



rm

AUGUST 16, 1986 EVERY THURSDAY 55p

DARYL HALL

MY TRIAL SEPARATION

RECORD MIRROR

CHAKA KHAN
WORKING WEEK
MEAT LOAF
ANITA BAKER
POLY STYRENE
BROTHER BEYOND

LIVE

SIGUE SIGUE SPUTNIK ●

YIVA! ●

MANCHESTER AGAINST
APARTHEID ●

RED LORRY YELLOW LORRY ●

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Front cover photography: Eugene Adebari



BALLET CONFIRMED

An exclusively revealed in rm, **Spandau Ballet** will be touring in December. For their first dates in two years, Spandau will be playing Glasgow SECC on December 6, Birmingham NEC December 16, Manchester G-MEX Centre December 20, London Wembley Arena 22, 23, 24. We've heard that Spandau also want to play Wembley on December 26, but this hasn't been confirmed.

Tickets are priced £9.50 and £8.50 for Wembley, the NEC and G-MEX, while at the SECC they are £9, £8 and £7. They are available now from box offices and usual agents.

Tickets for all concerts are also available by post from Spandau Ballet Box Office, PO Box 2, London W6 0LQ. Clearly state the venue required, add a 50p booking fee to the cost of each ticket, make your cheques or postal orders payable to Spandau Ballet and enclose a sae.

There is a credit card hotline on 01-741 8989.

RS



CAMEO release their single 'Word Up' on Friday, August 22. Co written by Larry Blackmon and Tomi Jenkins, the track was produced in New York's Quadrosonic Sound studios. 'Word Up' is taken from the band's forthcoming album which will be out in mid September.

Cameo will be touring here starting in September and they will be bringing their full US roadshow with them. RS

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FACT: Go West's eponymous debut album has been in the charts for 71 weeks. Bolstered recently by the 'Bangs And Crashes' compilation, true, but that's still one hell of an achievement for a first album, especially when you think that the only other artists who've been in the charts longer are in the upper stratosphere — Queen, Madonna, U2, Dire Straits ... So what's been happening to our dear little BPI Best Newcomers these past long months?

Mr Cox and Mr Drummie have been absent since last November writing, recording and generally being out of the country. From the middle of a field in Denmark, Richard Drummie told an excited *rm*: "We spent six months writing on the Isle Of Man with TV as our only contact with the world. I do feel we've lost touch with the British music scene but still, it wouldn't make any difference to our music anyway. There's always the danger of being forgotten, but I'd much rather people said 'wow, a Go West record!' than 'oh no, not them again'. We've hardly been overexposed."

Their second album, entitled 'Dancing On The Couch', will be out on October 16, God and producer Gary Stevenson willing. "The album's going good, but as usual we've only got a few weeks left so it's panic stations," says Rich. "It's different, because the last LP was mostly attempts at singles. We're not saying it's not commercial, just less poppy, with more ballads. It's more diverse."

Certainly recording in the middle of a Danish field has meant no distractions, unless milking cows is a valid pastime. "We're becoming country boys. There's nothing to do but work; we don't have any time off or see anything. We come to the studio at noon and work till 2am. So we're even more shy now." Omgawd. More jokes about muscles, quick.

The initial fruits of this pastoral labour will be available in early September, in the form of the single, 'True Colours', described as 'quite raunchy'. "We're apprehensive every time we release a single," says R. "We pray every time that someone will buy it — we never assume anything. We wait for everyone to forget us." Ever modest boys.

The Go West British tour starts in Bristol on November 10, ploughing through 25 venues. Then they go to Australia, New Zealand, Japan and America and might get home in about two years' time. "The catapult has been pulled right back now," adds Richard poetically, "so it's all ready to spring." Watch this space for further details of their exciting trajectory.

BP



GENESIS release their single 'In Too Deep' on Monday, August 18. The flip side is 'Do The Neurotic', a previously unreleased track which will only be available on the single.

Taken from the platinum selling album 'Invisible Touch', 'In Too Deep' is featured on the soundtrack of the film 'Mona Lisa'. The film stars Bob Hoskins and opens on September 5 at the Odeon Haymarket in London.

Genesis' world tour is due to start in America in mid September. The tour will last for 10 months and they will finish by playing Britain.

RS

Daryl Hall, human greyhound wearing a poodle on his head top 10

- 1 Michael Heseltine
- 2 Michael Foot
- 3 Martin Fry
- 4 Danny La Rue
- 5 Jimmy Saville
- 6 Alan Biley
- 7 Nick Rhodes
- 8 Quentin Crisp
- 9 Green Gartside
- 10 Nancy Culp (oops)

compiled by the John Oates shorties fan club



ELECTRO COMPETITION

■ Yee-har and other exclamations of a 'Square Dance Rap' nature, those people at StreetSounds have done it again. Their 'Hip Hop Electro 13' is just about the damndest selection of best-wise hot wax they've put together yet. In celebration of the recent 'UK Fresh '86', it's a 21 track smasheroonie featuring: Afrika Bambaataa, Grandmaster Flash, Aleem, Lovebug Starski, MC Tee amongst others.

Exciting huh? Well we've got 25 of these diamond platters to give away. Answer the following questions...

1 Which famous rapper was originally a member of Grandmaster Flash's Furious Five: a) Melle Mel, b) Denis Skinner, c) Dizzy Heights?

2 'UK Fresh '86' was held at what venue: a) Hartlepool Skating Rink, b) Wembley Arena, c) Birmingham NEC?

3 'Pee Wee's Dance' is about: a) an ancient Friday night public house urinal rite, b) a comedian, c) a feisty little Scottish terrier?

First 25 correct entries out of the hat on August 26 win. Send your answers to *rm* 'Electro Competition', Greater London House, Hampstead Road, London NW1 7QZ.

HUMAN LEAGUE



7" & 12" SINGLE

PRODUCED BY JIMMY JAM AND TERRY LEWIS FOR FLYTE TYME PRODUCTIONS INC.

VS880-12

1986 VIRGIN RECORDS LIMITED

1986 VIRGIN RECORDS LIMITED



It comes as some surprise. A new band touching on the funk and not just farting out the cod soul sophistication so common to young boys with a large record contract on their minds. **Yes No People** distance themselves from the pack because their music actually manages to catch on some real emotion, display a little bit of personality.

Brighton based, the band revolves around a two man nucleus of Luke Cresswell and Steve McNicholas. Both were previously involved with street wackos Pookie-snackenburg, and appear in the current Heineken 'dustbin dance' TV advert which Luke wrote and choreographed. Live and in the studio, the band are fleshed out with various members of the Jazz Warriors and Courtney Pine Quintet.

JR



THE BENNY PROFANE SHOW

Profanity without the perfunctoriness. Purposeful independent pop which doesn't sound like the Buzzcocks. **Benny Profane** be the band in question. Current EP 'Where's Pig?' (where indeed!) unleashes an untidier version of BP's predecessor the Roo. "The record's a bit tame," apologises Dave Jackson. "We're normally a lot louder." Benny Profane, incidentally, was extricated from the pages of a Thomas Pynchon novel. May he never return.

LOT



► One half of the now defunct B-Biz-R duo, **Austin Howard**, has teamed up with one third of the Stock, Aitken, Waterman production team, Peter Waterman, to write the soulful single 'I'm The One Who Really Loves You'. Produced by the famous trio, who have also written and/or produced for Princess, Bananarama and Dead Or Alive, it's going to feature in the forthcoming David Puttnam film 'Knights And Emeralds'. Austin obviously thinks it's a bit of a wheeze himself.

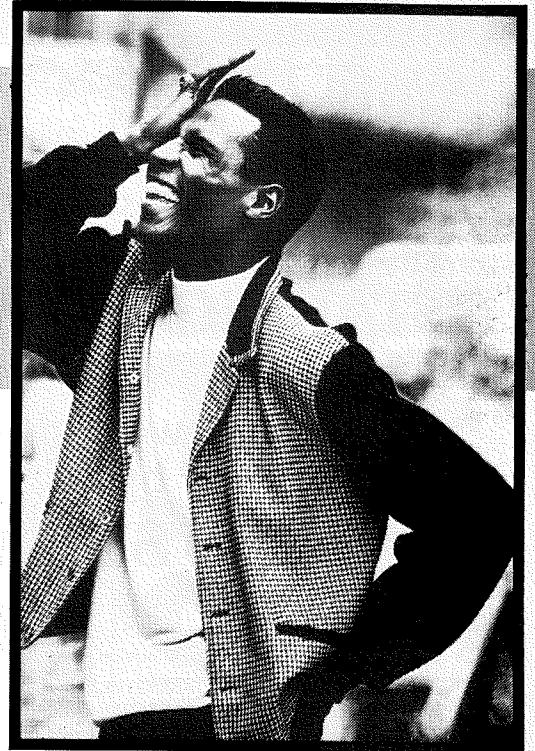
DC

THE POGUES release their single 'Haunted' on Monday, August 18. Written by Shane with lead vocals by Cait, the single is taken from the soundtrack of the film 'Sid And Nancy'.

The flip side is 'Junk Theme', which is again on the soundtrack, while the 12 inch features the notorious and otherwise unavailable 'Hot Dogs With Everything'.

The Pogues are currently touring France, after which they will be going to Spain to star in a spaghetti western.

RS



FROM
THE 'HOUSE' SOUND OF CHICAGO
— THE 1ST SINGLE —

FARLEY 'JACKMASTER' FUNK & JESSIE SAUNDERS
LOVE CAN'T TURN AROUND



ON 7" & 12" including 'DUB CAN'T TURN AROUND' LON 105/LONX 105





a
little girl dreams
of
TAKING THE VEIL

★
a new single
by
DAVID SYLVIAN



7" version

a. TAKING THE VEIL
b. ANSWERED PRAYERS

VS815



12" version

a. TAKING THE VEIL (remixed and extended version)
TAKING THE VEIL (7" version)
b. ANSWERED PRAYERS
A BIRD OF PREY VANISHES INTO A BRIGHT BLUE CLOUDLESS SKY

VS815-12



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SIMPLY RED will be playing a short tour in November. They'll be appearing at Birmingham Odeon Tuesday, November 25, Hammersmith Odeon 26, Manchester Apollo 27, Dublin SFX 30, Dublin SFX December 1, Belfast Mayfield Leisure Centre 2.

Simply Red are currently touring America and they'll be recording an LP, the follow up to 'Picture Book', in the autumn. **RS**



John Lurie is a busy chap: lead man in the **Lounge Lizards**, erstwhile film star, composer of solo piano pieces and main protagonist in a project called *Dr Hammerhead*. Lurie was in London recently as the Lounge Lizards promoted their Roland Kirk-ish live album 'Big Hear' and played the ICA.

"I don't think most people who went to our shows knew what we were about," says John. We all thought you were about some mutation of jazz, John. "We're much more interested in the composition, not on worrying whether what we do is jazz or not. Right now my brother is writing some tangos with acoustic bass and guitars."

And John is thinking about his film career. A performer in 1970's NYC art films, John has recently showed in two Stateside cult successes — 'Stranger Than Paradise' and 'Down By Law' (with Tom Waits). "I'd been in a couple of films before the band were formed. I haven't really planned a career in films, but I keep getting all these scripts sent to me. I have to keep turning down things to do the band." **JR**

E A R B E N D E R S

Andy Strickland

'Take The Skinheads Bowling' Camper Van Beethoven (Rough Trade EP)
'Adorations' Killing Joke (EG)
'Radio Clash' the Clash (CBS)

Joe Shutter

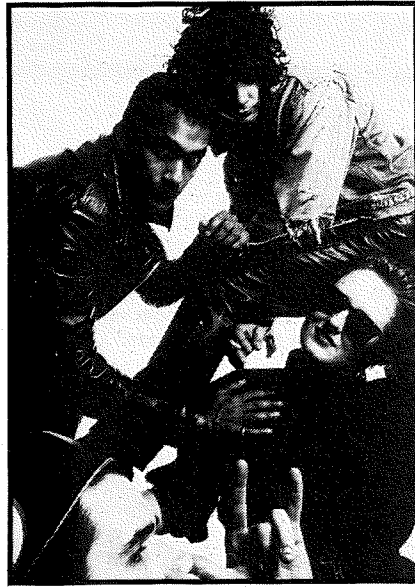
'Flaunt It' Sigue Sigue Sputnik (Parlophone LP)
'The Clash' the Clash (CBS LP)
'The Word' Junkyard Band (Def Jam/Columbia import 12 inch)

Jim Reid

'All In The Same Boat' Freddie McGregor (Real Authentic Sounds LP)
'The Word' Junkyard Band (Def Jam import)
'In The City' the Jam (ye olde punk TV slot)

Eleanor Levy

'Heard It All' the Bodines (Creation)
'They May Be Right, But They're Certainly Wrong' the Shamen (One Big Guitar EP)
'Slide' the Big Dish (Virgin)



FIELD DAY

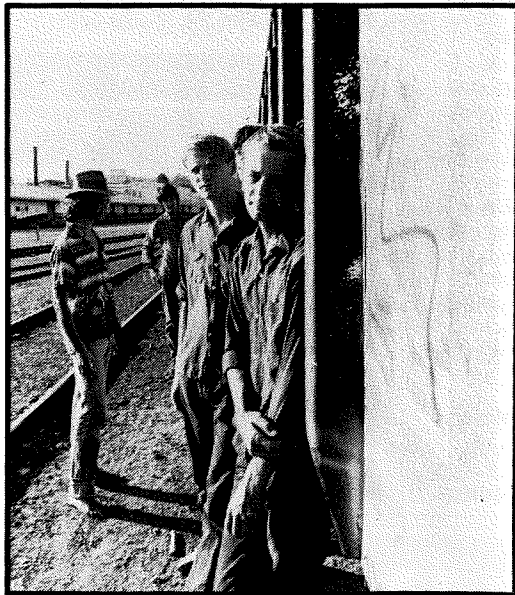
● Spaghetti Metal? Well, why not, we've had every other hybrid the biz and the bands can muster. **Fields Of The Nephilim** are the purveyors of this music, and their single 'Power' is released later this month. As you can see, the lads resemble a rather grubby bunch of weekend cowboys, and confused guests at a recent London party by leaving clouds of dust behind their every move. Their sound is a brash metal thrash topped off with some grimy growling vocals. You'll either love them or loathe them.

AS

SNAP HAPPY

Jayne Houghton, one of rm's photographic contributors, finds herself on the wrong side of the lens here, promoting an exhibition of four young photographers at Way In at Harrods in London for two weeks starting on August 18. Pictured with Jayne are Coney Jay, Russell Young and Chris Clunn, and all four promise you a diverse range of portraits, from David Cassidy to Ken Livingstone. Probably a lot more fun than passing round the holiday snaps.

DC



IN TENTS?

Camper Van Beethoven? Now there's a name to conjure with. 'Take The Skinheads Bowling' is their crazy yet thrilling little EP. Put the two together and you've got a refreshingly wacky, yet spot on offering from the Californian band. Now those of us who remember their LP 'Telephone Free Landslide Victory', released a couple of months ago, can tell you that this is one varied outfit. They're a garage band, but don't expect the usual guitar, slam dance excess. On 'Take The Skinheads Bowling', Camper Van Beethoven demonstrate their country, Tex Mex and ska influences to the full. Now this may make them too wide a proposition for you, but then that's your problem, isn't it? Wallow in variety with CVB.

AS

■ Scottish pop has been dominated by the boys for far too long now. All these old semi-acoustic owners suddenly trying to be chic; it rings a bit hollow somehow. Whatever happened to the great Scottish women vocalists? Did they really break the mould after making Annie Lennox? Current buzz in Edinburgh is that Eileen MacMullen of the **Hook 'n' Pull Gang** could well give Ms Lennox a run for her money. Not only that, but she plays drums as well. The band has attracted much attention north of the border, and if they can avoid the 'goth' tag long enough to put out a record, they could move south in a big way.

AS

COMPILED BY

DI CROSS

ANDY STRICKLAND

ROBIN SMITH

NEWS DIGEST PAGE 49

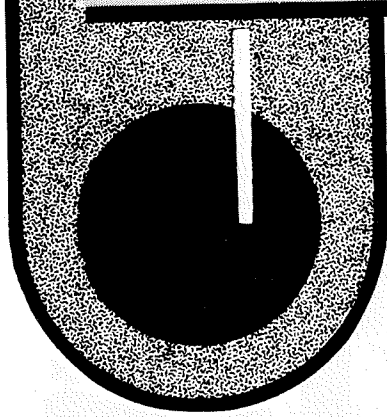
ARCHIE
BELL
AND
THE
DRELLS

WHERE
WILL
YOU
GO
WHEN
THE
PARTY'S
OVER

THE
NEW
ALBUM
AND
CASSETTE

PRT 57121 *Portrait* 40-57121

SINGLES



TOP OF THE RANGE

BLACK 'Wonderful Life' (Ugly Man) Guaranteed to make grown girls whimper and hard-nosed boys blubber. A beautiful, balmy antidote to today's 99 per cent inconsequential output. A smooth coating of non-drip vocal gloss glides over a melody which seduces you with its eyes shut. Lyrically, a mass of contradictions which fool no one, matey! Simplicity and perfection itself (sigh). On a par with Marks and Sparks' cheesecake.

FUEL INJECTED

TURBOS

PRINCE AND THE REVOLUTION 'Girls And Boys' (WEA)

If Morecambe and Wise ever lent their gifted gabble to a snake-charming sketch, 'Girls And Boys' should undoubtedly have been the soundtrack. Utterly ludicrous swaying rhythm and a voice sounding like it's spent a sojourn in a cement-mixer. Scummier than coffee from the rm drinks machine and less sexed than a neutered ant. The purest tackerama on two legs comes good, again. (No innuendo intended — smutheads!)

BOTANY 500 'Bully Beef' (Supreme International Editions) Aha, the scent of Scottish vinyl wafers enticingly my way. My ears

detect an unashamed ghost of Caledonian pop past — not necessarily a bad thing while there are suckers like me to lap it up without question. Jangler than an epileptic tambourine with sweaty, panting tongue wedged firmly in cheek. Souls along with consummate verve and lashings of Hibernian charm.

FARLEY 'JACKMASTER' FUNK AND JESSIE SAUNDERS 'Love Can't Turn Around' (London)

Simply the thing, according to those in the know, is 'house' music. Chicago's answer to hip hop is the sort of sound which saturates the rm boys in a cold sweat (R Smith excepted, who prefers Ripples) and the rm girls in a cold fury. Isaac Hayes' original finds itself transformed into a hot 'jack track' (ho ho). A massive barrage of lacerated dance beats and beefy verbals. Essential footwork fodder.

TOT TAYLOR 'Australia' (London Popular Arts)

Will undoubtedly receive excessive rotation in Earl's Court hosteleries. Drunken Aussies pining for the homeland will clutch their koalas and gulp. That bouncy brass rhythm is ruined only by seagulls screeching their way onto a groove too many. Curiously old-fashioned and excessively refined but a very pleasing artefact nonetheless. Pass the Fosters.

RELIABLE

RUNNERS

THE POGUES 'Haunted' (MCA)

Pogues in dulcet tones shock. No, Shane hasn't undergone a larynx transplant, but Cait has temporarily divested him of the microphone. Yet another offering taken from the 'Sid And Nancy' soundtrack, this is surprisingly uplifting. Heavier strumming and poppier vigour than is their norm.

THE AFRICAN CONNEXION

'Tell Mandela (Things Are Going To Change)' (Tout Ensemble) Has a great deal more going for it than the admirable

strength of its subject matter. Ju-ju music at its best — joyous, light-headed and deep-hearted. Too 'controversial', of course, for Radio One. A shame — should be meted out to maximum ear-count.

SOPHIE AND PETER JOHNSTON 'Happy Together' (WEA)

The resurrection of the boy/girl formula. Where Dollar were lampooned as wet, very tacky and occasionally quite kitsch, these two are touted as 'enigmatic'. The winsome sister and bro collaborate on an airy-fairy coo, the very epitome of niceness. In close proximity to neutral on the love/hate scale.

DEPECHE MODE 'A Question Of Time' (Mute)

Spruced up, meatier mix of old track. Not quite as alluring as 'A Question Of Lust' but the rabid, sequenced throb is better programmed for radioland. Good sorts that they are, Depeche Mode will run and run while Martin Gore grows weirder and weirder by the millisecond.

SONIC YOUTH 'Starpower' (Rough Trade)

Chainsaw guitars and female voice buried beneath a stack of mixing desks. Eminently listenable but highly ephemeral — in one ear and straight out 'other material.

OLD BANGERS

HUMAN LEAGUE 'Human' (Virgin)

Long-awaited re-appearance of the Leaguesters, and I'm seemingly the sole objector at rm. What infiltrates the charts with unswerving regularity these days, they ponder? Mostly American, mostly medallion-sporting balladeers. Aw shucks, we can't fail. Exactly the girlie nonsense I consistently fall for, but not this time. As for that dumb blonde talkover twixt 'I'm only huuman... yeeuurrk! Limp, listless and resolutely installed in the subconscious. Mammoth hit.

TINA TURNER 'Typical Male' (Capitol)

With the exception of 'What's Love Got To Do With It', I've remained immune to the outpourings

and fleshbarings of TT. 'Typical Male', as per usual, fails to fill me with unbridled ecstasy. The woman still sounds as though an army of clothes pegs has attached itself defiantly to her nose. Staple Turner trademarks — lively, 'raunchy' and man-hunting — plus hints of a riff from KC and the Sunshine Band's 'Give It Up'.

THE STRANGLERS 'Nice In Nice' (Epic)

A rags to riches tale that bobs along with an alarming lack of dignity. The lads have had their moments of glittering glory — this ain't another to add to the roster. Either a piss-take or twee in the extreme. Return to suntanned senders and assign cold showers at random.

RAIN AND TEARS 'I Had A Friend' (MCA)

Simplistic musical monologue bemoaning, you've guessed it, the evils of heroin. This insipid, infantile manifesto will do about as much for the anti-heroin campaign as a bowl of cold porridge. A tune as sickly as its tone is patronising.

ANDY TAYLOR 'Take It Easy' (Atlantic)

Culled from forthcoming flick 'American Anthem'. The sleeve shot of a very ravaged-looking, hippified Andy Taylor induced much mirth in these parts. As for the contents — nasty, very nasty indeed. Lead guitar, turgid drums, inane comment and senseless la-la-ing. And that's just the dance version. Avoid the rock mix at all costs. Next to this, Drum Theatre's tea towel chic seems almost tasteful.

DAVID LEE ROTH 'Yankee Rose' (WEA) Is this a wind-up?

reviewed by

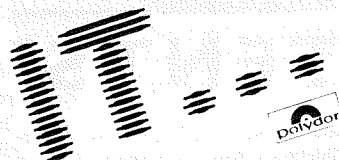


lesley o'toole

MERCHANT

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ROCK



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7" POSP 764 12" POSPX 764

Yup, **Michael McDonald** is definitely not a grade A bearded bozo. Proof? Just check his list of credits... Talking the Mickey: **Edwin J Bernard**

There's a prematurely greying, bearded American man who sends tingles of delight surging through my body whenever I hear his voice. Somewhere in England, I can imagine a secret coven where fans of this gentleman meet, perhaps once a week, to listen to his records, have an orgy of aural pleasure and return to their semi-detached lives to wait out another week. At least that's how it seems, for, until recently, to hear a Michael McDonald record on the radio — let alone see it in the charts — was about as rare as unicorn droppings.

Everything changed for the 34 year old ex-Doobie Brother when he recorded a song with another criminally under-rated artist Patti LaBelle, and almost hit the top of the charts with 'On My Own'. Now there's a veritable wealth of back catalogue McDonald to rediscover, including his current Warner's single, 'I Keep Forgetting', which scaled the US charts four years ago.

But Michael McDonald also has one of the hottest dance imports around, the euphoric 'Sweet Freedom', written and produced by Rod Temperton, which gets a UK release on MCA in a couple of weeks. The beauty, you see, of Michael McDonald is that he is equally at home with AOR sob songs as he is with bright and brassy R'n'B.

I think his voice is the best in the world. Michael, typically, is flattered, but contradictory.

"To tell the truth, I went through a lot of phases with my voice. And what I learned the most about singing over the years was simply how to preserve my voice and get through the night."

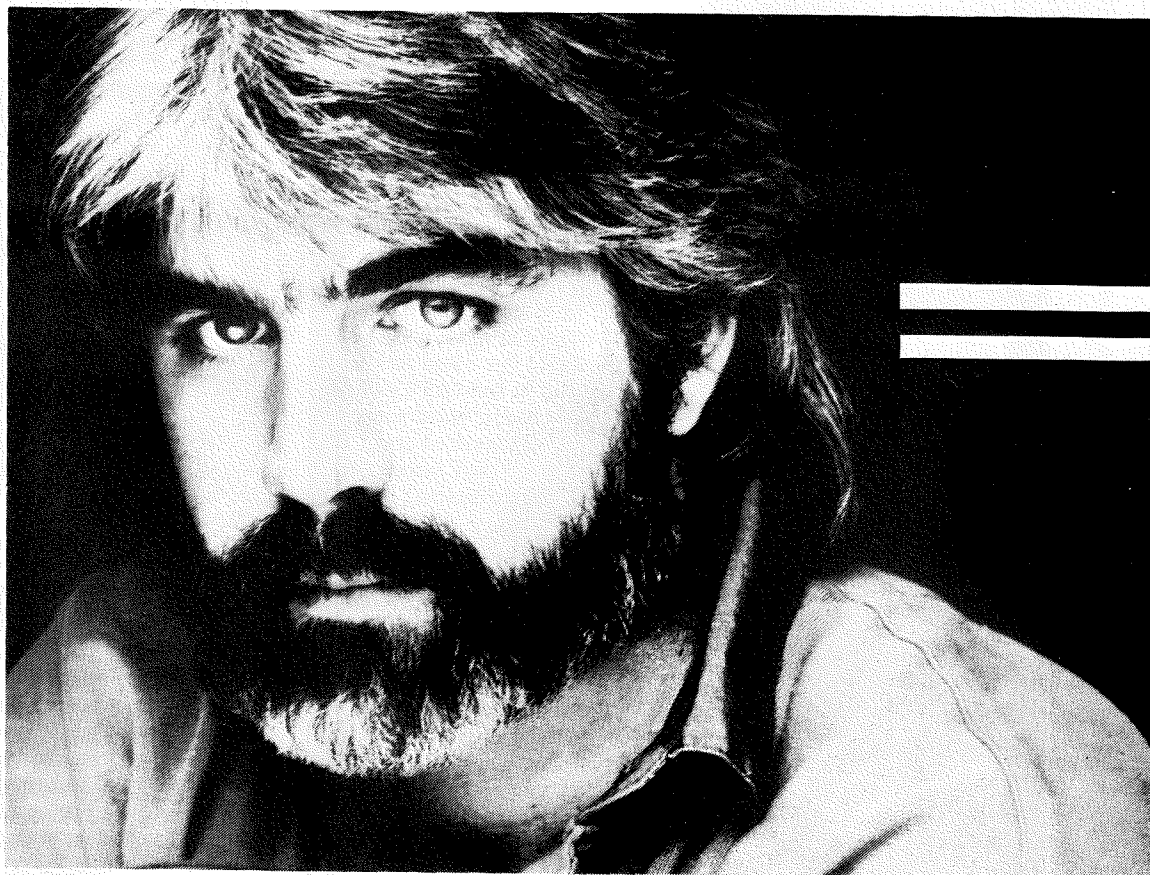
But what about the sound of your voice, Michael? You sound black like James Ingram, or Chris Jasper (of the Isleys).

"I'm flattered.... I wish I could sing as well as either one of those guys. I guess I feel somewhat competent as a vocalist, but I work with people every day who are really so much better than I am. Most of the time I'm a little skittish about it." Come on, Michael. I find your modesty quite incredible.

"Really, I don't mean to be. It's just that I find a lot of friends of mine, especially black singers, always seem to be in incredible voice all the time. But I've noticed that a lot of singers from where I come from, Missouri, have a similar timbre to me. I guess it's a local dialect or something. But, hey, no-one likes their own hair either."

Michael's voice has graced many records: a lot of early Steely Dan, Christopher Cross' 'Ride Like The Wind', Donna Summer's 'State Of Independence' and, of course, 'Yah Mo B There', with James Ingram.

"Me and James had written two songs for James' album, that Quincy (Jones) didn't like. He sent me a message to write something in the Junior Walker 'Shotgun' groove



YOU WOULDN'T BELIEVE SOME OF THE PEOPLE THIS GUY HAS WORKED WITH

and we came up with a song called 'I Will Be There'. James changed the lyrics and I'm glad — I hadn't wanted to write another version of 'You've Got A Friend'."

Michael McDonald is as much a Grammy-winning songwriter as a first class soul singer. He has had songs covered by Dionne Warwick ('I Can Let Go Now'), Luther Vandross and Gwen Guthrie ('Takin' It To The Streets'), Carly Simon ('You Belong To Me'), Millie Jackson ('This Is It'), Patti Austin ('Any Way You Can') and Aretha Franklin ('What A Fool Believes') — the best soul singers in the world.

