



rm

SEPTEMBER 6, 1986 EVERY THURSDAY 55p

PETE BURNS

The return of the renegade
recluse of pop

RECORD MIRROR

- BIG COUNTRY
- NICK CAVE
- JERMAINE STEWART
- KILLING JOKE
- CHICAGO 'HOUSE'
- CUTTING CREW

LIVE: READING FESTIVAL
ICEHOUSE
HEAD ● LAUGH



⊕ OFFICIAL TOTP CHARTS, DISCO CHARTS, CHARTS AND MORE CHARTS!

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Cover photography by Paul Cox



EURYTHMICS

will be playing their first British dates for three years starting in November. They'll be appearing at Glasgow Scottish Exhibition Centre Friday, November 28, 29, Birmingham NEC December 3, 4, London Wembley Arena 6, 7, 9, 10, Brighton Centre 12, 13.

Tickets for **Birmingham** priced £9 and £8 are available from the NEC box office (phone 021-780 4133) and local agents. Tickets for **London** priced £9 and £8 are available from the Wembley Arena box office (01-902 1234) or usual West End agents. Credit card bookings can be made on 01-741 8989. They are also available by mail from Eurythmics Box Office, PO Box 2, London W6 0LQ. On the envelope state the date you want the tickets for and add a 30p booking fee to the cost of each ticket. Make cheques or postal orders payable to MCP Ltd and enclose a sae.

Tickets for **Brighton** priced £9 and £8 are available from the box office (0273 202881) and usual agents.

Tickets for **Glasgow** priced £9.50 and £8.50 are available by mail only from Regular Music, PO Box 77, GPO Edinburgh. Make cheques or postal orders payable to Regular Music and enclose a sae. Applications are limited to six tickets per person and you should indicate whether you want seated or standing tickets.

RS

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Published weekly by Spotlight Publications Ltd, Greater London House, Hampstead Road, London NW1 7QZ.
Telephone: 387 6611. ISSN 0144-5804. Typeset by Phase Communications and printed by Garrod and Lofthouse, Crawley, Sussex. Colour by CK Litho. ● **THANKS TO** Ruth Ling.





HELLO MAC

The sound of young Scotland has grown up at last, or so it seems on listening to 'The Rattler', the debut single from **Goodbye Mr MacKenzie**. The band recently impressed on Scottish TV's 'FSD' show, and it's not hard to see why. They may not have the most original sound around, but in Martin Metcalf they've a fine voice and writer. There's a healthy feeling of restraint, of light and shade and a willingness to slow things down and bring in some effective string arrangements on 'Candlestick Park', the B-side. It's a safe bet you'll hear more from this lot.

AS



ALISON MOYET

is back after a long break. She'll be touring in November with dates at Nottingham Concert Hall Sunday, November 9, Newcastle City Hall 10, Edinburgh Playhouse 11, Manchester Apollo 13, Birmingham Odeon 14, Bristol Colston Hall 16, Brighton Dome 17, London Royal Albert Hall 19, 20.

Tickets for all the shows, except the Royal Albert Hall, are £7 and £6 and they go on sale from Thursday, September 4. Tickets for the Royal Albert Hall priced £9.50, £8.50, £7.50 and £6.50 are available by mail only from Alison Moyet Box Office, PO Box 77, London SW4 9LH. Make cheques or postal orders payable to Alison Moyet Box Office and enclose a sae.

Alison's forthcoming album should be out to coincide with the dates, and a single should be out in early October.

RS



COMPETITION

As the sun retreats behind September's rain clouds, and what's left of the summer splutters its last 'ole', here's something to cheer you up and make you think of surf, sea and sunburn, even when the icicles are forming.

To coincide with the release of **Rob Burt's** exceptional '**Surf City Drag City**' book (£5.95 — Javelin Books), charting the rise and fall of Sixties' Surf culture, and Capitol Records' spiffing companion album of the same name (including classic tracks from the Beach Boys, Jan and Dean and the Sunrays), we've got six copies of each to give away. A book and a record to each of the first six readers who answer the following simple questions correctly. If that wasn't enough, each winner will also receive a pair of très chic **Speedo** surfing shorts to impress their friends with. Entries should be sent to 'rm Surf City competition', Greater London House, Hampstead Road, London NW1 7QZ, to arrive by first post on Monday, September 15.

- 1) Name the three Wilson brothers in the original Beach Boys: a) Brian, Dennis and Carl, b) Brian, George and Tony, c) Brian, Mike and Mari?
- 2) Name the couple of all American teen dreams who starred in the surfing movie 'A Summer Place': a) Troy Tempest and Sandie Shaw, b) Troy Tate and Simon Dee, c) Troy Donahue and Sandra Dee?
- 3) In surf speak, what are 'baggies': a) people who don't like surfing, b) large, boxer style surfing shorts, c) the things you keep your sandwiches in?



The **Human League** release their album 'Crash' on Monday, September 8. Produced by Jimmy Jam and Terry Lewis, it's their first album for two years. 'Crash' has 10 tracks including the top 10 hit 'Human'. Other songs include 'Swang', 'Jam' and 'Are You Ever Coming Back?'.

RS

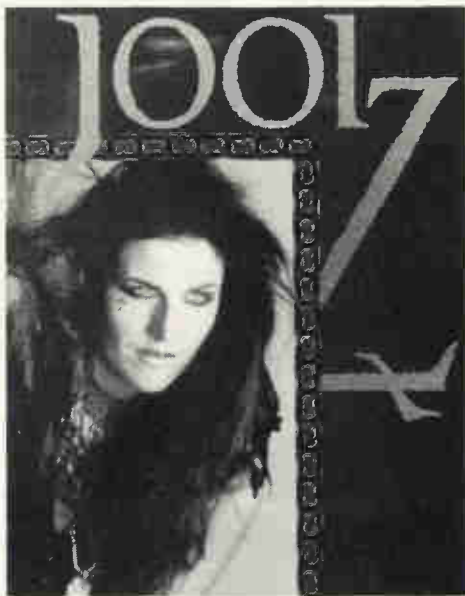
MATCH OF THE DAY

It was the confrontation of the giants, the brazen **UB40** and crew against the bold **Simply Red** and crew. The setting was a deserted meadow in Central Park, New York. There were no pitch markings or goal posts and the crowd of over 15 broke all previous records. It was a hard match for both sides — each team equally determined to be the victors. Our man on the scene, who was also in the match, was Brian "Cloughie" Travers (sax player with UB40).

"We were on the West Side, Central Park, dodging the muggers, waiting for the match to start," he says. "Then Mick Hucknall walked on the pitch. It was a sad sight for anybody to see — a man with two left feet. After the first 20 seconds, Simply Red were exhausted, lying in Central Park — even the muggers felt too sorry for them to take their money. I got a hat-trick in the first half, and Earl Faulkner stuck a nice little number in there. Then Robin Campbell steamed through from 20 yards behind the half way line, passed the Simply Red trumpet player, to score a fabulous goal.

"Actually, Mick Hucknall changed to our side and scored two goals. He's a good footballer — he said he didn't want to play with them cripples, the rest of the band..."

Angie Smith



ON THE SHELF

The latest literature to land on the Index desk concerns two controversial female figures of pop past and present. **'Janis Joplin: Piece Of My Heart'** by David Dalton (Sidgwick And Jackson — £7.95) traces the career of the great blues singer from singing in Houston bars at 17 to her death from a heroin and drink overdose in 1977, through many interviews and personal observations. A personification of the beat generation.

Why anyone would want a book on Joolz I can't imagine, but for anyone who does **'Joolz: Mad, Bad And Dangerous To Know'** (Virgin Books — £4.99) is a collection of her poems, complete with a profile on her by Rose Rouse.

DC



SOUL COMPETITION

As compilations hit the turntable thick and fast, another one, 'Solid Soul', arrives, featuring 14 tracks that have been featured on the Channel Four series of the same name — either as live performances or as a dance or video track. Among the acts included are Alexander O'Neal, the SOS Band, Miami Sound Machine and Lovebug Starski. And we've got 15 of the items to give away, just answer these questions correctly to win.

- 1) Which of these bands has Dee C Lee not backed: a) Psychedelic Furs, b) Wham!, c) Style Council?
- 2) Cherrelle sings about an artificial: a) heart, b) leg, c) lung?
- 3) What flowers would Haywoode expect from you: a) tulips, b) carnations, c) roses?

Send your answers, plus name and address, on a postcard to 'Solid Soul Competition', Greater London House, Hampstead Road, London, NW1 7QZ. The first 15 pulled out of the post bag on Monday, September 15 win.



BRILLIANT release their debut album 'Kiss The Lips Of Life' on Monday, September 8. Produced by Stock Aitken and Waterman, the album features nine tracks including 'It's A Man's, Man's, Man's World' and 'Somebody'.

RS

EARBENDERS

Eleanor Levy

'Heard It All' the Bodines (Creation)

'Clear' the Bodines (Creation)

'Love My Way' Psychedelic Furs (CBS rediscovered classic)

Andy Strickland

'Freaky Dancin'" Happy Mondays (Factory)

'My Biggest Thrill' Mighty Lemon Drops (forthcoming Blue Guitar LP track)

'Take The Skinheads Bowling' Camper Van Beethoven (Rough Trade)

Joe Shutter

'No Sleep Till Brooklyn' Beastie Boys (forthcoming Def Jam LP track)

'Word Up' Cameo (Phonogram)

'Love My Way' Psychedelic Furs

Di Cross

'Haunted' the Pogues (MCA)

'Thorn In My Side' Eurythmics (RCA)

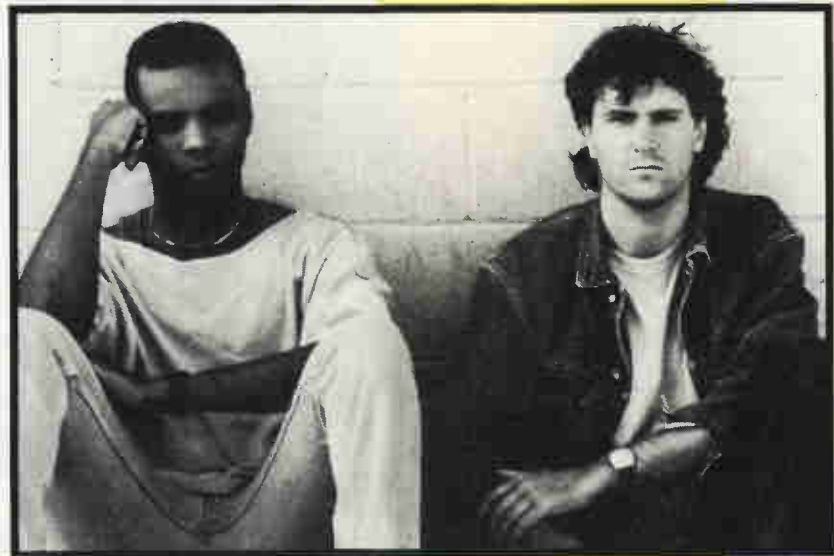
'(I Just) Died In Your Arms' Cutting Crew (Siren)



Hollywood Beyond follow up 'What's The Colour Of Money' with 'No More Tears' out on Monday, September 8. The song was penned by frontman Mark Rogers and his partner Jamie B Rose. Stephen Hague, renowned for his work with the Pet Shop Boys, twiddled the knobs.

The 12 inch features an extended and remixed version of 'No More Tears'.

RS



A single with a little extra chop is **Mancrab's** 'Fish For Life', as their debut release is to be featured on the soundtrack album of 'Karate Kid Part Two'. Mancrab — described as meaning "the marriage of technology and man being used in a beneficial way" — is Eddie Jr as lead singer and dancer, and Ian Stanley on keyboards. Ian is one of the writers for Tears For Fears, and met Eddie when he starred in their 'Everybody Wants To Rule The World' video. And TFF member Roland Orzabal co-wrote 'Fish For Life', and also appears on the record playing guitar.

DC



DEAD
OR
ALIVE
BRAND NEW SINGLE
BRAND NEW
LOVER

**OUT
NEXT
WEEK**

Epic

650075-7
650075-6

Pete Wylie, formerly blah

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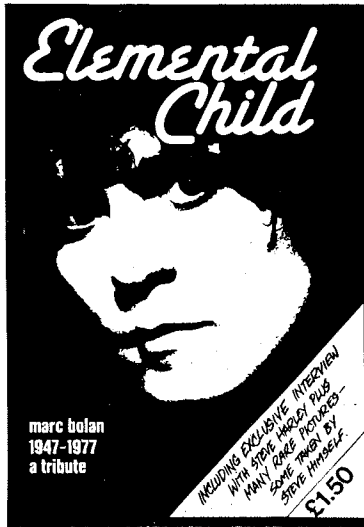
blah, blah, has a new single
 available exclusively through

Eternal... **Diamond Girl**



MDM
RECORDS

Featuring The fabulous Inis Jones... 7" (MDM 12) Extended 12" (MDM 13 1/2)
 An Eternal Production/An MDM Recording/Marketed by Siren/Distributed by Virgin.

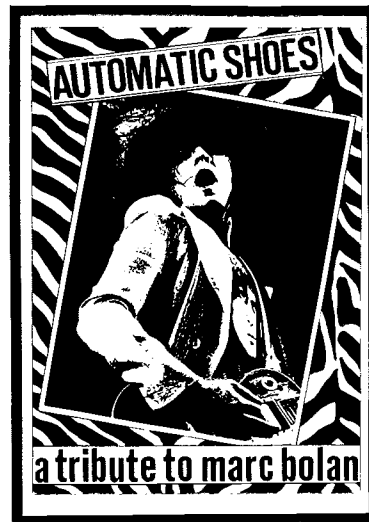


The **Bolan** legend rides again with the publication of 'Elemental Child', a new magazine for Marcophiles everywhere.

The first issue features a history of the man with lots of early photos and a discography. There's also an interview with Steve Harley who was a pal of Marc's in the heady days of stack heels, flared trousers and glitter.

At £1.50 'Elemental Child' seems a bit pricey, but I'm told that this labour of love is expensive to produce and the price does include postage. 'Elemental Child' is available from PO Box 772, London SE1 OSP and you should make your cheques or postal orders payable to Visions. More issues are in the pipeline.

RS



Two worthy publications have come out of Belfast recently.

'Automatic Shoes' is a biography of Seventies glam star Marc Bolan — he of the hubcap diamond star halo. Brian Young writes with the foamy prose of a true devotee, and his layout and attention to detail is superb.

The fanzine 'Helden' has been steadily improving over the last year and a half, and issue 5 includes interviews with the Waterboys, New Order and Cactus World News. A free flexi-disc features extremely fine tracks from local acts St Vitus Dance and Blah Blah Blah.

'Automatic Shoes' — 32 Castlevue Road, Belfast 5. 'Helden' — 23 Abbey Gardens, Dundonald, Belfast (both cost 50p + SAE).

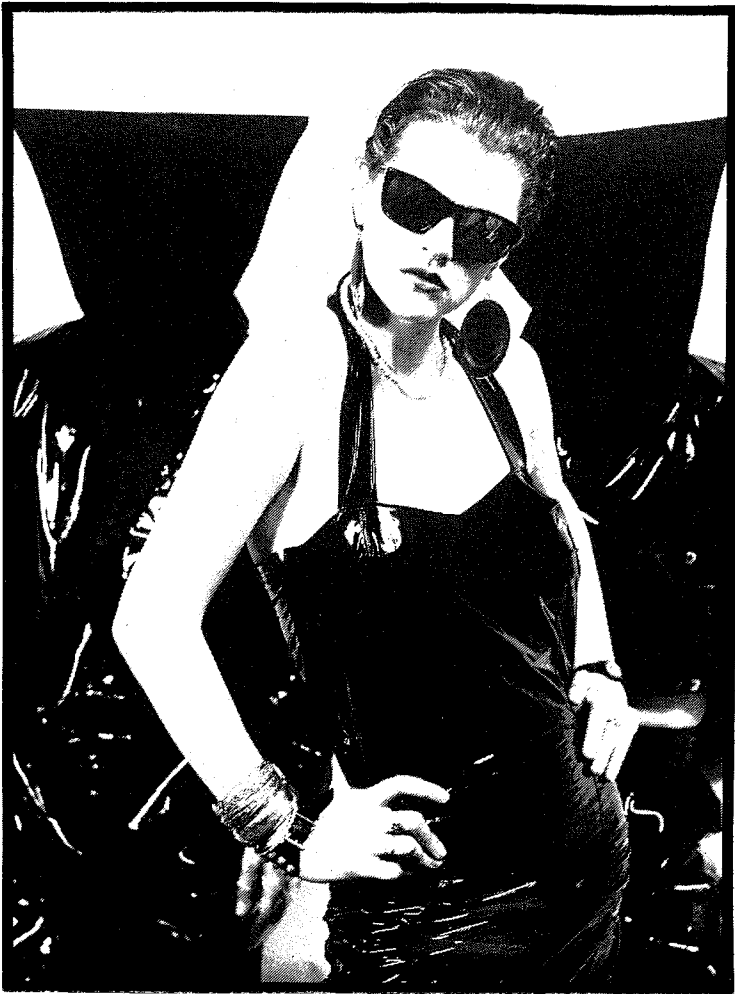
SB



AROUND THE HOUSE

Songs about everyday life seem to be the hallmark of the English House, a four piece band formed earlier this year. Psychedelic overtones to an emotive sound seems to characterise their work, although one track 'Jeanette' is an almost soulful ode to a rape victim. Stephanie Marsland (vocals), Graham Perkins (guitar and keyboards), David Mercer (bass and keyboards) and Alan Kewn (drums and percussion) make up the band, who could do well if they can add just a bit more punch to their music.

DC



WIG WAM BAM

Karen, Fred and James are three Scottish bods who pass under the slightly more exotic soubriquet of **Ege Bam Yasi**. 'Circumstances' is their throbbing platter of electro-pop currently clearing the shelves in Caledoniland.

When not indulging in wacky photo sessions, they used to play live with an extra member on stage — a somewhat oversized phallus. "Actually, it looked more like a cardboard box," says Karen, "but it was intended as a parody of male dominance in rock 'n' roll. Just a funny piss-take."

"We're getting a bit worried that people will think we're a really over the top band who do crazy sexual things on stage. We're quite down to earth really. We think about whether to eat cabbage and potatoes or toasted cheese sandwiches for dinner."

LOT

BLACK



Once saw **Black** play a stormer of a set supporting Orange Juice at the Lyceum in London. They had a couple of excellent singles out and then... they disappeared. That is until recently when they resurfaced with a new single 'Wonderful Life'. The band as was is now reduced to the nucleus of vocalist Colin Vearncombe and there isn't a guitar in sight. The song is an impressive atmospheric effort with the sort of chorus that has you cursing on the way home because you can't get it out of your head. Anyone who writes a song that sounds as if it could have something to do with a James Stewart film is OK by me.

AS

ARE YOU READY
FOR

★ the ★

BLOODFIRE

POSSE

★

ARE YOU READY

NEW SINGLE
7" + 3 TRACK 12"



650072-7



650072-6



COMPILED BY

**D I C R O S S
ROBIN SMITH
ANDY STRICKLAND**

Latest in a line of astonishingly great bands to descend upon us from Hull, are the **Gargoyles**. Not exactly your weird and wonderful 'next big thing', these lads are more a case of the wild and incredibly wacky variety. With some help from one of Fish City's favourite sons, they've just released a mini album of complete and utter gibberish. The eight tracks of 'Mrs Two Dinners', crash and tumble through the er, less than romantic side of our historical institutions. What with Billy Shakespeare and his incontinence problem, the Gargoyles cloth cap wit and sardonic humour might prove a little too much for faint hearted traditionalists.

JW



FOUR TRACKED MIND

By now you should have received your copy of the almighty **rm 12 inch EP** featuring Chakk, Del Amitri, the Daintees and Gene Loves Jezebel. Complete with its tasteful sleeve, the EP is no doubt adding a tasteful touch to the most ordinary of record collections. Those of you unfortunate enough to have had your prized EP damaged in the post should return the offending article to us generous folk at rm and we'll wing a pristine copy off to you pronto. Don't forget, the rm EP tastefully compiled by our own Andy Strickland, you know it makes sense.



THE BANGLES release their single 'Walk Like An Egyptian' this week. The Bangles have just finished an American tour and they will be guest presenters on the MTV annual awards show, before settling down to take a break and write some more songs.

RS



'Sacred Heart Hotel' is the title of a seven track mini-album from Dublin band, the **Stars Of Heaven**. A follow-up to last year's excellent 'Clothes Of Pride', it establishes the band as purveyors of sensitive, country-tinged melodies, coupled with some tastefully understated guitar playing. Four songs from the mini-album are taken from their much-praised John Peel session, with the title track deserving an extra-special commendation.

SB

NEWS DIGEST ON P. 58

If they can survive the Mexican crash-landing and each other, it'll be a miracle!

MIRACLES

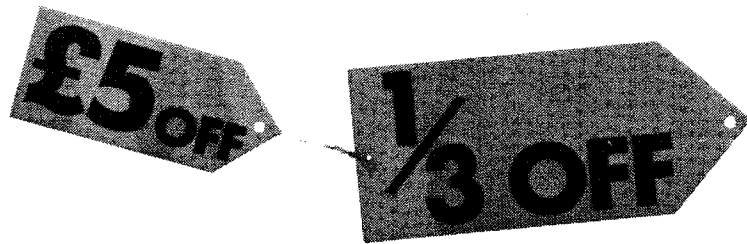
**FROM FRIDAY
SEPTEMBER
5th**

**CANNON PANTON ST. 930 0631
CANNON OXFORD ST. 636 0310**

A STEVE ROTH PRESENTATION "MIRACLES"
TOM CONTI · TERI GARR
PAUL RODRIGUEZ and CHRISTOPHER LLOYD as HARRY
Music by PETER BERNSTEIN
Production Designer TERENCE MARSH
Executive Producer DAVID GREENWALT
Produced by STEVE ROTH and BERNARD WILLIAMS
Written and Directed by JIM KOUF

Color by DeLuxe
Released by RANK FILM DISTRIBUTORS LTD

Buy a Young Persons Railcard now and get money off money off.



Don't suppose there's any chance you could splash out £12 before the end of October, is there?

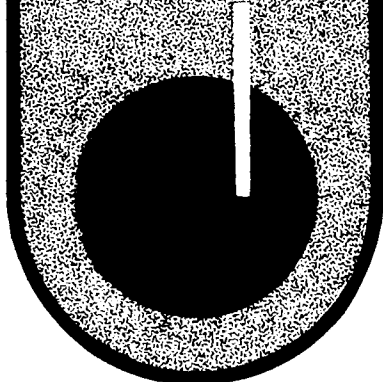
If so, you won't only get a Young Persons Railcard and be able to travel for at least a third (often a half) off the normal fare for twelve whole months . . . Wow.

You'll also be able to take advantage of a voucher which gives you another £5 off any rail journey you like within the first month.

For the full fascinating facts, ask for our special offer leaflet. Off off down the station then.

 **We're getting there**

S I N G L E S



SINGLE OF THE WEEK

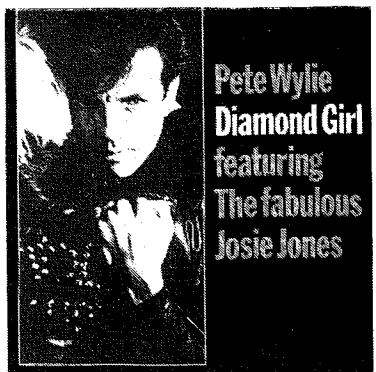
PETE WYLIE 'Diamond Girl' (MDM) Like a musical miner, Pete hits on a rich seam every couple of years or so. He's chipped away at the faceless pit of pop rock until he's struck on the right formula. Following the glittering brilliance of 'Sinful', his recorded work continues to sparkle with 'Diamond Girl'. A perfect pop song, exuding class, polish, personality and well proven talent.

NEXT PAST THE POST

TALKING HEADS 'Wild Wild Life' (EMI) Could anything ever have been wilder than David Byrne's manic rendition of 'Psycho Killer' in 'Stop Making Sense'? But their wacky appeal is still there, with another great song from a band with a sound that's all their own, and a talent that stands out like a beacon in a drawer full of generally depressing vinyl artefacts. There's no let up in the quality here, with a bouncy song, catchy accompaniment and amusing lyrics. Thousands of milkmen will be whistling it up and down the country by this time next week, and rightly so.

THE BOLSHOI 'Books On The Bonfire' (Beggars Banquet) I'm a newish recruit to this sector of the Goth encampment, after witnessing them open for the Icicle Works recently, and this is a pretty good tune from the men in black. A rousing song, with the inevitable psychedelic overtones, which makes for a pleasant three minutes, if not quite making it into the category of milestones of pop history.

THE BIG SUPREME 'Don't Walk' (Polydor) A summery sound - you know, mentions cars and bars in the first line - which succeeds in bringing a ray of light to the day, despite climatic conditions that would be more appropriate in Siberia. This bounds along with some interesting vocal work and a fairly blatant appeal. The sort of



thing you'll be unable to stop yourself from humming, and should be a hit.

BLOODFIRE POSSÉ 'Are You Ready' (CBS) With reggae experiencing a much deserved, and greatly overdue, chart acceptability, this could well follow Boris Gardiner, the Hall sisters and Sophia George to crossover success. A traditional reggae feel, coupled with a more mainstream production job, poppier backing and bouncy tempo changes.

STEPHEN DUFFY 'I Love You EP' (10 Records) Reviewing reissues is usually a fairly futile exercise, but this contains the, to my ears, superior '83 version of his excellent dance hit 'Kiss Me', before it went sophisticated with a state of the art production. One of my all-time favourites. Also up for a second airing are the singles 'I Love You' and 'Icing On The Cake', with a dixie mix of 'Wednesday Jones' from the first album. A worthy package.

ALSO RANS

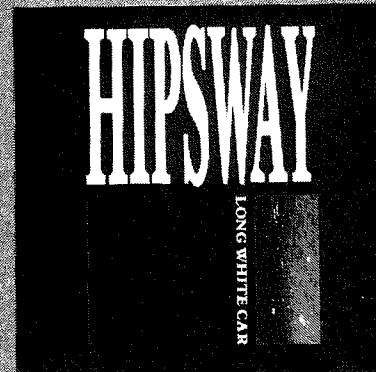
HIPSWAY 'Long White Car' (Mercury) I've never liked Skin's rather unaltering voice, either live or on record, and the release of a slower number has done little to affect that opinion. With the vocals definitely to the fore, and lacking the rousing accompaniment that brought life to 'Ask The Lord', it's all a bit drab really.

BANGLES 'Walk Like An Egyptian' (CBS) Another track from the 'Different Light' album, which sees the girls adopting an eastern flavour amidst the statutory guitars, jangly noises and quaint vocals, sucking in the candyfloss pop of some predictably inoffensive lyrics. What started with the wacky appeal of 'Manic Mondays' and matured with the winsome 'If She Knew What She Wants', is now a bit trying.

OWEN PAUL 'Pleased To Meet You' (Epic) One of the pretty boys of pop, who struck lucky last time out with a summery sounding rendition of an old Marshall Crenshaw song. Over exposure soon transformed that into a nauseating experience after about the thirtieth hearing - which is about 29 plays more than I'll be able to endure of this, which is bland, tuneless and devoid of artistic imagination. A sweet young face on the cover is no excuse for a bad song.

FRANKIE GOES TO HOLLYWOOD 'Rage Hard' (ZTT) With a fanfare of media attention and a roll on the music biz drums, the prodigals stomp back. I think, in their position, it might have been as well to make it a slightly less auspicious occasion. Not a bad song, but by no means a great one, and certainly not a musical landmark to rival either 'Relax' or 'Two Tribes'. There's the unmistakable Molly vocals, backed by some manly chanting of the title and the lavish production that has become synonymous with ZTT product. Oh, and the statutory cover version on the B-side of the 12 inch is a rather over ambitious attempt to copy 'Suffragette City'.

BALAAM AND THE ANGEL 'Light Of The World' (Virgin) There always seems to be a Balaam single in the drawer when my turn comes round to dig my paws into the week's waxings. Last time it was 'Slow Down', a rousing and quite intriguing track. This one has the same anthemic quality - the sort of thing Big Country would be proud of - only this time it's harnessed to a far less impressive song.



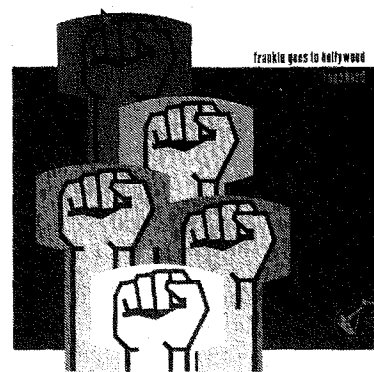
CACTUS WORLD NEWS 'The Bridge' (MCA) A re-recording of their debut single, first brought to vinyl on U2's Mother label, and though I'm desperately trying to avoid mentioning the most obvious source of their inspiration, there really isn't anything to distinguish them from a million other young rock bands trying to make a name for themselves.

CHAIRMAN OF THE BOARD 'Loverboy' (EMI) The self-appointed second godfather of soul, Paul Weller, has taken it upon himself to remix a track by one of the groups assured a prime position on the pop podium. Sacrilege - to tamper with a track from the group that brought us such classics as 'Give Me Just A Little More Time' and 'Everything's Tuesday'. With additional keyboards by Mick Talbot - what cheek! Still a great song, but no points to the Councillors for such impertinence.

PAUL SIMON 'You Can Call Me Al' (Warner Brothers) Some of the most interesting material from the man since his 'One Trick Pony' outing. He's used some talented South African musicians, which gives the whole thing

an ethnic feel, with tribal backing chants and rhythmic drums all fused to a modern sound. Unmistakably Paul Simon, which you'll either love or you won't, and the moral implications of the project, in view of the current political climate in that strife torn country, are worthy of a thesis in their own right.

5TA 'My Brilliant Career' (Arista) From brilliant minds to brilliant careers, but still no sign of a brilliant song from this camp. From the point of view of my aural cavities, I hope their musical career is mercifully brief, because this is a boring song masquerading as soulful pop, with a disposable melody and unremarkable vocal.



CYNDI LAUPER 'True Colors' (Portrait) After being forced to surrender her queen of the American new wave crown to Madonna, Cyndi does nothing to restore her flagging credibility rating with a dire, slushy attempt at an emotional ballad, the mixture curdled further by some appalling little girl vocals, complete with whispering asides and chest beating passion play. I think not.

SPLASH 'Qu'Est-Ce Que C'est?' (Phonogram) Remember Tight Fit? You know, one toothpaste commercial supplemented by two fatuous female backing singers? Well, Steve Grant is back with a new band, a Stack/Aitken/Waterman slab of hi-NRG club fodder, a boystown beat and the sort of vacuous sound that got him a bad reputation the first time round.

reviewed by



d i c r o s s

AL JARREAU **L** IS FOR LOVER


NEW ALBUM
& CASSETTE



ON TOUR

SEPT 16 MANCHESTER APOLLO
SEPT 18 EDINBURGH PLAYHOUSE
SEPT 20 LONDON WEMBLEY ARENA

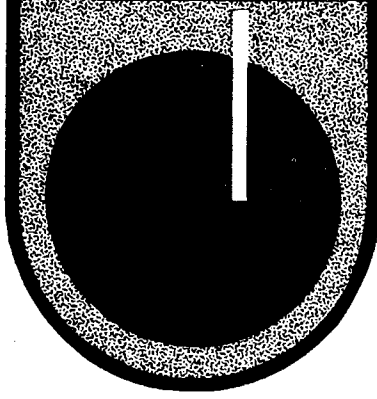
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A L B U M S



DAVID SYLVIAN 'Gone To Earth' (Virgin VDL1)

Mr Sylvian has always been refreshingly transparent when it comes to influences. But no matter — he still produces gentle, reflective, delicate but painstakingly crafted records. You can trace a direct line from 'Gone To Earth' right back to 'Tin Drum'; this is really Japan in their more atmospheric moments — 'Ghosts' part 94 — with added maturity.

Themes are still intensely introspective, textures are now guitar based rather than electronic. David speaks pompously of 'economy of means' and 'purity of form', but basically this is jazz-tinged background music, perfect.

It's a two album set — vocal and instrumental. The vocal 'works' don't vary much — DS warbling over the finely spun weave of guest musicians Robert 'Mr Toyah' Fripp, Bill Nelson, and old sidekicks Steve Jansen and Richard Barbieri. He succeeds best on 'Before The Bullfight', but fails on the title track, with its grating Fripp guitarotechnics.

The 10 instrumental tracks are largely collaborations with Fripp and Nelson, all with symbolic meaningful/meaningless titles, certainly the longest of which is 'A Bird Of Prey Vanishes Into A Bright Blue Cloudless Sky'. Real 'close your eyes and contemplate your inner being' stuff, the sort of thing both Eno and Mr Nelson have been doing masterfully for years. It's whimsical, wafting, relaxing designer BGM. Very grey, black and chrome with the odd splash of fuschia. Yuppy? Me?

■■■■ Betty Page



PAUL SIMON 'Graceland' (Warner Brothers 925447-1)

The fact that any busker armed with an acoustic guitar is odds on to burst into a Paul Simon is a testament to his craft as a songwriter, but it also ties him in the public mind to the sweet, soft-focussed Sixties. It criminally obscures the fact that his solo work in the Seventies was never less than excellent, while pioneering the integration of black music forms like reggae and gospel into popular white culture.

This decade his work has been patchy, but 'Graceland' is a spectacular and stylish return to form. The album deploys the vast array of black South African music forms with some additional spicing from American zydeco and rock 'n' roll. The result is an absorbing musical odyssey whose warmth, subtle textures and flavourings highlight the richness of sounds, strength of spirit and dignity to be found under the jackboot heel, whip and bullet of apartheid.

It is to Simon's credit that each vignette from the rolling 'The Boy In The Bubble', the breathtaking delicacy of 'Homeless' and the railroad rock of 'Graceland' is handled with the touch of a fan and true artist.

■■■■ Mike Gardner

TIPPA IRIE 'Is It Really Happening To Me' (Greensleeves TIPLP 1)

On the cover, Tippa watches himself on a video screen in disbelief. He's taken a spectacular jump from the dancehall to 'Top Of The Pops', but then the 10 tracks here will prove that

his success is thoroughly deserved.

Two years of recording mark out his progress, from the fast-talking dexterity of 'Good To Have The Feelin'' to the more sophisticated, jazzy edge of 'Hello Darlin'' and 'Heartbeat'. His mastery of words is one thing, but where Tippa stands out from his peers is in his rapidly-maturing talent for crooning and serving up some neat melodies.

With a rich selection of love songs, morality tales and humorous asides, we can even forgive him for sticking all five singles on here. A very promising debut album from what just might be our first home-grown, superstar MC.

■■■■ Stuart Bailie

GEORGE BENSON 'While The City Sleeps' (Warner Bros WX 55)

Apart from looking rough on the chiaroscuro cover — well, he is over 40 and even the surgeon's knife can't hide everything — jazz guitar supreme and latter-day soul vocalist George Benson has done remarkably well of producing an all-round pop/soul/jazz album that will sound just as good on the CD as the disco sound system.

Forsaking his jazzy past, Benson dispenses with his usual token instrumental and gets down to business with some hard dance tunes ('Feaser In The Moonlight', 'Too Many Times') and a small element of scatty jazz ('Shiver').

With two of Whitney Houston's producers — Narada Michael Walden and Kashif — it's obvious whom George is aiming his music at. And, by golly, he could get a bulls-eye.

■■■■

Edwin J Bernard

VARIOUS ARTISTS 'A Taste Of Summer' (Afro-Euro AELP1)

An interesting track listing is overshadowed somewhat by a bizarre back cover on this new compilation album. An advert for those horrendous Fred Perry shirts adorns the top of the back cover, and Gary Crowley offers some enthusiastic sleeve notes, although he tends to use phrases like 'solid waxings' and 'fave rave' rather too much for comfort.

The album itself contains a few genuine classics: 'Thinking Of You',

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

'The Girl From Ipanema', Cuba Gooding's great 'Happiness Is Just Around The Bend', and Julia & Co's joyous 'Breakin' Down', but suffers from the inclusion of tracks which have become nauseatingly over-familiar.

Try and listen without vomiting to Arrow's 'Hot, Hot, Hot', and though they were great at the time, 'Love Town' and Terri Wells' 'I'll Be Around' sound irritating now.

You also get Wham!'s 'A Ray Of Sunshine' and Level 42's 'The Sun Goes Down' simply because they both mention 'sun' in the titles.

Well worth the money if you haven't got most of the tracks here. Gary Crowley's taste in music isn't so bad.

■■■■ 1/2

Damon Rochefort

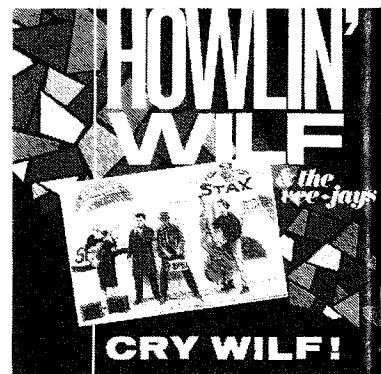
HOWLIN' WILF AND THE VEE JAYS 'Cry Wilf' (Big Beat WIK51)

More famous at the moment for his busking activities around North London, someone had the bright idea of sticking Wilf and his mates in a recording studio, and this is the result. It cost five hundred quid to make, but it's a classic in its own modest fashion.

From rockin' blues to soul, Wilf pays tribute to the likes of Lee Dorsey and Ike Turner, with a husky, forty-a-day voice, and some tremendous wailing harmonica. Dot plays guitar like a veteran, and ex-Boothill Foot-Tappers Wendy and Slim, help out on a couple of tracks. This is hardly breaking new ground, but if you must look back to the past, then this is the way to do it.

