

OCT 6, 1985 EVERY THURSDAY 48p

PM

NEW RECORD MIRROR

ECHO & THE
BUNNYMEN
HORSE ABOUT

FREE!
15-TRACK CASSETTE

P.36

BILLY BRAGG • SIMPLY RED
FEARGAL SHARKEY
WET WET WET • McLAREN

TOP OF THE POPS CHART + LIVE GUIDE



Photo by Brian Arts

Sade has added three dates to her previously announced tour. The silken voiced one can now be seen at Edinburgh Playhouse November 7, Birmingham Odeon November 23 and Manchester Apollo November 29. Her new single 'Sweetest Taboo' has just been released.

AS

● RELEASES

● TOURS

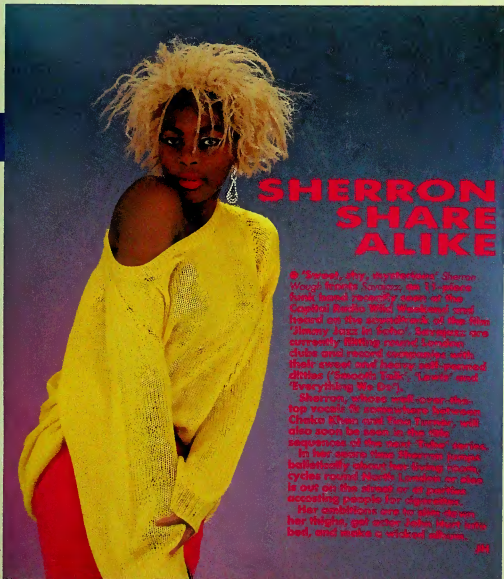
● NEW BANDS

● GOSSIP



Who is masquerading under the mascara? It's the mouth that almost launched the hippy revival some six months before the Cult. Yes it's **Nigel Planer**, one of the many stars of *The Supergrass*, the debut feature film from the Comic Strip team. They're all in there somewhere — Ade Edmondson, Alexei Sayle, French and Saunders, and even Ronald Allen (David Hunter to you). Here we see Nigel disguising himself as Keith Allen's wife in their drug smuggling efforts.

AS



SHERRON SHARE ALIKE

▲ *Several, they, sophisticated* Sherron Wong fronts *Share Alike*, the 11-piece funk band recently seen on the Central Radio *Wild Weekend* and heard on the soundtrack of the film *'Jimmy Jazz in Soho'*. *Share Alike* are currently hitting round London clubs and record companies with their sweet and funky well-seasoned ditties ('Smooth Talk', 'Vesta' and 'Everything We Do').

Sherron, whose well-known disco-top vocals fit somewhere between Chaka Khan and Tina Turner, will also soon be seen in the title sequence of the next *'Tales'* series.

In her spare time Sherron paints ballistically intense free-form colour cycles round North London, an idea is out on the street or at parties attracting people for discussion.

Her ambitions are to take down her thighs and enter clubs head into bed, and make a wicked album.

AM



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■ Cover photography by PAUL COX

WE GOT UB

UB40 release a single on October 14. 'Don't Break My Heart' is the follow up to the band's huge success 'I Got You Babe' and was written by the lads. Backed with 'Mek Ya Rok', the single is a completely revised version of the track which featured on the EP accompanying the 'Baggaridim' LP. The band, currently on tour in America, have added a date to their British tour, at Birmingham NEC on October 28.

AS

See page 24 for RMC60 cassette offer

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TRUNK
CALL

Andy Strickland

'Ignite The Seven Cannons' Felt LP (Cherry Red)
'September Song' Lou Reed (A&M)
'Birthday Girl' Microdisney (Rough Trade)

Jim Reid

'White Wedding' Billy Idol (Chrysalis)
'Private Beach Party' Gregory Isaacs (Greensleeves)

The Clash's The Clash (CBS)

Betty Page

'Build Me A Bridge' Adele Bertie (Chrysalis tape)
'The Pearl' Brian Eno and Harold Budd (EG)

'I Want You Back' Simon F (Chrysalis)



Twiggy, the girl who launched a thousand diets, has returned to these shores and released a single, 'Feel Emotion', not exactly the hippest record released this week, seems set to establish Twiggy as a voice as well as a face.

"It's going to be interesting to see how the kids react to it," she tells Index.

"Most of them probably won't have even heard of me. I think of my singing as just the same as when I'm acting, it's all performance and I learned a lot about singing while I was doing the show on Broadway.

"I think Kate Bush's new album is astonishing and I'm also a fan of Hall and Oates. I never wanted to be a model you know, I just wanted to go to college and then be a dress designer."

Watch out for Twiggy's new film 'The Doctor And The Devils'.

AS

thermodynamics



ROYAL
TWINNS

● The Thompson Twins release their single 'King For A Day' on October 11. On this very day, you can catch the band on 'The Tube' before they dash off that same night for a gig in Belfast. 'King For A Day' is backed with 'Rollunder' and is available (wait for it) in the usual seven and 12 inch versions. Nile Rodgers takes the production credits.

AS

SLEEPING ZZZZ

● ZZ Top have back into action when they release their single 'Sleeping Bag' on October 7. 'Sleeping Bag' is from the Texans' LP 'After Burner' which is the follow-up to the hugely successful 'Eliminator'. The single is available in the usual seven and 12 inch versions and is backed with 'Party On The Patio'.

AS



THE BIG TIME

● It's a tough business sorting the wheat from the current crop of American guitar bands. But the Three O'Clock have proved themselves to be one of the more interesting in the field. After two top-selling indie albums, they've harvested a fine reputation for their fresh slant on what could loosely be termed psychedelic bubblegum; a wry blend of commercial pop and startling melodic invention.

Led by Michael Quercio, the band's latest single 'Hand In Hand' and forthcoming LP 'Arrive Without Travelling' show the benefits of the experienced production talents of Mike Hedges, better known for his work with Siouxsie and the Cure, the Undertones, Wah and the Beat.

MG



HUSKER DO IT

These three fun-loving boys are none other than the hard-core trio that shook Minneapolis and the world — Husker Du. Their single 'Makes No Sense At All' is a veritable chainsaw of a song reminiscent of 'Smash It Up' by the Damned but far, far rrazier.

All that noise and there's only three of them! Let's hope they don't decide to expand as success inevitably comes their way, or we really will be in trouble. At last, An American band that leaves the musical history books alone and goes straight for the throat.

AS

GRACE JONES IS...



- ▷ Annihilated
- ▷ Blooded
- ▷ Jonesed

Ⓢ ZTT

The Single
Slave to the Rhythm
Produced by Trevor Horn
Strictly limited edition
12" contains free poster

PREPARING FOR PERFECTION

HOOKED ON FANZINES

● The fanzine boom continues with *Trout Fishing In Leytonstone*, a sparkling new addition to London's staples and Xerox brigade. Put together by David and Sally, two ex-Blackburn indie fans, issue one includes an exclusive Edwyn Collins interview along with features on Animal Lib, June Brides, plus films and an infernal crossword. David can be found selling *Trout Fishing In Leytonstone* from the obligatory carrier bag at the capital's sweaty music pubs. Issue number one can be obtained for the special price of 20p from David and Sally, 36 Colville Road, Leytonstone, London E11 4EH.

AS

SWEET SOLE MUSIC

● The Boothill Foot Tappers, on the brink of a massive 60-date UK tour, release their debut LP on October 4. 'Ain't That Far From Boothill' contains 12 tracks, including all the band's singles to date, and is produced by the legendary Dick Cuthell, who also guests on the record. The band have announced that everyone attending their gigs will receive a one pound off voucher, redeemable on their LP.

AS

TOUCHY

● LA hipsters the **Untouchables** bring their massed ranks across the Atlantic to play gigs at Reading University October 15, Southampton University 16, Sheffield Polytechnic 17, Strathclyde University 19, Manchester Polytechnic 20, London Electric Ballroom 21. A new, as yet untitled, single will be released to coincide with the dates.

AS



COLONIAL BOYS

Meet Ruefex, an Irish band with a lot more than the usual vitriol to impart. Their excellent single 'The Wild Colonial Boy' is an intelligent comment on our American cousins and the dollars that find their way into extremism across the Irish Sea. 'The Wild Colonial Boy' is also a great record, with descending bass lines, singing guitars and lyrics you just know singer Gary Ferris means!

AS



MEAL MAKERS

If there's any justice, radio should shortly be given a shaking by 'Ed's Funky Diner', an infectious, brassy workout from **It's Immaterial**, on Siren Records. Now parred down to a two-piece, the Manchester band have been respected for some years. The diner in question is an imaginary cafe in the deep south of the US, frequented by sundry deadbeats and celebrities. The band have designed their own press kit. Below is how the boys see themselves.

SB



THE SWEETEST TABOO



THE NEW SINGLE

Epic

MS009
TAB009



GLUG, GLUG, GLUG

"And then Simon said, 'Well I've heard of 'A View To A Keel', but this is ridiculous!" John Taylor explains the finer points of round the world yacht racing to Paul Rutherford and Mark O'Toole of Frankie Goes To Hollywood, while Simon takes time out to fill in his insurance forms for the relaunch of 'Drum' after its untimely Mary Rose impression off the south coast. Index says do we really need another pop star who thinks he can walk on water?

AS

MORE MUSCLE

When a group starts out with the intention of merging Chic with the scuzzier end of New York punk rock, they are either heading for Cliché City... or something good. Pul **Flesh** in the latter category, they haven't crossed Chic with anyone yet... but their debut single 'You Can't Help [Sentimental Sunday]' is a meaty enough collection of dancewise influences. Gospelsy metronomad, precise, clean cut and very modern soul.

Farmed by Stephen Lironi and Douglas MacIntyre, long time stalwarts of the post punk Glasgow rock scene, **Flesh** have mutated from arty thrash to a sweet vocal machine, courtesy of recently recruited singers Janice Hoyte and Coral Gordon. Janice and Coral met in Pentecostal Church—that's a long way from the scuzzier end of NY punk. JR



Photo: Dennis O'Reagan/Goole

SPIV

ENERGY

Fashion's plundering of the past continues, the latest example being **Powell And Co**, a sharp menswear shop in Archer Street, London W1. Managed by Mark Powell and Nick Tentis, the shop's styling marks a move away from retro Americana towards the English look of the Forties and Fifties.

From an East End warehouse, Mark has salvaged a superb collection of original double-breasted suits, featuring extravagant lapels and wide-bottomed trousers. Woolen blazers are selling well, as are jazzy, hand-painted silk ties.

Given the one-off nature of the clothes, prices are reasonable, with suits at £75 to £120.

● **Powell And Co**, 11 Archer Street, Soho, W1. Mon to Sat, 11am-7pm.

SB

BOOK 'EM

Looking for something to entertain your literary contempt? Watch this space.

If poetry's your poison sample 'The Dread Affair' by Benjamin Zephaniah (Arrow — £2.95) a collection of rhyming couplets from one of Britain's primary performing urban poets, attractively illustrated by Ahmet Almat.

'Simple Minds Glittering Prize' by Dave Thomas (Orion Press — £4.95) traces the elevation of the lads from Glasgow to glamour. For the collectors out there, try 'Collecting The Beatles Volume 2' by Barbara Fanick (Pierian Press) which details records and memorabilia. 'Chuck Berry Rock 'N' Roll Music' by Howard A DeWitt (Pierian Press) looks at one of rock's most lugubrious characters. DC

SIMPLE MINDS GLITTERING PRIZE



TO ME

● Those who missed out on the sunshine this dismal summer can bask in the rays from Merchant's potent soca cocktail 'Rock It'. Already the man, who also answers to the name of Dennis Williams, has made it a huge Caribbean hit and a club favourite here and in the Big Apple.

Merchant, from Trinidad, has been a poet and songwriter for many other calypso artists and has had two hits in the West Indies before 'Rock It' — his first European release. MG

K I N G

THE TASTE OF YOUR TEARS

17 COSMETICS PRESENTS
'KING'
ON TOUR

NOVEMBER

FRIDAY 8th
EDINBURGH - PLAYHOUSE

SATURDAY 9th
ABERDEEN - CAPITOL

SUNDAY 10th
NOTTINGHAM - CONCERT HALL

MONDAY 12th
NOTTINGHAM - CONCERT HALL

TUESDAY 13th
CARDIFF - ST DAVID'S

WEDNESDAY 14th
BRISTOL - HIPPODROME

THURSDAY 15th
ST AUSTELL - COLISEUM

SUNDAY 17th
SOUTHAMPTON - GAUMONT

MONDAY 18th
SOUTHAMPTON - GAUMONT

TUESDAY 19th
BIRMINGHAM - ODEON

WEDNESDAY 20th
BIRMINGHAM - ODEON

FRIDAY 22nd
MANCHESTER - APOLLO

SATURDAY 23rd
MANCHESTER - APOLLO

SUNDAY 24th
NEWCASTLE - CITY HALL

MONDAY 25th
SHEFFIELD - CITY HALL

WEDNESDAY 27th
HAMMERSMITH - ODEON

THURSDAY 28th
HAMMERSMITH - ODEON

FRIDAY 29th
HAMMERSMITH - ODEON



BRAND NEW SINGLE ON 7" + 3 TRACK 12"
OUT NEXT WEEK



A6618
TA6618



SPLASH

M A K I N G A

T O R M

Will Wet Wet Wet win the race to be crowned pop princelings of 1986? Mike Gardner observes the Scottish soulsters in training. Photography: Simon Fowler/Still Rock

The runners and riders are in the saddling enclosure for the richest race in the world — the 1986 Pop King Novice Stakes. This celebrated contest takes place every year, the week after Christmas, when record companies unveil their challengers for chart glory.

It's a sparkling affair where musical talent is sometimes overshadowed by the brown of muscular marketing and huge budget accounts. But it's who's in those black vinyl grooves that counts in the end.

Already heavy betting is going on Signe Sigué Spurtik. Rumoured to have signed a deal that would make the dosh accrued from Michael Jackson's 'Thriller' look like pin money, they have already been criticised for taking their image from the Tubes' notorious comedy rock star creation Quacy Lewd and only having one riff — but that never hurt Frankie Goes To Hollywood or Status Quo; as long as the song's a good 'un.

The smart money — the place where the John Oakseys and Brough Scotts of the musical world operate — is going on Scottish soulsters Wet Wet Wet. And with good reason. Already their stage show has had almost as much lavish praise heaped on it as Bob Geldof's Live Aid efforts. Songs such as 'I Remember', 'Temptation', 'The Moment You Left Me' and 'East Of The River' show them to be songsmiths along classical lines but imbued with a refreshing intelligence and a deep emotional content.

Although the four-piece band are all under 21, they've played together for over eight years. They met at Clydebank High School and cemented their friendship in the 'smokers' — the playline hangout for those addicted to nicotine and being 'lad-ish'. Bassist Graeme Clark, keyboardist Neil Mitchell and drummer Tom Cunningham decided to form a band.

Tom says: 'Graeme was the punk of the school — the one we all watched. We knew he was into music, so we got together just to learn and copy things. We did mainly Clash covers. We played the school a couple of times and got boosed off. We were terrible. We realised that since we couldn't do covers so well we'd better write our own material.'

The boys conscripted vocalist Marti Pellow — already the musical focal point with his soul-soaked larynx — into the band.

Marti says: 'I always used to sing all the time — even in the 'smokers' just for kicks. My mother was a very good singer in clubs. She did it professionally for a couple of years before she met my father.'

He managed to bring influences such as his mother's Sixties soul and Burt Bacharach/Dionne Warwick collections, as well as his own Scritti Politti records into the group's make-up.

Tom adds: 'When Marti joined we sounded like early Squeeze or Costello. We used to rehearse at Graeme's house. Because we were so loud, we had to set up in one room and have Marti singing in the kitchen. For his first year in the band he sang to a gas cooker.'

Living in Clydebank (pronounced 'Clead — baank' by their thick Scottish brogues) they've managed to stop themselves following in the well-trodden footsteps of the rest of the Glasgow set.

'Glasgow's very cliché,' continues Tom. 'We've never been part of it and we've kept well away from it. I only ever go there to buy books or whatever,

rather than mix with other bands. That's helped us a lot in getting our sound. Glasgow's associated with those jangly guitars, so we're not very representative of the Glasgow sound.'

A bigger influence was meeting Scottish music scribe lynch-pin Elliot Davis early last year. He invited them to join his fledgling Precious Organisation — a record label aged 18 months that's still to release its first disc.

The band freely admit their debt to Davis. Tom says: 'Until we met Elliot, we were pissing in the wind. It was then we became aware of the possibilities. That's when we put our heads down and developed our sound. The good thing about the Precious Organisation is that we've had time to mature instead of going straight to a major label.'

'We were very rough and raw when we joined the Precious Organisation. We used to write our songs as we played them. We had a great live set but when we came to recording we weren't very tight. Our arrangements were erratic and undisciplined. Now we have a lot more space in our sound.'

'It's very close at Precious. There's only a handful of people there, so we can talk things through with everybody and suggestions come through.'

Marti adds: 'We used to call it a mini-Motown as a joke at the beginning, but its aims are the same which is to get the best out of everybody.'

The label has signed the band to Phonogram and hope to release their debut single in January. Phonogram had to beat off the serious attentions of at least seven other major labels to land Wet Wet Wet, and are hoping the band will make the bigger splash when they're launched into the 1986 Pop King Novice Stakes.

They seem to have their feet on the ground already.

'At one point we played six showcases, one after another. One company even hired a plane to see us. Afterwards it was all 'you're great, you're wonderful, but you eventually come to your senses. You know you're not that great. You know how much work has to be covered and when you're ready. You're only kidding yourself at the end of the day,' says Tom.

The intriguing name adopted by the band comes from a Scritti Politti lyric for 'Getting, Having And Holding' where the line goes 'my face wet wet, with tears'. It's no surprise that they number Green Gartside as an influence.

'The new album 'Cupid And Psyche 85' is fantastic,' says Marti. 'He's not the best chanter but his arrangements and lyrical content are brilliant. He writes excellent pop songs — he takes his time and thinks about it.'

'Costello's the same. He's a freak. I'm sure he writes songs in his sleep. I bet he wakes up in the morning and thinks 'I'll bang out an album this morning.' I've got so much respect for that man. His lyrical content is unbelievable.'

'Those people inspire us but so does Al Green for his vocal qualities. Although he uses the same backing track all the time, it's still great. 'The Belle Album' is still the one for me. Hall And Oates are also brilliant from both a vocal and songwriting point of view.'

Wet Wet Wet seem to have had the right training and diet. While I can't guarantee that they'll be the first to show out of the starting gate, they should prove to be stayers. They'll last the course. You can put your money on it.



slightly marred by a rather perforating guitar squeal at one point. Inclines slightly toward the Sixties. I can almost visualize Sandie Shaw belting out this tune.

THE SHOP ASSISTANTS 'All Day Long' EP (Subway) A four-track EP from this Scottish quintet of four girls and a lone male.

Predominantly female groups are something of a rarity these days and it's good to witness this mob desecrating the Bananarama-ish preconceptions anyone may be harbouring. Fresh and bouncy. Everything but *The Girl* in the last lane.

THE FIRE 'Stars' (Big Step) 'Looking up at stars,' runs the oddly discordant chorus which doesn't strictly adhere to the body of the song. Against all odds, though, the Fire ignites. McVocals spits out a stream of gritty, committed lyrics accompanied by some forceful wielding of guitars. I can picture the determined



countenances, those curling top lips. Would nestle cozily alongside the likes of the Chameleons.

DEL AMITRI 'Hammering Heart' (Chrysalis) 'Not one girl in this town will ever fall in love with me' wails Justin, with a touch of the Morrisseys. Hardly surprising really, when the sleeve depicts his face emerging from a cluster of radishes. Yeah, earthy! The definitive veggie cover shot, nonetheless. And the record? Wacky imagery woven into the lyrics, better yodelling than the afore-mentioned Smiths main man and musical mish-mash of all good things Scottish. The Del boys are onto a winner.

SUPPORTING CAST

GO! SERVICE 'It Makes Me Realise' (Dreamworld) None of these phoney teenage assertions being doted out here. This bunch must be at least half the age of the Jesus And Mary cronies. What's needed is a shot of young blood, and here we have pints o' plenty. A lilting voice glides over some very professional fingering of the strings. Obviously a combo of seasoned adolescent musos. Guitars are plunged to the fore followed by unaccompanied voices in unison. Naively appealing.

GRACE JONES 'Slave To The Rhythm' (Island) Kept this one under your hat, eh, Trev? I Horn's latest love child sees a long overdue return to vinyl by Grace Jones. The lady is certainly not one to be manipulated, hence those illustrious

fingers on the knobs haven't been permitted to twiddle to excess. An understatement perhaps, as it's rather difficult to ascertain exactly what the man with the grotesque glasses has injected. Ms Androgynous does at least sing, as opposed to sneer, for a change but, all things considered, I'd rather shuffle around to one of her earlier masterpieces.

TWIGGY 'Feel Emotion' (Arista) An enormous sigh of relief emanates from the brothers Reid. At last, someone to rival the balding JAMC in terms of decrepitude. Mind you, if Twigz looks this good at 36, the Chainers must be nudging the half century. Frivolity aside, the record clearly attests to Twiggy's ability in the vocal stakes. Not really my cup of Earl Grey, but it's a surprisingly good performance and should do well with the middle aged brigade. Spotted the Chainers clutching their copies only yesterday.

SADE 'Sweetest Taboo' (Epic) The habitual, luxuriant warble over a snappy backing. Doesn't appear to have much of a hook, though. Ambles along aimlessly and evidently gets lost at the crossroads. Ah well, it's easy on the ears.

FEARGAL SHARKEY 'A Good Heart' (Virgin) Can't help wondering if it was a prudent move by Lone Justice's Mario McKee to farm out her song to Feargal. She would undoubtedly have been a better-suited vocalist and a more credible one at that. I've always found Mr S's quivering quavers a wee bit irritating

meself, so this hardly endears me to the song. Doubt if it will emulate 'Loving You'.

WALK - ON

TOY DOLLS 'James Bond' (Volume) Q. Is it remarkable possible that the Toy Dolls could release a record even more exuberantly awful than 'Nellie The Elephant'?
A. Yes.

TINA TURNER 'One Of The Living' (Capitol) Another song lifted from the 'Mad Max Beyond The Thunderdome' soundtrack. The raunchy rockette is seemingly impervious to criticism but I can find little to dribble over here.

reviewed by



lesley o'toole

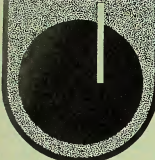
On 7inch & 12 inch

THIS IS...

THE CLASH

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A L B U M S



MADNESS 'Mad Not Mad' (Zarjazz/Virgin ZJLP-1)

There was a time when Madness meant the craziest gang, the Keystone Cops, the catchiest singles, and an ironic gleam in Graham 'Suggs' McPherson's eye. That was then, but this is now, and as some old scribbler once said, "To define true madness is to be nothing else but mad", and nutters don't fit in. So, with 'Mad Not Mad' the gleam in Suggs' eye becomes a light to shine in the face of a dreary, devolving, Thatchered Britain. The weight has shifted from nutty to roffy, from mad to mad.

This is not to say that 'Mad Not Mad' is ongst ridden, or gloom sodden. Like a whistling postman delivering news of tragedy, Madness's strength has always



been their ability to slip in the saddest observations amongst the brightest of tunes. So it is that Suggs' vocal can charm its way through the punch and pull of a track like 'Burning The Boats' to bring home a tale of ghost town Britain with half the spittle and twice the bite of any of Weller's mouthings.

As keyboard player and founder member Mike Barson leaves, and Steve Nieve's icy fingers are brought in to add a wintry chill to the Madness sound, the band find themselves growing older in a young man's business, and trying to age gracefully. Wearing their doubts on their sleeves, Madness open the page with the synth rattle and self-examination of 'I Compete'.

"I'll compete [with the rest of the pack]/For all that it's worth," proclaims Suggs, but the man is hardly brimming over with enthusiasm for the modern pop race.

From there to the lazy sax and strings nostalgia of 'Yesterday's Men' is but a teardrop away. Something is missing in the Madness world. That joke isn't funny any more, and the closing track on side one, the anxious 'Mad Not Mad' says why:

"Hello crazy gang/Goodbye with a bang/What are we but our friends/Sailing round the bend?"

Scritti Politti's 'Sweetest Girl' is picked to pieces and re-assembled in jerky, sugar-free form to start side two, giving Suggs' normally understated vocals a chance to open out a little. Carl Smyth smooths his way through the lover's lilt of 'Tears You Can't Hide' and hands back the microphone to Suggs for the

jaunty hopelessness of 'Time'.

On an album of inclement weather, the most piercing, frost-nipped moment comes with the final track, 'Coldest Day', which begins with the death of Marvin Gaye and ends in the sadness of South Africa. The seven ragged men dancing over Big Ben look down and find that times have changed, that loony tunes don't rhyme any more, and it's necessary to dig deeper into the Madness of melancholy. Grim, but grinning, they come to the surface clutching an album of ten sparkling, black diamonds. ■■■■

Roger Morton

THE BOOTHILL FOOT-TAPPERS 'Ain't That Far From Boothill' (Mercury MER 76)

As recently confirmed in our live pages, the Boothills, with their wholesome musical stew of country, ska, cajun and bluegrass, are one of the best bands on stage these days. Their vinyl offerings have been rather patchy in quality but with this, their first album, we find them in buoyant form.

Chris Thompson, the old scottie, continues to come up with unhip yet immensely likeable songs about love's uphill struggles finding a perfect vehicle in Wendy May's lazier vocals. Included are the minor classics of 'Jealousy' and a re-recorded 'Get Your Feet Out Of My Shoes', plus the equally endearing 'Nothing Ventured' and 'Stand Or Fall', the latter featuring some fine singing by washboard ace Marnie. 'Sundry Evening' is a sleepy, one-shandy-too-many chorus, that serves as showcase for the girls' clever harmonies.

Doubleless, cynics out there will sneer at the band's modest musical talents, at the odd bum note and a dodgy song or two, but all this is part of their unpolished charm — especially welcome in an age of squeaky-clean digital workouts. 'Ain't That Far From Boothill' is a sound debut album, and yet another reason for taking this band to your hearts. ■■■■

Stuart Bailie

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



THESE TENDER VIRTUES (The Continuing Saga... / Carouse Records TRV2)

The hurdy gurdy sound of these Black Country minstrels of melodic music and wandering tempo comes to you courtesy of this mini album — majestic in meaning and poignant in principal.