'What A Fool Believes' is the best known Doobies' record and, even after hitting the top of the US charts in 1979, it's still charting in Holland as I write. It was the first collaboration with Kenny Loggins.

"The night he came round for the first time, I was playing a few tunes to my sister, who had come round to

do my laundry. Just as I was playing some of 'Fool', Kenny came to the door and he insisted that we work on that tune. But as far as the success of 'What A Fool Believes', I'm amazed to this day."

Michael is married to singer Amy Holland, and lives a pretty Californian lifestyle. He seems to spend every spare minute involved in music.

Rod Temperton's offer for Michael to sing 'Sweet Freedom', the theme from the Greg Hines/Billy Crystal cop comedy, 'Running Scared', "breathed life into my summer". But Michael feels restless. "I'm really up in the air with my next project. I'd like to take on something more than an album, which tends to be one dimensional."

But the future looks rosy for the man with the platinum larynx all right. Not bad for someone who fell into the pop world as a teenager because it provided "everything I needed as a way of meeting women and making the easiest money I could think of".

COMMUNARDS

NEW SINGLE ON 7" & 12" AVAILABLE FROM 11TH AUGUST

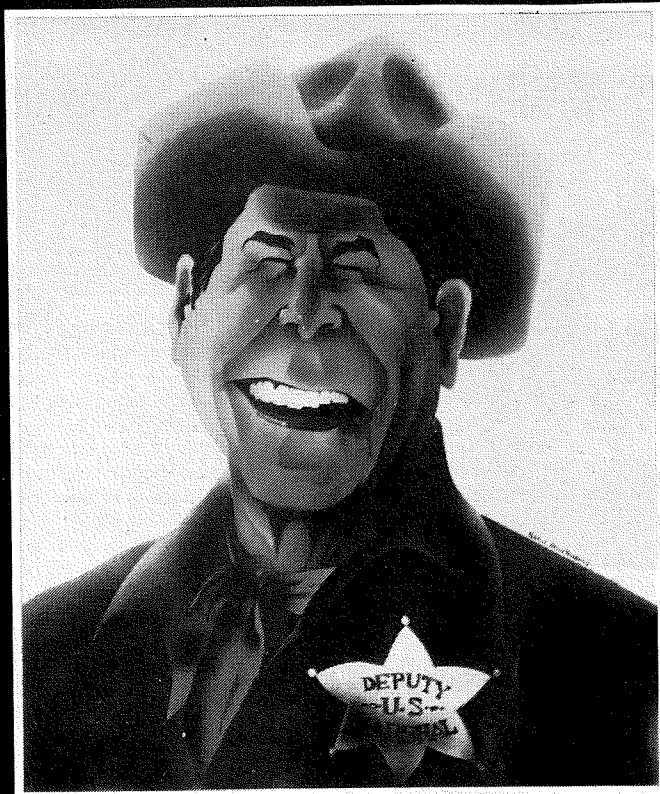
LON 103



LONX 103

don't
leave
me
this
way

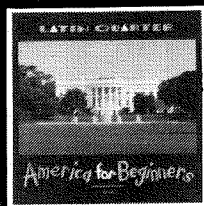
A CLASSIC SINGLE FROM LATIN QUARTER



America for Beginners

BRAND NEW RECORDING

Includes previously
unreleased song
"SANDINISTA"



ON 7" & LONG 12"

ARISTA

A L B U M

DARYL HALL 'Three Hearts In The Happy Ending Machine' (RCA PL87196)

Excuse me? Can I have that again please? Oh well, it's a nice cover anyway. Daryl looking sensitive; Daryl looking windswept. What's that? Oh, the music. Well...

You'd think the object of one half of a successful pop grouping going off on his own and recording a solo album would be to do all the things he can't do within his more established outfit.

So why has Daryl Hall produced merely another Hall And Oates album? Is this an indication as to John Oates' real input into the duo's work, or just that Daryl's got fed up sharing the royalties' cheques?

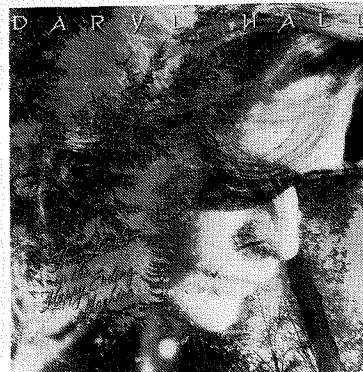
With a voice as celebrated as his, I'd expected this to be an album of soul classics, a few slower ballads, and maybe something with a bit more guts than H And O.

Instead, there's a series of half thought-out songs that merge into each other courtesy of David A Stewart's heavy-handed production. Cringe as that fiddle invades the end of 'Dreamtime'; play your cardboard guitar to the horrific squeaky solo in the otherwise pleasant 'Someone Like You'.

This is complacency of the worst kind, born of the view that getting a few famous people to help you out (Bob Geldof, Joni Mitchell) means you've created a thing of worth and beauty. I mean, Geldof on backing vocals? Did you hear him at Live Aid?

Hall And Oates fans will probably lap it up fondly. As for the waverers, frankly my dear, they won't give a damn. ■■

Eleanor Levy



GWEN GUTHRIE 'Good To Go Lover' (Boiling Point POLD 5201)

After years as a cult artist, Gwen Guthrie is making sure she's more than a one hit wonder. Nothing quite matches the essential funkiness of 'Rent', but its musical diversity will ensure something for everyone, without putting anyone off — no mean feat.

Standout is a three part reinterpretation of Burt Bacharach's 'Close To You', the Jam and Lewis influenced 'I Still Want You', and the Pointeresque title track (nothing to do with the Go-Go movie, it's street speak for 'ready').

Not just another dance album, this one. The rounded sensuality of Gwen's voice and production, and her finger on the many pulses of contemporary black music, see to that. ■■■■

Edwin J Bernard

VARIOUS 'Fresh Beats' (Cooltempo CTLP 1)

A hip hop album with three top 10 hits on it? G'arn. Yep, those awfully astute people at Chyralis' dance label, Cooltempo, have established themselves as the most hip (hop) dance label of '86.

After massive chart success with Doug E Fresh and the Real Roxanne, they're beating their influence, Street Sounds, at their own game with a chillin' compilation of 10 of the freshest (and most commercial) hip hop tracks around.

Featuring the younger generation of rappers who grew up on cartoons, video games, 'I Dream Of Jeanie' and disco melody, it's probably the most essential album to be released this year, if you believe, as some of us do, that hip hop is the only new music of the Eighties. Get fresh, y'all. ■■■■■■

Edwin J Bernard

LIONEL RICHIE 'Dancing On The Ceiling' (Motown ZL 72412)

Listening to 'Dancing On The Ceiling' is like not turning a tap off properly. You get drip, after drip, after drip.

Wallowing in an ever growing sense of self satisfaction, Lionel has become an absolute master at writing pretty but very dull songs. In a way, you can't blame him. He's made more moolah than I'll ever make in four lifetimes, but does he really have to write songs to such a strict formula?

The album ranges drearily from the sugar-sweet balladeering of 'Ballerina Girl' and 'Se La' to the geriatric rock of the title track and 'Don't Stop'.

Smart, well played and nice creases in the trousers, but 'Dancing On The Ceiling' is boring as hell. ■

Robin Smith

VARIOUS ARTISTS 'Original Motion Picture Soundtrack 'American Anthem' (Atlantic 781 661 — 1)/VARIOUS ARTISTS 'Original Motion Picture Soundtrack 'Youngblood' (RCA BL87172)/VARIOUS ARTISTS 'Original Motion Picture Soundtrack 'Pretty In Pink' (A&M AMA 5113)

While the cigar-chewing film moguls in toupees have sussed that hit songs sell movies, most of the albums are as appetising as a dead pigeon in petrol gravy. The current vogue is for music by third division hacks, has-beens and never-wases.

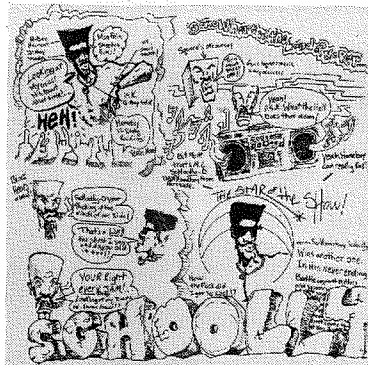
'American Anthem' indicates that Duran Duran's Andy Taylor had better not give up his day job for a solo career if this soggy American-rock stodge is evidence. The rest, by Mr Mister, INXS, Stevie Nicks and Graham Nash, is as exciting as Smokie on Mogadon.

'Youngblood' is another catalogue of American rock cliches, with efforts from Starship, Glenn Jones and the obligatory Mr Mister.

'Pretty In Pink' has no Mr Mister. But it does have New Order's 'Shell Shock', Echo And The Bunnymen's 'Bring On The Dancing Horses', the

Smiths' 'Please Please Please Let Me Get What I Want' and Suzanne Vega's 'Left Of Center'. While you have to stand for some lacklustre efforts from Belouis Some, INXS and OMD, its good to know that some Hollywood fat cats still have their real hair intact. American Anthem ■ Youngblood ■ Pretty In Pink ■■■■

Mike Gardner



VARIOUS ARTISTS 'Now That's What I Call Music 7' (EMI/Virgin Now 7)

Where's the pig? It's not piggin' fair, they've taken it off the cover, off the ads and put it in the gate fold sleeve. There it is: 33 tracks and an awful lot more pigs. New pigs; old pigs. Pigs with talent; pigs with no talent. This is pop... and pigs will fly.

Two ensembles pictured within this product remind me of pop:

Wham! and the Real Roxanne. They look like pop should be; not profound, not deep but, sometimes, a pretty surface. A few ensembles I excuse from the game — Ridgway, Wylie, UB40, Housemartins, Furniture, even Big Country — they all belong to the rock world and can be forgiven some clumsiness under the greasepaint. The rest just frighten me.

Silly pop soul artists in even sillier clothes. Any shade as long as it's pastel. Has-beens and people who once had a full head of hair.

Imagine being locked in a room with Chris de Burgh, Dr And The Medics, Bucks Fizz, Owen Paul, Jim Kerr and Genesis. Hell is a bacon sandwich. ■

Jim Reid

FREDDIE MCGREGOR 'All In The Same Boat' (Real Authentic Sound RAS 3014)

Unpretentious, homely, but nevertheless a little gem of a record. Freddie McGregor's stock in trade is soulful, light reggae. Bouncy tunes punctuated by some sharp brass and wonderful, mellifluous vocals.

There's nothing complicated here, just simple, joyous music, totally free of the self-conscious stiffness that affects so much pop these days.

The single, 'Push Come To Shove' and the penultimate track, 'Mama, Mama', are the stand out tunes. All

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

honeyed sweetness and easy, easy rhythm. And that's McGregor at his best — try some. ■■■■

Jim Reid

SCHOOLLY D 'Schoolly D' (SD114)

"Rock 'n Roll living's a thing of the past. So all you long-haired faggots can kiss my ass..."

No messing here. Philadelphia's Schoolly D represents the new breed of the harder-they-come school of rappers. No compromise, no sell out. So while Run DMC crossover to a rock crowd, Schoolly D returns to B-Boy basics with a vengeance. No screeching guitars, just a killer drum programme and some sure-fire rapping.

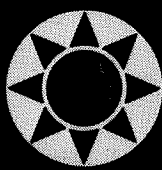
With only the help of his DJ, Code Money, the boy from Park Side has singlehandedly produced one of the most exciting hip-hop albums this year; tracks like 'PSK What Does It Mean?' and 'I Don't Like Rock 'n Roll' are already huge on dancefloors from London to New York.

This is hip-hop, simple, hard, direct and danceable. The times they are a-changing and rock 'n roll living is a thing of the past. Roll over Beethoven! ■■■■½

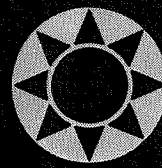
Jay Strongman

MICHAEL JONZUN

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WRITE TO: RM LETTERS, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ

■ May I take this opportunity of petitioning other readers of **rm** for their views on what seems a never ending saga of references Mick Jones (Big Audio Dynamite) constantly makes to the Clash.

As 'one' who fell for the 'poisonous' word that was delivered by hedonist hero (man of the people) Joe Strummer, and the raucous sounds the Clash were making during the halcyon days of '77, I feel the bitterness that continues to light up the sentences in the interviews with Jones is sad and really doesn't benefit either him or the now defunct Clash.

Why does he persist in knocking something he was part of? I can recall many occasions when both Strummer and Jones showed true friendship for one another, right up to the demise, the terrible split (whatever one likes to call it). I find Joe Strummer a stimulating figure and a great musical talent. I look forward to the day he once again delivers the new battle cry to those of us who are greatly concerned by the state of this country. This man can move the tawdry but desperate 'pop scene' wherever he so desires, for one day he will rise to the forefront and generate passion; we do

care where we are going!

For Mick Jones, I wish him the best and hope he maintains that 'guitar' sound that made the Clash, such an 'angst'-ridden group, into a sheer brilliant group. Let the back-biting stop once and for all and let two modern heroes once again set a blazing trail beyond the now staid and predictable musical frontiers.

"Groovy times are here again."

Michael Declan Flynn, Knaresborough, North Yorkshire

● I think you'll find now that the pipes of peace are smoking nicely between the two camps — and we at **rm** are only too pleased to have printed both sides of the story in the past

■ Having completed my penance, I feel I must recount to you my despicable sin. On a recent visit to the local boystown club, I found myself 'getting into a funky groove' (yuk!) with a record called 'I'm Your Man'. This, I decided, was the one for me, until the jock announced the artist as being one Manilow (the same). I had danced and enjoyed. Hail Mary!

Ciel Gre (well, would you give your real name?)

● And while you're at it, learn the complete *Beatitudes* as further penance. Sure you're not a friend of Lesley 'Manilove' O'Toole?

■ The way in which your magazine is currently manoeuvring, I can forsee it manifesting itself as a 'serious' sociological, arty periodical.

I can just picture it now. Moody, full-page colour photographs of Siouxsie lookalikes with church steeples superimposed and sticking out the back of their heads, or proud perverted playwrights ranting on to Nancy 'I always swallow a dictionary before I compose my pretentious articles' Culp about how they were severely beaten by their fathers when they were children at some miserable private school.

Then there'd be disturbing articles on the rigorous life of black unemployed lesbians who reside in London, theses on London Transport fares and brain numbing reviews on arty black and white films, alternative mime companies, tedious art exhibitions, airy-fairy theatre ensembles and elongated discussions on radical left wing politics, world affairs and the advantages of reading neurotic poetry when going through intellectual osmosis.

Plus, of course, interviews conducted by journalistic morons like Jim 'I'm a dense prat who likes hip hop music' Reid with the likes of Janice Long on how to get laid on a Saturday night. Silly me — almost forgot the most obvious article.

Greg Downing, East Sussex

● Don't forget Robin Smith's thesis on the downfall of the chocolate bar in modern civilisation and Eleanor Levy's three part dissertation on great pop bottoms of our time. Your kind

suggestions have been duly noted and will be put into operation forthwith

■ Why has everybody started calling reggae 'Lovers' Rock' recently? I mean, it's not even an accurate description — who would make love to that sort of tripe? 'Two-chord crap' might be a more suitable name-tag.

Martin Wilkinson, Bournemouth, Dorset

● It's a sad fact of life, Martin, but some people last only two chords when making love...

■ The non-sexist/non-racist approach of your magazine is very heartening. However, a number of your writers display alarming ageist and fatist tendencies. Witness the cruel treatment which is doled out to plump pop stars like Jim Kerr. Could it be true that such ageing idols as Sting and Jagger keep themselves so disgustingly healthy to avoid total humiliation at the hands of Nancy Culp and co?

A preoccupation with age might explain **rm's** championing of the tedious Fuzzbox. My advice is to forget these has-beens and devote the space to young contenders Claire And Friends, whose ace single looks set to become a youth anthem in the mould of 'My Generation'.

Simon Petryszyn, Oldham, Lancashire
● How old are you, boy! How can you even think of Claire And Friends as a youth anthem when Rod Stewart's just been in the Top 10? Take three cold showers immediately!



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Have an iced

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day.

When the heat is on, be cool.

Mix yourself a *Nescafé Frappé*...

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2. Shake it all about.

3. Pour into a tall glass with tons of ice.

You have just made...

Nescafé Frappé.





HOW TO LISTEN TO A BROTHER BEYOND RECORD...

- (a) Do the ironing
 - (b) Sing along
 - (c) Question the subversion
- Hmm

...Question: are they the serious business, or just a bunch of styled popsters?

Story: **Lesley O'Toole**

● **It's all about** rightness, isn't it, this 'designer pop' lark? Parading the right labels, frequenting the right haunts, flaunting the right faces, dropping the right names (loudly) and playing the right soul-less soul-faced pop (badly).

Bar the fashionably alliterative name, Brother Beyond are doing it all wrong. They panic about Prince tickets (buying them, that is), enthuse over Wham! and queue for signed photos of Angie Watts. Good grief. They probably even buy their undies at Marks and Spencer like the rest of us.

Nathan, Carl, David and Eg have a bit to learn. If they'd omit horrifying statements like "what a seminal song!" and "our record collections are sooo diverse" (but of course, darlings), I might succumb totally. Further clangers will undoubtedly be dropped. Fortunately, though, the smooth-operating single 'I Should Have Lied' isn't one of them.

Excuse me while I blush into my cappuccino, but isn't it a mite Spandau Ballet-ish? The attendant faces are drained of colour faster than you can mouth the word 'insult'.

Carl: "Are you serious? You may well blush."

Nathan: "We've had so many comparisons."

David: "But never, ever Spandau Ballet."

Carl: "Steely Dan."

David: "Culture Club."

Nathan: "Sade, all the obvious ones really."

David: "Spandau Ballet is definitely below the belt."

Nathan: "Go West. The Bee Gees, even."

Carl: "I'd rather be called the Bee

Gees than Spandau any day." This is called getting off on the wrong foot, I fear. Don't get me wrong, though, we are talking superlative Spandau as opposed to 1986's 'Whimper For Ourselves'.

Carl: "Yes, Spandau have written some great songs here and there but their influences come from a more obviously soul direction. Burt Bacharach is one of my big heroes for example, and Kraftwerk, Brian Eno. We all really like Joni Mitchell."

And, despite the diverse record collections: "We've all got Prince and play him 24 hours a day, it must be said." I like them already.

Once upon a time, pop was short for popular... Carl: "And that's how we'd like to see ourselves. Playing popular music rather than music defined in terms of style. Everyone is too worried about definition."

"Smokey Robinson and the Supremes wrote great pop songs. People don't call 'Tears Of A Clown' and 'Baby Love' soul classics. If you're going to emulate anything, it should be that sort of feel."

David: "Concentrating on songs rather than style."

Of the 'brothers', Eg is the "disgustingly clever technocrat" and David's blood brother. Nathan, according to biog in true tongue-in-cheek style, is the boy 'to pump the pulse of the modern girl'!

Carl: "We found Nathan in a skip two weeks ago. We thought he'd look alright after a wash and a haircut."

Nathan: "Actually, I was playing in a white reggae band called the Palm Tree Club." (Sounds like the sort of



thing to keep quiet about.)

Carl: "I saw him playing in this grotty pub."

David: "No, I saw him first."

Carl: "And we whisked him away to pop superstardom."

Perhaps, perhaps. Young pretenders to Wham!'s vacated throne, anyone? The brothers turn surprisingly starry-eyed. David: "They carried off everything perfectly."

Carl: "And wrote some of the best songs of the early Eighties."

David: "Everything She Wants' was the one that really pulled them through. A supreme record."

Carl: "Wham! now typify that naff thing about people never reacting to music as they should. They never see it so simply as I like it or I don't. People don't even listen to lyrics any more."

We keep being told, 'Oh, it's such a happy, summery song'.

"It's actually bloody depressing but there's no point hammering the point home. My dream is to have people at home doing the ironing and singing along, then suddenly questioning the subversion."

Nathan: "Why am I ironing my hand?"

Carl: "That's the only way to get through to people. Eventually, someone, somewhere will listen."

David: "Someone even sang our song the whole way through the other day. I was so impressed that someone knew all the lyrics."

Carl: "Well, I did write the song, David."

But are Brother Beyond an elitist bunch who relish their championing by certain trendy factions? David: "Not at

all. There's no elitism whatever, that's so short-sighted."

Carl: "You only have to live in London to see how that works against you. So many bands have strangled themselves by being very much London groups instead of thinking, 'Well, what do we mean to someone in Cardiff?' or wherever."

David: "We don't want to be stars on our own street."

Carl (screeching): "That sounds awful. Don't ever mention 'street' in anything. The worst thing, though, is to be smug. If that's the case, forget it. And the thing we really hate is being called classy."

Nathan: "Obviously we'll have a picture of us in a cocktail bar on the album sleeve."

Carl: "And a couple of chicks, a limousine and a cocktail each. We really don't want that arty tag but if you're not one of the lads and you happen to like films, you can't win. Oh, being an Eighties man is so difficult!"

Yes, you have to gush endlessly about your glossy press kits...

Carl: "Piccies, pillow cases."

David: "Toothbrushes, toiletries."

...And you have to endure the embarrassment of sharing a release date with 'Yellow Submarine'. Carl: "Two Fab Fours on one day. God, you only have to live near a tube station for a couple of years to get really sick of the Beatles. If buskers played 'Everything She Wants', I'd give them the entire contents of my wallet."

Funny you should say that. The rm Wrecking Crew play a spirited rendition at Mornington Crescent station at a lunchtime. Next time you're heading our way...

Tina Turner

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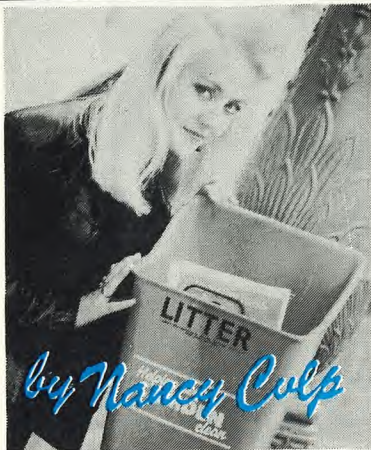
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GOSSIP

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COLUMN

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A gem in every dustbin!

● I'm writing this week amongst the empty lager cans in Greater London Hovel. For some peculiar reason, **Udo Lindenberg's** record company has seen fit to buy up half the Löwenbrau brewery in order to convince us hacks of his charms. All it's done for the rm staff is to make the cleaners' life more difficult!

But what a week last week was! Parties galore, champagne flowing like it was going out of fashion (and that was just in Mornington Crescent tube station). Where was old **Chaka Khan** when we needed her, then? Swapping dresses and earrings with **Gwen Guthrie**, that's where. Seems when the two voluptuous ladies met up recently on 'Solid Soul' they got on like a house on fire, and so admired each other's finery that they decided to mix and match.

I also hear that Gwen, who's an awe-inspiring figure of a woman at the best of times, had not one, not two, but *three* seats reserved for her on the aeroplane over. The official explanation was that she'd hurt her ankle and wanted to stretch out, but maybe it was merely

because she wanted the extra bum room.

And while we're on the subject of statuesque women, it appears that **Alison Moyet** (long time no hear from, eh?) has co-written a song with **Dan Hartman** (remember 'Instant Replay?') for **James Brown's** new album. The song is called 'Let's Get Personal'...

In the wake of **John McGeoch** leaving the **Armoury Show** for **PiL**, **Ray MacVie**, ex-Professionals (the band which numbered **Steve Cook** and **Paul Jones** amongst its ranks), has swapped factions and joined the Show as McGeoch's replacement. Meanwhile **Jobbo** has been prancing around various catwalks, yet again, and has just made a dashing appearance in the latest *Comme Des Garçons* catalogue, showing a rather nice set of cheek bones. I bet the old boy makes far more money being a male model than he does being a pop star. Never mind, as long as he buys me a drink the next time I see him, I promise not say a word about the cycling shorts... Alright, Richard?

Oooh, oooh, this next item is so damn hot it's burning my fingers. Now, you all know I'm not one to make nasty insinuations, and I'm certainly one of love's patron saints, but what is this I hear about the lovely lass in the rubber dress, **Siobhan Banana** and the madcap **Eurythmic Dave Stewart**? I have it on the best authority that the pair of them are ever so slightly entwined, much to the rage of Shuv's long-time beau, **Phil**. Of course, the pair could be good friends for all I know.

And while we're on the subject of **Bananarama**, it also seems that **Keren** is indeed in t' family way (as mooted in this column not so long ago), and that the gels are thinking of upping and leaving good old Blighty for the States as they



Photo by Andy Phillips

■ **Not content with having parted Richard Branson's empire from a rather large sum of money so that he can immortalise his warblings, Kevin O'Dowd is now following that time honoured tradition of being seen at every lig in town for the next six months. He also seems to be passing on a few hints to his mate, on how to look like one of the mutants from 'Terrahawks'. Such originality should not go unnoticed.**

consider that they're more appreciated there. Well... **Andy Warhol** did recently say that they were the most 'happening thing in New York', and who am I to argue with such a well-informed source? Best of luck, girly, rather thee than me.

Boy George, now there's a boy who's never out of the news these days (honestly, he's getting more coverage than **Fergie**, **Ange** from 'EastEnders' and Thatcher's South African policies put together), but he's been very quiet this week... which is more than can be said of his brother **Kevin**, who after signing to Virgin for more pennies than I've got false eyelashes, has taken up residence in that club — the name of which I refuse to mention until I get my card. I even heard one bad joke that they're going to install a bunkbed in there for him!

Siouxsie And The Banshees are in the studio recording a secret album, and did you see her in those knickers and that T-shirt on 'The Way They Were' last week? Phewee, buckets of water were the order of the day!

Now, what were **Paul Morley**, **Trevor Horn** and **Billy Mackenzie** doing, apart from eating lunch, the other day in Notting Hill? Could there be the much vaunted ZTT signing on the cards? About bloody time too, methinks,

considering Lip first heard about it back in February. Meanwhile the world waits for Morley's next major project, which is apparently some hot new band from South London. But Paul dear, even the Kentucky Fried Chicken isn't hot in South London...

Paul from **Killing Joke**, your secret is out! I reveal you to be a closet **Stan Ridgway** fan! Yup, the lad was spotted by one of my spies at the Town And Country Club gig the other week, grooving on down with Stanard...

Now, if any of you are suffering from severe nausea and disorientation after looking at the sleeve of **Pete Shelley's** new album 'Heaven And The Sea', just imagine how the poor old dear feels each morning, cos apparently his entire bedroom is painted like one big optical illusion! Well, I suppose that's one way of stopping yourself from drinking too much — with a decor like that to face the next day...

Never again will I set foot in **Stringfellows** after spending one of the vilest evenings ever there the other Wednesday. The occasion was their sixth birthday, and every Miss Top Shop in the land was there to drink the free booze and dodge the men in white suits. When the lure of laughing at the idiots in chamois leathers on the dance floor had

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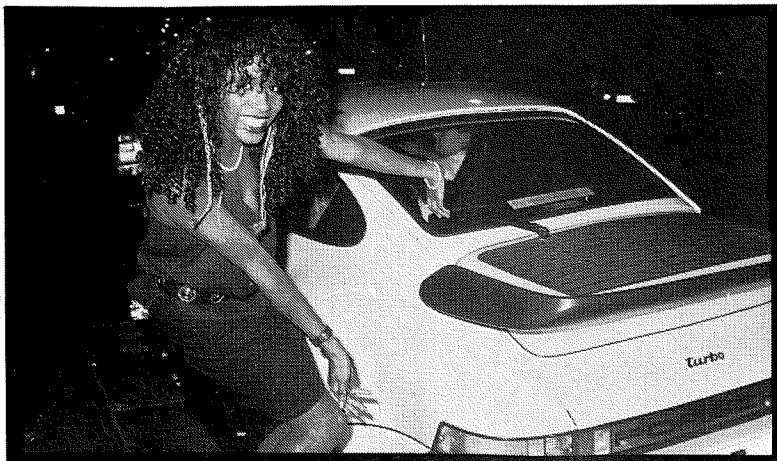


Photo by Andy Phillips

■ Wise girl, this Sinitta, she knows that when the chips are down the only thing a girl can rely upon is her motor. Well, is she really going out with him? (David Essex, that is.) One source revealed to a tittering Lip that at this precise moment the pair are not even talking to each other. Which must make it a little difficult during those smoochy scenes in 'Mutiny'. So I suppose for the minute at least, all her denials of the romance must be true, eh?

worn thin, I was most dismayed that I and fellow band of happy revellers — which included **Pete Wylie**, the lovely **Josie** and her latest flame **Youth** from **Brilliant**, **Martin**, **Neal X**, **Ray** and **Yana** from the **Sputniks** and **Slam** and **Cobalt** from the **Love Reaction** — were all forced to vacate our seats for some old fossils with more money than style — outrageous!

My old mate **June** from **Brilliant** was out there shaking a mean leg on the dance floor to Wham! records, and apparently her mum reads **rm**... so Hi, June's mum!! I retired to a corner gracefully when the **Frankie** lads made an appearance, feeling a mite too delicate after my little altercation with **Ray SSS** when he tried to rearrange my hairdo, but suffice to say that none of us will feel mad about visiting Mr Stringfellow's ghastly emporium again in a hurry.

