

# r m

AUGUST 23, 1986 EVERY THURSDAY 55p

# INXS

MICHAEL HUTCHENCE — is this man  
the new Jagger?

RECORD MIRROR

- DEPECHE MODE
- THE BODINES
- SMILEY CULTURE
- THE DAMNED

LIVE ● PRINCE

THE DAINTEES

BALAAM AND THE ANGEL

POISON GIRLS

BIG SUPREME

# contents

## DEAD OR ALIVE

release their first single in nearly a year next month. It's called 'Brand New Lover' and it will be out on Monday, September 8. Written by Dead Or Alive, the single was recorded in London earlier this year and produced by Stock, Aitken and Waterman. The flip side is a live version of 'In Too Deep', recorded at the Hammersmith Odeon in July last year. The single will also be available as a three track 12 inch, featuring an instrumental version of 'Brand New Lover'.

RS



## ANGEL? AYE!

*Balaam And The Angel* will play a 14 date tour in September. They'll be appearing at Manchester International Thursday, September 11, Cambridge Guildhall 13, Birmingham Powerhouse 15, London Town And Country Club 16, Nottingham Rock City 17, Newcastle Riverside 18, Glasgow Rooftops 19, Aberdeen Venue 20, Dundee Dance Factory 21, Burnley Mechanics 23, Peterborough Tropicana 24, Leeds Warehouse 25, Leicester Polytechnic 27.

To whet your appetite, the band will release a single, 'Light Of The World', on Monday, September 1. The 12 inch will have two bonus live tracks — 'She Knows' and 'Love Me'.

RS

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Front cover photography: Joe Shutter



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Ass longa vita brevis

## THE HEELS ARE ALIVE

● He wore pink, he wore yellow, he wore black, he even wore a mac — but (gasp) no purple! Yup, **Prince** and the most perfectly formed posterior in pop strutted their stuff for three nights at Wembley Arena last week (and strutted even more at the three select après show parties) causing frissons of pure delight in even the most cynical of pop personages. He teased, he cajoled, he indulged in self-parody, he exploded the paranoia myth, he landed perfectly on three inch heels, but was it worth five years' wait? Full review and more pix on page 44.

BP



● You didn't see **Deon Estus** rushing into print when Wham! split, but their bass player throughout their four years of hits could tell a few tales. "George always made me feel like the third member of Wham!," Deon says. "If not the second! But you've got to understand that the original concept of Wham! was Andrew's, they would never have signed a little Greek guy." Deon will be on the little Greek guy's next album and he has his own singing career, a stylishly-sung smoocher called 'Spell'.

PS



Photo by Eugene Adebari/LFI

● **Sophie and Peter Johnston** have perfected the art of making a record it's very difficult to dislike. 'Happy Together' is unashamedly sentimental without being maudlin or cringe-inducing. Indeed, that godfather of the alternative John Peel was once moved to gush: "Hearing this means as much to me as the first time I heard Little Richard."!! "Actually," confesses Peter, the songwriting half of the brother/sister duo, "I don't like it very much. After you've heard it a couple of times, you tend to lose objectivity. There's a much harder side to us and I don't mean we go around smashing things up."

LOT



**OMD** release their single 'Forever (Live And Die)' on Tuesday, August 26. It is from their album due out at the end of September. OMD are in Paris finishing their album with producer Stephen Hague. They'll be back in Britain for rehearsals for a world tour and dates should be known soon. OMD are now officially a six piece band, with Neil Weir (trumpet and bass) and Graham Weir, (trombone, keyboards and guitar), becoming fully fledged members.

RS

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# EARBENDERS

## Stuart Bailie

'Margarita' Champion Doug Veitch (Conga)  
'Good Rockin' Daddy' Etta James (Ace)  
'Fontana Eyes' Colenso Parade (Fire forthcoming single)

## Di Cross

'Sandinista' Latin Quarter (Arista B-side)  
'Charlene' Light A Big Fire (Siren forthcoming single)  
'Purple Rain' Prince (Warner Brothers LP)

## Andy Strickland

'A Question Of Time' Depeche Mode (Mute)  
'A Question Of Lust' Depeche Mode (live in Rimini experience)  
'Some Candy Talking' Jesus And Mary Chain (blanco y negro)

## Edwin J Bernard

'Rumors' the Social Club (Cooltempo)  
'Sweet Freedom' Michael McDonald (US MCA)  
'I'm For Real' Howard Hewett (Elektra)



# SEE YOU JULIAN

● The Hit Parade are back with another single that proves you don't need three weeks in Nassau and a multi-million pound budget to make good pop records. 'See You In Havana' is surprisingly free of Julian's faithful guitar that has characterised the Hit Parade's singles in the past. Not only that, but one Cath Carroll does the vocal honours here on a sabbatical from Miaow — her own band. Not destined to be number one, but that's not the point really, is it? Good pop music made for fun — what a refreshing thought.

AS

# COMPILED BY

DI CROSS

ROBIN SMITH

ANDY STRICKLAND

# NEW MODEL ARMY

As another bank holiday approaches and the Mods (sorry — Scooterists!) prepare to buzz about on a variety of wonderfully decorated or tatty machines, Vespa unveil their brand new machine ... and we've got 50 to give away (sorry — that was a joke). But seriously folks, the new PK50XL is in fact a moped and can therefore be driven by 16-year-olds. Doing over 100 miles to the gallon and costing £599 including car tax and VAT, it looks like being a popular machine at Britain's resorts in the coming weeks.

AS



PIECES  
OF A  
DREAM

THE NEW ALBUM AND TAPE  
JOYRIDE  
FEATURING THE SINGLE  
"SAY LALA"

MAN  
HAT  
YAN

APPEARING LIVE  
AT HAMMERSMITH ODEON  
24th AUGUST



**Karl Wallinger**, until recently the man behind the piano with the Waterboys, has decided to go it alone and release a single and album of his own. **World Party** is the name of his new band, and a single 'Private Revolution' will be out at the beginning of September. Index has just grabbed a sneak preview of Karl's album (also called 'Private Revolution') and can report favourably. Karl, of course, used to be vocalist with London funksters Out, so it comes as no surprise to hear his powerful voice topping off some excellent songs. The guitar heroics have been left to Mike Scott to carry on, but Karl seems set to cause a splash of his own.

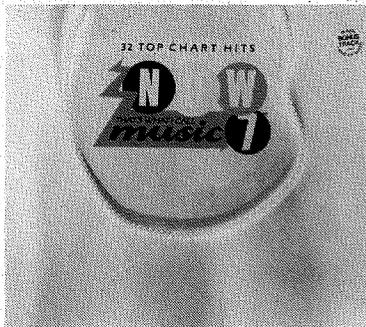
AS

## COMPETITION

To keep your collection of chart hits up to date, the good folks at Virgin and EMI have released another hit packed compilation — **'Now That's What I Call Music 7'**. It includes Pete Dinklage's 'Sinful', Peter Gabriel's 'Sledgehammer', 'Look Away' from Big Country and Furniture's 'Brilliant Mind' among the 32 tracks present.

We've got 20 of these excellent items to give away, along with a promotional carrier bag, to the first 20 people to answer these questions correctly.

- 1) Genesis have an invisible: a) bank balance, b) touch, c) love?
- 2) Bananarama are on which planet: a) Mars, b) Saturn, c) Venus?
- 3) The Art Of Noise teamed up with which star for 'Paranoia': a) Max Headroom, b) Shakin' Stevens, c) Madonna?



Send your answers with your name and address, on a postcard to 'rm Now 7 Competition', Greater London House, Hampstead Road, London NW1 7QZ, to arrive no later than Monday, September 1.

TOURS ●

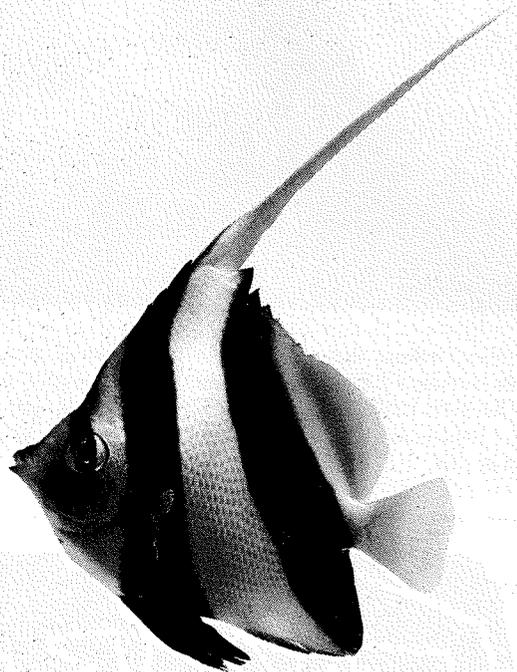
RELEASES ●

NEW BANDS ●

GOSSIP ●

## The Big Dish

*slide*



*Dreaming*

*believing*

*anything*

Slide is the new single from The Big Dish available on 7" + 12" VS 851/VS 851-12

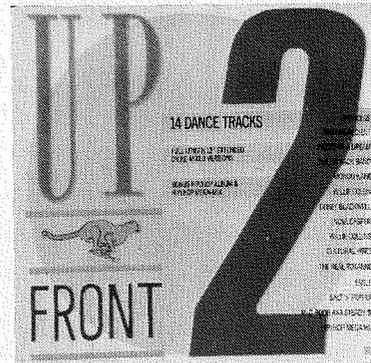


● *Talking Heads* release their single 'Wild Wild Life' on Tuesday, August 26. The flip side is 'People Like Us' while the 12 inch features no less than two versions of 'Wild Wild Life'. Talking Heads will release their album 'True Stories' on Monday, September 8. 'True Stories' is also the title of the forthcoming Talking Heads film.

RS

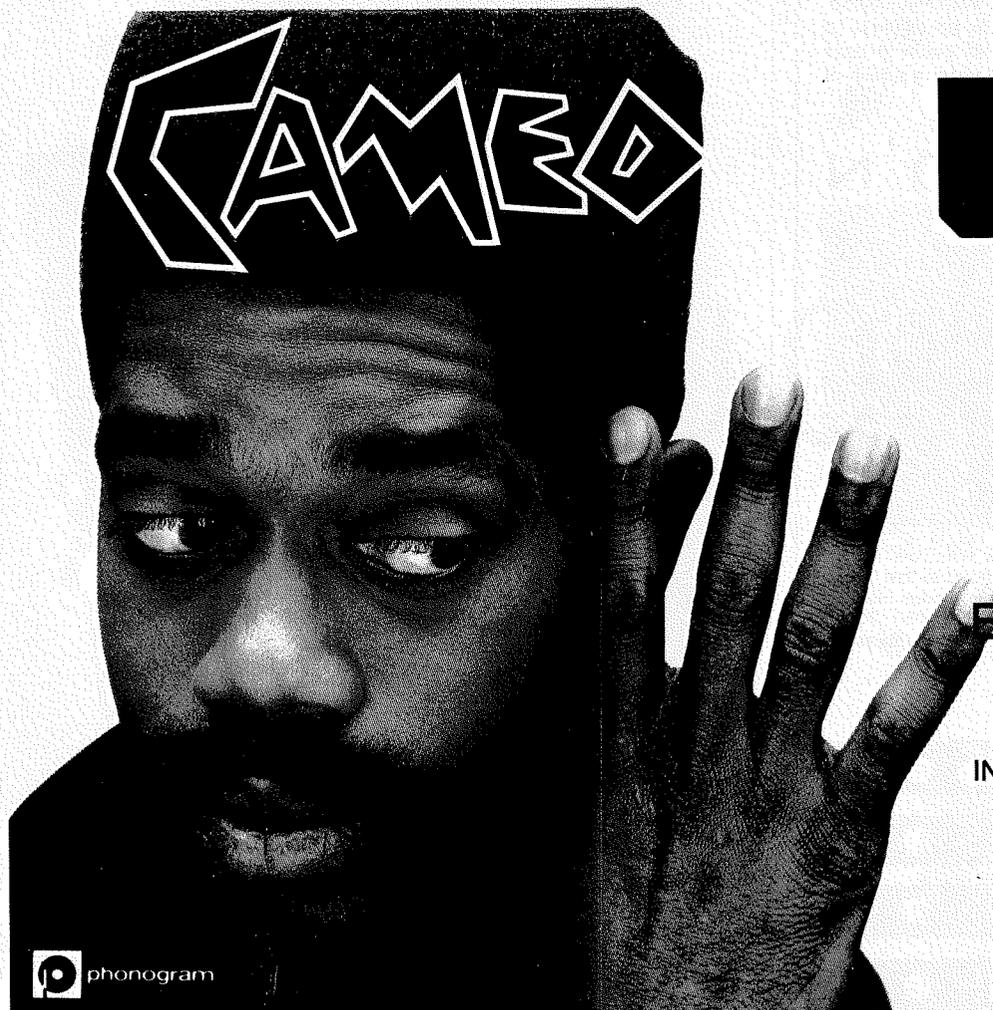
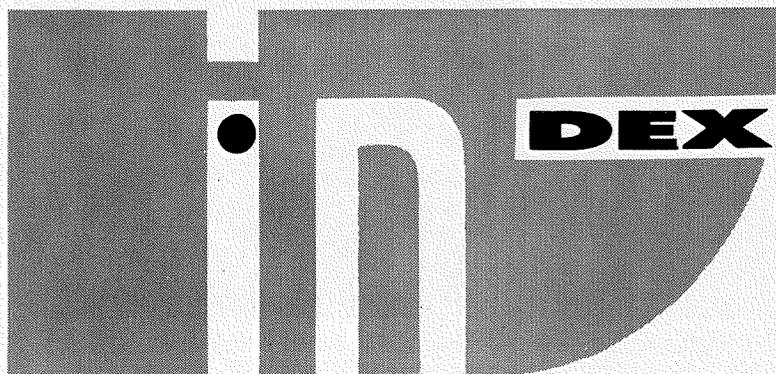
● Hi ya competition cats, have we got something for you. Nope, nothing to do with Chris De Burgh, nah, absolutely nix relation to Anita Dobson, for what we have here is possibly the best dance music compilation of the moment. 'Upfront 2' contains tracks from Princess, Eric B, Real Roxanne, Salt 'n' Pepa, Willie Colón and Willie Collins amongst others. We have 25 of the bleeders to give away.

Just answer this question: Princess is produced by (a) Lock, Stock and Barrel (b) Waterman, Cole and Minder (c) Stock, Aitken And Waterman? Send



your answers on a postcard with your name and address to **rm** 'Upfront Competition', Greater London House, Hampstead Road, London NW1 7QZ. Closing date is September 1.

**NEWS DIGEST IS ON PAGE 53**



 phonogram

**word  
UP**

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| BRISTOL, COLSTON HALL          | WEDNESDAY 24th |
| BIRMINGHAM, ODEON              | FRIDAY 26th    |
| MANCHESTER, APOLLO             | SATURDAY 27th  |
| LONDON, HAMMERSMITH ODEON      | SUNDAY 28th    |







## KILLING JOKE: TOUR 'N' SINGLE

● **Killing Joke** start their first tour for more than 16 months at the end of September. They'll be playing Hammersmith Palais Sunday, September 28, Leeds University October 1, Manchester Apollo 2, Birmingham Odeon 3, Poole Arts Centre 4, Bristol Studio 5, Newcastle Mayfair 8, Glasgow Barrowlands 9, Liverpool Royal Court 10, Sheffield University 11, Hammersmith Palais 12. The band release a special limited edition 12 inch version of their single 'Adorations' this week. The single has a Supernatural Mix of 'Adorations', an '86 remix of 'Love Like Blood' and 'Exile'.

RS



● **Status Quo** release their album 'In The Army Now' on Friday, August 29, and they'll also be touring in December. 'In The Army Now' features 11 tracks including 'Rollin' Home' and 'Red Sky'. Other tracks include 'Dreaming', 'End Of The Line' and 'Invitation'. Quo kick off their tour with a date at Brighton Centre Monday, December 1, followed by Hammersmith Odeon 2,3,4, Bradford St Georges Hall 6,7, Scottish Exhibition and Conference Centre 9, Whitley Bay Ice Rink 11, Birmingham NEC 13,14, Sheffield City Hall 15, 16 Cornwall Coliseum 18, Hammersmith Odeon 21, 22, 23, 24. Tickets go on sale this week and they are £7.50 and £8.50, with the exception of Whitley Bay where they are just £8.50. Tickets for the Scottish Exhibition Centre and Whitley Bay are also available by mail from MCP Ltd, PO Box 124, Walsall, West Midlands, WS9 8XY. Add a 30p booking fee to the cost of each ticket and make cheques or postal orders payable to MCP Ltd and enclose a sae.

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**WHAM!**

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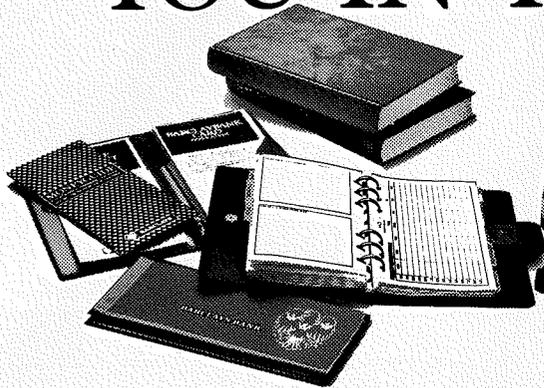
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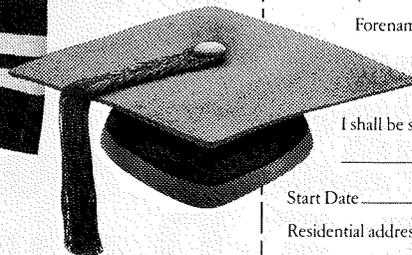
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**BARCLAYS**



In 1984 there was a reggae tune that scurried under your skin and stayed there all summer. The Bloodfire Posse's 'Rub A Dub Soldier' scraped the UK charts, was number one for four weeks in the New York reggae charts and sold three times more than the previous number one in Jamaica. For an unknown band on an independent label it was an international success. But for reggae music it seemed that the computer age had finally landed the right side of reggae's roots.

A hectic tour schedule has recently taken them through most major European cities, thrilled a packed Reggae Sunsplash crowd in London and seen the release of their debut album 'Are You Ready' in December 1985 on their management's Synergy label. The album failed to make an impression on the UK charts, but now signed to CBS and all the corporate machine trappings it entails, Jamaica's technorockers look set to renew their bid for international status with the release of their new single 'Are You Ready' this week.

The band consists of Paul Blake (vocals), Danny Browne (guitar), Trapper John (keyboards), Benjie Belnavis (bass) and Carl Ayton (drums); and as Danny explains, it hasn't been easy. "We used a drum machine in 'Rub A Dub Soldier', no-one used that sort of thing in reggae, and we came up against a lot of resistance in reggae circles. People who had been in the business a long time were saying that reggae should be put in one corner and pop somewhere else. We felt that reggae needed to come out of that shell."

The Bloodfire Posse's reggae credentials were never in question. It was while working with Judy Mowatt of the I-Threes (formerly of the Wailers) and tinkering with her drum machine that Danny derived the drum pattern for 'Rub A Dub Soldier'. The band played on Sophia George's album and Bunny Wailer, e McGregor and Leroy Sibbles have all dived with various Bloodfire members at different times.

It was definitely an asset that helped us get through, but once we got through the door it went crazy," says Danny. "Every posse has its one track that's best experienced live as every posse in the house literally dives for the floor, and is but one instance of how the Bloodfire Posse set the house on fire.

"Reggae sounds that make the pop charts in Britain don't do very well in Jamaica. We want to break both markets." It can only be a matter of time before the Bloodfire Posse better the success of that first single. As Danny says, "Reggae is changing."

The Bloodfire Posse are at the forefront of a new trend in reggae. They use drum machines, they want to be big in both JA and Britain. Is this the beginning of electro-reggae? Story: John Godfrey

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 (*Vocal*)  
 Real Roxanne & Hitman Howie Tee '*(Bang Zoom)*  
 Let's Go Go'  
 Joeski Love 'Pee-Wee's Dance'  
 Lovebug Starski 'Amityville (*The House On The Hill*)'  
 Eric B featuring Rakim 'Eric B Is President'  
 Grandmaster Flash 'Style (*Peter Gunn Theme*)'  
 M.C. Boob aka Steady B 'Bring The Beat Back' (*Vocal*)  
 M.C. Chill 'The Prophecy Part 1 (*In The Beginning*)'

World Class Wreckin Cru 'Mission Possible'  
 Dr Jeckyll & Mr Hyde 'Fast Life'  
 Just Ice 'Latoya'  
 Roxanne Shante 'Queen Of The Rox (*Shante Rox On*)'  
 Mantronix 'Ladies'  
 Family Quest 'Sleepwalking'  
 Masquerade '*(Solution To) The Problem*' (*DEF Mix*)  
 Aleem 'Get Loose'  
 Captain Rock 'The Return Of Captain Rock'  
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 Hashim featuring M.C. Devon 'UK Fresh 86  
 (*The Anthem*)'

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## "WHAT HAPPENED IN 1986? NOTHING — EXCEPT US!"

Oh, really? One thing's for certain; East Anglia's the Bible don't lack any confidence. But have they got the talent to match the gab?

Story: **Di Cross**

If the name the Bible has you rushing for your rosary beads, fear not. The band, producers of some of the most plaintive pop to haunt the airwaves for many weeks, say they are using the term in its generic, rather than its religious, sense.

The Bible's singer, lyric writer and guitarist, Boo Hewerdine, expresses no devout religious leanings, while Tony Shepherd (keyboard player and occasional drummer) will only admit to being a failed Catholic. So although any religious connotations are coincidental, perhaps the feelings of childhood guilt contribute to the nostalgic ghost which features in the album title.

'Walking The Ghost Back Home' was released a few months ago on Norwich indie label Backs. The eight simple, uncluttered and soulful tracks attracted the attention of Chrysalis Records, to whom they are now signed. Their first major label release is a remix of the LP's most outstanding track, 'Graceland'.

Boo was formerly a member of the Great Divide, a band whose transfer from indie to major status proved to be its downfall. However, the pair are undaunted by the prospect of competing in the pop marketplace.

Boo: "We made that album ourselves. We paid for it, designed and produced it and that's what we want to do, to be able to carry on doing that. If anyone starts putting pressure on, we'll just switch off."

Tony: "We didn't write it for any specifically commercial purposes. It was very relaxed and it cost hardly anything to make. The way we did it

was the right way: straight in, the whole thing was virtually one take, performing as a group. There are loads of mistakes in it which we left in.

"We didn't attempt to follow any particular sound. We made it exactly how we wanted to make it, pleasing ourselves, which has worked, because it does sound peculiarly original and fresh."

Boo raised the £1,500 needed to record 'Walking The Ghost Back Home' by saving hard, while working in a Cambridgeshire record store. This covered the cost of the four days it took them in a local studio to cut the tracks, aided by Roaring Boy Dave Larcombe on drums, the excellent jazz saxophonist Kevin Flanagan and bass player Clive Lawson.

The interest generated by the album has meant that Boo can devote his entire attention to the Bible, although Tony's injured hand bears testimony to the fact that he hasn't yet abandoned his old trade — he's an archaeological assistant. The injury — a pulled tendon — was sustained at a dig in Cambridgeshire, where they found, amongst the debris, a body.

Tony: "It was really good. The police had to come, because if it's less than 100 years old they have to open a murder enquiry. But it wasn't. It must have been some Mediaeval dwarf who'd fallen down a well."

Using natural instruments and "a real playing performance", they have fused their different influences to produce what they consider to be a very English sounding album. This is in

GENESIS

TOOL  
DEEP



PRODUCED BY GENESIS  
AND HUGH PADGHAM

GENS 2 GENS 2-12

contrast to a lot of the song titles, which contain references to several American figures, notably 'King Chicago', 'Mahalia' (about gospel singer Mahalia Jackson), and 'Talk To Me Like Jackie Kennedy'. So what's the US fixation?

Boo: "I don't know; it was just an idea at the time we were making the album. The first song that I wrote was 'King Chicago', and we thought it was a good idea to work around that song. We were using that theme and trying to write different types of love songs."

So despite their English sound, is the American influence significant?

Tony: "You don't have very much choice in the matter. There're lots of subtle influences that are almost subconscious. You find yourself saying American things; it's a strange situation."

Boo: "America seems to be taking over the rest of the world in a cultural way. As well as bombing places, they're westernising everything."

Tony: "I don't know why Britain's so susceptible to that, though. We've even got American football. They'll take anything that's American. It's something to ridicule, but at the same time we seem to take a lot of American values — especially in London."

**Boo developed a liking for American gospel records while working in the record shop, and wrote the track 'Mahalia' after reading a book about Mahalia Jackson.**

Boo: "She's just very good, but she was treated like shit. She's interesting because she became very, very rich,

and she ended up opening a rival to Kentucky Fried Chicken called Mahalia Jackson's Chickens, with the slogan 'tongue licking good'."

Tony: "The chicken was the source of her income, though, not the music."

Boo: "A lot of gospel singers are very rich. The strict gospel music is not like you think it is going to be at all. It's like pop music; they are all stitching each other up."

So how did Jackie Kennedy crop up in a love song, then?

Boo: "Everyone used to despise her when Kennedy first became president, until she did this broadcast when she showed everyone round the White House, explaining what they used to use all the pots and pans for. It went out on television and made her the most popular woman in America. It's rather a patronising approach."

Tony and Boo are planning a second LP, provisionally titled 'Eureka?', which I'm assured will feature a cover shot of Boo in the bath surrounded by wild fowl! And the self-indulgence Boo admits to on 'Walking The Ghost...' will be replaced by a more positive approach, while retaining their simple, and very English, sound.

Boo: "I think 1986 is probably the most faceless time for music ever. I mean, if you showed someone a picture in 200 years' time of someone from the Fifties, Sixties or Seventies, they'd recognise when it was, but you show them one of someone from the Eighties and they'd have no idea when it was from at all. What happened in 1986? Nothing — except us!"



PRODUCED BY GENESIS  
AND HUGH PADGHAM

GENS 2 GENS 2-12

# DO THE NEURO TIC

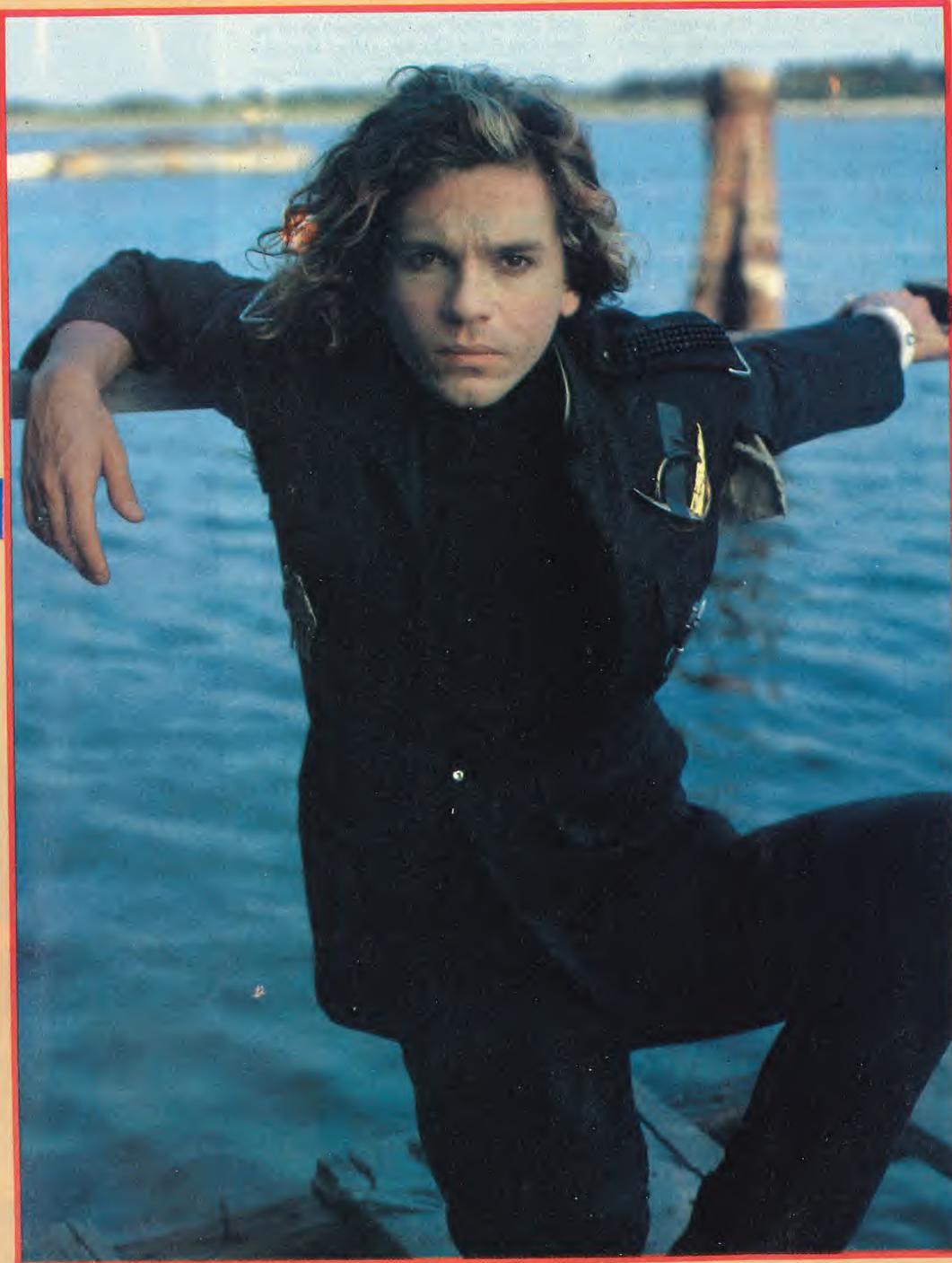
PREVIOUSLY UNRELEASED

GENESIS

**Four koala  
bears, six  
bras, a pair of  
knickers and a  
bunch of  
flowers . . .**

That's the welcome awaiting **INXS** when they hit USA rock stadiums. As their amalgam of Eighties rock image and trad power chord fist clinchers storms the Western world, we wonder whether Britain will be next?

The Castlemaine chance: **Robin Smith**  
Photography: **Joe Shutter**



**Tonight's score is** four koala bears, six bras, one pair of knickers and a bunch of flowers. They litter the stage after INXS play to 4,000 screaming fans at Jones Beach on Long Island, New York.

