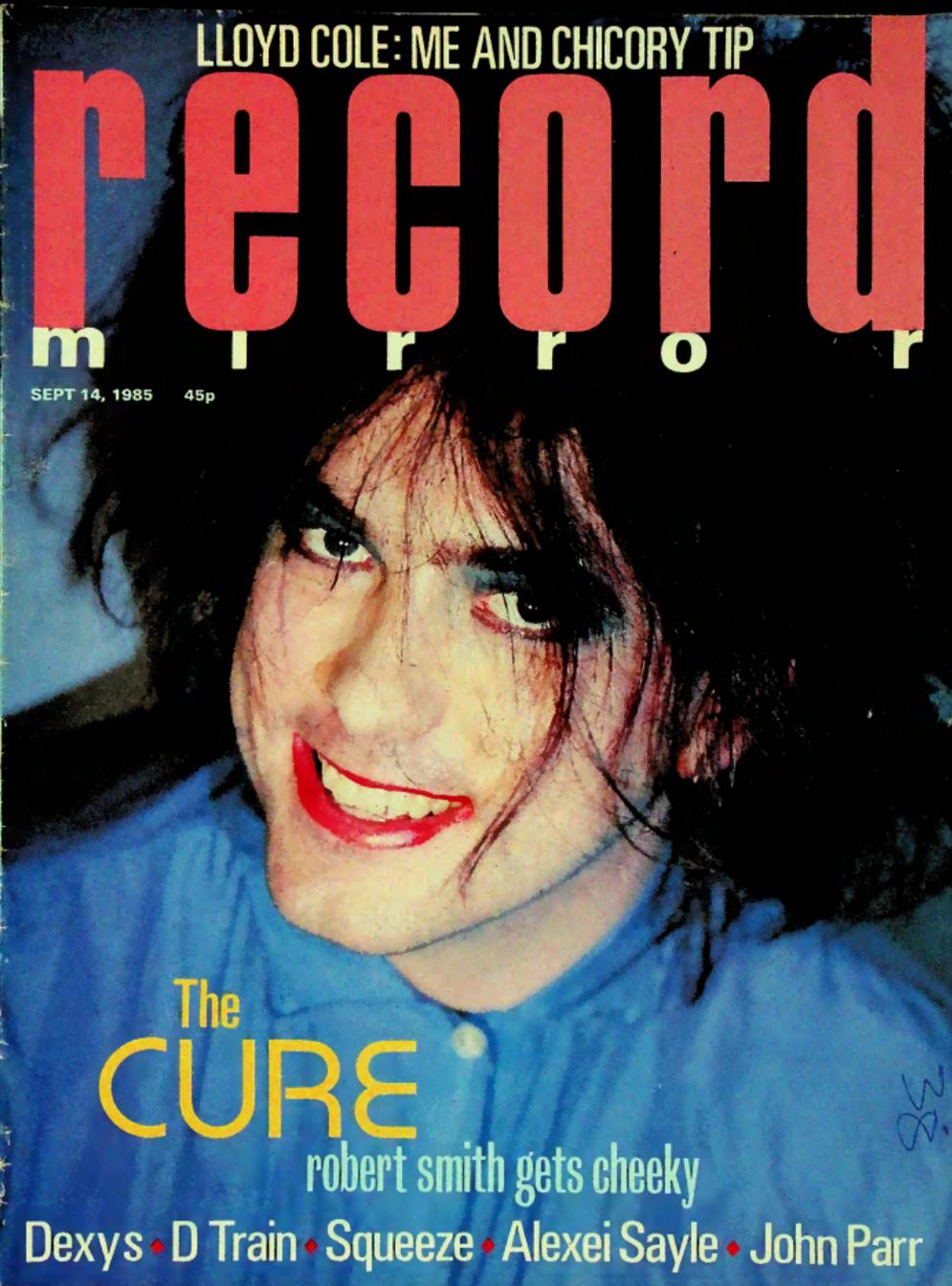


LLOYD COLE: ME AND CHICORY TIP

record

m i r r o r

SEPT 14, 1985 45p

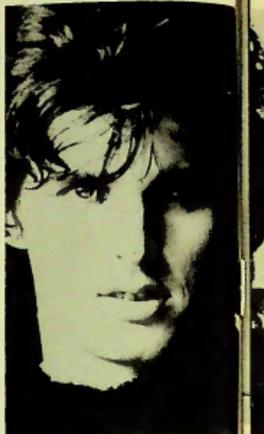


The
CURE

robert smith gets cheeky

Dexys • D Train • Squeeze • Alexei Sayle • John Parr

38



■ **DYNAMIC DUOS** have always been in demand. Let's count the ways — Morecambe And Wise, Cannon And Ball, Go West, Laurel And Hardy and Tottenham And Hotspur.



● **MEAN, MOODY** and not likely to be embraced by your parents. That's **NICK CAVE AND THE BAD SEEDS** and their single 'Tupelo', the story of a young Elvis Presley and his birthplace. Nick (ex-Birthday Party) has long been fascinated by the Presley Legend, an obsession that goes beyond the shades he's wearing.

Nick has been one of the few true cult heroes to stay the course these last five years or so as he growled his way into the hearts of those with their eyes fixed firmly beyond the charts. Atmosphere and power rather than smiling charm are Mr Cave's talents and together with Barry Adamson, Mick Harvey and Blixa Bargeld, collectively the Bad Seeds, 'Tupelo' is a slice of sleaze/blues fit to raise Elvis from the dead.

■ **THE TRAPPINGS** of success. Colourful Pete Burns drapes himself in an old sheet to celebrate the release of the latest waxing from **DEAD OR ALIVE** 'My Heart Goes Bang'.

And to prove that **RECORD MIRROR** is quite partial to a bit of celebration, we've got 10 copies of the DOA six track video (featuring such epics as 'That's The Way I Like It', 'In Too Deep' and 'Lover Come Back') with a 12 inch single thrown in with each one, to be won in a simple competition.

1) What was the title of Dead Or Alive's number one single: a) Money Go Round... b) You Spin Me Round (Like A Record)... c) Round And Around...?

2) Who sung the original of 'That's The Way I Like It': a) KC And The Sunshine Band... b) Weather Girls... c) Eddie And Sunshine...?

3) Their LP was called: a) Earthquake... b) Youthquake... c) Quaker Oats...?

Send your answers plus name and address on a postcard to **RECORD MIRROR DEAD OR ALIVE COMPETITION**, Greater London House, Hampstead Road, London NW1 7QZ, no later than Monday September 23.

■ **THE FREAKY** sound of funk is brought to you from Brooklyn by **ROYALLE DELITE**, a female four-piece whose single '(I'll Be A) Freak For You' on Streetwave is currently teasing the dancefloors and ticking the national chart.

Formed in autumn 1983, Lydia, Margarieta, Melonie and Angie have worked in various funk outfits before although this is the first single from the quartet — written and produced by Lonnie Johnson.

Watch out for some showcase appearances shortly. **Freaky**.





Meet Mark Jeffris and Markus Mohr; the former a singer from London, the latter a guitarist from Frankfurt. The pair started a band in a dodgy Berlin rehearsal room three years

ago but that fizzled out. Last year the pair met again — this time in a dodgy Frankfurt studio and decided to form TXT. Their debut single is 'Girl's Got A Brand New Toy'.



● GIVE US the sunshine, and Index will give you a prediction... Weather permitting, these London boys will be basking in a hit called 'Hot Fun'. It's as catchy a piece of pop-dance as you'll need from 7TH HEAVEN, just this minute signed to Phonogram (we waste no time bringing you the hot tips).

The lads are old school mates from Hackney, it's their first single, co-produced by Alan Parsons Project vocalist and former Gonzalez singer Lenny Zakalek and when 7th Heaven's on your lips and on your mind in a couple of weeks, remember where you read it first.

INDEX

- 4 NEWS
 - 7 TV & RADIO
 - 8 SINGLES
 - 10 JOHN PARR will soon be big in Doncaster
 - 12 AN EXTREMELY important announcement
 - 14 CROSSWORD
 - 16 MAILMAN
 - 17 SPOOLS ERRAND the exciting rm cassette
 - 18 ALEXEI SAYLE raising concrete pillars
 - 19 ALBUMS
 - 20 THE LEAGUE OF GENTLEMEN their swansong
 - 22 EYE DEAL
 - 24 THE CURE Robert Smith's tee hee time
 - 26 SQUEEZE performing seals in rock's great circus
 - 28 US CHARTS
 - 29 DISCO CHARTS
 - 30 COLONEL ABRAMS on manoeuvres
 - 31 JAMES HAMILTON astral body of the dancefloor
 - 33 D-TRAIN do the locomotion
 - 34 LLOYD COLE do the locomotion
 - 35 CAMEO no Rambo
 - 41 UK CHARTS
 - 43 CHARTFILE
 - 44 DEXYS MIDNIGHT RUNNERS the men in suits
- cover photography by PAUL COX



'BEATLES FOR SALE — THE BEATLES MEMORABILIA GUIDE' by Bill Harry (Virgin-£5.99) IF YOUR very existence is threatened by the fact that you don't own a set of Beatle bubblegum cards or you haven't memorised all the jokes in 'A Hard Day's Night' and you need an intravenous injection of all the movies — then this is the book for you. It's a comprehensive guide to all Fab Four souvenirs and really only for bores who can recite the Mop Tops matrix numbers better than their two times tables.

■ INDEX
COMPILED BY DI CROSS

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record



■ MORE TREASURES than the Titanic this week. Sade plays a much awaited tour, Prefab Sprout and Marc Almond are out and about, and Depeche Mode are lining up another single. Jump aboard.

LIVE AID LP RUMOUR

● **WE HEAR** rumours that a Live Aid album could be released. The record would feature highlights from the show in July with some specially recorded tracks. Before the Live Aid show it was thought there could be no vinyl souvenir of the event because of contractual difficulties, but if legal and royalty problems can be worked out the album looks like a distinct possibility. If it is ever released then it should be the biggest selling record of all time.

● **A Live Aid concert** will be held at Leicester De Montfort Hall on September 15. Starting at 12 noon, the show will feature a variety of local bands.

● **MADONNA**, THE most popular girl in the world, follows up 'Into The Groove' with 'Angel' out this week. Yet another track taken from her double platinum album 'Like A Virgin', the 12-inch version features a super extended version of the song.

● **EVERYTHING BUT THE GIRL** add a date to their tour at Brighton Top Rank on October 28. They've also swapped their concert on October 5 from Belfast Ulster Hall to Queen's University.

● **BRONSKI BEAT** still won't say who their new singer is, but they're due to release another single 'Hit That Perfect Beat' on November 1. Hopefully an album will follow shortly afterwards.



SWEETEST SADE

■ **SADE RETURNS** with a single this month followed by a tour in November. Sade's single is 'Sweetest Taboo' and it will be out on September 30. It's one of a collection of songs Sade recorded during the summer for an album, due out to coincide with the tour.

Sade will be playing Aberdeen His Majesty's Theatre November 4, Edinburgh Playhouse 6, Blackpool Opera House 9, Harrogate Centre 10, 11, Brighton Centre 13, Bristol Centre 15, Bournemouth International Conference Centre 17, Cornwall St Austell Coliseum 18, Cardiff St David's Hall 20, Birmingham Odeon 22, Liverpool Empire 25, Hull City Hall 26, Manchester Apollo 28, London Royal Albert Hall December 1, 2. It's likely that more dates will be added later.

Tickets for the Albert Hall shows priced £9 are available by post from Sade Concerts, PO Box 141, London SW6 5AS. Make your cheques payable to Sade Concerts and enclose a sae. There's also a credit card hotline on 01-741 8989. Tickets for other venues have just gone on sale.



FROM HILLS TO HOUNDS

■ **KATE BUSH** releases her album 'Hounds Of Love' on September 16. Side one has five tracks including her mega hit 'Running Up That Hill (A Deal With God)', a song about the fundamental differences between the sexes and how these differences lead to misunderstandings.

Side two is a concept piece called 'The Ninth Wave' and features seven songs. These songs combine to tell the story of somebody who is in danger of drowning with their past, present and future flashing before them.

Kate wrote and produced the album herself and she'll be releasing another single from it shortly.

THINGS TO DREAM ABOUT

■ **THE DREAM Academy's** debut album, ingeniously titled 'The Dream Academy', will be out on September 16. The album contains the band's two singles 'Life In A Northern Town' and 'The Love Parade', with eight other tracks. All tracks are composed by Nicky, Gilbert and Kate St John.

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AND LOCAL AGENTS
(SHOW PRODUCED BY NICK LEIGH PROMOTIONS)

Adam Ant
ADAMANT



SINNING ON TOUR

■ **MARC ALMOND** and his **Willing Sinners** will be touring in October. They start with a concert at **Chippenhams Goldiggers** October 2, followed by **Crawley Leisure Centre** 4, **Croydon Fairfield Hall** 6, **Coventry Polytechnic** 7, **Birmingham Powerhouse** 8, **Derby Assembly Rooms** 10, **Colchester Essex University** 11, **Aylesbury Maxwell Hall** 12, **Worthing Assembly Hall** 14, **Reading University** 15, **Sheffield University** 19, **Northampton Derngate Centre** 21, **Newcastle Mayfair** 24, **Edinburgh Coasters** 25, **Glasgow QMH** 26, **Blackburn King Georges Hall** 28, **Manchester Ritzy** 29, **Lancaster University** November 1, **Loughborough University** 2, **Hammersmith Palais** 4, **London Dominion** 5. Tickets are on sale now and more dates will be added later.

▶▶▶
PREFAB SPROUT start their largest tour ever in October. They will be playing **Aberdeen Ritzy** October 17, **Dundee University** 18, **Glasgow QMU** 19, **Edinburgh Coasters** 21, **Newcastle City Hall** 22, **Nottingham Rock City** 23, **Leicester University** 24, **Salford University** 26, **Liverpool University** 27, **Birmingham Powerhouse** 28, **Sheffield University** 29, **Hanley Roxy** 30, **Warwick University** 31, **Leeds University** 2, **Norwich UEA** 3, **Oxford Apollo** 4, **Portsmouth Guildhall** 6, **Cardiff University** 7, **Gloucester Arts College** 8, **Essex University** 9, **Brighton Top Rank** 11, **Bristol Studio** 12, **Exeter University** 13, **St Austell Coliseum** 14, **Reading University** 16, **Hammersmith Palais** 18.



● **GODLEY AND Creme**, who this year celebrate a quarter of a century together with hardly a cross word, release their single 'Golden Boy' on September 20. G and C have just finished work on the **Thompson Twins'** video and they're now working on a video interpretation of their 'History Mix Volume One' album.

● **BEEP BEEP**, Cabaret Voltaire release their single 'I Want You' on September 16. The 12 inch features an extended version of the song and an extra track 'COMA'. The Cabbies will release another album in the autumn.

● **GENE LOVES Jezebel** play a one off gig at **Croydon's Underground Club** on September 11.



JENNIFER HOLLIDAY

Say You Love Me

THE STUNNING
 NEW ALBUM
 & CASSETTE

INCLUDES THE SINGLE
 'HARD TIMES FOR LOVERS'



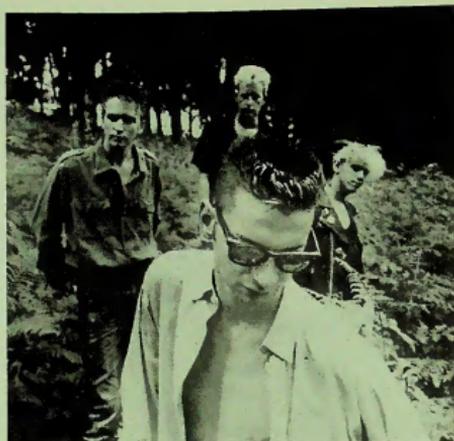
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CONTINUED DEBUT LATIN QUARTER LP

● **LATIN QUARTER** release their debut album 'Modern Times' on September 20 and they've lined up a wacking great tour. See 'em at Harlesden Mean Fiddler September 18, Brighton Pavilion 19, Brixton Academy 20, Bath Moles Club 21, Manchester Band On The Wall 25, Stoke Bridge Arts Centre 26, Crewe Oakley Centre 27, Sheffield Leadmill 28, North Staffs Polytechnic October 1, Huddersfield Polytechnic 2, London Goldsmith College 3, London University SOAS 4, Hertford Balis Park College 10, Keele University 11, Dudley JB's 12, Peterborough Glasshouse 13, Warwick University 15, Bradford University 16, London Westfield College 17, Middlesex Polytechnic 18, Cardiff University 19, Kent University 21, Newcastle Polytechnic 23, Glasgow University 25, Teeside Polytechnic 26, Hanley Roxys Rollers Bar 28, Liverpool University 29, Sheffield Polytechnic 30, Leicester Polytechnic 31, Bucks College of Higher Education November 1, London City Polytechnic 2.

First quantities of 'Modern Times' will contain an extra Dennis Bovell remixed 12 inch dub version of 'Radio Africa' and 'Pyramid Label'.

● **FATBACK BOUNCE** around with their single 'She's A Go Get'er' on September 16.



HEARTFUL SONG

■ **DEPECHE MODE** release their single 'It's Called A Heart' on September 16. The seven inch version will be available as a limited edition with a free poster bag and the 12 inch features extended versions of 'It's Called A Heart' and 'Fly On The Windscreen'. The single will also be available as a limited edition double pack, featuring an additional 12 inch record remixed by Gareth Jones. Depeche Mode are just back from playing a series of European festivals.

◀ **THE THOMPSON TWINS'** album 'Here's To Future Days' will be out on September 20. Initial quantities of this epic will contain a free LP featuring remixes of 'Shoot Out', 'Alice', 'Heavens Above', 'The Kiss' and 'Desert Dancers' by Jay Mark. All tracks on the album were written by the twins apart from 'Revolution', the cover of an old Beatles song.

The TT's have added a date to their tour at Dublin Simmonds Court Pavilion on October 10.

● **THE ALARM'S** single 'Strength' will be out on September 16 followed by their album of the same name on October 14. They've also lined up a tour at Liverpool Royal Court December 8, Leicester De Montfort Hall 9, Sheffield City Hall 10, Birmingham Odeon 12, Newcastle City Hall 13, Hammersmith Odeon 15, 16, Southampton Gaumont 18, Cardiff St David's Hall 19, Manchester Apollo 20, Edinburgh Playhouse 22, Glasgow Barrowlands 23.

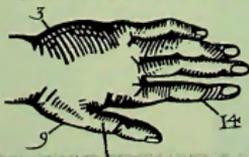
● **THE FALL** release their album 'This Nation's Saving Grace' on September 27. The music is "loosely based on and influenced by the rantings of an extreme Hassidic sect in central Europe, who believed only giving off badness could make the soul inside full of goodness". So now you know.

■ **MADNESS RELEASE** two special editions of 'Yesterday's Men' this week. First up is a square picture disc and the single will also be available as a double package with an extra disc featuring an 'Harmonica Mix' of 'Yesterday's Men' and a live version of 'It Must Be Love' recorded in Brighton in March 1983. 'Yesterday's Men' is Madness' twentieth top 20 single in a row.

● **ROGER DALTRY**, former crooner with the Who, releases his solo single 'After The Fire' this week. The single was written for Rog by his old mate Pete Townshend and the 12 inch version features the bonus track 'Love Me Like You Do'.

● **ADAM ANT** WILL be playing Hammersmith Odeon September 25, Manchester Apollo 27 and Birmingham Odeon 28, and not cancelling them as previously announced. Instead, Adam has postponed the rest of his tour due to production difficulties and these dates will be re-scheduled for next year.

● **DAVID BYRNE'S** album 'Music For The Kneep Players' will be out on September 16. It consists of narrations spoken over various brass instruments.



The New
7" and 12" **KEVIN KITCHEN**
fingerprints

Taken from the debut album 'Split Personality' 12" includes Nowhere to run and Put my arms around you
(Remixed by Brown Uziak New)





SOLO FROM SCRITTI MAN

■ **TOM MORLEY**, the co-founder of Scritti Politti, releases his debut solo single 'Who Broke That Love' on September 16. Featured on backing vocals are Scritti singers Lorenza Johnson and Mae McKenna while Gary Barnacle is featured on sax.

'Who Broke That Love' was first aired at this year's Notting Hill Carnival, where Tom shot a video.

■ **JODY WATLEY**, who used to sing in Shalamar with Jeffrey Daniel, releases her single 'Girls Night Out' on September 20. The song is written by Jody and Bruce Woolley.



WATERBOYS AT SEA

■ **THE WATERBOYS'** long awaited album 'This Is The Sea' will be out on September 16. It's the follow up to 'A Pagan Place' out in May '84 and tracks include 'Don't Bang That Drum', 'The Whole Of The Moon' and 'Medicine Bow'. The band will be touring in October.

