

rm

RECORD MIRROR

JEAN JACQUES BURNEL

coming over all nice in Nice

SPANDAU BALLET
GWEN GUTHRIE
ICICLE WORKS
20 FLIGHT ROCKERS

L I V E

UK FRESH ●

G-MEX ●

WOMAD ●

STATE OF PLAY ●

TALK TALK ●

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MORE PRUNES, VICAR?

Our recent **Virgin Prunes** review prompted one or two questions in the house (well, in the rm postbag, anyway) as to the whereabouts and current plans of the strange but fascinating Irishmen. As if by magic, a new studio LP dropped onto the Index desk, so we thought we'd avail you of a few details. The LP 'The Moon Looked Down And Laughed' is produced by Dave Ball, late of Soft Cell, and includes guest appearances by Malcolm Ross (Orange Juice, Aztec Camera) and Jim 'Foetus'. It's a typically uncompromising Prunes vinyl outing, destined to send at least half of the rm team out in search of the last Wham! single, but fear not — those of us who have a place in our hearts for a band that sounds like no other will continue to dose ourselves up on the Prunes.

AS

ON THE LEVEL

Level 42 have added a couple of dates to their British appearances. They'll be playing Wembley Arena December 3, followed by Birmingham NEC December 5. Tickets for Wembley and the Birmingham NEC priced £8.50 and £7.50 are available by post from Level 42 Box Office, PO Box 77, London SW4 9LH. Make your cheques or postal orders payable to Level 42 Box Office and enclose a sae. Tickets for Birmingham will also be on sale at local record shops and other agents.

RS

STRANGLERS TOP 10

- 1 'Peaches'
- 2 'Toiler On The Sea'
- 3 'Golden Brown'
- 4 'Duchess'
- 5 'Tank'
- 6 'Five Minutes'
- 7 'Walk On By'
- 8 'Nice 'N' Sleazy'
- 9 'No More Heroes'
- 10 'Grip'

compiled by the rm Raven loonies



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UB40 will be touring here in the autumn. They'll be playing Edinburgh Playhouse Tuesday, October 21, Edinburgh Playhouse 22, Glasgow Barrowlands 24, 25, Newcastle City Hall 27, 28, Bradford St George's Hall 29, 30, Bournemouth International November 2, Brighton Centre 3, Birmingham NEC 5, 6, Wembley Arena 8, 9.

Tickets are available from box offices and usual agents. Credit card bookings for Birmingham can be made on 021-780 4133. Tickets for Wembley priced £8.30 and £7.30 can also be bought by mail from UB40 Box Office, PO Box 2, London W6 0LQ. Make your cheques or postal orders payable to MCP Ltd and don't forget to enclose a sae.

● Stories that UB40 have sacked all the other acts on their DEP label have been strenuously denied. Some reports have said that Winston Reedy and Mikey Dread were booted off the label because they were being too extravagant, but UB40 say they left the label by mutual agreement and there was no unpleasantness involved.

"UB40 just didn't have enough time to work on anybody else," says a spokesperson.

RS



BALAAM AND THE ANGEL

release their debut album 'The Greatest Story Ever Told' on Monday, August 4. Produced by Hugh Jones, the album has 10 tracks including 'New Kind Of Love', 'Don't Look Down', 'She Knows' and 'Burn Me'. The cassette version will include the bonus track 'Walkaway'.

The band will be playing London's Camden Palace on Thursday, August 7 and they'll also be playing Reading Festival on August 22.

RS



So there's **Jermaine Stewart** steaming up the American charts with 'We Don't Have To Take Our Clothes Off' and here we are all joining the Mary Whitehouse brigade and referring to it by the re-release title 'We Don't Have To...'. But that's OK, says Jermaine. "It's kind of nice, because the whole idea of the song is such a positive statement, it's not just we don't have to take our clothes off to have a good time, it's 'We don't have to take drugs... drink and drive... get pregnant', anything."

And guess who's doing the na-na-nas on the song? None other than Carl Lewis, the American runner. The 'Frantic Romantic' album also features Sylvester, Clarence Clemons and Sheila E, thanks to the very large phone book of producer Narada Michael Walden. "He just asked me who I wanted on it, I said all these names, and he said, 'Yeah, I know them, no problem'."

Jermaine, who's planning to do some work with his pals Nick Heyward and Lee John, also used Jellybean's production skills on the album and says that went very well too, with one exception; "It was hard work for him the day Madonna got married, 'cos they lived together for three years. We had to cancel the session that day."

PS



If you're a regular browser of James Hamilton's BPM page, you'll already know about 'One For The Money' by **Sleeque**. Now it's out over here on a new subsidiary of the blues and soul label, Malaco Records, Malaco Dance, and, seeing it's pretty damn good — tinkly piano intro, Garage percussion, diva vocals and very catchy — I reckon you'll want to know more about them. Obviously Adrienne Garrett and Inez Brown have a great sense of humour, for sleeque they certainly aren't!! They just got together for this, their first release, after making their respective marks on the New York session scene. Sleeque may not look the part, but they sure can belt out a song.

EJB

The trouble with pocket money is that before you know it, you've spent it.



Save in a NatWest On Line Account and all you need to carry around is a Servicecard.

You can qualify to apply for one if you are 14 or over. With it you can withdraw up to £25 of your savings, from any NatWest Servicetill, whenever you need it. You'll also receive a regular magazine, a folder and wallet with everything you need to manage your account. Pocket an On Line card and it'll help you stay in pocket.

London EC2P 2BP. Account is available to anyone under 19. A minimum of £3 opens an account, of which £1 goes towards the cost of the opening pack and the remainder is credited to your account. You must opening your account with a minimum of £26 of which £1 goes towards the account opening pack.

Frankie GRAHAM'S

NEW SINGLE
IS

BREAKING AWAY



THE COMPLETE 7"
AND 4 TRACK 12" SINGLE
PRODUCED BY DEREK BRAMBLE
IS

OUT NOW



FRANKIE GOES TO HOLLYWOOD are back with their first single for nearly 18 months. As predicted, the single will be 'Rage Hard', a song previewed by the band at this year's Montreux pop festival. 'Rage Hard' will be released on Monday, August 25, and is backed on the seven inch by '(Don't Lose What's Left) Of Your Little Mind'. The 12 inch version of the single will include a third track, so far unannounced. Frankie's new album, rumoured to be called 'Liverpool... Let's Make It A Double', should be available in the autumn.

Meanwhile, stories still persist that Holly Johnson's days with Frankie Goes To Hollywood are numbered. Despite official denials, strong rumours in the music business say that Johnson will be leaving the line up in a matter of months.

We've heard that Holly will be leaving the band after they've completed another tour, but his solo plans are unknown at the moment. Apparently Holly no longer gets on well with the other Frankies.

"He's distanced himself from them and he doesn't mix with them any more," says one source.

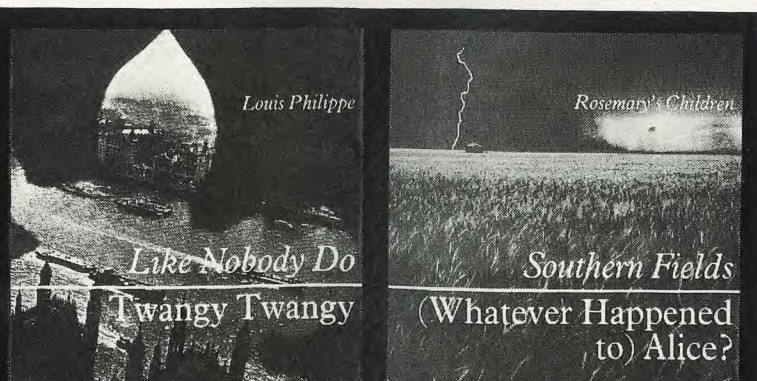
The rather bizarre story that Pete Dinklage was asked to join the line up is true. We've heard Dinklage was approached several months ago to replace Holly but politely declined the offer.

FREDDIE'S FACE

Phew! If, like some of us here, you're still recovering from Queen's gigs at Wembley Stadium recently, we've got a great competition to keep the memory alive for you. We've begged, borrowed and pleaded to get 10 copies of the **Freddie Mercury Video EP** for you to win in this exciting competition. The video EP features Freddie's solo singles 'I Was Born To Love You', 'Time', 'Made In Heaven' and the outrageous 'Living On My Own' previously unseen due to its risqué nature. Just answer the three questions below.

- 1 Freddie's real name is: a) Freddie Mercury, b) Freddie Bulsara, c) Freddie Jones?
- 2 Along with the other members of Queen, Freddie once spent a vinyl day at a) the dogs, b) the races, c) Henley?
- 3 At Wembley stadium two giant inflatable whats were released into the sky: a) Queens, b) Freddie's, c) Penguins?

Send your answers on a postcard to **rm Freddie Mercury Competition**, Greater London House, Hampstead Road, London NW1 7QZ. Don't forget to include your name and address. The first 10 correct entries out of the hat on the closing date Monday, August 11 win.



While many of today's newer indie labels seem to get endless coverage for what is often standard musical fare, on the back of a big mouthed mainman, others get on with the business of releasing records that stand aside from the usual "we want to compete with the majors, but we won't spend more than £200 on a single" nonsense. **e1 Records** is such a label, quietly releasing records with character. In fact, a whole series of strange characters, if you're foolish enough to take the cover notes and biogs too seriously. A nice line in covers too as you can see from the label's summer singles package. Anthony Adverse serves up perhaps the most charming offering, but top marks must go to the Cavaliers for their 'It's A Beautiful Game' single complete with coverstar I T Botham himself.



I woke up in my apartment the other morning and everything had been stolen and replaced with an exact replica.



Weird.



My friend George came over. He's a radio announcer. Everytime he walks under a bridge you can't hear a word he says.



"George" I cried "everything here has been stolen and replaced with an exact replica." He said, "Do I know you?"



"It's me Max."



"Well if you're Max you'll be able to tell me exactly what we did last Saturday."



This posed no imbrogio dear reader for George and I had been to...



RADIO RENTALS.



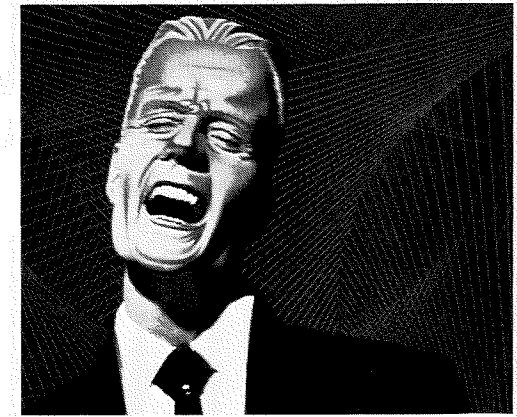
To take advantage of their latest incredible offer.



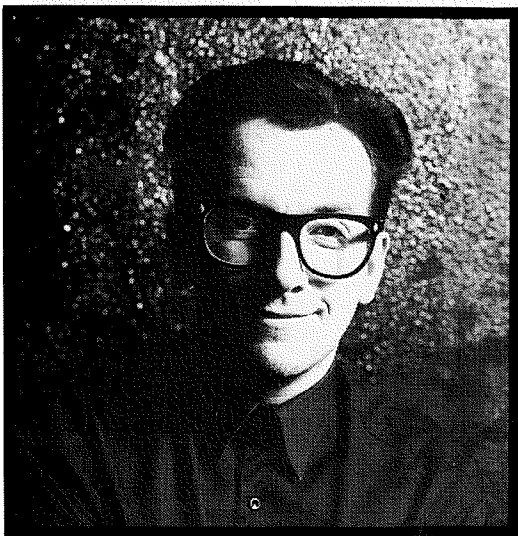
Compact discs from £6.95. Their top thirty starts at £9.95. Wow... or rather, no wow.



And to further assure George I played my favourite C.D. The Stones. I love the Stones. Can't believe they're still going... Good old Barney and Fred.



HA!



ELVIS COSTELLO has a new album, a new single and a new record label. What's more, he's about to embark on his most ambitious tour ever.

Costello's new album is 'Blood And Chocolate' and is released on Friday, September 19 on his own independent IMP label. The album unites Elvis with the Attractions and with his original producer Nick Lowe, who recorded the LP with Colin Fairley.

A single from the album, 'Tokyo Storm Warning', is released on Friday, August 22. The single was co-written with the Pogues' bassist Cait O'Riordan and is a seven minute long track in two parts on the seven inch release with the 12 inch featuring the previously unreleased original 'Black Sails In The Sunset'.

The release of this album on the IMP label marks the end of Elvis' relationship with RCA. All previous Elvis LPs on RCA and his first ever LP, 'My Aim Is True', will be available through IMP before the end of the year.

Following the release of 'Blood And Chocolate', Elvis undertakes a world tour which will arrive in Britain on November 23. All the dates will be a series of residencies in small intimate theatres, featuring a number of guests and surprises. Sets will feature appearances from Elvis Costello and the Attractions, the Costello Show, the Confederates, the Coward Brothers and others. Special features will include 'The Spectacular Spinning Songbook' which will take the form of a giant spinning wheel with 40 song titles on it, which invited members of the audience will spin and the appropriate number will be played.

British and Irish dates are: London Royalty Theatre November 23-29, Dublin Olympia December 1, 2 and 3, Edinburgh Playhouse 5 and 6, Liverpool Royal Court 8 and 9.

Ticket prices and box office details will follow next week in News Digest.

JR



LONELY AS A SHELLEY

With all the Buzzcock impersonators currently doing the rounds, it's a relief to welcome the man himself, Pete Shelley, back with a new single. 'Blue Eyes' just goes to show what you can do with two chords (acoustic here rather than buzzsaw) if you've got the character of the Mancunian maestro. Some marvellous lyrics ("you make love like a tug of war") and a wacky guitar solo to boot, Pete's far from the scrap heap that many old codgers are trying to condemn him to. Taken from the equally wonderful LP 'Heaven And The Sea', I wonder if the Soup Dragons will still be making records in 10 years' time?

AS

Howard Hughes And The Western Approaches

is a name that's beginning to turn a few heads on the live circuit. The band have just released their new single 'Buffalo Bill (Part One)', a rather sedate, subtle affair that creeps up on you from behind rather than smashing you across the nut. It reminds these ears of the strains of Furniture's 'Brilliant Mind', but then I've always heard things differently from most. I'm sure Howard and the boys would be delighted if it achieved the same level of success.

AS



PRINCE is to give his first British shows since 1981 when he plays Wembley this month. He will appear at Wembley Arena on August 12, 13 and 14. There will be no support act.

Tickets for the three shows are available from 10am on Thursday, July 31. They are priced £12.50 and £10 and can be obtained from the following box offices.

Wembley Box Office (01-902 1234 — tickets limited to four per person), Way Ahead Travel, Nottingham (0602 414212), Cavendish Travel, Leeds (0532 441919), Concert Travel Club, Barnstable (0271 74447), Furlongs Box Office, Sevenoaks (0732 460353).

Tickets are also available from Keith Prowse and all usual ticket agents. To coincide with the gigs, Prince will be releasing a single on Monday, August 4. Entitled 'Girls And Boys', the single is taken from the 'Parade' LP and is backed by 'Under The Cherry Moon'. The 12 inch version of the song contains an extra track, 'Erotic City', while also available is a special limited edition seven inch double pack containing the regular seven inch plus two unreleased album tracks, 'She's Always In My Hair' and '17 Days'.

JR

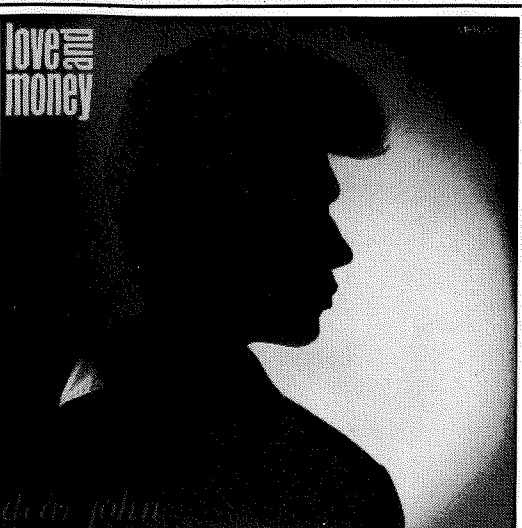
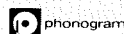


NEWS DIGEST P.46



*the new single is
dear john
on 7" and special John
'Tokes' Potoker remix 12"*

*taken from "All You Need is..."
the Album, Cassette & CD*



PSYCHEDELLIC FURS



PRETTY IN PINK

THE NEW SINGLE

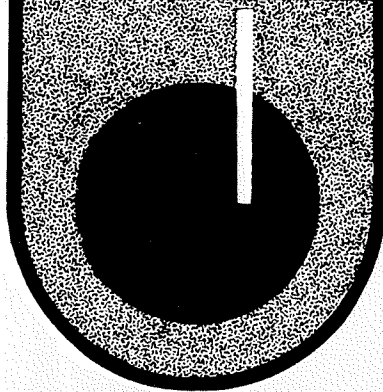
re-recorded & re-mixed

FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK

7" features Love My Way - U.S. Remix -
12" features Pretty In Pink - Berlin Mix -
Pretty In Pink - Dub - & Love My Way - U.S. Remix -



S I N G L E S



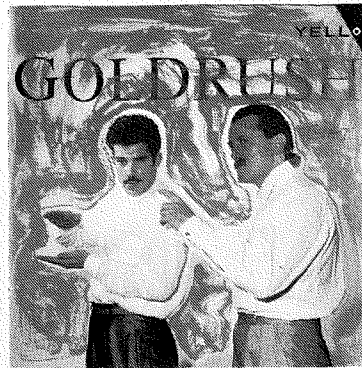
**SINGLE OF
THE WEEK**

YELLO 'Goldrush' (Mercury)

NC: Right, there will be blood spilled in the office if anyone doesn't like this!

Mark: This is a great release. Beautiful vocals and guitar. Single of the week.

Brix: This is music for adults! This is music for intelligent human beings. This is it! This is my favourite record I've heard in a year! Next to my Mark, this guy's in line. (Dieter, that is — NC)



**ALL OF
THE REST**

THE THE 'Heartland' (Some Bizzare)

Mark: Another load of poseur nonsense moaning about (I think) London. Point's taken, but I have a horrid suspicion that The The would like to live on the Continent. I say: better the English morass than Continental living — pap death.

NC: Well, I have to say that I don't agree with anything this Smith has to say. I'd make it joint single of the week if it was up to me!

Brix: I think it's a good record, but as an American I find it very offensive,

what they're saying about America. It makes me very dismayed that some English people feel this strongly.

RAMONES 'Crummy Stuff' (Beggars Banquet)

Mark: For some reason, today's studios ruin and eat out all the rawness. Truth: Joey's great.

Brix: I think it's very good, simple pop music but I prefer other Ramones' tracks.

DUST DEVILS 'Seeds In The Spoil' (Rouska)

Brix: It's like mashed potatoes in my brain!

Mark: Great cover. A sleeper.

DR AND THE MEDICS 'Burn' (IRS)

Mark: The product of 10 years' education by third-rate Poly Sociology teachers. Much more atypical of England's tragic state than The The.

Brix: It seems like they were forced to put out a follow up. I don't think it's very good. It didn't make me burn!

OZZY OSBOURNE 'The Ultimate Sin' (CBS)

Mark: Disappointing stuff from the man who inspired my career. Thankfully, the B-side, 'Lightning Strikes', was fantastic.

Brix: I couldn't get through it. He is great, but that was awful.

NC: We actually had to take this record off 'cos it was just too painful. Sorry, Oz, I love you, but not this one.

JANET JACKSON 'When I Think Of You' (A&M)

Mark: A pack of old crap. I, too, know the problems of having sisters and brothers.

Brix: Oh God, I really like the first two singles but this is a ballad and I can hear a lot of the things sampled from the other record on this.

NC: It's a hack record, in other words, chaps.

Brix: Don't buy it! Don't buy it! Save your money for something better!

GARY HOLTON 'People In Love' (Gaza Records)

Mark: The single is released at his mother's request to help fight against heroin addiction. (Mark reads off the sleeve) 'Royalties from the single will be donated to the OO charity.' Very appropriate. Hmm, see last review.

How dare these people moralise in retrospect. Unfortunately, 'I am an alcoholic' (to quote Jerry Lee Lewis) 'but would not lay my problems on the nation's pop kids.'



JANET JACKSON

WHEN I THINK OF YOU

**THE NEW SINGLE
OUT NOW**

ON 7" & SPECIAL 4-TRACK 12"

**12" INCLUDES JAM & LEWIS DANCE,
DUB & ACAPELLA REMIXES**



HELEN TERRY 'Act Of Mercy' (Virgin)

Mark: The brilliant Helen is sadly disserved by lousy backing band. Are the musicians on YTS, too?

Brix: I think she's got a really good voice, and with it she could've made it a lot more exciting. It's very AM American radio type.

MIGHTY MIGHTY 'Is Anyone Out There?' (Girlye Records)

Brix: I don't really know what to say. It was a nice little song but...

NC: It sounded like the Housemartins...

Brix: I'm sorry, boy! I tried!

Mark: mumble, mutter, mutter (in dark Mancunian fashion)

DAVID SYLVIAN 'Taking The Veil' (Virgin)

Brix: I like David Sylvian. I like it, but it's a bit...

NC: Somnambulent?

Brix: Yeah, it's like going-to-sleep music at night.

Mark: The man's bone idle. Get some work done, you lazy sod!

DWIGHT YOAKAM 'Honky Tonk Man' (Reprise)

Brix: I like it, I like the way he sings.

Mark: I'm a big country and western fan and that's third rate, if you ask me.

SIMPLY RED 'Open Up The Red Box (Remix)' (WEA)

Mark: Uncle Tom Yarwood! Har, har, har!

Brix: Yuck!

Mark: The Frantic Elevators were a fantastic band. It's a tragedy. I think it's terrible! Haven't you got any rap records or anything like that?

JAKI GRAHAM 'Breaking Away' (EMI)

NC: I have to say that Brix was dancing round the office to this one, waving a chicken in the air!

Brix: I thought it was very refreshing. I like her voice. Good dance music. A hit!

Mark: Not as good as the last one she did — har, har, har! Whatever that was.

ANTHONY ADVERSE 'Our Fairytale' (ē)

Mark: Not bad, a bit twee.

Brix: That's just what I was going to say. I never use the word, twee, but in this instance...

NC: Right, let's have no domestic disputes over Anthony Adverse!

PLEASURE HEADS 'Fake It' (Molesworth Records)

NC: Well, that was Pleasureheads which sounds suspiciously like an old Fall record circa 1980 to me — Mark?

Mark: That was an amazing sound.

Brix: It was just copycat music.

Mark: It wasn't copycat, it was good! At least it's got some f***ing balls about it for a change!

Brix: No, it was good.

SOFT WAR 'Ruins' (Rude Records)

NC: Mark, what do you think of that, while Brix is powdering her nose?

Mark: The lyrics to the B-side are great!

NC: Not bad, really.

MIQUEL BROWN 'One Way Street' (Record Shack)

Brix: (coming down the office): What was that?

Mark: That was good, wunnit? That actually sounded like a record, that. It was really good.

Brix: It sounded like Carmel... I thought that was good.

PSYCHE 'Why Should I' (New Rose)

Mark: It was quite interesting, that, really. I like anything that's out of time. I like anything where the vocals are out...

Brix: But that was good; it adds to it. Thank God it's not the same as everything else.

Brix's conclusion: "When I came to do this, I felt really positive and was going to try not to say any negative things, but it was really hard. I found there wasn't much that I either loved or hated. Everything was just inbetween — apart from Yello. If I've hurt anyone's feelings, I apologise."

reviewed by



MARK E SMITH

BRIX AND

NANCY CULP



a
little girl dreams
of
TAKING THE VEIL
★
a new single
by
DAVID SYLVIAN



7" version

a. TAKING THE VEIL
b. ANSWERED PRAYERS

VS815



12" version

a. TAKING THE VEIL (remixed and extended version)
TAKING THE VEIL (7" version)
b. ANSWERED PRAYERS

A BIRD OF PREY VANISHES INTO A BRIGHT BLUE CLOUDLESS SKY

VS815-12



A L B U M S

SIGUE SIGUE SPUTNIK 'Flaunt It'
(Parlophone PCS 7305)

When you're the ultra, mega, hyper-hysterical, high finance, high tech fantasy future of sexy old rock'n'roll, you just can't afford to be even a little bit ordinary, or the least bit boring.

Of course, it was a mistake to put out 'the album' at all. A singing hologram of a male stripper, simulating sex with a cashpoint machine, maybe, but just another floppy old disc is hardly hard-on software warfare. The limited edition toy robot cardboard box packaging was a good try, but a tacky joke is still tacky, even if you're laughing. Which goes for the music, too.

Someone should have told producer Georgio MoRoder what a wild, writhing sex flash this was supposed to be, because most of it sounds pretty tame. The two singles, 'Love Missile F1-11', and '21st Century Boy' are the most energised of the video soundtracks, with 'Sex Bomb Boogie', 'Teenage Thunder', and 'She's My Man' all reworking the throbbing bass rhythm, squiffy jeepster-Gen X guitar, and Degville buzz-squeals to lesser effect.

'Atari Baby' unleashes a new idea: a whispered, psycho-sexual 'Je T'Aime'-type translation. 'Rock It USA' and 'Massive Retaliation' touch on harsher, heavier areas, but it's still the same old spacey sound effects, speedy Cochran guitar and video nasty narcissism. And yes, the little adverts within the big advert are mildly irritating.

Which doesn't mean it's a dead horse that Tony's flaunting, but the tired old rock'n'roll nag is bound to limp a bit under the weight of all that techno-junk clutter and global domination boasting. Especially in six inch stilettos. ■■■■

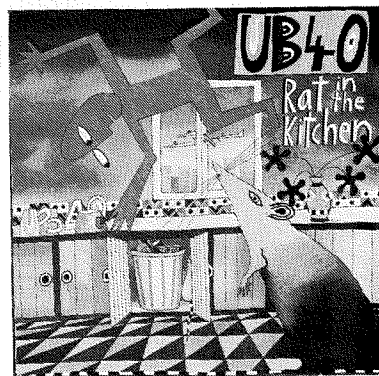
Roger Morton



UB40 'Rat In The Kitchen' (DEP International LP DEP 11)

A familiar sound by now to those of you who, like me, hang on their every chord. And there's no let up in the quality control department after the excellent 'Gefferly Morgan...' outing.

There's the usual social commentary of great tracks like 'The Elevator' and 'Don't Blame Me', the cynical romanticism of my personal favourite 'You Could Meet Somebody', powerful,



harmonious pop, the skank and rap when Astro takes the mike for 'Tell It Like It Is', and 'Rat In Me Kitchen' featuring the guest trumpet of Herb Alpert and followed by a rather tedious instrumental break.

A great sleeve wrapped round nine good, but typical, UB40 tracks. If there's any criticism to be meted out, it would be for their reluctance to tread on any new ground. Nor is this quite as immediate as some of their earlier recordings, but it's still an enjoyable, uplifting and pertinent record, showing all the class and professionalism you'd expect from a band whose name has become synonymous with quality — from their great live shows to their vinyl. UB40 have carved an exclusive niche for themselves on the totem pole of pop history, and, as evidenced by this, are happily holding on to it. ■■■■

Di Cross

CHAKA KHAN 'Destiny' (Warner Bros WX45 925425-1)

Bash, crash goes the neon night production. Hard, crisp, unfeeling, unrelenting and nothing like the real thing. 'Destiny' is Chaka in search of a vocal break. Chaka buried beneath everything Arif Mardin and friends can throw at her. And that's more than a shame, it's a downright waste.

On classic disco form — 'Ain't Nobody', for instance — Chaka is given a smooth undulating tune and makes it her own. Makes it something sensuous. But here she's left stone cold by a clumsy attempt to clatter her firmly into heavy pop rotation. Few of the songs have enough space for Chaka to stamp her vocal imprint on them; few of the songs have enough personality to drag themselves out of one repetitive groove.

You can put these tracks under that banner: 'Earth To Mickey', 'Watching The World', 'My Destiny', 'I Can't Be Loved', 'It's You', 'So Close' and 'Tight Fit'. That's most of the album, but there are two exceptions.