Mr Mindwarp himself couldn't even get in on account of his rather dishevelled appearance, so he hi-tailed it off to the **Limelight** (oops, I mentioned it) where they're not bothered about a bit of spit and sawdust...

Up and coming band the **Cutting Crew's Kevin McMichael** has been incredibly unlucky since joining the band. Three times his guitars have been destroyed in house fires. On the last

occasion, he ran up the stairs to his flat to try to rescue them and fell straight down on his bottie and broke his ankle. His landlord evicted him as a result of the third fire. He had to leave on crutches and is currently, I hear, shopping around for a very tolerant insurance company and a landlord with the same pyromanic tendencies.

And what's this? More gory stories from the **Shelley** camp. What was he doing, lying naked covered in flour, on the pavement outside a **Kings Cross** pub the other week? Well, according to one source, **Old Petie** baby was just getting into a bit of sympathetic street theatre, like the show he'd just been to at the aforementioned public house. And he got so carried away with the players' exhortations to derobe, that he did just that. And he seems such a shy lad, too...

The **Pet Shop Boys** have just returned from a tour of Japan, absolutely laden with all manner of goodies — such as compact disc players and microchip computers — and could it be that tour dates will be revealed, along with a new single, in the not too distant future?

OK, cherubs, that's your lot for this week, I've got me laundry to do, seeing as the house-boy's run off and left me for another woman... Until next week, scum lovers...

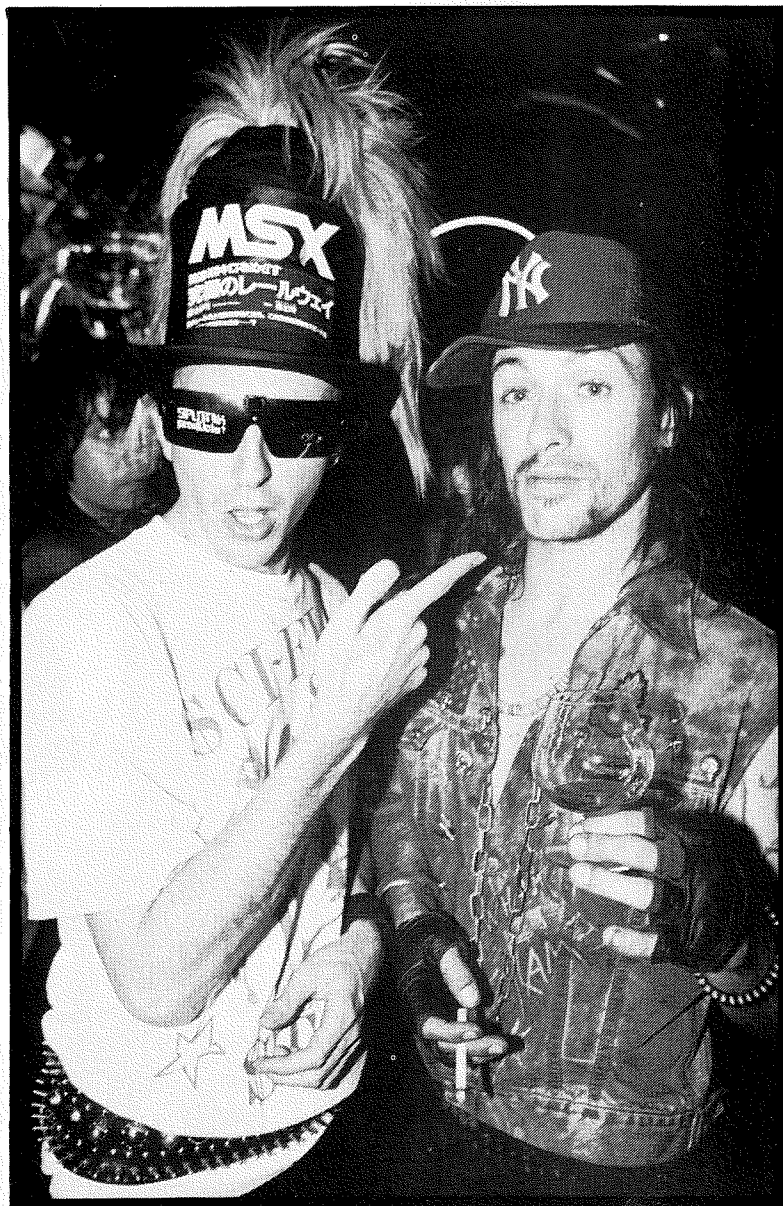


Photo by Mike Morton

■ **Tony James**, in what must surely be the most ridiculous tiffer I've ever seen in my life (is he training his hair to grow at right angles, I ask myself?) points the accusing finger at the man who would take over his podium as the most obnoxious hyperbole merchant in the western world. **Old Zode**, so beloved of these pages, looks a trifle amused and seems quietly confident that Mr James will be taking an early bath when the going gets really tough.

YELLO

THE HIT SINGLE

'GOLDRUSH'



SPECIAL EDITION · 2 RECORD SET

Record One

Side One -

GOLDRUSH I

Side Two -

GOLDRUSH II

SHE'S GOT A GUN (Live at the Palladium N.Y.)

Record Two

Side One -

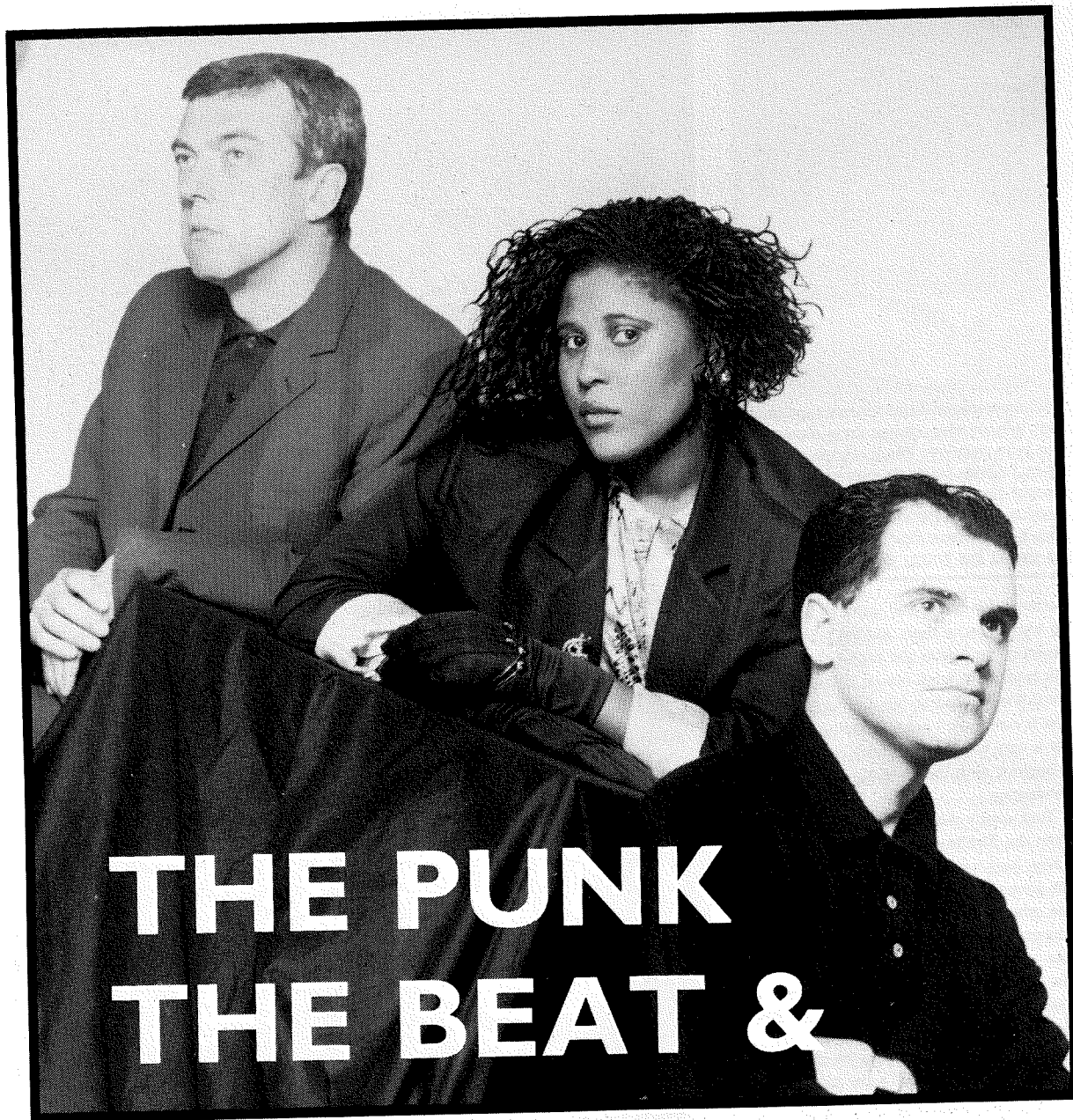
PINBALL CHA CHA

Side Two -

VICIOUS GAMES

* taken from the import album 'YELLO 1980-1985. THE NEW MIX IN ONE GO'

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THE SOUL GIRL

WORKING WEEK is a three handed organisation. Nobody is boss and they all come from totally different backgrounds.

Working words: **Edwin J Bernard**

If **Jean-Paul Sartre**, Jack London and Ella Fitzgerald had ever recorded a secret session together somewhere in Brazil, it would probably have sounded a lot like Working Week's second album, 'Compañeros'. Its unique — some would say bizarre — blend of jazzy soulful epics on life, death, mountaineering, South Africa and cooking sardines is a cathartic experience, equalled only, perhaps, by staying 12 rounds with Tim Witherspoon. We sit and chat for one hour, then two... time slips away.

What happened to the serious, political Working Week we all knew and ignored?

Simon: "We're not a soul/jazz equivalent of the Redskins."

Larry: "There is another side to Working Week, you know. When we're on stage we just get up and

have a good time."

Simon: "A bunch of nutters, really. But we're not natural performers like Juliet. When she joined she told us we had to get our shit together."

So the pop single of 'Too Much Time' (the current single) isn't a compromise?

Simon: "It's as close as we'll ever come to compromising."

Larry: "Obviously we wanted to cover a pop single. This is a Captain Beefheart song, but I'm an enormous fan of his, anyway."

Juliet: "It's not that different from what we've done before. We've seen people dancing to the whole of the 'Working Nights' LP, so this isn't exactly a move away."

What sort of a title is 'Compañeros'?

Simon: "It's a Spanish term of affection. It sums up the spirit of the LP."

Larry: "It reflects that it's a group

effort split equally between the three of us. Our music has definitely developed together. Juliet joined two weeks before we went into the studio to record 'Working Nights' and all the songs had been written."

Simon: "We learned a lot more about Juliet's voice for this LP. Like, when she does 'Sweet Nothings' live, it reduces me to tears. It's not just her technique — it's her emotion and personality too."

Working Week almost split last year due to pressure around them. "We only coped because we had outside interests," says Simon. "The fact that we are three very different people means we get on very well. It's much more healthy."

Simon used to be a punk rocker. He also has a PhD in Social History. "And

I spent a couple of years cleaning houses, working on a building site and was a lumberjack for a while.

He also dreams a lot. He told me about two nightmares in the course of our conversation. He wrote the song 'South Africa' after a nightmare. "I had it after seeing a programme on Soweto and couldn't get back to sleep. It was a dream of absolute fear and loathing of that barbaric country."

The second happened in Japan after a bout of total exhaustion. "I was in a hotel room and the bed hovered up and drifted out of the window — I was on the 34th floor or something. And as the bed plummeted towards the ground, I saw all the members of the band asleep. I used every muscle in my body to prevent it smashing into the ground and woke up covered in sweat. But as I splashed my face with cold water I looked in the mirror and thought I was still dreaming. I could have gone mad. I was in a real mess."

"Larry is basically a very private, independent person with a very big heart," says Simon of the sensible saxophonist sitting opposite him. He isn't really like Jack London, he just likes wearing shades, Fred Perrys and Stapprest. And he's a real jazz stalwart. He also climbs mountains with his girlfriend.

"I wrote the song 'Southern Cross' about this book I read called 'The Worst Journey In The World' by a guy called Cherry Garrard. He and two others go on this four month journey in the depth of the Polar winter to collect penguin eggs. But they only get three and it's the most horrific journey — dark all the time, horrific winds, so near to dying it was untrue. Every paragraph you read, you think, 'Christ! how can anyone cope with that?'"

"I wrote the song about relationships between people who are involved in a lot of danger. You learn so much about someone when you're both naked in the face of absolute terror, and you're relying on them for your life."

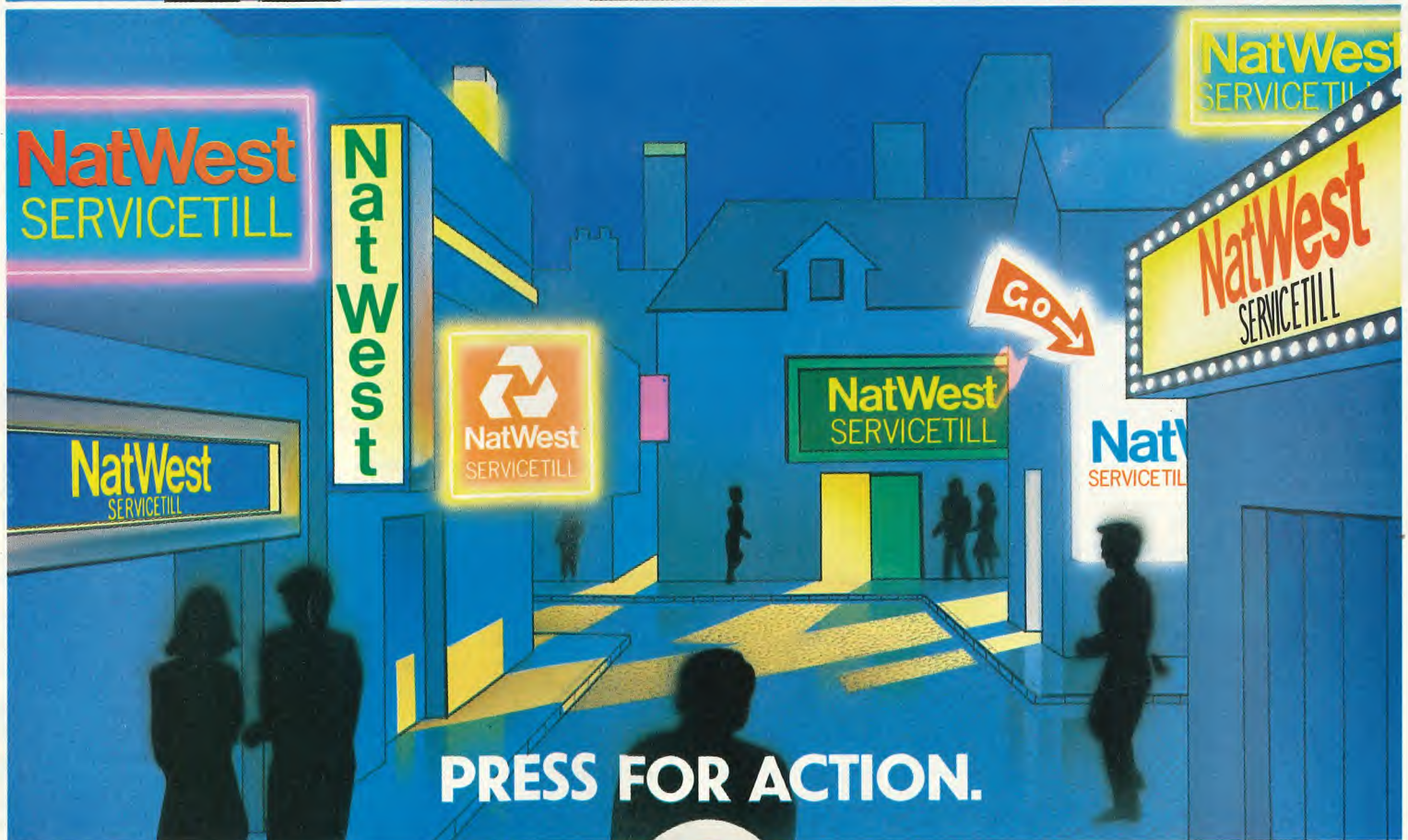
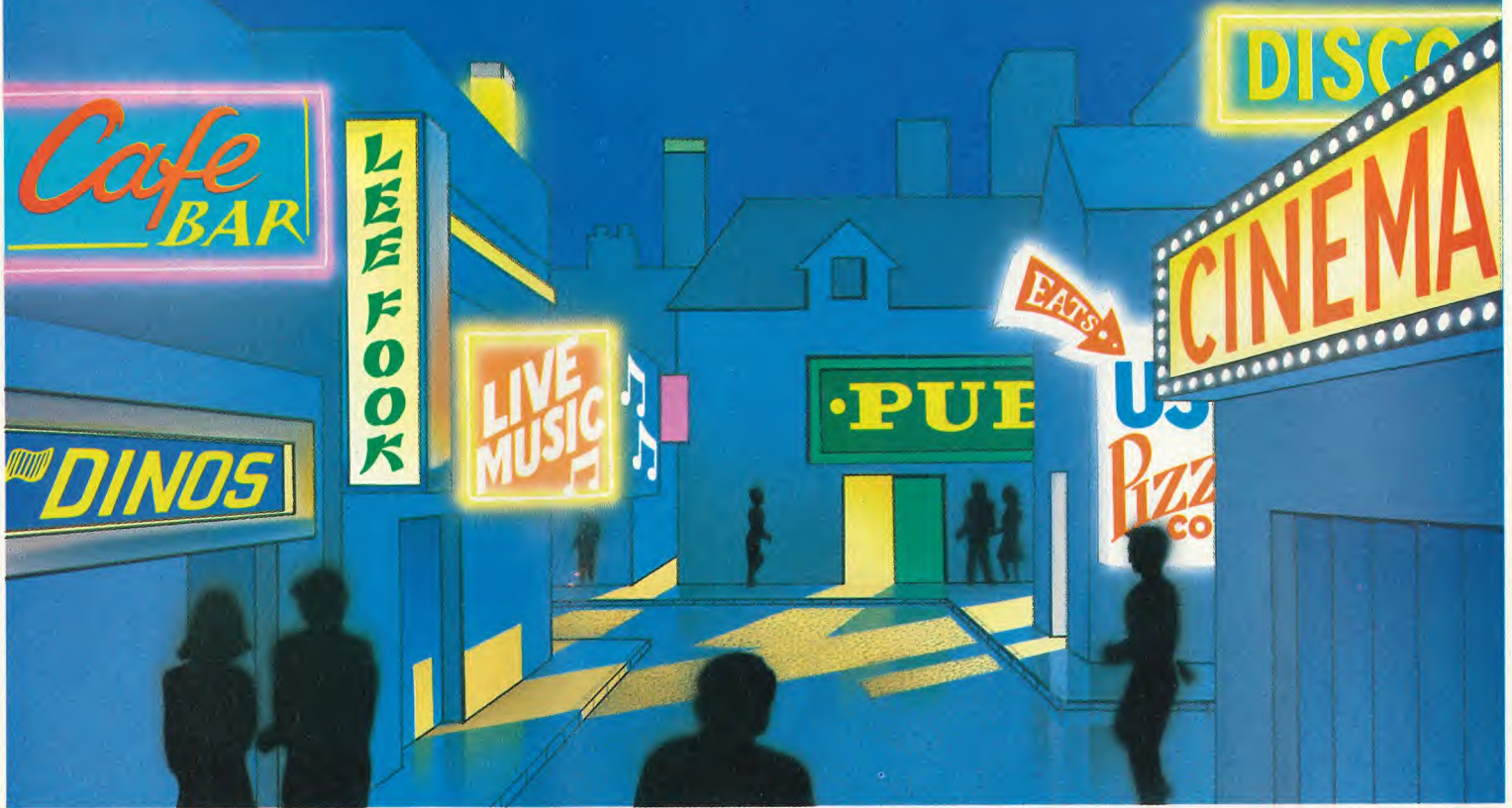
Juliet Roberts is afraid of heights, but manages to sing 'Southern Cross' without feeling ill. Not only does she sing with Working Week, but she also has a solo career, singing songs with a funkier feel. Add to this the high profile job of co-presenter of 'Solid Soul' and Juliet Roberts works an eight day week. Yet she still plans to get up early the next morning to queue for tickets to see Prince at Wembley.

"I'm not taking any chances. If I get complimentaries, fine. I'll flog 'em. But I've got to see him."

Whilst she's out of the room, Simon and Larry tell me that what's so wonderful about Juliet is that she's still a Ladbroke Grove soul girl. You can't get more street than Juliet. "I've watched every 'Solid Soul' on video," she smiles. "We had a girls night out — me, Jane (Eugene from Loose Ends) and Carroll (Thompson, ex-Floy Joy) and dragged off all the people's costumes."

As long as Juliet and the boys realise they live in glass houses, they can throw stones whenever they like. "I really like Matt Bianco," replies Simon when I ask what he thinks of chart jazz. "I'm really glad they're there because it means our record company can't turn around and force us to do that." Yeah, yeah.

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ARE HALL AND OATES GETTING A DIVORCE?



Actually no, but certainly they're having a rest from each other. This leaves Daryl Hall with time to dream and be eccentric.
Hall of fame: Robin Smith
Photography: Eugene Adebari

Will **Dirty Den** ever find true love and happiness with Angie? Will Brian leave Gail because she's been knocked up by an Australian? Will Daryl Hall and John Oates ever get back together again, or is one of pop music's longest running soap operas at an end?

The Daryl And John Saga' scene 500 take one. In an exclusive New York apartment Daryl Hall nervously paces up and down on the Persian rug, while his long time buddy John Oates sits on the leather sofa.

Daryl speaks: "Well John, we've been together for a fair number of years now and I know you better than I know the back of my hand. What say we call it a day and go off on our own for a bit? You can concentrate on production and those screenplays you've always wanted to write. I'm itching to do my new solo album, but if anything goes wrong there's always our royalties to fall back on."

John (wiping a tear from his eye) replies: "Okay ol' buddy, it's a fair cop.

Good luck and I'll see you around. But who are you going to get to tidy up your clothes in the dressing room?"

And thus Hall And Oates have decided to go their own way for a long while. To explore musical territories where man has never been before and take a breather. At the moment, Daryl Hall is holed up in a tasteful mews house just off the King's Road in London. A bit of a late riser is young Daryl. It takes three rings on the doorbell to get him up.

But even though he's just got out of bed and thrown on some clothes, he still looks so darn stylish. He looks as if he should be posing in the sun on a beach in St Tropez. I'm ushered downstairs into the living room while Daryl desperately mixes himself a cup of coffee.

Tell me, Daryl, is your split with John a divorce or just a trial separation?

"It's a separation, it's not a divorce. We won't be permanently apart. I just think John and I have come to the end of an era. We have been doing some

projects on our own already and when we played our shows at the Harlem Apollo it seemed to put a seal on our activities together. Playing a legendary venue like that was a great buzz — I just vibrated across the floor.

"John and I get on very well, we grew up together. We're at the admirable stage where we can take a break from each other and not damage each other. Old friends reach a point where they understand each other, they don't have to work together all the time. The partnership that John and I have has become flexible."

So while Daryl promotes his solo album *Three Hearts In The Happy Ending Machine*, and watches his single 'Dreamtime' climb the charts, John's going to concentrate on production work and I'm told he might even try his hand at film screenplays. You can forget a quick reunion for Hall And Oates. Daryl's planning to record another solo album and he'll be kicking off a world tour next year.

"The album is called 'Three Hearts In The Happy Ending Machine' because it's a kind of metaphor for happiness and self fulfilment," says Daryl.

"When I started doing the album, I realised I wanted to get out of New York. That's why I came to London. It's a very exciting city but it's a lot different, the beer is a lot better as well. I love real ale, it's much better than the weak beer they serve in the States.

"I think it's important not to settle into a dull routine and that's why I like travelling. If you're going to be a musician then I think you mustn't let the creativity you have turn from a passion into a habit. I realised that I'd been taking my musical influences out of New York for a long time. I thought it was time to break the mould and I feel all the better for doing it.

"I write a lot of ideas down in a journal. A lot of words and phrases appeal to me. I try to write songs on the spot. I sit myself down and something comes out. It's possible to write songs in under two hours, and that's

what happened with 'Dreamtime'.

"I had been reading a book called 'Less Than Zero'. It's about life and drugs in Los Angeles. It seems to me that a lot of Americans are living in a dream and not facing the great realities of life. The whole country wants to escape."

Daryl chose a pretty varied bunch of musicians to play on his album, but amazingly Phil Collins isn't featured on drums. On backing vocals there's Bob Geldof, Joni Mitchell and Kate St John from the Dream Academy, and you'll also find Robbie McIntosh, the Pretenders' guitarist, and Jamie West-Oram from the Fixx. Daryl invited Joni to sing on his album when they got stuck for six hours in the departure lounge of a New York airport en route to London.

The most unusual member of the Hall entourage is percussionist Michel De La Port, a former French Foreign Legionnaire. "He's spent a lot of time in Africa and India studying techniques," says Daryl. "He even built his own drums and he brought some fine unusual textures to the album.

"I'm pleased with the album because it represents some new dimensions for me and some new kinds of experiments. I also have a good cross-section of musical talent. Kate St John has an excellent pure voice. She looks the way she sounds."

The album varies from the classic single 'Dreamtime' through to the inspiring 'Only A Vision' and an absolutely classic Daryl Hall track 'Someone Like You'. I hope this one is released as the next single.

"Some of the songs shouldn't be taken literally," says Daryl. "Some of the songs are observations. The lyrics come from a lot of emotional experiences I've had. I have a desire to be more direct about my feelings, to communicate more. The songs came from moving into another era in my life."

Sitting at the controls with Daryl was Dave Stewart of the Eurythmics. He and Daryl have become great friends. "I guess it was a meeting of two eccentrics," continues Daryl. "I think Dave Stewart and I are both a bit wacky. Dave was a great catalyst for me, he has lots of ideas and I appreciate his Englishness."

The album in the can, Daryl is looking forward to getting out on the road. "When I tour I think I'll start in Britain. It's going to be a full blown tour and I'd like to do a good cross section of venues, large and small. I want to do some venues where you can see a lot of faces and it's very intimate. It would be good to get back to the roots. But the number of places to play seems to be drying up quite a lot. The facilities for live music seem to be going down. We need a thriving live scene again.

"I think my single has come at the right time. A lot of other people seem to be holding back. Maybe they're waiting for the winter market when everybody comes back off holiday. You always wonder how people are going to react to your work but then I wouldn't want things to be definite."

Daryl's been in the jolly old music biz for more years than he might care to remember, but he insists he hasn't lost an ounce of enthusiasm. "I've always been committed to music, I can't help myself. I was always a willing



CONTINUES OVER ▶

HALL

FROM PREVIOUS PAGE

victim and I let it suck me in. It's like a love affair. If I couldn't perform and record I'd go mad. Music is very precious to me and the quality of my work is important.

"I think the nature of the music business has certainly changed since I started. It's all happening faster today. So far as I can see there's no room to make mistakes.

"If you're a young band and your first album doesn't do very well, then very often you'll be dropped. The record business wants faster returns than it did. There's not enough room left for experimentation, there's not enough space left for people to take the hard knocks and come back again.

"I made lots of mistakes in the Seventies, it took a long time to get established. Without encouragement Hall And Oates could have gone under. I'm sure a lot of talent today is being stifled."

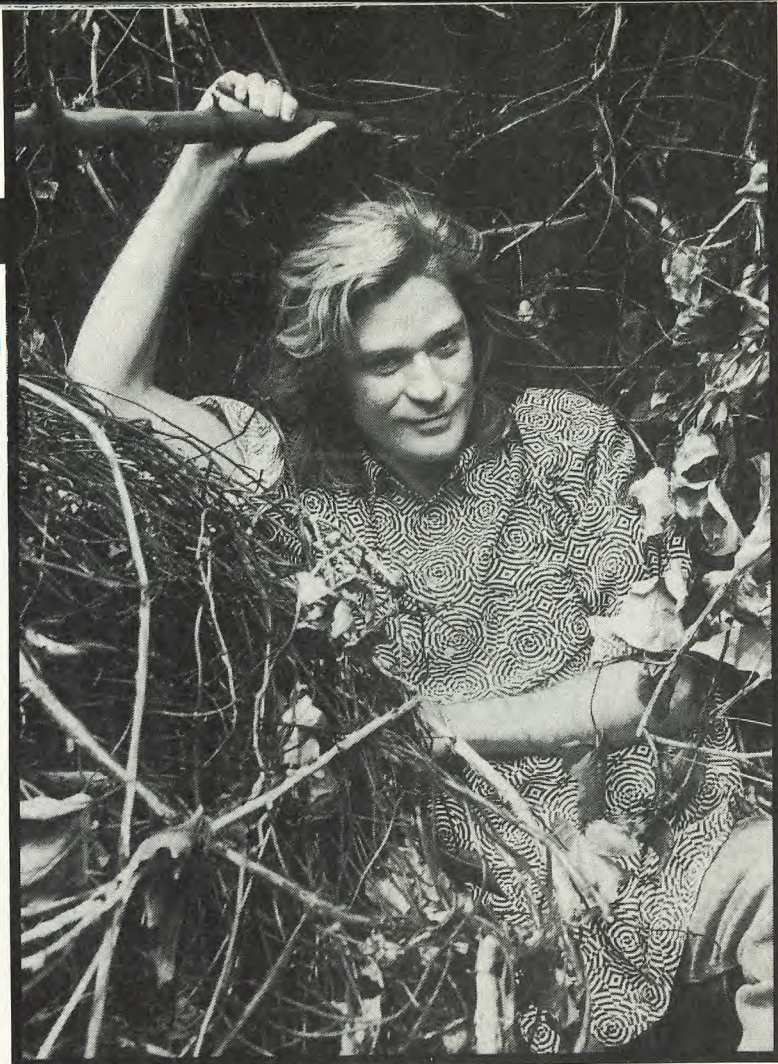
Daryl keeps his ears close to the charts and shows a particular interest in today's crop of white soul groups.

