SIMPLY RED follow up 'Money's Too Tight (To Mention)' with their self penned track 'Come To My Aid' out on September 2. 'Come To My Aid' was written by vocalist Red and keyboard player Fritz McIntyre. Stewart Levine twiddled the knobs.

The seven inch flip side has 'Valentine' while the 12 inch version features the bonus cut 'Granma's Hands'.

●LOCAL LIVERPOOL bands are organising their own Band Aid concert 'Liver Aid'. More than 15 bands including the Icicle Works and the Lotus Eaters will be appearing at the Liverpool Empire on September 20 from 4pm to 10pm. Rumours abound that Echo And The Bunnymen will also be appearing. Tickets priced £5 are available from the Empire box office.

A Live Aid concert will also be held at the Cleethorpes Winter Gardens on September 15. Tickets are £4 available from the Winter Gardens box office.

●STEVIE WONDER releases his single 'Part Time Lover' this week. It's taken from Stevie's forthcoming album 'In Square Circle' out in about three weeks.

●OMD ADD a couple of dates to their tour at Crawley Leisure Centre November 23, and Warwick University 24.

●VITAMIN Z release a double pack edition of their single 'Every Time That I See You' on September 6. They'll be playing the London Marquee on August 29.

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

FRIDAY finds Muriel Gray presenting 'Bliss' (C4, 5.30pm), with Pat Nevin as guest presenter, introducing Spear Of Destiny and Maxi Priest. '620 Soul Train' (C4) has Total Contrast, Nona Hendryx and the Temptations.

SATURDAY'S 'Saturday Picture Show' (BBC1, 8.30am) has Blancmange in the studio and a pop profile on Madness. '30 Years Of Rock' (Radio 1, 1pm) looks at the events, music and personalities of 1974.

TUESDAY'S 'No Limits' (BBC2, 7pm) comes from in and around Manchester, which all sounds jolly exciting.

●GARY NUMAN releases his album 'The Fury' on September 13 and he's also lined up a tour. Gary will be playing Oxford Apollo September 20, Nottingham Royal Concert Hall 21, Cardiff St David's Hall 22, Newcastle City Hall 24, Sheffield City Hall 25, Southampton Gaumont 26, Guildford Civic Centre 27, Leicester De Montfort Hall 28, Liverpool Empire 29, Hammersmith Odeon October 1, 2, Cornwall Coliseum 3, Ipswich Gaumont 5, Bristol Colston Hall 6, Birmingham Odeon 7, Manchester Apollo 9.



VITAMIN Z

NEW SINGLE

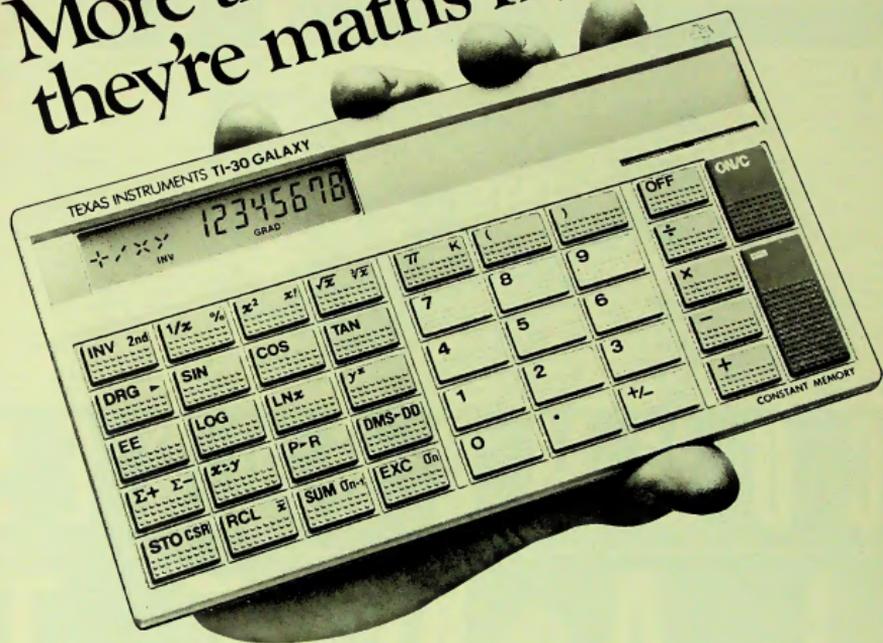
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- * 66 functions including statistics
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- * 15 levels of parentheses
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**TEXAS
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Artists Against Apartheid

Jon Futrell investigates a campaign to put the pop world straight about South Africa

WITH THE collective consciousness of pop stars elevating with each new world crisis, it's good to learn that some aid is destined for South Africa's long suffering black majority.

Springsteen's former guitarist, Little Stevie Van Zandt (and formerly 'Miami Stevie'), is fresh from a fact-finding trip to South Africa's notorious Sun City — the Las Vegas-style holiday and gambling resort situated in a SA homeland, a garish oasis of contradictions surrounded by the ugliness of apartheid.

Little Stevie's reaction to his month long stay was to contact pals in the pop world and assemble Artists Against Apartheid and then record a song he wrote based on his findings, 'Sun City'. The record will be out in about six weeks and all the proceeds will go to various anti-apartheid organisations.

Little Stevie said in London last week: "I feel that Sun City is a symbol of the apar-

theid system.

"I wanted to make a statement directed towards the musical community and from the musical community. South Africa uses Sun City to lure musicians from all over the world. Their going recognises Sun City as in an independent country. Maybe this record will have enough impact in the musical community to make people think twice."

Artists Against Apartheid — who have given their services free — include U2's Bono, Lou Reed, Bobby Womack, George Clinton, Pat Benatar, Irene Cara, Jackson Browne, Run DMC, Jimmy Cliff and Linton Kwesi Johnson. Almost two dozen are on the single and according to Little Stevie other stars are being added all the time. Gil Scott-Heron and Femi Kuti (son of the imprisoned Fela Kuti) will be recording their contributions any day now.

A video will be shot for the single: "It's gonna involve some of the people who are on the record and some footage from down there to show people what's going on. Then

we're gonna get sports people, government people and political people — some have already agreed.

"They're gonna make the statement — 'I ain't gonna play in Sun City', which is the chorus of the song."

Little Stevie's other duties involve him talking to representatives from the United Nations to decide where the proceeds from the single should go, and primarily fixing up a major pressing and distribution deal.

Little Stevie quit Springsteen's E Street Band two years ago. He has enjoyed some success since without attracting the hysterical adulation that follows his former boss. But he isn't going to concern himself with the charge of opportunism that was thrust at Bob Geldof in the wake of Band Aid.

"I don't care what people think and I'm sure Bob doesn't either. I mean, what a ridiculous thing to say after somebody raised \$100 million to feed people.

"I would think twice about being critical of the guy regardless of his motivation."



Photo: Steve Wozniak

COMMODORES

NEW SINGLE

JANET

7"

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12" CONTAINS EXTRA TRACK

NIGHTSHIFT (INSTRUMENTAL 'M & M' MIX)

FROM THE HIT ALBUM 'NIGHTSHIFT'



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- Sept. 16 Ipswich Gaumont
- Sept. 17 Hammersmith Odeon
- Sept. 18 Birmingham Odeon
- Sept. 19 Newcastle City Hall
- Sept. 20 Edinburgh Playhouse
- Sept. 21 Warrington Spectrum

CAN YOU SPOT THE EIGHT MISTAKES?



1. The young man at the pay-desk is paying full price for an album, without knowing there's 15% off all albums at Virgin stores to any 15-19-year-old TSB customer. 2. The girl choosing a video doesn't realise there's 15% off most things at Virgin with a TSB discount card (including her video). 3. The chap at the back bought a Philips TSB cassette player without knowing TSB customers get 10 free blank cassettes. 4. The guy wearing the Virgin Top Ten T-shirt paid more for it than he would with a TSB card. 5. The girl with the record bag paid too much. 100 AllTime Classics are only £2.99 on cassette from TSB. 6. The guitar player isn't with TSB, so he didn't get the £20 off his Yamaha guitar he could have. 7. The girl at the counter fumbling about with loose money should use a cheque book instead. 8. The fellow at the counter is paying by cheque, but it's not a TSB one, so he won't necessarily get free banking.

Don't make the mistake of missing out on all the money-saving offers at TSB for 15-19-year-olds. For details, pick up a leaflet from any branch.



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rm

NEW RECORD MIRROR

SEPTEMBER 21 sees the launch of a new magazine. **rm** will incorporate the best elements of Record Mirror and then throw everything but the kitchen sink at you.

There will be **FIVE** pages of charts. **MORE** live reviews. **MORE** record reviews. **MORE** coverage of new bands. **MORE** in depth coverage of established bands. **MORE** colour pictures. **MORE** gossip. And the most sussed live guide this side of the electric chair.

To coincide with the launch **rm** is assembling the most mind blowing music cassette ever — and it will be yours absolutely free, gratis, no charge. Featuring fifteen of the baddest, newest, toughest, sweetest sounds on the **UK** music scene, the **rm** cassette will be the aural event of the year.

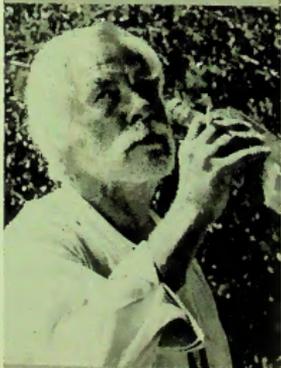
R E M E M B E R :

RM STARTS ON SEPTEMBER 21

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NO RUBBISH

NO SELL OUT



the MADDEST group in all the world



YESTERDAYS
MEN ▲ A COLL-
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MADNESS

IT MUST
GET BETTER
▲
IN THE LONG RUN



NEW 7" & 12" SINGLE JAZZ5 - JAZZ 6/12

● Prefab Sprout's LP is called 'Steve McQueen'. Their new single is 'Appetite'. They're both fine records. PFS

PADDY McALOON

GOD, A lot of people hate Prefab Sprout. A friend looked at their picture and cried, 'Pentangle', another, 'hippy', and yet another, 'weir'. Together all three summed up their attack thus: 'pretentious', 'wimpy' and most finally, 'music for nice young men who can't quite get it up'. No one takes their Sprouts in half measure, me included.

Hand on my manhood I'd say Prefab Sprout have released the two finest Brit pop LPs of the last 20 months. Furthermore, the standards being set by their songwriter, Paddy McAloon, leave the crude certainties of the top 40 and the preening flights of fancy of the bedsit, well and truly kipped.

With Costello and a handful of others, he is one of the few craftsmen working the 'cowboy' trade of pop song production. Rare, indeed.

Almost as rare as an interview with the man himself. Based in Consett, Co Durham, McAloon not only shuts the fast talk of London music biz circles, he positively revels in a cat and mouse game with the press.

Sure he'll talk about his work — but in the main with prying cassette players turned off: "I think you should throw a massive silhouette over what you do," he says. "If you go on the front cover of every paper the glare of the publicity burns out any lingering image you might give."

Nevertheless when brought to ground McAloon is an enthusiastic interviewee, carefully picking his way through his work, his motivation, his obsessions (songwriting, songwriting and more songwriting).

McAloon is a man of many words — most of them punctuated with great pauses — and, against the baffle, very few pretensions. Polite, likeable and unshaven he takes his time and lays the word of Prefab Sprout right on the line...

● A lot of people were surprised when you chose Thomas Dolby for the production duties on 'Steve McQueen'...

It was because I don't think you ever learn enough ... and if you do get to the stage where you do think you know the whole thing about arrangement and production you obviously need someone

else there. Not so you've got a friction, but more an exchange of ideas.

When we did 'Swoon' I thought it was an LP made by novices, but it wasn't until after who was involved with it was at the start of their careers. I thought, next time out we had to get someone who was experienced.

I thought, I'm not gonna get pushed by other people's perception of our music and get in an acoustic producer. My mind began to wander and I thought it might be good to get someone in who came from a totally different field.

I figured that my strength was the songwriting and the guitar playing, but it wasn't until after 'Steve McQueen' that I even owned a four track recorder. I had no opportunity to test out any of my ideas about layers of sound. I had to get somebody who knew about that, someone up on the technical side who was also a good keyboards player — 'cos basically I'm ham fisted.

I heard Tom on a radio show treating us quite seriously on a programme that was quite frivolous. Tom just took us at face value. I heard from CBS that he was quite interested in producing us and he came up to Consett to hear my songs.

● And indeed choose what songs should be on the LP. Paddy McAloon has reputedly over five albums worth of material waiting to be recorded. Many of the songs on the 'Steve McQueen' set were written as far back as 1978.

He [Dolby] picked the songs on the LP. I've got such a huge back catalogue and a lot of them are so old that I couldn't face doing them of my own volition. I wouldn't have known what to do with them. Things like 'Faron Young' are so old I wouldn't have had any perspective on them. I just remember them as pub songs that we used to play in pubs. To Tom they were all fresh ... so he didn't have the mental burden with them that I might have had.

● Your songs are very important to you...

I'm only really happy when I'm writing songs, even the arrangement is a labour to me. I have a tendency to over-elaboration and bizarre arrange-

P A D D Y
POP GURU OR WIMP?



songwriter Paddy McAloon speaks to Jim Reid. Photography by Joe Shutter



ments. I probably don't serve my own material as well as I should. I want more experience. I want to learn...

● **This over elaboration, does it hit your chart chances?**

No. I don't think we're excessively complicated. I think the truth of the matter is that everybody else has been spoon fed pop. That's the sad fact. I think the complexity of 'Swoon', for instance, is something to be beaten down before you reach the

strength of the songs... In a way there should be more complexity. An LP you don't get into straight away isn't a bad LP... The emphasis today is on instant gratification and I'm up against it. It doesn't worry me though. I've got excessive energy.

● **The perfect song — pop cliché or possibility?**

I think perfect songs have been written, but I haven't done one yet. I think other people have done perfect songs. I think 'Red Corvette' is a perfect

song. I think that excitement, whether it's in the words or whatever, the overall feel, is a big thrill. It's nothing to do with whether people think 'this is a profound lyric', or you're a poet. I don't want that. I want the overall effect to be stunning.