Ever since Simon Le Bon started putting on weight, and George Michael and Andrew wiggled their bums together for the last time at Wembley, you might have thought the age of the teen hero was over for a long while. But tonight I've been watching singer Michael Hutchence and his boys wrap an eager pearly toothed audience around their fingers.

Too young for Springsteen and gorged with heavy metal stadium rock, American youth is turning to INXS in droves. So far the band have sold easily over a million singles there and their album 'Listen Like Thieves' has shifted over 500,000 copies. The pattern is being repeated across the world. Britain has been a bit slow off the mark, but INXS have built up some solid groundwork here and their single 'Kiss The Dirt (Falling Down The Mountain)' should see them catapulted into the big league.

But there's more to INXS than pure scream appeal. Behind their macho image of Mad Max type clothes, INXS can boast some darn good songs and fine musicianship. Michael acknowledges the band's teeny image but he likes to play it down. "We're not the next Duran or Spandau Ballet. We don't wear frilly

shirts or pose on yachts. I think we've been mistaken for Duran Duran proteges because we've been friends with them."

Even so, Michael has been voted the most godlike pop person in America, receiving twice as many votes as David Lee Roth who came a poor second. But soft-spoken Michael remains modest. "I'm not a hunk, I don't look at myself that way. I'm not obsessed with peering in mirrors. I think INXS is very flexible. We don't want to be bracketed into anything, but the media will always try and tie you down."

"We can be whatever we want to be. We can combine the spirit of the Sixties with the music of the Eighties. I'm a bit of a rocker at heart. On some of the new material we're doing, we're putting on lots of guitar overdubs. I like Sige Sige Sputnik, I like that trash ethic. As a matter of fact, I think I should join Sige Sige Sputnik. They have a lot of colour."

**Hailing from Sydney**, INXS cut their teeth by playing the pubs and hotels over there. When they say pub in Australia, they don't mean the Rover's Return, as Michael explains.

"The pubs are big places. Usually the floors are tiled because huge quantities of beer get slopped all over the place. The pub will have a 40 foot long bar going along the wall, serving beer at one end and spirits at





# INXS

the other. Yeah, they can get a bit rowdy in the audience. In the mornings they clear out a few bodies off the floor and hose the places down.

"It's an experience to play those kind of places. Australians are very honest people. If they don't like you they'll tell you, so it's best if you reach a certain standard. It gets very hot. At one place the back window was knocked out so we could get some air. Some bands paint themselves into a corner playing the pubs. Some bands try to break away and go abroad, but when they come back nobody wants to know them. It's a difficult situation, knowing what to do for the best, Australian audiences don't like snobs."

But INXS decided to risk their reputation by going to America. Their videos have always proved to be unusual and MTV played them to death. One video mainly involved people eating tremendous amounts of food. "It was very decadent and totally over the top," explains Michael. "They loved it there, we really began to get noticed. We could have concentrated on London but we didn't fancy starving in a garret for five years in order to get noticed. It seems you have to do that there. The American music business seems to be far more professional. They really appreciate winners, people with determination."

Michael seems to find the general state of British music very depressing and positively loathes the idea of Red Wedge.

"A lot of music seems to be very unspectacular. I don't go along with the trend for political rock. Most people are more in tune with haircuts than they are with politics. Writing songs about political matters is lazy politics, people should go and read a book instead, they'd learn much more. People write their three minute protest songs and then go off and have a gin and tonic."

But even so, Michael says a lot of observation goes into the average INXS song. 'Listen Like Thieves', the band's first major hit here, was about a media dominated world. "There's so much information coming at people: who do you listen to or do you read?" says Michael. "It almost seems that we steal bits of information and cut them all together. The power of the media is fascinating. Our single 'Kiss The Dirt' is about where you stand. You're either up or you're down — you might take two steps forward, but you could take two steps back."

**An earlier single, 'Original Sin',** was all about racial injustice, and some radio stations in America's South tried to ban it. At one concert a gun was thrown on stage with a message wrapped around it. "It said thank you for helping us," continues Michael. "I have no idea where it came from, but it made a very powerful statement."

Since Michael's car was washed away during a flood in Sydney, he tells me, he's taken to writing songs inspired by fast rides on a motorcycle. Bikes, goldfish, and collecting antique swords are just three of his passions.

The following night INXS play the Felt Forum in New York City. It's just under the famed Madison Square Garden where Neil Diamond is appearing — and Michael, the cheeky boy, invites him down. As a performer, Michael is a strange hybrid. There's a bit of



● L to R: Tim Farriss, Garry Gary Beers, Michael Hutchence, Kirk Pengilly, Andrew Farriss, John Farriss

Jagger, a bit of David Lee Roth, a bit of Jim Morrison and even (though he'd probably hate me for saying it) a bit of Morrissey in there. Michael knows how to mix tease, sleaze and humour into a potent cocktail.

The rest of the band fill out their roles well. There's Tim on guitar, Kirk on guitar and sax, Andrew on keyboards, Garry Gary on bass and Jon on drums. Live and on record INXS cover a lot of ground, and there's a considerable difference between their songs. Some people might argue that they often go off at one too many different tangents.

"I think the fact we allow ourselves space is a healthy thing," continues Michael. "If we were too easily identifiable, it would probably make us successful for a short time, but why take the soft option? Queen are a quintessential rock band, but they've changed a lot. We're friends with Queen — I think we're in the same boat."

Offstage, INXS are pretty unassuming people who enjoy each other's company. A good thing, too, because they tour for around three quarters of the year. Guitarist Tim is just itching to get back to Australia to do some shark fishing. He doesn't kill the fish but sportingly throws them back and tags them for scientific purposes... er, purposes. They're very interested in studying shark migratory behaviour in

Australia. INXS have known each other since high school days and they fell into playing music. Michael puts his early influences down to early Motown records his parents used to play, and such legends as T Rex and Gary Glitter.

He also wants to be a serious actor and his first role has been in the controversial film 'Dogs In Space'. "It's about this guy who's a bit of a mess," says Michael. "It's a very powerful film."

I'm sure we'll look forward to it, and I'm sure we're all looking forward to INXS coming back to Britain.

But, for the time being, INXS continue their trek across America in the sort of shiny tour bus you see in movies. To while away the hours, Michael takes his video camera everywhere with him. Sex and drugs 'n' rock 'n' roll? I think you can really forget about that with INXS.

"We want to come back to England as soon as we can," says Michael. "But our commitment around the world is so great, it's often difficult fitting everywhere in. Sometimes we think 'Oh f\*\*k, we forgot about England again'."

"I think INXS is a growing proposition, we're not a band who constrict ourselves. If it ever does come to an end we'll do it in a surprising way and burst the bubble ourselves."

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GOSSIP

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COLUMN

P



From Shanghai to Soho in search of the ultimate scam.

● Pardon us ever so slightly if this week's **Lip** has a bit of a purple rinse to it. Don't blame me, it is just that the entire office has gone down with a spot of **Prince** fever. Every five minutes our luscious Purple Princess Editress can be heard bursting into a few bars of 'Purple Rain' — even yours truly got bitten by the bug. This is all in spite of our rampaging Head Girl not getting into one of the very exclusive Prince parties.

Oh but girls and boys, what right royal little knees-ups the much talked about three were. At the first night at Buzby's in Charing Cross Road, (and ya boo sucks to all those who ran off in the direction of the Marquee, hoping to see it adorned in purplish hues) rm's wondrous secretary, Miss **Joanne Embleton** was guestess of honour. (Ha ha, bet that foxed ya' Warners) and she (gasp) actually met and shook the small furry one's hand! Ahh, I'm so jealous I could commit murders!

Also there was **Pete Burns**, out on

the dance floor shaking his booty while **Prince** played a 45 minute set. **Paul Rutherford** bopped with a red hanky tied round his head, **Jo Wood** (who came along with **Ron**) talked babies with heavily preggy **Julie Ann Rhodes**. **Nick**, of course, was far too busy sucking in his cheeks and watching his own reflection in the bar mirrors.

**Neil** of the **Pet Shops** was there too, as were **Paula Yates** (still wondering about the contents of Prince's trousers, no doubt) **Mark 'Hollywood Beyond' Rogers**, **Nile** 'I'm very famous' **Rodgers** and this month's King Ligger **Nev 'Belooey' Some**. (And yes, Neville, do we spy another chin growing to compliment the other seven? Time for the crispbreads, darling).

Apparently, although Prince arrived with two bears in tow, they soon were dispensed with and he wandered around saying 'Hi' to everyone in a very un-paranoid manner. What a little star, eh? The next night the hoedown was held at the Gardens in Kensington (scene of the recent **Queen** knees-up) and **Marc Almond** practically stopped the show and stole the old boy's thunder by turning up in a rubber dress, (a **Betty Page** cast off, of course).

But hush, I'll seal my lips and speak no more of the little purple wonder (and God, aren't I sick to death of all these blasted purple cliches? Especially as he didn't ever wear the bloody colour). Hold the front page, **Pete Shelley** has been at it again! Yes, he's been taking all

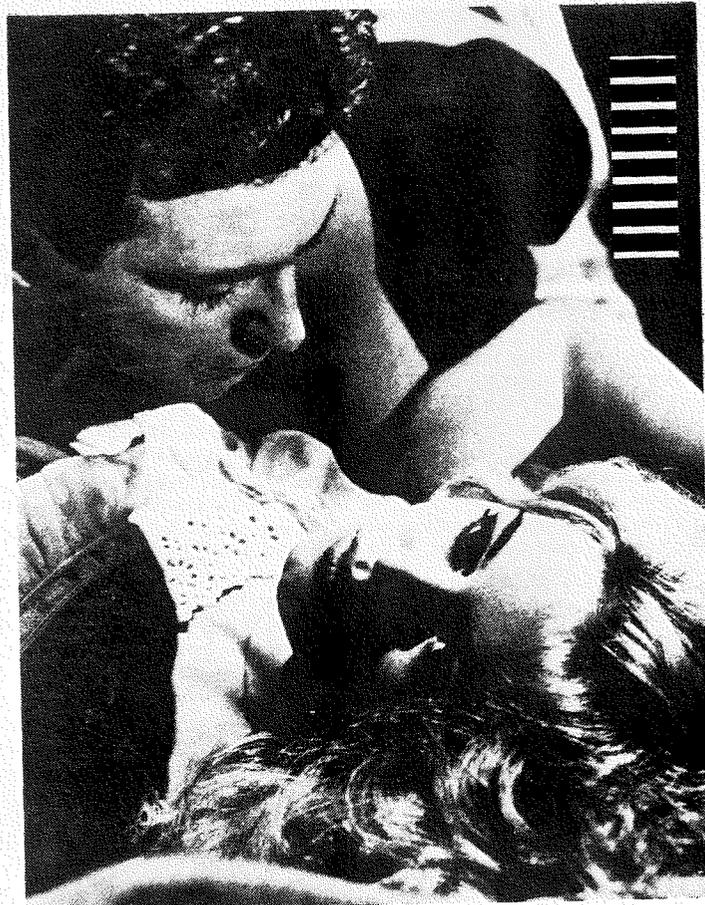
his clothes off in public, this time in competition with **Gerrard**, his guitarist. Mr Shelley, this has got to stop! Didn't your mum ever tell you about not putting all your goods in the shop window?

Meanwhile, it would seem that **ZTT** have gone completely off their trolleys and signed **Marilyn**. (Well, they've got to do something now that **Propaganda** are no longer in one piece). **Paul Morley** is quoted as saying 'Marilyn is a star of the late 20th Century'. Hmm, further proof that this man is a primary exponent of vertical thinking, methinks.

Emergency Ward 10 Corner, first up on the casualty list is **Factory** supremo and one of my truly favourite wackos, **Tony Wilson**. Currently on his hols in America, he was hospitalised after being speared with a surfboard on Newport Beach. Tut tut, he'd probably just heard the new (and contrary to belief, not delayed) **New Order** album. (Ouch! Only joshing, chaps!) While we're on the subject of that band (and haven't I been, non-stop since January) I hear that **Peter Hook** is producing the new **Stockholm Monsters** single.

The **Monsters**, you may recall, were responsible for that wondrously titled 'How Corrupt Is Rough Trade' single of last year.

Well lads, if you've got a spare fiver, I just might let you in on a thing or two... like how no-one is allowed to go to the loo unless they get written permission first... oops, only joking! Wonderful organisation, wonderful people. Harumph,



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● I nearly split my sides when I saw the original caption to this lovely family snapshot of *Si and Nick* and *Julie-Anne*. "Impressed by the Prince Gig", it read. Impressed? My dears, that is the last thing this jolly crew look. Madly envious, bored with sitting on their bums for two hours, maybe. Hope they'll take the hint that next time it's their turn to play a mega gig somewhere. Also glimpsed running off to stake their place at the party on Wednesday night were *Alannah Currie*, *Midge Ure*, *Mr Geldof Sir*, *Eric Clapton* (who he?) and *John 'I've got a poodle on me 'ead' Taylor*. But they all missed the crucial last night at Wembley when not only did the wee man do 'Little Red Corvette', but played a rousing version of *the Stones' 'Miss You'* with *Ron Wood* and some bloke called *Sting*.

next item please before I get myself into severe trouble. Ding!

Poor old **Pete Waldron** of new Wolverhampton band, the **Wild Flowers** was rushed into hospital last week when his heart stopped going bang after an acute asthma attack. The rm wreckers send their get well soon wishes.

Seen down at the Jungle last week were the **Pet Shop Boys** and **Feargal Sharkey**. Feargal, the man who the **Frankie** lads claim is nothing but an old car-park attendant (something to do with his last employment, I gather) was no doubt on the look out for Prince, who was elsewhere at the time, having a night out on the town at some club called *L'Équipe Française*.

The Frankie chaps, meanwhile, stunned yours truly recently when they named **Princess Anne** an honorary Scally! Honest! "Cos she f\*\*ked everyone off by marrying a commoner," elucidated **Nasher**. I wonder what she'll think of this glorious accolade!

While we're on the track of Liverpudlians, the very gorgeous **Josie**, from the **Pete Wylie** camp, rang me the other evening to gasp and gossip down the phone and tell me that none other than **Mickey Rourke** had tried to spirit her away at last week's Stringfellows do. "Come with me to Tramp, my vinyl baby" he cooed, and Josie replied "Yer what?" before vanishing into the night with **Youth** from **Brilliant**. And for your information, girls, Mr Rourke apparently is rather portly and not at all as hunky as he looks in his films. There goes another fantasy, eh?

**Curiosity Killed The Cat!** Now there's a name which doesn't crop up very often in these pages (sarcasm). Anyway, some nasty vandal has sprayed

that very name all over one of the Our Price Record shops in London and as a result, the shop has refused to stock the band's single until the culprit comes forward.

So, if the person who did it would kindly do the decent thing and own up, the band say they'll give 'em a pair of tickets for their next show wherever, whenever.

Stop the world! **Norman Greenbaum**, writer of 'Spirit In The Sky' has been found! Capital Radio launched a search for the mysterious originator of **Dr And The Medics'** number one hit and found him somewhere in San Francisco selling hamburgers! The man is currently about to take receipt of a cheque for £250,000 and hopes to make the trip to the UK to pick it up. "I'm looking forward to meeting them, and I'll buy them a round of drinks," Norm is alleged to have said. Only a round of drinks? Good grief! How about buying them a one way ticket back to the States instead?

Hot arrivals to the charts the **Lover Speaks** are impressing a lot of people, amongst them **Alison Moyet** who apparently is having them collaborate with her on a song or two for her new album. Singer **Dave Freeman** is also mooted to be doing a little duet with her too! The band apparently first got recognised by **Dave Stewart** — must have been the day after his last haircut. The band are also rumoured to be writing for **Maria 'Body Rock' Vidal**.

Right, my little yellow canaries. I'm off to listen to my copy of 'Parade' for the nine millionth time and I promise faithfully that next week, I won't mention either Prince or Curiosity Killed The Cat ONCE!

*Jean Beauvoir*

NEW SINGLE

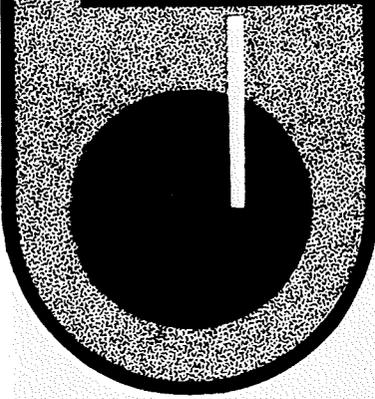
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# SINGLES



## REASONS TO BE CHEERFUL

**PAM HALL 'Dear Boopsie' (Blue Mountain)** Already bounding up the charts, Pam must now be recognised alongside sister Audrey as a harbinger of delicious, woozy melodies. The 'jumping' rhythm used here is the Ford Escort of reggae backing tracks, but only a few have managed to transform it into something as distinctive and graceful as this. Double sweet, I say.

**CHAMPION DOUG VEITCH 'Margarita' (Conga)** Just when you thought he'd exhausted every available ethnic variation, Doug Veitch heads off for Trinidad, then gets hauled off to a shotgun wedding down

Mexico way. Trumpets, accordion and steel guitar all vie for the limelight, but it's Doug's droll Scottish accent that comes out tops once again. A wonderfully singular hybrid that should serve as a lesson to you severely unimaginative popsters out there.

**THE BODINES 'Heard It All' (Creation)** This young band were once gawky and derivative, but with a great thrill you realise that this record is in an altogether different league. 'Heard It All' is marked out with deft changes of tone, and a shimmering, gliding arrangement that ends much too early. Give them a year, and the Bodines could be an awesome prospect.

## MIXED BLESSINGS

**ELVIS COSTELLO AND THE ATTRACTIONS 'Tokyo Storm Warning Parts 1 & 2' (Imp)** Elvis trades in his talents as tunesmith in favour of a rhythmic, nightmarish vision of the material world. A whirling panorama of low-life unfolds, with a spewing delivery reminiscent of Bob Dylan. The man has rarely sounded so venomous.

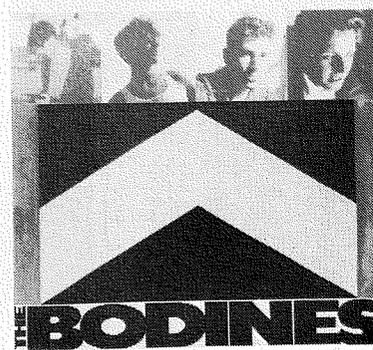
**JAMIE WEDNESDAY 'We Three Kings of Orient Aren't' (Pink)** The JW's haven't quite the chirrupy

appeal of the Housemartins, nor have they the drab credibility of other indie acts, but they do possess a rumbustious appeal that is entirely their own. Brimming with wit and splendid brass lines, 'Three Kings' overcomes all financial shortcomings and warms the very cockles of your heart.

**CAMEO 'Word Up' (Club)** He's a smart cookie, is Larry Blackmon. While most dance lyrics don't get passed the 'Baby, I want to throw the leg over' stage, this man is literate and provocative, winding his listeners up with consummate style. Not one of their best efforts here, but the music is tough and economical, not unlike Prince's 'When Doves Cry'.

**TERRY AND GERRY 'The Last Bullet In The Gun' (Intape)** The quirky suburban world of Terry and Gerry has become a touch overbearing of late, but beneath these melodic, Roy Orbison vocals is a piercing, state-of-the-nation lament. Lines like 'Good old England, where the sun shines every day' are loaded with irony and choked with emotion. A very agreeable surprise that earns this lot an unconditional reprieve.

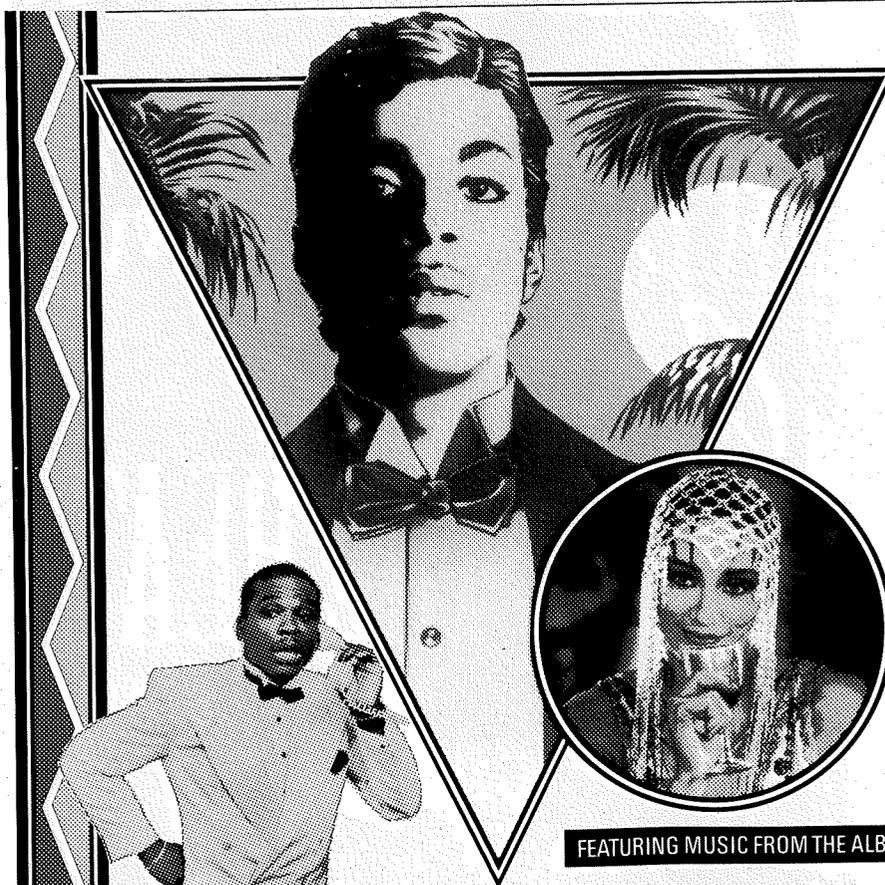
**LEE JOHN 'Rock Me Slow' (RBS)** Now if George Michael had been responsible for this, people would be raving about *that* voice, *that* production, and *that* style. But since it's Lee from Imagination, they'll



remember the lamé incontinence pants and smirk in a superior fashion. A shame really, 'cause this isn't too bad in the slinky ballad stakes.

**THE GUANA BATZ 'I'm On Fire' (ID)** Disciples of Mr Springsteen will doubtless be outraged by such affrontery, but I reckon this is an improvement on the original. With all that hollering, and the slap bass giving it loads, the Guana Batz get closer to 'the spirit of rock 'n' roll' (ahem) than old Broocie ever has. Nice one, boys.

**THE FRUITS OF PASSION 'Everything I Ever Wanted' (Siren)** A re-recorded version of the band's first single, it shows the Fruits have mastered the mechanics of good pop music. Sharon Dunleavy has a magnificent, belting voice, but it's only now that she's learning to bring out the more subtle shades. They deserve some success with this.



"A supremely styled comedy that extends the myth of Prince... a musical soundtrack of rare wit and originality." — NME

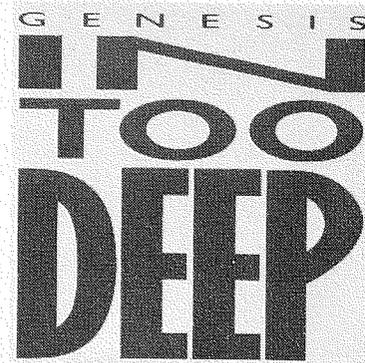
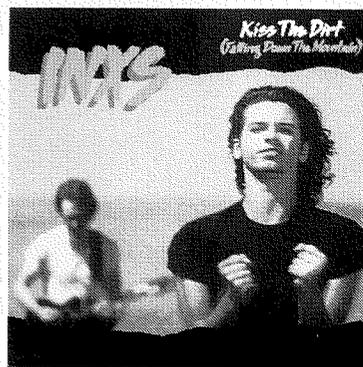
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|---|---|---|---|--|---|--|--|



**SMILEY CULTURE 'School Time Chronicle' (Polydor)** 'Uurgh, the dinner, it was terrible', says Smiley, recapturing those days of lumpy mashed potato and the custard with the rubberoid skin. This isn't quite as inspired as his previous two records, but it has enough fun and enthusiasm to see him back in the running again.

needle time than letting Ruby put some soul into the proceedings.

**INXS 'Kiss The Dirt' (Mercury)** The singer of this lot has a face like a bag of spanners, and the music isn't that becoming either. I hear a rock band gunning for a crossover hit, and getting lost somewhere en route. A tad old-fashioned, and awkward with it.

of their contemporaries are embarking on off-beat ventures, this lot go for a more mature approach, in the polished white soul tradition of, say, Paul Young. Not bad, I suppose.

**GENESIS 'In Too Deep' (Virgin)** You know you're getting old when you don't get irritated by Genesis records any more. It's like coming to terms with double chins and wisdom teeth; you realise that Phil and his cronies will be around forever, and you might as well get used to the idea. This is, well, a slow Genesis song.

**BECKET 'Soca' (Bumble B)** Street carnival time is coming round again, and this is the runaway winner in the soca charts at the minute. It's a vivacious, summery celebration — crack open a can of Crucial Brew, and get that bottom a-wiggling.

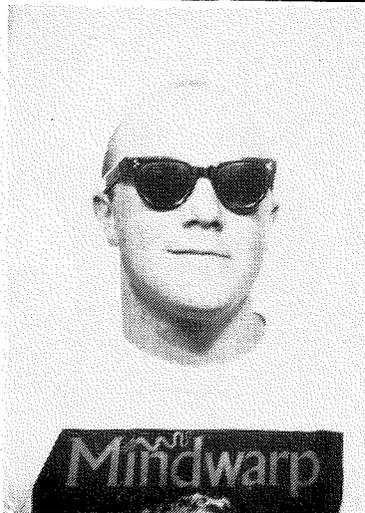
**DIRECT HITS 'The Modesty Blaise Sessions' (Forbidden)** Pseud that I am, I've always wanted to write a review with the phrase 'Sixties pastiche' in it, so now's my big chance. These are the kind of Chelsea booted, Ben Shermaned tunes that Paul Weller used to knock out so niftily as a prog. The Battersea Beat revival starts here...

**JOOLZ 'Mad, Bad And Dangerous To Know' (EMI)** Why do all these anarchist types always sound so conservative? Why do they always end up signing to EMI? And why do amateur poets always write dreadful hokey like 'a silent drifting miasma that coils and creeps into every soul?' We think we should be told.

**RUBY TURNER 'Bye Baby' (Jive)** In which a fine voice goes in search of a great song ... but misses out this time. A vaguely skanking effort that sounds as if someone's been worrying more about sales units and

**ASLAN 'This is' (Reekus)** One of the most eligible Dublin bands at the moment, Aslan ought to be signing up with the big boys soon. But while many

reviewed by



stuart bailie

# SOMEONE'S SELLING OFF THE COUNTRY

The new single by *the* **reverb** BROTHERS





Armed with this trusty philosophy, a few leather mini skirts, a bra and a large acoustic guitar, **Depeche Mode** are beginning to clean up in Europe. Is their dark, winding pop appreciated more on the continent? And how many bottles of lager can an arm hack drink without falling over?

Rimini report: **Andy Strickland**  
Photography: **Joe Shutter**

## "IF YOU CALL YOURSELF A POP BAND YOU CAN GET AWAY WITH ANYTHING"

Sitting, sweltering in the back of a shiny new Italian taxi, I'm gripping the seat and singing the new Depeche Mode single, 'A Question Of Time' to myself and thinking — yep, it's only a question of time before we pile into an oncoming car, a group of bronzed pedestrians, or one of those stupid three person bikes that holidaymakers insist on wobbling about on in places like this. Rimini — it was nice while it lasted, I think to myself.

Our driver puts his foot down into overdrive, nips back onto our side of the road (for once) and delivers us to



the immaculate Grand Hotel. Quick, to the bar — we are Englishmen abroad after all. That's why it costs 6,000 Lire (£3) for a bottle of beer!

Amid the heat, the private beaches, and the crazy moped teenagers, wander Depeche Mode and their minder. They've been on tour for five months now, and by the looks of their tans (Fletch excluded) they've managed to fit in more than a few hours copping some rays. Gathered around the pool (well, it's as convenient a place as any), we sip on mineral waters as I suggest that this must surely be one of the band's favourite countries to work in. Dave Gahan rubs his bare stomach and laughs.

"Probably our worst actually," he corrects me. "It's nice to come at this time of year when, obviously, the weather helps, but it's chaos! The actual country's in total chaos!"

Martin Gore squints through some rather fetching bright green mascara and agrees.

"They're nice people and everything, but they're renowned for their disorganisation. A lot of the time it's untrue what countries are famous for, but in Italy's case, it's dead true. Ha ha."

Practically everything Martin Gore says is followed swiftly by a big grin and a cackle of a laugh. Not what I'd expected at all. How can a man in a rubber skirt, motorcycle boots and body stocking be so normal and jolly?

The previous evening's gig here in Rimini had been a comparatively

trouble free affair. At least they had electricity, which is more than could be said for the gig in Genoa. The crowd lapped up a very impressive set, particularly Martin's rendition of 'A Question Of Lust', as Dave went through his Freddie Mercury meets Bono act and I was reminded just how many great singles this band have made. Even a large mouse came out of hiding and ran across my tapping foot as the football stadium erupted into a chorus of 'Everything Counts'.

"Hope it paid!" says Fletch dryly when I inform him later. "Why should it?" asks Dave. "Two thousand Italians didn't!" A reference to the Italian police's seemingly random way of throwing some fans out and letting others in buck shee.

"The crowds here are very good, really excitable," says Dave. "Even though we don't actually sell many records here, at least not up until recently."

It's always struck me what a strange animal Depeche Mode is: 'Top Of The Pops', 'Saturday Superstore', girls screaming . . . All the usual 'pop' things as you'd expect, but hang on a minute — listen more closely. 'Master And Servant', 'Blasphemous Rumours', 'A Question Of Lust' — they're not exactly twee pop songs are they? The band's recent Wogan appearance when they performed 'Stripped' was positively subversive! Over in this part of Europe at least, Depeche Mode are recognised as having more in common with the Cure than Wham!

"Yeah definitely," says Dave signing the hotel VIP guest book. "I think we're in a weird position in Britain, we're very much out on our own, whereas in Germany, France and here in Italy we've got very much the same audience as 'new wave' bands like the Cure. In Britain, I don't think there are that many people buying Cure records who also buy Depeche Mode records. It's all down to our 'pop' tag and our background."

