

RECORD MIRROR

**R M**

SEPT. 20, 1986 EVERY THURS. 55p

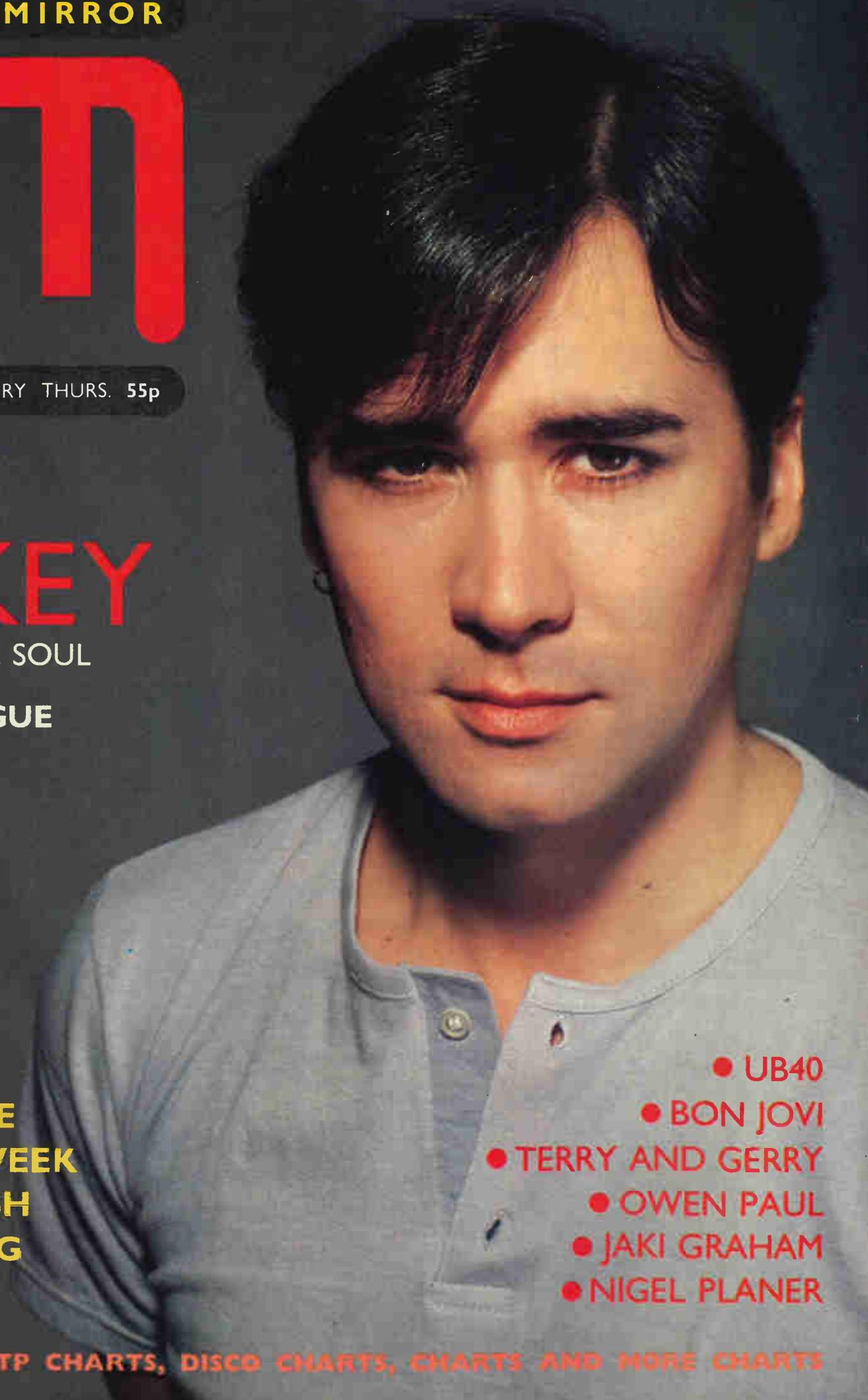
**PHIL  
OAKLEY**

PUTTING SOME SOUL  
INTO THE  
HUMAN LEAGUE

**L I V E**  
**LLOYD COLE**  
**WORKING WEEK**  
**THE BIG DISH**  
**BILLY BRAGG**  
**BIG FLAME**

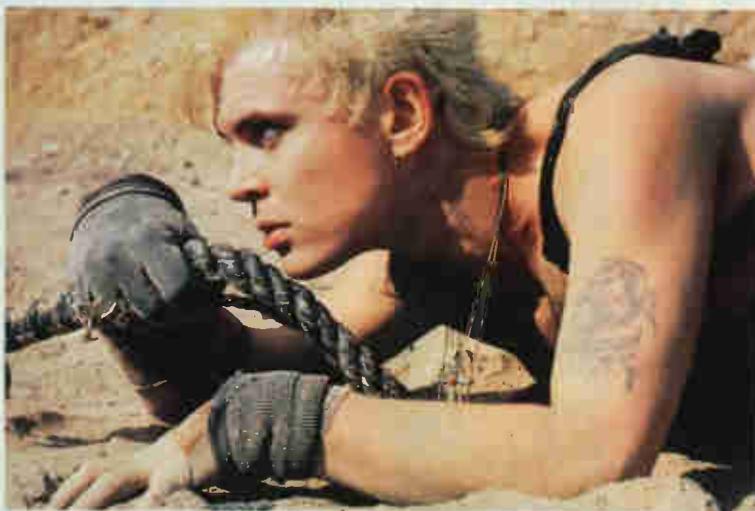
● **UB40**  
● **BON JOVI**  
● **TERRY AND GERRY**  
● **OWEN PAUL**  
● **JAKI GRAHAM**  
● **NIGEL PLANER**

➤ **OFFICIAL TOTP CHARTS, DISCO CHARTS, CHARTS AND MORE CHARTS**



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**BILLY IDOL** releases his single 'To Be A Lover' on Monday, September 22. It's his first single since 'Rebel Yell' hit the top 10 last October. 'To Be A Lover' dates back to 1968, and was written by William Bell and Booker T. Billy heard the song on a reggae album by George Faith and insisted on recording it for his own forthcoming album.

The song was produced by Keith Forsey and mixed by Gary Langan at the Hit Factory in New York. The flip side is 'All Summer Single', written by Billy himself.

RS

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Cover photography by Joe Shutter

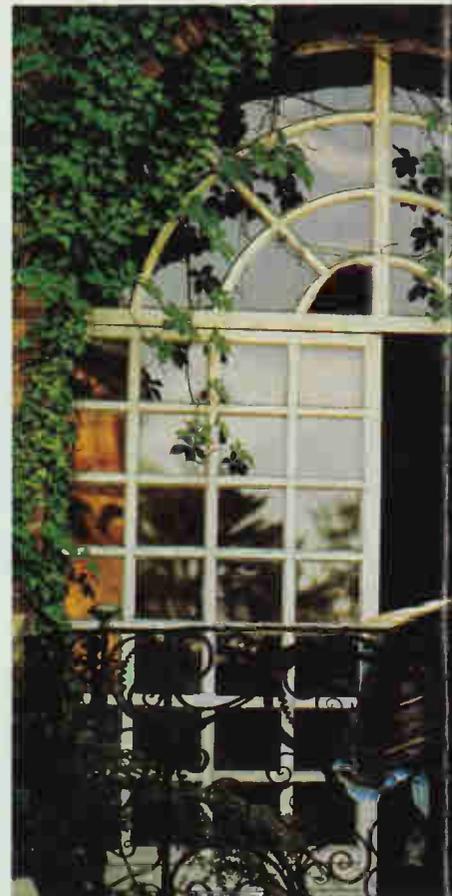


**ZZ** Top rev up for their British dates with their single 'Velcro Fly', out

on Monday, September 22. It's a remixed cut from their 'Afterburner' album, and the flip side is 'Woke

Up With Wood'. The 12 inch sports a dance mix of 'Velcro Fly'.

RS



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

// 'Ere Michelle, I know I'm not wearing me glasses, but you look different somehow. Must be 'cos you're wearing Dot Cotton's head scarf eh?' Yes folks, the stars were out in force again for a good cause, the other weekend. This time, **Tom Watts, Hazel O'Connor**, Suggsy, Holly Johnson and the rest came together to record 'Live-In World' for the Anti-Smack Project. Rumours that Boy George bottled out of appearing at the last minute were strongly denied by a spokeswoman, who told us that George wasn't ever scheduled to turn up for the recording.

AS



**Paul Young** returns with his single 'Wonderland' on Monday, September 22. The flip side is 'Between Two Fires', and the 12 inch will include an additional 'Milan mix' of 'Wonderland'.

Paul is due to release another album, and details will be known shortly.

RS



The jolly chaps seen sharing a joke are excellent Yugoslavian wacko's **Laibach**. And why do they look so happy? Well, for a marriage made in hell — bound to produce heavenly results — look no further than their impending collaboration with ultra-hip dance supremo Michael Clarke. The combination of Laibach's raw, moving and generally wonderful sound, and the sheer excitement of a Michael Clarke performance, is certainly worth more than a trip to the foot of the stairs.

See them at the Sadlers Wells Theatre  
17-27 September.

DS

## HALF COMP HALF

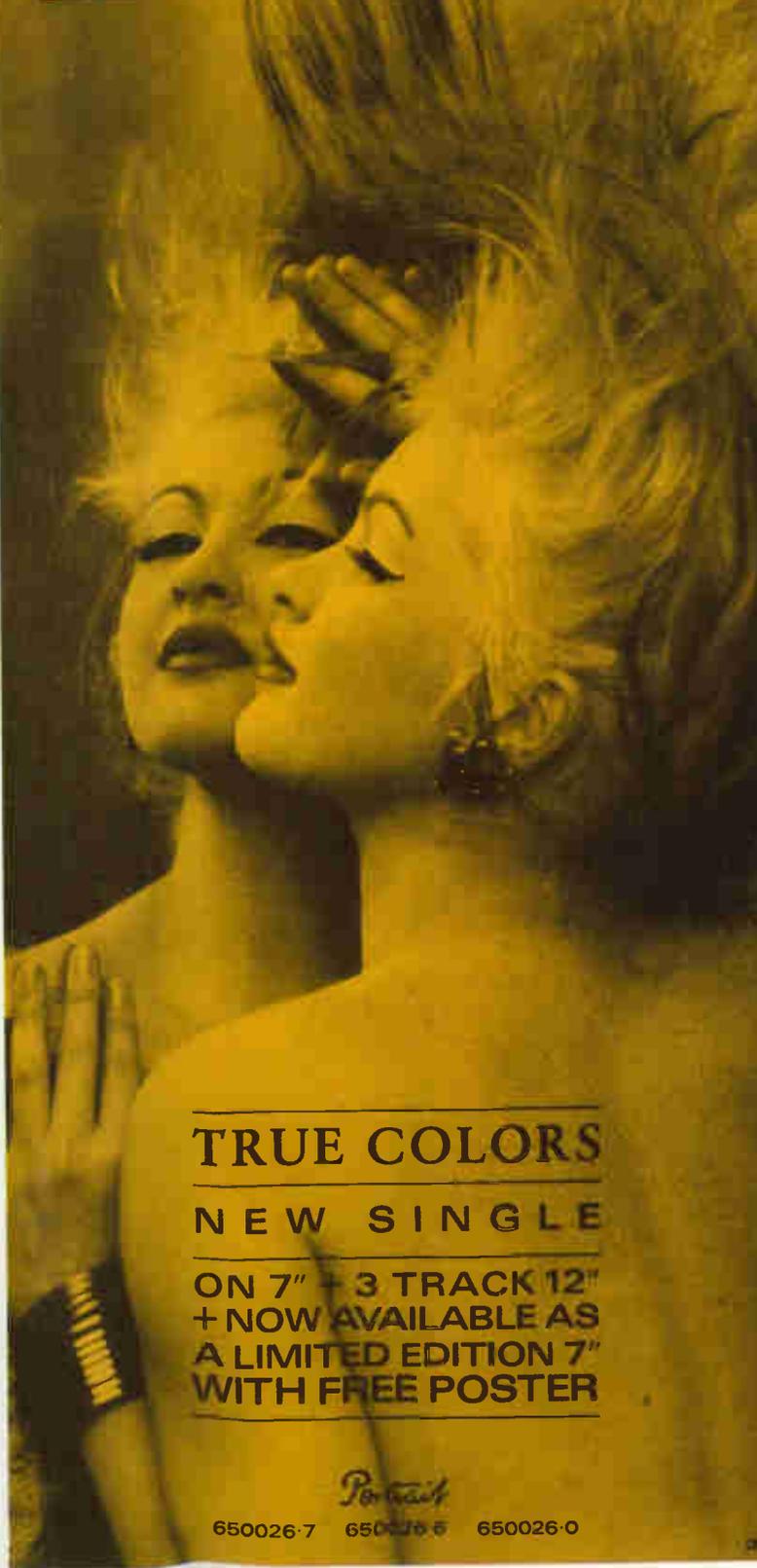
## GIVEAWAY

Now you know us, we've given away some pretty incredible prizes in our time, right? Well competition-crazies, get ready for the biggie: postpone that autumn break to Acapulco, forget your exam re-takes, have we got something for you. We at Index have put together an exciting free competition to give away 10, yes 10 autographed copies of the new single by Liverpool's greatest — **Half Man Half Biscuit**. Yes, those wacky chaps who brought you such gems as 'Trumpston Riots' and 'All I Want For Christmas Is A Dukla Prava Away Kit', are about to release their next classic 'Dickie Davies' Eyes'. Just answer the three questions below to win.

- 1) What is the title of the Half Man Half Biscuit LP: a) 'Back In The USSR', b) 'Back In The DHSS' c) 'Back In The NSPCC'?
- 2) Which football team do the band support: a) Liverpool, b) Everton, c) Tranmere Rovers?
- 3) Nerys Hughes, who featured in a famous Half Man Half Biscuit song, was the star of which Liverpool based TV series: a) 'Boys From The Blackstuff', b) 'The Liverbirds', c) 'Brookside'?

Send your answers on a postcard to rm 'Half Man Half Biscuit Competition', Greater London House, Hampstead Road, London NW1 7QZ, to arrive by Monday, September 29. First 10 correct entries win.

# CYNDI LAUPER



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*Portrait*

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**ULTRAVOX** who release their single 'Same Old Story' this week, will be touring in November. They'll be playing Glasgow Barrowlands Saturday, November 1, Edinburgh Playhouse 2, 3, Whitley Bay Ice Rink 4, London Wembley Arena 5, 6, Birmingham NEC 7, Cardiff St David's Hall 10, Cornwall Coliseum 11, Brighton Centre 12, Poole Arts Centre 13, Oxford Apollo 14. Tickets are available from box offices, record shops and usual agents. For Wembley, tickets priced £8.30 and £7.30 are also available by post from Ultravox Box Office, PO Box 2, London W6 0LQ. Make cheques or postal orders payable to MCP Ltd and enclose a sae.

A replacement drummer for Warren Cann has still to be confirmed, and Ultravox have been working with Mark Brzezicki from Big Country. They will be releasing an album next month.

RS



## LOOK HEAR

You may have recently heard the strains of **I Start Counting's** single 'Catch That Look' on your breakfast radio show. The record is a curious electronic ballad, but it's the B-side that we contrary folk at Index prefer. 'Cooler Than Calcutta' is reminiscent

of Terry Dactyl And The Dinosaurs' 'Seaside Shuffle' (not that any of us are old enough to remember that one, of course), and has a nice line in vamping keyboards. A bit more of that wackiness on their A-sides, and I Start Counting could become a pop name to take notice of.

AS

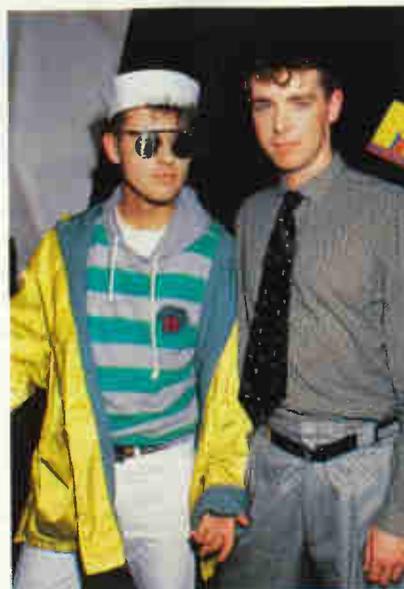
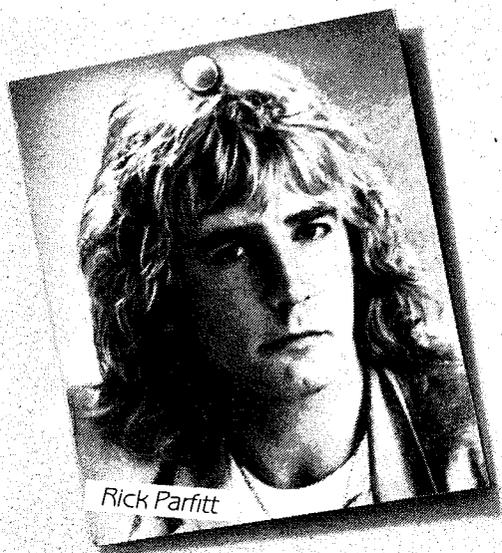


Photo by Eugene Adebani

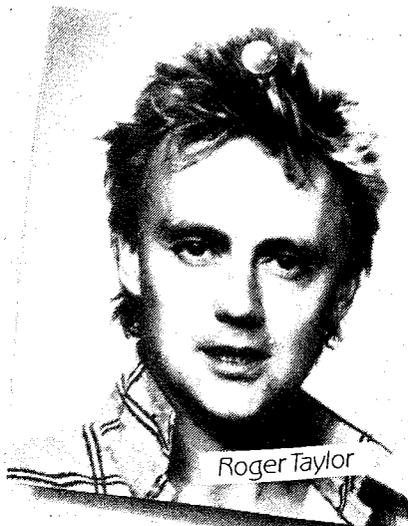
## MTV TIMES

The suntans and the "thank you kindly" were out in force last week at the **Annual MTV Awards**, as the American music biz smarmed itself senseless again. Robert Palmer somehow managed to avoid being awarded 'Most Sexist Video', and Janet Jackson failed to carry off the 'Girl Trying Desperately To Look Like Her Brother' statuette. Our own **Pet Shop Boys** were on hand to add a touch of English reserve and class to the event, but failed to win the 'Song Title Summing Up MTV And The US Music Biz' award for their 'Opportunities (Let's Make Lots Of Money)' single.

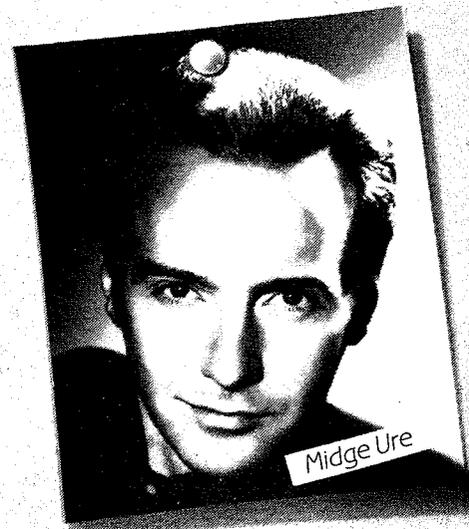
AS



Rick Parfitt



Roger Taylor



Midge Ure



B. A. Robertson

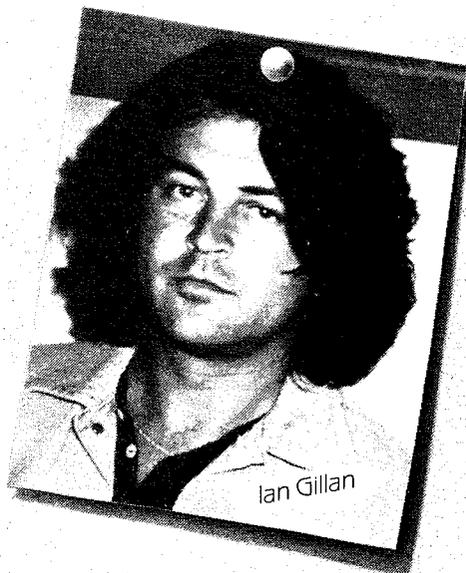
Meet a few  
of our past  
examiners.



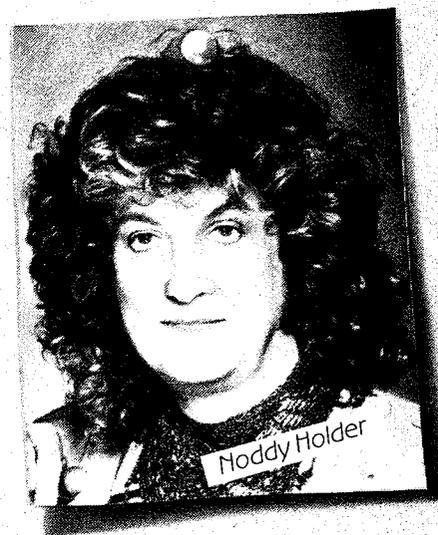
Joan Armatrading



Barbara Dickson



Ian Gillan



Noddy Holder

At a final of the TSB Rock School Competition, it's the examiners who sit behind the desks making notes. You're up on stage playing them.

The seventh TSB Rock School Competition is about to start. So if you're between the ages of 13 and 19 and in a band at school, or think you can form one, then this is your chance to show your talent and musicianship.

And a chance to put yourself in line for a first prize worth £2,000 plus the opportunity of a recording session at the BBC's Maida Vale studios, and £1,000 worth of equipment for your school.

The other groups in the final will receive prizes totalling a further £2,000.

All you have to do to enter is put down on a cassette two tracks, one of which must be an original composition, and send your entry to us by 31st December 1986.

You could just find yourself playing in front of some very distinguished professors of rock at The Camden Palace next April.

For full details of how to enter TSB Rock School Competition 1987, simply send off the coupon, or call in to any TSB branch for details of rules and entry forms.

Post now to: TSB Rock School Competition, Trotman & Co Limited, FREEPOST, Richmond, Surrey TW10 5BR.

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\_\_\_\_\_



RM



Photo by Tony Maclean

## KINGFISHERS CATCH FIRE

Tuning in with 'Radio Kampala', **Kingfishers Catch Fire** have opted to go it alone, and release this debut single on their own label. Not quite your de rigour behaviour, considering their impressively colourful backgrounds. They've collectively clocked up appearances in various Spizz line-ups, Big Country, World Affairs and Scary Thieves, yet their hard slog has definitely paid off as 'Radio Kampala' soars into an ever brightening sky of acclaim. With its dominant, charging rhythms, finely balanced with melodic guitar and the dramatic, heartfelt vocals of Tracey Anne Speakes, Kingfishers Catch Fire look set to be showing off a lot more of their dazzling plumage in the future.

JW

COMPILED BY

DI CROSS

ANDY STRICKLAND

ROBIN SMITH



A little more cheerful than Killing Joke are Sunderland's **Well Well Well**, but then the five lads do have a reason to be happy. After three years of gigging, the band has signed to Arista and a debut single and album are due soon. But singer Robert Coyle isn't worried about the label's plans to push the band in America first. "We've got the confidence to convince people we definitely have something to say, but we also want to entertain."

NR

## ENGLAND MY ENGLAND

Issue Five of 'A New England', the music and football fanzine from Folkestone, has just landed on the Index desk. Here we have a lengthy report on the recent Glastonbury CND festival, as well as interviews with the Fuzzbox, Ranting Skiffers and an article on the Psychedelic Furs, as well as reviews, a piece on Maradona ("cheating swines", cries from the Index team) and the 'New England' readers' poll results. Best singer — Bowie, best footballer — Pat Nevin, best live band — the Pogues etc. If this sounds like your bag, send 40p plus a first class stamp to Richard Murrill, 9 Gainsborough Close, Folkestone, Kent CT19 5NB.

AS

## E A R B E N D E R S

### Andy Strickland

'Don't You Know' Pulp (forthcoming rm LP track)  
'Raising Hell' Run-DMC (London LP)  
'Filigree And Shadow' This Mortal Coil (4AD LP)

### Nancy Culp

'Brotherhood' New Order (forthcoming Factory LP)  
'Waking Up In The Sun' the Adult Net (Beggars Banquet)  
'Crash' the Human League (Virgin)

### Di Cross

'Take The Skinheads Bowling' Camper Van Beethoven (Rough Trade)  
'Love My Way' Psychedelic Furs (CBS B-side)  
'Mouth Of An Angel' Two People (Polydor)

NEWS DIGEST PAGE 42

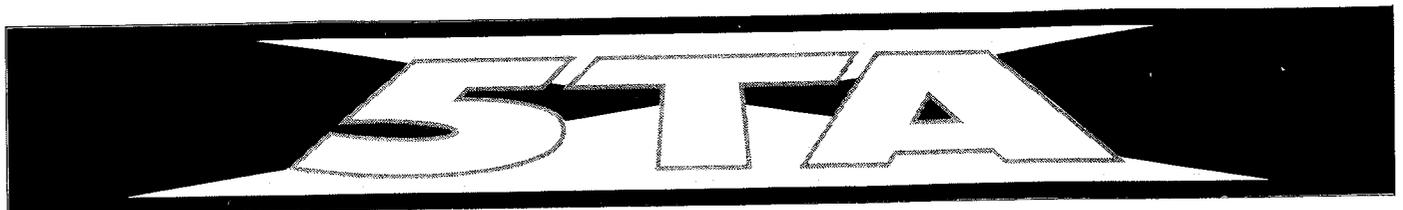


## TWO PEOPLE

The debut single from Mark Stevenson and Noel Ram — collectively known as **Two People** — was a firm favourite on this corner of the Index desk when it hit the turntables in early '85. 'Rescue Me' (not a cover of the Fontella Bass classic), was a brilliantly refreshing and soulful pop sound. This was followed by 'This Is The Shirt' and then a longish break. But it's proved to be a productive one, as they're back with a suitably impressive single 'Mouth Of An Angel' with an album 'Naked' to follow. And their recent appearance with the Big Supreme at the Town And Country Club was well received.

DC

ON TOUR NOW  
September 19th WHITEHAVEN - Sports Centre · 20th HANLEY - Victoria Hall · 21st PRESTON - Gould Hall · 23rd GUILDFORD - Civic Hall  
24th AYLESBURY - Civic Hall · 25th MANCHESTER - International · 26th NEWCASTLE - University · 28th BIRMINGHAM - Odeon  
29th LEEDS - University · 30th SHEFFIELD - University · October 2nd MANCHESTER - Poly · 3rd LONDON - City University  
5th LEICESTER - Poly · 6th FOLKSTONE - Leas Cliffe Hotel · 7th LONDON - Town & Country Club · 9th LOWESTOFT - Pier  
10th EXETER - University · 12th CHIPPENHAM - Goldiggers · 14th READING - University  
WITH IT BITES



MY BRILLIANT CAREER 7"/12" OUT NOW



**U2** guitarist **The Edge** has teamed up with vocalist **Sinead O'Connor** to release a single 'Heroine', on Monday, September 22. 'Heroine' is the theme song from the forthcoming film 'Captive', about a kidnapped heiress. The 12 inch has an alternative version of 'Heroine'.

Sinead O'Connor is a 19 year old Dubliner who used to be the lead singer with In Tua Nua.

RS



**FEELGOOD COMPETITION**

**Dr Feelgood** are back with their first single in ages, 'Don't Wait Up'. And they're about to tour the nation. Catch 'em at Hammersmith Klub Foot, Saturday October 11, Carlisle Stars And Stripes 15, Hawick Marina Leisure Centre 16, Edinburgh Preservation Hall 17, Wick Dominoes 18, Inverness Eden Court Theatre 19, Perth Plough Inn 20, Edinburgh Moray House Cottage 21, Dundee Fat Sams 22, Dufferline Fat Sams 23, Ayr Pavilion 24, Glasgow University 25, Aberdeen The Venue 26.

To get you in the mood, we've got 15 copies of the 12 inch of the Feelgood platter to give away in a simple competition. Just answer these questions correctly to win.

- 1) Feelgood's lead singer is: a) Lee John, b) Lee Brilleaux, c) David Lee Roth?
- 2) Their favourite drink is: a) Rum and black, b) Milk and alcohol, c) Gin and tonic?
- 3) The group originated from: a) Canvey Island, b) Isle Of Wight, c) Channel Islands?

Send your answers, with your name and address, on a postcard to rm 'Dr Feelgood Competition', Greater London House, Hampstead Road, London NW1 7QZ, to arrive by Monday, September 29.

:BANGLES

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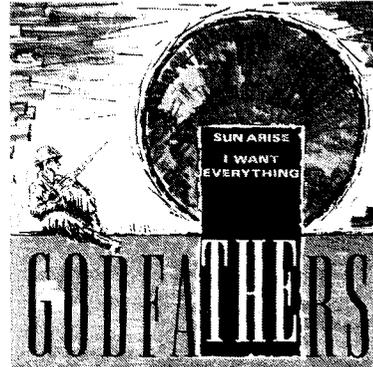
DPA.

R M 7

# S I N G L E S

that, is a superb cover version of the old Mamas And Papas' song. Love all those gooey harmonies and quite wondrous playing. Nice to see the old farts have still got some marbles left between 'em.