● **So you're not a poet, Paddy?**

People think I'm some sort of crossword fan compiling intricate puzzles for people. I like that to be there. I like some of the little tricks, but I hate the pun world. I hate word play — I like language that has some sort of emotional weight. I don't think 'is this a nicely turned phrase?' I think 'does that have any emotional significance?'

Life is very complicated and I think music should reflect that. That doesn't mean music should have 2,000 layers of meaning. It does mean you can feel two things at once.

● **True. But does this explain the lack of direct/political comment in your songs? Some things can be direct surely?**

If you think you've got a direct point of view you should put it down in bald language and do it. Write your song and that's it... But I think people should ask themselves whether those views couldn't have been better expressed in a two page essay — perhaps on the sleeve of an LP. I think you'll express your case better that way, rather than in the rhyming couplets of a song.

Now if you really want to get someone interested in the way people work, get them thinking about unfairness in life and what is meant in the human spirit, I think you're better off going at it with a song and taking a more on-the-surface circuitous route. Not because that's more intellectual or whatever, it's just that I think the truth is better served by insight and inspiration than by bald statement. Bald statement is great for prose...

● **Why do you make so many references to famous people in your songs?**

I think if people are famous, the fame side of them becomes a commodity. Like Faron Young... the idea of the fame of a C&W star is the same as talking about an object. You are not really talking about them, but about what they represent. When you think about Steve McQueen, it's not like you're talking about anyone else you may know, but because Steve McQueen has public connotations his name has a certain weight to it. It's the same as a reference to Mexico or the Baltic sea or a machine gun. It's like an object and it just slots into the song. I can't describe it. It has a personal weight that I hope has significance to other people.

● **And finally...**

There's a South American writer who's written a book about a guy who wants to rewrite Don Quixote (not the N. Kerrow version)... I've got this crazy idea that I'm gonna re-write 'Thriller'. Of course mine will have to be a failed attempt, because if I just came out with Rod Temperton type songs it would just be plagiarism. I want to take the point of view that I'm rewriting it and then do something completely different. I take my ideas for working from all sorts, strange things that get me up psychologically. I'm gonna rewrite 'Thriller'. I've got the title track... I'm not gonna write an LP about spooks or ghosts, but because 'Thriller' in the eyes of the world is such a massive success, it's become another object... I want to take hold of it and do something with it."

P O S T S C R I P T
I think of songs as objects. You're turning the world to your shape. I'm not a very arty person, it's just a workmanlike thing to do. It's like making an ashtray a song. It serves that sort of function.

Paint it Yellow

SO SAYS THE DRY WIT OF SHRIEKBACK, BARRY ANDREWS, A MAN WHO REVEALS THAT EVEN OAFs CAN ACHIEVE. WORDS: LESLEY O'TOOLE



IF ALL God's children got rhythm, then Shriekback purloined more than their rightful allocation. Barry Andrews, Dave Allen, Carl Marsh and Martyn Barker manufacture a blistering boogie-beat which is yet to set us Brits alight. In short, Shriekback have had less chart toppers than there are hairs on Barry Andrews' head.

But who needs hit records? Mr Andrews — co-vocalist, keyboardist and producer of the band's third album 'Oil And Gold' — eschews the finer points such artefacts have in their favour and unavails the Shriekback masterpiece.

"Actually, I think on the whole we tend to fight shy of the masterplan. Judging from experience, they don't work too well. We have a few intentions though."

Such as? "Well, we're going to do a US tour and become desperately successful in America. We're supporting Simple Minds. Then we'll do a little tour of our own and come home to make another dreadfully self-indulgent album."

'Twas I who ventured the accusation of self-indulgence, but I suppose if you're not self-indulgent to a degree, you may as well pack your bags and become a bank clerk.

The name Shriekback does have a certain mystique, but they're not the pretentious wombats one might imagine.

"There's no intention on our part to be wilfully obscure to me, what we do seems stupidly obvious sometimes."

"And I think we're extremely uncool. I think we're really oafish sometimes. Big clod-hoppers. We behave gratuitously stupidly at times and, of course, you're armed with that other piece of information — I send my own windows."

Yes, it's true. Closet handyman Barry had divorced himself from the old DIY to tackle the RM

interview.

"I made the mistake of moving in and thinking that, as the place looks like Hiroshima, I'll be motivated to tidy it up. Instead, I have to tread over these horrible spiky stinky things to get to the sink. Send your donations to the 'Save Barry Andrews Appeal!'"

But enough of this domestic frivolity. What is blatantly obvious is that Shriekback have produced a series of spine-tingling singles, guaranteed to set your feet aflame, if nothing else. 'Sixthinkone', 'My Spine Is The Bass Line' and 'Lined Up' are just a few. The latter is definitely an all-time love, a classic in its own short lifetime.

Have Shriekback actually delivered anything to rival it?

"I think there are things on the new album every bit as good. What 'Lined Up' had was a short message which I really liked. Perhaps we haven't quite recaptured that, but, to be honest, we haven't been too busy trying."

There are songs like 'Faded Flower' and 'Fish Below The Ice' that are absolute originals. They work perfectly and create their own little world. Likewise with 'Coelacanth' and 'Nemesis', they've got a life of their own. I think that's a monstrous achievement. I feel quite humble sometimes in the presence of our tracks."

'Fish Below The Ice' will shortly surface as the next single. . . .

"I think it's quite a nice image — and there's not a word in the title with more than five letters."

It's quite a nice record, too, but then so was the last attempt, 'Nemesis', and where does niceness get you, huh?

"It does rankle, I can't deny it, especially with things like 'Nemesis', which you know are wonderful pop records but are ignored by the BBC because they contain the word 'dead'."

"But then again, by nature, things that take lon-

ger to grow, take longer to knock down. I actually get 80 per cent satisfaction from just doing it."

"I reckon if you don't do things you don't want to do and just do what you love, then it doesn't matter if you get knocked down by a bus tomorrow."

One small compensation was Shriekback's recent appearance on the arts page of the Times — an achievement the Wham's and Go Wests of this world can't match.

"They only cover extremely important gigs, groups with social and economic implications. I feel there's little more to achieve in my life, really."

So have Shriekback actually come to fruition? "Yes, I'd say 'Oil And Gold' was the album that sounds most like I want Shriekback to sound."

And how should Shriekback be sounding? "Like 'Oil And Gold' sounds. Looser and more relaxed. It makes its point more effectively and hits you between the eyes. It's a more realised vision than the other albums."

But do you have to be an ardent Shriekback fan to appreciate this vision? "No, my mum likes it. She can't bear Shriekback, but she likes the album."

If Barry is to be believed, the quintessential Shriekback qualities are...

"Incredible energy and an unselfconscious eccentricity. I think Shriekback are naturally bizarre without trying to be weird."

"I'd say that's a strength. I suppose we do fall into the broad tradition of English eccentricities."

"You have to take whatever qualities you have, in any area of work, and push on through with them — amplify them, turn them up, point them bright yellow."

I fear we have barely scratched Shriekback's shiny surface — but at least we know what colour Barry will be painting his windows.

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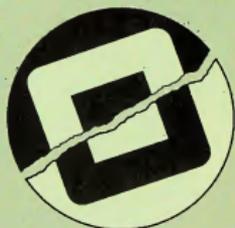
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NEXT PAST THE POST

DAVID BOWIE AND MICK JAGGER 'Dancing in the Street' (EMI America) One of the highlights of the 'Live Aid' show, the animated Bowie/Jagger rendition of this Sixties classic has been taken from the excellent video and immortalised on wax. A great song, made even greater by these musical megastars, who manage to add a touch of humour to an otherwise dour subject. Let's just hope that with the money raised from projects such as this, it won't be too long before they're dancing in the drought-stricken regions of Ethiopia and Sudan as well.

Records Stephen drops 'Tin Tin' and returns with another winner. A pure pop sound, welded together with the simplicity of unpolluted passion, and a refreshing clarity of sense and sound. Backing vocals again courtesy of the dynamic duo of Julie Roberts (Working Weik) and Jane Eugene (Loose Ends) and a definite dance feel. The B-side 'Done For' is a truly excellent song — a disturbing, melodramatic chunk of soulful awareness, which really knots the old emotions.

BOOTHILL FOOT-TAPPERS

'Love And Affection' (Phonogram) The Booties touch up their country and western roots with a tint of reggae care of this lovable Bob Marley cut, affectionately produced by Dick Cuthell. The horns give it another little extra lift, and I for one can't keep my toes from a tappin'.

LYOYD COLE AND THE COMMOTIONS 'Brand New Friend' (Polydor) Lloyd Cole is one of those people of whom the mere mention of his name evokes an emotional wave of concern and sympathy. Another, slightly

uptempo, soulful sound from the man with the sorrowful eyes, which yet again will probably manage to avoid chart domination, but will more than please his many fans. Will someone please get Eleanor a glass of water?

SCRITTI POLITTI 'A Perfect Way' (Virgin) The unmistakable sound of Green Gartside, complemented by punchy drums and jangley distorted piano making it a powerful and uplifting slab of pop. A stab of rap with a disco edge and a forceful feel. The perfect way to make records with chart appeal.

ALSO RANS

BLACK LACE 'I Speaka Da



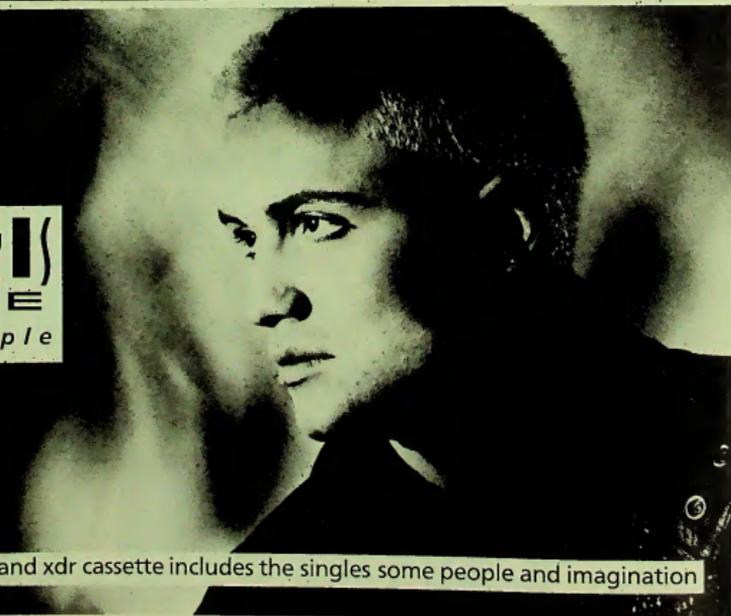
SCRITTI POLITTI
PERFECT WAY



reviewed by
diane cross

SINGLE OF THE WEEK
STEPHEN A J DUFFY 'Un Kiss That Kiss' (10)

BELOUIS
.ME
some people



the new album and xdr cassette includes the singles some people and imagination



Lingo (Flair Records) Oh God, where do they get them from? When I can find an adjective that's not on the 'this is not a RECORD MIRROR word' list I'll tell you what I think of it. They've printed the fan club address on the record sleeve (ha ha), they've got to be joking — haven't they?

DIO 'Rock 'N' Roll Children' (Phonogram) More thrash, thrash, thrash guitar and screeching vocals. Just how you'd expect a Dio record to sound really. Robin Smith reckons the lead singer is really ugly, but I'm sure the picture on the sleeve's meant to be a bat.

ALIEN SEX FIEND 'I'm Doing Time In A Maximum Security Twilight Home' (Anagram) More grotesque gothics from the three Fiends, who fail to create the tortured vocals and austere atmosphere that groups such as Joy Division could conjure up so

well. I suppose that's what comes from deriving your inspiration from magic fungi and an overdose of Iggy Pop albums rather than real emotion.

X 'Burning House Of Love' (WEA) The opening strains of this sounded just like Foreigner, graduating to a chorus of Eagles, as most of the 'finest band to come out of LA for a while' school tend to. More unoriginal white American rock which you either love or hate, and quite frankly I wouldn't be devastated if it remained on the other side of the Atlantic.

CHINA CRISIS 'You Did Cut Me' (Virgin) Another well-crafted technically exact pop tune, with definite chart potential. Some blousy sax for late night listening, with an undulating feel. You can't dislike it, but I find it all a bit insipid. As they say me' china — "just not my cup of tea".

HUGH CORNWELL 'One In A Million' (CBS) The reformed Strangers' attempts to absail to the high reaches of the top-40 have been a joy to behold. So Hugh has to spoil it all by singing something stupid like a ballad. The musical murderers gave hints of tender moments to come on the 'Aural Sculpture' adventure which still bends my earholes regularly. But take away the dicing of Jean Jacques's bass, Dave's teasing keyboards and Jet's harsh drums and you are left with a flat lifeless piece of trite and tedious pop.

TOM MORLEY 'Who Broke That Love' (Zarjazz) The man who used to be the drumming half of Scritti, learns how to programme computers, signs up with Madness and works on the most publicised film event of the decade 'Absolute Beginners' — hasn't everyone? Steel drums, brass and a reggae/ska/calypso fusion don't quite win me over, but an interesting conglomerate of sounds all the same.

ATLANTIC STARR 'One Love' (A&M) Atlantic Starr, Five Star, it's all the same to me. More bland, drum-machined, uninspired disco pap for people who prefer to think with their feet and leave the more serious artists to punters who don't mind a bit of brainwork attached to their aural entertainment.

ODYSSEY 'Joy' I Know It' (Mirror) and **RENÉ AND**



ANGELA 'I'll Be Good' (Club) As above.

REAL MACABRE 'White Horses' (Push) I've got the original of this somewhere — the TV prog was compulsive viewing in my pre-teen morning telly addiction days. This cover of the theme tune adds nothing to the original.

SUPERTRAMP 'Still In Love' (A&M) This band sound like everything I despise in US FM music. An unoriginal MOR outlook with a smug approach that just oozes self-congratulation. After saying that, the uplifting horn work makes this slightly less unpalatable than their normal dribble.

