

rm

RECORD MIRROR

THE THE

MATT JOHNSON — moral degenerate or major genius?

- EVERYTHING BUT THE GIRL
- TROUBLE FUNK
- CURIOSITY KILLED THE CAT
- LATIN QUARTER
- DR CALCULUS

L I V E

ANITA BAKER
DAMNED • IT BITES
STAN RIDGWAY
ICICLE WORKS

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TINA TURNER releases her first single in more than a year this month. The song is 'Typical Male' and it will be out Monday, August 11. Tina's teamed up once again with writers Terry Britten and Graham Lyle who wrote the Grammy award winning 'What's Love Got To Do With It?' and 'We Don't Need Another Hero'.

Phil Collins is featured on drums on 'Typical Male' and the single is taken from Tina's long awaited album 'Break Every Rule' due out in September.

The flip side of the single is 'Don't Turn Around', a song not featured on the album. The 12 inch has extended dance mixes of 'Typical Male' and 'Don't Turn Around'.

RS



DEPECHE MODE release their single 'A Question Of Time' on Monday, August 11. It's a re-mixed version of the song that appears on their 'Black Celebration' album.

A live version of 'Black Celebration' is featured on the flip side, while the 12 inch has two other live tracks — 'Something To Do' and 'Stripped', recorded at the Birmingham NEC in April.

Depeche Mode are currently finishing off their world tour with dates in Europe. When they were in America, a 15,000 seater date in Los Angeles sold out in just 14 minutes.

When they get back to Britain, Depeche Mode will be having a holiday before recording new material.

RS

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

refreshes you best



Photo by Phil Lofus/LFI

● Yet another superstar gathering last week as Britain's most celebrated black popsters got together to record 'This Is My Song' written by Lee John and Ashley Ingram of Imagination. Proceeds from the single are to go to SCAR (Sickle Cell Anaemia Relief) and CCETSA (Canon Collins Educational Trust of South Africa) which meets the needs of former political prisoners and refugees from SA. Everyone and his brother was there (including honorary soul man Paul Weller) to record the song and dance about in the video. In fact, so thrilled was Weller to be asked to participate, that he started things off by donating his socks to the charity. Our pic shows Lee 'n' Paul with DC Lee and Lenny Henry.

AS



TWIGGED

● Latest hope from up North (another Sheffield band, actually) to show some nice touches on guitar and lilting vocals is **Treebound Story**. Their new EP containing 'I Remember', 'Like A Fool', 'Hunger Mountain High' and 'If I'd Known' delivers some impressively subtle moments reminiscent of early Aztec Camera or even Felt. They'll need to become a touch more focused if they're to cut through the current quagmire, but it's early days yet.

AS



When Chris De Burgh is number one and every young gun wants to be 33 before their 21st birthday, back catalogue is the only safe place to be. It's also one of the most profitable. Latest band to receive the golden oldie treatment are the **Beach Boys**. Six of their earliest LPs are released this summer — 'Surfer Girl', 'Little Deuce Coupe', 'All Summer Long', 'Summer Days (And Summer Nights)', 'Beach Boys' and the incomparable 'Pet Sounds'.

Great for confirmed sea 'n' surf fanciers, but there's actually a new Beach Boys 45 as well. 'Rock 'N' Roll To The Rescue', as you can imagine, is a pretty silly affair, but at the same time it's a darn sight perkier than most on offer at the moment.

Oh yeah — watch out later this month for a 25 track double LP — 'Made In The USA' — celebrating 25 years of BB music. Forgive the title and check the sounds.

JR

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E'G 

For those unlucky enough to miss Manchester's recent **Festival Of The Tenth Summer**, a petulant and opinionated souvenir of this auspicious event can still be had.

The book — number four in a series of 10 events — is a collection of fond memories and acid observations by some of the city's sternest expatriates. Paul Morley, Cath Carroll and Liz Naylor put their spoke in along with Marcel Proust, Malcolm McLaren and Ivan Chtcheglov (two of whom must have been raised from the dead for the occasion!).

Not an easy read, and not terribly entertaining, but a desirable artefact all the same.

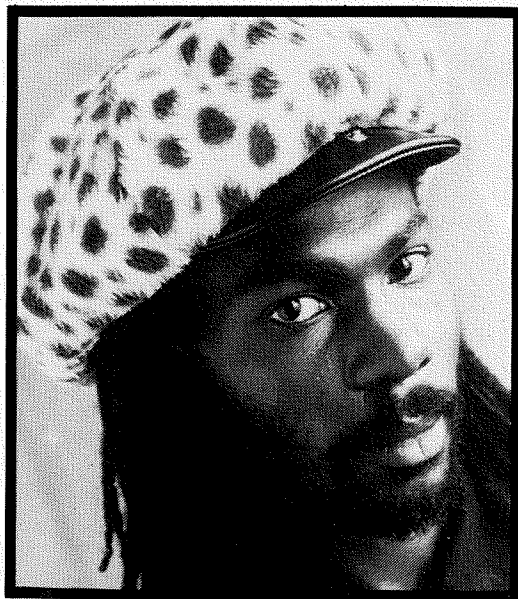
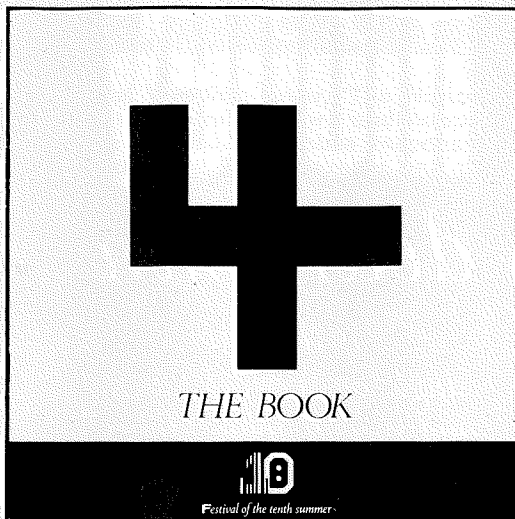
Available mail order from Tracey Donnelly, Factory Records, 86 Palatine Road, Manchester 20. Cheques payable to Tenth Summer Merchandising. Also available from the book dept at Manchester's Corner House or from Virgin Books.

NC



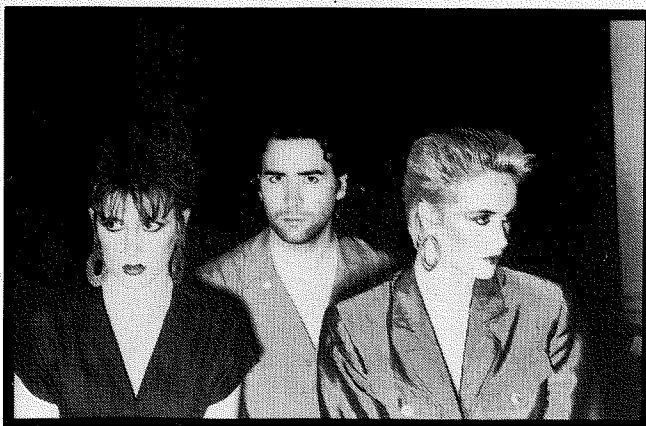
● **Rain & Tears** have a topical and serious record that's starting to drift regularly across the airwaves of Radio One. 'I Had A Friend' is a sad tale of the nation's current number one evil, heroin, and the effects it can have. Singer Bongo (real name Howard McLeod) brings a refreshingly raw vocal touch to the record, a straight, mournful tale of a smack merchant. The sort of record that may get picked up in a big way over the coming weeks and become a hit. Good fresh pop despite an annoying guitar line. Look out for the Sheffield quintet.

AS



There are cover versions and **Winston Reedy** cover versions. The ex-Cimarons man, and three years running Best British Reggae Male Vocalist, has just released a crackin' adaptation of Elvis Costello's 'Every Day I Write The Book'. This isn't copycat stuff, but something just a little bit different.

JR



THE HUMAN LEAGUE

return with their single 'Human', out on Monday, August 11. Written and produced by Jimmy Jam and Terry Lewis, the flip side features an instrumental version of the song. The 12 inch has an acappella version.

The Human League will have an album out in September and they just might be touring before Christmas.

RS

EARBENDERS

Andy Strickland

'Heartland' the The (Some Bizzare)
'Flesh & Bones' the The (Some Bizzare B-side)
'Drive She Said' Stan Ridgway (IRS LP track)

Eleanor Levy

'Flesh & Bones' the The (Some Bizzare B-side)
'Janie Jones' the Clash (CBS LP track)
'Papa Don't Preach' Madonna (WEA)

Lesley O'Toole

'Heartland' the The (Some Bizzare)
'You Should Have Lied' Brother Beyond (EMI)
'Dear John' Love And Money (Phonogram)

Di Cross

'Graceland' the Bible (Chrysalis)
'You Could Meet Somebody' UB40 (Dep International LP track)
'Understanding Jane' Icicle Works (Beggars Banquet)

Nancy Culp

'Heartland' the The (Some Bizzare)
'Blue Eyes' Pete Shelley (Mercury)
'Panic' the Smiths (Rough Trade)

Betty Page

'The Colour Of Spring' Talk Talk
'Goldrush' Yello (Phonogram)
'Human' Human League (Virgin pre-release cassette)



LOVE &
MONEY

dear john

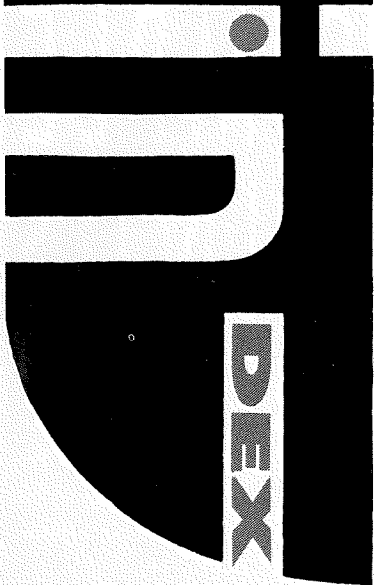
*is the new
single on seven (MER 228)
and special John "Tokes"
Potoker remix twelve (MERX 228)*

*Taken from "All You Need
Is..." the album, cassette & C D*

THE LOVE & MONEY TOUR

August 7
NEWCASTLE Riverside
August 8
MANCHESTER International
August 11
NOTTINGHAM Rock City
August 12
BIRMINGHAM Durberrys
August 14
LEEDS Warehouse
August 16
SHEFFIELD Leadmill
August 18
LONDON Heaven





FREAK OUT!

In the wake of Royal Wedding fever, 'The National Anthem' is filling deviant dance floors and happening headphones. The Beat Freaks — those responsible for the rehash — leave the Real Roxanne and assorted copyists standing. 'The Government don't care' whines the rap, all highly pertinent in the light of HM/Maggie's strained relationship.

A shifting line-up incorporates finger-in-many-pies-merchant Allan Campbell plus Michael Peden. "In this group, everyone is expendable," explains Al. "The ultimate pop group." And what about the James Brown track lurking on the B-side? "Hey, hey? We're the Beak Freaks and we don't care!" LOT

MASTER STROKE

Brace yourselves for an ongoing heavy statistics overhang. What lists 32,475 albums, 40,418 singles and 15,413 cassettes? Answer: not Prof 'Smart Alec' Alan Jones, but the mighty **Music Master 1986 Yearbook**, probably the largest, most comprehensive pop record catalogue ever published. It lists every known record or tape generally available from British record companies as at January 1, 1986, plus the 20,000 or so items that have been deleted over the last five years.

The total number of entries amounts to a corking 89,285 covering some 20,000 artists and groups (2,000 of which have accompanying potted biographies). This weighty tome is available for sale to avid collectors and enthusiasts for an equally weighty £59.95 (or £99.70 for a yearly subscription which provides the yearbook, 12 supplements and a list of labels) from John Humphries (Publishing) Ltd, Music House, 1 De Cham Avenue, Hastings, Sussex BN37 6HE.

For those of us with less lust for detail, watch out for it in your local library or record shop, as both should carry a copy for public reference. Ho ho — your big chance to be smarter than Charfile.

BP



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THE NEW SINGLE
VS866 VS866/12





The Rovers Return was deserted, everybody was out down on Brookside Close and nobody was serving at Albion Market.

Britain's much loved soap stars, including Christopher Quentin (Brian, 'Coronation Street') and Amanda Burton and Ricky Tomlinson (Heather Haversham and Bobby Grant, 'Brookside') were taking part in **Soap Aid**, a festival in St Helens, Merseyside to raise money for Africa. Various popsters also came along, including Marillion and the Icicle Works.

In this case, soap stood for 'Save Our African People' and the money raised will go to Ethiopia. The man behind the idea was 'Brookside' scriptwriter Andy Lynch, and he's planning a 'Soap Aid' video, a book and other souvenirs to raise more money for the Third World.

RS

THROWN UP POP

Those discerning folk at 4AD records have broken a long in-house tradition by signing their first American outfit. **Throwing Muses** release their eponymous LP later this summer, and very promising it is, too. Occasionally reminiscent of early Banshees, Throwing Muses look set to impress more than a few pairs of ears this side of the pond in the coming months. Remember where you read it first.

AS



Photo by Derek Massey

SIMPLE MINDS

will be releasing a live album in the New Year. They're planning to record the final dates of their current world tour, at the Zenyth in Paris on August 12 and 13, for the double album, which is as yet untitled.

After Simple Minds finish their current tour it's unlikely we'll see them here for a couple of years. The band will be taking a well earned breather in Scotland before deciding on their next moves.

We have been informed that Simple Minds will have another single out before Christmas.

RS

RICK JAMES THE FLAG



SOUL ALBUMS ROUND-UP

● Stepping out of the jazz-fusion fold with a synthesised strut, **Pieces Of A Dream's** 'Joyride' (Manhattan MTL 1004) reaches out for new friends while keeping a firm grip on the faithful. From the fuzzy synthesised scratch effects and heavy dance groove of the title track to more familiar jazz-infused instrumentals, the trio's roots are never in question. Success is just around the corner.

Stepping out of the Jones Girls was never going to be easy. But with her debut album 'Always In The Mood' (Philadelphia International PHIL 4000) **Shirley Jones** has landed firmly on one foot. The first side is a sweet soul-soothing caress that Shirley's sugared vocals dip into with ease, but the more uptempo second side sounds forced and mechanical.

Sly Fox's album 'Let's Go All The Way' (Capitol ST 12367) proves that the grinding hooks in their hit single weren't the only ones they could get their funky mitts on. The sparse synthesised beats are calculated to catch your

feet but ultimately do nothing else.

Rick James has never cracked the UK camp, but with 'The Flag' (Gordy ZL 72443) Rick's fixation with sex is given the brassy funk touch that is going to lead him to virgin ears.

The formula of '**StreetSounds 17**' (StreetSounds STSND 17) cranks into action. The formula has changed. Where once it offered import tracks straight off the club floors, the trick is in the mix. Good solid remixes of current funk fodder and the inspired inclusion of Skipworth and Turner's 'Can't Give Her Up' (which is still on import).

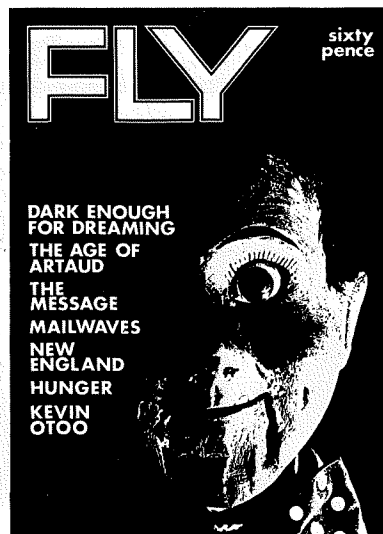
If **Sandra's** album 'The Long Play' (10 DIX 40) says anything, it's that she should have applied for the vacancy in Bucks Fizz. While **The Taxi Gang's** 'Electro Reggae Volume One' (Mango ISSP 4012) show that reggae's affair with the electronic age has gone stale.

JG

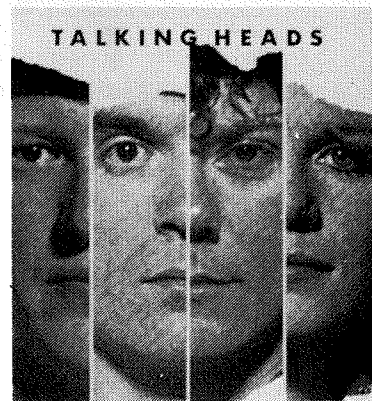
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ROBIN SMITH



While I was up in Manchester recently, this rather charming but cheeky chap came up to me and waffled a copy of *Fly* under my nose. Now I'm not normally one to give even a second glance to so-called fanzine floggers, but the nicely laid out pages and interesting articles pricked my curiosity. For 60 pence I got a rather fine magazine full of well written pieces, poems and stories, all by local writers. Thoughtful without being pretentious, it's far and away the best sort of arts mag I've seen for a while. It's available from *Fly* c/o 52 Beech Rd, Chorlton, Manchester 21. Go on, get yourself a good read! NC



● Often described as the thinking man's rock band, Talking Heads have carved an exclusive niche for themselves in pop's colourful parade. 'Talking Heads — The Band And Their Music' by David Gans (Omnibus Press — £4.95) is a fairly straightforward account of their rise to credibility, detailing bands they've crossed paths with along the way, their own thoughts on their records and other comments from the foursome. If not a particularly colourful account, they're a band with enough imagination and interest value to create a spark in the most tired of minds.

'The McCartney File' compiled by Bill Harry (Virgin Books — £4.95), on the other hand, treads some well trodden ground. However, for old Beatles or Wings fans, it's an alphabetical listing of events, people, places and anything else in Paul's career. Inclusions are as diverse as Greenham Common and the Concerts For Kampuchea, for anyone interested in pursuing trivia. DC

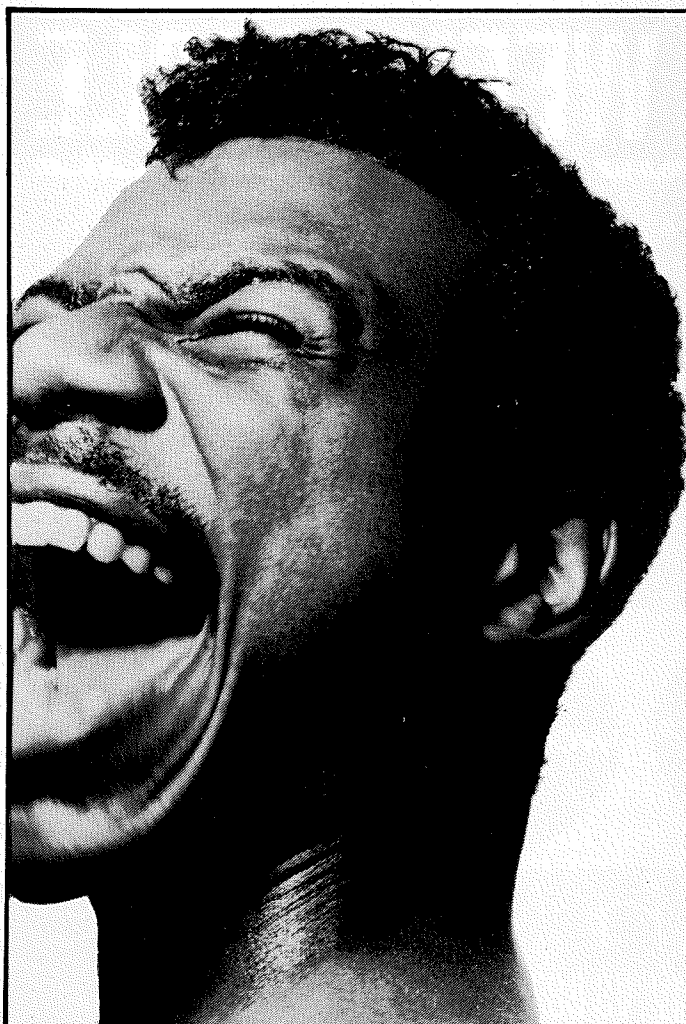


NEWS DIGEST IS ON P 54

A testament of musical youth is brought together in *the Bible* — the Bible according to Boo Hewerdine and Tony Shepherd, that is.

With Boo on vocals and guitar and Tony playing keyboards, they have already released an album on Norwich indie label Backs. Also featured was Boo's long time colleague and Roaring Boys drummer Dave Larcombe, with sax player Kevin Flanagan, who currently works with Tommy Chase.

The duo have since signed to Chrysalis, and have just released the single 'Graceland', an excellent and plaintive emotive sound for summer listening. DC



NAT
AUGUSTIN

EGO

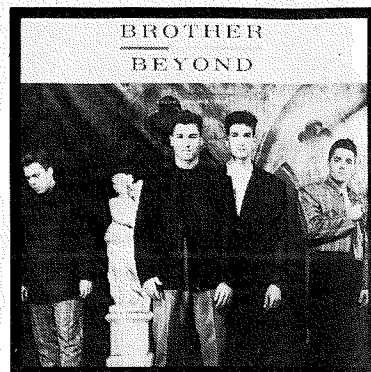
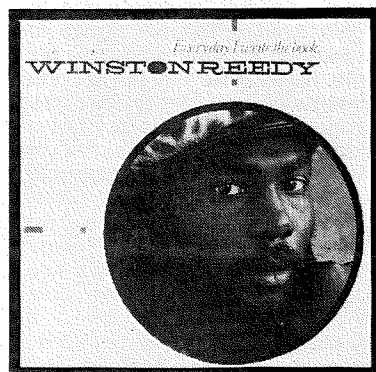
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S I N G L E S



record companies. Together they will produce a career on the back of gutless imitative records. And lots of understated 'classy' image work. It's a curse of conservative crawling times. It's the final victory for career pop.

Here are three examples... **BROTHER BEYOND — 'I Should Have Lied'** (EMI) — are typical; white boy soul, the main point of reference being the game plan of other white boy soulsters (in this case Spandau '82). They are good looking boys and this is produced with airbrushed precision, but that doesn't stop me thinking of the muzak I once heard in a hotel lift in Birmingham. Neither does **CURIOSITY KILLED THE CAT's** opening salvo, **'Misfit'** (Phonogram). Sure, at least there's a hook to this tune but that

FOUR FROM THE TOP

It's difficult to know where you stand these days. One minute your feet are well in the 'House' and the next, well, you just have to go go. And then you hear something like **THE JUNKYARD BAND — 'The Word'** (Def Jam Import) — and you have to start all over again.

Thumped against the speakers by an electro buzzsaw of a bass line, this is the go go groove put through the mincer and turned up really mean. 'The Word' is an almost perfect illustration of the manic-cross-fertilisation of dance stance going on in America at the mo-

ment. A message rap, the go go call and response spirit and the Def Jam grinder. Work it out yourself.

No such brainteasers with **JANICE — 'Bye Bye'** (Fourth and Broadway) — *tristesse* on a beat box. This is pure gimmickry, done well, mind. Janice says farewell and says it sweet, while all over the place robots bleep 'Bi Bi', a cast of 100 seamen set the butch chant and the 'Flintstones' theme tune just walks on by. They used to call this type of thing zany.

Not a word you'd throw at **SHIRLEY JONES**. Her **'Do You Get Enough Love?'** (Philadelphia International) is the sort of exquisitely undulating soul track that moves like ripples on a pond. All this and Shirley's gospel-tinted crystal cool

vocal. There's always been something pretty cool about **WINSTON REEDY's** voice as well. His cover of Elvis Costello's **'Everyday I Write The Book'** (Priority), is simply a good song, sung very well. And there isn't much of that about this week...

WHITE SOCKS AREN'T ENOUGH

There's a type of person who spins a career out of buzzwords. Walk through Soho and hit the air with this: 'soul, style, loafers, white socks'... A thousand rock managers will come running into the night closely followed by a gaggle of photographers, a stylist... and lots of



THE NEW WORKING WEEK SINGLE



too much time
in 12" Extended & 7" Versions (VS 887-12, VS 887-13, VS 887)



doesn't stop the SOS Band and Level 42 (Level 42 yet!) influence dripping through the milky mush left on the studio floor.

Normally sane people have told me a lot of good things about **LOVE AND MONEY**, but 'Dear John' (Phonogram) is hooked to such an old Hall and Oates bass line you can smell the carcass all the way from Glasgow. I'm sure all these three records have a chance of charting, but that's not the point. When young bands try so hard to be neutered and colourless, you can only spit on their lack of ambition.

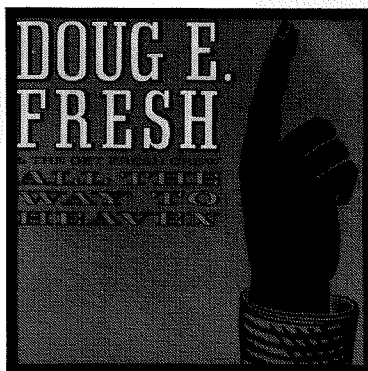
THE REST

Being some good and some bad. But nothing that moved me very much. **WORKING WEEK** used to move me quite a bit, as it goes. That's why 'Too Much Time' (Virgin) comes as such a disappointment; after the spicy

promise of 'Venceremos' and 'Storm Of Light', they're clearly working on altogether narrower perspectives. This cover of an old Captain Beefheart song is light and crispy enough to see radio play but I'd be damning it with faint praise if I said 'Too Much Time' is the record Weller's Respond Label would have lapped up.

Couldn't see **CASHFLOW** on Respond, though their 'Can't Let Love Pass Us By' (Club) isn't worthy of much response either. Galloping, strident, synthesised soul that fatally mis-manages the ratio between synth wash-out and vocal poise. You could never accuse **ARETHA** — 'Ain't Nobody Ever Loved You' (Arista) — of lacking poise, but this upful Carib-Latin tune is performed with just a bit too much ease for my liking. Perfunctory. As are **COLORS** on 'Pay Me Back My Love' (Prelude). Disco pub fodder that's more gherkin in bitter than fancy foreign lager.

Nothing much fancy about **DOUG E**



FRESH — 'All The Way To Heaven' (Cooltempo) — either. Sure, the man runs through plenty of tricks, but in the light of Real Roxanne's 'Bang Zoom...' you need more of a hard hook than this. Same grouse with **TROUBLE FUNK**, too. Coming in the wake of their tremendous London shows, their 'Good To Go' (Fourth and Broadway) is a major disappointment. A record high on familiar T Funk trademarks, but totally lacking the immediate bite of a classic '45.

Unlike **THE BIBLE** — 'Graceland' (Chrysalis) — whose gently winding acoustic rock melody will fit in nicely on the radio playlist. One to watch. Don't watch the **PSYCHEDELIC FURS** though; their 'Pretty In Pink' (CBS) reminds me that I gave up wearing shades and a leather jacket when I was 18.

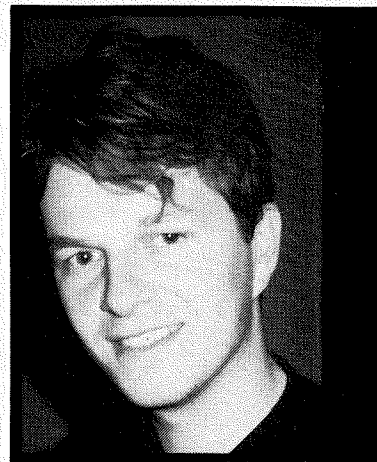
You wouldn't find **YEAH JAZZ** — 'This Is Not Love' (Upright) — in a leather jacket. This mawkish, miserable

folk scratch out has them numbered for baggy woolly jumpers or I'm a Welshman.

I think **KILLING JOKE** — 'Adorations' (EG) — would like baggy jumpers, too; plenty of room to ruminate. This is the usual pitch black mood, thumped out with straight faced no-nonsense seriousness. But is it really that serious, boys?

Not according to the **BIG SURPRISE**, it isn't. Their 'Don't Walk' (Polydor) is just the sort of gentle washed-out pop to end this week on. As a bunch of scruffy fellows in the Midlands say, Pop Will Eat Itself. Feast on.

reviewed by



j i m r e i d

GEORGE BENSON

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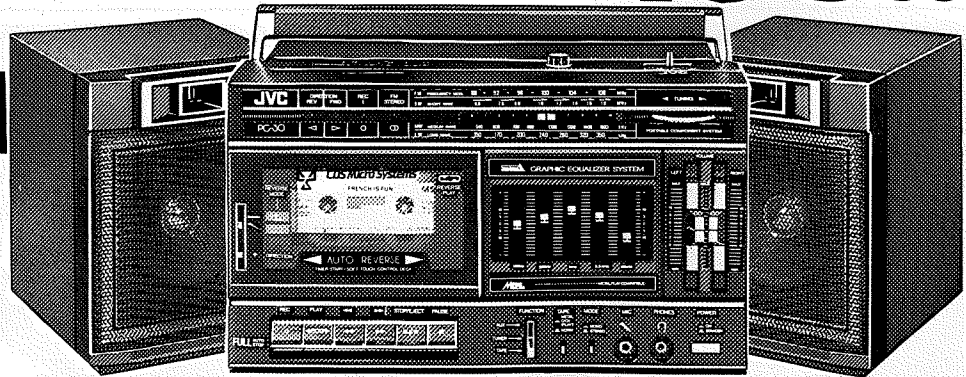
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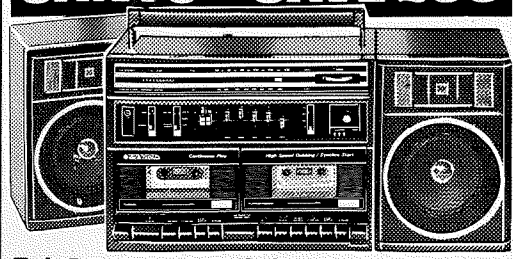


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HELEN TERRY

- COLLECTS TERRAPINS
- ENJOYS BOOZING
- HATES DAWN RAIDS
- MAKES DAMN GOOD RECORDS
- RECKONS EDWIN J BERNARD

Until recently, Helen Terry had been known as "the girl who used to scream behind Boy George". Nowadays, George has no-one screaming behind him (other than Fleet Street's muck-rakers) and Helen Terry has at last — musically, if not otherwise — broken away from the Culture Club camp.

Her new single, 'Act Of Mercy', written by Lamont Dozier and produced by Stewart 'Simply Red' Levine, is a lot of things — warm, wonderful, mature, catchy — but it certainly doesn't cash in on all the publicity George and his friends have been getting recently.

"This single release is extremely untimely," Helen groans. "Unfortunately, it was decided in May before any of this happened."

Helen, reluctant to talk at first, tells me her feelings about the whole affair.

"I was pissed off that my house got raided. It was only because George had been hiding at my place to get away from Fleet Street. I was probably the only sane person he knew that wasn't after his money, and I certainly wasn't after his drugs. So I was raided at 7.30am — they obviously expected to find me with a syringe hanging out of my arm — but I'd been up for hours, working in the front room.

"Obviously, I feel very sorry for George, but I think Fleet Street have behaved like an absolute bunch of pigs. I don't know how bad George's situation is — he wouldn't talk to me about it — but I think a lot of it is to do with pressure from the press. I think they slammed him too hard, and it's led to his demise. Fleet Street are scum."