Of course this could be an artistic drawback to Depeche Mode inasmuch as the pop tag can become a heavy burden at times. There's no evidence of it happening though, if their latest album 'Black Celebration' is anything to go by. Rather it means they can write and perform material to a large audience that nobody else, save perhaps Marc Almond, would get beyond the demo stage.

For their part, the band are well aware that they get away with far more than the average group. Songs about bondage, lusting after 15 year olds, sex — but sshh! Let's keep it a secret between the two of us. If this ever got out . . .!

"It's not until people actually come to see us live, or listen to the albums, that they start reading anything into the band at all," explained Dave. "People just think of us as another pop band."

Martin seems to enjoy the prospect of Depeche Mode chipping gently away at the staid morality of Eighties Britain. "We kinda subtly corrupt the world," he says triumphantly and adds, "basically if you call yourself a pop band you can get away with anything, ha ha."

Not that Depeche Mode have sailed through their recent string of record releases without anyone noticing the odd lyric here and there. More than one eyebrow has been raised, as Dave reveals.

"We had a lot of trouble with 'Top Of The Pops' over 'Blasphemous Rumours'. The BBC got a lot of letters complaining about it and we got a lot of stick for it. In the States they don't bother to release some of the singles and the ones they do release don't get any radio play. We did get a lot of letters from crazy Christians and stuff, but because we're not absolutely huge in Britain but we're pretty big in Europe, we can actually do what we like pretty much and we do get away with a lot, without being noticed."

But does Martin ever feel constrained because of the band's young audience? Does he ever write a set of lyrics and decide they're too near the knuckle to be used?

"No, not really," he ponders. "I never think about what's going to become of the songs when they're finished, and because we're in this weird position of calling ourselves a pop band and doing what we like, we just seem to get away with it. I don't think it's a question of having to restrict yourself."

At this point we're interrupted by a well-heeled English holidaymaker — mid thirties, gold rimmed shades, Keegan perm and well spoken, who asks the lads if they're "that English group staying at the hotel". He hasn't a clue who they are, but his wife has.



CONTINUES OVER ►

## FROM PREVIOUS PAGE

"They're very famous," she calls after him as he asks a series of inane questions about 'the business'. "So how's life on the road?" he asks. "Darling," his wife interrupts again, "staying at the Grand is hardly life on the road!" Miaow!

"Middle class berk," offers an anonymous Depeche person. "They always get round to asking you how much money you've made," says Dave. "You can guarantee they'll ask if you've made your first million. I always tell 'em I'm well on my way to my second. That usually shuts 'em up."

I make a note not to ask about money. The new single 'A Question Of Time', is my favourite Depeche Mode single for ages. It's as close as an electronic band has ever got to making great driving music (except Kraftwerk's 'Autobahn') and once more the lyrics could cause the boys one or two problems. Just who is this 15 year old that Martin Gore's 'got to get to you first', I wonder aloud?

"Well ummm, yes, it was written about a person in particular," he smiles nervously. "Full stop, no comment, ha ha."

"I think it's just looking really, observing," says Dave coming to the rescue. "Rather than umm, umm, just writing about what would happen to that person, a young attractive girl who was very innocent, and obviously, once us lads get our hands on them, they change."

As if by magic we're suddenly

besieged by a host of tanned teenage Latin lovelies who thrust autograph books and naked limbs under the lads' noses. "Keess, keess?" pleads one of the braver young ladies as she approaches Dave's cheek. "No, no," he tells her firmly before amending that to "oh, alright then."

Having seen Martin a year or so ago in Belgium wearing his full kit (including a rather fetching pair of red tights) in the full heat of an airless summer afternoon, I'd decided he was bonkers. Having seen him stroll back onstage last night for an encore wearing a bra with a can of lager nestling in each cup, I decide perhaps I've got him wrong and broach the subject of his wardrobe.

"It's just something I like doing," he says matter of factly. "It's a laugh, it makes me laugh when I look in the mirror, it makes other people laugh when they see me and I'm making the whole world happy, ha ha!"

"And it makes people cry," adds Dave. "Especially Fletch. 'You can't wear that, oh God!' He comes in with his new gear on and it's quite a big event because we wonder what he's got on this time."

Martin laughs loudly. "In France a couple of years ago, we'd never really had much success and I put on this gear in the dressing room when we were doing this TV programme and Fletch took one look at me and said 'Mart, we're never going to do anything in France if you go out looking like that!' The next thing we knew, we had massive hits there. That was what started it."

# DEPECHE MODE

Fletch isn't around to deny or confirm this story. He's off supposedly getting something to eat, but I have a sneaking suspicion he's avoiding me as earlier I'd challenged him to a 'whitest man on Rimini beach' contest. I'd have won easily.

If Martin Gore's genial, homely persona had come as something of a surprise, his constant musical companion also confounds all expectations. On the tour bus, in his room, at airports, in bars, anywhere in fact, Martin is accompanied by a large and very beautiful . . . wait for it — vintage Gibson semi acoustic guitar. He sits in a world of his own strumming away at Eddie Cochrane numbers or thumbing out a blues tune when you'd have put money on him having some mini keyboard stuffed somewhere inside his bodystocking. So, is Martin a closet guitar hero, Dave?

"I did catch him posing in front of the mirror the other day when I walked past the dressing room," he laughs.

And, come to think of it, while we

were demolishing the contents of a few hotel mini bars in Martin's room the previous night, we were listening to Wire and the Smiths, not DAF. Does this mean Depeche Mode are about to become a guitar band, I ask?

"Well, we often sample guitars, and we've used them on a few tracks but it's a bit boring to go back to guitars," says Martin. "It's like the next step, all the electronic bands seem to do it don't they? Ha ha."

"We just prefer to find new sounds in the studio," adds Dave. "Though most of the music we listen to a band is guitar based really."

Martin's guitar even gets its own seat on the plane later today as we all head off for Milan. He clips the seat belt around it lovingly, as if it were some small child, then it's on with the Walkman (Rosanne Cash, would you believe?).

Suddenly there're howls of laughter as the Alitalia stewardess switches on the piped music and the unmistakable vintage sound of Kenny's 'Do The Bump' fills the plane. Dave leaps about in his seat while Alan Wilder tries to get on with the Kelly Le Brock feature in the inflight magazine.

At sizzling Milan airport, it's handshakes all round as the band travel on for a gig in the South of France and photographer Joe Shutter and I move on for a rendezvous with several extortionately priced glasses of cold beer and positively the worst pizza either of us can remember ever eating. Still that's Italy for you, a country full of surprises — a bit like Depeche Mode, really.

# DOROTHY GALDEZ



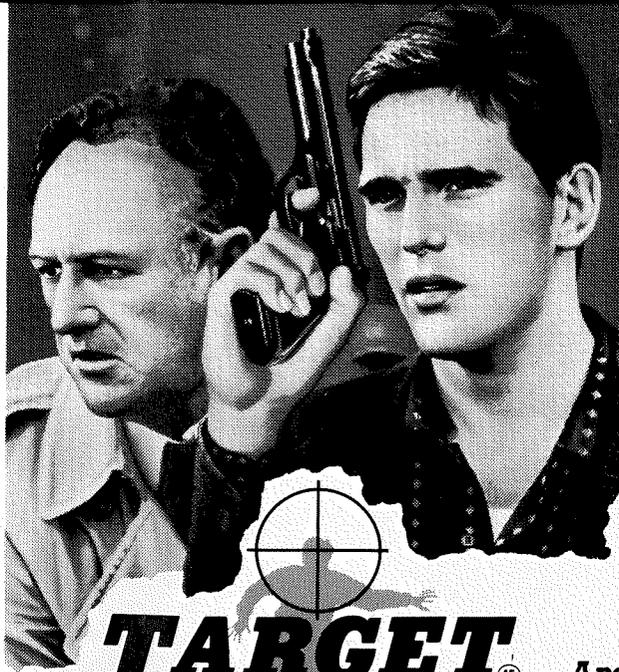
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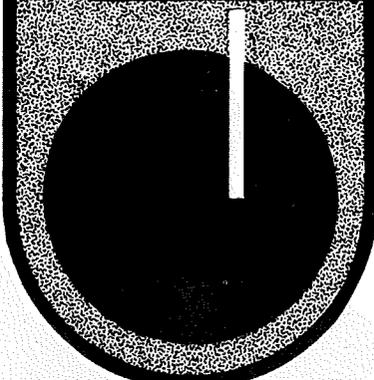
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# A L B U M S



## NICK CAVE AND THE BAD SEEDS 'Kicking The Pricks' (Mute Stumm 28)

Nick's long awaited LP of classic cover versions finally peaks out into daylight and reveals itself as a dark, unsettling and powerful beast.

Whether or not these songs have been simmering in Nick's bastardising heart for years or have been picked recently as his victims is neither clear nor important. They are his now and that's all that matters.

The well hidden trick of the cover version is to pick the song to its barest bones then rebuild it again. Nick and his Bad Seeds are expert pickers but don't do too much rebuilding, letting the Cave voice and the leanest of guitar and keyboards do the necessary.

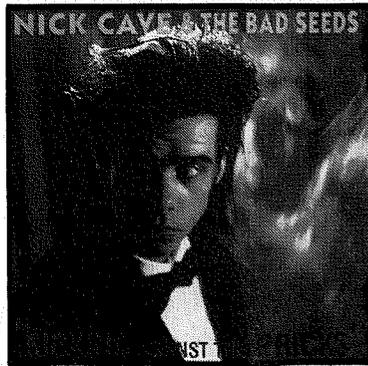
Johnny Cash, John Lee Hooker, Lou Reed (a wicked version of 'All Tomorrow's Parties' is included here), Gene Pitney and the Seekers could never have dreamt their songs could sound like this.

Some wonderful controlled silver noise and one suspects more than a hint of a smile here and there, especially on the superb gospel 'Jesus Met The Women At The Well'. Some great songs on an excellent record from a true original. ■■■■■ 1/2

Andy Strickland

## FIVE STAR 'Silk And Steel' (Tent PL71100)

Yes, yes, I know. You're sitting there sneering at the thought of a Five Star album, thinking what a pack of talentless brats they are. They are however better looking than you, more famous than you and have more money than you, so I doubt they care.



What interests me most here are the overtly sexual titles of many of the songs: 'Show Me What You've Got For Me', 'Are You Man Enough' and 'The Slightest Touch' are all sung teasingly and saucily enough to promote more than a few pre-pubescent wet dreams.

From a band who don't smoke, drink or DEFINITELY DO NOT EVER HAVE SEX WITH ANYONE AT ALL — a message hammered through by Buster Pearson, the kids' father/manager, this rather aggressive sexuality is both bizarre and quite appealing. They're innocent and demure but wear more make-up than half a dozen Kate O'Mara's, and more leather than a club full of clones.

Have I concentrated too much on the image and too little on the music? Quelle surprise... ■■■■ (mainly for the pictures)

Damon Rochefort

## TED HAWKINS 'Watch Your Step' (Windows On The World WOLPI)

Not quite the blues, not quite gospel either, this is a soul music like you've never heard soul before. This is soul that leaves a raw nerve exposed, yet simultaneously possesses such a kick in its heels that it'll send stony shivers tingling through your body.

A turbulent catalogue of a life's misfortunes, 'Watch Your Step' is heavily laced with autobiographical references. The sweet rasping tones, akin to those of Sam Cooke, frequently disguise the sting in its tail. Take 'Bring It Home Daddy', a swinging beat shuffler that belies the embittered meaning of the vocals.

'Watch Your Step' is a welter of emotions. Often raging, always inventive, its mix of soothing and anguish should prove an inspirational tonic for anyone

with an iota of passion. ■■■■■

Jane Wilkes

## TEENA MARIE 'Emerald City' (Epic 26935)

Teena Marie is something of a sad case. Her four album stint with Motown threw up dozens of funk and soul gems, making her one of black music's leading lights. Since moving to CBS in 1983, her product has become rockier and British interest in the lady has diminished.

So we get 'Emerald City', 'Once Is Not Enough' and the single 'Lips To Find You', all of which are tailor-made for the States and of no interest to soul fans here.

For long standing admirers of Teena, however, there is the superb 'Battucada Suite', an exotic samba-type track, and 'Sunny Skies' — a dead slow ballad which has an ultra-fast jazz break halfway through.

These two tracks give us some of her old sophistication and are examples of what she can do. The rest is pap. ■■■■

Damon Rochefort

## WORLD PARTY 'Private Revolution' (Chrysalis CHEN 4)

I can hear Dylan, Van, the Stones and Steeley Dan... but I can't hear World Party. And I sure can't hear 1986.

World Party is ex-Waterboy Karl Wallinger, who has nurtured some Utopian vision in an old rectory in the countryside. 'There's a planet to set free', he announces in the title track, which you might call Green Politics, but it comes over as a lot of hippy baloney.

Now, Prince has given ideas like this relevance and bite, but Karl is too stuck in the past, too gummy to sustain any interest over 11 songs. Let it be said; never trust a man with flowery trousers. ■■

Stuart Bailie

## JAMES INGRAM 'Never Felt So Good' (Qwest WX 44)

"If I could ever sing, I would pray to sound like James Ingram." So writes Quincy Jones, producer of Ingram's debut LP, 'It's Your Night', on the inner sleeve of James' second album.

Whilst it has failed in the impossible task of matching that incredible debut (which featured 'Yah Mo B There'), this is

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

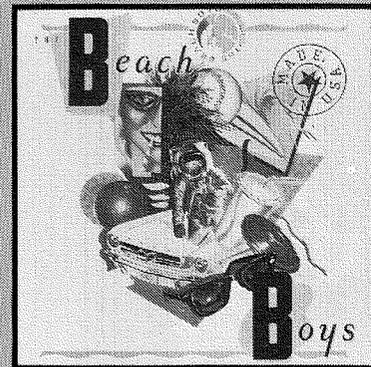
a brave attempt.

A soul lover's (wet) dream, James Ingram's voice shines truly when the beat has gone, and he can wrap his platinum larynx around the almost corny 'Wings Of My Heart' and jazzy 'Love's Been Here And Gone', where his harmonies sound so much like Mike McDonald it's untrue!

The rest of the album is danceable soul under the capable aegis of Keith Diamond, although the dude himself gets to produce three songs too.

With lots of moody inter-track talking and spine-chilling vocal feats, this is an album perfect with coffee and after-dinner mints. ■■■■

Edwin J Bernard



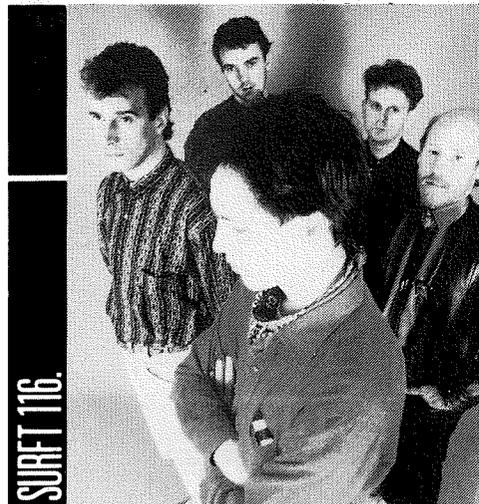
## BEACH BOYS 'Made In USA' (Capitol EN5005)

A celebration of 25 years of the Beach Boys. True, you wouldn't have known the band were alive for the last 10 years. Truer still, all the great stuff happened before the Sixties turned to the Seventies. So, for 25 years read 1961 to 1969 and remember.

In those years the Beach Boys simply became the first major pop band to fuse totally their music and image with a specific youth lifestyle. Their music was sun, sea, surf and T Birds. Californian easy living, trash can culture and the genius of Brian Wilson. Sure, it didn't mean anything. It just was.

From the pimply 'Surfin' Safari' (1962), to the nostalgic 'Do It Again' (1968), Beach Boys' music provided the perfect soundtrack for an idealised form of West coast teen living. The values might have stunk, but the clear, resonant sounds made for a great pop music. ■■■■■ 1/2

Jim Reid



SURFT 116

# Snakes of Ghake

## SOUTHERN CROSS

Taken from the forthcoming album Gracelands and the Natural Wood.



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# RATS

## The way it was

Is it really 10 years since the **Damned** came out of the starting blocks? Was there really once an outbreak of scabies in Croydon? And how does being in a punk band compensate for having a big nose?

Story: **Lesley O'Toole**



### PETTICOAT LANE

I was a skinhead first time around. We had much more of a mod attitude then. It was all Tamla and Bluebeat and you never went out looking scruffy. We wore Sta-Prest, mohair jackets and little red hankies. Oh, and Brutus were okay. We used to get our sheepskins in Petticoat Lane or the Ivy Shop in Richmond. They started doing loafers whereas before there were only brogues or Doc Martens. White fluffy socks were the thing — but I was young and impressionable then.

### PARENTS

I used to have terrible rows with my parents. I left school and home at 15. The day I finished my exams, I was off. I think my parents were quite pleased, though, that I was doing something that wasn't working in a bank or a shop or being factory fodder. They even started lending me money again.

I heard a great expression from Mark Twain — 'I left home for eight years and when I got back, I was amazed at how much my Father had learnt'.

Obviously my parents' values weren't the same as mine at all. They'd been brought up just after the war when food was really valuable and you didn't waste anything. Their philosophy was, 'Get a good job and help rebuild the country'. Mine was, 'What's the point of being stuck in some shitty job all your life?'

I don't think they accept me, even now. They come to loads of gigs but they're very Bohemian, my parents, not normal at all.

### PUNK PAST

The basic look came from Richard Hell, Patti Smith and Television. Richard used to do this magazine called 'Punk'. Malcolm McLaren had just come back from New York with the Dolls and had seen what was happening. He came back, changed the style of his shop and started looking for people with an attitude.

His shop was called 'Sex' then and everything in it was exorbitant. No one could afford to buy the clothes except the Sex Pistols — and he used to make them pay for it.

The attitude was always about being different. It wasn't that stereotyped image of leather jackets and spiky hair. You couldn't afford leather jackets in those days unless you stole them.

We used to go to Portobello Road on a Saturday afternoon. We'd all get drunk in the pub and then go thieving down the market because that was how you got to look different. We also found this great shop that sold these really horrible, clapped-out old leather coats for 50p.

There was a party one Saturday and everyone turned up in the same thing. You really had to use initiative and imagination. That's why people wore

safety pins and bin liners. I just found a safety pin and thought, 'That'll look good in my ear'. The same with putting zips in trousers. Anything that wasn't flares and satin bomber jackets went.

We used to play at the 100 Club to 50 or 60 people. There'd be posters behind the stage advertising forthcoming attractions. It would be Acker Bilk, George Melly, the Sex Pistols, the Damned and underneath that some obscure blues artist no one had heard of. No one really wanted you in those days. You had to sound like Supertramp, the Eagles or Eric Clapton. If you looked a bit funny, forget it.

Punk became a uniform, though, and for that very reason went up its own arsehole. In order to get rid of one form of society, what effectively happened was that we created another one which was even more narrow-minded and harder-nosed than what we were trying to get rid of. Punk was great, though, because it got up parents' noses.

## PUNK PRESENT

Being a punk today is just as offensive to parents and policemen as it was 10 years ago. What I really detest about punk now is the way its public image has been sold. You always have the bimbo in the pub, punks on London postcards and even 'Blue Peter' showing you how to make punk teddy bears.

It's become a joke, but the kid who walks down the street with a mohican doesn't think he's a joke. He believes he's making his own statement with his clothes and his attitude. Punk has always been about having a free mind, and the first rule was that there are no rules.

I based my whole life on the philosophy, 'Accept what's good and reject what's bad'. People say 'Are you still a punk?' but I never thought I was one. It was just other people who assumed you were.

Dave Vanian has certainly never looked like a punk, nor Captain. Today, you've got guys wearing their Benetton and designer pastels. They're really just Eighties mods. Social attitudes and climates will always be there and will always appeal to a certain percentage of the general public.

## PARANOIA AND PROMISCUITY

I think the things I learnt most about at school were how not to get mugged, how to be lippy and how to hit the other geezer before he hit you. What I never learnt was how to be popular with women.

I spent adolescence going out with a girl twice and watching her go off with some good-looking buck from up the road. I had a chip on my shoulder about women for quite a long time.

The great thing about being in the Damned was it didn't matter how big

your nose was — if you were in a group, you could get your cock sucked.

## PEOPLE

Being in the Damned became an opportunity to meet people you'd respected for years. You'd listen to someone's records and think they were great, but so often they were a major disappointment in real life. They'd start giving you this awful business advice which you just weren't interested in. Either that or they'd start telling you, 'You're just fodder, you're being sold as a product'. It's only now that you realise how right they were.

I lost so much respect for certain people, though, that I never even played their records again. There was one particular person who springs to mind, but I won't name him because he's still alive.

Marc Bolan was fantastic, though. I wasn't what you'd call a Bolan fan. I quite liked 'Get It On' but I didn't dress up in glitter. We toured with him on his comeback tour. We'd be sitting at a service station with a cup of tea and a cheese sandwich. Marc would give his tour manager £20 and say, 'Get the lads a proper meal, I haven't seen them eat anything yet'.

## PASSING AWAY

You'd be surprised how many people die after working with us. I'm not trying to make this some shock horror revelation thing. I'm really not interested in that, but it just all seems too coincidental. I did Sid Vicious's last gig. Malcolm Owen from the Ruts did his last tour with us, as did Marc Bolan. A lot of fatalities seem to follow this band.

## PIMPLES AND PORKINESS

Remember when Captain Sensible used to strip off on stage? He'd be wearing nothing but a Gibson SG and a pair of Doc Martens. The hours I've spent sitting behind that spotty bottom!

About the time we signed to Chiswick and 'Love Song' gave us our highest position so far in the charts, I suddenly had quite a lot of money. It was a case of 'Right, this is the life!'. I was living with a girl who couldn't cook and there was a great curry house down the road. We used to eat loads of Indians, and suddenly I found myself weighing 13½ stone. Everyone was calling me Fat Rat and Dave started leaving these cartoons of me everywhere.

## PLANES AND PISTOLS

The first time we went to America, it was such a big dream. There weren't any cheap fares in those days and I didn't believe we were really going



until I was sitting on the plane.

We all had a bet on what time the wheels would touch the runway. I was running the book so everyone was coming up with their money and time. I didn't write my time in until the second we touched down.

America was a real high but also quite terrifying. I'd never even seen a gun before. You suddenly realised that it was quite a dangerous place. All we knew about America was what we'd read. To actually play CBGB's was a very good buzz.

The funniest place was definitely New Zealand. I've never seen so many skinheads in my life. And, before you're allowed off the plane, you have to be sprayed with some sort of bug killer. Two men get on and do the whole plane from front to back.

## AND MORE PISTOLS...

There'll never be another Sex Pistols. Sid certainly out-Keithed Keith in the 'let's be an outlaw rock'n'roll star' stakes. No one could touch those boys.

I couldn't go and see 'Sid And Nancy'; it's much too close to home. I knew Sid reasonably well — well enough to get drunk with him a few times and well enough to meet Nancy. I think Alex Cox is a brilliant director but he could have picked a better subject.

They asked if we'd do some music for the soundtrack but we refused. It would have stirred up too many memories and, in any case, we didn't think they understood why Sid and Nancy were the way they were.

Speaking of which ('The Way They Were' — a recent TV compilation of Seventies series 'So It Goes'), there's something I'd like on record. Lost the Damned footage, did they? We were never asked to be on 'So It Goes' because we weren't fashionable enough.

No, the only TV shows we ever did were the really unfashionable ones. Because we were so disliked, we'd say, 'Well, you do 'So It Goes' and we'll do 'Supersonic' with Mike Mansfield'. It was brilliant. Denis Weaver had to be nudged after we'd played because he'd nodded off.

## PEN NAME

I had scabies when I auditioned for London SS — a group which would sound like a Who's Who of punk now. There was a big outbreak in Croydon and mine went very septic. There just happened to be a rat running round at the time. I think Mick Jones gave me the name. It's brilliant, no-one ever forgets it.

## PERKS

My young brother is a punk, he's 15. My mum and dad think there's a bit of hero worship somewhere. I certainly never know where I stand with him. I bought him a guitar but he's never picked it up; he's going to art college instead.

Once, when his whole class was put in detention, the teacher said, 'Everyone except you, Miller, because your brother's in the Damned'. Definitely one of the moments that gave me greatest pleasure.

W/E AUG 23, 1986  
 GALLUP UK SINGLES  
 GALLUP UK ALBUMS  
 TWELVE INCH  
 COMPACT DISCS  
 MUSIC VIDEO

# CHARTS

## GALLUP UK SINGLES

| THIS WEEK | LAST WEEK | WEEKS IN CHART | ARTIST AND SONG   |
|-----------|-----------|----------------|---|
| 1         | 2         | 5              | I WANT TO WAKE UP WITH YOU, Boris Gardiner, Revue ○                       |
| 2         | 1         | 7              | THE LADY IN RED, Chris De Burgh, A&M ○                                    |
| 3         | 3         | 9              | SO MACHO, Sinitta, Fanfare ○  |
| 4         | 4         | 3              | ANYONE CAN FALL IN LOVE, Anita Dobson And The Simon May Orchestra, BBC ○  |
| 5         | 5         | 6              | AIN'T NOTHING GOING ON BUT THE RENT, Gwen Guthrie, Boiling Point          |
| 6         | 10        | 7              | CALLING ALL THE HEROES, It Bites, Virgin                                  |
| 7         | 18        | 5              | DANCING ON THE CEILING, Lionel Richie, Motown                             |
| 8         | 17        | 4              | I CAN PROVE IT, Phil Fearon, Ensign                                       |
| 9         | 6         | 8              | CAMOUFLAGE, Stan Ridgway, IRS   |
| 10        | 8         | 5              | SHOUT, Lulu, Jive/Decca   |
| 11        | 27        | 2              | GIRLS AND BOYS, Prince And The Revolution, Paisley Park                   |
| 12        | 37        | 2              | BROTHER LOUIE, Modern Talking, RCA  |
| 13        | 7         | 9              | PAPA DON'T PREACH, Madonna, Sire □  |
| 14        | 11        | 4              | PANIC, Smiths, Rough Trade  |
| 15        | 33        | 3              | WE DON'T HAVE TO . . . , Jermaine Stewart, 10 Records                     |
| 16        | 9         | 5              | FIND THE TIME, Five Star, RCA   |
| 17        | 22        | 3              | BREAKING AWAY, Jaki Graham, EMI   |
| 18        | 38        | 4              | GLORY OF LOVE, Peter Cetera, Full Moon                                    |
| 19        | —         | 1              | HUMAN, Human League, Virgin VS880   |
| 20        | 13        | 7              | WHAT'S THE COLOUR OF MONEY?, Hollywood Beyond, WEA                        |
| 21        | 30        | 3              | WHEN I THINK OF YOU, Janet Jackson, A&M                                   |
| 22        | 12        | 13             | LET'S GO ALL THE WAY, Sly Fox, Capitol                                    |
| 23        | 28        | 4              | THE WAY IT IS, Bruce Hornsby And The Range, RCA                           |
| 24        | 15        | 6              | I DIDN'T MEAN TO TURN YOU ON, Robert Palmer, Island                       |
| 25        | —         | 1              | A QUESTION OF TIME, Depeche Mode, Mute 7BONG12                            |
| 26        | 14        | 7              | EVERY BEAT OF MY HEART, Rod Stewart, Warner Bros ○                        |
| 27        | 19        | 5              | RED SKY, Status Quo, Vertigo  |
| 28        | —         | 1              | DON'T LEAVE ME THIS WAY, Communards, London LON103                        |
| 29        | 26        | 4              | OH PEOPLE, Patti LaBelle, MCA   |
| 30        | 16        | 5              | FIGHT FOR OURSELVES, Spandau Ballet, CBS                                  |
| 31        | 24        | 4              | CAN YOU FEEL THE FORCE, Real Thing, PRT                                   |
| 32        | 29        | 3              | BURN, Doctor And The Medics, IRS  |
| 33        | 39        | 4              | DREAMTIME, Daryl Hall, RCA  |
| 34        | 25        | 5              | PRESS, Paul McCartney, Parlophone   |
| 35        | 20        | 10             | ROSES, Haywoode, CBS  |
| 36        | —         | 1              | LOVE CAN'T TURN AROUND, Farley 'Jackmaster' Funk, DJ International LON105 |
| 37        | 21        | 7              | SING OUR OWN SONG, UB40, Dep International/Virgin                         |
| 38        | 48        | 3              | YOU GIVE LOVE A BAD NAME, Bon Jovi, Vertigo                               |
| 39        | 23        | 8              | SMILE, Audrey Hall, Germain   |
| 40        | —         | 1              | NICE IN NICE, Stranglers, Epic 6500557                                    |
| 41        | 31        | 8              | SUN STREET, Katrina And The Waves, Capitol                                |
| 42        | 74        | 2              | (I JUST) DIED IN YOUR ARMS, Cutting Crew, Siren                           |
| 43        | —         | 1              | TYPICAL MALE, Tina Turner, Capitol CL419                                  |
| 44        | 45        | 4              | COME ON HOME, Everything But The Girl, Blanco y Negro                     |
| 45        | 54        | 2              | MORE THAN PHYSICAL, Bananarama, London                                    |
| 46        | 53        | 2              | ADORATIONS, Killing Joke, EG  |
| 47        | 41        | 3              | FOOL'S PARADISE, Meli'sa Morgan, Capitol                                  |
| 48        | —         | 1              | STUCK WITH YOU, Huey Lewis And The News, Chrysalis HUEY5                  |
| 49        | 51        | 3              | HEARTLAND, The The, Epic  |
| 50        | 32        | 13             | MY FAVOURITE WASTE OF TIME, Owen Paul, Epic ○                             |
| 51        | 43        | 5              | I KEEP FORGETTIN', Michael McDonald, Warner Bros                          |
| 52        | 36        | 12             | HAPPY HOUR, Housemartins, Go! Discs ○                                     |
| 53        | 34        | 9              | HIGHER LOVE, Steve Winwood, Island  |
| 54        | 55        | 3              | GOLDRUSH, Yello, Mercury  |
| 55        | 35        | 5              | SOME CANDY TALKING, Jesus And Mary Chain, Blanco y Negro                  |
| 56        | 44        | 5              | SOWETO, Jeffrey Osborne, A&M  |
| 57        | 73        | 2              | DEAR BOOPSI, Pam Hall, Blue Mountain                                      |
| 58        | —         | 1              | I WANNA BE WITH YOU, Maze, Capitol CL421                                  |
| 59        | 58        | 3              | TAKING THE VEIL, David Sylvian, Virgin                                    |
| 60        | 63        | 2              | KISSES IN THE MOONLIGHT, George Benson, Warner Bros                       |
| 61        | —         | 1              | PRETTY IN PINK, Psychedelic Furs, CBS 7242                                |
| 62        | 61        | 3              | OPEN UP THE RED BOX, Simply Red, WEA                                      |
| 63        | 75        | 2              | NO MORE I LOVE YOU'S, Lover Speaks, A&M                                   |
| 64        | 42        | 13             | TOO GOOD TO BE FORGOTTEN, Amazulu, Island ○                               |
| 65        | 69        | 2              | WE WALKED IN LOVE, Dollar, Arista   |
| 66        | 46        | 10             | THE EDGE OF HEAVEN, Wham!, Epic ○   |
| 67        | 66        | 2              | CRY, Godley And Creme, Polydor  |
| 68        | 49        | 3              | LOVE ZONE, Billy Ocean, Jive  |
| 69        | —         | 1              | AUTOMATIC, Millie Scott, Fourth And Broadway, BRW51                       |
| 70        | 47        | 9              | (BANG ZOOM) LET'S GO GO, Real Roxanne/Hitman Howie Tee, Cooltempo         |
| 71        | 70        | 2              | NEW YORK AFTERNOON, Mondo Cane, Lissan                                    |
| 72        | —         | 1              | FOURTH RENDEZVOUS, Jean Michel Jarre, Dreyfus POSP788                     |
| 73        | 40        | 13             | VENUS, Bananarama, London   |
| 74        | 57        | 14             | I CAN'T WAIT, Nu Shooz, Atlantic ○  |
| 75        | 67        | 4              | SOMEBODY, Brilliant, Food   |

