

GO WEST'S LETTER FROM AMB

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SEPT 7, 1985 45p

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MARC ALMOND demigod gets therapy

ES perused by island

ARTS

- DREAM ACADEMY
- CARMEL
- HUGH CORNWELL
- JOHN FOXX



Marc Almond
muscles in



SYLVESTER Stallone eat your heart out. Forget the hype about 'First Dud' and cop a hold of Ramon — the killing machine. Here, the thin white duke indulges in some cloak 'n' Jagger moves.

The pair are sent behind enemy lines, armed only with a packet of Phyllosan and athlete's foot powder, to rescue some long forgotten Motown good grooves. In an all action adventure in the land of Van Del La, the dynamic duo flex their pectorals and muscle their way around Martha Reeves' 'Dance In The Streets'.

An aural assault for all urbane guerillas.



FROM WORKING on building sites to gracing the hallowed pages of Italian Vogue may seem an unlikely transition, but then Nicholas, Steve, Tim, Andrew and Olivier who answer to the name of ACADEMY, certainly would not describe themselves as your usual sort of band.

Even as we speak their single 'Stand Up', produced by the very wonderful Zeus B Held, should be battering its way out of disco speakers nationwide. It's an irrepressible blend of sharp electronic disco and gutsy rock, which along with their immaculate dress sense impressed one Pete Burns Esq enough for them to be asked along as special guests on the last Dead Or Alive tour.

A second chance to see the boys presents itself very soon at a town near you. Let all those in favour of Academy stand up and be counted!

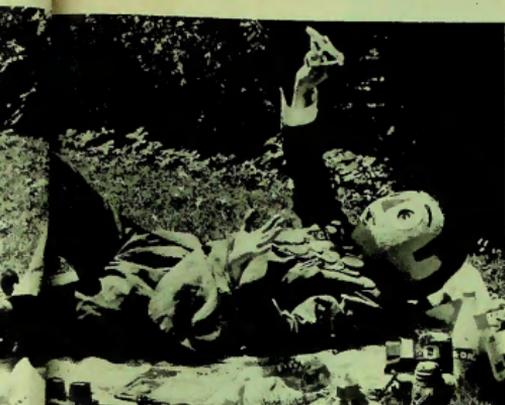


YOU THOUGHT hammer throwers were mighty? You get just a bit worried by American shot putters? No sweat brother, if you want real size try the new extended Olympus Mega Sports Store on Oxford Street, W1. The biggest sportswear store in Europe also has the most stupendous in store 'video wall' in the world. That's 16 colour monitors 26 inches wide blinking the very acme of casualdom right into your wallet. Ski goggles are an optional extra for the ultimate goggle box. The Olympus store opens September 21.

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A ANYONE WHO can make the entire RM staff dissolve into fits of laughter on a Friday afternoon must either possess a rare talent for comedy or be a right joker. Meet **FRANK SIDEBOTTOM**, a man who meets both of the above requirements. Frank's just released his debut EP, 'Frank's Firm Favourites' which includes his own versions of 'Bohemian Rhapsody', 'The War Song', 'Won't You Hold My Hand' and many others.

Nothing new in that, I hear you shout, there's always been wallies who mess pop songs around. True, but Frank actually makes them funny for some reason. Is it the whining northern accent, the excellent ukelele playing? Maybe it's just that bloody silly head he wears. Thank God for nutters!



● **THROWING IN** his twopenneth in the remix controversy, **HI-TENSION'S** Jeff Gushard, talking about the remodelled 'Shoppin' Mix' of their smoocher from last winter, 'You Make Me Happy'. 'Some people see it as a tip-off, but if people are willing to buy if it can't be.'

The original nine-piece **Hi-Tension** is these days pared back to the threesome of Jeff, Ken Joseph and Leroy Williams, and they were all taken by surprise when 'Happy' showed signs of reactivating. 'We thought it was over,' says Jeff, and indeed their original deal with Streetwave is. They're troopers to a man, though. 'Even if it doesn't make it this time, we'll still be here,' Jeff vows, and Ken puts in: 'Still be here on the dole, he means.'

SPRINGSTEEN



● **'BRUCE SPRINGSTEEN: Blinded By The Light'** by Patrick Humphries and Chris Hunt (Plexus £6.95) ARE YOU Boss-eyed? Can't stop proclaiming that you were 'Born In The USA' when you're as British as a wet summer? Fear not, the cure is at hand.

Patrick Humphries and Chris Hunt have created the definitive manual on all things Springsteen. All factions should be satisfied. Humphries has taken care of the historical and analytical department of Bruce's public and private career with style and intelligence; non-disciples should find out what the fuss is all about. While the fully fledged Bruce Bore will find Chris Hunt's statistical section — listing all his records (legal and illegal), every song he's ever performed or written, collector's items and memorabilia — an Aladdin's cave of treasure. Recommended.

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cover photography by Ian Hooton

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HUGH CORNWELL



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ONCE UPON a time there were three little bears ... oops sorry, we seem to have the wrong story here. Wait a minute, here we go. Ah yes, the Smiths and the Cure release singles, Slouxsie's going on tour and the Fall are back. Record Mirror news pages. Hard facts, not fairytales.

Compiled by
Robin Smith



PRICKLY SINGLE

■ **THE SMITHS** release their fourth single this year 'The Boy With The Thorn In His Side' on September 16. You'll find 'Asleep' on the B-side while the 12 inch version features the bonus track 'Rubber Ring'. All tracks are produced by Morrissey and Johnny Marr.

The single sleeve features a picture of Truman Capote taken by Cecil Beaton on the cover, which all sounds very arty.

The Smiths say they will not be taking part in an anti heroin concert taking place in Manchester on September 15. Despite rumours they would be appearing, the Smiths say they never agreed to play the date.

● **DEAD OR ALIVE** release their single 'My Heart Goes Bang (Get Me To The Doctor)' on September 9. The B-side has a live version of 'Big Daddy Of Rhythm', recorded at Hammersmith Odeon on July 6 — were you there screaming?

The Dadders are off to Japan this week for television appearances.

● **THE POGUES** 'Dirty Old Town' single will be available as two limited edition collector's items this week. The first version has a pin up poster of Shane in his nautical gear, and the second version is a picture disc featuring a painting by Jack B Yates, whoever he is.

● **SCRITTI POLITTI** have cancelled a tour at the last minute. The Scrits were due to be playing an 11 date tour this month but it's been scrapped because they can't fit the schedule in.

● **THE ARMOURY Show** release their long-awaited debut album 'Waiting For The Floods' on September 9. The album, produced by Nick Launay, contains the band's first three singles, 'Glory Of Love', 'We Can Be Brave Again' and an all-new version of 'Castles In Spain'.

Richard Jobson is now appearing in a Scottish television ad for Tartan Special — bet it's not half as good as Norseman.



DATE WITH SIOUXSIE

■ **SIOUXSIE AND The Banshees** will be setting off on a tour in October. They start off with Preston Guildhall October 5, followed by Sheffield City Hall 7, Bradford St George's Hall 8, Glasgow Barrowlands 10, Edinburgh Playhouse 11, Newcastle City Hall 12, Leicester De Montfort Hall 14, Manchester Apollo Theatre 15, Brighton Conference Centre 18, Birmingham Odeon 19, Gloucester Leisure Centre 22, Hammersmith Odeon 24, 25. More dates will be announced later and the support band will be the Scientists. Tickets are available from box offices and usual agents.

The Banshees aren't planning to release an album this year: "I like the idea of a long tour which is not directly linked to a sales campaign," says Siouxsie.

The shows will feature about a dozen new Banshees songs, evolved while the band toured abroad.

● **FRANTIC FUNKSTERS** Level 42, release their single 'Something About You' on September 13. On the B-side you'll find 'Coup D'Etat' and the whole shebang is produced by Wally Badarou.

● **JOAN ARMATRADING** brings out her single 'Love By You' this week. It's taken from her recent album 'Secret Secrets', on the verge of going gold.

● **FIVE STAR** release their single 'Love Take Over' this week. Featured on their 'Luxury Of Life' album, this version has been mixed by Paul Hardcastle. The B-side is an instrumental track 'Keep In Touch', written by band member Doris Pearson.

Five Star have just returned to their native Romford after a trip to the States.

● **DEBARGE** RELEASE their single 'You Wear It Well' this week. Taken from their 'Rhythm Of Life' album, the 12 inch version lasts just under seven minutes and it's been mixed by the M&M team.

TENDER VIRGINIA

■ **WINSOME VIRGINIA** Astley releases her single 'Tender' on September 9. The flip side of the seven inch is 'A Long Time Ago' and the 12 inch version features an instrumental version of 'Tender'.

● **DARYL HALL** and John Oates release their single 'A Night At The Apollo Live' on September 9. Recorded in Harlem's famous Apollo concert hall, where Hall and Oates teamed up with original Temptations members David Ruffin and Eddie Kendrick, the A-side is a medley of 'The Way You Do The Things You Do' and 'My Girl'. The B-side is the Daryl Hall song 'Everytime You Go Away', which I reckon sounds even better than Paul Young's cover version.

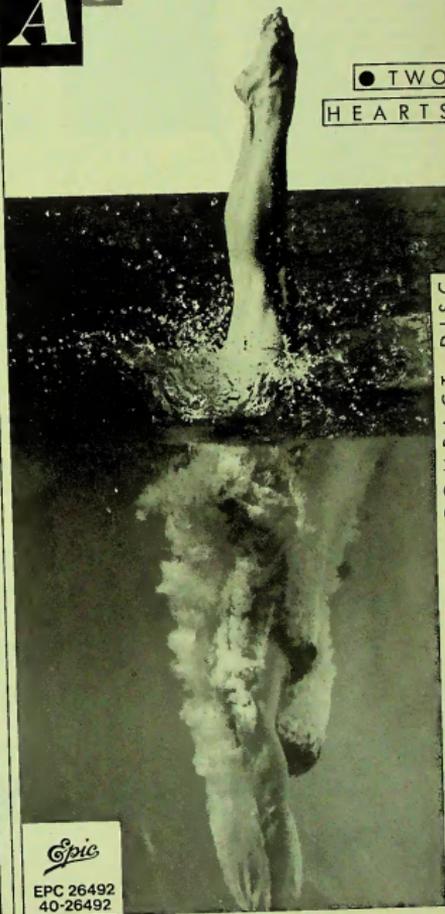
All proceeds from the single will go to charity, half to Live Aid and the other half to the United Negro College.

A live video of Hall And Oates' show at the Apollo will be available, and an album.



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CONTINUED

● **BALAAM AND The Angel** take to the road at the end of the month. They'll be playing Edinburgh La Sorbanne September 26, Glasgow Strutz 27, Aberdeen Venue 28, Dundee Dance Factory 29, Manchester Ritz 30, Leeds Warehouse October 2, Liverpool Sizzlers 3, Preston Clouds 4, Retford Porterhouse 5, Hull Tower Ballroom 6, Leicester Princess Charlotte 10, Dudley JB's 11, Manchester University 12, Stevenage Bowes Lyon House 13, Coventry Polytechnic 16, Keighley Fun House 17, Birmingham Triangle 23, Croydon Underground 24, Brighton Escape 27. More dates will be added later, including a major London show.

Balaam And The Angel release their indie single 'Day And Night' on their Chapter 22 label on September 16. The first 5,000 seven inch copies will include a free sticker.

● **THAT CUDDLESOME** trio the Fat Boys, release their album 'The Fat Boys Are Back' on September 9. Produced by Kurtis Blow, the album features eight heavyweight tracks, including 'Don't Be Stupid' and 'Pump It Up'. Get your teeth into it.

● **SECOND OVERWEIGHT** story of the week — the Weather Girls release their album 'Big Girls Don't Cry' this week. The tubby loveites are currently supporting Joan Rivers in America.



CLOSE TO CURE

■ **THE CURE** release their single 'Close To Me' on September 13. Taken from their album 'Head On The Door', the B-side features 'A Man Inside My Mouth', while the 12 inch version also features 'Stop Dead'. Both 'A Man Inside My Mouth' and 'Stop Dead' are previously unreleased tracks.

Limited editions of the single will come packaged in a colour poster bag. Groovy.

BEST FOOT FORWARD

● **THE BOOTHILL** Foot Tappers polish up their Doc Martens for a monster tour starting this month. Watch 'em in action at the Hammersmith Clarendon September 7, Walthamstow Town Hall 11, Manchester International 17, Hatfield Polytechnic 26, Sunderland Polytechnic 27, Sheffield Leadmill 28, Leeds University 29, Aberdeen Robert Gordon Institute October 3, Glasgow College 4, North East London Polytechnic 7, Preston Polytechnic 8, Wales Polytechnic 11, Retford Porterhouse 12, North London Polytechnic 15, Salisbry College 18, Oxford Polytechnic 24, Brighton Polytechnic 25, Carlow College of Technology 29, Dublin College of Marketing 30, Coleraine Ulster University 31, Dublin Trinity College November 1, Gloucester Technical College 5, Aberystwyth University 7, Trent Polytechnic 8, Wolverhampton Polytechnic 9. More dates will be added later.

● **WOMACK AND Womack** play a second show at the London Dominion on September 15. Tickets priced £7.50, £6.50 and £5.50 are available from the box office and usual outlets.

● **LOVE AND Rockets** release their second single 'If There's A Heaven Above' on September 13. It's taken from their forthcoming album.

JAMAICA

BOYS

are
MARCUS MILLER
LENNY WHITE
MARK STEVENS
BERNARD WRIGHT



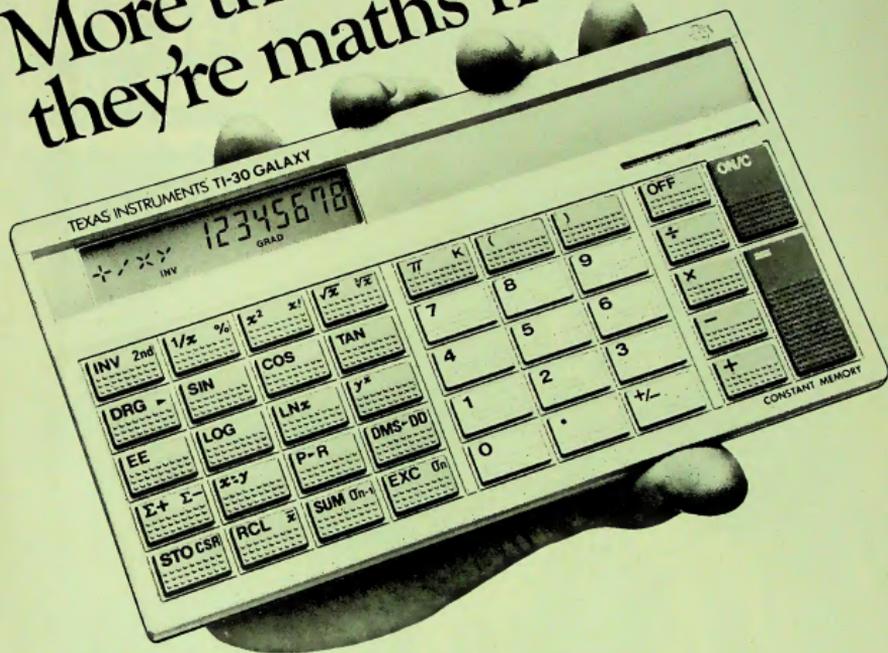
The new single is
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7 and dance mix 12



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CONTINUED GLORIA SURVIVES

● **GLORIA GAYNOR** will be touring Britain this month and her golden oldie single 'I Will Survive' will be out to coincide with the dates. Gloria will play Barnsley Civic Hall September 8, Jersey Inn On The Park 10, Northampton Dergate Theatre 11, Lincoln Theatre Royal 13, Wigan Mill On The Pier Theatre 14, Basildon Towngate Theatre 17, Newmarket RAF Lakenheath 18, Margate Winter Gardens 19, Stockport Quafers 21, Dartford Orchard 22, Newquay Hendra 28, Norwich Springfields International October 1, Chesterfield Aquanous 2, Hastings White Rock Pavilion 3, Surrey Lakeside Country Club 4, 5.

● **ADAM ANT** has been forced to cancel three dates on his tour at Hammersmith Odeon September 25, Manchester Apollo September 27 and Birmingham Odeon September 28. The dates will be rescheduled for early next year.

● **MIDLANDS BASED** popsters Makin' Time, play a choice selection of club dates this month. Be hip at London 100 Club September 5, Gloucester Jamaica Club 6, Shrewsbury Town Hall 13, Bournemouth Roof Top Hotel 21.



FALL IN LINE

■ **THE ENIGMATIC** Fall have lined up a tour in October. The first date is at Newcastle Riverside on October 3 followed by Glasgow Queen Margaret's Union 4, Aberdeen Victoria Hotel 5, Edinburgh Coasters 7, Sheffield University 8, Manchester Hacienda 9, Leeds Polytechnic 10, Norwich University of East Anglia 12, Reading Hexagon 14, Nottingham Rock City 15, Rayleigh Pink Toothbrush 16, Leicester University 17, St Albans City Hall 19, Birmingham Powerhouse 20, Stoke Shelleys 22, Bournemouth Town Hall 23, Bristol University 25, Brighton Sussex University 26, Hammersmith Palais 27.

The Fall will release another album at the end of September followed by a single in mid October.

● **DURAN DURAN'S** Andy Taylor is featured on John Adams single 'Through The Eyes Of Love' out on September 9. John who used to be part of Private Lives, wrote of song with Andy who plays a variety of instruments and sings.

◀ **GO WEST**, who have just completed a series of dates with Culture Club in Japan, have announced a tour for November. They'll be playing Manchester Apollo November 11, Bristol Hippodrome 12, St Austell Coliseum 13, Birmingham Odeon 14, 15, Newcastle City Hall 17, Hammersmith Odeon 19, 20. Tickets are priced £6, £5 and £4, on sale from box offices now. The Westers are now in Los Angeles meeting Sylvester Stallone, with the possibility of getting a couple of tracks on the 'Rocky 4' film soundtrack.

FRIDAY sees Muriel Gray presenting 'Bliss' (C4, 5.30pm) with Strawberry Switchblade and Animal Nightlife. '6.20 Soul Train' (C4) has Jaki Graham and classic cuts from Ike And Tina Turner. 'Wogan' (BBC 1, 7pm) has Midge Ure.

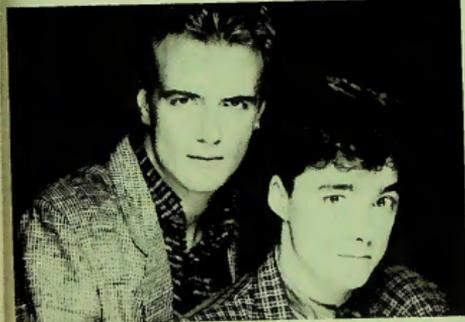
SATURDAY'S 'Saturday Picture Show' (BBC 1, 8.30am) also has Midge Ure, while '30 Years Of Rock' (Radio 1, 1pm) has the events, music and personalities of 1975. Graham Bannerman has a session from Zeke Manyita in his evening show on Radio 1.

MONDAY'S 'Wogan' (BBC 1, 7pm) has gorgeous pouting Jennifer Holliday.

● **KING KURT** have lined up a tour for September. Wear your rubber mac at Glasgow Strutz September 6, Inverness Ice Rink 7, Carlisle Stars And Stripes 9, Stoke Shelleys 10, Preston Clouds 11, Colchester Woods Leisure Centre 13, Portsmouth Granny's 14, Steveage Bowes Lyon House 15, Leeds Adam and Eves 16, Wolverhampton Sheraton 18, Rayleigh Pink Toothbrush 19, Dunstable Queensway Hall 20, Brixton Frigate 21.

● **TUBBY TROUBADOUR** Van Morrison has lined up a tour starting this month. Van will be playing Liverpool Empire September 30, Edinburgh Playhouse October 1, Newcastle City Hall 2, Nottingham Royal Centre 4, Southampton Gaumont 5, Ipswich Gaumont 6, London Dominion 9, 10, 11, 12, Manchester Apollo 14, Birmingham Odeon 15. All concerts start at 7.30pm except the Dominion where the shows will start at 8pm.

● **JAKI GRAHAM** adds a date to her tour at Ipswich Gaumont on September 28. Tickets are £4 and £4.50.