It's all the fun of the fairground, or Friday nights down at the old Bull and Bush, with a rousing piano player giving the ivories a going-over in one corner. They look like Victorian peasants, straight out of a Hardy novel, but it's spiced up with current social commentary and some excellent keyboard and banjo accompaniment.

Central figure Pete Williams served his apprenticeship in Dexys Midnight Runners, and perhaps some vocals and musical mannerisms bear too obvious a resemblance to the pivotal person in that ensemble. But then again, this is many octaves away from what Dexy are doing now.

Keep on waltzing. ■■■■

Diane Cross

VARIOUS ARTISTS 'If You Can't Please Yourself, You Can't Please Your Soul' (Some Bizzare/EMI EJ2606637)

So you thought ZTT were the last word in abstraction and playful left-field meanderings? Wrong! Some Bizarre supreme Steve and his no-compromise pals have had the market cornered for some five years and are still merrily going against the grain.

This is the second Some Biz album, the first being something of a legend in its own lunchtime, featuring as it did

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the then unknown talents of Soft Cell, The The and Blancmange. Everyone laughed then, treated Mr O as a joke, but now everyone wants to be non conformist. (Or non-conformist, as the SB jokers would have it).

This compilation is retrospective, but as contemporary as anything you're likely to hear this year. One's first reaction to some of the more sinister aspects of the SB stable (Psychic TV, Coil, Foetus) would be turn off, it's inaccessible, but this just isn't the case.

My two year old niece really enjoyed dancing to Scraping Foetus Off The Wheel — after all, it could've been Adam Ant. And many toddlers groove to Cabaret Voltaire, their 'Product Patrol' being no exception. I can take or leave the metal bashers (Test Dept, Neubauten), but see their importance in the overall sphere of Bizzare things. It's just a very big wacky family, and everyone helps each other out.

Big Faves are Marc Almond's epic slice of sleaze 'Love Amongst The Ruined', Yello's 'Roxxy Cut' and Virginia Astley's porcelain 'Waiting To Fall'. They're all inspired eccentrics niggling at the fringes of your consciousness, and curiously yes, it all fits — with Virginia as Alice in Wonderland. Long may they challenge. ■■■■

Betty Page



ALIEN SEX FIEND 'Maximum Security' (Anagram)

You know what this is like already, don't you? If not, glimpse the rear cover pic where the trio of Fiends, captured in grimy grey and black, are

climbing out from under a gravestone. ASF have a simple philosophy: take a crude chord sequence, set to a club-footed beat, add subterranean guitar and, in as unlavely a fashion as possible, intone a bunch of earnestly degenerate words you need a stethoscope to hear. The result is what a like-minded od agent might term lumbering ambient vampire boogie from the belly of partial existence — if you see what I mean.

Anyway, underneath it all I suspect the whole thing is a cleverly coded celebration of glorious aimlessness, an urban lifestyle pattern to do with squatting and slumming, taking in as much trash culture as possible and never going to sleep. It's utterly self indulgent, as proved by the fact that the song titles are more interesting than the songs — for 'I'm Doing Time In A Maximum Security Twilight Home' they get eight out of ten — but the sloppiness is probably The Point. A Statement even.

Coming on like a Pistols bootleg adapted for pantomime, 'Maximum Security' is cryp-kickling nonsense from the daft end of 'Depravity Lane'. For committed ghouls only. ■■■ 1/2

Dave Hill

LOU RAWLS 'Soul Serenade'

Stateside EG 26068

VARIOUS ARTISTS 'Liberty

Belles' (EG 2604831)

Fancy yourself as an Arthur Negus of soul? Then see if you can't gather up eight of those chunky gold pieces, hotfoot it to the wax emporium and become an instant R'n'B connoisseur in the company of Lou Rawls and the Liberty ladies.

The 'Belles' album compiles several tracks apiece from the Sixties catalogue of Liberty's famous femmes, some of them never as famous as they should have been, like Imo Thomas. She tosses in gems like 'Time Is On My Side' and 'Take A Look' and is upstaged in name only by Tino Turner, here with some solid mid-period bellers probably unrecognisable as the same larynx that wrapped around 'Private Dancer'.

Clydie King, once one of Roy Charles' Ralets, sounds just fine in

her '68 duet with Jimmy Holiday, 'We Got A Good Thing Going', and Timi Yuro and Baby Washington keep the standard flying. Lou Rawls, meantime, gets a compilation all to himself, 17 tracks' worth of the smartest and chest-souled jazz crooning this side of Sinatra.

If you only know Rawls for his latterday syrup such as 'Another Love Like Mine' and 'Lady Love' and you like a voice that bites harder, then the Sixties Lou is your man, a consummate vocalist with just a handful of gravel in the voice to tease you along. Check in particular the live inclusions, 'Stormy Monday' and 'Dobacco Road' — on-target smooth 'n' tippy soul never sounded so easy.

At £3.99 apiece, two trips to the vaults you should take forthwith.

■■■■

Paul Sexton



THE FALL 'This Nation's Saving Grace' (Beggars Banquet BEGA 67)

It had to happen, didn't it? A Fall LP on the same straight track as recent singles might suggest. Let's face it, 'Perverted By Language' took the band's penchant for mutilating the sounds of contemporary rock music just a little too close to the abyss.

Here, on 'This Nation's Saving Grace', it's a more direct cutting edge that Mark, Brix and the lads present with all the loquaciousness and charm of the post, but with the extra added ingredient of some great tunes and melodies. Not that they haven't managed that in the past, usually on

singles, but here on the likes of 'Bommy' — a truly great pop riff and the hypnotic, raling 'LA', the band show a depth to their music that's not always capitalised on.

With Brix pulling the guitar strings into line and hubbly slammng, slogging and yelping in fine form, this is a cracking LP which never compromises the Fall we all know and love, despite its new found accessibility. Chances are if your mates can't bear the Fall, they still won't change their minds, but then they're the ones missing out. Just listen to 'Spoils Victorian Child' or 'My New House' and see what I mean! ■■■■

Andy Strickland

BRASS CONSTRUCTION 'Conquest' (Capitol EJ 240391 1)

It's like a reformed character. Randy Muller has pulled up his socks after several years churning out factory funk at his Construction quarters with more of a mind for ockers than energy, records that led you back to their dynamite 'Movin'' debut (yep, 400 Blows, the very same) with a feeling of some yearning.

But now... Muller's finally realised that there were always more possibilities about this band than the relentless dance slog, and after almost 10 years BC on record, here's an album with more melody and space than I've ever heard them muster.

A song, and I do mean song, like 'Give And Take' for instance, would probably have been close to hershey for the old Brass but now, somehow, it all fits, and so do tunes like 'Modern Touch' and 'My Place'.

None of that means, though, that Muller and his men have lost the cutting edge in the clubs. Far from it — the beauty of broadening their sound is that it gives them more room for some of what they still do best, and that's to make you wanna hush. Thus there's the solid, mean 'Startin' All Over Again' (aply named) and lethal instrumental, 'Zig Zag'. A Brass album, at last, for the front room as well as the dancefloor. In other words, it's Construction time again. ■■■■

Paul Sexton

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BANDANARAMA

Question: What have Malcolm McLaren, Mohammed Ali's bodyguard, Dustin Hoffman, and a 16-inch high teddy-bear got in common? Answer: Jimmy The Hoover

After two years of legal wrangling with their old record company, Innerservice, during which time "the only people who were working were the lawyers", the oddly named Jimmy The Hoover have re-opened their vinyl diary with five seconds of Dustin Hoffman, culled from 'Midnight Cowboy', and three minutes of cruising, heavy metal hip-hop.

Dunbar, Simon and Karla's aspiring chart successor to 1983's summer hit 'Tantalise' is a jungle city stroll entitled 'Bandana Street' featuring on the cover an S&M teddy-bear in the glistening arms of Mohammed Ali's bodyguard. So where does Malcolm McLaren come into it all?

Simon: "We wanted a name that no-one was going to forget, and Malcolm said 'I've got this great name'. So when we went to see him, and he told us the name, everybody just burst out laughing. But we thought about it, and it is a name that no-one will forget, so we decided to use it."

Then when the first record came out we thought that if we mentioned Malcolm's name everyone would start saying we were his puppets, so we just invented stories about the name. Malcolm phoned up, almost in tears, saying 'You didn't give me any credit', and we said 'Yeah, well now you know what it feels like. You never give anyone any credit.'"

Dunbar: "But we got a mention on 'Coronation Street' with the name. It's written on a news boy's bag, and Mavis says to Rita, 'What's this Jimmy The Hoover?'"

Singer Dunbar and keyboard player Simon originally met up in one of London's celebrity squats at the start of punky times, and LA-born Karla was found drumming on a bar in a London club. All went sweetly until the follow up to 'Tantalise', 'Kill Me Kwik', tangled with Innerservice's court case with Wham! and the cream turned sour.

Dunbar: "Innerservice thought they had a little commercial goldmine and expected us to write countless hit songs just like 'Tantalise'. But we wrote that song one week, and the next week we were writing other types of songs. We didn't want to just carry on writing the same song."

Innerservice's vision did not meet eye to eye with the Hoover's manoeuvres, and following in the footsteps of Wham! and Animal Nightlife, the legal battle was joined.

With image problems behind them, and a new deal with MCA, the band are now hoping to complete their debut LP 'Wicked' before Christmas.

Simon: "To a certain extent it isn't going to be like a normal LP in that it's taken three or four years, and there are some songs that are really old on there. So in a way this album will be just getting those songs out of the way."

As Karla comes from Los Angeles, and Dunbar lived in Africa for five years, it's not surprising that the Hoovers have sucked in a cosmopolitan range of musical attitudes.

Dunbar: "Bandana Street" is definitely much more of a club record, but that's influenced by the fact that we don't have a stereo, and any records we really listen to are in clubs."

Karla: "We haven't abandoned the African thing though. Most of the percussion on 'Bandana Street', marimbas and things, is based on African rhythms, but because all that sort of music, hip-hop and stuff comes from Africa originally, it's all going to fit together."

Dunbar: "It's just that 'Bandana Street' has got a heavy metal guitar on it. If it had an African guitar, it would sound African."

Undismayed by the failure of Simon's plan to feature teddy-bears having road accidents in the 'Bandana Street' video, the band have already recorded a tropically moist follow up single — 'Moekey'. Any good ideas for the video yet, Simon?

"No, but we saw this brilliant hologram of a monkey today . . ."

■ Roger Morton



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MALCOLM'S PROGRESS

Master McLaren on Hollywood, Britain and exploring the youth market. Media consultant: Lesley O'Toole. Observations: Joe Shutter



It's the eve of the abortive 'Big Tube' extravaganza and assorted programme personnel mooch around, waiting for the result of the day's latest meeting.

Paula Yates is wondering whether she'll get to show her Ibiza tan on camera. Muriel Gray is checking the times of Edinburgh-bound trains. The Cult are sampling gastronomic delicacies at the Tyne Tees canteen while Mai Tai are on the phone to find out whether they should postpone their flight.

In the corner of 'The Tube' office, a scruffy mop of ginger curls is buried in 'The Times', oblivious to the pandemonium. It's Malcolm McLaren, ex-Svengali, scandal-monger and messiah of the music business, taking a rest from Hollywood — his base for the last three years — to present the 5½ hour spectacular.

So what brings you to Britain, Malcolm?
 "I just wanted to get out of Hollywood for a couple of weeks and see what it was like in Limeyard. I needed to see if I've made the right decision to get the hell out of here," he says.

And have you?
 "I think so because I like making movies," he adds. "Movies are good ways of expressing yourself now and there isn't the money to make them in England. The film industry only exists in Hollywood. There isn't a film industry in Britain."



● MALCOLM WHISPERS in George's perfect shell-like (vintage section)

Have you exhausted the possibilities of expressing yourself through music?

"Music is only one aspect. If you use music in movies, you can make a bigger and grander statement. Making movies for little record companies on the corner of Wardour Street was getting on my nerves. People just aren't visionary enough in England. It was all too tedious and small-time. You can't make epic statements here. I didn't think the record company rose to the occasion of my projects. The projects were bigger than the companies were and they didn't gather the momentum I needed."

Don't a lot of record companies rise largely to their own projects as opposed to anyone else's?

"I don't really know about anyone else's. But it was certainly no good having me on the covers of the pop mags. I was a man behind the scenes, but I dug in and developed projects that I couldn't necessarily carry out. I needed a huge vehicle to celebrate them, but that vehicle wasn't forthcoming with a group. It was a question of either using film or theatre, which was outside the record company's sphere."

In Hollywood I've been able to impress people and talk in a language that can service those ideas. I made that album, 'Fans', on such a petty, small budget — because the record company was terrified of me going round the world and spending a million dollars — that I couldn't finish it. They weren't interested



● THE EBONETTES: Malcolm's Double Dutch phase

whether I finished it or not so I couldn't evolve it the way I'd intended. Then I saw it as potentially brilliant for the stage. But, of course, they weren't into that.

"I decided to make one video, for 'Madam Butterfly'. They didn't like that because I didn't appear in it. I told them that wasn't the idea — I was using video as a mood piece. And Michael Appleton wouldn't show it on 'Top Of The Pops'. He said, 'You're going to set a precedent of not appearing. McLaren. And anyway, it's only your erotic fantasies. We're not showing it and that's that.'"

"The record company, so condescending and so much of the mercy of the media, was so terrified of losing sales that they tried to persuade me to put in some dopey bit where I'd wander around with a bunch of towels and service these eager young ladies. It would have been like me playing Benny Hill."

Then he went to Hollywood and the record company went to court. He signed a contract with a film studio and the court threw the case out.

"I went to New York at the end of the promotional tour for 'Fans' and thought, 'Oh, bloody hell!' All the cognoscent were playing 'Madam Butterfly' but the extraordinary thing was I got all these whiffs from the theatrical world, who thought it was wonderful. I walked into Tower Records — which is known for its big rock section — and 'Madam Butterfly' was being played in the classical section. I found myself having to do interviews with 'Opera News' and talking about Puccini, who I know nothing about except what I've read in the 'Readers' Digest' manual."

The whiffs from the thespian species have spurred McLaren in the direction of hallowed Broadway.



● A BUFFALO Boy goes round the outside

"I'm taking 'Fans' to Broadway next spring. I've written more songs for it and found a brilliant screenwriter who I've evolved a scenario with, I'm very excited that I can resume a project that I couldn't



Photo: David Johnson

Photo: The Picture Library

FROM PREVIOUS PAGE



Photo: Paul Slattery

beginning to fade a bit for me."

From life on the stage to life on the waves...

"I've just discovered surfing and the whole mythology behind it. I'm doing a big heavy metal surfing Nazi picture. A sort of 'Magnificent Seven' on the surf."

"You talk to people in Hollywood about it and they're all agasp but they like it because it sounds dangerous and new. I think what I started in London in the Seventies — the whole punk rock effort and the sense of style that the music industry didn't have before — has become a bit tacky and over-exposed. So I'm looking into the film industry."

Is Hollywood really a pleasure dame?
 "It does have its down side. Severe loneliness, tremendous cruelty and hard-nosed dollars — because politics and art don't merge."
 Hasn't that ever made him horribly homesick?

"No, because you're just another sucker like everyone else and you have a dream. That's what Hollywood is based on. It seems to survive and draw people like a magnet. You meet people from all over the world and everyone has a special dream. I don't think anywhere in London has that."

"Eighty per cent of projects developed in Hollywood are thrown into the melting pot but this feeling is growing that Hollywood has a new future. I think it's based on the fact that movies in America are watched mostly by young people. The reason is that TV has become a medium for old people, unlike here."

"Because Americans don't read much, they tend to gather all their information and culture from movies. In that sense, they're much more important than over here and Hollywood is just gearing itself to the realization that there's this huge youth market."

So there's no incentive to penetrate the youth market in Britain anymore?

"No, because you're dealing with this very hard-nosed, not very visionary and not very rich industry. In any case, the world is getting smaller. You might think you're a million miles away in Hollywood but your picture ends up here. It's irrelevant whether you make it in Hollywood or Wardour Street. I'd rather go to Hollywood and fight the real moguls than the paper tigers here. And England only represents three per cent of the world market because there isn't a cinema-going public here any more."

In America, movies are a hell of a lot cheaper so people see three a week and it's no big deal. Their cinemas are open from 11 in the morning until one the following morning. Here, they close at 10.30pm and you have to wait until three in the afternoon. It's a little too precious."

"The only reason 'The Tube' is so important is that pop stars have taken over everything. In America, the film stars are the big news. Everyone knows about movies and they have magazines devoted to their stars. A lot of them aren't that interesting but they seem to be the cat's whiskers. Why are 'The Sun' and 'The Mirror' newspapers filled up with pop stars every day? Because there's no Sylvester Stallone here."

But Fleet Street's fascination with pop surely has its roots in the Sex Pistols?

"That's true. The Sex Pistols were jolly good. I wish there was another group as good — in the sense that they have something to say. Most of the pop stars today seem to be too yuppy-oriented. They're too much to do with preticks and not enough to do with causing trouble. They've become part of a business that has channelled them into the position where they work for the industry as opposed to the fans."

McLaren and the Sex Pistols have many things to answer for but the video age isn't one of them.
 "I think the Sex Pistols were the beginning of demystifying that old-fashioned pop experience, although they weren't at the beginning of the video revolution. They were at the end of the other one so they were divorced from it. People think the Sex Pistols were the beginning of what's happening in the Eighties but I think they were the end of what was happening in the Seventies."

Video has made groups very disposable because you don't see the group anymore. You see what the



● THESE ARE not the Boonies Foot-tappers' grandads

TINA TURNER

NEW SINGLE
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MEL GIBSON

MAD MAX
BEYOND THUNDERDOME

...TINA TURNER

FILM OPENS NATIONWIDE 18th OCT.





● A FEMALE 'living art' tableau from the 'Madam Butterfly' video

director is trying to hustle for himself. Take that Bryan Ferry video. Bryan Ferry is inconsequential. It doesn't matter about the song or who he is. All you're interested in is this gorgeous girl. The same principle applies to that 'Madam Butterfly' video. It didn't need me — just an image that was satisfying to the song.

"You have to take the public into consideration and you place them with a different sensibility. I think this is the reason pop stars come and go so fast. You are an image and you have a value for that moment. The image you present is current and interesting for that moment but the next year it's of no use and you suddenly vanish — unlike groups such as the Rolling Stones or the Who who have persistently kept up some other image.

"It's interesting to note that in America, this constant saturation of music video on MTV has become exceedingly boring. You learn nothing about the personalities of the group and the constant sloring at them begins to dull the senses. MTV has lost 25 per cent of its ratings in the past three months. There's a joke that people turn the sound off these days. They watch the pictures and have a record playing to accompany the visuals."

Don't people crave disposable pop stars?

"I think some of them do because what you're gaining is the one thing you can use, be it the clothing or whatever. You want to grab that image. Like Madonna. You've got these kids of nine, who are totally virginal, running round looking like they've slept with everyone from Tiburktoo to Brighton. And you think, yes, that's kind of subversive.

"Madonna's greatest moment was probably when someone asked her why she wore a crucifix over her belly button, and she said, 'I've always loved a naked man wandering across my belly'.

"I like Madonna, she's doing it right. Using her image to gather terrific fire. Other pop groups such as Dire Straits are best without any videos. They're popular with business executives, I'm told."

Touche, Malcolm, touche!

"This Tube' show is interesting because it's predominantly American. You think, hold on a minute. It's all supposed to be happening in Britain. But who are the megastars? Madonna, Tina Turner, Prince, Bruce Springsteen. If you look at them, they are more irreverent. They are heavier and they're clearer as people as opposed to characters. What do you know about Tears For Fears? Nothing. I can't grab them. It's all a bit colourless. Once the video's gone, so are they."

Hasn't pop packaging reached a stage where the stars have become almost faceless?

"That's it. That's my feeling generally. They're completely interchangeable.

"I just saw the Cult's video. They've got a psychedelic look, very nice. They've captured this American thing. And you think, are they just another packaged version of something one's seen before? Can you touch him? Is he real?"

"You don't really know and it's sad because he looks great. I loved the energy but I couldn't understand the song, not one word. I thought, what can I grab from this? I liked the headband and the visage but I'd be a bit lost. Sexually, he was provocative. He moved well but I'm always uncertain now because tomorrow he might look like the Minister for Public Works. You just don't know and it's weird.

"I think Thatcherism is indirectly responsible for a lot. England has almost succumbed to its culture. It's become very Toytown-ish. Its smallness is becoming very noticeable and this island mentality is more and more prevalent.

"Everyone is so concerned with trying to be secure. Thatcher has brought across this mood of people feeling irresponsible if they haven't got a job or aren't thinking in a conscious way of being with those who have, rather than those who have not. The same in America. Is Ronald Reagan the beginning of the end? Or the end of the beginning? I don't think anyone knows yet."

Malcolm 'Motormouth' McLaren. Does he know what he's talking about? Is he real? What can I grab from him?

In short — yes, yes and anything but that hideous purple jumper.



Photo: Paul Slatyer

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GOSSIP I
COLUMN P

● **Lip's executive shower room has been in constant use this week, and not only because of the scorching Nepalese-style summer we've been having.**

The female members of our crack Lip squad have had to pop in and cool down after far too much **Mel Gibson** (how did he keep that leather jacket on all the way through 'Thunderdome'?) and the frailer boy **Lipsters** have required a quick icy blast after too much exposure to **Patsy Kensit's** stocking tops.

On the subject of the women's movement, **Arista Records** are about to pull off a sneaky marketing ploy. Seems their new signing, **STA**, three 'macho' lads from London, have a record so wild, so debauched, so revolting, that the company hasn't got the bottle to put its name to it. 'Street Cred' being the name of the game, STA's 'Wreckless' — described as "one for the women's libbers — ha ha" will only be available on white label.

Movies are big news if you're number one throughout the known universe and married to a man who made his reputation throwing large bricks at journalists. **Madonna** and her big-hearted hubby, **Fountain Penna**, are understood to be considering a movie that will star them both. It'd be called 'Blind Date'. The modest couple, who value their privacy more than anything else, have been offered a cool three-quarters of a million pounds apiece. That's almost as much as **Elvis Presley** spent on tablets in a week and about half what **George Michael** earns in a day.

'Other movie story of the week yielded news of yet another mega-star comeback. **Lip** writes of none other than **Debbie Harry**. Our older readers may recall that in the days before **Flofax** the sumptuous Ms Harry was the prolixed lead singer with the group **Blondie**, who enjoyed hysterical popularity and a string of number one records.

Lipsmacking reports from the US of A tell of a team of **Chrysalis Records** supremos flying out from **Blighty** on a mission to get Ms Harry's autograph on a contract. The first release via this deal will be a single from the soundtrack of 'Krush Groove', a movie starring deft wenches **Sheila E** and **Chaka Khan**. A solo album from Ms Harry will follow.

What still remains a secret is which terrible illness struck down Ms Harry's hubby and colleague in **Blondie**, **Chris Stein**. At the height of their popularity, Stein evidently found it trying being hitched to one of the world's most fanciable women. This is not believed to have been directly the cause of his "mystery illness" that put the brakes on Ms Harry's promising solo career (**Nile Rodgers** was producing her solo albums before **Madonna** was wearing a bra).

Eddie Murphy is a very funny man — he's also one of the most bankable comics in Hollywood. Must be the latter fact rather than any physical likeness that has the 'Beverly Hills Cop' star tipped as the hot favourite for the role of



Photo: Joe Banaga

■ **Congratulations to the other great comeback. It appears that *Katy Bush's* elpee launch bash ensured that 'The Hounds Of Hell' went in the charts at number one. *Arcadia* could take heed of *Katy's* methods. By all accounts they're gonna need all the help they can get.**

Marvin Gaye in a movie about the singer with the father problem.

Fans of **Lloyd Cole And The Commotions** may be interested to learn that one of the backing singers on their current able-bodied hit single, is none other than **Jimmy Helms** — a man who once said with conviction, 'I'm Gonna Make You An Offer You Can't Refuse'.

Lloydie is a charitable chap. He employed **Jimmy** for the video. **Ignominy** struck when it

Chaka Khan

KRUSH GROOVE

NEW SINGLE

Can't Stop The Street

3-TRACK 12" FEATURES
EXTENDED DANCE MIX - 6:01
+ INSTRUMENTAL - 5:09



Distributed by **WBA** Records Ltd. A Warner Communications Co.

came to 'Top Of The Pops'. Jimmy couldn't make the show 'cos he's touring with that hippest troupe of gunslingers, the **James Last Orchestra**. Now you and your dad have something in common. Dreadful taste.

That old dear **Prince** has been causing a real stink in the south of France. He's filming his next movie, 'Under The Cherry Moon', described as a modern love story, starring an exciting new Prince haircut and a pair of mizs sunglasses.

Unfortunately, fans have been chasing God all over the Cote d'Azur. In the past fortnight he's had more hotels than **Lip's** had wits. As you can imagine, this has caused big delays. In fact, moody East End actor **Terence Stamp**, by all accounts a stickler for time, was so miffed at having to hang around while Prince dodged his fans that he quit the picture. So we'll quit the story.

This leads us to October 26, the day set for the release of 'That's What Friends Are For' by **Dionne Warwick** and Friends, a disc that hopes to raise plenty of dosh for AIDS research. 'Friends' include **Elton John**, **Stevie Wonder** and **Glady's Knight**.

Let's hear it for a man of grace, integrity, style and charm, none other than **U2's** swell chap **Bono**. It seems that Bono and his wife are in Ethiopia even as we write, helping famine relief agencies distribute supplies to the needy.

Meanwhile, back home, hero of the terraces, **Enoch Powell MP**, is telling the world that it's an Ethiopian's inalienable right to die of starvation if he or she wants to. Pop star or politician? The choice is yours.

Barry Andrews, the balding lead singer with **Shriekback**, is not considering taking up the mic 'till he's had a chance to see what occurred in their own country.