Modestly, he reckons that Hall And Oates have had a considerable influence.

"There seems to be a lot of soul type bands coming out of Scotland for some reason. What I don't like is when people try to imitate other people. To me it's pointless if you're trying to do a perfect imitation of Smokey Robinson; you should work on developing a style and character that's all your own.

"Soul music seems to come in four year cycles. It bubbles behind and then it rises to the surface. For me there's no white soul or black soul, there's just soul. It's a feeling from the guts and it shouldn't be compartmentalised.

"It's about communication. I've tried to get a sense of emotion in my voice that will make people listen. I also like a lot of hip hop music. I'm particularly proud that it really started happening in New York. I think it's innovative music and it deals with social issues. Some of it has been bastardised but it's still a fresh style. There's such a lot you can do with music. You've got to get out there and fight."



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Ya what? Nah, you read it right guv'nor.

Poly Styrene is back and she's got plenty to say...

Styrene stories:
Nancy Culp

1986 does seem to be experiencing something of a re-emergence of old guard talent from around 1976. What with Pete Shelley dusting off his razory pop, Howard Devoto getting going again and people like the Fall still carrying the uncompromising flag, it comes as no major surprise to find that one of that era's true originals, Poly Styrene, has once again returned to the fray.

A new single 'Trick Of The Witch', shows she's still capable of writing relevant and incisive lyrics guaranteed to tickle the old brain cells. Her much publicised heavy involvement with Spiritual Life and the Krishna Consciousness Movement spills over into her recorded work, the music being a rather pleasant infusion of gutsy rock and gentle eastern sounds.

So what was Poly's reason for thrusting herself back into the business again? After all, it does seem in direct conflict with her spiritual interests.

"It can definitely be spiritual and that's the only reason that I'm involved.

I think that there are so many people involved in music who are very irresponsible. When you're doing music you're actually some kind of a role model. I don't think that the role models are very good at the moment. Also, because my Spiritual Master asked me to do it."

While we're talking, Poly's four year old daughter, Celeste, is crunching her way through a bag of crisps and being a trifle disruptive. Poor old Poly looks at the end of her tether as she tries to cope with the little darling, who seems intent on having her lunch and fidgeting rather impatiently because this boring woman is trying to interview her mother. First and foremost a mother, Poly is a striking looking woman in her very eastern flavoured gear.

She also maintains a very serene quality, which comes as something of a surprise considering the hell's delight her offspring is giving her. "Oh, I'm sure eventually I'll get it all sorted out. It's really all so tiring... Also, you've got the pressure of doing interviews

and things and operating on like a more intellectual level. In one sense, it would be very easy for me just to find myself a nice husband and have a nice life and a few children but, on the other hand, there's more to life than that."

According to her biography, she's been responsible for influencing the likes of Alison Moyet, Cyndi Lauper and Madonna (hmm, not so sure of the last one). Whatever, the Poly of old was certainly a very outspoken and aggressive creature.

"Well, I think that we should be outgoing and aggressive but for the right cause. I mean, I've made a lot of realisations, like I didn't actually have to become like a man to have an identity. We don't have to compete directly with men."

Quite, something I've always thought myself, too. In 'Sacred Temple', on the single, you talk about revering your body like a temple. "Yeah, everybody's body is a temple. It's just that in western society, instead of seeing women as mothers (because women are mothers, essentially) they're seen by men as just objects for their sense gratification."

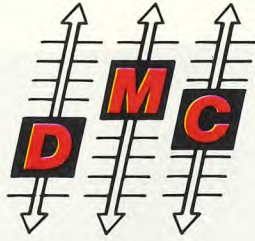
How do you look back on the whole punk thing now, because that was all so concerned with image, of sorts? "It was interesting. I'm glad I'm not in that time warp any more though! I was very confused. I still admire the whole punk scene because it was quite cutting of material life, but, at the same time, we didn't really have anything alternative to say.

"The aggression and hating each other was actually a very disturbing element and I'm glad that I'm not involved. I just think that everybody should become more conscious because you have a whole young generation like my child's generation growing up with the media. People should actually realise that to act in this way affects *them*. It can mess up a generation 'cos they don't know what they're doing. I realise that about myself, I was confused so I went and got unconfused."

The words consciousness, spiritual and confused crop up time and time again in her conversation and I think you'd be forgiven for thinking that it's just the Krishna indoctrination talking. However, there is a lot of truth in what she says and I don't think that a lot of people involved in music realise the power they have and how they're abusing it. And Poly and I aren't the only ones. She cites her friends, Nina Hagen and Lene Lovich as examples of others like herself.

There's also a certain Mrs Chrissie Kerr. "Chrissie says to me that in one sense we're pioneers, because we're involved in this music thing yet we're mothers as well. People think that if you are a mother you don't have a voice anymore. Why can't you? Just because, maybe, you're not so desirable on one level to the male public! We still have a voice, we still have a capacity..."

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GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	6	THE LADY IN RED , Chris De Burgh, A&M ○
2	5	4	I WANT TO WAKE UP WITH YOU , Boris Gardiner, Revue
3	2	8	SO MACHO , Sinitta, Fanfare ○
4	28	2	ANYONE CAN FALL IN LOVE , Anita Dobson And The Simon May Orchestra, BBC
5	12	5	AIN'T NOTHING GOING ON BUT THE RENT , Gwen Guthrie, Boiling Point
6	4	7	CAMOUFLAGE , Stan Ridgway, IRS
7	3	8	PAPA DON'T PREACH , Madonna, Sire □
8	16	4	SHOUT , Lulu, Jive/Decca
9	7	4	FIND THE TIME , Five Star, RCA
10	17	6	CALLING ALL THE HEROES , It Bites, Virgin
11	11	3	PANIC , Smiths, Rough Trade
12	6	12	LET'S GO ALL THE WAY , Sly Fox, Capitol
13	8	6	WHAT'S THE COLOUR OF MONEY? , Hollywood Beyond, WEA
14	9	6	EVERY BEAT OF MY HEART , Rod Stewart, Warner Bros ○
15	10	5	I DIDN'T MEAN TO TURN YOU ON , Robert Palmer, Island
16	15	4	FIGHT FOR OURSELVES , Spandau Ballet, CBS
17	31	3	I CAN PROVE IT , Phil Fearon, Ensign
18	23	4	DANCING ON THE CEILING , Lionel Richie, Motown
19	19	4	RED SKY , Status Quo, Vertigo
20	14	9	ROSES , Haywoode, CBS
21	13	6	SING OUR OWN SONG , UB40, Dep International/Virgin
22	38	2	BREAKING AWAY , Jaki Graham, EMI
23	18	7	SMILE , Audrey Hall, Germain
24	37	3	CAN YOU FEEL THE FORCE , Real Thing, PRT
25	26	4	PRESS , Paul McCartney, Parlophone
26	34	3	OH PEOPLE , Patti LaBelle, MCA
27	—	1	GIRLS AND BOYS , Prince And The Revolution, Paisley Park W8586
28	35	3	THE WAY IT IS , Bruce Hornsby And The Range, RCA
29	39	2	BURN , Doctor And The Medics, IRS
30	43	2	WHEN I THINK OF YOU , Janet Jackson, A&M
31	22	7	SUN STREET , Katrina And The Waves, Capitol
32	21	12	MY FAVOURITE WASTE OF TIME , Owen Paul, Epic ○
33	68	2	WE DON'T HAVE TO . . . , Jermaine Stewart, 10 Records
34	24	8	HIGHER LOVE , Steve Winwood, Island
35	20	4	SOME CANDY TALKING , Jesus And Mary Chain, Blanco y Negro
36	27	11	HAPPY HOUR , Housemartins, Go! Discs ○
37	—	1	BROTHER LOUIE , Modern Talking, RCA PB40875
38	54	3	GLORY OF LOVE , Peter Cetera, Full Moon
39	42	3	DREAMTIME , Daryl Hall, RCA
40	25	12	VENUS , Bananarama, London
41	55	2	FOOL'S PARADISE , Meli'sa Morgan, Capitol
42	29	12	TOO GOOD TO BE FORGOTTEN , Amazulu, Island ○
43	48	4	I KEEP FORGETTIN' , Michael McDonald, Warner Bros
44	49	4	SOWETO , Jeffrey Osborne, A&M
45	46	3	COME ON HOME , Everything But The Girl, Blanco y Negro
46	33	9	THE EDGE OF HEAVEN , Wham!, Epic ○
47	30	8	(BANG ZOOM) LET'S GO GO , Real Roxanne/Hitman Howie Tee, Cooltempo
48	62	2	YOU GIVE LOVE A BAD NAME , Bon Jovi, Vertigo
49	58	2	LOVE ZONE , Billy Ocean, Jive
50	32	9	PARANOIMIA , Art of Noise with Max Headroom, China
51	64	2	HEARTLAND , The The, Epic
52	36	12	THE PROMISE YOU MADE , Cock Robin, CBS
53	—	1	ADORATIONS , Killing Joke, EG EGO27
54	—	1	MORE THAN PHYSICAL , Bananarama, London NANA 11
55	59	2	GOLDRUSH , Yello, Mercury
56	47	15	SPIRIT IN THE SKY , Doctor And The Medics, IRS ○
57	45	13	I CAN'T WAIT , Nu Shooz, Atlantic ○
58	53	2	TAKING THE VEIL , David Sylvian, Virgin
59	41	11	IT'S 'ORRIBLE BEING IN LOVE , Claire and Friends, BBC
60	40	10	BRILLIANT MIND , Furniture, Stiff
61	74	2	OPEN UP THE RED BOX , Simply Red, WEA
62	44	8	HEADLINES , Midnight Star, Solar
63	—	1	KISSES IN THE MOONLIGHT , George Benson, Warner Bros W8640
64	52	13	CAN'T GET BY WITHOUT YOU , Real Thing, PRT
65	51	10	HUNTING HIGH AND LOW , A-Ha, Warner Bros
66	—	1	CRY , Godley And Creme, Polydor POSP732
67	67	3	SOMEBODY , Brilliant, Food/WEA
68	57	15	ADDICTED TO LOVE , Robert Palmer, Island
69	—	1	WE WALKED IN LOVE , Dollar, Arista DIME 1
70	—	1	NEW YORK AFTERNOON , Mondo Cane, Lisson DOLE2
71	65	3	ED'S FUNKY DINER , It's Immaterial, Siren
72	50	4	GARDEN OF DELIGHT/LIKE A HURRICANE , Mission, Chapter 22
73	—	1	DEAR BOOPSI , Pam Hall, Blue Mountain BM027
74	—	1	(I JUST) DIED IN YOUR ARMS , Cutting Crew, Siren 21
75	—	1	NO MORE I LOVE YOU'S , Lover Speaks, A&M AM326

THE NEXT TWENTY FIVE

76	80	PRETTY IN PINK , Psychedelic Furs, CBS
77	75	FRIENDS WILL BE FRIENDS , Queen, EMI
78	94	AIN'T NOBODY EVER LOVED YOU , Aretha Franklin, Arista
79	—	ALL THE WAY TO HEAVEN , Doug E Fresh, Cooltempo COOL 119
80	78	SET IT OFF , Harlequin Four, Champion
81	—	LEFT OF CENTER , Suzanne Vega, A&M AM320
82	72	THE ULTIMATE SIN/LIGHTNING STRIKES , Ozzy Osbourne, Epic
83	95	COMPUTER LOVE/IT DOESN'T REALLY MATTER , Zapp, Warner Bros
84	76	JEANNY , Falco, A&M
85	85	AIN'T NO MOUNTAIN HIGH ENOUGH , Diana Ross, Motown
86	83	OH LOUISE , Junior, London
87	—	TAKE THAT TO THE BANK , Shalamar, Solar SHAL4
88	89	DON'T YOU (FORGET ABOUT ME) , Simple Minds, Virgin
89	—	EVERYONE A WINNER , Zuice, Club JAB34
90	98	TURNED ON TO YOU , Nova Casper, Bluebird/10
91	—	GRACELAND , Bible, Chrysalis CHS3036
92	—	CARVE YOU IN MARBLE , Tim Finn, Virgin VS866
93	88	CAN'T LET LOVE PASS US BY , Cashflow, Club
94	—	MINE ALL MINE/PARTY FREAK , Cashflow, Club JAB30
95	—	TAKE IT EASY , Andy Taylor, Atlantic A9414
96	—	FOURTH RENDEZVOUS , Jean Michel Jarre, Dreyfus, POSP788
97	—	GETTING TO THE POINT , Electric Light Orchestra, Epic A7317
98	99	NO NEWS IS NEWS , Kreamcicle, Bluebird/10
99	—	AMERICA FOR BEGINNERS , Latin Quarter, Rockin Horse RHI 10
100	—	SWEET LOVE , Anita Baker, Elektra EKR44

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



UK SINGLES 58

GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	6	TRUE BLUE , Madonna, Sire ★
2	2	11	INTO THE LIGHT , Chris De Burgh, A&M ○
3	4	10	A KIND OF MAGIC , Queen, EMI ○
4	3	5	THE FINAL , Wham!, Epic □
5	6	13	RIPTIDE , Robert Palmer, Island □
6	7	65	BROTHERS IN ARMS , Dire Straits, Vertigo ★ ★ ★
7	5	6	REVENGE , Eurythmics, RCA □
8	9	24	PICTURE BOOK , Simply Red, Elektra ★
9	8	2	RAT IN THE KITCHEN , UB40, Dep International/Virgin
10	12	41	HUNTING HIGH AND LOW , A-Ha, Warner Bros
11	13	6	BACK IN THE HIGH LIFE , Steve Winwood, Island □
12	95	2	THE PAVAROTTI COLLECTION , Luciano Pavarotti, Stylus
13	11	7	EVERY BEAT OF MY HEART , Rod Stewart, Warner Bros □
14	10	2	FLAUNT IT , Sigue Sigue Sputnik, Parlophone
15	62	3	THE ORIGINALS — 32 ALL TIME CLASSICS , Various, Towerbell
16	14	9	INVISIBLE TOUCH , Genesis, Virgin
17	15	12	SO , Peter Gabriel, Virgin ★
18	19	162	QUEEN GREATEST HITS , Queen, EMI ★ ★ ★
19	17	5	NOW — THE SUMMER ALBUM , Various, EMI/Virgin ★
20	20	17	STREET LIFE — 20 GREAT HITS , Bryan Ferry/Roxy Music, EG ★
21	22	36	WHITNEY HOUSTON , Whitney Houston, Arista ★ ★
22	26	8	THE QUEEN IS DEAD , Smiths, Rough Trade ○
23	27	12	STANDING ON A BEACH — THE SINGLES , Cure, Fiction ○
24	16	6	THE SEER , Big Country, Mercury
25	18	7	LONDON 0 HULL 4 , Housemartins, Go! Discs □
26	25	42	ONCE UPON A TIME , Simple Minds, Virgin ★
27	31	14	LOVE ZONE , Billy Ocean, Jive ○
28	29	91	LIKE A VIRGIN , Madonna, Sire ★ ★ ★
29	36	3	COMMUNARDS , Communards, London
30	24	5	DRIVE TIME USA , Various, K-Tel ○
31	30	43	WORLD MACHINE , Level 42, Polydor ★
32	28	19	SUZANNE VEGA , Suzanne Vega, A&M ○
33	41	33	LUXURY OF LIFE , Five Star, Tent □

34	34	77	NO JACKET REQUIRED , Phil Collins, Virgin ☆☆☆
35	23	4	TOUCH ME , Samantha Fox, Jive ○
36	35	6	BEST OF THE REAL THING , Real Thing, PRT ○
37	32	6	PIE JESU , Aled Jones, 10 Records
38	—	1	THE BRIDGE , Billy Joel, CBS CBS86323
39	33	20	PLEASE , Pet Shop Boys, Parlophone ○
40	—	1	THE HEAT IS ON , Various, Portrait PRT10051
41	21	2	ORGASMATRON , Motorhead, GWR
42	38	71	GO WEST/BANGS AND CRASHES , Go West, Chrysalis ☆☆
43	45	8	THE FIRST ALBUM , Madonna, Sire
44	40	17	ON THE BEACH , Chris Rea, Magnet □
45	58	2	RAPTURE , Anita Baker, Elektra
46	37	19	THE GREATEST HITS , Shalamar, Stylus ○
47	39	3	NO GURU, NO METHOD, NO TEACHER , Van Morrison, Mercury
48	42	14	MOONLIGHT SHADOWS , Shadows, ProTV ○
49	50	4	VERY BEST OF CHRIS DE BURGH , Chris De Burgh, Telstar □
50	44	3	KNOCKED OUT LOADED , Bob Dylan, CBS
51	49	17	THE MAN AND HIS MUSIC , Sam Cooke, RCA ○
52	—	1	PARADE , Prince And The Revolution, Paisley Park WX39 ○
53	43	142	UNDER A BLOOD RED SKY , U2, Island ☆☆
54	47	5	EAT 'EM AND SMILE , David Lee Roth, Warner Bros
55	63	17	CONTROL , Janet Jackson, A&M
56	52	8	DANCE HITS VOL 2 , Various, Towerbell
57	46	87	ALCHEMY , Dire Straits, Vertigo ☆
58	80	62	FACE VALUE , Phil Collins, Virgin ☆☆
59	71	5	THE WORKS , Queen, EMI ☆
60	57	8	BRING ON THE NIGHT , Sting, A&M
61	74	76	SONGS FROM THE BIG CHAIR , Tears For Fears, Mercury ☆☆☆
62	56	60	THE DREAM OF THE BLUE TURTLES , Sting, A&M ☆
63	54	67	BE YOURSELF TONIGHT , Eurythmics, RCA ☆☆
64	73	9	LEGEND , Bob Marley And The Wailers, Island ☆☆☆
65	60	47	HOUNDS OF LOVE , Kate Bush, EMI ☆
66	53	5	STREET SOUNDS 17 , Various, StreetSounds
67	—	1	THE GREATEST STORY EVER TOLD , Balaam And The Angel, Virgin V2377
68	51	2	YOU'VE GOT TO LAUGH , Various, Towerbell
69	69	3	CAN'T SLOW DOWN , Lionel Richie, Motown ☆☆☆
70	48	2	LISTEN LIKE THIEVES , INXS, Mercury
71	—	1	SUMMER DAYS, BOOGIE NIGHTS , Various, Portrait PRT10052
72	81	3	JAZZ SINGER , Neil Diamond, Capitol ☆
73	61	13	WINNER IN YOU , Patti LaBelle, MCA
74	79	11	WHO MADE WHO , AC/DC, Atlantic
75	72	13	PRIVATE DANCER , Tina Turner, Capitol ☆☆☆
76	—	1	RENDEZVOUS , Jean Michel Jarre, Polydor POLH27 ○
77	66	16	GREATEST HITS , Marvin Gaye, Telstar □
78	—	1	MAKING MOVIES , Dire Straits, Vertigo 6359034 ☆☆
79	65	77	RECKLESS , Bryan Adams, A&M ☆
80	64	21	HITS 4 , Various, CBS/WEA/RCA ☆
81	76	34	LOVE OVER GOLD , Dire Straits, Vertigo ☆☆
82	68	4	RAISING HELL , Run DMC, London
83	—	1	HEARTBREAKERS , Various, Starblend BLEND3
84	83	60	LITTLE CREATURES , Talking Heads, EMI □
85	59	3	THE SINGLES COLLECTION , Spandau Ballet, Chrysalis ☆☆
86	—	1	THE UNFORGETTABLE FIRE , U2, Island U25 ☆
87	75	3	HATFUL OF HOLLOW , Smiths, Rough Trade □
88	—	1	STOP MAKING SENSE , Talking Heads, EMI TAHI □
89	—	1	HEADED FOR THE FUTURE , Neil Diamond, CBS CBS26952
90	84	3	SPARKLE IN THE RAIN , Simple Minds, Virgin □
91	70	14	PRINCESS , Princess, Supreme ☆
92	77	2	DESTINY , Chaka Khan, Warner Bros
93	92	5	TRUE CONFESSIONS , Bananarama, London
94	67	3	JENNIFER RUSH , Jennifer Rush, CBS ☆
95	—	1	THE SIMON AND GARFUNKEL COLLECTION , Simon And Garfunkel, CBS CBS10029 ☆
96	—	1	BLUE SKIES , Kiri Te Kanawa/Nelson Riddle, London KTKT1 □
97	—	1	UP FRONT 1 , Various, Serious UPFT1
98	—	1	THE POWER OF GLORIA GAYNOR , Gloria Gaynor, Stylus SMR618
99	78	6	GREATEST HITS , Rod Stewart, Riva
100	99	7	ELIMINATOR , ZZ Top, Warner Bros ☆☆

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

T W E L V E I N C H

1	3	I WANT TO WAKE UP WITH YOU , Boris Gardiner, Revue
2	2	AIN'T NOTHING GOING ON BUT THE RENT , Gwen Guthrie, Boiling Point
3	1	THE LADY IN RED , Chris De Burgh, A&M

4	4	SO MACHO , Sinitta, Fanfare
5	7	FIND THE TIME , Five Star, RCA
6	8	PANIC , Smiths, Rough Trade
7	—	ICAN PROVE IT , Phil Fearon, Ensign/Chrysalis/POL
8	6	LET'S GO ALL THE WAY , Sly Fox, Capitol
9	5	PAPA DON'T PREACH , Madonna, Sire
10	18	WHEN I THINK OF YOU , Janet Jackson, A&M
11	17	CALLING ALL THE HEROES , It Bites, Virgin
12	9	IDIDN'T MEAN TO TURN YOU ON , Robert Palmer, Island
13	14	CAMOUFLAGE , Stan Ridgway, IRS
14	—	CAN YOU FEEL THE FORCE , Real Thing, PRT
15	19	FOOL'S PARADISE , Meli'sa Morgan, Capitol
16	—	WE DON'T HAVE TO . . . , Jermaine Stewart, 10 Records/Virgin/EMI
17	12	SMILE , Audrey Hall, Germain
18	11	WHAT'S THE COLOUR OF MONEY? , Hollywood Beyond, WEA
19	10	SING OUR OWN SONG , UB40, Dep International/Virgin
20	—	SHOUT , Lulu, Jive/Decca/Polygram/Zomrqp

M U S I C V I D E O

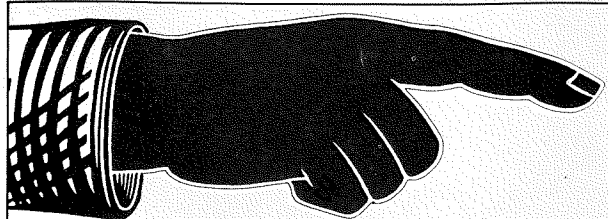
1	1	VIDEO EP , Freddie Mercury, PMI
2	2	BROTHERS IN ARMS — THE VIDEOSINGLES , Dire Straits, Polygram
3	3	ALCHEMY LIVE , Dire Straits, Channel 5
4	4	THE VIDEO , Wham!, CBS/Fox
5	8	LIVE IN RIO , Queen, PMI
6	7	THE VIDEOSINGLES , Level 42, Polygram
7	5	THE HAIR OF THE HOUND , Kate Bush, PMI
8	6	GREATEST HITS , Bucks Fizz, RCA/Columbia
9	11	NO TICKET REQUIRED , Phil Collins, WEA Music
10	10	SPIRIT OF '86 , the Alarm, Hendring/PVG
11	18	THE VIRGIN TOUR , Madonna, WEA Music
12	19	STARING AT THE SEA — THE IMAGES , the Cure, Palace/PVG
13	—	LUXURY OF LIFE VIDEO SELECTION , Five Star, RCA/Columbia
14	17	WHAM! '85 , Wham!, CBS/Fox
15	12	GREATEST FLIX , Queen, PMI
16	13	1982 — 1986 THE VIDEOS , Marillion, PMI
17	9	"UNDER A BLOOD RED SKY" LIVE AT REDROCK , U2, Virgin/PVG
18	14	STOP MAKING SENSE , Talking Heads, Palace/PMI
19	15	GRACE UNDER PRESSURE TOUR , Rush, Polygram
20	17	LIVE AFTER DEATH , Iron Maiden, PMI

Compiled by Spotlight Research

C O M P A C T D I S C S

1	1	A KIND OF MAGIC , Queen, EMI
2	3	INTO THE LIGHT , Chris De Burgh, A&M
3	5	RIPTIDE , Robert Palmer, Island
4	7	SO , Peter Gabriel, Virgin
5	8	BACK IN THE HIGH LIFE , Steve Winwood, Island
6	2	REVENGE , Eurythmics, RCA
7	4	BROTHERS IN ARMS , Dire Straits, Vertigo/Phonogram
8	9	STREET LIFE , Bryan Ferry/Roxy Music, EG/Polydor
9	10	PICTURE BOOK , Simply Red, Elektra
10	12	QUEEN GREATEST HITS , Queen, EMI
11	11	NO JACKET REQUIRED , Phil Collins, Virgin
12	6	INVISIBLE TOUCH , Genesis, Charisma/Virgin
13	14	MOONLIGHT SHADOWS , the Shadows, Polydor
14	—	PLEASE , Pet Shop Boys, Parlophone
15	13	THE SEER , Big Country, Mercury/Phonogram
16	17	STARING AT THE SEA , the Cure, Fiction
17	16	NO GURU, NO METHOD, NO TEACHER , Van Morrison, Mercury/Phonogram
18	—	LOVE OVER GOLD , Dire Straits, Vertigo/Phonogram
19	—	SUZANNE VEGA , Suzanne Vega, A&M
20	—	ONCE UPON A TIME , Simple Minds, Virgin

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COOL TEMPO TAKES YOU HIGHER!!!