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JOHN FOXFOX I EX · NUTTER · IN · ROCK S E T T L E S D O W N

IT'S NOW more than 10 years since the mysterious John Foxx breathed life into his art college designed pop monsters Ultravox and seven years since he walked out on it.

While the beast itself has stumbled on to join the ranks of the established rockocracy, its creator has avoided the forced atmosphere of the pop glasshouse, preferring to remain in the shade of the overgrown hedgerow.

This month after a gap of two years, Foxx releases his fourth solo album, 'In Mysterious Ways'. His single 'Enter The Angel' (out on September 9) comes as a welcome foretaster for the album's buoyant sparkle. Why, Mr Foxx, have you been away for two years?

"It's not that mysterious — I just like to go away from time to time. I just like to see other places. I have a kind of nostalgia for places I know, places I knew when I was about 15. I like to see how they change. I travel round England a lot, and I like to go walking. I do quite a bit of walking over the Pennines and the Lake District."

Sounding more optimistic, more poppy and less synthesised than before, 'In Mysterious Ways' is a garden of bright images which seems as though it must reflect a shift in its author's mood.

"I think that is there, because I was a bit strange at one point, and my songs do reflect how I am at the time. This time I've been trying consciously to write better and better songs, because that's what I think I'm all about really. That's what I've always enjoyed in other people's music — the songs."

"Even things that some people think are quite corny, like 'The Shadow Of Your Smile', I think are beautiful. I'd just love to be able to write modern songs that are as good as that, because people have lost that art. There's an awful lot of fluff about, and very little actually strikes any emotional chord in me."

With his own studio, and an easy-going relationship with his record company, Virgin, Foxx has the freedom to work at his own pace, and to get involved with other projects such as his film music for Antonioni's 'The Identification Of A Woman'.

"I do think about music a lot of the time, but just living takes up a lot of time. I just like the everyday things, walking the dog and seeing my friends. That's what's valuable to me — trying to be a decent human being after so many years of being a nutter in rock. I went through five or six years of absolute lunacy, and it's taken me until now to get back to being fairly normal again."

ALTHOUGH a number of the new songs is dripping in chart potential, Foxx's down instincts are once bitten, twice shy of heading for the limelight.

"It's very good to be in the position that I'm in, because I can control what I do the whole time. As soon as you get involved in the whole syndrome of selling huge amounts of records, then your life is not your own. You have to say 'I'll go along with this for two or three years', but with most people they get taken away forever."

"There's this isolation syndrome which you can get into where it becomes impossible to go out. If you're lucky you pull out of it, but it takes a great hold on some people."

The survival of Ultravox into the mid-Eighties is a phenomenon which John Foxx observes with a mixture of satisfaction and amusement.

"Leaving Ultravox was like being born again. That was absolute liberation. I've still got the application letters the rest of the band sent in to me. They're really funny. One of these days I'll publish them — there're some real gems in there."

"I always looked on Ultravox as a kind of design thing, where I very deliberately designed a band and gave it an identity. It was the kind of 'European Man' design, and

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John Foxx is back after two years. Roger Morton plots his progress from wild life to carpet slippers

It hasn't changed much since then. It's still largely the same people and very much the same musically.

"It's just interesting to see how far you can take two or three reasonable ideas which, looking back, weren't even that good. A lot of the conception of it was a bit naive, a bit flimsy, but I'm glad that it's been a success — It proves that if you stick with an idea you can make it work."

HAVING HAD his fair share of post-teenage touring wild life with Ultravox, John Foxx has in recent years tended to avoid any solo on-the-road evangelism. The response to last year's tour was therefore something of a surprise.

"I really enjoyed the tour, and I wasn't sure that I would. It sounds very pretentious, but the whole thing was really warm and uninhibited — It was all quite magical. At one point I found myself crying when I came off stage because it was all so emotional.

"I was surprised how many people came to see me, and I realised then that I had found a small place in people's lives — and that was one of the most rewarding things that has ever happened to me."



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LOVE

reincarnation



AND ME



● Is Marc Almond Britain's Rambo? Nancy Culp explores further. Photography Ian Hooton



... with apologies to James Mansfield

THE BOY in front of me jumps up and takes off his jacket. He brings his arm up smartly at a 90 degree angle and there, peeking out from the red shirt sleeve, is a discernibly firm muscle. He smiles, pink cheeked, and collapses into a hurricane of giggles.

Who is this man, Mr Health and Efficiency whose presence I'm in? Sting? Go West? No, readers, this is someone far higher in the demi-god stakes — and I kid you not — this, is Marc Almond.

Yes, the one-time arch-wimp and self-confessed slattern has been doing a spot of weight-training ("Well, I mean, Steve's really been showing me up lately") and he's looking healthier than he probably ever has since he was a "horrible, horrible child".

Not only that, his newest and fabbest single "Stories Of Johnny" has shot straight into the top 20 and it very much looks like the skinny little runt who always got sand kicked in his face (plus a few more unmentionable articles) is about to have his day.

His album "Stories Of Johnny" is poised for release mid September. Every TV show from "Wogan" to "Bliss" wants him, and, to top it all, a single of his drew almost unanimous good reviews for perhaps the first time in his career. Small wonder then, that Marc is simply glowing with joie de vivre.

● So then Marc, how do you feel? Mass acceptance at last!

Oooh, a little tentative, let's say. Anxious. If I get totally bad reviews I get worried, obviously, but when I get totally good reviews I get worried as well. Basically, I get worried about everything!

● I must say you're looking terribly healthy these days. I'd almost not be ashamed to take you home to my mother!

I thought it's about time I actually put a bit of meat on. Also, I've got about two months of touring ahead and I'm trying to get myself in slightly better shape.

I was seven and a half stone before — I'm up to eight now — mostly around the middle with all the pasta and sickly foods I eat. I'm not turning over a new leaf, though, I'm still a dog! But seriously, I had to improve on the health side a little bit because I thought otherwise I won't live long enough to continue being a dog!



● **Do you think you're going to die young, then?**

Well, I had my stars done by two different people and they said my time to go would be between 40 and 50. I don't bother about that. I'm trying to sort of cram everything in, as much as I can in 40 years, which is great. At least I won't have started to go saggy!

● **Are you really interested in astrology, then?**

Oh yes, extremely! I know people scoff at it. You know, they say 'Oh, it's a load of rubbish', which is fair enough. It's up to the individual. If it really helps you, then it's fine. I'm a Cancer with Leo rising. I don't understand all the planetary things, but the advice I was given was really good. The personality analysis was uncannily spot on and makes you realise about the other side of your personality that really gets on other people's nerves. It's given me

a lot of confidence in myself because I've always been short of it. I believe in reincarnation as well.

● **Ah, I was going to ask you that! I've always thought you looked rather Egyptian. Do you ever get flashes of déjà-vu?**

Oooh, that's interesting. It's funny, I really love all things eastern. Also I like the Mediterranean mentality. It's odd. Maybe it's from a past life. I think you sometimes get these odd feelings. You've either been somewhere before or seen something before or you know more about something than you thought. Why do people have certain likes and dislikes that would otherwise be alien to their personality? I mean, I'm just a boy from Southport!

● **Do you think your lack of confidence stems from childhood?**

Probably. I've always been a bag of nerves

and incredibly neurotic about everything.

● **Do you feel you didn't get enough love when you were a kid?**

I've always said that basically, when I go onto a stage in front of people... When you get down to basics and the very, very root of it, you just want to be loved, by everybody.

I think that's probably because maybe I didn't have enough love as a child. Certainly not from my father, anyway. I did from my mum, but I think that she was having a hard time in the family situation and so maybe there wasn't love there when there should have been and probably I'm still trying to make up for it.

● **You said in 'Blond Boy' that you always hurt the ones you love, didn't you?**

Yes, well, you are always cruel to the ones you love. I'm always like that. Though I want

love and look for love, when I actually get it, I can't cope with it. And I can't cope a lot of the time with people's affectionate attention.

It's like a feeling that you don't deserve it. Before I've got it, I want it and when I've got it, I don't want it but I do, if you see what I mean.

● **Do you find you constantly push people away who adore you?**

I think that I do. It's like you play tests with people to see how much they can take, for proof of how much they like you. You don't set out to play that game, or intend to do that, but I think that's what it is. And the people who you're closest to, who are the ones who are always around you, they're the ones who take the brunt of everything. But in the end it balances out, because they're the ones on the receiving end of the good moods as well. I don't think I'm a particularly easy person to be friends with. Like I fight success, I fight friendship and love, but I can't be without any of those things.

● **Would you ever in a thousand years see yourself conforming and suddenly running off and getting married to bring up a hoard of little Marcas?!** (Marc's jaw drops and he turns white . . .)

You must be joking! Never! Never! Never! I do like kids of a certain age but I can't bear kids when they get to that age when they get very observant and cruel and bratty.

● **But you were a bit of a brat yourself! Digging up dead hamsters in baked bean tins!**

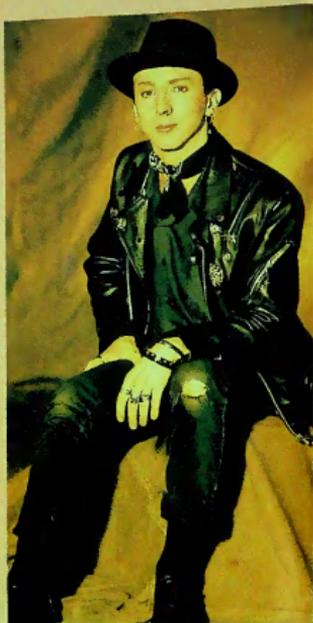
I was generally horrendous! I did have this obsession with burying pets and digging them up (when they were dead). Whenever I see photos of myself, I was like this little angel, when I was anything but — a devil in angel's clothing! I remember I used to really torment my sister. I'd do things like knock her bowl of cornflakes off the table when she was too young to stand up for herself and I'd say to my mum "Look, look what she's done!" and my mum would go "You naughty girl!" Whack!

● **OK, Marc. Let's leave the past for now and talk about the new album. What's it like, then?**

It was recorded in a very, very short time. It's quite diverse — there's an overall feel to the whole LP but it's definitely a move on and a change from "Vermin In Ermine". I think you can see the progression from that, but it's different, as will be the next album. The initial thread stays the same — you can see the link. That way you can win over new audiences and keep people surprised.

I don't aim to please everybody all the time. I aim to please myself. I think once you start to pander to people, that's when it's a mistake, to take your audience for granted like that. You have to be risky and do new things.

I think it's much more of an album that you could listen to at all times of the day — I think it's my most listenable. It'll appeal to a wider amount of people, basically because I've tightened up my songwriting. There's a lot more discipline — but not too disciplined. I mean, I always think it's important to keep that real self-indulgent streak in everything I do — and why not!



STAR

LOVE TAKE OVER

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 Rob Van Schaik for The Limit Productions
 MIXED BY PAUL HARDCASTLE



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LONDON

ACTION Screen

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BECKENHAM ABC

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EAST FINCHLEY Phoenix

EAST GRINSTEAD Classic

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WELL HALL Coronet

WOODFORD ABC

ALL OVER THE COUNTRY

ABERDEEN Odeon

ALDRERSHOT ABC

BIRMINGHAM (Queensway)

Odeon

BLACKPOOL Odeon

BRIGHTON Odeon

BRISTOL Odeon

CAMBRIDGE Victoria

CARDIFF Odeon

EASTBOURNE Curzon

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**DESPERATELY
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BEATEN BY A SHORT HEAD

LIFE 'Optimism' (Factory) A refreshingly different sound from Life, combining a sombre Depeche Mode-ish backing track with the plaintive, raw vocals of Gillian or Rita or both. Life sound like they're not afraid to take chances, the B-side being a very pleasant stroll through some cool acoustic guitar picking. This is the sort of record that remixed by a 'hot' producer, could be top 10 — no danger!

KING KURT 'Road To Rock And Ruin' (Stiff) Not sure why, but there's always been a place in this particular ticker for the sheer unbridled enthusiasm and silliness of King Kurt. Here they are again making the Stray Cats sound like Tin Tin Duffy as they go Gretsch crazy and announce their comeback. Basically, it's the same old lovable nonsense.

ERASURE 'Who Needs Love Like That' (Mute) Vince Clarke and new voice Andy Bell fill the gap now left gaping by Bronski Beat with a typically poppy Clarke synth doodle and a vocal reminiscent of Alison Moyet at 78rpm. It's amazing what Vince can do with synths, where others build gross constructions of the fattest sounds technology can muster, he points one or maybe two fingers at a dozen keys and blows the competition away. Just can't get enough, as they say.

BEHIND

GLENN GREGORY AND CLAUDIA BRUCKEN 'When Your Heart Runs Out Of Time' (ZTT) A pleasant enough meeting of Foreigner's 'I Want To Know What Love Is' and the second half of 'Layla' in which Glenn and Glenda serenade their way straight to the environs of Radio Two. A perfect theme song for an imperfect film, namely 'Insignificance', but let's pose a question here. If you had to choose between Glenn and Claudia's voices, which would you

prefer to take the lead? Claudia's, of course — so it's a crying shame that she's restricted to barely audible backing vocals.

SHRIEKBACK 'Fish Below The Ice' (Arista) Never been terribly knocked out with Shriekback save for the wonderful 'My Spine Is The Bassline' which this one is vaguely reminiscent of. The band don't seem to know whether they're in it for the charts or the arts. The mortgage has to be paid, I suppose. All the noises on 'Fish Below The Ice' are spot on, especially that bass, but it's more of a groove than a song.

GREAT OUTDOORS 'World At My Shoes' (Upright) Birmingham's answer to the New Barbarians release their debut single. It sounds much as those of us who've seen them live might have predicted. That is, a very catchy chorus, abounding melodies but an excess of flanged guitar and a vocal that tries just a little too hard to impress. Great Outdoors are bound to mature and let's hope they keep the live music flag flying at their very own Loft club.

KAJA 'Shouldn't Do That' (Parlophone) Now, now, you don't think you can fool us by dropping the 'goo-goo', do you Nick? As if it's going this isn't as bad as the barrel scrapings of their previous incarnation. It's a bit goopy still, but a hard slice of pop/funk to keep both fans happy for a while.

BLANCMANGE 'What's Your Problem' (London) Remember when summers meant sunburn, sea and dancing to Blancmange records? You'd have a job getting too excited about this one as it trades familiar and unspectacular ground. Even Neil's voice seems to have lost some of its old fire. Don't think they'll be able to afford to play the Englishman, abroad on the back of this one!



STRAWBERRY SWITCHBLADE 'Jolene' (Kovova) A rather uninspired trip through Dolly Parton's classic tale of lost love that sees Strawberry's Jill and Rose adding a reasonable country twang to an electro 'I Feel Love'-ish backing doodle. An old blues giant called Blind Asa Batt once told me:



"Boy, ain't no use covering a song if you int gonna add nuthin'... He was right."

WOMACK AND WOMACK 'No Love' (Elektra) Having just watched Mr and Mrs Womack doing this on Wogan, I can do no better than repeat the conversation between my armchair companion and myself. "Bit over the top with that snare drum, eh?" "Yeah, and what does it remind you of?" Altogether now; "Love Wars".

VAUGHN TOULOUSE 'Cruisin' The Serpentine' (ResponD) Vaughn returns for another stab at the charts but he'll have a job cracking it with this one. A pleasant enough, if undramatic, tale of life in Hyde Park which like the puddle of the title itself goes nowhere in particular.

NON RUNNERS

SIMPLY RED 'Come To My Aid' (Elektra) The place, a record company A&R meeting somewhere on the wrong side of town. The time, time for a new band to hit the charts and make a few bucks. ACTION. A&R 1: "Hey, we've got this new band Simply Red. Kid's got a loud voice, not great but it's loud, and that's enough to be a truly great vocalist today right?"

A&R 2: "Yeah, yeah but have they got any songs?" A&R 1: "Well, no, but if we put out a cover version first, hell they might be as big as Paul Young by the time we have to let them do their own stuff." This has been a 'No Chance' production.

TOYAH 'World In Action' (Portrait) Toyah continues her dalliance with the nuclear age with the most pertinent of questions. "Where will you go, when the sirens blow?" Fourth form poetry from one who should know better by now. Toyah, your siren's blown.

MIDGE URE 'If I Was' (Chrysalis) Take the opening of Queen's 'Radio Ga Ga' and the sound of Midge at his mighty organ and what do you have? Well, a bit obviously. But this is slightly less pretentious than recent Ultravox offerings so let's be grateful for that at least.



reviewed by
andy strickland

SINGLE OF THE WEEK

FELT 'Primitive Painters' (Cherry Red) The extremely lovable and enigmatic Felt return with a hypnotic riff given depth and life by the cavernous production of Mr Cocteau, Robin Guthrie. Mrs Cocteau adds her powerful voice, too, but as ever it's Lawrence's monotone and Maurice Deebank's guitar that win the day.

At almost six minutes long I think we can safely say you won't be hearing this much on the radio, but then we don't worry about that, do we kids? Needs a few listens before that riff hooks you but once it does, you're landed and grilled before you can say: "Elo Lawrence, got a Les Paul?"

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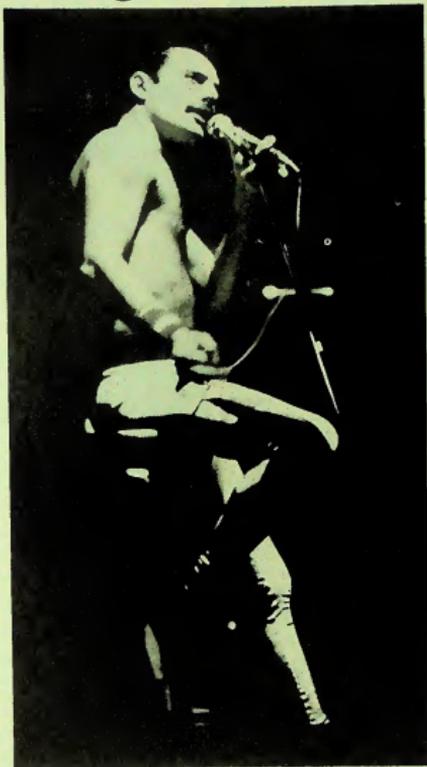
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Week ending August 31, 1985

