

OCT 19, 1985 EVERY THURSDAY 48p

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MTV

NEW RECORD MIRROR

SADE

SOPHISTICATED? *ME?*

THE CURE • MATT DILLON
HUEY LEWIS • A-HA • LEVEL 42
LLOYD COLE • DARYL HALL

TOP OF THE POPS CHART + LIVE GUIDE

DEX

CLASH
THRASH

The Clash will be releasing their long awaited album soon and they're planning a tour. The Clash's platter will be out in November, but they haven't confirmed the date or the title. They'll also be playing some dates before the end of 1985, but because of a legal dispute they probably won't use their name. The dates will be part of a busy European schedule.

RELEASES ●

TOURS ●

RODIN ●

GOSSIP ●

STUNG

● Sting will be touring in January and February. The dates are Bournemouth International Centre January 4, Manchester Apollo 6, Newcastle City Hall 9, Glasgow SECC 11, Aberdeen Capitol 13, Edinburgh Playhouse 14, Birmingham NEC 17, London Royal Albert Hall 20, 21, Brighton Centre 27, Dublin Stadium 30, Belfast Kings Hall February 1. Tickets for Bournemouth, Manchester, Newcastle, Aberdeen, Brighton, Edinburgh and Birmingham are priced £8.50 and £7.50. At Glasgow they are £8 and in Dublin they are £8.50, £10 and £12. They are available from box offices. For the Albert Hall tickets priced £13, £10.50, £9.50 and £5.50 are available by mail from RS Tickets, PO Box 4RS, London W1A 4RS. Make your crossed cheques and postal orders payable to Harvey Goldsmith Entertainments Ltd and enclose a sae. Tickets for Birmingham are also available by mail from this address.

RS

RELAX... JUST WAIT

■ There's going to be a long wait for the next Frankie Goes To Hollywood album. It looks like Liverpool's finest won't be releasing it until May '86 — nearly two years after their debut.

FGTH are currently in Ibiza selecting and writing material for the album and Trevor Horn, who will be producing the record, is flying out to hear what the lads have been up to. There is a possibility that Frankie will release another single before Christmas, but nothing definite has been confirmed about this or a tour.

RS



Photos by Jon Shaffer

JAMIE'S MANIFESTO

Photo by Joe Shuster

● **Jamie Wednesday** combine the humour of the Bash Street Kids... the brash enthusiasm of the Buzzcocks... and a sharp lyrical bite to boot. Watch out for the launch of their manifesto, 'Vote For Love', on the Pink Label. The record also features a gloriously over-the-top interpretation of the old TV theme 'White Horses'. Peculiar brass lines and Jim's untutored vocals provide a refreshing alternative to pop's jaded formula. The record is produced by Paul and Cush from the Men They Couldn't Hang and is guaranteed to crack a smile. Vote for Jamie!

SB

**LODGERS**

The **Apartments** are currently raising an eyebrow or two, a nod of approval and a few tapping feet on the Everything But The Girl tour. The band, an Australian/Anglo collaboration fronted by singer/songwriter Peter Milton Walsh, have released their debut LP 'The Evening Visits And Stays For Years', recorded in three weeks with an impressive list of guest musicians ranging from EBTC's Ben Watt to Amazulu's Clare Kenny. It's a half acoustic, half electric record which covers a path from Ziggy Stardust to the Go-Betweens. AS



Photo by Rex Features

Do you yearn for knowledge and wisdom? Would you like to amaze your friends with the superiority of your intellect? This week we have three features to stimulate your finer feelings. Tiptoe through **Lloyd Cole's** library (now there's a man who knows his Balzac from his End Blyton). Let **Huey Lewis** display the depth and breadth of his knowledge on vintage blues and R'n'B, while **Quentin Paradise** discusses philosophers, playwrights and artists. Sometimes rm is just a bleedin' education, innit?

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■ Cover photography by TOSHI YAJIMA

■ Sculpture by RODIN

NURSE! THE SCREENS!



ed up ruining your records on that old Dansette! Parents insisting on playing their James Last LPs? Enter our great competition and win your very own Ingersoll XK425 Twin Cassette Rack System for private hi-fi listening pleasure. Just answer the three questions below (each containing the word 'top') and you could win one of the two systems we have as prizes.

1) Name last year's album from the group who are currently 'Close To

Me'.

2) Name the Scottish punk/pop group who had a hit song about the Beeb's best loved music show; and the title of the song.

3) They sang about long legged women (among others).

Send the answers, with your name and address, on a postcard to rm Ingersoll hi-fi competition, Greater London House, Hampstead Road, London NW1 7QZ, by October 28.



● **Doctor And The Medics**, the band who make the Toy Dolls seem serious, are back again. Their single 'The Miracle Of The Age' is their usual mix of pop and psychedelia, with a guitar intro that George Harrison would have been proud of. To help them in their quest for a genuine psychedelic sound, the band have enlisted the help of XTC's Andy Partridge to 'twiddle a few knobs, play bits of tape backwards...' and generally remind us of 'Sgt Pepper'. It would be laughable if they didn't do it so bloody well. Much more of this and we'll have to take the good doctor and his friends seriously.

AS

EARBENDERS

Lesley O'Toole

'Alive And Kicking' Simple Minds (Virgin)
'I Remember' Wet Wet Wet (Precious Organisation tape)
'Animal Magic' Blow Monkeys (Forthcoming RCA LP)

Paul Sexton

'Let Me Kiss It Where It Hurts' Bobby Womack (MCA LP)
'Marlene On The Wall' Suzanne Vega (A&M)
'Games' Frederick (Import Heat LP)

Joe Shutter

'E = MC²' Big Audio Dynamite (Forthcoming LP track CBS)
'Leader Of The Pack' UFO (remix Select)
'Close To Me' The Cure (Fiction)

BRONSKI'S NEW BOY

● After months of rumour and speculation, not to mention a sweep-stake in the rm offices, Bronski Beat have finally confirmed their new singer. The man replacing Jimmy Somerville is 24-year-old John Foster.

A long time friend of the Bronskis, he first met Larry in 1976. Since then he's been living in Newcastle and he sang with Larry purely for fun when Bronski were in Newcastle on their last tour.

John makes his debut on Bronski Beat's single 'Hit That Perfect Beat', out on November 16. It's described as an hypnotic little song, but don't expect falsetto vocals. We're told John's voice isn't like Jimmy's.

An album will follow sometime in the New Year. RS



FIN
DEX



Snake rattler and roll

■ Glasgow's **Snakes Of Shake** have just released their debut single, and a fine offering it is. 'Southern Cross' is a swinging Creedencey stroll through a song about religious bigotry in Glasgow. The band have been building a following north of the border for a couple of years now and have just put out their debut LP. Squeeze box meets sweet silver strings and there's a good bass groove to boot. Look out for the Snakes Of Shake when they pop up on tour this side of Christmas. AS

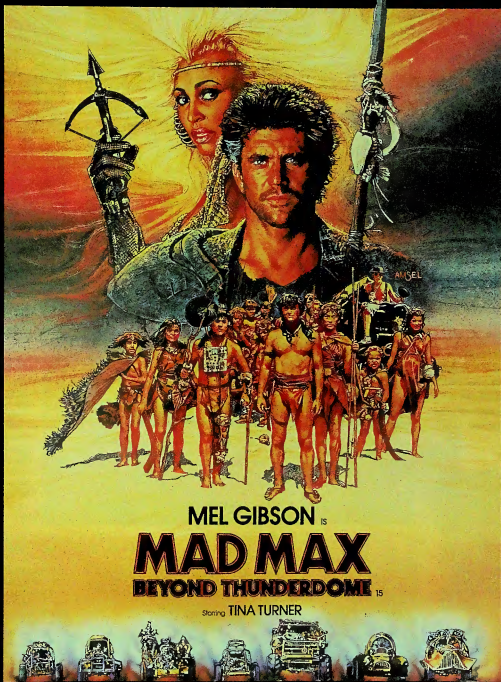
SOUTHERN CROSS

the snakes of shake



A LONE WARRIOR SEARCHING FOR HIS DESTINY... A TRIBE OF LOST CHILDREN WAITING FOR A HERO...
IN A WORLD BATTLING TO SURVIVE, THEY MEET A WOMAN DETERMINED TO RULE.

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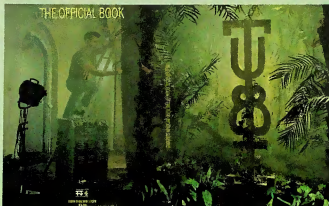


Photo By Joe Shuttler

■ The Pogues play a special one-off date at the London Hammersmith Odeon on December 8. They decided to do the show after more than 500 tired and emotional Pogues fans had to be turned away from their sell-out show at the Hammersmith Palais.

The Poguettes are planning plenty of surprises for their Palais show, but these are being kept secret for the moment. Tickets for the momentous event are on sale now and they're a snip at £4.50 and £4.

The Palais concert will probably be the Pogues' last London show for six months, as they'll be running riot across America and Europe. The group will also be working on another single with Elvis Costello.



I bet you didn't know that Tracey Ullman, Gary Crowley, Toyah and Billy Connolly were all considered as potential presenters of the Tube, did you? No, neither did I, not until I read the **Official Book**. Out this week to coincide with yet another new series, the book, written by John Cummins, tells the true story of the Tube as well as a few other interesting little items, such as why Mariah Grey was once the saving grace, the Michael Jackson incident and Holland's Used, New and Trade Celebrity Guide. It's a good read and a good laugh. The **Official Book Of The Tube** by John Cummins is published by Virgin books, £5.99. DM

Z I N E

● Another fanzine worth a mention arrived on the Index desk this week. Issue three of **A New England**, the music and football fanzine, is an incredibly informed and packed package that will take you more than the usual 10 minutes to read. Articles on Kenny Dalglish, Michel Platini and the best footy team in the country, Pompey, nestle among reviews of the Pogues, U2, the Scientists and a crop of unknown bands from the South of England. Issue three is available for 60p, or 40p plus a first class stamp, from Richard Murrill, 9 Gainsborough Close, Folkestone, Kent CT19 5NB. AS

M A C H I N E



RS

When we at Index first heard the **Brilliant Corners** earlier this year, we had them down as a rockabilly outfit. We were wrong! The Bristol quartet have just unleashed their mini LP 'Growing Up Absurd' — and excellent it is. More a cross between the Undertones and Orange Juice than the Stray Cats. Davey, Winston, Chris and Bob have produced a batch of songs whose maturity belies their youth. It's got a great cover as well, but you'll have to buy it to see it. You won't be disappointed.

AS



Photo by Joe Shuttler

JUST A MINUTE

■ **Microdisney** release their third album this week, and they've also lined up a tour. The **Clock Comes Down The Stairs** features 10 songs, including their recent single 'Birthday Girl'.

The band start their tour at the Hammersmith Riverside October 24, followed by dates at Greenwich Tunnel Club November 2, Brighton Escape Club 5, Manchester International 9, Chester Rendezvous 11, Loughborough University 13, Harlesden Mean Fiddler 18, Oval Cricketers 27 and Birmingham Polytechnic 30. More dates will be added later.

RS



S T R E E T

L E V E L

● **52nd Street** are not your usual young soul band. Their first records were released on the very enigmatic **Factory** label, and they've managed to avoid the youth-inducing glitzy promo that burdens so many bands of their genre. Their forthcoming single 'How It Feels' is a smoothly, classy affair featuring the vocals of Di-ane Charlemagne who, with the rest of the band — Tony Henry, John Dennison and Tony Bowry — can be seen supporting **Level 42** on their British tour. From Manchester to megastardom — you never know! AS

DEPECHE MODE

THE SINGLES 81 → 85



NEW ALBUM

PEOPLE ARE PEOPLE
MASTER AND SERVANT
IT'S CALLED A HEART
JUST CAN'T GET ENOUGH
SEE YOU
SHAKE THE DISEASE
EVERYTHING COUNTS



NEW LIFE
BLASPHEMOUS RUMOURS
LEAVE IN SILENCE
GET THE BALANCE RIGHT
LOVE IN ITSELF
DREAMING OF ME

Also available are Chrome Cassette and Compact Disc versions featuring two extra tracks "Somebody" & "The Meaning of Love".

ALL OUR YESTERDAYS

■ No, it's not Stan and Ollie at a Hollywood fancy dress party. Recognise the two youngsters pictured? One went on to make a fortune out of relaxing while the other is currently suffering from a bout of indigestion that's left his heart going 'Bang Bang Bang'. Yes, you've guessed it, it's **Holly Johnson** and **Pete Burns**. Here we see the lads in 1978. Holly: "Do ya think we'll ever get out of this place and have some success, Pete?" Pete: "Not wearing a stupid hat like that, soft lad!"

AS



Photo by Keith Brandford

PRIME CUTS

● Ever had your hair cut really short and then wished it'd grow at more than a quarter of an inch a month? **Antenna**, solved the problem when they came up with the theory and practice of hair extensions. Aimed primarily at the trade, the salon's first video 'Extending The Future' is a fascinating look beyond the world of "something for the week, sirs". If Warlocks, Dreadlocks and Ragtails mean nothing to you or your hairdresser, get an eyeful of this fascinating video.

AS



SEEKING ROSANNA

Desperately unluckily overshadowed Madonna costar **Rosanna Arquette** makes her next British big screen appearance in January in 'Silverado', which a fudging Columbia describe as "an all-action adventure comedy". Set in virgin California in the mid-1800s, it opens with a crisp cameo from John Cleese — playing a, well, Cleese-like English sheriff — but then rapidly descends into a labyrinth of clichés about bent lawmen and wronged good-guys out for justice through revenge. Ms Arquette provides passing romantic interest as a wistful waif with a dream of transforming the untouched territory into the perfect home. In theory, very nice. In practice ... Hollywood.

DH

THE CHAMP

● There have been some crazy hybrid records over the years but none more so than **Champion Doug Veitch** and his 'Jumping Into Love', an incredible mixture of reggae and country that somehow produces an infuriatingly enjoyable little record. A face like Kirk Douglas, a voice like Hank Williams and a sound like bananas on peanut butter sandwiches. How can he fail?

AS



CHEQUES AWAY

● When a gig for an 'unknown' band has a guest list of 150 you know there's a buzz going on. And having Pretenders manager **Dave Hill** looking after you can't be such a bad thing either. No demos, no photos, and yet the **Thrashing Doves** have become the band of the season. Their vibrant set at the Marquee evoked a young Dylan and gutter troubador **Johnny Thunders**. At the back, old record company bozos fingered their cheque books. You have been warned . . .

SB

LEVEL

42

NEW ALBUM



WORLD MACHINE

*Including
SOMETHING ABOUT YOU*

CASSETTE & COMPACT DISC

*Include Extra Track
"DREAM CRAZY"*

ON TOUR IN THE UK:

OCTOBER

- 24 • LOUGHBOROUGH University
- 25 • LEEDS University
- 26 • SHEFFIELD City Hall
- 27 • MANCHESTER Apollo
- 29 • LIVERPOOL Royal Court
- 30 • EDINBURGH Playhouse
- 31 • GLASGOW Barrowlands

NOVEMBER

- 1 • NEWCASTLE City Hall
- 3 • OXFORD Apollo
- 4 • PORTSMOUTH Guildhall
- 5 • ST. AUSTELL Leisure Centre
- 6 • CARDIFF University
- 8 • NORWICH University of East Anglia
- 9 • BIRMINGHAM Odeon
- 10 - 13 • LONDON Hammersmith Odeon

Produced by Level 42 and Wally Badarone Production assistant: Julian Mondelsohn



● There's nothing better than a PR cocking it up. Gossip columns are made of such sport. One such company, which shall remain nameless, packed London's Dominion with journalists for the British première of *Matt Dillon's* new film, 'The Flamingo Kid'.

For the après movie soirée the invitation requested Fifties style dress, with an option on dark glasses. The gaffe was exposed when the opening credits set the film squarely amid the eventful summer of 1963... which is where this column thinks the film should have been left. Many fab low-riders parked along Tottenham Court Road, though, and every sock was called Bobby.

Speaking of Roberts, **Bobby Womack** and his entourage moved into the Hammy Odeon last week for what seems like forever. Needless to say, countless pin-up posters blagged free tickets and hot-limed their ways down to see the man who gave the **Rolling Stones** something to sing about, all in a ridiculous attempt to gain some valuable street cred for themselves.

The first such drooling sycophant was attractive **Paul Young** who insisted upon dragging a very knackered Womack up west for a late-night dinner after his tumultuous opening show.

Young joined Womack on stage for the Saturday show and is understood to have quizzed Bobby on the least painless way of setting old scores. Paulie's former colleagues in **Q-Tips** are claiming they wrote his 'Tomb Of Memories' and now want what they reckon is their rightful dosh.

Feargal Sharkey has been heard muttering the name of **Julio Iglesias** in the darkened recesses of Virgin Records where he both scheme and plot his future with former *rm* writer turned media manipulator, **Mark Cooper**.

What it all means we may never know, and may nay indeed want to. Watch out for former **Blondie** and **Go-Goes** personnel in *Sharkie's* newest and grooviest video. It probably cost a bob or two, too.

Lip refuses to be a party to such hysteria and will move right ahead with a story of **Marc Almond**, who is in Morocco recuperating from his appendix operation. North Africa is famed for its abundance of recuperative drugs and we at *Lip* wish Marc all the very best.

Sade's band received a blow this week. Rather, their genial co-opted guitarist **Gordon** did. A

bunch of well lagered bully boys set upon him in a pub and rearranged his right hand. All efforts are being made so that he can rejoin the band for the opening of the tour next month.

Drama of the week award goes to **Les Pattinson** of the **Bunnymen**. Come on, let's have a big round of applause for Les...

The Bunnymen was enjoying a restful afternoon fishing onboard his 26 foot motorboat 'The Bugdewar' (I) when he chanced upon another vessel drifting listlessly upon the Irish Sea. It transpired that the stranded sailor had been sending out distress signals for a full day and was mightily pleased when Les offered to tow him into the nearest port in time for last orders.

Another Bunnymen made a watery announcement this week. **Ian McCulloch** declared his intention to back a French entry in the Whitbread Round The World Yacht Race, 'L'Esprit L'Equipe', which he will join in the South Pacific in the New Year.

This puts Ian in direct competition with sub-aquatic **L Bonehead**. Let us quietly contemplate the ramifications of their shared interests and pray that yet another spin-off band isn't in the off-shore pipeline.

Bobbie Gillespie, the **Jesus And Mary Chain's** 'part-time' drummer has called it a day and quit to concentrate on his own band, **Primal Scream**. The Chain Gang require anybody capable of playing the 18-minute drum solo



■ *The Damned* (remember them?) caused a bit of a ding-dong in otherwise sleepy old Amsterdam t'other day. The longest surviving punks with more labels to their credit than hits played a gig at the city's **Paradiso**, a venue much beloved by Euro-dopers, who like nothing better than to slump into a karmic corner and contemplate the meaning of life.

That was until *Rat* and the boys hit town. Stories differ — but by the end of the evening police used water cannon to disperse hordes of rampaging hippies.

Also in *Euroland's* the *Stranglers* are in Brussels, getting it together in the studio for a New Year album.

'Toad' on **Cream's** long since deceased 'Wheels Of Fire' album. In other words, they needn't be any good, just very enthusiastic.

Funky types may care to note that star-maker **Joe Sample** of the **Crusaders** has employed soul goddess **Phyllis Hyman** for his forthcoming 45, 'The Survivor'.

Another single set for these shores is America's current numero uno, 'Oh Sheila', from a band going by the name of **Ready For The World**. The song is about pretty percussionist **Sheila E** no less and it was written and is sung by the group's drooling 20 year old protagonist **Malvin**



■ *Soho*, Covent Garden, Charing Cross, Oxford Street... calling out around the West End, we're looking for **George Fane**.

Don't you dare say 'Who?', either.

George, wherever you are, the nice people at **Matt Bianco's** record label want to get in touch with you.

Lip doesn't think that it's anything to do with royalties from Vinyl Matt's snappy hit version of your old chestnut, 'Yeh Yeh'. What's more likely is that they've got some promo wheeze up their sleeves.

Riley, according to his London press person, Melv has "a huge admiration" for Sheila. Oh yeah.

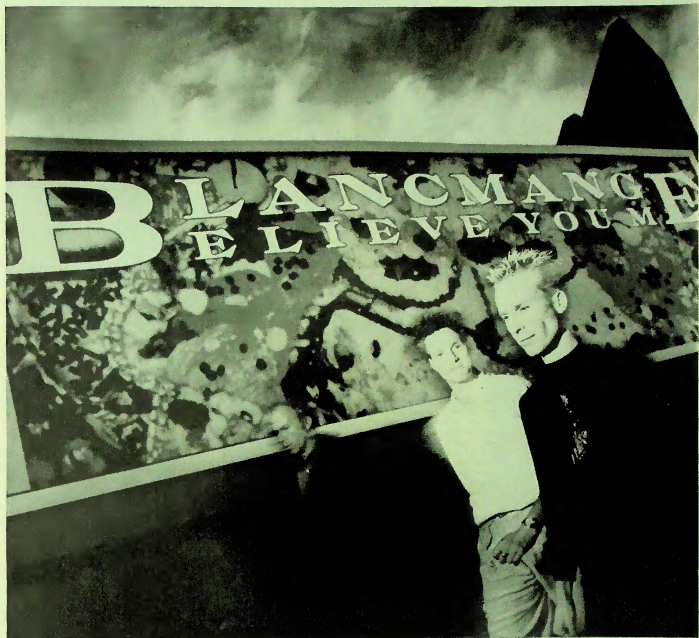
Madonna has got herself into another fine old mess. Her past keeps trying to catch up with her and it usually succeeds. Her legal wizards are trying to prevent the release of a film she starred in four years ago.

Madonna was apparently paid the staggering sum of 100 dollars for her part in 'A Certain Sacrifice' — a noble art film in which she abandons three sex slaves when she runs into the hunk of her dreams. She eventually tires of him too and ropes in a few chums to turn him into a bowl of oxtail soup. What a girl. And all for 100 bucks.

Lip enjoyed a cracking good night in Kilburn in the company of the **Wolfe Tones** — a trad Irish band recently signed to MCA Records. A rapturous reception was awarded to the band, which has been together for over 20 years and whose members' collective ages total a staggering 296, incidentally also the number of Guinnesses knocked back by the foursome in the course of their moving and generally rowdy performance.

Not a **Pogue** in sight — but in spirit, p'raps.

Finally, a word of praise for **Jools Holland**, who has successfully arranged Squeeze's UK tour around his filming commitments for the **Tube**.



Album · Chrome Cassette · Compact Disc

With this recording, the hit parade favourite
'What's Your Problem?'

SINGLE OF THE WEEK

400 BLOWS 'Runaway' / 'Breakdown' (Illuminated)
Jumping off the soul train before it runs them up a siding, 400 Blows follow 'Movin'' with two potent, slam-beat dance confections. Sister Sledge vocals are pinned to the floor by a steel hammer back beat, and combined with grinding bass lines to wring the sweat of euphoria from wood, skin and rubber. Buy the 12 inch for the dance mixes, and see your goldfish breakdance.

400 Blows

RUNAWAY
BREAKDOWN

L E A N

SILOUSXIE AND THE BANSHIES 'Chies In Dust' (Wonderland)
Still possessed of the finest sorceress caterwaul in the business, Siouxsie briefly gloats and croaks over the demise of a civilisation as her fellow stalkers stir up a scattering of underground sound effects. Meanwhile, the rest of the world wonders where the dip and drive of 'Dazzle' has been buried, and waits for the next earthquake. A private record, to be bought for old times' sake, for the lupine massacre of sound on the B-side, and for the sake of a little sanity amid the surrounding musical insipidness.



MADNESS 'Uncle Sam' (Zorjaz) Displaying a healthy glaze of ska-tissue rhythm, Madness set sail against Rambo-land, armed with a deceptively chirpy tune and a camouflaged lyric. They return home with the Statue Of Liberty in a Sainsbury's bag to knock most of this week's competition into a bowler hat. Lyrics on the sleeve are printed in Russian, comrades.

THE WATERBOYS 'The Whole Of The Moon' (Island) Mike Scott is getting to sound more like a cross between Bob Dylan and Cat Stevens with every record. But nasal whines aside, the four tracks on the 12 inch single, two from the album 'This Is The Sea', draw out the drama in Scott's barnstorming pop poetry to raging effect. Should bring water to both your eyes and your mouth.

MARC ALMOND 'Love Letter' (Some Bizzare) A strange choice for the follow up to 'Stories Of Johnny'. Marc contracts a touch of Bronkistonic and flutters his eyelashes on a lullaby vocal set against a galloping electro beat. In a sprint to the finish he just about keeps up with the rhythm to bring off a minor victory for perverse synchronicity. Get the 12 inch for the full, long-distance drama.



G R E E N

STING 'Fortress Around Your Heart' (A&M) An old turle whose recent solitary wanderings have been jazzed down by musicianly desires and grave lyrics. This out-take from the album is no exception. It's one of those songs with a surprise chorus that jumps on your back when you least want it to. For what doth it profit a man if he gains his dignity, but loses that magical touch? Many Yankee dollars, by the look of the US charts.

TRACIE YOUNG 'Invitation' (Respond) Tracie's voice is so naturally clean and cutesy that it could scrub the most begrimed songwriting to a sparkling blue-white. This soulful stroll of a single could have had few blinches in the first place, and ends up hanging from the washing line of pleasantness. I'd swap it for the B-side's piano blues any day.

UB40 'Don't Break My Heart' (Dep International) A remixed version of a track on their dub album 'Baggardim', that chugs ponderously through a mellow melody. A case of 'Come back, Chrisis, all is forgiven', although UB40 songs do have a habit of super-gluing themselves to your eardrums in the night. This might be a creeping success.

ROBERT PALMER 'Discipline Of Love' (Island) Slabs of hollow, rattling bass, punctuated by raunchy guitars and shots of brass leaves little room for Robert's vocal subtleties. You could say that it's a sort of minimalist's Power Station, but you ought to say that the singer is in need of the discipline of a song. Too much chant, and not enough chat.

HAPPY MONDAYS 'Delightful' (Factory) Infused with the tired old independent spirit, a group of postmen and ex-postmen from Manchester, make the ridiculous claim that they are real people, and trundle through a raucous guitar scramble of a song. A worthy skitter, but nothing to write to Tony Wilson about.

D C LEE 'See The Day' (CBS) Paul Weller's sidkick, currently prominent on the Style Council's 'The Lodgers', swims bravely through a swelling soundtrack ballad for a non-existent Sixties movie, but ends up drowning in the strings. The cover of Weller's 'The Paris Match' on the B-side is a much more suitable frame for D C's voice.

THE TEMPEST 'Bluebelle' (Magnet) Inoffensive acoustic nicety from the Glen Tilbrook-produced Liverpool quintet, whose highest aspiration seems to be the making of pleasing pop tunes. I hereby pronounce their ambition achieved. So now what happens?

G A N G R E N O U S

ARCADIA 'Election Day' (Parlophone) Question: How many Duran Duranies does it take to stew a turkey? Answer: Just one. It seems that however you combine the poufing five, you get the same wads of techno-pounding rock. At least the Power Station didn't have to suffer Simon's strangulated attempts to sound menacing. Last deposit.

IAN DURY 'Profoundly In Love With Pandora' (EMI) The theme from the TV series from the book — 'The Secret Diaries Of Adrian Mole Aged 13 3/4'. No doubt the TV exposure will ensure some sort of a chart position, but as a record it's a limp souvenir. As an Ian Dury song it's a liquefying embarrassment. To be theme and not heard.

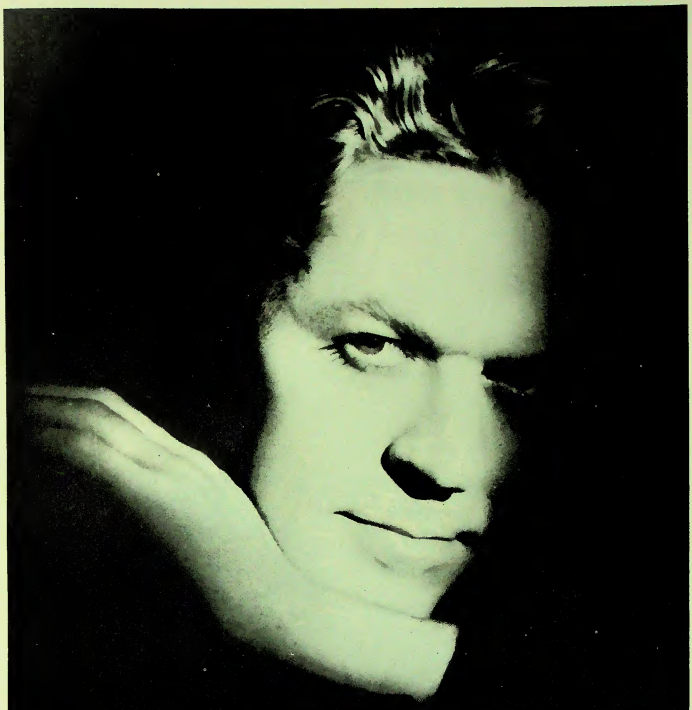
OMD 'La Femme Accident' (Virgin) OMD are supporting the Thompson Twins in America of the moment, which most explain why they're down enough to release a third mediocre single from the 'Crush' LP. Three minutes of plodding and plucking through this slight nursery rhyme won't even dislodge one of Alannah Currie's silly hats.

ALAN VEGA 'On The Run' (Elektra) A long way from his Salsuda roots, Alan Vega weaves in with a bid to conquer the FM airwaves in the US. Apart from the Talking Heads-style vocal, this is a song that David Lee Roth would be proud of. Alan Vega should be ashamed of it.

reviewed by



roger morton



ROBERT PALMER

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RM LETTERS, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ

■ **One just felt** that one had to write to express one's feelings about the high standards of the new rm. We're all jolly keen followers of your magazine here at the Palace. One has a sneaking suspicion that one's footman has a sneak preview when he first purchases it. One really enjoys reading rm, and when one's finished with it one passes it on to one's darling wife so that she can look at the pretty pictures.

One's brother is also very keen and would like some of his photographs printed in it, but one has explained to him that he just could not reach the standards set by people like Joe Shutter, besides which he's having enough exposure as it is. When all one's family have read the new rm from cover to cover, one places it on the floor at night-time for the corgis to do wee wets on.

One is dead interested in pop music but one is getting fed up with being confused with that other Prince choppie. One has thought of dealing with this problem but his bodyguards are bigger than one's own! It would be a great honour to have one's letter printed. Regards, **Charlie**

● **Nice to know we're appreciated.** Your figness. As a token of our esteem, we will be sending you our office copy of Status Quo's '12 Gold Bars' and the new Arcadia single for your lady wie

■ **I was surprised** to read in your issue (Sept '28) that the course of music history has been rewritten! A certain Mike Gardner (about whom the less said the better) was given the menial task of reviewing the singles. Whilst reviewing Brillioni's single, Mr Gardner referred to Youth as an "ex-Bauhaus man". I was shocked and horrified to read such revelations, but Youth must have been relieved to discover where he had spent his schizophrenic past.



● **ONE** most enjoys reading one's rm

What a shock to learn after all these years that he was really the mysterious fifth member of Bauhaus and not one of the original members of Killing Joke. It makes you wonder if Mike Gardner listened to the singles at all. The Cult at Donington — I don't really think so. Who is this guy?

Paul Harrison, Nottingham

● **Mike Gardner, normally a sharp eyed and eared music fan, was suffering extreme stress** when he reviewed the singles, Paul. We on the letters page took him to see his beloved Spurs thrashed at Orient the night before!

■ **I'm sick** and tired of seeing Paul Weller every week in your paper. Him and his stupid macho mate, he must think he's God. I'm sick of seeing his stupid plebeian form every week, I'm sick of his socialist ramblings, I'm sick of him and his kind. Anyone can do that sort of music; it's trashy, cheap and offensive. Why can't we have proper groups mentioned like the Sound, New Order and some pictures of Nice? I'm also sick of writing letters that don't get published!

Henry Bolingbroke

● So to sum up, Henry, you're sick! We can also assume you're from Manchester

■ **Might I suggest** we take up the idea of a Superleague in football and apply it to music! This would involve drawing up a list of 20 groups who would then raise the prices of their records to say £2 per single and £7 per LP. This would of course ensure the quality of the records and music would improve as they could get rid of the terrible pressings now in the shops.