■■■■ 1/2

Stuart Bailie



the mighty lemon drops

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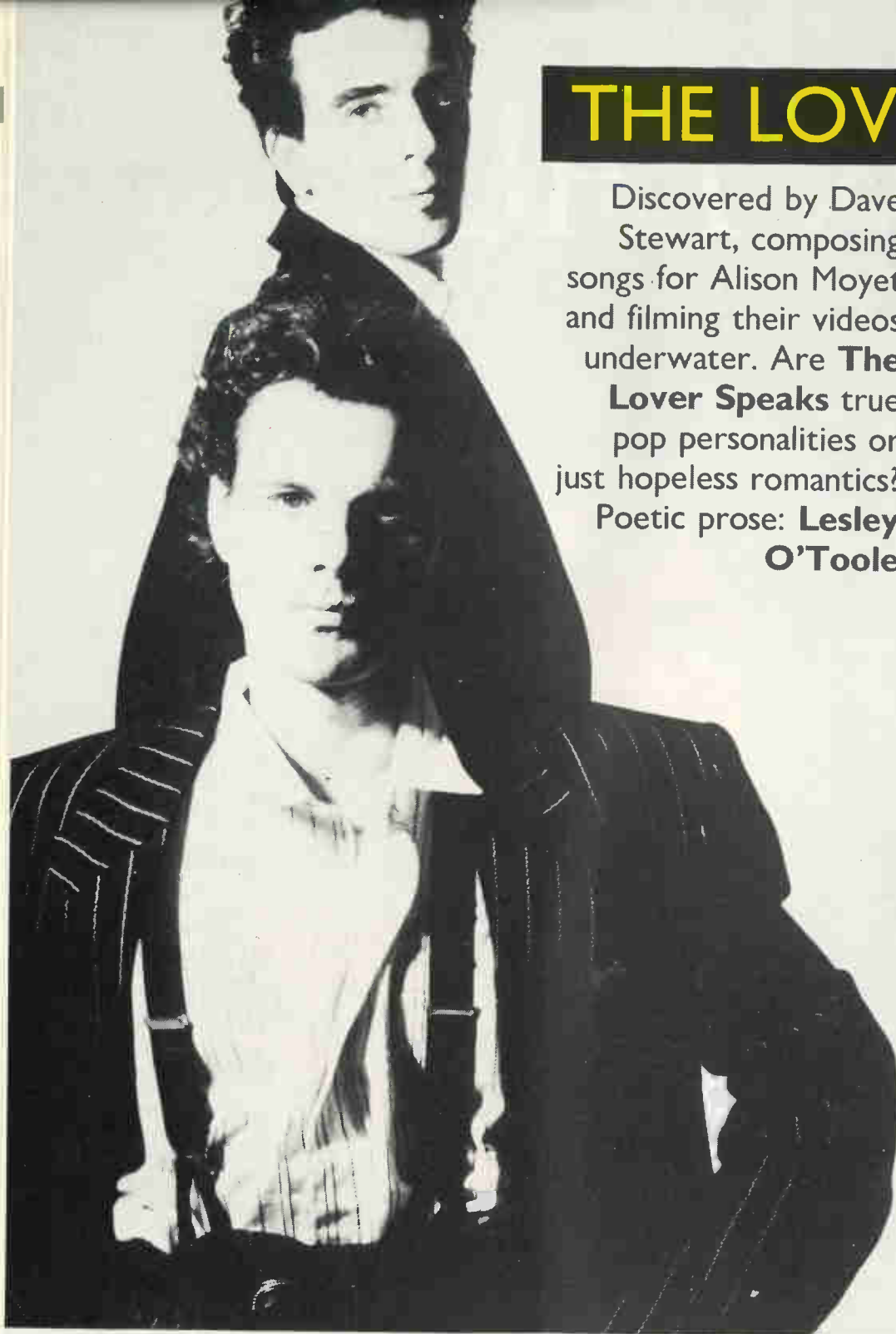
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*Owen Paul on tour in November –
see press for details*

THE LOVER SPOKE

Discovered by Dave Stewart, composing songs for Alison Moyet and filming their videos underwater. Are **The Lover Speaks** true pop personalities or just hopeless romantics? Poetic prose: **Lesley O'Toole**



A popstar in the making is gushing down the line from LA. Joseph Hughes — half of The Lover Speaks — is sitting reasonably prettily on a lilted little grower entitled 'No More I Love You's'. And he has the nerve to complain about the intense heat and how much he's missing England!

The song title is marginally less hideous than The Lover Speaks' biography — a four page dissertation by lyricist David (don't forget the) E Freeman on the relative connotations of the 'I' which graces their song title. It all smacks of a wind-up and, at the very least, is a major distraction from what seems intrinsically a frivolous pop tune.

Joseph protests their innocence. "We're just trying to look at love differently. Your reaction certainly isn't new. A lot of people are very anti our stance, but we're very stubborn people so we'll persevere.

"There's a lot of misperception relating to The Lover Speaks. Basically though, we feel our music is very romantic. For that reason, we wanted to give people a viewpoint of where we're coming from. So many people just throw themselves in; we wanted a secure base from which to launch ourselves.

"We also wanted to make a video which wasn't so obviously promotional, but one which people might watch and be able to say 'that's beautiful'. We filmed a lot of it underwater so it would have a dark, dreamy quality to it. Something that might help to create a bit of mystery."

Once one's overcome the initial drawback of the name, 'No More I Love You's' becomes almost too pleasant to despise. Perhaps it's something to do with the female vocal and its uncanny resemblance to This Mortal Coil's sublime 'Song To The Siren'. Joseph, however, insists on no prior knowledge of said record.

Dave Stewart was instrumental in whisking Joseph and David along the road to a major deal. The star connection continues with a collaboration with Alison Moyet for whom the pair have written three songs.

"It's nothing radically different from what she's done before. She's very open to new ideas. The music itself is probably more in our vein than she's used to."

Joseph readily admits to a churning of the stomach as pop's wonderland beckons. "The first time I heard the record on the radio, my stomach went completely. I thought it sounded great though — just as well really for the sake of our own integrity.

"What's so ironic though is that it doesn't sound so different from the way it was initially. We always start out with the cheapest, nastiest recorder we can find and play it back at full volume so it sounds really distorted. After we've spent all that time in the studio, there's a lot more clarity but it still sounds very similar."

So what time is it in LA? "Yes, it's really hot."

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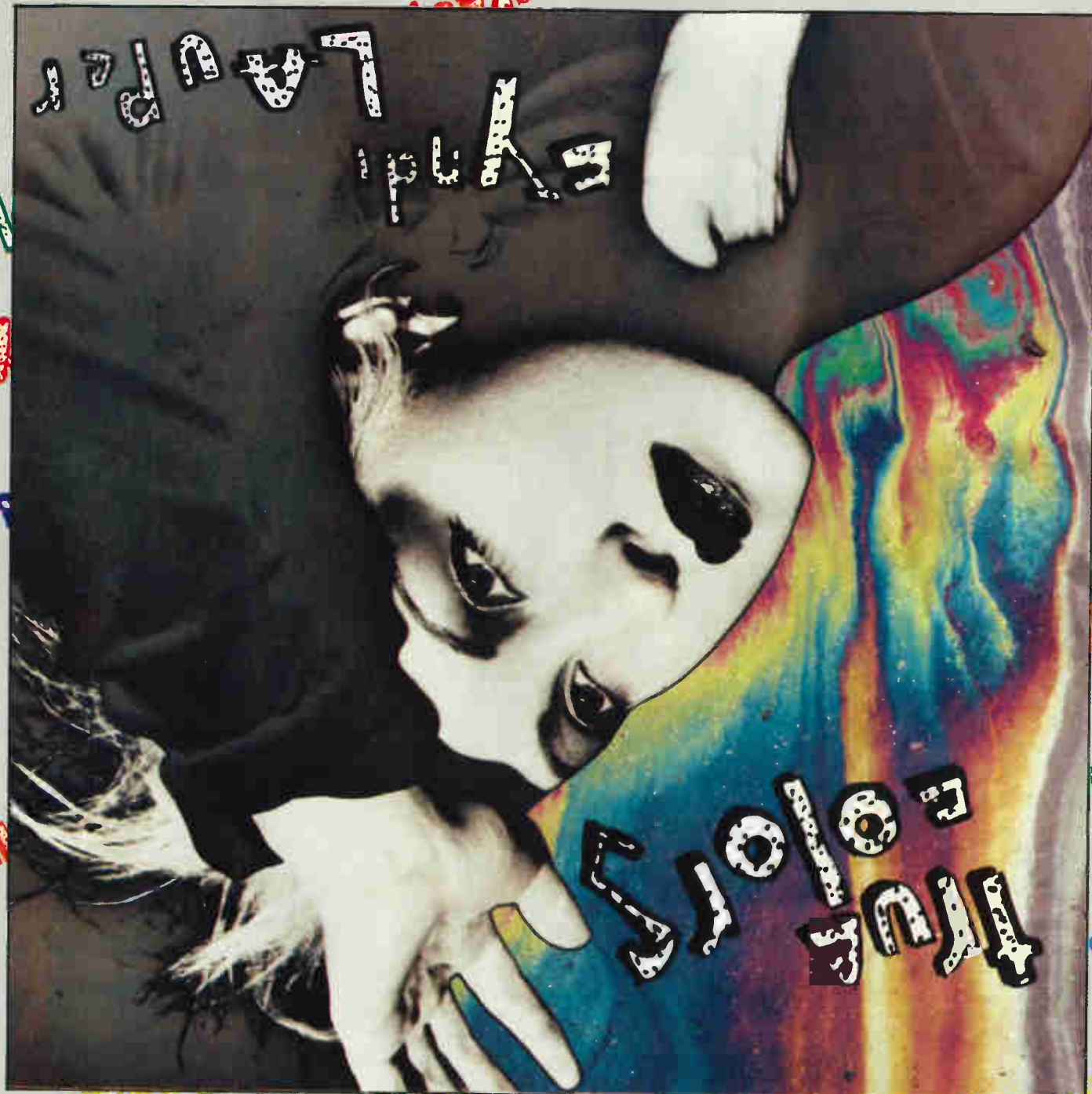
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admits Bruce. "But then again, I knew we were going on to something better, so I thought it would be OK."

"At the time I was really knackered because we'd virtually been on the road for four years, but I'm one of these people who can't slow down very easily. Then suddenly I was back in my house in Dumfermline with nothing much to do. I reckon it must have been like those soldiers in the Vietnam war, one day they were in the jungle fighting and the next they'd be airlifted out and be back in New York or wherever."

Still, to these ears at least, the time the band came off the road did them good. 'The Seer' is a far more concise and better paced record than its predecessor, a more palatable offering altogether.

"'Steeltown', was more our brutally frank period I suppose," Bruce muses. "You know how it is, the first album you make, all the songs have been kicking around for ages, though at the same time we never felt under any tremendous pressure when it came to make 'Steeltown'. I've got no complaints about that album, except perhaps the production could have been a touch smoother."

As someone who really only got excited about Big Country when 'Harvest Home' came out, it's nice to hear the new single 'One Great Thing' has more than a touch of the Big Country of old to it. Bruce seems to agree.

"It's a bit like the earlier stuff I suppose, they'll be singing it on the terraces I expect. It's strange really, because we recorded the album and we had 'Look Away' down as the obvious first single and 'Teacher' as the second and after that we weren't sure. It wasn't really until we came to remix 'One Great Thing' that we thought — yeah, it's going to make a single."

As guitarist in the band, it occurs to me that Bruce might like to see more of his ideas, in the form of his own songs, on Big Country records. Bruce laughs.

"Oh no, because all the songs are a part of me anyway. Some of the guitar riffs are things that I've come up with. The main reason why I don't write songs is that I can't write lyrics. I've tried but they're rubbish. As far as Big Country goes, every song is a part of all of us."

It's a well known fact that all guitarists have their own guitar heroes, so who gets Bruce's heart racing when it comes to a bit of fret work? "I like Billy Duffy from the Cult," he admits. "He looks great doesn't he, and I like Mick Jones a lot too. I met Eric Clapton at the Prince's Trust concert we did, and I was completely overawed like a little kid or something. I just about managed to get out 'Hello, Eric' and that was about it. The man's a genius!"

So now you know! Big Country fans will now have to wait until November for a sight of their heroes, but if Bruce ever gets a bizarre idea of his off the ground you may be forgiven for thinking you're seeing them earlier.

"I'd like to have a video that incorporates holograms," he says. "I went to an exhibition in Copenhagen and they were fantastic. I don't know how you could film it though." Hmmm, quite!

GREAT BIG THINGS

Big Country just seem to go from strength to strength, but who or what is it that gets them all afire? **Bruce Watson** gives **Andy Strickland** the lowdown on the last couple of months, and the 24 hour parties!

BIG COUNTRY are about to surprise a few people out there in apathy land. Yeah, yeah, I know I've been amongst their critics in recent times (particularly when 'Steeltown' was released), but with their album 'The Seer' still hanging in there with the best of them in the chart, they're about to release their best single for ages in 'One Great Thing'. The band are in the middle of yet another tour at the moment, but guitarist Bruce Watson found time for a few words as the band hurtled relentlessly round the world.

"We've just been doing all these fes-

tivals in Europe," he says excitedly. "We did this big one in Copenhagen and a few weeks ago we were in Finland which was just magic. It just went on 24 hours a day like one big party, you know?"

Well, we can imagine, Bruce, but how does he feel about Big Country becoming a bit of a stadium band recently, with all these large outdoor gigs — including guesting with Queen at Knebworth recently?

"Oh, I don't mind doing them because our thing was always to play to as many people as possible, like when

we went to the States. You get these American guys going 'Next time you come to this city you'll be playing in that bigger hall' and all that stuff. This year we were concentrating more on Europe."

Big Country, you may remember, were looked down on among the moguls of this business when they seemingly threw up the chance to follow U2 into the mega league in America by refusing to sell their souls and spend another year trekking around. "Yes, at the time I was slightly worried about being off the scene for so long,"

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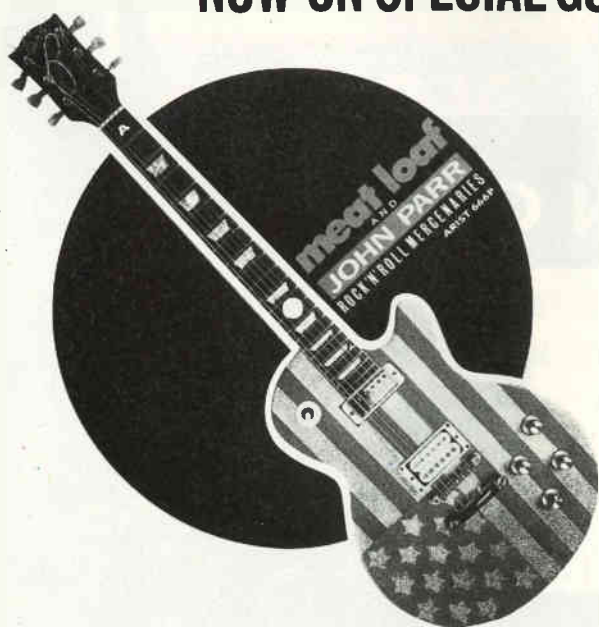
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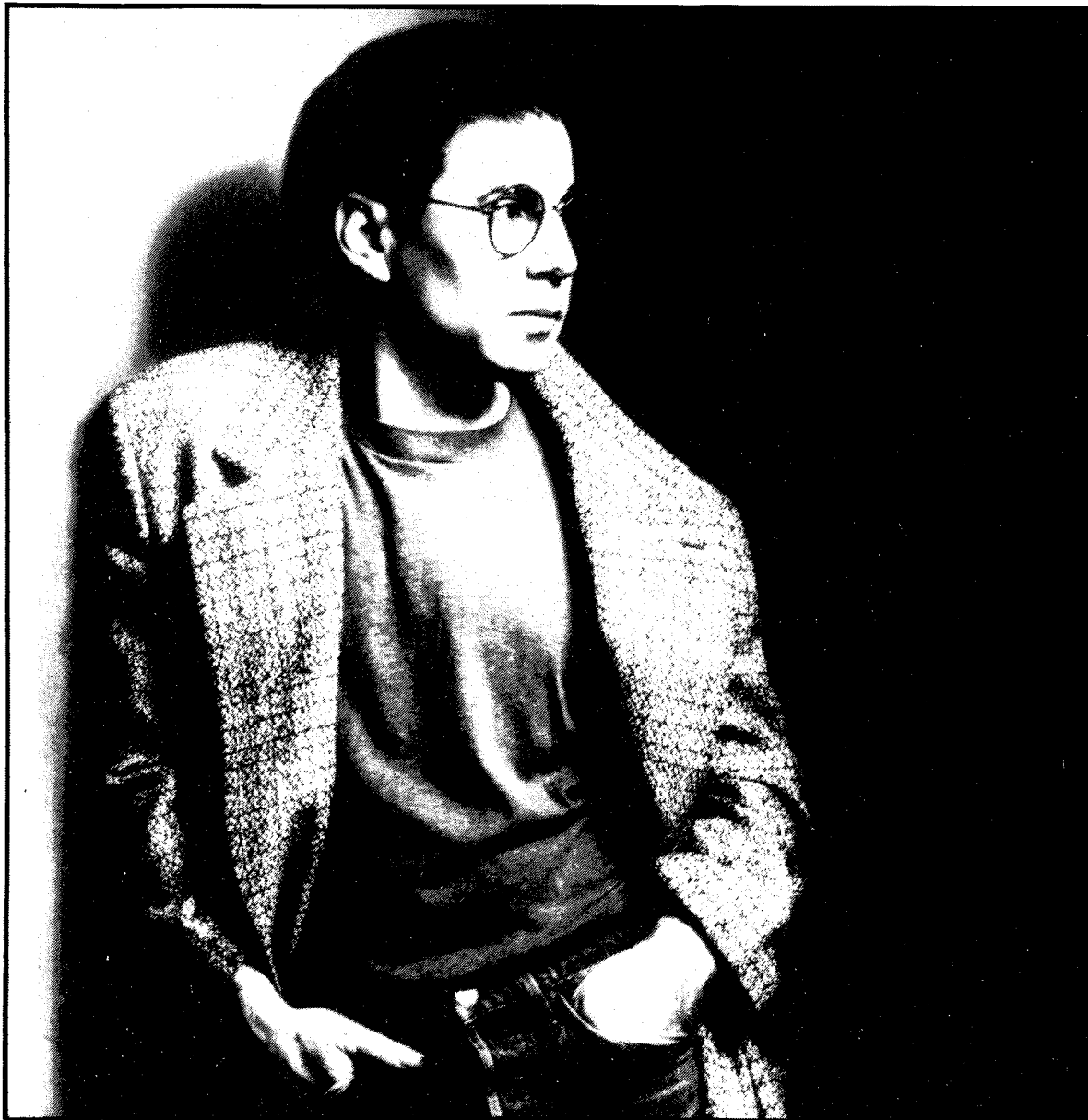


US OUT THIS WEEK



UK OUT NEXT WEEK

ARISTA



PAUL SIMON:

GIVING IT SOME MBAGANGA

Mr Garfunkel's erstwhile partner has just made an LP with South African musicians. Controversial? You bet. Di Cross listens as Simon says why . . .

At a time when AAA and other anti-apartheid groups are urging a cultural boycott of South Africa, and trying to deter artists from releasing their records over there, it would seem a strange move to release an album using South African musicians. But as Paul Simon explained at a press conference in London last week, whether the government is of the extreme right or left, it's always the artist that suffers, and South Africa is a country of rich and diverse cultural identity.

His album 'Graceland', and the single from it 'You Can Call Me Al', has, not surprisingly, caused a certain amount of controversy. He's now going to great pains to explain his motives for the project.

"This album is a fascinating odyssey for me. It started in the summer of 1984, when a friend gave me a bootleg cassette, 'Gumboots', which I listened to on my car radio all summer."

The album was 'Accordion Jive

Hits, Volume II', which fused bass, accordion and drums into instrumental tracks with a traditional feel. With the aid of his record company Warner Brothers, he discovered that it was South African mbaganga music, or 'township jive', from Soweto. He was then put in touch with Johannesburg producer Hilton Rosenthal, who is renowned for his work with the country's first integrated band Juluka, and sent him a wealth of material from a variety of the country's musicians, ranging from the more traditional to funk work.

"I began to absorb the musical essence of these albums. The shape of the songs is not something we are familiar with, but I listened and tried to get the structures of the songs."

He became so enamoured with the material, that he rang Hilton back, and asked him if there was any obstacle to prevent him recording with these groups, which was arranged with their record companies' consent.

"I didn't know what I was in for on a political or musical level," he explained, and had gone over to South Africa with trepidation, although he had called producer Quincy Jones to ask his opinion of the project before he started. Quincy's advice was just that he should make quite sure that everyone understood what was wanted, and that everyone involved was paid properly — which worked out at \$190 per hour per musician.

To further verify the project, the leaders of the black music community there had taken a vote on whether or not they wanted him to come, and voted in favour. "Their reasoning was that I was an artist with an international reputation, whilst they were suffering under a repressive government at home and were therefore unable to get their music heard."

The end of 1984, and early 1985 were spent in Johannesburg recording with local musicians, the first work done with the Boyoyo Boys who were responsible for the 'Gumboots' music, and had reformed specially; Tao Ea Matesha, General M D Sherinda and the Gaza Sisters and Soweto band Stimella.

"It was a serious attempt to integrate that culture with my own culture. I didn't have anything in my mind when I went there. I tried to integrate South African music with my own musical influences. It was very similar to going into a studio at home, only they are using a different culture with I have now fallen in love with."

The two and a half weeks spent recording in Johannesburg resulted in five of the album tracks, followed in the May of '86 with two more recorded tracks — including the single — cut in New York with a rhythm section of musicians brought over from South Africa specially. More tracks were cut still later at London's Abbey Road studios, with some of the final recording completed with east LA band Los Lobos, the Everly Brothers, who feature on the title track 'Graceland', and Linda Ronstadt who appears on 'Under African Skies'.

He was very guarded at the conference when quizzed about the political implications of the project, especially as two of the South African musicians who feature on the record have come over for the event and there were representatives of the South African press in attendance. He cites one chilling incident when a group called the Soul Brothers failed to arrive at the studios, because of a mystery call they'd received from America telling them not to record with Paul Simon.

He points out that Simon and Garfunkel never played Sun City, and that he'd turned down the offer of a million dollars to appear there. As the first artist to produce any recordings of real depth out there, apart from one track Malcolm McLaren recorded for his dance LP, and as someone renowned for his experimentation with different cultures and styles, he has produced an album of musical beauty and originality, perfectly blending the two contrasting styles.

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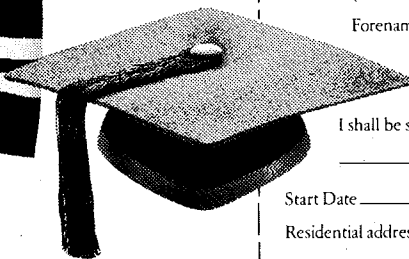
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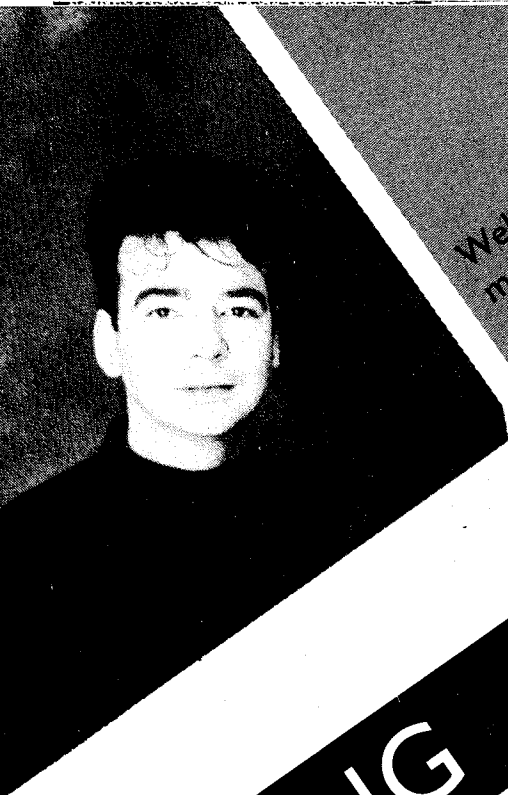
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Well, would you trust a man in pink plastic trousers singing saucy songs about orgasms? The Cutting Crew blush nicely.
 Sartorial eloquence: Stuart

CUTTING THE CRAP?



The artful, cunning French call it *petit mort* or 'little death'. Seventeenth century English poets settled for the verb 'to die', and got a lot of mileage out of its potential for double meanings. Why, people like Shakespeare and John Donne were 'dying' all the time in their poems. But it's not an obsession with human mortality that we're talking about here, what we have is a polite, literary way of referring to the *orgasm*.

So you listen to the Cutting Crew's '(I Just) Died In Your Arms', and you wonder, just maybe. You know that it would make a 'juicy' angle to your story, but you don't want the group to think that you're some kind of weird pervert. I mean, it might just be a harmless pop song, mightn't it? It takes half an hour of stalling and ah-em-ing to finally blurt it out. Tell me Nick, is this song about... well... you know?

"It is indeed, very good. It's actually a song about ecstasy. It's when you get to the position when you shouldn't go over the brink, you know it's wrong, but you can't help it. The woman in the song isn't nasty, but she's a bit of a spider. You love it and you hate it, you say 'no I won't, no I won't'... then you jump in."

Bingo!

CHAZ JANKEL

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DJs are playing this 'nice little record' to death, the milkman's whistling it down the road, and Auntie Gladys sings along to it while ironing her bloomers. The Cutting Crew are one of a long list of artists who have discovered the golden rule of pop morality; you can write about anything you like in a song, the only trick is to express yourself in a vague or subtle enough fashion so as to bypass those dummies responsible for media censorship. It ain't what you say, it's the way that you say it.

But just who is this band that has sneaked into the higher reaches of the charts? A zany press release does little to enlighten us, save to point out that there is an international element in their set-up. Singer Nick Van Eede, who wears white boxer boots and pink polythene trousers ("They're the only pair I could find this morning"), is greatly amused that the Cutting Crew have so far remained anonymous.

"Up 'til now, you could call us the Invisible Band, 'cause we haven't played any gigs, and no-one's ever seen us. Then the record comes out, and hurtles up the charts, and still no-one knows who we are. So everyone starts hearing about the Cutting Crew, and thinks: are we American, are we hip hop?"

Nick, of indeterminate age, has been signed to various record labels since he was 18. A couple of years ago, he came across guitarist Kevin Macmichael while touring Canada. Kevin was doing all right for himself in some local bands, but Nick 'kidnaped' him, and dragged him off to Toronto to make some demos.

When Nick moved on, the pair continued to send each other cassettes, until a year and a half ago, when they reckoned it was time to set up base camp in London. Deadline number one was to get a deal within the year, which they got. A handful of producers and some trans-continental trips later ("If we'd been any further downtown Manhattan, we'd have been in the water"), and they were within sight of deadline number two. Which was?

"We were being rather haughty, and we said, 'Why don't we have a hit record within a year as-well?'. So far, we're on course; it's the first time in my career that I've met my goals on time."

So just where does the music come

into all this? Does 'I Just Died' give us a fair idea of what to expect from the Cutting Crew in the future?

"It captures... this strange word I've always used — majesty. I've always tried to get a band to have a really big sound that will make people go 'Oomph' — just reach those nerves. With most music today, I just think it could have been done a little bit more passionately."

Which is where Nick and myself must beg to differ. I'm searching for passion in their record, but all I can find is a well-honed, radio-playable niceness, even with a couple of those theatrical 'wooahs' thrown in. It reminds me of old Seventies acts like Foreigner, whose mid-Atlantic rock has long since lost its bite. The bottom line is that while the Cutting Crew will probably be quite successful; they will never enjoy any kind of artistic credibility. Do you realise that you're in for some critical hostility Nick?

"We're ready for it. I don't know what the best answer to that is. If you get really slagged by a reviewer at a gig, if I can hold my head up and say that we've played well, then that's all right by me. If you don't like it, then that's OK. As long as we weren't playing bum notes and acting like jerks on stage."

And deadline number three?

"We hadn't planned that far ahead. I find at parties, I'm standing there pissed out of my head, and I've still got this little person inside me, going, 'Yeah, but it's gonna end in a few minutes, tomorrow you've got to go to work'. You never totally go for it, turn round and go 'Weeah, I've done it!'"

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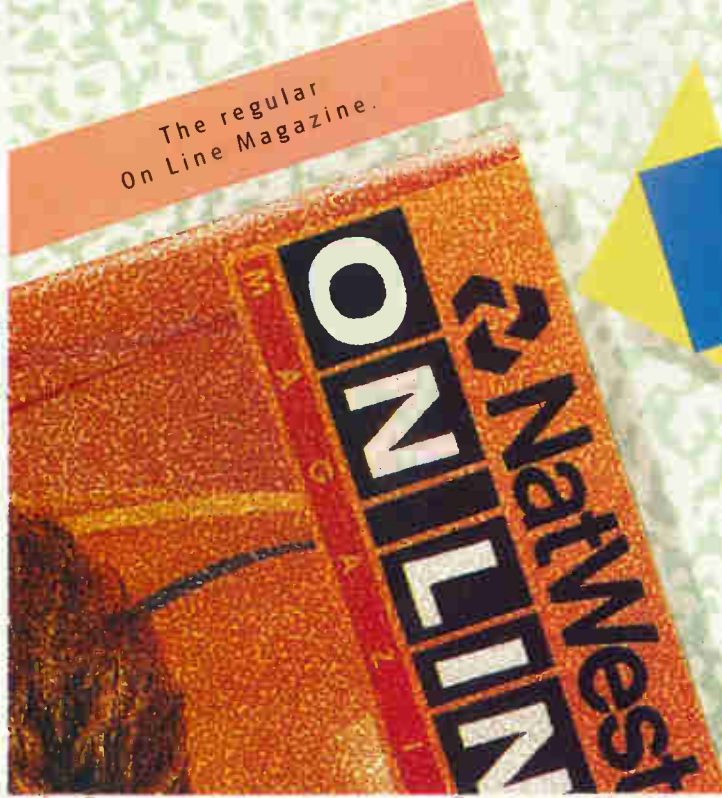
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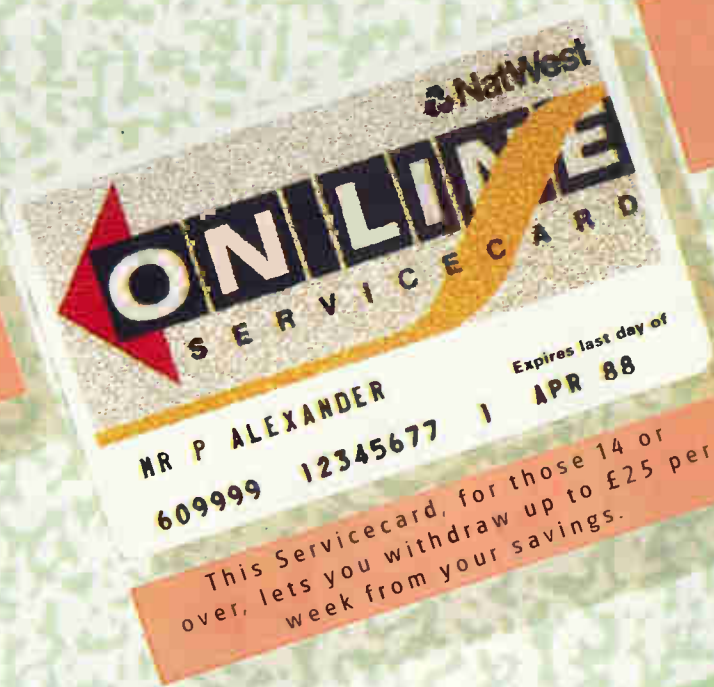
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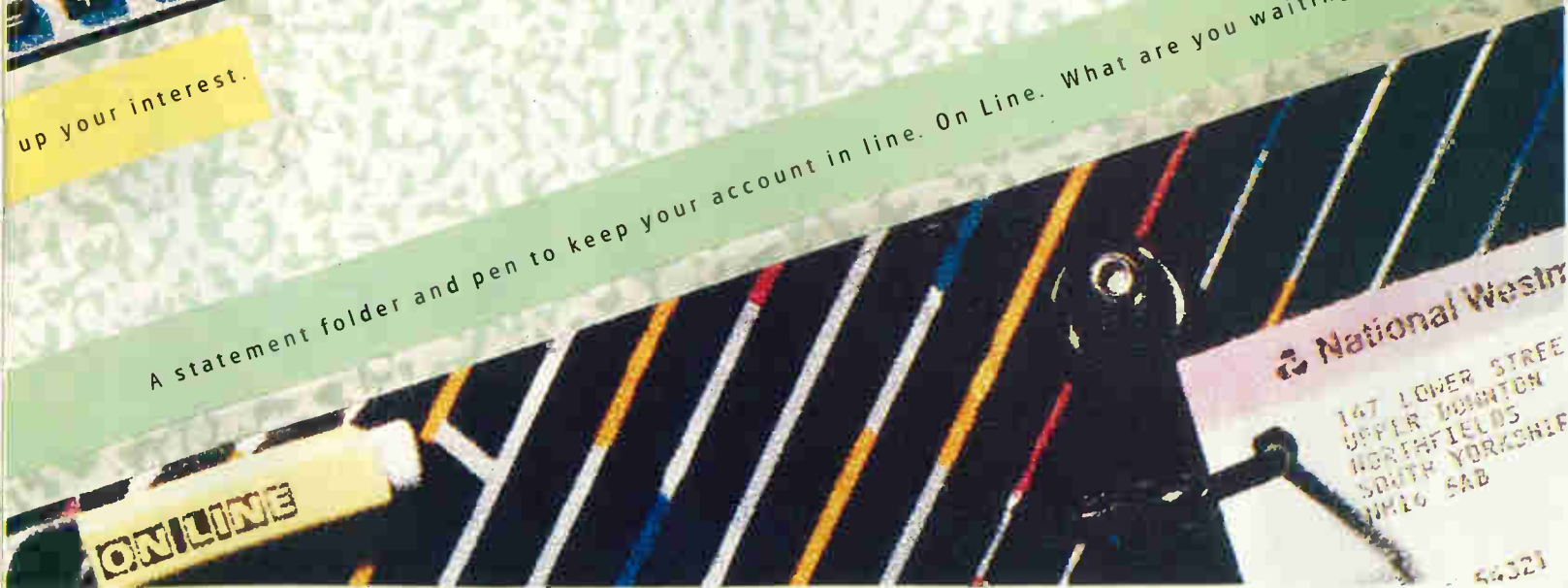
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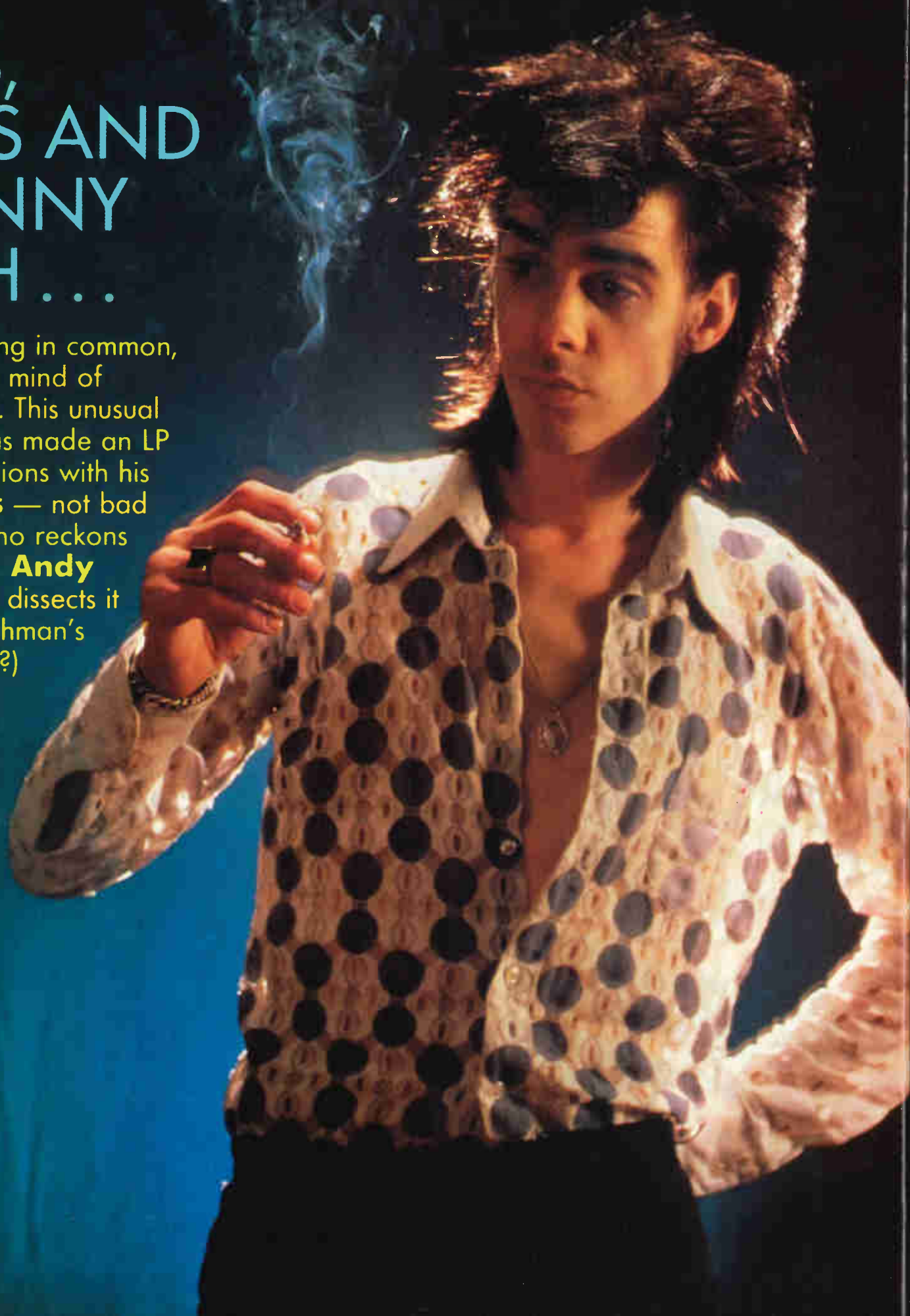
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ELVIS, JESUS AND JOHNNY CASH . . .

