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OCT. 4, 1986 EVERY THURSDAY 55p



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SHOP ASSISTANTS**

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TOP TWENTY COMPETITION

WITH OVER

£2,500

OF YAMAHA KEYBOARDS

TO BE WON!!!

PLUS £15 OF
VOUCHERS
INSIDE!



● **We know**, we know, you're still recovering from **rm's** last brilliant competition with Laskys. All those prizes, all that generosity, where do they get it all from, we hear you gasp? Well, keep on gaspin' ... 'cos **rm** and Laskys have got together again to present, right here on this gatefold cover, a four-in-one competition that gives you 20 chances to win enough ace Yamaha keyboard gear for you to go professional, *and* the very best stereo clobber from JVC and Wharfedale. There's an incredible range of keyboards available these days, jam-full of spectacular features, and Laskys is the place to see them because they offer the whole range, with twice the features and about half the price of a year ago. So, eyes down ...

FIRST PRIZE!!



For our grand prizewinner, a double-header of prizes that'll mean you can make all the sounds you want to, then play them back on the best stereo stuff around. The W11 Midi system from JVC is butch, black and beautiful and delivers the cleanest sound you could ever dream up, a storming 60 watts-worth per channel.

The W11 proudly boasts a double cassette deck with synchro dubbing (make copies of your own musical masterpieces!), a fully automatic turntable, and what about the digital tuner – it does things we bet you've never even heard of before. F'rinstance, it has a facility of 32, yep, 32 pre-set stations, *and* a pre-set scan feature that can automatically sample each of the 32 for five seconds apiece, just so you can skate across the FM and AM dials and find your faves in a hurry.

The second half of the prize is Yamaha's Portatone PSR-21 – an electronic keyboard with full single keys, stereo playback and a built-in synthesiser. The beauty is, all you've got to do is plug it into your W11 Midi and you've got the greatest sound,

right there waiting. The PSR-21's got a built-in drum machine, an orchestra section that includes strings and a jazz organ, plus flute, clarinet, even a brass section that plays whenever you say (and no session fees to pay!), plus a rhythm section which means you can press a button and immediately hit a reggae riddim, rock beat or dance groove.

There are vibrato, sustain and pitch features to make the sound even more round ... *and* an FM tone generator that makes everything on the keyboard sound absolutely authentic. That's the same feature you'll find on Yamaha's famous DX synthesisers and now it's right here on the PSR-21.

So, if you fancy this fearsome twosome, here's the question we'd like you to answer: **Which two acts have previously charted with the Communards' 'Don't Leave Me This Way'?**

2nd Prize

We've got four second prize combinations to give away, and just like the grand prize, they'll give you everything you need to make things

LASKYS TOP TWENTY COMPETITION

Send to 'Top 20 Competition', RM, P.O. Box 50, Harlow, Essex.

Name.....
Address.....

Answer to:
1st PRIZE COMPETITION

Answer to:
2nd PRIZE COMPETITION

Answer to:
3rd PRIZE COMPETITION

Answer to:
4th PRIZE COMPETITION

Write in a few words which particular prize you would most like to win and why?

£15 WORTH OF LASKYS VOUCHERS OFF YAMAHA KEYBOARDS!

This Voucher entitles the holder to £5 off the LASKYS current store price of any YAMAHA KEYBOARD over £100.

Please complete the following and hand to shop assistant with purchase

Name.....
Address.....

One voucher per purchase. Valid until November 1, 1986

This Voucher entitles the holder to £10 off the LASKYS current store price of any YAMAHA KEYBOARD over £200.

Please complete the following and hand to shop assistant with purchase

Name.....
Address.....

One voucher per purchase. Valid until November 1, 1986

sound the way you like, then play them back in prime stereo to your ears' content.

First off, from Yamaha, the PSS560, which can come up with just about any sound or rhythm you ask for... Choose your own drum sound by selecting bass drum, snare drum, cymbal, or extra percussion, select a rhythm from the PCM rhythm section and put your own one-bar fill-ins anywhere you want to — and make a three-note chord with one finger! That's a feature of the Auto Bass Chord section. Or, if you've been around a bit as a musician, play your own bass lines manually. The combinations and possibilities are as w-i-i-i-d-e as this.

And, it plugs straight into a great portable from the JVC range, the PC-50, which has U-turn full auto-reverse on the cassette, a five-element graphic equaliser, a four-band tuner and extendable speaker stands built in to the unit.