■ **THE SENSIBLE** Jerseys release their second single 'Two Way Radio' on September 16. The 12 inch B-side sports a remixed version of the 'Jerseys' first single 'Right And Wrong'.

■ **TIME UK**, featuring ex Jam Drummer Rick Buckler, have lined up a trio of dates. They'll be playing Camden Dingwalls September 12, Herne Hill Half Moon 18, Oxford Street 100 Club 26.

■ **THE ARMOURY** Show hit the road in October, coinciding with the release of their debut album 'Waiting For The Floods'. They'll be playing London Walthamstow Town Hall October 4, Manchester University 5, Wolverhampton Polytechnic 7, Leeds Warehouse 8, Edinburgh Coasters 10, Aberdeen Venue 11, Glasgow University 12, Dundee Dance Factory 13, Newcastle Riverside 14, Birmingham Triangle 16, London Forum 17.

FRIDAY'S 'Bliss' (C4, 5.30pm) features Dave Vanian as this week's Agony Aunt and there will be archive material of the Sex Pistols and Marc Bolan and a look at a new collection of punk clothes. '6.20 Soul Train' (C4) has Animal Nightlife, Hall and Oates and Aretha Franklin.

SATURDAY'S 'Thirty Years Of Rock' (Radio One, 1pm) has the events, music and personalities of 1976 while Graham Bannerman features Les Enfants and Latin Quarter in his evening show on Radio One.

SUNDAY sees the Radio 1 Roadshow (2.30pm) coming live from the Thorpe Park Leisure Centre and hosted by Peter Powell, Adrian Juste and Paul Jordan.

■ **THE RAH** Band follow up their smash hit 'Clouds Across The Moon' with 'What'll Become Of The Children' out on October 4. It's taken from their album 'Past, Present And Future', due out in the autumn.



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in an *ideal* world

s i n g l e s

● SINGLE OF THE WEEK

HUSKER DŪ 'Makes No Sense At All' (SST) At last, a band from Minneapolis that isn't dressed, fed and tucked into bed by Prince. Not only that, but they prove there's life in them there Byrds' riffs, if you crank up the energy levels and add a touch of spike. Terrific.

THE GOOD

MICHAEL McDONALD 'No Lookin' Back' (Warner Brothers) If your reflex action to an ex-Dobie Brother is to wear garlic necklaces, hold crucifixes aloft and ring that leper bell, then listen again. The mighty soul-steeped voice of McDonald is a treat for the ears. Though this, the title track of his second excellent solo album, is a mere appetiser; it gives sufficient notice that this Big Mac is tasty, meaty and very satisfying.

THE CURE 'Close To Me' (Polydor) The thing that really endears me to Robert Smith, aside from his marvellous sense of adventure, is that he always sounds like he's having a lot of fun but lets us in on the jokes. 'Close To You' confirms him as being fully worthy of his



undisputed crown as a true great British eccentric — more power to his quiky elbow.

THE REST

MADONNA 'Angel' (Sire) Another drip-dry disposable hit from Nile Rodgers and Mrs Penn; it's lightly spiced to whet the palate, quickly digested and leaves you with the empty feeling you get three hours after eating a Chinese meal. It's not as satisfying as 'Into The Groove' or 'Like A Virgin'.

HEEBEEGEEBES 'Ponca — Purple Pants' (10) More carbon copy comedy from the Barron

Knights of the Eighties. As usual, it's only funny for one play. This time prissy Prince gets the priss taken while the B-side Frankie Goes To The Bank's 'Two Songs (Sound The Same)' — "Remix, go for it, when you want to con" — is good for two plays.

DEAD OR ALIVE 'My Heart Goes Bang (Get Me To The Doctor)' (Epic) The HeeBeeGeeBee's poison arrow shot at Frankie would be better aimed at the eye patch of Pete Burns — he's done at least three songs that sound the same and this is no different.

JENNIFER HOLLIDAY 'Hard Times For Lovers' (Geffen) The

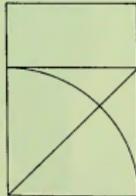
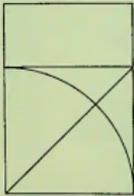
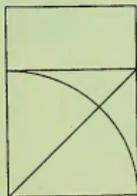


reviewed by
mike gardner

MICHAEL McDONALD



SCRITTI POLITTI



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EP

PERFECT WAY

nuclear-powered lungs of Jennifer Holliday — the star of the Broadway smash 'Dreamgirls' — is strangely subduced on a song that's probably the bastard offspring of Diana Ross's 'Mirror Mirror' and any SOS Band track you care to name.

LOVERBOY 'Lovin' Every Minute Of It' (CBS) A prime example of the malaise of all rockers, save Bryan Adams, from across the waters. I can take my rock as unadventurous as you like but when Canada's top rock band can't even summon the energy to inject any interest in reheating stale Led Zeppelin clichés, then why bother?

DIANA ROSS 'Eaten Alive' (Capitol) I bet the record company executives wet themselves when they heard that Diana, Michael Jackson and the Bee Gees would appear on the same record. But the scat and fight of Diana and Michael's breathily exciting vocals are the only sparks, dampened by an unfocused song from Michael and Bee Gees Maurice and Barry.

JAMAICA BOYS 'Let Me Hold You Close' (Cool Tempo) Top US sidesmen Marcus Miller, Lenny White, Bernard Wright and Chaka Khan's little brother Mark Stevens stretch out slowly on a sleeky soul reggae cocktail with pleasing results.

GREGORY GRAY 'Books To Read Twice' (CBS) For a man whose background is in screamy pop group Rosetta Stone and is



superficially in the haircut'n'ambition division of pop pretenders, Gregory Gray has stamped an awful amount of personality on this quality debut.

COLORS 'LOS (Love On Sight)' (Fourth & Broadway) A real soul throwback that has its roots in the sophisticated sway of things like Bobby Womack and Barry White. But it's been toughened by a spicy dash of New York sass. It's so old-fashioned and warm that it sounds almost refreshing.

THE BRIGHT CARVERS '24 Hours' (Airebeat) A doom boogie about (yawn) the impending nuclear holocaust but these lads have perked up the theme with verve and a fair helping of enjoyment.

WARREN MILLS 'Sunshine' (Jive) Rules for life. No one makes Pear Drops like Trebors;

never miss 'Hill Street Blues' or 'Star Trek'; and giving cute kids dumb lyrics and all the beat box hardware in the world makes them as crucial as your mother's curlers.

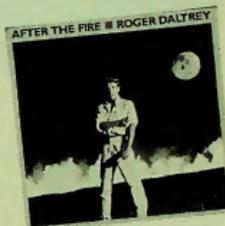
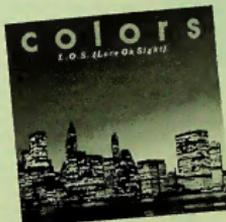
SERIOUS DRINKING 'Love On The Terraces' (Upright) A re-release from 1981 and still as crazy. Somehow I can't see its "timely" release in aid of football unity really working. How can any 'away' supporter visit White Hart Lane and sing this anthem to peace in our full-time after Glenn Hoddle's decimated them?

FALCO 'Rock Me Amadeus' (A&M) No, it's not the Spurs striker but a Euro hitmaker best known for writing After The Fire's 'Der Kommissar'. This one is chock full of hiccup vocals and an extreme sense of humour and is as catchy as a net in a trout farm tank.

ROGER DALTREY 'After The Fire' (10) The real Who reformation is here. The American Express man wraps his tonsils around a Pete Townshend composition that sounds unerringly like a Springsteen outtake. It's even got the Roy Bittan style piano figures. While it hasn't the heartfelt grandeur so beloved by us Bruce Boreds, it's several leagues above the majority of the post-Moon Who output.

BILLY IDOL 'Rebel Yell' (Chrysalis) The best sneer in rock curls his lip around the title track of his last LP but it lacks the zip and malevolence of 'White Wedding'.

LAID BACK 'One Life' (Sire) Laidback? This is almost comatose.



LINDA
T.V. SCENE
DI
7" & 3-TRACK 12"
FRANCO



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stories of JOHNNY

John Parr is not exactly an overnight sensation. But, after almost two decades, he's made it. Robin Smith admires his determination. Photos: Joe Shutter



IF AT first you don't succeed, try, try again. Even if it takes 18 years to get to the end of the road. John Parr, number one in America and scorching the charts here with 'St Elmo's Fire', has finally pulled off a monster hit.

"The success feels very sweet," he says. "I always thought something would happen one day but it has taken a long time. I never thought of packing it all in though. Once you've got involved with the business you don't want to get out. What kind of other job can you do when you're 29 and music has been your life?"

John might look like an all-American rocker, but he comes from Doncaster. These days though, he still lives in a 10-bedroom mansion in Beverly Hills and he's well on his way to notching up his first million.

"It's not just me who lives in the house," he says. "My band live there as well and we have our offices there. It makes sound economic sense to run ourselves from home rather than have an office in town."

In the States, John is a household name. In Britain he's virtually unknown and he's able



to take a train from Doncaster to King's Cross totally unrecognised.

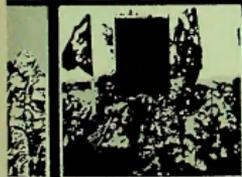
"It's a peculiar feeling to be able to walk down a street here on my own, in America, everything is so much more intense. I usually travel by limousine and my manager is with me and a couple of minders, but I don't have real heavyweights like Prince.

"I miss British television, I miss the security

ACADEMY

REAL

UK Tour starts
end of September



New 7" & 12"
(Remix)
SINGLE

STAND UP!

I always thought something
would happen... but it has

taken a long time

of seeing adverts come up on the screen once every 15 minutes. The music shows in America are about 15 years behind the ones in Britain. I saw 'No Limits' and it was great, America can't match that quality."

JOHNS BACK home in Britain for the first time in two years. First stop was his native Doncaster to see a house he has there and to have an emotional reunion with his German shepherd dogs. What does he think of the state of Britain after a couple of years away?

"The unemployment here is terrible, especially in the area I was brought up in. Certain bits of the place are like a ghost town. I think when the Tory government were elected a lot of people expected there was going to be a lot of hope for the future. But now it seems the rungs of the ladder are being taken out from under everybody's feet here."

Even so, Maggie would probably appreciate John's determination. He's been involved with music since he was 12, but while other people

were having hits, John was always one step behind.

"I used to put on shows at school and my Dad would take me around to gigs. I kept trying and trying but big success always seemed to be just out of reach. Record companies would go so far but no further with me, but I stuck to my guns."

One night, John and his band broke down in their van on a motorway. John hitched a lift with John Woolf who had connections with the Who. He said John should phone him up if he ever wanted help and John did just that. Not long afterwards he was whisked away to America and eventual fame.

JOHNS BROKE into the American charts with 'Naughty Naughty' and his songs have been covered by Meat Loaf and Roger Daltrey. Tina Turner is a friend of John's. They met backstage at Madison Square Garden and they're planning on doing a duet which sounds very promising.

'St Elmo's Fire' is the theme song from the film of the same name. The inspiration for the song is a chap called Rick Hanson, a sports fanatic who is confined to a wheelchair after a car accident. At the moment Rick is wheeling himself around the world raising money for charity. He hopes to finish his trip by attending the 1988 Olympic games in Vancouver.

"His story really impressed me," says John. "I've never met Rick but I've talked to him on the phone and he plays 'St Elmo's Fire' on his Walkman. I hope it helps to keep him going."

"I hope the single is very inspiring. To be honest there are a lot of boring old farts in the States but I'm not one of them. I like music that makes you drop the crockery when you're doing the washing up."



Timmy The Hoover

BANDANA STREET (USE IT)

7th GATEFOLD - BANDANA STREET (USE IT)
WITH TANTALISE

7th BANDANA STREET (USE IT)
12th BANDANA STREET (USE IT)
RED BANDANA MIX

WEAR YOUR BANDANA WITH PRIDE

MCA RECORDS

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NEW RECORD MIRROR

NEXT WEEK our resident team of pop experts don their carpet slippers and cease conceptualising

NEXT WEEK the legendary date 'September 21' will reveal its importance

NEXT WEEK it's out with the old, in with the new

NEXT WEEK you won't find RECORD MIRROR in your local newsagent

NEXT WEEK you will find a brand new magazine in its place

NEXT WEEK don't say 'RECORD MIRROR', say '**rm**'

NEXT WEEK is **rm** launch week and you should be celebrating

Yes, to coincide with the return of Halley's comet, **rm** is hurtling your way in a rather spectacular fashion. Next week, get in the Party Sevens and adjust your anti macassars, because this is what you'll be getting:

- 64 pages packed with charts, information, interviews and authoritative comment
- 32 pages of colour — twice as much as before
- Five pages of every chart you could ever wish to check plus Alan Jones' Chartfile
- A big interview with a major astral body in pop's great firmament
- The first voucher of three you need to clip and collect for our FREE cassette featuring 15 tracks of the best of British music — a state of the art sampler of essential listening for the new season
- Simply the best value for money rock weekly that ever existed

DON'T FORGET: next week you will take delivery of a brand new magazine that will cater for your every whim and desire. **rm** will incorporate RECORD MIRROR. Nothing will be lost and everything will be gained.

rm will be on sale on Thursday of next week. Be there.



CROSSWORD

Entries to: Record Mirror, Greater London House, Hampstead Road, London NW1 70Z. There's the grand sum of a fiver in record tokens for the first correct solution received

ACROSS

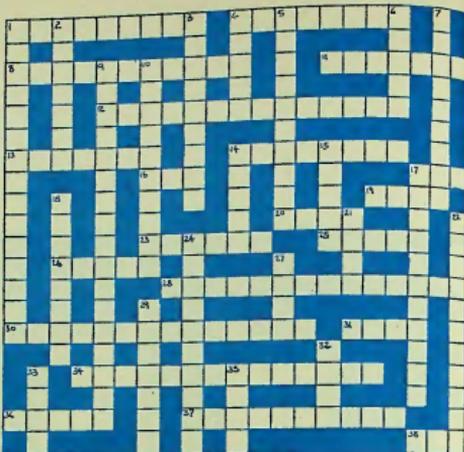
- Paradise for Animal Nightlife (7, 2)
- Spear Of Destiny want you to return (4, 4)
- Breakfast drink for Edwyn Collins (6, 5)
- Kool And The Gang love this hit (7)
- He was responsible for Buffalo Gals going round the outside (7, 7)
- They've returned with Così Fan Tutti Frutti (7)
- It was subtitled 'Sing Like Aretha Franklin' (4, 4)
- Group of Rock 'N' Roll Children (3)
- Rupie Edwards feelings from 1974 (3)
- The Banks of Genesis (4)
- Midge Ure was one of these Kids (4)
- It knows Morrissey's miserable (6)
- Phil's greeting for when he must be going (5)
- Steve McQueen's predecessor (5)
- See 24 across
- Sade crowns someone's romantic feelings (4, 4, 2, 4)
- See 27 down
- & 23 across Roland and Curt think we all want the power (3, 5, 2, 4, 3, 5)
- Heavy metalists you'll find Back On The Streets (5)
- Don Quixote was part of his ride (3, 7)
- We — Stand Together or so said Paul (3)

DOWN

- Told by Marc (7, 2, 6)
- Success has made them so Excitable (7)
- Group that had an Obsession (9)
- They consisted of Eric Clapton, Jack Bruce and Ginger Baker (5)
- A number one for Phyllis (4, 6)
- Bananarama girl (5)
- Fruit found on the head of Prince (9)
- 1984 ZZ Top hit (5, 3, 4, 5)
- His real name was Graham Fellows and he was having girl trouble in 1978 (6, 4)
- Gary Numan's noise (5)
- These boys are from California (5)
- See 24 down
- This is the deepest according to Rod Stewart (5, 3)
- Comes The Rain Again or Comes The Summer (4)
- Farewell from Go West (7, 4)
- & 17 down Style Council hit from 1983 (1, 5, 4, 2, 4, 5)
- & 31 across Red Box will help you to stand up (4, 2, 2)
- This Roxy Music hit may pass above your head (4, 3)
- Loose bits (4)
- Blondie could eat to Dave Wakeling's former group (4)
- Steve's Sir is also a Genesis LP (4)

LAST WEEK'S ANSWERS

ACROSS: 1 Into The Groove, 6 Self, 7 Brothers In Arms, 8 USA, 9 That's The

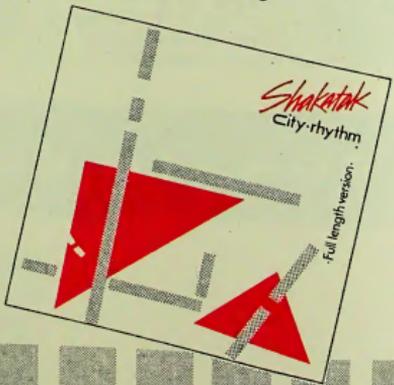


Way, 13 So In Love, 15 Dream, 16 Eight, 18 Maria, 19 Nightshift, 21 Dare, 23 Toto, 26 Clair, 27 Roy C, 29 Asia, 30 Rick Parfitt, 31 Eton, 32 Purple Rain
 DOWN: 1 Inbetween Days, 2 Too Many Gamas, 3 Earth Wind And Fire, 4 Ermine, 5 Flashdance, 10 Sister Of

Mercy, 11 Walking On Sunshine, 12 Harold Faltermeyer, 14 Valette, 17 Michael Jackson, 20 Into Action, 22 America, 24 Control, 25 RCA, 28 Chair
 WINNER (August 24): Mr P Conley, Harefield Road, Dundee

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 WITH

"DOWN
 ON THE STREET"



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'I WONDER IF I TAKE YOU HOME'

+
OTHER
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DANCE
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▼ IS TOM BAILEY going to be the Rambo of the charts? Congratulations, Tom, for speaking out against drug pushers and other evil people in the world. Tom also bravely admitted he flirted with drugs but realised their dangers and gave them up. If more pop stars would strike out of the stupid lifestyles some of them lead, the world would be a better place. **Nick Rogers, Sireatham**
● Yes, it's nice to see some healthy people for a change. We've even heard that Morrissey is thinking of buying a bulldozer

JUST WHO does she think she is? (Ah, that magical phrase — Ed.) Yes SHE, the so called passionate Claudia. I don't see how she had the right to slag off the British public in our own country and in one of our top pop mags.

Yes, we cook food out of cans. We started cooking tinned food in the Forties when the war was on and food couldn't be found in large quantities. Seasonal food was canned to make it available throughout the year and you Germans made it a habit for us. Of course, the Germans didn't use tins throughout the war except for the army supplies because they

used to steal France, Poland and other countries' food and make it available to the German public. So watch your mouth next time, Claudia.

An angry reader
● Unbelievable. An angry reader who's also a coward and considerably less than broad-minded. Why didn't you give us your name and where you come from?

MY MY, how sweet. Kirk Brandon looks as gentle as a lamb in the photograph you took of him with Vera Lynn. Did she brush his hair and make sure he wore a clean shirt as well? What on earth did she do to him? What are rebellious pop stars coming to?

Kathy, Windsor
● We think Dame Vera probably gave Kirk one of her home-made scones before the photo was taken

I'VE GOT a question to ask about Morrissey. Is he celibate or chaste? I have heard he is celibate but the definition of celibate and what I hear Morrissey is don't really even out. You see, people are saying Morrissey won't fool around until he is married, but the definition of celibate is a person who is unmarried,

particularly one who has taken a vow not to marry. As it turns out many people seem to be quite confused and are giving the chaste definition to the word celibate. There you go, I hope someone over there can sort this mess out.

Jeanene Allstead, Reseda, California
● What the hell are they putting in the water over there?

TO MR Peter Wylie. Where are you now after your lash at almost all of my favourite groups in June 1984? You haven't had one solitary song in the charts since the last piece of rubbish, 'Come Back'. Is it surprising that 60 to 70 per cent of Liverpool's population want to leave the place when you're still living there?

Carmel Tobin, Dublin
● With some of the nonsense in the charts right now, old Pete's probably very glad to be out of it

PLEASE COULD you tell me what's happened to Hazel Dean? She hasn't had a single out for ages now and she hasn't been on TV or in magazines. Also could you tell me where I could write to her where she'll receive and read my letter personally?

Hazel Dean Fan, Anerley
● Haze has just booted back with a single on Parlophone, who you can write to at 20 Manchester Square, London W1

I'VE NEVER thought that George Michael of Wham! was much to write home about, but he certainly hasn't improved himself with that beard. Few people look well with beards, and George certainly isn't one of them.