Ian Fox, Aylesbury

● This Superleague business is no joke, Ian. It would be just our luck that the year Pompey get promotion, there's nowhere for them to go

■ **I'm sick** of these people moaning on about the lack of music, good or bad, in the charts. What they can do is form their own bands; it doesn't take much effort.

Steve Adams of the Bastard Sons, London

● Hear, hear, Steve. Love the name — you must have been born just outside that village called Wedlock

■ **I've just read** your magazine (Oct 5) as I'm a big fan of the Bunnymen. It's the first time I've read rm and I must say I'm very impressed. Mind you, that bloke Andy Strickland doesn't know he's born. A day spent at a country house playing snooker with my hero — Ian McCulloch! While Mr Strickland was cueing up in Bucks, I was completing my first year in a plastics factory — the worst job I've ever done. What do you need to be a journalist? Sounds like a cushy life to me. I bet Andy Strickland's never done a decent day's work in his life.

Alistair Downie, Wigan

● Now, now, Ali — a hint of jealousy there, we feel. Andy Strickland would like you to know that among other tedious occupations he's sampled in his short life, he endured a year as a quantity surveyor. Apparently this is akin to watching paint dry

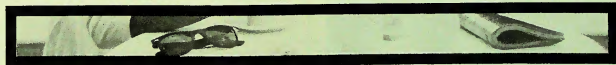
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A-HARD



TIMES

Let's be blunt about this. Norway has never been renowned as a hot bed of popular music. For years in succession, those immortal words would ring out at the Eurovision Song Contest: Norway — zero points. But 1985 has seen an unprecedented turn of events. Firstly, the no-hope nation has pulled a fast one and — horror of horrors — actually won the damn thing. Secondly, a cutesome group of expatriate Norwegians are whooping up a bigger storm in America than Hurricane Gloria. On its third release, "Take On Me" has finally come to fruition. A-Ha-mania is brewing.

Morten, Pal and Mags bought one-way tickets to our scintillating shores in January 1983, intent on making it in the heady world of Brit-pop. Norway is apparently "not where it's happening."

Mags: "We thought it would take three weeks and we'd be pop stars."

Pal: "And it took three years."

Morten: "We at least thought we'd have a summer hit in 1983. We did, except that nobody heard it. We tried to do it the hard way and discovered a lot of prejudice against foreign groups."

Mags: "No one ever wanted us here. We had to sneak in through customs." Since when, work permit problems and the Musicians' Union kept their hands tied. They're finally beginning to shake off the shackles.

So are they the biggest Norwegian export?

Morten: "Yes, apart from the oil, but we're going to bast that. There's actually another band who are number one in the Norwegian LP chart and we're number two. They're called the Monroes."

Pal: "Don't give them any plugs, you dumb thing!" A-Ha, they're learning fast and mercifully, aren't going to be manipulated into any more pretty boy poses.

The video is creating as much interest as the record. It's an ingenious animated affair which now holds the record for the longest production duration, at four months.

Some poor blighter sweated over 6,000 drawings so that the trio would remain fairly unobtrusive.

Morten: "Just as well really because we were covered in spots when we recorded it. It's like watching a mini-movie. 'The Champ' at three times the speed."

Mags: "It's quite clever because we're a new band and we shouldn't be forced down people's throats."

Speaking of films, any band listing 'Paris, Texas', 'Rumblefish' and 'The Elephant Man' as their favourite flicks is fine by me.

Lesley O'Toole

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T H E W A

Confessions of a closet Hawkwind fan! Robert Smith of the Cure discusses the

Talk about rubbing people's noses in it. The Cure have been slammed, slogged and had the piss taken out of them more than most in the eight years they've graced my record player. Yet here they are again, with another fine LP and another hit single. 'Close To Me' is a clapping Sixties bass bop that continues the 'Smith as hit maker' syndrome. Something of a rarity as well — two singles from the same LP.

"Have you heard the 12 inch version?" enquires Robert Smith enthusiastically. "It's brilliant and there's bits of brass, backing vocals and other bits of — you know, pop, sensibility dropped all over it. We were split right down the middle as to whether to release this one or 'In Between Days' as a single, so it's only fair to release this one now. It's different enough from the LP version. In fact it's a very different sound."

"We've never released two singles from the same album before and I was a bit dubious about it at first. I've always thought that it cheapens the value of an album, but it's so different from the album version and also there's another two songs that some of the band

wanted on the album, so we've put them on the B-side of the 12 inch so that everything from the 'Head On The Door' sessions has been released."

It's almost a Motown record this one, isn't it, Robert?

"Yeah, that's because of the handclaps," agrees Robert. "It reminds me of 'Jimmy Mack' — that's the sound I thought it should have."

"It's the only one on the album that's got no effects or anything on it. We recorded it straight off, like you'd do it in a room with just a cassette recorder — the way they used to record things."

It's a sad fact that the Cure are one of those groups whose videos never appear on TV. They've been working with maestro Tim Pope for some time now, producing some of the most imaginative promos around. If you've seen the claustrophobic three minute epic which accompanies 'Close To Me', you'll know what I mean.

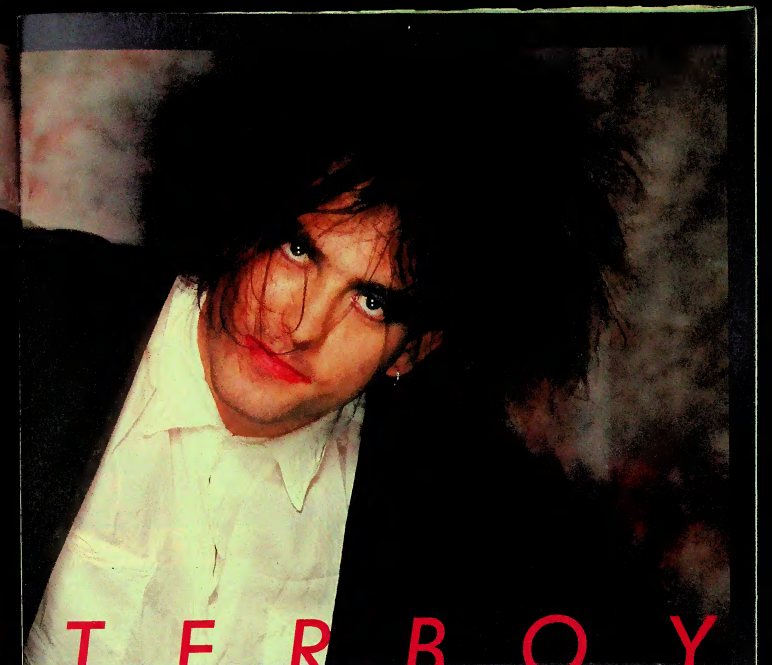
"I wasn't sure how well this song would do as a single," says Robert. "At least it was another excuse to do a video with Tim Pope. It's a brilliant video, but it'll never get shown. We know when we're making them

that people probably won't get to see them, not in Britain anyway."

"It was awful making this one, the most uncomfortable video we've ever done. We spent 10 hours in the water. Lol had the worst of it, stuck under the curtain rail in the wardrobe for six hours. He couldn't walk the next day — brilliant!"

"I suppose this one's a literal translation of the lyric. I met up with Tim Pope a week before the video was shot, and stupidly made the mistake of telling him that one of the images I had in mind for the single sleeve was to have us jammed in a wardrobe about to fall off Beachy Head. I thought it'd look quite surreal. Tim translated that as 'how can I make it even more uncomfortable?' He stuck us in a wardrobe and dropped us in a tank of dirty water."

One of the things about the Cure that's always fascinated yours truly is the lack of obvious influences. You'd be hard pressed to conjure up a list of likely Smith favourites from listening to 'Head On The Door', so come on, Robert — who exactly are the musical skeletons in your closet?



T E R B O Y

influence of lager on modern lyric writing. Story: Andy Strickland. Photo by Paul Cox

"Well, I make up cassettes for when we're on tour, either for my private use or for Club Smith use. This time round there's a Sixties cassette with people like Mary Wells and Martha Reeves on it. Then there's a Seventies tape with Lieutenant Pigeon and Sweet, a disco tape with Anita Ward and Evelyn 'Champagne' King and then there's a psychedelic tape with Jimi Hendrix.

There's even a heavy metal tape with the Pink Fairies and snatches of Alex Harvey, though he's not heavy metal." That's quite a list, so I wonder why they don't come through in your writing, Robert?

"I generally divorce myself from things I like when I'm writing, so I'm not really influenced by those people. Some people say we nick things and of course we do, we did a single at the end of last year and it was a complete rip-off of Booker T and MG's 'Green Onions'. I thought — no, this time we've gone too far and if we release it we'll probably get sued."

Not that the Cure's favourite oldies are confined to the cassette player on their round-the-world trips. Fans who lurk outside venues during the sound check may

be forgiven for thinking they're in the wrong place, as Robert explains.

"Yes, we do our old favourites at sound checks. There's a pretty wide selection of those as well, but the top three would have to be 'Do You Want To Touch Me' by Gary Glitter, 'You Really Got Me' by the Kinks — we do that one when we're confronted by a bored road crew, because they immediately love us and shower us with money.

"The other one is 'Silver Machine' by Hawkwind, because this bloke who does our lights is completely deranged and whenever we play that one, he's immediately transported back 20 years. He has flashbacks and starts doing the light show."

Robert returns to his pint of lager top, prompting me to suggest that some of the more inaccessible lyrics in his songs may come about when he's half cut. He thinks hard before answering.

"Tricky one, that," he says. "You always think you're writing better when you're drunk, when you reach that point when you think, 'Hell, I'm being lucid now'. We occasionally tape each other in moments of black

humour and you find you'll be sitting there next day and you'll suddenly hear yourself from the night before and you think '***** hell', and don't drink for three days. I think my lyrics usually come the day after the night before, from the recollection of jumbled images.

"It would be awful to have to use a means of escape as a means of being creative. Too many people in recent history have ended up that way, with their creativity destroyed by something that initially helped.

"Mind you, when I say drinking I mean serious drinking. I drink lager because I like the taste, but I know it makes me fat. I don't eat for days but I only have to drink a pint and that's it, I get fat."

I try to make Robert feel a little better by explaining that I have the same problem. He looks across at me and grins.

"Yeah, but you don't have people putting snide captions under your photograph, do you?"

True, but then that's the price you pay. Come on caption writers — lay off.



IS THERE LIFE IN MIDDLESBROUGH?

Oh yes there is, in the form of the extremely honest and real Flaming Mussolinis. Life in the north isn't a party, discovers Lesley O'Toole. Photograph by Michael Putland

Until recently, Middlesbrough's media profile consisted of little more than the occasional mention on Grandstand's Final Score. The town, equidistant from Leeds and Newcastle, boasted a music scene which paralleled only its Second Division football club in terms of achievement.

Enter the Flaming Mussolinis. They're not running rings round the opposition just yet, but their early season form shows great promise. Promotion into pop's top league may not be far off.

Sav, Kit, Jeff, Doug and Clive don't profess to be Italian, Fascist or music's answer to Manchester United. Instead, their mission is simply the restoration of pop's lost values — honesty and realism.

Sav: "The stance we take is one where we don't have to compete with mediocrity. We're about winning. Coming from where we do, we've had to fight to get where we are. It's been by no means easy."

The single, "Swallow Glass", is indicative of everything the band stands for, though it's hardly a tedious manifesto.

Sav: "It's an anti-cynicism song. Its imagery is about swallowing the hardest thing you can imagine. I reckon glass would be pretty painful. People might think it's about the bomb because that gets a mention, but it's not at all. It's just saying, get up ahead because life is too short."

The whole problem with people's attitudes is that it's very much an us and them situation. There's far too much cynicism going about. So many people approach pop music with a scalpel and say, we want this and that out of it. Purely throwaway pop music can be really good but most people are so brittle and humal-risioned. We try to rise above that because it's very easy to get bogged down in people's pessimism. Everyone loves saying it's the death of rock 'n' roll."

Brandonish a guitar and the floodgates open on the ocean of comparisons with certain groups. The Flaming haven't escaped without a fair dranching.

Sav: "It really doesn't bother us because we know what we are. Every comparison we've had so far has been so far off the mark as to be ridiculous. We were even compared with the Alarm. When we formed, our conscious decision was simply to be direct and write good songs as opposed to prissying about."

But is the band derivative?
"Every band has a vantage point and the fact that we might wear our influences on our sleeve is quite honest. We aren't saying we're unique, by any stretch of the imagination. Our influences go back to early Seventies stuff — early Roxy, T Rex and, more recently, Talking Heads. No, I don't think we're derivative at all because the whole nature of pop music is derivative in itself. You have to move ahead with hindsight."

"It's very important to be aware of roots. I can't stand music that's uprooted. It seems to hang about and you really can't trace it back to anything."

Life in the north isn't a party and more than enough bands have dreamed on, making sure we're well aware of the fact. Teasdale raises the obvious social implications but the Flaming Mussolinis aren't here to preach.

Sav: "The only thing to do up north is to join British Steel or form a band, it really is that simple. That's the reason I got into this in the first place. I don't want to do what my father did."

So is the band a vehicle for escapism?

"No, I think there is escapism from our background, but we're not running away from it. We're taking a lot of it with us. There's a strong sense of realism in our songs but I don't think that's a bad thing. It's very important, though, to entertain as well as inform. A lot of people take it far too seriously."

So how seriously do this bunch take themselves?
Jeff: "We take ourselves seriously as musicians and in our approach to our instruments."

Sav: "But we don't get self-righteous about what we're putting across. People can take what they want from the songs."

"Also, we're not one of those groups who are a business proposition. I could never find myself in the situation of having to say, well, we're together, we'd better learn to like each other. We're all good friends in the bath!"

Jeff: "If that was the case, the band would soon dry up. You see that happening a lot. Terry Hall is a good example. Every band he's been in has been full of total ego problems. With us, there's a closeness without it being coy. It's respect more than anything."

Interviews are a real trauma for the bosom pals to face.

Sav: "Do people think artists have the answer to life itself? Some artists do. Some interviews read like real pseudo columns. I really think people are interested in the colour of your socks just as much as your political views."

Jeff: "Absolutely, and we're only too happy to talk about the colour of our socks."

Unfortunately, we just don't get around to such a topic of conversation.

ANNE PIGALLE



everything *could* be so perfect...

■■■■■ a heady brew
 ■■■■ stays sharp
 ■■■■ too gassy
 ■■■■ completely flat
 ■ the drag

'Love' takes us deeper into the purple world of the Cult's transcendental rock.

It's not just Astbury's photo-resemblance to Neil the hippy that makes the band's mystical fetishism seem funny. Anyone asking you, in 1985, to swallow kitsch spiritualism delivered with pseudo-Morrison melodrama over Led

enthusiasm triumphs over absurdity, and they can produce an album of deliriously enjoyable, surging rock.

From the opening classics of Eighties escapism 'Nirvana' and 'Big Neon Glow', through the heavy psychedelia of 'Love' and 'Phoenix', to the elemental ballads 'Black Angel' and 'Brother Wolf, Sister Moon', we're on a swaggering astral flight to nowhere, a stairway to regression and evasion.

The reason it all sounds so refreshing is a) because it's nearly 10 years since anyone in Britain with even half a young brain has dared to make out-and-out rock records, and b) because Billy Duffy has perfected that rare thing, a non-masturbatory heavy guitar sound.

'Love' won't fool the children of the revolution, but as a seductive fake it's good enough to fuel a whole horde of the children's children. ■■■■

Roger Morton

BLANCMANGE 'Believe You Me' (London Records LONLP 10)

It's a while since Blancmange raced our airwaves and I surprised myself recently by being particularly pleased to hear the self-critical 'Who's Your Problem?' signalling their return.

While flirting with the predictably robotic sounds of electronic backing tracks, Neil Arthur and Stephen Luscombe periodically stand out from the crowd by producing the occasional tune which you know, in your heart of hearts, could never have been written by a computer.

Indeed, this new album is so superior to the work of most of their competitors, that only one song ('Believe') makes them sound of all Basildonian. And that's praise for sure!

Perhaps less contrived than their previous LPs, 'Believe You Me' houses a refreshing variety of songs — the kind of mixture which I would suspect to be the result of an amalgamation of contradictory ideas, rather than of a unified plan of action.

Whatever the strategy, the time and the effort were certainly worthwhile, if only for the juxtaposition of such disparate ditties as 'Lorraine's My Nurse' and 'Other Animals'. Good 'un. ■■■■

Mike Mitchell

THE CULT 'Love' (Beggars Banquet BEGA 65)

Hey, hey everybody! Get spaced out — here come the Cult. As Ian Astbury and the band settle into their role as a top 30 rock act, they see fit to bury their heads even further down in the sound of the bloated, post-hippy Seventies. The two singles from the album, 'Sanctuary' and 'Rain', will have prepared you for the lighter side of their heavy metal pop, but



Zepplin riffs and Hendrix guitar solos must be aware of the joke.

Or perhaps they're just so into the music, man, which would explain how, as with Billy Idol,

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SHRIEKBACK 'The Infinite' Kaz Records (Kaz LP1)

Curious one, this. Originally released last year, 'The Infinite' was withdrawn from the shops after just three days. The official line is that they had 'copyright problems' and, these being resolved, the album is now due to return to the shelves. And there it's likely to stay.

A compilation of meagre proportions, the LP's press release boasts the 'very best of Shriekback to date' including, as it does, those classic singles 'Lined Up' and 'My Spine'. Remember them? No, nor do I.

Generally gulfed, humourless and unforgettably lungeless, 'The Infinite' will be best enjoyed by Shriekback fans only. The rest of you are advised to keep well clear. ■■

Mike Mitchell

VARIOUS ARTISTS 'Zang Tuum Tumb Sampled' (ZTT)

You've got to hand it to these ZTT individuals, though precisely what you've got to hand them is open to debate. On the basis of this dreadfully predictable compilation concept, they deserve nothing very nice.

Talk about window dressing! No amount of sleeve-note theorising (and I don't mind sleeve-note theorising in principle) can disguise the fact that this is a bunch of out-takes and mild mannered remakes from ZTT's back room/back catalogue.

To summarise, there are songs by Propaganda, Anne Pigalle, Instinct and Andrew Poppe, bumped up to LP quota by Art Of Noise wafflings, and



FGTH doing 'Born To Run' live, plus another number called 'Disneyland'. The latter would have been termed a 'progressive rock workout' 10 years ago.

Much of the music is valuable stuff — notably that by the various Ps — but we're dealing with self-styled consumer situationists here, aren't we, so remarks such as 'I like this one' are missing most of the point.

ZTT say they want to be a spanner in the works. OK. Re-issue this item in a bare sleeve with the following cover line: 'Promotional Trailer Combined With Quick And Painless Profit Margin — Certain Compensations May Be Found Within'.

Now for that I could respect them.

■■■½

Dave Hill



'Something To Fall Back On', a cover version of the Detroit Spinners' hit 'Mighty Love', as well as seven other new numbers, 'A Cappella' lends a modern face to an old musical form.

With no instrumentation, Rundgren goes one step further by recording the LP without accompanying singers. Instead, the old Utopian wizard has engaged the services of an Emulator, a machine which enables his voice to simulate specific musical sounds.

In technical terms, the album is clearly a success. However, at the end of the day it's still the songs that count — and these ones don't. And there's certainly more than a fair chance that Todd enjoys the sound of his own voice more than you will. ■■½

Mike Mitchell

TODD RUNDGREN 'A Cappella' Warner Bros (925 128-1)

Comprising his recent single

CABARET VOLTAIRE 'The Covenant, The Sword And The Arm Of The Lord' (Virgin)

The Cabs unleash no less than their

twelfth colourful collection.

Yes, the Cabs are fairly distinctive — some would say monotonous, tedious and all manner of adjectives denoting predictability. They obviously strike a chord in multitudinous hearts, though, as testified by unfluctuating record sales.

A new angle perhaps? Glance down the track list and the chops' latent obsession springs to the fore. 'Warm', 'Maiton Rotation', 'Whip Blow'. Ah yes, the seminal smut phase.

The opener features the phrase 'keep it up' with alarming prevalence. Keep whol up, Ma! Such corruption of our youngsters' untainted minds is unforgivable. 'L21 ST' indeed. Come clean, boys. More like 'Sex and sanitary towels'. But rm is a peak viewing publication. Let's move on.

The single, 'I Want You', is the best (read 'most accessible') thing CV have produced for aeons. Throbbing, insistent, wild!

'Warm' and the innuendos seep in, or rather burst in with unshamed gall. 'Work hard', moans Mal over a backing akin to a female in the throes of orgasmic ecstasy. Tacky, tasteless, penny. Warped but wacky.

The 'Web' is the ultimate offering. Steer clear or be ensnared. There's no middle course. ■■½

Lesley O'Toole

continues over

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Look out for Latin Quarter on Tour & the new album "MODERN TIMES"



From previous page

SIMPLY RED 'Picture Book' (Elektra EKT 27)

Success came quickly for these melancholic Mancunians, when their recent rendition of the Valentine Brothers' 'Money's Too Tight' took the charts by storm, not to say by surprise.

Having heard the similarly vibrant follow up, 'Come To My Aid', you might be excused for assuming Simply Red to be purveyors of purely dance-orientated material. But assumption, as they say, is the father of cock ups, and if you buy the band's debut LP through expectations of more of the same — you're in for a shock.

If truth be told, 'Look At You Now' is something of a fast mover, but in a different vein. The real

wealth of the work, though, lies in the remaining seven songs. With a heart wrenching mixture of soulful renderings and slumbering, sleazy blues, the 'Picture Book' album is punctuated by the remarkable versatility of singer and songwriter Mick 'Red' Hucknall.

Seemingly unable to decide whether he wants to be a contemporary Bessie Smith ('Sad



Old Red'), a passionate Joan Armatrading ('Heaven'), a modest Tina Turner ('Holding Back The Years') or an outrageously butch Liza Minnelli ('Jericho'), Mick's experimentations give us a remarkable insight into how good Sade might have been, had someone kicked some life into her a few years back.

A real testimony to the potential

of the male voice, there's no life lacking here. Buy it, or miss out.

■■■■■

Mike Mitchell

DEPECHE MODE 'The Singles 81-85' (Mute MUTE11)

'Dreaming Of Me'. Dreaming of those halcyon (8) days of New Romanticism, when the Daps were pretty darned hip and Martin Gore looked vaguely masculine.

'New Life'. The new life was the pop star life. The single was a new, vibrant pop sound in '81. Still sparkling in '85. Makes me shudder, though, remembering a stiletto-clad pogoer at a fateful DM gig. The sprightly young thing proceeded to drill a hole in my foot to the strains of this 'un.

'Just Can't Get Enough'. Just couldn't get enough. A frequent dancefloor filler at flagging parties, when every last drop of alcohol had been downed. Ah, the memories.

'See You'. Ta ra, Vince. Manly Martin's first stab as songwriter, a superlative one it was, too. Startlingly simple but effective. A classic.

'Get The Balance Right' apined Basilidon's bravest, but did they heed their own lyrics? Noh. Podantry creeps in.

'People Are People' and Depeche Mode are only human. Like all great authorial talents, they dry up, hit mental blocks, exhaust their verbiage. Painfully infantile.

'Blasphemous Rumours'. What's up with MGR? The advent of the nifty little leather numbers saw the crucifixion of the big, brash beat.

'Shake The Disease' and I'll shake off the cynicism. The frilly shirts may be gathering dust but the Daps have never looked like retiring to the closet.

■■■■½

Lesley O'Toole

IRON MAIDEN 'Live After Death' (EMI ES 24 0426 3)

Two minutes of this were enough to make the weaker members of the rm staff run for cover, hide under their desks, or huddle together on the roof, wishing they hadn't come to work.

Seventeen live tracks recorded during Maiden's World Slavery Tour, including 'Aces High', 'Flight Of Icarus' and my favourite Maiden song 'The Trooper'. This album captures all the power, glory and sweat of Maiden live. It's not a stop gap until the next studio album, but a thoroughly worthwhile piece of vinyl. You can all come out now, you weak-kneed curs.

■■■■■

Robin 'Rambo' Smith



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Remixed by John Morales

TWINS 227

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OCTOBER

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- 26 CARDIFF UNIVERSITY
- 27 BRISTOL STUDIO
- 28 EXETER UNIVERSITY
- 30 BRIGHTON TOP RANK
- 31 LONDON HAMMERSMITH ODEON

NOVEMBER

- 1 HANLEY VICTORIA HALL
- 2 BIRMINGHAM ODEON
- 4 NEWCASTLE CITY HALL
- 6 NOTTINGHAM ROSS CITY
- 8 SHEFFIELD OCTAGON CENTRE

- 7 LEEDS UNIVERSITY
- 8 LIVERPOOL ROYAL COURT
- 9 MANCHESTER APOLLO
- 10 PRESTON GUILDHALL
- 12 EDINBURGH PLAYHOUSE
- 13 QUINCE UNIVERSITY
- 14 ABERDEEN CITY
- 15 GLASGOW BARROWLANDS
- 17 CARLISLE SANDS CENTRE
- 20 IPSWICH GAUMONT
- 21 NORWICH UEA
- 22 FIDDLERS ARTH CENTRE
- 23 AVLESBURY CIVIC CENTRE

Duggan Bonquet

FOR LATEST BEGGARS BANQUET NEWS PAGE ORACLE P.54

GO-GO GOES UNDERGROUND



● EU

although no classic, is a grower that deserves a wider hearing than its current, limited import status allows.

The latest dance craze in black DC is the 'Inspector Gadget' named, logically enough, after the cartoon character of the same name. The dance and the cartoon have inspired several excellent songs, most of which are still only on demo tapes. The only Gadget record out so far is 'Inspector Gadget Groove' by the highly rated **Cless Band**, while the best of the demos are the heavy, heavy 'Inspector Gadget' by **Ron Reace and Louie Oxley's** soon-to-be-released 'Go Go Gadget'.

The creative musical chameleon that makes up Washington's black ghetto has inspired even the city's hip young white kids to produce their own version of the Go-Go beat. While bands like the **Catholics**, with their tremendous demo-tape of 'I'm Back', complete with its Go-Go percussion and stabs of Sixties-sounding organ, show that the Go-Go influence has bought interesting results, while Two Tone bands such as the very popular **Outrage** are at home playing to either black Go-Go fans or hardcore punks. With such a cross-fertilisation of DC funk and rock leading to sounds like **Outrage's** 'Treak But' and **Freedom Rock**, the future for Go-Go looks intriguing.

All we need now is for some adventurous record companies to invest some of their profits in making Chocolate City's hidden gems available to a wider public. The disco charts are becoming too full of limp, wishy-washy pop-soul [soul-pop?] which is more suitable for playing at a pensioner's party than at nightclubs for hip young soulcats. We need some rough tough Go-Go to put the guts back into soul music. All the tracks mentioned in this piece, and older equally unavailable cuts like **Orisla's** 'go-ho-ho-handle 'War On The Bullshit' (Jenrosal) deserve to be given a chance on UK release. With Go-Go gone underground, its popularity with the dancers is bigger than ever before (witness the success of **Donald Banks'** 'Status Quo'). There's DC gold out there on those dancefloors. Are any companies interested?

Jay Strongman

At the beginning of the year when Go-Go was at its peak in terms of media exposure we had the spectacle of record companies falling over themselves to release anything by a Washington band. The scramble to jump on the Go-Go bandwagon meant that for a few weeks there was a glut of Go-Go trax and then virtually nothing. Instead of whetting the public's appetite the record companies saturated it, and as media interest in Washington faded it became obvious that what moved happy feet in clubland wasn't about to cross over to the pop charts. So most record companies lost interest.

However, the scene in Washington DC is thriving. In fact over the last few months several excellent Go-Go singles have been the light of day, although most of them are unfortunately still only available on import.

One track that has been MASSIVE on London's dancefloors since July has been 'Sho' Nuff Bumpin' (TIED) by **EU**, Chocolate City's fastest up-and-coming band. 'Sho' Nuff Bumpin' is 20 minutes or so of EU at their impressive live best, but the killer groove on this long single has to be the last five minutes or so of part two, when the boys crank it up into an amazing cover of Mizzie's 'Back In Stride Again' throwing in plenty of Frankie Beverly's famous 'ba-ba-ba' chants. This is what great dance music is all about, irresistible chugging percussion, happy sing-along vocals and a rhythm guaranteed to move even the tireddest feet.

EU's label mates and THE heavyweights of the Go-Go scene, **Trouble Funk**, actually have a UK release for their latest hunk-of-funk, which is aptly titled 'Still Smokin' (4th And Broadway). This is one

LOUD record, capable of pounding any dancefloor into submission. The beat is bad! Sing Trouble and, with the band laying down some of the toughest! percussion breaks ever put on vinyl, you know they ain't kidding.

Trouble Funk's classic 'Pump Me Up' provides the raw material for 'Scratching The Funk' by **Doctor Funnkenstein** (Sound Makers Records) which is a veritable tour de force in the scratcher's art as the Doctor cuts Trouble's original beats to devastating effect. Worth checking out.

Another track which again deserves a British release is 'Art Of Drums' by **MacAttack** (Future). Washington's answer to our very own Art Of Noise. A crashing tribal rhythm made up of layer on layer of drums, congas and bongos, this builds and builds to become almost hypnotic in effect. Its Eighties electro feel is further proof that Go-Go isn't stuck in a Seventies funk groove.

Finally available in import stores are two more wicked tunes from Washington's premier label TIED Records. The first is by the old master **Chuck Brown**, called 'Sho' Yuh Right', this takes over where his 'We Need Some Money' left off. A nine minute epic that finds Chuck and his Soul Searchers hitting a punchy, mid-tempo groove with horns, guitar, electric organ and that unmistakable voice making 'Sho' Yuh Right' one of the best dance tracks of '85.

The last TIED release is 'Crazy' by **Sluggo**. A more melodic tune than most of the current Go-Go, this packs a powerful punch out on the floor.

While in a melodic mood, a quick mention for **Ovation's** 'Boogie Groove' (K.Wam Shadon) which,



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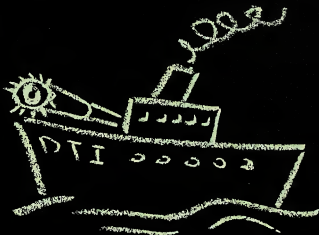
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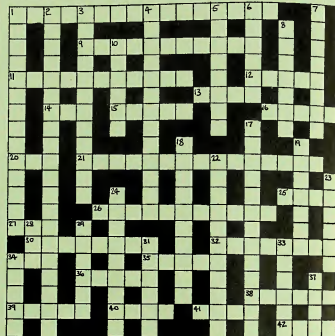
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 24 SEPTEMBER - KINGSTON POLYTECHNIC
 28 SEPTEMBER - THE LONDON FESTIVAL OF BLACK MUSIC, WEMBLEY ARENA.
 - THE HIPPODROME, LONDON.
 5 OCTOBER - WYE COLLEGE, KENT
 23 OCTOBER - KEELE UNIVERSITY, STAFFS.