LAST WEEK'S UK SINGLES

AUG 31	AUG 24	WEEKS IN CHART	ARTIST
1	2	5	I GOT YOU BABE, UB40 With Chrissie Hynde, Dep International
2	1	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	2	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	EXHIBABLE, 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	22	3	TAKES A LITTLE TIME, Total Contrast, London
18	36	5	BODY AND SOUL, Mai Tai, Virgin
19	19	6	TAKE ME HOME, Phil Collins, Virgin
20	18	7	CHEER'S, Kool And The Gang, Decca □
21	14	5	DON QUIXOTE, Nik Kershaw, MCA
22	—	1	DO NOT MESS WITH DOCTOR DREAM, Thompson Twins, Arista TWINS
23	34	2	STORIES OF JOHNNY, Marc Almond, Some Bizzare
24	16	12	LIFE IS LIFE, Opus, Polydor
25	23	14	AXEL F, Harold Faltermeyer, MCA
26	32	4	ROCK 'N' ROLL CHILDREN, Dio, Vertigo
27	25	5	GOODBYE GIRL, Go West, Chrysalis
28	20	6	IN BETWEEN DAYS, Curio, Fiction
29	27	2	LET ME BE THE ONE, Five Star, Tent
30	—	1	YESTERDAY'S MEN, Madness, Zarjaz JAZZ5
31	24	13	CRAZY FOR YOU, Madonna, Geffen
32	21	14	FRANKIE, Steel Pulse, Atlantic □
33	41	3	KNOCK ON WOOD/LITTLE MY FIRE, Amii Stewart, Sedition
34	—	1	HOLDING OUT FOR A HERO, Bonnie Tyler, CBS A4251
35	30	10	ROUND AND AROUND, Jaki Graham, EMI
36	26	6	RASPBERRY BERRI, Prince, Warner Bros
37	46	8	THE SHOW (THEME FROM 'CONNIE'), Rebecca Storm, Telebell
38	38	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
41	28	8	LIVING ON VIDEO, Trans X, Baffling Point
42	42	4	SUMMER OF '89, Bryan Adams, A&M
43	31	15	SHE SELLS SANCTUARY, Cult, Beggars Banquet
44	68	2	BODY ROCK, Maria Vidal, EMI America EA189
45	58	2	LOVE IS THE SEVENTH WAVE, Sting, A&M
46	52	3	TRAPPED, Colonel Abrams, MCA
47	43	10	THE POWER OF LOVE, Jennifer Rush, CBS
48	64	2	LEAN ON ME, Red Box, Sire
49	—	1	THE POWER OF LOVE, Hussy Lewis And The News, Chrysalis HUEY1
50	38	7	DARE ME, Pointer Sisters, RCA
51	35	8	IN YOUR CAR, Cool Notes, Abstract Dance
52	33	5	GLODY DAYS, Bruce Springsteen, CBS
53	39	7	SECRET, Orchestral Manoeuvres, Virgin
54	—	1	DANCING ON THE JAGGED EDGE, Sister Sledge, Atlantic A9520
55	37	12	MY TOOT TOOT, Denise LaSalle, Epic
56	57	3	YOUR HEART IS BEATING MY SOUL, Modern Talking, Magnet
57	54	4	P-MACHINERY, Propaganda, ZTT
58	55	4	YOUR FASCINATION, Gary Numan, Numa
59	49	3	MYSTERY LADY, Billy Ocean, Jive
60	47	5	TEQUILA, No Way José, Fourt & Broadway
61	—	1	SUFFER THE CHILDREN, Tears For Fears, Mercury IDEA1
62	51	3	I DON'T KNOW IT, Odyssey, Mirror
63	—	1	HEAVEN KNOWS, Jaki Graham, EMI JAKIS
64	59	4	ALWAYS ON MY MIND, Elvis Presley, RCA
65	53	7	TOO MANY GAMES, Meze featuring Frankie Beverly, Capitol
66	50	12	MONEY'S TOO TIGHT (TO MENTION), Simply Red, Elektra
67	73	3	DON'T YOU FORGET ABOUT ME, Simple Minds, Virgin
68	—	1	HARDEST PART IS THE NIGHT, Bon Jovi, Vertigo VER22
69	44	12	BE ON FIRE/BORN IN THE USA, Bruce Springsteen, CBS □
70	75	2	CLOSE TO PERFECTION, Miguel Brown, Record Shack
71	56	13	WHEN COME HOME, FyC Fine Young Cannibals, London
72	71	2	SMOKING IN THE BOY, M, Moleby Cruz, Elektra
73	63	16	A VIEW TO A KILL, Duran Duran, Parlophone
74	48	10	LOVING YOU, Feargal Sharkey, Virgin
75	79	1	BACK ON THE STREETS, Saxon, Parlophone

40



THE NEXT 25

76	—	PALE SHELTER, Tears For Fears, Mercury IDEA2
77	74	FLETCHEE, Harold Faltermeyer, MCA
78	78	EVERY TIME THAT I SEE YOU, Vitamin Z, Mercury
79	60	I CAN'T LEAVE YOU ALONE, Tracie Young, Respond
80	—	DIRTY OLD TOWN, Pogues, Siff BUY293
81	65	WHAT ARE WE GONNA DO ABOUT IT, Mercy Mercy, Ensign
82	80	ASK THE LORD, Hipsway, Mercury
83	—	LITTLE BY LITTLE, Robert Plant, Es Paranza B9621
84	—	ISPEAKA DA LINGO, Black Lace, Fair LACE2
85	—	WHAT ARE WE GONNA DO ABOUT IT, Mercy Mercy, Ensign
86	81	THROUGH THE FIRE, Chaka Khan, Warner Bros W9325
87	89	IF YOU WERE HERE TONIGHT, Alexander O'Neal, Tabu
88	77	SPANISH EDDIE, Laura Branigan, Atlantic
89	—	LAY IT DOWN, Ratt, Atlantic
90	98	CITY RHYTHM, Shakatak, Polydor POSP754
91	95	I'M SO ANGRY, Mr Angry with Steve Wright, MCA
92	91	LOVE IS NOT THE ANSWER, Stylistics, Virgin VS793
93	—	ISPECIALIZE IN LOVE, Sharon Brown, Virgin
94	—	IT THOUGHT I TO NEVER SEE YOU AGAIN, Working Week, Virgin VS807
95	—	THE SHADOW OF LOVE, Damned, MCA GRIM2
96	—	IN TOO DEEP, Dead Or Alive, Epic AC630
97	108	THE LOVE PARADE, Dream Academy, Blanco Y Negro NEG16
98	83	FRANK'S FRIM FAVORITES, Funky Sidebottom, Zonophone Z39
99	82	SOMETIMES LIKE BUTTERFLIES, Dusty Springfield, Hippodrome
100	76	GLAD ALL OVER, Mike Smith, Proto
101	76	LIFE IN ONE DAY, Howard Jones, WEA

LAST WEEK'S UK ALBUMS

1	1	3	NOW THAT'S WHAT I CALL MUSIC 5, Various, EMI/Virgin ☆
2	2	41	LIKE A VIRGIN, Madonna, Sire □
3	15	2	BROTHERS IN ARMS, Dire Straits, Vertigo ☆
4	4	27	NO JACKIE REQUIRED, Phil Collins, Virgin ☆ ☆
5	5	5	BORN IN THE USA, Bruce Springsteen, CBS ☆
6	6	6	THE FIRST ALBUM, Madonna, Warner Bros
7	7	26	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆
8	8	17	BE YOURSELF TONIGHT, Eurythmics, RCA ☆
9	9	6	THE KENNY ROGERS STORY, Kenny Rogers, Liberty □
10	11	62	PRIVATE DANGER, Tina Turner, Capitol ☆ ☆
11	11	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	92	UNDER A BLOOD RED SKY, U2, Island ☆
15	19	3	NIGHT BEAT, Various, Stylistics
16	13	3	SHAME, SODOMY AND THE LASH, Pogues, Stiff
17	18	7	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, Paul 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	33	61	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 □
27	31	6	HEARTBEAT CITY, the Cars, Elektra □
28	29	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	37	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	CUPID AND PSYCHE '85, Scritti Politti, Virgin □
39	42	5	THE RIDDLE, Nik Kershaw, MCA
40	40	6	PHANTASMAGORIA, Damned, MCA
41	49	42	MAKE IT BIG, Wham!, Epic
42	41	8	A SECRET WISH, Propaganda, ZTT
43	43	5	THE MAGIC OF TORVILL AND DEAN, Various, Stylius/Safari
44	36	2	SHANGRI LA, Animal Nightlife, Island
45	57	8	MAKIN' MOVIES, Dire Straits, Vertigo ★
46	49	8	HELLO, I MUST BE GOING, Phil Collins, Virgin ★
47	34	22	THE RIVER, Bruce Springsteen, CBS ★
48	60	2	20 HOLIDAY HITS, Various, Creole
49	54	97	CAN'T SLOW DOWN, Lionel Richie, Motown ★
50	48	5	AMERICAN DREAMS, Various, Starblend
51	59	17	MR BAD GUY, Freddie Mercury, CBS □
52	69	10	CRUSH, Orchestral Manoeuvres, Virgin □
53	46	6	THE WORKS, Queen, EMI ★
54	94	2	BEST OF BLONDIE, Blondie, Chrysalis ★
55	56	10	LITTLE CREATURES, Talking Heads, EMI
56	63	11	STEVE MCQUEEN, Prefab Sprout, Kitchenware
57	52	9	LOVE OVER GOLD, Dire Straits, Vertigo ★
58	58	8	LEGEND, Bob Marley And The Wailers, Island ★
59	70	18	BEST OF THE 20TH CENTURY BOY, Marc Bolan And T Rex, K-tel □
60	55	59	PURPLE RAIN, Prince And The Revolution, Warner Bros ★
61	47	18	AROUND THE WORLD IN A DAY, Prince And The Revolution, Warner Brothers □
62	44	15	OUT NOW, Various, Chrysalis/MCA ★
63	61	6	CONTACT, Pointer Sisters, RCA

21



64	73	2	HOLD ME, Laura Branigan, Atlantic
65	66	19	BORN TO RUN, Bruce Springsteen, CBS □
66	64	3	DIRE STRAITS, Dire Straits, Vertigo ★
67	71	46	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit ★
68	67	2	COLOURBOX, Colourbox, 4AD
69	92	10	NO PARLEY, Paul Young, CBS ★★
70	83	16	BEST OF EAGLES, Eagles, Asylum □
71	72	3	NEW YORK V LA BEATS, Various, Streetsounds
72	51	13	OUR FAVOURITE SHOP, Style Council, Polydor □
73	76	4	PHILIP OAKLEY AND GIORGIO MORODER, Philip Oakley And Giorgio Moroder, Virgin
74	53	4	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin
75	89	14	DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen, CBS
76	68	10	THE COLLECTION, Ultravox, Chrysalis ★★
77	50	29	BEVERLY HILLS COP, Original Soundtrack, MCA □
78	—	1	FLAUNT THE IMPERFECTION, China Crisis, Virgin V2342
79	—	1	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT (ZTTI)
80	95	2	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ★
81	84	31	STOP MAKING SENSE, Talking Heads, EMI
82	83	4	THE BURTING, Tears For Fears, Mercury
83	82	14	NOW DANCE, Various, EMI/Virgin □
84	62	24	DREAM INTO ACTION, Howard Jones, WEA □
85	91	3	FLY ON THE WALL, AC/DC, Atlantic
86	86	67	FANTASTIC, Wham!, Innersvision ★
87	—	1	LABOUR OF LOVE, UB40, Dep International LPDEPS
88	85	2	YOU WANT IT YOU GOT IT, Bryan Adams, A&M
89	96	4	SINGLE LIFE, Cameo, Club
90	80	12	EMERGENCY, Kool And The Gang, De-Lite □
91	78	2	SPANISH TRAIN AND OTHER STORIES, Chris De Burgh, A&M
92	99	11	WHEN THE BOYS MEET THE GIRLS, Sister Sledge, Atlantic □
93	88	9	THE ALLNIGHTER, Glenn Frey, MCA
94	77	5	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar
95	—	1	BOY, U2, Island ILPS9846
96	91	22	THE POWER STATION, Power Station, Parlophone □
97	—	1	HATFUL OF HOLLOW, Smiths, Rough Trade ROUGH76
98	—	2	STEPS IN TIME, King, CBS
99	75	12	THE WILD, THE INNOCENT AND THE E STREET SHUFFLE, Bruce Springsteen, CBS
100	—	1	BREAKOUT, Pointer Sisters, Planet FL89450

THIS WEEK'S CHARTS ON PAGES 45 & 46

16



VITAMIN

Z

New Single

EVERY TIME THAT I SEE YOU

On Low

T WITH FREE RECORD

IN GATED SLEEVE

12" WITH FREE POSTER

IN THE SHOPS NOW



19

THE LEAGUE OF GENTLEMEN

as told to JIM REID

THE LEAGUE were taking it easy. Preparatory to a guided tour of the Park Royal Brewery they eased their expectant bodies into a veritable fleet of sedan chairs and looked over the estate of the Marquis Good Bloke. Clad in their finest striped bathing suits, spotlessly clean straw boaters and **A Devonshire** and Sons clip on droopy moustaches, they ruminated on the news of the day.

"Loved the story about the cardboard cut out of **Rambo** and the re-shuffle in the Tory cabinet," said Bertie Beerbarrel. "Apparently the celluloid cretin is up for old Bummer's job and not before time, say I. And another thing, did any of you see those awful MTV awards on TV the other night? Night? The whole thing seemed to go on for the whole summer and wasn't **Madonna** an absolute charlie. **David Lee Roth** too, though apparently the MTV people did

give him an enormous bank roll to air his imbecilities."

Where Beerbarrel had picked up this slander, only the good lord knows. But as the sun rose over the M Good Bloke's mansion, as the League fell into their afternoon slumber, and as the likelihood of **Howard Jones** hitting on the secret of life got slimmer and slimmer... Bertie just talked...

"By the spirit of **Nelson Bunker-Hunt**, these pop people have got a lot of folding stuff to throw around. Take **Curt Smith** from Tears For Fears, the cheeky cur splashed out £1,800 on a flight to London from New York last week just so he could celebrate the end of his year's driving ban... I mean I know Sir Public was a bit excessive when he was allowed to re-join the Mile End brasserie. But street processions in Bethnal Green are as nothing compared to 1800 greenbacks..."

"Still it's not all wanton spending in the madcap world of popular music. Oh not on your **Ginger To The Rescue** stand up colour disc, it ain't. Look at **Steve Norman** and **Martin Kemp** of **Spandau Ballet**, last weekend they were parachuting out of aeroplanes to raise money for Ethiopia..."

While over in Toronto, **George Michael** was finding himself besieged by fans at a funfair. George had disguised himself so he could enjoy a night out without any aggravation. But, he had not bargained on the **Sherlock Holmes** cunning of our friends from the land where there is not much to do but watch the snow fall...

"Back in London, nightclub supreme **Peter-chest-Stringfellow** has instructed staff at his clubs to on no account eject **Andrew Ridgeley** from any of his watering holes. Perfectly civilised of Pete is what I say and more power to AR's night drinking antics..."

"Meanwhile **David Bowie's** antics at the Notting Hill carnival the other week were nothing but exemplary. Mr B watched the whole proceedings from a friend's balcony and was accompanied by his child and his chauffeur. **Neil Kinnoek**, however, walked a

mere 100 paces down a quiet side street accompanied by many TV cameras and carefully selected carnival people...

"**Prince**, fortunately, was nowhere to be seen. Perhaps he was rehearsing the role of a pianist offered him for the film 'Under The Cherry Moon'..."

"No film roles for **Bruce Springsteen**, just more donations to charity. Last week he was whipping up funds for the New Jersey Community Food Bank..."

"Did someone say food bank?" Spluttered a stunned **Ernie Epicure**, stepping out of his sedan chair. "Just lead me to it." It was not wise to expose the League Of Gentlemen to the midday sun.



● DAVID BOWIE: I'm the town dryer...

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IDOL
BILLY

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REBEL YELL

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DEKYS MIDNIGHT RUNNERS
 'Don't Stand Me Down'
 (Phonogram)
KEVIN ROWLAND is an enigma, a man of many parts and facets. Schizophrenic in appearance but steadfast in outlook, attitude and his determination to isolate and then recruit kindred spirits — both inside and outside the band.

Kevin grew from the Black Country working class roots of 'Searching For The Young Soul Rebels', a man disillusioned with the labour movement and people who use God to gain respectability. Not finding the pureness and emotion he needed there, he donned a tracksuit and started out on a course of physical punishment to bring his body in line with the soul.

He then went on to seek allegiance in the Celtic people —

a gypsy-like race moral, and yet amoral to society's rules and deceptions. With this in mind he led the disciples through 'Too-Rye-Ay'.

Kevin now looks like an Italian American immigrant, but don't be deceived. Besuited, with the grace of a Fifties' city slicker, but still the outcast with another persona from the file of misfits. 'Don't Stand Me Down' is another attempt to find that love (both human and spiritual), emotion and purity.

The album opens with 'The Occasional Flicker', setting the tone with some excellent keyboard work and a sympathetic sax sound. As the band members converse midway through you feel like an interloper, until you too are drawn in and included.

Throughout the set Kevin questions people's attitudes and responses, from this first response to evil he twists his own weakness to criticise the amnugness of people with the self-justification not to question their actions. In 'Tell Me What She's Like' the sources of Kevin's contempt are more clearly spelt out, with criticism levelled at everyone from the English upper classes to CND. With tempo changes and conversation it's a formidable and lengthy track, ever-building and leading you on. 'Knowledge Of Beauty' is a gentle and sorrowful track, with heart-pulling violin accompaniment and soothing organ. A man appreciating his roots, only after becoming disillusioned with the hollowness he finds in the west. The second side starts with 'One Of

Those Things'. The lack of individuality in music and certain types of people is bounced along to an uptempo beat.

Between this and the tender and sentimental 'Listen To This', Kevin reminisces about the summer of 1969, the people, the places, the music and the emotions.

Like all good evenings, the album ends with 'The Waltz', which shows you round the floor, showing you what he means and the doubts he's had to overcome — the establishment? A belief in God? Or just a protest at the inaccuracies of life?

Kevin's voice is even stronger now, but the musicianship throughout is faultless.

'Don't Stand Me Down' will test the faithful while collecting new devotees. They're not a band to idolise, they are a band to understand. Some of us are still there. ■■■■■

Diane Cross

UB40 'Baggariddim' (Dep International LP Dep 10)
 HAVING KEPT reggae in the UK top 20 for six years, having consistently backed their beliefs with quiet, unassuming action, UB40 have reached a crossroads. While reggae gets fast-style and electro-ed and moves closer to the pop mainstream, UB40 find themselves ploughing a well-worn groove. 'Signing Off' is still their best LP set and consequent attempts to toughen up their sound have not had the success of their fine tributes to reggae, or in the case of 'I've Got You Babe', pop past.

'Baggariddim' is typical of their

problems. A dubbed-up version of songs from 'Labour Of Love' and 'Geffroy Morgan' it features the band's favourite UK toasters in a grey, lumpy mass that is more worthy than wicked. Sure, the feisty faster rhythm and fake NYC talk of 'Hip Hop Lyrical Robot' is worth an investigation, but in the main 'Baggariddim' is a good idea poorly executed. ■■■½

Jake O'David

SPEAR OF DESTINY 'World Service' (EPIC EPC26514)
 AND STILL they came. Kirk Brandon's glorious musical vision has received more than his fair share of stick in recent years but he continues undaunted and unbowed to make records such as these. Listening to 'World Service' is akin to having a small dog at your heels — there's a lot of barking and bravado but no great deal to back it up. ■■■½

Andy Strickland

COLOURBOX 'Colourbox' (4AD CAD508)

IF THERE were prizes for plagiarism, Colourbox's dexterity would allow no competition. Not so much petty crime as grand theft.

The trio blaze a lusty and decadent trail through a catalogue of musical forms seemingly without direction: rock meets reggae meets electro funk meets the blues. It reads badly but sounds bombastic, as mechanised manderings brush shoulders with soul-searching melodies. Soft Cell with balls! However you want to categorise it, there won't be many better LPs in '85. ■■■■■

Mike Mitchell

STAR POINT

New Single

EMOTIONS

7" & 3-Track 12"

Taken From
 The Forthcoming Album
 'RESTLESS'



Distributed by **U&A** Records Ltd. © & Warner Communications Co.



POWER



Is there no stopping the Mersey's flow of talent? Lesley O'Toole seeks the light at the end of the tunnel

3... hotel bathroom (there's a lighting mechanic in every night. Damn the sea, damn the wind, so his indomitable pair reckon...)

Power are Mark and Richard Jackman (in the bath — and fast asleep, I hasten to add!) Rock 'n' roll. Doncha you love it!

Power are (snore) the latest combo bestowed upon us by the mighty banks of the Mersey. Richard is the singer and ballroom, who banters away like Holly Johnson and has something of the pre-Shirley-Bassett of George Michael about him. Mark is more perceptive and sports a ridiculous cowboy hat.

The pair play with oodles more than just their toy pistols. They play with passion, soul and self-belief.

Richard: "Power is about dogging yourself from the gutter, from selling sandwiches and running scared from the dole."

When he missed out on promotion to Head of Talent Department, the Power was well and truly routed.

It was deeply upset. I really thought I had prospects in the sandwich business!"

Power's prospects in the wild and wacky music world are gradually rosier. Their first single, "Work Work Work" has some pretty heavy vibes, man.

A steady trickle of gullible A and R men beat a trail to the lads' living quarters to witness their front room rehearsals. Well street cred.

Richard: "It was during that really wet weather and they were all falling down these wooden steps we've got. Yes, we lost one or two A and R men in our back alley. I think the rats got them."

The deal they eventually signed was hardly via the conventional route of doggy demo tape clutched in sweaty palm.

Richard: "I was actually barred from the building at the Arista Christmas party. The managing director pointed me out and said he never wanted to see me set foot inside the place again."

Something to do with a gaggle of school-girls they smuggled in to meet the Thompson Twins plus some rather salacious goings-on under the buffet table.

"Six weeks later, we were there negotiating a deal."

HARDLY SEPARATES them from the seething mass of newly-signed hopefuls, though. Do Power actually have anything refreshingly original to offer?

Mark: "At the moment, everyone's saying everything is really boring and nice. Well, we're not." (Nah, they're 'orrible little brats really!) "We don't want to make everything so easy."

Richard: "The basics of our songs do come from the old Malown and Philly era so, in that respect, no. What we're doing, though, is trying to bring it up to date with our own brand of music. Rather than clichéd pop songs, ours are pop-based with a soul/dance angle."

