

rm

JULY 26, 1986 EVERY THURSDAY 55p

RECORD MIRROR

IT'S IMMATERIAL

Funking art till they're
blue in the face . . .

HOLLYWOOD BEYOND
BRILLIANT
AUDREY HALL
YELLO
SID AND NANCY

L I V E

LIGHT A BIG FIRE • WILLIE COLON
BLUE IN HEAVEN • THE TRIFFIDS

contents

BURN BABY BURN

Now you all know that I've encouraged you to get out there to your local record emporium and purchase the odd **Big Flame** single. Those of you who tried might have had some difficulty tracking down the rarer specimens, but now help is at hand. 'Two Kan Guru' is a compilation of the band's hits (ho ho) and chaotic and wonderful stuff it is too. I should point out that the rm staff leave the office in droves whenever the Big Flame boys hit the turntable, but then what do they know? The sort of record that it's worth getting

evicted for.
AS

TWO KAN GURU



Chaka Khan releases her new album 'Destiny' on Monday, July 28. The 11 track album, which includes her single 'Love Of A Lifetime', boasts a celebrated cast of songwriting and production talent. It features a Mike Rutherford/BA Robertson song 'The Other Side Of The World', Arid Mardin's 'Coltrane Dreams' and Chaka's very own song 'My Destiny'.

We hope to bring you another Chaka feature very soon.

RS

CONGRATS YOUR HIGHNESSES

Index would like to pass on its sincerest congratulations to **Prince Andrew** and **Sarah** on the occasion of their wedding. Andrew, as you know, has been signed up as the new James Bond due to his smile and incredible good looks, while 'Fergie' (excuse us your majesty) is to replace Lorraine Chase as the svelte star of the Martini ads. Fergie, whose past was scrupulously checked and declared 'blemish free' by Grand Prix motor racing commentator Murray Walker, has been warned of the dangers of slimming after fainting at a pickled onion world record attempt scoff last week. People are expected to flock to London from all over the world for this magic day, and the entire town of Forgotten Souls in the North East has pooled its state benefits for the last six months to spend on a coach outing to the capital.

AS

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perfectly formed, perfectly conceived

■ Front cover photography: Patrick 'Astral Flights' Quigly



● **EDITOR** Betty Page ● **DEPUTY EDITOR/FEATURES** Jim Reid ● **NEWS EDITOR** Robin Smith
● **DESIGN** Graham Black ● **FILM/VIDEO** Eleanor Levy ● **SENIOR SUB-EDITOR** Diane Cross
● **CONTRIBUTORS** Alev, Stuart Bailie, Nancy Culp, James Hamilton, Alan Jones, Lesley O'Toole, Roger Morton, Paul Sexton, Andy Strickland ● **PHOTOGRAPHERS** Eugene Adebari, Paul Cox, Ian Hooton, Andy Phillips, Barry Plummer, Michael Putland, Patrick Quigly, Joe Shutter, Steve Wright ● **ADVERTISEMENT MANAGER** Carole Norvell-Read ● **SENIOR ADVERTISEMENT REPRESENTATIVE** Tracey Rogers ● **ADVERTISEMENT REPRESENTATIVE** Jo Weigold ● **AD PRODUCTION MANAGER** Tony Dixon ● **TELE SALES MANAGER** Eddie Fitzgerald ● **PUBLISHER** Brian Batchelor © 1986 United Magazines Ltd. 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.



● **Signe Signe Sputnik** will release their long awaited debut album 'Flaunt It' on Monday, July 28. The album features eight tracks, including remixed versions of their single 'Love Missile F1-11' and '21st Century Boy'. Other tracks include 'Sex Bomb Boogie' and the previously unheard songs 'Massive Retaliation' and 'Atari Baby'.

The album also carries a series of adverts, including one from L'Oreal hair products. The first 20,000 copies of 'Flaunt It' will be released in a special box based on Japanese toy robot packaging. The box will also contain a colour booklet featuring lyrics, photos and information.

RS



SIMPLY RED

follow up 'Holding Back The Years' with 'Open Up The Red Box' on Monday, July 28. Written by Mick Hucknall, the song is a remixed version of the track found on Simply Red's debut album 'Picture Book'.

The flip side is another album track 'Look At You Now' while the 12 inch features a live version of 'Heaven — The Movie' a classic song originally recorded by Talking Heads.

RS



The name Automatic Smith doesn't have much of a ring about it, does it? But use the African equivalent and you have **Automatic Dlamini** — and that's a whole different proposition. A whole different band, hailing from Yeovil in Somerset — three members, one of which had the good sense to change his name to ace Thunderbird One pilot Scott Tracey. Their debut offering on their own DforDrum label is 'The Crazy Supper EP' and combines Scott Tracey's (aka John Parish) well formed vocals with strange percussive sounds from bassist Jamie Anderson and drummer Rob Ellis. Never mind the silly name, feel the quality.

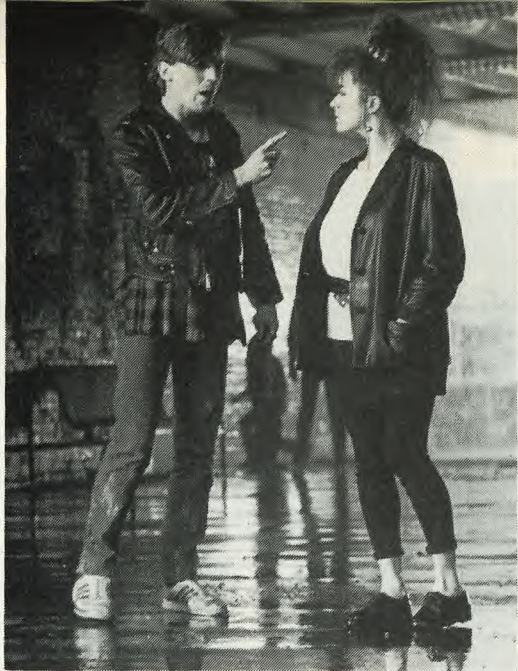
EL

● T O U R S

● R E L E A S E S

● N E W B A N D S

● G O S S I P



DRUG WARNING

As revealed by **rm** last week, the Government — through the Department of Health and Social Security — is to run another extensive advertising campaign to reiterate the dangers of drug abuse. The extra £2 million allocated for this year's anti-heroin campaign, will be spent on TV and radio commercials (directed by Ridley Scott), press adverts aimed at young people and their parents, posters, parental leaflets and a special freephone 'Drugs Problems' service.

"Our campaign is about getting information to young people," explained the Secretary of State for Social Services, Norman Fowler, at the campaign's launch in London last week. "We are aiming to create a climate where young people realise the risks of using drugs and reject them of their own free will."

This campaign looks more closely at the social consequences of heroin abuse, and is designed to "strengthen young people in their resolve to say no".

When asked about the relevance of the launch after recent arrests in the pop industry, he stated that the timing was coincidental, although a representative from the advertising agency that handles the campaign, Yellow Hammer, replied: "We had looked at using pop stars as role models, but realised that young people might realise that they might say one thing and do another. In the light of what has happened with Boy George it's lucky we didn't."

● Gary Holton, the 'Auf Wiedersehen Pet' star who died after taking drink and drugs last October, has a single 'People In Love' released posthumously on July 28. It was the last track he wrote before his death, and has been released at the request of his mother. The royalties from sales will go to ex-addict Pete Townshend's Double-O charity, which helps fund drug treatment clinics and rehabilitation centres.

DC



YOU DIRTY RAT

UB40 release their album 'Rat In The

Kitchen' on Monday, July 28. The album

features nine tracks including 'Sing Our

Own Song', 'Don't Blame Me' and

'Watchdogs'. Featured on the album is

the dynamic backing vocalist team of

Mo Birch, Ruby Turner and Jaki Graham.

UB40 are currently on holiday having

spent six months in the studio. They'll be

touring America in the middle of August

and they should be playing Britain in

late October.

RS



ROYAL WEDDING

Here's a topical item for you. The **Wedding Present**, Leeds' most subtle wristed bunch of guitar scratchers, are back with their single 'This Boy Can Wait'. Quite how these boys manage to keep up their attack on the silver strings is a bit of a mystery, but there's no denying the band's ability to pack 'em in all over the country. The great thing about these boys is that they look after support bands and still play gigs in the smaller haunts where they started out (unlike some indie heroes we could mention). The Wedding Present must take care not to fall into the trap of making this kind of record too often — a bit of light and shade would provide a welcome contrast at times.

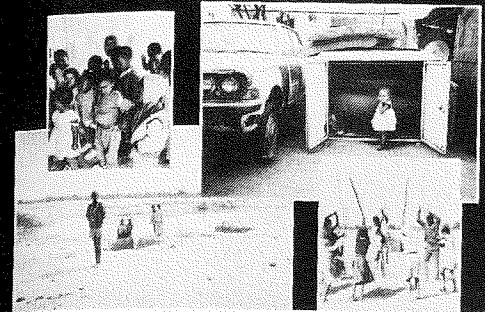
AS

“Gee, you really are Pete Murphy's choreographer aren't you?” Ralph Machio impresses an ex-Bauhaus fan with his ballet techniques, between takes for his new film 'Karate Kid: Part II'.

AS



OXFAM IN NAMIBIA



THE PSYCHEDELIC FURS release a re-recorded version of 'Pretty In Pink' as a single on Monday, July 28. The track was first recorded six years ago, but it's now been remixed and released in conjunction with the film 'Pretty In Pink'.

The flip side is 'Love My Way (US Mix)' while the 12 inch has a dub version and special Berlin mix of 'Pretty In Pink'.

The film 'Pretty In Pink' has become a big box office success in America.

RS

Y I V A !

Those of you living in the Midlands still have time to get your tickets for what promises to be one of the best pop concerts of the summer. Feargal Sharkey, the Pogues and King are among a star studded line up appearing at Birmingham NEC on August 2. The concert is being put on by Oxfam to help highlight the evils of apartheid under the banner of 'Yiva!' which means listen. Feargal Sharkey says "I totally oppose apartheid. I've a mixed band, I've always liked black music, particularly soul, and it's a privilege to do what little I can to help point out the poverty apartheid spreads in South Africa and Namibia." Tickets cost £8 plus booking fee and can be obtained from Box Office (Yiva!), NEC, Birmingham B40 1NT. Cheques/postal orders should be made out for £8.30 per ticket, payable to NEC (Yiva!).

AS

EARBENDERS

Nancy Culp

'I Know It's Over' the Smiths (Rough Trade LP)
'Cities In Dust' Siouxsie And The Banshees (Wonderland 12 inch)
'Goldrush' Yello (Phonogram 12 inch)

Lesley O'Toole

'The Final' Wham! (Epic)
'Wonderful Life' Black (forthcoming Ugly Man (!) single)
'Somebody' Brilliant (Food)

Eleanor Levy


'Love Kills' Joe Strummer (CBS)
'I Almost Prayed' the Weather Prophets (Creation)
'Misfit' Curiosity Killed The Cat (forthcoming Mercury 12 inch)

Graham Black

'Ya Don't Quit (Scratch mix)' Ice T (Serious)
'Dub Can't Turn Around' Farley
'Jackmaster' Funk and Jessie Saunders (US House Records)
'Jumpp-Back' Wally Jump And The Criminal Element (US Criminal Records)



LOVEBUG



STARSKI

HOUSE

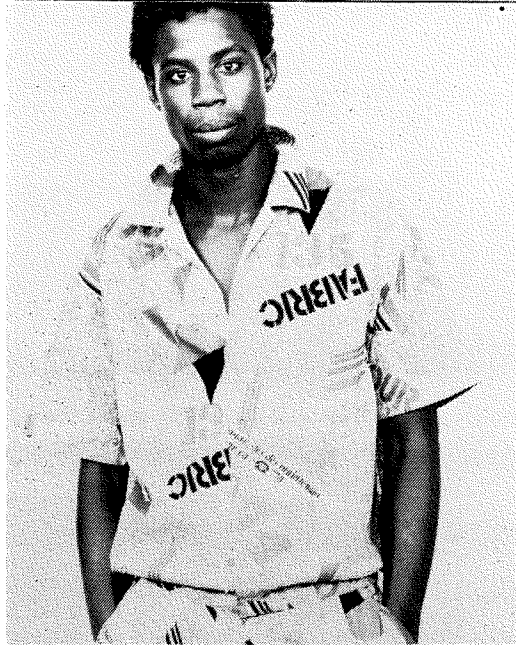
ROCKER

... after
'AMITYVILLE'
comes 'HOUSE ROCKER'
the NEW SINGLE
from LOVEBUG STARSKI

on slim 7"
+ Rock Hard 12"

A6952 *Epic* TA6952

OUT NOW!



THE EDGE OF HEAVEN

Doug E Fresh releases his single 'All The Way To Heaven' on Monday, July 28. Doug goes it alone on this single following the departure of his sidekick Slick Rick.

Early reports say that 'All The Way To Heaven' could well repeat the success of Doug's single 'The Show'.

RS

DAVID SYLVIAN

releases his single

'Taking The Veil' on Monday, July 28. Sylvian is featured on vocals, keyboards and guitar, with Steve Jansen on drums and percussion, Ian Maidman on bass and Phil Palmer on acoustic guitar.

The flip side is 'Answered Prayers', a song Sylvian wrote with Bill Nelson. The 12 inch includes the extra track 'A Bird Of Prey Vanishes Into A Bright Blue Cloudless Sky'.

RS



LATEST FALL

Knowing these pages' love of **the Fall**, who recently gave no less than five encores at their London gig, we can't let a new single slip out without regaling you with the details. 'Living Too Late' is a Fall groove thang rather than a Fall riff thang, a hypnotic tale delivered in surprisingly clear tones by the only real Smith in the world (not forgetting Brix, of course). The run out groove on the A-side mysteriously announces "this is what happens when you go to Bury", but whether or not this is a blatant slight on a fine Mancunian satellite was unclear when we went to press.

AS



COMPILED BY
ANDY STRICKLAND
DI CROSS
ROBIN SMITH



DOCTOR WHO?

The **Doctor's Children** is a new name to Index, though they've been playing at colleges and clubs across the nation for a couple of years now. Their new record 'Rose Cottage EP' is a very pleasant piece of plastic indeed, especially the title track and 'Blessed Is The Man'. It's all fairly straightforward guitars, bass and drums stuff but there's enough thought and sense of musical history to make the Doctor's Children worth checking out next time they're in your vicinity. Let's just hope they're not affected by the cuts.

AS



SPANISH BOMBS

An interesting musical and pictorial item landed on the Index desk this week. '1936 the Spanish Revolution' by the **Ex** is an EP surrounding a booklet with text and archive photographs covering the Spanish Revolution, when the CNT (Confederacion Nacional del Trabajo), the anarchist trade union, defeated the military and civil guard before finally being defeated by the fascists. The **Ex** celebrate the 50th anniversary of the revolution with a slice of punk rock that will go down well in some quarters. Personally, I find the literature side of the package more interesting, but then I'm not an anarchist. John Peel once said it was funny how many anarchist punks used to stand at bus stops and complain about the bus being late again. Think about it.

AS

NEWS DIGEST ON PAGE 42

ANITA BAKER

The Soul Voice of the Eighties



Her First Ever U.K. Appearances

*Hammersmith Odeon, London
Sat. 26th & Sun. 27th July at 7.30pm*

*Her Debut Elektra Album 'Rapture'
on album, cassette & compact disc*

*Meet Anita to sign copies of her album
at Tower Records, Piccadilly
(The Old Swan & Edgar Building)
Mon. 28th July at 4pm.*



FIGHT FOR OURSELVES

SIGUE SIGUE SPUTNIK are still going to conquer the world. What's more, Janet Street-Porter still loves Tony James.

Janet was on hand to lend moral support at a Sputnik press conference in the heart of London last week, when Tony chatted to assorted hacks about the future of Sputnik. He arranged the conference because he's been getting a mite pissed off at the coverage Sputnik have been given recently.

"I'm here in order that we don't have any more totally inaccurate stories in the press," said Tony. "It's an ideal time, because lots of untruths have been written about us."

First of all, Tony claimed that Sputnik didn't have to cancel many of their gigs on their proposed tour because of poor ticket sales. They were just very unhappy about the type of venues they were being lined up to play.

"We realised that in playing those venues we would have become too music biz," explained Tony. "We would have followed the ordinary boring road that most bands take. We were going to play the game, and we thought, 'We can't go out and play these gigs'."

"What makes Sigue Sigue different is that it isn't a show, it's the real thing. Sigue Sigue is a projection of our own personalities. The music is like a weapon, it's free form. We want to be a total experience each night."

Tony announced that the band were lining up a series of secret gigs, but



they will still be playing London's Royal Albert Hall. At this venue the management have agreed to remove all the seats so the audience can get down and boogie. Tony promised an elaborate video show and other surprises.

Fans who bought tickets for Sigue Sigue's cancelled shows will be sent a special Sputnik package.

Tony said he was also upset about reports of the band miming during their live shows, and dismissed them as being completely untrue.

"It hurts us. If I was a kid and read a report like that then I wouldn't want to go and see a band. I've read reports saying the music has still been playing when we've left the stage, but it's not

true.

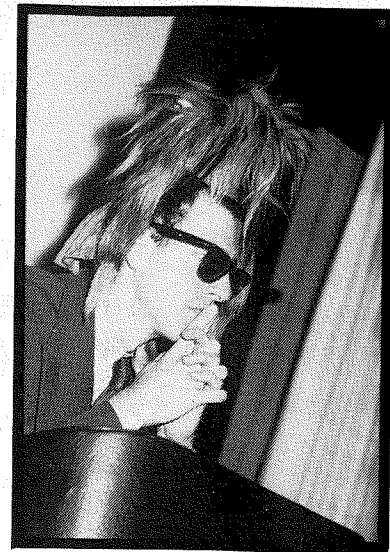
"This band has never ever mimed during its live shows. You should remember that we played a hundred gigs around the country before we even signed to EMI."

Tony remained unperturbed when grilled about the relative flop of second SSS single, '21st Century Boy'.

"I don't think the sales have been poor. I don't think a number 20 single is a flop. Maybe the curiosity seekers didn't buy it this time."

"I think the support from radio has been terrible. We're a top five group throughout Europe, but Radio One didn't put our single on the A list. We only had four plays on Radio One."

Clutching a glass of orange juice af-



ter the conference, Tony confided that Sputnik had considered taking legal action against people who get facts about them wrong. He also stressed that SSS were still very good chums.

"We're trying to set a precedent in the music business," he continued. "This group isn't controlled by a Svengali manager, it's taking care of its own business. This is a group that gets up at eight o'clock in the morning and doesn't stay in bed all day."

"I think a lot of people have got it in for us. They want to see us fail but we won't. In Britain at the moment, we're going through the cult of the underdog. We're all supposed to like people like Billy Bragg. I come to Britain to get depressed."

Photos by Patrick Quilty

RS

FOLLOWING THE SMASH HIT
'ON MY OWN' ... THE SECOND
CLASSIC SINGLE FROM HER
FABULOUS ALBUM 'WINNER IN YOU'

Patti LaBelle

OH PEOPLE

Special Remix version
Produced by Richard Perry

OUT NOW

MCA RECORDS

MCA (T) 1075



OUTLAW IN ASSOCIATION WITH ASGARD

PRESENT

IN CONCERT
WITH SPECIAL GUESTS

LEVEL

42



WEMBLEY ARENA

SUNDAY 30th NOVEMBER

MONDAY 1st DECEMBER

TUESDAY 2nd DECEMBER

WEDNESDAY 3rd DECEMBER

N.E.C. BIRMINGHAM

FRIDAY 5th DECEMBER

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NEC Box Office, Cyclops and The Odeon
Birmingham, Mike Lloyd Shops Newcastle
and Stoke, Way Ahead Nottingham and Derby,
Cavendish Leeds, The Box Office Lincoln,
Piccadilly Manchester.



S I N G L E S

CROWNED HEADS

LOVEBUG STARSKI 'House Rocker' (Epic) Thankfully, the star spangled rapper's mainstream pop lust seems not to have touched the re-released title track from his album. Minus the gimmicky lipstick stains of 'Amityville', Mr Lovebug raps the regulation self-glorification, with just the merest hint of melody, over a hard funk beat and vicious wedges of power chord guitar. A heavy metal hip hop football chant for zombie flesh eaters to take out and lose a set of limbs to. Very chewy.

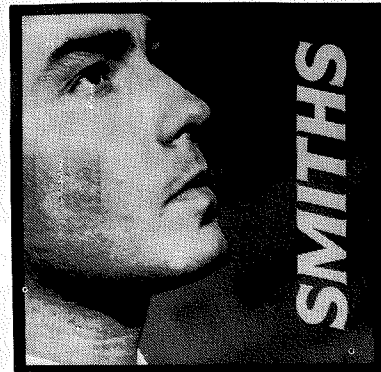
PETE SHELLEY 'Blue Eyes' (Mercury) Peter Pop is the garden gnome of modern music. The grinning wrinkled type of gnome which bites you on the ankle, just as you're being led up the garden path to megastore boredom, and reminds you what a brilliant thing pop can be. It isn't Buzzcocks nostalgia. That vinegary voice can just turn the slightest of hooks into a gleaming, grappling iron of melody. This track, taken from the 'Heaven And The Sea' album, is an unpinned firework of razzle and flash. A slapdash arrangement of acoustic guitar, scribbly strings, loopy solos and a sustained crescendo which ought to have you gambolling into the goldfish pond with a big smile on your face.



ROYAL BLOOD

THE SMITHS 'Panic' (Rough Trade) Well, bless me, if this isn't in the least bit surprising. Neat, concise and somewhat slight, it's neither a let down, nor a leg up from 'The Queen Is Dead'. 'Panic' lollops along undemandingly, while Morrissey's rarefied larynx tours provincial Britain, and concludes that the state's in a state, and we should 'Hang the DJ'. Fine sentiments, of course. Lynch the

Queen, the headmaster and the DJ, and life will just be one big picnic by the side of Grasmere, Stephen. With all those sliding Marr riffs, and the singalong refrain, this is in fact disturbingly reminiscent of a decent Slade single. But people got bored with them, too.



EVERYTHING BUT THE GIRL 'Come On Home' (blanco y negro) Ben Watt's weepy swathes of orchestra will either sweep you off your feet or drown you completely, depending on how much of an old softie you are. I've always been a sucker for Tracy Thorn's midnight blue voice, but on the A-side she only just wins the fight against the lush mush of what should have been a simple sweet song. Stick with the country and western 'Draining The Bar' on the other side, and you won't get your feet wet.

POLY STYRENE 'Gods And Goddesses' (Awesome) This comes as a bit of a surprise to those of us who thought that Poly had fallen right off her log years ago. Imagine Hawkwind with a slick producer and Kate Bush on vocals, and you're getting close to the weirdly wonderful A-side 'Trick Of The Witch'. The 12 inch has a further three bizarre juxtapositions of sublimely silly mystical lyrics, coquettish singing and spaced out performance rock. Poly may have bumped her head when she fell through the crack in the sky, but the Earth's a much better place for it.

ROYAL PARDONS

JAMES INGRAM 'Always' (WEA) Tony Blackburn will chortle repulsively over this. It's a capable slice of easy going soul, all rosy and glowing with the Quincy Jones production, but it still leaves Ingram in the shadow of his '83 hit 'Ya Mo B There'. Find yourself a songwriter, James, and get back on the dance floor.

DAVID RUDDER 'Bahia Girl' (London) The Trinidadian King of calypso wants to do for his music what Bob Marley did for reggae. Given the attitude in Europe and America that calypso is just a quaint rum and sunshine holiday flavouring, he's going to have to do better than this. Despite an Eddy Grant remix, the traditional feel and the 'Bim de bim bamba'

vocals are merely going to confirm people's prejudices. But still worth broadening your ears with.

FIVE STAR 'Find The Time' (Tent) In the face of the pugnacious challenge from hip hop, even the most lip-glossed pink of soul acts are finding it necessary to toughen up a little. So we get a hop towards Janet Jackson, a skip into rock guitars and an extra jump in the rhythm. Otherwise, it's dentistry as usual in the capped and polished world of the Pearson's smiling bubble soul.

TIM FINN 'Carve You In Marble' (Virgin) Still not the song to rescue Mr Finn from ex-Split Enz status. I assume that 'haunting' is the intended mood of this rigid clockwork ballad. You can tell by the tinkling white glove piano on the extended version. Depeche Mode would have carved something sweetly macabre out of this. Tim plays it too straight, making wrinkles out of what should be grooves.



BASIA 'Prime Time TV' (Portrait) The Polish born Basia, formerly Mrs Matt Bianco, was often the best thing about MB singles. Her intrinsically glossy catty shimmer of a voice was the perfect ice cube for Mark Reilly's slick, jazzy cocktail pop. Sensibly, she sticks pretty close to the Bianco formula and comes up with a chirpy song which, parody or not, would be ideal as the theme for an American soap comedy. I see no reason why Matt Bianco fans shouldn't buy it in their tens... er, sorry, millions.

FERGIE FODDER

THE FOUNTAINHEAD 'Rhythm Method' (China Records) A Dublin pair of electro pop experimentalists, with suspicious backgrounds in video art-type things. I can just barely remember a previous single which was almost completely forgettable. This one manages a slightly deeper cranial penetration, jumping and twitching about in a harsh, breathy DAF-ish manner and slipping in some Turkish brothel synth lines. A doctor writes: the Rhythm Method is highly unreliable. Musical celibacy recommended.

BELOUIS SOME 'Jerusalem' (Parlophone) Mr Some has tried for a big pop song here. One of those epic musclebound ballads, awash with splendid synthesised atmospherics, which rises to a swollen hearted chorus and makes you think of... it all! He wants to be as dramatic as David Bowie, and as subtly supple as Japan, all at the same time. As an idea, it's wonderful. As a record, it plods.

JERSEY ARTISTS FOR MANKIND 'We've Got The Love' (Arista) Taking the 'Charity begins at home' idea quite literally, this group of ancient American bluesy rockers have turned their attention to the deprived sections of the community in their native New Jersey. It features a Springsteen solo and contributions from Nils Lofgren and Southside Johnny, and shapes up as a broad slab of Brooce-ish on-beat boogie, with a massed chorus (a charitable description). Next up, a benefit record for God, who seems to be out of a job at the moment.