A C R O S S

- 1 It's OK, Total Contrast aren't in a hurry (5,1,6,4)
- 9 She was fond of a glass of Lilac Wine (5,6)
- 11 Costello's armed force (7,4)
- 12 He's mentioned above (5)
- 13 & 19 down They've caused a Youthquake (4,2,5)
- 14 Be Near Me didn't get as close as they would have hoped (1,1,1)
- 15 Vice or Sound Machine (5)
- 16 The Bunnymen's rain (5)
- 20 Lorry's hand had a weight problem (3)
- 21 Ramones' LP that could have been filled December 31, 1999 (3,2,3,7)
- 22 Lene Lovich LP that could be used to wire a plug (4)
- 26 See 4 down
- 27 Label immortalised on Pistols' LP (1,1,1)
- 30 The result of Elton and Millie getting together (3,2,3)
- 32 A carefree LP of Bryan's (8)
- 34 This group told us that the Tap Turns On the Water in 1971 (1,1,1)
- 35 In 1972 Mick Jagger was an ---- On Main Street (5)
- 36 & 8 down Provided by Spear Of Destiny for everybody to listen to (5,7)
- 38 Eastern girl (6)
- 39 Wings' love songs (5)

D O W N

- 1 Huey believes in this (3,5,2,4)
- 2 China Crisis rule like this (4,2,1,8,5)
- 3 Star of The Great Escape inspires Prefab Sprout (5,7)
- 4 & 26 across This happened to Sing one night in bed (3,5,2,3,4,7)
- 5 It came before Don't Stand Me Down (3,3,2)
- 6 Kool And The Gang were fooled by this single (6)
- 7 Group living in the Luxury Of Life (4,4)
- 10 Tin Tin wanted lip contact (4,2)
- 17 & 23 down Saxon won't let you get away by saying this (9,2,6,6)
- 18 1979 Abba number one (10)
- 19 See 13 across
- 22 They were Victims in 1983 (7,4)
- 23 See 17 down
- 24 Bob Dylan saw one coming (4,5)
- 28 A coat for Mick Fleetwood (3)
- 29 Brothers who wanted to Turn It Up (6)
- 31 Container you can lean on (3,3)
- 33 Ultravox LP and single (6)
- 34 OMD don't leave a lot of room (5)
- 37 Jam compilation (4)

LAST WEEK'S ANSWERS

ACROSS: 1 She's So Beautiful, 6 Lynx, 8 Method Of Modern Love, 13 Into, 14 Years, 15 Enola, 16 Vive Le Rock, 18 Emergency, 20 Eden, 21 Stars, 23 Gary Moore, 25 Empire, 28 Rhythm Of The, 30 Still, 31 Ron, 33 Paula, 36 Toto Coat, 37 Glass, 38 Burlington, 39 The Gap

DOWN: 1 So Many Rivers, 2 Eaten Alive, 3 Blondie, 4 Armed Forces, 5 Farewell My

Summer Love, 6 Love Is The Seventh Wave, 7 XTC, 9 One Small Day, 10 Dr Beat, 11 Lionel Richie, 12 Style Council, 17 Run To You, 19 Gary, 22 Gary Numan, 24 Ruts, 26 Trapped, 27 Belle, 29 Helen, 32 Night, 34 Feel, 35 Asia.

WINNER (Oct 12): Helo J Baker, Grassmere St, Leicester LE2

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MONEY FOR NOTHING
MIDGE URE
IF I WAS
BRYAN FERRY
DON'T STOP THE DANCE
BILLY IDOL
REBEL YELL
DAN HARTMAN
I CAN DREAM ABOUT YOU
LLOYD COLE
BRAND NEW FRIEND
AMII STEWART
KNOCK ON WOOD

2

PRINCESS
SAY I'M YOUR NUMBER ONE
NIK KERSHAW
BON JOVI
RUEY LEWIS & THE NEWS
THE POWER OF LOVE
STYLE COUNCIL
THE LODGERS
COLONEL ABRAMS
TRAPPED
RENE & ANGELA
I'LL BE GOOD
THOMPSON TWINS
DON'T MESS WITH DOCTOR DREAM

AND MANY MORE

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READY FOR THE WORLD OH SHEILA · BOBBY WOMACK I WISH HE DIDN'T TRUST ME SO MUCH
COLLAGE ROMEO WHERE'S JULIET · BILLY IDOL WHITE WEDDING
PAT BENATAR SHADOWS OF THE NIGHT · ADELE BERTEI WHEN IT'S OVER
7th HEAVEN HOT FUN · GO WEST GOODYBE GIRL · ALARM STRENGTH
ADVENTURES TWO RIVERS · ANIMATION OBSESSION · AMAZULU EXCITABLE
BRAINWASH GO NOT DISTURB · SAMMED IS IT A DREAM

MCA RECORDS

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ZOUTV 2

Chrysalis

T O M E

Ever since he was but a wee lad amongst the dreaming spires of Chapel-en-le-Frith, Lloyd Cole has been passionately fond of books. Indeed, he spent three years at Glasgow University soaking up the huge slice of literature that made up his degree course.

Many of Lloyd's lyrics make oblique references to his various sources of influence, so maybe the time has come at last to pin the boy down and get him to reveal all.

So who is this Joan Didion woman whose name has often slipped from his lips? Or Milan Kundera? And which author made him pronounce Jack Kerouac as being nothing more than an old bore? Read on and absorb — Lloyd's top 10 favourite booklists starts here.

JOAN DIDION *The White Album*

The best writer in the world is this American woman called Joan Didion. (NB: see 'Name dropping' feature, P 70). She's my favourite writer I think. She can describe characters very concisely and she writes short stories and essays as well as novels. She did one little piece that was about Nancy Reagan.

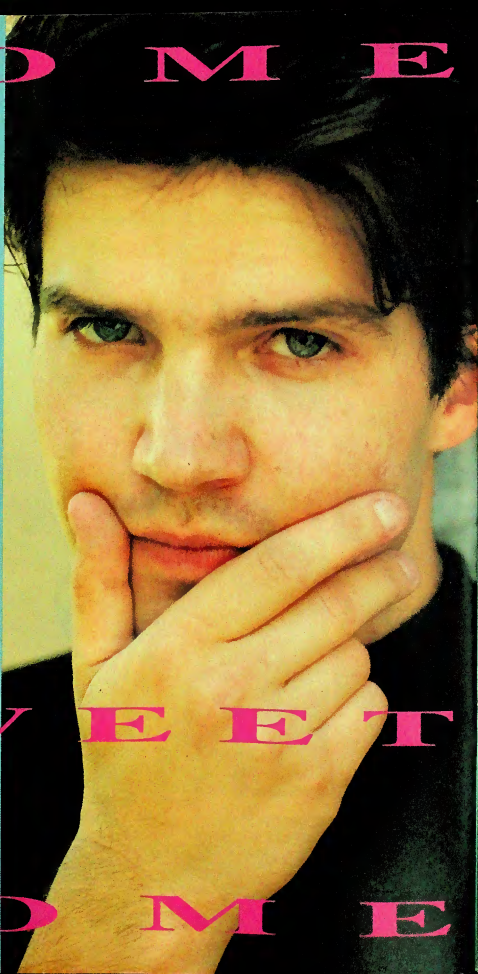
A TV crew were round at the Reagans' place one evening, and they wanted to do a piece on Nancy. So Joan just described, in a really matter of fact way, how they went out into the garden and Nancy cut some flowers and they said, 'Yes, Nancy, they were nicely cut'. Then they took her back into the house and she arranged the flowers.

All you got at the end of it was this picture of a really pathetic character. Not even one bit of sympathy for the woman at all. It was marvellous —

S W E E T

REGULAR BOOKWORM
LLOYD COLE STAGES HIS
OWN TOP OF THE TEXTS
WITH CHIEF LIBRARIAN
NANCY CULP. PENSIVE
PHOTOS: JOE SHUTTER

T O M E



just on two pages you got this portrait of a stupid old bidder who happened to be the wife of the governor of California. That's from the book called 'The White Album', which is as good as anything she's ever done.

ELLEN GILCHRIST Victory Over Japan

My favourite woman at the moment is an American from New Orleans called Ellen Gilchrist. I was reading her new book, which has just come out, when I suddenly read about this one somewhere and thought it sounded interesting. It's three quite intricate character portraits of three different women and what happened in their lives. It actually comes across like a novel, it's so linked together. She's very good with pathos and doing very delicate put-downs without appearing self-righteous, which is a very good thing to do, especially if you're in a pop group.

THOMAS MCGUANE The Bush Whacked Piano

When we were in America, I picked up a few books, and one was by a man called Thomas McGuane. He's written a book called '96° In The Shade' which I think is quite well known, but this is the book I read, and it was everything I always hoped Kerouac's 'On The Road' would be and never was. I read 'On The Road' when I was over there. I'd never gotten around to reading it and I was bored stiff. I got about halfway through it and I thought 'This is boring... this man knows nothing at all'.

JANE AUSTEN Sense And Sensibility

This is very witty. Jane Austen's a very cruel writer. I studied this and it bore being studied. Most books, if you study them, you get to hate them after a while. It was a pleasant surprise for somebody of 18 studying English to finally find out that a name like Jane Austen, which you'd avoided all your life, was actually really good.

RABELAIS

We studied him at university in translation and his stories about giants in Renaissance France are really very funny indeed. I think it's about the best example

of satire I've read and the best example of no-holds-barred love of language. Marvellous. Just really good fun to read.

MILAN KUNDERA Unbearable Likeness Of Being

He's this Czechoslovakian writer who's living in Paris now, he's really good. He's like Franz Kafka with a wicked sense of humour. You know how in the Marquis de Sade's writing, libertines, as they are called, talk about things with a total lack of shame. Well, Kundera's really good in that way saying, 'Yes, I used that person for that particular reason and we did this and that and we split apart and then six years later we met up again and we started doing it again'. It's quite nice to hear somebody speak about such sordid matters with such frankness and it's also very, very entertaining. His philosophies are very strange but you just have to read it.

CHEKHOV

I prefer his short stories to his plays. 'The Lady With The Lamp' — that's a real exercise in pathos and understatement. Understatement is something which you've got to be able to use in literature. If you're in a pop group and you use it, then you're in a minority. We were forced to study Chekhov for a long time at university and it just got better the more you read it.

GOGOL

Do you know 'The Nose'? It's horrible! It's about this man who wakes up one morning without a nose. It turns up wrapped up in a towel in a barber's shop. There's another one called 'The Overcoat'. They're from a book of short stories called 'The Nose And Other Stories' in Penguin paperback, and they're all great, totally surreal and very disconcerting but very enjoyable. There's quite a lot of tidy satire going on. He was writing at a time when the class system in Russia was at its most rampant.

BRUCE CHATWYND On The Black Hill

I wrote a song (the B-side of 'Perfect Skin') after having read this book 'On The Black Hill'. It's a life

story of two brothers who grow up in incredibly sheltered surroundings. I suppose, for him, it was an exercise in trying to create an environment which was totally alien to modern life. I think they had electricity about halfway through the book! It was a picture of really basic emotions. Everything is really earthy — you can see where the word earthy comes from when you read books like that. It was a matter of life and death whether the crop was good that year or not.

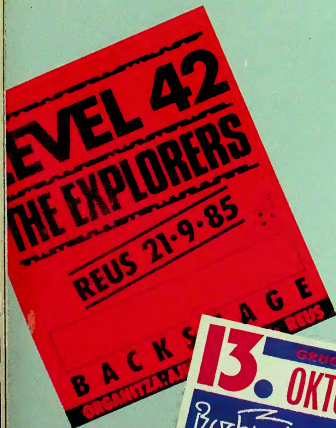
JACQUES PRÉVERT Without Looking

I don't really like many poets. I don't fully understand it; I tend to write more prose myself. The only poet I really love is Jacques Prévert and this is the poem of his I really, really love. It's about a man who sits in a cafe drinking coffee and it's from a book called 'Paroles'.





K I N G O F T H



Oh, he's a lad, is Level 42's Mark King

Level 42 have caught a bit of kip and the odd bath during the last few weeks. And no doubt they reckon they deserve it. The strain shows, just a little, in Mark King's face. Level 42 play, on average, 100 shows a year. Each tour they complete — they calculate — generates half a million record sales from stage-exposure alone.

They're starting the ball rolling again this month, October 24 through to November 13 sees "just a quickie" tour of Britain, where their heavyweight following is much belied by their chart placings. (The new tour was 90 per cent sold out before advertising appeared.) From November 14 onwards, until Christmas, with nary a pause for a gasp of breath, they take on "a medium size" roving tour of Europe.

"It leaves us sod all time for writing songs," says Mark. Is it healthy? "Boon Gould and I live the life of dogs for much of the year," he explains. "We drink too much and eat all the wrong things. But, interestingly, we never fall ill. Conversely, Phil and Mike, who are really into being ultra-fit, are always beleaguered by colds and flu."

Poetic justice? "I'd like to think so."

Here, for the very first time, Mark King records the selected highlights of five years on tour with Level 42. The terrible tales of lads who live on the edge of life's stage. Poignant yarns about foreign cities, fire-crackers and hostile crowds. Aye, it's a wacky life on the road, Jack ...

STUTTGART

"Our worst ever crowd reaction was undoubtedly playing support to the Police in 1982. Horrendous. It was our big break because we hadn't been outside British clubs before. At Stuttgart it didn't say 'The Police Plus Support' on tickets or posters. The crowd went crazy when the lights went down and we entered the stage. Then the lights went up and the crowd died. They threw everything they could get their hands on. Boon had a chocic stick in his hair, dripping down like blood. Then a fire-cracker landed in the crook of my bass playing arm, and exploded."

Did they warn to you!

"They hated us from start to finish. We walked off to complete silence."



ER ROAD

King — goes on the road and it's all alcohol and absinthe. He regales John Hind with his best tour yarns

MUNICH

"Then, at the Olympia Hall in Munich, there were 12,000 present. The show was fantastic, the audience wild. And as the last song started I said in my best German, 'Goodnight Heidelberg,' and the crowd died again."

AMSTERDAM

"Just after the Police tour we went on to play the legendary, scuzzy Paradiso Club in Amsterdam. It was packed to the rafters, and 'Lovegames' went to number five in the Dutch charts just on the strength of that one club date. Also of historical importance is the tour promoter's girlfriend who I fancied like crazy. One day I said to her, just as an aside, 'Are you coming back to England with me?' And, well... I married her."

NEW YORK

"We played one night at the Bottomline Club. The show was great, with numerous record executives and our jazz heroes in the audience. Then it turned out we had to play a second time, which we didn't realise was the usual rule in NY clubs, and there were only 30 people out front. Even worse, halfway through the set, a drunken old lady staggered up to the stage and said, 'Listen darling, you play that guitar so fine. I just know you can play an old Elvis Presley number for me!'"

TOKYO

"We were guests of a Japanese band called Castlopiea. And they went out for a meal with us after a great 10,000 seater show. They aren't big drinkers, the Japanese, but they went with us all the way — bottoms up. They're normally very quiet musicians, but they ended up completely trashing the joint. It made headline news."

OSLO

"We appeared on a Wogan-ish type Christmas show, on Norwegian TV. Two guys in the audience were giving us a lot of flak while we were performing, stuff like 'English

fools,' I shouted '**** you, Jack!' and it was transmitted on TV. Reeled off fast that sounds, in Norwegian like 'Thank you all very much'. So the audience really warmed to us, thinking we were perfect gentlemen."

MUNICH (again)

"We were staying at the Hilton Hotel and our lighting-rigger had an abseiling kit, which is basically a rope with which you can descend a wall. Under the influence of drink again we came down the rope from floor 11. We did this nine times, each time walking back through reception, saying 'hello' to the confused staff. Then, last time, the rope locked on me, two storeys up. The toilet, which the rope was strapped to, was breaking away from the wall. I was getting ready to die. I was finally saved by a roadie standing on another's shoulders atop the tour lorry."

THE MOST OFFENSIVE CREW MEMBER TO TOUR WITH A NEW GUISE

'LEVEL 42 (BARCELONA)

"A roadie, whom I shall code-name X, was an absolute mess and disgusting to boot. A pervert who thought his perversions were totally OK because he was honest about them. During the day we all visited Barcelona Zoo, where there were these really sad-looking albino gorillas mating in a cage. X was obviously very turned on by it and went stalking the streets of Barcelona that night. He picked up a 62-year-old woman and a 63-year-old sex-change. I could not wait to get off tour and get away from him!"

WORST ENCOUNTER WITH THE MEDIA ABROAD

"Spain's answer to Jimmy Savile was interviewing us on TV. He was doing a simultaneous translation of his questions from Spanish to English and our answers from English to Spanish. He said, 'Well, Mark!' and passed the mike to Phil. Phil pointed to me and then the interviewer passed the mike to Mike. Mike asked it back to me, and the questions started."

"Mark, are you in love with your bass?"

"No, I'm not in love with it."

"But there must be some big sort of... love, for your bass."

"Yes, OK... I... when I'm alone with my bass, I really love it."

"Why don't you have your bass with you now?"

"To be quite honest — I don't love my bass at all."

"So, it's a love/hate thing! ..."

A NEW GUISE

"When we started Level 42 we said we wouldn't run it into the ground. We thought five years would be an eternity," says Mark. "But we'll be taking on a new guise soon. Exploring and experimenting."

Can you explain that a bit more?

"I'll be having a sex change."

Mark laughs and sets off for a tour rehearsal.

Holding out for a hero? Then look no further than Sade Adu, who saved the life of a drowning holidaymaker off the coast of Sri Lanka. Ironically the singer was in trouble herself with the treacherous currents of the Indian Ocean and the trip to paradise nearly turned to tragedy.

"I was struggling, even though I didn't appear to be. I was thinking 'how am I going to get back?' The tide was turning and it was pulling me under and then out. You could swim and swim and not get anywhere. I was beginning to panic and inwardly I was in complete knots.

"This bloke goes 'help'. I said I think I'm going to be alright. He goes 'help' again and I thought 'God, he's drowning'. It was a split second, but it occurred to me if I save him then I might drown.

"As I got to him I pushed his head underwater by mistake. I eventually managed to put my hand under his chin. He obviously thought I was a strong swimmer (I'd fooled them all on the beach), he relaxed and probably helped me to get in to shore. We just sat on the edge of the water, we couldn't say a word. I've never been so out of breath in my life," she says.

It's the same breath that's made her one of the international success stories of the last 18 months. Armed only with the ambition of conquering the British market with singles like 'Your Love Is King', 'When Am I Gonna Make A Living' and 'Smooth Operator', she found herself selling six million copies of her 'Diamond Life' album and taking America by storm.

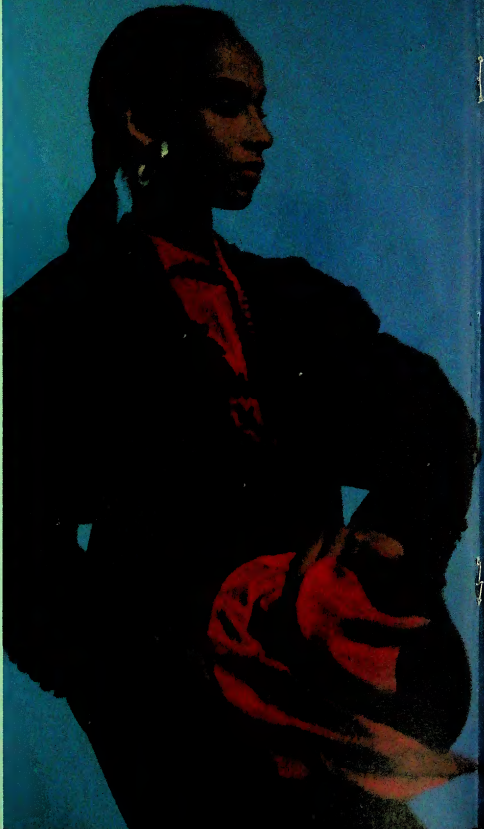
"When the album was released over there I went mainly to soul stations and the DJs were saying that my album was what they needed. I think everything had got into an electronic rut. 'Diamond Life' was less concerned with what was going on around it when it was being made. It didn't sit any more comfortably in the American charts than it did in the British charts.

"You can tell it's not a very self-conscious record. We approached it fairly naively — we did it how we wanted to do it — getting it as best as possible. From a business point of view it was certainly naive. No way would we have made it had we just wanted to sell records," she says.

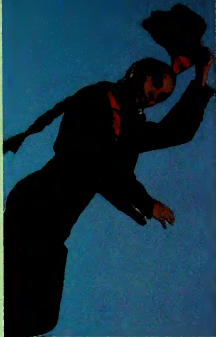
She's just released a single 'Sweetest Taboo' and finished a follow up album, as yet untitled, but due for release in early November. It again features her velvet voice cushioned by a cool, sultry setting created by the band; Stuart Mathewman (sax and guitar), Andrew Hale (keyboards), Paul Denman (bass) supplemented by percussionists Dave Early and Martin Ditcham. The sound is knocked into shape by producer Robin Millar.

While her photographs have depicted her as a suave sophisticated diva; cool, aloof and untouchable, she's refreshingly warm, friendly, witty and unaffected.

Dressed in faded jeans and white shirt, she grimaces as she moves her legs. Her body is racked by the harsh beginnings of flu, aching limbs, burning throat and a tiredness not helped by recent sleepless nights as she struggles to finish the album and videos for her next assault on the music marketplace. A succession of interviews and a dose of the debilitating medicine Actifed still hasn't dampened her.



SADE



'THE MAJORITY OF POP STARS ARE COMPLETE IDIOTS IN EVERY ASPECT'

She's not altogether happy with the image of Sade she reads about — "I'd probably think that person's rather shallow.

"I've started to stop reading pieces about me. I just get very wound up when people misquote me — it's just not worth it. Either read it with the attitude 'if this is not exactly what I've said, then it mustn't upset me' or it's best to ignore it entirely.

"Only once have I ever rang up about an interview. It was a Canadian magazine. It was completely outrageous. It said things like 'Stewart Matthewman, bored with Pride, has found a yuppie songstress to do his songs'. Clearly he hadn't interviewed me so I rang him up and asked 'why?'. Sometimes it's like you don't exist — it doesn't matter — there's an arrogance towards you. It doesn't matter what your feelings are. You are there to be abused. On that occasion it was too much."

She's adamant that what has looked like a smooth sail to success has had its share of setbacks. Personal tragedies and farcical occurrences have walked hand in hand with Sade's diamond life.

"I also get good breaks as well," she says, "so it's not worth worrying about. Everything always turns out alright. Put it this way, it's been one of those years."

Her recent trip to Spain to film a video was typical, being a catalogue of missed flights, lost baggage and all the other antics of a Pink Panther film. On the other hand she was one of the stars of the British side of Live Aid. But instead of hanging around hobnobbing with the galaxy of stars, she went home, put her feet up and watched it all on TV.

"I would say I was exactly the same as when I started," she says. "I'm optimistic as well as sceptical. As long as you have some understanding of what people are like and what goes on in their minds — how nice they are and how twisted certain people can be — you can accept that and apply that to anything.

There's goodies and baddies everywhere; cowboys and indians — the cowboys being the baddies and the indians the goodies, of course," she grins.

She's used to seeing the name Sade next to words like *saucy*, sophisticated, stylish and sultry.

"I have a style in clothes and in things I like. I know what I like, but it can't be categorised in any way — it's far more idiosyncratic than that."

She admits that she's always been fastidious about clothes. "But not so that it's any problem to me. It's not as though I sit at home studying. I never take any notice of magazines or what's fashionable. The only thing that worries me is when something I've always liked becomes fashionable then maybe it spoils whatever it is for me.

"I'm not the things people think. Just because I have a style and a way of looking, people associate that with an attitude. I don't think it necessarily applies. People are more complex than that. People are best when they are full of contradictions.

"I suppose I'm a sophisticated thinker. I know what I want and I don't care if somebody says that it's not fashionable. I have my own opinions. I know when I think someone's hip. Just because they're a pop star or have been in a magazine it doesn't mean they're hip. There's a lot of people I know who are a lot hipper than the majority of people on the pop scene. By hip, I mean charismatic. Cool as in sharp. The majority of pop stars are complete idiots in every aspect.

"If that is what sophistication is, I can handle that. But if it means the obvious connotations of leather sofas, shag pile carpets, holding your little finger out when you drink and wearing lots of false finger nails — then I'm not sophisticated."

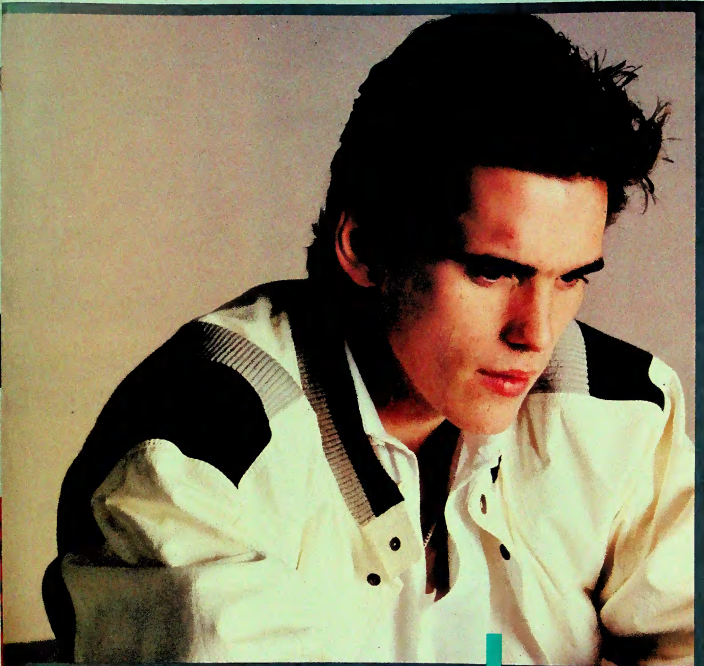


Photo by Settimio Garrifano/Rex Features

KING BRAT OF THE HOLLYWOOD PACK, DARLING OF US FILM CRITICS, THIS MAN IS ABOUT TO BECOME A HOUSEHOLD NAME. ELEANOR LEVY TRACES THE RAPID RISE OF MATT DILLON

It's the swagger — it's definitely the swagger. Be it rushing through the imposing monochrome of 'Rumblefish' or threading its way around the bodies beautiful of the El Fanning beach club, it's the Matt Dillon swagger — the majestic confidence of gait, the sharpness of stride, the glint in the eye and the wet nose (well, perhaps not) that spells, not intelligence, but sass — real feeling for the world around him and a proverbial lust for life that few actors or actresses have managed to capture with such style.

Matt Dillon — darling of American film critics — is only 21. The actor has been in films since being spotted 'hanging loose' in high school at the age of 14. The kind of showbiz story legends are made of.

Dillon is a veteran of 10 films and a survivor of a blitzkrieg publicity drive in the American teen magazines to establish his name and — more importantly — his face — something we in Britain largely missed out on. For all

WELCOME



his cult status, Matt Dillon as an actor is still relatively unknown over here.

It's only now that the fresh faced New Yorker is beginning to convince the cynics that there is more to the man than an ability to fill out a vest more aesthetically than most.

His latest role is a comedy directed by Garry Marshall, the man who brought the world the charms of 'Mork And Mindy' and 'Laverne And Shirley'. In 'The Flamingo Kid', Dillon gets to crack a joke or two, develop a sun tan on the pasty Brooklyn knees and shoulders of his character Jeffrey Willis — and act.

After a succession of roles in which he featured as a dumb, misunderstood hoodlum, Dillon tackles comedy with all the quiet, solid conviction of his earlier roles but with an added lightness of touch and warmth of feeling that indicates here could be a star to whom Andy Warhol's 15 minutes of fame is not nearly enough. He's after a lifetime's worth — and looks set to get it.

Matt Dillon was born 21 years ago into a close-knit Catholic family — Irish by descent and American by birth. One of six children (five boys and a girl), he grew up in an area called Larchmont — a smallish suburb on the outer edges of New York. By all accounts he had a standardly happy childhood — far removed from characters like Rusty-James in 'Rumblefish' with their alcoholic fathers and decaying environment.

Dillon's ambition during this time was to be a rock star and he was already showing signs of the bored, rebellious nature of his 'Outsiders' and 'Rumblefish' characters. Sporting a DA and a healthy disinterest in his schooling ("to a certain extent I was a trouble maker," he says), he was spotted by a talent scout in a corridor of the New Rochelle junior high school in New York.

An audition followed for a film called 'Over The Edge'. The story concerned the violent rebellion against the comfortable lifestyle of the American upper middle class by their offspring. The casting director was Vic Ramos, who took Dillon under his wing and is now his manager.

To introduce the American teenager to the delights of the Dillon smooth-bodied charm, Ramos launched an energetic assault on the US teen mag market. He told the New York Times that the aim was to "start a campaign so that these young kids, the kids who buy most of the tickets, would know who he was and grow with him". And grow they have. A succession of roles has steadily built up a following for Dillon — some of the 'heart throb' variety, which is perfectly understandable, but more of a serious critical nature, which seems to please him far more than the sighs and screams of a generation of US womanhood.

Over 'The Edge' was not a box office success, but his next film was. Cast opposite Tatum O'Neal in a love story set in a summer camp, his main job was to de-flower Kristy MacNichol. The title 'Little Darlings' probably sums the film up quite well. Dillon impressed the critics, who were quickly taking him to their hearts.

His third film saw him back playing the archetypal 'tough guy' — the leader of a schoolgang indulging in a spot of classroom extortion in 'My Bodyguard'. One more film, the independent 'Liar's Moon' followed before the

name Matt Dillon really began to mean something in film circles.

'Tex' was the first time cult novelist S E (Susie) Hinton had a book transferred to the screen. Since then (1982), two more of her novels have appeared on film. Their titles were 'The Outsiders' and 'Rumblefish' — and Dillon appeared in both.

In 'The Outsiders', Dillon's anti-hero Dallas is the enigmatic, if not too bright, father figure of a gang of Hollywood's finest juvenile male leads (Emilio Estevez, Tom Cruise, Rob Lowe, Ralph Macchio), leading them into battle with the rich kids from the other side of town, but finding the consequences too much to bear. One writer said of Dillon's performance: "When Dillon leaves the screen, his magnetism threatens to take the silver with him."

The Dallas character was built on for 'Rumblefish', again directed by Francis Ford Coppola. Dillon was Rusty-James — the trying-to-be-tough younger brother of the Motorcycle Kid (Mickey Rourke), who spends his days trying to get close to his brother by doing what he had done in his youth as the cool leader of a local gang.

Dillon won several awards and nominations for his performance and inspired a lot of copyists for his dumb, vulnerable hero with the electric swagger — not least 'Go West' in their 'Call Me' video, who somehow never quite pulled it off.

Despite a wider range of acting parts than he's been given credit for, it's his performance in the two Coppola films that brought him to a mass audience for the first time — if still chiefly a cult one in this country.

From a mid-teens, misunderstood tough-guy (and, unlike James Dean, Dillon really was the age of the people he was playing) he has developed into a fine actor, showing above all, a willingness to stretch himself. Dillon said in an interview in 1984: "I think you've got to have fun... it's like an adventure, a challenge, you have to find ways to create that danger."

A comedy role in 'The Flamingo Kid' or the recently completed spy thriller 'Target', in which he stars with Gene Hackman, show the teendream, now fully into his twenties, it determined to be far more than a Tab Hunter or a John Travolta.

Both these men captured perfectly a flavour of the youth of the era they found themselves in, just as Dillon does now. He is an underprivileged youth personified (economically, emotionally and educationally), whose need to exist outside of society's boundaries of acceptability is more the equivalent of a Brando than a Dean.

Hunter, Travolta et al's paths into 'adult' roles were hardly easy and even less successful. Dillon, however, shows all the signs of being willing to grab every opportunity to exert himself as an actor. As well as 'Target', he's also completed the film 'Rebel', set in Australia during World War II, in which he plays a US marine who deserts while falling in love with a nightclub singer.

It's yet another facet of Dillon as an actor rather than just this year's model in the New James Dean stakes, and should finally prove that he is a force to be reckoned with rather than some little girl's heartthrob.

As Richard Cressna, his co-star in 'The Flamingo Kid' says: "He's going to be around for a long time."



STORY OF THE BLUES

CHIEF NEWS REPORTER HUEY LEWIS OUTLINES HIS PATENTED RHYTHM 'N' BLUES PRIMER KIT TO MIKE 'SCREECHIN' CAT' GARDNER



● HUEY

THE ROOTS

The place to start is to go back over 30 years and listen to **BIG JOE TURNER**. His 'Shake, Rattle And Roll' and 'Flip, Flop And Fly' — that's where you can see jazz and blues becoming rock'n'roll. I found out about him through my father, who was an amateur jazz drummer.

My father met a lot of his heroes while drumming — people like Buddy Rich, Les Brown and Eddie Condon. But he left it because of the lifestyle, once he realised how competitive and rough it was — it wasn't all it was cracked up to be. But as I grew up there was always a lot of music around the house.

When I was 14 I used to travel from my High School in New Jersey to see blues artists like **MUDDY WATERS** and **HOWLING WOLF**.

Muddy Waters had an unbelievable voice — just to hear him talk was incredible. I met him once, he was one of the most gracious men you could meet. He had a reputation for inviting people to his house. A lot of the black blues men didn't welcome the white kids' interest in blues — they resented them very deeply. But Muddy Waters would teach them, tutor them and cook them food.