And when Helen tells me that she never touches the

stuff herself, I believe her: "Do I look like a regular heroin user?" (Frankly, no.) "I'm a boozier — you're either a boozier or a druggie. I have been from a very early age."

Hopefully, by the time her album, 'Blue Notes', is released in September, the world will just sit back and listen to Helen's raunchy soprano tackle hard dance tunes and moving ballads with equal alacrity. Produced by Don Was, it is, I reckon, the best British album I've heard all year, although its overall adult R'n'B feel (with Lamont Dozier, who wrote 'Invisible', also writing the single) will obviously invite comparison with Alison Moyet.

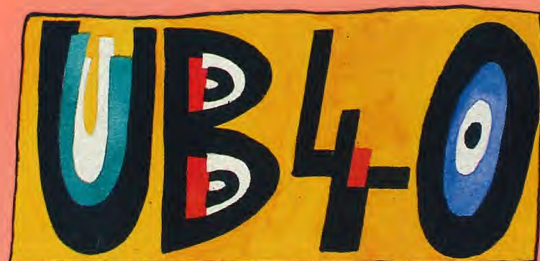
"We hate being compared to each other," Helen says, almost smiling. "We're really nothing like each other. I'm much harder edged than Alison, and she's much younger than me. So we were both brought up in Essex and we're both a bit... well... extremely rotund, but the comparison has to stop there. She's six foot tall and I'm a midget."

This Anglo-Irish-Jewish 30-year-old midget lives (or tries to live) a pretty quiet life. "I gave up being a party whore years ago." She lives alone in a "single person warehouse in Hackney" (one of London's least fashionable boroughs) where she collects affectionate terrapins and newts, keeps a couple of cats for cuddling and watches both the weekday and omnibus editions of 'EastEnders': "I never thought I could be obsessed by a TV programme until I saw 'EastEnders'."

She dislikes the government, racism, suet pudding and coconuts and lives for "drinking, but not getting drunk and falling over", singing round the piano, decorating, and "buying clothes that fit me".



At 16, Helen Terry longed to be Janis Joplin: "I desperately wanted to drive around in a painted Porsche, drink lots and have lots of boyfriends." Helen still doesn't own a car ("I'm one of life's driven"), and, although she almost got married last year, doesn't have lots of boyfriends. Still, she drinks a lot and makes damn good records. Which is all that really matters, isn't it?



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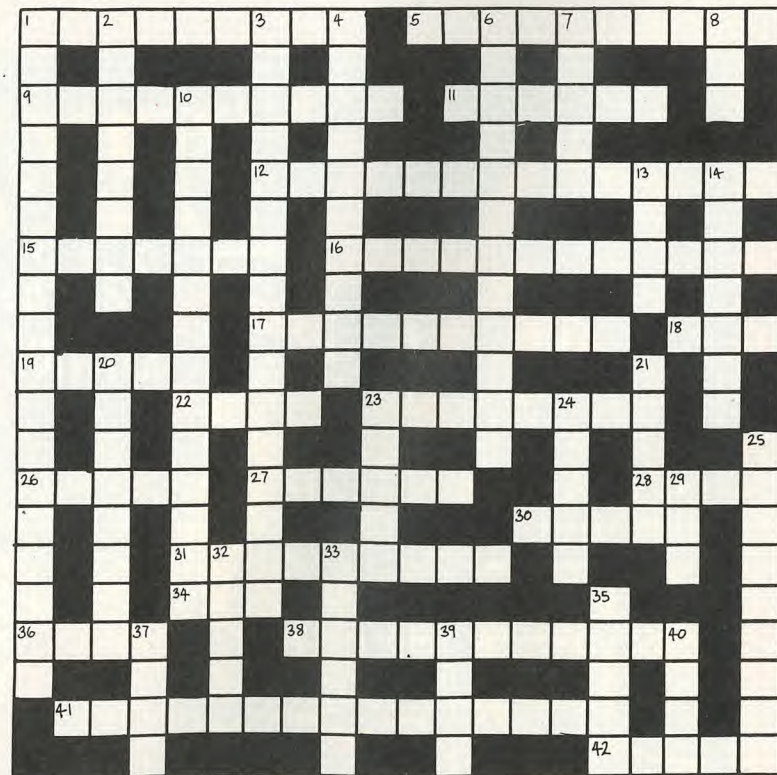
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A C R O S S D O W N

- 1 60 minutes of fun (5,4)
- 5 & 28 across I could become dependent on the video (7,2,4)
- 9 The house on the hill (10)
- 11 Label for Elton's girl (6)
- 12 Decoration for Stephen Duffy (5,2,3,4)
- 15 Bowie always keeps one step ahead of this (7)
- 16 Led by Errol Brown, they had a hit single every year from 1970 to 1985 (3,9)
- 17 Stevie Wonder film soundtrack (5,2,3)
- 18 Wham! wanted to Make It --- (3)
- 19 An eclipse of the heart for Bonnie Tyler (5)
- 22 The Jam's rifles (4)
- 23 Does he produce the bangs or the crashes? (5,3)
- 26 Kool And The Gang hit that will always taste good (5)
- 27 Youngster who had 1982 hit with Mama Used To Say (6)
- 28 See 5 across
- 30 He's currently doing Time (5)
- 31 Holiday spot for Martha and the Muffins (4,5)
- 34 Girls just wanna have this according to Cyndi Lauper (3)
- 36 Lou who is claiming a Mistrial (4)
- 38 U2 bassist (4,7)
- 41 Wham! stay on the outside (3,4,2,6)
- 42 Did Rush put Ms Jones under pressure? (5)
- 1 Neil Diamond seems to be going in the correct direction (6,3,3,6)
- 2 She wanted to know what was going to happen After The Love Has Gone (8)
- 3 Along with ELO she took Xanadu to number one (6,6,4)
- 4 What you'll see Status Quo doing after a night on the town (6,4)
- 6 The Communards have lost all faith (12)
- 7 Mick Jones's old outfit (5)
- 8 Bowie's major (3)
- 10 An accusation made by Feargal Sharkey (3,6,5)
- 13 Ian Astbury's group (4)
- 14 She can be found in front of the Waves (7)
- 20 A challenge from A-ha (4,2,2)
- 21 A hit for Harold Faltermeyer (4,1)
- 23 A hit for U2 in the name of love (5)
- 24 This Simon asked the question why in 1984 (5)
- 25 Jaki wants to be released (3,2,4)
- 29 Michael Jackson LP --- The Wall (3)
- 32 Add this to psyche for Scritti Politti LP (5)
- 33 Naughty friend of Miami Sound Machine (3,3)
- 35 He wants to Bring On The Night (5)
- 37 Dead Or Alive found themselves In Too ---- (4)
- 39 Sonny's Sixties partner (4)
- 40 Singer who had 99 Red Balloons (4)



A N S W E R S T O J U L Y 1 9

ACROSS: 1 Papa Don't Preach, 6 Nasty, 8 Real Roxanne, 9 Jump Back, 12 Youthquake, 15 Today, 16 I Second That Emotion, 18 Chaka Khan, 20 Wah, 22 The Shadow Of Love, 24 Rip, 25 Mad, 27 Sparks, 28 Noel, 31 Left Of, 33 You, 34 Ice On Fire, 35 Ian Dury, 36 Tom Tom, 37 Ono, 39 Vienna, 40 Aurra, 41 Run To, 42 Center
DOWN: 1 Paranoia, 2 Planet Earth, 3 Dirty Work, 4 Punch The Clock, 5 Happy, 7 Standing, 10 Patti LaBelle, 11 Kayleigh, 13 Ultravox, 14 Kim, 17 Declaration, 19 Atlantic Starr, 21 Alison Moyet, 23 Sussudio, 25 Mick Jones, 26 Do Ya Do Ya, 29 Election, 30 Andy, 32 Frampton, 38 Cry

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18



CURIOSITY: Nick, Ben, Mig and Ju

THIS BAND COMES RECOMMENDED BY ANDY WARHOL

... But will that be enough to put **Curiosity Killed The Cat** up there with the contenders? And if so, will it be fun, fun, fun all the way?

Purrfect prose:
Eleanor Levy
Cat snaps: **Joe Shutter**

God had had a hard day at the office. She'd dished out a few sainthoods, sent down the odd bit of storm and tempest; the occasional plague.

All God wanted was to sit with Her feet up, cheese and cucumber sandwich in one hand, glass of Holsten in the other. Thumbing through Her record collection, She passes over the Zodiac Mindwarp mini album (too loud), the Bucks Fizz (too intellectually stimulating after a hard day omnipresence-ing) and the Cliff Richard (very nice dear, but such adoration can get a bit, you know, *embarrassing*).

"Blow Me," thinks God, "the Eighties surely are distinctly lacking in cleverly cultivated, groovy, youthfully spontaneous pop sounds. I think I'll create a band to fill the gap."

So she has a go with five blokes from Birmingham — but their singer sounds like a squawking parrot and that's no good. She tries again with five blokes from Islington, but their early promise subsides when blow waves become more important than songs. She tries with two young guns from Hertfordshire, but one is great at enjoying himself and not much else and is left behind by the other. And then, getting desperate, She plunders previous musical forms and tries with a sophisticated, stylish jazz singer and her band — but she only ever wrote one song and the public begin to get wise. (Are you following this OK? Don't worry, we'll get there in a minute).

Then along come four wet nosed, smiling gentlemen

from the posher parts of South London. Dripping with enthusiasm and nice creases in their trousers, they sound good; they look good — in a no-nonsense way, with no need of frilly shirts, kilts, shuttlecocks down the knickers or backless dresses (!?!?) to bolster their image. Their name is Curiosity Killed The Cat.

Some would say they are the next in a long line of mega successful recording artists who combine ultra commercial 'quality' pop with a teendream image. (It's easy really. If you're under 25 and can hide your zits you're a heart-throb these days). Curiosity would not agree. In fact, they'd be very angry indeed. These boys care about their music as fervently as a being could.

"We want people to hear our music and appreciate it," says bassist Nick Thorp. "We're trying to be the best musicians we can possibly be. We like to keep our music simple, but we do it proficiently."

"We've really dug our roots in," continues singer Ben. "There's no way we're going to get blown away by that little puff of wind that will blow away shitty one hit wonders."

So the new Duran Duran or 'serious' artists? The truth probably lies somewhere in between the two. But one thing Curiosity are clear about...

"We want to have fun," says guitarist Julian, "because it's not rock 'n' roll any more. There's too much concentration on the 'business'. We want to be rock 'n' rollers. That doesn't mean we want to go

round smashing hotels up. Though I dare say we'll have a go at that. . ."

"I'm in for that kind of thing," smiles Nick. Nick has a very fetching smile and knows how to use it to his advantage. "No, we'd like to see our careers, if you like, as how it used to be. How it's supposed to be. The way I see it is just to be naughty boys. To have as much fun as possible. Not to be consciously thinking 'Oh, we should do this, we should do that'."

Which is why this interview is taking place in a bowling centre (they don't call them alleys these days) in Lewisham, South London. Curiosity Killed The Cat wanted to go bowling, but they had to do an interview to promote the release of their first single 'Misfit'. Solution? Combine the two. Shame they hadn't wanted to go scuba diving in the South Pacific.

'Misfit' is a bit of musical everything, mixed up inside a crisp production from Stewart Levine, most recently responsible for Simply Red's pop-soul sound. Comparisons have been made between Ben's vocals and those of Level 42's Mark King, plus the inevitable likening to Spandau circa 'Chant Number One'.

Curiosity, naturally, would deny they were treading a much travelled path. And in these days of ever increasing image priority over sound — a pretty smile will get you a silver disc; a firm bottom goes platinum — the band have already been subject to all manner of nasty rumours. Like how they were all models, hired by some canny manager to lure little girls into parting with their Saturday job money in return for gleaming Curiosity product.

"Bullshit!" answers drummer, main talker and founder member Mig(uel) Drummond, "Complete bullshit! Well, Ben's done a little bit. . ." This is, however, not so surprising when you realise he's the son of a fashion photographer.

"I find the whole modelling scene very boring," adds Nick, "very artificial."

Some people would say the music business was just as boring and artificial. Photosession after photosession. Video poses galore. Are they so very different?

"Of course they are!" says Mig incredulously.

"When you're a model," explains Nick, "you don't have to think about your job at all when you come away from it. When you're in a band, you put a lot of emotion into your work. In a picture you're just standing there — dumb."

Curiosity Killed The Cat have built up a healthy live following. They've also attracted the attention of pop artist and all round professional weirdo Andy Warhol. During his recent exhibition in London, the members of Curiosity Killed The Cat were never far away.

"He's just a great fan!" says Nick, grinning.

"No," continues Mig, "we were told that only once every five years does he really get into anything. Apparently we're the next thing he's really into."

"He's shy really," says Ju, "very shy. He gets everyone else to do the talking."

"I think that's because he's watching," adds Nick. "He can't be bothered with all the hassles."

But why pick on them in particular? There was talk of Warhol making their first video.

"Nick's blond hair!" says Mig.

"No," the bassist corrects modestly, "I think it was probably because when we first met him, everybody around him was an art dealer and very boring. And we were just having a good time. We weren't trying to pose around, we were just enjoying ourselves and I think he liked that."

Curiosity Killed The Cat have youth (the oldest is 23), flair, a big record company and some very famous people indeed behind them. But, despite

consistent evidence to the contrary, that still isn't really enough to give anyone the kind of success, respect and fun, fun, fun this group desire.

What it all comes down to in the end, of course, is the music on vinyl. 'Misfit' is a clear choice for a single. Play it twice and, even if you hate it, you won't be able to stop singing it. Perfect radio music on seven inch, strong dance music on the 12. And very, very commercial.

"I wouldn't say it was very commercial," says Ju, conscious of the implications of admitting such a thing.

"I'd like to be less commercial actually," says Mig.

"It is probably the strongest song on the album as far as the chart is concerned," Nick admits, "the other stuff is more. . . laid back."

"If you listen carefully to it," Ben continues, "it is a very 'real' track. It's not just a production track."

"The fact that 'Misfit' might be commercial is pure coincidence," assures Mig.

Which sounds as if they're suggesting that they don't actually want the record to be a hit — as if, in some way, they're apologising in advance for the fact it might be. Surely not.

"Of course we do," says Nick, "but we want hits with real music, not music that's just computerised and put out for the sake of it. We're not apologising for

being commercial, we're just saying we're not manufacturing our music to be specifically that. We're manufacturing our music to be good music — and therefore it should sell anyway."

Some chance. But it shows, if nothing else, Curiosity's powerful belief in their own worth. Arrogance like that — far more than ability — is what separates the tryers from the doers — Drum Theatre from Wham!. Curiosity — at the moment — seem to have both. Whether that lasts is another matter entirely. Only time will tell.

"We're not saying this is f**king brilliant, buy it!" Nick says. "We're just saying 'listen to this and see if you like it'."

"A modest sort of attitude!" says Ben.

"But we think it's going to happen. . .," continues Mig, ". . . hopefully."

"I think we should cut out words like 'hopefully'," Ben tells him.

"Right," Mig corrects, "Definitely!"

Nick flashes another winning smile. "Let's go play bowls."

● With special thanks to Bruce Jennings and everyone at Lewisham Bowling Centre, 11-29 Belmont Hill, London SE13, without whom this feature would not have been possible.



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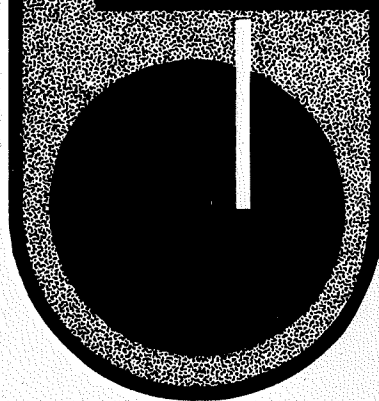
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Have you heard
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Force's second album refuses to remain stuck in the hip hop groove, sliding into quivering ballads, lurching into rough soul-infused pop but always retaining the sparse, but solid, electro backbone with Howie Tee's sporadic scratching maintaining the hip hop itch.

Instead, they prefer to take production credits for the more abrasive rap such as UTFO's 'Skeezer Pleezer'. With bouncing go-go beat boxes, a twisting razor-sharp rap and chunks of harsh humour, the three b-boys still keep the beat fresh. Both albums are essential baggage on the Eighties soul train. Both ■■■■

John Godfrey

BALAAM AND THE ANGEL

'The Greatest Story Ever Told'
(Virgin V2377)

I tried to like them, I really did. I dug deep beneath those dodderly drum beats and that monotonous caterwaul for a quaint charm, however wizen, in the Sound Of Morris Music.

The search proved fruitless. My sole discovery was a barrage of indistinguishable set pieces by the brothers Morris. Intermittent forays into the Velvet's School of cacophany-as-an-art-form and Jim Morrison artistry-through-angst territory left me yearning for the originals.

'Don't Look Down' is perhaps the highest of the assembled lowpoints, being a close approximation to the Monkees on acid with a blast of swinging sax for good measure.

'The Greatest Story Ever Told' has a dismal beginning, no middle and an end that's such sweet release.■■■

Lesley O'Toole

FULL FORCE 'Full Force Get Busy I Time' (CBS 57051)/UTFO 'Skeezer Pleezer' (Cooltempo CHR 1551)
The Full Force family strike again. Full

Full Force get busy I time!



NEIL YOUNG 'Landing On Water' (Geffen 924 109-1)

Oh dear, Neil Young's new electronic dream is beginning to look a bit dodgy these days. The instrumentation on this LP is little short of chronic at times, and it may be an attempt to get away from a definitive Neil Young sound, but hey, Neil — don't stick with this one.

"People on the street need a place to go," he croons in a typically dopey lyric (well, it's hardly 'Sugar Mountain' now, is it?). Or how about "take my advice, don't listen to me"?

Only 'Drifter' stands out on initial hearings, and if Young fans complain that the man's records need to be lived with these days — too late, he's already been evicted. Oh yes, someone please shoot the drummer!■■■

Andy Strickland

PETER CASE 'Peter Case' (Geffen 924 105)

Ah yes, the latest pretender. Peter Case strums *geetar*, blows harmonica, wears a hat, has two arms, as many legs and regularly goes to the bathroom. Uncanny isn't it? He must be the new Dylan, mustn't he? Er... actually, no.

In reality, Peter Case is just another

BALAAM & THE ANGEL



MARK MORRIS—BASS / LEAD VOCALS
DES MORRIS—DRUMS / PERCUSSION
JIM MORRIS—GUITARS

hungry careerist trying to make a name for himself. So, this self-titled debut album is a thorough disappointment.

If you're looking for highlights, the witty 'Icewater' is the only one of 12 self-penned songs that you'd want to hear again, while 'I Shook His Hand' is a better than average Lennon-inspired number.

Two out of 12 just isn't good enough, though, and if Peter Case really wants to emulate his heroes then he's got a lot of catching up to do. ■■

Mike Mitchell

BILLY JOEL 'The Bridge' (CBS 86323)

When Billy Joel was a tortured artist he had something going for him. You could always have a good wallow to his slower songs, if nothing else. Now he's rich and the Beast has found his Beauty, it's the old, old story — he's just too damn happy to create anything worthwhile. Example: 'This Is The Time' is just plain yucky in a way the likes of 'Just The Way You Are' never was. 'Running On Ice' is horrifyingly boppy and sees Joel's embarrassing attempt at a Sting impression. Emotion is no longer a word in the Billy Joel vocabulary, although 'Baby Grand', a duo with Ray Charles, has its lazy-day charm.

The Phil Collins disease: stinking rich but dull as dishwater. Watch that hairline Billy boy. ■■

Eleanor Levy

ROCKWELL 'The Genie' (Motown ZL 72442)

There's something unhealthy about someone who deems VD to be a fate worse than nuclear war. Someone who ponces the paisley with complete disregard for style. But at least Rockwell has come out of whatever closet he locked himself into. Hail the fully-fledged young pretender to the macho-strutting sex(ism)-as-a-commodity crown. Rick James did it first, Prince did it better, Rockwell does his best. The homage to the Purple One is cringing — too close for comfort.

Whipping thuds of bass, serrated keyboards, perforated squealing vocals — every trick in the little man's book. The only bright spark is a rubbery slip-shod



funk trip 'Man From Mars', while the rest of the album, with its gratuitous guitar solos, appears as one congealed scab on his pouting leather pouch. The next single 'Carmé' will no doubt chart. There are a lot of unhealthy people out there. ■

John Godfrey

DR CALCULUS 'Designer Beatnik' (10 DIX 45)

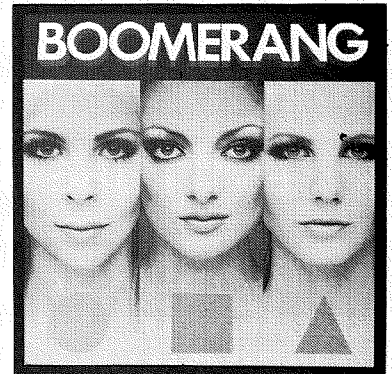
A musical rag bag of eccentric sounds and commentary, spliced together into 11 electro edged, beat heavy, brass battered tracks. A truly 'modern' record, scratched and sculptured into an aural masterpiece by messrs Duffy and Freeman with equally unorthodox cohorts — including Chris Lee (also ex-Pigbag), Olly Moore (Pigbag and Float Up CP) and Françoise Gigandet who speaks throughout.

Largely instrumental, featuring that squawking trombone that was once Roger's remarkable contribution to Pigbag, and all manner of musical grunts and groans.

However, what might intrigue the ear cavities on one listen, isn't necessarily something you're going to want to give continuous rotation to. The singles 'Programme 7' and 'Perfume From Spain', together with 'Killed By Poetry' are the highlights here, all accompanied by one of the most psychedelic lyric sheets I've seen in a while. ■■■½

Di Cross

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



BOOMERANG 'Boomerang' (Atlantic 781 652-1)

I've always had an extreme fondness for Adriana and the other Coconut girls, believing them to be an essential ingredient in the old Kid Creole set up.

Now she's divorced from the old man and out on her own with the other two, they've come up with something that's rather nice but a little pointless.

'Boomerang' is just what you need to do the ironing to on a Friday night. Soft, soulful and very reminiscent of the Supremes circa 1964, it's harmless, pleasant fare that slips in one ear and out the other. ■■■½

Nancy Culp



AL JARREAU

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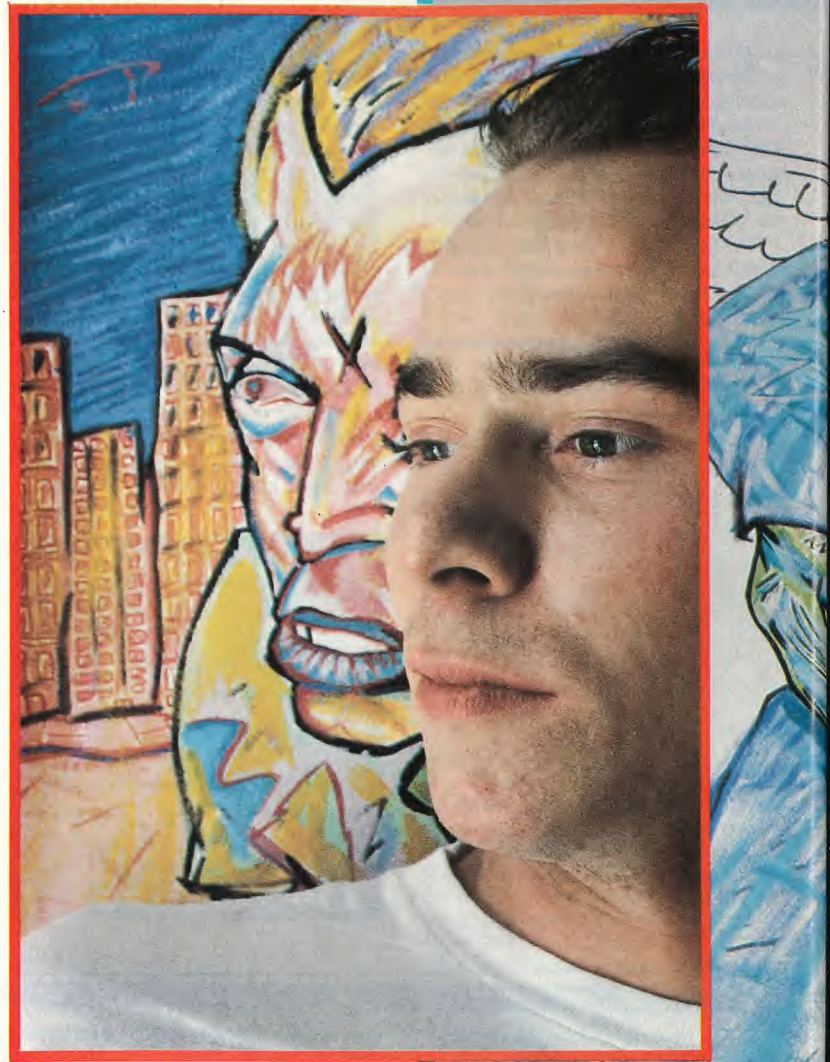
TEST TUBE BABIES...

HAMBURGERS...

HEROIN...

These are a few of the images squeezed out and slammed down by **Matt Johnson**, a boy who's fast becoming a man, a man who's developing into one of the most radical songwriters of the Eighties. the The man with the damning pen:

Andy Strickland



Hey folks, let's celebrate the decline of this crappy country and its septic, lying leaders! Let's dress up an 'ordinary' young woman who "knows what it's like to have to work to make ends meet" (ho ho), forgo the usual in depth and sordid prying into her past and get her hitched to a young 'war hero' prince before he becomes a complete embarrassment to the nation and his family.

Let's take a day off from work — we can do without the Sunday roast for such a special occasion — and let's gross out on the Royal bloody Wedding. Over £100,000 of yours and my money — forget the renal units waiting to be built and the hospital waiting lists — let's wave a flag and have a party! After all, these two sides of contemporary Britain aren't connected, are they?

Hey listen, they're playing the new single by the The on Radio One's wedding special. 'Heartland' is the second instalment of Matt Johnson's latest musical incarnation (part one being the 'difficult' 'Bird Of Prey') and here it is sailing across the nation's airwaves on this of all days. Its portrayal of piss stinking shopping centres and senior citizens in fear of their lives is connecting in the minds of a few human beings not glued to the royal box.

The phone lines at Radio One are burning — "bloody great, puts the whole thing into perspective," says X

from Carlisle. "Outrageous, disgusting moral degenerate," blubs brainless of Basildon. The heat shoots across the capital and the phone rings in the office of Matt Johnson's record company, Some Bizzare. Mr Radio Producer demands to see a lyric sheet before the The get played again on HIS show. Welcome back to the fray, Matt!

"I thought I might have this problem," says Matt resignedly. "I had to do an edit of the track and take the word 'piss' out of it but it's not used gratuitously, it's actually descriptive — I mean how else can you describe a lot of these shopping centres? They actually stink of piss and yes, "pensioners are raped", you see that every day on the cover of the Sun and the Mirror. It's OK to have that on news programmes all day but you put it in a song and they get annoyed. It's purely descriptive and they don't like it much."

Now before you get the idea that this is another pop song designed to shock its way onto 'Top Of The Pops,' let's remember that Matt Johnson has enjoyed the reputation of being one of this country's better young songwriters for some years now. Sure, he's not exactly prolific, this is the The's first recording since 1983's 'Soul Mining' LP, but when he does deliver the goods they're always worth waiting for.

Not only that, but 'Heartland' just happens to be one of the best singles released this year. Matt's finally managed to nail the steely sound that he's been searching for, and matched it with some of the best modern bluesy vocals — deep and twisted one minute, with sweet backing singers the next, and soaring string sections and a harmonics solo that'll stop you in your tracks. Yes, I like it!

"With 'Heartland' I wanted to write a song which could be played on a guitar or piano as an accompaniment to the voice in some little bar in Rio De Janeiro in 10 years time. The power of this song is in the song itself, not in the production, and I think it's the best song I've ever written, it sums up everything I'm saying. It now goes to the top of my list of my own top five songs.

"It sums up my feelings for this country, which although it frequently disgusts me, I still feel for it. It's set somewhere between Wapping and Whitechapel on a really beautiful cold, clear autumn day when the sun's at a particular angle. If I'm ever going to have a successful single, it has to be this one, it's the one that deserves it.

"I should add, by the way, that the line 'this is the 51st State of the USA', doesn't mean that I'm anti American. 'Heartland' is anti American foreign policy not anti America, because I



actually think there're a lot of good things about the place, there are some good attitudes there."

Matt picks up his pen and scrawls 'The The' on the table in front of him for the fifth time as he describes the last three years of his life. It all comes down to writing, recording, promoting 'Soul Mining' and travelling.

"I think you've got to lead some kind of life to have something to write about because if you spend all your time in studios, you've got nothing to comment upon. I did loads of travelling, going to all sorts of places — I think your songs should be a by-product of how you live. I've aged rapidly over the last few years."

It's a matter of confidence and self belief that Matt can stay out of the game for so long and yet confidently return with a new single and album that must surely see him become a widely acknowledged and accepted songwriter and commentator.

He loves a good chat, has an ear for a possibly well-rehearsed line or two and admits to being a bit of a wind-up merchant. He also agrees that too many bands release too many records these days.

"Yes I do, because it's such a short term industry for most people, they think they have to saturate the market, they think they've got five years to make their financial nest egg. Too many people just do reruns, their albums all sound so similar and it's only if you take the first, the fourth and the eighth that you notice any difference. I probably should have released an album between this next one and the last, so consequently the new one is totally different from 'Soul Mining'."

Having been treated to an airing of the new the The album, I can tell you that yes, it is different from the excellent 'Soul Mining'. It's a harder, fuller sound and the songs are crackers. More than that it is difficult to impart, due to the listening conditions imposed by the Some Bizarre organisation.

This includes sitting in an old London Underground carriage opposite the PA they use at the Reading Rock Festival and being pinned to the wall by sheer volume. Not ideal, critical listening conditions you'll agree (so does Matt), but it's enough to leave you wanting your own copy.

You'll have to wait a couple of months for the release of the album, but believe me you won't be disappointed. Former the The fans will be delighted and newer converts will be hooked.

"I feel really proud of the new album," states Matt. "I listen to it nearly every day and still get goose bumps, and that's how it should be. It'll be out in the last week in September and it's called 'Infected'. It's an apt title, infected by western desire, taking desire as a venereal disease of the heart and soul. There's a lot of western imagery in the videos I'm doing, lots of things like Coca Cola, the space shuttle as well as terrorism, test tube babies, hamburgers and heroin."

"All the images of 1986 juxtaposed, squeezed out and slammed down, it sums up what a lot of people think in this country and by the same token, you get the electronic media pumping more crap down you. It's quite bizarre, the juxtaposition of the Royal Wedding and the South Africa thing, and people just sit there passively and take it all in."

