

JULY 12, 1986 EVERY THURSDAY 55p

rm

RECORD MIRROR

BILLY BRAGG

SOCIALISTS CRY AS WELL

LIVE
THE CULT
IN TUA NUA
ZAPP
WIRE

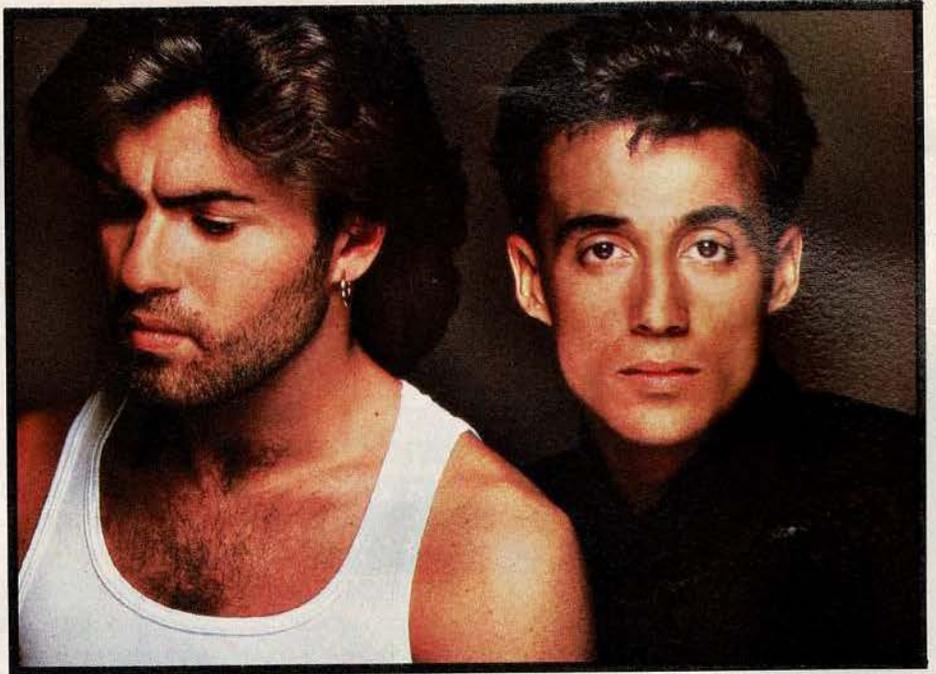


ARTISTS AGAINST APARTHEID ●
NIGHTINGALES ●
WEATHER PROPHETS ●
WILLIE COLON ●
VIEW FROM THE HILL ●
MOTORHEAD ●

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■ Front cover photography by Eugene Adebari



FINALLY...

Topping up their pension funds, Wham! release a greatest hits album this week. The double album called 'The Final' contains all their singles to date, many in their 12 inch form. The album contains 15 tracks in all, ranging from their early hits 'Wham! Rap' to 'The Edge of Heaven'. Also featured are 'Careless Whisper', 'Freedom' and 'Last Christmas'.



Samantha Fox releases her debut album 'Touch Me' on Monday, July 14. The album contains 'Touch Me (I Want Your Body)' and 'Do Ya Do Ya'. Other tracks include 'Baby I'm Lost For Words', 'It's Only Love' and 'He's Got Sex'.

The album will also be released as a special limited edition three record picture set.

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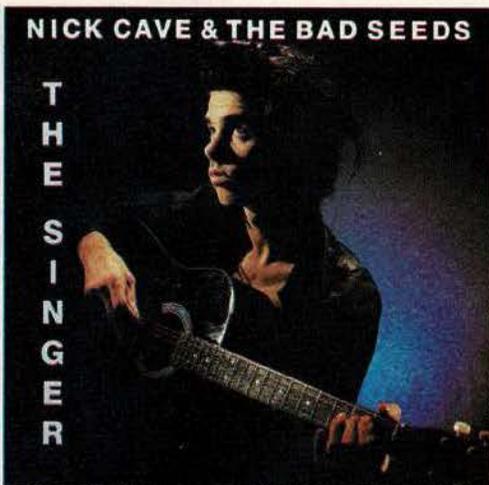


THE MEKONS seem to have been around forever. In their time they've been indie heroes, indie bad boys, forgotten indie heroes and now they're back again causing something of a stir even on the far off shores of the good ol' USA. Their new LP 'Edge Of The World' and single 'Hello Cruel World' have shown a hint of a more countrified Mekons. Not that you should believe too many of the Pogues comparisons that are being thrown around at the moment. After all, they do still have Jon Langford playing guitar monster on their records. They're currently reaping the rewards of cult status Stateside, where their LP 'Fear And Whiskey' was one of the most popular college radio requests. Thank goodness for old timers, I say.

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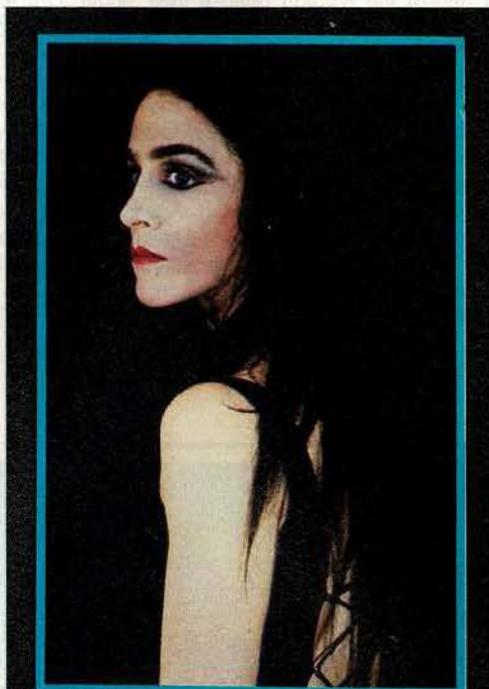
NICK CAVE & THE BAD SEEDS

**T
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NICK CAVE has featured in Index before. If you don't know who he is by now, you don't deserve to. The enigmatic singer is back with a new single that may finally bring him to a wider audience. 'The Singer' is an old Johnny Cash number, and Nick's sparse and deadly slow treatment of the song is a classic, featuring the best, lowest and meanest four note guitar riff this side of 1980. There's even more fun on the B-side with a version of Roy Orbison's 'Running Scared', yet another classic. At this rate, the man will be a star despite himself.

AS



ROUGH DIAMOND

This impressive looking woman has a voice which could cut through the doors of Fort Knox with one piercing top C. Classically trained, and hailed by some as being one of the most exciting new avant-garde composers and singers, **Diamanda Galas**, of Greek extraction but now living in San Diego, has just released her third 'electro-acoustic' album on that home-from-home for all electronic weirdies, Mute.

Entitled 'The Divine Punishment', Diamanda's voice swoops, soars, bellows and rasps its way through a particularly hell's-a-popping section of the Old Testament. All the vocals and instruments are handled by Ms Galas and it's not easy listening! It's the sort of thing that will either stun you with its earth-shattering power and brilliance or send you heading for the stop button shrieking for mercy. She's worked with Test Department, William Burroughs and Mikis Theodorakis in the past, and is about to start writing for the soundtrack of the forthcoming epic 'Ninja III'. An unusual talent guaranteed to give you nightmares.

NC

● **T O U R S**

● **R E L E A S E S**

● **N E W B A N D S**

● **G O S S I P**



TAKE IT TO THE MAXI

The latest summery sound from reggae star **Maxi Priest** is 'In The Springtime', a joyful track which originally appeared on his debut album. To keep you all in touch with this seasonal summer favourite we've got 12 Maxi Priest T-shirts to give away (in red, yellow, turquoise or white), with 12 picture discs of the new single, in a simple competition. Just answer these questions correctly to win.

- 1) Maxi's last single was called: a) 'Walkin' On', b) 'Runnin' On', c) 'Strollin' On'?
- 2) Maxi's debut album was called: a) 'You're Sorry', b) 'You're Safe', c) 'You're Silly'?
- 3) Maxi currently lives in: a) Lewisham, b) Leicester, c) Luton?

Send your answers, plus name and address, on a postcard to **rm Maxi Priest Competition**, Greater London House, Hampstead Road, London NW1 7QZ. State which colour T-shirt you would prefer, and return your answers by Monday, July 21.



● The **Impossible Dreamers** have always trodden a thin line between the attempt at making classy pop records, and the inevitable trap of sounding like a one woman outfit, since they're headed by Caroline Radcliffe.

Johnny Marr helped make their last offering a little more focused, and now they're back with their single 'Say Goodbye To No One'. It's a straightforward pop song, strong on melody if a little too reminiscent of a languorous 'Baby Love' for my liking. They're bound to have a big hit soon, but I'd prefer them to add a raw edge to their records. Check them out on the forthcoming Gil Scott-Heron tour.

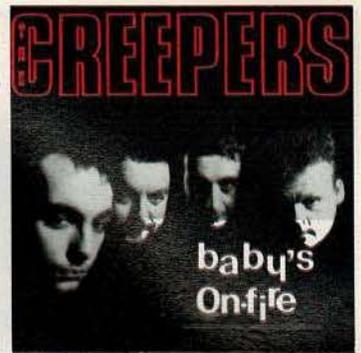
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ndie heroes the **Mission** release their single 'Garden Of Delight' on Monday, July 14. It's a double A-side, including their version of Neil Young's 'Like A Hurricane'. The 12 inch also features 'The Crystal Ocean' and 'Over The Hills And Far Away'.

The **Mission** will be touring in the autumn. They'll be playing Leicester Polytechnic Wednesday, October 29, Norwich UEA 31, London Town And Country Club November 2, Leeds Polytechnic 4, Newcastle Tiffans 5, Edinburgh Coasters 6, Aberdeen Venue 7, Glasgow Queen Margaret Union 8, Ayr Pavilion 9, Manchester Ritz 11, Liverpool University 12, Keele University 13, Cardiff University 14, Bristol Studio 16, Brighton Top Rank 17, Sheffield University 22, Birmingham Powerhouse 23, Nottingham Rock City 26.

More dates will be added later.



CRIPES, IT'S CREEPERS

Always willing to applaud a new found democracy in bands' monikers, let's hear it for the **Creepers**. Yes, that's right, the same bunch that used to be Marc Riley And The Creepers, the band that brought us such delights as 'Jumper Clown'. Their new single, 'Baby's On Fire', a version of the Eno composition, is a rather wonderful, restrained ditty which holds back the guitar onslaught for the climax, as Marc plinks away on the old piano (I kid you not) and croons about throwing his baby into the water. Nicely paced and destined to race to the top of the **rm** indie chart afore too long. 'Another Song About Motorbikes' on the B-side deserves a mention just for its title.

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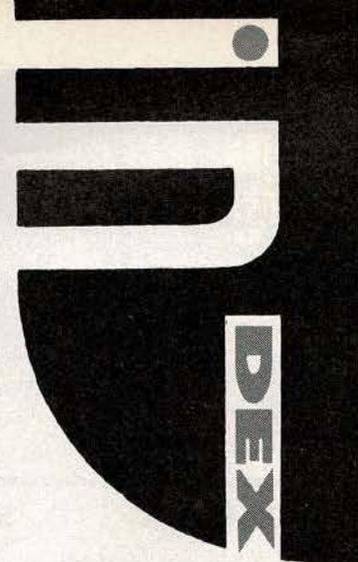
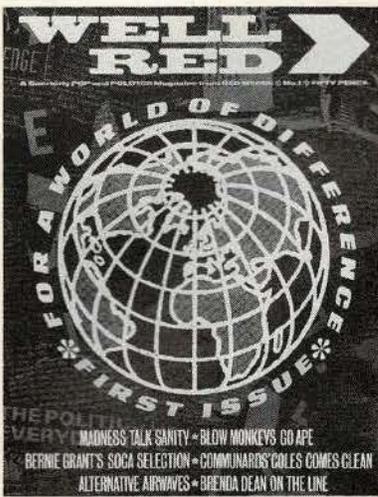
DARK CITY



NEW SINGLE

ON 7" VS869 AND 12" VS869-12

RESCUE ME



Well Red is a quarterly 'pop and politics' magazine published by the Red Wedge people. Pitching in at roughly the same groove as the late, lamented 'Jamming' magazine, its first issue covers all bases — from an appraisal of 'political dance music' to an interview with SOGAT leader Brenda Dean. Which is fair enough to a point, but the magazine fails to consider, or is perhaps even oblivious to, the contradictions inherent in pop stars lending their support to socialism.

Is socialism just another 'commodity' to be marketed like pop music? Is Red Wedge just another cute style point in Kinnock's 'Grey Flag' Labour party? It's easy to be cynical and conclude that the whole shooting match is playing right into the rightward march of the Labour party ... time will tell. And by the way, if Brenda Dean is a 'lady' and a 'golden girl' of Trade Unionism, will Arthur Scargill now be known as 'rugged' or 'hunky'? Well Red is worthy and earnest. It costs 50p and is worth your investigation ... but don't forget to be sceptical.

Well Red is available from selected book and record shops. It will not be on sale at newsagents. The magazine is also available from 'Well Red', 150 Walworth Road, London SE17 1JT. Send 50p plus 25p for post and packing. Cheques should be made out to 'Well Red'.

JR

EARBENDERS

Di Cross

'Perfume From Spain' Dr
Calculus (10 Records)
'Standing On A Beach' the
Cure (Fiction LP)
'Brilliant Mind' Furniture (Stiff)

Andy Strickland

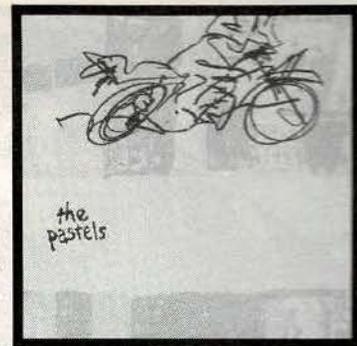
'Revolution' the Cult (Beggars
Banquet LP track)
'Crocodile Cryer' the Daintees
(track from forthcoming **rm** EP)
'Truck Train Tractor' the Pastels-
(Glass 45)

Joe Shutter

'Walk This Way' Run DMC (US
Import LP track)
'Dumb Girl' Run DMC (US
Import LP track)
'Is It Live' Run DMC (US Import
LP track)

Betty Page

'Waiting For Love' Pete Shelley
(Phonogram LP track)
'Scheherezade' Rimsky
Korsakov (wonderful classical
classic)
'Endless' Heaven 17, (Virgin
megacassette)



PASTEL PACKIN'

The Pastels are a band that seemed to have finally come to the end of their enigmatically charming career, after parting company with Creation. But enter Glass Records, and now we have one of the best records the band has ever produced in 'Truck Train Tractor'. Stephen Pastel and his merry bunch have at last thrown off the tweezeness of many of their earlier recording sorties and produced some beefier moments here. Those melodies are still to be found, but the added driving beat makes this a very palatable guitar pop song indeed. The B side 'Breaking Lines' is also worth more than a cursory listen, due to its lovely chords.

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The
LOVER
speaks

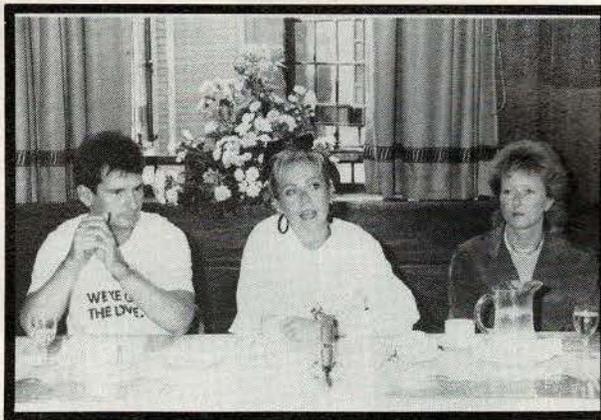
NO MORE .. I LOVE YOU'S''

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



● **Sandie Shaw** releases her single 'Frederick' on Friday, July 18. It's an old Patti Smith song. The flip side is 'Go Johnny Go' while the 12 inch features the old Shaw classic 'Girl Don't Come'.

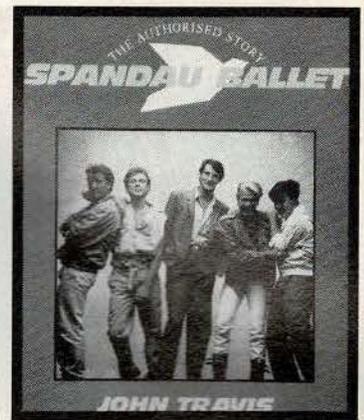
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J A M F O R K I D S

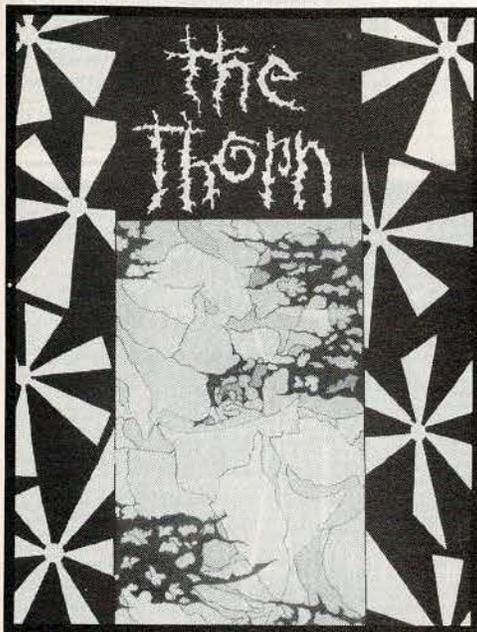
Jersey Artists For Mankind (J.A.M '86), the collection of New Jersey based musicians including Bruce Springsteen, Nils Lofgren and Clarence Clemons, have announced an association with the NSPCC in the UK. Their record 'We've Got The Love' was the end result of a charity project put together after Live Aid to help the hungry in the vicinity of New Jersey. The NSPCC has joined forces with the American musicians' project as part of a major campaign on child neglect. Did you realise that in the UK the NSPCC already helps over 37,000 starving children today? Frightening, isn't it? The campaign was launched at a press conference with the assistance of Sarah Greene. Thirty-seven thousand starving kids in the UK, it's worth repeating!

AS



Fancy a few glossy pin ups of those hunky Islington rockers before they flood back onto the scene again with their new single? 'Spandau Ballet — The Authorised Story' by John Travis (Sidgwick And Jackson, £6.95) is just what you're looking for. Lots of colour pictures of the boys (am I the only one who thinks Gary Kemp has a strange chest?) and some wacky profiles of how a bunch of poor working class boys became the political animals they are today! Not much new here for the true Spandau fan to learn, but a nice glossy effort nonetheless. Trouble is, with the band about to release their new single, all this will be out of date soon.

AS



THORN IN THE SIDE

If you're a fan or collector of **Siouxsie And The Banshees'** records and tapes, you could do worse than acquaint yourself with a copy of 'The Thorn'. Basically it's a black and white glossy fanzine put together with love and dedication by Michael Robson. Issue No 1 arrived at Index recently, and a decent read it is too, even if you're not the sort of person who hangs on every word from Sioux's immaculately rouged lips. It includes the obligatory overview, an interview with Budgie and an appreciation of Roxy Music and their influence on the Banshees. Now we know there are hordes of you Banshees fans reading this, so write to Michael Robson, 103 Ladybower, Newton Aycliffe, Co Durham, D15 7EU. Issue No 1 costs £1.50 plus 50p p&p.

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COMIC RELIEF

There seems to be no stopping the folk at the **Virgin Megastore** in London's Oxford Street at present. Not content with all those records, books and T-shirts, they've now decided to open a comics shop in the store. Virgin Comics will specialise in American and other imported comics — all those Fantastic Four and Silver Surfer adventures — and will be run by comics expert Paul Coppin. No less than 100,000 comics, covering nearly 10,000 titles, will be available in the fantasy, adventure, thriller and horror fields, and the shop's staff will be willing to buy comics as well as sell them. Could this spell the end for the traditional London side street comic trade?

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Maxi Priest
IN THE SPRINGTIME

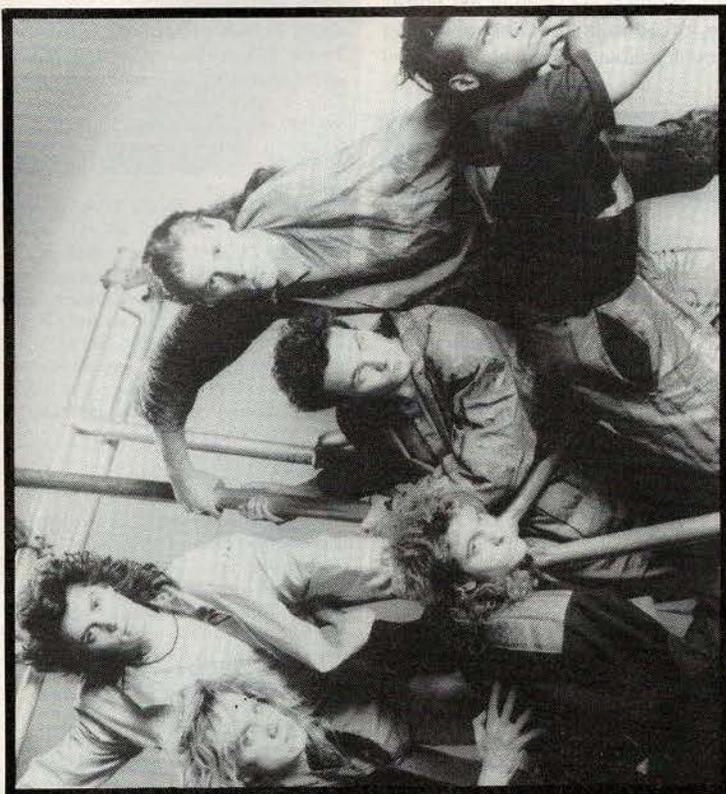
SPECIAL LIMITED EDITION 12" INCLUDES THE
MEGAMIX

FEATURING
STROLLIN' ON (NEW RECORDING), SHOULD I, IN THE SPRINGTIME
BUBBLE (WE AH GO BUBBLE), YOU'RE SAFE

TEN M 127



COMPILED BY DI CROSS
ROBIN SMITH ANDY STRICKLAND



Drum Theatre's single, 'Home Is Where The Heart Is', deploys the ultimate crass cliché in its title. Their clothes resemble a hideous montage of tea towels, and they pose for photos like a bevy of waxworks. All in all, they don't appear to have much going for them.

As things transpire, though, singer Gari (note the essential spelling) and guitarist Simon aren't the manipulated airheads I'd anticipated. They're well-sussed, down to earth and committed.

To their credit, they don't make inflated claims. Drum Theatre is a pop group seeking hit records — they're clearly no more than that and cynics would say they're a great deal less.

Simon: "Yes, I can see the slatings coming along in massive doses."

Gari: "We are very aware that we're at the bottom of a very tall ladder. For that reason, we have to go out with the intention of making sure everyone knows who we are. I don't think people can ignore us purely on the strength of what we wear." (I shall resist the temptation to pass snide comment. Ignoring the chorus, 'Home Is Where The Heart Is' is surprisingly easy to listen to.)

Loathsome though the prospect may be, Drum Theatre could quite conceivably be the beginning of a new Brit-teenybop phenomenon. Not quite up to A-ha standards but, beneath the layers of foundation, they're quite a passable bunch.

So why the dire lack of screamworthy pop these days? Gari: "Because five years ago there was that whole new movement which spawned the Culture Clubs and Durans and music does seem to go in five year cycles."

"Whoever latched on then is just about

old enough to be thinking about jobs and getting serious about things. They haven't got time to scream at pop stars any more."

Drum Theatre may harbour a rather obvious hankering after success, but at least they're honest about it. Success in the pop world, though, has always been the infernal dirty word.

Gari: "I don't understand it. Why is there such a reaction against pop success? I have great respect for the Police. The first time I ever saw them was at the Marquee and they were brilliant."

"I didn't think any less of them when 'Roxanne' was a hit; I thought it was great for them. And Sting's last LP was one of the best records of last year."

"He does a lot of things wrong, but he does them so well he gets away with it. We have a lot of respect for someone like Malcolm McLaren. He ends up with the sort of budget which allows him to take any idea and carry it through to fruition. We've obviously had to compromise."

"I think Talking Heads have got it about right. They sell just enough records to keep themselves going without really having to change their style."

And, were it not for the tea towels, you apparently wouldn't find DT lounging about and decorating the dole queues.

Gari: "No, we certainly wouldn't be unemployed and starving in the gutter, although the dole system can be very useful for getting bands started."

"You can sit on the dole and learn how to play guitar, but survive at the same time."

Drum Theatre — more bearable with your eyes shut.

LOT

DEBUT ALBUM
GIANT
OUT NOW

ROUGH 87

ALSO AVAILABLE
ON CASSETTE

UK DISTRIBUTION
BY
THE CARTEL

THE WOODENTOPS

S I N G L E S

pouted vocals! Great summers are made of this.

THE VINDALOO SUMMER SPECIAL 'Rockin' With Rita (Head To Toe)' (Vindaloo)

This is definitely the year of the 'didn't-we-have-a-lovely-time-sticking-two-fingers-up-our-nose-and-throwing-up-over-the-vicar-in-Benidorm-last-month' records.

After 'Living Doll' and 'The Chicken Song', comes the credible indie equivalent of the Goombay Dance Band. Robert and his Nightingales, Ted and his crepe soles, the Fuzzbox and their big, girly shriekings, in the most sublimely silly summer record since



Saint Cecilia's 'Jump Up And Down Wave Your Knickers In The Air'. If you don't smile at this you'll be forced to listen to the new Big Country album — twice.

BRIGHT AND BREEZY

AUTOMATIC DLAMINI 'The Crazy Supper EP' (D for Drum)

A downright silly name, let's face it, but blow me — there lurking on the second side are a brace of fine tracks. 'Crazy Supper' — sparse bass, percussion that sounds like two cardboard boxes and a couple of half filled milk bottles, but that rarest of things — a hook. Delicious. 'Cover Girl Fall Over Boy' is the most commercial record of the week, a sing-a-long tale of the trials and tribulations of being in a 'potential leg over situation'. Delightful.

CRASH 'Don't Look Now (Now!)' (The Remorse Label)

Cliche, cliche — music that sounds like the bastard offspring of Jim Morrison and Roger McGuinn being pushed forward as the sound of the Eighties. Music for this generation's street-wise, short haired hippies to sing along with — man. Sometimes, though, out of this

sea of guitars and feedback comes a genuinely fine tune — and a genuinely intriguing voice singing it. Such is the case with this rolling, jangling song from new American outfit Crash. Throw preconceptions to the wind and enjoy.

CON FUNK SHUN 'Burnin' Love' (Club)

Now, I know as much about what's hot on the dancefloor as I do about ferret breeding, but even my two left feet can appreciate the galloping rhythm and pounding thud of this little charmer. But can you do the foxtrot to it?

HAPPY MONDAYS 'Freaky Dancin'' (Factory)

Should be single of the week for the press release alone. Produced by Barney from New Order, this is an addictive mix of staccato drums, Wah!-ish vocals, circa 'Hey Joe', swirling guitars and a moody dose of Mancunian drollness. And so tastefully done, too.

BID 'Reach For Your Gun' (él)

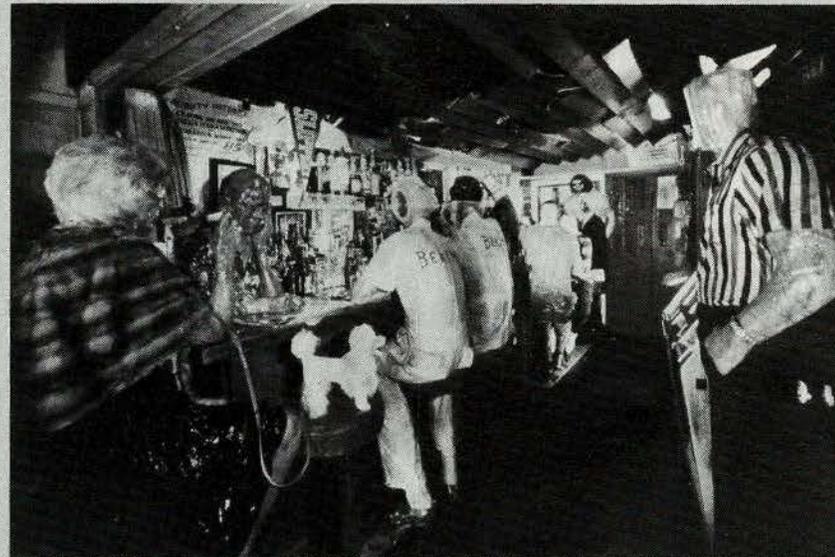
Bid, the ex-Monochrome Set frontman, is probably the most frustrating interviewee it has ever been my misfortune to come across. I had a good mind to hold that against him too, but this whirling piece of idiot-pop has a smile on its face that's winning and cheeky enough to pummel all feelings of revenge into submission. Eastern strains mix with the ol' Wild West, while the constant "pussy, pussy" lines lift the whole thing up into the realms of camp seventh heaven.

PHEW! WHAT A SCORCHER

THE ADULT NET 'White Nightstars Say Go!' (Beggars Banquet)

America has given the world three magnificent commodities: the Hollywood musical, McDonald's Chicken McNuggets with mild mustard dip — and late Sixties' trash-pop sung by bored little rich girls. The Adult Net, with main woman and demi goddess Brix as stylish mistressmind, are possibly the greatest purveyors of this neglected art. That rib-ticklingly grating guitar riff! Those flatly

IT'S IMMATERIAL



Ed's Funky Diner

Available on 7" and 3 track 12"



AN
ESSENTIAL
RE-RELEASE

JAMES 'So Many Ways' (blanco y negro/Sire) The only band to wear even sillier jumpers than Robin Smith. Less frantic than some of their work, James's ability to write deceptive intriguing songs grows all the time. A terribly proper tune, with flashes of edgy guitar brilliance and a real treat of a bassline. Bite it and believe it.