## THE NEXT TWENTY FIVE

|     |    |   |
|-----|----|---|
| 76  | —  | BURNIN' UP, Michael Jonzun, A&M AM340                               |
| 77  | —  | LISTEN LIKE THIEVES, INXS, Mercury INXS6                            |
| 78  | —  | WHAT DOES IT TAKE, Kenny G, Arista ARIST672                         |
| 79  | —  | WIG WAM BAM, Black Lace, Flair LACES                                |
| 80  | 77 | FRIENDS WILL BE FRIENDS, Queen, EMI                                 |
| 81  | —  | SLEDGEHAMMER, Peter Gabriel, Virgin PGS1                            |
| 82  | 88 | DON'T YOU (FORGET ABOUT ME), Simple Minds, Virgin                   |
| 83  | 79 | ALL THE WAY TO HEAVEN, Doug E Fresh, Cooltempo                      |
| 84  | —  | HAS ANYONE EVER WRITTEN ANYTHING FOR YOU, Stevie Nicks, EMI EM15574 |
| 85  | —  | LESSONS IN LOVE, Level 42, Polydor POSP790                          |
| 86  | 78 | AIN'T NOBODY EVER LOVED YOU, Aretha Franklin, Arista                |
| 87  | 91 | GRACELAND, Bible, Chrysalis   |
| 88  | 87 | TAKE THAT TO THE BANK, Shalamar, Solar                              |
| 89  | 83 | COMPUTER LOVE/IT DOESN'T REALLY MATTER, Zapp, Warner Bros           |
| 90  | —  | EVERYDAY I WRITE THE BOOK, Winston Reedy, Priority P14              |
| 91  | 89 | EVERYONE A WINNER, Zuice, Club                                      |
| 92  | —  | ON MY OWN, Patti LaBelle/Michael McDonald, MCA MCA1045              |
| 93  | —  | THE POWER OF LOVE, Jennifer Rush, CBS AS003 ☆                       |
| 94  | —  | TOO MUCH TIME, Working Week, Virgin VS887                           |
| 95  | —  | WHEN TOMORROW COMES, Eurythmics, RCA DA7                            |
| 96  | —  | BAND OF THE HAND, Bob Dylan And The Heartbreakers, MCA MCA1076      |
| 97  | 81 | LEFT OF CENTER, Suzanne Vega, A&M                                   |
| 98  | —  | SILVER SHADOW, Atlantic Starr, A&M AM336                            |
| 99  | —  | HAPPY TOGETHER, Sophie And Peter Johnston, WEA YZ78                 |
| 100 | —  | TWISTIN' THE NIGHT AWAY, Sam Cooke, RCA PB49801                     |

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

## GALLUP UK ALBUMS

| THIS WEEK | LAST WEEK | WEEKS IN CHART | ARTIST AND ALBUM  |
|-----------|-----------|----------------|---|
| 1         | —         | 1              | NOW THAT'S WHAT I CALL MUSIC 7, Various, EMI/Virgin NOW7 ☆        |
| 2         | 1         | 7              | TRUE BLUE, Madonna, Sire ☆  |
| 3         | —         | 1              | DANCING ON THE CEILING, Lionel Richie, Motown ZL72412 □           |
| 4         | 3         | 11             | A KIND OF MAGIC, Queen, EMI ○                                     |
| 5         | 2         | 12             | INTO THE LIGHT, Chris De Burgh, A&M ☆                             |
| 6         | 4         | 6              | THE FINAL, Wham!, Epic □  |
| 7         | 6         | 66             | BROTHERS IN ARMS, Dire Straits, Vertigo ☆ ☆ ☆                     |
| 8         | 5         | 14             | RIPTIDE, Robert Palmer, Island □                                  |
| 9         | 76        | 2              | RENDEZVOUS, Jean Michel Jarre, Polydor □                          |
| 10        | 8         | 25             | PICTURE BOOK, Simply Red, Elektra ☆                               |
| 11        | 40        | 2              | THE HEAT IS ON, Various, Portrait                                 |
| 12        | 7         | 7              | REVENGE, Eurythmics, RCA □  |
| 13        | 13        | 8              | EVERY BEAT OF MY HEART, Rod Stewart, Warner Bros □                |
| 14        | 9         | 3              | RAT IN THE KITCHEN, UB40, Dep International/Virgin                |
| 15        | 10        | 42             | HUNTING HIGH AND LOW, A-Ha, Warner Bros                           |
| 16        | 15        | 4              | THE ORIGINALS — 32 ALL TIME CLASSICS, Various, Towerbell          |
| 17        | 18        | 163            | QUEEN GREATEST HITS, Queen, EMI ☆ ☆ ☆                             |
| 18        | 11        | 7              | BACK IN THE HIGH LIFE, Steve Winwood, Island □                    |
| 19        | 16        | 10             | INVISIBLE TOUCH, Genesis, Virgin                                  |
| 20        | 22        | 9              | THE QUEEN IS DEAD, Smiths, Rough Trade ○                          |
| 21        | 17        | 13             | SO, Peter Gabriel, Virgin ☆                                       |
| 22        | 21        | 37             | WHITNEY HOUSTON, Whitney Houston, Arista ☆ ☆                      |
| 23        | 12        | 3              | THE PAVAROTTI COLLECTION, Luciano Pavarotti, Stylus               |
| 24        | 52        | 2              | PARADE, Prince And The New Power Generation, Paisley Park ○       |
| 25        | 20        | 18             | STREET LIFE — 20 GREAT HITS, Bryan Ferry/Roxy Music, EG ☆         |
| 26        | —         | 1              | THREE HEARTS IN THE HAPPY ENDING MACHINE, Daryl Hall, RCA PL87196 |
| 27        | —         | 1              | UPFRONT 2, Various, Serious UPFT2                                 |
| 28        | 14        | 3              | FLAUNT IT, Sigeu Sigeu Sputnik, Parlophone                        |
| 29        | 25        | 8              | LONDON 0 HULL 4, Housemartins, Go! Discs □                        |
| 30        | 29        | 4              | COMMUNARDS, Communards, London                                    |
| 31        | 24        | 7              | THE SEER, Big Country, Mercury                                    |
| 32        | 28        | 92             | LIKE A VIRGIN, Madonna, Sire ☆ ☆ ☆                                |



UK SINGLES 91



|     |     |     |  |
|-----|-----|-----|--|
| 33  | 26  | 43  | ONCE UPON A TIME, Simple Minds, Virgin ☆                           |
| 34  | 19  | 6   | NOW — THE SUMMER ALBUM, Various, EMI/Virgin ☆                      |
| 35  | 27  | 15  | LOVE ZONE, Billy Ocean, Jive ○                                     |
| 36  | 23  | 13  | STANDING ON A BEACH — THE SINGLES, Cure, Fiction ○                 |
| 37  | 31  | 44  | WORLD MACHINE, Level 42, Polydor ☆                                 |
| 38  | 38  | 2   | THE BRIDGE, Billy Joel, CBS  |
| 39  | 30  | 6   | DRIVE TIME USA, Various, K-Tel ○                                   |
| 40  | 34  | 78  | NO JACKET REQUIRED, Phil Collins, Virgin ☆ ☆ ☆                     |
| 41  | 32  | 20  | SUZANNE VEGA, Suzanne Vega, A&M ○                                  |
| 42  | 33  | 34  | LUXURY OF LIFE, Five Star, Tent □                                  |
| 43  | 37  | 7   | PIE JESU, Aled Jones, 10 Records                                   |
| 44  | 49  | 5   | VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar □             |
| 45  | 71  | 2   | SUMMER DAYS, BOOGIE NIGHTS, Various, Portrait                      |
| 46  | 36  | 7   | BEST OF THE REAL THING, Real Thing, PRT ○                          |
| 47  | 39  | 21  | PLEASE, Pet Shop Boys, Parlophone ○                                |
| 48  | 55  | 18  | CONTROL, Janet Jackson, A&M ○                                      |
| 49  | 42  | 72  | GO WEST/BANGS AND CRASHES, Go West, Chrysalis ☆ ☆                  |
| 50  | 35  | 5   | TOUCH ME, Samantha Fox, Jive ○                                     |
| 51  | 43  | 9   | THE FIRST ALBUM, Madonna, Sire                                     |
| 52  | 59  | 6   | THE WORKS, Queen, EMI ☆  |
| 53  | —   | 1   | GOOD TO GO LOVER, Gwen Guthrie, Polydor POLD5201                   |
| 54  | 48  | 14  | MOONLIGHT SHADOWS, Shadows, ProTV ○                                |
| 55  | 45  | 3   | RAPTURE, Anita Baker, Elektra                                      |
| 56  | 44  | 18  | ON THE BEACH, Chris Rea, Magnet □                                  |
| 57  | 41  | 3   | ORGASMATRON, Motorhead, GWR  |
| 58  | 73  | 14  | WINNER IN YOU, Patti LaBelle, MCA                                  |
| 59  | 51  | 18  | THE MAN AND HIS MUSIC, Sam Cooke, RCA ○                            |
| 60  | 53  | 143 | UNDER A BLOOD RED SKY, U2, Island ☆ ☆                              |
| 61  | 54  | 6   | EAT 'EM AND SMILE, David Lee Roth, Warner Bros                     |
| 62  | 57  | 88  | ALCHEMY, Dire Straits, Vertigo ☆                                   |
| 63  | 65  | 48  | HOUNDS OF LOVE, Kate Bush, EMI ☆                                   |
| 64  | 62  | 61  | THE DREAM OF THE BLUE TURTLES, Sting, A&M ☆                        |
| 65  | —   | 1   | THE ESSENTIAL JEAN MICHEL JARRE, Jean Michel Jarre, ProTV PROLP3 □ |
| 66  | 47  | 4   | NO GURU, NO METHOD, NO TEACHER, Van Morrison, Mercury              |
| 67  | 46  | 20  | THE GREATEST HITS, Shalamar, Stylius ○                             |
| 68  | 81  | 35  | LOVE OVER GOLD, Dire Straits, Vertigo ☆ ☆                          |
| 69  | 63  | 68  | BE YOURSELF TONIGHT, Eurythmics, RCA ☆ ☆                           |
| 70  | 72  | 4   | JAZZ SINGER, Neil Diamond, Capitol ☆                               |
| 71  | 70  | 3   | LISTEN LIKE THIEVES, INXS, Mercury                                 |
| 72  | 75  | 14  | PRIVATE DANCER, Tina Turner, Capitol ☆ ☆ ☆                         |
| 73  | —   | 1   | THIS IS THE SEA, Waterboys, Ensign CHEN3                           |
| 74  | —   | 1   | OXYGENE, Jean Michel Jarre, Polydor 2310555 ☆                      |
| 75  | 60  | 9   | BRING ON THE NIGHT, Sting, A&M                                     |
| 76  | 50  | 4   | KNOCKED OUT LOADED, Bob Dylan, CBS                                 |
| 77  | 83  | 2   | HEARTBREAKERS, Various, Starblend                                  |
| 78  | 78  | 2   | MAKING MOVIES, Dire Straits, Vertigo ☆ ☆                           |
| 79  | 86  | 2   | THE UNFORGETTABLE FIRE, U2, Island ☆                               |
| 80  | —   | 1   | RUMOURS, Fleetwood Mac, Warner Bros K56344 ☆ ☆ ☆                   |
| 81  | 89  | 2   | HEADED FOR THE FUTURE, Neil Diamond, CBS                           |
| 82  | 87  | 4   | HATFUL OF HOLLOW, Smiths, Rough Trade □                            |
| 83  | 61  | 77  | SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury ☆ ☆ ☆           |
| 84  | 90  | 4   | SPARKLE IN THE RAIN, Simple Minds, Virgin □                        |
| 85  | 58  | 63  | FACE VALUE, Phil Collins, Virgin ☆ ☆                               |
| 86  | —   | 1   | PROMISE, Sade, Epic EPC86318 ☆ ☆                                   |
| 87  | 69  | 4   | CAN'T SLOW DOWN, Lionel Richie, Motown ☆ ☆ ☆                       |
| 88  | 68  | 3   | YOU'VE GOT TO LAUGH, Various, Towerbell                            |
| 89  | —   | 1   | THE CROSSING, Big Country, Mercury MERH27 ☆                        |
| 90  | 82  | 5   | RAISING HELL, Run DMC, London                                      |
| 91  | —   | 1   | ONE WORLD, John Denver, RCA PL85811                                |
| 92  | —   | 1   | THE COLOUR OF SPRING, Talk Talk, EMI EMC3506 □                     |
| 93  | 85  | 4   | THE SINGLES COLLECTION, Spandau Ballet, Chrysalis ☆ ☆              |
| 94  | 99  | 7   | GREATEST HITS, Rod Stewart, Riva                                   |
| 95  | 67  | 2   | THE GREATEST STORY EVER TOLD, Balaam And The Angel, Virgin         |
| 96  | 64  | 10  | LEGEND, Bob Marley And The Wailers, Island ☆ ☆ ☆                   |
| 97  | —   | 1   | LEGEND, Clannad, RCA PL70188 □                                     |
| 98  | 100 | 8   | ELIMINATOR, ZZ Top, Warner Bros ☆ ☆                                |
| 99  | 84  | 61  | LITTLE CREATURES, Talking Heads, EMI □                             |
| 100 | 88  | 2   | STOP MAKING SENSE, Talking Heads, EMI □                            |

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

## T W E L V E I N C H

|   |   |  |
|---|---|--|
| 1 | 1 | I WANT TO WAKE UP WITH YOU, Boris Gardiner, Revue                |
| 2 | 2 | AIN'T NOTHING GOING ON BUT THE RENT, Gwen Guthrie, Boiling Point |
| 3 | 4 | SO MACHO, Sinitta, Fanfare                                       |

|    |    |   |
|----|----|---|
| 4  | 3  | THE LADY IN RED, Chris De Burgh, A&M  |
| 5  | 7  | I CAN PROVE IT, Phil Fearon, Ensign   |
| 6  | 16 | WE DON'T HAVETO . . . , Jermaine Stewart, 10 Records                            |
| 7  | 10 | WHEN I THINK OF YOU, Janet Jackson, A&M   |
| 8  | —  | HUMAN, Human League, Virgin/EMI   |
| 9  | 11 | CALLING ALL THE HEROES, It Bites, Virgin  |
| 10 | —  | A QUESTION OF TIME, Depeche Mode, Mute/SPC                                      |
| 11 | —  | BROTHER LOUIE, Modern Talking, RCA/Ariola                                       |
| 12 | —  | LOVE CAN'T TURN AROUND, Farley 'Jackmaster' Funk, DJ International/Polygram/Pol |
| 13 | —  | GIRLS AND BOYS, Prince And The Revolution, Paisley Park WEA                     |
| 14 | —  | DANCING ON THE CEILING, Lionel Richie, Motown/RCA/Ariola                        |
| 15 | 6  | PANIC, Smiths, Rough Trade  |
| 16 | 5  | FIND THE TIME, Five Star, RCA   |
| 17 | —  | DON'T LEAVE ME THIS WAY, Communards, London/Polygram                            |
| 18 | —  | BREAKING AWAY, Jaki Graham, EMI   |
| 19 | 15 | FOOL'S PARADISE, Meli'sa Morgan, Capitol  |
| 20 | 8  | LET'S GO ALL THE WAY, Sly Fox, Capitol  |

## M U S I C V I D E O

|    |    |   |
|----|----|---|
| 1  | 2  | BROTHERS IN ARMS — THE VIDEOSINGLES, Dire Straits, Polygram |
| 2  | 3  | ALCHEMY LIVE, Dire Straits, Channel 5                       |
| 3  | 1  | VIDEO EP, Freddie Mercury, PMI                              |
| 4  | 4  | THE VIDEO, Wham!, CBS/Fox                                   |
| 5  | 5  | LIVE IN RIO, Queen, PMI                                     |
| 6  | 11 | THE VIRGIN TOUR, Madonna, WEA Music                         |
| 7  | 7  | THE HAIR OF THE HOUND, Kate Bush, PMI                       |
| 8  | 8  | GREATEST HITS, Bucks Fizz, RCA/Columbia                     |
| 9  | 16 | 1982 — 1986 THE VIDEOS, Marillion, PMI                      |
| 10 | 17 | "UNDER A BLOOD RED SKY" LIVE AT REDROCK, U2, Virgin/PVG     |
| 11 | 15 | GREATEST FLIX, Queen, PMI                                   |
| 12 | 12 | STARING AT THE SEA — THE IMAGES, the Cure, Palace/PVG       |
| 13 | 6  | THE VIDEOSINGLES, Level 42, Polygram                        |
| 14 | 14 | WHAM! '85, Wham!, CBS/Fox                                   |
| 15 | 10 | SPIRIT OF '86, the Alarm, Hendring/PVG                      |
| 16 | —  | VIDEOS, Public Image Ltd, Virgin/PVG                        |
| 17 | 19 | GRACE UNDER PRESSURE TOUR, Rush, Polygram                   |
| 18 | —  | TONIGHT HE'S YOURS, Rod Stewart, Channel 5                  |
| 19 | 9  | NO TICKET REQUIRED, Phil Collins, WEA Music                 |
| 20 | 13 | LUXURY OF LIFE VIDEO SELECTION, Five Star, RCA/Columbia     |

Compiled by Spotlight Research

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

|    |    |   |
|----|----|---|
| 1  | —  | TRUE BLUE, Madonna, Sire                          |
| 2  | —  | THE FINAL, Wham!, Epic                            |
| 3  | 2  | INTO THE LIGHT, Chris De Burgh, A&M               |
| 4  | 1  | A KIND OF MAGIC, Queen, EMI                       |
| 5  | 6  | REVENGE, Eurythmics, RCA                          |
| 6  | 7  | BROTHERS IN ARMS, Dire Straits, Vertigo/Phonogram |
| 7  | 4  | SO, Peter Gabriel, Virgin                         |
| 8  | 12 | INVISIBLE TOUCH, Genesis, Charisma/Virgin         |
| 9  | 3  | RIPTIDE, Robert Palmer, Island                    |
| 10 | 9  | PICTURE BOOK, Simply Red, Elektra                 |
| 11 | 10 | QUEEN GREATEST HITS, Queen, EMI                   |
| 12 | 8  | STREET LIFE, Bryan Ferry/Roxy Music, EG/Polydor   |
| 13 | 5  | BACK IN THE HIGH LIFE, Steve Winwood, Island      |
| 14 | 11 | NO JACKET REQUIRED, Phil Collins, Virgin          |
| 15 | 13 | MOONLIGHT SHADOWS, Shadows, Polydor               |
| 16 | —  | PRIVATE DANCER, Tina Turner, Capitol              |
| 17 | 15 | THE SEER, Big Country, Mercury/Phonogram          |
| 18 | 20 | ONCE UPON A TIME, Simple Minds, Virgin            |
| 19 | —  | A TRICK OF THE TAIL, Genesis, Charisma/Virgin     |
| 20 | —  | FACE VALUE, Phil Collins, Virgin                  |

Compiled by Spotlight Research

# INXS

Kiss The Dirt  
(Falling Down The Mountain)

LIMITED EDITION DOUBLE 7"  
Includes:—  
Kiss The Dirt / Six Knots / The One Thing (live)  
This Time / Original Sin

7" \* 12" with extra unreleased track 'Spy Of Love' \*  
7" INXS 7 \* 12" INXS 712 \* 7" Double Single INXS D 7



# ALAN JONES' CHART FILE

● The modest chart placing achieved by **Michael McDonald's** super smooth treatment of 'I Keep Forgettin'" adds another chapter to the apparently unending story of success for the **Leiber and Stoller** songbook.

Jerry Leiber and Mike Stoller first began composing in the early Fifties, working with some of the top R&B artists of that, or any other, era. Leiber was traditionally the lyricist, and Stoller the tunesmith, though this was not always the case.

They worked with legendary figures like **Little Willie Littlefield, LaVern Baker, the Robins, Joe Turner, Big Mama Thornton, Ella Mae Morse, Little Esther Phillips, Albert King** and a host of others. Ironically, the two Jewish songwriters were initially appreciated largely by black performers and record buyers, scoring hit after hit in the 'Race' charts as the soul/black charts were then dubbed.

Leiber and Stoller were much more than simply songwriters; they produced and played on most of their songs and are generally recognised as the first successful independent record producers, but here we have room to concentrate only on their songwriting activities.

One of the earliest songs Leiber and Stoller recorded with Big Mama Thornton was 'Hound Dog' in 1953. Three years later they re-recorded the song with the emergent **Elvis Presley**, who injected a new raunchiness into what had hitherto been a fairly restrained song with a country feel to it. The result was a massive number one hit in America, and a number two hit in Britain — the first pop hit of the writers' careers. It marked the start of a long and mutually beneficial relationship with Presley, who recorded more Leiber and Stoller originals than anyone except **the Coasters**.

Whilst they gave Elvis a steady diet of rock songs, much of Leiber and Stoller's material for the Coasters was made up of novelty songs like 'Charlie Brown', 'Along Came Jones' and 'Little Egypt'. They also slipped in songs with superficially entertaining lyrics about serious themes. 'Poison Ivy', for example, was a song about venereal disease, but the references were so oblique and humorous that the record never encountered any airplay problems.

They worked less frantically in the Sixties, and disappeared altogether for a time in the Seventies before returning to their dual roles as songwriters and producers to steer **Elkie Brooks** to success, and they have also worked with **Dino & Sembello** and **Barbra Streisand**. The Eighties have seen Leiber and Stoller in semi-retirement, though they continue to actively administer their catalogue of songs, jealousy protecting their integrity.

## BRITISH HITS WRITTEN BY LEIBER AND STOLLER

| TITLE — Artist   | Date of chart entry | Highest position |
|--|---------------------|------------------|
| 1 <b>Hound Dog</b> — Elvis Presley                             | 21 Sep 56           | 2                |
| 2 <b>Searchin'</b> — Coasters                                  | 27 Sep 57           | 30               |
| 3 <b>Loving You</b> — Elvis Presley                            | 1 Nov 57            | 24               |
| 4 <b>Jailhouse Rock</b> — Elvis Presley                        | 24 Jan 58           | 1                |
| 5 <b>Don't</b> — Elvis Presley                                 | 28 Feb 58           | 2                |
| 6 <b>Yakety Yak</b> — Coasters                                 | 15 Aug 58           | 12               |
| 7 <b>King Creole</b> — Elvis Presley                           | 3 Oct 58            | 2                |
| 8 <b>Charlie Brown</b> — Coasters                              | 27 Mar 59           | 6                |
| 9 <b>Kansas City</b> — Little Richard                          | 5 Jun 59            | 26               |
| 10 <b>Poison Ivy</b> — Coasters                                | 30 Oct 59           | 15               |
| 11 <b>Dance With Me</b> — Drifters                             | 8 Jan 60            | 17               |
| 12 <b>Lorelei</b> — Lonnie Donegan                             | 25 Aug 60           | 10               |
| 13 <b>Stand By Me</b> — Ben E King                             | 22 Jun 61           | 27               |
| 14 <b>(You're So Square) Baby I Don't Care</b> — Buddy Holly   | 6 Jul 61            | 12               |
| 15 <b>Spanish Harlem</b> — Jimmy Justice                       | 23 Aug 62           | 20               |
| 16 <b>She's Not You</b> — Elvis Presley                        | 30 Aug 62           | 1                |
| 17 <b>Some Other Guy</b> — Big Three                           | 11 Apr 63           | 37               |
| 18 <b>Lucky Lips</b> — Cliff Richard                           | 9 May 63            | 4                |
| 19 <b>Searchin'</b> — Hollies                                  | 29 Aug 63           | 12               |
| 20 <b>I (Who Have Nothing)</b> — Shirley Bassey                | 26 Sep 63           | 6                |
| 21 <b>Bossa Nova Baby</b> — Elvis Presley                      | 24 Oct 63           | 13               |
| 22 <b>Kansas City</b> — Trini Lopez                            | 12 Dec 63           | 35               |
| 23 <b>Poison Ivy</b> — Paramounts                              | 16 Jan 64           | 35               |
| 24 <b>Stand By Me</b> — Kenny Lynch                            | 16 Apr 64           | 39               |
| 25 <b>Spanish Harlem</b> — Sounds Incorporated                 | 30 Jul 64           | 35               |
| 26 <b>D W Washburn</b> — Monkees                               | 26 Jun 68           | 17               |
| 27 <b>I (Who Have Nothing)</b> — Tom Jones                     | 15 Aug 70           | 16               |
| 28 <b>Spanish Harlem</b> — Aretha Franklin                     | 2 Oct 71            | 14               |
| 29 <b>Stand By Me</b> — John Lennon                            | 3 May 75            | 30               |
| 30 <b>Pearl's A Singer</b> — Elkie Brooks                      | 2 Apr 77            | 8                |
| 31 <b>I (Who Have Nothing)</b> — Sylvester                     | 31 Mar 79           | 46               |
| 32 <b>Young Blood</b> — UFO                                    | 12 Jan 80           | 36               |
| 33 <b>Poison Ivy</b> — Lambrettas                              | 1 Mar 80            | 7                |
| 34 <b>Santa Claus Is Back In Town</b> — Elvis Presley          | 6 Dec 80            | 41               |
| 35 <b>Love Potion Number 9</b> — Tygers Of Pan Tang            | 27 Mar 82           | 45               |
| 36 <b>Past Present And Future</b> — Cindy & The Saffrons       | 15 Jan 83           | 56               |
| 37 <b>(You're So Square) Baby I Don't Care</b> — Elvis Presley | 7 May 83            | 61               |
| 38 <b>I Keep Forgettin'</b> — Michael McDonald                 | 26 Jul 86           | 48               |

When Ze Records artist **Cristina** irreverently remade 'Is That All There Is', written for **Peggy Lee**, Leiber and Stoller went to court to have the record withdrawn.

In all, Leiber and Stoller wrote around 400 songs. By my reckoning they've scored a staggering 92 hits on Billboard's American Pop Singles chart, with numerous other black hits that never crossed over. In Britain, they have had 39 hits.

What's particularly impressive about their British success is the diversity of artists who've taken their songs into the charts. As I mentioned before, Presley recorded a considerable number of Leiber and Stoller songs, so it's not surprising that he has charted nine of them. All four Coasters hits were also Leiber and Stoller songs, but the remaining 25 Leiber and Stoller chart entries in Britain were all hits for different artists!

In their peak year, 1963, they had six hits, each by a different artist. In the Seventies their songs seemed to have been outdated by changing pop

fashions, and they only added five hits to their total in the entire decade. But now, Leiber and Stoller, both 53, seem as popular as ever, and seven of their songs have already been hits in the Eighties, two of them for heavy metal groups **UFO** and the **Tygers Of Pan Tang**.

The most recorded hit associated with the duo is the only one Mike Stoller did not co-write, 'Spanish Harlem' on which Leiber collaborated with **Phil Spector**. It's been a hit for **Jimmy Justice, Sounds Incorporated** and **Aretha Franklin**, and has been recorded well over 100 times since **Ben E King** made the first and definitive recording in 1961.

Finally, it's interesting to remember that some of the most familiar Leiber and Stoller songs have never been hits — songs like 'On Broadway', 'Along Came Jones', 'Is That All There Is', 'I'm A Woman', 'Love Me' and 'Riot In Cell Block Number 9'. Good songs are always at a premium, and some of the above may yet follow 'I Keep

Forgettin'" into making severely overdue first chart appearances.

All songs were written by Leiber and Stoller, except 'Dance With Me' (Leiber, Stoller, Lebish, Treadwell, Nathan), 'I Who Have Nothing' (Leiber, Stoller, Donida, Mogul), 'She's Not You' (Leiber, Stoller, Pomus), 'Some Other Guy' (Leiber, Stoller, Barrett), 'Stand By Me' (Leiber, Stoller, King) and 'Young Blood' (Leiber, Stoller, Pomus). 'Spanish Harlem' was written by Leiber and Spector, and 'I Keep Forgettin'" was written by Leiber and Stoller, and adapted by McDonald and Sanford.

● A few weeks ago, **Wham!'s** 'The Final' entered the album chart at number two. At the same time, the latest EMI/Virgin compilation 'Now The Summer Album' debuted at number seven. The former was shown on the chart as being certified gold (100,000 sales) and the latter as platinum (300,000 sales), causing several readers to write in querying how the lower placed record could possibly have sold the most copies, a scenario which, admittedly, did not tally with the chart placings.

The answer is actually very simple. The chart is based purely and simply on over-the-counter sales, whilst the BPI sales awards are determined on the basis of certified record company shipouts to retailers and wholesalers. 'Now The Summer Album', for whatever reason, captured the imagination of dealers much more than the Wham! album, and over 300,000 copies were shipped out in the week it was released.