Right then, four chances to win this time... by telling us: **Who croons the toon about 'Sweet Freedom'?**

3rd Prize

This time round, another electronic keyboard from the Yamaha line-up plus some state of the art speakers. The PSS-460's got a great range of features, like 21 pre-set orchestra "voices", as they call them in the trade, and six different functions that allow you to hone that tone.

Don't mention this when Mark Brzezicki or Phil Collins are in earshot, but the PSS-460 also has a built-in

drummer. This means that when you're using the Keyboard Percussion feature, you'll find you can tape a white key and, instead of notes, out come different drum sounds. And not a canvas in sight... 12 different separate rhythms too, with the chance for you to add those fills at the touch of a button and really customise the sound.

Matched with a pair of Wharfedale active diamond speakers, which have a built in amplifier of 20 watts, which gives you all you need to make a really great noise. Just plug the speakers into the keyboards and you'll be a real wizard.

There are two sets of synths and speakers to be won and they could be coming in a very large parcel to your front door if you know: **Which watch company is currently hearing 'Rumors'?**

4th Prize

Reckon you might not be one of the magnificent seven who walk off with the little lot you've been reading about? Then maybe you'll be one of the lucky 13 who win our fourth prize — and this is really for you if you just fancy a dabble in making music for yourself, even if you can't play a note. Yamaha's brand new TYU40 is a "mini-key" that comes with three music cards that you can feed in, 18 pre-programmed tunes, a singalong mic, four different rhythms, the works — so get dabbling!

13 TYU40s on offer — just let us know: **What does Jermaine Stewart say we don't have to do?**

LASKYS NATIONWIDE

Central London 42 Tottenham Court Road **01-636 0845**; 257 Tottenham Court Road **01-637 2231**

Aberdeen 5 Trinity Centre **0224 584442**

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Leeds 28/34 Albion Street **0532 441465**

Leicester 2/4 Haymarket **0533 28382**

Lewisham 164 Lewisham High Street **01-852 1375**

Liverpool 33 Dale Street **051 236 2828**; 157 St John's Precinct **051 708 5871**

Luton 190/192 Arndale Centre **0582 38302**

Maidstone 79/81 Weak Street **0622 678165**

Manchester 61 Arndale Centre **061 834 4381**; 12/14 St Mary's Gate **061 832 6087**

Newcastle-upon-Tyne 6 Northumberland Street **0632 617727**

Northampton 78 Abington Street **0604 35753**

Nottingham 1/4 Smithy Row **0602 415150**

Oxford 16 Westgate **0865 722870**

Peterborough 70/71 Queensgate Centre **0733 313513**

Preston 1/4 Guildhall Arcade **0722 59264**

Plymouth 78 New George Street **0752 20371**

Reading 118/119 Friar Street **0734 595459**

Richmond-upon-Thames 32 Hill Street **01-948 1441**

Romford 86 South Street **0708 20218**

Sheffield 58 Leopold Street **0742 750971**

Slough 75 Queensmere Centre **0753 24401**

Southampton 92/93 East Street **0703 333289**



Southend 205/206 Church West, Victoria Circus **0702 612241**

Watford 18 Charter Place **0923 47488**

Wolverhampton 2 Wulfrun Square **0902 24157**

York 10a Coney Street **0904 641221**

RULES AND REGULATIONS

● The rules of the competition are that entries are open only to readers of **rm** resident in the UK, excluding employees of Spotlight Publications, Laskys and companies associated with the compilation of this booklet. The competition will close on Saturday, October 25, 1986, when all entries will be judged and the winners finally selected by a panel of judges from **rm** and **Laskys**. Judging will take place throughout November with the names of winners announced in **rm** during late November, early December. Prizes will be despatched in December.

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LASKYS £5000 COMPETITION WINNERS

Here, at last, are the winners of the **rm/Laskys** £5000 CD/Hi Fi competition held last June:

Panasonic RXCD70 Portable

Won by: Stephen Laurence, Cardiff; N Yates, Midsomer Norton, Bath.

Philips CD555 Sound Machine

Won by: Russell McAlister, Bath; Michael Marriott, Aston Clinton, Aylesbury.

Amstrad CD2000 Tower System

Won by: Jason Edge, Kirk Hallam, Ilkeston; Philip Smith, Cardiff.