ALL THE WAY TO HEAVEN
THE NEW SINGLE BY
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Chrysalis



W/E AUGUST 16, 1986

EUROBEAT
REGGAE
INDIE SINGLES
INDIE ALBUMS

CHARTS

EUROBEAT

- | | | |
|----|----|---|
| 1 | 1 | LANDSLIDE, Croisette, Passion 12in |
| 2 | 3 | NO MAN'S LAND, Seventh Avenue, Record Shack 12in |
| 3 | 4 | LOVE IN THE SHADOWS (REMIX), E.G. Daily, US A&M 12in |
| 4 | 2 | MUSIC THAT YOU CAN DANCE TO, Sparks, US Curb 12in |
| 5 | 5 | DOWN DOWN ROMEO/ACTIVATE MY HEART, Meccano, German Ariola 12in |
| 6 | 6 | RUN TO ME, Tracy Spencer, CBS 12in |
| 7 | 7 | DOWN AND COUNTING, Claudja Barry, US Epic 12in |
| 8 | 11 | I WON'T GIVE IT AWAY, Olga, US Top Hits 12in |
| 9 | 9 | LOVE CAN'T TURN AROUND/DUB CAN'T TURN AROUND, Farley 'Jackmaster' Funk featuring Daryl Pandy, London 12in |
| 10 | 17 | TIME AFTER TIME, Paul Parker, Fantasia 12in |
| 11 | 12 | YOU EXCITE ME, David Karam, Canadian Astro 12in |
| 12 | 15 | AMERICAN LOVE, Rose Laurens, German WEA 12in |
| 13 | 10 | TWILIGHT ZONE, Venus, Passion 12in |
| 14 | 8 | HOW MANY HEARTS, Evelyn Thomas, Record Shack 12in |
| 15 | 13 | I FEAR THE NIGHT, Tyree, US Underground 12in |
| 16 | 14 | THE HOUSE MUSIC ANTHEM, Marshall Jefferson, US Trax Records 12in |
| 17 | 16 | MORE THAN PHYSICAL, Bananarama, London 12in |
| 18 | 19 | PLAY IT COOL, Model 500, US Metroplex 12in |
| 19 | 18 | CAN'T LIVE, Suzy Q, Belgian ARS 12in |
| 20 | 21 | I AM ALIVE, Saphir, German EMI 12in |
| 21 | 22 | DON'T LEAVE ME THIS WAY, The Communards, London 12in |
| 22 | 24 | VERY HIGH FREQUENCY, VHF, Record Shack 12in white label |
| 23 | 25 | I NEED A LOVER TONIGHT, Caren Cole, Canadian Power 12in |
| 24 | 26 | FORT TONIGHT, Nancy Martinez, Canadian Mahogany 12in |
| 25 | 23 | MALE STRIPPER (UK REMIX)/ORIGINAL, Man 2 Man Meet Man Parrish, Bolts Records 12in |
| 26 | 29 | MAN SIZE LOVE, Klymaxx, US MCA Records 12in |
| 27 | 27 | TIGER BAY, Francine Kirsh, Canadian Tamar 12in |
| 28 | re | LIGHT A LIGHT (REMIX), Peppermint, US RGM 12in |
| 29 | 28 | AGAIN (REMIX), Do Piano, Record Shack 12in |
| 30 | — | WHITE SNOW IN THE JUNGLE, Sandy Marton, German CBS 12in |
- Compiled by Alan Jones/James Hamilton

REGGAE

- | | | |
|----|----|--|
| 1 | 1 | I WANT TO WAKE UP WITH YOU, Boris Gardiner, Revue |
| 2 | 2 | SMILE, Audrey Hall, German |
| 3 | 5 | THE ORIGINAL BANG A RANG, Nitty Gritty, Jammy's |
| 4 | 3 | PUSH COMES TO SHOVE, Freddie McGregor, Real Authentic Sound |
| 5 | — | TUNE IN, Cocoa Tea, Jammys |
| 6 | 10 | SHU BEEN, Frankie Paul, Pioneer International |
| 7 | 14 | MILITANCY, Papa Levi, Jah Tubbys |
| 8 | 4 | IN THE SPRINGTIME, Maxi Priest, 10 |
| 9 | 16 | MAGIC FEELING, Michael Gordon, Fine Style |
| 10 | 13 | BE MY LADY, Peter Hunningale, Street Vibes |
| 11 | 11 | TROUBLE AGAIN, King Kong, Greensleeves |
| 12 | 7 | SIXTH STREET, Jock Wilson, Uptempo |
| 13 | 9 | LET ME DOWN EASY, Marvin James, Hot Vinyl |
| 14 | 6 | GREETINGS, Half Pint, Powerhouse |
| 15 | — | DEAR BOOPSIE, Pam Hall, Blue Mountain |
| 16 | 18 | THAT'S HOW HEARTACHES ARE MADE, Aisha, Ariwa |
| 17 | — | YOU LICK ME FIRST, Sugar Minott, Live And Love |
| 18 | 24 | ROCK THIS YAH MUSIC, Undivided Roots, Entente |
| 19 | 12 | BOOPS, Supercat, Technique |
| 20 | — | SOUND IN A FURY, Errol Bellot, Jay Tubbys |
| 21 | — | BORN FREE, Winsome, Fine Style |
| 22 | 15 | SLAUGHTER, Dixie Peach And The Offbeat Posse, Jah Tubbys |
| 23 | 17 | LEAVE PEOPLE BUSINESS, Admiral Tebbett, Techniques |
| 24 | 19 | HEARTBEAT, Tippa Irie, UK Bubblers |
| 25 | 20 | ORIGINAL LOVE ME/SENSI MAN ROCK, Little Howie/Earl Anthony, Back To Africa |
| 26 | 27 | DON'T STOP LOVING, One Blood, Level Vibes |
| 27 | 21 | WATCH HOW THE PEOPLE DANCING, Kenny Knotch, Unity Sounds |
| 28 | 25 | TEARS OF A CLOWN, Sugar Merchant, UK Bubblers |
| 29 | 22 | AM I THE SAME GIRL, Winsome, Fine Style |
| 30 | 28 | SOMETHING WRONG, Sugar Minott, Uptempo |
- Compiled by Spotlight Research

INDIE SINGLES

- | | | |
|----|----|---|
| 1 | 1 | PANIC, the Smiths, Rough Trade |
| 2 | 2 | LIKE A HURRICANE/GARDEN OF DELIGHT, the Mission, Chapter 22 |
| 3 | 6 | UNDERSTANDING JANE, Icicle Works, Beggars Banquet |
| 4 | 3 | HAPPY HOUR, the Housemartins, Go! Discs |
| 5 | 12 | LIVING TOO LATE, the Fall, Beggars Banquet |
| 6 | 7 | THIS BOY CAN WAIT, the Wedding Present, Reception |
| 7 | 5 | HEART FULL OF SOUL, Ghost Dance, Karbon |
| 8 | 4 | BRILLIANT MIND, Furniture, Stiff |
| 9 | 11 | SERPENT'S KISS, the Mission, Chapter 22 |
| 10 | — | CRUMMY STUFF, Ramones, Beggars Banquet |
| 11 | 13 | MEXICO SUNDOWN BLUES, James Ray and the Performance, Merciful Release |
| 12 | 14 | WILD CHILD, Zodiac Mindwarp and the Love Reaction, Food |
| 13 | 29 | BLUE MONDAY, New Order, Factory |
| 14 | 9 | BETTER DEAD THAN WED, Class War, Mortarhate |
| 15 | 8 | LEVI STUBBS' TEARS, Billy Bragg, Go! Discs |
| 16 | 10 | I'M ON FIRE, Guana Batz, ID |
| 17 | 19 | WHOLE WIDE WORLD, the Soup Dragons, Subway Organisation |
| 18 | 16 | BABY'S ON FIRE, the Creepers with Marc Riley, Intape |
| 19 | — | GEORDIE'S GONE TO JAIL, the Toy Dolls, Volume |
| 20 | 26 | BIGMOUTH STRIKES AGAIN, the Smiths, Rough Trade |
| 21 | 23 | THE TRUMPTON RIOTS EP, Half Man Half Biscuit, Probe Plus |
| 22 | 15 | ALMOST PRAYED, Weather Prophets, Creation |
| 23 | 21 | THE DRAIN TRAIN, Cabaret Voltaire, Doublevision |
| 24 | 20 | MORNING SIR, Bogshed, Help Yourself |
| 25 | — | SPANISH REVOLUTION, the Ex, Ron Johnson |
| 26 | — | E102/SAD?, BMX Bandits, 53rd & 3rd |
| 27 | 17 | THE SINGER, Nick Cave and the Bad Seeds, Mute |
| 28 | 28 | OI! AIN'T DEAD, Condemned '84, RFB Recordings |
| 29 | — | NEW ROSE, the Damned, Stiff |
| 30 | — | TRUCK TRAIN TRACTOR, the Pastels, Glass |

Compiled by Spotlight Research

INDIE ALBUMS

- | | | |
|----|----|--|
| 1 | 2 | THE QUEEN IS DEAD, the Smiths, Rough Trade |
| 2 | 3 | LONDON O HULL 4, the Housemartins, Go! Discs |
| 3 | 1 | GIFT, the Sisterhood, Merciful Release |
| 4 | 4 | HIGH PRIEST OF LOVE, Zodiac Mindwarp and the Love Reaction, Food |
| 5 | 6 | DISCOVER, Gene Loves Jezebel, Beggars Banquet |
| 6 | 5 | GIANT, the Woodentops, Rough Trade |
| 7 | 8 | CONTENDERS, Easterhouse, Rough Trade |
| 8 | 13 | BACK IN THE DHSS, Half Man Half Biscuit, Probe Plus |
| 9 | 9 | STEP ON IT, Bogshed, Help Yourself |
| 10 | 14 | ONLY STUPID BASTARDS HELP EMI, Conflict, Model Army |
| 11 | — | SHOULD THE WORLD FAIL TO FALL APART, Peter Murphy, Beggars Banquet |
| 12 | 12 | MANIC POP THRILL, That Petrol Emotion, Demon |
| 13 | 11 | BEST BEFORE 1984, Crass, Crass |
| 14 | 10 | THE CAPTAIN'S BIRTHDAY PARTY (LIVE AT THE ROUNDHOUSE), the Damned, Stiff |
| 15 | 7 | BORN SANDY DEVOTIONAL, the Triffids, Hot |
| 16 | 15 | RUM, SODOMY AND THE LASH, the Pogues, Stiff |
| 17 | 16 | EVOL, Sonic Youth, Blast First |
| 18 | 21 | UNLIMITED GENOCIDE, AOA & Oi Polloi, Children Of The Revolution |
| 19 | 18 | VICTORIALAND, Cocteau Twins, 4AD |
| 20 | 17 | A DATE WITH ELVIS, the Cramps, Big Beat |
| 21 | 22 | AFTER MIDNIGHT, Restless, ABC |
| 22 | 23 | LE MYSTÈRE DES VOIX BULGARES, Various, 4AD |
| 23 | 19 | MEAT IS MURDER, the Smiths, Rough Trade |
| 24 | 20 | WONDERLAND, Erasure, Mute |
| 25 | 25 | BLACK CELEBRATION, Depeche Mode, Mute |
| 26 | 28 | DRUGS, Bomb Party, Abstract |
| 27 | 29 | THE SINGLES '82-'86, Play Dead, Clay |
| 28 | — | GRUTS, Ivor Cutler, Rough Trade |
| 29 | 30 | NIGHT OF A THOUSAND CANDLES, the Men They Couldn't Hang, Demon |
| 30 | — | DIVINE PUNISHMENT, Diamanda Galas, Mute |
- Compiled by Spotlight Research

INDIE SINGLES 4, ALBUMS 2



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A L A N J O N E S ' CHART FILE

● As **Audrey Hall's** hit 'Smile' continues its chart residency, sister **Pam** enters the listings this week with her single 'Dear Boopsie'. In the whole of chart history only one other pair of sisters — **Dolly** and **Stella Parton** — have had separate hit records, though unlike the Hall siblings, they did not do so simultaneously. Recently, **Taka Boom** has come close to charting. Her sister **Chaka Khan** has already had several hits, including 'Love Of A Lifetime', which has just completed its chart career.

In America, at least two pairs of sisters have had hits at the same time — **Dionne** and **Dee Dee Warwick**, and **Aretha** and **Erma Franklin**. The Warwick sisters managed it twice, first in May 1967 when Dionne was charting with 'Alfie' and Dee Dee with 'When Love Slips Away', and again three years later when Dee Dee's 'She Didn't Know (She Kept On Talking)' slipped into the Billboard chart alongside Dionne's 'Let Me Go To Him'. The Franklin sisters also shared the chart in 1967 when Aretha's classic 'A Natural Woman (You Make Me Feel Like)' was joined briefly by Erma's 'Piece Of My Heart'. Aretha went on to have more hits than any other woman, but 'Piece Of My Heart' was Erma's first and last hit. Other sisters to have American hits — though *not* at the same time — include **Debra** and **Eloise Laws**, **Loretta Lynn** and **Crystal Gayle**, and the **Jackson** sisters, **Janet**, **Rebbie** and **LaToya**.

● **Madonna's** vice-like grip on the album chart continues, as 'True Blue' notches up its sixth straight week at number one. The album is now double platinum, having sold over 600,000 copies. It was boosted significantly last week when it was belatedly issued on compact disc; the initial shipout of 31,000 was the second largest in the short history of the configuration.

Excluding greatest hits compilations,

● **UB40:** six top 10 albums this decade — not bad for a bunch of regular Brummies

the last solo album to spend more than five weeks in a row at number one before 'True Blue' was **Elton John's** 'Don't Shoot Me, I'm Only The Piano Player' in 1973.

● 'Rat In The Kitchen' is **UB40's** sixth top 10 album so far this decade, following 'Signing Off' (number two, 1980), 'Present Arms' (number two, 1981), 'UB44' (number four, 1982), 'Labour Of Love' (number one, 1983) and 'Jeffrey Morgan' (number three, 1984). That's an impressive total, and one which marks them down as pace-setters in the battle for most top 10 albums in the Eighties. UB40 apart, the following acts have also had six top 10 albums in the decade: **Rod Stewart**, **Cliff Richard**, **Status Quo**, **Queen** and **Ultravox**. **Iron Maiden** must be fancied to join them next month when their new album 'Somewhere In Time' is released.

But ahead of them all, with seven top 10 albums in the period surveyed is **Elvis Costello**. He had a run of seven straight top 10 LPs between 1980 and 1985, but the sequence was broken earlier this year when 'King Of America' peaked at number 11. The prolific singer-songwriter has already completed another album, due in the autumn, which will hopefully return him to the top 10 and further establish his superiority in a category few would have expected him to contest.

● Already a number one hit in a dozen countries throughout Europe and the Far East, **Modern Talking's** 'Brother Louie' (no relation to the **Hot Chocolate** hit of the same name) makes a belated British chart debut this week.

The German duo of **Dieter Bohlen** (guitar) and **Thomas Anders** (keyboards and vocals) nibbled at the chart a couple of times last year with 'You're My Heart, You're My

Soul' and 'You Can Win If You Want', both Continental million sellers, but 'Brother Louie' looks likely to be their first substantial hit. Its success is in the time-honoured tradition of 'Viva Espana', 'Born To Be Alive', 'Tarzan Boy' and numerous other records which crossed the Channel to conquer the British charts only after millions of British tourists had been exposed to their questionable charms on Continental holidays.

'Brother Louie' is typical of the curiously distinctive Modern Talking sound, a strange subdued variation of hi-NRG, which has spawned scores of imitators, displaying varying degrees of competence and success, all over Europe. Modern Talking's own hits are written by the blond Bohlen, who also penned former **Smokie** star **Chris Norman's** eurosmash 'Midnight Lady', which is released here this week by Arista.

● 'EastEnders' star **Anita Dobson's** 'Anyone Can Fall In Love', a vocal version of the show's theme, moves aggressively into the top 10 this week after only a fortnight on release. The record contains a bonus for fans of the BBC soap opera — which I proudly claim never to have viewed — with **Simon May's** original instrumental version of the tune on the B-side. When released as a single in its own right in February 1985, May's recording peaked at number 76, but subsequently spent a year in the top 200.

● **The Real Thing** this week become the first act to score a hat trick of top 30 hits with remixes of earlier hits. 'Can You Feel The Force' duplicates the recent success of 'You To Me Are Everything' and 'Can't Get By Without You'. All three records were top 10 hits in their original versions in the Seventies.

● Italian operatic tenor **Luciano Pavarotti** makes spectacular progress in the album chart with his Stylus

Music double album 'The Pavarotti Collection' which includes 27 operatic favourites. The album debuted at number 95 a week ago, and moves dramatically into the top 20 this week.

The vast 51-year-old has charted twice before — in 1982 his 'Greatest Hits' spent a week at number 95, and in 1984 'Mamma' enjoyed an equally short chart career making a solitary appearance at number 96.

Ironically, the more quickly 'The Pavarotti Collection' sells, the shorter its chart career will be; the album is available in a strictly limited, numbered pressing of 100,000.

I N B R I E F

● **Stevie Wonder** plays harmonica on a track from the upcoming debut album by London quintet **Zuice**... Latest figures show that **Lionel Richie's** 'Can't Slow Down' album has sold 14 million copies worldwide, including 1.8 million in Britain, making it Motown's biggest seller both domestically and internationally... **New Order's** 'Blue Monday' has now completed 150 weeks in the top 200... **Janet Jackson's** 'When I Think Of You' is available in a limited edition on clear vinyl in a gatefold sleeve with a picture disc (previously unavailable) of 'What Have You Done For Me Lately'... Her revival of the **Burt Bacharach/Hal David** song 'Close To You' is hotly tipped to be **Gwen Guthrie's** next single... 'Rip-tide' earns **Robert Palmer** his first gold album in America, and his first silver disc in Britain, for sales of 500,000 and 60,000 respectively...

CHARTFILE USA

● A double triumph for **Madonna** this week, as she collects her fourth number one single with 'Papa Don't Preach' and her second number one album with 'True Blue'. She previously hit the top with the singles 'Like A Virgin', 'Crazy For You' and 'Live To Tell', and the album 'Like A Virgin'.

Madonna has accumulated her number one singles in rather less than two years; the other women to have more number one hits in the course of much lengthier careers are **Diana Ross** (six), **Olivia Newton-John** and **Barbra Streisand** (five apiece). **Donna Summer** has also had four number ones.

In the Eighties, **Madonna** is only the second artist to have four *solo* number ones, emulating **Lionel Richie**, who topped with 'Truly', 'All Night Long (All Night)', 'Hello' and 'Say You, Say Me'. Richie also reached number one in a duet with **Diana Ross** ('Endless Love') and as part of **USA For Africa** ('We Are The World').

Other artists to feature on four or more number one singles this decade are **Daryl Hall** and **John Oates** ('Kiss On My List', 'Private Eyes', 'I





● **BEACH BOYS:** rock 'n' roll gave them their 50th hit — eat yer heart out, Rolling Stones

Can't Go For That', 'Maneater', 'Out Of Touch' and 'We Are The World'); **Stevie Wonder** (solo hits with 'I Just Called To Say I Love You' and 'Part Time Lover', in a duet with **Paul McCartney** on 'Ebony And Ivory', with **Dionne & Friends** on 'That's What Friends Are For', and as part of USA For Africa); **Michael Jackson** (solo with 'Rock With You', 'Billie Jean' and 'Beat It', in a duet with Paul McCartney on 'Say Say Say' and as part of USA For Africa) and **Phil Collins**, who has had three solo number ones ('Against All Odds (Take A Look At Me Now)', 'One More Night' and 'Sussudio'), one in a duet with **Marilyn Martin** ('Separate Lives') and one as part of **Genesis** ('Invisible Touch').

'True Blue' is the fifth number one album of 1986 by a female solo star, following Barbra Streisand's 'The Broadway Album', **Whitney Houston's** 'Whitney Houston', **Janet Jackson's** 'Control' and **Patti LaBelle's** 'Winner In You'. That's the highest total for any calendar year, even without the number one posting of **Sade**, the group fronted by Sade Adu, who reached the top earlier this year with their album 'Promise'.

● This year the American charts have proved unusually volatile, with more new entries and more number ones than many years. Thus far, 19 singles and 10 albums have reached pole position in 1986. The singles chart was last this active in 1977, the album chart in 1975. The year of optimum album turnover was 1974, when 23 albums took turns at number one — including an unprecedented run of 11 different albums in consecutive weeks.

● The fastest mover in the singles chart is the **Beatles'** 'Twist And Shout' which improves 24 places to number 65. The re-issued disc, which can apparently be heard in the movie 'Back To School' as well as the previously noted 'Ferris Beuller's Day Off', is particularly popular in Los Angeles where it's already gone top 10.

The Beatles have had more American hits (68) than any other group. Their nearest rivals are the **Beach Boys**, who scored their 50th hit (excluding re-entries) with 'Rock 'n' Roll To The Rescue', thus regaining their lead

over the **Rolling Stones** who recently notched up hit number 49 with 'One Hit (To The Body)'.

The Beach Boys also return to the top half of the album chart this week, for the first time in six years, courtesy of their sparkling new 25th anniversary compilation 'Made In The USA'.

Among the album's 25 tracks are acknowledged classics like 'I Get Around', 'California Girls', 'Good Vibrations', 'Do It Again', and 'God Only Knows', which no less an authority than Paul McCartney once identified as "the greatest song ever written". 'Made In The USA' also includes 'Rock 'n' Roll To The Rescue' and the Beach Boys' newly-recorded version of the **Mamas and Papas'** hit 'California Dreamin'', with **Byrds'** charter member **Roger McGuinn** guesting on 12-string guitar. All in all, 'Made In The USA' is an appropriate tribute to one of America's finest and most enduring groups.

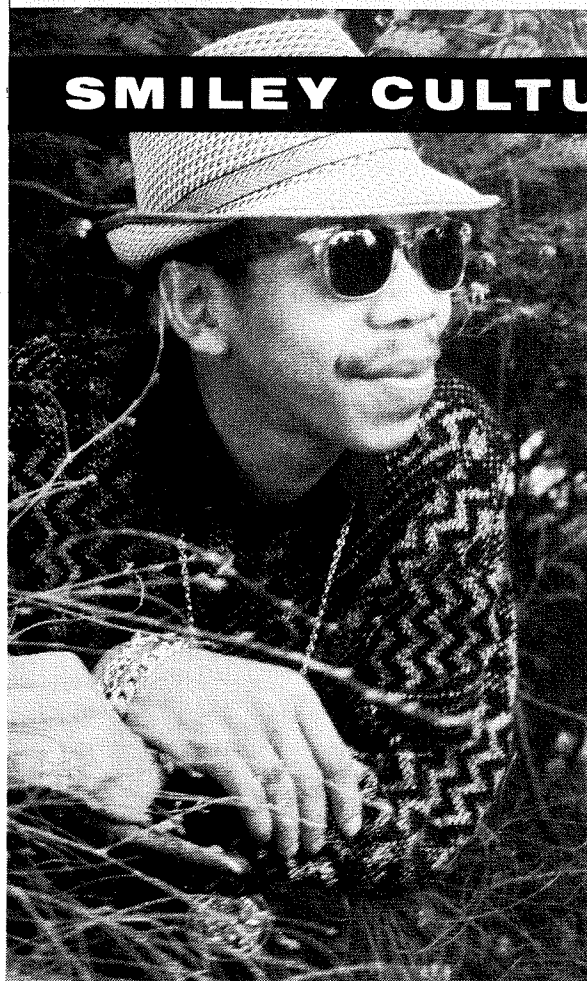
● 'The Other Side Of Life' is the 11th **Moody Blues** album to be certified gold (500,000 sales) in America, and now the title track is released as a single it's bulleting back towards the top 10 and seems likely to become the Moodies' third million seller Stateside, following 'Octave' (1978) and 'Long Distance Voyager' (1981). American sales of Moody Blues albums contribute massively to their worldwide sales total of 30 million.

● **Bananarama** and **Steve Winwood** are both currently enjoying the biggest hits of their US chart careers. Winwood's 'Higher Love' jumps four places to number four, simultaneously eclipsing the number seven postings of his first solo hit, 1981's 'While You See A Chance', and the **Spencer Davis Group's** 1966 hit 'Gimme Some Lovin'' on which he was lead vocalist. Bananarama move to number six with 'Venus', a three place improvement on the 1984 peak of 'Cruel Summer'.

● After 10 weeks in the black singles chart, where it's poised to go to number one, **Anita Baker's** 'Sweet Love' has finally crossed over to the pop charts, debuting strongly this week at number 74. It's the 28-year-old vocalist's first pop hit.

THE *NEW* SINGLE FROM THE RAGAMUFFIN M.C.

SMILEY CULTURE



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& *SO WHAT!* -

FROM ABSOLUTE BEGINNERS. POSP 815 POSPX 815



CHARTS

U S S I N G L E S

- 1 2 PAPA DON'T PREACH, Madonna, Sire
- 2 1 GLORY OF LOVE, Peter Cetera, Warner Bros
- 3 3 MAD ABOUT YOU, Belinda Carlisle, IRS
- 4 8 HIGHER LOVE, Steve Winwood, Island
- 5 5 WE DON'T HAVE TO TAKE OUR CLOTHES OFF, Jermaine Stewart, Arista
- 6 9 VENUS, Bananarama, London
- 7 13 DANCING ON THE CEILING, Lionel Richie, Motown
- 8 10 RUMORS, Timex Social Club, Jay
- 9 18 TAKE MY BREATH AWAY, Berlin, Columbia
- 10 12 THE EDGE OF HEAVEN, Wham!, Columbia
- 11 6 LOVE TOUCH, Rod Stewart, Warner Brothers
- 12 15 SWEET FREEDOM, Michael McDonald, MCA
- 13 4 SLEDGEHAMMER, Peter Gabriel, Geffen
- 14 16 YOU SHOULD BE MINE (THE WOO WOO SONG), Jeffrey Osborne, A&M
- 15 23 FRIENDS AND LOVERS, Carl Anderson and Gloria Loring, Carrere
- 16 7 DANGER ZONE, Kenny Loggins, Columbia
- 17 20 SUZANNE, Journey, Columbia
- 18 26 BABY LOVE, Regina, Atlantic
- 19 22 ALL THE LOVE IN THE WORLD, The Outfield, Columbia
- 20 27 WORDS GET IN THE WAY, Miami Sound Machine, Epic
- 21 11 INVISIBLE TOUCH, Genesis, Atlantic
- 22 24 ONE STEP CLOSER TO YOU, Gavin Christopher, Manhattan
- 23 28 YANKEE ROSE, David Lee Roth, Warner Brothers
- 24 33 STUCK WITH YOU, Huey Lewis and the News, Chrysalis
- 25 29 THAT WAS THEN, THIS IS NOW, The Monkees, Arista
- 26 14 NASTY, Janet Jackson, A&M
- 27 31 MAN SIZE LOVE (FROM 'RUNNING SCARED'), Klymaxx, MCA
- 28 30 RUMBLESEAT, John Cougar Mellencamp, Riva
- 29 19 OPPORTUNITIES (LET'S MAKE LOTS OF MONEY), Pet Shop Boys, EMI-America
- 30 43 WALK THIS WAY, Run DMC, Profile
- 31 36 DON'T FORGET ME (WHEN I'M GONE), Glass Tiger, Manhattan/EMI-America
- 32 32 TAKEN IN, Mike And The Mechanics, Atlantic
- 33 40 LOVE ZONE, Billy Ocean, Jive
- 34 37 THE CAPTAIN OF HER HEART, Double, A&M
- 35 35 HANGING ON A HEART ATTACK, Device, Chrysalis
- 36 21 DIGGING YOUR SCENE, Blow Monkeys, RCA
- 37 17 MODERN WOMAN (FROM 'RUTHLESS PEOPLE'), Billy Joel, Epic
- 38 25 TAKE IT EASY, Andy Taylor, Atlantic
- 39 44 DREAMTIME, Daryl Hall, RCA
- 40 46 TWO OF HEARTS, Stacy Q, Atlantic
- 41 45 WALK LIKE A MAN (FROM 'A FINE MESS'), Mary Jane Girls, Motown
- 42 55 OH PEOPLE, Patti LaBelle, MCA
- 43 49 VELCRO FLY, ZZ Top, Warner Brothers
- 44 56 HEAVEN IN YOUR EYES, Loverboy, Columbia
- 45 34 HOLDING BACK THE YEARS, Simply Red, Elektra
- 46 60 WHEN I THINK OF YOU, Janet Jackson, A&M
- 47 51 PRESS, Paul McCartney, Capitol
- 48 57 POINT OF NO RETURN, Nu Shooz, Atlantic
- 49 61 ALL CRIED OUT, Lisa Lisa and Cult Jam with Full Force, Columbia
- 50 52 SOMEBODY LIKE YOU, .38 Special, A&M
- 51 38 YOUR WILDEST DREAMS, the Moody Blues, Polydor
- 52 42 A KIND OF MAGIC, Queen, Capitol
- 53 58 MONEY'S TOO TIGHT (TO MENTION), Simply Red, Elektra

- 54 — THROWING IT ALL AWAY, Genesis, Atlantic
- 55 41 THERE'LL BE SAD SONGS (TO MAKE YOU CRY), Billy Ocean, Jive
- 56 67 LOVE WALKS IN, Van Halen, Warner Brothers
- 57 62 MISSIONARY MAN, Eurythmics, RCA
- 58 53 LOVE OF A LIFETIME, Chaka Khan, Warner Brothers
- 59 54 IF LOOKS COULD KILL, Heart, Capitol
- 60 39 WHO'S JOHNNY ('SHORT CIRCUIT' THEME), El DeBarge, Gordy

B U L L E T S

- 61 71 A MATTER OF TRUST, Billy Joel, Columbia
 - 62 66 WHAT DOES SHE TAKE, Honeymoon Suite, Warner Brothers
 - 64 70 RUTHLESS PEOPLE, Mick Jagger, Epic
 - 65 89 TWIST AND SHOUT, The Beatles, Capitol
 - 66 76 PRIVATE NUMBER, The Jets, MCA
 - 67 88 LOVE ALWAYS, El DeBarge, Gordy
 - 68 72 NOTHING IN COMMON, Thompson Twins, Arista
 - 70 75 SO FAR SO GOOD, Sheena Easton, EMI-America
 - 71 84 AIN'T NOTHIN' GOIN' ON BUT THE RENT, Gwen Guthrie, Polydor
 - 72 86 WRAP IT UP, the Fabulous Thunderbirds, CBS Associated
 - 73 83 YOU CAN CALL ME AL, Paul Simon, Warner Brothers
 - 74 — SWEET LOVE, Anita Baker, Elektra
 - 75 78 EVERY LITTLE KISS, Bruce Hornsby and the Range, RCA
 - 79 — I DIDN'T MEAN TO TURN YOU ON, Robert Palmer, Island
 - 81 90 SPIRIT IN THE SKY, Doctor And The Medics, IRS
 - 85 — IT'S YOU, Bob Seger And The Silver Bullet Band, Capitol
 - 86 — THE OTHER SIDE OF LIFE, the Moody Blues, Polydor
 - 88 95 LONELY IS THE NIGHT, Air Supply, Arista
 - 90 96 AM I FORGIVEN, Isle Of Man, Pasha
 - 92 — TAKE ME HOME TONIGHT, Eddie Money, Columbia
 - 93 — PARANOIMIA, the Art Of Noise with Max Headroom, China
 - 96 — PLAYING WITH THE BOYS, Kenny Loggins, Columbia
 - 98 — WALK AWAY RENEE, Southside Johnny and the Jukes, Atlantic
- Compiled by Billboard