■ I've just looked down the charts and all I can say is — boring, boring, boring. **Bonnie Tyler's** 'I'm a Rebel', **René and Angela's** 'Huey Lewis? What on earth is going on out there, don't people realise what's good and what's bad in the music scene today?' A couple of years ago, all the young new bands seemed to be having a stab at breaking into the charts — remember the Associates, Wah!, the Bluebells? Where are they all today? It's about time someone or something new came along and blew the whole thing open again like the Sex Pistols did almost 10 years ago, and no, I don't mean the dreadful Jesus And Mary Chain.

Helen Russell, Swansea

● Those names are pretty boring, we agree. **Helen**, but take another look. **Lloyd Cole**, the Cure, the Damned,

small pecuniary advantage.

Grace Jones is in real danger of getting a hit single, just as her contract with elegant Island Records expires. She's just signed to Manhattan In America. Meanwhile she's due in this country soon to make a video with the infamous **Jean Paul Goude** — the arty photographer type who's done all manner of things to her body in the past.

Kate St John's firm denial of any romantic involvement with **Stephen C&A Dufficecock** has prompted others to come clean. **Paul Young** has firmly denied having anything to do with former **Shalamar**ette, **Jody Watley** — fool.

The Long Ryders, tipped to be the first of the new breed of IA bands to crack the UK, played a farewell-for-now-Los-Angeles gig at the Club Lingerie — with none other than an appreciative **Elvis Costello** in attendance. The joint was over-packed and the LAPD and Fire Department turned off the juice. Unperturbed, the Ryders took their equipment outside and completed the gig on the sidewalk.

Bob Griffin of the Ryders is in London setting up his publisher's forthcoming tour. He's also trying to find a publisher for his terminally interesting biography on the life and times of **Gram Parsons**. (Who's he?) On Saturday, however, he put all thoughts of business behind him and went to see **QPR** play Birmingham.

Also at the match was a man once considered the most underrated footballer in the world — a man many thought should have become Queen of England. Yes, we speak of **Rodney Marsh**. Since quitting the game, **Rodders** has taken to partying. This week he was in the company of bearded **Ringo Starr**, actress **Faye Dunaway**, vampire **Christopher Lee** and his twin **Twiggy** at



I realise that the odd piece of verbal can be used quite effectively on records, but who the hell's interested in nonsense about Radio One and hippies? We Daxys fans have waited a long time for some records to thrill to and all we get is this piece of nonsense. There's not even a single to put **Kez**, **Billy**, **Helen** and the gang on the box in those groovy clothes, so what's going on?

As a fan, I'm getting a lot of stick from my mates; they're Style Council



Photo: LFI

■ We here at **Lip** really rate **Prince**, and we'll have no truck with all this 'his poncey purpleness' nonsense. We have all his records and whenever he decides he's had enough of music there will always be a vacancy for him at **Lip** as a toothpick.

with the strains of the **Mike Read Show**, and as those immortal words 'ah-li-ayo', 'I page (Alan, South London), **Bonnie Tyler** may have made the charts without 'gossip' or 'scandal' but it helps if you've got a certain trashy American serial on **BBC1** to promote your single every Friday night. The **Lionhearts** have waited three long painful years for any of the music mags or papers to pay some attention to their idol and now that we're getting a little satisfaction we'd thank you less enlightened people not to gripe.


Mac of the Lionhearts, Bristol
● You've only waited three years for me to pay attention to **Kate Bush** because that's how long it takes her to make a record. Mac. As for those years being painful — have you seen a doctor?

■ **Dear Eleanor Levy**, I cannot believe it, a journalist with taste! Pray what can one expect next — a cultured American perhaps? (I fear not,

that, it's brilliant," quoth he of perfect gem sleep and start humming it. pregnancy and a week. **Farm** covered all the

Doesn't anyone remember **Merrick's** slip-up when she left us with her dad, for example? And as for pop music in soap operas — they play more records on the farm than in 'Brookside' and 'Corrie' put together. Recently we've had **Scritti Politti**, **Deed Or Alive** and many others. So please, next time you cover these TV shows don't forget to include the best with the rest. **Emeraldale Farm** rules!

Seh's wellies, Yorkshire
● Hear hear, we on the letters page are regulars along with the **Woolpack crowd**. We're just waiting for **Jack** to give **Alan Turner** a touch of the IR treatment. Or maybe **Matt** could do a **Bobby Ewing** and run **Alan Turner's** stinky sun down with the tractor



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also one of the most bankable comics in Hollywood. Must be the latter fact rather than any physical likeness that has the 'Beverly Hills Cop' star tipped as the hot favourite for the role of

once said with conviction, 'I'm Gonna Make You An Offer You Can't Refuse'.

Lloydie is a charitable chap. He employed Jimmy for the video. Ignominy struck when it

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RM LETTERS, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ

■ What's all this about the excellent Between And The Angel being the ugliest band in the cosmos? I happen to think they're great and Des has always been a cutie in my book. If you're looking for the ugliest band in Britain may I suggest 'New Model Army, the Pogues or what about the Motors — remember them? On the other hand, of course, don't you think it may be an idea to concentrate on the music and forget about people's appearances? Being ugly-ist is as bad as being sexist or racist, you know.

Julia, Croydon

● Of course it would be lovely if we could concentrate on just the music, Julia, but these days bands are sold almost as much on a look as they are on the noises they make. You wouldn't believe how many record company types tell us journalists that so and so's got a great new video, or has done a wonderful photo session — long before they get round to telling us if the record's any good.

■ I've just looked down the charts and all I can say is — boring, boring, boring. Bonnie Tyler? Cliff Richard? René and Angela? Huey Lewis? What an earth is going on out there, don't people realise what's good and what's bad in the music scene today? A couple of years ago, all the young new bands seemed to be having a stab at breaking into the charts — remember the Associates, Wohl, the Bluebelts? Where are they all today? It's about time someone or something new came along and blew the whole thing open again like the Sex Pistols did almost 10 years ago, and no, I don't mean the dreadful Jesus And Mary Chain.

Hen Russell, Swansea
 ● Those names are pretty boring, we agree, Helen, but take another look. Lloyd Cole, the Cure, the Damned,

Style Council, et al. There's always going to be established older artists in the charts for the simple reason that people like you and me buy the records. It's as simple as that.

■ What the hell is Kevin Rowland playing off! As a fan of the superb 'Too Rye Aye', I duly dashed out to buy 'Don't Stand Me Down' and I reckon I've been ripped off something rotten. The music's not exactly brilliant, but what's all this talking all over the place?



I realise that the odd piece of verbal can be used quite effectively on records, but who the hell's interested in nonsense about Radio One and hippies? We Dexys fans have waited a long time for some records to thrill to and all we get is this piece of nonsense. There's not even a single to put Kev, Billy, Helen and the gang on the box in those groovy clothes, so what's going on?

As a fan, I'm getting a lot of stick from my mates; they're Style Council

fans, and I'm finding myself agreeing with them. Kev — you're a joker!

Paul Hymers, Nottingham

● Kevin's always done things his own way, as you know, Paul. We on the letters page aren't exactly knocked out with the new LP, and as for Kevin Rowland being a joker — we didn't even find it funny.

■ Dear Chris Rose, you asked for an explanation [rm, Letters Sept 21] so you're going to get one. Kate Bush is being welcomed back with open arms because she is the greatest and most original talent of our time. You may not like her dancing, but her music is brilliant and is as appropriate in 1985 as it was when Kate last released an album. Someone who is 'over the hill' does not make number three in the charts and receive resounding critical acclaim for their latest album.

As for the other blake on rm's letter page (Alan, South London), Bonnie Tyler may have made the charts without 'gossip' or 'scandal' but it helps if you've got a certain Irishy American serial on BBC1 to promote your single every Friday night. The Lionhearts have waited three long painful years for any of the music mags or papers to pay some attention to their idol and now that we're getting a little satisfaction we'd thank you less enlightened people not to gripe.

Mac of the Lionhearts, Bristol

● You've only waited three years for rm to pay attention to Kate Bush because that's how long it takes her to make a record, Mac. As for those years being painful — have you seen a doctor?

■ Dear Eleanor Levy, I cannot believe it, a journalist/critic with taste! Pray what can one expect next — a cultured American perhaps? (I fear not,

unfortunately.) You are undoubtedly an extremely clever lady with a deep understanding of music, the Smiths as single of the week and the Lloyd Cole And The Commotions' live review are just two examples of your astonishingly wonderful taste! I am filled with wonder, nay, awe/struck by your intelligence. You must monopolise rm, I cannot emphasise this enough.

C Fleming, Birmingham

● Eleanor thanks you, Mr/Ms Fleming, and agrees with your every comment. We on the letters page say, OK, Mrs Levy, that's enough...

■ Thank you so much for the excellent Mornsey interview in your equally excellent new mag. Only one thing bothered me. How can anyone talk about soap operas for so long without mentioning the best of the lot?

I'm talking about Amos, Matt and Dolly, the wonderful Seth Armstrong and everyone else down on 'Emmerdale Farm'. Everyone's currently getting excited because 'EastEnders' is 'tackling social issues' with Michelle's pregnancy and the like but 'Emmerdale Farm' covered all this years ago.

Doesn't anyone remember Sandy Merrick's sipp-up when the left to live with her dad, for example? And as for pop music in soap operas — they play more records on the farm than in 'Brookside' and 'Corrie' put together. Recently we've had Sarah Palin, Desai Or Alive and many others. So please, next time you cover these TV shows don't forget to include the best with the rest. 'Emmerdale Farm' rules!

Seth's wellies, Yorkshire

● Hear hear, we on the letters page are regulars along with the Woodcock crowd. We're just waiting for Jack to give Alan Turner a touch of the JR treatment. Or maybe Matt could do a Bobby Ewing and run Alan Turner's slimy son down with the tractor.



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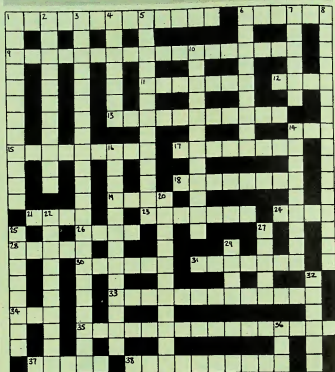
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A C R O S S

- 1 Stevie doesn't feel romantic all of the time (4,5)
- 6 & 37 across Held dear by Dio (6,5)
- 9 What you'll find Mick and David doing (7,2,3,6)
- 11 Mai Tai looked into the past for a hit (7)
- 12 Haircut 100 gave us Love — One (4)
- 13 Princes wants the madness to spread (4,2,5)
- 14 Iggy could have something to do with M's music (3)
- 15 Being affectionate gave Fergal a hit (6,3)
- 17 & 28 across She's got Jim Kerr, babe (8,5)
- 18 Scritti Politti hit that was complete, perfect and quite (8)
- 19 They featured Van Morrison (4)
- 21 Mr Grant who didn't want to dance (4)
- 23 Latest David Cassidy long player (7)
- 24 1976 Neil Young LP (4)
- 26 Martin's Spandou brother (4)
- 28 See 17 across
- 30 Ms Young couldn't leave you alone (6)
- 31 Anil Stewart had plenty of this earlier this year (7)
- 33 What people have been saying about Cyndi Lauper (4,2,7)
- 34 Mad — (Headroom) (3)
- 35 This gave Robert Smith a score (3,4,2,3,4)
- 37 See 6 across
- 38 Phil Collins has had enough (4,2,4)

- 4 The latest from Bucks Fizz involves a number of tricks (7)
- 5 A hit for the Style Council (4,3,6)
- 6 Runaway Boys from 1981 (5,4)
- 7 Lloyd's smokes (6)
- 8 Bryan wants to keep moving (4,4,3,5)
- 10 Blondie LP for mealtime (3,2,3,4)
- 14 His heart goes bang (4,5)
- 16 Madrina remember people who others have forgotten (10,3)
- 20 Tears For Fears hit we've all heard (7,4)
- 21 Nik Kershaw has just taken him into the charts (3,7)
- 22 Group that gave us A Night To Remember (8)
- 27 10cc suffered from deceptive ones (5)
- 29 The Belle Stars gave us one of the times (4)
- 32 U2's description of Sunday (6)
- 36 Kiki (3)

LAST WEEK'S ANSWERS

ACROSS: 1 Holding Out For A Hero, 7 Alone Without You, 9 Sunday, 10 Light My Fire, 11 Kim Carnes, 12 I'll Be Good, 15 Loveland Blue, 17 Anis, 18 Setting Sans, 22 Floutri, 23 Coati, 24 Old, 27 Yes, 28 Ari, 29 Rio, 30 Clare, 32 Jena, 33 Cruel, 34 Strange, 35 Dana, 36 Colour

DOWN: 1 Heaven Knows, 2 Look Mama, 3 Going Underground, 4 House, 5 Running Up That Hill, 6 Meatloaf, 8 Omma, 13 Breakfast, 14 Trust, 16 Stranglers, 19 If I Was, 20 Body Rock, 21 In Your Car, 23 Cherish, 25 Diamond, 26 D Train, 30 Cell, 31 Age

WINNERS: (Sept 28) Mr N Irving, 6 Bagniens Close, London N14 6DE

D O W N

- 1 An admirer of Steve McQueen (5,7)
- 2 Gary Moore's trying to hide (3,3,5)
- 3 Howard's being optimistic (6,3,4,3,6)

Mai Tai

THE ALBUM



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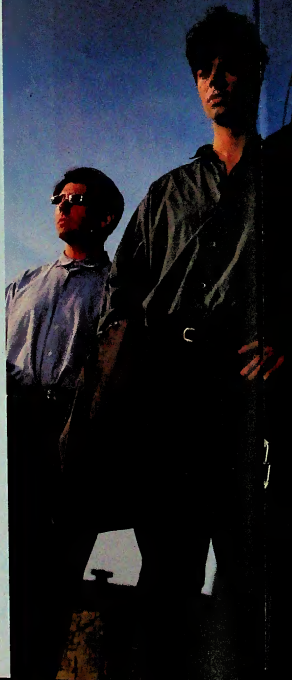



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DANCING HORSES . . .

HIBERNATING

BUNNIES





• ARE THESE REALLY ECHO'S GOLDEN BAIZE OR IS IT JUST A CASE OF BUNNY PECULIAR? ANDREW STRICKLAND ON THE BUNNYMEN'S SABBATICAL. PHOTOGRAPHY BY PAUL COX

Well, what would you do? There's a chance to snooker your opponent behind the blue to put you far enough ahead to clinch the frame and go two up. On the other hand, this is Ian McCulloch you're playing, you haven't done your interview yet and it may be politic to avoid incurring the wrath of the leader of a group not renowned for putting itself out for journalists.

"You've only been here for three hours," Will Sergeant had told me earlier. "The bloke who interviewed us last week spent three days chasing us across Europe."

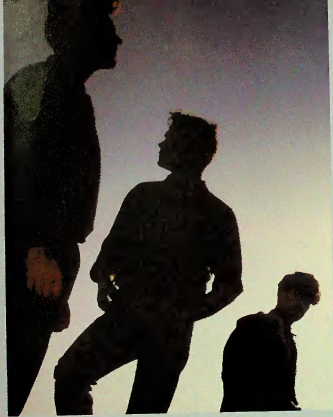
To be fair to the Bunnymen, they couldn't be friendlier or more talkative after the initial hand shakes and grunts. Mac is only too pleased to show me around the Buckinghamshire country house where the Bunnymen are currently recording. Our route is via the snooker room, a discussion on contemporary pop, the magnificence of the Pretenders' 'Back On The Chain Gang' and a nail biting visit to the death slide — which sees various members of the band's entourage dicing with death on a rope slide slung across a pond.

The band, of course, are too important (or too scared) to go to quite these levels of enjoyment and while Mac and I indulge our embarrassing attempts at Steve Davisism, Will, Les and Pete career around the grounds on a noisy trials bike.

"Trouble with this place is there's not enough distractions," grins Will. Finally, as the sun drops in the sky, we get down to the business in hand over a bitter shandy and a pork pie with brown sauce (Mac never eats them with mustard).

It's over a year since Echo And The Bunnymen announced their intended 'year off'. A year which saw Mac's solo 45 'September Song' and the band touring Scandinavia, before returning to Blighty for a handful of low key shows and their critically acclaimed set at this year's Glastonbury mud bath.

CONTINUED OVER



FROM PREVIOUS PAGE

● **What was it like at these gigs and why did you feel the need to step off the merry-go-round for a while?**

Mac: We just went onstage and played cos I said 'od' off to 'set' lists. It wasn't worth worrying about and I always have to write the set lists anyway. We just went on, started with whatever and ended up doing five or six cover versions.

It was really great doing it like that, cos the fun side of it was going and people weren't understanding when we were being funny. Maybe we weren't being that funny, or I wasn't, but the people in Scandinavia seemed to understand our implicit humour better than the English people.

A lot of the time I was taking the piss out of myself onstage and you'd read reviews and they'd say I was big headed and arrogant and it was meant to deflate all that when I said 'I'm a soddin' genius. Nobody says that — I don't think, I suppose it's like walking a tightrope a lot of the time.

I think the new stuff we're doing has a lot more humour in it. It's a bit lighter, which is no bad thing. I mean, I like the heavier stuff, but like 'Killing Moon' doesn't sound light. It just sounds like one of them songs and people think that cos you write 'Killing Moon' you're a pretentious sod and I don't think I am.

● **Have you decided on a title for the new single yet? Is it 'Jimmy Brown'?**

Mac: It's called 'Bring On The Dancin' Horse', Jimmy Brown's no-one, it was just meant to be a song about — I don't really know. I had a vague idea that it was just about people who wan-

der around the earth without being anyone. Jimmy Brown was meant to be a fairly anonymous name, it could have been Fred Smith, but Jimmy Brown sounds better.

The horse thing is meant to be about a half-man half-horse, mythical messiah, but the bit at the end where I say 'bring on the new messiah' — I don't know what that's all about. God knows. I don't like explaining. It should be a vague hint. Sometimes I do have a definite idea of what's behind a song, but not with this one.

● **The single is a bit different. It's quite an electronic sound, isn't it?**

Pete: Yeah, well, we did it in Brussels with Laurie Latham and personally I think it sounds a bit flat. Laurie's a really nice bloke and it was great working with him but it's absolutely polished. I prefer the demo — that's got an edge to it.

Will: There's not much of me guitar there. I suppose it's me Dave Greenslade bit really.

Mac: We used that electronic sound on 'Never Stop' and this song just lent itself to that sound. Will started the sequence and it just sounded right. We always try to do different things, like with the songs on 'Ocean Rain', they just lent themselves to string arrangements — it wasn't us getting pompous. The worst thing you can do is not go along with your instincts when you're recording a song. The other new songs 'Crocodiles' sort of way, though I don't want people to think we're pandering to that 'Crocodiles' hype.

● **The thing I love about the Bunnymen is that no matter what you've used on your records, there's always this simplicity of sound, always lots of room on the record.**

Mac: Oh yeah, like when you say you've used an orchestra people think, bloody hell, but like on 'Ocean Rain' we still did it with a fragility in mind and we produced it ourselves, which we stopped it going over the top. What you said about being simple and being able to set up and play in a pub, that's the test I think — definitely. Some people would say the strings on 'Ocean Rain' were over complicated, but we've never written a song thinking 'what can we put on this?'. On 'Ocean Rain' we wrote the strings, and then thought about the strings, so it meant we could play the song in a pub without strings and it'd still sound really good.

People get it the wrong way with all this technology, it's all geared towards making some impression regardless of the song. If you're a group that's good at being a live rock group, that's what you should think about all the time — playing it in a room somewhere.

We love the idea of playing to 50 people and that's why we played at that cafe in Liverpool (Cafe Berlin). Our best ever gig was in a rehearsal room in Los Angeles when we had a day to rehearse for a tour. The sound and lighting men were there and we did the best set we've ever done — for three people. It was electric!

● **Have you heard Lou Reed's version of 'September Song'?**

Mac: No, I haven't but Lorraine, me wife, says it's crap. I think he's gone really weird and I do like his stuff now. 'New Sensations' is weird, but I love all that 'Hey bro' who's the word'. We had that album on tape in the car in Scandinavia and Will hated it, but me and Les were into it — thinking it was pretty crap but great at the same time.

His version's on a compilation album, isn't it? They should have had my soddin' version on that album. Will be a burner if his version's a hit when mine wasn't. Mind you, he has brought it out in the right month. Mine came out in November, getting on for December, which we thought was quite funny.

● **On a lighter note, which soap opera would you most like to appear in and would you be any good?**

Mac: I doubt it. 'Emmerdale Farm' is alright to watch maybe once a month — I quite like it. I wouldn't like to be in 'Corrie', cos I think it's really gone down-hill. I don't think I'd like to appear in any of them actually. I wouldn't mind being in the 'Benny Hill Show'. I really like that. I like the boldy fella who gets hit on the head all the time. It's a fantastic programme. It's one of the best things Britain's got and his songwriting is great at the beginning of the show — incredible. All that innuendo and he's the only person who seems able to do it.

● **The Bunnymen have always had a penchant for the more unusual live venue. Is there anywhere you haven't**

played that really appeals to you?

Mac: Yeah, we like playing places that are different. We were the first group of our breed, if you like, to play at the Albert Hall and we were trying to play some gigs at the London Palladium in December. We were going to get Bruce Forsyth to compere it or someone, but they decided we weren't suitable. I've always fancied doing a gig in the House of Commons and the Volicon would be a good one. I'd definitely like to play at Antfield sometime.

The Palladium may have closed its doors to the band, but you'll be able to see them live somewhere this side of Christmas. Before then there's the new single and an album of their singles to fill the gaps in your Bunnymen collection. A new Bunnymen LP should see the light of day next April/May. That is if Mac ever gets off that snooker table.



Personal

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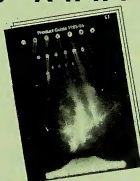
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NEWS DIGEST

● **OMD** have cancelled their tour, scheduled to begin at the end of October. You'll have to wait till next February when you can see the band at Liverpool Empire February 2, Glasgow Barrowlands 3, Edinburgh Playhouse 4, Newcastle City Hall 5, Leicester De Montfort Hall 7, Birmingham Odeon 8, Ipswich Gaumont 9, Sheffield City Hall 10, Oxford Apollo 12, Reading Hexagon 13, Manchester Apollo 15, Bradford St George's Hall 16, Nottingham Royal Concert Hall 17, Bristol Colston Hall 19, Crawley Leisure Centre 20, Cornwall Coliseum 22, Cardiff St David's Hall 23, Hammersmith Odeon 24, 25.

● **Pete Townshend** releases a single 'Face The Face' on October 7. He plays three concerts at London's Briton Academy on November 1, 2, and 3, in aid of the Double O Charity.

● **Topper Headon** has now finished his debut LP. He plays Manchester University October 19, Birmingham Dome 21, Bristol Bierkeller 22, Plymouth Polytechnic 24, Brunel University 25, Bath University 26, Southampton Riverside 28, Leeds University 29, Newcastle Polytechnic 30, Hammersmith Town Hall 31.



H O R S E P L A Y

■ **Echo And The Bunnymen** release their long awaited single 'Bring On The Dancing Horses' on October 7. Recorded in Brussels with Laurie Latham at the controls, the single is available in both seven and 12 inch versions with the extra 12 inch track 'Bad Bugs And Ballyho'.

To accompany the single and a compilation LP of the band's singles to date, the Bunnymen set out on a December tour as follows: Dublin SFX December 5, 6 and 7, Liverpool Royal Court 9, 10, St Austell New Cornish Leisure World 12, Gloucester, Leisure Centre 13, Birmingham Odeon 15, 16, London National Ballroom Kilburn 17, 18 and 19, Glasgow Barrowlands 21, 22. Tickets for the London show are available by post from: Echo And The Bunnymen, PO Box 281, London N15 5LW and cheques or postal orders should be made payable to Echo And The Bunnymen. Tickets cost £6 plus 30p booking fee per ticket. There's also a credit card hotline on 01-240 0771. Tickets for other shows are available from box offices and usual agents.

● **The Armoury Show** release their single 'Castles In Spain' on October 7. It's a re-recorded version of their debut single.

■ **Sioxsie And The Banshees** have added yet more dates to their tour. They now play Slough Fulcrum Centre on October 21, Wolverhampton Civic Hall on November 7, St Austell Coliseum 9, Bristol Hippodrome 10, Cardiff University 11, Oxford Apollo 14, Poole Arts Centre 15, Folkestone Leascliffe Hall 18, Ipswich Gaumont 19, Norwich East Anglia University 20, Belfast Aveonell 23, Dublin SFX 24 and 25.

● **Marc Almond** has now rescheduled his tour which had to be postponed due to Marc being put under the surgeon's knife recently. Rearranged dates are Northampton Derwate October 21, Newcastle Mayfair 24, Edinburgh 25, Glasgow Queen Mary Union 26, Blackburn King George's Hall 28, Manchester Ritz 29, Liverpool University 30, Lancaster University November 1, Loughborough University 2, London Hammersmith Palais 4, London Dominion 5, Hull University 6, Aylesbury Civic Centre 9, Sheffield University 10, Birmingham Powerhouse 12, Derby Assembly Rooms 13, Essex University 16, Croydon Fairfield Hall 18, Reading University 19, Coventry Polytechnic 20, Worthing Assembly Hall 22, Crawley Leisure Centre 23, Chippenham Goldiggers 24.

● **New Model Army** will be embarking on a British tour in November with dates of Bouenmouth Town Hall 14, Leeds University 15, Coventry Polytechnic 16, Chippenham Goldiggers 17, London Hammersmith Palais 19, Hull University 20, Newcastle Mayfair 21, Glasgow Queen Margaret's Union 22, Birmingham Powerhouse 24, Nottingham Rock City 25, Blackburn King George's Hall 26, Dunstable Queensway Hall 28, Manchester Salford University 29, Bristol Polytechnic 30.

● **Big Audio Dynamite**, the band put together by ex-Clash guitarist Mick Jones, release their debut single 'The Bottom Line' this week on 12 inch only. BAD will be releasing an LP at the end of October, when they will announce a series of gigs.

● **Prince** releases his single 'Pop Life' on October 7. It is taken from his LP 'Around The World In A Day'. The B-side is a brand new song called 'Gif'.