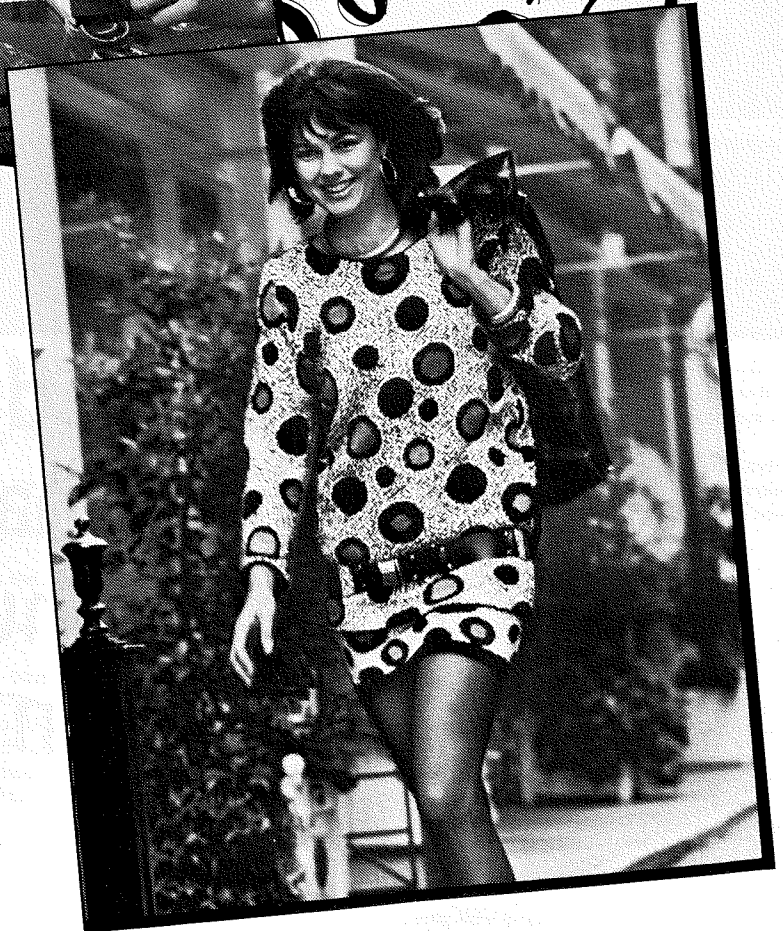
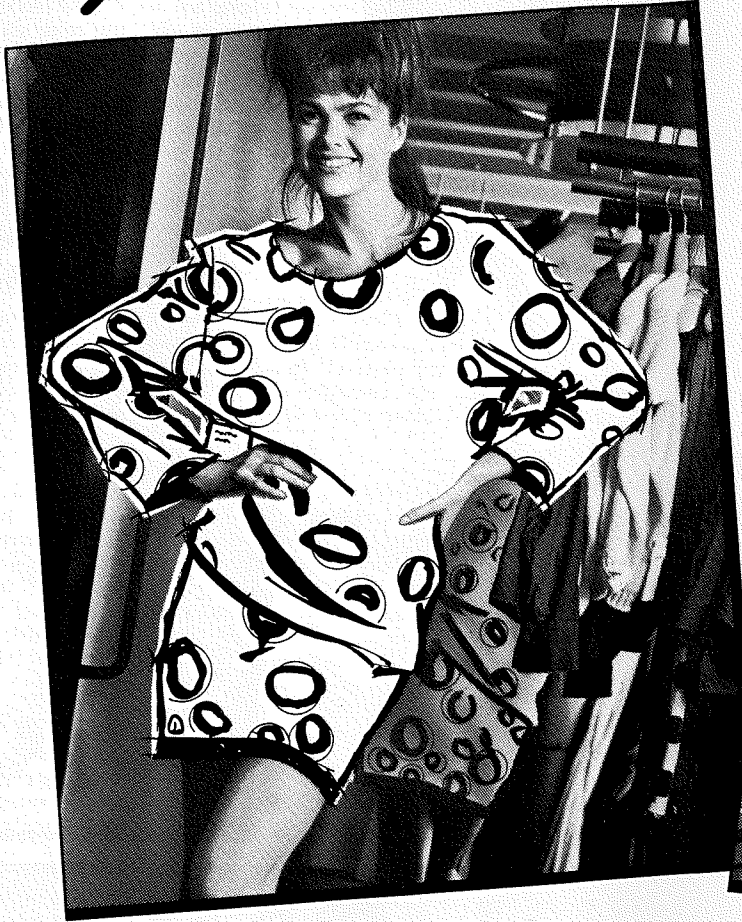
'Love Of A Lifetime' — the current single — takes all those tough Mardin production techniques and spins them into something resembling a real flesh and blood song. Written by Gamson and Gartside of Scritti Politti, it is a full blooded raunchy counterpoint to their own 'Cupid And Psyche '85' set. 'Coltrane Dreams' is an altogether different affair; one minute 38 seconds of colliding, synthesised cod jazz that stands out more in contrast to the rest of the LP than on any merits of its own.

Given the right songs, the right production, Chaka will let the voice take care of the business. For most of this album, she hasn't a chance. ■■■■

Jim Reid

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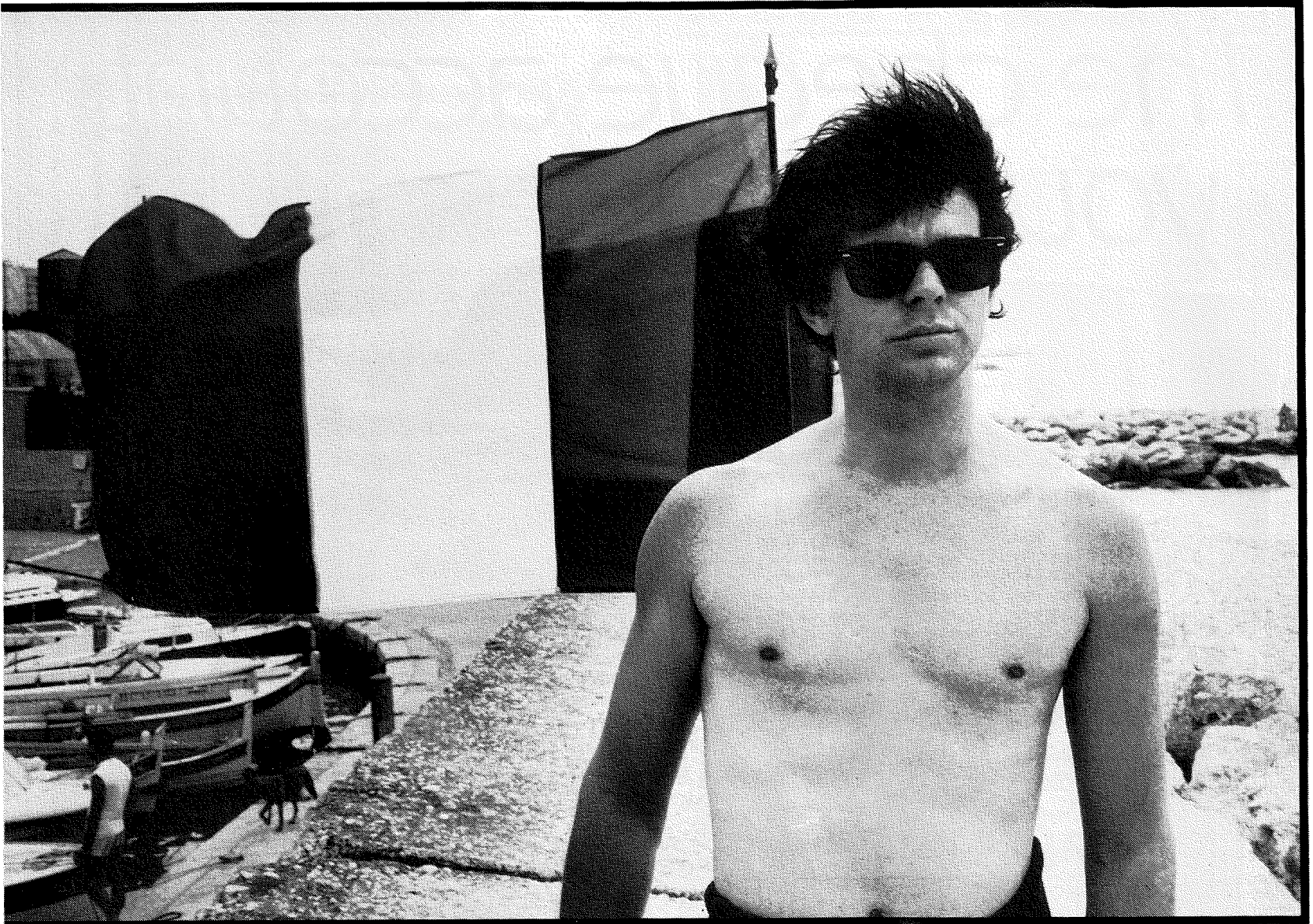
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JEAN JACQUES BURNEL

“I got so pissed off with reading that I was a moron, inhuman . . . an animal.”

Yup, we reveal the nice guy behind the leather jacket and karate belt. As the Stranglers get set to release their 'Nice In Nice' single, we go to Nice and JJB gets very nice. Oh yeah, and there's the little matter of a bath tub race . . .

Story: Roger Morton
Photography: Joe Shutter

Here was an easy prey. The yobbo bassist with ageing rock sculptors, the Stranglers, swanning around in the South of France, acting like the world owed him a living. No problem, I thought. A motorbike freak and karate expert, still dropping his trousers and sticking his finger up people's noses at the age of 34.

What can you do with a brat like that? Easy. Just ask a few simple, casual questions. How are the motorbikes? How was Poland? Nice round here, isn't it? And he'll strangle himself with his own complacency.

So, the next Stranglers' album 'Dreamtime' has its moments. Further jazzy touches, a shimmering beauty of a song, 'Always The Sun', and the punchy single 'Nice In Nice'. So the last one, 'Aural Sculpture', had some precious tunes. It also had some of the most pretentious sleeve notes ever. "We are witnessing the demise of music... The world must prepare itself to herald the advent of Aural Sculpture... oh the bliss, oh the pleasure." Do me a favour.

And if you're going to go round playing at Meninblack, saviours of music, at their time in life, then you shouldn't really be seen bobbing about the Bay Of Nice, in a bath tub, dressed up as a Viking. Toiler on the sea, indeed. There couldn't be any excuses... or could there?

"You've written it already, haven't you?" RM photographer Joe Shutter and I are bouncing along in the back of Jean Jacques' Suzuki jeep, on the way to do the interview in a Nice restaurant. M Burnel seems to think that he's not going to get a fair hearing. One hand on the wheel, he twists round and grins at us. "Let's see if you're still in the back when we get to the restaurant." And he's off, weaving and speeding through the holiday traffic.

On the whole, JJ doesn't approve of journalists. He wants to ruffle our 'hairstyles'. The Stranglers, you see, have been 'mistreated'. He would like to state his case.

But first, there's the matter of this ludicrous bath tub race. With his demurely attractive French girlfriend by his side, Jean Jacques leans across his pizza, and shouts above the babble of Nice nightlife and jolly accordion music, which fills the square around the restaurant.

JJ: "I was in Nice for a bit last year, trying to convince my girlfriend to come and live with me, and I just saw the bath tub race by accident. I thought it'd be a good crack to take part."

Through an advert in the Stranglers' own 'Strangled' magazine, JJ recruited a coachload of 42 fans to travel down and provide the mad-dog British challenge in the annual Cagnes Sur Mer World Championship Bath Tub Race. Jean Jacques' entry owes its name to the Stranglers' 'The Raven' album. Aptly enough, it was christened The Ravenlunatic.

JJ: "For quite a few people, it's the first time they've been out of Britain, and we got good prices. I thought it was a good team thing, a healthy, silly thing to do. The Stranglers' contribution to Band Aid!"

Ah yes. The Stranglers haven't exactly been prominent in the recent move towards social conscience pop.

JJ: "We weren't asked. Simple as that. I don't think we were considered important enough. What can I say? Let them starve!"

Fair enough. Let's not get too serious too soon. This is the sunshine'n'yachts French Riviera, after all. Nice round here, isn't it?

JJ: "Yeah. My mother lives near here, and I've come here quite a few times over the years, and now I've met a girl I want to share some time with. It's a good place to aim for on the bike." JJ pauses, and eyes me suspiciously. "This is all very civil."

What were you expecting?

JJ: "Well, you know... straight in for a knockout."

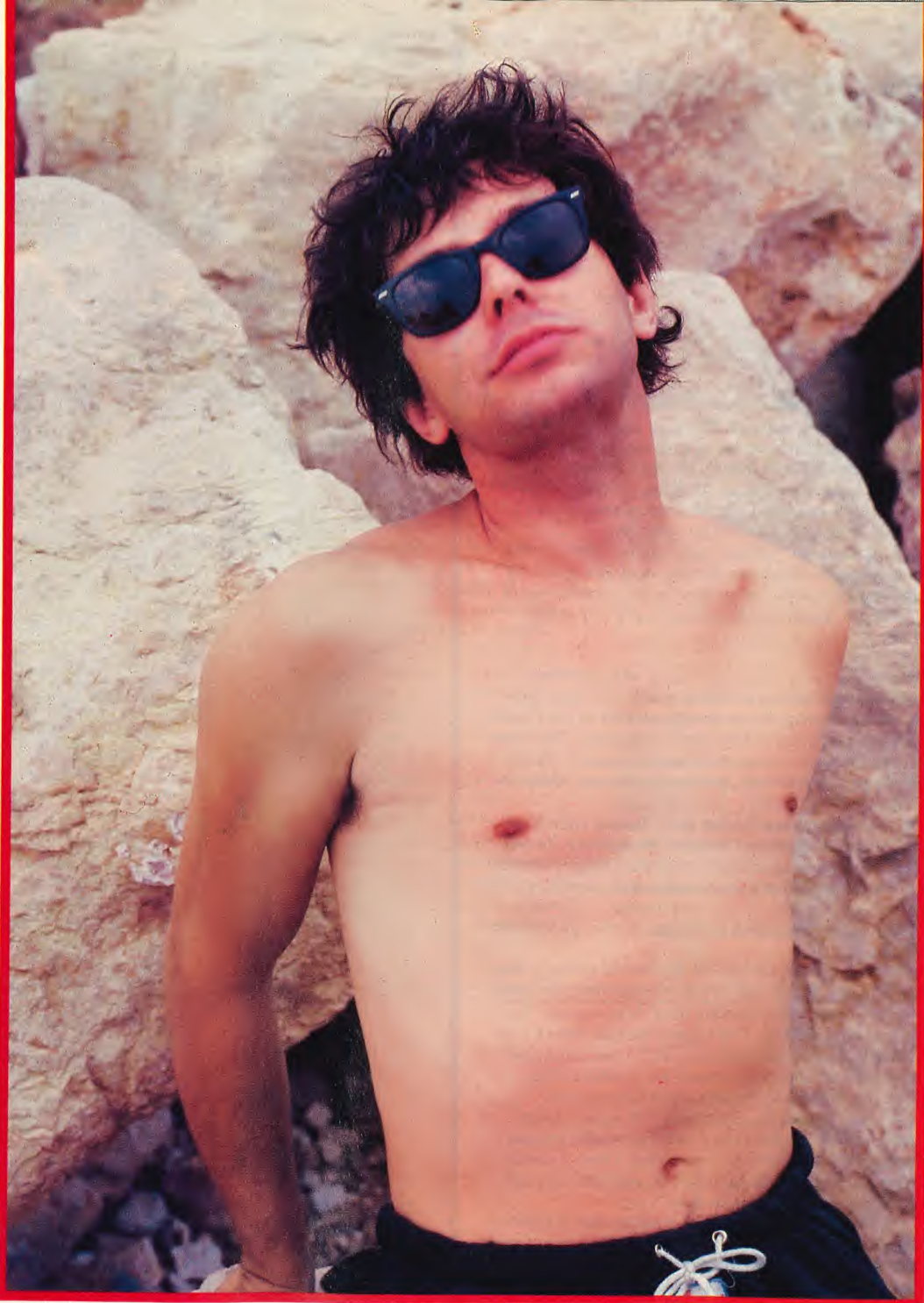
You seem very defensive.

JJ: "After getting your nose rubbed in it for years, you get that way. I don't expect wonderful things, but the way my colleagues and I have been portrayed over the years, is not exactly the way we've seen ourselves."

You've asked for a lot of it. All that macho mooning and acting up.

JJ: "Well that's if you believe what you read in the press."

And who would believe what they read in the press? Who'd believe that on the following day, that nasty Jean Jacques would be parading about the harbour in full Viking gear, hair sprayed red, false beard in place, organising his horde of Stranglers' fans with all the loving care of a kindly scout leader?



The French police couldn't quite believe it. They stared anxiously at the crazy Anglais, and his black clad troupe. Was this the same man they once locked away for inciting a riot at a Nice Stranglers' gig? The night before, I tried to find out.

What's happened to change you in recent years?

JJ: "Well that's personal, isn't it. It's none of your business! But my personal life's been up and down, like anyone."

OK then. Not just you, but the whole band, are seen as having 'mellowed out'.

JJ: "Well we're older, aren't we? Mellowed from what?" Just become less aggressive.

JJ: "Yeah, I hope so. I mean, could you live with someone who's aggressive all the time? If I was aggressive to my girlfriend, she'd beat the shit out of me, so what's the point? And when you teach karate, you can't be a yob. You just can't. I've got responsibilities to the people I teach. So I don't look for fights any more. I used to look for fights a lot.

"I probably had a problem, you know. I must have had a few problems. And that's the way I used to deal with them, but I don't now. After a good work out, I feel fulfilled. Karate's a total system, and if you do it day in, day out, it's bound to do something to you. And if that means mellow, that means mellow I suppose."

So have people got it all wrong about the Stranglers, then?

JJ: "Pretty much, yes. A couple of people got it right, but they were sacked. So now, people come at us with these preconceptions of what the Stranglers are about, and that's why we end up being defensive.

"I think it's a bit unfair, because I'm not a moron, and I don't think my mates are either, although a lot of people seem to think we are. I don't even bother to read it now, because I got so pissed off with reading that I was a moron, inhuman... an animal."

Now this was proving to be awkward. After all, notorious old punks have a responsibility to behave notoriously. Only that week Jean Jacques had been in all the gossip columns for his part in winding up a Polish Stranglers' audience (largely a press invention, according to JJ). And now he's sitting here, talking sensitively, asking to be taken seriously. Time to come clean.

I'm disappointed in you.

JJ: "I like to disappoint."

I was hoping you'd be louder, and more flashy. More of a playboy lifestyle.

JJ: "Naa. Even if I had a playboy lifestyle, I don't think it's the kind of thing I'd want to ram down people's throats — knowing how Britain is.

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"We're in the South of France now, and just the term conjures up ideas, but I wouldn't make a big deal about it, and want it to be in the gossip columns, because I know people in England who can't afford to be here. As much as I'd like a piece of the action, I wouldn't let people know about it... I'd just do it."

A discreet playboy, then.

JJ: "Ha ha. More than discreet. No, it's just not me. It doesn't bother me. Some people see a big car, and they say 'Bastard, how can I make him lose that big car?'. Other people say 'Look at that big car, how do I get one?'"

And what do you say?

JJ: "I hate f***in' big cars! Ha ha ha. But I'd say, if the bloke wants to drive around in a big car, let him." Jean Jacques is pleased with himself. He leans forward, and attempts to stick a finger up my nose, in celebration of his slippery philosophising. Over 10 years in the business, and he's not going to be stitched up that easily.

Ten years in the business, and he knows there's more to life than this. He knows that the aloof Stranglers, the surly Stranglers, the "we've never been in fashion, we're non-fashion" Stranglers, don't have to play any media games.

That's why, on a windswept Sunday afternoon, he's quite happy to be seen clowning around in a triple bath tub Viking longship, throwing eggs and fruit at the French team, like a jolly 'It's A Knockout' competitor. That's why he can sit there on a rock for the photo session, pulling idiot poses, and thumbing his nose at everyone. Game for a laugh, or what?

JJ: "The Stranglers tell jokes now. Do you know the one about Gorbachev and Reagan?" He contorts his face into an outrageous monkey-faced pout. "Designer clothes, and silly haircuts. That's what people want nowadays, isn't it?"

Jean Jacques' haircut hasn't changed in the whole of his pop life.

JJ: "When you go through all that shit of getting a Black Belt in karate, which really hurts, it minimalises the need to lie to yourself. So you don't have to be a poser. You don't have to pretend. That's good, because there's a lot of bullshit in the music business, and I'm not saying that I'm without bullshit, but it allows me to ride it. You know, I'm not bothered about losing it tomorrow."

"Anyway, outside the Stranglers, I do quite a lot of production for Belgian, French, and Norwegian groups. There's the karate, and the motorbikes. I have a pretty boring life really. Ha ha ha. Oh yeah, and bath tub races. Eat your heart out Simon Le Bon!"

You might say that these days JJ has his feet firmly on the ground. And if those feet are more likely to be found in Hi-Tec trainers than Doctor Martens, then that's because his karate is about as important as his music. These days, when the customs officers search him for drugs, as they always do, he says "Leave it out, I'm a karate teacher. Do you think I'd touch the stuff?"

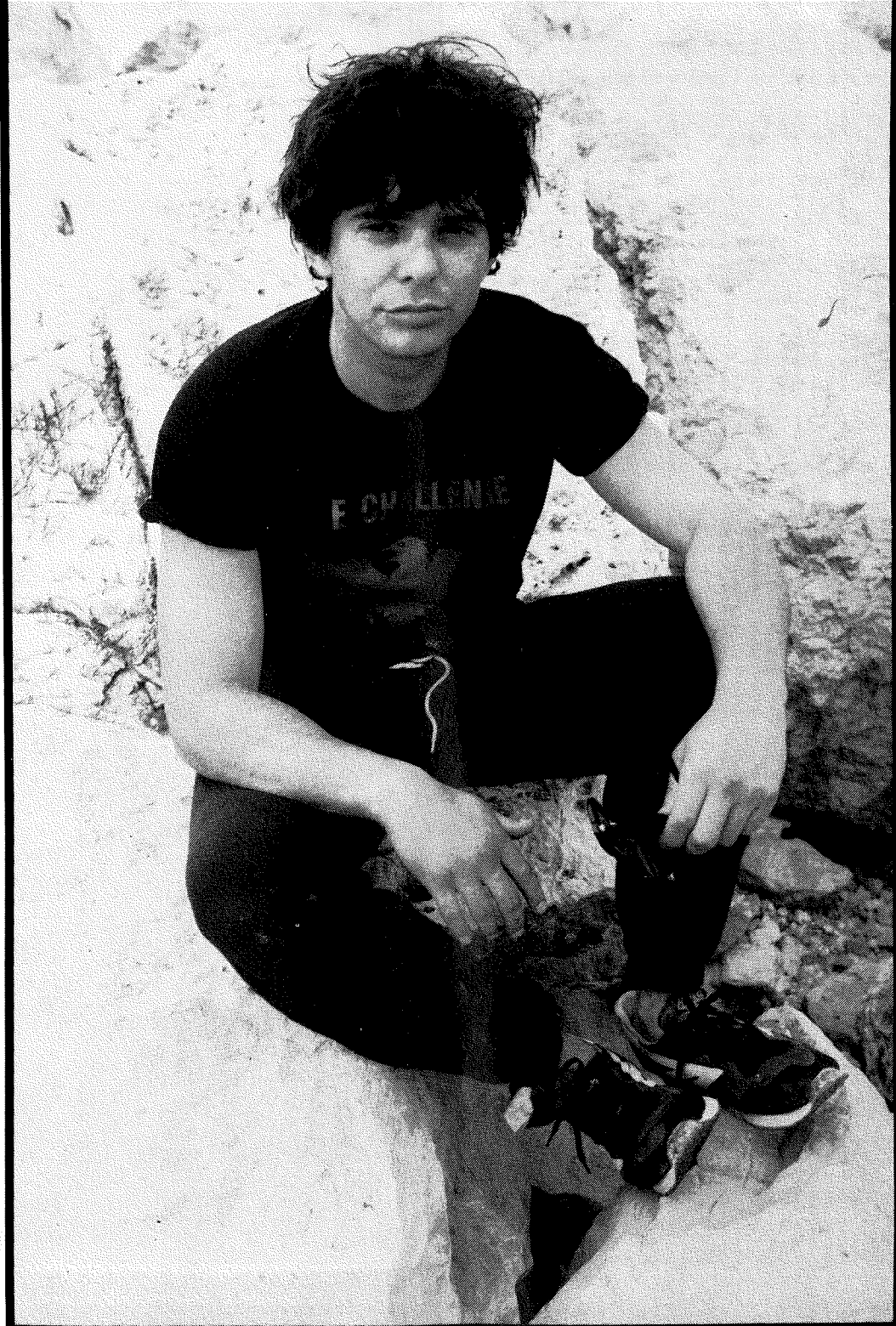
JJ: "I wish I could teach karate for a living. That's what my ambition was before I met Hugh, but you can't make a living at it. Meeting Hugh changed my life, because 10 years on, I'm here. And my mum still wants me to get a proper job. I mean, there's no job security, is there!"

Except to say that Jet Black is a very private person, who eats people like me for breakfast, JJ refuses to talk about the other Stranglers. The two things that he keeps coming back to, about the band, are that they don't fit in with anyone, and they don't rely on anyone. You ask him about Sigue Sigue Sputnik, or BAD and other modern types, and he says —

"I can honestly say that I don't know too much about those bands. I don't like slagging anyone, I think it's small for me. We've always been out on a bit of a musical limb... er, the odd quartet."

Aural sculptors in the coal cellar of pop, in fact. Lone fighters against the 'prostitution of sound that is proliferating around us', or that's what the sleeve notes to 'Aural Sculpture' would have us believe. Wasn't all that a bit pretentious, JJ? Wasn't it a bit silly?

JJ: "It was as serious as you want to take it, really. I mean there was a time when you had nothing but wimp rockers, with designer hairstyles, who were totally unexciting, and if they call themselves musicians, then I'd



rather not be associated with them. But it was meant to be a bit tongue in cheek."

It may not have been entirely serious, but the sculptural idea is quite fitting, really. Over the years, they've twisted their songs into all manner of shapes, but it's always been the same raw materials, the grumbling JJ bass, the Greenfield keyboards, the sly melodies, making their unyielding, forbidding, self-contained blocks of music.

After scrapping two months' worth of unsatisfactory recording, the next album 'Dreamtime' is finally ready. It doesn't really break any new ground, but as JJ says, Stranglers' songs are weatherproofed, to stand outside the instant amusement arcade of pop.

JJ: "That's what I'd like the most, that our records will have value for longer than just a chart period. Only time will tell."

And in the meantime, the Stranglers roll on. Weatherbeaten and wiser they might be, but all washed up, they ain't.

JJ: "I think the band would come to an end, firstly if we hated each other, secondly if we thought we were repeating ourselves, and thirdly if we had a total fiasco,

then we wouldn't be able to pay for the next recording anyway.

"I mean, we go through a major record company, but we pay for everything ourselves. We don't need a helping hand from anybody, because then they start calling the tune, telling you how to do things, how to look.

"And seriously, the Stranglers are not a pretty band, and we're not even a very young band. If we could be young and ugly like the Pogues, it would be great. But we're not even that. So basically, we don't have much going for us! Huh huh huh. Apart from a few things. I think that's a pretty fair assessment."

That Sunday afternoon, a bedraggled Jean Jacques is standing on the beach, in front of the splintered wreckage of The Ravenlunatic. The colourful bath tub competitors had paddled out of the harbour, before a crowd of thousands, only to be dashed to pieces by a freak storm. The Nordic gods had taken their revenge.

From beneath the waves, a sodden crew member rises, holding aloft The Ravenlunatic's union jack pennant. Rule Britannia, indeed, Jean Jacques smiles to himself.

How do you feel, Captain Burnel?

JJ: "All washed up."

But like the Stranglers, they'll keep on coming back.

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● Wahoo, my little cream buns! Yes, I made it back from sunny Macclesfield all in one delightful piece, ready and raring to get stuck into this week's little catalogue of likely misdemeanours. And goodness me, there were enough being committed in wonderful Manchester last weekend to last me a century.

Pity I can't tell you what **Morrissey** was doing on the staircase of the Britannia with a cup full of hot chocolate, or why **Johnny Marr** was wearing sunglasses at one o'clock in the morning, or why **Ian MacCulloch** has suddenly become the victim of a phantom pregnancy or precisely who it was who managed to set the fire alarms off in the aforementioned Manchester hotel, thus evacuating the entire hotel register onto the stairs to rub shoulders with the local fire brigade and coachloads of bewildered American tourists.

And what was **Tony Wilson** doing, walking around the G-MEX

Centre all day with a camera crew stuffed right up his nostrils? And did they follow him into the loo as well, we ask ourselves? I also won't ask about Factory PR **Dave Harper's** terrible contretemps with a swinging door and a swinging twosome called **Tot** he's about to manage. Really, chaps, last weekend Manchester was the only place to be, even if the bar did run out of Pernod.