NU SHOOZ 'Point Of No Return' (WEA) This type of sugary, schematic tinsel funk only works if the human bit, the melody bit, can thaw out the freeze-frame synthetics. 'I Can't Wait' had that warmth, but this is just one big chilblain of a tune. Complete idiots and robotic dancers can have themselves a time with the binary rhythm. Otherwise, it's a record which reviews itself with a B-side entitled 'Goin' Thru The Motions'. Quite.

HASHIM 'UK Fresh '86 (The Anthem)' (StreetSounds) Rush-released to coincide with last weekend's Wembley Arena gathering. It's a messy beatbox stutter, with obligatory cowbells, cut-ups and an MC Devon rap, mixing up horror movie and comic book references along with advertising for the festival. A Hashim cash-in to be thrown out.

DARYL HALL 'Dreamtime' (RCA) Oates-less, faceless and soulless, Daryl's attempt to find a 'European feel' (whatever that is) for his solo record results in a piece of springy, layered FM pop rock, with a pleasantly phased guitar solo. Ah! The violins at the end; that must be the European bit. Produced by the confused Dave Stewart, this might, at best, inspire ELO to phone their lawyers.

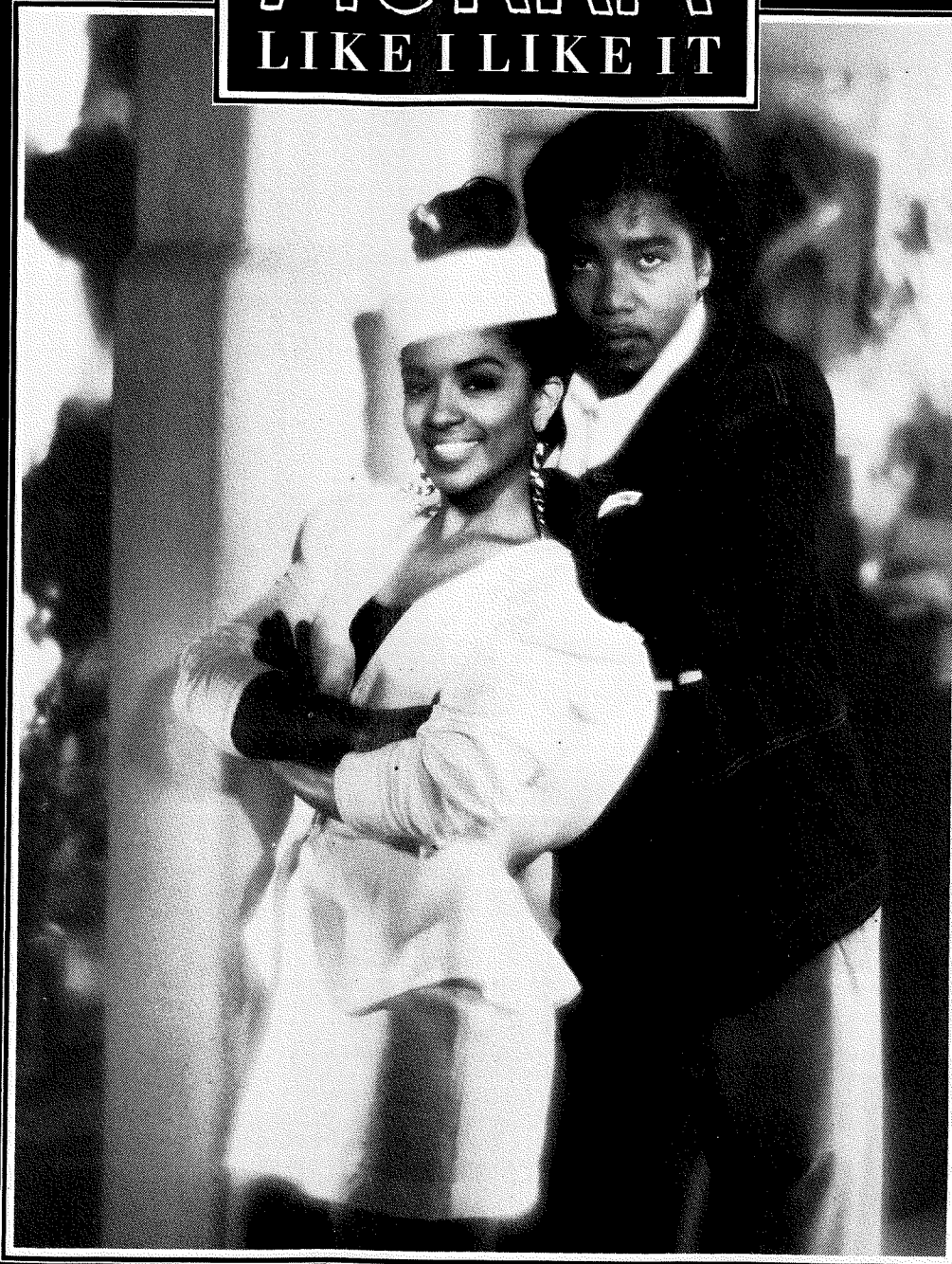
reviewed by



roger morton

AURRA

LIKE I LIKE IT



THE ALBUM OUT NOW
INCLUDES THE HITS
**YOU AND ME TONIGHT AND
LIKE I LIKE IT (REMIX VERSION)**
PLUS REMIXED VERSION OF **HAPPY FEELINGS**

DIX 42



IT'S IMMATERIAL

THEY DON'T WANT TO BE IN
THEIR VIDEOS. THEY DON'T
WANT THEIR PICTURES ON
THEIR LP COVER. AT LAST A
BAND THAT WANTS THEIR
MUSIC TO DO THE TALKING
FOR THEM

MATERIAL GIRL: DI CROSS
PHOTOGRAPHY: PATRICK
'PONY TAIL' QUIGLY



W

ith a knowledge of art that can hardly be described as extensive — I can barely distinguish a Monet from a Reynolds at 50 paces, and couldn't tell you when post impressionism ended and expressionism began — the name Edward Kienholz meant nothing to me. Not even the deepest caverns of my subconscious could drag up any reference to the man. Such ignorance!

For those of an equally unartistic bent, he's an avant garde American sculptor who's just been deified in what will prove to be It's Immaterial's biggest hit to date, 'Ed's Funky Diner'. The song's a near perfect embodiment of mildly eccentric British pop, from a Liverpool duo acquiring a reputation for off-beat originality. And Ed Kienholz...?

"It's an extension of my days at art college, he's a chap I admired a lot at the time," explains singer and lyric writer John Campbell. "He did a lot of environments and strange things. He started off as a scrapyard dealer, and in his spare time he paints and sculpts. He wrecks things and glues them together."

"He hasn't actually surfaced that much in the Seventies and Eighties. His major work was done in the Sixties, but he was always an undercurrent in the American pop arts."

The single's sleeve shows a photograph of a Kienholz sculpture called 'The Beanery', around which the single is based. The almost surreal quality of the image presented, an abstract of visual activity moulded around a cafe scene, holds overtones of the work of that supreme exponent of the trash aesthetic, Andy Warhol.

John: "I think it's more earthy, it's not kind of high brow New York art. Kienholz evolved this technique of sculpture which started to be called 'funk art' —

well, that's how the critics decided to tag it. That's in the sense that the Americans use 'funky', to mean bad materials, bad images.

"That's how we got the title for the song, which is like throwing together his name, funk art and the name of one of his sculptures. 'The Beanery' is based on a diner in the southern states of America, but there're all kinds of images in there, the truckers and so forth. It's crammed full of American dreams and the bad side of it in a way.

"There's always something to look at in it. It wasn't until it was blown up to the poster size that we saw a notice at the back saying 'Faggots stay out', which is a typical sort of red-neck American attitude. We were a little worried at the time. That's not our thing, our policy at all, but I think people understand that it's just an image, not a message from us."

The impressive video which has been produced to accompany the single, is also a frantic torrent of images which trick and tease the eyes. Each repeated viewing conjures up some detail or character that evaded the attention the time before. Civil rights champion Malcolm X, music hall duo Flanagan and Allen, and Sixties Pools winner Viv Nicholson are among the faces personified.

John: "The whole thing, and the images and lyric of the song, are like a cascade of people who at some point have left an impression. It doesn't have to be a landmark or an important impression at all, it's just things that came off the top of our heads when we were writing it. We were trying to be quite instinctive."

"There's a surreal aspect to it as there is about the song. The elements were put together in the song and the music, so one big swirl takes place."

Although pressurised to do so, It's Immaterial have resisted all efforts to be persuaded to adopt the lead roles in either their videos or on their record sleeves. In the video for 'Ed's Funky Diner', they feature only at the beginning and end, bracketing the images without standing in the limelight. However, John's face appears with a fetching blue tint.

John: "I think you have to be careful with videos. I'm not very keen on these videos that just interpret the song in a certain manner, so they just feed the listener. It's like when you listen to a radio play rather than watch a play on the television, you create images of the people and of the setting. Once you've actually seen that transcribed into visuals, it's nothing like you'd imagined."

"I think in videos as well, to actually pin people down too much, if you don't actually allow them to use their own instincts and imagination, you can bore them to death and give them the wrong impression of the song."

"To make a video you have a director, actors and technicians, so no matter how much you try to feed the ideas into the people, by the time it comes out the end of the machine it's a pale imitation of what you wanted. That was one of the reasons we used Peter Care on it. We'd seen some of his videos, and they were quite wild."

"We wanted to get as strong an idea as possible at the beginning, but as abstract as possible, so when it went through all this machinery it was still a very powerful image at the end. If you start with a very staid thing, like there're only one or two bits that spark off, it'll come out completely mundane. We just went right to the extreme and tried to make something that was visually exciting. It does take a lot of looking at."

Renoir

30 JANUARY - 21 APRIL 1985

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John Campbell quickly proves to be the prolific half of the partnership, whilst the quieter Jarvis Whitehead, the man behind the music, seems content to keep his presence low-key. However, whilst John was completing a telephone interview when I arrived with photographer Patrick, we had an interesting chat with Jarvis on bank architecture in the City, and particularly the new Lloyd's insurance building. Jarvis was an architect in an earlier incarnation. Their respective backgrounds have perhaps been instrumental in shaping their outlook towards the music.

Jarvis: "We always try to be visual, and it must be because of our visual backgrounds. John's a non-musician, so the way we talk about and arrange songs has to be through ideas not just music."

John: "I think there are good things about it. You learn to look for detail more than you used to."

Jarvis: "It teaches you to appreciate rhythm and proportion, dark and light, things that you come across in all spheres. It's applying the same ideas to music. We always have this very naive approach, amateurish in a way, but I think it's helped us a lot really."

John: "I think music is the most abstract of all the arts. There isn't really any formula. There's a lot more room to move than a lot of groups or musicians allow themselves. They get locked into a certain style of music."

"At one point we got quite excited about the idea of video vinyl — trying to put things into a setting on the record, a very kind of pictorial sound."

The two Johns (Jarvis uses his middle name to avoid confusion), formed It's Immaterial about six years ago, showing an immediate penchant for oddly titled records with their debut single 'Man Seeks Interesting

Job'. Released on their own label, it was followed by 'Gigantic Raff' on manager Pete Fulwell's Inevitable label.

Two more independent releases, and a couple for a major label followed, before they signed to Siren Records. This move resulted in their first major hit, when 'Driving Away From Home' steered itself into the nation's aural conscience earlier this year. An unusual track, with immediate appeal and a spontaneous feel to it, their musical meanderings around Northern England's motorways struck me as a humorous, and very British, response to the disciples of Kerouac. 'On The Road' anyone, or just escapism on a limited scale?

Jarvis: "That's what it was aimed at. It's pure escapism."

John: "There's a little bit of reaction in there to people who used to walk about with Kerouac books all the time. I can get quite easily put off something, I won't attempt to get involved with it if I see that there's a cult building up around it."

"The same thing happened with Monty Python.

Everyone started imitating it and doing silly walks at school. I didn't find it that great or amusing. Most of it was really rubbishy. It was built up into something special that it never was. I think you have to be very wary of being drawn into that sort of thing by the circle that you move in. It's almost like a disease or fever, and before you know it everyone's caught it."

"My sort of stubborn attitude I'm sure makes me miss out on a lot of things, but it's a streak in me that I can't get round somehow."

August sees the release of the first It's Immaterial album, displaying yet more archetypal It's Immaterial vignettes of normal life. And as for their record titles, I'm becoming unshockable. 'Life Is Hard And Then You Die' is a multi-faceted record, featuring many different musical flavours and recurrent themes.

John: "I think we write in a very disjointed manner,

CONTINUES OVER

it's almost instinctive, an overheard phrase or something we've heard on a TV programme. There has to be a key to anything we do, and something will click. Once you've built up enough information you find yourself writing a song about something. That sounds a bit loose and abstract, but that's the way it tends to work. I think what we're trying to do lyrically is get a lot more of our personalities across.

"The starting points of songs are actually very miniscule everyday little kind of observations. When we first started some of them were a bit grandiose. We'd try and take a big subject and tell the public about it, but now we've kind of recoiled from that because it's the small things that are really important and make the most sense really."

So we won't be hearing any political commentary in *It's Immaterial's* pop then?

John: "I haven't been a fan of that either. There are some characters who can pull off that sort of thing, but they are few and far between. You're limiting yourself to two or three minutes, to actually instruct somebody in a profitable manner in that lack of time, and getting in a couple of choruses, it's a major task you're setting yourself. There're only one or two people who have actually achieved it."

"I think there're a lot of people just riding the hobbyhorse because it's quite fashionable. We desperately try to steer away from that."

Jarvis: "I think, to a certain extent, all this is a sign of the times. Because of what young people are going through there's the emergence of politically related music. There was bound to be something like that, I can understand why it's happened."

Another theme that will be continued with this album is their non-appearance on the record's sleeve. Replacing John and Jarvis is the rather fetching countenance of a clown. They've got to be joking, or have they?

John: "It's a counterpoint to the title of the album. There's humour in the title, it's not as dour or flippant as it sounds. I don't want it to be seen as all seeing, a preaching kind of mentality. We wanted a clown's image because it's almost dismissing the title."

"In a lot of the things we record there's ambiguity. In fact there's quite a lot of polarisation. We play one end of something off against the other all the time, bouncing back and forwards."

"There're a lot of throwaway lines in the songs, otherwise there's a danger that you sound self important. You have to keep that under control, so half way through a song there'll be a line that dismisses it all."

So is this non-appearance on their sleeves a desire to be mystifying, or just extreme modesty?

John: "From my point of view I'm just terrified of being sucked into being packaged. I don't mind photographs if they're genuinely a view of the person who's creating the music. But when it's a whole glossy image actually built on top, it actually disguises the person so it's misleading really."

Jarvis: "It's music we're talking about, so we'd rather present that and later on let people see what we're like and what we're wearing."

Well, anyone interested in the band can be consoled by the fact that you'll be hearing a lot from them in the future, even if they're not destined to become another of pop's pretentious pin-ups.

● **IT'S IMMATERIAL: John Campbell (top) and Jarvis Whitehead**



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L I P

● As the sun climbs higher in the sky, the temperature reaches such a high in the rm offices that even **Robin Smith** is forced to strip down to his vest, much to everyone's horror. Not since the last **Marillion** record had the office cleared out in such a short space of time.

But lest we forget the purpose of the task in hand, let's dig deep into the drawers and see what little titbits lurk therein. The opening day of the much talked about Manchester Festival Of The Tenth Summer got well under way last Saturday with a dirty great big orange Lancashire Bus full to the gunwhales with McEwans lager and lots of simply spiffing jolly Manchester lads and lasses.

The bus drove the noisy rabble from exhibition to exhibition where gradually the appeal of the brew wore progressively thinner. Unfortunately I missed the opening party but tagged on at the Cavendish Rooms in time to bump headlong into a very bronzed and athletic looking **Bernard Sumner** of **New Order**, just back from his hols. Unfortunately, he wasn't wearing shorts, thus depriving the land of one of life's more unusual sights.

There was massive consternation, too, when some ungainly lummox managed to knock one of **Linder's** fine collages clean off the wall, scattering the contents out amongst the empties.

The poor girl's comments aren't recorded for posterity, but a makeshift mask was hung up until someone could remember precisely which bit went where. Lurking around among the old **Buzzcocks** layouts were **Nico's** son by **Alain Delon**, and most of the Factory bods who took it in turns to nurse **New Order** manager **Rob Gretton's** baby or to video each other getting a trifle well-oiled. Such funny habits these Mancunians have. The party moved on to the Corner House where the record was broken for how many people could be squeezed into a room the size of the ladies' toilet.

Later on at the **Hacienda** at the New New Music Seminar (really an excuse for an even more glorified piss-up) **New Order's** **Stephen Morris** and **Gillian Gilbert** (looking prettier than ever, I might add) held up the bar whilst speaking in hushed tones about their forthcoming album, possibly entitled 'Brotherhood', and the new single due out very soon — 'State Of The Nation'. Unfortunately **Hooky** did not show up to aid our vast Pernod consumption as he was off on his hols terrorising the natives somewhere hot and Mediterranean.

Jamie Reid wandered around the Gay Traitor looking lost (or maybe he was just looking for **Margi Clarke**) and as the evening

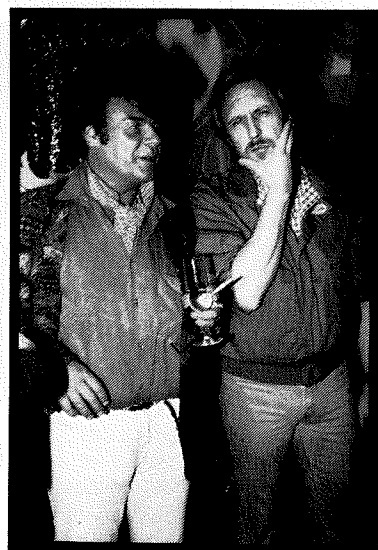
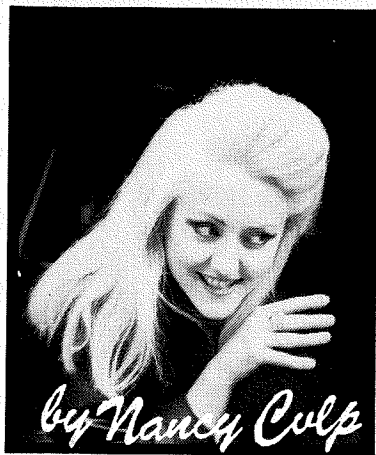


Photo by LFI

■ No, I've no idea why **Gary Glitter** has seen fit to carry around the week's washing down the front of his trousers. No wonder **John Entwistle** is looking thoroughly perplexed. Maybe he knows the secret of a good dry cleaner and a steady hand with the old eyeliner too, judging by his own sartorial splendour. In any case, both gents seem to be having a good time at last week's **Queen knees-up**. Pity I couldn't be there, but I was taking tea in the company of a semi-retired pop star recluse at the time...

CONTINUES OVER ►



● Nancy lurks around the corner in search of a likely misdemeanor

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progressed Factory boss **Tony Wilson's** tie got even squiffier and his colourful rhetoric got even more, um, colourful. Never let it be said that these Mancunians don't know how to enjoy themselves, eh? Even if they do have a nasty habit of excluding all us poor Southerners in the process. . . Ah, the pleasures of being a joyful jet-setting gossip columnist.

Enough of this mardying, let's have something nice, something romantic to brighten up our lives. Young love. . . Ah! The joys of it. And shouldn't that walking monument to sartorial inelegance, **Youth of Brilliant**, know all about it, for it seems that he has taken up with a certain Miss **Josie**, one-time flame of **Pete Wylie** (and yes, girls, he says it's all true about the size of a certain part of his anatomy — hi, Pete can I have the twenty knicker now, please?). And while we're on the subject of romance, how soon will it be before **Paul Weller** decides to join the rest of his wedded cappucino cats (zzzzz) and name the day with **DC**? Come on, lad, don't be shy now. . .

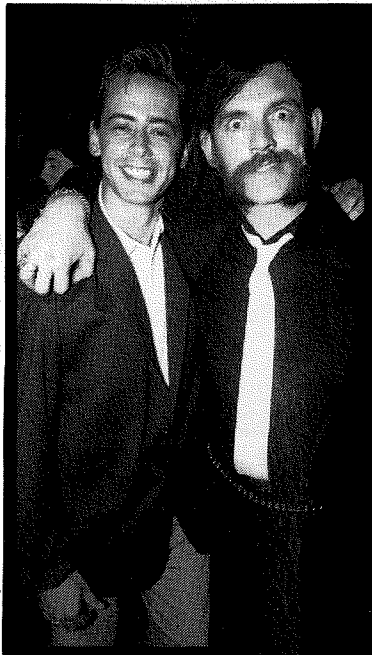
The Ramones' new video apparently contains cameo appearances by **Sparks**, the **B52's**, **Afrika Bambaataa**, **Spinal Tap** and **Weird Al Yankovic**. Nothing unusual there, you may say, aah, but the aforementioned are all asking people to make contributions to the cause of, wait for it, **Ramones Aid**. Hmm, does this mean that **Joey** needs a new pair of ripped jeans as his mum ruined the last pair in the bag-wash? The whole thing is supposed to be a spoof on the USA For Africa record and video, but I'm assured by those lovely ladies in the **Beggars Banquet** press office that it was all done in the best possible taste.

Oh dear, some very grave news reached my ears this week concerning the state of American audiences these days. So before I commence, let this be a warning to all you UK bands about to take to the boards Stateside. First of all, **Blackie Lawless** from those evergreen nasties, **WASP**, was most perturbed when a very nasty something was thrown onstage during a recent Florida gig. Upon closer inspection he found it to be a dog's brain complete with

muzzle.

Meanwhile, over in Long Beach, LA poor old **Ozzy Osbourne** was completely dismayed when a young fan got so out of it that he went into a coma and plunged headlong off the balcony to his death. Time for something to be done, methinks. Like all our lovely British groups refusing to play to such unsavoury elements.

Right, that's it for this week, my little lovelies, I'm off to sunny Manchester again to nurse my hangover with yet more Pernod and orange. . .



● NICK HEYWARD 'n' Lemmy get friendly



● MONSIEUR DEGVILLE avec new hairpiece et charmant Ultravixen au posh Limelight

● What do you mean, you didn't get an invite? My dear, anyone who was no-one in particular was there, supping the free booze and stuffing the delicious sushi down their cakeholes.

I can tell you, there were near murders committed in some quarters of the music business to get a much-coveted ticket for one of the opening nights of London's newest and hottest nightspot, **the Limelight Club**.

Set in an elegant old Welsh Presbyterian church, the three floors were jam packed with happy revellers, all trying to outpose each other in the nicest possible way. And just in case you thought that the class system was long dead, the publicity people for this auspicious event decided to introduce an A list and a B list. Basically, all the cognoscenti had tickets for the Tuesday night (ie **Mick Jagger**, **Mark Knopfler** and other such ageing lumini) whilst the rest of us mere mortals were given invites for the Wednesday night.

As a result of this curious arrangement, Tuesday night was a rip-roaring glittering occasion while the Wednesday night had a distinctly plebby air about it, mainly due to the extreme paucity of the available upper league stars and the wall-to-wall record company bods.

But snipes and grumbles aside, the new club promises to be the only place to be seen for the next six months at least. And there's plenty of nooks and crannies should you wish to disappear and have a quick snog with the person of your dreams.

I was terribly upset on the first night to have missed **Ange** from **'EastEnders'** (**Anita Dobson**) as I was hoping that we could exchange a few quaint North London expressions and hints on how to keep on your nail polish under extreme conditions. **Kelvin** was there, too, complete with new hairdo, while it was hotly rumoured that our **Sammy** was lurking around in a corner. How I missed her, God only knows! I spent a pleasant 10 minutes reminiscing with **Spandau's John Keeble** about mutual old North London haunts while the rest of the lads wandered about being unnaturally jolly and outgoing. Why, **Tony Hadley** was even out there shaking a leg on the dance floor and no, he ain't any better at it than he was last time he attempted such a noble feat.

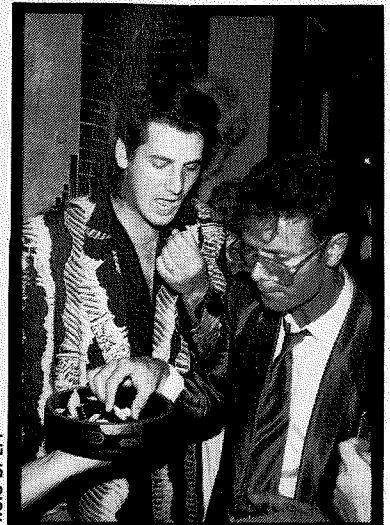
Also answering the call of Terpsichore were **Paul King**, **Su Pollard** (looking stunning in a rather piquant little red and black feather boa number) and a whole host of others. **Ped** and **Mark O'Toole** were seen in the upstairs bar, furiously denying all the **Frankie-to-split** rumours while **Pete Wylie** (who turned up twice) could be found in the same outfit both nights shrieking at a high volume.

Nick Heyward wandered lonely as a clod, while I won't say that **Bananarama** were in their cups, but there was an awful lot of whooping going on from their corner. Both **Miss Page** and I were completely overwhelmed to see that erstwhile recluse **Pete Burns** actually left his flat to grace the proceedings with his not inconsiderably glamorous presence. He told an eager Lip that **Dead Or Alive's** new album is ready and waiting to be released, a fact which caused much jumping up and down.

Lemmy could be found leering around every corner dressed in — wait for it — a suit! **Chrissie Hynde** was chased from pillar to post by photographers and took to hiding under the table to escape from them, while **Rod Stewart** went practically unnoticed. I buried the hatchet with Mr **Martin Degville** after accusing him of corrupting our wondrous new Ed and he treated whoever wanted to watch to an exclusive preview of his new stage dance which looked suspiciously like a skinhead dance to me.

Oh yes, and that girl was there again, **June** from **Brilliant**. Honestly, she is fast becoming an even bigger ligger than yours truly — and that will simply not do! Pity I can't remember all the hot gossip told to me in the wake of all those alcoholic hazes — cos I'm damn sure I was told some humdingers! Wednesday night, however, was only remarkable for the fact that **Marc Almond** turned up in a natty rubber jacket only to have his charming escort kissed on the cheek by a tired and emotional **Steve Strange** who for some peculiar reason, had seen fit to tie bits of blue string in his hair.

Well, what more can I say except I couldn't take one more glass of champagne if I tried and what precisely was **Leigh Bowery** doing with a pair of polystyrene angels' wings on? Crazee. . . right, now where's me gold card, then? Whaddya mean, I'm not famous enough yet!!