● **Beggars Banquet** release a compilation LP of their acts on October 11. 'One Pound Ninety Nine — Music Sampler Of The State Of Things' retails (not surprisingly) at the bargain price of £1.99 and includes tracks by the Fall, Bauhaus, the Icicle Works, Nico and the Cult.

● **Love And Rockets** release their debut LP 'Seventh Dream Of A Teenage Heaven' on October 11.

NIKE COMPETITION

RESULTS: First: Steve Thomas, Archway, London N19; Second: Susan Tilley, Chesterfield, Derbyshire; Third: Peter Hughes, Llanelly, Dyfed. Runners up: Mr J O'Shea, Reading, Berkshire; Miss K Maddox, Hedgesford, Staffs; Guy Turner, Old Windsor, Berkshire; Mrs N Byrne, Gosport, Hants; Steve Frawin, Harrow, Middx; Debbie Kettle, Tidworth, Hants; Trevor Froggatt, Buckingham, Bucks; Miss R Harris, Bideford, Devon; Trevor O'Connell, Newcastle Upon Tyne; James Lloyd, Clwyd, N Wales; Barbara Davies, Leeds, W Yorks; Ora Jacobs, London NW4.

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THE UK'S MOST AUTHORITATIVE DJ AND DISCO COLUMN

BY JAMES HAMILTON

OPINION

ODDS 'N' BODS

Rapidly writing with jettis straight off the Virgin Atlantic plane from New York (first class, of course, thanks to my hosts the Disco Mix Club), I may not have time to give you as complete a column as usual but will make up for it next week with full details of all that was of interest about the New Music Seminar. . . Doug E Fresh disappointingly chickened out of competing in the Human Beat Box battle, possibly with good reason as it was convincingly won by Cleveland, Ohio's Erol Hofferman, while similarly Melle Mel and LL Cool Jay (whose LP will be the first on Def Jam/CBS) failed to show up for the MCs rap battle in which Busy Bee controversially beat the excellent Rosanne Shaerte after Kurtis Blow on the judging panel gave her low marks for obscenity. . . London's own Cut 'em Up Max (ex-Mastermind) in his second heat of the fiercely fought DJs cutting contest excitingly took Pittsburgh's Boggie to a triple tie playoff in which the judges went for Max's speed but finally a precise audience count decided it for the native American, but he and reputation shattering both Zulu Nation champion Afrika Bakaajane and Mixmaster Cheese were then each beaten by the conquering relative unknown Egzee — no wonder so many of the guys with internationally known names stayed away. . . Downstairs Records, much less upstart than before, in the large oldies section of the shop (selling repressed 7in copies of The Champs 'Tequila' for 59 cents) was inundated by calls from radio and TV stations for 'Gloria' by Laura Branigan, Them, anyone, and for anything to do with storms as Hurricane Gloria bore down on the Eastern Seaboard — the hurricane needlessly closed down much of New York as the media over-reacted to a bit of wind and rain, although of course it could have turned out worse, and indeed Brass Construction leader Randy Muller's house in the suburbs north of the city was damaged and lost some trees. Gloria prevented any imports reaching here at the weekend, but the new Bernard Wright and Prime Time albums had already arrived in the UK when they weren't to be found anywhere in New York. . . Colonel Abrams' UK remix merely turns out to be the long US 12in version, which I hadn't realised wasn't out here anyway. . . Evelyn Thomas



Photo: Brian McIlvenny

● **HARDROCK 'Do It Anyway You Wanna (Jam, Jam, Jam)' (Elite DAZZ 43)** Max and Dave, ex-Mastermind, treat People's Choice classic much as Boe Brown does 'Sound Your Funky Horn', setting up a monotonously growing 103 1/2bpm electronic texture swamping the original's verve while chix chant and a sax screeches away back in the mix. Even fresher for b boys are the expertly cut 'n' scratched instrumental version and the flip's two 111 1/2bpm mixes of 'Hardrock Throwdown'.

'Reflections' is being beefed up in the mix before commercial release next week while Divine 'Hard Magic' has been promoted ahead of Oct 14 release

in a rocky percussive Village People-ish 144bpm Magic Mix and more Dead Or Alive-ish 142 1/2bpm Hard Mix. commercial copies only to feature one of

these. . . George Hargreaves has started his own label, Boystown UK! . . . Virgin/Hot Melt picked up York, his single here being 'Pain As Black And White' (flipped by 'Sia', in about two weeks. . . Michael Lovemid has just reacted: being dropped from Motown by the strength of British interest in him. . . Steve Stein of legendary state-of-the-art mastermixers Double Dee & Steinski is keen to come to London to create 'Lesson Four' for any record company with a suitably diverse catalogue (he emphasises that mere remixes do not interest him), so company people call me to be put in touch — Steve actually writes and produces commercials for MTV and other cable networks. Douglas DiFranco being a studio engineer at an advertising production studio, it taking them 20 hours to do about five minutes of their intricate mixes which are all done manually (no emulators or recordists), the basic background on B-track with the segued edits inserted off 2-track, Steve having 200 spoken word LPs from which to draw. John 'Jellybean' Benitez is a really nice friendly and unaffected guy, constantly rushing up to introduce me to people; his current production work includes Jocelyn Brown for his own Warner Bros-distributed Jellybean label, Debbie Harry for the 'Krush Groove' film, Madonna 'Gambler', Sade's Carrot, Jermaine Stewart, Joyce Kennedy and Elizabeth Daily. . . Russell Simmons tells me 'Krush Groove' is the name given his Def Jam label in the film, which he revealingly confides could have been better but should please the kids as the music's good. . . Princess has been remixed yet again now by Shep Pettibone for US radio. KISS did a nice mix from it into Nolan Thomas 'Yo Little Brother', while Doug E Fresh 'La Di-Da' is all over the airwaves too with its naughty bits bleoped or reversed by the radio stations themselves; others much heard included both of The System's singles I met affable David Frank's 'Tramaine, Freddie Jackson's LP, and continuously Diana Ross — in fact New York's black radio is now so bland and boring even Tony Blackburn sounds more upfront, and I ended up taping gospel station WYRL. . . Sunday afternoon I drove so far out into sunny summery New Jersey (with Capital Radio producer Mike Childs and his American wife Jan) to visit the Great Adventure amusement park that Philadelphia's stations were strongest, including Power 96FM's great oldies show (possibly hosted by veteran Jerry Maguire). The cause: 'With The Heater!' which played Frankie Beverly & The Biliters. . . 'Mill Street Blues' no longer starts with the rollcall and some of the guys have swapped moustaches, new series 'The Insiders' copies the 'Miami Vice' format, and the new Nicholas Campbell and Prince-ified black Stony Jackson as investigative reporters with of course a rock soundtrack, 'Charlie & Company' as

CONTINUES OVER

DOUBLE FUNK TILL SMOKING

THE BOMB SQUAD ARE BACK. FROM THE SOON COME 'GOOD TO GO' MOVIE. ESCAPE FROM DEL GO GO

4 T.T.E.D.

GO GO 5/12 GO GO 5



From previous page

antiquated in cosy and middle aged with Gladys Knight and Flip Wilson as parents of horribly cute kids, Lady Ashley and Luke failed to survive the 'Dynasty' massacre, and to complete your new season roundup with 'Dallas' I will let it be bigger news than records last Friday). Barbara Bel Geddes is back as Moxie Elliot. Sue Ellen has said row. Bobby's buried by his childhood tree-house and lives his 30 per cent of Ewing Oil to Christopher but in trust to Pam, who's immediately visited by a slaving Cliff Barnes who she turns down flat. Alan Coulthard has created a rather 'Telstar-like' version of the theme from 'Dallas' which cleverly cuts up dialogue from the actual soundtrack with the official approval of Lorimer Productions. . . Bobby Womack and presumably Altona Grayson really will practically a whole song as a radio commercial for Ströh's beer! . . . Chris Greenwood, an English DJ just this week returned to London, has spent the last three years jacking on Long Island at Southampton (where I spent a summer doing myself once), successfully turning his Conscience Point Inn punters onto reggae. . . OK, that's the New York news — all the really detailed night club and seminar stand next week! . . . London could find a new Shadow FM on the horizon (hint, hint). . . Radio London's Soul Night Out this Thursday (2) is at Luton's Pink Elephant, while Friday's '62 Soul Train' study is the last of the present series, and a compilation of "best bits". . . Friday (4) is Sue Ellen night at Dartford Flicks with half price tickets before 11pm and the club's own J.R. John Rush, being beastly to Colin Huddell. . . Dave 'Hutchy' Hutchinson, mixing at his funkfest Fri/Sat at the Time

& Place, puts us back in touch with Bradford, where Sunday (6) he joins Jonathan and more for an all-day at Bensons. . . Gary Crowley celebrates his birthday on Tuesday (7) at South Marrow. . . Gibbo' Gibson has joined Paul French at Bergen's Diana in Norway (the largest Bechco venue there), using the stage to impersonate Prince, Bruce and the like, as well as now fire-eating and juggling in his act. . . Chris Britton currently lunks London's Leicester Square Empire Mops. . . Tottenham Websters' Tour! Fri/Sat/Sun. . . Eastside Connection duo Lee Taylor & Gary Smith funk an East London circuit including Hackney Road Septembers, Bethnal Green Tipples, Cambridge Road Martins, Mile End Newkisses, Gains Hill Flamings, plus Kensington's The Park across town — yes, yes, but which night? . . . Sterling now, where if anywhere are you jacking now? . . . Gilles Peterson (plus guests) plays real R&B and soul Thursdays, jazz Sundays, at Richmond Sheen Road's Belvedere Arms — which, a pub, has free admission. . . David Holmes' Hi-NRGsues Thursdays at Ripley Chaplin's in Derbyshire. . . Trevor Haddley deserves support for his funky soul Saturdays at Dea's Lifesteal Inn. . . Essex based team MxMgix Productions have evidently been getting their miss aimed on both Invicta Radio and Radio London. . . New Orleans legends the Neville Brothers (including Aaron & Art) play two concerts at Euston's Sax Theatre on Sunday November 3, not to be missed. . . Christopher Walker's upcoming movie 'Respect' will feature Jocelyn Brown's remake of the title song, plus tracks by Evelyn 'Champagne' King. . . Loleata Holloway is joined on the label of her current solo Hi-NRG hit by its producer Nick Eastside merely to get around the terms of her contract with Streetwise Records. . . Chris 'Cowrie' Crooks (Barby Rising Sun) is amazed at Debbie O's cheek in borrowing again from another record, this time Hi-NRG duet with Claudia Barry. . . Rob Hexxnet (Hallow) is rightly worried, and proud — is his eight year old son Kery

Died at a wedding reception and made more money than dad did doing another gig at the same time! . . . Five Star may jerk and ploverette the little man-onettes. . . (I've seen some in some quarters, but it's a joy to see an act in Britain who have professional precision. . . Charlie's Alan really worked hard to achieve such Jones still thinks Warren Mills sounds like the name of a furniture warehouse. . . Stuart Edwards (Bethulu) longs for someone else to appreciate the similarity between One Way Let's Talk & Prince DMSR — when he played them all day long in rotation he thought they were the same record ladd things they get up to in Scotland!). . . The 'E' Factor of Collins Group likes Brass Construction 'Conquest', so there. . . IT'S NOT NECESSARILY GOTTA BE STEVE!

HOT VINYLS

TOTAL CONTRAST 'Hit And Run (Media Mix)' (London LONX 76)
Produced here by Steve Harvey and mixed in New York by Michael Brauer, this wriggly rumping 114bpm tigger again quotes freely from the Vainos Handbook Of Vocalese, but stays brighter 'n' lighter than Luther would (dial+beat). Impressive for a British effort. Evidently no remixes are planned — shall we hold them to that?

NO TIME for fresh reviews, but check the "third record" (it's the only with three tracks on the flip) of **SERIOUS INTENTION 'You Don't Know (Special Remix)' (US Easy Street)**, the hottest thing that the British contingent could find in New York, plus **GRACE JONES 'Slave To The Rhythm' (ZTT)**, **FATRACK BAND 'Is This The Future?' (Important Records)**, **THE COOL NOTES 'Have A Good Forever' (Abstract Dance)**, **EARL TURNER 'Love Caught You By Surprise' (US CRI)**, **J.M. SILK 'Music Is The Key' (US DJ International Records)**, **ORCHEA BARNES 'Green Eyed Monster' (US MSR)**, plus the albums by **BERNARD WRIGHT (US Manhattan)** and **PRIME TIME (US Total Experience)**.

SIMPLY RED 'Come To My Aid' (Elektra EKR 191) Trumpet intro'd chunkily lurching 115K+116+115bpm blue eyed soul, self penned this time

though still like the last one, with an authentic atmosphere — not so apparent on the inevitable remake, the messy cluttered 0-114bpm 'Survival Mix' (EKR 191K).

STYLISHES 'Love Is Not The Answer (Smash Mix)' (Virgin VY93 13) The makings of a decent song have been remixed by Fernand Fideiro into an 114K+115+115bpm freak show full of gimmicky effects.

ROBBY JIMMY & THE CRITTERS 'Fresh Guys' (US Rapur Records RP 10015) The tongue in cheek LA rappers are amusing enough on the moderately straight 117+107bpm A-side but get comically outrageous on the flip's hilarious 113bpm 'Sheeps' — 114K+115+115bpm freak style meanie 0-34! (bpm) I Wanna Have Ur Baby. A good laugh!

JACK N. MADNESS 'I Like Percussion' (US Z 28 Records JLP1) Strictly for mixers and doubtless useful with 'Set It Off', this quietly pulsing 114bpm rhythm track weaves and cuts in, legally or otherwise, snatches of other familiar rhythm tracks and effects.

7th HEAVEN 'Hot Fun (The Ribbit Mix)' (Mercury MEXR 119) Far better on 7in, the 103b+101b 12in version dissipates the Kool & The Gang approach of this slumping brassy evident pop hit which so far has noticeably missed the disco chart.

IJAHMAN & MADGE 'I Do' (Jahmani JMI 60), via Jet Star) Number two in r'n'r reggae chart, an appealing swing slow old fashioned 74bpm duet, with a tougher Rasta 74bpm 'Ancient Lover' flip but still IJAHMAN LEVI.

VARIOUS 'Reggae Hits Vol 2' LP (Jet Star JELP 1002) Another useful compilation of 13 good recent reggae tracks, although this time there are far fewer (like the 91bpm SANDRA REED 'Caught You In A Lie' and soulful 85-87bpm MIGHTY DIAMONDS 'Country Life') that are widely familiar — making it more interesting to check the sparse haunting 0-77bpm HORACE FERGESON 'Send Adu'.

CANUTE 'No Looking Back' (EMI 12YAKI 4) Phil Harding-produced meanie 113b+106rpm rock of the 'Sexomatic' rhythm.

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Silly for

They give him presents in Japan . . . they listen to his politics in America . . . they pay him respect in borstal . . . BB runs through the William Bragg world tour with Lesley O'Toole. Photos by Joe Shutter

A few months back, one William Bragg sidled rather obtrusively onto that stalwart pillar of Brit-pop, the top 40. If anyone needed that elusive hit single, it certainly wasn't Billy, although he's not one to spurn the opportunity of infiltrating a few more living rooms. Has the Pied Piper of Barking been resting on his laurels, savouring the fruits of chart success? Is BB buttoning up John Galliano shirts and brandishing Gucci accoutrements? No chance.

The man with more one-liners than Max Headroom has had an itinerary in the last few months that reads like a geography lesson. From LA to Milton Keynes and from Roskilde to Osaka, Braggmania knows no bounds. Well, almost none.

"There ain't no Braggmania in Japan, but the very fact that there's just me, the guitar and the amp makes it really cheap whether I'm playing in Bristol or Fukuoka. Really though, if you can't speak Japanese and don't like fish, there's not much point in going."

Unfortunately, fluent Japanese isn't a Bragg forte but, since his trip, the disappearance of raw fish down the gullet has become a favourite trick.

"I'm not really a foodie. I'll eat anything. Normally, I exist on a bowl of cornflakes and marmite on toast. Over there though, the food was so good and so healthy."

But hasn't life on the road become all it jaded? "There are a lot of other things I'd like to do if I had time, but I'm not fed up with doing gigs. It's things like Japan that keep me going. All my mates are door-to-door salesmen or working at Ford's. It just so happens that I'm lucky enough to be able to tour in Japan. Who cares if it's too hot and I've got sunburn and the squitters."

And what, I wonder, did the orientals make of Billy?

"It's very difficult because it takes about a week to realise how much the audience understands. The Japanese all do six years of English at school but my Cockney accent and the speed I talk make it doubly difficult for them. Then again, I listen to a lot of African music and don't understand a word of that."

Not that the young Japs spend their every available moment crouching on floors, indulging in peculiar tea rituals. They're probably more Westernised than half the residents of Watford.

"Their national sport is baseball. They're very American-orientated but they're very interested in British rock music. The Eurythmics are quite big but there's a massive gap left by the Jam and the Clash. They're still staying, where is Jam band, where is Clash band?"

"There were a lot of very young, inquisitive people who wanted to ask lots of questions. They're so conditioned though. They sit down all the way through and, at the end, go crazy. They actually physically cry."

"People would come up and say, are you Billy Bragg? I'd say, yes, and they'd burst into tears. It's embarrassing but, because you're an English rock act, they're conditioned as to how they should react."

"They give you presses all the time too — just

little things like scarves, address books and things to stand the kettle on. It's like Christmas every day. For the Japanese, giving gifts is like shaking hands. It's as regular as making someone a cup of tea. One of them made me a dressing gown and another carved me a little sign saying B Bragg.

"Another guy gave me his sunglasses. He said they were his favourite pair and wanted me to have them. I gave him my shirt and he was absolutely ecstatic. He was in tears, because it meant so much to him."

The fan mail from Japan is already arriving. BB playing baseball stadia might soon be a vision realised. America, on the other hand, is now fairly well-charted Bragg territory. Billy, of course, is just the sort of character they take to their hearts — the token quirky Brit.

"I think the Yanks see all the Brits as quirky. That's why they like us all so much, because we're so quaint."

But in the Americans' eyes, you're probably about as quaint as they come.

"I'm not unusual. I'm pretty normal though I suppose I am an exception compared with the fatuous myth of rock 'n' roll on the road. In America, there are so few people doing political songs. No one talks about Reagan from the stage except the more punky bands and then all they say is, f**k Reagan."

"I go over there and tell an American audience that when they elect a President, they're electing one for everyone so please would they be a bit careful next time. Then they realise this is something different."

"You discover after a while that the way to talk to these audiences is to relate what's happening in England. The reason there's so much American news over here is that what happens in America directly affects what happens in England. What happens in England doesn't affect Phoenix, Arizona. What happens in Washington only just about affects Arizona so why should they care about the miners or heroin addiction?"

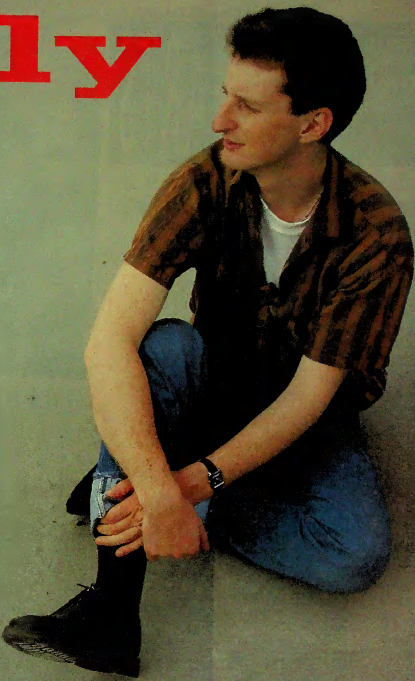
"The only time we ever get any headlines is when something like the Brussels disaster happens. We were in Canada at the time and I remember seeing the headline — 34 dead in Belgian football riot — that. It wasn't until the next day that we found out what actually happened."

"Everyone was coming up, asking what it was like to live in the same society as these animals. I had to say, just a minute, no one ever gets shot in England. You can walk along without having some gang knifing you to death or raping your mother. Things just get totally out of perspective."

"In Japan, it's even more difficult because there's less common ground. Japanese society is so affluent at the moment. The average kid in the street is very well off so the lack of luxury over here doesn't really register. You have to deal with much wider issues like nuclear disarmament which everyone understands."



Billy



The notion of wandering around the USA and Canada in the height of summer may sound extremely inviting. In practice, touring the continent can be a pretty gruelling experience.

"If you really want to do the grand circuit, anything over four weeks is horrific. Maybe it's different if you're at a higher level and are better looked after.

"As far as I was concerned, every day would kick off about nine o'clock. We'd get to the airport, get on the plane, get off the plane, retrieve the luggage and so on and so forth until you'd get back to the hotel at about 4 am after the gig. Everyone you've made friends with, you never see again, ever.

"People say, what was Texas like? Nice hotel room, that's all I can say. You really have to pace yourself and take the opportunity to stand back."

It obviously has its good points too, though. It's not every day BB bumps into JB.

"I was just waiting for my luggage at Detroit Airport and there he was waiting for his limo. I thought, hell, it's James Brown.

"I went scuttling over and everyone was saying, Hey JB. God bless you, Mister Brown. My mate got his camera out but the flash wouldn't work. James Brown was saying, you missed the photograph of a lifetime, son. Then it suddenly worked. It's a great photo."

Some bands do a nice line in wacky gig locations.

The Bunnymen play in the Orkney Isles, the Pogues play on booze-soaked boats and Billy Bragg plays in a borstal.

"That was one of the weirdest gigs ever. It gave them an opportunity to chat with each other so I wasn't too bothered that some of them weren't paying much attention. It really struck me that I was going home afterwards and they weren't."

"It was talking to them afterwards, though, that really brought home the punishment. One of them was asking about songwriting and I said he should get a guitar. He asked the warden if he could have one. He said he had no objection, but it would never be allowed because of the strings.

"That really emphasised the deprivation. There is no room for individuality — it's totally institutionalised. You watch TV now . . . you work in the workshop now."

And finally, a postscript for all you fervent Braggophiles. That small, but perfectly formed body of vinyl, 'Life's A Riot With Spy Vs Spy', has just been released over yonder, to stop gullible Yanks being ripped off.

"Much to my chagrin, it's now in Virgin Records for £9.99. It's exactly the same record but in a blue sleeve."

So spend your tenners elsewhere. Go and watch four consecutive screenings of 'Rambo', buy Billy another stand for his kettle or — if you're really stuck — come and buy the friendly folks at rm a round.