"I think this is the most fertile time, from an artistic view, in this nation's history because there's so much going on. When people moan on about 'oh, everything's been done' — that's crap. There's so much to do, to be done and written about. I find it all terribly uplifting because I can sense it all coming to a head. The new album is far superior to everything else I've done, it's like an athlete coming to his peak or like a footballer who has the experience to pace his game, but is also young enough to be effective, and that's how I feel. I'm approaching my peak with this one, it's a grown up record."

I've always been impressed by Matt's basement voice, quite an achievement for a mere slip of a lad, there's a fine almost blues touch to 'Heartland' and the other songs on 'Infected'.

Along with most of you reading this, I'd have had a job picking Matt out of a crowd before this interview. For someone with such a reputation in the music business, he's managed or been condemned to keeping a remarkably low profile.

"Well I've never courted publicity and I've never courted the press, I hate all that stuff like being harangued by people when you go out. I'm really not interested in it at all, it makes me sick. It's like male models, most pop stars are a step up from male models really aren't they? Except they happen to sing occasionally — not very well. I just try and keep as low a profile as I can while doing enough to sell records."

"On the last album, I had tonsillitis anyway and my voice was so below par that I didn't have the confidence I have now. As far as the blues thing goes, I mean the source and the purity that I aim for, and I think that's what comes across in the blues. Most modern day records are so swamped by production that the emotion disappears if you pull the plug on the emotion."

Matt tentatively explains his idea to release a songbook, film and record simultaneously later in the year and there's even a suggestion that the The will play live around Christmas "if I can put together the right band". Other than that, young Mr. Johnson is looking forward to causing a bit more of a stir.

"I want to become more radical and become a thorn in the side of CBS and the BBC," he grins. "I haven't been radical enough in the past and the more powerful you get — that's the time to use it. It's all very well being radical when you're signed to Rough Trade records when you can't get anything done."

I've a feeling that Matt Johnson's the The are going to achieve all that and more in the next six months. Now, if I hurry, I'll be home in time for the wedding highlights.

HELEN TERRY



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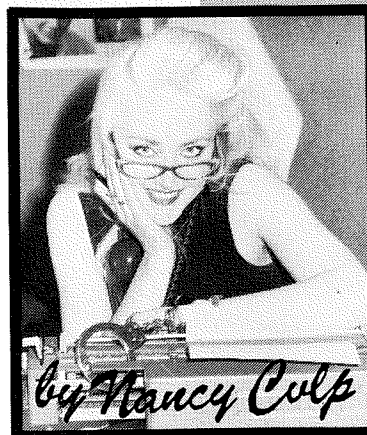
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Slave to the typewriter again . . .

● Well, girls and boys, August already, I've not got a suntan, and it's time for off with the old and on with the new. The charts are still hot in the grip of summer madness and poor old **Robin Smith** is still recovering from his spot of lunch with **Yvette**, otherwise known as **Chaka Khan**.

And Chaka has been seen out and about in good old London Town, displaying her generous charms to all and sundry. Oh Chaka, what a gal; the newest addition to our freelance staff, **Edwin J Bernard**, is still trying to recover from being given a glimpse of the unadorned Khan chest at last week's **'Solid Soul'** VTR. Not only that, but upon deciding that she fancied a little bit to eat, she promptly ran out down to the local McDonalds and bought herself the biggest container of chicken McNuggets she could get her hands on.

I might add here that the game lass went out by herself minderless and braved the local high street horrors in order to bridge that long gap 'til dinner time. What a woman! I name this paragon, this goddess, **Woman of the Week!**

I heard a simply ghastly rumour just the other day that erstwhile confirmed bachelor, **Steve Strange** (and how are your bits of blue string these days, young fella me lad?) is suddenly talking wedding bells with his new lady escort. Also rumoured to want to take the plunge are **Ben Watt** and **Tracey Thorne** — the one major condition here being that the ceremony takes place live on 'Wogan'! What a spiffing wheeze; can I be

bridesmaid, please, Trace? I haven't been a bridesmaid since 1967, you know.

My old mate **Matt Johnson** is having a wee bit of bother, I hear, whilst trying to make yet more clips for his forthcoming video album epic. He's currently in hot and humid New York filming in — oh my gawd, can this be true, I thought he was such a nice boy — a brothel in Harlem full of voluptuous African beauties.

The catch here is that the local police department have completely washed their hands of the whole affair and have refused to give Matt and his entourage any protection. Hope you've got your insurance policy paid up, sweetheart!

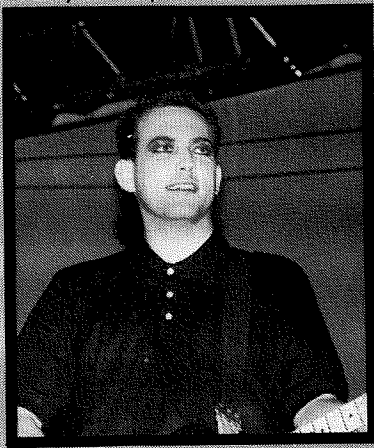
Mind you, the lovely **Real Roxanne** would probably tell you that it's far safer these days in Harlem or her home district, Brooklyn, than it is in the Harrow Road in London. When she was over here for the UK Fresh Festival last month, she popped out of rehearsals to run off to the Kentucky to get herself a leg or two to chomp on and found herself the victim of a totally unprovoked attack by some local loony.

Being a girl with a bit of lip, she gave the attacker a suitably scathing rap and got pushed about and bopped round the head for her pains. Honestly, what is it with these Americans and our wonderfully nourishing take-away emporia? Next time, gal, make it a Holland and Barrett aduki bean burger; it's a lot safer.

What is this I hear about **Boy George's** brother, **Kevin**, being signed up for some massive recording deal? I refuse to make any other comment on this item apart from jolly good luck to you mate.

Far from hiding himself away from the public gaze, a **Lip** spy tells me that **Marilyn** can be seen on certain days of the week parading his bod for all to see at London's Porchester Hall Swimming Baths. Obviously the boy intends to swim the Channel in the not too distant future. . .

And upon being asked just which films he'd have showing at a party, old **Zodiac Mindwarp** apparently replied 'Rocky' and 'ET'. From the sublime to the gorbimey, methinks.



■ Bad luck anyone out there walking around with an untamed haystack on top of their head thinking that they're doing a dreadfully natty impersonation of **Robert Smith of the Cure**. Just to fox the lot of you, Mr Smith has had a quick four rounds with a Black and Decker hedgetrimmer and now, for the first time in five years, we can see his face. All I can say is — I'm sure Mr Hammer Horror would love to hear from you, Robbo Darling...

Seems that a certain **Andy Warhol's** infatuation with the vilely named **Curiosity Killed The Cat** is still in a state of continuation. The lads are flying out to New York specially for the old fossil to direct their new video. Rumour has it, too, that the peroxide prince will also be wheeled on in a cameo role of some description...

Big congrats to **Keith Richard** whose girlfriend **Patti** has just given birth to a daughter... Meanwhile, over in Liverpool, how much longer is it now before **Mac's** wife **Lorraine** comes up with her long-awaited fifth Bunynperson? Hope it's not too much longer, otherwise Ian will be into jumbo size jumpers.

The new video for the **Communards'** next single 'Don't Leave Me This Way' saw no less than 200 extras brought in especially. One inside source reveals that it will have a '1984 type theme'. Now does this mean we can expect to see young **Jimmy** in a nice grey boilersuit or does it mean the extras involved will all be playing the rats in Room 101? Jimmy dear, I thought you wanted a hairdo like mine and not another short back and sides!

Poor old **Ian MacNabb** — I mean, there he was, minding his own business, trying to get into the **Soap Aid Party** in Liverpool after having given his all onstage for the cause, and what does he get? A bloody great thump in the kisser and a rather nasty black eye in the process. The incident occurred at the **Fleece Hotel** in St Helens where all the various casts and artists

were gathering for a bit of a wind down after the day's events.

However, for some peculiar reason, the bouncer on the door took exception to Ian and fellow **icicle Dave Green** and refused them entry on very flimsy grounds in spite of their having all the right passes. Anyway, it ended up with both Ian and Dave bleeding all over the floor at the foot of the stairs. Puts a man off playing charity gigs, dunnit?

OK, anyone for a list of the latest visitors to the **Limelight Club**, then? Alright, you've twisted my arm. Last Tuesday saw the first night hosted by **Vaughan Toulouse** (once a pop star and now something of a self-proclaimed trendy person) and **Nick Trulocke**. The turnout numbered **Chaka Khan** (there goes that girl again) who could be found up in the VIP bar boogieing on down with various seven foot tall members of the **Chicago Bears**. **George Michael** snuck around, obviously hoping not to bump into **Zodiac Mindwarp** again (next time, George, just mention that we know he likes ET). **Run DMC**, also on a flying visit, checked it out and pronounced it really rather OK. Lots of fun was had by all but unfortunately I couldn't be there as I was still recovering from the **Beggars Banquet** party the week before (see caption).

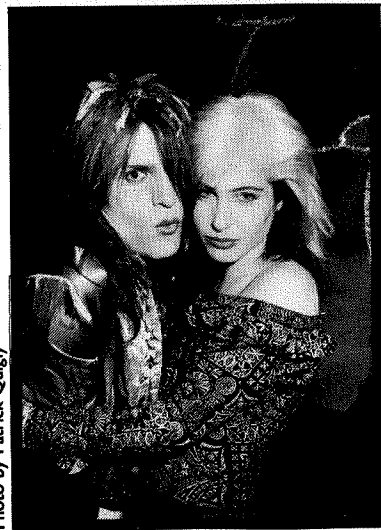


Photo by Patrick Quigly

■ Fresh from her storming success as **rm** guest singles reviewer, Mrs **Mark Smith** (known as **Brix** to her mates), put on her best **Body Map** clobber and swanned on down to (oh dear, yes it's that place again) the **Limelight** for the **Beggars Banquet** party. A somewhat curious affair it was, too. I'm afraid the wall-to-wall goths got to me a bit, so I retired to the sushi bar to watch the revellers drift by.

J Aston and the rest of the **Gene Loves Jezzers** were there with a rabid **Leslee O'Toole** in hot pursuit. Somehow the **Fuzzbox** girls were let in, and they proceeded to whoop it up on the dance floor.

Edwyn Collins could not quite grasp the idea of free drinks and tried to buy a drink from the bar all evening, while **Brix** engaged in polite conversation with various salivating members of the **rm** male brigade (I don't dribble — Art Ed). **Ian MacNabb** and the rest of the **icicle Works** sat in the corner ever so quietly, and it was even rumoured that **Foster Pilkington** somehow made it past the front door. A pungent gathering indeed, but not as pungent as the smell of vomit, come the end of the evening as the free bar dribbled to the end of its five hour stint.



■ "You take-a my picture, I smasha your face in." Awfully nice chaps, **Run DMC** have obviously decided that our **Jan** needed some big burly escorts down at that club-whose-name-has-been-mentioned-at-least-10-times-this-week. Now Jan, I know you like 'em tall, dark and handsome with distinctive accents, but somewhere along the line I don't think this was quite what you meant.

Of course I was monstrously pleased to see that **the Smiths'** new single crashed straight into the charts at number 18 and from what I hear, practically every DJ on **Radio One** seems to think it's aimed at them. **Janice Long** excepted, of course, who told me that she loves it to bits and can't stop singing it! But what is all this I hear, that the **Beeb** have refused to play the new **Derek Jarman-**directed video on 'TOTP' because it's a bit, well, rude? Surely not? Goodness me, they're such nice

boys, too...

And while I'm on the subject of the **Smiths**, is that young **Mr Marr's** wife **Angie** so glamorously adorning the cover of this month's **Vogue** magazine? Or am I hallucinating **Angie** doubles?

Right, that's all for this week: I'm off to study **Jim Reid's** new **Robert Smith** haircut at close quarters and to decide whether or not our lovely art editor really is **Martin Kemp** in disguise. All the hot stuff from the far flung corners of the **British Isles** next week. Bye...



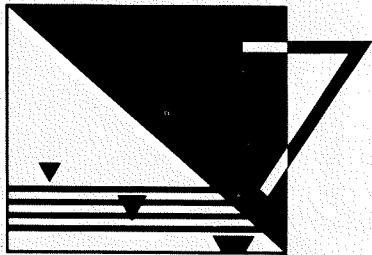
Photo by Andy Phillips

■ "Cor blimey, mate, ain't it time you went on a diet and shaved those flamin' armpits?" **Rat Scabies** and **Dave Vanian** grimace nicely as they get their first hiatus hernias at their 10th anniversary concert last weekend. Why on earth they saw fit to pick up old chief **Medic Clive** and throw him about a bit, heaven only knows.

Meanwhile the **Damned** hightailed it back to Denmark to the same studios as the **Go West** chaps to finish their new album. A spy told **Lip** that the **Damned** and **Go West** boys have been wreaking havoc on the Danish plains by tearing about on motorbikes.

The whole thing got so out of hand that the bikes were confiscated, when one of their engineers fell off and nearly broke his arm.

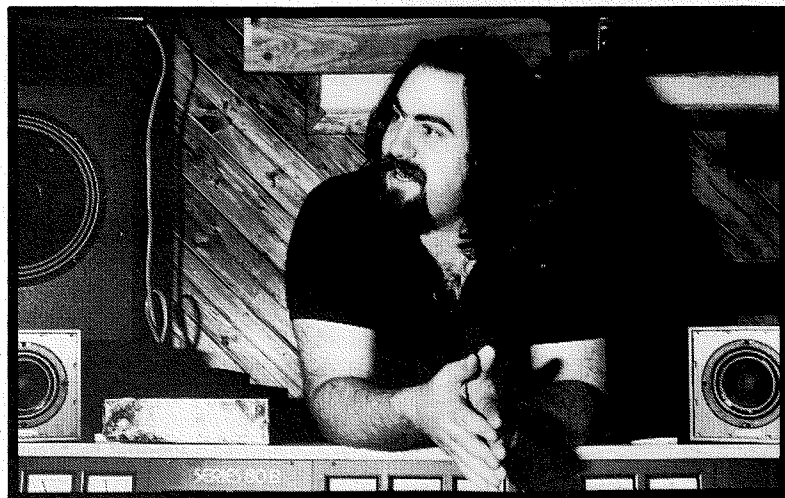
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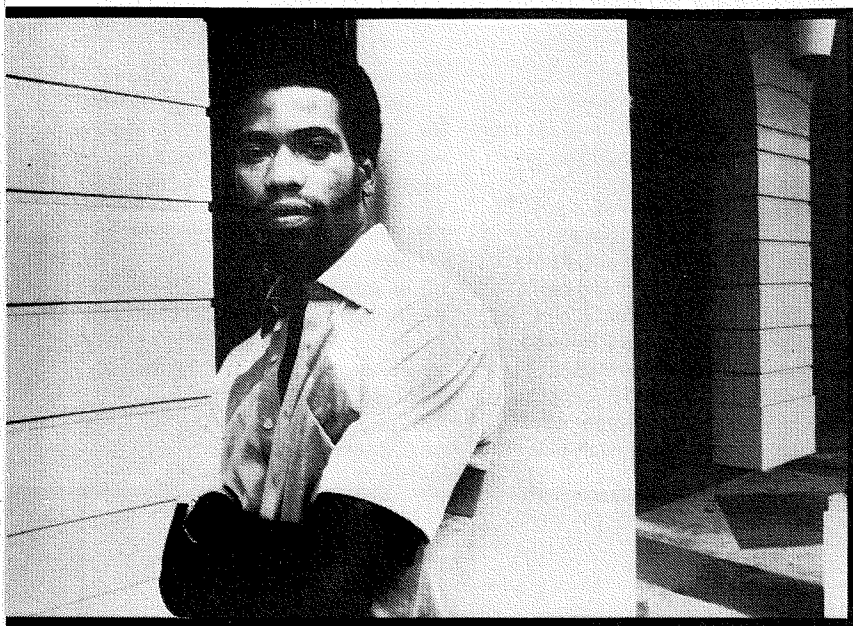
SEMINAR

Your guide to the art of liggering and general music biz excess. **Damon Rochefort** has meetings in bars, meetings in bars and more meetings in bars

Photo by Steve Pyke



● **ARTHUR BAKER: million dollar loss!**



● **KURTIS BLOW: rapping on the Artists Panel**

● **To any established** music biz ligger, a week in a plush New York hotel with all expenses paid must seem like a gift from the gods themselves. This year's **New Music Seminar** held in central Manhattan naturally drew herds of Britain's most skilled liggers, who had successfully talked their respective record companies/promotion companies/magazines into paying an enormous amount of money to fly and keep them there, under the pretence of it being an essential business exercise.

In fact, the first and most obvious element of the whole Seminar is that nobody is exactly sure what it is they're supposed to do. The braver Brits read the Seminar guide avidly and doggedly visit various numbingly tedious panels, though this behaviour rapidly ceases after the first day.

To the uninitiated, the New Music Seminar is basically a gathering of the world's music business. Everybody registers for a fee of \$225 (about £150) but I got mine free by claiming to be Benny Hill (who Americans like). Once you've paid your fee, you get a large tacky badge with your name written in enormous letters (this, the guide tells you, is to ensure spontaneous meetings with people in lifts, toilets and the like. Imagine the scene:

1st record exec in front of urinal: "Ah,

I see that you are Gerd Treuhaft from a West German record company." 2nd record exec in front of another urinal: "Indeed. And I see that you are Gary Steel, an American promotions man. Why don't we continue this interesting chat in the bar?"

1st record exec: "My, what a splendid idea." (Ingenious, no?)

During the day, one is supposed to wander casually around the various stands which are situated in a large ballroom. Most record companies (who can afford it) take a stand, on which they publicise their latest product and smile at everybody else. Nobody kids himself that any business is done on these stands, but it is a good way to get a high profile with the plebs wandering around, and it also gives the plebs a chance to gather up as many free records as possible.

Any actual business is done at the bar upstairs. The Seminar this year was held at the Marriot Marquis, a fabulously extravagant structure which looks like a cross between the set of 'Dynasty' and 'Star Trek'.

Without doubt, the most exciting part of this wondrous hotel is the revolving bar. Hundreds of hopeful execs cram themselves onto this moving platform to wheel, deal and drink exotic cocktails. The fact that the bar actually turns has its pros and cons. On the good side, it makes it easy to casually

approach a potential business connection, as you merely sip on a strawberry daiquiri as you approach, meet and pass the person in question at a snail's pace. The crawling speed of the platform enables you to introduce yourself, discuss a deal and sign several contracts before you are out of earshot of each other.

On the bad side, the bar brings on nausea almost immediately. It also makes buying a drink virtually impossible. After ordering your drink from a waitress, she toddles off to the non-moving central section and gets your drink, by which time you have moved about 400 yards, and the waitress gives your drink to somebody else.

Another central part of the Seminar is the Panel. The idea of the panel is to bring together various experts on certain topics and for them to entertain and educate the audience. In practice, things weren't quite that good.

Some were moderately interesting: the 'How To Lose A Million Dollars' Panel offered some interesting words from **Arthur Baker** ('Rocker's Revenge', 'IOU', Jennifer Holliday), and the remixers panel saw some witty banter between Hi-NRG diva **Ian Levine** and 'house' music mastermind **Farley Keith**, while Madonna's ex-chum **Jellybean** adjudicated in vain.

The Club Owners panel saw the bizarre and rather consciously outlandish **Phillip Sallon** call a foreign person something far too rude for me to repeat in a nice magazine like this, though for the large part the other panels were dull and stilted.

The Artists panel promised to feature some superstars, but apart from the less than interesting **LL Cool J**, rapping **Kurtis Blow** and the wonderful **Patti Austin**, the whole thing was a complete let down with a good 25 per cent of the room leaving after the introductions had been made. Evidently most people didn't much care what **Pete Shelley**, **Lesley Gore** and **Twisted Sister's** drummer had to say.

The best panel for me was the International DJ panel. Presided over by **rm's** own **James Hamilton**, panellists included Britain's **Steve Walsh**, **Chris Hill** and **Jay Strongman**, who, with the aid of the outspoken Ian Levine (Heaven's colourful DJ) managed to put down

and humiliate a horrible Canadian person who was clearly trying to make a name for himself by being extra rude to the British contingent. Pulling together patriotically, every Brit in the room joined in to insult the Canadian, leaving him humbled and embarrassed.

Most of the fun and business was done at night and always in some state of inebriation. Entertainment ranged from parties to showcases arranged by record companies. RCA had one in their main studio with enormous dustbins filled with cans of beer. Jellybean had one at Area (with **Jocelyn Brown** performing), and The Saint had an impressive number of acts on including **Dhar Braxton** and **Evelyn Thomas**, who stole the show.

DJ International had a 'house' party, but I and everybody else was so drunk that I can't remember where it was held, arriving, leaving or in fact being there at all: I do remember somebody called Louis, who seemed to run the label, asking me if I would like to manufacture thousands of pairs of DJ International jeans. When I declined, he quoted several soliloquies from 'Hamlet' at me for over an hour.

The parties in hotel rooms were probably the best fun, as they are the ones that I remember least about. One drawback of partying in such a confined area with American people, however, is that you may well be stuck with them for several hours, with no visible mean of escape. This means that you can often be talked at for ages and ages by a well-meaning American. Unfortunately, Americans only ever talk about three things: a) themselves, b) America and c) the meaning of dreams.

The rule I stuck by was to steer all conversation with Americans to 'the meaning of dreams' as this was more interesting than the other two. The New Music Seminar was, of course, enormous fun, and surprisingly useful. Many deals were done in bars, in hotel rooms and at parties, though during the day, when the official stuff was underway, nobody seemed to do much. The amount of business done was prompted more by all the record co execs needing to show their superiors that the expense of going was worthwhile, than because of any natural market forces, but then again, who cares? As long as we all get to go again next year...

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The bank that likes to say YES

The couple who want to get married on the Wogan show

Yup, it's fun lovin' Trace 'n' Ben from *Everything But The Girl* in an Andy 'n' Fergie situation. Are they serious? What's the meaning of marriage and is pop life right for a socialist?* Story: Roger Morton

Extra! Extra! Read all about it! TV Wedding For Pop Star Lovers. Our man with the ladder up at the bedroom window reveals all.

No, that's not quite how it was. In fact, for the past 40 minutes, Ben Watt and Tracey Thorn have been sitting in a North London flat, earnestly analysing their new single 'Come On Home', their forthcoming album 'Baby The Stars Shine Bright', the Russian political system, the horrid music business and the current state of the women's movement.

Our three brains are beginning to clog up with the glutinous complexities of pretty much everything but the boy and girl. But Ben and Tracey are serious minded young socialists, aren't they? Moral musical soul searching is what they're all about. So why has Tracey been shifting about in her seat, and what's that mischievous glint in her eyes?

Tracey: "Last week we did an interview, and they just asked us who we wanted to snog. That was much easier." Doesn't it annoy you that people are more interested in knowing about your private life than your music?

Tracey: "No, not at all. If I was an *Everything But The Girl* Fan, I'd be desperate to know what went on."

Ben: "I'd have the ladder up at the bedroom window, every night."

Right. So who have you been snogging recently?

Tracey: "What, today? No... I think it's surprising how reserved people are in asking us about things. I think it's because people think that we're serious, and we've got to be treated seriously. It was years before anyone plucked up the courage to ask if I was Ben's girlfriend!"

Ben: "If you look at great historical couples, people probably drew more pleasure from reading about why Burton and Taylor split up than they did from watching them in 'Anthony And Cleopatra'."

Tracey: "The thing that I think has killed so much of our record success is that we haven't yet had a public separation. I think we'd actually sell far more records if we went to some nightclub, got drunk, and had a big public tiff. Then an even bigger reunion."

The secret's out then. Behind *Everything But the Girl*'s melting, melancholy ballads, behind the chastened facade, lurks an insanely

media hungry couple, smouldering with the shameful desire to become one of the all time great tabloid love affairs.

Tracey: "We're hoping to be able to get married on the Wogan show. Make it hugely public. There would be nothing I'd enjoy more."

Seriously, though, do you believe in marriage?

Tracey: "Well, there is a point to it, but I don't think it's really a very sensible thing to do. It's far more sensible and practical not to get married. I mean, there are hideous disadvantages, tax wise, and so on."

What if you were going to have children?

Tracey: "No, that's very dodgy. I don't see what difference it makes to the children. Surely the only reason for getting married is that you get to wear a good dress. And the wedding presents — the toaster. You get a good day out, get your relations pissed, and then have a holiday." It sounds like you're talking yourselves into it. What would you have on the wedding present list?

Ben: "Andrew Ridgeley... and Walter Swinburn, the jockey."

Tracey: "A season ticket to Goodwood."

Ben: "And Kenneth Williams... and a large cork to shut him up with."

Judging by all the giggling, Ben and Tracey would seem to be entirely happily un-married, for the moment. Their contentment might seem surprising, considering the amount of time they have to spend together. Doesn't working and living together make it difficult?

Tracey: "Not really. It makes it a lot easier. It must be dreadful living with someone who isn't in your group, and going off on tour and trying to explain why you have to spend 15 hours a day in a recording studio. They'd think you were having an affair with your producer, which you probably would be."

Ben: "Well I certainly would be."

Tracey: "It makes it easier, because you both know what you're up to all the time. I mean Ben's chances of being unfaithful are just nil!"

Ben: "I've tried and tried."

Tracey: "He tries, I know... It's quite pathetic, really."

Ben: "It would be much worse if you were involved in a relationship where one was more successful than

the other. How Chris Lloyd and John Lloyd get on, I have no idea."

Tracey: "But I'm planning to go solo soon, and I don't know how Ben's going to take it."

Of course, Ben and Tracey have no intention of splitting up. The third long playing child of their musical marriage is due in August. As is only natural, say the proud Thorn-Watts, its character is quite unlike the last album, 'Love Not Money'.

Ben: "When we did 'Love Not Money', everyone wanted 'Eden' Part Two, and we decided to make a guitar record instead, which flummoxed people like Robin Denselow. So why not flummox them again, that's what I say?"

"All the songs for 'Love Not Money' were written on an electric guitar, and it sounds like it. Whereas all the songs for this LP we wrote on a piano, and I think it's very evident. Eighty per cent of the record is the most heart-rending ballads you've ever heard."

The sombre tones of 'Love Not Money' were largely the product of Ben and Tracey's experience of living in Britain during the long, dark months of the miners' strike. Not wishing to repeat themselves, they've taken the new album into less conspicuously political areas.

Ben: "The new songs are more us coming to terms with our own public and private lives, and how they intertwine, being minor pop stars around the world."

Ah! The pressures of the loopy old pop world. Sometimes, wouldn't they just like to run away from it all?

Tracey: "We do remove ourselves a lot, because if we didn't we'd both go insane. Because we're just convinced that the whole business is run largely by madness. So every so often you have to run for the hills, screaming."

Ben: "One's eagerness to be number one is always tempered by a certain reluctance at the whole charade."

Tracey: "But we're not being pious, and saying, 'God! It's all so phoney'. It's just that people make it out to be a lot more important than it is. You make a record, and then you have to make a song and dance about it for six months."

But that is your choice.

Tracey: "Absolutely. That's why we're sitting here, cheerfully being interviewed, rather than sitting in a

* If the phrase Andy 'n' Fergie annoys any of our readers we apologise unreservedly



cave in Wales, being hermits.”

Yes, what with all the silliness, and the slimy money business, it's a hard life being a socially aware pop star. Ben and Tracey soothe their troubled consciences with a contribution to the Red Wedge album (which Ben hopes will be called 'Now That's What I Call Socialism: Volume One'), and the belief that . . .

Tracey: "At least we're offering consumers something which is worth consuming. The most vile aspect of consumerism is the sight of people eagerly rushing to buy rubbish.

"That's the most depressing thing about 'The Price Is Right'. People eagerly guessing the price of a chintz vase. At least if they were guessing the price of a Rembrandt, or an Everything But The Girl record, it'd be something worthwhile."

But in the bustling hotch-potch of the pop market place, prices are easy; it's values which are harder to agree on. And Ben and Tracey, with their own set of melodic, songsterly pop values, are not inclined to endorse any of the Eighties pop bargains on offer.

Ben: "I hate to be disparaging about everything, but there's nothing I'm particularly excited by at the moment. What baffles me, though, is that even groups like Sigue Sigue Sputnik are disparaging about contemporary music."

Tracey: "Which makes you feel like standing up and saying, 'All pop is wonderful!'"

What about hip-hop, do you like that?

Tracey: "Who's he?" (much giggling) "Oh, in general? Can you really see us hip-hopping? How does one hip-hop anyway?"

"No, we hear too much pop music, we're too much involved. So it just comes down to old records. I mean, someone like Dusty Springfield, I can still think of as a star."

Ben: "People like Dusty Springfield and Marvin Gaye, they're unassailable now, locked in history."

Perhaps that's what Everything But The Girl need. Why not fake a disappearance?

Tracey: "No, a suspicious murder, then a disappearance. Perhaps we could get Andrew Ridgeley involved. Andrew's free. I kind of think of Andrew as a spare part. He could be fitted into almost any melodrama going."

And the Everything But The Girl musical melodrama, where's that going?

Ben: "Well, we're just waiting for our first number one, which is almost inevitable with this single. Then we recognise our position alongside Anthony and Cleopatra, Sonny and Cher and Peters and Lee, by going on Wogan and getting married. Then we involve ourselves in a wife swapping scandal with Barry McGuigan and his wife, for extra tabloid credibility."

Which is Everything But The Girl talk, for a British tour in October, followed by tours of Europe and America.

You're jealous of all these media stars, aren't you?

Tracey: "Jealous! We're eaten away with anguish."

Ben and Tracey: An everyday story of love, socialism and media madness.

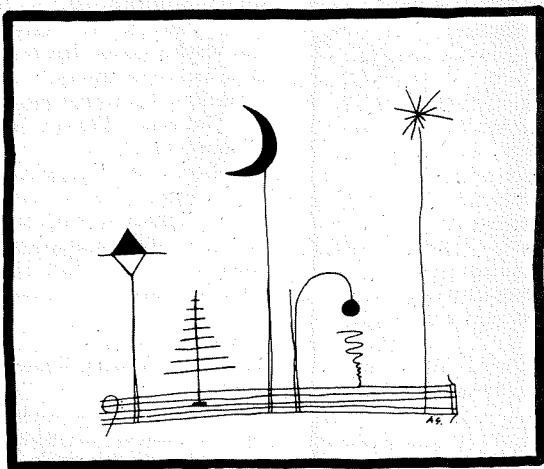
W/E AUG 9, 1986
 GALLUP UK SINGLES
 GALLUP UK ALBUMS
 TWELVE INCH
 MUSIC VIDEO

CHARTS

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	5	THE LADY IN RED , Chris De Burgh, A&M ○
2	5	7	SO MACHO , Sinitta, Fanfare
3	2	7	PAPA DON'T PREACH , Madonna, Sire □
4	6	6	CAMOUFLAGE , Stan Ridgway, IRS
▲	5	27	I WANT TO WAKE UP WITH YOU , Boris Gardiner, Revue
6	3	11	LET'S GO ALL THE WAY , Sly Fox, Capitol
7	10	3	FIND THE TIME , Five Star, Tent
8	7	5	WHAT'S THE COLOUR OF MONEY? , Hollywood Beyond, WEA
9	4	5	EVERY BEAT OF MY HEART , Rod Stewart, Warner Bros ○
10	9	4	I DIDN'T MEAN TO TURN YOU ON , Robert Palmer, Island
11	18	2	PANIC , Smiths, Rough Trade
12	17	4	AIN'T NOTHING GOING ON BUT THE RENT , Gwen Guthrie, Boiling Point
13	8	5	SING OUR OWN SONG , UB40, Dep International/Virgin
14	11	8	ROSES , Haywoode, CBS
15	15	3	FIGHT FOR OURSELVES , Spandau Ballet, CBS
▲	16	26	SHOUT , Lulu, Jive/Decca
▲	17	36	CALLING ALL THE HEROES , It Bites, Virgin
18	14	6	SMILE , Audrey Hall, Germain
19	21	3	RED SKY , Status Quo, Vertigo
20	13	3	SOME CANDY TALKING , Jesus And Mary Chain, Blanco y Negro

THE BIBLE!