DULL AND DRIZZLY

THE IMPOSSIBLE DREAMERS 'Say Goodbye To No-One' (RCA) A low budget movie trying to be 'Ben Hur'. This is a thin song, tarted up to sound like an epic. Sung by Mireille Matthieu it may have had some emotionally overcharged, showbiz appeal. Sung straight, it's about as interesting as an interview with Gary Lineker.



DOLLAR 'We Walked In Love' (Arista) It's that time again. Blond(e) highlights and soppy love song time. Meaningful stares and white chiffon time. Dollar time. Clean and shiny as David Van Day's nose, you'd think the shortest duo since Pinky and Perky had never been away. Of course, it's schmaltzy rubbish, but people will fall for anything when their hormones get into gear.

FRA LIPPO LIPPI 'Come Summer' (Virgin) Get out the towels, there's a great squidgy mess on the turntable where a record should be. FLL's first two singles were finely understated, gentle and endearing pieces of music. This is like Chris Rea without the Middlesbrough accent. Abba were horny rock 'n' rollers in comparison.

RUN DMC 'My Adidas' (London) Sounding like any other Run DMC record in the world — heavy drums, butch, rasping rapping — if you like such things, you'll be having orgasms. If you don't, you'll stare at the ceiling and wonder 'why?'. 'The business' decrees our esteemed designer, but who can take a man seriously whose knickers stick out of his trouser bottom?

ARCADIA 'The Flame' (Parlophone) Snigger. As tuneful as you'd expect a Simon Le Bon vocal to be, as tender and sensitive as Nick Rhodes' make-up. A catchy tune that is certainly better than the mind-numbing 'Election Day' but the pomposity of the

thing is there for all to hear. So kitsch it's very probably a masterpiece.

NICK HEYWARD 'Goodbye Yesterday' (Arista) Now, Nick Heyward always seemed a bit of a young girl's blouse to me — all that pretty-boy pouting and those big woolly jumpers. He's not exactly Zodiac Mindwarp, now is he girls? Which is probably a good thing. But I do wish he'd drop the Bucks Fizzish 'niceness' on singles such as this and add just a touch of the guts so impressively on display at the Wembley Wham! show. When he stops trying to be the new Bobby Crush, he'll be worth a listen.

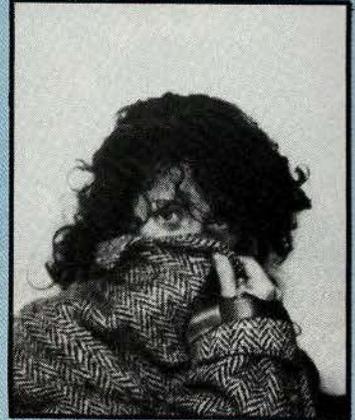
IT'S IMMATERIAL 'Ed's Funky Diner' (Siren) Another re-release — what a surprise. I must have been one of the few who thought 'Driving Away From Home' was a lot of bass-bobbling nonsense. This one has a livelier feel, with a bit of groove thrown in here and there, but nothing much to distinguish it from anything else by other 'clever' groups. Blandness tarted up with a few electronic noises is blandness all the same.

STEVIE WONDER 'Land Of La La' (Motown) In the good old days, Stevie Wonder records used to be made up of him, some musicians — and some nifty brass lines the only bit of musical cosmetics used to cover over any cracks in the basic melody. Nowadays, there's so much jiggery-pokery going on you lose sight and hearing of both Wonder and any tune that might be in there. The 12 inch remix suffers worse than most. Stevie

Wonder's found God and lost his earthly magic. The price of salvation?

DEE C LEE 'Hey What'd Ya Say?' (CBS) Oh dear. Last week I had to give Di Cross my triple Supremes' album to avoid reviewing Dee C Lee's LP. And now what arrives on my desk? You can't win. It's terrible when you bare someone no ill will, but you just can't think of a nice word to say about their work. This is yet another overproduced slice of formulaised slush that does no-one any favours, least of all Dee. Time for a re-think?

reviewed by



eleanor levy

HERE COMES SUMMER

THE VANDALOO SUMMER SPECIAL

Starring

the NIGHTINGALES

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- 9 Newcastle
- 11 Liverpool
- 12 Manchester
- 13 Birmingham
- 14 London
- 15 Bristol
- 16 Nottingham

ROCKIN' WITH RITA

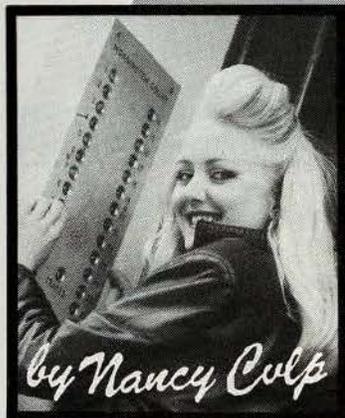
A

GOSSIP

COLUMN

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By Nancy Culp

● To quote that lovely gal **Brix** from **the Fall**, the whole world's biorhythms must be out! Ever had the feeling that the world has gone crazy in the heatwave? This week alone saw the headlines screaming about **Boy George** and how **Holly Johnson** has finally quit **Frankie Goes To Hollywood** . . . But will **Pete Dinklage** be taking over on lead leather trousers, as has been mooted by one source? And what will this mean to **ZTT** whose other major hope, **Propaganda**, were in the courts last week trying to obtain a divorce in order to sign elsewhere. However, it would seem that their efforts to do so were thwarted, so they'll remain in the bosom of ZTT for just a little longer.

Meanwhile, one of my famous **Lip** spies, cleverly disguised as a cocktail glass, spotted the aforementioned Mr O'Dowd frugging around the plush Cafe De Paris the very day before the storm broke.

Now here's a little poser for you. What do **Janice Long**, Radio 1's premier demi-goddess and **Robin Smith**, **rm**'s rabid Ripple muncher, have in common? Is it that they both have beards (no, definitely not!) or could it be that they are both card-carrying members of the **Lemmy** fan club? Nope. Give up? OK, the poor dears both keep failing their driving tests! Never mind, chaps, it took yours truly four goes to pass mine and now I could outdrive **Niki Lauder** on a good day.

The prize for complete non-event of the week has definitely got to go to the **Euro Tube** party last Tuesday at the not-yet opened **Limelight Club**. Despite promises of a host more heavenly than a saints' convention, the celebs were thinner on the ground than the hairs on **Phil Collins'** head. Apart from **Jools** and **Paula** (who sported a pair of impenetrable shades, presumably to stop people from asking her if she'd just got married or not), the only people there were the two bands who played sets as a quick taster of what we could expect, **Courtney Pine** and the supremely luscious **Hollywood Beyond**. **June** from **Brilliant** was about the only other I glimpsed and I did wonder if maybe she'd got locked in the ladies at the **Sting** Party the Friday before and had only just found her way out . . .

I hear that one of my personal favourites, **Billy Mackenzie** has been running around Switzerland, risking life, limb and radiation poison, working with those ace exponents of the arty electronic

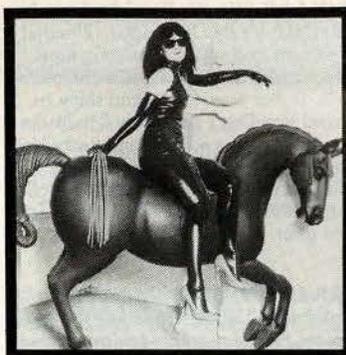


Photo by Ross Hallia

● Here at **rm** it's time for off with the old and on with the new . . . So to celebrate the appointment of the wondrous, awe-inspiring goddess of the five continents, **Miss Betty Page** as our new editor, I felt it was my bounden duty to give you, our faithful readership, an insight into the wild and weird career of the aforementioned.

From her earliest debut as a singer in that much-maligned and sadly missed **Blondie** from **Penge**, **Tennis Shoes**, to her exploits in a large limousine with **Spandau Ballet**, (see vintage pic above) **Miss Page** is legendary for her intimate interviews with the **Stars Who Would Not Talk**.

Her newest incarnation, as leader of the troops, promises to herald an era of endless bottles of champagne and **Marc Almond** and **Go West** interviews . . . Heading a now female-dominated staff, no doubt the **rm** banner will fly somewhat higher than ever before under her steel-like leadership. **Robin Smith** and **Jim Reid**, tremble in your booties, superwoman cometh! (Isn't this just a bit over the top? New Ed).

beep, **Yello**. Rumour has it that there might very well be something we could be hearing in the not too distant future. . . .

And the Texas town of San Antonio has decided in its infinite wisdom that it should be a rock and roll free zone and has banned rock groups from playing there. This ban, apparently, even extends to local boys **ZZ Top**, who no doubt will take their beards and fluffy guitars elsewhere in future.

But let us end on a romantic and happy note . . . I had a letter from a certain **Miss Lana Pella** just the

other week, announcing her forthcoming engagement to a young lad by the name of **Luke**. Personally, although I wish the happy couple well, I can't help feeling that **Lana** is only doing it to provoke **rm**'s very own blond adonis, **Roger Morton**, into paroxysms of jealousy, as we all know that the old gel has something of a pash for our Rog . . . Not that I'm one to stir things up, of course. So with that I'll leave you for another week. May the sun shine long on your unbleached roots. . . .

A STOCK AITKEN WATERMAN
PRODUCTION

Princess

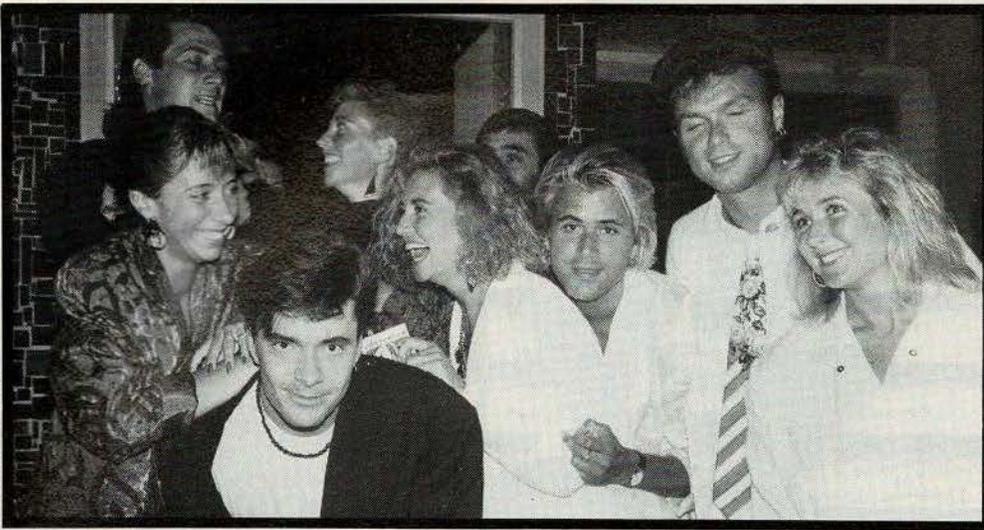
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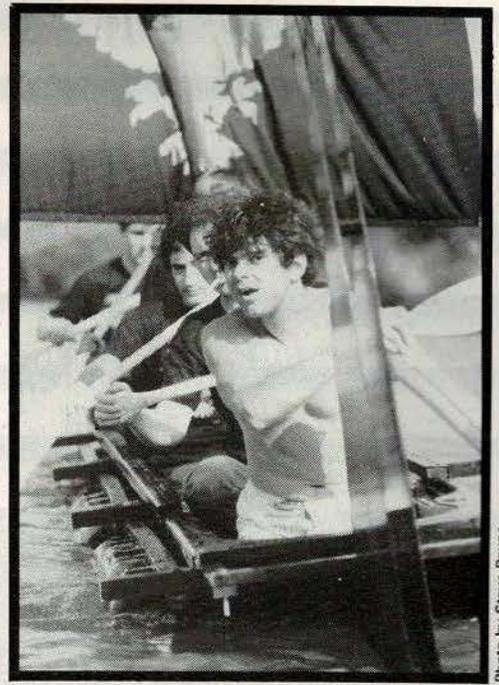
IN THE
CHARTS
NOW



■ Before the dust was even knocked off the elaborate windowsills of London's newest nightspot, the **Limelight**, A&M Records had it hired out to celebrate the opening of **Sting's** new film 'Bring On The Night'. Needless to say, it was a liggers' paradise and the Mercedes were three deep along Shaftesbury Avenue.

Amongst those responsible for this shocking display of affluence were **Spandau Ballet**, who obviously decided that it was high time that they got out and aired their chest wigs. The air was full of bleatings as to how brilliant their next album was and how it was a return to street cred and seriousness. Meanwhile, up in the balcony such self-appointed deities as **Tina Turner** and **Mark Knopfler** declined to hob-bob with the hoi polloi and remained upstairs. **Lyndsey De Paul** and **Elaine Paige** represented the midget faction whilst our illustrious new editress (see other pic caption) reached the high point in her career whilst conferring with **Lofty** and **Michelle** of **EastEnders** (**Tom Watt** and **Susan Tully**).

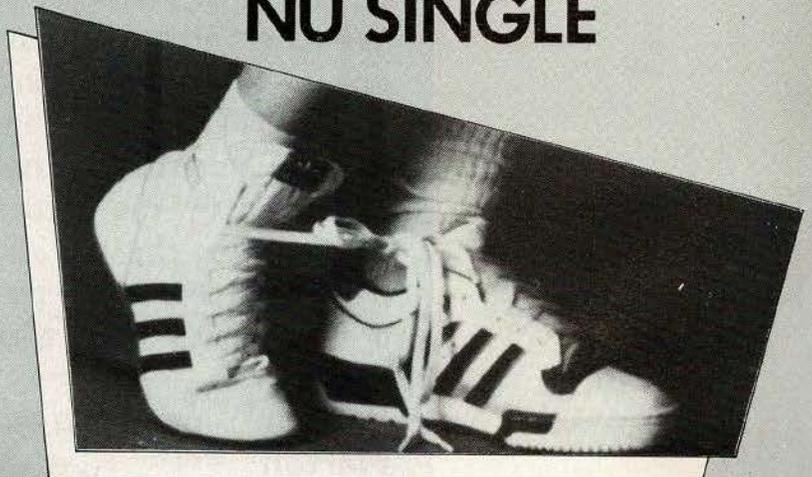
Also present and correct was page three girl **Linda Lusardi** who was sporting the most dee-vine pearl-encrusted white number which made me turn puce with envy. **Chris Kavanagh** from the **Sputniks** was the only one from that particular crew brave enough to face the doorman, while lurking around incognito were the **Thrashing Doves**, (well, would you recognise them after two Perriers?) **Jim Diamond** and the **Quick**. **Sting** did actually deign to come down from the balcony, at one point, and converse with the masses (well **Gary Kemp** really) and Ms **Trudi** whatnot swanned around looking terribly gorgeous (the bitch!). As that well-worn cliché goes, a damn good time was had by all and the nice new paintwork was well and truly chipped. As for myself, well, I could only gape in wonder at the fact that there were phones installed in the ladies loo!



■ Oh dearie, dearie me. Something tells me that old **Jean-Jacques Burnel** has not been keeping up with those old exercises, judging by this candid pic taken of him trolling around some exotic harbour somewhere in a bath tub. *Chacun à son goût, eh cheri? My advice to the old dear is, just don't give up on the Scarsdale, will you sweetie?*

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PROPHETS from the right

Come again, squire? Well, it's like this: the **Weather Prophets** are one of the biggest things on the indie scene and they're emphatically **not** influenced by the Sixties. They take their kicks from all the best pop lines. Wanna know what they are..?

Weather man: **Roger Morton**

Pop line pictures: **Patrick 'Ley Lines' Quigly**

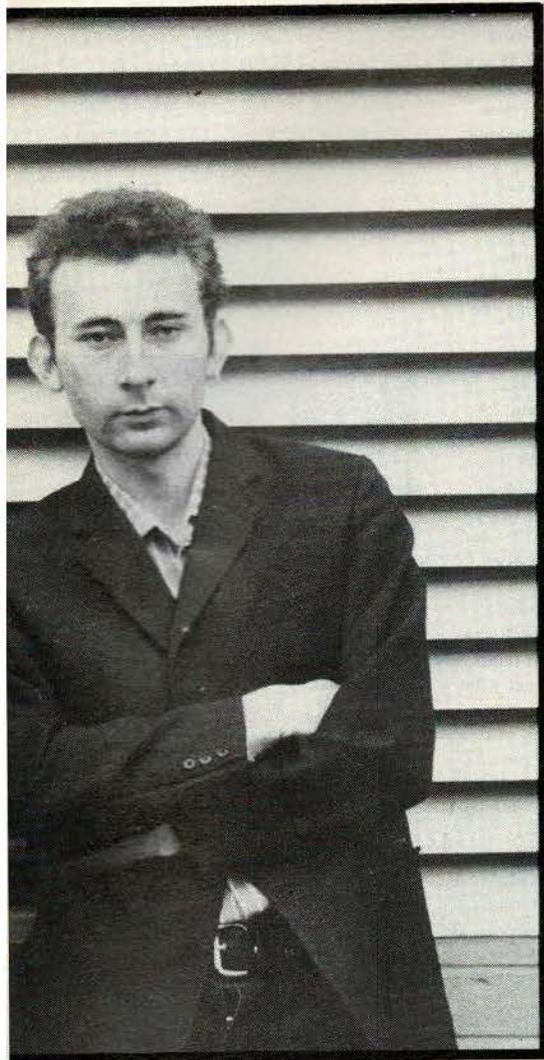
It goes without saying, really. That's one of Pete Astor's favourite phrases. He adds it on to a lot of what he says about his band, the Weather Prophets.

What they do is perfectly natural, you see. In common with their Creation Records label mates, the Bodines and Primal Scream, they make a naked, innocent pop music, which avoids the glossy, the flaunted, and the fat-witted. A music that as Pete would say, can 'sustain people'.

And it ought to be perfectly natural for the Weather Prophets single, the softly vibrant 'I Almost Prayed' to be high up in the charts.

Pete: "Yeah, that would be nice. The band gets a great deal of respect if that happens. When it comes down to it, there's a lot of credence given to how many records you sell, whatever people say in music papers."

With its honed down, driving guitar hustle, clinking piano, and (Lou) reedy vocal murmur, 'I Almost Prayed' is the most forceful of the four songs on the 12 inch single. The three other tracks, 'Like Frankie Lyman', 'Wide Open Arms' and 'Your Heart Breathes The Life Into Me' move into a drifting, bluesy, acoustic territory, but they share with the title track a pureness



t pop line

of melody, and restrained production. Old fashioned values, perhaps, but it makes for the sort of quietly emotional pop which clears your head, and shines on your heart.

Pete: "Our music is on quite a human scale, and I'm quite flattered, and it makes me have some faith in humanity, that people still like something like 'I Almost Prayed'. I mean you could easily blow that song out of all proportion, blam it out, but as it is, it's got quite a human dimension. It's good that in an age of fast food, and video games, which don't sustain anyone, people still like something like that."

Formed after the unceremonious demise of Pete's previous band, the Loft, the Weather Prophets consist of Astor on vocals, bassist Greenwood Goulding, guitarist Oisín Little, and former Loft drummer Dave Morgan. This time round, however, it's undoubtedly Pete's personality that dominates. So do these sensitive, reflective songs indicate a pop introvert in our midst?

Pete: "I'm just a moody and sensitive guy — ha ha ha. Surely you can tell? No, I just don't camp it up at all. It's not really my style."

"I think though, that the music I do is consciously grown-up. I'm 25 now, and this isn't going to shame me when I'm 30. I don't feel there's any kind of youth rebellion in what I do. I feel quite strongly about that rock'n'roll rebellion stuff. It's just bullshit. A lot of nonsense."

Already riding high in the indie charts, 'I Almost Prayed', aided by the vociferous support of Janice Long, is beginning to push its way into the outer reaches of the national charts. A hit for the Weather Prophets would be a necessary post-Mary Chain vindication of Creation's policy of concentrating on tasteful, clever pop.

Pete: "It's not really a case of the label trying to be more tasteful, or clever than the rest of the industry. It's just that people like Primal Scream, and Felt, are quite obviously streets ahead of most other bands around, and good music tends to gravitate towards the same place."

Despite the obvious excellence of most of the Creation roster it is possible to view their output (and that of much of the 'indie scene') as being a little heavy on the Sixties influences. A retreat to a safe little part of pop history.

Pete: "Yeah, I think that's vile."

I was including you in that.

Pete: "Well, I think you're wrong. We've got lots of influences that come from after the Sixties. But maybe the reason for that whole backward looking thing, is that for me, a lot of the developments in music in the Seventies and in the Eighties were wrong turnings. And what I'm doing comes in a direct line from Buddy Holly, the Beatles, the Stones, the Velvet Underground, Television, blah, blah, blah."

"To me, that's the right line, and you can forget Simple Minds, and all that."

The established indie ethic of drawing on personally valuable moments in the history of cult-ish, white pop guitar bands, applies as much to the Weather Prophets as to a host of small label hopefuls (at least Pete avoids the prevalent Buzzcocks/Undertones idolatry). They do, however, have an unusually broad range of styles.

Pete: "The 12 inch was deliberately different. I do find it very tiresome, the way a lot of the stuff coming from the indie scene excludes so many other kinds of music, which seems rather pointless."

"Nobody will ever get another song like 'I Almost Prayed' from us. No band I've ever liked has just found a formula, and stuck to it. If you make music that aims to sustain people in their lives, you're not going to sit there and trot out the same thing. But it's not an assault course of styles; it's all got the same timbre. It's all 'moody and sensitive' — ha, ha. Make sure that comes out as a joke!"

As a former English student, who even earned a few coppers writing about pop, it's not surprising that Pete has been closely examined for his songwriting. The verdict on his nimble, personal songs has been almost entirely favourable.

Pete: "I think the songs are superior to most things, but it's just obvious, because so much of everything else is bullshit. I think I do write good lyrics, but they're not that wonderful. I mean you don't get a little libretto with it. I don't write poetry; I write songs. It goes without saying."

While the big-league pop bimbos vainly pursue

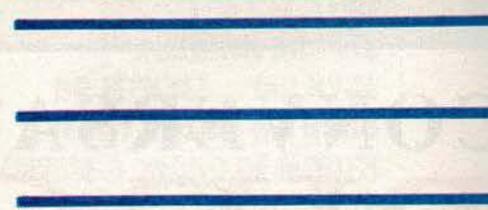
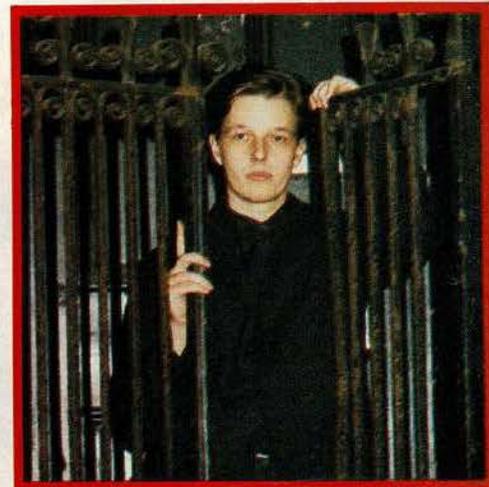
their wide-screen dreams of summing up the Eighties with techno-grandiosity, the Weather Prophets quietly attend to the primary values of song, and sentiment. Another single for September, 'Naked As The Day You Were Born', an LP to follow, and a few live shows... is that all you want from it, Pete?

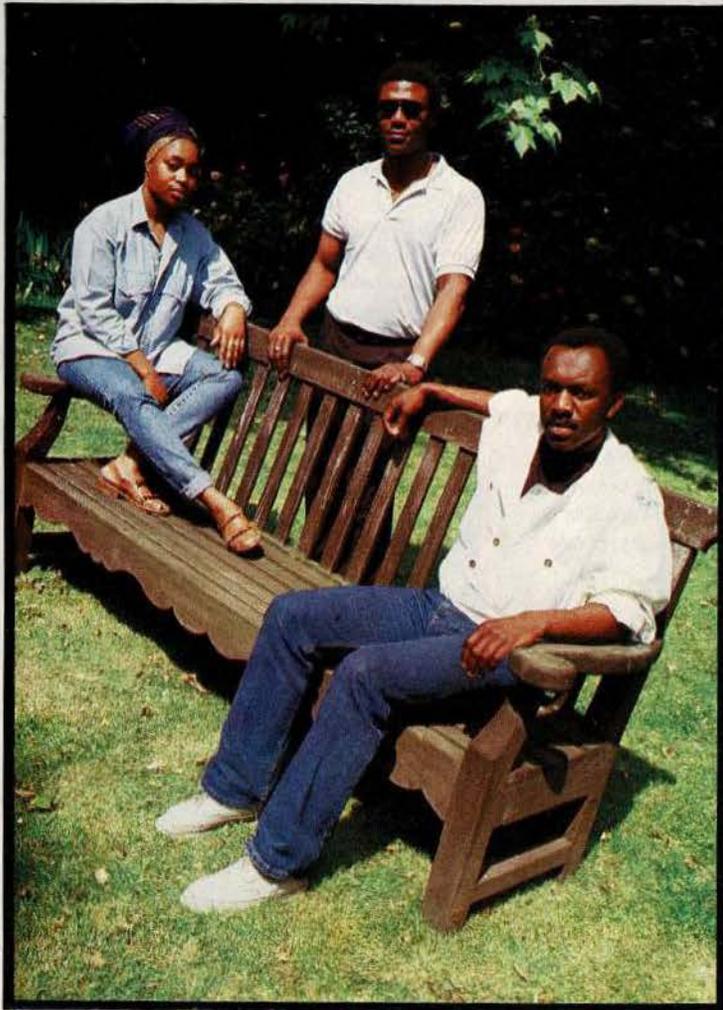
"It sounds really crass, but all I really think about is trying to make the next song the best song I've ever written, and the next gig, the best we've ever played. And if that means we're really big, then we're really big."

"I mean, I'd like to be a Prince style pop star, but I don't think it's really me. All I can do, is try and make things as excellent as I possibly can, which goes without saying, really."

And does it make you happy?

"Yeah, trying to do that makes me happy, but I'm still pissed off about the weather... or whatever."





CONVERSATION PIECE

'No Conversation' by **View From The Hill** is the best home-bred soul record of the year so far. But who are View From The Hill? Where do they come from? And are they going to matter in a big way?

Hillbilly: **Robin Smith**
Photography: **Patrick Quigly**

It was just another Tuesday afternoon. I rejected an offer from Steven Spielberg to star in 'ET II'. Chaka had been on the line again begging me to do another interview with her and everybody was laughing at my pink socks.

But then an interesting package arrived from EMI Records. It contained a single called 'No Conversation' by a group with the intriguing name View From The Hill. I put the record on and suddenly the world was a better place.

I reckon (and I'm sure you'll all agree) that 'No Conversation' is a landmark in home produced soul. A smooth but powerful song of love and a quest for tenderness. At least, I think that's what it's all about.

"Make your own mind up about it," says View From The Hill guitarist and vocalist Patrick Patterson over a spot of lunch a few days later.

"It's about a relationship or the kind of experience that everybody can identify with sooner or later in their lives. It's up to individuals to get what they want to out of the song.

"When I write a song I think I'm acting as an observer. I try to portray things accurately after I've seen them. The songs I write could be on any topic. In some of our work there is a lot of social realism.

"We've had dance type soul. Soul music doesn't always have to be bump and grind; there's the thoughtful side of soul music that exists as well.

"Actually, I wouldn't categorise View From The Hill as being a soul band. We've assimilated a lot of influences and that definition is too narrow, but as a general term it will do."

Joining Patrick in View From The Hill are Trevor White on bass and vocals and singer Angela Wynter. Patrick and Trevor have known each other since schooldays.

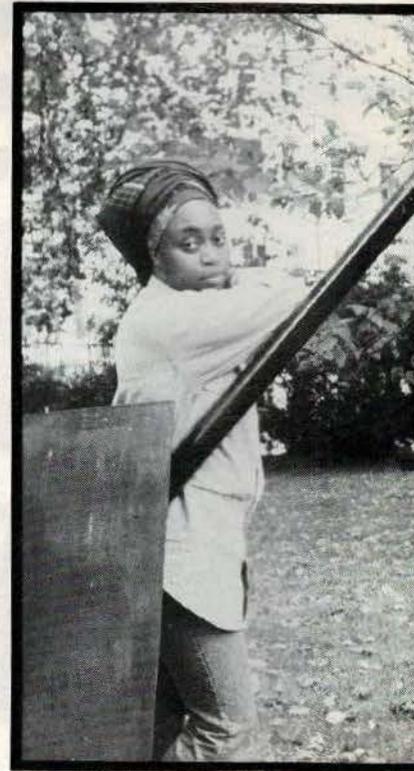
"We were playing football and he took the ball off me so I tackled him and brought him down," says Trevor. "We knew we were going to be friends."

They've both kicked around in various bands and done session work, playing with the likes of Bob Marley, Toots And The Maytals and Jimmy Cliff. Trevor and Patrick were involved in a reggae musical called 'Jericho' when they met up with Angela.

"I thought she had a great voice and she would be good in a band," recalls Patrick.

"He said come with me and I'll make you a star," laughs Angela. "I didn't used to rate my voice that highly but because we're doing such a lot now I can really stretch and develop it. I feel fulfilled and it's very exciting."

Angela's face might seem familiar. She's been an actress and her roles have included a part in 'No Problem'.



She's also been in various radio plays and the odd television show.

"I think I prefer Radio 4 to most other radio stations," she says. "It's probably not very trendy but the programmes are very interesting. My tastes are very wide. I even like Julie Andrews in the 'Sound Of Music'. Her voice is wonderful."

It's taken around three years to put View From The Hill together, but Patrick wanted to get the combination of people just right and says he won't sacrifice quality for anything.

"Sometimes it can be easy to put a band together and have a couple of hits. But I'm looking at View From The Hill as a long term thing. I want to see us get firmly established. Then perhaps in five years time we'll be so well known that the individual members might even be able to get involved in their own projects.

"We financed our own record before we signed a major deal and there's been no hype with this band. People listen to us because of the strength of the music. We've done a session for Janice Long which was very popular and we're building all the time."

"I still think England is a very



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creative place to be. There are some fine writers here. Ever since the Beatles there's been a strong songwriting tradition here and we want to be part of it.