**QUEEN 'Who Wants To Live Forever' (EMI)** Howls of derision from the office, but I care not. This is the rather wonderful song that kept me awake during the boring bits in 'Highlander'. Frantic Fred bawls his little heart out on a passionate epic, full to the brim with some glorious effects. Flip side is the die-hard classic 'Killer Queen'. Ah, those memories. . . .



## LOSERS

**BIG COUNTRY 'One Great Thing' (Mercury)** You know how Big Country records are going to sound before you put them on. All those swirling guitars and a few twiddly bits in the middle. The time has come to vary the formula that once brought a twitch to my sporrans, but now has me groaning with the predictability of it all.

**ULTRAVOX 'Same Old Story' (Chrysalis)** Ultravox sound as if they're just becoming a backing band for Midge Ure. It's a Phil Collins and Genesis situation really, where one member is under a much bigger spotlight than the others. With its imported brass section and female chorus this could easily have been a track off a Midge solo album. But Ultravox fans will buy it in their droves, and I'm probably in for a lot of hate mail. Aargh, it's so tough at the top.

**UB40 'All I Want To Do' (DEP International)** This is real Max Bygraves' reggae, singalongadreadlock. Strange band UB40, they either move me close to tears with the emotion in their singles, or leave me untouched. This waxing, which seems to have been rushed out while the taste of 'Sing Our Own Song' still lingers, falls into the latter category. Just another track I'm afraid.

**FALCO 'The Sound Of Musik' (WEA)** Almost as boring as those repeats of the 'Benny Hill Show', the Falco joke is beginning to wear as thin as the gusset on Meat Loaf's

underpants. Yes, there're lots of wacky Austrian vocals and all the usual nonsense. Avoid it at all costs.

**THE ADULT NET 'Waking Up In The Sun' (Beggars Banquet)** That hair! Those pouting lips! That leather jacket! Trouble is that Brix sounds like a nervous entrant in a Butlin's talent contest. I'll be putting the cover on my bedroom wall though.

**NEW ORDER 'State Of The Nation' (Factory)** Bah! I hate New Order, so there. A lot of fuss about nothing if you ask me. Colourless song, colourless tune, rather like the rest of their stuff. Others will drool over this single, I'll just make my excuses and leave.

**THE GODFATHERS 'I Want Everything'/'Sun Arise' (Corporate Image)** Off they go again, taking a hammer to crack a nut. Your usual earthy, frantic style, still more suited to beer soaked halls than the main charts. The Godfathers are a band out of time, they really should have been out there with Doctor Feelgood about nine years ago. After listening to their cover of 'Sun Arise', I think I'd find the noise of a tin bath being thrown down some stairs more palatable.

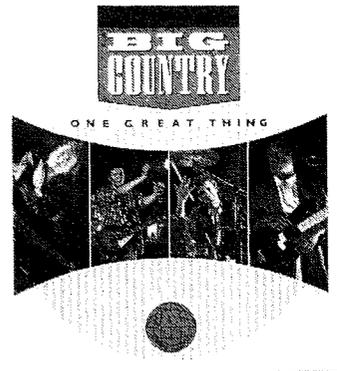
**LOVEBUG STARSKI 'Saturday Night' (Epic)** I think Starski is a man capable of only one hit single. This is a pale shadow compared with the quirky brilliance of 'Amityville'. It sounds as if it was recorded early one Sunday morning, everybody feeling hungover.

**JIMMY PURSEY 'Zap Pow' (Vide Cat)** Everybody's been trying terribly hard with this record. We've had numerous phone calls announcing the return of Jim, and the cover virtually shouts out for attention. Pity this record is such a stinker. Jim should have stuck to breeding whippets. A strange blend of Stray Cats and Stranglers, with Jim coming over all Paul Weller on the vocals. He should form a band with Poly Styrene and Pete Shelley and call it Hopeless.

**TWO PEOPLE 'Mouth Of An Angel' (Polydor)** Smart young men with nice haircuts part 149. Two People could be any one of those vacuous duos record companies have



MOUTH OF AN ANGEL



been hell bent on signing up. A lot of expensive production has gone into a completely unmemorable song. Even after four plays, all I wanted to do was keep staring out of the window at the pigeons.

## GIVE 'EM A

## GOOD KICKING

**FELT 'Rain Of Crystal Spires' (Creation)** I stopped writing lines like "rain of crystal spires" when I was around 14. Felt are po-faced little devils, probably popular with girls named Audrey who have been reading too much Jean Paul Sartre. "Make it single of the week," screams Felt fan Andy Strickland. "Go boil your head," I reply.

**DARK CITY 'Come On Over' (Virgin)** Damn it, I've been lumbered with them again. Still no hope for you lads, on this lightweight reggae that Culture Club could have recorded five years ago. For further reference see my last Dark City review.

**CHRIS DE BURGH 'Fatal Hesitation' (A&M)** I'm sure your average Chris De Burgh fan looks like a ferret, suffers from spots and always falls for the wrong person. God knows, I'm a sucker for romantic tunes, but not this sort of drivel. This is 'Lady In Red' part two, Chris snivelling all over the place. This record ended up under a bus along the Hampstead Road. Ah, good, it's time to go home.

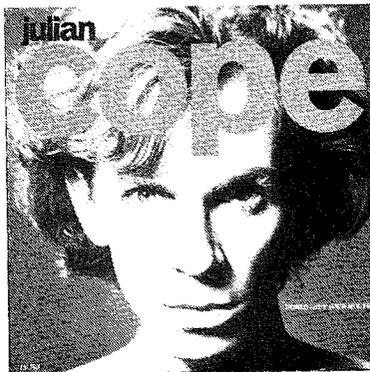
## reviewed by



robin smith

## WINNERS

**JULIAN COPE 'World Shut Your Mouth' (Island)** Chop my right leg off and feed it to Ozzy Osbourne, I never thought the day would come when I'd like anything by the eccentric Copey. But what a splendid piece of listenable trash this is. Cope belting his way through a song that knocks down even the strongest walls of apathy. One hell of a rousing theme, I just hope it gets the airplay it so justly deserves.



**GENERAL PUBLIC 'Faults And All' (Virgin)** Keeping a toe hold on the slippery surface of pop, Dave and Rog return with a very neat and economical ska based tune, ripe enough for an Indian summer. Very probably there's some deep meaning somewhere in the lyrics, but I'm too thick to appreciate it. So where have you been for the past couple of years?

**THE WARD BROTHERS 'Easy Prey (For Someone Like You)' (Siren)** Strange people. They look like your typical bleak and industrial indie band, but they've produced a meaty offering of pop metal. Something is a little lacking in the production, but it should still be a contender. Janice, old love, make sure you clap your ears around this one.

**THE BEACH BOYS 'California Dreamin'' (Capitol)** I'm not usually a Beach Boys person. All those tales of sun and surf are enough to bring a pale faced weakling like me out in a nasty rash. But 'California Dreamin'', issued to celebrate the Beach Boys 400th anniversary or something like

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



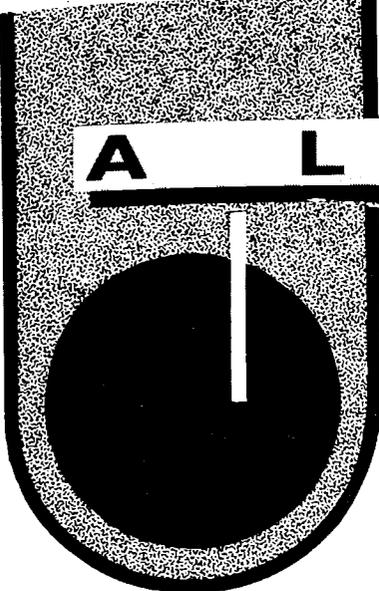
Don't suppose there's any chance you could splash out £12 before the end of October, is there?

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

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

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

# A L B U M S



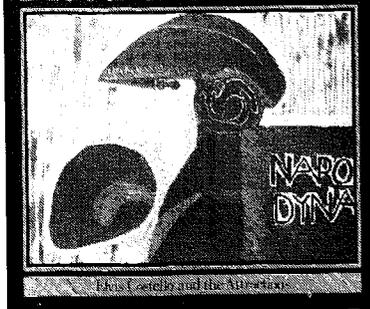
## ELVIS COSTELLO AND THE ATTRACTIONS 'Blood And Chocolate' (Imp X FIEND 80)

With the release of 'King Of America' earlier this year, it was hats off to a solo Costello, more adventurous than he'd been in a long while. This time though, he's saddled up with the Attractions again, and the result is, well, predictable.

What we have is another catalogue of paranoias and bedroom dramas, all deftly executed, sure, but by now it's been refined into an academic exercise. There are a few moments where spontaneity shines through, such as on the bittersweet 'Home Is Anywhere You Hang Your Head', or on the intro to 'Next Time Around', but much of it gets buried in stylised self-absorbition. By anyone else's standards, this is a decent record, but we all know that this man can do a lot better. ■■■ 1/2

Stuart Bailie

## Blood & Chocolate



## VARIOUS 'A Pretty Smart Way To Catch A Lobster: Live at Alice In Wonderland' (Flickknife SHARPO35)

Alice In Wonderland, that technicolour nighterie, now well into its third year, has ventured a none too cautious solar arm into the galaxy of live recording.

Well, the last track's finished, and these cosmic vibes have failed to transcend my thought waves, maaan. If this is all the legendary 'Alice...' can offer, then it's fair to say that Eighties' psychedelia just doesn't cut it. Gwylim And The Raspberry Flavoured Cat covering the Sixties' classic 'Gloria'? No thanks.

Don't be misled by any spirits in the sky. That crazy Doctor and his Medics had the sense to avoid this trashy artefact. I'd advise you to do the same. ■

Jane Wilkes

## NAT KING COLE 'Re-issue Round-up' (Capitol)

The only way to sell re-issues of long dead classic singers like Sam Cooke and Nat King Cole is alongside a jeans advert, or as inspiration for a very good new film like 'Mona Lisa'. The re-issue of Nat King Cole's classic 'Mona Lisa', with 18 other LPs from 1956 to 1964, digitally re-mastered and at special low prices, is an excellent thing for those who only heard their parents' scratched, mono copies.

Though Nat King Cole recorded some awful supper club music by easy listening specialists like Bert Kaempfert and glitz by Irving Berlin and George Gershwin, this collection of albums displays his familiar warm baritone in many other places. Some of his country and western, latin, and, especially, his jazz pieces, show Cole's skill at both piano and singing. ■■■ 1/2

Leslie Goffe

## WORKING WEEK 'Compañeros' (Virgin V2397)

A fuller, more realised, record than their debut 'Working Nights', this LP has pulled the disparate strands of Working Week's music into a solid, compact whole. That's not to say this is slick machine production stuff, far from it. The ingredients are still, as ever, a diverse blend of latin, jazz, soul and even afro influences. The execution, however, is much tighter than before.

At its best, 'Compañeros' finely woven textures make for some first rate music. 'Southern Cross' — a mini drama killed off beautifully by some wonderful hispanic flavoured strings, and 'South Africa', with

its pleasing two note guitar brush strokes — are the stand outs. Gawky, at times plain sloppy, the lyrics are the chief drawback. In the main though, Booth's deft guitar, Stabbins' fluid sax and Roberts' clear, if at times overstated, vocals make for a powerful triumvirate. ■■■■

Jim Reid

## VARIOUS 'A Different Kind Of Tension' (Pressures Of The Real World PRLPI)

An inspired collection or aural purgatory, depending on your susceptibility to chiming guitars, throbbing basses and blatant borrowing of musical styles.

So we have the new Buzzcocks (The Soup Dragons), the new Teardrop Explodes (the far superior Mighty Lemon Drops) and (another) new New Order (the Beloved). Are there any new musical avenues left to explore, you may well wonder. 'Yes', comes the reply from the likes of the Shamen (the supremely eloquent 'Happy Days') and the dour quirkiness of the June Brides' 'Every Conversation'.

Add Stump, the Wedding Present, the Wolfhounds et al, and you have a premium choice of some of today's more interesting prospective musical visionaries. But where were the Bodines? ■■■■

Eleanor Levy

## HELEN TERRY 'Blue Notes' (Virgin V2362)

If pop singers were domestic appliances, Helen Terry would be a tumble dryer. Small and dumpy, most of the time in the corner (or background), she can take the wettest tunes, tumble them around for a

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while, and emit a warm and steamy atmosphere.

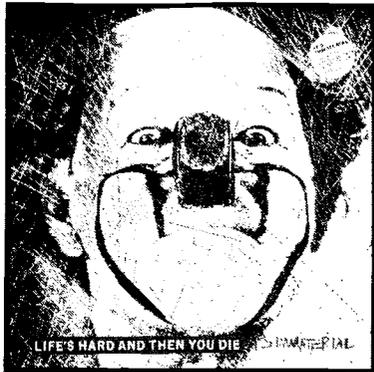
Such is 'Blue Notes', Helen's first solo album. Written by Helen with a whole host of hot black writers (and Anne Dudley) and produced by Don Was, it's a finely scrubbed, melodic, soulful and sometimes sterile collection of tunes to dance and listen to.

It's also probably the best album to come from a white British female vocalist this year. ■■■■½

Edwin J Bernard

### IT'S IMMATERIAL 'Life's Hard And Then You Die' (Siren LP4)

The uniquely British sound and zany appeal of John and Jarvis continues unabated here. Their hit 'Driving Away



From Home (Jim's Tune)', opens this musical exercise, with its eccentric charm and delightful lyrical parody of the beatnik philosophising of Kerouac. The follow-up, 'Ed's Funky Diner', is also present, along with two old tracks: 'Lullaby' and 'The Better Idea', tinged with local flavour, it's

a dockland tale of empty order books.

The whole album is a mix of melancholy mood music, serious or satirising lyrics and, in places, some excellent accompaniment, with 'Rope' as the instant standout.

John Campbell's voice veers from a dour commentary to an almost sweet vibrato, which makes for a good, diverse, debut album. Too often, though, interesting accompaniment gets drowned in a heavy bout of verbalising, and whilst the lyrics are truly inspired in places, they are often given an unfair prominence, to the detriment of the song as a whole. ■■■½

Di Cross

### THE CHAMELEONS 'Strange Times' (Geffen 924 119-1)

'Tears' served as a tempting sampler from this third LP from the Middleton boys, suggesting something great might be in the pipeline. Having finally reared its head, 'Strange Times' consists of the good, bad and ugly — in almost equal proportions.

'Swamp Thing', the current single, is another slice of well-meaning, abrasive, popular music, delivered with such intensity you expect Mark Burgess to burst a blood vessel any time.

'The End Of Time' is another pinnacle, while 'Mad Jack' is positively the pits. Where the former is gooey-eyed and passionate, the latter is bruising on the eardrums and little else. The Chameleons certainly have a penchant for creating the most raucous congealed mess of guitars ever. The moments of greatness more than compensate, though. ■■■½

Lesley O'Toole

### LOVE & ROCKETS 'Express' (Beggars Banquet BEGA 74)

A Love & Rockets LP is a diverse affair. Acoustic and electric versions of 'All In My Mind', the best pop song the band have ever written, a liberal dusting of strange noises, apparently silly lyrics and artwork straight out of a Roger Dean poster.

Of course, diversity can be a result of a lack of direction, as much as an open mind may be an empty one. But I'm willing to give Love & Rockets the benefit of the doubt. Just as you think — 'oh yeah, Bowie circa Ziggy Stardust', 'Yin And Yang The Flowerpot Man' becomes a rockabilly glitter number.

'Express' is an intriguing mixture of pop and not too serious art rock, the perfect balance perhaps for an Eighties' band with one eye on the charts and another on their past. If there was an intelligible lyric to be found, I'd have given them more than this. ■■■

Andy Strickland

### LOU DONALDSON 'Lush Life' (Blue Note BST 84254)/'BIG' JOHN PATTON 'Blue John' (Blue Note BST 84143)

When alto saxophonist Lou Donaldson was recording his ballad set 'Lush Life' back in 1967, the terms 'jazz funk' or 'jazz soul' had not yet arrived. Here, in this straightforward collection of pretty tunes and sweet standards, is the original. There is plenty of sadness and heartache for even the most demanding romantic. Grover and the other latter-day crew were never this mellow.

Though 'Big' John Patton's 'Blue John' is blues-inspired, it is far from melancholy. Led by Patton on the jazz dinosaur —

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

the organ — and accompanied by some of jazz's finest invisible musicians like the guitarist Grant Green, 'Blue John' is an upbeat collection of blues' favourites. Though many of the songs are traditional fare, and have been plagiarised elsewhere many times, Patton gives them a very fresh outing. Both ■■■■■■

Leslie Goffe

### BON JOVI 'Slippery When Wet' (Vertigo VERH 38)/FM 'Indiscreet' (Portrait PRT 26827)

Are Bon Jovi fans known as Jovi's Witnesses? The reason I ask is that the music purveyed by this San Francisco quintet of rockers has qualities that closely resemble the similarly named scourge of everyone's front door step.

The lyrics speak of fire and brimstone acolytes, who tempt the innocent with 'bad love'. But these songs are so neat and circumspect in their musical accompaniment; every smash, crash and bash has been manicured, dry cleaned, styled and groomed until it contains the adventure, verve and danger of a limp cucumber sandwich.

British rock outfit FM could show Jon Bon Jovi and chums a trick or two. Like a bizarre version of TV's 'Copycats', FM seem to have absorbed American rock formulas and clichés with an almost religious zeal. Neither the songwriting nor the production can provide the coup de gras, but there's enough to show that they could yet inject sufficient personality to be worth a second look. Both ■■■■

Mike Gardner

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# THE NEXT TEEN HERO?

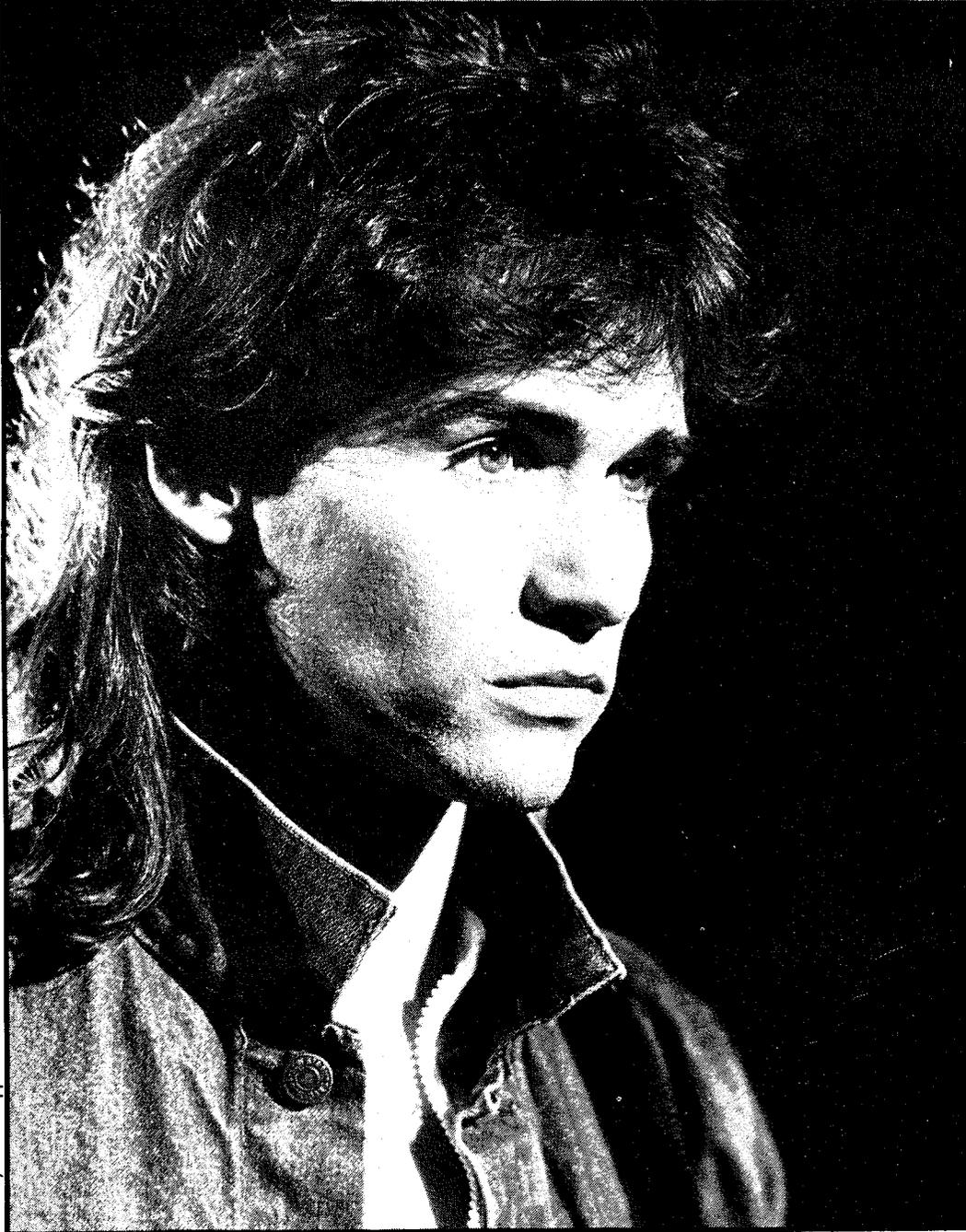


Photo by Steve Rappart

Although his garden is permanently festooned with adoring fans, **Owen Paul** denies that he's the next Morten Harket.

Time wasting: **Robin Smith**

You probably think Owen Paul is a bit of a wimp, tossing his hair and pouting at the camera with the sort of looks that make Martin Gore seem like King Kong. But in the flesh, he isn't the pretty boy you see on 'Top Of The Pops'.

Owen's clothes are rumpled and he hasn't shaved for a couple of days. He's sipping a glass of milk, decidedly uncool in the London club where we've met for the interview.

"I don't drink beer because I hate the taste and it makes me ill," says Owen. "Being Scottish and not drinking might seem a bit strange, but I'm full of surprises. Acting cool, wearing the right clothes all the time and being famous doesn't interest me.

"If my career fell through tomorrow, I'd think that at least I had a few laughs and some interesting times, and maybe left my mark. I'm not obsessed with fame or thinking about the future."

Owen's just followed up his 'My Favourite Waste Of Time' hit with 'Pleased To Meet You'. Ten girls or more regularly camp outside his house, but he strongly denies he's being marketed as the new teen hero. "I don't think

I'm any kind of a hero, I'm just me. I'm not spending thousands of pounds on photo sessions. I'm not the new Morten Harket, Heaven forbid.

"When I got this deal I was determined I wasn't going to be marketed in the way the Roaring Boys were. You can have so much money spent on you and you haven't got any space to breathe. There was also this list of producers the company wanted me to use, but I thought 'there's no need to bother with all that, I'll do it myself'.

"I have a lot of the punk attitude. I started out when all that stuff was going on so it's rubbed off. Yes, I know 'My Favourite Waste Of Time' and 'Pleased To Meet You' aren't 'Anarchy In The UK', but it's the attitude of punk I've taken. I just get out there and do what I want to do, it's the freedom I appreciate."

The Owen Paul story might look like a typical case of overnight success, but at the age of 24 he's been waiting for a break since he was 15. "I left school to be in a band. It was just great fun going out on the road. We used to wear all that glam and glitter stuff. We looked more like Japan than Japan did. We couldn't afford to stay anywhere, so we used to sleep across the bass bins in the back of the van. I used to wake up with a terrible pain in the neck."

But Owen got tired of the day to day living and decided to go solo. "It was really strange, because when we were all in the band trying to make things happen nothing did, but when I went solo and relaxed everything just fitted in. Somehow a tape made its way onto the 'Janice Long Show', so I was in.

"I'd like to see other people given a similar sort of chance, but the record business often seems to be a bit narrow minded. There's lots of talent out on the streets, but it's not getting the chance to come through. There must be lots of kids out on the streets as good as me."

Owen's planning on keeping his feet firmly on the ground, and he would like to put some of the money he's made back into the community. He used to work in a children's home, so some of it might go there. "I haven't seen any cash yet, but when it does come I want to do something useful with it," he explains. "I don't want to blow it on a lot of nothing."

Big across Europe and with America beckoning, Owen should soon be sitting on a fortune if 'Pleased To Meet You' is a hit as well. "I like honest songs. I guess. 'Pleased To Meet You' is about the interaction of relationships. Where I come from in Glasgow, the people are very friendly. You come down to London and the people are a bit aloof. You sit on the tube and they avoid eye contact with you. Then again, people in Scotland do tend to be a bit incestuous and very patriotic. It gets to be a bit of a pain."

Owen promises that his forthcoming tour is going to be really something. He says he won't just be playing soft rock and ballads, but a few drops of the hard stuff as well.

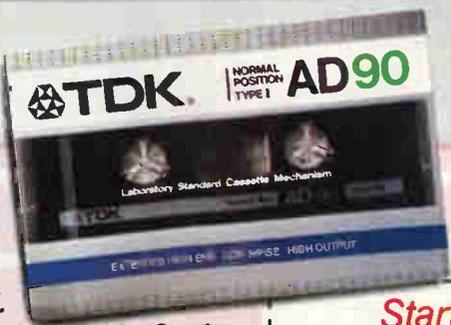
"I want to do a lot of rock stuff, I want to vary the material I do. I want to see a lot of males at the gig. I want to get a good balance in the audience."

Since he had his first hit, Owen has been called the new David Essex and even a younger version of Bruce Springsteen. Samantha Fox thinks he's very cute and says she'd like to take him home and cuddle him, but typically Owen remains unimpressed.

"Well, I suppose I'm flattered, but meeting Sammy isn't high on my list of priorities. I'd like to meet Samantha if she starts doing some better songs."



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# "WE KEEP OURSELVES CLOSE TO THE STREET"

A bona fide New Jersey band, **Bon Jovi** have supported Kiss, been chased in Japan by rabid fans and could be appearing in the Guinness Book of Records — but they don't like school dinners.

Très bon words:  
**Robin Smith**

**Jon Bon Jovi** can't understand English culture — last night a girl tried to cane him and put a bib around his neck. Jon and his band had been taken to the notorious London restaurant School Dinners, where the waitresses like to spice up the menu with some Benny Hill-style antics. But Jon didn't appreciate this quaint style of humour and nearly socked the manager.

"I didn't realise what was going on," he says. "The girls tried to put a bib on me and they were trying to spank people as well. You English have a crazy sense of humour. We don't really do that sort of thing in the States.

"But I did end up enjoying myself when I realised it was harmless fun. The girls came back to the hotel afterwards and we had a good time."

So good, in fact, that it's four o'clock in the afternoon and Jon's only just got up. He looks a bit fragile as he sits beside the hotel pool and tells me all

about Bon Jovi. Jon's second name really is Bon Jovi.

"It's an Italian name, more precisely it's Sicilian," he explains. "My ancestors were immigrants to America in the good old fashioned way. They tried to make some bucks like everybody else and here I am today. One day I'd like to go and visit Sicily. I want to see the old homestead and get back to my roots for a while."

Jon and his band hail from New Jersey, the heart of Springsteen country. After only two years of being together they've become a very successful outfit. 'You Give Love A Bad Name' is the single which has broken them in a big way here, but back home these boys are massive.

Recently a New York radio station ran a competition where the prize was Bon Jovi playing a special one-off show for the winner. They received a staggering 22 million entries and I've heard Bon Jovi will be trying to get this feat in the Guinness Book of Records,

as the most entries for a competition in the history of the world.

**Bon Jovi started** in pretty humble circumstances. Jon played in bar bands and worked as an assistant at the Record Plant in New York City. He used to spend his coffee breaks chatting to Springsteen or Bowie and anybody else who was recording there.

"Let me tell you this, the bigger the star is the nicer he is," continues Jon. "It's these little shits with the big ideas that are always the real pain in the arse. The little guys who think they've got to act real cool if they want to get somewhere."

After his apprenticeship in the studio, Jon got Bon Jovi together. There's David Rushbaum on keyboards, Alec John Smith on bass, Tico Torres battering the drums and Richie Sambora on guitar. Bon Jovi recorded some sample tracks for radio, which were played to death, and they

## THE LOVER SPEAKS

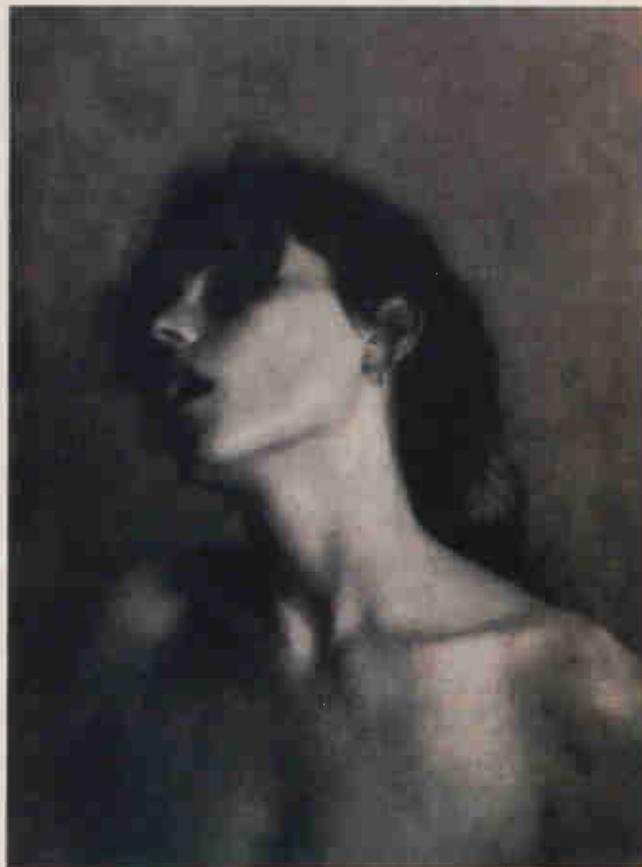
ON ALBUM, CASSETTE & C.D.