DEBUT SINGLE

Guaceland
 (REMIXED)

ALSO "GLORYBOUND" AND "HIGH, WIDE AND HANDSOME"
 (PREVIOUSLY UNRELEASED)



Chrysalis

7" AND 12" · CHS 3036 / CHS 12.3036

21	12	11	MY FAVOURITE WASTE OF TIME , Owen Paul, Epic ○
22	23	6	SUN STREET , Katrina And The Waves, Capitol
23	24	3	DANCING ON THE CEILING , Lionel Richie, Motown
24	19	7	HIGHER LOVE , Steve Winwood, Island
25	16	11	VENUS , Bananarama, London
26	31	3	PRESS , Paul McCartney, Parlophone
27	20	10	HAPPY HOUR , Housemartins, Go! Discs ○
▲	28	—	ANYONE CAN FALL IN LOVE , Anita Dobson and The Simon May Orchestra, BBC RESL191
29	25	11	TOO GOOD TO BE FORGOTTEN , Amazulu, Island ○
30	22	7	(BANG ZOOM) LET'S GO GO , Real Roxanne/Hitman Howie Tee, Cooltempo
▲	31	44	I CAN PROVE IT , Phil Fearon, Ensign
32	29	8	PARANOIMIA , Art of Noise with Max Headroom, China
33	28	8	THE EDGE OF HEAVEN , Wham!, Epic ○
34	42	2	OH PEOPLE , Patti LaBelle, MCA
▲	35	47	THE WAY IT IS , Bruce Hornsby and The Range, RCA
36	30	11	THE PROMISE YOU MADE , Cock Robin, CBS
▲	37	50	CAN YOU FEEL THE FORCE , Real Thing, PRT
▲	38	—	BREAKING AWAY , Jaki Graham, EMI JAK18
▲	39	—	BURN , Doctor And The Medics, IRS IRM119
40	33	9	BRILLIANT MIND , Furniture, Stiff
41	32	10	IT'S 'ORRIBLE BEING IN LOVE , Claire and Friends, BBC
▲	42	59	DREAMTIME , Daryl Hall, RCA
▲	43	—	WHEN I THINK OF YOU , Janet Jackson, A&M AM337
44	35	7	HEADLINES , Midnight Star, Solar
45	34	12	I CAN'T WAIT , Nu Shooz, Atlantic ○
46	67	2	COME ON HOME , Everything But The Girl, Blanco y Negro
47	40	14	SPIRIT IN THE SKY , Doctor And The Medics, IRS ○
48	56	3	I KEEP FORGETTIN' , Michael McDonald, Warner Bros
49	54	3	SOWETO , Jeffrey Osborne, A&M
50	51	3	GARDEN OF DELIGHT/LIKE A HURRICANE , Mission, Chapter 22
51	38	9	HUNTING HIGH AND LOW , A-Ha, Warner Bros
52	43	12	CAN'T GET BY WITHOUT YOU , Real Thing, PRT
▲	53	—	TAKING THE VEIL , David Sylvian, Virgin VS815
▲	54	75	GLORY OF LOVE , Peter Cetera, Full Moon
▲	55	—	FOOL'S PARADISE , Meli'sa Morgan, Capitol CL415
56	45	13	HOLDING BACK THE YEARS , Simply Red, Elektra ○
57	39	14	ADDICTED TO LOVE , Robert Palmer, Island
▲	58	—	LOVE ZONE , Billy Ocean, Jive JIVE124
▲	59	—	GOLDRUSH , Yello, Mercury MER218
60	52	3	UNDERSTANDING JANE , Icicle Works, Beggars Banquet
61	41	7	DO YA DO YA (WANNA PLEASE ME) , Samantha Fox, Jive
62	—	1	YOU GIVE LOVE A BAD NAME , Bon Jovi, Vertigo VER26
63	37	10	NEW BEGINNING (MAMBA SEYRA) , Bucks Fizz, Polydor
64	—	1	HEARTLAND , The The, Epic TRUTH2
65	71	2	ED'S FUNKY DINER , It's Immaterial, Siren
66	48	3	POINT OF NO RETURN , Nu Shooz, Atlantic
67	70	2	SOMEBODY , Brilliant, Food/WEA
▲	68	—	WE DON'T HAVE TO . . . , Jermaine Stewart, 10 Records/Virgin TEN96
69	53	7	LISTEN LIKE THIEVES , INXS, Mercury
70	60	3	GIVE ME THE REASON , Luther Vandross, Epic
71	49	7	SET FIRE TO ME , Willie Colon, A&M
▲	72	—	THE ULTIMATE SIN/LIGHTNING STRIKES , Ozzy Osbourne, Epic A7311
73	62	16	SLEDGEHAMMER , Peter Gabriel, Virgin ○
▲	74	—	OPEN UP THE RED BOX , Simply Red, WEA YZ75
75	46	8	FRIENDS WILL BE FRIENDS , Queen, EMI

THE NEXT TWENTY FIVE

76	68		JEANNY , Falco, A&M
77	88		CRY , Godley And Creme, Polydor
▲	78	—	SET IF OFF , Harlequin Four, Champion CHAMP16
79	66		HEARTBEAT , Tippa Irie, UK Bubbler/Greensleeves
▲	80	—	PRETTY IN PINK , Psychedelic Furs, CBS A7242
81	69		LOVE KILLS , Joe Strummer, CBS
82	72		THE FLAME , Arcadia, Parlophone
83	92		OH LOUISE , Junior, London
▲	84	—	UNDERGROUND , David Bowie, EMI America EA216
▲	85	—	AIN'T NO MOUNTAIN HIGH ENOUGH , Diana Ross, Motown ZB40803
86	83		NEW YORK AFTERNOON , Mondo Cane, Lisson
87	76		LESSONS IN LOVE , Level 42, Polydor
▲	88	—	CAN'T LET LOVE PASS US BY , Cashflow, Club JAB33
89	82		DON'T YOU (FORGET ABOUT ME) , Simple Minds, Virgin
90	86		WHEN TOMORROW COMES , Eurythmics, RCA
91	85		MY ADIDAS/PETER PIPER , Run DMC, London
92	93		NO MORE I LOVE YOU'S , Lover Speaks, A&M
▲	93	—	FREDERICK , Sandie Shaw, Polydor POSP811
94	98		AIN'T NOBODY EVER LOVED YOU , Aretha Franklin, Arista
95	78		COMPUTER LOVE/IT DOESN'T REALLY MATTER , Zapp, Warner Bros
▲	96	—	(I JUST) DIED IN YOUR ARMS , Cutting Crew, Siren SIREN21
97	91		WE WALKED IN LOVE , Dollar, Arista
98	96		TURNED ON TO YOU , Nova Casper, Bluebird/10
99	94		NO NEWS IS NEWS , Kreamcicle, Bluebird/10
100	—		THE POWER OF LOVE , Jennifer Rush, CBS A5003

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

GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	5	TRUE BLUE , Madonna, Sire ☆
2	3	10	INTO THE LIGHT , Chris De Burgh, A&M ○
3	2	4	THE FINAL , Wham!, Epic □
4	4	9	A KIND OF MAGIC , Queen, EMI ○
5	5	5	REVENGE , Eurythmics, RCA □

6	6	12	RIPTIDE, Robert Palmer, Island ○
7	7	64	BROTHERS IN ARMS, Dire Straits, Vertigo ☆☆☆
8	—	1	RAT IN THE KITCHEN, UB40, Dep International, LP DEP 11
9	9	23	PICTURE BOOK, Simply Red, Elektra ☆
10	—	1	FLAUNT IT, Sigue Sigue Sputnik, Parlophone PCS7305
11	8	6	EVERY BEAT OF MY HEART, Rod Stewart, Warner Bros □
12	12	40	HUNTING HIGH AND LOW, A-Ha, Warner Bros
13	10	5	BACK IN THE HIGH LIFE, Steve Winwood, Island ○
14	13	8	INVISIBLE TOUCH, Genesis, Virgin
15	16	11	SO, Peter Gabriel, Virgin ☆
16	14	5	THE SEER, Big Country, Mercury
17	11	4	NOW — THE SUMMER ALBUM, Various, EMI/Virgin ☆
18	15	6	LONDON 0 HULL 4, Housemartins, Go! Discs □
19	21	161	QUEEN GREATEST HITS, Queen, EMI ☆☆☆
20	18	16	STREET LIFE — 20 GREAT HITS, Bryan Ferry/Roxy Music, EG ☆
21	—	1	ORGASMATRON, Motorhead, GWR GWLP1
22	19	35	WHITNEY HOUSTON, Whitney Houston, Arista ☆ ☆
23	17	3	TOUCH ME, Samantha Fox, Jive ○
24	20	4	DRIVE TIME USA, Various, K-Tel ○
25	23	41	ONCE UPON A TIME, Simple Minds, Virgin ☆
26	22	7	THE QUEEN IS DEAD, Smiths, Rough Trade ○
27	28	11	STANDING ON A BEACH — THE SINGLES, Cure, Fiction ○
28	24	18	SUZANNE VEGA, Suzanne Vega, A&M ○
29	34	90	LIKE A VIRGIN, Madonna, Sire ☆☆☆
30	29	42	WORLD MACHINE, Level 42, Polydor ☆
31	31	13	LOVE ZONE, Billy Ocean, Jive ○
32	26	5	PIE JESU, Aled Jones, 10 Records
33	33	19	PLEASE, Pet Shop Boys, Parlophone ○
34	32	76	NO JACKET REQUIRED, Phil Collins, Virgin ☆☆☆
35	30	5	BEST OF THE REAL THING, Real Thing, PRT
36	25	2	COMMUNARDS, Communards, London
37	49	18	THE GREATEST HITS, Shalamar, Stylus ○
38	40	70	GO WEST/BANGS AND CRASHES, Go West, Chrysalis ☆☆
39	27	2	NO GURU, NO METHOD, NO TEACHER, Van Morrison, Mercury
40	37	16	ON THE BEACH, Chris Rea, Magnet □
41	44	32	LUXURY OF LIFE, Five Star, Tent □
42	38	12	MOONLIGHT SHADOWS, Shadows, ProTV ○
43	43	141	UNDER A BLOOD RED SKY, U2, Island ☆☆☆
44	35	2	KNOCKED OUT LOADED, Bob Dylan, CBS
45	47	7	THE FIRST ALBUM, Madonna, Sire
46	45	86	ALCHEMY, Dire Straits, Vertigo ☆
47	36	4	EAT 'EM AND SMILE, David Lee Roth, Warner Bros
48	—	1	LISTEN LIKE THIEVES, INXS, Mercury MERH82
49	41	16	THE MAN AND HIS MUSIC, Sam Cooke, RCA ○
50	46	3	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar □
51	—	1	YOU'VE GOT TO LAUGH, Various, Towerbell TVLP15
52	39	7	DANCE HITS VOL 2, Various, Towerbell
53	42	4	STREETSONDS 17, Various, StreetSounds
54	59	66	BE YOURSELF TONIGHT, Eurhythms, RCA ☆ ☆
55	—	1	ROYAL WEDDING, Various, BBC REPS96
56	54	59	THE DREAM OF THE BLUE TURTLES, Sting, A&M ☆
57	48	7	BRING ON THE NIGHT, Sting, A&M
58	—	1	RAPTURE, Anita Baker, Elektra EKT37
59	67	2	THE SINGLES COLLECTION, Spandau Ballet, Chrysalis ☆ ☆
60	80	46	HOUNDS OF LOVE, Kate Bush, EMI ☆
61	82	12	WINNER IN YOU, Patti LaBelle, MCA
62	64	2	THE ORIGINALS — 32 ALL TIME CLASSICS, Various, Towerbell
63	63	16	CONTROL, Janet Jackson, A&M
64	50	20	HITS 4, Various, CBS/WEA/RCA ☆
65	56	76	RECKLESS, Bryan Adams, A&M ☆
66	65	15	GREATEST HITS, Marvin Gaye, Telstar □
67	61	2	JENNIFER RUSH, Jennifer Rush, CBS ☆
68	58	3	RAISING HELL, Run DMC, London
69	94	2	CAN'T SLOW DOWN, Lionel Richie, Motown ☆ ☆ ☆
70	51	13	PRINCESS, Princess, Supreme ☆
71	69	4	THE WORKS, Queen, EMI ☆
72	66	12	PRIVATE DANCER, Tina Turner, Capitol ☆ ☆ ☆
73	62	8	LEGEND, Bob Marley And The Wailers, Island ☆ ☆ ☆
74	55	75	SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆ ☆ ☆
75	89	2	HATFUL OF HOLLOW, Smiths, Rough Trade □
76	71	33	LOVE OVER GOLD, Dire Straits, Vertigo ☆ ☆
77	—	1	DESTINY, Chaka Khan, Warner Bros WX45
78	81	5	GREATEST HITS, Rod Stewart, Riva
79	75	10	WHO MADE WHO, AC/DC, Atlantic
80	57	61	FACE VALUE, Phil Collins, Virgin ☆ ☆
81	53	2	JAZZ SINGER, Neil Diamond, Capitol ☆
82	52	2	LANDING ON WATER, Neil Young, Geffen
83	73	59	LITTLE CREATURES, Talking Heads, EMI □
84	96	2	SPARKLE IN THE RAIN, Simple Minds, Virgin □
85	74	3	BORN IN THE USA, Bruce Springsteen, CBS ☆ ☆ ☆
86	88	8	IN VISIBLE SILENCE, Art Of Noise, China
87	78	3	RUMOURS, Fleetwood Mac, Warner Bros ☆ ☆ ☆
88	100	11	FALCO 3, Falco, A&M
89	91	4	DISCOVER, Gene Loves Jezebel, Beggars Banquet
90	68	2	STUTTER, James, Sire/Blanco
91	—	1	HELLO I MUST BE GOING, Phil Collins, Virgin V2252 ☆ ☆
92	77	4	TRUE CONFESSIONS, Bananarama, London
93	—	1	NOW THAT'S WHAT I CALL MUSIC 6, Various, EMI/Virgin
94	60	4	NOW6 ☆ ☆ ☆
95	—	1	GTR, GTR, Arista
96	98	2	THE PAVAROTTI COLLECTION, Luciano Pavarotti, Stylus
97	72	21	SMR8617
98	—	1	HEART TO HEART, Various, K-Tel □
99	—	1	THIS IS BIG AUDIO DYNAMITE, Big Audio Dynamite, CBS ○
99	70	6	PSYCHOCANDY, Jesus And Mary Chain, Blanco Y Negro, BYN7 ○
100	—	1	ELIMINATOR, ZZ Top, Warner Bros ☆ ☆
			COMMUNIQUE, Dire Straits, Vertigo 9102031 ☆

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

3	14	I WANT TO WAKE UP WITH YOU, Boris Gardiner, Revue
4	7	SO MACHO, Sinitta, Fanfare
5	2	PAPA DON'T PREACH, Madonna, Sire
6	3	LET'S GO ALL THE WAY, Sly Fox, Capitol
7	11	FIND THE TIME, Five Star, Tent
8	5	PANIC, Smiths, Rough Trade
9	9	IDIDN'T MEAN TO TURN YOU ON, Robert Palmer, Island
10	6	SING OUR OWN SONG, UB40, Dep International/Virgin
11	8	WHAT'S THE COLOUR OF MONEY?, Hollywood Beyond, WEA
12	10	SMILE, Audrey Hall, Germain
13	12	ROSES, Haywoode, CBS
14	18	CAMOUFLAGE, Stan Ridgway, IRS
15	19	FIGHT FOR OURSELVES, Spandau Ballet, CBS
16	15	EVERY BEAT OF MY HEART, Rod Stewart, Warner Bros
17	—	CALLING ALL THE HEROES, It Bites, Virgin/EMI
18	—	WHEN I THINK OF YOU, Janet Jackson, A&M/POL
19	—	FOOL'S PARADISE, Mell'sa Morgan, Capitol/EMI
20	—	RED SKY, Status Quo, Vertigo/Polygram

MUSIC VIDEO

1	1	VIDEO EP, Freddie Mercury, PMI
2	2	BROTHERS IN ARMS — THE VIDEOSINGLES, Dire Straits, Polygram
3	3	ALCHEMY LIVE, Dire Straits, Channel 5
4	5	THE VIDEO, Wham!, CBS/Fox
5	6	THE HAIR OF THE HOUND, Kate Bush, PMI
6	7	GREATEST HITS, Bucks Fizz, RCA/Columbia
7	4	THE VIDEOSINGLES, Level 42, Polygram
8	14	LIVE IN RIO, Queen, PMI
9	18	"UNDER A BLOOD RED SKY" LIVE AT REDROCK, U2, Virgin/PVG
10	—	SPIRIT OF '86, the Alarm, Hendring/PVG
11	15	NO TICKET REQUIRED, Phil Collins, WEA Music
12	12	GREATEST FLIX, Queen, PMI
13	8	1982 — 1986 THE VIDEOS, Marillion, PMI
14	17	STOP MAKING SENSE, Talking Heads, Palace/PMI
15	10	GRACE UNDER PRESSURE TOUR, Rush, Polygram
16	19	I CAN'T WAIT, Stevie Nicks, RCA/Columbia
17	9	WHAM! '85, Wham!, CBS/Fox
18	11	THE VIRGIN TOUR, Madonna, WEA Music
19	13	STARING AT THE SEA — THE IMAGES, the Cure, Palace/PVG
20	20	WE WILL ROCK YOU, Queen, Peppermint

Compiled by Spotlight Research

geordie's gone to jail

the new single

TOY DOLLS

T W E L V E I N C H

1	1	THE LADY IN RED, Chris De Burgh, A&M
2	4	AIN'T NOTHING GOING ON BUT THE RENT, Gwen Guthrie, Boiling Point

W/E AUGUST 9, 1986
 EUROBEAT
 REGGAE
 INDIE SINGLES
 INDIE ALBUMS

CHARTS

EUROBEAT

- | | | |
|----|----|---|
| 1 | 2 | LANDSLIDE, Croisette, Passion 12in |
| 2 | 4 | MUSIC THAT YOU CAN DANCE TO, Sparks, US Curb 12in |
| 3 | 7 | NO MAN'S LAND, Seventh Avenue, Record Shack 12in |
| 4 | 10 | LOVE IN THE SHADOWS (REMIX), E.G. Daily, US A&M 12in |
| 5 | 5 | DOWN DOWN ROMEO/ACTIVATE MY HEART, Meccano, German Ariola 12in |
| 6 | 13 | RUN TO ME, Tracy Spencer, Italian CBS 12in |
| 7 | — | DOWN AND COUNTING, Claudja Barry, US Epic 12in |
| 8 | 1 | HOW MANY HEARTS, Evelyn Thomas, Record Shack 12in |
| 9 | — | LOVE CAN'T TURN AROUND/DUB CAN'T TURN AROUND, Farley 'Jackmaster' Funk featuring Daryl Pandy, London 12in |
| 10 | 11 | TWILIGHT ZONE, Venus, Passion 12in |
| 11 | 24 | I WON'T GIVE IT AWAY, Olga, US Top Hits 12in |
| 12 | 12 | YOU EXCITE ME, David Karam, Canadian Astro 12in |
| 13 | 14 | I FEAR THE NIGHT, Tyree, US Underground 12in |
| 14 | 22 | THE HOUSE MUSIC ANTHEM, Marshall Jefferson, US Trax Records 12in |
| 15 | 9 | AMERICAN LOVE, Rose Laurens, German WEA 12in |
| 16 | — | MORE THAN PHYSICAL, Bananarama, London 12in |
| 17 | 8 | TIME AFTER TIME, Paul Parker, Fantasia 12in |
| 18 | 3 | CAN'T LIVE, Suzy Q, Belgian ARS 12in |
| 19 | — | PLAY IT COOL, Model 500, US Metroplex 12in |
| 20 | — | DO YOU REALLY NEED ME, Si Si Caps, German Night n' Day 12in |
| 21 | 23 | I AM ALIVE, Saphir, German EMI 12in |
| 22 | — | DON'T LEAVE ME THIS WAY, The Communards, London 12in |
| 23 | 6 | MALE STRIPPER (UK REMIX)/ORIGINAL, Man 2 Man Meet Man Parrish, Bolts Records 12in |
| 24 | — | VERY HIGH FREQUENCY, VHF, Record Shack 12in white label |
| 25 | — | I NEED A LOVER TONIGHT, Caren Cole, Canadian Power 12in |
| 26 | 29 | FORTONIGHT, Nancy Martinez, Canadian Mahogany 12in |
| 27 | 17 | TIGER BAY, Francine Kirsh, Canadian Tamar 12in |
| 28 | 27 | AGAIN (REMIX), Do Piano, Record Shack 12in |
| 29 | — | MAN SIZE LOVE, Klymaxx, US MCA Records 12in |
| 30 | 30 | WHAT A NIGHT, Terry Iten, US Cedarhouse 12in |
- Compiled by Alan Jones/James Hamilton

REGGAE

- | | | |
|----|----|--|
| 1 | 4 | I WANT TO WAKE UP WITH YOU, Boris Gardiner, Revue |
| 2 | 1 | SMILE, Audrey Hall, Germain |
| 3 | 2 | PUSH COMES TO SHOVE, Freddie McGregor, Real Authentic Sound |
| 4 | 5 | IN THE SPRINGTIME, Maxi Priest, 10 |
| 5 | 9 | THE ORIGINAL BANG A RANG, Nitty Gritty, Jammy's |
| 6 | 3 | GREETINGS, Half Pint, Powerhouse |
| 7 | 8 | SIXTH STREET, Jock Wilson, Uptempo |
| 9 | 14 | LET ME DOWN EASY, Marvin James, Hot Vinyl |
| 10 | 20 | SHU BIN, Frankie Paul, Pioneer International |
| 11 | 18 | TROUBLE AGAIN, King Kong, Greensleeves |
| 12 | 6 | BOOPS, Supercat, Technique |
| 13 | — | BE MY LADY, Peter Hunningale, Street Vibes |
| 14 | 17 | MILITANCY, Papa Levi, Jah Tubbys |
| 15 | 13 | SLAUGHTER, Dixie Peach & The Offbeat Posse, Jah Tubbys |
| 16 | — | MAGIC FEELING, Michael Gordon, Fine Style |
| 17 | 11 | LEAVE PEOPLE BUSINESS, Admiral Tebbett, Techniques |
| 18 | — | THATS HOW HEARTACHES ARE MADE, Aisha, Ariwa |
| 19 | 16 | HEARTBEAT, Tippa Irie, UK Bubblers |
| 20 | — | ORIGINAL LOVE ME/SENSI MAN ROCK, Little Howie/Earl Anthony, Back To Africa |
| 21 | 10 | WATCH HOW THE PEOPLE DANCING, Kenny Knotch, Unity Sounds |
| 22 | 22 | AM I THE SAME GIRL, Winsome, Fine Style |
| 23 | 12 | PULL UP, Aswad, Simba |
| 24 | 27 | ROCK THIS YAH MUSIC, Undivided Roots, Entente |
| 25 | 15 | TEARS OF A CLOWN, Sugar Merchant, UK Bubblers |
| 26 | 25 | GOOD TO CONTROL ME, Tony Tuff, Greensleeves |
| 27 | 19 | DON'T STOP LOVING, One Blood, Level Vibes |
| 28 | 24 | SOMETHING WRONG, Sugar Minott, Uptempo |
| 29 | 21 | ON MY OWN, Maria Baines/George Faith, Joe Frazier |
| 30 | 26 | TEARS IN MY EYES, Bunny Wailer, Solomonic |
- Compiled by Spotlight Research

INDIE SINGLES

- | | | |
|----|----|---|
| 1 | — | PANIC, the Smiths, Rough Trade |
| 2 | 1 | LIKE A HURRICANE/GARDEN OF DELIGHT, the Mission, Chapter 22 |
| 3 | 2 | HAPPY HOUR, the Housemartins, Go! Discs |
| 4 | 3 | BRILLIANT MIND, Furniture, Stiff |
| 5 | — | HEART FULL OF SOUL, Ghost Dance, Karbon |
| 6 | 8 | UNDERSTANDING JANE, the Icicle Works, Beggars Banquet |
| 7 | 5 | THIS BOY CAN WAIT, the Wedding Present, Reception |
| 8 | 4 | LEVI STUBBS' TEARS, Billy Bragg, Go! Discs |
| 9 | — | BETTER DEAD THAN WED, Class War, Mortarhate |
| 10 | 9 | I'M ON FIRE, Guana Batz, ID |
| 11 | 7 | SERPENT'S KISS, the Mission, Chapter 22 |
| 12 | 6 | LIVING TOO LATE, the Fall, Beggars Banquet |
| 13 | — | MEXICO SUNDOWN BLUES, James Ray and the Performance, Merciful Release |
| 14 | 13 | WILD CHILD, Zodiac Mindwarp and the Love Reaction, Food |
| 15 | 10 | ALMOST PRAYED, Weather Prophets, Creation |
| 16 | 12 | BABY'S ON FIRE, the Creepers with Marc Riley, Intape |
| 17 | 14 | THE SINGER, Nick Cave and the Bad Seeds, Mute |
| 18 | — | PASSION BLUE, Atlantics, Delightful |
| 19 | 20 | WHOLE WIDE WORLD, the Soup Dragons, Subway Organisation |
| 20 | 17 | MORNING SIR, Bogshed, Help Yourself |
| 21 | 26 | THE DRAIN TRAIN, Cabaret Voltaire, Doublevision |
| 22 | 25 | HEARTACHE, Gene Loves Jezebel, Beggars Banquet |
| 23 | 21 | THE TRUMPTON RIOTS EP, Half Man Half Biscuit, Probe Plus |
| 24 | — | RIVER OF NO RETURN, Ghost Dance, Karbon |
| 25 | 30 | HOUSE OF ECSTASY, Cherry Bombz, Lick |
| 26 | 19 | BIGMOUTH STRIKES AGAIN, the Smiths, Rough Trade |
| 27 | 16 | GIMME GIMME GIMME (A MAN AFTER MIDNIGHT), Leather Nun, Wire |
| 28 | 24 | OII AIN'T DEAD, Condemned '84, RFB Recordings |
| 29 | 22 | BLUE MONDAY, New Order, Factory |
| 30 | 28 | THE OFFICIAL COLOURBOX WORLD CUP THEME, Colourbox, 4AD |
- Compiled by Spotlight Research

INDIE ALBUMS

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|----|----|--|
| 1 | 1 | GIFT, the Sisterhood, Merciful Release |
| 2 | 3 | THE QUEEN IS DEAD, the Smiths, Rough Trade |
| 3 | 2 | LONDON O HULL 4, the Housemartins, Go! Discs |
| 4 | — | HIGH PRIEST OF LOVE, Zodiac Mindwarp and the Love Reaction, Food |
| 5 | 5 | GIANT, the Woodentops, Rough Trade |
| 6 | 4 | DISCOVER, Gene Loves Jezebel, Beggars Banquet |
| 7 | 11 | BORN SANDY DEVOTIONAL, the Triffids, Hot |
| 8 | 8 | CONTENDERS, Easterhouse, Rough Trade |
| 9 | — | STEP ON IT, Bogshed, Help Yourself |
| 10 | 6 | THE CAPTAIN'S BIRTHDAY PARTY (LIVE AT THE ROUNDHOUSE), the Damned, Stiff |
| 11 | 9 | BEST BEFORE 1984, Crass, Crass |
| 12 | 12 | MANIC POP THRILL, That Petrol Emotion, Demon |
| 13 | 15 | BACK IN THE DHSS, Half Man Half Biscuit, Probe Plus |
| 14 | 13 | ONLY STUPID BASTARDS HELP EMI, Conflict, Model Army |
| 15 | 10 | RUM, SODOMY AND THE LASH, the Pogues, Stiff |
| 16 | 14 | EVOL, Sonic Youth, Blast First |
| 17 | 18 | A DATE WITH ELVIS, the Cramps, Big Beat |
| 18 | 17 | VICTORIALAND, Cocteau Twins, 4AD |
| 19 | 26 | MEAT IS MURDER, the Smiths, Rough Trade |
| 20 | 25 | WONDERLAND, Erasure, Mute |
| 21 | 16 | UNLIMITED GENOCIDE, AOA & Oi Polloi, Children Of The Revolution |
| 22 | 27 | AFTER MIDNIGHT, Restless, ABC |
| 23 | 22 | LE MYSTÈRE DES VOIX BULGARES, Various, 4AD |
| 24 | 20 | TEENAGERS FROM OUTER SPACE, the Meteors, Ace |
| 25 | 28 | BLACK CELEBRATION, Depeche Mode, Mute |
| 26 | — | MRS TWO DINNERS the Gargoyles, Reasonable |
| 27 | — | LET THE SNAKES CRINKLE THEIR HEADS TO DEATH, Felt, Creation |
| 28 | — | DRUGS, Bomb Party, Abstract |
| 29 | 24 | THE SINGLES 82-86, Play Dead, Clay |
| 30 | 30 | NIGHT OF A THOUSAND CANDLES, the Men They Couldn't Hang, Demon |
- Compiled by Spotlight Research



INDIE SINGLES 16



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



● **ANDY TAYLOR:** jolly popular in America at the moment. Just as popular as his mate *John*, actually

● **Chris De Burgh** stays on top of the singles chart with 'The Lady In Red', but is under increasing pressure from both **Sinitta** and **Boris Gardiner**, whose progress continues to be spectacular.

Last week, I mentioned that De Burgh was born in the Channel Islands, a fact recorded in several rock reference books. Since then I've twice heard De Burgh state that he was actually born in Argentina. As he is of Anglo-Irish stock, and spent very little time in South America, it would be wrong to label him an Argentine — nevertheless he is the first artist born in Argentina to have a number one hit, the previous being the number five posting of **Waldo De Los Rios'** 1971 hit 'Mozart 40'.