U S A L B U M S

- 1 3 TRUE BLUE, Madonna, Sire
- 2 1 TOP GUN, Soundtrack, Columbia/CBS
- 3 2 SO, Peter Gabriel, Geffen
- 4 4 INVISIBLE TOUCH, Genesis, Atlantic
- 5 5 CONTROL, Janet Jackson, A&M
- 6 8 EAT 'EM AND SMILE, David Lee Roth, Warner Brothers
- 7 6 LOVE ZONE, Billy Ocean, Jive
- 8 7 WINNER IN YOU, Patti LaBelle, MCA
- 9 9 RAISING HELL, Run DMC, Profile
- 10 10 WHITNEY HOUSTON, Whitney Houston, Arista
- 11 12 THE OTHER SIDE OF LIFE, the Moody Blues, Polydor
- 12 13 MUSIC FROM THE EDGE OF HEAVEN, Wham!, Columbia
- 13 17 BACK IN THE HIGHLIFE, Steve Winwood, Island
- 14 11 LIKE A ROCK, Bob Seger and the Silver Bullet Band, Capitol
- 15 14 5150, Van Halen, Warner Brothers
- 16 18 PLAY DEEP, the Outfield, Columbia
- 17 15 GTR, GTR, Arista
- 18 16 TUFF ENUFF, the Fabulous Thunderbirds, CBS Associated
- 19 21 BELINDA CARLISLE, Belinda Carlisle, IRS
- 20 20 STRENGTH IN NUMBERS, .38 Special, A&M
- 21 19 PLEASE, Pet Shop Boys, EMI America
- 22 22 PICTURE BOOK, Simply Red, Elektra
- 23 26 EMERSON, LAKE AND POWELL, Emerson, Lake and Powell, Polydor
- 24 24 RUTHLESS PEOPLE, Soundtrack, Epic
- 25 23 RAISED ON RADIO, Journey, Columbia
- 26 31 SOLITUDE/SOLITAIRE, Peter Cetera, Warner Brothers
- 27 25 HEART, Heart, Capitol
- 28 32 ROD STEWART, Rod Stewart, Warner Brothers
- 29 — REVENGE, Eurythmics, RCA
- 30 33 EMOTIONAL, Jeffrey Osborne, A&M
- 31 42 THEN AND NOW... THE BEST OF THE MONKEES, The Monkees, Arista
- 32 28 THE JETS, The Jets, MCA
- 33 29 EL DEBARGE, El DeBarge, Gordy

MAZE

Featuring
FRANKIE BEVERLY

NEW SINGLE

I WANNA BE WITH YOU



FEATURED ON THE FORTHCOMING ALBUM & TAPE 'LIVE IN LOS ANGELES'

34 30 **WALKABOUT**, The Fixx, MCA
 35 35 **ANIMAL MAGIC**, Blow Monkeys, RCA
 36 38 **SCARECROW**, John Cougar Mellencamp, Riva
 37 40 **WHO MADE WHO**, AC/DC, Atlantic
 38 44 **FRANTIC ROMANTIC**, Jermaine Stewart, Arista
 39 39 **KARATE KID PART II**, Soundtrack, United Artists
 40 41 **PRIMITIVE LOVE**, Miami Sound Machine, Epic
 41 27 **HEADED FOR THE FUTURE**, Neil Diamond, Columbia
 42 36 **RIPTIDE**, Robert Palmer, Island
 43 34 **PARADE**, Prince and the New Power Generation, Paisley Park
 44 37 **POOLSIDE**, Nu Shooz, Atlantic
 45 45 **BACK IN BLACK**, Whodini, Jive
 46 46 **A KIND OF MAGIC**, Queen, Capitol
 47 47 **RAGE FOR ORDER**, Queensryche, EMI-America
 48 54 **QUIET RIOT III**, Quiet Riot, Paha
 49 — **THE BRIDGE**, Billy Joel, Columbia
 50 50 **RUNNING SCARED**, Soundtrack, MCA
 Compiled by Billboard

44 22
 45 37
 46 24
 47 83
 48 48
 49 79
 50 80
 51 —
 52 76
 53 53
 54 45
 55 50
 56 91
 57 34
 58 —
 59 62
 60 55

MIDAS TOUCH/DEAD END, Midnight Star, MCA Records LP
TURNED ON TO YOU, Nova Casper, Bluebird/10 12in
DON'T LET LOVE GET YOU DOWN, Archie Bell & The Drells, Portrait 12in
NASTY (COOL SUMMER MIX PART I), Janet Jackson, US A&M 12in
GOOD TO GO, Trouble Funk, 4th + B'way/TTED 12in
JUMMP-BACK, Wally Jump Junior & The Criminal Element, US Criminal Records 12in
THE WORD/SARDINES, The Junkyard Band, Def Jam 12in
WORD UP/INSTRUMENTAL, Cameo, US Atlanta Artists 12in/Club promo
SWEET FREEDOM, Michael McDonald, US MCA Records 12in
100% PURE PAIN, O'chi Brown, Magnet 12in
BORROWED LOVE (REMIX), The SOS Band, Tabu 12in
SHARE MY LOVE/THE SUN DON'T SHINE, Betty Wright, US First String LP
POINT OF NO RETURN (SPECIAL MIX), Nu Shooz, Atlantic 12in
COMPUTERLOVE/IT DOESN'T REALLY MATTER, Zapp, Warner Bros 12in
KISSES IN THE MOONLIGHT, George Benson, Warner Bros 12in
NO WAY BACK/INSTRUMENTAL, Adonis, US Trax Records 12in
HUNGRY FOR YOUR LOVE/I'LL TAKE YOU ON, Hanson & Davis, US Fresh Records 12in

D I S C O

1 1 **AIN'T NOTHIN' GOIN' ON BUT THE RENT (LARRY LEVAN MIXES)**, Gwen Guthrie, Boiling Point 12in
 2 4 **SOWETO (ARTHUR BAKER REMIX)/DUB**, Jeffrey Osborne, A&M 12in
 3 2 **DUB CAN'T TURN AROUND/LOVE CAN'T TURN AROUND**, Farley 'Jackmaster' Funk featuring Daryl Pandy, London 12in
 4 3 **HEADLINES**, Midnight Star, MCA Records 12in
 5 5 **SET FIRE TO ME/INFERNO DUB**, Willie Colón, A&M 12in
 6 6 **FOOL'S PARADISE (PARADISE MIX)**, Meli'sa Morgan, Capitol 12in
 7 7 **NEW YORK AFTERNOON**, Mondo Kané/Georgie Fame, Lisson Records 12in
 8 9 **I CAN PROVE IT**, Phil Fearon, Ensign 12in
 9 14 **WHEN I THINK OF YOU (REMIX)**, Janet Jackson, A&M 12in
 10 20 **DO YOU GET ENOUGH LOVE**, Shirley Jones, Philadelphia Int. 12in
 11 17 **EVERYONE A WINNER/DUB**, Zuice, Club 12in
 12 8 **TELL ME TOMORROW (WEEKEND MIX CLUB VERSION)**, Princess, Supreme Records 12in
 13 18 **DO ME RIGHT**, The Main Ingredient, Cooltempo 12in
 14 16 **(I'M A) DREAMER (SHEP PETTIBONE REMIX)**, BB&Q, US Elektra 12in
 15 11 **AUTOMATIC**, Millie Scott, 4th + B'way 12in white label
 16 19 **I WANNA BE WITH YOU**, Maze featuring Frankie Beverly, US Capitol
 17 33 **FIND THE TIME (MIDNIGHT MIX)/DUB**, Five Star, Tent 12in
 18 13 **SAY LA LA**, Pieces Of A Dream, Manhattan 12in
 19 35 **RUMORS/VICIOUS RUMORS**, Timex Social Club, US Jay 12in
 20 10 **BANG ZOOM (LET'S GO-GO)/HOWIE'S TEED OFF**, The Real Roxanne with Hitman Howie Tee, Cooltempo 12in
 21 21 **MY ADIDAS/PETER PIPER**, Run-DMC, London 12in
 22 31 **ROSES (BERT BEVANS REMIX)**, Haywoode, CBS 12in
 23 12 **BURNIN' LOVE**, Con Funk Shun, Club 12in
 24 47 **BREAKING AWAY**, Jaki Graham, EMI 12in
 25 25 **MA FOOM BEY**, Cultural Vibe, US Easy Street 12in
 26 64 **YOU CAN DANCE (IF YOU WANT TO)**, Davis/Pinckney Project featuring Lorenzo Queen, US Studio Records 12in
 27 27 **CAN YOU FEEL THE FORCE (JEDI MIX)**, Real Thing, PRT 12in
 28 32 **ONCE YOU GOT ME GOING**, Debby Blackwell, 10 Records 12in
 29 42 **WE WORK HARD/KANGOL & DOC, U.T.F.O.**, Cooltempo 12in
 30 41 **BACK TO THE SCENE OF THE CRIME**, The Incredible Mr Freeze, US Pow Wow 12in
 31 68 **JACK YOUR BODY/DUB YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in
 32 49 **BURNIN' UP/PIANO DUB**, Michael Jonzun, US A&M 12in
 33 15 **I CAN'T WAIT (DUTCH MIX)**, Nu Shooz, Atlantic 12in
 34 29 **ERIC B. IS PRESIDENT**, Eric B. featuring Rakim, US Zakia Records 12in
 35 59 **NO NEWS IS NEWS — REMIX**, Kreamicle, Bluebird/10 12in
 36 43 **LOVE ZONE (REMIX)**, Billy Ocean, Jive 12in
 37 72 **WHAT DOES IT TAKE (TO WIN YOUR LOVE)**, Kenny G, US Arista 12in
 38 58 **ALL THE WAY TO HEAVEN**, Doug E. Fresh and The Get Fresh Crew, Cooltempo 12in
 39 40 **EXPANSIONS '86 (FEARON BROS REMIX)**, Chris Paul, 4th + B'way
 40 39 **BYE-BYE**, Janice, US 4th + B'way 12in
 41 23 **I FOUND LOVIN'**, Fatback, Important Records 12in
 42 26 **GONNA MAKE YOU MINE (WESTSIDE MIX)**, Loose Ends, Virgin 12in
 43 74 **THE HOUSE MUSIC ANTHEM**, Marshall Jefferson, US Trax Records 12in

61 90
 62 51
 63 38
 64 —
 65 84
 66 61
 67 96
 68 73
 69 92
 70 52
 71 75
 72 —
 73 —
 74 —
 75 93
 76 98
 77 97
 78 95
 79 67
 80 63
 81 77
 82 re
 83 82
 84 54
 85 89
 86 46
 87 69
 88 70
 89 86
 90 re
 91 —
 92 85
 93 re
 94 56
 95 66
 96 —
 97 —
 98 71
 99 —
 100= —
 100= re

WAKE UP TO MY LOVE, Astra, Elite 12in
(THEY LONG TO BE) CLOSE TO YOU/STOP HOLDING BACK, Gwen Guthrie, US Polydor LP
CAN'T LET LOVE PASS US BY/SPENDING MONEY, Cashflow, Club 12in
SPELL (0-76/4bpm), Deon Estus, Geffen Records 12in
THE BEAT IS MINE/DOUBLE DEF FRESH (GET STUPID' FRESH REMIX), Hardrock Soul Movement, Elite 12in
TAKE IT TO THE TOP, Skibone, US TTED Record, Inc 12in
HEAVEN IN YOUR ARMS, R.J.'s Latest Arrival, US Manhattan 12in
YOUR LOVE, Innerlife, US Personal Records 12in
LEAVE IT TO THE DRUMS/I'VE GOT IT GOOD, Tricky Tee, US Sleeping Bag Records 12in
PEE-WEE'S DANCE, Joeski Love, Cooltempo 12in
IS IT LIVE/HIT IT RUN, Run-D.M.C., London LP
ALWAYS (0-95/3bpm), James Ingram, Qwest 12in
WHO ME?, The Freshmen, US Select Records 12in/Cooltempo promo
FRIENDS NOT LOVERS, Rosaline Joyce, Elite 12in promo
GO-GO SWING, Chuck Brown & The Soul Searchers, US Future 12in
OH, PEOPLE, Patti LaBelle, MCA Records 12in
YOU ARE EVERYTHING, James (D Train) Williams, US Columbia 12in
OVER AND OVER (REMIXES), Colonel Abrams, US MCA Records 12in
WHAT DOES IT TAKE/MIDNIGHT MOTION, Kenny G, US Arista LP
SET IF OFF/MASTERMIND REMIX, Harlequin Four's, Champion 12in
YOU WERE MEANT TO BE MY LADY (NOT MY GIRL) (REMIXES), Alexander O'Neal, US Tabu 12in
GIVE ME THE REASON/YOU'RE THE SWEETEST ONE/NEVER TOO MUCH, Luther Vandross, Epic 12in
GO BANG! # 5, Dinosaur L, CityBeat 12in
CELEBRATE — PT. I/PT. II, Subject, US Pow Wow 12in
FEELIN' JAMES, US T.D. Records Inc 12in
SAVE SOME TIME FOR ME/JOY RIDE/CARELESS WHISPER, Pieces Of A Dream, Manhattan LP
NEVER HAD A LOVE LIKE THIS BEFORE, Barbara Mitchell, Dutch Mercury LP
I'LL TAKE YOUR MAN, Salt-n-Pepa, US Next Plateau 12in
GIRLS AIN'T NOTHING BUT TROUBLE, Jazz Jeff & Fresh Prince, US Word Records 12in
PASSION FROM A WOMAN, Krystol, Epic 12in
AIN'T NOBODY EVER LOVED YOU (REMIX), Aretha Franklin, Arista 12in
HARDCORE JAZZ (J.B. TRAXX), Duane And Co, US Dance Mania Records 12in
I DON'T FAKE MY LOVE, Projection, Elite 12in
(SOLUTION TO) THE PROBLEM, Masquerade, Streetwave 12in
PAY ME BACK MY LOVE, Colors, Prelude 12in
DEALIN' WITH LIFE (98%/FLY GIRL (98bpm)), Boogie Boys, Capitol 12in promo
YOU DON'T KNOW/DUB MIX, Tambi, US Electric Ice 12in
BREAKING BELLS/BASS MACHINE, T La Rock, US Fresh Records 12in
THE RAIN (REMIX), Oran 'Juice' Jones, US Def Jam 12in
TEN WAYS OF LOVING YOU (110 3/4-111 bpm), Lenny Williams, US Knobhill 7in
YOU AND ME, Simphonia, US Cotillion 12in
 Compiled by James Hamilton/Alan Jones

M I L L I E S C O T T

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 a class of her own



E Y E D E A L



COMPILED BY ELEANOR LEVY

'PRETTY IN PINK': the sexual charisma of a fried egg sandwich ●

THE QUEEN IS DEAD (dir: Derek Jarman
John Maybury, Richard Heslop, Chris
Hughes, music: the Smiths)

A promo video for a band who don't actually appear in the entire 15 minutes of film. Sublime or ridiculous? Considering that (in spite of whatever hyperbole the film makers would have us believe) the band didn't even turn up in the first place to appear in it, I'm tempted to say the latter.

'The Queen Is Dead', the opening clip, features many of John Maybury's more, shall we say, recognisable traits of 'scratched' film, staggered repetition of frames and lots of arty blurring.

'There Is A Light' seems to consist largely of the camera lovingly scanning a semi-naked, androgynous sort from top to tail. 'Panic', possibly the strongest of the three, follows a tough-looking youth around London with the lens in the middle of his stomach so you get a very peculiar perspective. Obviously, the sequence with a montage at Buckingham Palace on fire is the one which caused the problems with the Beeb.

All in all, not easy viewing. The graphics added to the film induce severe nausea and I have to say that the whole thing takes itself too seriously and is a trifle too avant-garde for its own and the Smiths' good. ('The Queen Is Dead' is playing with 'Sid And Nancy' everywhere, except London)

Nancy Culp



PRETTY IN PINK (Cert 15 dir: John Hughes)

It used to be that songs were named after films. Now it's the other way round, and a more damning indictment of the current vacuous state of US 'youth' movies you'll be hard pressed to find.

For what we have here is cold, cynical — heartless — product. Product with a wacky, 'new wave', trendy sheen it's true, much like the majority of the music that is dragged up to accompany the drama (?), but product all the same.

From the man who brought you 'The Breakfast Club', 'Pretty In Pink' takes the least interesting star of that film and gives the latest pet of US critics a starring vehicle for herself. Molly Ringwald has the charisma of a fried egg sandwich and the film stands or falls on how much you succumb to her toothsome charms. This one needed a parachute.

Ringwald plays Andie, a kid from the poor end of town, who falls for a dreamy-eyed boy from the posh side. In his role as the object of lust, Andrew McCarthy, who was so impressive in 'St Elmo's Fire' and 'Catholic Boys', has the sexual charisma of a lamp stand.

Never have two such wet individuals deserved each other so much. So even when her friend Ducksie (Jon Cryer) throws fits of jealousy and his friends pour scorn on their pal mixing with the 'wrong sort of gel', you know that it's inevitable that true love will prevail. Excuse me while I vomit.

The only plus is the performance of Annie Potts who, as Andie's boss at the local record shop, brings rare moments of humour to the film. Even then, you have to sit through another brain numbing 'transformation' (as with Ally Sheedy in 'The Breakfast Club') in which the only original, witty character in the whole film throws in her stilettos and bouffant for a nice yuppy hair-do and pearls.

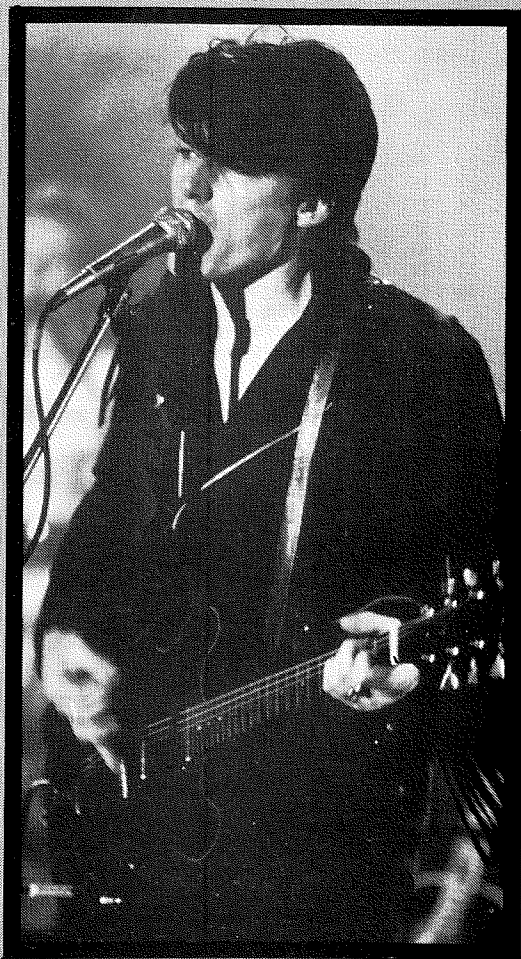
A thoroughly frustrating, depressing film. If this is what 'youth' is all about, I can't wait for my free bus pass.

Eleanor Levy

VIDEO ROUND-UP

There's nothing like someone dragging up an embarrassing moment from your past for all to see. Such is the case with 'Video Magic' (Hendring), a recording of a concert given by **Dr Robert** and his **Blow Monkeys** in May, 1985 in which long-tassled jackets are the order of the day (snigger). A mixture of music from the Blow Monkeys' two albums, it includes 'Animal Magic', 'Limping For A Generation' and 'Aeroplane City Love Song'... For all you rabid **Alarm** fans still fuming after **Robin Smith's** fairly reasonable review of the lads at Wembley, take solace in 'The Spirit Of '86' (Hendring). Ninety minutes of '68 Guns', 'Spirit Of '76', 'Knife Edge' et al, shot at a free concert in Los Angeles that was broadcast by MTV in April this year. Someone other than **Andy Strickland** must like them, somewhere... From the sublime to the ridiculous, 'Banana-rama' (Channel 5). It doesn't include 'Venus', but does include just about everything else. Hmmn... Also from the cut price Channel 5 label comes some vintage live **Jam** film, including most of their classic tunes filmed in Birmingham in 1980 entitled 'Trans Global Unity Express'... Channel 5 have been consistently releasing **Gerry** and **Sylvia Anderson's** puppet series and August sees the release of five more. 'Thunderbirds In Outer Space', 'The Amazing Adventures Of Joe 90', 'Terrahawks 3 — Terror From Mars', and the wildly sensual Captain Scarlet in 'Revenge Of The Mysterons From Mars'. For fans of the Andersons' live-action programmes, 'Destination Moonbase Alpha' is a 'Space 1999' adventure. And pretty wizard it all is, too... 'Eddy Grant — Live In London' sees the ex-Equal strutting his stuff in a concert earlier this year and includes 'Living On The Front Line', 'Baby Come Back', 'Romancing The Stone' and many more. Exciting stuff, I'm sure you'll agree.

THE BLOW MONKEYS: fringe benefits



COMPETITION



It died a death at the box office. It almost ruined the company making it. It had film critics rushing for the Thesaurus to find 101 variations on the word 'rubbish'. Yet, **Hugh Hudson's** much maligned '**Revolution**' lives to fight another day with its approaching release by **Warner Home Video**. Now is your chance to see whether **Al Pacino, Nastassja Kinski, Donald Sutherland, Annie Lennox** et al made a gross career error or whether it really isn't as bad as everyone made out. Now all the fuss has died down, chances are you'll be pleasantly surprised. Well, nothing could be **that** bad now, could it?

To find out for yourself, just name **five** films that Al Pacino has starred in, and send your answer on a postcard to 'rm Revolution competition', Greater London House, Hampstead Road, London NW1 7QZ, to arrive by first post on Monday, August 25. Please state whether you want VHS or Betamax. The first 10 correct entries will receive a copy of 'Revolution' from Warner Home Video. The next 10 correct entries will receive runners up prizes of 'Revolution' leisure shirts, with the name of the film tastefully emblazoned over one nipple. The height of elegance.

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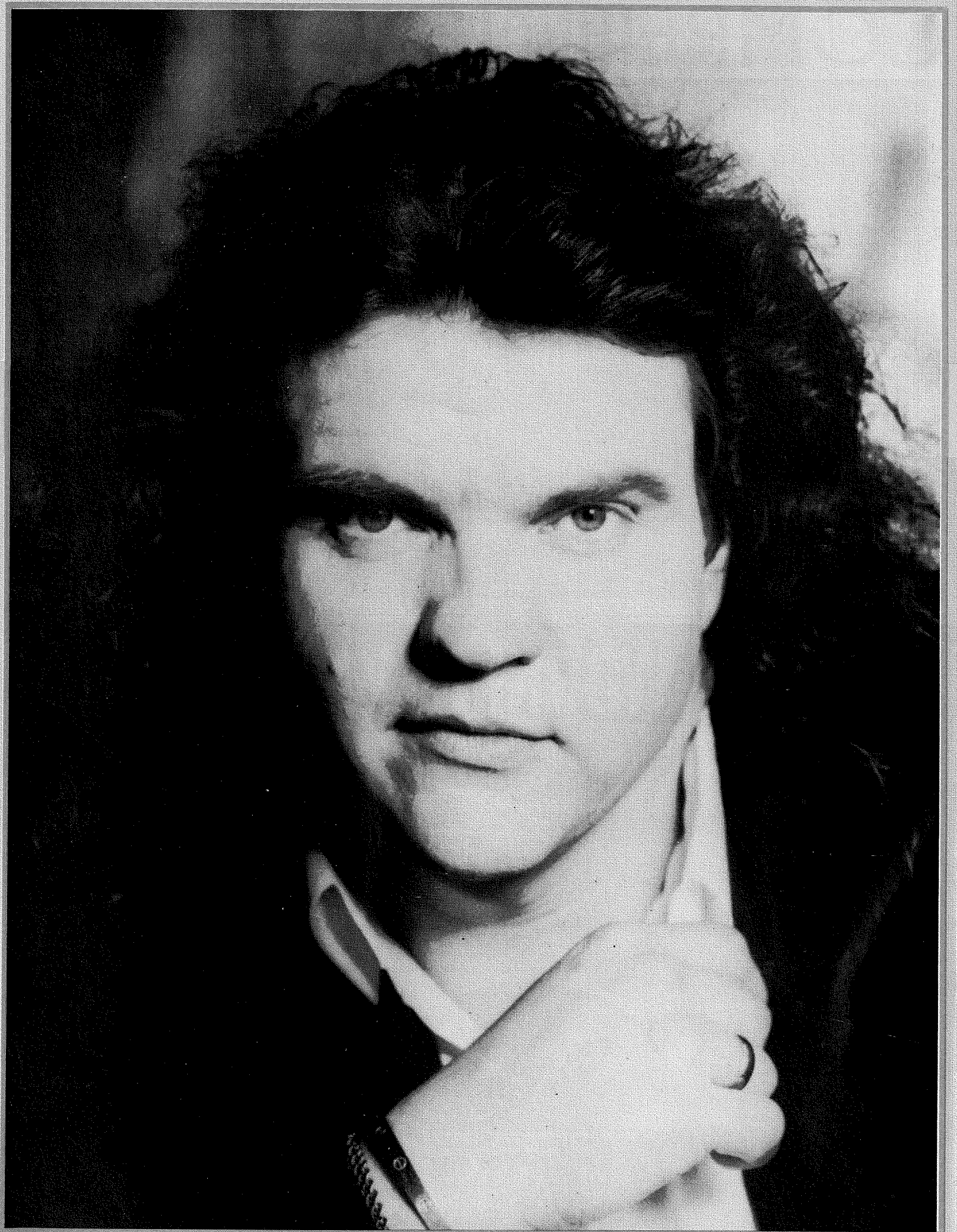
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MEAT LOAF

"I'M A TOTALLY DIFFERENT HUMAN BEING WHEN I HIT THE TOUR. I'M JUST CRAZY"

THE SPIRIT OF ROCK'N'ROLL DISTILLED, DISCUSSED AND GIVEN THE MEAT LOAF TOUCH. MEAT IS MURDER: ROGER MORTON

What does it take to be a rock 'n' roll hero? Come on, now. Use your loaf. The man sitting opposite me thinks he knows. He has, after all, spent over two decades acting the part on stage.

On stage, he's a raging bull. He shouts, hollers, sweats, shakes, tiptoes and piledrives. Around him, his steaming, Herculean rock'n'roll revs up to a thunderous roar. The heavens split open, and the sky fills with a glittering host of angels, playing ZZ Top guitars.

Meat's loaf tells him that being a rock'n'roll hero is all about larger than lifeness. His 'Bat Out Of Hell' album was larger than anything before, and now, three albums later, the release of 'Blind Before I Stop', and the accompanying single 'Rock 'n' Roll Mercenaries', sees Meat Loaf conquering new heights of thumping grandiosity.

In Meat's world, names like Mick Jagger and Ted Nugent are still the only currency. As he sits there, larger than life, looking like a heavy metal Orson Welles, with pale blue eyes staring intently, I gradually unfurl the red flag. What's 'Rock 'n' Roll Mercenaries' about?

Meat Loaf: "It's about the music business. It's about people who do it, but they aren't true to themselves."

People who do it just for the money?

Meat Loaf: "That's exactly right. The perfect example is Deep Purple, last year. That's the perfect example of a rock'n'roll mercenary. 'Let's take the money and run.'"

I'm surprised to hear you say that you're so opposed to the idea of rock music as a big, money-making...

Meat Loaf: "Aah — I hate it. There's a song on the album called 'Rock'n'Roll Hero', which opens with 'I sold my soul to rock'n'roll, when it didn't cost a thing.'"

But over here you're seen as epitomising a certain type of inflated, showbiz rock'n'roll.

Meat Loaf: "Well, that's somebody else's ideas, not mine."

Even on the new album, you're still dealing with rock clichés.

Meat Loaf: "Um... um, not really. I disagree with that. On 'Masculine', yes, but that's a comedy piece. I put that in there to see if the people who write about such things have any intelligence. People have always perceived me wrongly, but the kids who buy the records, they know, they're smart."

Do people get you wrong because there's such a big divide between the sort of person you are and what you do on stage?

Meat Loaf: "No, it is myself, but it's just a different side of me. It just happens that one side goes fishing, and watches a lot of films, and the other side goes on

stage and is a nut, is crazy.

"One side is boring. They call me the most boring human being in the world. But the other side is far from being boring."

So what you do is to act out a fantasy?

Meat Loaf: "No. It's like saying that Laurence Olivier is not who he is when he's doing a film, and he is. That's real. When I'm on stage, that's real."

"I mean, people have always perceived the Sex Pistols as real. I think the Sex Pistols were about the phoniest thing I've ever seen. I'm convinced that after they pulled that number they went home to their mothers and their milk and cookies and the Mickey Mouse Club."

"It's, like, it is the real David Lee Roth that you see, but if you think that someone like him or Ted Nugent, who's as crazy as anyone I ever met, doesn't come into the boardroom for a meeting in a three-piece suit with a briefcase, you're crazy. If you think that Mick Jagger doesn't know exactly how his stocks and shares are doing you're crazy."