JOHN LEE HOOKER was another. I saw him a couple of weeks ago, in fact. He's now a very old man but he still possesses that incredible voice. When he opens his mouth the walls rumble — he's got such a huge chest cavity. It's a gift.

It was a very small community, it's been said before, but the blues almost literally jumped on a mule and moved up the Mississippi from Clarksdale to Chicago for the jobs. **ROBERT JOHNSON** and Howling Wolf were country players. You can hear it in Muddy Waters — that bottleneck guitar, an acoustic technique, but played with an electric band.

In the city **JUNIOR WELLS** and **BUDDY GUY** were the urban offshoots. Eventually you get to **SAM COOKE** which was even more urban.

ROCK 'N' ROLL

You should also listen to **LITTLE RICHARD**. He was a ridiculous singer, a fantastic voice and an excellent performer. He was a complete original. He played R'n'B and blues but fast and 'up' in feel.

CHUCK BERRY was the first one lyrically to say that the kids were all right — 'Almost Grown' — rock'n'roll was his vision entirely. You can build a case for Chuck Berry being the single most important person.

But don't forget to go to Sam Cooke and **JAMES BROWN** for gospel — to hear church music with secular lyrics becoming rock'n'roll.

MODERN BLUES

I went backwards in my education. The first people I got into were the **PAUL BUTTERFIELD BLUES BAND** — the white versions. It was only later that I'd listen to a **SONNY BOY WILLIAMSON** record and realise that they were the same songs. So I dug backwards into the music.



● JOHN LEE HOOKER



● LITTLE RICHARD



● JAMES BROWN



● ERIC CLAPTON

Butterfield and **DYLAN** drew me to the harmonica. When I was 16 my father said that the only thing he was going to tell me to do ever again was to put off university for a year and hitch-hike around Europe. I took a knapsack and a harmonica, because it fitted the image and it was portable. I arrived in London with \$25 and busked around Europe. In France, Spain you could walk for 12 hours without getting a ride in those days, so I played harp on the side of the road. I played it morning, noon and night for over a year and the long haul.

I was playing Sonny Boy Williamson and **LITTLE WALTER**. Of all the harmonica players those two really did it. Little Walter was the first to amplify it and did more than anybody to pioneer harmonica in blues and R'n'B than anybody to this day. He's the non-stop boss. He tried to make it sound like a saxophone.

Sonny Boy was one of the foremost blues songwriters of his day. Many of his tunes were just wonderful poems. The lyrics were great, the stories he told and pictures he painted were fantastic. As everybody knows he came to England in the later years of his life and jammed with **ERIC CLAPTON** and the **YARDBIRDS**.

BIG BAND

I got into 'Big Band' sounds next — the city stuff — **James Brown**, **OTIS REDDING**, **WILSON PICKETT** and the **Stax-Volt** stuff. That's blues and jazz together forming black rock'n'roll — those were wonderful records. They were really creative times in the Sixties. Our engineer Jim Gaines was **STEVE CROPPER**'s second assistant — Cropper was a member of the MGs and a top producer of things like 'Dock Of The Bay' — an **EDDIE FLOYD**'s 'Knock On Wood', Otis Redding and **CARLA THOMAS**'s 'Tramp' and tons of those classic records. They used to cut an album in a day. They'd do all the backing tracks during the day and the vocals at about two or three in the morning and that was it — 10 tracks.

MOTOWN

That was more industry manufactured. **BERRY GORDY** wanted a factory. The reason it was so successful was that somebody wrote the song, another the lyrics, another sung it, another produced it and somebody else showed the group how to dance. It was a pop factory and some great music came from there.

But it was very highly glossed and big time showbusiness stuff. I always preferred the one-off records more — the Memphis sound of **Stax** where the sound was rawer and there was more emphasis on the vocals and words. Motown did lack individuality, the songs could be sung by anybody to the same effect.

BRITISH BLUES

I was really into the American stuff. I never really heard much of the British stuff and when I did I thought they didn't have it right. I was a **FREDDIE KING** fanatic. So was Eric Clapton.

So were the **BLUES BREAKERS**. But we had **Freddie King** and I could see him any time. In retrospect I could see that they were fans and they were doing it pretty close to right.

Bands like the **ANIMALS** and the **ROLLING STONES** civilised the sound. It's the old story — the music's too raw for the mass taste. Historically the things that happen have always been civilised and sold back to the Americans. The same is true of the early jazz bands like **GLENN MILLER** who was a safer version of people like **LIONEL HAMPTON**.

I thought the further progression of things like **LED ZEPPELIN** was off. The Lemon Song' was **ROBERT BURNETT**'s 'Killing Floor' — to this day I can't understand that — it was just horrible.

HENDRIX

I think **JIMI HENDRIX** was more responsible for hard rock than anybody. He was completely original and a wonderful blues player. He just turned it up a bit and went wild. When you listen to 'Red House', which is blues, and other early stuff, you can see his beginnings, only louder and more distorted, becoming hard rock. You can also see it with early **FREE** — blues but taken a step further.

SLY STONE

Enough can't be said about **SLY STONE**. He single-handedly created funk music. Before him nobody played their own instruments except the blues guys. The soul thing was doo wop. Sly was influenced by the Sixties in the same way **Hendrix** was. He looked at what was going on and got a mixture. His band, Sly And The Family Stone, had black and white, male and female all playing their instruments and creating this new music, fashioned by Sly and bassist **LARRY GRAHAM**, called funk. The message was 'Everyday People' — 'different strokes for different folks'. He was the first one to use all those church ticks that later became **EARTH, WIND AND FIRE**, **PRINCE** and **RICK JAMES**. My sax player Johnny Cella played with him for two years, during a bad time. Johnny would turn up at the studio every day and wait for Sly. Sly'd be really late or be out of it, so Johnny never really played. I convinced Johnny to quit Sly Stone and join our group.

THE NEWS

I'm not much of a purist, never have been. If I am one then it's because I want the feeling to be pure. I think it's important to use the old feeling. The new instruments are exciting — synthesizers and drum machines — they are only tools and if you play them and don't allow them to play you, then they can be valuable. But you have to capture that feeling, which is difficult — humans and machines don't like each other sometimes.



● WILSON PICKETT



● MICK JAGGER



● JIMI HENDRIX



● SLY STONE



BRIMSTONE

Guadalupe Dixie: one group's struggle against Baptist ministers and the don't-dance-on-Sunday rule. Mike Gardner gives thanks

Guadalupe Dixie come from Marietta, Georgia. It's a place where the cozy, safe world of Sixties American situation comedies like 'Bewitched' and 'Dick Van Dyke' meets the deep fried hellfire'n'damnation southern Baptist tradition.

In a word, it's boring. Out of this American nightmare comes the frantic rush of the single 'Watusi Rodeo' and the eccentric, diverse but melodically inventive LP 'Walking In The Shadow Of The Big Man' (finally given a British release on a major label after six months on the American indie scene).

"In Marietta the people have nine to five jobs. They sit there in their typing jobs and they don't care — they're as boring as the city is. It's a business and management way of thinking — where executives work hard, make lots of money and have 1.5 kids," says bassist Rhett Crowe.

"The religious-moralistic viewpoint is a lot stronger in Marietta than it is elsewhere in Georgia. There's still a lot of very religious people who think you shouldn't dance on a Sunday and that playing cards is bad. We draw a lot from that but from an outsider's viewpoint, in that we think it's funny. You have to adopt that attitude or it'd drive you crazy."

The region is renowned for its snake handlers, primitive Baptists who speak in tongues and confront poisonous reptiles in a deadly duel of wills with the devil's 'representatives'.

"There're some very strange people there," confirms

Rhett.

Guadalupe Dixie consists of Murray Attaway (guitar and lead vocals), Jeff Walls (guitar), John Poo (drums) and Rhett Crowe — the only female in the group. They've been together for five years but have been in the shadow cast by the 'dance band' scene in nearby Athens with bands like the B52s and Pylon and now by REM's rise to prominence.

"People over here in England have such a glamorous viewpoint of Athens. If they went they'd be terribly disappointed. It's a hole in the wall. It's interesting that it has this international name when it's just a backwoods Georgia town with a college," says Rhett.

"We started when the B52s put out their first album. We've always tried to go against the grain. That's why it bugs us to be compared to REM now. At the time the colleges of Athens were going through a fad — a dance frenzy. No matter who was playing, the whole room would be dancing. Aerobics didn't exist in Athens because people worked out on the dance floor," says Jeff.

"The dance band thing was a cop out — heavy duty drums and bass. Once you've got those things, it doesn't matter what else is going on. I loved it as much as anybody else but we wanted a wider scope. It seemed that once you became a 'dance' band it's hard to be accepted for doing anything else," adds Rhett.

They chose the name from a World War II book

and film that documented one of the turning points of the battle in the Pacific. But the monicker hasn't been chosen to cash in on the patriotic resurgence within the US. It has more to do with dispelling preconceptions about their music.

"It's hard to spell and hard to say. Because of that we thought everybody would remember it. It seems to work," says Rhett.

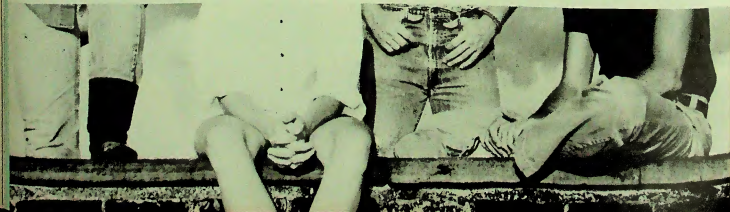
The band's wit and sometimes manic approach and their unwillingness to be pigeonholed has led to misunderstandings.

"When we wrote 'Watusi Rodeo' we had the image of 'Cowboy In Africa' — the Chuck Connors type of cowboy trying to impose his ethic on Africa. It was just a hilarious image. American writers have tried to say that the song's about the cross-cultural pollination of western culture infusing itself on the Third World. All we could say was 'really?'. I don't know what they're talking about," says Jeff.

"People seem to read a lot of serious thought into the music — but if that's what they need the point to be to make it meaningful then that's all right with me."

Rhett adds: "We have to take things from an oblique angle. It's got a lot to do with boredom. It's like that religious thing where we come from — if we'd taken it seriously we'd be very repressed for the rest of our lives. The only thing you can do is laugh — we can't afford to move house."

AND TREACLE



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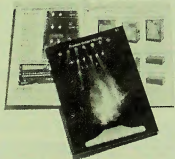
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NEWS DIGEST

● **Sade** releases her second album 'Promise' on November 4, the day she starts her British tour. The album features nine tracks including her current hit 'Sweetest Taboo' and 'Is It A Crime', the song Sade and her band performed for Live Aid. All the songs were written and performed by Sade and the band and recorded in London and the South of France in the spring and summer this year.

Sade has added a couple of dates to her tour, at Brighton Centre November 14 and Birmingham Odeon November 24. Tickets for the shows are on sale now.

● **The Cult** have added a couple of dates to their tour, at Leicester De Montfort Hall November 18 and the Hammersmith Palais November 24. Their date at Ipswich Gaumont has now been moved to November 20, while their original date at Poole Arts Centre on November 24 has been moved to November 22.

● **New Order** plays dates at the Hermal Hempstead Pavilion November

8 and the Hammersmith Palais November 10. Support at Hammersmith will be A Certain Ratio.

● **Go West** add a date to their tour, at the Edinburgh Playhouse November 10, but they've cancelled St Austell Coliseum on November 13 for "technical reasons".

● **Lenny Henry** has lined up a lengthy tour. He'll be playing Reading Hexagon October 30, Aberystwyth University November 2, Bath Theatre Royal 3, Southampton University 6, Brighton Sussex University 7, Guildford University 8, Oxford Polytechnic 9, Plymouth Theatre Royal 10, Exeter University 11, Bradford University 13, Hull University 14, Loughborough University 15, Norwich Theatre Royal 16, Manchester Opera House 17, Sheffield University 19, Liverpool University 20, Newcastle University 21, Strathclyde University 22, York University 23, Warwick University Arts Centre 25, Dartford Orchard Theatre 27, Burslem Queen's Theatre 29, Birmingham Hippodrome 30, Nottingham Theatre Royal December 1, Cardiff St David's Hall 3, Dublin Olympia Theatre 15, 16.

● **Topper Headon** releases his single 'Leave It To Luck' on October 25. An album from the former Clash drummer will follow in the New Year.

● **Suzanne Vega** flies into London for a special date at the LSE on October 24. It looks likely that this will be her only date here this year — so be there.



CHRISTMAS COUNCIL

■ **The Style Council** have lined up some special Christmas shows. They'll be playing Leicester De Montfort Hall December 3, Gloucester Leisure Centre 4, Blackburn King George's Hall 5, Edinburgh Playhouse 6, Wembley Arena 9.

Tickets are on sale from box offices. At Wembley they are £7 and £9, and at other venues £5.50 and £6.50, with the exception of Gloucester Leisure Centre where tickets are £6. Style Council fan club members can buy their tickets from the Torch Society. You must quote your membership number and phone number if you have one. Make your cheques or postal orders payable to the Torch Society and enclose a sae.

● **The Woodentops** release their single 'I'll Will Come' on October 25. The 12 inch version features an extra track 'Plutonium Rock'. The Tops will be playing dates at Leeds Warehouse October 21, Derby Blue Note 22, Liverpool Polytechnic 23, Manchester International 25, Croydon Underground 27, Tufnell Park Boston Club 28.

● **Hoodoo Gurus**, a band who hail from Australia, have lined up a British tour. They'll be playing Wolverhampton Polytechnic November 23, Brighton Coasters 25, Preston Lancashire Polytechnic 27, Newcastle Riverside Club 28, Liverpool Bier Kellar 29, Manchester International 30, Hammersmith Palais December 1, Birmingham Dome 3, Cardiff New Ocean 4, Bristol Granary 5, Gloucester College Of Art And Technology 6. Watch out for the Gurus on 'The Tube' on November 22. Their album is 'Mars Needs Guitars'.

● **Captain Sensible** releases his single 'Come On Down' on November 8. The Captain and his band, Captain Sensible's Universe, play Folkstone Leas Cliff Hall November 7, Coventry Warwick University 8, Loughborough University 9, Preston Lancaster Polytechnic 12, Egham Royal Holloway College 13, Swansea University 14, Bath University 15, London Queen Mary College 16, Guildford Surrey University 20, Worthing Assembly Rooms 21, Cheltenham Gloucester Art College 22, Birmingham University 23, Redcar Coalham Bowl 24, Aberdeen Ritchey 26, Durham University 28, Hull University 29, Bradford University 30.

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● **A-Ha** release their debut album featuring 'High And Low' on October 21. The album includes their single 'Take On Me', which hit number three in America.

● **Arcadia**, featuring Simon Le Bon, Nick Rhodes and Roger Taylor, release their single 'Election Day' on October 14. A 12 inch special 'consensus mix' will be available, lasting for a staggering eight minutes 39 seconds. 'Election Day' is from Arcadia's album 'So Red The Rose', out in November. Watch out for a surrealistic video directed by Roger Christian, who designed the sets for 'Star Wars'.

● **The Fall** add a couple of dates to their tour, at Liverpool Crackers October 31, Lancaster University November 9. Their double A-sided single 'Cruiser's Creek/LA' will be out on October 18. The 12 inch version has the extra track 'Vixen'.

● **Hipsway** start their first ever tour this month. They'll play Aberdeen Venue October 25, Strathclyde University 26, Leicester Polytechnic 30, Leeds Warehouse 31, London Goldsmiths College November 1, Brighton Savannah 2, London Heaven 3, Sheffield Leadmill 5, Manchester Polytechnic 6, Newcastle Riverside 7, Edinburgh Hoochie Coachie 8, Dundee Dance Factory 10, Glasgow Mayfair 12. One or two more dates may be added later.

MINDS ON TIME

■ Simple Minds' album 'Once Upon A Time' will be out on October 21. The album has eight tracks including their current single 'Alive And Kicking', which leaped straight into the charts at number 12. Also included on the album is 'Ghostbusting', the song they previewed at the Live Aid bash in Philadelphia.

Surprisingly, 'Don't You (Forget About Me)' isn't featured on the album, even though it sold over a million copies in the US and gave Simple Minds their first truly worldwide hit. Jim Kerr explains: "I think it's a good stylish pop song, but there's a bigger heartbeat to our songs."

'Once Upon A Time' was recorded in Britain and mixed in New York. It's produced by Jimmy Iovine and Bob Clearmountain, who have previously worked with such greats as Bruce Springsteen, Hall And Oates and Roxy Music.

Simple Minds begin a world tour next month starting in America. There should be some British dates in early '86, but nothing has been confirmed.



● **That Petrol Emotion** release their single 'V2' this week and they've also arranged a choice selection of dates, at the Leadbroke Grove Acklam Hall November 1 and 2, Harlesdon Mean Fiddler 6, Portsmouth Polytechnic 7, Bristol Dog Out 8, Thames Polytechnic 9, Uxbridge Brunel University 13, Carby Juicy Lucy's 14, Finsbury Park Sir George Robey 16. That Petrol Emotion can also be seen supporting the Redskins throughout November.

● **The Thompson Twins** have been forced to cancel their tour. The Twins' tour promoter Paul Loosby has gone into liquidation and attempts to find another promoter to save the tour have failed. The Thompson Twins managed to play a couple of dates in Belfast and Dublin before Mr Loosby announced he was going bust. They are 'devastated' at having to cancel the rest of the tour. It's not known what plans the Twins are making to reschedule their dates, but it certainly

won't be before Christmas, because of commitments in America. Full refunds will be available.

● **Phil Collins and Tina Turner** are featured on a 'Miami Vice' compilation album, which is out this week. The album features hit songs played throughout the show and Choko Khan also gets a look in. A new series of 'Miami Vice' will be shown over here in January.

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ODDS N' BODS

WOODY CUNNINGHAM of Kleer made a flying visit to England lasting one day just to PA at the Calster soul weekend, where the combined jocks came up with an unusual official chart, new to its genre *The Winans, Seagull-Intention, Isley Jasper Isley Dance 'Around The World', Frankie Kelly, Diana Sabour, 'I Don't Mean A Thing If It Ain't Got That Swing', established diggies were The System, Kleer, Wally Backerou, Harlequin Four, Doug E Fresh, while — the trick category — not heard at all were Cheryl Lynn, 'Encore', Ready For The World 'Oh Sheila', Princess, Cool Notes or Five Star... Steve Walsh & Tony Blackburn return to Hammersmith Palace Thursday (17) with Radio London's Soul Night Out [how why did I follow the previous item with that?]. Robbie Vincent, hinting that Radio One could be getting blacker, will at some stage soon devote his recording Sunday night soul show to a recording of Bobby Womack's London concert — I caught Bobby on Friday when — unfortunately he was being videotaped for US consumption, which meant the show was super sick with lights on the stubbornly undermature audience, such comely staged tackiness as a flamenco-type flirt coveting through 'Gypsy Woman' and a plainly terrified little girl walking on with a bunch of flowers (how would any kid react when confronted with a screaming warty middle aged black man?), warmth only beginning to spill across the live audience when Alltrina Grayson did her spine-tingling screed on 'Harry Hippo' after which there were a lot of good bits but it was nowhere near so spontaneous or memorable as last year (and the sound made the star's voice indecipherable for much of the time, especially when talking)... Princess 'After The Love Is Gone' as before has been white labelled ahead of Oct 28 release, more of the same at 92/6-5p from the Stock-Anders-Waterman team... Paul Hardcastle's eagerly awaited 'Just For The Money' is a Level Olivier introduced 0-11 2-00pm cluttered bassy chugger possibly too overloaded with dialogue and effects to cut through clearly on dancefloors although it retains the '19' format, Bob Hoskins in his 'Long Good Friday' gets a voice good about 'this could be the crime of the century' in a*



● **FREDDIE JACKSON 'You Are My Lady' (Capitol 12CL 379)**

Freddie's definitely the successor to Teddy Pendergrass's crown as the new romantic black balladeer, to judge from his current huge US success with both his debut LP, very popular here, and this quietly starting sweet slow 0-92/46bpm smoochy ticker. Now can Capitol break him here where CBS didn't even bother with the similar in appeal Alexander O'Neal? The flip's 105/9bpm "Special Theme Version" of the gently lolling 'I Wanna Say I Love You' amounts to an instrumental.

scenario that embraces the Great Train Robbers and Al Capone's Feb 14 shoot-up... Thames Valley DJ Association return to Sunbury on Thames' Kempton Park racecourse for their expanded 2nd Disco Exhibition on Sunday afternoon, January 26 1989 (stand space bookable from Pauline Smith on 07842-58881), followed that evening by the imagination-starring Showtime 86 awards dinner at Winstons' tickets (£10 all in, £1 exhibition only, blister applications payable to TVDA at PO Box 14, Ashford, Middlesex being advisable now)... Kevin Hill at Mecca Agency International Ltd, 14 Oxford Street, London W1N 0HL, wants to hear from mobile and club jocks (send CV,

112/bpm 'They Say It's Gonna Rain (Remix)' is finally available again as flip to the less disco 129/bpm 'Slipping Away' (Arrival 12PIK 17, see Priority)... Nicci 'So In Love' oddly late in the day is now on Bulling Point (RDXPX 774)... Disco Mix Club's October mixes are Les Adams' tough funk, Alan Goulthard's recent pop, Sunny K's slightly scrappy Bob Marley, Prince productions and Simple Minds medleys, none so strong as on last month's major set... Paul Sanders 1177 Ludlow Road, Ichen, Southampton SO2 7EL wants to hear from anyone else who's had trouble... with something called the Grand Groove Mixing Club... Colin Hudd's latest Wally Backerou mix at Dartford Flicks (where he revives 1984 this Friday) is with George Benson 'Soulful Strut'... Chris Kaye (Lunbridge Works) suggests mixing the old Rose Royce 'RR Express' with older André Cymone or more... trically Harlequin Four — he also complains that Ken's clubs don't get a fair share of early 80s despite being an easy drive from London (maybe that's because they aren't on the way to anywhere else?... Steve Jason, who's added funky-ish Fridays at Peterborough's refurbished Millonaires (ex-La Scala), finds on his Tuesdays at the Gables that Simple Minds' 'Forget About Me' doesn't enter soul dancers possibly because it's such a dudette to mix with 'Sexomatic'... Johnny Hero (Belait The Boxes Fri Greenan Lodge Moat) wonders why CBS at Alexander O'Neal 'If You Were Here Tonight' slip away when it's still his most requested smoocher and local wholesalers can't get enough — something similar happened when it was huge in London, the sales force seemed to ignore it... Certain Records has been set up by 'millionaire book publisher' John Spiers, chairman of the Harvester Publishing Group and a founding director of Brighton's Southern Sound ILR station, who in pitching initial releases at the dance market obviously has noticed the immediate chart impact DJs purchases can make... Ashley Hooper (Bournemouth Shunters) reports local shop demand for Brian Jackson & Gil Scott Heron 'In The Bottle' has come around again to such a pitch that whoever owns the rights now would do well to re-release it... US Elektra, retaining it for DJ promos, has stopped issuing now of all times it's not viable... Alan Schueck of New York's Mega Records is giving Record Shack their own custom label identity in the States, with 'For The World' (and Club Fly) as well as the pop Hot 100 in Billboard... New York's black radio news currently carries many South African news items... Inspector Gadget is a yrlically much mentioned Saturday morning US TV cartoon show which has inspired a hip hop dance step, so don't be surprised if

CONTINUES OVER

PHILADELPHIA'S SOUL SERENADE

EUGENE WILDE

"DON'T SAY NO"

A NEW RECORDING

B/W "LET HER FEEL IT"

THE MODERN CLUB CLASSIC

7 & 12" SINGLE



HOVE INTO MODERN

BAW/28AW 35

from previous page

the timely "Chief Inspector" gets another *Grade Mix!* (UK commercial copies incidentally appear after all to have both *Vine Street* and *Hill Street* versions). *Luther Vandross* is in the middle of producing the *Temptations*, one of whose old stomping grounds *Harlem's Apollo* is due to reopen this month — I myself maybe surprisingly took an undeserved bow there when a judge of the *Top Top Bread Talent Contest* in 1984 (contest entry had less to do with talent than the number of bread wrappers your family could muster!) — while just down the same block on 125th Street another of my old stomping grounds the *Baby Grand* club appears completely unchanged after 17 years, still with piano shaped window in art deco style. . . *Haggis & Chris Howard* reggae-funk *March Farm* (Luton) The *Cotters* pub's last over disco night before a jukebox is installed. *Steve Allen & Nick Graham* electro-funk *Peterborough's Fletton Fleet Centre*, and *Brian Davies* has a tramps and lants party at *Stourport Severn Manor*, all on Friday 18). . . *Saturday 19th* sees *Chris Hill & Robbie Vincent* start their new weekly *Hill & Vincent's Fundamental Music Corporation* at *Croydon's Sgt Peppers*, guaranteeing "no youth club admission" . . . *Tuesday 22* (Tonbridge's free admission *Loggers fun pub*) (by the station) turns two years old with *Chris Kaye* running down the ten soul tracks most requested there in that time, while at the *Epping Forest Country Club* near *Chigwell* *Cine & Gary Raymond* feature *PAs by Princess*. *Total Contrast*.

Haywood, P.P. Arnold, Precious Wilson, Julia Roberts, Peter Royer and *love's The Best Of British Funk '85* (over 25, advance 15.50 tickets only, on 01-660 8645 or 0952-640609). . . *Wednesday 23* *Paul Herdham* has a *Motown promotion* night at *Derby's Knotted Snake*. . . *John Cooper jazz/R&B/soul Sundays* at *Yewer's Three Choughs* *Club 7:30-10:30pm*, future guests including *Bournemouth's Graham T 27*, *Exeter's Chris Davis* (Nov 3). . . *Russ & Ian Stewart* plus guests *fun Friday's The Wak Wak Club* at *Options* (over 112 near *Bassilon*). . . *Ned Matthew* souls *Ramsden Heath's Nags Head pub* (free) near *Bulvercity* every Tuesday. . . *Facade* The *Groove*' could more concisely be called a *cross between the early styles of Paul Hancock and The RH Band*. . . *Island's* effort to get more *DeL* sending in charts has helped stagnate the *Disco 100* to their disadvantage, as by far the week's biggest seller was *Wally Badarou* who stays stuck at 40; other sellers that previously would have reckoned to be higher include *The System*, *Total Contrast*, *Donald Banks*, *Grace Jones*, *The Winans*, *Sade*, *Evelyn King*, whereas still rising although sales have long tailed off are *Michael Lovessmith*, *Luk*,



52nd STREET 'Tell Me (How It Feels)' [10 Records **TEM 74-12**] The snappily introed immediately familiar *Nick Martinelli* will make you wonder which *Loose Ends* (or whoever) record it is until *Diana Charlemayne* and the four fellahs from *Manchester* start cooing the 105%rpm drifting but driving away (dubbed flip), their classiest to date if overly tied to a formula.

Roy Ayers, Skiworth & Turner — *Kleer and The Team* have actually yet to register major sales despite high pleicings, and charting purely on *mailout* without any sales at all are *Vikki Lowe*, *Jeff Lorber*, *Bar-Kays* and even *Brass Construction 'Zig Zag'*, so as always suspected from past experience, huge numbers of *DI* returns don't necessarily help make an accurate, up-to-the-minute, interesting chart. . . **SET IT OFF!**

HOT VINYL

FATBACK 'Is This The Future?' [Important Records **TANT 7**] Possibly the biggest recent black dance hit to remain unreleased on UK 12in until now, this terrific bass synth bumped rolling calm 108½-108½bpm pusher from 1983 has a memorable chocolate vocal message rap, apparently here re-edited from several known mixes to end up with Evelyn Thomas wailing instead of the original LP version's sax sax, to make a hybrid new version. Of less contemporary appeal, the flip revives the accelerating 105-109bpm **FATBACK** **BAND** "Wicky Wacky" street funk party-time chart.

EVELYN 'CHAMPAGNE KING 'Your Personal Touch' [US RCA Victor **BW-14202**] Instantly proving that instead of her misquided ugly techno-flash material all that was needed to make British soul fans love her again was a return to her solid old sound (which anyway had made her a bigger star nationally here than ever in the States), this *George & McFartine* prod/peened easily rolling 111bpm chugger in two mixes has been the week's hottest newie and finds her

right back on form. Will she now re-drop that childish "Champagne" tag?

HOWARD JOHNSON 'Knees' [A&M **AMY 282**] *Jimmy Jam & Terry Lewis's* most inventive moment since "Encore", this surging 0-109bpm sneaky wriggler has fake *Cockney* chat-up lines, a finally parting pluck, yodelling pent-up power, and possibly "Single Life"-like appeal, flippriffly by the excellent impersonations filled 111½bpm US remix of "Stand Up", plus the slightly Marvin-ish varying 103½bpm "Why Sleep Alone Tonight?"

THE BLACKBYRDS 'Walking In Rhythm' [Streetwave **SWAVE 3**] This although this gliding 113bpm early jazz-funk classic UK pop hit from 1975 should be welcome enough for probably the first time (on an unlengthened) 12in, the currently timely noise-maker (actually cut rather softer than the Fantasy pressing) is the flip's "Rock Creek Park", their inefficously burbling ultra jitty 110½bpm paean to the pleasures of don't it after dark in Washington DC's outdoor frosty place. Why the label lists both as 116bpm is a puzzle!

RENÉ & ANGELA 'Secret Rendezvous' [Champion **CHAMP 12-5**] Snatched from under Capitol's noses, this staccato brittle 99½-99½bpm jitty little jolter has been widely tipped to be another "Butterscup" type revival hit, but really isn't anything like as widely appealing a tune, so special-act! action is probably all it can expect (brassily lurching 116bpm "Banjans The Boogie" flip).

WHODINI 'Feels Like Out At Night' [Jive **JIVET 107**] This mind numbingly nagging jiggly monotonous

100½bpm chart remains one of the most enduring, yet elsewhere relatively unknown, instant floor fillers in black clubs where it's one of the rare hip hoppers to have funk appeal — and now maybe *Lisa Lisa*-like potential! — flipped by the US hit starker well worded 96bpm "Friends" rap.

McFADDEN & WHITEHEAD 'Ain't No Stoppin' Us Now' [Streetwave **SWAVE 2**] 1979 was a very good year and in this 112½-113½-116½bpm break start!-117(End)-115½-115bpm classic and the flip's similarly melow 108½-109½-110½bpm **BILLY PAUL** **'Family Back'** we have two of its really vintage offerings, usefully back-to-back. For some people though, they might just be a teensy bit over familiar!

SLAVE 'Jazzy Lady' [Certain Records **12ACENT 2**, via **Priority/EMI**] Now of course *Steve Arrington*-less, the *guys* soldier on ploughing the same old groove with a woolly bounding 115½bpm lurch beat, cerebral charts, tinny yowling acid guitar, and maybe less comph than a few (jazzer jitty 116½bpm "Don't Waste My Time")

ORTHEIA BARNES 'Green Eye Monster' [US Michigan Satellite Records **MSR 505070**] *Motown* veteran *Sylvia Moy* produces *J.L.*'s soulful sister on an interesting 90bpm slinker with "chain gang" beats beginning and an electric fiddle solo (not and deep dead soul testifying *Toucher* flip).

READY FOR THE WORLD 'Oh Sheila' [MCA Records **MCAT 1005**] The youthful six guys' searing soul pent-up 111(End) US black smash remains one of my faves of the year, whereas this blatantly Prince copying 126½bpm *Billard* ball near has *Red* topped the US pop chart with its cool *Angelo*-accented mutterings (a bit like *Kenny Rogers*)! may even break pop here — it's too fast for soul dancers.

THE JETS 'Curiosity' [US MCA Records **MCA-23586**] Unusually early 100bpm brothers and sisters *Tom Tonga* in the South Seas, the *Woolgar* family never had a success recorded in Minneapolis to get the purple Prince sound for another (lived 125½bpm speedier like "Oh Sheila" *lissid* edit flip).

EDDIE MURPHY 'Party All The Time' [US Columbia **44-05280**] Finally following his classic lunky shy "Boogie In Your Butt", this typical frantic 93bpm *Rick James*-prodensed racer is a desperate disappointment for UK fans.