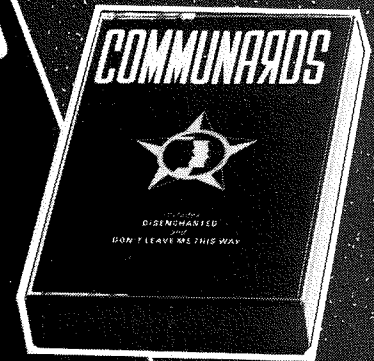
● TONY HADLEY 'n' Cliff nosh the free sushi

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THE COMMUNARDS
'Communards' (London LONLP 18)

Bad luck any of you who were expecting an album full of politically pontificating drones, because this has to be one of the most joyous and celebratory records I've heard recently. The messages are still there, however, loud and clear. Listen to the anger and bite in 'Forbidden Love', Jimmy's anthem detailing the difficulties of expressing gay love in public. Two songs are also dedicated to various political factions, 'Reprise' rather scathingly aimed at Margaret Thatcher whilst their rip-roaring version of 'Don't Leave Me This Way' is dedicated to the GLC.

Somehow though, the Communards manage to make the whole thing so palatable that even I, who normally shrinks from any sort of overtly political stance, warmed to the whole idea.

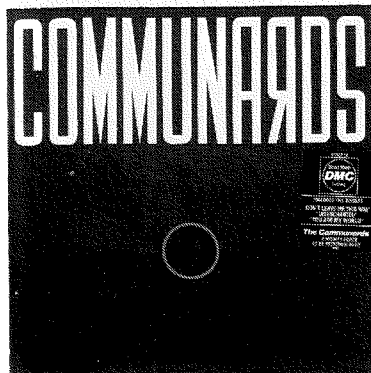
The music is played with consummate skill and sparkle (and doesn't old Richard hammer a mean joanna or what?), and their blending of classical blues and European influences gives each song a warm glow and a danceable depth. 'Heavens Above' for instance, just groans and aches with soul and also has the never-before heard sound of Jimmy's de-falsettoed voice. I nearly jumped out of my seat the first time this big butch voice came howling out of the speakers at me!

Of course, Jimmy now shares the vocals with Sarah Jane Morris, whose dark, velvety tones are so reminiscent of Libby Holman or Nina Simone, she adds a nice little juxtaposition with her counterpart's manic squeal.

Both singles 'You Are My World' and 'Disenchanted' are included along with other highlights of their recent tour.

This fine musical article is quite simply, a cracker! ■■■■■■

Nancy Culp



BLUE IN HEAVEN 'Explicit Material' (Island ILPS 9838)

Amidst the casual pornography of the Eighties, you have to expose a lot of flesh to make for an 'explicit' fantasy. Explicit material should be shocking. Blue In Heaven are merely rocking.

This Dublin band got their last album torn apart for its love of Joy Division. The JD guitar and bass lines are still present, but this time round it's been swollen up into a big, boastful narcissism, which owes an awful lot to the Rolling Stones.

At least two of the tracks on side one, 'Be Your Man' and 'Tell Me', are Stones rewrites, touched up with a bit of goth rock swagger. And Shane O'Neill's Billy Idol/Iggy Pop vocal parody gets a bit much.

None of which means you can't be sucked in by Chris Blackwell's earthy production, and the hip-thrusting rumble and blaze of it all. It just means you've got a well thumbed, slightly stained copy. ■■■■

Roger Morton

ORIGINAL SOUNDTRACK LP
'Sid And Nancy: Love Kills' (MCA MCG 6011)

As with most soundtracks these days, if you've seen the film they're supposed to have come from, you spend half an hour trying to remember where any of the songs were used. Two seconds of play on a passing ghetto blaster as the hero picks his nose, is enough these days to constitute inclusion on one of these collections.

Top of the list here are the two offerings by the rejuvenated Joe Strummer. Yes, of course, he changed all our lives, but 'Love Kills' and 'Dum Dum Club' are two sweaty, spot-out slices of reality than positively thro' with feeling and pain.

The Pogues' 'Haunted' features Cait on vocals and a more traditional 'pop' sound. Their other offering is a fine atmospheric instrumental with restrained fiddle to the fore. Perfect film soundtrack music.

John Cale's 'She Never Took No For An Answer' is a softly-spoken, almost hypnotic tune that seems to end just as it gets going, while someone called Steve Jones (I presume it's **that** Steve Jones), submits a Toto-ish smooth West Coast dream-song. The only bit of Seventies punk thrash comes in the shape of Gary Oldman (Sid in the flick), grunting and groaning his way through 'I Wanna Be Your Dog' amid early Banshees' riffs mixed with Sabbath guitar solos. The rest are, as they say, pure fillers.

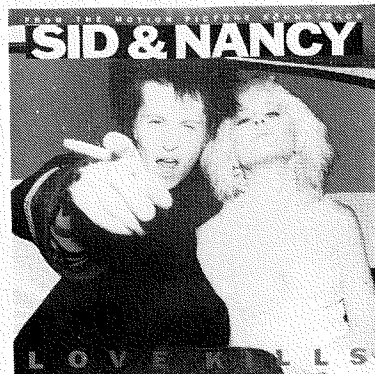
For Strummer alone ■■■■■■. For the rest ■■■■

Eleanor Levy

DAVID LEE ROTH 'Eat 'Em And Smile' (Warners 925 470-1)

'Eat 'Em And Smile' is a quirky mix of eccentric songs, matched with rather more straight ahead heavy metal. From anybody else I agree it would sound pretty terrible — but Lee Roth has the style and sense of humour to produce an album of over the top entertainment.

'Yankee Rose' flowers into life



showered in spit and dirt with its partner in crime 'Shyboy'. My other favourites are the strange 'Ladies Nite In Buffalo' and 'Goin' Crazy'.

Once or twice, Lee Roth gives the impression that he's tried a little too hard grabbing at so many themes, and I wish he hadn't done a version of 'Tobacco Road', but his energy is always there and he isn't afraid to experiment. ■■■■

Robin Smith

DIANA ROSS AND THE SUPREMES '25th Anniversary' (Motown WL72436(3), Cassette WK72436(2))

A vital cog in the Motown hit making machine, the Supremes represented everything that was good, pure and cute about Sixties soul. And this is a worthwhile tribute to honour one of pop's most pertinent quarter centuries.

This is an album though of remarkable highs, and equally unremarkable lows. A triple record set, the first three sides content themselves with reminding us how good the golden girls could be at their Holland Dozier Holland hit producing best. The candyfloss, tinkly introductions, pretty harmonies and glitter of such classics as 'Baby Love', 'Come See About Me' and 'The Happening'.

Mixed with these right royal romancers, there follows three sides containing 20 previously unreleased tracks (including a version of that 'Snow White' killer cut 'Heigh-Ho'), a Coca-Cola advert and a 1965 interview. Previously unreleased material has usually remained in the vault for a good reason, which is blatantly apparent on the majority of the 'new' material here, although this is interspersed with some great additions and some growers. ■■■■ 1/2

Di Cross

EI DeBARGE 'EI DeBarge' (Gordy ZL 72441)

There are several reasons why Motown are currently reaching overdrive in the ransacking of their back catalogue. This is one of them. DeBarge are a family outfit who, after several albums, had reached a certain point — the point being to launch EI DeBarge, the frontman, as a solo artist. This is his first album, an exercise in marketing designed to plug into the mass appeal mega-bucks.

The songs are as insipid and stale as his vocals are shallow. The squeaky clean lick with the cosmetic brush on the sleeve has obviously soaked through to the vinyl. ■ 1/2

John Godfrey

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

YELLO '1980-1985 The New Mix In One Go' (Parlophone 826 773-1 Q)

Dieter Meier, super rich globe trotter and member of the Swiss national golf team (is this a wind-up?), was clearly unfulfilled by a life of passive luxury. Just as well really, or we'd never have sampled the luxury factor and self-indulgent strains of Yello.

Troubled funk, storybook diction and synthesised chaos pummelled into superlative order. The New Mix In One Go' sees five years of genius-like excess nailed to two records.

1980's 'Bostich' — all manic rhythms and verbal diarrhoea — sent shock waves through Blitz kids, fringe fashion victims and suckers for something different.

Subsequent singles stretched the mould and bypassed the charts until 1983's ridiculous, frivolous, wonderful 'I Love You'.

The wild sway and sullen-speak of 'Lost Again', which followed, deserved more than the dubious distinction of 'Oxford Road Show' theme tune.

A few flats but mostly well pumped. ■■■■

Lesley O'Toole

JAMES 'Stutter' (blanco y negro/Sire JIMLP 1)

First things first — James are an acquired taste. For most, this starts with seeing the four-piece live and witnessing the way guitar, drums and bass mingle in a weird and wild aural haze one minute, or mellow to the simplest of sounds the next — all punctuated with singer Timothy Booth's Jekyll And Hyde act up front. Sweet, grinning little boy one minute, shivering, shimmying maniac the next.

Their first two singles since signing to a major at the end of last year were — wisely — from the softer, more accessible end of the James musical spectrum. The latest, 'So Many Ways' (proudly resting on side two here), has the traditional starkness of sound James have always delivered, but within the framework of a traditional 'song'.

Which is something James don't always deliver. Live that's enthralling and captivating, but this album shows just how difficult it is to transfer that spontaneity to vinyl.

Without the sight of Tim's St Vitus boogie, the more fast and furious James' tracks, like 'Billy Shirts' or the souped-up nursery rhyme tones of 'Skullduggery', lose their way and meaning.

Stick to the likes of the lilting 'Why So Close', with an almost World War II sing-song feel to it, or the mounting drama of 'Johnny Yen' and you have a band with engaging, human songs performed with heart, where others would use a Fairlight to plug the gaps. James leave the gaps — and it gives you room to breathe and just enjoy the sound.

A mixed bag indeed. It's not the album it should have been — but it's close. ■■■■

Eleanor Levy

basia



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● LOVE-A-LOT BEAR and Cheer Bear score maximum on the Care-o-meter

SID AND NANCY (cert 18 dir: Alex Cox)

Here, then, is the tale of Sex Pistol Sid Vicious and belle Nancy Spungen, who ended up the wrong side of coffin lids in the late Seventies — the result of society, smack, celebrity status, parents and a tempestuous relationship.

For his role here as Vicious, Gary Oldman was hailed at the Cannes Film Festival in May as 'a major discovery'. He certainly earned his praise and wages, losing two stones for the role, grovelling about the floor looking pale and wasted, and generally acting psychotic.

His portrayal of Sid as semi-retired US immigrant in the last few months of his life is definitely the strongest, most pointed, element of the film, much of the earlier parody of the other Pistols and the group's most infamous moments being just a little too drama school to swallow whole. All these moments are performed to the accompaniment of sneers all round and, indeed, it all works best as cutting satire.

Spungen (Chloe Webb) was an American rock groupie who, says director Alex Cox, met Sid in a pub and gave him heroin on their second meeting. From there on, in between Pistols scenes and the story of Vicious' swift and limp solo career, Cox develops the film in a similar style to 'Christiane F', playing on debauchery, romance amongst the fag ends, and tragedy as the main ingredients.

Near the depths of smack-ery the 'doomed' couple meet up with a whining American woman who wears not only a tooth brace but a whole scaffolding supporting her head, neck and face, providing the last laugh before the blood.

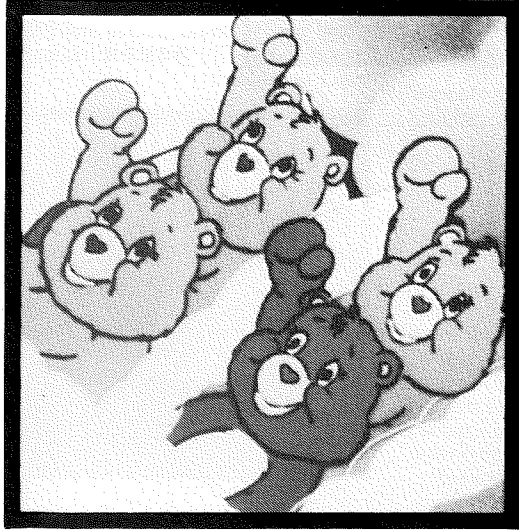
It's hard to tell exactly what Cox means to say with 'Sid And Nancy', but it has many fine moments — particularly in the editing and the inclusion of unexpected elements, most particularly the funk dancers who tell Sid to stop acting 'stuck-up' at the film's close.

Nice touch with those rampaging schoolchildren smashing up a car with hockey sticks too!

John Hind

(See page 35 for an interview with 'Sid And Nancy' director Alex Cox)

● JOHN, SID, Paul and Steve performing 'Anarchy In The UK'



CARE BEARS II: A NEW GENERATION (cert U dir: Dale Schott)

Where children's viewing is concerned, there are two schools of thought. Some say that kiddies expect and deserve an ideal, fluffy vision of the world. Others argue that this turns them into gormless idiots, and that a more realistic entertainment can be found in the Dennis The Menace/Young Ones' league of farting, violence and nose-picking.

'Care Bears II', an American production, makes an unashamed pitch for the first approach. A follow-up to the most successful non-Disney animation film ever, this is a fairly straightforward metaphor for the triumph of good over evil. And while 'The Lion, The Witch And The Wardrobe' and Walt Disney's 'Snow White' may have said the same thing with more style, this film isn't that bad.

It all starts off in the Kingdom Of Sharing, where Noble Heart and True Heart are rearing a brood of cubs that include Love-A-Lot Bear and Lil' Cozy Heart Penguin (yeugh!). Everything would be just dandy if it wasn't for our token baddie, Dark Heart. As villains go, he's a bit wet. He manages to rough the cubs up now and then, but it's never anything too despicable.

When the Care-o-meter registers that something is wrong on Earth, True Heart floats down to help three children cast adrift in a summer camp. But Dark Heart is there too, and he enlists the services of the girl Christy to launch his dastardly machinations against the bears. He fails, of course, and through the power of caring he even ends up as a good guy himself.

In the film's favour is the high quality of the animation, its fast-moving pace and a reasonably inventive storyline. The music, however, is a revolting, syrupy mush, and the wildly optimistic ending a bit hard to bear (no pun intended). Still, the decibels of soprano chuckling suggested that the younger, less cynical viewers had given it an unqualified thumbs up.

Stuart Baillie

SECRET ADMIRER (cert 15 dir: David Greenwalt)

A real curate's egg situation here. On the one hand, 'Secret Admirer' is a formula romantic comedy of mistaken identity, featuring an appalling array of too-teen-to-be-true Hollywood adolescents and their yummy mums and dads.

On the other hand, it is a) a rather funny formula romantic comedy of mistaken identity and, b) terribly gratifying when the too-teen-to-be true adolescents and their yummy mums and dads all live happily ever after.

For Christ's sake, I'm a grown man (or something), and should not be so seduced by this guffy tale of two mysterious love letters which fall into successive wrong pairs of hands and cause the sap to rise among a variety of ill-matched pairs of persons.

But then virginal hero Michael (C Thomas Howell) is not too bad for a US youth exploitation movie hero, his best friend Toni (Lori Loughlin) is really terribly nice and kind, the lascivious sophisticate and bore Deborah Anne Fimple (Kelly Preston) is a suitably suburbanised Madonna approximation, and hero dad

(Lou Ward) is brilliantly violent as a cop from the local homicide department ("Get her pregnant," he says at one point to his daughter's headcase hunk, "and I'll shoot your dick off.")

'Secret Admirer' is an out and out commercial picture, a 'Desperately Seeking Susan' for a family audience (same company, see). But I fell for it anyway. And if that makes me a wimp, well, the moral of the movie is that I get the perfect girl, so I reckon that's OK!

Dave Hill

THE KARATE KID: PART II (Cert PG John G Avildsen)

In which all-American, teen-dream hero Daniel (Ralph Macchio) continues his rice bowl adventures with his all-Eastern, karate teacher/father figure, Miyagi (Noriyuki "Pat" Morita).

This time, the action switches from US karate competitions, to real-life chops and kicks on Miyagi's ancestral island home — Okinawa. With Daniel along for the ride, Miyagi returns home to be with his dying father, only to stir up an ancient love feud with the island's resident ogre-baddy, Sato.

As the unbelievably schematic plot unfolds, Miyagi gets it together over a tea ceremony, with the cause of the feud, his lifelong love, Yukia. Meanwhile, Daniel is tangling his own chopsticks with Yukia's niece, Kuminko, and Sato is raging around, demanding a showdown.

Just to make sure that both heroes have a lover, and a 'vile enemy', Daniel is supplied with a rival of his own, Sato's star karate pupil, the evil, seething Chozen. From here on in, it's endless scenes of Sato and Chozen popping up at awkward moments, crying 'So, coward... now we fight!'

Ralph Macchio has a fair amount of 'Happy Days', cute kid charm, but his shrimpy build renders the fight scenes quite ridiculous. For that matter, the portly Miyagi hardly looks capable of saying bamboo to a goose.

Of course, there's much play on the notion of honour and karate being a defensive art. But a cumbersome script, silly Chinese accents, and an overabundance of idyllic sunset scenery add up to little more than a soft core, martial arts flick, with a soppy subplot.

Roger Morton

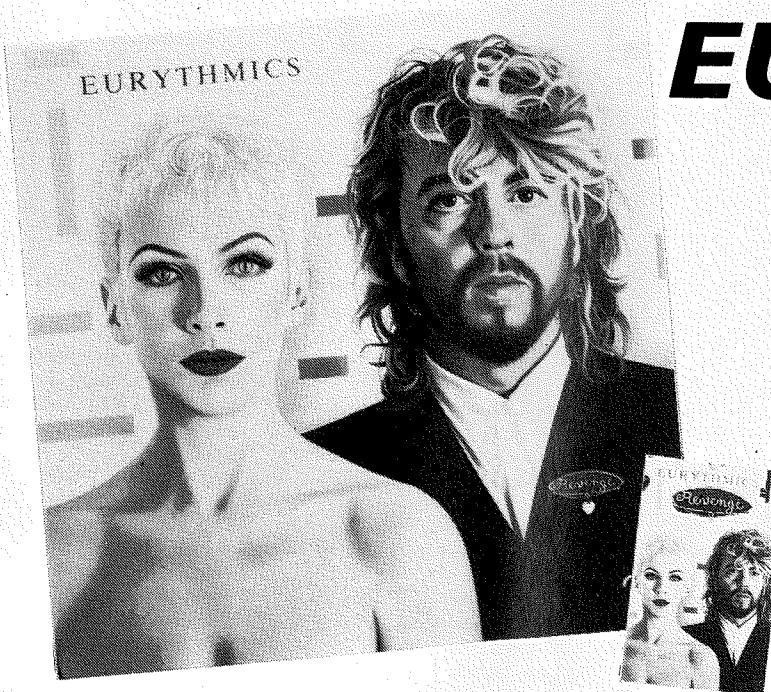
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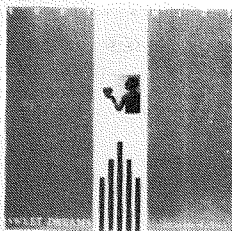
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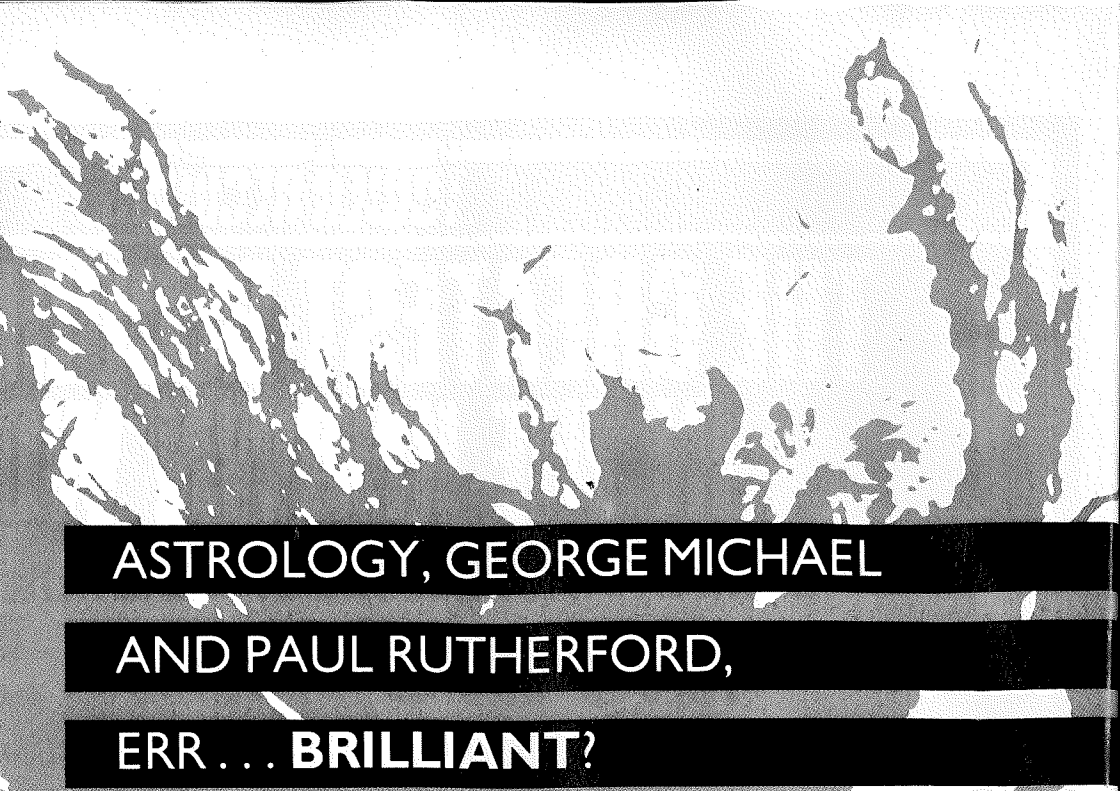
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RAVES ABOUT. AND
BOY DOES SHE
RAVE...**

STORY: LESLEY O'TOOLE



day" ... "Yes, brilliant." ... "Brilliant, see you then." Radio One DJs ... "That's Brilliant and er, yes, it is rather brilliant."

"You only become really aware of it when other people are conscious that you're in the band," explains June. "Whenever they say the word, they go 'Oh my God, I'm so sorry. I'm really embarrassed'. I use it all the time though. People *do* end up being overly conscious and then they start saying it more and more. It is a good name though."

A loud little bird had informed me of June's recent leaning towards all things astrological. "How did you know? Yes, I've just started getting into psychic things. I've got an astrologer called Bettina and I've been having my Tarot cards read for a while. Josie from Pete Dinklage's band does them and I go round every Monday for a reading. Once you start, that's it. You're absolutely hooked."

So for all we aspiring astrological types, what's the scam? "Well, first of all, Josie does a general reading about what's happening in your life and then you can start asking questions."

It always seems over-romanticised to me — a tall, dark stranger will enter your life and so on. Not that one has any objections. "Oh no, it's definitely *not* romantic, especially when you hear things you don't particularly want to know. I've got a meeting with my astrologer coming up to find out exactly what's going on because the Tarot cards can only tell you so much.

"You have to have your chart done, which costs about £25, to actually find out everything. I'll probably come in here one day sobbing. There are things I already know but it helps to be told by someone else — like how lazy I am."

Is it beneficial then? "Yes, because you tend to face up to things rather than shy away from them. You can say, 'Well, yes, I should be working harder and it's all down to me that I'm not fulfilling my full potential'. It's helped me to that extent so far."

Personally, the thought of discovering my destiny is nerve-racking but appealing at the same time. "But I'm sure everyone has the urge where half of you wants to know and the other half doesn't. Once you've crossed that initial barrier, you think 'I don't care. I want to know everything.'"

"Even when you've had your chart done, you know you can change things because it's only really a guideline. If you do nothing to alter it, that's entirely up to you."

Are you totally convinced? "Well, I believe in something but I don't know quite what. I do actually believe in fate though. I think a lot happens because of fate, like me being in a band for example. I think there is a force from above."

Think I'll stick with biorhythms. "Oh, Gilbert from the Dream Academy is totally into biorhythms. He does them every single day and, on certain days, if his biorhythms are bad, he says the band shouldn't work."



Brilliant (the band) have had brilliant (the adjective) hurled their way by all and sundry. And Brilliant *do* appear to possess the essential ingredients for finding a niche in the fun 40, at the very least.

In June Montana, Brilliant have the voice, the looks, the personality, not to mention the hair extensions. In Youth and Jimi, June has the perfect foil — injecting the sometimes mellow, sometimes manic, music with contrast and not a hint of conventionality.

It's A Man's Man's Man's World' crowned June last year. It's tough, tough, tough to earn a hit single was the only lesson learnt. Then followed the sublime 'Love Is War', proving that all may be fair in love and war but *nothing* is fair in the music business. But if anything deserves success, it's Brilliant's 'Somebody'.

June's general philosophy is 'play the eternal pessimist'. Expect little more than relegation to the bargain bin at Record And Tape Exchange and you won't be disappointed.

"Everyone expected 'Man's World' to do really well and everyone was surprised it didn't, everyone apart from me of course. I'm so *cynical* about everything. I'm constantly coming into the record company and being told 'yes, it's going to be a hit'.

"But you don't know and you *never* know, even if something's really good, what the public are going to go for. A lot of the time, it's a question of luck and releasing something at the right time; or rather, knowing when the right time is. And a lot depends on fate."

Things are looking up though. These days, Brilliant make waves on the 'Saturday Picture Show' and Youth's bum graces teenage magazines.

"We were doing a photosession when Youth suddenly said, 'I've got to do a picture naked. I've got to have one of my legs shown because they're my sexiest feature'. He's not vain or anything, don't get me wrong!"

● The name Brilliant is quite simply (no, I won't say it) wonderful, but does create problems. Arranging the interview for example ... "11 o'clock Tues-

● Tall, dark strangers will presumably be welcome at Brilliant gigs once the funds to play live are forthcoming. "I'm dying to do it again. I felt really inhibited last time we played but I've developed a lot since then so, for my own sake, I want to see how I could cope with an audience now."

Is a TV camera harder to deal with than an audience? "On TV, you have to look passed the camera and pretend you're playing to the audience. Live, you don't have any close-ups to cope with." And none of that, "Oh God, the camera's zooming in on my zit". "Yeah, did I remember to use my coverup stick. The hardest thing is still trying to win over an audience, though."