● After a very quiet period, former **Average White Band** guitarist/vocalist **Hamish Stuart** has been conspicuously more active of late. The 36-year-old Glaswegian wrote **Atlantic Starr's** mellow hit 'If Your Heart Isn't In It', and is one of three writers of **Jeffrey Osborne's** 'Soweto' hit, along with Englishman **Frank Musker** and American **Elizabeth Lamers**.

● Tony Richards from Orpington writes praising Guinness' 'British Hit Albums', and suggests that I compile revised totals for records in the "most weeks on chart"

section of the book. As Tony points out, "Since the book's survey period, several of the top albums have been in the charts, some continuously, others sporadically. I'm sure your readers would appreciate an update."

OK, Tony, here's a list of albums with over 200 weeks in the chart, revised up to and including last week: 1 **BAT OUT OF HELL** — **Meat Loaf** (387 weeks), 2 **THE SOUND OF MUSIC** — Original Soundtrack (382), 3 **RUMOURS** — **Fleetwood Mac** (343), 4 **BRIDGE OVER TROUBLED WATER** — **Simon & Garfunkel** (303), 5 **DARK SIDE OF THE MOON** — **Pink Floyd** (294), 6 **SOUTH PACIFIC** — Original Soundtrack (288), 7 **GREATEST HITS** — **Simon & Garfunkel** (283), 8 **TUBULAR BELLS** — **Mike Oldfield** (264), 9 **GREATEST HITS** — **Queen** (244), 10 **MAKIN' MOVIES** — **Dire Straits** (239), 11 **WAR OF THE WORLDS** — **Jeff Wayne's Musical Version** (226) and 12 **FACE VALUE** — **Phil Collins** (224).

Worst affected by the shuffling of the pack has been 'War Of The Worlds', which has been overtaken by Queen's 'Greatest Hits' and Dire Straits' 'Makin' Movies' already this year, and is about to be relegated to twelfth place by Phil Collins' 'Face Value'.

Two other items of note: **U2's** 'Under A Blood Red Sky' has now been charted for 140 weeks, and has

already moved from number 44 to number 22 on the longevity list this year. And Dire Straits is the first act to clock up 100 weeks on the album chart in 1986. That's the fourth year in a row they've scored a ton, a feat without precedent.

● The status of American rock as a British chart force continues to be eroded. It's a decline which has, as I've noted before, two main causes — the inability of new white American acts to come up with consistently good or interesting material to establish themselves here, and the slow but inevitable fading of the previous generations of American stars who first made their mark in the Sixties and Seventies.

In the former category, it's somewhat surprising, previous comments notwithstanding, to note that last week's album chart included only three white American acts who could be classed as Eighties newcomers — **Madonna**, **Suzanne Vega** and **Jennifer Rush**, none of whom qualify as 'rock' acts. All other white Americans in the chart have been around since the second half of the Seventies at the latest and, with the obvious exception of groups like the **Talking Heads**, even these veterans are finding life tougher.

For example, **Bob Dylan** put together a string of 21 consecutive top 10 albums, excluding compilations and live sets, until last year's 'Empire Burlesque' peaked at number 11. His new album, 'Knocked Out Loaded', confirms and accentuates his decline — it peaked last week at number 35. Though one-off hit singles by **Stan Ridgway**, **Sinitta** and the like are helping the Yanks to maintain a reasonable profile on the singles chart, US performance in the album charts has never been so bad, particularly at the top end of the spectrum. Last week's album top 30 included only three Americans, all women — **Madonna**, **Suzanne Vega** and **Whitney Houston**.

Ironically, in the singles chart one of the fastest movers and, by my reckoning, one of the best records to emerge this year from either side of the Atlantic is 'The Way It Is', by Virginia's **Bruce Hornsby And The Range**.

The five piece group has achieved a notable double, enjoying simultaneous debut hits here and in America with different songs. I've yet to hear their US hit 'Every Little Kiss', but their British single is outstanding both lyrically and melodically, with Hornsby's husky vocals and nimble mastery of the piano especially worthy of attention. A few more records like this, and American rock will be worth listening to again.

I N B R I E F

● Flushed by their successful re-charting of **Lulu's** 'Shout', Decca are set to re-promote the almost equally prolific oldie 'The Locomotion' by **Little Eva**. And Polydor are hoping for hits with remixes of several Seventies classics including **Johnny Bristol's** 'Hang On In There Baby', **Peaches And Herb's** 'Shake Your Groove Thing' and **Alicia Bridges'** 'I Love The Nightlife (Disco 'Round)'. 'On The Beach' was a recent number one album for **Chris Rea** in Holland and Belgium... My nomination for best name of any record label launched this year is Don't Knock Your Granny While She's Shaving Records which has just released its first single, 'A Midnight Picnic' by **Pleasure Garden**... Originally to be reissued only in Britain, **Sam Cooke's** 'Wonderful World' has become a Pan-European success story, charting in 10 countries and selling several hundred thousand copies... American manufacturers Seeborg recently debuted the world's first compact disc jukebox. 'Laser Music', as the new arrival is dubbed, carries 60 com-

pack discs, from which individual tracks can be selected and played at the rate of three tracks for a dollar. An entire album can be programmed, regardless of duration, for five dollars, with a handful of unrelated tracks programmed to punctuate what would otherwise be an unappetising interlude for non-fans of the selected artist... 17 years ago this week, **Zager and Evans** were top of the US singles chart with 'In The Year 2525 (Exordium And Terminus)'. The record subsequently became a British number one too, but the duo who'd never had a hit before never had a hit again. To this day they remain the only act to reach number one in Britain **and** America with its only hit.

CHARTFILE USA

● **Peter Cetera's** 'Glory Of Love' remains America's top single this week, narrowly beating off a strong challenge from Madonna, to become the first record to spend more than a week at number one since 'On My Own'.

But Madonna will surely reach pole position next week with 'Papa Don't Preach', which has already been a number one hit in Britain, Eire, Italy, Belgium, Norway and Holland. The commercially released version of 'Papa' in all countries ends with a fade 30 seconds after the last vocal phrase, whilst the video version of the song — only played in its full five minutes and five seconds glory once on British television — boasts a closing instrumental segment of 69 seconds with a proper, or 'cold' fade. One can understand why WEA was reluctant to service radio with a single of over five minutes, but there's no valid reason why they couldn't have pressed up a batch of promo singles with the fade, and given the consumer the full-length version of the song. Curiously, the 12-inch version of 'Papa', though extended elsewhere, fades at the same point as the seven inch. If WEA are smart, they'll get the master tape of the video version and use it as a bonus track on the 12-inch of the fourth and fifth single from 'True Blue' — which by then will have sold so many copies that creative marketing may well be necessary to push singles into the top 10.

● Ten new entries are dotted around the bottom half of Billboard's Hot 100 singles chart this week, with none more fascinating than the **Beatles'** 'Twist And Shout' which enters at number 89, more than 22 years after it was first a hit.

One of 10 tracks for the Beatles' debut album 'Please Please Me' recorded in a marathon 16 hour session on 11 February 1963, it entered the American charts 13 months later, rapidly reaching number two in 'Billboard', and number one in 'Cashbox' and the now defunct 'Record World'. Its unexpected return to chart duty comes as a direct consequence of its being featured in the blockbusting movie 'Ferris Beuller's Day Off'. Inundated with requests to play the song from their movie-going listeners, US radio stations have been happy to comply, forcing Capitol to rush release the record. It's the first Beatles record to chart since 1982, when 'The Beatles' Movie Medley' reached number 12. It's also one of only three singles to enjoy chart success after its 20th birthday.

The first was **Bing Crosby's** 'White Christmas'. Recorded on 29 May 1942, it made its 72nd and last appearance in the chart 20 years and seven months later, on 29 December 1962. A more bizarre case history was that of 'Shaving Cream' recorded in 1946 by **Paul Wynn**. It finally became a hit 29 years later, reaching number 30 in 1975. Somehow juvenile vocalist Wynn's name was omitted from the label of the reissue which, instead, credited **Benny Bell**.

● Born in Tonga and based in Philadelphia, **the Jets** comprise eight brothers and sisters aged between 11 and 19. They currently have two singles on the chart, the former top 10 hit 'Crush On You' and the newly released 'Private Number'. Both singles are from their self-titled top 30 album. As far as I can ascertain they're the first Tongans *and* the largest group of siblings ever to have a hit.



● **BOB DYLAN:** can you believe this man put together a string of 21 consecutive top 10 albums?

● In the last few months **Mr Mister** have done very well for themselves with three massive hit singles and a million selling album — but their brand of AOR is surely anathema to black music fans.

Despite this, the group seem to be held in some esteem by black musicians. They wrote the **Pointer Sisters'** last single 'Back In My Arms', contributed 'Beat My Heart Like A Drum' to **Patti LaBelle's** 'Winner In You' album and 'Watching The World' to **Chaka Khan's** 'Destiny' album. They also performed as sessionmen on **El DeBarge's** latest LP.

Some white composers — for example **Burt Bacharach** and **Carole Bayer Sager** — write songs perfectly suited to the urban contemporary radio format which dictates what blacks buy, whilst also winning over pop audiences, but the luckless recipients of Mr Mister's songs — who may have been hoping for a 'Broken Wings' style ballad — are not only unlikely to gain pop crossover from their songs, they may also lose their traditional audiences. The only possible benefit I see from their recording Mr Mister songs is that they will learn from the experience and never again desert the music that has served them so well in search of wider acceptance by pop fans.

● Last year we had the spectacle of **Duran Duran** splinter groups **Arcadia** and the **Power Station**

competing for record buyers' favour, with the Power Station making much the bigger impression. This year we've had solo singles from two Duranies — **John** and **Andy Taylor** — and, if US chart placings are anything to go by, they're almost equally popular with fans.

John's 'I Do What I Do' reached number 23 in April, and this week Andy's 'Take It Easy' drops a notch from its peak position of number 24. Both songs are from films; 'I Do What I Do' is the theme from '9½ Weeks' and 'Take It Easy' is one of three Andy Taylor songs featured in 'American Anthem', which also includes a remake of the **Motors'** hit 'Love And Loneliness' by former **Manfred Mann/Night** singer **Chris Thompson**, and tracks by **INXS**, **Stevie Nicks**, **Graham Nash** and **John Parr**.

Meanwhile, America's number one album for the third week in a row is the soundtrack of the film 'Top Gun', which contains current hits by **Kenny Loggins**, **Berlin** and **Loverboy**. The album has sold over three million copies to date, and is adding another 500,000 to that total every week.

● Grovelling apologies to **Audrey Hall** after my boob in last week's Chartfile, when I said that the first female reggae singer to register consecutive top 20 hits was **Sophia George**. It was, of course, the talented Ms Hall.

W/E AUG 9, 1986

U S A L B U M S

U S S I N G L E S

D I S C O

CHARTS

U S S I N G L E S

- 1 1 **GLORY OF LOVE (THEME FROM 'THE KARATE KID PART II')**, Peter Cetera, Warner Bros
- 2 4 **PAPA DON'T PREACH**, Madonna, Sire
- 3 6 **MAD ABOUT YOU**, Belinda Carlisle, IRS
- 4 2 **SLEDGEHAMMER**, Peter Gabriel, Geffen
- 5 9 **WE DON'T HAVE TO TAKE OUR CLOTHES OFF**, Jermaine Stewart, Arista
- 6 7 **LOVE TOUCH (THEME FROM 'LEGAL EAGLES')**, Rod Stewart, Warner Brothers
- 7 3 **DANGER ZONE**, Kenny Loggins, Columbia
- 8 12 **HIGHER LOVE**, Steve Winwood, Island
- 9 15 **VENUS**, Bananarama, London
- 10 13 **RUMORS**, Timex Social Club, Jay
- 11 5 **INVISIBLE TOUCH**, Genesis, Atlantic
- 12 16 **THE EDGE OF HEAVEN**, Wham!, Columbia
- 13 19 **DANCING ON THE CEILING**, Lionel Richie, Motown
- 14 8 **NASTY**, Janet Jackson, A&M
- 15 18 **SWEET FREEDOM (THEME FROM 'RUNNING SCARED')**, Michael McDonald, MCA
- 16 17 **YOU SHOULD BE MINE (THE WOO WOO SONG)**, Jeffrey Osborne, A&M
- 17 11 **MODERN WOMAN (FROM 'RUTHLESS PEOPLE')**, Billy Joel, Epic
- 18 23 **TAKE MY BREATH AWAY (LOVE THEME FROM 'TOP GUN')**, Berlin, Columbia
- 19 10 **OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)**, Pet Shop Boys, EMI-America
- 20 21 **SUZANNE**, Journey, Columbia



US SINGLES 33

- 21 14 **DIGGING YOUR SCENE**, Blow Monkeys, RCA
- 22 26 **ALL THE LOVE IN THE WORLD**, The Outfield, Columbia
- 23 31 **FRIENDS AND LOVERS**, Carl Anderson and Gloria Loring, Carrere
- 24 28 **ONE STEP CLOSER TO YOU**, Gavin Christopher, Manhattan
- 25 24 **TAKE IT EASY**, Andy Taylor, Atlantic
- 26 30 **BABY LOVE**, Regina, Atlantic
- 27 33 **WORDS GET IN THE WAY**, Miami Sound Machine, Epic
- 28 34 **YANKEE ROSE**, David Lee Roth, Warner Brothers
- 29 36 **THAT WAS THEN, THIS IS NOW**, The Monkees, Arista
- 30 35 **RUMBLESEAT**, John Cougar Mellencamp, Riva
- 31 40 **MAN SIZE LOVE (FROM 'RUNNING SCARED')**, Klymaxx, MCA
- 32 38 **TAKEN IN**, Mike And The Mechanics, Atlantic
- 33 42 **STUCK WITH YOU**, Huey Lewis and the News, Chrysalis
- 34 22 **HOLDING BACK THE YEARS**, Simply Red, Elektra
- 35 39 **HANGING ON A HEART ATTACK**, Device, Chrysalis
- 36 41 **DON'T FORGET ME (WHEN I'M GONE)**, Glass Tiger, Manhattan/EMI-America
- 37 44 **THE CAPTAIN OF HER HEART**, Double, A&M
- 38 20 **YOUR WILDEST DREAMS**, The Moody Blues, Polydor
- 39 27 **WHO'S JOHNNY ('SHORT CIRCUIT' THEME)**, El DeBarge, Gordy
- 40 52 **LOVE ZONE**, Billy Ocean, Jive
- 41 29 **THERE'LL BE SAD SONGS (TO MAKE YOU CRY)**, Billy Ocean, Jive
- 42 43 **A KIND OF MAGIC**, Queen, Capitol
- 43 55 **WALK THIS WAY**, Run DMC, Profile
- 44 54 **DREAMTIME**, Daryl Hall, RCA
- 45 47 **WALK LIKE A MAN (FROM 'A FINE MESS')**, Mary Jane Girls, Motown



US SINGLES 36

- 46 50 **TWO OF HEARTS**, Stacy Q, Atlantic
- 47 25 **SECRET SEPARATION**, The Fixx, MCA
- 48 37 **NO ONE IS TO BLAME**, Howard Jones, Elektra
- 49 57 **VELCRO FLY**, ZZ Top, Warner Brothers
- 50 32 **WHEN THE HEART RULES THE MIND**, GTR, Arista
- 51 66 **PRESS**, Paul McCartney, Capitol
- 52 59 **SOMEBODY LIKE YOU**, 38 Special, A&M
- 53 56 **LOVE OF A LIFETIME**, Chaka Khan, Warner Brothers
- 54 58 **IF LOOKS COULD KILL**, Heart, Capitol
- 55 62 **OH PEOPLE**, Patti LaBelle, MCA
- 56 72 **HEAVEN IN YOUR EYES**, Loverboy, Columbia
- 57 60 **POINT OF NO RETURN**, Nu Shooz, Atlantic
- 58 64 **MONEY'S TOO TIGHT (TO MENTION)**, Simply Red, Elektra
- 59 46 **TUFF ENUFF**, The Fabulous Thunderbirds, CBS Associated
- 60 — **WHEN I THINK OF YOU**, Janet Jackson, A&M

B U L L E T S

- 61 77 **ALL CRIED OUT**, Lisa Lisa and Cult Jam with Full Force, Columbia
- 62 76 **MISSIONARY MAN**, Eurythmics, RCA
- 66 71 **WHAT DOES SHE TAKE**, Honeymoon Suite, Warner Brothers
- 67 — **LOVE WALKS IN**, Van Halen, Warner Brothers
- 70 83 **RUTHLESS PEOPLE**, Mick Jagger, Epic
- 71 — **A MATTER OF TRUST**, Billy Joel, Columbia
- 72 82 **NOTHING IN COMMON**, Thompson Twins, Arista
- 75 84 **SO FAR SO GOOD**, Sheena Easton, EMI-America
- 76 — **PRIVATE NUMBER**, The Jets, MCA
- 78 85 **EVERY LITTLE KISS**, Bruce Hornsby and the Range, RCA
- 83 — **RUTHLESS PEOPLE**, Mick Jagger, Epic
- 84 91 **AIN'T NOTHIN' GOIN' ON BUT THE RENT**, Gwen Guthrie, Polydor
- 86 — **WRAP IT UP**, the Fabulous Thunderbirds, CBS Associated
- 88 — **LOVE ALWAYS**, El DeBarge, Gordy
- 89 — **TWIST AND SHOUT**, The Beatles, Capitol
- 90 95 **SPIRIT IN THE SKY**, Doctor And The Medics, IRS
- 95 — **LONELY IS THE NIGHT**, Air Supply, Arista
- 96 — **AM I FORGIVEN**, Isle Of Man, Pasha

Compiled by Billboard

U S A L B U M S

- 1 1 **TOP GUN**, Soundtrack, Columbia/CBS
- 2 2 **SO**, Peter Gabriel, Geffen
- 3 5 **TRUE BLUE**, Madonna, Sire
- 4 3 **INVISIBLE TOUCH**, Genesis, Atlantic
- 5 4 **CONTROL**, Janet Jackson, A&M
- 6 6 **LOVE ZONE**, Billy Ocean, Jive
- 7 7 **WINNER IN YOU**, Patti LaBelle, MCA
- 8 12 **EAT 'EM AND SMILE**, David Lee Roth, Warner Brothers
- 9 11 **RAISING HELL**, Run DMC, Profile
- 10 8 **WHITNEY HOUSTON**, Whitney Houston, Arista
- 11 9 **LIKE A ROCK**, Bob Seger and the Silver Bullet Band, Capitol
- 12 10 **THE OTHER SIDE OF LIFE**, the Moody Blues, Polydor
- 13 15 **MUSIC FROM THE EDGE OF HEAVEN**, Wham!, Columbia
- 14 14 **5150**, Van Halen, Warner Brothers

- 15 13 **GTR, GTR**, Arista
- 16 22 **TUFF ENUFF**, the Fabulous Thunderbirds, CBS Associated
- 17 22 **BACK IN THE HIGHLIFE**, Steve Winwood, Island
- 18 18 **PLAY DEEP**, the Outfield, Columbia
- 19 17 **PLEASE**, Pet Shop Boys, EMI America
- 20 19 **STRENGTH IN NUMBERS**, .38 Special, A&M
- 21 24 **BELINDA CARLISLE**, Belinda Carlisle, IRS
- 22 21 **PICTURE BOOK**, Simply Red, Elektra
- 23 20 **RAISED ON RADIO**, Journey, Columbia
- 24 27 **RUTHLESS PEOPLE**, Soundtrack, Epic
- 25 26 **HEART**, Heart, Capitol
- 26 23 **EMERSON, LAKE AND POWELL**, Emerson, Lake and Powell, Polydor
- 27 25 **HEADED FOR THE FUTURE**, Neil Diamond, Columbia
- 28 29 **THE JETS**, The Jets, MCA
- 29 28 **EL DEBARGE**, El DeBarge, Gordy
- 30 30 **WALKABOUT**, The Fixx, MCA
- 31 34 **SOLITUDE/SOLITAIRE**, Peter Cetera, Warner Brothers
- 32 32 **ROD STEWART**, Rod Stewart, Warner Brothers
- 33 33 **EMOTIONAL**, Jeffrey Osborne, A&M
- 34 31 **PARADE**, Prince and the Revolution, Paisley Park
- 35 37 **ANIMAL MAGIC**, Blow Monkeys, RCA
- 36 38 **RIPTIDE**, Robert Palmer, Island
- 37 36 **POOLSIDE**, Nu Shooz, Atlantic
- 38 39 **SCARECROW**, John Cougar Mellencamp, Riva
- 39 40 **KARATE KID PART II**, Soundtrack, United Artists
- 40 42 **WHO MADE WHO**, AC/DC, Atlantic
- 41 43 **PRIMITIVE LOVE**, Miami Sound Machine, Epic
- 42 45 **THEN AND NOW . . . THE BEST OF THE MONKEES**, The Monkees, Arista
- 43 35 **WORLD MACHINE**, Level 42, Polydor
- 44 46 **FRANTIC ROMANTIC**, Jermaine Stewart, Arista
- 45 44 **BACK IN BLACK**, Whodini, Jive
- 46 47 **A KIND OF MAGIC**, Queen, Capitol
- 47 53 **RAGE FOR ORDER**, Queensryche, EMI-America
- 48 41 **FOR THOSE OF YOU WITH OR WITHOUT CHILDREN**, Bill Cosby, Geffen
- 49 49 **STANDING ON THE BEACH**, The Cure, Elektra
- 50 52 **RUNNING SCARED**, Soundtrack, MCA

Compiled by Billboard

D I S C O

- 1 1 **AIN'T NOTHIN' GOIN' ON BUT THE RENT (LARRY LEVAN MIXES)**, Gwen Guthrie, Boiling Point 12in
- 2 4 **DUB CAN'T TURN AROUND/LOVE CAN'T TURN AROUND**, Farley 'Jackmaster' Funk featuring Daryl Pandy, London 12in
- 3 2 **HEADLINES**, Midnight Star, MCA Records 12in
- 4 6 **SOWETO (ARTHUR BAKER REMIX)/DUB**, Jeffrey Osborne, A&M 12in
- 5 3 **SET FIRE TO ME/INFERNO DUB**, Willie Colón, A&M 12in
- 6 33 **FOOL'S PARADISE (PARADISE MIX)**, Meli'sa Morgan, Capitol 12in
- 7 11 **NEW YORK AFTERNOON**, Mondo Kane/Georgie Fame, Lisson Records 12in
- 8 5 **TELL ME TOMORROW (WEEKEND MIX CLUB VERSION)**, Princess, Supreme Records 12in
- 9 13 **I CAN PROVE IT**, Phil Fearon, Ensign 12in
- 10 7 **BANG ZOOM (LET'S GO-GO)**, The Real Roxanne with Hitman Howie Tee, Cooltempo 12in
- 11 30 **AUTOMATIC**, Millie Scott, 4th + B'way 12in white label
- 12 9 **BURNIN' LOVE**, Con Funk Shun, Club 12in
- 13 10 **SAY LA LA**, Pieces Of A Dream, Manhattan 12in
- 14 — **WHEN I THINK OF YOU (REMIX)**, Janet Jackson, A&M 12in
- 15 8 **I CAN'T WAIT (DUTCH MIX)**, Nu Shooz, Atlantic 12in
- 16 23 **(I'M A) DREAMER (SHEP PETTIBONE REMIX)**, BB&Q, US Elektra 12in
- 17 44 **EVERYONE A WINNER/DUB**, Zuice, Club 12in white label
- 18 21 **DO ME RIGHT**, The Main Ingredient, Cooltempo 12in
- 19 24 **I WANNA BE WITH YOU**, Maze featuring Frankie Beverly, US Capitol 7in
- 20 32 **DO YOU GET ENOUGH LOVE (LOVE MIX)**, Shirley Jones, Philadelphia International 12in
- 21 15 **MY ADIDAS/PETER PIPER**, Run-DMC, London 12in
- 22 36 **MIDAS TOUCH/CLOSE TO MIDNIGHT/DEAD END**, Midnight Star, MCA Records LP
- 23 18 **I FOUND LOVIN'**, Fatback, Important Records 12in
- 24 16 **DON'T LET LOVE GET YOU DOWN**, Archie Bell & The Drells, Portrait 12in
- 25 29 **MA FOOM BEY**, Cultural Vibe, US Easy Street 12in
- 26 22 **GONNA MAKE YOU MINE (WESTSIDE MIX)/STAY A LITTLE WHILE, CHILD (ALBUM MIX)**, Loose Ends, Virgin 12in
- 27 96 **CAN YOU FEEL THE FORCE (JEDI MIX)**, Real Thing, PRT 12in
- 28 14 **WHERE YOU GONNA BE TONIGHT?**, Willie Collins, Capitol 12in
- 29 43 **ERIC B. IS PRESIDENT/MY MELODY**, Eric B. featuring Rakim, US Zakia Records 12in
- 30 25 **MINE ALL MINE/PARTY FREAK/IT'S JUST A DREAM**, Cashflow, Club 12in
- 31 27 **ROSES (BERT BEVANS REMIX)**, Haywoode, CBS 12in
- 32 48 **ONCE YOU GOT ME GOING**, Debby Blackwell, 10 Records 12in
- 33 46 **FIND THE TIME (MIDNIGHT MIX)/DUB**, Five Star, Tent 12in
- 34 38 **COMPUTER LOVE/IT DOESN'T REALLY MATTER**, Zapp, Warner Bros 12in
- 35 35 **RUMORS/VICIOUS RUMORS**, Timex Social Club, US Jay 12in
- 36 19 **ONE FOR THE MONEY**, Sleeque, Malaco Dance 12in
- 37 34 **TURNOED ON TO YOU**, Nova Casper, Bluebird/10 12in
- 38 39 **CAN'T LET LOVE PASS US BY/SPENDING MONEY**, Cashflow, Club 12in
- 39 47 **BYE-BYE**, Janice, US 4th + B'way 12in
- 40 17 **EXPANSIONS '86 (FEARON BROS REMIX)**, Chris Paul, Fourth & Broadway 12in
- 41 53 **BACK TO THE SCENE OF THE CRIME**, The Incredible Mr. Freeze, US Pow Wow 12in
- 42 50 **WE WORK HARD/KANGOL & DOC**, U.T.F.O., Cooltempo 12in
- 43 — **LOVE ZONE (REMIX)**, Billy Ocean, Jive 12in
- 44 20 **GIVIN' IT (TO YOU)**, Skyy, Capitol 12in
- 45 26 **BORROWED LOVE (REMIX)**, The SOS Band, Tabu 12in
- 46 51 **SAVE SOME TIME FOR ME/JOY RIDE/LOVE OF MY LIFE**, Pieces Of A Dream, Manhattan LP

- 47 — **BREAKING AWAY**, Jaki Graham, EMI 12in
- 48 56 **GOOD TO GO**, Trouble Funk, 4th + B'way/TTED 12in
- 49 85 **BURNIN' UP/PIANO DUB**, Michael Jonzun, US A&M 12in
- 50 40 **THE SUN DON'T SHINE/SHARE MY LOVE**, Betty Wright, US First String Records LP
- 51 — **(THEY LONG TO BE) CLOSE TO YOU(0-96 $\frac{3}{4}$ -0)/OUTSIDE IN THE RAIN(0-114 $\frac{3}{4}$)/I STILL WANT YOU(125)/STOP HOLDING BACK(109)/PASSION EYES(74bpm)**, Gwen Guthrie, US Polydor LP
- 52 28 **PEE-WEE'S DANCE**, Joeski Love, Cooltempo 12in
- 53 41 **100% PURE PAIN**, O'chi Brown, Magnet 12in
- 54 82 **CELEBRATE — PT.I/PT. II**, Subject, US Pow Wow 12in
- 55 57 **HUNGRY FOR YOUR LOVE/I'LL TAKE YOU ON**, Hanson & Davis, US Fresh Records 12in
- 56 45 **(SOLUTION TO) THE PROBLEM/THE DEFINITIVE DANCE MIX**, Masquerade, Streetwave 12in
- 57 70 **SWEET LOVE**, Anita Baker, Elektra 12in
- 58 71 **ALL THE WAY TO HEAVEN**, Doug E. Fresh and The Get Fresh Crew, Cooltempo 12in
- 59 63 **NO NEWS IS NEWS — REMIX**, Kreamcicle, Bluebird/10 12in
- 60 73 **SHE KNEW ABOUT ME/BREAKING UP**, Shirley Jones, Philadelphia International LP
- 61 90 **TAKE IT TO THE TOP**, Skibone, US TTED Record Inc 12in
- 62 69 **NO WAY BACK/INSTRUMENTAL**, Adonis, US Trax Records 12in
- 63 78 **SET IF OFF/MASTERMIND REMIX**, Harlequin Four's, Champion 12in
- 64 — **YOU CAN DANCE (IF YOU WANT TO)**, Davis/Pinckey Project featuring Lorenzo Queen, US Studio Records 12in
- 65 37 **MAIN THING**, Shot featuring Kim Marsh, Affair Records 12in
- 66 64 **PAY ME BACK MY LOVE**, Colors, Prelude 12in
- 67 — **WHAT DOES IT TAKE(103)/MIDNIGHT MOTION(109 $\frac{1}{2}$)/CHAMPAGNE(105 $\frac{1}{2}$)/SLIP OF THE TONGUE(111 $\frac{1}{2}$)/SADE(103 $\frac{1}{2}$)/DON'T MAKE ME WAIT FOR LOVE(85bpm)**, Kenny G, US Arista LP
- 68 49 **JACK YOUR BODY/DUB YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in
- 69 68 **NEVER HAD A LOVE LIKE THIS BEFORE/ACE OF MY HEART/TAKE YOUR TIME**, Barbara Mitchell, Dutch Mercury LP
- 70 74 **I'LL TAKE YOUR MAN**, Salt-n-Pepa, US Next Plateau 12in
- 71 — **BREAKING BELLS(101 $\frac{1}{2}$)/BASS MACHINE(98 $\frac{1}{2}$ bpm)**, T La Rock, US Fresh Records 12in
- 72 54 **WHAT DOES IT TAKE (TO WIN YOUR LOVE)**, Kenny G, US Arista 12in
- 73 91 **YOUR LOVE**, Innerlife, US Personal Records 12in
- 74 58 **THE HOUSE MUSIC ANTHEM**, Marshall Jefferson, US Trax Records 12in
- 75 62 **IS IT LIVE/HIT IT RUN**, Run-D.M.C., London LP
- 76 76 **SWEET FREEDOM**, Michael McDonald, US MCA Records 12in
- 77 — **YOU WERE MEANT TO BE MY LADY (NOT MY GIRL) (REMIXES)**, Alexander O'Neal, US Tabu 12in
- 78 89 **SUCH A FEELING**, Young & Co, US The Sound of London 12in
- 79 77 **JUMMP-BACK**, Wally Jump Junior & The Criminal Element, US Criminal Records 12in
- 80 81 **THE WORD/SARDINES**, The Junkyard Band, US Def Jam 12in
- 81 97 **MOVE**, Farm Boy featuring Daryl Pandy/Etheridge Williams, US DJ Int. Records 12in
- 82 55 **GO BANG! # 5**, Dinosaur L, CityBeat 12in
- 83 — **NASTY (COOL SUMMER MIX PART I)**, Janet Jackson, A&M 12in
- 84 87 **THE BEAT IS MINE/DOUBLE DEF FRESH (GET STUPID FRESH REMIX)**, Hardcore Soul Movement, Elite 12in
- 85 88 **HARDCORE JAZZ (J.B. TRAXX)**, Duane And Co, US Dance Mania Records 12in
- 86 — **GIRLS AIN'T NOTHING BUT TROUBLE**, Jazz Jeff & Fresh Prince, US Word Records 12in
- 87 59 **STOP ME FROM STARTING THIS FEELING**, Lou Rawls, Epic 12in
- 88 80 **PEOPLE WILL BE PEOPLE**, Guinn, Motown 12in
- 89 — **FEELIN' JAMES(109-110 $\frac{1}{2}$ -102 $\frac{3}{4}$ -104 $\frac{1}{2}$ -105 $\frac{3}{4}$ -105 $\frac{1}{2}$ -106bpm)**, US TD Records Inc 12in
- 90 65 **WAKE UP TO MY LOVE**, Astra, Elite 12in
- 91 60 **POINT OF NO RETURN (SHEP PETTIBONE SPECIAL MIX)**, Nu Shooz, Atlantic 12in
- 92 — **LEAVE IT TO THE DRUMS**, Tricky Tee, US Sleeping Bag Records 12in
- 93 re **GO-GO SWING**, Chuck Brown & The Soul Searchers, US Future 12in
- 94 94 **SEX MACHINE**, Fat Boys, WEA 12in
- 95 — **OVER AND OVER (REMIXES)**, Colonel Abrams, US MCA Records 12in
- 96 — **HEAVEN IN YOUR ARMS(46 $\frac{3}{4}$ -93 $\frac{3}{4}$ bpm)**, R.J.'s Latest Arrival, US Manhattan 12in
- 97 — **YOU ARE EVERYTHING(117 $\frac{1}{2}$ bpm)**, James (D Train) Williams, US Columbia 12in
- 98 — **OH, PEOPLE**, Patti LaBelle, MCA Records 12in
- 99 100= **YOU LOOK MARVELOUS**, Billy Crystal, US A&M 12in
- 100= — **NIGHTMARE OF A BROKEN HEART/DUB**, C-Bank with Larry Woo, US Next Plateau 12in
- 100= — **SPECIAL THINGS(87 $\frac{3}{4}$ bpm)**, Jonnie Baby, US Elektra 7in

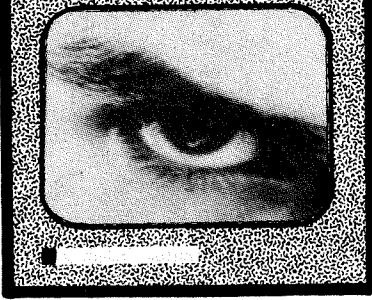
Compiled by James Hamilton/Alan Jones



EYE DEAL

COMPILED BY
ELEANOR LEVY

HIGHLANDER: Ooh la la, the noo ●



YELLOW EARTH (Cert 15 dir: Cheri Kaige)

You've heard of Spaghetti Westerns, well this could be the first Chop Suey Romance. Except, of course, it's not strictly a romance, it's more an ideologically correct view of history which just happens to have a brave and handsome soldier, and a young damsel in distress in the two leading parts.