"I think we have two ways of writing songs. Sometimes ideas will come spontaneously and then there are those days when it's like going to work and you just have to sit down and write something out.

"I think 'No Conversation' is quite a simple song, but it's been extremely well layered and Stuart Levine the producer has a great sympathy with what we are doing.

"The song has a mood, a feeling that people can identify with. And, of course, it's also a very good tune. We're into making all our songs identifiable. We want them all to mean something."

"We all come from South London and there seems to be a healthy music scene there," says Trevor. "The area has become a melting pot for a lot of styles. There's the reggae stuff and a lot of the kids like hip hop, but I'm too old for that sort of thing!"

View From The Hill are working on

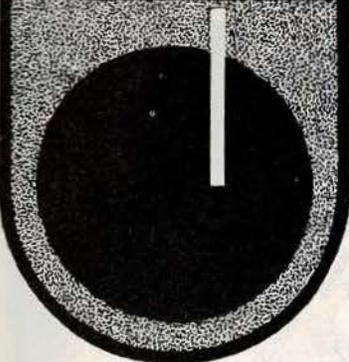
their debut album, which hopefully should hit the shops soon. They also want to tour but no plans are definite yet.

"We don't want to rush into it. We just want to do it when we're established," says Trevor. "We're not working on an outrageous kind of image. The music will speak — not the type of trousers we wear."

"I think it still is more difficult for black bands to break through," says Patrick. "A lot of record companies still say, 'Well, if you're black you've either got to be a reggae band or a soul band'.

"As a black person living in Britain I have encountered prejudice. It hasn't been in an overt way but more in the way people have reacted to me. But most of the musicians I've met have been wonderful people. There are two sides to the music business. There's all the crap coming down from the top and the real rewards come when you meet the people making records.

"Music is really good now because it's reflecting the political and social changes which should take place across the world. It's become a real force to be reckoned with."



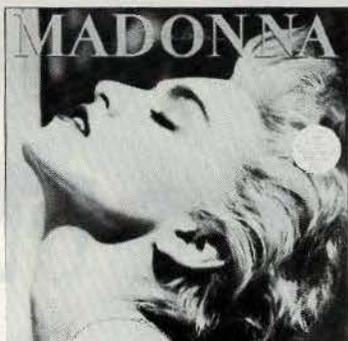
WHAM! 'Wham! — The Final' (Epic 88681)

This young gun says caution pays. It does, you know. And here's the proof: four sides that put the full stop on the first half of the Eighties. One group that got it right, when getting it right had never been so meticulously planned. Forget Adam and ABC's teasing of the new pop. Forget Duran's soft core rockster as travel advert and model accessory. Wham! kippered the whole scene by splashing on the gloss and stepping all the way down Tin Pan Alley.

What 'Wham! — The Final' finally proves is that these two would have hit records in any period from 1960 to 1986. The structure, the subject matter, the value of a piece of Wham! pop is traditional. With one twist: camp, irony, the knowledge of pop music turning in on itself and laughing.

Take those early discs: 'Wham! Rap', 'Young Guns', 'Bad Boys', 'Club Tropicana'. Boy were they cheeky pop shots; some of the grossest rock and club land clichés numbered by a couple of boys fresh out of a Watford night club. If you want to know the value of Andrew Ridgeley to Wham! check those songs. Andrew lived 'em, George wrote 'em. It wasn't rapture, it wasn't extreme, it worked well away inside pop's perimeters, but did so with a touch of intelligence and fun. No youth 'manifestos' from Wham!, no dodgy books of blurred Polaroids either.

Since the 'Wake Me Up Before You Go Go' 'comeback' things have been different. The cheek has been replaced by the charm, the shuttlecocks by the smoulder. And George Michael just set



about penning more than competent pop tunes. After a while a few people started to catch up. They said Michael was a great songwriter. Listening to 'Careless Whisper' in a Mediterranean bar with my wife, I could almost buy that. But George isn't a great songwriter yet and he knows it. Because he knows it, he might just make it in time. Because Wham! have not only split up, but put a whole segment of British pop to sleep, you should look kindly upon this record. ■■■■ 1/2

Jim Reid

MADONNA 'True Blue' (Sire 925 442-1)

Naturally, it will probably sell even quicker than tickets for Mike Pilgrim's farewell party at the Duck And Pensioner, but 'True Blue' is a very strange album.

Madonna doesn't seem to know whether she wants to stay as the giggly girl next door, or say goodbye to the little boys and become a svelte woman.

It's an unfulfilling album where quite brilliant songs rub shoulders uncomfortably with quite awful songs and tracks somewhere in between the two. I constantly drool over the shattering intro to 'Papa Don't Preach' and the song makes an excellent double take with the equally well paced 'Open Your Heart'. Also included is 'Live To Tell' which has done for Madonna what 'Careless Whisper' did for George Michael.

So far so good, but here comes side two. On 'Where's The Party' (did it really take three people to write this?),

she behaves like an over excited kid who's had one too many jelly trifles. Madonna throws up instant banality — "That's when I can have fun ... time to come undone". For God's sake!

Then we have the prissy title track, 'Jimmy Jimmy' (no, not a remake of the Undertones' song) and 'Love Makes The World Go Round'. The track that saves side two is 'La Isla Bonita', with its dusky Latinesque rhythms.

Superb in places, patchy at best in the others, this is not the stuff of which great albums are made. Let's hope it's a classic next time. ■■■■

Robin Smith

BANANARAMA 'True Confessions' (London RAMA 3)

Bananarama's true confessions come as no revelation whatsoever. Yet another slab of formula Bananas sees the girls executing cooing harmonies and fey storylines — all about as heavyweight as a mosquito, though marginally less bothersome.

To give them their due, Bananarama have proved themselves durable, disposable and danceable, if you're sufficiently intoxicated. They certainly live in their own exclusive dream world, populated by dark swarthy males, girlie fantasies and comic strip dialogue. 'If I lead you to the water, will you take a drink?' implore the trio to one of their leading men. And you wonder why they're the butt of endless jokes?

Best of the bunch here are the title track and 'Venus' with its revamped electro-pump. Better than Samantha's puerile attempts any day, and all lucky purchasers can enter a 'Win A Day With Bananarama' competition. Fear not, girls — Robin Smith's entry form is in the post. ■■■■

Lesley O'Toole

HEAVEN 17 'Endless' (Virgin Cass TVCB 2383)

Take three northern boys with ideas above their station, an ear for a catchy tune and a penchant for electronic pop, and you have Heaven 17.

This compilation traces their dancemix progress from 'We Don't Need This Fascist Groove Thang' in 1981 through to 'And That's No Lie' in '85 — 85 minutes of music in all.

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

When H17 first emerged, everyone thought they made exciting, vibrant electrofunk with intelligent lyrics. But it didn't always work. Sometimes they were too clever for their own clogs, and their lesser moments stand out like a sore thumb here ('Song With No Name', 'Counterforce') against the older gems like 'Penthouse And Pavement' and 'Play To Win'. My fave remains 'Temptation', which of course was chiefly notable for Carol Kenyon's magnificent vocal.

Perhaps the reason why they were never quite as huge as the League Mk II is because they were a mite too self conscious. 85 minutes of their product rather rubs this in. The best parts are still fresh and relevant, though, but the real test is passed — yes, you can dance to it. ■■■■ 1/2

Betty Page

LOVE AND MONEY 'All You Need Is . . .' (Mercury MERH 89)

Once the initial shock of Love And Money's 'The Candybar Express' had passed through my sound system, I was quite hooked — all those preposterous guitars and most arrogant of lyrics. Tongue in cheek or not, a debut LP had to be at the very least, interesting. But oh dear, it isn't very.

Perhaps the idea of Love And Money could have done with a more public flowering before releasing an LP, because I'm sure they'll improve with a little wear and tear. Their main problem is that the L&M sound is too black and white.

The band either crank up the guitars as on 'Candybar Express', 'Love & Money' and 'Cheeseburger' and make a good attempt at some decent pop/dance records, or else they veer dangerously towards Spandau country as on 'Dear John', 'You're Beautiful' and 'Pain Is A Gun' with Grant's voice becoming horribly Hadleyish at times.

The themes of TV, fast food and bad governments are reasonable ones for 1986 but these boys don't come within 10 miles of a Big Audio Dynamite modern pop song. As they say, "You only get one chance, you've got to make it count." These boys are on borrowed time already. ■■■■ 1/2

Andy Strickland

CONFUNKSHUN
THE SINGLE
BURNIN' LOVE

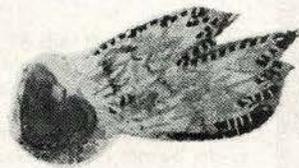
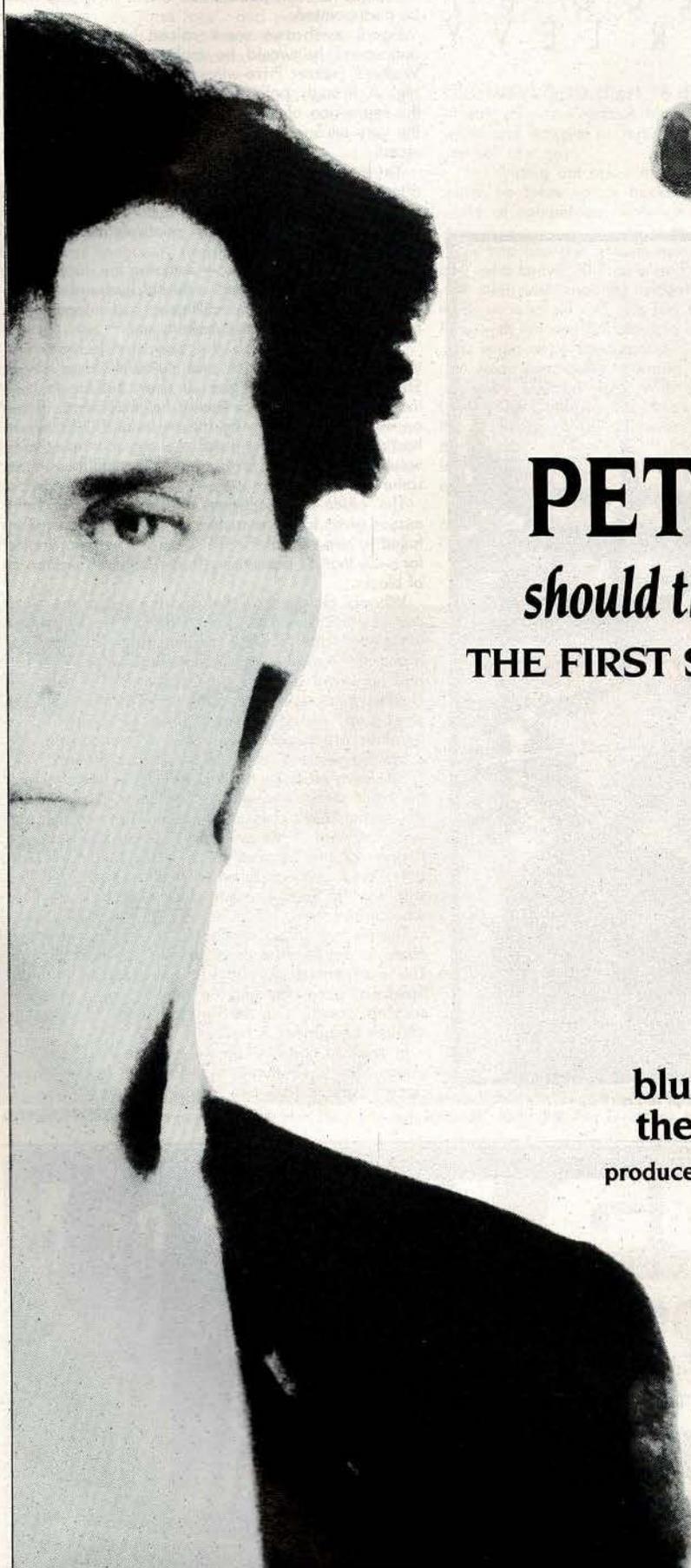
7" JAB 32 — LP version b/w dub edit.

12" JABX 32 — club mix, dub mix (full length), LP version.

SO HOT IT'S CHILLIN'

phonogram

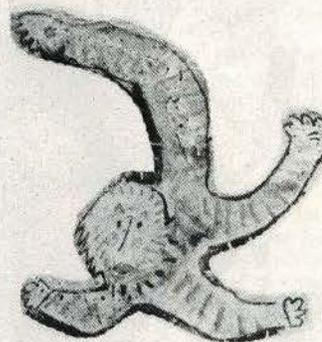




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E Y E D E A L



COMPILED BY
ELEANOR LEVY

THE COLOR PURPLE (Cert 15 dir: Steven Spielberg)

Much has been written about 'The Color Purple' since its release in the States late last year. Now we've finally got the chance to judge it for ourselves — and those who go in for simple things like compelling storylines, humour, pathos and excellent acting won't be disappointed.

Some eyebrows were raised when Spielberg announced he would be making the film of Alice Walker's Pulitzer Prize-winning novel 'The Color Purple'. A strongly political book, it not only dealt with the repression of blacks in America's South, but with the very un-Spielbergian subjects of lesbian love and incest.

Yet, primarily, it's a very human story — and that is, after all, Spielberg's forte. The result is a strange mix of an old fashioned style to tell a story that could only have been told in the modern, relatively morally 'freer' cinema.

It tells the story of Celie — suffering the dual repression of white bigotry and a brutal husband — who finds personal freedom, fulfillment, and happiness, in her gradual revolt against both forces.

Some have criticised the way her lesbian relationship with the bright and colourful blues singer Shug Avery has been glossed over. But the fact remains that the audience knows full well what's going on without it having to be shown. Indeed, if Spielberg had gone into it in any detail, the very fact he's a man would have brought forth cries of 'Exploitation!' from some quarters.

The other main criticism of the film — and the excuse given by some as to why this magnificent story failed to win any of the 11 Oscars it was nominated for — is that it's patronising in its "simplistic" treatment of blacks.

Whoopi Goldberg (Celie) and the rest of the black cast couldn't have been paid a greater insult from the white intellectual 'liberals' spouting such twaddle. Celie is one of the most complex characters yet seen on film and is played superbly by Goldberg who combines childlike innocence with world-weary sass. Strong and engaging, Meryl Streep's long suffering tragic heroines are positively anaemic in comparison. No prizes for guessing who wins the Oscars, though.

Spielberg plays his old trick of pulling relentlessly at the heart strings throughout 'The Color Purple': when the young Celie's children are taken away by the man who fathered them (and her); when her husband throws out her beloved sister, Nettie, and Celie can only stand and watch: when her son's strong-willed wife has the heart knocked out of her by the whites who control them.

There's no stupid electronic trickery or grinning aliens to get the tear ducts working this time, though. This is a **human** story and doesn't resort to the usual Spielberg gimmicks. And he may throw a lavender scented punch, but that punch loses none of its strength because of its beauty.

In years to come, when the pettiness has been forgotten, 'The Color Purple' will go down as one of the cinema's greats. Take two boxes of tissues.

Eleanor Levy



● THE COLOUR PURPLE: the return of the classic epic weepie — take several boxes of Mansize ...

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SAY LALA

PIECES OF A DREAM

MAN HAT TAM

ENEMY MINE (Cert 15 dir: Wolfgang Peterson)

Believe it or not, life doesn't necessarily have to take a dive when a guy's stranded on a dangerous planet with a similarly stranded, alien life-form living just round the corner of a rock from him.

He could, for instance, stop fighting with the alien, stop calling him "toad face", and perhaps even become buddies. This is what happens in 'Enemy Mine', a brave and impressive drama, full of suspense and personal relationships.

The year is 2092, the backdrop is a wild planetary landscape, full of volcanic horrors, nasty meteor storms and precarious rock formations (created at huge expense at a studio in Munich), onto which are marooned Davidge (an Earth space-fighter-pilot) and Jeriba (a part-humanoid 'Drac' with lizard features).

Despite finding each other appallingly ugly at first, they progress to saving each others' lives, speaking each others' language, and trading jokes, culture and philosophy.

Take the symbolism how you choose — whether black man/white man, Russian/American or male/female — the message is simple but clear.

Although you can see most of them coming a mile off, the story takes numerous interesting twists and turns, especially when Jeriba (who's asexual) gives birth to a child, which is raised by Davidge.

Based on a book by Barry Longyear, the film makes a refreshing change from the pure Zap-Bang-Wallop hysterics of most cinema sci-fi, but is somewhat held back by a rather hack California-style script.

Davidge is played by Dennis Quaid (of 'The Right Stuff'), who does his best to impersonate Harrison Ford's character and voice circa 'Blade Runner'. Originally offered to Python's Terry Gilliam, who turned it

down in favour of his own 'Brazil', the film is directed by Wolfgang Petersen, of 'Das Boot' and 'Never Ending Story'.

Although the last 10 minutes' chaotic, violent and action-packed events somewhat detract from the film's central message and philosophy, this is a film with 'mucho' sentiment at a time of 'macho' cinema politics like 'Rambo' and 'Rocky IV'. As such, it's quite a treat.

John Hind

YOUNGBLOOD (Cert 15 dir: Peter Markle)

Looking like an Osmond, butch as a young Stallone, gentle and sensitive as Jeremy Irons — Youngblood is one hell of a guy.

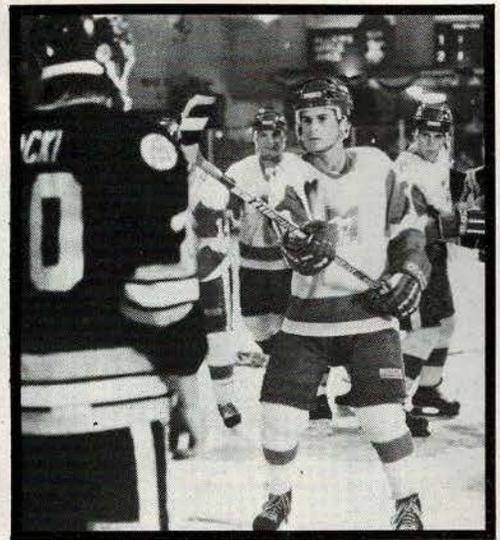
He's finding out about life the hard way — a star skater, he takes up ice hockey and is thrown into a world of competition, violence and — of course — love.

His best friend is a team mate, a battlescarred 'old boy' who knows all the ins and outs of survival in the rink. Not well enough, evidently, because one day Racki — a villain — beats him up a fair old bit. And now, with fire and brimstone in his evil little heart, he's after virgin-white Youngblood.

A fairly predictable scenario you may say — and you may well be right. With star Brat packer Rob Lowe ('The Outsiders', 'St Elmo's Fire') in the title role, Patrick Swayze ('The Outsiders', 'Red Dawn') as his best buddy and Cindy Gibb (Holly in TV's 'Fame') as his one true love, you expect watery-eyed American emotion and morality and that's what you get.

But it's all harmless fun really, and sometimes the acting lifts the sniffy-snuffly material into real drama. Now, if Matt Dillon was in the title role...

Eleanor Levy



● **YOUNGBLOOD** COMES it with a hockey stick in fine Bratpack style

FOOL FOR LOVE (Cert 15 dir: Robert Altman)

Out of the charcoal night of New Mexico's Mojave desert, a beaten pick-up truck, towing a horse box, pulls into an isolated motel. Lean, mean Eddie (Sam Shepard) has returned to immerse himself in the bitter passion of his love affair with May (Kim Basinger).

Under the gaze of a mysterious, loopy old man (Harry Dean Stanton) the pair battle and bitch it out, as May resists cowboy Eddie's attempts to re-involve her in his life.

Altman's movie is adapted by Sam Shepard from his own play, and as with Shepard's screenplay for 'Paris, Texas', the complexities of plot take a long time to bite. The first half rolls by enigmatically, to the rhythm of Altman's ever-zooming lens, and your attention starts to wander, almost as much as his camera-work.

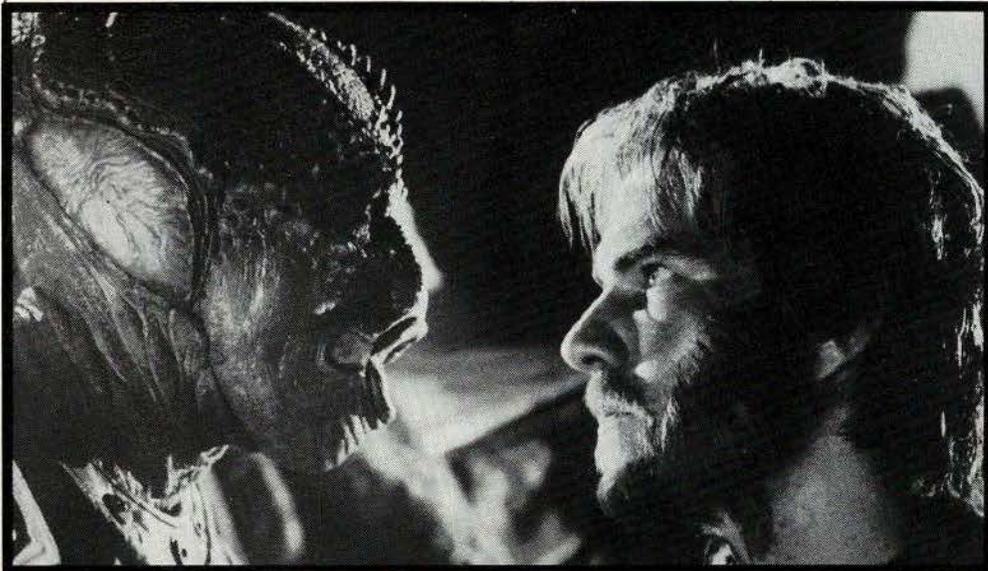
However, the somewhat discordant arrival at the motel of a gun-toting countess in a stretch limo, followed by Martin, May's gimpy gardener and date-for-the-night, livens things up, and Shepard begins to draw together the threads of the past.

As the progressively more drunk Eddie acts out his 'If you ain't a cowboy, you ain't worth shee-it' wind-up routine on fat Martin, the film becomes a storytelling competition between Eddie, May and the old man.

The entangled, incestuous relationship between the trio is revealed in a series of dreamy flashbacks, but whose version of the story do we believe?

Ultimately, of course, in a film dealing with emotional distances, and the subversion of the truth(!), it doesn't matter. You can ponder it ponderously, if you like. Or you can just absorb Shepard's finely twisted performance, pick up on the few good lines, and let the mauldin c'n'w soundtrack, and those lonely, lonely, neon signs wash over you.

Roger Morton



● **ENEMY MINE:** "Who're you calling toad face, you ugly basard?" Aaah, but they love each other really ...

GWEN GUTHRIE

**AIN'T NOTHIN'
GOIN' ON
BUT THE RENT**

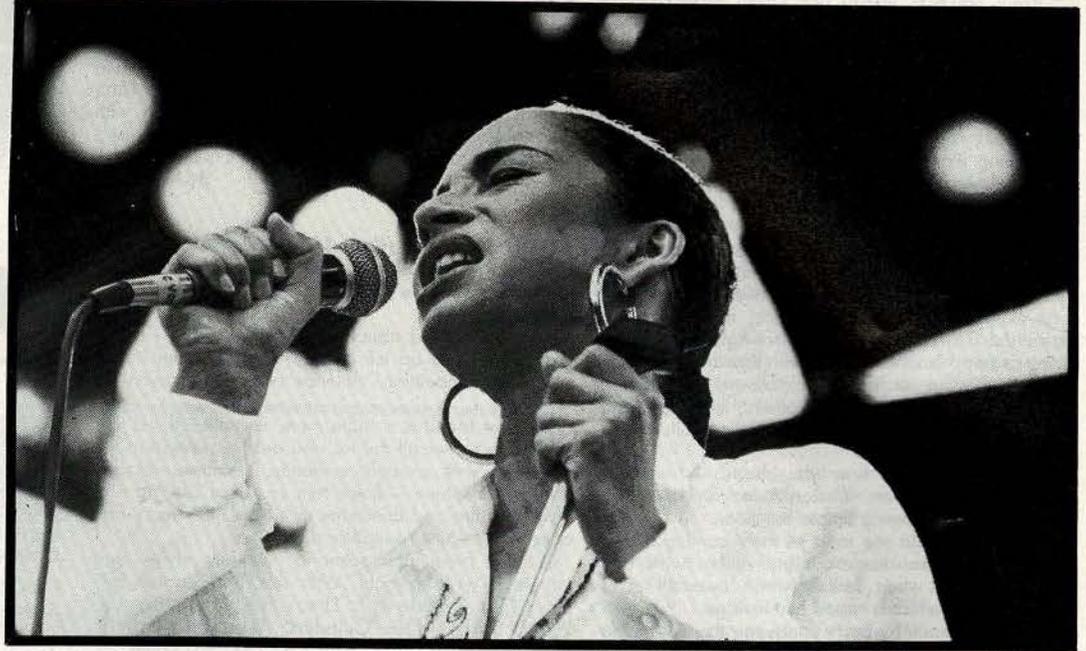


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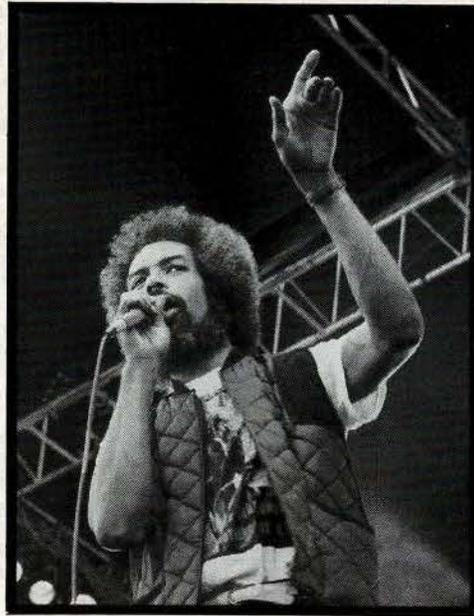


ARTISTS AGAINST

Story: Roger Morton

Photo: Andy Phillips

The cream of the rock scene played their music and stood firm with the black people of South Africa on Clapham Common recently. 70,000 people saw them causing a spot of Botha...



● **Balloons, babies, Boy George,** and burn President Botha. As memories of a free festival go, this was a pretty good one, but as a 70,000 strong expression of disgust at Thatcher's humiliating opposition to sanctions, it was even better.

Organised by the British AAA movement, with the Specials' Jerry Dammers playing a prominent part, the festival hoped to capitalise on the rising tide of opposition to apartheid created by the recent re-introduction of a State of Emergency in South Africa. Last year's American AAA 'Sun City' album and single had already proved that stars like Springsteen, Dylan and Lou Reed could be put to good use after all. With twelve billion pounds of British investment still in South Africa, it was time for our own pop voices to make themselves heard.

Arriving from the speechifying of the Hyde Park rally just in time to catch a glimpse of a departing Paul Weller's exposed festival legs, it was reassuring to see that despite the clash with Capital Radio's Sunsplash '86, the AAA day had drawn a fairly mixed black and white audience.

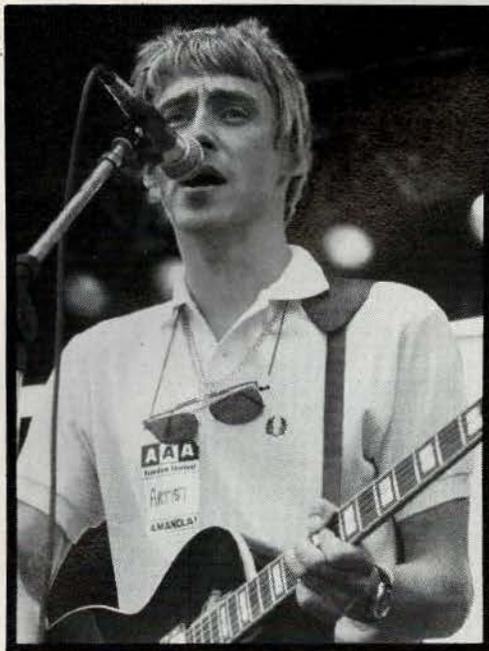
As the chairman of the Anti Apartheid movement, Bishop Trevor Huddleston, observed, this was not just a crowd, this was a crowd with a genuine sense of purpose: to send a message to our 'scandalous government' that its 'wall of arrogance and stupid obstinacy over sanctions' was opposed by the British people.



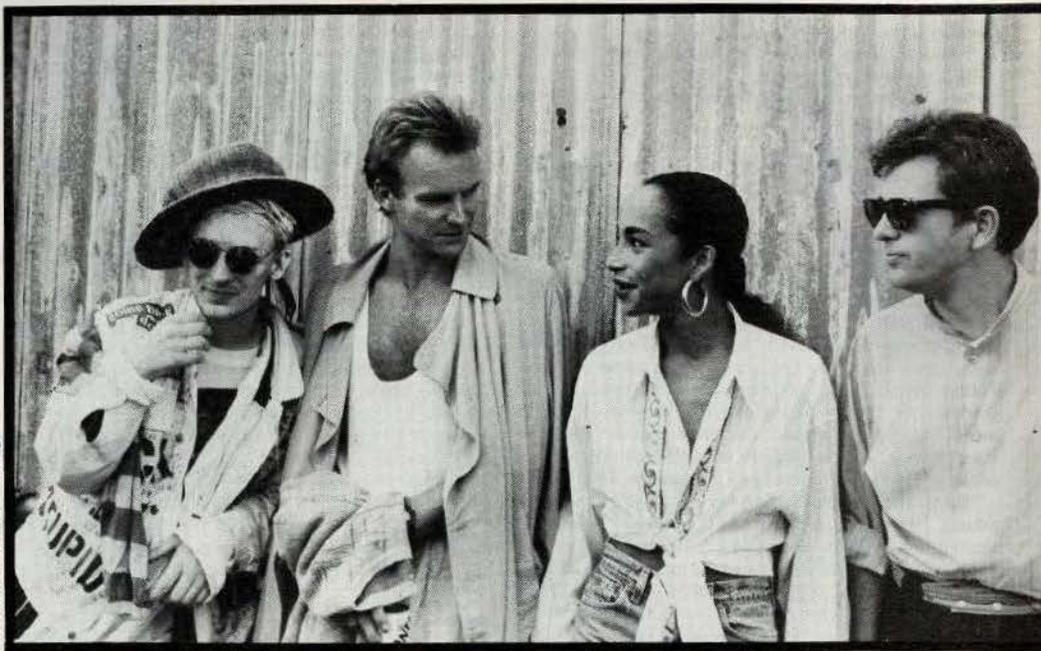
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- * LET'S ALL NEED THIS FASCIST GROOVE THANG
- * COUNTERFORCE
- * CRUSHED BY THE WHEELS OF INDUSTRY
- * AND THAT'S NO LIE
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This photo by Andre Csillag



APARTHEID 70,000 PEOPLE CAN'T BE WRONG

'Rock gig' mannerisms of the 'are you 'avin a good time out there?' variety were largely eschewed, in favour of Geldofian exhortations to 'put your money in the buckets', and to 'remember what you're here for', and every one of the pop faces involved found pertinent songs to offer up.