Lucy Kent, St Heller, Jersey, Channel Isles
● People don't look good with beards, eh? You obviously haven't seen the luxurious growth sported by Robin 'Rambo' Smith

● RAMBO of the Bailey? Tom prepares to dish out justice to the world



Dear Love (The single)

Come back from vacation

STEVE WEBB

(THE SINGER)

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● **YOU MAY** have gathered by now that September 21 is a bit of a special day, it being the launch date of **rm** (to you, the fastest, boldest, sharpest rock weekly ever). To celebrate we'll be giving you something **COMPLETELY FREE**, namely the **rm cassette** . . . 15 tracks of the best of British talent lovingly compiled on a high grade Maxell C60. Now this is what you have to do: on September 21 and for the following six weeks **rm** will carry a free cassette voucher. Clip three of those vouchers and send 'em off and the cassette is yours. Free. Just remember: September 21. **rm.**

NEW RECORD MIRROR

SPOOLS PARADISE



Virginia Astley
7&12 inch single
Tender



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ALEXEISAYLE

'I'd like to make thousands, then I can retire to my farm in the Welsh hills and raise concrete pillars'

He's wacky, he studies nutters, makes cheap videos, appears in Brecht plays and makes films with Sting. But didn't he kill my brother asks Diane Cross?

WRITING SONGS about second-hand car dealers and nutcases is a sharp contrast to most current vinyl, candy-coated with sweet nothings and assorted trivia. But then you wouldn't expect one of the forerunners of modern British comedy to produce anything characteristically conventional, would you?

After two years Alexei Sayle is back with another humorous chunk of plastic entertainment. A rap attack on the charts, with definite dance appeal and the lyrical grace of a punk poet laureate. But don't expect any subtle innuendo or delicate word play in his latest single 'Didn't You Kill My Brother?'.

"It's about nutters I suppose," explains Alexei. "I'm no great shakes as a lyricist, but I've got like an ear for people's speech patterns and that. You know what I mean? I'm fascinated by listening to crazy people walking down the street, the stuff they're saying is actually often quite funny."

"First you do it on stage. Some phrases sound better than others for no reason at all. The line 'Didn't You Kill My Brother?' was from this guy that I write with. He has this magnetic attraction for nutcases, they travel for miles to see him on their bus posess. Someone asked him the way, and after he told them they said, 'Hey didn't you kill my brother?'."

"It's just a mixture of crazy ideas. If it's about anything it's about someone getting bothered in the street."

The single is accompanied visually by a very funny video. Directed by Sandy Johnson, who was responsible for the Comic Strip 'Bad News Tour', it's a rebellious fusion of chaotically choreographed dance

routines and personality changes, spiced with that inimitable brand of Sayle humour.

The set just happened to be lying around the studio when they called upon it, ready for its role in a forthcoming Russell Mulcahy film. Getting something for free though, appealed to more than just Alexei's sense of meanness.

"I think the key is actually cheapness in video because that makes you more imaginative. My insistence that it's done cheaply is not just because I'm paying for it, not just out of meanness, well partly out of meanness. But if you see 3,000 women goose-stepping across the screen it just seems like money, a waste of money at that. But if you've only got £10,000 or £12,000 to spend it makes it much more creative."

"It's a good discipline. For instance, that Russell Mulcahy video for Duran Duran's 'Wild Boys' that got all the video awards, it's not the best video it's just the most expensive if you know what I mean? It's got no merit of its own. But 'Didn't You...' is a video record, the video makes it."

The single's similarity to his previous comical chart conqueror 'Hello John, Gotta New Motor?' worries Alexei slightly, although it's more squarely aimed at the clubs. He thinks it's the better track, more of a pop record with a proper tune, courtesy of his partner in pop Chaz Jankel. The pair of 'em are planning another single, with an album to tempt the pre-Christmas record buying public.

AS WELL as his pretensions as a popstar, Alexei is becoming something of a screen favourite. He's due to appear in a Brecht play for Thames TV, and he's also starred recently in the Comic Strip

film 'Supergrass' and Franc Roddam's 'Bride' with Jennifer Beales, Sting and Phil Daniels, which has received very poor critical acclaim in the States.

"I actually think it's fantastic, and I'm not just saying that because I'm in it. It's marvellous, intelligent and very visually striking. The Americans have only slammed it because it's an intelligent film, and I think people are used to watching stupidity."

"I think it's unfortunate that in terms of films we're so dependent on the United States, who are artistically primitive, producing an enormous tide of stupidity. It stems from the incompetence of British management, it's not the Americans fault we haven't got a film industry, it's ours."

"You can see why people like Roddam are really into Hollywood, when you realise how small the British cinema market is. If you want a bigger stage you have to go to Hollywood."

Alexei is soon off to Spain for a part in a science fiction film called 'Solar Baby'. Although he seems like a pleasant enough chap to me, he has, yet again, been given the part of the baddie. Isn't he worried about being typecast?

"I'm more worried about getting time cast. I never get past about 10 minutes. I'd actually like to make it from one end of the film to the other."

Well, if 'Didn't You Kill My Brother?' dents the higher reaches of the chart he never need worry. "I hope it's a hit, because it's easy for a comic to have one hit, which is seen as a novelty item. If it isn't though, Chaz and I'll forget it. If we're not on the right lines CBS are wasting their money."

"But I'd like to make thousands, then I can retire to my farm in the Welsh hills and raise concrete pillars."



- Wicked
- Solid
- Comfortable
- Dodgy
- Diabolical liberty

THE ARMOURY SHOW
'Waiting For The Floods'
 (Parlophone ARM 1)
TELL ME, what is it about these Celtic boys that makes them produce albums of rousing battle hymns guaranteed to bring out the tribal instinct in any male over the age of 10?

After a few hours with this, all I can say is it's not the sort of thing to whack on the turntable if you're feeling a bit morning-afterish. There's lots of tough, gritty anthems yet it's not without its heart and sensitivity — mainly due to young Jobbers' lyrics.

At the risk of sounding sexist, this is more of a boys album and should find a home alongside those other predominantly male icons U2, Big Country and Simple Minds. The Armoury Show are, in my opinion, more of a live band. So bearing that in mind, crank up the volume, get out the footie scarves and watch this band rise up and trample over the opposition all the way to the stadium.

■■■■■ Nancy Culp

VARIOUS ARTISTS 'Turn It Up'
 (10 Records DIX 1)
 SO 10 Records enters the arena of cut-price rug-cutters and come out looking good. Here's a double album, boldly packaged and selling as a single LP, that effectively rounds up just about



all 10's "import" dance hits of the last couple of months.

The term "import" still holds because the label have won their spurs by snapping up the US hoties at pronto and spreading them to the street here. They license 'em, they're snapped up, they chart for two weeks, drop out and the whole process is ready to repeat. Which means the compilation features a lot of chart lowlife, but undoubted floor-packers just the same, like Aurra's 'Like I Like It', the Paul Simpson Connection's 'Treat Her Sweeter', The Affair's 'Please Don't Break My Heart' and slowing the pace temporarily, First Love's 'Things Are Not The Same (Without You)'.

Everything apart from Naïma's 'You Never Had A Love Like Mine' clocks in at or about five minutes and massive 12-inch mixes abound. War and Gloria D Brown offer their recent shout-have-beens, the label's biggest successes the Conway Brothers and Little Benny are there and for extra beef, Mai Tai hop over from Virgin to join the party with 'History'. It might not be called 'Now Dance' but you still will.

■■■■■ Paul Sexton

ADAM ANT 'Vive Le Rock'
 (CBS 26583)
FRESH FROM his thespian diversions, Mr Ant bounces back in a desperate attempt to resurrect his flagging pop career. Circa his 'Dog Eat Dog' Ant Music's phase, the man was at least young, vibrant and happening. The passage of time has treated Adam Ant cruelly though. And has he ever heard of

boring old has-beens?

He's presumably striving to regain some iota of credibility but 'Vive Le Rock' is not the album to fulfil such an aim. Having such a distinctive sound has undoubtedly counted against him, but there's little evidence of any attempt to trek down uncharted musical avenues.

The opener, 'Vive Le Rock', is a passable pop song and 'Apollo 9' comes as an enormous relief — through its familiarity rather than any musical distinction.

'Mohair Lockerroom Pin-Up Boys' (great title) is something of a substandard regression towards 'Kings Of The Wild Frontier' days while the remaining tracks basically merge into the same competent but monotonous vein.

You were asking for trouble Adam, naming a track 'No Zap'. Couldn't have put it better myself.

■■■■■ Lesley O'Toole

GARY MOORE 'Run For Cover'
 (10 Records DIX 16)

JUST WHAT the world needs — yet more mediocre metal. Lightweight and moderately tuneless, it could be anyone. As it happens it's Gazza and the lads doing what they do best.

Completely unspoiled by failure, the boys are back with everything you might expect. 'Out In The Fields' and 'Empty Rooms' are augmented by a catalogue of similarly unimaginative numbers, so obviously manufactured they sound cheaper than the 'Birdie Song'.

For all their versatility, the



drummers might just as well be a machine — and Gazza's guitar playing is so predictable he couldn't entertain a doubt.

■■■■■ Mike Mitchell

PHIL FEARON 'This Kind Of Love'
 (Island ENCL 4)
THE ONLY time this reviewer's ever succumbed to a Phil Fearon ditty was hearing 'Dancing Light' pumped out, bass-heavy, by Saxon soundsystem.

This however — yet another self-produced album from Mr Fearon — is pretty garish stuff. I would readily admit to getting off on a variety of Brit-soul like 5 Star but this album really takes the biscuit for smooch-cliches.

The most impressive vocal arrangement is on 'Everything A Woman Should Be'. Elsewhere though, Fearon is desperately in need of a new sound. The production is neither here nor there, and quite frankly I'd rather it were over there (in a box in the corner). Furthermore, the album cover shows Fearon squeezing a microphone stand in the manner of an eager patient of Sigmund Freud. In the background is a £50,000 racing car. What does it all mean?

■■■■■ John Hind

NEIL YOUNG 'Old Ways'
 (Geffen GEF 26377)

NOW HERE'S an album that's interesting up to a point — the point of putting it on the turntable. There was a time when a new offering from Neil Young might have been something to get excited about. Sadly those days have all but passed, and this recent release will only serve to endorse the notion.

Recorded in real redneck territory, with a list of guesting musicians that includes Waylon Jennings and Willie Nelson, 'Old Ways' is country & western music pure and simple. Well, simple anyway. If you're looking for a highlight, forget it. 'My Boy' doesn't quite plummet to the same depths as the other yawn-alongs reach, but that's no 'After The Goldrush' either.

Let's face it, Neil's a nice guy but he always did sound as though he's played too much grid-iron football with his helmet off.

■■■■■ Mike Mitchell

The New **Freezee** *idle vice*

FREEEZ are back with a different style of **ALBUM** featuring the single **'Train of Thought'**

SEE LATEST BUDGET BARGAIN NEWS PAGE ORACLE 10TH
Duggan Design

THE LEAGUE OF GENTLEMEN

as told to JIM REID

THE LEAGUE were about to embark on their greatest adventure. Strapped into Sir Public House's private Lancaster bomber they headed for Fantasy Island, known to the cognoscenti as the Earl of Neveragain's private brewery and alhoushe perched atop a large rock to the west of Scotland.

As Sir Public House grabbed the joystick and lapsed into the talk of his youth — viz: "bandits at five o'clock, **Ginger To The Rescue**, tally ho, can't get the kite down, give us a cup of cocoa number one, **John Mills**, **Jack Hawkins**, come and take it Fritz, Banzai, I say old chap" — the rest of our number settled down to reflect on eighteen months in a pop paper.

True, such follies had somewhat bemused their good name. But then it had been jolly good fun sizing up the geometric idiosyncrasies of **H Jones'** haircut, the side splitting propensities of **S Le Bon's** girth and the Bermuda Triangle known as **Roaring Boys** are not **Spelt Like This** and neither are they **Frankie Goes To Hollywood**.

But enough my hearty fellows. It was now time to call an end to such frivolity. As the League prepared to parachute into the Earl of Neveragain's brewery, they turned their attentions to one more assault on the extremely childish world of popular music.

Ashen-faced they sat there — the **Maharajah Taffy**, **Bertie Beerbarrel**, **Lord Hip Hop**, **Crow**, **Olive Oil**, **Nelson**, the **Animator** and the **Marquis Good Bloke** — mulling over the prospect of yet another **10 Million Quentins** story before Sir Public put the crate on automatic and rushed out of the cockpit clutching a bottle of whisky.

"Silence curs," he shouted ripping off his goggles. "Enough of that bally nonsense, no more of that diseased sheep droppings. I want to tell you all about **Freddie Mercury**..."

Before the good man could talk further our company donned parachutes and jumped en masse.

It was the last we ever saw of Sir Public. However, four months later the captain of a mackerel trawler from Grimsby came upon Sir PH's Lancaster afloat in the briny. And from said aeroplane's black box we pieced together the last thoughts of that noble gentleman.

"Hang on, hang on, where are you going," said PH presumably as he jumped overboard. "Come back!" Thwarted by our exit, he put whisky bottle to mouth and carried on talking to himself through a rubber hose connected to his finest Glenfiddich.

"Now, where was I, ah yes, **Freddie Mercury**. Apparently **Freddie** spent one night of last week at a drag ball in Munich..."

"**Pete Burns**, however, has been having fun on the other side of the world. On tour in Japan with **DOA**, he has received 150 proposals of marriage and spent £10 thousand on designer clothes (though his favourite buy was a £20 brocade coat bought in a junk shop). Furthermore **Pete** is being attended by no less than 15 bodyguards on the tour — which incidentally is breaking attendance records everywhere.

"Altogether more interesting is the news that **James Brown**, not the puny **G'West**, will be writing

the theme tune for the new **Rocky** film. Highlight of said film is **Sylvester Stallone's** five minute negotiation of the word 'bullshit'...

"A word not familiar to **Sheffield boys Chakk**, the names **Sly** and **Robbie** are however. The world's most sought after rhythm section are to produce **Chakk's** first single, or at least one version of it..."

"While on the other side of the market, the **George Michael - Elton John** single should be released within the next month... Meanwhile **Elt** is trying to slim down his list of titles for his new LP. At the last count he had fifteen..."

"If the prospect of a new **EJ LP** is not terrifying enough, listen to this... **Nik Kershaw** is to collaborate with legendary jazz trumpeter **Miles Davis** on a re-vamp of his tracks 'The Riddle' and 'Bogart'. In the right mood **Miles** could blow both pieces of outright wimpiness to pieces..."

"I'm sure **Radio One DJ Janice Long** could blow most of **Nik's** work to pieces as well. Unfortunately she'll have to do without her trusty **Ford Escort** — the wheels from said motor were nicked last week..."

"While **JL** was losing her

transport, **Mick Jagger** was losing his luxury home. The builders of **Mick's** £2 million home on the Island of Mustique have gone bust, leaving off sawed cheeks with nought but some very attractive foundations...

"However, it was full housey at the debut gig of new London signings **Flesh** last week. In attendance at the Old Street warehouse were: **Richard Jobson**, **Steve**, **Phillip Sallon**, half the **Chelsea** football team and ex **Sex Pistol Paul Cook**..."

"Rumours that **Sade** missed said gig for a few pints in **Shoreditch High Street** are totally without foundation — she was stuck in a recording studio in the Provence region of France dodging storms and power cuts..."

"While 't appears that **Boy George** has been religiously avoiding his vicinals these last few months — slimming down to a well formed 11 stone...glug glug..."

And that was it. The great man's last words. The final gulp before he hit the ocean and joined the great West Hendon and District Social Club in the sky...

Mind, things were looking pretty grim for the rest of our hardy ensemble. For, having landed safely in the Earl of Neveragain's private brewery we had failed to locate an exit. And so it was on a diet of Guinness and stiff whiskeys that the League of Gentlemen saw out their days.

They tried, valiantly, to find a way out of their predicament. They tried, oh they tried, to locate the Earl of Neveragain, but the silly laird had done for himself in a vat of whisky.

And so it came to an end. One gossip column's association with possibly the stoutest group of individuals ever to pull on their tweed boxer shorts during an episode of "Bottle Boys". This was the end. In a lonely brewery off the coast of Scotland the League of Gentlemen were doomed.



● THE GREAT unwashed had already begun to celebrate the League's demise

Zaki

GRAHAM

ON TOUR

SEPTEMBER

- 21 SOUTHPORT THEATRE
- 22 CROYDON FAIRFIELD HALL
- 23 NOTTINGHAM, THE ROCK CITY
- 25 CARDIFF ST. DAVID'S HALL
- 27 CHATHAM CENTRAL HALL
- 29 OXFORD APOLLO THEATRE
- 30 BIRMINGHAM ODEON

OCTOBER

- 1 LONDON DOMINION



NEW ALBUM
AND XDR CASSETTE
OUT NOW



HEAVEN KNOWS

featuring

ROUND AND AROUND
HEAVEN KNOWS
COULD IT BE I'M
FALLING IN LOVE

(with david grant)



e y e d e a l

A VISUAL COMPENDIUM

F I L M

A NIGHTMARE ON ELM STREET (Cert 18) BLACKNESS LOOMS. A slight, female figure walks frantically along damp corridors lined with ominous pipes and cables. A scratching noise, like fingernails scraping down a blackboard, creeps ever nearer as the terror begins to take over. The girl awakens and realises it was only a dream.

But in Wes Craven's new screamie, dreams are no benign fantasies within the safety of an imaginative mind. Sleep itself becomes the doorway to a child murderer's terrible vengeance... and lots and lots of goeey blood.

Craven was the macabre genius behind the classic splatter movie 'The Hills Have Eyes'. In his latest artistic tussle with death, innards and bloodied cadavers, four all-American kids are haunted by the same nightmare as one by one, they succumb to sleep and with it the deadly knife-hands of poor, mad, murderous Freddy.

Suitably tacky, inventive in its comic shocks — and genuinely creepy as you're walking home down a dark street afterwards. If the publicity telling you 'You'll never sleep again' isn't quite true, 'A Nightmare On Elm Street' is definitely not to be recommended as a cure for insomnia.

Eleanor Levy

COCONO (Cert PG)

ARE YOU ready for 'Close Encounters Of The Third Kind Part III'? Those sweet faced ETs with the benign intentions are back. This time they're here to collect some cocoons they left behind thousands of years ago. The cocoons are placed in a swimming pool which inadvertently becomes a fountain of youth to some senior citizens.

Director Ron Howard, the man behind 'Splash' but better known as Richie Cunningham from 'Happy Days', has produced a mildly entertaining piece of whimsy. Unfortunately the pace of the movie resembles that of the OAPs and, although it avoids unbearable twoness, it's still too cute to be more than a mere diversion.

Sean Head

CRIMES OF PASSION (Cert 18)

IF YOU'VE been reading your daily tabloids, you'll have already heard of this 'sexy', 'sizzling' o. 'raunchy little sadomasochistic' shocker. All descriptions which flatter Ken Russell's film to the point of absurdity.

Why do film makers continually confuse the terms 'erotic' with 'violent'? Brian De Palma's delayed 'Body Double' (finally released next week) is guilty of the same blurred vision. 'Crimes Of Passion' is another excuse for the director to thrust his schoolboy fantasies onto the cinema-going public.

AS 'FRIDAY The 13th — The New Beginning' opens on — of course — Friday the 13th, it really is gore time at your local flea pit. Watch out soon too, for a nice array of guts in Franc Roddam's 'The Bride' starring Sting and Jennifer Beals. Sting can't act, but he dies more aesthetically than most.

From next week, *Eye Deal* will be appearing in the same space, at the same time, every week. Gaspl! Can you stand the suspense?

Eleanor Levy



ERIC ROBERTS shows Mickey Rourke the fateful thumb in 'The Pope Of Greenwich Village'

This would not be so bad if they were in any way new or stimulating, or even just a teensy bit sexy. The fact they're not — and the fact that, yet again, a male director feels the need to have the female star — Kathleen Turner — beaten and terrorised as a punishment for her wicked ways, is as tired and depressing as any video nasty you care to mention.

How Turner and Anthony Perkins (playing Norman Bates for the hundredth time in his career) got mixed up in this is bewildering. In any case, their performances give the film an interest and sincerity it really doesn't deserve.

The 'erotic' bits aren't, the violence is predictable and Ken Russell once more reveals that behind that angry, infant-terrible 'film-artist' veneer lies the heart of a dirty old man.

Eleanor Levy



KATHLEEN TURNER (above and below) lends a helping hand to both actor and plot in 'Crimes Of Passion'

SUBWAY (Cert 15)

VISUALLY STUNNING, with some good moments of humour, 'Subway' sees the first major role for Christopher Lambert since he bared his glorious thighs in 'Greystoke — The Legend Of Tarzan' last year.