Philips FCD 560 Midi System

Won by: Gemma Beattie, Arlesley, Beds; W Hopkins, Sheldon, Birmingham.

Sony Discman 50 Personal CD

Won by: Annee Hall, Wokingham; Alison Groves, Keyworth, Notts; Keith Blackwell, Webheath, near Redditch; Yvonne Craine, Truro, Cornwall.

Laskys Lasertech CD Player

Won by: Paul O'Leary, Dagenham, Essex; Gareth Cooper, Osterley, Middx; D Schiff, Romford, Essex; Christine Powell, Romford, Essex; Philip Russell, Oxted, Surrey.

Sony MDRM 55 Headphones

Won by: Ian Small, Guildford, Surrey; Jayne Appleyard, Hubberts Bridge, Lincolnshire.

Congratulations to the winners, who were selected by the judges out of a total response of 2873 entrants. Could you be a winner in Laskys Top 20 Competition this week? Make sure you enter now.

T O U R S ●

R E L E A S E S ●

N E W B A N D S ●

G O S S I P ●

The Stranglers follow up 'Nice In Nice' with 'Always The Sun' out on Monday, October 6. 10,000 copies of the single will be available as a sun shaped picture disc which sounds very tasteful. The 12 inch will include a live track, 'Souls', recorded in France last year.

Hugh Cornwell is currently filming in Spain with the wacky members of the Comic Strip team, while David Greenfield has recently gained his pilot's licence.

RS



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FAZIN' HELL

If there is a typical UK b boy story, then **Faze One** have it wrapped up tight. A London threesome — l to r: Genio, DJ Chinn and Stepski — hailing from Stratford E15 and Fulham, Faze One have been brought up the right way. Schoolboy friends, MCs Stepski and Genio flipped right from jazz to breaking after they'd heard 'Planet Rock'. Forming an East London break crew, Crackpack, they soon wanted to take things further and looked for a DJ. They found DJ Chinn (Stepski's cousin) working Covent Garden, and by the end of '85 had formed Faze One.

Picked up by Streetwave after promising demos, their debut single 'Layin' Down A Beat' is cheeky enough, but it's the B-side, 'Stronger Than Strong', we'd recommend. A crunching pop-rock-rap guitar work out, 'Stronger Than Strong' is very commercial stuff. Whether they'll get any deeper than this, only time will tell.

JR



THE COCTEAU TWINS are back with a single and their first UK tour for two years. Their single 'Love's Easy Tears' will be out on Monday, October 13. The 12 inch will include an extra track 'Sigh's Smell Of Farewell'.

Simon Raymonde has rejoined the Cocteau Twins, and they'll be playing Portsmouth Guildhall November 6, Nottingham Royal Centre 7, Liverpool Royal Court 8, Glasgow Barrowlands 9, Dublin SFX 11, Belfast Ulster Hall 12. The Twins are expected to announce a London date shortly. An album, which they've recorded with pianist Harold Budd, will be out later this year.

RS

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Front cover photography: Ian Hooton

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ERASURE release their fourth single 'Sometimes' on Monday, October 6. The flip side is 'Sexuality', while the 12 inch features the extra track 'Say What'. Coinciding with the release of the single, Erasure will be touring. They'll be playing Farnham Art College Wednesday, October 1, Brunel Academy 3, Keele University 9, Birmingham Aston University 10, Coventry Polytechnic 11, Manchester Hacienda 14, Liverpool Polytechnic 15, Sheffield Polytechnic 16, Hull University 17, Trent Polytechnic 18, Bradford University 23, Stafford North Staffs Polytechnic 24, Harlesden Mean Fiddler 25, 26. **RS**



Killing Joke release their single 'Sanity' on Monday, October 6. The flip side is 'Goodbye To The Village' while the 12 inch features a specially mixed version of 'Sanity'.

Killing Joke are arranging some new dates to replace the shows they were forced to cancel because of recording commitments. Their next album should also be out soon.

RS



DID YOU KNOW?

Midge Ure once played guitar with Thin Lizzy.
 He was recently special guest on Roland Rat's TV show.
 He has been known to grow rather angular facial hair.
 Is shorter and older than he appears on television.
 Is such a nice bloke that nobody ever gets round to slagging off Ultravox records to his face.
 Is now more wealthy than when he was a Rich Kid.
 Got his nickname due to his notoriously... (I think that's enough to be going on with — Index Ed.)
 Compiled by Midge's dance tutor.