HIT NUMBERS Beats Per Minute catching up to last week's Top 75 new entries on 7in (for fade/cold resonant ends): *Simple Minds* 1025½-103-0-105 bpm, *Madonna* 102½-104-105, *The Smiths* 115f, *Jan Hammer* 116f, *Grace Jones* 0:39-0:36-0:36-0:36, *The Clash* 81-0:39, *For Fun* 0:38-0:38-0:38, *Dr. Dre* 157½-0:36, *Sade* 91½f, *The Alarm* 0:152f, *The Jesus And Mary Chain* 60:62-0:36, *Rush* 144½f, *The Communards* 111f, *The Damned* 0:1130:39-0:39, *Tina Turner* 101, *Talking Heads* 0:3110:36-0:36, *D Train* 0:112-112, *Heaven* 101, *Real Gone* 101, *Shirley* 104½f, *Modern Talking* 109½f.

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FREDDIE JACKSON YOU ARE MY LADY

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"ROCK ME TONIGHT"



RYDERS ON THE STORM

Never mind the drinking, here's the clean-living country punk of the Long Ryders. Mike Gardner sips the Perrier

People who think that country music is right-wing redneck music have got it wrong, says Long Ryders' leader Sid Griffin. The guitarist, who has merged country-rock and punk to great success with the best-selling and critically acclaimed indie LP 'Native Sons' and new single 'Looking For Lewis And Clark', sees the music in a different light.

"As a kid I didn't like country music at all until I heard the Byrds' 'Sweetheart Of The Rodeo' album. Now I can understand and identify its subtleties. Those who think it's social songs about drinking and cheating have missed the boat."

"You've got people like Merle Haggard who wrote out and out anti-Richard Nixon subversive songs before the Watergate era or sang about inter-racial love and got it on country radio."

"Loretta Lynn sang a song called 'The Pill' in 1967 and had a hit. Can you imagine? This woman's song said, 'I don't want to have babies and thank God the pill is here, because now my man can't dictate that we're going to have another child. I don't want to be just a housewife, raising his children. I want to be a woman with a job and a career — thank God for the pill.'"

"I don't see no Madonna, no Janis Joplin, no Aretha Franklin making such a political statement. If country's so redneck, why did it come out of Merle Haggard or Loretta Lynn? Bananarama would never have done it. "Sure, it has its elements of inherent redneck racism, drinking and sexism, but so's rock'n'roll. If MTV isn't racist and sexist then I'm a monkey's uncle."

The Long Ryders, Griffin, guitarist Stephen McCarthy, drummer Greg Sowders and bassist Tom Stevens, have taken the socially aware side of country and wedded these concerns to the fact that they're young blues who've heard of the Sex Pistols, Clash and Ramones.

Their forthcoming album 'State of My Union', their first on a major label, is 11 snapshot vignettes of American life in the Eighties. It encompasses a wide sweep of vision to contain elements of America past and present, rural and urban — that resonate with true depth and substance.

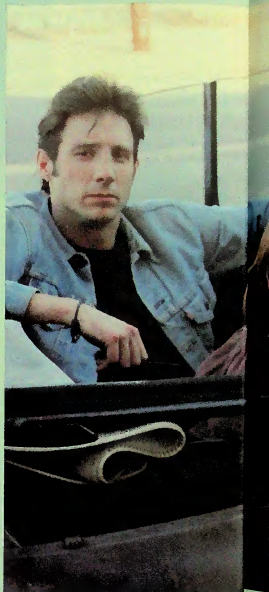
Like the Band in the late Sixties, the Long Ryders' preoccupations are rooted in the traditional values of pioneering America — long corrupted by the modern era.

"We don't hang onto values because they're traditional — the Ku Klux Klan are traditional in America but we don't support them," says Sid. "I don't want to preach to people, but we want our songs to have substance. I don't take drugs. I don't really know anything about women. So this is all I'm left with. I know what I grew up with and I know the good parts that what I'm slipping away. I know about the South and Southern California — I can look around and see how this is affecting us."

The single 'Looking For Lewis And Clark' is typical of their work. It merges the energy of punk mentors the Stooges and MC5 with a plea for leaders with integrity, like North West passage pioneers Lewis And Clark or President Thomas Jefferson.

Though the Long Ryders are based in Los Angeles, at the forefront of the blossoming American resurgence with bands like Rain Parade, Green On Red and Dream Syndicate, only Greg Sowders is a Californian native. McCarthy hails from Virginia, Stevens from Idaho and Griffin from Kentucky.

Griffin is a musical encyclopedia. His record collection has been described as an Aladdin's cave with comprehensive sections on Sixties' memorabilia, and virtually every indie release from the new wave of Californian goodies.



"My fault in life is not that I'm a drunkard, beat my mother or sell drugs to schoolchildren, but I have a tendency to spend all my money on magazines, records and pop culture. I've just borrowed \$20 from the A&R department at Island Records and went straight out and bought some EPs."

He claims his parents disapprove so much of rock'n'roll that they would have physically prevented him from going to Los Angeles had they known he was going to join a band instead of completing his studies.

He's just had a book published about the country rock legend Gram Parsons — the man who invented the genre with the Byrds, Flying Burrito Brothers and his solo work. The book 'Gram Parsons — A Music Biography' is a literary montage of interviews and essays of the pioneering star, who



died 12 years ago last month. Though Griffin loves Parsons' music, he is not enamoured with the lifestyle that resulted in Parsons' death.

"Gram Parsons came from a rich family, had money, was handsome, popular with women and was talented with a capital T. But he died of a morphine overdose — what's the point? I see no glory in the deaths of guys like Rolling Stone Brian Jones, Hank Williams, Jim Morrison or the Doors or Jay Division's Ian Curtis. Writers who romanticise a very pathetic, disgusting and tragic death are irresponsible, uninformed or just ignorant.

"There's no glory in overdosing on morphine like Gram, in a hotel room with a girl sticking ice cubes up your rear-end to keep you alive and jacking you off to stop you going comatose. The same with Morrison dying in a bath tub of an overdose.

"Perhaps I've missed something, but I'd prefer them alive today, being fat flabby hippies making shitty

records but at least being healthy, than leaving this stupid legacy for people to romanticise. Gram's art is what I adore, but I would no more want his life than I would want to be a leper."

The Long Ryders provide a link between the halcyon days of Californian music and the new energy coming from the area — a link not possible before, due to narrow radio programming in the region. It's a connection that Sid Griffin is proud to be part of.

"I'm one of the few people on this planet who's played music with Roger McGuinn of the Byrds and T-Bone Burnett from the country rock/folk school and also jams and plays with the Blasters or hard core punks like X or the Circle Jerks.

"I'm proud to say we are the middle ground between those styles. The Long Ryders have played hard core punk shows and we've played straight country shows," he says.

The current Los Angeles scene is a tightly knit com-

munity. Griffin himself shares a house with a member of the all-girl group the Bangles and a member of the Dream Syndicate. They and other bands meet on Saturdays for a game of soft ball.

"We used to have a bowling league with bands like the Metals until they got famous and couldn't spare the time. Now we meet at one o'clock and touch up on who's doing what, who's playing where, who's got a record out, who's dating who, whose girlfriend slapped him, whose car got broken into and so on.

"By six o'clock you've had two games of softball, beer in the sun for five hours and caught up on all the LA gossip.

"There's competition between bands but unlike New York they don't pull the plugs on you or get the sound guy to mess up the mixing desk. In Los Angeles they shake your hand, give you a hug, mess up your hair and pour beer down your back and say 'Good show'.

EYE DEAL



COMPILED BY MIKE GARDNER



PETER PAN (Cert U 77 mins dir: Hamilton Luske, Clyde Geronimi and Wilfred Jackson)

How time dims the memory! And how much racist, sexist, speciesist (and any other 'ist' you care to name) rubbish you take in as a child without even realising it.

'Peter Pan' must remain embedded in many people's hearts. You forget the trash and just remember the warm glow of a childhood lost — hot pants, free school milk and Auntie Valerie Singleton on 'Blue Peter'. But God, what a shock when you see it after a gap of 10 years.

Wendy is the wettest heroine ever created. Like some nobby-pobby surrogate mother, she looks after and feeds Peter and the boys until real danger comes along and it's left to big butch Peterkins to save the day. Typical.

And look at Tinkerbell! A woman so consumed with jealousy she almost costs all the good guys (sic) their lives. Peter, meanwhile, is nothing more than a spoiled upper class brat who thinks tassing a person to a crocodile is a really funny thing to do. Life's cheap to that type.

There's no getting away from it — Peter Pan is a pre-pubescent Sloane. Of course, none of this really matters because the boys and happy memories of seeing it in childhood meant I enjoyed every beautifully animated moment of it — despite the odd cringe as Wendy simpers or Peter bleats his reactionary, war mongering commands. Sigh — the memory was so much sweeter than the genuine article.

Eleanor Levy



RED SONJA (Cert PG 88 mins dir: Richard Fleischer)

If you prefer your brown without the complications of brain, then this sword and sorcery bilge will more than satisfy. On the other hand, if you can't take your musclebound epics without the merest hint of a brain cell then venture no further.

Sylvester Stallone's real life wife-to-be Brigitte Nielsen plays a female Hydroeon Age Rambo. Craving excitement, she swears revenge on the evil Queen Gedren after falling foul of Her Highness and her marauding army.

Like Dorothy on the road to Oz, the muscular Red Sonja picks up some allies on the way to the ultimate showdown. But she's no fool. Not for her a scarecrow, a lion and a tin man — she gets Arnold Schwarzenegger as a Conan like Bazo warrior, the 12-year-old rightful ruler of the kingdom and his bodyguard. The gang of four travel together to save the world from eternal darkness — a Bronze Age power cut!

It's sad to see the well-developed Arnold regressing back to a poor shadow of his Conan persona when he'd showed such excellent promise in 'The Terminator'. It's even sadder to see the experienced Fleischer and executive producer Dino De Laurentiis struggling with this twaddle.

Les-Paul Gibson

VIDEO ROUND-UP

Those wanting to see the video of **Brian de Palma's 'Body Double'** on RCA Columbia should be warned that it is the film version minus four minutes. It seems we can see what we like in a public place but not in the privacy of our own home. It'd be worth getting worked up about, you know, infringement of civil liberties and such-like, if the film wasn't bereft of originality. It's a tasteless and hamfisted combination of **Hitchcock's 'Rear Window'**, **'Vertigo'** and **'Dial M For Murder'** added to the excellent **'Driller Killer'** — the latter only available from disreputable video stores in a plain brown wrapper ... On a nicer subject, **Michael Jackson's** Emmy award-winning performance of **'Billie Jean'** is included on MGM/UA's **'Motown 25 ... Yesterday, Today, Forever'** — a star-studded feast of the Motor City's finest of their 25th anniversary show. **Sally's** also **Marvin Gaye's** last filmed performance ...



PROJECTIONS

... First, news of some old favorites. **Sigourney Weaver**, fresh from turning into a dog in **'Ghostbusters'**, has taken her place back on the space lifeboat of the Nostromo for **'Aliens'** — a sequel to find out whether it's still true that in space no one can hear you scream. The budget should be cheap as she was left in her underwear with a pussy-cat ... The **Bates Motel** is also reopening for business as **Anthony Perkins** puts on his best manic stare for **'Psycho III'**. There's no truth that they're renaming it **'Crossroads'** ... **John Cleese** is back on **Basil Fawlty** territory with a film called **'Clockwise'** about the most pedantic headmaster in Britain on his way to chair a conference. Needless to say his moment of glory quickly turns to anarchy. It's a far cry from his soon-come appearance in the American box office smash comic western **'Silverado'** as a sheriff ... Any statistics freaks out there? This year's Christmas blockbuster **'Back To The Future'** has taken over \$150 million in 82 days — that's \$2 million more than **'Rambo'** took in 124 days ... But that's peanuts compared to **Marlon Brando's** latest royalty check for **'Superman'**. His two days work — 10 minutes of screen time — has amassed over \$16 million since he left the film set. That's what I call a fair day's pay for a fair day's work. Maybe we should all mumble slowly and exude presence — or get a good agent ... Those who thought that **Grace Jones** — Bond villain and sometime pop singer — was a tough cookie should take a gander at her boyfriend **Dolph Lundgren**. He's a bulgy champion kickboxer from Sweden and is about to take the ring with **Sylvester Stallone** for **'Rocky IV'**. In a film that's going to be **Ronald Reagan's** favorite, **Rambo**, I mean **Rocky**, takes on the top Moscow mauler. **Rocky** of course wears star and stripes shorts, his opponent red with a neat Lacoste-style hammer and sickle logo. Wonder who wins ... If **Sylvester** can't win **World War III** maybe **Chuck Norris** can. His new movie **'Missing In Action II'** — a rescuing American prisoners plot that resembles **'Rambo'** — is actually **'Missing In Action I'**. Confused? You should be. Our karate chopping hero's latest movie was in such a mess that they released the sequel first, having shot both at the same time. So he escapes from a camp he'd returned to in the first film. I trust it's all clear now. Anyway his latest movie in production is **'The Delta Force'** where the man in the flared trousers leads a commando raid to liberate a hijacked airliner in the Lebanon. Anyone who thinks it resembles the recent **TWA hi-jack** and is a bit tasteless should calm down — this adventure happens on **WTA airlines** ...

THE FLAMINGO KID (Cert 15 91 minutes dir: Garry Marshall)

"If you want to go home," said the beautiful witch, "all you have to do is click your heels together three times and say 'there's no place like home.'"

So went the tale in **'The Wizard of Oz'**, carrying the simple message — if you want happiness, you have to look no further than your own back yard. And so goes the tale in **'The Flamingo Kid'** — a light summer comedy set in 1963 dealing with a rebellious teenager straying from his solid, working class family to the bright lights of the rich and flighty leisured set of an exclusive Long Island beach club.

In **Judy Garland's** place we have **Matt Dillon**, minus the ruby slippers but plus a rather fetching pork pie hat, some snazzy period motors and a surprising flair for comedy.

Dillon's slow talking, tough but loyal character in films like **'The Outsiders'** and **'Rumblefish'** is now fitted with a lop-sided grin and a soft, warm-hearted edge. In a sense, the character of **Jeffrey Willis** — 18-year-old spending his summer working at the El Flamingo club before going off to college — is a bit wet. He's good to his mother, he plays with small children and sucks up to the flash, gin rummy playing sports car salesman (**Richard Crenna**) who stands for the flash lifestyle Jeffrey's hardworking plumber father despises.

Yet **Dillon** endows the role with a strength and vulnerability that makes an otherwise lightweight piece of schlock sentimentality into a thoroughly entertaining film.

Yet another piece of youth-oriented nostalgia with a soppy ending, but **Dillon's** finely tuned, nervously energetic performance makes this more than bearable. **And** he's got better legs than **Judy Garland**.

Eleanor Levy

MAD MAX BEYOND THUNDERDOME (Cert 15 105 mins dir: George Miller and George Ogilvie)

Mel Gibson as **Max Rockatansky** has survived 18 years among the violence and treachery of **Australia** after the bomb. He's gone from family man to avenging Road Warrior and now trunks up as a dusty, leather-bound Moses, leading a band of children out of their natural wilderness, towards their yearned for 'Tomorrow-morrow-land'.

On the way he encounters **Aunty Entity** (the majestic **Tina Turner**) who, though not a bad woman, has learned to survive as leader of **Bartertown** the only way she can — through fear and the test that is **Thunderdome**. She needs a man dead — and **Gibson** is the man to do the killing.

So that's **'Mad Max III'** — far more of a story than either of the previous two films and with more lavish decay and rubbish than ever before.

The debauchery and decadence of **Bartertown** is graphically portrayed. Everything is coated in a fine layer of — atomic — dust, the people are strange, shapes gross and the villains larger (literally) than life. The scene in **Thunderdome** is one of the most gripping you're likely to see — nerves are plucked and strained to the limit until it's almost unbearable. Even though you know how it must end, you're never allowed to be comfortable about it.

Some glaring questions have to be asked (how did **Max's** gummy leg and eye heal so well in a world without BUPA? Why did no Aborigines survive the big bang?) but that would be mere quibbling. Nothing this fun can beat the sight of **Mel** giving the baddies what's coming to them. A lot funnier than **Max 1** and 2, **'Mad Max Beyond Thunderdome'** is the film for those cool autumn evenings.

Eleanor Levy

W/E OCT 19, 1985

GALLUP UK SINGLES

GALLUP UK ALBUMS

TWELVE INCH

COMPACT DISCS

MUSIC VIDEO

CHARTS

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	SINGLES
1	1	17	THE POWER OF LOVE, Jennifer Rush, CBS
2	2	6	IF I WAS, Midge Ure, Chrysalis
3	4	10	TRAPPED, Colonel Abrams, MCA
4	3	9	LEAN ON ME (AM-LI-AYO), Red Box, Sire
5	14	4	TAKE ON ME, A-Ha, Warner Bros
6	10	6	ST. ELMO'S FIRE (MAN IN MOTION), John Parr, London
7	20	2	GAMBLER, Madonna, Geffen
8	12	2	ALIVE AND KICKING, Simple Minds, Virgin
9	6	6	REBEL YELL, Billy Idol, Chrysalis
10	30	2	MIAMI VICE THEME, Jan Hammer, MCA
11	5	7	PART-TIME LOVER, Sonia-Wonder, Motown
12	9	8	HOLDING OUT FOR A HERO, Bonnie Tyler, CBS
13	7	7	DANCING IN THE STREET, David Bowie and Mick Jagger, EMI/America
14	33	2	SLAVE TO THE RHYTHM, Grace Jones, Island
15	16	6	SINGLE LIFE, Cameo, Club
16	8	5	ANGEL, Madonna, Sire
17	26	3	RAIN, Cui, Beggars Banquet
18	39	2	LIPSTICK POWDER AND PAINT, Shakin' Stevens, Epic
19	41	2	NIKITA, Elton John, Rocket
20	11	9	BODY ROCK, Maria Vidal, EMI America
21	31	5	SOMETHING ABOUT YOU, Level 42, Polydor
22	17	6	SHE'S SO BEAUTIFUL, Cliff Richard, EMI
23	38	2	I BELIEVE, Tears For Fears, Mercury
24	34	2	THIS IS ENGLAND, Clash, CBS
25	25	6	LOVE TAKES OVER, Five Star, Tent
26	15	8	THE POWER OF LOVE, Huey Lewis And The News, Chrysalis
27	19	3	RUNNING FREE, Iron Maiden, EMI
28	3	3	THE BOY WITH THE THORN IN HIS SIDE, Smiths, Rough Trade
29	22	7	I'LL BE GOOD, Renee and Angela, Club
30	24	5	CLOSE TO ME, Cure, Fiction
31	40	3	YEA YEA, Marc Bonino, WEA
32	13	7	LAVENDER, Marillion, EMI
33	—	1	BEHIND ON THE DANCING HORSES, Echo And The Bunnymen, Korova KOWA
34	18	4	THE LODGERS, Sylee Council, Polydor
35	21	10	KNOCK ON WOOD/LIGHT MY FIRE, Ami Stewart, Sedition

36	43	2	SWEETEST TABOO, Sade, Epic
37	—	1	THE TASTE OF YOUR TEARS, King, CBS A&R18
38	29	6	BRAND NEW FRIEND, Lloyd Cole and The Commmons, Polydor
39	1	1	SLEEPING BAG, ZZ Top, Warner Bros W201
40	—	1	KING FOR A DAY, Thompson Twins, Arista TWINS17
41	32	5	MY HEART GOES BANG, Dead Or Alive, Epic
42	—	1	THE HEAVEN I NEED, Tina Turner, Sire
43	28	11	TARZAN BOY, Baltimore, Columbia
44	27	12	BODY AND SOUL, Mai Tai, Virgin
45	12	12	JUST LIKE HONEY, Jesus And Mary Chain, Blanco Y Negro
46	51	2	THE BIG MONEY, Rush, Vertigo
47	72	2	A GOOD HEART, Feargal Sharkey, Virgin
48	—	1	ROAD TO NOWHERE, Talking Heads, EMI
49	37	13	INTO THE GROOVE, Madonna, Sire
50	58	3	AFTER THE FIRE, Roger Daltrey, 10 Records
51	51	37	YOU ARE MY WORLD, Commendaris, London
52	—	1	HIT AND RUN, Total Control, London LOH76
53	36	4	ITS CALLED A HEART, Despotha Mode, Rute
54	35	14	I GOT YOU BABE, UB40 With Christie Miller, Dog International
55	61	2	ONE OF THE LIVING, Tina Turner, Capitol
56	—	1	INVINCIBLE (BILLIE JEAN THEME), Pat Benatar, Chrysalis PAT3
57	—	1	CHIEF INSPECTOR, Wally Badarou, Fourth & Broadway BRW37
58	70	2	THEY SAY IT'S GONNA RAIN, Hazel Dean, Parlophone
59	63	3	LOOKING FOR LEWIS AND CLARK, Long Ryders, Island
60	—	1	FORTRESS AROUND YOUR HEART, Scing, A&M AM186
61	49	10	RUNNING UP THAT HILL, Kate Bush, EMI
62	69	2	MUSIC, T T Trains, EMI
63	47	16	MONEY FOR NOTHING, Dire Straits, Vertigo
64	50	5	ROMEO WOULD'S JULIET, Collage, MCA
65	44	4	STRENGTH, Adam, Sire
66	56	3	RUGGED AND MEAN, BUTCH AND ON SCREEN, PB Squad, Project
67	45	12	DRIVE, Cars, Elektra
68	52	15	WHITE WEDDING, Billy Idol, Chrysalis
69	48	12	SAY I'M YOUR NUMBER ONE, Princess, Supreme
70	75	2	YOU CAN WIN IF YOU WANT, Modern Talking, Magnet
71	55	6	I'LL BE A BREAK FOR YOU, Royale, Debut, Streetwave
72	—	1	BIG DEAL (THEM), Bobby G, BBC
73	—	1	HAVE A GOOD TIME, Cool Nones, Abstract Dance
74	—	1	WHO'S THAT GIRL (SHE'S GOT IT), A Flock Of Seagulls, Jive JVE108
75	—	1	IT'S A MAN'S MAN'S MAN'S WORLD, Brilliant, Food FOODS

THE NEXT TWENTY FIVE

76	68	1	I WISH HE DIDN'T TRUST ME SO MUCH, Bobby Womack, MCA
77	67	1	GETTING CLOSER, Haywood, CBS
78	67	1	THIS IS FOR YOU, System Bailing From, POSP768
79	65	1	JOLENE, Strawberry Switchblade, Korova
80	98	1	THE WAY LOVE'S SUPPOSED TO BE, Tony Stevens, Ritz
81	75	1	HUNGRY FOR HEAVEN, Dire, Vertigo D106
82	78	1	HEARTBEAT CITY, Cars, Elektra
83	60	1	WHO NEEDS LOVE LIKE THAT, Erasure, Mute
84	61	1	FEEL EMOTION, Twigs, Arista
85	76	1	COME TO ME (I AM WOMAN), Su Pollard, Rainbow
86	77	1	STAY WITH ME, Eighn Womack, CBS A6394
87	—	1	OH SHEILA, Scully For The World, MCA/105
88	—	1	HOWARD'S WAY THEME, Simon Hay Orchestra, BBC RESL174
89	80	1	CANT STOP THE STREET (KRUSH GROOVE), Chaka Khan, Warner Bros
90	85	1	SHE SELLS SANCTUARY, Cui, Beggars Banquet
91	—	1	WENDELL GEE, REM, IRS IRM105
92	—	1	BLIND IN TEXAS, WAF, Capitol
93	—	1	AIN'T NO STOPPIN' US/BRINGING FAMILY BACK, McFadden & Whitehead/Billy Paul, Sire/Warner SWAVE2
94	87	1	INTO THE GROOVE (MIDLEY), Mirage featuring Tracy Ackerman, Debut
95	—	1	IS THIS THE FUTURE/WICKY WACKY, Fatback, Important TAN7
96	—	1	THEME FROM TRAVELLING MAN, Dance Brownes, Towerbell TOW64
97	82	1	HARD TIMES FOR LOVERS, Jennifer Holliday, Geffen
98	—	1	A RITE AT THE APOLLO LIVE, Daryl Hall And John Oates, RCA R649935
99	91	1	BUBBLING, Aswad, Simba
100	96	1	TWO WIVERS, Adventurers, Chrysalis

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

GALLUP UK ALBUMS

1	2	4	HOUNDS OF LOVE, Kate Bush, EMI
2	1	2	THE GIFT, Midge Ure, Chrysalis CHR1508
3	1	48	LIKE A VIRGIN, Madonna, Sire
4	3	22	BROTHERS IN ARMS, Dire Straits, Vertigo
5	1	1	LOVE SONGS, George Benson, K-tel NE1308
6	4	10	NOW THAT'S WHAT I CALL MUSIC 5, Various, EMI/Virgin
7	7	15	VITAL IDOL, Billy Idol, Chrysalis
8	5	17	MISPLACED CHILDHOOD, Marillion, EMI
9	8	13	THE FIRST ALBUM, Madonna, Sire
10	11	7	THE HEAD ON THE DOOR, Cure, Fiction
11	14	3	EXPRESSIONS, Various, K-tel
12	6	4	IN SQUARE CIRCLE, Steve Wonder, Motown
13	9	19	BOYS AND GIRLS, Bryan Ferry, EG
14	12	34	NO JACKET REQUIRED, Paul Collins, Virgin
15	10	13	THE KENNY ROGERS STORY, Kenny Rogers, Liberty
16	12	14	GREATEST HITS VOL. 1 AND 2, Billy Joel, CBS
17	17	99	UNDER A BLOOD RED SKY, Island
18	15	33	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
19	13	19	HERES TO FUTURE DAYS, Thompson Twins, Arista
20	16	2	MAD NOT MAD, Madness, Zetoca
21	27	17	THE DREAM OF THE BLUE TURTLES, Scing, A&M
22	71	22	BOBIN IN THE USA, Bruce Springsteen, CBS
23	19	54	THE UNFORGETTABLE FIRE, LZ, Island
24	25	12	LUXURY OF LIFE, Five Star, Tent
25	30	34	RECKLESS, Bryan Adams, A&M

UK SINGLES '87



Photo by LEI

COMPACT DISCS

- 26 23 65 DIAMOND LIFE, Sade, Epic ☆ ☆ ☆
- 27 20 69 PRIVATE DANCER, Tina Turner, Capitol ☆ ☆
- 28 119 3 STREET SOUNDS ELECTRIC, Queen, EMI ☆ ☆
- 29 22 3 STREET SOUNDS ELECTRIC, Queen, EMI ☆ ☆
- 30 36 4 THE TV HITS ALBUM, Various, Telcelle
- 31 33 6 LEAVE THE BEST TO LAST, James Last, ProTV
- 32 35 4 SO MANY RIVERS, Bobby Womack, MCA
- 33 24 1 RAIN DOGS, Tom Waits, Island (LP\$98.93)
- 34 24 6 SPORTS, Huey Lewis And The News, Chrysalis
- 35 21 7 OPEN TOP CARS AND GIRLS IN T-SHIRTS, Various, Telstar
- 36 36 20 OUR FAVORITE SHOP, Style Council, Polydor ☆
- 37 28 6 BAGGARDIM, UB40, Dep International/Virgin
- 38 41 13 HEARTBEAT CITY, The Cars, Elektra 13
- 39 44 3 THE LEGEND OF BOBBY DARIN, Bobby Darin, Atlantic/Synergy
- 40 2 4 ROK — ZANG TUMS, Live, Virgin ☆ ☆
- 41 50 4 REBEL YELL, Billy Idol, Chrysalis
- 42 38 10 RUM, SODOHY AND THE LASH, Popguns, Scff
- 43 17 7 LITTLE CREATIONS, Living Heads, EMI
- 44 69 2 THE WHO COLLECTION, Who, Impression
- 45 40 49 ALF, Alison Moyet, CBS ☆ ☆ ☆
- 46 29 2 THE SECRET OF ASSOCIATION, Paul Young, CBS ☆
- 47 37 4 THIS IS THE SEA, Waterboys, EMI
- 48 54 5 ALCHEMY, Dire Straits, Vertigo ☆
- 49 24 2 BE YOURSELF TONIGHT, Eurythmics, RCA ☆
- 50 47 19 FACE VALUE, Phil Collins, Virgin ☆ ☆
- 51 64 7 ALL THROUGH THE NIGHT, Aled Jones, BBC ☆
- 52 48 6 LUNINGTUN #21 Top, Warner Bros ☆ ☆
- 53 43 4 LIVE AT THE APOLLO, Daryl Hall And John Oates, RCA
- 54 34 6 RUM FOR COVER, Gary Moore, 10 Records ☆
- 55 3 3 ASTUM, Kiss, Warner Bros
- 56 75 24 SUDDENLY, Billy Ocean, Jive ☆
- 57 66 17 THE COLLECTION, Ultravox, Chrysalis ☆ ☆ ☆
- 58 67 38 STOP MAKING SENSE, Talking Heads, EMI
- 59 57 61 ENCORE, Manu Webb, StarlineZ
- 60 60 16 WAR, U2, Island ☆
- 61 1 LIBRA, Julia Roberts, CBS CBS26423
- 62 57 104 CAN'T SLOW DOWN, Lionel Richie, Motown ☆
- 63 — 1 SUZANNE VEGA, Suzanne Vega, A&M AMA5072
- 64 52 6 RATTLESNAKES, Lloyd Cole And The Commotions, Polydor
- 65 53 28 GO WEST, Go West, Chrysalis ☆
- 66 39 3 STORIES OF JOHNNY, Marc Almond, Some Bizzare
- 67 79 3 WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT
- 68 — 1 CREEDENCE COLLECTION, Creedence Clearwater Revival, Impression (MP3)
- 69 63 4 THE FURY, Gary Numan, Nones
- 70 80 15 HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
- 71 49 18 CURD AND PSYCHE 12, Scritti Politti, Virgin ☆
- 72 92 5 BEST OF EAGLES, Eagles, Asylum
- 73 94 15 MAKIN' MOVIES, Dire Straits, Vertigo ☆
- 74 70 11 SINGLE LIFE, Cameo, Club
- 75 98 3 DREAMTIME, Cuts, Beggars Banquet
- 76 74 16 WIDE AWAKE IN AMERICA, U2, Island (USA)
- 77 65 13 MOVING MOUNTAINS, Justin Hayward, Towerbell TOWLP15
- 78 — 1 BALLADS, Eric Presley, Telstar
- 79 2 2 HATSU OF HOLLOW, Scars, Rough Trade ROUGH76
- 80 — 1 COSI FAN TUTTI FRUTTI, Squeeze, A&M
- 81 71 7 THE DREAM ACADEMY, Dream Academy, Blanco y Negro
- 82 58 2 WORLD SERVICE, Spear Of Destiny, Epic/Ramming Rome
- 83 51 7 DON'T STAND ME DOWN, Dixie's Midnight Runners, Mercury
- 84 56 5 MAKE IT BIG, Wham!, Epic ☆ ☆ ☆
- 85 77 49 THE WORKS, Queen, EMI ☆
- 86 59 13 HUNDREDS AND THOUSANDS, Bronski Beat, Forbidden Fruit
- 87 62 5 STEVE MCQUEEN, Prefab Sprout, Kitchenware
- 88 95 18 BAT OUT OF HELL, Meat Loaf, Epic/Cleveland
- 89 87 2 THE ARTISTS VOL 3, Womack & Womack/Cl Jay/SOS/Kleear, Sire/Sire/Sounds
- 90 76 26 VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC ☆
- 91 76 26 SCRIPT FOR A JESTER'S TEAR, Marillion, EMI EMC3429
- 92 — 1 DIRE STRAITS, Dire Straits, Vertigo 9102021
- 93 12 1 VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar
- 94 78 13 PHANTASMAGORIA, Danned, MCA
- 95 78 13 HITS OUT OF HELL, Meat Loaf, Epic, Epic 26156
- 96 77 99 3 NO PARLEY, Paul Young, CBS
- 97 — 1 NEW GOLD DREAM, Simple Minds, Virgin V2230
- 98 — 1 STREET SOUNDS 13, Various, Sire/Sounds STSN13
- 99 82 4 EATEN ALIVE, Diana Ross, Capitol

- 1 1 HOUNDS OF LOVE, Kate Bush, EMI
- 2 2 WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT/Island
- 3 3 BROTHERS IN ARMS, Dire Straits, Vertigo/Phonogram
- 4 6 MISPLACED CHILDHOOD, Marillion, EMI
- 5 14 LIKE A VIRGIN, Madonna, Sire
- 6 4 NO JACKET REQUIRED, Phil Collins, Virgin
- 7 8 LEGEND, Bob Harley And The Walkers, Island
- 8 16 DIAMOND LIFE, Sade, Epic
- 9 17 THE DREAM OF THE BLUE TURTLES, Song, A&M
- 10 7 THE UNFORGETTABLE FIRE, U2, Island
- 11 10 BORN IN THE USA, Bruce Springsteen, CBS
- 12 11 SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury/Phonogram
- 13 5 BOYS AND GIRLS, Bryan Ferry, EG/Parlo
- 14 13 FACE VALUE, Phil Collins, Virgin
- 15 5 GREATEST HITS, Queen, EMI
- 16 12 BE YOURSELF TONIGHT, Eurythmics, RCA
- 17 19 BAGGARDIM, UB40, Dep International/Virgin
- 18 — 1 HELLO, I MUST BE GOING, Phil Collins, Virgin
- 19 — 1 ALF, Alison Moyet, CBS
- 20 — 1 SPORTS, Huey Lewis And The News, Chrysalis

Compiled by Spotlight Research

Photo by Ross Hallin



UK SINGLES 39

T W E L V E I N C H

- 1 3 THE POWER OF LOVE, Jennifer Rush, CBS
- 2 2 TRAPPED, Colonel Abrams, MCA
- 3 4 ALIVE AND KICKING, Simple Minds, Virgin
- 4 1 MIAMI VICE THEME, Jan Hammer, MCA
- 5 10 SLAVE TO THE RHYTHM, Grace Jones, Island
- 6 6 REBEL YELL, Billy Idol, Chrysalis
- 7 6 TAKE ON ME, A-ha, Warner Bros
- 8 2 I BE, Midge Ure, Chrysalis
- 9 5 SINGLE LIFE, Cameo, Club
- 10 11 LEAN ON ME (AMALGO), Red Box, Sire
- 11 17 RAIN, Cuts, Beggars Banquet
- 12 18 RUNNING FREE, Ian Maiden, EMI
- 13 8 I'LL BE GOOD, Rani And Anysia, Club
- 14 — BRING ON THE DANCING HORSES, Echo And The Bunnymen, Korona
- 15 — ST ELMO'S FIRE (MAN IN MOTION), John Parr, London
- 16 19 SOMETHING ABOUT YOU, Level 42, Polydor
- 17 9 PART TIME LOVER, Steve Wonder, Motown
- 18 14 LOVE TAKE OVER, Five Star, Tent
- 19 — THIS IS ENGLAND, Clash, CBS
- 20 — I BELIEVE, Tears For Fears, Mercury

Compiled by Ceilip

M U S I C V I D E O

- 1 2 NO JACKET REQUIRED, Phil Collins, Virgin/PVG
- 2 2 THE VIDEO EP, Madonna, Warner Music
- 3 3 PRIVATE DANCER TOUR, Tina Turner, PMI
- 4 4 LIVE IN RIO, Queen, PVI
- 5 5 LIVE UNDER A BLOOD RED SKY, LIVE AT REDROCK, U2, Virgin/PVG
- 6 7 THE SINGLE FILE, Kate Bush, PVI
- 7 7 YOUTHQUAKE, David Or Allie, CBS/FOX
- 8 12 '68 COMEBACK SPECIAL, Elvis Presley, Virgin/PVG
- 9 6 GREATEST FLUX, Queen, PVI
- 10 8 RECITAL OF THE SCRIPT, Marillion, PVI
- 11 9 ANIMALIZE, LIVE UNCONSCIOUS, Kiss, Embassy
- 12 10 LET THERE BE ROCK, AC/DC, Why?
- 13 11 ALCHEMY LIVE, Dire Straits, Polygram
- 14 15 THE SONG REMAINS THE SAME, Led Zeppelin, WHV
- 15 11 THROUGH THE CAMERA, Eric Burdon, Embassy
- 16 13 THE COLLECTION, Ultravox, Palace/PVG
- 17 20 NOW, THAT'S WHAT I CALL MUSIC VIDEO 5, Various, PVI/Virgin
- 18 11 DUCK ROCK, Malcolm McLaren, Virgin/PVG
- 19 17 THE VIDEO SINGLES, Paul Young, CBS/FOX
- 20 16 VIDEO EP, Marillion, PVI

Compiled by Video Week Research

UK SINGLES 33



AMERICAN JOURNALS CHARTFILE

● **Jennifer Rush** establishes a commanding lead at the top of the singles chart this week, outselling her nearest rival by more than three to one. In the week up to Saturday, Jennifer's 'The Power Of Love' sold over 200,000 copies — the highest weekly sale of any record since 'Do They Know It's Christmas'. Jennifer's rush has been so dramatic that CBS are finding demand difficult to cope with, and dealers too have been caught off guard. Of six record shops I visited in South West London on Saturday, only two had the record in stock.