DANTE 'So Long' (Chrysalis) An upfront rhythmic dancer, which, with the current penchant for disco music, could see this young man making chart headway.

ADU 'Working For The Government' (Priority) No, not an endorsement of Tory policy, as here Rauf tells Maggie and the rest of that ilk that he's just had enough — know the feeling? A lighthearted pop/reggae sound that could see some crossover success — assuming the recruitment of Radio One jocks doesn't come under the M15 'Big Brother' approach to light entertainment.

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THE LEAGUE OF GENTLEMEN

THE LEAGUE had failed in a collective application for the Governorship of Radio West Hendon. Not only was this a blow to their esteem, but in the light of recent developments, a slur on their character. It just wasn't done. And so, preparatory to a meeting in the 'Burgess And MacClean' they dropped their copies of 'Pravda' and boarded the number 13 bus. "Do you think we've been vetted," said Lord Hip Hop? "Absolutely not," said Toby Jug reaching into his underpants in a drunken mist of confusion.

And so the conversation went, half our number re-examining their political credentials, the other half, in linguistic imbecility,

examining something completely different. Sir Public House, however, came to an astonishing conclusion:

"I tell you it was that bally **Howard Jones** concert that did it," he said counting up the numbers on his bus ticket. "I warned you about the highly touchy nature of that song 'Like To Get To Know You Well And Pass On Sensitive Secrets Pertaining To My Hairdo Daddio'. I warned you about all those people waving their hands in the air in an approximation of 'having a really good time'. They were clearly a threat to national security. And so, we're lumbered."

The League Of Gentlemen considered this astute summary and decided to take action. Reasoning that the entire British media was absolutely saturated

with piffle about popsters toenails and the like, they decided to swim with the tide. It was clear by now that the surest way to the BBC Board Of Directors was an intimate knowledge of **Bruce Springsteen's** dental history...

"No I know nothing about Bruce's teeth," said the Marquis Good Bloke. "But I am in possession of a devil of a lot of information regarding the forthcoming **Rolling Stones** album. Actually nobody, as yet, knows the name of the 33rpm bighter, but there is a track called 'Harlem Shuffle' and according to sources, producer **Steve Lillywhite** has planned to make the album sound like it was recorded in an afternoon. This seems an impossible task to me as the Stones spend practically every afternoon sound asleep in bed. Are we hitting on a snooze

concept here?...

"Nothing snoozy about newly wed **Madonna** though. No sooner had the ink dried on her marriage certificate than she was off planning her latest money spinner. Me M is to appear in a 'sex movie' written by **Malcolm McLaren**. Entitled 'Worm In The Bud' the film is set in Victorian London and centres around the totally fictitious story of **Oscar Wilde** discovering a young American Actress and bringing her to England. **Stephen Duffy** is not going to play Oscar Wilde... "And **Aswad** didn't get to play Brussels last week, after some of their number had their passports impounded after an autocution with the police..."

"While **Bob Geldof** is without a record deal at the moment, Bob's deal with Phonogram has come to an end and they and an undisclosed number of other record companies, are trying to negotiate a new deal..."

"Something furthest from the minds of the **Ice Cube** Works as they contemplate the release of their new LP. Inspired by the ghastly Norman Tebbit it's called 'The Small Price Of A Bicycle'. Even more exciting, the IW's are to play a September 14 gig in Bath under a disused mine. **Ian MacGregor** and **Arthur Scargill** will not be guesting on backing vocals."

"In slightly less commodious surroundings we find drumming

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man **Topper Headon**. Topper decamped to Portugal for the week recently to holiday with Ma and Pa. However, once in the land of the 20p pint the poor boy couldn't contain himself. He spent all his time drinking with rowdy Tottenham supporters and riding round on an unfortunate horse with a sound system strapped to his back.

"Mention of the world's most FT conscious football club leads me to impart the sad behaviour of Watford FC chairman **Elton John** on his club's recent visit to White Hart Lane. Each time Spurs walloped in a goal (they won 4 — 0) Mr John was seen to sink further in his seat until his immaculate straw boater disappeared from view. . .

"While Elt sinks deeper into his seat, **Paul Young** seeks medical help over his troublesome ears. Paul has, at present, an ear infection. There you go, if any of us ordinary mortals had a heart attack or something, well tough, we wouldn't be pictured in the Daily Mirror office with gorgeous pouting **Robert Maxwell** sitting on our knees now would we?

"However **Tracie Young** does have something to cry about. She badly sprained her wrist last week when she crashed into a pile of cassettes. . .

"Foreigner guitarist **Mick Jones** (fair to good Leeds Utd forward of the early Seventies) avoided any such mishaps last



Photo: Alan Davidson/Alpha

●**MALCOLM McLAREN**: all the charm and grace of the League itself

week and married long time girlfriend **Ann Ronson** in the back garden of their Long Island house. . .

"Also making an appearance in New York last week **Daryl Hall** who dueted with Paul Young on 'Everytime You Go Away'. In the audience **Billy Joel**, **Si Le Bon**, **Solly Blimey** and **Olive Oil**. Further scam on Mr Hall the royalties from he and partner **Mr Oates** collaboration with **Eddie**

Kendricks and **Dave Ruffin** will be split equally between the Live Aid African Appeal and the US Negro College Fund. . .

"Meanwhile in downtown Hammersmith, left field ballet star **Michael Clark** will be dancing at the Riverside studio courtesy of a rather dodgy old tape of the **Fall**. I was going to see him until I found that out. . .

"And finally congratulations to **Gene Loves Jezebel** who

managed to write off a Ford Sierra on the way to a Scottish date. . .

"Scottish dates," exclaimed a slightly dazed Sir Public House. "They don't grow the accursed things north of civilisation y'know. Get a grip man. And all this wetting business, take my word for it you'll grow out of it by the time you're 25. Now where was I." Some of the League Of Gentlemen were clearly ga ga.

I'M FALLING

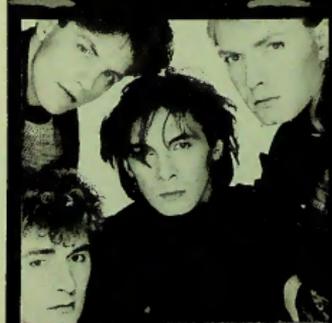
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THE CURE 'The Head On The Door' (Fiction FIXH1)

HAVING PROVED with last year's 'The Top' that pop songs and hits were not all that the Cure cared for, Robert Smith has settled down and written the first real Cure LP for some time. 'The Head On The Door' is beautiful and melodic, building on the wonderful 'In Between Days' but always able to throw up a surprise or two in sounds and style to complement Robert Smith's excellent, strong vocals. Taking the crop of instant Cure ditties which seem to have become a way of life since 'The Walk' — though never forget that Robert Smith wrote 'Boy's Don't Cry' and 'A Forest' years before — 'Six Different Ways' sticks on the opening chords of old mates the Banshees' 'Swimming Horses' and bounces along to be followed by the best guitar song that the band has done for years. 'Push' is a rush of a rock song that thunders along with more than a hint of — dare I say — Big Country, though the Smith vocals brand his songs as undeniably exclusive.

'The Baby Screams' and 'A Night Like This' return to the ground the Cure have made their own. But there's still plenty of surprises on side two. 'Close To Me' is a breathy electro Motown bop while 'Screw' takes a Peter Hook bass and makes it sound even more vicious and dirty than New Order. 'The Head On The Door' may lack the swirls of chorused guitar that many adore, but there's a wider more mature musical approach here, every



member of the Cure contributing to an excellent record. And all that hair too! ■■■■

Andy Strickland

ZEKE MANYIKA 'Call And Response' (Polydor ZMLP 1)

THE EX-ORANGE Juice drum merchant and tireless sessioneer moves centre stage and enlists the musical assistance of a whole host of luminaries.

The assembled ranks tackle a massive variety of instrumentation to produce a rich, full-blooded and sunny sound. Twangy bass lines, jazzy brass solos, effervescent keyboards and, of course, slick rhythmic drumming paint a picture of refreshing originality.

African music is fine, Zeke, but not a vast percentage of we ignorant Brits speak fluent Swahili. The man does tend to lapse into a tongue akin to double Dutch from time to time. When he's comprehensible, the lyrics occasionally verge on the obtuse but they at least demand some application of the grey matter.

For me, the strongest songs are 'House Of Memory', the single — 'Cold Light Of Day' — and the endearing offbeat chant of 'Red Hot (Internationally)'.

The transition to vocalist and songwriter is certainly a major one but Mr Manyika has assumed the mantle admirably. ■■■■

Lesley O'Toole

RUSS BALLARD 'The Fire Still Burns' (EMI America EJ 2403671)

THERE'S NO excuse for this

collection of plodding rock clichés. No doubt it's tailor-made for bland-out American rock radio, which explains why former Argent figurehead Russ sells millions in the States. Put it this way, there's more imaginative fire burning in a Russ Abbot follow-up single than in the whole of this album. ■

Roger Morton

SQUEEZE 'Cosi Fan Tutti Frutti' (A&M AMA 5085)

PICKING UP where they left off three years ago... which may well be bad news for Squeeze's accountants as they look at a new string of singles going unsteady in the forties of the chart before they fall away. As, so sadly and unjustly, did 'Last Time Forever' recently. But good news for anyone with an ear for a pop tune, an incisive lyric or an irresistible hook.

In a mood and a verse like 'King George Street' the original essence of Squeeze remains intact. 'She left in the middle of the night with the kids/Wrapped in a blanket with a packet of crisps'. It's gangling, humdrum, it doesn't even rhyme properly, but it's everyday people, it grabs your interest and when the tune's right they still hit the target. Laurie Latham's production almost overdoes the Paul Young sound in places but ends up bridging the three years comfortably. The bubblegum of 'Cool For Cats' may be all chewed out but Squeeze have lost nothing else. ■■■■

Paul Sexton

JAKI GRAHAM 'Heaven Knows' (EMI UKM 11)

DEREK BRAMBLE, her producer, writer and even vocal partner on the pretty 'Loving You', knows Jaki's voice inside out and gives her the tools to show that her tremendous voice can fit snugly into a robust groove, as on 'Round And Around', or a sexy, tender one, as on 'I Fell For You'. But with 'The Facts Of Love' and 'You're Mine', the both's also Bramble tunes, the sound's just that bit too fierce, too hi-tech almost, for her to shine.

Key for 'Stay The Way You Are', which I last heard in the hands of Paul Young and the Q-Tips, she

makes a good job of a questionable choice. For the singles, excellent; for some of the rest, Jaki can and will do miles better. ■■■■½

Paul Sexton

HOWARD JOHNSON 'The Vision' (A&M 4982)

OLD HOWIE's greatest achievement so far was the release of his 1982 double A-side 'So Fine/Keepin' Love New'. Though he has had an album released since then, this latest set is the nearest he has come to repeating its success.

The standouts here are the Jam/Lewis contributions (aren't they always?), 'Older Girl' is a hard and fast dancer well up to their usual standard, though it's easily eclipsed by the magnificent 'Knees'. ■■■■

Damon Rochefort

THE KRUPPS 'Entering The Arena' (Statik Stab 2)

YOU CAN only hope that a band with a name like the Krupps (wasn't it Der Krupps?) are not entirely serious.

The Krupps come on like young, semi-industrial tarts of Europe, miming Deutsche-speaking English to a disco beat with Wagnerian overtones. Not my krupp of tea at all. ■■

Roger Morton

CARL ANDERSON 'Protocol' (Epic EP 82591)

'PROTOCOL' FINALLY hits the British shops and gives a lot of people their first chance to dig deeper into a fine voice. There's nothing that quite measures up to that Stevie Wonder beauty here, but as Carl admits he's been forced down the wrong road for pure commerciality. Ballad selections such as 'One More Time With Feeling' and 'Saving My Love For You' are heavily formulaised and 'Girl I Won't Take No' is solid enough but fairly undistinguished. His phrasing and whole manner tells you straight that the man is on the verge of very much better, and 'Can't Stop This Feeling' and the single 'Let's Talk' are going his way. Stay with him. ■■■■½

Paul Sexton

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● MARK KNOPFLER: Dire Straits or just dire?

▼ I HATE to say it, but Dire Straits are starting to live up to their name. What are Mark and the boys doing? 'Sultans Of Swing', where are you?

Let's face it, the band is just about to disappear into the bottomless pit. We're talking stadium bands now — transatlantic crap. Who cares how many compact discs they sell? (Who can afford them?) Let's have some of the old

magie.

As for Live Aid, death warmed up more like.

Come on, Mark — money for nothing? We're beginning to wonder.

Jenny (love the sweatband, tho') Stewart, Birmingham.

● Oh, but Jenny, I've always thought Dire Straits were perfectly aptly named — and what on earth do you expect from a band that make such tedious videos posing as serious art?

▼ I SYMPATHISE with the point made in Katy Bond's letter (3.5.85) with regard to the embarrassingly small sum the government gave to Ethiopia, but in many respects, hasn't their lack of interest actually proved to be a good thing?

Times may be pretty distressing right now, but for once individuals have been prompted to get up and have a go themselves. It's because the government has got so much responsibility that it's in such a flippin' mess. This country is not

just a government; people do actually come into it — and if it's the people, then why should the government do everything?

It's sad that it has taken something as serious as Ethiopia to motivate people like Bob Geldof, but hopefully this is only the beginning. The sooner we learn to think and act for ourselves, instead of relying on Thatcher and Co to do everything for us, the better. Lucy Vines, Thames Ditton, Surrey

● Good on yer Luce, one in the eye for the great British apathy

▼ I LIVE in a part of the country where there is a total lack of live concerts.

Five years ago Madness and Abba came to Stafford's Bingley Hall, but since then all that has been here is Rainbow and Kiss.

Please try to persuade a band to come to Stafford. I mean, I know Stafford isn't the same as London, but please give our youth something to live for again and stop them from hanging on the street corners — well, for a few nights, anyway.

A lonely and disheartened Stafford pop fan, plus a great fan of RECORD MIRROR

● Come on then, lads and ladies, waraboot it, then?