Concept time. Who are your top influential somebodies? "Billie Holliday because she was the first person I really listened to. And the Jacksons. When I saw them live, I decided it would be really good to be on stage."

This was during Michael's bouffant hairdo days, presumably? "Yes, oh God, they were so funny. Well, I didn't think they were funny then. The dance routines were just brilliant, they couldn't put a foot wrong."

Sigh. My biggest regret was never seeing the Osmonds. "Because of pocket money, I had the choice of seeing the Osmonds or the Jacksons and I went for the Jacksons. I remember waiting outside Hammersmith Odeon to see them and I touched Michael Jackson's Rolls Royce."

Next on the agenda, I'm pleased to report, is George Michael. Have you noticed it's suddenly okay to admit to

liking George/Wham!, proving once again that the quickest way to get hip is either to split up or die?

"I'm an absolute Wham! fan. I was talking to someone the other day who asked what music I liked. I told them Wham! and Madonna and they said 'We never figured you were such a pop fan'. It's not a question of being a pop fan; it's a question of appreciating people for what they do."

"I don't think George Michael can do any wrong. Wham! at Wembley was the best live gig I've ever been to in my life. I don't think it'll ever be beaten by anything. I turned into a total teenybopper. While I was doing it, I was saying, 'What am I doing, I'm not 15!'."

"Every time George bared a shoulder, the place went wild and I was screaming. I'm sure the guys were screaming too. Paul Rutherford was anyway. I couldn't believe the things I was doing though. I kept thinking, 'Juuuune, what's wrong with you?'. I was throwing myself all over the place. I was completely soaking when I left."

"I really like Paul Rutherford, he's so wild. I was at a club once and he asked to be introduced to me. He said he'd seen the 'Love Is War' video in Holland and had been dying to meet me."

"I was so chuffed. After seeing Frankie at Hammersmith Odeon, I thought Paul Rutherford was the bee's knees. And he wanted to be introduced to me!" (Drifts into reverie). "It doesn't take much to make me happy."

God only knows what the woman will be like with a hit single.

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The bank that likes to say YES

Yup, it's that man Dieter Meier again: "I think a good piece of art only lives in the situation of the unique dialogue between one spectator and the piece." Not exactly your typical rock 'n' roll lifestyle merchant, is he? Heh, and he ain't even warmed up yet...
Yello sub-serene: Nancy Culp

“YELLO IS NOTHING BUT A MUSICAL POEM, A MUSICAL FILM”



It's not every day that you get to sit in one of London's top hotels, bathing your pearly whites in Perrier in the company of the man partially responsible for some of the most enchanting and danceable noises to reach these shores from the otherwise musically arid land of Switzerland.

Neither is it every day that you meet someone who was playing all-night poker games at the age of 18, has played golf for the Swiss national team and has generally seen more than his fair share of life. How long that life has so far lasted, I was far too polite to ask, but one informed source hazarded a guess at 42.

Dieter Meier, Swiss beer millionaire, film-maker extraordinaire and sublimely gravelly vocalist for Yello, is such a man.

It was the first manic rush that was 'Bostich' around 1980 which had any good futurist worth his or her vermilion lop-sided haircut running pell-mell onto the dance floor. The past six years have seen Yello (the two constant members being Dieter and Boris Blank, who is in charge of the music), growing progressively more wacky and definitely progressively more interesting.

In 1983, they practically cracked the British charts with the lovably eccentric 'I Love You'. This is, however, just one of many superb dance floor favourites, currently neatly laid out and remixed in the new compilation album just out on Phonogram 'Yello — The New Mix In One Go'. Come the middle of July, the first Yello single for the new label should be gnawing its way into your earholes.

'Gold Rush' is a peculiar musical landscape, full of unexpected twists, whoops and sultry vocals (provided for the occasion by one of Dieter's favourite singers, Billy Mackenzie). And in true Yello fashion, every musical picture tells a story. In this case, it's about a young man who finds gold nuggets all over the place and runs off to a cave to deposit them.

If any of you were brave enough to stay up for the entire five hour stint of the recent 'Euro Tube', you'll no doubt have been completely perplexed by Yello's appearance. Their slot seemed to consist largely of Dieter standing about in a very silly hat with a spotlight up his nostrils, while Boris lurked around amidst the dry ice with a pair of latex wings strapped to his back! Over to Dieter, who is sitting in the foyer of Claridge's Hotel, taking a hectic schedule and a conveyor belt of interviews in his stride.

"The character of the song is something of a lucky idiot, but in a Dostoyevsky sense, and he is hooked on bringing these nuggets into a cave, where I am a kind of strange entertainer who has his 'theatre' in this cave. He could almost be a guy who escaped the world just to live with his imagines... Well, at one point in the video, the kid doesn't even look for the nuggets any more, he just cruises on rollerskates over the stage, with wings on. The wings suit his image very well — kind of a bum and an angel, who's always rich."

The two figures combined could easily be Dieter himself, as he seems to spend most of his time hopping from one city to another, gathering stories like nuggets, to regurgitate in the form of the newest Yello song.

"Basically, if I was born in the Arab world, I would be a story-teller. It's all about telling a story with just everything possible. I like to invent figures and to create creatures, to create situations — this led to Yello and what we're doing there."

Certainly, you'd be forgiven for thinking that maybe Yello are no more than another bunch of arty smart alecs dealing in what are ultimately throw-away songs with meaningless lyrics. But leaving aside the glorious silliness of such refrains as 'I love you... I know', and delving deeper into the multi layers of Dieter's lyrics, they show a mind capable of making each song into a mini movie. In fact, that's precisely the way he says he approaches things.

"Boris works on the rough mix of it and then, like an actor, I try to define the figure who is holding this mood, who could walk through this scenery. This figure is always, like, an artificial one, it's never like I'm another rock singer who is basically always himself. Because the lyrics are not obviously describing a problem or politic, people think they are very lightweight. I hate music or lyrics or writing which are



● YELLO: Dieter Meier (left) and Boris Blank

very one-dimensional in telling you what you should think. I think a good piece of art only lives in the situation of the unique dialogue between the one spectator and the piece."

Phewee! Pretty heavy stuff. One thing is for sure, the man doesn't seem to have any bulges in his cheeks when he starts talking about his art. All this, too, from someone who once stood in the middle of a New York street exhorting passers-by to buy the world for one dollar off him and receive a certificate of that fact for their troubles. What was all that about, Dieter?

"Well, I was what's called an artist and I did a lot of funny little street pieces like this one. It was my contribution to how difficult it is to make decisions."

But let's pause for a minute and return to the current single and assorted projects. It appears that there was more than one motive for importing the delirious tones of Mr Mackenzie. One of Yello's other musical projects is an opera entitled 'Snowball'. It was mooted at one point to test Billy for the lead role, but that wasn't quite taking into account his dislike of acting, even in his own videos!

Dieter shrugs it off. "He did some backing vocals for us and I absolutely want him to be the voice when the lead character starts singing. The film — it was an idea, but when he hates acting, why should I try to convince him to do it? It's always a difficult situation contractually, because we're on another label and he seems to be in a transit situation at the moment."

Being in a transit situation is something Dieter is very familiar with. He does a lot of travelling. "Oh yes, it's always pretending to be necessary!" he smiles. "Travelling, as such, doesn't interest me, but it's nice to arrive somewhere and be a guest..." But all that waiting!

"I like waiting. I think waiting is a great way to spend your time because you don't feel you have to do anything else because you are waiting. I love it when people are late because then my time is totally free from doing anything; I have to be there. I have to wait. I mean, as long as I know that I'm sitting in the

right bc.!..." So which is your favourite city, then? "Each city has the things I love to do. There is beauty and there is something nice and funny and entertaining and interesting in almost everything in this world."

All this talk of acting and having to rush off does bring to mind the eternal lead character in Dieter's songs who is a kind of Humphrey Bogart hybrid. Forever sitting in the corner of a bar, viewing the world through his cigarette smoke, waiting for Ingrid Bergman not to walk in through the door. And could it be, too, in true Humph fashion, that I detect a hint of misogyny in some of those lyrics?

"Oh that's not true! I adore women! But it is a certain syndrome in my life, which comes into almost every figure which is created within these songs. I like to arrive and I like to leave and I like to arrive again and to leave again and this is my life. And this is probably why I'm a Pisces..." Ah, they're like an ocean, you know! "Absolutely, as long as they're in the water, it's fine, but they could not be brought into a situation where it is, 'this is it and here you are'. When I'm working in Zurich, for a month, I get very nervous and I have to go." Hmm, I'm sure my astrologer would have a lot to say about that, too.

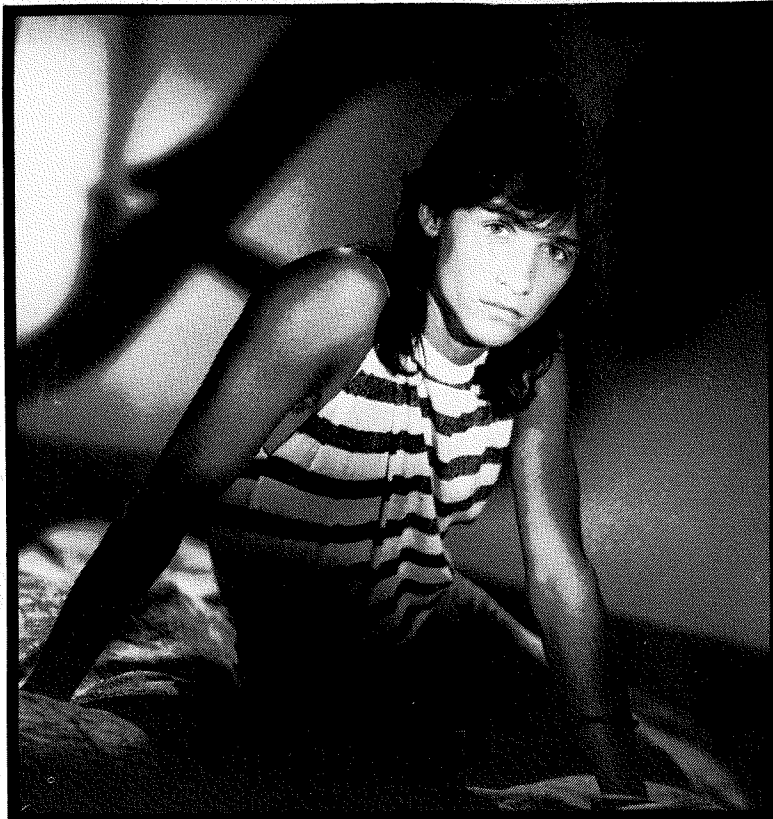
The new album (hopefully featuring more of Billy's vocals) should be out around September. It has the working title of 'One Second' because "this is what our life is. It is beautiful, it's so meaningless — life as a whole is just totally meaningless and you should just smile to the stars and say, 'here is myself, this highly unimportant little creature, who is trying to get some nice interesting things out of the few thousand days which we are on this planet'."

Anyone else you'd like to work with before you come to the end of yours? "I'd like to work with Michael Jackson. I'd like to have him as a dancer in our videos! I just went to NY to see him dance for five minutes. He was brilliant! Very original."

Just like Yello, really.

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GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	5	PAPA DON'T PREACH , Madonna, Sire ○
2	10	3	THE LADY IN RED , Chris De Burgh, A&M
3	2	3	EVERY BEAT OF MY HEART , Rod Stewart, Warner Bros ○
4	3	9	LET'S GO ALL THE WAY , Sly Fox, Capitol
5	6	3	SING OUR OWN SONG , UB40, Dep International/Virgin
6	4	9	MY FAVOURITE WASTE OF TIME , Owen Paul, Epic ○
7	17	4	CAMOUFLAGE , Stan Ridgway, IRS
8	24	3	WHAT'S THE COLOUR OF MONEY? , Hollywood Beyond, WEA
9	8	9	VENUS , Bananarama, London
10	7	8	HAPPY HOUR , Housemartins, Go! Discs ○
11	30	2	I DIDN'T MEAN TO TURN YOU ON , Robert Palmer, Island
12	5	6	THE EDGE OF HEAVEN , Wham!, Epic ○
13	14	5	HIGHER LOVE , Steve Winwood, Island
14	19	6	ROSES , Haywoode, CBS
15	11	5	(BANG ZOOM) LET'S GO GO , Real Roxanne/Hitman Howie Tee, Cooltempo
16	33	5	SO MACHO , Sinitta, Fanfare
17	12	6	PARANOIMIA , Art of Noise with Max Headroom, China
18	9	9	TOO GOOD TO BE FORGOTTEN , Amazulu, Island ○
19	23	4	SMILE , Audrey Hall, German
20	—	1	SOME CANDY , Jesus And Mary Chain, Blanco y Negro NEG19
21	39	2	AIN'T NOTHING GOING ON BUT THE RENT , Gwen Guthrie, Bolling Point
22	13	10	I CAN'T WAIT , Nu Shooz, Atlantic ○
23	21	7	BRILLIANT MIND , Furniture, Stiff
24	15	8	IT'S 'ORRIBLE BEING IN LOVE , Claire and Friends, BBC
25	—	1	FIND THE TIME , Five Star, Tent PB40799
26	16	5	DO YA DO YA (WANNA PLEASE ME) , Samantha Fox, Jive
27	20	5	HEADLINES , Midnight Star, Solar
28	31	9	THE PROMISE YOU MADE , Cock Robin, CBS
29	18	8	NEW BEGINNING (MAMBA SEYRA) , Bucks Fizz, Polydor
30	—	1	FIGHT FOR OURSELVES , Spandau Ballet, CBS A7264
31	22	7	HUNTING HIGH AND LOW , A-Ha, Warner Bros
32	—	1	PRESS , Paul McCartney, Parlophone R6133
33	40	4	SUN STREET , Katrina And The Waves, Capitol
34	26	12	SPIRIT IN THE SKY , Doctor And The Medics, IRS ○

35	28	11	HOLDING BACK THE YEARS , Simply Red, Elektra ○
36	25	10	CAN'T GET BY WITHOUT YOU , Real Thing, PRT
37	—	1	DANCING ON THE CEILING , Lionel Richie, Motown LI01
38	—	1	RED SKY , Status Quo, Vertigo QU019
39	27	6	FRIENDS WILL BE FRIENDS , Queen, EMI
40	29	12	ADDICTED TO LOVE , Robert Palmer, Island
41	63	2	SHOUT (1986) , Lulu, Jive
42	44	3	CALLING ALL THE HEROES , It Bites, Virgin
43	32	5	LEVI STUBBS' TEARS , Billy Bragg, Go! Discs
44	41	5	SET FIRE TO ME , Willie Colon, A&M
45	35	8	LEFT OF CENTER , Suzanne Vega, A&M
46	46	5	LISTEN LIKE THIEVES , INXS, Mercury
47	34	4	TELL ME TOMORROW , Princess, Supreme
48	38	14	SLEDGEHAMMER , Peter Gabriel, Virgin ○
49	—	1	GARDEN OF DELIGHT/LIKE A HURRICANE , Mission, Chapter 22 CHAP7
50	—	1	I WANT TO WAKE UP WITH YOU , Boris Gardiner, Revue REV733
51	—	1	SHOUT , Lulu, Decca SHOUT1
52	37	8	CALL OF THE WILD , Midge Ure, Chrysalis
53	—	1	POINT OF NO RETURN , Nu Shooz, Atlantic A9392
54	52	3	LOVE OF A LIFETIME , Chaka Khan, Warner Bros
55	36	9	AMITYVILLE (THE HOUSE ON THE HILL) , Lovebug Starski, Epic
56	64	2	ROCKIN' WITH RITA , Vindaloo Summer Special, Vindaloo
57	—	1	UNDERSTANDING JANE , Icicle Works, Beggars Banquet BEG160
58	—	1	THE FLAME , Arcadia, Parlophone
59	72	2	HEARTBEAT , Tippa Irie, UK Bubbler/Greensleeves
60	43	13	ON MY OWN , Patti LaBelle/Michael McDonald, MCA ○
61	45	6	UNDERGROUND , David Bowie, EMI America
62	71	2	MY ADIDAS/PETER PIPER , Run DMC, London
63	42	11	BAD BOY , Miami Sound Machine, Epic
64	51	3	STRAIGHT FROM THE HEART , Bryan Adams, A&M
65	50	4	BORROWED LOVE , SOS Band, Tabu
66	58	2	NO CONVERSATION , View From The Hill, EMI
67	—	1	THE CHICKEN SONG/A NICE SOUTH AFRICAN , Spitting Image, Virgin SPIT1
68	74	2	BURNIN' LOVE , Con Funk Shun, Club
69	54	3	IN THE SPRINGTIME , Maxi Priest, 10 Records
70	—	1	(SOLUTION TO) THE PROBLEM , Masquerade, Streetwave
71	—	1	SOWETO , Jeffrey Osborne, A&M AM334
72	—	1	GIVE ME THE REASON , Luther Vandross, Epic
73	66	3	ON THE BEACH , Chris Rea, Magnet
74	49	9	NASTY , Janet Jackson, A&M
75	—	1	I KEEP FORGETTIN' , Michael McDonald, Warner Bros K17992

THE NEXT TWENTY FIVE

76	89	SOMEBODY , Brilliant, Food
77	90	DON'T BE SCARED OF ME , Blow Monkeys, RCA
78	—	THE WAY IT IS , Bruce Hornsby And The Range, RCA PB49805
79	62	DREAMS , Van Halen, Warner Bros
80	76	IT DOESN'T REALLY MATTER , Zapp, Warner Bros
81	84	I FOUND LOVIN' , Fatback Band, Towerbell/MA
82	—	LOVE KILLS , Joe Strummer, CBS A7244
83	69	WHEN TOMORROW COMES , Eurythmics, RCA
84	83	STOP ME FROM STARTING THIS FEELING , Lou Rawls, Epic
85	73	EVERYBODY WANTS TO RUN THE WORLD , Tears For Fears, Mercury
86	—	ED'S FUNKY DINER , It's Immaterial, Siren SIREN24
87	—	JEANNY , Falco, A&M AM333
88	91	DON'T YOU (FORGET ABOUT ME) , Simple Minds, Virgin
89	78	MEDICINE SHOW , Big Audio Dynamite, CBS
90	—	SEASIDE WOMAN , Suzy And The Red Stripes, EMI EMI5572
91	87	GOODBYE YESTERDAY , Nick Heyward, Arista
92	—	YOUNG LOVE (CARRY ME AWAY) , Jim Diamond, A&M AM332
93	—	LIVE TO TELL , Madonna, Sire W8717
94	—	PEE-WEE'S DANCE , Joeski Love, Cooltempo COOL125
95	—	WE WALKED IN LOVE , Dollar, Arista DIME1
96	—	YOU TO ME ARE EVERYTHING , Real Thing, PRT 7P349
97	—	LIVING TOO LATE/HOT AFTERSHAVE BOP , Fall, Beggars Banquet BEG165T
97	—	100% PURE PAIN , O'chi Brown, Magnet MAG296
99	82	MOUNTAINS , Prince And The Revolution, Paisley Park
100	—	ALL THE THINGS SHE SAID , Simple Minds, Virgin VS860

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

GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	3	TRUE BLUE , Madonna, Sire ☆
2	2	2	THE FINAL , Wham!, Epic □
3	4	7	A KIND OF MAGIC , Queen, EMI ○
4	3	3	REVENGE , Eurythmics, RCA □
5	14	8	INTO THE LIGHT , Chris De Burgh, A&M ○
6	5	4	EVERY BEAT OF MY HEART , Rod Stewart, Warner Bros □
7	7	2	NOW — THE SUMMER ALBUM , Various, EMI/Virgin ☆
8	8	3	BACK IN THE HIGH LIFE , Steve Winwood, Island ○
9	13	62	BROTHERS IN ARMS , Dire Straits, Vertigo ☆ ☆ ☆
10	6	6	INVISIBLE TOUCH , Genesis, Virgin
11	11	38	HUNTING HIGH AND LOW , A-Ha, Warner Bros
12	16	10	RIPTIDE , Robert Palmer, Island ○
13	12	21	PICTURE BOOK , Simply Red, Elektra ○
14	9	3	THE SEER , Big Country, Mercury
15	10	4	LONDON 0 HULL 4 , Housemartins, Go! Discs ○
16	15	9	SO , Peter Gabriel, Virgin ☆
17	—	1	TOUCH ME , Samantha Fox, Jive HIP39
18	17	16	SUZANNE VEGA , Suzanne Vega, A&M ○
19	20	14	STREET LIFE — 20 GREAT HITS , Bryan Ferry/Roxy Music, EG ☆
20	23	159	QUEEN GREATEST HITS , Queen, EMI ☆ ☆ ☆
21	21	33	WHITNEY HOUSTON , Whitney Houston, Arista ☆ ☆
22	19	39	ONCE UPON A TIME , Simple Minds, Virgin ☆
23	18	5	THE QUEEN IS DEAD , Smiths, Rough Trade ○
24	40	2	DRIVE TIME USA , Various, K-Tel ○

25	29	3	PIE JESU, Aled Jones, 10 Records
26	27	9	STANDING ON A BEACH — THE SINGLES, Cure, Fiction ◯
27	31	40	WORLD MACHINE, Level 42, Polydor ☆
28	30	5	DANCE HITS VOL 2, Various, Towerbell
29	24	3	BEST OF THE REAL THING, Real Thing, PRT
30	22	10	MOONLIGHT SHADOWS, Shadows, ProTV ◯
31	35	88	LIKE A VIRGIN, Madonna, Sire ☆ ☆ ☆
32	34	74	NO JACKET REQUIRED, Phil Collins, Virgin ☆ ☆ ☆
33	25	17	PLEASE, Pet Shop Boys, Parlophone ◯
34	26	11	LOVE ZONE, Billy Ocean, Jive ◯
35	36	2	STREETOUNDS 17, Various, StreetSounds
36	37	14	ON THE BEACH, Chris Rea, Magnet ◻
37	33	14	THE MAN AND HIS MUSIC, Sam Cooke, RCA ◯
38	28	2	EAT 'EM AND SMILE, David Lee Roth, Warner Bros
39	39	68	GO WEST/BANGS AND CRASHES, Go West, Chrysalis ☆ ☆
40	38	5	BRING ON THE NIGHT, Sting, A&M
41	49	84	ALCHEMY, Dire Straits, Vertigo ☆
42	44	19	THIS IS BIG AUDIO DYNAMITE, Big Audio Dynamite, CBS ◯
43	59	139	UNDER A BLOOD RED SKY, U2, Island ☆ ☆
44	48	30	LUXURY OF LIFE, Five Star, Tent ◻
45	45	18	HITS 4, Various, CBS/WEA/RCA ☆
46	41	2	GTR, GTR, Arista
47	53	14	CONTROL, Janet Jackson, A&M
48	68	57	THE DREAM OF THE BLUE TURTLES, Sting, A&M ☆
49	56	73	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆ ☆ ☆
50	42	4	INTERMISSION, Dio, Vertigo
51	66	10	WINNER IN YOU, Patti LaBelle, MCA
52	61	16	THE GREATEST HITS, Shalamar, Stylos ◯
53	43	11	PRINCESS, Princess, Supreme ◯
54	69	6	LEGEND, Bob Marley And The Wailers, Island ☆ ☆ ☆
55	46	2	TRUE CONFESSIONS, Bananarama, London
56	—	1	RAISING HELL, Run DMC, London LONLP21
57	58	9	FALCO 3, Falco, A&M
58	72	5	THE FIRST ALBUM, Madonna, Sire
59	98	2	MAKING MOVIES, Dire Straits, Vertigo
60	32	2	DISCOVER, Gene Loves Jezebel, Beggars Banquet
61	63	13	GREATEST HITS, Marvin Gaye, Telstar ◻
62	47	64	BE YOURSELF TONIGHT, Eurythmics, RCA ☆ ☆
63	84	74	RECKLESS, Bryan Adams, A&M ☆
64	75	59	FACE VALUE, Phil Collins, Virgin ☆ ☆
65	65	6	IN VISIBLE SILENCE, Art Of Noise, China
66	—	1	RAGE FOR ORDER, Queensryche, EMI America AML3105
67	86	3	GREATEST HITS, Rod Stewart, Riva
68	54	8	UP FRONT 1, Various, Serious
69	—	1	VERY BEST OF CHRIS DE BURGH, Chris de Burgh, Telstar STAR2248 ◻
70	64	17	5150, Van Halen, Warner Bros ◯
71	51	3	GIANT, Woodentops, Rough Trade
72	—	1	RUMOURS, Fleetwood Mac, Warner Bros K56344 ☆ ☆ ☆
73	73	31	LOVE OVER GOLD, Dire Straits, Vertigo ☆ ☆
74	71	4	HEADLINES, Midnight Star, Solar
75	67	7	POOLSIDE, Nu Shooz, Atlantic
76	99	4	ELIMINATOR, ZZ Top, Warner Bros ☆ ☆
77	90	2	LISTEN LIKE THIEVES, INXS, Mercury
78	72	57	LITTLE CREATURES, Talking Heads, EMI ◻
79	70	44	HOUNDS OF LOVE, Kate Bush, EMI ☆
80	52	8	WHO MADE WHO, AC/DC, Atlantic
81	50	4	RAP IT UP — RAP'S GREATEST HITS, Various, K-Tel
82	—	1	SHOULD THE WORLD FAIL TO FALL APART, Peter Murphy, Beggars Banquet BEGA69
83	—	1	BORN IN THE USA, Bruce Springsteen, CBS CBS86304 ☆ ☆ ☆
84	97	2	THE WORKS, Queen, EMI ☆
85	76	10	PRIVATE DANCER, Tina Turner, Capitol ☆ ☆ ☆
86	80	15	HIPSWAY, Hipsway, Mercury
87	—	1	NOW THAT'S WHAT I CALL MUSIC 6, Various, EMI/Virgin NOW6 ☆ ☆ ☆
88	95	15	AFTERBURNER, ZZ Top, Warner Bros ◻
89	79	24	WELCOME TO THE REAL WORLD, Mr Mister, RCA ◻
90	—	1	GIFT, Sisterhood, Merciful Release SIS020
91	55	12	THE COLLECTION, Earth Wind And Fire, K-Tel ◻
92	—	1	ISLAND LIFE, Grace Jones, Island GJI ◻
93	62	4	BLUE SKIES, Kiri Te Kanawa/Nelson Riddle, London
94	—	1	MIAMI VICE, Various, MCA MCF3287 ◻
95	85	2	LEGEND, Clannad, RCA ◻
96	60	3	DISCOVER COUNTRY/NEW COUNTRY, Various, Starblend
97	—	1	UNDERWATER SUNLIGHT, Tangerine Dream, Jive Electro HIP40
98	—	1	THE COLOUR OF SPRING, Talk Talk, EMI EMC3506 ◻
99	—	1	NEW GOLD DREAM, Simple Minds, Virgin V2230 ◻
100	100	5	MAKE IT BIG, Wham!, Epic