CBS rather conservatively expect 'The Power Of Love' to sell 600,000 copies — I reckon it will pass **Elaine Paige** and **Barbara Dickson** (I know Him So Well' (850,000) and become the year's number one — for the time being at least.

● That other phenome phenomenon, **Madonna**, collects her 7th top ten single of the year as 'Gambler' vaults thirteen places to number seven. She thus equals the record for most top ten hits in a calendar year — a record established by **Frankie Laine** in 1954, and equaled the following year by **Ruby Murray**. Six top ten hits in a year has been achieved ten times; by **Adam And The Ants** (1981), **Adam Faith** (1960), **Bill Haley** (1956), **Guy Mitchell** (1953), **Mud** (1975), **Elvis Presley** (1957, 1961), **Cliff Richard** (1960, 1964) and **T Rex** (1972). Altogether, five or more hits in a year has been achieved 28 times; 22 acts, with only **Elvis Presley** and **Cliff Richard** managing the feat more than once.

● **Jan Hammer**, whose biography can be found in **Chartlog**, places twenty places to number ten on this week's singles chart with his 'Miami Vice Theme'. It's the 99th single to attain top ten status this year — but only the second instrumental. Its predecessor was 'Axe F' by Jan's labelmate **Harold Faltermeyer**, a number two record in July. It's strange that, though the British charts are awash with Yanks, and vice versa, the only instrumentals to reach the top ten in either country this year are by a Czech (Hammer) and a German (Faltermeyer). Also, the only records to be found in both the British and American top tens this week are Hammer's 'Miami Vice Theme' and 'Take On Me' by Norway's **Aha**.

● After three successful multi-artist compilations, **Stylus Records'** first single artist package is 'The Legend of **Bobby Darin**', comprising twenty tracks the late and great vocalist cut for Atlantic records between 1958 and 1962, including the number one hits 'Mack The Knife' and 'Dream Lover'.

The new compilation has been greeted enthusiastically in the areas where it has been TV advertised. So much so, in fact, that it has climbed to number 45 in the album chart, some 25 years after Darin's (in this appearance in the listings which came via 'This or That's Darin' and 'That's All', in the spring of 1960. Needless to say, no other artist has returned to the album chart after such a lengthy absence.

The **Stylus** compilation is heavily hit orientated, with a new EMI compilation 'The Versatile Bobby Darin', covering the years 1962 to 1965, contains only one bona fide hit ('Eighteen Yellow Roses') amongst its fourteen tracks. Yet it's the EMI album which most readily reveals Darin's ability as he tackles a variety of different styles with equal flair; 'Eighteen Yellow Roses' is pure country, 'Goodbye Charlie' is jazz, 'The Days Of Wine And Roses' an emotive ballad, and so on.

Frank Sinatra once said that Darin was his favourite singer, and 'a man whose talent will become apparent in the fullness of time'. Tragically, Darin died of a heart complaint in 1973, at the age of 37, but these two albums are a fine reminder of his exceptional vocal prowess.



● **TINA TURNER**: her seventh solo hit, again as **Auntie Entity** of 'Thunderdome'

CHARTFILE USA IN BRIEF

● 'Take On Me' jumps to the top of Billboard's American Hot 100 singles chart this week, to become the first American number one by a Norwegian act. Future contenders for the top spot include **Whitney Houston**, who halves her position from four to two, and **Stevie Wonder** who climbs from five to three with 'Part-Time Lover'.

● In an otherwise fairly dull chart, **ZZ Top's** 'Sleeping Bag' is the highest new entry, debuting at number 49. It's the first single from their new album 'Afterburner' which Yanks can buy from next Monday (21st). Advance orders for the album top a million, but even if 'Sleeping Bag' is an enormous hit 'Afterburner' will find it hard to eclipse the record of ZZ's current album 'Eliminator', which has sold over five million copies in a 131 week chart run.

● 'Afterburner' will be chartbusting very soon, but this week the album chart's highest new entry is **Stevie Wonder's** 'In Square Circle' which crashes in at number twelve. Only **USA For Africa's** 'We Are The World' album has debuted higher this year. Stevie must be pleased, but he's got off to more spectacular starts, notably in 1976 when his 'Songs In The Key Of Life' album entered the chart at number one and stayed there for thirteen straight weeks. It was the third and last album to debut at number one in America, following **Elton John's** twin triumphs in 1975 with 'Captain Fantastic And The Brown Dirt Cowboy' and then 'Rock Of The Westies'.

● Future album chart biggies include the soundtrack for a **Rocky 4**, out next month, which includes tracks by **Ge West**, **Survivor** and, in a duet, **Kenny Loggins** and **Gladys Knight**; **David Bowie's** 'Dancin'', an album of dance remixes featuring tracks from 'Let's Dance' and 'Tonight'; and **Jefferson Starship's** 'Knee Deep In Hoopla', which moves up 23 notches this week to number 43.

The latter finds the former hippies' favourites sitting comfortably in a techno-rach niche with blazing synths and high flying harmonies, dominated, as ever, by **George Slick**. The album is selling largely to younger buyers, quite a novelty considering that the five piece group's crew members range from 31-year old **Craig Chaquico** to a Grace, who will be 46 next week.

● 'Nights' is **Elton John's** 41st hit — that's 38 solo, and duets with **Kiki Dee**, **John Lennon** and **Millie Jackson**. E's had at least one hit a year, every year since 1971... 'Dress You Up' is now confirmed as Madonna's next single and has been allocated a catalogue number (WB848), but no release date... **Alison Moyet** and **Paul Young** have delivered not one, but several duets to CBS for approval. Most likely single still seems likely to be their remake of **Marvin Gaye's** 'That's The Way Love Is', which they premiered so memorably at the Live Aid concert... The first compact disc single is only weeks away. Phonogram insiders are speculating that the Dutch-German conglomerate which originated the compact disc will launch the CD single with the title track from **Dire Straits's** 'Brothers In Arms'. Meanwhile, the world's first punk CD, the **Dead Kennedys'** 'Fresh Fruit For Rotting Vegetables' has sold out its initial pressing of 3,000. The second punk CD, the **Sex Pistols'** 'Never Mind The Bollocks...', came out on Monday... **Huey Lewis And The News'** 'Sports' album went silver on Friday... Former members of the band **94 East** are hustling for a deal for recordings they made in 1975/76, when their line up included both **Colonel Abrams** and 16-year-old **Prince**... Why no mention of this week's number one album in **Chartfile UK**, despite new deadlines, this column is written before the chart is finalised and at press time **Midge Ure**, **Kate Bush** and **Madonna** were ascotlessies... Issue 17 of Britain's most popular chart quarterly, 'Chartwatch', is now available. As usual, Editors **Neil Rawlings** and **John Hancock** have assembled a fascinating and idiosyncratic collection of chart related articles and analyses, including a statistical dissection of 1977, a punk chartography, an attempt to establish the best selling albums of all time and, in an act of bravery far above and beyond the call of duty, a blow-by-blow account of the scoring in the 1985 Eurovision Song Contest. As I know only too well, such undertakings are fraught with potential pitfalls, but Messrs Hancock and Rawlings are to be commended for their omission of the **Stranglers** from the punk chartography is inexcusable. An absorbing read, Chartwatch has 32 pages, slightly smaller than A4, and costs £1 from Neil Rawlings, 191 Perne Road, Cambridge CB1 3NT.

CHART LOG ALBUMS

ELVIS PRESLEY: Ballads (Telstar STAR 2264; C—STAC 2264)

Can't Help Falling In Love/In The Ghetto/Moody Blue/Suspicion/Are You Lonesome Tonight/The Girl Of My Best Friend/Dont Worry Be Happy/Heart's In The Ghetto/Wonder Of You/There Goes My Everything/If I'm Crying In The Chapel/My Boy's Only Love/Don't Cry Daddy/Hawaiian Wedding Song/Suspicious Minds/My Way.

Six number ones pace this intelligent compilation which shows that Presley could handle a ballad as well as the cold rock. Particularly prominent are 'In The Ghetto' and 'Suspicious Minds' particularly disposable is 'Hawaiian Wedding Song,' the set's only non-hit. It's Presley's 90th chart album — but more of that next week.

DREAM ACADEMY: Dream Academy (Blanco Y Negro BYN 6; C—BYN 6)
Life In A Northern Town/The Edge Of Forever/Johnny New Light/In Places On The Run/This World/Bound To Be/Moving On/The Love Parade/The Party/One Dream.

Stylistically disparate debut album follows the group's singles 'Life In A Northern Town' and 'The Love Parade' into the charts. Group badly needs a third hit to keep it buoyant.

THE WHO: The Who Collection (Impression IMP4; C: IMDK4)

Can't I Explain Anyway, Anyhow, Anywhere/My Generation/Substitute/A Legal Matter/The Kids Are Alright/I'm A Boy/Happy Jack/Behind The Spider/Pictures Of Lily/Can See For Miles/Won't Get Fooled Again/The Seeker/Let's See Action/Join Together/Relay/Love Reign Or Me/Squeeze Box/Who Are You/Long Live Rock/5:15/You Better, You Be/Magic Boat/Summertime Blues (Live)/Shakin' All Over (Live)/Football Wizard/The Acid Queen/I'm Free/We're Not Gonna Take It/Baba O'Riley/Behind Blue Eyes/Bargain.

Possibly the best Who retrospective ever, 32 great songs, all digitally remastered, and housed in a superb sleeve. Their seventeenth album chart entry.

VARIOUS: The Artists Volume 3 (Street Sounds ARTIS 3; C:ZCART3)

WOMACK & WOMACK: Love Wars/Baby I'm Scared Of You/Strange And Funny/TKO/Love's Colling Eyes/O'JAYS: I Love Music/Extraordinary Girl/Backstabs/Used To Be My Girl/Darin' Darlin'/Baby Love Train. KLEER: Keep Your Bed Working/Get Tough/Winners/Never Cry Again/Tonight's The Night. SOS BAND: Just Be Good To Me/High Hopes/Take Care Time (Do It Right)/Groovin'/Tell Me If You Still Care/Weekend Girl.

Relatively modest debut (number 87) last week for this impressive 23 track compilation with a playing time of more than two hours. The names and material here justify a higher placing than Volume 1 (Jean Carr, EWF, Rose Royce), which reached number 65, and Volume 2 (Vandross, Pendergrass, Change, Allain Starr) which hit number 45; but it may be that the material on this one is too recent and therefore accessible elsewhere, with the possible exception of the O'JAYS' magnificent Seventies cut.

MADNESS: Mad Not Mad (Zarjazz ZJLP 1; C—JZMC 1)

Fi Complete/Yesterday's Men/Uncle Sam/White Heat/Soch Flight/Change Of Heart, Change Of Mind (P.O.R.T.)/She's Gone/Playin' In The Dirt/I've Slipped Her Mind/False Accusations/The Last Time (I Get Back) Like This/Payin' For It Now/Sony.

Much-misunderstood blues guitarist Robert Cray, from Georgia, counts his influences as Howlin' Wolf, Muddy

Waters, Albert Collins, Buddy Guy and others from the heyday of *blues*. Apart from being a mean guitar picker, Robert's blessed with a first voice that's been compared to Otis Redding, Wilton Bell and Johnny Taylor.

Something of a cult figure since his first Demon album 'Bad Influence', came out last year, Cray and his band Richard Cousins (bass), Peter Boe (keyboards) and David Olson (drums) recently performed in front of enthusiastic SRO audiences in London and Brighton, and has been the subject of much press coverage. The success of 'False Accusations', which entered the chart last week at number 68, is no more than a reflection of Cray's growing stature.

At 32, he's played with S & B King, John Lee Hooker and Sunnyland Slim, helping to reiterate legends of another era — the way he's going, he just might become one himself.

SINGLES

MADONNA: Gambler/BLACK 'N BLUE: Nevers Of The Beach (Geffen A6585); limited edition in poster bag QA 6585; 12 TA 6585 includes extra track Gambler (Inst Remix)

The previous Madonna single from 'Vision Quest' was tipped by a Sammy Hagar track from the film. This time those enterprising chappies at Geffen have chosen to flip 'Gambler' with a track by Black 'N Blue, a new American AOR band who have nothing to do with either 'Vision Quest' or Madonna.

SADE: The Sweetest Taboo/You're Not The Man (Epic A6609); 12 TA 6609

If the single's anything to go by, SaDe's next album will be more or less a xerox of 'Diamond Life'. That album remains in the top forty 15 months after release, having sold a million copies domestically and a further 1.5 million worldwide. The 12-inch of 'The Sweetest Taboo' contains only 65 seconds more music than the 7-inch.

ELTON JOHN: Nikita/The Man Who Never Died (Rocket EJS 9); 12 EJS 912 inc two extra tracks Sorry Seems To Be The Hardest Word (Live) and I'm Still Standing (Live)

In keeping with current trends — Marillion sang about a girl called 'Koyleigh', and Prefab Sprout romanced 'Appetite' — Elt's latest adds an exotic name to his hitlist, which already includes Daniel, Gail, Lynsey, Bernice and Jeannie. With George Michael on an understive (he barely noticeable) backing vocals and Nik Kerush on guitar, this is vintage Elton. 12-inch flip includes two tracks recorded last year at Wembley; a touching interpretation of 'Sorry Seems To Be The Hardest Word', and a rousing 'I'm Still Standing'.

TINA TURNER: One Of The Living/(Dub Version) (Capitol CL 376)

Aunty Enty's latest is the seventh hit of her solo career, a rousing song written by Holly Knight, of whom more next week. Tina is also featured in duet with Bryan Adams on the newly released 'It's Only Love', and plans to duet with Mick Jagger some time within the next twelve months.

FEARGOL SHARKEY: A Good Heart/Anger Is Holy (Holy VS808); 12 VS80812 inc extra track Ghost Train Blues

The Undertones alumna's third solo hit was written by Lone Justice vocalist Maria McKee and produced by Dave Stewart of the Eurythmics. Says Feargol: 'Dave was playing me a tape of a party. At the end of the tape [Maria playing 'Good Heart'] on the piano, I wanted to record it immediately.' And so he did, even though Lone Justice have yet to release the song themselves. The resulting hit single is a taster for Feargol's forthcoming album, which will also include an update of the Stones' 'I'd Like To Be' and a different version of 'Ghost Train Blues' to the one on the 12-inch. 'Anger Is Holy' is not on the album.

THE JESUS AND MARY CHAIN: Just Like Honey/Head (Blanco Y Negro NEG 17; 12 — NEG 17 includes extra tracks Cracked and Just Like Honey (Demo Oct 84)



● ROBERT CRAY: cult blues guitarist soon to become legendary

The controversial quintet from East Kilbride's third Blanco Y Negro single (after earlier efforts on the Last Moments and Creation labels) represents their best chance of major league success yet, being both restrained and Spectacular. They've charted twice before, with 'Never Understand' (number 47 in March) and 'You Trip Me Up' (number 55 in June), which, along with 'Just Like Honey', will appear on their debut album, now being recorded at Southern Studios.

THE COMMUNARDS: You Are My World/Breadline Britain (London LON 77); 12 — LONX 77 inc extra track Sentimental Journey

The story of little Jimmy Somerville's rise to fame as resident soprano with Bronski Beat and his subsequent departure from the group is already legend, and need not be repeated. His new partner in the Communards is Richard Cole, a classically trained pianist who's worked with Pauline Black (sex selector) and Two People. 'You Are My World' is the Communards' first release.

D TRAIN: Music/Are You Ready For Me? (Prelude ZB 40431); 12 — ZT 40432

A number 23 hit two years ago, this dancefloor classic gets a new lease of life thanks to Paul Hordcastle, who remixed it and added new keyboards. Purists can find the original unadorned version on the new album 'You're The One For Me — The Very Best Of D Train'.

THE CLASH: This Is England/Do It Now (CBS A6122); 12 — TA6122 inc extra track Sex Mad Rock

Three years after 'Should I Stay Or Should I Go', the Clash return for their 17th hit. 'This Is England' is the title track from their forthcoming album.

JAN HAMMER: Miami Vice Theme/(TV Version)/(12-inch Edit) (MCA 1000), also available on picture disc MCAIP 1000; 12 — MCAI 1000

37-year-old Czechoslovakian composer, producer, arranger and guitarist Jan Hammer is on a nice little earner, composing up to twenty minutes of incidental music for each episode of 'Miami Vice'. At union rates, he'll earn a cool million from that alone if the series continues for another two years. But Jan is also earning a substantial amount of pocket money from this, his first hit single, containing three adaptations of the show's theme. Hammer previously worked with Jeff Beck and the Mahavishnu Orchestra.

● One of rhy's downmarket rivals phoned Jan's publishers for a lyric sheet to his record. Said reg runs words to 15 songs in its current issue. In order to steal their thunder, Chartlog presents the complete and unabridged lyrics to sixteen hit singles between here and the bottom of the page, namely 'Axel F', 'Stranger On The Shore', 'Eye Level', 'Charlots Of Fire', 'Rise', 'Apache', 'Tubular Bells', 'Scotty On The Rocks', 'A Fifth Of Beethoven', 'The Rockford Files', 'Machine Gun', 'Dueling Banjos', 'Popcorn', 'Mozart 40', 'Chief Inspector', and, of course, 'Miami Vice Theme'. Here they are:

W/E OCT 19, 1985

U S A L B U M S
U S S I N G L E S
D I S C O

CHARTS

U S S I N G L E S

- 1 3 TAKE ON ME, A-Ha, Warner Brothers
- 2 4 SAVING ALL MY LOVE FOR YOU, Whitney Houston, Arista
- 3 5 PART TIME LOVER, Stevie Wonder, Motown
- 4 1 OH SHEILA, Ready For The World, MCA
- 5 9 MIAMI VICE THEME, Jim Hammer, MCA
- 6 4 LONELY OL' NIGHT, John Cougar Mellencamp, Riva
- 7 2 MONEY FOR NOTHING, Dire Straits, Warner Brothers
- 8 7 DANCING IN THE STREET, Bowie/Jagger, EMI America
- 9 11 FORTRESS AROUND YOUR HEART, Sting, A&M
- 10 13 HEAD OVER HEELS, Tears For Fears, Mercury
- 11 12 I'M GOING DOWN, Bruce Springsteen, Columbia/CBS
- 12 15 LOVIN' EVERY MINUTE OF IT, Loverboy, Columbia/CBS
- 13 8 CHERISH, Kool And The Gang, De-Lite
- 14 10 DRESS YOU UP, Madonna, Sire
- 15 24 YOU BELONG TO THE CITY, Glenn Frey, MCA
- 16 18 I'M GONNA TEAR YOUR PLYHOUSE DOWN, Paul Young, Columbia/CBS
- 17 25 WE BUILT THIS CITY, Scars, Grunt
- 18 23 BE NEAR ME, ABC, Mercury
- 19 21 ONE NIGHT LOVE AFFAIR, Bryan Adams, A&M
- 20 19 FOUR IN THE MORNING (I CAN'T TAKE ANOTHER), Night Ranger, Camel/MCA
- 21 29 YOU ARE MY LADY, Freddie Jackson, Capitol
- 22 26 SUNSET GRILL, Don Henley, Geffen
- 23 28 AND WE DANCED, The Hooters, Columbia/CBS
- 24 30 LAY YOUR HANDS ON ME, Thompson Twins, Arista
- 25 14 FREEDOM, Wham!, Columbia/CBS
- 26 32 LOVE THEME FROM ST ELMO'S FIRE, David Foster, Atlantic
- 27 31 NEVER, Heart, Capitol
- 28 35 WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
- 29 37 SEPARATE LIVES, Phil Collins And Marilyn Martin, Atlantic
- 30 17 CR?Y, Godley And Creme, Polydor
- 31 20 A NITE AT THE APOLLO LIVE!, Daryl Hall And John Oates, RCA
- 32 16 DON'T LOSE MY NUMBER, Phil Collins, Atlantic
- 33 36 BOY IN THE BOX, Corey Hart, EMI America
- 34 34 COMMUNICATION, The Power Station, Capitol
- 35 41 BROKEN WINGS, Mr. Mister, RCA
- 36 39 SO IN LOVE, OMD, A&M/Virgin
- 37 40 ONE OF THE LIVING, Tina Turner, Capitol
- 38 22 C-I-T-Y, John Caffery And The Beaver Brown Band, Scotti Brothers
- 39 27 ST ELMO'S FIRE (MAIN IN MOTION), John Parr, Atlantic
- 40 31 DARE ME, Pointer Sisters, Planet
- 41 50 PERFECT WAY, Scritti Politti, Warner Brothers
- 42 52 GIRLS ARE MORE FUN, Ray Parker Jr, Arista
- 43 53 THE NIGHT IS STILL YOUNG, Billy Joel, MCA
- 44 54 SOUL KISS, Olivia Newton-John, MCA
- 45 45 WEIRD SCIENCE, Onyo Bongo, MCA
- 46 49 I MISS YOU, Klymaxx, MCA/Constellation
- 47 44 TONIGHT IT'S YOU, Cheap Trick, Epic

- 48 46 BORN IN EAST LA, Cheech And Chong, MCA
- 49 — SLEEPING BAG, ZZ Top, Warner Brothers
- 50 38 POWER OF LOVE, Huey Lewis And The News, Chrysalis
- 51 STAY BY ME, Maricce White, Columbia/CBS
- 52 — ALIVE AND KICKING, Simple Minds, A&M
- 53 51 ALL OF ME FOR ALL OF YOU, B.J. RCA
- 54 56 LIKE TO GET TO KNOW YOU WELL, Howard Jones, Elektra
- 55 58 AFTER THE FIRE, Roger Daltrey, Atlantic
- 56 46 YOU WEAR IT WELL, El DeBarge With DeBarge, Gordy
- 57 63 RUNNING UP THAT HILL, Kate Bush, EMI America
- 58 I'LL BE GOOD, Randi And Angelo, Mercury
- 59 42 POP LIFE, Prince And The New Power Generation, Warner Brothers
- 60 61 OBJECT OF MY DESIRE, Stargate, Elektra

B U L L E T S

- 62 — SISTERS ARE DOIN' IT FOR THEMSELVES, Eurythmics And Aretha Franklin, RCA
 - 64 69 AND SHE WAS, Talking Heads, Sire
 - 66 72 PARTY ALL THE TIME, Eddie Murphy, Columbia
 - 70 63 THE OAK TREE, Morris Day, Warner Bros
 - 71 84 TO LIVE AND DIE IN LA, Wang Chung, Geffen
 - 73 76 HURTS TO BE IN LOVE, Gina Vannelli, CBS Associated
 - 74 78 EYE TO EYE, Go West, Chrysalis
 - 75 85 QUE TE QUIERO, Katrina And The Waves, Capitol
 - 76 82 KAYLEIGH, Manhattan, Capitol
 - 80 — TARZAN BOY, Baltimore, Manhattan
 - 82 87 EVERYBODY DANCE, Ta Misa And The Seen, A&M
 - 84 — HOLD ME, Laura Branigan, Atlantic
 - 85 — TEARS ARE FALLING, Kiss, Mercury
 - 89 — WELCOME TO PARADISE, John Waite, EMI America
 - 90 — TALK TO ME, Quarterflash, Geffen
 - 95 — CONGA, Miami Sound Machine, Epic
- Compiled by Billboard

U S A L B U M S

- 1 1 BROTHERS IN ARMS, Dire Straits, Warner Brothers
- 2 4 WHITNEY HOUSTON, Whitney Houston, Arista
- 3 3 SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
- 4 2 THE DREAM OF THE FLYING TURTLES, Sting, A&M
- 5 5 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 6 6 SCARECROW, John Cougar Mellencamp, Riva
- 7 28 MIAMI VICE, Soundtrack, MCA
- 8 8 HEART, Heart, Capitol
- 9 7 RECKLESS, Bryan Adams, A&M
- 10 9 GREATEST HITS VOL 1 AND II, Billy Joel, Columbia/CBS
- 11 10 NO JACKET REQUIRED, Phil Collins, Atlantic
- 12 82 IN SQUARE CIRCLE, Scotti Brothers, Capitol
- 13 15 LOVIN' EVERY MINUTE OF IT, Loverboy, Columbia/CBS
- 14 11 MAKE IT BIG, Wham!, Columbia/CBS
- 15 13 EMERGENCY, Kool And The Gang, De-Lite
- 16 21 ROCK ME TONIGHT, Freddie Jackson, Capitol
- 17 17 READY FOR THE WORLD, Ready For The World, MCA
- 18 18 WHO'S ZOOMIN' WHO, Aretha Franklin, Arista
- 19 19 HUNTING HIGH AND LOW, A-Ha, Warner Brothers
- 20 12 BACK TO THE FUTURE, Soundtrack, MCA
- 21 22 SECRET OF ASSOCIATION, Paul Young, Columbia/CBS
- 22 14 THEATRE OF PAIN, Mötley Crüe, Elektra
- 23 16 LIKE A VIRGIN, Madonna, Sire
- 24 20 BOY IN THE BOX, Corey Hart, EMI America
- 25 24 7 WISHES, Night Ranger, Camel/MCA
- 26 33 LIVE AT THE APOLLO, Daryl Hall And John Oates, RCA
- 27 27 CONTACT, Pointer Sisters, RCA
- 28 25 AROUND THE WORLD IN A DAY, Prince And The New Power Generation, Paisley Park
- 29 23 WORLD WIDE LIVE, Scorpions, Mercury
- 30 39 ASYLUM, Kiss, Mercury

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31 26 **BE YOURSELF TONIGHT**, Eurythmics, RCA
 32 32 **NERVOUS NIGHT**, the Hooters, Columbia/CBS
 33 30 **LITTLE CREATURES**, Talking Heads, Sire
 34 29 **SACRED HEART**, Dio, Warner Brothers
 35 35 **STANDING ON THE EDGE**, Cheap Trick, Epic
 36 36 **MASK OF SMILES**, John Waite, EMI America
 37 38 **ST ELMO'S FIRE**, Soundtrack, Atlantic
 38 31 **INVASION OF YOUR PRIVACY**, Rust, Atlantic
 39 34 **SUDDENLY**, Billy Ocean, Jive/Arista
 40 40 **LITTLE BAGGARIDIM**, UB40, A&M
 41 41 **THE POWER STATION**, the Power Station, Capitol
 42 — **SOUL TO SOUL**, Stevie Ray Vaughan, Epic
 43 **KNEE DEEP IN THE HOOD**, A, Starship, Grunt
 44 **HOW TO BE A ZILLIONAIRE**, ABC, Mercury
 45 **HERE'S TO FUTURE DAYS**, Thompson Twins, Arista
 46 46 **TOUGH ALL OVER**, John Caffery And The Bearers Band, Scotti Brothers
 47 — **CRUSH**, OMD, A&M
 48 42 **FABLES OF THE RECONSTRUCTION**, REM, IRS
 49 **BUILDING THE PERFECT BEAST**, Don Henley, Geffen
 50 **DREAM INTO ACTION**, Howard Jones, Elektra
 — Compiled by Billboard