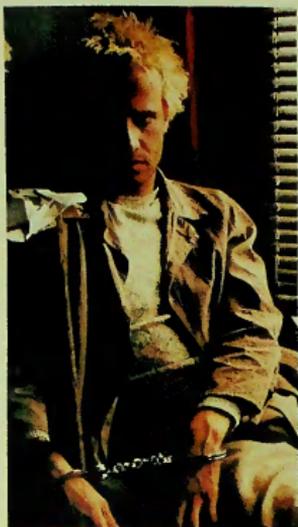
Here, the French actor crops his flowing tresses and turns up with a spiky, peroxidized little effort, playing a Parisian punk whose underground activities and low-down habits centre around the tunnels and shadows of the Paris Metro.

In attendance is Isabelle Adjani ('Driver', Roman Polanski's 'The Tenant') who offers strong, pouting support as the woman he burgles in order to gain her affection.

The director is Luc Besson, whose 'The Last Battle' won much critical acclaim — and 'Subway' is a film to rival the earlier French cult success 'Diva' in its beauty and weird and wonderful delving into the absurd.

Eleanor Levy





● BONDAGED BUT unbowed: Christopher Lambert in 'Subway'

V I D E O

NOW THAT'S WHAT I CALL MUSIC 5
(Virgin/Picture Music International)

OBVIOUSLY THIS compilation of chart-busters has its ups and downs, according to personal taste, but there's enough diversity to ensure something to satisfy every Tom, Dick or Harry.

As far as lavish visual extravaganzas go, there's little to rival Duran Duran or the Elton John/Millie Jackson epic but then money isn't necessarily a password to originality. Some of the runners evidently utilised smaller reservoirs of osh but lashings more individuality — notably Loose Ends and Stephen 'Tin Tin' Duffy.

Nice to see the inclusion of Maze and the Cult, though we could have done without the unsavoury glimpses inside Ian Astbury's oral cavity. Ditto the Power Station's hideously sexist 'Get It On' vid.

I must confess — the old fingers were itching to bash the rewind button.

Lesley O'Toole

CABARET VOLTAIRE 'Drinking Gasoline'
(Virgin/Doublevision)

THE CABS are as well known for their videos as they are for their records. In fact, most of their singles have been accompanied by some of the most startlingly simplistic — yet totally effective videos ever.

This 90-minute compilation contains the various promos ('Crack Down', 'Sensoria' and so on) alongside rather arty footage of an ambient nature. This means loads of slow motion, everything slightly out of focus, plus unusual camera angles.

When I'd finished watching it I felt sick, depressed and my head was ready to explode. Sensoria indeed.

The Cabs and Peter Care have some exciting and innovative ideas, but it has to be said that vast acres of this are self-indulgent twaddle.



● IT'S FOR yoo-hoo! 'A Nightmare On Elm Street'



● ISABELLE ADJANI making her position clear in 'Subway'

If this had been edited down to a more manageable 35 minutes, it could have been one of the most powerful visual experiences ever. As it stands — far too arty by half.

Nancy Cup

computerised TV commercials. Yawn. Very thin plot and not awfully absorbing either. Call this a thriller?

Lesley O'Toole

UNTIL SEPTEMBER/GARBO TALKS/LOOKER
(Warner Home Video)

'UNTIL SEPTEMBER' is an endearing, if unashamedly sentimental, love story. Beautiful American misses flight connection and finds herself stranded in Gay Pares. Ah, Paris in the summertime. True romance at all ensues, by virtue of a meeting with stereotypical French smoothie. Hardly taxes the brain but I'm a sucker for this sort of slush.

The tragi-comedy, 'Garbo Talks', sounds a sure-fire flop on paper but inspired role-play from Ron Silver and Anne Bancroft lend credibility to a fairly plausible plot. Doting son embarks on seemingly impossible mission to fulfil his dying mother's last wish — to meet elusive screen goddess, Greta Garbo. Combines the sublime with the ridiculous and brought a tear to the eye!

'Looker' — easy dosh for an unstretched Albert Finney in unconvincing probe into a world of computer-generated models acting in

THE POPE OF GREENWICH VILLAGE/CITY HEAT
(Warner Home Video)

THE SUPER-DOOPER duo of Clint Eastwood and Burt Reynolds in 'City Heat' is a guaranteed money spinner. Clint is a tough New York cop while Reynolds plays a none too successful private eye. Some nice moments, but the action sequences seem small and mute away from the big screen.

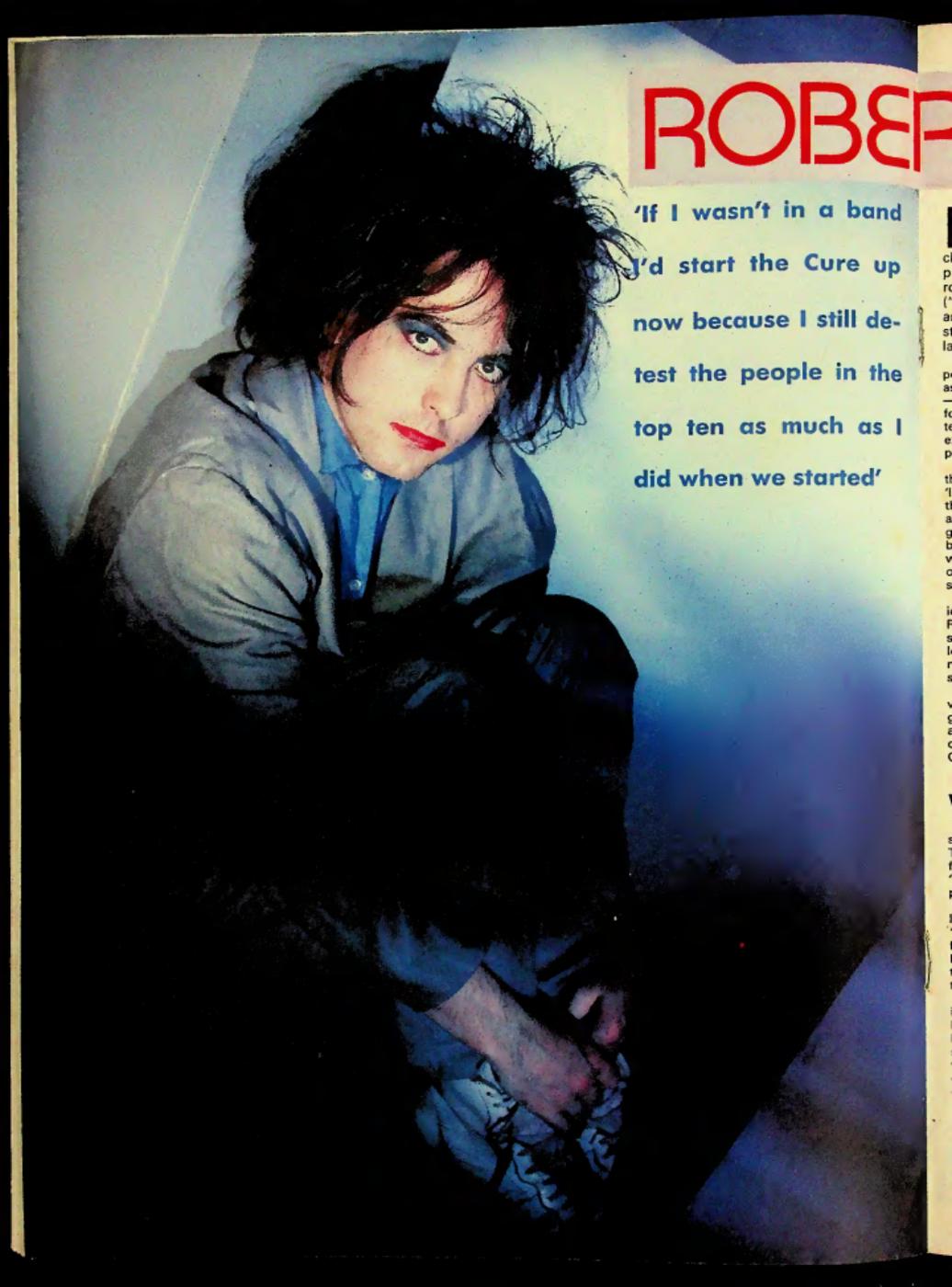
'The Pope Of Greenwich Village' features Mickey Rourke — a name often mentioned in the same breath as the likes of Sean Penn, Matt Dillon and Emilio Estevez as the tough, young face of 'New America'. Rourke offers a fairly flabby performance as the small time crook who meddles with the Mob and loses his girl... and his cousin's (Eric Roberts) left thumb. Daryl Hannah ('Splash', 'Reckless') offers lean support and it all adds up to a strange mix of 'The Godfather' and 'The Jane Fonda Workout Tape'.

Eleanor Levy



ROBEY

'If I wasn't in a band
I'd start the Cure up
now because I still de-
test the people in the
top ten as much as I
did when we started'



ROBERT SMITH

It's tee hee tee again for cheerful rat-tailed Bobby and his Cure rascals. Andy Strickland agrees that healthy disrespect is the right attitude. Photos by Paul Cox

ROBERT SMITH is a pretty cheerful chap today. He's quick to apologise for being half an hour late for our chat, jokes about the guitar solo he's playing on video in the corner of the room that's all the way from Barcelona ("That's the Sangria playing, not me"), and becomes concerned that the Fiction staff may not have ordered me a pint of lager to accompany his own.

His increasingly outrageous, rat tail fringe pops uninvited into the corners of his mouth as he speaks, hiding a faint trace of eye liner — no lipstick. 'Inbetween Days' is losing its foothold in the upper echelons of popstar territory but the new album's out and another excellent single waits in the wings. Robert's pleased with the Cure's impact on the charts.

"With all of them I think, in a perfect world they'd be number one," he says quietly. "With 'Inbetween Days', I thought it'd get played on the radio because it was pretty chirpy and if anything gets played on the radio it generally gets into the chart — a sorry state of affairs, but I thought it'd do better than it did. I just wanted to get the video shown a bit more over here because they are as good as the singles usually."

It's taken him a good year to get used to the idea that the Cure are 'hot' as they say, but Robert still refuses to believe that he's a pop star. I suggest to him that he must get followed around Tesco's these days, he's so unmistakable surely? He shakes his head and sips the lemonade top from his pint.

"I keep being told that by people who interview me and yet I'm a totally mistakeable figure. The last time anybody stopped me and asked for an autograph when I wasn't at a gig of ours or something, was when we did Top Of The Pops with 'Lovecats'."

WHEREAS LAST year's 'The Top' LP seemed to be Robert guarding against cries of 'sell out' for chart success, the wonderful newie 'The Head On The Door' sees the Cure in a much more comfortable setting altogether. Did you think with 'The Top', 'Right', we'll show the buggers and put out a non-pop, difficult LP, Robert?

"As if I'd ever think a thing like that," he laughs, flicking another tail from his mouth. "On 'The Top', 'Caterpillar' was THE single from the moment I wrote it whereas with 'The Head On The Door' there's no one clear contender for a single and therefore there's a continuity throughout the album."

"There's a lot of different types of songs but it's got the sort of continuity that those Disco Beach Party albums have. There used to be a huge divide between people who liked the singles and people who liked the albums but with 'Inbetween Days' I think that divide's closed up because if you like that single, chances are you'll like the album as well."

"I prefer this record to 'The Top', it's a bit easier for me to like so I imagine it's easier for everybody else to like as well. Because I played all the instruments on 'The Top' — except the drums, it was easy to get carried away in a dense mixture of sounds but on this one, all five of us were there so there was a lot more communication of ideas. Eight of the songs

are first takes which is something we haven't done since we made 'Seventeen Seconds' which as everybody knows was the fastest record ever made.

"All the songs on 'The Head On The Door' (the title comes from the childhood nightmare of Robert's when a gruesome head would appear over the quivering youngster's bedroom door) "were written on a synthesiser and an old guitar I rediscovered. I thought, if I can't make these work on these instruments then they won't have strong enough characters when it comes to recording them for real."

"They all sounded quite different because I'd add my voice doing these ridiculous ideas for horn parts and there's a whole load of orchestras on them. Then we got Simon in and all went into a demo studio and fell about laughing at these cassettes for a day but it was more of a group process than anything I've been involved in for years. It really was good fun making this record cos I could ask everyone what we should do and it's turned out really well I think."

WELL, I wouldn't argue with that, and nor will the ten thousand others who've packed themselves into Wembley Arena by the time most of you have read this, to see Robert and the boys going through their paces. There are however one or

two things still to overcome in rehearsals, as Robert explains.

"I have to keep phoning the others up to check on them because I've left them to get on with rehearsing and usually they just go over the pub." Couple this problem with the fact that a democratic Cure meeting to shortlist 'possibles' for the tour could only reduce the stockpile of songs to an outrageous 51. ("We've all got eleven different favourites"), and the two days in which the band has to rehearse seems inadequate.

Still, they've been keeping in shape on the festival circuit abroad and there's no doubting the enthusiasm Robert has for playing and recording at the moment.

"Two years ago I thought I'd have stopped being in a band by now, but now we've got Simon back in the band and I feel like I did in the early days — it's tee hee tee again. The Cure and I myself are still younger in a way than a lot of groups that have come along since we started and if I wasn't in a band I'd start the Cure up now because I still detest the people in the top ten as much as I did when we started. It doesn't matter that it's eight years on, our attitude's the same — one of disrespect!"

Now, if that doesn't warm the heart and fire inspiration in those of us in our mid-twenties — nothing will. We still have and need the Cure for a while yet!





Chris Difford

admits he was 'a pessimistic wally' to think that the Squeeze reunion wouldn't work. It has, but watch those hangovers, says Paul Sexton

WITH SQUEEZE back on wax for the first time in three years, it's not so much a case of more songs about buildings and food ... as more songs about potato crisps and booze.

Well, all right so the crisps are just one of the everyday artefacts in a Chris Difford lyric (on 'King George Street', as it happens, one of the many highlights from the splendid 'Cosi Fan Tutti Frutti' comeback long player) but the drink — that's a recurring theme, and the successor to previous lalables of liquor such as 'Slightly Drunk', 'Labelled With Love' and 'When The Hangover Strikes' is 'I Won't Ever Go Drinking Again', a title with a tell-tale 'F' after it on the label. Chris recounts that the essential research that went into the song resulted in one of the hairiest hangovers on record.



I WON'T EVER GO L



"It came from living in Brussels for three months while we did the album. There was a bar round the corner from the studio that we called The Sprout; it was open till six in the morning. I was thinking about the silly licensing laws, and how if we had the same laws in Britain everyone would be blind drunk all the time ... and there I was drinking at four o'clock in the morning — and enjoying myself.

"Anyway the next morning I woke up with the most terrible headache and I vowed that I'd never go drinking again. I guess it's an anthem for Gilson (Lavis, Squeeze's drummer), I'd like to dedicate it to him because he gave up drinking, he hasn't had a drink for a year.

Chris tells me the tale of the Fab Sprout on the line from Washington, where the band are about to play the latest in a succession of very sold out and very joyous American shows, a trailer for their UK tour in October. "We must have played here in Washington 13, 14 times," he says, "only this time we're playing to three or four thousand people and I'm really thrilled, because we usually play clubs.

"I'm really happy at the way the reaction from the audiences has been, I suppose you could say it's like old times, it's been fun. The genuine emotion and love for Squeeze over here is unbelievable."

THAT PHRASE "we usually play clubs" illustrates that for Chris and his old mates it's almost as if they never parted. He regrets that they ever did, but still when the idea of a reformation was mooted, Difford was sceptical. "I didn't think it would work ... but what a pessimistic wally," he reflects.

"After Jools left and then Miles Copeland was no longer our manager, we had ups and downs with managers for a couple of years, and we just toured and toured and made records and although we were being very successful, at least in America, I guess all those things add up and tell you to forget it. What we should have done is take a year off, returned in a year and seen how we felt. 'Cos I hate all those things like David Bowie and Elton John retiring and then coming back, but now I can see how they felt.

"I think maybe Sting would say the same thing — he's working with the top jazz musicians in the world, but I bet there'll come a time when he'll want to get the Police back together — not that they've split up — because they're his roots."

The story of the one-off reunion gig in a London pub in January, and how it led to the permanent regrouping, is already well documented. The enthusiasm input for a new album came from a member of that pub audience, Laurie Latham, who at the time was still basking in the perpetual plaudits afforded his production of Paul Young's 'No Parlez' set.

"I've known him for years, he's a very nice chap," Chris says. "He's a very methodical worker, he seems to know how to get the best out of individuals." The Latham hallmark touches, orchestral stabs and hyper-wavering bass lines, are all there on 'Tuffi Fromi'. "But you could say that if you work with Phil Spector, you'd expect to have some of his trademarks on your record. Everyone had so much confidence in Laurie that people went away

when he mixed the album."

Where did the suitably wacky LP title come from? "That came from me, I was reading 'The Times' one day and I saw a review of 'Così Fan Tutte', which seemed to be this thing that I'd always read about and never really bothered to find out what it was all about. So I went out and bought it, thought it was quite interesting, but at the same time I was also reading a book on Little Richard (the recent biography by Charles White), which is quite dirty in parts ... and I just put the two together."

THE FIRST single from 'Così', the outstanding 'Last Time Forever', went the way of too many of its predecessors, winding up in the chart crackers' ward between 40 and 50, but no matter as far as Difford is concerned. "I'm never pissed off by things like that, because having had 'Take Me I'm Yours' go to Number 15 or something, then having a couple of Number Twos, then a couple that didn't even get into the Top 50, then another one that went into the Top 10, chart success doesn't really affect my emotions. I don't know if 'No Place Like Home' (out as the second single this week) will shift any units."

Chris makes a reference to keyboard player Julian (Holland). Oh, that's official now, is it, I ask, remembering that that's how he's credited on the LP sleeve as well. Does everyone call him Julian? "Well, snobbag is what I call him, but Julian is his name." Has it altered anything that since his last stint in the band, Holland's become a TV face? "No one's really bothered, 'cos he's like the boy next door, we're all old pals, and I'm proud of him, he's good at what he does. He's the Frankie Howard of our time."

Difford wanted his lyrics for 'Così' to be positive and bright but that's not the way they emerged. "I think the lyrics are pretty doom, which is sad because on the 'Difford And Tilbrook' album all the lyrics were pretty up and very positive, but then the first two songs for this album were like eight-year-old songs, 'Last Time Forever' and 'By Your Side', the subjects had been written eight years ago, so our first foot into the studio for this album was already made then.

"Laurie thought 'Last Time Forever' was too schmaltzy so I wrote in this plot where a guy murders his wife and gets away with it, or at least he gets away with it for a long time.

Work with Squeeze fills the foreground for months ahead (they're hoping to use Latham again on next year's album) but there's still room for other plans.

"Gianni's producing this Liverpool band called the Tempest, and I'm starting work on a book in November, consisting of lyrics and short stories and photography, I'm looking for a suitable photographer. I want to explain my feelings about my own lyrics. There's one short story that begins 'I never thought it would happen with me and the girl from Clapham'."

Before that, Squeeze will have returned to British stages, cheered to the nth degree. "In a perfect world, we'd be on tour all year round, but we'd organise it so we could see the world, go to Singapore and places. A bit like Dire Straits have just done. It's a performing circus and I guess I'm one of the seals."