.. have nothing in common, except in the mind of **Nick Cave**. This unusual Australian has made an LP of cover versions with his **Bad Seeds** — not bad for a man who reckons he can't sing. **Andy Strickland** dissects it over a ploughman's lunch (geddit?)



Nick Cave is not a happy man today. He's been dragged out of bed after only two hours sleep to do an interview that turned out to be just a fan posing as a radio interviewer. Not only that, but as we speak, Nick's wrestling with a particularly brittle Spanish omelette that falls apart at every bite and rolls up his sleeve and inside his shirt.

We're stuck in a corner of a Kensington café to talk about Nick Cave and the Bad Seeds' new LP, 'Kicking Against The Pricks', a record consisting exclusively of cover versions of songs that hold a special value in the Cave heart. Since disbanding the Birthday Party a few years ago, Nick Cave has ploughed a seedy furrow of idiosyncratic recordings that thrill or horrify depending on which side you dress. He's already completing his next original LP with the Bad Seeds, and a novel will also hit the racks soonish. With matchsticks slotted into flappy eyelids, we begin to get down to business.

Why did you decide to make an LP with just cover versions?

"Well, I kind of liked the idea of the group, in the tradition of these groups who have a Thursday night residency somewhere and people just yell out whatever they want to hear and the group can usually pick it out. I've always liked the idea of the Bad Seeds being able to do that. The idea for the record's been brewing for quite a time, and I hadn't written any songs because of the novel and it's impossible to do both things at the same time. There's a different reason for each song on the album.

There are a few songs that were done by Johnny Cash on the LP. What is it about him that appeals to you so much?

"As a singer he has my undying respect, because I don't know of any other singer who in one line can phrase as badly as he can and sing as flat as he can and enunciate as badly as he can and still make a perfect piece of singing. There's just something about his bad voice that is just wonderful and I think Bob Dylan has the same talent."

Nick Cave detractors might see a link between two non-singers. A lot of people complain about your voice, don't they?

"Well, they're not wrong! I don't consider myself to be much of a singer as such. Certainly not as a technically brilliant voice, but I think what talent I do have is in individualising the song and expressing it, rather than in my technical ability. My problem is I don't have a good sense of rhythm, which can lead to some effective phrasing though it's usually accidental. Yeah, people would be quite right to say I can't sing well — if that's what they say."

You've done a version of Gene Pitney's classic 'By The Time I Get To Phoenix'. Rather a strange choice, isn't it?

"Ambitious might be a better word to use. I don't know what possessed me to think that I could actually do that song justice anyway. When I listen to our version, I'm quite staggered. It seems very strange how the group with all our limits, have been able to perform that song in the way it is. It sounds like a well played well sung pop song."

'All Tomorrow's Parties' by the Velvets opens side two — why that song of all the Velvet Underground possibilities?

"That's a hard one to answer because even though I like Nico a lot and think she's a great singer, I've never really been a great fan of her solo records, but that particular song is one of my three favourite Velvet's songs. There were certain personal reasons for doing it as well that wouldn't mean anything to anyone else, certain personal situations or whatever that also come into it. That's one song that's hard to talk about, I can't make up my mind whether it's successful or not. We played it in Australia, and onstage it worked so well cos it was just a total thrash and it gave the guitarists a chance to express themselves."

I never realised you were an Alex Harvey fan. 'The Hammer Song' pops up as well.

"When Mick Harvey and I went to school together and when the Birthday Party first existed, Alex Harvey was everyone's favourite and we used to do maybe eight or



nine of his songs. We did, and I'm talking about when we were schoolboys, just about everything off the first album — we did 'Framed', 'Midnight Moses', 'Isobel Gaudie' — and I've always really loved that band and that singer mostly. Doing 'The Hammer Song' was definitely a case of doing a tribute to the man, rather than a great desire to do that song in particular. When it came to choose an Alex Harvey song it became quite difficult to find one we could actually handle because some of his stuff is just too idiosyncratic."

What about 'Hey Joe' — not a closet Hendrix fan as well, surely?

"I'd only ever heard one version of that song I liked and it was recorded before Hendrix's version. Basically, with 'Hey Joe' it was just the lyrics that appealed to me. They're really good lyrics, but as it turns out I'd rather listen to our version of that song than any other."

'Jesus Met The Woman At The Well' is a classic old gospel number. Wasn't it hard for a self confessed 'non singer' to tackle acappella?

"Well, even though I don't rate my own singing that highly, other members of the group are potentially great singers. Barry Adamson has a remarkable voice though he's no longer in the Bad Seeds actually. I have a particular love for gospel music which isn't shared by the rest of the group but I think they allowed me to do one gospel song. 'Jesus Met The Woman At The Well' was never number one on the list of songs that everyone wanted to be involved with. I think we could have done that song a lot better than it is, the singing could have been better, it's a little half hearted. I think the band were happy to have got away with only doing one gospel song because I listen to gospel a real lot."

I was glad to see John Lee Hooker's 'I'm Gonna Kill That Woman' included.

"Well, I don't really have a record collection because I have no base and the only records I own are ones that I've accumulated over a couple of months of staying somewhere. However I do have a couple that I put on

cassette, like some John Lee Hooker that's worth keeping with you at every moment. This song comes from a session of his which was particularly brilliant and he has done his fair share of mediocre stuff and knocked out a load of crap at times. This particular song seemed so rich psychologically, this is assuming that John Lee Hooker is making the words up as he goes along. Why he's chosen certain lines like 'I don't care what the people say', I find it quite interesting. There's also a certain irony in my doing it — you know how things are, you've read about my relationships with women ha ha."

I suppose the most unusual choice is the Seekers' 'The Carnival Is Over'.

"They were Australia's big white hope and I despised them naturally! There were a couple of songs I secretly liked but I didn't make a big thing about it shall we say. Now that I've matured a little bit, I don't feel so hesitant about discussing those likes. I can't remember whether it was a big hit over here but I'm aware of it being on the radio in Australia a lot when I was a kid. One of them went off and became an MP didn't he? We just thought we could do a poignant rendition of the song."

I suppose a lot of people would have expected an Elvis song to surface somewhere, knowing your appreciation of the man and his music.

"I think there are fairly obvious reasons why we didn't do an Elvis song. That whole Elvis thing has become an albatross around my neck (to match the Elvis neck chain he's wearing, no doubt). I haven't been able to do an interview for the last two years without dedicating half of it to Elvis Presley which became an increasing pain in the arse. In fact, we were going to call the LP 'The King And I', but you know..."

With that, Nick finally polishes off the troublesome omelette and scurries off to send some recent press clippings back to his mum in Australia. The new Nick Cave and the Bad Seeds LP will be released to coincide with a tour in October. Gene Pitney fans could be in for a shock!

L • E • T • T • E • R • S

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

■ How dare you write on your front cover that Michael Hutchence of INXS looks, acts or sings like Mick Jagger. We disagree entirely. Also, we object to Stuart Bailie 'mouthing off' about INXS's latest single 'Kiss The Dirt (Falling Down The Mountain)'. In our opinion, this is one of the best singles from the 'Listen Like Thieves' LP.

This is bad enough, but then he goes on to say "Michael has a face like a bag of spanners". Once again, we disagree. So far we've only read bad things about INXS in magazines except for the two pages packed full of interesting information in this week's *rm*. Thanks.

Emma Grimshaw and Jan Gleeson, Bradford, West Yorks

● Always glad to keep our readers happy, girls. Stuart Bailie has been sentenced to five years solid INXS listening as penance



INXS: none of these men have a phizzog like a bag of spanners

■ I would like to draw the attention of the nation to a worrying trend identifiable in the charts at present. Material girl Gwen Guthrie sings about "no romance without finance" and Sinitta wants a big, blue-eyed Aryan to dominate and provide for her. Sexual stereotypes or what? And what next? Chaps singing about how they are looking for a simpering blonde with a big chest and a brewery, who they can keep at home? Oh, hold on, I'm forgetting, we've already got 'Lady In Red' haven't we?

Jeff Cotton, London N1

● Hmm — seems you lads don't like it when the tables are turned, eh? Us girls have had to put up with it for centuries you know ...

■ Right *rm*, shut up and listen this minute! Have any of you ever heard of hi-NRG at all? It appears not. Apart from the Eurobeat chart you give no exposure whatsoever to hi-NRG groups and singers like Modern

Talking, Lime, Angie Gold and Seventh Avenue.

Surely this isn't fair, especially when you feature so many 'oh so hip' indie bands who never get anywhere anyway. So, what about a Divine or Lana Pella interview for a start? I'm sure Nancy Culp could bitch with them for hours. Oh, so Nancy you old peroxide bottle, didn't think I meant that, did you?

A Sainsbury's pie devotee, North East

● S'cuse us, but *rm* have featured tons of hi-NRG stuff (including Ms Pella & Divine) in the past, and Ms Culp says she's a natural blonde

■ This is a begging letter. No! Don't throw it away yet. I don't want money, not even another New Order interview, though that would be nice.

The reason behind this letter, in case you're wondering, is that wonderfully beautiful creature, the one and only, your very own Nancy C. She's your

magazine's most valuable asset. What I want is a full page, full colour portrait. The deal is, you give me that piccy and I'll stop buying other music magazines!

She's the only reason I buy *rm* anyway apart from the New Order freebie issue. Hang on, I've got an even better idea! You give me a signed photograph of Nancy C (or even give me Nancy C!) and I'll take 10 years' subscription, honest. Ha! I had my fingers crossed when I said it!

Well I can't think of 'owt to say. Nothing constructive, anyway, other than Nancy, if you're ever in the Barmouth area (some hope) pop in, I'd love to buy you a chop suey roll from our local chippie.

Peter Hook (alias Andy), Barmouth, Gwynedd

● Oh hello Peter, glad to see you've recovered from the last verbal pasting old tatty locks gave you. We'll be sending the bill for the 10 years' subscription along with one of Nancy's empty Pernod bottles. Watch *rm* for a New Order feature very soon!

■ Your magazine is still better than the others. Granted, we could ask for an even better chart service (world top 10s instead of indies, disco etc every week). But please, please, please will you do something about your inadequate record release service?

The singles and albums 'reviews' are pointless. One person's opinion on a fraction of the week's releases doesn't do anything justice. Why not just review a small number of records the reviewer actually likes (if you must review at all). Better still, why not list all releases? In this way you give all artists the same chance.

Come on *RM* — show the others up.
Phil Allitt, Aberdovey, Gwynedd

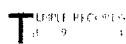
● Well, if you consider something like 100 records are released each week, there'd be no room to write about the damn bands if we just listed the releases. But with reviews and news we try to get in as many as possible, so we're providing a service by reviewing singles regardless of personal opinions



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THE RETURN OF TEDDY TRAILER

Now, sit up and take notice! We'll have no more of this Teddy Trailer lark 'cos he's on holiday this week so, right, clear up that copy immediately, this is Tilly Trailer here! In next week's luscious, mouth-watering issue we'll tempt you with such delights as a chocolate-covered **Psychic TV** interview, a melt-in-the-mouth **Mighty Lemon Drops** piece, scrumptious **Julian Cope** and super yumilicious **Cooltempo** label feature... Mmm-mm run down to your newsagent's next Thursday my little custard creams, it's too good to miss... Ah, now don't go yet, because I almost forgot to tell you about a very special little long playing offer shortly to be unveiled to a waiting world, details of which will appear tantalisingly in next week's rm!

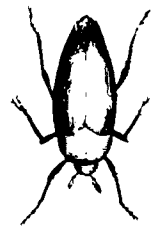


● RM READERS survey next week's mega-exciting issue

BALAM & THE ANGEL

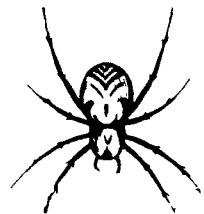


THE NEW SINGLE ON 7" (VS 890) or 5 TRACK 12" (VS 890-12). A HARDER, RE-RECORDED TRACK TAKEN FROM AN EPIC ALBUM — "THE GREATEST STORY EVER TOLD" (V 2377)... "THRILLS LIKE THE BEST SEX YOU'VE EVER HAD" — KERRANG 7-20 AUGUST 1986.



ON TOUR

SEPTEMBER 11TH - MANCHESTER INTERNATIONAL ♦ 12TH - BURTON CENTRAL PARK ♦ 14TH - LIVERPOOL TICKWICKS ♦ 15TH - BIRMINGHAM POWERHOUSE ♦ 16TH - LONDON TOWN & COUNTRY CLUB ♦ 17TH - NOTTINGHAM ROCK CITY ♦ 18TH - NEWCASTLE RIVERSIDE ♦ 19TH - GLASGOW ROOFTOPS ♦ 20TH - ABERDEEN THE VENUE ♦ 21ST - DUNDEE THE DANCE FACTORY ♦ 23RD - BURNLEY MECHANICS ♦ 24TH - PETERBOROUGH TROPICANA ♦ 25TH - LEEDS WAREHOUSE ♦ 27TH - LEICESTER POLYTECHNIC ♦ 28TH - BRISTOL BIER KELLER



LIGHT OF THE WORLD

A

GOSSIP

COLUMN

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What a load of old rubbish!!

● That's it for the summer then, chicklets! It's on with the woollies and wellingtons for the next six months. Personally, I'm considering emigrating to some far-off hot island with only a crate of Pernod and a crate of men for company. Trouble is, as my fellow comrade in quick ripostes, **Morrissey**, found out, you soon miss your Great British cuppa!

The young lad was on the blower just the other evening from the infinitely sunnier climes of Santa Barbara bemoaning his tea-less state. Seems that the **Smithies** are going down like the proverbial storm with our colonial cousins, and jolly glad we are to hear it too. It's said too, that **Mick Jagger** was glimpsed backstage at one of their gigs, bobbing about to the beat.

And truly it seems that there is far more gaiety going on in New York these days than in poor old London town. My transatlantic spy reports to me that **UB40** are currently leaving a trail of empty champagne bottles throughout the streets there and are terrorising the local ladies with threats to get it out on the table. The party that followed their NY gig sounds like something of a thumperoonie...

I do declare, even Mr Po Face, **Roland Gift of Betty Page's** favourite band, **FYC**, was seen to be half-enjoying himself. **Chrissie Hynde** got up and sang 'I Got You Babe' on the second night and **Kid Creole** dragged his carcass out of semi-oblivion to join in the hooraying. Even **Paul and Linda McCartney** turned up to swell the throng.

Is there no end to **Matt Johnson's** antics, I ask myself? First he got stuck in a warehouse then he nearly got run over by a lorryload of Communists, and now it appears that his director is trying to drown him and

drop him from a great height! One clip has him strapped to the wheel of a bi-plane and flown up in the air while he gamely lip-synchs and the other scenario involves him being strapped down to a chair on a boat full of witch doctors hurtling along a river.

Now Matt, I'm getting just a trifle worried about all this bondage you seem to be indulging in lately! Still, I suppose that now that Maitresse has gone and closed its gates indefinitely, a boy's got to do something.

Whoopsadaisy time in record companyland. Is it really true that the mighty CBS have dropped **Lovebug Starski** from their roster for being a bit of a prima donna pain in the rear parts? And what is all this about him ringing up his lovely lady PR in the middle of the night to invite her over for something not at all resembling Scrabble?

Another little whisper dropped in my shell-like this week concerning **Sandie Shaw**. Seems that her stay with Polydor records has been an unprecedentedly short one and that she has decided to go her own way in the direction of Rough Trade.

More consternation in indie land... **The Shop Assistants**, who are trying their best to get their first album well under way, have had a bit of bad luck with producers. First of all, their original choice of one of the **Ramones** didn't quite materialise, then they ended up with the **Gap Band's** producer (huh?). However, 15 reruns of 'Oops Upside Your Head' wasn't quite what they'd envisaged, so the whole damn thing was scrapped. At a party a couple of days ago for the Blue Guitar label, the tee-totalling lads and lasses generously donated their quota of champers to the **Mighty Lemon Drops**, who were last seen weaving their way down Oxford Street in search of the meaning of life...

More indie gossip. (Yes, **Strickland's** been out on the tiles hob-nobbing with all these Index types again). The **Enterprise**, currently London's most famous indie venue, was raided by the police last week and has been forced to close down as it was uncovered that they don't have a music licence! Oops!

What with **Bananarama** being number one in the States, the next in line for the Stock/Aitken/Waterman conveyor belt of hitdom is rumoured to be a certain **Mandy Smith**. A girl not entirely unknown to the British public on account of her frolickings with a certain old buzzard who should know better.

Another lot who should have known better were the plucky audience who turned up to see the **Psychedelic**



Photo by Andy Phillips

■ Well, Marc my darling, I will not ask you what you were doing with these, erherm, *ladies*, but what I will do is to remind you of that little bet we both have that you won't be able to give up smoking. All right? £10 says you won't be nicotine-free this time in two months...

Marc is currently finishing off his next magnum opus, and, when not hanging around clubs with terrifyingly glamorous types who make yours truly look like the wrong end of a dish mop, is putting the finishing twiddles to a soon-to-be-heard track for the equally soon-to-be-heard rm LP. Can't wait!!

Furs in Rhode Island recently... In spite of hurricane warnings and the first five rows being completely submerged in water, 4000 people still turned up in the torrential rain only to come face to face with 'cancelled' notices. Poor old **Richard Butler** came face to face with a bloody great crater backstage caused by lightning...

Lightning, however, is not striking in favour of those long absent Norwegians, **A-ha**. Apparently they have been forced to cancel a West Coast date because of poor ticket sales...

And someone else forced to cancel a gig, and not through bad weather or lack of interest were **Icehouse**. Lead singer and lead suntan, **Iva Davies** suddenly and mysteriously lost his voice. All we can say to all these bands currently on tour in the States is for God's sake get back over here and live things up a bit!

Hot-footing it around backstage at the Marquee (albeit inadvertently) was **Carl** from the peculiarly entitled **Fields Of The Nephelim**. He somehow managed to spear himself on his own spurs and caused a minor bloodbath in the dressing room. It took 15 men and a ton of loo roll to staunch the flow and he had to have six stitches! Such clumsiness!

More news of the ongoing chase between **Josie** and **Mickey Rourke**... A spy tells me that the man responsible for more fantasies about ice cubes than any other living being has been seen chatting up last week's cover star along with another



■ OK, OK. Stop twisting my arm at once Edwin! I've really started something here by printing the odd picture of various rm-ers with famous people, and the next thing I know our very own bearded cuddly toy is thrusting this little (um, sure about that?) corker under my nostrils.

The rather imposing figure without the beard is one-time chart topper Tina Charles whose 'I Love To Love' from many moons back is making it's second re-entry into the charts. Really, is there nothing new under the sun?

They say that old hands never die, they just fade away, and one bloom who seems to be evanescing in front of my eyeballs is the girl who kissed and told all in a remarkably unexceptional biography — **Britt Ekland**.

And by the looks of **Slim** (surely a name to bring out the people from the Trades Descriptions Act) **Jim**, it won't be long before he gets traded in for a newer model and maybe Britt, in her wisdom and knowing a thing or two about such subjects, is about to plump for Mr Modesty himself, **Zodiac Mindwarp**. Zode, however, wonders if he should return pronto to Ibiza where he spent this year's summer holidays!



● WYLIE — ligger numero uno!

mystery blonde at the Cafe De Paris. Mr Rourke is apparently in London filming for his next feature and is also setting hearts alight and nails akimbo in all the top London nighteries with his smoothie talk. Could it be my turn soon, I wonder? (Back in yer box — Ed).

Yet more musical chairs rumoured... **That Petrol Emotion** signing to Polydor, could it be? And who will be the next indie band to fall prey to the lure of big cheque books I wonder? Answers on a postcard to...

So **George Michael** has purchased himself a nice little pad in sunny Spain has he? Well, George, if you don't want that other nice little villa you've supposedly got on time-share in Portugal, I'm sure I know someone who could take it off your hands for you! (No prizes for guessing that one.)

I'm also rather concerned about all these late nights you've been having lately. Really dear, it'll do nothing for that sun-bronzed complexion of yours if you keep this up.

Now I heard that some nasty little jealous cats in Manchester took to pouring brake fluid all over Factory supremo **Tony Wilson's** lovely lovely black Mercedes. That really isn't fair. How would you like it if he did the same to your pushbikes, then?

Well, I think that's all I can manage for this week. Come come now press officers, life is getting far too staid. Get them invites rolling in pronto and for heaven's sake, let's pray that someone somewhere commits a major indiscretion before next week, else I'm out of a job! Bye!

Here at long last, brought to you specially by One Who Knows, (ie me) is my list of this month's top 10 liggers.

- 1 **Pete Wylie**
- 2 **Any member of Sigue**
Sigue Sputnik
- 3 **Zodiac Mindwarp**
- 4 **June** from **Brilliant**
- 5 **Kevin O'Dowd**
- 6 **Belouis Some**
- 7 **Lemmy** (slipping here a bit, lad!)
- 8 **Youth** from **Brilliant**
- 9 **Bananarama** (oops, definitely not on form, girls!)
- 10 **Nancy Culp** (well, like attracts like, doesn't it?)

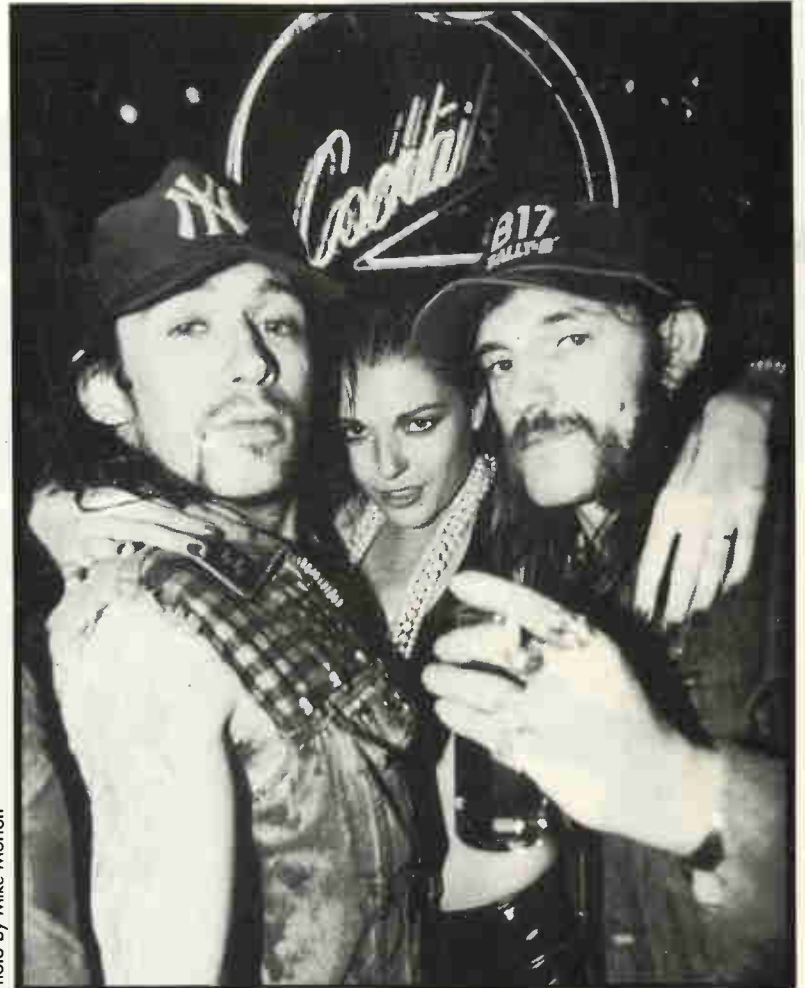


Photo by Mike Marfion

● OLD ZODE — ligger no 3; Lemmy — only number 7!

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To Back

W/E SEPT 6, 1986
 GALLUP UK SINGLES
 GALLUP UK ALBUMS
 TWELVE INCH
 COMPACT DISCS
 MUSIC VIDEO

CHARTS

GALLUP UK SINGLES

| THIS WEEK | LAST WEEK | WEEKS IN CHART | ARTIST & SONG |
|-----------|-----------|----------------|--|
| 1 | 1 | 7 | I WANT TO WAKE UP WITH YOU , Boris Gardiner, Revue ○ |
| 2 | 5 | 3 | DON'T LEAVE ME THIS WAY , Communards, London |
| 3 | 6 | 5 | WE DON'T HAVE TO... , Jermaine Stewart, 10 Records |
| 4 | 4 | 4 | BROTHER LOUIE , Modern Talking, RCA |
| 5 | 9 | 6 | GLORY OF LOVE , Peter Cetera, Full Moon |
| 6 | — | 1 | RAGE HARD , Frankie Goes To Hollywood, ZTT ZTAS22 |
| 7 | 2 | 11 | SO MACHO , Sinitta, Fanfare ○ |
| 8 | 10 | 3 | HUMAN , Human League, Virgin |
| 9 | 3 | 9 | THE LADY IN RED , Chris De Burgh, A&M □ |
| 10 | 15 | 5 | WHEN I THINK OF YOU , Janet Jackson, A&M |
| 11 | 8 | 8 | AIN'T NOTHIN' GOIN' ON BUT THE RENT , Gwen Guthrie, Boiling Point |
| 12 | 11 | 7 | DANCING ON THE CEILING , Lionel Richie, Motown |
| 13 | 12 | 4 | GIRLS AND BOYS , Prince And The Revolution, Paisley Park |
| 14 | 26 | 4 | (I JUST) DIED IN YOUR ARMS , Cutting Crew, Siren |
| 15 | 18 | 6 | THE WAY IT IS , Bruce Hornsby And The Range, RCA |
| 16 | 20 | 3 | LOVE CAN'T TURN AROUND , Farley 'Jackmaster' Funk, DJ International |
| 17 | 7 | 5 | ANYONE CAN FALL IN LOVE , Anita Dobson And The Simon May Orchestra, BBC ○ |
| 18 | 13 | 9 | CALLING ALL THE HEROES , It Bites, Virgin |
| 19 | 14 | 6 | I CAN PROVE IT , Phil Fearon, Ensign |
| 20 | 17 | 3 | A QUESTION OF TIME , Depeche Mode, Mute |
| 21 | 16 | 5 | BREAKING AWAY , Jaki Graham, EMI |
| 22 | 25 | 5 | YOU GIVE LOVE A BAD NAME , Bon Jovi, Vertigo |
| 23 | — | 1 | HOLIDAY RAP , MC Miker G and Deejay Sven, Debut DEBT3008 |
| 24 | — | 1 | WASTED YEARS , Iron Maiden, EMI EMI5583 |
| 25 | 33 | 2 | IN TOO DEEP , Genesis, Virgin |
| 26 | 35 | 3 | STUCK WITH YOU , Huey Lewis And The News, Chrysalis |
| 27 | 24 | 7 | FIND THE TIME , Five Star, RCA |
| 28 | 50 | 2 | WORD UP , Cameo, Club |
| 29 | — | 1 | THORN IN MY SIDE , Eurythmics, RCA DA8 |
| 30 | 32 | 3 | NICE IN NICE , Stranglers, Epic |
| 31 | 19 | 7 | SHOUT , Lulu, Jive/Decca |
| 32 | 28 | 6 | DREAMTIME , Daryl Hall, RCA |
| 33 | 34 | 3 | TYPICAL MALE , Tina Turner, Capitol |

| | | | |
|----|----|----|---|
| 34 | 39 | 5 | HEARTLAND , The The, Epic |
| 35 | 23 | 6 | PANIC , Smiths, Rough Trade |
| 36 | 21 | 10 | CAMOUFLAGE , Stan Ridgway, IRS |
| 37 | — | 1 | WALK THIS WAY , Run DMC, London LONI104 |
| 38 | 44 | 3 | PRETTY IN PINK , Psychedelic Furs, CBS |
| 39 | — | 1 | HOLD ON TIGHT , Samantha Fox, Jive FOXY3 |
| 40 | 22 | 11 | PAPA DON'T PREACH , Madonna, Sire □ |
| 41 | — | 1 | SWEET FREEDOM , Michael McDonald, MCA MCA1073 |
| 42 | 27 | 15 | LET'S GO ALL THE WAY , Sly Fox, Capitol |
| 43 | 43 | 2 | HAUNTED , Pogues, MCA |
| 44 | 42 | 4 | ADORATIONS , Killing Joke, EG |
| 45 | 41 | 4 | MORE THAN PHYSICAL , Bananarama, London |
| 46 | 37 | 7 | RED SKY , Status Quo, Vertigo |
| 47 | 46 | 2 | YOU SHOOK ME ALL NIGHT LONG , AC/DC, Atlantic |
| 48 | — | 1 | WILD WILD LIFE , Talking Heads, EMI EMI5567 |
| 49 | 30 | 5 | BURN , Doctor And The Medics, IRS |
| 50 | 29 | 9 | WHAT'S THE COLOUR OF MONEY? , Hollywood Beyond, WEA |
| 51 | 31 | 6 | OH PEOPLE , Patti LaBelle, MCA |
| 52 | — | 1 | (FOREVER) LIVE AND DIE , OMD, Virgin VS888 |
| 53 | 59 | 2 | ROCK 'N' ROLL MERCENARIES , Meat Loaf (with John Parr), Arista |
| 54 | 47 | 2 | LOVE THE ONE YOU'RE WITH , Bucks Fizz, Polydor |
| 55 | 36 | 6 | CAN YOU FEEL THE FORCE , Real Thing, PRT |
| 56 | 40 | 8 | I DIDN'T MEAN TO TURN YOU ON , Robert Palmer, Island |
| 57 | 38 | 9 | EVERY BEAT OF MY HEART , Rod Stewart, Warner Bros ○ |
| 58 | 60 | 2 | KISS THE DIRT , INXS, Mercury |
| 59 | 54 | 4 | DEAR BOOPSIE , Pam Hall, Blue Mountain |
| 60 | 55 | 3 | I WANNA BE WITH YOU , Maze, Capitol |
| 61 | 48 | 6 | COME ON HOME , Everything But The Girl, Blanco y Negro |
| 62 | 49 | 7 | PRESS , Paul McCartney, Parlophone |
| 63 | 61 | 4 | WE WALKED IN LOVE , Dollar, Arista |
| 64 | 45 | 7 | FIGHT FOR OURSELVES , Spandau Ballet, CBS |
| 65 | 51 | 5 | FOOL'S PARADISE , Meli'sa Morgan, Capitol |
| 66 | 58 | 4 | NO MORE I LOVE YOU'S , Lover Speaks, A&M |
| 67 | 70 | 2 | I LOVE TO LOVE , Tina Charles, Disco Mix CL |
| 68 | 69 | 3 | FOURTH RENDEZVOUS , Jean Michel Jarre, Dreyfus |
| 69 | 56 | 3 | AUTOMATIC , Millie Scott, Fourth And Broadway |
| 70 | 64 | 2 | WHAT DOES IT TAKE , Kenny G, Arista |
| 71 | 66 | 2 | WAITING FOR THE NIGHT , Saxon, EMI |
| 72 | 52 | 9 | SING OUR OWN SONG , UB40, Dep International/Virgin |
| 73 | — | 1 | I FOUND LOVIN' , Fatback Band, Towerbell/MA TAN10 |
| 74 | 65 | 4 | KISSES IN THE MOONLIGHT , George Benson, Warner Bros |
| 75 | — | 1 | SOWETO , Jeffrey Osborne, A&M AM334 |

THE NEXT TWENTY FIVE

| | | | |
|-----|----|---|--|
| 76 | — | — | SCHOOLDAY CHRONICLE , Smiley Culture, Polydor POSP815 |
| 77 | — | — | I CAN'T LET YOU GO , Haywoode, CBS 6500767 |
| 78 | — | — | THE EDGE OF HEAVEN , Wham!, Epic FIN1 |
| 79 | 73 | — | TOKYO STORM WARNING , Elvis Costello, Demon Imp |
| 80 | 82 | — | WIG WAM BAM , Black Lace, Flair |
| 81 | 63 | — | YELLOW SUBMARINE , Beatles, Parlophone |
| 82 | — | — | THE OTHER SIDE OF YOU , Mighty Lemon Drops, Blue Guitar |
| 83 | — | — | AZURI |
| 84 | 95 | — | JUMP BACK , Wally Jump Junior, Club JAB35 |
| 85 | 78 | — | MALE STRIPPER , Man Two Man Feat Man Parrish, Bolts |
| 86 | 90 | — | HUNTING HIGH AND LOW , A-Ha, Warner Bros |
| 87 | 77 | — | DON'T YOU (FORGET ABOUT ME) , Simple Minds, Virgin |
| 88 | 85 | — | BURNIN' UP , Michael Jonzun, A&M |
| 89 | 80 | — | BYE BABY , Ruby Turner, Jive |
| 90 | — | — | WE'RE THE BUNBURYS , Bunburys, Island |
| 91 | — | — | YOU CAN CALL ME AL , Paul Simon, Warner Bros W8667 |
| 92 | 88 | — | FREEDOM OVERSPILL , Steve Winwood, Island IS294 |
| 93 | — | — | FRIENDS WILL BE FRIENDS , Queen, EMI |
| 94 | — | — | I LOVE YOU , Stephen Duffy, 10 Records TINEP5 |
| 95 | — | — | MOMENTARY VISION , Cool Notes, Abstract AD10 |
| 96 | 87 | — | NO MAN'S LAND , Seventh Avenue, Record Shack SOHO67 |
| 97 | 83 | — | HOLDING BACK THE YEARS , Simply Red, Elektra |
| 98 | — | — | DO YA DO YA (WANNA PLEASE ME) , Samantha Fox, Jive |
| 99 | — | — | YOU WERE MEANT TO BE MY LADY , Alexander O'Neal, Tabu 6500487 |
| 100 | — | — | GIVE ME YOUR LOVE , Active Force, A&M AM345 |
| | | | GRASS , XTC, Virgin VS882 |

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

GALLUP UK ALBUMS

| THIS WEEK | LAST WEEK | WEEKS IN CHART | ARTIST & ALBUM |
|-----------|-----------|----------------|---|
| 1 | 1 | 3 | NOW THAT'S WHAT I CALL MUSIC 7 , Various, EMI/Virgin ☆ |
| 2 | 2 | 3 | DANCING ON THE CEILING , Lionel Richie, Motown □ |
| 3 | 3 | 9 | TRUE BLUE , Madonna, Sire ☆ ☆ |
| 4 | 4 | 13 | A KIND OF MAGIC , Queen, EMI ☆ |
| 5 | 5 | 14 | INTO THE LIGHT , Chris De Burgh, A&M ☆ |
| 6 | 6 | 2 | SILK AND STEEL , Five Star, Tent □ |
| 7 | — | 1 | IN THE ARMY NOW , Status Quo, Vertigo VERH36 |
| 8 | 10 | 27 | PICTURE BOOK , Simply Red, Elektra ☆ |
| 9 | 7 | 9 | REVENGE , Eurythmics, RCA ☆ |
| 10 | 9 | 4 | THE HEAT IS ON , Various, Portrait |
| 11 | 8 | 8 | THE FINAL , Wham!, Epic □ |
| 12 | 15 | 12 | INVISIBLE TOUCH , Genesis, Virgin ☆ |
| 13 | — | 1 | WHILE THE CITY SLEEPS , George Benson, Warner Bros WX55 |
| 14 | 11 | 68 | BROTHERS IN ARMS , Dire Straits, Vertigo ☆ ☆ ☆ |
| 15 | 13 | 4 | RENDEZVOUS , Jean Michel Jarre, Polydor □ |
| 16 | 18 | 6 | COMMUNARDS , Communards, London |
| 17 | 28 | 20 | CONTROL , Janet Jackson, A&M ○ |
| 18 | 12 | 16 | RIPTIDE , Robert Palmer, Island □ |
| 19 | 14 | 4 | PARADE , Prince And The Revolution, Paisley Park ○ |
| 20 | 17 | 44 | HUNTING HIGH AND LOW , A-Ha, Warner Bros ☆ ☆ |
| 21 | 16 | 5 | THE PAVAROTTI COLLECTION , Luciano Pavarotti, Stylius ○ |
| 22 | — | 1 | BABY THE STARS SHINE BRIGHT , Everything But The Girl, Blanco y Negro BYN9 |
| 23 | — | 1 | STREETSONDS HIP HOP ELECTRO 13 , Various, StreetSounds ELCS13 |
| 24 | 19 | 165 | QUEEN GREATEST HITS , Queen, EMI ☆ ☆ ☆ |
| 25 | 25 | 20 | STREET LIFE — 20 GREAT HITS , Bryan Ferry/Roxy Music, EG ☆ |
| 26 | 23 | 5 | RAT IN THE KITCHEN , UB40, Dep International/Virgin ○ |