39 38 **I'LL BE YOUR FRIEND**, Precision Wilson, Jive 12in
 40 39 **ZIGZAG/CONQUEST (REMIXES)**, Brass Construction, Capitol 12in
 41 37 **YOU BLEW IT**, The World Famous Mad Lads, Champion 12in
 42 45 **SHE'S NOT A SLEAZE/IT HADN'T AIN'T NOTHING (LIKE YOUR LOVIN')**, Paul Laurence, Capitol 12in
 43 54 **AIN'T THAT THE TRUTH**, Frankie Kelly, US Two 12in
 44 46 **THE DANCE ELECTRIC**, André Cymone, CBS 12in
 45 — **YOUR PERSONAL TOUCH**, Evelyn "Champagne" King, US RCA Victor 12in
 46 44 **WHO DO YOU LOVE**, Bernard Wright, US Playmate 12in
 47 40 **TRAPPED (REMIX)**, Colonel Abrams, MCA Records 12in
 48 47 **STAND UP/SO FINE**, Howard Johnson, Jive 12in
 49 93 **DANCING AROUND THE WORLD/CARAVAN OF LOVE/INSATIABLE WOMAN/CAN HARDLY WAIT**, Huey Lewis & The News, Epic LP
 50 — **IS THIS THE FUTURE?**, Fabrick, Important Records 12in
 51 35 **ALL THE PAIN**, P.P. Arnold, 10 Records 12in
 52 49 **STILL SHOKIN' (HUG-A-BUT)**, Throuble Funk, 4th + B Way/TTED 12in
 53 50 **SEXUAL THERAPY**, Billy Paul, Total Experience 12in
 54 36 **GO HOME/STRANGER ON THE SHORE OF LOVE/NEVER IN YOUR SUN/OVER/OVER SPIRITUAL WALKERS/LOVE YOU TOO MUCH**, Stevie Wonder, Motown LP
 55 48 **I WONDER IF TAKE YOU HOME**, Lisa Lisa and Cult Jam with Full Force, CBS 12in
 56 55 **SHE'S A GO-GETTER**, Fatback, Atlantic 12in
 57 64 **(RUSH & GROOVE) CAN'T STOP THE STREET**, Chaka Khan, Warner Bros 12in
 58 52 **A LOVE BIZARRE**, Sheila E. Warner Bros/Paisley Park LP
 59 57 **ALL I WANT IS MY BABY**, Roberta Gilliam, US Sire 12in
 60 29 **YOU'RE THE ONE FOR ME (PAUL HARDCASTLE REMIX)**, "D" Train, Prelude 12in
 61 66 **EXTRA SPECIAL**, Jerome, Calbre 12in
 62 56 **YEH YEH/SMOOTH**, Matt Bianco, WEA 12in
 63 61 **GET UP OFFA THAT THING (GODFATHER II)**, Screamin' Tony Baxter, 4th + B Way 12in
 64 96 **SECRET RENDEZVOUS**, Rene & Angela, Champion 12in
 65 — **KNEES STAND UP (US REMIX)**, Howard Johnson, A&M 12in
 66 — **ROCK CREEK PARK**, The Blackbyrds, Streewave 12in
 67 53 **GIVE AND TAKE**, Brass Construction, US Capitol 12in
 68 60 **HARD TIMES FOR LOVERS**, Jennifer Holliday, Geffen Records 12in
 69 62 **GET LOOSE**, Asen (featuring Jerry Burgess), US NIA 12in
 70 88 **EVERY WOMAN NEEDS IT**, Bill Lober, Club 12in promo remix LP
 71 72 **SHO YUH RIGHT**, Chuck Brown & The Soul Sisters, US TTED 12in
 72 83 **SO IN LOVE**, Nice, Boiling Point 12in
 73 97 **SHO NUFF BUMP N' BUELT THE**, EL US TTED 12in
 74 69 **I WANNA BE LOVED BY YOU**, Michael Wycoff, US Valley Vae 12in
 75 84 **CHIQUITA LINDA**, Gardelia, Belgian Magic 12in/London promo
 76 68 **JAZZ RAP/INSTRUMENTAL**, Cargo, Cargo/Gold Productions 12in
 77 63 **SET IT OFF**, Massquerade, Streewave 12in
 78 — **MUSIC (PAUL HARDCASTLE REMIX)**, "D" Train, Prelude 12in
 79 76 **MAIN ATTRACTION (REMIX)**, Brooklyn Bronx & Queens, Cooltempo 12in
 80 71 **LOVE SO FINE**, Salara, Euse 12in
 81 re **JUST ANOTHER LONELY NIGHT**, The O'Jays, Philadelphia International 12in
 82 82 **BASS AND TROUBLE/MAKE 'EM MOVE**, Sly & Robbie, Island LP
 83 79 **THE OAK TREE**, Morris Day, US Warner Bros 12in
 84 — **YOUR PLACE OR HINE/SOXONATIC**, Barr-Kays, Club 12in promo
 85 63 **100%**, Caprice, US Nix 12in
 86 78 **AFTER YOU LOVE YOU/SO FOND**, Bernard Wright, US Manhattan LP
 87 70 **AMERICA'S MEETS DAVE DMX**, Kurta Blow, US Mercury 12in
 88 75 **L.O.S. (LOVE ON SIGHT)**, Colors, 4th + B Way 12in
 89 49 **FREAK IN ME**, Dancd, US Panatomic 12in
 90 87 **BUBBLING**, Awad, Simba 12in
 91 85 **DON'T SAY NO TONIGHT/GOTTA GET YOU HOME TONIGHT**, Eugene White, US Philly World Records 12in
 92 — **TELL ME (HOW IT FEELS)**, Szud Sorens, 10 Records 12in
 93 — **JAZZY LADY**, Slave, Certain Records 12in
 94 74 **KILL OR BE KILLED**, LWS, Virgin 12in promo
 95 100 **SWEET SURRENDER**, Jeff Tysak featuring Maurice Starr, US Polydor 12in
 96 92 **HOLD ON**, Claudia, Bluebird 12in
 97 67 **RAISE THE CURTAIN**, Barbara Pennington, Record Shack LP
 98 re **NIGHT LIGHTS**, Tony Lee, US Critique 12in
 99 80 **LOVE/TAKES OVER THE LIMITED (EDIT MIX)**, Five Star, Tent 12in
 100 98 **SET IT OFF**, Strife, US Jive Bros Prod 12in

55 48 **I WONDER IF TAKE YOU HOME**, Lisa Lisa and Cult Jam with Full Force, CBS 12in
 56 55 **SHE'S A GO-GETTER**, Fatback, Atlantic 12in
 57 64 **(RUSH & GROOVE) CAN'T STOP THE STREET**, Chaka Khan, Warner Bros 12in
 58 52 **A LOVE BIZARRE**, Sheila E. Warner Bros/Paisley Park LP
 59 57 **ALL I WANT IS MY BABY**, Roberta Gilliam, US Sire 12in
 60 29 **YOU'RE THE ONE FOR ME (PAUL HARDCASTLE REMIX)**, "D" Train, Prelude 12in
 61 66 **EXTRA SPECIAL**, Jerome, Calbre 12in
 62 56 **YEH YEH/SMOOTH**, Matt Bianco, WEA 12in
 63 61 **GET UP OFFA THAT THING (GODFATHER II)**, Screamin' Tony Baxter, 4th + B Way 12in
 64 96 **SECRET RENDEZVOUS**, Rene & Angela, Champion 12in
 65 — **KNEES STAND UP (US REMIX)**, Howard Johnson, A&M 12in
 66 — **ROCK CREEK PARK**, The Blackbyrds, Streewave 12in
 67 53 **GIVE AND TAKE**, Brass Construction, US Capitol 12in
 68 60 **HARD TIMES FOR LOVERS**, Jennifer Holliday, Geffen Records 12in
 69 62 **GET LOOSE**, Asen (featuring Jerry Burgess), US NIA 12in
 70 88 **EVERY WOMAN NEEDS IT**, Bill Lober, Club 12in promo remix LP
 71 72 **SHO YUH RIGHT**, Chuck Brown & The Soul Sisters, US TTED 12in
 72 83 **SO IN LOVE**, Nice, Boiling Point 12in
 73 97 **SHO NUFF BUMP N' BUELT THE**, EL US TTED 12in
 74 69 **I WANNA BE LOVED BY YOU**, Michael Wycoff, US Valley Vae 12in
 75 84 **CHIQUITA LINDA**, Gardelia, Belgian Magic 12in/London promo
 76 68 **JAZZ RAP/INSTRUMENTAL**, Cargo, Cargo/Gold Productions 12in
 77 63 **SET IT OFF**, Massquerade, Streewave 12in
 78 — **MUSIC (PAUL HARDCASTLE REMIX)**, "D" Train, Prelude 12in
 79 76 **MAIN ATTRACTION (REMIX)**, Brooklyn Bronx & Queens, Cooltempo 12in
 80 71 **LOVE SO FINE**, Salara, Euse 12in
 81 re **JUST ANOTHER LONELY NIGHT**, The O'Jays, Philadelphia International 12in
 82 82 **BASS AND TROUBLE/MAKE 'EM MOVE**, Sly & Robbie, Island LP
 83 79 **THE OAK TREE**, Morris Day, US Warner Bros 12in
 84 — **YOUR PLACE OR HINE/SOXONATIC**, Barr-Kays, Club 12in promo
 85 63 **100%**, Caprice, US Nix 12in
 86 78 **AFTER YOU LOVE YOU/SO FOND**, Bernard Wright, US Manhattan LP
 87 70 **AMERICA'S MEETS DAVE DMX**, Kurta Blow, US Mercury 12in
 88 75 **L.O.S. (LOVE ON SIGHT)**, Colors, 4th + B Way 12in
 89 49 **FREAK IN ME**, Dancd, US Panatomic 12in
 90 87 **BUBBLING**, Awad, Simba 12in
 91 85 **DON'T SAY NO TONIGHT/GOTTA GET YOU HOME TONIGHT**, Eugene White, US Philly World Records 12in
 92 — **TELL ME (HOW IT FEELS)**, Szud Sorens, 10 Records 12in
 93 — **JAZZY LADY**, Slave, Certain Records 12in
 94 74 **KILL OR BE KILLED**, LWS, Virgin 12in promo
 95 100 **SWEET SURRENDER**, Jeff Tysak featuring Maurice Starr, US Polydor 12in
 96 92 **HOLD ON**, Claudia, Bluebird 12in
 97 67 **RAISE THE CURTAIN**, Barbara Pennington, Record Shack LP
 98 re **NIGHT LIGHTS**, Tony Lee, US Critique 12in
 99 80 **LOVE/TAKES OVER THE LIMITED (EDIT MIX)**, Five Star, Tent 12in
 100 98 **SET IT OFF**, Strife, US Jive Bros Prod 12in

Compiled by James Hamilton/Alan Jones

D I S C O

1 1 **SINGLE LIFE**, Cameo, Club 12in
 2 2 **TRAPPED**, Colonel Abrams, MCA Records 12in
 3 3 **ROMEO WHERE'S JULIETT**, Collage, MCA Records 12in
 4 5 **CHIEF INSPECTOR (VINE STREET)/(HILL STREET)**, Wally Barber, 4th + B Way 12in
 5 4 **I'LL BE GOOD**, Rene & Angela, Club 12in
 6 6 **SET IT OFF**, Harlequin Four's, US Jive Bros Prod 12in
 7 7 **(I'LL BE A) BREAK FOR YOU**, Royale Delite, Streewave 12in
 8 19 **HIT AND RUN**, Total Contrast, London 12in
 9 12 **NEVER CRY AGAIN (REMIX)**, Kleeer, US Atlantic 12in
 10 9 **LOVE TAKE OVER**, Five Star, Tent 12in
 11 22 **THIS IS FOR YOU (REMIX)**, The System, Boiling Point 12in
 12 10 **I'LL BE GOOD (KANE BERRY REMIX)**, Rene & Angela, Club 12in
 13 8 **ONE LOVE (REMIX)**, Atlantic Starr, A&M 12in
 14 11 **TAKES A LITTLE TIME**, Total Contrast, London 12in
 15 21 **WE ARE THE TEAM/ROCK CREEK PARK**, The Team, EMI 12in
 16 14 **THE HEAVEN I NEED**, The Three Degrees, Supreme Records 12in
 17 18 **AIN'T NOTHING LIKE IT (M&M REMIX)**, Michael Lovestich, Motown 12in
 18 16 **FALL DOWN (SPIRIT OF LOVE)**, Tramine, A&M 12in
 19 32 **THE SHOW/LA-DI-DA-DI**, Doug E. Fresh and The Get Fresh Crew, US Realway Records 12in
 20 23 **ON THE ONE**, Lusk featuring Felicia Collins, Important Records 12in
 21 17 **STATUS-QUO**, Donald Banks, 4th + B Way 12in
 22 34 **SLAVE TO THE RHYTHM (BLOODED)**, Grace Jones, ZTT 12in
 23 33 **SLIP N SLIDE**, Roy Ayers, CBS 12in
 24 26 **NOT PURSUIT**, Skyward & Thorne, 4th + B Way 12in
 25 20 **PART-TIME LOVER (REMIX)**, Stevie Wonder, Motown 12in
 26 27 **HAVE A GOOD FOREVER/NATURAL ENERGY**, The Cool Notes, Abstract Dance 12in
 27 41 **WE WANT IT WML (M&M REMIX)**, El DeBarge with DeBarge, Gony 12in
 28 25 **EMOTIONS**, Starpoint, Elektra 12in
 29 13 **WHAT ARE WE GONNA DO ABOUT IT**, Mercy Mercy, Ensign 12in
 30 42 **STOP PLAYING ON ME**, Vikki Love, US 4th + B Way 12in promo
 31 15 **SAY I'M YOUR NO. 1**, Princess, Supreme Records 12in
 32 28 **HIGH FASHION/MUTINY IN THE SCREAMS OF PASSION/SUSANNAH'S PAJAMAS/YES**, The Family, Warner Bros/Paisley Park LP
 33 30 **I WISH HE DIDN'T TRUST ME SO MUCH**, Bobby Womack, MCA Records 12in
 34 43 **GETTING CLOSER**, Haywood, CBS 12in
 35 24 **TWILIGHT/BACK IN STRIDE (REMIX)**, Maze featuring Frankie Beverly, Capitol 12in
 36 58 **YOU DON'T KNOW (SPECIAL REMIX)/LIVE EXTRAMENTAL MIX**, Serious Location, US Easy Street 12in
 37 65 **LET MY PEOPLE GO (RAW INSTRUMENTAL)/EXTENDED MIX**, The Winans, US Qwest 12in
 38 31 **THE SWEETEST TABOO**, Sade, Epic 12in

FIRST FEATURED ON EXTENDED 12" REMIX OF AMII STEWART'S TOP TEN HIT

KNOCK ON WOOD/ASH 48
 NOW A SINGLE IN IT'S OWN RIGHT!

ASH 48 PART TWO

7" EDIT 3306 12" EDIT 3306 **OUT NOW!**

PRODUCED BY BARRY LENG & DAVE HEWSON



MAINTAINED & DISTRIBUTED BY PRECISION RECORDS & TAPES LTD.

W/E OCT 19, 1985

H I - N R G
R E G G A E
INDIE SINGLES
INDIE ALBUMS



- H I - N R G
- 1 1 REFLECTIONS, Evelyn Thomas, Record Shack 12in
 - 2 2 VANITY, Carol Jann, Record Shack 12in
 - 3 9 THEY SA'Y IT'S GONNA RAIN, Hazel Dean, Parlophone 12in
 - 4 3 VERTIGO, Barbara Pennington, Record Shack LP
 - 5 18 FUTURE RAIN, Don Harrow, Italian Baby 12in
 - 6 4 I LIKE YOU, Phyllis Nelson, US Careers 12in
 - 7 11 NO FRILLS LOVE, Jennifer Holliday, Geffen Records LP
 - 8 5 ANOTHER BOY IN TOWN, Two Girls, US Popstar 12in
 - 9 7 THE MEN IN MY LIFE, Mican Lee, Passion 12in
 - 10 10 EATEN ALIVE (REMIX), Diana Ross, Capitol 12in
 - 11 24 BLACK KISS, Curlie & The Boom Box, RCA 12in
 - 12 12 LOVIN' IS REALLY MY GAME (REMIX), Sylvester, US Megastone 12in
 - 13 13 I HEAR TALK (REMIX), Bucks Fizz, US Discos LP 12in
 - 14 15 THE FIGHTER, Arrogance, US Naim Records 12in
 - 15 16 STREET FIGHTER, Frankie Valli & The Four Seasons, US Curb 12in
 - 16 25 DON'T LEAVE ME THIS WAY (STYLTEREMIX), Jeanne Tracy, US Megastone 12in
 - 17 21 TIMEBOMB, Angie Gold, Passion 12in white label
 - 18 6 WHISPER TO A SCREAM, Bobby O'Claudia Barry, US Memo Vision 12in
 - 19 19 NIGHTFLIGHT, Jack's Project, German Arista 12in
 - 20 — SAVING MYSELF, Oh Romeo, US 'O' Dutch Chant 12in
 - 21 29 BODY ROCK (MEGAMIX), Maria Vidal, Dutch Chant 12in bootleg
 - 22 17 CLOSE TO PERFECTION (REMIX), Miquel Brown, Record Shack 12in
 - 23 23 ACTION!, Peary Gaces, Boystown UK 12in
 - 24 20 STARS TRUCK LOVER, Soiling Point, Canadian Power 12in
 - 25 28 WIND BENEATH MY WINGS, Menager, US Profile 12in
 - 26 8 I CAN LOSE MY HEART TONIGHT, C.C. Catch, German Hansa 12in
 - 27 14 STANDING, Nick Eastside & Lolanta Holloway, US Rocky 12in
 - 28 26 HOLD ME, Laura Branigan, US Atlantic 12in
 - 29 22 FANTASY (REMIX) SATURDAY NIGHT, Linn Ross, German ZYX 12in
 - 30 re SO MANY MEN — WEDLEY, Miquel Brown, Record Shack 12in
Compiled by James Hamilton/Alan Jones

- R E G G A E
- 1 1 BUBBLING, Aswad, Simba
 - 2 5 DO YOU BELIEVE, Home T4, Taxi
 - 3 2 I DO/ANCIENT LOVER, Iahman/Sister Madge, Tree Root
 - 4 4 RING THE ALARM, Tenor Saw, Techniques
 - 5 10 GROOVY LITTLE THING, Bamba Harmond, Harmony House
 - 6 8 WILDFIRE, Dennis Brown, Yvonne Special
 - 7 3 GOLDEN HEN, Tenor Saw, Upstempo
 - 8 8 RAGGAMUFFIN/R OFFICER, Dennis Brown & Freddie McGregor, Greensleeves
 - 9 22 YOU'RE LYING, Sandra Croon, Arwa
 - 10 15 CHICKEN FLAP, Horseman/Ricky Rankin, Magic Shoot
 - 11 6 ICKIE ALL OVER/LIFE STORY, Wayne Smith/Tonto Irie, Greensleeves
 - 12 18 DANCING MOOD/STROLLING, Miki Priest, 10
 - 13 FOOLS FIGHTING, Frankie Paul, Greensleeves
 - 14 11 I DON'T WANNA BE LONELY, Johnny Osbourne, Hawkeye
 - 15 12 HOG IN A ME MINTY/RUN DOWN THE WORLD, Nitty Gritty, Greensleeves
 - 16 7 HERE I COME, Dennis Brown, Tids
 - 17 21 EASY LOVING, John Holt, Upstempo
 - 18 — LONELINESS, Junior English, U Mat
 - 19 — DYNAMIC, Paulo, Rhino
 - 20 — TAKE A TYPICAR BANTAM, Daddy Colonel, UK Bubbler
 - 21 30 DREAMING OF A LITTLE ISLAND, Judy Boucher, Orbitone
 - 22 19 RUN COME, Sugar Minott, Hawkeye
 - 23 — DALLAS/DYANSTY, Captain Simbad, MAB
 - 24 17 GIMME YOUR LOVE/NEVES AND TRIBULATIONS, Wayne Marshall, Jh Life
 - 25 20 GARROT AND ONION, Pad Anthony, CSA
 - 26 16 INFERORITY COMPLEX, Frankie Paul, Blue Mountain
 - 27 — STRICTLY CULTURE, Don Carlos, SCDH
 - 28 14 PURE WORRIES, Davie Peach, Jah Tubbs
 - 29 — WONDERLAND, Prediction, Adolphia
 - 30 24 HUSH UP THE TELLY, Paulo Banton, UK Bubbler/Greensleeves
Compiled by Spotlight Research

INDIE SINGLES

- 1 1 RAIN, the Cult, Beggars Banquet
- 2 2 THE BOY WITH THE THORN IN HIS SIDE, the Smiths, Rough Trade
- 3 3 IT'S CALLED A HEART, Depeche Mode, Mute
- 4 5 SHE SELLS SANCTUARY, the Cult, Beggars Banquet
- 5 4 DAY AND NIGHT, Balsam And The Angel, Chapter 22
- 6 8 WHO NEEDS LOVE LIKE THAT, Erasure, Mute
- 7 7 DIRTY OLD TOWN, the Pogues, Siff
- 8 13 BAD MOON RISING, the Mezzos, Mad Pig
- 9 6 BUBBLING, Aswad, Simba
- 10 12 PRIMITIVE PAINTERS, Felt, Cherry Red
- 11 3 ALL DAY LONG, the Shop Assistants, Subway Organization
- 12 22 SPIRIT WALKER, the Cult, Situation Two
- 13 11 RESURRECTION JOE, the Cult, Beggars Banquet
- 14 14 MAKES NO SENSE AT ALL, Husker Du, SST
- 15 — THIS SIDE OF HEAVEN, Play Dead, Tons
- 16 18 I'M DOING TIME IN A MAXIMUM SECURITY TWILIGHT HOME, Alien Sex Fiend, Anagram/Cherry Red
- 17 — GOD BLESS PARADISE, Bodine, Creston
- 18 27 ALL DAY LONG, the Shop Assistants, Subway Organization
- 19 15 ROAD TO LIVES AND DOWN, King Kung, Siff
- 20 19 JAMES BOND (RACKS ROUND OUR STREET), the Toy Dolls, Volume
- 21 10 BLUE MONDAY, New Order, Factory
- 22 9 STAY WITH ME, the Girls, Lambis To The Slaughter
- 23 21 IRONMASTERS, the Men They Couldn't Hang, Imp/Demon
- 24 — BIRTHDAY GIRL, Mitrosynody, Rough Trade
- 25 26 RUNAWAY, 400 Blows, Bluminated/Priority
- 26 24 VILLAGERS, Jam, Factory
- 27 37 I HAD A DREAM, The Long Ryders, Zipco/Demon
- 28 16 DON'T SLIP UP, Meat Whiplash, Creation
- 29 — SEVEN HORSES, the Kicthe Works, Beggars Brothers
- 30 — THE PEOPLE'S LITTLE THEATRE, the Coward Brothers, Imp/Demon
Compiled by Spotlight Research

INDIE ALBUMS

INDIE ALBUMS 7



- 1 1 RUM, SODOMY AND THE LASH, the Pogues, Siff
- 2 9 FALSE ACCUSATIONS, the Robert Cray Band, Imp/Demon
- 3 2 THIS NATION'S SAVING GRACE, the Fall, Beggars Banquet
- 4 23 MAXIMUM SECURITY, Alien Sex Fiend, Anagram/Cherry Red
- 5 3 DREAMTIME, the Cult, Beggars Banquet
- 6 6 RED ROSES FOR ME, the Pogues, Siff
- 7 — IGNITE THE SEVEN CANNONS, Felt, Cherry Red
- 8 4 THE SMALL PRICE OF A BICYCLE, the Kicthe Works, Beggars Banquet
- 9 5 NIGHT OF A THOUSAND CANDLES, the Men They Couldn't Hang, Imp/Demon
- 10 13 THERE ARE EIGHT MILLION STORIES... June Brides, the Pink Label
- 11 11 HATFUL OF HOLLOW, the Smiths, Rough Trade
- 12 — I'M ALRIGHT, Loudon Wainwright III, Demon
- 13 10 BAD INFLUENCE, the Robert Cray Band, Demon
- 14 19 WHAT DOES ANYTHING MEAN! BASICALLY, the Chameleons, Statik
- 15 7 COLOURBOX, Colourbox, 4AD
- 16 12 HELD DOWN TO WINDL... AT LAST!, the Guano Banz, ID Records
- 17 17 MEAT IS MURDER, the Smiths, Rough Trade
- 18 14 NEW DAY RISING, Husker Du, SST
- 19 8 LOW LIFE, New Order, Factory
- 20 20 LIQUID HEAD IN TOKYO, Alien Sex Fiend, Anagram/Cherry Red
- 21 20 TREASURE, Cocteau Twins, 4AD
- 22 24 OFF THE BONE, the Cramps, Illegal
- 23 23 SAFE AT HOME, Gram Parsons/International Submarine Band, Statik
- 24 22 NATIVE SONS, the Long Ryders, Zipco/Demon
- 25 15 SMOEL OF FEMALE, the Cramps, Big Bear
- 26 21 GARLANDS, Cocteau Twins, 4AD
- 27 28 UNKNOWN PLEASURES, Joy Division, Creation
- 28 — DIFFERENT FOR DOMEHISE, Various, Creston
- 29 — SMART ALEX, Adicex, Razor
- 30 16 JUST SOUTH OF HEAVEN, Crime And The City Solution, Mute
Compiled by Spotlight Research

● Next Thursday the angels will be singing, the heavenly choirs trilling and the sweet chariots will be swinging... For next week nm hits the high spots with a delightful cornucopia of all that's latest and best... Gasp in wonder as we rub shoulders with BILLY MACKENZIE, the COMMUNARDS and hot off the plane from New York, the ADVENTURES. Maybe too, there will be PAUL HAIG, plus live reviews, Eye Deal and, naturally, the finest charts... Every Thursday.

THE WORLD'S MOST UPFRONT LIVE GUIDE

WEDNESDAY 16

BIRMINGHAM Odéon (021-643 6101) Squeeze
BIRMGHAM Polytechnic (021-326 3949) Attilla The
 Stockbroker/Seething Walls
BUXTON Opera House (78939) Billy Connolly
CANTERBURY Kent University (64724) Terry And Gerry
COVENTRY Polytechnic (21167) Balaam And The Angel
GUILDFORD Civic Hall (67314) Judie Tzuke
HASTINGS Crypt (44670) Buddy Curtes And The
 Grasshoppers
LEEDS Adon And Eves (456724) GBH/Panic Stricken
LONDON Finsbury Park Sir George Robby (01-263 4511) Rent
 Party
LONDON Mile End Queen Mary College (01-490 4811) John
 Owyah
LONDON Soho Wag (01-437 5534) The Housemartins/
 The Bop
LONDON Dominion (01-580 9562) Tom Waits
MANCHESTER International (061-224 5050) Sudden Impact/
 Judge Happiness And The Ignition/Scarlet Town
PRESTON Guildhall (17121) Everything But The Girl
RAYLEIGH Pink Toothbrush (770003) The Fall
SHEFFIELD City Hall (735295) David Cassidy

LONDON Kennington Town Hall And Gate (01-485 3358) Rent
 Party
LONDON Hald Street London University (01-580 9551)
 Simply Red/The Armoury Show/The Three Johns/Friday
 Club/Skit Video/Nickcoddons/Andy Kershaw
LONDON Pit Head Queen Mary College (01-980 4811) The
 Big Dish
LONDON New Cross Goldsmiths College (01-691 0981) Signe
 Sigauz Squank
LONDON Oval Cricketers (01-735 3059) Wilko Johnson
LONDON Dominion (01-580 9562) Tom Waits
MANCHESTER International (061-224 5050) London
 Wainwright III
NEWCASTLE City Hall (320007) Blamance
NOTTINGHAM Trent Polytechnic (46725) Twenty Flight
 Rockers
OXFORD Pegasus Theatre Television Personalities/Here
 Comes Everybody/The Rhinos Brothers
UXBRIDGE Brunel University (39125) The Rain Parade/Jazz
 Butcher
WETWORTH Dorset Institute Buddy Curtes And The
 Grasshoppers

EDINBURGH Playhouse (031-557 2500) Blamance
EDINBURGH Royal Lyceum Theatre (011-229 8677) Harvey
 And The Wallbangers
LIVERPOOL Royal Court Theatre (051-709 4321) Everything
 But The Girl
LONDON DePford Apollo Empire (01-691 3333) Defunk
LONDON Finsbury Park Sir George Robby (01-263 4581)
 Ruefex
LONDON Hammermith Clarendon (01-748 1454) Primal
 Scream/Meat Whiplash/Bodines
LONDON Hammermith Odéon (01-748 4081) Roy Ayers/
 Savajazz
LONDON North Finchley Torrington (01-445 4710) Rent
 Party
LONDON Oval Cricketers (01-735 3059) John Owyah
LONDON Tottenham Court Road Dominion (01-580 9562)
 London Wainwright III
MANCHESTER Apollo (061-237 3775) Spear Of Destiny
NORWICH University Of East Anglia (54161) China Crisis
SHEFFIELD Leadmill (754500) The Rain Parade

THURSDAY 17

ABERDEEN The Venue (22255) Prefab Sprout
BRIGHTON Richmond (663974) Wilko Johnson/The Violin
 Case
CANISLIE The Front Page (34168) The Groundhogs
DERBY Roosters (41154) The Guana Bats/The Mysterons
GLASGOW Barrowlands (041-552 4601) Spear Of Destiny
GLASGOW The Finghous (603796) Balaam And The Angel
LANCASTER Polytechnic (0772 54668) The Housemartins
LEEDS University (554678) The Long Riders
LEICESTER University (554678) The Fall
LIVERPOOL Royal Court (051-709 4321) Blamance
LONDON Camden Dingwals (01-267 4967) Marsha Reeves And
 The Yandells/Ludd/Luddies And The Deliverers
LONDON Camden Electric Ballroom (01-485 9004) Terry And
 Gerry
LONDON Hampstead Westfield College Latin Quarter/Grab
 Bag The Haddock
LONDON Hald Street London University (01-580 9551) The
 Big Dish
LONDON Putney Hall Moon (01-788 2387) Wilko Johnson
LONDON Soho Wag (01-437 5534) Rent Party
LEICESTER University (01-580 9562) Tom Waits
NEWCASTLE Mayfair (321019) Everything But The Girl
NEWCASTLE Riverside (614366) Dr And The Medics/
 Twenty Flight Rockers
YERL Heron Club Buddy Curtes And The Grasshoppers

SATURDAY 19

AYLESBURY Civic Centre OTH Club (86009) Signe Sigauz
 Squirrels/Brighten
BASILDON Towgate Theatre Attilla The Stockbroker
BIRMINGHAM Odéon (021-643 6101) Siouxsie And The
 Band
BRENTFORD High Street Red Lion (01-560 6181) John
 Owyah
BRISTOL University (735035) The Yakkemetics/The
 Opposite Man (Africa Benefit)
BURTON Roosters (464724) Attilla The Stockbroker
CARDIFF University (196421) Roy Bremner/Latin Quarter
CHICHESTER Church Road London Midland Society
COVENTRY Lanchester Polytechnic (21167) The Colourfield/
 Destiny/Earth Sun/Intimate Obsessions/Jenny Jimmy/
 Jumpin' Bad/Major S/Red On Red/Sheer Pride/Spider
 Murphy/Social Life/This Heat/Terminal Tears/20 Days/
 Supernaturals ('Cow-Rod' -> Scarra 5.30pm)
CROYDON carson (01-488 4500) Mungo Jerry
CROYDON Underground (01-760 0833) Buddy Curtes And
 The Grasshoppers
EDINBURGH Mary House College TV Personalities/Shop
 Assistants/One Thousand Villages
GLASGOW Barrowlands (041-552 4601) Blamance
GLASGOW The Finghous (603796) Balaam And The Angel
GLASGOW The Lone Stars (Greenpeace benefit)
LEICESTER Polytechnic (555376) Terry And Gerry
LONDON Fitz Billy Connolly
LONDON Camberwell Father Red Cap Hershey And The
 Twentys
LONDON Camden Dingwals (01-267 4967) Deep Sea Divers/
 Zoot And The Roots
LONDON Finsbury Park Sir George Robby (01-263 4581)
 Wilko Johnson/Erk Alons
LONDON Hackney Brookly's Walk Chats Palace (01-986 6714)
 The Police/Gloria/Benjamin Zaphran/Rory McLeod
LONDON Oval Cricketers (01-735 3059) The Gitter Band
LONDON Dominion (01-580 9562) Tom Waits
MANCHESTER Polytechnic (061-223 1162) John Peel
 Roadshow/Laugh And The Levellers
MERTHYR TYDFIL Custom Bike Show Dumpy's Rusty Nuts
MURFIEL Loustins (75450) The Bootbill Foot Tappers
NOTTINGHAM Agricultural School Rent Party
OXFORD Apollo (44544) David Cassidy
PRESTON Krackers Klub (65339) The June Brides
NOTTINGHAM Agricultural School Rent Party
OXFORD Apollo (44544) David Cassidy
SHEFFIELD Octagon Centre (27704) Amanda
SKEGNESS Heavy Live Act - The Groundhogs
ST ALBANS City Hall (46511) The Fall
ST HELENS South High Sports Centre The Evil Bengazi
 Brothers/Frenz/Windows/Academy Of Unsex/Caught On
 The Hop/The Dave Knowles Gang/Spiral Strangers/Love's
 First Fever/Frank Leyland/Dave Taylor/Geoff Mann (All
 due to the A&J)
STIRLING Roberts Arts Centre (61088) Harvey And The
 Wallbangers