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received a lot of live exposure supporting the likes of Kiss and the Scorpions across America. One of the advantages of Bon Jovi is that they're all reasonably good looking, oozing lots of boy next door sex appeal for young American ladies.

"I think you develop a certain attitude if you're from New Jersey," explains Jon. "You want to get out there and prove you can do it. I come from a blue collar working class area. I didn't stick to any schedule for very long. I guess I was a bit of a rebel.

"Me and the rest of the band keep ourselves close to the streets. We keep in touch with the kids and we know what they want. We never want to lose hold of that feeling. We're not the type of people to lock ourselves away into extravagant lifestyles."

True to his word, Jon still lives in a one bedroomed apartment in his beloved New Jersey. "It's where I feel happy. Why move to Bermuda or Miami when you're settled in a place you can identify with?" (I know how you feel, Jon, I get the same feeling about Raynes Park.)

But the comforts of home are a long way off for Jon and the rest of Bon Jovi at the moment, because they do a heck of a lot of touring. In Japan they're regularly chased down the streets by screaming fans, and you'll be able to appreciate why when Bon Jovi tour here in October.

"I think we've created a good blend of music," says Jon. "It's not too pappy for heavy metal fans and it's not too heavy for pop fans. Everybody should come and see us when we tour England. It's a real good show."



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So says one half of Birmingham's humming, strumming duo Terry And Gerry. But where does Margaret Thatcher's teddy bear fit into all this?

Stuart Bailie reveals all.

Snap: Patrick 'hairy chin' Quigly



## "WE'RE JUST A BUNCH OF WHINGERS"

"Happiness can be a political act too," claims Terry And Gerry's Terry Lilley. "It's a mark of defiance, you know 'Don't let the bastards grind you down!'"

The hallmark of the Terry And Gerry show has always been just this type of upfront cheerfulness, combined with a keen talent for entertaining. And since their debut two years ago with 'Butter's On The Bread (Of The Rich Man's Life)', they've usually managed to sneak in a few home truths in the process.

One problem with this approach, though, is that with those cheesy grins, the Everly Brothers' suits and the witty

stage patter, you might have been forgiven for missing out on this 'defiant' aspect of the band.

Until you've heard their new single, 'Last Bullet In The Gun', that is. We all agree that it's something of a departure for the band, and some of us reckon that it's the best thing they've ever done. That distinctive melodic touch is still there, but the message is hammered home a great deal more forcefully, more *emotionally*, than ever before. It seems that Terry And Gerry aren't too thrilled about 'good old England' these days.

Terry: "It's been a depressing couple of years, and it finally got to us."

Gerry: "The song is about kicking people back into the pages of history, do you know what I mean?"

Terry: "You know when you're at school, and you've got all these people saying that this is the greatest country in the world, and we've got missionaries in Botswana, and we're so lucky..."

So who exactly are you having a go at?

Gerry: "'Last Bullet' is about conservatism, both in England and throughout the world. When something's on its way out, it actually becomes more forceful. It's about watching conservatism being gradually eroded, and enjoying it. In that sense, the song is actually quite positive."

What did you mean in the song about 'the facts being swept under the carpet'?

Gerry: "It's when real problems get ignored, and all we get is a whitewash job. Like with those YOP schemes, or Northern Ireland, or sending a task force down to the Falklands instead of sitting down and talking about it. But we don't want to ram politics down people's throats, we'd rather stimulate ideas rather than come out with solutions."

Terry: "We're just a bunch of whingers really."

As an inspired promotional scam for the record, the pair had planned to 'kidnap' Margaret Thatcher's teddy bear en route to a charity show in Stoke. The idea was to keep it hostage until the premier agreed to sing 'Last Bullet In The Gun' down the phone, which they were going to tape and release as a single. Unfortunately, the lads, who freely admit to drinking Ovaltine after their gigs, bottled out at the last minute.

Gerry: "All we had to do was open the window and grab it!"

Just think, you could have cut off its ear and sent it to Downing Street with a ransom note.

Terry: "Except we would never do any harm to a teddy bear."

This year has seen the band moving in various directions. A recent TV documentary showed them working around their hometown of Birmingham, while the duo made their acting debut in an entertaining spoof of a scene from 'Taxi Driver'. So successful was this, that their agent has rechristened them Richard Burton and Laurence Olivier.

They've also been involved in making a television soundtrack, and have used the lay-off from touring to knock up some new songs, with enigmatic titles like 'Queen Of Clouds' and 'Cosacks Of Cadbury Road'. And then they were invited to the New Music Seminar in New York...

Apart from the hassles of getting a double bass into yellow cabs, the trip was a great success, with Terry And Gerry taking the warm-up slot in front of the Artists' Panel. Gerry, who hadn't even flown before, is still reeling from having played in front of Joey Ramone and Pete Shelley. "They're two of my greatest heroes," he says.

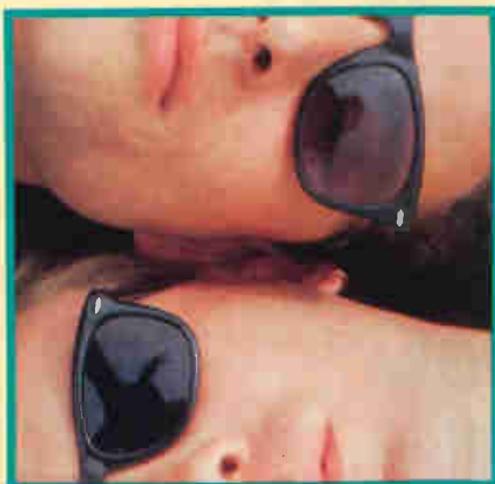
Terry: "I think the whole thing made us aware of how English we are, even if our music is influenced by rock 'n' roll and country."

Gerry: "They thought we were like the Dave Clark Five. I mean, Dave Clark's about 50, isn't he?"

Terry: "It's a very racey place, even if the people there don't have any time for you. I remember being stuck in a yellow taxi in a traffic jam, and 'New York, New York' came on the radio. The hairs just stood up on the back of my neck."

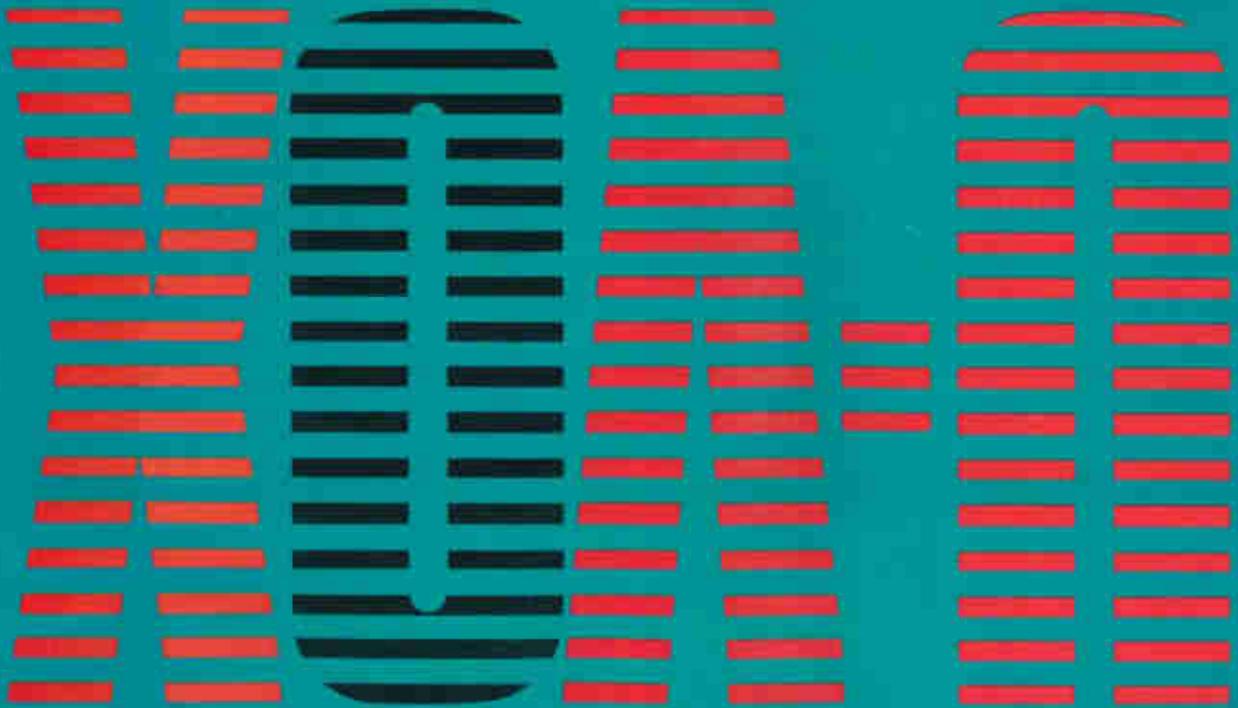
So are things getting harder or easier for the band?

Gerry: "Songwriting's definitely getting easier. Everyone keeps telling us it's gonna get difficult, that this is when bands start breaking up. But we're still enjoying it, even though you aren't supposed to after two years. Because we live in Birmingham, the workload's more, but we're still having a laugh. I left working in a bank to have a good time, and I'm not gonna get into another rat race."



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### Scraping the bottom of the barrel again!

● Aargh! I think I'm dying of boredom. I mean, what's a girl to do in the wake of yet another week where the only thing going on in this fair city is the continuing slagging match between rabid **Robin Smith** and **Di 'Don't mention the Duchess of York' Cross**? Honestly, I've had a new hairdo, cut all my talons down to a bearable minimum and still life is duller than a **Chris De Burgh** concert.

Which is simply not the case in the **Beastie Boys** camp. Yup, those terrors from across the water have descended upon London town, and the apple-pie beds have proliferated, the scotch eggs have taken wing across the tables of restaurants metropolis-wide... I hear that poor old CBS have been forced to change the lads' hotel on a daily basis, as they continue to wreak havoc and mayhem. Currently on the casualty list are the Chelsea Holiday Inn, the infamous (and usually very understanding in

these matters, so they must have been bad) Columbia and they are currently at the Post House Hotel terrorising the stiff upper lips of Hampstead.

Another girl famous for her wobbler-throwings is **Grace Jones**. Seems that she was none too happy with the ads for her new film 'Vamp', designed by the American agency, and she actually got them to stop the presses of a top NY newspaper carrying aforementioned ads with promises of her posing in their offices, special, like. However, since no pictorial evidence of this unlikely event has ever seen the light of day, one can only assume that Miss Grace disgraced herself by not honouring her promise — tut, tut.

But one chap sterling enough to honour his promise was **Jean Jacques Burnel** whose recent trip to Poland (albeit slightly embroidered in this very column), inspired him sufficiently to go back there just the other week. The reason? Well, it seems that while he was there, he met up with some local band or other with a completely unpronounceable name, who persuaded him to return — flight fully paid — and knock out a few numbers with them at their next gig. He ended up, in fact, staying on an extra couple of days, and taught them the chorus to 'Golden Brown', and other such wondrous ditties, and entered into something of a **Stranglers** jam session with them! What a true gent, eh?

All right, either this is some kind of a convoluted wind up on behalf of Epic Records, or **Matt Johnson** is in serious need of a complete mental check up. Yes folks, the looniest man this side of **Harrison Ford** in 'Raiders Of The Lost Ark' has been risking life and limb once again in the cause of art. At this rate, the video should sell a million, if only to see if someone has been telling porky pies



■ Well dears, it seems that I'm not the only one who's just had a nice new hairdo. It would also seem that **Larry** 'completely unspellable' from **Bronski Beat** has at long last decided that the awfully unflattering crew cut he's been sporting for ages has simply got to go. So here we see Larry and Steve modelling the latest line in made-to-measure Sixties' pop art style metallics. Next week, exclusive pictures of Steve and Larry in their new purple catsuits and lurex jock straps...

about the unbelievable happenings on this shoot! Anyway, **Bionic Johnson** is back on terra firma in England once more, and no sooner had his tootsies touched the ground than he swept off to the glamorous Midlands to do the video for 'Slow Train To Dawn'. Naturally, a nice big steam chuff-chuff was brought along for the occasion, a pit was dug for Matt to sit in, and the train rumbled on overhead. However, as it swept over the lip-synching Matt, some ashes fell out of the fire onto him and set light to his clothes!

Wacky competition time again! Well, nowt to do with **rm**, but everything to do with **Beggars Banquet**. Right, now, how do you fancy having the **Icicle Works** come along to your very own

front room and do a gala acoustic set for your ears only? Seems unlikely? Well, I've got noos for you. This is precisely what the winner of the latest **icicle Works** competition, attached to their new single, will be entitled to. Catch is of course, that the entry form is only plastered on to the cassette which is given away with the first 5,000....

More record company swings and roundabouts, **Prefab Sprout**, long silent on the north-eastern front, are about to sign a new deal with **WEA**, having left **CBS**. And contrary to the last rumour, **Thomas Dolby** will now be producing them as he has an urgent appointment with a flimsy disc somewhere...



THE  
FIXX

walkabout

ON ALBUM CASSETTE AND C.D.

**Dexy's Midnight Runners** have come out from behind their frilly curtains again (or maybe our **Kevin** favours Venetian blinds these days), and have enough stuff in the can for a new album. Also, I hear that their erstwhile manager **Bernard Rhodes** is back in the role of manager again after a long absence from that much coveted post (heavy sarcasm? Me?).

But let's bring a breath of joy to the column. A very big congrats to **Ian Mac** and his lovely wife **Lorraine**, who have just celebrated a very happy event — the birth of their baby daughter **Candy**, just the other week. Let me be the first in the queue for pix of the happy event, especially as I'm about to become an aunty myself. (Gosh, Aunty Nancy, can you believe it?) And lo! the jungle drums beat. It would seem that contrary to what our newshounds picked up last week re the continuing **Andy Rourke/Smiths** carry on, Mr Rourke, aka the blond bombshell, has not left the band mid US tour and is still very much in, according to one source this week. More news on the Smiths front, be prepared for a brand new, as yet unknown, single to accompany their forthcoming UK tour — whoopee!

Also about to embark on a long-awaited tour (at least in my and **Janice Long's** quarters) are the **Psychedelic Furs**. Dates should be around November, so watch **rm** news for details.

Now, I'm considering having a couple of days off somewhere at some bijou little health farm in Suffolk, for a bit of rest and repose, but I hear that **Jaz** from **Killing Joke** has taken his two week sojourn in the rather less sedate country of Libya, before he sets off with the rest of the lads on their up and coming UK tour. Really, perverse is not the word.

I had news too this week, of a rather disturbing event, at least to my ears and sensibilities, concerning **The Cult**. Long absent from this column due to the fact that **Ian Astbury** and mob have been recording their next magnum opus, they were visited the other day by fellow Bradfordian **Zodiac Mindwarp** (Hi Zode! Recovered from your yearly bath yet have we, chicklet?). Zode, Ian and the lads got on down for a rather rumbustious jam in the studio which could very possibly be whacked out at some point in vinyl form! I sincerely

hope that all the local residents were evacuated before that epoch-making event occurred.

The gremlins were out in full force too last week, for **Pete Wyllie** and **Josie's** promo trip to Italy. Not only did poor Miss Jones lose her bag with all her worldly belongings in not once, but twice, but Pete also managed to mislay his passport and very nearly had to spend an indefinite amount of time eating pasta and quaffing vino decidedly dodgio. The pair teamed up with the Frankie lads for a massive binge and Josie, the unfortunate lass, got landed with the biggest ever bar bill! That's hospitality for you!

That awfully cuddly group, **Lloyd Cole And The Commotions**, have just got some very-nice-royalty-cheques-thank-you with lots of lovely noughts on the end, and have celebrated by going out and buying themselves new flats. I hear that **Lawrence** (and no, I still won't marry you, sweetheart!) actually paid for his all in cash! So a big spend, spend, spend has been the order of the day in that camp.

Seems that something of a mutual admiration society has sprung up between **Mark E, Brix Smith** and co and **Yello** man **Dieter Meier**. After making the 'Goldrush' waxing single of the week recently, the pair of 'em were most taken aback to find that Dieter is one big **Fall** fan, and considers Mark to be one of the finest lyricists in the country! And, could it be that a project between the two camps is under discussion? My lips are firmly sealed for the moment cherubs. But while we're on the subject of Brix, gerra load of the brave lass clad in only a bikini on a windswept Cornish beach in sub zero temperatures for her latest video. Phewee, too much!

Still, up and coming band **Raymonde** played the other week at Heaven to a packed house and a rather well-known perm called **Robert Plant**. It would seem that the old boy is interested in having them signed up to his very special record label in the States...

And from Heaven to hell, colloquially known as Belgium in polite circles. A Lip spy tells me that last week, a certain **Sigue Sigue Spotty Knickers** were caught in the act, chatting up Belgian dolly birds in a discotheque, and seemed remarkably short as they'd all left their high heels at home. Tch tch boys,



■ The look on their faces says it all. Yes, residents of Hackney — beware, as the **Orridges** beloved snake, Isabelle, still has not returned after her great escape last week. So if anyone sees the little darling, whose cast-off skins are pictured, please get in touch with them immediately because they have some simply lovely nice little titbits waiting for her. (Small, white and squeaky, I think.) Isabelle too, is not noted for her sweet temper, so potential hunters beware! She once took a dislike to one of Paula's friends, and attached herself to the girl's face by her teeth and it took two of them to prise her off. You have been warned...

remember what Nancy says, never ever go out of doors without your stilettos on your tootsies and a bouffant on your 'ead. Actually, mine is no longer as I'm currently favouring a Veronica Lake coiffure with a peek-a-boo curtain...

But enough of my home hints for a hitmaking hairstyle, **UB40**, obviously noted for their earth-shatteringly stylish mops, are currently wowing New York (why, even **Martin Scorsese** turned

up to see them play, along with loads of other film bods waving soundtrack offers at them). They've just spent four days in Seattle (hmm mmm, lovely place, I hear) recording the title track for **Jonathan** ('Stop Making Sense') **Demp's** new film 'Something Wild'.

And on that truly unsurpassable end-note, I'll leave you dears to your Swedish masseuses and chocolate covered ants' eggs. 'Til next week...

# THE ADULT NET WAKING UP IN THE SUN

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# HOLIDAY ROCK



Every year some irritating holiday hit crosses the Channel and insinuates its way up the British charts, but 1986's entry from MC Miker 'G' and DJ Sven is a rapped up musical masterpiece... says Damon Rochefort

The annual 'holiday' record hit has become as predictable a part of the British summer as wet weather. Usually European, and always appalling, it's pushed into the top 40 by Brits returning from their holidays in Ibiza, Benidorm and Marbella, and asking for the funny party record that their awful local DJ played to death in their awful local Spanish club.

Sometimes the record involves doing a funny dance (à la 'The Birdie Song'), sometimes it's just catchy and bland ('Body Rock'), but this year's sun-soaked selection is a bit different. MC Miker 'G' and DJ Sven have delivered a masterpiece of modern music with 'Holiday Rap'. Combining the rhythm track of Madonna's 'Holiday' with Cliff's evergreen 'Summer Holiday' and some heavily accented rapping, it looks like being a monstrous seller.

Already number one in Holland, Germany and France, it could well repeat the trick here.

"Ever since I was first hearing Madonna's 'Holiday' record I said that I wanted to do something with it," an extremely Dutch DJ Sven tells me. "When I first heard MC Miker 'G', he was rapping so I decided to tell him my idea. When we were doing the rap, he started to sing the 'Summer Holiday' part, which I thought silly, but when we recorded our rap, I said to leave it in."

And although the result does sound a little like the Chef from the Muppets delivering a recipe, 'Holiday Rap' is doing extraordinarily well. "It is hard to believe how well it is doing," Sven continues. "We made it as a joke to begin with. Miker 'G' is not into this kind of music. He likes hip hop really. Before 'Holiday Rap', he made five hard hip hop records — this is something different for him." And for the rest of us, too...

When the dashing duo whizzed over here for a quick visit to 'Top Of The Pops', they had a few difficulties. DJ Sven couldn't take the time off work.

"When the record started to do well in the UK, the record company said that we should do 'Top Of The Pops'. The problem is that I work in the chart compiling office of Holland, and I couldn't take the time off to come to your country. When they realised how big the record is, the controller let me take some time off, so I am very pleased."

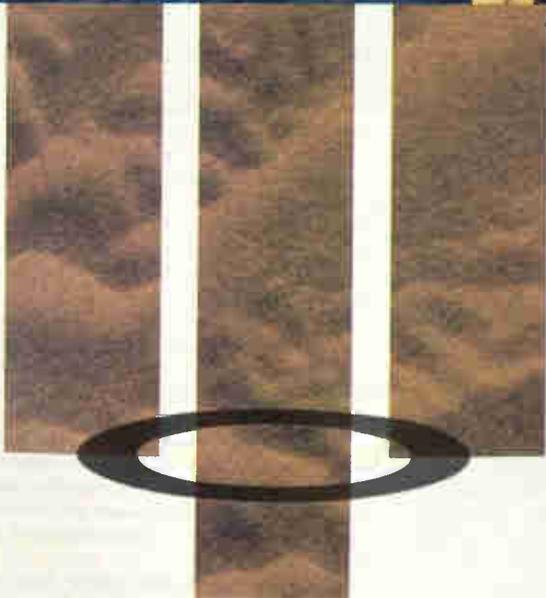
The pressures of hitting the big time are great indeed.

"I am glad the record is now a hit in England, because English is the rapping language. You can rap in French, German or Dutch, but English is the original language for rap."

The enthusiastic DJ Sven and MC Miker 'G' (who has rather disconcerting eyes, which look in opposite directions), may not be a long term musical outfit, but at least their record has enabled the 'Top Of The Pops' director to drag out the party hats, streamers and funny noses for another fun filled show. Now all we need is for Russ Abbot to have another hit.

# LOOSE ENDS

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# E Y E D E A L



COMPILED BY ELEANOR LEVY

'CAPTIVE': no barrel of laughs ●



## CAPTIVE (Cert 18 dir: Paul Mayersberg)

Irina Brook has said that she got the acutely demanding lead role in 'Captive' "probably because all the other actresses thought it was too weird, pornographic or perverse". She plays Rowena, upper-class daughter of Oliver Reed, who is kidnapped by two guys and a girl who've given up similar backgrounds to live as 'emotional anarchists' (or so it says here). They believe Rowena 'belongs' with them, and put her through two weeks of abuse, brainwashing and sensory deprivation.

As the story unfolds (clumsily), Rowena sides with her jailers, accompanies them on a fake machine-gunning of art-gallery patrons, and so on and so forth until police lay ambush and she is put in the dock Patty Hearst-style.

No barrel of laughs, 'Captive' is voyeuristic, cruel, directionless, and — in the final result — a mite vacuous. (Well, I liked it anyway — *Eye Deal Ed*). Blame may be placed on long-time screenwriter Mayersberg, here directing for the first time. Whereas his 'Man Who Fell To Earth' and 'Merry Christmas Mr Lawrence' screen-plays mixed intrigue and imagination with intelligence, 'Captive' has the lack of structure of his 'Eureka'.

The problems lie in his meshing of styles and half-cocked characters. In parts, 'Captive' looks like the glossy S&M flick '9½ Winks'; other times like the worst parts of Godard's Sixties' films ("Hello, I'm a terrorist" et cetera).

Irina performs blind-folded, gets to hang topless from scaffolding, has her gown sliced off by blade, goes three in a bed, is force-fed by bucket, and generally gets to flash flesh at every turn. This, of course, will do her career no end of good; but her exceptionally yummy screen presence and acting skills deserve a more cogent script than she's granted here. She steals the show, but elsewhere she could be superb.

'Captive' is headache-inducing, over-edited, far too glossy and unnecessarily amoral. I loved it and I hated it.

John Hind

## A FINE MESS (Cert 15 dir: Blake Edwards)

Writer/director Blake Edwards ('10', 'S.O.B.' et al) attempts another of his no-holds barred comic mish-mashes; and comes up with 110 minutes of unadulterated — if sometimes cak-handed — fun and games.

Edwards obviously adores Laurel And Hardy, as any self-respecting latter-day surrealist should, and it's shown here in everything from the film's title to the bodily movements of the central 'baddie' characters Turnip (Richard Mulligan of 'Soap' and Edwards' own 'S.O.B.') and Binky (Stuart Margolin).

Turnip and Binky squabble, run about, pull exasperated expressions, and pull off what is, if not an act of the sheer class of Oliver and Stanley, at least a respectful parody.

There are also two 'good guys' — Dennis (played by Howie Mandel of 'St Elsewhere') and Spence (Ted Danson, the lead in 'Cheers'). Spence is a womanising out-of-work actor who gets slapped by a lot of ex-dates, and Dennis roller-skates while serving at a trendy Fifties' style drive-in eatery.

The story proper begins when Spence overhears the amateur mafia-henchmen Turnip and Binky inserting uppers — in the form of a dildo-like suppository — into a horse's sphincter, with the intention of fixing a race. From there-on, Spence and Dennis are pursued by the bumbling duo, and all sorts of story threads begin to appear and then inter-weave, reappear and scrape shoulders with each other. Some of it clashes together in such a way as to be worthy of the pen of Stan Laurel.

'A Fine Mess' has none of the sheer philosophical poetry (man) of a Laurel And Hardy short (or indeed a Jacques Tati one), but comes as close to the untrained try-anything-once creativity of Hal Roach's Hollywood of the Twenties and Thirties, as that financially-packaged city is likely to allow itself this year.

Humour saves lives, one could reasonably argue. So where have all the great surrealists gone?

John Hind

## TROUBLE IN MIND (Cert 15 dir: Alan Rudolph)

Now this is a strange one. Director Alan Rudolph was responsible last year for the acclaimed 'Choose Me'. The star of that was Keith Carradine, and here, again, Rudolph makes optimum use of his quirky, lopsided, grinning charms in a film that could bear the same description as its star. Let's face it, 'Trouble In Mind' is weird.

Carradine plays petty thief Coop, forced to flee his rural trailer for the corruption and military stateish decay of Rain City with his beautiful, naïve girlfriend (Lori Singer). There they meet sensible, self possessed Wanda (Genevieve Bjuold), and her ex-lover Hawk (Kris Kristofferson, in his most appealing role to date), an ex-cop, newly released from jail for shooting a mobster the law wouldn't touch.

This quartet play out the plot amid a hazy landscape somewhere just outside reality, mixing drama and sheer, downright silliness. Add Divine, in his first male role as the pig-like crime boss Hilly Blue, and you have a film rich in off-beat characterisation and warm humour.

'Trouble In Mind' is the sort of film most people ignore because it has none of the fripperies of modern movie-making (give or take the odd car chase or two). It's also the kind of film those who do venture within its quasi-natural world will remember for many a rainy moon. A quirky classic that finally justifies a reason for Kris Kristofferson's existence.

Eleanor Levy

## THE FRINGE DWELLERS (Cert PG dir: Bruce Beresford)

John Pilger, the Australian-born journalist-cum-war-correspondent-cum-film-maker, recently described the history of Australia he was taught as a child, as one of "suppression, omission and lies". In reality the aborigines, who had lived in Australia for 20,000 years before Cook sailed into Botany Bay in 1770, were chased, killed, raped, castrated and treated as nothing but primitives by white man. They were quite the opposite.

In 1967, aborigines finally got the vote in their own country, and 'rights for abos' became a trendy issue. In 1986 many go to state schools, some live in non-tribal 'dumping' areas, and both races are intertwining — after a fashion.

'The Fringe Dwellers' is quite simply a film about a year in the lives of a semi-fictional extended aborigine family. Never patronising, sometimes sentimental, it is held together by a bitter-sweet script full of insight and ideas, a superb team of performers and a graceful but tough director's hand.

The Comeaway family move from an aborigine camp (comprising of huts called 'humpys') into a bungalow in town and the story centres around their confused aspirations, the limitations imposed upon them by whites, and their loss of companionship.

All these characters conspire to produce an utterly engaging film, full of reality, humanism, thought and emotion, plus some of the most exquisite scenery seen on screen for a long time. Note: there is more to Australia than 'The Thorn Birds', XXXX Lager and Rolf Harris.

Bruce Beresford, director of 'Breaker Morant', 'Tender Mercies' and other highly-recommended films which often turn up on BBC2, has organised another cinematic breath of fresh air.