UK SINGLES 72, UK ALBUMS 26

| | | | |
|-----|----|-----|---|
| 27 | 22 | 39 | WHITNEY HOUSTON , Whitney Houston, Arista ☆ ☆ |
| 28 | 20 | 6 | THE ORIGINALS — 32 ALL TIME CLASSICS , Various, Towerbell |
| 29 | 29 | 9 | BACK IN THE HIGH LIFE , Steve Winwood, Island □ |
| 30 | 24 | 15 | SO , Peter Gabriel, Virgin ☆ |
| 31 | 26 | 45 | ONCE UPON A TIME , Simple Minds, Virgin ☆ |
| 32 | 37 | 80 | NO JACKET REQUIRED , Phil Collins, Virgin ☆ ☆ ☆ |
| 33 | 21 | 10 | EVERY BEAT OF MY HEART , Rod Stewart, Warner Bros □ |
| 34 | 27 | 11 | THE QUEEN IS DEAD , Smiths, Rough Trade □ |
| 35 | — | 1 | THE BIG LAD IN THE WINDMILL , It Bites, Virgin V2378 |
| 36 | 32 | 17 | LOVE ZONE , Billy Ocean, Jive □ |
| 37 | 34 | 3 | THREE HEARTS IN THE HAPPY ENDING MACHINE , Daryl Hall, RCA |
| 38 | 39 | 4 | HEARTBREAKERS , Various, Starblend |
| 39 | 36 | 10 | LONDON 0 HULL 4 , Housemartins, Go! Discs □ |
| 40 | 31 | 94 | LIKE A VIRGIN , Madonna, Sire ☆ ☆ ☆ |
| 41 | 33 | 15 | STANDING ON A BEACH — THE SINGLES , Cure, Fiction □ |
| 42 | 30 | 3 | UPFRONT 2 , Various, Serious |
| 43 | — | 1 | LIFE'S RICH PAGEANT , REM, IRS M1RG1014 |
| 44 | 38 | 46 | WORLD MACHINE , Level 42, Polydor ☆ |
| 45 | 35 | 9 | THE SEER , Big Country, Mercury |
| 46 | 49 | 7 | VERY BEST OF CHRIS DE BURGH , Chris De Burgh, Telstar □ |
| 47 | — | 1 | THE BEST OF TEN YEARS , Boney M, Stylys, SMR621 |
| 48 | 54 | 9 | PIE JESU , Aled Jones, 10 Records ○ |
| 49 | 71 | 7 | TOUCH ME , Samantha Fox, Jive ○ |
| 50 | 43 | 4 | THE BRIDGE , Billy Joel, CBS |
| 51 | 45 | 22 | SUZANNE VEGA , Suzanne Vega, A&M □ |
| 52 | 59 | 11 | THE FIRST ALBUM , Madonna, Sire ☆ |
| 53 | 41 | 23 | PLEASE , Pet Shop Boys, Parlophone □ |
| 54 | 52 | 74 | GO WEST/BANGS AND CRASHES , Go West, Chrysalis ☆ ☆ |
| 55 | 53 | 36 | LUXURY OF LIFE , Five Star, Tent □ |
| 56 | 56 | 145 | UNDER A BLOOD RED SKY , U2, Island ☆ ☆ |
| 57 | 58 | 20 | ON THE BEACH , Chris Rea, Magnet □ |
| 58 | 42 | 3 | GOOD TO GO LOVER , Gwen Guthrie, Polydor |
| 59 | 78 | 7 | RAISING HELL , Run DMC, London |
| 60 | 50 | 8 | DRIVE TIME USA , Various, K-Tel ○ |
| 61 | 44 | 8 | NOW — THE SUMMER ALBUM , Various, EMI/Virgin ☆ |
| 62 | 51 | 9 | BEST OF THE REAL THING , Real Thing, PRT ○ |
| 63 | 46 | 5 | RAPTURE , Anita Baker, Elektra |
| 64 | 63 | 16 | PRIVATE DANCER , Tina Turner, Capitol ☆ ☆ ☆ |
| 65 | 48 | 20 | THE MAN AND HIS MUSIC , Sam Cooke, RCA □ |
| 66 | 57 | 90 | ALCHEMY , Dire Straits, Vertigo ☆ |
| 67 | 55 | 5 | LISTEN LIKE THIEVES , INXS, Mercury |
| 68 | 62 | 8 | THE WORKS , Queen, EMI ☆ |
| 69 | 69 | 70 | BE YOURSELF TONIGHT , Eurythmics, RCA ☆ ☆ |
| 70 | 74 | 65 | FACE VALUE , Phil Collins, Virgin ☆ ☆ |
| 71 | — | 1 | SECRET DREAMS AND FORBIDDEN FIRE , Bonnie Tyler, CBS CBS86319 |
| 72 | 61 | 8 | EAT 'EM AND SMILE , David Lee Roth, Warner Bros |
| 73 | 60 | 16 | MOONLIGHT SHADOWS , Shadows, ProTV □ |
| 74 | 47 | 5 | FLAUNT IT , Sique Sique Sputnik, Parlophone |
| 75 | 79 | 6 | CAN'T SLOW DOWN , Lionel Richie, Motown ☆ ☆ ☆ |
| 76 | 64 | 22 | THE GREATEST HITS , Shalamar, Stylys □ |
| 77 | 97 | 12 | LEGEND , Bob Marley And The Wailers, Island ☆ ☆ ☆ |
| 78 | 40 | 4 | SUMMER DAYS, BOOGIE NIGHTS , Various, Portrait |
| 79 | 90 | 3 | RUMOURS , Fleetwood Mac, Warner Bros ☆ ☆ ☆ |
| 80 | 87 | 6 | JAZZ SINGER , Neil Diamond, Capitol ☆ |
| 81 | 73 | 63 | THE DREAM OF THE BLUE TURTLES , Sting, A&M ☆ |
| 82 | 99 | 2 | HELLO I MUST BE GOING , Phil Collins, Virgin ☆ ☆ |
| 83 | 65 | 50 | HOUNDS OF LOVE , Kate Bush, EMI ☆ |
| 84 | 86 | 11 | BRING ON THE NIGHT , Sting, A&M ○ |
| 85 | 76 | 37 | LOVE OVER GOLD , Dire Straits, Vertigo ☆ ☆ |
| 86 | — | 1 | THE SINGLES COLLECTION , Spandau Ballet, Chrysalis SBTVI ☆ ☆ |
| 87 | 84 | 2 | BLACK CELEBRATION , Depeche Mode, Mute ○ |
| 88 | 72 | 2 | NEVER FELT SO GOOD , James Ingram, Qwest |
| 89 | 92 | 4 | STOP MAKING SENSE , Talking Heads, EMI □ |
| 90 | 85 | 79 | SONGS FROM THE BIG CHAIR , Tears For Fears, Mercury ☆ ☆ ☆ |
| 91 | 75 | 3 | THIS IS THE SEA , Waterboys, Ensign |
| 92 | — | 1 | ELIMINATOR , ZZ Top, Warner Bros W3774 ☆ ☆ |
| 93 | — | 1 | LITTLE CREATURES , Talking Heads, EMI TAH2 □ |
| 94 | 93 | 6 | SPARKLE IN THE RAIN , Simple Minds, Virgin □ |
| 95 | 91 | 3 | ONE WORLD , John Denver, RCA |
| 96 | 66 | 16 | WINNER IN YOU , Patti LaBelle, MCA |
| 97 | 94 | 2 | WELCOME TO THE PLEASUREDOME , Frankie Goes To Hollywood, ZTT ☆ ☆ ☆ |
| 98 | — | 1 | LEGEND , Clannad, RCA PL70188 ☆ |
| 99 | 95 | 2 | PURPLE RAIN , Prince And The Revolution, Warner Bros ☆ |
| 100 | — | 1 | THE SIMON AND GARFUNKEL COLLECTION , Simon And Garfunkel, CBS CBS10029 ☆ |

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

MUSIC VIDEO

| | | |
|----|----|---|
| 1 | — | WHAM! IN CHINA , Wham!, CBS/Fox |
| 2 | 2 | ALCHEMY LIVE , Dire Straits, Channel 5 |
| 3 | 1 | BROTHERS IN ARMS — THE VIDEOSINGLES , Dire Straits, Polygram |
| 4 | 3 | VIDEO EP , Freddie Mercury, PMI |
| 5 | 5 | LIVE IN RIO , Queen, PMI |
| 6 | 4 | THE VIDEO , Wham!, CBS/Fox |
| 7 | — | WAKE , Sisters Of Mercy, Polygram |
| 8 | 6 | THE VIRGIN TOUR , Madonna, WEA Music |
| 9 | 7 | THE HAIR OF THE HOUND , Kate Bush, PMI |
| 10 | 16 | THE VIDEOSINGLES , Level 42, Polygram |
| 11 | 8 | GREATEST HITS , Bucks Fizz, RCA/Columbia |
| 12 | 11 | STARING AT THE SEA — THE IMAGES , the Cure, Palace/PVG |
| 13 | 9 | "UNDER A BLOOD RED SKY" LIVE AT REDROCK , U2, Virgin/PVG |
| 14 | 10 | 1982 — 1986 THE VIDEOS , Marillion, PMI |
| 15 | 13 | WHAM! '85 , Wham!, CBS/Fox |
| 16 | 15 | GREATEST FLIX , Queen, PMI |
| 17 | 12 | LUXURY OF LIFE VIDEO SELECTION , Five Star, RCA/Columbia |
| 18 | 18 | NO TICKET REQUIRED , Phil Collins, WEA Music |
| 19 | 14 | TONIGHT HE'S YOURS , Rod Stewart, Channel 5 |
| 20 | 17 | THE SINGLE FILE , Kate Bush, PMI |

Compiled by Spotlight Research



UK SINGLES 21

COMPACT DISCS

| | | |
|----|----|--|
| 1 | — | DANCING ON THE CEILING , Lionel Richie, Motown |
| 2 | 1 | TRUE BLUE , Madonna, Sire |
| 3 | 4 | A KIND OF MAGIC , Queen, EMI |
| 4 | 2 | THE FINAL , Wham!, Epic |
| 5 | 3 | INTO THE LIGHT , Chris De Burgh, A&M |
| 6 | — | RENDEZVOUS , Jean Michel Jarre, Polydor |
| 7 | 9 | RIPTIDE , Robert Palmer, Island |
| 8 | 6 | BROTHERS IN ARMS , Dire Straits, Vertigo/Phonogram |
| 9 | 7 | SO , Peter Gabriel, Virgin |
| 10 | 13 | BACK IN THE HIGH LIFE , Steve Winwood, Island |
| 11 | 11 | QUEEN GREATEST HITS , Queen, EMI |
| 12 | 5 | REVENGE , Eurythmics, RCA |
| 13 | 10 | PICTURE BOOK , Simply Red, Elektra |
| 14 | — | EVERY BEAT OF MY HEART , Rod Stewart, Warner Brothers |
| 15 | 8 | INVISIBLE TOUCH , Genesis, Charisma/Virgin |
| 16 | 12 | STREET LIFE , Bryan Ferry/Roxy Music, EG/Polydor |
| 17 | 15 | MOONLIGHT SHADOWS , Shadows, Polydor |
| 18 | — | OXYGENE , Jean Michel Jarre, Polydor |
| 19 | 14 | NO JACKET REQUIRED , Phil Collins, Virgin |
| 20 | — | LOVE OVER GOLD , Dire Straits, Vertigo |

Compiled by Spotlight Research

TWELVE INCH

| | | |
|----|----|--|
| 1 | 3 | WE DON'T HAVE TO . . . , Jermaine Stewart, 10 Records |
| 2 | — | RAGE HARD , Frankie Goes To Hollywood, ZTT |
| 3 | 4 | DON'T LEAVE ME THIS WAY , Communards, London |
| 4 | 1 | I WANT TO WAKE UP WITH YOU , Boris Gardiner, Revue |
| 5 | 2 | AIN'T NOTHIN' GOIN' ON BUT THE RENT , Gwen Guthrie, Boiling Point |
| 6 | 5 | LOVE CAN'T TURN AROUND , Farley 'Jackmaster' Funk, DJ International |
| 7 | 7 | HUMAN , Human League, Virgin |
| 8 | 9 | WHEN I THINK OF YOU , Janet Jackson, A&M |
| 9 | 6 | BROTHER LOUIE , Modern Talking, RCA |
| 10 | — | HOLIDAY RAP , M C Miker G and DeeJay Sven, Debut |
| 11 | 17 | GLORY OF LOVE , Peter Cetera, Full Moon |
| 12 | 13 | A QUESTION OF TIME , Depeche Mode, Mute |
| 13 | 10 | SO MACHO , Sinitta, Fanfare |
| 14 | — | WASTED YEARS , Iron Maiden, EMI |
| 15 | 8 | I CAN PROVE IT , Phil Fearon, Ensign |
| 16 | 18 | THE WAY IT IS , Bruce Hornsby and the Range, RCA |
| 17 | — | WORD UP , Cameo, Club |
| 18 | 11 | GIRLS AND BOYS , Prince and the Revolution, Paisley Park |
| 19 | 14 | DANCING ON THE CEILING , Lionel Richie, Motown |
| 20 | 19 | YOU GIVE LOVE A BAD NAME , Bon Jovi, Vertigo |

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

● Much comment about the status of reggae as a popular music form has been excited by the fact that **Boris Gardiner's** 'I Want To Wake Up With You' was the first single in the idiom to reach number one since 1982. More than one radio deejay has speculated that its success is but the most obvious sign of a major revival in the chart fortunes of reggae in 1986. Certainly, there have been more reggae hits this year than for the last few, but if we look more closely at the facts, we find that talk of a reggae revival is at least premature, and quite possibly totally unfounded.

Between January and August almost 500 singles passed through the Top 75, but by my reckoning only 10 — two per cent — could truthfully be classified as reggae, though I have been fairly strict in this classification, excluding both **UB40** and **Amazulu**. The latter appeared at the Notting Hill Festival, and were tagged in advertising literature for the event as "an all-girl reggae band". If that's the case, reggae has certainly changed considerably from the beast I knew and loved a few years ago. (For a longer dissertation on the origins, definition and diversity of reggae I refer you to my sleeve notes for the Trojan Records triple album '50 Reggae Greats' released in 1984.)

Getting back to the matter at hand, only two of this year's crop of reggae hits have reached the top 10 — 'Wake Up' and **Sophia George's** 'Girlie Girlie'. Several others which made the Top 75, amongst them **Black Uhuru's** excellent 'Great Train Robbery', **Tippa Irie's** 'Heartbeat' and **Maxi Priest's** 'In The Springtime' achieved negligible crossover to the pop audience, to many of whom reggae remains an unexplored and mysterious genre which, like country music, occasionally throws up a hit record, but rarely threatens to destroy the pop/disco base of the chart.

To succeed in the pop charts, reggae records have two obstacles to overcome. First they must prove themselves in the 125 or so reggae specialist shops, which are primarily, and for obvious reasons, based in the larger multi-racial cities such as London, Birmingham and Liverpool. Gallup's chart panel is carefully balanced to take account of these shops, and any record selling strongly will be detected, and gain a toehold on the chart.

Then the real battle begins: Radio One remains the only important radio station for breaking hits, and its resistance to playing reggae records on the all-important daytime 'strip' shows is practically legendary. The only reggae records which usually manage to make the playlist are either 'lovers rock' or novelty offerings, neither of which give the untutored



● **BLACK UHURU**: made the top 75 with 'Great Train Robbery'

listener any real idea about the diversity and pungency of the more abrasive and rootsy reggae records which the enthusiast cherishes, whilst shunning the Boris Gardiner/**Audrey Hall** school of reggae. Of course, even if they did hear a broader range of reggae styles, there's no guarantee that punters would like it, but surely they deserve the opportunity to make up their own minds?

Finally, for those of you trying to recall the year's reggae hits, here's the list:

- 1 **Girlie Girlie** — Sophia George (#7, January)
- 2 **One Dance Won't Do** — Audrey Hall (#20, March)
- 3 **Hello Darling** — Tippa Irie (#22, April)
- 4 **Strollin' On** — Maxi Priest (#32, April)
- 5 **The Great Train Robbery** — Black Uhuru (#62, June)
- 6 **Heartbeat** — Tippa Irie (#59, July)
- 7 **In The Springtime** — Maxi Priest (#54, July)
- 8 **Smile** — Audrey Hall (#14, August)
- 9 **I Want To Wake Up With You** — Boris Gardiner (#1, August)
- 10 **Dear Boopsie** — Pam Hall (still climbing)

● "I was astounded," writes Mark Hanson, "to find that **Jerry Leiber** and **Mike Stoller** had written so many great hits", referring to our exclusive listing of the duo's hits in Chartfile a fortnight ago. Mark continues: "I've always respected them;

now I'll revere them. That notwithstanding, I have to admit that my own favourite songwriter is **Carole King**. I'm only 21, so I wasn't even born when she started writing. I've spent the last couple of years trying to catch up, and my collection of records now includes over 150 of her songs. It's costing me a fortune, but I can honestly say I've yet to be disappointed by any song with her credit against it. Have you any idea how many songs she has written, and how many have been hits?" he concludes.

The answer to both questions is yes, but before launching into that I'd like to take the opportunity to protest as amiably as possible, that Mark, and many others who write to your humble columnist, regularly throw in comments which leave me to conclude that almost all correspondents think they're writing to some geriatric rock oracle. I actually encountered this attitude in person a couple of years ago, when promoting a book. I had to visit a radio station and have a chat with a charming lady deejay in her forties. When we were introduced, I noticed that she was rather flustered. When I asked why, she said something along the lines that it had never occurred to her that I would be in my twenties, she had expected someone of equally mature years to herself, and had carefully selected lots of Fifties and Sixties hits which she had wanted to talk to me about. She was about to ditch the running order when I managed to convince her to proceed as planned. The interview went very smoothly.

Anyway, having got that off my chest, let's concentrate on the prolific songwriting talent of Ms Carole King. The bad news for Mark Hanson is that I have managed to track down nearly 400 of her songs, written either alone or with other partners, primarily former husband **Gerry Goffin**. Thus far, she has notched 39 British hits — one more than Leiber, and two more than Stoller — most recently this June, when **Barbara Gaskin** and **Dave Stewart's** revival of 'The Locomotion' grazed the chart. Curiously, the only other Carole King song to make an appearance in the chart in the Eighties was 'Take Good Care Of My Baby', successfully revived by **Smokie** in 1980. Indeed, she amassed 33 of her hit credits between 1961 and 1968, including an even dozen in 1962 alone. In America too, 1962 was her peak year. According to Fred Bronson's 'The Billboard Book Of American Number One Hits', she and Goffin were responsible for no less than 17 top 40 hits in the 12 month period. A book chronicling King's rise from Brill Building battery writer to writer/performer of the best selling album by a woman ever ('Tapestry') is surely long overdue.

I N B R I E F

● **Michael Rudetsky**, who died recently from a heroine overdose at **Boy George's** home, played keyboards on **Gwen Guthrie's** hit 'Ain't Nothin' Goin' On But The Rent' ... According to WEA Records'

international department, **Madonna's** 'True Blue' album has already reached number one in 17 countries: Australia, Austria, Belgium, Brazil, Canada, Finland, France, Germany, Holland, Hong Kong, Ireland, Italy, Japan, New Zealand, the Philippines, Switzerland, the UK and the USA. The same source guesstimates 'True Blue' has sold over seven million copies already ... The total will surely soar still further when the title track is released as a single later this month ...

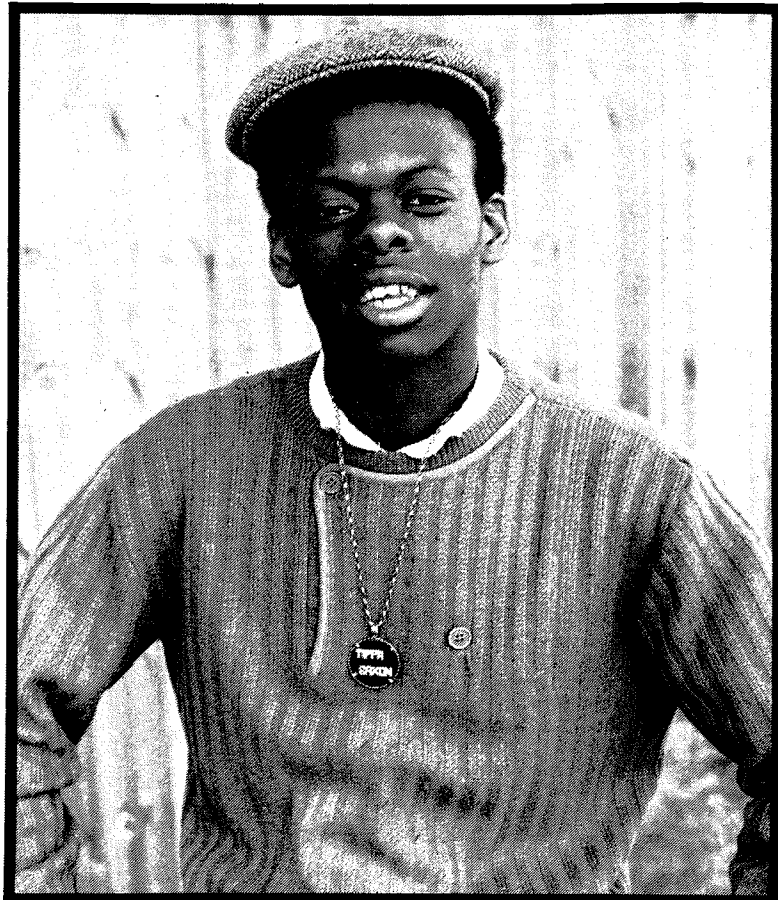
Aretha Franklin is reviving **the Rolling Stones'** 'Jumping Jack Flash' for the upcoming movie of the same name ...

Mary Kessler, who co-wrote **Regina's** big hit 'Baby Love' with the artist and **Steve Bray**, ordinarily pursues a humbler living as receptionist/girl Friday at New York's Unique Recording Studio ... Following very belatedly on the heels of

Nottingham Forest Football Club's '70s Belgian/Dutch hit 'We've Got The Whole World In Our Hands', Denmark's World Cup Squad have just scored the second international football hit with their tribute to their manager 'Re-Sepp-Ten'. A number one hit in Denmark for nine weeks, it's now spread to both Norway and Sweden, where it has reached number three. The Swedes, incidentally, currently have the least appealing top 20 in the whole of Europe — it's choc-a-bloc with awful Euro/hi-NRG hits, and

Samantha Fox holds down both of the top two positions with 'Touch Me' and 'Do Ya' ... Ireland's state owned radio station RTE has ambitious plans to launch a new service, working name Radio Tara, which would beam a high power signal at the UK, providing pop music for 12 hours a day. The IBA has no objections, and provided the Irish Government is equally agreeable, the

● **TIPPA IRIE**: will he make the great pop/reggae crossover?



● **STEVE WINWOOD**: 'Higher Love' reaches the heights of the US singles chart

service could start towards the end of 1987/start of 1988 ... The CD version of **Lionel Richie's** smash album 'Dancing On The Ceiling' includes the extra track 'Night Train (Smooth Alligator)', written by the tireless **Narada Michael Walden** and his sidekick **Jeffrey Cohen**. It's the first time Richie has recorded a song that he hasn't helped to write since he went solo ... **Sparks** Fan Club take note that the Eurobeat chart is not, as you guessed, a compilation chart of sounds that are doing well in Europe, it's

actually the latest handle for rm's long-established boystown/hi-NRG chart, and as such it gauges dance floor reaction at gay venues in the UK ...

Dire Straits' 'Brothers In Arms' album has now topped two million sales in Britain — and according to my calculations it has sold at least 800,000 of those two million on cassette. That being the case, it's Britain's best selling cassette of all-time, as well as being the number one CD ... After Germany's **101 Strings** topped the album chart in 1960, an Anglo-American duopoly existed until 1969; when Australia's **the Seekers** went to number one ...

latest single, 'I Didn't Mean To Turn You On', looks like following 'Addicted To Love' and 'Hyperactive' into the top 40. This week it surges another nine places to number 53. **Cherelle's** original version of the song peaked at number 79 a couple of years ago.

Current success apart, Steve Winwood has the unusual, but not unique distinction of being a member of two different groups that reached the US singles chart with versions of the same song. In 1967, he was lead vocalist and keyboards player on the Spencer Davis Group's number 7 hit 'Gimme Some Lovin'. Five years later he performed identical duties on **Traffic's** number 68 remake. Similarly, **Jeff Lynne's** 'Do Ya' gave **The Move** their only US hit (number 93) in 1972. Five years on, as the pivotal member of **ELO**, Lynne revived the song and was rewarded with a number 24 hit.

CHARTFILE USA

● After selling some 600,000 copies in three months, **Steve Winwood's** 'Higher Love' last week moved to the top of the US singles chart. It's Winwood's first US number one, coming a little more than 20 years after he made his chart debut as lead singer of the **Spencer Davis Group's** 'Keep On Runnin'' in 1966.

Winwood wrote 'Higher Love' with lyricist **Will Jennings**, who helped to pen two earlier number ones — **Barry Manilow's** 1977 topper 'Looks Like We Made It' with **Richard Kerr**, and **Joe Cocker & Jennifer Warnes'** equally successful 'Up Where We Belong' in partnership with **Buffy Sainte-Marie** and **Jack Nitzsche**.

'Higher Love' is the second number one for Island Records in recent weeks. Following hot on the heels of **Robert Palmer's** 'Addicted To Love' — a fact which represents a triumph not only for the label, but also for **Chaka Khan**. The increasingly cuddly American contributes substantial vocal support on 'Higher Love', and was responsible for vocal arrangements on 'Addicted To Love'. Meanwhile, Robert Palmer's

● **New Edition's** revival of 'Earth Angel' is the latest hit from the smash movie 'Karate Kid II'. It's the sixth version of the doo-wop classic to chart, emulating **the Penguins** (number 8, 1955), **the Crew Cuts** (number 3, 1955), **Gloria Mann** (number 18, 1955), **Johnny Tillotson** (number 57, 1960) and **the Vogues** (number 42, 1969).

● **The Beatles'** 'Twist And Shout' continues to climb the US chart at a brisk pace. Last week, it became the first record to make the top 40 in both the Sixties and the Eighties. The record — which previously came closest to performing this notable double was **Elvis Presley's** 'Guitar Man'. A number 43 hit when first released in 1968, it went as high as number 28 in 1981, but the re-issue contained a newly recorded instrumental track, sharing only Presley's vocal with the original hit. The 1986 hit version of 'Twist And Shout', on the other hand, is identical in every respect to its 1964 counterpart.

W/E SEPT 6, 1986
 US ALBUMS
 US SINGLES
 DISCO

CHARTS

US SINGLES

- | | | |
|----|----|---|
| 1 | 2 | VENUS, Bananarama, London |
| 2 | 4 | TAKE MY BREATH AWAY, Berlin, Columbia |
| 3 | 1 | HIGHER LOVE, Steve Winwood, Island |
| 4 | 5 | DANCING ON THE CEILING, Lionel Richie, Motown |
| 5 | 6 | FRIENDS AND LOVERS, Carl Anderson and Gloria Loring, Carrere |
| 6 | 9 | STUCK WITH YOU, Huey Lewis and the News, Chrysalis |
| 7 | 7 | SWEET FREEDOM, Michael McDonald, MCA |
| 8 | 13 | WORDS GET IN THE WAY, Miami Sound Machine, Epic |
| 9 | 3 | PAPA DON'T PREACH, Madonna, Sire |
| 10 | 15 | WALK THIS WAY, Run-DMC, Profile |
| 11 | 14 | BABY LOVE, Regina, Atlantic |
| 12 | 8 | RUMORS, Timex Social Club, Jay |
| 13 | 18 | DON'T FORGET ME (WHEN I'M GONE), Glass Tiger, Manhattan/EMI-America |
| 14 | 23 | DREAMTIME, Daryl Hall, RCA |
| 15 | 22 | LOVE ZONE, Billy Ocean, Jive |
| 16 | 19 | MAN SIZE LOVE (FROM 'RUNNING SCARED'), Klymaxx, MCA |
| 17 | 24 | THE CAPTAIN OF HER HEART, Double, A&M |
| 18 | 12 | GLORY OF LOVE, Peter Cetera, Warner Bros |
| 19 | 16 | YANKEE ROSE, David Lee Roth, Warner Brothers |
| 20 | 10 | MAD ABOUT YOU, Belinda Carlisle, IRS |
| 21 | 11 | WE DON'T HAVE TO TAKE OUR CLOTHES OFF, Jermaine Stewart, Arista |
| 22 | 25 | TWO OF HEARTS, Stacy Q, Atlantic |
| 23 | 20 | THAT WAS THEN, THIS IS NOW, The Monkees, Arista |
| 24 | 26 | WHEN I THINK OF YOU, Janet Jackson, A&M |
| 25 | 27 | THROWING IT ALL AWAY, Genesis, Atlantic |
| 26 | 28 | PRESS, Paul McCartney, Capitol |
| 27 | 21 | YOU SHOULD BE MINE (THE WOO WOO SONG), Jeffrey Osborne, A&M |
| 28 | 34 | MISSIONARY MAN, Eurythmics, RCA |
| 29 | 31 | OH PEOPLE, Patti LaBelle, MCA |
| 30 | 33 | HEAVEN IN YOUR EYES, Loverboy, Columbia |
| 31 | 37 | ALL CRIED OUT, Lisa Lisa and Cult Jam with Full Force, Columbia |
| 32 | 39 | TWIST AND SHOUT, the Beatles, Capitol |
| 33 | 36 | LOVE WALKS IN, Van Halen, Warner Brothers |

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|----|----|--|
| 34 | 40 | MONEY'S TOO TIGHT (TO MENTION), Simply Red, Elektra |
| 35 | 35 | VELCRO FLY, ZZ Top, Warner Brothers |
| 36 | 46 | HEARTBEAT, Don Johnson, Epic |
| 37 | 43 | A MATTER OF TRUST, Billy Joel, Columbia |
| 38 | 17 | THE EDGE OF HEAVEN, Wham!, Columbia |
| 39 | 49 | TYPICAL MALE, Tina Turner, Capitol |
| 40 | 42 | POINT OF NO RETURN, Nu Shooz, Atlantic |
| 41 | 52 | SWEET LOVE, Anita Baker, Elektra |
| 42 | 32 | TAKEN IN, Mike And The Mechanics, Atlantic |
| 43 | 53 | I DIDN'T MEAN TO TURN YOU ON, Robert Palmer, Island |
| 44 | 63 | TRUE COLORS, Cyndi Lauper, Portrait |
| 45 | 29 | SLEDGEHAMMER, Peter Gabriel, Geffen |
| 46 | 30 | LOVE TOUCH, Rod Stewart, Warner Brothers |
| 47 | 55 | PRIVATE NUMBER, The Jets, MCA |
| 48 | 54 | LOVE ALWAYS, El DeBarge, Gordy |
| 49 | 66 | EARTH ANGEL, New Edition, MCA |
| 50 | 48 | SOMEBODY LIKE YOU, .38 Special, A&M |
| 51 | 51 | RUTHLESS PEOPLE, Mick Jagger, Epic |
| 52 | 60 | AIN'T NOTHIN' GOIN' ON BUT THE RENT, Gwen Guthrie, Polydor |
| 53 | 64 | SO FAR SO GOOD, Sheena Easton, EMI-America |
| 54 | 61 | WRAP IT UP, the Fabulous Thunderbirds, CBS Associated |
| 55 | 58 | WHAT DOES IT TAKE, Honeymoon Suite, Warner Brothers |
| 56 | 65 | YOU CAN CALL ME AL, Paul Simon, Warner Brothers |
| 57 | 38 | DANGER ZONE, Kenny Loggins, Columbia |
| 58 | 67 | IT'S YOU, Bob Seger and the Silver Bullet Band, Capitol |
| 59 | 62 | NOTHING IN COMMON, Thompson Twins, Arista |
| 60 | 44 | RUMBLESEAT, John Cougar Mellencamp, Riva |

BULLETS

- | | | |
|----|----|--|
| 61 | 79 | GIRL CAN'T HELP IT, Journey, Columbia |
| 62 | 68 | PARANOIMIA, the Art Of Noise, China |
| 64 | 74 | TAKE ME HOME TONIGHT, Eddie Money, Columbia |
| 65 | 76 | PLAYING WITH THE BOYS, Kenny Loggins, Columbia |
| 66 | 71 | THE OTHER SIDE OF LIFE, the Moody Blues, Polydor |
| 68 | 86 | IN YOUR EYES, Peter Gabriel, Geffen |
| 69 | 87 | I'LL BE OVER YOU, Toto, Columbia |
| 71 | 85 | ANOTHER HEARTACHE, Rod Stewart, Warner Brothers |
| 74 | 80 | GIVE ME THE REASON, Luther Vandross, Epic |
| 80 | 90 | LOVE COMES QUICKLY, Pet Shop Boys, EMI America |
| 83 | 91 | SOMEBODY'S OUT THERE, Triumph, MCA |
| 87 | — | EMOTION IN MOTION, Ric Ocasek, Geffen |
| 90 | — | WILD WILD LIFE, Talking Heads, Sire |
| 91 | — | EYE OF THE ZOMBIE, John Fogerty, Warner Bros |
| 93 | — | YOU GIVE LOVE A BAD NAME, Bon Jovi, Mercury |

Compiled by Billboard

US ALBUMS

- | | | |
|----|----|--|
| 1 | 1 | TRUE BLUE, Madonna, Sire |
| 2 | 2 | TOP GUN, Soundtrack, Columbia/CBS |
| 3 | 7 | BACK IN THE HIGH LIFE, Steve Winwood, Island |
| 4 | 4 | EAT 'EM AND SMILE, David Lee Roth, Warner Brothers |
| 5 | 6 | RAISING HELL, Run-DMC, Profile |
| 6 | 3 | INVISIBLE TOUCH, Genesis, Atlantic |
| 7 | 5 | SO, Peter Gabriel, Geffen |
| 8 | 8 | CONTROL, Janet Jackson, A&M |
| 9 | 11 | THE BRIDGE, Billy Joel, Columbia |
| 10 | 9 | LOVE ZONE, Billy Ocean, Jive |
| 11 | 21 | DANCING ON THE CEILING, Lionel Richie, Motown |
| 12 | 10 | MUSIC FROM THE EDGE OF HEAVEN, Wham!, Columbia |
| 13 | 13 | WHITNEY HOUSTON, Whitney Houston, Arista |
| 14 | 12 | WINNER IN YOU, Patti LaBelle, MCA |
| 15 | 14 | 5150, Van Halen, Warner Brothers |
| 16 | 18 | REVENGE, Eurythmics, RCA |
| 17 | 17 | BELINDA CARLISLE, Belinda Carlisle, IRS |
| 18 | 16 | LIKE A ROCK, Bob Seger and the Silver Bullet Band, Capitol |
| 19 | 19 | PLAY DEEP, the Outfield, Columbia |
| 20 | 15 | THE OTHER SIDE OF LIFE, the Moody Blues, Polydor |
| 21 | 20 | RUTHLESS PEOPLE, Soundtrack, Epic |
| 22 | 24 | THEN AND NOW... THE BEST OF THE MONKEES, the Monkees, Arista |
| 23 | 25 | TRUE CONFESSIONS, Bananarama, London |
| 24 | 22 | TUFF ENUFF, the Fabulous Thunderbirds, CBS Associated |
| 25 | 23 | STRENGTH IN NUMBERS, .38 Special, A&M |
| 26 | 28 | GTR, GTR, Arista |
| 27 | 30 | PRIMITIVE LOVE, Miami Sound Machine, Epic |
| 28 | 29 | NIGHT SONGS, Cinderella, Mercury |
| 29 | 26 | SOLITUDE/SOLITAIRE, Peter Cetera, Warner Brothers |
| 30 | 35 | KARATE KID PART II, Soundtrack, United Artists |
| 31 | 27 | EMOTIONAL, Jeffrey Osborne, A&M |
| 32 | 34 | FRANTIC ROMANTIC, Jermaine Stewart, Arista |
| 33 | 33 | WHO MADE WHO, AC/DC, Atlantic |
| 34 | 45 | LIFE'S RICH PAGEANT, REM, IRS |
| 35 | 42 | QUIET RIOT III, Quiet Riot, Pasha |
| 36 | 44 | THE JETS, The Jets, MCA |
| 37 | 37 | EMERSON, LAKE AND POWELL, Emerson, Lake and Powell, Polydor |
| 38 | 32 | PLEASE, Pet Shop Boys, EMI-America |
| 39 | 31 | ROD STEWART, Rod Stewart, Warner Brothers |
| 40 | 40 | EL DEBARGE, El DeBarge, Gordy |
| 41 | 36 | PICTURE BOOK, Simply Red, Elektra |
| 42 | 38 | RAISED ON RADIO, Journey, Columbia |
| 43 | 46 | RAPTURE, Anita Baker, Elektra |
| 44 | 49 | RIPTIDE, Robert Palmer, Island |



DISCO 9

- 45 41 **SCARECROW**, John Cougar Mellencamp, Riva
- 46 — **BLUE**, Double, A&M
- 47 47 **RAGE FOR ORDER**, Queensryche, EMI-America
- 48 43 **RUNNING SCARED**, Soundtrack, MCA
- 49 39 **HEART**, Heart, Capitol
- 50 — **LIVE**, George Thorogood and the Destroyers, EMI-America
Compiled by Billboard