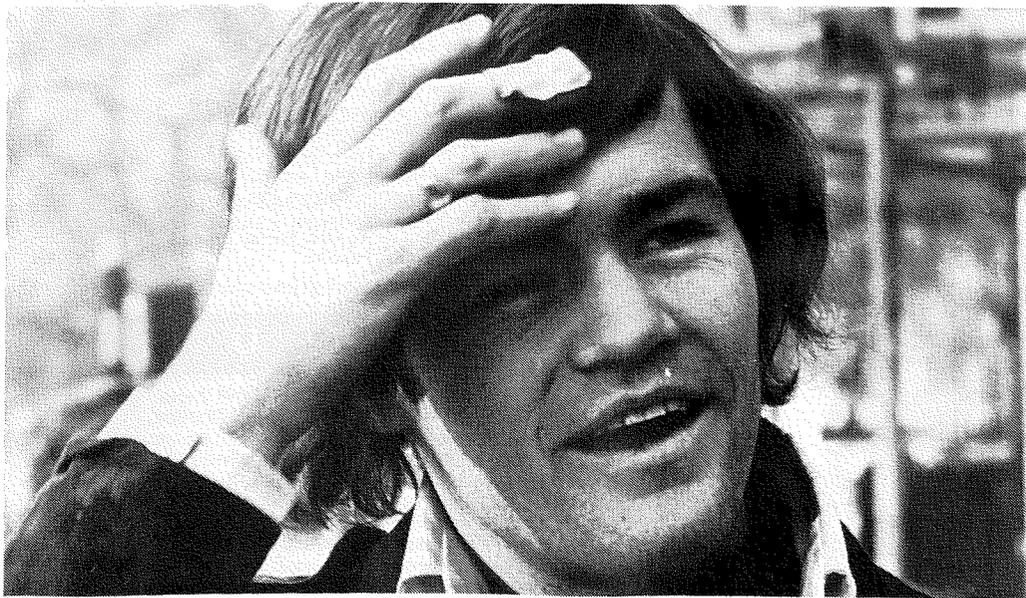
The Wham! album initially shipped out only about half the number. However, at retail level the Wham! album proved immensely popular, far more so than 'Now The Summer Album', hence the apparently contradictory nature of their respective chart placings and award status on the first week in the charts.

It's worth noting that records which have sold enough copies to qualify for BPI awards sometimes remain uncertified. This usually happens for one of two reasons. The first, and most common, is apathy. Small companies like Jive proudly claim their BPI awards immediately their records reach sales targets, but giants like CBS, who regularly have records which qualify for precious metal, get less excited and often fail to apply for awards until it suits them. For example, if they have an American act in town, they may belatedly apply for any awards for which the artist has qualified, and hand over the disc(s) in a blaze of publicity.

More rarely, records fail to gain certification because the record company that issued them is not a member of the BPI, who alone have the right to sanction the awards. For this reason, **New Order's** 'Blue Monday' single, which sold over

## I N B R I E F

● **Chris De Burgh** has sold over twelve million albums worldwide... Are Decca about to plunge back into the Sixties again and re-issue **the Moody Blues'** three times hit 'Nights In White Satin'?... Newly signed to WEA, **Little Richard** has been recording under the supervision of former **Shakin' Stevens/Jets** producer **Stuart Colman**... **Serge Gainsbourg** has re-issued 'Je T'Aime Moi Non Plus' with **Brigitte Bardot**. The duo first recorded the track in 1969, but Bardot got cold feet about the explicit nature of the track. Gainsbourg re-recorded it with English actress **Jane Birkin** instead, and was rewarded with a number one hit... The unexpectedly positive reaction to the **Micky Dolenz/Peter Tork** single 'That Was Then, This Is Now' has hoisted Arista's 'Then And Now... The Best Of The **Monkees'** album into the US top 30. One of three new tracks on what is otherwise a greatest hits compilation, 'That Was Then' was originally released as a Monkees single, but was hastily re-pressed with the credit Dolenz/Tork because of a legal technicality. Now it's again credited to the Monkees. 'That Was Then' is the Monkees' first top 30 single since 'D W Washburn' in 1968, and 'Then And Now' is their highest charted album since 'The Birds, The Bees And The Monkees', released the same year. The Monkees remain the only act to have four number one albums in America in a calendar year.



### ● **MONKEE** Mickey Dolenz tries to remember releasing 'DW Washburn'

800,000 copies, has never had its sales achievements recognised. Until fairly recently Rough Trade, who helped distribute the New Order single, were not BPI members, but they have now joined (note: membership carries with it a commitment to subsidise the cost of the chart, BPI anti-piracy measures and so on) and had two **Smiths** albums certified. Reggae distributors Jet Star also joined fairly recently. Like Rough Trade they are distributors for myriad smaller labels, and they can apply for certification on their behalf, as well as for records on their own label. This is a useful

loophole for non-BPI members like Revue, who will undoubtedly sell 250,000 copies of **Boris Gardner's** 'I Want To Wake Up With You'. When they do, they can apply to have it certified by Creole (to whom they are licensed) or by their distributors Jet Star or PRT — all BPI members.

Generally, the awards system works well, and is a useful publicity tool for record companies. However, I feel that the double and triple platinum awards for albums selling 600,000 and 900,000 copies, should be replaced. The term triple platinum is clumsy, and the 900,000 barrier is meaningless.

Why not make it a diamond award, or something similar, and award it when albums reach the magical one million mark?

Currently the triple platinum award is the highest level of certification, when many albums have sold 1,500,000-2,000,000. Surely two million sales is a very significant landmark, and one which should be marked by formal acknowledgement, in the form of a further award (not a double diamond!)? Albums qualifying for such an award would be sufficiently rare as to generate a fair amount of publicity, and extra sales. What about it, BPI?

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W/E AUG 23, 1986  
 US ALBUMS  
 US SINGLES  
 DISCO

# CHARTS

## US SINGLES

- |    |    |  |
|----|----|--|
| 1  | 1  | <b>PAPA DON'T PREACH</b> , Madonna, Sire                                     |
| 2  | 4  | <b>HIGHER LOVE</b> , Steve Winwood, Island                                   |
| 3  | 6  | <b>VENUS</b> , Bananarama, London  |
| 4  | 3  | <b>MAD ABOUT YOU</b> , Belinda Carlisle, IRS                                 |
| 5  | 2  | <b>GLORY OF LOVE</b> , Peter Cetera, Warner Bros                             |
| 6  | 7  | <b>DANCING ON THE CEILING</b> , Lionel Richie, Motown                        |
| 7  | 9  | <b>TAKE MY BREATH AWAY</b> , Berlin, Columbia                                |
| 8  | 5  | <b>WE DON'T HAVE TO TAKE OUR CLOTHES OFF</b> , Jermaine Stewart, Arista      |
| 9  | 8  | <b>RUMORS</b> , Timex Social Club, Jay                                       |
| 10 | 10 | <b>THE EDGE OF HEAVEN</b> , Wham!, Columbia                                  |
| 11 | 12 | <b>SWEET FREEDOM</b> , Michael McDonald, MCA                                 |
| 12 | 15 | <b>FRIENDS AND LOVERS</b> , Carl Anderson and Gloria Loring, Carrere         |
| 13 | 14 | <b>YOU SHOULD BE MINE (THE WOO WOO SONG)</b> , Jeffrey Osborne, A&M          |
| 14 | 18 | <b>BABY LOVE</b> , Regina, Atlantic  |
| 15 | 24 | <b>STUCK WITH YOU</b> , Huey Lewis and the News, Chrysalis                   |
| 16 | 20 | <b>WORDS GET IN THE WAY</b> , Miami Sound Machine, Epic                      |
| 17 | 11 | <b>LOVE TOUCH</b> , Rod Stewart, Warner Brothers                             |
| 18 | 23 | <b>YANKEE ROSE</b> , David Lee Roth, Warner Brothers                         |
| 19 | 13 | <b>SLEDGEHAMMER</b> , Peter Gabriel, Geffen                                  |
| 20 | 30 | <b>WALK THIS WAY</b> , Run-DMC, Profile                                      |
| 21 | 25 | <b>THAT WAS THEN, THIS IS NOW</b> , The Monkees, Arista                      |
| 22 | 27 | <b>MAN SIZE LOVE (FROM 'RUNNING SCARED')</b> , Klymaxx, MCA                  |
| 23 | 31 | <b>DON'T FORGET ME (WHEN I'M GONE)</b> , Glass Tiger, Manhattan/EMI-America  |
| 24 | 33 | <b>LOVE ZONE</b> , Billy Ocean, Jive   |
| 25 | 19 | <b>ALL THE LOVE IN THE WORLD</b> , The Outfield, Columbia                    |
| 26 | 16 | <b>DANGER ZONE</b> , Kenny Loggins, Columbia                                 |
| 27 | 34 | <b>THE CAPTAIN OF HER HEART</b> , Double, A&M                                |
| 28 | 39 | <b>DREAMTIME</b> , Daryl Hall, RCA   |
| 29 | 28 | <b>RUMBLESEAT</b> , John Cougar Mellencamp, Riva                             |
| 30 | 17 | <b>SUZANNE</b> , Journey, Columbia   |
| 31 | 40 | <b>TWO OF HEARTS</b> , Stacy Q, Atlantic                                     |
| 32 | 32 | <b>TAKEN IN</b> , Mike And The Mechanics, Atlantic                           |
| 33 | 21 | <b>INVISIBLE TOUCH</b> , Genesis, Atlantic                                   |
| 34 | 22 | <b>ONE STEP CLOSER TO YOU</b> , Gavin Christopher, Manhattan                 |
| 35 | 35 | <b>HANGING ON A HEART ATTACK</b> , Device, Chrysalis                         |
| 36 | 46 | <b>WHEN I THINK OF YOU</b> , Janet Jackson, A&M                              |
| 37 | 42 | <b>OH PEOPLE</b> , Patti LaBelle, MCA  |
| 38 | 54 | <b>THROWING IT ALL AWAY</b> , Genesis, Atlantic                              |
| 39 | 47 | <b>PRESS</b> , Paul McCartney, Capitol                                       |
| 40 | 44 | <b>HEAVEN IN YOUR EYES</b> , Loverboy, Columbia                              |
| 41 | 43 | <b>VELCRO FLY</b> , ZZ Top, Warner Brothers                                  |
| 42 | 26 | <b>NASTY</b> , Janet Jackson, A&M  |
| 43 | 49 | <b>ALL CRIED OUT</b> , Lisa Lisa and Cult Jam with Full Force, Columbia      |
| 44 | 56 | <b>LOVE WALKS IN</b> , Van Halen, Warner Brothers                            |
| 45 | 57 | <b>MISSIONARY MAN</b> , Eurythmics, RCA                                      |
| 46 | 48 | <b>POINT OF NO RETURN</b> , Nu Shooz, Atlantic                               |
| 47 | 38 | <b>TAKE IT EASY</b> , Andy Taylor, Atlantic                                  |
| 48 | 53 | <b>MONEY'S TOO TIGHT (TO MENTION)</b> , Simply Red, Elektra                  |
| 49 | 41 | <b>WALK LIKE A MAN (FROM 'A FINE MESS')</b> , Mary Jane Girls, Motown        |
| 50 | 50 | <b>SOMEBODY LIKE YOU</b> , .38 Special, A&M                                  |
| 51 | 29 | <b>OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)</b> , Pet Shop Boys, EMI-America |
| 52 | 61 | <b>A MATTER OF TRUST</b> , Billy Joel, Columbia                              |
| 53 | 37 | <b>MODERN WOMAN (FROM 'RUTHLESS PEOPLE')</b> , Billy Joel, Epic              |
| 54 | 64 | <b>RUTHLESS PEOPLE</b> , Mick Jagger, Epic                                   |
| 55 | 65 | <b>TWIST AND SHOUT</b> , The Beatles, Capitol                                |
| 56 | 36 | <b>DIGGING YOUR SCENE</b> , the Blow Monkeys, RCA                            |
| 57 | 74 | <b>SWEET LOVE</b> , Anita Baker, Elektra                                     |
| 58 | 67 | <b>LOVE ALWAYS</b> , El DeBarge, Gordy                                       |
| 59 | 66 | <b>PRIVATE NUMBER</b> , The Jets, MCA  |
| 60 | 62 | <b>WHAT DOES IT TAKE</b> , Honeymoon Suite, Warner Brothers                  |

## B U L L E T S

- |    |    |  |
|----|----|--|
| 62 | 79 | <b>I DIDN'T MEAN TO TURN YOU ON</b> , Robert Palmer, Island        |
| 63 | 71 | <b>AIN'T NOTHIN' GOIN' ON BUT THE RENT</b> , Gwen Guthrie, Polydor |
| 64 | 68 | <b>NOTHING IN COMMON</b> , Thompson Twins, Arista                  |
| 65 | 72 | <b>WRAP IT UP</b> , the Fabulous Thunderbirds, CBS Associated      |
| 66 | 70 | <b>SO FAR SO GOOD</b> , Sheena Easton, EMI-America                 |
| 67 | —  | <b>HEARTBEAT</b> , Don Johnson, Epic                               |
| 69 | 73 | <b>YOU CAN CALL ME AL</b> , Paul Simon, Warner Brothers            |

- |    |    |   |
|----|----|---|
| 71 | —  | <b>EARTH ANGEL</b> , New Edition, MCA                           |
| 72 | 75 | <b>EVERY LITTLE KISS</b> , Bruce Hornsby and the Range, RCA     |
| 76 | 86 | <b>THE OTHER SIDE OF LIFE</b> , the Moody Blues, Polydor        |
| 77 | 81 | <b>SPIRIT IN THE SKY</b> , Doctor And The Medics, IRS           |
| 78 | 85 | <b>IT'S YOU</b> , Bob Seger and the Silver Bullet Band, Capitol |
| 79 | 88 | <b>LONELY IS THE NIGHT</b> , Air Supply, Arista                 |
| 80 | 93 | <b>PARANOIMIA</b> , the Art Of Noise with Max Headroom, China   |
| 82 | 92 | <b>TAKE ME HOME TONIGHT</b> , Eddie Money, Columbia             |
| 83 | 96 | <b>PLAYING WITH THE BOYS</b> , Kenny Loggins, Columbia          |
| 84 | —  | <b>GIVE ME THE REASON</b> , Luther Vandross, Epic               |
| 92 | —  | <b>THE HUNTER</b> , GTR, Arista                                 |
| 93 | —  | <b>ANGEL IN MY POCKET</b> , One To One, Warner Brothers         |
| 95 | —  | <b>WEATHERMAN</b> , Nick Jameson, Motown                        |

Compiled by Billboard

## U S A L B U M S

- |    |    |   |
|----|----|---|
| 1  | 1  | <b>TRUE BLUE</b> , Madonna, Sire  |
| 2  | 2  | <b>TOP GUN</b> , Soundtrack, Columbia/CBS                               |
| 3  | 3  | <b>SO</b> , Peter Gabriel, Geffen                                       |
| 4  | 4  | <b>INVISIBLE TOUCH</b> , Genesis, Atlantic                              |
| 5  | 6  | <b>EAT 'EM AND SMILE</b> , David Lee Roth, Warner Brothers              |
| 6  | 5  | <b>CONTROL</b> , Janet Jackson, A&M                                     |
| 7  | 9  | <b>RAISING HELL</b> , Run-DMC, Profile                                  |
| 8  | 13 | <b>BACK IN THE HIGH LIFE</b> , Steve Winwood, Island                    |
| 9  | 7  | <b>LOVE ZONE</b> , Billy Ocean, Jive                                    |
| 10 | 12 | <b>MUSIC FROM THE EDGE OF HEAVEN</b> , Wham!, Columbia                  |
| 11 | 8  | <b>WINNER IN YOU</b> , Patti LaBelle, MCA                               |
| 12 | 10 | <b>WHITNEY HOUSTON</b> , Whitney Houston, Arista                        |
| 13 | 11 | <b>THE OTHER SIDE OF LIFE</b> , the Moody Blues, Polydor                |
| 14 | 15 | <b>5150</b> , Van Halen, Warner Brothers                                |
| 15 | 14 | <b>LIKE A ROCK</b> , Bob Seger and the Silver Bullet Band, Capitol      |
| 16 | 49 | <b>THE BRIDGE</b> , Billy Joel, Columbia                                |
| 17 | 19 | <b>BELINDA CARLISLE</b> , Belinda Carlisle, IRS                         |
| 18 | 18 | <b>TUFF ENUFF</b> , the Fabulous Thunderbirds, CBS Associated           |
| 19 | 16 | <b>PLAY DEEP</b> , the Outfield, Columbia                               |
| 20 | 20 | <b>STRENGTH IN NUMBERS</b> , .38 Special, A&M                           |
| 21 | 17 | <b>GTR</b> , GTR, Arista  |
| 22 | 29 | <b>REVENGE</b> , Eurythmics, RCA  |
| 23 | 26 | <b>SOLITUDE/SOLITAIRE</b> , Peter Cetera, Warner Brothers               |
| 24 | 24 | <b>RUTHLESS PEOPLE</b> , Soundtrack, Epic                               |
| 25 | 21 | <b>PLEASE</b> , Pet Shop Boys, EMI America                              |
| 26 | 30 | <b>EMOTIONAL</b> , Jeffrey Osborne, A&M                                 |
| 27 | 31 | <b>THEN AND NOW . . . THE BEST OF THE MONKEES</b> , The Monkees, Arista |
| 28 | 28 | <b>ROD STEWART</b> , Rod Stewart, Warner Brothers                       |
| 29 | 23 | <b>EMERSON, LAKE AND POWELL</b> , Emerson, Lake and Powell, Polydor     |
| 30 | 25 | <b>RAISED ON RADIO</b> , Journey, Columbia                              |
| 31 | —  | <b>TRUE CONFESSIONS</b> , Bananarama, London                            |
| 32 | 22 | <b>PICTURE BOOK</b> , Simply Red, Elektra                               |
| 33 | 37 | <b>WHO MADE WHO</b> , AC/DC, Atlantic                                   |
| 34 | 40 | <b>PRIMITIVE LOVE</b> , Miami Sound Machine, Epic                       |
| 35 | 38 | <b>FRANTIC ROMANTIC</b> , Jermaine Stewart, Arista                      |
| 36 | 39 | <b>KARATE KID PART II</b> , Soundtrack, United Artists                  |
| 37 | 27 | <b>HEART</b> , Heart, Capitol   |
| 38 | 34 | <b>WALKABOUT</b> , The Fixx, MCA  |
| 39 | —  | <b>NIGHT SONGS</b> , Cinderella, Mercury                                |
| 40 | 32 | <b>THE JETS</b> , The Jets, MCA   |
| 41 | 36 | <b>SCARECROW</b> , John Cougar Mellencamp, Riva                         |
| 42 | 35 | <b>ANIMAL MAGIC</b> , Blow Monkeys, RCA                                 |
| 43 | 50 | <b>RUNNING SCARED</b> , Soundtrack, MCA                                 |
| 44 | 33 | <b>EL DEBARGE</b> , El DeBarge, Gordy                                   |
| 45 | 48 | <b>QUIET RIOT III</b> , Quiet Riot, Pasha                               |
| 46 | 46 | <b>A KIND OF MAGIC</b> , Queen, Capitol                                 |
| 47 | 47 | <b>RAGE FOR ORDER</b> , Queensryche, EMI-America                        |
| 48 | —  | <b>STANDING ON A BEACH</b> , the Cure, Elektra                          |
| 49 | 42 | <b>RIPTIDE</b> , Robert Palmer, Island                                  |
| 50 | —  | <b>RAPTURE</b> , Anita Baker, Elektra                                   |

Compiled by Billboard

## D I S C O

- |    |    |   |
|----|----|---|
| 1  | 3  | <b>DUB CAN'T TURN AROUND/LOVE CAN'T TURN AROUND</b> , Farley 'Jackmaster' Funk featuring Darryl Pand, London 12in |
| 2  | 1  | <b>AIN'T NOTHIN' GOIN' ON BUT THE RENT (LARRY LEVAN MIXES)</b> , Gwen Guthrie, Boiling Point 12in                 |
| 3  | 2  | <b>SOWETO (ARTHUR BAKER REMIX)/DUB</b> , Jeffrey Osborne, A&M 12in  |
| 4  | 8  | <b>I CAN PROVE IT</b> , Phil Fearon, Ensign 12in  |
| 5  | 9  | <b>WHEN I THINK OF YOU (REMIX)</b> , Janet Jackson, A&M 12in  |
| 6  | 6  | <b>FOOL'S PARADISE (PARADISE MIX)</b> , Meli'sa Morgan, Capitol 12in  |
| 7  | 15 | <b>AUTOMATIC</b> , Millie Scott, Fourth & Broadway 12in   |
| 8  | 7  | <b>NEW YORK AFTERNOON</b> , Mondo Kané/Georgie Fame, Lisson Records 12in  |
| 9  | 11 | <b>EVERYONE A WINNER/DUB</b> , Zuice, Club 12in   |
| 10 | 14 | <b>(I'M A) DREAMER (SHEP PETTIBONE REMIX)</b> , BB&Q, US Elektra 12in   |
| 11 | 4  | <b>HEADLINES</b> , Midnight Star, MCA Records 12in  |
| 12 | 5  | <b>SET FIRE TO ME/INFERNO DUB</b> , Willie Colón, A&M 12in  |
| 13 | 16 | <b>I WANNA BE WITH YOU</b> , Maze featuring Frankie Beverly, Capitol 12in   |
| 14 | 32 | <b>BURNIN' UP/PIANO DUB</b> , Michael Jonzun, A&M 12in  |
| 15 | 13 | <b>DO ME RIGHT</b> , The Main Ingredient, Cooltempo 12in  |
| 16 | 37 | <b>WHAT DOES IT TAKE (TO WIN YOUR LOVE)</b> , Kenny G, Arista 12in  |
| 17 | 26 | <b>YOU CAN DANCE (IF YOU WANT TO)</b> , Davis/Pinckney Project featuring Lorenzo Queen, US Studio Records 12in    |
| 18 | 19 | <b>RUMORS/VICIOUS RUMORS</b> , Timex Social Club, US Jay 12in   |

- 19 24 **BREAKING AWAY**, Jaki Graham, EMI 12in  
 20 51 **WORD UP/INSTRUMENTAL**, Cameo, US Atlanta Artists 12in/Club promo  
 21 10 **DO YOU GET ENOUGH LOVE**, Shirley Jones, Philadelphia Int. 12in  
 22 17 **FIND THE TIME (MIDNIGHT MIX)**, Five Star, Tent 12in  
 23 31 **JACK YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in  
 24 22 **ROSES (BERT BEVANS REMIX)**, Haywoode, CBS 12in  
 25 12 **TELL ME TOMORROW (WEEKEND MIX)**, Princess, Supreme Records 12in  
 26 58 **KISSES IN THE MOONLIGHT**, George Benson, Warner Bros 12in  
 27 62 **(THEY LONG TO BE) CLOSE TO YOU/OUTSIDE IN THE RAIN/STOP HOLDING BACK/I STILL WANT YOU**, Gwen Guthrie, US Polydor LP  
 28 49 **JUMMP-BACK (FREEMAN MIX)/CHANT BACK (MISS ME MIX)/EMU DUB BACK**, Wally Jump Junior & The Criminal Element, US Criminal Records 12in  
 29 21 **MY ADIDAS/PETER PIPER**, Run-DMC, London 12in  
 30 30 **BACK TO THE SCENE OF THE CRIME**, The Incredible Mr Freeze, US Pow Wow 12in  
 31 — **HUMAN**, Human League, Virgin 12in  
 32 23 **BURNIN' LOVE**, Con Funk Shun, Club 12in  
 33 — **AIN'T NOTHIN' GOIN' ON BUT THE RENT (DANCIN' DANNY D REMIX)(107)/(MARK BERRY REMIXES)(107½sbpm)**, Gwen Guthrie, Boiling Point 12in  
 34 — **GIRLS NIGHT OUT/MOMENTARY VISION**, Cool Notes, Abstract Records 12in  
 35 48 **GOOD TO GO**, Trouble Funk, 4th + B'way/TTED 12in  
 36 27 **CAN YOU FEEL THE FORCE (JEDI MIX)**, Real Thing, PRT 12in  
 37 41 **I FOUND LOVIN'**, Fatback, Important Records 12in  
 38 18 **SAY LA LA**, Pieces Of A Dream, Manhattan 12in  
 39 35 **NO NEWS IS NEWS — REMIX**, Kreamcicle, Bluebird/10 12in  
 40 29 **WE WORK HARD/KANGOL & DOC**, U.T.F.O., Cooltempo 12in  
 41 43 **THE HOUSE MUSIC ANTHEM**, Marshall Jefferson, US Trax Records 12in  
 42 28 **ONCE YOU GOT ME GOING**, Debby Blackwell, 10 Records 12in  
 43 52 **SWEET FREEDOM**, Michael McDonald, US MCA Records 12in  
 44 36 **LOVE ZONE (REMIX)**, Billy Ocean, Jive 12in  
 45 25 **MA FOOM BEY**, Cultural Vibe, US Easy Street 12in  
 46 — **CHANT-BACK (NAME THAT TUNE JAZZ DUB EDITION)/JUMMP-BACK (FREEMAN MIX)/LO-LO REGGAE RAP VERSION**, Wally Jump Junior & The Criminal Element, Club 12in promo  
 47 60 **HUNGRY FOR YOUR LOVE**, Hanson & Davis, US Fresh Records 12in  
 48 72 **ALWAYS**, James Ingram, Qwest 12in  
 49 89 **GIRLS AIN'T NOTHING BUT TROUBLE**, Jazz Jeff & Fresh Prince, US Word Records 12in  
 50 69 **LEAVE IT TO THE DRUMS/I'VE GOT IT GOOD**, Tricky Tee, US Sleeping Bag Records 12in  
 51 — **LOVE WILL CONQUER ALL/DON'T STOP**, Lionel Richie, Motown LP  
 52 50 **THE WORD/SARDINES**, The Junkyard Band, Def Jam 12in  
 53 64 **SPELL**, Deon Estus, Geffen Records 12in  
 54 81 **YOU WERE MEANT TO BE MY LADY (NOT MY GIRL) (REMIXES)**, Alexander O'Neal, US Tabu 12in  
 55 38 **ALL THE WAY TO HEAVEN**, Doug E. Fresh, Cooltempo 12in  
 56 34 **ERIC B. IS PRESIDENT/MY MELODY**, Eric B. featuring Rakim, US Zakia 12in  
 57 45 **TURNED ON TO YOU**, Nova Casper, Bluebird/10 12in  
 58 40 **BYE-BYE**, Janice, US 4th + B'way 12in  
 59 47 **NASTY (COOL SUMMER MIX PART I/II)**, Janet Jackson, US A&M 12in  
 60 80 **SET IF OFF/MASTERMIND REMIX**, Harlequin Four's, Champion 12in  
 61 — **GOTTA SEE YOU TONIGHT**, Barbara Roy, RCA 12in promo  
 62 — **I'M THE ONE WHO REALLY LOVES YOU**, Austin Howard, 10 Records 12in  
 63 59 **NO WAY BACK/INSTRUMENTAL**, Adonis, US Trax Records 12in  
 64 63 **SPENDING MONEY/CAN'T LET LOVE PASS US BY**, Cashflow, Club 12in  
 65 — **NO WAY/INSTRUMENTAL**, Bobbi Humphrey, US Mercury 12in  
 66 — **IT'S ALL OVER THE GRAPEVINE**, Steve Mancha, Columbia 12in  
 67 44 **MIDAS TOUCH/CLOSE TO MIDNIGHT**, Midnight Star, MCA Records LP  
 68 78 **OVER AND OVER (WEST COAST DANCE VERSION)/SPECULATION**, Colonel Abrams, MCA Records 12in  
 69 66 **TAKE IT TO THE TOP**, Skibone, US TTED Records Inc 12in  
 70 — **STRANGEST LOVE AFFAIR (MANOR MIX)(0-107¾-0)/(TOWNHOUSE MIX)(0-108bpm)**, Carroll Thompson, Virgin 12in promo  
 71 97 **YOU DON'T KNOW/DUB MIX**, Tambi, US Electric Ice 12in  
 72 — **EXCITE ME(109½bpm)**, Carlton, US Infuture 12in  
 73 — **IT'S BEEN SO LONG(98½bpm)**, Melba Moore, Capitol LP  
 74 — **STAY (LA LA)(92½sbpm)**, Glenn Jones, US RCA Victor LP  
 75 re **MOVE**, Farm Boy featuring Darryl Pandy/Etheridge Williams, US DJ Int. Records 12in



DISCO 40

- 76 86 **SAVE SOME TIME FOR ME/LOVE OF MY LIFE/CARELESS WHISPER**, Pieces Of A Dream, Manhattan LP  
 77 90 **PASSION FROM A WOMAN**, Krystol, Epic 12in  
 78 95 **PAY ME BACK MY LOVE**, Colors, Prelude 12in  
 79 — **GIRLS & BOYS**, Prince And The Revolution, Paisley Park 12in  
 80 67 **HEAVEN IN YOUR ARMS**, R.J.'s Latest Arrival, US Manhattan 12in  
 81 — **DON'T YOU TRY IT**, Raww, US Emergency Records Inc 12in  
 82 96 **DEALIN' WITH LIFE/A FLY GIRL**, Boogie Boys, Capitol 12in promo  
 83 — **SHOWING OUT**, Mel & Kim, Supreme Records 12in white label  
 84 — **JACK THE GROOVE**, Raze, US Grove St. 12in  
 85 57 **IT DOESN'T REALLY MATTER/COMPUTER LOVE**, Zapp, Warner Bros 12in  
 86 — **GIVE YOURSELF TO ME**, The Rude Boy Farley Keith, US Trax Records 12in  
 87 100= **TEN WAYS OF LOVING YOU**, Lenny Williams, US Knobhill 7in  
 88 85 **FEELIN' JAMES**, US T.D. Records Inc 12in  
 89 re **SWEET LOVE**, Anita Baker, Elektra 12in  
 90 77 **YOU ARE EVERYTHING**, James (D Train) Williams, US Columbia 12in  
 91 56 **POINT OF NO RETURN (SPECIAL MIX)**, Nu Shooz, Atlantic 12in  
 92 — **LOVE CAN'T TURN AROUND (VOCAL REMIX)(122-122½-0bpm)**, Darryl Pandy/Farley 'Jackmaster' Funk & Jessie Saunders, US House Records 12in  
 93 — **SWEET, SOFT N' LAZY(128-0bpm)**, Viktor Lazlo, Belgian Miracle 12in  
 94 — **LOVE ALWAYS(90/45bpm)**, El DeBarge, Motown 12in  
 95 55 **SHARE MY LOVE**, Betty Wright, US First String Records LP  
 96 71 **IS IT LIVE**, Run-D.M.C., London LP  
 97 — **HOOKED ON YOU(114¾bpm)**, N.Y. Sensation, 10 Records 12in promo  
 98 53 **100% PURE PAIN**, O'chi Brown, Magnet 12in  
 99 re **BAMBAATAA'S THEME(109½bpm)**, Afrika Bambaataa And Family, WEA 12in  
 100 84 **CELEBRATE — PT.I/PT. II**, Subject, US Pow Wow 12in  
 Compiled by James Hamilton/Alan Jones