Acoustic sets from Aztec Camera's Roddy Frame, and Spandau's Gary Kemp contributed to the Woodstock atmosphere of the early part of proceedings, with Kemp showcasing a specially written South African protest song, 'When The Monolith Cracks'.

The ubiquitous Billy Bragg left his knobby knee contest with Weller to hush the sun-struck revellers with piercing versions of 'Days Like These', 'There Is Power In A Union', and Sweet Honey In A Rock's 'Chile Your Waters Run Red Through Soweto'.

The lilting, blue-skied reggae of Maxi Priest's 'Strollin' On' was perfect for the occasion. His rendition of Bob Marley's 'War' reminded that the musicianly struggle against oppression and inequality is by no means a new one and, as if to prove the point, long time AA campaigner Gil Scott-Heron came on to finger the culprits with 'Winter In America' and 'Johannesburg'.

Backstage, as the Bishop compared notes on his Glastonbury gig with Bill Bragg and a harassed General Jerry Dammers scuttled about organising, the

assorted camera crews and Fleet Street types occupied themselves chasing the 'stars', like beagles after a fox.

The bigger the media star the faster it moves and Boy George moved the fastest, with Sade coming a close second. In red, green and gold woolly hat, and what looked like a peeling, white face pack (a conceptual joke on black power/white boy/black sheep, perhaps) George said all that was necessary.

Taking the stage at a canter and pausing only to have a dig at the tastelessness of those attending that night's farewell Wham! concert, our George launched into a duet with Helen Terry for Culture Club's 'Black Money'. The duo's soaring interpretation of 'Great Big American Pop' sounded remarkably good.

Princess bubbled and enthused and powered her way through 'Say I'm Your Number One', and the less than imaginatively chosen 'Imagine'.

In the grown-up pop section, Sade smoothed out a fitting 'Why Can't We Live Together', and Sting stepped out, against his doctor's orders, for a solo 'Roxanne' and 'Message In A Bottle'.

Speeches were delivered by representatives of the African National Congress (ANC) and the South West African Peoples Organisation (SWAPO), who, along with local Anti Apartheid groups, are to receive any profits from the event.

With the sun going down and the litter of cans mounting up, Hugh Masekela skipped through 'Don't Go Lose It Baby' and the trumpeting, choral township dance of a new song calling for Nelson Mandela's release.

The by now traditionally shambolic cast-of-thousands festival anthem was then upon us. In true Live Aid fashion there was a frenzied jostling for microphones and Junior Giscombe had to repeat the first verse of the Specials' 'Free Nelson Mandela' three times, to keep things going.

The real emotional climax of the day came afterwards, in the form of Peter Gabriel's proud, sad lament for the death of the South African student leader 'Biko'.

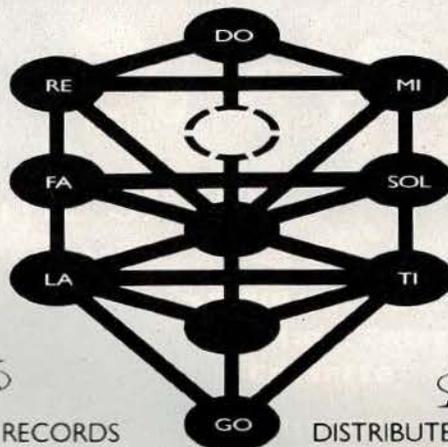
Which left only a straw-hatted Elvis Costello to predict the inevitable lack of reporting of the event (Monday's tabloids contained pull out supplements on the Wham! concert and hardly a word about Clapham) before attempting to stir up a sing-a-long for 'Don't Let Me Be Misunderstood'.

And so to the rock'n'roll finale of the event, which came in the form of Big Audio Dynamite's Eighties' pelvic thrusting. With the police threatening to turn off the power, Mick Jones et al had to hurry their set, but even after the power had gone off and the crowd dispersed, all those involved knew that enough resistance had been generated by the day to give Thatcher a shock.

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"No, we're a rugby team."

"Ho, ho, ho, you're joking, aren't you? So what's the name of your group?"

"Sigue Sigue Sputnik."

"Really? That's a funny name. Still ... you never know, you might be really famous some day ..."

Arriving in Milan airport, we get a sample of what is to follow. Heads start to appear around columns, then a few girls come forward with pens and notebooks. Eddie Hinds is quickly surrounded by autograph hunters, while his partner Illfo retires to a seat nearby to peruse his electronic magazines.

The scene at the hotel is astonishing. Scores of Italian teenyboppers spot our coach and charge across the road. Pocket cameras click, more notebooks are produced and there's a lot of ear-rending squeals. Everybody wants to meet 'Heddy'. Myself and the photographer might be standing agog, yet the band are taking this all very matter-of-factly. They've obviously been through this before.

"Six months ago, I was signing the dole," says Eddie, putting his pen to another piece of paper. "Now I'm thinking of getting a stamp made with my name on it." For Picnic At The Whitehouse are a happening band over here. Their debut single, 'We Need Protection', was ignored in Britain, but it has been in the Italian top 20 for two months. Even the hepcats recognise them as celebrities, by escorting us to tonight's festival (20,000 punters crammed into the town piazza) with a convoy of Vespa scooters.

There's an interesting story behind the forming of this band. Eddie, who comes from a mining town outside Liverpool, once played in a band called Virgin Dance. They were moderately successful, touring with the Eurythmics and making a 'Tube' appearance smeared in baby oil. ("I was only 19 at the time," explains Eddie). When he signed a solo deal with CBS, someone came up with the idea of teaming him up with a technical wizard from Berlin called Illfo. A kind of a blind date was arranged.

They met in Munich, knocked off a few songs, got pissed and two weeks later the partnership was official. The outgoing Scouser and the reserved Berliner had found a common love of Tchaikovsky and Gary Glitter, and enjoyed the contradictions that came from their culture clash. They still disagree a lot. Eddie wants to play live and Illfo is much happier in the studio, but they say that this friction is a vital source of creativity.

'Protection' was one of their first collaborations, and while it reveals a mastery of studio technique and a decent tune, it also features that pounding Eurobeat. Ho hum.

Eddie: "I agree with you. But you've got to realise that when I first met them," (Illfo and the German producer) "they had the backing track already recorded. When I first heard it, I thought 'This is shit!' And they said to me 'What!' They saw this as the typical British coldness.

"So what I did, I took it home, put all these melodies into it and made it more of a song."

And the Frankie Goes To Hollywood comparisons?

"Only because of the name. But I don't mind that. I understand that because people don't know enough about us yet. But I think that will disappear now — we're more songwriters than they are."

Eddie has developed a tolerance of the press in his enthusiasm to popularise the band, but he does get annoyed on remembering a slight directed at him four years' ago.

"I was slagged off by Morrissey when I was 19. It was just a jealous slaggin' off, 'cause he says, 'Look at him, he's got a great body, and all this shit. Why was he slaggin' me for that? If I was five feet one and ugly he would probably have liked me. He didn't even listen to the

record. After that I didn't want to do any more press."

Whether it's shyness, or a disdain for the frivolousness of the music business, Illfo is less forthcoming in interviews. Ask a simple question and he'll dissect it with the precision of a surgeon. Ask him about his musical past, and he'll tell you it has been spent studying rhythm machine manuals. Earlier, during a particularly wild autograph session, Illfo stood back and remarked, (deadpan expression) "I am a cold and cynical bastard". I suspect that this was a joke.

'East River', the new Picnic single, is a lot better. A funky, Seventies groove thing powers it along, while some intelligent brass arrangements lift it above your average dance track. And a listen to some of the band's other recordings reveals that they've got enough scope to maintain your interest; from elaborate chamber music to some colder, electronic experimentation. Perhaps the time is now right for the Brits to start taking notice.

Illfo, meanwhile, is squashing a biscuit wrapper by his ear, and taking note of the crinkling noises.

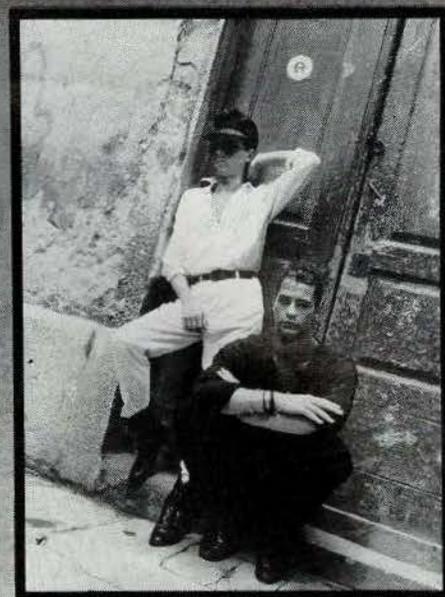
"Listen to this. I can sample this noise and use it in the studio. I might use it as a snare drum sound."

Have you used any unusual sounds before?

"Yes. My favourite is the noise of journalists' legs breaking. That makes a good tom drum sound."

This is another of Illfo's jokes, I trust.

Stuart Bailie



PICNIC AT THE WHITEHOUSE

This band's debut single spent two months in the Italian top 20 yet they are unknown in Britain **Why?**

Photos Patrick Quigly



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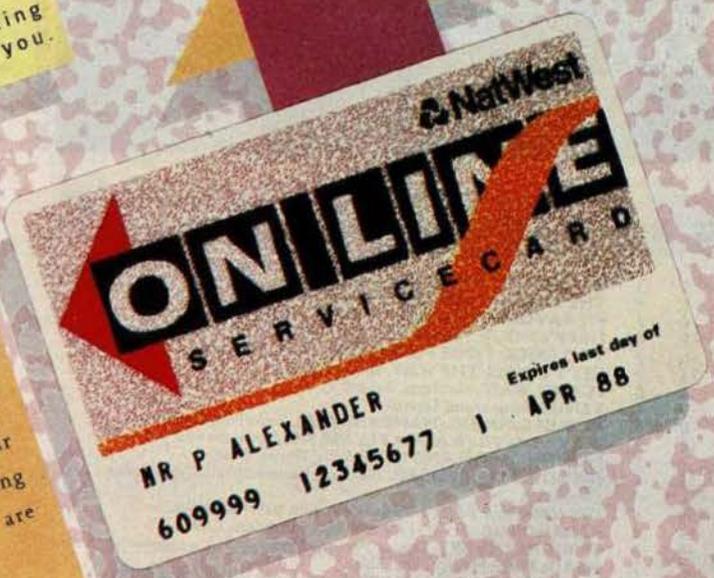


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CHARTS



GALLUP UK SINGLES

1	2	3	PAPA DON'T PREACH, Madonna, Sire ○
2	1	4	THE EDGE OF HEAVEN, Wham!, Epic
3	4	7	MY FAVOURITE WASTE OF TIME, Owen Paul, Epic
4	3	6	HAPPY HOUR, Housemartins, Go! Discs
5	6	7	TOO GOOD TO BE FORGOTTEN, Amazulu, Island
6	23	7	LET'S GO ALL THE WAY, Sly Fox, Capitol
7	5	8	I CAN'T WAIT, Nu Shooz, Atlantic ○
8	9	7	VENUS, Bananarama, London
9	8	6	NEW BEGINNING (MAMBA SEYRA), Bucks Fizz, Polydor
10	12	3	DO YA DO YA (WANNA PLEASE ME), Samantha Fox, Jive
11	7	5	HUNTING HIGH AND LOW, A-Ha, Warner Bros
12	18	3	(BANG ZOOM) LET'S GO GO, Real Roxanne/Hitman Howie Tee, Cooltempo
13	19	6	IT'S 'ORRIBLE BEING IN LOVE, Claire and Friends, BBC
14	26	4	PARANOIMIA, Art of Noise with Max Headroom, China
15	10	10	SPIRIT IN THE SKY, Doctor And The Medics, IRS ○
16	17	3	HEADLINES, Midnight Star, Solar
17	—	1	EVERY BEAT OF MY HEART, Rod Stewart, Warner Bros W8625
18	11	8	CAN'T GET BY WITHOUT YOU, Real Thing, PRT
19	15	9	HOLDING BACK THE YEARS, Simply Red, Elektra ○
20	14	4	FRIENDS WILL BE FRIENDS, Queen, EMI
21	16	10	ADDICTED TO LOVE, Robert Palmer, Island
22	—	1	SING OUR OWN SONG, UB40, Dep International DEP23
23	13	7	AMITYVILLE (THE HOUSE ON THE HILL), Lovebug Starski, Epic
24	38	3	HIGHER LOVE, Steve Winwood, Island
25	40	4	ROSES, Haywoode, CBS
26	29	5	BRILLIANT MIND, Furniture, Stiff
27	28	6	CALL OF THE WILD, Midge Ure, Chrysalis
28	27	3	I CAN'T STOP, Gary Numan, Numa
29	37	3	LEVI STUBBS' TEARS, Billy Bragg, Go! Discs
30	20	9	BAD BOY, Miami Sound Machine, Epic
31	25	4	UNDERGROUND, David Bowie, EMI America
32	35	6	LEFT OF CENTER, Suzanne Vega, A&M
33	22	12	SLEDGEHAMMER, Peter Gabriel, Virgin ○
34	39	7	THE PROMISE YOU MADE, Cock Robin, CBS
35	21	7	NASTY, Janet Jackson, A&M
36	47	2	TELL ME TOMORROW, Princess, Supreme
37	51	2	SMILE, Audrey Hall, Germain
38	57	2	CAMOUFLAGE, Stan Ridgway, IRS
39	32	11	ON MY OWN, Patti LaBelle/Michael McDonald, MCA ○

40	—	1	THE LADY IN RED, Chris De Burgh, A&M AM331
41	31	7	INVISIBLE TOUCH, Genesis, Virgin
42	24	7	VIENNA CALLING, Falco, A&M
43	30	7	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY), Pet Shop Boys, Parlophone
44	48	3	SET FIRE TO ME, Willie Colon, A&M
45	43	4	LIKE I LIKE IT, AURA, 10 Records
46	52	3	SO MACHO, Sinitta, Fanfare
47	33	11	SET ME FREE, Jaki Graham, EMI
48	74	2	SUN STREET, Katrina And The Waves, Capitol
49	46	3	WHERE YOU GONNA BE TONIGHT, Willie Collins, Capitol
50	36	7	JUMP BACK (SET ME FREE), Dhar Braxton, Fourth & Broadway
51	45	4	AZTEC LIGHTNING (WORLD CUP THEME), Heads, BBC
52	41	12	LESSONS IN LOVE, Level 42, Polydor ○
53	59	2	BORROWED LOVE, SOS Band, Tabu
54	54	5	JOE 90 THEME ('86 DANCE MIX), Barry Gray Orchestra, PRT
55	49	3	DON'T LET LOVE GET YOU DOWN, Archie Bell And The Drells, Portrait
56	71	2	GOING DOWN TO LIVERPOOL, Bangles, Geffen
57	34	4	THE TEACHER, Big Country, Mercury
58	—	1	CALLING ALL THE HEROES, It Bites, Virgin VS872
59	—	1	WHAT'S THE COLOUR OF MONEY, Hollywood Beyond, WEA YZ76
60	58	3	LISTEN LIKE THIEVES, INXS, Mercury
61	63	2	I WOULDN'T LIE, Yarbrough And Peoples, Total Experience
62	42	10	THE CHICKEN SONG/A NICE SOUTH AFRICAN, Spitting Image, Virgin ○
63	56	8	MINE ALL MINE/PARTY FREAK, Cashflow, Club
64	—	1	STRAIGHT FROM THE HEART, Bryan Adams, A&M AM322
65	66	2	(SOLUTION TO) THE PROBLEM, Masquerade, Streetwave
66	—	1	DREAMS, Van Halen, Warner Bros W8642
67	—	1	LOVE OF A LIFETIME, Chaka Khan, Warner Bros W8671
68	44	5	WHEN TOMORROW COMES, Eurythmics, RCA
69	61	5	STAY A LITTLE WHILE CHILD, Loose Ends, Virgin
70	69	2	LOVE TOUCH (FROM LEGAL EAGLES), Rod Stewart, Warner Bros
71	—	1	IN THE SPRINGTIME, Maxi Priest, 10 Records TEN127
72	—	1	LONELY NIGHT, Magnum, Polydor POSP798
73	50	4	AZTEC GOLD (ITY WORLD CUP THEME), Silsoe, CBS
74	—	1	ON THE BEACH, Chris Rea, Magnet MAG294
75	72	12	LIVE TO TELL, Madonna, Sire ○

THE NEXT TWENTY FIVE

76	80	I FOUND LOVIN', Fatback Band, Important
77	60	WHO'S JOHNNY, El DeBarge, Gordy
78	67	DEAF FOREVER, Motorhead, GWR
79	—	IT DOESN'T REALLY MATTER, Zapp, Warner Bros W8879
80	100	STOP ME FROM STARTING THIS FEELING, Lou Rawls, Epic
81	—	SQUARE DANCE RAP, Sir Mix-A-Lot, Streetwave KHAN69
82	—	GOODBYE YESTERDAY, Nick Heyward, Arista HEY 10
83	91	NO CONVERSATION, View From The Hill, EMI
84	—	DON'T BE SCARED OF ME, Blow Monkeys, RCA MONK3
85	76	NOTHIN' AT ALL, Heart, Capitol
86	83	SECRET SEPARATION, Fixx, MCA
87	—	HEARTBEAT, Tippa Irie, UK Bubblers TIPPA5
88	—	DANCING IN THE STREET, Matt Bianco, WEA YZ72
89	96	PUSH COMES TO SHOVE, Freddie McGregor, Real Authentic Sound
90	92	PRECIOUS LITTLE DIAMOND, Fox The Fox, Epic
91	—	PLEASE LOVE ME, Whistle, Champion CHAMP15
92	86	WHO MADE WHO, AC/DC, Atlantic
93	—	GIVE ME THE REASON, Luther Vandross, Epic A7288
94	85	ROCK LOBSTER, B52's, Island
95	—	YOU TO ME ARE EVERYTHING, Real Thing, PRT 7P349
96	93	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin
97	—	I WANNA BE A COWBOY, Boys Don't Cry, Legacy LGY28
98	—	ALL THE THINGS SHE SAID, Simple Minds, Virgin VS860
99	90	GALVESTON BAY, Lonnie Hill, 10 Records
100	—	ROBIN OF SHERWOOD (EP), Clannad, RCA PB40681

GALLUP UK ALBUMS

1	—	1	TRUE BLUE, Madonna, Sire WX54 □
2	—	1	THE SEER, Big Country, Mercury MERH87
3	—	1	REVENGE, Eurythmics, RCA PL71050
4	1	4	INVISIBLE TOUCH, Genesis, Virgin
5	2	5	A KIND OF MAGIC, Queen, EMI ○
6	3	2	LONDON 0 HULL 4, Housemartins, Go! Discs ○
7	7	2	EVERY BEAT OF MY HEART, Rod Stewart, Warner Bros ○
8	4	19	PICTURE BOOK, Simply Red, Elektra ○
9	8	60	BROTHERS IN ARMS, Dire Straits, Vertigo ☆ ☆ ☆
10	—	1	BACK IN THE HIGH LIFE, Steve Winwood, Island ILPS9844
11	9	36	HUNTING HIGH AND LOW, A-Ha, Warner Bros
12	5	7	SO, Peter Gabriel, Virgin ☆
13	11	14	SUZANNE VEGA, Suzanne Vega, A&M ○
14	6	3	THE QUEEN IS DEAD, Smiths, Rough Trade ○
15	14	6	INTO THE LIGHT, Chris De Burgh, A&M ○
16	10	12	STREET LIFE — 20 GREAT HITS, Bryan Ferry/Roxy Music, EG ☆
17	13	8	MOONLIGHT SHADOWS, Shadows, ProTV ○
18	12	31	WHITNEY HOUSTON, Whitney Houston, Arista ☆ ☆
19	18	38	WORLD MACHINE, Level 42, Polydor ☆
20	17	37	ONCE UPON A TIME, Simple Minds, Virgin ☆
21	15	15	PLEASE, Pet Shop Boys, Parlophone ○
22	20	7	STANDING ON A BEACH — THE SINGLES, Cure, Fiction ○
23	16	9	LOVE ZONE, Billy Ocean, Jive ○
24	27	12	ON THE BEACH, Chris Rea, Magnet □
25	26	3	DANCE HITS VOL 2, Various, Towerbell
26	21	12	THE MAN AND HIS MUSIC, Sam Cooke, RCA ○
27	19	3	BRING ON THE NIGHT, Sting, A&M

28	—	1	PIE JESU, Aled Jones, 10 Records AJ2
29	23	157	QUEEN GREATEST HITS, Queen, EMI ☆ ☆ ☆
30	24	8	RIPTIDE, Robert Palmer, Island
31	28	72	NO JACKET REQUIRED, Phil Collins, Virgin ☆ ☆ ☆
32	—	1	BEST OF THE REAL THING, Real Thing, PRT NRT1
33	25	66	GO WEST/BANGS AND CRASHES, Go West, Chrysalis ☆ ☆
34	22	2	INTERMISSION, Dio, Vertigo
35	—	1	GIANT, Woodentops, Rough Trade ROUGH87
36	47	71	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆ ☆ ☆
37	37	86	LIKE A VIRGIN, Madonna, Sire ☆ ☆ ☆
38	60	3	MAKE IT BIG, Wham! Epic ☆ ☆ ☆
39	36	9	PRINCESS, Princess, Supreme ○
40	33	7	FALCO 3, Falco, A&M
41	41	82	ALCHEMY, Dire Straits, Vertigo ☆
42	29	12	CONTROL, Janet Jackson, A&M
43	46	2	BLUE SKIES, Kiri Te Kanawa/Nelson Riddle, London □
44	34	16	HITS 4, Various, CBS/WEA/RCA ☆
45	40	9	LET'S HEAR IT FROM THE GIRLS, Various, Stylus ○
46	35	6	WHO MADE WHO, AC/DC, Atlantic
47	58	2	FANTASTIC, Wham!, Innervision ☆ ☆
48	32	5	POOLSIDE, Nu Shooz, Atlantic
49	30	6	UP FRONT I, Various, Serious
50	73	3	DISCO BEACH PARTY, Various, Stylus ○
51	45	10	THE COLLECTION, Earth Wind And Fire, K-Tel □
52	42	2	HEADLINES, Midnight Star, Solar
53	39	3	STREETSONDS HIP HOP ELECTRO 12, Various, StreetSOUNDS
54	62	4	LEGEND, Bob Marley And The Wailers, Island ☆ ☆ ☆
55	53	62	BE YOURSELF TONIGHT, Eurythmics, RCA ☆ ☆
56	43	17	THIS IS BIG AUDIO DYNAMITE, Big Audio Dynamite, CBS ○
57	31	14	THE GREATEST HITS, Shalamar, Stylus ○
58	49	28	LUXURY OF LIFE, Five Star, Tent □
59	63	55	THE DREAM OF THE BLUE TURTLES, Sting, A&M ☆
60	59	2	RAP IT UP — RAP'S GREATEST HITS, Various, K-Tel
61	52	15	5150, Van Halen, Warner Bros ○
62	44	22	WELCOME TO THE REAL WORLD, Mr Mister, RCA □
63	92	4	IN VISIBLE SILENCE, Art Of Noise, China
64	72	29	LOVE OVER GOLD, Dire Straits, Vertigo ☆ ☆
65	55	3	CASHFLOW, Cashflow, Club
66	50	55	LITTLE CREATURES, Talking Heads, EMI □
67	61	42	HOUNDS OF LOVE, Kate Bush, EMI ☆
68	70	137	UNDER A BLOOD RED SKY, U2, Island ☆ ☆ ☆
69	48	8	WINNER IN YOU, Patti Labelle, MCA
70	—	1	ENDLESS, Heaven 17, Virgin CDV2383
71	83	13	AFTERBURNER, ZZ Top, Warner Bros □
72	75	3	THE FIRST ALBUM, Madonna, Sire ☆
73	—	1	ALL THROUGH THE NIGHT, Aled Jones, BBC REH569 □
74	98	2	ELIMINATOR, ZZ Top, Warner Bros ☆ ☆
75	90	57	FACE VALUE, Phil Collins, Virgin ☆ ☆ ☆
76	56	9	SISTERS ARE DOIN' IT, Various, Towerbell
77	—	1	STOP MAKING SENSE, Talking Heads, EMI TAHI □
78	54	11	GREATEST HITS, Marvin Gaye, Telstar □
79	—	1	THE SINGLES COLLECTION, Spandau Ballet, Chrysalis SBTVI ☆ ☆
80	85	13	HIPSWAY, Hipsway, Mercury
81	64	5	EMERSON LAKE AND POWELL, Emerson Lake And Powell, Polydor
82	67	8	PRIVATE DANCER, Tina Turner, Capitol ☆ ☆ ☆
83	66	109	BORN IN THE USA, Bruce Springsteen, CBS ☆ ☆ ☆
84	57	2	SPARKLE IN THE RAIN, Simple Minds, Virgin □
85	38	2	LABYRINTH ORIGINAL SOUNDTRACK, David Bowie/Trevor Jones, EMI America
86	—	1	GREATEST HITS, Rod Stewart, Riva K56744 ☆
87	—	1	DISCOVER COUNTRY/NEW COUNTRY, Various, Starblend DNC1
88	80	3	REBEL MUSIC, Bob Marley And The Wailers, Island
89	—	1	DIFFERENT LIGHT, Bangles, CBS CBS26659
90	71	72	RECKLESS, Bryan Adams, A&M ☆
91	—	1	ISLAND LIFE, Grace Jones, Island GJI □
92	87	5	CAN'T SLOW DOWN, Lionel Richie, Motown ☆ ☆ ☆
93	68	2	TELLY HITS 2, Various, Stylus/BBC
94	—	1	ROCKY IV, Original Soundtrack, Scotti Brothers, SCT70272 □
95	—	1	SLEIGHT OF HAND, Joan Armatrading, A&M AMA5130 ○
96	84	6	NOW THAT'S WHAT I CALL MUSIC 6, Various, EMI/Virgin ☆ ☆ ☆
97	76	4	THE UNFORGETTABLE FIRE, U2, Island ☆
98	99	2	TWO'S COMPANY, Various, Towerbell ○
99	—	1	ROCKIN' EVERY NIGHT, Gary Moore, 10 Records XID1
100	97	3	TO THE TOP, Aswad, Simba

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



UK SINGLES 38

MUSIC VIDEO

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

Compiled by Spotlight Research

T W E L V E I N C H

1	1	THE EDGE OF HEAVEN, Wham!, Epic
2	3	PAPA DON'T PREACH, Madonna, Sire
3	2	I CAN'T WAIT, Nu Shooz, Atlantic
4	6	(BANG ZOOM) LET'S GO GO/HOWIE'S TEED, Real Roxanne/Hitman Howie Tee, Cooltempo
5	—	LET'S GO ALL THE WAY, Sly Fox, Capitol/EMI
6	5	HEADLINES, Midnight Star, Solar
6	5	HAPPY HOUR, Housemartins, Go! Discs
8	18	PARANOIMIA, Art Of Noise with Max Headroom, China
9	8	MY FAVOURITE WASTE OF TIME, Owen Paul, Epic
10	11	TOO GOOD TO BE FORGOTTEN, Amazulu, Island
11	10	VENUS, Bananarama, London
12	—	SING OUR OWN SONG, UB40, Dep International, Virgin/EMI
13	12	NEW BEGINNING (MAMBA SEYRA), Bucks Fizz, Polydor
14	15	I CAN'T STOP, Gary Numan, Numa
15	9	AMITYVILLE (THE HOUSE ON THE HILL), Lovebug Starski, Epic
16	—	SMILE, Audrey Hall, Germain/Revolutionary
17	20	SET FIRE TO ME, Willie Colon, A&M
18	—	ROSES, Haywoode, CBS
19	7	HUNTING HIGH AND LOW, A-ha, Warner Bros
20	17	ADDICTED TO LOVE, Robert Palmer, Island

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

1	1	INVISIBLE TOUCH, Genesis, Charisma/Virgin
2	2	SO, Peter Gabriel, Virgin
3	4	BROTHERS IN ARMS, Dire Straits, Vertigo/Phonogram
4	7	PICTURE BOOK, Simply Red, Elektra
5	3	STREET LIFE, Bryan Ferry/Roxy Music, EG/Polydor
6	5	PLEASE, Pet Shop Boys, Parlophone
7	10	GREATEST HITS, Queen, EMI
8	6	RIPTIDE, Robert Palmer, Island
9	12	INTO THE LIGHT, Chris De Burgh, A&M
10	9	MOONLIGHT SHADOWS, the Shadows, Polydor
11	—	THE LAMB LIES DOWN ON BROADWAY, Genesis, Charisma
12	14	WHITNEY HOUSTON, Whitney Houston, Arista
13	11	THE FINAL CUT, Pink Floyd, Harvest
14	15	LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram
15	8	STARING AT THE SEA, the Cure, Fiction
16	—	DARK SIDE OF THE MOON, Pink Floyd, Harvest
17	—	SUZANNE VEGA, Suzanne Vega, A&M
18	18	NO JACKET REQUIRED, Phil Collins, Virgin
19	17	HUNTING HIGH AND LOW, A-ha, Warner Bros
20	19	LEGEND, Bob Marley & The Wailers, Island

Compiled by Spotlight Research

ALAN JONES' CHART FILE

● **Madonna's** glittering career reaches a new and rarefied peak this week, as she simultaneously races to the top of both the singles and albums charts. Her latest 45, 'Papa Don't Preach', effortlessly eases past **Wham!**'s swansong 'Edge Of Heaven', whilst **True Blue** decimates all competition, including strong new sets from **Big Country** and **Eurythmics**, to debut at number one in the album chart.