D I S C O

- 1 1 **LOVE CAN'T TURN AROUND/DUB CAN'T TURN AROUND**, Farley 'Jackmaster' Funk featuring Darryl Pandey, London 12in
- 2 4 **WHEN I THINK OF YOU (REMIX)**, Janet Jackson, A&M 12in
- 3 12 **RUMORS/VICIOUS RUMORS**, Timex Social Club, Cooltempo 12in
- 4 6 **AUTOMATIC**, Millie Scott, Fourth & Broadway 12in
- 5 2 **AIN'T NOTHIN' GOIN' ON BUT THE RENT (LARRY LEVAN MIXES)**, Gwen Guthrie, Boiling Point 12in
- 6 26 **WORD UP/INSTRUMENTAL**, Cameo, Club 12in
- 7 7 **FOOL'S PARADISE (PARADISE MIX)**, Meli'sa Morgan, Capitol 12in
- 8 3 **I CAN PROVE IT**, Phil Fearon, Ensign 12in
- 9 11 **BURNIN' UP/PIANO DUB**, Michael Jonzun, A&M 12in
- 10 9 **(I'M A) DREAMER (SHEP PETTIBONE REMIX)**, BB&Q, Cooltempo 12in
- 11 64 **SWEET FREEDOM**, Michael McDonald, MCA Records 12in
- 12 22 **WHAT DOES IT TAKE (TO WIN YOUR LOVE)**, Kenny G, Arista 12in
- 13 10 **EVERYONE A WINNER/DUB**, Zuice, Club 12in
- 14 8 **I WANNA BE WITH YOU**, Maze featuring Frankie Beverly, Capitol 12in
- 15 5 **SOWETO (ARTHUR BAKER REMIX)/DUB**, Jeffrey Osborne, A&M 12in
- 16 20 **YOU CAN DANCE (IF YOU WANT TO)**, Davis/Pinckney Project featuring Lorenzo Queen, US Studio Records 12in
- 17 14 **HUMAN**, Human League, Virgin 12in
- 18 18 **BREAKING AWAY**, Jaki Graham, EMI 12in
- 19 13 **DO YOU GET ENOUGH LOVE**, Shirley Jones, Philadelphia Int. 12in
- 20 — **SHIVER/TEASER/DID YOU HEAR THUNDER**, George Benson, Warner Bros LP
- 21 21 **(THEY LONG TO BE) CLOSE TO YOU/OUTSIDE IN THE RAIN/STOP HOLDING BACK**, Gwen Guthrie, US Polydor LP
- 22 24 **JACK YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in
- 23 23 **JUMMP-BACK/CHANT-BACK/LO-LO REGGAE RAP**, Wally Jump Junior & The Criminal Element, Club 12in
- 24 47 **LOVE CAN'T TURN AROUND (VOCAL REMIX)**, Darryl Pandey/Farley 'Jackmaster' Funk & Jessie Saunders, US House Records 12in
- 25 92 **I'M FOR REAL/I GOT 2 GO/ COMMIT TO LOVE(95)/STAY(98bpm)/ LOVE DON'T WANNA WAIT**, Howard Hewett, Elektra LP
- 26 63 **HOLIDAY RAP**, M.C. Miker 'G' & DeeJay Sven, Debut 12in
- 27 — **MIDAS TOUCH (REMIX)**, Midnight Star, US Solar 12in
- 28 38 **SLOWDOWN (REMIXES)**, Loose Ends, Virgin 12in twin-pack promo
- 29 72 **GIMME YOUR LOVE (EXTENDED VERSION)**, Active Force, A&M 12in
- 30 51 **AIN'T NOTHIN' GOIN' ON BUT THE RENT (DANCIN' DANNY D REMIX)/(MARK BERRY REMIXES)**, Gwen Guthrie, Boiling Point 12in
- 31 — **SAY YOU LOVE ME GIRL**, Breakwater, Arista 12in
- 32 96 **IF YOU WANT ME(98)/SCREAMING AT THE MOON(118¼)/AIN'T YOU HAD ENOUGH LOVE(95½)/LIVING ALL ALONE(0-63¼-0bpm)**, Phyllis Hyman, US Philadelphia International LP
- 33 34 **EXCITE ME**, Carlton, US Infuture 12in
- 34 — **WALK THIS WAY/MY ADIDAS**, Run-D.M.C., London 12in
- 35 56 **DON'T YOU TRY IT/DUB**, Raww, Debut 12in
- 36 16 **NEW YORK AFTERNOON**, Mondo Kané/Georgie Fame, Lisson Records 12in
- 37 29 **KISSES IN THE MOONLIGHT**, George Benson, Warner Bros 12in
- 38 30 **NO WAY/INSTRUMENTAL**, Bobbi Humphrey, US Mercury 12in
- 39 44 **NO WAY BACK/INSTRUMENTAL**, Adonis, US Trax Records 12in
- 40 33 **LOVE WILL CONQUER ALL/DON'T STOP**, Lionel Richie, Motown LP
- 41 69 **HEAVEN IN YOUR ARMS**, R.J.'s Latest Arrival, US Manhattan 12in
- 42 — **I CAN'T LET YOU GO (DETROIT MIX)**, Haywoode, CBS 12in
- 43 27 **GIRLS NIGHT OUT/MOMENTARY VISION**, Cool Notes, Abstract 12in
- 44 42 **WE CAN'T GO ON WITHOUT LOVE**, Gil Silverbird, US TC Records 12in
- 45 — **HOOED ON YOU(105bpm)**, Tourist, US Vista Sounds International 12in
- 46 36 **ERIC B. IS PRESIDENT/MY MELODY**, Eric B. featuring Rakim, US Zakia 12in
- 47 46 **GODFATHER OF HOUSE**, House People, US Underground 12in
- 48 52 **GIRLS AIN'T NOTHING BUT TROUBLE**, Jazz Jeff & Fresh Prince, US Word Records 12in

- 49 — **I FOUND LOVIN' (STEVE WALSH 'ANTHEM' MIX)/(LONDON BOYS REMIX)**, Fatback, Important Records 12in
- 50 65 **GOTTA SEE YOU TONIGHT**, Barbara Roy, RCA 12in promo
- 51 43 **MY ADIDAS/PETER PIPER**, Run-DMC, London 12in
- 52 — **TO WHOEVER IT MAY CONCERN**, DJ Hollywood, US Spring 12in
- 53 59 **GIRLS & BOYS/EROTIC CITY**, Prince And The Revolution, Paisley Park 12in
- 54 50 **FEELIN' JAMES**, US T.D. Records 12in
- 55 — **SUMMERTIME, SUMMERTIME**, Nocera, US Sleeping Bag Record 12in
- 56 — **SEVENTH HEAVEN(0-108½)/GETTING HOT(111½-0)/IT SHOULD HAVE BEEN YOU(118bpm)(LARRY LEVAN REMIXES)**, Gwen Guthrie, 4th + B'way 12in promo
- 57 49 **THE HOUSE MUSIC ANTHEM**, Marshall Jefferson, US Trax Records 12in
- 58 40 **LEAVE IT TO THE DRUMS**, Tricky Tee, US Sleeping Bag Records 12in
- 59 41 **SHOWING OUT**, Mel & Kim, Supreme Records 12in white label
- 60 35 **YOU WERE MEANT TO BE MY LADY (NOT MY GIRL) (REMIXES)**, Alexander O'Neal, Tabu 12in
- 61 — **YOU'RE MY OCCUPATION**, Chaz Jankel featuring Brenda Jones, A&M 12in
- 62 57 **JACK THE GROOVE**, Raze, US Groove St. 12in
- 63 — **NO MORE TEARS(118¼)/ALL BECAUSE OF YOU(109¼)/I'LL BE TRUE(115½)/THERE'S JUST SOMETHING ABOUT YOU(59½bpm)**, Beau Williams, US Capitol LP
- 64 — **JOY AND PAIN(110>108-110-111-0)/BEFORE I LET GO(121-117 ... 115)/ BACK IN STRIDE(118½-119 ... 121-0bpm)**, Maze, US Capitol LP
- 65 17 **FIND THE TIME (MIDNIGHT MIX)**, Five Star, Tent 12in
- 66 53 **BACK TO THE SCENE OF THE CRIME/FREEZE'S THEME**, The Incredible Mr Freeze, US Pow Wow 12in
- 67 60 **ALWAYS**, James Ingram, Qwest 12in
- 68 19 **SET FIRE TO ME/INFERNO DUB**, Willie Colón, A&M 12in
- 69 62 **LE FREAK**, Chic, Atlantic 12in
- 70 98 **RUMOR RAP**, The Vicious Rumor Club, US Musicworks Records 12in
- 71 83 **MOVE**, Farm Boy featuring Darryl Pandey/Etheridge Williams, US DJ Int. Records 12in
- 72 — **YOU KNOW HOW TO LOVE ME**, Phyllis Hyman, Arista 12in
- 73 95 **SWEET LOVE**, Anita Baker, Elektra 12in
- 74 — **LATELY(118)/TRUST ME(115½)/SAY HEY(122)/LOVE'S BEEN HERE AND GONE(0-30½/60½)/NEVER FELT SO GOOD(0-114¼bpm)**, James Ingram, Qwest LP
- 75 66 **MA FOOM BEY**, Cultural Vibe, US Easy Street 12in
- 76 88 **ON THE HOUSE**, Midnight Sunrise, Crosscover 12in white label
- 77 71 **IT'S BEEN SO LONG**, Melba Moore, Capitol LP
- 78 — **SHE'S MINE(95½)/BACK AND FORTH(112)/FAST FIERCE & FUNNY(101½)/CANDY(110½)/DON'T BE LONELY(91/45½)/YOU CAN HAVE THE WORLD(113bpm)**, Cameo, US Atlanta Artists LP
- 79 70 **STRANGEST LOVE AFFAIR (TOWNHOUSE MIX)/(MANOR MIX)**, Carroll Thompson, Virgin 12in promo
- 80 — **R U HOT ENOUGH(119½)/FREE YOURSELF(119¼bpm)**, Virgo, US Trax 12in
- 81 93 **GIVE YOURSELF TO ME**, The Rude Boy Farley Keith, US Trax Records 12in
- 82 — **FIND THE TIME (SHEP PETTIBONE REMIXES)**, Five Star, Tent 12in
- 83 re **SAVE SOME TIME FOR ME/JOY RIDE**, Pieces Of A Dream, Manhattan LP
- 84 37 **OVER AND OVER/SPECULATION**, Colonel Abrams, MCA Records 12in
- 85 73 **HUNGRY FOR YOUR LOVE**, Hanson & Davis, US Fresh Records 12in
- 86 — **SO MEAN TO ME(109¼)/BROKEN GLASS(108¼)/KING FOR A DAY(115¼)/STAND WITH YOU MAN(84½bpm)**, George Duke, US Elektra LP
- 87 54 **IT'S ALL OVER THE GRAPEVINE**, Steve Mancha, Columbia 12in
- 88 84 **YOU DON'T KNOW/DUB MIX**, Tambi, US Electric Ice 12in
- 89 31 **CAN YOU FEEL THE FORCE (JEDI MIX)**, Real Thing, PRT 12in
- 90 — **SWEETHEART**, Rainy Davis, US SuperTronics 12in
- 91 97 **JEALOUSY/MALICIOUS JEALOUSY**, Club Nouveau, US Tommy Boy 12in
- 92 86 **HOOED ON YOU**, N.Y. Sensation, 10 Records 12in
- 93 — **BREAKING BELLS(100¼)/BASS MACHINE(98bpm)**, T La Rock, 10 Records 12in
- 94 — **EVERY TIME WE TOUCH**, Loretta Sinclair, CityBeat 12in
- 95 — **WHEN YOU HOLD ME**, Master C & J, US Trax Records 12in
- 96 — **DON'T LET IT BE CRACK(116½bpm)**, Clauseil, US Easy Street 12in
- 97 — **COUNT YOUR BLESSINGS(54-108 ... 112bpm)**, Ashford & Simpson, Capitol 12in
- 98 45 **LOVE ZONE (REMIX)**, Billy Ocean, Jive 12in
- 99 82 **STAY**, Glenn Jones, US RCA Victor LP
- 100 61 **SWEET, SOFT N' LAZY**, Viktor Lazlo, Belgian Miracle! 12in

Compiled by James Hamilton/Alan Jones

GWEN

GUTHRIE

The Larry Levan U.S. Mixes

SEVENTH HEAVEN

● **IT SHOULD HAVE BEEN YOU** ● **GETTING HOT** ●

GALLUP UK SINGLES
GALLUP UK ALBUMS
TWELVE INCH

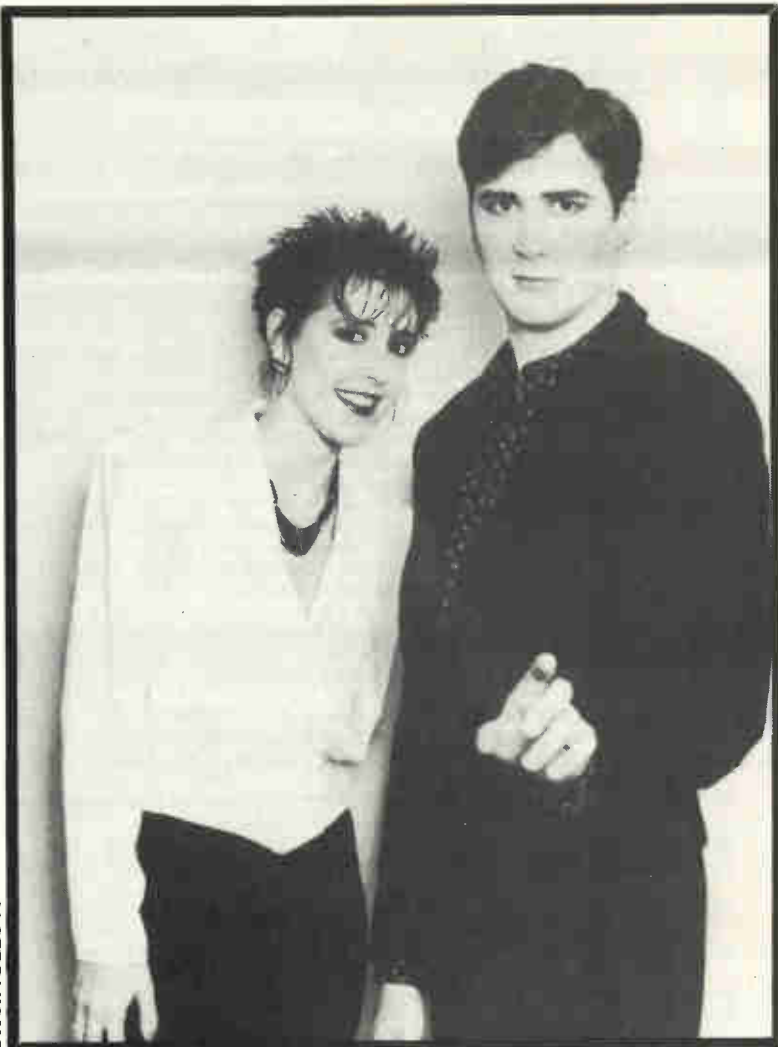
CHARTS

August 30th 1985

GALLUP UK SINGLES

| | | | |
|----|----|----|--|
| 1 | 1 | 6 | I WANT TO WAKE UP WITH YOU, Boris Gardiner, Revue ○ |
| 2 | 3 | 10 | SO MACHO, Sinitta, Fanfare ○ |
| 3 | 2 | 8 | THE LADY IN RED, Chris De Burgh, A&M □ |
| 4 | 12 | 3 | BROTHER LOUIE, Modern Talking, RCA |
| 5 | 28 | 2 | DON'T LEAVE ME THIS WAY, Communards, London |
| 6 | 15 | 4 | WE DON'T HAVE TO . . ., Jermaine Stewart, 10 Records |
| 7 | 4 | 4 | ANYONE CAN FALL IN LOVE, Anita Dobson And The Simon May Orchestra, BBC ○ |
| 8 | 5 | 7 | AIN'T NOTHIN' GOIN' ON BUT THE RENT, Gwen Guthrie, Boiling Point |
| 9 | 18 | 5 | GLORY OF LOVE, Peter Cetera, Full Moon |
| 10 | 19 | 2 | HUMAN, Human League, Virgin |
| 11 | 7 | 6 | DANCING ON THE CEILING, Lionel Richie, Motown |
| 12 | 11 | 3 | GIRLS AND BOYS, Prince And The Revolution, Paisley Park |
| 13 | 6 | 8 | CALLING ALL THE HEROES, It Bites, Virgin |
| 14 | 8 | 5 | I CAN PROVE IT, Phil Fearon, Ensign |
| 15 | 21 | 4 | WHEN I THINK OF YOU, Janet Jackson, A&M |
| 16 | 17 | 4 | BREAKING AWAY, Jaki Graham, EMI |
| 17 | 25 | 2 | A QUESTION OF TIME, Depeche Mode, Mute |
| 18 | 23 | 5 | THE WAY IT IS, Bruce Hornsby and the Range, RCA |
| 19 | 10 | 6 | SHOUT, Lulu, Jive/Decca |
| 20 | 36 | 2 | LOVE CAN'T TURN AROUND, Farley 'Jackmaster' Funk, DJ International |
| 21 | 9 | 9 | CAMOUFLAGE, Stan Ridgway, IRS |
| 22 | 13 | 10 | PAPA DON'T PREACH, Madonna, Sire □ |
| 23 | 14 | 5 | PANIC, Smiths, Rough Trade |
| 24 | 16 | 6 | FIND THE TIME, Five Star, RCA |
| 25 | 38 | 4 | YOU GIVE LOVE A BAD NAME, Bon Jovi, Vertigo |
| 26 | 42 | 3 | (I JUST) DIED IN YOUR ARMS, Cutting Crew, Siren |
| 27 | 22 | 14 | LET'S GO ALL THE WAY, Sly Fox, Capitol |
| 28 | 33 | 5 | DREAMTIME, Daryl Hall, RCA |
| 29 | 20 | 8 | WHAT'S THE COLOUR OF MONEY?, Hollywood Beyond, WEA |
| 30 | 32 | 4 | BURN, Doctor And The Medics, IRS |
| 31 | 29 | 5 | OH PEOPLE, Patti LaBelle, MCA |
| 32 | 40 | 2 | NICE IN NICE, Stranglers, Epic |
| 33 | — | 1 | IN TOO DEEP, Genesis, Virgin GEN52 |
| 34 | 43 | 2 | TYPICAL MALE, Tina Turner, Capitol |
| 35 | 48 | 2 | STUCK WITH YOU, Huey Lewis and the News, Chrysalis |
| 36 | 31 | 5 | CAN YOU FEEL THE FORCE, Real Thing, PRT |
| 37 | 27 | 6 | RED SKY, Status Quo, Vertigo |
| 38 | 26 | 8 | EVERY BEAT OF MY HEART, Rod Stewart, Warner Bros ○ |
| 39 | 49 | 4 | HEARTLAND, The The, Epic |
| 40 | 24 | 7 | I DIDN'T MEAN TO TURN YOU ON, Robert Palmer, Island |
| 41 | 45 | 3 | MORE THAN PHYSICAL, Bananarama, London |
| 42 | 46 | 3 | ADORATIONS, Killing Joke, EG |
| 43 | — | 1 | HAUNTED, Pogues, MCA MCA 1084 |
| 44 | 61 | 2 | PRETTY IN PINK, Psychedelic Furs, CBS |
| 45 | 30 | 6 | FIGHT FOR OURSELVES, Spandau Ballet, CBS |
| 46 | — | 1 | YOU SHOOK ME ALL NIGHT LONG, AC/DC, Atlantic A9377 |
| 47 | — | 1 | LOVE THE ONE YOU'RE WITH, Bucks Fizz, Polydor POSP813 |
| 48 | 44 | 5 | COME ON HOME, Everything But The Girl, blanco y negro |
| 49 | 34 | 6 | PRESS, Paul McCartney, Parlophone |
| 50 | — | 1 | WORD UP, Cameo, Club JAB38 |
| 51 | 47 | 4 | FOOL'S PARADISE, Meli'sa Morgan, Capitol |
| 52 | 37 | 8 | SING OUR OWN SONG, UB40, Dep International/Virgin |
| 53 | 35 | 11 | ROSES, Haywoode, CBS |
| 54 | 57 | 3 | DEAR BOOPSIE, Pam Hall, Blue Mountain |
| 55 | 58 | 2 | I WANNA BE WITH YOU, Maze, Capitol |
| 56 | 69 | 2 | AUTOMATIC, Millie Scott, Fourth And Broadway |
| 57 | 39 | 9 | SMILE, Audrey Hall, German |
| 58 | 63 | 3 | NO MORE I LOVE YOU'S, Lover Speaks, A&M |
| 59 | — | 1 | ROCK 'N' ROLL MERCENARIES, Meat Loaf (with John Parr), Arista ARIST666 |
| 60 | — | 1 | KISS THE DIRT, INXS, Mercury INXS7 |
| 61 | 65 | 3 | WE WALKED IN LOVE, Dollar, Arista |
| 62 | 52 | 13 | HAPPY HOUR, Housemartins, Go! Discs ○ |
| 63 | — | 1 | YELLOW SUBMARINE, Beatles, Parlophone R5493 |
| 64 | — | 1 | WHAT DOES IT TAKE, Kenny G, Arista ARIST672 |
| 65 | 60 | 3 | KISSES IN THE MOONLIGHT, George Benson, Warner Bros |
| 66 | — | 1 | WAITING FOR THE NIGHT, Saxon, EMI EMI5575 |
| 67 | 67 | 3 | CRY, Godley And Creme, Polydor |
| 68 | 51 | 6 | I KEEP FORGETTIN', Michael McDonald, Warner Bros |
| 69 | 72 | 2 | FOURTH RENDEZVOUS, Jean Michel Jarre, Dreyfus |
| 70 | — | 1 | I LOVE TO LOVE, Tina Charles, Disco Mix CL DECK1 |
| 71 | 62 | 4 | OPEN UP THE RED BOX, Simply Red, WEA |
| 72 | 50 | 14 | MY FAVOURITE WASTE OF TIME, Owen Paul, Epic ○ |
| 73 | — | 1 | TOKYO STORM WARNING, Elvis Costello, Demon Imp IMP007 |
| 74 | 41 | 9 | SUN STREET, Katrina And The Waves, Capitol |
| 75 | 71 | 3 | NEW YORK AFTERNOON, Mondo Cane, Lisson |
| 76 | 54 | — | GOLDRUSH, Yello, Mercury |
| 77 | 76 | — | BURNIN' UP, Michael Jonzun, A&M |
| 78 | — | — | HUNTING HIGH AND LOW, A-ha, Warner Bros W6663 |
| 79 | — | — | I FOUND LOVIN', Fatback Band, Towerbell/MA TAN10/CHEB |
| 80 | — | — | WE'RE THE BUNBURYS, Bunburys, Island LBW1 |
| 81 | 81 | — | SLEDGEHAMMER, Peter Gabriel, Virgin |
| 82 | 79 | — | WIG WAM BAM, Black Lace, Flair |

UK SINGLES 10



| | | |
|-----|----|---|
| 83 | — | DO YA DO YA (WANNA PLEASE ME), Samantha Fox, Jive FOXY2 |
| 84 | 84 | HAS ANYONE EVER WRITTEN ANYTHING FOR YOU, Stevie Nicks, EMI |
| 85 | — | BYE BABY, Ruby Turner, Jive JIVE126 |
| 86 | 95 | WHEN TOMORROW COMES, Eurythmics, RCA |
| 87 | — | HOLDING BACK THE YEARS, Simply Red, Elektra YZ70 |
| 88 | 80 | FRIENDS WILL BE FRIENDS, Queen, EMI |
| 89 | 59 | TAKING THE VEIL, David Sylvian, Virgin |
| 90 | 82 | DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin |
| 91 | 91 | EVERYONE A WINNER, Zuice, Club |
| 92 | — | GARDEN OF DELIGHT/LIKE A HURRICANE, Mission, Chapter 22 CHAP7 |
| 93 | 85 | LESSONS IN LOVE, Level 42, Polydor |
| 94 | 77 | LISTEN LIKE THIEVES, INXS, Mercury |
| 95 | — | MALE STRIPPER, Man Two Man meet Man Parrish, Bolts |
| 96 | 94 | TOO MUCH TIME, Working Week, Virgin |
| 97 | — | COUNT YOUR BLESSINGS, Ashford And Simpson, Capitol CL422 |
| 98 | — | CRUMMY STUFF, Ramones, Beggars Banquet BEG167 |
| 99 | 97 | LEFT OF CENTER, Suzanne Vega, A&M |
| 100 | 90 | EVERYDAY I WRITE THE BOOK, Winston Reedy, Priority |

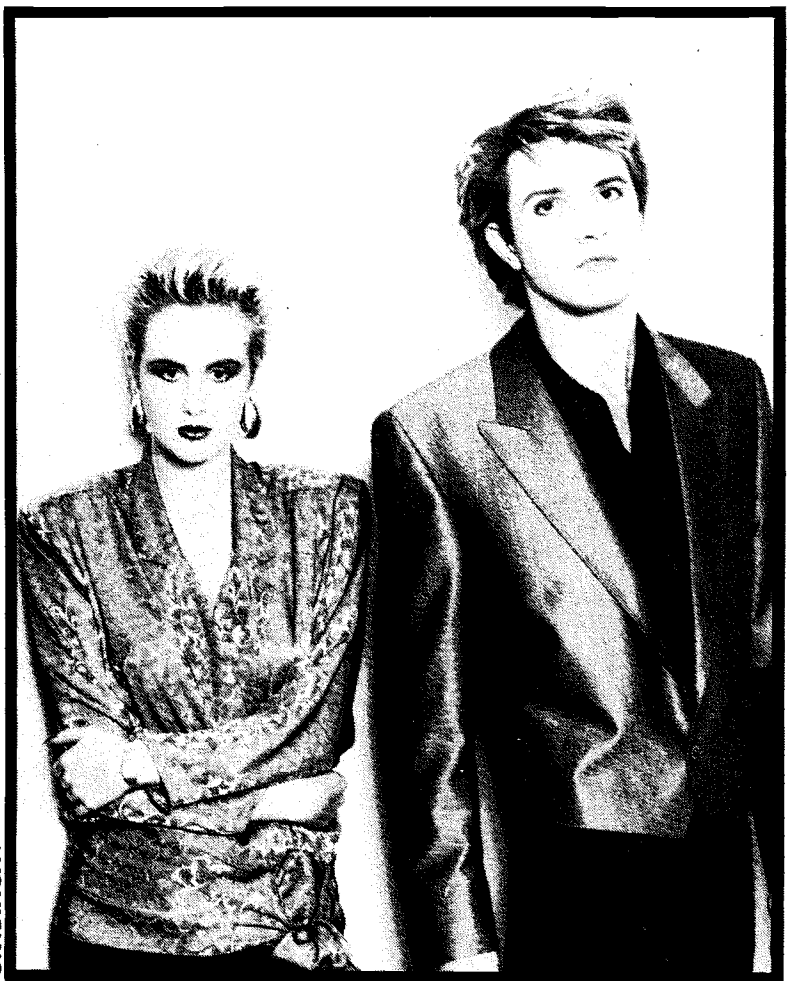
GALLUP UK ALBUMS

| | | | |
|----|----|-----|---|
| 1 | 1 | 2 | NOW THAT'S WHAT I CALL MUSIC 7, Various, EMI/Virgin ☆ |
| 2 | 3 | 2 | DANCING ON THE CEILING, Lionel Richie, Motown □ |
| 3 | 2 | 8 | TRUE BLUE, Madonna, Sire ☆ |
| 4 | 4 | 12 | A KIND OF MAGIC, Queen, EMI ☆ |
| 5 | 5 | 13 | INTO THE LIGHT, Chris De Burgh, A&M ☆ |
| 6 | — | 1 | SILK AND STEEL, Five Star, Tent PL71100 □ |
| 7 | 12 | 8 | REVENGE, Eurythmics, RCA □ |
| 8 | 6 | 7 | THE FINAL, Wham!, Epic □ |
| 9 | 11 | 3 | THE HEAT IS ON, Various, Portrait |
| 10 | 10 | 26 | PICTURE BOOK, Simply Red, Elektra ☆ |
| 11 | 7 | 67 | BROTHERS IN ARMS, Dire Straits, Vertigo ☆ ☆ ☆ |
| 12 | 8 | 15 | RIPTIDE, Robert Palmer, Island □ |
| 13 | 9 | 3 | RENDEZVOUS, Jean Michel Jarre, Polydor □ |
| 14 | 24 | 3 | PARADE, Prince And The Revolution, Paisley Park ○ |
| 15 | 19 | 11 | INVISIBLE TOUCH, Genesis, Virgin ☆ |
| 16 | 23 | 4 | THE PAVAROTTI COLLECTION, Luciano Pavarotti, Styhus ○ |
| 17 | 15 | 43 | HUNTING HIGH AND LOW, A-ha, Warner Bros ☆ |
| 18 | 30 | 5 | COMMUNARDS, Communards, London |
| 19 | 17 | 164 | QUEEN GREATEST HITS, Queen, EMI ☆ ☆ ☆ |
| 20 | 16 | 5 | THE ORIGINALS — 32 ALL TIME CLASSICS, Various, Towerbell |
| 21 | 13 | 9 | EVERY BEAT OF MY HEART, Rod Stewart, Warner Bros □ |
| 22 | 22 | 38 | WHITNEY HOUSTON, Whitney Houston, Arista ☆ ☆ |
| 23 | 14 | 4 | RAT IN THE KITCHEN, UB40, Dep International/Virgin ○ |
| 24 | 21 | 14 | SO, Peter Gabriel, Virgin ☆ |
| 25 | 25 | 19 | STREET LIFE — 20 GREAT HITS, Bryan Ferry/Roxy Music, EG ☆ |

| | | | |
|-----|-----|-----|--|
| 26 | 33 | 44 | ONCE UPON A TIME, Simple Minds, Virgin ☆ |
| 27 | 20 | 10 | THE QUEEN IS DEAD, Smiths, Rough Trade □ |
| 28 | 48 | 19 | CONTROL, Janet Jackson, A&M ○ |
| 29 | 18 | 8 | BACK IN THE HIGH LIFE, Steve Winwood, Island □ |
| 30 | 27 | 2 | UPFRONT 2, Various, Serious |
| 31 | 32 | 93 | LIKE A VIRGIN, Madonna, Sire ☆☆☆ |
| 32 | 35 | 16 | LOVE ZONE, Billy Ocean, Jive □ |
| 33 | 36 | 14 | STANDING ON A BEACH — THE SINGLES, Cure, Fiction □ |
| 34 | 26 | 2 | THREE HEARTS IN THE HAPPY ENDING MACHINE, Daryl Hall, RCA |
| 35 | 31 | 8 | THE SEER, Big Country, Mercury |
| 36 | 29 | 9 | LONDON 0 HULL 4, Housemartins, Go! Discs □ |
| 37 | 40 | 79 | NO JACKET REQUIRED, Phil Collins, Virgin ☆☆☆ |
| 38 | 37 | 45 | WORLD MACHINE, Level 42, Polydor ☆ |
| 39 | 77 | 3 | HEARTBREAKERS, Various, Starblend |
| 40 | 45 | 3 | SUMMER DAYS, BOOGIE NIGHTS, Various, Portrait |
| 41 | 47 | 22 | PLEASE, Pet Shop Boys, Parlophone □ |
| 42 | 53 | 2 | GOOD TO GO LOVER, Gwen Guthrie, Polydor |
| 43 | 38 | 3 | THE BRIDGE, Billy Joel, CBS |
| 44 | 34 | 7 | NOW — THE SUMMER ALBUM, Various, EMI/Virgin ☆ |
| 45 | 41 | 21 | SUZANNE VEGA, Suzanne Vega, A&M □ |
| 46 | 55 | 4 | RAPTURE, Anita Baker, Elektra |
| 47 | 28 | 4 | FLAUNT IT, Sigue Sigue Sputnik, Parlophone |
| 48 | 59 | 19 | THE MAN AND HIS MUSIC, Sam Cooke, RCA □ |
| 49 | 44 | 6 | VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar □ |
| 50 | 39 | 7 | DRIVE TIME USA, Various, K-Tel ○ |
| 51 | 46 | 8 | BEST OF THE REAL THING, Real Thing, PRT ○ |
| 52 | 49 | 73 | GO WEST/BANGS AND CRASHES, Go West, Chrysalis ☆ ☆ |
| 53 | 42 | 35 | LUXURY OF LIFE, Five Star, Tent □ |
| 54 | 43 | 8 | PIE JESU, Aled Jones, 10 Records ○ |
| 55 | 71 | 4 | LISTEN LIKE THIEVES, INXS, Mercury |
| 56 | 60 | 144 | UNDER A BLOOD RED SKY, U2, Island ☆ ☆ |
| 57 | 62 | 89 | ALCHEMY, Dire Straits, Vertigo ☆ |
| 58 | 56 | 19 | ON THE BEACH, Chris Rea, Magnet □ |
| 59 | 51 | 10 | THE FIRST ALBUM, Madonna, Sire ☆ |
| 60 | 54 | 15 | MOONLIGHT SHADOWS, Shadows, ProTV □ |
| 61 | 61 | 7 | EAT 'EM AND SMILE, David Lee Roth, Warner Bros |
| 62 | 52 | 7 | THE WORKS, Queen, EMI ☆ |
| 63 | 72 | 15 | PRIVATE DANCER, Tina Turner, Capitol ☆ ☆ ☆ |
| 64 | 67 | 21 | THE GREATEST HITS, Shalamar, Stylus □ |
| 65 | 63 | 49 | HOUNDS OF LOVE, Kate Bush, EMI ☆ |
| 66 | 58 | 15 | WINNER IN YOU, Patti LaBelle, MCA |
| 67 | 57 | 4 | ORGASMATRON, Motorhead, GWR |
| 68 | 76 | 5 | KNOCKED OUT LOADED, Bob Dylan, CBS |
| 69 | 69 | 69 | BE YOURSELF TONIGHT, Eurhythms, RCA ☆ ☆ |
| 70 | — | 1 | WHO MADE WHO, AC/DC, Atlantic WX57 |
| 71 | 50 | 6 | TOUCH ME, Samantha Fox, Jive ○ |
| 72 | — | 1 | NEVER FELT SO GOOD, James Ingram, Qwest WX44 |
| 73 | 64 | 62 | THE DREAM OF THE BLUE TURTLES, Sting, A&M ☆ |
| 74 | 85 | 64 | FACE VALUE, Phil Collins, Virgin ☆ ☆ |
| 75 | 73 | 2 | THIS IS THE SEA, Waterboys, Ensign |
| 76 | 68 | 36 | LOVE OVER GOLD, Dire Straits, Vertigo ☆ ☆ |
| 77 | 78 | 3 | MAKING MOVIES, Dire Straits, Vertigo ☆ ☆ |
| 78 | 90 | 6 | RAISING HELL, Run DMC, London |
| 79 | 87 | 5 | CAN'T SLOW DOWN, Lionel Richie, Motown ☆ ☆ ☆ |
| 80 | — | 1 | RECKLESS, Bryan Adams, A&M AMA5013 ☆ |
| 81 | 79 | 3 | THE UNFORGETTABLE FIRE, U2, Island ☆ |
| 82 | — | 1 | THE ULTIMATE SIN, Ozzy Osbourne, Epic/Burning EPC26404 |
| 83 | 66 | 5 | NO GURU, NO METHOD, NO TEACHER, Van Morrison, Mercury |
| 84 | — | 1 | BLACK CELEBRATION, Depeche Mode, Mute STUMM26 ○ |
| 85 | 83 | 78 | SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆ ☆ ☆ |
| 86 | 75 | 10 | BRING ON THE NIGHT, Sting, A&M ○ |
| 87 | 70 | 5 | JAZZ SINGER, Neil Diamond, Capitol ☆ |
| 88 | — | 1 | BORN IN THE USA, Bruce Springsteen, CBS CBS86304 ☆ ☆ ☆ |
| 89 | — | 1 | KICKING AGAINST THE PRICKS, Nick Cave and the Bad Seeds, Mute STUMM28 |
| 90 | 80 | 2 | RUMOURS, Fleetwood Mac, Warner Bros ☆ ☆ ☆ |
| 91 | 91 | 2 | ONE WORLD, John Denver, RCA |
| 92 | 100 | 3 | STOP MAKING SENSE, Talking Heads, EMI □ |
| 93 | 84 | 5 | SPARKLE IN THE RAIN, Simple Minds, Virgin □ |
| 94 | — | 1 | WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ZTTIQ1 ☆ ☆ ☆ |
| 95 | — | 1 | PURPLE RAIN, Prince And The Revolution, Warner Bros 9251101 ☆ |
| 96 | — | 1 | THIS IS BIG AUDIO DYNAMITE, Big Audio Dynamite, CBS CBS26714 ○ |
| 97 | 96 | 11 | LEGEND, Bob Marley and the Wailers, Island ☆ ☆ ☆ |
| 98 | 94 | 8 | GREATEST HITS, Rod Stewart, Riva |
| 99 | — | 1 | HELLO I MUST BE GOING, Phil Collins, Virgin V2252 ☆ ☆ |
| 100 | 82 | 5 | HATFUL OF HOLLOW, Smiths, Rough Trade □ |

☆☆☆ Triple Platinum (900,000 sales) ☆☆ Double Platinum (600,000 sales)
 ☆ Platinum (300,000 sales) □ Gold (10,000 sales) ○ Silver (60,000 sales)

UK12INCH7



T W E L V E I N C H

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| 1 | 1 | I WANT TO WAKE UP WITH YOU, Boris Gardiner, Revue |
| 2 | 2 | AIN'T NOTHIN' GOIN' ON BUT THE RENT, Gwen Guthrie, Boiling Point |
| 3 | 6 | WE DON'T HAVE TO . . . , Jermaine Stewart, 10 Records |
| 4 | 17 | DON'T LEAVE ME THIS WAY, Communards, London |
| 5 | 12 | LOVE CAN'T TURN AROUND, Farley 'Jackmaster' Funk, DJ International |
| 6 | 11 | BROTHER LOUIE, Modern Talking, RCA |
| 7 | 8 | HUMAN, Human League, Virgin |
| 8 | 5 | I CAN PROVE IT, Phil Fearon, Ensign |
| 9 | 7 | WHEN I THINK OF YOU, Janet Jackson, A&M |
| 10 | 3 | SO MACHO, Sinitta, Fanfare |
| 11 | 13 | GIRLS AND BOYS, Prince and the Revolution, Paisley Park |
| 12 | 4 | THE LADY IN RED, Chris De Burgh, A&M |
| 13 | 10 | A QUESTION OF TIME, Depeche Mode, Mute |
| 14 | 14 | DANCING ON THE CEILING, Lionel Richie, Motown |
| 15 | 9 | CALLING ALL THE HEROES, It Bites, Virgin |
| 16 | 18 | BREAKING AWAY, Jaki Graham, EMI |
| 17 | — | GLORY OF LOVE, Peter Cetera, Full Moon/WEA |
| 18 | — | THE WAY IT IS, Bruce Hornsby and the Range, RCA |
| 19 | — | YOU GIVE LOVE A BAD NAME, Bon Jovi, Vertigo |
| 20 | — | HEARTLAND, The The, Epic |

THE FALL.