Aha. Liverpool's answer to Simply Red, perhaps? Cue emphatic protests.

Richard: "No, I'm much prettier than him. I don't want to slag them off though. The guy's got a great voice."

Mark: "They're a great band but I don't know about coming in with a cover of a disco classic, especially when the original had a lot more feeling and sincerity."

Sincerity isn't an attribute one could attach to a whole host of lyrics these days, particularly when people sing about Reaganomics in a phoney Yank accent.

Richard: "That sort of thing is really tacky. A lot of our lyrics are tongue-in-cheek and 'Work Hard' is definitely not from first-hand experience. It stems from observation of what happens in Liverpool on a day to day basis."

The lyrics' relevance isn't confined to the city of the Scally.

Mark: "We just view things from our side of the fence. It's like the lyric, 'One heart that beats, too young to know'. People everywhere are just thrown into situations they can't cope with."

THE VERY mention of Liverpool apparently still sends record company personnel into an emotional tizz, but Power are keen to play down the Implications.

Mark: "Liverpool has got a lot of bands but not that many good ones, it really hasn't. The place has a certain style but it has absolutely no bearing on the music we play."

Richard: "As is often the case, you rarely find good musicians in Liverpool. It's the actual ideas that are inventive because they're so of the case."

Er, yes. Think I'd have to go along with that. Hours earlier, Power had played their first gig — sandwiched between a Punch and Judy show and a bevy of drag queens miming to such gems as 'Long Haired Lover From Liverpool'. Far out!

MARC ALMOND

Stories of Johnny

REMIX

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IT'S BEEN a whirlwind romance between the great British record buying public and Go West. Eight months ago, the Twickenham twosomes were vying for our affections with a host of other shapely New Year hopefuls. Now we just love 'em and they're hardly to be seen on home soil. It seems we

must always share our favourite sons with the rest of the world. Now they've gone East, gone West and won't be back here until their UK tour in November.

Peter Cox is in LA. He is very hot, very homesick and very busy. He's telling me how much he's missing the corner shop, why he and Richard Drummie don't have tans... and why he never really wanted to release 'Goodbye Girl' as a single. This is his letter from the Americas.

J A P A N

We played six shows there as part of a festival tour package, a best of British thing, with Culture Club, Style Council and the Associates. Culture Club asked us if we wanted to do it when we met them in Montreux. It was great fun. The last two shows were outdoors and it rained — we took some hysterical pictures of thousands of Japanese people standing there with umbrellas.

It's funny, just a while ago I was wondering whether we'd ever get there and now I've been twice in a couple of months. We came first on a press trip to do interviews, tell people who we were, so we've got a reasonably high profile now. It was odd, though, Me and Richard went out to the shops and ended up with a retinue of about 40 young girls. I was almost old enough to be their Dad. In fact I certainly was. I was worried about the size of the gigs at first — seven to eight thousand seats in some places. But the reaction was fantastic... but then they had come to see Culture Club.



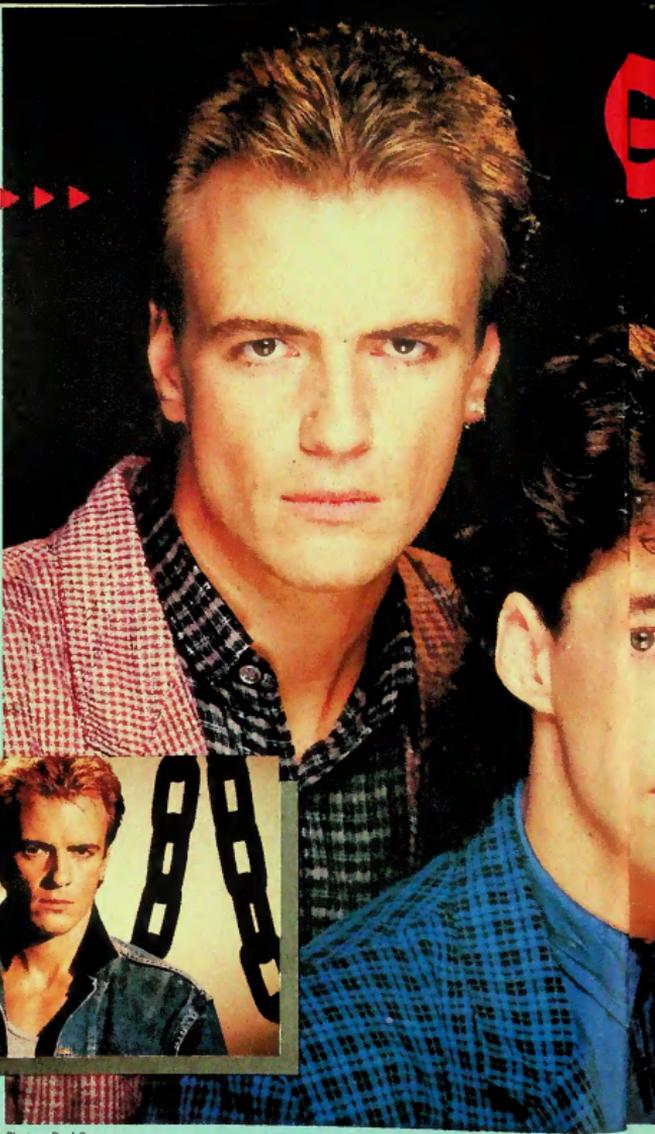
A M E R I C A

We're due to start 13 or 14 dates here next month. On eight of them we're guests for Heart, who are having something of a revival here. We're doing the rest on our own — some are sponsored, especially on the West Coast. We're better known there than on the East. We're playing at Radio City Music Hall in New York. I'm looking forward to that. I suppose we'll be playing in the Mid West but I'm afraid my American geography is terrible.

I really don't like LA very much. I don't want to make it sound like we're having an awful time but

Photos: Paul Cox

'I remember reading about bands like Duran Duran having that, we just sat there in our bedsit and wondered if anyone... That was more our vibe...'



GO

WEST

So what have rm's best-loved rugged duo been up to of late? Betty Page whispers transatlantic sweet nothings in Peter Cox's ear and gets him to write a letter from America



yes, the band are all spending a lot more time in the sun and we've both got a studio fan. Studios in America... God. We sit around waiting for people to set up the equipment all the time.

Chrysalis are very image conscious though, they haven't put us in the rock 'n' roll hotels, but then we did stay at the Hyatt last time we were here, and we did our interviews on the roof where some of 'Spinal Tap' was filmed. It was actually 125' here last week. That's actually the hottest I've ever been — it's like being in a sauna with all your clothes on.

GREAT EXPECTATIONS

The American record company aren't too happy with the way we've been doing. The singles get to number 40 but all we ever get is negative feedback. They were expecting more — they thought 'Call Me' would go top ten in America. It was always thought that our market would be here, they were less positive about our chances in England to start with. They're worried because we've done so well in most other territories, so the pressure's on them to match that.

ROCKY FOUR

This soundtrack thing should do us some good. When Simple Minds did the 'Breakfast Club' theme I didn't realise it wasn't their song, it fitted in very well with what they were doing. The one we're doing doesn't fit in with our stuff so much. It seems Sylvester Stallone heard our LP and liked it. We met him to discuss inclusion on the soundtrack, and that's as far as it's gone. We're now recording songs for approval. If it happens, the film's out in a couple of months, the album before that.

Sylvester was very pleasant. Definitely a man in charge of his own destiny. No, he didn't rush in the room barechested with a big gun... (NB: just journalists' petit joke). I wasn't as in awe of him as I thought I'd be, but then I was quiet and stood in a corner.

We've never done anyone else's songs as Go West before — it's a compromise, obviously, it would've been nicer to do our own. But I don't want to be negative because it could do us a lot of good, we can't turn it down. It could affect the state of our entire career in America. We'll have to wait and see what happens.

F A M E

Before all of this started I thought I wonder if I'll ever get to travel. Now I really miss home and I've only been out of the country a month. I thought I could travel for ages and not miss it, but I do. I miss the atmosphere, the corner shops. Now we don't get back till the beginning of November.

I didn't really have any idea what it'd be like. I didn't think we'd be so busy. I didn't think success would come so easy in the UK. Except for the current single, of course. I thought there'd be more to it. I remember reading about bands like Duran Duran having a masterplan. We never had that, we just sat there in our beds and wondered if anyone would like the songs. That was more our vibe. We just thought it'd be great if it happened.

GOODBYE GIRL

'Goodbye Girl' isn't the single in America. It's a remix of 'Eye To Eye'. It's the first time we've listened to the company's suggestions. We'd done a 12 inch we were very pleased with, and to have anyone come in and do something to it, it's a dilution of what you're doing, if that doesn't sound too arty. We end up promoting something we're not responsible for.

'Goodbye Girl' has gone down at home, I know. It's a little unfair to release a third single off an LP, if you want an honest answer. After that it should be new. But, when we recorded the album, we knew it would cost a lot of money to make it sound the way we wanted it to, so when they forked out we knew we had to play the game. They told us it should be the next thing we released. 'Don't Look Down' will be the next, I think.

I'd like to be in the position to write new material, that's a worry. We have to get on with it. We'll spend two or three months writing and hope it comes quicker. It'll be different after playing with the band — technical inabilities won't hold us back.

THE UK TOUR

The dates'll be announced soon. We're doing Hammersmith Odeon. Some dates between Christmas and New Year too. I'm less nervous than I thought I'd be. My only concern is that in Japan we were only supporting, so it was a short set. We'll have to have extra material, ie do covers, we'll have to stretch it out. Well, I'm honest, at least.

We'll be doing the 12 inch arrangements of all the songs, so it'll sound quite different from the album anyway. There'll be plenty of opportunity for Alan to play his guitar solos. He's loving every minute of it. I hope The Quic will be supporting us, it's being discussed now. Any good we can do them would be great, we owe them so many favours. It has been said they might be too similar to us to be the best support act, but it'd be a good laugh anyway.

P L A N S

Our plans for the rest of the year: recording here; rehearsing; tour in America; spending a month writing, perhaps in Jersey; English tour, then Australia just before Xmas. We've gone gold in New Zealand. But apparently it only takes about 20 albums to go gold there. But that's fantastic.

I suppose people in the UK will be expecting a lot. Oh my God. We promise to try and do a good job and get it right. It should all work out OK, we should get away with it. I'm never that confident about anything, but I am looking forward to it.

F U N

Mostly I enjoy all this. Sitting in LA in 100 degrees of heat can't be bad. Seeing the world. Meeting Sylvester Stallone. Looking forward to the tour. All that worries me is getting new material for the next LP. We've only got one song. You think I'm joking? We're slow because we argue all the time. The two of us are doing our best to be democratic all the time.

masterplan. We never had
would like the songs.

Peter Cox



● CARMEL, RONNIE SCOTT'S, LONDON

CARMEL HAVE probably been away for too long. I mean I feel sorry for poor young Ms McCourt, whose not inconsiderable thunder has been stolen by the more commercial and therefore acceptable face of jazz.

These were the first London dates in two years, at her spiritual home of Ronnie Scott's.

The place, not surprisingly, was packed to the rafters with the faithful, the curious and, unfortunately, also the extremely rude bouncers who divested one of one's outer garments with vulgar inconviviality.

The band kicked off with the first of many new songs. Crocodile. This time the band had steel-capped boots on. They've improved 100 per cent and the more electronic feel (yup, backing tapes) has made the material more accessible to non-jazz freaks such as myself.

With light, punchy rhythms, and spot on backing vocals, the lady sounded less like she was letting us all in on the divine secret. I've never been a mad passionate fan of her vocal style, finding it too squeezed for my tastes, but the delights of 'What A Story' and 'I'm Not Afraid Of You' could not be ignored. They were excellent songs.

The twee jazz terminology between songs still got on my wick, but the band, now swollen to a seven piece, were ace.

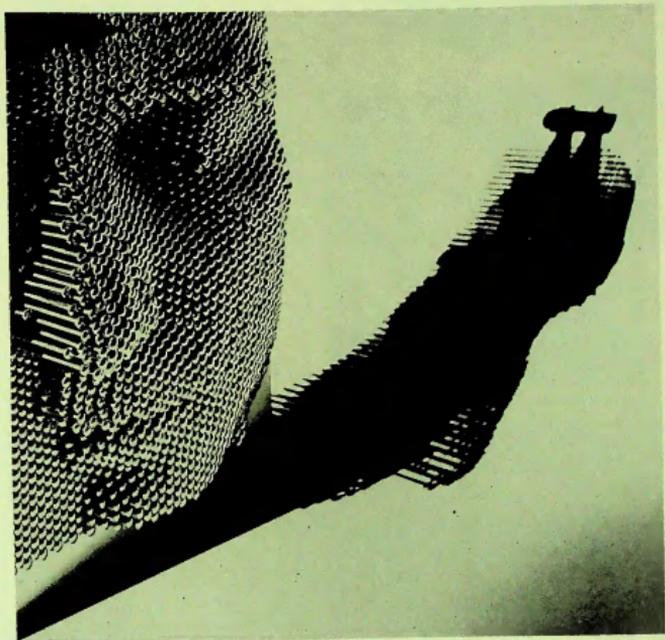
With such fine new material and an obvious change of attitude for the better, Carmel could soon be battering down the doors of the nation's front rooms with a vengeance. It's up to the band, though, and I sensed there's still a certain reluctance and some conflict between their original uncompromising ideals and the mature realisation that a more accessible stance is required if they are to survive.

■ NANCY CULP

CARMEL



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Greater London House, Hampstead Road
London NW1 7QZ

▼ BANANARAMA HAVE put their toes in their mouths again. How can they say Marilyn Monroe was a dumb blonde? Millions of people remember Marilyn, but how many people are going to remember Bananarama? In your interview they said that Madonna is clever and talented, but don't they realise Madonna has openly admitted that Marilyn Monroe is her heroine?

However hard they try, Bananarama will never be as talented or as clever as Marilyn Monroe. They're the dumb ones because they're trying to knock a legend.

Sam Chadwick, Kingston
● *But their legs aren't as good as Marilyn's were either (sexist Mailman)*

▼ IT'S ALL very well saying the Brits are doing well in the States, but what are they up to here? Well, not a lot, really. The fact is we have allowed the Yanks to take over the scene with Prince, Springsteen and Madonna, so our heroes have vanished since Christmas. We've

had no new singles from Wham! or Frankie and two new songs from the Duranles in two years.

This country produces the best rock/pop acts in the world, but they seem to forget the people who made them.

This is the time of the year when record companies nudge their respective big guns to get up for another album and tour. All right, I admit that for tax reasons they have to work abroad, but surely not for this length of time. The pop world has been a dull scene this year due to the dominance in our duties of the crazy antics of our American cousins.

R Robson, Cottingham, Hull
● *What do you mean British charts are dull? What about that single by Russ Abbot?*

▼ I WOULD like to express my views concerning the Cars' single 'Drive' and its 'coverage' on 'Top Of The Pops'.

I thought it was very bad planning to show the original video featuring what seemed to be a mentally ill girl. The song is only back in the charts because

of the video shown during 'Live Aid'. People are buying this record because of that video and every time I hear the song I see in my mind the pictures of those suffering children.

Of course, there may be reasons for the BBC not showing it, for instance copyright, but if it wasn't shown just because it wouldn't quite fit in with the 'aren't we all having a jolly good time' atmosphere of the programme, that's a cop out.
Paula Smith, Chepstow, Gwent
● *Paula, for once I agree on something*

▼ WELL ISN'T it nice to have her back. It's nice to see her back in the charts, where she belongs. Wouldn't it be nice to see her gracing the pages of RM once again?

Wouldn't it be nice for RM to give her new LP a really good review? Wouldn't it be nice if her videos were played non stop all day long?

Wouldn't it be nice...
Welcome back KATE BUSH.

Wouldn't it be nice...
H Cliff, Yorkshire
● *Yes, it would. 'C'mon Kate, give us a call*



● BANANARAMA: MARILYN Monroe watch out!

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WHY, WHERE AND HOWIE

The further adventures of Howie and Jerry by Paul Sexton



● YOU REMEMBER Ollie and Jerry from the 'Breakdance' soundtrack ... now if Jerry Knight started recording with Tom Robinson we'd have a real cartoon caper, but in the meantime, may I present: Howie and Jerry?

Howie goes down on his passport as Howard Johnson, from the American hotels of the same name, and the combination goes down as a dance starter on 'Stand Up', Johnson and Knight's songwriting collaboration that's seen Howard back in the club and pop charts lately. It's from his third album, 'The Vision' — but only just, says the man himself.

"'Stand Up' was the second to last song, that was put on the album. We'd done 13 or 14 songs, and we chose eight from those. We thought 'Knees' may have been a single." Doubtless it still will be, as Howard revives a reputation for a good groove that first built with '62's 'So Fine' and 'Keepin' Love New'.

"'So Fine' caught a lot of people by surprise," Howard remembers. "It caught them

with their pants down. But the second album ('Do'n' It My Way') didn't do as well as expected." That was the one produced by the System. "It was the perfect chemistry with them. They were good songs but not great songs, they let me sing but they didn't give me 'the hits'."

Johnson's keen to impress on you that he's not just a pretty pair of feet, either, so he'll crow quite a bit about the 'All We Have Is Love' ballad on the new LP. "No one's ever really heard me sing a ballad, it gave me the chance to do something I never did before." Except that people who know the '79 smoocher by Niteflyte, 'If You Want It', know better because Howard wrote and produced that for his old group.

"I was never credited with producing that. And on my first album, Kashif never gave me the chance to do any writing because he was pretty hot. On the next album we've got it pretty much worked out already; there'll be three songs by Kashif, three by Jimmy Jam,

Terry Lewis and Monte Moir and three by me."

That aforementioned ballad 'All We Have Is Love' is one of his co-productions on the album, the collaborators being A&M's John McClain and Jermaine Jackson. "John is a great personal friend of the Jackson family, and Jermaine was going to record that song with his sister Janet, but because of his duet with Pia Zadora and the other one with Michael, they didn't want him to do any more duets! So it ended up my song." Just as well ... Howie and Jermie doesn't quite have that ring to it.