She's the first artist to co-ordinate leadership of the two charts since **Foreigner** did so in January of last year with the single 'I Want To Know What Love Is' and its parent album 'Agent Provocateur'. More impressively, she's only the second woman ever to complete this notable double. The first was **Barbra Streisand** whose album 'Guilty' and single 'Woman In Love' reigned at the same time in 1980.

'True Blue' is the sixth number one album in a row to enter the chart in that position, prolonging a sequence that began with 'Hits 4', and continued with 'Street Life' (**Ferry**), 'So' (**Gabriel**), 'A Kind Of Magic' (**Queen**) and 'Invisible Touch' (**Genesis**). Whilst singles entering the chart at number one are still rare, albums do so with increasing regularity. Of 115 albums that have taken turns at the top this decade, 64 — rather more than half — have debuted in pole position, but 'True Blue' is only the third by an American. The others: **Meat Loaf's** 'Dead Ringer', which made its heavyweight debut on 12 September 1981, and **Barry Manilow's** 'Barry Live', which went in at number one on 1 May 1982. In the whole of album chart history, 315 albums have reached number one, 122 of them in their first week in the chart, including 12 by Americans.

More remarkable is the fact that of these 300 plus number ones, 'True Blue' is only the tenth by a woman. The ladies' meagre roll of honour reads as follows, with albums ranked first by weeks at number one, then by weeks on chart.



● **STEVE WINWOOD:** painstaking person records first LP for four years shock

TITLE — Artist	Date Reached Number One	Weeks At Number One	Weeks On Chart
1 LOVE SONGS — Barbra Streisand	30 Jan 1982	9	129
2 GREATEST HITS VOL 2 — Barbra Streisand	31 Mar 1979	4	30
3 HOUNDS OF LOVE — Kate Bush	28 Sep 1985	3	42*
4 LIKE A VIRGIN — Madonna	21 Sep 1985	2	86*
5 GUILTY — Barbra Streisand	8 Nov 1980	2	82
6 20 ALL-TIME GREATS — Connie Francis	27 Aug 1977	2	22
7 ALF — Alison Moyet	19 Jan 1985	1	67
8 FASTER THAN THE SPEED OF NIGHT — Bonnie Tyler	16 Apr 1983	1	45
9 NEVER FOR EVER — Kate Bush	20 Sep 1980	1	23
10 TRUE BLUE — Madonna	12 Jul 1986	1	1*

* indicates title still in the chart.

As the table shows, **Connie Francis** opened the women's account in 1977 with '20 All-Time Greats'. Two years later, Barbra Streisand's 'Greatest Hits Volume 2' also got to the top. It wasn't until 1980 that a non-compilation reached number one. That was **Kate Bush's** 'Never For Ever', which was also the first album chart topper written entirely by a woman. Kate's 1985 number one 'Hounds Of Love' was the second. Madonna had a hand in writing all nine tracks on 'True Blue', but wrote none of the songs on her own, using six different male collaborators.

Given that women and Americans have a tough time chartwise, food for thought is provided by the fact that when the two elements are present in the same individual they're often highly successful. The last five American singles to reach number one in Britain have ALL been by female soloists — and the last five singles by women to reach number one have been by Americans. The records in both cases are Madonna's 'Into The Groove' and 'Papa Don't Preach', **Jennifer Rush's** 'The Power Of Love', **Whitney Houston's**

'Saving All My Love For You' and **Diana Ross's** 'Chain Reaction'. All have hit the top spot in the last 12 months. By contrast, the last British woman to have a number one single was **Bonnie Tyler**, in 1983, with 'Total Eclipse Of The Heart'.

● The album chart has already accommodated one entry not available in LP format — **Michael Jackson's** strictly 7-inch '9 Singles Pack' — but this week it breaks new ground with the arrival of 'Endless', the **Heaven 17** retrospective which is available only on cassette and compact disc.

It's only a matter of time until a CD-only release manages to chart. Indeed, Genesis' 'Invisible Touch' album would have entered the chart at number 10 on CD sales alone, the week it actually debuted at number one — and if it hadn't been on LP or cassette doubtless some of those who bought it in those formats would have forked out the extra for the CD, so it may even have gone in higher than number 10. Incidentally, albums which appear to lurch inexplicably

up the chart from time to time often owe their improved placing to enthusiastic consumer reaction to their belated release in the CD format.

● Relasing their new album the same week as Madonna's 'True Blue' put paid to Big Country's hopes of a second consecutive number one with 'The Seer'. More importantly, it spoils what would have been a nice double for Kate Bush. Kate was guest vocalist on Peter Gabriel's recent chart topping 'So' album, and also sings on the title track of 'The Seer'. I'm sure she'd have been delighted if the Big Country album had emulated 'So'.

● Pleading earnestly for a 'Higher Love', **Steve Winwood** belatedly returns to the top 30 of the singles chart this week for the first time since 1967.

Winwood's incredible bluesy wail, which belies his Midlands roots, was first heard on records by the **Spencer Davis Group**, to which he was recruited, along with his big brother **Muff**, as a raw but precociously talented 15-year-old in 1964. He was a veteran of 17 by the time they made their breakthrough in 1966 with two memorable number one hits — 'Keep On Running' and 'Somebody Help Me'. After three more top 30 hits, Winwood left to become a charter member of **Traffic**. He had a further three top 30 smashes with them, the last being 'Here We Go Round The Mulberry Bush', which reached its peak as 1967 gave way to 1968.

He helped form short-lived supergroup **Blind Faith**, who had a number one album, but did not release any singles, and then rejoined Traffic. They had several more acclaimed albums, but no hit singles. Traffic disbanded in 1974, since when Winwood has cut some classic solo singles ('Valerie', 'While You See A Chance', 'Still In The Game') none of which has made the top 30.

Now 37, Winwood lives in Gloucestershire, where he has his own recording studio with the curious name of Netherurkudonic. It's here that he's recorded the bulk of his solo output, including the three singles named above, since leaving Traffic.

Perfectionist Winwood works, but slowly, crafting his albums with consummate care. His new solo album 'Back In The High Life' is only the fourth he's released, and his first for four years. But, paced by the success of 'Higher Love', it has found immediate favour, and this week gains an instant and well deserved place in the top 20 as did those earlier LPs, 'Steve Winwood' (1977), 'Arc Of The Diver' (1981) and 'Talking Back To The Night' (1982).

However, unlike its predecessors, which were solo albums in the literal sense, 'Back In The High Life', which was recorded in New York as well as Gloucestershire, includes contributions from a vast number of musicians and singers, whilst retaining Winwood's distinctive feel. Amongst those helping out were **Joe Walsh, Nile Rodgers, James Ingram, Dan Hartman, Jocelyn Brown, James Taylor** (the snoozy old folkie, not the **Kool** dude) and **Chaka Khan**. 'Tis she who can be heard "getting down with Steve" on 'Higher Love'. Casting aside his previous reservations about the ability of others to work to his exacting standards seems to have rejuvenated Winwood, who obviously enjoyed making what is a fine album. I have a feeling 'Back In The High Life' will be claiming a place in the charts for quite some time to come.

● This could get out of hand. We've already established, over a period of weeks, the identities of five women who've taken four or more hits off an album — **Donna Summer, Tina Turner, Madonna, Kate Bush** and **Sheena Easton**.

Now several readers have proffered a sixth and hopefully final member of this exclusive sisterhood — **Diana Ross**. And, unlike the mere mortals named above, Di has done it twice.

The classic Nile Rodgers/**Bernard Edwards**-helmed album 'Diana' (1980) played host to four hits:

'Upside Down' (number two), 'My Old Piano' (number five), 'I'm Coming Out' (number 13) and 'Tenderness' (number 73).

The following year, Diana's first album for Capitol, 'Why Do Fools Fall In Love', gave birth to another quartet of noisy singles chart contenders, namely 'Why Do Fools Fall In Love' (number four), 'Mirror Mirror' (number 36), 'Work That Body' (number seven) and 'It's Never Too Late' (number 41).

If we change the rules a mite, and look for women with four or more top 10 hits off an album, all the contenders vanish save for the mighty Madonna. This little known Yank, of whom I rarely speak, pulled five top 10 singles off 'Like A Virgin'. In fact, let's be specific about this, she pulled five top five singles off 'Like A Virgin', something no other man, woman, animal, mineral or vegetable has ever managed — ever — unless of course I've booted again.

While correcting previous aberrations, I should also come clean and mention that three acts have had four number one hits in the Eighties. They are **Shakin' Stevens, Wham!** and the group who previously slipped my mind, **the Jam**.

CHARTFILE USA

● America has a new number one this week as **Simply Red** claim the throne with 'Holding Back The Years'. The record's success in America will undoubtedly go a long way towards compensating the band for the disappointment they felt when the record was kept out of the number one slot here by **Doctor And The Medics**.

Simply Red are the first Mancunians to reach number one in America since the **Bee Gees** last topped with 'Love You Inside Out' in 1979. 'Holding Back The Years' is Simply Red's first US hit, and the fifth ballad in a row to reach number one.

Next week, however, it seems likely that Genesis will take over on top with their more upbeat 'Invisible Touch'. This week it becomes the biggest hit of the group's US career, vaulting four places to number two, to top the number six peak of 1984's 'That's All'. Their album, also called 'Invisible Touch' moves up to number five after only three weeks on the chart, beating the group's previous best position in that chart, the number seven placing of 1981's 'Abacab'.

After climbing a massive 32 places last week, **Bananarama's** remake of **Shocking Blue's** 1970 chart topper 'Venus' sprints a further 14 notches to number 43 this week. It's one of the hottest records in the chart, and seems likely to replace 'Cruel Summer' (number nine in 1984) as the trio's biggest hit.

Simultaneously breaking in Britain, America, Australia and throughout the continent, the success of 'Venus' has taken Bananarama somewhat by surprise. The girls share a fondness for the original version of the song, which they used to sing before they got a recording contract. They have wanted to record it for a long time, but thought it was more important to write their own songs with producers Jolley and Swain. Maybe next time they'll know better.

Highest of the week's six new entries to the singles chart is another all girl group's cover of another former number one. It's the **Mary Jane Girls'** update of 'Walk Like A Man', a chart topper for the **Four Seasons** in 1963. The Mary Jane Girls' version is featured in the upcoming movie 'A Fine Mess'.

Other new entries include singles by Canadian bands **Glass Tiger** and **Honeymoon Suite**. The Glass Tigers' single 'Don't Forget Me (When I'm Gone)' features prominent backing vocals from **Bryan Adams**.

● That's it! I'm off to Greece for a week. There will be a Chartfile next week, but it won't be quite so upfront, as it's already been written. Amongst its contents, quite a lot about Coke, and even more about Madonna, with a sprinkling of **George Winston** and a soupçon of Bryan Adams. Despite my best endeavours I've been unable to work in a mention of **Anita Baker**.

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3 BACK IN TRAINING

PG

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"POLICE ACADEMY 3: BACK IN TRAINING"
Starring STEVE GUTTENBERG · BUBBA SMITH
DAVID GRAF · MICHAEL WINSLOW · MARION RAMSEY
LESLIE EASTERBROOK · ART METRANO
TIM KAZURINSKY · BOBCAT GOLDTHWAIT as Zed
and GEORGE GAYNES as Cmdt. Lassard
Music Composed by ROBERT FOLK
Written by GENE QUINTANO
Produced by PAUL MASLANSKY · Directed by JERRY PARIS

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IN THE WEST END AND ACROSS
THE COUNTRY FROM JULY 11.



W/E JULY 12, 1986

U S A L B U M S

U S S I N G L E S

D I S C O

CHARTS

U S S I N G L E S

- 1 2 **HOLDING BACK THE YEARS**, Simply Red, Elektra
- 2 6 **INVISIBLE TOUCH**, Genesis, Atlantic
- 3 1 **THERE'LL BE SAD SONGS (TO MAKE YOU CRY)**, Billy Ocean, Jive
- 4 5 **NASTY**, Janet Jackson, A&M
- 5 3 **WHO'S JOHNNY ('SHORT CIRCUIT' THEME)**, El DeBarge, Gordy
- 6 9 **SLEDGEHAMMER**, Peter Gabriel, Geffen
- 7 10 **DANGER ZONE**, Kenny Loggins, Columbia
- 8 4 **NO ONE IS TO BLAME**, Howard Jones, Elektra
- 9 12 **YOUR WILDEST DREAMS**, the Moody Blues, Polydor
- 10 11 **TUFF ENUFF**, the Fabulous Thunderbirds, CBS Associated
- 11 19 **GLORY OF LOVE (THEME FROM 'THE KARATE KID PART II')**, Peter Cetera, Warner Bros
- 12 13 **LIKE A ROCK**, Bob Seger and the Silver Bullet Band, Capitol
- 13 8 **ON MY OWN**, Patti LaBelle And Michael McDonald, MCA
- 14 15 **WHEN THE HEART RULES THE MIND**, GTR, Arista
- 15 7 **CRUSH ON YOU**, the Jets, MCA
- 16 18 **OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)**, Pet Shop Boys, EMI America
- 17 21 **LOVE TOUCH (THEME FROM 'LEGAL EAGLES')**, Rod Stewart, Warner Brothers
- 18 22 **MADE ABOUT YOU**, Belinda Carlisle, IRS
- 19 25 **MODERN WOMAN (FROM 'RUTHLESS PEOPLE')**, Billy Joel, Epic
- 20 14 **LIKE NO OTHER NIGHT**, .38 Special, A&M
- 21 27 **DIGGING YOUR SCENE**, the Blow Monkeys, RCA
- 22 29 **WE DON'T HAVE TO TAKE OUR CLOTHES OFF**, Jermaine Stewart, Arista
- 23 24 **DREAMS**, Van Halen, Warner Brothers
- 24 35 **PAPA DON'T PREACH**, Madonna, Sire
- 25 23 **MOUNTAINS**, Prince And The Revolution, Paisley Park
- 26 31 **SECRET SEPARATION**, the Fixx, MCA
- 27 17 **I WANNA BE A COWBOY**, Boys Don't Cry, Profile
- 28 16 **A DIFFERENT CORNER**, George Michael, Columbia
- 29 32 **IF SHE KNEW WHAT SHE WANTS**, Bangles, Columbia
- 30 36 **YOU SHOULD BE MINE (THE WOO WOO SONG)**, Jeffrey Osborne, A&M
- 31 20 **LIVE TO TELL**, Madonna, Sire
- 32 26 **I CAN'T WAIT**, Nu Shooz, Atlantic
- 33 43 **RUMORS**, Timex Social Club, Jay
- 34 40 **HIGHER LOVE**, Steve Winwood, Island
- 35 38 **TAKE IT EASY**, Andy Taylor, Atlantic
- 36 39 **HYPERACTIVE**, Robert Palmer, Island
- 37 41 **SUZANNE**, Journey, Columbia
- 38 44 **ONE STEP CLOSER TO YOU**, Gavin Christopher, Manhattan
- 39 46 **SWEET FREEDOM (FROM 'RUNNING SCARED')**, Michael McDonald, MCA
- 40 42 **ALL THE LOVE IN THE WORLD**, the Outfield, Columbia
- 41 47 **THE EDGE OF HEAVEN**, Wham!, Columbia
- 42 28 **NOTHIN' AT ALL**, Heary, Capitol
- 43 57 **VENUS**, Bananarama, London
- 44 33 **ONE HIT (TO THE BODY)**, The Rolling Stones, Rolling Stones
- 45 34 **SOMETHING ABOUT YOU**, Level 42, Polydor
- 46 54 **WORDS GET IN THE WAY**, Miami Sound Machine, Epic
- 47 59 **BABY LOVE**, Regina, Atlantic
- 48 56 **TAKE MY BREATH AWAY (THEME FROM 'TOP GUN')**, Berlin, Columbia

- 49 52 **HANGING ON A HEART ATTACK**, Deice, Chrysalis
- 50 37 **GREATEST LOVE OF ALL**, Whitney Houston, Arista
- 51 64 **TAKEN IN**, Mike And The Mechanics, Atlantic
- 52 55 **JUNGLE BOY**, John Eddie, Columbia
- 53 30 **VIENNA CALLING**, Falco, A&M
- 54 45 **ALL I NEED IS A MIRACLE**, Mike And The Mechanics, Atlantic
- 55 61 **RUMBLESEAT**, John Cougar Mellencamp, Riva
- 56 63 **A KIND OF MAGIC**, Queen, Capitol
- 57 50 **PETER GUNN**, the Art Of Noise featuring Duane Eddy, China
- 58 77 **FRIENDS AND LOVERS**, Gloria Loring and Carl Anderson, Carrere
- 59 60 **WITH YOU ALL THE WAY**, New Edition, MCA
- 60 72 **YANKEE ROSE**, David Lee Roth, Warner Brothers

B U L L E T S

- 61 73 **TOUCH AND GO**, Emerson, Lake And Powell, Polydor
 - 64 85 **MAN SIZE LOVE (FROM 'RUNNING SCARED')**, Klymaxx, MCA
 - 65 86 **THE CAPTAIN OF HER HEART**, Double, A&M
 - 68 88 **THAT WAS THEN, THIS IS NOW**, Micky Dolenz and Peter Tork, Arista
 - 71 82 **ROCK 'N' ROLL TO THE RESCUE**, the Beach Boys, Capitol
 - 74 — **WALK LIKE A MAN**, Mary Jane Girls, Motown
 - 77 96 **BEFORE I GO**, Starship, Grunt
 - 81 98 **DO YOU REMEMBER ME?**, Jermaine Jackson, Arista
 - 85 — **LOVE OF A LIFETIME**, Chaka Khan, Warner Brothers
 - 86 — **DON'T FORGET ME (WHEN I'M GONE)**, Glass Tiger, Manhattan
 - 87 97 **POINT OF NO RETURN**, Nu Shooz, Atlantic
 - 89 — **TWO OF HEARTS**, Stacey Q, Atlantic
 - 94 — **WHAT DOES IT TAKE**, Honeymoon Suite, Warner Brothers
 - 95 — **I'M YOUR MAN**, Barry Manilow, RCA
- Compiled by Billboard

U S A L B U M S

- 1 1 **CONTROL**, Janet Jackson, A&M
- 2 2 **WINNER IN YOU**, Patti LaBelle, MCA
- 3 3 **WHITNEY HOUSTON**, Whitney Houston, Arista
- 4 5 **SO**, Peter Gabriel, Geffen
- 5 10 **INVISIBLE TOUCH**, Genesis, Atlantic
- 6 6 **LOVE ZONE**, Billy Ocean, Jive
- 7 4 **LIKE A ROCK**, Bob Seger and the Silver Bullet Band, Capitol
- 8 8 **TOP GUN**, Soundtrack, Columbia/CBS
- 9 9 **THE OTHER SIDE OF LIFE**, the Moody Blues, Polydor
- 10 7 **5150**, Van Halen, Warner Brothers
- 11 15 **GTR**, GTR, Arista
- 12 12 **PLEASE**, Pet Shop Boys, EMI America
- 13 13 **TUFF ENUFF**, the Fabulous Thunderbirds, CBS Associated
- 14 14 **RAISING HELL**, Run DMC, Profile
- 15 11 **RAISED ON RADIO**, Journey, Columbia
- 16 17 **PICTURE BOOK**, Simply Red, Elektra
- 17 16 **PLAY DEEP**, The Outfield, Columbia
- 18 18 **HEART**, Heart, Capitol
- 19 20 **STRENGTH IN NUMBERS**, .38 Special, A&M
- 20 19 **PARADE**, Prince And The Revolution, Paisley Park
- 21 21 **WORLD MACHINE**, Level 42, Polydor
- 22 25 **THE JETS**, The Jets, MCA
- 23 23 **HEADED FOR THE FUTURE**, Neil Diamond, Columbia/CBS
- 24 24 **EL DEBARGE**, El DeBarge, Gordy
- 25 22 **RIPTIDE**, Robert Palmer, Island
- 26 28 **EMERSON, LAKE AND POWELL**, Emerson, Lake And Powell, Polydor
- 27 30 **POOLSIDE**, Nu Shooz, Atlantic
- 28 31 **FOR THOSE OF YOU WITH OR WITHOUT CHILDREN**, Bill Cosby, Geffen
- 29 27 **SCARECROW**, John Cougar Mellencamp, Riva
- 30 37 **BELINDA CARLISLE**, Belinda Carlisle, IRS
- 31 26 **DIRTY WORK**, The Rolling Stones, Columbia
- 32 40 **WALKABOUT**, The Fixx, MCA
- 33 29 **PRETTY IN PINK**, Soundtrack, A&M
- 34 35 **ACTION REPLAY**, Howard Jones, Elektra
- 35 39 **BACK IN BLACK**, Whodini, Jive
- 36 32 **FALCO 3**, Falco, A&M

Mouva

NEW

C A S P E R

OUT NOW
ON



TURNED ON TO YOU

7" BR 24 « 12" BRT 24

- 37 33 **PRIMITIVE LOVE**, Miami Sound Machine, Epic
- 38 38 **NO JACKET REQUIRED**, Phil Collins, Atlantic
- 39 — **EMOTIONAL**, Jeffrey Osborne, A&M
- 40 34 **AFTERBURNER**, ZZ Top, Warner Brothers
- 41 36 **DIFFERENT LIGHT**, Bangles, Columbia
- 42 42 **MIKE AND THE MECHANICS**, Mike And The Mechanics, Atlantic
- 43 41 **BROTHERS IN ARMS**, Dire Straits, Warner Brothers
- 44 44 **CHANGE OF ADDRESS**, the SOS Band, Tabu
- 45 49 **WHO MADE WHO**, AC/DC, Atlantic
- 46 46 **BIG WORLD**, Joe Jackson, A&M
- 47 47 **MISTRIAL**, Lou Reed, RCA
- 48 48 **TURBO**, Judas Priest, Columbia/CBS
- 49 — **ANIMAL MAGIC**, the Blow Monkeys, RCA
- 50 43 **WELCOME TO THE REAL WORLD**, Mr Mister, RCA

Compiled by Billboard

D I S C O

- 1 1 **HEADLINES**, Midnight Star, MCA Records 12in
- 2 4 **SET FIRE TO ME/INFERNO DUB**, Willie Colón, A&M 12in
- 3 7 **BANG ZOOM (LET'S GO-GO)**, The Real Roxanne with Hitman Howie Tee, Cooltempo 12in
- 4 3 **JUMP BACK (SET ME FREE)**, Dhar Braxton, Fourth & Broadway 12in
- 5 2 **I CAN'T WAIT (DUTCH MIX)**, Nu Shooz, Atlantic 12in
- 6 6 **WHERE YOU GONNA BE TONIGHT?**, Willie Collins, Capitol 12in
- 7 10 **DON'T LET LOVE GET YOU DOWN**, Archie Bell & The Drells, Portrait 12in
- 8 9 **EXPANSIONS '86/FEARON BROS REMIX**, Chris Paul, 4th & B'way 12in
- 9 5 **GIVIN' IT (TO YOU)DUB**, Skyy, Capitol 12in
- 10 14 **AIN'T NOTHIN' GOIN' ON BUT THE RENT**, Gwen Guthrie, US Polydor 12in/Boiling Point promo
- 11 8 **MINE ALL MINE**, Cashflow, Club 12in
- 12 28 **TELL ME TOMORROW (WEEKEND MIX CLUB VERSION)**, Princess, Supreme Records 12in
- 13 13 **LIKE I LIKE IT (REMIX)**, Aurra, 10 Records 12in
- 14 12 **ONE FOR THE MONEY**, Sleeque, Malaco Dance 12in
- 15 21 **I FOUND LOVIN'**, Fatback, Important Records 12in
- 16 11 **AMITYVILLE (THE HOUSE ON THE HILL)**, Lovebug Starski, Epic 12in
- 17 20 **BURNIN' LOVE**, Con Funk Shun, US Mercury 12in/Club white label
- 18 22 **DUB CAN'T TURN AROUND/LOVE CAN'T TURN AROUND**, Farley 'Jackmaster' Funk & Jessie Saunders, US House Records 12in
- 19 16 **I CAN'T WAIT (TO ROCK THE MIKE)**, Spyder-D (featuring Dj Doc), Champion 12in
- 20 19 **NASTY (REMIX)**, Janet Jackson, A&M 12in
- 21 34 **MY ADIDAS/PETER PIPER**, Run-DMC, US Profile 12in/London white label
- 22 30 **SAY LA LA**, Pieces Of A dream, US Manhattan 12in
- 23 18 **SET ME FREE**, Jaki Graham, EMI 12in
- 24 17 **ALL AND ALL (MANTRONIK MEGA MIX)**, Joyce Sims, London 12in
- 25 26 **GO BANG! # 5**, Dinosaur L, CityBeat 12in
- 26 25 **HUNGRY FOR YOUR LOVE/I'LL TAKE YOU ON**, Hanson & Davis, US Fresh Records 12in
- 27 29 **DIAL MY NUMBER**, Pauli Carman, CBS 12in
- 28 50 **GO-GO SWING**, Chuck Brown & The Soul Searchers, US Future 12in
- 29 41 **BORROWED LOVE (REMIX)**, The SOS Band, Tabu 12in
- 30 42 **TURNED ON TO YOU**, Nova Casper, Bluebird/10 12in
- 31 51 **PEE-WEE'S DANCE**, Joeski Love, Cooltempo 12in
- 32 31 **WE WORK HARD/KANGOL & DOC**, U.T.F.O., US Select Records 12in
- 33 23 **YOUNG HEARTS RUN FREE (M&M REMIX)**, Candi Staton, Warner Bros 12in
- 34 37 **GONNA MAKE YOU MINE (WESTSIDE MIX)/STAY A LITTLE WHILE, CHILD (ALBUM MIX)**, Loose Ends, Virgin 12in
- 35 36 **WHEN I THINK OF YOU**, Janet Jackson, A&M LP
- 36 38 **I WOULDN'T LIE (REMIX)**, Yarbrough & Peoples, Total Experience 12in
- 37 40 **DO YOU GET ENOUGH LOVE/LAST NIGHT I NEEDED SOMEBODY/SHE KNEW ABOUT ME**, Shirley Jones, US Philadelphia International LP
- 38 59 **MA FOOM BEY**, Cultural Vibe, US Easy Street 12in
- 39 35 **DESTINY**, D.S.M., Elite 12in
- 40 64 **SAVE SOME TIME FOR ME/I CAN GIVE YOU WHAT YOU WANT/JOY RIDE**, Pieces Of A Dream, US Manhattan LP
- 41 66 **HERE I GO AGAIN**, Force MD's, Tommy Boy/Island 12in
- 42 45 **JACK YOUR BODY/DUB YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in

- 43 48 **MIDAS TOUCH/CLOSE TO MIDNIGHT**, Midnight Star, MCA Records LP
- 44 39 **SEX MACHINE**, Fat Boys, WEA 12in
- 45 63 **BYE-BYE**, Janice, US 4th + B'way 12in
- 46 24 **CAN'T GET BY WITHOUT YOU (REMIX)**, Real Thing, PRT 12in
- 47 15 **STAY A LITTLE WHILE CHILD/GONNA MAKE YOU MINE**, Loose Ends, Virgin 12in
- 48 89 **JUMMP-BACK**, Wally Jump Junior & The Criminal Element, US Criminal Records 12in
- 49 55 **PASSION (FROGGY & SIMON HARRIS REMIX)**, William Bell, Tout Ensemble 12in
- 50 67 **HARDCORE JAZZ (J.B. TRAXX)/(PIANO TRAXX)**, Duane And Co, US Dance Mania Records 12in
- 51 81 **SWEET LOVE**, Anita Baker, Elektra 12in
- 52 57 **STEP BY STEP**, T.C. Curtis, Hot Melt 12in
- 53 46 **FOOL'S PARADISE**, Meli'sa Morgan, Capitol LP/US 7in remix
- 54 — **YOU'RE THE SWEETEST ONE(0-115¼-113½-113¾)/NEVER TOO MUCH(109)/GIVE ME THE REASON(138½/69¼/bpm)**, Luther Vandross, Epic 12in
- 55 69 **IS IT LIVE/HIT IT RUN**, Run-DMC, US Profile LP
- 56 62 **STOP ME FROM STARTING THIS FEELING**, Lou Rawls, Epic 12in
- 57 99 **YOU AND ME**, Simphonia, US Cotillion 12in
- 58 32 **FOOLIN' YOURSELF**, Paul Hardcastle, Chrysalis 12in
- 59 75 **BURNIN' UP/PIANO DUB**, Michael Jonzun, US A&M 12in
- 60 68 **MAIN THING**, Shot featuring Kim Marsh, US Easy Street 12in/Affair Records promo
- 61 43 **THROUGH THE NIGHT**, Blue Moderne, Sure Delight 12in
- 62 83 **MOUNTAINS (REMIX)**, Prince And The Revolution, Paisley Park 12in
- 63 49 **GOOD TO GO**, Trouble Funk, US Island/TTED 12in
- 64 58 **NO WAY BACK/INSTRUMENTAL**, Adonis, US Trax 12in
- 65 33 **BROOKLYN'S IN THE HOUSE/REMIX**, Cut Master D.C., be*bop & Fresh 12in
- 66 — **DO ME RIGHT**, The Main Ingredient, Cooltempo 12in white label
- 67 73 **(SOLUTION TO) THE PROBLEM/THE DEFINITIVE DANCE MIX**, Masquerade, Streetwave 12in
- 68 61 **COMPUTER LOVE (REMIXES)**, Zapp, Warner Bros 12in
- 69 96 **SWEET AND SEXY THING**, Rick James, Motown 12in promo
- 70 44 **I LOVE MUSIC**, Terry M, MCA Records 12in
- 71 79 **PAY ME BACK MY LOVE**, Colors, US Prelude 12in
- 72 84 **ERIC B. IS PRESIDENT**, Eric B. featuring Rakim, US Zakia Records 12in
- 73 78 **ALL WRAPPED UP IN ONE**, The TTED All Stars, US TTED Records Inc 12in
- 74 77 **YOUR LOVE**, Innerlife, US Personal Records 12in
- 75 76 **NEVER HAD A LOVE LIKE THIS BEFORE**, Barbara Mitchell, Dutch Mercury LP
- 76 — **SOWETO (ARTHUR BAKER MIX)(115¼/bpm)**, Jeffrey Osborne, US A&M 12in
- 77 54 **NO NEWS IS NEWS — REMIX**, Kreamcicle, US New Image 12in
- 78 — **100% PURE PAIN**, O'chi Brown, Magnet 12in promo
- 79 85 **WAR ON THE BULLSHIT**, Osiris, Baad Records 12in
- 80 — **THE SUN DON'T SHINE/SHARE MY LOVE**, Betty Wright, US First String LP
- 81 53 **RAZZLE DAZZLE**, Michael Jeffries, Warner Bros 12in
- 82 71 **SPENDING MONEY**, Cashflow, Club LP/12in white label
- 83 — **CLOSER THAN CLOSE(58½/bpm)**, Jean Carne, Omni 12in/US LP
- 84 87 **HOT TO TOUCH**, Julian Jonah, Total Control Records 12in
- 85 100= **BLACK IS THE COLOR**, Wilbert Longmire/**MYSTERIES OF THE WORLD**, MFSB, Streetwave 12in
- 86 — **SQUARE DANCE RAP**, Sir Mix-A-Lot, Streetwave 12in
- 87 re **WAKE UP TO MY LOVE**, Astra featuring Miss Ollie James and Miss Terry Guest, Elite 12in
- 88 re **WHAT I LIKE**, Anthony And The Camp, Warner Bros 12in
- 89 74 **SUCH A FEELING**, Young & Co, US The Sound of London 12in
- 90 92 **MAKE ME THE ONE (LES ADAMS REMIX)**, Crown Heights Affair, CityBeat 12in
- 91 72 **IT'S YOUR ATTITUDE**, Cheryl Hunter, US Mercury 12in
- 92 — **CARMÉ(118¼-118-0bpm)**, Rockwell, Motown 12in promo
- 93 65 **NON-STOP/JEALOUSITIS**, Skyy, US Capitol LP
- 94 86 **LOVE THE ONE I'M WITH**, Melba Moore & Kashif, US Capitol 12in
- 95 60 **BE-BUMPIN-FRESH**, Chuck Brown, US Future 12in
- 96 re **GET OFF THE TRACK**, Antionette, US King Davis Records 12in
- 97 re **I CAN PROVE IT(110bpm)**, Phil Fearon, Ensign 12in promo
- 98 98 **SECRETS**, Linda Tillery, US 411 Records LP
- 99 — **THE BEAT IS MINE**, Hardrock Soul Movement, Elite 12in
- 100= re **GIVE ME UP**, Beau Williams, US Capitol 12in
- 100= re **PASSION FROM A WOMAN**, Krystol, US Epic 12in
- 100= — **POINT OF NO RETURN (SHEP PETTIBONE REMIX)(0-109bpm)**, Nu Shooz, Atlantic 12in promo

Compiled by James Hamilton/Alan Jones

FROM THE PRODUCERS OF
SO MACHO!
COMES
ACTION!
Pearly Gates



THE HOLIDAY HIT FOR '86!
FROM THE FORTHCOMING MUSICAL 'SHE SUITS ME TO A TEE'
AVAILABLE NOW
7" (MARV 3) & EXTENDED 12" (12 MARV 3)



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BRAND NEW 12" DOUBLE-DUTCH
MEGA-MIX
c/w THE PICTURE DISC MIX
AND THE ORIGINAL 12" MIX

ALSO AVAILABLE ON 7" AND PICTURE DISC
BACK IN THE SHOPS NOW!