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



UK SINGLES 5

MUSIC VIDEO

1	4	BROTHERS IN ARMS — THE VIDEOSINGLES, Dire Straits, Polygram
2	1	THE VIDEOSINGLES, Level 42, Polygram
3	8	THE VIDEO, Wham!, CBS/Fox
4	2	THE HAIR OF THE HOUND, Kate Bush, PMI
5	5	ALCHEMY LIVE, Dire Straits, Channel 5
6	3	GREATEST HITS, Bucks Fizz, RCA/Columbia
7	7	1982 — 1986 THE VIDEOS, Marillion, PMI
8	6	GRACE UNDER PRESSURE TOUR, Rush, Polygram
9	15	NO TICKET REQUIRED, Phil Collins, WEA Music
10	10	STARING AT THE SEA — THE IMAGES, the Cure, Palace/PVG
11	12	STOP MAKING SENSE, Talking Heads, Palace/PMI
12	14	VIDEOS, Public Image Ltd, Virgin/PVG
13	11	I CAN'T WAIT, Stevie Nicks, RCA/Columbia
14	17	LIVE IN RIO, Queen, PMI
15	19	GREATEST FLIX, Queen, PMI
16	9	WHAM! '85, Wham!, CBS/Fox
17	20	THE KIDS ARE ALRIGHT, the Who, Channel 5
18	13	THE FINAL CUT, Rainbow, Polygram
19	16	THE VIRGIN TOUR, Madonna, WEA Music
20	—	WE WILL ROCK YOU, Queen, Peppermint

Compiled by Spotlight Research

TWELVE INCH

1	2	PAPA DON'T PREACH, Madonna, Sire/WEA
2	2	LET'S GO ALL THE WAY, Sly Fox, Capitol
3	5	SING OUR OWN SONG, UB40, Dep International
4	—	THE LADY IN RED, Chris de Burgh, A&M
5	11	AIN'T NOTHING GOING ON BUT THE RENT, Gwen Guthrie, Boiling Point
6	8	EVERY BEAT OF MY HEART, Rod Stewart, Warner Bros
7	6	PARANOIMIA, Art Of Noise with Max Headroom, China
8	3	(BANG ZOOM) LET'S GO GO/HOWIE'S TEED, Real Roxanne/Hitman Howie Tee, Cooltempo
9	7	HEADLINES, Midnight Star, Solar
10	19	WHAT'S THE COLOUR OF MONEY?, Hollywood Beyond, WEA
11	15	SMILE, Audrey Hall, Germain
12	10	ROSES, Haywoode, CBS
13	—	IDIDN'T MEAN TO TURN YOU ON, Robert Palmer, Island/EMI
14	12	VENUS, Bananarama, London
15	4	THE EDGE OF HEAVEN, Wham!, Epic
16	—	FIND THE TIME, Five Star, Tent/RCA
17	16	HIGHER LOVE, Steve Winwood, Island/EMI
18	—	SO MACHO, Sinitta, Fanfare/PRT
19	13	MY FAVOURITE WASTE OF TIME, Owen Paul, Epic
20	9	I CAN'T WAIT, Nu Shooz, Atlantic

COMPACT DISCS

1	—	A KIND OF MAGIC, Queen, EMI
2	1	REVENGE, Eurythmics, RCA
3	—	BACK IN THE HIGH LIFE, Steve Winwood, Island
4	2	INVISIBLE TOUCH, Genesis, Charisma/Virgin
5	3	SO, Peter Gabriel, Virgin
6	7	BROTHERS IN ARMS, Dire Straits, Vertigo/Phonogram
7	6	PICTURE BOOK, Simply Red, Elektra
8	13	RIPTIDE, Robert Palmer, Island
9	9	STREET LIFE, Bryan Ferry/Roxy Music, EG/Polydor
10	4	THE SEER, Big Country, Mercury/Phonogram
11	14	INTO THE LIGHT, Chris De Burgh, A&M
12	—	GO WEST/BANGS AND CRASHES, Go West, Chrysalis
13	8	ENDLESS, Heaven 17, Virgin
14	5	BRING ON THE NIGHT, Sting, A&M
15	12	GREATEST HITS, Queen, EMI
16	10	PLEASE, Pet Shop Boys, Parlophone
17	16	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT/Island
18	19	WHITNEY HOUSTON, Whitney Houston, Arista
19	11	MOONLIGHT SHADOWS, the Shadows, Polydor
20	—	ANIMALS, Pink Floyd, Harvest

Compiled by Spotlight Research

ALAN JONES' CHARTFILE

CHARTFILE USA

● After just one week at the top of Billboard's Hot 100 singles chart, **Genesis'** 'Invisible Touch' dips to number three, allowing their former lead singer **Peter Gabriel** to claim chart honours with his single 'Sledgehammer'. It's the first time in chart history that a group has been replaced at number one by one of its own alumni.

Prior to 'Sledgehammer', Gabriel showed little singles chart form; his best place was the number 29 posting of 'Shock The Monkey' in 1983. His ascendancy brings to four the number of consecutive American number ones by British artists — Genesis having been preceded at the top by **Simply Red** ('Holding Back The Years') and **Billy Ocean** ('There'll Be Sad Songs To Make You Cry'). Not one of the four records reached number one at home.

Gabriel is one of five male soloists in the current US top 10 — and all are the wrong side of 30 by a considerable margin. Gabriel himself is the youngest at 36, followed chronologically by **Billy Joel** (37), **Kenny Loggins** (38), **Rod Stewart** (41) and **Peter Cetera** (also 41; but Rod's senior by four months).

Of the five, only Gabriel's single is NOT featured in a movie. Joel's 'Modern Woman' is in 'Ruthless People', Rod's 'Love Touch' is in 'Legal Eagles', Cetera's 'Glory Of Love' is in 'Karate Kid Part II' and Loggins' 'Danger Zone' is in 'Top Gun'. Loggins' fortunes have been inextricably linked to films throughout the decade — aside from 'Danger Zone' his only two top 10 hits in the Eighties have been 'I'm Alright', the theme from 'Caddyshack', and 'Footloose' from the film of the same name.

'Top Gun', a new Paramount film featuring Tom Cruise and Kelly McGillis, also features **Berlin's** fast rising 'Take My Breath Away' and other potential hits from **Teena Marie**, **Miami Sound Machine**, **Cheap Trick** and **Loverboy**. This week the soundtrack moves to number one on the album chart. It's the sixth film soundtrack to reach pole position in the Eighties, following 'Chariots Of Fire' (1982), 'Flashdance' (1983), 'Footloose' (1984), 'Purple Rain' (1984) and 'Beverly Hills Cop' (1985).

The album 'Top Gun' replaces at number one **Patti LaBelle's** 'Winner In You', which was the third number one in a row by a black woman, following **Janet Jackson's** 'Control' and **Whitney Houston's**. It's the first time ever that three black artists, or indeed three women, have had consecutive number one albums.

A fortnight ago I listed the 10 albums by women to reach number one in Britain. In America the situation is rather better for them, with a total of 31 number one albums by 20 different women, as the following list illustrates:

AMERICAN NUMBER ONE ALBUMS BY WOMEN

Year	Title — Artist	Weeks At Number One
1955	LOVE ME OR LEAVE ME — Doris Day	17
1961	JUDY AT CARNEGIE HALL — Judy Garland	13
1963	THE SINGING NUN — Singing Nun	10
1964	PEOPLE — Barbra Streisand	5
1971	PEARL — Janis Joplin	9
1971	TAPESTRY — Carole King	15
1972	MUSIC — Carole King	3
1972	FIRST TAKE — Roberta Flack	5
1973	NO SECRETS — Carly Simon	5
1973	LADY SINGS THE BLUES — Diana Ross	2
1974	THE WAY WE WERE — Barbra Streisand	2
1974	IF YOU LOVE ME LET ME KNOW — Olivia Newton-John	1
1974	WRAP AROUND JAY — Carole King	1
1975	HEART LIKE A WHEEL — Linda Ronstadt	1
1975	HAVE YOU NEVER BEEN MELLOW — Olivia Newton-John	1
1975	BETWEEN THE LINES — Janis Ian	1
1977	SIMPLE DREAMS — Linda Ronstadt	5
1978	LIVING IN THE USA — Linda Ronstadt	1
1978	LIVE AND MORE — Donna Summer	1
1979	GREATEST HITS VOLUME 2 — Barbra Streisand	3
1979	BAD GIRLS — Donna Summer	6
1980	ON THE RADIO — GREATEST HITS VOLUMES 1 & 2 — Donna Summer	1
1980	GUILTY — Barbra Streisand	3
1981	MISTAKEN IDENTITY — Kim Carnes	4
1981	PRECIOUS TIME — Pat Benatar	1
1981	BELLA DONNA — Stevie Nicks	1
1985	LIKE A VIRGIN — Madonna	3
1986	THE BROADWAY ALBUM — Barbra Streisand	3
1986	WHITNEY HOUSTON — Whitney Houston	14
1986	CONTROL — Janet Jackson	2
1986	WINNER IN YOU — Patti LaBelle	1

● RUN-DMC: the first rap album to sell upwards of a million copies



A few points worth noting: **Barbra Streisand** is the only woman to have as many as five number one albums (she shared a sixth — 'A Star Is Born' — with **Kris Kristofferson**) of which the most recent, 'The Broadway Album', was the first by a woman over 40 (she was 43 at the time). Forty-one-year-old LaBelle's album is the second. It's also the fourth number one by a woman so far in 1986 — a record for any year.

Incidentally, when feting **Janet Jackson** recently as the youngest woman to have a number one album, I suggested she was 19. In fact, she turned 20 on 16th May.

The only non-American women to have number one albums in the States are **Olivia Newton-John** and **the Singing Nun**, Belgian-born **Jeanine Deckers**, who committed suicide last year.

Three albums by women have reached number one on both sides of the Atlantic: Barbra Streisand's 'Greatest Hits Volume 2' and 'Guilty' and **Madonna's** 'Like A Virgin'. It seems almost perfunctory to suggest that Madonna's 'True Blue' will become the fourth.

● British audiences first noticed the talented **Siedah Garrett** in 1984 when, uncredited, she duetted with former **Temptations** star **Dennis Edwards** on his minor hit 'Don't Look Any Further'. Then employed by Motown as a session singer, Siedah impressed many with her soothing, soulful delivery providing a perfect foil for Edwards' gruff timbre.

Unbelievably, Motown never offered Siedah a recording contract of her own. Now, however, her future seems assured as she's been signed by **Quincy Jones'** Qwest label and is, even now, preparing her first album for release. Meanwhile, a girl's gotta pay the rent, and Siedah's as busy as ever on the session circuit. She loaned her considerable talents to no fewer than three of this week's top 40 — Madonna's 'Papa Don't Preach', **El DeBarge's** 'Who's Johnny' and **Regina's** 'Baby Love'.

● A typographical error made nonsense of last week's note about pianist **George Winston's** old chart feat. His album 'December' disappeared from Billboard's album chart recently after a stay of 135 weeks, the second longest chart career of any album that failed to make the top 50. It's peak position was 54, not 24 as printed last week.

● Rappers' Delight: **Run-DMC's** album 'Raising Hell' has stalled just outside the top 10 of Billboard's album chart, but in the two months which have elapsed since its release it has already sold upwards of a million copies, the first rap album to reach that figure, though **Whodini's** three albums have combined sales of nearly two million.

CHARTFILE UK

● We've recently been treated to the spectacle of **Cliff Richard** and **Duane Eddy** successfully updating their old hits with the help of Eighties' newcomers, but to remake one of your old records without the aid of a contemporary hero and then turn it into a hit all over again is surely an even tougher proposition. But that's exactly what **Lulu** has done.

Now a sophisticated cabaret star, she returned to the chart last week with her brand new recording of 'Shout', some 22 years after her initial recording of the same song launched her hit career as a raw but talented 15-year-old in 1964.

Several other artists have revisited the chart with new interpretations of their old hits — **David Bowie**, **Jimmy Young**, the **Detroit Emeralds** and **Little Richard** to name but a few — but none has done so after a lengthier hiatus than Lulu.

Written by the **Isley Brothers**, 'Shout' has shown remarkable durability over the years, consistently outselling all other oldies. This is undoubtedly due largely to its perennial popularity in discos, where its appeal and longevity is most nearly matched by **Jeff Beck's** 'Hi Ho Silver Lining'.

Her latest success means that Lulu becomes only the third woman to have a solo chart career of more than 20 years. **Eartha Kitt** is undisputed leader in this category. She hit the charts earlier this year to extend her

span to 31 years. Lulu is second, narrowly ahead of **Sandie Shaw**, who recently charted with 'Are You Ready To Be Heartbroken' more than 21 years after her debut hit '(There's) Always Something There To Remind Me'. **Dionne Warwick** has a span of 19 years as a soloist, or 22 years if we include this year's **Dionne & Friends** single.

Lulu now has a total of 16 hits to her credit, the highest total ever achieved by a Scotswoman. Remarkably, her last six have all been on different labels, though her latest label, Jive, hope to put paid to that particular sequence.

● Many readers have written to add still more names to the list of women who've had four or more hits off an album. To set the record straight, the original intention, as stated on 7 June, was to compile a list of women who'd had four or more top 40 hits off an album, not top 75. Within these parameters fall only the five stars originally cited — **Madonna** ('Like A Virgin'), **Tina Turner** ('Private Dancer'), **Kate Bush** ('Hounds Of Love'), **Sheena Easton** ('Take My Time') and **Donna Summer** ('I Remember Yesterday'). So, there's no **Diana Ross**, no **Hazell Dean**, no **Haywoode**, no **Hazel O'Connor**, no **Cyndi Lauper**, no **Aretha Franklin** and no **Whitney Houston**, though all have performed the lesser feat of placing four singles from an album in the top 75.

However, in the last couple of weeks another woman has registered a fourth

top 40 hit off an album — **Princess**, whose self-titled LP includes 'Say I'm Your Number One' (a number seven hit), 'After The Love Has Gone' (number 28), 'I'll Keep On Loving You' (number 16) and her latest single, 'Tell Me Tomorrow' (number 34). The album, which has sold over 60,000 copies, is Princess's first, and contains another potential hit in the form of the Eurobeat favourite 'In The Heat Of A Passionate Moment'.

● Last week's top 10 album chart was the most youthful I can recall, including no album more than six weeks old. A slew of hot new albums have increased sales enormously, while pushing long term top 10 residents like **A-ha** and **Whitney Houston** into the teens and twenties section of the chart. Most surprising of all is the fact that **Dire Straits'** 'Brothers In Arms' dropped to number 13 last week, bringing to an end its sequence of 60 straight weeks in the top 10. That's the seventh longest sequence ever compiled, trailing behind only **The Sound Of Music** (172 consecutive weeks in the top 10), **'South Pacific'** (155), **Simon & Garfunkel's** 'Bridge Over Troubled Water' (92), **'West Side Story'** (85), **'My Fair Lady'** (65) and the **Beatles'** 'Please Please Me' (62 weeks).

● **Princess Stephanie of Monaco's** introductory hit 'Irresistible' continues to reverberate around Europe. It's now sold upwards of a million copies, primarily in France where, as 'Ouragan', it has finally relaxed its

stranglehold on the top of the charts after 10 weeks. Incidentally, it's been impossible to determine some countries' best sellers recently, hence the continued absence of our occasional round-up of world-wide chart toppers.

I N B R I E F

● Sales of **Whitney Houston's** album now exceed 600,000 in Britain... **Stevie Wonder** continues to give away nearly as many songs as he saves for himself. Latest recipients are a Japanese band called **Bread And Butter** who've recorded Stevie's song 'Remember My Love'... **Patti LaBelle's** feud with **Madonna** continues. Her verdict on 'Papa Don't Preach': "Cheap, trashy manipulation... she's exploiting a tragic situation."... 'Holding Back The Years' was a belated second number one in America for veteran producer **Stewart Levine**, who also produced **Hugh Masekela's** 1968 topper 'Grazing In The Grass'. Stewart also played sax on **Little Eva's** 1962 number one 'The Locomotion'...

LOVER

the
LOVER
speaks

NO MORE 'I LOVE YOU'S'

passion. LUST. FRAGMENTATION. EARS. FANTASY
EARNING. ANXIETY. HUNGER
TEMPTATION. SEX. LUNACY
DEVOTION. CAPTIVITY. DELIRIUM
SEDUCTION. IDOLATRY
HYSTERIA. LAUGHTER
JEALOUSY. SENSUALITY
ZEAL. DESIRE. SUBJECTION. DESPAIR. SENSITIVITY
DELUSION. AROUSAL

W/E JULY 26, 1986

U S A L B U M S

U S S I N G L E S

D I S C O

CHARTS

U S S I N G L E S

- 1 2 **SLEDGEHAMMER**, Peter Gabriel, Geffen
- 2 4 **DANGER ZONE**, Kenny Loggins, Columbia
- 3 1 **INVISIBLE TOUCH**, Genesis, Atlantic
- 4 3 **NASTY**, Janet Jackson, A&M
- 5 7 **GLORY OF LOVE (THEME FROM 'THE KARATE KID PART II')**, Peter Cetera, Warner Bros
- 6 12 **PAPA DON'T PREACH**, Madonna, Sire
- 7 10 **LOVE TOUCH (THEME FROM 'LEGAL EAGLES')**, Rod Stewart, Warner Brothers
- 8 11 **MAD ABOUT YOU**, Belinda Carlisle, IRS
- 9 5 **HOLDING BACK THE YEARS**, Simply Red, Elektra
- 10 15 **MODERN WOMAN (FROM 'RUTHLESS PEOPLE')**, Billy Joel, Epic
- 11 13 **OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)**, Pet Shop Boys, EMI America
- 12 17 **WE DON'T HAVE TO TAKE OUR CLOTHES OFF**, Jermaine Stewart, Arista
- 13 9 **YOUR WILDEST DREAMS**, the Moody Blues, Polydor
- 14 6 **WHO'S JOHNNY ('SHORT CIRCUIT' THEME)**, El DeBarge, Gordy
- 15 18 **DIGGING YOUR SCENE**, the Blow Monkeys, RCA
- 16 8 **THERE'LL BE SAD SONGS (TO MAKE YOU CRY)**, Billy Ocean, Jive
- 17 14 **WHEN THE HEART RULES THE MIND**, GTR, Arista
- 18 27 **HIGHER LOVE**, Steve Winwood, Island
- 19 21 **SECRET SEPARATION**, the Fixx, MCA
- 20 28 **RUMORS**, Timex Social Club, Jay
- 21 25 **YOU SHOULD BE MINE (THE WOO WOO SONG)**, Jeffrey Osborne, A&M
- 22 31 **THE EDGE OF HEAVEN**, Wham!, Columbia/CBS
- 23 34 **VENUS**, Bananarama, London
- 24 32 **SWEET FREEDOM (FROM 'RUNNING SCARED')**, Michael McDonald, MCA
- 25 19 **NO ONE IS TO BLAME**, Howard Jones, Elektra
- 26 29 **TAKE IT EASY**, Andy Taylor, Atlantic
- 27 30 **SUZANNE**, Journey, Columbia
- 28 16 **LIKE A ROCK**, Bob Seger and the Silver Bullet Band, Capitol
- 29 20 **TUFF ENUFF**, the Fabulous Thunderbirds, CBS Associated
- 30 35 **ALL THE LOVE IN THE WORLD**, the Outfield, Columbia
- 31 36 **ONE STEP CLOSER TO YOU**, Gavin Christopher, Manhattan
- 32 38 **TAKE MY BREATH AWAY (THEME FROM 'TOP GUN')**, Berlin, Columbia
- 33 40 **DANCING ON THE CEILING**, Lionel Richie, Motown
- 34 39 **BABY LOVE**, Regina, Atlantic
- 35 33 **HYPERACTIVE**, Robert Palmer, Island
- 36 24 **CRUSH ON YOU**, the Jets, MCA
- 37 42 **WORDS GET IN THE WAY**, Miami Sound Machine, Epic
- 38 22 **DREAMS**, Van Halen, Warner Brothers
- 39 23 **ON MY OWN**, Patti LaBelle And Michael McDonald, MCA
- 40 47 **YANKEE ROSE**, David Lee Roth, Warner Brothers
- 41 50 **FRIENDS AND LOVERS**, Gloria Loring and Carl Anderson, Carrere
- 42 46 **HANGING ON A HEART ATTACK**, Device, Chrysalis
- 43 48 **TAKEN IN**, Mike And The Mechanics, Atlantic
- 44 26 **LIKE NO OTHER NIGHT**, .38 Special, A&M
- 45 49 **RUMBLESEAT**, John Cougar Mellencamp, Riva
- 46 57 **THAT WAS THEN, THIS IS NOW**, Micky Dolenz and Peter Tork, Arista
- 47 55 **MAN SIZE LOVE (FROM 'RUNNING SCARED')**, Klymaxx, MCA
- 48 51 **A KIND OF MAGIC**, Queen, Capitol
- 49 59 **DON'T FORGET ME (WHEN I'M GONE)**, Glass Tiger, Manhattan
- 50 61 **THE CAPTAIN OF HER HEART**, Double, A&M
- 51 53 **PETER GUNN**, the Art Of Noise featuring Duane Eddy, China
- 52 52 **JUNGLE BOY**, John Eddie, Columbia
- 53 62 **WALK LIKE A MAN**, Mary Jane Girls, Motown
- 54 37 **MOUNTAINS**, Prince And The Revolution, Paisley Park
- 55 43 **IF SHE KNEW WHAT SHE WANTS**, Bangles, Columbia
- 56 41 **I WANNA BE A COWBOY**, Boys Don't Cry, Profile
- 57 73 **TWO OF HEARTS**, Stacey Q, Atlantic
- 58 54 **I CAN'T WAIT**, Nu Shooz, Atlantic
- 59 45 **LIVE TO TELL**, Madonna, Sire
- 60 44 **A DIFFERENT CORNER**, George Michael, Columbia

B U L L E T S

- 61 69 **LOVE OF A LIFETIME**, Chaka Khan, Warner Brothers
- 62 74 **POINT OF NO RETURN**, Nu Shooz, Atlantic
- 65 — **LOVE ZONE**, Billy Ocean, Jive
- 66 89 **SOMEBODY LIKE YOU**, .38 Special, A&M
- 67 81 **IF LOOKS COULD KILL**, Heart, Capitol
- 68 72 **BEFORE I GO**, Starship, Grunt

- 70 87 **MONEY'S TOO TIGHT (TO MENTION)**, Simply Red, Elektra
 - 72 — **VELCRO FLY**, ZZ Top, Warner Brothers
 - 73 — **WALK THIS WAY**, Run DMC, Profile
 - 76 86 **ANOTHERLOVERYHOLEYHEAD**, Prince And The Revolution, Paisley Park
 - 78 88 **OH, PEOPLE**, Patti LaBelle, MCA
 - 81 — **MISSIONARY MAN**, Eurythmics, RCA
 - 82 90 **WHAT DOES IT TAKE**, Honeymoon Suite, Warner Brothers
 - 86 91 **I'M YOUR MAN**, Barry Manilow, RCA
 - 90 — **ALL CRIED OUT**, Lisa Lisa and Cult Jam with Full Force and Paul Anthony and Bow-Legged Lour, Columbia
 - 93 — **EVERY LITTLE KISS**, Bruce Hornsby and the Range, RCA
 - 95 — **NOTHING IN COMMON**, Thompson Twins, Arista
 - 96 — **HOT WATER**, Level 42, Polydor
- Compiled by Billboard



DISCO 15

U S A L B U M S

- 1 4 **TOP GUN**, Soundtrack, Columbia/CBS
- 2 3 **SO**, Peter Gabriel, Geffen
- 3 2 **CONTROL**, Janet Jackson, A&M
- 4 5 **INVISIBLE TOUCH**, Genesis, Atlantic
- 5 1 **WINNER IN YOU**, Patti LaBelle, MCA
- 6 6 **LOVE ZONE**, Billy Ocean, Jive
- 7 7 **WHITNEY HOUSTON**, Whitney Houston, Arista
- 8 8 **LIKE A ROCK**, Bob Seger and the Silver Bullet Band, Capitol
- 9 29 **TRUE BLUE**, Madonna, Sire
- 10 9 **THE OTHER SIDE OF LIFE**, the Moody Blues, Polydor
- 11 10 **5150**, Van Halen, Warner Brothers
- 12 11 **GTR**, GTR, Arista
- 13 12 **RAISING HELL**, Run DMC, Profile
- 14 13 **TUFF ENUFF**, the Fabulous Thunderbirds, CBS Associated
- 15 14 **PLEASE**, Pet Shop Boys, EMI America
- 16 16 **PICTURE BOOK**, Simply Red, Elektra
- 17 17 **PLAY DEEP**, The Outfield, Columbia
- 18 18 **STRENGTH IN NUMBERS**, .38 Special, A&M
- 19 15 **RAISED ON RADIO**, Journey, Columbia
- 20 41 **MUSIC FROM THE EDGE OF HEAVEN**, Wham!, Epic
- 21 20 **HEADED FOR THE FUTURE**, Neil Diamond, Columbia/CBS
- 22 19 **HEART**, Heart, Capitol
- 23 25 **EMERSON, LAKE AND POWELL**, Emerson, Lake and Powell, Polydor
- 24 22 **PARADE**, Prince And The Revolution, Paisley Park
- 25 24 **EL DEBARGE**, El DeBarge, Gordy
- 26 26 **FOR THOSE OF YOU WITH OR WITHOUT CHILDREN**, Bill Cosby, Geffen
- 27 21 **THE JETS**, The Jets, MCA
- 28 30 **BELINDA CARLISLE**, Belinda Carlisle, IRS
- 29 28 **WORLD MACHINE**, Level 42, Polydor
- 30 27 **POOLSIDE**, Nu Shooz, Atlantic
- 31 34 **RUTHLESS PEOPLE**, Soundtrack, Epic
- 32 46 **ROD STEWART**, Rod Stewart, Warner Brothers
- 33 — **BACK IN THE HIGHLIFE**, Steve Winwood, Island