● JULIAN HOLLAND: "the Frankie Howard of our time"



DRINKING AGAIN



US SINGLES

- 1 1 ST ELMO'S FIRE (MAN IN MOTION), John Parr, Atlantic
- 2 3 WE DON'T NEED ANOTHER HERO, Tina Turner, Capitol
- 3 6 MONEY FOR NOTHING, Dire Straits, Warner Brothers
- 4 7 CHERISH, Kool And The Gang, De-Lite
- 5 2 POWER OF LOVE, Huey Lewis And The News, Chrysalis
- 6 8 DON'T LOSE MY NUMBER, Phil Collins, Atlantic
- 7 4 FRENZAY OF LOVE, Aretha Franklin, Arista
- 8 12 FREEDOM, Whem!, Columbia/CBS
- 9 10 POP LIFE, Prince And The New Power Generation, Warner Brothers
- 10 11 INVINCIBLE, Pat Benatar, Chrysalis
- 11 5 SUMMER OF '69, Bryan Adams, A&M
- 12 9 YOU'RE ONLY HUMAN, Billy Joel, Columbia/CBS
- 13 15 DARE ME, Pointer Sisters, Planet
- 14 17 DRESS YOU UP, Madonna, Sire
- 15 18 OH SHEILA, Ready For The World, MCA
- 16 16 SMOKIN' IN THE BOYS ROOM, Mötley Crüe, Elektra
- 17 21 TAKE ON ME, A-Ha, Warner Brothers
- 18 23 SAVING ALL MY LOVE FOR YOU, Whitney Houston, Arista
- 19 25 LONELY OL' NIGHT, John Cougar Mellencamp, Riva
- 20 24 CRY, Godley And Creme, Polydor
- 21 22 SHAME, The Motels, Capitol
- 22 13 SHOUT, Tears For Fears, Mercury
- 23 14 NEVER SURRENDER, Corey Hart, EMI America
- 24 26 THERE MUST BE AN ANGEL, Eurythmics, RCA
- 25 33 DANCING IN THE STREET, Rick James & David Bowie, EMI-America
- 26 19 LIFE IN ONE DAY, Howard Jones, Elektra
- 27 32 FORTRESS AROUND YOUR HEART, Sting, A&M
- 28 34 C-I-T-Y, John Caffery And The Beaver Brown Band, Scotti Brothers
- 29 30 EVERY STEP OF THE WAY, John Waite, EMI America
- 30 20 WHAT ABOUT LOVE?, Heart, Capitol
- 31 43 PART TIME LOVER, Stevie Wonder, Tamla Motown
- 32 1 I GOT YOU BABE, UB40 With Christie Hynde, A&M
- 33 42 LOVIN' EVERY MINUTE OF IT, Loverboy, Columbia
- 34 36 NO LOOKIN' BACK, Michael McDonald, Warner Brothers
- 35 44 THE WAY YOU DO DO THE THINGS MY GIRL, Daryl Hall/John Oates, RCA
- 36 48 I'M GOIN' DOWN, Bruce Springsteen, Columbia
- 37 37 DO YOU WANT CRYING, Katrina And The Waves, Capitol
- 38 27 MYSTERY LADY, Billy Ocean, Jive/Arista
- 39 28 IF YOU LOVE SOMEBODY SET THEM FREE, Sting, A&M
- 40 40 SPANISH EDDIE, Laura Branigan, Atlantic
- 41 46 FOUR IN THE MORNING (IT CAN'T TAKE IT ANYMORE), Night Ranger, Cameo/MCA
- 42 50 SUNSET GRILL, Don Henley, Geffen/Warner Brothers
- 43 49 BE NEAR ME, ABC, Mercury
- 44 54 I'M GONNA TEAR YOUR PLAYHOUSE DOWN, Paul Young, Columbia
- 45 47 AND WE DANCED, The Hooters, Columbia/CBS
- 46 39 I WONDER IF I TAKE YOU HOME, Lisa Lisa And Cult Jam With Full Force, Col/CBS
- 47 29 EVERYTIME YOU GO AWAY, Paul Young, Columbia/CBS
- 48 59 MIAMI VICE THEME, Jan Hammer, MCA
- 49 — HEAD OVER HEELS, Tears For Fears, Mercury
- 50 31 WHO'S HOLDING DONNA NOW?, DeBarge, Gordy
- 51 73 WE BUILT THIS CITY, Starship, Grunt
- 52 65 COMMUNICATION, Power Station, Capitol
- 53 58 LOVE THEME FROM ST ELMO'S FIRE, David Foster, Atlantic
- 54 56 DOWN ON LOVE, Foreigner, Atlantic
- 55 41 WHEN YOUR HEART IS WEAK, Cock Robin, Columbia/CBS
- 56 — ONE NIGHT LOVE AFFAIR, Bryan Adams, A&M
- 57 — YOU BELONG TO THE CITY, Glenn Frey, MCA
- 58 60 TONIGHT IT'S YOU, Cheap Trick, Epic
- 59 53 FIRST NIGHT, Survivor, Scotti Brothers
- 60 66 YOU WEAR IT WELL, El DeBarge With DeBarge, Gordy/Motown

BULLETS

- 64 85 YOU ARE MY LADY, Freddie Jackson, Capitol
- 68 71 WISE UP, Amy Grant, A&M

- 67 70 ALL OF ME FOR ALL OF YOU, 9.9, RCA
- 69 — BOY IN THE BOX, Corey Hart, EMI America
- 70 — NEVER, Heart, Capitol
- 73 82 WEIRD SCIENCE, Oingo Boingo, MCA
- 74 79 TEST OF TIME, The Romantics, Nonesuch/Epic
- 76 81 SO IN LOVE, Orchestral Manoeuvres In The Dark, Virgin/A&M
- 79 83 STAND BY ME, Maurice White, Columbia
- 82 87 PERFECT WAY, Scotti Pollitt, Warner Brothers
- 83 — ALL FALL DOWN, Five Star, RCA
- 85 90 A LITTLE BIT OF HEAVEN, Natalie Cole, Modern
- 86 — I MISS YOU, Klymaxx, MCA/Constellation
- 87 92 MASTER AND SERVANT, Depeche Mode, Sire
- 89 94 AND SHE WAS, Talking Heads, Sire
- 90 95 RUNNING UP THAT HILL, Kate Bush, EMI-America
- 95 — AFTER THE FIRE, Rod Daltrey, Atlantic

US ALBUMS

- 1 1 BROTHERS IN ARMS, Dire Straits, Warner Brothers
- 2 2 THE DREAM OF THE BLUE TURTLES, Sting, A&M
- 3 3 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 7 GREATEST HITS VOL I AND II, Billy Joel, Columbia/CBS
- 8 9 WHITNEY HOUSTON, Whitney Houston, Arista
- 9 8 THEATRE OF PAIN, Mötley Crue, Elektra
- 10 10 HEART, Heart, Capitol
- 11 11 AROUND THE WORLD IN A DAY, Prince And The New Power Generation, Paisley Park
- 12 12 INVASION OF YOUR PRIVACY, Ratt, Atlantic
- 13 14 BE YOURSELF TONIGHT, Eurythmics, RCA
- 14 13 7 WISHES, Night Ranger, Cameo/MCA
- 15 15 MAKE IT BIG, Wham!, Columbia/CBS
- 16 16 LIKE A VIRGIN, Madonna, Sire
- 17 17 WORLD WIDE LIVE, Scorpions, Mercury
- 18 18 BACK TO THE FUTURE, Soundtrack, MCA
- 19 19 SECRET OF ASSOCIATION, Paul Young, Columbia/CBS
- 20 20 BOY IN THE BOX, Corey Hart, EMI America
- 21 21 ST ELMO'S FIRE, Soundtrack, Atlantic
- 22 24 WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
- 23 23 LITTLE CREATURES, Talking Heads, Sire
- 24 26 EMERGENCY, Kool And The Gang, De-Lite
- 25 25 CONTACT, Pointer Sisters, RCA
- 26 22 THE POWER STATION, The Power Station, Capitol
- 27 28 ROCK ME TONIGHT, Freddie Jackson, Capitol
- 28 27 DREAM INTO ACTION, Howard Jones, Elektra
- 29 29 SUDDENLY, Billy Ocean, Jive/Arista
- 30 30 FABLES OF RECONSTRUCTION, REM, IRS/MCA
- 31 31 YOUTHQUAKE, Dead Or Alive, Epic
- 32 32 FLY ON THE WALL, AC/DC, Atlantic
- 33 33 PRIVATE DANCER, Tina Turner, Capitol
- 34 49 SACRED HEART, Dio, Warner Brothers
- 35 38 READY FOR THE WORLD, Ready For The World, MCA
- 36 40 HUNTING HIGH AND LOW, A-Ha, Warner Brothers
- 37 35 UNGUARDED, Amy Grant, A&M
- 38 34 RHYTHM OF THE NIGHT, DeBarge, Gordy
- 39 37 DIAMOND LIFE, Sade, Portrait
- 40 36 VITAL SIGNS, Survivor, Scotti Brothers
- 41 42 MAD MAX BEYOND THUNDERDOME, Soundtrack, Capitol
- 42 43 BEVERLY HILLS COP, Soundtrack, MCA
- 43 44 SHOCK, The Motels, Capitol
- 44 39 TAO, Rick Springfield, RCA
- 45 45 THE NIGHT I FELL IN LOVE, Luther Vandross, Epic
- 46 46 A LITTLE SCIENCE, Loose Ends, MCA
- 47 50 JESSE JOHNSON'S REVUE, Jesse Johnson's Revue, A&M
- 48 48 7800 FAHRENHEIT, Bon Jovi, Mercury/Polygram
- 49 41 SOUTHERN ACCENTS, Tom Petty And The Heartbreakers, MCA
- 50 — MASK OF SMILES, John Waite, EMI-America

Compiled by Billboard



Photos: Paul Cox/LEI



31

RM DISCO

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

- 1 2 SINGLE LIFE, Cameo, Club 12in
- 3 1 ILL BE GOOD, Rens & Angela, Club 12in
- 2 6 TRAPPED/DUB, Colonel Abrams, MCA 12in
- 3 4 SAY I'M YOUR NO. 1, Princess, Supreme Records 12in
- 4 4 TAKES A LITTLE TIME, Total Contrast, London 12in
- 5 3 TWILIGHT/TOO MANY GAMES/BACK IN STRIDE (REMIX), Maze featuring Frankie Beverly, Capitol 12in
- 6 3 WHAT ARE WE GONNA DO ABOUT IT?, Mercy Mercy, Ensign 12in
- 7 9 INTO THE GROOVE, Madonna, Sire 12in
- 8 9 YOU'RE THE ONE FOR ME (PAUL HARDCASTLE REMIX), "D" Train, Prelude 12in
- 10 8 ONE LOVE (REMIX), Atlantic Starr, A&M 12in
- 11 16 TAKES A LITTLE TIME (US REMIX), Total Contrast, London 12in
- 12 19 I WONDER IF I TAKE YOU HOME, Lisa Lisa and Cult Jam with Full Force, CBS 12in
- 13 12 STAND UP/SO HIGH, Howard Johnson, A&M 12in
- 14 23 (I'LL BE A) BREAK FOR YOU, Royale Delite, Streetwave 12in
- 15 13 SET IT OFF, Harlequin Four's, US Juns Born Prod 12in
- 16 15 (DOY) I KNOW IT, Odyssey, Mirror Records 12in
- 17 14 TEQUILA (KNOCKOUT MIX)/INSTRUMENTAL, No Way José, 4th & B-way 12in
- 18 33 SEXUAL THERAPY/I ONLY HAVE EYES FOR YOU, Billy Paul, Total Experience 12in
- 19 18 HIGH FASHION/SUSANNAH'S PAJAMAS/MUTINY, The Family, Warner Bros/Paisley Park LP
- 20 27 HEAVEN KISSES (REMIX), Jaki Graham, EMI 12in
- 21 17 BARELY BREAKING EVEN (19'S CLUB MIX), Universal Rock Band, Streetwave 12in
- 22 11 ON A CROWDED STREET, Barbara Pennington, Record Shack 12in
- 23 22 CLOSE TO PERFECTION (REMIX), Miquel Brown, Record Shack 12in
- 24 46 LET ME HOLD YOU, Sonique, Cootempo 12in
- 25 21 ROMEO WHERE'S JULIET/WINNERS AND LOSERS, Collage, US Constellation LP/12in
- 26 25 STRONGER TOGETHER, Shannon, Club 12in
- 27 29 I WISH HE DIDN'T TRUST ME SO MUCH/SO BABY DON'T LEAVE HOME WITHOUT IT/GYPSY WOMAN/WHATEVER HAPPENED TO THE TIMES?, Bobby Womack, US MCA LP
- 28 34 HOLIDAY, Madonna, Sire 12in
- 29 52 MAIN ATTRACTION (REMIX)/MINUTES AWAY, Brooklyn Bronx & Queens, Cootempo 12in
- 30 54 A LOVE BIZARRE, Shelia E, Warner Bros/Paisley Park LP
- 31 - LOVE TAKE OVER, Five Star, Tent 12in
- 32 24 SAY I'M YOUR NO. 1 (ALTERNATIVE VERSION), Princess, Supreme Records 12in
- 33 47 NEVER CRY AGAIN (REMIX), Kleer, US Atlantic 12in
- 34 36 ON THE ONE, Lulk featuring Felicia Collins, Important Records 12in
- 35 30 LET ME BE THE ONE/ALL FALL DOWN (M&M DUB MIX), Five Star, Tent 12in
- 36 28 BASS AND TROUBLE/MAKE 'EM MOVE, Sly & Robbie, Island LP
- 37 56 THE HEAVEN I NEED, The Three Degrees, Supreme Records 12in
- 38 42 MAMA SAID, Oliver Cheatham, Move Records 12in
- 39 46 GIVE AND TAKE, Brass Construction, US Capitol 12in
- 40 77 SO IN LOVE, Nikki, Debut 12in
- 41 32 ROUND AND AROUND, Jaki Graham, EMI 12in
- 42 46 EMOTIONS/OBJECT OF MY DESIRE/WHAT YOU BEEN MISSING?, Starpoint, Elektra LP/12in promo
- 43 46 GET LOOSE, Aileen (featuring Leroy Burgess), US NIA 12in
- 44 65 THIS IS FOR YOU, The System, Bolding Point LP
- 45 20 I WONDER IF I TAKE YOU HOME (FULL FORCE/SHEP PETTIBONE REMIXES), Lisa Lisa and Cult Jam with Full Force, CBS 12in
- 46 38 BODY AND SOUL (REMIX), Mai Tai, Virgin/Hot Mixt 12in
- 47 2 ZIG ZAG/CONQUEST (REMIXES), Brass Construction, Capitol 12in
- 48 - PART-TIME LOVER, Stevie Wonder, Motown 7in
- 49 31 IF YOU WERE HERE TONIGHT, Alexander O'Neal, Tabu 12in
- 50 57 STATUS QUO, Donald Banks, US Capitol City Records 12in
- 51 68 THE DANCE ELECTRIC, André Cymone, US Columbia 12in
- 52 - OFF THE WALL/DON'T YOU TAKE YOUR LOVE, Paul Scott/Eveross, US Ace Beat 12in
- 53 50 YOU MAKE ME HAPPY (SHOW GIRL REMIX), Hi Tension, Streetwave 12in
- 54 38 KNEES/OLDER GIRL (Howard Johnson, A&M LP)
- 55 28 SUPERFRENCH (FRIG M BEHIND), Skool Boyz, US Columbia 12in/LP
- 56 83 HOT PURSUIT!, Skipworth & Turner, 4th & B-way 12in white label
- 57 73 FALL DOWN (SPIRIT OF LOVE), Tramaire, US A&M 12in

- 58 81 SO SMOOTH, Krystal Davis, US Urban Rock Records 12in
- 59 78 YOU BLEW IT, The World Famous Jada, Champion 12in
- 60 44 GET UP OFF THAT THING (GODFATHER II), Screamin' Tony Baxter, 4th & B-way 12in
- 61 61 L.R.S. (I'VE GOT A SIGHT), Colors, 4th & B-way 12in
- 62 - (KIDS GROOVE) CAN'T STOP THE STREET, Chaka Khan, US Warner Bros 12in
- 63 - AIN'T 'NOTHIN' LIKE IT (M&M REMIX), Michael Lovessmith, Motown 12in
- 64 46 WAS DOG A DOUGHNUT?, Jellybean, EMI America LP
- 65 - LET ME HOLD YOU CLOSER, Jamaica Boys, Cootempo 12in
- 66 40 NIGHT MOVES/INSTRUMENTAL, Kent Stevens, Eire 12in
- 67 80 DANCING ON THE JAGGED EDGE, Sister Sledge, Atlantic 12in
- 68 55 ROCK/MOVE ON/THAT BODY, Frederick, US Heat LP
- 69 82 GIGGLE IT, Merchant, Hot Vinyl 12in
- 70 79 I SPECIALIZE IN LOVE, Sharon Brown, Virgin 12in
- 71 48 FEEL LIKE I'M IN LOVE/GIVE ME THAT LOVIN', Skool Boyz, US Columbia LP
- 72 - CHEF INSPECTOR, Willy Badarou, Island LP
- 73 64 THROUGH THE FIRE/I'M EVERY WOMAN, Chaka Khan, Warner Bros 12in
- 74 58 WHEN YOU LOVE ME LIKE THIS (SPECIAL CLUB REMIX)/(MONSTER GROOVE MIX), Melba Moore, Capitol 12in promo
- 75 76 MAKE YOUR MOVE ON ME BABY, Charlie Singleton, US Arista 12in
- 76 - YOU'RE MY FANTASY, Sylvia Bennett, US The New York Music Company 12in
- 77 60 THIS KIND OF LOVE, Phil Fearon & Galaxy, Ensign 12in
- 78 85 - GET TO THIS GET TO THAT, Sly & Robbie Band, Island 12in
- 79 16 MELLOW MOODS, Pressure Point, Viceroy Records 12in
- 80 11 STAND UP (REMIX), Howard Johnson, US A&M 12in
- 81 85 - BOYFRIEND, Sherry Brown, Fourth & Broadway 12in
- 82 72 HOT SPOT, Jazz Band, Motown 12in
- 83 - BODY ROCK (JILLYBEEAN MIX), Maria Vidal, EMI America 12in
- 84 - LOVE IS IN SEASON (CANDLELIGHT MIX), Peter Royer, Club 12in
- 85-79 LOVE IS IN SEASON/INSTRUMENTAL DUB, Peter Royer, Club 12in
- 86 - A LITTLE PAIN, P.P., Arnold, 10 Records 12in

Hi-NRG

- 1 1 VANITY, Carol Jani, Record Shack 12in
- 2 3 BLACK KISSES, Curlie & The Boom Box, RCA 12in
- 3 2 REFLECTIONS TO PERFECTION (REMIX), Miquel Brown, Record Shack 12in
- 4 2 CLOSURE, Evelyn Thomas, Record Shack 12in white label
- 5 16 BODY ROCK (M&G MIX), Maria Vidal, Dutch Chart 12in bootleg
- 6 11 I DON'T LEAVE ME THIS WAY (SYLVESTER MIX), Jeanie Tracy, US Megatone 12in
- 7 5 BIT BY BIT, Shezhana Mills, MCA Records 12in
- 8 15 THE MEN IN MY LIFE, Miriam Lee, Passion 12in white label
- 9 7 STREETTIGHTER, Frankie Valli & The Four Seasons, US Curb 12in
- 10 19 THEY SAY IT'S GONNA RAIN, Hazel Dean, Polyphone 12in promo
- 11 6 ENDLESS ROAD, Time Bandits, CBS 12in
- 12 13 HAVEN'T STOPPED DANCIN' YET, Faces, MKO 12in
- 13 26 IF LOOKS COULD KILL (REMIX), Pamela Stanley, US Mirage 12in
- 14 6 KATEEN LIVES (REMIX), Diana Rose, US RCA 12in
- 15 8 HEAVEN MUST BE MISSING AN ANGEL (1985 BEN LIEBERMAN REMIX), Tavares, Dutch Capitol 12in
- 16 4 CRYING MY HEART OUT, Madleen Kane, US TSR LP
- 17 14 WIND BENEATH MY WINGS, Menage, US Profile 12in
- 18 10 NO FRILLS LOVE, Jennifer Holliday, Geffen LP
- 19 12 VERTIGO, Barbara Pennington, Record Shack LP
- 20 24 WHISKEY TO A SCREAM, Bobby O'Claidja Berry, US Memo/Vision 12in
- 21 46 KNOCK ON WOOD, Amil Stewart, Sandline 12in
- 22 17 I BELIEVE IN DREAMS, Jackie Rawe, Fanfare 12in
- 23 9 HOMOSEXUALITY, Modern Rocketry, US Megatone LP
- 24 - STANDING, Nick Eastside & Loretta Holloway, US Rocky 12in
- 25 76 SO MANY MEN - MEDLEY, Miquel Brown, Record Shack 12in
- 26 18 THE EASY WAY OUT/HUNDRED PERCENT, Miquel Brown, Record Shack LP
- 27 46 SO MUCH SHOW/DOWN, Sinitia, Fanfare 12in
- 28 28 STARSTRUCK LOVER, Bolding Point, Canadian Power 12in
- 29 21 FUTURE BRAIN, Den Harrow, Italian Baby 12in
- 30 37 FINGERS, Lea, US Oh My! 12in
- 31 - LOVE OASIS, Patricia, US Emergency 12in
- 32 - FANTASY, Lian Ross, German ZYX 12in

A Little Pain
The brand new single from

Paul Arnold

Produced by Dexter Wansel Re-mixed by Nick Martinelli

'It Sizzles' James Hamilton 31.8.85

TEN 70 and TEN 70-12



TRAPPED!