John Hind



'Rebel' is the latest film from **rm's** favourite son, Matt Dillon. Good or bad — whatever. He's in it and that's all that really matters. To enable you to share in his god-like presence, we have the next best thing to the real, firm-buttocked man to offer in a loin-tingling competition. Just write in and tell us **five** films Matt Dillon has been in, and you could be one of the lucky four readers to win a special limited edition poster of the great man in his latest role, coming all the way from Australia **just for you**. If you're one of the next 10 lucky people to be pulled out of the bag, you'll win a spiffing copy of the 'Rebel' soundtrack album. Send your entries to 'rm, 'Rebel' competition, Greater London House, Hampstead Road, London, NW1, to arrive by first post, Monday, September 29.

**REBEL (Cert 15 dir: Michael Jenkins)**

It's the same old story. The female lead running about the bedroom with nought but a smile to cover her blushes. And the male? Well, he gets to keep his knickers on, doesn't he. And when *he* happens to be Matt Dillon, this is a very sorry state of affairs *indeed*.

Poor old Matt, unlike his more astute Brat Pack partner, Sean Penn, Dillon just doesn't know how to tell a good film from a stinker. 'Rebel' very nearly falls firmly into the latter category. 'Nearly', only because parts of it are so bad, it's almost brilliant. Almost.

Matty plays the 'Rebel' of the title, a US soldier stationed in Australia during the Second World War. Having had enough of killing, he deserts and falls for a nightclub singer (Debbie Byrne) whose husband is serving overseas.

Conveniently, said husband — who she doesn't really like anyway — goes and dies on her, leaving Rebel and Kathy to frolic, fall in love and admire Dillon's boxer shorts.

Add Bryan Brown (Rachel Ward's brutish husband in 'The Thorn Birds'), as a spiv who is trying to sell Rebel a passage to safety in South America, and that's about it.

A few colourful Forties' musical set pieces (though how a Meat Loaf style number got in there is anybody's guess), and lots of soppy lovey-dovey bits.

Dillon is, of course, quite astonishingly brilliant, but not nearly enough to save the film from falling totally on its soppy, sentimental head. The ending is a killer. I cried — with laughter.

**Eleanor Levy**

**SWEET LIBERTY (Cert PG dir: Alan Alda)**

'Sweet f\*\*k all' would have been a better title. 'Sweet Liberty' is supposed to be a comedy, but the man who has most laughs will be Michael Caine, giggling all the way to the bank. I doubt if he comes very cheap these days.

The plot centres on an American historian who gets annoyed when his book about the American War Of Independence is turned into a racey film. You're probably thinking 'it's not much of a plot', and by golly, you're darned right.

Alan Alda plays Michael Burgess, the historian, while Michael Caine is the eccentric British actor Elliott James, hired to portray Banastre Tarleton — a notorious 18th Century British Cavalry commander.

Alda trots out his familiar role of an American male with a mid-life crisis, but he does get to slobber over Lise Holbolt, who plays his girlfriend, and Michelle Pfeiffer, here cast as a lusty young actress. Nice work if you can get it.

Bob Hoskins pops up as a seedy patronising script-writer, but embarrassingly overacts and throws his arms around a great deal. Caine, meanwhile, meanders easily through his role, and I expect the Yanks love his impression of an English toff which owes a lot to the role he plays in 'Zulu'.

Shot in some beautiful American countryside, the actors in 'Sweet Liberty' obviously had a whale of time — and enjoyed themselves far more than anybody who goes to see the film.

**Robin Smith**

● MICHAEL CAINE: laughing all the way to the bank in 'Sweet Liberty'



**INVADERS FROM MARS (Cert PG dir: Tobe Hooper)**

A remake of the classic 1953 sci fi film, this is a fairly humorous stab at the nightmare paranoia side of the UFO story, lovingly recreated with many of the original scenes by the man who brought us 'Poltergeist'.

When young David Gardner wakes to the sight of a flying saucer landing behind a nearby hill, he rushes to tell his disbelieving parents. Dad does his bit, goes to take a look and returns strangely cold and remote — with a bloody scar at the back of his neck.

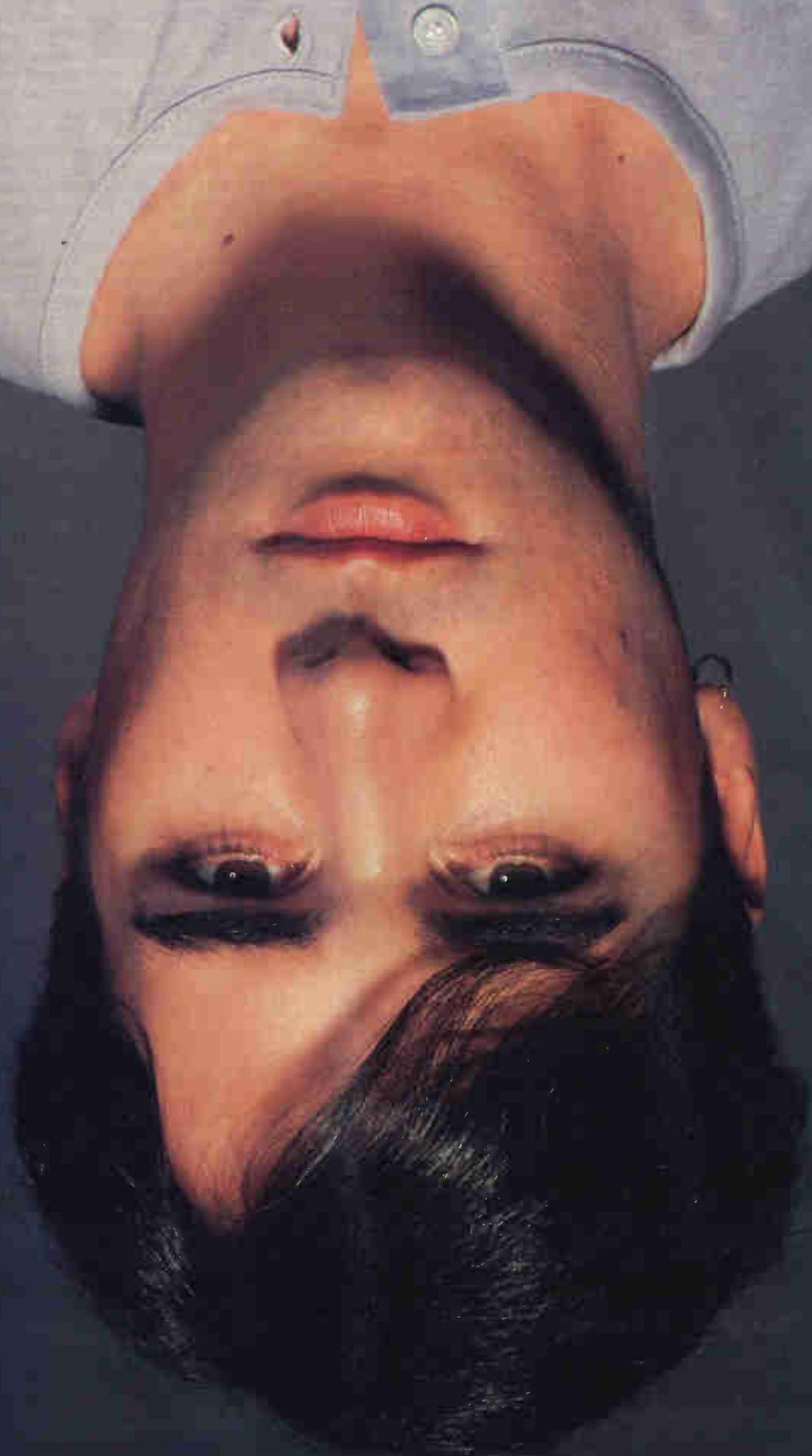
As the whole town gradually changes in the same way, David and his school nurse have a job to convince the local Marine commander that there's trouble up t' mill! Once we're taken underground to the martian's hidey hole, there's some great effects — big wobbly blob monsters and an irksome Supreme Intelligence, as well as a suitably slow drill that screws huge needles into the necks of hapless humans.

'Invaders From Mars' is an enjoyable horror romp without ever putting you in fear of cardiac arrest. 'Aliens' it ain't, but for today's young cinema sophisticates, it'll go down well. Older film fans should stick to the original.

**Andy Strickland**

# PHIL OAKLEY

THE HUMAN SIDE OF



1 He only walks properly when he wears high heels  
2 He loves James Hamilton's column in *rm*  
3 He loves Sheffield City Council  
4 He loves Triumph motor bikes  
5 And he's still mad on computers  
League of gentlemen:  
**Nancy Culp**  
Photography: **Joe Shutter**

**Meeting your heroes** is strange all right, because they're never what you've built them up to be. Either they're fatter/older/not so good-looking as you thought they'd be — or worse still, they're bad-tempered/belligerent or just downright dull. But what can you expect? After all, they're only human.

Which neatly brings me onto Phil Oakey. Long a hero of mine, I too once sported a similar ridiculous lopsided haircut, complete with ear-ring bolted on the top of my earhole. Not only did the Human League have great tunes, and possibly the most incomprehensible lyrics on earth ('Listen to the voice of Buddha, Saying stop your sericulture', *indeed!*), but they also had the magnificent plus of a singer with a truly spell-binding voice to match.

It sort of held you to the spot with its richness. Whereas everyone else was busy sounding like they'd just been manufactured by Toshiba, Phil Oakey sounded devastatingly human.

So, here we are, six years later — the Human League having gone through four LPs and as many changes. A fifth album, 'Crash', has just been released. The first single from it, 'Human' (a truly "super special song; I would've done anything to get that song", as Philip tells me later), has put the Human League firmly back on the map and in the upper echelons of the charts where they rightly belong.

Sitting in the Royal Garden Hotel in London's Kensington awaiting Philip's arrival, I'm so damn nervous I'm breaking out in hot and cold sweats. I'd heard he was moody and difficult and didn't take to being interviewed. I was also aware of the pitfalls of meeting someone I'd so long admired.

Almost an hour later, Mr Oakey walks in, casually dressed in jeans and a T-shirt that have surely seen better days. He strides over, smiles and shakes my embarrassingly sweaty hand. Within seconds, I breathe a sigh of relief. Down to earth, friendly and with an easy-going manner, he jokes about punk, having the same haircut as his dad did in the Forties and going grey.

"Don't get me double chin in," he asks Joe Shutter. "Isn't it funny how all singers have 'em?"

Pictures done, the coffee arrives and we settle down to an interesting and candid interview.

**We'll start with the question everyone asks. Why have you worked with Jam and Lewis?**

"That is the question that everyone asks, but everyone thinks it was Janet Jackson that made us choose them. But they hadn't done Janet Jackson when we got hold of them. It was 'Change Of Heart' by Change, which I only bought 'cos of *rm*; it was in the disco column. I like you lot, which is why we do all this. *rm* seems to be the only one that's actually facts and info stuff. If you read James Hamilton's column, you'll probably find a good record to listen to that week."

**Which is your favourite track on the album?**

"Oh 'Human'. It's the best song, unfortunately!"

**Why unfortunately? Actually, I like 'Are You Ever Coming Back?' the best.**

"A lot of people say that. That could have fitted in with the old Human League and that's what Virgin want as the next single... But we're not gonna let them!"

**Would you say that this album is the one you've always wanted to make? I know you have a great love of soul music.**

"Well, I have got a strange viewpoint on Jam and Lewis in that I don't, in certain aspects, see them as what people call *funky*. I think they've got *soul*. They've got a fantastic grasp of melodies and chords... I dunno, I wouldn't say that one album was gonna be the one that I always wanted to make. I wanna make 10 Human League albums and every one to be completely different to the other. Like Prince said, I want people to be able to listen to it from one end to the other and not get bored."

**I thought that, to some extent, you'd lost your charming English sound by using American producers.**

"It's just different. My favourite, of all our records ever, was 'Fascination' which is not very English anyway. I'd love to have the guts to do a pure electronic album again."

**How do you feel about publicity? You seem very reluctant to do interviews.**

"Not at all, really! People interpret us strangely. I said, 'let's do absolutely everything — but for the LP, not the single'. And the next I hear is you go up to people and they say 'Oh you don't want to do anything do you?'. It's like there's a chain of people that we tell, and by the time it gets to the end, it's not like we said anyway!"

**Do you still have a love of computers?**

"Yeah. I'm a computer man!"

**So you're more science than arts?**

"I was at school. I made a mistake. I was really good at science and maths and got good O' levels — and then went on to do arts A' levels. Halfway through I thought, 'What am I doing? What good is English, French and art to me?'. So I left school at that point.

"They should have said, 'Look, if you want a job, you wanna get that maths sorted out — now!'. But they didn't do that in those days. If there's anything wrong in this country, it's all in the education."

**Does this interest in education have an ulterior motive? Have you ever thought of having kids yourself?**

"I've thought about *not* having kids. I don't see that they're necessary. It's an illogical step to me. Like me and Joanne are very — extremely — close and it seems strange that you love each other, and it's at that point you say 'Let's get another human being in'. It's like going and getting someone off the street that you don't know and saying 'Come and live with us'. I just don't understand the pull of it. I also think it would be a bad world to bring kids up in."

**I heard a rumour, about four years ago, that you and Joanne had got married.**

"We never did get married no. We were going to, but we never quite got around to it. Again, why change things? If everything's working fine, why bother? I've been married before and I got along really great with Anthea, really, until we got married."

**A lot of people say that. I wonder why?**

"I think it's because part of going out with people is that you're snubbing your nose at parents and society, and then suddenly — everyone's happy and they're saying 'it's all right for you to go to bed with my daughter'. I personally, don't want that."

**Do you get on well with your parents?**

"I hardly ever see them, but they're great. I never appreciated them until very recently. I didn't get on with them when I was at home, but now I know that I really love my parents, which sort of comes as a surprise at 30!"

"We went to America, where there's a hell of a lot of broken marriages and we saw a lot of unhappiness. People whose parents had left home and things and how hurt they were by it. It's dead easy to take parents for granted."

**The older generation tend to stick at their marriages, whereas the young ones, especially the women, aren't afraid because they know they can cope on their own. I mean, Joanne seems to be an independent girl.**

"I don't know, she's all right — but she's got me. I think I'm a very reliable sort of boyfriend to have. And she's got her parents who are fantastic. I know she's a survivor. She's not like she seems..."

"She's a very thoughtful person considering she's really shy with people she doesn't know. For instance, someone fell out of a wheelchair in Sheffield the other day and no one would pick him up 'cos they didn't want to get looked at. And she went over and picked him up, which I thought was really typical of her."

**I only went to Sheffield once and I hated it!**

"Oh, it's a lovely place! It's got more parks per square

CONTINUES OVER ▶

mile than almost any other city — and it's very Socialist. The joke around there is to call it the Socialist Republic of South Yorkshire! It's ridiculously Labour and they're putting in lots of paved areas instead of roads, and made it a nuclear free zone. The Sheffield City Council were allocated their places in the nuclear bunkers and they just said 'We don't want to go down. If the people are staying up, we're staying up!'

"They're a fantastic council. They've just started up a studio. They want a 24 track studio and music publishing business. I went round to see them and I thought, 'This is a silly, loony-leftie scheme' and said 'Why are you doing this?' And they said, 'Because we don't want to see kids ripped off by music publishing companies'. And I thought that was great!"

**But you have to know about the business side of things. It's survival.**

"I always thought it got in the way though. All I wanted to do was try and write songs. I think, though, that maybe that was an excuse, because we don't exactly work very fast anyway."

**I was going to ask you about that. Why?**

"Six songs in two years! It was because we all went mental. It was when Chris Thomas left, when we were making 'Hysteria'. For very personal, tragic reasons, he had to leave before we finished the album and at that stage, all the boys associated with the group went to pieces one way or another."

**In what way did you go loopy?**

"Well, because we couldn't play keyboards — we were using machines to do those things and we were taking two weeks to get the sound right, when, of course, it doesn't matter."

**It's often quite nice to have a bit of roughness. A bum note here and there.**

"Yeah, yeah. Jimmy," (Jam), "and Terry," (Lewis), "won't bother with any of that nonsense at all. There's no sequencers on the new record. There's drum machines, but everything else is played."

**Do you ever feel the Human League are responsible for thousands of two-note-wonders with synthesisers?**

"No, I think that's the music business. After punk, the music business got terrified that independent record labels might come and take their business away, and so they've been shamelessly exploiting little bands."

"Bands now, they write two songs that might be good, stick them on a tape, send them to a record company and they give them a contract for three singles. They have a big hit with the first one, a smaller one — then drop 'em."

**Joe Shutter: "I think it's something to do with the record buying public."**

"I think it's something to do with Britain. They're not listening to the records! It's quite heart-breaking if you've worked really hard at something. It's sort of terrifying for us 'cos we went in at 19. We'd have been much happier going in at 45 and going up 10 places. That's what happened with the Moroder record." ("Together In Electric Dreams"). "It sold ever such a lot of copies, and a lot of people really liked it because it was about for a long time."

**I hated it.**

"I'm glad someone else hated it 'cos I never liked it. And I still get people come up to me and shake my hand and say 'That was a wonderful record!'"

**Did you go and see Prince? What did you think of him?**

"Well, we saw him in Minneapolis when he was more or less rehearsing, and I was a bit disappointed. We left after four numbers. I love his ideas and single-mindedness, but I sometimes feel he's not quite got the flair that people think he has."

**I think a lot of it is illusion and charade.**

"I think he's got a lot of guts for just putting things down. He'll come on and he's got these 'orrible big clunks that are louder than anything else — and it works!"

**The way he dances in those heels as well!**

"I used to wear them heels! I might wear them again soon, if I can get my waistline in trim!"

**It really pulls on your back muscles,**

**doesn't it?**

"I've got an extremely strange walk. With me toes sticking out, you see. But when I wear high heels, I walk quite well. In one video, the whole group were laughing at me 'cos I'm supposed to be landing from outer space and going for a walk, and I kept falling over. I had five people advising me how to walk! You know, I was 27 and they were telling me how to walk!"

**Dare I broach the subject of Adrian Wright?**

"Yeah! We don't know what's happened to him. As far as I know, he's living somewhere in this metropolis. We haven't talked to him since we came back from Minneapolis. We think he's out, but we're not too sure."

"But he knows the Human League is in Sheffield. That's the thing that makes me think he must've decided. He bought a flat in London about a year ago, you know, and I'm more or less his oldest friend and he's never told me he had a flat. He never gave me the address, he never gave me the phone number — and he's never been unfriendly to me!"

**Don't you find though, that the longer you've been friends with somebody, the more you tend to hide things?**

"Yes, once you start, it gets deeper and deeper and deeper. I think that you can have a problem if you get too friendly with your partner in that way, because you get to the point where you're so friendly that you want to tell them everything. Like, if there's a girl you fancy, because your girlfriend's your friend you say, 'Oh, I fancy her' and then you suddenly think 'Oh I shouldn't have said that'. And they get upset."

**Do you still want to write political lyrics? There are none on this album.**

"When we make a lot of money, then we write the political lyrics, but we feel embarrassed about it. But we're back very, very poor again."

**So you're not feeling rich at the moment?**

"We must owe at least a quarter of a million pounds now."

**Personally, or to the record company?**

"To the record company. It's all non-recoupable advances and stuff. It's a bit more complicated because I've always been the major songwriter. I've got a lot of money in the bank, but the girls can barely afford to pay their mortgages now."

"Which is the cause of a lot of friction really, because we allowed it to be administered wrongly."

"Our classic one was when Martyn and Ian left. We thought that, at most, we might sell 300,000 LPs when we put out 'Dare'. So Martyn and Ian got a percentage on that album because it was their name — their group — that we took off them. Then it turned out we sold five million of the LP! So they probably made more money than we did out of that."

**Are you still into motorbikes — have you still got the one Virgin gave you the Christmas 'Dare' was out?**

"I've still got that, yes. That one doesn't work anymore. It just sort of stands with its saddle open and the rain pouring on the battery. At the moment, I've got some others — three Triumphs."

**Do you do trial racing or anything like that?**

"No, I don't really believe in all that. I got them for posing. I've got a bike coming now, which has a British frame and an Italian engine and it's gonna be super flash! And that's seven grand. You know, a good car is going to be 20 grand, isn't it? See, I can't drive, so I don't buy cars. I don't drink, I don't smoke, I don't go to nightclubs, I've got nothing else to spend my money on."

"When we first did this LP — before we went with Jimmy and Terry — we stayed at a hotel for two and a half months, driving around in a Renault 4 van 'cos Jim, the drummer, has got one. We'd been number one in half the countries of the world, and I'm sitting in the back of a Renault 4 van with no seats in it. I'm sitting on a tyre! And the guys who open car doors outside this hotel — they wouldn't open the doors for us! You know, 'Where's the Rolls?'"



**NIGEL PLANER'S TRADED IN HIS  
LOVE BEADS FOR A MARTIAL  
ARTS MANUAL. NOW HE'S MADE  
A RECORD WITH A STRANGLER.  
PLANER SPEAKING: ROBIN  
SMITH**

**Nigel Planer doesn't** envy Matt Dillon's chin, Christopher Lambert's smouldering eyes or even Sylvester Stallone's muscles. He's happy being tall and slightly podgy, with the expression of a sad dachshund.

"Good looking men get all the boring parts," he says. "If you're excessively good looking then you can get slotted into a lot of unimaginative roles. I'm not interested in playing average parts."

Nigel has always specialised in doing different characters. He's been a transvestite crook in 'The Supergrass', a pop star in 'Roll Over Beethoven', the dopey Lew Lewis in 'Shine On Harvey Moon' and neil, the lovable hippy, in 'The Young Ones'. Not a lot of people know this, but he was also in more than 30 performances of 'Evita' in the West End, playing Che Guevara.

Now Nigel is in the television series 'King And Castle' (Wednesday nights, ITV at 9pm). He plays David Castle, a genealogist and aikido expert recruited by former detective Ronald King (Derek Martin), to run a debt collecting agency. Nigel also sings the theme tune, 'Rough With The Smooth', recorded with Hugh Cornwell from the Stranglers.

"I've known Hugh for about four years," explains Nigel. "We met on a plane and hit it off. He was very good when it came to doing the theme. I explained to him what the series was all about and he came up with this really excellent song. It's very gritty, to go with the mood of the series.

"My musical tastes are bits and pieces of everything, but I don't listen to A-ha. I really like Simply Red. I loved 'Holding Back The Years', I was well into it long before it was a hit, the vocals on it are great."

Filmed entirely in London, 'King And Castle' is being tipped to be the new 'Minder'. King, an ageing wide boy, tries to come to terms with his rather dense assistant Castle, but they build up a mutual respect for each other.

"With 'Minder' each episode was complete in itself, but with 'King And Castle' it's a continuing story, so the characters have time to develop. In 'Minder' the characters were in limbo, they were in the same place at the beginning of the show as they were at the end.

"The character I play is a good and worthy sort of bloke. Sometimes he's so painfully worthy he has it coming out of his ears. I hit it off very well with Derek Martin, but we're as different as chalk and cheese. He's from East London and into the horses, while I'm from West London. It was a bit of a culture clash, but we like each other."

With 'King And Castle', Nigel hopes he's laid the legend of neil the hippy to rest for a bit. "Doing neil I felt a bit like John Cleese doing his silly walk. People always remember the role and expect you to do it again and again. Yes, people do associate me with neil, but I'm not upset about it. He was a very popular character, and although he's dead for the moment, I expect he'll come back again in one form or another."



# "I'M JUST A BIG SOFTY REALLY"

**Working in comedy** still takes up a lot of Nigel's time. Further episodes of the Comic Strip are promised and shortly after we talked, Nigel was due to fly to Spain to begin filming a show on English people abroad. Bad News, the spoof heavy metal band the Comic Strip created, are also being revived. They appeared at Donington heavy metal festival and were filmed for a forthcoming show.

"We were scared absolutely shitless before we went on in front of all those thousands of people," says Nigel. "We were being made up and were paralysed with fright. They virtually had to move our limbs for us and kick us out on the stage. Ade", (Adrian Edmondson) "can't remember a thing about it, but I'm sure the show will be a worthy successor to the first one."

Nigel reckons that in the past few years British comedy has improved a great deal from the standard fare of 'The Benny Hill Show', Bruce Forsyth and the 'Two Ronnies'.

"Six years ago the state of comedy was crap, but now there are really good things going on. Comedy was

lazy, now it's perked up. One of the most difficult things about writing comedy is getting enough variety in there to hold the attention of the audience. It's not too difficult writing funny things, but you have to do it in such a way that you're going to keep the attention of the audience."

Nigel enjoys 'Only Fools And Horses' and serious dramas like 'The Monocled Mutineer'. He fearlessly confesses that he's never watched a single episode of 'EastEnders'. "The trouble with soap operas is they can take over your life, watch two episodes and you're hooked."

He says there aren't any characters that he's itching to play, but when he's offered a part he likes to spend a lot of time doing research and capturing the mood of the person he's meant to be portraying. For the aikido-loving David Castle, Nigel studied the martial arts.

"I'm not an expert, but I know a bit about it," he says. "I hope people in pubs don't start challenging me. I'm tall but I'm just a big softy really."