Week ending October 5, 1985

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

ARTS

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	4	4	IF I WERE, Midge Ure, Chrysalis
2	15	15	THE POWER OF LOVE, Jennifer Rush, CBS
3	1	5	DANCING IN THE STREET, David Bowie and Mick Jagger, EMI America ♠
4	6	7	LEAN ON ME (AH-LIAYO), Rod Fox, Sire
5	3	5	PART TIME LOVER, Steve Wonder, Motown
6	5	3	ANGEL, Madonna, Sire
7	2	6	HOLDING OUT FOR A HERO, Bonnie Tyler, CBS ♠
8	13	8	REBEL YELL, Billy Idol, Chrysalis
9	7	5	LAVERNE, Manilow, EMI
10	16	8	TRAPPED, Colonel Abrams, MCA
11	12	6	THE POWER OF LOVE, Huey Lewis And The News, Chrysalis
12	11	7	BODY ROCK, Maria Vidal, EMI America
13	17	2	THE LOGGERS, Style Council, Polydor
14	8	8	KICK ON WOODLIGHT/HY FIRE, Amii Stewart, Sordian
15	10	10	BODY AND SOUL, Mai Tai, Virgin
16	9	9	TARZAN BOY, Baltimore, Columbia
17	18	4	SHE'S SO BEAUTIFUL, Cliff Richard, EMI
18	21	2	IT'S CALLED A HEART, Dopeche Mode, Muse
19	22	4	BRAND NEW FRIEND, Lloyd Cole and The Commotions, Polydor
20	—	1	RUNNING FREE, Iron Maiden, EMI EMS332
21	25	4	SINGLE LIFE, Cameo, Sire
22	24	5	I'LL BE GOOD, Rene and Angela, Club
23	31	3	MY HEART GOES BANG, Dead Or Alive, Epic
24	26	3	CLOSE TO ME, Cur, Fiction
25	14	10	I GOT YOU BABE, UB40 With Christie Hyde, Dep International
26	—	1	THE BOY WITH THE THORN IN HIS SIDE, Smitas, Rough Trade RT 11
27	38	3	ST ELMO'S FIRE (MAN IN MOTION), John Parr, London
28	35	4	LOVE TAKE OVER, Five Star, Tone
29	20	11	INTO THE GROOVE (MADONNA), Sire ♠
30	19	10	DRIVE, Cars, Elektra ♠
31	—	1	RAIN, Cult, Beggars Banquet BGG147
32	10	26	I'M YOUNG FOR YOU, Boylife Supreme
33	23	8	RUNNING UP THAT HILL, Kate Bush, EMI
34	27	14	MONEY FOR NOTHING, Dire Straits, Vertigo
35	34	3	IS IT A DREAM, Danned, MCA
36	55	2	TAKE ON ME, A-Ha, Warner Bros
37	30	10	I WONDER IF I TAKE YOU HOME, Lisa Lisa & Cult Jam & Full Forces, CBS
38	29	8	ALONE WITHOUT YOU, King, CBS
39	43	3	SOMETHING ABOUT YOU, Level 42, Polydor
40	48	2	STRENGTH, Alarm, IRS
41	32	6	DON'T STOP THE DANCE, Bryan Ferry, EG
42	39	13	WHITE WEDDING, Billy Idol, Chrysalis ♠
43	33	7	I CAN DREAM ABOUT YOU, Dan Hartman, MCA
44	28	2	YESTERDAY'S MEN, Padonist, Zarjaz
45	40	4	I'LL BE A FREAK FOR YOU, Boylife Deluxe, Streetwave
46	33	6	ROMEO WHERE'S JULIET, Collage, MCA
47	—	1	THE HEAVEN I NEED, Three Degrees, Supreme SUP102
48	40	13	THE SHOW MUST BE FROM CONNIE'S, Rebecca Starm, Teibel
49	52	4	HOT FUN, 7th Heaven, Mercury
50	42	10	HOLIDAY, Madonna, Sire ♠
51	—	1	TEH YEH, Matt Bianco, WEA Y246
52	—	1	RUGGED AND MEAN BUTCH AND ON SCREEN, PB Squad, Project
53	62	3	JOLENE, Strawberry Switchblade, Korova
54	37	6	DON'T MESS WITH DOCTOR DEMO, Thompson Twins, Arista
55	79	1	WHO NEEDS LOVE LIKE THAT, Estuans, Muse
56	47	10	TAKES A LITTLE TIME TO GET CONNAT, London
57	77	1	AFTER THE FIRE, Roger Daltrey, 10 Records
58	50	3	LIVING ON MY OWN, Freddie Mercury, CBS
59	41	11	WE DON'T NEED ANOTHER HERO (THUNDERDOME), Tina Turner, Capitol
60	—	1	DALL DOWN (SPIRIT OF LOVE), Trumaine, A&M AM281
61	69	8	DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin
62	—	1	LOOKING FOR LEWIS AND CLARK, Long Ryders, Island I237
63	70	1	SHOULDN'T DO THAT, Kiki, Parlophone
64	—	1	I WISH HE DIDN'T TRUST ME SO MUCH, Bobby Womack, MCA
65	61	2	SHE SELLS SANCTUARY, Cult, Beggars Banquet
66	45	11	YOU'RE THE ONE FOR ME, D Train, Prelude
67	—	1	PREACHER PREACHER, Animal Nightlife, Island IS245
68	57	5	PERFECT WAY, Script Potts, Virgin
69	54	7	YOU WEAR IT WELL, El DeBarge with DeBarge, Gordy
70	—	1	GETTING CLOSER, Heywood, CBS A6382
71	—	1	COME TO ME (I AM WOMAN), Su Pollard, Rainbow RBR1
72	—	1	WOODKERS FROM SPACE, Video Kids, Epic A6504
73	44	5	WHAT'S YOUR PROBLEM, Blancmagnon, London
74	63	22	HERSIES, Kool And The Gang, De-lux ♠
75	76	2	I AIN'T YOUR NUMBER IT, Michael Lovemist, Motown ZB40369

GALLUP UK SINGLES 31



THE NEXT TWENTY FIVE

76	74	SUNSHINE, Warren Hills, Five
77	58	ANITE AT THE APOLLO LIVE, Daryl Hall and John Oates, RCA
78	—	STORIES OF JOHNNY, Marc Almond, some Bizzare BONK!
79	71	EATEN ALIVE, Diana Ross, Capitol
80	—	YOU CAN WIN IF YOU WANT, Modern Talking, Magnet MAG282
81	86	DAY AND NIGHT, Balsam And The Angel, Chapter 22
82	85	HARD TIMES FOR LOVERS, Jennifer Holiday, Geffen
83	66	COME TO MY AID, Simply Red, Elektra
84	—	URGENT, Shannon, Club 1A820
85	97	NO FAITH IS BLIND, Silent Running, Parlophone
86	—	SET IT OFF, Maquadee, Streetwave
87	80	I THOUGHT I'D NEVER SEE YOU AGAIN, Working Week, Virgin
88	—	HEARTBEAT CITY, Cars, Elektra EMI
89	98	I'LL BE YOUR FRIEND, Precious Wilson, EMI
90	—	RASPBERRY BERT, Prince, Warner Bros WB929
91	84	TOO MANY GAMES, Maze featuring Frankie Beverly, Capitol
92	—	SUFFER THE CHILDREN, Tears For Fears, Mercury IDEA
93	94	IT'S MY LIFE, Talk Talk, EMI
94	—	THE LOVE PARADE, Dream Academy, Blanco y Negro NEG16
95	89	WHEN YOUR HEART RUNS OUT OF TIME, Glenn Gregory and Claudia Braccani, ZTT
96	—	CLOSE TO PERFECTION, Miguel Brown, Record Shack SOHO48
97	—	SOMEONE, David Cassidy, Arista AR3626
98	93	A LITTLE PAIN, P P Arnold, 10 Records
99	91	I WANT YOU, Cabaret Voltaire, some Bizzare
100	—	INTO THE GROOVE (MEDLEY), Mirage featuring Tracy Ackerman, Debut DEB19

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

GALLUP UK ALBUMS

1	1	2	HOUNDS OF LOVE, Kate Bush, EMI
2	2	46	LIKE A VIRGIN, Madonna, Sire ♠
3	4	20	BROTHERS IN ARMS, Dire Straits, Vertigo ♠
4	3	8	NOW THAT'S WHAT I CALL MUSIC 5, Various, EMI/World ♠
5	8	15	MISPLACED CHILDHOOD, Manilow, EMI ♠
6	—	2	IN SQUARE CIRCLE, Steve Wonder, Motown
7	9	11	THE FIRST ALBUM, Madonna, Sire ♠
8	7	11	THE KENNY ROGERS STORY, Kenny Rogers, Liberty ♠
9	—	2	HERE'S TO FUTURE DAYS, Thompson Twins, Arista ♠
10	15	13	VITAL IDOL, Billy Idol, Chrysalis ♠
11	10	32	NO JACKET REQUIRED, Phil Collins, Virgin ♠
12	—	1	ASYLUM, Kias, Verigo VERH32
13	18	97	UNDER A BLOOD RED SKY, U2, Island ♠
14	13	5	OPEN TOP CARS AND GIRLS IN T-SHIRTS, Various, Telexar
15	16	5	THE HEAD ON THE DOOR, Cur, Fiction
16	11	17	BOYS AND MEN, Bryan Ferry, EG ♠
17	12	31	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ♠
18	—	1	STREET SOUNDS ELECTRO 9, Various, StreetSounds ELC519
19	14	67	BORN IN THE USA, Bruce Springsteen, CBS ♠
20	20	67	PRIVATE DANCER, Bryan Ferry, EG ♠
21	17	52	THE UNFORGETTABLE FIRE, U2, Island ♠
22	—	1	STORIES OF JOHNNY, Marc Almond, some Bizzare FAITH!
23	43	4	SPORTS, Huey Lewis And The News, Chrysalis
24	29	2	THE FURY, Gary Numan, Numa
25	117	9	QUEEN GREATEST HITS, Queen, EMI ♠
26	21	14	BAGGARDIDD, UB40, Dep International

GALLUP UK ALBUMS 22

27	23	32	RECKLESS, Bryan Adams, A&M □
28	22	4	RUN FOR COVER, Gary Moore, 10 Records ○
29	33	63	DIAMOND LIFE, Sade, Epic ○
30	24	15	THE DREAM OF THE BLUE TURTLES, Sting, A&M □
31	42	36	GO WEST, Go West, Chrysalis □
32	25	22	BE YOURSELF TONIGHT, Earthmatics, RCA ☆
33	—	1	EXPRESSIONS, Various, Ktel NE1307
34	28	2	SO MANY RIVERS, Bobby Womack, MCA
35	26	12	GREATEST HITS VOL. 1 AND 2, Billy Joel, CBS
36	27	8	SUN, SODASY AND THE LASH, Fogues, SFS
37	37	4	LEAVE THE BEST TO LAST, James Laet, Pro-CTV
38	32	2	LIVE AT THE OROLO, Daryl Hall And John Oates, RCA
39	31	11	HEARTBEAT CITY, the Cars, Elektra □
40	74	18	OUR FAVORITE SHOP, Style Council, Polydor □
41	59	17	FACE VALUE, Phil Collins, Virgin ☆
42	44	66	ELMINATOR, ZZ Top, Warner Bros ☆
43	47	10	LUXURY SUIT, The Star, Tent
44	38	2	THIS IS THE SEA, Waterboys, Ensign
45	50	4	RATTLENAKES, Lloyd Cole And The Commotions, Polydor
46	48	16	CLUPID AND PHOENIX, Daryl Hall And John Oates, Virgin □
47	34	27	THE SECRET OF ASSOCIATION, Paul Young, CBS ☆
48	62	14	WAR, U2, Island ☆
49	30	3	HUNDREDS AND THOUSANDS, Bronski Beat, Forbidden Fruit
50	35	11	WIDE AWAKE IN AMERICA, U2, Island (USA)
51	51	2	THE TV HITS ALBUM, Various, Tebott!
52	36	3	DON'T STAND ME DOWN, Dexys Midnight Runners, Mercury
53	52	22	SUDDENLY, Billy Ocean, Jive □
54	—	1	THIS NATION'S SAVING GRACE, Fall, Beggars Banquet BEGA67
55	58	6	FLAUNT THE IMPERFECTION, Chic, Carriz, Virgin □
56	54	5	WORLD SERVICE, Spex Of Desney, Star/Burning Home
57	67	2	ENCORE, Marii Webb, Scarsdale
58	40	47	ALF, Alison Moyet, CBS ☆
59	—	1	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT ZTT101
60	64	42	ALGHEMY, Dire Straits, Vertigo ☆
61	53	102	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
62	49	5	COSI FAN TUTTI FRUTTI, Suzanne, A&M
63	81	4	PIECES, John Lloyd Webber/Liz, Pro-TV
64	77	36	STOP MAKING SENSE, Talking Heads, EMI
65	39	5	SACRED HEART, Dio, Vertigo
66	86	2	REBEL YELL, Billy Idol, Chrysalis
67	41	2	EATEN ALIVE, Diana Ross, Capitol
68	61	16	STEVE QUAREEN, Freda Sprout, Kitchenware
69	73	15	THE COLLECTION, Ultravox, Chrysalis ☆
70	69	4	HEEVEN KNOWS, Jaki Graham, EMI
71	70	11	PHANTASMGORIA, Damned, MCA
72	64	47	MAKE IT BIG, Wham!, Epic ☆
73	57	13	MAKIN' MOVIES, Dire Straits, Vertigo ☆
74	55	2	THE SMALL PRICE OF A BICYCLE, Icicle Works, Beggars Banquet
75	—	1	THE LEGEND OF BOBBY DARIN, Bobby Darin, Atlantic/SMB105
76	40	24	VOICES FROM THE HOLY LAND, BBC Welsh Chorus, BBC ○
77	46	15	ALL THROUGH THE NIGHT, Aled Jones, BBC ○
78	45	4	INNOCENCE IS NO EXCUSE, Saxon, Parlophone
79	87	11	THE WORKS, Queen, EMI ☆
80	65	73	LEGEND, Bob Marley And The Wailers, Island ☆
81	63	10	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar



UK ALBUMS 22

82	56	14	LOVE OVER GOLD, Dire Straits, Vertigo ☆
83	—	1	NO PARLEY, Paul Young, CBS CBS25221
84	80	13	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
85	—	1	IN MYSTERIOUS WAYS, Phil Fox, Virgin V355
86	—	1	YOUTHQUAKE, Dead Or Alive, Epic EPC26420
87	—	1	BEST OF BLOODIE, Bloodie, Chrysalis CDLTV1
88	100	10	THE RIDDLE, Nik Kershaw, MCA ☆
89	76	15	LITTLE CREATURES, Talking Heads, EMI
90	75	2	DIRE STRAITS, Dire Straits, Vertigo ☆
91	88	27	THE RIVER, Bruce Springsteen, CBS ☆
92	79	3	BEST OF EAGLES, Eagles, A&M
93	75	3	FOUR SIDS, Dire Straits, Vertigo ☆
94	94	9	SINGLE LIFE, Cameo, Club
95	81	51	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit ☆
96	68	8	STREET SCENES 13, Various, Screen Sounds
97	—	1	ROCK 'N' SOUL PART ONE, Daryl Hall And John Oates, RCA PL84858
98	71	8	NIGHT BEAT, Various, Syllax ○
99	—	1	DREAMTIME, Cui, Beggars Banquet BEGA57
100	90	22	MR BAD GUY, Freddie Mercury, CBS □

☆☆ 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	THE VIDEO EP, Madonna, Warner Music
2	3	PRIVATE DANCER TOUR, Tina Turner, PMI
3	5	LIVE IN RIO, Queen, PMI
4	4	UNDER A BLOOD RED SKY, LIVE AT REDROCK, U2, Virgin
5	7	GREATEST FLIX, Queen, PMI
6	8	ANIMALIZE, LIVE UNCENSORED, Kiss, Embassy
7	2	'88 COMEBACK SPECIAL, Elvis Presley, Virgin/VG
8	8	THE SINGLE FILE, Kate Bush, PMI
9	11	ALGHEMY LIVE, Dire Straits, Polygram
10	12	RECITAL OF THE SCRIPT, Marillion, PMI
11	10	NOW, THAT'S WHAT I CALL MUSIC VIDEO 5, Various, PMI/Virgin
12	6	LET THERE BE ROCK, AC/DC, WHV
13	18	THROUGH THE CAMERA EYE, Rush, Embassy
14	13	THE COLLECTION, Ultravox, Palace/PVG
15	13	THE VIDEO, Wham!, CBS/Fox
16	—	THE VIDEO SINGLES, Paul Young, CBS/Fox
17	14	THE SONG REMAINS THE SAME, Led Zeppelin, WHV
18	17	RECKLESS, Bryan Adams, A&M, WHV
19	19	MAKIN' MOVIES, Dire Straits, WHV
20	—	VIDEO EP, Marillion, PMI



GALLUP UK ALBUMS 85

COMPACT DISCS

1	—	HOUNDS OF LOVE, Kate Bush, EMI
2	1	BROTHERS IN ARMS, Dire Straits, Vertigo/Phonogram
3	2	MISPLACED CHILDHOOD, Marillion, EMI
4	3	THE UNFORGETTABLE FIRE, U2, Island
5	5	LEGEND, Bob Marley And The Wailers, Island
6	8	GREATEST HITS, Queen, EMI
7	4	NO JACKET REQUIRED, Phil Collins, Virgin
8	11	BOYS AND GIRLS, Bryan Ferry, EG/Phonogram
9	12	BORN IN THE USA, Bruce Springsteen, CBS
10	15	HEARTBEAT CITY, the Cars, Elektra
11	9	FACE VALUE, Phil Collins, Virgin
12	16	BE YOURSELF TONIGHT, Earthmatics, RCA
13	6	DIAMOND LIFE, Sade, Epic
14	10	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury/Phonogram
15	—	THE DREAM OF THE BLUE TURTLES, Sting, A&M
16	14	ALF, Alison Moyet, CBS
17	19	THE SECRET OF ASSOCIATION, Paul Young, CBS
18	20	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit
19	—	DARK SIDE OF THE MOON, Pink Floyd, Harvest
20	—	THE BEST OF THE EAGLES, The Eagles, A&M

Compiled by Spotlight Research

TWELVE INCH

1	6	PART TIME LOVER, Stevie Wonder, Motown
2	4	TRAPPED, Colonel Abrams, MCA
3	1	DANCING IN THE STREET, David Bowie and Mick Jagger, EMI America
4	9	IF I WAS, Midge Ure, Chrysalis
5	2	ANGEL, Madonna, Sire
6	3	KNOCK ON WOOD/LIGHT MY FIRE, Amii Stewart, Sire
7	5	THE LODGERS, Style Council, Polydor
8	11	LEAN ON ME (AH-LAY-O), Red Box, Sire
9	8	LAVENDER, Marillion, EMI
10	7	HOLDING OUT FOR A HERO, Bonnie Tyler, CBS
11	10	THE BOY WITH THE THORN IN HIS SIDE, Smokey, Rough Trade
12	13	I'LL BE GOOD, Randi And Angela, Club
13	12	SINGLE LIFE, Cameo, Club
14	15	REBEL YELL, Billy Idol, Chrysalis
15	—	THE POWER OF LOVE, Jennifer Rush, CBS
16	—	RUNNING FREE, Iron Maiden, EMI
17	17	POWER OF LOVE, Mary Lewis And The News, Chrysalis
18	10	IT'S CALLED A HEART, Deutsche Mode, Hansa
19	16	BODY ROCK, Maria Vidal, EMI America
20	—	VIDEO TAKE OVER, Five Star, Tent

Compiled by Gallup

ALAN ONES

CHARTFILE

● A thrilling race for singles chart honours this week was resolved in favour of **Midge Ure's** 'If I Was', which beat **Jennifer Rush's** 'The Power Of Love', by the smallest of margins, as both records scored past **David Bowie** and **Mick Jagger's** four week topper 'Dancing In The Street'.

Rush will surely take pole position next week, but meantime we offer warm congratulations to Midge, who has previously been to number one as a member of **Silk**, in 1976, with 'Forever And Ever', and again at the end of last year with **Band Aid**. **Phil Coulter**, but Midge wrote **Band Aid's** 'Do They Know It's Christmas' with **Bob Geldof**, and 'If I Was' with **Danny Mitchell** of fellow **Chrystals** recording act, **Messengers**.

The wee **Scotsman** has also tasted chart success as part of the **Rich Kids**, **Visage** and in a duet with **Japan** alumnus **Mick Karn**. He is, though, best known as frontman for **Ultravox**, with whom he has shared nearly 20 major hits, without ever reaching number one. His only previous solo single, a remake of the **Walker Brothers'** 'No Regrets', reached number nine in 1982.

Midge's debut solo album, 'The Gift', will be out on October 7th, and includes nine original songs, and a cover version of **Jethro Tull's** 'Living In The Past'. Full track listing: 'If I Was', 'When The Winds Blow/Living In The Past/That Certain Smile/The Gift/Amiles/Wastland/Echo/The Chieftain/She Cried/The Gift (Reprise)'.

Midge, who reaches his 32nd birthday on 10 October, has come a long way since **Silk** were launched on an unsuspecting world in 1976, at which point he was still known by his given name of James Ure, and professed to two ambitions — 'To catch the fella who stole my guitar and to have a number one record'. History doesn't record whether he managed to catch up with his guitar thief, but in his latter ambition he's a three times winner.

● **Huey Lewis and The News'** 'Sports' album sprouts into the top thirty this week, a mere two years after release, and four weeks after it charted for the first time.

The band's current popularity owes much to their top twenty single 'The Power Of Love' which, ironically, is not on the album, though their only previous hit — 'If This Is It' (which reached number 39, not number seven as stated in the Guinness Book Of Hit Singles) — is.

In America, 'Sports' has spawned four major hit singles, and spent the last 105 weeks in the chart, selling over six million copies. In Canada, with a tenth of the population, the album has done even better, selling nearly 800,000 copies. Here, it has some way to go before attaining silver status (60,000 sales).

A highly likeable and musically competent band, they unfortunately work very slowly, and their next album — their fourth — is not expected until well in 1986.

I N B R I E F

● The **Thompson Twins/Stevie Wonder** tie for fifth place in the album chart last week as the first dead heat in the top ten since July 1982, when **ABC's** 'The Lexicon Of Love' and the soundtrack album 'Fame' were jointly number one... **Actor Lee Majors** has a current top twenty hit in 'Frankie' from 'Brown Sultann', from his 'TV series... **Germany Goes To Hollywood's** high re-entry to this week's album chart is solely due to 'PleasureDome' being released on CD last week... **New York radio station**

WNEW recently announced its listeners' all-time top 1027 — (presumably they broadcast on 102.7FM) — and by coincidence **Led Zeppelin** came in first ('Stairway To Heaven') and last ('In The Evening'). Altogether Zeppelin and its consistent members had 31 records in the countdown — the same as the **Rolling Stones**. **The Beatles** were winners with 33 songs on the list. **Bruce Springsteen** had 25 songs on the list, and the **Kinks** 18... **Dolly Parton** and **Sheena Easton** both had hits with songs called '9 To 5' and both went on to score a hit duet with **Kenny Rogers**. I am informed by 'Mole' of London SW6. Thanks, Mole...

CHARTFILE USA

● **Dire Straits** and **Kool & The Gang** make it three weeks in a row of numbers one and two in **Billboard's** Hot One Hundred singles chart, whilst **Wham!**'s challenge unexpectedly disintegrates, 'Freedom' easing down four places to number seven.

Phil Collins is also out of the running, as 'Don't Lose My Number' slips seven notches to number eleven. His disappointment at not registering his fourth consecutive solo number one must be tempered slightly by the fact that 'Saporate Lives', his duet with **Marilyn Martin**, is the week's highest debutant at number 45, seven places ahead of **Tina Turner's** latest hit 'One Of The Living'. Both songs are from films: *Tina's* from 'Mad Max III — Beyond Thunderdome' and *Phil's* from 'White Nights'. Making a more modest return to the charts is **Olivia Newton-John**, whose 'Soul Kiss' enters at 63. Top comedian **Eddie Murphy** gets serious with his first

● **MIDGE URE: dead Silk '76, no 1 in '85**



Photo: Steve Emberton

hit 'Party All The Time', which debuts at number 82. The song was written and produced by **Rick James**. Two instruments making impressive moves are **Jan Hammer's** 'Miami Vice Theme', up nine places to thirteen, and **David Foster's** 'Love Theme From St Elmo's Fire', which also improves nine places, from 48 to 39. Their success follows **Harold Faltermeyer's** number two hit 'Axel F', which earlier this year became the first instrumental to crack the top forty in three years.

Elsewhere, **Godley & Creme's** 'Cry' moves up to number sixteen, three places higher than its UK peak, and **ABC's** 'Be Not Near Me' (a number 26 hit here) leaps eight runs to number 28, to become the group's first top thirty hit since 'Poison Arrow' in 1983.

The album chart maintains its usual stability, with **Dire Straits'** 'Brothers In Arms' top for the sixth straight week, and the next five titles all holding their places. But there is a new entry into the top ten — the first in a month — namely **John Cougar Mellencamp's** 'Scarecrow', his third album in a row to reach the top ten.

● **Brothers Stephen and David Baker** write from Plymouth to enthuse about the new look mt, and particularly **Chartline's** expanded coverage of the American scene. 'We both find the British charts increasingly tedious, and are big fans of **Rick Springfield**. We are delighted to see your favourable views on his new single, 'State Of The Heart', but distressed to read, in another publication, that one of Rick's singles reached number 98 in the US charts. Can you tell us if this is true? If it is, have there been any smaller hits? It seems unlikely, since we have never seen a new entry lower than 96 in five years reading mt'.

Firstly, Springfield did have a number 98 hit — 'American Girls' — way back in 1974, but it's by no means the smallest hit of all-time. Indeed, since 1955, when **Billboard's** chart was extended to its current length, over a hundred records have entered the chart at number 100 — and failed to climb any higher.

83 records have spent a single week at number one hundred, twenty have stuck around for two weeks before vanishing and one, **Fire and Rain's** 'Hello Stranger' (1973), spent three weeks in anchor position before losing its precarious grip on the chart.

The first record to peak at number 100 was **Johnnie Ray's** 'Johnnie's Coming Home', which occupied that place on **Billboard's** first ever Hot One Hundred on 12 November 1955. The last was the **Lovers'** 'novely recording 'Discomani' in 1977. For some artists — **Andy Williams**, **Nat King Cole** and **Aretha Franklin** amongst them — number 100 hits have been embarrassing but short lived setbacks in successful chart careers. For others, it's their only appearance in the chart. In the latter category come such unknowns as the **Strangers**, **AB Skiny** and **21st Century**.

The hapless **Jimmy Beaumont** suffered the indignity of a number 100 hit in 1961 with his first single, 'Everybody's Crying' in 1961. Fourteen follow years later, he made the chart again, this time with 'Where Have They Gone'. It too peaked at number 100, and Jimmy hasn't charted since.

In addition to their poor showing in America, nearly all of the number 100 hits failed to make an impression in Britain. In fact, just three made the charts here — the **Spencer Davis Group's** 'Time Saller' (number 30, 1967), **Christie's** 'San Bernardino' (number 7, 1971) and **Helen Shapiro's** 'Walking Back To Happiness', which completed a bizarre double by being top in Britain, and bottom in America. The only other Briton to have a number 100 hit in America is **Ian Whitcomb**, whose 'This Sporting Life' charted in 1965.

CHART LOG SINGLES

LUKK featuring **FELICIA COLLINS: On The One (Inst) Important TAN 6; 12 — TANT 6.** The multi-talented Felicia Collins whose vocals dominate this disco smash, was born and raised in Albany, New York, and moved to the state capital a few years ago to pursue a career as a session singer and musician (she's a mean lead guitarist, apparently). Apart from Felicia, LUKK comprise Lenny Underwood and Ken Krother, who wrote and produced 'On The One', and named the band from their initials. Felicia was seen backing the Thompson Twins at the Philadelphia Live Aid concert, and is currently on their world tour.

AHA: Take On Me/Love Is Reason Warner Bros. W9006; 12 — W9006T. The second Norwegian act to have a hit this year, following Eurwimners Bobbystocks, Aha is a trio comprising vocalist Morten Harket (26) from Konigsberg, and guitarist Pal Waaktaar (25) and keyboard player Mag (23) both from Oslo. They had several hits in their homeland, including an earlier version of 'Take On Me', before moving to London and teaming up with Cliff Richard's sometime producer Alan Tarney to re-record the song, which is currently in the US Top ten. Their Scandinavian good looks go down a storm in America, where, presumably, Pal is indulging his passion for bagels with goat cheese.

WARREN MILLS: Sunshine/I've Got Faith In You Live JIVE 99; 12 — JIVET 99 includes two extra tracks Sunshine (Ext Version) and Sunshine (Dub Mix); 12 picture disc JIVES 99. 'Sunshine', Warren's first hit, is produced by Full Force and is, not surprisingly considering their pedigree, a high-tempo track. Warren made his recording debut nearly two years ago at the age of 13 and his upcoming album contains songs specially written by Billy Ocean, Wayne Braithwaite and Richard Jon Smith. One to watch.

WARREN MILLS FACTFILE
REAL NAME: Warren Milshead
DATE/PLACE OF BIRTH: 15 September 1970 in Lusaka, Zambia.
HEIGHT: 5ft 3in
WEIGHT: 7st.
INSTRUMENTS PLAYED: Piano, synthesizer.
HOME: Is in London with his manager, agent, friend and mentor Alan Edwards, who had his own top twenty hit a couple of years ago, and a couple of dogs, Benjamin and Shaka.
HOBBIES: Dancing, acting, swimming.
FAVOURITE ARTISTS: Michael Jackson, Lionel Richie, Alton Edwards.
FAVOURITE MADONNA RECORD: Into The Groove.

DESERT ISLAND DISCS: 'Show Me' — Glenn Jones, 'Sunshine' — Warren Mills, and 'Whiney Houston' (LP).
DESERT ISLAND COMPANION: Brooke Shields.
LEAST FAVOURITE THING ABOUT HIMSELF: "The way I talk; I don't mind my singing, but I HATE the way I talk!"