Xue Bai, Wang Xueqi, Tan Tuo and Liu Qiang are the stars, though I have no idea which one is which, as a young soldier travels to a remote and hilly province in the spring of 1939, in search of folk songs to write down and record for posterity. All he finds is a primitive (materially, that is) peasant culture at the mercy of the dusty landscape and rainless climate.

He stays with an old farmer, his young daughter and his even younger son, who hardly speaks a word throughout. There he brings a sense of joy and freedom into their lives, particularly the children, and unintentionally inspires the young girl into leaving home to join the army.

Part of a new wave of Chinese cinema, post-Chairman Mao and his Cultural Revolution, 'Yellow Earth' has the feel of a film made by a new generation of film makers still coming to grips with the power of their medium (film making was banned for more than 13 years until 1978). Almost primitive by western standards, it still has the look and feel of an epic, and it employs some quite stunning imagery to tell a very moving and tragic story.

I doubt whether Chinese folk singing will ever catch on, but Chinese films are a welcome addition to contemporary world cinema.

Tim Rivers

● YELLOW EARTH: Chop Suey romance for all



PROJECTIONS

... Gary Oldman has made himself a hot acting property since his stunning performance as Sid Vicious in 'Sid And Nancy'. Now he's taking on an even bigger name among media 'rebels' who come to a tragic end with his role in the forthcoming bio pic of playwright Joe Orton, 'Prick Up Your Ears'. Based on the book of the same name by John Lahr, the story of Orton and his lover Kenneth Halliwell has never been brought to the screen before because of objections from the playwright's family. These would now seem to have been overcome, probably because of the quality of the team producing it. Directed by Stephen Frears ('My Beautiful Laundrette'), and with a screenplay by Alan Bennett, it also stars Vanessa Redgrave and Alfred Molina (Margi Clarke's bit of Russian stuff in 'Letter To Brezhnev')... This is definitely the age of the bio pic. Richard Attenborough's film of the life and death of Steve Biko, played out among the unrest in South

Africa, has just begun shooting in Zimbabwe under the working title of 'Asking For Trouble'. Starring screen newcomer Denzel Washington as Biko, it's based on the book by journalist Donald Woods who escaped from South Africa with his wife after criticising the government and the apartheid system in print just once too often. Kevin Kline ('Silverado' and 'Sophie's Choice') plays Woods, with Penelope Wilton (from TV's dire sit com 'Ever Decreasing Circles') as his wife... Opening at the end of this month is 'Highlander', Russel Mulcahy's epic tale of immortals waging their personal war across the centuries. Having already received some nifty publicity courtesy of Queen's 'A Kind Of Magic' single and album that features on the soundtrack, it stars Christopher Lambert ('Greystoke', 'Subway') as the only Highlander to have a French accent. Sean Connery is there too, as a Spanish immortal whose own accent comes from Castalian via the Gorbals. Much flashing of swords and cries in the vein of 'curses, you dog' abound, and M Lambert is, of course, quite wonderful...

SURVIVORS (Cert 15 dir: Cork Marcheschi)

The eternal question. Can white boys play the blues? In 'Survivors', a film that brings us the 'highlights' of a three day binge at a smookey American blues club, the answer seems to be... almost.

Nick Cavernites, the main featured musician here, talks a good blues, but all too often his band and most of the other artists on the bill seem to think that a bit of gymnastic guitar playing will suffice. It won't.

No, it's left to old timers Archie Shepp and John Lee Hooker (right), to put these young upstarts in their place, and musically (along with Dr John) they do so effortlessly. As we see the 30 year old white hippies stumbling around through yet another pub rock blues, it becomes increasingly unclear what the point of this film is.

If director Cork Marcheschi wanted a film about the blues, he'd have done better giving more time to the researched words of wisdom from Archie Shepp, who's cut off in his prime here just as the origins of the genre are identified. John Lee Hooker, the monochord master, isn't even asked about his music. Too many fat white boys who confuse sweat for genuine feel for my liking.

Andy Strickland



L • E • T • T • E • R • S

WRITE TO: RM LETTERS, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ

● On the occasions I have seen the Alarm live (including Sat 12 July at Wembley) Mike Peters has never said, "Hello, we're the Alarm from Rhyl in North Wales."

One of the reasons why the Alarm have a large following is because they play well live, and as they didn't play 'Blaze Of Glory' on the Saturday, it must be another amazing coincidence that they made a mess of it on the Friday you saw them.

And why is that when they play '68 Guns' it is "inevitable" and yet when Queen play 'Bohemian Rhapsody' it is "celebratory"?

I doubt very much that Mike Peters got the idea of touching the audience from Jim Kerr. Wembley is a big achievement for the Alarm and there is nothing wrong with Mike Peters openly saying that he doesn't think he's God because he's a star, unlike some people in his position, and he also appreciates the people who put the Alarm where they are — unlike other bands.

It's time the Alarm received some unbiased, constructive criticism from 'hip' little mags like yours and yes, Robin Smith, you are a gimp!

Ian, Welwyn Garden City, Herts

● Excuse us, but *rm* have done at least two major pro-Alarm interviews in the past year, Ian. Or are you too hip to read us from cover to cover?

● Well done, Robin Smith. At last a good report on the Queen gig at Wembley. No political or moral overtones, just good straight reporting on the acts, the music and the crowd reaction (and good pictures).

It's about time reporters of certain music newspapers realised that people like Queen because they produce good songs in a wide variety of styles. Not all morbid and slow singing about death nor 100 mph stuff about demons and the anti-Christ. Just bloody good songs.

Only one fault with the report. Why

no mention of INXS? No paper I have read reported on them. This was my first glimpse of them apart from a couple of reports on the news last year and I thought they were excellent. The lead singer has a great voice and the guitar players were quite good.

Keep up the good work and long live Queen!

RF, Dundee

● Robin, please stop writing to the letters page or your daily allowance of Ripple bars will be curtailed immediately!

● I felt I just had to write to you and thank you for continuing to write good and honest articles on Queen/Freddie Mercury over the years. You seem to be about the only magazine that doesn't slag off everything they do (I could name many that do) and you always bring all us Queen fans the most up-to-date info on the champions. That is why I get your magazine on a regular basis. As it is, there is very little on Queen in magazines, but your staff always manage to find new stories and brilliant pictures to delight their fans.

I hope you continue to support Queen and be loyal to them, as more people will buy your magazine and if your magazine has as many fans as Queen have that should make *rm* the most popular magazine in the entire universe, right? I'm someone who thinks that Freddie M is the most gorgeous, sexiest, amazing human being on this planet.

Please thank Patrick Quigly for the great photos of Mr M in this week's issue (July 19), especially for the rear shot, and to Robin Smith for his entertaining story of the Wembley show (I'm proud to say I was there) and for so kindly mentioning that "Queen are the best live act in the world". Thanks, Robin, but everyone knows that.

Yours Freddiefully, Susan Jackston Mercury, Epsom Downs, Surrey

● Robin, we won't tell you again...

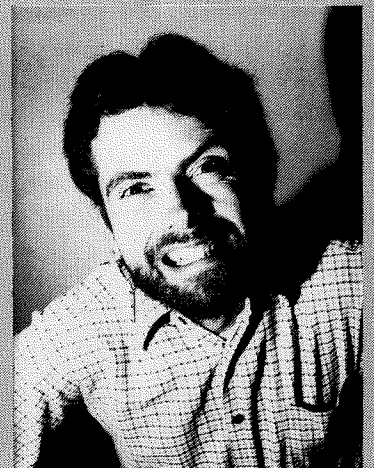
● How can someone who has lost too many brain cells through listening to heavy metal be an authority on true music? I am referring of course to Robin Smith's 'review' of In Tua Nua's new single!

"Hippy violin, U2 end of Irish spectrum" etc. The guy obviously didn't even get past taking the record off his desk. With a classically trained violinist and one of the best new female vocalists around, In Tua Nua have produced a timely, refreshing piece of music in the midst of all the synthesiser-smothered shit that's killing real music.

If Robin Smith had bothered to listen to the B-side as well, he would have discovered a second reason for buying the record: a brilliant song with a beautiful coda played with two violin tracks. So, if you want to give your readers the opinion of someone who has actually heard the record, then print this. Then again, if you wish to lose your position as Britain's best and most unbiased pop magazine/paper and if you really believe ol' Robin has a brain, don't.

John F Kellaghan, Ranelagh, Dublin
PS RM has redeemed itself partially as a result of music-lover Lesley O'Toole's review of ITN live. An interview would mean complete redemption.

● *rm* has long doubted the existence of old Smiffy's brain but then again, who else would do a Billy Joel interview at a moment's notice?



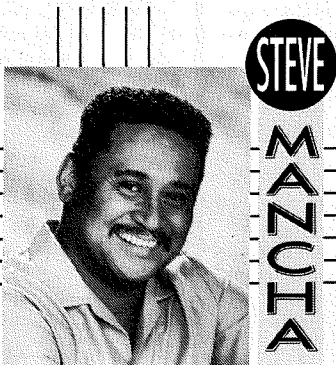
● ROBIN SMITH, wild man of rock

● I read Robin Smith's review of the recent Queen concert at Wembley with complete and utter amazement. Do you seriously classify yourself as a rock critic? I certainly hope not. Your comments regarding the Alarm were needlessly cruel and there was little reference to their musical credibility, apart from your description of their rendition of 'Blaze Of Glory' as being a "mess".

Is this the most constructive criticism that you can make? Does it not occur to you that the Alarm are probably proud of the fact that they come from Rhyl? Can you actually prove that Freddie Mercury never said, "Hello, I'm Fred from Surbiton"? He might well have done in the early days of the developing Queen.

I suggest that in future you concentrate on reviewing the talent of a band instead of making unnecessary remarks about personal appearance. **Rachel the reindeer, N Yorks**

● Yup, entirely agreed. We decline to reveal to the world what Robin does with his fingers

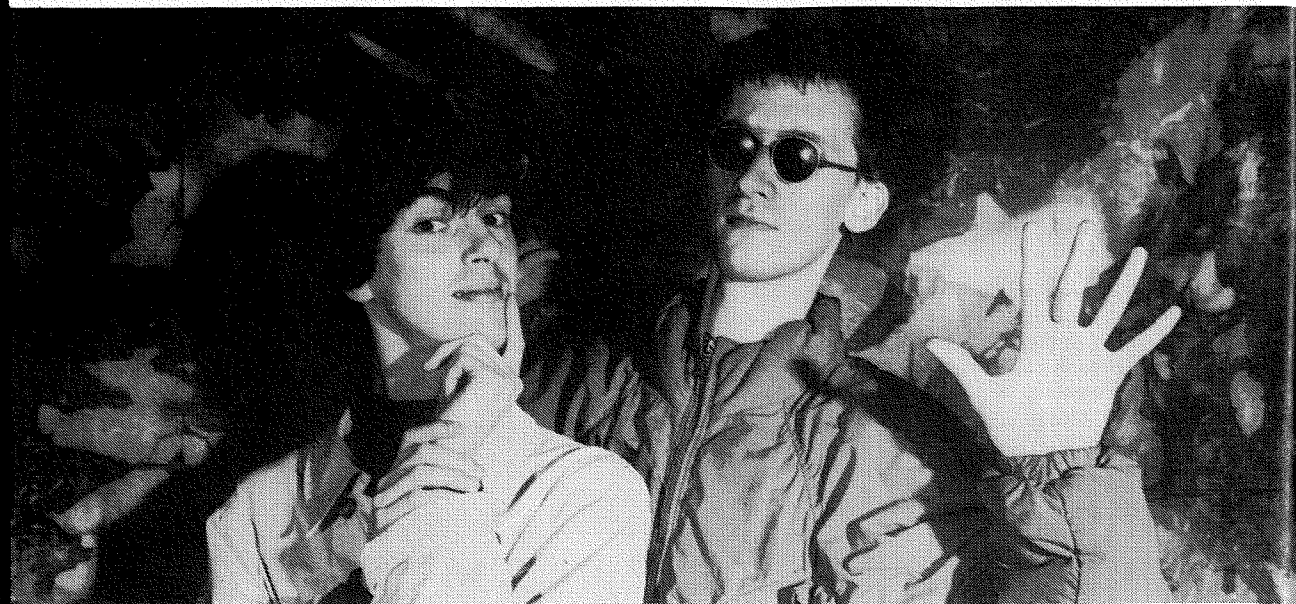


It's all over the grapevine

the single
available on 7 inch
db 9138
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12 db 9138



DESIGNER BEATNIK...



"It's as if Pigbag made Sgt Pepper"

Professor Calculus has been demoted. The once famous cartoon character's fall from grace sees him reinstated in musical myth as Dr Calculus, under which handle Stephen Duffy and Roger Freeman (once a Pigbagger) — along with assorted other musical eccentrics — have converged to create a truly awe-inspiring noise.

Stephen and Roger, who form the nucleus of the ensemble, come from the same district in Birmingham, but were only united a couple of years ago when they met in a London record store.

This meeting of possibly great, certainly unusual, musical minds spawned the enigmatic single 'Programme 7' last year, a hard hitting, largely instrumental electro hip hopper with violent brass and tempestuous beat. The long gap since its release has recently been punctuated with the excellent sleng teng tones of 'Perfume From Spain', with an album, 'Designer Beatnik', following close behind.

So what's 'Perfume From Spain' about? Stephen: "I'm not going to tell you. I don't think many people are going to figure out what it means. I'm so enigmatic. How to say something really simple without anybody knowing. It's a great gift I have. As soon as people know what you're talking about you're finished.

"Perfume From Spain' is the 'Chicken Song'. It's all dreadfully serious, more so than most records. It's more serious than Amazulu for a start.

"It's just a sleng teng rhythm. I was in Jamaica last year before we started work on the bulk of the album, and it was just after the general strike and it was very tense. People were walking around with machetes looking for tourists to kill. I was sitting there on the beach feeling a bit worried, having a nervous breakdown because I'd been doing a lot of work, and we could hear through the bush this sleng teng, and it had quite an affect on me."

The album 'Designer Beatnik' is quite impossible. An explosion of sound, punctuated with bursts of trombone, assorted vocals and cacophonous rhythm, drawn together into some fine electro edged

vinyl delights.

So is this the ultimate in Eighties beatnik philosophy?

Stephen: "It's as if Pigbag had made 'Sergeant Pepper', that's what 'Designer Beatnik' is. It's a good job they didn't actually, as they'd have put the Beatles out of a job.

"There're lots of pictures, it's almost ambient at times. We recorded things wherever we were, like someone walking down a gravel path. In fact, when we were in Italy I saw the Pope and I didn't have my Walkman on me. I was so pissed off. He kind of came out and started talking, and I thought where is my Walkman? We could have had this Janice Long track with the Pope rabbiting on."

Roger: "They're moods, lots of moods. It's also good entertainment. I think entertainment is very important."

Stephen: "The great thing about it is that it's actually saying something, it's new and modern. In our psychedelic overtones maybe it's a bit trippy, but then so's 'Spirit In The Sky'. It's much more interesting to hear our track 'Blasted With Ecstasy'. Why would anyone want to cover 'Spirit In The Sky'? It's one of those records like 'Hi Ho Silver Lining' that you just want to forget."

If that takes care of the beatnik angle, well where does the designer bit come into it? Well, you might (I didn't) recognise the single sleeve as a Joseph Tricot bag, whilst the LP is decked out in some fetching Crolla colours. Oh, and there's a picture of Roger's strategically ripped pumps.

Roger: "You can't buy decent pumps in London, you have to go to Birmingham."

Stephen: "You can't buy photograph albums either, well, you can't buy decent ones and the water isn't very nice."

Stephen's solo career has been well documented in these quarters, so what have you been doing since Pigbag, Roger?

"I've been getting in a bit of cricket and travelling round a bit. I went to America. In fact, I went to New York for

a night. It was packed, it was the middle of August. I thought 'oh no', had a coffee and a hamburger and came back. Then I went to Italy for quite a while. I took my trombone and worked on some tunes, some loony tunes."

So what do you listen to when you're not playing cricket?

Roger: "Mostly jazz, Sun-ra."

Stephen: "When we met you were listening to a lot of hip hop. Around the time we did 'Programme 7'."

Roger: "Yeah, I went through my hip hop phase. All that must be so boring in New York now, and it's only just got to Shepherd's Bush tube station."

Stephen: "I hate the way they are covering all the hordings with graffiti. Where do they think we are, America or something?"

Roger: "Have you seen the Weetabix advert?"

Stephen: "It's so awful that that's the way they have to appeal to kids, to turn Weetabix into graffiti spraying skinheads."

"Why do people want to pretend that this is America? Japan's bad enough. If you want it to be America go and live in America. I think it's very sad."

Roger: "I'm off to the Mediterranean when I'm 35."

Stephen: "It's the only thing to do really. The time has come to get out and go and do something else. You've got to go and live in Mexico City. There isn't any point in spending time living in London or bothing with America. I think you have to pack up and go and live somewhere else, like the Third World."

Roger: "I hate the cold though."

Stephen: "It isn't cold there. I hate the earthquakes myself."

Roger: "No, once the winter comes I'm off to Australia. I hate the cold. I'm getting on now you know, I'm slowing down."

Stephen: "I think I might go and live in Japan. They're covering my songs over there. 'I Love You' in Japanese is an absolute scream. And I love the way you can't understand a word they are saying."

Ya what? Who the hell are **Dr Calculus** and what the hell do they think they're playing at?

Doctor, doctor: **Di**

Cross

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GROWING UP IN THE BIG POND

How James learnt to forget woolly jumpers and brown rice and think about Sigue Sigue Sputnik and shifting units

Jimmy, Jimmy:

Lesley O'Toole

James are making quiet additions to their *Book Of Brilliant Things*. The current chapters have been probed ad nauseam — normality, music, Manchester, brown rice, garish jumpers and hipness.

But hark, what is this? Edging closer to inclusion are two unlikely contenders — London and a major record label.

Jim: "People in London are really scared and paranoid. They won't even look at you. Everyone seems so busy and blinkered, living in their own little world."

Larry: "But there are little pockets you can start walking through and feel quite nice about. Bayswater's getting a bit like that because we've stayed there so often."

James are also coping admirably with being small fish in the very big pond that is WEA Records. Jim: "We went to a major because we thought the music could sell to a lot of people. We've never felt swamped, in fact we're quite enjoying it."

"We always knew there'd be hassles and we have had hassles but nothing

radical. It's never been, 'Oh God, the end of the world!'"

Larry: "We had very naive ideas."

Jim: "Very idealistic. We thought we could take the world by storm."

Larry: "All we knew was that the record industry *didn't* work on the principle that if you release a record and if the public buy it, you have a hit."

"If we'd tried to suss out the industry and built a plan of action, we'd have fallen flat on our faces. Our ideas of it 18 months ago have been completely blown to pieces. On the other hand, someone like Tony James can do it because he saw it all 10 years ago. He could go away, devise a masterplan and sell it to the people."

Isn't he the one who's fallen flat on his face? Larry: "I think it's the industry that has."

Jim: "What happened was probably all he intended anyway. They must have known deep down that they've got a cheap, cruddy image that everyone was going to be pissed off with in a few months." Either that or they're more stupid than they look.

Larry: "As for the advertising on

their LP, I'm sure people are just going to tape it and press the pause button during the adverts. That's if anyone actually wants to listen to a Sigue Sigue Sputnik album."

And are James going to be hitless hipsters for the foreseeable future?

Larry: "I always thought we'd have a hit some time."

Jim: "And we haven't given up on this one yet." (This one being the very splendid 'So Many Ways'.) "These days, though, you have to get on the playlist and we're not. I always used to think DJs played records they liked."

As for the dreaded image business, any record company pressure to enhance the oddity factor? Boxes of kaftans appearing surreptitiously on doorsteps, perhaps?

Larry: "Is our image that dreaded?" No, no, I didn't mean it like that. "No, it was basically a case of, 'Here's James, let's see what they can come up with'."

Jim: "And our image is dead easy. We just have to be ourselves."

'So Many Ways' is just one of many delights unveiled on James' first LP 'Stutter'. The essential Jamesian elements are here in force — wild, uncontrollable melodies; rabid, unruly voice; unbelievably tongue-in-cheek lyrics and, occasionally, a modicum of order.

Timothy Booth's voice has a perplexing charm. It's so, um . . . Larry: "Weird is the word that springs to mind. Although, on 'Chain Mail', he was really taking the mickey out of himself a bit with the high voice."

As for James' poetic licence . . . 'I love my black hole', 'I need a wash' and other similar gems sung with such sombre conviction, they *must* be joking. None of this pilfering from Roger's Thesaurus like other bands, though.

Larry: "We used to have really bad speakers for rehearsing. You could just about pick up the melody, punctuation and that was about it. The words were totally blurred. 'Really Hard' started off as 'Riddly Ya'. Tim was just improvising with syllables and vowel sounds until one of us mentioned 'That song, 'Really Hard'."

Enter Gavan and talk of antiquated pop stars — Larry's birthday being imminent. Larry: "Yes, nearly 21." Ho ho. Too old to be sprightly young pop things, eh? Though such chart doyens as Morten Harket and Neil Tennant are surely giving hope to the elderly. Larry: "Pet Shop Pensioners, more like."

Jim: "We're not old, are we, Gav?"

Gavan: "No, we're fresh-faced young men."

Jim: "Seventeen, in fact, so we can be pop stars."

Larry: "Well, you're going to be a right heart throb, anyway, Jim." (An acquaintance took a copy of James' last appearance in these hallowed pages to Styal, a women's prison.) "All the women were going, 'Ooh, who's he?'"

Jenny (James minder): "All these women who've been denied their conjugal rights for 15 years. If we ever play there, we'll have to build a barbed wire fence around you."

Is there something we don't know? Why did a certain hotel refuse to hand over the undies Gavan left behind? What is going on?



CALYPSO

MERCEDES STYLE

DAVID RUDDER is a national hero in Trinidad, where he's given calypso the hip hop treatment.

Bahia boy: Edwin J Bernard

David Rudder is a one man musical revolution back in his home Caribbean island of Trinidad. With a spirit not that far removed from hip hop, he has transformed the face of calypso music in one fell swoop. He's been making music for 21 years, but this year he won every major competition at Trinidad's traditional carnival.

Until David came along, calypso had a popular following only at February's celebrations; it was a bastardised version of the old method of passing on local news and gossip which had degenerated into slagging off corrupt politicians. Now the 33-year-old singer is a national hero, and has a following amongst a youth who grew up on airwaves dominated, like the rest of the Caribbean, by US imperialism.

"Before I came along, the kids would be into people like Prince and Michael Jackson. They knew that calypso was part of Trinidadian culture, but thought that it belonged to their fathers' era and couldn't relate it to a world of Mazdas and Mercedes. So I give them calypso Mercedes style."

Just as New York's hip hoppers took their old culture and married it with the new to create a music that was their own — and made them proud to be who they were — so David went back into calypso's past for his carnival-winning song and current London single, 'Bahia Girl'.

"I went back through the tradition of calypso. I left the shores of Trinidad and went back into Africa before slavery and got something fresh out of it. Then I came back on a journey through that song." Such lyricism lends weight to David's reasoning behind his current success: "The people believe in me. I am a calypsonian story teller, but I live my stories and I get into the song so that people can feel it as well as listen to it."

On the surface, 'Bahia Girl' is a lovely melodic, singalong tune about a boy-meets-girl encounter. "But Bahia, in Brazil, was the first place where the slaves freed themselves after fighting the Portuguese, and even today they have maintained a massive amount of their Africanness. The bottom line of the song is this: although we have been separated from Africa, we have still maintained a great deal of our roots." By blending calypso with a Brazilian and African feel, David demonstrates that the cultures — musically speaking at least — are remarkably close.

Despite all the praise heaped on his shoulders, David is a mild-mannered man who still works as a clerk for the bus company. "But they have given me five months off so I can decide what to do with my career." And he still lives with his mother in a working class suburb.

He plans to return this month to play some more live dates after his successful WOMAD appearance. He longs for calypso to take off outside Trinidad in the way that reggae — another Caribbean export — has, and sees himself in a role modelled by Bob Marley.

One thing is for sure. Even with all his ambitions and achievements, David Rudder is going to stay a remarkably modest man. "My mission is not David Rudder," he says quite seriously. "My mission is Trinidad. I see an artist as a glorified servant. You go up there on the stage to make people feel good. That's all it is."

JERMAINE STEWART

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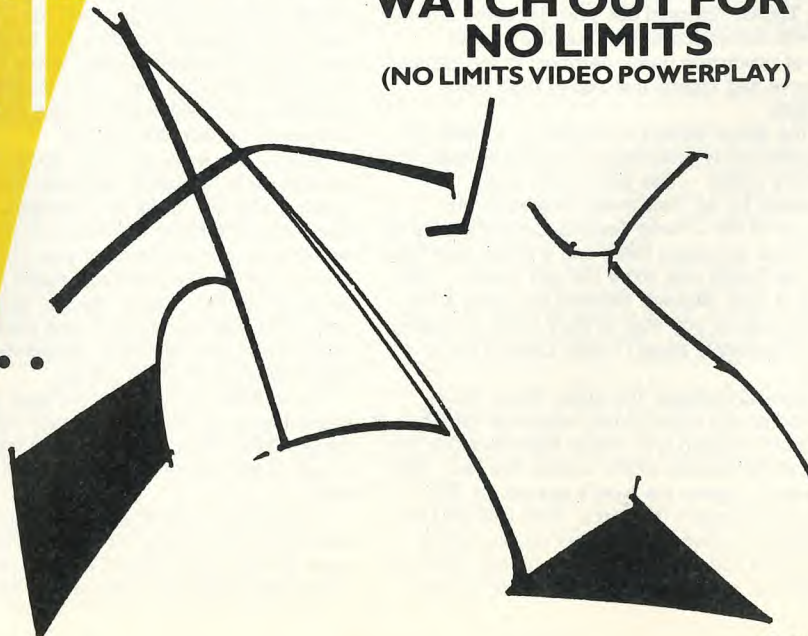
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SEEN ON RAZZMATAZZ & SOLID SOUL

WATCH OUT FOR NO LIMITS

(NO LIMITS VIDEO POWERPLAY)





Fusing thought-provoking social commentary with perky pop songs has been Latin Quarter's trademark for some two-and-a-half years now. The perfect political pop band? Perhaps. Their debut album 'Modern Times', released last year, heralded not only a band with something to say, but also a band capable of producing music pertinent to the Eighties with a verve and appeal that belied their more serious side.

What the album lacked in sparkle — a result of some spectacularly undramatic production rather than any author's errors — has been more than compensated for by their recent live work. An appearance at the Greater London Council's farewell festival, some European dates and a British tour have injected the tracks with extra life and vigour — the audience at each danced, cheered and sang along. Who said political pop was all dark looks, brooding stares and heavenly misery? Latin Quarter live is a fun affair.

After several reissues, the single 'Radio Africa' finally brought the seven-strong ensemble (eight including non-playing lyric writer Mike Jones) to the attention of the general public earlier this year. This was followed, against the band's wishes, by the release of the album's title track. With half the LP's songs already having appeared as singles, and a wealth of new material as evidence during their live performances, it might have been as well to close

that chapter and move on. Latin Quarter think not.

There's one track they've campaigned to have released for 18 months, one track they've felt especially committed to and, in the light of recent global events, a track they feel has a relevance that cannot be ignored. 'America For Beginners' is the new single. A brooding, depressing song written to 'celebrate' Reagan's rise to the presidency, it carries a soulful punch, although perhaps proving a dangerous commercial gamble.

"Mike Jones wrote the song about a week after Reagan came to power," explains Steve Skaith, guitarist and one of the three singers. "It is really just about America being governed by people whose social ideas are hundreds of years out of date. I should imagine the founding fathers were more progressive than Reagan. Racism and that sort of thing. He's also incompetent and unintelligent which again shows he's basically a beginner, but he just blunders on and bombs places.