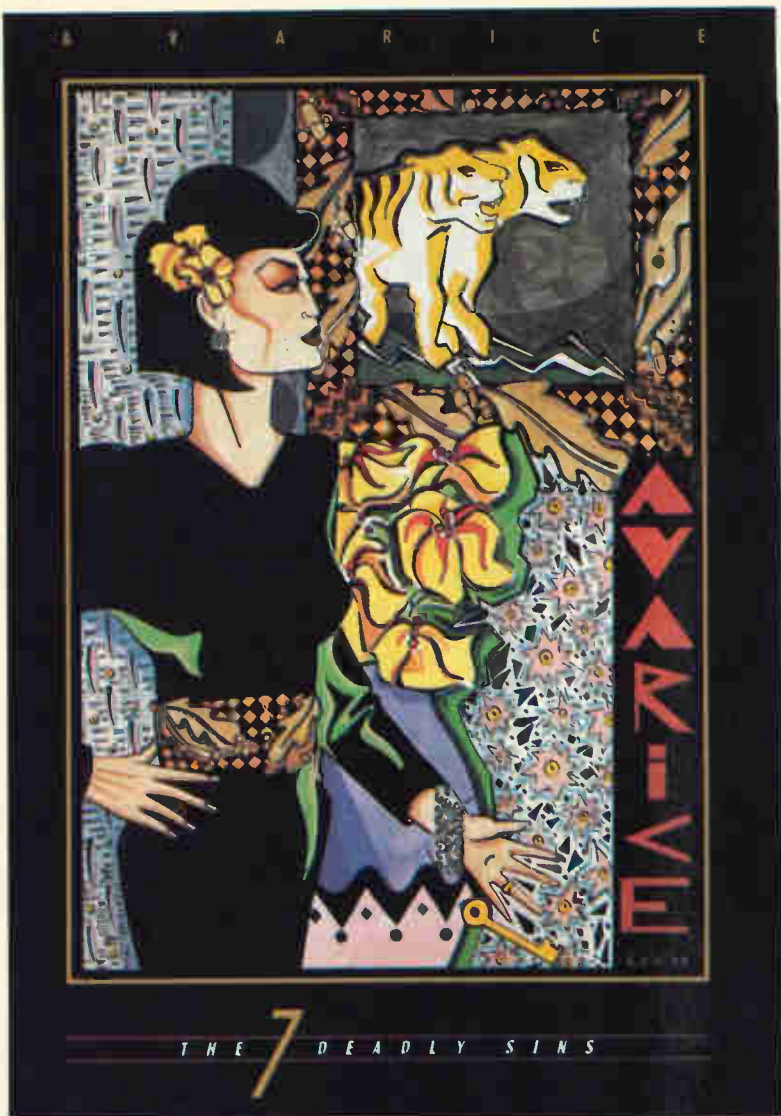


WELL WELL WELL

The Wishing Stones are a band barely out of the wrapper, yet they've already produced a debut single that shames most of their contemporaries. 'Beat Girl' is a lifting innocent tale with some nicely understated guitar and an understanding for what turns a song into a record. The band, who profess a liking for the more Dylanesque end of the musical spectrum (no punk rock here, folks), have just begun to play selected live dates. Well worth keeping more than a cursory eye on.

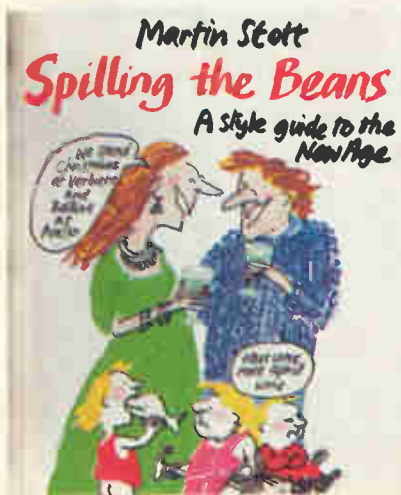
AS

DEX



While Index would usually rather buy a seaside postcard than a reproduction Picasso, our eyes were turned towards something just a little bit more decorous last week. Upwardly mobile design company Shoot That Tiger! have commissioned a number of young artists and photographers to furnish them with material for a series of postcards and greetings cards. The cards range from tasteful pictures of pretty young men (Palmano Man by Cindy Palmano) to a series of paintings illustrating the Seven Deadly Sins.