 12" - 12 MARV 01
7" - MARV 01
PICTURE DISC - P MARV 01

TOP 50 U.S., U.K. AND TOP 40 FRENCH POP CHARTS!

W/E JULY 12, 1986
 EUROBEAT
 REGGAE
 INDIE SINGLES
 INDIE ALBUMS

CHARTS

EUROBEAT

- | | | |
|----|----|--|
| 1 | 2 | MALE STRIPPER , Man 2 Man meet Man Parrish, US Recan 12in |
| 2 | 1 | REFLEX ACTION , Louise Thomas, R&B 12in |
| 3 | 3 | HOW MANY HEARTS , Evelyn Thomas, Record Shack 12in promo |
| 4 | 5 | CAN'T LIVE , Suzy Q, Belgian ARS 12in |
| 5 | 6 | VENUS (HELLFIRE MIX) , Bananarama, London 12in |
| 6 | 4 | NEW BEGINNING , Bucks Fizz, Polydor 12in |
| 7 | 7 | LANDSLIDE , Croisette, Passion 12in white label |
| 8 | 8 | IN THE HEAT OF A PASSIONATE MOMENT , Princess, Supreme Records LP |
| 9 | 9 | TWILIGHT ZONE , Venus, Passion 12in white label |
| 10 | 10 | CITY NIGHTS MANHATTAN CAFÉS , Cory Daye, US Blue Chip 12in |
| 11 | 11 | AMERICAN LOVE , Rose Laurens, German WEA 12in |
| 12 | 12 | BOXER , Paul Sharada, Italian Il Discotto 12in |
| 13 | 13 | YOU'RE GONNA BE MINE , Novo Band, German Ariola 12in |
| 14 | 14 | I CAN HEAR YOUR VOICE , Hot Cold, Italian Il Discotto 12in |
| 15 | — | TIME AFTER TIME , Paul Parker, Fantasia 12in |
| 16 | 15 | I'M YOUR LOVE , Joe Yellow, Italian Power 12in |
| 17 | 16 | IT'S UP TO YOU , Lian Ross, German Arrow 12in |
| 18 | 18 | SATELLITES (REMIX) , Ellie Warren, Columbia 12in promo |
| 19 | 17 | AGAIN , Do Piano, French EMI 12in |
| 20 | — | SECRETS , Albert One, Italian Time 12in |
| 21 | 19 | I'M YOUR MAN (REMIX) , Barry Manilow, RCA 12in |
| 22 | 21 | FIRE IN MY HEART , Astaire, Passion 12in white label |
| 23 | 22 | MUSIC THAT YOU CAN DANCE TO , Sparks, US Curb 12in |
| 24 | — | TOMORROW DOESN'T MATTER TONIGHT , Bianca Fernandez, Make Them Dance! 12in |
| 25 | 23 | OH L'AMOUR (REMIX)/GIMME GIMME GIMME , Erasure, Mute 12in |
| 26 | 20 | THIRD TIME LUCKY , Pearly Gates, Funkin' Marvellous 12in promo |
| 27 | 26 | LOVE PAINS , Lorenza Johnson, Make Them Dance! 12in |
| 28 | 25 | ONCE MORE , Taffy, Italian Ibiza 12in |
| 29 | 27 | I LOVE MUSIC , Terry M, MCA Records 12in |
| 30 | 24 | RUNNING AWAY FROM LOVE , Astaire, Passion LP bonus 12in |
- Compiled by Alan Jones/James Hamilton

REGGAE

- | | | |
|----|----|--|
| 1 | 4 | PUSH COMES TO SHOYE , Freddie McGregor, Real Authentic Sound |
| 2 | 7 | SMILE , Audrey Hall, Germain |
| 3 | 1 | BOOPS , Supercat, Technique |
| 4 | 6 | TROUBLE AGAIN , King Kong, Greensleeves |
| 5 | 2 | WATCH HOW THE PEOPLE DANCING , Kenny Knoch, Unity Sounds |
| 6 | 3 | AM I THE SAME GIRL , Winsome, Fine Style |
| 7 | 9 | PULL UP , Aswad, Simba |
| 8 | 5 | LEAVE PEOPLE BUSINESS , Admiral Tebbett, Techniques |
| 9 | 20 | IN THE SPRINGTIME , Maxi Priest, 10 |
| 10 | 21 | TEARS IN MY EYES , Bunny Wailer, Solomonic |
| 11 | 14 | LOVESICK , Super Black, Unity Sounds |
| 12 | — | I WANT TO WAKE UP WITH YOU , Boris Gardner, Revue |
| 13 | — | TUNE IN , Coco Tea, Jammys |
| 14 | — | SLAUGHTER , Dixie Peach And The Offbeat Posse, Jah Tubbys |
| 15 | 10 | DON'T STOP LOVING , One Blood, Level Vibes |
| 16 | — | LET ME DOWN EASY , Marvin James, Hot Vinyl |
| 17 | 8 | YOU'RE MY SUGAR , Debbie Glasgow, UK Bubblerz |
| 18 | — | GREETINGS , Half Pint, Powerhouse |
| 19 | 12 | STEP BY STEP , Dennis Brown, Diamonds |
| 20 | 30 | HOLD TIGHT , Dennis Brown, Live And Learn |
| 21 | 16 | SOMETHING WRONG , Sugar Minott, Uptempo |
| 22 | 19 | WETLOOK CRAZY , Macka B, Ariwa |
| 23 | 11 | NO GOOD GIRL , Gregory Isaacs, Greensleeves |
| 24 | 13 | KEPT OUT , the Mighty Diamonds, Germain |
| 25 | 15 | ON MY OWN , Bill Campbell/Valerie Harrison, Black Beat |
| 26 | 17 | IT'S YOU , Sandra Cross, Ariwa |
| 27 | 22 | ALL FOR ONE, ONE FOR ALL , Dennis Brown & Leroy Sibble, Charm |
| 28 | 18 | STROLLIN' ON , Maxi Priest, 10 |
| 29 | 28 | APARTHEID , Junior Marvin, Greensleeves |
| 30 | 29 | MAN IN A HOUSE , Nitty Gritty, Greensleeves |
- Compiled by Spotlight Research

INDIE ALBUMS 21



INDIE SINGLES

- | | | |
|----|----|--|
| 1 | 1 | HAPPY HOUR , the Housemartins, Go! Discs |
| 2 | 3 | LEVI STUBBS' TEARS , Billy Bragg, Go! Discs |
| 3 | 6 | BRILLIANT MIND , Furniture, Stiff |
| 4 | 2 | SERPENT'S KISS , the Mission, Chapter 22 |
| 5 | 4 | WHOLE WIDE WORLD , the Soup Dragons, Subway Organisation |
| 6 | 8 | I ALMOST PRAYED , the Weather Prophets, Creation |
| 7 | 15 | THE BRAIN TRAIN , Cabaret Voltaire, Doublevision |
| 8 | 5 | THE SINGER , Nick Cave and the Bad Seeds, Mute |
| 9 | 7 | BIGMOUTH STRIKES AGAIN , the Smiths, Rough Trade |
| 10 | 12 | HEARTACHE , Gene Loves Jezebel, Beggars Banquet |
| 11 | 10 | THE TRUMPTON RIOTS EP , Half Man Half Biscuit, Probe Plus |
| 12 | 11 | RULES AND REGULATIONS (EP) , We've Got A Fuzzbox And We're Gonna Use It, Vindaloo |
| 13 | 9 | THE OFFICIAL COLOURBOX WORLD CUP THEME , Colourbox, 4AD |
| 14 | 24 | BLUE HEART , Peter Murphy, Beggars Banquet |
| 15 | 17 | BABY I LOVE YOU SO , Colourbox featuring Lorita Grahame, 4AD |
| 16 | 21 | E102/SAD , BMX Bandits, 53rd & 3rd |
| 17 | 13 | HOUSE OF ECSTASY , Cherry Bombz, Lick |
| 18 | 25 | INSPIRATION , Easterhouse, Rough Trade |
| 19 | — | NATURAL KIND OF JOY (EP) , That Petrol Emotion, Demon |
| 20 | 40 | LIKE AN ANGEL , the Mighty Lemon Drops, Dreamworld |
| 21 | 14 | TRUCK TRAIN TRACTOR , the Pastels, Glass |
| 22 | 18 | CRYSTAL CRESCENT , Primal Scream, Creation |
| 23 | 19 | LOVE LASTS FOREVER , Virgin Prunes, Baby |
| 24 | 29 | GODSTAR , Psychic TV and the Angels Of Light, Temple |
| 25 | 44 | SOMEWHERE IN CHINA , the Shop Assistants, 53rd & 3rd |
| 26 | 26 | DRAG RACING (EP) , Big Stick, Blast First |
| 27 | 43 | WHAT'S INSIDE A GIRL , the Cramps, Big Beat |
| 28 | 30 | KISMAZ , the Cramps, Ace |
| 29 | 28 | RIVER OF NO RETURN , Ghost Dance, Karbon |
| 30 | 45 | GIMME GIMME GIMME (A MAN AFTER MIDNIGHT) , Leather Nun, Wire |
- Compiled by Spotlight Research

INDIE ALBUMS

- | | | |
|----|----|--|
| 1 | 1 | THE QUEEN IS DEAD , the Smiths, Rough Trade |
| 2 | — | LONDON O HULL 4 , the Housemartins, Go! Discs |
| 3 | 2 | BORN SANDY DEVOTIONAL , the Triffids, Hot |
| 4 | 3 | CONTENDERS , Easterhouse, Rough Trade |
| 5 | 5 | MANIC POP THRILL , That Petrol Emotion, Demon |
| 6 | 8 | EVOL , Sonic Youth, Blast First |
| 7 | 4 | BACK IN THE DHSS , Half Man Half Biscuit, Probe Plus |
| 8 | 7 | VICTORIALAND , Cocteau Twins, 4AD |
| 9 | 6 | A DATE WITH ELVIS , the Cramps, Big Beat |
| 10 | 9 | LE MYSTÈRE DES VOIX BULGARES , Various, 4AD |
| 11 | 17 | GRAVE NEW WORLD , Discharge, Clay |
| 12 | 13 | WONDERLAND , Erasure, Mute |
| 13 | 11 | ONLY STUPID BASTARDS HELP EMI , Conflict, Model Army |
| 14 | 18 | RUM, SODOMY AND THE LASH , the Pogues, Stiff |
| 15 | 15 | AFTER MIDNIGHT , Restless, ABC |
| 16 | 19 | ANIMAL BOY , the Ramones, Beggars Banquet |
| 17 | 21 | COLOURBOX , Colourbox, 4AD |
| 18 | 12 | TEENAGERS FROM OUTER SPACE , the Meteors, Ace |
| 19 | — | ATROCITIES , Christian Death, Normal |
| 20 | 10 | STANDING UP STRAIGHT , the Wolfgang Press, 4AD |
| 21 | — | THE SINGLES '82-'86 , Play Dead, Clay |
| 22 | — | TOLERANCE , Blue Aeroplanes, Fire |
| 23 | 16 | REBRANDT PUSSY HORSE , Butthole Surfers, Red Rhino Europe |
| 24 | 24 | SILVER MISSILES AND NIGHTINGALES , Suicide Twins, Lick |
| 25 | 14 | HATFUL OF HOLLOW , the Smiths, Rough Trade |
| 26 | 30 | NO MINOR KEYS , Blues 'N' Trouble, Ammunition Communications |
| 27 | — | NIGHT OF A THOUSAND CANDLES , the Men They Couldn't Hang, Demon |
| 28 | 26 | PAINT YOUR WAGON , Red Lorry Yellow Lorry, Red Rhino |
| 29 | — | MEAT IS MURDER , the Smiths, Rough Trade |
| 30 | 22 | GRUTS , Ivor Cutler, Rough Trade |
- Compiled by Spotlight Research

INDIE HEROES SHOCK WORLD!



... THEY WANT TO BE NUMBER ONE IN THE CHARTS!

Yup, no messin' wiv the **Nightingales** — this time they're really 'going for it'. What's more as you sit back digging the super marvy Vindaloo 'Summer Single', did you realise that 'Gales mainman Robert Lloyd actually runs the label? Ya didn't? Read on, indie people. Gale Storm: **Eleanor Levy**

The Kinks had 'Sunny Afternoon'. Mungo Jerry had 'In The Summertime' and the Loving Spoonful celebrated 'Summer In The City'. The Nightingales, on the other hand, have given us Rita — 'Rockin' With Rita' to be precise — and, together with Vindaloo label mates Ted Chippington and We've Got A Fuzzbox And We're Gonna Use It, their aim is to produce the perfect musical accompaniment to sun, sea and sand in your knickers.

Which is all a far cry from what you'd normally associate with the Nightingales, a group whose past has been steadfastly, and happily, ensconced within the (monetary) confines of the independent scene.

The Nightingales have never been exactly, um, **easy** to listen to. Guitars going all over the place, drums keeping a very **individual** rhythm — and vocalist Robert Lloyd, whose capacity to sound like 10 different people during the course of an album can leave you scratching your head in a mixture of bemusement and glee.

Yet the Nightingales' latest album, 'In The Good Old Country Way', highlights a more immediately accessible sound, with cleaner production, violins and — gasp — real singing, polishing up the more wayward elements of Nightingales' noise.

It's a swing towards greater commercialism that the Vindaloo Summer Special record takes to even further extremes, courtesy of production from Stuart Colman, whose credits include Shakin' Stevens and Cliff And The Young Ones' 'Living Doll'.

As well as being vocalist with the Nightingales, Robert Lloyd is also the boss man who runs and masterminds the Vindaloo label. It's very much his baby,

though as he says, "I've got a few nannies helping now." Vindaloo was started back in 1981, faded out, then re-emerged two years ago, as Robert explains:

"I needed an outlet for a Nightingales album that was recorded; it was simply that. We got a few offers at the time, but they were all from indies and I just thought, 'Well, they can't give me anything I couldn't do for myself' — which was a bit naive, because it turned out to be a bit of a headache. But I've never wanted to run a record company."

What Robert does want to be, quite obviously, is a little bit more famous than he is now. His distress at the public's unwillingness to pick up on the latest Nightingales' album is plain.

"What with this single, and the Vindaloo Package Tour throughout July, I think the album will start selling again. It missed out on being promoted — but I

can't really blame the record company this time!" he says with a smile. "There was too much action on Fuzzbox at the time. The LP just sort of trickled out instead of getting the fanfares it should have got.

"But I think it's the kind of record we can sell a lot of over a period of time. I do hope, at least, that people will come back to it.

"Singing and being able to play your instruments was something I was never into that much. Now, I am more so. I just get really cheesed off with the way music — especially indie bands — has been going that way, where they've stopped writing songs at all and just create their own 'sound' and do three minutes blasts of that sound.

"And after doing a couple of albums with the Nightingales, I thought, 'F**king hell, we're getting that way. Let's get out of it quick.' And we didn't get out of it quick, but we are getting out of it.

"I think potentially we have a very wide market; I don't think we're particularly obscure. I know we go a bit off the wall on occasions during this album, but I can imagine all sorts of people liking it."

At this very moment, the Nightingales are touring Britain with Fuzzbox and Ted Chippington as the Vindaloo Package Tour, aiming to publicise the three acts.

"All the bands, Fuzzbox, Ted and the Gales, live within a mile of each other, so we see each other all the time. I just thought it would be a laugh and give us all a bit of exposure. We were getting more and more fed up with everyone being cynical about things. The whole campaign is quite a laugh really, because we're going, 'Here comes summer with Vindaloo!'"

The seven inch B-side of the single features the Nightingales' 'Let's Surf', and all the tracks on the 12 inch will also feature on the forthcoming Vindaloo compilation, so Robert's obviously going for it in a big way, helped by finances from the recent deal between Vindaloo and WEA.

"With 'Rockin' With Rita', we decided, 'Let's try and have a hit'," he explains, "and it cost a fortune to make. But what can you do? The alternative seems to be to put it in the bank and spread it out thinly between lots of people, or to just do something extravagant. And if it hits, we make something out of it, and if it flops — have another think about it.

"I just think it'll be really good, though. It'll look great on 'Top Of The Pops' — all of us. I want it to be number one."



● THE VINDALOO Summer Special line-up featuring les Gales, those luscious Fuzzbox gals 'n' wacky Teddy Chippington



'SAMANTHA FOX DOESN'T NEED AN OLD FART LIKE ME ANY MORE'

One of the great artistic projects of our generation was the Sammy 'n' Lemmy record — a single which, somehow, was never released. Sammy did all right for herself, but what about Lemmy? Robin Smith

investigates

Lemmy's forehead is the colour of a ripe orange. He had too much sun at the weekend when Wurzel took him to an air display. After much moaning and shuffling around in his room in Motorhead's house, Lemmy's emerged at two o'clock in the afternoon to face the day.

"You should use Oil of Ulay on your head," says Wurzel. "It would cool the skin down and it might help your hair to grow."

Motorhead using Oil of Ulay? So now we know the secret of their rugged good looks. Motorhead, though, are a band with plenty of surprises. Anybody who's never met them seems to think they eat babies for breakfast, chase old ladies down the street and practise satanic rites by night.

But their home is a cosy house in a London suburb. Next door lives a vicar who describes his neighbours as "interesting and friendly young chaps". He takes in the milk and mail when they're away.

Inside Motorhead's house, you'll find Lemmy's ever growing model aeroplane collection and books on World War II all over the place. Lemmy specialises in World War II fighter planes and to get the feel of history in his models, he and Wurzel enjoy flying in vintage aircraft whenever they can.

"We were up in this Messerschmitt

fighter," enthuses Wurzel. "It was really great. We did practice bombing runs on the airfield. When you do some of the manoeuvres it feels like your stomach is going to come out of your mouth."

"Being in one of those planes gives you a real sense of flying," says Lemmy. "You think of all those men years ago pitted against other with only their skill to save them. It makes you realise how brave they must have been."

But Motorhead are staying at home today, relaxing in the garden. For the past year they've been involved in a legal dispute with their old record company. The company put an injunction on the band stopping them from recording for anybody else, but Motorhead have broken free after paying an undisclosed fee.

To celebrate they've released the prime single 'Deaf Forever' — bringing a bit of vitality to the charts. Play 'Deaf Forever' after Bananarama or Doctor And The Medics and I'm sure you'll feel much better. Strangely enough, 'Deaf Forever' has been produced by hip hop exponent Bill Laswell. How curious.

"It might sound odd but Bill is a big Motorhead fan," says beefy drummer Pete. "He saw us at the Capitol in New York and said he wanted to work with

us. It's worked very well. We're always open to interesting ideas."

"The song is anti-war," says Lemmy. "I mean, when you're dead you can't hear anything. You're deaf forever. The song talks about the nasty side of war, not the glamorous things. All the blood, bones splitting and broken bodies. The kind of things kids don't realise that they're getting into."

"Look what happened at the Battle Of The Somme. All those young kids dying in a couple of hours for nothing. They were told to get up out of their trenches and walk across an open field. The Germans shot them down, just like it was a big shooting gallery."

"I worked out some ideas for a video. I came out with all these ideas for really spectacular battle scenes, people running all over the place and horses. But my manager said, 'I suppose you know how much this is going to cost?', so we dropped the idea. There won't be enough time to do one now anyway."

"We'll probably be going on the road for a year now," says Pete. "We're doing this big festival in Toronto, to raise money for liver transplants. We'll be playing in front of about 27,000 people."

"We're also popular in Italy. We did some dates there with Twisted Sister but we didn't see much of Dee Snider. He stayed in his room most of the time and he has a big bodyguard. It's all really heavy."

"We don't go in for too much of that kind of thing. We're quite conservative. I like to drink tea when I'm on stage. I have a big flask of it with me wherever I go. Sometimes we play in over 90 degrees of heat, so keeping your act together is very important."

"I like the lads to take it a bit slower for the first four numbers or so then we open up. We're a very clean band. We have to be in order to deliver. I'd hate myself if I thought I was letting the side down and so would everybody else if they thought they weren't pulling their weight."

"I think people have probably got the wrong idea about Lemmy. They think he's just a good time Charlie but he's not like that at all. The man has been much maligned. We love him."

Indeed, Lemmy seems to be the father figure of the group. What you appreciate about the current Motorhead line up is that there are no big egos. This band actually like each other.

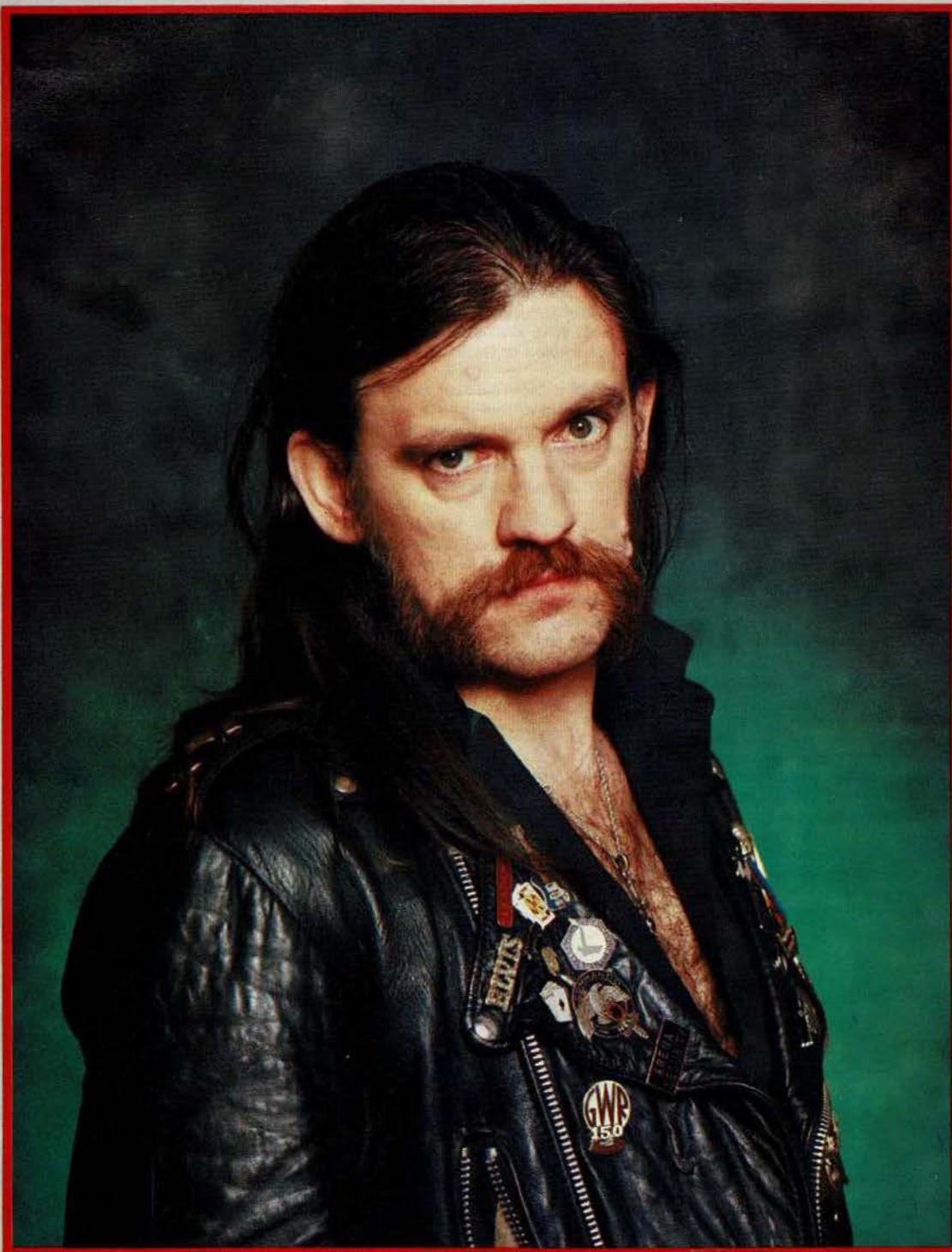
"In the past there was a feeling of people pulling apart, rather than working together," says Lemmy. "There have been some good moments in the past but nothing like this."

On its way is Motorhead's album 'Orgasmatron'. It's a fast and fiery piece of work... and be prepared for a few surprises from Lemmy's voice.

"I think I sound a lot cleaner on this album," he continues. "We hadn't come immediately off the road when we recorded it, so I'm on full power. I'm very pleased with the way it's worked out."

True to form, the album was written in a couple of days and recorded in less than three weeks. All we need now of course, is a tour.

"We're working on a number of stage effects but it all depends on what's practical and what we can



afford," says Pete. "When we couldn't record we must have lost £100,000 in sales."

"What we'd like to do is have some kind of train effect. We have a train on the album cover and it looks pretty good."

"Most of the money we make goes into touring," says Lemmy. "I also spend a bit on drink and enjoy myself."

"As far as I can see heavy metal bands are keeping music live and paying back their audiences for buying their records," says guitarist Phil. "They have the commitment to get out on the road as much as they can."

"There will always be a place for our kind of music," says Lemmy. "There will always be a place for good rock

and roll. It's always there giving everything else a kick up the backside."

"I can't understand why 60,000 people should go along to Wembley Stadium to see George Michael's bottom. Wham! had a string of about six pretty unmemorable records."

"But some people will always think we're morons. I've grown used to that fact but it doesn't mean I like it any better. Our records are still being ignored on radio. All you hear is the same kind of stuff four times an hour."

Of course, many people were looking forward to hearing the results of Lemmy's team up with Samantha Fox. Last year Lemmy and Sammy were planning on recording a single

together, but it came to nothing.

"Because of the Motorhead legal situation we couldn't do it," says Lemmy. "It would have been good, but Sammy has established herself on her own now. Samantha Fox doesn't need a boring old fart like me any more."

"Good luck to her. She's young and attractive and she's making a fortune. I think the people who criticise her are just jealous. There's been a backlash against her but I think she's strong enough and intelligent enough to ride it out."

"Samantha's a very attractive girl. It's not just her breasts. There are plenty of women with large breasts. Samantha has a lovely face."