Produced by Nile Rodgers and Tom Bailey.
Remixed by Tom Bailey. Engineered by Jay Mark

U.S. 12" CLUB RE-MIX

TWINS 229 **ARISTA**

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RM DISCO

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

- 1 3 TRAPPED/DUB, Colonel Abrams, MCA 12in
- 2 5 SINGLE LIFE Cameo, Club LP
- 5 7 TWILIGHT/TWO MANY GAMES/BACK IN STRIDE (REMIX), Maza featuring Frankie Beverly, Capitol 12in
- 6 7 I'LL BE GOOD, René & Angela, Club 12in
- 7 6 INTO THE GROOVE, Madonna, Sire 12in
- 8 40 ONE LOVE (REMIX), Atlantic Starr, A&M 12in
- 15 7 WHAT ARE WE GONNA DO ABOUT IT?, Mercy Mercy, Ensign 12in
- 10 8 YOU'RE THE ONE FOR ME (PAUL HARCASLE REMIX), "D" Train, Prelude 12in
- 11 14 ON A CROWDED STREET, Barbara Pennington, Record Shack 12in
- 12 10 STAND UP/SO FINE, Howard Johnson, A&M 12in
- 13 16 SET IT OFF, Harlem 100's, US Jus Born Prod 12in
- 14 24 TEQUILA (KNOCKOUT MIX)/INSTRUMENTAL, No Way José, 4th & B'way 12in
- 15 17 (JOY) I KNOW IT/LAUGHING AND SMILING, Odyssey, Mirror Records 12in
- 16 9 TAKES A LITTLE TIME (US REMIX), Total Contrast, London 12in
- 17 19 BARELY BREAKING EVEN ('85 CLUB MIX), Universal Robot Band, Streetwave 12in
- 18 12 HIGH FASHION/SUSANNA'S PAJAMAS/MUTINY/THE SCREAMS OF PASSION, The Family, Warner Bros/Paisley Park LP
- 19 21 I WONDER IF I TAKE YOU HOME, Lisa Lisa and Cult Jam with Full Force, CBS 12in
- 20 20 I WONDER IF I TAKE YOU HOME (FULL FORCE/SHED PETTIBONE REMIXES), Lisa Lisa and Cult Jam with Full Force, CBS 12in
- 21 22 ROMEO WHERES HIS JULIET?/WINNERS AND LOSERS/STEP RIGHT UP/KICKIN' IT IN THE MIX Collage, US Constellation LP
- 22 23 CLOSE TO PERFECTION (REMIX), Miquel Brown, Record Shack 12in
- 23 62 (I'LL BE A) FREAK FOR YOU, Royale Delite, Streetwave 12in
- 24 11 SAY I'M YOUR NO. 1 (ALTERNATIVE VERSION), Princess, Supreme Records 12in
- 25 13 STRONGER TOGETHER, Shannon, Club 12in
- 26 29 SUPERFINE (FROM BEHIND), Skool Boyz, US Columbia 12in/LP
- 27 53 HEAVEN KNOWS (REMIX), Jam Graham, EMI 12in
- 28 27 BASS AND TROUBLE/MAKE 'EM MOVE, Sly & Robbie, Island LP
- 29 26 I WISH HE DIDN'T TRUST ME SO MUCH/LET ME KISS IT WHERE IT HURTS/SO BABY DON'T LEAVE HOME WITHOUT IT/CHECK IT OUT/THAT'S WHERE IT'S AT/GYPSY WOMAN, Bobby Womack, US MCA LP
- 30 37 LET ME BE THE ONE, Five Star, Tent 12in
- 31 48 IF YOU WERE HERE TONIGHT, Alexander O'Neal, Tabu 12in
- 32 15 ROUND AND AROUND, Jaki Graham, EMI 12in
- 33 32 SEXUAL THERAPY/I ONLY HAVE EYES FOR YOU, Billy Paul, Total Experience 12in
- 34 28 HOLIDAY, Madonna, Sire 12in
- 35 30 DANCIN' IN THE KEY OF LIFE (REMIX), Steve Arrington, Atlantic 12in
- 36 33 ON THE ONE, Lusk featuring Falicia Collins, US Easy Street 12in
- 37 38 IN YOUR CAR, The Cool Notes, Abstract Dance 12in
- 38 65 BODY AND SOUL (REMIX), Mai Tai, Virgin/Hot Melts 12in
- 39 25 KNEES/OLDER GIRL, Howard Johnson, A&M LP
- 40 41 NIGHT MOVES/INSTRUMENTAL, Kani Stevens, Elite 12in
- 41 57 DARE ME, Pointer Sisters, RCA 12in
- 42 39 MAMA SAID, Oliver Chastham, Move Records 12in
- 43 42 CLOW, Rick James, Gordy 12in
- 44 64 GET UP OFF THAT THING (GODFATHER II), Scream'n' Tony Baxter, 4th & B'way 12in
- 45 74 GIVE AND TAKE, Brass Construction, US Capitol 12in
- 46 56 LET ME HOLD YOU, Sonique, Cooltempo 12in
- 47 — NEVER CHY AGAIN (REMIX), Kleer, US Atlantic 12in
- 48 72 FEEL LIKE I'M IN LOVE/GIVE ME THAT LOVIN', Skool Boyz, US Columbia LP
- 49 39 ATTACK ME WITH YOUR LOVE, Cameo, Club 12in
- 50 44 YOU MAKE ME HAPPY (SHOP GIRL MIX), Hi Tension, Streetwave 12in
- 51 55 SO SMOOTH, Krystal Davis, US Urban Rock Records 12in
- 52 78 MINUTES AWAY/MAIN ATTRACTION (REMIX), Brooklyn Bronx & Queens, Cooltempo 12in
- 53 31 BREAK THE ICE, Michael Lovessmith, Motown 12in
- 54 54 A LOVE BIZARRE, Sheila E, Warner Bros/Paisley Park LP
- 55 69 GENTLE/MOVE ON/THAT BODY/GAMES, Frederick, US Heat LP

- 56 — THE HEAVEN I NEED, The Thrax Deprax, Supreme Records 12in
- 57 71 STATUS-QUO/JUST ONE MORE CHANCE, Donald Banks, US Capitol Sly Records 12in
- 58 64 WHEN YOU LOVE ME LIKE THIS (SPECIAL CLUB REMIX)/ (MONSTER GROOVE MIX), Melba Moore, Capitol 12in promo
- 59 51 BABY DON'T HOLD YOUR LOVE BACK, Bridge, Atlantic 12in
- 60 16 THIS KIND OF LOVE, Phil Fearon & Galaxy, Ensign 12in
- 61 77 GOLDEN YEARS/TURN THE LIGHTS DOWN, Loose Ends, Virgin 12in
- 62 46 THE PLEASURE SEEKERS, The System, Boiling Point 12in
- 63 70 LOVE SO FINE, Sahara, Elite 12in
- 64 45 THROUGH THE FIRE/I'M EVERY WOMAN, Chaka Khan, Warner Bros 12in
- 65 16 THIS IS FOR YOU, The System, Boiling Point LP
- 66 61 HAPPY FEELING, Aura, 10 Records 12in
- 67 54 MYSTERY LADY/CLUB MIX, Billy Ocean, Jive 12in
- 68 62 THE DANCE ELECTRIC, André Cymone, US Columbia 12in
- 69 43 WHEN YOU LOVE ME LIKE THIS (REMIX), Melba Moore, Capitol 12in
- 70 52 I SPECIALIZE IN LOVE, Sharon Brown, Virgin 12in
- 71 — KISS/I'M YOUR SUGAR, Sugarfoot, US Warner Bros LP
- 72 68 HOT SPOT, Dazz Band, Motown 12in
- 73 76 FALL DOWN (SPIRIT OF LOVE), Tramine, US A&M 12in
- 74 75 IN YOUR CAR (LONDON MIX), The Cool Notes, Abstract Dance 12in
- 75 58 LOVE IS IN SEASON/INSTRUMENTAL DUB, Peter Royer, Club 12in
- 76 50 WHAT THAT ALL IT WAS (US REMIX)/LET'S CLEAN UP THE GHETTO, Jean Carr/Philadelphia International All Stars, Streetwave 12in
- 77 — SO I'M LOVE, Nicci, Debut 12in
- 78 47 ON A CROWDED STREET (AMERICAN STREET MIX), Barbara Pennington, Record Shack 12in
- 79 16 YOU EREW IT, The World Famous Wax Lads, Champion 12in
- 80 85+ DANCING ON THE JAGGED EDGE, Sister Sledge, Atlantic 12in
- 81 16 L.O.S. (LOVE ON SIGHT), Colors, 4th + B'way 12in
- 82 — ROCK IT, Monarch, Hot Vinyl 12in
- 83 — HOT PURSUIT, Skipworth & Turner, 4th + B'way 12in White Label
- 84 16 AIN'T NOTHING LIKE IT, Michael Lovessmith, Motown LP
- 85 59 GET TO THIS GET TO THAT, Sly & Robbie Band, Island 12in
- 85+ — BFOYFRIEND, Shirley Brown, Fourth & Broadway 12in

Hi-NRG

- 1 1 VANITY, Carol Jani, Record Shack 12in white label
- 2 2 CLOSE TO PERFECTION (REMIX), Miquel Brown, Record Shack 12in
- 3 6 BLACK KISSES, Curly & The Boom Box, RCA 12in
- 4 5 CRYING MY HEART OUT, Madlene Kane, US TSR 12in
- 5 4 BIT BY BIT, Stephanie Mills, MCA Records 12in
- 6 3 ENDLESS ROAD, Time Bandits, CBS 12in
- 7 9 STREETHIGHTER, Frankie Valli & The Four Seasons, US Curb 12in
- 8 11 HEAVEN MUST BE MISSING AN ANGEL (1985 BEN LIEBRAND REMIX), Boyz II Men, Dutch Capitol 12in
- 9 7 HOMOSEXUALITY/THANK GOD FOR MEN, Modern Rocketry, US Megatone LP
- 10 — NO FRILLS LOVE, Jennifer Holliday, US Geffen LP
- 11 8 DON'T LEAVE ME THIS WAY (SYLVESTER MIX), Jeanie Tracy, US Megatone 12in
- 12 — VERTIGO, Barbara Pennington, Record Shack LP white label
- 13 13 HAVEN'T STOPPED DANCIN' YET, Faces, MKO 12in
- 14 — WIND BENEATH MY WINGS, Menage, US Profile 12in
- 15 — THE MEN IN MY LIFE, Michael Jackson 12in White Label
- 16 21 BODY ROCK (MEGAMIX), Meris Vidu, Dutch Chart 12in bootleg
- 17 10 I BELIEVE IN DREAMS, Jackie Rawe, Fanfare 12in
- 18 14 THE EASY WAY OUT/ONE HUNDRED PERCENT, Miquel Brown, Record Shack LP
- 19 — THEY SAY IT'S GONNA RAIN, Hazell Dean, Parlophone 12in promo
- 20 17 REINCARNATION, People Like Us, Passion 12in
- 21 26 FUTURE BRAIN, Den Harrow, Italian Baby 12in
- 22 19 UNEXPECTED LOVERS, Lione, Boiling Point 12in
- 23 23 NO CREDIT CARD, Amanda Lear, German ZYX 12in
- 24 — WHISPER TO A SCREAM, Bobby O'Claudy Barry, US MemoVision 12in
- 25 18 ENDING UP ON A HIGH, Seventh Wave, Record Shack 12in
- 26 15 IF LOOKS COULD KILL (REMIX), Pamela Stanley, US Mirage 12in
- 27 — RINGO, Les, US Oh My! 12in
- 28 27 STARSTRUCK/ROVER, Boiling Point, Canadian Power 12in
- 29 12 THEY SAY IT'S GONNA RAIN (REMIX), Kerry Delius, Arrival 12in
- 30 — TAKE ME TO FOREVER, Lydia Steinman, Long Island Sound 12in
- 30 30 FOTONOVELLA (INSTRUMENTAL), Ivan, Spanish CBS 12in

BILLY PAUL

SEXUAL THERAPY AVAILABLE NOW 7 & 12

Produced by Jonah Ellis. Taken from LATELY the forthcoming Billy Paul album (FL 85711) and cassette (FK 85711)



RCA

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 Madonna sings about the needle on your record player (4, 3, 6)
- 6 and 24 down Laura Branigan showed plenty of this in 1984 (4,7)
- 7 Dire Straits embrace part of their family (8,2,4)
- 8 Bruce's birthplace (11,1,1)
- 9 Dead Or Alive liked it, so did KC And The Sunshine Band (5,3,3)
- 13 Andy and Paul both feel the same way but not about each other (2,2,4)
- 15 and 20 down Falling asleep can get Howard going (5,4,5)
- 16 The Byrds found themselves ---- Miles High (5)
- 18 Ms Muldaur who spent Midnight At The Oasis (5)
- 19 The Commodores working hours (10)
- 21 Human League LP (4)
- 23 Group that told us the story of Rosanna (4)
- 25 This girl took Gilbert O'Sullivan to number one (5)
- 27 He took part in a Shotgun Wedding (3,1)
- 29 Europeans found in another part of the world (4)
- 30 Quo guitarist (4,7)
- 31 The Jam's riffs (4)
- 32 A downpour for Prince (6,4)

DOWN

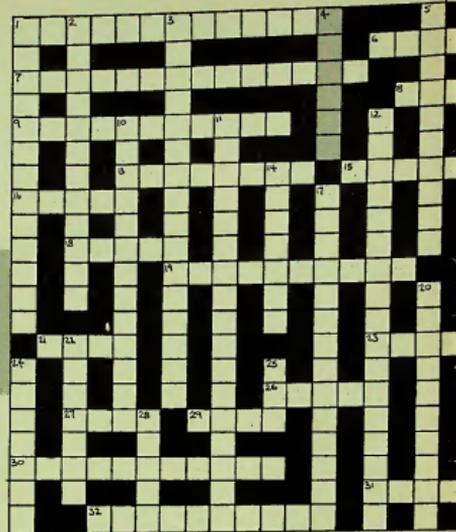
- 1 Robert Smith isn't sure of the date (9,4)
- 2 Monopoly, Scrabble or snakes and

- 3 ladders, Frankie Beverly just can't cope (3,2,5)
- 3 Phillip Bailey's former group (5,4,3,4)
- 4 Marc Almond's vermin could be found in this (6)
- 5 What a feeling this was for Irene Cara (9,5)
- 10 A willing helper of the Thompson Twins (6,2,5)
- 11 Katrina And The Waves taking a stroll into the charts (7,2,9)
- 12 Axel F composer (6,11)
- 14 Julian's long player (7)
- 17 He was a superstar long before Billie Jean (7,7)
- 20 See 15 across
- 22 U2 are wide awake here (7)
- 24 See 6 across
- 25 Car label (1,1,1)
- 28 A big one produces songs (5)

LAST WEEK'S ANSWERS

- ACROSS: 1 Raspberry Beret, 6 Stiff, 9 Feargal Sharkey, 11 Dream Academy, 12 AC DC, 14 No Jacket Required, 15 Shalamar, 17 ZZ Top, 18 Get, 19 Res, 22 Cargo, 25 Only You, 26 Not Fade Away, 28 Penny, 29 Maze, 31 Model, 33 Boy George, 35 Minx, 36 Hello, 37 Billy Joel, 38 Ash, 39 Bruce Springsteen

- DOWN: 1 Round And Around, 2 She Sells Sanctuary, 3 Blue Monday, 4 Berserker, 5 Ready, 7 Freddie Mercury,



- 8 Chic, 10 Rockit, 13 Crazy For You, 16 Alchemy, 20 Tony Hadley, 21 Bryan Adams, 23 Flip, 24 Take Me Home, 27 White, 31 Mael, 32 Lines, 34 Boat

WINNER 17 AUGUST: Trevor O'Connell, 1 Bodmin Way, North Kanton, Newcastle Upon Tyne, NE3 3SN.



THE SINGLE

Single Life

7 JAB 21. extended version 12" JABX21.



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ODDS 'N' BODS

SUPREME RECORDS sadly now get greedy with an 100rpm 'HIT Mix No. 3' of *Princess*, which brings in the 'Billie Jean' bass virtually from the beginning but without the Alternative Version's shock impact (again, confusingly labelled). . . **Jeff Young's** 103bpm Candlelight Mix of Peter *Royce* indeed now out, incorporating **Dexter Wansel's** piano. . . **Brass Construction's** US 12in 'Give And Take' recorded by 12in DJs as the choice of DJs who buy their records, now they've heard the disappointing LP and different UK 12in (although doubtless the mailing list effect will have begun to bite by next week's chart). . . **Rena & Angela's** video on "6.20 Soul Train" really heated their single's sales on Saturday, as did **Luther Vandross's** ditto a week earlier: this Friday's acts are . . . **Janet Graham, Odyssey, 'D' Train, Warren Mills, Tavares, Ike & Tina Turner**. . . **Al Jarreau's** *Warmbody* re-recorded concert is new out in the States on Warner Home Video. . . **Jean Carné** is with **Norman Cannon's** band next Wednesday (11) at London's Festival Hall — at least I suppose she is, all the posters spell her 'Carné'. . . **Bobby Womack** will be at Hammermith Odeon for five solid nights, October 9-13. . . **Womack and Womack** have left Elektra to start a label of their own, called *Sar* in homage to Linda Womack's father **Sam Cooke's** own label *Sar*, on which the Womack brothers recorded all the *Valentinos* such as their 1964 classic 'It's All Over Now'. . . **Tramaine** turns out to be **Edwin Hawkins's** sister, and sang with his *Singers*. . . **Select Records, UTFO and Full Force**, amongst others, are fighting a rear-guard action by attempting to sue all the makers of answer versions to 'Roxanne' *Roxanne*, citing unfair business competition, copyright infringement and trademark misuse — additional complaints apply to the misleadingly packaged cover version of *Roxanne* on **Compeat**. . . **Phil Canby** (Kidderminster) is keen for DJs to co-ordinate a *DiscoAid* scheme tied in with *Live-Aid*: the only way I see something like that, having any more impact than the present essentially small scale type of charity disco gigs (from which of course even the smallest contribution counts) is if, say, the majority of clubs across the country could be persuaded on one particular night to synchronize for a special nationally publicized event from which absolutely all proceeds would go to *Live-Aid* (this just might re-tempt the public into digging deep again, but are club owners big hearted enough?). . . **Mark Wimmers & Ben Evans** have revived their 'The *Salce Of Life*' ancient and modern

Disco



HAZELL DEAN has taken advantage of the original's unavailability by covering 'They Say It's Gonna Rain' for her debut Parlophone release (12R 6107), not fully available for four weeks but promo-ed in a chugging 0-115bpm Europop flavoured Indian Summer Mix (the opening chants suggesting 'Injun', rather than the weather). It was in fact the lyrics' topicality during this dreadful summer that prompted Hi-NRG club DJs belatedly to activate the by then already deleted Kerry Hellus version. I'd have hoped the weather might be better by Hazell's release date, so maybe she ought to rush it instead!

Black American music night every Friday, this time at Manchester's **Cloud Nine**, starting this week. . . **Café Hété** re-visits 1982 at Dartford **Flicks** this Friday (6). . . Saturday (7) finds **Baz Fe Jazz & Anvil McConnell** with the **Tommy Chase Quartet** live at a late night Jazz/Salsa Fish Fry, in Bermondsey at 89 Rotherhithe Street (now that sounds like a warehouse party!) — **Baz** is also at Nottingham Rock City's alldayer with **Womack & Womack** live on Sunday (8). . . **Chris Hill** returns on Monday

(8) to **Walker's Club Café** in Newcastle Upon Tyne (where **Phil Mitchell** and **Adrian Allen** may have been wacky, but more to the point they're weekly — chart contributors, that is!). . . **Dam McLeman**, an ex-moblie lock now in banking, is currently sweetening in Vanuatu amidst (I think) the Melanesian Islands, where it's so hot that vinyl records warp and the only music available is Asian bootlegged tapes of old material; however, **Tony Bromwich** at **Newcastle's Hitzville USA** sells him all the "hot" new stuff by remote

control, staring the vinyl until **Dom's** return and instead personally cassetting his purchases for airmail delivery! . . . **South Eastern Disco Assn** members meet at 8pm this Sunday (8) in Canterbury's *Coach & Horses*. . . **Radio Thamesmead's** breakfast show presenter **Jennie Wisdom** (interviewing *Streetwave/StreetSounds* boss **Morgan Khan** next Wednesday 7-8am on *Radio 1*) pioneering closed circuit legal community station lost his pub residency and is after an ancient East London/Thames Estuary gig on 6322-72208. . . **Solar and Horizon** may come and go, but West London's *JBC 96.6FM* carries on regardless, and is very listenable anyway (if you're within its very local range). . . **Steve Collins**, come back soon! . . . **Paul Major**, his residency sold from under him, is after another good Midlands dance gig on 0455-29124. . . **Kidderminster's** syndicated local newspaper disco columnist **Brian Davies** does *Tues/ Wed/Sat* at *Stourport's* brand new *Pleto's*, where this month's Tuesday start PAs are **Dants & Sonique** (10), **Miguel Brown** (11), **Kelly Ray** (24). . . **Andy Cadogan**, writing a fortnightly *Soul Press* column in his local *Barnet* newspaper, sent me a cassette of his mixes that are amongst the best I've ever heard — now all he needs is a gig with two varied speed decks! . . . **Nick Ractiffe** (Portsmouth) **Ritzey** (Guilford) **Cinderellas** **Rockerellas** reflects this Madonna mad era with a 'Medonna Madley' (sic) which neatly and smoothly blends all her most danceable hits, with doubled-up and edited effects instead of digital delay. . . **John 'Razorblade' Rushford & Julian 'Slipmat' Guffogg** (Ashford, Kent) recommend Dutch radio *KRD 675KHz* on Sundays 11am for an hour long **'And The Beat Goes On'** continuous mix of upfront material — their own home-produced mixing efforts are good if ever busy when remixing/editing one record, less neat when seguing/blending between records, but as actual removers they've already interested some record companies. . . **Tricky Dicky Teeny's** starts selling **Gary London's** rare boots and *Discaets* from next Thursday at **Record Cellar** in Newport Court (behind Leicester Square tube). . . **King Enri** has a wicked nomination for *Slimmer Of The Year* — suffice to hint his initials are **R.H.**. . . **Boys Town Gang** creator **Bill Motley** died of AIDS two weeks ago. . . **Norman Scott** refused a fortune for copies every time he packs the floor with a cassette he made in 1983 at **Harringley Bolts** when **macho George Michael** rapped and sang over the *fab* side of **Rockers Revenge** 'Walking On Sunshine'. . . **Plymouth Sound** radio **DJ Brian Day** has opened the only Friday clubbers at **Plymouth Studio 84**, jocked by **Glyn**

CONTINUES OVER

A tribute to the Godfather of Soul

SCREAM TONY BAXTER

'GET UP OFF THAT THING' (Godfather II)

The hardest working record in showbusiness available now in a brand new bag.