Meat Loaf is starting to get annoyed. The man has 'paid his dues'. He was playing in a rock band in California back in the Sixties, and he knows all about the living spirit, the blazing, holy glory of rock'n'roll. He pushes his chair back from the table and lowers his head. Charge!

Don't you think there's something wrong about people acting out their fantasies of...

Meat Loaf (shouting): "No!... It's not an act. No! That's the point. Now you're hitting home, see, 'cause that's what people always want to lay on — 'Oh, you can't be a real rock'n'roller, 'cause it's a f***in' act'. Well, people who say that it ain't real ain't real themselves."

"David Lee Roth, when he hits the stage, or Ted Nugent, when he says 'Loaded for bear', or 'Going gonzo!', the sucker goes gonzo, and that's what he is."

"I'll tell you what's real about it. It's like if something upsets you, and you cry, and someone says you're not a man because you cry, you f***in' get up and knock their teeth down their throat. So that's a perception that I don't deal with and I don't like. You've struck a chord there, and I hate it."

Meat Loaf will not have it said that he sold his soul for a skinny myth. The suggestion that under all the fantasy flesh there's nothing at all appals and irritates him. These past three years, he's been riding the rock'n'roll circus horse (write, demo, record, tour) so hard that he's spent hardly any time at home with his wife and two daughters.

Meat Loaf: "OK, there's bad people on stage in the rock'n'roll business, but the audience is the first to know. It's like hype, and Sigie Sigie Sputnik... bye,

bye. They put on weird things and make-up, but it's not real. When Kiss put on their make-up, that was real. You gotta... it's like somebody is schizophrenic."

Is that how you feel about yourself?

Meat Loaf: "Absolutely. Not to the point where I'm sick. I'm not a murderer, but I'm a totally different human being when I hit the tour. I'm just completely crazy."

"I know it's hard for you to understand, but I'm also very shy. I'm afraid of room service in a hotel; that's how shy I am. I mean, I have a real hard time. I can't deal with these people."

Meat Loaf doesn't drink, not even on tour. He runs on pure rock'n'roll propellant. When he injured his knee in a motorbike accident and the cartilages gave in on the Australian tour, he had a cast put on and kept right on playing.

When he writes a new song, he's like a kid at Christmas. He just can't get over how good the new album is. The incredible production. The brilliant musicians. His boundless Texan enthusiasm shoulders aside all objections. He'll go blind before he stops.

Meat Loaf: "I wrote 'Blind Before I Stop' in a movie, sitting there in the dark. I came out of the movie, and I was singing it all the way home in the car. The people in the back were losing their minds!"

"When I finished 'Night Of The Soft Parade', I was playing it to anyone who walked in the house. I wanted the whole of West Point, Connecticut, and the entire world to hear it."

"Everybody says, 'Why do you want to call it 'Night Of The Soft Parades'? I say, 'It's poetic. It's a f***in' poetic title, man! Gimme a break! I can be poetic. Sure, I'm a big guy that wears cowboy boots, but I can be poetic.'"

The big man in cowboy boots, with his old school rock poetry and his love of Springsteen and ZZ Top, may not be too fashionable, but then he isn't trying.

Meat Loaf: "It sometimes takes me a while to get into things. About three years after the fact, I started to get into 'Purple Rain'. It's only because it was too hip."

You don't want to be 'hip'?

Meat Loaf: "No. It's like David Lee Roth said when they asked him about new wave music. He said, 'Well, I respect it; it's just their haircuts are wrong.' That's the perfect quote for me."

What does it take to be a rock'n'roll hero? Meat Loaf thinks he knows.

"I screamed at somebody the other day and they said, 'I've never been so insulted in my whole life!'. So I turned round and smiled and said, 'I've still got it. I haven't lost it yet!'"

LIVE

◀ YIVA! FESTIVAL, NEC, BIRMINGHAM

There were a lot of bleeding hearts at the NEC on Saturday, as 6,000 people crowded into the stadium to oppose apartheid in the Yiva! festival. ('Yiva' means 'listen' in African.)

Po-faced politicians, **Latin Quarter**, were typical of the worst aspects of the day. Their bastardised reggae peppered with references to the Guardian foreign news columns left the bars full. But for backfiring on all cylinders, **Jeremy Irons** hectoring, melodramatic speech was perfect. To cries of "Push off back to Stratford", Jeremy quoted from Thomas Jefferson and pompously asked for one minute's silence for South African detainees. A section of the audience took this opportunity to comment on the event's main comper with a cry of "Simon Bates — you're a wanker" which was roundly applauded.

Half Man Half Biscuit, for all their fun time lyrics, are as much fun as a smack in the face with a bag of wet sugar. **Balaam And The Angel** were loud, boring and hairy, despite the undoubted promise of being from nearby Cannock.

The best bands expressed their political passions by simply being there, not preaching. **The Pogues** — fast, drunk and furious — tore through their set of mostly old numbers, playing 'Dirty Old Town' for Birmingham. **Elvis Costello**, watched girlfriend **Caif** from the wings, disappointed a few by not coming on, but was well represented by **Winston Reedy's** version of 'Every Day I Write The Book'. Winston's cover, which has exactly the same vocal phrasing as the original, is released as a single this week. With the only all-black band of the day, Winston Reedy played elegant, straightforward reggae with the minimum of strain and the maximum of warmth.

The **Ruby Turner Band** came onstage to a barrage of bottles. I've never seen anyone look as pleased as she did to get a half of Arena lager full in the face, but Ruby Turner took it all with a smile and belted out an unremarkable set of tunes which she's been playing for two or three years now.

Buddy Curtess And The Grasshoppers looked like bouncing boiled sweets in candy-coloured suits, sync-bopping to time-warped Fifties nostalgia which was hugely popular with an audience trying to escape the 'Eighties sound of the hugely awful **New Model Army**.

Feargal Sharkey, a dream in white cotton, started his set with 'You Little Thief' and delivered the rest with his now familiar post-Undertones polish. Alone for 'When A Man Loves A Woman', his soaring, sublime voice was lost in the huge arena, but a blockbusting version of 'All Over Now' rounded off a brilliant if unsurprising set.

King, on their only British date this year, were disappointing and disappointed — since most of the audience went for the last bus after Feargal Sharkey. Starting with 'Won't You Hold My Hand Now', the teenybop screams which began with Feargal reached a crescendo as Paul King started his weird, narcissistic ballet. 'Don't Be Cruel' and 'Love And Pride' were followed by a right-on rendition of 'Racist Friend'. **Junior** joined Paul King onstage for a predictable 'Free Nelson Mandela' in a last-ditch attempt to stop the rush for taxis.

The best aspect of this musically disappointing day was the audience who, in donating £5 of their ticket price to the poor of South Africa, did themselves proud.

Kay Holmes

Feargal Sharkey photo by Neil A. Jeffries



▶ SCI FI SEX STARS, CAMDEN PALACE, LONDON

They were obviously worried, these media backlashed Sputniks. They'd played shambolically the night before and only sold 300 tickets in advance for their grand return to the capital. But a quick recce of Camden High Street prior to midnight revealed Spuffans crawling out of their hideyholes complete with high hair, high heels and high profiles — modified goths, updated punks, bedecked in plenty of the shiny stuff. So they do exist, after all.

The Palace was packed and brimming with apprehensive faces, desperately conscious that this was The Secret Gig As Event. Necks craned out of intense curiosity at the dry iced stage. Would they be as bad as everyone said. Would they mime to backing tapes? Are they really a spent force? The pre-appearance level of excitement certainly reached previously attained peaks; the sense of occasion remained intact.

My stilettos were killing me up until the moment I glimpsed Martin's glorious plumage. The pain suddenly turned to pleasure. The Sputs still look great — superficially they still have charisma and presence by the bucketload. For the first three minutes they were the ultimate rock'n'roll group. But you don't bother to rewind a video to watch it again and again, do you?

They played well, posed well, played most of the new album, tried out the slow numbers, but failed to ignite the voyeuristic audience beyond the first few rows. They appeared largely unmoved, and without the usual frantic (and often aggressive) feedback the band (particularly Martin) seemed less inclined to sparkle, and were positively subdued by comparison with earlier gigs.

The audience were never baited; the band got on with the job in hand. So, let's be honest, I didn't enjoy it. In fact, I sat down after 15 minutes — it just didn't have that adrenalin surge I was expecting. I blame the audience rather than the band — who, surprisingly, thought of it as a triumphant return. I felt they were brave to try 'Atari Baby', the slowie numero from 'Flaunt It', and for the first time introduce some real pace into their set.

I don't think they're in any way finished — I'll still get all excited at the prospect of seeing them live — but they just need their audience to accept the Total Marketing Concept, accept them for what they are (human beings, actually), relax, respond, and enjoy the spectacle. And Monsieur Degville's luscious new black and lemon rubber suit has such a wonderful fragrance it almost made up for it all.

Betty Page



Photo by Patrick Quigley

▼ MANCHESTER AGAINST APARTHEID FESTIVAL, PLATT FIELDS PARK

After circumnavigating a bizarre mix of tombolas, radio DJs and side show political causes, and resisting the invitation to either Save The Seals or observe the changing face of Manchester Transport, I picked my way through the chaos to find the stage, in front of which, a small group of people were applauding a fast-receding **Railway Children**. I'm confidently assured that these are one of the Manchester bands 'most likely to', but I'll have to reserve judgement on that one until a later date.

Distant Cousins came and went, leaving little impression on the slowly swelling crowds. Not so the **Bhundu Boys**, however, who came and saw and conquered. Theirs is a stunning celebration which gives pure pleasure whilst at the same time keeping the cause very much in mind — no mean feat, and achieved with a singular cheerfulness.

Next up, local heroes **James**. Put in last minute at their own request, their nursery 'rhyme and roll' pop music offered an interesting stylistic contrast to an otherwise predominantly black-based bill. So far, so good.

There then followed an enormous gap filled by a brave attempt at the world reggae toasting marathon leading us to the **Jazz Defektors**. By now we were talking rain and in no small measure — but under a battleship grey sky — the JDs were colourful, polished and undaunted. Smoother than smooth, and sometimes suffering from a terminal dose of the Sades, still they came through the rain.

And the rains came... but unfortunately the bands didn't. From the vantage point of a small group of people huddled into a tent backstage the whole alarming spectacle unfolded as it became clear that, as the JDs came off there was nobody else to go on. **Pauline Black** was extremely late, **the Potato 5** were fairly late, **Paul Blake** was due any minute — but well, no bands.

After a frantic 15 minutes and in the best of cavalry tradition, all three bands arrived within three minutes of each other and the day was saved. With only a little more ado — on with the Potato 5. And, all credit to them, the miserable, wet, bored crowd were instantly won over — and any band that can get this many people dancing under such shitty conditions deserves only total admiration.

And so began an admirable run of bands overcoming their environment. Next up, **Paul Blake And The Bloodfire Posse** whose nervy, electric reggae kept up the dancing in the mud Dunkirk spirit of the crowd. Their exhaustingly lively and often genuinely witty presentation (witness for example their skanked-up 'Pink Panther' theme) won them many new friends.

And finally with the rains gone away (time for the final act of the day) **52nd Street** take the stage. Unfortunately, due to all the earlier cock-ups, 52nd Street survived only three songs before the power was turned off. A disappointment, but what we saw was enough to confirm 52nd Street as major contenders. The band are much improved and stand as a shiny example of the best of British soul-funk. Shortly off to the States, if anyone can sell fridges to eskimos, then it's this lot.

So, due to no fault of the organisers, Manchester Against Apartheid was something of a soggy mess, but won on the day by the spirit of the bands and the strength of the cause.

Dave Sexton

■ J A FOLK ENSEMBLE WITH THE KANTAMANTO DRUMMERS / THE TREATMENT ORGANISATION, CLUB LOGO, LIVERPOOL

In a brilliant piece of bad programming, the J A Folk Ensemble are placed first on the bill this evening. This, apparently, is because they have children and day jobs to consider, but, nevertheless, means that three quarters of the audience haven't arrived yet.

Fortunately I had. J A, together with the Kantamanto Drummers, make spectacular viewing, not least for the amazing sight of 18 of them crammed into a space the size of your average bus stop. However, mould breaking they are not, and much of their traditional repertoire is steeped in the kind of thing you'd be hard-pressed to find anyone at all eager to sing about.

I suppose that given their 'folk' tradition, it's merely a matter of a different perspective, but their sublimation into an almost 'Uncle Tom's Cabin' stance is at times a little peculiar to observe.

Still, as a Caribbean Spinners, it's a pity that most people didn't get to see them. What most people did see was a singularly anti-climactic Mr Amir (well, one man and a guitar couldn't hope to follow all that, now could he?).

But what they also saw was the exceptional Treatment Organisation (originally, and preferably, just 'Treatment') whose hard-edged white industrial funk puts them up with the top three bands currently based in Merseyside. Returning to, and bettering, many of the old ideas of the Gang Of Four/Certain Ratio stable — for Treatment I predict great things.

Dave Sexton

■ RED LORRY YELLOW LORRY, ELECTRIC BALLROOM, LONDON

These are the four gaunt guitarists of the Apocalypse. They stand on the sidelines, and through their unsmiling, slitty eyes they see a soft, pudgy pop world in need of something bleak and edgy. A scorched earth pop vision to shock us out of our lethargy.

So they saddle up and ride their second Red Rhino album, 'Paint Your Wagon', into dirty old Camden Town, and let fly with their stark guitar ballistics.

Communication is at a minimum. Melody is at a minimum. Singer Chris Reed is all twitching menace and psycho snarl, wired in by his bootlace tie to the shearing, cleaving guitars. If Killing Joke weren't such clowns, or if Hüsker Dü weren't such choirboys, they might come up with something as grim and taut as this.

From the hardcore assault of 'Jipp' to the chopping, minced cacophonies of the encored oldies 'Strange Dream' and 'Chance', it's a quickfire parade of crackling, anorexic chants. An extra dash for the instrumental 'Mescal Dance', and a tribal rhythm for 'Hand On Heart', but it's all delivered in the same temper.

These men bear a grudge against the world. They've romanticised their grudge, and turned it into the broken glass on top of a wall of noise. If you're not the romantic type, then it's just four bitter, faceless men, getting carried away with the darkly resonant potential of their guitars. But if your wagon's in need of some colour, they could be just what you need to paint it bleak. Gee up there!

Roger Morton



Jazz Defektors photo by Steve Wright

rm

WEDNESDAY 13

BRIGHTON Zap Club (727880) **The Dogs D'Amour/The Four Guns**
BURNHAM BEECHES Henry's Caddyshack
CHATHAM Churchills **Timmy Tremelo And The Echo 3/ The Tremellets/Bandit High**
CHESTER Olivers **Kalima**
DUNSTABLE Wheatsheaf (62571) **Chameleon**
EDINBURGH Assembly Rooms (031-225 3614) **Denise Black And The Kray Sisters**
LEEDS Adam And Eves (456724) **Oi Polloi/Dan/AOA/Indian Dream**
LONDON Camden Dublin Castle (01-485 1773) **Electric Bluebirds**
LONDON Fulham High Street Kings Head (01-736 1413) **Miller Family**
LONDON Greenwich Tunnel (01-858 0895) **Sly Diamond/2 Cold 4 Hands/Blane**
LONDON Hammersmith Odeon (01-748 4081) **Run DMC/Whodini/LL Cool J/Beastie Boys**
LONDON Kentish Town Bull And Gate (01-485 5358) **Dave Howard Singers/Playground/The Veil**
LONDON Putney Half Moon (01-788 2387) **Call A Doctor**
LONDON South Bank Queen Elizabeth Hall (01-928 3191) **Man Jumping**
LONDON Wembley Arena (01-902 1234) **Prince And The Revolution**
PRESTON Rumble Club **Shamen**
TUNBRIDGE WELLS Kentish Yeoman **Swinging The Blues**
STONE IN OXNEY Crown **Maroonogs**

THURSDAY 14

BARROW The Bluebird (28481) **The Shamen/The Stone Roses**
BRIGHTON Zap Club (727880) **Rubella Ballet/Sins Of Remission**
CROYDON Underground (01-760 0833) **Twenty Flight Rockers/The Boy Wonder**
EDINBURGH Assembly Rooms (031-225 3614) **Denise Black And The Kray Sisters**
EDINBURGH The Hole In The Ground **We Free Kings**
LONDON Fulham Greyhound (01-385 0526) **Alternative TV/Stitched Back Foot Airman**
LONDON Fulham Kings Head (01-736 1413) **The Piranhas**
LONDON Hackney Lord Cecil (01-533 0675) **Winston And The Churchills**
LONDON Hammersmith Clarendon Hotel (01-748 2471) **Pop Will Eat Itself/Yeah Jazz**
LONDON Harlesden Mean Fiddler (01-961 5490) **Cutting Crew/Skin Games**
LONDON Malden Road Gypsy Queen **Work Experience**
LONDON Oval Cricketers (01-735 3059) **The Rapiers/Black Anglias/The Fabulistics**
LONDON Putney Zeeta's (01-785 2101) **Hey Day**
LONDON Tufnell Park Boston (01-272 3411) **Julian Cope/The Mighty Lemon Drops**
LONDON Walthamstow Royal Standard **The Rapiers**
LONDON Wembley Arena (01-902 1234) **Prince And The Revolution**
LONDON WI Marquee (01-437 6603) **The Fountainhead**
LONDON WI Wag Club (01-437 5534) **Lee Perry**
SCARBOROUGH Salisbury Hotel **Hang The Dance**
STOCKTON Arches **Skidmarks**

FRIDAY 15

BALLOCH Flamingo **Chasar**
BIRMINGHAM Mermaid (021-772 0217) **AOA/Oi Polloi/Anorexia/Abberation**
BRENTFORD Red Lion (01-560 6181) **Contraband/Pain Of Ecstasy**
BRIGHTON Zap Club (727800) **The Escape Club**
CHIDDINGLEY Six Bells (872227) **Parisienne Blonde**

THE WORLD'S MOST UPFRONT LIVE GUIDE

EDINBURGH Assembly Rooms (031-225 3614) **Denise Black And The Kray Sisters**
FAREHAM Boar's Head **Juice On The Loose**
GREAT GRANSDEN Plough **KGB**
INVERNESS Ice Rink 'Shock Of The North' featuring **Make My Day/Talking Point/The Infamous Kettle Brothers/The Cooks Of Kindness/Cateran**
LEICESTER Princess Charlotte (533956) **The Daintees/Yeah Jazz**
LONDON Brixton Fridge (01-326 5100) **Popular History Of Signs/The Theatre Of The Third Dimension Multi Media Club**
LONDON Brixton Old White Horse SW9 (01-274 5537) **The Big Freeze**
LONDON Camden Lock Dingwalls (01-267 4967) **Blood Fire Posse**
LONDON Covent Garden Rock Garden (01-836 1929) **Geno Washington**
LONDON Fulham Greyhound (01-385 0526) **Brigandage/Union Of Fear**
LONDON Hammersmith Clarendon Hotel (01-748 2471) **My Bloody Valentine/The Dagger Men**



CURIOSITY KILLED THE CAT: Manchester, Friday

LONDON Hammersmith Odeon (01-748 4081) **The Art Of Noise/The Fountainhead**
LONDON Harlesden Mean Fiddler (01-961 5490) **Julian Cope/The Christians**
LONDON Hoxton Square Bass Clef (01-729 2476) **Kalima**
LONDON Ladbroke Grove Bay 63 (01-960 4590) **Taxi Pata Pata**
LONDON Oval Cricketers (01-735 3059) **The Pirates**
LONDON Putney Zeeta's (01-785 2101) **Adu**
LOWESTOFT Kings Head (740252) **Aces High**
MANCHESTER Boardwalk (061-228 3555) **Curiosity Killed The Cat**
NORWICH Scotton Boys **Boys Will Be Boys**
PETHAM Chequers Inn **Under Cover**
TONBRIDGE Golden Green **The Bell The Group**

SATURDAY 16

ASHFORD Crusader **Winston And The Churchills**
BIRMINGHAM West Bromwich Coach And Horses (021-588 2136) **Local Hero**
BRENTFORD Red Lion (01-560 6181) **GB Blues Company**
CAMBRIDGE Riverside Sea Cadets' Hall **The Mood Assassins/The Blind Lemons**
CASTLEFORD Trades And Labour Club **Factory**
COLCHESTER The Works (570934) **Ivor Biggun/Ivor's Jivers**
DERBY Mark Eaton Park **The Doctor's Children/Yeah Jazz**
DUDLEY JB's (53597) **Lew Lewis**
EDINBURGH Assembly Rooms (031-225 3614) **Denise Black And The Kray Sisters**
HEREFORD Market Tavern (56325) **The Hurricanes**
HIGH WYCOMBE Nag's Head **Caddyshack**
KIRKCALDY Disart Community Centre **We Free Kings**
LONDON Brixton Loughborough Hotel **Murphy Working Stiffs/Global Resolution/Pevensy Road Gang**
LONDON Camden Lock Dingwalls (01-267 4967) **Meantime**

LONDON Hoxton Square Bass Clef (01-729 2476) **Kabbala**
LONDON Oxford Street 100 Club (01-636 0933) **The Boogie Brothers Blues Band**
LONDON Putney Zeeta's (01-785 2101) **Hitlist**
LONDON Strand Coal Hole (01-836 7503) **Charmed Life**
LUTON Switch Club **The Party Girls**
MATLOCK Imperial Rooms **Funeral In Berlin**
ST AUSTELL Coliseum (4004) **Lee Perry/Misty In Roots/Macka B And The Ariwa Showcase/Pato Banton And Tippa Irie/Jah Warrior**
SHEFFIELD Leadmill (754500) **Love And Money**
WOLVERHAMPTON Scruples (53754) **It Bites**

SUNDAY 17

ASHFORD Castle **Winston And The Churchills**
BIRMINGHAM Mermaid **Self Portrait/Kutz**
BRIGHTON Zap Club (727880) **Nick Burridge And Tim O'Leary**
CRAWLEY Apple Tree **Traitors**
CROYDON Underground (01-760 0833) **The Soup Dragons/Rawho**
DUNFERMLINE Johnstones **Ege Barn Yasi**
LONDON Camden Lock Dingwalls (01-267 4967) **The Dilberries/Hybrid/Focus/Sierre Nova/Albania**
LONDON Clapham Common **Flaco Jimenez/Balham Alligators/Electric Bluebirds/Famous Potatoes/The Panic Brothers**
LONDON Flackwell Heath Heath's Wine Bar **Radio Activity**
LONDON Green Lane Queens Head (01-340 2921) **Swinging The Blues**
LONDON Harlesden Mean Fiddler (01-961 5490) **A Bigger Splash**
LONDON Hyde Park **The Song**
LONDON North Finchley Torrington (01-445 4710) **Blues 'N' Trouble**
LONDON Penton Street Salmon And Compasses (01-837 3891) **Charm School**
LONDON WI Ronnie Scotts (01-439 0747) **Annette Peacock**
SWINDON County Grand Hotel **The Hamsters From Hell**

MONDAY 18

BIRMINGHAM The Railway Inn **Circus**
EDINBURGH Assembly Rooms (031-225 3614) **Denise Black And The Kray Sisters**
EDINBURGH Onion Cellar **Primal Scream/The Submarines**
LINCOLN Cornhill Vaults **Forbidden Testament**
LONDON Charing Cross Heaven (01-839 3852) **Love And Money**
LONDON WI Wag Club (01-437 5534) **The Tommy Chase Quartet**
MACCLESFIELD Brambles **These Grey Days**
MIDDLESBROUGH Albert **The Gravediggers**
STOKE ON TRENT Shelleys **Discharge**

TUESDAY 19

BIRMINGHAM Burberries (021-643 1500) **The Soup Dragons**
HARROW Roxborough (01-427 5970) **Little Sister**
LEEDS Adam And Eves (456724) **Voodoo Child/The First International/The Wild Dogs/Dooj**
LONDON Chalk Farm Enterprise **The Little Demons**
LONDON Cricklewood Hog's Grunt Production Village (01-450 8969) **The Reactors**
LONDON Fulham Kings Head (01-736 1413) **Made To Measure**
LONDON Hoxton Square Bass Clef (01-729 2476) **Rent Party**
LONDON Harlesden Mean Fiddler (01-961 5490) **Lindisfarne**
LONDON Herne Hill Half Moon (01-274 2733) **Whizz For Atoms**
LONDON Hoxton Square Bass Clef (01-729 2476) **Rent Party**
LONDON Hoxington Gardens **The Song**
NOTTINGHAM Rock City (412544) **Splash**
WOKING Old School House (24004) **Manfred Mann's Earth Band**

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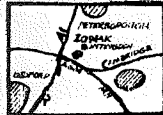
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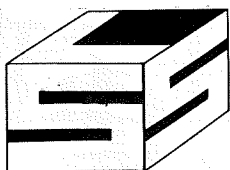
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NEWS

DIGEST

edited by
robin smith

● We've heard that the **Eurythmics** will be playing Wembley Arena on December 6, 7, 8, 9 and 10. Ticket details to follow.

● **Lloyd Cole** and the Commotions will be playing two special dates at Glasgow Barrowlands on Friday, September 5 and September 6. Proceeds will be going to Artists Against Apartheid and Oxfam. Tickets priced £5 are on sale now.

● **Iron Maiden** release their single 'Wasted Years' on Monday, August 25.

● **Curiosity Killed The Cat**, who have just released their debut single 'Misfit', have lined up some dates. They'll be playing Manchester Boardwalk Friday, August 15, Newcastle Riverside 16, London Heaven 21, Brighton Fringe 23, Brighton Escape 25.

● **AC/DC** release their single 'You Shook Me All Night Long' on Monday, August 18. Limited numbers of the single will be available in a gatefold sleeve featuring wacky shots of the band, including singer Brian Johnson in the bath.

● **Wham!**'s video 'Foreign Skies' will be out on Monday, August 18. Already previewed in front of thousands of adoring fans during the farewell concert at Wembley, the video features the lads in action in China. The video should sell for around £14.99 and the running time is approximately 62 minutes.

● **David Sylvian** releases a limited edition picture disc version of his single 'Taking The Veil' this week.

● **Janet Jackson's** follow up to 'Nasty' is 'When I Think Of You'. A limited edition double pack will feature a clear vinyl pressing of the single and a picture disc version of her hit 'What Have You Done For Me Lately'.

● **Joolz** releases her single 'Mad, Bad And Dangerous To Know' on Monday, August 18.

● **Prince** is rumoured to be playing some more shows at Wembley Arena, although his record company hasn't confirmed it. The dates look likely to take place at the end of October, with Prince playing at least a couple more shows.

● **Hipsway** release their single 'Long White Car' on Friday, August 22. The seven inch also features 'Ring Out The Bell', while the 12 inch has 'Tinder', which is being featured in adverts for McEwan's lager.

● **Lisa Lisa**, Cult Jam and Full Force have added a date to their short British tour. They'll be playing Nottingham Rock City on Sunday, September 28.

● Controversy still surrounds the future of **Stiff Records**. Elcotgrange Ltd, who trade as Stiff Records, owe other businesses money and a number of creditors will be meeting in London on August 18 to try and resolve the situation.

The Pogues, who are on Stiff, won't be doing any more recording until the problem is resolved. Their current single 'Haunted' is on MCA, as it is taken from the 'Sid And Nancy' soundtrack.

● **Terry And Gerry** release their single 'The Last Bullet In The Gun' this week. They have also lined up some dates. They'll be playing Edinburgh Hoochie Coochie Friday, August 22, Aberdeen Venue 23, Dundee Dance Factory 24.

● **It Bites** will be playing two additional shows at the London Marquee. They'll be appearing on Monday, August 18 and August 19. Tickets priced £3.50 are available at the box office.

● **The Housemartins** have lined up a couple of shows. They'll be playing Hull Tower on Sunday, August 24 and the London Kilburn National Ballroom on Thursday, October 9. The Hull concert is to say thank you to all their loyal supporters in their home town, and tickets are only 99p each. The concert will be filmed for the 'Rock Around The Clock' extravaganza to be broadcast on September 20 on BBC 2.

● **The Communards** release their single 'Don't Leave Me This Way' this week. It's their version of the Gamble and Huff classic, originally recorded by Harold Melvin and the Bluenotes. The record features Sarah Jayne Morris.

● The **Boy George** saga continued last week with the death of his friend, American musician Michael Rudetski, who was found dead at Boy George's mansion in Hampstead. A post mortem later revealed he died from respiratory failure due to drugs.

A well known session musician, Rudetski had come to help Boy George write song material. Some rumours say that George had even been thinking of ditching the rest of Culture Club and forming a new band with Rudetski.

Boy George has flown out to Air Studios in Montserrat to do some new recording with Lamont Dozier.

● A judge has ruled that **Ozzy Osbourne** was not responsible for the death of a heavy metal fan. The father of 19-year-old American student John McCollum, alleged his son killed himself after listening to Ozzy's song 'Suicide Solution'. He tried to sue both Ozzy and his record company,

CBS ANGER CHAIN STORES

● A row has broken out between CBS Records and major chain stores — and it could mean a delay in buying the latest releases.