# AUSTIN HOWARD

IM THE ONE WHO REALLY LOVES YOU

DEBUT SINGLE



W/E AUGUST 23, 1986

EUROBEAT  
REGGAE  
INDIE SINGLES  
INDIE ALBUMS

# CHARTS

## EUROBEAT

- 1 3 **LOVE IN THE SHADOWS (REMIX)**, E.G. Daily, US A&M 12in
- 2 2 **NO MAN'S LAND**, Seventh Avenue, Record Shack 12in
- 3 1 **LANDSLIDE**, Croisette, Passion 12in
- 4 12 **AMERICAN LOVE**, Rose Laurens, German WEA 12in
- 5 9 **LOVE CAN'T TURN AROUND/DUB CAN'T TURN AROUND**, Farley 'Jackmaster' Funk featuring Darryl Pandey, London 12in
- 6 5 **DOWN DOWN ROMEO**, Meccano, German Ariola 12in
- 7 7 **DOWN AND COUNTING**, Claudja Barry, US Epic 12in
- 8 21 **DON'T LEAVE ME THIS WAY**, The Communards, London 12in
- 9 17 **MORE THAN PHYSICAL**, Bananarama, London 12in
- 10 4 **MUSIC THAT YOU CAN DANCE TO**, Sparks, US Curb 12in
- 11 10 **TIME AFTER TIME**, Paul Parker, Fantasia 12in
- 12 6 **RUN TO ME**, Tracy Spencer, CBS 12in
- 13 — **ON THE HOUSE**, Midnight Sunrise, Crossover 12in white label
- 14 — **SEX SYMBOL**, Man 2 Man, US Rec'ca 12in
- 15 re **TWO OF HEARTS (EUROPEAN DANCE MIX)**, Stacey Q, Atlantic 12in
- 16 — **QU'EST QUE C'EST?**, Splash, Rocket Records 12in
- 17 14 **HOW MANY HEARTS**, Evelyn Thomas, Record Shack 12in
- 18 — **YOU'RE GONNA SUFFER**, Bertice Reading, Sublime 12in white label
- 19 18 **PLAY IT COOL**, Model 500, US Metroplex 12in
- 20 16 **THE HOUSE MUSIC ANTHEM**, Marshall Jefferson, US Trax Records 12in
- 21 11 **YOU EXCITE ME**, David Karam, Canadian Astro 12in
- 22 19 **CAN'T LIVE**, Suzy Q, Belgian ARS 12in
- 23 13 **TWILIGHT ZONE**, Venus, Passion 12in
- 24 29 **AGAIN (REMIX)**, Do Piano, Record Shack 12in
- 25 25 **MALE STRIPPER (UK REMIX)**, Man 2 Man meet Man Parrish, Bolts Records 12in
- 26 8 **I WON'T GIVE IT AWAY**, Olga, US Top Hits 12in
- 27 — **(I WANT TO GO TO) CHICAGO**, R.T. & The Rockmen Unlimited, US Criminal Records 12in
- 28 re **DO YOU REALLY NEED ME**, Si Si Caps, German Night n' Day 12in
- 29 28 **LIGHT A LIGHT (REMIX)**, Peppermint, US RGM 12in
- 30 — **JACK YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in
- 30 = 23 **I NEED A LOVER TONIGHT**, Passion 12in white label

Compiled by Alan Jones/James Hamilton

## REGGAE

- 1 1 **I WANT TO WAKE UP WITH YOU**, Boris Gardiner, Revue
- 2 2 **SMILE**, Audrey Hall, Germain
- 3 3 **THE ORIGINAL BANG A RANG**, Nitty Gritty, Jammy's
- 4 6 **SHU BEEN**, Frankie Paul, Pioneer International
- 5 4 **PUSH COMES TO SHOVE**, Freddie McGregor, Real Authentic Sound
- 6 13 **LET ME DOWN EASY**, Marvin James, Hot Vinyl
- 7 9 **MAGIC FEELING**, Michael Gordon, Fine Style
- 8 15 **DEAR BOOPSIE**, Pam Hall, Blue Mountain
- 9 12 **SIXTH STREET**, Jock Wilson, Uptempo
- 10 10 **BE MY LADY**, Peter Hunningale, Street Vibes
- 11 8 **IN THE SPRINGTIME**, Maxi Priest, 10
- 12 11 **TROUBLE AGAIN**, King Kong, Greensleeves
- 13 21 **BORN FREE**, Winsome, Fine Style
- 14 14 **GREETINGS**, Half Pint, Powerhouse
- 15 5 **TUNE IN**, Cocoa Tea, Jammys
- 16 7 **MILITANCY**, Papa Levi, Jah Tubbys
- 17 — **LOVELY FEELING**, Dennis Brown, Blue Mountain
- 18 — **JUST FOR A TIME**, Bob Andy, Anka
- 19 25 **ORIGINAL LOVE ME/SENSI MAN ROCK**, Little Howie/Earl Anthony, Back To Africa
- 20 20 **SOUND IN A FURY**, Errol Bellot, Jah Tubbys
- 21 17 **YOU LICK ME FIRST**, Sugar Minott, Live And Love
- 22 23 **LEAVE PEOPLE BUSINESS**, Admiral Tebbett, Techniques
- 23 16 **THAT'S HOW HEARTACHES ARE MADE**, Aisha, Ariwa
- 24 19 **BOOPS**, Supercat, Technique
- 25 18 **ROCK THIS YAH MUSIC**, Undivided Roots, Entente
- 26 22 **SLAUGHTER**, Dixie Peach And The Offbeat Posse, Jah Tubbys
- 27 — **AIN'T YOU HAD ENOUGH LOVE**, Sonie, Chartbound
- 28 28 **TEARS OF A CLOWN**, Sugar Merchant, UK Bubbblers
- 29 27 **WATCH HOW THE PEOPLE DANCING**, Kenny Knotch, Unity Sounds
- 30 26 **DON'T STOP LOVING**, One Blood, Level Vibes

Compiled by Spotlight Research

## INDIE SINGLES

- 1 1 **PANIC**, the Smiths, Rough Trade
- 2 2 **LIKE A HURRICANE/GARDEN OF DELIGHT**, the Mission, Chapter 22
- 3 9 **SERPENT'S KISS**, the Mission, Chapter 22
- 4 4 **HAPPY HOUR**, the Housemartins, Go! Discs
- 5 7 **HEART FULL OF SOUL**, Ghost Dance, Karbon
- 6 6 **THIS BOY CAN WAIT**, the Wedding Present, Reception
- 7 3 **UNDERSTANDING JANE**, Icicle Works, Beggars Banquet
- 8 10 **CRUMMY STUFF**, Ramones, Beggars Banquet
- 9 25 **1936**, the Ex, Ron Johnson
- 10 8 **BRILLIANT MIND**, Furniture, Stiff
- 11 5 **LIVING TOO LATE**, the Fall, Beggars Banquet
- 12 12 **WILD CHILD**, Zodiac Mindwarp and the Love Reaction, Food
- 13 11 **MEXICO SUNDOWN BLUES**, James Ray and the Performance, Merciful Release
- 14 14 **BETTER DEAD THAN WED**, Class War, Mortarhate
- 15 — **IS THERE ANYONE OUT THERE**, Mighty Mighty, Girlie
- 16 19 **GEORDIE'S GONE TO JAIL**, the Toy Dolls, Volume
- 17 16 **I'M ON FIRE**, Guana Batz, ID
- 18 18 **BABY'S ON FIRE**, the Creepers with Marc Riley, Intape
- 19 22 **ALMOST PRAYED**, Weather Prophets, Creation
- 20 30 **TRUCK TRAIN TRACTOR**, the Pastels, Glass
- 21 21 **THE TRUMPTON RIOTS EP**, Half Man Half Biscuit, Probe Plus
- 22 15 **LEVI STUBBS' TEARS**, Billy Bragg, Go! Discs
- 23 24 **MORNING SIR**, Bogshed, Help Yourself
- 24 23 **THE DRAIN TRAIN**, Cabaret Voltaire, Doublevision
- 25 13 **BLUE MONDAY**, New Order, Factory
- 26 — **I SEE RED**, Frenzy, ID
- 27 17 **WHOLE WIDE WORLD**, the Soup Dragons, Subway
- 28 — **CRYSTAL CRESCENT**, Primal Scream, Creation
- 29 27 **THE SINGER**, Nick Cave and the Bad Seeds, Mute
- 30 — **GIMME GIMME GIMME (A MAN AFTER MIDNIGHT)**, Leather Nun, Wire

Compiled by Spotlight Research

## INDIE ALBUMS

- 1 1 **THE QUEEN IS DEAD**, the Smiths, Rough Trade
- 2 3 **GIFT**, the Sisterhood, Merciful Release
- 3 4 **HIGH PRIEST OF LOVE**, Zodiac Mindwarp and the Love Reaction, Food
- 4 2 **LONDON O HULL 4**, the Housemartins, Go! Discs
- 5 9 **STEP ON IT**, Bogshed, Help Yourself
- 6 6 **GIANT**, the Woodentops, Rough Trade
- 7 5 **DISCOVER**, Gene Loves Jezebel, Beggars Banquet
- 8 8 **BACK IN THE DHSS**, Half Man Half Biscuit, Probe Plus
- 9 19 **VICTORIALAND**, Cocteau Twins, 4AD
- 10 12 **MANIC POP THRILL**, That Petrol Emotion, Demon
- 11 20 **A DATE WITH ELVIS**, the Cramps, Big Beat
- 12 7 **CONTENDERS**, Easterhouse, Rough Trade
- 13 16 **RUM, SODOMY AND THE LASH**, the Pogues, Stiff
- 14 15 **BORN SANDY DEVOTIONAL**, the Triffids, Hot
- 15 25 **BLACK CELEBRATION**, Depeche Mode, Mute
- 16 — **OUT OF MY WAY**, Meat Puppets, SST
- 17 13 **BEST BEFORE 1984**, Crass, Crass
- 18 10 **ONLY STUPID BASTARDS HELP EMI**, Conflict, Model Army
- 19 22 **LE MYSTÈRE DES VOIX BULGARES**, Various, 4AD
- 20 — **UNCARVED BLOCK**, Flux, Little Indian
- 21 11 **SHOULD THE WORLD FAIL TO FALL APART**, Peter Murphy, Beggars Banquet
- 22 17 **EVOL**, Sonic Youth, Blast First
- 23 — **FRUIT TREE (BOX SET)**, Nick Drake, Hannibal
- 24 23 **MEAT IS MURDER**, the Smiths, Rough Trade
- 25 18 **UNLIMITED GENOCIDE**, AOA & Oi Polloi, Children Of The Revolution
- 26 21 **AFTER MIDNIGHT**, Restless, ABC
- 27 24 **WONDERLAND**, Erasure, Mute
- 28 27 **THE SINGLES '82-'86**, Play Dead, Clay
- 29 26 **DRUGS**, Bomb Party, Abstract
- 30 28 **GRUTS**, Ivor Cutler, Rough Trade

Compiled by Spotlight Research

INDIE SINGLES 28



# the big Supreme

**new 7" and extended 12" single**



# don't walk

**7" POSP 809, 12" POSPX 809**





# CONFESSIONS OF A REFORMED USED CAR SALESMAN

**SMILEY CULTURE** is still one of the flyest blokes south of the Thames... But he's got a bit serious with it as well

Story: *Stuart Bailie*

"If you don't mind me rapping on..." is a phrase you'll hear a lot in conversation with Smiley Culture. And, of course, when it comes to the business of rapping on, there're few who can match this man. When Smiley starts talking, stand by for a spontaneous stream of opinions, impersonations, snatches of songs and truisms. He'll clock up a good 10 minutes of this patter without the slightest problem; and if you manage to get a word in yourself, you'll be doing very well.

It's been over a year since Smiley's last record, 'Police Officer', was released, yet in the interim he's been anything but idle. He has presented the TV show 'Club Mix', recorded an album and put his talents towards advertisements for chocolate biscuits, the National Westminster Bank and a radio plug for the Notting Hill Carnival. For most artists a long absence from the charts might be a cause for alarm, but the invading schoolkids and tourists who follow Smiley into the record company offices show that this ragamuffin MC is still a winner in the popularity stakes.

"It seems now that *everywhere* I go, it's even worse than before. I mean, wearing glasses and everything. Musically, I have been quiet, I have to admit; that was for the simple reason of taking care of everything in the right way, and not just jumping into any old deal.... as they say, a prostitute artist.

"Everything is not just money, like I always say." Smiley's attitude towards the music business has always been a cautious one; he's preferred to work with Fashion Records in suburban Clapham, South London, rather than have any dealings with the corporates. To date, this has worked well and, even with a tiny budget, the video for 'Police Officer' was a brilliant example of wit and invention. But it is doubtful whether this set-up could have handled the man's growing stature as an international artist. Three months ago then, Smiley signed up to a major.

'School Time Chronicle', his new release, stands alongside Madness' 'Baggy Trousers' in its high-spirited portrayal of conkers, football and horrendous experiences in the dinner hall. But despite the memories of bullies, gobbing and bunking off lessons, Smiley looks back to those days with affection.

"Every time I talk about school I say, yeah, I wish I was still back there. It's so far away, and it's getting further away, but you still remember the rhymes, like 'Na, na, na, na, na, Smiley's got the fever!'. I just wished I went there every day, so that's what I'm telling the youths."

But aren't you forgetting all the bad times? Like the hateful teachers?

"Yeah, Sweeney, he was serious all right. He was taking TV in to the fullness. He'd come out of school in his car, and you'd be walkin'; he wouldn't have to do nothin' to catch you, but he'd go 'screech' round the corner and stop his car right in front of you. And you'd go, 'Aaagh! Sweeney!'

"When I got suspended in fourth form," (Smiley was nicked by Sweeney while sneaking out to the cake shop) "that's when it went sour. And after I left, I heard that in assembly the headmaster got up in front of everyone and said, 'The statistics of Tulse Hill Comprehensive are going down, and you lot better pull your socks up if you want to have any chance. We once had a pupil by the name of David Emanuel,' (Smiley's real handle) 'he was very ambitious, he could have a success, but he threw it away'.

"I was really annoyed when I heard that; that was before I'd made a record or anything."

And you still say that education is a good thing?

"I want them to go to school. I say, 'Youth man go to school, don't be like me, a fool'. And at the end of the song, I go, 'Don't be like me, a hard-working ragamuffin MC'. I want them to get intelligent and rule the country, that's what I want my children to do. Even though my job's good, there's a lot of people who's doing what I'm doing and aren't successful."

All this comes as a bit of a surprise. We've always had this picture of Smiley the hustler, the used car dealer from south of the river with a cavalier attitude towards the authorities. Yet here's this same character telling youngsters to keep their noses clean and get on with their school work. Does this mean that Smiley is settling for a more regular life these days?



"With every human being, there's enough different moods inside, you know. Not in a sense of contradictions, but in a sense of just feeling different. If I write a song today, it won't be the same as the song that I'd write six weeks from now, even if it was the same idea. 'Cause as time goes on, you think differently as well."

**Smiley, like Tippa Irie**, is a graduate of the London dance halls, where rival DJs vie to out patter each other over rhythm tracks. These young MCs started off imitating the style of the Jamaican toasters (Smiley acknowledged the influence of artists like U Roy and I Roy), but over a period of time they developed their own distinctive presentation, with ultra-fast delivery and the use of London idioms and situations. Smiley's debut single, the brilliant 'Cockney Translation', still stands as one of the best examples of this.

But combining the spontaneity of the dance halls and commercial dictates has been a formidable task. Like American rap records, for every good MC track there's a lot of insipid stuff. Tippa Irie has produced some great moments in his short career, but 'Telephone' was embarrassing; its cloying commercialism and feeble jokes would have been more at home in a Benny Hill singalong.

So why has Smiley managed to succeed when his colleagues, like his sparring partner Asher Senator, remain relatively obscure?

"There's 10 or 12 of us up there. It's very hard now, and it's gonna get harder as time goes on, but the fittest of the fittest definitely will survive. As my sparring partner, Asher has to take punches and give them as well. But he's one of the only MCs in the world who could make me think 'What am I gonna do next?' I think his day will come; really and truly, he should have broken already, but great things come to those who wait."

Tippa Irie's 'Hello Darlin' was more of a straightforward pop song. How did you feel when he had a hit with that?

"It's a good song. I was in the studio recording with Aswad at the time, and I was being told that Tippa had this really good record. And I was saying, 'I wanna hear this record, are you sure it's good?'. 'Cause I knew 'Hello Darlin'; Tippa had the lyrics years ago, but with a much rougher tune. And then I turned on the radio, and there it was, and I said, 'Yeah, that's good!'."

"But you can do it in a whole lot of different styles. We've done that sort of thing years ago; myself and Asher, we sat down and sang over the instrumental of 'Sexual Healing'. We rapped over it with different lyrics, and we thought, yeah, you can do a tune like that. Tippa was there that day."

What should see Smiley through the harder times ahead is his versatility. For the soundtrack of 'Absolute Beginners', he collaborated with legendary jazz trumpeter Miles Davis ('So What' is on the flip side of his new single), and he made a brief appearance in the street riot scene. On that occasion, he wasn't too taken with the rigors of filming, but he discloses that there's 'Something in the wind' which might see him filming in Miami with a very big box office star.

I even get a live run-through of some tracks from his debut album, 'Tongue In Cheek', which promises to be very entertaining. 'Westland Helicopter' finds Smiley being confronted by Margaret Thatcher, who turns out to be a big fan and asks him to look after the company. There are also debates on hasty marriages and kidnappings, a track called 'Nuclear War' inspired by the film 'The Day After', plus reworkings of the singles.

Success for Smiley has meant recording 'Cockney Translation' in French (!), being able to send his mum off on holiday, and getting agro from Spanish customs officers. But with all this going on, just what is happening to the used car business?

"I don't really have time for that any more. Before, I went to the auctions, and I used to do some bodywork repairs, to get them ready. The other day, though, I was driving along and the car started overheating... and I didn't even want to go to the front, open the bonnet and put some water in. I felt like an old lady!"



# EYE DEAL



COMPILED BY ELEANOR LEVY



## UNDER THE CHERRY MOON (Cert 15 dir: Prince)

Directed by Prince, music by Prince, starring ... Prince. So, you might imagine, if you don't actually like Prince, this would be one film to avoid.

Well, yes and no really. Yes, because our pulsatingly lipped friend is in just about every scene, but no, because 'Under The Cherry Moon' is actually a 'movie' rather than just a series of pop videos promoting Prince And The Revolution's music. Not only that, it has a slapstick, rather innocent sense of humour that even endeared that high heeled pixie of a man to this anti-Princeite.

'Under The Cherry Moon' is essentially a love story (ahhh). It concerns the purifying of American musician Christopher Tracy (Prince) who goes with his friend Tricky (Jerome Benton, backing singer with Prince in the Revolution) to the French Riviera to make their fortune by marrying MONEY.

He is turned from his scheming ways when he meets and falls in love with heiress Mary Sharon (Kristin Scott-Thomas). Only then, he has to cope with the wrath of her powerful father (Steven Berkoff) who would rather see Christopher dead than his son-in-law ...

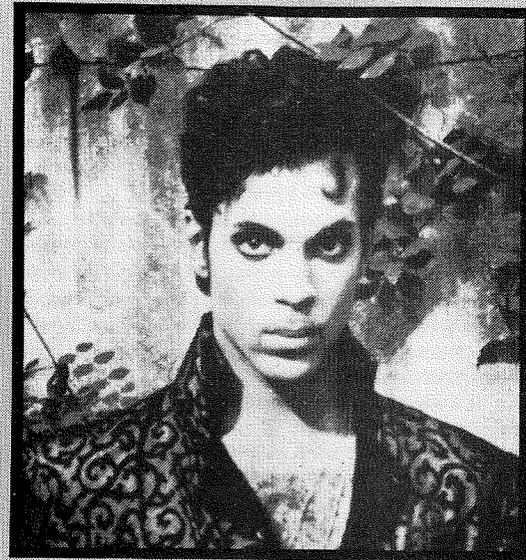
Of course, if 'Under The Cherry Moon' had starred Joe Bloggs from Penge it would probably be dismissed as an amateurish, campily acted — if lovingly so — B feature. It's Prince's personality that carries the thing — from the ludicrous flares to the Little Richard bouffant; from the watery eyes to the taunting curl of the lip (Martin Degville, eat your heart out!).

And far from being 'naughty', its content is pure as the driven snow. Your Auntie Maureen could watch without blushing, for Prince is no longer the coy, provocative brat, but now plays the fool (before, he just hinted at it) — and it's a much more appealing face.

'Under The Cherry Moon' is by no means a classic, but its look (shot entirely in black and white) and touches of schoolboy humour make it a bit of a laugh, if nothing else.

Of all the pop stars who've made strides into Movieland, Prince is perhaps the one most true to his roots. The little darling.

Eleanor Levy



**TARGET (Cert 15 dir: Arthur Penn)**

Gene Hackman playing a boring, middle-American family man whose idea of excitement is going fishing? Surely not.

Well, of course not. There wouldn't be any film then would there? And, in retrospect, perhaps it would have been better had there not.

Better for Hackman's reputation as an actor, better for Arthur Penn ('Bonnie And Clyde', 'The Missouri Breaks'), and better for Matt Dillon who, as Hackman's son, almost destroys his position of Screen Deity.

Not that this tale of an ex-CIA agent whose wife is kidnapped while on a trip to Paris, launching him and his impetuous son (guess who) into your common or garden spot of espionage, is especially bad.

It's just that, with the people involved, you'd expect little things like good dialogue and dramatic tension to be in there somewhere. Or even, if all else fails, a brief glimpse of the God-like Dillon bottom?

And what do we get instead? The requisite car chase, the odd attempted assassination, a large lipped Mata Hari who charms our innocent young hero's hormones to overdrive... and not much else.

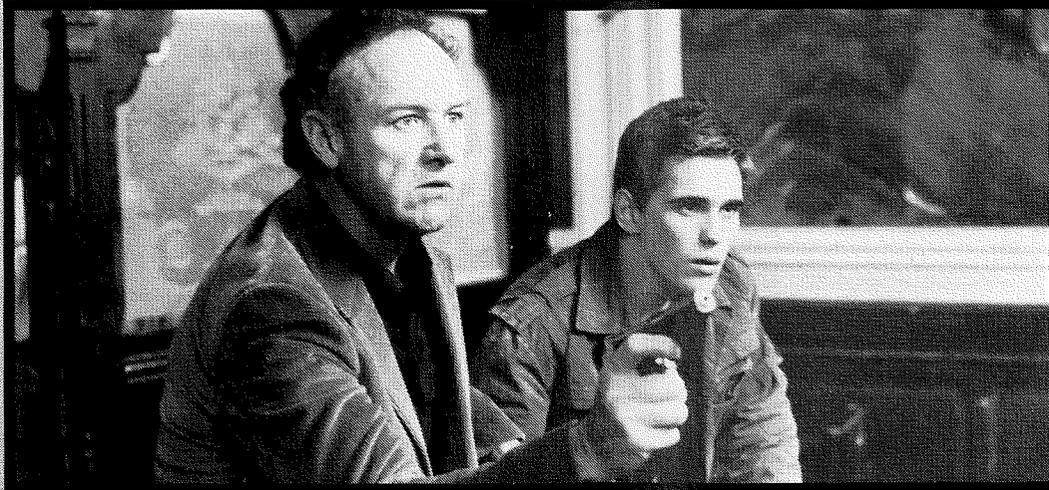
'Target' is a tale of intrigue and deception played out in the full throes of the Cold War. It shamefully wastes its natural resources (the actors involved, the European landscapes) in a vain attempt at pastiche.

Because, when all's said and done, 'Target' attempts to poke fun at the spy pic genre — only leaves it until the final moments of action to let the rest of us in on the joke.

**Eleanor Levy**



● ABOVE AND BELOW: Matt Dillon and Gene Hackman turn spies in 'Target'



**TRANCERS (Cert 15 dir: Charles Band)**

Shown under the ICA in London's beguilingly bannered season 'Empire Of The Senseless', 'Trancers' has the distinction of being part of Empire Films' successful series of highly fictionalised flicks.

Presently flaunted as 'low budget, high concept' films, the same stable was responsible for 'Re-Animator'. This, however, is nowhere near as nasty, nor, for that matter, as disposable. 'Trancers' wouldn't scare your Granny's hamster. But then again, it's hardly meant to.

Punctuated by some masterly cinematic reference points, 'Trancers' is the ultimate in Yanky cop spoofs. Set in California, dateline 2247, Tim Thomerson expertly portrays Trooper Jack Deth, a kind of Dick Tracy with a time machine.

Riveting, funny and inventive, 'Trancers' is certainly one of the best satirical films of the decade and truly deserves the kind of attention normally afforded box office giants. See it!

**Mike Mitchell**

**SUGARBABY (Cert 15 dir: Percy Aldon)**

Marianne is an obese, middle-aged mortician's assistant. Her life has become bound up in the routine of washing corpses, swimming, tube timetables, and then returning home to gorge herself on sticky TV dinners. There seems to be no end to this self-imposed solitude, but when she hears the voice of a young tube driver, her life becomes transformed.

Infatuation spurs her into action. She secures five weeks' holiday, and determines to track him down. Eventually, Marianne deciphers Huber 133's work rotation plan and follows him home, where she discovers his married life is far from ideal. But his shrewish wife is going away for two weeks... Marianne fixes up her flat and buys some racey underwear.

Huber is easily and willingly seduced. She wins his heart with candy bars and jelly rolls, lets him lick the mixing spoon, and scrubs him down at bathtime. In this intimate atmosphere, both reflect on the dreariness of their lives, and she tells him of the tragic circumstances of her childhood.

She has now developed an all-powerful zest for life, as the couple go motorbike riding, and dance rock and roll in the night clubs. Huber's wife returns however, and sours the situation.

This could have been a morbid, freakshow of a film, but what emerges is a triumphant testimony to human resilience. It is tender, light-hearted, and an inspiration to any of us who might consider ourselves 'well upholstered'. Watch this one munching chocolate bars, and you won't feel at all guilty.

**Stuart Baillie**



● YUM YUM, it's Sugababy

# PRINCE

## ■ PRINCE AND THE REVOLUTION, WEMBLEY ARENA

Any self-respecting pop pundit at least had to *try* and witness the return of the Stiletto-Heeled Sex Dwarf — beg, borrow, blag, or like one brave boy, run hell for leather up the stairs to the Arena when a security man opened a door. The poor lamb was dragged out just when he was *almost* there.

Being one of that select coterie of bores who've spent the last five years dining out on the fact that they saw Prince stunning a sparsely populated Lyceum clad only in briefs and leggings, (that's him, not me) I freely admit to being biased in his favour. I have been besotted ever since, lapsing only for the questionable psychedelic trippiness of 'Around The World In A Day'. OK, so he went slightly loopy, but don't we all sometimes.

If he was looking for the ladder then, he certainly seems to have found it now, if not gone up a few rungs already. Unless he's always been putting on a very good act, gone is the vulnerable animal with the frightened eyes and the 15 bodyguards.

The New Prince is essentially this: streamlined; no frills (literally); brimming with confidence; black and white; stark and simple — absolutely no paranoia in evidence whatsoever. The purple tree has been pruned back to promote new growth — and thank God for that (he probably already has). The New Prince communicates. He is relaxed, he entertains effectively, with no great drama.

It's a shame we never got to see the over the top spectacle of the megastadium 'Purple Rain' shows, but that was as far as a small boy could take the total rock spectacle. The Revolution show at the Arena was a much more intimate affair — leaner, cleaner, trimmer all round. No fancy stage set or effects, just the grand wee man, his trusty band (Bobby Z, Doc, Lisa, Wendy) plus three brilliant black dudes of ample girth on backing vocals, a shit hot brass section and dead fancy footwork.

For at Wembley there was no rock theatre — it was funkytown all the way, attended by all the correct dance steps and 'we're havin' a good time y'all' vibe. Prince had left Jimi Hendrix

at home. Tonight he played at being James Brown with a little help from Little Richard.

He was positively coquettish, indulging in witty little set pieces with the three dudes, choreographed to perfection, and executing several expert landings from the drum riser onto those darling four inch stack heels.

'Around The World In A Day' was kick off point (started behind a black curtain, whereupon we all wondered whether it was all an elaborate hoax). The first section threw the audience (very mixed, very curious) somewhat, it being a fast moving JB Revue style workout, snippets of songs being thrown between 'Raspberry Beret' and 'New Position' and 'Delirious', one segging into the next at speed, spiced with chants of 'burn, motherf\*\*ker burn' from the three dudes. (Excuse me if this was something famous, but I didn't recognise it).

That dear torso (low percentage body fat guaranteed), exposed above dangerously low slung flares (yeah!) twisted sinuously around the stage, occasionally whipping around to conduct the band with precision timing. He left Wendy to do 'I Wonder If' while he slipped off for a cossie change, returning in a delightful canary yellow suit.

I took this opportunity to glance behind to the VIP enclosure, where I noticed Phil Collins getting noticeably excited (he himself had practically been given a standing ovation from the awe-inspired audience earlier on); Nick Rhodes and wife Julie Ann clapping along, Pete Burns (out for the second time in a month!), various Sputs, and Paula Yates absolutely enrapt, no doubt wondering just exactly what was inside those trousers. A collection of normally cool celebrities, all acting like fans. Wonderful. But that was the vibe, man.

The only times I had cause to even consider feeling bored was during 'Under The Cherry Moon' (because that sweet little posterior was tucked away on a piano stool) and when another costume change left Lisa to do a (mercifully) brief keyboard solo.