4 "MR DYNAMITE RETURNS" 7" AND 12" SINGLE BRW 9/12 BRW 9



from previous page

Warren... Adrian Parkin is now full time Mon-Sat at Huddersfield's Hi-NRG Gemini Club... I promised not to reveal which well known record producer DJ huffily said "Record company presidents don't go around hitting their producers..."

'Systematic', Pressure Point, Shirley Lites, Stevie Wonder, John Ingram, Rockie Robbins, Juicy, Nile Rodgers 'Stay Out Of The Light', Robert Gilliam, P Arnold, Red Hot Chili Peppers 'Hollywood Africa', Rosie Gaines... Music Week didn't receive my column in time for the current issue as it took three days by airmail from North Wales...

CONQUEST 'Optimistic' (US Epic 49-05255 Amir Bayan-produced excellent chops chattered and muttered Johnny Guitar Watson-raps buoyantly jittering infectious 97bpm jogger with a bracing trumpet solo and bags of rhythm 'n' bluesy sax that'll have you popping and boogie by the time it's through (dub flip). What a blast!

KLEERER 'Never Cry Again (Remix)' (US Atlantic 0-8650) Gradually rising to the top on their album and now superbly remixed, this smoothly clanking slick raggng 107bpm roller has a soulfully intense lead vocal weaving away from the prominent driving ruffian in the old style of Slave, but with a cleaner more modern sound (dubbed flip). Another hot one.

ROBERTA GILLIAM 'All I Want Is My Baby' (US Sutra SD 036) A real sneaky tigger, this low key bassily burbling and ticking 110bpm Jam-ish swayer weaves away while Roberta squalls, wails and worries in her up soulful style behind the best (at present), great searing stuff.

SHEILA E. 'A Love Bizarre' (LP 'Sheila E. in Romance 1600' Warner Bros/Paisley Park 925 317-1) Forget the rest of this track's the best! The only one from an otherwise self-produced patchy fast set on which she actually collaborates with Prince as co-producer/writer/arranger/singer, it's a marathon 12 minute 113bpm mesmeric groove in which the glamorous percussionist chants lightly over chugging sax and typical purple mutterings to create an exquisite fligree of funk. Hot!

JOHN INGRAM 'Can I Take You Home Tonight' (Mirror Records 12BUTCH 2) Brother Butch-produced striding 116bpm swinger soulfully sung in typical Ingram (the group) style, with a busy backing that may at first obscure the power as it's a growler — and nothing to do with Lisa Lisa.

JANICE CHRISTIE 'One Love' (US SuperTronics 9Y-009) Coppng more than a leap from Colonel Abrams, this friskily leaping and jiggling 117bpm bummer should slot nicely between 'Trapped' and 'Music Is The Answer' (two dubs on flip) — which ought to make it interesting, right?

WALLY BADAROU 'Chief Inspector' (LP 'Echoes' Island LPS 9822) Spotted and now promoted as another 'Twilight', the multi-instrumentalist's jaunty trucking little 100bpm electronic keyboards tripper could well be just that. Doubtless a longer 12in will follow?

NICCI 'So In Love' (Debut DEB 127) Jill Sward-co-preenned bass burred subtly cooling wrigly 0-112bpm 'New London' bubbler, very pleasant and effectively, and as deep as a flower pot (dub flip).

BOBBY WOMACK 'I Wish He Didn't Trust Me So Much' (LP 'So Many Rivers' US MCA MCA-5617) On ideally a terrific satisfying listening set,

probably most danceable in the privacy of your own home rather than at an evening club, it's noticeable that so far still the hottest track is this realistically worded 7in-issued 88bpm smoocher, equally good being the 45bpm 'Let Me Kiss It Where It Hurts' or other slowies being the 54bpm 'Got It Be With You Tonight', sombre ronica 48bpm 'Only Survivor' and especially his 82bpm revival of Sam Cooke's 'That's Where It's At', other reworks being of the 'Impressions' 113bpm 'Topsy Woman' and his own 124bpm 'Check It Out', which with the 120bpm 'So Baby Don't Leave Me Without You' (117bpm 'What's Love Happened To The Times?' and 130bpm title track comprise the uptempo material, none of which should be an actual 'disco' hit — which could be a bit to the good.

THE O'JAYS 'Just Another Lonely Night' (US Philadelphia International B-50013) This 7in from their now EMI distributed album remains its most played track, a typically comfortable 110bpm semi-slow Philly Sound soul swayer with just its steady beat nodding at modernity.

CLIFF RICHARD 'She's So Beautiful' (EMI EMU-5531) Although in fact written by someone else, this (0-137bpm 'Moi skinner produced, played, arranged and phrased by Stevie Wonder sounds as if it's all his own work (on 7in with dubbed flip), from Dave Clark's 'Time' musical.

WARREN G. BURRIS 'Why Not Love Me' (US Becket Records BKA-45-21) A ringing telephone is answered by a sultry lady saying 'David doesn't live here anymore' — which doesn't worry Warren 'cos he's calling to express his love for her, in a nice gently swaying soulful 72bpm love smoocher on 7in which importers love here will see to snuff out.

SUGERFOOT 'Kiss' (LP 'Sugar Kiss' Warner Bros 1255 168-1) Another several weeks on import in looks as if this Roger Troutman-prodco-fanned set's hits are this very softly started and probably impossible to mix (0-55bpm-110bpm) squeakily whispered intensifying ultimately jaunty light weaving jitterer (with no bass or balls at all in the present) and a beautiful tranquil gentle 74-0bpm 'Trm Your Sugar'.

JAMICA BOYS 'Let Me Hold You Closer' (Cooltemp COOLX 113) Bernard Wright, Lanny White, Marcus Miller and Chaka Khan's brother Mark Stevens get together to make some 103bpm slinky soulful reggae, all very cool (dub flip).

ROSIE GAINES 'Skeel-slog' (Ain't No Strain!) (US Epic 49-0507) Rosie raps, scats and sings grittily to a rhythm that owes something to Chaka Khan, although the rest of the song doesn't (inst flip) — and the vocal's the best bit.

HOT IN NYL

cameo 'Single Life' (Club JABX 21) My and seemingly everyone else's fave of the moment, this superbly made very powerful super-sub 109bpm nagging pusher is filled with bits to hook you, especially the Ennio Morricone spaghetti western twiddles, 'single guys clap you hands' and 'eyes right' instructions, and the devilish way 'life' is trailing left until the next beat after you've already anticipated it. Brilliant!

LUKK Featuring FELICIA COLLINS 'On The One' (Important Records TANT 6) I can't bear it (and you'll see why) but initial calculations suggest this languidly rolling dead catchy lurching jigler, like Five Star singing to a Jocelyn/Jenny-ish backing, has been slowed here by about one beat per minute — which without going right through it again means it now must be roughly (dear breath!) 103-103b-105b-103b-106b-103b-102b-103-104b-105-104b-106b (inst flip). You won't be aware of this, and the thing is a hit — or is it?

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SYSTEM



David Frank and Mic Murphy of the System are at the core of the Big Apple's soul scene. Mike Gardner worms his way in

THE HOTTEST thing in New York isn't a 42nd Street souna or a sweaty Manhattan nightclub with no air-conditioning. It's the System — the chalk and cheese dynamic duo of David Frank and Mic Murphy. The pair are now walking up New York's soul scene with their album and single — both titled 'The Pleasure Seekers' — from a competitive over-rapped state.

They are also fast becoming the most in-demand pair of musicians in town. Since they served notice of their eclectic mix of rock rhythm 'n' blues, funk and electro with the tough groove of 'You Are In My System' and the creamy pop soul of 'I Wanna Make You Feel Good,' they've delivered their sophisticated rhythm and melody invention to other denizens of the Big Apple and beyond.

Already they've appeared on the records of

Scotti Pollitt, George Benson, Evelyn King, Angela Bofill, as well as writing Chaka Khan's 'This Is My Night.' David Frank can even boast being the principal keyboardist on Phil Collins' 'No Jacket Required' set. They've both been working in Britain recently on the albums of ex-Bow Wow Wow singer Annabella Lwin and Person To Person, the new band of ex-ABC man David Palmer.

They are truly an odd couple. Both come from musical backgrounds that seem to be of opposing ends of the scale.

David Frank from Dayton, Ohio, has a classical background, preferring the likes of Chopin, Beethoven and Tchaikovsky to rock 'n' roll until his mid-teens. He had to be forced into popular music by humiliation.

He says: 'I remember sitting in a high school cafeteria. I must have been 13 or 14. I said to my friends that I had to leave to go to music lessons. They all turned around astonished and

said 'you're still taking piano lessons at your age?'. I felt horrible. I almost lost interest in music.'

When he joined the prestigious Berklee College of Music, he supplemented his classical studies with playing in rock 'n' roll bands. But says the turning point came when a friend let him play a synthesizer. He immediately borrowed \$700 from his father and bought one the very next day.

HE MOVED to New York five years ago to break into the tight-knit New York studio scene. It was here that he met Mic Murphy, the curly-haired singer of the System.

Mic was then playing Mr Faid and recruited David for a tour with soul band Kleser. Mic had been singer and guitarist of his own group before he was invited to do back-up vocals for producer Jacques Fred Perelus on the debut LP by Change. He stayed around Perelus, determined to learn about the music business from all angles. He became roadie, sound man, production assistant and can boast that he introduced writer Wayne Garland — the man behind Change's 'Glow Of Love' hit — who in turn gave Luther Vandross his big break on 'Searching'.

Mic says: 'In New York things have to get done as quickly as possible. We had a chance to cut a song 'In Times Of Passion' in a day. We got together by chance and after we'd finished the track and got the deal we had no choice but to stay together.'

David says: 'We really didn't know each other beyond saying 'hello'. But we found we had a lot of things in common. We were both workaholics and have the same drive.'

Both agree that the New York scene is fairly dead at the moment.

'There's a lot of rap around at the moment! You Are In My System' was recorded three years ago and no one has come close to it over here. Only Loose Ends and 'Hanging On A String' from England is the closest. It's good for our energy to know that nobody can do it like us,' says Mic.

'I think our session work with Jeff Lorber and Angela Bofill has kept us fresh.'

BUT AREN'T they concerned by their lack of a visual image in the media?

'America only gives Americans a high profile if they have success over a long period. Prince had to be around 10 years and six albums to get visibility. Tina Turner has been around ages and she's only just starting to get it. Look how long Lionel Richie and Michael Jackson had been around before they started to get real respect.'

'America only gives that sort of attention to Europeans with a big push behind them. If Sade had come from America, 'Billboard' magazine would have described her as a cabaret singer singing torch songs. If you're American it takes time. We've got time.'

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Melody? Emotional words? Can this really be Hugh Cornwell talking? Nancy Culp hears how 10 years with the Stranglers can mellow a man

MENTION the name Hugh Cornwell in any polite circles and the quartette you'll get comments along the lines of "Ooh, he's a right mean-looking brute" or "I wouldn't like to tangle with him on a dark night."

Let his name, or that of the Stranglers, pass your lips in front of a posse of footballers and you've almost surely just killed the fan who was about to give you a post-match press conference.

It's just you, I was about ready to name the context of my comments after all the, shall we say, "entirely unadventurous anecdotes" of what happened when I interviewed one of the Stranglers.

And after reading the blog with Hugh's latest single "One In A Million," I thought I'd probably be in a lot of trouble if "Madness" is to be.

Not only is Hugh (ex-)teacher, degree (in biochemistry) a full-time Strangler, he not only found time to do, appear in films, write film music, record his first solo material since the album *Vasaretti* — in fact he generally keeps up a schedule which would send a lesser mortal into a fit of the vapours!

The Stranglers have taken up most of Hugh's energies for the past 10 years (has it really been that long?) His first solo? "Madness" was released a couple of years back. Nevertheless he's still found gaps in which to appear in a three-man play with bouncing Bob Hoskins and Stephen (Angel) Company of Wolves's Reg at the Almeida theatre in Kilgobbin.

It WAS even mooted that Hugh would work again with Bob, but neither he nor the latter (not managed to get together in the same country yet) the silver screen, too, has had the benefit of Hugh's presence. He's appeared in two films to say the least of which, *Bleeding Heart*, directed by Michael Park, director of *Stranded* (and Hugh in the lead role as the victim of the piece, he also wrote the music for it) or *Track from Which*, "Silver Song", backs up "One In A Million".

Others aside about chalk and cheese, the track on this single couldn't be further from what we would expect from the ex-white-matching-musician. "One In A Million" is a surprisingly gentle — nay, almost serene — song, the type of which

would lead one to believe that Hugh has almost abandoned to a crashing bit of the broodiest. OK, Hugh (come on, tell us what it's all about then).

"No, because it's not the right time now to be talking about the content of it. It's just a nice pop song, it's nice melody and that's all it should be taken as... there's no message — at the moment!"

It don't want to depress anyone. It's just a nice personal song to a child, with some nice emotional words. Just thought I was a shame not to do something with it because the band didn't want to do it.

"One In A Million" is already attracting the attention of *HMS Radio 1* and looks like being a planneth feature on the playlist very soon. Hardly surprising, considering the song is delightfully contemplative and melodic.

In fact, it's a damn good song, we admit. Hugh keeps me in no doubt that he thinks so, too. There's something rather engaging in the way he teases up some his child with unabashed enthusiasm, as he plays me the 12 inch version.

HE SAYS we found the chance to work with people other than his usual partners in crime quite refreshing. It would appear too, that there's plenty more material lying around for another solo album. It's just down to finding a fitting time for it.

"I think I might go back in with Howard (Grey) again after the Stranglers album, it's just nice to work with someone else."

The musicians he's used on the single are all people he either knows personally, like Nigel Bennett who used to play guitar with the Members and is currently with XTC, or whose name work he likes.

Like the majority of his fellow songwriters, Hugh claims not to listen to any of his peers and seems totally uninspired by what's happening in the charts. His particular loves are Gene (Jimmy Ray Dawson, Ennio Morricone) and "all that dramatic stuff".

"The only thing I get excited about recently (and you'll probably laugh when I say this) is a band in Bath called the Glee

Club who I think are fantastic. They play old Louis Jordan stuff from the 1940s, but instead of the brass, they play it off on guitars. They're so refreshing and raw — it's wonderful. Everything else I hear is very derivative."

Hugh is currently engaged in preparing for the Stranglers new album. Recording starts in September.

WHEN HE'S able to, Hugh spends as much time as possible at his father's in deepest Wiltshire where he's been living on and off for the past seven years.

"I'm glad I'm not there all the time, though, because you don't appreciate something unless you can compare it with something else. It's so comfortable down there and pleasant if you stay there too long, you just don't appreciate it any more. You lapse into lethargy and complacency."

"Anyway, for some reason the air down in the West Country, it was heavy and stormy. People get very tired, very quickly... you just find yourself sleeping all the time."

So it Hugh Cornwell finally mellowing out and stepping down from the soapbox so beloved of so many contemporary anti-charter radicals? Hugh smiles benevolently.

"You can't be an angry young man if you're not a young man any more!" (Not that I'd have started to suggest anything of the sort. He's the sort of person who was probably born looking 25 years old.)

In the mid-Seventies, when I was trying to do something new and to establish a posse, then I was angry because I was fighting for a recognition of something. Then once you've got that, to continue fighting is just a complete waste of energy. Once you've formed your base point, then you can start putting your energy into other things. You've got your recognition.

"I mean, it's great I bring this single out and everyone's interested in knowing about it — I feel very fortunate. Ten years ago that wouldn't have been the case. To not change one's location to that situation would be to deny reality."

"The priority for me has always been to create, to write, to express and to do many things as possible. To me, speaking out is not a priority any more — I can do that in a song. You might not know about it, but I do know about it. I see it as an alternative form of expression. I don't see the point in talking because I express myself through what I do."



incense and peppermints



Paul Sexton dons kaftan and beads for a lesson in psychedelia from the Dream Academy. Cliff Richard and Leo Sayer are also involved. Eh?

THERE ARE a couple of unlikely names at the top of Nick Laird-Clowes' list of all-right people. And a couple of bands he always switches off. Big Country and Status Quo are out of the window... but Cliff Richard and Leo Sayer are OK with him.

The Dream Academy's lead singer has his reasons for those selections and they're all to do with the group's new single 'The Love Parade', another evocative little three-minutes' worth, as was 'Life In A Northern Town', but in a different way. 'Town' was of course a Dave Gilmour production, but the new one's produced by Alan Tarney, probably best known for producing both his like Dreaming: A Little In Love and Wired For Sound.

I mention to Nick the shit in sound between the Academy's debut hit and the follow-up. "I don't want to be like Big Country or Status Quo or someone and write the same thing over and over again," he says without any hint of vitriol. "What we try and do is combine lyrics and music for maximum cinematic effect, so that if you closed your eyes you could really see clearly a picture of what the song's supposed to be about."

What is consistent, though, is the influence of certain Sixties' psychedelia on the trio's music. "I was particularly influenced by groups like the Buffalo Springfield," said by then as he heard 'Northern Town' he knew that was true. So anyone who can recognise that is all right with me." And that's how Leo gets on the good guys list with the UK.

Tarney, it turns out, came to produce 'The Love Parade' entirely by accident. "He was at the Warner Brothers offices in America. He was supposed to be producing some other group, and some cassettes were left lying around. We had this song that we'd recorded as a demo, and we couldn't improve on it. We were going to put it on the album, it was that was 'The Love Parade', and that was on this cassette and he happened to hear. He said, 'Forget the other group, I can make this a huge summer hit.'"

'Parade' follows Nick, Gilbert and Kate's pattern of "theme" songs — after the very specific and very real life reminiscences of Newcastle life in 'Northern Town'.



'Parade' is another slice of true experience for Laird-Clowes. "It's about a love triangle, or not so much a triangle, but my affair with a married woman for five years," he confesses. "Life" was very much a winter song, and this is very much a summer song, and it combines a lot of my favourite all-time summer records, like 'A Man And A Woman' and 'Me And Mrs Jones.' Check the fade-out of the song, in fact, and you'll hear Nick singing 'We meet every day at the same cafe', a line from the Billy Paul classic.

But what about all those Sixties' references then, Nick? Do the Dream Academy really live in a psychedelic shack? "It's just that in the Sixties, people were experimenting and they weren't afraid to try music from different cultures and include them, classical music as well. When punk came in, it got rid of that — things had got very soft and we needed a revolution. But now with the advent of synthesizers and computers you can take any instrument and play it at a reasonable expense on a keyboard, so all of a sudden you had sitars, tablas, any orchestral instrument at your disposal, and really if you want to experiment that's the way to do it.

"They were doing it in the Sixties, so when one hears these things one tends to think of the Sixties, but I feel very much of the Eighties. I think there is a return to some of the Sixties' idealism. I really hope there is because it's very important."

MIND YOU, even if they didn't have all the machinery on their side, the Dream Academy would be able to make a pretty fair stab at the orchestral sound, what with Kate St John's one-woman classical repertoire. "It started when I saw an oboe when I was about 11, and I just had to learn it," says Kate. She did, too, completely self-taught, as she is on piano accordion, cor anglais and saxophone. "We worked with many different combinations of instruments — harp, sitar, classical guitar — before settling on the nucleus of the group," says Nick.

The Dream threesome's sudden presence in the big league is still a little hard for them to get used to, especially after so long banging on doors that weren't just closed but locked and bolted, and even more so

because it wasn't so long ago that even their own company didn't want to know. "I couldn't believe 'Town' would take off that fast. We'd been waiting for two years to get a deal with that very track, and everyone turned us down, all the majors, and WEA in England turned us down twice."

Eventually, thanks to the enthusiasm of Geoff Travis, blanco y negro signed them and now they're distributed by the company that said "No" on two occasions. But there's not a trace of bitterness, just boundless enthusiasm about where the Academy's heading. Justifiable enthusiasm when you've heard their debut album, just completed and out worldwide on September 16. It includes both singles and eight other tunes of good harmony and tune-craft mingled with a dreamy, almost ethereal mood that fits their name and isn't much short of hypnotic. "We hope every track on the album has a different atmosphere, but is equally strong," Nick says.