W/E SEPTEMBER 20, 1986

EUROBEAT  
REGGAE  
INDIE SINGLES  
INDIE ALBUMS

# CHARTS

## EUROBEAT

- |    |     |   |
|----|-----|---|
| 1  | 3   | <b>KNOCK ME SENSELESS</b> , Eastbound Expressway, Passion 12in  |
| 2  | 2   | <b>LOVE CAN'T TURN AROUND/DUB CAN'T TURN AROUND</b> , Farley 'Jackmaster' Funk featuring Darryl Pandey, London 12in |
| 3  | 7   | <b>YOU'RE GONNA SUFFER</b> , Bertice Reading, Sublime 12in  |
| 4  | 1   | <b>NO MAN'S LAND</b> , Seventh Avenue, Record Shack 12in  |
| 5  | 12  | <b>WALK IN MY SHOES</b> , Hazell Dean, Dutch EMI 12in   |
| 6  | 6   | <b>QU'EST-CE QUE C'EST?</b> , Splash, Rocket 12in   |
| 7  | —   | <b>ON THE HOUSE (FARLEY 'JACKMASTER' FUNK REMIX)</b> , Midnight Sunrise, Crossover 12in promo                       |
| 8  | 5   | <b>LANDSLIDE</b> , Croisette, Passion 12in  |
| 9  | 25  | <b>DON'T YOU TRY IT</b> , Raww, Debut 12in  |
| 10 | 14  | <b>APPLAUSE</b> , Angie Gold, Passion 12in white label  |
| 11 | 26  | <b>THE HOUSE MUSIC ANTHEM</b> , Marshall Jefferson, Affair 12in   |
| 12 | —   | <b>HURT BY YOU</b> , Justine, Dutch Casablanca 12in   |
| 13 | 13  | <b>TWO OF HEARTS (EUROPEAN DANCE MIX)</b> , Stacey Q, Atlantic 12in   |
| 14 | 10  | <b>MORE THAN PHYSICAL (REMIX)</b> , Bananarama, London 12in   |
| 15 | 17  | <b>SPIES</b> , Jesse's Gang featuring Ronnie, US Jes Say Records 12in   |
| 16 | 8   | <b>LOVE IN THE SHADOWS (REMIX)</b> , E.G. Daily, US A&M 12in  |
| 17 | —   | <b>DANCE YOUR WAY OUT OF THE DOOR</b> , Sharon Dee Clarke, US Achievement 12in                                      |
| 18 | 4   | <b>DON'T LEAVE ME THIS WAY</b> , the Communards, London 12in  |
| 19 | 20  | <b>YOUR LOVE IS ALL I NEED</b> , Carol Hahn, US Wide Angle 12in   |
| 20 | 30= | <b>DOWN DOWN ROMEO</b> , Meccano, German Ariola 12in  |
| 21 | 18  | <b>(I WANT TO GO TO) CHICAGO</b> , R.T. & The Rockmen Unlimited, US Criminal Records 12in                           |
| 22 | 24  | <b>HOW MANY HEARTS</b> , Evelyn Thomas, Record Shack 12in   |
| 23 | 11  | <b>AMERICAN LOVE</b> , Rose Laurens, German WEA 12in  |
| 24 | —   | <b>JACK THE HOUSE</b> , Femme Fion, US DJ International Records 12in  |
| 25 | 30= | <b>I FEAR THE NIGHT</b> , Tyree, US Underground 12in  |
| 26 | 22  | <b>JUNGLE BEAT</b> , Digital Emotion, Dutch Break 12in  |
| 27 | 27  | <b>I NEED A LOVER TONIGHT</b> , Caren Cole, Passion 12in  |
| 28 | re  | <b>PLAY IT COOL</b> , Model 500, US Metroplex 12in  |
| 29 | 15  | <b>DOWN AND COUNTING</b> , Claudja Barry, US Epic 12in  |
| 30 | 16  | <b>RUN TO ME</b> , Tracy Spencer, CBS 12in  |
- Compiled by Alan Jones/James Hamilton

## REGGAE

- |    |    |  |
|----|----|--|
| 1  | 1  | <b>I WANT TO WAKE UP WITH YOU</b> , Boris Gardiner, Revue                          |
| 2  | 3  | <b>BORN FREE</b> , Winsome, Fine Style   |
| 3  | 4  | <b>SHU BEEN</b> , Frankie Paul, Pioneer International                              |
| 4  | 6  | <b>MAGIC FEELING</b> , Michael Gordon, Fine Style                                  |
| 5  | 21 | <b>THIS IS REGGAE MUSIC</b> , Administrators, Groove                               |
| 6  | 14 | <b>OPEN THE DOOR/WHAT A SMILE</b> , Ken Boothe, Blue Mountain                      |
| 7  | 2  | <b>DEAR BOOPSIE</b> , Pam Hall, Blue Mountain                                      |
| 8  | 11 | <b>BE MY LADY</b> , Peter Hunningale, Street Vibes                                 |
| 9  | 7  | <b>HARD DRUGS</b> , Gregory Isaccs, Tappa  |
| 10 | 5  | <b>THE ORIGINAL BANG A RANG</b> , Nitty Gritty, Jammy's                            |
| 11 | —  | <b>CRAZY/WHAT THE POLICE CAN DO</b> , Andrew Paul, Digital                         |
| 12 | 10 | <b>LOVELY FEELING</b> , Dennis Brown, Blue Mountain                                |
| 13 | 22 | <b>REGGAE SENSATION</b> , Sonnie, Chartbound                                       |
| 14 | —  | <b>MY COMMANDING WIFE</b> , Mighty General, Ragin' Lion                            |
| 15 | —  | <b>SIX SIX STREET</b> , Louisa Mark, Bushranger                                    |
| 16 | 12 | <b>SIXTH STREET</b> , Jock Wilson, Up tempo  |
| 17 | 25 | <b>AFRICA</b> , Axeman, Fashion  |
| 18 | 8  | <b>GREETINGS</b> , Half Pint, Powerhouse   |
| 19 | 13 | <b>MISERABLE WOMAN</b> , Freddie McGregor, Greensleeves                            |
| 20 | 16 | <b>ORIGINAL LOVE ME/SENSI MAN ROCK</b> , Little Howie/Earl Anthony, Back To Africa |
| 21 | 9  | <b>LET ME DOWN EASY</b> , Marvin James, Hot Vinyl                                  |
| 22 | —  | <b>IMITATOR</b> , Early B, Black Solidarity  |
| 23 | —  | <b>PUPPY LOVE</b> , Tiger, Thunderbolt   |
| 24 | —  | <b>100% LOVING</b> , Bunny Lye Lye, Rock Fort                                      |
| 25 | 23 | <b>TUNE IN</b> , Cocoa Tea, Jammy's  |
| 26 | 15 | <b>PUSH COMES TO SHOVE</b> , Freddie McGregor, Real Authentic Sound                |
| 27 | 19 | <b>TROUBLE AGAIN</b> , King Kong, Greensleeves                                     |
| 28 | 20 | <b>SMILE</b> , Audrey Hall, Germain  |
| 29 | 24 | <b>MILITANCY</b> , Papa Levi, Jah Tubby's  |
| 30 | 26 | <b>IN THE SPRINGTIME</b> , Maxi Priest, 10   |
- Compiled by Spotlight Research

## INDIE SINGLES

- |    |    |  |
|----|----|--|
| 1  | 1  | <b>A QUESTION OF TIME</b> , Depeche Mode, Mute                             |
| 2  | —  | <b>DRUGS/COME HERE MY LOVE</b> , This Mortal Coil, 4AD                     |
| 3  | 3  | <b>TOKYO STORM WARNING (PART 1)</b> , Elvis Costello, Imp/Demon            |
| 4  | —  | <b>MR PHARMACIST</b> , the Fall, Beggars Banquet                           |
| 5  | 2  | <b>PANIC</b> , the Smiths, Rough Trade                                     |
| 6  | 4  | <b>LIKE A HURRICANE/GARDEN OF DELIGHT</b> , the Mission, Chapter 22        |
| 7  | —  | <b>JESUS IS DEAD (EP)</b> , the Exploited, Rough Justice                   |
| 8  | —  | <b>SURF CITY</b> , the Meteors, Anagram                                    |
| 9  | 12 | <b>SERPENT'S KISS</b> , the Mission, Chapter 22                            |
| 10 | 8  | <b>LIKE AN ANGEL</b> , the Mighty Lemon Drops, Dreamworld                  |
| 11 | —  | <b>IS THERE ANYONE OUT THERE</b> , Mighty Mighty, Girlie                   |
| 12 | 6  | <b>WILD CHILD</b> , Zodiac Mindwarp and the Love Reaction, Food            |
| 13 | —  | <b>TAKE THE SKINHEADS BOWLING (EP)</b> , Camper Van Beethoven, Rough Trade |
| 14 | —  | <b>THIS MEANS WAR</b> , the Beloved, Flim Flam                             |
| 15 | 11 | <b>GIMME GIMME GIMME (A MAN AFTER MIDNIGHT)</b> , Leather Nun, Wire        |
| 16 | 7  | <b>I'M ON FIRE</b> , the Guana Batz, ID                                    |
| 17 | 10 | <b>HEART FULL OF SOUL</b> , Ghost Dance, Karbon                            |
| 18 | 28 | <b>I'M SNIFFING WITH YOU HOO</b> , Pop Will Eat Itself, Desperate          |
| 19 | 13 | <b>THE LAST BULLET IN THE GUN</b> , Terry And Gerry, Intape                |
| 20 | 26 | <b>RUNAWAY</b> , Luis Cardenas, Consolidated Allied                        |
| 21 | 5  | <b>HEARD IT ALL</b> , Bodines, Creation                                    |
| 22 | —  | <b>WONDERFUL LIFE</b> , Black, Ugly  |
| 23 | 16 | <b>IMAGES OF FIRE</b> , Fatal Charm, Native                                |
| 24 | 22 | <b>WHOLE WIDE WORLD</b> , the Soup Dragons, Subway                         |
| 25 | 21 | <b>THE SINGER</b> , Nick Cave and the Bad Seeds, Mute                      |
| 26 | 19 | <b>BETTER DEAD THAN WED</b> , Class War, Mortarhate                        |
| 27 | 17 | <b>HAPPY HOUR</b> , the Housemartins, Go! Discs                            |
| 28 | 23 | <b>TRUMPTON RIOTS</b> , Half Man Half Biscuit, Probe Plus                  |
| 29 | —  | <b>UNDERSTANDING JANE</b> , the Icicle Works, Beggars Banquet              |
| 30 | —  | <b>RIVER OF NO RETURN</b> , Ghost Dance, Karbon                            |
- Compiled by Spotlight Research

INDIE SINGLES 14



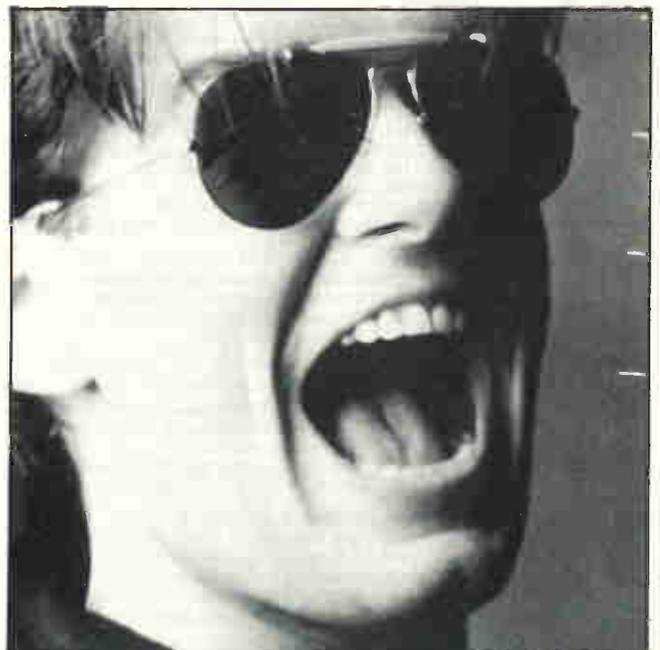
## INDIE ALBUMS

- |    |    |  |
|----|----|--|
| 1  | 2  | <b>THE UNGOVERNABLE FORCE</b> , Conflict, Mortarhate                     |
| 2  | 1  | <b>KICKING AGAINST THE PRICKS</b> , Nick Cave and the Bad Seeds, Mute    |
| 3  | 5  | <b>WATCH YOUR STEP</b> , Ted Hawkins, Gull                               |
| 4  | 3  | <b>THE QUEEN IS DEAD</b> , the Smiths, Rough Trade                       |
| 5  | 6  | <b>HIGH PRIEST OF LOVE</b> , Zodiac Mindwarp and the Love Reaction, Food |
| 6  | 9  | <b>CLOCKWORK</b> , Frenzy, ID  |
| 7  | —  | <b>THROWING MUSES</b> , Throwing Muses, 4AD                              |
| 8  | 8  | <b>THUNDERHEAD</b> , the Janitors, Intape                                |
| 9  | 4  | <b>LONDON O HULL 4</b> , the Housemartins, Go! Discs                     |
| 10 | 10 | <b>GIFT</b> , the Sisterhood, Merciful Release                           |
| 11 | 13 | <b>GIANT</b> , the Woodentops, Rough Trade                               |
| 12 | —  | <b>SACRED HEART HOTEL</b> , the Stars Of Heaven, Rough Trade             |
| 13 | 14 | <b>BACK IN THE DHSS</b> , Half Man Half Biscuit, Probe Plus              |
| 14 | 20 | <b>VICTORIALAND</b> , Cocteau Twins, 4AD                                 |
| 15 | —  | <b>WALKING THE GHOST BACK HOME</b> , the Bible, Backs                    |
| 16 | —  | <b>ON THE BOARDWALK</b> , Ted Hawkins, Unamerican Activities             |
| 17 | 11 | <b>IN SICKNESS AND IN HEALTH</b> , Demented Are Go, ID                   |
| 18 | 7  | <b>BLACK CELEBRATION</b> , Depeche Mode, Mute                            |
| 19 | 15 | <b>MAJOR MALFUNCTION</b> , Keith Le Blanc, World                         |
| 20 | 16 | <b>BEST BEFORE 1984</b> , Crass, Crass                                   |
| 21 | 12 | <b>STEP ON IT</b> , Bogshed, Help Yourself                               |
| 22 | 19 | <b>ONLY STUPID BASTARDS HELP EMI</b> , Conflict, Model Army              |
| 23 | 18 | <b>UNCARVED BLOCK</b> , Flux, One Little Indian                          |
| 24 | —  | <b>A DIFFERENT KIND OF TENSION</b> , Various, Stiff                      |
| 25 | 24 | <b>MANIC POP THRILL</b> , That Petrol Emotion, Demon                     |
| 26 | —  | <b>BLACK JESUS VOICE</b> , Richard H Kirk, Rough Trade                   |
| 27 | 30 | <b>OUT OF MY WAY</b> , Meat Puppets, SST                                 |
| 28 | 17 | <b>DISCOVER</b> , Gene Loves Jezebel, Beggars Banquet                    |
| 29 | 22 | <b>RUM SODOMY AND THE LASH</b> , the Pogues, Stiff                       |
| 30 | 25 | <b>BORN SANDY DEVOTIONAL</b> , the Triffids, Hot                         |
- Compiled by Spotlight Research

the  
Sound  
Of  
Musik  
**FALCO**

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The Sound of Musik  
it's Pavarotti, he is the biggest Bob Dylan Fan  
Sie machen alle Musik for boys, girls an big tall man  
it's Otis Redding, he is sitting on the dock of the bay  
listen to the band, listen to the big-band, to the bang-bang,  
to the bang-bang, blow horn



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W/E SEPT 20, 1986

GALLUP UK SINGLES  
GALLUP UK ALBUMS  
TWELVE INCH  
COMPACT DISCS  
MUSIC VIDEO

# CHARTS

## GALLUP UK SINGLES

THIS LAST WEEKS  
WEEK WEEK IN CHART

1	1	5	<b>DON'T LEAVE ME THIS WAY</b> , Communards, London
2	3	7	<b>WE DON'T HAVE TO ...</b> , Jermaine Stewart, 10 Records ◊
3	5	8	<b>GLORY OF LOVE</b> , Peter Cetera, Full Moon
4	8	6	<b>(I JUST) DIED IN YOUR ARMS</b> , Cutting Crew, Siren
5	2	9	<b>I WANT TO WAKE UP WITH YOU</b> , Boris Gardiner, Revue ◊
6	13	4	<b>WORD UP</b> , Cameo, Club
7	4	3	<b>RAGE HARD</b> , Frankie Goes To Hollywood, ZTT ◊
8	6	3	<b>HOLIDAY RAP</b> , MC Miker G and DeeJay Sven, Debut
9	15	3	<b>WALK THIS WAY</b> , Run-DMC, London
10	16	3	<b>THORN IN MY SIDE</b> , Eurythmics, RCA
11	11	5	<b>LOVE CAN'T TURN AROUND</b> , Farley 'Jackmaster' Funk, DJ International
12	7	6	<b>BROTHER LOUIE</b> , Modern Talking, RCA ◊
13	31	2	<b>RAIN OR SHINE</b> , Five Star, Tent ◻
14	9	13	<b>SO MACHO</b> , Sinitta, Fanfare ◊
15	14	7	<b>YOU GIVE LOVE A BAD NAME</b> , Bon Jovi, Vertigo
16	10	5	<b>HUMAN</b> , Human League, Virgin
17	27	3	<b>SWEET FREEDOM</b> , Michael McDonald, MCA
18	25	5	<b>PRETTY IN PINK</b> , Psychedelic Furs, CBS
19	12	7	<b>WHEN I THINK OF YOU</b> , Janet Jackson, A&M
20	34	2	<b>RUMORS</b> , Timex Social Club, Cooltempo
21	24	5	<b>STUCK WITH YOU</b> , Huey Lewis And The News, Chrysalis
22	23	4	<b>IN TOO DEEP</b> , Genesis, Virgin
23	17	8	<b>THE WAY IT IS</b> , Bruce Hornsby And The Range, RCA
24	38	3	<b>(FOREVER) LIVE AND DIE</b> , OMD, Virgin
25	19	11	<b>THE LADY IN RED</b> , Chris De Burgh, A&M ◻
26	26	3	<b>HOLD ON TIGHT</b> , Samantha Fox, Jive
27	—	1	<b>ONE GREAT THING</b> , Big Country, Mercury BIGC3
28	18	3	<b>WASTED YEARS</b> , Iron Maiden, EMI
29	35	7	<b>HEARTLAND</b> , The The, Epic
30	20	10	<b>AIN'T NOTHIN' GOIN' ON BUT THE RENT</b> , Gwen Guthrie, Boiling Point
31	39	4	<b>ROCK 'N' ROLL MERCENARIES</b> , Meat Loaf (with John Parr), Arista
32	21	9	<b>DANCING ON THE CEILING</b> , Lionel Richie, Motown
33	46	2	<b>MONTEGO BAY</b> , Amazulu, Island
34	22	6	<b>GIRLS AND BOYS</b> , Prince And The Revolution, Paisley Park
35	—	1	<b>SLOW DOWN</b> , Loose Ends, Virgin VS884
36	81	2	<b>ALWAYS THERE</b> , Marti Webb, BBC
37	—	1	<b>DREAMER</b> , BB&Q, Cooltempo COOL32
38	—	1	<b>BRAND NEW LOVER</b> , Dead Or Alive, Epic 6500757
39	36	5	<b>TYPICAL MALE</b> , Tina Turner, Capitol
40	30	7	<b>ANYONE CAN FALL IN LOVE</b> , Anita Dobson and the Simon May Orchestra, BBC ◊
41	50	2	<b>YOU CAN CALL ME AL</b> , Paul Simon, Warner Brothers
42	33	5	<b>A QUESTION OF TIME</b> , Depeche Mode, Mute
43	32	8	<b>I CAN PROVE IT</b> , Phil Fearon, Ensign
44	29	7	<b>BREAKING AWAY</b> , Jaki Graham, EMI
45	28	11	<b>CALLING ALL THE HEROES</b> , It Bites, Virgin
46	43	3	<b>WILD WILD LIFE</b> , Talking Heads, EMI
47	—	1	<b>TRUE COLORS</b> , Cyndi Lauper, Portrait 650026
48	72	2	<b>WALK LIKE AN EGYPTIAN</b> , Bangles, CBS
49	37	5	<b>NICE IN NICE</b> , Stranglers, Epic
50	53	2	<b>I CAN'T LET YOU GO</b> , Haywoode, CBS
51	—	1	<b>NO MORE TEARS</b> , Hollywood Beyond, WEA YZ81
52	56	2	<b>BYE BABY</b> , Ruby Turner, Jive
53	40	8	<b>DREAMTIME</b> , Daryl Hall, RCA
54	—	1	<b>ANOTHER HEARTACHE</b> , Rod Stewart, Warner Brothers W8631
55	—	1	<b>LONG WHITE CAR</b> , Hipsway, Mercury MER230
56	60	2	<b>LOVERBOY</b> , Chairman Of The Board, EMI
57	64	2	<b>DIAMOND GIRL</b> , Pete Dinklage, MDM
58	45	8	<b>PANIC</b> , Smiths, Rough Trade
59	42	4	<b>HAUNTED</b> , Pogues, MCA
60	44	9	<b>SHOUT</b> , Lulu, Jive/Decca
61	58	3	<b>I FOUND LOVIN'</b> , Fatback Band, Towerbell/Master Mix
62	—	1	<b>FATAL HESITATION</b> , Chris De Burgh, A&M AM346
63	41	9	<b>FIND THE TIME</b> , Five Star, RCA
64	66	2	<b>MALE STRIPPER</b> , Man Two Man meet Man Parrish, Bolts
65	—	1	<b>THE MAGICKAL MYSTERY D TOUR EP</b> , Psychic TV, Hyperdelic TOPY23
66	—	1	<b>A MATTER OF TRUST</b> , Billy Joel, CBS 650057
67	—	1	<b>SHOWING OUT</b> , Mel and Kim, Supreme SUPE107
68	—	1	<b>DON'T WALK</b> , Big Supreme, Polydor POSP809
69	59	2	<b>SCHOOLTIME CHRONICLE</b> , Smiley Culture, Polydor
70	47	12	<b>CAMOUFLAGE</b> , Stan Ridgway, IRS
71	48	13	<b>PAPA DON'T PREACH</b> , Madonna, Sire ◻
72	51	6	<b>ADORATIONS</b> , Killing Joke, EG
73	49	4	<b>YOU SHOOK ME ALL NIGHT LONG</b> , AC/DC, Atlantic
74	—	1	<b>THE BRIDGE</b> , Cactus World News, MCA MCA1080
75	—	1	<b>WIG WAM BAM</b> , Black Lace, Flair LACES

## THE NEXT TWENTY FIVE

76	69	<b>FREEDOM OVERSPILL</b> , Steve Winwood, Island
77	75	<b>MR PHARMACIST</b> , Fall, Beggars Banquet
78	85	<b>RUNAWAY</b> , Luis Cardenas, Consolidated
79	—	<b>STAND UP</b> , Hazell Dean, EMI EM15584
80	54	<b>KISS THE DIRT (FALLING DOWN THE MOUNTAIN)</b> , INXS, Mercury
81	67	<b>THE OTHER SIDE OF YOU</b> , Mighty Lemon Drops, Blue Guitar
82	92	<b>PLEASED TO MEET YOU</b> , Owen Paul, Epic
83	89	<b>HERE COMES THE MAN</b> , Boom Boom Room, Epic
84	—	<b>BA BA BANKROBBERY</b> , Eav, Columbia DB9139
85	—	<b>THAT'LL BE THE DAY</b> , Buddy Holly, MCA THAT1
86	—	<b>BREAKIN' BELLS</b> , T La Rock, 10 Records TEN154
87	93	<b>THE LOCOMOTION</b> , Little Eva, London
88	—	<b>STILL LOVING YOU</b> , Tom Robinson, Castaway TR4
89	—	<b>COUNT YOUR BLESSINGS</b> , Ashford and Simpson, Capitol CL422
90	94	<b>DON'T YOU (FORGET ABOUT ME)</b> , Simple Minds, Virgin
91	86	<b>JUMMP BACK</b> , Wally Jump Junior, Club
92	—	<b>SEVENTH HEAVEN</b> , Gwen Guthrie, Fourth & Broadway BRW52
93	98	<b>COAST TO COAST</b> , Word Of Mouth, Champion
94	—	<b>THE TIME WARP</b> , Damian, Sediton EDIT3311
95	—	<b>WONDERFUL LIFE</b> , Black, Ugly Man JACK71
96	100	<b>MISFIT</b> , Curiosity Killed The Cat, Mercury
97	—	<b>MAMMA TOLD ME</b> , Fantastique, Carrere CAR317
98	90	<b>DRUGS</b> , This Mortal Coil, 4AD
99	—	<b>THE BELLE OF BELFAST CITY</b> , Lick The Tins, Sediton EDIT3312
100	—	<b>GRASS</b> , XTC, Virgin VS882

★ Platinum (one million sales) ◻ Gold (500,000 sales) ◊ Silver (250,000 sales)

## GALLUP UK ALBUMS

THIS LAST WEEKS  
WEEK WEEK IN CHART

1	1	5	<b>NOW THAT'S WHAT I CALL MUSIC 7</b> , Various, EMI/Virgin ☆
2	—	1	<b>BREAK EVERY RULE</b> , Tina Turner, Capitol EST2018
3	7	11	<b>REVENGE</b> , Eurythmics, RCA ☆
4	4	2	<b>GRACELAND</b> , Paul Simon, Warner Brothers
5	3	4	<b>SILK AND STEEL</b> , Five Star, Tent ◻
6	5	11	<b>TRUE BLUE</b> , Madonna, Sire ☆ ☆
7	—	1	<b>CRASH</b> , Human League, Virgin V2391 ◊
8	—	1	<b>SLIPPERY WHEN WET</b> , Bon Jovi, Vertigo VERH38
9	6	15	<b>A KIND OF MAGIC</b> , Queen, EMI ☆
10	2	5	<b>DANCING ON THE CEILING</b> , Lionel Richie, Motown ☆
11	—	1	<b>FORE</b> , Huey Lewis and the News, Chrysalis CDLI534 ◊
12	14	8	<b>COMMUNARDS</b> , Communards, London ◻
13	10	6	<b>THE HEAT IS ON</b> , Various, Portrait ◊
14	9	16	<b>INTO THE LIGHT</b> , Chris De Burgh, A&M ☆
15	12	29	<b>PICTURE BOOK</b> , Simply Red, Elektra ☆
16	17	2	<b>THE WAY IT IS</b> , Bruce Hornsby and the Range, RCA
17	18	70	<b>BROTHERS IN ARMS</b> , Dire Straits, Vertigo ☆ ☆ ☆
18	16	14	<b>INVISIBLE TOUCH</b> , Genesis, Virgin ◊
19	13	3	<b>WHILE THE CITY SLEEPS</b> , George Benson, Warner Brothers
20	8	2	<b>PRESS TO PLAY</b> , Paul McCartney, Parlophone
21	15	22	<b>CONTROL</b> , Janet Jackson, A&M ◊
22	11	3	<b>IN THE ARMY NOW</b> , Status Quo, Vertigo
23	19	10	<b>THE FINAL</b> , Wham!, Epic ◻
24	20	6	<b>RENDEZVOUS</b> , Jean Michel Jarre, Polydor ◻
25	—	1	<b>BREAKING AWAY</b> , Jaki Graham, EMI EMC3514
26	23	46	<b>HUNTING HIGH AND LOW</b> , A-ha, Warner Brothers ☆ ☆
27	21	6	<b>PARADE</b> , Prince And The Revolution, Paisley Park ◊
28	26	3	<b>BABY THE STARS SHINE BRIGHT</b> , Everything But The Girl, blanco y negro
29	31	17	<b>SO</b> , Peter Gabriel, Virgin ☆
30	25	18	<b>RIPTIDE</b> , Robert Palmer, Island ◻
31	22	7	<b>THE PAVAROTTI COLLECTION</b> , Luciano Pavarotti, Stylus ◻
32	28	22	<b>STREET LIFE — 20 GREAT HITS</b> , Bryan Ferry/Roxy Music, EG ☆
33	27	167	<b>QUEEN GREATEST HITS</b> , Queen, EMI ☆ ☆ ☆



UK SINGLES 9

34	30	41	WHITNEY HOUSTON, Whitney Houston, Arista ☆ ☆
35	29	7	RAT IN THE KITCHEN, UB40, Dep International/Virgin ○
36	23	47	ONCE UPON A TIME, Simple Minds, Virgin ☆
37	24	2	GONE TO EARTH, David Sylvian, Virgin
38	35	3	THE BEST OF TEN YEARS, Boney M, Stylus
39	32	11	BACK IN THE HIGH LIFE, Steve Winwood, Island □
40	48	3	SECRET DREAMS AND FORBIDDEN FIRE, Bonnie Tyler, CBS
41	37	12	EVERY BEAT OF MY HEART, Rod Stewart, Warner Brothers □
42	40	6	HEARTBREAKERS, Various, Starblend
43	39	6	THE BRIDGE, Billy Joel, CBS
44	—	1	STRANGE TIMES, Chameleons, Geffen 9241191
45	38	13	THE QUEEN IS DEAD, Smiths, Rough Trade □
46	34	3	STREETSOUNDS HIP HOP ELECTRO 13, Various, StreetSounds
47	36	17	STANDING ON A BEACH — THE SINGLES, Cure, Fiction □
48	44	82	NO JACKET REQUIRED, Phil Collins, Virgin ☆ ☆ ☆
49	53	9	RAISING HELL, Run-DMC, London
50	61	2	L IS FOR LOVER, Al Jarreau, WEA
51	45	11	THE SEER, Big Country, Mercury
52	42	3	THE BIG LAD IN THE WINDMILL, It Bites, Virgin
53	49	96	LIKE A VIRGIN, Madonna, Sire ☆ ☆ ☆
54	—	1	THE HOUSE SOUND OF CHICAGO, Various, London LONLP22
55	52	24	SUZANNE VEGA, Suzanne Vega, A&M □
56	68	2	SOLITUDE/SOLITAIRE, Peter Cetera, Warner Brothers
57	66	18	PRIVATE DANCER, Tina Turner, Capitol ☆ ☆ ☆
58	41	8	THE ORIGINALS — 32 ALL TIME CLASSICS, Various, Towerbell
59	46	9	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar □
60	51	19	LOVE ZONE, Billy Ocean, Jive □
61	65	25	PLEASE, Pet Shop Boys, Parlophone □
62	60	9	TOUCH ME, Samantha Fox, Jive ○
63	56	13	THE FIRST ALBUM, Madonna, Sire ☆
64	50	3	LIFE'S RICH PAGEANT, REM, IRS
65	57	7	LISTEN LIKE THIEVES, INXS, Mercury
66	47	12	LONDON 0 HULL 4, Housemartins, Go! Discs □
67	43	48	WORLD MACHINE, Level 42, Polydor ☆
68	54	5	UPFRONT 2, Various, Serious
69	59	5	GOOD TO GO LOVER, Gwen Guthrie, Polydor
70	76	147	UNDER A BLOOD RED SKY, U2, Island ☆ ☆
71	75	22	THE MAN AND HIS MUSIC, Sam Cooke, RCA □
72	58	7	RAPTURE, Anita Baker, Elektra
73	67	11	PIE JESU, Aled Jones, 10 Records ○
74	90	39	LOVE OVER GOLD, Dire Straits, Vertigo ☆ ☆
75	62	92	ALCHEMY, Dire Straits, Vertigo ☆
76	—	1	INDISCREET, FM, Portrait PRT26827
77	83	10	THE WORKS, Queen, EMI ☆
78	74	72	BE YOURSELF TONIGHT, Eurythmics, RCA ☆ ☆
79	71	38	LUXURY OF LIFE, Five Star, Tent □
80	—	1	OFF THE BEATEN TRACK, Stranglers, Liberty LBG5001
81	73	3	LITTLE CREATURES, Talking Heads, EMI □
82	64	22	ON THE BEACH, Chris Rea, Magnet □
83	—	1	KISS THE LIPS OF LIFE, Brilliant, WEA BRILLI
84	84	5	RUMOURS, Fleetwood Mac, Warner Brothers ☆ ☆ ☆
85	55	5	THREE HEARTS IN THE HAPPY ENDING MACHINE, Daryl Hall, RCA
86	86	14	LEGEND, Bob Marley And The Wailers, Island ☆ ☆ ☆
87	77	76	GO WEST/BANGS AND CRASHES, Go West, Chrysalis ☆ ☆
88	—	1	ABSOLUTE ROCK 'N' ROLL, Various, Starblend SLTD15
89	—	1	JAZZ SINGER, Neil Diamond, Capitol EAST12120 ☆
90	—	1	ALF, Alison Moyet, CBS CBS26229 ☆ ☆ ☆
91	63	6	SUMMER DAYS, BOOGIE NIGHTS, Various, Portrait
92	79	18	MOONLIGHT SHADOWS, Shadows, ProTV □
93	88	2	RECKLESS, Bryan Adams, A&M
94	72	11	BEST OF THE REAL THING, Real Thing, PRT ○
95	—	1	THE SIMON AND GARFUNKEL COLLECTION, Simon and Garfunkel, CBS CBS10029 ☆
96	69	67	FACE VALUE, Phil Collins, Virgin ☆ ☆
97	—	1	LIVING ALL ALONE, Phyllis Hyman, Philadelphia PHIL4001
98	98	6	STOP MAKING SENSE, Talking Heads, EMI □
99	—	1	FAHRENHEIT, Toto, CBS CBS57091
100	—	1	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury MERH58 ☆ ☆ ☆