- 34 23 **RIPTIDE**, Robert Palmer, Island
- 35 38 **EMOTIONAL**, Jeffrey Osborne, A&M
- 36 — **EAT 'EM AND SMILE**, David Lee Roth, Warner Brothers
- 37 37 **ANIMAL MAGIC**, the Blow Monkeys, RCA
- 38 31 **SCARECROW**, John Cougar Mellencamp, Riva
- 39 32 **WALKABOUT**, The Fixx, MCA
- 40 — **SOLITUDE/SOLITAIRE**, Peter Cetera, Warner Brothers
- 41 40 **PRIMITIVE LOVE**, Miami Sound Machine, Epic
- 42 45 **WHO MADE WHO**, AC/DC, Atlantic
- 43 35 **BACK IN BLACK**, Whodini, Jive
- 44 36 **AFTERBURNER**, ZZ Top, Warner Brothers
- 45 42 **MIKE AND THE MECHANICS**, Mike And The Mechanics, Atlantic
- 46 44 **DIFFERENT LIGHT**, Bangles, Columbia
- 47 33 **DIRTY WORK**, the Rolling Stones, Columbia
- 48 39 **ACTION REPLAY**, Howard Jones, Elektra
- 49 49 **STANDING ON THE BEACH**, the Cure, Elektra
- 50 50 **DOUBLE VISION**, Bob James and David Sanborn, Warner Brothers

Compiled by Billboard

- 41 — **AUTOMATIC**, Millie Scott, 4th & B'way 12in white label
- 42 70 **ONCE YOU GOT ME GOING**, Debby Blackwell, 10 Records 12in
- 43 22 **GO BANG!** # 5, Dinosaur L, CityBeat 12in
- 44 68 **100% PURE PAIN**, O'chi Brown, Magnet 12in
- 45 31 **HUNGRY FOR YOUR LOVE/I'LL TAKE YOU ON**, Hanson & Davis, US Fresh Records 12in
- 46 — **THE HOUSE MUSIC ANTHEM**, Marshall Jefferson, US Trax Records 12in
- 47 60 **GIVE ME THE REASON/NEVER TOO MUCH/ YOU'RE THE SWEETEST ONE**, Luther Vandross, Epic 12in
- 48 44 **YOU AND ME**, Simphonia, US Cotillion 12in
- 49 84 **THE SUN DON'T SHINE/SHARE MY LOVE**, Betty Wright, US First String Records LP
- 50 19 **AMITYVILLE (THE HOUSE ON THE HILL)**, Lovebug Starski, Epic 12in
- 51 36 **JACK YOUR BODY/DUB YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in
- 52 re **WAKE UP TO MY LOVE**, Astra, Elite 12in
- 53 21 **NASTY (REMIX)**, Janet Jackson, A&M 12in
- 54 56 **NEVER HAD A LOVE LIKE THIS BEFORE/TAKE YOUR TIME/ACE OF MY HEART**, Barbara Mitchell, Dutch Mercury LP
- 55 62 **GOOD TO GO**, Trouble Funk, Island/TTED 12in
- 56 35 **JUMMP-BACK**, Wally Jump Junior & The Criminal Element, US Criminal Records 12in
- 57 25 **GO GO SWING**, Chuck Brown & The Soul Searchers, US Future 12in
- 58 54 **MAIN THING**, Short featuring Kim Marsh, Affair Records 12in
- 59 — **THE WORD/SARDINES**, Junkyard Band, US Def Jam 12in
- 60 64 **SUCH A FEELING**, Young & Co, US The Sound of London 12in
- 61 47 **CAN'T GET BY WITHOUT YOU (REMIX)**, Real Thing, PRT 12in
- 62 65 **PEOPLE WILL BE PEOPLE**, Gunn, Motown 12in
- 63 89 **ERIC B. IS PRESIDENT**, Eric B. featuring Rakim, US Zakia Records 12in
- 64 59 **NO WAY BACK/INSTRUMENTAL**, Adonis, US Trax Records 12in
- 65 100 **ROSES (BERT BEVANS REMIX)**, Haywood, CBS 12in
- 66 — **I WANNA BE WITH YOU**, Maze featuring Frankie Beverly, US Capitol 7in
- 67 55 **LOVE'S GONNA LAST**, Jeffree, US MCA Records LP
- 68 82 **WHAT I LIKE**, Anthony And The Camp, Warner Bros 12in
- 69 50 **SEX MACHINE**, Fat Boys, WEA 12in
- 70 41 **WE WORK HARD/KANGOL & DOC**, U.T.F.O., Cooltempo 12in
- 71 71 **DESTINY**, D.S.M., Elite 12in
- 72 93 **YOUR LOVE**, Innerlife, US Personal Records 12in
- 73 42 **HARDCORE JAZZ (J.B. TRAXX)**, Duane And Co, US Dance Mania Records 12in
- 74 85 **THE BEAT IS MINE**, Hardrock Soul Movement, Elite 12in
- 75 75 **POINT OF NO RETURN (SHEP PETTIBONE SPECIAL MIX)**, Nu Shooz, Atlantic 12in
- 76 — **ALL THE WAY TO HEAVEN**, Doug E. Fresh and The Get Fresh Crew, US Reality 12in
- 77 80 **BURNIN' UP**, Michael Jonzun, US A&M 12in
- 78 73 **SWEET LOVE**, Anita Baker, Elektra 12in
- 79 96 **HELP IS ON THE WAY**, Whatnauts, US Harlem International 12in
- 80 79 **HERE I GO AGAIN**, Force MD's, Tommy Boy/Island 12in
- 81 58 **(SOLUTION TO) THE PROBLEM/THE DEFINITIVE DANCE MIX**, Masquerade, Streetwave 12in
- 82 re **DON'T WANNA WAIT**, Lew Kirton, MCA Records 12in
- 83 53 **STEP BY STEP**, T.C. Curtis, Hot Melt 12in
- 84 49 **FOOLIN' YOURSELF**, Paul Hardcastle, Chrysalis 12in
- 85 — **BACK TO THE SCENE OF THE CRIME**, The Incredible Mr. Freeze, US Pow Wow 12in
- 86 re **BROOKLYN'S IN THE HOUSE**, Cut Master, D.C. be'bop & Fresh 12in
- 87 63 **PASSION (FROGGY & SIMON HARRIS REMIX)**, William Bell, Tout Ensemble 12in
- 88 83 **TAKE IT TO THE TOP**, Skibone, US TTED Record Inc 12in
- 89 81 **THROUGH THE NIGHT**, Blue Moderne, Sure Delight 12in
- 90 97 **CELEBRATE/PT. II**, Subject, US Pow Wow 12in
- 91 — **I DON'T FAKE MY LOVE**, Projection, Elite 12in promo
- 92 98 **RUMORS/VICIOUS RUMORS**, Timex Social Club, US Jay 12in
- 93 74 **ALL WRAPPED UP IN ONE**, The TTED All Stars, US TTED Records Inc 12in
- 94 — **YOUR LOVE**, Satin Silk & Lace, US Prelude 12in
- 95 re **NO NEWS IS NEWS — REMIX**, Kreamcicle, US New Image 12in
- 96 — **BYE-BYE (UK RE-EDIT)**, Janice, Fourth & Broadway 12in
- 97 — **FIND THE TIME**, Five Star, Tent 12in
- 98 — **BAHIA GIRL (GVAL) (REMIX)**, David Rubber & Charlie's Roots, London 12in
- 99 re **I'LL TAKE YOUR MAN**, Salt'n-Pepa, US Next Plateau 12in
- 100 — **REAL ROXANNE MEETS PEE WEE HERMAN AND HOWIE'S TEED OFF (DANCIN' DANNY D MEGAMIX)**, The Real Roxanne with Hitman Howie Tee/Joeki Love, Cooltempo 12in promo

Compiled by Alan Jones/James Hamilton

D I S C O

- 1 3 **AIN'T NOTHIN' GOIN' ON BUT THE RENT (LARRY LEVAN MIXES)**, Gwen Guthrie, Boiling Point 12in
- 2 1 **HEADLINES**, Midnight Star, MCA Records 12in
- 3 2 **SET FIRE TO ME/INFERNO DUB**, Willie Colón, A&M 12in
- 4 4 **BANG ZOOM (LET'S GO-GO)**, The Real Roxanne with Hitman Howie Tee, Cooltempo 12in
- 5 11 **TELL ME TOMORROW (WEEKEND MIX CLUB VERSION)**, Princess, Supreme Records 12in
- 6 5 **I CAN'T WAIT (DUTCH MIX)**, Nu Shooz, Atlantic 12in
- 7 27 **SOWETO (ARTHUR BAKER REMIX)/DUB VERSION**, Jeffrey Osborne, A&M 12in
- 8 18 **BURNIN' LOVE**, Con Funk Shun, Club 12in
- 9 8 **WHERE YOU GONNA BE TONIGHT?**, Willie Collins, Capitol 12in
- 10 12 **DUB CAN'T TURN AROUND/LOVE CAN'T TURN AROUND**, Farley 'Jackmaster' Funk featuring Darryl Pandy, US House Records 12in/London promo
- 11 7 **DON'T LET LOVE GET YOU DOWN**, Archie Bell & The Drells, Portrait 12in
- 12 20 **SAY LA LA/NEW YORK STREET MIX**, Pieces Of A Dream, US Manhattan 12in
- 13 6 **JUMP BACK (SET ME FREE)**, Dhar Braxton, Fourth & Broadway 12in
- 14 9 **GIVIN' IT (TO YOU)**, Skyy, Capitol 12in
- 15 15 **LIKE I LIKE IT (REMIX)**, AURA, 10 Records 12in
- 16 10 **EXPANSIONS '86 (FEARON BROS REMIX)**, Chris Paul, Fourth & Broadway 12in
- 17 16 **MINE ALL MINE**, Cashflow, Club 12in
- 18 17 **I FOUND LOVIN'**, Fatback, Important Records 12in
- 19 29 **GONNA MAKE YOU MINE (WESTSIDE MIX)/STAY A LITTLE WHILE, CHILD (ALBUM MIX)**, Loose Ends, Virgin 12in
- 20 13 **ONE FOR THE MONEY**, Sleaque, Malaco Dance 12in
- 21 30 **BORROWED LOVE (REMIX)**, The SOS Band, Tabu 12in
- 22 14 **MY ADIDAS/PETER PIPER**, Run-DMC, London 12in
- 23 46 **TURNUED ON TO YOU**, Nova Casper, Bluebird/10 12in
- 24 51 **DO ME RIGHT**, The Main Ingredient, Cooltempo 12in
- 25 61 **NEW YORK AFTERNOON**, Mondo Kane/Georgie Fame, Lisson Records 12in
- 26 86 **IT DOESN'T REALLY MATTER/COMPUTER LOVE**, Zapp, Warner Bros 12in
- 27 28 **PEE-WEE'S DANCE**, Joeski Love, Cooltempo 12in
- 28 72 **I CAN PROVE IT**, Phil Fearon, Ensign 12in
- 29 23 **I CAN'T WAIT (TO ROCK THE MIKE)**, Spyder-D (featuring DJ Doc), Champion 12in
- 30 66 **IS IT LIVE/HIT IT RUN**, Run-DMC, London LP
- 31 40 **SAVE SOME TIME FOR ME/JOY RIDE/LOVE OF MY LIFE**, Pieces Of A Dream, Manhattan LP
- 32 33 **DO YOU GET ENOUGH LOVE?/SHE KNEW ABOUT ME**, Shirley Jones, Philadelphia Int. LP
- 33 48 **FOOL'S PARADISE**, Meli'sa Morgan, Capitol LP/12in promo remix
- 34 77 **SPENDING MONEY/CAN'T LET LOVE PASS US BY/I NEED YOUR LOVE**, Cashflow, Club 12in
- 35 26 **MA FOOM BEY**, Cultural Vibe, US Easy Street 12in
- 36 45 **BYE-BYE**, Janice, US 4th + B'way 12in
- 37 34 **WHEN I THINK OF YOU**, Janet Jackson, A&M LP
- 38 24 **I WOULDN'T LIE (REMIX)**, Yarbrough & Peoples, Total Experience 12in
- 39 37 **STOP ME FROM STARTING THIS FEELING**, Lou Rawls, Epic 12in
- 40 38 **MIDAS TOUCH**, Midnight Star, MCA Records LP

THEIR NAME IS

THEIR SINGLE IS *no conversation*

THEIR OUTLOOK IS BREATHTAKING

THE 7" & 12" SINGLE PRODUCED BY STEWART LEVINE



W/E JULY 26, 1986

EUROBEAT

REGGAE

INDIE SINGLES

INDIE ALBUMS

CHARTS

EUROBEAT

- 1 13 **CAN'T LIVE**, Suzy Q, Belgian ARS 12in
 - 2 16 **MALE STRIPPER**, Man 2 Man meet Man Parrish, Bolts Records 12in promo
 - 3 2 **LANDSLIDE**, Croisette, Passion 12in white label
 - 4 3 **MUSIC THAT YOU CAN DANCE TO**, Sparks, US Curb 12in
 - 5 9 **SATELLITES (REMIX)**, Ellie Warren, Columbia 12in promo
 - 6 1 **HOW MANY HEARTS**, Evelyn Thomas, Record Shack 12in
 - 7 4 **TWILIGHT ZONE**, Venus, Passion 12in white label
 - 8 18 **REFLEX ACTION**, Louise Thomas, R&B 12in
 - 9 15 **AGAIN (REMIX)**, Do Piano, Record Shack 12in
 - 10 6 **AMERICAN LOVE**, Rose Laurens, German WEA 12in
 - 11 22 **VENUS (IAN LEVINE REMIX)**, Bananarama, London 12in
 - 12 5 **TIME AFTER TIME**, Paul Parker, Fantasia 12in
 - 13 21 **NEW BEGINNING (IAN LEVINE REMIX)**, Bucks Fizz, Polydor 12in
 - 14 7 **RUN TO ME**, Tracy Spencer, Italian CBS 12in
 - 15 12 **BOXER**, Paul Sharada, Italian Il Discotto 12in
 - 16 11 **FIRE IN MY HEART**, Astaire, Passion 12in white label
 - 17 10 **SECRETS**, Albert One, Italian Time 12in
 - 18 8 **TOMORROW DOESN'T MATTER TONIGHT**, Bianca Fernandez, Make Them Dance! 12in
 - 19 24 **CITY NIGHTS MANHATTAN CAFÉS**, Cory Daye, US Blue Chip 12in
 - 20 17 **DOWN DOWN ROMEO**, Meccano, German Ariola, 12in
 - 21 28 **IN THE HEAT OF A PASSIONATE MOMENT**, Princess, Supreme Records LP
 - 22 re **I'M YOUR MAN (REMIX)**, Barry Manilow, RCA 12in
 - 23 29 **LOVE PAINS**, Lorenza Johnson, Make Them Dance! 12in
 - 24 — **NO MAN'S LAND**, Seventh Avenue, Record Shack 12in white label
 - 25 23 **(IT AIN'T NOTHING LIKE) THE REAL THING**, Tom Robinson, Castaway Records 12in
 - 26 26 **I LOVE MUSIC**, Terry M, MCA Records 12in
 - 27 — **TWO OF HEARTS**, Stacey Q, US Atlantic 12in
 - 28 re **ONCE MORE**, Taffy, Italian Ibiza 12in
 - 29 re **IT'S UP TO YOU**, Lian Ross, German Arrow 12in
 - 30= re **YOU'RE GONNA BE MINE**, Novo Band, German Ariola 12in
 - 30= re **LIGHT A LIGHT**, Peppermint, US RJM 12in
 - 30= 27 **MR. FANTASY**, Lee Marrow, Italian Disco Magic 12in
- Compiled by Alan Jones/James Hamilton

REGGAE

- 1 2 **SMILE**, Audrey Hall, German
 - 2 1 **PUSH COMES TO SHOVE**, Freddie McGregor, Real Authentic Sound
 - 3 3 **IN THE SPRINGTIME**, Maxi Priest, 10
 - 4 11 **GREETINGS**, Half Pint, Powerhouse
 - 5 5 **I WANT TO WAKE UP WITH YOU**, Boris Gardner, Revue
 - 6 6 **BOOPS**, Supercat, Technique
 - 7 7 **LET ME DOWN EASY**, Marvin James, Hot Vinyl
 - 8 15 **TUNE IN**, Coco Tea, Jammys
 - 9 17 **HEARTBEAT**, Tippa Irie, UK Bubblers
 - 10 12 **PULL UP**, Aswad, Simba
 - 11 18 **YOU'RE MY SUGAR**, Debbie Glasgow, UK Bubblers
 - 12 10 **TROUBLE AGAIN**, King Kong, Greensleeves
 - 13 4 **WATCH HOW THE PEOPLE DANCING**, Kenny Knoch, Unity Sounds
 - 14 8 **LEAVE PEOPLE BUSINESS**, Admiral Tebbett, Techniques
 - 15 9 **SLAUGHTER**, Dixie Peach And The Offbeat Posse, Jah Tubbys
 - 16 16 **AM I THE SAME GIRL**, Winsome, Fine Style
 - 17 — **SIXTH STREET**, Jock Wilson, Uptempo
 - 18 14 **DON'T STOP LOVING**, One Blood, Level Vibes
 - 19 21 **SOMETHING WRONG**, Sugar Minott, Uptempo
 - 20 13 **TEARS IN MY EYES**, Bunny Wailer, Solomonic
 - 21 — **GOOD TO CONTROL ME**, Tony Tuff, Greensleeves
 - 22 — **MILITANCY**, Papa Levi, Jah Tubbys
 - 23 20 **ROCK THIS YAH MUSIC**, Undivided Roots, Entente
 - 24 24 **NO GOOD GIRL**, Gregory Isaacs, Greensleeves
 - 25 19 **LOVESICK**, Super Black, Unity Sounds
 - 26 22 **WETLOOK CRAZY**, Macka B, Ariwa
 - 27 25 **HOLD TIGHT**, Dennis Brown, Live And Learn
 - 28 28 **STROLLIN' ON**, Maxi Priest, 10
 - 29 23 **STEP BY STEP**, Dennis Brown, Diamonds
 - 30 26 **KEPT OUT**, the Mighty Diamonds, Germain
- Compiled by Spotlight Research

INDIE SINGLES

- 1 1 **HAPPY HOUR**, the Housemartins, Go! Discs
 - 2 2 **LEVI STUBBS' TEARS**, Billy Bragg, Go! Discs
 - 3 3 **BRILLIANT MIND**, Furniture, Stiff
 - 4 4 **SERPENT'S KISS**, the Mission, Chapter 22
 - 5 7 **ALMOST PRAYED**, Weather Prophets, Creation
 - 6 5 **THE SINGER**, Nick Cave and the Bad Seeds, Mute
 - 7 16 **BABY'S ON FIRE**, the Creepers & Marc Riley, Intape
 - 8 8 **WHOLE WIDE WORLD**, the Soup Dragons, Subway Organisation
 - 9 10 **MORNING SIR**, Bogshed, Help Yourself
 - 10 6 **THE DRAIN TRAIN**, Cabaret Voltaire, Doublevision
 - 11 13 **I SEE RED**, Frenzy, ID
 - 12 12 **RULES AND REGULATIONS (EP)**, We've Got A Fuzzbox And We're Gonna Use It, Vindaloo
 - 13 17 **BIGMOUTH STRIKES AGAIN**, the Smiths, Rough Trade
 - 14 21 **BLUE HEART**, Peter Murphy, Beggars Banquet
 - 15 15 **THE TRUMPTON RIOTS EP**, Half Man Half Biscuit, Probe Plus
 - 16 30 **WILD CHILD**, Zodiac Mindwarp & The Love Reaction, Food
 - 17 9 **HEARTACHE**, Gene Loves Jezebel, Beggars Banquet
 - 18 34 **E102/SAD**, BMX Bandits, 53rd & 3rd
 - 19 — **KEYS TO THE CITY**, Peter And The Test Tube Babies, Hairy Pie
 - 20 — **I'M ON FIRE**, Guana Batz, ID
 - 21 24 **NATURAL KIND OF JOY (EP)**, That Petrol Emotion, Demon
 - 22 25 **DRAG RACING (EP)**, Big Stick, Blast First
 - 23 14 **LIKE AN ANGEL**, the Mighty Lemon Drops, Dreamworld
 - 24 22 **INSPIRATION**, Easterhouse, Rough Trade
 - 25 19 **LOVE LASTS FOREVER**, Virgin Prunes, Baby
 - 26 26 **(WHITE NIGHTS) STARS SAY GO**, Adult Net, Beggars Banquet
 - 27 33 **RIVER OF NO RETURN**, Ghost Dance, Karbon
 - 28 43 **CRYSTAL CRESCENT**, Primal Scream, Creation
 - 29 — **THIS BOY CAN WAIT**, the Wedding Present, Reception
 - 30 27 **BLUE MONDAY**, New Order, Factory
- Compiled by Spotlight Research

INDIE ALBUMS

- 1 — **DISCOVER**, Gene Loves Jezebel, Beggars Banquet
 - 2 2 **THE QUEEN IS DEAD**, the Smiths, Rough Trade
 - 3 1 **LONDON O HULL 4**, the Housemartins, Go! Discs
 - 4 3 **GIANT**, the Woodentops, Rough Trade
 - 5 7 **THE CAPTAIN'S BIRTHDAY PARTY (LIVE AT THE ROUNDHOUSE)** the Damned, Stiff
 - 6 6 **CONTENDERS**, Easterhouse, Rough Trade
 - 7 4 **BORN SANDY DEVOTIONAL**, the Triffids, Hot
 - 8 5 **THE MOON LOOKED DOWN AND LAUGHED**, the Virgin Prunes, Baby
 - 9 8 **MANIC POP THRILL**, That Petrol Emotion, Demon
 - 10 13 **ONLY STUPID BASTARDS HELP EMI**, Conflict, Model Army
 - 11 10 **GRAVE NEW WORLD**, Discharge, Clay
 - 12 19 **A DATE WITH ELVIS**, the Cramps, Big Beat
 - 13 14 **LE MYSTÈRE DES VOIX BULGARES**, Various, 4AD
 - 14 17 **RUM, SODOMY AND THE LASH**, the Pogues, Stiff
 - 15 16 **AFTER MIDNIGHT**, Restless, ABC
 - 16 15 **WONDERLAND**, Erasure, Mute
 - 17 12 **VICTORIALAND**, Cocteau Twins, 4AD
 - 18 — **THE SINGLES 81-85**, Depeche Mode, Mute
 - 19 11 **BACK IN THE DHSS**, Half Man Half Biscuit, Probe Plus
 - 20 — **A LOOK AT LIFE**, Anti-System, Reconciliation
 - 21 18 **THE SINGLES '82-'86**, Play Dead, Clay
 - 22 9 **EVOL**, Sonic Youth, Blast First
 - 23 21 **DRUGS**, Bomb Party, Abstract
 - 24 23 **TEENAGERS FROM OUTER SPACE**, the Meteors, Ace
 - 25 — **PURVEYORS OF TASTE, A CREATIVE COMPILATION**, Various, Creation
 - 26 — **UNLIMITED GENOCIDE**, AOA & Oi Polloi, Children Of The Revolution
 - 27 — **BEST BEFORE 1984**, Crass, Crass
 - 28 — **THE CLAY YEARS 81-84**, GBH, Clay
 - 29 25 **TOLERANCE**, Blue Aeroplanes, Fire
 - 30 — **THE DIVINE PUNISHMENT**, Diamanda Galas, Mute
- Compiled by Spotlight Research

INDIE SINGLES 14



ALEX COX'S 'SID AND NANCY' TRACES A DOOMED RELATIONSHIP PLAYED OUT AGAINST THE DEATH THROES OF PUNK. ANDY STRICKLAND TALKS TO HIM ABOUT SID, ABOUT DRUGS AND WHAT HE'S DOING WITH JOE STRUMMER



THE 'SID AND NANCY' BOY

At first glance, Alex Cox seems an unlikely candidate for the role of director of a film about Sid Vicious and Nancy Spungen. The biography reveals that Cox studied law at Oxford, going on to the UCLA Film School in Los Angeles just as punk rock spewed forth in the UK. He's a tall, lean man with a newly acquired Lemmy moustache and long hair slicked back under his summer hat.

Cox hit the big time with his previous film 'Repo Man', and was dubbed an enfant terrible. He'd set about writing a film about the Sex Pistols some six years ago, but half way through, realised that the story of Sid and Nancy was a far more interesting prospect, and 'Love Kills' (the original title which was changed despite Cox's efforts) was born.

The finished film 'Sid And Nancy', is a compelling, hard-hitting love story that will have you laughing one moment and squirming with horror the next as the central couple slide towards their eventual sordid end.

● **What appealed to you so much about the story of Sid Vicious and Nancy Spungen?**

"It wasn't so much that it was a universal story, though I suppose it is really, in as much as it was just a really good love story. Here were two people who were really f**ked up and yet there was a certain bond between them.

"I've never seen a film that I thought did love justice. The tendency is to prettify it and make it seem a very simple thing where the only problems are external and the real problems of being in love are the two individuals involved. And the Sid and Nancy thing seemed to be so weird in terms of my own experience — not of being a heroin addict or a rock 'n' roll star, but in terms of being involved with someone to such a degree that it's bad for you."

● **What do you think the punks who see the film will make of it?**

"I think anyone who was into that period, and around at the time, will probably not like the film because it isn't pure; it's not a documentary recreating a period

that they knew and lived through, and if they're seeing the recreation of events they were present at, or actors portraying people they knew, they quite likely will be offended by it.

"But it's like if you make a film about J Edgar Hoover. You're not making a film for his family and friends; you're making it for a much wider audience. Hopefully the film will introduce more people to Sid and Nancy."

● **How do you strike the right line between being sympathetic to the characters without glorifying them?**

"I don't know how you do that really. We want to make these guys sympathetic, but we don't want to glorify them. Hopefully we've succeeded.

"Before the film, I had this liberal attitude towards junkies, thinking 'oh these poor individuals, how sad their lives should be this way'. Now, I just think junkies are wankers. I despise junkies. Those two guys who got executed in Malaysia — bloody right too. They were white adult males in a foreign country playing fast and loose and they lost.

"The whole drugs thing is so hypocritical. I feel sorry for people who don't know any better, for kids up North with their heads in a crisp bag full of glue because they've got no hope and nothing to do, but I don't feel sorry for young aristocrats dying at Oxford. I don't feel sorry for people who can afford junk."