▼ HAVING DIANA to open 'Live Aid' was a brilliant idea. Not only does it prove the

Royals care (even if the government don't), but surely Diana's presence would also prompt the rich to give (they are, after all, the people with the most money).

Diana was not the only famous person at 'Live Aid' to wear expensive clothes or have a "high" life. The pop stars did what they could by performing. Diana did what she could by appearing.

An ardent royalist who believes that if the Queen said 2 + 2 = 5 it would be true. R Edwards, Sunny Salth, Wales
● Try telling that to a starving Ethiopian pal

▼ DAMON ROCHEFORT?

Excuse me, for a second there I thought we had moved back four years, the first Caister, Brixton ton line, The Fusion Few and Groove Weekly...

Good girl! Bring back the Groovin' Grapers, soulful strollers and Harrow Breeders — quick! And on second thoughts, 'Wallaby's', too.

Damon who? Isn't it sad to be stuck in '79?

Anthony Bernards, (the original wally from down the M6), Catterall, Lancs

PS Dig the new address! Can't someone make a 12-inch remixed of it?

● Damon says it's very nice thank you and how does it feel to be such a trendsetter?

RENÉ AND ANGELA

TWO 12" SINGLES FOR THE PRICE OF ONE
LIMITED EDITION
DOUBLE PACK 12"

I'll Be Good (long version)

and the #1 disco hit

Save Your love (For #1)



12" double pack JABX 182
also available on normal 7" JAB 18 and 12" JABX 18

● Watch as we peel off those layers of mystique from the Kate Bush legend. Robin Smith checks his clippings for those intimate facts that got away...



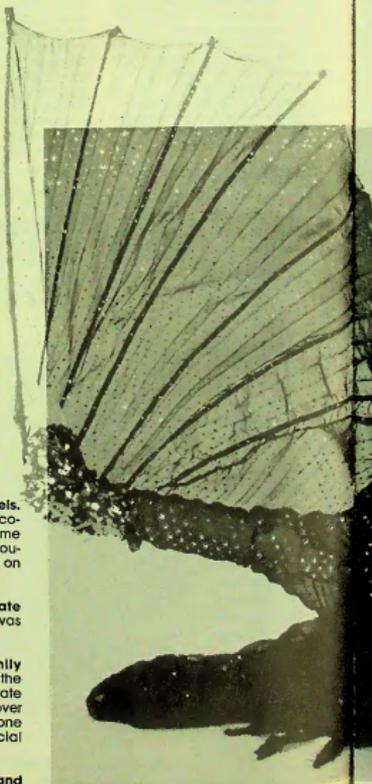
● KATIE LIVE: "Some people may interpret something sexual in my movements but they are not intended to be."

BUSHWHACKED!



● KATE ACTING, dancing and tree-climbing in vintage mode

● THE LEGENDARY debut shot of Kate circa 'Wuthering Heights'



● Kate was born in Bexleyheath, Kent, on July 30 1958. She's the daughter of a doctor and a former staff nurse.

● Apart from being ace with a stethoscope, Kate's dad is also very musical. When he was a young man he wrote songs and once even sold one to buy an engagement ring for Kate's mum. He taught Kate basic piano.

● Kate wrote the original version of 'Man With The Child In His Eyes' before she was 14. Her songs were so good her teachers didn't believe they were her own work.

● Kate says she's a lonely person. When she was at school she spent her weekends and evenings scribbling down songs in her bedroom.

● Kate left school at 16 with 10 O levels. Pink Floyd's guitarist Dave Gilmour discovered her and paid for Kate to record some demo tapes. EMI paid her £3,000 for a couple of years so she could concentrate on writing songs.

● Other record companies turned Kate down because they thought her voice was boring.

● Kate shares her birthday with Emily Bronte who wrote 'Wuthering Heights', the book that inspired Kate's first hit single. Kate is convinced the spirit of Emily watches over her. "I believe she was pleased someone was promoting her book in a commercial way," she says.

● Kate is five feet three inches tall and



weighs seven and a half stone.

● She has hazel eyes and red-brown hair. She puts henna on her tumbling locks to keep them shiny.

● Kate is a vegetarian. Her favourite food is a nut outlet and raw vegetables or a chunk of cheese. She admits to being a chocolate addict, though.

● Kate's single 'Wow' was all about a failed homosexual actor and a starlet who sleeps her way to the top.

● Kate's stage show for her one and only British tour cost £150,000. Kate went home

a dazzling variety of costume changes, including wearing a flying helmet and dressing up like Humphrey Bogart. The climax of the show was a cowboys and Indians shoot-out.

● Kate says her dance routines are not meant to be sexy (what does she do when she does feel a bit frilly, I wonder?) "Some people may interpret something sexual in my movements but they are not intended to be," she claims.

● One of Kate's best friends is a telephonist who she's known since schooldays.

● For a while Kate wanted to be a social worker or a psychiatrist. "I really wanted to be able to help people," she says.

● Kate prefers shopping in second-hand shops to big stores. She has a weakness for earrings and collects them wherever she goes. One of her favourite pairs is in the shape of two miniature theatrical masks.

● Hugh Cornwell of the Stranglers was smitten with Kate. They met when she went backstage after a Stranglers concert at the Rainbow in London. David 'Kid' Jensen has also succumbed to her charms. "She's my type of girl," he said. "Her physical appeal is the sort of sophisticated gypsy look."

● Kate has received several proposals of marriage from fans, but she always writes kind, but firm, letters back.

● One fan even offered to skin himself and roll in salt in exchange for a gift from her.

● Kate likes doing her own housework and can't write songs unless the place is tidy. "I can't sit down at the piano when there's a sinkful of washing up in the kitchen," she says.

● Kate has been offered roles in a couple of vampire films. She was also offered the chance of singing the theme for the James Bond film 'Moonraker', but she was too busy.

● Among Kate's favourite musicians are David Bowie, the Beatles, Stevie Wonder, Roxy Music, Frank Zappa and Donovan.

● Kate was featured on Peter Gabriel's single 'Jeux Sans Frontières' and on the pre-Band Aid charity record 'Sing Sing Sing'. Proceeds from this single went to UNICEF.

● Kate likes the night-time best and she's usually at her most creative then. "I can sleep all day and then around midnight I feel fine," she says.







GOLD SEAL

THE

WOODENTOPS

"WE'LL MAKE YOU FEEL ILL"



'Don't listen to it!' So say the Woodentops of one of their recent recordings. Lesley O'Toole shudders

THE WOODENTOPS claim to have made one of the most grotesque records ever. Frontman Rolo and keyboard-player Alice delve deep into their vocabularies in a futile attempt to convey the utter revoltingness of 'Cold Inside', the extra track on the 12 inch version of their new single, 'Well Well Well'.

Rolo: "There's absolutely no level you could possibly like it on because everything inside the song is about hate. The trouble is there's so much going on that every time you try and switch it off, something will happen and you'll be dragged right to the end."

Alice: "It'll make you feel ill. Don't listen to it unless you want to go up the wall. Definitely the frustration record of '85."

On the whole though, listening to Woodentops records is an intensely pleasurable pastime. Along with 'Plenty' and 'Move Me', 'Well Well Well' completes a trilogy of wonderfully

spunky singles, each unique in its own way but retaining the Woodies' trademark — a relentless frantic gush of musical activity imbued with a layer of Rolo's vulnerable-sounding vocals. Dancing to Woodentops records calls for a pair of rubber legs at the very least!

What the diminutive Rolo lacks in stature, he more than makes up for in natural exuberance. He talks like an animated little boy, enthusing over his new train set. And you won't find any hint of a fake altruistic motive nestling within the Woodentops' carriages. They're the most fervent members of their own fan club.

Rolo: "We listen to our records all the time. We love them!"

They regard 'Well Well Well' as...

Alice: "A definite progression. It's got all the energy of the other singles but it's more cohesive and coherent. It's almost as though the Woodentops' sound has been condensed. And the rhythm is a continuous hook."

Rolo: "It's brilliant. I don't think it's going to sell any more records, but we realised that when we released it. 'Well Well Well' is really good but I think it allows us to take our time which is healthy. We're not sticking to any formula — no one can quite put a finger on what we'll do next — and I think that's clever."

As far as the Woodentops are concerned, 'Well Well Well' is virtually old hat, as they're busy working on the follow-up, 'It Will Come' — a prophetic title if ever there was one.

Rolo: "It sounds like a very magical, very massive, wide-reaching hit record. We didn't think we'd make records like that but we know we're making one at the moment. It's got something. We don't consider ourselves a Sixties band, by any means, but it's really powerfully everything that was in the attitude of all your favourite Sixties records."

"It's like the first T Rex albums. Maybe people thought they were a bit funny and garbled but they had a really strong irresistible charm. What we're working on at the moment has that same potency."

WORD OF THE Woodies seems to be spreading like wildfire. They recently returned from Germany.

Rolo: "We really found ourselves in Germany. We'd never been abroad before. We'd always been feeling sort of confident but nervous in this country because everyone totally understands us over here. When we went to Germany, the whole business of getting in a plane and travelling across the water to go and do what you do was just really exciting."

Alice: "We did a kind of German version of 'Top Of The Pops' called 'Formula 1' and also a show where we played to lots of hysterical little children. They don't seem to have many groups of their own over there and the ones they do have, come to Britain so they're very readily impressed and very enthusiastic."

They're shortly off to Rome for a festival. America doesn't figure in their plans just yet but the US of A waits for no one. The buzz has begun.

Rolo: "We've heard there's a record shop in LA that's had our covers all over the windows for days."

But for the time being, the Woodentops are perfectly contented. They'll be well prepared for the success that must eventually swamp them.

Rolo: "We're going to be so incredibly good one day. The more you know about the extremes and balances in and around this group, the more powerful you realise it is. We've got everything we need without actually asking for anything."

"Certain things point to the fact that we're now ready to record what we do. We understand what we're doing and we can actually make our music work in the studio now."

The spontaneity of their records probably owes a good deal to the Woodentops' recording rituals.

Alice: "We applaud each other, it's really good fun. When someone's playing, everyone else dances around to check they're in the groove."

Rolo: "We speak to other bands and they're all really into the serious side of recording. We just have a riot."

Riots permitting, the band's first LP should be hitting the streets early next year.

Rolo: "I think when it does come out, our lives are going to change radically so (whispers) we'll just keep our voices down and wait for that moment..."

CROSSWORD

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

ACROSS

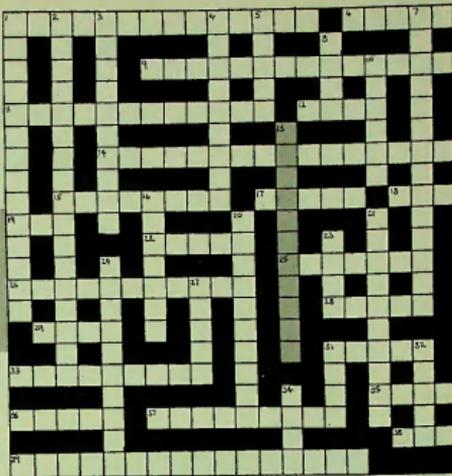
- 1 Regal head gear (9,5)
- 6 Label that Elvis Costello and the Damned first recorded for (5)
- 9 Ex-Undertones singer who is Loving You (7,7)
- 11 School for sleepers in a town up north (5,7)
- 12 They know all about being a Fly On The Wall (2,2)
- 14 Casual dress is enough for Phil Collins (2,6,6)
- 15 Group that gave us A Night To Remember in 1962 (8)
- 17 The bearded ones (1,1,3)
- 18 & 5 down Before the command 'Go' the Temptations sing this (3,5)
- 19 Chris who keeps Shamrock Diaries (3)
- 22 Carried by Men At Work (5)
- 25 Yazoo helped the Flying Pickets to No 1 with this (4,3)
- 26 Buddy Holly original that was a hit for the Rolling Stones (3,4,4)
- 28 Lionel's lover (5)
- 29 They feature Frankie Beverly (4)
- 31 Kraftwerk's girl can be seen on the pages of a magazine (5)
- 33 After Waking Up With The House On Fire not a lot has been heard of him (3,6)
- 35 Toyah's latest long player (4)
- 36 Lionel Richie's greeting (5)
- 37 He's been a Piano Man and An Innocent Man (5,4)
- 38 Wishbone Tree (3)
- 39 Simply the Boss (5,11)

DOWN

- 1 Jaki Graham makes us dizzy (5,3,6)
- 2 The Citi haven't told us how much, though (3,5,9)
- 3 Start of the week for Now Order (4,6)
- 4 Gary Numan must have been a little mad to record this (9)
- 5 See 18 across
- 7 This bad guy was Made In Heaven (7,7)
- 8 Group that first brought Nile Rodgers to our attention (4)
- 10 1983 Harbie Hancock hit (6)
- 13 Madonna's going nutty over someone (5,3,3)
- 16 Dire Straits LP that turned into gold (7)
- 20 Spandau Ballet singer (4,6)
- 21 He's giving us a history lesson about the Summer of '69 (5,5)
- 23 Nils Lofgren going head over heels (4)
- 24 Phil wants to go back where he belongs (4,2,4)
- 27 & 32 down Melle Mel's hit can be found in the middle of the road (5,5)
- 31 Sparks brothers (4)
- 32 See 27 across
- 34 Madness took a night one to Cairo (4)

LAST WEEK'S ANSWERS

1 There Must Be An Angel, 6 Cover Me, 9 Smugglers, 11 Little Creatures,



13 Beat Surrender, 15 Electric Light, 17 Ian, 18 Three, 20 Steps, 21 Jon, 22 Eye To Eye, 23 Avalon, 26 Fugazi, 27 Diamond, 29 Boys, 31 Blues, 32 Lotus, 33 Tonight, 36 Crush, 37 Orchestra, 38 Dean, 39 Day

The Secret Of Association, 4 Angie, 5 Eye Of The Tiger, 7 Village People, 8 Rocksteady Crew, 10 Southern Accents, 12 The Riddle, 14 Rage To Love, 16 Louise, 19 Roman, 21 Jeff Beck, 24 Eaters, 25 Another, 28 Music, 30 Close, 34 Glad, 35 Tiny

DOWN: 1 The Allnighter, 2 Excitable, 3

ATLANTIC STARR ONE LOVE

B/W THE CLASSIC "TOUCH A
FOUR LEAF CLOVER" ●
AVAILABLE NOW ON 7" & SPECIAL
12" EXTENDED DANCE MIX.