One place which was most decidedly not the place to be last Wednesday was the Wag Club. The early evening was meant to see a rather fab **Yello** do to celebrate the release of their single, show a few previously unseen videos and to witness a cameo appearance of the Yello men. However, right from the word go, things were not all they should have been on the organisational front. First of all, we were forced to queue outside for ages, both paying and non-paying guests. Then we were herded upstairs like social pariahs, and when we actually got up there far

too many people were let in, the beer was horribly expensive, the video screen broke down and Yello never did do their bit.

A jolly great big slap on the wrists to the organiser.

Now, just before I take a break to keep an urgent appointment with a smoked salmon sandwich, I hear that a fascinating event is due to take place at London's Hammersmith Palais on August 10 and 11. **Tattoo Expo '86** is all set to run from 11am to midnight and **Lal Hardy**, the organiser, tells me that all sorts of tattooed celebs will be there. Bands will play, fire eaters will consume flames, jugglers will juggle and all manner of exciting happenings will take place. You can even go and have a tattoo of your own done by one of the many international tattooists present. Tickets £15 for two days or £5 per half-day session. For more info and advance tickets, ring 01-444 8779.

Next! Right then, which rotten tealeaf has been stupid enough to lift the precious left-handed Fender Strat belonging to **Pete Halliday** from **Light A Big Fire**? Really, whoever did was monstrously silly, because it is so rare that it has its own homing device. Serial number of said instrument is 711853. It has a pine finish and a black scratch plate and was nicked from the Dance Line in Dublin. As is usual with these things, no questions asked on its return — and a reward is on offer. Phone Siren Records' press office on 01-221 7535 if you've got any clues.

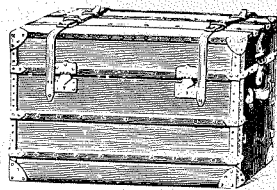


■ I have been bribed with vast amounts of money to bring you the first official pic of the Network's Crucial DJ crew. Pictured left to right are **Miss June Montana** (who is a permanent fixture at El Limelight these days), **Zodiac Mindwarp** (never mind, girls, you get **Bryan Ferry** next week) and **Lizzie Tear**. Now you all know where to drag your carcasses on a Wednesday night, don't you? Forget 'Corrers' and 'Brookside' for once!

Nice to see **Ian MacNabb** of the **Icicle Works** making it back from his trip into oblivion in time to do a stormer of a gig at the Town And Country Club. Various members of **the Fall** were spotted in the audience, as were **Gene Loves Jezebel** who, for some unfathomable reason, saw fit to leave before the main band even came on!

I hear that **Bob Geldof** (Sir) had a
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spiffing private party last week, too, to celebrate his honorary knighthood. Held at London's Hard Rock Café, a splendid time was had by everyone who was involved in Band Aid and Live Aid as well as the usual Bob-Nobbers, **Sting** and **Trudi**, **Elvis Costello** and **Cait**, **Si 'n Yasmin**, **Mick** and **Jerry**, **Adam Faith**, **Ios Spandos**, **Jasper Conran** and lots and lots of others. Revellers were invited by the lovingly casual Bob to caress his shining new gong and I hear that it was all rather lovelee, lovelee.

More parties (none of which I got invited to, as I'm considered far too much of a risk these days since I split my dress open at the **Limelight** thrash the other week). A glossy magazine called 'The Face' (which you may have picked up in your noosagents once or twice) held their bash at — yes, guess where; now, isn't this a surprise? — the **Limelight**. **Paul Rutherford** was there looking infinitely trimmer, **George Michael** hung out minding his own but ended up having a bit of a disagreement with one **Zodiac Mindwarp**. **Patsy Kensit** snogged in public with beau **Nick**. **Pete Wylie** (oh my gawd, not 'im again!) posed about, no doubt in exactly the same outfit he's had welded on for the last fortnight. And, oh yeah, **Animal Nightlife** could be found creeping around, too.

Also seen braving it among we

plebs last week were **Charlie Watts** and **Mick Jagger** who get this week's Beyond The Call Of Duty Award for moseying down to the Fulham Greyhound to check out **State Of Play**. Apparently, **Dave Stewart** has just produced this lot and urged the pair to go and have a gander.

Oh, and while I think of it, Happy Third Wedding Anniversary to this week's guest singles reviewers, **Mark E** and **Brix Smith**. As they were playing G-MEX on that day, the kind old Britannia Hotel arranged a cake for them in their hotel room and I hear that an exclusive little party took place après gig and avant fire alarm.

Well, here's some more George Michael news for you. As previously reported in this col, George and **Aretha Franklin** recently recorded together and the song in question was 'Jumping Jack Flash'. Unfortunately **Keith Richard** did not materialise for the production credits so **Steve Lillywhite** took over the control board instead. Mmm, can't wait . . .

And while I'm on the subject of **Ios Stonios**, could it be that both **Bill Wyman** and **Charlie Watts** have finally handed in their notice and quit the band, once and for all? A source close to my earholes tells me that this is all true.

So on that note, you gorgeous readers, you, I'll get off and bid you farewell for another fun-filled, Pernod-soaked week. Make mine a double, darling.

Your very own Nancy Culp

Now, the owner of this incredible hairdo, which closely resembles a festering pudding basin, is currently in my very good books for reasons best known to himself. But **Tony Wilson** is seen here pictured in his mid youth in 1976 when he was presenter of the outrageous and certainly devastatingly innovative 'So It Goes' programme for Granada TV.

A selection of vids from the series will be shown next week on Channel 4, and for the first time (for many of us) the first TV appearances of **Blondie**, **Elvis Costello**, **the Clash** and **the Sex Pistols** will be laid bare in a 90-minute programme.

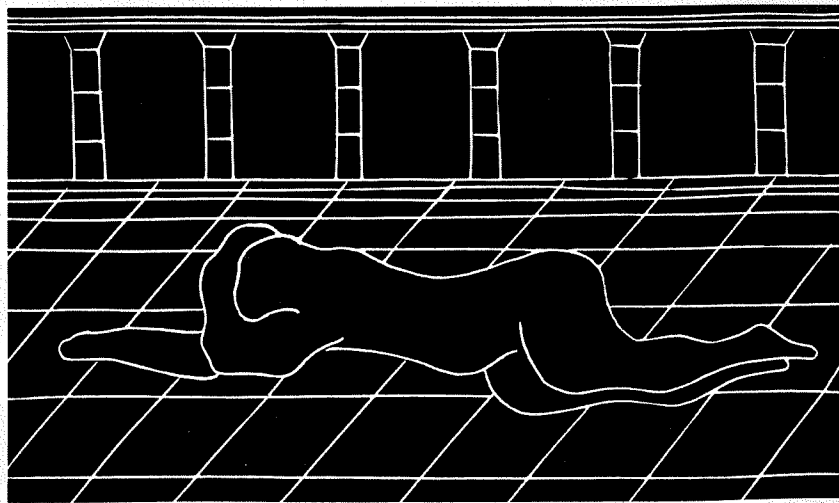
A preview was held last week and some of the artists featured turned up to either cringe with embarrassment or die laughing at the fun-filled frolics encapsulated therein.

Pete Shelley fittered but later commented, "Did you notice we all had proper songs?" while **Howard Devoto** made a rare outdoor appearance and informed us that his new project **Adultery** is about to get well under way. **Jordan** swanned in at the last moment looking disgustingly sun-tanned and healthy and terrifyingly like a Golders Green beauty consultant, while **Jimmy Pursey** pulled faces in the corner.

Pauline Murray wondered at just how young everyone looked and told of her plans to put out a single in the not too distant future. Mr Wilson, of course, has a hairdo just as revolting as the one he had in 1976, but it must be said that highlights of the prog have to be the very rare **Joy Division** footage, **Iggy Pop** calling himself 'a dork' and what looked suspiciously like an awestruck **Mick Hucknall** jammed down the front of the stage during the **Magazine** clip. Essential viewing for old and new fogies alike.



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“THEY TELL ME I HAVE A PRETTY FACE”

GWEN GUTHRIE
confesses in an *rm*
pretty 'n' proud special.
We tell this plus all the
musical majesties that
the good lady has to
offer . . .
Story: Edwin J Bernard

“I’m not making records for my health here,” asserts Gwen Guthrie. Not when there’s bills outstanding, rent to be paid, and a whole window full of dresses that would look just great on you.

“This business is not secure,” says Gwen, who knows what she’s talking about. “It’s either feast or famine. Either you’re making money like now, when I have this hot record and everybody loves me, or there’s the other times when nothing’s happening and you try to hold on to everything that you’ve accumulated. And that’s what I’m talking about. When you don’t have a record out and nothing is going on, nothing is coming in, and I’m trying to hold on to my little earthly possessions.”

With ‘Ain’t Nothing Going On But The Rent’ dancing its way up the charts, material girl Gwen Guthrie is experiencing some of those good times that dance music is so willing to make us believe is the substance of life itself.

“You know, I cried when they told me I had a hit in Britain,” Gwen gushes. “I was so happy. You see, I always believed that I had a sound which everybody could appreciate.”

You might think you’ve never heard Gwen Guthrie before, but, like Patti Austin — a woman whose voice and sense of humour are pretty similar — she’s been around. Last year, she sang on the Limit’s ‘Say Yeah’ (“That was real cute,” she says, “and it went top three, really”) but you’ve also heard her on Madonna’s ‘Lucky Star’ and ‘Borderline’, on Billy Joel’s ‘The Stranger’, and on albums for Quincy Jones, Roberta

Flack, Stephanie Mills, Kenny Loggins, Carly Simon, Stevie Wonder, Ray Charles and a whole host of others that Gwen just couldn’t remember.

“I loved it as a session singer,” reminisces Gwen of those halcyon late Seventies. “Nobody sees your face; you can throw on old rags, and as long as you sound wonderful, the world doesn’t care. But as a performer you have to look good, your nails have to be done, hair, makeup. Oh, my God, it’s just too much sometimes. But they tell me I have a pretty face . . .”

Gwen made the traumatic transition from backing vocalist to solo artist in ‘79 when she signed to CBS for all of four months, then went to live in Jamaica for two years. Even now, Gwen pays the rent on two houses — one in Jamaica, and another in Orange, New Jersey. Isn’t this a burden?

“You know,” she confides, “it’s a fact of life. The day you leave home you’ve got to deal with the cold, hard reality that you’re going to be paying rent until you die. Unless, of course, you look up and there’s somebody to take care of you.”

Despite the lyrics of the song, Gwen doesn’t really need anyone to help out — financially or otherwise.

“For the first time in my life, I’m just concentrating on what Gwen has to do.” This involves partying with friends like Grace Jones, whose new film ‘Vamp’ Gwen had been to see the previous night. To experience Gwen Guthrie describing a film is indeed spectacular. I got a graphic account of Grace’s transformation into a Queen Vampire, sound effects of Grace eating flesh, and felt the very goose-bumps that had traversed Gwen’s body the night before. “It was gross,” she finishes, both of us in fits of laughter and totally knackered.

Even if Gwen doesn’t have a man right now (she’s separated from her husband), she makes up for it with her two daughters and friends like Sly Dunbar who, together with rhythm buddy Robbie Shakespeare, produced two of the three albums she made for Island at the beginning of the Eighties. The third was produced by Eumir ‘Kool And The Gang’ Deodato, “who was so clinical that I used to joke about him putting on surgeon’s gloves before he came into the studio.” Gwen laughs raucously and infectiously. Even my brain wobbles.

The cream of her Sly and Robbie tracks came out last year on a Larry Levan remix EP named ‘Padlock’, and did much better the second time round. “Thank God it was what the people wanted. If it wasn’t for them, I would still be teaching school or doing jingles. Mind you, that’s not so bad, it’s good money.”

Gwen’s teaching career lasted only a year, thanks to the success of her first band, East Coast, led by a drummer named Larry Blackmon. “We used to laugh at him singing, you know, but I don’t laugh any more. I saw him on the street a couple of months back and we laughed about the fact that he’s singing now. Cameo are selling a lot of records — you *can’t* laugh. Well, Larry can — all the way to the bank.”

Even now Gwen is still getting fan mail for her rendition of Morris Albert’s ‘Feelings’ which advertised the American AT&T phone company for a full two years. “And I did commercials for Coke, Dentyne, Kodak, the Jamaican Tourist Board . . . you name it, I did it.”

Gwen hopes similar dosh-handed joy will happen to her with her album ‘Good To Go Lover’. There’s a stunning version of the Carpenters’ ‘Close To You’ and another hot dancer called ‘Stop Holding Back’. And it’s all produced and mostly written by Gwen herself. No mean achievement.

“When I signed with Polygram, I laid down the law. I had been through the mill and I said I wasn’t going to do any more records unless I had creative control.”

It may have taken some time for Gwen to get her act together, but now that Britain’s sitting up and taking notice of her, Gwen Guthrie is going to make sure she never has to worry about the rent again. In fact, she might even be paying it in pounds sterling. “I hate so many things about America — the violence and Reagan’s politics — that one day I’m gonna come and live in Britain.”



Have an iced

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day.

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“It’s almost like living out your dreams,” says Gary Twinn, reflecting on his job as singer for the Twenty Flight Rockers. “I’d much rather be up there doing it than watch somebody else and wish it was me.”

He takes a bite at a squidgy avocado sandwich and continues. “I mean, I’d hate to be in a band like that Furniture, where you have to think so hard to be smart and clever. We can do what we want to do; it’s more natural.”

For Gary, being natural means singing about falling in love, fast cars and gold lamé suits, in that forever romantic world of rock and roll mythology. It means sporting a fastidiously maintained quiff, and wearing the full leather outfit in the middle of summer. All this has been done before, sure, and it will doubtless be done again, but right now it’s the turn of these four gents in front of me.

The Twenty Flight Rockers have just released their second single, ‘Johnny Seven’, which guitarist Ian McKean describes as ‘singalonga rock and roll’. “It’s the same old chords that are in all the other songs,” he admits, “and why not?” Like the record’s predecessor, ‘Tower Block Rock’, it is a rowdy teen anthem that pays its dues to everything from ‘West Side Story’ to the early Beatles and Generation X. A lot of people will probably hate it . . .

They’ve already been subjected to journalistic broadsides for their love of what isn’t a particularly hip style of music right now. Someone, obviously not enamoured of their biker attire, remarked that Gary was decked out in ‘nine yards of dead cow’. The band thought that this was hilarious, and de-

just to keep yourself sane.”

Mark: “But there’s a lot of tongue-in-cheek stuff with us that people miss.”

And what about the other side, the tough boys’ image? There was that ruck with the Chiefs Of Relief at Janice Long’s party . . .

Ian: “We love them really.”

Gary: “It was just one of those nights when, every time we turned round, somebody was havin’ a go at us. We seemed to be the centre of the battles all night long. That’s the only thing about wearing a leather jacket. . . I’ve been looking like this for years, it’s just the way I like to be, but the only drawback is that people think you’re hard. Especially the casual types.”

Jeff: “It’s the lager mentality, that’s what it is. People are always taking the piss out of us, they think we’re soft, but we’re not. They think we’re a joke, but we’re out there with the best of them.”

That people must write them off as being hopelessly retro is unfortunate. It is especially unfair when these same critics go on to champion all those anaemic domehead bands that spend all their time stealing from the Velvet Underground, or from those dirgy Postcard records. By comparison, the Twenty Flight Rockers are fresh, lacking in preciousness, and a thousand times more entertaining.

The idea for the band started out three years ago when drummer Mark Laff (formerly of Generation X) and Gary agreed that there had to be some alternative to the upwardly-mobile ambitions of the Duran/



QUIFFS, GOLD LAMÉ SUITS, LEATHER JACKETS AND FAST CARS. These are the things that matter to **Twenty Flight Rockers.** Does that make them cardboard cut out rock ‘n’ rollers or just a bunch of lads in search of fun? Don’t knock the rock:

Stuart Bailie

Raunchy photography: Joe Shutter

ecided that this *had* to be the title of their forthcoming live album. You see, they do appreciate the ridiculous side of it all, too.

For the best of rock and roll has always held on to a sense of humour, from Elvis camping it up in ‘King Creole’, to Gary Glitter trussed up in his Bacfoil and, of course, the goofy antics of the Ramones. Amid all the noise and the posing, there’s always someone up there saying, ‘Hey, maybe this is a bit silly . . . but it’s brilliant fun!’

Gary can curl his lip with the best of them, and he might come out with lines like, ‘I hang round with the boys, wearing leather, making noise’, but he maintains that we shouldn’t take it all too seriously.

“We’re not taking the piss or anything like that. What we do, we do because we love it. But you’ve got to have an element of humour in there,

Spandau scene. Connecting with Ian and bassist Jeff D Vine (ouch!) in May ‘84, they began a furious spate of gigging that led to their signing to a major last autumn. This year has been quietly spent in preparation, but they’re revving up to go again.

The Twenty Flight Rockers are a mass of contradictions; they’re all vegetarians, yet their sense of style is enough to support the country’s leather industry (“walking around in plastic is very sticky”). Some parts of the whole Fifties trip can be very corny, and a few of the songs, like ‘Searchin’ For A Hero’, are positively uninspiring.

But then there’s always a great ballad like ‘Fall In Love With You’, or a fine version of Springsteen’s ‘Pink Cadillac’ to win you over again. They won’t change the world, but they will provide some fun times along the way. So I’ll just salute the new wave, old wave, or whatever it is, and hope that the charts might make some room for a bunch of good old music fans.



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WORMS

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WQ-T 282E

TWIN



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WQ/RM/2



**"I THINK WE'RE THE
SAVIOURS OF BRITISH ROCK"**

**Or the number one wind-up
merchants. Iycle Works talk
about 'Brookside', being serious,
being funny, Jane the barmaid
and the awful state of the charts.
In between they drink copious
amounts of wine and eat banana cake.**

Story: Lesley O'Toole

Scene One — a wine bar. Iycle Works in jovial mood owing to prospective hit single, 'Understanding Jane'. But the weather's much too warm and the wine far too potent to deliberate over their forthcoming third album and whether it'll change the face of popular music as we know it.

No, there are more important topics to be debated. Such as, was it Pat, Matty or Alan Jones? (Sorry, that's meaningless to those heathens among you who aren't 'Brookside' viewers.)

Ian: "Well, I reckon it was Matty."

Chris L: "It *certainly* wasn't Pat."

Chris S: "Pat wouldn't know how to do it. It must have been Harry Cross because he's frustrated with his driving lessons."

Ian (doing a Matty impression): "You've ruined my life, Sheila. I'm going to hound you until my dying day."

Chris L: "Perhaps it was the bloke in the car who beats his wife."

Ian: "That's right, in fact it *will* be because if it's Matty, we're knackered for future scripts. And it won't be Pat because of the same thing. It could be the tutor, though."

Chris L: "No, it's too obvious to be one of those three. There's got to be a twist."

All in triumphant unison: "No, it's got to be the bloke in the car!" No doubt, by the time this sees the light of day, the toad will have been hung, drawn and quartered and we're all probably wrong.

Ian: "I was just doing this interview with 'Look In'. It was dead weird; they weren't interested at all until I mentioned that I once went out with a member of the 'Brookside' cast."

The conversation turns to Damon's imminent housewarming party, or rather Simon O'Brien's. (All invites gratefully received, Si!) And it then moves swiftly onto Ian's purported disappearance — at least, that was the PR's story.

So had he really gone AWOL? Nah, 'twas nothing so exciting as things transpire. "I just went on holiday in America. I can fabricate it a bit if you like. I went on a cerebral journey ..."

Chris L: "To find himself."

Ian: "Yes, last time I was in America, I left something behind so I went back to retrieve it — from a gutter on Santa Monica Boulevard."

Chris L: "His comb."

Ian: "It all depends what sort of interview you want. Do you want the happy-go-lucky sort of comedyish Iycle Works?"

Chris L: "There are so many facets to us. That was one there: the way I looked at him while speaking to you. We do that a lot. There, I just did it again."

Ian: "It's because we're so insular. Anyway, that's the comedy side. Then there's the philosophical side. The 'Yes, well, my lyrics ...'"

Chris L: "The 'Yes, our third album is definitely a "watershed" angle. It represents a coming together, yet a divergence of everything we stand for, but I'm not sure. It lowers the mood ...'"

Ian: "And lifts it up at the same time but, then again, it might not. It's an accumulation of everything we've ever done, or maybe not."

Chris L: "And it's got some catchy tunes."

Ian: "Anyway, that's the deep side. Then there's the we-don't-like-doing-interviews side."

Chris L: "Which is this . . ." A very hard stare in my direction.

Ian: "I'm not interested. I just want to sell records and make lots of money. What are we taping over here? I bet it's a Jesus And Mary Chain session. So how much space have **rm** given you? They're normally quite nice to us. Now, what can we talk about that'll get you a big spread and us lots of publicity?"

Chris L: "We need something juicy."

Ian: "The 'Brookside' thing? No, we've already done a bit of that. Terry's bird is my ex-bird, the one who looks like Robert Plant."

Time for the burning question — who's Jane? Ian: "You can ask us anything except that. It's a bit dodgy at the moment."

Chris S: "Very interesting story, though."

Ian: "What if she reads it?"

Chris S: "Can't do you any harm."

Chris L in a forbidding tone: "You'll regret it, Ian."

Ian: "Okay, well . . . no, I can't. Oh, alright. There's a girl in Liverpool I really fancy called Jane. She actually works behind the bar at Mac's." (Very sweaty Liverpool club.)

Ian: "We've got a roddie called Mick, who looks like Stripe — the evil Gremlin. Oh God, someone might show it to her!"

Chris L (smirk smirk): "Not if the price is right!"

Ian: "Anyway, I've employed every tactic I've ever used to try and impress a girl."

Chris S: "Lent her 'Led Zeppelin IV'."

Chris L: "Bought her a cornet."

Ian: "No, I wouldn't lend her 'IV', only 'III'. I asked Mick if he'd come to the beach with me, Jane and her friend. To cut a long story short, Mick ended up with both of them. That's why I'm having trouble understanding Jane."

"I dragged her into a corner the other day and showed her Mick's T-shirt — 'I'm having trouble . . .' and on the back, ' . . . understanding Jane'. I think she got the gist; she blushed, anyway."

Chris L: "We really should get something serious on tape. You're not going to write anything nasty, are you? We had a really good single review but it started off, 'Mike Read shouldn't try bonking to this record'. How can you show that to your Mum, unless you tell her bonking is a form of breakdancing? 'I'm off for a bit of bonking with my ghetto blaster, Mum.'"

And onto an entirely unrelated matter, without even a pause for breath . . . "I just saw this really great car sticker. 'America has got Ronnie Reagan, Johnny Cash, Bob Hope and Stevie Wonder. England has got no cash, no hope and no bloody wonder.'"

Ian: "Car stickers are so boring these days. 'My other car's a Porsche!'"

Chris L: "Don't touch me, I'm not that sort of car."

Scene Two — a sandwich bar. Large quantities of banana cake and a modicum of seriousness.

So, are the Icicle Works making the only music they want to hear? Ian: "Yes."



● ICICLE WORKS: Chris Layhe, Ian McNabb and Chris Sharrock

Chris S: "That's the only thing I'm definitely sure about."

Ian: "I just don't think there's any other group like us, in both a good and a bad sense. We can get away with putting out singles that sound like Stax one minute and the Sex Pistols the next." And Status Quo the next?

Chris L (hopefully): "Don't you think 'Understanding Jane' sounds like Quo?"

Ian: "We're predictably unpredictable. This group has got one thing no other group I can think of has got."

Chris L: "You haven't paid for your banana cake yet, Lesley."

Ian: "Longevity. It must be nice to be Wham!, to have two albums and sell 38 million copies — but they're not together any more. I want to be in a group."

But longevity does have a nasty knack of manifesting itself in the 'Let's play 10 songs in two hours' syndrome. Stadium rock, yee-hah! Ian: "Yes, I know what you mean. People who don't think they're delivering unless the bloke in row 973 is clapping his hands."

Chris L: "With U2, it normally happens because Bono is about 60 feet in the air on top of the PA. They've got to play for at least another 20 minutes while he works out how to get back down. The same with Jim

Kerr. He's normally meeting the crowd individually halfway through 'New Gold Dream'."

Ian: "No, we'd never get into that. We might have plenty of long guitar solos, though."

The Icicle Works may harbour a secret desire to be Led Zeppelin but they certainly ain't raking in the dosh.

Ian: "We've never, ever made any money from the band. I make a bit from writing the songs, but that's it. The only time we made money was when we did a radio commercial in the States for Budweiser beer."

But things are surely taking a turn for the better. Following the Icicle Works' predilection for horses and resultant flop singles, a reappearance in the top 40 is looming. Even Steve Wright is playing the single. Chris L: "Steve Wright never plays our records." The Icicle Works are excited, make no mistake.

Ian: "Everyone always says the charts are bad but they really are bad. The idea that a group like Doctor And the Medics can have a number one is ridiculous. I'm glad they got there and stayed there so long, though, because it was an illustration. They'll probably cover 'Light My Fire' next."

The other thing I hate is those dance floor things that you never hear. You get Peach Blombo straight in at number four with 'I Can't Stop Frigging

To The Rhythm'."

Chris L: "And what about Nu Shooz? I've never met anyone who likes that record, so someone, somewhere, bought a lot of copies."

Ian: "No, I must say, I think we're the saviours of British rock. If this group wasn't as good as it is, in my opinion we'd have split up a long time ago. We haven't had any encouragement from anyone. It's just a question of complete self-belief. What's the point of going on and putting out singles which don't make the top 40 if you don't believe in them?"

"There are so few good groups. I really respect Echo And The Bunnymen for not doing anything they don't want to do. They've had massive success waved under their noses in America. All they had to do was make one 'Don't You (Forget About Me)' type of record and they'd be huge. They don't want to do it, though."

"I really respect bands who stand by their ideals even if they make duff records. I've never liked the Fall but I really admire the way they keep going."

Have we paid for the banana cake yet?

Chris L: "Oh well, we'll buy it for you. Just remember that when you're writing nice things about us! May the Icicle Works never melt."