NEW SINGLE.. (partly from the 1.p.)

Mr. Pharmacist

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2: BEND SINISTER 1.p. TERMINAL
 SEPT. '86

3: ? DEC. '86

W/E SEPT 6, 1986
 EUROBEAT
 REGGAE
 INDIE SINGLES
 INDIE ALBUMS

CHARTS

EUROBEAT

- | | | |
|----|----|--|
| 1 | 4 | LOVE CAN'T TURN AROUND/DUB CAN'T TURN AROUND, Farley 'Jackmaster' Funk featuring Darryl Pandy, London 12in |
| 2 | 13 | QU'EST-CE QUE C'EST?, Splash, Rocket 12in |
| 3 | — | KNOCK ME SENSELESS, Eastbound Expressway, Passion 12in white label |
| 4 | 14 | YOU'RE GONNA SUFFER, Bertice Reading, Sublime 12in white label |
| 5 | 10 | ON THE HOUSE, Midnight Sunrise, Crossover 12in white label |
| 6 | 3 | LANDSLIDE, Croisette, Passion 12in |
| 7 | 2 | NO MAN'S LAND, Seventh Avenue, Record Shack 12in |
| 8 | 9 | MORE THAN PHYSICAL, Bananarama, London 12in |
| 9 | — | WALK IN MY SHOES, Hazell Dean, Dutch EMI 12in |
| 10 | — | SPIES, Jesse's Gang featuring Ronnie, US Jes Say Records 12in |
| 11 | 22 | (I WANT TO GO TO) CHICAGO, R.T. & The Rockmen Unlimited, US Criminal Records 12in |
| 12 | 6 | DON'T LEAVE ME THIS WAY, The Communards, London 12in |
| 13 | 5 | AMERICAN LOVE, Rose Laurens, German WEA 12in |
| 14 | — | CRAZY, Arrogance, US DJ International Records 12in |
| 15 | 7 | DOWN AND COUNTING, Claudja Barry, US Epic 12in |
| 16 | 18 | TWO OF HEARTS (EUROPEAN DANCE MIX), Stacey Q, Atlantic 12in |
| 17 | 1 | LOVE IN THE SHADOWS (REMIX), E.G. Daily, US A&M 12in |
| 18 | — | YOUR LOVE IS ALL I NEED, Carol Hahn, US Wide Angle 12in |
| 19 | 19 | HOW MANY HEARTS, Evelyn Thomas, Record Shack 12in |
| 20 | 17 | THE HOUSE MUSIC ANTHEM, Marshall Jefferson, US Trax Records 12in |
| 21 | — | DON'T YOU TRY IT, Raww, Debut 12in |
| 22 | 16 | RUN TO ME, Tracy Spencer, CBS 12in |
| 23 | 11 | SEX SYMBOL, Man 2 Man, US Recca 12in |
| 24 | 25 | JACK YOUR BODY, Steve 'Silk' Hurley, US Underground 12in |
| 25 | 27 | I NEED A LOVER TONIGHT, Caren Cole, Passion 12in |
| 26 | re | SECRETS, Albert One, Italian Time 12in |
| 27 | 8 | DOWN DOWN ROMEO, Meccano, German Ariola 12in |
| 28 | 23 | PLAY IT COOL, Model 500, US Metroplex 12in |
| 29 | 28 | I FEAR THE NIGHT, Tyree, US Underground 12in |
| 30 | re | I WON'T GIVE IT AWAY, Olga, US Top Hits 12in |

Compiled by Alan Jones/James Hamilton

REGGAE

- | | | |
|----|----|--|
| 1 | 1 | I WANT TO WAKE UP WITH YOU, Boris Gardiner, Revue |
| 2 | 8 | DEAR BOOPSIE, Pam Hall, Blue Mountain |
| 3 | 4 | SHU BEEN, Frankie Paul, Pioneer International |
| 4 | 13 | BORN FREE, Winsome, Fine Style |
| 5 | 3 | THE ORIGINAL BANG A RANG, Nitty Gritty, Jammy's |
| 6 | 10 | BE MY LADY, Peter Hunningale, Street Vibes |
| 7 | 7 | MAGIC FEELING, Michael Gordon, Fine Style |
| 8 | 5 | PUSH COMES TO SHOVE, Freddie McGregor, Real Authentic Sound |
| 9 | 17 | LOVELY FEELING, Dennis Brown, Blue Mountain |
| 10 | 14 | GREETINGS, Half Pint, Powerhouse |
| 11 | 16 | MILITANCY, Papa Levi, Jah Tubbys |
| 12 | 2 | SMILE, Audrey Hall, Germain |
| 13 | 15 | TUNE IN, Cocoa Tea, Jammys |
| 14 | — | MISERABLE WOMAN, Freddie McGregor, Greensleeves |
| 15 | 9 | SIXTH STREET, Jock Wilson, Uptempo |
| 16 | — | HARD DRUGS, Gregory Isaacs, Tappa |
| 17 | 6 | LET ME DOWN EASY, Marvin James, Hot Vinyl |
| 18 | 12 | TROUBLE AGAIN, King Kong, Greensleeves |
| 19 | 19 | ORIGINAL LOVE ME/SENSI MAN ROCK, Little Howie/Earl Anthony, Back To Africa |
| 20 | — | OPEN THE DOOR/WHAT A SMILE, Ken Boothe, Blue Mountain |
| 21 | — | AFRICA, Axeman, Fashion |
| 22 | 11 | IN THE SPRINGTIME, Maxi Priest, 10 |
| 23 | 18 | JUST FOR A TIME, Bob Andy, Anka |
| 24 | 20 | SOUND IN A FURY, Errol Bellot, Jah Tubbys |
| 25 | 22 | LEAVE PEOPLE BUSINESS ALONE, Admiral Tebbett, Techniques |
| 26 | 24 | BOOPS, Supercat, Technique |
| 27 | 26 | SLAUGHTER, Dixie Peach and the Offbeat Posse, Jah Tubbys |
| 28 | 25 | ROCK THIS YAH MUSIC, Undivided Roots, Entente |
| 29 | 21 | YOU LICK ME FIRST, Sugar Minott, Live And Love |
| 30 | 23 | THAT'S HOW HEARTACHES ARE MADE, Aisha, Ariwa |

Compiled by Spotlight Research

INDIE SINGLES

- | | | |
|----|----|---|
| 1 | 1 | A QUESTION OF TIME, Depeche Mode, Mute |
| 2 | — | TOKYO STORM WARNING (PART 1), Elvis Costello, Imp/Demon |
| 3 | 2 | PANIC, the Smiths, Rough Trade |
| 4 | 3 | LIKE A HURRICANE/GARDEN OF DELIGHT, the Mission, Chapter 22 |
| 5 | — | THE LAST BULLET IN THE GUN, Terry And Gerry, Intape |
| 6 | 6 | HEARD IT ALL, Bodines, Creation |
| 7 | 10 | HEART FULL OF SOUL, Ghost Dance, Karbon |
| 8 | 16 | GIMME GIMME GIMME (A MAN AFTER MIDNIGHT), Leather Nun, Wire |
| 9 | 4 | SERPENT'S KISS, the Mission, Chapter 22 |
| 10 | 13 | THIS BOY CAN WAIT, the Wedding Present, Reception |
| 11 | 7 | I'M ON FIRE, The Guana Batz, ID |
| 12 | 11 | BETTER DEAD THAN WED, Class War, Mortarhate |
| 13 | 9 | HAPPY HOUR, the Housemartins, Go! Discs |
| 14 | 5 | WILD CHILD, Zodiac Mindwarp and the Love Reaction, Food |
| 15 | 8 | UNDERSTANDING JANE, the Icicle Works, Beggars Banquet |
| 16 | 17 | BLUE MONDAY, New Order, Factory |
| 17 | — | I'M SNIFFING WITH YOU HOO, Pop Will Eat Itself, Desperate |
| 18 | — | PRIME MOVER, the Leather Nun, Wire |
| 19 | 30 | I SEE RED, Frenzy, ID |
| 20 | 14 | CRUMMY STUFF, the Ramones, Beggars Banquet |
| 21 | 15 | TRUMPTON RIOTS, Half Man Half Biscuit, Probe Plus |
| 22 | 27 | THE SINGER, Nick Cave and the Bad Seeds, Mute |
| 23 | 12 | BRILLIANT MIND, Furniture, Stiff |
| 24 | — | LIKE AN ANGEL, the Mighty Lemon Drops, Dreamworld |
| 25 | 29 | MORNING SIR, Bogshed, Help Yourself |
| 26 | 23 | CRYSTAL CRESCENT, Primal Scream, Creation |
| 27 | 28 | IS THERE ANYONE OUT THERE, Mighty Mighty, Girlie |
| 28 | — | BOOKS ON THE BONFIRE, the Bolshoi, Beggars Banquet |
| 29 | 18 | BABY'S ON FIRE, the Creepers and Marc Riley, Intape |
| 30 | — | RUNAWAY, Luis Cardenas, Consolidated Allied |
- Compiled by Spotlight Research



INDIE SINGLES 5

INDIE ALBUMS

- | | | |
|----|----|--|
| 1 | — | KICKING AGAINST THE PRICKS, Nick Cave and the Bad Seeds, Mute |
| 2 | 1 | THE QUEEN IS DEAD, the Smiths, Rough Trade |
| 3 | — | WATCH YOUR STEP, Ted Hawkins, Gull |
| 4 | 2 | LONDON O HULL 4, the Housemartins, Go! Discs |
| 5 | 3 | HIGH PRIEST OF LOVE, Zodiac Mindwarp and the Love Reaction, Food |
| 6 | 5 | GIANT, the Woodentops, Rough Trade |
| 7 | 4 | GIFT, the Sisterhood, Merciful Release |
| 8 | 16 | CLOCKWORK, Frenzy, ID |
| 9 | — | MAJOR MALFUNCTION, Keith Le Blanc, World |
| 10 | 29 | IN SICKNESS AND IN HEALTH, Demented Are Go, ID |
| 11 | — | THUNDERHEAD, the Janitors, Intape |
| 12 | 18 | VICTORIALAND, Cocteau Twins, 4AD |
| 13 | 8 | STEP ON IT, Bogshed, Help Yourself |
| 14 | 15 | RUM SODOMY AND THE LASH, the Pogues, Stiff |
| 15 | 17 | BORN SANDY DEVOTIONAL, the Triffids, Hot |
| 16 | 12 | BACK IN THE DHSS, Half Man Half Biscuit, Probe Plus |
| 17 | 19 | A DATE WITH ELVIS, the Cramps, Big Heat |
| 18 | — | SLOW DEATH (MINI LP), Leather Nun, Wire |
| 19 | 9 | ONLY STUPID BASTARDS HELP EMI, Conflict, Model Army |
| 20 | 13 | MANIC POP THRILL, That Petrol Emotion, Demon |
| 21 | 6 | DISCOVER, Gene Loves Jezebel, Beggars Banquet |
| 22 | 11 | BLACK CELEBRATION, Depeche Mode, Mute |
| 23 | 24 | UNCARVED BLOCK, Flux, One Little Indian |
| 24 | 7 | BEST BEFORE 1984, Crass, Crass |
| 25 | 10 | EVOL, Sonic Youth, Blast First |
| 26 | 14 | CONTENDERS, Easterhouse, Rough Trade |
| 27 | 27 | TWO KAN GURU, Big Flame, Ron Johnson |
| 28 | 26 | WALKING THE GHOST BACK HOME, Bible, Backs |
| 29 | 21 | SHOULD THE WORLD FAIL TO FALL APART, Peter Murphy, Beggars Banquet |
| 30 | 22 | OUT OF MY WAY, Meat Puppets, SST |
- Compiled by Spotlight Research

COMPETITION WINNERS

COUNTRY COMPETITION: Mr S Smith, Hounslow, Middx; Mr D Wood, Rainham Lane, Essex; Steve Kenge, Bletchley, Bucks; Mr G Murray, Garthdee, Aberdeen; Bill D Drover, Bonnyrigg, Midlothian; John Borrell, Middleton, Leeds; S Gaskell, Watford, Herts; Alan Kenny, Wallasey, Merseyside; Jeannette Bielby, Grange Park, Blackpool; D M Barker, Isleworth, Middx.

RYUICHI SAKAMOTO: Andrea Brown, Hampton Magna, Warwick; Ian Duffield, Eynsham, Oxford; Ian Drury, Northwood, Middx; Matt Adams, Birkenhead, Merseyside; Marie McNally, Caversham, Reading; Susan Wilson, Clapton, London E5; Katie Godsall, Abbeywood, London SE2 Damien Connelly, Newarthill, Lanarkshire; Ian Burnham, Scunthorpe, South Yorks; Mr M Marriot, Aylesbury, Bucks; David Fry, Pinner, Middx; Linda Brand, Croydon, Surrey; Cassian Hamilton, Thamesmead, London SE28; Tracy Briddon, Matlock, Derbyshire; Seema Malik, Stockwood, Bristol; Ann Turner, Walton-on-the-Naze, Essex; Nick Speed, Chesterfield, Derbyshire; Keith Wilson, Milton Keynes, Bucks; Graham Borge, Pencoed, Wales; Chris Bogget, Marlow, Bucks; Atsushi Koyama, Morriston, Swansea; J Hoole, Doncaster, South Yorks; Mr G Law, Ipswich, Suffolk; Carl Surry, Barnet, Herts; Scott Smillie, Baillieston, Glasgow.

10 DANCE RECORDS: Mr I Norman, Ipswich, Suffolk; N Baba, London SE15; J Ryan, Basingstoke, Hants; Mr M Tighe, Daventry, Northants; D S Wells, Hatfield, Herts; S Cassar, Roath, Cardiff; Mr G Slawson, Hooton, South Wirral; Mr S M Regalson, Hodgehill, Birmingham; Mr R Winterbone, Dunstable, Beds; Miss B Murphy, King's Heath, Birmingham; Miss E Daniels, Huntingdon, Cambs; Mr R Theobalds, Northumberland Street, Norwich; C Powell Romford, Essex; Mr P A Cambell, Millom, Cumbria; S P Day, Chingford, London E4; P Hyder, Irsanbottom, Surrey; Mr R Belle, Andover, Hants; Mr D MacAngus, Portlethen, Aberdeen; Mr O Jacob, London NW4, Miss B Hunter, West Dulwich, London SE2; A Cross, Clifton, Bristol; Mr T J Macrae, Wellington, Somerset; Mr G Clout, Sittingbourne, Kent; Mr J Lickiss, Blackpool, Lancs; Mr P Johnson, Scarborough, North Yorks.

WITNESS: Mr A Wilson, Alsager, Stoke-on-Trent; Mr A Borden, Sheffield; M J Shouler, Milton Keynes, Bucks; Neil Howes, Lowestoft, Suffolk; Chris Daniels, London NW3.

10 BY 12: M Fitzgerald, Weymouth, Dorset; Mr J Coser, Brixton, London SW2; R A Clarke, Tamworth, Staffs; T Mabbutt, Northampton; Mr M Feldman, Springfield, London E5; Mr W Taylor, Eltham, London SE9; J E Rowe, Chesterfield, Derbyshire; Mr P Johnson, Scarborough, North Yorks; B F Jenkinson, Rhyl, Clwyd; Mr K Morray, Bridlington, East Yorks; T J Macrae, Wellington, Somerset; D Hodgson, Preston, Lancs; Mr M Ormeron, Urmston, Manchester; Mr R Sciltou, Halstead, Essex; Mr C Lawrence, Lancing, Sussex; Sandra Wharton, Bordesley Green, Birmingham; Mr K McMullan, Gateacre, Liverpool; Mr E Loughran, Southend-On-Sea, Essex; Mr K Mulroue, South Ockendon, Essex; Mr R Read, Malvern, Worcs; Mr G Borge, Pencoed, Mid Glamorgan; Mr D Brook, Leeds; Mr M Davison, Hemel Hempstead, Herts; Mr L Krabbendam Blackheath, London SE3; Mr B Kirkbride, Cheadle, Cheshire.

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LETTER TO BREZHNEV: Mr P Davies, Wavertree, Liverpool; J Noakes, Sittingbourne, Kent; Mr J Capper, Port Talbot, South Wales; Mr C Wagstaff, West Hallam, Derbyshire; Mr N Munt, Redfield, Bristol.

VIRGIN VIDEO: Laurie Atkinson, Hull, Humberside; Julie Eyre, Kentish Town, London NW5; S Branchflower, Wembley, Middx.

ARETHA FRANKLIN: Mr J Dempsey, Ilkeston, Derbyshire; Mr M Bell, Horton laby, Kent; Mr S Williamson, Wolverhampton, West Midlands; N Howes, Lowestoft, Suffolk; Mr P Craven, Deptford, London SE8; Mr R Theobalds, Norwich, Suffolk; Mr J Christophides, Luton, Beds; G Martini, Iffley, Oxford; Mr A Sedgley, Rotherham, South Yorks; Mr J Borrell, Middleton, Leeds; D Atkin, Morpeth, Northumberland; Mr D Fry, Colchester, Essex; Mr Ernie Godfrey, Hitchin, Herts; Bob Tingle, Slapton, Beds; D R Cooke, Barrow-In-Furness, Cumbria.

PLASTIC CHICKEN: Miss L Carrege, Limehouse, London E11; Mr R Myers, Bracknell, Berks; Mr P Gavin, Bedworth, Warcs; Mr R Evans, Crewe, Cheshire; Mr J Francis, West Hoe, Plymouth; Mrs J Marner, York; Mr A Yarnodd, Wimbeldon, London SW19; Mr P Redfern, Knypersley, Stoke-On-Trent.

DIRE STRAITS: A M Young, Daryhulme, Manchester; F Fletcher, Shirecliffe, Sheffield; Mr T Rogers, Sunderland, Tyne And Wear; Ann Turner, Walton-On-The-Naze, Essex; Mr J Wright, Oadby, Leics; Miss L Gray, Fairwater, South Glamorgan; Mr S Aldreel, Heaton Chapel, Stockport; Mr A Perrin, Deal, Kent; Kay Harris, Whetstone, London N20; Mr J Grierson, Weir, Lancs.

DIRE STRAITS (easier): Eddie Bundred, Liverpool; Stuart Sibbalo, West Calder, West Lothian; Mr M Champions, Henley-On-Thames, Oxon.

POLYGRAM VIDEO: Carol Sloan, Dunmurry, Belfast; Liz Jackson, New Malden, Surrey; Donna Rock, Thornton Heath, Surrey; Richard Evans, Crewe, Cheshire; Mrs Hatcher, Ambergate, Derbys; James Hunter, Airdrie, Lanarkshire; Gareth Martin, Newport, Gwent; Mr P Sansom, Colyton, Devon; Roy Steele, Dingle Liverpool; Catherine Cooke, Turriff, Aberdeenshire; Ann Turner, Walton-On-The-Naze, Essex; M Gordon, Wincobank, Sheffield; J A Read, Copthorne Sussex; John Howkins, London WC1N; Paul Daniels, London W1; P Cowan, Caversham, Reading; P De Souza, Streatham, London SW16; J Fletcher, Shirecliffe, Sheffield; Miss Spisak, Watford, Herts; Kenny Maxwell, Ayr, Scotland; L Walker, Chislehurst, Kent; Ora Jacob, London NW4; T McNeice, Liverpool, Merseyside; Suzanne Mehet, Hackney, London E8; Keith Heaviside, Mansfield, Notts; Gary Frankland, York; Caroline Lowry, Leeds, West Yorks; Eddie Bundred, Liverpool; B Anthony, Winton Eccles, Manchester; I McTaggart, Millbank, Liverpool.

GIRLS TALK: Mr G Grainger, Stoke-On-Trent, Staffs; Anthony Ince, Crumpsall, Manchester; Mike Gilbert, Stafford; Wayne Hopkins, Ril Sheldon, Birmingham; Mr P Barnett, Ufford, Stamford; Peter Hunnisett, Houghton Regis, Beds; Mr D Baxter, Blackpool, Lancs; Mr J Hunnisett, Letchworth, Herts; Gareth Martin, Newport, Gwent; Miss Burke, Selby, North Yorks; M Kelly, Leigh, Lancs; R C Tyler, Abergavenny, Gwent; John Ellis, Derrygonnelly, Co Fermanagh; John Kirk Ayr, Scotland; Bob Tingue, Slapton, Beds; N Paulone, Chiswick, London W4; Jeff Ledbrook, Quinton, Birmingham; Jeff Brookes, Weston Super Mare, Avon; Mr Hatcher, Ambergate, Derbys; B Millard, Kidlington, Oxford; J Dempsey, Ilkeston, Derbys; Bernadette Murphy, Kings Heath, Birmingham; Kay Harris, Whetstone, London N20; I Maver, Im-

mingham, Humberside; Mr J Acland, East Ham, London E6.

MAD MAX: Mr I Ward, Ashford, Kent; Mr D Ward, South Shields, Tyne And Wear; Laura Powell, Formby, Merseyside; Joy Pack, Walthamstow, London E17; Miss J Crooks, Rugeley, Staffs.

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PETER GABRIEL: Claire Booth, Radlett, Herts; Steven Hooper, Hopkinstown, Pontypriod; S Primrose, London N22; A Fairbrass, Westcliffe-On-Sea, Essex; Sally Taylor, London N22; Colin Wagstaff, West Hallam, Derbys; Mr D Atkins, Rochdale, Lancs; P R Young, Luton, Beds; Graham Davies, Heaton Mersey, Stockport; Mr W Cowling, London SE18; Simon Howat, Chiselborough, Somerset; K Gelder, Askern, Yorkshire; S Lee, Hitchin, Herts; Y Clancey, Welwyn Garden City, Herts; Rachel Rutherford, Leominster, Herefordshire.

WEST SIDE STORY (LP): Russell Trunk, Rickmansworth, Herts; Timothy Hinchliffe, Burnely, Lancs; Paul Brown, Melton Park, New-

castle Upon Tyne; Liz Bailey, Tipton, West Midlands; Kate Kenzie, Welwyn Garden City, Herts; S Martin, Middlesbrough, Cleveland; Karen Valentine, Atherton, Manchester; Mrs B A Davies, Leeds; David Foster, Rossendale, Lancs; Mr I Jolley, Lewes, East Sussex; (cassette): T E Nicholls, High Wycombe, Bucks; Gary Holmes, Southport, Merseyside; Michael Beech, Wrexham, Clwyd; J Christophides, Luton, Beds; Mr Jones, Bury St Edmonds, Suffolk; Richard Cook, Lincoln; Robert Edmonds, Horton, Somerset; Katie Godsall, Abbeywood, London SE2; Kenny Maxwell, Ayr, Scotland; Tim Boon, Colchester, Essex; (compact disc): Gerald Armin, Stratford, London E15; P Craven, Deptford, London SE8; J C Row, Woodbridge, Suffolk; D Nash, St Peters Port, Guernsey; Nigel Aldridge, West Kensington, London W14.

THE CURE: C Taylor, Swaffham, Norfolk; Sue Tittle, Selly Oak, Birmingham; Deborah, Dudley, West Midlands; Sara Osman, Farnham, Surrey; Miss Sainsbury, Wantage, Oxon.

CAPITAL MUSIC FESTIVAL: Michael Rose, Harrow, Middx; Ian Sparks, East Ham, London E6; F Fletcher, Shirecliffe, Sheffield; J Appleford, Ruislip, Middx; Martin Wells, Uxbridge, Middx.

HIP HOP TICKETS: Peter Roe, Leytonstone, London E11; Gurdeep Ubhe, Southall, Middx; J O'Shea, Caversham Park, Berks; D Reeve, Eastwood, Essex; P Johnson, Bexley, Kent.

SUNSPASH: Jenny Allen, Henfield, Sussex; A Modeste, Willesden Green, London NW2; Mark McLaren, Lee-On-Solent, Hants; Mark Neville, Headington, Oxford; B Hunter, West Dulwich, London SE21; Lynn Walsh, Fulham, London SW6; A Smith, Swanley, Kent; Shaun Willoughby, Dellafield, London N4; Ian Jean Baptiste, London NW10; Carol Bird, London SE17.

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● CATHY TYSON (Simone) and Bob Hoskins (George) in 'Mona Lisa'



MONA LISA (Cert 18 dir: Neil Jordan)

An interesting concoction, 'Mona Lisa' could possibly be Neil Jordan's most commercial film to date. On the surface having much hack, Cockney-Laahndan sub-'Minder' appeal, and a smattering of British gangster-film clichés, it nevertheless cuts out most of the anticipated crap thanks to a screenplay by Jordan and David Leland.

Both gentlemen are currently skirting the forefronts of what's left of British cinema, Jordan directing new projects almost constantly and Leland writing new screenplays for appearance in '87. What makes them an interesting team here is the meshing of Jordan's visual flair and eager experimentation, with Leland's ever present moral conscience and angry sense of realism.

'Mona Lisa' tells the tale of George (Bob Hoskins), a small-time crook who, on leaving prison, is turned away by his wife, and falls in again with his former boss, Mortwell (Michael Caine), who 'owes' him for his time inside.

George is put to work lugging porn videos round Soho shops, and chaffeur-ing call-girl Simone (Cathy Tyson), to and from her wealthy clients. George gradually falls in love with Simone ("She may be a thick black tart, but she's still a f**king lady") but becomes increasingly perplexed and depressed by the conveyor-belt load of low-life in central London.

Two narrative threads unfold and then converge. Simone asks George to find her young friend Cathy (Kate Hardie), who — on last sighting — was a smack fiend in urgent need of help. It turns out that Cathy now has a pimp who was once Simone's pimp (until she sensibly did a runner).

The pimp turns out to be an associate of Mortwell, and George takes the brunt of rival interests and grudges, escaping a razor-blade attack in a highly dramatic lift-scene. He rescues junkie Cathy, and, with Simone, takes her to Brighton. The evil Mortwell and

pimp Anderson go in pursuit...

'Mona Lisa' has a lot going for it. It slices into the innards of Soho's shit-holes, gives Michael Caine a small but unusually ugly role, and gives Hoskins a somewhat less hideous 'tough role' than in 'Long Good Friday' (like 'Mona Lisa', also financed by George Harrison's HandMade company).

Hoskins won Best Actor award for this picture at Cannes, but the most interesting performances here come from the females, especially Zoe Nathenson who plays George's estranged teeny daughter. Full of sad, inquisitive but tough expressions, she gives the only real sense of hope in this sorry story.

The best line in the film comes from Robbie Coltrane, who plays a detective novel reading mechanic friend of George. Entering a room to find George watching a scene on a porn video, he asks drily — "Channel 4, is it?"

John Hind

MIRACLES (Cert PG dir: Jim Kouf)

Tom Conti playing an American? You might as well try casting Frank Bruno as Marilyn Monroe. I must have seen worse films than 'Miracles', but I can't remember when. It's an implausible yarn involving divorce, bank robbery and being shipwrecked.

Conti plays a yuppie surgeon called Roger who's on the brink of splitting up with his wife, Jean, (Teri Garr). But a series of disasters means they just can't keep away from each other — and we all know how the film is going to end, don't we?

'Miracles' is very low on laughs. Conti has great difficulty hanging on to his Yankee accent and thinks he can get away with rolling his eyes occasionally or being hysterical. Teri Garr just hams up her lines with a script that's third rate 'Romancing The Stone'.

I found myself nodding off at least twice. Zzzzzz...

Robin Smith



● MIRACLES MIGHT happen sometimes, but not in this film



NEIL JORDAN

The Filofax thumps onto the table and the slightly dishevelled figure of Neil Jordan slumps onto the chair. Just back from the States, Britain's, or I should say, Ireland's hottest young director looks a little hot under the collar, or perhaps it's just jet-lag.

Anyway, he doesn't seem in any fit condition to warble an enthusiastically about the successful US launch of his latest film, 'Mona Lisa'. It's already picked up a Best Actor award at Cannes for Bob Hoskins, which can't have done it any harm, but like all British films it has to succeed in the States before everyone can sit back and start looking pleased with themselves.

The omens look good, Hoskins has gone down a storm, and the 36-year-old writer/director, whose two previous films, 'Angel' and 'The Company Of Wolves' were well received but didn't exactly break box office records, looks set to clean up as the scripts come rolling in and the Hollywood majors hover around like predatory sharks.

"At the moment I'm being offered a lot of scripts," he says with a sort of matter-of-fact modesty, "but I find it very difficult instinctively to say 'yes' to something that might be very attractive and similar to some of the things I've done before, but which I can't visualise from inside."

'Mona Lisa' is the story of an ex-con (Hoskins) who falls for a beautiful black prostitute, played with incredible poise by newcomer Cathy Tyson. Hoskin's performance is every bit as good as you would expect from one of our best screen actors, and though the film is set in a very recognisable London, with its seedy strip joints and posh West End hotels, there's almost a dream-like quality in the way the story unfolds to its violent climax.

Some people have fired criticisms at the way the film depicts all the women as either stupid or no-hopers, but Jordan disagrees.

"I'd say the men were less bright than the

women, wouldn't you?" he replies in his characteristic whisper as I push the microphone closer to catch what he's saying. "The Bob Hoskins character is much more naive than Simone. I suppose it comes down to the kind of lifestyle these people lead. If you are involved with heroin or the kind of relationship between a prostitute and a pimp gives rise to, it leads to a very uncontrolled attitude towards things. It was that I was trying to show."

Enough said. 'Mona Lisa' is going to impress a lot of people, and Neil Jordan is already talking big budgets for his next two films. One, provisionally titled 'Ghost Tours', is a comedy about an Irishman who sells his ghost-ridden stately home to a couple of rich Americans, and the other is the story of the Irish revolutionary Michael Collins, who almost single-handedly dismantled the British regime in Ireland around the time of the First World War.

Sitting hunched in his chair, the quietly spoken young Irishman looks the least likely Hollywood tycoon ever, but that's the way things seem to be going. He won't give up his Irish roots, where he still lives with his wife and two children, nor does he intend to ignore the wealth of talent lying dormant in that green and pleasant land. But he is ambitious, and he summed up the two conflicting sides of his character nicely when I asked him if he was basically an introvert.

"No I'm at war with myself — fiercely introverted and a bit of a show off at the same time ... I only started writing films about four or five years ago and before that I had been writing novels and being quite solitary. But even then I was working in a theatre group, or playing in a rock band. I also set up a publishing company, so I was always doing very private things and public things too."

Colin Booth



● NEIL JORDAN plays with funny spectacles on the set of 'Mona Lisa'

FREE TICKETS!

OK, there's nothing on the telly so here's your chance to get up offa that thang and get down to your local picture palace to see a brand new cinematic release.

'Jake Speed' is John 'Elephant Man' Hurt's latest celluloid outing, in which he plays a ghastly white slave trader who kidnaps a young girl and takes her to Africa. If we say the words 'Indiana Jones' you might hazard a guess at what happens next. 'Jake Speed' is a jolly adventure romp about a fictional comic strip hero, all thoroughly tongue-in-cheek and certainly better than watching Hurricane Charlie out of your bedroom window.

Anyhow ... we generous chaps have decided to let you all have the chance to get two tickets for the price of one. All you have to do is pop along to your local Odeon cinema (see details below) present the coupon below, and the person of your choice gets in for nought pee. Hi ho Silver, away...

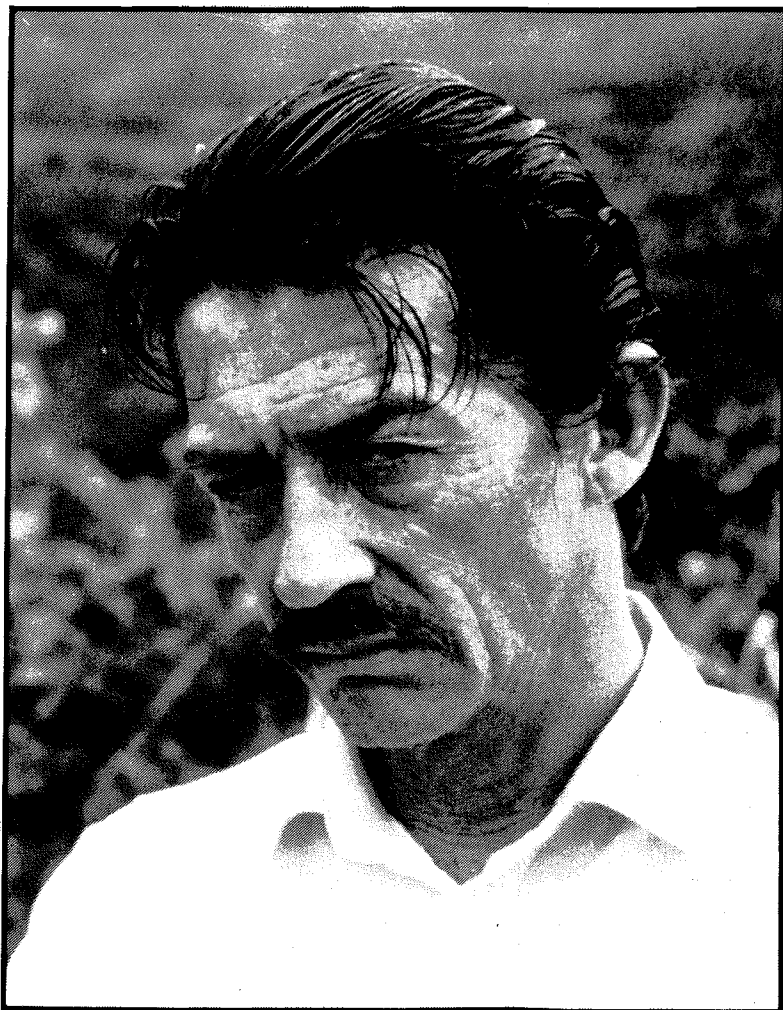
'JAKE SPEED' will be showing at the following Odeon cinemas from September 5, 1986: Barking, Barnet, Birmingham (Queensway), Blackpool, Bradford, Brighton, Bristol, Bromley, Cardiff, Chester, Colchester, Coventry, Guildford, Hanley, Harrogate, Holloway, Ilford, Jersey, Kensington, Leeds, Leicester, Liverpool, Manchester, Middlesbrough, Newcastle, Nottingham, Peterborough, Portsmouth, Reading, Romford, Salisbury, Southampton, Southend, St Albans, Streatham, Swansea, Swiss Cottage, Torquay, Western Super Mare, Wimbledon, Worthing, York.

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● JOHN HURT: a horrid white slave trader in 'Jake Speed'

▼ THE READING FESTIVAL ►

Poor old Reading Festival has taken a bit of stick over the past few years. Towards the end of the Seventies it rapidly became out of touch with its jazz and blues origins, and as the music fell further into the murky depths of heavy metaldom the crowd began decreasing. But despite this and the recent problems of trying to find a permanent site for the event, the festival's reputation for giving new bands the breaks they need has continued.

In the past, Rod Stewart, Status Quo, Marillion and many others have benefitted greatly from appearances at Reading. This year saw more young groups looking for a step up.

Reading bands Dog 'Ouse and Larry Miller began the Friday night bill with two rather mediocre and uninspiring hard rock sets. The first group to really liven things up was the Bolshoi. The ability to write good catchy tunes but sound fresh and lively made the band the festival's first success. Vocalist Trevor Jammer kept the crowds interested with his distinct vocals and perky character. The new single, 'Books On The Bonfire' brimmed with confidence and in a way emphasised the Bolshoi's knack of making their songs immediate and impulsive.

Then came London's Twenty Flight Rockers, who attempted to keep the pace going with a quick thrash of rock 'n' roll, but despite putting a lot of energy and effort into the performance and getting a few feet tapping, the Billy Idol/Adam Ant fusion never really made an impact.

Goth rock breakaways, March Violets are sounding a lot brighter than their days on the Rebirth label, and radiant singer Cleo could be the key ingredient to future success for the band. Her raunchy image and voice carried the excellent 'Walk Into The Sun' and 'Snake Dance' superbly.

The biggest impression of the day was made when Balaam And The Angel took to the stage. What on earth caused singer Mark Morris to wear such awful trousers? I couldn't help laughing every time he strolled around in what must have been either boiler suit cut-offs or rejects from Hawkwind's dressing room. Thankfully, the music was a little more tasteful, and songs like 'She Knows' and 'New Kind Of Love' managed to lift a few feet out of the mud and create a bit more of a concert atmosphere.