Perfect Groins, Loins...

& Jamie Lee Curtis

PERFECT (Cert 15)

GROINS ARE funny things. In 'Perfect' you see a great many of them thrusting towards you (as they do) with a great deal of subtlety and finesse. And very interesting it is too.

The leading groins in this fluffy love story among the loins and ligaments of a Californian health club belong to Jamie Lee Curtis and John Travolta.

She — playing an aerobics instructor and bearer of a whacking great emotional scar as well as the 'perfect' body of the title. He — a reporter for Rolling Stone, who is working on a story about health clubs as the singles bars of the Eighties, in the spare hour between saving a framed industrialist from jail and being bonked by Ms Curtis (are you following this?).

'Perfect' has much searing emotion and an occasional laugh (not to mention Mr Travolta's obvious attributes), but hands up anyone who didn't feel sick watching all those horribly thin and decidedly unsound 'perfect' bodies? Give me flab and stretch marks any day.

AN EYEDEAL EXTRA BY ELEANOR LEVY



● ABOVE: JOHN Travolta attempts to look like a convincing journalist (pahl) and (right) Jamie Lee Curtis does her best Jane Fonda impersonation



HOT FUN

BRINGING OUT THE SUN & MAKIN' YOU DANCE



phonogram



7 MER 199 & extended 12 MERX 199

'TAKES A Little Time' really is the operative phrase for Total Contrast, as Robin Achampong will tell you. It takes a little time to finish your A-levels before you get around to being a star.

The track history of the two dapper young black gentlemen you saw recently on 'Top Of The Pops' includes plenty of slog and plenty of study, especially for Robin, who wasn't going to get into any fool thing like the music biz until he had a qualification or two to flash around.

"Delroy (Murray) and I had a session at the same studio with a mutual acquaintance," Robin remembers about the pair's first meeting. "I was tinkling the piano and this guy Delroy started playing bass. I was still studying for my A-levels at the time, so we exchanged phone numbers. . ."

The Contrasts are both London boys, Delroy from Hackney, Robin from Clapham, although their family roots are rootier, Murray being of West Indian descent and the Achampong name originating in Ghana. And no, the disappointing answer is that Robin is no relation to the Fulham footballer of the same unusual surname. "At least, not that I know of, but there might be some connection somewhere back in the past."

Delroy, who's the senior by four years in the group now charting with 'Takes A Little Time', spent three years in the States as a youngster stacking up on musical influences. It didn't take long to pay off because he was offered his first session work at the age of 15. By 18 he was making music on his own label, Clearview, and hawking the results around soul and reggae shops in London or further afield when he was feeling flush.

THE SESSIONS continued, even if Delroy did have to eke them out with a job as an insurance salesman. The meeting with Robin was about to happen. The young Achampong, meantime, had been a good student but still dabbling in reggae, hanging out with Sugar Minott and even recording a single called 'Special Loving' in Sugar's studio.

So . . . phone numbers swapped and A-levels over, Delroy and Robin were all set. This was June '83 and they decided to go about the hit business in their own particular way. "There were nine of us in the group at one time," Robin recalls. "Sort of Earth, Wind and Fire style, but it was a case of too many eggs, too many cooks. So we whittled it down to the two of us and did a little indie deal."

"We formed Total Contrast Records because we thought everybody sends tapes to record companies and they say 'This is not what's happening at the moment', so instead of going through that whole negative vito, we thought we'd let the public decide for themselves. So we did a record called 'Be With Me Tonight'. This was November '83, and from then on we started doing PAs, everywhere we could, and we ended up selling about 3,000 records, which wasn't bad. It paid for us going up and down the country selling them!"

A TIME GOES BY

total contrast level with paul sexton after a cross examination



DELROY CONTINUES: "In October last year we put out 'Sunshine', but the distribution went really haywire on that one. So we had a rethink, laid low for a while and this guy who's now our manager said 'why don't you get together with Steve Harvey, who's in the same position as you?' People know who he is but he hasn't had a major hit yet." Harvey it was who just missed out on top 40 honours in '83 with the dance smashes 'Something Special' and 'Tonight'.

"So we got together with Steve, wrote 'Takes A Little Time', and everyone got to know that we were working with Steve Harvey and we had quite a few companies after us. Steve had broken off from London Records but he still knew them, and we signed for them."

Now Mr Harvey is overseeing the bulk of TC's first album, which they were beavering away at in a studio in Hastings when we spoke. That's slated for October with another single beforehand, Steve's working on new material of his own, he confided. "I've been missing it," he told me.

Takes a little time, but sometimes the route to the top 40 is a little bit round-about. And the next time someone tells you they're just delaying their journey to stardom while they finish revising, you'll have to take them rather more seriously.

CONQUEST OF THE GROOVE . . .
BRASS CONSTRUCTION
CONQUEST/ZIG ZAG
GET IT NOW!
 (BOTH FEATURE ON THE IMMINENT ALBUM "CONQUEST")




With your double
whopper James
Hamilton

ODDS 'N' BODS

THE FAMILY have confounded sceptics despite their **Prince** selection by exploding with the newest album in ages — as mentioned last week, it's real music — and also latest pastie coat trails to as yet less widespread dancefloor raving is **Midroped** dancetone raving is **Midroped**, not to be missed. **Andre Cymone's** *Esperanto* version is **No Way Jose's** *A-side*, flopped by the **Knockout Mix**. **Atlantic** have **rescued the cool 1150rpm Margie Joseph's** *Midnight Lover* (**B97137**) presumably because it's so nice. **Holiday** — *Sister Sledge* "Dancing On The Jagged Edge", reviewed off LP, on 12in turns out to be 113-0bpm ... **Hot Pursuit!** is the enthusiastic jittery launching 110bpm **Skipworth & Turner** newie, out in about two weeks.

John Morales has remixed **Michael Lovessmith** "Ain't Nothin' Like It" as follow up ... **The Weather Girls** have had a sombre dull 97 $\frac{1}{2}$ bpm remix (it is indeed **David Sanborn's** "Back Back" presumably mean the **Dance Mix by Hard Rock** — or has there been yet another remix that I missed). **Peter Royer's** sales have been heading back in anticipation of the re-cut incorporating **Dexter Wansel**, which should be due now ... **Ron & Angela** "I'll Be Good" amazingly has shown up on import as a proper remix (first flip), whereas the UK released version successfully beat **Stevie Wonder** as record of the week on **Guy Hornby's** 2.30-4.30pm Radio London show last Thursday.

picked by myself with **Walthamstow** mates **John McDowell** (hello to his sister) and **Steve Parker**, who both know a lot and sure had taste ... I also queued last Monday in Newcastle Upon Tyne, somewhat shattered and single, on **Ian Hughes'** weekly 620rpm **Metromedia** radio show, where I reminisced about the city's **Club A Go Go** 20 years ago!

Chris Hill has adapted his **Boogaloo** **Jo Jones-backed** "Casper Rap" as a radio commercial for his regular **Newcastle** gig at **Bill & Malcolm Walker's** anonymous **Walker's Club Cafe**, the coolest spot in town which only plays soul music, both upstairs and down in its day-long brasserie (Chris is back on Monday Sept 9): last week he took a while to warm up although once past the silly session he really cooked for the rest of the night, which possibly thanks to its 21 Trinians theme turned some parts of the club into an angry water fight with the girls the worst culprits — and **Fred Dave** proved quite handy with a hockey stick (that was pleased to meet wacky chat contributors **Phil Mitchell** from **Walker's**, and **Adrian Allen** from South Shields **Chelsea** Cat, with whom I had a long chat). **Chris Hill** who incidentally soon strikes out for pastures new leaving Sheffield Green



ROYALLE DELITE ("I'll Be A Freak For You" [Streetwave MKHAM 51]) Nearly a year old, the **Brooklyn girls'** purposefully wringing here 108 $\frac{1}{2}$ bpm hauntingly morose nagger never charted in a big way yet has hung on in certain of London's low dives as an underground monster, now finally to hit the nation flippy by a new clever **Derek Boland-cut**, scratched 'n phased 108 $\frac{1}{2}$ -108bpm **Good Groove Mix** (edit too).

Hilly's to the local **Sussex Sling Farmers!** does a hot mix from **Joy & Robbie** "Make 'Em Move" into **Manu Dibango** "Soul Makossa" ... **Newcastle's Hitsville USA** in Old Eldon Square, run by **Tony Brownish & Joan Wright**, as already noted is the local disco stockist (with all the new imports but selling more **Hi-NRG**), but it was at **The Record Box** second hand shop (Waterloo Street, and also Percy Street) that I picked up stacks of useful old 12in oddities for party session, well worth checking with an open mind ... **Frank Anderson** of **Camden Town** while visiting **Dublin** stumbled across the **Beat Records** shop in **Abbey Mall**, **Middle Abbey Street**, stuffed with mint condition 12in classics ... **Tony Cochrane** (0382 864003/22348) has organised a **Scottish Club PA** circuit for visiting artists, all expenses paid and chauffeur transport around 12 venues to cover the country in four days, plus radio and TV where possible ... **Friday's** "6.20 Soul Train" has **Total Contrast**, **Rene & Angela**, **Womack & Womack**, **The SOS Band**, **Nona Hendryx**, **Temptations** — meanwhile, **King** appeals for the series to be extended beyond October as he reckons it's at last getting the music

through to people who'd never normally hear it ... **Island's** go go movie "Good To Go" is probably not opening in the USA until November now — **DETT/TED** boss **Max Kidd**, quite accurately impersonated in the film (some of it shot in his actual office), in real life Washington DC appears not to have the hold over the local go go musicians he used to ... **Tony Blackburn**, boring? (tee hee!) ... **Tony** was actually a bit late in claiming an exclusive on the **Lisa Lisa** album, about ten days, the reason other radio stations weren't playing it already possibly being that it isn't all that good! ... **Dayton**, **O Jays**, **Jennifer Holiday**, **Windjammer** and **Azymuth** were other import LPs last week, best mainly for slowies, while **Phil Fearon & Galaxy's** new album, arrived on UK-priced **Duch Import** well ahead of its scheduled release here!

Colonel Abrams topped US 12in **Sales**, **Tears For Fears** "Shout" topped **Club Play** (and entered the **Black Chart** there) ... **Megatone** releases are evidently being widely boycotted in the States because one of the label's owners failed to pay royalties promised to the **AIDS Research Fund** from a charity **Patrick Cowley** **Megamedley**, which explains why **Modern Rocketry** is only doing well

in Britain where this news wasn't widely known ... **Dusty Springfield's** current comeback hit was co-penned by **Donna Summer** ... I'd just like to point out for some **Gay Disc** benefit that our **Hi-NRG** chart is compiled from the charts we are sent, and first class postage is currently 17p ... **Breakers** rubbing under the **Disco 85** include **The Three Degrees**, **Kabala**, **Merchant**, **Supergroup** "Six", **The SOS Band**, **Shakatak**, **Carl Carlton**, **No Way Jose** (Espanol), **Prime Time**, and a **Kool & The Gang** wedding "Dance Into The Future (Cool Mix)" (bootleg) **Thursday's** (2) **Marlboro** **Radio** show puts into **Derby's** **Knotted Snake**, hopefully complete with **McClaren** racing car — other similar promotions or PAs would be welcomed there by **Paul Needham** on 0633-37446 (days) ... **Friday** (30) **Kensington's Roof Gardens** find **Eon** living funking designer **Charlie Allen**'s sleek preview of his spring '86 fashions modelled by like of **Loose Ends**, **Cl Lee**, **Andy Polaris** and **Mike Heyward** (edit on the **Jackie at Tony Hall's** office on 01-437 1958) ... **Chris Dinns** suits **Custom Blenders Studio** Saturday (31) ... **Birmingham Maximilian's** cosy **elderly** **Sunday 111** has **Franchise T**, **Trevor M**, **Paul Dixon**, **Richie Rich** and **Jazzy Chris Reid** ... **Sunday's PLASA** equipment exhibition appears to be at **Flemmer-Smith's** **Novotel** in London, but I can't help thinking we'd have been sent details had they actually wanted DIs and other mere mortals to turn up ... **Clinton Cambridge** does **Edgeware High Street's** **Bad Eagle** wine bar with new soul **Friday** **Club** **Tues/rocky** pop **Wed** ... **Ray Davies** (**Milton Keynes**) releases Indian weddings are the key to a fortune; he did one for 500 guests; they supplied the Indian music, paid him £10 for three hours, and he got another £78 in tips — apparently it's the custom to reward entertainers who play music they like ... **Lonnie Liston Smith's** old "Expansions" seems to have reached the new generation, who request it incessantly according to both **Big M** and **Club 34** **Hill's** **Ice Cream** are test marketing in Yorkshire a yummy new choc bar with malt, toffee and chocolate flavoured filling, called **Romero** — ice cream freaks, like me, look out for it! ... "What you gon' play now, Bobby?" "Ah don't know, but what's ever I play, IT'S GOTTA BE MADONNA!"

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HOT VINYL
BOBBY WOMACK "So Many Rivers"
LP (US MCA Records B15617)
Hottest release of the week and because of an early deadline I haven't time to review it properly! But assured that it's yours to Bobby you'll simply love it, although as a dance set CONTINUES OVER

L.O.S. (Love On Sight)

"Pure dirt-free passion, breathtaking warm-blooded soul" — Dylan Jones Record Mirror

4 "MOVE TO MODERN"

7" + 12" SINGLE BRW 34/12 BRW 3

Disco

from previous page

It's not strictly essential unless you and your crowd love soul.

BROOKLYN BRONX & QUEENS (B.B.&Q.) 'Minutes Away' (Goatempo COOLX 112) Their album's attractive crawling Curtis Hairston crooned 0-75/53/46rpm ballad has been extended, and flipped for real power by a punchily jolting 112rpm remix of the chunkily chugging 'Main Attraction' — which indeed it probably will be, so far as discs are concerned. Good value.