B A (Hons)



KNIT YOUR OWN MUESLI

Here's something for that aunt and uncle who insist on acting like they're still in the Sixties, and force you to eat plenty of fibre when you visit them. 'Spilling The Beans — A Style Guide To The New Age' is a mildly amusing book packed with hints and advice for those living in cold country cottages, Agas in the kitchen, vegetable garden, free range children etc. It reads suspiciously as though the people who helped Martin Stott compile the book are all ATs themselves (Alternative Types). Everyone knows at least one couple like this. 'Spilling The Beans' is published by Fontana at £2.95. AS

THE PSYCHEDELIC FURS play their first British tour for two years starting in November. They'll be appearing at Poole Arts Centre Thursday, November 27, Bristol Colston Hall 28, Newport Centre 30, Birmingham Odeon December 2, Bradford St George's Hall 3, Nottingham Royal Centre 4, Hammersmith Odeon 7, 8, Brighton Centre 9, Manchester Apollo 11, Sheffield City Hall 12, Liverpool Royal Court 13, Newcastle City Hall 15, Edinburgh Playhouse 16, Aberdeen Capitol 17, Glasgow Barrowlands 18. Tickets go on sale from Saturday, October 4. The Psychedelic Furs will be releasing another album in November.

RS



TWO NATIONS UNDER A GROOVE

A pop powered, beaty first single heralds the arrival of Birmingham based **Two Nation**, an exciting duo comprising ex-Beat keyboard player Dave Wright and mighty soul vocalist Allan Watson. Produced by Pete Wingfield, 'Any Luck' is an R'n'B flavoured chart bound sound, backed with 'Brand X', with an additional track 'Everything I Own' on the 12 inch. All the titles are written by the pair, with the crew cut Dave citing Beethoven and Thelonius Monk among his earbenders, and Allan tipping his cap to Marvin Gaye and Frank Zappa. Get lucky one time.

DC



OUT NOW 7" & 12" REMIX.

C'MON EVERY BEATBOX.



DONT CRACK UP!

PARTICLE BEAM BUG OUT SCENE.

SEALSKIN GUY WALK MAN.

BEATBOXES AT DAWN.

B.K.D.





COMPILED BY
 ROBIN SMITH
 DI CROSS
 ANDY STRICKLAND
 NEWS DIGEST
 ON PAGE 8

MARC ALMOND releases his single 'Ruby Red' on Monday, October 6. Taken from Marc's forthcoming album, naughtily titled 'Mother Fist And Her Five Daughters', the flip side is 'I'm Sick Of You Tasting Of Somebody Else'.

Marc is organising a mini tour for the autumn and dates should be known soon. He'll also be part of the Soho Jazz Festival line-up at the London Palladium on October 12, and will play a full-blown concert with the Willing Sinners at the same venue on November 23.

RS

SPLUTTER ISSUE 7 30p

HOUSEMARTINS · HALF MAN HALF BISCUIT
 JUNE BRIDES · HÜSKER DÜ · NEUROTICS ·
 MEAT WHIPLASH · FRANK SIDEBOTTOM ·
 AGE OF CHANGE · BONE ORCHARD

THE GO-BETWEENS

**Z I N E
 S C E N E**

● Now here's an interesting fanzine item for all you budding writers out there. **Splutter** magazine has just sent us its third issue with the wonderful Go Betweens on the cover and interviews with Half Man Half Biscuit and Hüsker Dü among others. Not a bad selection, eh? But the interesting thing is that the Manchester based fanzine is looking for contributors for forthcoming issues. **Splutter** fanzine costs 60p including postage from David Blocksidge, 26 Lyon Grove, Roe Green, Manchester M28 4RH. So get scribbling if you fancy taking the first steps in this 'honourable' profession. Fanzines one day — Index the next?

AS

■ My God, these people don't mess around, do they? No sooner has the amicable demise of the Skeletal Family been announced than its rhythm section has formed itself into a new outfit. **Say You** is the name of the band, and the trio, consisting of Trotwood, Kevin Hunter and Jon Bhonreick, are already organising themselves for the future. Index's preview of three songs, 'Some Kind Of Magic', 'Talk Of The Devil' and 'My Town', reveals a more melodic dreamy sound than of old, with nary a chorused power chord in sight.