W/E AUG 2, 1986
 GALLUP UK SINGLES
 GALLUP UK ALBUMS
 TWELVE INCH
 COMPACT DISCS
 MUSIC VIDEO

CHARTS

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	2	4	THE LADY IN RED, Chris De Burgh, A&M ○
2	1	6	PAPA DON'T PREACH, Madonna, Sire ○
3	4	10	LET'S GO ALL THE WAY, Sly Fox, Capitol
4	3	4	EVERY BEAT OF MY HEART, Rod Stewart, Warner Bros ○
5	16	6	SO MACHO, Sinitta, Fanfare
6	7	5	CAMOUFLAGE, Stan Ridgway, IRS
7	8	4	WHAT'S THE COLOUR OF MONEY?, Hollywood Beyond, WEA
8	5	4	SING OUR OWN SONG, UB40, Dep International/Virgin
9	11	3	I DIDN'T MEAN TO TURN YOU ON, Robert Palmer, Island
10	25	2	FIND THE TIME, Five Star, Tent
11	14	7	ROSES, Haywoode, CBS
12	6	10	MY FAVOURITE WASTE OF TIME, Owen Paul, Epic ○
13	20	2	SOME CANDY TALKING, Jesus And Mary Chain, Blanco y Negro
14	19	5	SMILE, Audrey Hall, Germain
15	30	2	FIGHT FOR OURSELVES, Spandau Ballet, CBS
16	9	10	VENUS, Bananarama, London
17	21	3	AIN'T NOTHING GOING ON BUT THE RENT, Gwen Guthrie, Boiling Point
18	—	1	PANIC, Smiths, Rough Trade RT193
19	13	6	HIGHER LOVE, Steve Winwood, Island
20	10	9	HAPPY HOUR, Housemartins, Go! Discs ○
21	38	2	RED SKY, Status Quo, Vertigo
22	15	6	(BANG ZOOM) LET'S GO GO, Real Roxanne/Hitman Howie Tee, Cooltempo
23	33	5	SUN STREET, Katrina And The Waves, Capitol
24	37	2	DANCING ON THE CEILING, Lionel Richie, Motown
25	18	10	TOO GOOD TO BE FORGOTTEN, Amazulu, Island ○
26	41/51	2	SHOUT, Lulu, Jive/Decca
27	50	2	I WANT TO WAKE UP WITH YOU, Boris Gardiner, Revue
28	12	7	THE EDGE OF HEAVEN, Wham!, Epic ○
29	17	7	PARANOIMIA, Art of Noise with Max Headroom, China
30	28	10	THE PROMISE YOU MADE, Cock Robin, CBS
31	32	2	PRESS, Paul McCartney, Parlophone
32	24	9	IT'S HORRIBLE BEING IN LOVE, Claire and Friends, BBC
33	23	8	BRILLIANT MIND, Furniture, Stiff
34	22	11	I CAN'T WAIT, Nu Shooz, Atlantic ○
35	27	6	HEADLINES, Midnight Star, Solar
36	42	4	CALLING ALL THE HEROES, It Bites, Virgin
37	29	9	NEW BEGINNING (MAMBA SEYRA), Bucks Fizz, Polydor
38	31	8	HUNTING HIGH AND LOW, A-Ha, Warner Bros
39	40	13	ADDICTED TO LOVE, Robert Palmer, Island
40	34	13	SPIRIT IN THE SKY, Doctor And The Medics, IRS ○
41	26	6	DO YA DO YA (WANNA PLEASE ME), Samantha Fox, Jive
42	—	1	OH PEOPLE, Patti LaBelle, MCA MCA1075
43	36	11	CAN'T GET BY WITHOUT YOU, Real Thing, PRT
44	—	1	I CAN PROVE IT, Phil Fearon, Ensign PFI
45	35	12	HOLDING BACK THE YEARS, Simply Red, Elektra ○
46	39	7	FRIENDS WILL BE FRIENDS, Queen, EMI
47	—	1	THE WAY IT IS, Bruce Hornsby and The Range, RCA PB49805
48	53	2	POINT OF NO RETURN, Nu Shooz, Atlantic
49	44	6	SET FIRE TO ME, Willie Colon, A&M
50	—	1	CAN YOU FEEL THE FORCE, Real Thing, PRT 7P358
51	49	2	GARDEN OF DELIGHT/LIKE A HURRICANE, Mission, Chapter 22
52	57	2	UNDERSTANDING JANE, Icicle Works, Beggars Banquet
53	46	6	LISTEN LIKE THIEVES, INXS, Mercury
54	71	2	SOWETO, Jeffrey Osborne, A&M
55	43	6	LEVI STUBBS' TEARS, Billy Bragg, Go! Discs
56	75	2	I KEEP FORGETTIN', Michael McDonald, Warner Bros
57	47	5	TELL ME TOMORROW, Princess, Supreme
58	45	9	LEFT OF CENTER, Suzanne Vega, A&M
59	—	1	DREAMTIME, Daryl Hall, RCA HALL1
60	72	2	GIVE ME THE REASON, Luther Vandross, Epic
61	66	3	NO CONVERSATION, View From The Hill, EMI
62	48	15	SLEDGEHAMMER, Peter Gabriel, Virgin ○
63	65	5	BORROWED LOVE, SOS Band, Tabu
64	70	2	(SOLUTION TO) THE PROBLEM, Masquerade, Streetwave
65	54	4	LOVE OF A LIFETIME, Chaka Khan, Warner Bros
66	59	3	HEARTBEAT, Tippa Irie, UK Bubblerz/Greensleeves
67	—	1	COME ON HOME, Everything But The Girl, Blanco y Negro NEG21
68	—	1	JEANNY, Falco, A&M AM333
69	—	1	LOVE KILLS, Joe Strummer, CBS 7244
70	—	1	SOMEBODY, Brilliant, Food/WEA FOOD7
71	—	1	ED'S FUNKY DINER, It's Immaterial, Siren 24
72	58	2	THE FLAME, Arcadia, Parlophone
73	56	3	ROCKIN' WITH RITA, Vindaloo Summer Special, Vindaloo
74	73	4	ON THE BEACH, Chris Rea, Magnet
75	—	1	GLORY OF LOVE, Peter Cetera, Full Moon W8662

THE NEXT TWENTY FIVE

76	—	LESSONS IN LOVE, Level 42, Polydor POSP790
77	—	SET ME FREE, Jaki Graham, EMI JAK17
78	—	COMPUTER LOVE/IT DOESN'T REALLY MATTER, Zapp, Warner Bros W8604
79	79	DREAMS, Van Halen, Warner Bros
80	68	BURNIN' LOVE, Con Funk Shun, Club
81	67	THE CHICKEN SONG/A NICE SOUTH AFRICAN, Spitting Image, Virgin
82	88	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin
83	—	NEW YORK AFTERNOON, Mondo Cane, Lisson DOLE2
84	77	DON'T BE SCARED OF ME, Blow Monkeys, RCA
85	62	MY ADIDAS/PETER PIPER, Run DMC, London
86	83	WHEN TOMORROW COMES, Eurythmics, RCA
87	—	WE DON'T HAVE TO . . ., Jermaine Stewart, 10 Records TEN96
88	—	CRY, Godley And Creme, Polydor POSP732
89	—	VIENNA CALLING, Falco, A&M AM318
90	—	GOLDRUSH, Yello, Mercury MER218
91	95	WE WALKED IN LOVE, Dollar, Arista
92	—	OH LOUISE, Junior, London LON75
93	—	NO MORE I LOVE YOU'S, Lover Speaks, A&M AM326
94	—	NO NEWS IS NEWS, Kreamcicle, Bluebird/10 BR25
95	—	I SINK THEM MY WAY, Pub Singer, PRT 7P363
96	—	TURNED ON TO YOU, Nova Casper, Bluebird/10 BR24
97	—	THE TEACHER, Big Country, Mercury BIGC2
98	—	AIN'T NOBODY EVER LOVED YOU, Aretha Franklin, Arista ARIST667
98	—	JERSUALEM, Belouis Some, Parlophone R6134
100	90	SEASIDE WOMAN, Suzy And The Red Stripes, EMI

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

UK SINGLES 36



GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	4	TRUE BLUE, Madonna, Sire ☆
2	2	3	THE FINAL, Wham!, Epic □
3	5	9	INTO THE LIGHT, Chris De Burgh, A&M ○
4	3	8	A KIND OF MAGIC, Queen, EMI ○
5	4	4	REVENGE, Eurythmics, RCA □
6	12	11	RIPTIDE, Robert Palmer, Island ○
7	9	63	BROTHERS IN ARMS, Dire Straits, Vertigo ☆ ☆ ☆
8	6	5	EVERY BEAT OF MY HEART, Rod Stewart, Warner Bros □
9	13	22	PICTURE BOOK, Simply Red, Elektra ○
10	8	4	BACK IN THE HIGH LIFE, Steve Winwood, Island ○
11	7	3	NOW — THE SUMMER ALBUM, Various, EMI/Virgin ☆
12	11	39	HUNTING HIGH AND LOW, A-Ha, Warner Bros
13	10	7	INVISIBLE TOUCH, Genesis, Virgin
14	14	4	THE SEER, Big Country, Mercury
15	15	5	LONDON 0 HULL 4, Housemartins, Go! Discs □
16	16	10	SO, Peter Gabriel, Virgin ☆
17	17	2	TOUCH ME, Samantha Fox, Jive
18	19	15	STREET LIFE — 20 GREAT HITS, Bryan Ferry/Roxy Music, EG ☆
19	21	34	WHITNEY HOUSTON, Whitney Houston, Arista ☆ ☆
20	24	3	DRIVE TIME USA, Various, K-Tel ○
21	20	160	QUEEN GREATEST HITS, Queen, EMI ☆ ☆ ☆
22	23	6	THE QUEEN IS DEAD, Smiths, Rough Trade ○
23	22	40	ONCE UPON A TIME, Simple Minds, Virgin ☆
24	18	17	SUZANNE VEGA, Suzanne Vega, A&M ○
25	—	1	COMMUNARDS, Communards, London LONLPI8
26	25	4	PIE JESU, Aled Jones, 10 Records
27	—	1	NO GURU, NO METHOD, NO TEACHER, Van Morrison, Mercury MERH94
28	26	10	STANDING ON A BEACH — THE SINGLES, Cure, Fiction ○
29	27	41	WORLD MACHINE, Level 42, Polydor ☆

- 30 29 4 **BEST OF THE REAL THING**, Real Thing, PRT
- 31 34 12 **LOVE ZONE**, Billy Ocean, Jive ○
- 32 32 75 **NO JACKET REQUIRED**, Phil Collins, Virgin ☆ ☆ ☆
- 33 33 18 **PLEASE**, Pet Shop Boys, Parlophone ○
- 34 31 89 **LIKE A VIRGIN**, Madonna, Sire ☆ ☆ ☆
- 35 — 1 **KNOCKED OUT LOADED**, Bob Dylan, CBS CBS86326
- 36 38 3 **EAT 'EM AND SMILE**, David Lee Roth, Warner Bros
- 37 36 15 **ON THE BEACH**, Chris Rea, Magnet □
- 38 30 11 **MOONLIGHT SHADOWS**, Shadows, ProTV ○
- 39 28 6 **DANCE HITS VOL 2**, Various, Towerbell
- 40 39 69 **GO WEST/BANGS AND CRASHES**, Go West, Chrysalis ☆ ☆
- 41 37 15 **THE MAN AND HIS MUSIC**, Sam Cooke, RCA ○
- 42 35 3 **STREETSONDS 17**, Various, StreetSounds
- 43 43 140 **UNDER A BLOOD RED SKY**, U2, Island ☆ ☆
- 44 44 31 **LUXURY OF LIFE**, Five Star, Tent □
- 45 41 85 **ALCHEMY**, Dire Straits, Vertigo ☆
- 46 69 2 **VERY BEST OF CHRIS DE BURGH**, Chris de Burgh, Telstar □
- 47 58 6 **THE FIRST ALBUM**, Madonna, Sire
- 48 40 6 **BRING ON THE NIGHT**, Sting, A&M
- 49 52 17 **THE GREATEST HITS**, Shalamar, Stylus ○
- 50 45 19 **HITS 4**, Various, CBS/WEA/RCA ☆
- 51 53 12 **PRINCESS**, Princess, Supreme ☆
- 52 — 1 **LANDING ON WATER**, Neil Young, Geffen 9241091
- 53 — 1 **JAZZ SINGER**, Neil Diamond, Capitol EAST12120 ☆
- 54 48 58 **THE DREAM OF THE BLUE TURTLES**, Sting, A&M ☆
- 55 49 74 **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury ☆ ☆ ☆
- 56 63 75 **RECKLESS**, Bryan Adams, A&M ☆
- 57 64 60 **FACE VALUE**, Phil Collins, Virgin ☆ ☆
- 58 56 2 **RAISING HELL**, Run DMC, London
- 59 62 65 **BE YOURSELF TONIGHT**, Eurythmics, RCA ☆ ☆
- 60 46 3 **GTR**, GTR, Arista
- 61 — 1 **JENNIFER RUSH**, Jennifer Rush, CBS CBS26488 ☆
- 62 54 7 **LEGEND**, Bob Marley And The Wailers, Island ☆ ☆ ☆
- 63 47 15 **CONTROL**, Janet Jackson, A&M
- 64 — 1 **THE ORIGINALS — 32 ALL TIME CLASSICS**, Various, Towerbell TVDLP14
- 65 61 14 **GREATEST HITS**, Marvin Gaye, Telstar □
- 66 85 11 **PRIVATE DANCER**, Tina Turner, Capitol ☆ ☆ ☆
- 67 — 1 **THE SINGLES COLLECTION**, Spandau Ballet, Chrysalis SBTVI ☆ ☆
- 68 — 1 **STUTTER**, James Sire/Blanco JIMLP1
- 69 84 3 **THE WORKS**, Queen, EMI ☆
- 70 76 5 **ELIMINATOR**, ZZ Top, Warner Bros ☆ ☆
- 71 73 32 **LOVE OVER GOLD**, Dire Straits, Vertigo ☆ ☆
- 72 42 20 **THIS IS BIG AUDIO DYNAMITE**, Big Audio Dynamite, CBS ○
- 73 78 58 **LITTLE CREATURES**, Talking Heads, EMI □
- 74 83 2 **BORN IN THE USA**, Bruce Springsteen, CBS ☆ ☆ ☆
- 75 80 9 **WHO MADE WHO**, AC/DC, Atlantic
- 76 59 3 **MAKING MOVIES**, Dire Straits, Vertigo
- 77 55 3 **TRUE CONFESSIONS**, Bananarama, London
- 78 72 2 **RUMOURS**, Fleetwood Mac, Warner Bros ☆ ☆ ☆
- 79 — 1 **THE CROSSING**, Big Country, Mercury MERH27 ☆
- 80 79 45 **HOUNDS OF LOVE**, Kate Bush, EMI ☆
- 81 67 4 **GREATEST HITS**, Rod Stewart, Riva
- 82 51 11 **WINNER IN YOU**, Patti LaBelle, MCA
- 83 50 5 **INTERMISSION**, Dio, Vertigo
- 84 — 1 **THE UNFORGETTABLE FIRE**, U2, Island U25 ☆
- 85 — 1 **STOP MAKING SENSE**, Talking Heads, EMI TAHI □
- 86 70 18 **5150**, Van Halen, Warner Bros ○
- 87 68 9 **UP FRONT 1**, Various, Serious
- 88 65 7 **IN VISIBLE SILENCE**, Art Of Noise, China
- 89 — 1 **HATFUL OF HOLLOW**, Smiths, Rough Trade ROUGH76 □
- 90 99 2 **NEW GOLD DREAM**, Simple Minds, Virgin □
- 91 60 3 **DISCOVER**, Gene Loves Jezebel, Beggars Banquet
- 92 91 13 **THE COLLECTION**, Earth Wind And Fire, K-Tel □
- 93 — 1 **DIRE STRAITS**, Dire Straits, Vertigo 9102021 ☆ ☆
- 94 — 1 **CAN'T SLOW DOWN**, Lionel Richie, Motown STMA8041 ☆ ☆ ☆
- 95 100 6 **MAKE IT BIG**, Wham!, Epic
- 96 — 1 **SPARKLE IN THE RAIN**, Simple Minds, Virgin V2300 □
- 97 75 8 **POOLSIDE**, Nu Shooz, Atlantic
- 98 — 1 **HEART TO HEART**, Various, K-Tel, NEI 318 □
- 99 71 4 **GIANT**, Woodentops, Rough Trade
- 100 57 10 **FALCO 3**, Falco, A&M

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

T W E L V E I N C H

- 1 4 **THE LADY IN RED**, Chris De Burgh, A&M
- 2 1 **PAPA DON'T PREACH**, Madonna, Sire
- 3 2 **LET'S GO ALL THE WAY**, Sly Fox, Capitol
- 4 5 **AIN'T NOTHING GOING ON BUT THE RENT**, Gwen Guthrie, Boiling Point
- 5 — **PANIC**, Smiths, Rough Trade/Car
- 6 3 **SING OUR OWN SONG**, UB40, Dep International/Virgin
- 7 18 **SO MACHO**, Sinitta, Fanfare
- 8 10 **WHAT'S THE COLOUR OF MONEY?**, Hollywood Beyond, WEA
- 9 13 **I DIDN'T MEAN TO TURN YOU ON**, Robert Palmer, Island
- 10 11 **SMILE**, Audrey Hall, Germain
- 11 16 **FIND THE TIME**, Five Star, Tent
- 12 12 **ROSES**, Haywoode, CBS
- 13 8 **(BANG ZOOM) LET'S GO GO/HOWIE'S TEED**, Real Roxanne/Hitman Howie Tee, Cooltempo
- 14 — **I WANT TO WAKE UP WITH YOU**, Boris Gardiner, Revue Creole/PRJ
- 15 6 **EVERY BEAT OF MY HEART**, Rod Stewart, Warner Bros
- 16 9 **HEADLINES**, Midnight Star, Solar
- 17 7 **PARANOIMIA**, Art Of Noise with Max Headroom, China
- 18 — **CAMOUFLAGE**, Stan Ridgway, IRS/MCA
- 19 — **FIGHT FOR OURSELVES**, Spandau Ballet, CBS
- 20 17 **HIGHER LOVE**, Steve Winwood, Island

M U S I C V I D E O

- 1 — **VIDEO EP**, Freddie Mercury, PMI
- 2 1 **BROTHERS IN ARMS — THE VIDEOSINGLES**, Dire Straits, Polygram

- 3 5 **ALCHEMY LIVE**, Dire Straits, Channel 5
- 4 2 **THE VIDEOSINGLES**, Level 42, Polygram
- 5 3 **THE VIDEO**, Wham!, CBS/Fox
- 6 4 **THE HAIR OF THE HOUND**, Kate Bush, PMI
- 7 6 **GREATEST HITS**, Bucks Fizz, RCA/Columbia
- 8 7 **1982 — 1986 THE VIDEOS**, Marillion, PMI
- 9 16 **WHAM! '85**, Wham!, CBS/Fox
- 10 8 **GRACE UNDER PRESSURE TOUR**, Rush, Polygram
- 11 19 **THE VIRGIN TOUR**, Madonna, WEA Music
- 12 15 **GREATEST FLIX**, Queen, PMI
- 13 10 **STARING AT THE SEA — THE IMAGES**, the Cure, Palace/PVG
- 14 14 **LIVE IN RIO**, Queen, PMI
- 15 9 **NO TICKET REQUIRED**, Phil Collins, WEA Music
- 16 18 **THE FINAL CUT**, Rainbow, Polygram
- 17 11 **STOP MAKING SENSE**, Talking Heads, Palace/PMI
- 18 — **"UNDER A BLOOD RED SKY" LIVE AT REDROCK**, U2, Virgin/PVG
- 19 13 **I CAN'T WAIT**, Stevie Nicks, RCA/Columbia
- 20 20 **WE WILL ROCK YOU**, Queen, Peppermint

Compiled by Spotlight Research

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

- 1 — **A KIND OF MAGIC**, Queen, EMI
 - 2 2 **REVENGE**, Eurythmics, RCA
 - 3 3 **BACK IN THE HIGH LIFE**, Steve Winwood, Island
 - 4 4 **INVISIBLE TOUCH**, Genesis, Charisma/Virgin
 - 5 5 **SO**, Peter Gabriel, Virgin
 - 6 11 **INTO THE LIGHT**, Chris De Burgh, A&M
 - 7 8 **RIPTIDE**, Robert Palmer, Island
 - 8 6 **BROTHERS IN ARMS**, Dire Straits, Vertigo/Phonogram
 - 9 9 **STREET LIFE**, Bryan Ferry/Roxy Music, EG/Polydor
 - 10 7 **PICTURE BOOK**, Simply Red, Elektra
 - 11 15 **GREATEST HITS**, Queen, EMI
 - 12 19 **MOONLIGHT SHADOWS**, the Shadows, Polydor
 - 13 10 **THE SEER**, Big Country, Mercury/Phonogram
 - 14 — **NO JACKET REQUIRED**, Phil Collins, Virgin
 - 15 12 **GO WEST/BANGS AND CRASHES**, Go West, Chrysalis
 - 16 17 **WELCOME TO THE PLEASUREDOME**, Frankie Goes To Hollywood, ZTT/Island
 - 17 14 **BRING ON THE NIGHT**, Sting, A&M
 - 18 — **SONGS FROM THE BIG CHAIR**, Tears For Fears, Mercury
 - 19 — **FACE VALUE**, Phil Collins, Virgin
 - 20 — **WORLD MACHINE**, Level 42, Polydor
- Compiled by Spotlight Research

geordie's gone to jail

TOY DOLLS

the new single

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

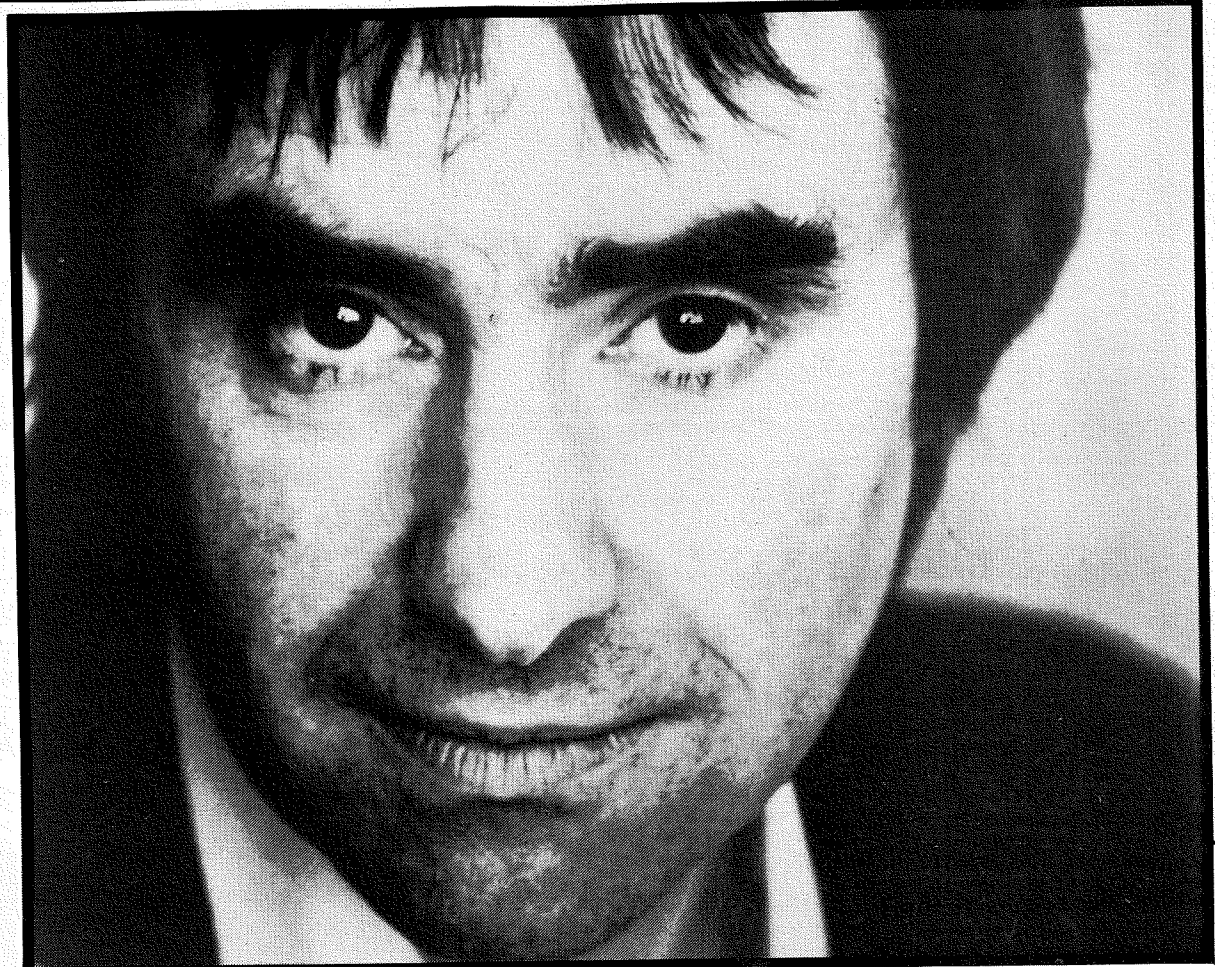
● **Madonna** maintains her leadership of the album chart for the fourth straight week as sales of 'True Blue' soar past the 500,000 mark. It's her fastest selling album to date and, with a further three tracks earmarked for future release as singles, it could ultimately exceed even the 1,500,000 sales of 'Like A Virgin'.

On the singles chart, Madonna's 'Papa Don't Preach' steps down to allow **Chris De Burgh** his first number one with his tribute to his wife, 'The Lady In Red'. Born Christopher John Davidson in the Channel Islands of Anglo-Irish parents, De Burgh's professional surname is his mother's maiden name. Chris is fiercely proud of his ancestors, who include William the Conqueror. He has lived in Ireland, with brief spells in London, since he was 12, when his parents bought a castle in County Wexford. His popularity in Ireland is enormous. His albums regularly top the charts, and 'The Lady In Red' has been the republic's number one song for three weeks already. Despite his growing popularity elsewhere, De Burgh recently indicated in some style that he will remain in the country — he moved castles!

● Last week **Lulu** achieved the unique distinction of separately charting two different recordings of the same song at the same time. Her 1964 recording of 'Shout' debuted at number 51, whilst her 1986 update rose from number 63 to number 41. This week, Jive, who commissioned the new recording, and Lulu's original label, Decca, agreed to have sales of the two recordings combined. As a result 'Shout' moves smartly into the top 30, attracting the attention of many who might otherwise have missed it.

The 'Shout' saga recalls the situation which occurred in 1976 when Charly and Contempo simultaneously reissued the **Shangri-Las'** 'Leader Of The Pack'. The Charly single charted first, followed a week later by the Contempo disc. At this point, the two labels agreed to have their sales amalgamated and share a single chart position. Though it had already been a hit twice before, 'Leader Of The Pack' raced into the top 10 to the benefit of both labels. Charly and Contempo used the same master recording, but the Charly disc was an edit, missing out an entire verse of 'Leader Of The Pack'. Contempo released the full length version.

Other hits on which record companies have pooled sales include 'No More Tears (Enough Is Enough)' by **Donna Summer** and **Barbra Streisand** (Casablanca issued the seven-inch, CBS the 12-inch), **Grandmaster Flash's** 'Beat Street Breakdown' (Atlantic's seven inch and Sugarhill's 12-inch) and 'Only Love', **Nana Mouskouri's** 1985 hit which combined sales of slightly different recordings she made for Carrere and Philips.



● **CHRIS DE BURGH:** jolly popular in Ireland and with fans of William the Conqueror

● Reggae stars singing country sometimes pays handsome dividends — as **John Holt** found out when he had a number six hit with **Kris Kristofferson's** 'Help Me Make It Through The Night' in 1975. Now, **Boris Gardiner's** gentle reggaefication of **Mac Davis'** 'I Want To Wake Up With You' is streaking up the charts. Mac, who wrote and first recorded the song several years ago, is best known for his own hit 'It's Hard To Be Humble', and as the writer of **Elvis Presley's** number two hit 'In The Ghetto'.

An even more unlikely source provided the **Mission's** hit 'Like A Hurricane' — Canadian folkie **Neil Young**, who recorded the song in 1977 for his album 'American Stars 'n' Bars'.

I N B R I E F

● **Sinitta's** 'So Macho' finally reaches the top 10 this week — on its seventeenth week in the top 75 — and **Robert Palmer** registers the first back-to-back top 10 hits of his career as 'I Didn't Mean To Turn You On' strives to emulate the number five peak of his last single 'Addicted To Love'. Both tracks are taken from Robert's silver album 'Riptide'. The title track was

also a single, but narrowly failed to dent the top 75... **Sophia George** is the first female reggae singer to register consecutive top 20 hits, following 'Girlie Girlie' with 'Smile'. **Susan Cadogan** nearly turned the trick 11 years ago, reaching number four with 'Hurt So Good' and number 22 with 'Love Me Baby'... CBS surprisingly passed on their option to release a live **Abba** album. The album, as yet untitled, will now be released by Polydor... Meanwhile the first live recordings from **Wham!**'s farewell concert have been rush released — but fans of **George** and **Andrew** will be disappointed to learn that it's only **Nick Heyward's** Wembley renditions of 'Fantastic Day' and 'Take That Situation' that have been committed to vinyl, in a rapidly released double pack aimed at reviving the flagging fortunes of Nick's newie 'Goodbye Yesterday'. Still, at least it proves the concert was recorded, a fact which will undoubtedly strengthen rumours that a **Wham!** live album will be forthcoming... Island have licensed **Steve Winwood's** superb piano and vocal versions of 'The Low Spark Of High Heeled Boys' and 'Gimme Some Lovin'', as performed on **Whistle Test**, from the BBC. The tracks, recorded at a pub in Shepherd's Bush, will appear on **Winwood's** next 12-inch single... Dropped by CBS, **Adam Ant**

will next turn up on **Miles Copeland's** IRS label, performing the title track of the movie 'Out Of Bounds' with Copeland's brother **Stewart**... Rumour has it that after making a star out of **Janet Jackson**, **Jimmy Jam** and **Terry Lewis** are seriously considering producing and writing the next album by Janet's label boss **Herb Alpert**... After their hit duet, **Patti LaBelle** and **Michael McDonald** have made their ridiculously belated singles chart debuts as soloists, Patti via her exquisite 'Oh People', and Michael with his four year old recording of 'I Keep Forgettin'', a 1962 composition by **Jerry Leiber** and **Mike Stoller** that's also been recorded by **Chuck Jackson**, **Procol Harum**, **Long John Baldry**, **the Checkmates** and **the Hi-Fi's**... Arista are trying to get clearance to release the **Whitney Houston/Jermaine Jackson** duet 'Take Good Care Of My Heart' as the next single from Whitney's mega album — though I remain convinced that a re-issued 'You Give Good Love' would be a monster... Polydor seem to have made the wrong choice by putting out 'Frederick' as the new **Sandie Shaw** single. The 12-inch version of this rather dull **Patti Smith** song harbours a charming acoustic remake of Sandie's second hit 'Girl Don't Come'...