THE THREE DEGREES 'The Heaven I Need' (Supreme Records SUPET 102, via PRT) From the same team as Princess and like her sailing in some lucky shops on single-sided white label ahead of release on September 16, the girls' return is a brightly snicking and linking 110bpm choppy unison harmony pusher that at last gives them a modern, smash bound, credible sound again.

P.P. ARNOLD 'A Little Pain' (10 Records TEN 70-12) Dexter Wansel produced, Nick Martinelli mixed, the ex-kittie whose heyday was even longer ago than Tina Turner's has

returned unexpectedly more convincing than ever on an almost satirically accurate 94/50rpm pastiche of The SOS Band sound (inst, and 67/33/5bpm 'Smile' flip). It sizzles!

THE WORLD FAMOUS MAD LADS 'You Blew It' (Champion CHAMP 12-3) The mid-60s Memphis soul searers' delightful snappily chugging Oliver Chestman-ish 116/90rpm timeless tripper was only on import 7in so now should really take off as a 12in (edit, and squeaky tension lacking 86/5bpm 'Trying To Forget About You' flip). These lads can still sing!

SCREAMIN' TONY BAXTER 'Get Up A Guy That Thing (Godfather II)' (4th + B'way 12BRW 9) Stripped down, thinned out, remixed and built back up with brand new instrumental overdubs by The Team, this lurching lean 'n mean 114/5/114/5bpm tribute to Mr James Brown was legendary in Europe for years (original and inst flip), but like this now kicks ass more than ever before.

TRAMANE 'I'll Fall Down (Spirit Of Love)' (US A&M SP-12146) Biblical and intro'd then good old fashioned jittery tripping 115/4bpm disco bouncer wailed by an uncredited though familiar sounding het up lady of the disco type, who could give it Hi-NRG appeal too, in three main mixes.

BRASS CONSTRUCTION 'Conquest' (Capitol 12CL 371) Oh dear! As suspected their US 12in-issued Ashford & Simpson-ish



HAMBO 'Hambo: First Rap Part II' (US Tommy Boy TB 872) Any similarity to Sylvester Stallone is intentional — that's why Lou Di Maggio impersonates a dry slow 78bpm beat box rhythm, side swiping not only 'Rambo' but also Run DMC, Curtis Blow, Fat Boys, Lisa Lisa and Ronnie Reagan as he goes (inst flip). Rappin' 'Siy!

103/5bpm 'Give And Take' remains the best track and potentially biggest hit on their new LP **'Conquest' (US Capitol ST-12423)**, from which the breathily hissed churning 115/4-0bpm title track throbber has been remixed for our first 12in instead, flipped more strongly by 0-115-0bpm remix and cover versions of the LP's 0-115/4-0bpm 'Zig Zag' chunky trucking keyboard and chix chorussed instrumental. The self consciously old-style 0-109-108-107/5-108-108/5bpm 'Startin' All Over Again' must be a tongue in cheek offering for their traditional British fans, while the rest of a slightly disappointing set is the typical 115-4bpm 'Comeback' derivative pop 115/4bpm 'Goodnews', untidy 124/9bpm 'My Place', Prince-ish 0-117/4bpm 'Modern Touch', Phil Collins-ish 184bpm 'Secret Love'. What's this fascination Randy Muller has for 115/4bpm?

STEVE WONDER 'Part-Time Love' (Motown ZB4035) Modelled on Phil Collins' 'You Can't Hurry Love' and Billy Joel's 'Tell Her About It', this

174/5bpm bouncer (only on 7in, inst flip) will obviously be a huge pop hit... and another 'Frankie'?

FALCO 'Rock Me Amadeus' (A&M AMY 278) Exaggeratedly epiglotitic muttering and stuttering powerful deliberately tempered jittery slow 87/4-0bpm pop tugga, huge in Continental clubs all this summer and a likely hit here.

WHITNEY HOUSTON 'You Give Good Love' (Arista ARIST 12625) Kashif produced dead slow spurring 37/4/75bpm swooping and soaring Dionne-ish US smash now finally on 12in here, with the nervy skittering Kashif duetted 119/4bpm 'Thinking About You' and Jermaine Jackson's strutting 0-123/4bpm 'Someone For Me'.

HIT NUMBERS Beats Per Minute for those of last week's Top 75 entries to reach me in time on 7in (all fade): Dan Hartman 112/4, Sting 0-81, Maria Vidal 120f, Harold Faltermeyer 99/4f, Miquel Brown 107/5.

D J T O P T E N

STEVE CHARLES is taking time out from the Julianna's circuit, and his Swansea home, for his third summer season jacking in Biverdorm at **The Hippodrome** (called that for the last four years!), where when not satisfying requests for Simplicious' 'Let Her Feel It' he has been playing such holidaymaker fodder as these...

- 1) PRIMAVERA, *Tullio De Piscopo*; 2) PRECIOUS LITTLE DIAMOND, *Fox The Fox*; 3) LIVE IS LIFE, *Opus*; 4) YOU'RE MY HEART YOU'RE MY SOUL, *Modern Talking*; 5) SLIPPERY PEOPLE, *Talking Heads*; 6) ONE NIGHT IN BANGKOK, *Robbey*; 7) HOW OLD ARE YOU, *Miko Mission*; 8) DISCO BAND, *Scotch*; 9) WOODPECKERS FROM SPACE, *Video Kids*; 10) YOU CAN WIN IF YOU WANT, *Modern Talking*. Is that a warning, or what?!

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A STATEMENT IN SOUL

JOY DIVISION

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PRETTY ODD, BUT THEY'RE
ALL ACCOUNTED FOR.
FISCAL PUNS: PAUL
SEXTON

IF THE musicians who play with Odyssey ever want a pay rise, they don't have far to go to ask. In fact, they can just walk across the stage and start haggling right there.

That's because Al Jackson, the group's male lead these days, is the musical equivalent of a player/manager. He spends half his time singing 'Inside Out', 'Native New Yorker' and their new hit 'Joy (I Know It)' and the other half balancing the books.

As Al says, the combination of being a group member and group manager puts a slightly different perspective on things. "I have to admit it is hard. I have to take care of the payroll and when we're on stage, even when I'm singing, I can hear very well if the horn player played a bad note because he made a mistake, or because he's thinking 'Is this dude going to pay me \$60, or what?'"

Before you start thinking your memory for faces is packing up, no, Al's not the same geezer that used to sing with the group through all their previous hits. He replaced Billy McEachern a couple of years ago, but it's only now that 'Joy' is steering them back to chartland — all of three years since 'Inside Out' went to number three.

"We were going through a period of transition. My predecessor Billy left. We had a change of record labels. We changed some of our management as well. But hopefully now people will say that the two-year gap has been closed."

Al admits that joining sisters Louisa Lopez and Lillian Lopez Collazo at the mike wasn't in his plans at all. "I'd sung before, with no fame — I was just one of those cabaret/cafe performers."

"My only aspirations with Odyssey were becoming the manager that took them to the top and just kept them at the top. I must admit it has been difficult making the transition."

Butch Ingram is the man who's produced the Odyssey return to form. He's done the right thing in keeping the group trademark to the fore — the

voice of Lillian that took the helm on all their other greats, with the possible exception of the more group-orientated 'Going Back To My Roots'.

Lillian's own thoughts on that: "You either have the sound or you don't. You try to improve your sound in keeping with what's happening today, but basically you keep it the same. Butch has a modern-day sound, but he kept us there. The sound today is not to blend in with the orchestra, so that's what he avoided."

As before, Britain's one of the first places to show its appreciation for the new record. "Europe is good for us," says Lillian. "We go to Switzerland a lot, too. We'll do some yodelling there — that'll be the follow-up!"

Louisa joins in with a vote of thanks. "It's nice to go places where you're remembered, where you're not yesterday's cold mashed potatoes. That makes you feel better. It's just enough, the fact that you are able to bring a few moments of happiness to people." Al chips in: "Yeah, and that only happened in the hotel, didn't it?"

Back with Lillian, and an explanation of the sentiments behind 'Joy': "It's just saying that people should be able to walk away from a relationship without feeling bitter about it. We're very confident about the song. People will be playing it for years to come."

It still has a way to go before it matches their biggest success, though, and who better to check the facts of that little matter than the manager/singer himself. "Native New Yorker" is still our best selling record," says Al, all business-like. "It still shows up on all the statements." Just for a moment I thought he was going to give me a report on the fiscal year 1977-1978.

He didn't, but all the same we finished on more money matters. The group's new album is being recorded soon and it's aimed to be out by December. "So that people can go out and buy it for Christmas gifts," said Al, almost bringing out the calculator and a sheet of cash flow projections.



Tom Bailey

JOE



why I said no to drugs

Profits from the Thompson Twins' 'Don't Mess With Dr Dream' will help combat drug problems. Tom Bailey explains why they were inspired to write the song. Interview: Mike

Gardner



THOMPSON TWIN Tom Bailey is sick of telling people how healthy he is. The flame-haired singer is having a hard time convincing them that he's fully recovered after collapsing from exhaustion last March. Especially as he's suffering from a heavy cold.

He's in London now for a round of press interviews to promote a new Thompson Twin single 'Don't Mess With Dr Dream', and album 'Here's To Future Days' before going to Dublin for rehearsals for another extensive world tour that finishes next April.

Tom says: "Everybody seemed to think my collapse was either a nervous breakdown or the effect of drugs. I've been playing a lot of squash, and recently I pulled a muscle in my back. I went to a club that night, slightly hunched up and walking slowly because of the injury and everybody started to say 'he's gone again.'"

What happened in March? "I came to London from our recording base in Paris to do some interviews. I woke up the following morning, answered the door and fainted. It was no big deal but because it had never happened to me before, they called the doctors. Subsequently they discovered I had no reflexes. Technically I was dead, which seemed to freak everybody out.

"I went back to Paris, rested for a few days and felt better. But I received strong medical advice to take it easy for six weeks. They said if I went back to work it would happen again. So I went to Barbados for five weeks.

He adds: "I got very bored there, to be honest. I got together with Eddy Grant, played squash a lot and killed time. I sang backing vocals on Eddy's album — just to keep my hand in. Sting was there doing the final overdubs to his album and seemed in fine form. He does a morning run, 30 laps of the pool and windsurfs — and all before anybody's got out of bed."

What have you done to prevent it happening again? "Apart from playing lots of squash, I force myself not to work so hard. In New York, where we completed the album, that's not so difficult because there're so many distractions. Basically I get excitable about what I'm doing — to the point where I forget about sleeping and eating which is my own stupid fault.

"But when the only alternative in Paris is 'let's go out and find a nightclub' — I find that working is more attractive. There's so much to do in New York or London. I think Paris was in some way to blame."

HOW DID you get Nile Rodgers to help you finish the album? "His name just came up in a conversation with a friend. We met Nile and it seemed to click. We had a problem and it seemed like one of the solutions. We'd finished all the singles and had most of the basic tracks done. I had this thing about getting more guitar sounds on the album and had used Billy Idol's guitarist Ste-



TOM

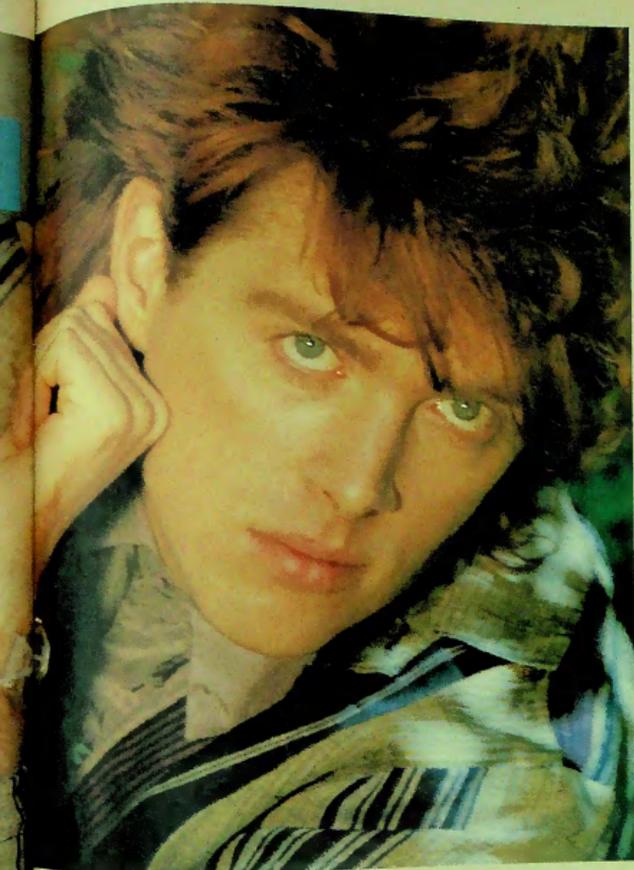
vie Smith on a couple of tracks.

"The thing that really interested me with Nile is that he's such a good guitarist. For the first couple of weeks we were just using him as a session player.

Tom adds: "For me he was like a child genius or an infant prodigy. As long as he was interested he'd come up with amazing ideas. When he was bored you might as well send him home. Luckily with the Thompson Twins' three different personalities, it has to be a good idea to get through. So Nile was like an extra dimension of quality control. He's a lively 'party animal'.

"Normally when we do lead vocals we empty the studios so we can have an intense emotional moment. But he'd invite more people in and say 'let's dance'."

What was 'Live Aid' like in Philadelphia? "It was very big, busy and overwring. I was sitting backstage vaguely aware that all these living legends were reforming their bands for the day. It was very exciting. It was a savage indictment of the American music scene that it



leader has always had a young blood thing going.

"He gave Tom Dolby a chance on the previous Foreigner album. People always accuse him of being an old fogey but he's always encouraged young talent."

What's the significance of the album title 'Here's To Future Days'? "It's one of the tracks on the album. It's just waving a flag of optimism for the world. I think it's a lot more useful instead of describing and debating the problems of the world, to look forward to a solution."