MONDAY 21

BIRMINGHAM Odéon (021-643 6101) Everything But The
 Girl
BOURNEMOUTH Academy (304533) Animal Nightlife
BRADFORD S's Grooves (752000) Spear Of Destiny
BRIGHTON Zap Club Tradidional Ofnus/The
 Unbelievables
CANTERBURY Kent University (64724) Seconds Of
 Pleasure/The Big Dish
CHIFFENHAM Gold-diggers (65444) China Crisis
EDINBURGH Tottenham Court Road Dominion (01-580 9562)
 Leeds Warehouse (43042) The Woodentops
LONDON Camden Dingwals (01-267 4967) Defunk
LONDON Covent Garden Rock Garden (01-249 7961) No
 Pearls... No Passion/Fallen Heroes
LONDON Finsbury Park Sir George Robby (01-263 4581) Mar
 Wilson And The Dutch Kitchen Bounce
LONDON Hammermith Odéon (01-748 4081) Roy Ayers/
 Savajazz
LONDON Kensington Royal Albert Hall (01-589 8212) David
 Cassidy
LONDON Hall ICA (01-930 3647) Grab Grab The Haddock/
 Rent Party
LONDON Dominion (01-580 9562) Tom Waits
NORTHAMPTON DeMotte Mare Almond
NOTTINGHAM Concert Hall Billy Connolly
NOTTINGHAM ROY REM

FRIDAY 18

ABERDEEN Capitol (23141) Spear Of Destiny
BATH Males Club (334263) The Yakkemetics
BOSTON Indian Queen (66688) The June Brides
BRADFORD St George's Hall (752001) Billy Connolly
BRIGHTON Conference Centre (203311) Siouxsie And The
 Band
CHICHESTER East Mersea Youth Camp Dumpy's Rusty Nuts
COLCHESTER Essex University (86221) Terry And Gerry
DARLINGTON Arts Centre (463271) The Membranes
EDHAM Royal Holloway College (4453) Tempore Tudor
GLASGOW Barrowlands (041-552 4601) Everything But The
 Girl
IPSWICH Gaumont (53641) Savajazz/Roy Ayers
LEATHERHEAD Leisure Centre (77737) Billy J Kramer And
 The Dakotas/Marmalade/Mungo Jerry
LIVERPOOL Krackers Klub (651-708 8615) The Guana Bats/
 One Last Light
LONDON Fulham King Head (01-736 1413) John Owyah
LONDON Greenwich Tunnal Club (01-858 2895) Gene
 Washington/The Larks
LONDON Hackney Brookly's Walk Chats Palace (01-986 6714)
 The Prasad Drummers/The World Service/Tipsa P/The
 Inira Dance (Free)
LONDON Hammermith Odéon (01-748 4081) Judie Tzuke

TUESDAY 22

CORK City Hall (21731) Madness
GLOUCESTER Leisure Centre (36498) Siouxsie And The
 Band
HANLEY Victoria Hall Everything But The Girl
LEEDS University Taran Bar (43071) The Guana Bats/
 Surf/Dave
LONDON Camden Dingwals (01-267 4967) The Playn Jazm/
 Surf Drums
LONDON Hammermith Odéon (01-748 4081) China Crisis
LONDON Kensington Royal Albert Hall (01-589 8212) David
 Cassidy
LONDON Hall ICA (01-930 3647) Esposito/32nd Street/The
 Jazz Defektors
LONDON North London Polytechnic (01-609 1212) The
 Big Dish
LONDON 100 Club (01-636 0933) John Cooper Clarke
LONDON Dominion (01-580 9562) Tom Waits
MANCHESTER Band On The Wall (061-932 6625) Maria
 Muldaur
MANCHESTER Gallery (061-832 3597) The Wedding
 Present
MANCHESTER International (061-224 5050) Amanda
NOTTINGHAM Concert Hall Billy Connolly
PORSMOUTH Polytechnic (81941) The Long Riders
PRESTON Guildhall (21721) Blamance
SHEFFIELD University (72770) REM
SOUTHAMPTON Riverside Club (436840) Alien Sex Fiend
STIRLING University (3171) TV Personalities/One
 Thousand Villains
STOKE Shelleys (32209) The Fall

SATURDAY 20

BIRMINGHAM Powerhouse (021-643 4715) The Fall
CHIFFENHAM Gold-diggers (65444) Madness

SIOUXSIE AND THE BANSHEES, THE GUILDHALL, PRESTON ▶

It's a funny thing, punk. Here we are, eight or nine years after the revolution. Its foremost practitioners, the Sex Pistols, have long since exploded in their own slipstream. The Clash became confused somewhere along the way and became a rock band; you know, like Pink Floyd. They don't work for a living anymore. But Siouxsie's still going, out to exercise some new material on guinea-pig audiences around the nation.

What an audience it is, too. Seasoned Goths mix with insurance clerks and pink-faced apprentice punks. Sensibly dressed girls wobble one knee to the bossy beat and sing along. For some reason, there seem to be a lot of people, dressed, made-up and coiffured like Edna O'Brien. Whatever would she say?

Much drama at the start. A curtain covers the lip of a cloth-constructed cave. What will be inside? Aladdin? Faintes? No. Just the band and a couple of sets of crossed fluorescent tubes.

So there it is — the face that released a thousand shutters. She looks like Theda Bara, vamp of the silent screen, after a strict diet. Left and right she rotates her head just like a Dalek and makes window-clearing motions with her arms. If Siouxsie is trying to tell us something, I can't imagine what it could be.

A quarter of the crowd pogoes in front of me. The floor, being of post-punk design, gives rather too much, flipping me up and down. The rest of the punters sit back in the tiered seats, posing chocolates, no doubt. "Have we eaten all the nut whisks? When's she gonna do 'Hong Kong Garden'? What about the marzipans?"

The band, meanwhile, plays more window-cleaning music. Siouxsie moves accordingly. Severin plays rock 'n' roll on his bass. My backbone almost reacts but, no, the rest of the band decide not to go along with it. New boy guitarist looks down obsessively at his guitar, thinking, probably, "would Robert do it like this?"

The whole band plays rock 'n' roll on the middle section of yet another new one. And now a third version of "Christine". Ho hum. Listen, what's the difference between Siouxsie Sioux and Bonnie Tyler?

Two short encores and they're off to the hotel and, I expect, an early night. Seriously though, what is the difference between Siouxsie and Bonnie Tyler?

■ Robert Graham



Photo by Steve Wright

▶ THE CULT, NAKANO SUN PLAZA, TOKYO

The Cult were given a big push here prior to their arrival. "She Sells Sanctuary" was mixed right in with Madonna on AM radio. The Japanese call this "balance". It's related to harmony, something the Japanese believe very strongly in. If Madonna and the Cult don't seem the most harmonious combination, well, you've got to be Japanese to understand.

The gig? Well, maybe the band were suffering from jet-lag. Maybe they were confused by all the tousled blond and pink hair framing those screaming Oriental faces.

Whatever the case, apart from Ian Astbury's Jagger-esque posing and dainty dance steps, the performance was dull and lacklustre. Playing in a cavernous venue, more suited to theatrical performances than rock concerts, the Cult were unable to fill the hollow, half-empty hall with their presence.

The sound only aggravated matters, bouncing off the high ceiling and losing itself in the void. Astbury's voice was so distorted and unintelligible that after about 20 minutes, it began to sound a lot like a piece of chalk being scraped across a blackboard.

The audience was polite, of course. They applauded patiently and stuck it out for the encore. But mad enthusiasm? Sorry guys. The indomitable presence of Sitting Bull notwithstanding, there was no war dance. Maybe it's time the Cult dropped their name altogether, along with their pretensions. Astbury could retire to Montana and write a book about the Battle of Wounded Knee.

This tour will definitely not ensure massive sales of paisley shirts. Besides, the Japanese have been wearing them for years. Where do you think your top designers steal their ideas from anyway?

■ Christopher Hunt

▶ HURRAHI, RIVERSIDE CLUB, NEWCASTLE

"Will you please finish up those drinks now..." As if Tyneside's weekend 10.30 closing time wasn't Victorian enough, the Riverside's decay decides to play the constabulary's game for them and remind us of the fact every two minutes after Hurrahi have left the stage.

His paranoia is justified I guess. Just weeks after the Riverside co-operative opened its doors in the summer, its licence was withdrawn. The result was that this new venue, vitally needed to lift some of the fog from the Tyne, threatened to fold. Now the police treat its clientele to drink and be low-abiding citizens, the Riverside is alive, kicking and — until 10.30 at least — wet.

Hurrahi are very sober. A true Geordie chin, turned ironically against all the pop trivia their name would suggest. Out of the wonderful world of Kitchenware, they excite me the least but I'm still impressed.

Main men Paul and Taffy are like musical Custers, holding up the Rickenbacker in defiance while the trijans slowly encircle, brandishing synthesisers and drum machines. It's a last stand of earnest optimism, even if they are a little dour sometimes on stage. Songs like "Tame" that should be coaxed tenderly, get bashed to ordinariness in an over-loud mix.

But what used to sound dated in Hurrahi is now flowering into something which shows there may be life in the Rickenbacker yet. I left feeling good anyway. And yes, I finished up my drink like a good boy.

■ Simon Beck

▲ **LATIN QUARTER, CITY UNIVERSITY, LONDON**

After this gig, someone asked me how I would label Latin Quarter's music. The only answer I could come up with was honest, passionate and committed.

Latin Quarter are an eight piece band, only seven of whom actually appear on stage. The eighth member is a lyricist (Mike Jones) whose words provide the spark that causes the other seven individuals to collectively burst into flame.

Apparently Mike's main line of communication with the band is by post, a fact which prevents any preconceived musical opinion on the author's part from restricting the talents of the individual musicians. Consequently, their varied musical backgrounds and influences give the music a breadth and scope that transcends the usual limitations of rock/disco/reggae/pop pigeon-holing. The resultant strength and maturity stamps the music with a timeless authority that makes no allowances for the more ephemeral requirements of the contemporary music scene.

On stage, they rely totally on their music to get their message across. And, make no mistake about it, the message is the thing here. The considerable instrumental and vocal abilities of the musical section of this band are channelled unreservedly into communicating what they have to say.

I suggest you owe it to yourselves to find out what the message is. At the very least, you will share in the joy of a band saying what it means and meaning what it says. If you really listen, it may even make you think. If it does, I suspect that Latin Quarter will be well satisfied.

■ **Andy Girdwood**

DIVINE, THE POLYTECHNIC, MANCHESTER ▶

It's a funny old world. Three years ago, you mentioned the name Divine and it was the proverbial 'couldn't get unratoned on if he was an fire'. But here he/she is, defying all the laws of space and gravity in that same old costume, the same old postures and the same old standards thumping away on the backing track. Not to mention the same old obscenities hastily exhaled over the gaps in the tape and all in roughly the same order.

Having said all that, though, you just can't help liking him. In a bizarre way, Divine is entirely lovable and even rather cute. He evokes a po-a-o-dirty atmosphere — and don't the kids love it? Well, yes they did. They lapped up the man, who it's not unfair — in fact it's reasonably accurate — to describe as the fat old queen of pop music.

Personally, I worry about him. Anyone who has to be professionally gross all the time can't come out completely unscathed, psychologically, now can they? We're talking about the man who not only brings out his dirty laundry in public, but also his dirty mind, dirty language, dirty habits, the whole mucky kit and smutty kaboodle.

The man certainly has a kind of portly presence. The fact that you've heard all the lines before doesn't stop you smiling. Even knowing that Divine is about as live as the average edition of 'Top Of The Pops' still doesn't stop you getting as fine fun out of it. It's true that, in a business which increasingly resembles a circus as time goes on, there is certainly a place for Divine. In fact, if Divine didn't exist it would be necessary to invent him.

Yes, you can dance to it — at least that's something — but Divine is to pop music what Pot Noodles are to the modern diet. I'm afraid I'm left hungry.

■ **Dave Sefton**

▼ **BALAAAM AND THE ANGEL, CRACKERS CLUB, LIVERPOOL**

Christmas came three months early this year for hundreds of city youngsters, all hoping for some special present as they gathered in Crackers nightclub to greet Santa. Dry ice billowed from the festive groto, jock-sticks were lit and music rang out. "I believe in Unity" was the message to the boys and girls, who jostled excitedly when the familiar presence took the stage...

No, it resembled the shooting session for a budget remake of 'Dune'. The extras pounded away with shunt-and-shove choreography but where the script said anger and aggression, the music said Peace and Love and Good Clean Fun.

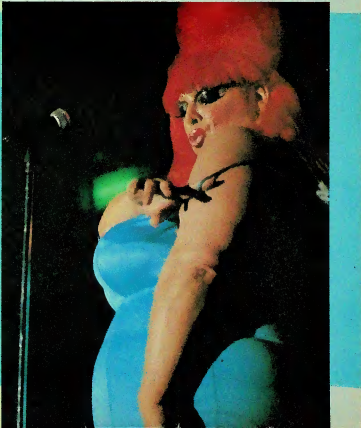
Balaam And The Angel are, like New Model Army, self-professed apostles of small-town experience. But these Midlands souls, flanked by picture wheel cosmographics, take the middle way. Their beat is natural, their guitar and keyboards colourful, the melodies simple and the lyrical themes not apocalyptic but personal. The hands of the Balaamy Army shoot up at the same moment in each song, then flutter down like religious aerobics. Every style you ever knew meets here.

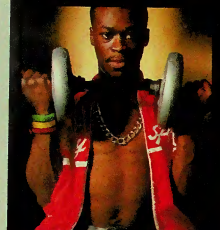
Far from being self-styled, the band make me think of working lads suddenly thrown into prominence when the workforce occupy the factory. They make up the speeches, the stances and the ideology as the TV lights hit them, with earnest good intentions and an old scenario.

A new set of ley-lines links the small towns of England, and Balaam And The Angel are making the messages that travel along them. But what strange thoughts go through the heads of provincial lads these days!

■ **Roger Hill**

Photos by Steve Wright

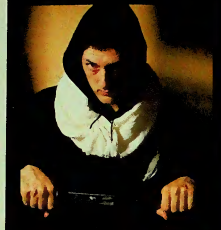




● Weighing in at £42.99 in the red corner, Pony's reversible baseball jacket. Just the thing for today's chain gangs



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● Stop the return of the ninny in this natty Nike sweat-top. Available in any colour (as long as it's black) it cuts a swathe through wicked wardrobes at £24.99

BLOW BY BLOW

ROUND ONE Nothing has survived the caprice of cloth-cutters quite so well as la mode sportif. Over the last six or seven years it has developed from a slight-but-sharp fad to a movement as awesome as Frank Bruno's upper-cut. Enduringly stylish yet conveniently casual, it seems certain to go the full 15 rounds. But for it to be really knock-out it needs to trade blows with some other styles. In New York, and in various casual capitals around Europe, the challenge has been accepted, and *tribal* variations are now the *norm*. In the Big Apple the downtown B-Boys have become the uptown 'Fly Guys', with leather jeans, Kangol hats and big strappy watches. Elsewhere you can ring the changes with similar ease, but come sun, rain or artificial turf the basics are best — and until you've got them, you're only shadow boxing.

ROUND TWO Olympus Sports in London's Oxford Street have just re-vamped their autumn collection, introducing various 'classic' items of sporting apparel. Bold but basic, every item is as crucial as a long tea at Lords. I'm took hard hitting 400 Blows down to a gym for the work-out. "We're not particularly known for our fashion accessories," snarled a skipping Edward Beer, "They're mostly freebies — or stolen." And this from a man who admitted to buying a Barry McGuigan 'official' sports club shirt!

ROUND THREE Stick to primary colours, or black and grey, and choose 'original' shapes: anything classic is as immortal as Muhammad Ali and twice as hard. So keep your chin down and mix it up.

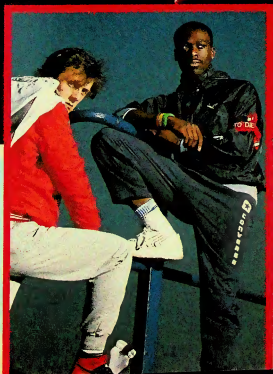
ROUND FOUR The bell goes, there's nothing to lose: just keep boxing clever.

● 400 Blows are swinging into the charts with their follow up to 'Movin', 'Runaway'. There are plans for a tour and an LP nearer Christmas, but if you need to keep your hand in check out 'The Good Clean English Fist' (Dojo), a compilation of all their singles.

● Olympus Sports is at 301 Oxford Street, London W1. Tel: 01-409 2619. Open Monday to Saturday 9am-6pm (late night Thursday). Ninja equipment from the excellent DH Martial Arts Centre, 46 Carnaby Street, London W1. Open Monday to Saturday 9am-6pm. All hats from the Hat Shop, 58 Neal Street, London WC2. All other accessories from Argon, 72 Neal Street, London WC2.

● Styled by Into ZamZam. Models Edward Beer, Anthony Thorpe and Marcello Cherry. Photography by Paul Cox.

● Ready for a crack at the WBA Super-heavyweight stakes title — in the blue corner, gun metal grey jogging pants by Converse at £29.99 and slick rain wear by Pony at £44.99. Floating into view, Nike 'Air' Jordans at £47.99 (named after Mr Jordan, world beating basketball player and highest jumping pro of all-time)



● Frank Bruno lookalike Anthony Thorpe captured in the Hall Of Fame, wearing prize-fighting Adidas tracksuit in azure blue. You might find it cheaper to stage a Thriller-In-Manila, though — price £85

DARYL

The white boy with the black voice traces his roots from Philadelphia street corners to the New York Apollo

the growing pains of

"The first record I ever made when I was 17 only got played on black stations. I had a hard time crossing over to white. My biggest problem in the world has been to be white." This is the kind of inverted racial observation you don't hear too often, and when you do you don't expect it to come from the lips of Daryl Hall.

But then he's turned his biggest problem into a million-dollar asset, and these days his interracial sound turns 'em on no matter what the pigment.

He's the senior partner in a sound that he and John Oates have made so acceptable they can call on soul brothers David Ruffin and Eddie Kendrick from the original Temptations, play at the reopening of one of the premier black clubs of the soul boom years, make a record of it, swan into charts white and black and come out winning handshakes all around.

And Daryl, proud of those crossover credentials, defends his right to play at New York's Apollo Theatre. "I played places like the Apollo when I was a kid; it's as much my roots as anybody's. It's not a racial thing, but that's just something that goes deep into my whole point in music, that's where I come from."

The soul-boy image is no put-on by Hall. Like he said, he always had that sound and he backs it up by saying: "To tell the truth, pop music is probably the least of my influences. It's kind of ironic that I should become a pop star because pop is the least thing I care about! But maybe I bring that attitude into it, I try not to make straight pop records."

Way back when, on the streets of Philadelphia (Daryl moved there from New York at the age of four), he was trying to make straight R'n'B notes. Back then doo-wop was still big (though not under that name), and the sounds were crucially formative for Hall. "Doo-wop is a derogatory term, if someone called someone a doo-wop it was like a jerk. But somehow it became kind of the same as the word 'punk,' you know, it came to describe the music. Street corner music is really what we called it, occupella, and that's really when I first started hanging out as a teenager, that's what we did, stood around and sang."

"It was very regional stuff. I grew up in Philadelphia and the heart of it was Philadelphia, New Jersey and parts of New York, and there'd be groups who never made it out of their neighborhoods. They'd have a big record in West Philadelphia, everyone knew who they were, and nobody from North Philadelphia had ever heard of them. It was a real collectors' kind of thing. Kids used to collect 45s, it was almost a pride in

how obscure your record was 'nobody ever heard this one!'

"And we all had our collections and we all learned the songs, it was kind of like urban folk music, everyone knew certain songs and that way you could go around from street corner to street corner — provided you didn't get into any fights — and sing. The song that everybody knew was one called 'Travelling Stranger,' and that was a thing that you could go to any street corner in the north-east and get four guys together and sing. If you wanted to just walk up and start singing that was the one."

"Another one was 'Unchained Melody,' by Vito And The Salutations... 'Island Of Love'... 'In The Still Of The Night'... a doo-wop version of 'Stormy Weather.' A lot of doo-wop music, they would take early rock 'n' roll and just take the music out. I used to tackle any voice. It was the guy who liked to tell everybody what to sing, and I would take anything from boss right up to the high stuff, which kind of surprised people."

The biggest groups of the time influenced Daryl and his pals in more than just their sound. "People like the Dovells were happening; they were a doo-wop group that made it as a chart success (with songs like 'Bristol Stomp' and 'You Can't Sit Down' and lead singer Ian '1-2-3' Barry). They all went to this place called Overbrook High School, which was a kind of rock 'n' roll high school in Philadelphia, and that's where I used to hang out. They were very idolized, they were the cool guys. We'd buy clothes where they'd buy clothes, the whole bit."

As doo-wop faded and Daryl neared the end of his teens, the more augmented black sound of Motown was burgeoning in Detroit but Hall remained in Philly, hanging out with some guys who were carefully making notes and biding their time. "Gamble and Huff and all those people duplicated Motown, and their attempt at duplicating Motown was what turned into the Sound Of Philadelphia. The whole scene revolved around Tommy Bell and Gamble and Huff, and I was on the periphery of that and worked with those people on occasion."

In fact in 1967 he recorded a single with the Rameos, a group which included Bell, Gamble and Huff in their number, and it was later that year that he met John Oates when their groups competed in a Battle Of The Bands contest. In 1971 Hall left Philly just as the Philadelphia International sound was set to soar. He had a few more years of balling before the pop doors came open but even then the influences in Hall And Oates songs like 'Sara Smile' and 'She's Gone' were pure soul.

The name of his band in that battle contest had



L H A L L

with Paul Sexton. Photography: Ian Hoaton

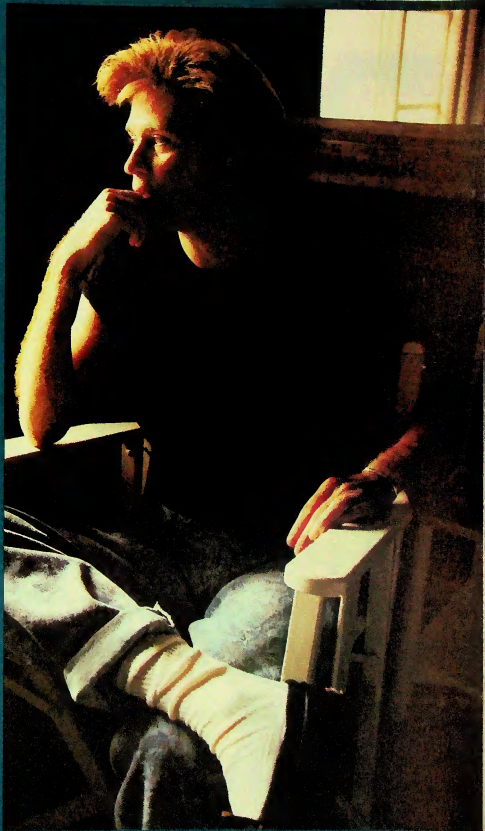
been the Temptones, an open-heart tribute to his Motown heroes. "The Temptations should have been bigger," he asserts. "They never really sold any records. Well... they didn't have the kind of record success you think they did, their music is more well-known than their success was. It was really a problem of the whole black star system in that everybody [at Motown] was subject to the material they were given. If you were on Berry Gordy's good side, he'd give you the good stuff and if he didn't feel like it he'd give you a piece-of-shit song."

"A lot of those people were discouraged from writing. David Ruffin is a really good songwriter, which I never knew. I always assumed he was a typical pawn in that situation, which he was — but they wouldn't cut his songs and his songs were as good as anything." I mention that Stevie Wonder and Marvin Gaye managed to escape that system eventually. "Yeah, they were the two that did it, but they were real mavericks and not liked for it. When David and Eddie tried to do it, they got dumped from the Temptations, and you know the rest of the story."

But Daryl does have a note of optimism to chime in. "People always ask me how I did what I did in those days. It was the mid-Sixties before things really polarized and in a lot of northern cities there was a real interracial kind of thing. I grew up in this interracial environment and there was no big deal about what colour you were, you just did it, musicians hung out together, black and white, and it's starting to get back to that now. I really think a lot of my success has to do with the fact that the world has turned back to that."

Now Daryl's taking a year or more off from the race relations board (better known as Hall And Oates), to begin work on a solo album which he targets for March or April release, and he's been in London making an interesting contact. "I was in the studio the other night with Dave Stewart; I've written a couple of songs with him and I will be cutting them with him. I'll probably do some more stuff with Nile Rodgers, I'm really feeling around to work with a lot of different people for a change. Jimmy Iovine turned me on to Dave, he's really easy to work with, very spontaneous, we just go into the studio and say, 'Let's go in and put something together.'"

John Oates, meanwhile, is on a similar solo tack. "He's been working with a French soul singer who I haven't met, and she's like a cross between Edith Piaf and Janis Joplin. He's talking about doing some movie songs. But it is time for a break from Hall And Oates; we've explored our collective roots and experiences for a long time and it's just time to try and put a new angle on things." Daryl Hall... singing on a street corner near you soon.



**QUENTIN PARADISE
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SUBTLE ART OF**

NAME DROPPING

There's plenty of truth in the celebrated saying that 'a little knowledge is a dangerous thing'. But not when it comes to pop. In the first place, knowledge of any type, shape or quantity is extremely thin on the ground. And when it does rear its lovely head, the quality is more likely to be hilarious than dangerous. For the average flagging rock star in interview, a snatch of off-the-peg philosophyspeak is the perfect diversionary tactic. The sceptical are reduced to blind epileptic fury or glazed indifference; the impressionable are tickled to the tips of their toenails and can soon be overheard in pubs and launderettes spouting concepts regarding this or that sage, scribe or self-publicist with the pig-ignorant confidence of the true pseud.

In this glorious tradition of naked pretence, *rm* offers the following guide — a veritable Enpseudopaedia of obscure and difficult persons. Who they really are. Who they appeal to. And what not to say about them.

Percy Byshe Shelley

Very famous poet of the early 19th century, frequently lumped in with opium buff Thomas DeQuincy and lyrical love-lorn Lord Byron, as one of the Romantic school of verse. In reality, DeQ was virtually a Fascist and Byron the pet of royalty. But Shelley was a roaring Red revolutionary. This has not escaped the notice of Paul Weller Esq and Perce is the inspiration behind the more anthemic of the Style Council's efforts.

Next time you hear some chinless English Lit type making out that old PB was a dreamy, wistful sort of fellow, point out to them that if it was naughty for Joe Stalin to re-write history, they shouldn't do it either. Refer them to the book 'Red Shelley' by Mirror columnist Paul Foot — any whiff of the 'Communist threat' usually puts the wind up unwanted guests.

Shelley's wife Mary penned the much-filmed horror yarn of Dr Frankenstein. Neither of the Shelleys are in any way related to the Buzzcocks, erstwhile punk rock unit.

Jean-Paul Goude

French bloke who 'designed' the best known incarnation of Grace Jones. Remarks such as 'he's a bleedin' tosser, that Jean-Paul Goude' will usually suffice where J-P is concerned. Do not make the grave error of going down South Molton Street asking to see Jean-Paul's latest menswear collection. Wrong Jean-Paul.

The Brontë Sisters

Huge, long-necked vegetarian quadrupeds who lived in swamps during the prehistoric period. Popular with the armed forces during WW2, their 'Wuthering Heights' is but the most obvious influence they've had on the great Kate Bush.

Saatchi and Saatchi

Spiritual godfathers of the sensational Duran and Duran.



● PAUL WELLER and great mentor Percy Byshe Shelley, 19th century bed Under The Bed



● KATE BUSH and those groovy Brontë Sisters

Colin MacInnes

If you haven't noticed the Colin MacInnes revival, wake up — your hearts is waiting. With his trilogy of London novels published in the late Fifties and early Sixties, MacInnes brought the existence of a brand new phenomenon — youth culture — to the notice of the adult literary world. 'Absolute Beginners' is his most famous and its impact still resonates today.

His opening scene is set in a restaurant on top of a Kensington High Street department store. Today the site has been revived as Richard Branson's exclusive Roof Gardens. There's also an outlandish socialite called the Fabulous Hopleite who's a dead ringer for Boy George.

That Weller fellow is in love with every word of it, and MacInnes' notion of wide-eyed young night-owls with raised social consciousness has been recycled many times as a marketing ploy guaranteed to please biz types in their forties. MacInnes wrote with great flair and passion, but his vision of *The Kid On The Street* is as wistfully romantic as you might fear from a middle-class homosexual. Perhaps it's no surprise that a bunch of public school drop outs are behind the current filming of the work.

Allowing MacInnes to plummet into your conversation is probably a bit passé these days. But, if you must, don't get him confused with the one who said, 'You've never had it so good', or with Barry McInnes, the famous Irish boxer.

Joe Orton

Irreverent working-class playwright from Leicester, whose farce productions touched upon every taboo, and outraged moral guardians in the early Sixties, Joe's name has been wielded in the recent past by such as Our Paul (again), Madness, Chris Dean of the Redskins/Socialist Workers' Party, and Sir Adam Ant-head, the noted pantomime dame.

Adam recently starred in the leatherette leg-puller 'Entertaining Mr Sloane', while 'Loaf' has enjoyed a West End revival. Read John Lahr's excellent biography 'Prick Up Your Ears' (see cover of 'Our Favourite Shop') for enlightenment on these, Orton's other big hit, *The Ruffian On The Stair*, and his extraordinary experiences in the public toilets of North London. Orton died when his jealous live-in lover Kenneth Halliwell smashed in his head with a hammer before killing himself with a sleeping pill overdose.

Juan Kerr

Half Spanish, half Canadian, his off-the-cuff defiance of the Catholic establishment many moons ago has helped liberate seamen all over the world. Juan's revolutionary fervour has influenced a whole range of contemporary pop artists, among them George Michael, Lemmy, Billy Idol and the seminal Baltimore.

William Burroughs

And so do rabbits.

Marquis De Sade

Tent-maker to the famous nightclub siren who gave us 'Your Love Is King', and, some argue, more closely related than either party would care to admit. In fact, de Sade's association with sadomasochism came about largely by accident. The truth is that music always lay closer to his heart, but by a cruel blend of fate a speech defect often led to him being misunderstood. One night, impatient for action at his favourite designer jazz club, the Marquis rose to his feet and demanded loudly, 'Come on, you lot — give us a thong.' Someone did. And he's been hidebound ever since.



● ADAM ANT in the shadow of saucy playwright Joe Orton

Herbert Marcuse

Indecipherable but influential Frankfurter thinker, whose post-Marxist philosophies were popular among the less drug-addled sectors of late Sixties alternative people. Today, Marcuse has forsaken academia and embarked on a successful second career as prolific goal poacher for Manchester United and Wales.

Joan Didion

Sounds like a Golders Green florist, but in fact Ms Didion is one of the American West Coast counter culture's most celebrated writers. Able to conjure great dreamy metaphors for the Los Angeles way of life from a single drop of rain on the windscreen, Ms D has recently been cited as an influence by disco heart-throb Lloyd Cole. It is, perhaps, a strange choice in view of *Our Joan's* steady drift to self-obsessed right-wingishness.

If anyone starts coming on strong with the Didionisms next time you're down the pub, just look them in the eye and say this: 'In a society without a mission, Didion is her own most heroic project, and this self absorption manifests itself in her style.' That'll teach the bastards.

G O D

Don't believe anything they tell you. Cliff Richard, Bob Marley, Michael Jackson and Bono Vox are all of them cruelly deceived. The truth is that God is just Andy Warhol's greatest hit.

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