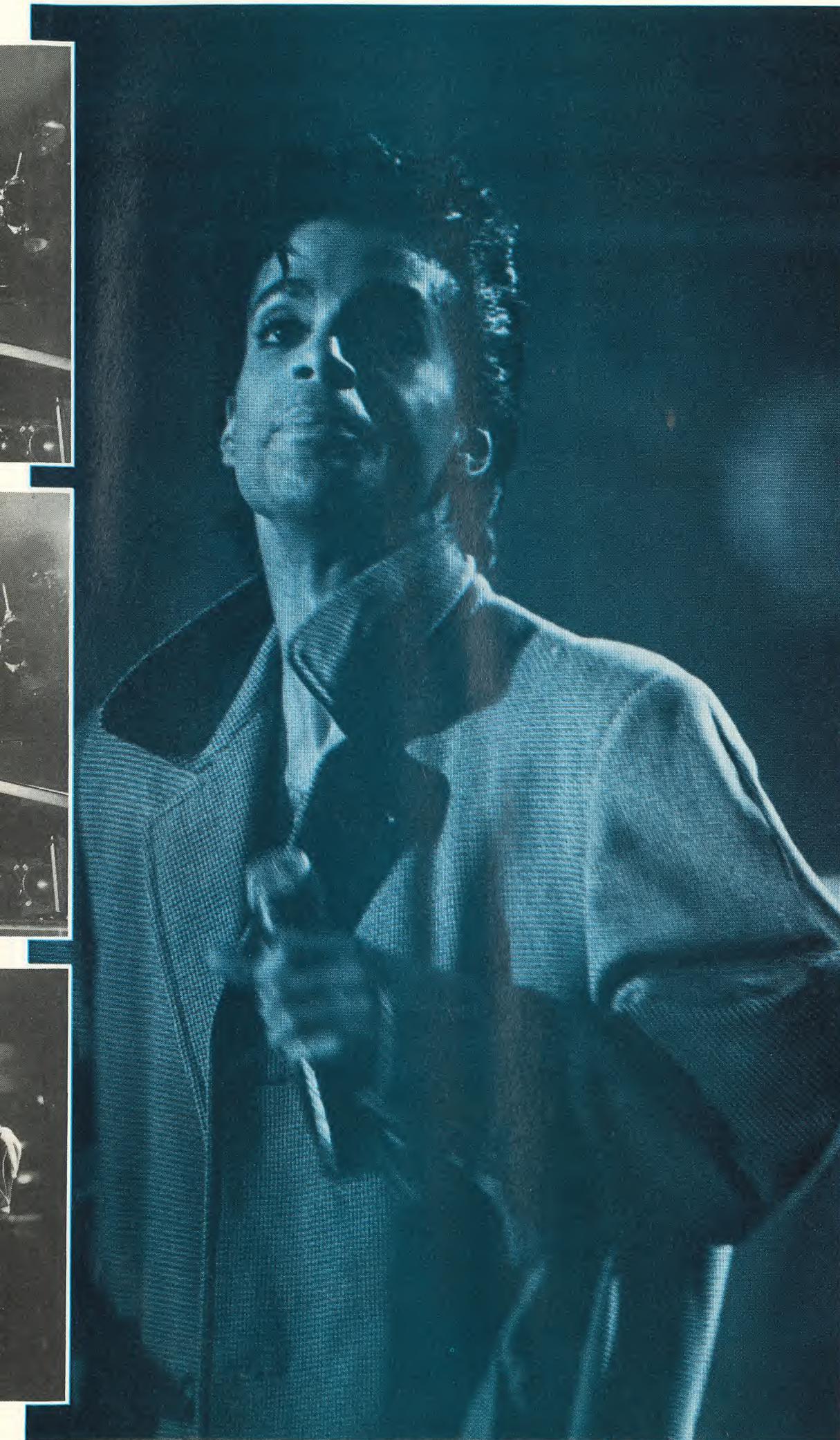
● 'EAAAAR...'



● RRAAYY...'



● YYARRR...'



The rest of it had me bopping on my seat, occasionally emitting girlish squealing noises, especially when he cooed "This is one for the ladies. . ." (I was too gooey to notice what it was), getting louder when they launched into the gloriously punchy 'Anotherloverholeinyohead' and the unsurpassable 'When Doves Cry'. I suddenly remembered that going to gigs could be fun.

The perfectly-sculptured shorthouse was continually dispensing luxury items into the audience — several tambourines, even his nice yellow jacket — accompanied by the usual 'I love you, London' repartee. Except you didn't wince. He's just camper than a row of tents.

Undoubtedly, the highlight of the evening pour moi was a delicious action packed version of vintage saucy period Prince, 'Head', commencing with cutesome semi-striptease and culminating in that long-awaited menage à deux in a horizontal position on the stage floor with a microphone stand, whereupon several hip thrusts were executed. Such a saucebag. Stand up all of you who were imagining themselves in the inferior supine position. Tut tut. Electric man, indeed.

By this time Phil Collins was on his feet, clapping along, shortly to be joined by the Arena when the band launched into '1999', one of the fabbest dance tracks of all time. Far too soon the swarthy doot was waving farewell. One and a half hours after five years! Aaaargh! More! More was duly dispensed in the form of a tantalising 'Kiss', the audience finally warming to the singalong.

They were definitely all on familiar territory with the second encore. As those familiar chords rang out at the beginning of 'Purple Rain', arms started waving in fine 'Sailing' style. For the first time in the show, Prince strapped on his trusty white guitar and became Jimi Hendrix, practically re-enacting the final scene from the eponymous film. The end of that song is so final there couldn't have been another encore.

My lasting impressions? Watching at close quarters as those two buttocks wiggled temptingly atop the PA. Being absolutely sick as a parrot at not getting to the party after the show so that I could stand much nearer the star and pretend I was 15 again.

Knowing only Wham! could attract such a celebrity turnout. Feeling sure that even if he does make slightly daffy films, there aren't many to touch him in terms of stagecraft.

I felt slightly disappointed that he didn't launch into the true raunch, strip right down and do more stuff like 'Let's Go Crazy' or 'I Would Die 4 U' (or do some more 'grinding on top of amps', as someone said), but I s'pose he felt that was last year's thing.

I left Wembley acknowledging his brilliance but not having felt totally involved. Still, he most certainly is Head Boy, even with the shortest legs in pop. Discipline me anytime, y'all. . .

**Betty 'Juicy Bits' Page**

Photos by Eugene Adebari / LFI

# LIVE

## ■ BALAAM AND THE ANGEL, CAMDEN PALACE, LONDON

A performance by the brothers Morris is initially a bizarre identity parade — quite what happened to genetic resemblance I just don't know.

Singer Mark sports cascading curls, frilly shirt and a pretty enough face. Guitarist Jim, in comparison, is lacking considerably in the looks and taste departments. Those leopard-skin leggings were the ultimate in grossness and presumably intended to emphasise his attributes in other areas. The drummer was invisible and therefore escapes analysis.

They resemble bright white goths, so wherever does the music fit in? Answer — it fits in every which way, according to the congested Balaamy army, and in more ways than one according to this sceptic.

The darker end of the spectrum is the least welcome, verging on the clumsy and awkward as with 'Don't Burn Me Down'. Balaam And The Angel, though, are essentially a much misread pop group. My attention was definitely swung from the peculiar antics of the audience to the objects of their rapt attention.

'She Knows' and 'Slow Down', amongst others, grace the face of Balaam the boppy. It's uncomfortable pop music, joyous and sullen simultaneously and often a perfect demonstration of kitsch value.

Mark must have worked hard to cultivate a voice camper than the proverbial row of tents. Fortunately, we were subjected to it infrequently — just the odd witticism in the vein of "this is for the sperm bank and sperm everywhere."

We uninitiated types later deduced that this was a description of their crimped disciples. Certain sperm bankers, though, seemed more preoccupied with building human pyramids than with the music.

All told, it seemed like quaint religious worship featuring today's pop druids. And there's nowt wrong with a druid or three.

Lesley O'Toole

## ▼ POISON GIRLS, INTERNATIONAL, MANCHESTER

I bet you didn't know that this lot were still going. No, to be quite honest, neither did I.

The Poison Girls are a peculiar curio for the year in which everyone is going all misty and nostalgic about punk. They're also a timely reminder of what the greater mass of punks were all about — the shabby shenanigans of erstwhile pub rockers from various backgrounds just 'mucking about'. Forget the artistic and sociological significance, musically the whole of punk, as such, wasn't a great deal to write home about.

But what of this spectacle in particular? Cast by Derek Jarman, lyrics by Slaughter And The Dogs. This is a John Waters production. Vi Subversa is Toyah's grandma, the non-transvestite, non disco-Divine.

So if punk was pub rock dressed up strange, the Poison Girls are pub rock dressed up as pub rock. Though fractionally endearing at times, they are truly appalling. You'd be hard pressed to put 10p in a bucket for the entertainment on display here this evening and feel that you'd had value for money.

The songs are abysmal, even after this long the band still can't play in time, and the best the tiny audience can muster is a sort of collective sympathetic smile. Well, I hope they make a living out of it, because for the life of me I can't see any other possible point.

Dave Sexton



Photo by Steve Wright

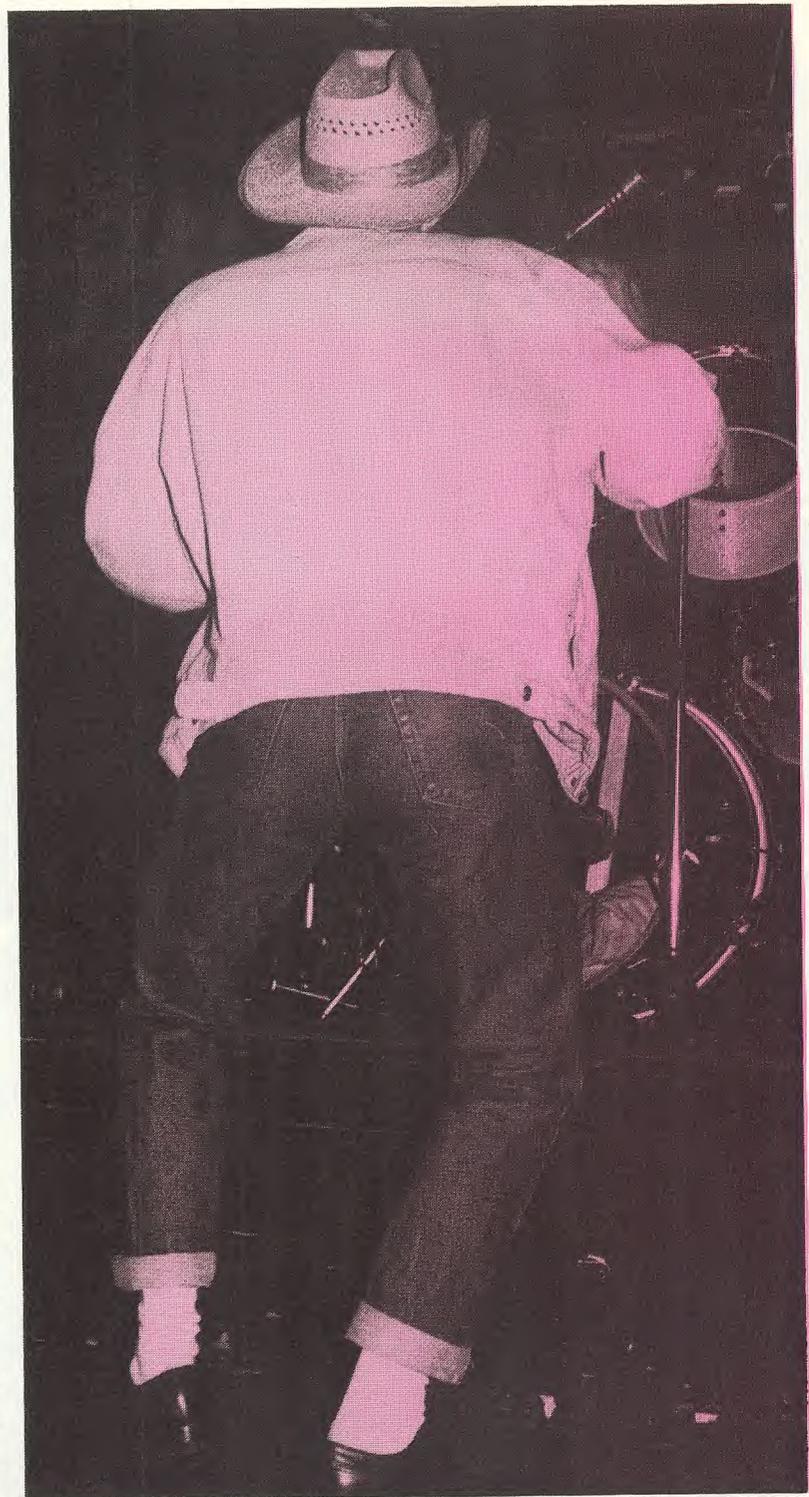


Photo by Jayne Houghton

## ▲ THE BIG SUPREME, FULHAM GREYHOUND, LONDON

We are talking burgeoning inferiority complexes, fact fans. Firstly, mine, owing to one enviably skinny and highly essential backing vocalist. Secondly, drummer Paul's, owing to his elder bro' being a certain A Ridgeley.

The Big Supreme's last incarnation paraded under the 'risqué' banner Bonk. Barry Flynn, the full and unexpurgated Big Supreme, evidently felt the joke had worn thin.

The Big Supreme, then, is the flying Flynn plus assorted (thin) cohorts. Barry, no obese person himself, wears a straw hat, leaps off stage and accosts bewildered members of the audience with the odd intimate jig. The boy betrays many of music's finer points: confident, brash, cheerful and appealing.

Theirs is a big sound which verges on the supreme, as during the current single, 'Don't Walk', where Barry's voice plummets the depths and positively grunts. 'Please Yourself' is the highspot, though — Bananarama basics souped up and injected with intelligence. No cuteness, just a good, edgy tune.

"This one's for someone special who can't be here — Kim Basinger," chortled Barry, introducing 'She's So Fine'. Tuneful but not outstanding, comment that might have been levelled at a couple more three minutes' worth. '9½ Weeks', incidentally, was the hot topic in the salubrious backstage area, that and Paul's new tattoo.

'Please Yourself' was the admirable selection for the BS's first ever encore (wahoo!). The second airing was confirmation of definite hit single potential. At times like this, the Big Supreme are aptly named.

Lesley O'Toole

## ► THE DAINTEES, BURBERRIES, BIRMINGHAM

With this year's sweetest of songs and a reputation as the best live band on the current circuit, the Daintees ought to be top 10 stars by now.

But those people in 'Top Of The Pops' land refuse to board the Boat To Bolivia, so the punters in clubland get the benefit. The Daintees played for an almost flawless hour and a quarter, with the fans still jumping after three encores. Don't time fly...

Martin Stephenson may look like a cross between Bob Dylan and Wurzel Gummidge, but it's quickly clear that he's one of those rare and special singers — up there with Kevin Rowland and Roddy Frame.

From the opening chords of 'Little Red Bottle' to the painfully haunting words of 'Caroline', he sings and plays with a passion and honesty which leaves the pack standing. Swigging from a big green bottle, he tells tales of churchyard crows, drunken sops and miscarriage, switching one moment to full-blown sound, the next to a gentle guitar and tambourine duet.

Ragtime, jazz, country, blues, pop — so many styles fuse in the Daintees' music box that they would be arrogant if they didn't sound so naively fresh. The sound is a hectic clashing of guitars, which resolves in sweet melodies or manic crescendos, held together by Stephenson's immaculate sense of timing.

Only on 'Look Down, Look Down' did this go astray, with the band seeming reluctant to let the song die, instead dragging out the "actions speak louder than words" chorus until meaning was lost in repetition.

But I'm picking holes, and could have filled this review simply by repeating "brilliant" and it would have been accurate. Album tracks like 'Colleen' and 'Running Water' took fresh power live, as the Daintees coaxed and cajoled each other towards pop perfection. 'Trouble Town' summed it up — they burnt it down.

Look up dainty in the dictionary and you'll see it means handsome, precious and delicate beauty and taste. Look up the Daintees if you want that set to music. A piece of the cake must soon be theirs for the taking.

Tony Halpin

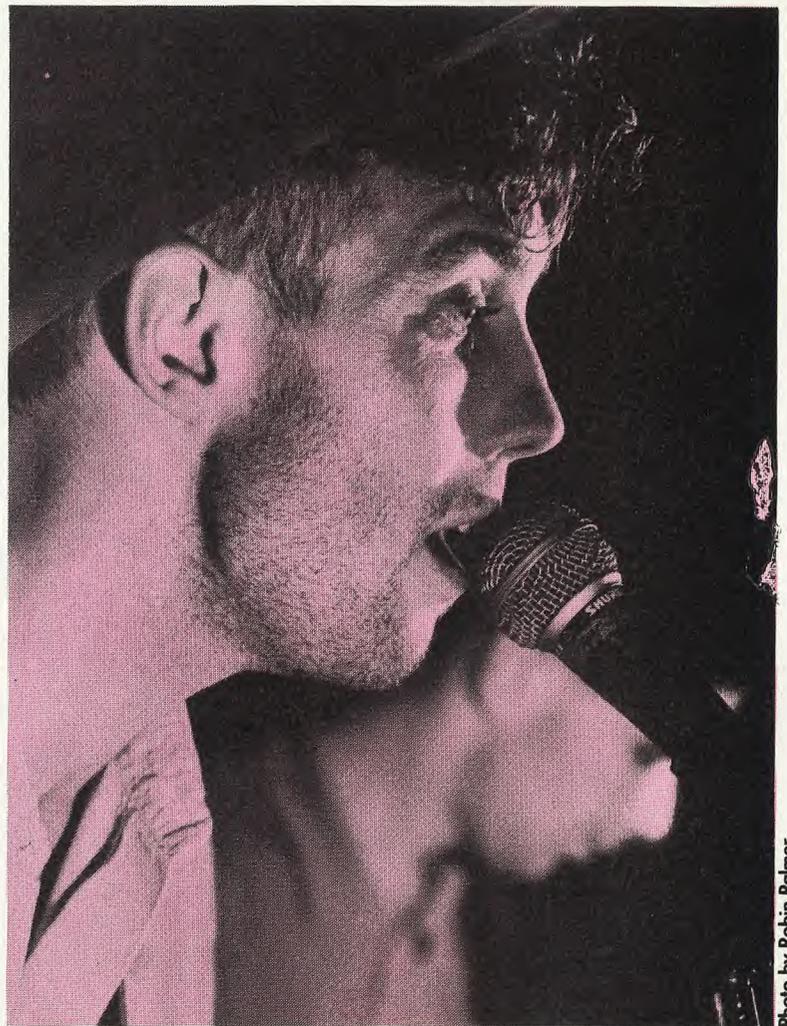


Photo by Robin Palmer

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## WEDNESDAY 20

**EDINBURGH** Hoochie Coochie Club Frank Chickens  
**LEEDS** Irish Centre (480613) Flaco Jimenez  
**LONDON** Camden Dublin Castle (01-485 1773) The Boogie Brothers Blues Band  
**LONDON** Hammersmith Clarendon Hotel (01-748 2471) Vee VV/The Turncoats  
**LONDON** Leicester Square Comedy Store The Buzz  
**LONDON** Oval Cricketers (01-735 3059) Stump/President Reagan Is Clever  
**LONDON** W1 Marquee (01-437 6603) Fields Of Nephilim  
**MANCHESTER** Boardwalk (061-228 3555) Pop Will Eat Itself  
**ROMFORD** Rezz The Wolfgang Press  
**SLOUGH** Pied Horse Caddyshack  
**SUNDERLAND** Chester Road Royalty Bill Redhead  
**WIGAN** Pier The Veil

## THURSDAY 21

**CROYDON** Underground (01-760 0833) March Violets  
**EDINBURGH** Jailhouse Zero Zero  
**LONDON** Camden Lock Dingwalls (01-267 4967) Soup Dragons  
**LONDON** Camden Dublin Castle (01-485 1773) King Cotton  
**LONDON** Covent Garden Rock Garden (01-240 3961) Baby Go Boom  
**LONDON** Hackney Lord Cecil (01-533 0675) The London Apaches  
**LONDON** Harlesden Mean Fiddler (01-961 5490) In Tua Nua

## THE HANDIEST

## POCKET LIVE GUIDE

**LONDON** Ladbroke Grove Bay 63 (01-960 4590) Wolfgang Press/Dif Juz  
**LONDON** Mornington Crescent Camden Palace (01-387 0428) Lords Of The New Church  
**LONDON** Palmers Green Fox (01-886 9674) Elastic Hair  
**LONDON** Oxford Street 100 Club (01-636 0933) The Skeletal Family  
**LONDON** W1 Marquee (01-437 6603) The Flamingo Mussolinis  
**LONDON** W1 Wag Club (01-437 5534) Lovebug Starski  
**NOTTINGHAM** Mardi Gras (860401) Beki Bondage And The Bombshells/Dig Vis Drill

## FRIDAY 22

**BRENTFORD** Red Lion (01-560 6181) Boogie Brothers Blues Band  
**BRIGHTON** Zap Club Foster Pilkington  
**EDINBURGH** Hoochie Coochie Club Terry And Gerry  
**LONDON** Brixton Fridge (01-326 5100) Theatre Of The Third Dimension (multi media experience)  
**MANCHESTER** Boardwalk (061-228 3555) STA  
**MANCHESTER** Gallery (061-832 3597) The Veil/Fleshpuppets  
**MARLBOROUGH** Lamb The Hamsters From Hell  
**READING** Festival Balaam And The Angel/The Bolshoi/Doctor And The Medics/Gene Loves Jezebel/Killing Joke/March Violets/The Mission/ Twenty Flight Rockers

## SATURDAY 23

**BIRMINGHAM** Triangle (021-359 3979) Zoot And The Roots

**BRECON** Festival The Song  
**BRENTFORD** Red Lion (01-560 6181) Nashville Teens  
**COVENTRY** Hand And Heart UK Subs/The Sect/Clampdown  
**EDINBURGH** Jailhouse Zero Zero  
**HEBDEN BRIDGE** Trades Club Stiffs  
**LIVERPOOL** Pied Bull Deep Sea Jivers  
**LONDON** Acton George And Dragon (01-992 1932) Irish Mist  
**LONDON** Brixton Fridge (01-326 5100) Dance Exchange featuring Curiosity Killed The Cat  
**LONDON** Camden Dublin Castle (01-485 1733) Red Hot Pokers  
**LONDON** Camden Lock Dingwalls (01-267 4967) Geno Washington And The Ram Jam Band  
**LONDON** Covent Rock Garden (01-240 3961) Jazawaki  
**LONDON** Finchley Road Rims Angie Bowie And O Wow  
**LONDON** Fulham Greyhound (01-385 0526) Eugenie Arrowsmith/Skin Games  
**LONDON** Notting Hill Carnival Skanga  
**LONDON** Oval Cricketers (01-735 3059) Boogie Brothers Blues Band  
**NUTLEY** Shelley Arms Raider  
**READING** Cap And Gown (586006) The Fair Exchange  
**READING** Festival Buddy Curtess And The Grasshoppers/FM/It Bites/The Outlaws/Outside Edge/Graham Parker/Rough Cut/Saxon/Skagarack/Ruby Turner/John Waite And The No Brakes Band  
**SHEFFIELD** Leadmill (754500) STA/Rain And Tears  
**SUTTON IN ASHFIELD** Golden Diamond The Veil

## SUNDAY 24

**BIRMINGHAM** Grand Prix Festival The Song  
**EDINBURGH** Jailhouse Zero Zero  
**GLASGOW** Mayfair The Primaevs/Fun Patrol With James King/Francis Anthony And The Underworld/The Believers (Benefit For Nicaragua)  
**HARROGATE** Theatre (502116) Harvey And The Wallbangers  
**ISLE OF WIGHT** Scooter Rally The Business/Condemned 84/The Vicious Rumours  
**LONDON** Fulham Kings Head (01-736 1413) Steve Gibbons Band  
**LONDON** Harlesden Mean Fiddler (01-961 5490) Zoot And The Roots  
**LUDLOW** Starline Club The Big Town Playboys

**MANCHESTER** Boardwalk (061-228 3555) Blubbery Hellbellies  
**READING** Festival The Cardiacs/Cherry Bombz/Chiefs Of Relief/Dumpy's Rusty Nuts/The Enid/Hawkwind/Lords Of The New Church/New Model Army/Thrashing Doves/Well Well Well/Zodiac Mindwarp And The Love Reaction  
**ROCHDALE** Festival Outside View

## MONDAY 25

**BIRMINGHAM** Railway (021 359 2283) Briar/Chance/Zeb Dragon/Mystic Revelation/Surface/Fayre/Sunplash/Powerpoint/Israeli Movements/Shadowlands/Shooting Rapids/The Candyheads/Mr Wilks/The Lost Boys/Schneider And Ray (Children's Hospital Aid)  
**HARROW** Roxborough (01-427 5970) Deep Sea Jivers  
**LONDON** Chalk Farm Enterprise (01-485 2659) The Servants/Miaow  
**LONDON** Finsbury Park Sir George Robey (01-263 4581) John Cooper Clarke/The Panic Brothers/Storm/Street Arabs (Lunch) South Dublin Union/Irish Mist (Eve)  
**LYTHAM ST ANNES** Beach (712453) Icicle Works/Half Man Half Biscuit/The Membranes/The Inca Babies/The Turnpike Cruisers/The Riverside Trio/Vee VV/Way Out West/Sign Language/Lone Wolf/Eric Delaney/Frank Flynn Trio/Switzerland/The Buggs/Bandana/Clark Gable/Shady/Nirvana/Rosa Rugosa/Too Much Texas/Tony Williams And Malibou  
**POWYS** New Town Theatre Hafren Harvey And The Wallbangers  
**WARRINGTON** Britannia Blues Brothers/Blattered And Boned

## TUESDAY 26

**BIRMINGHAM** Burberries The Red Beards From Texas/Goats Don't Shave  
**LEICESTER** Princess Charlotte (533956) Uncle Eric's Backstage Creepers  
**LONDON** Camden Lock Dingwalls (01-267 4967) Dwight Yoakam/Timbuk 3  
**LONDON** Chalk Farm Enterprise (01-485 2659) Vee VV/Slaughter Joe  
**LONDON** Finsbury Park Sir George Robey (01-263 4581) Stump/Doctor's Children  
**LONDON** Fulham Greyhound (01-385 0526) The Blood Brothers/Perfect Day

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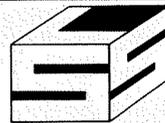
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STAND 12





# NEWS

DIGEST

edited by  
robin smith



## DAMNED DATES

■ The Damned have lined up a large autumn tour. They'll be playing **Limerick Savoy Wednesday, October 1, Cork Sir Henry 2, Belfast Ulster Hall 4, Dublin SFX 5, Hanley Victoria Hall 8, Leeds University 10, Hull City Hall 11, Preston Guildhall 12, Liverpool Royal Court 13, Edinburgh Playhouse 15, Aberdeen Capitol 16, Dundee University 17, Glasgow Barrowlands 18, Newcastle City Hall 20, Manchester Apollo 21, Sheffield City Hall 23, Cardiff Ritz 26, Birmingham Odeon 27, Bristol Colston Hall 28, Guildford Civic Hall 29, Southend Cliffs Pavilion 30, Oxford Apollo 31, Portsmouth Guildhall November 2, Folkestone Leas Cliff Hall 3, Nottingham Rock City 4, Ipswich Gaumont 6, Norwich UEA 7, Reading University 8, Hammersmith Odeon 12.**

● **ZZ Top** have added an extra night at Wembley Arena, on Thursday, October 23. Tickets are priced £10 and £9, plus a 50p booking fee per ticket, and are available from the Wembley box office and usual agents. You can also get them by post from MAC Promotions, PO Box 2, London W6 0LQ.

● **Sly Fox** follow up 'Let's Go All The Way' with 'If Push Comes To A Shove' on Tuesday, August 26. The flip side is 'Stay True' and both tracks are taken from the band's debut album 'Let's Go All The Way'.

● **Stan Ridgway** will follow up 'Camouflage' with a double A-sided single out on Monday, September 8. The featured tracks are 'The Big Heat', the title track from Stan's current album, and 'Salesman'. The 12 inch will feature extended versions of both tracks.

● **Suzanne Vega** will be playing two shows at the Royal Albert Hall in November. She'll be appearing on Monday, November 17 and November 18. Tickets priced £8, £7, £6 and £5 are available from the Royal Albert Hall box office. They are also available by post from Suzanne Vega Box Office, PO Box 77, London SW4 9LH. Add a 50p booking fee to the cost of each ticket, enclose a sae and make your cheques or postal orders payable to Suzanne Vega Box Office.

● **Ashford And Simpson** release their album 'Real Love' on Tuesday, August 26. It's their twelfth album to date.

● **Elvis Costello** has announced some dates for January 1987. He'll be playing six nights at London's Royal Albert Hall on January 22, 23, 24, 26, 27 and 28. Tickets go on sale on October 3.

● **Wally Jump Junior** and the Criminal Element release their hot dance single 'Juump Back' on Friday, August 29. The band were formed in Concoquak State Prison after Wally was falsely convicted of a bank robbery. He was released after the real villain confessed.

● **Splash**, featuring ex-Tight Fit hunk Steve Grant, release their single 'Qu'est-ce Que C'est' this week. The single was written and produced by Stock Aitken and Waterman.

● **BB&Q** release their single ('I'm A) Dreamer' on Monday, September 1. The track is taken from their 1985 album 'Genie', but it's been completely remixed by Shep Pettibone.

■ **Psychic TV** have arranged a special boat party on the River Thames on Wednesday, September 3. To mark the historic 10th anniversary of Genesis P Orridge performing live, they've booked a special 'hyperdelic' boat. Only 150 people will be able to attend and tickets priced £7.50 each are available by post from Stillgrove, PO Box 201, London NW5 1AW. Make cheques or postal orders payable to Stillgrove and enclose a sae. Tickets will be allocated on a first come first served basis. Should you not be one of the lucky people to receive a ticket, your cheque or postal order will be returned to you.

● **The Smiths** will be touring in October. They'll be playing Carlisle Sands Centre October 13, Middlesbrough Town Hall 14, Wolverhampton Civic Hall 15, St Austell Leisure Centre 17, Gloucester Leisure Centre 18, Newport Centre 19, Nottingham Royal Centre Hall 21, Kilburn National 23, Brixton Academy 24, London Palladium 26, Preston Guildhall 27, Llandudno 'Astra 28, Manchester Free Trade Hall 30. Tickets are on sale now.