The family history of Colonel Abrams probed by Paul Sexton. NB: this feature mentions Spandau Ballet and Stevie Wonder

HAVING 'COLONEL' as your real first name can have its advantages — and there's a long line of Abrams to testify to it. The current chart incumbent with 'Trapped' should go under the full name of Colonel Abrams IV and he recounts that his father used the name to his benefit.

"My father was in the army. They would call him Private Colonel Abrams! And they would always salute him; it was amazing." The story goes that Colonel Abrams I fought in the American Civil War, no less, although the Eighties Abrams doesn't profess to be the family historian. "One day I'll look up all the background — I don't know too much about our military background. My grandfather is still alive, but as far as I know he didn't have a military career."

"Trapped" is only the Colonel's second record, and the first was a confirmed floorshaker as well — 'Music Is The Answer', quite popular here as an import on Streetwise and a record that featured a quite monumental ballad as its B-side, 'Leave The Message Behind The Door'. When I mention that it's on my list of all-time slowies, the relationship is cemented. "You really made my day saying that," Abrams smiles. "The thing about that song was, people knew me as a dance artist for three or four years and when I did that ballad, they said 'What is *that*'? But I'm really a ballad person."

IF THAT'S right, he does a pretty fair impression of a nightclub man, with 'Trapped' moving feet here and in the States. "When Streetwise was bought out, I sat down and did my homework and decided I had to come out with something quite high-energy. I went round and gave it to the clubs in New York and it became a hit there three or four months before it came out on vinyl. People were going into the stores and asking if it was available."

The new hit was produced, surprisingly, by the old Spandau Ballet producer Richard James Burgess. "My manager introduced me to him. I didn't know anything about him at the time, I wanted a piece of his product. I think he was producing Melba Moore at the time. One would think it would be risky, and wonder if it would work, but it did work, we fit together like hand-in-glove."

"He's producing most of the tracks on the album, the others are being produced by Cerrone." (Pause for gasps of whatever-happened-to-that-old-disco-merchant). "It was another unlikely combination but it just worked as well, he's always been known for dance." What has he been up to since the days of 'Supernature' and 'Love In 'C' Minor? "I think he kind of took it easy for a while, I think he's got something new coming out. But when we got together and he heard my material (the Colonel writes most of his own songs including 'Trapped') it really made him interested in working again."



ABRAMS GREW up in Motor/Motown City, Detroit. "I wanted to get into the music business for years, and maybe get onto Motown, because that was their golden era back then. In fact there were a lot of artists on Motown who lived not far from where we lived, and I believe there was a Bible class near us that I went to which Stevie Wonder may have gone to. I remember there was a guy called Stevie, who was blind and fits the description. This was before he was famous. I've always wondered to this day if it was him."

The family moved to New York when Colonel was nearing his teens. "I won an amateur night at the Apollo Theatre, and I wanted to get more serious about it, so I started to make

my way around the record companies, and nothing happened, as usual. I did a showcase at the most popular club in the city, that didn't work, so I went to the record companies again, and to make a long story short, I touched base with the clubs and *that's* when things started to happen."

"Trapped" isn't a true story but the good Colonel does have a knack for the "what if" as a songwriter. "It was basically a story I put together in which the parents don't want the girl to see the guy, the song never states why, it's just saying that's what happens when the parents get involved. The guy is trapped in his mind, and he's afraid that the parents might turn him over to the authorities."

"I've got a good imagination," he smiles.



With your double
whopper James
Hamilton

DISCO

ODDS 'N' BODS

ISLAND RECORDS took my advice and have started sticking certain releases with a "GUARANTEE: No further mixes of this record will be available," which hopefully will soon give them a marketing advantage and get them adopted by other companies. . . **Mark Berry** has done an even newer and harder remix of **René & Angela**, but here instead of their earlier US remix, and **Larry Levan** has remixed **Nile Rodgers** State Your Mind for the 12in. . . **Randy Muller** tells me **John Morales** has created a "Vintage Brass Construction" — whose LP "Conquest" (Capitol BRASS 1) is now out here — and that further versions of "Movin'" could be possible as the original was in fact 15 minutes long, with lots of bits we've never heard. . . **Streetwise's** next DJ Limited Edition 12in pairs **McFadden** and **Whitehead** "Ain't No Stoppin' Us Now" with **Billy Paul** "Bring The Family Back" — craftily ensuring sales of two copies to any mixing jocks too young to own the original! — while mine in the series will be by just the **Blackbyrds**, "Walking In Rhythm," "Rock Creek Park" (a chart cert). . . **Mink You Were The One** (Too Late) (US River Edge Records) now evidently isn't out here, thus making it almost beyond doubt **THE One That Got Away** in 1985. . . **The Artists Volume 3** (Street Sounds ARTIS 3) has all the monster hits that fit by **Womack & Womack**, **O'Jays**, **Kleeber** and **The SOS Band** — possibly, if believable, even stronger than previous collections. . . **Miguel Brown** "Close To Perfection" has been flipped for a limited edition by a "So Many Men" medley of her Hi-NRG oldies. . . **Chris Cameron's** 119/bpm pop song **Written In Your Heart** (Steinar STEINER 128S) sounds like something **Buddy Holly** might have done were he alive today, backed vocally by such as **Janet Carl** of **Loose Ends**, **Phyllis Fearn**, **Junior Giscombe**, **Richard John Smith**, **P.P. Arnold**. . . **Richard John Smith's** "Hold It About to be re-flipped for its main pressing run by my old marathon megamix of his past material, previously only available on a cassette sold with an earlier single land not to be confused with its current Megamix flip), so do indeed hold on. **Simon Grant** has joined **Bryan O'Connor** to update the "Alternative" disco/dance mailing list at **White Promotion**, 20 Micham Park, Midway Surrey CR4 4EG. . . **Paul Barron** (Sheffield Silks and **Roméo & Juliette**) takes over **Redley & Oram** "Ebony & Ivory" soul show from next week [21], for which he wants to hear from all soul/funk/reggae jocks about their gigs, from localappers for



● **CHAKA KHAN** "Krush Groove" Can't Stop The Street" (US Warner Bros O-20367) Oh dear — the overwhelming success of I Feel For You" seems to be channelling Chaka into a Shannon-type mould as America's purveyor of perky hip funk. From the Russel Simmons bopied "Krush Groove", this Dan Hartman co-penned jerky 110/bpm trickey jitterer has Nile Rodgers rapping like Melle Mel and producer Russ Telfman filling the first half with juddering edits to create surface excitement (instrumental flip).

a competition, and from reggae labels on whose lists he may not be, at **Radio Hallam**, PO Box 194, Hartshead, Sheffield S1 1GP. . . **Douglas Hurd** appeared before quite sympathetic towards radio affairs and so could make a useful Home Secretary. . . **Peter C. Halyer**, still at Bristol **Mayfair Wed/Carroll Ritzy Fri**, very urgently needs other residences within an hour and a half's drive of 19 Bedwas Close, St Melons, Cardiff CF3 0HP, or else he'll have to get a day job to pay the mortgage. . . **John Dinsley** (Cambridge Krugers) is after any of the old Technics SL D202 decks in working order, on 01-383 8736. . . **Friday's "6.20 Soul Train"** has **Animal Nightlife**, **7th Heaven**, **Hugh Neskele**, **Aretha Franklin**, **Hell & Oates** with **Eddie Kendrick**, and **David Ruffin** at **Harold's Apollo**. . . **Steve Jerome** is about to enter "D" Train territory with his imminent 118bpm "Suspicion" — which makes **Door** would add rather well to that treatment too. . . **Disco Mix Club's** September mixes were almost uniformly excellent, **Les Adams** and **Colin Hudd** doing **The SOS Band** and Transatlantic British hits, only **Sanny Taskale** doing **Madonna** (in "The Groove"), potentially so timely, turning

out a mess (someone take away his infernal digital delay!) — he also selected a current Continental pop selection. . . **Royalle Delite's** Good Groove Mix actually features **Derek Bolek** and **Simon Harris** on turntables and **Froggy** on edits and engineering. . . **Soul On Sound** presents as usual lots of PAs with **Derek Boland** and **Steve Wren** jocking at London's Hippodrome tonight (Wednesday 11) — unfortunately dental appointments are keeping me from my regular boogie 'n' bump with **Barbie**. . . **Dave Gregory** & **Disco John Leech** host **Essex Radio's** first ever Soul Night, to celebrate the station's first birthday, on Friday the 13th at Southton's **Zero 6**, with star PAs — while over the river that night **Colin Hudd** has an "appalling bad taste" night at **Dartford Fleets** Saturday [14] finds rhythm pals **Pete Tong** & **Jeff Young** together for the first time away from **Clister** at **Brands Hatch Kentagon**, plus **Dan Corrin**, **Jonathan More** & **Rob Day** starting the weekly urban funk **Speak** with rapping, toasting, and visual projections at **Deputford's Albany Empire** 11pm onwards (free membership for first nighters), while **Kevin Sebastian** and other outrageous entertainers present crazy cabaret at **Mayfair South Molton**

Street's Widow Applauds from 9pm. . . **The Three Degrees** play **Edinburgh Free Island Sat** [14]. **Miguel Brown** hits **Luton Bolts** at **Ronelles Sun** [15]. **Nicky Holloway** tempts **Jeff Young**, **Martin Collins**, **Bob Jones**, **Gilles Peterson** and more for a **Star Air** The Zoo in London's **Regents Park** on Sunday [15] 6pm. . . **Dave Malone**, still at the **Oceans Arms** Thursdays, has just started **funking Fridays** now at **Sudbury's** brand new **Gainsborough Nightclub** (covered from a cinema), also on next **Tuesday** [17] starts a jazz night at **Castle Inghemham**. **Memories**. . . **Mr Jazz** soul-jazzes the new **Tuesday "3.30 Soultrain"** at **Stockton Harveys Wine Bar**. . . **Willie McKenzie** has set up the **Centre City Soul Club** every Thursday at **Birling Diamonds** (50p beer/spirit). . . **Kenny Hume** souls the refurbished **Wimborne Nelsons** Thursdays 7-10.30pm at **Blackburn Danwan Street's Zanibar**. . . **Fatman Graham Carter** is now at **East London Victoria Park's** plush **Follies** cocktail pub-disco (casual over-23s, free apart from £1 after 10pm Fri/Sat) and a video **Motown** special on **Tuesday** week [24]. . . **Graham Gold** at **Mayfair Gables** (10.30pm) and a video **Kurtis Blow** "America" to **Dr Jackyl** & **Mr Hyde** "The Challenge". . . **Baby Talk** off **Alisa's** new US **Vanguard LP** is just like **Into The Groove**. **Eddie Murphy** is finally following up his "Boogie In Your Soul" vocal classic with the long rumoured **Rick James** produced "Party All The Time". . . **Dene Lewis** (Edgware), back from a radio listening tour of the States reports that **New York's WBLS** electro jock **Mr Magic** despite its "not for broadcast" lyrics nevertheless souls **Doug E. Fresh** & **The Got Fresh Crew** "La-Di-Da-Di". . . **Whitney Houston's** far superior "Saving All My Love For You" topped US **Black 6cs** and her album **Black LP's**, while **Colonel Abrams** and **Beck For Fears** "Shout" swamped **Slave**, plus veterans **Rufus Thomas** & **Clarence Carter**. . . **Ashley Hooper** currently revives **Francis McGee** **Delirium** at **Bournemouth**. **Shunters**. . . **Aaron Lewison-White** (Chichester **Brooklies**) finds the two years old **Stimline** "You Can Dance You Can Do It" (Pinnacle) has suddenly taken his air by storm. . . **Paul Franch** (Gillingham **The Avenue**) is another local newspaper disco columnist, in the **Midway Extra** and as of now **The North Kent Couriers**. . . **Greater** under the **Disco 85** include **Roberta Gilliam**, **Phil Fearn** "If You're Gonna Fall In Love" "All I Give To You" **Boyz** **Wright**, **Conquest**, **Jennifer**

CONTINUES O.V.B.T

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

'L.O.S. (Love On Sight)'



F.A.B. GUARANTEE! NO FURTHER MIXES OF THIS RECORD WILL BE AVAILABLE

4 MOVE INTO MODERN

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

WISCO

from previous page

Holiday 12in. Warren Mills, Shirley Liles, Paul Laurence, Viki Love, Mike Shaft and other poorly serviced Manchester mafiosi maybe ought to shop instead in either Levenshulme or Stockport at Russ Gray's import stocking Record Celler, which had Princess white labels a fortnight ahead of anyone else in the area, and generally carries more good soul LPs in depth (incidentally, Maze obviously sold in shops like this, but it was in the all important — unfortunately — Gallup chart return stores around Manchester that it was slow to cross over... I repeat, this time for Tony Prince's benefit, where have I ever dismissed DJs outside the London area as pop jocks? I admit to a bias towards "black" music because, as virtually everything is a dance record these days and photogenic white acts find general media attention far easier to come by, it narrows the field to a more manageable (and, personally, less more worthwhile) form, but surely anyone who regularly reads this column will realise it also publicises DJ activities right across the country whether they be soul, pop, wally, Hi-NRG or whatever? Last week's column

for example included items from about 40 DJs in Kidderminster, Manchester, Dartford, London, Nottingham, Newcastle, Canterbury, Stourport, Barnet, Portsmouth, Guildford, Ashford, Plymouth, Huddersfield, Austra, Lanzarote, Edinburgh, Harlow, Thamesmead, Midlands and miles, of which five were plugs for specifically soul gigs with three of those being North of Watford — so where's the supposed London bias? I myself am a pop jock when doing mobile gigs (in fact I'm a better pop jock than soul jock, to be honest), and if ever I refer to pop jocks, or soul jocks, or gay jocks, or MotJ jocks, or rock jocks, or jazz jocks, it's in recognition of a particular breed — and if ever I fancy, for instance, that pop jocks up North may go for a certain record it means just that, not that all jocks up North play only pop... **RECORD MIRROR's** main Disco chart reflects reported DJ plays in the whole country's specialist soul clubs (Alan Jones hopefully will soon again get around to compiling the other more general Nightclub chart, and we have plans for an Alternative chart too), although admittedly for practical reasons the most up front new entries tend to reflect a mixture of plays and sales in just the London area that previous weekend, but as this — whether others like it or not — contains the highest concentration of black music clubs I feel it's justified as a guide for those jocks elsewhere who

use our chart as a shopping list (it should be pointed out that while, as an example, Harlequin Four's maybe broke first in Manchester it only really took off once it had already reached London's shops... DJs who don't themselves send in charts and info have no right to criticise the result that their own contribution could so easily have had an effect upon — given time and space I try to use everything sent in (and most of the letters sometimes take too long to precis down under pressure, so keep things succinct), then I write up **James Hamilton, RM, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ** (that's a "Z" before the Z), to arrive no later than first post on the Wednesday of the week before it's next issue. **IT'S NOT NECESSARILY GOTTA BE MADONNA!**

PAUL LAURENCE (with Lillo Thomas & Freddie Jackson) 'She's Not A Saeze' (US Capitol) 5206 The writer's partner, who has a couple of his erstwhile partners adding conversational and vocal support, it being no surprise in the circumstances that this sparse copy of Marvin Gaye's 'Sexual Healing' continues the silky groove at 92bpm on 12in, flippid by the smoothly 60bpm revival of 'There Ain't Nothin' Like (Love You Lin)'

BILLY PAUL 'Sexual Therapy' (Total Experience TP 4934) Dominating his import LP is a copy of Marvin Gaye's 'Sexual Healing' continues the silky groove at 92bpm on 12in, flippid by the smoothly 60bpm revival of 'There Ain't Nothin' Like (Love You Lin)'

MICHAEL LOVEMATH 'Ain't Nothin' Like' (Motown ZT 40370) Morales & Munzib's rammy sally subdues the superb rippling piano figure but otherwise toughens up the best of this classically smoothly jugging 0-116bpm lurching backbeater (dub flip). I'm not sure I don't prefer the LP.

KURTIS BLOW 'America' (US Mercury 884 079-1) Obviously inspired by '19', Kurtis cuts up various Presidents and Martin Luther King (news) quotes with patriotic lyrics, 120½bpm chattering beats, and eventually his own ironic rap attacking America's involvement in foreign wars — a pity Paul got there before him, but it's still Dave. As well as inst and dub, the flip has an historic 98bpm hip hop 'A! Meets Davy DMX', a solid throwdown in itself.

EL DeBARGE with **DeBARGE** 'You Wear It Well' (Gordy ZT 40346) Reputedly an M&M remix, although it doesn't say so, this friskily skipping 124bpm slick speeder has an almost gamba feel especially in the vocal, and should prove pretty infectious on radio (similarly exotic frantic older 142bpm 'Baby Won't Cha Come Quick!').

STARPOINT 'Emotions' (LP 'Restless' Elektra EKT 11) From a DJ's mailed album, this one goes now on 12in, this George Benson-copping nice enough 114bpm swinging tripper has scat 'n guitar but somehow doesn't really bite like the real thing would. Other cuts getting attention are the Renee Diggs wailed lurching 116bpm 'Object Of My Desire' US 12in, and semi-spoken soulful worrying wriggly 116bpm 'What You Been Missin'', like Prince produced by Jimmy Jam.

PRECIOUS WILSON 'I'll Be Your Friend' (Jive JIVET 101) The Three Degrees, P.P. Arnold and now the shapely Erington singer have all had their careers revived by latching onto the current formalised downtempo soul sound, this nice one goes slowly wriggling 98bpm tigger being yet another Jam & Lewis clone with a repetitive title line chiming through it (like and quieter alternative version flip).

NOT IN NYL

PAUL SCOTT 'Off The Wall' (US Ace Beat AB9362) Confusingly hidden as the third track on someone else's (Scott-produced) 12in, this sneaky burbling, chattering and pausing 117½bpm electro instrumental (starting with some James Brown) has finally exploded now it's more widely available five weeks after Steve Walsh first unearthed it on radio in the A-side is actually **EVEREBS** 'Don't You Take Your Love', a gradually building 0-125½bpm chixing bouncer with a harder 125½-0bpm Dub, which did itself attract a few jocks initially. Not necessarily, but possibly another 'Twilight'!

FIVE STAR 'Love Take Over' (Tent PT 40354) Although in their album's context not an obvious standout, this The Limit-produced Pent, Hardcastle-mixed, slippery title 119bpm breathy jiggler sounds sweetly appealing enough on its own now to sell like hot cakes, flippid as usual by a new instrumental, the Level 42-ish 112½bpm 'Keep In Touch', and yet another variation on an oldie, the 114bpm 'On Me Be The One' (instrumental).

MIRAGE 'Into The Groove (Medley)' (Debut DEB 12 9) Sounding commendably similar if (with one exception) faster, this topical Madonna medley merely segues through 'Lucky Star' (0-122½bpm Like A Virgin) (126½bpm) 'Material Girl' (129½bpm) 'Into The Groove' (125bpm) — only getting clever with some vocal combinations at the end. Not surprisingly, soundlike master Nigel Wright produced.

BERNARD WRIGHT 'Who Do You Love' (US Manhattan V-56007) The classic boys' singing keyboardist gently soothes a particularly lean and clean haunting 100bpm minimally backed bubbling, this nice one goes with billiard ball beats mixed by Martinielli & Todd, which may sound empty at first but'll end up by grabbing you soulfully (dubbed flip).

BKO PRODUCTIONS present



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... and you're travelling on board one of the premier dance makers of the Eighties, reveals a reverential Paul Sexton

THIS IS the man who, with the help of Paul Hardcastle, has made the seminal 'You're The One For Me' a buzz record for the second time in three years. Not that the buzz ever really died away.

So the rhythm master Mr Train, aka James Williams III, must surely cite all the right people as influences, wouldn't you suppose? James Brown, Sly Stone perhaps, maybe a touch of Stevie Wonder? Forget it. D Train's heroes are people like Journey ... Paul Robeson ... and Charlton Heston.

But what about JB, Mr D? "James Brown set a path for most young artists with his dancing," he agrees. "But the most influential one for me was Paul Robeson." He's the old-time black crooner/actor who turns up clockwork-styler in BBC2's Saturday afternoon matinees rumbly away on songs like 'Old Man River' in old Thirties pictures such as 'Show Boat', 'Sanders Of The River' and 'King Solomon's Mines'. Not exactly the expected motivator for a funk man like Williams.

"My father is a real Paul Robeson buff, and on his birthday I did the whole bit, I went out and bought him all the albums, everything I could find. He was so widely accepted and he broke down the barriers, he opened up a whole new world for black musicians over the water from the US."

DTRAIN's other keynote musicians are just as varied. "Jazz and gospel, they're our roots. My producer Hubert leaves has played with so many different artists, Roberta Flack, Mtume, and my roots were gospel, a lot of gospel groups, so we combined the two of them."