CHARTFILE USA

● America has its sixth number one in as many weeks, as **Peter Cetera's** 'Glory Of Love' bounds to the top of the chart.

At 41 years and 10 months, former **Chicago** vocalist Cetera is the oldest man to have a number one since Herb Alpert reached pole position with 'Rise' in 1979, at the age of 44. That was an instrumental; the last male *vocalist* to reach number one at a more advanced age than Cetera was **C W McCall**, 48 when his novelty offering 'Convoy' went to the top a decade ago.

'Glory Of Love' was written by Cetera with **David Foster** and **Diane Nini**. It's the third number one for Foster and Cetera, and Nini's first. Cetera penned Chicago's 1976 topper 'If You Leave Me Now'. Foster and **John Parr** jointly wrote the latter's number one of last September, 'Man In Motion'. Together Foster and Cetera were responsible for Chicago's 1982 chart champ 'Hard To Say I'm Sorry'. All of Foster's number ones are movie themes — 'Hard To Say I'm Sorry' was written for 'Summer Lovers', 'Man In Motion' for 'St Elmo's Fire' and 'The Glory Of Love' for 'Karate Kid II'. The latter is the 29th song from a film to reach number one in the Eighties.

Finally, 'Glory Of Love' is the sixth number one for its producer **Michael Omartian**. Michael produced **Andy Kim's** 'Rock Me Gently' (number one in 1974) and two number ones by **Christopher Cross** — 'Sailing' (1980) and 'Arthur's Theme

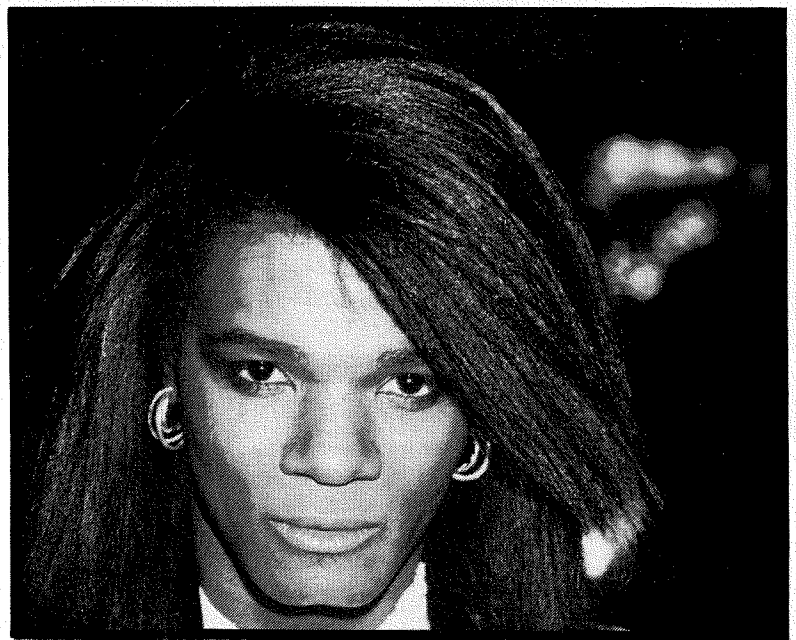
(Best That You Can Do)' (1981). He co-produced, with **Steve Barri**, **Rhythm Heritage's** Theme From SWAT' (1976) and **Alan O'Day's** 'Undercover Angel' (1977).

● **Jermaine Stewart** moves up to number nine on the US singles chart with 'We Don't Have To Take Our Clothes Off', the third top 20 hit of 1986 produced and co-written by the ubiquitous **Narada Michael Walden**.

In January, **Clarence Clemons'** and **Jackson Browne's** recording of 'You're A Friend Of Mine', written by Walden and **John Cohen**, reached number 18. And in February, **Whitney Houston** went all the way to the top with 'How Will I Know', which Walden penned along with **Shannon Rubicam** and **George Merrill**. Walden wrote Stewart's current hit with **Preston Glass**.

The US success of 'We Don't Have To Take Our Clothes Off' which flopped here earlier in the year, has prompted 10 Records to give it a re-release, though with the somewhat coy abbreviated title of 'We Don't Have To...'

● After 12 years of sustained chart success with **John Oates**, **Daryl Hall** has his first solo hit with 'Dreamtime'. Oates is fancied to do likewise with his own solo single '(She's The) Shape Of Things To Come', from the soundtrack of the new TriStar film 'About Last Night'. The film has already yielded two hits — **John Waite's** 'If Anybody Had A Heart', which peaked



● **JERMAINE STEWART**: busy not taking his clothes off at number nine in the US charts

at a disappointing number 76, and **Sheena Easton's** 'So Far, So Good', which debuts this week at number 84. The Easton single is produced by Narada Michael Walden and written by **Tom Snow** and **Cynthia Weil**, a pedigree which should ensure that it's a massive hit.

● Reader Mike Perini of Ypsilanti, Michigan notes that since our round-up of American album chart superlatives (7 June) **Bob Seger And The Silver Bullet Band's** 'Live Bullet' has passed **the Beatles'** 'White Album's

144 weeks on chart to establish a new longevity record for a double album. This week, 'Live Bullet' celebrates its 150th week on the chart. As its title indicates, it's a live album, and, given Seger's current popularity Stateside, it may yet beat the current longevity record for a concert recording, the 168 week chart career of **Harry Belafonte's** 'At Carnegie Hall'. Perini may have a special reason for noting Seger's achievements — Seger is a fellow inhabitant of Michigan, and 'Live Bullet' was recorded in the state at Detroit's Cobo Hall.

CHAKA KHAN

THE NEW ALBUM

DESTINY

— INCLUDING —

LOVE OF A LIFETIME

— OUT NOW! —



Distributed by **WEA Records Ltd.** (W) A Warner Communications Co.



W/E AUG 2, 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 5 **GLORY OF LOVE (THEME FROM 'THE KARATE KID PART II')**, Peter Cetera, Warner Bros
- 2 1 **SLEDGEHAMMER**, Peter Gabriel, Geffen
- 3 2 **DANGER ZONE**, Kenny Loggins, Columbia
- 4 6 **PAPA DON'T PREACH**, Madonna, Sire
- 5 3 **INVISIBLE TOUCH**, Genesis, Atlantic
- 6 8 **MAD ABOUT YOU**, Belinda Carlisle, IRS
- 7 7 **LOVE TOUCH (THEME FROM 'LEGAL EAGLES')**, Rod Stewart, Warner Brothers
- 8 4 **NASTY**, Janet Jackson, A&M
- 9 12 **WE DON'T HAVE TO TAKE OUR CLOTHES OFF**, Jermaine Stewart, Arista
- 10 11 **OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)**, Pet Shop Boys, EMI America
- 11 10 **MODERN WOMAN (FROM 'RUTHLESS PEOPLE')**, Billy Joel, Epic
- 12 18 **HIGHER LOVE**, Steve Winwood, Island
- 13 20 **RUMORS**, Timex Social Club, Jay
- 14 15 **DIGGING YOUR SCENE**, the Blow Monkeys, RCA
- 15 23 **VENUS**, Bananarama, London
- 16 22 **THE EDGE OF HEAVEN**, Wham!, Columbia/CBS
- 17 21 **YOU SHOULD BE MINE (THE WOO WOO SONG)**, Jeffrey Osborne, A&M
- 18 24 **SWEET FREEDOM (FROM 'RUNNING SCARED')**, Michael McDonald, MCA
- 19 33 **DANCING ON THE CEILING**, Lionel Richie, Motown
- 20 13 **YOUR WILDEST DREAMS**, the Moody Blues, Polydor
- 21 27 **SUZANNE**, Journey, Columbia
- 22 9 **HOLDING BACK THE YEARS**, Simply Red, Elektra
- 23 32 **TAKE MY BREATH AWAY (THEME FROM 'TOP GUN')**, Berlin, Columbia
- 24 26 **TAKE IT EASY**, Andy Taylor, Atlantic
- 25 19 **SECRET SEPARATION**, the Fixx, MCA
- 26 30 **ALL THE LOVE IN THE WORLD**, the Outfield, Columbia
- 27 14 **WHO'S JOHNNY ('SHORT CIRCUIT' THEME)**, El DeBarge, Gordy
- 28 31 **ONE STEP CLOSER TO YOU**, Gavin Christopher, Manhattan
- 29 16 **THERE'LL BE SAD SONGS (TO MAKE YOU CRY)**, Billy Ocean, Jive
- 30 34 **BABY LOVE**, Regina, Atlantic
- 31 41 **FRIENDS AND LOVERS**, Gloria Loring and Carl Anderson, Carrere
- 32 17 **WHEN THE HEART RULES THE MIND**, GTR, Arista
- 33 37 **WORDS GET IN THE WAY**, Miami Sound Machine, Epic
- 34 40 **YANKEE ROSE**, David Lee Roth, Warner Brothers
- 35 45 **RUMBLESEAT**, John Cougar Mellencamp, Riva
- 36 46 **THAT WAS THEN, THIS IS NOW**, the Monkees, Arista
- 37 25 **NO ONE IS TO BLAME**, Howard Jones, Elektra
- 38 43 **TAKEN IN**, Mike And The Mechanics, Atlantic
- 39 42 **HANGING ON A HEART ATTACK**, Devo, Chrysalis
- 40 47 **MAN SIZE LOVE (FROM 'RUNNING SCARED')**, Klymaxx, MCA
- 41 49 **DON'T FORGET ME (WHEN I'M GONE)**, Glass Tiger, Manhattan
- 42 — **STUCK WITH YOU**, Huey Lewis And The News, Chrysalis
- 43 — **A KIND OF MAGIC**, Queen, Capitol
- 44 50 **THE CAPTAIN OF HER HEART**, Double, A&M
- 45 35 **HYPERACTIVE**, Robert Palmer, Island

- 46 29 **TUFF ENUFF**, the Fabulous Thunderbirds, CBS Associated
- 47 53 **WALK LIKE A MAN (FROM 'A FINE MESS')**, Mary Jane Girls, Motown
- 48 28 **LIKE A ROCK**, Bob Seger and the Silver Bullet Band, Capitol
- 49 39 **ON MY OWN**, Patti LaBelle And Michael McDonald, MCA
- 50 57 **TWO OF HEARTS**, Stacey Q, Atlantic
- 51 36 **CRUSH ON YOU**, the Jets, MCA
- 52 65 **LOVE ZONE**, Billy Ocean, Jive
- 53 38 **DREAMS**, Van Halen, Warner Brothers
- 54 — **DREAMTIME**, Daryl Hall, RCA
- 55 73 **WALK THIS WAY**, Run DMC, Profile
- 56 61 **LOVE OF A LIFETIME**, Chaka Khan, Warner Brothers
- 57 72 **VELCRO FLY**, ZZ Top, Warner Brothers
- 58 67 **IF LOOKS COULD KILL**, Heart, Capitol
- 59 66 **SOMEBODY LIKE YOU**, .38 Special, A&M
- 60 62 **POINT OF NO RETURN**, Nu Shooz, Atlantic

B U L L E T S

- 62 78 **OH, PEOPLE**, Patti LaBelle, MCA
- 64 70 **MONEY'S TOO TIGHT (TO MENTION)**, Simply Red, Elektra
- 66 — **PRESS**, Paul McCartney, Capitol
- 67 76 **ANOTHER LOVERY HOLEY HEAD**, Prince And The Revolution, Paisley Park
- 71 82 **WHAT DOES IT TAKE**, Honeymoon Suite, Warner Brothers
- 72 — **HEAVEN IN YOUR EYES**, Loverboy, Columbia
- 76 81 **MISSIONARY MAN**, Eurythmics, RCA
- 77 90 **ALL CRIED OUT**, Lisa Lisa and Cult Jam with Full Force and Paul Anthony and Bow-Legged Lou, Columbia
- 82 95 **NOTHING IN COMMON**, Thompson Twins, Arista
- 83 — **RUTHLESS PEOPLE**, Mick Jagger, Epic
- 84 — **SO FAR, SO GOOD**, Sheena Easton, EMI-America
- 85 93 **EVERY LITTLE KISS**, Bruce Hornsby And The Range, RCA
- 87 96 **HOT WATER**, Level 42, Polydor
- 91 — **AIN'T NOTHIN' GOIN' ON BUT THE RENT**, Gwen Guthrie, Polydor
- 95 — **SPIRIT IN THE SKY**, Doctor And The Medics, IRS

Compiled by Billboard

U S A L B U M S

- 1 1 **TOP GUN**, Soundtrack, Columbia/CBS
- 2 2 **SO**, Peter Gabriel, Geffen
- 3 4 **INVISIBLE TOUCH**, Genesis, Atlantic
- 4 3 **CONTROL**, Janet Jackson, A&M
- 5 9 **TRUE BLUE**, Madonna, Sire
- 6 6 **LOVE ZONE**, Billy Ocean, Jive
- 7 5 **WINNER IN YOU**, Patti LaBelle, MCA
- 8 7 **WHITNEY HOUSTON**, Whitney Houston, Arista
- 9 8 **LIKE A ROCK**, Bob Seger and the Silver Bullet Band, Capitol
- 10 10 **THE OTHER SIDE OF LIFE**, the Moody Blues, Polydor
- 11 13 **RAISING HELL**, Run DMC, Profile
- 12 36 **EAT 'EM AND SMILE**, David Lee Roth, Warner Brothers
- 13 12 **GTR**, GTR, Arista
- 14 11 **5150**, Van Halen, Warner Brothers
- 15 20 **MUSIC FROM THE EDGE OF HEAVEN**, Wham!, Epic
- 16 14 **TUFF ENUFF**, the Fabulous Thunderbirds, CBS Associated
- 17 15 **PLEASE**, Pet Shop Boys, EMI America
- 18 17 **PLAY DEEP**, The Outfield, Columbia
- 19 18 **STRENGTH IN NUMBERS**, .38 Special, A&M
- 20 19 **RAISED ON RADIO**, Journey, Columbia
- 21 16 **PICTURE BOOK**, Simply Red, Elektra
- 22 33 **BACK IN THE HIGHLIFE**, Steve Winwood, Island
- 23 23 **EMERSON, LAKE AND POWELL**, Emerson, Lake and Powell, Polydor
- 24 28 **BELINDA CARLISLE**, Belinda Carlisle, IRS
- 25 21 **HEADED FOR THE FUTURE**, Neil Diamond, Columbia/CBS
- 26 22 **HEART**, Heart, Capitol
- 27 31 **RUTHLESS PEOPLE**, Soundtrack, Epic
- 28 25 **EL DEBARGE**, El DeBarge, Gordy
- 29 27 **THE JETS**, The Jets, MCA
- 30 39 **WALKABOUT**, The Fixx, MCA
- 31 24 **PARADE**, Prince And The Revolution, Paisley Park
- 32 32 **ROD STEWART**, Rod Stewart, Warner Brothers

ALL THE HITS AND MORE!!!

U.T.F.O.

WE WORK HARD
KANGOL and DOG

MAIN
INGREDIENT

DO ME RIGHT

DOUG E. FRESH

ALL THE
WAY TO
HEAVEN

7" / 12"

ON **COOLTEMPO** RECORDS

Chrysalis

33 35 **EMOTIONAL**, Jeffrey Osborne, A&M
 34 40 **SOLITUDE/SOLITAIRE**, Peter Cetera, Warner Brothers
 35 29 **WORLD MACHINE**, Level 42, Polydor
 36 30 **POOLSIDE**, Nu Shooz, Atlantic
 37 37 **ANIMAL MAGIC**, the Blow Monkeys, RCA
 38 34 **RIPTIDE**, Robert Palmer, Island
 39 38 **SCARECROW**, John Cougar Mellencamp, Riva
 40 — **KARATE KID PART II**, Soundtrack, United Artists
 41 26 **FOR THOSE OF YOU WITH OR WITHOUT CHILDREN**, Bill Cosby, Geffen
 42 42 **WHO MADE WHO**, AC/DC, Atlantic
 43 41 **PRIMITIVE LOVE**, Miami Sound Machine, Epic
 44 43 **BACK IN BLACK**, Whodini, Jive
 45 — **THEN AND NOW... THE BEST OF THE MONKEES**, the Monkees, Arista
 46 — **FRANTIC ROMANTIC**, Jermaine Stewart, Arista
 47 — **A KIND OF MAGIC**, Queen, Capitol
 48 45 **MIKE AND THE MECHANICS**, Mike And The Mechanics, Atlantic
 49 49 **STANDING ON THE BEACH**, the Cure, Elektra
 50 44 **AFTERBURNER**, ZZ Top, Warner Brothers
 Compiled by Billboard

43 63 **ERIC B. IS PRESIDENT**, Eric B. featuring Rakim, US ZAKIA Records 12in
 44 — **EVERYONE A WINNER**(110 $\frac{3}{4}$ bpm), Zuice, Club 12in white label
 45 81 **(SOLUTION TO) THE PROBLEM/THE DEFINITIVE DANCE MIX**, Masquerade, Streetwave 12in
 46 97 **FIND THE TIME (MIDNIGHT MIX)**, Five Star, Tent 12in
 47 36 **BYE-BYE**, Janice, US 4th + B'way 12in
 48 42 **ONCE YOU GOT ME GOING**, Debby Blackwell, 10 Records 12in
 49 51 **JACK YOUR BODY/DUB YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in
 50 70 **WE WORK HARD/KANGOL & DOC**, U.T.F.O., Cooltempo 12in
 51 31 **SAVE SOME TIME FOR ME**, Pieces Of A Dream, Manhattan LP
 52 29 **I CAN'T WAIT (TO ROCK THE MIKE)**, Spyder-D (featuring Dj Doc), Champion 12in
 53 85 **BACK TO THE SCENE OF THE CRIME**, Incredible Mr. Freeze, US Pow Wow 12in
 54 — **WHAT DOES IT TAKE (TO WIN YOUR LOVE)**, Kenny G, US Arista 12in
 55 43 **GO BANG! # 5**, Dinosaur L, CityBeat 12in
 56 55 **GOOD TO GO**, Trouble Funk, 4th + B'way/TTED 12in
 57 45 **HUNGRY FOR YOUR LOVE/I'LL TAKE YOU ON**, Hanson & Davis, US Fresh Records 12in
 58 46 **THE HOUSE MUSIC ANTHEM**, Marshall Jefferson, US Trax Records 12in
 59 39 **STOP ME FROM STARTING THIS FEELING**, Lou Rawls, Epic 12in
 60 75 **POINT OF NO RETURN (SHEP PETTIBONE SPECIAL MIX)**, Nu Shooz, Atlantic 12in
 61 33 **FOOL'S PARADISE**, Meli'sa Morgan, Capitol LP
 62 30 **IS IT LIVE/HIT IT RUN**, Run-D.M.C., London LP
 63 95 **NO NEWS IS NEWS — REMIX**, Kreamclice, Bluebird/10 12in
 64 re **PAY ME BACK MY LOVE**(114 $\frac{3}{4}$ bpm), Colors, Prelude 12in
 65 52 **WAKE UP TO MY LOVE**, Astra, Elite 12in
 66 47 **GIVE ME THE REASON**, Luther Vandross, Epic 12in
 67 — **BEST OF MY LOVE**(113 $\frac{3}{4}$ -115-115 $\frac{1}{2}$ -116)/**FLOWERS**(106-108 $\frac{1}{2}$ --109 $\frac{1}{2}$ -110 $\frac{1}{2}$ -111 $\frac{3}{4}$ -111 $\frac{1}{2}$ bpm), Emotions, Streetwave 12in
 68 54 **NEVER HAD A LOVE LIKE THIS BEFORE**, Barbara Mitchell, Dutch Mercury LP
 69 64 **NO WAY BACK/INSTRUMENTAL**, Adonis, US Trax Records 12in
 70 78 **SWEET LOVE/WATCH YOUR STEP (THE MIDNIGHT MIX)**, Anita Baker, Elektra 12in
 71 76 **ALL THE WAY TO HEAVEN**, Doug E. Fresh and The Get Fresh Crew, Cooltempo 12in
 72 53 **NASTY (REMIX)**, Janet Jackson, A&M 12in
 73 32 **LAST NIGHT I NEEDED SOMEBODY/SHE KNEW ABOUT ME**, Shirley Jones, Philadelphia International 12in
 74 99 **I'LL TAKE YOUR MAN/INSTRUMENTAL**, Salt-n-Pepa, US Next Plateau 12in
 75 37 **WHEN I THINK OF YOU**, Janet Jackson, A&M LP
 76 — **SWEET FREEDOM**, Michael McDonald, US MCA Records 12in
 77 56 **JUMPP-BACK**, Wally Jump Junior & The Criminal Element, US Criminal Records 12in
 78 — **SET IF OFF/MASTERMIND REMIX**, Harlequin Four's, Champion 12in
 79 87 **PASSION (FROGGY & SIMON HARRIS REMIX)**, William Bell, Tout Ensemble 12in
 80 62 **PEOPLE WILL BE PEOPLE**, Guinn, Motown 12in
 81 59 **THE WORD/SARDINES**, The Junkyard Band, US Def Jam 12in
 82 90 **CELEBRATE — PT. I//PT. II**, Subject, US Pow Wow 12in
 83 68 **WHAT I LIKE**, Anthony And The Camp, Warner Bros 12in
 84 re **SWEET AND SEXY THING**, Rick James, Motown 12in
 85 77 **BURNIN' UP**, Michael Jonzun, US A&M 12in
 86 91 **I DON'T FAKE MY LOVE**(108 $\frac{1}{2}$ bpm), Projection, Elite 12in promo
 87 74 **THE BEAT IS MINE**, Hardrock Soul Movement, Elite 12in
 88 73 **HARDCORE JAZZ (J.B. TRAXX) (PIANO TRAXX)**, Duane And Co, US Dance Mania Records 12in
 89 60 **SUCH A FEELING**, Young & Co, US The Sound of London 12in
 90 88 **TAKE IT TO THE TOP**, Skibone, US TTED Record Inc 12in
 91 72 **YOUR LOVE**, Innerlife, US Personal Records 12in
 92 100 **REAL ROXANNE MEETS PEE WEE HERMAN AND HOWIE'S TEED OFF (DANCIN' DANNY D MEGAMIX)**, The Real Roxanne with Hitman Howie Tee/Joeski Love, Cooltempo 12in promo
 93 86 **BROOKLYN'S IN THE HOUSE**, Cut Master D.C., be*bop & Fresh 12in
 94 69 **SEX MACHINE**, Fat Boys, WEA 12in
 95 — **FINE YOUNG TENDER (REMIX)**, Aleem featuring Leroy Burgess, Atlantic 12in
 96 — **CAN YOU FEEL THE FORCE**, Real Thing, PRT 12in
 97 — **MOVE**, Farm Boy featuring Daryl Pandy/Etheridge Williams, US DJ Int. Records 12in
 98 — **CLOSER THAN CLOSE**, Jean Carne, Omni 12in
 99 — **GETTIN' AWAY WITH MURDER**(114 $\frac{1}{2}$ bpm), Randy Crawford, Warner Bros 12in
 100 re **YOU LOOK MARVELOUS**, Billy Crystal, US A&M 12in
 100 — **HIP-HOP (SKABLE-DE-WHOP)**, AM-FM, US TTED Records Inc 12in
 Compiled by James Hamilton/Alan Jones

D I S C O

1 1 **AIN'T NOTHIN' GOIN' ON BUT THE RENT (LARRY LEVAN MIXES)**, Gwen Guthrie, Boiling Point 12in
 2 2 **HEADLINES**, Midnight Star, MCA Records 12in
 3 3 **SET FIRE TO ME/INFERNO DUB**, Willie Colón, A&M 12in
 4 10 **DUB CAN'T TURN AROUND/LOVE CAN'T TURN AROUND**, Farley 'Jackmaster' Funk featuring Darryl Pandy, London 12in
 5 5 **TELL ME TOMORROW (WEEKEND MIX CLUB VERSION)**, Princess, Supreme Records 12in
 6 7 **SOWETO (ARTHUR BAKER REMIX)/DUB**, Jeffrey Osborne, A&M 12in
 7 4 **BANG ZOOM (LET'S GO-GO)**, The Real Roxanne with Hitman Howie Tee, Cooltempo 12in
 8 6 **I CAN'T WAIT (DUTCH MIX)**, Nu Shooz, Atlantic 12in
 9 8 **BURNIN' LOVE**, Con Funk Shun, Club 12in
 10 12 **SAY LA LA**, Pieces Of A Dream, Manhattan 12in
 11 25 **NEW YORK AFTERNOON**, Mondo Kané/George Fame, Lisson Records 12in
 12 13 **JUMP BACK (SET ME FREE)**, Dhar Braxton, Fourth & Broadway 12in
 13 28 **I CAN PROVE IT**, Phil Fearon, Ensign 12in
 14 9 **WHERE YOU GONNA BE TONIGHT?**, Willie Collins, Capitol 12in
 15 22 **MY ADIDAS/PETER PIPER**, Run-DMC, London 12in
 16 11 **DON'T LET LOVE GET YOU DOWN**, Archie Bell & The Drells, Portrait 12in
 17 16 **EXPANSIONS '86 (FEARON BROS REMIX)**, Chris Paul, Fourth & Broadway 12in
 18 18 **I FOUND LOVIN'**, Fatback, Important Records 12in
 19 20 **ONE FOR THE MONEY**, Sleeque, Malaco Dance 12in
 20 14 **GIVIN' IT (TO YOU)**, Skyy, Capitol 12in
 21 24 **DO ME RIGHT**, The Main Ingredient, Cooltempo 12in
 22 19 **GONNA MAKE YOU MINE (WESTSIDE MIX)/STAY A LITTLE WHILE, CHILD (ALBUM MIX)**, Loose Ends, Virgin 12in
 23 — **(I'M A) DREAMER (SHEP PETTIBONE REMIX)**, BB&Q, US Elektra/Pretty Pearl 12in
 24 66 **I WANNA BE WITH YOU**, Maze featuring Frankie Beverly, US Capitol 7in
 25 17 **MINE ALL MINE/PARTY FREAK**, Cashflow, Club 12in
 26 21 **BORROWED LOVE (REMIX)**, The SOS Band, Tabu 12in
 27 65 **ROSES (BERT BEYANS REMIX)**, Haywoode, CBS 12in
 28 27 **PEE-WEE'S DANCE**, Joeski Love, Cooltempo 12in
 29 35 **MA FOOM BEY**, Cultural Vibe, US Easy Street 12in
 30 41 **AUTOMATIC**, Millie Scott, 4th + B'way 12in white label
 31 15 **LIKE I LIKE IT (REMIX)**, Aurra, 10 Records 12in
 32 32 **DO YOU GET ENOUGH (LOVE MIX)**, Shirley Jones, Philadelphia International 12in
 33 — **FOOL'S PARADISE (PARADISE MIX)**, Meli'sa Morgan, Capitol 12in promo
 34 23 **TURNED ON TO YOU**, Nova Casper, Bluebird/10 12in
 35 92 **RUMORS/VICIOUS RUMORS**, Timex Social Club, US Jay 12in
 36 40 **MIDAS TOUCH/CLOSE TO MIDNIGHT**, Midnight Star, MCA Records LP
 37 58 **MAIN THING**, Shot featuring Kim Marsh, Affair Records 12in
 38 26 **COMPUTER LOVE/IT DOESN'T REALLY MATTER**, Zapp, Warner Bros 12in
 39 34 **CAN'T LET LOVE PASS US BY/SPENDING MONEY**, Cashflow, Club 12in
 40 49 **SHARE MY LOVE/THE SUN DON'T SHINE**, Betty Wright, US First String Records LP
 41 44 **100% PURE PAIN**, O'chi Brown, Magnet 12in
 42 38 **I WOULDN'T LIE (REMIX)**, Yarbrough & Peoples, Total Experience 12in