"After 'Radio Africa', it is the song we are most committed to releasing. Especially after the Libyan thing, it just makes me think, well, we've got to do it. I want to do it more and I want to go to America more.

"The B-side of the single is 'Sandinista' which we recorded in the studio" (it's already available as a live track on the 'Radio Africa' 12 inch) "and this song called Jerry Madley which is also about America,

about an American who's opposed to Reaganism. Sometimes people say we're anti-America, but we're not anti the American people. I think it is quite important to have a song which praises this American guy."

The recent tour found the band in fine form, despite having to reschedule some of the early dates when drummer Dave Charles walked out the day before the tour was due to start. His unprovoked departure caused a certain amount of chaos, with their former drummer Rikki Stevens coming to the rescue temporarily, now being replaced fulltime by 18-year-old Darren Abrahams.

The climax of the tour at London's Town And Country Club highlighted the proficiency and personality the band have acquired over the last year. With the new drummer complementing the existing line-up perfectly, the evening was a near faultless display of powerfully pertinent pop.

With lead vocals shared by Steve, Carol Douet and Yona Dunsford, focal attention is pleasantly diverted. Whilst keeping to the Sandinista colours of red, black and white on stage, there's a cohesion and unity that didn't formerly exist. Some conscious thought has really added the necessary polish.

"Image now is like a gimmick," says Steve. "Even if things aren't a gimmick like, say, Boy George's sexuality. I'm sure it wasn't an image when he started



L ATIN QUARTER

THE BAND THAT HATES RONALD REAGAN

- They think his social ideas are out of date
- They think he's "incompetent and unintelligent"
- Yankee doodling dandy: **Di Cross**

chance to do one of those. It's just crazy because they were so good, they brought so many people together. It's just another sick Thatcher thing," explains Carol.

Steve: "My feeling on the night was I just wasn't mentally prepared for walking out in front of 20,000 people or more, and I just didn't feel big enough. Lenny Henry was on before us, and Eddy Grant was coming on, and I just felt a bit dwarfed by it all.

"We should not have come on with our political songs; we were the wrong band because it was a celebration, it wasn't a wake. It was difficult to know exactly what the emotional mood of the night was."

Whether or not you see it as a party would probably depend on your faith in the future. It remains to be seen whether commonsense will prevail, history be reversed and the GLC reformed. Only time will tell if the festival heralded a holiday or a death.

Steve: "But I think it's going to backfire, that issue and the miners' issue. Domestic issues will lose the Tories the next election. I think Thatcher's lost the argument. She got the legislation through, but I don't think many people supported it. Certainly the climate's changed, the tide has turned."

The tide has certainly turned as far as mixing politics and pop is concerned, with Red Wedge capitalising on what was already becoming a healthy trend; the socially aware pop group. As both Steve and Carol are card-carrying members of the Labour party, are they likely to be joining this particular publicity crusade?

Carol: "We went to the launch and the first meeting after, but they were concerned with having 'name' bands at the time. Now 'Radio Africa' has been a hit they might consider us."

Steve: "In the past there's been a lot of politics in music, sort of radical chic street politics. No-one would ever dare align themselves with something as grubby as the Labour party, singing sort of down-to-earth lyrics. But the Tory Government has become so bad now that fewer of those people are afraid of aligning themselves with the Opposition.

"At the end of the day I've got my doubts about Red Wedge and about Kinnock. I wouldn't like to be seen as sitting in Kinnock's pocket, but what Thatcher and Reagan did to Libya was the last straw. We've got to say 'I want a Labour government'.

"I think that's Billy Bragg's big strength. He's not scared of what people think of him for doing it, or concerned about street credibility, because he's such

a down-to-earth guy."

Artists Against Apartheid is another currently important pop liaison that Latin Quarter's name has been linked with. They are also one of many acts who have prevented their records from being released in South Africa.

Steve: "As a routine thing we got a letter from AAA, so we checked up. When we were with the Rocking Horse label their licence over there released 'Radio Africa'. We don't want our records released in South Africa so we sent a cable and got it stopped. We got this long Telex back, arguing why they should be allowed to release it, and they included a review. Both were incredibly liberal, saying it's important that these ideas are circulated, and really distraught that we were now saying they couldn't release it.

"The problem is that there must be some section of white liberal opinion in South Africa that sort of thinks you can play ball with apartheid. The ANC want a boycott, and they are taking the brunt of the struggle. For black South Africans living there it has been the most abnormal situation in the world. They are denied the most basic civil rights. For white South Africans we've got to make it abnormal for them.

"I don't want white teenagers, however liberal minded, getting off on our records, living in South Africa feeling like they are living in Paris or London."

With 'America For Beginners' finally closing the chapter on the 'Modern Times' project, there should be a new album due later in the year. If tracks like 'The Men Below', 'Burn Again' and 'Freight Elevator', which have been added to their live repertoire, are an indication of what is to come, it's certainly something to anticipate eagerly.

"When we started two-and-a-half years ago we felt out on a limb; we were completely isolated. Now it doesn't seem quite as bizarre to say we're a political band, the climate has changed," continues Steve. "But we're not preaching to the converted. We write pop songs. We often get criticised for our music being too lightweight — the lyrics are left field but the music's MoR. But that's what we try and do, that's the music I try and write. I try and write choruses, it's pop music.

"And Mike's a fanatic about lyrics. He'll ring you up in the middle of the night and argue about 'ands' and 'buts'. That's the sort of commitment, and that's what makes Latin Quarter different. I feel proud of what we are doing."

out, but it gets turned into a image — gender bender and all that horrible effete stuff to impress people. It becomes gimmicky the way it is projected.

"I'm interested in image because music's about image, it's about identity. The music's only a window to sell the band, what the band's about, so it's very important what you look like. I want to project an image for the band that is not to do with sexual titillation, not to do with some mystery of rock music we're involved in. They're very straightforward emotions and ideas we've got, but it's how to project that visually in an interesting way. I don't want us to look like a rag bag off the street.

"We are performing, we're up there on stage and we want people to look at us for two hours so we've got to be interesting. We're slowly trying to do that and put together something that works. But I'm not interested in everyone wearing the same thing. Image is not that important, but if you watch something for two hours you want it to be relatively pleasing to the eye."

Another milestone in the band's history must have been their appearance at the festival held to mark the last hours of the GLC. And, with most of the members living in London, it must have been a sad occasion on a personal note as well.

"My biggest regret is that as I'd been to all the other big events the GLC had done, we never got a

► THE DAMNED, 10th ANNIVERSARY TEA PARTY, FINSBURY PARK, LONDON

Anniversaries are peculiar things. The participants stare into each other's eyes, and the memories drift into focus. My! How we've changed. And how we've stayed the same.

The Damned stared at the turbulence of sweating bodies, squashed into a marquee on Finsbury Park, and thought; 'How they've stayed the same!' Fat skinheads up poles, and 16-year-old punk girls, crushed in with the mass of black leather and studs. Toilet rolls flying through the air, and even some spitting down at the front.

The audience stared back, and some of them thought of the speeding, riotous abandon of gothic thrash that the Damned once meant. But most of them were too drunk to care. This was a party, after all. Let's smash it up.

So Dave, Rat, Roman and Bryn flicked through the oldies, 'Neat Neat Neat', 'Smash It Up' and 'New Rose', but they looked a lot more comfortable with the newer pop ballads. 'Shadow Of Love', 'Street Of Dreams' and a semi-send up of 'Eloise', made for a perfect trio of modern Damned, mock midnight melodrama.

A new song, 'A Girl Goes Down', swooped and thundered past, and with the Doors' medley Dave Vanian (despite looking more and more like Tony Hadley with a badger on his head) at last found a good home for his growing Jim Morrisonisms.

Scabies made a touching speech, thanking the audience for being stupid enough to pay his wages all these years.

The madhatter, Captain Sensible, failed to turn up, and with a final encore of I Pop's 'Lust For Life', the tea party was over.

A good party, really. A few people were sick, a lot of people danced, and the only ones who cried were those who, 10 years ago, had hoped that they'd be getting different going home presents by 1986.

Roger Morton



Photo by Jayne Houghton

■ IT BITES, THE MARQUEE, LONDON

The beaming, scrubbed face of It Bites' singer, Frances Dunnery, introduces the band's next single 'Whole New World' with a dedication to 'all the manic depressives in the world'.

It was a warning to any miserablists, neurotics or cynics lurking in the soaking heat of the Marquee that they should leave now. For this is detergent bright, positive energy, sophisticated pop, and there's no stopping it. I should have left.

It Bites are from Cumbria, and they're already a dazzling success. They have a chart single with 'Calling All The Heroes'. Radio One loves them. They've left their regular teeth marks on Go West audiences up and down the land.

So they don't really need me to tell you how young, fresh and talented they are. Or how tightly they sew up their complex, techno rock structures. Or how fluidly they run together their teen-pop Nik Kershawisms with Randy Newman singer-songwriter touches and a massive Yes/Genesis dependency.

They don't really need me to tell you how 'Once Around The World' went on for over a month, with countless different sections, and a plethora of breathtaking jazz-rock guitar solos. To tell you that the keyboard player looks like Mulligan, from Fashion, and plays with a permanent expression of orgasmic rapture on his face. Or to suggest that they're the Level 42 of rock-pop.

What they need is for someone to point out that the vapid virtuosity of their high-spirited pop, makes it about as fascinating and about as durable as their footwear. Red deck shoes, crimson moccasins, yellow canvas casuals and white tennis shoes. Colourful, comfortable, nicely sewn up, but very flimsy souls.

Roger Morton



Photo by Patrick Quigly

▲ STAN RIDGWAY, TOWN AND COUNTRY CLUB, LONDON

A much looked forward to encounter with the mad 'poet geezer' from LA, the man who's as baffled as the rest of us at his top 10 chart placing with 'Camouflage'. An interesting prospect this, because Stan's LP, 'The Big Heat' is such a studied studio record that playing it live was always going to be problematic.

We needn't have worried, however, as Stan and his band, Chapter Eleven bound on and bounce into 'Piledriver', pulling all the right musical moves and allowing Stan the freedom to bound across the stage, giving much of the audience its first glance of the man from North Hollywood.

"It's a gigantic rock show we have for you tonight in Kentish Town," Stan assures us. "Not so much Kent as Kentish." Then it hits me where this subtle yet sharp persona has faced me before. Stan Ridgway is nothing less than rock's answer to Dame Edna Everage.

The real Ridgway fans yell their appreciation at 'The Big Heat' and 'Don't Box Me In', then it's into a jazzy interpretation of 'Salesman'. We don't have to wait too long before an 'Apocalypse Now' helicopter swish leads into 'Camouflage' and gets the crowd onto the floor in droves. 'Drive She Said', the only true rock song in the set, blasts out as Stan shuts his eyes and relives his taxi cab hijacking. Three encores later (including an hilarious 'Elvis' Skull' with Stan claiming to have Presley's blessing to carry on all his good work) and having fired the band once, Stan's mask cracks as he thanks us warmly for loving every minute of this showcase gig.

Buckets of dollars are thrown into the crowd and Miles Copeland's suit allows itself a greenback grin. Stan Ridgway is one of the most unique and talented songwriters around at the moment, and he's also the most lovable American musician since Jonathan Richman. Poet geezer indeed!

Andy Strickland



Photo by Patrick Quigly

► ANITA BAKER, HAMMERSMITH ODEON, LONDON

Being the warm-up at one of the most hotly anticipated soul shindigs of the year was a double-edged sword for Nat Augustin, the former Light Of The World man. He's got the gear to make a go of his new solo deal on A&M but he'll need more robust material than the new single 'Ego'. As a way of parading his wares, a cover of 'Me And Mrs Jones' was far more convincing.

But it was La Baker they wanted, "they" being everyone from the diehards who bought 'The Songstress' as a Beverly Glen import years ago, to those who'd been instructed to drop her name and see if it didn't get them into the right circles. Why ever they loved her, they really loved her — in fact after some early nerves in the patter (never in the voice) the love flowed to *and* from the stage as Anita realised we were OK and she was cooking.

This might not have been the most visual music experience of the age, but for all those who'd basked in that glorious voice on the import LP and the current 'Rapture', there was plenty to soak up. Vocal performances that matched and sometimes outstripped their vinyl counterparts, the sight of a truly fine singer reaping the rewards of her own good taste in song and the chance to watch a squeaky-slick band making work sound like play, in spite of countless set changes brought about by Anita's anxiety to accommodate every request.

'Angel' from the first album came right to the front of the queue, 'You're The Best Thing Yet' from the same source was another early peach and gradually the 'Rapture' repertoire enfolded, best of all for me on its most uptempo piece, 'Watch Your Step', which boasted some spectacular sax interaction from Gerald Albright. Keyboardist Bobby Lyle was an admirable ship's captain throughout, but the whole line-up has a musicality, to use a word these kind of folks love, that matches Ms Baker's.

All right, maybe it is smooth, coffee table soul, maybe she does sound like a female Michael McDonald sometimes, but none of that means her style and sound haven't set a new world record for the year. **Paul Sexton**

■ ICICLE WORKS, TOWN AND COUNTRY CLUB, LONDON

Capturing the sound and style that is so reminiscent of all that is goth, the Bolshoi's short set, which included the last single 'Happy Boy' and the chirpier current offering 'Away', was well received. They ended with the incongruous encore — a cover of Michael Jackson's 'Billie Jean' — proving that it's not all black looks and serious moods.

The Icicle Works, on the other hand, are the epitome of the perfect guitar band, making up for anything they lack in image with a distinct, harmonious sound that is all their own.

Coming on to a tape of 'Brookside' (or so my soap viewing colleague informed me — never touch the stuff meself), they begin with the excellent 'Hollow Horse'. With other great tracks like 'Love Is A Wonderful Colour', 'Seven Horses' and 'Daughter Of Her Father's House', you're quickly reminded just how many excellent songs they have in their repertoire. Add to that the new single — the plaintive 'Understanding Jane' — and some really good new material like 'Who Do You Want For Your Love' and 'Sweet Thursday', and you know that they have the talent and tenacity to stay around for quite a while.

They've been criticised before for their guitar excesses, although these were kept to a minimum, apart from on tracks like 'When It All Comes Down' they're best when they're playing their pure and simple perfect guitar pop.

Nor are they without humour; "I saw Sammy Davis Junior do this once," quips Ian McNabb before introducing a song for a friend, 'Starry Blue Eyed Wonder'. "No, not the song, smoking while he was singing. It's very anti-social but it sounds better." Ian McNabb posing over mike, fag-handed, shrouded in light catching smoke, is a hysterical sight.

The Icicle Works' sound knows no bounds; the audience loved them here, but you can imagine they'd be just as comfortable, just as good in some sweaty dive or in front of a stadium crowd. On stage for more than two hours, and it wasn't a minute too long.

Di Cross

◀ TROUBLE FUNK, TOWN AND COUNTRY CLUB, LONDON

A lot of people were saying it. White T-shirts drenched in sweat, hooded jackets frayed in the furor. And still they kept saying it. Are Trouble Funk the best live band in the world? Maybe ... closer than a spliff in Brixton, for sure.

Trouble Funk hit you with everything first ... and then spend two glorious hours letting you know. Their music is built from great slabs of percussion and brass, welded together by a double whopper, pure beef bass and then finely spiced by rhythm guitar. And it's all done with an effortless grace that spells class.

Looking the coolest dance act — shades and cut away denim — since Lord George Brown and a whiskey bottle, Trouble Funk control their set with masterful ease. Extending each groove to death and back, they simply jam their way through all their greatest songs — easing off the pace, kicking up the rhythms and then starting from the beginning all over again.

The musicianship is stunning. The showmanship takes a bit of beating, too. For as T Funk wind their way through DC's best, they may pause for a percussive break, hold the bass steady and then just start hollering. It's the killer difference between the go go and hip hop. Go go is real live music and Trouble Funk sell the old audience participation like it was going wholesale down the market.

And it works. Not in a cornball way, not at all. It's just that sound of theirs is so damn joyous, there's nothing you wanna do but holler, dance and drink very quickly. And that's the way it went all night long; blinding, crafted music and happy, happy feet.

Are Trouble Funk the best live band in the world? If they're not I wanna see who is. And quick ...

Jim Reid



Photo by Barry Plummer

BROTHER

BEYOND

'I SHOULD HAVE LIED'

DIAL-A-LIE?

01-675 2299

RM

WEDNESDAY 6

BRENTFORD High Street Red Lion (01-571 6878) **Strangers And Brothers**
LONDON Acklam Road Bay 63 (01-960 4590) **Felt/The Servants**
LONDON Camden Lock Dingwalls (01-267 4967) **Bo Diddley**
LONDON Camden Parkway Dublin Castle (01-485 1773) **The Boogie Brothers Blues Band**
LONDON Fulham Palace Road Greyhound (01-385 0526) **Altar Ego/Decadent Few**
LONDON Hackney Amhurst Road Club Mankind Kerouacs (01-985 1973) **The Shamen**
LONDON Hackney Brooksby's Walk Chats Palace **A Popular History Of Signs/UT** (Printworkers Benefit)
LONDON Harlesden Mean Fiddler (01-961 5490) **Light A Big Fire/Those Handsome Devils/the Classics**
LONDON Kentish Town Bull And Gate (01-485 5358) **The Palookas/The Pop Icons/The Wigs/Wastelands**
LONDON Leicester Square Hippodrome (01-437 4311) **A Bigger Splash**
LONDON Palmers Green The Fox (01-886 9674) **Cry Wolf/QED**

THURSDAY 7

BARROW IN FURNESS Bluebird (28481) **James/The Danny Boys**
BEDFORD The Claypot Switch
BRIGHTON Kings Road Arches Zap Club (775987) **Spacemen 3**
EDINBURGH Bermuda Triangle **The Holy Joes/In The Head/The Red Pines**
LEICESTER Fan Club **The Shamen**
LIVERPOOL Planet X **The Macc Lads**
LONDON Camden Lock Dingwalls (01-267 4967) **Blurt/The Poet Milton**
LONDON Cricklewood Production Village Hogs Grunt
Strangers And Brothers
LONDON Fulham Palace Road Greyhound (01-385 0526) **Downbeat/Thirteen Days**
LONDON Harlesden Mean Fiddler (01-961 5490) **Zerra One/Tie The Boy/Aslam**
LONDON Mornington Crescent Camden Palace (01-387 0428) **Balaam And The Angel**
LONDON Oxford Street 100 Club (01-636 0933) **UK Subs**
LONDON Teddington Bushy Park **The Song**
MANCHESTER Little Peter Street Boardwalk (061-228 3555) **An Alien Heat/The Paperboys**

FRIDAY 8

BRIGHTON Kings Road Arches Zap Club (775987) **Happy End**
BRISTOL Tropic Club (49875) **Unity Station/Indigo Listen**
HARLOW The Square (25594) **Secret Troop/Steve Evets**
HEREFORD Market Tavern (56325) **Preyer**
LEAMINGTON SPA The Hodcarrier **The Smoking Mirror**
LEEDS The Pub With No Name **Arena/Lonely Hearts**
LONDON Brixton Fridge (01-326 5100) **Theatre Of The Third Dimension**
LONDON Camberwell Green Father Red Cap (01-703 9208) **Steve Waller**
LONDON Camden Lock Dingwalls (01-267 4967) **Twenty Flight Rockers/Love Pirates Of Doom**
LONDON Camden Parkway Dublin Castle (01-485 1773) **Ron Kavana's Nightbeat/The Panic Brothers**
LONDON Covent Garden Rock Garden (01-240 3961) **Strangers And Brothers**
LONDON Deptford High Street Crypt **The Shamen/Timbuk 3**
LONDON Fulham High Street King's Head (01-736 1413) **John Otway/Chris Ford**
LONDON Herne Hill Half Moon **A Bigger Splash**
LONDON New Cross Road Royal Albert (01-692 1530) **Juice On The Loose**
LONDON North Finchley Torrington (01-445 4710) **The Boogie Brothers Blues Band**
LOUGHBOROUGH Greyhound Hotel **Mighty Mighty/Razorcuts/Originals**
MAIDSTONE Reads Sports Centre **The Group**
MANCHESTER Little Peter Street Boardwalk (061-228 3555) **Waduku**
NEWCASTLE Sandhill Redhouse **The Restrictors**
NORTHAMPTON Black Lion **Spacemen 3**

THE WORLD'S MOST UPFRONT LIVE GUIDE

● FELT play London (Wednesday)



SCUNTHORPE The Crosby Conflict/AYS/Indian Dream/
 Radio Freedom/Satanic Malfunctions (Anti Apartheid Benefit)
STAMFORD Scotgate Inn Switch
STOCKTON Dovecot Arts (611625) **Must Walk**
SWINDON Pentagon Club **The Hamsters From Hell**
WEST BROMWICH Coach And Horses (021-588 2136) **These Tender Virtues**

LONDON Putney High Street White Lion (01-785 3081) **The Right Stuff**
MANCHESTER Little Peter Street Boardwalk (061-228 3555) **Julian Cope/Happy Mondays**
MIDDLESBROUGH Rumpoles **The Outpatients**
NEWBURY Clocktower Inn **The Hamsters From Hell**

SATURDAY 9

BANBURY Cropredy Home Farm Fairport Convention/Dick
 Gaughan/Brass Monkey/Sutherland Brothers/Electric
 Bluebirds/Jon Strong Band
BATH Moles Club (333423) **The Shamen**
BRIGHTON Kings Road Arches Zap Club (775987) **Sins Of Omission/Benjamin Lampshade** (Lunch) **Howlin' Wilf And The Vee Jays/Kahoon Kahoon** (Eve)
BRISTOL Mardyke **The Hamsters From Hell**
BRISTOL Moon Club **The Stanza Set**
CHIPPENHAM Gold Diggers **Strangers And Brothers**
DUDLEY JB's (53597) **The Inmates**
EDINBURGH Queens Hall (031-668 2019) **Harvey And The Wallbangers**
HARLOW The Square (25594) **The Pharoahs**
KNEBWORTH PARK Queen/Status Quo/Big Country/Belouis
 Some
LEEDS The Pub With No Name **The Lonely Hearts**
LONDON Brixton Fridge (01-326 5100) **Dance Exchange**
LONDON Camden Parkway Dublin Castle (01-485 1773) **The Baham Alligators**
LONDON Fulham High Street Kings Head (01-736 1413) **Stan Webb's Chicken Shack**
LONDON Hammersmith Clarendon (01-748 1454) **Makin' Time/The Rage/The Kick**
LONDON Palmers Green The Fox (01-886 9674) **A Bigger Splash/Far Cry**
LONDON Walthamstow (01-527 1966) **Juice On The Loose/Secret Act**
LUTON Switch Club **Funhouse**
SHEFFIELD Leadmill (754500) **Julian Cope**

MONDAY 11

DUDLEY JB's (53597) **Rebels Wreck**
DUNSTABLE High St Wheatsheaf (62571) **The Press**
EDINBURGH Queens Hall (031-688 2019) **Harvey And The Wallbangers**
LONDON Camden Parkway Dublin Castle (01-485 1773) **The Spasm Band**
LONDON Chalk Farm Haverstock Hill Enterprise (01-485 2659) **Silver Chapter**
LONDON Fulham High Street Kings Head (01-736 1413) **Life After**
LONDON Fulham Palace Road Greyhound (01-385 0526) **Under Ice/Strange Delights**
LONDON Harlesden Mean Fiddler (01-961 5490) **Tippa Irie/Pato Banton**
SLOUGH The George **Caddyshack**
STAFFORD Railway Street Roosters **Devil's Elbow**
WEST BROMWICH Coach And Horses (021-588 2136) **Zeb Dragon**

TUESDAY 12

BRENTFORD High Street Red Lion (01-571 6878) **Vienna**
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EDINBURGH Jailhouse **Chasar**
EDINBURGH Queens Hall (031-668 2019) **Harvey And The Wallbangers**
HARROW College Road Roxborough (01-427 5970) **The Amazing Rhythm Burglars**
LEEDS Adam And Eves (456724) **Civilised Society/Extreme Noise Terror/Autonomy/Deviated Instinct**
LEEDS Pub With No Name **Charlotte/Mighty Mighty**
LONDON Camden Lock Dingwalls (01-267 4967) **The Flower Pot Men**
LONDON Fulham High Street Kings Head (01-736 1413) **Day For Night**
LONDON Fulham Palace Road Greyhound (01-385 0526) **the Big Supreme/Dancing In Exile**
LONDON Hoxton Square Bass Clef (01-729 2476) **The Renegades**
LONDON Oval Cricketers (01-735 3059) **Fire Next Time**
LONDON Oxford Street 100 Club (01-636 0933) **The Kick/The Moment**
LONDON Putney's Zeeta's (01-785 2101) **Talking To The World**
NOTTINGHAM Beeston Charlies Funhouse **The Evan Bennet Band**
SHEFFIELD The Hallamshire **Speared Art**

SUNDAY 10

BRISTOL Fleece And Firkin **Tredegar**
CAMBRIDGE Boat Race Switch
DUDLEY JB's (53597) **Red Beards From Texas**
EDINBURGH Queens Hall (031-668 2019) **Harvey And The Wallbangers**
LEICESTER Phoenix Arts Centre (554854) **The Bhundu Boys**
LONDON Camberwell Green Father Red Cap (01-703 9208) **Steve Waller** (Lunch) **English Rogues** (Eve)
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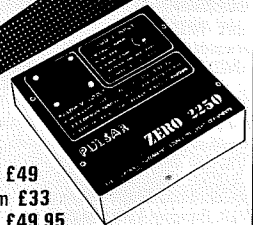
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NEWS DIGEST

edited by
robin smith



DARYL'S HAPPY ENDING

■ **Daryl Hall** releases his solo album 'Three Hearts In The Happy Ending Machine' on Monday, August 11. Recorded in London, Paris and New York, the album was produced by Daryl with Dave Stewart and T-Bone Wolk. Musicians featured on the album include Joni Mitchell, Bob Geldof and Kate St John from Dream Academy.

● **Anna Domino** releases her single 'Summer' on Friday, August 15. Anna has just been signed up by the legendary label Factory Records. Previously, her waxings were only available on import.

● **Cutting Crew**, who have just released their debut single '(I Just) Died In Your Arms', have lined up a couple of dates. They'll be playing Harlesden Mean Fiddler Thursday, August 14, Croydon Cartoon August 15.

● **Smiley Culture** releases his single 'School Time Chronicle' on Friday, August 15. The song is a tale of Smiley's mis-spent youth, while the flip side is 'So What', the song Smiley recorded for 'Absolute Beginners'.

● **Killing Joke** have released their first single for over a year. 'Adorations' was written by Killing Joke and produced by Chris Kimsey. A limited edition double pack single will also feature 'Ecstasy' and an instrumental mix of 'Adorations'.

The band will be headlining Reading Festival on August 22.

● **Belouis Some** and Nick Heyward are two of the stars taking part in the first Tyneside Music Festival held over the weekend of August 8, 9, 10 at the Exhibition Park in Newcastle Upon Tyne. Belouis will be appearing on Friday, August 8 and Nick Heyward on the Sunday. Tickets are available from Newcastle City Hall, the Sunderland Tourist Information Centre and other local sources.

● **Steve Strange** was fined £500 last week after pleading guilty to getting £300 out of a London bank using a stolen cheque book.

The court was told that Strange, who was charged in his real name of Steve Harrington, stole a Filofax diary containing the cheque book at the opening night of London's Limelight Club. His defence said that Strange had been very drunk at the time.

● If you want to buy concert tickets, steer clear of using your credit card. On average, you'll have to pay around £2 extra if you phone up a credit card hotline.

UB40 tickets priced £8 are being sold for £10 over the phone while for Prince tickets an extra £3 has been charged. Personnel we talked to on credit card hotlines put it down to processing and handling charges. But considering the usual booking fee is around 50p, the charges being made do seem to be very steep.

"UB40 probably think the charge is excessive, but there's very little they can do about it," says a spokesperson for the band. "If you indulge in the luxury of using a credit card to buy tickets, then you have to pay the price."

There has also been a spot of trouble concerning Prince tickets. Although the tickets were due to go on sale officially on July 31, they were being sold a lot earlier, resulting in disappointment for people who waited until the official day.

"It's been a complete cock up," says a spokesman. "It appears that a lot of agents bought up the tickets and put them on sale immediately."

● **The Big Dish** release their single 'Slide' on Monday, August 18. The flip side is 'Reverend Killer'.



SPUTNIK IN BOMB SCARE

● **Signe Signe** Sputnik's leader Tony James, has been involved in a bomb hoax. The entire headquarters of Sputnik's record company had to be evacuated when a suspicious looking package arrived for Tony at Parlophone Records last week. When it was opened it looked as if it contained a bomb. The entire EMI building in Manchester Square, London, was evacuated and the police were called. The bomb was found to be a fake, but police say they will be looking into it.

● **Shirley Murdock**, releases her single 'No More' on Monday, August 11. The 12 inch features an instrumental version of her debut single 'Truth Or Dare'.

● **The Vindaloo** summer package show at the London Marquee on August 10, 11, 12, has had to be cancelled owing to illness.

● **Gene Loves Jezebel's** drummer Marcus Gilvear has left the band, but they've found a replacement. He's Chris Bell, who has appeared with the band in the past.

● **Boy George** got off lightly when he appeared in court last week charged with possessing heroin.

After pleading guilty, George was fined £250 and allowed to walk free. The court was told that George had been using the drug for six months, but he had started to try and fight his addiction long before his home in St John's Wood was raided in July.

It is possible, though, that he may lose his US visa as a result of the conviction.

■ **Run DMC, supported by Whodini, L L Cool J and the Beastie Boys, will be playing the London Hammersmith Odeon on September 12 and 13. This is the same package that recently played sell out dates in 50 stadiums across America. Tickets are £7.50, £6.50 and £5.50 and there is a credit card hotline on 01-741 8989.**

Run DMC release their single 'Walk This Way' on Friday, August 29.

● **The Stranglers** are back after an 18 month gap. They'll be releasing their single 'Nice In Nice' on Monday, August 11, and they'll be touring in the autumn.

So far, the only confirmed date is Wembley Arena on Monday, November 3. Tickets priced £6, £7 and £8 are available from the Wembley box office and usual agents. They are also available by mail from the Stranglers Box Office, PO Box 77, London SW4 9LH. Add a 50p booking fee to the cost of each ticket, make your cheques or postal orders payable to Stranglers Box Office, and enclose a sae.

The 12 inch version of 'Nice In Nice' will feature a special 'porridge mix' of the song and two extra tracks — 'Midnight Summer Dream' and 'European Female'.

● **Spandau Ballet** may be playing Wembley Arena at Christmas. We've heard they will be playing four dates — December 22, 23, 24 and 26. Ticket details when we get 'em.

● **Lovebug Starski**, Joeski Love the Real Roxanne and Hitman Howie Tee are just a few of the stars featured on 'Hip/Hop Electro 13' out on Monday, August 11. The 21 track album includes over £80 worth of import material for the price of a normal album.