LIVE

► IN TUA NUA, CROKE PARK, DUBLIN

Seven people trundle on stage resembling a motley circus troupe, such is In Tua Nua's peculiarity. Forty-five thousand odd hands flung skywards are testimony enough though, that In Tua Nua are not only accepted in Dublin but positively revered.

Supporting that tried and travelled Waterboys/Lloyd Cole And The Commotions/Simple Minds assemblage, In Tua Nua — in their native setting — wrested the undivided attention of virtually every paying customer and a large majority of we bloggers. All quite phenomenal considering their insignificant profile in England.

With characters hailing from a multitude of musical backgrounds, ITN are surely safe in the knowledge that their sound is inimitable, intriguing and, on the face of it, about as 1986 as the horse and carriage.

Leslie Dowdall's penetrating, husky larynx was definitely the fulcrum. A frail-looking blonde in floaty creation, her crystal-clear voice seemed oblivious to the drawbacks of being wafted out over a PA of such magnitude. A fledgling superstar in the Hynde mould.

The band, whom Bono apparently once described as having "a wonderful sound but no songs", have evidently rectified the situation. During 'Laughing At The Moon', the crowd was implored to "show me some emotion" which they duly did and remained equally rapt for an early ITN single 'Coming Thru', plus further highlights in 'The Ballad Of Saint Patrick' and a newie 'Boys Of America'.

Jefferson Airplane's 'Somebody To Love' had its cobwebs dusted down and its familiar hooks revitalised. It could almost have been an In Tua Nua original — inherently old-fashioned but a classic old love song, nonetheless.

The current single 'Seven Into The Sea' was pummelled out at breakneck pace to breakneck fervour, while a cover of U2's 'Two Hearts Beat As One' provided the concluding talking point. One wonders how many other groups would receive Bono's sanction — not to mention the audience's — for such a heretical act!

The weird and wonderful concoction of driving rhythm section, Uilleann pipes and slick, staccato violin-playing was very odd but equally as alluring. The sight of Brian O'Briain grappling with Ireland's marginally more melodic answer to the bagpipes was one of the day's truly memorable moments.

Up the Irish, however quaint!

Lesley O'Toole



Photo by Patrick Quigly



Photo by Tony Woolgar

◀ JAMES, THE BODINES, THE WEDDING PRESENT, RITZYS, LEEDS

This gig is grandly entitled 'The first Bag Of Nerves festival', and by the end of the evening this is a fitting epitaph, if not for the event then certainly for me.

Dave Gedge's Wedding Present are the best of the new crop of local talent. This is fast, exciting guitar music. This is urgency and numerous chord changes. This is the Buzzcocks gift wrapped...

The Bodines cop for the worst of the PA problems, their vocalist sadly lost somewhere amidst the first two rows of the dancefloor audience. The Bodines' music is deceptively simple and melodic, but the soundless mouthings of the singer made any real appraisal an impossibility.

After three stoppages, during which the audience is asked to sit down, and an acceptable sound finally cajoled out of the PA, James take to the floor.

James are a decidedly unusual band, singer Tim Booth appears a reluctant frontman, motionless, with a child-like serenity as he quietly chants into the microphone... then suddenly as if possessed he will fling himself about the floor in a mad whirl of arms and trunk.

Behind him the music seems to come from nowhere. Songs appear and disappear without the definition of beginnings and endings. From the whimsical 'So Many Ways', through the wah-wah laden 'Sandman', to the charmingly innocent 'Johnny Yen' and the falsetto of 'Chainmail', the set is good and full of moments, but sadly the performance lacks inspiration. James tonight were a refreshingly original band hindered by an unsatisfactory venue, and an inadequate PA. In the event their true potential was frustrated, and the final note was one of disappointment.

Nigel Holtby



Photo by Barry Plummer

◀ THE CULT, BRIXTON ACADEMY, LONDON

My first live encounter with the little baby dinosaur that is the Cult, and on this form it'll probably be my last. What is it I object to so strongly, I hear you ask? Posturing? Why not! Rock'n'roll? Love it. Leather and peroxide? Each to his own. Only three good songs in an almost two hour long set? You bet ya! Let's face it, after all the years that these Cult people have been slamming about the nation's clubs, you expect a little more than is delivered tonight.

'Revolution', 'Rain' and 'Sanctuary' are three great pop/rock songs, but after that all we get is slab after slab of sub-metal thrash and endless streams of the most ridiculous lyrics. "Here's a new song," screams Ian Astbury. "It's called 'Electric Oceans'". Excuse me while I spit my warm beer down someone's back. What kind of lost sheep must you be to fall for so much nonsense and believe it all actually means something?

To be a little bit fair, the sound tonight isn't that good, though I doubt there is much in the way of subtlety emanating from the stage to be heard under better circumstances. The crowd are rapidly melting under intense heat and as the evening drags on, as it surely does, more and more of the Cult faithful leave the sauna for a breath of Brixton air. Someone tells me that this band are highly regarded as the new Led Zeppelin, so I chew his balls off — buffoon!

Encore time, and the most ponderous attempt at the blues you'll ever hear. People begin to leave in their tens as the band search desperately for another song. "Do you want to hear another song?" screams the mouth. Oooh yes please, and a poke in the eye with a sharp stick too if you don't mind!

Andy Strickland

■ WIRE, HAMMERSMITH CLARENDON

If nothing else, Wire always managed to provoke some kind of extreme reaction in me. The last time I saw them, it was a very sorry excuse for entertainment. And now, six years on, I'm led to ask the same questions I asked then. Just why on earth they've decided to resurrect themselves is utterly beyond my comprehension. What they did tonight was to effectively bury all those fond memories I had of probably the greatest musical iconoclasts of the Seventies.

So conscious were the audience of their legend status, that I had the feeling that if Wire had come on and farted, they would have all gone bananas. The arty in joke was on overdrive as Newman, Lewis, Gilbert and Gotobed trundled on stage — a little older but basically still the same old up-yours-we're-doing-what-we-want merchants. They careered straight into the first number. Drowning in a sea of what could politely be called amorphous sound, I could hear not one sharp lyric and nary a familiar witty bass line. Every other song sounded like a rewrite of 'Our Swimmer' — two of them being retitled 'Serious' and 'Chicken Ties'.

'Come Back In Two Halves' was a welcome respite, but most of the set sounded horribly half-baked and revoltingly under-rehearsed. As I said earlier, Wire always do send me to one extreme or 'other, and this time I was filled with annoyance and disappointment. On the strength of two numbers — 'Three Legged Waltz' and 'Ambitious' — I'd say that they still could make me crumble with that old ferocious energy of theirs, but tonight, they were firing on one cylinder.

Nancy Culp

■ V CORPORATION, ROCKSHOTS, NEWCASTLE

Rockshots on Thursday is Newcastle's coolest dance night of the week, and V Corporation eschew the bump 'n' grind pub-pop of the area's hopeful no-hopers for a touch more class. They evidently have the sense to do well for themselves and, although it has little bearing on things Gallup nowadays, they also make some noble music.

Songwriter and bassist Nick Bagnall has already mentally recorded two LPs, before he's even set foot in the studio. I hope he's given time to develop and mature, because on this showing the band, fronted by the fruit pastille voice of Anna Ross, are already a ripe cherry well placed to garnish a cocktail of fine tunes.

To stick a label on their suitcases, I presume they are what you'd term soul-tinged. Heaven forbid though that it be mistaken for the opportunist soul of the likes of Love And Money.

With songs like 'Inside Destruction Business' or the exquisite 'Debris' (too ambient to display here), there's a rhapsodic undercurrent that harks back to the days when heroes wrote tunes at the piano at 4am, with empty Budweisers on the floor and neon filtering through the venetians.

I detect a certain schizophrenia in the commercial approach to songs like their possible first 45, 'This Is Radio'. Nick mustn't allow himself to be distracted by the assumption that a stage fronted by dancing public equals creative success.

If V Corporation take it slow and sure, the dancing will take care of itself.

Simon Beck



Photo by Chris Clann

◀ ZAPP/SHIRLEY MURDOCK, HAMMERSMITH ODEON, LONDON

Zapp's UK debut was always going to be a bit of a circus, bearing in mind that the man at the controls is Roger Troutman, a sort of trainee George Clinton who's high on wackiness but also, thankfully, high on good dance value.

So when he arrived on stage, carried shoulder-high from the back of the hall wearing a sort of 'It Ain't 'Alf 'Ot Mum' outfit complete with pith helmet, you knew the speed. The band went straight into some high choreography, high camp dancing. Roger was on and off stage every five minutes changing into the next outrageous number (or just taking most of his clothes off, sometimes), and for the first half-hour it was more fun than funk.

Not that the band didn't throw down during that time, but they had to work very hard on an audience that wanted to watch more than move. Shirley Murdock, one of the Zapp stable who emerged with a promising solo debut earlier in the year, did that solo material with the rest of the band in attendance. 'Truth Or Dare' was disappointingly received but delivered with admirable energy and style. She's a vocal and visual powerhouse, this woman... watch out.

That half-hour also saw some of the group's minor classic dance hits of the past five years go down the drain, especially 'Dance Floor'. And that despite all Troutman's efforts and that unmissable vocoder sound emanating from a kind of drip-feed tube out of the keyboard and into his mouth. A keyboard, need I add, with a neon 'Roger' sign out front.

'More Bounce To The Ounce' was the one that lived up to its name and got 'em going, and 'Heard It Through The Grapevine' was a better-advised cover than 'In The Midnight Hour'. Near the end they hit the newer hits and although 'It Doesn't Really Matter', is the one they're pushing again, the crowd sang out loud and clear that 'Computer Love' is the New Zapp Theme Tune IV U.

Paul Sexton

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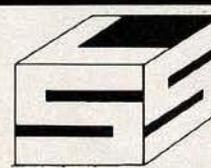
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LEICESTER Princess Charlotte (553956) **Chumba Wumba**
LONDON Camden High Street **Electric Ballroom (01-485 9006) James Blood Ulmer/Blues 'N' Trouble/Juice On The Loose**
LONDON Fulham Palace Road **Greyhound (01-385 0526) Mood Six/Bam Bam**
LONDON Hackney Amhurst Road **Club Mankind Kerouacs (01-986 3378) Ghost Dance/New Flesh**
LONDON Harlesden Mean **Fiddler (01-961 5490) Howard Hughes And The Western Approaches/Eugene**
LONDON Soho 50 **Fritch Street The Band Of Holy Joy**
MANCHESTER Anson Road **International (061-224 5050) Art Blakey And The Jazz Messengers**
NEWCASTLE St James's Park **Queen**
NEWCASTLE Tiffany's (612526) **We've Got A Fuzzbox And We're Gonna Use It/Ted Chippington/The Nightingales**
NOTTINGHAM Narrowboat Inn **The Ludovic Kennedy PRIXS/Pete Ramskill/Frank Strident**
OXFORD Polytechnic (68789) **The Dentists**
RAYLEIGH Pink Toothbrush (770003) **Blue In Heaven/The Bakers Sons**
STOCKPORT Boars Head **Charlotte And The Children Of Sin**

THURSDAY 10

BARROW IN FURNESS Bluebird (28481) **The Bodines**
BATH Moles Club (333423) **The Clockwork Orange**
BIRMINGHAM Grand Hotel **George Melly With John Chilton's Feetwarmers**
BIRMINGHAM Hogeys Wine Bar **Some Like It Hot**
BRIGHTON Kings Road **Arches Zap Club (775987) Zodiac Mindwarp And The Love Reaction**
BRISTOL The Bunker **Poison Girls**
LIVERPOOL Royal Court (051-709 4321) **We've Got A Fuzzbox And We're Gonna Use It/Ted Chippington/The Nightingales**
LONDON Camden High Street **Electric Ballroom (01-485 9006) Red Lorry Yellow Lorry/Ghost Dance/The Batfish Boys/Salvation**
LONDON Camden Lock **Dingwalls (01-267 4967) Buddy Guy And Junior Wells**
LONDON Dean Street **Gossips Lee Scratch Perry And The Upsetters**
LONDON Finchley Road **Ye Olde Swiss Cottage (01-221 5714) Juice On The Loose**
LONDON Finsbury Park **Sir George Robey (01-263 4581) Hackney Five-O**
LONDON Hammersmith **Palais (01-748 2812) Celia Cruz With The Tito Puente Orchestra/El Sonido De Londres**
LONDON Hoxton Square **Bass Clef (01-729 2476) The Tommy Chase Quartet/Kelvin Chritiane Quartet**
LONDON Kentish Town **Town And Country Club (01-267 3334) INXS**
LONDON Mornington **Crescent Camden Palace (01-387 0428) Screaming Blue Messiahs**
LONDON Walthamstow **Royal Standard (01-527 1966) Angie Bowie/O Wow**
LONDON Wardour Street **Wag Club (01-437 5534) Swing Out Sister**
LOUGHBOROUGH University (263161) **Rent Party**
MANSFIELD Brig-o-doon **Dead Fingers Talk**
NEWCASTLE Melbourne Street **Riverside (614386) The Mekons**
SOUTHAMPTON West Indian Club **Groundhogs/Mandragora**

FRIDAY 11

BRENTWOOD Essex Arms **My Bloody Valentine/Thatcher On Acid/Modesty Blaize**
BRIGHTON Kings Road **Arches Zap Club (775987) The Potato Five**
BRIGHTON Pier **Poison Girls**

THE WORLD'S MOST UPFRONT LIVE GUIDE

● ZODIAC M: Brighton, Thursday; Sutton, Saturday; Wolverhampton, Sunday



Photo by Joe Shutter

CHELMSFORD Chancellor Hall (265848) **Dumpy's Rusty Nuts**
CHELLENHAM Queens Hotel **Georgie Fame And The Blue Flames**
DUDLEY JB's (53597) **Beki Bondage And The Bombshells**
DUDLEY Oakham **Wheatseaf Goats Don't Shave**
GLOUCESTER Leisure Centre (36498) **Half Man Half Biscuit**
HAWKSHEAD Village Hall **Les Turds/Another Cultural Tenancy/Legendary Uncle Tadpole/Lazy Pick-Ups/Hot And Horrid/Here Ends The Empire**
HULL Adelphi Club (48216) **The Mekons/Body On The Line**
LINCOLN Ridgeway Hotel **The Bodines/The Waltones**
LIVERPOOL Royal Court (051-709 4321) **We've Got A Fuzzbox And We're Gonna Use It/Ted Chippington/ The Nightingales**
LONDON Chalk Farm **Haverstock Hill Enterprise (01-485 2659) The Chesterfields/Talulah Gosh**
LONDON Covent Garden **Rock Garden (01-240 3961) The Glitter Band**
LONDON Fulham High Street **Kings Head (01-736 1413) Blues 'N' Trouble**
LONDON Hammersmith **Clarendon (01-748 1454) The Leather Nun/Into A Circle/All About Eve/The Phoney American Accents/The X-Men/Cheston Hestons**
LONDON Hammersmith **Riverside Studios (01-748 3354) Lenny Henry/Raw Sex/Mint Juleps**
LONDON New Cross Road **Royal Albert (01-692 1530) Juice On The Loose**
LONDON Palmers Green **The Fox (01-886 9674) John Otway**
LONDON Wembley Stadium **Queen**
SLOUGH Farnham Road **The Centre (21256) The Fall**

SATURDAY 12

BRISTOL Colston Hall (291768) **Half Man Half Biscuit**
BRISTOL Mardylke **The Hamsters From Hell**
COVENTRY General Wolfe (688402) **Beki Bondage And The Bombshells**
HASTINGS St Leonards **Mr Cherrys Antz Avenue**
KENT Custom Bike Show **Dr Feelgood/The Groundhogs/April 16th**
LONDON Brixton **Old White Horse (01-274 5537) The Rain Gods/The Harpoons**
LONDON Camden **Dublin Castle (01-485 1773) The Balham Alligators**
LONDON Hammersmith **Riverside Studios (01-748 3354) Lenny Henry/Raw Sex/Mint Juleps**
LONDON Kentish Town **Town And Country Club (01-267 3334) The Fall**
LONDON Wembley **Arena Queen**
MANCHESTER Anson Road **International (061-224 5050) We've Got A Fuzzbox And We're Gonna Use It/Ted Chippington/The Nightingales**
MANCHESTER Peter Street **Galley (061-832 3597) John Cooper Clarke/Judge Happiness/Ken Longden**
SHEFFIELD Leadmill (754500) **The Triffids/Electric Morning**
SOUTHEND Alexandra Street **Jeanettes The Shakers**
SUTTON IN ASHFIELD Golden Diamond **Zodiac Mindwarp And The Love Reaction**

SUNDAY 13

BIRMINGHAM Icknield Port Road, **Portland Club (021-454 8960) We've Got A Fuzzbox And We're Gonna Use It/Ted Chippington/The Nightingales**
GLASGOW West George Street **Daddy Warbuck's (041-332 9657) The Television Personalities**
HULL Tower Ballroom (228110) **Dumpy's Rusty Nuts**
LONDON Camden Lock **Dingwalls (01-267 4967) The Tommy Chase Quartet (Lunch) The Most/The Innocents/Uncle Eric's Backstairs Creepers (Eve)**
LONDON Euston Road **Shaw Theatre (01-388 1394) The Jazz Defectors/Steve Williamson Quartet/The Renegades/Paul Weller**
LONDON North Finchley **Torrington (01-445 4710) Blues 'N' Trouble**
TAMWORTH Rathole **Beki Bondage And The Bombshells**
WOLVERHAMPTON Scruples (53754) **Zodiac Mindwarp And The Love Reaction**

MONDAY 14

BIRMINGHAM Barrel Organ (021-622 1353) **Goats Don't Shave**
BIRMINGHAM (021-772 0217) **Chumba Wumba/Generic/Culture Shock/Napalm Death**
BRIGHTON Kings Road **Arches Zap Club (775987) Bone Orchard/Cheyne Dance/Unbelievables**
LONDON Camden Lock **Dingwalls (01-267 4967) Dirty Money/Abundance/Funmi**
LONDON Fulham High Street **Kings Head (01-736 1413) John Otway**
LONDON Fulham Palace Road **Greyhound (01-385 0526) State Of Play**
LONDON Greek Street **Le Beat Route (01-734 6308) Bam Bam/Blood Brothers/Programme B/Splat On That/No Spare For Grey**
LONDON Kentish Town **Town And Country Club (01-267 3334) We've Got A Fuzzbox And We're Gonna Use It/Ted Chippington/The Nightingales**
STOKE Shelleys (322209) **Beki Bondage And The Bombshells**

TUESDAY 15

BIRMINGHAM Burberries (021-643 1500) **Twenty Flight Rockers/The Scarecrows**
BRISTOL Bierkeller (28514) **We've Got A Fuzzbox And We're Gonna Use It/Ted Chippington/The Nightingales**
COVENTRY Hand and Heart (618037) **Chumba Wumba/Decadence Within/Aberration**
LONDON Camden Lock **Dingwalls (01-267 4967) The Shop Assistants**
LONDON Covent Garden **Rock Garden (01-240 3961) Skinside Out/V-Sor, X**
LONDON Depford **Douglas Way Albany Empire (01-691 3333) Gil Scott-Heron/A Mere Facade**

NEWS

DIGEST

edited by
robin smith

● **Willie Colon**, the famous son of Mr Full Colon, will play a show at the Hammersmith Odeon on Monday, July 14. Willie will be accompanied by a 13 piece backing band if they can fit them all on stage. Tickets are £5 in advance or £6 on the door.

● **Eric Clapton** has added a date to his tour. He'll be playing the Birmingham NEC on Tuesday, July 15 with Phil Collins on drums. Tickets are available now.

● **The Art Of Noise** will be playing the Hammersmith Odeon on Friday, August 15. This will be the end of a month long round the world tour taking in America, Hawaii and Japan. Tickets for Hammersmith are on sale now from the box office and usual agents.

● **Motorhead** have been added to the bill at the Castle Donington heavy metal festival on Saturday, August 16. This will be the band's first appearance since their tenth anniversary concerts at Hammersmith Odeon over a year ago. Motorhead's album 'Orgasmatron' will be out on Monday, July 14 and they're planning a full British tour in October.

● **Love And Money** have announced some Scottish dates. They'll be playing Edinburgh Hoochie Coochie Friday, July 25, Aberdeen Venue 26, Dundee Dance Factory 27. Dates south of the border will be announced soon.

● **Trouble Funk**, Washington's hottest go go band, make their British debut with two London shows this month. They'll be playing Brixton Fridge on Monday, July 21, followed by the Town And Country Club the following night.



GOING ALL THE WAY

■ **Sly Fox** release their debut album 'Let's Go All The Way' on Monday, July 14. The chaps have a fine pedigree — Gary Cooper used to be with Funkadelic and he's played and sung on no less than 14 gold and platinum discs. Michael Camacho is an actor as well as a singer. He's been in several New York plays.

● **New Model Army** have lined up a few dates. They'll be playing the Essex Rock Festival at Mersea Island near Colchester on Saturday, July 26, and they'll be supporting the Damned during their anniversary show under a big top in Finsbury Park on July 27. New Model Army will also be playing a show with Feargal Sharkey, Joolz, Lloyd Cole, Icicle Works and the Pogues at the Birmingham NEC on Saturday, August 2 to raise money for Oxfam.

● **Five Star** release their single 'Find The Time' on Monday, July 14. The 12 inch features both a 'midnight mix' and a dub version of the song.

Five Star, who are due to release their second album in mid August, should be touring in September. Dates will be announced soon.

● **Tim Finn**, the ex-Split Enz singer, releases his single 'Carve You In Marble' on Monday, July 14. Taken from his album 'Big Canoe', Tim wrote the song for his girlfriend. How sweet.

● **Eddy Grant** releases his single 'Dance Party' on Monday, July 21. His album 'Born Tuff' will be out in mid August.

● **Frankie Goes To Hollywood**, Status Quo, Five Star, Feargal Sharkey and UB40 will be some of the stars taking part in a two hour television pop show screened on ITV on Friday, August 20. 'Rock Around The Dock' will come from the restored Albert Dock complex in Liverpool and it will be hosted by Radio One DJ Gary Davies.

The show will be recorded over four nights at the end of this month, in front of an invited audience of 1,700 people each night. The groups will be performing on a giant platform actually floating in the water. Let's hope they don't have a few too many before they go on.

■ **Nu Shooz** follow up 'I Can't Wait' with 'The Point Of No Return' on Monday, July 14. Written by Nu Shooz partners John Smith and Valerie Day, the flip side is 'Goin' Thru The Motions'. The 12 inch has a dub mix and an extended mix of 'Point Of No Return'.

● **Boy George** has denied reports he's a drug addict and says he certainly won't be dead in eight weeks.

He says that national newspaper stories claiming he's heavily involved in heroin just aren't true. George says he's "fit enough to run in the London Marathon" and reports about him being close to death are "stupid".

He adds that his remarkable loss in weight is merely the result of strenuous dieting.

● The legendary **Reading Rock Festival** is back in action after a two year break, and true to tradition it will be held for three days over the August bank holiday weekend 22, 23 and 24.

The festival came to an end in 1983 when the old site became unavailable, but now the Festival will be held on a new site down Richfield Avenue close to the old venue. Acts for Reading '86 will be announced soon but three day tickets are already on sale at £17.95 each, from NJF/Reading Festival, PO Box 1AJ, London W1A 1AJ. Make crossed cheques or postal orders payable to NJF/Reading Festival and enclose a sae.

● **Paul Weller** and Mick Talbot of the Style Council are behind a series of 'Soul On Sunday' shows at the Shaw Theatre in Euston Road, London. On Sunday, July 13 you can see the Jazz Defektors and the Renegades, while Sunday, July 20 boasts Hindsight and the Party Chambers Group. The show starts at 7.30pm and tickets are £5 or £3.



CHRIS SUTTON

DON'T GET ME WRONG



DaVoor

NEW 45 RPM 7" AND
DOUBLE SWEET 12"

7" - POSP 799
12" - POSPX 799

BY JAMES HAMILTON

B P M

ODDS 'N' BODS

COMMUNITY RADIO plans, rather as suspected after so long a delay, have been shelved for the moment while the government evaluates the recommendations of the **Peacock Committee's** report on broadcasting in general; however Tory party chairman **Norman Tebbit** (once head of the Department of Trade and Industry and keen for radio deregulation himself) insists that the delay will be only temporary (whatever length that means) ... **London Records** have snapped up Chicago's **DJ International Records** and associated labels **House Records** and **Underground** for the UK, with their own logo here, meaning that **Cooltempo** no longer have **Farley 'Jackmaster' Funk & Jessie Saunders** here — incidentally the label's founder **Rocky Jones** confirms and clarifies: "Garage Music is stuff like **Dhar Braxton** and **Gwen Guthrie** from New York, Chicago music is called **House Music** after the **Warehouse Club** in Chicago — know the difference!" ... New York based **Arthur Baker**, originally from Boston himself, has produced an anthem for the music actually called 'Chicago' and plans a massive promotion that should boost the sound even further and pull the rug out from under the Chicagoans? ... **EMI's** disco pluggier **Ian Dewhurst** reports from New York that **Cultural Vibe** 'Ma-Foom-Bey' is the garage crazed city's hottest hit, which doubtless all the Brits about to descend on the Big Apple for the **New Music Seminar** will discover for themselves ... 'Krush Groove' is showing at **London Kings Cross Scala** cinema this Thursday-Sunday (10-



LONDON RECORDS now release here the kings of rap 'n scratch, **RUN-DMC**, whose 95bpm 'My Adidas' (**LONX 101**) is so concerned with footwear it's the **B Boys** 'Blue Suede Shoes', while (with their instrumentals too) the 105½bpm 'Peter Piper' coupling is fast catching up in popularity, having harder cutting and nursery rhyme chants. Also on UK release is their massively selling US LP 'Raising Hell' (**LONLP 21**), hottest tracks on the floor so far being the percussive 96½bpm 'Is It Live', violently scratching 0-97bpm 'Hit It Run' and jaunty (0-127½-0bpm) 'You Be Illin'. It's all much more stark and demanding than the **Full Force** type of productions, so may not take every dancehall by storm ... but it's certainly def.

13) ... **Midnight Star** 'Headlines' has been remixed by the **Wrecking Crew** ... **Stock Aitken Waterman** present **Mondo Cane** featuring **Dee Lewis & Coral Gordon** with guest star **Georgie Fame** is the cumbersome label billing on their 103½bpm bossa nova cover version of **Richie Cole's** 'New York Afternoon', due on **Lisson Records** soon and already burning up the airwaves ... **Roger Troutman**, who really Zapped London with a tightly disciplined all happening stage show which owed

much to past soul heroes, went straight on up to Scotland to produce eccentric P-funker **Jesse Rae** — I myself was at the far north-western tip of Sutherland two Mondays ago with **Spud Murphy** watching the sun set at 10.34pm, and the sky stay red all night long! ... **BBC Radio London's** live link with New York's **WBLB** on July the Fourth was, for its **Hammersmith Palais** section, to all intents and purposes the **Steve Walsh** show, as the large one shouted "I Am Steve Walsh!" no less than 18 times in an

hour — **Masquerade's** presentation of 'The Solution (To The Problem)', with its "we can work it out" chant of optimism, was ironic considering it coincided with a guy brandishing a knife at the bouncers ... **Brian D Mason** (**Cricklewood Ashtons**), driving a Porsche 911SC Sport Tarca with personalised plate 557 BDM, reckons he's one up on **Steve Walsh's** very second hand personalised Rolls Royce! ... **Morgan Khan**, still unable to discover a British **Michael Jackson**, enthuses that **Streetwave** have at least signed **LaToya Jackson**, doing a duet with **Cerrone** ... **Lulu's** original may yet be remarketed, but in the meantime she's re-recorded a faithful (though lukewarm when compared with her energy 22 years ago) 0-138½-126½-138-0bpm version of the party classic 'Shout' (Jive LULU T1), which surprisingly has competition from the deliberately (and not so incisively) rearranged brand new 148½-0-148½-0-126-147-152-0bpm treatment by **Buddy Curtess And The Grasshoppers** (Mercury BUD 112) ... **Tania Maria** at **Euston's Shaw Theatre** on Sunday July 27 coincides with **Anita Baker** at **Hammersmith Odeon** — where this Saturday (12) **David Sanborn** is in concert, while **Willie Colón** burns up **Hammersmith Palais** Monday (14) ... **Thomas & Taylor** have left **Cooltempo** ... **Technics** have already launched a vari-speed compact disc player, giving plus/minus eight per cent just like their record decks! ... **Man Parrish** appears at **Bolts** sometime during Bournemouth's Gay Pride Festival fortnight 11-27 July ... **Russell Harries**, having moved to Scotland from Bournemouth, boasts he plays real club music at **Stirling's Le Clique** where he welcomes funky PAs and coach parties (call 0786-814714 evenings) ... **Johnny S**, looking for other mixing gigs on 01-521 1871, cuts up **Stoke Newington's Nine-Eleven** club Saturdays with **Elvis** and **Val Haywood** ... **Steve Aspey**, at **Kensington's The Park** Fridays now, is joined at **Oxford's Parkers** next Tuesday (18) by **Bob Masters** ... **Paul**

continues over

FRESH OUT THE BLOCKS, THE U.S. MILLION SELLERS, THE STARS OF KRUSH GROOVE, THE MASTER EMCEES, LADIES AND GENTLEMAN...

L.P. + M.C.

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LON L.P. 21
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from 15th July

RUN DMC

CHILLIN' IN THE U.K.

Def Single
7" + 12"

MY ADIDAS PETER PIPER

LON(X) 101
from 8th July



BPM

from previous page

M and Fleck start funkling specialist Wednesdays at Oldham's Royton **Scandalls** next week (16)... **Teena Marie** on her 'Emerald City' LP sleeve says she's trying to sound "green" — rather than black or white — to break away from our confining preconceptions... **SORRY, WRONG BEAT!**

HOT VINYL

GWEN GUTHRIE 'Ain't Nothin' Goin' On But The Rent' (Boiling Point POSPX 807) Beware, creative marketing at work! Initial UK pressings of this grittily nagging subdued 107 $\frac{1}{4}$ bpm jiggy roller only feature Larry Levan's two mixes (plus the 74bpm 'Passion Eyes'), and cost around £3, whereas the far better value £5 import also includes the widely considered superior two Mark Berry remixes to make a five tracker. Obviously Berry's mixes will be made available here too eventually, by which time you'll have spent £6 if buying domestic vinyl to get them all. Anyway, the song's turning out to be quite sneaky and huge at soul venues, but I remain doubtful about its crossover appeal.