● **How difficult was it to get backing for this film?**

"In the States it was impossible, they just weren't interested. I always think they're going to want to make this film because I do. Every time someone says no, it's like 'oh, another wanker'. It was very fortuitous that Zenith Productions was around because no one else would have made the film. There's a tremendous amount of politics involved in film making and I'd be editing the film during the day and then having meetings with lawyers trying to keep the 'Love Kills' title, and then go home and ring these people in the States and let them know what was happening.

"As a film director you get credited with a lot of stuff that's nothing to do with you. Like in 'Screen International', they always publish a picture of the director pointing, as if the director was really some kind of visionary who is pointing the film continually in a certain direction.

"Much of the time, the director is more like a parking lot attendant who puts the cars in various spots. My attention is fractured, the actors and the camera crew do a lot of the stuff instinctively."

● **How do you react to being labelled an enfant terrible?**

"It sounds good. It's a good thing, though I don't really know how you qualify. It's an award that can be withdrawn anytime and I think the thing is not to take it to heart, not to believe it."

● **What's next on your schedule, I heard you were going to Nicaragua with Joe Strummer and the Pogues?**

"The Strummer/Pogues tour of Nicaragua hit the skids because we wanted to do it in synch with the anniversary celebrations of the revolution, but — surprisingly enough — it was hard to raise money from American companies for a rock 'n' roll tour of Ronald Reagan's number one enemy country. Now we're all going to go off to the south of Spain to make a spaghetti western in three weeks as a sort of practice film. There'll be a lot of brooding, staring and spitting, but absolutely no swearing as a discipline for us all.

"I was asked to direct the new Steve Martin and Chevy Chase film but that's just stupid. The script is poor and they're spending 20 million dollars on it.

"Walker' is my next big one, the story of William Walker who in 1853 took a mercenary army down to Nicaragua, financed by Cornelius Vanderbilt the shipping magnate, who claimed he wanted to dig a canal across Nicaragua. It's very funny but at the same time it's a serious film — and a British film. I've been talking to Sean Penn and Martin Sheen but I don't know who'll be in it yet."



► BLUE IN HEAVEN, THE 100 CLUB, LONDON

There are four blokes up there on stage who must be about seven feet tall. They don't go in for a lot of smiling, and the music they're knocking out is heavy heavy, and at times positively dangerous. And at the front there's this wild-eyed malcontent called Shane O'Neill.

His compelling presence lies in a combination of innocence and depravity — like a cherub with a chainsaw, or maybe even a reincarnation of Brian Jones. The tambourine held over his head might be some profane halo, but when he snarls, 'It feels so good, when it fits so good', the image evaporates. When Shane sings about 'getting it on' (all his songs are about 'getting it on') he doesn't leave much room for ambiguity.

The first 20 minutes of this show make a lot of sense. There's the rhythmic mayhem of 'I Just Wanna', and the superb 'Red Dress', which oozes sleaze and want. They've obviously been well-versed in the unsavoury Sixties trip: from Jagger to the Morrisons, Jim and Van, while the Iggy Pop infatuation shows no sign of letting up.

But as we progress further into a set largely culled from the recent 'Explicit Material' album, interest starts to flag a little. The strident machismo can become wearing when stretched over a dozen songs, and where there ought to be depth and variety there's an over-reliance on tried-out formulae. You can sing the Doors' 'Break On Through' to at least three of these songs.

It's a shame, as Shane can give vent to a softer mood, as shown on the vulnerable sentiments of 'Sister'; more of this would put Blue In Heaven in a different league altogether. A very good band, then, but with a bit of opening out they could even get within sight of greatness.

Stuart Bailie

■ THE TRIFFIDS, THE LEADMILL, SHEFFIELD

It's dark, it's packed, it's starting to get sweaty, and somewhere out front there's a bunch of Australians trying to teach us about agoraphobia.

Armed with one of the most emotional and introspective albums of the year in 'Born Sandy Devotional', the Triffids are capable of turning any situation.

And once Robert McComb has successfully won his battle with a bad-tempered guitar during the opening number 'Chicken Killer', the audience is treated to a helter-skelter ride of moods and feelings.

Up we go with 'Hell Of A Summer', down with the song released as a single, 'Wide Open Road', up with 'Jesus Calling', and so on until the audience is left flushed, excited, just a little perturbed, and pleading for more.

Each track is beautifully crafted, each a study of human reaction, each so personal that the Triffids give the impression that everyone in the audience is a close friend.

They seem to know no boundaries. Country music nestles snugly up against rock riffs; Robert's screaming guitar is replaced by a sweet violin that sends wisps of cool air into the crowded hall and shivers down the spine; brother David stands stage centre and proudly watches the chaos he's creating.

'Live Lonely Stretch' becomes even more threatening and unsettling, while Jill Birt's vocal contribution on 'Tarrilup Bridge', the weaker of her two album appearances, is chilling.

Like all good bands, they keep the best until last, scoring a couple of late goals to emphasise their victory with a rousing version of 'The Seabirds', then underlining their devil-may-care attitude with a version of the Rolling Stones' sympathetic ode to old Nick.

The Housemartins, the Woodentops and now the Triffids are proving there's life in the guitar yet.

Dominic Roskrow

► LIGHT A BIG FIRE, THE MARQUEE, LONDON

Over the past year, everyone from Dublin has been maintaining that this is *the* band. To date, our only proof has been the mini-album 'Gunpowders'; a gritty but sometimes shambling affair. This evening, then, was their first appearance on the mainland, and the time to examine the thing at close quarters.

Their reception here was quite extraordinary, yet considering the place was bunged out with expatriate paddies, it might have been anticipated. Encouraged by the punters, LABF responded with a jittery run through of two old favourites, 'Boom Boom Room' and '2 Moons'. Gradually, the nervous energy was brought to heel, and Tom McLaughlin had started to ease his distinctive personality on the proceedings. The wit was there and the verbal dexterity: not everyone can write a song about the rehabilitation problems of a Vietnam veteran and wrap it up in a good tune.

The Boomtown Rats tag should be dropped soon. There are times such as on 'Tommy's Got A Good Job', when you swear Bob Geldof must be up there somewhere, but then that was written some time ago, and their recent compositions show a much more mature approach. Like 'Charlene' which sounds like Celtic Bruce Springsteen, or the country twang of 'Ship On The Prairie'. The musicianship has come on dramatically, but the band must also beware of falling into the MTV mushy rock syndrome.

With a cautious, but a fairly successful introduction to an English audience, Light A Big Fire must buckle down to the prospect that they are now tiddlers in a much bigger (and more cynical) pond. But then again, if the band's development should continue at this remarkable pace, then a lot of people will shortly be taking notice. A thumbs-up, I'd say.

Stuart Bailie



Photo by Jayne Houghton



► THE BAND OF HOLY JOY, 50 FRITH STREET, LONDON

Shout hallelujah! and pass the whisky bottle, for here's a band with some spirit. They drag you down into the babbling, clammy confines of a Soho bar-hole, and lift you right up again with their antiquated gutter waltzes.

These crop-haired pop heretics from New Cross in South London inhabit a low-life folk song territory akin to that of the Pogues, but shorn of the Irish connection. Their chosen underbelly is broader than the Pogues', sucking in European fairground sleaze and double measures of the Bertolt Brecht/Kurt Weill style of squalid, beery romanticism.

There's even a touch of the Tom Waits about their higgledy-piggledy clutter of cat gut and wire. Trombones and banjos, violins and accordions stutter in three-four time. Singer Johnny Brown, hands in pockets, and eyes turned to heaven, wails through 'Angeltown', 'Big Ship Sails' and a macabre little yarn which helpfully warns against the dangers of sticking knives in babies' heads.

Given the unholy concerns of TBOHJ's songwriting, it seems entirely fitting that as soon as they finish their Frith Street residency they are to join the radical novelist Kathy Acker for performances in Vienna.

The holy joy of this ramshackle six-piece orchestra is a happy madness of drunken possession. Their songs pull you onto a reeling prayer wheel of lust, loneliness, murder and prostitution. They whisk you round, and then grind to a halt, leaving you dizzily delivered from despair.

All of which is a lot to claim for an oddball bunch of musical regressives, but next to a mainstream pop merry-go-round virtually seized up with good time dance music and rock jollity, this wickedly tainted holy retreat looks hellishly potent.

Roger Morton



Photo by Patrick Quigly

► ZINICA, THE CARIBBEAN CENTRE, LIVERPOOL

Here tonight to mark the anniversary of the liberation of Nicaragua are Zinica, a hybrid of Jamaican and Latin American influences. They are currently playing all over Britain and by now will have been seen in such diverse venues as Womad, the Brixton Fridge and Liverpool's Caribbean Centre.

A local community centre in the heart of Liverpool 8, the atmosphere is relaxed and friendly — a bit like a wedding reception with political leanings.

Zinica is a Nicaraguan band whose roots lie with the east coast of Jamaica, but they sing in English. This produces a sound almost certainly without parallel, like a strange mix of Fela Kuti and the Spinners: certainly like nothing I've heard before.

The individual members of the band range in age from 19 to 85 (yes, 85) and they're nothing if not pleased to be here.

Their songs, from an amended version of 'The Lambeth Walk' ('Nicaraguan Walk') to a cover of Arrow's 'Hot, Hot, Hot', are a true celebration in the best Caribbean tradition, while also often retaining the serious political message they bring with them from Nicaragua.

Aside from an often appealing sound mix which occasionally threatens to mash everything into a bit of a mess, and often renders the wonderful accordion player totally inaudible, this is great entertainment. Zinica rise above the technical restrictions of the venue and create a great atmosphere.

Zinica are a delight to listen to and a joy to behold — if you get the chance, go and see them — believe me, it's a rare treat.

Dave Sexton

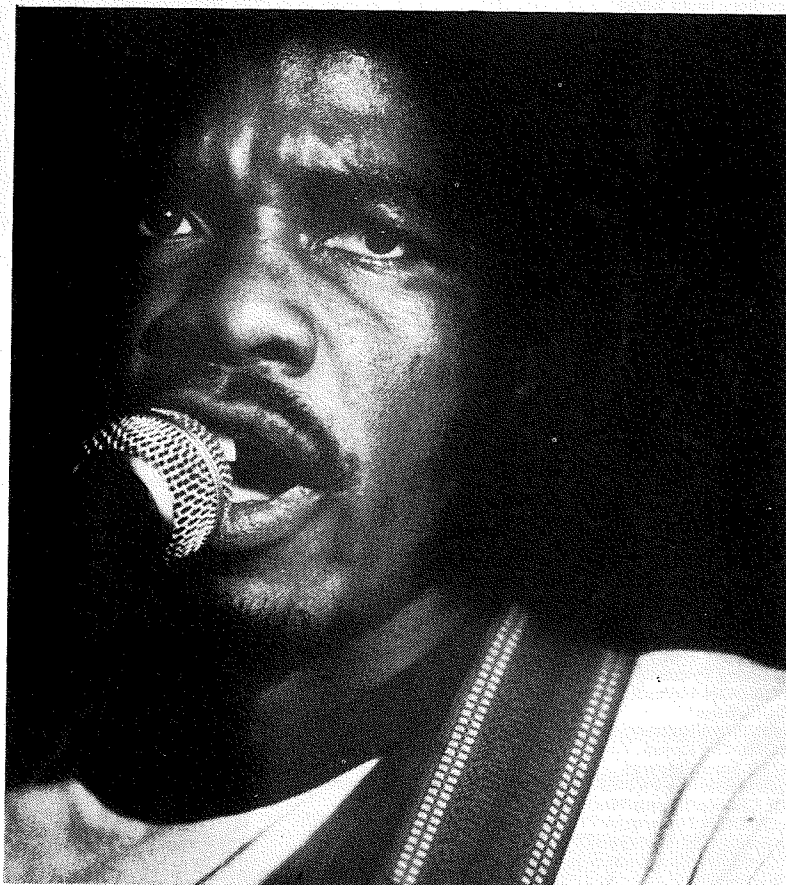


Photo by Steve Wright

■ WILLIE COLON, HAMMERSMITH PALAIS, LONDON

Well, it wasn't all like the 'Set Fire To Me' single. Not a bit of it, for what Willie Colon has to offer is 20 years of experience and a very solid set of salsa.

There was something a little old fashioned about the whole thing, really. Willie sliding through a set of MoR Latin romancers and up tempo 'barrios' ravers. The Hammersmith Palais tolerably civilised, with tables and chairs ranged around the dance floor. An audience aged from six to 60, a large Latin American ex-pat contingent ensuring the correct dance floor protocol. And those musicians; plenty was old fashioned about them. For a start, they could play. Percussion, brass, bass, the lot.

One thing Colon's music will never suffer from is a bragging beat, a misplaced melody. His band hammers that rhythm with inch perfect precision. Perhaps too much precision, because such was the slickness of this show, such was the perfection of the percussive breaks, that nothing was left to the imagination. The music was never less than competent, at times dazzling, but those grooves were so extended, those breaks so beaten, that at times it all looked like an exercise in technical proficiency.

But that is to slight Willie, 'cos he's a fine performer, a sweet crooner and he hits it right (two of his songs tonight were pure Hispanic 'Superfly'), a dead on it songwriter.

Jim Reid

RM

THE WORLD'S MOST UPFRONT LIVE GUIDE

WEDNESDAY 23

BRIGHTON Old Vic (24744) **Charmed Life**
BURNHAM BEECHES Henry's Night Club (3227) **Fair Exchange**
EDINBURGH Jailhouse (031-557 3073) **Breakfast Of Champions**
LEEDS The Pub With No Name **Out Of The Blue/The Parachute Men**
LONDON Battersea Park Latchmere (01-924 3216) **Blood Brothers**
LONDON Brixton Ritzy Cinema (01-737 2121) **John Cale/The Orchids**
LONDON Camden Dublin Castle (01-485 1773) **The Boogie Brothers Blues Band**
LONDON Euston Road Shaw Theatre (01-388 1394) **John Martyn/Danny Thompson**
LONDON Fulham High Street: Kings Head (01-736 1413) **Stan Webb's Chicken Shack**
LONDON Fulham Palace Road Greyhound (01-385 0526) **The Blubbery Hellbellies**
LONDON Hackney Lower Clapton Road Lord Cecil (01-533 0675) **Swinging The Blues**
LONDON Kentish Town Bull And Gate (01-485 5358) **Balaam And The Angel/The Wild Flowers/The Fifteenth/This Big Emotion**
LONDON Kentish Town Town And Country Club (01-267 3334) **The Icicle Works/The Bolshoi/Yamajak**
LONDON The Mall ICA Theatre (01-930 3647) **Primal Scream/The Wedding Present/The Servants**
LONDON Walthamstow Royal Standard (01-527 1966) **Corporal Henshaw (MENCAP charity gig)**
MANCHESTER Multi-Storey Car Park **The Membranes**
WANTAGE The Swan **The Hamsters From Hell**

THURSDAY 24

BARROW The Bluebird (28481) **The Skeletal Family**
BRIGHTON Kings Road Arches Zap Club (775987) **Living In Texas/Turn Blue**
BRIGHTON Richmond (603974) **Four Guns/Sweet Dragons/Touch Monkeys**
DUDLEY JB's (53597) **FBI**
HIGH WYCOMBE London Road Nags Head (21758) **300's/Animal Farm**
LONDON Finsbury Park Sir George Robey (01-263 4581) **Paz**
LONDON Fulham High Street Kings Head (01-736 1413) **Between The Sheets**
LONDON Fulham Palace Road Greyhound (01-385 0526) **The Wedding Present/Chris Ford And The Conversation**
LONDON Harlesden Mean Fiddler (01-961 5490) **Andrew Caine/Bliss**
LONDON Holloway Road Victoria (01-603 1952) **Irish Mist**
LONDON Kentish Town Town And Country Club (01-267 3334) **Stan Ridgway**
LONDON The Mall ICA Theatre (01-930 3647) **Bogshed/Age Of Chance/Stump/Mackenzies**
LONDON Mornington Crescent Camden Palace (01-387 0428) **Twenty Flight Rockers/The Boys Wonder**
LONDON Walthamstow Royal Standard (01-527 1966) **The Jive Five**
LONDON Wardour Street Marquee (01-437 6603) **Pendragon**
LONDON Wardour Street Wag Club (01-437 5534) **The Jazz Defektors**
MANCHESTER Band On The Wall (061-832 6625) **Flaco Jimenez And The San Antonio Tex Mex Band**
MANCHESTER Corbieries (061-832 7132) **The State**
MANCHESTER Little Peter Street Boardwalk (061-228 3555) **Niadems Ghost/The Brothers Kirk**
NOTTINGHAM Mardi Gras (862368) **The Len Bright Combo/Hard Road**
NUTLEY Shelley Arms (3121) **The Boogie Men**
RAYLEIGH Pink Toothbrush (770003) **Pete Shelley/My Life Story**

FRIDAY 25

BRADFORD Royal Standard (27898) **The Falcons/The Melaroonny Daddies**
BRENTFORD High Street Red Lion (01-571 6878) **Juventusence**
COVENTRY General Wolfe (688402) **Roy Harper**
CROYDON High Street Underground (01-760 0833) **Stan Ridgway/Chapter II**
DUDLEY JB's (53597) **Twenty Flight Rockers**
GLOUCESTER Barge Semington Arts Centre (413304) **Flaco Jimenez And The San Antonio Tex Mex Band**
LIVERPOOL Munro (051-709 1638) **The Decemberists/The Jactars**

● THE DAMNED: 10th anniversary concert Finsbury Park, London on Saturday



LONDON Brixton Fridge (01-326 5100) **The Boogie Brothers Blues Band**
LONDON Camberwell Green Father Red Cap (01-703 9208) **Steve Waller**
LONDON Euston Road Shaw Theatre (01-388 1394) **Carriacou And Grenade Big Drum/Unfinished Business/Africa Oro Band**
LONDON Finsbury Park Sir George Robey (01-263 4581) **John Cooper Clarke/Rednite**
LONDON Fulham Palace Road Greyhound (01-385 0526) **Peter And The Test Tube Babies/Thirteen Days**
LONDON Hackney Amhurst Road Club Mankind Kerouacs (01-985 1973) **Pure Sex/The Dynamics (Anti-Apartheid Benefit)**
LONDON Hammersmith Clarendon (01-748 1454) **Easterhouse/Stump/Mighty Ballistics Hi-Power/Menticide**
LONDON Harlesden Mean Fiddler (01-961 5490) **Jake Burns And The Big Wheel/Splendid Boats**
LONDON Hoxton Square Bass Clef (01-729 2476) **The Jazz Defektors**
LONDON The Mall ICA Theatre (01-930 3647) **The Mighty Lemon Drops/The Pastels/Mighty Mighty**
LONDON Palmers Green The Fox (01-886 9674) **The Groundhogs**
LONDON Walthamstow Royal Standard (01-527 1966) **Beki Bondage And The Bombshells/Lazy**
LONDON Wardour Street Marquee (01-437 6603) **Pendragon**
NORWICH Festival House (621769) **Haze**
TOLWORTH Recreation Centre **It Bites**

SATURDAY 26

ABERDEEN The Venue (641931) **Love And Money/The Shamen**
BOLTON Queens Park **The Fall/The Three Johns/The Membranes/Age Of Chance/Blyth Power**
BRENTWOOD High Street Red Lion (01-571 6878) **The Boogie Brothers Blues Band**
BRIGHTON Pavilion Theatre (682127) **The Pastels/BMX Bandits/The Mile Sisters**
CARDIFF Bogies (26168) **The Stiffs**
COVENTRY General Wolfe (688402) **John Otway**
DUDLEY JB's (53597) **Zoot And The Roots/Rhythm Party**
HIGH WYCOMBE London Road Nags Head (21758) **Pride Of Passion/Knightshade**
LEICESTER Princess Charlotte (553956) **Pete Shelley/Huge Big Massive**
LONDON Finsbury Park **The Damned/Doctor And The Medics/Screaming Blue Messiah/March Violets (3.00pm start)**
LONDON Fulham High Street Kings Head (01-736 1413) **The Piranhas**
LONDON Fulham Palace Road Greyhound (01-385 0526) **The Duellists/Styletto Ranch**
LONDON Hammersmith Clarendon (01-748 1454) **The Weather Prophets/The Servants/Happy Mondays/Taste The Good Times/The Dubious Brothers**
LONDON Hammersmith Odeon (01-748 4081) **Anita Baker/Mat Augustin**
LONDON The Mall ICA Theatre (01-930 3647) **The Lounge Lizards**

LONDON Walthamstow Royal Standard (01-527 1966) **Hank Wangford/Les Bubb/The Company**
LONDON Wardour Street Marquee (01-437 6603) **Pendragon**
MANCHESTER Peter Street Gallery (061-832 3597) **The Dave Howard Singers**
SHEFFIELD Leadmill (754500) **Hula**
STOCKTON Dovecot Arts Centre (611625) **The Wedding Present**
WEST BROMWICH Coach And Horses (021-588 2136) **Steve Gibbons Band**

SUNDAY 27

CAMBRIDGE Arts Theatre (352000) **Harvey And The Wallbangers**
GLASGOW Daddy Warbucks (041-332 9657) **The Soup Dragons**
LONDON Brixton Academy (01-326 1022) **Edwin Starr/...**
LONDON Camberwell Green Father Red Cap (01-703 9208) **Steve Waller (Lunch) English Rogues (Eve)**
LONDON Euston Road Shaw Theatre (01-388 1394) **Tania Maria**
LONDON Finsbury Park **The Damned/The Fall/New Model Army/Pete Shelley (3.00pm start)**
LONDON Fulham High Street Kings Head (01-736 1413) **John Otway**
LONDON Fulham Palace Road Greyhound (01-385 0526) **The Doctor's Children/Great Outdoors**
LONDON Hammersmith Odeon (01-748 4081) **Anita Baker/Mat Augustin**

MONDAY 28

BELFAST Delta Ballroom (616204) **The Purple Hearts**
LONDON Camden Dublin Castle (01-485 1773) **Pete Thomas' Deep Sea Jivers**
LONDON The Mall ICA Theatre (01-930 3647) **The Lounge Lizards**
PAISLEY Greenock Road Stringfellows **Skeletal Family/The Legal Matter**
STOKE Shelleys (322209) **It Bites**
WEST BROMWICH Coach And Horses (021-588 2136) **These Tender Virtues**

TUESDAY 29

BIRMINGHAM Burberries (021-643 1500) **The Weather Prophets/Vee VV**
LEEDS Adam And Eves (456724) **Twenty Flight Rockers/Chicken Ranch/Love It To Death**
LONDON Gordon Street Bloomsbury Theatre (01-387 9629) **Harvey And The Wallbangers**
LONDON Putney Zeeta's (01-785 2101) **The Big Supreme**
LONDON Wardour Street Marquee (01-437 6603) **The Larks**
STOCKTON Dovecot Arts Centre (611625) **Fel/August Avenue**
STOKE Shelleys (322209) **The Exploited/Shattered Family**

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NEWS

DIGEST

edited by
robin smith

● **Owen Paul**, who's notched up a monster hit with 'My Favourite Waste Of Time', has lined up a winter tour. He'll be playing Dublin SFX Centre Tuesday, November 4, Belfast Ulster Hall 5, Newcastle City Hall 9, Manchester Apollo 11, Birmingham Odeon 12, Leeds University 15, Bristol Studio 16, Portsmouth Guildhall 17, Hamersmith Odeon 19. Tickets are on sale now from box offices and usual agents.

Owen's next single will be 'Pleased To Meet You' and his debut album will be out in October.

● **Spandau Ballet** issue a special poster bag version of their single 'Fight For Ourselves' this week. Spandau Ballet are expected to announce some tour dates soon.

● **INXS** were forced to cancel their appearance with Queen in Newcastle due to an unfortunate series of mishaps. A plane carrying their gear from Milwaukee had to be grounded, and when the equipment eventually reached England, trucks carrying it from Manchester airport were stuck in a traffic jam. INXS hope to make amends when they next play Britain.

● **Billy Ocean** releases his single 'Love Zone' on Monday, July 28. The flip side is an instrumental version.

● **Deon Estus**, the man who used to back Wham! on bass, releases his debut single 'Spell' on Monday, July 28.

● **Jaki Graham** follows up 'Set Me Free' with 'Breaking Away' out on Monday, July 28. It's taken from her forthcoming album.



CRUMMY RAMONES

■ **The Ramones** release another double A-sided single on Monday, July 28. It features 'Something To Believe In', and 'Crummy Stuff'. 'Something To Believe In', has already appeared on a Ramones' single out in April, but they decided it was so good they'd bring it out again. The 12 inch features the extra track 'I Don't Want To Live This Life'.

● **Steve Strange** has been charged with theft and deception following an incident at a bank. He was bailed to appear before magistrates on July 31.

● **Power** release their single 'Seven-teen' on Monday, August 4.

● Superbowl Champions the **Chicago Bears** release a single 'Superbowl Shuffle' this week. It's out to coincide with their exhibition game at Wembley Stadium on August 3.

● **Love And Money's** follow up to 'Candybar Express' will be 'Dear John' out on Friday, August 1.

Love And Money have also lined up three Scottish concerts. They'll be playing Edinburgh Hoochie Coochie Friday, July 25, Aberdeen Venue 26, Dundee Dance Factory 27.

● We hear **John Lydon** is planning to sue the makers of the film 'Sid And Nancy' — but he'll have to do it in America. Lydon, who's upset at the way he's portrayed in the film, wants to use the American Invasion Of Privacy act. People in the States can use the act if they feel they've been misrepresented in a film, but the act doesn't exist here.

● **Frankie Goes To Hollywood's** second album should be out very soon, and we understand they're going to call it 'Liverpool... Let's Make It A Double'. Tracks on the album will include 'Rage Hard', which is hotly tipped to be the band's next single, 'Warriors Of The Wasteland' and 'Watching The Wildlife'.

● **Andy Taylor**, guitarist with Duran Duran, releases his single 'Take It Easy' on Monday, July 28. The song is taken from the soundtrack of the film 'American Anthem'.

● **Rod Stewart** will be playing Wembley Arena on September 18, 19 and 25. Tickets priced £13 and £10.50 are available from Rod Stewart Wembley Tickets, C.P. Box Office, PO Box 1AS, London W1A 1AS. Make cheques or postal orders payable to C.P. Box Office and enclose a sae. Allow four weeks for delivery.