Debby Blackwell

Once You Got Me Going

7" & 12" single available now

TEN 151
TENT 151



W/E AUGUST 2, 1986
 EUROBEAT
 REGGAE
 INDIE SINGLES
 INDIE ALBUMS

CHARTS

EUROBEAT

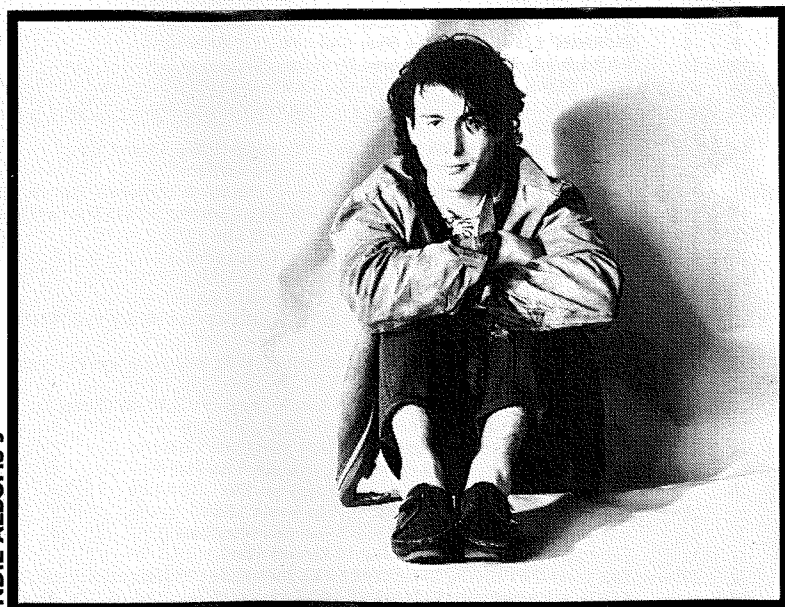
- 1 6 **HOW MANY HEARTS**, Evelyn Thomas, Record Shack 12in
 - 2 3 **LANDSLIDE**, Croisette, Passion 12in
 - 3 1 **CAN'T LIVE**, Suzy Q, Belgian ARS 12in
 - 4 4 **MUSIC THAT YOU CAN DANCE TO**, Sparks, US Curb 12in
 - 5 20 **DOWN DOWN ROMEO**, Meccano, German Ariola 12in
 - 6 2 **MALE STRIPPER**, Man 2 Man Meets Man Parrish, Bolts Records 12in promo
 - 7 24 **NO MAN'S LAND**, Seventh Avenue, Record Shack 12in white label
 - 8 12 **TIME AFTER TIME**, Paul Parker, Fantasia 12in
 - 9 10 **AMERICAN LOVE**, Rose Laurens, German WEA 12in
 - 10 — **LOVE IN THE SHADOWS (REMIX)**, E.G. Daily, US A&M 12in
 - 11 7 **TWILIGHT ZONE**, Venus, Passion 12in white label
 - 12 — **YOU EXCITE ME**, David Karam, Canadian Astro 12in
 - 13 14 **RUN TO ME**, Tracy Spencer, Italian CBS 12in
 - 14 — **I FEAR THE NIGHT**, Tyree, US Underground 12in
 - 15 — **BREAKIN' UP BREAKIN' DOWN**, Michael Oliver, US DJ International Records 12in
 - 16 11 **VENUS (IAN LEVINE REMIX)**, Bananarama, London 12in
 - 17 — **TIGER BAY**, Francine Kirsh, Canadian Tamar 12in
 - 18 5 **SATELLITES (EURO '86 MIX)**, Ellie Warren, Columbia 12in
 - 19 re **WEEKEND SPECIAL (IAN LEVINE REMIX)**, Brenda And The Big Dudes, Family 12in
 - 20 — **GET READY**, Robin Stanley, US Oak Lawn 12in
 - 21 — **THE MAIN ATTRACTION**, Yoh-Yo, US Boulevard 12in
 - 22 — **THE HOUSE MUSIC ANTHEM**, Marshall Jefferson, US Trax Records 12in
 - 23 — **I AM ALIVE**, Saphir, German EMI 12in
 - 24 — **I WON'T GIVE IT AWAY**, Olga, US Top Hits 12in
 - 25 16 **FIRE IN MY HEART**, Astaire, Passion 12in white label
 - 26 18 **TOMORROW DOESN'T MATTER TONIGHT**, Bianca Fernandez, Make Them Dance! 12in
 - 27 9 **AGAIN (REMIX)**, Do Piano, Record Shack 12in
 - 28 13 **NEW BEGINNING (IAN LEVINE REMIX)**, Bucks Fizz, Polydor 12in
 - 29 — **FOR TONIGHT**, Nancy Martinez, Canadian Mahogany 12in
 - 30 — **WHAT A NIGHT**, Terry Iten, US Cedarhouse 12in
- Compiled by Alan Jones/James Hamilton

REGGAE

- > 1 1 **SMILE**, Audrey Hall, Germain
 - 2 2 **PUSH COMES TO SHOVE**, Freddie McGregor, Real Authentic Sound
 - 3 4 **GREETINGS**, Half Pint, Powerhouse
 - > 4 5 **I WANT TO WAKE UP WITH YOU**, Boris Gardner, Revue
 - 5 3 **IN THE SPRINGTIME**, Maxi Priest, 10
 - 6 6 **BOOPS**, Supercat, Technique
 - 7 8 **TUNE IN**, Coco Tea, Jammys
 - 8 17 **SIXTH STREET**, Jock Wilson, Uptempo
 - 9 — **THE ORIGINAL BANG A RANG**, Gritty, Jammys
 - 10 13 **WATCH HOW THE PEOPLE DANCING**, Kenny Knotch, Unity Sounds
 - 11 14 **LEAVE PEOPLE BUSINESS**, Admiral Tebbett, Techniques
 - 12 10 **PULL UP**, Aswad, Simba
 - 13 15 **SLAUGHTER**, Dixie Peach And The Offbeat Posse, Jah Tubbys
 - 14 7 **LET ME DOWN EASY**, Marvin James, Hot Vinyl
 - 15 — **TEARS OF A CLOWN**, Sugar Merchant, UK Bubblers
 - > 16 9 **HEARTBEAT**, Tippa Irie, UK Bubblers
 - 17 22 **MILITANCY**, Papa Levi, Jah Tubbys
 - 18 12 **TROUBLE AGAIN**, King Kong, Greensleeves
 - 19 18 **DON'T STOP LOVING**, One Blood, Level Vibes
 - 20 — **SHU BIN**, Frankie Paul, Pioneer International
 - 21 — **ON MY OWN**, Maria Baines/George Faith, Joe Frazier
 - 22 16 **AM I THE SAME GIRL**, Winsome, Fine Style
 - 23 11 **YOU'RE MY SUGAR**, Debbie Glasgow, UK Bubblers
 - 24 19 **SOMETHING WRONG**, Sugar Minott, Uptempo
 - 25 21 **GOOD TO CONTROL ME**, Tony Tuff, Greensleeves
 - 26 20 **TEARS IN MY EYES**, Bunny Wailer, Solomonic
 - 27 23 **ROCK THIS YAH MUSIC**, Undivided Roots, Entente
 - 28 27 **HOLD TIGHT**, Dennis Brown, Live And Learn
 - 29 26 **WETLOOK CRAZY**, Macka B, Ariwa
 - 30 30 **KEPT OUT**, the Mighty Diamonds, Germain
- Compiled by Spotlight Research

INDIE SINGLES

- 1 — **LIKE A HURRICANE/GARDEN OF DELIGHT**, the Mission, Chapter 22
 - 2 1 **HAPPY HOUR**, the Housemartins, Go! Discs
 - 3 3 **BRILLIANT MIND**, Furniture, Stiff
 - 4 2 **LEVI STUBBS' TEARS**, Billy Bragg, Go! Discs
 - 5 29 **THIS BOY CAN WAIT**, the Wedding Present, Reception
 - 6 — **LIVING TOO LATE**, the Fall, Beggars Banquet
 - 7 4 **SERPENT'S KISS**, the Mission, Chapter 22
 - 8 — **UNDERSTANDING JANE**, the Icicle Works, Beggars Banquet
 - 9 20 **I'M ON FIRE**, Guana Batz, ID
 - 10 5 **ALMOST PRAYED**, Weather Prophets, Creation
 - 11 — **PANIC**, the Smiths, Rough Trade
 - 12 7 **BABY'S ON FIRE**, the Creepers And Marc Riley, Intape
 - 13 16 **WILD CHILD**, Zodiac Mindwarp And The Love Reaction, Food
 - 14 6 **THE SINGER**, Nick Cave And The Bad Seeds, Mute
 - 15 — **HOLY HACK JACK**, Demented Are Go, ID
 - 16 — **GIMME GIMME GIMME (A MAN AFTER MIDNIGHT)**, Leather Nun, Wire
 - 17 9 **MORNING SIR**, Bogshed, Help Yourself
 - 18 12 **RULES AND REGULATIONS (EP)**, We've Got A Fuzzbox And We're Gonna Use It, Vindaloo
 - 19 13 **BIGMOUTH STRIKES AGAIN**, the Smiths, Rough Trade
 - 20 8 **WHOLE WIDE WORLD**, the Soup Dragons, Subway Organisation
 - 21 15 **THE TRUMPTON RIOTS EP**, Half Man Half Biscuit, Probe Plus
 - 22 30 **BLUE MONDAY**, New Order, Factory
 - 23 28 **CRYSTAL CRESCENT**, Primal Scream, Creation
 - 24 — **OI AIN'T DEAD**, Condemned 84, RFB Recordings
 - 25 17 **HEARTACHE**, Gene Loves Jezebel, Beggars Banquet
 - 26 10 **THE DRAIN TRAIN**, Cabaret Voltaire, Doublevision
 - 27 23 **LIKE AN ANGEL**, the Mighty Lemon Drops, Dreamworld
 - 28 — **THE OFFICIAL COLOURBOX WORLD CUP THEME**, Colourbox, 4AD
 - 29 24 **INSPIRATION**, Easterhouse, Rough Trade
 - 30 — **HOUSE OF ECSTASY**, Cherry Bombz, Lick
- Compiled by Spotlight Research



INDIE ALBUMS 5

INDIE ALBUMS

- 1 — **GIFT**, the Sisterhood, Merciful Release
 - 2 3 **LONDON O HULL 4**, the Housemartins, Go! Discs
 - 3 2 **THE QUEEN IS DEAD**, the Smiths, Rough Trade
 - 4 1 **DISCOVER**, Gene Loves Jezebel, Beggars Banquet
 - 5 4 **GIANT**, the Woodentops, Rough Trade
 - 6 5 **THE CAPTAIN'S BIRTHDAY PARTY (LIVE AT THE ROUNDHOUSE)**, the Damned, Stiff
 - 7 — **SHOULD THE WORLD FAIL TO FALL APART**, Peter Murphy, Beggars Banquet
 - 8 6 **CONTENDERS**, Easterhouse, Rough Trade
 - 9 27 **BEST BEFORE 1984**, Crass, Crass
 - 10 14 **RUM, SODOMY AND THE LASH**, the Pogues, Stiff
 - 11 7 **BORN SANDY DEVOTIONAL**, the Triffids, Hot
 - 12 9 **MANIC POP THRILL**, That Petrol Emotion, Demon
 - 13 10 **ONLY STUPID BASTARDS HELP EMI**, Conflict, Model Army
 - 14 22 **EVOL**, Sonic Youth, Blast First
 - 15 19 **BACK IN THE DHSS**, Half Man Half Biscuit, Probe Plus
 - 16 26 **UNLIMITED GENOCIDE**, AOA & Oj Polloi, Children Of The Revolution
 - 17 17 **VICTORIALAND**, Cocteau Twins, 4AD
 - 18 12 **A DATE WITH ELVIS**, the Cramps, Big Beat
 - 19 11 **GRAVE NEW WORLD**, Discharge, Clay
 - 20 24 **TEENAGERS FROM OUTER SPACE**, the Meteors, Ace
 - 21 18 **THE SINGLES 81-85**, Depeche Mode, Mute
 - 22 13 **LE MYSTÈRE DES VOIX BULGARES**, Various, 4AD
 - 23 8 **THE MOON LOOKED DOWN AND LAUGHED**, the Virgin Prunes, Baby
 - 24 21 **THE SINGLES 82-86**, Play Dead, Clay
 - 25 16 **WONDERLAND**, Erasure, Mute
 - 26 — **MEAT IS MURDER**, the Smiths, Rough Trade
 - 27 15 **AFTER MIDNIGHT**, Restless, ABC
 - 28 — **BLACK CELEBRATION**, Depeche Mode, Mute
 - 29 28 **THE CLAY YEARS 81-84**, GBH, Clay
 - 30 — **NIGHT OF A THOUSAND CANDLES**, the Men They Couldn't Hang, Demon
- Compiled by Spotlight Research

E Y E D E A L

COMPILED BY
ELEANOR LEVY



PURPLE HAZE (Cert 18 dir: David Burton Morris)

The film's storyline, such as it is, concerns Matt Caulfield, an Ivy League student who gets kicked out of college for smoking marijuana. He hitches his way back west, but finds that mom and dad aren't too happy about his hippy appearance ('You look like a goddam guru!') and ask him to leave. Matt then meets up with an old classmate, Jeff Maley, who is now something of a drugs fiend and together the pair embark on a binge of crazy hedonism that ends in tragic circumstances. All right, so maybe you've heard this one before.

Most of these 'teenage kicks' movies have used the Fifties as a backdrop, so by setting this in 1968, there was a chance of coming up with something new. What emerges, however, is a fairly staid exercise, that isn't redeemed by the rather quirky ending. As a high-jinx adventure it's all too sombre, and as a serious documentary of the times it fails to confront important issues. What we are left with is a compromise of no real value.

American foreign policy, drugs and sexual politics are all pushed up front, but with a half-heartedness that fails to take your interest. The second half of the film has a lot of moaning about the Vietnam war and the college campus riots, yet this sense of outrage is never directed at anything specific. Still, the soundtrack isn't at all bad, and selections from Jimi Hendrix, Country Joe and Procul Harum all give a better idea of that fragmented era than any of the visuals. Which might perhaps lead you to conclude that the best way to appreciate this film is by keeping your eyes tightly closed.

Stuart Baillie

DESERT HEARTS (Cert 18 dir: Donna Deitch)

Based on Jane Rule's novel 'Desert Of The Heart', this is a refreshingly non-Hollywood film, the story of a female/female love-affair evolving in the dusty setting of Reno, Nevada, USA, in 1959.

To Reno comes Vivian (Helen Shaver), an English professor from New York City, with the purpose of gaining a divorce with the aid of state lawyers there. "My marriage drowned in still waters," she reveals.

Vivian is confused and emotional — "it's awful to forget how to laugh" — as she gets to know Frances, the old proprietor of the ranch at which she stays, as well as Frances's son and her adopted daughter Cay (Patricia Charbonneau). Cay was "thrown out of college for unnatural acts", but she is tender, worldly, and life-loving.

Among a backdrop of gaming casinos, country music bars and the beautiful outdoors, Vivian's and Cay's relationship develops.

Frances, observant and jealous of Cay's developing relationship with Vivian, tells Vivian to leave the ranch, but she and Cay consummate their affection physically in a hotel room. But will their relationship continue?

Aside from a lesbian love scene, of which you don't see many in mainstream cinema, 'Desert Hearts' has much else of interest. Human, humanist and humane to the core.

The photography is very European and concentrates suitably on Mother Earth scenery. The acting is touching, impeccable, and the script gentle, despite all the mental turmoil. Recommended viewing.

John Hind



Sylvester Stallone in a moving moment from his latest movie 'Cobra' (Cert 18 dir: Sylvester Stallone) which opens in London this week. Oh, sorry, that should read: Kong, the giant ape, getting to grips with Fay Wray in the classic 1933 'King Kong' (Cert PG dir: Ernest B Shoedsack and Merian C Cooper), re-released this week to thrill the world once more from the top of the Empire State Building.

Well, there's not much difference, is there? Except one's a sensitive artist — and the other isn't, of course.

COMPETITION

Two cult films of special interest to music fans have just been re-released on video. **Virgin Video** and **VCL** present, for starters, a certain Mr **David Bowie**, all dolled up for a night on the town with **Marlene Dietrich** in 'Just A Gigolo' — a film panned by the critics, but one that's proved a must for Bowie aficionados. Now you can own your very own copy by winning one of five we have to give away.

We've also got five copies of 'The Wanderers', a brilliantly colourful tale of street gangs in the Bronx in 1963, fought out against a backdrop of rock 'n' roll tunes, but with the menace of Bob Dylan and the harmonica-blowing singer-songwriter 'with a message' lurking around the corner. You too can decide whether your loyalties lie with the Baldies, the Wangs, the Ducky Boys or the Italian/American Wanderers. Great tunes and a fast pace, this is the film 'Porkys' wished it had become.

To win one of these prizes, just answer these two simple questions correctly and send your entries to 'rm Virgin Video/VCL competition', Greater London House, Hampstead Road, London NW1 7QZ, to arrive by first post on Monday, August 11. Please state which title you'd like and whether you want VHS or Betamax.

1. Who directed David Bowie in 'The Man Who Fell To Earth'?
a) Nic Roeg, b) Nikki Lauda, c) Nicholas Parsons?
2. Which long-haired, jeans-encrusted group charted with a cover of Dion's 'The Wanderer'?
a) The Faces, b) Status Quo, c) Claire And Friends?



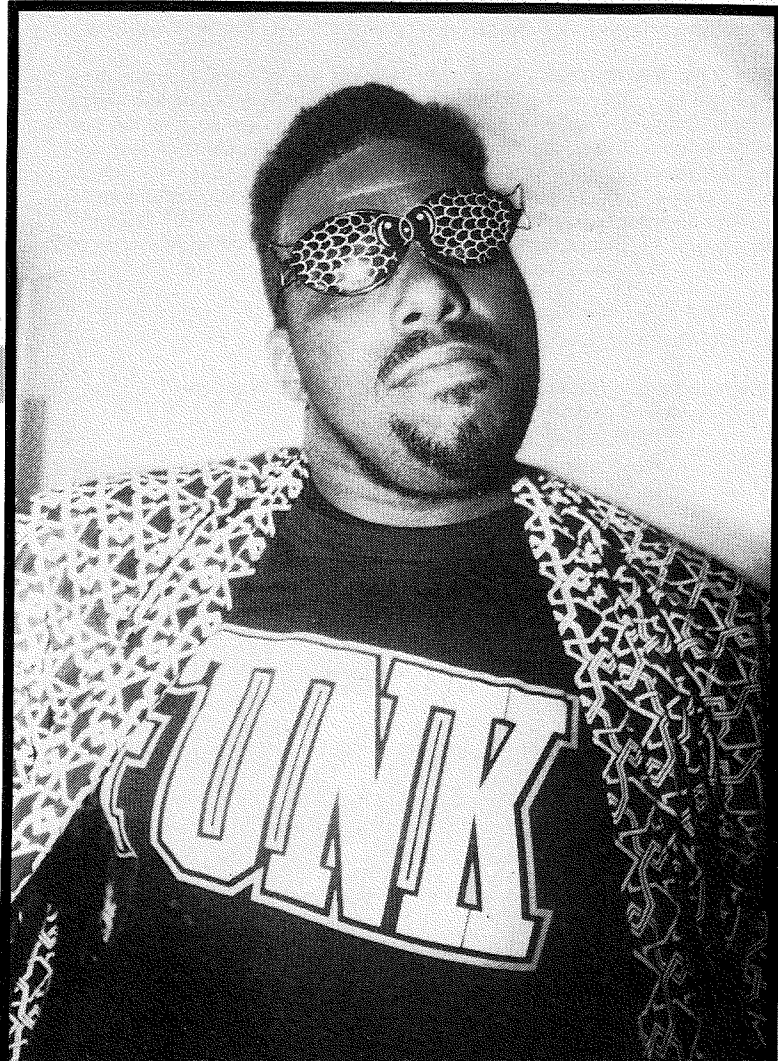


● GRANDMASTER FLASH: the fastest man alive

UK FRESH

PHOTOS BY DAVID CORIO

● AFRIKA BAMBAATAA: the largest man alive



S H O W O N E . . .

● Afrika Bambaataa/Grandmaster Flash/Lovebug Starski/Sir Mix-A-Lot/Captain Rock/Dr Jeckyll And Mr Hyde/Masquerade/Family Qwest/MC Boob/DJ Cheese

To a wave of piercing whistles and a sea of two-fingered funk salutes, DJ Cheese and his rap crew Word Of Mouth opened the biggest hip hop extravaganza to ever hit the UK. He was good. It was only at the end of the show that you realised how good he was. Cutting and catching the beat with powerful precision, Cheese's brutal scratching stood in stark contrast to his elders yet to come.

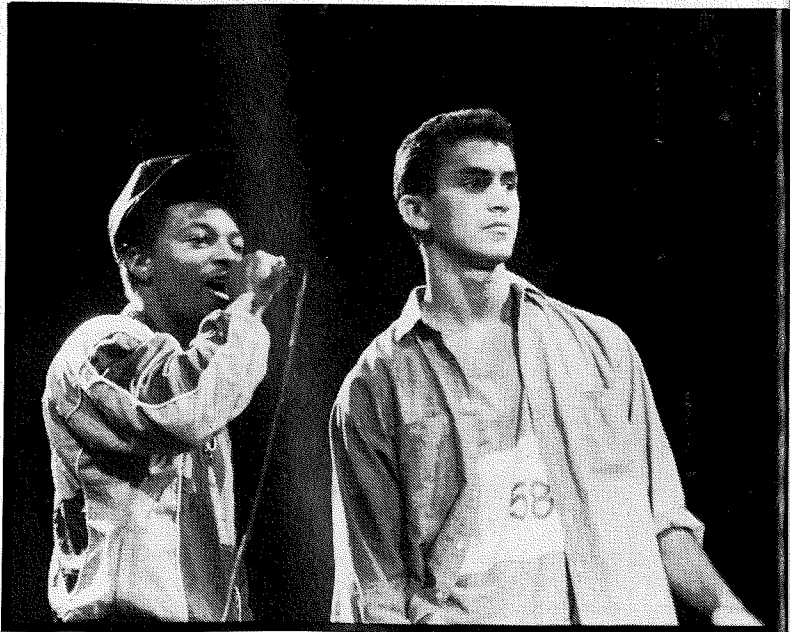
'Technical problems' ensured that Hashim couldn't perform, while chicken pox claimed Roxanne Shante. A simultaneous groan greeted the news — the battle for the Roxanne crown would have to be fought elsewhere.

Steady B alias MC Boob delivered a solid rap which fell on cold ears with a crowd unfamiliar with the Philly rapper. Then, the UK's contribution — Masquerade They mimed. Badly. 'We're British and we're proud!' They were embarrassing. London rap crew Family Qwest salvaged some UK self-respect.

Captain Rock wheeled out his cock-strutting rap routine, Sir Mix-A-Lot delighted the crowd with the downright silly 'Square Dance Rap', while rap sophisticates Dr Jeckyll And Mr Hyde pulled the loudest cheers and chants.

Next — the dinosaurs of hip hop. Grandmaster Flash, now the umbrella for Flash and his five rappers, were dogged by mike failures, with Flash looking lost, and for a fatal silent moment the legend looked like crumbling. But 10 years is a long time, and his instinctive high-speed scratching saved his glitter suit. Lovebug Starski's set was cut short by 'technical problems' and a bruised ego at not being able to 'rock the house'. It was left to Afrika Bambaataa to show that some legends never die. Relentless electronic pounding, intense rapping and an uplifting version of 'Sun City' left no-one in any doubt. 'Stand up — if you don't like what's happening in South Africa!' Everybody stood up.

John Godfrey



● MANTRONIX: the hardest men alive

S H O W T W O . . .

● Mantronix/Aleem/Real Roxanne

The audience — average age 14, average mentality nothing like fashion plate W1 hip hop — was justification for the event in itself. Unbridled enthusiasm goes a long way. At Wembley it had to.

There were always going to be problems; I've yet to see a hip hop act in England get a fair run between their turntable and the PA system. Tonight was no exception, and when the speakers crackle, the beat misses a skip, the cut doesn't quite cut it. The timing just goes.

Real Roxanne: Nope, the sound certainly wasn't there, but the star was. Milking the audience like a good un', trading showbiz for just **show**, Real Roxanne is the first live teenage star of this year. While many of the performers tonight are too reliant on show props, lamé jackets 'n' leather, RR takes it natural, gives herself to the audience and then takes 'em, right to the limit.

Aleem: 'Get Loose' is one of the best hip hop records ever. Leroy Burgess, Leroy Lamé And Chest is one of the biggest plonkers to tread board. Aleem — a live band, yet — had no sound problems, they just had no punch, no will. Nothing hard. The biggest let down of the night.

Mantronix: Last on, hardest out of the blocks, savagely interrupted by a creaking PA. Mantronix played it in five minute bursts; when the sound was cooking they were the meatiest noise this side of a road drill down the Kilburn High Road. And then the noise went out, Mantronix cursing the world, audience stuck in their stride, before Bam and the crew hit stage for a Zulu Nation finale.

A night of parts, but the kids will be back next year.

Jim Reid



From the land of the rising battery comes a remarkable new Walkman.

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A personal stereo with a solar power cell built-in.

Take it out during the day and it'll keep recharging itself.

Even in cloudy weather.

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Switch to radio and it'll keep going for up to ten hours without light. (After that, you can use a conventional battery.)

**WHEN IT COMES
TO POWERING A WALKMAN,
NO OTHER BATTERY LOOKS
LIKE IT OR LASTS LIKE IT.**

The Solar Walkman is perfect for English summers. It's water resistant.

Buttons for Dolby B, FM/AM radio, auto reverse and metal tape are all made of rubber.

While a special seal protects the cassette inside from splashes. (Gene Kelly will keep singing no matter what.)

As you'd imagine, this solar technology could burn a hefty hole in your pocket. The WMF107 retails at £159.95*.

A good point to tell you about the other four Walkman in the 'Sports' range.

They're all water resistant and have features such as auto-reverse, two band radio and lower price tags.

(You can buy the basic model for about £50.*)

But have a look at the Solar WMF107 first.

It's the only Walkman on earth with a battery that isn't.

**RECOMMENDED MINIMUM ADVERTISED PRICE - DOLBY IS A REGISTERED TRADEMARK OF THE DOLBY LABORATORIES LICENSING CORPORATION



Is Manchester the centre of the known pop universe or are they just having us on? **Nancy Culp** (soft Southerner) and **Dave Sexton** (tuff Northerner) give contrasting views of last week's Festival Of The Tenth Summer. A few photos by **Steve Wright**



● **BERNARD FROM** New Order. Ian MacCulloch is out of shot hiding under Hooky's armpit

● **The whole festival** turned out to be something of an eye-opener for this poor jaundiced old Londoner. For instance, I simply had no idea, being stuck down south in my cotton wool, that there was such a vast competition going on between London and Manchester for the position of best and trendiest city. As soon as I opened my delicate mouth, some large Mancunian boot was thrust firmly down it along with the declaration that "Manchester doesn't need you Southern bastards!"

So, I'm sure you'll forgive me for thinking that maybe this whole festival was one glorious set up to stick the proverbial two fingers up to the Queen of the South.

However, without wishing to sound patronising, I found that there is still far more exciting talent concentrated within those few square miles of Lancashire than practically anywhere else in the country.

Taking the exhibitions first — of which there were three — the main one and the most accessible, was the exhibition of typography and graphics arranged by **Malcolm Garrett and Assorted Images**. Set in the vast Cavendish Rooms at the Manchester Poly, the array of old Buzzcocks artwork brought back just how inventive some of the early sleeves were. Also worthy of a mention were Linder's wonderful collages.

Along with the old were the new in the form of the recent stark but stylish

Pet Shop Boys sleeve. Also lined up were the excellent Morrissey-designed Smiths sleeves. In contrast, **Kevin Cummins'** exhibition was set in a cramped room in the Cornerhouse, Manchester's leading centre for contemporary arts. He was showing 10 of his (presumably) favourite photos of the last 10 years. Photos of Johnny Rotten and an early Buzzcocks gig sat alongside a witty shot of OMD's faithful tape machine, Winston, and various other pictorial landmarks in Manchester's musical history. Shame, really, that it wasn't somewhere larger, because the pictures could hardly breathe.

The fashion show on the Sunday was intriguingly titled 'Clothing The Naked Flesh'. Held at the fulcrum of Manchester high life, the Hacienda, it was a fine showcase for all the local designers. Although much of what was on view was not to my particular taste it was undoubtedly interesting. Best of the lot were **Su Barnes'** beautifully cut and curved women's skirts and dresses, obviously designed for all we girls with proper lumps and bumps. Also outstanding were the men's Forties style suits from **Geese** and **William Tailoring**.

The musical soundtrack was predominantly Mancunian and was compered by Tony Wilson (wearing a Bud Flanagan cast-off) and Alan Wise of Factory. According to the curious Mr Wilson, the whole festival was there "to prove that Manchester is still

shit hot". Later he berated me for putting forward the point of view that the festival was somewhat retrogressive and was parading a corpse of something that wasn't worth lauding in the first place. He smartly put me in my place with a tart "Everything's retrogressive. Until we understand it, we're condemned to repeat history. There's the Smiths and New Order, the two bands I always wanted to play together. They're not retrogressive, they've sprung up since punk. The best two bands in Manchester! New Order and Joy Division! No, sorry, the Smiths and New Order!"