THE MAIN INGREDIENT 'Do Me Right' (Cooltempo COOLX 126) The veterans return on an excellent Kenny Beck-penned very wriggly 108 $\frac{1}{2}$ bpm imploring soul nagger with its distinctive near hysterical semi-falsetto vocal choppily stabbing the bubbly beat (inst flip)

LOU RAWLS 'Stop Me From Starting This Feeling' (Epic TA 7263) Sorry I still haven't had time to BPM the other three tracks on this 12 inch (it is summer!), the main one however being the hot one, his long awaited classy vintage sounding soaring 56 $\frac{1}{2}$ /113-113 $\frac{1}{4}$ bpm mellow swinging canterer which has been in Capital Radio's listeners-voted Hitline for weeks already.

SHIRLEY JONES 'Always In The Mood' LP (US Philadelphia International Records ST 53031) The solo Jones Girl's set sizzles on slow side



NOVA CASPER 'Turned On To You' (Bluebird/10 BRT 24) Mrs Gerry Trew seductively covers the hard to find and already bootlegged big boom oldie by 80's Ladies, a sultry swaying 91 $\frac{1}{2}$ -0bpm jogging slow roller (inst flip) which has exploded on white label in the original's absence amidst complimentary comparisons.

one with her haunting, piano triplets rumbled, US hit 67/33 $\frac{1}{2}$ bpm 'Do You Get Enough Love?' lovely bittersweet (0-1)64bpm 'Last Night I Needed Somebody', delicately drifting 41bpm 'Breaking Up' and soulful disillusioned 77 $\frac{1}{2}$ bpm 'She Knew About Me' ("I didn't know about her"), all superb. Less essential is up tempo side two, on which the snappily strutting 118 $\frac{1}{2}$ bpm 'I'll Do Anything For You' beats the (0-1)114 $\frac{1}{2}$ -0bpm 'Surrender', (0-1)125 $\frac{1}{2}$ bpm title track, 136bpm 'Caught Me With My Guard Down'. But, oh, that side one!

O'CHI BROWN '100% Pure Pain' (Magnet MAGT 296) With a long instrumental lead in, this Pete Waterman produced breezily wriggling attractive 113 $\frac{1}{2}$ bpm cool little strider, so far only seen on buzz-building white label, is like a less aggressive Prince.

PATTI LABELLE 'Oh, People' (MCA Records MCAT 1075) Steering a safe MoR course maybe, her gorgeous lush soaring 101 $\frac{3}{4}$ bpm swayer has enough mellow soul and beauty surely to offend nobody and delight many. Pure class.

PIECES OF A DREAM 'Joyride' LP

(US Manhattan ST 53023) The young jazz-funkers feature soulful vocals, mainly on the Lenny White produced first side, Maurice White handling side two, the tight set thus breaking down into the jiggy 105 $\frac{1}{2}$ bpm 'Save Some Time For Me', Vandross-ish 113 $\frac{1}{4}$ bpm 'I Can Give You What You Want', Hancock-ish 0-103 $\frac{1}{2}$ bpm 'Joy Ride' 12 inched 99 $\frac{1}{2}$ bpm 'Say La La' by Lenny, and swaying 107 $\frac{1}{2}$ bpm 'Love Of My Life', jittery 0-115 $\frac{1}{4}$ bpm 'Winning Streak', instrumental 68-0bpm 'Careless Whisper' (yes, George's), 0-32bpm 'Sunshine', 116-116 $\frac{3}{4}$ bpm 'Outside In' by Maurice.

SALT-n-PEPA 'I'll Take Your Man' (US Next Plateau NP50043) Out a while and getting big, this 'Peter Piper'-ish spirited very Roxanne Shanté-style bragging declamatory rap has a hot scratching 0-100 $\frac{1}{2}$ bpm beat (inst flip), solid hip hop rather than a pop gimmick, and good.

CON FUNK SHUN 'Burnin' Love' (Club JABX32) Punchy bass and patterning percussion power a smooth Total Contrast-type (0-1)115 $\frac{1}{2}$ bpm carterer, in three mixes, remaining bland to these ears.

SHOT featuring Kim Marsh 'Main Thing' (Affair Records FAIR 2, via PRT) You've got another think coming if you think I'm going to re-BPM this chick keened bumbling and tugging dated jiggy weaver now it's finally out here! On import pressings it was 102 $\frac{1}{2}$ (intro)-103 $\frac{1}{3}$ -105 $\frac{1}{3}$ -105 $\frac{1}{2}$ -105 $\frac{1}{3}$ -105-106 $\frac{2}{3}$ -105 $\frac{1}{3}$ bpm, with a 102 $\frac{2}{3}$ (intro)-104 $\frac{1}{3}$ -105 $\frac{2}{3}$ -105 $\frac{1}{4}$ -105 $\frac{1}{2}$ -106 $\frac{1}{2}$ -105 $\frac{1}{3}$ bpm Dub Mix. Track that if you can!

FATTBURGER 'I Knew That' (LP 'One Of A Kind' US Golden Boy Jazz GBJ-2001) Pleasant jazz-fusion set sparked by this remorselessly driving gradually accelerating 112-113-114bpm jittery jaunty instrumental half-stepper, likely to have been huge six years ago!

RICK JAMES 'Sweet And Sexy Thing' (Motown ZT 40756) Yet another typical 117bpm tight strutter, with its instrumental and the old whipping 130 $\frac{1}{2}$ bpm 'Super Freak' as equally sexist flip.

ALEEM featuring LEROY BURGESS 'Fine Young Tender (Remix)' (Atlantic A9401T) Unfortunately the cult group's strong album track has been dissipated by its 114 $\frac{3}{4}$ bpm rambling remix (dub and typically groaning similar 104 $\frac{1}{2}$ bpm 'Two Faces' flip).

CHAKA KHAN 'Love Of A Lifetime' (Warner Bros W8671T) Scritti Politti co-prod/penned disappointingly disposable 118 $\frac{1}{4}$ bpm techno-pop.

E.G. DAILY 'Say It, Say It' (A&M AMY 313) Looking like Pia Zadora although a bona fide Madonna clone as she's produced by Jellybean, the rasping blonde's 114 $\frac{3}{4}$ bpm inconsequential jiggle may be too rambling for even pop jocks here (dub flip).

DANCE IN REVERSE 'Dance Me To The Floor' (US Atlantic 0-86808) Madonna pitched flurrying 121bpm pop disco in three mixes.

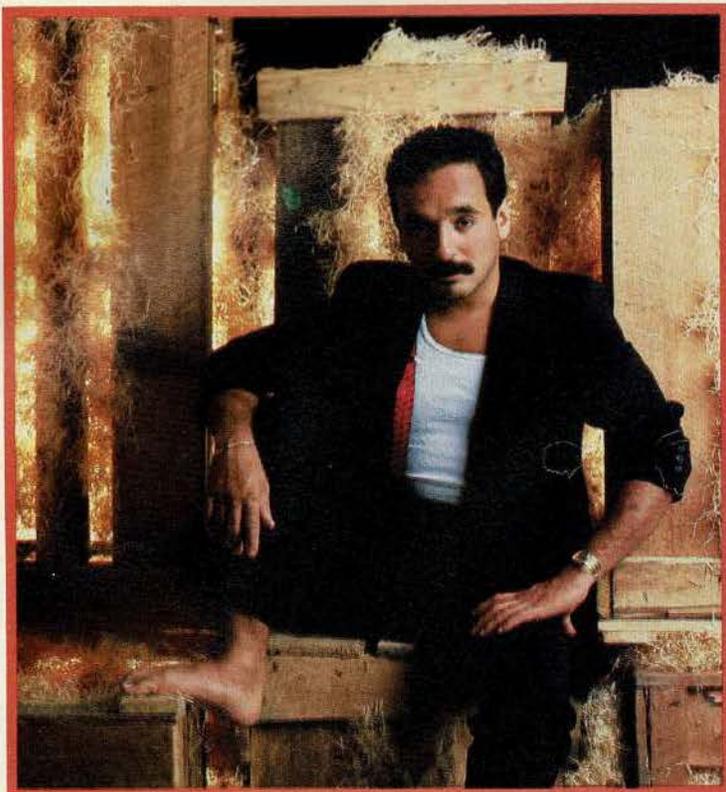
GAVIN CHRISTOPHER 'One Step Closer To You' (Manhattan 12MT 10) Lightweight 112bpm alliance (in four versions) of Eurobeat, electro and the Change 'Searching' rhythm, sort of, mainly for radio.

EUGENE WILDE 'Diana' (MCA Records MCAT 1046) Eugene, currently visiting here, had the potential to be a superstar but sadly blew it — hopefully only temporarily — on his most recent album, whence cometh this Richiesque 0-38 $\frac{1}{2}$ /77bpm slow slush.

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WILLIE COLON

JUMPIN' TO THE HEAT

Does the fire department know about this woman? The way she kiss is like an arsonist, so says Willie Colon, and he might just be talking about his leading lady. Phew, what a scorcher.

If you checked the Colon credentials a couple of weeks back in Index, you'll recall us saying that this 36 year old New Yorker, a third generation Latino, is a right clever dick. Or clever Willie, same thing really. When he isn't blowin' and a-singin' those Latin rhythms with trumpet and trombone in tow, he's an actor in Spanish soap operas, and a right old moneyspinner it sounds.

"We have about 26 million, maybe 30 million Latinos in America," he says. "And these soaps are getting ratings on a par with 'Dynasty', 'The Colbys' and so on." Willie's current meal ticket is a series called 'The Usurper'. "I'm flying backwards and forwards to Caracas every week to do it at the moment. I'm playing a musician in it, one of the star's paramours, one of her lovers. Too bad it's not true, she's great looking."

Soapy old Willie tries his best to combine the two careers. "I've done a couple of other movies. Usually when I do any acting gig, I've got to be able to get some of my music into the film. Eventually, if they offer me a couple of million dollars, I might concede." This man either has a great sense of humour or the same agent as Joan Collins.

Anyway this time he managed to get his music used as the theme tune, and pretty well qualified he is. Just 14 years after Colon was born in the Bronx he had his first group, and by

the time he was 17 he'd gone one better and formed the Willie Colon Orchestra. He's won four Grammys down the years and although he's known for his Spanish language stuff, he's happier writing and singing in English, his first language.

"I grew up on the old-timers like the Rolling Stones" — oops, Mick Jagger has just set fire to his copy of *RM* — "and over here, James Brown. Now I listen to Evelyn 'Champagne' King, Yes, even Miami Sound Machine."

MSM, of course, are in much the same boat as Willie, because they recorded in Spanish for a long time before the English breakthrough happened.

"I would be a rocker and they would be soft core, bubblegum as far as Latin production goes," he says. Don't people get a bit annoyed that he should, in their eyes, sell out by changing languages? "There is always that resistance, but what counts is the result. It's just for the sake of tradition with those people that say that. It doesn't mean anything because they're not buying any records."

"Dance music is what I really want. I'm just glad it's happening. I've been floating around with this kind of dance-synthesiser music for about two years now."

Only one thing's a bit suspicious — a soap opera star talking about arsonists and fuero fuero? I reckon he knows something about that Rovers Return business.

● PAUL SEXTON

AFTER THE REAL ROXANNE....

HERE COMES

JOESKI LOVE

PEE-WEE'S DANCE

7" AND EXTENDED 12"
AND ON THE WAY

Chrysalis **COOLTEMPO**

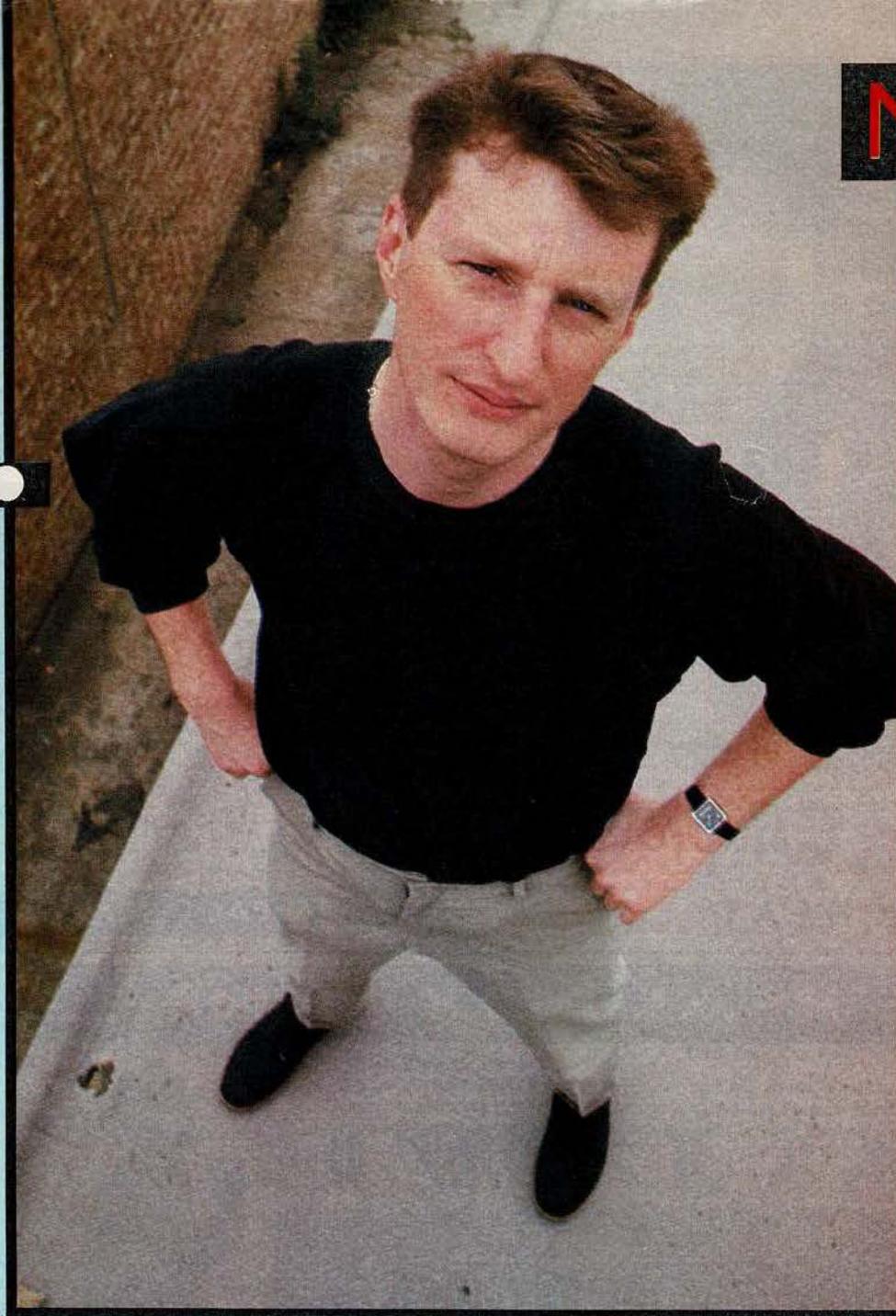


MAIN
INGREDIENT
66 DO ME RIGHT 99

DOUG E. FRESH
66 ALL THE WAY
TO HEAVEN 99

U.T.F.O.
66 KANGOL + DOG 99

COOL TEMPO FRESH NEW BEATS



JUST AN OLD SOUL BOY FROM BARKING

BILLY BRAGG DIDN'T JUST GROW UP ON PUNK ROCK AND 'CLAUSE FOUR'; HE GREW UP ON MOTOWN, THE FOUR TOPS AND 'LEVI STUBBS' TEARS'

THIS SOUL HEART OF MINE: **STUART BAILIE**
SOULFUL PHOTOGRAPHY: **EUGENE ADEBARI**

Now this is uncanny, I'm talking to Billy Bragg about his new release, 'Levi Stubbs' Tears', when he catches the sound of a record being played on the radio next door. The record is 'All In The Game', by the Four Tops. The singer is Levi Stubbs.

The interview is adjourned for three minutes as he urges silence, then stands up and hollers, 'C'mon, Levi! Sing it up now! Wwoah... beautiful!' Meanwhile, I'm sitting there, trying my best to pretend that this is all perfectly normal. When quiet is eventually restored, I ask a very animated Mr Bragg why he has been moved to write about this particular singer.

"You have this vision of Levi Stubbs knelt in the spotlight. He's just got a great cry in his voice; he can put so much passion into sometimes quite trite lyrics."

Would you call yourself a big Motown fan, I ask Bragg?

"I'm an absolute Motown fetishist. I buy every book I see and every obscure record I can find in the States. I'm a terrible vinyl junkie, so American record shops are just like treasure houses.

"We'd been down in Atlanta, Georgia, and we were joining the Smiths in a suburb of Detroit to do the first gig of their tour. So we flew into Detroit airport, and we're standing there, and there's f**ing James Brown waiting for his luggage!

"Even going to Detroit does me in, anyway; every time I get there all I can hear is the original version of 'Dancin' In The Street' — 'Baam, bam baam baam, thwack, thwack!' and that great drum sound. It really excites me: it's like a bit of a pilgrimage. So when I saw James Brown, I was, like, gobsmacked!

"I got his autograph, and a photograph of me and him shaking hands. My mate couldn't get the camera to work, and James Brown was just about to walk away and he said, 'You've just missed the photograph of a lifetime, son.' And funnily, the camera came on just then.

"Hitsville USA is this house in Detroit where they had the studio which all the really great Motown songs were recorded in — from the golden era of the Sixties up to 1970. When I got the car map out, I just couldn't resist it — there was West Green Boulevard. I guided us down it, and I says, 'Slow down, slow down, stop!' It was Sunday, and it was closed down, but I got a little colour photo of Hitsville USA, which is on my sideboard.

"It's a stupid, kiddie thing to do, but that was the music that helped to explain to me the difficulties of going through the first tender emotions. It wasn't the end of the world; a few zits weren't going to destroy me. You can't beat Motown for real teen angst. That's reflected, I suppose, in 'Levi Stubbs' Tears'."

'With the money from her accident she bought herself a mobile home,

So at least she could get some enjoyment out of being alone.'

'Levi Stubbs' Tears', Billy Bragg

It's quite a depressing song, isn't it?

"I've always written songs about inadequate people, because I think I'm a bit of an inadequate person myself. But you try to observe it in a positive way; you try not to write a song in which the wretch loses at the end. Or you look at people whose lives are really groovy, but you observe the wretched parts.

"Although we all have an idea of what we want to put out to people, you can take someone's life and hold it up to the light — like you used to be able to do with a pound note — and see... I hate to use poetic licence, but... the watermark.

"I think we all know ourselves what is behind that, but I don't think we can all face up to it. We tend to believe more in what we see in the mirror or in our imaginations. When I write personal songs, I try to write in people's failings as well as their good sides."

The mood of the song reminds me of the Beatles' 'Eleanor Rigby'.

"'Eleanor Rigby' was such a great song. When I hear it, I think of the part in 'Yellow Submarine' when you see this biker with a crash helmet on. And as the submarine goes past, a little tear runs down from his eye. It's that thing with the facade and the colourful helmet, but behind all that, there's unhappiness.

"That's what attracts me to write about people's feelings. We think that all our feelings are individual — you think that you're the only person on your block who wanks, and then you later find out when you go to Scout camp that everyone does it.

"It's touching on that common thing that I've always admired in the songwriting of Smokey Robinson and Elvis Costello, those little truisms that come right out of the radio and whack you right over the head. They make you think, 'Yeah, that's me', but they also make you realise that you're not the only one who's screwed up. And that's the most important thing songwriting has ever done to me."

But don't you think people can rely on music too much?

"Music can be a crutch, but I think there's a lot worse things you can have as a crutch. To care about music is to care about people. If you care about pigeons or drugs, you're not living life to the full, but when you're susceptible to different kinds of music, then you're open to different kinds of emotions. You can be in a shop or a supermarket, and you hear a record you haven't heard for ten years, but it really meant something, and it brings out that emotion. That's what music should be about: someone's got to cut through the crap and screw you up and make you cry." Doing a very bad Bowie impersonation, he adds, "Ain't there one damn song that can make me break down and cry!"

"Of all the mail I've got, my favourite letter finished off by saying, 'Thank you for being there in my room when nobody else cared.' To me, that was like, 'That's it'. I've done everything I wanted to do now. I'm vindicated; everything else is an anti-climax."

Do you ever feel that it's a huge responsibility, when people look up to you like that?

"I'm against miserablism. Much as I admire the Smiths, some of their fans can get right up my nose — the remnants of the old raincoat brigade. I can see things that make people miserable and I can see people's failings, but also try to see the humour in life."

How did you come to be recording with Johnny Marr?

"It all came about as an extension of the Red Wedge thing. I've played with the Smiths quite a few times, and I get on well with them, especially Johnny Marr, since he's a guitarist too. He came down to see me in London, and we pissed about and got a few songs together for Red Wedge."

"When I was in the studio with their producer, he said, 'Let's ring Johnny and see if he's around.' And he was. We worked on a couple of songs, including a new one called 'Greetings To The New Brunette', which will be on the new album. Between takes, he was playing 'Walk Away Renée' (a hit in the Sixties for the Four Tops) "on acoustic guitar, and I suddenly thought that it would sound really good on the B-side of 'Levi Stubbs' Tears'. So I went away and pieced together a little monologue."

'I couldn't help thinking about her, and every time I switched on the radio,

There was someone else singing a song about the two of us.'

'Walk Away Renée', Bragg version

"There's a lot of lines in there I've been trying to fit into songs for ages, but I could never manage it. Talking over a song is a bit pretentious, isn't it, but there's a lot of humour in there too. Like the line, 'You're the most illegible bachelor in town'. Someone once said that to me after I was on 'Top Of The Pops', and that just creased me up."

"I'm forever making notes. I might be with friends and I'll just have to say, 'Excuse me,' and start writing something down. Or tearing off bits of newspapers on trains. I'm sure I've got something with me now," he says rummaging in his wallet. "There we are. 'And panic at the thought of suicidal sex.' This was from an article in yesterday's 'Guardian' about safe sex for gay men, which said that for some of them sex had become almost suicidal. I thought, F*** me, suicidal sex!"

"There's another line in 'Renée': 'You have to take the crunchy with the smooth.' That's like going down to the supermarket and buying peanut butter and deciding which type to have. It's observations, rather than great sweeping statements, that I tend to get by on."

There's a school of thought which says that people who have led miserable lives often make the best performers. Would you agree with that?

"I spent a lot of time on my own in my youth. I suppose I'm quite a solitary person: I wouldn't be able to do this job otherwise. You have to be a cross between a loner and a bit of a gypsy. But I don't feel lonely now. I don't feel unrequited, but I have been there, and I know the ins and outs of it."

"Of all the songs I've ever wrote, 'Saturday Boy' is the most true. All the examples there personally happened to me, and it makes me smirk when people say it happened to them too. Because I didn't write it to mean all things to all people."

"There's the bit, 'I didn't make the first team, I just made the first team laugh.' I was always the football team reserve, and this geezer told me they only put me on the squad because I told them jokes on the bus. And ringing up this girl because I was madly in love with her, and I could see her standing there saying to her mum, 'Tell him I'm in the bath.' I could just see it!"

What's the story behind your recent Russian trip?

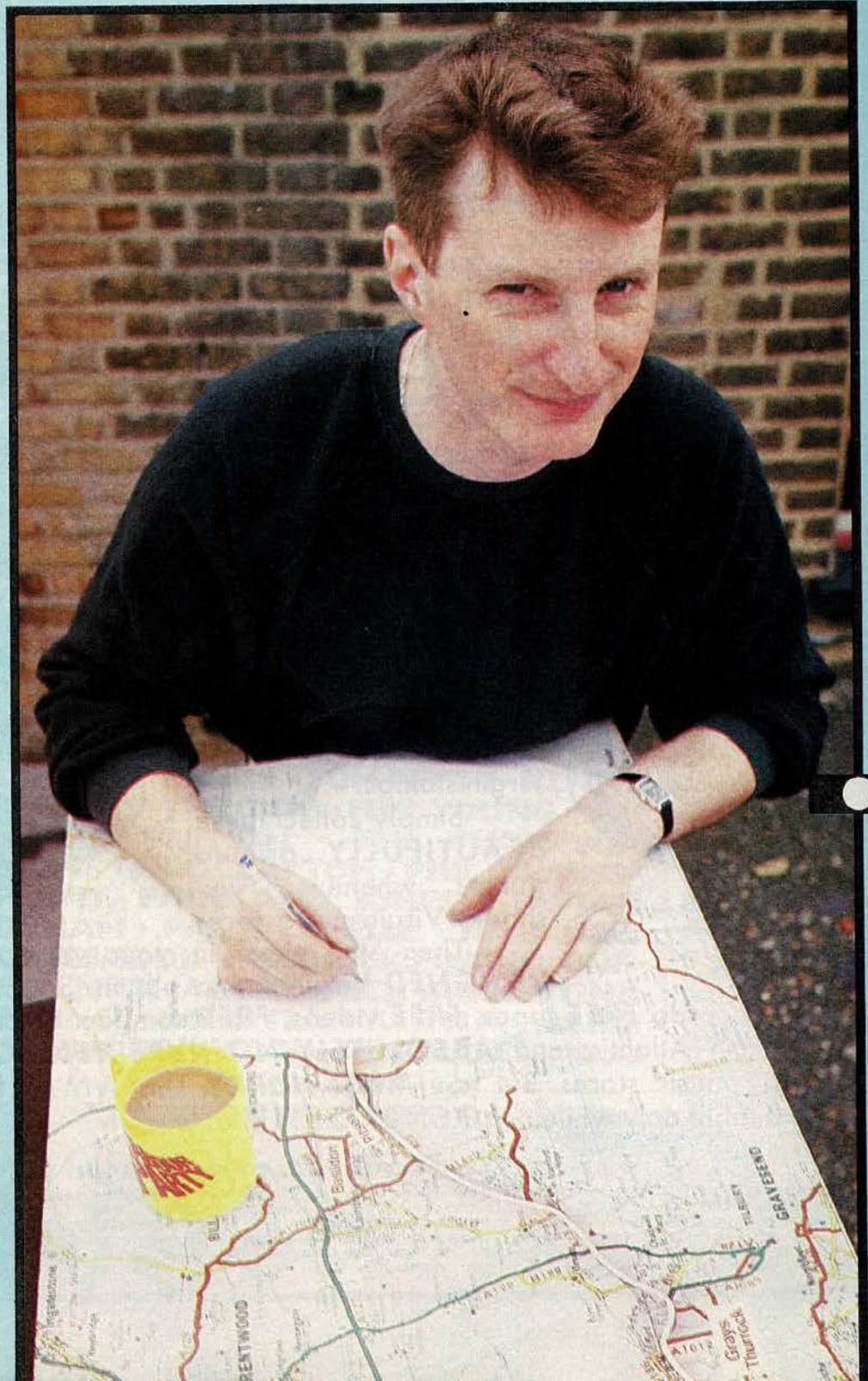
"It all started off when I did this festival in East Berlin, where there was people from all over the Communist world, as well as Western acts. If you want to meet Russian musicians, you have to have what is called a friendship meeting, with an official delegation. So there me, my manager and ten Russian musicians and their

mindes sat down and had a chat.

"We also met some people from Helsinki, and the outcome was that if they could try to get us to Leningrad, we'd deffo come. Miraculously, they did. So we had a weekend in Helsinki, and then we did what Lenin did in 1917, and took the train to Leningrad."

"The gig was different in that it turned into a question and answer session, which I thought was more important. We said we'd take questions from the floor, and the first one was, 'Do you think Russia is a free country?' I was on stage for two hours and I managed to play about 20 songs. But it wasn't like a normal rock gig; it was in a lecture theatre, and all the lights were on."

"It's trendy over here to run around with Russian badges, but the Russians themselves are all trying to buy Mickey Mouse T-shirts. I went onstage with a T-shirt that said in Russian, 'Yuri Gagarin, hero of the Soviet people', and they all applauded when I went on. They were all made-up."



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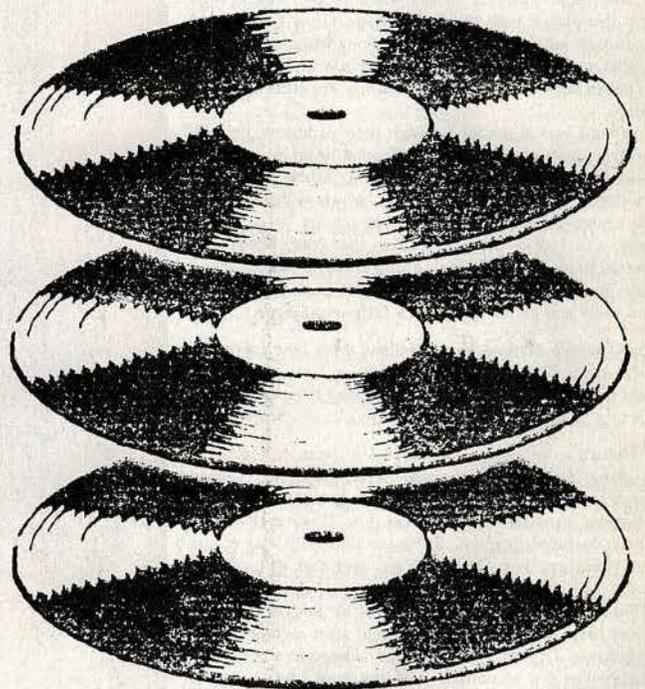


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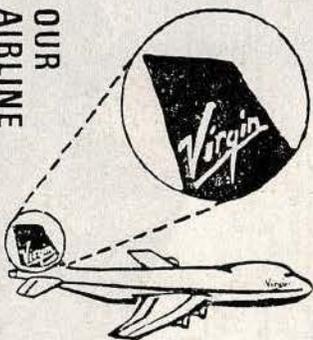
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