DEPECHE MODE: It's Called A Heart/Fly On The Wingscreen Mute TB9009; 12 — 12B09G. Their 14th consecutive hit should hold them in good stead when their 'Greatest Hits' album is released in a few weeks time, though it sees them in less adventurous mood than of late.

DIANA ROSS: Eaten Alive/(Inst) Capitol CL 372; 12 — 12CL 372 includes extra track Eaten Alive (Extended Remix). Diana's last single, 'Missing You' spent six months in the top 200, without breaking into the top 75. That's something this Gibb Brothers/Michael Jackson song has already managed to do, bringing Diana's tally of solo hits to 35. Including her records with the Supremes, Lisa For Africa and others, she has charted 62 times.



● THE STYLE Council: Paul and Mick ponder their 10th consecutive top thirty hit

THE STYLE COUNCIL: The Lodgers/You're The Best Thing Polydor TSC 10; 7 — twin-pack (TSC DP 10) also includes You're The Best Thing/Long Hot Summer. 12 — TSCX 10 features The Lodgers (Ext Mix)/Big Boss Groove (Live)/You're The Best Thing (Live)/Money-Go-Round Medley (Live). Re-recorded version of track from 'Our Favourite Shop' is the Council's 10th consecutive top thirty hit, and Paul Weller's 29th chart entry since 1977. 12 includes four excellent live performances, two not available on any other disc.

THE ALARM: Strength/Majority IRS IRM 104; 7 in poster bag IRMB 104; 12 — IRT 104
The Welsh band's sixth hit is their biggest for some time, and may help them to move beyond the mid-chart area they've been unable to break out of since their introductory hit '68 Guns'.

A L B U M S

DIANA ROSS: Eaten Alive (Capitol ROSS 2) Eaten Alive/Oh Teacher/Experience/Chain Reaction/More And More/I'm Watching You/Love On The Line/I Love Being In Love With You/Crime Of Passion/Don't Give Up On Each Other.
Not, in truth, the talented Ms Ross' finest album, though very polished and highly listenable. The Brothers Gibb have supplied her with only two gems; the ballad 'Experience', which could be Diana's 'Heartbreaker', and a Motown pastiche called 'Chain Reaction'. The former, in particular, is a song of genuine class and a surefire hit single.

This is Diana's 25th entry to the album chart in fifteen years as a soloist, and places her firmly amongst the top ten album artists of all-time. However, compilations aside, her recent albums have sold very poorly. Assuming this album does not improve on its debut position (Number 41) — and it dropped several places this week — it will be her fifth offering in a row to fall short of the top thirty. Last year's 'Sweet Away' reached number 40, 1983's 'Rox' stopped at 44, Silk Electric (1982) got to 33, and her Motown swansong 'Diana Ross' reached 43, also in '82.

GARY NUMAN: The 33, and (Numa Numa 1003) Call Out The Dogs/This Disease/Your Fascination/Miracles/The Pressure Skin/Creatures/Tricks/God Only Knows/11 Still Remember.
Goetz's even more productive than Ross — this is his 15th album chart entry since 1979 — but operates within stifling self-imposed parameters. His latest album is simply another collection of 10 self penned songs. Curiously, it seems certain to peak at number 29, as have two other albums he has released in the last year — 'The Plan 1978' and 'White Noise Live'.

STEVIE WONDER: In Square Circle (Motown ZL 72005) Part-Time Lover/I Love You Too Much/Whereabouts/Stranger On The Shore Of Love/New Year/You Sun/Spiritual Walkers/Land Of La La/Go Home/Overjoyed/I's Wrong (La La).
Stevie's 12th chart album has already provoked very extreme reactions, being hailed as the work of a genius, and as the work of a declining burnt out superstar. I prefer to think it's the former and recommend repeat listening, particularly to the upcoming single 'I's Wrong (Apartheid)'.

THOMPSON TWINS: Here's To Future Days (Zrista 207 164) Don't Mess With Dr Dream/Lay Your Hands On Me/Future Days/You Killed The Clown/Revolution/King For A Day/Love Is The Law/Empress's Clothes/Tokyo/Breakaway/Shoot Out/Alice/Heavens Above/The Kiss/Desert Dancers.
The last five tracks are on a free 12-inch single, which boosts the album's playing time to well over an hour, but quantity does not necessarily equal quality, and this album falls far short of 'Into The Gap'.

MARTI WEBB: Encore (Starblend BLEND 1) Fantasy/If You Love Me Now/Life On Mars/All Had To Be You/Wind Beneath My Wings/Ben/Love Of My Life/My Foolish Heart/Part Time Love/When Love Was [All We Had]/All By Myself.
BOBBY WOMACK: So Many Rivers (MCA MCF 3282) I Wish He Didn't Trust Me So Much/So Baby, Don't Leave Home Without It/So Many Rivers/Go To Be With You Tonight/Whatever Happened To Those Times?/Let Me Kiss It Where It Hurts/Only Survivor/That's Where It's At/Check It Out.

Bobby received long overdue recognition in 1984, when his sensational album, 'Poet 2', became his first UK chart record, reaching number 31. Preceded by the single 'I Wish He Didn't Trust Me So Much', 'So Many Rivers' made an even better showing last week, debuting at number 29.

THE ICICLE WORKS: The Small Price Of A Bicycle (Beggars Banquet BEGA 61) Hollow Heart/Parabombard/Seven Hours/Rapids/Windfall/Assumed Sundown/Saint's Sojourn/All The Daughters/Book Of Reason/Conscience Of Kings.
An unusual album title from an unusual band, whose debut LP, released last year, was an unexpected delight. The Liverpool trio rely strongly on vociferous songwriter Ian McNabb, who wrote all ten songs here, two of them with fellow Icicle Chris Layhe. Their sound is heavily influenced by the Doors, the Byrds and Jimi Hendrix, but is sufficiently distinctive and polished to win acclaim in its own right.

Week ending October 5, 1985

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 1 MONEY FOR NOTHING, Dire Straits, Warner Brothers
- 2 2 CHERISH, Kool And The Gang, D-Lite
- 3 5 OH SHEILA, Ready For The World, MCA
- 4 7 TAKE ON ME, A-Ha, Warner Brothers
- 5 6 DRESS YOU UP, Madonna, Sire
- 6 9 SAVING ALL MY LOVE FOR YOU, Whitney Houston, Arista
- 7 3 FREEDOM, Wham!, Columbia/CBS
- 8 10 LONELY OL' NIGHT, John Cougar Mellencamp, Riva
- 9 11 DANCING IN THE STREET, Bowie/Jagger, EMI America
- 10 15 PART TIME LOVER, Scobie Wonder, Motown
- 11 4 DON'T LOSE MY NUMBER, Phil Collins, Atlantic
- 12 16 FORTRESS AROUND YOUR HEART, Sting, A&M
- 13 22 MIAMI VICE THEME, Jan Hammer, MCA
- 14 20 I'M GOING DOWN, Bruce Springsteen, Columbia/CBS
- 15 8 ST. ELMO'S FIRE (MAN IN MOTION), John Parr, Atlantic
- 16 18 CRY, Goody And Greene, Polydor
- 17 14 DARE ME, Polizer Sisters, Planet
- 18 19 CAT-Y, John Caffery And The Beaver Brown Band, Scotti Brothers
- 19 24 LOVIN' EVERY MINUTE OF IT, Loverboy, Columbia/CBS
- 20 28 HEAD COVER HEELS, Tears For Fears, Mercury
- 21 13 POP LIFE, Prince And The New Power Generation, Warner Brothers
- 22 12 WE DON'T NEED ANOTHER HERO, Tina Turner, Capitol
- 23 30 FOUR IN THE MORNING (I CAN'T TAKE ANYMORE), Night Ranger, Columbia/MCA
- 24 29 A NITE AT THE APOLLO, Daryl Hall And John Oates, RCA
- 25 25 EVERY STEP OF THE WAY, John Waite, EMI America
- 26 17 POWER OF LOVE, Huey Lewis And The News, Chrysalis
- 27 31 I'M GONNA TEAR YOUR PLAYHOUSE DOWN, Paul Young, Columbia/CBS
- 28 36 BE NEAR ME, ABC, Mercury
- 29 34 SUNSET GULL, Don Henley, Geffen
- 30 37 ONE NIGHT LOVE AFFAIR, Bryan Adams, A&M
- 31 40 WE BUILT THIS CITY, Starship, Grunt
- 32 39 YOU BELONG TO THE CITY, Glenn Frey, MCA
- 33 38 AND WE DANCED, The Hooks, Columbia/CBS
- 34 44 LAY YOUR HANDS ON ME, Thompson Twins, Arista
- 35 21 INVINCIBLE, Pat Benatar, MCA
- 36 43 YOU ARE MY LADY, Freddie Jackson, Capitol
- 37 42 COMMUNICATION, The Power Station, Capitol
- 38 46 NEVER, Heart, Capitol
- 39 48 LOVE THEME FROM ST. ELMO'S FIRE, David Foster, Atlantic
- 40 47 BOY IN THE BOX, Corey Hart, EMI America
- 41 51 WHO'S ZOOIN' WHO, Aretha Franklin, Arista
- 42 32 I GOT YOU BABE, UB40 with Christie Hynde, A&M
- 43 23 FREEWAY OF LOVE, Aretha Franklin, Arista
- 44 54 SO IN LOVE, OH, A&M/Virgin
- 45 — SEPARATE LIVES, Phil Collins And Marilyn Martin, Atlantic
- 46 27 YOU'RE ONLY HUMAN, Billy Joel, Columbia/CBS

- 47 49 YOU WEAR IT WELL, El DeBarge with DeBarge, Gordy
- 48 26 SMOKIN' IN THE BOYS ROOM, Moleky Crûc, Elektra
- 49 52 TONIGHT IT'S YOU, Cheap Trick, Epic
- 50 66 BROKEN WINGS, M. Hatter, RCA
- 51 56 WEIRD SCIENCE, Chicago, MCA
- 52 — ONE OF THE LIVING, Tina Turner, Capitol
- 53 35 SUMMER OF '69, Bryan Adams, A&M
- 54 59 BOHN IN THE EAST LA, Church And Chong, MCA
- 55 57 ALL OF ME FOR ALL OF YOU, 9.9, RCA
- 56 61 I MISS YOU, Kymox, MCA/Constellation
- 57 33 THERE MUST BE AN ANGEL, Eurythmics, RCA
- 58 63 STAND BY ME, Maurice White, Columbia/CBS
- 59 64 PERFECT WAY, Scritti Politti, Warner Brothers
- 60 45 SHOUT, Tears For Fears, Mercury

B U L L E T S

- 62 68 AFTER THE FIRE, Roger Daltry, Atlantic
 - 63 — SOUL KISS, Olivia Newton-John, MCA
 - 64 81 LIKE TO GET TO KNOW YOU WELL, Howard Jones, Elektra
 - 65 — THE NIGHT IS STILL YOUNG, Billy Joel, MCA
 - 66 70 ALL FALL DOWN, Five Star, RCA
 - 67 75 SCREAMS OF PASSION, The Family, Paisley Park
 - 68 76 OBJECT OF MY DESIRE, Scorpions, Elektra
 - 69 72 RUNNING UP THAT HILL, Kate Bush, EMI America
 - 70 — GIRLS ARE MORE FUN, Ray Parker Jr., Arista
 - 71 — HARD TIMES FOR LOVERS, Jennifer Holliday, Geffen
 - 72 79 LOVER COME BACK TO ME, Dead Or Alive, Epic
 - 73 82 I'LL BE GOOD, René And Angela, Mercury
 - 74 81 HURTS TO BE IN LOVE, Gina Vanelei, CBS Associated
 - 75 82 — PARTY ALL THE TIME, Eddie Murphy, Columbia
 - 76 90 BLUE KISS, Jane Wiedlin, IRS
 - 77 85 EYE TO EYE, Go West, Chrysalis
 - 78 89 — KAYLEIGH, Marillion, Capitol
 - 79 — REMO'S THEME (WHAT IF), Tommy Shaw, A&M
- Compiled by Billboard

U S A L B U M S

- 1 1 BROTHERS IN ARMS, Dire Straits, Warner Brothers
- 2 2 THE DREAM OF THE BLUE TURTLES, Sting, A&M
- 3 4 SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
- 4 4 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 5 5 WHITNEY HOUSTON, Whitney Houston, Arista
- 6 6 GREATEST HITS VOL I AND II, Billy Joel, Columbia/CBS
- 7 8 RECKLESS, Bryan Adams, A&M
- 8 7 NO JACKET REQUIRED, Phil Collins, Atlantic
- 9 12 SCARECROW, John Cougar Mellencamp, Riva
- 10 9 HEART, Heart, Capitol
- 11 11 MAKE IT BIG, Wham!, Columbia/CBS
- 12 13 BACK TO THE FUTURE, Soundtrack, MCA
- 13 10 THEATRE OF PAIN, Mosey Crûc, Elektra
- 14 17 EMERGENCY, Kool And The Gang, De-Lite
- 15 15 AROUND THE WORLD IN A DAY, Prince And The New Power Generation, Paisley Park
- 16 17 7 WISHES, Night Ranger, Camel/MCA
- 17 14 WORLD WIDE LIVE, Scorpions, Mercury
- 18 18 WHO'S ZOOIN' WHO, Aretha Franklin, Arista
- 19 21 LIKE A VIRGIN, Madonna, Sire
- 20 22 BOY IN THE BOX, Corey Hart, EMI America
- 21 28 LOVIN' EVERY MINUTE OF IT, Loverboy, Columbia/CBS
- 22 23 SECRET OF ASSOCIATION, Paul Young, Columbia/CBS
- 23 25 ROCK ME TONIGHT, Freddie Jackson, Capitol
- 24 19 BE YOURSELF TONIGHT, Eurythmics, RCA

she's not a sleaze

AND

there ain't nothin'
(like your lovin')

OUT NOW ON 12 INCH



with
**LILLO
THOMAS**
and
**FREDDIE
JACKSON**

PAUL LINDER

25	20	INVASION OF YOUR PRIVACY, Ratt, Atlantic
26	30	HUNTING HIGH AND LOW, A-Ha, Warner Brothers
27	32	READY FOR THE WORLD, Ready For The World, MCA
28	27	LITTLE CREATURES, Talking Heads, Sire
29	29	SACRED HEART, Dio, Warner Brothers
30	26	CONTACT, Pointer Sisters, RCA
31	34	ST ELMO'S FIRE, Soundtrack, Atlantic
32	31	THE POWER STATION, The Power Station, Capitol
33	33	SUDDENLY, Billy Ocean, Jive/Atlantic
34	23	THE HISTORY MIX VOLUME 1, Godley And Creme/CBS
35	34	FABLES OF THE RECONSTRUCTION, REM, IRS
36	50	LIVE AT THE APOLLO WITH EDDIE KENDRICK AND DAVID RUFFIN, Hill And Watts, MCA
37	38	THE NEYVOUS NIGHT, The Hostess, Columbia/CBS
38	44	MASK OF SMILES, John Water, EMI America
39	47	STANDING ON THE EDGE, Cheap Trick, Epic
40	45	LITTLE BAGGARDIMH, U40, A&M
41	43	DREAM INTO ACTION, Howard Jones, Elektra
42	40	PRIVATE DANCER, Tina Turner, Capitol
43	37	RHYTHM OF THE NIGHT, DeBarge, Gordy
44	36	SHOGG, The Models, Capitol
45	46	NO LOOKING BACK, Michael McDonald, Warner Brothers
46	42	FLY ON THE WALL, AC/DC, Capitol
47	53	TOUGH ALL OVER, John Caffery And The Beaver Brown Band, Scotti Brothers
48	39	HAD HAZEY EYED THUNDERDOME, Soustraction, Capitol
49	41	UNGUARDED, Amy Grant, A&M
50	48	JESSIE JOHNSON'S REVUE, Jessie Johnson's Revue, A&M

Compiled by Billboard

D I S C O

1	1	SINGLE LIFE, Cameo, Club 12in
2	2	TRAPPED/DUB, Colonel Abrams, MCA 12in
3	3	I'LL BE GOOD, Renee & Angela, Club 12in
4	4	ONE LOVE (REMIX), Robert Scott, A&M 12in
5	5	ROMEO WHERE'S JULIET, Collage, MCA 12in
6	6	(I'LL BE A) FREAK FOR YOU, Royale Dubs, Streetwave 12in
7	7	SET IT OFF, Hanson Four's, US Jazzy Beat Prod 12in
8	12	LOVE TAKE OVER/LET ME BE THE ONE (INSTRUMENTAL), Five Star, Tone 12in
9	5	TAKES A LITTLE TIME, Total Contrast, London 12in
10	11	NEVER CRY AGAIN (REMIX), Kleer, US Atlantic 12in
11	9	WHAT ARE WE GONNA DO ABOUT IT?, Mercy Mercy, Ensign 12in
12	15	SEXUAL THERAPY/ONLY HAVE EYES FOR YOU, Billy Paul, Total Experience 12in
13	22	FALL DOWN (SPIRIT OF LOVE), Tramine, A&M 12in
14	17	EROTIC, Sappho, Elektra 12in
15	24	ON THE ONE, Luks featuring Felicia Collins, Important Records 12in
16	18	PART-TIME LOVER (REMIX), Savie Wonder, Moonzone 12in
17	10	SAY I'M YOUR NO. 1, Princess, Supreme Records 12in
18	45	THE HEAVEN I NEED, The Three Degrees, Supreme Records 12in
19	14	AIN'T NO THIN' LIKE IT (M&M REMIX), Michael Lovemitch, Motown 12in
20	26	HIGH FASHION/THE SCREAMS OF PASSION/MUTINY/SUSANNAH'S PALMASH/YES, The Family, Warner Bros/Paisley Park LP
21	29	CHIEF INSPECTOR, Wally Badarou, Island P.P.4Hts + B way 12in remixes promo
22	28	YOU BLEW IT, The World Famous Mad Lads, Champion 12in
23	46	I'LL BE GOOD (MARK BERRY REMIX), Renee & Angela, Club 12in
24	16	TWILIGHT, Maze featuring Frankie Beverly, Capitol 12in
25	13	I WONDER IF I TAKE YOU HOME, Lisa Lisa and Cult Jam with Full Force, CBS 12in
26	37	HOT PUNTSUIT, Skopworts & Turner, 4th + B way 12in
27	23	THIS IS FOR YOU (REMIX), The System, US Mirage 12in
28	19	STAND UP SO FINE, Howard Johnson, A&M 12in
29	21	ALIVE PAIN/INSTRUMENTAL P.P. Anok, 10 Records 12in
30	—	SLIP 'N' SLIDE, Roy Ayers, CBS 12in
31	25	YOU'RE THE ONE FOR ME (PAUL HARDCASTLE REMIX), "D" Train, Prelude 12in
32	20	STATUS-QUO, Donald Banks, US Capitol Sky Records 12in
33	26	THE DANCE ELECTRIC, André Cymone, CBS 12in
34	27	GO HOME/STRANGER ON THE SHORE OF LOVE/SPIRITUAL WALKERS/LOVE YOU TOO MUCH/NEVER IN THE SUN/IT'S WRONG (APARTHEID), Scieva Wonder, Motown LP

35	49	I'LL BE YOUR FRIEND, Precious Wilson, Jive 12in
36	58	AIN'T THAT THE TRUTH, Frankie Kelly, US TWR 12in
37	32	I WISH HE DIDN'T TELL ME SO MUCH, Bobby Womack, MCA 12in
38	34	GIVE AND TAKE, Brass Construction, US Capitol 12in
39	41	LET ME HOLD YOU, Sonique, Coastmont 12in
40	35	ZIG ZAG/COME (REMIXES), Brass Construction, Capitol 12in
41	43	SHE'S A GO-GETTER, Fabek, Atlantic 12in
42	47	STILL SMOKIN', Trouble Funk, 4th + B way/TED 12in
43	33	ALIVE BIZARRE, Sheila E, Warner Bros/Paisley Park LP
44	61	HARD TIMES FOR LOVERS, Jennifer Hollies, Geffen Records 12in
45	43	ON A CROWDED STREET, Barbara Pennington, Record Shack 12in
46	54	SO IN LOVE, Nicci, Debut 12in
47	—	YOU WEAR IT WELL (M&M REMIX), El DeBarge with DeBarge, Gordy 12in
48	—	TRAP (REMIX), Colonel Abrams, MCA 12in
49	62	WAS DO A DOUGHNUT/SIDEWALK TALK, Jell'Beane, EMI America LP
50	51	(KRUSH GROOVE) CAN'T STOP THE STREET, Chaka Khan, US Warner Bros 12in
51	76	STOP PLAYING ON ME, Vicki Love, US 4th + B way 12in promo
52	66	THIS IS NOT A SLEAZETH HERE AIN'T NO THIN' (LIKE YOU LOVIN'), Paul Laurence, US Capitol 12in
53	57	GET UP OFFA THAT THING (GODFATHER II), Screamin' Tony Baxter, 4th + B way 12in
54	55	GETTING CLOSER, Haywood, CBS 12in
55	63	THE SHOW, Doug E. Fresh and The Get Fresh Crew, US Realty Records 12in
56	31	HEAVEN KNOWS (REMIX), Jaki Graham, EMI 12in
57	65	LOVE SO FINE, Satara, Elite 12in
58	—	JAZZ RAP/INSTRUMENTAL, Cargo, Cargoquad Productions 12in
59	40	CAN I TAKE YOU HOME TONIGHT, John Ingram, Minor Records 12in
60	—	WE ARE THE TEAM/ROCK CREEK PARK, The Team, EMI 12in
61	—	ALL I WANT IS MY BABY, Roberta Collins, US Sutra 12in
62	44	BASS AND TROUBLE/MAKE 'EM MOVE, Sly & Robbie, Island LP
63	39	MAIN ATTRACTION (REMIX) MINUTES AWAY, Brooklyn Bronx & Queens, Cooltempo 12in
64	—	HIT AND RUN, (MEDIA MIX), Total Contrast, London 12in
65	36	INTO THE GROOVE, Madonna, Sire 12in
66	94	STARTIN' ALL OVER AGAIN, Brass Construction, Capitol LP
67	42	CLOSE TO PERFECTION (REMIX), Micoel Brown, Record Shack 12in
68	64	SPECIALIZE IN LOVE, Sharon Brown, Virgin 12in
69	81	OFF THE WALL, Paul Scott, US Ace Base 12in
70	30	(O)Y! I KNOW IT/LAUGHING AND SMILING, Odyssey, Mirror Records 12in
71	62	SO SMOOTH, Krystal Davis, US Urban Records 12in
72	100	SUNSHINE, Warren Mills, Jive 12in
73	60	BARELY BREAKING EVEN (85 CLUB MIX), Universal Robot Band, Streetwave 12in
74	—	RAISE THE CURTAIN/OUT OF THE DARKEST NIGHT, Barbara Pennington, Record Shack LP
75	re	GYPSY WOMAN, Bobby Womack, MCA LP
76	re	KNEES/OLDER GIRL, Howard Johnson, A&M LP
77	71	NIGHT LIGHTS, Tony Lee, US Critique 12in
78	98	SAY YOU LOVE ME/YOU'RE THE ONE/JUST A MATTER OF TIME, Jennifer Hollies, Geffen Records LP
79	38	BODY AND SOUL (REMIX), The T's, Virgin/Hot Mex 12in
80	50	L.O.S. (LOVE ON SIGHT), Color, 4th + B way 12in
81	85	GENTLE GAMES/SOMEBODY WON'T SLEEP TONIGHT/THAT BODY, Frederick, US Hear LP
82	84	BODY ROCK (JELL'BEAN MIX), Maria Vidal, EMI America 12in
83	74	WHO DO YOU LOVE, Bernard Wright, US Manhattan 12in
84	96	HOLD ON, Claudia, Bluebird 10 12in
85	83	LAYING IN HIS ARMS, Ralph MacDonald featuring Yoc Lee, US Polydor 12in
86	59	SET IT OFF, Masquerade, Streetwave 12in
87	95	JUST ANOTHER LONELY NIGHT, The O'Jays, Philadelphia International 12in
88	75	AMERICA! MEETS DAVE DIX, Kurtis Blow, US Mercury 12in
89	re	STANDING RIGHT HERE, Melba Moore/HOLD BACK THE NIGHT, The Tramps, Budbad 12in promo
90	re	STAND UP (REMIX), Howard Johnson, US A&M 12in
91	72	LET ME HOLD YOU, Jamaica Boys, Cooltempo 12in
92	48	GET LOOSE, Aileen (featuring Leroy Burgess), US NIA 12in
93	—	BABY IT'S YOU, Curtis Mayfield/US CON, Records 12in
94	88	KISS I'M YOUR SUGAR/ I CHOOSE YOU, Superfunk, Warner Bros LP
95	—	CALL ME (WHEN YOU NEED MY LOVE), James Jam, TPL 12in
96	—	IF YOU'RE GONNA FALL IN LOVE/ALL I GIVE TO YOU, Phil Fearon & Geology, Ensign LP
97	97	LOVE IS IN SEASON (CANDLELIGHT MIX), Peter Royer, Club 12in
98	—	SOMETHING ABOUT YOU (SISIA MIX), Level 42, Polydor 12in
99	67	LOVE IS IN SEASON/INSTRUMENTAL DUB, Peter Royer, Club 12in
100	—	SMOOTH YEH YEH, Mast Bianco, WEA 12in

Compiled by James Hamilton/Alan Jones

PRECIOUS WILSON

HER NEW SINGLE

I'VE BEEN YOUR FRIEND



PRECIOUS WILSON'S NEW SINGLE "I'VE BEEN YOUR FRIEND" IS AVAILABLE NOW ON JIVE RECORDS. LISTEN TO THE SINGLE AND YOU'LL KNOW WHY SHE'S THE NEW STAR OF THE YEAR.