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

## MUSIC VIDEO

1	1	IN CHINA, Wham!, CBS/Fox
2	—	NOW THAT'S... MUSIC 7, Various, PMI/Virgin
3	2	ALCHEMY LIVE, Dire Straits, Channel 5
4	3	BROTHERS IN ARMS — THE VIDEOSINGLES, Dire Straits, Polygram
5	15	PUMPED FULL OF DRUGS, New Order, Ikon
6	4	VIDEO EP, Freddie Mercury, PMI
7	7	LIVE IN RIO, Queen, PMI
8	8	GREATEST FLIX, Queen, PMI
9	5	THE VIRGIN TOUR, Madonna, WEA Music
10	6	THE VIDEO, Wham!, CBS/Fox
11	14	THE HAIR OF THE HOUND, Kate Bush, PMI
12	11	1982-1986 THE VIDEOS, Marillion, PMI
13	—	THE REAL BUDDY HOLLY STORY, PMI
14	9	GREATEST HITS, Bucks Fizz, RCA/Columbia
15	10	STARING AT THE SEA, the Cure, Palace
16	13	LUXURY OF LIFE, Five Star, RCA/Columbia
17	12	THE VIDEOSINGLES, Level 42, Polygram
18	17	"UNDER A BLOOD RED SKY" LIVE AT REDROCK, U2, Virgin
19	16	THE SINGLE FILE, Kate Bush, PMI
20	19	NO TICKET REQUIRED, Phil Collins, WEA

Compiled by Spotlight Research

## COMPACT DISCS

1	—	PRESS TO PLAY, Paul McCartney, MPL/Parlophone
2	—	GRACELAND, Paul Simon, Warner Brothers



UK SINGLES 1

3	1	DANCING ON THE CEILING, Lionel Richie, Motown
4	5	BROTHERS IN ARMS, Dire Straits, Vertigo/Phonogram
5	2	A KIND OF MAGIC, Queen, EMI
6	7	REVENGE, Eurythmics, RCA
7	3	INTO THE LIGHT, Chris De Burgh, A&M
8	10	SILK AND STEEL, Five Star, Tent/RCA
9	4	TRUE BLUE, Madonna, Sire
10	14	STREET LIFE, Bryan Ferry/Roxy Music, EG
11	8	THE FINAL, Wham!, Epic
12	6	INVISIBLE TOUCH, Genesis, Charisma/Virgin
13	9	RENDEZ-VOUS, Jean-Michel Jarre, Polydor
14	12	PICTURE BOOK, Simply Red, Elektra
15	15	GREATEST HITS, Queen, EMI
16	11	SO, Peter Gabriel, Virgin
17	13	RIPTIDE, Robert Palmer, Island
18	17	COMMUNARDS, Communards, London
19	—	THE WAY IT IS, Bruce Hornsby And The Range, RCA
20	16	BACK IN THE HIGH LIFE, Steve Winwood, Island

Compiled by Spotlight Research

## TWELVE INCH

1	1	DON'T LEAVE ME THIS WAY, Communards, London
2	2	WE DON'T HAVE TO... , Jermaine Stewart, 10 Records
3	7	WORD UP, Cameo, Club
4	5	LOVE CAN'T TURN AROUND, Farley 'Jackmaster' Funk, DJ International
5	4	RAGE HARD, Frankie Goes To Hollywood, ZTT
6	3	HOLIDAY RAP, MC Miker G and DeeJay Sven, Debut
7	8	WALK THIS WAY, Run-DMC, London
8	15	(I JUST) DIED IN YOUR ARMS, Cutting Crew, Siren
9	11	RUMORS, Timex Social Club, Cooltempo
10	14	GLORY OF LOVE, Peter Cetera, Full Moon
11	—	RAIN OR SHINE, Five Star, Tent
12	—	SLOW DOWN, Loose Ends, Virgin
13	20	SWEET FREEDOM, Michael McDonald, MCA
14	—	DREAMER, BB&Q, Cooltempo
15	9	WHEN I THINK OF YOU, Janet Jackson, A&M
16	6	I WANT TO WAKE UP WITH YOU, Boris Gardiner, Revue
17	—	THORN IN MY SIDE, Eurythmics, RCA
18	—	HEARTLAND, The The, Epic
19	10	HUMAN, Human League, Virgin
20	—	ONE GREAT THING, Big Country, Mercury

Compiled by Gallup

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

● **Boris Gardiner's** domination of the singles chart came to an abrupt halt last week, when 'I Want To Wake Up With You' surrendered the chart summit to **the Communards's** third hit 'Don't Leave Me This Way'.

The Communards — **Jimmy Somerville** and **Richard Coles** — have struggled to establish themselves, with their earlier singles both performing indifferently in the chart. Their first release, 'You Are My World', reached number 30 last November. 'Disenchanted' fared marginally better, peaking at number 29 in June.

'Don't Leave Me This Way' was previously a hit for both **Harold Melvin And The Blue Notes** and **Thelma Houston** in 1977. Melvin's original version, with lead vocals by **Teddy Pendergrass**, charted a fortnight before its rival, and maintained its supremacy throughout, peaking at number five, eight rungs higher than Thelma's version. In America, however, Thelma went all the way to number one, whilst Harold and his colleagues failed to chart at all.

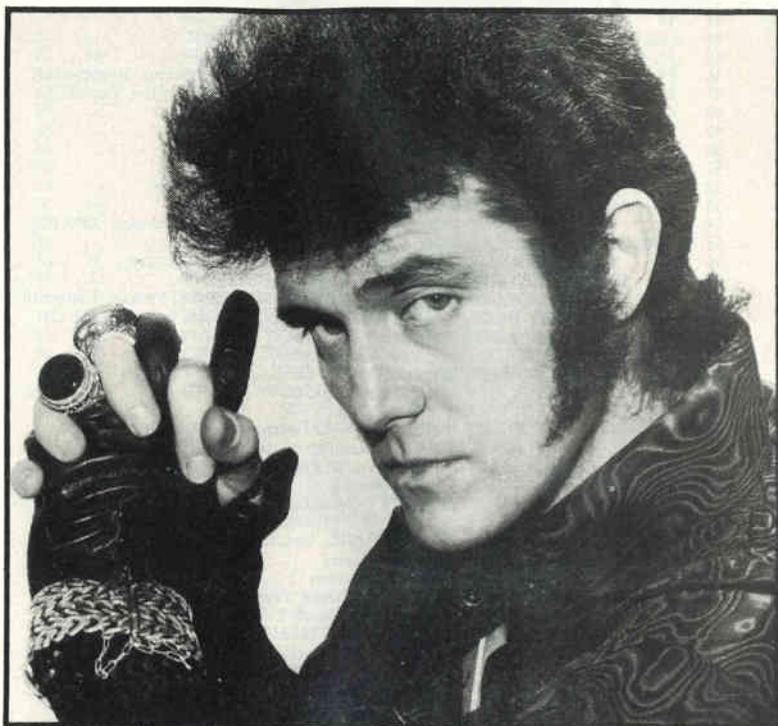
'Don't Leave Me This Way' was written by **Kenny Gamble, Leon Huff** and **Carl Gilbert**. It's Gilbert's first number one; Gamble and Huff's third. The multi-talented duo, who are still very active with their own Philadelphia International label, wrote and produced **the Three Degrees's** 1974 chart topper 'When Will I See You Again', and returned to the top three years later when they fulfilled the same dual roles on **the Jackson's** smash 'Show You The Way To Go'. The Communards' version of 'Don't Leave Me This Way' was produced by Mike Thorne, who also produced **Soft Cell's** 1981 chart topper 'Tainted Love'.

Finally, 'Don't Leave Me This Way' is the first number one on the London Records label since **New Edition's** 'Candy Girl' in 1983.

● **Housing**, as it does, their recent hits 'Can't Wait Another Minute' and 'Find The Time', and their brand new smash 'Rain Or Shine', it's not surprising that **Five Star's** 'Silk And Steel' should have reached number three in the album chart, and is well on the way to earning them a well-deserved platinum disc.

More puzzling is the fact that their first album, 'Luxury Of Life' has yet to go platinum. Currently, it's 30,000 sales shy of the 300,000 qualifying level, despite sporting seven of the group's singles, five of them top 50 hits. So far, 'Luxury Of Life' has been in the chart for 59 weeks, during which its highest chart placing was number 12. It will, I'm sure, attain platinum status in due course, but for chart statisticians it will be best remembered for the fact that its seventh single 'System Addict' was a bigger hit than any of the previous six — a unique feat.

● **Frankie Goes To Hollywood** established a new chart record last week, when 'Rage Hard' jumped two



● **ALVIN STARDUST:** a bit of an earner for Magnet back in '73

notches from its entry position of number six to number four. The group thus becomes the first act in chart history to reach the top five with each of its first five singles. The Frankies' first three singles, 'Relax', 'Two Tribes' and 'The Power Of Love', all reached number one, 'Welcome To The Pleasuredome' peaked at number two. Prior to the release of 'Rage Hard', **FGTH** and **Gerry And The Pacemakers** jointly held the record for best start to a chart career, but the Pacemakers' fifth single, 'Don't Let The Sun Catch You Crying', peaked at number six.

● **Poor Magnet:** Formed in 1973, Magnet Records was one of the most successful and profitable new labels to emerge in the Seventies, scoring numerous major hits via **Alvin Stardust, Pete Shelley, Guys And Dolls** and many more. They've had a pretty thin time recently — their last top 10 hit was **Bad Manners's** remake of 'My Girl Lollipop' in 1982 — but they're rebuilding their artist roster with talented acts like **Lick The Tins** and **O'chi Brown**. But it can't have escaped MD Michael Levy's notice that a couple of weeks ago two of the nation's top four singles were by artists once signed to Magnet — **Sinitta** and **Modern Talking**.

● With their new album poised to smash into the chart, **Talking Heads** continue to make sporadic re-entries into the listings with both 'Stop Making Sense' and 'Little Creatures'.

The former was released in October 1984 and has, at the time of writing, made 77 appearances in the chart, though its peak position remains the number 37 slot it gained on its second week in the chart. No other album has enjoyed such a lengthy chart career without denting the top 30.

● 18-year-old **MC Miker 'G'** and 23-year-old **DJ Sven's** 'Holiday Rap' is the latest hit to sweep Europe. Last week it vaulted 17 places in the British chart to number six. It's already been a number one hit in Holland (the duo's home country), Belgium, and now in Germany where it leapt sensationally from number 16 to number one a couple of weeks ago. It's now starting to break in Scandinavia too, and has already sold nearly a million copies in Europe.

In Ireland, **Chris De Burgh's** 'Lady In Red' was also a fast mover — but in the wrong direction. It completed six weeks at number one and instantly slumped to number 16 last week. This is largely due to the fact that the Irish chart, compiled by the International Federation of Phonographic Industries (IFPI), is based on record company shipouts rather than retail sales. Shrewd dealers seem to have recognised, almost simultaneously, that the record had peaked, and stopped ordering, hence its dramatic decline. Because it is based on shipouts, the chart responds to hot new releases by proven acts faster than the British Charts — for example, **FGTH's** 'Rage Hard' entered the Irish chart a week before it debuted here because it had been ordered by dealers. Conversely, records by artists who haven't got a history of making hits, like Boris Gardiner, take much longer to chart in Ireland. Most young Irish music lovers regard their own chart with great contempt, and regard the British chart as being a more accurate indicator of what's selling in the Republic. Indeed, on my latest visit to Ireland, I visited several record shops, all of which displayed the UK singles and albums charts, but only one had bothered to clip the Irish chart from the RTE Guide.

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W/E SEPT 20, 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  | 3  | STUCK WITH YOU, Huey Lewis and the News Chrysalis               |
| 2  | 2  | DANCING ON THE CEILING, Lionel Richie, Motown                   |
| 3  | 4  | FRIENDS AND LOVERS, Carl Anderson and Gloria Loring, Carrere    |
| 4  | 1  | TAKE MY BREATH AWAY, Berlin, Columbia                           |
| 5  | 8  | WORDS GET IN THE WAY, Miami Sound Machine, Epic                 |
| 6  | 9  | WALK THIS WAY, Run-DMC, Profile                                 |
| 7  | 5  | VENUS, Bananarama, London                                       |
| 8  | 11 | DON'T FORGET ME (WHEN I'M GONE), Glass Tiger, Manhattan         |
| 9  | 12 | DREAMTIME, Daryl Hall, RCA                                      |
| 10 | 10 | BABY LOVE, Regina, Atlantic                                     |
| 11 | 13 | LOVE ZONE, Billy Ocean, Jive                                    |
| 12 | 6  | HIGHER LOVE, Steve Winwood, Island                              |
| 13 | 7  | SWEET FREEDOM, Michael McDonald, MCA                            |
| 14 | 18 | WHEN I THINK OF YOU, Janet Jackson, A&M                         |
| 15 | 17 | TWO OF HEARTS, Stacey Q, Atlantic                               |
| 16 | 16 | THE CAPTAIN OF HER HEART, Double, A&M                           |
| 17 | 20 | THROWING IT ALL AWAY, Genesis, Atlantic                         |
| 18 | 23 | MISSIONARY MAN, Eurythmics, RCA                                 |
| 19 | 27 | TYPICAL MALE, Tina Turner, Capitol                              |
| 20 | 30 | HEARTBEAT, Don Johnson, Epic                                    |
| 21 | 21 | PRESS, Paul McCartney, Capitol                                  |
| 22 | 25 | HEAVEN IN YOUR EYES, Loverboy, Columbia                         |
| 23 | 26 | ALL CRIED OUT, Lisa Lisa and Cult Jam with Full Force, Columbia |
| 24 | 15 | MAN SIZE LOVE, Klymaxx, MCA                                     |
| 25 | 29 | TWIST AND SHOUT, the Beatles, Capitol                           |
| 26 | 28 | LOVE WALKS IN, Van Halen, Warner Brothers                       |
| 27 | 14 | PAPA DON'T PREACH, Madonna, Sire                                |
| 28 | 19 | RUMORS, Timex Social Club, Jay                                  |
| 29 | 33 | A MATTER OF TRUST, Billy Joel, Columbia                         |
| 30 | 40 | TRUE COLORS, Cyndi Lauper, Portrait                             |
| 31 | 32 | MONEY'S TOO TIGHT (TO MENTION), Simply Red, Elektra             |
| 32 | 35 | SWEET LOVE, Anita Baker, Elektra                                |
| 33 | 38 | I DIDN'T MEAN TO TURN YOU ON, Robert Palmer, Island             |
| 34 | 42 | EARTH ANGEL, New Edition, MCA                                   |
| 35 | 37 | POINT OF NO RETURN, Nu Shooz, Atlantic                          |
| 36 | 24 | GLORY OF LOVE, Peter Cetera, Warner Brothers                    |
| 37 | 46 | GIRL CAN'T HELP IT, Journey, Columbia                           |
| 38 | 31 | MAD ABOUT YOU, Belinda Carlisle, IRS                            |
| 39 | 34 | WE DON'T HAVE TO TAKE OUR CLOTHES OFF, Jermaine Stewart, Arista |
| 40 | 48 | PARANOIMIA, The Art Of Noise, China                             |
| 41 | 39 | VELCRO FLY, ZZ Top, Warner Brothers                             |
| 42 | 22 | YANKEE ROSE, David Lee Roth, Warner Brothers                    |
| 43 | 45 | LOVE ALWAYS, El DeBarge, Gordy                                  |
| 44 | 58 | I'LL BE OVER YOU, Toto, Columbia                                |
| 45 | 47 | AIN'T NOTHIN' GOIN' ON BUT THE RENT, Gwen Guthrie, Polydor      |
| 46 | 56 | TAKE ME HOME TONIGHT, Eddie Money, Columbia                     |
| 47 | 49 | SO FAR SO GOOD, Sheena Easton, EMI-America                      |
| 48 | 59 | IN YOUR EYES, Peter Gabriel, Geffen                             |
| 49 | 53 | YOU CAN CALL ME AL, Paul Simon, Warner Brothers                 |
| 50 | 50 | WRAP IT UP, The Fabulous Thunderbirds, CBS Associated           |
| 51 | 71 | HUMAN, the Human League, A&M                                    |
| 52 | 55 | IT'S YOU, Bob Seger and the Silver Bullet Band, Capitol         |
| 53 | 52 | WHAT DOES IT TAKE, Honeymoon Suite, Warner Brothers             |
| 54 | 63 | ANOTHER HEARTACHE, Rod Stewart, Warner Brothers                 |
| 55 | 67 | 25 OR 6 TO 4, Chicago, Warner Brothers                          |
| 56 | 74 | EMOTION IN MOTION, Ric Ocasek, Geffen                           |
| 57 | 68 | GIVE ME THE REASON, Luther Vandross, Epic                       |
| 58 | 61 | THE OTHER SIDE OF LIFE, the Moody Blues, Polydor                |
| 59 | 41 | OH, PEOPLE, Patti LaBelle, MCA                                  |
| 60 | 60 | PLAYING WITH THE BOYS, Kenny Loggins, Columbia                  |

## B U L L E T S

- |    |    |  |
|----|----|--|
| 65 | 72 | LOVE COMES QUICKLY, Pet Shop Boys, EMI-America                     |
| 66 | —  | I AM BY YOUR SIDE, Cory Hart, EMI-America                          |
| 67 | 78 | SOMEBODY'S OUT THERE, Triumph, MCA                                 |
| 68 | 83 | YOU GIVE LOVE A BAD NAME, Bon Jovi, Mercury                        |
| 72 | 94 | THE RAIN, Oran "Juice" Jones, Def Jam                              |
| 73 | 81 | WORD UP, Cameo, Atlantic   |
| 74 | —  | THE NEXT TIME I FALL, Peter Cetera with Amy Grant, Warner Brothers |
| 76 | 89 | CAN'T WAIT ANOTHER MINUTE, Five Star, RCA                          |
| 78 | 88 | WILD WILD LIFE, Talking Heads, Sire                                |

- |    |   |  |
|----|---|--|
| 80 | — | JODY, Jermaine Stewart, Arista               |
| 84 | — | WHAT ABOUT LOVE, 'Til Tuesday, Epic          |
| 85 | — | EVERYTIME YOU CRY, the Outfield, Columbia    |
| 86 | — | THE WAY IT IS, Bruce Hornsby, RCA            |
| 88 | — | MIDAS TOUCH, Midnight Star, Solar            |
| 90 | — | I FEEL THE MAGIC, Belinda Carlisle, IRS      |
| 92 | — | RUNAWAY, Luis Cardenas, Allied Artists       |
| 93 | — | CALIFORNIA DREAMIN', the Beach Boys, Capitol |

Compiled by Billboard

## U S A L B U M S

- |    |    |  |
|----|----|--|
| 1  | 2  | TOP GUN, Soundtrack, Columbia/CBS                            |
| 2  | 1  | TRUE BLUE, Madonna, Sire                                     |
| 3  | 4  | BACK IN THE HIGH LIFE, Steve Winwood, Island                 |
| 4  | 3  | RAISING HELL, Run-DMC, Profile                               |
| 5  | 7  | DANCING ON THE CEILING, Lionel Richie, Motown                |
| 6  | 5  | EAT 'EM AND SMILE, David Lee Roth, Warner Brothers           |
| 7  | 8  | THE BRIDGE, Billy Joel, Columbia                             |
| 8  | 6  | INVISIBLE TOUCH, Genesis, Atlantic                           |
| 9  | 10 | CONTROL, Janet Jackson, A&M                                  |
| 10 | 42 | FORE!, Huey Lewis and the News, Chrysalis                    |
| 11 | 9  | SO, Peter Gabriel, Geffen                                    |
| 12 | 11 | LOVE ZONE, Billy Ocean, Jive                                 |
| 13 | 14 | BELINDA CARLISLE, Belinda Carlisle, IRS                      |
| 14 | 15 | REVENGE, Eurythmics, RCA                                     |
| 15 | 17 | TRUE CONFESSIONS, Bananarama, London                         |
| 16 | 13 | 5150, Van Halen, Warner Brothers                             |
| 17 | 12 | MUSIC FROM THE EDGE OF HEAVEN, Wham!, Columbia               |
| 18 | 45 | SLIPPERY WHEN WET, Bon Jovi, Mercury                         |
| 19 | 16 | WHITNEY HOUSTON, Whitney Houston, Arista                     |
| 20 | 19 | LIKE A ROCK, Bob Seger and the Silver Bullet Band, Capitol   |
| 21 | 21 | THEN AND NOW... THE BEST OF THE MONKEES, the Monkees, Arista |
| 22 | 24 | NIGHT SONGS, Cinderella, Mercury                             |
| 23 | 18 | WINNER IN YOU, Patti LaBelle, MCA                            |
| 24 | 28 | LIFE'S RICH PAGEANT, REM, IRS                                |
| 25 | 22 | THE OTHER SIDE OF LIFE, the Moody Blues, Polydor             |
| 26 | 27 | PRIMITIVE LOVE, Miami Sound Machine, Epic                    |



DISCO 48

- |    |    |   |
|----|----|---|
| 27 | 23 | TUFF ENUFF, the Fabulous Thunderbirds, CBS Associated     |
| 28 | 20 | PLAY DEEP, the Outfield, Columbia                         |
| 29 | 25 | STRENGTH IN NUMBERS, .38 Special, A&M                     |
| 30 | 47 | THREE HEARTS IN THE HAPPY ENDING MACHINE, Daryl Hall, RCA |
| 31 | 34 | QUIET RIOT III, Quiet Riot, Pasha                         |
| 32 | 39 | BLUE, Double, A&M   |
| 33 | 48 | LIVE, George Thorogood and the Destroyers, EMI-America    |
| 34 | 35 | RAPTURE, Anita Baker, Elektra                             |
| 35 | —  | HEARTBEAT, Don Johnson, Epic                              |
| 36 | 37 | GTR, GTR, Arista  |

- 37 30 **KARATE KID PART II**, Soundtrack, United Artists
- 38 31 **EMOTIONAL**, Jeffrey Osborne, A&M
- 39 29 **SOLITUDE/SOLITAIRE**, Peter Cetera, Warner Brothers
- 40 41 **RIPTIDE**, Robert Palmer, Island
- 41 38 **PICTURE BOOK**, Simply Red, Elektra
- 42 26 **RUTHLESS PEOPLE**, Soundtrack, Epic
- 43 32 **FRANTIC ROMANTIC**, Jermaine Stewart, Arista
- 44 33 **WHO MADE WHO**, AC/DC, Atlantic
- 45 40 **EMERSON, LAKE AND POWELL**, Emerson, Lake and Powell, Polydor
- 46 44 **PLEASE**, Pet Shop Boys, EMI-America
- 47 50 **RAISED ON RADIO**, Journey, Columbia
- 48 — **LANDING ON WATER**, Neil Young, Geffen
- 49 49 **ROD STEWART**, Rod Stewart, Warner Brothers
- 50 — **CAN'T HOLD BACK**, Eddie Money, Columbia

Compiled by Billboard

## D I S C O

- 1 1 **LOVE CAN'T TURN AROUND/DUB CAN'T TURN AROUND**, Farley 'Jackmaster' Funk featuring Darryl Pandey, London 12in
- 2 6 **RUMORS/VICIOUS RUMORS/SHEP PETTIBONE REMIXES**, Timex Social Club, Cooltempo 12in
- 3 4 **WORD UP/INSTRUMENTAL**, Cameo, Club 12in
- 4 2 **WHEN I THINK OF YOU (REMIX)**, Janet Jackson, A&M 12in
- 5 3 **AIN'T NOTHIN' GOIN' ON BUT THE RENT (LARRY LEVAN MIXES)**, Gwen Guthrie, Boiling Point 12in
- 6 8 **(I'M A) DREAMER (SHEP PETTIBONE REMIX)**, BB&Q, Cooltempo 12in
- 7 17 **WALK THIS WAY/MY ADIDAS**, Run-DMC, London 12in
- 8 28 **SLOWDOWN (DANCIN' DANNY D & GODWIN LOGIE REMIX)/(NICK MARTINELLI REMIX)**, Loose Ends, Virgin 12in twin-pack promo
- 9 19 **SHOWING OUT**, Mel & Kim, Supreme Records 12in
- 10 5 **I CAN PROVE IT**, Phil Fearon, Ensign 12in
- 11 21 **WHAT DOES IT TAKE (TO WIN YOUR LOVE)**, Kenny G, Arista 12in
- 12 43 **NO WAY/INSTRUMENTAL**, Bobbi Humphrey, Club 12in
- 13 9 **HOLIDAY RAP**, MC Miker 'G' & DeeJay Sven, Debut 12in
- 14 7 **AUTOMATIC**, Millie Scott, Fourth & Broadway 12in
- 15 16 **SWEET FREEDOM**, Michael McDonald, MCA Records 12in
- 16 10 **I WANNA BE WITH YOU**, Maze featuring Frankie Beverly, Capitol 12in
- 17 24 **JACK YOUR BODY/DUB YOUR BODY/CLUB YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in
- 18 25 **SHIVER/TEASER**, George Benson, Warner Bros LP
- 19 14 **FOOL'S PARADISE (PARADISE MIX)**, Meli'sa Morgan, Capitol 12in
- 20 23 **CANDY/BACK AND FORTH/SHE'S MINE/DON'T BE LONELY**, Cameo, US Atlanta Artists LP
- 21 11 **BURNIN' UP/PIANO DUB**, Michael Jonzun, A&M 12in
- 22 41 **MIDAS TOUCH (REMIX)**, Midnight Star, US Solar 12in
- 23 56 **BACK TO THE SCENE OF THE CRIME/FREEZE'S THEME**, The Incredible Mr Freeze, US Pow Wow 12in/London promo
- 24 35 **JACK THE GROOVE**, Raze, US Grove St. 12in
- 25 15 **JUMPP-BACK/CHANT BACK (NAME THAT TUNE JAZZ DUB EDITION)**, Wally Jump Junior & The Criminal Element, Club 12in
- 26 29 **I'M FOR REAL**, Howard Hewett, Elektra 12in
- 27 26 **YOU CAN DANCE (IF YOU WANT TO)**, Davis/Pinckney Project featuring Lorenzo Queen, US Studio Records 12in
- 28 18 **EVERYONE A WINNER**, Zuice, Club 12in
- 29 39 **I FOUND LOVIN' (STEVE WALSH 'ANTHEM' MIX)/(LONDON BOYS REMIX)**, Fatback, Important Records 12in
- 30 31 **LOVE CAN'T TURN AROUND (VOCAL REMIX)**, Darryl Pandey/Farley 'Jackmaster' Funk & Jessie Saunders, US House Records 12in
- 31 12 **SOWETO (ARTHUR BAKER REMIX)/DUB**, Jeffrey Osborne, A&M 12in
- 32 49 **SEVENTH HEAVEN/GETTING HOT/IT SHOULD HAVE BEEN YOU (LARRY LEVAN REMIXES)**, Gwen Guthrie, Fourth & Broadway 12in
- 33 33 **GIVE ME YOUR LOVE (EXTENDED VERSION)**, Active Force, A&M 12in
- 34 30 **DON'T YOU TRY IT/DUB**, Raww, Debut 12in
- 35 — **SLOW DOWN (NICK MARTINELLI REMIX)/DUB VERSION/GONNA MAKE YOU MINE (WESTSIDE MIX)/SLOW-JAM**, Loose Ends, Virgin 12in twin-pack
- 36 13 **HUMAN**, Human League, Virgin 12in
- 37 22 **DO YOU GET ENOUGH LOVE**, Shirley Jones, Philadelphia Int. 12in
- 38 46 **SAY YOU LOVE ME GIRL**, Breakwater, Arista 12in
- 39 20 **BREAKING AWAY**, Jaki Graham, EMI 12in
- 40 27 **I CAN'T LET YOU GO (DETROIT MIX)**, Haywoode, CBS 12in
- 41 42 **THE HOUSE MUSIC ANTHEM**, Marshall Jefferson, Affair 12in
- 42 44 **(THEY LONG TO BE) CLOSE TO YOU/OUTSIDE IN THE RAIN/STOP HOLDING BACK**, Gwen Guthrie, US Polydor LP
- 43 63 **STAY/I COMMIT TO LOVE/I GOT 2 GO**, Howard Hewett, Elektra LP
- 44 59 **FEELIN' JAMES**, US TD Records 12in
- 45 79 **YOU KNOW HOW TO LOVE ME**, Phyllis Hyman, Arista 12in
- 46 37 **DEE'S SONG/JOY AND PAIN/FREEDOM (SOUTH AFRICA)**, Maze, Capitol LP
- 47 50 **WE DON'T HAVE TO TAKE OUR CLOTHES OFF**, Jermaine Stewart, Arista 12in
- 48 38 **GIRLS NIGHT OUT/MOMENTARY VISION**, Cool Notes, Abstract 12in
- 49 87 **MA FOOM BEY**, Cultural Vibe, US Easy Street 12in/Crossover promo
- 50 68 **TO WHOEVER IT MAY CONCERN**, DJ Hollywood, US Spring 12in
- 51 — **I'M CHILLIN' (0-106½-107-108½-107½-107½-109-108½-109-108½-108bpm)**, Kurtis Blow, US Mercury 12in
- 52 64 **ERIC B IS PRESIDENT/MY MELODY**, Eric B featuring Rakim, Cooltempo 12in
- 53 45 **EXCITE ME**, Carlton, US Infuture 12in
- 54 48 **LE FREAK**, Chic, Atlanta 12in
- 55 47 **AIN'T YOU HAD ENOUGH LOVE/IF YOU WANT ME/WHAT YOU WON'T DO FOR LOVE/SCREAMING AT THE MOON**, Phyllis Hyman, Philadelphia International LP
- 56 — **ROBOT GIRL (LA MIX)**, Was (Not Was), Mercury 12in white label