■ **Helen Terry** releases her single 'Act Of Mercy' on Monday, July 28. Written by Motown writer Lamont Dozier, the single was produced by Stewart Levine. Helen's debut solo album will be out in September.

SOAP AID

● Stars from 'EastEnders', 'Coronation Street', 'Brookside', 'Albion Market' and 'Grange Hill', will be taking part in a special 'Soap Aid' concert to raise money for Africa, on Sunday, July 27.

The event will be held from 1pm to 9pm at the St Helen's Rugby League ground on Merseyside. Soap opera stars will be providing the entertainment from 1 to 6pm, and afterwards a variety of bands will be performing including Marillion, the Icicle Works and local outfits.

Tickets priced £6 (this is a minimum donation, pay more if you can afford it) and cheques and postal orders (payable to Soap Aid) should be sent to Soap Aid, St Helens Borough Council, Century House, St Helens, Merseyside (Tel: St Helens 24061 extension 2761).

● **Junior** releases his single 'Oh Louise' on Friday, July 25. It was originally out last year, but this version has been specially remixed.

● **Boy George's** brother Kevin O'Dowd, charged with conspiring to supply heroin, has been further remanded on £5,000 bail until August 20 at Marylebone Court.



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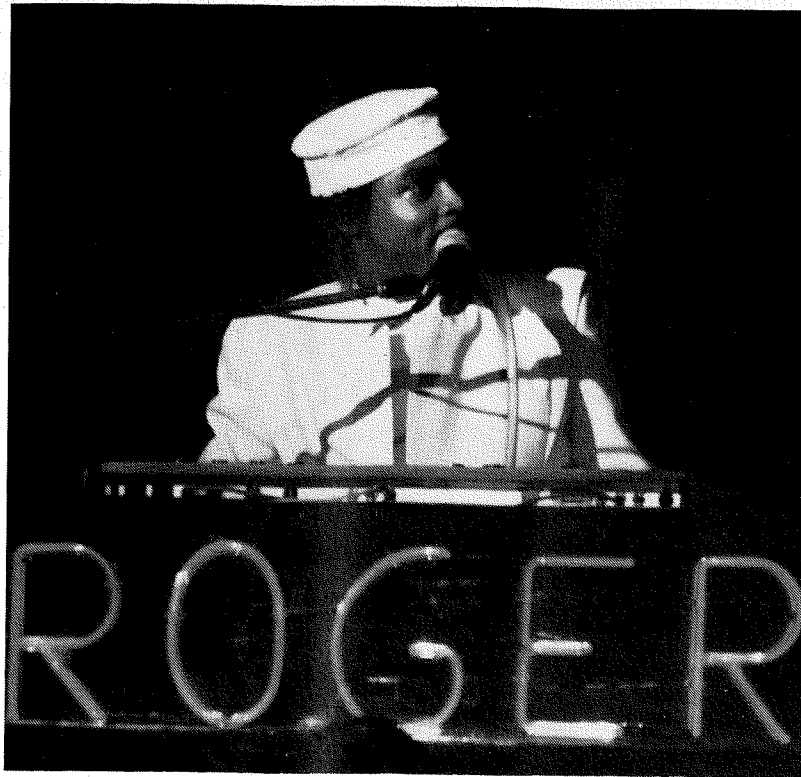
FORCE

BY JAMES HAMILTON

B P M

ODDS 'N' BODS

I AM the guy that got thrown out of Paradise Garage, for having the temerity to suggest that after all the publicity I have given to both the New York club (which doesn't close until next year now) and its DJ Larry Levan they might like to let me in for free — so there goes any further mention of "garage" music! ... 'House' is in any case the correct term for what we've been calling 'garage', a real producers' music form to the extent that it's the producers rather than the artists who get the main label credit: thus Farley 'Jackmaster' Funk & Jessie Saunders have taken precedence over the actual singer of 'Love Can't Turn Around', the incredible six and a half octave ranged Darryl Pandey, who sounds like Little Richard, looks like Fats Domino, with a satchel mouth like Louis Armstrong, a true star waiting to be discovered! ... I had the pleasure that Arthur Baker's Shakedown Studio of watching Farley Keith re-record (rather than remix) Darryl's 'Love Can't Turn Around' vocals for a future alternative release (photos next week if they come out) ... Arthur's own 122½bpm 'I Want To Go To Chicago' by RT & The Rockmen Unlimited has reached acetate stage, but the big news is that together with DJ International Records owner Rocky Jones he has produced a Chicago/New York All Stars session featuring such as Chip E, Farley Keith, Darryl Pandey, Afrika Bambaataa, Melle Mel, Will (Wally Jump Junior) Downing, Hubert (D' Train) Eaves, André Booth, Bruce Forest and more, the results being split between his own Criminal Records and DJ International for release



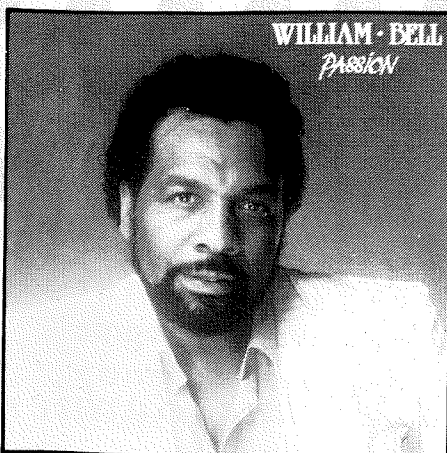
ROGER TROUTMAN, during Zapp's London visit, finally revealed how he creates his distinctive "vocoder" vocal sound. Through a plastic tube he breathes into his mouth helium, a gas that makes his voice go squeaky, the sound of which is taken by microphone into an amplifier and then fed through a synthesizer, the keyboard of which Roger plays to coincide with the words that by being fed through it have now become the sound signal he's manipulating into "music", bending and stretching them. This takes practice!

... Frankie Knuckles was the DJ at Chicago's Warehouse, which actually closed three years ago, playing such obscure New York records only ever heard there that they came to be called "House" — he cites amongst many Master Jay "TSOB", Liquid Liquid 'Cavern', MFSB 'Love Is The Message', and various Gino Soccio titles ... Chip E's singer Jack In House explains that "jack" is another word for dancing, "when the music is loud and pumping like a jackhammer"! ... Chicago's broadminded black mayor Harold Washington is so clued up on

the impact of house music that he seems likely to be promoting it himself internationally! ... New York's New Music Seminar as usual had a scratching and rapping contest, but the results were discredited by political manoeuvrings which will be detailed in full next week: suffice to say that UK champ Chad Jackson did magnificently in the initial heats, beating the Get Fresh Crew's Barry B on applause after cutting up the words "Get Fresh Crew" in real blood-letting battle, but then these initial heats were run again to accommodate someone

whose dad owns a radio station, the finals eventually (and deservedly, despite unfair scoring by his manager on the judging panel) won by Jazzy Jeff, while Grandmaster Kaz won the rapping ... New York's urban contemporary radio now isn't even as upfront as Tony Blackburn on Radio London — make of that what you will! ... Timex Social Club now tops US Black 45s, Club Play, and 12 Inch Sales in Billboard! ... Livewire, the people who encourage the unwary to ring up huge 'phone bills, from this week start a new funky service hosted by Radio London DJ Dave Pearce which includes the RM Dance Line, spotlighting several fast new risers on our Disco chart — the service is in London only at the moment, on 0066-66012 costing a maximum 35p for one and a half minutes at peak times, 12p off-peak ... Steve Walsh has dubbed his own singalong lyrics over the top of Fatback 'I Found Lovin'' for imminent release, and picked up Hanson & Davis for his Total Control label ... Club have Wally Jump Junior, and Janet Jackson's 'When I Think Of You' album "sleeper" is finally due next week ... Dancin' Danny Poku has concocted a promo-only re-edited 0-98½-92-101-98½-0bpm 'Real Roxanne Meets Pee Wee Herman And Howie's Teed Off', with scratching by Hardrock Soul Movement, while commercially The Real Roxanne 'Bang Zoom' is also out in an instrumentally started 98%-99-0bpm The Fresh New Beat Remix (incidentally, on watching 'Back To The Future' again in mid-Atlantic, it suddenly became obvious that "bang zoom" was a catchphrase from the vintage Jackie Gleason TV show) ... Princess 'Tell Me Tomorrow' has reverted to 10-inch size for yet another different 104½bpm Saturday DJ Edit mix, while O'chi Brown '100% Pure Pain' is on a Special DJ Copy "white label" as a much altered tighter 113½bpm US Extended Remix, and finished commercial copies of Phil Fearon have as flip the self-penned accomplished 140-147½-150-151-0bpm jazz instrumental 'Il Gurnata' ... Epic have reissued the rock guitar-ed (0-)101-0bpm 'House Rocker'

CONTINUES OVER



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from previous page

(TA 6952) as **Lovebug Starski's** follow-up ... **Billy Crystal's** smarmy 0-112½-0bpm 'You Look Marvellous' (US A&M) is taking off again thanks to its video, as before mainly in the Thames Estuary area so far ... London group **Zuice**, whose 110¾bpm 'Everyone A Winner' (a juddery title line looking for a song) isn't out on **Club** for a fortnight, are being launched like **Total Contrast** last year at special DJ parties, in Manchester at Richfields next Monday (28), Glasgow at **The Cotton Club** Tuesday (29) — see you there? ... **Nick Graham** revives three decades of Pressure Cookin' black dance music this Thursday (24) at Bromley South's **Dr Crippens** ... New York saw **Chad Jackson** diving mouth first into all the exotic frozen cocktails, **Damon Rochefort** give a taxi driver \$100 instead of \$1 (notes are the same size!), **Steve Walsh** chatting to a girl who turned out to be a fellah, being pickpocketed, and escaping from a head-on taxi crash, while **Simon Bates** seemed not to want people to know he'd been to the **New Music Seminar** (it might ruin the credibility of **Radio One** DJs!) ... **SORRY, WRONG BEAT!**

HOT VINYL

DEBBY BLACKWELL 'Once You Got Me Going' (10 Records TENT 151) Sqaulling shrill Debby virtually duets with a mellow soulful backing fellah on this Leroy Burgess co-penned fast frantic 117½bpm jittery flier, sorta Aurra and Skipworth & Turner gone Hi-NRG (in four versions).

JAK TO JAK 'Take It Easy' (Boiling Point POSPX 806) The S and M of DSM, Birmingham DJs scratching Shaun Williams and Mambo now joint huskily talking rapper Gilly (a guy) who rides the rhythm of a not surprisingly DSM-like mellow ticking 110½bpm shuffle groove (jazzier and harder more 'Twilight'-ish dub flip).



Stock Aitken Waterman present MONDO KANÉ featuring Dee Lewis & Coral Gordon, guest star GEORGIE FAME 'New York Afternoon' (Lissson Records DOLEQ 2, via PRT) With the overall concept's name now phonetically respelt to prevent confusion with a Dutch group called Mondo Cane, production team Stock Aitken Waterman's debut as "artists" starts the inimitable nasal tones of the 'Yeh Yeh' man crooning Richie Cole's gloriously breezy 103¾bpm samba as if it had been written for him. Edited 0-103½-103¾bpm Little Samba and Fame-less 0-104bpm Nip On mixes join the flip's oddly wowing (0-) 106¾bpm similarly samba instrumental 'Manhattan Morning'. Not many know it, but DJ Chris Hill was behind this whole idea.

CASHFLOW 'Can't Let Love Pass Us By' (Club JABX 33) An unlikely A-side, this intensely chugging tight 115½bpm whipper does become quite nagging on a monotonous level, as do the flip's already charted rambling jiggly 94¾bpm 'Spending Money' and pent-up wriggly 112¾bpm 'In Need Your Love', all having a cumulative soulfulness rather than being strong songs.

MAGAZINE 60 'Don Quichotte' (RCA PT 40772) Last year's Continental smash, now climbing Stateside in Falco's wake, is a mindlessly inconsequential Anglo-Spanish burbling 118½bpm Eurodisco loper by, just to be confusing, a French group!

MELI'SA MORGAN 'Fool's Paradise (Paradise Mix)' (Capitol 12CL 415) At long last it's a 12 inch! Although

maybe still only on promo for a while, this Zack Vaz-remixed juddering 100½bpm soul soarer has the potential to be another 'Solid'-like crossover smash considering the number of albums that have been brought during the last few months for its original version alone. Two less abruptly starting short 100bpm chorus-only mixes and the jolting 111bpm 'Getting To Know You Better' are flip.

THE INCREDIBLE MR. FREEZE 'Back To The Scene Of The Crime' (US Pow Wow PW 409) Produced by Arthur Baker with André Booth, the massed rappers chant "I want to go back" before swapping verses in decidedly retrograde style to what sounds like 'The Crown' played by MFSB, in two 115½bpm vocal versions and a usefully Vince Montana-like marathon 114½-

114¼-113¾-114-114¾-0bpm instrumental. If that looks tasty, buy it now before it's as big as it's gonna be!

MILLIE SCOTT 'Automatic' (4th + B'way 12BRW 51) Exploding on white label but due here commercially ahead of imports in a week or so, Mildred's follow-up (nothing to do with the Pointer Sisters despite a similar hook line) is an insistently rolling and tapping 110¼bpm tense wriggly swayer somewhat in subdued Skipworth & Turner Style, with a vocal dub and percappella flip.

MARSHALL JEFFERSON 'The House Music Anthem' (US Trax Records TX117) Smartly stealing DJ International Records' thunder, this other Chicago label's anthem is a typical cymbal schlurping 122bpm bouncer with simple chording (almost rock 'n' roll) piano and slightly weedy vocal, in four versions. 'House' really is turning out to be at timeless, universal disco music ... as long as it can stay clear of the clichés of Hi-NRG in which many of its makers appear by temperament to be rooted.

ORAN 'JUICE' JONES 'The Rain' (US Def Jam 44-05930) The only newie to stand out on New York radio last week, this remix of a shamefully ignored album track is a widely appealing falsetto-sung sharp snappy little (0-)109¼bpm swayer which is so suddenly superimposed by a particularly good off-the-cuff rap that the first time I assumed it was the radio jock getting carried away! A pity it fades so abruptly as it deserves to be much longer — and huge (lovely traditional soul vocal group-style slow 0-55-0bpm 'Your Song' flip).

THE JUNKYARD BAND 'The Word' (US Def Jam 44-05922) Washington DC's dustbin bashing street urchins sound slightly confined tapping out their go go beats inside a studio on the 0-97¾-97-98-98¾-99¼-98½bpm topline (edit too), although dropping the bomb vocally and sardonically, the flip's chanting 99-100-100¾-101-101½-101-101½-102½-104½bpm 'Sardines' however being altogether beefier, funkier, and more fun.

MAZE featuring Frankie Beverly 'I Wanna Be With You' (US Capitol B-5599) On seven inch initially, this first presumably studio recorded single off the upcoming 'Live From Los Angeles' LP is another of Frankie's soulful jiggly grooves, a wriggly 113¾bpm shuffler with a joyful mood that's almost an actual song this time (denser 114½bpm instrumental dub flip).



aretha franklin

New Single

Ain't Nobody Ever Loved You

b/w Integrity

7" & 12" **REMIX** by Steve Thompson and Michael Barbiero

ARISTA



ONE HIT WON'T DO!

Yup, it's get out your history books time again. This here is the story of how Audrey Hall became the first female reggae singer to have two consecutive UK chart hits
Hall of fame:
Stuart Bailie

Audrey Hall has every reason to feel proud. Her present hit, 'Smile', along with its predecessor, 'One Dance Won't Do', represents a unique double in reggae history. She is the first female singer to have two consecutive chart hits. Indeed, the last male reggae artist to achieve this was Ken Boothe, way back in the Seventies. Just arrived from New York, the young lady beside me contemplates the possibility of another 'Top Of The Pops' appearance, and beams with contentment.

"It's not always easy to get the second one to go in. Usually, in the reggae field, if you get a hit in the charts, it's like a one-off. You try to come back with something better, but even though I liked the song very much, you're sure that everybody else liked *their* follow-ups too. You just never know."

Lovers rock, with its languid vocals, soft melodies and lazy rhythms, is a musical format that has never really enjoyed popular success. Boy George had some

idea of its potential when he wrote 'Do You Really Want To Hurt Me?', and so netted his first number one. That he had succeeded where others missed out is partly down to showbusiness, but it is also due to the reliance of lovers rock artists on already famous pop songs. Audrey, whose first single was an interpretation of Foreigner's 'I Wanna Know What Love Is', explains.

"The ethnic market loves cover versions. Obviously people like to hear a favourite song being played in their own style, but it can be overwhelming. And it creates more respect when you come up with your own material.

"But I will never use all of my own compositions, because sometimes a composer can sound too similar from one song to the next. I want to have a mixture."

But this is where Audrey, with her songwriting talents, comes into her own. Her debut album of last year, 'Eight Little Notes', had a few old chestnuts on it, notably John Lennon's 'Imagine' — but the self-penned title track and sister Pam's anti-apartheid song, 'No Honorary Whiteship', proved that she could just as easily capture the imagination with unfamiliar material.

'**Once Dance Won't Do**', which rapped the top 20 in February, was an adaptation of Beres Hammond's 'What One Dance Can Do'. It was originally released here on the B-side of another version by Owen Grey, but Audrey soon made off with the glory. "I had no idea whatsoever that it would be a hit," she remembers, "It kind of flipped over and took off." And so a singer who lives in New York and records in Jamaica returned to Britain (her birthplace) to promote her first major success.

But the unexpected nature of the hit meant a follow-up had to be found fairly sharpish.

"I was writing some new songs when I met up with Germain, my producer, and he was saying, 'Haven't you written anything else yet? We've got to find a follow up'. I said yes, I had, but I didn't want to hum it to him just then. But he said we didn't have time.

"So I had about five songs, and I sang two before I did 'Smile', and he said, 'That's the best one you've written so far!'. That was me singing straight, without musicians or anything."

As far as future musical developments go, Audrey cautiously tells me to 'wait and see', though she does mention moving towards a more up-tempo dancehall style. But is there a danger that this relatively sudden success will make her have to try, perhaps too hard, for more hit records?

"It's something natural; a blending of what I want to hear in the music and what my producer wants. He's more into Jamaican music, so he wants a solid background. I want to hear that too. Now the other cultures in me, which are British and American, want to hear something else, and I have to battle with him to get my bit across. So we compromise, and it just kind of comes out that way. Fight? Yes we do... tears and everything!"

Hopefully, this lady with the sublime voice and a great line in modesty has yet to come up with her finest work. The past six months must have been all very exhilarating, but she views her achievements in a cool-headed fashion.

"I'm just really glad that I can touch a chord in so many people; it means that I'm not off-course. I can't really say 'I've finally made it' — that I've been slogging all these years, and slaving and starving, 'cause I haven't." With a typically self-effacing afterthought, Audrey adds: "Music has been a kind of a sideline, I'm just pleased it's taken off."

IS HE BEYOND GOOD AND EVIL?

Who he? **Holly-**
wood Beyond,
that's who. He
wants to know
the colour of
money, but he
doesn't want to
smell the blood
that goes with it.
Cryptic? Us? Wait
till you find out
how cellos are
erotic...
Hollywood
Babylon: Roger
Morton

Mark Rogers used to work in a mental asylum, thinks that cellos are erotic and is terrified of tramps. He's also one of the warmest and most unpretentious young pop pretenders that you're likely to come across.

That last comment may seem a little odd, because through his band, Hollywood Beyond, he projects an image of chic self-possession, which might tempt you to label him a fool for Eighties' cool. His is the severe, tailored matt black look of modern classicism. Six inch dreadlocks hover above round sunglasses and a sensual mouth, which emits a voice just a shade reminiscent of another eclectic trickster, Prince.

Yes, there's that 'eclectic' word again. In keeping with the times, Hollywood Beyond refuse to be one thing or the other. Elements of funk, soul, rock and jazz are fused into a powerful cosmopolitan dance music, which has produced a first single, 'What's The Colour Of Money?', described by Mark as 'swamp rock, with a Middle Eastern orientation, and a bit of heavy metal'.

But beyond his wilful desire to mix up heavy metal guitars and cellists in one band, perhaps the oddest thing about the Birmingham born Rogers is that he thinks there's more to life than money!

Mark: "What's The Colour Of Money?' is an international bastardisation, a mosaic of different influences, which are part of my influences. In an apolitical sense, it's saying that whether you're left, you're right, you're black, you're white — real hippy stuff — at the end of the day, everybody is trying to get **money**. There's this continual desire to grab for money, and the colour of money is **blood**.

"From your religious wars to the guy hustling on the streets, people are sweating blood to get something that society says you have to have to be a human being. We're in a period of grab, grab, grab right now, and I don't mind the materialism and the consumerism — there's a place for it, as long as you're aware of it and you don't get sucked all the way down."

All of which might make you think that Mark has quite a radical edge to his chic. Is this some sort of socio-economic theorist, out to overthrow Hollywood, Babylon and the material world? Mark: "I'm not going to be turned into a politician. I've got no solution to these problems. I'm aware of them, and I hate them, but I can see pitfalls in all solutions. I actually do believe that the Conservative Government is trying to turn the North of England into a wasteland at the moment; but in the same breath, I'm no lefty. I don't hold anything for politicians."

After a number of multi-member trial runs for the band in Birmingham, Mark slimmed down the line-up, and moved



to London to secure a contract with WEA. The core now consists of Mark, his 'visual co-ordinator' Jamie, and sound engineer and 'musical encyclopedia', Cliff Whyte.

Isn't there a part of Birmingham called Hollywood?

Mark: "Yeah, but it has no reference to California, Birmingham. The name just conjures up all the things that I want the band to be. Hollywood, to me, epitomises society at its worst. It's America, it's out of proportion, and it's consumerism."

"In the song 'Hollywood Beyond' (the current single's B-side) we invent a place where people go, where materialistic things are what you need, but not all the things you need. There is something beyond that. So you can continue talking all this bollocks about it forever — ha ha. I just liked the name, and it stuck."

Perhaps a clue to Mark's aware but unaligned political orientation can be found in his early school experiences. He says: "I went to a junior school which was run by a woman who had been in Rhodesia. At the age of five, I had to sit and watch her slides. I remember one really vividly. It was of a little black boy, with no clothes on, holding up a snake, with the proud big white hunter standing next to him. I told my mum, and she reported it to the education committee. I left that school."

With his parents working overtime so he could catch up on his studies, the young Mark began to educate himself towards his current musical concoction: "My pre-pubesence was heavy metal, I suppose... but when my left ball dropped, I stopped acting like Jimi Hendrix."

A classically trained pianist, and graduate of Birmingham's renowned 'new-romantic' era club, the Rumrunner, Mark refutes the suggestion that Hollywood Beyond straddle the divide between black funk and white rock.

"It's not between the two at all. It's between everything. I was into soul music. I wanted to play slap bass at one stage, but I couldn't get the technique. There was the typical black Sunday morning thing of my parents playing Ray Charles, Ella Fitzgerald, blues, reggae, blue-beat and ska. And then my friends showed me another thing. I just float, you know."

For those not acquainted with Mark's four year apprenticeship in the backwoods of Spaghetti Junction, his sudden appearance on front covers, with an aggressively catchy first single, might seem a little suspicious.

"I'm a new boy," he says, "and people have got to see me, so the more press, the better. But that's why we played live, because I didn't want it to look like hype. I know how negative people are about things like that. If it hits you from all sides, you think you're being taken for a ride. That's not necessarily the case."

There is, however, something unneringly calculating about Hollywood Beyond's musical cross-dressing and stylistic streamlining. Some would say it was a case of consciously Eighties designer grooming, but for Mark it's all a matter of quality control.

"It's not calculated," he explains, "but there is a lot of thought involved in it. I can't expect people to pass over their serious money if I haven't got something to offer. I'm just trying to get something out of me at the moment, and it just happens to be 1986."

"I'm quite demanding of what I see, and I want people to be demanding of us. The band is a mish-mash of a lot of different things. There's nothing over the top about how they're dressed. There's a certain amount of subtle flair to it, but I can't see how it could offend anybody. The styling's very simplistic."

Whatever Mark Rogers' significance as a style contender might be, his emergence as a black performer, who refuses to fit into the restrictive, pre-determined music biz categories for

black acts, does give some cause for hope.

"When a black thing is happening on the streets, record companies normally turn round, and open up a subsidiary company, in order to 'accommodate' it. Instantly it's segregated, and anything that follows then goes into that box.

"But I'm no token nigger for the middle classes. I'm me. Deal with it. There's too much hypocrisy to turn round and say that I'm going to wave a banner for black musicians."

Reputed to be ultra-fastidious about all aspects of Hollywood Beyond, Rogers is nevertheless winningly self-effacing about his own musical process.

"I like to do my own keyboards, and on one track even the record company turned round and told me I wasn't playing 'quite in time'. I've got no rhythm. I'm completely messed up — ha ha. The only black guy with no rhythm!

"I just hate totally formulated, synthetic sounds. I've always loved the cello. It's just so dramatic, even to look at... and there's a certain amount of eroticism I get from it as well."

The next two Hollywood Beyond singles are already lined up. 'No More Tears' is described by Mark as "a Seventies based funky track with rock influences", and the third single 'After Midnight' is a dark, rebellious ballad.

Mark: "My idea of music is that it should have two different dimensions. You can dance to it on the disco floor, and then go home and get involved in it lyrically."

Clever dance music?

"Call it what you want, man. I ain't intellectualising about it for nobody."

To avoid intellectualising, you might just say that Hollywood Beyond make sharp modern pop, put together with even more thought than George Michael gives to his bank account.

And when it arrives in the charts, as it inevitably will, there should be a lot of money-red faces around.

Mark: "I ain't going to bullshit... I want the money, and the success, but I have other ambitions. At the moment, writing pop songs is a bit of a test to me. And I want my records to be in the charts because they're good, not because they're gimmicky formula pop writing.

"I hope it doesn't look like anybody's trying to make me look like a 'pop star'. To me, that's something without depth. I don't want to be a 'pop star'."

With fame beckoning, and Mark looking for something beyond Hollywood, what are the things that frighten him?

"Dying without achieving anything. The Third World War's imminence... and tramps. Tramps frighten me, because they have this affinity with me, and I can't deal with it. It's serious shit. I think it's to do with being frightened of failure, of giving up. There's something Freudian there that some psychologist who reads **rm** could read a lot into!

"There's so many things that frighten me, but I'm not particularly prepared to discuss them all. I'm not giving away everything."

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