● **Light A Big Fire** release their single 'Charlene' on Tuesday, August 26. The flip side is 'Hunger', while the 12 inch sports an extra track 'The Shape I'm In'. Light A Big Fire will be playing the Marquee on August 27.

● **Huey Lewis And The News** release their album 'Fore' on Monday, September 8. The band will be touring here in October, and details will be announced soon.

● **Big Sound Authority** release a single 'Don't Let Our Love Start A War' on Monday, September 1.

● **Timex Social Club**, whose import single 'Rumors' is becoming one of the hottest dance records of the year, are involved in a legal battle with Timex watches.

The Timex Watch Corporation have served an injunction on them to stop them using their name, and when 'Rumors' is officially released here next month, the Timex Social Club will just be known as the Social Club.

● **The Adult Net** release their single 'Waking Up In The Sun' on Monday, August 25. Produced by Ian Broudie, the flip side is '(Remember) Walking In The Sand'.

● **Everything But The Girl** release their album 'Baby The Stars Shine Bright' on Monday, August 25. Tracks include 'Come On Home', 'Cross My Heart' and 'Little Hitler'. In addition to Ben and Tracey, the album features a 40 piece orchestra.

● **Eurythmics** release their single 'Thorn In My Side' this week. Written by Dave and Annie, it's taken from their album 'Revenge'.

● **XTC** return from obscurity with a single 'Grass', released on Tuesday, August 26. The track is co-produced by Todd Rundgren, and features 'Dear God' on the B-side.

● **David Rudder**, the Caribbean soca star, will be appearing at the Notting Hill Carnival with his band Charlie's Roots, and at the London Town And Country Club on Tuesday, August 26.

■ **Billy Bragg will be back on the road in the autumn. He'll be playing Dublin Olympic Ballroom Friday, September 12, Cork Folk Festival 13, Belfast Ulster Hall 14, London Fulham Palace Picnic At The Palace free concert 21, Brighton Top Rank 22, Birmingham Powerhouse 23, Nottingham Rock City 24, Lincoln Ritz 25, Hanley Victoria Hall 27, Manchester Apollo 28, Llandudno Astra 29, Blackpool Opera House 30, Portsmouth Guildhall November 3, Bristol Studio 4, Cardiff University 5, Aberdeen Capitol 7, Glasgow Barrowlands 8, Newcastle Mayfair 9, Leeds University 10, Kilburn National Ballroom 12, Ipswich Gaumont 14, Norwich UEA 15.**

Billy's third album is due out in September.



# RUBY TURNER

NEW SINGLE



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# BPM

## ODDS 'N' BODS

**TIMEX WATCHES** apparently are cutting up rough over the use of their name so from here on it seems those 'Rumors'-mongers will be just plain the **Social Club** ... **Princess** has split from **Supreme Records** who made her a star and signed instead with **Polydor** ... **Phil Fearon** has indeed beaten the original **Tony Etoria** version's national chart peak of number 21 ... **Atlantic** have reissued **Chic's** classic 120-121-120½bpm 'Le Freak' (K11209T) from 1978 ... **Mel & Kim**, despite as reported being written, recorded, and rushed out to radio on fully printed promo all within a week back in July, ludicrously won't be out until September 1 — what's the hold-up? ... **Meli'sa Morgan's** 12 inch remix starts so abruptly that many jocks still prefer using the original LP version, so can't something be done? ... **Farley 'Jackmaster' Funk** has amongst others remixed the **Dazz Band's** US single 'L.O.V.E./M.I.A.' ... **Shirley Jones** topped US Black 45s, **Run-DMC** Black LPs in **Billboard** ... **Cleveland Area DJ Association** meets Sunday (24) in Thornaby's **Odd Fellows Arms** at 7.30pm ... **Graham Gold's** DJ partner at Mayfair **Gullivers**, jocking alone there Mon/Fri, the hot 'Demon' **Damon** is looking for a black girl who can rap and sing to make a duo with him — catch him at the club on 01-499 0760 after 9pm ... **Radio Thamesmead's** breakfast DJ **Jamie Wisdom** is after a weeknight disco residency within reach of SE London, on 0322-72208 (afternoons) ... DJ **Fresh FM** claims his Dartford-based scratch/mixing lessons undercut all others in price (details 04747 6381) ... **Alan Taylor** suggests a reissued



**IAN LEVINE** (left), the toast of New York's DJs (who all pronounced his name "Iron"! ) at the New Music Seminar, thanks to his forceful personality and impressive list of credits, has rapidly cottoned onto the relationship of Chicago's "house" music to Hi-NRG. As previously mentioned, he's produced on ultimate 121 ½bpm pastiche of all the most obvious house clichés, **Midnight Sunrise's** 'On The House' (Crossover CROSS 1), on white label now ... but already remixed by the increasingly busy **Farley 'Jackmaster Funk' Keith**, seen with him at the **Limelight** looking friendlier than they did during a sparring match as seminar panelists! What's more, Ian is now recording **Louise Thomas** in the "house" style, too. Who next, **Shakin' Stevens** or **Rosemary Clooney**?

remix of the **Funk Masters** 'It's Over' might be timely — I've noticed the original is still filling floors in London, and it's massive for him in Rhyl, where however at the **Downtown** the big oldie for **Andy Baker** is **Hi-Gloss** 'You'll Never Know' ... **Phil Burton** has particularly hot oldies at **Rhyl's Mirrors** Mon/Tues, but now funks **St Asaph's Spooks** Fri/Sat too ... **James Lewis** has found that supposedly "commercial" Mondays have ended up as the actual funk nights at **Swansea's** free admission **Harry's Dance Bar**, well appointed, not large, but steaming until 2am when I visited last week, the only place where you'll hear hot soul newies ... **Thursday (21) Andy Bianchi and Adrian Dunbar** dare you to wear as little as possible at **Poole's Wharf** nightspot ... **Sunday (24) Millie Scott PA's** with **Steve Allen, Jonathon and Nick Graham** at **Peterborough Rinaldos** 6pm all-

eveninger, then as **Bank Holiday** Monday dawns at midnight **Chris Hill** joins **Colin Hudd** and **John Rush** hosting **Dartford Flicks'** traditional charity allniter ... Monday itself sees **Pieces Of A Dream** playing live at **Blackpool Empress Ballroom's** 2pm alldayer, while **Loose Ends** and the **Cool Notes PA** at **Northampton Cinderellas Rockerfellas** 4pm alldayer, both with starry DJ rosters ... **Radio Merseyside** soul presenter **Kenni James** captains another river cruise next **Thursday (28)**, tickets from **Hott Waxx** and **Cheverton Records** ... **Paul French's** upfront weekends at **Gillingham's The Avenue** have been attracting as punters **Frankie Goes To Hollywood** members **Ped** and **Mark O'Toole**, who also recently looked in at his **Sunday skating** rink gig at the **Ice Bowl** — where Paul got cold feet after kindly lending his socks so **Mark's** rented skate boots

would fit! ... **John Mayoh**, now at **Purley Cinderellas Rockerfellas**, is delighted to find a hot new import-stocking shop in **Croydon's Station Road, Mi Price Records** ... **Big Al** has taken over mixing the funk (and "house") on **Fridays** at **Swindon's Level 3** ... **Candido 'Jingo'** is a perfect mix out of 'Love Can't Turn Around' ... **Technics'** vari-speed CD player apparently, so **Chad Jackson** tells me, already includes a gnurled knob which the DJ can manipulate manually to "scratch" the disc — with a laser? ... **SORRY, WRONG BEAT!**

## HOT VINYL

**CHAZ JANKEL** featuring **BRENDA JONES** 'You're My Occupation' (**A&M AMY 344**) Back in a soulful bag, the 'Ai No Corrida' writer lets **Shirley's** sister **Brenda Jones** of **Girls** fame wail and worry a sizzling little 109½bpm swaying tripper (dub flip) set to the sort of London tempo these days often dismissed as "Tony Blackburn fodder". This one's different!

**CAMEO** 'Word Up' (**Club JABX 38**) Recognisably continuing **Cameo's** sound but at a starkly whipping 115¾-0bpm fast tempo (in three versions), this'll probably win most people over in the end although so far it's more popular with poppier crowds. Their older slinky 94bpm 'Urban Warrior' is included too.

**BOBBI HUMPHREY** 'No Way' (**US Mercury 884-897-1**) The singing flautist's overdue return on this **Leroy Burgess**-penned Inner Life oldie has been impatiently awaited, especially as her all-star accompanists include **Stevie Wonder** on harmonica and producer **Ralph MacDonald** on percussion (of course), the slightly **Patrice Rushen**-ish result being an old fashioned jiggly shuffling 0-111½bpm swayer in four versions, the flute tootled instrumental and tougher dub possibly being preferable.

**COLONEL ABRAMS** 'Over And Over' (**MCA Records MCAT 1041**) Of this boring burler's six import mixes we just get **Louil Silas Jr's** (0-)107bpm **West Coast Extended Dance Version** and **Larry Patterson's** rambling (0-)110bpm **East Coast Dub Version** — but they're continues over

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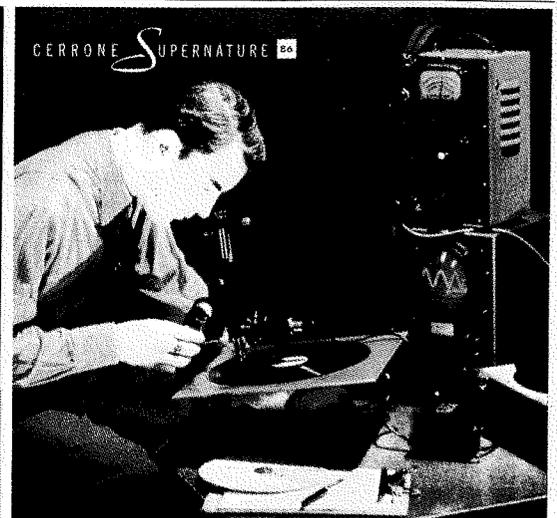
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# BPM

from previous page

both overshadowed anyway by the canny inclusion here of the typically bounding 122bpm 'Speculation', always the "other" hot track on his album and, as he inspired the "house" vocal style, right now a killer mix with Farley and the lads!

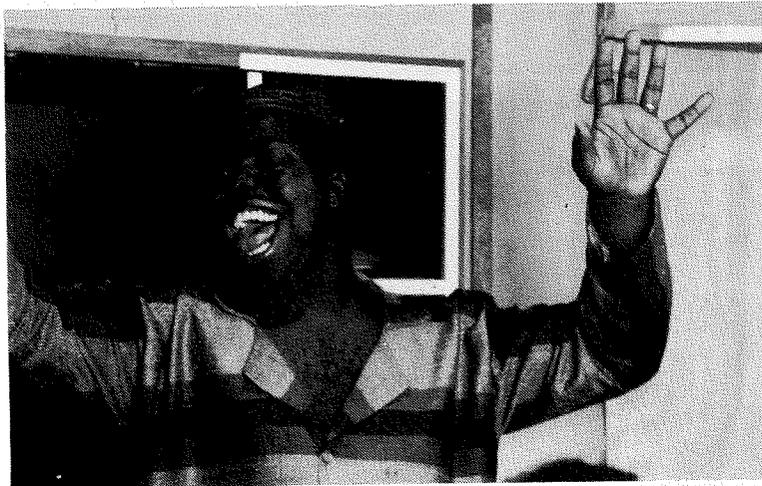
**RAWW 'Don't You Try It' (US Emergency EMDS-6567)** New York-recorded "house", in bounding 121 $\frac{3}{4}$ bpm Colonel Abrams-ish style, with an interesting enough song and arrangement, plus a punchy 120 $\frac{1}{2}$ bpm Dub Version, for it to end up one of the big 'uns.

**WALLY JUMP JUNIOR AND THE CRIMINAL ELEMENT 'Jumpp-Back' (Club JABX 35)** Arthur Baker's 114 $\frac{1}{4}$ bpm answer version to Dhar Braxton's hit retains the import's Gil Scott Heron-ish Freeman Mix and toasting Lo-Lo Reggae Rap Version, but here the other two versions have been edited into a UK-only Name That Tune Jazz Dub Edition under the title 'Chant-Back', snippets from many other recognisable tunes being incorporated (as they were without the re-edit on import).

**LEO'S SUNSHIPP 'Give Me The Sunshine' (Expansion Records EXPAND 3, via PRT)** John Anderson and Richard Searling's label revives a true underground soul classic, this sinuous slinkily weaving 95 $\frac{1}{3}$ -96 $\frac{3}{8}$ bpm jogger being useful teamed with the languidly swaying 101 $\frac{1}{2}$ -100bpm 'I'm Back For More' plus their "Mini-Trio" dubs.

**AUSTIN HOWARD 'I'm The One Who Really Loves You' (10 Records TEN 97-12)** Stock Aitken Waterman-prod/penned smoothly cantering 0-115 $\frac{1}{2}$ bpm lush pop-soul with lots of Billy Ocean-ish Seventies influence and a hint of "house" (in three mixes).

**NOCERA 'Summertime, Summertime' (US Sleeping Bag Records SLX-22)** Mixed by Mantronik, this juvenile-sung jerkily skittering 115 $\frac{3}{8}$ bpm wriggly jolter has a nagging fascination due to the tension between



**DARRYL PANDY** — and that is the right spelling, after all — has his re-recorded vocal version of 'Love Can't Turn Around' released imminently, and has just cut his first starring solo vocal record in London too! Amidst a hectic week of TV and club appearances, including his revivalist meeting-like show at the Limelight (with Farley 'Jackmaster' Funk mixing at the decks for hours), he went into the studios with the Light Of The World/Beggar And Co bunch backing him to remake Trussel's old 'Love Injection'. Singing in opera and in church for the last 20 years, he keeps his six-and-a-half octave vocal range in shape by only ever drinking water, as anything else coats his vocal chords.

the beats and the sometimes almost painful vocal (in four mixes). In time for autumntime, autumntime!

**RAZE 'Jack The Groove' (US Grove St. GR-852)** Produced by Vaughan Mason for a New Jersey label but sounding pure Chicago, this Steve 'Silk' Hurley-style leanly bounding 119 $\frac{1}{8}$ bpm jack track is coupled with the chaps sung less good Shannonesque 0-120bpm 'Jump In Your Dance' (bonus beats too) and vaguely West Indian 120 $\frac{1}{8}$ bpm 'Oh Song'.

**MINK 'What Does It Take' (US Sound Pak R-1058)** No relation of either Kenny G or Jr Walker, it's a loosely bounding electro jittered 121 $\frac{1}{2}$ bpm "house" backbeater manfully moaned by Charles Stuart (in four versions).

**THE BOOGIE BOYS 'Dealin' With Life' (Capitol 12CL 418)** The Ted Currier-produced West Coast rappers judder and chant the new (0-)98 $\frac{1}{8}$ bpm topside, but their older US hit 98bpm 'A Fly Girl' flip could be of greater interest, its rhythm now being better known as the basis for Sly Fox's 97 $\frac{3}{8}$ bpm 'Let's Go All The Way'!

**JAMES INGRAM 'Always' (Qwest W8669T)** Meandering gently tugging 0-

95 $\frac{3}{8}$ bpm swayer, with its instrumental and the older, grittier 94bpm 'It's Your Night' as flip.

**SHIRLEY MURDOCK 'No More' (Elektra EKR 43T)** The Roger-produced soulstress's initial import single, finally out here, a catchy "won't you please pick up the 'phone"-hooked bubbly 121bpm judderer, flipped by her fabulous jazzily soulful 0-91/45 $\frac{1}{2}$ bpm 'The One I Need' and a (0-)121 $\frac{1}{2}$ bpm instrumental of 'Truth Or Dare'.

**JOSIE JAMES 'Dance You Up' (TPL Records 12TPL 02, via PRT)** Jean Carne-ish lurchingly bounding 111 $\frac{3}{4}$ bpm dates strutter, good enough if you're still living in soul's relatively recent past, with an even nicer jerkily weaving 0-67bpm soulful slow 'It's Up To Me' flip.

**EL DeBARGE 'Love Always' (Motown ELDT 2)** Youthfully pitched though otherwise sophisticated Bacharach & Bayer Sager-prod/penned 90/45bpm slick ballad, proving popular, coupled with various DeBarge group oldies.

**N. Y. SENSATION 'Hooked On You' (10 Records/Next Plateau TENT 152)** Sly Fox Ted Currier returns to his Rochelle sound to produce a squeaky girl chimed 114 $\frac{3}{4}$ bpm electro-

pop judderer (in three versions), except although simplistic it lacks the charm of 'My Magic Man'.

**AL JARREAU 'L Is For Lover' (WEA U8612T)** Scritti Politti-penned juddery 97 $\frac{1}{8}$ -Obpm lightly exotic swayer with an alphabet-cum-place names hook. So where's the theme song from 'Moonlighting', then?

**TINA TURNER 'Typical Male' (Capitol 12CL 419)** Although not an automatic "add" to soul DJs' playlists, Tina (doing on the sleeve for the elbow what Madonna did for the knee) deserves to cross back with this nervily twitching jerky 105 $\frac{3}{4}$ bpm spurter just as much as Haywoode did with 'Roses'.

**REDD 'Sexy Girls' (US RCA Victor PW-14419)** "Prince meets P'funk" for a burbling jiggly 101bpm chant with rambling sax and electro effect, OK if never really getting anywhere (in three versions), prod/penned by Charlie Singleton.

**TZ 'I Got The Hots For You' (US Street Sounds SS-DO2)** "Chaka Khan meets house" for a fluidly chugging 125 $\frac{3}{4}$ bpm canterer with dated synth licks and copycat wailing (in three versions), mixed by Regsford & Jarvis.

**AFRIKA BAMBATAA AND FAMILY 'Bambaataa's Theme' (WEA U8663T)** Moody 109 $\frac{1}{2}$ bpm electro instrumental of the theme from 'Assault On Precinct 13', flipped by Bam's vaguely Bowie-esque vocal 107 $\frac{1}{2}$ bpm 'Tension'.

**REBBIE JACKSON 'Reaction' (US Columbia 44-05927)** The famous siblings' big sister sounds like one of the family on a Prince-tempoed jaunty (0-)124 $\frac{1}{4}$ -0bpm burbler (in three mixes) produced by David 'Pic' Conley.

**ATLANTIC STARR 'Silver Shadow' (A&M Amy 336)** Their (to us) over-familiar oldie, out yet again in its 108-0bpm original and 106 $\frac{3}{8}$ bpm remix versions, as a stop-gap for newer pop fans.

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# ASHFORD & SIMPSON



# DAN HARTMAN talks about the new JAMES BROWN LP...

## ...and why not, he produced it

Story: Paul Sexton

**H**e might not come on like the hipster of the year — but just check the grooves Dan Hartman's been turning out for other people lately, and suddenly he's hip by association. James Brown's 'Living In America', Little Richard's 'Great Gosh A' Mighty', singing on the Steve Winwood album, and now the greatest yet, writing and producing the whole of the new JB LP.

It's called 'Gravity', and it's out at the end of September with the title track a single at the beginning of the month. Bit of a killer, too — 'Living In America' Part Two, maybe, but there was plenty of energy left over from that classic, and it still sounds great to hear the Godfather grunting "G-R-A-V-I-T-Y" with all the power he ever had. Dan The Man says James was a proper get to work with too.

"He's the most amazing, most co-operative person in the studio, even out of the studio when we were hang-

ing out; he's wonderful. To meet a hero in music is an honour and an intimidation, but fortunately we've become really close friends."

Dan's description of some of the tracks on the LP should have any JB fan's tongue hanging out. "Probably one of the most important tracks is like James Brown meets the Drifters, it's the most pacifyingly strong song, and you'd never expect James Brown to be singing that kind of song. It's called 'How Do You Stop'.

"There's a song about how the big corporations are taking over the world, which we" (Dan and co-writer Charlie Midnight) "think is just a really horrible move towards holocaust. That's 'Goliath', it's a slam-bang dance track, punchy drums, punchy horns an angry song, and he sings it angry. And Alison Moyet co-wrote a song with us, 'Let's Get Personal', which is a flat-out, intimate, big ballad. Alison did a vocal



trade with James, too; it's a throwback to her Yazoo period, really exciting."

Hartman, who practically lives on transatlantic planes these days, has a new single of his own, 'Waiting To See You', from the soundtrack of the Amer-

ican smash movie 'Ruthless People'; his album 'White Boy' (tee hee) looks like it'll be out in competition with ol' JB; and he's going to be producing a couple of songs for Nona Hendryx. All a long way from 'Instant Replay'.

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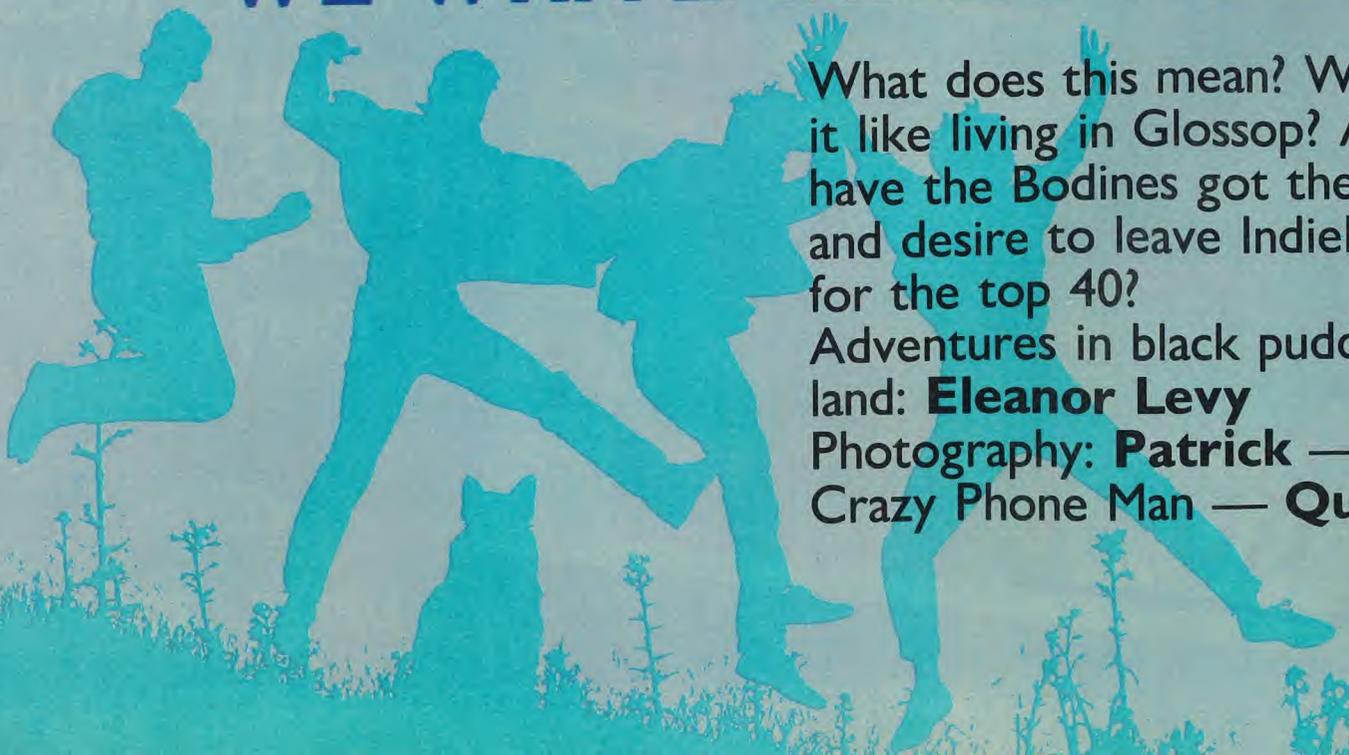
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**UPFT 2 ZC UPFT 2**



# THE BODINES:

## 'WE WRITE GIRLIE MUSIC'



What does this mean? What's it like living in Glossop? And have the Bodines got the will and desire to leave Indieland for the top 40?

Adventures in black pudding land: **Eleanor Levy**

Photography: **Patrick — Crazy Phone Man — Quigly**

**Some months ago**, ploughing through that week's releases for the ritual trauma that is 'doing the singles', there appeared, as if by magic, a song called 'Therese' from a group called the Bodines.

The group's name, taken from the TV series 'The Beverly Hillbillies', conjured up images of checked shirts and blades of grass sticking out of bearded mouths which would be just as likely to spit tobacco as smile hello. Yet the record was one of the brightest, most honest songs you'd wish to hear.

The imagined image was slightly out (and more), but five months later, the mere mention of the word 'Bodine' and that delicious collection of guitar chords comes rolling back through the Levy brain.

It was no use. Despite stories that the Bodines were obnoxious little brats with a fine line in just the kind of snottiness northerners save specifically for when soft southerners are about, the release of a new, equally impressive, single called 'Heard It All' meant further investigation was now a necessity.

So here they are, four amiable souls of around 20 years of age, sitting in bassist Tim Burnwood's soon to be deserted farmhouse home in Glossop.

Half an hour from the centre of Manchester and the main problem isn't the Bodines; it's trying to hear what they say above the noise of the geese gabbling in the background.

Not yet tainted by any of the pretensions or posing that infest many of the bands they should one day stand alongside, you want to pat them on the head and say 'ahhh'.

Together, you see, the Bodines exude a no-nonsense charm, a kind of innocence with a wicked glint in the eye. You feel if they really put their mind to it, they could be massive. Only, as their manager Nathan remarks with just a touch of frustration on the train going up to meet them, they just don't always seem to want to really put their minds to it.

"We don't look at things like that," agrees drummer John Roland, "We look as far as the next gig basically."

**The Bodines started** "about two years ago". Their aims were as understated then as they would seem to be now.

"Well, me and Tim just had nothing to do," explains singer and lyricist Michael Ryan. "We could both play guitar so we thought 'might as well have a go'."

All four hail from Glossop, a small town where all but John still live. Their manager will tell you how difficult it is to get them to leave the place. Big city pretensions obviously bore them to death.

Mick: "I think with the indie charts, there's a lot of snobbery in favour of what goes on in London. We don't go to London, people down there don't know us that well. They might have heard 'Therese' and liked it, but that's it. That's what it sold on rather than being trendy."

"It's dead boring, London, anyway. You go down there and they're all talking about music and pulling faces and looking dead miserable."

So what makes the Bodines so very different from the list of "trendy" indie bands they're name dropped with?

John: "Glossop!"

Mick: "I don't think we're going in for being intentionally dead wimpy like half of them are. They're all being dead poncy. It's not even just a pose for onstage. You meet them and they're like that afterwards as well."

Tim: "With 'Heard It All', it seemed a really good idea to release a slow one, because bands like the Lemon Drops and the Shop Assistants, the ones we always get lumped with, aren't going to do something like that." (Here you could point out the Shop Assistants' 'Somewhere In China', but never mind).

"I think at the moment, there are no indie bands trying to do great records, with good production, like us."

Mick: "There's a top 30 emphasis on production and an indie emphasis on bad production. Like when we did 'God Bless', (their first single), "we thought, 'it's a good song, it'll be really powerful when it comes out.'"

Paul: "It was shit!"

**One thing I'd** been told about the Bodines proved to be true. They have exceedingly big mouths. Few of their contemporaries emerge after half an hour of acid-tongued verbals with their credibility — or their egos if they ever overheard what was being said about them — intact. A trait that hasn't always worked to the band's advantage.

John: "We had a bit of a run-in with the Colourfield."

Tim: "You did."

Mick: "You stole Terry Hall's fags and called Gary Dwyer 'fat arse'. So, basically, they don't like us now."

Yet behind all the flippancy, *musically* the Bodines leave other bands at the starting gate. All three tracks on the 12 inches of both 'Therese' and 'Heard It All' could have been singles, with Michael's rich voice, just the pleasant side of flat, and his lyrics showing a maturity beyond his years, while Paul Brotherton, provider of that intoxicat-

ing riff in 'Therese', shows himself to be a guitarist of real promise.

The Bodines are a mix of confidence in their own ability (Tim: "Therese" was such a great song. I don't think a band's made a better one all year"), and wide eyed incredulity that anyone they admire should ever be interested in them. Particularly Tim, whose passing resemblance to Bunnyman Les Pattinson would seem to be more than mere coincidence.

Tim: "Seeing Ian McCulloch watching us at the Boardwalk — it nearly f\*\*king killed us all with nerves. I mean, he's just as famous as Morrissey. And he came to watch us."

Mick: "Brown trousers all round."

Tim: "I was on stage and he came right up to the front..."

Paul: "...laughed his head off and said 'what are these bastards doing here?'"

**The immediate future** for the Bodines means holidays.

Paul: "We're just sick of the sight of each other. Especially John..."

Then it's back together to embark on their biggest tour to date; a calculated action to help make them musically tighter — and see whether they can manage to stay together long enough to finish it.

Paul: "We'll get fed up with each other..."

Tim: "Again."

Paul: "...get lots of spots, lose loads of weight, lose loads of money and meet loads of girls."

Ah, girls. Something of an obsession with the Bodines it would appear, who show a certain amount of pride at the number of them who come and see them.

Paul: "We're certainly not a lad's band."

Mick: "I think that's because we write girlie music."

Tim: "There's no harm in it."

Mick: "I think girls pick up on good bands before boys do generally. We're not a U2 or a Simple Minds, where you get all the thugs coming to see you."

John: "I don't know, I wouldn't mind getting a load of thugs coming to see us."

But have they ever thought of exploiting this appeal and trying to push themselves through a concerted campaign in the teen magazines?

Paul: "Has an indie band ever been in 'Jackie' or 'Patches'? You might just get a mention in 'Just 17'."

John: "If you're good looking."

Paul: "Yeah, dead good looking. Like the Jesus And Mary Chain."

John: "They're just bronzed Adonises aren't they? Handsomeness incarnate."

"They are sex," adds a voice enigmatically.

**Whether the Bodines'** clashing temperaments survive the forthcoming tour, we shall see. Whatever — they've already benefitted personkind's ears far more than any of their more extensively promoted indie contemporaries.

Out of all the groups currently being hailed as the saviours of Eighties music, the Bodines have the songs, but, above all, the personality — the group *identity* — to become more than just another band with a few good tunes in them. Greatness beckons these four sons of Glossop — if they really want it, that is. And while their laid-back, take-life-as-it-comes attitude can be frustrating, it's also one of their greatest appeals.

So, if the Bodines were to die tomorrow (Paul: "We'd be really pissed off"), or they do go their separate ways, how would they like to be remembered?

John: "I just want to live fast, die young and leave clean underwear."

Mick: "Have you seen what living fast does to your skin?"



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