US SINGLES 86



- 57 70 **MY ADIDAS/PETER PIPER**, Run-DMC, London 12in
- 58 — **OOPS OH NO (LP VERSION)**, LaToya Jackson, Music Of Life Records 12in promo
- 59 54 **ON THE HOUSE (IAN LEVINE MIXES)**, Midnight Sunrise, Crossover 12in
- 60 40 **KISSES IN THE MOONLIGHT**, George Benson, Warner Brothers 12in
- 61 51 **SUMMERTIME, SUMMERTIME**, Nocera, US Sleeping Bag Records 12in
- 62 71 **RUMOR RAP**, The Vicious Rumor Club, US Musicworks Records 12in
- 63 76 **COUNT YOUR BLESSINGS**, Ashford & Simpson, Capitol 12in
- 64 — **TOO MUCH TOO SOON**, Keni Stevens, Elite 12in promo
- 65 83 **SPELL**, Deon Estus, Geffen Records 12in
- 66 — **RAIN OR SHINE (REMIX)**, Five Star, Tent 12in
- 67 53 **WE CAN'T GO ON WITHOUT LOVE**, Gil Silverbird, US TC Records 12in
- 68 — **THE WIZARD (PART 1)**, Paul Hardcastle, Chrysalis 12in
- 69 52 **NO WAY BACK/INSTRUMENTAL**, Adonis, US Trax Records 12in
- 70 75 **HOOKED ON YOU**, US Vista Sounds International 12in
- 71 57 **ALL BECAUSE OF YOU/GIVE ME UP/NO MORE TEARS**, Beau Williams, US Capitol LP
- 72 74 **HARDCORE JAZZ (JB TRAXX/(JAB TRAXX)/(PIANO TRAXX)**, Duane And Co, US Dance Mania Records 12in
- 73 90 **GODFATHER OF HOUSE**, House People, US Underground 12in
- 74 — **BACK IN LOVE AGAIN (REMIX)**, Walter Beasley, US Elektra 12in
- 75 61 **GIRLS AIN'T NOTHING BUT TROUBLE**, Jazz Jeff & Fresh Prince, US Word Records 12in
- 76 82 **R U HOT ENOUGH/MY SPACE**, Virgo, US Trax Records 12in
- 77 — **SHAKE YOU DOWN**, Gregory Abbott, CBS 12in
- 78 93 **DON'T LET IT BE CRACK**, Clausell, US Easy Street 12in
- 79 re **FRIENDS NOT LOVERS**, Rosaline Joyce, Elite 12in
- 80 67 **YOU WERE MEANT TO BE MY LADY (NOT MY GIRL) (REMIXES)**, Alexander O'Neal, Tabu 12in
- 81 — **HI-LIFE (REMIXES)**, Wally Badarou, Fourth & Broadway 12in
- 82 — **HOUSE OF BAMBOO**, Earl Grant, Decca 12in EP promo
- 83 60 **GIRLS & BOYS/EROTIC CITY**, Prince And The Revolution, Paisley Park 12in
- 84 — **ROACHES**, Bobby Jimmy & The Critters, Spartan Records 12in
- 85 55 **GOTTA SEE YOU TONIGHT/DUB VERSION**, Barbara Roy, RCA 12in
- 86 84 **YOU DON'T KNOW/DUB MIX**, Tambi, US Electric Ice 12in
- 87 — **SPLIT PERSONALITY (THE REMIX)**, UTFO, US Select Records 12in
- 88 98 **LEAVE IT TO THE DRUMS/I'VE GOT IT GOOD**, Tricky Tee, US Sleeping Bag Records 12in
- 89 — **SLAVE OF LOVE**, TC Curtis, Hot Melt 12in promo
- 90 — **COME TO ME**, Bennie Braxton, US Phanelson Records Inc 12in
- 91 86 **HUNGRY FOR YOUR LOVE**, Hanson & Davis, US Fresh Records 12in
- 92 — **WE'RE ROCKING DOWN THE HOUSE**, Adonis, US Trax Records 12in
- 93 — **JOYRIDE (JOY MIX)**, (0-103½bpm), Pieces Of A Dream, US Manhattan 12in
- 94 65 **AIN'T NOTHIN' GOIN' ON BUT THE RENT (DANCIN' DANNY D REMIX)/(MARK BERRY MIXES)**, Gwen Guthrie, Boiling Point 12in
- 95 — **HOT! WILD! UNRESTRICTED! CRAZY LOVE**, Millie Jackson, US Jive 12in
- 96 — **TASTY LOVE (80bpm)**, Freddie Jackson, US Capitol 12in
- 97 88 **COAST TO COAST**, Word Of Mouth featuring DJ Cheese, Champion 12in
- 98 re **GIVE YOUR SELF TO ME**, The Rude Boy Farley Keith, US Trax Records 12in
- 99 — **GUYS AIN'T NOTHING BUT TROUBLE**, DJ Jazzy Jeff & Fresh Prince featuring Ice Cream "Tee", US Word-Up Records 12in
- 100= 72 **FUNKY DRUMMER/IT'S A NEW DAY**, James Brown, US Polydor LP
- 100= re **WHEN YOU HOLD ME/DUB LOVE**, Master C & J, US Trax Records 12in

Compiled by James Hamilton/Alan Jones

# LIVE

## ► ARTISTS AGAINST APARTHEID BENEFIT, BARROWLANDS, GLASGOW: LLOYD COLE/LOVE AND MONEY . . .

It's eight o'clock on a miserable Saturday night at Glasgow's Barrowlands (not the most pleasant of places at the best of times). A mass of Cole clones ascend to the floor, flooding out a PA announcement with the familiar chant of "Here we go, here we go". Why do these occasions always sound like football matches? Tonight's banner, Artists Against Apartheid, insured cash for the struggle against South African governmental oppression.

Love And Money, Act One, Scene One: a tragedy or a fantasy? Tragedies such as these are hard to tell, and even harder to accept. They have it all; great songs, great looks and they can play. The perfect ingredients for a band destined for such a destitute market.

These funk rebel rousers sure can entertain, they have guts and a gift, grabbing you from your seat and making leather burn. Soaring full flight groovy, funk man James Grant highlights each number with short shrewd guitar solos. 'Temptation Times', perhaps the best song of the night, provides this sympathetic audience with their first excuse to dance, and from there on each number seems to find a channel of acceptability.

The Commotions were due on at 10, and this being Lloyd's last appearance in Glasgow for some time, the audience made sure they took as much as they could handle. Opening with a new song, old Coley boy looks refreshed, confident and happy. The new songs don't seem to possess the same individuality and diverseness in construction and arrangement, especially when up against the old faves such as 'Speedboat' and 'Perfect Skin'.

'Last Weekend' received the biggest cheer of the night, and I must confess to some good old foot tapping to the superb skiffle version at the end. (I wasn't the only one, as Mr Billy Bragg will testify.) Two encores seemed like a fitting end to such a paramount occasion, and not even an appearance by Bishop Desmond Tutu himself would emphasise any more the importance and purpose of tonight's proceedings. The sell-out audience appeared, appreciated and responded. Need I say more?

David Whitelock



Lloyd Cole photo by Karen McConnell

## ► THE BIG DISH/BILLY BRAGG

The Big Dish belong, indisputably, to that charming school of Scottish guitar bands you can't dance to unless you're under extreme alcoholic influence.

Charm of any description fell resolutely by the wayside tonight, though. The unfortunate Dishes were saddled with a sadistic lighting man who drenched them in a most unbecoming shade of lurid orange. If they looked like extras from 'The Man Who Fell To Earth', they sounded, at times, like amateurs coming to grips with the art of live performance.

The songs were there, fighting for air and recognition, but 'Prospect Street', for starters, was a shadow of its recorded self. And 'Christina's World', one of the stars of 'Swimmer', the forthcoming LP, was scarcely recognisable.

'Slide', a slithering giant of a song, was *the* moment to swoon and savour, a paramount answer to the Commotions' jewel in the crown, 'Forest Fire'.

Whatever their shortcomings tonight, the Big Dish were still local heroes. In place of Hipsway's preciseness or Love And Money's showiness, they offer swirling, jangly pop, and deserve to be more than parochial popsters. Tonight, they ranged from the sublime to the downright disheartening, but their moment will come.

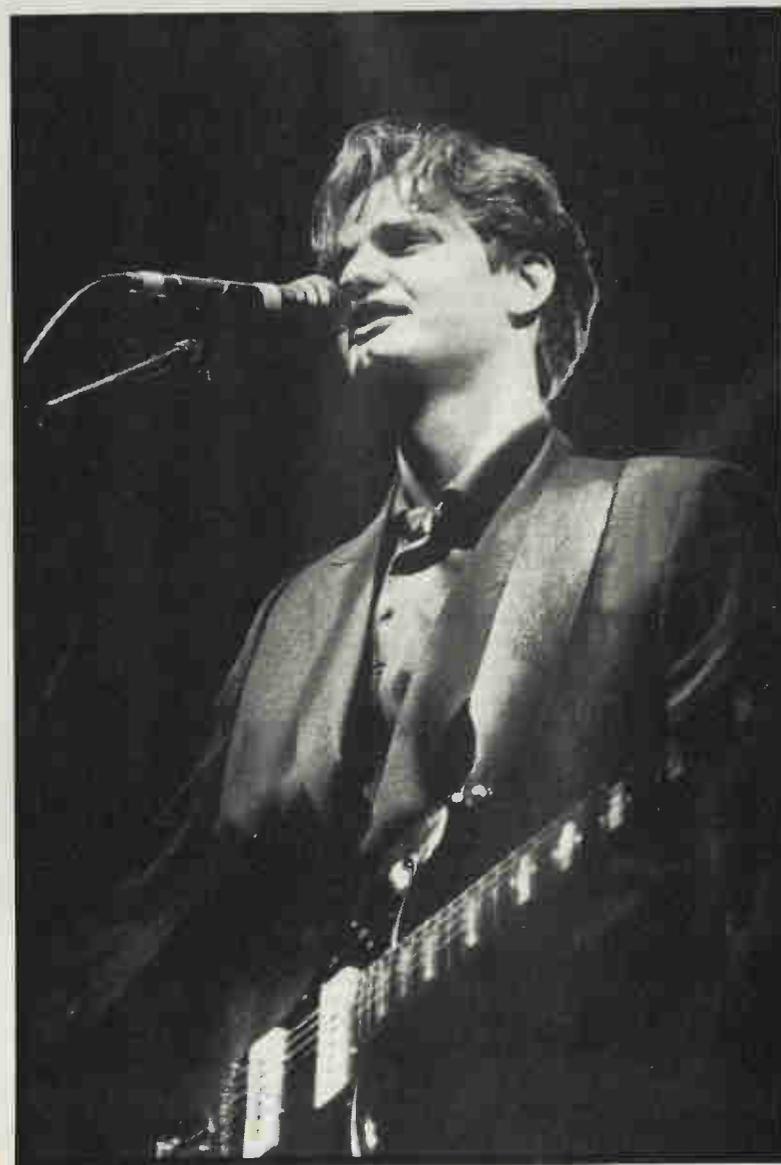
Billy Bragg's moment, on the other hand, has been and gone judging from this evening's lackadaisical effort. Bill was apparently in mourning following West Ham's 5-2 thrashing by Liverpool — and it showed.

"Oh well, he'll make you laugh if nothing else," I told a non-Braggophile friend. He didn't. Between song witticisms were in hibernation, leaving his lyrical gift of the gab to provide light relief.

But while lines like the following emanate from the Bragg Bic, we'll allow him an occasional lapse: 'How can you lie back and think of England when you don't even know who's in the team?', (from 'Greetings To The New Brunette'), augurs well.

Only Bragg afforded The Cause (Anti-Apartheid) stage time. The spiel wafted down to where I'd wilted from the heat, but one can assume its logic. The boy Bragg plays on.

Lesley O'Toole



Big Dish photo by Karen McConnell

## ► WORKING WEEK, RONNIE SCOTT'S, LONDON

Whilst the cream of American jazz and r'n'b were playing Hammersmith, Working Week did their best to prove that British jazz/soul is alive and kicking at the ultimate "cool" venue, Ronnie Scott's. Guitarist Simon Booth, sax man Larry Stabbins and soul singer Juliet Roberts were joined on stage by a whole host of musicians of different races and backgrounds; the result looking like a United Nations' end of congress concert. Simon looked very Sartre, dressed, as he was, in an 'onions and all' stripey T-Shirt, whilst Larry looked totally bemused in his Fred Perry, although he soon joined in the fun.

Opening with a jazz instrumental, they went straight into Marvin Gaye's 'Inner City Blues'. Apart from almost missing her cue, Juliet and back-up singer Leroy Osborne, did wonders, their harmonies doing strange things to my wobbly bits throughout the evening. Juliet showed the world that she was BIG and proud, wearing a very tight black sweater dress that left nothing to the imagination, and a Chaka-like shoulder padded zebra skin coat that must have looked better on the zebra.

Onwards with the hypnotic rhythm and wild percussion of 'I Thought I'd Never See You Again', the ironic 'Sweet Nothing', 'Rodrigo Bay' from that (according to Juliet) "wonderful movie" and buckets of sweat from Simon as they previewed a few tracks from their new album, 'Compañeros'.

Larry took centre stage to perform a long and intricate sax start of what must be 1986's 'Sweet Nothing', 'Don't You Touch My Friend', a subtle and simple song that quietly attacks racism. The following 'South Africa' was a less subtle, more specific plea that prefaced the current single, boppy and beefy, 'Too Much Time', after which Juliet emitted a long and sexy giggle.

'Dancing In Motion' was dedicated to Simon who had become a daddy three days earlier, and a couple of songs from 'Working Nights' closed the set.

The evening was as unaltdback as Ronnie Scott's could ever hope to be, the "intimate" nightclub filled to bursting point with quite a few rowdy revellers who kept shouting obscene things at Juliet. Brazilian percussionist Bosco, was particularly impressive, and someone sitting next to me thought Henry 'King Thumbs' Thomas was a brilliant bassist.

Encoring with the instrumental, 'Soul Train', and 'Don't You Touch My Friend' for the second time, Working Week proved that they're a pretty damn good live band, and certainly *not* boring.

Edwin J Bernard

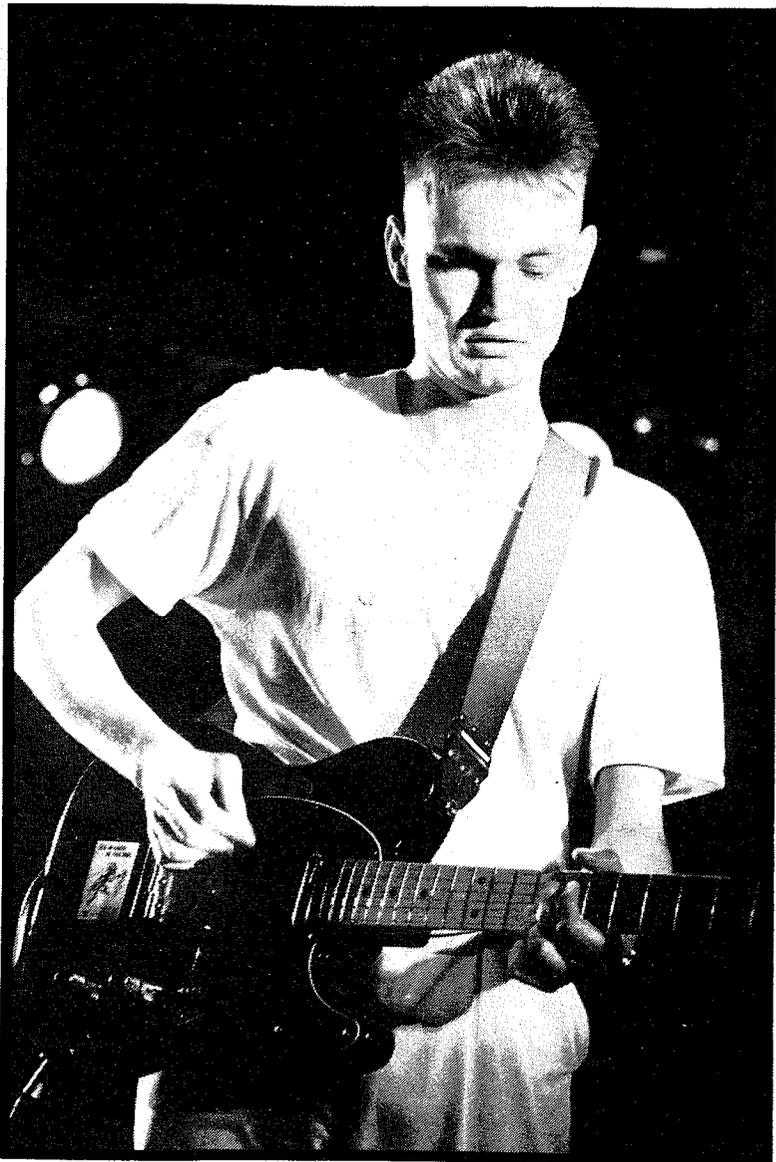


Photo by Steve Wright



Photo by Steve Double

## ■ FURNITURE, HOOCHIE COOCHIE CLUB, EDINBURGH

Given time, Furniture could be wonderful. At the moment they have at their disposal some considerable strengths, not least a refreshing ability to knock together a good tune. They also possess that rare quality uncommon amongst most modern minstrels — the ability to set a meaningful lyric in the context of a pop record, which is the reason that 'Brilliant Mind' is one of the most poignant songs to be released so far this year.

'Shake Like Julius Says' ensured a punchy, powerful opening and set a high standard for what was to follow. The band lost their way a little during the jazzy, jealous 'Make Believe I'm Him', but redeemed themselves with 'Transatlantic Cable', which set the place alight. Any song containing the immortal words 'America's Just One Big Mac' is all right by me.

Tim Whelan possesses a genial, disarming stage presence, slugging himself off and sending up the rock dream: "On the road, huh! Don't you try it!". He also has a distinctive, devilishly manic voice of very dubious parenthood (Matt Johnson, Martin Fry and Ian Curtis are all in there somewhere) which is best exposed on 'Miss You' — a beautiful lament for every lovesick romantic.

The funky, painful 'I Can't Crack' was followed by a devastating version of 'Brilliant Mind'. 'Dancing The Hard Bargain', the first single, brought things to a climactic conclusion. This evening Furniture were very, very good. Given time, they could be wonderful.

Patrick Small

## ■ GARY GLITTER, WALTHAMSTOW ASSEMBLY HALL, LONDON

The last of the two appalling support bands, who should never have been given that Aerosmith album for Xmas, were bottled off the stage by what I assumed were football fans. Fists raised they seemed to chant, "Chelsea!" But then I realised — they were punching, "Leader! Leader!". They were Gary Glitter fans. These were normal people in every other respect, but the handful of skinheads were sensibly keeping to the back, because tonight Gary's gang was back in town.

"The last time I played here was 1962!" shrieked the leader. The crowd went wild (intoxicated with disbelief). All he had to do was wink, wiggle — he had them wrapped round his little diamond finger. Twenty-four years in showbiz ('cos it's nothing else) has taught Gary Glitter how to survive.

The glitter rule — give the kids, mums, dads and grannies what they want. And 'Rock 'N' Roll Parts One And Two', 'Leader Of The Gang', 'Hello, Hello I'm Back Again' is what us masses wanted. Here's one member of the gang who hopes Gary Glitter is still around for 'Rock 'N' Roll Part Three'.

John Godfrey

## ◄ BIG FLAME, MANCHESTER INTERNATIONAL

Always uncompromising, and something of a stalwart of the staunchly 'indie', Big Flame have long held quite a special place on the circuit.

The system, alas, can now notch-up another victory, of sorts, since Big Flame have decided to chuck in the towel, and this gig at the International is their last but one in Britain: a few dates in Holland, one more gig in Manchester, and that's it.

This is a great pity. For, as they clearly demonstrate this evening, the business will undoubtedly lose out from this decision. It will lose the almost manic, brittle originality of this bunch. It will lose the Big Flame sound — emphatically hard-edged for a three-piece — like the Jam suffering horribly. It will also lose a lead singer who bears an uncanny resemblance to Holly Johnson, but let's not dwell on that.

The crowd here tonight is obviously peppered with the Flame camp-followers, of whom there are certainly a good few in the city, and the set is well received. The back-catalogue of exceptionally good singles remains to remind us, proving consistently that they managed to carve themselves a niche outside the Three Johns/Membranes slot into which they were constantly and erroneously placed.

Contrary to the on-stage verdict of BF drummer ("Just as well we're packing up, we sound like a working men's band"), it's not at all just as well, it's a bloody shame. I think it's time to go and find a record company executive and belt him in the gob with a Sick Sick Sputnik boxed set.

Dave Sexton



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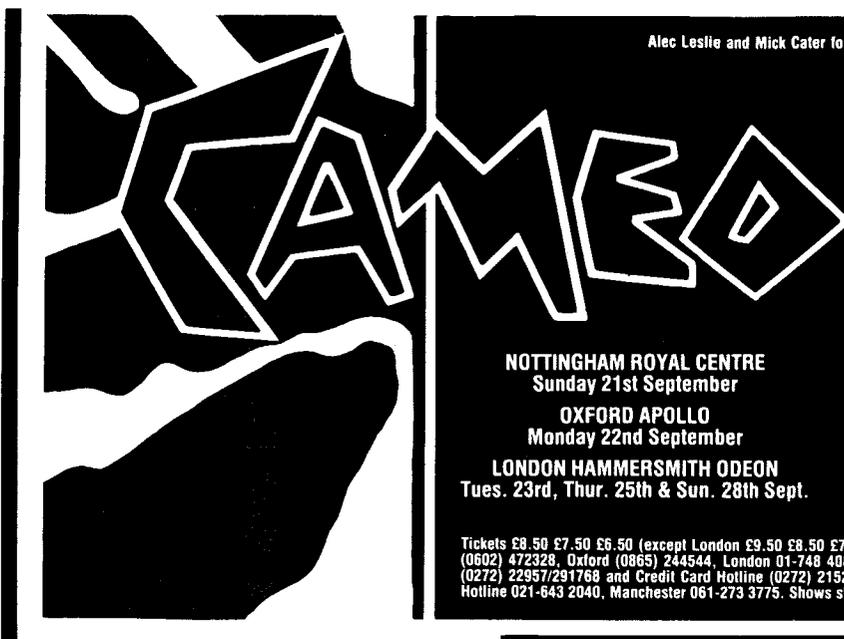
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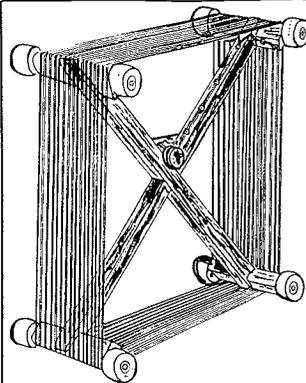
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NEWS

DIGEST

edited by  
robin smith

● **A-ha** release their single 'I've Been Losing You' on Monday, September 22. It's a taster from their forthcoming album 'Scoundrel Days' out next month.

● **Howard Jones** releases his single 'All I Want' on Monday, September 22. The single is taken from Howard's forthcoming album 'One To One'.

● **Status Quo** march out with their single 'In The Army Now' on Monday, September 22. The flip side is 'Heartburn', and the 12 inch features the extra track 'Late Last Night'. Initial copies of the 12 inch will include a free poster. They have added a date to their tour. They'll be playing Cornwall Coliseum December 19.

● **Furniture** start a tour this month. They'll be playing Manchester International Friday, September 19, Sheffield Leadmill 20, Worksop Sound Authority 22, Wolverhampton Polytechnic 23, Liverpool Pickwicks 24, Carlisle Stars And Stripes 26, Glasgow School of Art 27, Dundee Dance Factory 28, Newcastle Riverside 29, Leeds Warehouse October 1, Coventry Polytechnic 2, Croydon Underground 5, London Tunnell Park Boston 8. Furniture will be releasing another single at the end of September.

● **Whitney Houston** will be playing five major dates next month. She'll be appearing at London Wembley Arena October 16, 17, 18, 19, Glasgow Scottish Exhibition Centre 25. Tickets for Wembley priced £15, £13 and £11 are available from the box office and from usual agents, or by mail from Whitney Houston Box Office, PO Box 2, London W6 0LQ. Add a 50p booking fee to the cost of each ticket, and make cheques or postal orders payable to Whitney Houston Box Office and enclose a sae. Send off your applications to arrive no later than October 2. Tickets for Glasgow priced £12.50, £10 and £8.50 are available by post from Whitney Houston Box Office, PO Box 180, Head Post Office, Edinburgh. They are also available from record shops and agents in the area.

● **Trouble Funk** return to Britain for three shows next month. They'll be playing Manchester Hacienda Wednesday, October 1, Birmingham Powerhouse 5, London Hammersmith Palais 7. Tickets go on sale this week.

Trouble Funk release their single 'Still Smokin'' on Monday, September 29, and they'll also be bringing out a live album.



● **BRUCE SPRINGSTEEN** will be releasing a boxed set of live albums in the autumn. Bruce is currently putting the finishing touches to 'Bruce Springsteen And The E Street Band Live 1975-1985' a mighty five album set of live recordings made during that decade and including some previously unreleased material. The package will come with a 36 page booklet with lyrics and photographs. Bruce has been working on preparing the recordings for the past year, and the project has been kept so secret his record company has been referring to it as 'project X'.

● **The Pretenders** release their first single for two years this month. It's 'Don't Get Me Wrong', and it will be out on Monday, September 22.

● **Katrina And The Waves**, who release their single 'Lovely Lindsay' early next month, will be playing the Harlesden Mean Fiddler on October 17 and 18.

● **Nik Kershaw** releases his single 'Nobody Knows' on Monday, September 29. The flip side is 'One Of Our Fruit Machines Is Missing' and both tracks were written and produced by Nik.

● 'Give Give Give', the **Disco Aid** charity record recorded by Jaki Graham, Smiley Culture, Odyssey and a host of others, will be out on Monday, October 20. Written by Steve MacIntosh of the Cool Notes, the single was produced by Paul Hardcastle.

● **Iron Maiden** release their album 'Somewhere In Time' on Monday, September 29.

● **Full Force** release their single 'Temporary Love Thing' this week, taken from their album 'Full Force Get Busy 1 Time'.

● **The Weather Prophets** will be playing Dudley JB's Friday, September 26, Wendover Wellhead Inn 27, Leicester Fan Club 30, Middlesbrough Town Hall Crypt October 1, Barrow In Furness Bluebird Club 2, Newcastle Riverside 3, Sheffield Leadmill 4, Leeds Warehouse 7, Manchester International 8, Glasgow Rooftops 9, Edinburgh Hoochie Coochie 10, Aberdeen Venue 11, Colchester Works Club 16, London LSE 18.

They release their single 'Naked As The Day You Were Born' on Wednesday, October 1.

# ELECTRO + FUNK + SOUL +

BY JAMES HAMILTON

# BPM

## ODDS 'N' BODS

**PAUL HARDCASTLE** has already re-recorded a jazz version of 'The Wizard' — and it was he who gave me details about his production of the **Disco Aid** single (due October 20 on **Total Control Records**), wrongly crediting writer **Steve MacIntosh** to **Loose Ends** instead of course to the **Cool Notes** ... **Wally Jump Junior & The Criminal Element** have now done an answer version to **Gwen Guthrie**, burning up New York's airwaves already! ... **Marshall Jefferson's** original **Trax Records** version is what **Affair Records** have issued here, but **London Records** are releasing what amounts to the remix, as they have four new versions (one 122½bpm remix is on their compilation LP 'The House Sound Of Chicago' (LONLP 22) — all co-existing side by side thanks to the previously hinted contractual confusion in Chicago (where I hear **Al Capone** would still feel at home!) ... **Dancin' Danny D** has now done yet another, more choppily percussive, remix of **Timex Social Club** ... **Roy Ayers** has discovered that the master tape of **Eighties Ladies** 'Turned On To You' was destroyed in a fire, so **Simon Harris** has been unable to do a remix, but is releasing the original anyway on **Music Of Life Records** — who've promoted **LaToya Jackson's** untidy jerkily spurting 114½bpm **Prince-meets-Janet-type Cerrone**-produced 'Oops Oh No' only in its LP Version, ahead of the commercial Club Mix ... **Ben Liebrand's** chugging new 103½bpm remix of 'Main Attraction' is being added to the **BB&Q** 12 inch, and 'My Melody' has now been returned to UK copies of



**WALLY BADAROU 'Hi-Life'** (Fourth & Broadway 12BRW 53) Probably not another 'Chief Inspector', this afro-flavoured rather oblique and subtle (0-)109-0bpm instrumental is in schoolyard-introed **Julian Mendelsohn** and tighter **Groucho Smykle** remixes (edit too).