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Week ending October 5, 1985

H I N N R G
R E G G A E
INDIE SINGLES
INDIE ALBUMS

H I N N R G

- 1 1 REFLECTIONS-RUNNING WILD IN THE NIGHT, Evelyn Thomas, Record Shack 12in white label
 - 2 2 VANITY, Carol Jani, Record Shack 12in
 - 3 3 THE MEN IN MY LIFE, Minnie Mae, Passion 12in
 - 4 4 THEY SAY IT'S GONNA RAIN, Hazel Dean, Parlophone 12in
 - 5 7 VERTIGO, Barbara Pennington, Record Shack LP
 - 6 12 WHISPER TO A SCREAM, Bobby Chubb/Johnny Barry, US MoNoVision 12in
 - 7 4 CLOSE TO PERFECTION (REMIX), Piquet Brown, Record Shack 12in
 - 8 8 WIND BENEATH MY WINGS, Menage, US Profile 12in
 - 9 14 FUTURE BRAIN, Den Herrow, Italian Baby 12in
 - 10 17 EATEN ALIVE (REMIX), Diana Ross, Capitol 12in
 - 11 23 BIT BY BIT, Stephanie Mills, MCA Records 12in
 - 12 24 DON'T LEAVE ME THIS WAY (SYLVESTER MIX), Janie Tracy, US Megatone 12in
 - 13 5 BLACK KISSES (NEVER MADE YOU BLUE), Curte & The Boom Box, RCA 12in
 - 14 10 STREET FIGHTER, Frankie Valli & The Four Seasons, US Curb 12in
 - 15 16 LIKE YOU, Phyllis Nelson, Carpent 12in
 - 16 13 NO FRILLS LOVE, Jennifer Holliday, Geffen Records LP
 - 17 11 BODY ROCK (MEGAMIX), Diana Vaid, Dutch Chart 12in bootleg
 - 18 15 STANDING, Nick Casavola & Laetitia Holloway, US Rocky 12in
 - 19 9 KNOCK ON WOOD (REMIX), Ami Stewart, Sedition 12in
 - 20 18 HEAVEN MUST BE MISSING AN ANGEL (1985 BEN LIEBRAND REMIX), Tawana, Dutch Capitol 12in
 - 21 30 I CAN LOSE MY HEART TONIGHT, C.C. Catch, German House 12in
 - 22 22 I HEAR TALK (REMIX), Bucks Fizz, US Discosne LP
 - 23 MY HEART GOES BANG, (GET ME TO THE DOCTOR), David Or Alive, Epic 12in
 - 24 19 HAVENT STOPPED DANCIN' YET, Facce, MKO 12in
 - 25 re FANTASY, Liza Ross, German ZFX 12in
 - 26 28 ANOTHER BOY IN TOWN, The Girls, US Popular 12in
 - 27 27 IF LOOKS GOOD KILL ME, (REMIX), Pamela Souleyri, US Pirage 12in
 - 28 SATELLITES, Ellie Warren, MKO 12in
 - 29 YOU MAKE MY HEART GO BOOM, Mother Cube And The Boom Tu', Sonic Solution 12in
 - 30 29 LOVE BITES BACK, June Spring, MKO 12in
- Compiled by James Hamilton/Alan Jones

R E G G A E

- 1 1 BUBBLING, Aswad, Simba
 - 2 2 I DO AN ANCIENT LOVER, Esham/Sister Madge, Tree Root
 - 3 5 DO YOU BELIEVE, Home T4, Taxi
 - 4 3 WILDFIRE, Dennis Brown, Yvonne Special
 - 4 4 ICKIE ALL OVERLIFE STORY, Wayne Smith/Tonno Briv, Greensleeves
 - 6 6 GOLDEN HEN, Tenor Saw, Jammy
 - 7 7 HERE I COME, Dennis Brown, Taxi
 - 8 8 GROOVY LITTLE THING, Beris Hammond, Harmony House
 - 9 23 RAGGAHUFFIN, Dennis Brown & Freddie McGregor, Greensleeves
 - 10 12 I DON'T WANNA BE LONELY, Johnny Obourne, HawkEye
 - 11 18 RING THE ALARM, Tenor Saw, Techniques
 - 12 9 HUG IN A MINTY, Nitty Gritty, Greensleeves
 - 13 15 RUN COME, Sugar Minott, HawkEye
 - 14 10 PURE WORRIES, Diver Dan, Tabbyz
 - 15 11 CHICKEN FLAP, Horseman/Ricky Ranking, Magic Shoot
 - 16 24 CARROT AND ONION, Pad Annora, CSA
 - 17 13 DANCING MOOD, Maxi Priest, 10
 - 18 14 INFERIORITY COMPLEX, Frankie Paul, Blue Mountain
 - 19 19 GIVE ME YOUR LOVE/REAL THING, Barrington Levy, Time
 - 20 21 I LOVE YOU, Sister Audrey, Ariva
 - 21 VIBES AND TRIBULATIONS, Wayne Marshall, J&H Life
 - 22 BECAUSE I'M A WOMAN, Carlenda Davis, Orbisone
 - 23 I'LL BE ON MY WAY/TEENAGE YARD, Gregory Isaacs, Blue Mountain
 - 24 DREAMING OF A LITTLE ISLAND, Judy Boucher, Orbisone
 - 25 MASH UP THE TELLY, Pato Banton, UK Bubbler/Greensleeves
 - 26 22 SENSICRISIS, Nervous Joseph, Fashion
 - 27 17 CALL THE POLICE, In Kamooz, Mango
 - 28 27 GATEMAN, Horace Andy, Fashion
 - 29 20 FIT YOU HAFFETT, Black Uhuru, Taxi
 - 30 29 CAUGHT YOU IN A LIE, Sandra Reid, Sir George
- Compiled by Spotlight Research

INDIE SINGLES

- 1 IT'S CALLED A HEART, Depeche Mode, Mute
 - 2 DAY AND NIGHT, Balsam And The Angels, Chapter 22
 - 3 2 DIRTY OLD TOWN, The Pogues, Siff
 - 4 1 SHE SELLS SANCTUARY, The Cult, Beggars Banquet
 - 5 3 I'M DOING TIME IN A MAXIMUM SECURITY TWILIGHT HOME, Alien Sex Fand, Anagram/Cherry Red
 - 6 4 PRIMITIVE PAINTERS, Felt, Cherry Red
 - 7 16 WHO NEEDS LOVE LIKE THAT, Erasure, Mute
 - 8 6 ALL DAY LONG, the Shop Assistants, Subway Organization
 - 9 RAIN, the Cult, Beggars Banquet
 - 10 5 ROAD TO ROCK AND ROLL, King Kurt, Siff
 - 11 9 MAKES NO SENSE AT ALL, Husker Du, SST
 - 12 7 WELL WELL WELL, the Woodentops, Rough Trade
 - 13 11 BUBBLING, Aswad, Simba
 - 14 8 BLUE MONDAY, New Order, Factory
 - 15 13 RUMMASTERS, the Men They Couldn't Hang, Imp/Demon
 - 16 10 DON'T SLIP UP, Meat Whiplash, Creation
 - 17 SPINNING ROUND, Red Lorry Yellow Lorry, Red Rhino
 - 18 12 THE PERFECT KISS, New Order, Factory
 - 19 20 RESURRECTION JOE, the Cult, Beggars Banquet
 - 20 14 PEARLY DEWDROPS 'DROPS, Cocteau Twins, 4AD
 - 21 15 VILLAGE FIRE, James, Factory
 - 22 18 UPSIDE DOWN, the Jesus And Mary Chain, Creation
 - 23 THE PEOPLE'S LIMOUSINE, the Coward Brothers, Imp/Demon
 - 24 SEVEN HORSES, Little Waves, Beggars Banquet
 - 25 21 DON'T BREAK DOWN, the Frong-Rars, Big Sea
 - 26 23 THE GREEN FIELDS OF FRANCE, the Men They Couldn't Hang, Imp/Demon
 - 27 24 SPIRIT WALKER, the Cult, Situation Two
 - 28 19 MRS QUILL, Yeah Yeah Noh, Inape
 - 29 22 SINGING RULE BRITANNIA (WHILE THE WALLS COLLIN), the Chameleons, Statik
 - 30 27 ALL FALL DOWN, Primal Scene, Creation
- Compiled by Spotlight Research

INDIE ALBUMS

- 1 1 RUM, SODOMY AND THE LASH, the Pogues, Siff
 - 2 2 DREAMTIME, the Cult, Beggars Banquet
 - 3 1 RED ROSES FOR ME, the Pogues, Siff
 - 4 4 COLOURBOX, Colourbox, 4AD
 - 5 6 NIGHT OF A THOUSAND CANDLES, the Men They Couldn't Hang, Imp/Demon
 - 6 5 LOW LIFE, New Order, Factory
 - 7 7 HEAD DOWN TO VINYL... AT LAST!, the Guana Batz, ID Records
 - 8 THE SMALL PRICE OF A BICYCLE, the Kickle Works, Beggars Banquet
 - 9 12 YENGEANCE, New Model Army, Abstract
 - 10 13 HATFUL OF HOLLOW, the Smiths, Rough Trade
 - 11 19 ARISE, Amebix, Alternative Tentacles
 - 12 25 THERE ARE EIGHT MILLION STORIES... June Brides, the Pink Label
 - 13 11 BAD INFLUENCE, the Robert Cray Band, Demon
 - 14 14 THE MINI ALBUM, the Sex Pistols, Chaos
 - 15 10 WILD CHILD, the Uncatchables, Siff
 - 16 9 LIVE, the Original Pitch, Receiver
 - 17 8 SHELL OF FEMALE, the Cramps, Big Beat, Anagram/Cherry Red
 - 18 15 LIQUID HEAD IN TOKYO, Alien Sex Fand, Anagram/Cherry Red
 - 19 SCRIPT OF THE BRIDGE, the Chameleons, Statik
 - 20 16 NEW DAY RISING, Husker Du, SST
 - 21 24 MEAT IS BURDER, the Smiths, Rough Trade
 - 22 17 OFF THE MONTE, the Cramps, Illegal
 - 23 18 WHAT DOES ANYTHING MEAN! BASICALLY, the Chameleons,
 - 24 26 HEAD OVER HEELS, Cocteau Twins, 4AD
 - 25 JUST SOUTH OF HEAVEN, Crime And The City Solution, Mute
 - 26 28 THE METEORS LIVE, the Meteors, Dojo
 - 27 21 TREASURE, Cocteau Twins, 4AD
 - 28 29 WHAT'S INSIDE, the Vibes, Chainaw
 - 29 SOME GREAT REWARD, Depeche Mode, Mute
 - 30 23 FORWARD INTO BATTLE, English Dogs, Rot
- Compiled by Spotlight Research

INDIE ALBUMS 25



● Tired of blenching at the sight of George Michael's navel? Utterly bored by discussions about Nik Kershaw's stature? Then what you need is a healthy dose of next week's renegade rm, in which **PETE BURNS** of **DEAD OR ALIVE** is definitively profiled and we doff our cap to **THE SMITHS**, **BLOW MONKEYS**, **SIOUXSIE AND THE BANSHEES**, **CLINT EASTWOOD** and lay on your FIVE pages of charts, rm: where clean underwear leads to clever coverage

THE WORLD'S MOST UPFRONT LIVE GUIDE

WEDNESDAY 2

BIRMINGHAM Odson (021-643 610) David Cassidy
BLACKPOOL Opera House (27786) Bucks Fizz
BRISTOL Colton Hall (291758) Spear Of Destiny
BRISTOL Polytechnic (660222) Actia The Stockbroker/
 Seething Wells
CHESTERFIELD Aquarius (70188) Gloria Gaynor
HIDDERSFIELD Polytechnic (38156) Latin Quarter
LEEDS Adam And Eve (456724) Peter And The Test Tube
 Babies
LEEDS University (49071) Third World/Barrington Levy
LEEDS Warehouse (430432) Balaam And The Angel/Black
 September
LONDON Camden Dingwalls (01-267 4967) The Promise/
 Famous Scientists
LONDON Charlotte Street Sol-Y-Sombra (01-580 7719) No
 Pearls...No Passion
LONDON Hammersmith Odson (01-748 4001) Gary Numan
LONDON Old Burlington Street Legends Fear Of Flying
MANCHESTER Band On The Wall (061-832 6625) Wilko
 Johnson/Cosmic
NEWCASTLE City Hall (320007) Van Morrison
OXFORD Apollo (44544) Gary Moore
READING University (860222) Buddy Cursetti And The
 Grasshoppers/Rent Party
SHEFFIELD George The Fourth Inn (344922) The Membranes
SHEFFIELD Polytechnic (762621) Deep Sea Divers/Jinx
SHEFFIELD University (24076) Fine/Tom McEwan/Wire
 Las Wireless

THURSDAY 3

BATH Meis Club (333423) The Headquaters
BIRMINGHAM Odson (021-643 610) David Cassidy
BLACKPOOL Opera House (27786) Bucks Fizz
HASTINGS Crypt (446705) Joe Public
HASTINGS White Rock Pavilion (43434) Gloria Gaynor
KENDAL Brewery Arts Centre (45133) Lee Truitt/Hot And
 Horrid And The Stench/Trench/The Paps
LEICESTER De Montfort Hall (44444) Spear Of Destiny
LIVERPOOL Krackers Klub Night (051-708 8815) Balaam
 And The Angel/The Shattered Dolls
LONDON Covent Garden Rock Garden (01-240 3961) Tools
 You Can Trust
LONDON Morning Crescent Camden Palace (01-387 0428)
 Circle Of Relief
LONDON Soho Marquee (01-437 6603) Farner/Vagabond
LONDON Soho Wag (01-437 5534) Buddy Cursetti And The
 Grasshoppers
MANCHESTER Apollo (061-273 3775) Julie Tuzek
MANCHESTER University (061-273 5111) The Men They
 Could Not Hang/Onyway/Frank Sidebottom/The
 Promise/The Storms/Deep Sea Divers
NEWCASTLE City Hall (320007) Venom
NEWCASTLE Riverside (614386) The Fall
NEWPORT Stone Hill Labour Club/Bethulle Surfers/Hex/
 Rachel Raveous Offspring
NORWICH University Of East Anglia (52068) Terry And
 Gerry
PORTSMOUTH Guildhall (824355) The Pogues
SALISBURY Bedwin Street Arts Centre (233711) Dumpty's
 Rats Nuts
SUNDERLAND Bunker (650026) Peter And The Test Tube
 Babies
SWANSEA University (650046) Rent Party

FRIDAY 4

ABERDEEN The Victoria (592255) The Long Ryders
BATH Meis Club (333423) Jimmy Jimmy
BIRMINGHAM Triangle Arts Centre (021-359 3979) Terry
 And Gerry
BLACKPOOL Opera House (27786) Bucks Fizz/The
 Dream
BRIGHTON Pavilion Theatre (682127) Rubella Ballet/The
 Dream

CAMBERLEY Lakeside Club (83644) Gloria Gaynor
DARLINGTON Arts Centre (48327) Mr Morality/Dig Vix
 Drill/Pulp
DERBY Icehouse (41154) Haze
DUBLIN Stadium (753371) Everything But The Girl
DUDLEY (B) (53597) The Enel
GLASGOW College Of Technology (041-332 6681) Boothill
 Footappers/Kissing The Pink/Rubber Yahoo
GLASGOW Queen Margaret (041-334 1565) The Long
 Ryders
HASTINGS Crypt (446705) The Knives
IPSWICH Gaumont (53641) The Pogues
LONDON Borough Road South Bank Polytechnic The Kicke
 Wok/Gene Trp
LONDON Camden Dingwalls (01-267 4967) Girlschool/Walk A
 Thin Line
LONDON Camden Dublin Castle (01-485 1773) Blubbery
 Helibones/Howling Wolf And The Detours
LONDON Kings College (01-836 7132) Rent Party
LONDON Night Street London University (01-580 9551) 1000
 Mexicans
LONDON New Cross Goldsmiths College (01-491 0981) John
 Dove/Sensible Jerseys/Savajaz
LONDON Oval Cricketers (01-735 3059) Mari Wilson/Dutch
 Kitchen/25th May
LONDON Oxford Street 100 Club (01-436 0933) African
 Culture/The Happy Ends
LONDON South Bank Polytechnic (01-928 8989) Gene Trp
LONDON South Kensington College (01-589 5111) Dr And The
 Medic/The Play Jany/Drum Theatre/Cardiact/The Trusty
 Linn
MANCHESTER Band On The Wall (061-832 6625) Javelo
MANCHESTER LHMT (061-236 9114) The Roaring Boys/
 Buddy Cursetti And The Grasshoppers/Twenty Flight
 Rockers
NOTTINGHAM Royal Centre (492268) Van Morrison
PRESTON Circus (24711) Balaam And The Angel/Chat Show
READING Paradise Club (56047) Guana Batz/Royal Monkeys/
 The Coffin Lads
SHEFFIELD Polytechnic (070621) Animal Nightlife
UXBRIDGE Brunel University (31925) Dr And The Medic/Junk

SATURDAY 5

ABERDEEN Victoria Hall (592255) The Fall
BELFAST Queens University (245 1333) Everything But The
 Girl
BLACKPOOL Opera House (27786) Bucks Fizz
BRIGHTON Pavilion Theatre (682127) The Legendary Stardust
 Cowboy/The Stingers
CAMBERLEY Lakeside Club (83644) Gloria Gaynor
CENTREY Lancaster Polytechnic (24 166) Terry And Gerry
EDINBURGH Playhouse (031-557 2500) Julie Tuzek
GLASGOW Queen Margaret Union (041-334 1565) The Long
 Ryders
GREAT YARMOUTH Ayle Sea/ra Wharton Meadows/The
 Kicke Works/999/The Play Jany/Pendragon/Gum For Hire/
 The Roaring Boys/Mourmlade/War Party/Matchbox/
 Terraplane/Buster James/Underground Zero/Guana Batz/
 Runestaff (All Day) — Joe And
LEICESTER Polytechnic (555576) Animal Nightlife
LEICESTER University (558282) The Pogues
LONDON Brixton Fringe (01-326 9100) The Jazz Defectors
LONDON Camden Dingwalls (01-267 4967) Peter/Gene/The
 Exchange
LONDON Camden Dublin Castle (01-485 1773) Jinx And The
 Flyers
LONDON Fulham Kings Head (01-736 1413) John Onyway
LONDON School Of Economics (01-405 8594) Rent Party
LONDON Soho Marquee (01-437 6603) Flag Of Convenience/
 Fields Of Nephilim
MANCHESTER Apollo (061-273 1141) Venom
MANCHESTER International (061-224 5050) Mxi Priest
MANCHESTER LHMT (061-236 9114) Spinal Tap
MANCHESTER University (061-273 5111) The Armoury Show
OXFORD Apollo (44544) Billy Connolly
PRESTON Guildhall (21720) Rent Party And The Banishes
READING Paradise Club (56047) Balaam And The Angel/Chat
 Show
SHEFFIELD Localmil (754500) The Waterboys
SHEFFIELD Polytechnic (762621) Van Morrison
SWANSEA University (25678) Fruits Of Passion

SUNDAY 6

BIRMINGHAM Aston University (021-359 6531) Terry And
 Gerry
BIRMINGHAM Odson (021-643 610) Venom
CHESTERFIELD Conservative Club (32618) Peter And The
 Test Tube Babies/Category A/Dead Meat
CROYDON Underground (01-760 0833) Kicke Works/Gene
 Trp
EDINBURGH Queens Hall (031-668 2117) The Long Ryders
HULL Tower Ballroom (228110) Balaam And The Angel/
 Black September
IPSWICH Gaumont (53641) Van Morrison
LONDON Oval Cricketers (01-735 3059) Rent Party
MANCHESTER Apollo (061-273 3775) David Cassidy
MANCHESTER Polytechnic (061-273 1162) Divine
NORWICH East Anglia University (52068) The Pogues
OXFORD Apollo (44544) Squeeze
SHEFFIELD City Hall (732525) Spear Of Destiny

MONDAY 7

BRIGHTON Top Rank (732027) The Pogues
CARDIFF St David's Hall (42611) Billy Connolly
EDINBURGH Coziers (031-228 2525) The Fall
EDINBURGH La Sorbonne (031-226 5641) Dislocation Angels
HULL City Hall (20123) Spear Of Destiny
IPSWICH Gaumont (53641) Squeeze
LEEDS Adam And Eve (456724) The Legendary Stardust
 Cowboy/The Stingers
LONDON Camden Dublin Castle (01-485 1773) Deep Sea
 Divers
LONDON Covent Garden Rock Garden (01-240 3961) The
 Giant Algae Magnet
LONDON Mile End Queen Mary College (01-980 4811) The
 Pastal/The Shop Assistants
LONDON Oval Cricketers (01-735 3059) Dislocation Dance/
 The Wedding Party
LONDON Soho Le Best Route (01-734 6308) Only Connect/
 Dambans/Opinimix
MANCHESTER Apollo (061-273 3775) David Cassidy
MANCHESTER Band On The Wall (061-832 6625) Latin
 Worksho
NOTTINGHAM Rock City (412544) The Long Ryders
NEWCASTLE Riverside (614386) Cartoon/Slaughterhaus
PRESTON Guildhall (21721) Julie Tuzek
SHEFFIELD City Hall (732525) Siouxi And The Banishes

TUESDAY 8

BRADFORD St Georges Hall (752000) Siouxi And The
 Banishes
BRISTOL Colton (25067) Everything But The Girl
EDINBURGH Judo (031-557 3073) Plague Of Fools
GLASGOW Showdos (041-332 8111) Desolation Angels
LEEDS University (49071) The Paradox/Jazz Butcher
LEEDS Warehouse (403432) The Armoury Show
LEICESTER De Montfort Hall (44444) Squeeze
LIVERPOOL Royal Court (051-709 4121) Julie Tuzek
LONDON Camden Common Road Goldsmiths College (01-
 735 7271) 1000 Mexicans
LONDON Hammersmith Odson (01-748 4001) Venom
LONDON Mile End (01-980 4811) The
 Amazeul
LONDON Oxford Street 100 Club (01-436 0933) Peter And
 The Test Tube Babies
MANCHESTER Band On The Wall (061-832 6625) Apitos
NEWCASTLE City Hall (320007) Spear Of Destiny
NOTTINGHAM Rock City (412544) Animal Nightlife
PORTSMOUTH The Pier Gardens (061-273 5111) Terry And Gerry
PRESTON Polytechnic (58382) Rent Party
SHEFFIELD University (27704) Lower Refactory The Fall
SHEFFIELD University (27704) Octagon Centred The Long
 Ryders
STOCKTON Dovecot Arts Centre (611625) President
STOKES Swinton (22209) The Kicke Works
WINDSOR Arts Centre (59316) The Bridge/The Giant Algae
 Magnet



● SANDIE



● COLIN VEARNCOMBE

◀ LIVER AID, EMPIRE THEATRE, LIVERPOOL

While the post-Live Aid debate continues unabated, the fruits of the event seemingly of secondary importance, a more than worthwhile variation on the theme emanated from Liverpool.

Assuming the responsible mantle of Bob Geldof were John McGlone and Phil Horton, from one of the city's more militant musical collectives, Western Promise. The conviction and spirit belted out during songs like 'My War' were significant pointers towards the organisational skills employed in transforming the occasion from a dream to a tear-jerking reality.

Stars of the Sixties were every bit as relevant tonight as the fledgling popsters they performed alongside. The Searchers transported us back in time and delivered a sparkling medley of bygone hits. The mums and dads gave them a rapturous welcome while many of those who weren't around at the height of Searchers-mania were equally enthralled.

The redoubtable, and still barefoot, Sandie Show-Beryl Marsden rendition of John Lennon's 'Stand By Me' was a pleasurable lesson in charisma. The pair were backed by Liverpool Express, whose execution of the very poignant hit of yesteryear, 'Every Man Must Have A Dream', must have induced a lump in the odd throat.

Those taking to the boards weren't confined to the musical strata. The myriad bands were interspersed with appearances from the likes of playwrights Willy Russell and Alan Bredale. Both delivered incisive slices of sardonic, contemporary poetry. Also pledging their support were many of the actors from that most sublime of soaps, 'Brookside'. If only Edna could have hung on long enough to participate.

The night's Big Three were the Icicle Works, the Lotus Eaters and Cook Da Books. For me, the highlights preceded the headliners, in the shape of sterling sets by Black and It's Immaterial. The former are blessed with the crystalline vocal chords of Colin Vearncombe and a repertoire that oozes classiness and diversity. 'Widemouth' is a quite exhilarating dance track while, in total contrast, the down-tempo 'Wonderful Life' had me positively sighing in adoration.

It's Immaterial, another prodigious local talent, have revamped their line-up and streamlined their output, frantic sound. The jerkiness has been honed down but they're still totally unique, as revealed by their new single — 'Ed's Funky Diner'.

Having failed to capitalise on their initial brush with commercial success, the Icicle Works seem unsure of the niche they should carve. As Ian McNabb disappears behind his burgeoning hair growth, so too vanishes the invigorating band that was the Icicle Works. The new single is a definite regression: Jefferson Airplane resurrected.

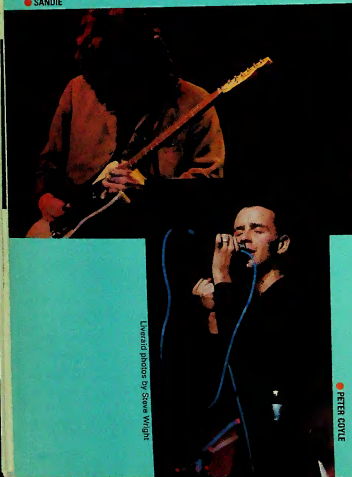
The new-look Lotus Eaters are still trying to shift that clinging wimp rock tag. Peter Coyle evidently reckons this is best achieved by shaving his head, sticking an egg-box down his trousers and impersonating an inmate of Belsen. Happily, the music is a good deal healthier. The epic 'Jealous Frenzy' saw Mr Coyle rolling around in mock-melodramatic fashion but, nonetheless, turning in a gaudier performance than he's normally given credit for.

Cook Da Books, meanwhile, are wedged in the mould of local heroes and national no-hopers. Their showy Go West profile is impressive enough to rival a few of our less deserving chart residents. They certainly entered into the spirit of things, but their cover of the Undertones' classic, 'Teenage Kicks', was surprisingly lacklustre. The collaboration with Supercharge on Stevie Wonder's 'Living In The City' was a more sensible and enjoyable project.

And so to the finale. The performers joined hands and the audience leapt to their feet to sing that most appropriate of home-grown anthems, 'Imagine'. Certain Liverpoolian luminaries were conspicuous by their absence but, to be brutally honest, I don't think their presence was required.