CBS have cut the discount to major record outlets when they sell records wholesale to them, and they've modified their sale or return process. CBS have decided to increase their discount to smaller record shops, as they stock records by lesser known artists, while stores like Our Price tend to concentrate on top 40 acts.

The majors are highly annoyed about it. We've heard that some CBS sales force executives have been turned away from big stores, and singles and albums have been late getting on to the shelves.

We've heard that other major record companies will be following in the steps of CBS, and the problem will eventually be thrashed out between the companies and the major outlets.

but the case was thrown out of court last week.

Judge Cole of the United States Supreme Court said: "It cannot be proved that Osbourne's lyrics incited suicide."

● A 21-year-old **Queen** fan was stabbed to death right next to the stage when Queen played their massive show at Knebworth at the weekend. The man was stabbed five times in the stomach and chest. Several youths are being questioned by police.

● The weekend violence continued with the news that Sique Sique Sputnik singer **Martin Degville** suffered a cut eye during an altercation in London's West End.

● **Ray Mayhew**, drummer with SSS, was involved in a slight skirmish with Boy George's brother **Kevin O'Dowd** at London's Limelight Club at the weekend.

Kevin jumped on Ray after Ray made a comment about drugs, but the matter was quickly over.

INXS GET DIRTY

● **INXS** release their single 'Kiss The Dirt (Falling Down The Mountain)' on Friday, August 22. Taken from their album 'Listen Like Thieves', the flip side features 'Six Knots' plus a live version of 'The One Thing', recorded earlier this year in Melbourne. The 12 inch will feature the extra track 'Spy Of Love', previously unavailable in Britain.

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HAS THIS WOMAN MADE THE BEST SOUL ALBUM OF THE YEAR?

Well, according to the experts, Anita Baker's 'Rapture' LP is the business. But did anyone know that the lady shelled out some of her own money to make the album? Baker's dozen: Paul — I learnt to sing in church — Sexton

Another factory line soul crooner? If you saw Anita Baker at Hammersmith Odeon you'll already have given that idea an early bath... just in case you still need reassurance, check this: the Detroit songbird paid her own money to complete the triumphant 'Rapture' album.

"I went into my own personal fund on this album," says Anita, "because I wanted it to speak of professionalism as well as heart. If you're going to do something for a living, you've got to be able to display both. I've got a hole in my pocket — but I'm getting it back."

She certainly is, as this major label debut delivers on the cult promise of 'The Songstress', her '83 introduction on Beverly Glen, the label she shared with Bobby Womack during his comeback 'Poet' period. Now that everyone's quoting her as this month's soul model, after her years of hard labour both in the group Chapter 8 and on her own, doesn't it leave a bit of an edge to be surrounded by come-lately fans?

"I do this not for people to latch on to; I do it because I love it and I have to do this. I have no choice; whether people hear me or not, I'm going to be doing it somewhere — whether I have a record deal or not. Even if I didn't, I can still go to church and sing — it's in here, and I sing in the shower and in the street."

If she was to be just the flavour of the month (fat chance, with such a mighty talent), Anita would be ready — she knows all about the transience of soul success. We got talking about the number of quality traditional soul performances succeeding on black radio in the US just now: her own 'Sweet Love', Jean Carne's 'Closer Than Close', Shirley Jones' 'Do You Get Enough Love' and more.

"It happens every five or six years or so... black music comes into vogue again

and people jump on the bandwagon. Radio formats and record executives are not innovators; they're followers. But I've noticed one thing: every time it peaks, it peaks a little higher."

If you've marvelled at the voice that can soar sky high, then come down to a sexy, syrupy moan, you might like to know who's been the greatest influence on the Baker larynx. It's the jazz great Sarah Vaughan. "I liked her when I was smaller; my mother used to play her a lot, but I didn't start appreciating her until maybe five years ago. There's a big band station in Los Angeles that lets me run wild through their archives.

"I'll hear Sarah do a lick and I'll say, 'Where did she hear that?' and my ear tingles and it wakes it up, whereas the R'n'B still touches something, but I need something new."

Which means that Anita intends to go much further down the jazz avenue in albums to come. "I want to be satisfied, I want to do something in my life so that I can sit down and say I'm satisfied. Now, I've been doing R'n'B and gospel all my life, and I'm ready for the traditional jazz to challenge me. People say, 'You're doing jazz now' and I'm not; it's just got jazz and blues overtones."

With Sarah as the guru, you might think Anita would give her contemporaries short shrift, but Sade, Whitney Houston and Patti LaBelle all get the thumbs up. "But the old ones are the best," she admits. "When I go home I pull out Marvin Gaye's 'Greatest Hits'... oddly enough Barbra Streisand... some Ella Fitzgerald, Nancy Wilson and Eddie Jefferson. And I don't care what anybody says, I love Whitney Houston's duet with Jermaine Jackson, 'Take Good Care Of My Heart' — oooh! I think it's because I'm in love this month."



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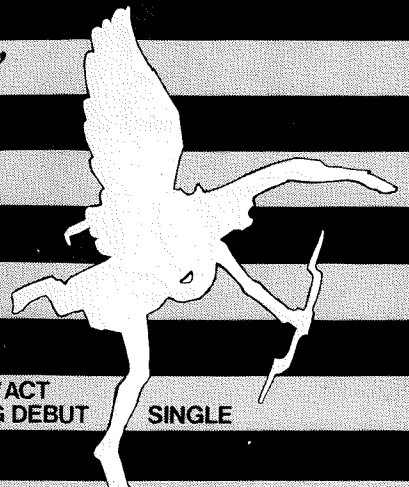
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SINGLE



BY JAMES HAMILTON

Madonna's 'Holiday' backing track, with some amusingly adapted bursts of 'Summer Holiday' too . . . Tina Charles' original producer Biddu has returned to a much changed disco scene here after several years with his family back home in India writing music for the movies there . . . (You Cannot Be) Serious Records' 'Upfront 2' compilation double album is moving in for the kill with Princess, Willie Colón, Mondo Kané, Main Ingredient, Willie Collins, Nova Casper, Debby Blackwell, Fatback, Pieces Of A Dream, Cultural Vibe, Real Roxanne, Eric B, MC Boob/ Steady B, and Salt-n-Pepa — talk about hot! — while their soul Crossover and hiphop Murder Beat labels (under Ian Dewhurst's guidance) are releasing as singles Cultural Vibe, Midnight SunRise 'On The House', R T & The Rockmen Unlimited, Salt-n-Pepa, MC Boob/ Steady B, DJ Hollywood, and more . . . Morgan, look out! . . . Millie Scott visits Bedford Sweetings Friday (15), when Graeme Park of Nottingham's Garage brings coach parties to support him in London at Projects in Streatham Ziggy's . . . Red Nose is much funnier, but Preston's radio station is of course Red Rose! . . . Billy Crystal appears to be filming at the same time as the Barry weekender, so no South Wales visit for him! . . . Billy Ocean topped US Black LPs, Bananarama Club Play too now, in Billboard . . . Little Richard's 1957 classic 'Lucille' is being 12-inched on US Specialty . . . Ricky Nelson, killed last Christmas, appears among the backing voices on Lionel Richie's album . . . Arthur Baker, ironically considering the Criminal Records name of his label, recently spent the night in jail following a misunderstanding over a traffic violation — over which all charges were subsequently dropped . . . Colin Hudd at Dartford Flicks synchs Pieces Of A Dream 'Say La La' perfectly with the new Alexander O'Neal (who, incidentally, plays Hammersmith Odeon November 20/21) . . . US copyright experts seem agreed that digital "sampling" of elements from other peoples' records



LES ADAMS, the 'Mix Doctor' who teaches other DJs how to do it, did it himself in ultra slick style along with fellow guest mixers Chad Jackson and Paul Dakeyne at London's Limelight last week, when the Disco Mix Club launched their new commercial DMC Records label. With PAs too by the likes of Lulu, Sinitta and the Cool Notes, there was hardly a dull moment in an action-packed and intensely social night. The thinking behind DMC Records is that it should be devoted to productions by disco DJs, each release being simultaneously not one but two separately available 12 inchers (at 33 $\frac{1}{3}$ rpm), the second one containing additional different mixes to help DJs create their own versions if they want to. Distributed via Arista, the label has kicked off with Sanny X's surprisingly good total revamp of **TINA CHARLES 'I Love To Love (12" Teenage Mix)' (DMC Records DECK 121 & DECKS 121)**, the decade-old chart-topper still getting middle-aged groovers onto the floor but now with a completely re-produced sleek new backing track (at about 100bpm).

is as illegal as other older types of copyright theft . . . **SORRY, WRONG BEAT!**

HOT VINYL

HUMAN LEAGUE 'Human' (Virgin VS 880-12) This'll cause problems for purists, and be a smash! Sounding just like an 101 $\frac{1}{2}$ -Obpm Alexander O'Neal track, it's prod/penned in their own typical style by Jimmy Jam & Terry Lewis, with no concessions to the Sheffield group — of three versions there is an instrumental, but go for the vocal!

MAZE featuring Frankie Beverly 'I Wanna Be With You' (Capitol 12CL

421) Now much extended (with LP and instrumental versions as flip), this joyfully wriggling 113 $\frac{1}{2}$ bpm shuffler should leap into the charts in the current soulful climate, even if it still isn't exactly a real crossover hit.

D.J. HOLLYWOOD 'To Whoever It May Concern' (US Spring SPRI2-422) Extremely jolly 101 $\frac{1}{2}$ bpm rap, using something like the Jackson 5's 'I Want You Back' bass line, with ultra-catchy singalong chants to such gibberish as "um tang um tang" and "yummy yum yum" (inst/edit flip), great fun!

MICHAEL JONZUN 'Burnin' Up'

continues over

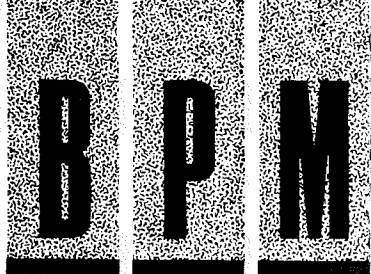
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from previous page

(A&M AMY 340) Infectious brightly bounding 114bpm smooth soul bubbler full of catchy emulator hooks, with a hot piano dub and instrumental too, plus here the rocky 124bpm 'Money Isn't Everything'.

RJ's LATEST ARRIVAL 'Heaven In Your Arms' (US Manhattan V-56025) Quality listening, maybe more, than a floor rammer, this slow starting girl souled 46 2/3-93 1/3bpm swayer is in the Jones Girls class for aficionados (in three versions).

ROSALINE JOYCE 'Friends Not Lovers' (Elite DAZZ 57) Slinky little minimalist 112 1/2bpm chugger with some sneakily sampled snippets from 'Alice', coolly cooed vocal, and bursts of rap by Kew T (inst flip), all rather effective in a low-key sort of way.

LORETTA SINCLAIR 'Every Time We Touch' (CityBeat CBE 1206) The Bristol-born ex-reggae singer's solo debut is a classily handled burbling jiggy 111 1/2bpm swayer (inst flip), a growler, like a less shrill Cool Notes with a subtly surging arrangement.

GWEN GUTHRIE 'They Long To Be Close To You' (LP 'Good To Go Lover' US Polydor 422 829 532-1 Y-1) When she's good she's good, as on this sinuously jogging (0-)96 2/3(-0)bpm Carpenters revival, the wriggly 109bpm 'Stop Holding Back', bounding 125bpm 'I Still Want You', Shannonesque 0-114 3/4bpm 'Outside In The Rain', hit 107 1/2bpm 'Ain't Nothing Going On', and the 74bpm 'Passion Eyes' and 0-26 1/2-Obpm 'You Touched My Life', 0-193bpm title track aren't actually bad either.

KENNY G 'What Does It Take (To Win Your Love)' (Arista ARIST 12-672) Saxist Kenny Gorelick mildly updates Jr Walker's 1969 classic with Ellis Hall as guest vocalist here in just two ponderous juddery 103bpm treatments, the song remaining the standout track on his import LP 'Duotones' (US Arista AL8-8427) which, apart from the Lenny Williams-soothed 85bpm 'Don't Make Me Wait For Love' and Claytoven



CHIP E (above) is the creator behind HOUSE PEOPLE 'Godfather Of House' (US Underground UN-104), consisting of four pure "house" 121 1/3bpm jack trax mixing minimalist loosely bouncing rhythm, vocals and effects in different combinations for each version — the result is oddly compulsive, specialist maybe, but real sweaty workout stuff. The week's other "house" newbies include R T & THE ROCKMEN UNLIMITED (I Want To Go To) Chicago' (US Criminal Records CRIM 00002), Arthur Baker's New York-recorded would-be archetypal 122 1/4bpm Chicago anthem modelled closely on 'Dub Can't Turn Around', with vocalists Will Downing and Craig Derry (in five versions); MASTER C & J 'When You Hold Me' (US Trax Records TX118), the track that Mantronik was pictured playing two weeks ago, a New York Kids-produced jittery 121 1/4-Obpm skitterer with whispered muttering and monotonous simple synth tones (which alone start the dub flip), mainly for mixers; THE RUDE BOY FARLEY KEITH 'Give Yourself To Me' (US Trax Records TX116), credited also to "The Rude Boy himself Farley Farley", in other words Farley 'Jackmaster' Funk yet again with a cowbell-clonking basic 117 1/2bpm canterer, instrumental with a vocal flip, strictly for completists.

Richardson's 93bpm 'You Make Me Believe', is an instrumental fusion set, slightly bland, including the sinuously bumping 109 1/2bpm 'Midnight Motion', chorused 111 1/2bpm 'Slip Of The Tongue', attractive 103 5/6bpm 'Sade', jogging 105 1/3bpm 'Champagne', crawling 67bpm 'Three Of A Kind' and 34bpm 'Songbird' (the latter also on his UK 12-inch).

KRYSTOL 'Passion From A Woman' (Epic TA 7203) Although it did little on import, the chanting girls' lively rolling 0-112-0bpm electro chugger is a catchy nagger, here with its dub and the Emotions-ish (0-)121bpm 'Baby, Make Your Mind Up'.

PRINCE AND THE REVOLUTION 'Boys & Girls' (Paisley Park W8586T) Genuinely jaunty lighthearted strange 116 1/2bpm loper with some sexy French chat by Marie France, coupled

with the older Sheila E-duetted infectious friskily leaping 124-123 2/3-124-0bpm 'Erotic City' (provocatively pronouncing the word "funk"), and atmospheric odd 59-0bpm 'Under The Cherry Moon'.

WORD OF MOUTH featuring DJ CHEESE 'Coast To Coast' (Champion CHAMP 12-17) Belated UK release for champion scratcher Cheese and his rap group's chunkily jittering 98bpm go go hip hop chanter, in strong Full Force style (and three mixes).

THE JUNKYARD BAND 'The Word' (Def Jam TA 7296) The chanting and rapping young dustbin bashers from Washington DC drop the go go bomb at 0-97 2/3-97-98-98 2/3-99 1/3-98 1/3bpm, and at 99-100-100 2/3-101-101 2/3-101-101 1/3-102 1/3-104 1/2bpm on the funkier 'Sardines' flip, both a bit raw.

A CLASSIC PRODUCTION 'Feelin' James' (US TD Records Inc TD 802)

When spotted in New York's Music Factory record shop there was no knowing this wasn't as old as the other "interesting" items on display, a Steinski-type 109-110 1/2-102 2/3-104 1/3-105 2/3-105 1/3-105 2/3-106bpm megamix mainly of James Brown riffs ('Sex Machine' included) with other break beats thrown in too, and as flip three different useful breaks for mixers.

T LA ROCK 'Breaking Bells' (US Fresh Records FRE-006) Mantronik-produced murkily dragging 101 1/6bpm electro jitterer by the bragging dull rapper, who actually dregs up that tired old "throw your hands in the air/somebody say Oh Yeah" couplet on the even denser 98 1/6bpm 'Bass Machine' flip (both in two versions).

LIONEL RICHIE 'Dancing On The Ceiling' LP (Motown ZL72412) Mainly pop as anticipated, this does have about three crumbs for soul fans, the lovely swaying (0-)98bpm 'Love Will Conquer All', John Barnes-synthed Marvin Gaye-ish (0-)100 1/2bpm 'Don't Stop', and pseudo profound reggae (0-)65 1/2bpm 'Se La', the 0-125bpm 'Tonight Will Be Alright' being AoR, and (the latter pure Country) 0-25/50-0bpm 'Ballerina Girl' and 0-34/68-0bpm 'Deep River Woman' its new slushy smoochers.

JAMES (D TRAIN) WILLIAMS 'You Are Everything' (US Columbia 44-05941) In an apparent label switch with the sleeve actually announcing it as being by just D Train, this skittery 117 1/2bpm leaper (in three mixes) may sound disappointingly weak at first but improves on acquaintance.

JONNIE BABY 'Special Things' (US Elektra 7-69531) Muttering started Alexander O'Neal-style 87 3/4bpm rhythmic swayer (inst flip) causing a stir on seven inch.

DEON ESTUS 'Spell' (Geffen Records GEF 5T) Pleasant sometimes dramatically jolting Seventies-style 0-76 1/4bpm groin grinding swayer, musically nothing to do with Wham! (for whom he was bassist).

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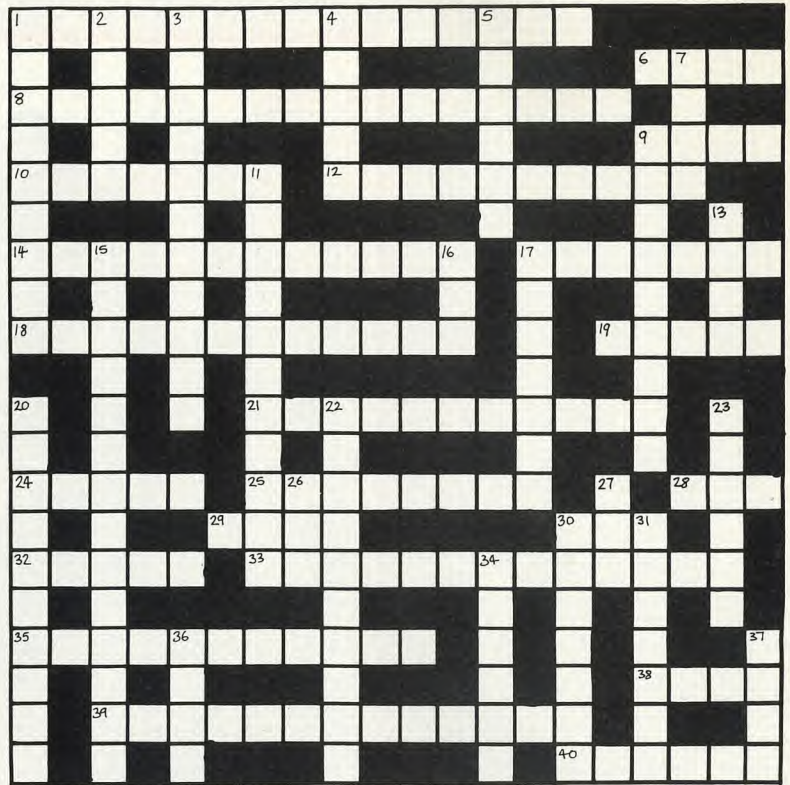
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ACROSS DOWN

- | | |
|---|--|
| 1 Billy's singing about these falling (4,6,5) | 1 Film to send Bowie Underground (9) |
| 6 They recently asked Who Made Who (2,2) | 2 Planet for Bananarama (5) |
| 8 Howie Tee's trying to get the Real Roxanne on her way (4,4,4,2,2) | 3 She can be described as Left of Center (7,4) |
| 9 Live Is Live group (4) | 4 All girl stars (5) |
| 10 Toto's girl from 1983 (7) | 5 Group that said Hold Your Head Up in 1972 (6) |
| 12 One way for Diana Ross to go (5,5) | 7 Julian who fronted Teardrop Explodes (4) |
| 14 Brand new start for Bucks Fizz (3,9) | 9 Stevie Wonder's feelings about this 1986 hit (9) |
| 17 Lovebug person (7) | 11 Tricks performed by the Blow Monkeys (6,5) |
| 18 Hull's finest (12) | 13 Hipsway's singer is covered in this (4) |
| 19 The Jam's affects (5) | 15 The Eurythmics want you to believe all they say (5,1,3,2,3) |
| 21 Animal Nightlife's man took them into the charts in 1984 (2,9) | 16 Classical form of energy (3) |
| 24 Rock like hit for Ashford and Simpson (5) | 17 Group who have a thing about Borrowed Love (1,1,1,4) |
| 25 Presenter of the American Chart Show on Radio 1 (4,4) | 20 It's all Whistle were doing (4,6) |
| 28 Martin who knows his ABC (3) | 22 A walk in the charts for Maxi Priest (8,2) |
| 29 Black South African leader who inspired Peter Gabriel single (4) | 23 This LP is common to Prince and Spandau Ballet (6) |
| 30 Amazing Kate Bush hit (3) | 26 The Special --- who wanted to free Nelson Mandela (1,1,1) |
| 32 Machine that performed a Street Dance in 1984 (5) | 27 New Order's life (3) |
| 33 What Midge heard (4,2,3,4) | 30 Girls who were glad to see it raining men (7) |
| 35 A farewell from Go West (7,4) | 31 Could this be a description of Nik Kershaw? (4,3) |
| 38 The Cramps can be found on a big one (4) | 34 Respond singer who wanted to know about The House That Jack Built (6) |
| 39 Common LP for Simple Minds and Siouxsie And The Banshees (4,4,1,4) | |
| 40 Fully paid up member of Culture Club (3,3) | |



- | | |
|---|---|
| 36 Guitarist who hit with Hi Ho Silver Lining (4) | 37 A hit for the Hollies and Jackson Browne (4) |
|---|---|

ANSWERS TO AUGUST 9

ACROSS: 1 Happy Hour, 5 Addicted To, 9 Amityville, 11 Island, 12 Icing On The Cake, 15 Fashion, 16 Hot Chocolate, 17 Woman In Red, 18 Big, 19 Total, 22 Eton, 23 Peter Cox, 26 Fresh, 27 Junior, 28 Love, 30 Cliff, 31 Echo Beach, 34 Fun, 36 Reed, 38 Adam Clayton, 41 The Edge Of Heaven, 42 Grace

DOWN: 1 Headed For The Future, 2 Princess, 3 Olivia Newton-John, 4 Rollin' Home, 6 Disenchanted, 7 Clash, 8 Tom, 10 You Little Thief, 13 Cult, 14 Katrina, 20 Take On Me, 21 Axel F, 23 Pride, 24 Carly, 25 Set Me Free, 29 Off, 32 Cupid, 33 Bad Boy, 35 Sting, 37 Deep, 39 Cher, 40 Nena

WINNER (Aug 9): Steve Murray, Wimbledon, London SW20.

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“I THINK A LOT OF MEN ARE FRIGHTENED OF ME”

CHAKA KHAN reveals why, tells us that English food and Englishmen are just fab and generally lets it all hang out in another legendary ... Robin Smith meets Chaka situation
Photography: Patrick Quigly

● Chaka Khan's love of a lifetime is leek and potato soup washed down with a pint of Guinness.

“Baby, you have such great food in England,” she purrs as we dine together at a rather exclusive London hotel. “A lot of American food tastes very processed and artificial. Even the chicken McNuggets taste better here. I've tasted McNuggets around the world, I've become a real connoisseur.

“We have Guinness in the States but it's not as good as the stuff you have here. It's not as creamy.”

A speck of soup falls on to Chaka's ample bosom, and I wonder if I should be a gentleman and offer to lick it off. But just in time she uses her napkin. “You know I'd really like to spend a lot more time in England,” Chaka continues. “I'd like to own some property here with a nice garden. The weather wouldn't worry me, I love extremes.

“I have to go to Florida soon but I'm not looking forward to it. I don't like going down South in America, I wish they'd sweep that part of the country away.”

Not only does Chaka find British food and the weather irresistible, she loves English policemen and thinks the country is pretty creative musically. “Musicians here have a sense of quality rather than quantity. In the States, a lot of people think of music in the terms of how many units they sell. Over here, you're much more dedicated to the craft of making music. I find that very inspiring.

“I was proud of being able to work with Green and David Gamson on ‘Love Of A Lifetime’. I got to know them because they've worked with my producer Arif Mardin. Arif's great, he knows so many people and he's opened so many doors for me.

“Last year Scritti's ‘Cupid And Psyche '85’ was a real comfort to me. I took it around everywhere I went. It had some marvellous songs.

“I was also asked if I'd like to work with Stevie Winwood and I nearly freaked I was so excited. I'd have walked over hot coals to work with that man. I did some backing vocals on his ‘Higher Love’ single. I did most of my parts in one take. Steve's a really cute guy. He's so shy

and so charming and that's what I like about a lot of your English men. You don't come on too strong, you have a reserved sexuality.” (At this point Chaka playfully tugs at my beard.)

“Stevie's voice is great. You know, I think he has a similar soulful quality to Marvin Gaye. Now Marvin's gone I think Stevie is stepping into that kind of market. I wish him a lot of love and a lot of luck.”

Gulping down her Guinness, Chaka tells me she's very enthusiastic about her career at the moment. A couple of years ago, she confesses, she thought she was lacking direction and became a mite depressed. It wasn't helped by a severe bout of laryngitis.

“I think I've gone through a kind of metamorphosis,” she says. “I've cleaned myself up and stayed away from things that would do me harm. I've tried to come to terms with the fear I have of success.

“It's difficult maintaining success. It's almost more difficult to maintain the success you have, than to reach success for the first time. I worry that people aren't going to like me any more. I've tried to hide from that feeling, but now I want to tackle it and say ‘here I am take me as I am’.

“Before each show I dry heave a couple of times because I get so scared. But if everything goes okay, I really can't remember what has happened during the show. I'm just carried along on a wave of euphoria. I have a song on my current album called ‘My Destiny’, I think it sets my life in perspective. I've been in this business for 15 years and God knows how I've managed to survive. I guess luck has carried me through.

“‘Destiny’ is one of the first albums I've been happy with. With most of the albums I've done I listen to them afterwards and think ‘urrrgh’. But ‘Destiny’ has been satisfying and I think the songs are very diverse.

“I think my voice has been getting stronger, but I was very frightened when I had a bout of really bad laryngitis. I thought I was going to lose it. I'd wake up in the morning and all I could do was croak. I had to do some dates as well, which made me worry even more.

“The doctor said I could only talk in the afternoons and he gave me a eucalyptus shot. It worked for nine hours at a time to clear my throat. I think I work my voice a lot more than some other people. I would say I have a lot of jazz roots in my voice and I admire all the greats like Aretha and Ella.

“A lot of female singers today don't use their voices properly. I have nothing against Madonna, but I think she's more into an image than using her voice. But I did love ‘Live To Tell’ because she sang it from the heart. But I couldn't listen to an entire album by her.

“I don't listen to a lot of chart music. Nah, I wasn't upset when Andrew split up with George

Michael. I feel pretty negative towards them. I think they're just two skinny little dudes."

Over coffee and ice cream, Chaka tells me she's due to start a mammoth American tour soon. British dates should follow late this year or early in '87. "In the States I want to do about three months on the road, but baby it's getting hard to sell tickets over there. Even some of the very big bands have difficulty selling the amount of tickets they used to. I think it's all part of the video age. I'm sure a lot of people take the view that they'd rather watch a video than go out in the rain and see a show. You've got to be very spectacular to play live shows. You've got to give the audience a little bit more.

"I'm going to have lots of back projection and lots of lasers. I'm going to have a phoenix growing out of a dot and flying across the stage. I'm also going to be drumming, I love the drums because they're such a physical expression of music. They're much more primal than playing guitar. I'd like to drum with Phil Collins, he's such a crazy looking little dude."

Chaka's album and tour have come during major upheavals in her home life. She's split up with her boyfriend and Chaka reckons she won't settle down with anybody again for a long time. "I think a lot of men are frightened of me. I think a lot of men are frightened and intimidated by women who are individuals and go for it in their own lives. I never want to get married again. Why do you need to waste all that time and money on a ceremony? It's a waste of time. All you have to do it grab a man and live with the motherf**ker.

"I'm a very moral person. I don't like sleeping around. Sometimes I wish I could let myself go a bit more, but I can't. It's not safe to sleep around. There are some very nasty diseases in the States right now. I see hookers who hang out down on the corner near where I live. I wonder how can they do such things and run such risks?

"I'm a single girl and I'm proud, but baby baby I'm a very generous person. I've made three fortunes and lost them. I give my money away. It doesn't really mean a lot to me. My accountants think I'm crazy but I like to look after my friends and family."

The delicious meal over, Chaka runs upstairs to her room to put on some lipstick and change for some photographs. Half an hour later she emerges, looking gorgeous in a tight fitting black number that leaves little to the imagination. Out on the street she stops traffic and makes passers by gawp as she poses.

"My Daddy told me that I should make love to the camera," says Chaka. "You've got to imagine the camera's a person and you're doing wicked wicked, things in front of it. Do you like the way I lick my lips?"

Oh my God, I think I need a cold shower.



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