**Eric B** featuring **Rakim** ... **Leroy Burgess**, working on new stuff for the label too, has remixed **Intrigue** 'Fly Girl' for **Cooltempo** release soon ... **Les Adam's** fragmented 120½bpm remix of **Kelly Marie** 'Feels Like I'm In Love' turns out to be on **PRT** (12P 365), flipped by his 122½bpm rejig of **Ellie Warren** 'Shattered Glass', doubtless soon to be big in Yorkshire! ... **CityBeat** picked up **Carlton** ... I had no time to collect **Kurtis Blow** 'I'm Chillin'" (US Mercury 888 004-1), **Trouble Funk**-backed go go repeatedly using the "Transformers, robots in disguise" TV adverb's chant, and a hot **Freddie Jackson** newie was due too just after my deadline, so as usual check the chart for the latest BPMs ... **Capital Radio's** Saturday night/Sunday morning soul show presenter now

actually, for the time being, is **Chris Forbes** of TV's 'Solid Soul' ... 'Happy Hippo' **Jerry Hipkiss** Saturday soul show on **Severn Sound 95FM** is so popular it's been extended to 7-11pm ... **Guy Hornsby** has left **Radio London** to become breakfast presenter at **Solent's** October 12 launched new **Ocean Sound ILR** station, where he'll also host a Saturday 6-10pm soul show ... **BBC2's** marathon 'Rock Around The Clock' this Saturday (20) includes at 8.05pm a 20 minute hip hop jam with **Mantronix**, **T La Rock**, **DJ Cheese**, **Faze One**, and a **Morgan Khan** interview ... **Hardrock Soul Movement** have cut a one-off single with **Afrika Bambaataa** as vocalist for **Streetwave** ... US b boys appear to be bringing back the yo-yo craze, bouncing fluorescent ones while they

dance ... **Levert's** lovely soulful 0-40/80bpm ('Pop, Pop, Pop, Pop) **Goes My Mind** (US Atlantic 7-89389 seven inch) topped US Black 45s, with **Oran 'Juice' Jones** 'The Rain' fast closing on it, while **Claudja Barry's** galloping enigmatic 123½bpm 'Down And Counting' (US Epic 49-05926) topped both 12 Inch Sales and Club Play in **Billboard** ... **The Ponderosa** comes to **Hammersmith** — yum yum! ... **Huey Lewis And The News** may seem an unlikely source, but their new LP 'Fore!' (Chrysalis CDL 1534) contains the 80½bpm 'Simple As That' which is screaming out to be covered in Seventies' soul vocal group style (there's also a superb acappella doo wop 'Naturally') ... **Ben E King's** original 'Stand By Me' is being reissued by US **Atlantic** following a film of the same name ... **Eon Irving** has another one-off funk jam Friday (19) at **Kensington Roof Gardens** ... **Gil Silverbird's** single is called 'We Can't Go On Without Love', on my copy anyway, so why are people calling it 'Fool's Paradise'? ... **JACK THE HOUSE!**

## HOT VINYL

**MIDNIGHT STAR 'Midas Touch'** (**Solar MCAT 1096**) Much played by radio off the LP even while 'Headlines' was at its height, and now remixed by **Ellis Jay**, this old-style **Shiamar/Whispers-type** jaunty (0-)117½bpm swaying chugger (inst/acappella flip) is an obvious smash. It's 40 seconds shorter than the US A-side.

**U.T.F.O. 'Split Personality (The Remix)'** (**US Select Records FMS 62276**) The next 'Bang Zoom', **Hitman Howie Tee** & **Dave Ogrin's** remix of **Full Force's** zappy 98½bpm go go hip hop jitterer finds the schizoid guys rapping in tongues — including pidgin French, Chinese, Jamaican, Spanish — terrific fun! As well as the dub, UK copies out in a fortnight (**Cooltempo COOLX 136**) will include **Dancin' Danny D's** 0-106½bpm remix of 'Where Did You Go?' plus bonus beats.

**JAZZY JEFF & FRESH PRINCE 'Girls Ain't Nothing But Trouble'** (**Champion CHAMP 1218**) The Philly scratcher now gets spelt correctly for the UK remix, by **Paul Oakenfold** & **Herbie Mastermind**, of this great 94½bpm go go hip hop rap about chatting up

continues over

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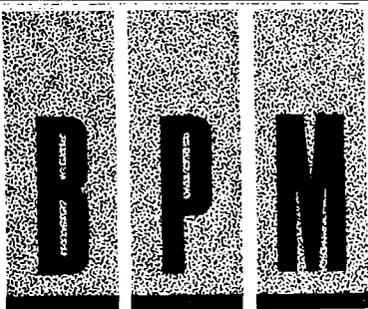
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**ELLIE WARREN**

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from previous page

girls and the trouble to be had if they say yes — here flipped by a massive bonus, their own 93½bpm 'Guys Ain't Nothing But Trouble' answer version, with Miss Ice Cream T joining in to present her argument. The TV theme synched through both is from Larry Hagman's old 'I Dream Of Jeanie'.

**ROBBIE B. & JAZZY J. 'Rock The Go-Go'** (US RBA Records RBA-100) No prizes for guessing which Philadelphia-based Jazzy J. this is as he cuts up a furious 103½bpm flurry on the Scratch Version and rapping longer Vocal, flipped by the truly serious 100bpm 'Boogie Down'. Double def fresh ... and that's not just a glib dismissal.

**THE INCREDIBLE MR FREEZE 'Back To The Scene Of The Crime'** (London LONX 112) Rappers Daddy O and Delight from Stetsasonic chant and change like 'The Crown' to an 115½bpm backing borrowed from MFSB, the 114½-114¼-113¾-114-114¼-0bpm 'Freeze's Theme' instrumental version sounding really Vince Montana!

**MARSHALL JEFFERSON 'The House Music Anthem'** (Affair Records TART 3, via DMS/RCA) One of the other eagerly awaited "house" hits, a typical cymbal-schlurped 122bpm bouncer with simple chording piano and slightly weedy vocal, in four versions.

**WAS (NOT WAS) 'Robot Girl (LA Mix)'** (Mercury WAS 112) A haunting hybrid harking back to late Seventies' funk, this locomoting percussive 112¼-0bpm burbler has touches of muted trumpet, scratchy guitar, latin piano, afro-flavoured chanting and off-beat exoticism all woven together, with a much more angular 0-114-0bpm "E s d Mix" and freaky 'Earth To Doris' flip.

**CULTURAL VIBE 'Ma Foom Bey'** (Crossover CROSS 2, via PRT) Tony Humphries-mixed fascinating nagging simplicity, stripped to skittery bare 116bpm beats and punchy bass synth with mystical afro chanting (Rhythm Dub Version flip), possibly another 'Jingo'.

**JADE/BOUW 'I Can't Believe It's Over'** (Master Funk TWD 1953) Just as the Funk Masters' original 'It's Over' explodes again along the North Wales coast, Tony Williams produces another updated 103½bpm version of that quintessential London swayer sung now by new girl Jade, with a rap halfway by Bouw Kool and some mellow sax to finish (inst flip), still a lovers' rock-soul fusion.

**GREGORY ABBOTT 'Shake You Down'**



**LA DREAM TEAM 'Nursery Rhymes'** (MCA Records MCAT 1074)

Rudy Pardee and Chris Wilson's 'Pop Goes The Weasel'-spilled jaunty 0-112¼-0bpm rapper updates various nursery rhymes amusingly into a contemporary urban setting (in three mixes), sort of 'Peter Piper' plus.

(CBS TA 7326) Self-producing his own song, this new slim soulster aims at swaying Alexander O'Neal territory with a lighter voiced more keenly cutting 94½-0bpm clicker, ending acappella, and its 100½bpm 'Wait Until Tomorrow' flip. A promising debut.

**BOBBI HUMPHREY 'No Way'** (Club JABX 39) Ralph MacDonald-produced, the singing flautist's pleasant 0-111¼bpm revival of Inner Life's oldie has Stevie Wonder's harmonica and is certainly classy (in four versions with a flute tootin' instrumental the possible strongest), it's just maybe too mild to make major impact.

**KENI STEVENS 'Too Much Too Soon'** (Elite DAZZ 59, via PRT) Slinkily sinuous 100½-0bpm purposeful slow chugger muttered and moaned like a less forthright Alexander O'Neal (inst flip and older 106½bpm 'Night Moves').

**SIPHO MABUSE 'Jive Soweto'** (Important Records TANT 13) Rather catchy (0-)113¾-0bpm African skipper lifted further out of the ordinary by a deadly hook line that goes "whoosh!" at intervals everyone can have fun anticipating — in fact, you can enliven anything by saying "whoosh!" over the top!

**EARL GRANT 'House Of Bamboo'** (Decca LONX 111) Much sought by jazz jocks, this minor US hit from 1960 must have seemed dated then, recreating the mid-Fifties mambo sound at around 0-155/77½-152bpm — not actually fast at all, being mainly vocal with subdued latin backing, real oddball good fun which could cross over. Jimmy Smith and Walter Wanderley contribute more jazzily to the 12 inch EP flip.

**WALTER BEASLEY 'Back In Love Again'** (US Elektra 0-66840) Out a while the biggest

up north, this Vandross-ish breezily spurting 116¼bpm wriggler (in four versions) is quality soul but has too many stops and starts in the beat for some floors.

**CARROLL THOMPSON 'Strangest Love Affair'** (Virgin VS 876-12) Ex-Floy Joy, the lovers' rocker gets soulful again on a Steve Harvey-prod/penned Cool Notes/Loose Ends-ish jiggly steady pusher, commercially only in its Godwin Logie & Dancin' Danny D 0-107¼-0bpm 'Manor Mix' (with the nice 94½bpm lovers' rock 'Tonight') although promos included the harder 0-108bpm 'Townhouse Mix' by Steve Harvey & Carey Taylor.

**LANA as COVERGIRL 'Stay With Me'** (Space Station APOLLO T3, via PRT) Roy Carter co-produced smoothly bubbling and cooing tidy little 118½bpm ticker (dub flip), lightweight but, to its credit, not in any of the now all too readily identifiable "London" styles.

**THE TEMPTATIONS 'Lady Soul'** (Motown ZT 40850) Early Sixties Ben E King-ish 113¼bpm stately ticking swayer, coupled with their US seven inched 96½bpm movie song 'A Fine Mess' and flipped by 1973's classic 'Papa Was A Rollin' Stone'.

**THE HUMAN LEAGUE 'Crash' LP** (Virgin V2391) Sorry, Jam & Lewis fans, but the vocals are all pure pop — however, completists (and pop jocks) will find the production duo's style most pronounced on the 110½bpm 'I Need Your Loving', 101½bpm 'Jam', 108bpm 'Swang', 119½bpm 'Money'. Hi, Phil!

**TONY WORRELL'S BOX OFFICE 'Everything You Do'** (I-Scream IZISM 8601, via PRT) Holland's The Limit help this wriggly 114¼-114¼-114½bpm soul swayer sound authentic if a bit unoriginal as semi-falsetto Tony whinneys and swoops in Vandross style.

**YANG 'Power's In Your Mind'** (Affair Records FAIR 3, via PRT) Russ Brown-like Robert Benjamin loosely duets with Annie Lennox-like Jeanette Harris in a fascinating mixture of modern soul and pop set to a percussively wriggling 113bpm Gwen Guthrie groove (in four mixes), adventurously different and still worth trying despite disappointing reaction on import.

**GRANDMASTER FLASH 'Behind Closed Doors'** (US Elektra 0-66842) Enticing a lady friend in for a nightcap, the rappers first lull her then come on real creepy after locking the doors, to a jaunty 103½bpm jiggle (LP Version too, and good juddering 103bpm 'Lies').

**NV 'Haunted'** (US New Image NIR 1111) Darryl Payne-produced nervy fast skittery 118½bpm jigglers huskily worried by Abrams-ish Jim Taylor (inst/edit flip), a really rhythmic nagger that deserves not to get lost in the rush.

**THE BANG ORCHESTRA 'Sample That!'** (US Geffen Records 0-20510) More Art Of Noise than "house" although the first current Chicago sound signed by a US major label, this breaking glass filled chanting 117¼bpm jittery thudder has already surfaced in several remixes, a better R&B Mix being the one due out here.

**JERRY McALLISTER 'Never Let You Down'** (US DJ. International Records DJ-904) Taking time to reach a coherent beat, this wriggly skittery burbling 120bpm "house" canterer's Extendo Mix is mournfully sung around good long breaks, with as flip quite differently treated tighter 120bpm House, 119¼bpm Original Underground and (instrumental) Radio Mixes. Specialist, though.

**DOROTHY GALDEZ 'Never Too Late'** (A&M AMY 339) Galaxy's Dee Galdez, away from Phil Fearon here, solos a 'Billie Jean'-ish weaving and burbling 118¼bpm looper with a panting started much tighter and better P.G. Rated Mix flip.

**CON FUNK SHUN 'She's A Star'** (US Mercury 884-992-1) Mark Berry-mixed/Latin Rascals-edited tedious 107½bpm wriggly mutterer obviously inspired by 'She's Strange' (edit too, and Maurice Starr's older whipping 0-128¼bpm 'Rock It All Night').

**WHODINI 'One Love'** (Jive JIVE T 130) Extremely stark but catchily chorussed 91½bpm rap with buoyancy hinted at rather than inherent in the rhythm, a possible nagger (in three mixes).

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**L I V E W I R E**

# DATE A SINGLE 7" OR 12" ROBOT GIRL WAS (NOT WAS)



WAS 1 & WAS 112

Jaki Graham doesn't know anything about death and degradation on the streets of New York, but she does know the price of a packet of Persil. What a darling, says Edwin J Bernard

What would you like to know about Jaki Graham? Do you imagine she made a dodgy film when she was a struggling young singer? Or that she had an affair with David Grant? Of course, we'd all like to know about those things if they were true. But they're not. Jaki Graham is blemish-free. The Housewife Superstar of British Pop. And there's absolutely nothing wrong with that.

Jaki Graham lives in a Brookside-type close in unglamorous Wolverhampton with her husband, Tony, and five-year-old daughter, Natalie. Her family are the most important things in her life. She is hardly your clichéd 'street smart' pop star. I watch her mouth drop open as her press agent reveals stories of death and degradation in downtown New York.

Jaki, who comes from Birmingham, itself no stranger to inner city violence, is shocked. I tell Jaki that her naïvety is fantastic. "Is it?" she asks, her mouth open in disbelief.

The sorry truth is that Jaki Graham is the most likeable person in pop. This is great for Jaki, but bad news for us scandal-mongering journalists. Fortunately, Jaki has been in this business long enough to realise her interviewing limitations.

"I'm boring," she admits quite freely. "Ask me how much washing powder costs and we could chat for hours..."

In the end, we did chat for hours. She told me how she always looks for bargains when out shopping because, although she can afford expensive clothes, she doesn't want to appear above anyone else. How she always wants to be there for her daughter, Natalie. How she relates stories of her London "adventures" to her neighbours, which "freaks them out". How she was terribly embarrassed when asked a routine pop question about sex.

Even in these enlightened Eighties, there are still lots of people like Jaki, who have a certain standard of morality, believe in the spirit of community and enjoy playing the role of housewife or wage earner. Jaki may not realise it, but by being this superstar housewife, and mixing with a debauched music industry that never knew the meaning of the word 'innocence', she is both expanding her horizons and showing up sections of the pop industry for the Soho Babylon it is.

"Before I got into this business, I used to hear these stories about pop stars that would freak me out. I never wanted to be like that. And no-one I've worked with has been like that, either," she says.

Later that night I take a reluctant Jaki to Jermaine Stewart's birthday party at London's 'trendy' Limelight club. She confides that this is a rare occurrence. When she gets there, she seems to blend in very well with Jermaine and his cronies from Culture Club and Imagination. You can't tell me they're all saints. But you could say that they adapted their behaviour so as not to offend Jaki's sensibilities.



# HOUSEWIFE SUPERSTAR

Jaki's second album, 'Breaking Away', is a landmark in British pop. Polished, melodic and soulful on the one hand, it has an accessible quality that allows someone who knows little about the cliquey world of soul to listen, learn and love it. Just look at the inside sleeve with its family snapshots and down to earth humour for proof.

"Listen, what am I going to tell you about production?" she demands. "I haven't got a clue. All I do is sing. But I don't think I'm the main force of it all. I don't think I'm that important; it's Derek's," (Bramble — writer and producer)," songs that did it for me."

I tell Jaki that she shouldn't say things like that. After all, does Michael Jackson say it wasn't his talent, but Quincy Jones and Rod Temperton that made 'Thriller' so great? But it's just part of this Housewife Superstar image that has Jaki telling me she "helped write" a

couple of B-sides, when most people would say they co-wrote a song.

"I must admit, I had a very sheltered upbringing. I wasn't allowed to go out," she reveals at one point. Whilst the same can be said for the Jackson clan, Jaki has dealt with her success by *not* cutting herself off from the real world. There may be loads to write about Michael Jackson and his llamas, but he is hardly a 'normal bloke', now, is he? And then there's the Boy George-types who mix with the stars, have outrageous lives, live fast and (probably) die young.

Jaki has a long and happy life ahead of her. She washes the dishes, does the shopping and happens to make records. So 'Top Of The Pops' still spells her name wrong. At least she knows the best value washing powder to buy, which is, let's face it, far more practical!



Photo by Isabel Snyder

**UB40** may be about to break the States. They may cruise through New York City in a limo... but that doesn't mean they actually love to be in America. In fact they hate Ronnie Reagan and they don't think an awful lot of the average Yank's brain power. Unfair? Read on...  
 New York, New York: **Angie Smith**

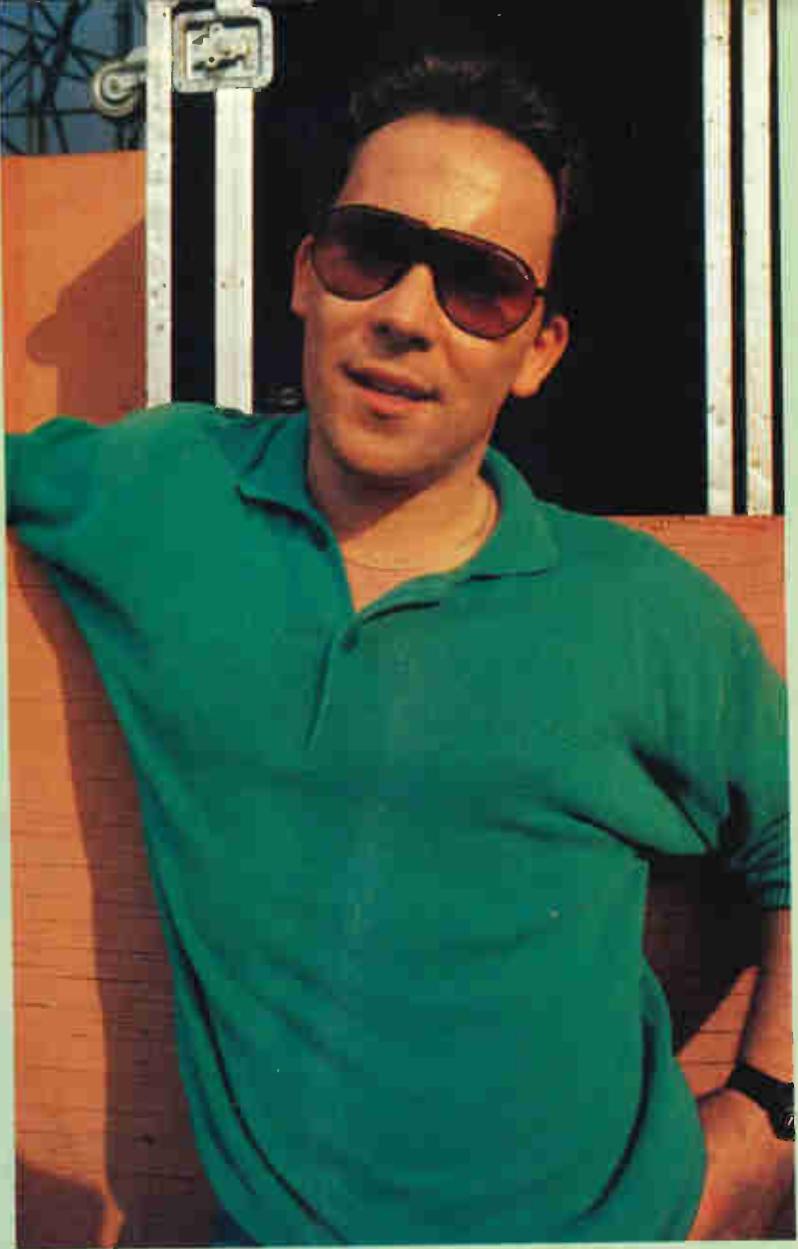


Photo by Edgar Rene Milla

# LOST IN AMERICA

It's four o'clock on a sticky Tuesday afternoon in New York City. Hordes of sweaty young Americans are gathered outside the gates of the city's top open air concert venue, all hoping to get a glimpse of their heroes UB40, who are inside doing the soundcheck for tonight's show.

Two girls are hauled down from a fence they're trying to scale, and as I push my way through the throng, I'm stampeded by people trying to steal my backstage pass.

The Brummie boys have finally made it big in The Apple. They're the only band this season to do two sell-out nights at Pier 84, and tickets are selling like hot cookies in the other cities they're going to.

Most bands, you'd assume, would be happy touring in a place where things are going so well. UB40, it seems, are not so enamoured of it all. Vocalist and guitarist Robin Campbell cringes when I ask him what he thinks of America. I tell him he has a lot of explaining to do.

"New York is just Babylon!" he begins.

"I'd like to blow it up. It's all the worst aspects of city life, where nobody gives a shit about anyone else. You could drop dead on the streets and people would walk over you. It's much too fast and furious and totally impersonal. There's no real humanity left in the town. It's got all the best restaurants, nightclubs and films — but that's only good if you've got the dough to do it."

Is he trying to tell me UB40 don't have enough of the readies to enjoy themselves? Surely not...

"We make sure we enjoy ourselves wherever we go," he grins. "We've been up to the usual debauchery and we went to see 'The Fly'. It's a gross disgusting super, super horror film — brilliant! And we hope to catch 'Aliens'. Last night we went to the Limelight — I love the VIP room there, cos you can go in and relax without people wanting to take your picture or get autographs. They were nice to us there — they paid our drinks bill!"

"But after three days, the excitement's gone and I'm desperate to get anywhere else. There's absolutely nothing here I

could possibly want to take home. And the people are incredible. I get to the stage where I want to kill taxi drivers — they're a product of the city; absolute animals. It drives me mad.

"When they're at traffic lights and the lights go to green, if the car in front hasn't moved within half a second, there's 20 cars honking their horns and I feel like hitting them. It's crazy and I'm quite sure they're completely mad. They're all disturbed people and I think if I lived here I'd be disturbed too. You have to be disturbed to want to live here."

I live in New York, and of my own free will, I tell Robin. He smiles and nods, as though he's made his point. Then he swallows half a chicken bone. At least he's thankful I don't have an American accent.

"It's very welcome hearing a British accent — and it happens amazingly often when we're touring here. It's very difficult to get to know Americans because there's a kind of veneer that they put on top of themselves. In LA they all love you

and they're so friendly, but it's throw-away friendliness, like the ultimate disposable item. In New York they're more honest — they don't care about you and they let you know it."

But the band do seem to have a fair following of loyal fans.

"There's always a crowd that come to the gigs in the same cities here, and some of them are almost friends now," Robin agrees. "But most have the same hang-ups as other Americans. It doesn't matter how clued up or sussed somebody is, it usually turns out they're not. You think they're OK, then you say something that totally freaks them — like something about Ronald Reagan — and they turn round and say 'Hey man, he's our president, don't say that.'"

No prizes for guessing what Robin thinks of Ronnie.

"He's the epitome of everything that's wrong with America. He's a nutter and it's got to be a country full of nutters if they're gonna vote for an actor. It's just incredible. I try not to think about it too much 'cos if I did I probably wouldn't come here."

I suppose it can't be easy playing to an audience you think is full of raving nutters. Robin takes it in his stride.

"I act differently on stage in America. I feel sorry for Americans, but not when I'm on stage. I don't stand there thinking 'Oh you pathetic little cretins'. We're just a band playing to an audience, communicating the music and hoping to get some warmth back."

There have been times when they certainly didn't get warmth — several of them, at different times, have been threatened to be shot in cold blood while in America.

"They all think they're living in a movie," Robin explains. "They believe in the total image of Hollywood. They think they're John Wayne or Rambo. When Norman had a gun pulled on him in San Francisco he just told the guy to go ahead or he'd take the gun off him and stick it up his arse and blow his brains out. The guy put the gun away!"

Being a mixed race band, they did worry about facing a lack of warmth in certain other places.

"We were actually scared of going into the deep south," admits Robin. "Places like Alabama, thinking some nutter's gonna come out and shoot us. I suppose it could still happen, but you just have to carry on and touch wood."

They don't want to make a big issue of their racial mix, and the band avoid being labelled 'political'.

"We're not into political messages. We just write about what we feel is important," Robin explains. What they seem to feel is important, are issues at the heart of politics. So surely, the lyrics serve as political vehicles?

"Whether the lyrics are getting through is really immaterial. It doesn't break my heart if no-one's listening to the lyrics. They're written for ourselves. It's a kind of self-cleansing action. When I started I thought it was really important



Photo by Edgar Rene Milla

what I was saying, and we were going to lead the revolution. But you have to grow up a bit and realise that it doesn't really matter what you're saying."

It's difficult to believe this when so many of their songs are so radical. Surely he'd like Americans to listen to 'Rat In The Kitchen' and think of Ronnie?

"You could be right in thinking that the song could be aimed at Ronald Reagan when we sing it over here in the States, but it can be directed at whoever you want it to be. The world is our kitchen — who do you think the rats are? It was actually written about a real rat — there was one in Ali's kitchen. Astro came round to show him some lyrics, Ali said 'forget your lyrics, I've got a f\*\*king rat in my kitchen!'. Astro thought it would make a great song!"

The album of the same name is destined to be a top seller in the US — and a moneyspinner. And Robin admits that they wouldn't mind making a bob or two out of it all.

"I certainly want to make money. Why shouldn't I? This is probably the first tour we've ever made money on in America. I'm going to be ecstatic if this one makes money, that's what we're here for. The only alternative to me living comfortably in this world is me living uncomfortably. The world is a shiteheap but I'd rather sit on top of the shit than underneath it."

The impression is that the band are firmly established on the top of the proverbial heap — judging by the huge stretch limos they've been chauffeured around in, in New York. There's even a hint of complacency.

"A limo's the same as having any other

form of transport," says Robin. "At least we don't demand limes from Fiji at every gig. Limos aren't that expensive and they're great 'cos if you wanna go to a club or cinema they'll sit outside and wait for you."

Well, it's all right for some — and it seems all right for the hangers on, all hoping to get a piece of the UB40 action.

"We're not a groupie type band — of course we do have them, but not to the extent of groups like Wham! or someone like that, 'cos we're not the gesticulating, prancing around popstar thing. But we do have screaming girls and girls trying to get into the hotels."

The irony of being in UB40's position is that if you don't like it, you should think again before you wish it all away.

"I don't want people following me around 'cos I don't wanna be bothered. But if it suddenly stopped, it would mean we weren't as popular as we used to be and that would worry me. I'd keep thinking 'why aren't they following us? Why doesn't anyone want our autographs?'. Not 'cos I wanna sign them, but because it would be indicative of a bad situation."

But who's fooling who? "I don't mind it as much if the girls are from California!" Robin replies with a smirk. "There are some stunningly beautiful women there. There's some wonderful looking stupid women and some stupid looking wonderful women. But occasionally, you get the best of both," a cheeky giggle slips out. "My girlfriend reads Record Mirror — I'd better shut up!"

He may have left his girlfriend in Birmingham, but one native Brummie the band's brought along with them is Roland

Gift, of FYC fame. The FYCs are supporting UB40 throughout the US tour. It seems Robin and Roland go back a long way.

"I've known Roland since he was a boy," explains Robin. "He lived with his mam a couple of doors down from my grandparents' house in Birmingham. I remember him as a tiny lad — and look at him now, 12 foot tall!"

"It's fairly certain that the FYCs won't be supporting UB40 on their next tour — as soon as they leave the States, the UBs are heading out to Russia at the invitation of the government, where they'll play 12 gigs in 16 days.

"It's going to be terrific — we're all really excited about it and can't wait to go. I've no idea what the Russian audiences are going to be like. There are subtle differences in an audience's reaction from country to country.

"Hopefully, wherever you go they all think you're wonderful. That's what you're after and there to create. When we were in Japan, the promoter told us it was the first time he'd ever seen a whole audience dancing at a time. I hope it'll be like that in Russia."

Both nights the band played in New York, the whole crowd was dancing at the same time. UB40's aim in touring America was to increase their following and grow. According to Robin, it seems to be working.

"This year seems to be the year it's all happening. We wanna get bigger and bigger. I'd love us to be a mega band but I don't think we'd ever be as big as Dire Straits."

But who on earth wants to be like Dire Straits anyway?