Quite so, Tony... The second half of the show, a parade by **Vidal Sassoon** of hairstyles from the last 10 years, was followed by a completely unfathomable romp by a bunch of alarmingly Eighties looking punks. They rather spoiled the grace of the evening by going on far too long and ultimately soured the proceedings.

Thursday night at the hideous **Rafters Club** saw new band the **Weeds** go through their skiffle orientated paces. Featuring sometime Hacienda hairdresser Andrew Berry, as yet they're still in the sapling stage, but could prove worthy of a further examination. **Happy Mondays**, too, suffered from the same fate as the Weeds.

Difficult to really say how good they were as the sound was about as clear as the water in the Manchester Ship Canal. I'm tempted to label them just

another bunch of hippies, but something was sparking in there somewhere.

Easterhouse, the headliners, have always had a reputation for being difficult and tonight was no exception. After only six numbers, Andy Perry stormed offstage and that was that. Maybe they're still a little too intense and uncompromising for their own good.

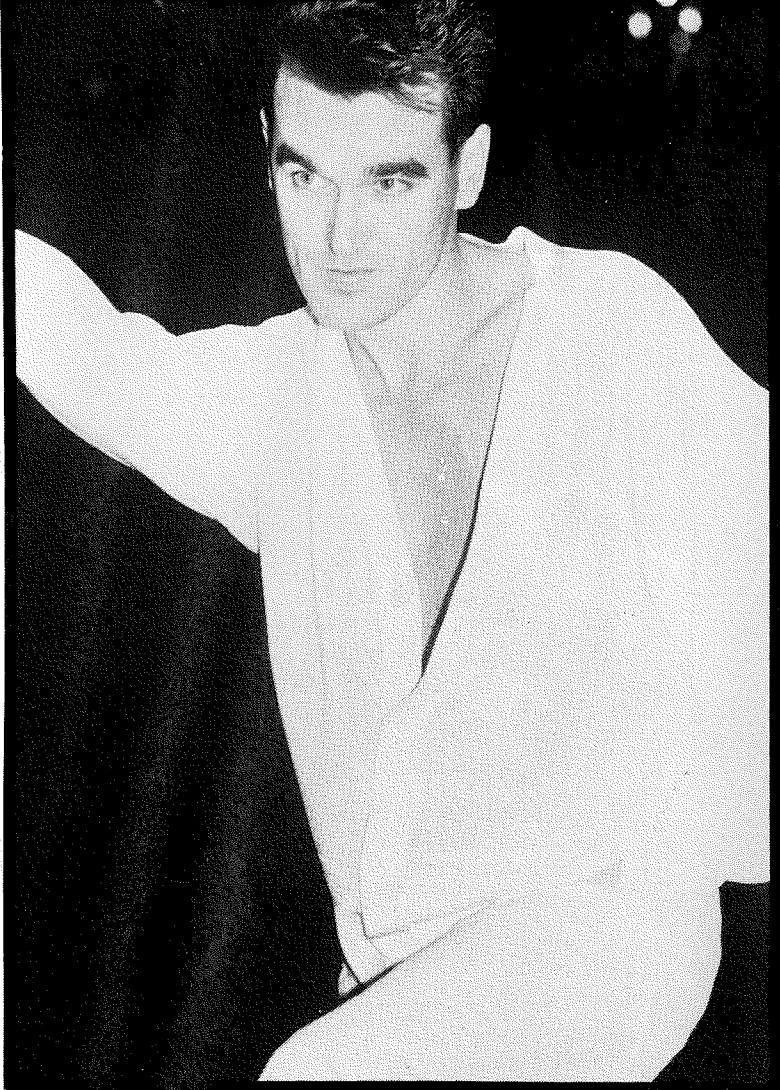
The next night was at the **Boardwalk** and the **Railway Children** played a set of infinitely charming and poppy fare, surely destined for greater things. They represented everything I love about that particular genre — interesting lyrics, thoughtful arrangements and tunes you could hum all the way home in the dark.

Saturday morning dawned and the prospect of 12 hours in the G-MEX Centre appealed about as much as a spell in the slammer with the most unsavoury person of your choice. **ACR** made a sterling effort and cleared away the cobwebs of the night before while **the Worst** hypnotised with their spellbinding hum. According to acerbic comper **Paul Morley**, his reason for getting involved in the whole affair was that "My four favourite groups are playing." They are? "The Worst, the Fall, the Smiths and New Order." Funnily enough, four of the best groups of the day. (I missed **Pete Shelley**, but the man himself giggled and informed me that he was the best!)

The Virgin Prunes droned on and on and seemed an incongruous addition to such a strongly Northern bill, while **Chris Sievey** was wheeled on, thankfully minus his Frank Sidebottom head, to whine on about the 'Virgin Megastore'. **John Cooper Clarke** was, as always, witty and entertaining, bringing out such old faves as 'Chicken Town' to provide a bit of light relief. **Wayne Fontana** came on and took the piss out of himself, played a few hits that no-one in the audience could possibly have remembered (unless they were as old as me) and still lived to tell the tale.

And what can I say about **the Smiths**? They must surely be the best live band in the entire universe. The next day at the brilliant Salford Uni gig, Morrissey made his pronouncement on the whole affair as they stormed into their third encore. "Who needs G-MEX?" he shrieked and the crowd roared back in approval. Yes, who indeed needed G-MEX? Was it Factory, Tony Wilson or Manchester as a whole? I'll go one step further — the whole damn country needed G-MEX, as cock-eyed as it was, to give the rest of us a huge kick up our apathetic backsides.

The current state of music is an appalling shadow of its former self and, if anything, this festival week only served to remind everyone this is indeed 10 years on and high time that the entire business stopped congratulating itself for punk and got on with investing its energy in the future. The gauntlet has been thrown down and it remains to see who'll pick it up. Living in and for the past is not enough.



● **LOVELY STEVEN** almost shows off his equally lovely chest
 ● **EIGHTIES PUNKS** get on down in honour of the last 10 years



● **A grand scheme** or a massive folly? Well, it was certainly the biggest thing that Factory Records have ever tried to pull off in their chequered history — a whole week of musical events culminating in the massive whole-day G-MEX event — in a venue more accustomed to the sight of yachts and sports cars than thousands upon thousands of pop punters.

So was this Factory attempting to re-write history? Many would say that to suggest that Manchester was the centre of the known universe 10 years on is the kind of whitewash job that would shock even Winston Smith, but this is more of an ideological niggler.

The musical week began ignominiously with a two and a half hours' wait for the first event. The venue was the Manchester Town Hall, a cavernous, churchy hall better suited to organ recitals than concerts. But this was a fitting atmosphere for the quiet serenity of the **Durutti Column** who quickly made up for the wait.

Unfortunately, the appearance immediately afterwards of **Margi Clarke** soon put paid to that.

The musical effect of her and her eight-piece band crashing onto the stage can only be likened to hundreds of bicycles falling out of an airing cupboard. What a horrible noise! The acoustics were certainly against her, but then so were the odds, not to mention most of the audience. I'd go back to tripping over cables around Europe if I were her.

Moving swiftly on, we arrive at the PSV club in Hulme, which was once the original Factory club. If this is Tuesday, this must be **James** and **the Bodines** — and, truly, it was.

The place was heaving and tropically hot, but the night was one of the highlights of the whole week. Both the Bodines and James demonstrated unequivocally that there is a new breed of excellent Manchester bands and served as a reminder that there's more to Manchester than the cloying nostalgia that much of this event represented.

Wednesday was reserved for the trend-heads. **Kalima** and **the Jazz Defectors** at the Ritz Ballroom were strictly a style affair where everyone swapped the long raincoats of old for the baggy sackcloth of today and stood around, cheekbones sucked in, pretending not to enjoy themselves. The bands presented themselves well, but the audience was a blast of nostalgia I could live without.

So, after a few days' breather (without which I'd have been writing this from a padded cell), to The Main Event — the looming monster that was G-MEX.

The venue was bloody horrible — like a railway station with seats (in point of fact, it is a railway station with seats) but, having said that, as the strains of **A Certain Ratio** demonstrate on arrival, once you got about halfway down, the acoustics weren't nearly as bad as you might expect.

The first part of the day was notable primarily for the appearance of OMD ("two rich bastards from Los Angeles" — P Morley) who got into the spirit of things and returned to their original format of two-men-with-tape-recorder

and proved that they weren't nearly so pompous in the old days. And they also pointed out the valid fact that they were the sole representatives of the Liverpool-Eric's connection, which is a bit much, considering the original Factory Records was conceived by the Eric's crew (not a lot of people know that...).

The Fall came and went — have you noticed how much rockier they're getting? No less dull, mind you. **Pete Shelley**, also being rocky, knocked out a worthy version of 'Homo Sapien'. **Sandie Shaw's** appearance was mercifully brief.

But, let's be honest, all this was merely padding for the early evening. For, as six o'clock approached, and just as some Americans were telling me how restrained English audiences are, the place exploded ... on came **the Smiths**.

It was a quite breathtaking experience — straight from the polite recognition (or, in the case of the 'guest' spot by **Derek Hatton**, very very impolite recognition) to complete euphoria. Almost the entire set was from the new LP, but the ridiculously high rafters were raised that bit more as the audiences sang along.

The Smiths performed with an incredible new-found strength, a strength which not only lies in the new songs, but also in a new found energy in the live performance. 'N' thousands of people lap it up.

The questionably-billed Gil Scott-Heron didn't appear, replaced by the more appropriate (but a bit dull) **Howard Devoto**. Mind you, having to follow the Smiths is a task I envy no man. Even duller was **Steve Diggle** plodding along at 'being a Buzzcock'. This was more all starting to look like padding and it doesn't come much duller than **John Cale**.

Considering his past history, I had expected a little more than one man sitting at a piano being exceptionally boring, but that's what we got, before finally getting around to **New Order**. They, like the Smiths, stuck almost exclusively to new stuff, 'Shellshock' coming out best. But their performance never really reached any highs. Mind you, had I been as tired and emotional as Mr Albrecht I suspect I would have enjoyed it a lot more. Ian McCulloch certainly seemed to enjoy his guest spot, singing on 'Ceremony'.

So, to be frank, New Order were a bit of an anti-climax. They were good, but they were not wonderful. The Smiths were wonderful. And given that New Order were the representatives on the day of what is left of the original Factory stable ... I leave you to draw your own conclusions.

Final verdict on the whole week? A bit of a wallow, but considering the scale on which it was done, a remarkable achievement. What started out looking like a bit of a naff idea was saved by good billings. In fact, on the whole, New Manchester (ie the happenings of the last couple of years) was able to save Old Manchester (ie Tony Wilson) from producing what could easily have become a huge embarrassment. A win, on points.

► WOMAD, KENN PIER FARM, CLEVEDON

The fifth WOMAD festival saw the fifth different venue for this shifting showcase of international music.

Early arrivals on the Friday caught the Gambia National Troupe, who chanted and plucked their way through a hypnotic set. They were followed by 23 Skidoo who, like Chakk later that evening, rely heavily on rhythm and percussion with an African sound. Unlike the originators, the British technofunkers performed merely with a serious intensity rather than with the glee of most of the Third World performers.

On Friday evening, Misty In Roots was the first band to pack the arena facing Stage One. Several thousand skanked and bobbed through a warm summer evening which was perfect for Misty's brand of reggae.

Closing Friday was Gil Scott-Heron, the black political songwriter whose jazz-influenced style kicks back hard at Reaganist America.

A wonderful surprise started Saturday's proceedings: the last-minute addition of soca star Arrow. When he asked, "How you feelin'?", the only answer was, "Hot, hot, hot!"

After several noisy interruptions, Scottish poet Ivor Cutler performed most of his set with earplugs in. "Seventy-five pence a pair from the Noise Abatement Society," he informed us. Ivor earned himself the air of authority of the school-teacher he once was. We listened, giggled often and applauded greatly at the end.

The high point of the popular Ramones' WOMAD set was a cover of the Shangri-Las' 'Train From Kansas City'. On their current form, it would seem that the train has got only one destination: the nation's top 10.

Having already conquered the top 10, last year's WOMAD discoveries, the Housemartins, returned as this year's stars. Equally at home on the festival stage as they are in a small club, they've mastered the art of communicating with the audience, not by talking at them, but by making them really want to listen. This time, their performance included inviting onstage a press photographer mid-set, and getting the whole crowd to shout "Hello" to one of the audience they'd spied recording them.

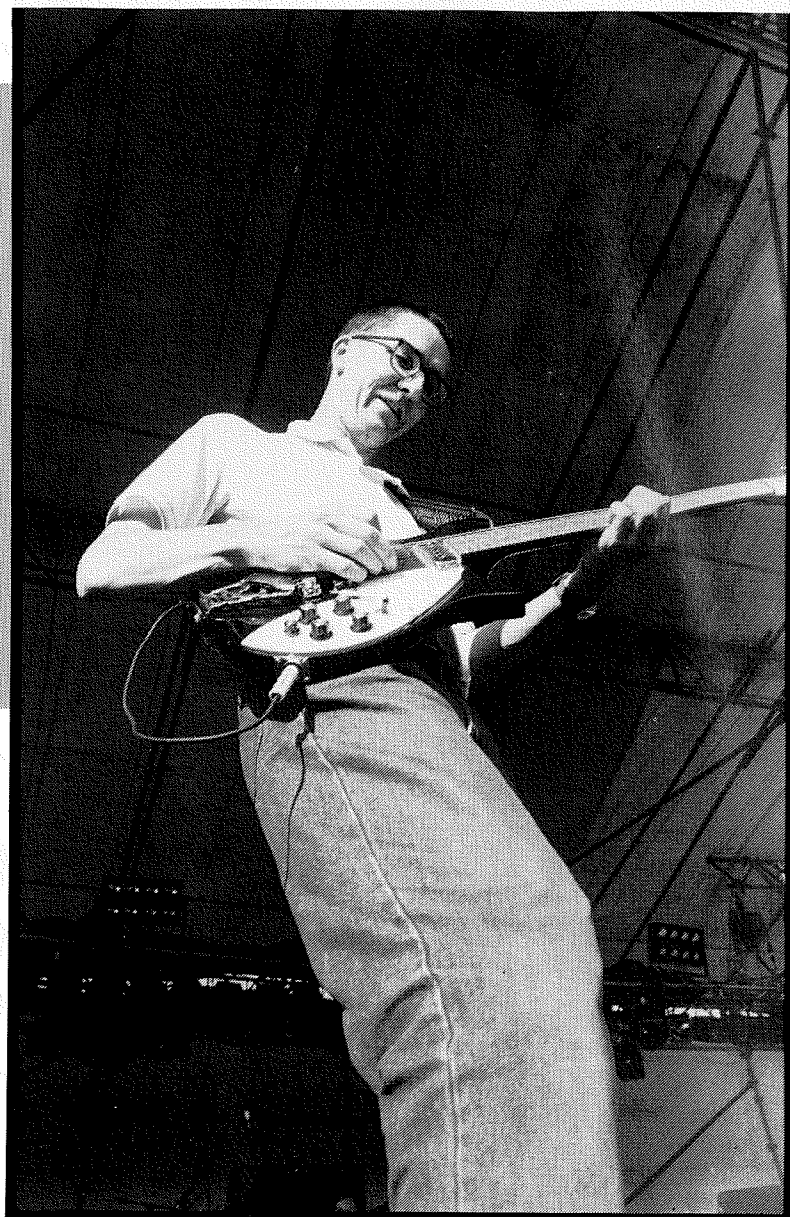
Over the last 12 months, the Housemartins have become more aggressive. Having feared that their accessible pop might become a bit twee, I personally welcome this change — they now wear their socialism with pride.

I can't muster the same enthusiasm for Saturday's headliners, Siouxsie And The Banshees, who gave a perfect display of rock star pomposity. The amount of mysticism and nonsense with which they surround their music has often left me wondering if there's any substance at all to their songs. Shrouding the stage with a black curtain before the gig, through which Siouxsie emerged wearing a mask, is just childish nonsense.

Fortunately, Sunday brought some genuine excitement in the form of the Skiffle Bunch, a 20-piece Trinidadian steel band. Music at its unselfconscious, honest best.

Sunday also saw my favourite performance of the whole festival. The Bhundu Boys jangled their way through a fine pop set. If they're not already Zimbabwe's answer to Duran Duran, we should make them ours. They play bright African tunes with a standard Western line-up of guitars and drums. Maybe we can give them the Housemartins treatment and welcome them to WOMAD next year as household names.

Martin Whitehead



LIVE

► THE SHOP ASSISTANTS, THE INTERNATIONAL, LIVERPOOL

In the vanguard of the new pop thrill are the Mighty Lemon Drops, Woodentops, Pastels, Soup Dragons and, rooted more firmly in the pop/punk tradition, the Shop Assistants.

Trailing in their wake, some of the least funny hecklers on God's Earth (for such a jolly bunch they don't half attract a rowdy following), the Shop Assistants play delightful, tuneful three minute romps through the land of jagged-edged pop. All simple stuff, but eminently effective.

A greater part of the audience are probably too young to remember all this sort of thing first time round (as, of course, am I), but have obviously seen documentary footage on how to act in such situations. Observe, for instance, the return of the traditional English folk dance 'the Pogo', strongly in evidence here, and the slightly half-hearted re-introduction of the quaint olde worlde custom, 'the Stage Invasion'.

With little slices of delight like 'Safety Net', 'Almost Made It' and 'All Day Long' (the latter incorporating the almost Byronic couplet, 'Just have a cup of tea and go to sleep'), the Shop Assistants are a kind of 'Ramonettes', their sound a full, raw pop — the Jesus And Mary Chain with a mixing desk. File under 'Popular: Play Loud'.

Dave Sexton





■ TALK TALK, IMPERIAL WAR MUSEUM, DUXFORD

On the scale of public high profiles, Talk Talk rank somewhere between an ANC supporting official of the South African government and Swiss naval admirals; both of which are considerably below the mark reached by Good Acting on 'Return To Eden'.

It's a shame because Talk Talk have carved themselves an idiosyncratic niche in pop music; one that is never less than entertaining and often breathtakingly powerful. After four years of depositing minor aural gems like 'It's My Life' and then disappearing like a magician's coin, they've developed into one of the most impressive live acts in the country. Thankfully the public are catching up, if the huge crowd packing the Cambridgeshire aircraft hangar is evidence.

Based around the mournful tones of vocalist Mark Hollis, their music has the atmospheric quality of an autumn morning. The sounds quickly envelop like a blanket — compelling your attention — before shimmering shards of notes act like an invigorating sharp intake of breath of freezing air.

Powered by the splashy inventions of drummer Lee Harris and loping bass of Paul Webb, songs like 'Such A Shame' and 'Dum Dum Girl' skidded along with the cunning grace and power of a panther; while ballads like 'Give It Up' and 'I Don't Believe In You' were elegant cameos of aching despair.

With ex-Blockhead and Paul Young sidesman, guitarist Johnny Turnbull, and two stylish keyboards players dominating the sound (and two percussionists adding the seasoning), the highlight was the swirling r'n'b flavoured whirlwind of 'Living In Another World' which was played with irresistible force and threatened to explode. Other notable moments included the audacious instrumental section of 'Call In The Night Boy', the rolling thunder of 'Life's What You Make It' and the soul stirring 'It's My Life'.

Playing with such finesse and barely controlled power, Talk Talk shouldn't remain the best kept secret in rock much longer.

Mike Gardner

■ THE DREAM SYNDICATE, THE OVAL CRICKETERS, LONDON

It's been going on two years now, ever since this Paisley Underground thing got pushed our way. For a time, it seemed just possible there might be something of worth coming out of the Los Angeles clubs, but now we know they're just a lot of jaded pub rockers. The Bangles have got a couple of hits, but that's only because they're cute and they sing other people's songs. Their contemporaries will never graduate beyond the obligatory plug on 'Whistle Test'.

The Dream Syndicate radiate mediocrity from every whimsical lyric, from every jangle-by-numbers guitar. The singer has one of those one-dimensional nasal whines in the tradition of Neil Young, Gram Parsons and maybe Dylan — the kind of voice that insists on keeping out of tune most of the time. But this man is a philosopher, too; 'I got to get out of this place,' he moans, 'I think I'll go to outer space'. Only the array of rednecks jammed against the bar advises you against creasing up with laughter.

You can't dance to this music, and there's precious little scope for excitement. Most of the punters go for some solemn head-nodding once in a while. They liked 'Come Back To Boston', which had a rhythmic feel not unlike the Stones' 'Sympathy For The Devil'. A couple of minutes shorter, and it would have been all right. Introducing 'John Coltrane On The Stereo Blues', the singer mumbles something profound about Paul Butterfield. We get some good ol' harmonica, some psychedelic 'feel the colours' guitar, and the heads start nodding again. And you smile, consoled by the knowledge that this unwarranted revival is now officially extinction-bound.

Stuart Bailie

▼ STATE OF PLAY, FULHAM GREYHOUND, LONDON

The state of play appeared to be this. Align yourself to a pop band of some repute (in this case, the Eurythmics). Invest in a very attractive, very captivating female singer plus pleasing looking extras. Desired result — the world and its dog fall whimpering at your feet.

Fortunately, the State Of Play in reality is somewhat different. State Of Play definitely won't be playing a residency at the Greyhound for much longer — they're a classy combo.

I'll endeavour not to make the inevitable comparisons with their aforementioned mentors. Then again, perhaps I won't: the similarities are too glaringly obvious. Toni Halliday does present a slightly distorted version of Annie Lennox. The music, likewise, is brash, trash pop and well to the fore in said category. Multi-coloured, multi-membered, with rougher edges well sand-papered.

'Rock-A-Bye Baby', the current single, is aptly titled and no, I'm not inferring that I nodded off mid-tune. The soporific lullaby-ish lilt doesn't quite pass the Radio One test of cloying addiction. Too smooth and sophisticated to penetrate the medium, I fear.

The Winds Of Change', on the other hand, saw me choking on my tomato juice, it being a spruced up version of a David Essex (yes, *David Essex*) song, the title of which escapes me.

'Natural Colour' began in sprightly mood but, before long, I was spluttering again at the following atrocity meted out to innocent listeners — 'Good is everything that keeps people together, bad is everything that keeps them apart'.

The good points were the stunning configuration of black on blonde, 'Rock-A-Bye Baby', a voice that melts and mixes in all the right places, and a drummer with a mile wide grin as a permanent fixture. The bad points — a bass guitar winched under an armpit, a female percussion player's deep-breathing, mating parrot impression and hippie lyrics.

Lesley O'Toole



rm

WEDNESDAY 30

BRIGHTON Old Vic (24744) Sarean Quarter
CARDIFF Ritzy's Amazulu
CROYDON High Street Underground (01-760 0833) Ziggy Ziggy Stardust/Naughty But Nice
DERBY Duke Of York Nothin' Doin'
EDINBURGH Hoochie Coochie (031-229 7069) It Bites
HARROW Roxborough (01-427 1084) Terry Wogan And The Hellbashers/Caustic Filth/Active Conspiracy (Animal Rights Benefit)
LEICESTER Princess Charlotte (553956) Spacemen 3
LONDON Camden Dublin Castle (01-485 1773) Balham Alligators
LONDON Camden Gloucester Avenue London Musicians Collective (01-722 0456) Fly My Swallow
LONDON Euston Bloomsbury Theatre (01-387 9629) Harvey And The Wallbangers
LONDON Fulham Palace Road Greyhound (01-385 0526) Demented Are Go/Flare Up
LONDON Hackney Amhurst Road Club Mankind Kerouac's (01-986 3378) Voodoo Child
LONDON Harlesden Mean Fiddler (01-961 5490) Kate And Anna McGarrigle
LONDON The Mall ICA Theatre (01-930 3647) The Lounge Lizards
MANCHESTER Hacienda (061-236 5051) Zodiac Mindwarp And The Love Reaction

THURSDAY 31

ABERDEEN Ritzy (21135) It Bites
BIRKENHEAD Stairways Club (051-647 6544) Bob, Bob, Bob And Bob
BRIGHTON Old Vic (24744) Four Guns/Five Star Rock 'N' Roll Petrol
CHELTENHAM Eve's (541192) Amazulu
HARTLEPOOL Hart Lane Nursery Rock Club (268994) Lard King/ICBM
LEICESTER Princess Charlotte (553956) Bad
LONDON Camden Lock Dingwalls (01-267 4967) Flaming Mussolinis/Love Train/Nomad Pop
LONDON Dean Street Gossips The Deltones/27 Mattoids
LONDON Euston Bloomsbury Theatre (01-387 9629) Harvey And The Wallbangers
LONDON Finchley Road Ye Olde Swiss Cottage (01-221 5714) The Bluberry Hellbellies
LONDON Fulham Palace Road Greyhound (01-385 0526) Thursdays Child/The B Team
LONDON Hammersmith Clarendon (01-748 1454) Pop Icons/Veto
LONDON Harlesden Mean Fiddler (01-961 5490) Kate And Anna McGarrigle
LONDON The Mall ICA Theatre (01-930 3647) Courtney Pine's Jazz Warriors
LONDON Tufnell Park Boston Arms Savoy Zodiac Mindwarp And The Love Reaction/The Batfish Boys/Bomb Party
LONDON Wardour Street Marquee (01-437 6603) Graham Parker And The Fact

FRIDAY 1

BRADFORD Manningham Lane Royal Standard The Aubergine Boys/Lifting The Veil
BRIGHTON Kings Road Arches Zap Club (775987) Howard Hughes And The Western Approaches
BRISTOL Bierkeller (22265) Zodiac Mindwarp And The Love Reaction
BRISTOL Tropic Club (49875) The Dilberys/The Bishops Of Durham/The Boomer Dukes
CHATHAM St George Hotel Groundhogs/Mosquitos/The Bellboys/None The Wizer
GLASGOW Rooftops It Bites
LONDON Chalk Farm Haverstock Hill Enterprise (01-485 2659) Brad Is Sex/Silver Chapter/Sioux
LONDON Covent Garden Rock Garden (01-240 3961) The Len Bright Combo/Ritzun Ratzun Rotzer
LONDON East Ham Ruskin Arms VHF
LONDON Hammersmith Clarendon (01-748 1454) The Cannibals
LONDON Hoxton Square Bass Clef (01-729 2476) Sonido De Londres
LONDON Lee Green Old Tigers Head Rubella Ballet

THE WORLD'S MOST UPFRONT LIVE GUIDE

● THE GODFATHERS—looking mean in Bristol, Saturday



LONDON Wardour Street Marquee (01-437 6603) Graham Parker And The Fact/The Shakers
NORWICH Memorial Hall The Macc Lads
WHALEY BRIDGE Railway Hotel These Grey Days

LONDON Putney High Street White Lion (01-785 3081) The Right Stuff
LUDDLOW Starline Club (890754) The Hurricanes
NOTTINGHAM Horse And Jockey Just Blue
ROCHESTER White Hart The New

SATURDAY 2

BIRMINGHAM NEC Arena King/Feargal Sharkey/The Pogues/Balaam And The Angel/Buddy Curtess And The Grasshoppers/Half Man Half Biscuit/The Icicle Works/Ruby Turner/Joolz/Latin Quarter/New Model Army/Winston Reedy/Simon Bates/Ian Dury/Janice Long/Rankin' Miss P (OXFAM Benefit—3pm start)
BRISTOL Tropic Club (49875) The Godfathers
DUDLEY JB's (53597) Howard Hughes And The Western Approaches
FOLKESTONE Football Ground Wishbone Ash/Torme/Black Roots/Chas And Dave/Maroon5/Fantasia/Harmony Country Band/Alias Smith And Jones/Richard Reyn/Mick Rodgers/Now 'N' Then/Bill Barnacle Jazz Band/Woodward Brothers/ABK/Beatles For Sale/Birts Boogie Band/Tickled Pink/Keith Harwood Band/Abstract Lines/Denigh/Gargoyles Kiss/Vigilante/Gizmo/Stevidan/Gary Dean Band (Kent Live Aid—11.00am start)
LONDON Finchley Road Ye Olde Swiss Cottage (01-221 5714) Team Ten
LONDON Hammersmith Clarendon (01-748 1454) The Stingrays/The Deltas/The High-Liners/The Surfadelics/The Bluberry Hellbellies
LONDON Kentish Town Town And Country Club (01-267 3334) Les Quatres Etoiles/Manu Dibango
LONDON Oval Cricketers (01-735 3059) Laurel Aitken
SHEFFIELD Leadmill (754500) The Daintees/The Shamen

MONDAY 4

DUDLEY JB's (53597) The Boys/Penelope Web
HARROW College Road Roxborough (01-427 5970) Kit Packham And The Sudden Jump Band
LONDON Camden Dublin Castle (01-485 1773) The Big Town Playboys
LONDON Cricklewood Hogs Grunt (01-450 8969) The Locomotives
LONDON Fulham Palace Road Greyhound (01-385 0526) JIH/Some Girls
LONDON Greek Street Le Beat Route (01-734 6308) Hey Hey Roxy/Get Real/Feed The Lions/Forceful Strangers/Writers Revenge
LONDON Hammersmith Clarendon (01-748 1454) Red Hot 'N' Blue
LONDON Oval Cricketers (01-735 3059) Big Supreme/Aslam
WEST BROMWICH Coach And Horses (021-588 2136) Gene Vincent And The Nitecapz

TUESDAY 5

BRIGHTON Kings Road Arches Zap Club (775987) Performer's Platform/Beyond Belief
DERBY Rockhouse (41154) The Macc Lads
GUILDFORD Chiddingfold Club Outside View
LEEDS Adam And Eves (456724) Mission Impossible/The Falcons/The Melaroonys/Daddies/The Vultures
LONDON Fulham Palace Road Greyhound (01-385 0526) Raw Deal
LONDON Hammersmith Clarendon (01-748 1454) Tons Tons Macoutes
LONDON Herne Hill Half Moon (01-274 2733) Tunji Martins Explosion
LONDON Oval Cricketers (01-735 3059) Shockheaded Peters/Phoney American Accents
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STOKE Shelleys (320009) Broken Bones
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SUNDAY 3

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NORWICH - SUNDAY 3rd August Castle Hotel, City Centre, 10am-4.30pm.