Isn't it this cosy world view that has attracted most criticism of the Thompson Twins? "Maybe those people should ask themselves if they're part of that problem. I can be cynical, too, and I know it's not healthy. It's a circular and consuming state of mind to be in. It may be fashionable and cool but I don't want to die thinking that all I've contributed to the world is cynicism."

What inspired you to write about the existing heroin problem on the new single 'Don't Mess With Dr Dream'? "We were taken aside by an eight year old boy in Dublin who tried to sell us heroin. It was a shocking thing. The fundamental point of getting involved in the anti-heroin campaign is to give awareness to that sort of thing. We all know about the detoxification clinics where 30 year-old people go and dry out — that's nothing new."

"But we are faced with an essentially new problem — at least to the western world — of large housing estates in inner city areas and poverty leading to infantile heroin addiction. It's an unpleasant thing."

"The eight-year-old wasn't an isolated case — it seems to be common. Of all the places in the world you'd think that Dublin was a fairly sleepy, crime-free city. But Dublin has the same drug-related crime rate as New York City. It's right next door to us and nobody knows about it."

HAVE YOU taken heroin? "I don't want to discuss this. I don't want drug-taking to appear in any way romantic or attractive. I'd hate to think that somebody would be tempted by the idea of heroin and have that temptation tip over the balance because they think 'so and so's a pop star, he does it and he's alright'."

"Put it this way, I've had some intense drug experiences in the past — no heroin — but I haven't taken any drugs for over two years. I say that so you know I'm not talking from a position of naivety or puritan panic. I think a lot of drug use is not a major problem. I also think a lot of heroin addicts are not a major problem, except to themselves."

"But we are talking about a social event, in this case, rather than isolated events. The thing specific to heroin is that it is socially divisive. If you are filthy rich you can have a heroin habit for a long time and it won't bother you or the people around you. If you are poor and young, heroin addiction virtually automatically leads to involvement in crime, sometimes dangerous and unpleasant crime, dirty needles and all the other sad stories."

"An awareness of the problem would be a good thing. We're negotiating at the moment exactly where the profits from the single will go, but it will go into detoxification and awareness programmes."

Why did you stop? "From a psychological and perhaps a spiritual point of view I realised that drugs were inappropriate to what I wanted to do and be. I developed an obsession with seeing the world in a consistent way — so that when I woke up I could see life as it was and not as a result of what I'd done the previous night. I also became intolerant of the after-effects. It was no great sacrifice."

seemed that everyone, apart from us, Madonna, the Duran/Power Station thing and Run DMC, was over 40. There wasn't much young blood there."

How did you end up on stage during Madonna's 'Live Aid' set? "We met during the Independence Day celebrations on July 4. We went out on a boat on New York's East River to watch the fireworks. Everybody got drunk and out of it, except for me and Madonna. We were sitting there watching the fireworks and everybody else falling over or throwing up. We started talking about what we were going to do at the following week's 'Live Aid' concert and that's how the idea of working together came about. It was a one-off but we're great friends now."

ALANNAH **H**OW DID you end up playing on Foreigner's number one hit 'I Want To Know What Love Is'? "It was just a question of being in town and getting a phone call asking what I was doing. I don't know much about the history of Foreigner but Mick Jones their





WE'RE NO HIPSTERS, SAY HIPSWAY. LESLEY O'TOOLE KNUCKLES DOWN FOR AN ANATOMY LESSON...

THE HIPSWAY moniker almost conjures up loathsome images of hyper-trendy individuals, parading their supercilious holier-than-thou attitudes. But the name was never intended as a banner under which its members would masquerade as the hippest beings north of mention of that word beginning with H and ending in P.

Wattford. Indeed, the characters comprising Hipsway virtually recoil in horror at the very mention of that word beginning with H and ending in P.

The band was christened with an alternate connotation in mind — namely that region of the anatomy to be encountered at the top of one's legs. Music to wiggle your

bum to, alright?

Skin (vocals), Pim (guitar), Johnny (bass) and Harry (drums) are four affable, unassuming lads from north of the border — and not a man under six foot. Putting real men back into rock!

Love it or loathe it, they're encircled by a fair buzz now.

Harry: "We really wouldn't know about it."
Johnny: "We certainly don't play all the hip clubs or anything like that."

Skin: "We don't involve ourselves with anyone who's hip. We all come from the sticks. In any case, that could sometimes sound like an accusation. If you're hip, it tends to say 'you've got friends' as opposed to 'you've got talent!'"

Talent is what this band has in abundance and, as for playing hip clubs, they've

ONE FROM THE HIP

hardly a handful of gigs under their belts yet. What they do have under their belts is a pair of exemplary singles: 'The Broken Years' and their current platter, 'Ask The Lord'. The former was a jangly gem of a dance record while the latter treads new ground. 'Ask The Lord' isn't Hipsway singing gospel. But what seems on first listening an unimposing pleasant tune, just grows and grows until the cadence has you truly captivated. The interconnecting thread is the mellow, velvety tone of Skin's excellent voice.

'The Broken Years' silted into only the nether regions of the charts but earned rave reviews all round, as well as a slot on that short-lived Wednesday afternoon delight — 'Rozzmelazz'.

Johnny: "We were trying to decide whether to do it or not and we reached the conclusion that it was worthwhile because the programme helps a lot of new bands."

Hary: "It was a great show to do because there are no pretensions about it. It goes out in the middle of the afternoon so gets a really wide selection of people watching it, not just kids."

Pim: "And a wide selection of bands, too. When we were there, it ranged from heavy metal to disco."

How do Hipsway see themselves, with two totally disparate chunks of vinyl to their credit? 'Classic pop' is just one of the many attempts at a Hipsway trademark.

Skin: "I'm quite happy to be called that but I don't like all these labels. I'd much rather play to kids than a bunch of coolcats who just stand at the back going 'Oh yes, not bad.'"

Johnny: "We just want to make great records."

Hary: "And play to people who are interested in us."

HIPSWAY MAY be the name on a thousand lips but over-exposure can prove detrimental, not to mention disastrous. The plight of the Pale Fountains is a good example — from hipper to hip to ignoble oblivion.

Pim: "Never heard of them."

Hary: "The whole thing definitely went against them especially as a lot of things said about them just weren't true."

Johnny: "They were hip in a different way though, because there was a big thing ab-

out them signing their deal. We signed really quietly and went away for eight months to rehearse and get the songs right."

Skin: "People didn't really expect anything of us because no one had heard of us so it's much better this way. Some people, on the other hand, choose to go about things that way, like Spandau Ballet."

Johnny: "And if they do it properly and do it well, you've got to admire them."

Hipsway have worked hard to map their career and for perfectly plausible reasons. As far as this bewildering pop world goes, Hipsway are wised-up.

Hary: "Long before we signed, we knew exactly what our first and second singles would be."

Johnny: "We planned it all because you have to do something a bit special these days to separate yourself from the rest. So many bands just rush into it, put out a couple of singles and then they're finished."

"That's why we've made the effort to make each single different — so that it's not as if we've found a formula to stick with. We want to take chances."

Taking chances they certainly are. Johnny: "This second single is over four minutes long which isn't good for radio play. It's not an instant song either. It needs a few listeners."

Are they prolific songwriters? Is the 10th Hipsway single already stashed away under lock and key?

Johnny: "No, it takes a long time for us to write songs."

Skin: "We write songs and rewrite them and rewrite them or just get bored and throw them out."

Johnny: "Pim and I contribute most of the music while Skin and Harry concentrate on the lyrics but it criss-crosses. Sometimes though, we'll go through three or four songs before we end up with one decent one."

Pim: "It's like building a car. Scottish bands have, at times, been markedly slow to hit the big time. Could Hipsway stomach the thought of being the next Simple Minds and waiting years for their first hit?"

Johnny: "Well, there's a different climate now. Bands that came from that sort of field were largely ignored whereas now, the charts are much more receptive and open."

Hary: "And at least they must feel extremely gratified now, seeing as it took so long."

Skin: "When the Smiths first had a hit, I

really couldn't believe it but now I just think, 'quite right, they should have had a hit.'"

Johnny: "Three years ago, no one would ever have thought a band on Rough Trade would be in the charts."

HIPSWAY WOULD like to take this opportunity to dispel a few myths...

Skin: "Everyone automatically assumes that if you're in a band, you're loaded. I get as much money now as when I was a waiter. We don't have money. We owe it."

Yes, indeed. With half-decent recording studios costing about \$1,000 a day, not to mention hotel bills...

Skin: "And McDonalds twice a day"... life ain't a bed of roses.

Incidentally, if Johnny's countenance is a shade familiar, that's because he was once an Altered Image. Skin and Harry also have suitably chequered musical backgrounds while Pim is a new boy. He reputedly got the job by virtue of being able to play the Stray Cats' 'Runaway Boys' with his eyes closed.

To return to 'Ask The Lord' — marketing plays are notoriously dodgy and rarely strew these days but, in this case, someone has his or her head screwed on the right way. Initial quantities come with a splendid fly poster. Just the thing for covering up that gaping crack in your bedroom wall.

Get those hips swaying!

QUICKSTEP

WITHOUT HELP from George McFarlane and Colin Campsie of the Quick, Go West probably wouldn't be selling tons of records and flexing their lovely muscles around the world. When Go West were just two struggling musicians, Colin and George took them under their wing and peddled their demo tapes around for them.

Eventually Chrysalis Records took notice and the rest is history.

"We've known them for a long time," explains George. "They tried to get a deal for ages but it seemed nobody was listening."

"I remember they came round to see us once and they were so low they wanted to jack it all in and do something else because they weren't getting anywhere," says Colin. "We told them to carry on and not give in."

"We always knew they were good. That's why we agreed to take their material around for them," says George. "Their talent was much too good to waste."

Musically, the Quick have also been a great influence on Go West. In Japan, Go West wanted to do a cover version of the

there are two types of group —

the quick and the dead. robin smith reports on the former



● THE QUICK: George McFarlane (left) and Colin Campsie

Quick's song "Do Not Erase This Heart" and Richard Drummie phoned George in the early hours of the morning for George to play him the song over the phone!

"It was really funny," says George. "I'm explaining the chord patterns over the phone and Go West and their musicians are in a hotel room the other end rehearsing the song. I'm glad they were paying the phone bill."

GEORGE AND Colin will be supporting Go West when they tour Britain in November, so don't you miss 'em — especially since their excellent single "Down The Wire" has been warming up the charts.

In many ways the Quick are Britain's answer to Hall And Oates. "Down The Wire" is a fabulously constructed single that truly deserves to be a monster hit. Colin Campsie's voice refreshes me better than a Jacuzzi and a dose of liver salts afterwards.

Even though the Quick's chart career hasn't been as instantaneous as Go West's, they say they're not the slightest bit jealous of their friends.

"We wish them all the luck in the world," says George. "They're both very talented people and they deserve everything they've achieved."

STARDOM

The Quick don't just write superlative singles for themselves and help out their mates. They've also written material for Chaka Khan and they do production and session work. Recently they've been working with a couple of bands called Mechanical Man and Outbar.

Colin has also done backing vocals for Culture Club and China Crisis, while George will be adding some tasteful touches to the next Beach Boys album. The dynamic duo are also very proud at having met Madonna.

"It was the early hours of the morning at a studio. Madonna was on her way out and all I can say is she doesn't look the way she does in videos. Madonna has the technique of making an average song sound brilliant. On her latest single the words are pretty average, but she makes them sound great," recounts George.

THE QUICK'S partnership stretches back 10 years — they met up in a band called

Grand Hotel. George works out the basic tunes for their songs and takes them to Colin, who writes the melodies and lyrics. Often they'll put in 18 hours a day in the studio.

"We're pretty cynical when it comes to the music business, but you have to be in order to survive," says George. "If you think you're going to be driving around in a limo after you've had one hit single, forget it."

"We're very businesslike," says Colin. "If you're going to write a song, there's no point in skipping across a field waiting for inspiration to strike. You've got to get down to it and start scribbling."

"A lot of music in the charts doesn't really say very much," says George. "We want to change all that and bring meaty guitars and wild synths back into music. We like excitement."

Personal

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THOUSANDS OF NAMES and addresses in the music business are contained in the 1985 edition of the Music Week Directory, including record companies, music publishers, recording studios, record producers and concert promoters. Price £8.00 from: Jeanne Henderson, (Dept RM), Music Week Directory, 40 Bedford Street, London SE18 6BO.