THEREAFTER the plans are already laid and this is one group where ambition will never be out of stock. "We're going on a tour in the first week of October of TV and radio stations. We were offered a 10-day tour with the Smiths, but we had to turn it down because of that." The combination is a lot more likely than it might seem, too, even if the Academy would probably admit to owning more pop records than Morrissey ever would.

They're excited about their long-term plans, too. "Warner Brothers in America are putting us in touch with different film people and artists, art film people. We're working with an art guy called Peter Saville who I think is the best in the business, and the idea is to try and make it as multi-media as possible and to break down some of the barriers of these things. I hope you see a bit of that in our current video."

One other thing ... 10 years on, they'll still be in multi-media, Nick's sure of that. But don't bank on a simple, straightforward three-piece Dream Academy. Not that a pop group with an oboe or a side-order of psychedelia is ever likely to be simple and straightforward. "God knows what the line-up will be in 10 years," Nick says. "Perhaps 15, 16 people ... I'd like to have a very big group."



dreaming

US SINGLES

- 1 2 **ST ELMO'S FIRE (MAN IN MOTION)**, John Parr, Atlantic
 2 1 **POWER OF LOVE**, Huey Lewis And The News, Chrysalis
 3 4 **WE DON'T NEED ANOTHER HERO**, Tina Turner, Capitol
 4 3 **FREeway OF LOVE**, Aretha Franklin, Arista
 5 5 **SUMMER OF '69**, Bryan Adams, A&M
 6 10 **MONEY FOR NOTHING**, Eric Straits, Warner Brothers
 7 8 **CHERISH**, Kool And The Gang, De-Lite
 8 11 **DON'T LOSE MY NUMBER**, Phil Collins, Atlantic
 9 9 **YOU'RE ONLY HUMAN**, Billy Joel, Columbia/CBS
 10 13 **POP LIFE, Prince And The Revolution**, Warner Brothers
 11 12 **INVINCIBLE**, Pat Benatar, Chrysalis
 12 14 **FREEDOM**, Wham!, Columbia/CBS
 13 6 **SHOUT**, Tears For Fears, Mercury
 14 7 **NEVER SURRENDER**, Corey Hart, EMI America
 15 16 **DARE ME**, Pointer Sisters, Planet
 16 17 **SMOKIN' IN THE BOYS ROOM**, Motley Crue, Elektra
 17 23 **DRESS YOU UP**, Madonna, Sire
 18 26 **OH SHEILA**, Ready For The World, MCA
 19 20 **LIFE IN ONE DAY**, Howard Jones, Elektra
 20 15 **WHAT ABOUT LOVE?**, Heart, Capitol
 21 28 **TAKE ON ME**, A-Ha, Warner Brothers
 22 25 **SHAME**, The Motels, Capitol
 23 31 **SAVING ALL MY LOVE FOR YOU**, Whitney Houston, Arista
 24 29 **CRY**, Godley And Creme, Polygram
 25 30 **LOVELY OL' NIGHT**, John Cougar Mellencamp, Riva
 26 27 **THERE MUST BE AN ANGEL (PLAYING WITH MY HEART)**, Eurythmics, RCA
 27 24 **MYSTERY LADY**, Billy Ocean, Jive/Arista
 28 18 **IF YOU LOVE ME LET ME SET THEM FREE**, Sting, A&M
 29 19 **EVERYTIME YOU GO AWAY**, Paul Young, Columbia/CBS
 30 37 **EVERY STEP OF THE WAY**, John Waite, EMI America
 31 21 **WHO'S HOLDING DONNA NOW?**, DeBarge, Gordy
 32 42 **FORTRESS AROUND YOUR HEART**, Sting, A&M
 33 47 **DANCING IN THE STREET**, Mick Jagger & David Bowie, EMI-America
 34 39 **C-I-Y**, John Cafferty And The Beaver Brown Band, Scotti Brothers
 35 22 **YOU SPIN ME ROUND**, Dead Or Alive, Epic
 36 40 **NO LOOKIN' BACK**, Michael McDonald, Warner Brothers
 37 41 **DO YOU WANT GYRSE**, Katrina And The Waves, Capitol
 38 44 **I GOT YOU BAE**, UB40 With Christie Hynde, A&M
 39 38 **I WONDER IF I TAKE YOU HOME**, Lisa Lisa And Cult Jam With Full Force, Col/CBS
 40 43 **SPANISH EDDIE**, Laura Branigan, Atlantic
 41 33 **WHEN YOUR HEART IS WEAK**, Cock Robin, Columbia/CBS
 42 48 **LOVIN' EVERY MINUTE OF IT**, Loverboy, Columbia
 43 — **PART TIME LOVER**, Stevie Wonder, Tamla Motown
 44 53 **THE WAY YOU DO THE THINGS/MY GIRL**, Daryl Hall/John Oates, RCA
 45 32 **GLORY DAYS**, Bruce Springsteen, Columbia/CBS
 46 52 **FOUR IN THE MORNING (I CAN'T TAKE IT ANYMORE)**, Night Ranger, Cameo/MCA
 47 51 **AND WE DANCED**, The Hooters, Columbia/CBS
 48 — **I'M GOIN' DOWN**, Bruce Springsteen, Columbia
 49 56 **BE NEAR ME**, Mercury
 50 80 **SUNSET GRILL**, Don Henley, Geffen/Warner Brothers
 51 33 **ROCK ME TONIGHT**, Freddie Jackson, Capitol
 52 36 **LIVE EVERY MOMENT**, RED Speedwagon, Epic
 53 54 **FIRST NIGHT**, Survivor, Scotti Brothers
 54 — **I'M GONNA TEAR YOUR PLAYHOUSE DOWN**, Paul Young, Columbia
 55 87 **LOVE AND PRIDE**, King, Epic
 56 58 **DOWN ON LOVE**, Foreigner, Atlantic
 57 46 **PEOPLE ARE PEOPLE**, Depeche Mode, Sire
 58 69 **LOVE THEME FROM ST. ELMO'S FIRE**, David Foster, Atlantic
 59 — **MIAMI VICE Theme**, Jan Hammer, MCA
 60 62 **TONIGHT IT'S YOU**, Cheap Trick, Epic

BULLETS

- 61 66 **LOOKING OVER MY SHOULDER**, Titi Tuesday, Epic
 63 70 **I'LL BE AROUND**, What Is This, MCA

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- 61 66 **LOOKING OVER MY SHOULDER**, Titi Tuesday, Epic
 63 70 **I'LL BE AROUND**, What Is This, MCA
 64 — **COMMUNICATION**, Power Station, Capitol
 66 76 **YOU WEAR IT WELL**, El DeBarge With DeBarge, Gordy/Motown
 70 72 **ALL OF ME FOR ALL OF YOU**, 9.9, RCA
 71 74 **WISE UP**, Amy Grant, A&M
 74 77 **REBELS**, Tom Petty And The Heartbreakers, MCA
 79 90 **TEST OF TIME**, The Romantics, Nemperor/Epic
 81 86 **SO IN LOVE**, Orchestral Manoeuvres In The Dark, Virgin/A&M
 82 93 **WEIRD SCIENCE**, Oingo Boingo, MCA
 83 88 **STAND BY ME**, Maurice White, Columbia
 85 — **YOU ARE MY LADY**, Freddie Jackson, Capitol
 87 **PERFECT WAY**, Scritti Politti, Warner Brothers
 90 — **A LITTLE BIT OF HEAVEN**, Natalie Cole, Modern
 92 — **MASTER AND SERVANT**, Depeche Mode, Sire
 94 — **AND SHE WAS**, Talking Heads, Sire
 95 — **RUNNING UP THAT HILL**, Kate Bush, EMI-America

US ALBUMS

- 1 1 **BROTHERS IN ARMS**, Eric Straits, Warner Brothers
 2 3 **THE DREAM OF THE BLUE TURTLES**, Sting, A&M
 3 2 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury
 4 4 **RECKLESS**, Bryan Adams, A&M
 5 5 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
 6 6 **NO JACKET REQUIRED**, Phil Collins, Atlantic
 7 8 **GREATEST HITS VOL I AND II**, Billy Joel, Columbia/CBS
 8 7 **THEATRE OF PAIN**, Motley Crue, Elektra
 9 9 **WHITNEY HOUSTON**, Whitney Houston, Arista
 10 14 **HEART**, Heart, Capitol
 11 11 **AROUND THE WORLD IN A DAY**, Prince And The Revolution, Paisley Park
 12 10 **INVASION OF YOUR PRIVACY**, Ratt, Atlantic
 13 13 **7 WISHES**, Night Ranger, Cameo/MCA
 14 12 **BE YOURSELF TONIGHT**, Eurythmics, RCA
 15 17 **MAKE IT BIG**, Wham!, Columbia/CBS
 16 16 **LIKE A VIRGIN**, Madonna, Sire
 17 18 **WORLD WIDE LIVE**, Scorpions, Mercury
 18 21 **BACK TO THE FUTURE**, Soundtrack, MCA
 19 19 **SECRET OF ASSOCIATION**, Paul Young, Columbia/CBS
 20 26 **BOY IN THE BOX**, Corey Hart, EMI America
 21 22 **ST. ELMO'S FIRE**, Soundtrack, Atlantic
 22 15 **THE POWER STATION**, The Power Station, Capitol
 23 23 **LITTLE CREATURES**, Talking Heads, Sire
 24 24 **WHO'S ZOOMIN' WHO**, Aretha Franklin, Arista
 25 24 **CONTACT**, Pointer Sisters, RCA
 26 26 **EMERGENCY**, Kool And The Gang, De-Lite
 27 28 **DREAM INTO ACTION**, Howard Jones, Elektra
 28 29 **ROCK ME TONIGHT**, Freddie Jackson, Capitol
 29 27 **SUDDENLY**, Billy Ocean, Jive/Arista
 30 30 **TABLES OF RECONSTRUCTION**, REM, IRS/MCA
 31 31 **YOUTHOUQA**, Dead Or Alive, Epic
 32 34 **FLY ON THE WALL**, AC/DC, Atlantic
 33 39 **PRIVATE DANCER**, Tina Turner, Capitol



PHOTO: RETNA

- 34 32 **RHYTHM OF THE NIGHT**, DeBarge, Gordy
 35 38 **UNGUARDED**, Amy Grant, A&M
 36 33 **VITAL SIGNS**, Survivor, Scotti Brothers
 37 37 **DIAMOND LIFE**, Sade, Portrait
 38 40 **READY FOR THE WORLD**, Ready For The World, MCA
 39 36 **TAO**, Rick Springfield, RCA
 40 57 **HUNTING HIGH AND LOW**, A-Ha, Warner Brothers
 41 42 **SOUTHERN ACCENTS**, Tom Petty And The Heartbreakers, MCA
 42 46 **MAD MAX BEYOND THUNDERDOME**, Soundtrack, Capitol Swan
 43 35 **BEVERLY HILLS COP**, Soundtrack, MCA
 44 80 **SHOCK**, The Motels, Capitol
 45 51 **THE NIGHT I FELL IN LOVE**, Luther Vandross, Epic
 46 49 **A LITTLE SPICE**, Loose Ends, MCA
 47 43 **VOICES CARRY**, Titi Tuesday, Epic
 48 48 **7800 FAHRENHEIT**, Bon Jovi, Mercury/Polygram
 49 85 **SACRED HEART**, Dio, Warner Brothers
 50 45 **JESSIE JOHNSON'S REVUE**, Jesse Johnson's Revue, A&M

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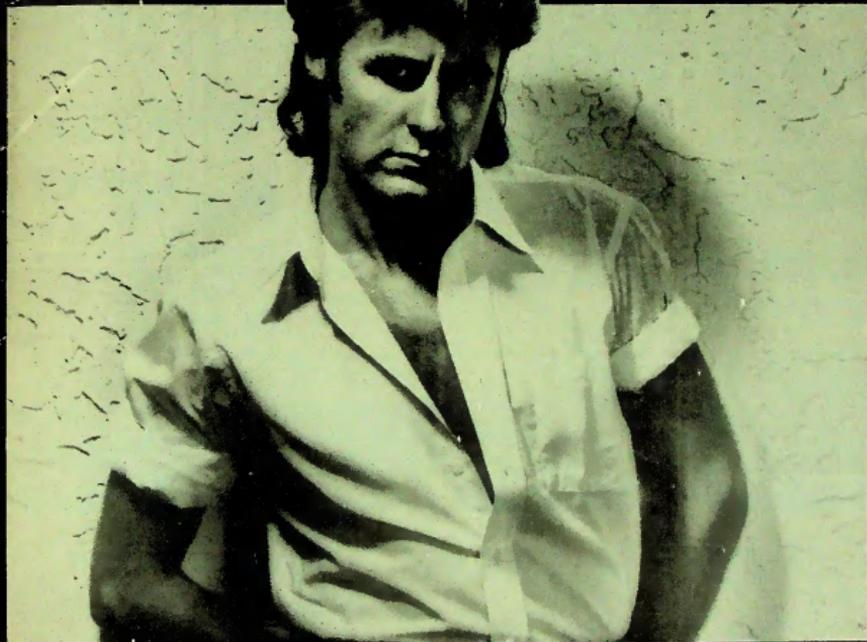
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Official Top Of The Pops/
Radio One Charts
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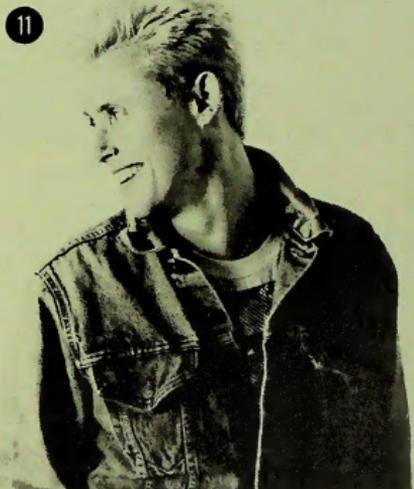
Week ending September 7, 1985

UK ALBUMS

	THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	4		NOW THAT'S WHAT I CALL MUSIC 5, Various, EMI/Virgin ♫
2	2	42		LIKE A VIRGIN, Madonna, Sire ♫ ♫
3	3	16		BROTHERS IN ARMS, Dire Straits, Vertigo ♫
4	—	1		SACRED HEART, Dio, Vertigo VERH00
5	9	7		THE KENNY ROGERS STORY, Kenny Rogers, Liberty □
6	7	—		SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ♫
7	—	1		THE HEAD ON THE DOOR, Cure, Fiction FXH11
8	4	28		NO JACKET REQUIRED, Phil Collins, Virgin ♫ ♫
9	6	7		THE FIRST ALBUM, Madonna, Sire □
10	5	65		BORN IN THE USA, Bruce Springsteen, CBS ♫
11	—	1		WORLD SERVICE, Spear Of Destiny, Epic/Burning Rome EPC26514
12	12	48		THE UNFORGETTABLE FIRE, U2, Island ♫
13	8	18		BE YOURSELF TONIGHT, Eurhythmics, RCA ♫
14	10	63		PRIVATE DANCER, Tina Turner, Capitol ♫ ♫
15	18	113		QUEEN GREATEST HITS, Queen, EMI ♫ ♫
16	14	33		UNDER A BLOOD RED SKY, U2, Island ♫
17	11	7		WIDE AWAKE IN AMERICA, U2, Island (USA)
18	23	28		RECKLESS, Bryan Adams, A&M □
19	21	13		BOYS AND GIRLS, Bruce Springsteen, CBS ♫
20	19	11		THE DREAM OF THE BLUE TURTLES, Sting, A&M □
21	13	22		GO WEST, Go West, Chrysalis □
22	4	16		RUM, SODUM AND THE LASH, Pogues, Stiff
23	22	9		VITAL IDOL, Billy Idol, Chrysalis □
24	20	23		THE SECRET OF ASSOCIATION, Paul Young, CBS ♫
25	27	7		HEARTBEAT CITY, The Cars, Elektra □
26	17	8		GREATEST HITS VOL 1 AND 2, Billy Joel, CBS
27	15	4		NIGHT BEAT, Various, Styx
28	25	11		ALL THROUGH THE NIGHT, Aled Jones, BBC □
29	32	3		DISCO BEACH PARTY, Various, Styx
30	28	11		MISPLACED CHILDHOOD, Marillion, EMI □
31	—	1		COSI FAN TUTTI FRUTTI, Squeeze, A&M AMA5085
32	59	32		DIAMOND LIFE, Sade, Epic ♫ ♫
33	31	13		FACE VALUE, Phil Collins, Virgin ♫ ♫
34	26	20		VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC □
35	24	62		ELIMINATOR, ZZ Top, Warner Bros ♫ ♫
36	18	18		SLEDDING, Billy Ocean, Jive □
37	35	43		ALF, Alison Moyet, CBS ♫ ♫ ♫
38	34	10		WAR, U2, Island ♫
39	32	12		CRUD AND PSYCHE '85, Scritti Politti, Virgin □
40	47	37		LUXURY OF LIFE, Five Star, Tent
41	33	38		ALCHEMY, Dire Straits, Vertigo ♫
42	40	7		PHANTASMAGORIA, Dammers, MCA
43	50	6		AMERICAN DREAMS, Various, Starblend
44	49	98		CAN'T SLOW DOWN, Lionel Richie, Motown ♫
45	43	6		THE MAGIC OF TORVILLE AND DEAN, Various, Styx/Safari
46	11	11		LITTLE CREATURES, Talking Heads, EMI
47	41	43		MAKE IT BIG, Wham!, Epic
48	29	4		STREET SOUNDS 13, Various, Streetsounds
49	58	69		LEGEND, Bob Marley And The Wailers, Island ♫
50	39	6		THE RIDDLE, Nik Kershaw, MCA
51	57	10		LOVE OVER GOLD, Dire Straits, Vertigo ♫
52	52	11		CRUSH, Orchestral Manoeuvres, Virgin □
53	47	23		THE RIVER, Bruce Springsteen, CBS ♫
54	44	3		SHANGRI LA, Animal Nightlife, Island
55	56	12		STEVE MCQUEEN, Prefab Sprout, Kitchenware
56	80	3		20 HOLIDAY HITS, Various, Croola
57	78	2		FLAUNT THE IMPERFECTION, China Crisis, Virgin
58	45	9		MAKING MOVIES, Dire Straits, Vertigo ♫
59	51	18		MR BAD GUY, Various, CBS □
60	53	7		THE WORKS, Queen, EMI ♫
61	81	32		STOP MAKING SENSE, Talking Heads, EMI
62	—	1		I AM WHAT I AM, Stanley Tassary, Towerbell TOWP7 ♫
63	74	5		NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin
64	64	3		HOLD ME, Laura Branigan, Atlantic
65	42	9		A SECRET WE LIVE, Propaganda, ZTT
66	89	5		SINGLE LIFE, Cameo, Jive
67	76	11		THE COLLECTION, Ultravox, Chrysalis ♫ ♫ ♫
68	80	3		BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ♫
69	67	47		THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit ♫
70	46	9		HELLO, I MUST BE GOING, Phil Collins, Virgin ♫
71	94	6		VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar
72	72	14		OUR FAVOURITE SHOP, Slye Council, Polydor □
73	84	25		DREAM INTO AN ACT, Howard Jones, WEA □
74	—	1		DOLLY PARTON'S GREATEST HITS, Dolly Parton, RCA PL84422