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NEWS

DIGEST

edited by
jim reid



● **Afrika Bambaataa** releases his single 'Bambaataa's Theme (Assault on Precinct 13)' on Monday, August 4. Only available as a 12 inch, it's Bambaataa's treatment of John Carpenter's theme to the film 'Assault On Precinct 13'. An album from Bambaataa will be out later this year.

● **Winston Reedy**, an acclaimed reggae vocalist, releases a cover version of Elvis Costello's 'Everyday I Write The Book' on Monday, August 4. The B-side features an instrumental of 'Everyday I Write The Book' with a dub version on the 12 inch.

● **Latin Quarter** release the single 'America For Beginners' on Monday, August 4. It is taken from their highly acclaimed debut LP 'Modern Times'. It is backed on both seven and 12 inch by 'Sandinista'.

● **Dr Calculus**, currently tickling the airwaves with their single 'Perfume From Spain', release their debut LP 'Designer Beatnik' on Monday, August 4.

● **Alexander O'Neal** returns to the UK in November for two shows. O'Neal plays Hammersmith Odeon on November 20 and 21. Tickets are priced £9.50, £8.50 and £7.50 and are on sale now.

UB40 EXTRA

● We have just received a correction to the UB40 story on page 3. Cheques and postal orders for the band's Wembley shows should be made payable to MCP Ltd.

■ **Everything But The Girl** will play a special concert at the London Royal Albert Hall on Tuesday, October 14. They will be joined by the 36 piece orchestra who feature on their current single 'Come On Home' and on their forthcoming third album 'Baby The Stars Shine Bright'.

Tickets for the date priced £8, £7 and £6 are on sale from the Royal Albert Hall box office and usual agents. They are also available by post from PO Box 77, London SW4 9LH. Add a 50p booking fee to the cost of each ticket, make your cheques payable to Everything But The Girl Box Office and enclose a sae.

● The **Vindaloo** package tour culminates in three nights at London's Marquee. The Brum mob play there on August 10, 11, 12.

● The **Pet Shop Boys** should be touring at the end of September. Dates are currently being finalised for the tour and they will be officially announced soon.

It's thought the tour will be a big 'un, and that the Pet Shop Boys will have a single out to coincide.

● **Belouis Some** has been added to the bill headlined by Queen at Knebworth on Saturday, August 9. Also appearing will be Quo and Big Country.

● Hot new UK soul band **Zuice** release their debut single on Friday, August 8, entitled 'Everyone A Winner'.

● **Torchsong** release their second LP on Friday, August 1. The LP is curiously titled 'Ecstasy'.

● **It Bites** release their debut album 'The Big Lad In The Windmill' on Monday, August 4. Tracks include 'I Got You Eating Out Of My Hand', 'All In Red' and 'Whole New World'.

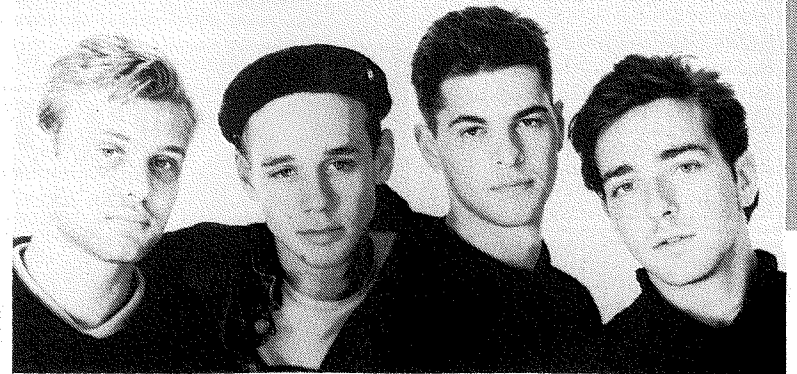
● Kid Creole's three part backing band, the Coconut, have formed their own band — **Boomerang** — and release their debut LP on Monday, August 4. The album is called 'Boomerang' and features songwriting contributions from August Darnell, Bernie Taupin and Bruce Woolley.

● **Doctor And The Medics** will be releasing a limited edition picture disc version of their album 'Laughing At The Pieces' on Monday, August 4. The album has a picture of the band on one side and a logo on the other. Hmm, nice.

● **Bruce Springsteen's** drummer, Max Weinberg, will be performing an unusual one man show at the Charing Cross Astoria Theatre on Sunday, August 10. Max will be presenting a behind the scenes look into the history of the E Street Band and he'll be showing videos of the Born In The USA tour, unseen in this country so far. Members of the audience will also be able to ask questions about Bruce and the band. Tickets for the show are £5 and they are available from the box office and usual agents.

● **Working Week** release their single 'Too Much Time' on Monday, August 4. It's the group's version of the old Captain Beefheart song — remember him?

● **Curiosity Killed The Cat** release their debut single 'Misfir' on Friday, August 8. Written by the band, the single was produced by Stewart Levine, the man who's worked with Simply Red and Womack and Womack. Their debut album will be out later this year.



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can't let love pass us by / I need your love
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FROM THE ALBUM "CASHFLOW"
(LP: JABH 17 MC: JABHC 17)

dance floor classics to take to the bank



BY JAMES HAMILTON

B P M

ODDS 'N' BODS

THEO LOYLA is looking for further positive pledges of support from DJs and club managers for the **Disco Aid** project on Saturday, November 1, so if you haven't already, please affirm your support in writing to 6 Tomay Cottages, Hawthorne Corner, Herne Bay, Kent, CT6 6TH — you'll be agreeing to donate a supplementary admission fee plus any other funds raised specially that night to help **Band Aid** and other British charities... **Robert Geldof, KBE**, has so far declined to lend his support by stepping into the nearest disco for five minutes on that night... **Tony Prince** launches his commercial record label, created as a production outlet for DJs, **DMC Records**, at London's new **Limelight** next Wednesday (6) with **Chad Jackson, Les Adams and Paul Dakeyne** as guest mixers — so already the exodus has begun from the neighbouring **Hippodrome** just down Charing Cross Road!... South Norwood confusingly has a **Limelight** as well, where this Friday (1) **Froggy** joins regulars **Chris Stewart** and **Lyndon T**... I looked in on New York's **Stringfellows**, bigger seeming and emptier than London's, where DJs **Lynn Condon, Beladee Nayhem** and **Lisa Lace** are lovely girls but not the standard of mixers one expects of the Big Apple... **Real Thing** have signed with **Jive** for new material... **Pieces Of A Dream** 'Joyride' LP (Manhattan MTL 1004) is now out here, and their UK 12 inch turns out to include the jagged angry 116-0-117bpm jazz instrumental 'Outside In'... **Ralph Tee** is compiling an **Arista Masters** oldies series of re-releases, jazz, soul and dance, first due being **Phyllis Hyman**

'You Know How To Love Me' and **Breakwater** 'Say You Love Me Girl', soon... **Martin Freeland** is now also no longer at **EMI**... **Randy Muller** has been extensively remixing **Skyy** 'Non-Stop'... **Steve Davis**, soul fanatic snooker champ, sits in hosting **Essex Radio's** weekday evening soul show all next week — I hope he's practised his cueing!... **Lesley Gore's** 'It's My Party' has been accurately recreated as 'It's My Body' in a milk commercial on US radio... **Melba Moore's** US TV sitcom series '**Melba**' debuted unfortunately the night after the **NASA** space shuttle disaster, and got such poor ratings it was immediately pulled off air: however the remaining episodes are being shown through August on **CBS-TV**... '**EastEnders**' actress **Sharon Dee Clarke** ('Mad Lizzie') has been recorded by **Ian 'Iron' Levine** for **Damon Rochefort's** own production company... Sunday (3) **Tony Monson** and **Jeff Young** soul an afternoon 2-6pm Thames boat trip, details on 01-533 0117... Leicester Square's **Secret Rendezvous** being defunkt, **Simon Goffe** starts soulful **Fools' Paradise** on Fridays from next week (8) at Soho's **Gossips** — he seems to have found another good appropriate current song title for his club's name... **Angela Bofill, Stanley Clarke, Kenny G** and **Dave Valentin** make up a revised **Soul-Jazz Explosion '86** package playing **Hammersmith Odeon** August 30/31... Harlem's legendary **Apollo Theatre** has brought back its traditional amateur nights on Wednesdays, but as a regular 7.30pm evening show rather than as an extra after the main show has ended — because now there is no main show, the place being used for one-off engagements, whereas in its heyday every week saw a different package playing five shows a day, seven days a week, with a movie and newsreel between each show... **Eric Mercury** was, as co-writer/producer of the original, interested to hear about all the "activity" surrounding the '80s Ladies 'Turned On To You' — on our second meeting in New York, I caught him playing piano while **Daryl Pandey** rehearsed a brand new but timeless classic-style blues that could



DARYL PANDY, the lovable man mountain with the mighty mouth and six-and-a-half octave range, is actually the voice heard on producer **FARLEY 'JACKMASTER' FUNK's** 'Love Can't Turn Around' (London LONX 105), or more accurately its really raving 'Dub Can't Turn Around', which oddly is the main vocal side, at 122bpm the most exciting "house" hit to come from Chicago so far. Daryl and (real name) Farley Keith were snapped above at Arthur Baker's Shakedown Studio while re-recording the vocal for subsequent repressings, although the original is now out here, where it and other "house" records are being welcomed as at last a faster dance music that's reasonably credible. Daryl's is also the lead vocal on **FARM BOY 'Move'** (US DJ International Records DJ-912), produced by fresh-faced boy Dean Anderson, a skittery 118¼-0bpm bounding "house" stormer with emulator breaks between bursts of imperative beefy singing (later by Etheridge Williams too), the vocally concise Radio Mix possibly being best of its four versions. Daryl is dynamite in person, a star waiting to be discovered, and can't wait to come here to visit Wales, the land of his surname!

have been from any decade this century, magical!... **Justin Strauss**, DJ at the fantastic **Area** (which changes its elaborate decor theme every month), cleverly combined **Gwen Guthrie** and **Tambi**... I'm actually saving further New York news like the **New Music Seminar's** mixing competition fiasco to accompany other relevant 'photos'... **Hot Licks** are expanding their video DJ mailing list on 01-486 8794... **Disco Dave Singleton** (Eccles **Rainbow**) is selling a big screen video outfit for around £1000 on 09252-6018... **Colin Curtis** and **Pete Haigh** soul-jazz Manchester's

Broosters Mondays... **Yummy** funks Wednesdays at Watford's **Stix**, good to go despite evident competition from pub juke boxes, he says!... **Aaron Lewison-White's** long standing residency at Drayton near Chichester has changed names from **Brooksies** to the new **Thursdays**... **Ken 'B' Brudenell** has left Southampton **Raffles** for the freer musical climes of Bracknell **Oceans** (Fri/Sat)... **Mondo Kané** is, like the '**Mondo Cane**' film title that inspired it, pronounced "Mondo Carnay"... **Billboard's** Rhythm & The Blues columnist **Nelson**
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BPM

from previous page

George observes, "It is amazing how many white English singers want to be **Otis Redding** and how many black American singers want to be **Barry Manilow**" — maybe (while shouting "You tell 'em Nelson!") that's because here we can appreciate at a distance the artistry of soul without having had to live through and personally endure its restrictive heritage... **Rob Day**, commuting from Fridays at New Cross **Harp Club** to Saturdays at Manchester **Hacienda**, wonders whether, if it were released tomorrow on **DJ International**, 'Blue Monday' would be considered as anything other than "house"? ... it's getting difficult to tell what's "house" and what's **Hi-NRG** these days... **SORRY, WRONG BEAT!**

HOT VINYL

MICHAEL McDONALD 'Sweet Freedom' (US MCA Records MCA-23641) Written, arranged and co-produced by Rod Temperton for the Gregory Hines/Billy Crystal movie 'Running Scared', and far hotter than Michael's current Warner Bros seven inch, this exotically lurching 114 $\frac{3}{4}$ bpm loper (in four marathon mixes) has hints of 'All Night Long (All Night)' but mainly is another 'Yah Mo B There'!

DAVIS/PINCKNEY PROJECT 'You Can Dance (If You Want To)' (US Studio Records STU-911) Fascinatingly arranged 103 $\frac{1}{2}$ bpm go go juggler gradually fleshing our while drily husky singer Lorenzo Queen carries the swing, which is considerable (inst flip). Subtle, downbeat, dynamite!

SHIRLEY JONES 'Do You Get Enough Love?' (Philadelphia International I2PIR 2, via EMI) The solo Jones Girl's US smash is a Bunny Sigler-created tremendous gospelish 67bpm slow roller with pent-up piano and confidential rap which, despite the whole side one of her also UK-issued LP

'Always In The Mood' (PHIL 4000) being other stunning slowies, remains the standout track in our chart. Make it a hit here, too.

JAKI GRAHAM 'Breaking Away' (EMI I2JAKI 8) Vivacious spurting and pausing attractive 0-107 $\frac{3}{4}$ bpm rolling pounder with squealing sax and another vibrantly spacious Derek Bramble production.

KENNY G 'What Does It Take (To Win Your Love)' (US Arista ADI-9517) Produced now by Preston Glass instead of Kashif, saxist Kenny Gorelick revives Jr Walker's still familiar 1969 hit in an only mildly updated juddery 103bpm treatment (in three mixes), more ponderous than the original nostalgia appeal.

B B & Q '(I'm A) Dreamer' (US Elektra/Pretty Pearl 0-66844) Freshly remixed by Shep Pettibone, but only reluctantly stocked at some shops in the mistaken belief it was nothing new (thanks, Jerry!), the admittedly much released SOS Band/Change-type track now stutters and staggers with a crisply rolling 109-0bpm tap beat, in four versions.

WILLIE COLLINS 'Where You Gonna Be Tonight?' (US Capitol V-15239) A bit late for us, the singing postman's hit has been remixed by Victor Flores into a girls-started, more deliberately rolling, new 113bpm long version (0-113bpm dub, edit, acappella too) — which, it isn't rushed here, will presumably flip the follow-up, right?

BILLY OCEAN 'Love Zone' (Jive JIVE T124) Huge Stateside, his LP's title track created only a slight stir here as his most soulful effort in ages, but now remixed this gently jiggly tugging 95bpm swayer (in three versions) should strike deep.

DOUG E FRESH & THE GET FRESH CREW 'All The Way To Heaven' (Cooltempo COOLX 119) Catchy, if now none too surprising, 0-95-0bpm go go hip hop rap with zany human beat box, scratching, and some sharp brass, flipped by the acappella human beat boxed 'Nuthin' and their instrumentals.

BEAT FREAKS 'The National Anthem' (Supreme International Editions EDITION 86-11, via Fast Forward 031-226 4616/The Cartel) New York and Washington DC-recorded although Edinburgh-originated, Allan Campbell's rather good P'funk influenced tightly trucking 120 $\frac{1}{2}$ -0bpm protest



SLEEPING BAG Records held a roof party above their Manhattan office at 67th & Broadway during the New Music Seminar, and the DJ up on the roof was none other than an unheralded **MANTRONIK**, caught here cueing up some hot "house" on the Trax label!

chant has a dub flip plus — beat this — a brilliant untitled 0-110-111-112-111-113-111 $\frac{1}{2}$ -114-113-116-0bpm James Brown track that got pressed by mistake and has already had to be deleted... so get searching!

COLONEL ABRAMS 'Over And Over' (US MCA Records MCA-23636) Although the sleeve doesn't say so, it contains six mixes of this tapping and tugging old album track, Louil Silas Jr's sombre (0-)107bpm three on the West Coast A-side and Larry Patterson's lighter (0-)110 $\frac{1}{4}$ bpm three East Coast flip. Nagging rather than jumping.

SATIN, SILK & LACE 'Your Love' (US Prelude PRL D703) Here's a rum do, another more densely soulful, purposeful and slightly slower 110 $\frac{3}{4}$ bpm version (in four mixes), by the same producer Greg Carmichael, of Innerlife's current 115 $\frac{1}{2}$ bpm import hit. Both have points in their favour, so may the best girls win!

VIVIAN LEE 'Music Is So Wonderful' (US Jeffer Seif JR-801) Alluding to her 'Gone With The Wind' near-namesake with a "Frankly my dear" intro, this wailing good exciting 0-120bpm galloper until recently would have been considered **Hi-NRG** but now with its droning Abrams-ish male support is closer to "house" (strong dub flip, and raw soulful 73bpm 'Taking It Easy').

FRESH 'Dum Dum Part Two' (US Trax Records TX115) Typically bounding percussive 120bpm "house" instrumental, oddly with added "dum dum" emulator vocals on what's labelled as the instrumental (and badly pressed) B-side.

"BAM BAM" 'You've Been Messin' Around' (US DJ International Records DJ-899) With JM Silk's backing vocals, this 0-122 $\frac{1}{4}$ -0bpm jack track has a trickily building sparse strange Steve 'Silk' Hurley A-side and a much easier, less wordy, loosely flowing Farley Keith flip.

TROUBLE FUNK 'Good To Go' (Island/TTED I2GOGO 6) Title "song" from that still awaited movie, this rambling 109-108 $\frac{3}{4}$ -109 $\frac{3}{4}$ -109 $\frac{1}{4}$ -109 $\frac{3}{4}$ -110 $\frac{1}{2}$ bpm go go chant is typically disorganised though has its fans (inst flip).

AM-FM 'Hip-Hop (Skale-De-Whop)' (US TTED Records Inc TDE-3009) Despite the title, this rattling 103bpm chanter isn't go go hip hop, it's just go go, followed by the possibly catchier 106-0bpm 'All We Want Is Go-Go' and flipped by their instrumentals.

Listen to the Disco Chart's fastest risers on the **rm Dance Line** on **Livewire**. Call 0066 66012 now... (a 1 $\frac{1}{2}$ minute call to Livewire costs between 12p and 35p depending on the time of day, only available in the London area before August 11).

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Everybody seems to be talking about Spandau Ballet's new record contract. But as the band release their first single in 18 months, did you know that: a) They've spent a lot of time in Ireland, b) They're more 'guitar orientated' now, c) There's nothing they like better than touring, d) They're pretty mature, mellow chaps these days . . .
Story: Jim Reid



SPANDAU

The pack are in disarray. Split, ditched, out of the charts, out of their minds, out on holiday . . . or finished. All those big British bands that took a haircut, made a video, went to America and then had a success . . . where are they now?

Duran are nowhere. Culture Club are at number 32. Wham! have split. And the Thompson Twins? It's polite not to ask about the Thompson Twins.

"I think that era ended with Live Aid," says Gary Kemp of Spandau Ballet. Spandau Ballet — back in the ring, but coming from a new direction. "Live Aid summed up the whole five years that had come before," continues Kemp. "Every band that had started as a small English boy next door pop group, was now a mega stadium band on stage at Live Aid. Then, afterwards, nothing really happened. No Spandau material, no Duran Duran, Frankie Goes To Hollywood or Culture Club.

"Into the vacuum came the old established bands, some who were even famous before we started." He means Queen and Dire Straits, and they mean everything right now. So, I suspect, Spandau Ballet are going to adapt to the new ground rules.

Back after an 18 month sojourn between record companies, between records and between countries, Spandau have shifted their emphasis away from all that early Eighties gloss, towards more traditional values.

So, where have they been all this time?

"We were touring up until the end of last May," says drummer John Keeble. "We stopped touring 'cos Steve hurt his leg. We haven't actually had any time off since. We just went to Dublin and started writing for the album. Gary started writing before we went there and finished it off over there."

Did they work in Dublin for tax purposes?

"It was safer to stay out, put it that way," says Gary. "We were on tour for a long time and we were gonna do the LP abroad, so if we stayed out of the country we were gonna be better off."

And all the time this was happening, the band were in dispute with their record company. Vowing to never

release another record on the Chrysalis label, they just got on with their job.

"We kinda kept out of the dispute," says Tony Hadley. "We had an LP to rehearse, arrange and eventually record, it wasn't necessary for us to get involved in the legal aspect of things. We were consulted from time to time by our solicitor. We knew what was going on, but we were pretty much allowed to get on with the artistic side."

"We would have taken the break anyway," says Gary Kemp. "We thought that after five years it was time to have a break from the music biz, and that the music biz needed a break from Spandau Ballet. Sometimes you have to sit back and take a look at what the outside world thinks of you and what you're doing. We thought if we took time out it'd give us some time to become more objective about what we were doing, build up our hunger a bit more."

So the five of them opted out of the chart race and holed up in Dublin. Away from the clamour, away from the glamour, they began to enjoy something more like a non pop star life.

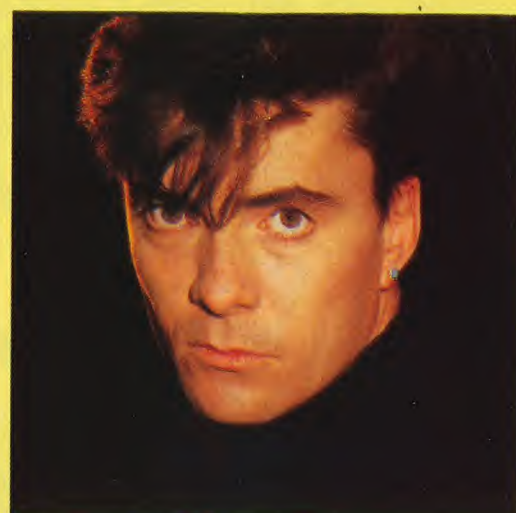
"Parts of Ireland are a bit like the Australian outback, or down south in America. Really incestuous little villages and adventurous countryside. It was great. We got accepted by people, everyone was really friendly, always have a pint and a chat with you," continues Gary.

"I lived with John in a Bishop's house next door to a church, which is a real coincidence 'cos I ended up living in a chapel when we were mixing the LP in France. So God might be on our side!

"It brings you down to earth when you live somewhere where people will tell you exactly what they think. It's not always like that in London."

It isn't. And people don't often have as many problems in the kitchen as Tony Hadley.

"I lived on my own in this apartment block," he says. "I can't cook, it was a real problem. Martin lived in this flat below me, I'd be phoning him up or phoning my wife up



BALLET ● A CONTRACT ● OF THE ART ...

asking them how to cook things."

Much to the rest of the band's amusement. "It was a real culture shock for him," says John. "He went straight from home to a wife." Gary joins in: "He asked Martin how to cook frozen Brussels sprouts."

So while Tony brushed up on his cooking, Gary set about shaping the next LP. Encouraged by experiences as a solid touring band, Spandau set out to approach their new LP from a different direction. Writing the songs and then rehearsing them, thoroughly, as if for a live set.

Tony Hadley: "We realised after we'd recorded 'Parade', and were rehearsing the songs for our tour, that there were an awful lot more arrangements we could have done with the songs."

And so began Spandau's quest for a harder, livelier sound. They'd dumped the studio sheen of their previous career for the stadium rock dynamics of the real product shifters. That's a cynical interpretation, perhaps. On the other hand ... maybe they just enjoy playing live.

"The new album," (out in September) "will be a lot more guitar-orientated," says Gary Kemp. "In the past we've always rehearsed things with the studio in mind, this time we rehearsed as if we were gonna go and play it live."

"So, we set all the equipment up in an old theatre, a real dumpy place but it had a great sound to it. It was like playing a gig, it sounded like rock 'n' roll. We were six months writing and rehearsing those tracks and they sounded really rocking, full of energy. We wanted a producer who would capture that sound."

So they sent for Gary Langan. "We've worked with Gary before — he used to be Trevor Horn's engineer — we wanted someone who was on the same wavelength as us. Someone who could be gritty, capture what we are — which I think is a really good live band."

Spandau are a bit obsessed by anything to do with 'live' music at the moment. They haven't played live since Live Aid and they're raring to go. What's more the band that started their career eschewing the entire 'rock ethic', are

completely besotted with life on the road.

Gary Kemp: "We love playing live, I think it's the most traditional thing about a band. We are five individuals, we are five different people that together make a whole sound really exciting. All those cogs moving and making our machine work successfully, is really exciting. You don't get that kind of thrill in a studio."

Spandau's enthusiasm for live work won't hinder their ambition to break America either. For while the roots rock circuit, both here and in America, takes a spin, post Live Aid just everyone wants to fill a stadium. Groups that sell albums fill stadiums — you can't do that on video alone. Spandau know this and they take that knowledge into their new campaign.

Gary Kemp: "The reason we wanna achieve success in America is not because of the country, 'cos I don't respect the country at all. It's because they invented the whole thing and if you're on top you're dictating the whole thing to them. You're dictating the terms of the art form. That's something you've achieved if you're British."

Maybe, but it's not the only thing on Kemp's mind at the moment. Of late he's appeared at both Red Wedge and Anti Apartheid shows, written songs about South Africa and Northern Ireland and been instrumental in ensuring that the band's new contract with CBS has a no sale in South Africa clause.

While Kemp has always publicly supported Labour, his strong commitment to Red Wedge has surprised some people. Furthermore, there are those who argue that Spandau's whole glam pop star image is at odds with any commitment to social change.

Gary Kemp: "It's the same as Sade. I don't think there's anything wrong in us playing these gigs. I think we have a much bigger responsibility, much more power to draw attention and focus on a subject like apartheid, because of our status. If a band have a massive audience they can influence more people."

"I think it's much more powerful coming from bands like Sade and us. People who are commercial and sell lots

of records. If you're a small political band, I know it's the classic cliché, but you're preaching to the converted a lot. Paul Weller would tell you that. He said he's happier if I'm doing something, 'cos he knows he'll get more publicity."

It's a way of thinking that fits neatly into the Labour Party's drive for a smoother image — PR socialism. I'm not sure that I buy it. But I don't doubt Kemp's sincerity.

"People think because you've made a lot of money you're an extreme capitalist," he says. "But I still think you can see what's going on in the world. You can still see that the DHSS haven't got enough money. You can still see that there are too many people unemployed. You can still see that there are too many people without enough money. You can see all this and want to change things."

"I come from a working class family. When I go home I can see my cousins who can't get any work. I can see my Aunt in hospital. She can't get an operation, 'cos there's not enough space. I see patients helping out the nurses. Wards shut down. These things are wrong. I have to want those things to change."

And he has to have a record contract that gives no succour to Apartheid.

"From what I can gather there are a lot of white kids in South Africa who like Spandau Ballet," he says. "They buy our records, put our posters on their walls. They also buy some English music papers and they'll be able to read that we won't be selling any more records in their country 'cos we don't agree with what's going on there. If you just change one mind, if this girl thinks, 'what's wrong with my country?', you've done all you can."

Which is true. There are 1001 contradictions in a success, and glamour being used to sell socialism, but that's not really Gary Kemp's problem. I believe he believes what he's saying. And if Spandau's next LP is as hard, as 'guitar' as they say it will be, they could just be the only early Eighties pop outfit to survive to the end of the decade.

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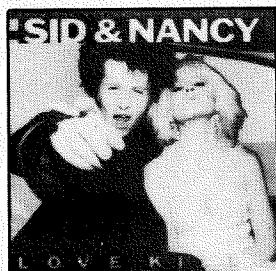
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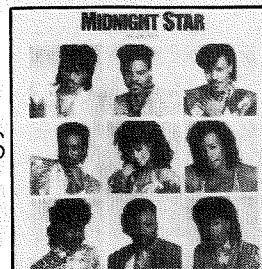
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