AS

E A R B E N D E R S

Jim Reid

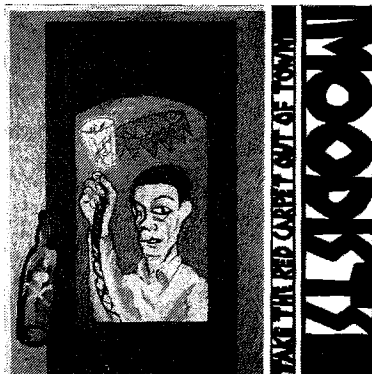
'I'm Chillin' Kurtis Blow (Phonogram)
 'Jack Your Body' Steve 'Silk' Hurley (London)
 'Um Tang, Um Tang (To Whoever It May Concern)' DJ Hollywood (Crossover)

Andy Strickland

'Gravity' James Brown (Scotti Bros)
 'Waking Up In The Sun' Adult Net (Beggars Banquet)
 'Three Johns Live In Chicago' Three Johns (Last Time Round)

Eleanor Levy

'Happy Head' Mighty Lemon Drops (Blue Guitar LP)
 'Hits — Adam Ant' Adam Ant (CBS LP)
 'Word Up' Cameo (Club)

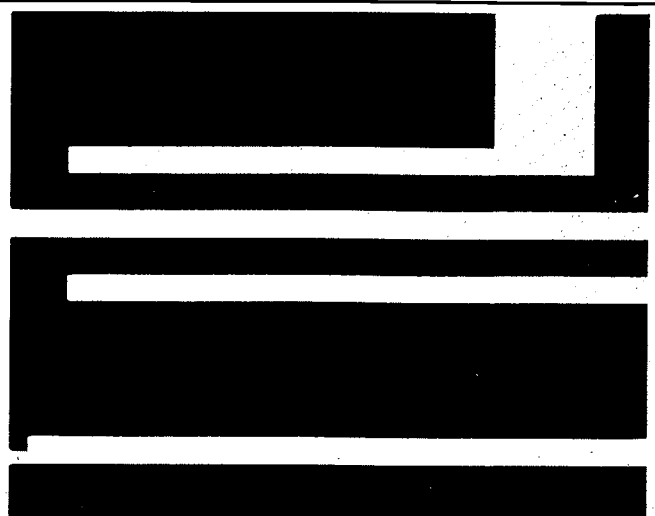


Australian band the **Moodists** pop up again this week with a new single and a new, fuller sound. Former Orange Juice bass player David McClymont has joined the boys and one girl from Down Under on 'Take The Red Carpet Out Of Town', a brass backed and very pleasant ditty that improves with each hearing. A touch flabby here and there, perhaps, it shows that the band are back and raring to go now they've secured a home on the new TIM label. The Moodists say reality is for airheads — apparently.

AS



WHO ARE
 CONTENDERS?



HOWLIN' WILF

Armed with nothing more than a guitar and his Ray Charles-alike sandpaper voice, **Howlin' Wilf** and his merry band of Vee Jays have jumped and jived their way from street cred busking outfit to bona fide recording artists. Capturing their minimalist Fifties based blues on vinyl, the LP 'Cry Wilf' includes classics from that bygone era, with Lee Dorsey, Billy Stewart and Little Walter covers appearing alongside his own compositions, such as the instrumental 'Wilf's Wobble', and the rousing 'Shake It'. He's already credited best contemporary blues singer; you won't be crying Wilf, you'll be hollering for more.

JW



BIG AUDIO DYNAMITE release their single 'C'mon Every Beatbox' on Wednesday, October 1. Written by Mick Jones and Don Letts, the single was produced by Mick and his old pal Joe Strummer.

The 12 inch carries an extended mix of 'C'mon Every Beatbox' and also features 'Beatboxes At Dawn'.

RS



GWEN GUTHRIE

◆
THE NEW SINGLE
◆

(they long to be)

—close to you—

Released September 26th

12" includes extended version

7" POSP 822 · 12" POSPX 822

TAKEN FROM THE ALBUM & CASSETTE 'GOOD TO GO LOVER'
POLD 5201/POLD 5201





Heaven 17 come back fighting with their single 'Contenders', out on Monday, October 6. Inspired by Marlon Brando's famous speech in the film 'On The Waterfront', 'Contenders' is a swinging funky little number. The flip side is 'Excerpts From Diary Of A Contender', while the 12 inch has a dance version of the A side.