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

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

Week ending August 31, 1985

UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	2	5	IGOT YOU BAE	UB40 With Chrissie Hynde, Dep International
2	3	6	INTO THE GROOVE	Madonna, Sire □
3	4	3	RUNNING UP THAT HILL	Kate Bush, EMI
4	5	5	DRIVE	Cars, Elektra ○
5	11	4	TARZAN BOY	Baltimore, Columbia
6	3	5	HOLIDAY	Madonna, Sire □
7	10	5	SAY I'M YOUR NUMBER ONE	Princess, Supreme
8	6	9	MONEY FOR NOTHING	Dire Straits, Vertigo
9	13	3	ALONE WITHOUT YOU	King, CBS
10	7	7	WE DON'T NEED ANOTHER HERO (THUNDERDOME)	Tina Turner, Capitol
11	8	8	WHITE WEDDING	Billy Idol, Chrysalis
12	15	5	I WONDER IF I TAKE YOU HOME	Lisa Lisa & Cult Jam & Full Force, CBS
13	12	9	EXCITABLE	Amazulu, Island
14	9	9	THERE MUST BE AN ANGEL	Eurythmics, RCA
15	17	6	YOU'RE THE ONE FOR ME	D Train, Prelude
16	40	2	I CAN DREAM ABOUT YOU	Dan Hartman, MCA
17	5	17	TAKES A LITTLE TIME	De La Soul, Contrast, London
18	36	5	BODY AND SOUL	Mai Tai, Virgin
19	19	6	TAKE ME HOME	Phil Collins, Virgin
20	6	17	CHERISH	Kool And The Gang, De-Lite ○
21	14	5	DON QUIXOTE	Nik Kershaw, MCA
22	—	1	DON'T MESS WITH DOCTOR DREAM	Thompson Twins,
23	34	2	STORIES OF JOHNNY	Marc Almond, Some Bizzare
24	18	12	LIVE IS LIFE	Opus, Polydor
25	23	14	AXEL F	Harold Faltermeyer, MCA
26	4	4	ROCK 'N' ROLL CHILDREN	U2, Vertigo
27	25	5	GOODBYE GIRL	Go West, Chrysalis
28	20	6	IN BETWEEN DAYS	Cure, Fiction
29	42	7	LET ME BE THE ONE	Five Star, Tent
30	7	1	YESTERDAY'S MEN	Madness, Zarjaz JAZZ5
31	21	13	CRAZY FOR YOU	Madonna, Geffen
32	14	14	FRANKIE	Sister Sledge, Atlantic □
33	41	3	KNOCK ON WOOD/LIGHT MY FIRE	Amii Stewart, Sediton
34	—	1	HOLDING OUT FOR A HERO	Bonnie Tyler, CBS A4251
35	30	10	ROLLING AND AROUND	Jaki Graham, EMI
36	26	6	RASPBERRY BERRY	Prince, Warner Bros
37	46	8	THE SHOW (THEME FROM 'CONNIE')	Rebecca Storm, Telebell
38	29	6	EMPTY ROOMS	Gary Moore, 10 Records
39	—	1	DON'T STOP THE DANCE	Bryan Ferry, EG FERRY2
40	45	2	DO NOT DISTURB	Bananarama, London

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

UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	1	3	NOW THAT'S WHAT I CALL MUSIC 5	Various, Sire/Virgin
2	2	41	LIKE A VIRGIN	Madonna, Sire □
3	3	15	BROTHERS IN ARMS	Dire Straits, Vertigo ☆
4	4	27	NO JACKIE REQUIRED	Phil Collins, Virgin ☆ ☆
5	5	64	BORN IN THE USA	Bruce Springsteen, CBS ☆
6	6	6	MADONNA	Madonna, Warner Bros
7	7	28	SONGS FROM THE BIG CHAIR	Tears For Fears, Mercury ☆
8	17	8	BE YOURSELF TONIGHT	Eurythmics, RCA ☆
9	9	6	THE KENNY ROGERS STORY	Kenny Rogers, Liberty □
10	11	62	PRIVATE DANCER	Tina Turner, Capitol ☆ ☆
11	17	6	WIDE AWAKE IN AMERICA	U2, Island (USA)
12	10	47	THE UNFORGETTABLE FIRE	U2, Island ☆
13	12	21	GO WEST	Go West, Chrysalis □
14	15	52	UNDER A BLOOD RED SKY	U2, Island ☆
15	19	3	NIGHT BEAT	Various, Sire
16	13	3	RUM, SODDY AND THE LASH	Pogues, Stiff
17	17	17	GREATEST HITS VOL 1 AND 2	Billy Joel, CBS
18	14	112	QUEEN GREATEST HITS	Queen, EMI ☆ ☆
19	20	10	THE DREAM OF THE BLUE TURTLES	Sting, A&M
20	16	22	THE SECRET OF ASSOCIATION	Phil Young, CBS ☆
21	24	12	BOYS AND GIRLS	Bryan Ferry, EG □
22	23	8	VITAL IDOL	Billy Idol, Chrysalis ○
23	27	27	RECKLESS	Bryan Adams, A&M □
24	61	3	ELIMINATOR	ZZ Top, Warner Bros ☆ ☆
25	21	10	ALL THROUGH THE NIGHT	Aled Jones, BBC □
26	25	19	VOICES FROM THE HOLY LAND	BBC Welsh Chorus, BBC ○

Photo by Andy Catlin



27	31	6	HEARTBEAT CITY	The Cars, Elektra ○
28	28	10	MISPLACED CHILDHOOD	Marillion, EMI □
29	22	3	STREET SOUNDS 13	Various, Streetsounds
30	26	58	DIAMOND LIFE	Sade, Epic ☆ ☆ ☆
31	29	12	FACE VALUE	Phil Collins, Virgin ☆ ☆
32	79	2	DISCO BEACH PARTY	Various, Stylius
33	39	27	ALCHEMY	Dire Straits, Vertigo ☆
34	38	9	WAR	U2, Island □
35	32	42	ALF	Alison Moyet, CBS ☆ ☆
36	30	17	SUDDENLY	Billy Ocean, Jive □
37	35	5	LUXURY OF LIFE	Five Star, Tent
38	37	11	CLIPD AND PSYCHE '86	Scritti Politti, Virgin □
39	42	5	THE RIDDLE	Nik Kershaw, MCA
40	40	6	PHANTASMAGORIA	Damned, MCA

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

MUSIC VIDEO

1	2	THE VIDEO EP	Madonna, Warner Music
2	4	"UNDER A BLOOD RED SKY"	LIVE AT REDROCK, U2, Virgin/PVG
3	1	PRIVATE DANCER TOUR	Tina Turner, PMI
4	3	ANIMALIZE	LIVE UNCENSORED, Kiss, Embassy
5	5	LET THERE BE ROCK	AC/DC, WHV
6	6	THROUGH THE CAMERA EYE	Rush, Embassy
7	7	LIVE IN RIO	Queen, PMI
8	8	THE VIDEO	Wham!, CBS/Fox
9	10	VIDEO KOMPLATION	Korranegi, PMI/Virgin
10	—	NOW THAT'S WHAT I CALL MUSIC VIDEO 5	Various, PMI/Virgin
11	13	ALCHEMY LIVE	Dire Straits, Polygram
12	15	GREATEST FLUX	Queen, PMI
13	9	EMERALD AISLES	Gary Moore, Virgin/PVG
14	11	THE SONG REMAINS THE SAME	Led Zeppelin, WHV
15	16	THE VIDEO SINGLES	Phil Young, CBS/Fox
16	19	7 BIG ONES	HALL & GATES VIDEO COLLECTION, RCA/Columbia
17	25	THE COLLECTION	Ultravox, Palace
18	28	THE WORKS	Queen, PMI
19	—	MORE END OF THE ROAD	Status Quo, Videoforn
20	18	THE MAN	Elvis Costello, Palace/PVG
21	20	CRUSH — THE MOVIE	OMD, Virgin/PVG
22	22	MAKING MOVIES	Dire Straits, WHV
23	26	RECITAL OF THE SCRIPT	Marillion, PMI
24	12	ALL NIGHT LONG	Lionel Richie, RCA/Columbia
25	14	BAD ATTITUDE LIVE	Meat Loaf, Virgin/PVG
26	17	BEAT THE LIVE DRUM	Rock Springfield, RCA/Columbia
27	23	RECKLESS	Bryan Adams, A&M
28	24	DANCING ON THE VALENTINE	Duran Duran, PMI
29	30	BEATERS & BOPERS	Gary Numan, Peppermint
30	—	SHOWBIZ ABSURD	China Crisis, Virgin

Thanks to Music Week/Video Week

BANK HOLIDAY DEADLINES
 Yup, you guessed it. Bank holiday deadlines mean we can only bring you top 40s. The full Gallup Top 100 albums and singles listings for August 31 will appear in next week's Record Mirror, together with an in-depth, no-holds-barred interview with **MARC ALMOND**

by Alan Jones

ANY radio disc jockey will tell you, letters from listeners cover every subject under the sun, and a few more besides, but requests aside, the most common correspondence is on the subject of jingles.

In many ways the jingle is a sophisticated and concise art form, distilling its message into a few seconds of music and words. It's the pop song in microcosm. By coincidence, two of the world's leading jingle producers — the American PAMS and our very own Alfasound — have just made some of their best work available to collectors.

To quote the PAMS advertising literature: "[PAMS was]... the creator of the jingle, surfacing in post-war America amid radical changes in music and radio. PAMS dominated the airwaves throughout the Fifties and Sixties, producing thousands of memorable IDs for stations all over the world, helping to shape the very style and sound of radio."

While this sounds a trifle immodest, it's true to say that at one time, no self-respecting radio station would consider using any other jingles. Thousands of American stations used PAMS jingle packages, as did most of Britain's pirate stations, and, for several years, Radio One.

They were the slickest, best sung, punchiest and most dynamic jingles on the market, and remain the standard against which all others must be judged. Many older readers will still recall, though not necessarily by PAMS designated titles, such gems as "Hey Look Alive", "Tower Of Power", "The Station With The Happy Difference" and many more which punctuated radio's output all these years ago.

If you do, or if you simply enjoy editing jingles into your own compilation tapes (naughty!), you'll welcome "Carat 100 — Volume 1", a collection of 100 of PAMS' classic jingles of the Sixties and Seventies, available now on a chrome cassette from B&L Studio, 4 Hansol Road, Bexleyheath, Kent. Price, including postage and VAT, is £7.99.

B&L have also compiled "Metropex", an absorbing montage of air-checks from 38 radio stations serving the Dallas-Fort Worth community in Texas. Stations featured range from the bilingual Hispanic/English KSSR to the bible-bashing KGBI by way of super-slick adult contemporary and top 40 stations.

Recommended listening, the 90 minute cassette is available from the same address as "Carat 100", and for the same price.

In the less glamorous setting

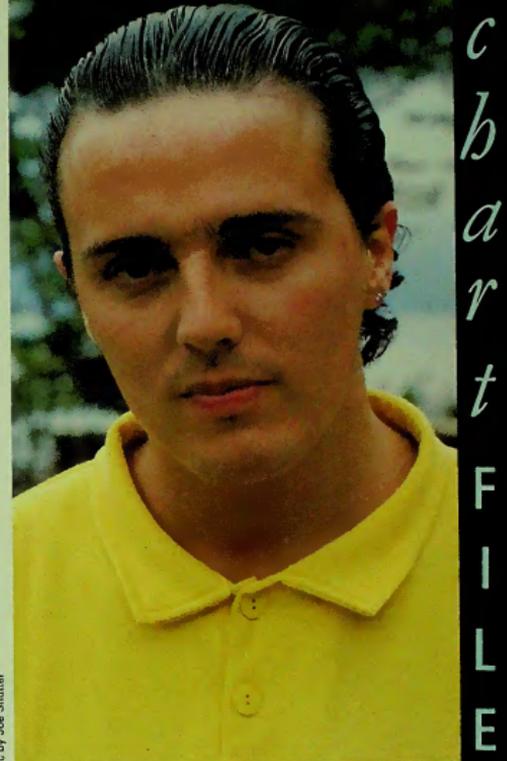
of Manchester, Alfasound put together jingles packages for overseas stations such as Bahrain's Radio One, Switzerland's Radio Sunshine, and Radio Nova, Dublin's finest.

They also produce jingles for most of the IRL stations, including CBC, Centre, Tay, Trent, Signal, DevonAir, Victory, 210 and Piccadilly.

Though they lack the sparkle of the best PAMS jingles, the Alfasound jingles are of a very high standard — higher certainly than Radio One's current dirges. My only qualm is that they deliberately and unsuitably set out to "bond" the listener to the station. Hence we get "We're the friend who'll play your music" (Pennine), "Your friendly number one" (RTE2), and "The perfect combination — you and your friend QBS" (QBS). For collectors though, there's much to enjoy and the six cassettes in this series, each of which contains jingles from several stations, are well recorded with generous playing times. For further details, send a stamped addressed envelope to Alfasound, St Martin's Studio, Greenbank Road, Ashton-on-Mersey, Sale, Cheshire...

FURTHER TO my revelation that Gary Moore became the first act to hit the charts twice inside a year with completely different recordings of the same song when "Empty Rooms" charted recently, I should add that several acts have returned to the chart with a new version of a previous hit after a longer absence.

Perhaps the most successful were the Detroit Emeralds' versions of "Fael The Need In Me". The first, in 1973, peaked at number four. A 1977 update reached number 11. More remarkably, David Bowie's "John, I'm Only Dancing" reached number 12 in 1972, then when Bowie was taking a recording sabbatical in 1979, RCA reissued a double-sided single pairing his fine 1975 remake of the song (previously unreleased) with the



Pic By Joe Shutter

● TEARS FOR FEARS: Double act at the top

original. It, too, reached number 12, and kept the Thin White Duke's career ticking over until he delivered some new material...

TEARS FOR FEARS are the fourth act to place two singles at number one in America this year,

joining Wham!, Phil Collins and Madonna. That's the highest number of "yankee doubles" since 1975, when the Eagles, John Denver, Elton John, Neil Sedaka and KC all took two turns at the apex.

Altogether, 15 different singles have already climbed to the top of the chart this year, the highest total to this point since 1977, when an incredible 25 records had occupied pole position before August...

IN A previous piece, abbreviated due to lack of space, I mentioned the battle between Petula Clark and Dusty Springfield for the title of Britain's top female soloist in the American charts. Dusty last hit in 1970, and has a total of 18 American hits. Pet had 19 at that time and went on to add three more, for a final tally of 22. You may wish to know, however, that both women have since been overtaken by Olivia Newton-John, who has 34 American hits, 29 of them solo...

I N B R I E F

AS A keen fan of Sixties nostalgia releases, I have previously been generous in my praise of Impact Records' Shangalis albums, but their newly issued Gene Pitney album, "The Very Best Of Gene Pitney", has been rendered virtually superfluous by the simultaneously released Spot Records compilation "The Greatest Hits Of Gene Pitney". Both are excellent retrospectives of one of the Sixties' best singers, a man with a distinctive, idiosyncratic vocal style, who remains a popular live attraction. Among Pitney's best known recordings are the classic "24 Hours From Tulsa", the Stones-penned "That Girl Belongs To Yesterday" and Barry Mann and Cynthia Weil's beautifully observed "Looking Through The Eyes Of Love". They appear on both albums. Indeed, 12 tracks appear on both albums, and therein lies the problem for Impact. Their compilation contains 16 tracks in all, and retail for £5.00, or threeabouts, while the Spot album 14 tracks is listed at £1.49. The Spot album is obviously an essential purchase for anyone with a place in their heart for any of Pitney's best-known hits, but few will want to shell out £3.50 for two extra tracks...



MADONNA