75	87	2	LABOUR OF LOVE, US40, Dep International
76	—	1	OPEN TOP CARS AND GIRLS IN T-SHIRTS, Various, Telstar STAR257
77	71	4	NEW YORK V LA BEATS, Various, Streetsounds
78	69	11	NO PARLEY, Paul Young, CBS ♫ ♫ ♫
79	65	20	BORN TO RUN, Bruce Springsteen, CBS □
80	63	7	CONTACT, Pointer Sisters, RCA
81	98	3	STEPS IN TIME, King, CBS
82	79	2	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT
83	73	5	PHILIP OAKAY AND GIORGIO MORODER, Philip Oakay And Giorgio Moroder, Virgin
84	59	19	BEST OF THE 20TH CENTURY BOY, Marc Bolan And T Rex, Ktel □
85	—	1	HITS 2, Various, CBS/WEA HITS2
86	91	3	SPANISH TRAIN AND OTHER STORIES, Chris De Burgh, A&M
87	66	4	DIRE STRAITS, Dire Straits, Vertigo ♫
88	82	5	THE HURTING, Tears For Fears, Mercury
89	88	3	YOU WANT IT YOU GOT IT, Bryan Adams, A&M
90	60	60	PURPLE RAIN, Prince And The New Power Generation, Warner Bros ♫
91	61	13	AROUND THE WORLD IN A DAY, Prince And The New Power Generation, Warner Brothers □
92	—	1	OCTOBER, U2, Island LPS980 □
93	75	16	DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen, CBS
94	70	17	BEST OF EAGLES, Eagles, Asylum □
95	—	1	WILD CHILD, Ultravox, Chrysalis, Stiff SEE257
96	54	3	BEST OF BLONDIE, Blondie, Chrysalis ♫
97	90	13	EMERGENCY, Kool And The Gang, De-Lite □
98	77	30	BEVERLY HILLS COP, Original Soundtrack, MCA □
99	62	16	OUT NOW, Various, Chrysalis/MCA ♫
100	—	1	ROCK 'N' SOUL PART ONE, Daryl Hall And John Oates, RCA PL84858

♫♫♫ Triple Platinum (300,000 sales) ♫♫ Double Platinum (60,000 sales)
♫♫ Platinum (300,000 sales) □ Gold (100,000 sales) ○ Silver (60,000 sales)



VIDEO

1	2	"UNDER A BLOOD RED SKY", LIVE AT REDROCK, U2, Virgin
2	1	THE VIDEO EP, Madonna, Warner Music
3	3	PRIVATE DANCER TOUR, Tina Turner, PMI
4	4	ANIMAZE, LIVE UNCENSORED, Kiss, Embassy
5	8	THE VIDEO, Wham!, CBS/Fox
6	10	NOW, THAT'S WHAT I CALL MUSIC VIDEO 5, Various, PMI/Virgin
7	5	LET THERE BE ROCK, AC/DC, WHV
8	7	LIVE IN RIO, Queen, PMI
9	11	ALCHEMY LIVE, Dire Straits, Polygram
10	12	GREATEST FLIX, Queen, PMI
11	13	EMERALD AISLES, Gary Moore, Virgin/PVG
12	6	THROUGH THE CAMERA EYE, Rush, Embassy
13	15	THE VIDEO SINGLES, Paul Young, CBS/Fox
14	9	VIDEO KOMPLIMENT, Kerrang!, PMI/Virgin
15	21	CRUSH — THE MOVIE, QM, Virgin/PVG
16	17	THE COLLECTION, Ultravox, Palace/PVG
17	22	MAKING MOVIES, Dire Straits, WHV
18	14	THE SONGS REMAINS THE SAME, Led Zeppelin, WHV
19	26	BEAT THE LIVE DRUM, Rick Springfield, RCA/Columbia
20	29	BERSEKER TOUR, Gary Numan, Peppermint/Guild

Thanks to Music Week/Video Week

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

Week ending September 7, 1985



- 54 — 1 I'LL BE GOOD, Rene and Angela, Club JAB18
- 55 41 11 ROUND AND AROUND, Jaki Graham, EMI
- 57 56 4 LIVING ON VIDEO, Trenz X, Belling Point
- 58 — 1 YOU'RE MY HEART YOU'RE MY SOUL, Modern Talking, Mays
- 59 63 2 YOU DID GUT ME, Chna Crisis, Virgin VS799
- 60 — 1 HEAVEN KNOWS, Jaki Graham, EMI
- 61 — 1 PERFECT WAY, Scritti Politti, Virgin VS780
- 62 68 6 I SPEAK DA LINGO, Black Lace, Flair
- 63 70 3 TROUILA, No Way José, Fourth & Broadway
- 64 58 5 CLOSE TO PERFECTION, Miquel Brown, Numa
- 65 — 1 YOUR FASCINATION, Gary Numan, Record Shack
- 66 67 4 ONE LOVE, Atlantic Starr, A&M AM273
- 67 57 5 DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin
- 68 52 6 P-MACHINERY, Propaganda, ZTT
- 69 51 8 GLODY DAYS, Bruce Springsteen, CBS
- 70 62 4 IN YOUR CAR, Cool Notes, Abstract Dance
- 71 59 4 (JOY) I KNOW IT, Odyssey, Mirror
- 72 50 8 MYSTERY LADY, Billy Ocean, Virgin
- 73 — 1 DARE ME, Pointer Sisters, RCA
- 74 55 13 PALE SHELTER, Tears For Fears, Mercury
- 75 — 1 MY TOOT TOOT, Denise LaSalle, Epic
- DANCIN' IN THE KEY OF LIFE, Steve Arrington, Atlantic A334

UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	1	DANCING IN THE STREET, David Bowie and Mick Jagger, EMI America EA204
2	1	6	IGOT YOU BABE, UB40 With Chrissie Hynde, Dep International
3	5	5	TARZAN BOY, Baltimore, Columbia
4	2	7	INTO THE GROOVE, Madonna, Sire □
5	3	4	RUNNING UP THAT HILL, Kate Bush, EMI
6	4	6	DRIVE, Cars, Elektra □
7	7	6	SAVY YIM YOUR NUMBER ONE, Princess, Supreme
8	9	4	ALONE WITHOUT YOU, King, CBS
9	8	10	MONEY FOR NOTHING, Dire Straits, Vertigo
10	34	2	HOLDING OUT FOR A HERO, Bonnie Tyler, CBS
11	18	6	BODY AND SOUL, Man-T-Tal, Virgin
12	16	3	ICAN DREAM ABOUT YOU, Dan Hartman, MCA
13	12	6	I WONDER IF I TAKE YOU HOME, Lisa Lisa & Cult Jam & Full Force, CBS
14	6	6	HOLIDAY, Madonna, Sire □
15	22	2	DON'T MESS WITH DOCTOR DREAM, Thompson Twins, Arista
16	33	4	KNOCK ON WOOD/LIGHT MY FIRE, Armi Stewart, Sedition
17	11	9	WHITE WEDDING, Billy Idol, Chrysalis
18	10	8	WE DON'T NEED ANOTHER HERO (THUNDERDOME), Tina Turner, Capitol
19	15	7	YOU'RE THE ONE FOR ME, D Train, Prelude
20	—	1	PART TIME LOVER, Stevie Wonder, Motown ZB40351
21	30	2	YESTERDAY'S MEN, Madness, Zojazz
22	13	10	EXCITABLE, Amazulu, Island
23	—	1	LAVENDER BLUE, Marillion, EMI MARIL4
24	17	6	TAKES A LITTLE TIME, Total Contrast, London
25	14	10	THERE MUST BE AN ANGEL, Eurythmics, RCA
26	39	2	DON'T STOP THE DANCE, Bryan Ferry, EG
27	23	3	STORES OF JOHNNY, Marc Almond, Some Bizzare
28	37	9	THE SHOW (THEME FROM 'CONNIE'), Rebecca Storm, Telebell
29	19	7	TAKE ME HOME, Phil Collins, Virgin
30	20	18	CHERISH, Kool And The Gang, De-lite O
31	49	2	THE POWER OF LOVE, Huey Lewis And The News, Chrysalis
32	21	6	ROCK ON! ROCK ON! NIK Kershaw, MCA
33	24	13	LIVE IS LIFE, Opus, Polydor
34	40	3	DO NOT DISTURB, Bannanrama, London
35	26	5	ROCK 'N' ROLL CHILDREN, Dig, Vertigo
36	25	5	AXEL F, Harold Faltermeyer, MCA
37	27	6	GOODBYE GIRL, Go West, Chrysalis
38	44	3	BODY ROCK, Maria Vidal, EMI America
39	28	7	IN BETWEEN DAYS, Cure, Fiction
40	29	8	LET ME BE THE ONE, Five Star, Tent
41	46	4	TRAPPED, Colonel Abrams, MCA
42	31	14	CRAZY FOR YOU, Madonna, Geffen
43	48	3	LEAN ON ME, Red Box, Sire
44	42	5	SUMMER OF '69, Bryan Adams, A&M
45	45	3	LOVE IS THE SEVENTH WAVE, Sing, A&M
46	38	7	EMPTY ROOMS, Gary Moore, 10 Records
47	32	15	FRANKIE, Sister Sledge, Atlantic □
48	36	7	RASPBERRY BERT, Prince, Warner Bros
49	47	11	THE POWER OF LOVE, Jennifer Rush, CBS
50	54	2	DANCING ON THE JAGGED EDGE, Sister Sledge, Atlantic
51	—	1	WHAT'S YOUR PROBLEM, Blancmange, London BLANC3
52	61	2	SUFFER THE CHILDREN, Tears For Fears, Mercury
53	43	16	SHE SELLS SANCTUARY, Cult, Beggars Banquet



THE NEXT 25

76	82	ASK THE LORD, Hipsaway, Mercury
77	89	CITY RHYTHM, Shakatak, Polydor
78	80	TOWN, Proquest, Stiff
79	81	WHAT ARE WE GONNA DO ABOUT IT, Mercy Mercy, Ensign
80	86	THE LOVE PARADE, Dream Academy, Blanco Y Negro
81	—	I'LL BE A FREAK FOR YOU, Royale Delite, Streetwave
82	—	HARDEST PART IS THE NIGHT, Bon Jovi, Vertigo
83	77	STELMO'S FIRE (MAN IN MOTION), John Parr, London LON1
84	78	FLETCH THEME, Harold Faltermeyer, MCA
85	68	EVERY TIME THAT I SEE YOU, Vitamin Z, Mercury
86	—	HARDEST PART IS THE NIGHT, Bon Jovi, Vertigo
87	83	LITTLE BY LITTLE, Robert Plant, Es Paranza
88	—	ONE IN A MILLION, Hugh Cornwell, Portrait A6509
89	—	UNIKISS THAT KISS, Stephen A J Duffy, 10 Records T1N4
90	85	THROUGH THE FIRE, Chaka Khan, Warner Bros
91	—	WHEN YOUR HEART RUNS OUT OF TIME, Glenn Gregory and Claudia Brucken, ZTT ZTA151
92	—	LO S (Love On Sight), Colors, Fourth & Broadway BRW34
93	75	BACK ON THE STREETS, Savon, Parlophone
94	—	THE ROAD TO ROCK AND ROLL, King Kurt, Stiff BUY230
95	93	I THOUGHT I'D NEVER SEE YOU AGAIN, Working Week, Virgin
96	72	SMOKIN' IN THE BOYS ROOM, Molly Cure, Elektra
97	98	SOMETIMES LIKE BUTTERFLIES, Dusty Springfield, Hippodrome
98	—	HOT FUN, 7th Heaven, Mercury MFR199
99	—	LET ME HOLD YOU, Sonique, CoolTempo COOL114
100	—	MAGGIE, Jim Davidson, Reflex LAX4

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



T H E C U R E
L L O Y D C O L E
S Q U E E Z E
D - T R A I N



By Allan Jones

UB40 AND Chrissie Hynde seemed an unlikely pairing on paper, and "I Got You Babe" seemed an equally unlikely vehicle for their combined talents, yet on disc both gelled perfectly.

Even so, there was an element of surprise in the overwhelming reaction to the record, which last week completed a rapid ascent of the chart by topping **Madonna** from pole position. "I Got You Babe" was written by **Sonny Bono**, and has been recorded well over 100 times, by everyone from **Etta James** and **Frank Sinatra** to the **Ramones** and **Tiny Tim**. But the first and definitive version, was a number one hit for **Sonny**, and his erstwhile singing and marital partner **Cher**, exactly 20 years ago.

For a song to reach number one once is admirable, for it to do so twice indicates it's something special. Here, in the order in which they achieved the double, is a checklist of the songs to reach number one in two different versions.

- 1 Answer Me — Frankie Laine and **Frank Whitefield** (both number one in 1953)
- 2 **Cherry Pink And Apple Blossom White** — **Perez Prado** and **Eddie Calvert** (both 1955)
- 3 **Singing The Blues** — **Guy Mitchell** and **Tommy Steele** (both 1957)
- 4 **Young Love** — **Tab Hunter** (1957) and **Donny Osmond** (1973)
- 5 **Mary's Boy Child** — **Harry Belafonte** (1957) and — in a medley with "Oh My Lord" — **Boney M** (1978)
- 6 **This Ole House** — **Rosemary Clooney** (1954) and **Shakin' Stevens** (1981)
- 7 **You'll Never Walk Alone** — **Gerry And The Pacemakers** (1963) and **Cher** (1985)
- 8 **I've Got You Babe** — **Sonny and Cher** (1965) and **UB40/Chrissie Hynde** (1985)

HOLIDAY FAILED to displace "Into The Groove" at number one, depriving **Madonna** of the honour of becoming the first woman ever to replace herself at number one. But it did very well by any standards, selling over 500,000 copies and reaching number two, a four place improvement on its 1984 peak. In so doing it became

one of very few singles to reach the top 10 twice, and the first by a woman.

If we exclude records which, in the days when there was only a top 10, dropped out of the chart for a week or two due to the vagaries of chart compilation—only 25 records have made a second visit to the upper echelon in the order in which they completed this commendable double, they are as follows:

- 1 **Rock Around The Clock** — **Bill Haley and His Comets** (Number one in 1955, and number five in 1956)
- 2 **Mary's Boy Child** — **Harry Belafonte** (1, 1957/9, 1968)
- 3 **You've Lost That Lovin' Feelin'** — **Righteous Brothers** (1, 1965/10, 1969)
- 4 **Heartbreak Hotel/Hound Dog** — **Elvis Presley** (2, 1956/10, 1971)
- 5 **Let's Dance** — **Chris Montez** (2, 1967/9, 1972)
- 6 **Shotgun Wedding** — **Roy 'C' (6, 1966/8, 1972)**
- 7 **Albatross** — **Fleetwood Mac** (1, 1968/2, 1973)
- 8 **Ying Tong Song** — **Goons** (3, 1956/9, 1973)
- 9 **What Becomes Of The Broken Hearted** — **Jimmy Ruffin** (10, 1966/4, 1974)
- 10 **Young Girl** — **Union Gap** featuring **Gary Puckett** (1, 1968/6, 1974)
- 11 **Honey** — **Bobby Goldsboro** (2, 1968/2, 1975)
- 12 **Israelites** — **Desmond Dekker** (1, 1969/10, 1975)
- 13 **Have You Seen Her?** — **Chi-Lites** (3, 1972/5, 1975)
- 14 **Sealed With A Kiss** — **Brian Hyland** (3, 1962/7, 1975)
- 15 **Space Odyssey** — **David Bowie** (5, 1969/1, 1975)
- 16 **Let's Twist Again** — **Chubby Checker** (2, 1955/9, 1975)
- 17 **Itchycoo Park** — **Small Faces** (both 1967/9, 1976)
- 18 **Lead On The Pack** — **Shangri-La's** (3, 1972/7, 1976)
- 19 **Sailing** — **Red Stewart** (1, 1975/3, 1976)
- 20 **Substitute** — **The Who** (5, 1966/7, 1976)
- 21 **Imagine** — **John Lennon** (6, 1975/1, 1981)
- 22 **Happy Xmas (War Is Over)** — **John and Yoko** (4, 1972/2, 1981)
- 23 **Lay Lady Lay** — **David and The Dominoes** (1, 1972/4, 1982)
- 24 **Holiday** — **Madonna** (6, 1984/2, 1985)
- 25 **Drive** — **The Cars** (5, 1984/4, 1985)

Of these records, "Albatross" comes closest to the ultimate glory of topping the charts twice, reaching number one originally released in 1968, and number two five years later, when it was denied by **10CC**, and a hail of "Rubber Bullets". **Bobby Goldsboro** was unlucky,



UB40 and Chrissie Hynde, routing Madonna from the number one spot

reaching number two in 1968 and 1975, without ever climbing the final rung to the top of the charts.

No record has ever made the top 10 three times, but the **Shangri-La's** deserve the most honour of mentions. Their "Leader Of The Pack", a classic 'death' disc, reached the top 10 twice in the Seventies, having peaked at number 11 when first released in 1955.

No fewer than six of the above made their second bid for glory in 1975; a disproportionately high figure for one year.

Whatever the reason, two of the records — "Sealed With A Kiss" and "Have You Seen Her" — were in the top 10 at the same time, the first and only time two former

top 10 records had shared a return visit to the top 10, and the **Cars** repeated the feat a couple of weeks ago.

In conclusion, I should mention that "Let's Twist Again" shared top-billings with "The Twist" and "Have You Seen Her" with "Oh Girl" when re-released, but in both cases the first named song was the one plugged to radio, and presumably the one record buyers asked for. Conversely, the **Goons** "Ying Tong Song" was part of a double A-sided single when first released, but not on re-issue, and "Heartbreak Hotel" and "Hound Dog", though issued back-to-back in 1971, were released separately in 1965, both reaching number two.

N B R I E F

THE HEBBEGEBBES, whose wicked parodies have been sorely missed lately, return with a below par poke at ZTT's most bankable asset, a single entitled "When Two Songs Sound The Same", to be released under their alter ego **Frankie Goes To The Bank**.

Meanwhile, the genuine article contribute two previously un-released tracks — a live version of "Born To Run" and "Disneyland" — to ZTT's forthcoming sampler **106: The Franksies** can also be heard performing an exclusive live version of "Relax" on a free audio cassette which accompanies Ocean Software's "Frankie Goes To Hollywood" computer game. — **Bruce Springsteen** has turned down numerous potentially lucrative deals offered by advertisers wanting him to endorse their goods over the years, much to their chagrin. **Ester Chrysler**, claiming "every man has his price" and waving **TWELVE MILLION DOLLARS** at Springsteen in an effort to get him to do a commercial for their new range of trucks. "Miss" he says, "but it wouldn't be good for my image. Now, if you were advertising Pink Cadillac's... Sometimes I worry about that boy..."

According to our interpretation of sales figures for the first half of 1985, ye olde LP is finally on the way out, having accounted for less than half of all album sales for the first time ever. Cassettes took 47.4 per cent of the market, and compact discs a further 2.8 per

cent, leaving the LP with a 49.8 per cent share. Most chart albums still sell better on LP than cassette, but the budget end of the market (where most growth occurs) is dominated by cassettes...

The controversy over whether **Paul McCartney's** '19' plagiarises **Mike Oldfield's** masterpiece "Tubular Bells" has been settled amicably, with Oldfield's name being hitched to the "Hardcastle/Coutoune/McCord" songwriting credit. It's the first number one Oldfield has helped to write, albeit involuntarily. In America, where '19' peaked at number 15, and "Tubular Bells" at number seven, Oldfield's highest ranked song is "Family Man", a number six hit for **Daryl Hall and John Oates** in 1983. — **Baltimore's** "Tarzan Boy", looking increasingly like a number one, is the second Italian recorded single to hit the top 20 this year, following **Amii Stewart's** "Friends" (number 12 in February). Both were recorded in Rome. Twenty years ago this week, in the same chart topped by **Sonny and Cher's** "I Got You Babe", there were for the first and only time, two Italian recordings in the top 20 simultaneously; **Marcello Minerbi's** version of "Zorba's Dance" and **Nino Rassi's** treely adapted version of "The Last Post", "Il Silenzio". — **Manhattan Transfer's** new album "Vocables" includes a track called "Ramble" — the first of what will be many to be released here once **Stallone's** new film is out.

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NEW RECORD MIRROR

AN IMPORTANT MESSAGE ●

ON SEPTEMBER 21 we won't be handing out free fivers. On September 21 we won't be running hundreds of intimate photos of Madonna. On September 21 we won't be explaining the socio/political significance of Ginger To The Rescue. Nope, we wouldn't dare to be so presumptuous.

On September 21 what we will be giving you is simply the best rock weekly that ever existed. You won't get any free make-up bags with rm. You won't get a life-size poster of Nik Kershaw with rm. You will get information-packed pages on the most exciting people in rock.

rm will have MORE of everything. Interviews with the famous and the first news on those who are going to be famous. Five pages of charts and untold numbers of colour pictures. rm will give it to you first. And give it to you biggest.

Oh, we will be giving you something FREE. And because you are people of some discernment we will be sparing no cost. Clip a voucher from three copies of rm and a cassette with 15 tracks of the best in British music will be yours. The rm cassette is the musical offer of the autumn. rm is the first magazine of a new decade. Don't miss either. And don't forget about September 21.



REMEMBER SEPTEMBER 21