Heaven 17 will have an album out before the end of November.

RS



Infrequent live appearances and line-up problems have sadly held **Colenso Parade** away from the greater things they deserve. Let's hope the very wonderful 'Fontana Eyes' can fare better. Oscar gets all wistful and lyrical in a Van Morrison kind of way here, which is nicely complemented by Linda's ethereal backing vocals. There's every temptation to put in comments like 'near perfect' and 'a classic', but then you'll just have to find that out for yourself.

SB



Furniture follow up 'Brilliant Mind' with 'Love Your Shoes', out on Monday, October 6. The band, who will release their debut album in November, have also added some dates to their tour. They'll be playing Brighton Zap Club October 9, Leicester Polytechnic 10, Fetcham Riverside 12, Birmingham Dome 14, Exeter University 16.

RS

70MM
EMPIRE 1

UP THERE WITH THE BEST OF THE BEST

FROM THE PRODUCERS OF BEVERLY HILLS COP AND FLASHDANCE

A DON SIMPSON/JERRY BRUCKHEIMER PRODUCTION
A TONY SCOTT FILM

TOM CRUISE · KELLY MCGILLIS

TOP GUN 15

PARAMOUNT PICTURES PRESENTS A DON SIMPSON/JERRY BRUCKHEIMER PRODUCTION A TONY SCOTT FILM TOM CRUISE TOP GUN KELLY MCGILLIS VAL KILMER ANTHONY EDWARDS TOM SKERRITT MUSIC SCORE BY HAROLD FALTERMEYER WRITTEN BY JIM CASH & JACK EPPS, JR. PRODUCED BY DON SIMPSON AND JERRY BRUCKHEIMER DIRECTED BY TONY SCOTT

A PARAMOUNT PICTURE READ THE GRAFTON PAPERBACK SOUNDTRACK NOW AVAILABLE FROM CBS ON RECORDS, CASSETTES AND COMPACT DISC

FROM FRIDAY OCTOBER 3

EMPIRE 1 in 70mm
LEICESTER SQUARE

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AND ACROSS THE COUNTRY

NEWS

DIGEST

edited by
robin smith

● **Psychic TV** have added a couple of shows to their October schedule. They'll be playing Brighton Pavilion Friday, October 3 and Sheffield Leadmill October 7. Psychic TV have also announced that they'll be supported by Primal Scream, Shock Headed Peters, the Godfathers and the Shamen at their gig at the London Town And Country Club on October 5.

● Next month you'll be able to relive the magic moments of **Queen** live. On Saturday, October 25, one of Queen's concerts recorded at Wembley will be broadcast simultaneously on Channel 4 and the independent radio network. The programme will last 90 minutes, at a time yet to be fixed, and the show may be repeated on Christmas Eve.

● **Spandau Ballet** have added a couple of dates at Wembley Arena. The extra shows are December 26 and December 27. Tickets priced £9.50 and £8.50 are available now from the Wembley Arena box office. Tickets are also available by post from Spandau Ballet Box Office (Wembley) PO Box 2, London W6 0LQ. Add a 50p booking fee to the cost of each ticket, make your cheques or postal orders payable to Spandau Ballet and enclose a sae.

● **The Big Dish** set off on a tour in October. They'll be playing Stirling University October 2, Edinburgh University 3, Glasgow QMU 4, Teeside Polytechnic 5, Wolverhampton Polytechnic 8, Portsmouth Polytechnic 9, Bath University 11, Exeter University 12, Leeds Polytechnic 14, Huddersfield Polytechnic 15, Oxford Polytechnic 16,

London School Of Economics 17, Birmingham Polytechnic 18.

● **Big Country** have added a date to their tour. They'll be playing a second show at Wembley Arena on Thursday, December 11. Tickets priced £7.50 and £8.50 are available from Wembley and usual outlets.

● **Swing Out Sister** release their single 'Breakout' on Friday October 3. The flip side is 'Dirty Money'. Swing Out Sister will be playing Bristol University Saturday, October 4 and London UCLU 11.

● **Alan Rankine**, Billy McKenzie's old sparring partner, releases his single 'The Sandman' on Friday, October 3. His album 'The World Has Begun To Look Her Age', will be arriving soon.