Funny thing, though, how Paul Hardcastle's 'Labour Of Love' remix of a song that influenced him greatly should be a bigger hit than when first 'You're The One' charted ear-

TAKE THE D TRAIN



ly in '82. Funnier still, D Train didn't even hear the remix until a matter of a couple of days ago.

"I heard that he was doing it, but at that time I was in the studio and I didn't really have time to pursue it, I just had to say 'next'. I first heard it when it jumped from 17 to 15. I was in between projects and they said 'Come over and do Top Of The Pops'."

"I had heard Paul's earlier cover of the song, though, so I didn't expect anything less from him." He's referring to Hardcastle's 1984 blend of 'You're The One' with 'Day-break' and 'AM', and it recalls Paul's comments to me at the time that the record had had a huge effect on him and that "if he'd got all the royalties he should have done from people ripping off that riff, the poor bloke would be a millionaire".

JAMES RECOGNISES that a lot of people pillaged his sound but there's no bitterness in his voice. "When you have a sound and it's unlike anything that anyone else is doing, everyone's going to jump on the bandwagon."

Since the original success of his current hit,

D Train's kept a high standard in dance material with 'Keep On', 'Music' (another Top 30 entry), quality covers of 'Walk On By' and 'The Shadow Of Your Smile' and last year a new departure with a very classy ballad, 'Something's On Your Mind', that sold a stack in the States but nowt here. Now they're all revisited on a remixed greatest hits set.

"I feel great about them. 'Keep On' is my favourite. A lot of times when you're building your career, you can get depressed just by paying your dues, that's hard enough. I don't even play my own records, I might listen to them once or twice when they're just finished, then I don't listen for another year, maybe, I just think OK, I'm finished, and move on to the next thing. And I was depressed a while back and heard the remix of 'Keep On' while I was driving in my car, and it really made me feel better, it was just like 'All right!'."

Later in the month D returns to play in Britain for the first time at Wembley's Black Music Festival with the likes of Chaka Khan and Third World. "I'll be bringing the band back and we'll be smokin'!" The finest locomotives always do.

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THE LIGHTER SIDE OF



LLOYD

'I'm not miserable!' So says Commotions singer Cole, a man inspired by Chicory Tip. Nancy Culp gasps... Joe Shutter takes the photos

OK WORLD, you can now forget such adjectives as shy, nervous and uncertain when it comes to talking about Lloyd Cole. Somewhere along the line in the last six months there has been a transformation and the chap who could once have been described as looking as if he'd rather be home with his books and some bickles has suddenly stopped being self-effacing.

Certainly Lloyd's current crop of gigs have shown us a far more confident and assured man, indisputably in control of the situation, leaving far behind him the memory of the excruciatingly ill at ease scenario which had some of us cringing in our seats at the Dominion last October. For there, instead of the rather nervy apologetic band we'd expected, was a tight, aggressive group who blew off the respective roofs of both the Hammy Palais and Odeon here in London. And there, out front, was young Lloyd, masterful and at ease; ye Gods, he had even stopped hiding behind his guitar and mumbling half-heartedly into the microphone.

The new single, 'Brand New Friend' fair near bristles with this new-found energy and yes, the accompanying video features lots of smiling Commotions! - a very healthy state of affairs. So has Lloyd Cole stopped being a miserable bugger and decided to actually enjoy life?

"I'm not a miserable bugger, you know I'm not! I'm not 'Woe is me, woe is me' like some other people we know. I mean, I'm fairly serious compared with most people in pop music. But I'm generally working in a position of pressure to keep writing lyrics and if I'm not doing that, then I have no job and it is quite a pressure to keep writing lyrics that you think are good. So quite often, I am a bit distracted because I'm probably thinking of other things,

but I'm very rarely miserable. Anyone with a reasonable set of morals (huh?) would probably sound the same. I quite often cheese people off but I never hide away. I never get the chance. Anyway, I don't really like the idea of going and hiding away when you're depressed. I think being depressed is not something you should wallow in."

Hence, perhaps, the jolly video?

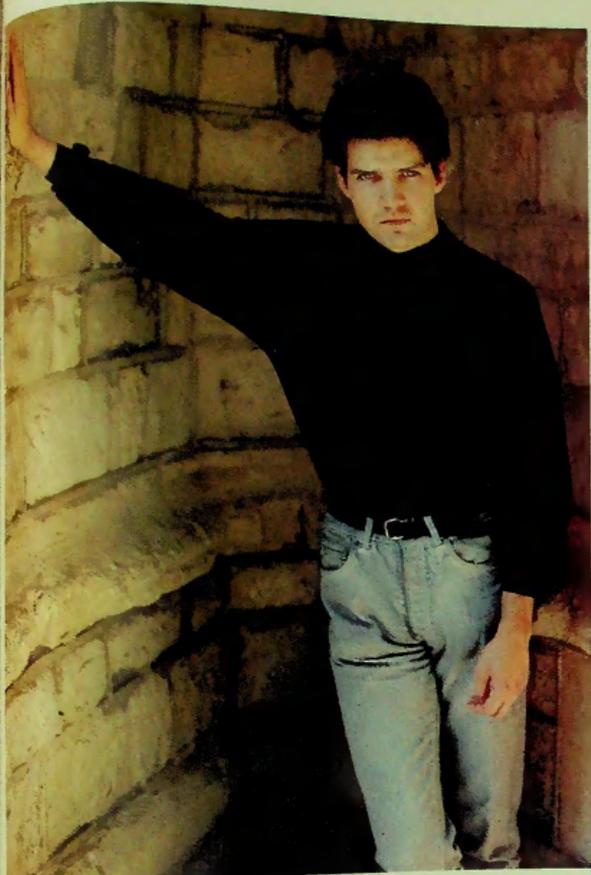
"The video was really good fun to make, the two black guys doing the singing were great and really good fun to work with. They've been in the music business for about at least 15 years each and they're still really enthusiastic. They're in it to make money, no question about that, but they still like it and it's great to work with people like that who are just great singers and like singing. I suppose I could think of it like that myself, I know I'm a good writer and I like writing and so I should be more happy but it's more difficult writing than singing."

YOUR PRESS officer says you're very sure of yourself, Lloyd. "Sure of myself? Well, I certainly have no real doubts about my own ability to be a songwriter. We've been together 22 months and we've written 22 good songs and so that's ok. I'm quite pleased with that, I've only written one song I don't really like and I still quite like it. It's the B-side to 'Perfect Skin'. It's quite nice but there's not really any humour in it... I kind of think maybe I should've left that subject to somebody else!"

The world might have to wait a little longer however, to have their ears delicately charmed by any further Commotions material, the band being notoriously slow in coming up with the goodies.

Indeed, Lloyd expresses his admiration for those souls who effortlessly run up one masterwork after another. Doesn't he think though,





'I was backstage with Chicory Tip and realised that this is what I must do'

"So when I was backstage there at the Chicory Tip concert, I realised that this is what I must do. I remember thinking 'My God, what a bunch of chumps,' even at that age".

"I NEVER really wanted to be a musician. That's for sure. I wanted to be someone who wrote songs but the idea of musicianship never really came into it. I learnt to play guitar so that I could play something to write tunes on. I'm still not very good!"

Which brings us neatly onto the subject of singer-songwriters. Lloyd feels quite strongly that things have now gone full circle since the Sixties and that singer-artists as opposed to aforementioned songsmiths should be encouraged instead of being reviled.

I have often thought that some of the Commotions' songs would lend themselves perfectly to an interpretation by someone with more of a traditional voice. Lloyd lets it slip that someone, not a million miles away from being both female and popular in the Sixties, is about to do an interpretation of a Commotions composition. He's reluctant to name names at this stage, however, as these things have a nasty habit of falling through at the last minute.

"I think more emphasis should be made on writers and singers - differentiating the two - because things have gotten to such a state that these days, if you don't write your own songs, it's regarded as a total crime. When someone like Paul Young came along, it was regarded as very strange and a lot of people frowned upon it, which is a stupid way to look at things because if you're a good singer and you don't write, then what's wrong with that? Too much emphasis is put on people being able to write songs. I think there are so few good songwriters around these days that most people who write songs shouldn't bother. Most people should ask me to write them for them!"

that ultimately what he's doing now could be totally forgotten in the future hazy mists of time? And wouldn't that be a hideous waste?

"No, it's not disposable, I still listen to 'Norwegian Wood' and that's been around for 25 years now. I think good pop music is just as valuable and should be esteemed as highly as any other kind of writing.

"There's a lot of snobbery about what pop music is, but it generally comes from people who've been to public school and were educated in classical music or opera or something - most people find that classical music is something to digest and learn about as you grow older. It would be dreadful to be in a position where you were led to believe that this is the only kind of worthwhile music when you were young. I was never led to believe that my Mum and Dad liked Elton John".

I T IS Mr and Mrs Cole who are probably responsible for their son's manifest desire to go forth and stun the music biz by taking him along to see - wait for it - CHICORY TIP!

Yes, a backstage visit to see those satirical iconoclasts of the Seventies was young Mr Cole's introduction to the debauched debacle that is rock and roll.

"It was quite funny. It was my Mum and Dad's idea. I used to live in a place called Chapel-en-le-Frith. Buxton is nearby, and is the local town, and Chicory Tip were coming to Buxton. I mean, groups just never came to Buxton and they'd had a number one so my Dad said 'We must go along to this'.

"Now my father's one of those people who never pays to get in places and he blagged us into the dressing room because my mother wanted to meet them. The bass player had split his satin trousers - so it was very funny!



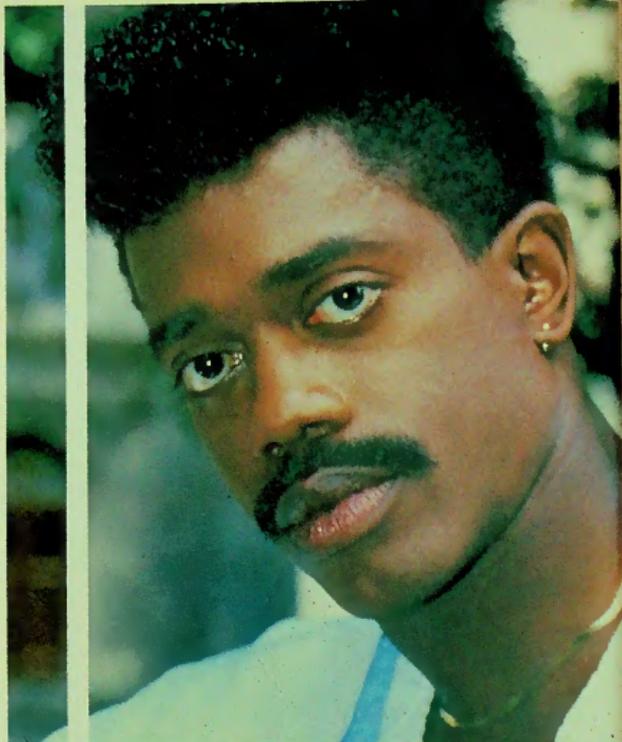
Larry Blackmon, the man with a lead role in Cameo, doesn't like his music labeled funky. He also has these Rambo fantasies. Paul Sexton decides not to argue

THE SUBJECT that Cameo's Larry Blackmon minces words about hasn't been invented. Just listen to this. "I did a song on the new album called 'Little Boys - Dangerous Toys' and it says that we are all little boys, don't ever forget that. If you come to grips with that you can discipline yourself a lot better. Here we are blowing each other off the face of the earth, and it's about big toys, canons and jets and heat-seeking missiles, I mean *come on!*"

He'll talk to you straight on any subject, from the world's problems right the way back to the latest Cameo record, will Blackmon. On the latter subject, as with just about all the band's output, all 11 albums-worth, he's arguing from a position of great strength - the 'Single Life' album, already resplendent with a dance smash and a near pop crossover in 'Attack Me With Your Love', now surges again with the title track's release as a big 12 in its own right. And that quite apart from the 33 rpm depth of songs like 'I've Got Your Image'. "Eleven albums, that's a lot of albums, right? We sit here today, from a young man to now, and look at those years, and we take everything very seriously these days, and some of the things that have come down are really kind of unfair, y'know?"

So what would he do differently if he had the chance? "I would get like Rambo and I would bust into Polygram - into every record company - with a couple of machine guns and grenades on my hips, and put the whole company on hostage until they sold a million copies of our record." He's joking... I think...

"No, in doing that I would have to hold guns to every person's head to buy the record, 'cos it's not any one person's fault. I mean, one man's cup of coffee is another man's cup of tea, some people could be satisfied with the units we've been selling, which is well over 500,000 on each album. But for our goals, we want more, and it's not fair to say that because anyone else's goals are not fair, that they're bad people. All it is to say is that we have



DON'T CALL ME FUNKY

to get our shit together, personally, and hit it quit it."

IF 'SINGLE LIFE' hasn't stolen into your shoes yet, you may well recall the record about the somewhat freaky young lady that took Cameo all too briefly into the Top 40 last year (in fact their first UK chart foray at all), 'She's Strange'. And whoever she was, she got a few people going, as Larry recognises.

"It was based on a lot of people. It related to every man that listened to it, and every woman that considered themselves to be that.

"When you go around and do a tour after that song and when you see that a third of your audience is white, then you know that it's getting to a lot of places, and you look at the record sales and you say 'Hey-Gary, Indiana doesn't have that many black people'. and you get reports from those large record chains 30 miles outside of Kansas City and you know it's not all black people buying your record."

A quick runthrough by the Cameo mainman of the group's bestsellers over the years provides the best refresher course. "It's hard to say what's our biggest seller," he muses. "Shake your pants" was very big, so were 'We're Going Out Tonight' and 'I Just Want To Be', but we've had a lot of singles..."

You're likely to fall out with the Cameo crowd if you start talking about them as a 'funk' outfit. The very 1985 Mr Blackmon doesn't take very kindly to the term. "I'm a strange guy when it comes to labels. When I relate to funk I think of George Clinton. Now, are people saying that's what we sound like, are they saying that's the bag we come from? I can't have any part of that," he laughs.

"I'm not putting it down, if someone could explain what it is it would be a different story, but I'm asked all the time, 'this funk, that funk' and it's an expression I haven't used in so long, since the middle Seventies. I stopped using the term in '77, '78, it's way back there, but people have to have labels for them to identify with, they get kind of nervous when they don't know what to call something."

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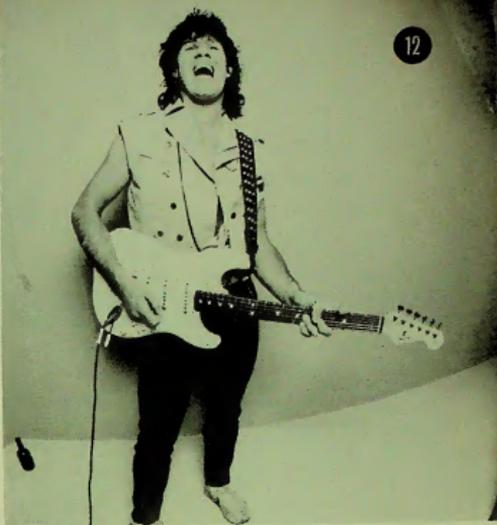
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Official Top Of The Pops/
Radio One Charts
compiled by Gallup

Week ending September 14, 1985

UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	1	5	NOW THAT'S WHAT I CALL MUSIC 5, Various, EMI/Virgin ✪
2	2	43	LIKE A VIRGIN, Madonna, Sire ✪ ✪
3	3	17	BROTHERS IN ARMS, Dire Straits, Vertigo ✪
4	8	8	THE KENNY ROGERS STORY, Kenny Rogers, Liberty □
5	6	28	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ✪
6	8	29	NO JACKET REQUIRED, Phil Collins, Virgin ✪ ✪
7	10	86	BORN IN THE USA, Bruce Springsteen, CBS ✪
8	9	8	THE FIRST ALBUM, Madonna, Sire □
9	7	2	THE HEAD ON THE DOOR, Cure, Fiction
10	19	14	BOYS AND GIRLS, Bryan Ferry, EG □
11	4	2	SACRED HEART, Bco, Vertigo
12	—	1	RUN FOR COVER, Gary Moore, 10 Records DIX16
13	16	94	UNDER A BLOOD RED SKY, U2, Island ✪
14	14	84	PRIVATE DANCER, Tina Turner, Capitol ✪ ✪
15	12	49	THE UNFORGETTABLE FIRE, U2, Island ✪
16	30	12	MISPLACED CHILDHOOD, Marillion, EMI □
17	23	10	VITAL IDOL, Billy Idol, Chrysalis □
18	18	29	RECKLESS, Bryan Adams, A&M □
19	13	19	BE YOURSELF TONIGHT, Eurythmics, RCA ✪
20	—	1	BAQQARIDDIM, UB40, Dep International LPDEP10
21	15	114	QUEEN GREATEST HITS, Queen, EMI ✪ ✪
22	12	12	THE DREAM OF THE BLUE TURTLES, Simg, A&M □
23	76	2	OPEN TOP CARS AND GIRLS IN T-SHIRTS, Various, Telstar
24	11	2	WORLD SERVICE, Spear Of Destiny, Epic/Burning Rome
25	8	12	DEAD AWAKE IN AMERICA, U2, Island (USA)
26	21	23	GO WEST, Go West, Chrysalis □
27	24	24	THE SECRET OF ASSOCIATION, Paul Young, CBS ✪
28	22	22	RUM, SODOMY AND THE LASH, Porteous, Siff
29	8	8	HEARTBEAT CITY, The Cars, Elektra □
30	26	9	GREATEST HITS VOL 1 AND 2, Billy Joel, CBS
31	31	2	COSI FAN TUTTI FRUTTI, Squeeze, A&M
32	—	1	DISCO BEACH PARTY, Various, Stylus
33	33	14	FACE VALUE, Phil Collins, Virgin ✪ ✪
34	27	5	NIGHT BEAT, Various, Stylus
35	28	12	ALL THROUGH THE NIGHT, Aled Jones, BBC □
36	—	1	INNOCENCE IS NO EXCUSE, Saxon, Parlophone SAXON2
37	36	19	SUDDENLY, Billy Ocean, Jive □
38	32	60	DIAMOND LIFE, Sade, Epic ✪ ✪ ✪
39	—	1	OLD WAYS, Neil Young, Geffen GEF26377
40	35	63	ELIMINATOR, ZZ Top, Warner Bros ✪ ✪
41	37	44	ALF, Alison Moyet, CBS ✪ ✪ ✪
42	39	13	VIVE LE ROCK, Adam Ant, CBS CBS26583
43	34	21	CLIPD AND PSYCHE 85, Scritti Politti, Virgin □
44	34	21	VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC □
45	41	39	ALCHEMY, Dire Straits, Vertigo
46	40	7	LUXURY OF LIFE, Five Star, Tent
47	38	11	WAR, U2, Island ✪
48	—	1	HEAVEN KNOWS, Jaki Graham, EMI JK1
49	55	13	STEVE McCOLEEN, Prefco Sprout, Kitchenware
50	69	50	CANT SLOW DOWN, Lionel Richie, Motown ✪
51	47	44	MAKE IT BIG, Wham!, Epic
52	48	5	STREET SOUNDS 13, Various, Streetsounds
53	50	7	THE RIDDLE, Niki Kershaw, MCA
54	56	4	20 HOLIDAY HITS, Various, Creole
55	51	11	LOVE OVER GOLD, Dire Straits, Vertigo ✪
56	—	1	FOOTLOOSE, Original Soundtrack, CBS CBS70246
57	49	70	FLIGHT, Bob Marley And The Wailers, Island ✪
58	46	12	LITTLE CREATURES, Talking Heads, EMI
59	—	1	PIECES, Julian Lage, Webcor, ProTV PROLP6
60	57	3	FLAUNT THE IMPERFECTION, China Crisis, Virgin
61	53	24	THE RIVER, Bruce Springsteen, CBS ✪
62	70	10	HELLO, I MUST BE GOING, Phil Collins, Virgin ✪
63	—	1	LEAVE THE BEST TO LAST, James Last, ProTV PROLP7
64	42	8	PHANTASMAGORIA, Dammned, MCA
65	64	4	HOLD ME, Laura Branigan, Atlantic
66	45	7	THE MAGIC OF TORVILLE AND DEAN, Various, Stylus/Safari
67	12	72	NO PARLEY, Paul Young, CBS ✪ ✪ ✪
68	71	7	BEST VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar
69	59	19	MR BAD GUY, Freddie Mercury, CBS □
70	—	1	SPORTS, Huey Lewis And The News, Chrysalis CHR1412
71	68	4	BAT OUT OF HELL, Mötley Crüe, Epic/Cleveland ✪
72	48	48	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit ✪
73	61	33	STOP MAKING SENSE, Talking Heads, EMI
74	90	61	PURPLE RAIN, Prince And The New Power Generation, Warner Bros ✪
75	98	6	THE HURTING, Tears For Fears, Mercury
76	96	6	SINGLE LIFE, Cameo, Club