● **Huey Lewis And The News** release their single 'Stuck With You' on Monday, August 11. This is the first single from Huey since 'Power Of Love' out last year.

● **Lionel Richie** releases his third album 'Dancing On The Ceiling' on Monday, August 11.

● **Makin' Time** will be headlining the Hammersmith Clarendon Ballroom on Saturday, August 9.

● **Love And Money** have lined up some more dates. They'll be playing Newcastle Riverside Thursday, August 7, Manchester International 8, Nottingham Rock City 11, Birmingham Burberrys 12, Leeds Warehouse 14, Sheffield Leadmill 16, London Heaven 18.

● **Con Funk Shun**, a Los Angeles based seven piece band, release their album 'Burnin' Love' on Friday, August 22. This will be Con Funk Shun's 10th album since 1976, but their first to be released officially here since 'Touch' in 1980.

BY JAMES HAMILTON

B P M

ODDS 'N' BODS

IMPORT ALBUMS last week included **Gwen Guthrie**, **Kenny G** and **Glenn Jones**, so check the Disco chart for BPMS if they hit — incidentally, **Kenny G's** single review should have read "more ponderous than the (**Jr Walker**) original but with obvious nostalgia appeal" . . . **London** picked up **The Incredible Mr Freeze**, which apparently was recorded several years ago (like it sounds) . . . DJs can now get the percussively exciting old **T-Connection** 'Do What You Wanna Do' (US Sunnyview Classics SUN 33008) on 12 inch again as an import — but how about a UK re-release? . . . **Henry Stone** is restarting another TK-type label in Florida with new Canadian partner **Paul Kline**, called **Achievement Records** . . . **Timex Social Club**, with 'Rumors' have started a 'Roxanne' sized spate of US answer versions, led by **Bobby Jimmy & The Critters** 'Roaches' (US Macola) . . . **Bananarama** 'Venus' topped US 12 inch sales, **Jean Carne** 'Closer Than Close' Black 45s in **Billboard** . . . **Fatback**, who will be headlining live act at October's Barry Island 'Bognor' weekender, have recorded 'Spanish Harlem' featuring its originator's son **Ben E King Jr**, due on import soon and in fact looking for a UK deal . . . **Michael McDonald's** seven inch hit 'I Keep Forgettin' now sounds a lot different from its original 1962 version by **Chuck Jackson** . . . **George Benson's** pleasant enough 88bpm 'Kisses In The Moonlight' (Warner Bros W8640) has been delayed on 12 inch here so that an extended 'Breezin' can be added to the oldies flip . . . **Disco Gary Van Den Bussche**

doubtless joins others wondering where to find the recently mentioned great acappella version of **Lulu's** 'Shout' remake — it's on the **Jive** seven inch only, a three-tracker which I received ahead of the 12 inch and presumed was the same . . . **James Brown's** mysterious track which turned up by mistake on the **Beat Freaks** B-side apparently was the only recorded result of a **Compass Point Studio** session produced by **Sly & Robbie** for a mooted **Island LP** that was never completed — a pity so few are ever likely to find it . . . **Steinski's** newsreel-cutting 'The Motorcade Sped On', about **JFK's** assassination, has turned up on vinyl at last, but only on ultra-expensive hard to find **US Disconet** . . . **Kenny Beck**, currently in litigation over the authorship of 'Mine All Mine' manages **Harlequin Four's** lead singer **Barbara Tucker** . . . **Jak To Jak** is being "restructured" for full commercial release . . . **Les Adams** has done an incredibly clever megamix of **Sly Fox** 'Let's Go All The Way', **Queen** 'We Will Rock You' and **Boogie Boys** 'Fly Girl' which is already out in Europe, although here, because it would be classed as a "compilation" for chart purposes, it seems likely only to be **Sly Fox's** next B-side . . . **Robbie Vincent** devotes at least half his 9-11pm **Radio One** soul show this Sunday (10) to a recording of **Anita Baker's** London concert — the Sunday one, by which time she was evidently less easily swayed by the audience's shouted requests into singing all her biggest slowies at the start — after which for three weeks **Radio London's** Saturday lunchtime soul man **Jeff Young** fills Robbie's chair . . . South London's **SOLAR Radio** is now broadcasting instead in Portugal to the Algarve on 90.5FM, complete with Portuguese commercials between the **Bill Mitchells!** . . . I bumped into **Red Nose Radio's** soul man **Richard Searling** in an M6 motorway restaurant on my way to see **Zuice** in Manchester — he was returning from the **Anita Baker** show, and we had a

continues over



CHAD JACKSON, as can be seen, got up to his usual tricks in the initial heats of the **New Music Seminar's** scratching competition. Scratchers (and rappers) battled in pairs, each trading three 30-second sets in which they had to outdo each other. Chad, against the **Get Fresh Crew's** DJ **Barry B**, for his second set cut up the words "Get Fresh Crew" in an answerable attack, and the predominantly black New York crowd went wild! His proudest moment? It was a round-winner, as was **Cut Master DC's** scratching with a sneaker, his nose and a basketball, while **Jazzy Jeff** beat last year's winner **DJ Cheese**. All this was done on Numark MDJS Series decks, which jumped like crazy — unfortunately, as they were the competition's sponsors. Even when fitted with Stanton 500AL cartridges and D5107A1 styli (established as the scratchers' faves) the decks worked little better. Come the day of the finals, they had been exchanged quietly for Technics, and ostensibly because of this but mainly then to include aspiring scratcher **Tony G**, whose dad owns influential Los Angeles radio station **KDAY**, it was suddenly announced that the initial heats would be re-run. This threw most of the now rematched winners, off form Chad being beaten by **Jazzy Jeff**, **Eazy G** by an athletically on-form **Barry B**, **Cheese** by **Tony G**, **Prince Paul** by **Cut Master DC**. The judges were all stars, **Grandmaster Flash**, **Mantronik** and that ilk, including **Lady B** — who actually said she manages **Jazzy Jeff**. As all the others seemed scared of offending anyone, they tended to sit on the fence and award everyone the same marks, leaving the way clear for **Lady B** to hold up a full 10 every time for **Jazzy Jeff** and considerably less for his competitors. The result was inevitable, and probably deserved, **Jeff** beating **Barry B** in the final after they'd respectively seen off **Cut Master DC** and **Tony G** in the semi-finals. The rapping likewise was even more discredited, heartfelt boos from the audience greeting the judges' decision to snub the brilliant extemporised raps of newcomer **Robert S** in favour of their dull peer **T LA Rock**, who was then beaten by **Grandmaster Kaz**. But by then the relevance of the whole competition had been called into permanent doubt.

ZUICE

EVERYONE
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LONDON

7 JAB34 12 JABX34

BPM

from previous page

good natter... **Mike Shaft**, his community radio plans in temporary tatters, now presents **BBC Radio Manchester's** soul show Saturdays 7.30-midnight... **Billy Crystal** is filming in London during October — could he be visiting South Wales too?... UK Disco Mixing runner-up **Jon Davis** starts this Thursday (7) a weekly night at Bideford's brand new **Halley's** on the quay... **Jay Strongman, Pete Tong, Nicky Holloway, Chris Brown, Jonathon More, Bob Jones, Gilles Peterson & Chris Bangs** have another Doo At The Zoo in Regents Park this Saturday (9)... **Mayfair's Gullivers** doesn't close now until November, and business is booming... **Benny Wilson**, funking Stamford Hill's **Cotton Club** Thur/Fri/Sat/Sun, like other London jocks finds his black audience slow to respond to anything faster than 110bpm, thus ruling out any "house" hits — however, **Ashley Hooper** at Bournemouth's **Shunters** and **Mr C's** is already having to revive the frantic old **Francine McGee** 'Delirium' and **Slick** 'Space Bass'... **Stock/Aitken/Waterman** have done a House Mix of 'In The Heat Of A Passionate Moment' as **Princess's** follow-up, and a House Remix of **O'chi Brown**... **Iron Levine**, having sussed that "house" is only another form of Hi-NRG, is producing 'On The House' by **Midnight Sunrise** — it had to happen!... **SORRY, WRONG BEAT!**

HOT VINYL

JANET JACKSON 'When I Think Of You (Dance Remix)' **A&M AMY 337** Teasingly introed quite radical 115 $\frac{3}{4}$ -115 $\frac{3}{4}$ bpm Jam & Lewis remix of the zestfully bounding girlish basher everyone always wanted as her single, the original's delightfully laughing outro now fragmented within dub-like rhythm breaks (inst/beats flip), not necessarily an improvement although obviously at this stage something new was needed. In fact with strange timing it's also pitted against a less frenetically retextured and extended 0-103 $\frac{3}{4}$ bpm 'Nasty (Cool Summer Mix)' **(US A&M SP-12196)** of her last hit, with Herb Alpert tootling some on the even longer Part II, cool like the title says.

MEL & KIM 'Showing Out' **(Supreme Records SUPET 107)** Their real names, these two female models were dancing for Alan Whitehead's agency at the Hippodrome DJ Convention when they accosted Pete Waterman and said, "You ought to record us!" This eventual outcome was actually written on Friday, July 18, recorded Monday 21, played off acetate by John Sachs on Capital Radio Tuesday



ZUICE 'Everyone A Winner' **(Club JABX 34)** Introduced to assembled DJs last week at Manchester's Richfields and (above) Glasgow's Cotton Club — where I enjoyed meeting many of our chart contributors and more — this London quintet's nagging juddery wriggly 110 $\frac{5}{8}$ bpm roller (in three versions) was co-produced in Los Angeles by Stevie Wonder's bassist Nathan Watts and engineer Bobby Brooks. You'll have noted the guys' guitars, heard more on the flip's mournful 87-0bpm 'Sad To Say Goodbye'.

22, out on fully printed promo copies Friday 25, and all over the airwaves Saturday 26 — how's that for speed? The tightly chanted "house"-tempoed 0-119 $\frac{3}{4}$ bpm topside has a catchy "get fresh at the weekend" hookline, with a 'Set It Off-ish 109 $\frac{3}{4}$ bpm instrumental 'System (House Mix)' as AA-side flip.

TRICKY TEE 'Leave It To The Drums' **(US Sleeping Bag Records SLX-21)** Crucial sounding 100 $\frac{1}{8}$ bpm frisky go go hip hop rap mixing classic break beats briefly into the main rhythm, and flipped by the equally strong 97bpm 'I've Got It Good' (both in three mixes). Double def!

STEVE MANCHA 'It's All Over The Grapevine' **(Columbia 12DB 9138)** Detroit's Sixties soulster fronted 100 $\frac{1}{2}$ Proof (Aged In Soul) and 8th Day in the early Seventies, returning now on an Iron Levine-produced joyfully wriggling and squiggling 107 $\frac{1}{4}$ bpm Dr Buzzard-meets-the Temptations kicker which should brighten your day (dub flip).

JAZZ JEFF & FRESH PRINCE 'Girls Ain't Nothing But Trouble' **(US Word Records WD 001)** Scratch mixer Jazzy Jeff (his normal spelling) and rapper Fresh Prince are decidedly influenced by Full Force's productions on a Roxanne-ish lean 'n' keen 94bpm jitterer (in four mixes) quite amusingly about the problems encountered chatting up girls.

U.T.F.O. 'We Work Hard' **(Cooltempo COOLX 128)** Full Force-produced furious 0-100 $\frac{1}{3}$ -100-0bpm go go hip hop rap like a less gimmicky 'Bang Zoom', flipped by the sparser jaunty singalong 0-104 $\frac{5}{8}$ -0bpm 'Kangol & Doc', both scratched by Mixmaster Ice. How come Full Force are proving less consistent on their own material?

CAMEO 'Word Up' **(US Atlanta Artists 884-933-1)** Due here imminently but beating even UK promos as an import, this starkly whipping 116 $\frac{1}{4}$ -0bpm chant (in three versions) is at an unsouful tempo, despite echoing their 'Single Girls' spaghetti western whistle and usual nasal tones, with most initial praise coming from pop jocks (slinky older 94bpm 'Urban Warrior' too). Probably a grower.

ALEXANDER O'NEAL 'You Were Meant To Be My Lady (Not My Girl)' **(US Tabu 4Z9 05937)** Yet another track from his classic debut album remixed by producers Jam & Lewis, this rolling taut 100 $\frac{3}{8}$ bpm basher being actually in four different mixes, the Party Mix full of amusing chatter.

COLORS 'Pay Me Back My Love' **(Prelude ZT 40798)** The guy's timelessly soulful supple jauntily shuffling 114 $\frac{3}{8}$ bpm skipper (in three mixes) deserves to do much better now it's come out here.

THE COOL NOTES 'Momentary Vision' **(Abstract Records ADT 10)** Squeakily gurgled repetitively looping little (0-)120 $\frac{1}{2}$ bpm trotter aimed at radio, while the flip's juddery (0-) 112 $\frac{1}{2}$ bpm 'Girls Night Out' and older style 0-108 $\frac{1}{2}$ bpm 'Your Love Is Taking Over' are more for floors.

KREAMCICLE 'No News Is News (Extended)' **(Bluebird/10 BRT 25)** Carol Williams-wailed loosely strung jittery old weaver, finally out here in producer Darryl Payne's (0-)113-112 $\frac{3}{4}$ -112 $\frac{1}{4}$ bpm remix (inst flip), on an unexpected label.

ARETHA FRANKLIN 'Ain't Nobody Ever Loved You (Remix)' **(Arista AFWL 667)** Aretha's 'All Night Long (All Night)' has exotic (0-)99 $\frac{5}{8}$ -0bpm steel drum rhythms and a lurching jolly lilt (percappella flip).

CARGO featuring Dave Collins 'Love You So (Without You)' **(Streetwise MKHAN 73)** At last jazz keyboardist Mike Carr has found a likely floor-filling formula, for downtempo London at least, with this Al Jarreau-ish gently jogging 92 $\frac{1}{3}$ -92 $\frac{5}{8}$ bpm swayer which is mellower in its StreetSounds Exclusive Mix with less obtrusively chorusing girls than the Remixed Version.

PROJECTION 'I Don't Fake My Love' **(Elite DAZZ 55, via PRT)** Wriggly 108 $\frac{1}{2}$ bpm London soul burler tentatively sung by who presumably is a girl, but could be a nervous youth, in sub-Cool Notes style (dub flip).

BASIA 'Freeze Thaw' **(Portrait TA 7276)** Frisky B-side instrumental jazz

samba by Matt Bianco's splinter group, more in their popular old style than are the current line-up, received so far only on 117 $\frac{1}{2}$ bpm seven inch.

EMOTIONS 'Flowers' **(Streetwave SWAVE 10)** Cooing 106-108 $\frac{1}{2}$ -109 $\frac{1}{2}$ -110 $\frac{1}{3}$ -111 $\frac{3}{5}$ -111 $\frac{1}{8}$ bpm swayer back-to-back with the squeaky girls' snappily strutting 113 $\frac{3}{4}$ -115-115 $\frac{1}{2}$ -116bpm 'Best Of My Love' hit, both from the late Seventies.

THE REAL THING 'Can You Feel The Force (Jedi Mix)' **(PRT 12P 358)** You can see why I was in no rush to BPM this pop-aimed 130-131 $\frac{1}{4}$ -133-0(intro)-131 $\frac{1}{4}$ -130-127-130-127-130-130 $\frac{1}{2}$ -130-129 $\frac{3}{4}$ -130 $\frac{1}{2}$ -130bpm remixed oldie!

CERRONE 'Supernature '86' **(Music Of Life Records MOLIF 5, via Streetwave)** Froggy and Simon Harris's label debuts (at 33 $\frac{3}{4}$ rpm) with a still surprisingly dated sounding 0-122 $\frac{1}{4}$ -122 $\frac{3}{4}$ -0bpm remix by Cerrone himself of the exactly eight years old hit that Hot Gossip used to squirm to, now totally pop in its appeal.

RANDY CRAWFORD 'Gettin' Away With Murder' **(Warner Bros W8641T)** Remixed bland 114 $\frac{1}{2}$ bpm chugger with the much better more typical showcase for her voice, the undulating 101 $\frac{1}{8}$ bpm 'Don't Wanna Be Normal', thrown away after the cantering 124bpm 'Overnight' as flip.

BARBARA ROY 'Gotta See You Tonight' **(US RCA Victor PW-14405)** Ecstasy Passion & Pain's leader returns on a dated "diva" style rambling ponderous Paul Simpson-prod/penned 112 $\frac{3}{8}$ bpm disco pusher (in three versions), promoted but not out here until — RCA hope — mailing list DJs have made it a hit.

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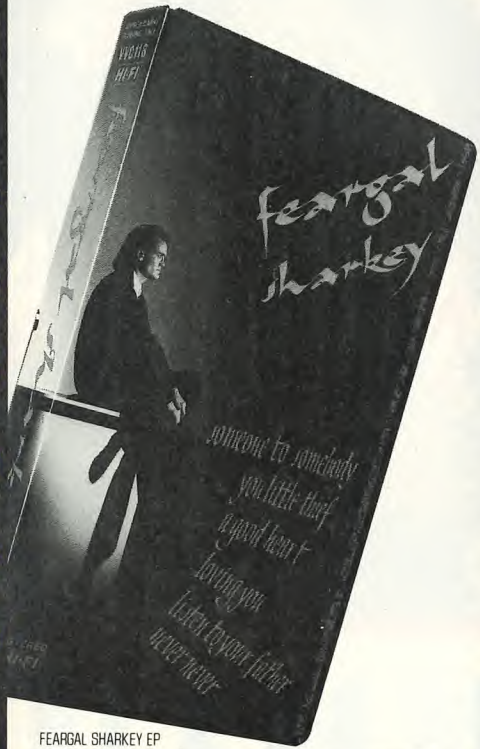
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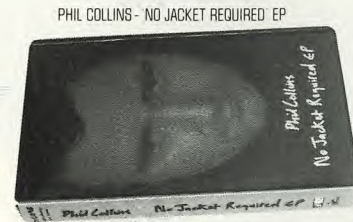
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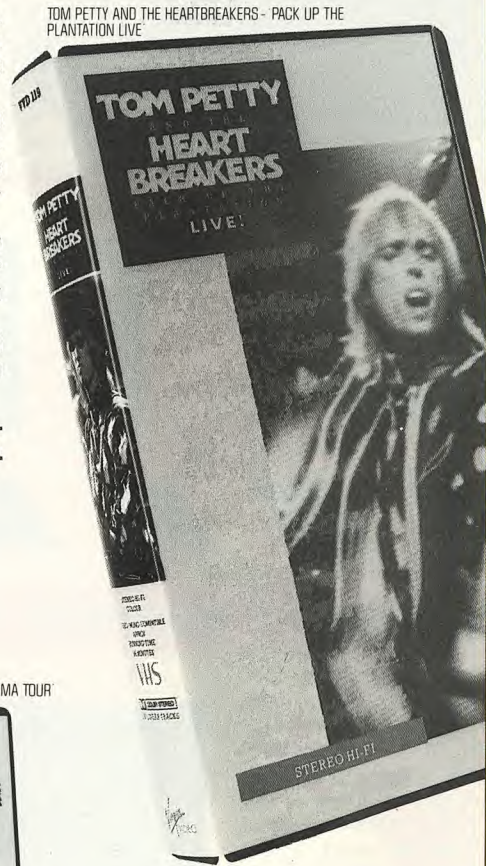
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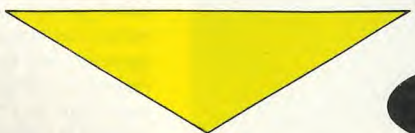


JAMES BROWN - LIVE IN LONDON



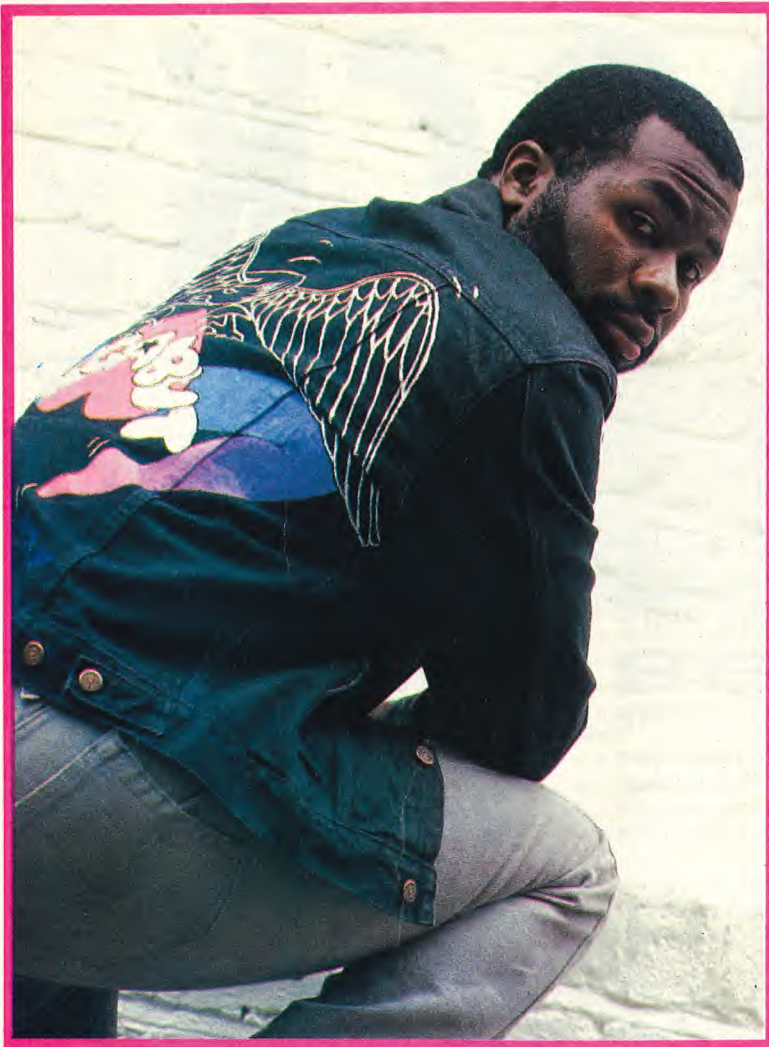
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EDUCATION + BUSINESS = THE GOOD GROOVE...



Freaky deakin' mothers **Trouble Funk** are about the best live dance band in the world right now. Where do they come from, how do they do it and are they good to go zoom?



Story: **John Godfrey**

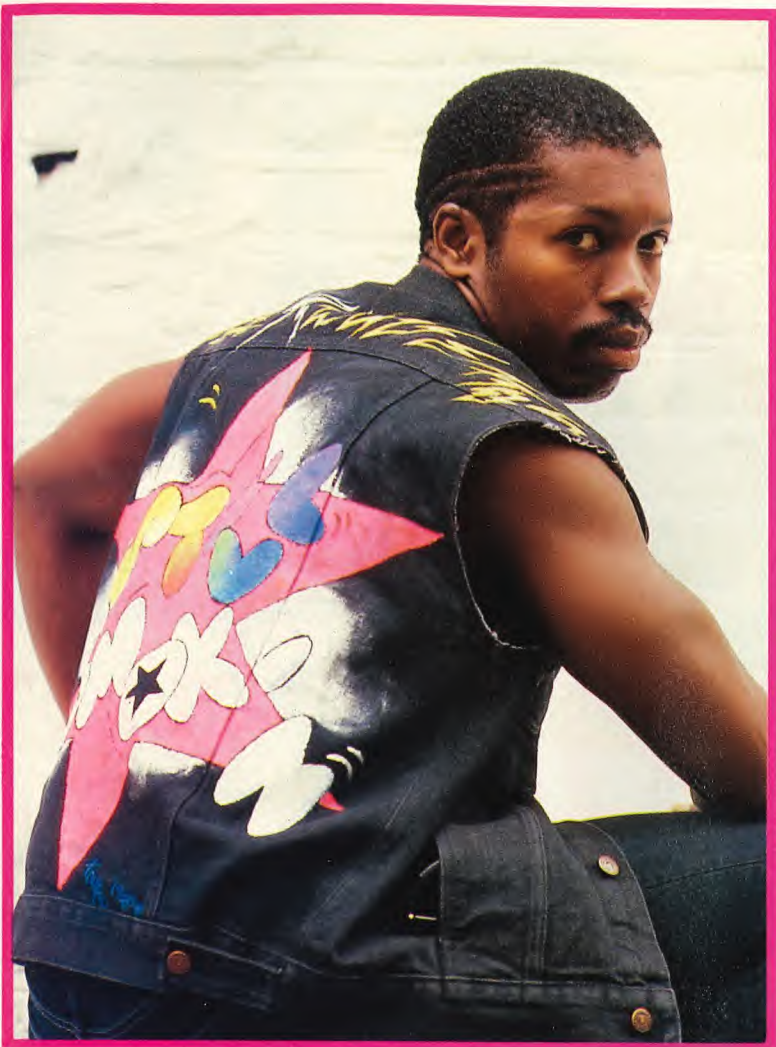


Photography: **Patrick Quigly**

Washington DC is known as Chocolate City because 70 per cent of the population are black. Washington DC is the capital of the most powerful nation on earth. Washington DC is the home of Trouble Funk. The home of go-go.

Go-go is nothing new. It's been brewing since the Seventies, taking the gritty Parliament back-breaking bass, the dance floor strutting of James Brown, the hardened horns of Earth Wind And Fire and fusing the funk with layers of furious percussion.

It's a music that breathes/feeds/relies on a live audience. In DC you only stop dancing when the records come on between the bands. The verbal exchanges between the audience and band, the call and response chants and raps, are as important to the go-go sound as the relentless percussion assault. Bands



FUNK

play for up to four hours; it's a non-stop dance attack.

Chuck Brown And The Soul Searchers' 'Bustin' Loose' came out in 1978 and moulded the seminal go-go groove into a sound that swept Washington's streets. Everywhere young kids, most still at high school, plugged into the raw rhythms and the go-go flame spread as bands formed like EU, Redds And The Boys and Trouble Funk. If Chuck Brown is the Godfather of go-go, Trouble Funk call the shots. To many in Chocolate City they are go-go.

It's been two years now since the UK first encountered, flirted with and filed go-go away as a passing fad. Record companies plunged into Washington, released a spate of singles, fistful of albums and then lost interest. Island Records, who had secured the prize deal with the two prime go-go labels DETT and TTED,

were waiting. Precious little has happened since. Until now.

Two weeks ago Trouble Funk played two dates in London, the first time a go-go band had played live in the UK. The moment of truth had arrived. Would the UK climb aboard the Trouble Funk Express or watch it pass them by? The response was as thrilling as it was emphatic. 2,000 people leaped on board with a funk salute and sweaty smiling shout. On those two nights audience participation was redefined by the go-go beat, as Trouble Funk dropped the bomb and watched it explode.

The day after their first date at The Fridge in Brixton, James Avery (go-go mastermind extraordinaire and keyboard wizard) and Robert Reed (multi-talented guitarist) are deftly handling the buzzing journalists. Both have degrees, as do

five other band members, and both are key figures in the 10-piece organisation called Trouble Funk. Because it's not just any old band.

"We are a band, but we are an organisation that believes in education, that you learn by pursuing education. And we are a business," explains James. The DETT record label was started in 1980 and is owned by Trouble Funk. DETT have nurtured go-go bands like EU, Redds And The Boys and Hot Cold Sweat, and has grown into a sharp efficient unit that takes no shit.

Robert: "Almost everybody in the metropolitan area has been in our organisation. We're prompt, we're always on time and we're strict. This is a business, not just a musical group; on stage we're musical, off-stage we're business. When these guys fall behind we have to let them go and they go to other groups like EU or Redds... er... we've been through a lot of musicians."

The core of the band are James Avery, Robert Reed, his brother and trumpet-blasted Taylor Reed, percussion fiend Timothy 'T-Bone' David and bass-thumping Tony Fisher — they take their music seriously.

James states the reason for their long overdue trip to Britain in simple terms. "Two years ago we were still at college. You see, we wanted to finish our education and do it right. It takes time to get a record deal. In 1980 when 'Drop The Bomb' was first released we could have come out but we would have come out without degrees, without the skills, the production, everything. Music is not made just by one record it's made by a combination of a good group, a good record company, a good publicist, a good booking agency... these are things we haven't had until now. So many groups have one hit record and you never hear from them again. We didn't want that to happen."

Trouble Funk haven't had a hit record over here yet. But things will hopefully change with last week's release of the single 'Good To Go' and the arrival of the film of the same name in October. It took a film to launch hip hop in this country; Island are obviously banking on a similar reaction to go-go.

James: "The movie uses actual people from Washington DC, not actors but people from the streets. It'll mean people will get to see the go-go culture." The parallels with hip hop are plain. The brand name sportswear and training shoes (Adidas and Fila are the big ones), the display of jewellery, the baseball caps worn backwards and the Philly hair-cut of a severe flat-top shaved at the sides. And contrary to media delusions of rivalry, both go-go and hip hop have lived and learned from each other for the last 10 years. Kurtis Blow's 'Party Time' being the first in a long line in hip hop homages to go-go, the Real Roxanne's 'Bang Zoom (Let's Go-Go)' simply being the latest.

Robert: "The people who played on Kurtis Blow's record were trained and played with Trouble Funk. In fact I've just produced two tunes for Kurtis Blow."

In 1968 Martin Luther King was assassinated and the black American policy of 'non-violent civil disobedience' went up in flames. Riots erupted in every city in the United States. In Washington DC, the heart and symbol of the American Dream, life has never been the same since.

"We grew up in the era of the Sixties at the time of revolution. We were too young to participate, but subconsciously our thoughts have never stood still. We still have that message and this anxiety to release all this energy. That's why our music is so energised." James Avery is not smiling. "Trouble Funk is always going to stimulate you to think. The message is that if everyone comes together we can stop anything, or have the power to control anything."

Washington DC is a segregated city — 70 per cent of the population living with unemployment and poverty while Reagan watches through his White House window. Irony is sometimes a bitter pill to swallow.

"I think the movie is going to make a statement. We're trying to relieve stereotyping, alleviate preconceptions. Even in London people think Brixton is a rough area, we want to break through that kind of thinking," continues James. "It's like hip hop, there's a certain amount of tension being felt now and I think people are trying to aggressively state a message and make you realise that there is tension and that if this is not alleviated something will happen."

Their song 'Drop The Bomb' however, harbours no political message. Robert: "When we recorded it it was not in political terms, when we say 'drop the bomb' we're talking about FUNK!"

The rest of the US (never mind the UK) has been slow to pick up the go-go bomb. Songs that last for 20 minutes don't make it onto radio playlists, and outside Washington you'd be lucky to find a go-go record in a record shop.

James: "Records are selling outside Washington now 'cos previously we didn't have enough money 'cos it was all going into the record company, which is why it's taken so long to get to this point."

Robert: "We've spent a lot of time defining the policy and actually getting the sound together, getting the ambience of the live sound on wax. For a long time we didn't pay ourselves but reinvested it in the studio."

Lack of major record company money and the delayed release of the film has held the go-go groove in check up to now. But as Trouble Funk proved two weeks ago, Washington DC is not the only place that is good to go.

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