The Mission took a long time to warm up, and it wasn't until Wayne Hussey declared he was drunk that things really got interesting. The band settled down and blasted the crowd with wild versions of 'Like A Hurricane' and 'Give Me Shelter'. It's a shame the Mission's own songs aren't quite as effective, but by the end of the set Wayne at least seemed to have found the gig quite thrilling: "I'll have a hard-on for weeks", he passionately informed us all.

Doctor And The Medics sounded dated and confused, and as their hippy rock set dragged on the energetic Doctor and his motley crew began to sound like an old joke.

But Jaz Coleman and the boys showed that not all old jokes become uninteresting and dull. After an 18 month absence Killing Joke were triumphant in their return to the stage. Their intensely powerful set flowed with aggression and force — the crushing bass and Jaz's raging voice firing the relentless and unique sound that Killing Joke possess. Old favourites 'Requiem' and 'War Dance' made the stage shudder, while the slightly calmer 'Love Like Blood' and 'Adorations' swept through the crowd with their controlled rage.

No one can match the band's ability to stir emotions and captivate an audience. It's hard to imagine the punch line of this joke ever becoming stale.

Nick Robinson



20. Flight Rockers photo by Jayne Houghton



Killing Joke photo by Jayne Houghton

LIVE



Photo by Steve Wright

▲ HEAD/THE BALCONY/BITING TONGUES, CLUB LOGO, LIVERPOOL

The Biting Tongues are a bunch of moody but interesting Mancunians whose previous musical offerings have included the soundtrack to the arty Factory video, 'Feverhouse'. The intelligent combination of an 'industrial-taped' sound with a very good brass section gives them an identity all their own. And while I never expect to see them on 'Top Of The Pops', I think they're well deserving of an honourable mention in the annals of musical originality.

On to the Balcony, as it were, one of the brighter sparks of what is currently 'happening' in Liverpool. Stripped of their brass section and narrowed down to a more traditional four-piece, they're a lot less noisy and more approachable but on the other hand some of their songs definitely lose something. The excellent 'Wonderful Life' for instance, is robbed of some of its punch in its brass-less state. Nevertheless, the Balcony are undoubtedly one of the best that Liverpool has to offer and ample frontman, Yorkie, is very good (although perhaps not quite as good as he seems to think he is) backed by an equally talented bunch of musicians.

Finally, and very late in the day, to Head. This being the latest venture of ex Pop Grouper and Rip Rig And Panicker, Garth Sager. This inspired loony has returned with an altogether rockier bunch with Head. Stripped of all his previous leanings towards jazz, the effect maintained is nevertheless off-beat.

From their relatively short set it's possible to conclude that Head have only the healthiest of futures. The combination of the current vogue for all things 'rocky' and the slightly off beam element — produced by Sager — holds enormous potential. File under promising and wacky.

Dave Sexton

■ ICEHOUSE, THE RITZ, NEW YORK CITY

Tonight was the first ever appearance of Icehouse in New York. They were a little late coming onstage — let's say by about 10 years. The six Aussies, looking like they were fresh from the surf, competently and unthrillingly waddled through their set, sounding like an all-too familiar mixture of early Bowie, mid-season Roxy, with a sprinkling of American pop-rock.

The singer, Iva Davies, fresh from the tanning salon, is a dead-ringer for Alvin Stardust and was sporting a jacket old Alvin himself would be proud of — a little gold number, far too small for him and cut away at the waist.

He tried to woo the crowd by flashing his shiny hairless chest and even invited a couple of cooing females onstage to dance and salivate.

It seems like the band's not decided whether they want to make After Eight Mint music or to be young Austro-American rockers. They falter between the two and never come down on one side or the other. The result is an almost stylish sound that's weary, tired, and a trifle contrived.

But the Yuppie crowd adored the sounds, yelling and cheering for the MTV cameras. The new single, 'Measure For Measure' — reeking of Roxy Music — went down a treat and the anti-apartheid 'The Flame' with a video backdrop came as a welcome interlude — but even this so-called "angry" song was smooth and sedate — more suitable as mood music in a cocktail bar than in a sweaty concert hall.

The old fave 'Hey Little Girl' reminded me of those better days, and sealed the crowd's approval for the rest of the night. They're probably more suited to the American market than the British scene — which says a lot for American tastes.

But there was no love from me at the Icehouse tonight.

Angie Smith

▼ LAUGH/KIT, BOARDWALK, MANCHESTER

Another Saturday night and another of the consistently interesting Saturday Clubs. This double bill has its own curiosity value: a Manchester/Liverpool double act presenting two of the most heavily touted bands, Laugh and Kit, respectively, from these parts.

First up were Kit, the Liverpool contingent for this evening. Born out of the ashes of semi-legendary scouse band Send No Flowers (much liked by the Bunnymen, Wylie et al) Kit are generally a three piece, but tonight are augmented by trumpet.

Their sound is a harshly challenging variation on the 'Liverpool sound', not without its good points nor its moments of brilliance. An energetic and entertaining bunch, if slightly over rated locally.

Second up, the Manchester contenders, Laugh. Previous exposure to this band has left me staunchly unimpressed with their somewhat predictable guitar jangle, but a radical reshuffle finds them improved. Perhaps a postcard's breadth too close to the former Fire Engines of this world. But an almost Monkeeish quality saves them from slipping into the irksome. Quite quickly becoming a little dull and repetitive, they are still a marked improvement on the Laugh of old.

So probably a win on points for the Scousers, but I doubt that either of these two bands were either born with greatness, nor are they likely to have it thrust upon them.

Dave Sexton



Photo by Steve Wright



FAME

AND HOW TO SURVIVE IT — BY PETE BURNS

This includes: (1) Not getting out of bed before noon; (2) Not having a fan club; (3) Being a recluse; (4) Staying out of the circus ring. Yup, it's the return of **Pete Burns** and his **Dead Or Alive** pop spectacular... and **Betty Page** was there too...

It won't be long before Pete Burns can write the definitive Guide To Survival In The Music Business. Over the years, he's been down, up, sideways, in orbit, in a variety of guises (Nightmares In Wax, fact fiends, before Dead Or Alive were born), with various noses (four at the last count), and with varying degrees of success (a number one single last year, for those with short memories).

Most importantly, he and DOA have survived; prospered, even. And that's pretty damn good going in a year of casualties (wherefore art thou Duran, Culture Club, Thompson Twins?) and premature death (RIP Wham!), and numbing facelessness (Chris De Burgh, pop pin-up, anyone!). This month, a few stalwarts return to the arena — Human League, Frankie, and now Dead Or Alive, with a brand new single 'Brand New Lover'.

Far from burning out, Pete Burns is still very much alight. He has what we in the trade call a good attitude. He's managed to maintain a low profile in the UK for nearly a year, a move that's been positive, giving him a perspective on the game of fame and the sin of success. He doesn't entirely enjoy being famous, and who can blame him? He's found being a recluse infinitely preferable — it protects one from the trendies, the liggers, the hangers-on and the lunatic fringe.

PB has succeeded in employing an alter ego to cope with the demands of being A Pop Star. But how? And what the hell has he been doing with himself for a year? "I've just been resting, really," he says. "We've been writing an LP and I've moved to London. It's taken a year — I didn't want to rush anything." If that sounds flippant, it isn't meant to — time off in this business is essential for the regaining of sanity.

Even though he confesses to having been "a real lazy pig", the circus is about

to start again — endless rounds of TV, promotion, getting on and off planes and going in and out of studios. Yeah, it sounds glamorous, kiddies, but we know better. The candid camera's focussing on Pete again — this is the first interview he's done in a long while — and he's already spinning.

"We're in the studio and all I can think of is 'are we mixing the right f***ing track, what's going on, and I'm wound up to death. I've even been tap dancing on tabletops. I don't know what's been going on..."

Apart, of course, from the extremely obvious recent event... "I'll say it before you ask — the Boy George thing was disgusting, I felt so sorry for him. What happened there serves as an example to steer clear of Fleet St. I hope he pulls through. You didn't expect that, did you — ha ha. People who know him keep coming up to me asking what I think and I say it's terrible, if he wants to go off and do what he's done he should be allowed to do it in privacy.

"It terrifies me going back into the limelight this year, 'cos people are always looking for another angle... there seems to be a thing going on in the tabloids at the moment, trying to expose the pop world as being bad and wicked and evil. I picked one up the other day and there was a big write-up saying if young people are encouraged to be pop stars, they should stay away from it — it's evil. It was so idiotic. It's gone back to like the Sixties, now we've got drug casualties, the press hounding everybody.

"I think record companies should band together, I think things have gone too far. The George thing did it, didn't it? I felt so sorry for him, I could've cried. I hate to condone it, but can you blame him, with what the papers put him through — all the fatty things? He was so much in the public eye, and that's why I'd rather be obscure, 'cos if I want to bloody go off and do something like that I'd hate to think it'd make front pages. The sad thing is that in the music industry now, we've had so many examples to show why you don't mess around with things like that."

There're always going to be those who don't learn. And George, he's probably really lonely. "The music industry is like that though, it is lonely, you find you can't make a lot of friends if you're successful, or the people you do meet are liggers, or pains in the arse... I'd rather not meet anybody else. It sounds really miserable, but we have our own little parties. I just don't want to be a big socialite."

All this despite the fact that the leonine Burnisian visage has been seen out on the town five times in the last month! "I just had a turn," he says, worried that he might've been missing something. Now he recommends everybody stays in. Except, of course, to see Prince...

"He was brilliant, wasn't he? I went every night. How can anybody bear to go out and play live after seeing that? I thought 'no way'. I just wouldn't bother. He was just so f***ing slick, you don't get

anything like that here. The sad thing is that loads of British bands will try and be like that and it'll be so embarrassing, they'll look like baby elephants..." (Drummer Steve, who accompanied Pete to the interview, rubs his hands together with glee at this prospect).

"Prince made me think f***ing hell, how can British bands bother?"

Pete is currently having a bout of 'Brookside' inspired homesickness, but says he could never move back to Liverpool. When he reached the dizzy chart heights last year, kids would shout at him 'get out of the city, you should be ashamed of yourself'. Can they not cope with success?

"I don't think they can. It's a dying place and they're all poor and they have this idea that if you're successful you're a millionaire right away, so they hate you for that. When the place gets back on its feet, I might go back. But Liverpool's moved down here, everybody's deserted it, and it prides itself on building loyalty, but it's gone too far. It is a good city in lots of ways, but if it's going to be so negative about success... The great thing about London is that I really don't get recognised. I've had a great year being obscure. It's just that I've got to gear myself up for next year now."

And how is he going to cope with that? "I don't know. It's part of the job, isn't it? Like everyone says, you ask for it. We had a fan club going, it was doing really well, but we folded it 'cos I couldn't stand it any more. In a way it's really condescending to people to do a fan club, it carries on that "we're really special" thing. It was making us feel like a mega group and we're not, we're not in the big league — we're below that and I'd rather stay there."

Pete couldn't take having to cope with the cranky letters. One was from a 36-year-old woman with four personalities from Cleveland, Ohio, who wrote to him from a mental asylum asking him to take her virginity. "You sit in the bath reading that," he says, "and you think f***ing hell, all I'm trying to do is make pop records."

You must get a sickening feeling in the gut when you realise what a responsibility it is being a pop star... "The thing is that 98 per cent of fans are great, but you get that odd two per cent. There's one in Germany, she writes me these 50 page letters, but each page has got like gold leaf and sequins on it. She's not a crazed groupie or anything, she's a really dowdy frump who looks like Nana Mouskouri, but she thinks she's dying of something and she says I've been married to her in the spirit world. It's this whole fantasy about how there's this glass palace waiting in the clouds for us. It sounds dead funny, and I get a load of friends round and everyone sits howling, but sometimes you're on your own and you wonder how a young person could be that disturbed.

"In the music business, famous people

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are perpetuating that myth 'I am accessible, you can have me', loads of people flirt with it, and it really isn't like that. No matter what all those kids think, most people are doing it through gritted teeth, it drives them potty in the end. Look what happened to Duran's drummer, the poor sod. It really makes you panic — some people thrive under the spotlight, some people die under it. The thing about being a known person is you've got to be on all the time, and I'm not really like that."

You're either cut out for it or you're not, but sometimes you don't know until it happens that you can't handle it...

"It's like playing with a loaded gun. The thing is, I'm feeling quite smug about it, 'cos I actually knew what to expect — 90 per cent anyway. There were so many easier ways of doing it than what we did, and we're never given any recognition for that. We're a successful group and we've never gone along with the mainstream thing, even last year when I only did interviews when I chose them. I just realised I was talking meself out of a f***ing career.

"There's loads of things that we don't go along with, not that we're too good for it, it's just that you're forcing yourself down people's throats who just don't wanna know, so why bother? All we do is make records — that's all my job is, making records, not being a good all-rounder, although people are saying I should be.

"In England it's very much geared to everyone being the boy next door, and with that comes all the hassle, the papers hounding you for scams. I just don't think people should co-operate with that medium of exposure. They're becoming more like pop papers than daily papers and there's more important things to report than who's dancing with who at the opening of the Limelight.

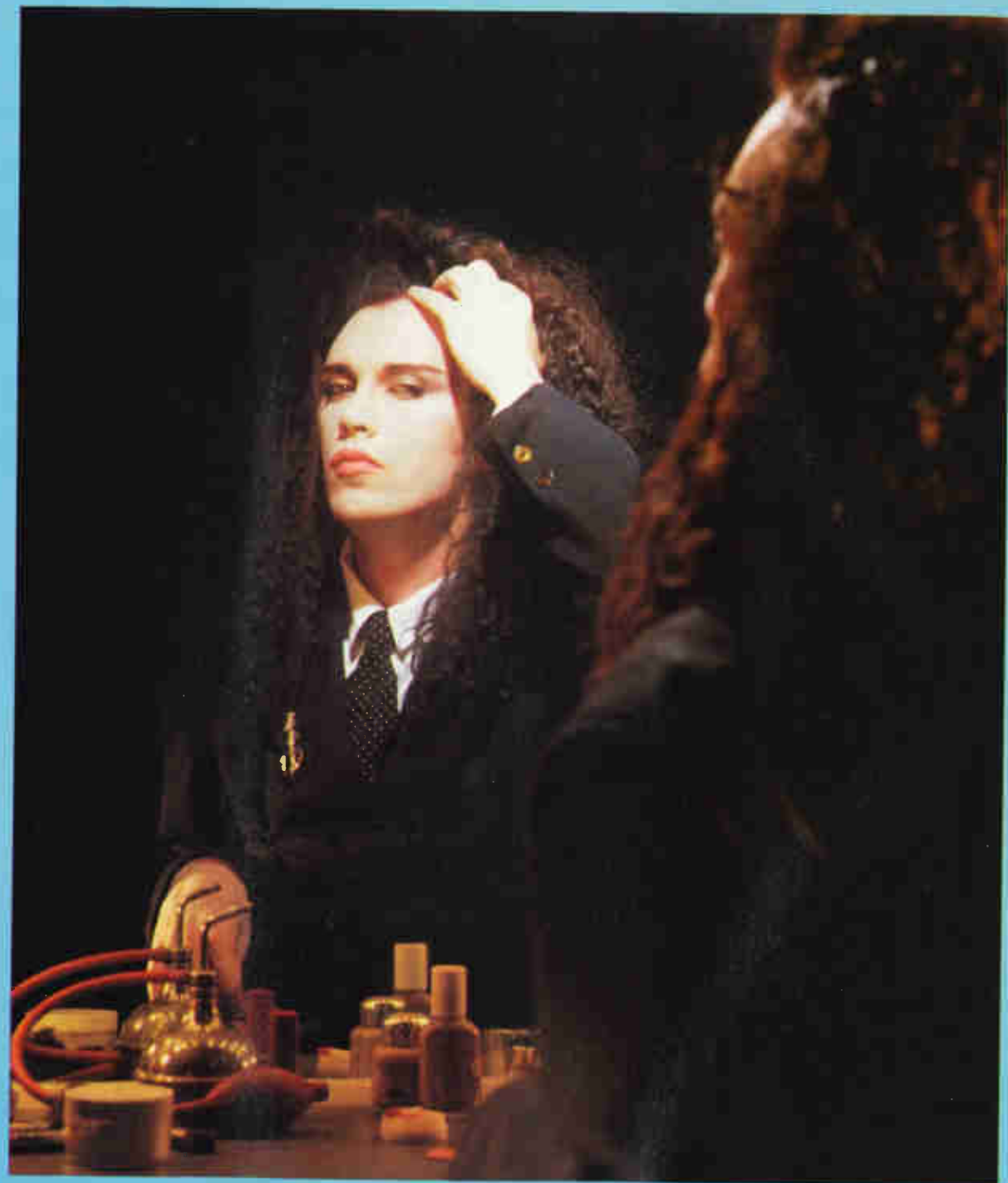
"Poor Fergie's bum! One paper said 'we can exclusively reveal Fergie ate 12 chocolates' at some do. Who the f*** cares how many chocolates somebody eats? That's the whole point, we're finding out things we don't wanna know, and I think stars are being toppled by everybody knowing everything they do."

It seems to me that many pop persons are saying no to interviews because they simply do not have anything of real interest to say.

"I don't see why they should have things to say, 'cos we all pay a bitter price for it — look at Sigwe Sigwe Sputnik, they had so much to say, and look what happened. It's like an unwritten law, we all know what each other's thinking, but there's some things you can't say 'cos you go on answering for them for the rest of your f***ing life. And you'll go and do an interview in Siberia and they'll dig out some quotes from the beginning of your career and ask you to explain them.

"I ducked out of doing press 'cos I couldn't take this 'no comment' lark any more. The silence stopped them bothering. I fear success again this year 'cos I think God, they're going to start again. But there's nothing for them to find."

Nothing to find but Pete "bent over the washing machine or doing the ironing", in actual fact. So the scandal



sheets will probably invent a scam, or make him into a 'millionaire recluse', rub people's noses in other people's 'money' and reinforce the negative attitude towards success in this country.

Pete's not begging for sympathy, but... "In the music business, you work f***ing hard for your money, you put up with a lot of crap and it plays havoc with your nerves. Last year, I could've retired, I thought I've had the hit records, the money, I'd bought me home and I thought f*** this for a game of conkers, I'm giving this up. And then I thought, what else can I do? I'm always going to be Pete Burns, ex-pop star. I can't go and work in a laundrette somewhere.

"I think having that year off made me actually see it as a game — and it is, you can have a howl. The only thing I can't enjoy is the ligging and the backslapping, it makes me cringe. In fact, loads of times I meet well known people who say 'oh hello, I really love your records' and I just wanna die, I just feel like going 'it wasn't me'. It's all embarrassing for a shy wallflower like me."

After this continuing tirade, which attempts to cut pop stars down to human being size, we eventually return to reality, and that is the new single. And don't worry pop fans, it's dead catchy... "It is, yes — so's VD though. We did a good video for it. I had to ride a horse though. I thought they were going to get me an old seaside donkey, but they got me a f***ing big stallion, and it kept farting and shitting... I shouldn't say that... no, it sucked its cheekbones in and stood there, really cool."

'Brand New Lover' and the forthcoming LP are again produced by the ever more prolific Stock/Aitken/Waterman triumvirate, who have just helped Bananarama to their first US number one single. There are those who reckon 'Venus' sounds like a Dead Or Alive record anyway... But we digress. What can we expect?

"It's like a step back to the first album, it's not as rude or anything, but it's cheeky. I like pop at the moment, I've been listening to a lot of Debbie Harry records, 'Denis Denis' and things like

that. Those words — 'with your eyes so blue, I've got a crush on you'. I thought that was wonderful, it's so wet. I wanted to be a namby pamby wetty this year. Also there's lots of orchestration on this one, and I really think it'll have critical death. People won't know what we're getting at, they'll look for something deep. I just had this thing about wanting to make a throwaway pop LP."

And who could ask for more? Leave the star trip to those who desire the stardom. Like Martin Degville. "I really hope he ends up being a megastar and chat show host, he's hilarious. But somebody will probably end up shooting him." As for the others, like Pete, well, they'll stay at home, avoid Fleet Street, do the washing up and tell taxi drivers they're a cleaner.

So, for all those who think pop stars are Really Special People, this is for you: "We're all set up as spokesmen for a generation and we're not, we're all dickheads who couldn't get O-levels and A-levels and all we can do is f***ing sing or write tunes."

HOUSE

To dance: 'To leap, skip, hop or glide with measured steps and rhythmical movements of the body, usually to a musical accompaniment.' (Oxford English Dictionary).

To dance: 'To jack' (Chicago House Dictionary).

In the Eighties dance is everything. The floor is forever fuelled by new sounds, a new step towards the perfect beat. In Chicago it's taken the DJs and their drum machines to etch a groove for the Eighties that begs borrows and steals from every dance record worth its funk.

House music was forged and fostered in Chicago's black gay clubs but, unlike hi-NRG's synthetic strut, it's crossing every dance floor baring its soul to the bone. It's a pumping punch of electronic rhythm-building from Kraftwerk to the Art Of Noise, Seventies disco diving from Italy to New York and gut-grinding vocals. Everything is cut to the beat.

As the hype and hopes of Chicago hit the UK, amid the head-jacking egos grappling for the top jock status, one thing is clear; in the beginning there was Frankie Knuckles.

In 1977, native New Yorker and former DJ partner to Larry Levan, Frankie Knuckles moved to Chicago to DJ at a new gay club called the Warehouse. There was nothing else, it was the only place to be. The beat was in the mix. Farley 'Jackmaster' Funk may shoot his hand in the hot air, Steve Hurley may produce his claim to fame, but most agree that Frankie was the first to rap his knuckles on house music's door.

It wasn't until the mix shows started on WGCI and WBMX that Chicago's House started to build on other dance floors that would eventually lead them to the ultimate crossover. By the time 'Love Can't Turn Around' was released in Chicago, the uptown straight white 'yuppie' club the Snuggery would be jacking in time with La Mirage (DJ Farley 'Jackmaster' Funk), CODs (DJ Frankie Knuckles) and the Music Box (DJ Ron Hardy).

The Hot Mix 5 were the mixmasters, the radio DJ demons who spiced, stripped and lifted the beat for jack extraction. The Hot Mix 5 were Kenny Jason, Micky Oliver, Ralph Rosario, Scott Sills, and Farley 'Jackmaster' Funk. Frankie Knuckles was the main man in the clubs, Farley ruled the airwaves, but the vinyl

What is it? Who built it? What has Jack got to do with it? Will it climb the steep hill of the soul establishment? Is it just another fad? Or just Chicago's answer to hi-NRG? All these questions and more answered by rm's resident head jackers, **John Godfrey** and **Damon Rochefort**. . .



● CANDY: is she (or he) the future of dance music?

HOUSE TOP TEN

- 1 Farley 'Jackmaster' Funk & Jessie Saunders featuring Darryl Pandy 'Love Can't Turn Around' (House)
- 2 J M Silk 'Music Is The Key' (DJ International)
- 3 Steve 'Silk' Hurley 'Jack Your Body' (Underground)
- 4 Chip E 'Godfather Of House' (DJ International)
- 5 Marshall Jefferson '(The House Music Anthem) Move Your Body' (Trax)
- 6 Jackmaster Dick 'Jack The Bass' (House)
- 7 Chip E 'Jack Trax' (DJ International)
- 8 Mr Lee & Kompany 'Shoot Your Best Shot' (Mitchbal)
- 9 Farley 'Jackmaster' Funk 'Aw Shucks' (Trax)
- 10 Fingers Inc 'Mysteries Of Love' (DJ International)

house honours have always been as profuse as they are confusing. Pseudonyms are rife, labels and artists pass through 24-track studios during the night and instant jack tracks are reworked time and time again. In the dance stakes it matters not from where, when or who the beat is extracted; it's the feet that do the talking.

The DJs make four track recordings before going into the studio; astride two turntables, a drum machine, the four track and a reel-to-reel, the seminal house record is given its first body test in the clubs. If it ain't jacking it ain't worth a thing.

DJs like Farley 'Jackmaster' Funk then take the beat a step further and spin it in the radio hot mixes. The kids tape it, listen and learn; never letting the DJ off the hot seat, always collaring them on the street, in clubs or on the telephone whenever they miss a beat or do a sucker mix. The kids take it seriously and so do the DJs. One day the kids are going to be DJs.

It was J M Silk's 'Music Is The Key' which was Chicago's first house hit on the label that has subsequently signed, sealed and delivered a bewildering array of artists for the UK dance floors via London Records. DJ International at the last count had 100 individual artists ranging from dreadlocked schoolboys, the label's own lawyer, a Greek disco band, a former backing vocalist for Chaka Khan, to the more established names like Farley 'Jackmaster' Funk, Chip E, Marshall Jefferson and J M Silk.

House music is constantly on the move, from the DJs' decks to Darryl Pandy's vocal gymnastics on 'Love Can't Turn Around', house music is the key that has unlocked Chicago's rhythm-rich doors. It's a fast-moving funk train that follows the jack tracks, but its destination is unknown. There's the difficult credibility climb through the tunnel-vision and up the hill of the soul establishment, a journey that hip hop ploughed through by sheer numbers and go go has yet to finish. Other than the Hot Mix shows Chicago radio ignores the fast funk pouring out from under its feet. Radio One? Tell us another one. Wherever it's going, house music has unlocked another door for the Eighties' dance floor. Music is the key.

John Godfrey

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HOUSE



Photo by Joe Shutter

● DARRYL PANDY and Farley 'Jackmaster' Funk: neo-legendary already

Over the last few months, 'house music' seems to have become the trendiest new term to casually mention. House is dance music from Chicago, with a hi-NRG beat, many layers of percussion, little melody and lots of excitement. Artists like Farley 'Jackmaster' Funk, Marshall Jefferson, Darryl Pandey, Chip E and J M Silk are currently burning up London's upfront airwaves, and laying the foundations of a commercial house music boom which should hit hard in the next few weeks.

Despite the notoriety that house has already achieved (it's already far more widely covered in the rock press than

in the black specialist media), house music has still failed to convince a large proportion of the music industry that it's nothing more than a fad; another uninspired underground movement that the supposedly 'streetwise' are going to flirt with for a month or so.

Some claim that house is just Chicago hi-NRG; certainly it's something that was discovered by and made for Chicago's black gay community, although it is now spreading to the American 'yuppies'.

Some reckon that, like go-go, it's another localised minority music form to come out of the States, that has,

through English media hype, become far, far more important in London than in its country of origin.

Darryl Pandey, the incredible voice on Farley 'Jackmaster' Funk's brilliant 'Love Can't Turn Around' tells it like it is. "House music started off with the gay blacks in Chicago. DJs like Frankie Knuckles and Farley were cult heroes, and everyone would get down to these fast tempo records; Loleatta Holloway's 'Love Sensation' and Sylvester's 'Mighty Real' and stuff like that were huge at the beginning. Then these guys started to make their own music. Music with fast beats, powerful, gospel-type vocals, and

plenty of drive. We would just stay up all night jackin' our hot little bodies to the beat.

"In Chicago right now, the whole house thing has got so big, that all the pop clubs are playing the music too. You can hear my record right alongside Madonna and Prince."

'Love Can't Turn Around' is the first crossover house record. Many would argue that it's the best. What people are unsure about is whether or not there'll be more than just a handful of house hits before it migrates back to Chicago in the autumn.

Dave Pearce is one of black music's most influential radio DJs, servicing the capital's airwaves with hip hop, soul and funk every week on Radio London. He thinks that house music is just another money-making media hype.

"It seems to be that the black music industry tries to create a new trend every year. It's basically a money-making exercise which doesn't usually last. In '85 it was go go. Personally, I loved it, and there are still a moderate amount of strong releases coming out, but overall, it was overexposed last year. This year, house music is being promoted as a huge underground movement in the States which simply isn't true. House music is big with black gays in Chicago, but otherwise it means practically nothing.

"I admit that there are a couple of good releases about, but basically it's just Seventies' disco with a European slant — it's nothing new, and at the moment, it means more in London than it does in New York.

"It seems that hi-NRG has become fashionable again, to be honest. The funk crowd shy away from hi-NRG because of its connections with gays, yet this music has come straight out of a gay community, in Chicago. I doubt that the British record companies that are picking up the house product are going to be emphasising that particular point."

One of the record companies that has put a large amount of money (thought to be over £75,000) into house music is London Records. Having had a great deal of success over the last few years with dance floor hits like Joyce Simms 'All And All', Julia & Co 'Breakin' Down' and Total Contrast, they have realised a potential in house music, and are, apart from cleaning up with 'Love Can't Turn Around', releasing a compilation album later this month. A&R chief Pete Tong, explains the hostility towards Chicago's finest:

"House broke over here first with Chip E's 'I Like It' and Stevie 'Silk' Hurley's 'Jack Your Body' last year. Those tracks had nothing to do with media hype — they were big because the upfront clubs were playing the tracks to death.

"In Chicago it's huge, but the music is exciting and commercial, and I personally think that it's going to be immensely popular over the coming months.

"A lot of the opposition is coming from radio jocks — but I am the first to admit that house records sound pretty awful on radio. The records are not made for radio — they're club records and sound murderous on a



● J M SILK: pretty smooth

good dance floor.

"House music has come to England from the hottest clubs in Chicago. If you go to a really good gig here in London, you'll hear house music, and you'll see people dancing with more enthusiasm and energy than ever before. In a good club, with a good DJ and a great audience, it beats the shit out of everything else."

Personally, I think that the house boom was pretty inevitable. Over the last couple of years, black music has become increasingly popular, but the records have mostly been mid-tempo with style and soul but with less emphasis on energy. House music is known for dancers — fast tempos, funky rhythms. It's simple but extremely effective.

The gay roots of house music are pretty clear, but what may not be so clear is the impact that house music has had on the London gay scene. Originally viewed by London's gay crowd as 'too funky', it wasn't long before they were seduced and overwhelmed by the excitement of house music.

The Chicago DJs like Frankie Knuckles and Farley Keith refer back to hits like Loleatta Holloway's 'Love Sensation', Diana Ross's 'Love Hangover', Geraldine Hunt's 'Can't Fake The Feeling' and Sharon Redd's 'Can You Handle It' as being seminal house records, all of which are classics in Britain's gay discos too. Little surprise therefore, that house music, which rips off disco classics with such

unashamed joy, should now become the new sound of gay Britain.

Currently huge in gay discos are 'Love Can't Turn Around', Midnight Sunrise's ultimate 'On The House', Marshall Jefferson's 'House Music Anthem', Steve 'Silk' Hurley's joyous 'Jack Your Body' and Arthur Baker's contribution, 'Chicago'.

Ian Levine is Britain's most well known purveyor of gay music, as a DJ at Heaven, as a producer of artists like Evelyn Thomas, Barbara Pennington and Earlene Bentley and as a remixer of records like 'Venus', 'Hit That Perfect Beat' and Bucks Fizz's 'New Beginning'.

"To be honest, I was sceptical about house music to begin with, I thought it was too funky. Gays at Heaven like to dance to records with a straight 4/4 beat, which means that many funk records are unsuitable.

"However, everybody kept telling me that it was very similar stuff to hi-NRG, and so when I was in the States last month I picked up every house record I could lay my hands on and started playing the best of them at Heaven. The response was unbelievable.

"I think 'Love Can't Turn Around' is possibly the dance record of the year, and the Steve 'Silk' Hurley track, Marshall Jefferson's 'House Music Anthem' and Midnight Sunrise's 'On The House' are now bigger in Heaven than most of the big hi-NRG hits.

"Most of the stuff does have its roots in disco: it's fast, it's percussive

and it's exciting, but it's being done in a different sounding way, so that to many dancers, it sounds like a new kind of music — a fusion of hi-NRG, disco, funk and soul. It's certainly brightened up the gay scene."

Whether it lives or dies, house music is currently the club sound of London. Farley 'Jackmaster' Funk has cracked the chart, so will Midnight Sunrise and Steve 'Silk' Hurley. And the rest will follow.

It may be derivative, it may be hyped to the heavens, it may not last out the year. But who gives a shit? Make the most of it and dance.

Damon Rochefort

HOUSE TOP TEN

- 1 Farley 'Jackmaster' Funk 'Love Can't Turn Around' (House)
- 2 Steve 'Silk' Hurley 'Jack Your Body' (Underground)
- 3 Midnight Sunrise featuring Nellie 'Mixmaster' Rush with Jackie Rawe 'On The House' (US Criminal Records)
- 4 Marshall Jefferson '(The House Music Anthem) Move Your Body' (Trax)
- 5 Chip E 'I Like It' (DJ International)
- 6 R I And The Rockmen Unlimited '(I Want To Go To) Chicago' (DJ International)
- 7 Farm Boy featuring Darryl Pandy 'Move' (DJ International)
- 8 Chip E 'Godfather Of House' (DJ International)
- 9 J M Silk 'Music Is The Key' (DJ International)
- 10 Fingers Inc 'Mysteries Of Love' (DJ International)

X-WORD

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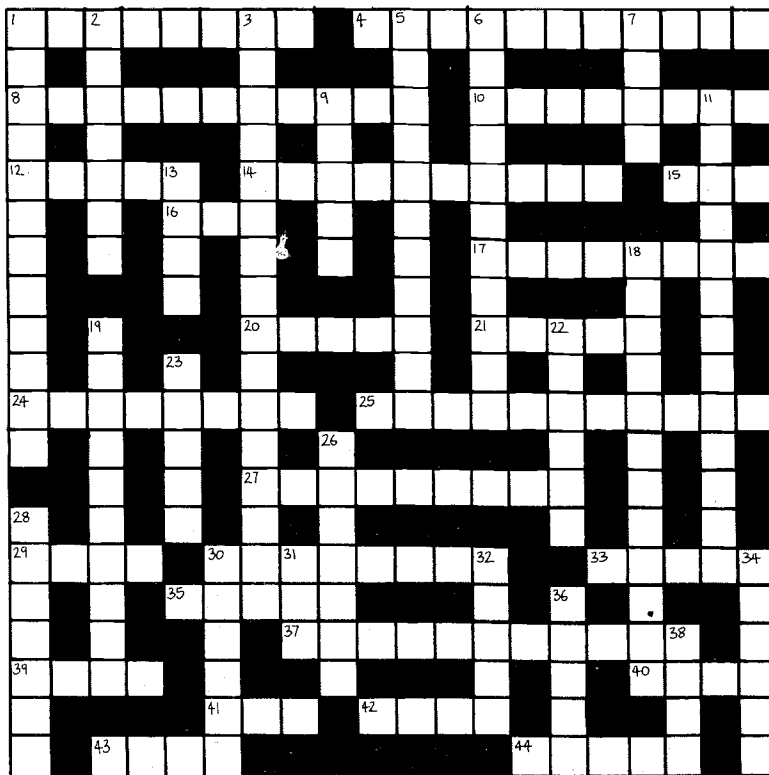
- 1 Find out about Gene Loves Jezebel (8)
- 4 Her rent is the only thing going on (4,7)
- 8 He could be looking down on us from his Ivory Tower (3,8)
- 10 An area of romance for Billy Ocean (4,4)
- 12 Stevie Wonder wasn't sure what he was doing on this 1982 hit (2,1,2)
- 14 Mr Winwood could leave you in the air (6,4)
- 15 Alison's long player (3)
- 16 Kate Bush was astonished this was a hit (3)
- 17 & 43 across Big Country hit that went up in smoke (6,2,4)
- 20 Work for the Stones (5)
- 21 Cock (—) Gibb (5)
- 24 Name of collaboration between John Lydon and Afrika Bambaataa (4,4)
- 25 Listening to ELO could result in this happening to you (4,2,5)
- 27 You'll find this group in every house (9)
- 29 Kate was running up one to make a deal with god (4)
- 30 She wants to know tomorrow (8)
- 33 Cats you may find on the street (5)
- 35 Could this be how Bruce Foxton felt after leaving the Jam (5)
- 37 Over The Weekend and Goodbye Yesterday have been his latest solo singles (4,7)
- 39 A hit for Billy without a face (4)
- 40 Rod's was called Jane (4)
- 41 Springsteen-label (1,1,1)
- 42 See 13 down

43 See 17 across

44 Severin or Harley (5)

DOWN

- 1 Eat' Em And Dowie are his latest words of advice (5,3,4)
- 2 Place Little Steven will never play (3,4)
- 3 Group that produced a Boogie Wonderland (5,4,3,4)
- 5 Patti LaBelle looking for someone who can be first (6,2,3)
- 6 E Street guitarist (4,7)
- 7 It was purple for Jimi Hendrix (4)
- 9 Half of the Archies number one (5)
- 11 Dammers and Co demanded his freedom (6,7)
- 13 & 42 across He seems to have a lot of time to waste (4,4)
- 18 A request from Bananarama for peace and quiet (2,3,7)
- 19 It was difficult seeing this being a hit (10)
- 22 Mr Mister's wings (6)
- 23 Texan Rough Boys (1,1,3)
- 26 He's still on his way to Hollywood (7)
- 28 Latest offering from Big Country (3,4)
- 30 He could be the brother of 30 across (6)
- 31 McCulloch of the Bunnymen or McNab of the Icicle Works (3)
- 32 Chita Crisis were working with this metal (5)
- 34 A hit for Matt Bianco (3,3)
- 36 Group that were Blockbusters during the Seventies (5)
- 38 Annie's Eurythmic partner (4)



ANSWERS TO AUGUST 16

ACROSS: 1 Levi Stubbs' Tears, 6 AC/DC, 8 Bang Zoom Let's Go Go, 9 Opus, 10 Rosanna, 12 Eaten Alive, 14 New Beginning, 17 Starski, 18 Housemartins, 19 Sound, 21 Mr Solitaire, 24 Solid, 25 Gary Byrd, 28 Fry, 29 Biko, 30 Wow, 32 Break, 33 Call Of The Wild, 35 Goodbye Girl, 38 Beat, 39 Once Upon A Time, 40 Roy Hay

DOWN: 1 Labyrinth, 2 Venus, 3 Suzanne Vega, 4 Belle, 5 Argent, 7 Cope, 9 Overjoyed, 11 Animal Magic, 13 Skin, 15 Would I Lie To You, 16 Gas, 17 SOS Band, 20 Just Buggin', 22 Strollin' On, 23 Parade, 26 AKA, 27 Low, 30 Weather, 31 Wide Boy, 34 Tracie, 36 Beck, 37 Stay

WINNER (Aug 16): Clyde Whittiker, Bath, Avon

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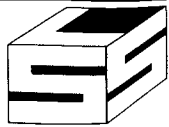
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GIG GUIDE 01-387 6611

Large stylized 'GIG' text with event listings: NOTTINGHAM ROYAL CENTRE Sunday 21st September, BRISTOL COLSTON HALL Wednesday 24th September, OXFORD APOLLO Monday 22nd September, BIRMINGHAM ODEON Friday 26th September, LONDON HAMMERSMITH ODEON Tues. 23rd, Thur. 25th & Sun. 28th Sept., MANCHESTER APOLLO Saturday 27th September. Includes contact info for Eddie Fitzgerald 01-387 6611.