77	65	10	A SECRET WISH, Propaganda, ZTT
78	89	4	DO YOU WANT IT YOU GOT IT, Bryan Adams, A&M
79	—	1	RATTLESNAKES, Lloyd Cole And The Commotions, Polydor LCLP1
80	91	20	AROUND THE WORLD IN A DAY, Prince And The New Power Generation, Warner Brothers □
81	54	4	SHANGRI LA, Animal Nightlife, Island
82	63	6	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ✪
83	96	4	BEST OF BLONDIE, Blondie, Chrysalis ✪
84	72	15	OUR FAVOURITE SHOP, Style Council, Polydor □
85	67	5	DIRE STRAITS, Dire Straits, Vertigo ✪
86	81	4	STEPS IN TIME, King, CBS
87	58	10	MAKIN' MOVIES, Dire Straits, Vertigo ✪
88	54	12	CRUSH, Orchestral Manoeuvres, Virgin □
89	84	20	BEST OF THE 20TH CENTURY BOY, Marc Bolan And T Rex, K-tel □
90	60	8	THE WORKS, Queen, EMI ✪
91	—	1	FANTASTIC WHAM!, Innerservation IVL25328
92	82	3	WELCOME TO THE PLEASANTON, Frankie Goes To Hollywood, ZTT ✪
93	79	21	BORN TO RUN, Bruce Springsteen, CBS □
94	—	1	RUMOURS, Fleetwood Mac, Warner Bros K56344
95	—	1	FLY ON THE WALL, AC/DC, Atlantic 7812631
96	—	1	THE POWER STATION, Power Station, Parlophone POST1
97	67	12	THE COLLECTION, Ultravox, Chrysalis ✪ ✪ ✪
98	—	1	THIS KIND OF LOVE, Phil Fearon and Galaxy, Ensign ENCL4
99	—	1	THE 12' ALBUM, Howard Jones, WEA WK14
100	98	31	BEVERLY HILLS COP, Original Soundtrack, MCA □

✪ ✪ ✪ Triple Platinum (300,000 sales) ✪ ✪ Double Platinum (600,000 sales) ✪ Platinum (300,000 sales) □ Gold (100,000 sales) □ Silver (60,000 sales)

MUSIC VIDEO		
1	2	THE VIDEO EP, Madonna, Warner Music
2	1	UNDER A BLOOD RED SKY, U2, Virgin
3	4	ANIMALIZE, LIVE UNCENSORED, Kiss, Embassy
4	6	NOW, THAT'S WHAT I CALL MUSIC VIDEO 5, Various, PMI/Virgin
5	3	PRIVATE DANCER TOUR, Tina Turner, PMI
6	5	THE VIDEO, Wham!, CBS/Fox
7	8	LIVE IN RIO, Queen, PMI
8	7	LET THERE BE ROCK, AC/DC, WHV
9	9	ALCHEMY LIVE, Dire Straits, Polygram
10	10	GREATEST FLUX, Queen, PMI
11	13	THE VIDEO SINGLES, Paul Young, CBS/Fox
12	14	VIDEO KOMPILATION, Kerrang!, PMI/Virgin
13	18	THE SONG REMAINS THE SAME, Led Zeppelin, WHV
14	11	EMERALD AISLES, Gary Moore, Virgin/PMV
15	15	THE WORKS, Queen, PMI
16	—	THE MAN, Elvis Costello, Palace
17	—	RECIPE OF THE DRUM, Marillion, PMI
18	—	MAKING MOVIES, Dire Straits, Vertigo
19	19	BEAT THE LIVE DRUM, Rick Springfield, RCA/Columbia
20	—	RECKLESS, Bryan Adams, A&M/PMV

Thanks to Music Week/Video Week

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

Week ending September 14, 1985

UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	2	DANCING IN THE STREET, David Bowie and Mick Jagger, EMI America
2	10	3	HOLDING OUT FOR A HERO, Bonnie Tyler, CBS
3	2	7	IGOT YOU BAE, UB40 With Chrissie Hynde, Dep International
4	3	6	TARZAN BOY, Baltimore, Columbia
5	20	2	PART TIME LOVER, Stevie Wonder, Motown
6	6	7	DRIVE, Cars, Elektra ♢
7	4	8	INTO THE GROOVE, Madonna, Sire ♢
8	5	5	RUNNING UP THAT HILL, Kate Bush, EMI
9	7	7	SAY I'M YOUR NUMBER ONE, Princess, Suprême
10	11	7	BODY AND SOUL, Mai Tai, Virgin
11	8	5	ALONE WITHOUT YOU, King, CBS
12	16	5	KNOCK ON WOOD/LIGHT MY FIRE, Amii Stewart, Seditio
13	23	2	LAVENDER BLUE, Marillion, EMI
14	9	11	MONEY FOR NOTHING, Dire Straits, Vertigo
15	12	4	I CAN DREAM ABOUT YOU, Dan Hartman, MCA
16	15	3	DON'T MESS WITH DOCTOR DREAM, Thompson Twins, Arista
17	13	7	I WONDER IF I TAKE YOU HOME, Lisa Lisa & Cult Jam & Full Force, CBS
18	21	3	YESTERDAY'S MEN, Madness, Zarjaz
19	31	3	THE POWER OF LOVE, Huey Lewis And The News, Chrysalis
20	17	10	WHITE WEDDING, Billy Idol, Chrysalis
21	26	3	DON'T STOP THE DANCE, Bryan Ferry, EG
22	28	10	THE SHOW (THEME FROM 'CONNIE'), Rebecca Storm, Telebell
23	14	7	HOLIDAY, Madonna, Sire ♢
24	19	8	YOU'RE THE ONE FOR ME, D Train, Prelude
25	18	9	WE DON'T NEED ANOTHER HERO (THUNDERDOME), Tina Turner, Capitol
26	38	4	BOOY ROCK, Maria Vidal, EMI America
27	22	11	EXCITABLE, Amazulu, Island
28	24	7	TAKES A LITTLE TIME, Total Contrast, London
29	—	1	IF I WAS, Midge Ure, Chrysalis URE1
30	43	4	LEAN ON ME, Red Box, Sire
31	34	4	DO NOT DISTURB, Bananarama, London
32	25	11	THERE MUST BE AN ANGEL, Eurythmics, RCA
33	—	1	SHE'S SO BEAUTIFUL, Cliff Richard, EMI/EMI5531
34	41	5	TRAPPED, Colonel Abrams, MCA
35	27	4	STORIES OF JOHNNY, Marc Almond, Some Bizarre
36	—	1	BRAND NEW FRIEND, Lloyd Cole and The Commotions, Polydor
37	54	2	I'LL BE GOOD, Rene and Angela, Club
38	—	1	REBEL YELL, Billy Idol, Chrysalis I00L6



39	30	19	CHERISH, Kool And The Gang, De-lite ♢
40	51	2	WHAT'S YOUR PROBLEM, Blancmange, London
41	45	4	LOVE IS THE SEVENTH WAVE, Sting, A&M
42	49	12	THE POWER OF LOVE, Jennifer Rush, CBS
43	29	8	TAKE ME HOME, Pini Collins, Virgin
44	—	1	LOVE TAKE OVER, Five Star, Tent PB40353
45	35	6	ROCK 'N' ROLL CHILDREN, Dio, Vertigo
46	33	14	LIVE IS LIFE, Opus, Polydor
47	—	1	SINGLE LIFE, Cameo, Club JAB21
48	60	2	PERFECT WAY, Scritti Politti, Virgin
49	37	7	GOODBYE GIRL, Go West, Chrysalis
50	38	8	IN BETWEEN DAYS, Care, Fiction
51	61	2	I SPEAK DA LINGO, Black Lace, Flair
52	36	16	AXEL F, Harold Faltermeyer, MCA
53	32	7	DON QUIXOTE, Nik Kershaw, MCA
54	58	2	YOU DID CUT ME, China Crisis, Virgin
55	52	3	SUFFER THE CHILDREN, Tears For Fears, Mercury
56	—	1	STELMO'S FIRE (MAN IN MOTION), John Parr, London
57	—	1	MAGICAL, Bucks Fizz, RCA PB40367
58	65	2	ONE LOVE, Atlantic Starr, A&M AM273
59	42	15	CRAZY FOR YOU, Madonna, Geffen
60	44	6	SUMMER OF '89, Bryan Adams, A&M
61	40	9	LET ME BE THE ONE, Five Star, Tent
62	—	1	I'LL BE A FREAK FOR YOU, Royale Delite, Streetwave
63	53	17	SHE SELLS SANCTUARY, Cult, Beggars Banquet
64	50	3	DANCING ON THE JAGGED EDGE, Sister Sludge, Atlantic
65	59	3	HEAVEN KNOWS, Jaki Graham, EMI
66	75	1	DIRTY OLD TOWN, Fogues, Stiff
67	46	8	EMPTY ROOMS, Gary Moore, 10 Records
68	—	1	THE LOVE PARADE, Dream Academy, Blanco Y Negro
69	57	5	YOU'RE MY HEARTY YOU'RE MY SOUL, Modern Talking, Magnet
70	47	16	FRANKIE, Sister Sledge, Atlantic ♢
71	66	5	DON'T YOU FORGET ABOUT ME, Simple Minds, Virgin
72	—	1	ASK THE LORD, Hipsway, Mercury
73	73	2	PALE SHELTER, Tears For Fears, Mercury
74	—	1	HOT FUN, 703 Heaven, Mercury
75	48	8	RASPBERRY BERET, Prince, Warner Bros

THE NEXT 25

76	88	ONE IN A MILLION, Hugh Cornwell, Portrait
77	—	COME TO MY AID, Simply Red, Elektra EK19
78	63	CLOSE TO PERFECTION, Michael Brown, Record Shack
79	79	WHAT ARE WE GONNA DO ABOUT IT, Mercy Mercy, Ensign
80	—	SEXUAL THERAPY, Billy Paul, Total Experience PB49933
81	86	SHOULDN'T DO THAT, Kaja, Parlophone
82	—	JOLENE, Strawberry Switchblade, Korova KOW42
83	89	KINGS THAT KISS, Stephen A J Duffy, 10 Records
84	85	HARDEST PART IS THE NIGHT, Bon Jovi, Vertigo
85	—	ON THE ONE, LUK, Important TANG
86	—	LIVING ON MY OWN, Freddie Mercury, CBS A6555
87	—	LOVING YOU, Feargal Sharkey, Virgin VS770
88	91	WHEN YOUR HEART RUNS OUT OF TIME, Glenn Gregory and Claudia Bruckton, ZTT
89	77	CITY RHYTHM, Shakatak, Polydor
90	—	I'M FALLING, Comsat Angels, Jive JIVE87
91	95	I THOUGHT I'D NEVER SEE YOU AGAIN, Working Week, Virgin
92	—	APPETITE, Prefab Sprout, Kitchenware SK23
93	—	COME BACK, Spear Of Destiny, Epic/Burning Rome A6445
94	—	WOODPECKERS FROM SPACE, Video Kids, Epic A6504
95	97	SOMETIMES LIKE BUTTERFLIES, Dusty Springfield, Hippodrome
96	—	WHO NEEDS LOVE LIKE THAT, Erasure, Mute 7MUTE40
97	—	SOMEONE, David Cassidy, Arista ARIST626
98	75	DANCIN' IN THE KEY OF LIFE, Steve Arrington, Elektra
99	96	SMOKIN' IN THE BOYS ROOM, Motley Crue, Elektra
100	93	BACK ON THE STREETS, Saxon, Parlophone

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



HISTORY REPEATED itself last week, when **US40** and **Chrissie Hynde**'s remake of 'I Got You Babe' surrendered its position at the top of the singles chart to an act including in its line-up **Mick Jagger** — 20 years to the week after the same fate befell **Sonny And Cher**'s original version of the song. In 1965, 'I Got You Babe' was top for a fortnight before Mick and his **Rolling Stones** colleagues blew it away with the mighty 'I Can't Get No Satisfaction'. Two decades on, Mick allowed the song only seven days at the summit before yielding it; the disc that did the damage this time being 'Dancing In The Street', his exhilarating duet with fellow ex-aid statesman **David Bowie**.

'Dancing In The Street' is the 17th single to enter the chart at number one, and the first since **Band Aid**'s 'Do They Know It's Christmas'. For Jagger, who's topped the charts eight times as a Rolling Stone, it rounded off a perfect week in which he also put the finishing touches to the Stones' eagerly awaited CBS debut album and became a father for the fourth time (his first only — **James Leroy Augustine Jagger**).

'Dancing In The Street' shipped silver, and has quickly topped 500,000 sales replacing 'I'm a Rebel' (**Madonna**) as the year's fastest selling single. In America too, it's the fastest moving single in the chart, and seems certain to reach number one.

Penning by Marvin Gaye.

William Stevenson and **Ivy Jo Hunter**, 'Dancing In The Street' is one of the most uplifting, joyous songs ever written with rousing lyrics and an unremitting beat. It was originally recorded by **Martha And The Vandellas** in 1964, reaching number two in America, and number 28 in Britain, where it was re-issued in 1969, this time peaking at number four.

In America, it was subsequently a hit for the **Mamas And The Papas** (number 73, 1967), **Ramsey Lewis** (number 84, 1967) and **Van Halen** (number 38, 1982). Thus far, it has been recorded more than 200 times, and is currently featured in live performance — though not on disc — by **Sister Sledge** and the **Power Station**.

CONGRATULATIONS to 30-year-old Yorkshireman **John Parr**, whose 'Man In Motion', the theme from the movie 'St Elmo's Fire', has reached number one in America and is now climbing the chart here.

Parr, who had an earlier American hit with 'Naughty Naughty', penned 'Man In Motion' with multi-talented Canadian **David Foster**.

Foster seems to have emerged from the Great White North in the mid-Seventies when, as a member of the group **Attitudes**, he had a minor American hit on **George Harrison**'s Dark Horse label.

He subsequently played on some of Harrison's albums but nevertheless managed to establish a reputation as a top sessionman, playing keyboards on albums by **Diana Ross**, **Gladys Knight**, **Earth Wind And Fire**, the **Pointer Sisters**, **Kiki Carnes** and many more. As a producer, he worked with **Hall And Oates**, **Lionel**

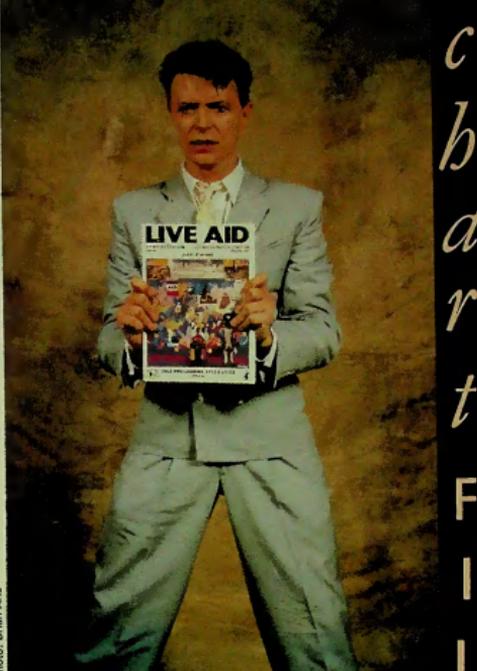


Photo: Brian Aris

● DAVID BOWIE: exhilarating remake of 1964 hit

Richie, **Alice Cooper**, the **Average White Band**, and, most notably, **Chicago**, steering the ailing dinosaurs to an American number one in 1982 with 'Hard To Say I'm Sorry', a song he co-wrote with the group's **Pete Cetera**, and regards as his best song.

Though Britain has still to fully appreciate his work, Foster has a staggering record of success in America this year, producing 11 and writing nine hits.

What's most noticeable about those he's written is that each has been recorded by a different act, and written with different partners — an adventurous policy which has paid dividends as the table below illustrates:

TITLE — artist	writers	Hst Pos
WHAT ABOUT ME — Kenny Rogers	Foster, Rogers, Marx	91
YOU'RE THE INSPIRATION — Chicago	Foster, Cetera	3
THROUGH THE FIRE — Chaka Khan	Foster, Keene, Weil	60
YOU'RE THE ONLY LOVE — Paul Hyde	Foster, Brock, Hyde, Nelson	84
FOREVER — Kenny Loggins	Foster, Loggins	40
LADY OF MY HEART — Jack Warner	Foster, Graydon, Ballard	76
JOHN'S HOLDING DONNA NOW — DeBarge	Foster, Graydon, Goodrum	6
MAN IN MOTION (ST ELMO'S FIRE) — John Parr	Foster Parr	1
THEME FROM ST ELMO'S FIRE — David Foster	Foster	58

'What About Me' and 'You're The Inspiration' both started their chart careers in 1984; the positions shown are their highest in 1985. Foster's solo recording debut 'Love Theme From St Elmo's Fire' is still climbing the chart. The position shown refers to the September 7 chart.

A fascinating hit-list, as I'm sure you'll agree, spanning country and soul acts. In the latter category we must count **DeBarge**, who unaccountably failed to make a big impact here with 'Who's Holding Donna Now'. Foster has also worked this year with **Billy Squier**, **Fee Waybill** (of the **Tubest**) and **Jon Anderson**, and undoubtedly has more hits still up his sleeve.

N B R I E F

AFLOP when first released a year and a half ago, **Bonnie Tyler**'s 'Holding Out For A Hero' has belatedly become her first top 20 hit since 'Total Eclipse Of The Heart', its current high profile being due to its use — though in another version — over the title credits on popular **BBC TV soap 'Cover Up'**. It was first featured in the movie 'Footloose', and is the fourth single from the soundtrack for the chart, following **Kenny Loggins**' title track (number six), **Deniece Williams**' 'Let's Hear It For The Boy' (number two) and **Shalamar**'s 'Dancing In The Sheets' (number 41). — **Bryan Adams** recently became the first Canadian for 41 years to top the US album chart with his latest, 'Honor' (number 1). The feat had most recently been achieved by **Boyz n the Bar**, whose 'Motivation' topped in 1974. — After his death in 1977, **Elvis Presley** had 14 simultaneous top 60 albums, not top 40, as stated a couple of weeks ago. For once, the error wasn't mine. — It's nine years since **Fleetwood Mac** completed the first half of an extraordinary double. In 1976, their self-titled album reached number one in America on its 58th week in the chart. It never reached the top in Britain, but their follow-up, 'Rumours' did — though only on its 49th week in the chart. — **Wilson Pickett** and **Salomon Burke** battled for chart honours in 1984 with rival versions of 'If You Need Me'. During an intense battle for superiority, one woman who could not lose was **Cissy Houston**, mother of **Whitney**. Cissy sang back-up vocals on both records, though she confessed to preferring Burke's. So did record buyers, his version peaking at number 37, 27 places **Bush**'s biggest hit here since 'Running Up That Hill' was **Kate Bush**'s hit number one. — The her 1978 debut 'Wuthering Heights' hit number one. — The US top three last week were all occupied by movie themes; **John Parr**'s 'Man In Motion' (from 'St Elmo's Fire') was number one, **Huey Lewis And The News**' 'The Power Of Love' (from 'Back To The Future') was number two and **Tina Turner**'s 'We Don't Need Another Hero' (from 'Mad Max: Beyond Thunderdome') was number three.



d EXYS MIDNIGHT Runners stroll back with a third uncompromising album of thought provoking soulful sounds. But 'Don't Stand Me Down' was nearly held down before its release.

The band that had to hi-jack the tapes of its first album 'Searching For The Young Soul Rebels' before an agreement on terms could be reached with its former record company, nearly had the release date of this album delayed over a sleeve credit. This resulted in the reprinting of the artistic item with Alan Winstanley down as co-producer, rather than his previous position where he was only credited with the recording due to his having to leave the studio to work on another album before work was completed.

Kevin Rowland is still a pivotal part of the

band, its founding father and emotional instigator, now supported by the nucleus of Helen O'Hara (violin) and Billy Adams (lead, rhythm guitar). Helen was recruited during the Celtic 'Too-Rye-Ay' period, whilst Billy dated back to the physical assault and tracksuits prior to that.

The list of musicians credited is as bizarre as the band itself, including such luminaries as Vincent Crane from Atomic Rooster and 'Big' Jimmy Paterson who was one of the original Runners when Dexys first dented the airwaves with the moving 'Dance Stance'.

The band is currently rehearsing an 11 piece outfit for shows later in the year. Don't stand them up.

DI Cross