Liver Aid wasn't the global jukebox bit, in a city devoid of much to cheer about, its sentiments were a hundred times more laudable.

■ Lesley O'Toole



● IAN McNABB

● PETER COYLE

▲ DIANA ROSS, ROYAL ALBERT HALL, LONDON

Music's Lady Di is quite a gal. Despite 25 years in the biz (or perhaps because of it) she can still pack out this large, pristine venue for three nights in a row and have grown men, bearing bouquets as gifts, screaming 'I Love You, Diana' from the stalls. With tickets priced at a cool £25, though, wouldn't you request five encores?

With the parking spaces around the Albert Hall choc-a-bloc with Rolls Royces, it's easy to be cynical of the Diana Gloss enigma. But the lady exudes such brimming health and camp appeal, and owns such a wicked set of vocal chords, that only a dumb-dolt could fail to be touched by her presence. What a focal What hair! What thighs!

Last time Miss Cheekbones played in England, it was at Brum's cavernous NEC, where faulty mixing made for a rough ride. This time round, though, (in "this room" as Diana called it), the sound was polished to a sheen. Her 14-piece band are pros for sure, dexterously bending in turn to a range of jazz, disco, soul, rock and blues.

Nevertheless, one got a feeling that racing through this catalogue of styles (and Ross's 25-year repertoire of hits) is not the best way to lovingly languish in the lady's talent. 'You Can't Hurry Love', but you can hurry songs. 'I'm Coming Out' and other Nile Rodgers funk-tracks were given barely 80 tacky seconds apiece. Chic-style guitar/bass funk is not the band's forte, for sure.

Quibbling aside, there were many moments to savour. 'Oooh, ooh, I'm missing you... Tell me where the road turns...', delivered with the obligatory tear in Diana's eye, had the intended effect on me, at least. Equally, the flute inflections in 'Call Me On The Telephone' and the bare cymbals and piano in 'Good Morning Heartache' worked their subtle magic. The only new track on offer was the finale, 'Chain Reaction', sung with the aid of a lyric sheet.

Despite the excess of nostalgia, a rather luscious and intimate time was had by all, helped along by numerous hand-shaking walks through the crowd. Oh, and I loved the gowns, dear.

■ John Hind

▼ ZEKE MANYIKA AND DR LOVE, WAG CLUB, LONDON

They Zeke him here, they Zeke him there, they Zeke him everywhere. It's difficult to avoid Mr Manyika... not that you should. Currently he's pounding the skins on Kate Bush's 'Running Up The Hill', he's released a creditable debut LP in 'Call And Response' and he's playing dates at all points of the compass.

The live arena is the place where he excels. The formal atmosphere of his LP gives way to a warm, celebratory experience. The music is pop/rock marinated in African spices. Backing band Dr Love are a six piece, boasting a drummer whose rhythmic prowess covers a full spectrum of nuance and a guitarist whose intuitive approach to chopping chords and fluid lead lines was a consistent delight.

The band were sometimes betrayed by tunes that refused to rise above the mundane, but songs like 'House Of Memory', 'Heaven Help Us [Try]' and 'Call And Response', left a warm satisfying glow. If you want a good night out — Zeke and you shall find.

■ Mike Gardner

Photo by Eugene Adzabari



Photo by Steve Payne

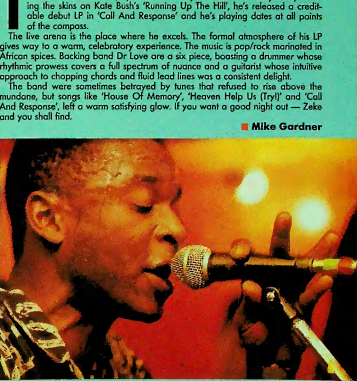


Photo by Steve Payne

▲ TWENTY FLIGHT ROCKERS, FULHAM GREYHOUND, LONDON

Bang! That's the sound of the electricity crackling through the air tonight. Pow! That's the Twenty Flight Rockers splitting through a crowded venue like an Armalite through butter.

Playing to a record crowd, pushing the sweat ration high, high, high, Twenty Flight Rockers show why they have become just about the most sought after new group on the London gig circuit.

So what's everyone raving about? Well, there is loud and there is 'loud', but the Twenty Flight Rockers surpass that... they are POWERFUL. A lusty culmination of things past, present and future, they excite and entice. Singer Gary Twin steers and cajoles. Guitarist Ian McKean and bassist Jeff D Vine attack with explosive precision. Together they capture a spirit that has been lacking within the rock environment since the demise of bands like Generation X. As fate would have it, ex-Gan X drummer Mark Laff is now a Twenty Flight Rocker.

The songs themselves provide a challengingly aggressive and, at times, heartening accompaniment to their visual performance — 'Weekend Revolution' and 'Falling Love With You' being fine examples of this.

The Twenty Flight Rockers are leather clad and menacing... 'Tower Block Rock' (the soon-to-be-released debut single) is their appropriate anthem... 'We are the rockers' they sing and they ain't wrong.

■ Anna Martin



LONDONDERRY TO LA

... without a sun tan. Feargal Sharkey gets transatlantic with Roger Morton

It is a perfect irony that Los Angeles, showbiz city of the Western world, should be under the constant threat of disastrous earthquakes. Fear of falling in Los Angeles has not, however, been enough to dissuade countless pop people from heading the LA way to plug in to the high voltage talent supply. One such voyager in Babylon, recently returned to little old London, is a certain Feargal Sharkey, formerly of Derry town, Northern Ireland.

The man with a voice potentially more devastating than Alexis Colby a bite flew out to mix his solo album, and to match his talents with those of the locals.

Feargal: "To be perfectly honest, the main reason I went to Los Angeles was because I thought it might be a bit of a laugh. I didn't have particularly deep and meaningful musical reasons for doing it, soaking up the atmosphere or whatever, I just thought it would be good fun."

Having been reminded by Virgin Records in May that it might be a nice idea to make a record, Feargal secured the assistance of Dave Stewart's Eurythmical production skills, and set about recording the London leg of his first post-Undertones LP with a hand picked selection of musicians.

"I've sort of settled in to doing it for myself — that's how arrogant I've become about things. I'd work out all the arrangements, or do it with Dave, and then just sort of pick on whoever I thought would be good for the particular job."

"I found that really exciting, simply because of the freedom that it gave me. If there was a style I wanted, then I'd find out who was best at it, and get them to come and record."

With a preference for using younger, non rock and roll musicians, and with Dave Stewart playing most of the guitars, Feargal assembled the core of the LP and then happened to LA with the tapes, leaving an earlier recording "Loving You" to climb the British charts.

"Los Angeles is a complete and utter hell town. Everybody you meet is either a singer, or a songwriter, or an actor. Even if they're sweeping the street, they'll just be doing that part time until the big break comes along. Everybody in the whole damned town is exactly the same."

"It's totally mad, but I find that if I'm actually excited by a place that I'm in, then I work better for it. I come up with better ideas, and quicker, and it's really important when you're making a record that you're on that edge the whole time."

Feargal's ferreting in trisul town came up with two girl backing singers first seen by Dave Stewart and Annie Lennox in a stage show.

"I actually got quite worried during the recording, because they were the best vocalists I've ever worked with in my life, and the backing vocals were sounding so good, that at one stage I was seriously thinking 'God! How am I going to sing over the top of that and make it sound better?' It was like 'Oh dear, what have I got myself into!'"

"Almost in too deep, and burrowing deeper all the time, the Irishman abroad next picked up on a passing Lone Justice song, courtesy of Dave Stewart's kleptomaniac cassette recorder."

"Dave and I were sitting listening to a tape of his one night, and on came Maria McKee of Lone Justice playing 'A Good Heart' on the piano. Maria writes very country and western, blue grass type of stuff, and that's how she played it, but even at that stage it was an amazing song, and I just had to do it."

"Maria's one of the most talented people I've met in a long time. She's frightening."

Once they had polished 'A Good Heart' into a classic Eighties pop beat, to be released as the first single from the album, Feargal and Dave found themselves the centre of attention as US record companies competed for an American deal with Feargal. Drenched by offers of work too good to refuse, the odd couple embarked upon four weeks of feverish activity.

"I realised in Los Angeles that it's actually quite dangerous to be working like that. It's a thin dividing line, once you actually get on that level of pouring stuff out all the time, and the next step's insanity, so you've got to be careful."

In fact Dave's the first guy I've met in the music business who's like me — he just likes working the whole time. If I don't collapse into bed I can't sleep, so I have to work 14 hours a day. Otherwise I have to get up after an hour and go and do something. I end up pacing round the house trying to write songs."

Eventually, as the LA beat began to sap adrenalin supplies, Feargal and Dave collapsed into three days of enforced relaxation. "On the first day I literally crawled out of bed on my hands and knees. I went out, and Dave was sitting melted into his armchair — he felt exactly the same. We just spent the

three days sitting in two armchairs talking to each other."

The result of the pair's exertions is an as yet untitled album of startlingly diverse, shimmering, bitter-sweet pop songs.

"Through chatting with Dave we came up with this idea of a really big, exciting band on stage, with about 4,000 people going completely bonkers — the best concert anyone's seen in their goddamn lives. Then we thought, 'So what are they listening to that's actually making them go nuts? And that's how we put the album together. Initially, the whole idea was to make something that would convey well live."

"All the lyrics on the album are actually very, very bitter and resentful, but dressed up nicely. So you can, on face value, put the album on and think 'This sounds quite good' or whatever. But there is actually a lot behind it all, rather than 'Baby baby I love you.' I just can't write that sort of stuff, and I can't sing it. I'd only start laughing."

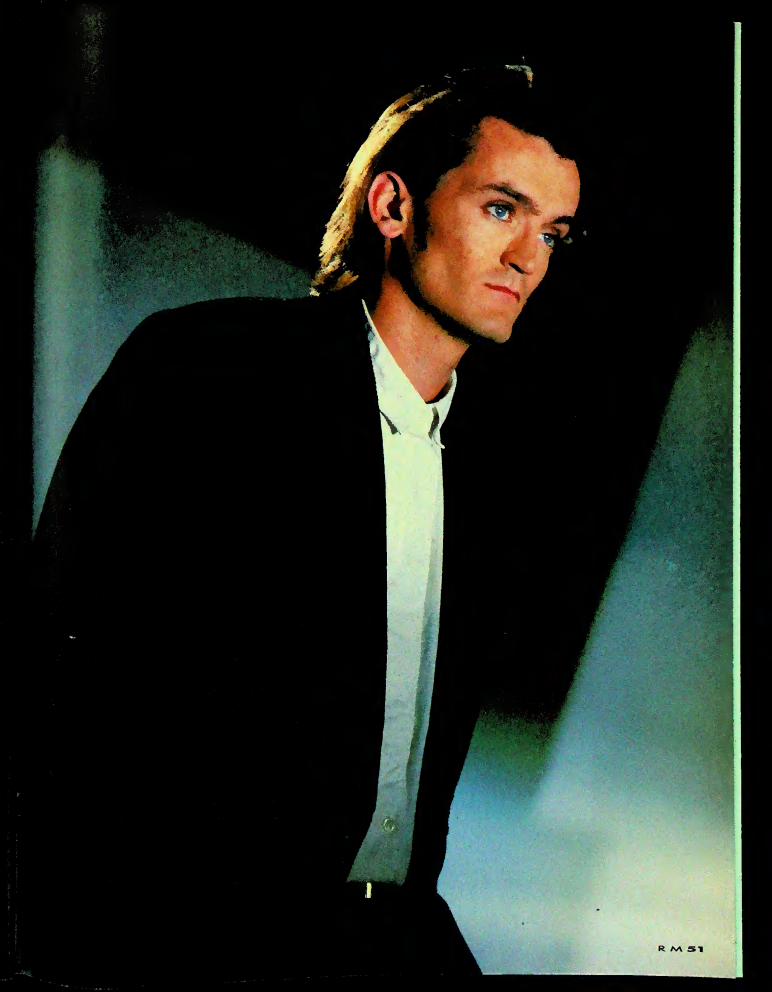
The indefatigable Mr Sharkey has now mixed up a tabulated cocktail of a band, including Frank Infante from Blondie, Davey Payne from the Blockheads, and Philip Chinn from Rod Stewart's old band, and is all set for a world tour starting in November.

First stop, however, is a video shoot for 'A Good Heart' in the city of a million sweet dreams, and a million bitter hearts — Los Angeles.

"Los Angeles is complete fantasy land. They've no idea of reality whatsoever. It would be very, very dangerous to become a part of it, that would be like suicide for me, because there is a lot of garbage out there. The golden nuggets are few and far between. The secret is to remain on the periphery, stay on the edge, and look in."

"It's hard to describe to somebody who's unemployed and lives in Sunderland that there's someone in Beverly Hills, 16 years of age, driving round in £40,000 worth of car at the weekend because Daddy bought it for their birthday."

"That's what I mean by getting involved in it, because it does become pure discredence, and I don't want that to happen to me. I'd hate it if it did, and if it does, somebody please come along, put me on a plane, and send me home."



RED

CROSS

Simply Red's Mick Hucknall is a touch peeved with the music biz. Will Lesley O'Toole come to his aid?



It's ludicrous really, one hit single and you're either a spent force or God's answer to Irving Berlin. Simply Red, having the temerity to cover a classic piece of import soul, currently stand somewhere betwixt these two overstatements.

The fact that one vinyl dispatch is not sufficient to summon any band up, matters not. In the hothouse world of Eighties pop, everything is instant. It's snap judgements that matter and at the moment Simply Red have been well and truly clicked into the camera's eye. This has them just a wee bit peeved.

Down to earth, musicianly types, they'd rather the public heard their album or saw them on tour (both soon-come autumn happenings) before the critical chop falls upon their necks.

Mick: "I have a problem in that I'm interested in music and I've got to deal with all these arseholes and their politics. Unfortunately, most people in the music business don't seem to be interested in music, which is quite strange and rather sad. It's all a bit confusing.

"As far as I'm concerned, it all boils down to the way this business seems to work. Even the people who gave us good reviews the first time around are quite capable of giving us a bad review now, just because of the political side."

Drummer Chris Joyce and trumpeter Tim Kellee echo their frontman's sentiments, in a somewhat more mealy-mouthed fashion. Both had a hand in cult experimental combo, Durutti Column, before joining the happy family that is Simply Red.

Chris: "Simply Red's bassist, Tony Bowlers, was also in Durutti Column five or six years ago. We hadn't played together for a long time but we just hit it off straight away. The type of music we're playing now is all the music I really love, wrapped up in one band. It's brilliant."

Having been well and truly assaulted with flak, after covering the Valentine Brothers' classic, "Money's Too Tight (To Mention)," Simply Red might have expected sympathetic support for their self-penned follow-up, "Come To My Aid."

The single, however, has been sufficiently slated to suggest that continued chart prominence may well ensue. Though initially among the dissemblers, I'll have to swallow my invective and award a tentative thumbs up. Yet another of those growers, I suppose, and that zappy trumpet intro has me hooked.

Mick: "Yes, this single has been mur-

dered but I think it's miles better than the first one, I really do.

"Come To My Aid" walks all over "Money". It's a better performance, an original theme and a well-structured song."

Chris: "This one is definitely a grower whereas "Money" was very instantaneous."

Mick: "And obviously a lot of people knew that song so they didn't have to try too hard. I don't need to listen to anyone. I know it's a well-crafted song even if it doesn't do well in the charts.

"In any case, I just looked at the Top 10 and thought, I don't want to be in there with those people anyway. I've never seen such a dreadful mire of crap in all my life. It's unbelievable, so I really don't care."

But isn't it rather crucial to have another hit in order to avoid the one-hit-wonder syndrome?

Mick: "No, why? We've just finished a really good album. Hits are never crucial. That's just invented by your lot and our lot. We're not worried at all. All I'm concerned about is that I've made a good record and eventually it will be seen as being good.


"All the traditional songwriting styles have gone completely out the window so I don't think people even understand what songwriting is, these days. I'm really influenced by old styles, like early Stax records, when people really wrote songs with melodies and rhythms. Most songs these days just seem to be a jam. At least George Michael tries."

And how does it feel to have entered the realm of the pop star? Are you being accosted in the street?

"Not really. I definitely don't in Manchester because people don't do that here. Now if I was in Liverpool, I'd probably get nuzzed.

"This thing is a flash in the pan as far as I'm concerned. From the start, we never had any intention of being in there competing with the Top 10. The whole idea of the project was to be an album band. I like a bit of competition and a bit of a challenge but that's why I'm not fussed about it."

Even Simply Red's most vehement critics ought to have been impressed by the potency of Mick's live vocal performance on "Top Of The Pops". The few who do muster the bottle to play live deserve admiration, but only a minority actually succeed in rivalling the recorded version. Mr Hucknall acted the role with characteristic candour and not a trace of nerves. I almost forgave the grating American in-



Photography: Steve Wright

teration — 'my rent is dooooo' is about as Mancunian as Madonna.

"I felt quite arrogant really because most of them are either scared to do it or can't."

Simply Red have recently returned from Italy and a starring role in that country's equivalent of 'Top Of The Pops', where they played to a hot-blooded 30,000 in a Roman amphitheatre. Here's what:

Mick: "Demis Roussos was there and that Tarzan Boy too. I look at that and think this world is not for me. It's the most moronic noise I've ever heard in my life. They should put it back on the football terraces where it belongs."

Tim: "It really is appalling and it's not the only football song in the charts. That Red Box thing is another one."

Mick: "When we were in Holland, we discovered a wild Dutch record. A guy was dressed up as the Pope, going along in the Pope-mobile singing 'Pop-o-o, Pop-o-o'. The state this nation's in, it would probably chart here."

The global sightseeing tours which accompany success do have their drawbacks, as Simply Red are beginning to discover.

Mick: "The madness is beginning to set in. What's starting to bug me is the idea of being tied down to relationships back at home. It's going to be really hard and sometimes I think I should just kick it all in the head and become a free agent. That way, I'll enjoy myself when I'm away instead of wanting to be at home. It's a bit of a dilemma at the moment."

And changing the subject rapidly...

"What about Madonna then. Tell us about Madonna."

Tim: "I thought Live Aid was one of her worst performances ever. She looked absolutely horrendous."

And again...

"One of the main reasons I would never live in London is the water. It's completely undrinkable."

"There's nowt wrong with our water!

"Except that it's been through about three bodies."

I think we'll bypass such unsavoury suggestions and leave the three bodies here to present to return to their rehearsals for the impending Simply Red tour. And remember the SR motto — buy the records but don't drink the water.

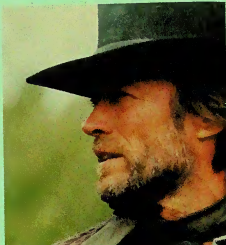


EYE DEAL

COMPILED BY ELEANOR LEVY



PALE RIDER: an angry crowd await the arrival of the 36B



CLINTS: a shade more daring

PALE RIDER (Cert 15 113 mins dir: Clint Eastwood)

With a shaggy beard covering an increasingly floppy jawline, Clint Eastwood is back in the role that made him famous.

'Pale Rider' is another facet of Eastwood's man-with-no-name character. He is the lone horseman, background unknown, who rides into town — and a lot of trouble in the process.

Eastwood hung up his western boots nine years ago following 'The Outlaw Josey Wales'. Since then, his career shone briefly alongside Clyde the orang-utan in 'Every Which Way But Loose', then suffered severe setbacks. 'Tightrope' and 'City Heat' in particular had little of the humour and subtlety of touch among the action that Eastwood is famous for. Importantly, neither were directed by him — and it showed.

As in the earlier 'High Plains Drifter', Eastwood plays an 'avenging angel'. This time, the town he rides into is called Lathrop — named after Coy Lathrop, the unscrupulous owner who runs the area's mining works.

In the mountains, independent miners have set up camp and are prospecting in the traditional way. The simple world of good people and nature come up against the harsh world of progress and greed — and look set to lose until the prayer of 15-year-old Megan (Sydney Penny) is answered by a stranger on a white horse.

Dressed as a preacher, Eastwood emerges from the hills to signify strength, cool and natural justice. The script is deadpan and the action delivered with much sharpness and wit. And Eastwood's elderly hero can still throw a punch and draw a gun with more style, humour and sheer class than most.

'Pale Rider' creates a world where violence is used for good and capitalists get caught by the short and curlics. It's Eastwood back to his intriguing and charming best — and not an orang-utan in sight.

Eleanor Levy

LIFEFORCE (Cert 18 102 mins dir: Tobe Hooper)

Phew! Where to start? When you go along to see this film, as you must, don't blink or you might miss something. 'LifeForce' bowls along at a cracking pace.

What we have here is a mixture of 'Alien', 'American Werewolf' and 'Zombies' films — with a bit of nudity thrown in for good measure, courtesy of the lovely Mathilda May.

On a trip to rendezvous with Halley's comet, the space shuttle Churchill comes across a huge space ship. Inhabiting this are the fossilised carcasses of hideous bat-like creatures, together with three humanoid in suspended animation.

Bringing the humanoids back to Earth proves a fatal mistake, though, as all but the commander of the crew are consumed in a fierce fire which doesn't affect the

humanoids.

Once on earth, the female humanoid (sigh) comes to life and displays a vampire's aptitude for turning men to shrivelled shells with one kiss, literally draining the life force from them. From this bright start things get worse and London becomes a seething mass of rotting vampires.

'LifeForce' has some excellent special effects and a distinguished cast who, while not playing it for laughs, definitely play it for the odd smirk here and there — especially Peter Firth as Inspector Cairne.

A highly entertaining night out, with one or two excellent moments guaranteed to have you leaping out of your seat.

Andy Strickland

● A RADICAL interpretation of Stephen AJ Duffy's 'Kiss Me' in 'LifeForce'





PAUL NEWMAN and George C. Scott ponder the lyrics of 'Lean On Me (Ah-Li-Ayo)' in 'The Hustler'



THE HUSTLER (Cert PG 135 mins dir: Robert Rossen)

If someone had told me I'd be bolted to the screen for two solid hours by a film about pool, I would probably have laughed like a drain. But then again, most sport oriented films don't feature the massive talents of Paul Newman, George C. Scott and Piper Laurie.

The Hustler's strength lies in some beautifully shot black and white photography and the way the plot is centered around the complex psychological triangle that arises between the three characters. Newman plays 'Fast' Eddie Felson, a pool hustler whose main aim in life is to be the best player in the USA. The film charts his rise, his fall and his eventual rise again.

His meeting with the strange, crippled girl Sarah (Piper Laurie), results in a strange obsessional relationship that sees Eddie pulled between his desire for her and his over-riding need for supremacy in the pool hall.

Eventually he sells himself (and Sarah) to Gordon (George C. Scott), a big time manager, in order to obtain his ambition.

The climax to the film is riveting and somewhat unexpected. An excellent drama, full of brooding tension and atmosphere. Even poolhats will love it.

Nancy Culp

FINYE (THE WIND) (Cert 15 100 mins dir: Souleymane Cisse)

Grand Prize winner at this year's Panafrikan Film Festival, 'Finye' is Cisse's latest attempt to deconsecrate African screens.

Almost as much an allegory of his own cinematic struggle as it is a portrait of contemporary African society, the film focuses sharply on the raging battle between traditional beliefs and imported values. Against the backdrop of a ritualised 'Romeo And Juliet' narrative, the popular director spotlights the plight of the innocent in a corrupt world, the clash of different generations and the end of the road for tribal culture.

Continually incensed by the manner in which the so-called political independence of black Africa has followed by economic and cultural independence. Cisse is quick to offset the oppressors against the oppressed.

A drama with a message, almost theatrical in its make-up, 'Finye' is a sensitive study of the struggle for liberation and, as such, will undoubtedly appeal to a diverse, but unified, audience.

Mike Mitchell

VIDEO ROUND-UP

If the prospect of 'Mad Max Beyond Thunderdome' is too much to handle, now is your chance to have even more of Mel Gibson in your very own living room. CIC Video have just brought out 'The River', in which the God-like Gibson form stars with Sissy Spacek as his long-suffering but strong willed wife. White Spook fights off the amorous advances of Scott Glenn [just seen here in 'Wild Geese II'] Gibson has to stop their valley being flooded by the swelling river... After the success of 'The Karate Kid' on video, RCA Columbia have released three highly trashy films, 'Body Double', 'Striking Back' and 'Hard Bodies'... October will see the speedy release on video of the highly successful 'The Killing Fields'. Winner of three Oscars, its release is accompanied by the equally well received 'The Shooting Party' and what is probably the worst film so far this year 'Morons From Outer Space'.

PROJECTIONS

... Question: What have Alison Moyet and a famous fictional 'Boys Own' character got in common? Answer: A new film called 'Biggles' currently under production. It seems Moyet has been chosen to appear on the soundtrack, along with Errol Brown of Hot Chocolate. Sounds very unlikely to me... Talking of soundtracks, after the success of Madonna's 'Into The Groove', and Simple Minds' 'Don't You Forget About Me', it seems hit records are the way to get a hit film these days. Although 'The Breakfast Club' from which Simple Minds' song came was hardly a huge success at the box office, it's still playing in London three months after release. From the same stable comes 'St Elmo's Fire' — from which John Parr's highly dubious American number one, 'Man In Motion', came — no doubt hoping to give it the sort of publicity 'Desperately Seeking Susan' got. Not a chance. 'St Elmo's Fire' itself is a fairly lightweight study of teenage angst, screwing around, cocaine habits and sweaty saxophone players who've just left college and are having to make their way in the big bad world. Released in late October, it stars Rob Lowe ('The Outsider', 'Hotel New Hampshire') and Judd Nelson and Ally Sheedy from 'The Breakfast Club'. Its only real highspot though, is the performance of Emilio Estevez as a smitten waiter with a crush on a doctor... Estevez is, of course, the son of Martin Sheen, whose other son Charlie has just entered the family business with the film 'Boys Next Door'... Something worth watching out for when it's released next month is the Comic Strip's first full length feature 'Supergrass'. With all the team's regulars — bar Rick Mayall — present, you have the delight of seeing Nigel Planer minus nelli's hippie locks and sporting black silk stockings and suspenders. Working Week provide the soundtrack and a jolly hoot it all is too...



38 Whynuff Gold



GO GO GO GOLD SEAL