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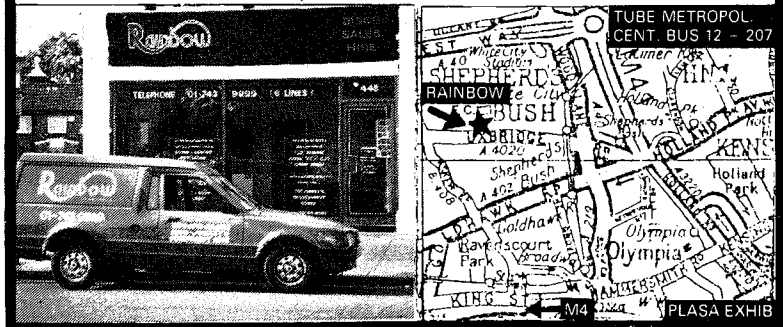
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NEWS

DIGEST

edited by
robin smith

● **The Stranglers** release a retrospective album 'Off The Beaten Track' on Monday, September 8. The album concentrates on well known flip sides and rare tracks. Among the featured classics are 'Go Buddy Go', 'Old Codger', 'Mean To Me' and 'Cruel Garden'. The Stranglers have written the sleeve notes on the album, explaining the origin of each song.

● **Huey Lewis and the News** will be touring in October. They'll be playing Dublin Stadium Friday, October 17, Hammersmith Odeon 19, 20, 21, 22, Manchester Apollo 24, 25, Edinburgh Playhouse 26, Birmingham Odeon 28, Nottingham Royal 29. Tickets go on sale this week from box offices and usual agents.

● **Cutting Crew** play a one off gig at the London Marquee on Monday, September 8. Cutting Crew are putting the finishing touches to their debut album, which is due for release later this year.

● **Love And Rockets** release their single 'Yin And Yang (The Flowerpot Man)' on Monday, September 8. The flip side is 'Angels And Devils'. Love And Rockets are finalising some dates for October.

Cactus World News release their single 'The Bridge' on Monday, September 8. A limited number of copies will be shrink wrapped with a free two track cassette featuring a live version of 'The Bridge' and the 12 inch version of the band's last single 'Worlds Apart'.



CAMEO release their twelfth album 'Word Up' on Friday, September 12. Produced by Larry Blackmon, the album features guest appearances from the Brecker Brothers, Stanley Clarke, Bernard Wright and ex-Cameo guitarist Charlie Singleton. Tracks on 'Word Up' include 'Candy', 'Don't Be Lonely' and 'You Can Have The World'.

Cameo have cancelled their date at Ipswich Gaumont on September 29, but they'll be playing an extra date at the Hammersmith Odeon on September 25.

● Get out your best Goth clothes, a **Siouxsie And The Banshees** convention will be held at the Camden Electric Ballroom on Wednesday, September 24. Videos of Siouxsie And The Banshees will be shown throughout the evening, and there will be raffles and other competitions. Tickets priced £4 are available from Fred Robbins, 64 Mabbett House, Nightingale Place, Woolwich, London SE18 4HU (phone 01-311 0449).

● **Level 42** will be playing an extra date at the Birmingham NEC on Saturday, December 6. Tickets for the show priced £8.50 and £7.50 are available from usual agents or by post from Level 42 Tickets, PO Box 77, London SW4 9LH. Make your cheques or postal orders payable to Level 42 Box Office and enclose a SAE. Allow 28 days for delivery.

● **Hüsker Dü** release their single 'Sorry Somehow' on Monday, September 8. Taken from their debut album 'Candy Apple Grey', the flip side is 'All This I've Done For You'.

● **General Public** return with their single 'Faults And All' out on Monday, September 8. The single was recorded in Birmingham and Berkshire, and produced by Dave Wakeling and Ranking Roger. General Public will be releasing an album in the autumn.

● **The Chameleons** release their debut album 'Strange Times' on Monday, September 8. Produced by Dave M Allen the album has 10 tracks, including 'Mad Jack', 'Soul In Isolation' and 'Childhood'. The Chameleons have also lined up some dates. They'll be playing Middleton Civic Hall Friday, September 5, Darlington Arts Centre 6, Leeds Warehouse 8, Nottingham Rock City 9, London Rock City 10, Bristol Bierkeller 11, Manchester International 12.

● **Nick Cave** and the Bad Seeds will be making their only British appearance of the year at the London Town And Country Club on Sunday, October 12. Tickets priced £5 are on sale this week.

● **Jaki Graham** releases her second album 'Breaking Away' on Monday September 8. Produced by Derek Bramble, the album includes all her hits, and other tracks featured include 'The Closest One' and 'Let's Get Blue'.

● **Fish**, Roger Daltrey and John Parr are just some of the stars featured on the soundtrack of the film 'Quicksilver', out on Monday, September 8. The movie stars Kevin Bacon and tells the story of a bicycle messenger.

● **Spandau Ballet** have added a date to their tour. They'll be playing the Manchester G Mex Centre on Friday, December 19. Their first date there sold out.

● **Helen Terry** releases her debut solo album 'Blue Notes' on Monday, September 8. The album contains 10 tracks, including her singles 'Stuttering' and 'Act Of Mercy'. Much of the album was produced by Don Was.

● **The Faith Brothers** are back in action, with a couple of dates in their hometown, Fulham. Catch 'em at the Lost Theatre, September 13 and Bishops Park for a free open air concert 20.

● **Loose Ends** release their single 'Slow Down' on Monday, September 8. The flip side is 'Johnny Broadhead'.



● **Depeche Mode** release a special limited edition version of their single 'A Question Of Time' this week. The single features a 'New Town' mix and a live mix of 'A Question Of Time', and a live mix of 'More Than A Party'. The single also features a 'Black Tulip' mix of 'Black Celebration'. The live tracks were all recorded at Birmingham NEC earlier this year.

● **Suzanne Vega** plays her debut British tour in November. She'll be appearing at Birmingham Odeon Wednesday, November 19, Norwich UEA 20, Leeds University 22, Manchester Apollo 23, Edinburgh Usher Hall 24, Liverpool Royal Court 25, Belfast New Vic 27, Dublin Stadium 29, Oxford Apollo 30. Tickets are available from box offices and usual agents.

● **Balaam And The Angel** have added three dates to their tour. They'll be playing Burton Central Park Friday, September 12, Liverpool Tick Wicks 14, Bristol Bierkeller 28.

● **New Model Army** will headline an all day charity rock concert at Telford Ice Rink on Saturday, September 13. Also on the bill will be Joolz, Red Lorry Yellow Lorry and plenty of other exciting attractions. Money raised will be going to the Shropshire Drug Help Support Unit, which raises funds to stamp out drug abuse. Tickets are available now from Telford Ice Rink and usual agents.

● **Junior C Reaction**, a Derby based reggae band, release their single 'If It Don't Fit Don't Force It' on Tuesday, September 9.

● **Comic Relief**, the comedians who got together to raise money for Ethiopia, release their book 'The Utterly, Utterly Merry Comic Relief Christmas Book' on Thursday, October 23. This wacky publication will sell for £3.95.

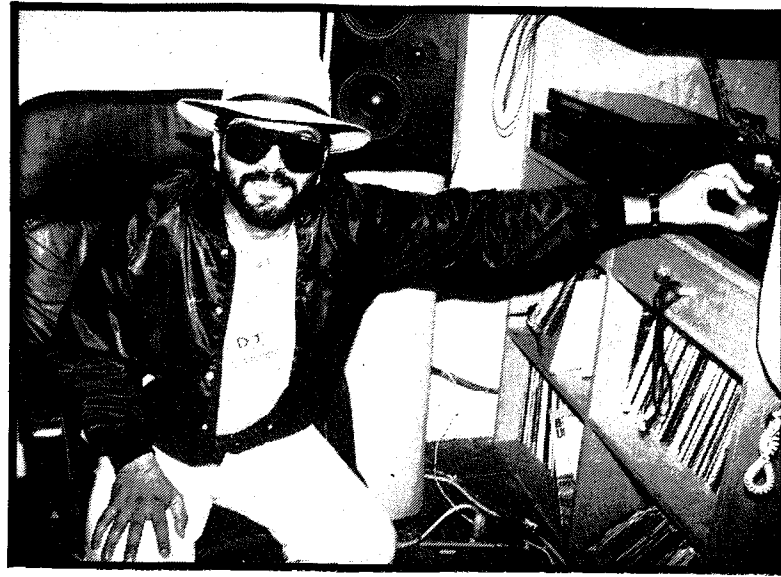
● **Owen Paul** has added two dates to his tour. He'll be playing Glasgow Zanzibar Friday, November 7, Edinburgh Playhouse. Owen releases his single 'Pleased To Meet You' this week.

BY JAMES HAMILTON

B P M

ODDS 'N' BODS

AS VISITORS to the **PLASA Light & Sound Show** will have discovered, our parent **Spotlight Publications** is soon launching a new monthly **Jocks** magazine to compliment and expand on these **BPM** pages (which will remain weekly in **rm**) — full details later!... **Timex Watches** have, as it turns out, had to relent and those 'Rumors'-mongers can continue as **Timex Social Club** after all — incidentally, **Cooltempo's** press officer **Clare Smith** (01-408 2355) is desperately seeking Susan, or rather some idea of who, if anyone in particular, the "Susan" is that's mentioned along with the more obvious "Tina" and "Michael" in the lyrics... **Chaz Jankel's** featured soloist appears not to be one of the **Jones Girls**, instead this **Brenda Jones** is the New York session singer who's had disco hunk of her own in the past... **Ralph Tee** himself re-edited the new seven inch of **Phyllis Hyman** 'You Know How To Love Me', getting in more of the full length original's highlights than did the 1979 edit: future reissues in his **Arista Masters** series will include **Chapter 8** featuring **Anita Baker, Niteflyte, Bobby Womack**, and indeed most of the label's past black acts... **Radio London** jazz jock **Gilles Peterson** is now being retained as Jazz/Latin A&R Consultant by **StreetSounds**, amongst other projects his upcoming 'Jazz Juice 3' compilation LP includes **Eydie Gormé** 'The Coffee Song' and **Lou Rawls** 'The Girl From Ipanema' (just to undermine a few DJs' collections!)... **London's** inevitable reissue of **Little Eva** 'The Loco-



ROCKY JONES has graduated from running the Chicago DJs' record pool to owning the labels DJ International Records, Underground, plus (for rock) Fierce, (pop) Power House, (metal) Metallica, and he distributes Farley Keith's House Records. In point of fact the reason why, until now, "house" productions have been kept in purposefully limited underground supply is that the strictly local Chicago-based business just couldn't cope with wider distribution! Now however he is planning to set up a movie about Chicago and its music, based on the true tragic story of a young singer/producer called Jesse Velez, who got caught up with the street gangs and died last year in mysterious circumstances. How's this for a title, 'Good To House'?

motion' (LOCOX 1) has been turned into an 130-129 $\frac{3}{4}$ -130 $\frac{3}{4}$ bpm remix with the awkward addition of digital delay hiccups — at least the long fade reaches its previously unheard final finish now, though for most the original 1962 seven inch will remain definitive... **Gladys Knight & The Pips** have moved to **MCA Records**... **Georgie Fame** this time really does seem likely to appear, along with **Fatback**, at **Live Wire's** "Bognor Sequel" October 10-12 Barry Island soul weekend (details on 01-364 1212)... **Disco Mix Club** are promoting a couple of late season Discotheque Holidays at £169 for a week, with full holiday facilities plus nightly disco entertainment hosted by **Steve Walsh** on Ibiza in San Antonio Sept 28-Oct 5, and by **Chad Jackson** on Majorca in Magaluf Oct 5-12... **The Hippodrome's** Star Bar has been

converted into a members-only music biz club within a club, appropriately called **The Biz Bar**... **Jonathon Moore** joins residents **Baz Fe Jazz** and **Sylvester** as first guest jock this Thursday (4) at the new weekly funk-jazz-latin-R&B **Bang Bang** in London Euston Road's **Portlands**, and then with **KJ** on Saturday (6) at Clapham Common's **The Alexandria** he adds ancient Tamla and Northern to the mixture... **Phil Fearon** next Thursday (11) PAs at Rhyd **Downtown**... Fridays are serious funk 'n' soul nights at Purley **Cinderellas Rockefeller**, with **Chris Hill** regularly joining residents **John 'Nick' Osbourne** and **John Mayoh** — the latter, incidentally, is booking DJs and PAs for various clubs at the **Mecca Agency**, despite the closure of **Kevin 'Guvnor' Hill's** actual club division there... **Tilly Rutherford** and **Karen Ashley** in

addition to **Lisson Records** are running **The London Promotion Company**, aiming to plug major labels' dance product specifically in the disco orientated London market (at retail and radio level, so it's not DJs they want on 01-724 5826, not yet anyway)... 'Showing Out', as in **Mel & Kim's** title, is the fresh way to say "showing off", as in attracting the opposite sex... **Billy Ocean** 'Love Zone' topped US Black 45s in **Billboard**... New York City has a brand new urban-cum-pop station, **WQHT** ("Hot 103"), which by playing lots of fresh street music is shaking up the other increasingly dull urban stations' complacency... **Freakie Dee** funks Sundays 2-5pm on Birmingham's **Radio WM** 95.6FM, filling what he calls "a big hole with no soul"!... **Iain Bruce** has taken over Cardiff's **Red Dragon Radio** Saturday 6-8pm disco show, and welcomes relevant information (plus product!) at the station, West Canal Wharf, Cardiff CF1 5XJ... **Tony Glass** of Rochford's **Disco Mix Roadshow** is creating special remixes for broadcast on **Disco John Leach's** weekday evening **Essex Radio** soul show... **Millie Scott's** producer **Bruce Nazarian** played in **8th Day, Brownsville Station** and **Was (Not Was)**, his partner **Duane Bradley** DJed at Detroit's **Studio 54, Todds**, and is currently at the **Warehouse** and on **WJLB**... **JACK THE HOUSE!**

HOT VINYL

TIMEX SOCIAL CLUB 'Rumors' (Cooltempo COOLX 133) This smash-bound hypnotically lurching nagger with intriguing tittle tattle lyrics, a tabloid reader's delight (and the next Nu Shooz) is here as new more rounded Shep Pettibone 106 $\frac{1}{2}$ bpm remix and 106 $\frac{1}{2}$ bpm dub versions plus the US hit 105 $\frac{1}{2}$ bpm original and 106bpm 'Vicious Rumors'. However, read on...

CLUB NOUVEAU 'Jealousy' (US Tommy Boy/King Jay Records TB 884) Undaunted by most Timex Social Club members leaving his control, their continues over

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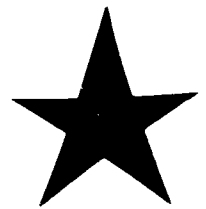
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BPM

from previous page
producer Jay King has rapidly formed his own group and a new label affiliation to make an "official" follow-up answer version to 'Rumors', similar even down to the artwork, with a now bassier (0-) 110bpm beat (inst. too) and "vicious vocal" longer 110 1/4bpm 'Malicious Jealousy' flip. And...

THE VICIOUS RUMOR CLUB
'Rumor Rap (Yeah, Yeah That's It)'
(US Musicworks Records SUN 444)
Actually naming celebrities' names, rather than leaving you to guess if they mean who you think they mean, this straightforward 108bpm answer version adds scratching too (inst flip). And...

BOBBY JIMMY & THE CRITTERS
'Roaches' (Spartan I2SP 142) The first 'Rumors' answer to hit Stateside, this 106 1/2bpm spoof finds Tina, Michael and more trying to rid their homes of (cock)roaches (inst flip). All this before the original record's even out here!

MIDNIGHT STAR 'Midas Touch'
(US Solar 0-66836) At last here's a remix (by Ellis Jay) of their album's obviously smash-bound standout, the old style Shalamar/Whispers-type jaunty (0-) 117 1/2bpm strutter now smacking more sharply (in four versions).

MAZE featuring Frankie Beverly
'Live In Los Angeles' LP (US Capitol SWBB-12479) Eagerly awaited although predictable. Side Three of the live material starts in suspiciously Hammersmith style with an acappella singalong finished 110bpm 'Joy And Pain', followed (both after "one two three four") by 'Before I Let Go' and 'Back In Stride' (if you let them ride you won't be mixing so I haven't BPMed 'em, yet), while the studio newies are the brittle skittery 110 3/4bpm 'Freedom (South Africa)' message jitterer, lushly swaying 112 3/4bpm 'Dee's Song', and smoochy 71 1/2bpm 'When You Love Someone'. Doubtless due out here soon, the double LP will obviously sell regardless.



London's cuddly DJ **Steve Walsh** muscled his way into this snap of lovely **Porscha** from the new somewhat reorganised group **ROYALLE DELITE**, whose latest UK release is **'I'll Come When You Call'** (Streetwave MKHAN 71), a pleasant if not particularly memorable jiggy 109 1/4bpm repetitive swayer.

PHYLLIS HYMAN 'You Know How To Love Me' (Arista ARIST 12669)
Kicking off the Ralph Tee supervised Arista Masters reissue series, this gloriously swinging 115-115 3/4bpm Mtume & Lucas-created sophisticated whomper still oozes class (back in 1979 it was brill between 'Ain't No Stoppin' Us Now' and 'And The Beat Goes On'), flipped now by 1983's soulfully swirling 99/49 1/2-101-102 1/2-105-105 3/4bpm 'We Should Be Lovers' and less good Teena Marieish (0-) 112bpm 'Riding The Tiger'. Also in on import LP (check the Disco chart for BPMs) are her sultry brand new Philadelphia International set, plus excellent soulful **Beau Williams**, well varied **George Duke**, and — on UK LP — classy **Al Jarreau**, commercial **Five Star**. Sorry there's neither room nor time for full reviews yet.

BENNIE BRAXTON 'Come To Me'
(US Phanelon Records Inc 960) Far from Dhar (Braxton), a great soul drenched richly sung jazzily dragging 80bpm slowie with soloing flute, and an even jazzier sombre instrumental 87 1/2bpm 'Blue Sky' flip for added value. It says copyright 1983, or is that just the label design?

RAINY DAVIS 'Sweetheart' (US SuperTronics RY 013) Largely ignored

here although recently big in US clubs, this winsome girl sung 108-0bpm nagger is a bit like 'I'll Be A Freak (For You)' meeting the 'Rumors' rhythm with more space and wriggle (in four versions) — and it's gradually building a delayed buzz around London.

FIVE STAR 'Rain Or Shine (Remix)'
(Tent PT 40902) The moppets are at that level of teenybopper acceptance where as long as their product sounds sanitary it transcends criticism. Sanitary sums up this squeaky clean lethargic 101 3/4bpm swayer (dub too), flipped by the similar 105 3/4bpm 'Summer Groove' and remixed 118 1/4bpm 'Find The Time' instrumentals.

T.C. CURTIS 'Slave Of Love' (Hot Melt I2TC007) Chunkily lurching jiggy remorseless 101bpm jitterer with snatches of staccato hoarse vocal and O'chi Brown, Dotty Green and Sharon Benson chipping in (dub flip), a real nagger offering no release to the tension — which may be too strong, without enough song, for some.

ACTIVE FORCE 'Give Me Your Love' (A&M AMY 345) Plodding 99bpm swayer soulfully enough sung after a long instrumental intro which made it useful for mixing DJs three years ago, when on import in this remix version.

BREAKWATER 'Say You Love Me Girl' (Arista ARIST 12674) BB&Q producer Kae Williams Jr's earlier group sounds EVF-ish on a rattling jittery pent-up 105 1/2bpm swaying jogger, pleasant though not one that's stuck in my mind since 1980, flipped by the languidly striding 0-108 1/2-111 1/2bpm 'No Limit' and jazzier (0-)91-95 1/2-96 1/2bpm 'Work It Out'.

FRESH FORCE 'She's A Skeezer'
(US Sutra SUD 052) Opportunist right down to their name, this jolting 0-95bpm rap answers 'My Adidas', coupled with two versions of the juddering 0-90 3/4bpm 'All Hail The Drum'.

SAM L. DEES 'Survive' (MS 11, via Charly) Revered deep soulster Sam Dees oddly makes this nice Lamont Dozier-ish snappily buoyant 104 1/2bpm swaying piano instrumental his lead track (in two lengths), coupled with the vocal truly deep and slow gospelly 64 1/2-0bpm 'Fly Angel Fly'.

MELBA MOORE 'A Lot Of Love' LP
(Capitol EST 2017) Fully reviewed months ago although it never yet has fitted, the set's mid-paced slowies are strongest with hottest tracks so far being the Dennis Collins-duetted 98 1/2bpm slinkily rolling 'It's Been So Long', Freddie Jackson-duetted predictably intensifying 0-38 1/2-77bpm 'A Little Bit More'.

GLENN JONES 'Take It From Me'
LP (US RCA Victor AFLI-5807) As above, the disappointing set's only dance hit to date is the pleasant gently swaying 92 1/2bpm 'Stay' (no relation of other similar current titles).

CLAUSELL 'Don't Let It Be Crack'
(US Easy Street EZS-7526) Meant to warn about drug abuse, this calmly striding Colonel Abrams-ish soulfully moaned 116 1/2bpm wriggly loper (in four Paul Simpson mixes) is lyrically too bland to be much of a deterrent, but makes a nice soul dancer.


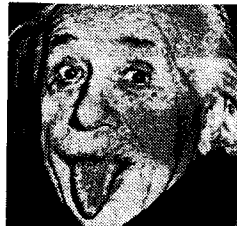


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One of the many pleasures of writing for *RM* is that, very occasionally, you do an interview over lunch. More often than not it's a quick cheese sandwich on a park bench, but once in a Preston Guild (that's 20 years, by the way), you go to a swank French restaurant in Notting Hill; which is what I did with Jermaine Stewart, who is having rather a lot of success with 'We Don't Have To...'

"Perrier, Badoit, Evian?" the waitress asks in a thick French accent, whilst I'm asking Jermaine how he got dance music's two hottest producers — Jellybean Benitez and Narada Michael Walden — to produce his forthcoming album, 'Frantic Romantic'. As I plump for Badoit, and Jermaine for Evian, he answers.

"Actually they didn't know about each other at first, but they were okay about it when they found out.

"I met Jellybean a couple of years ago, and I'll tell you, it was very hard working with him the day that Madonna got married. I was in the studio doing 'Dancefloor' and it was a very sad day; we were pulling each other's hair out. We ended up calling the session off and went out and tried to cheer him up. He was so depressed and so angry."

And Narada, I ask, my mouth full of French stick? "I met Narada when he was producing 'Freeway Of Love' for Aretha. I was doing the 'Perfect' soundtrack in the same studios and I crept in to secretly watch him producing. Narada saw me and invited me in. He said, if there's anything you want just let me know. And I said yes, I need a producer. So we worked something out."

Wasn't Jermaine overwhelmed at meeting Aretha Franklin? "Hell, no. I used to hang out with her sons and I even dated her daughter one time, which is another story..."

As the soup arrives, I ask Jermaine how he had got involved in the wacky world of pop in the first place. The soup is cold, so it's a good diversion for both of us.

"I was a dancer on 'Soul Train', and me, Jody (Watley) and Jeffrey (Daniel) had a dance group, the 'Soul Train Dancers', and we travelled all over. Then Jeffrey and Jody got pulled out to join Shalamar and I helped out on backing vocals.

"I tried out for the lead singer of Shalamar one time, but I didn't get it because I found out they didn't like my hair."

By this time we're both struggling with the soup, which is watermelon coloured and sour. "Interesting colour," I manage. "This is my first... do you think they'll heat it up if I ask?" smiles Jermaine.

So, what exactly do you mean by 'we don't have to take our clothes off to have a good time'? I ask, clutching at straws.

"We're having fun now aren't we?"

Jermaine asks rhetorically, although I almost tell him my feelings about the soup. "You know, all those bad things that happen in the world like drugs, unwanted pregnancy, VD... I don't just mean clothes. I mean we don't have to risk lives to enjoy ourselves."

So what does Jermaine do when he wants a good time? "Drink cherry wine, of course. Cherry wine is hard to find, a good bottle can cost £150, but you can find a cheap bottle if you like.

"You know how the song came about? I was hanging out with Narada and Preston Glass and I was telling him, 'Narada, everyone I seem to meet wants to hit the sack with me. Do we really



Now there's a thing! The man who's dated Aretha Franklin's daughter, frantic romantic Jermaine Stewart, puts his clothes on for lunch with Edwin J Bernard

have to take our clothes off?'. And Narada jumped up and said, 'perfect'."

The lamb has arrived by now, although we could both swear it was chicken. It somehow causes Jermaine to ask if I could set up a date with Sade. As I didn't have her phone number I doubted it. "That reminds me," he goes on, "I once asked that about Rae Dawn Chong, the girl in Schwarzenegger's 'Commando' movie, and they set up dinner. I was so nervous, but she's so nice. Very hip. My type of girl. I was so overdressed, I felt stupid. But she was so great."

We get back to the album, 'Frantic

"EVERYONE I MEET WANTS TO HIT THE SACK WITH ME"

Romantic', which features outrageous disco queen Sylvester on backing. "I told Narada 'I want Sylvester', and now we're best buddies. I got Sheila E, Tramaire Hawkins, Jeannie Tracy. And for the na nas on 'We Don't Have To...' I called all my friends. Sylvester, Carl Lewis and Kim Carter, the track stars, Narada's wife. I called up a lot of people but some couldn't make it. We had a ball. Sylvester came in six inch heels and bouffant hair. I was laughing so much I couldn't sing."

I had gobbled my dinner by this time and the conversation moves, as it does, to the Moral Majority that rules middle America's values.

"They seem to like my record," says

Jermaine, rattatouille on his lips. "I have a lot of moms writing to me saying how they bought their daughters the record. Great. Wait till they hear my next release, 'Frantic Romantic'. Brother!"

Jermaine used to live in London and knows all the places to go. "First I lived in West Kensington and then on the King's Road. It was real difficult for me," he says sipping his cappuccino, "because I could walk to the shops. I loved the shops."

As we leave the restaurant and go our separate ways it suddenly occurs to me that if Jermaine doesn't take his clothes off, does he bother with underwear? I guess that's another story.

KILLING JOKE

— THE MOST INTENSE MEN IN ROCK? —

I must've been stark, staring mad. Spending a dark, muddy Friday night at that revolting hippy hangover, the Reading Festival, waiting to see Killing Joke. There are very few bands for whom I'd stand in four inches of mud and teeming rain, but then again, there are even fewer who could reach me so completely with their passion, intensity and sheer beauty.

Killing Joke have not played in England for over 18 months and, in spite of a noisy splash into the charts around the same time, have been noticeably silent. Never ones to creep back apologetically, they've just released a new single, 'Adorations', (currently in the forties) and are also about to play a long overdue UK tour.

Back in their rehearsal studio, Jaz is nowhere to be seen, Geordie is ensconced on the phone, so it's off into another room with Paul Ferguson and Paul Raven, both of whom are itching to get off as they have a rather mysterious audition to attend.

"No, I'm not telling you in case I don't get it," demurs Paul F. But you have worked on films before haven't you? "Erm, just extra parts." Any aspirations to be an actor then? "No, none at all. I just enjoy doing different things like that, and obviously making some money."

Jaz has been quoted elsewhere as saying that the band is now completely as he envisaged it six years ago — is it in your estimation? "No, to be quite frank. It's certainly matured into something I'm very proud of, but I personally still think that there's a long way to go before it's what I want it to be."

Raven enters the room, sits down, gets up again and wanders off. Dressed in black with a look of gipsy about him, he definitely looks like he'd sock you if provoked (in the former great Killing Joke tradition), and puts me in mind of what Bill Sykes would've been like had Dickens stuck him in a group instead. It amuses me when he expresses his surprise that people still label Killing Joke as being those sort of tough lads.

"You know, people say we're overtly macho, which I don't necessarily feel is true." Oh, but you are! I've always thought so and you're using a very masculine energy, you're not using a feminine one. "Well, maybe that's what we're trying to do with the new album," offers Paul.

Ah yes, the new material. It came as a surprise too, to find that the new single isn't all sawmill guitars and blazing energy. Do you think then, your earlier aggression has disappeared?

Raven: "Well, if you're trying to cover lots of different areas of emotion, I don't think you can do it all on one album

**Well, how many other bands have members who've composed a symphony, written a book on philosophy and auditioned for a Mars Bar commercial? Killing time: Nancy Culp
Joke pictures: Ian Hooton**

otherwise it just sounds a f**king mess."

P: "And you can't do it all on the back of aggression either. I find that it reaches a different level, it makes my guts churn. It's like Celtic music, you know, how it just really creeps into your emotions. That's how I see it."

It still sounds a bit soft to me.

R: "I don't think it's soft at all. I think it's just different from the last LP. It's not as brash on the face of it, but I think it's as hard, myself."

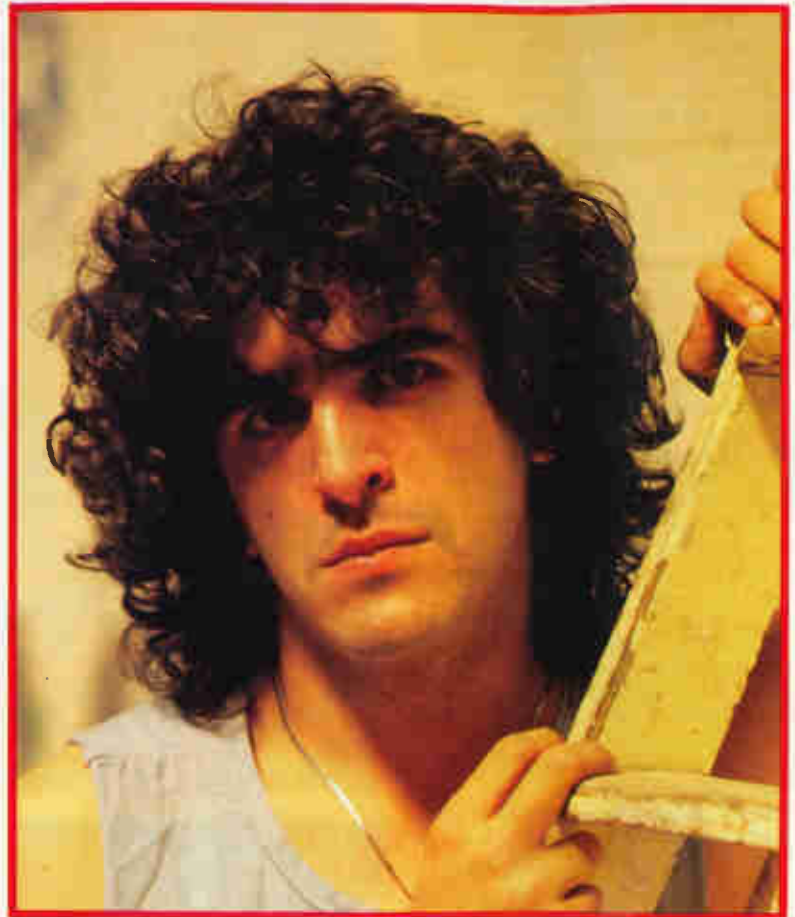
I ask the pair of 'em if maybe there was an element of compromise involved. The quest for the hit single...

R: "I think you just come to a point where you want more people to hear you and it has to be, to a degree, more accessible. I don't mean it has to be softer or harder, you just have to kind of assess what you think is accessibility. I'm trying to sort of make the wedge wider all the time, personally."

The taxi arrives and Paul and Raven go off to their mysterious appointment. Jaz erupts into the room and paces up and down, arms waving, impressing on the road crew how he wants the finale of the Reading set to go. "I want a big f**kin' mushroom cloud, you know?" Someone mentions the two departed members. "Ha! ha! ha!" he cackles. "What is it, a f**kin' Mars Bar commercial or something? Ha ha ha!"

Some 20 minutes later, I manage to bolt Jaz down to the tape recorder and get him away from his visions of mega-explosions over Berkshire. I get off on the wrong foot with Mr Coleman, who takes my friendly baiting completely the wrong way. Meanwhile, Geordie lounges on the sofa yawning in a most disconcerting manner.

"Huh, on the defensive I can see. I can tell what sort of an interview this is going to be already," he snarls. Oh dear. He fixes me with a stare like a magnet picking up razor blades. "You're not one of those people who after you've left our presence you go and write all these nasty,



derogatory things, are you? Because if you've got *anything* you don't like, we prefer it if it's said in our presence. Because most of them, they don't really have the courage to say what they really think."

Geordie: "Can't say I blame them myself, really."

J: "We're a bit oppressive I s'pose, as far as when we're all together. And we take ourselves very seriously, very seriously." Well, I felt that too, Jaz. Killing Joke are not a frothy pop band. We're talking serious musicians here and musicians with a true vision. A point Jaz elucidates further.

"Look at the people who are competing against us. The content and the sentiment in their songs, there's just no comparison. We have worked for seven years so that we can become articulate, not as individual musicians, but as a band. Basically, this latest album, 'Brighter Than A Thousand Suns', is, by my standards, a great work — remember, I write for orchestra. I've written my second symphony. We put our *blood* into this music and it is just exceptional. We are very

proud of it."

So what do you think it is that you've got that others haven't?

J: "I think that we are all accomplished musicians. I know that we all have a certain image, but if you look beneath the veneer of the image portrayed in the papers, I think you'll find four very intelligent and capable musicians." He waves his hand at Geordie who looks practically comatose in the sofa.

"Geordie's guitar is his life really. He lives it. In fact, the only significant thing he does is his work on his guitar!"

G: "True."

So why choose to have the guitar mixed so far down on 'Adorations'? It sounds like some of the character's gone.

J: "No, no! *None* of the character's gone, at all. Right?"

Oh dear, we're not exactly hitting it off too well, are we? I start to feel somehow guilty for even thinking such a thing, let alone saying it.

"I agree actually, a bit," interjects Geordie from the recesses of the sofa, "when I heard it on the telly or the video. It doesn't sound so bad in stereo.

It is a commercial move actually, to be honest, because people always like to hear the singer."

That is definitely something Jaz is shining at, these days. Gone are the hollered vocals buried into infinity in the mix. On the latest stuff, he's singing better than he's ever done.

J: "I think there's a lot more mastery in the new stuff. 'Adorations' is essentially a song. It's not 'Eighties'. It's not like 'Rubicon' or 'Twilight Of The Mortals' which are other tracks on the album. It's not something you listen to for raw energy, because you'll be grossly disappointed. We want it to be heard and judged on its own merit. It's a beautiful piece of music. I feel people have been put off by the initial intensity and they have not heard the music inherent within our music. I thought it was necessary for the music to come out as opposed to the intensity."

Jaz talks a lot about how he considers Killing Joke's music to be beautiful and romantic. A concept maybe not immediately apparent. "There's a certain amount of idealism in the music. There's higher imagery in there somewhere and that, for me, is romantic. There's a concept of something better. Especially on the new LP."

'Night Time' was hinting towards it, certainly.

G: "We've always hinted towards it, like the stuff on the second album. But then again, you get put off by the really over the top drum sounds, the guitar was very edgy. Some of that was like, classical."

We change the subject a little and talk about Jaz's period in Iceland. He talks about how they had ideas of "a better way to live" and how he really resents the lifestyle which comes with being in a group. He tells me how he gets up really early each day (we're talking 6.30am here), and works solidly as a discipline. He's also, in addition to the symphonies, writing a book on his philosophies, and also continues his lifelong study of the occult and other related subjects. However, no amount of prodding will get him to talk about it. "I've found that one's spiritual, religious or esoteric beliefs are not to be talked about," he expostulates.

G: "The idea of it is to find it yourself. How can you teach people to find themselves?"

J: "Within the lyrics and music of Killing Joke, and within the 110,000 word philosophy I've written and within the two symphonies, if they can't get the point then they must be f**king stupid!" He laughs for a minute then retracts back into the serious mode again. "I mean, as an artist, I've done what I can, but I think suggestion is much more powerful than statement."

The phone suddenly rings, Jaz goes to answer it and that's it. Interview comes to a close and my throbbing head takes over. Such intensity has given me a prime thumper. A more interesting and fascinating collection of individuals I've yet to come across. On one hand barely trusting me to portray them in a true light, and on the other doing what no other band would dream of, inviting me to listen in on a rehearsal.

So what's a mere little headache compared to what you get out of a band like Killing Joke at the end of the day, eh? A band whose strength is so insidious that they frighten the hell out of me with their potential future. A band not to be taken lightly.





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