● **Bon Jovi** have added an extra date to their tour. They'll be playing Ipswich Gaumont on Sunday, November 9. All the other dates on Bon Jovi's tour are now completely sold out.

● **Little Richard**, the grandfather of rock'n'roll, releases his single 'Operator' on Monday, October 6. The flip side is 'Big House Reunion', and both songs are taken from Dickie's album 'Life Time Friend' out in November.

● **The Men They Couldn't Hang** hit the road in October. They'll be playing Edinburgh University Thursday, October 30, Glasgow Strathclyde University 31, Aberdeen Venue November 1, Dundee Dance Factory 2, Sheffield Limit 4, Bradford University 5, Newcastle Polytechnic 7, Middlesbrough Teeside Polytechnic 8, Huddersfield Polytechnic 12, Manchester International 15, Birmingham Powerhouse 16, Bristol Bierkeller 20, Colchester University 22, London Town And Country Club 23.

They release their single 'Shirt Of Blue' on October 6.

● **Carmel** plays the London Piccadilly Theatre on Tuesday, October 28. There will be no support act. She will be playing two sets with a short break inbetween. Tickets are £6.50.

● **A-ha** release their second album 'Scoundrel Days' on Monday, October 6. The album features 10 songs including their single 'I've Been Losing You'. Other tracks include 'The Swing Of



■ Alice Cooper, the original wild man of rock, has returned with a single and a tour. Alice releases his single 'He's Back (The Man Behind The Mask)' on Monday, October 6. It's the

Things', 'October' and 'The Weight Of The Wind'.

They have added five dates to their tour. They'll be playing Birmingham NEC Friday, January 16, 17, London Royal Albert Hall 29, 30, 31. Tickets are on sale now.

● **The Police** re-release their classic hit 'Don't Stand So Close To Me' on Friday, October 3. It's a reworking of the song that reached number one six years ago. The 12 inch features a dance version and a live version of the song.

● **Genesis** keyboard player Tony Banks has teamed up with Fish of Marillion to release a single 'Shortcut To Nowhere', out on Monday, October 6. The single is taken from Tony's 'Soundtracks' album.

● **Red Box** release their single 'For America' on Monday, October 6. The 12 inch features a 'bazooka mix' of this song and 'Ain't Go No', which was taken from the musical 'Hair'. As with their 'Lean On Me' single of last year, 'For America' will be accompanied by a state of the art video, directed by Willie Smax.

● **Big Supreme** have lined up a couple of choice dates. See them at

the Hammersmith Odeon supporting Curtis Mayfield on October 10 and headlining at London Ronnie Scott's on October 26.

the theme song from the film 'Friday 13th Part VI: Jason Lives' and the flip side is Alice's 1976 classic 'Billion Dollar Babies'. The 12 inch features a live version of 'I Am Eighteen'.

Alice will be touring in November. He'll be playing Wembley Arena Sunday, November 23, Edinburgh Playhouse 25, Manchester Apollo 28, 29, Newcastle City Hall December 1, Birmingham Odeon 3, 4.

Tickets for the London show are £9.50 and £8 while elsewhere they are £8.50 and £7.50. Tickets are available from box offices and usual agents. For Wembley they are also by mail from Alice Cooper Box Office, PO Box 77, London SW4 9LH. Add a 50p booking fee to the cost of each ticket, make cheques payable to Alice Cooper Box Office and enclose a sae.

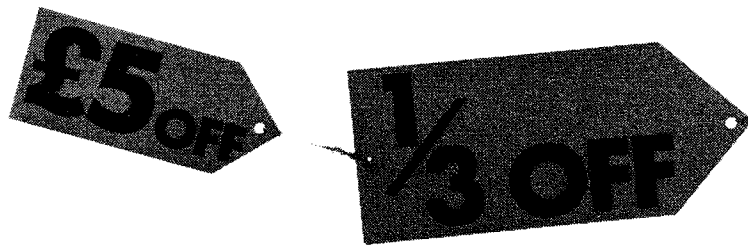
● **Peter Murphy** will be touring in October. See him at Brighton University Thursday, October 16, St Alban's City Hall 17, Portsmouth Polytechnic 18, Birmingham Powerhouse 19, London Town And Country Club 21, Huddersfield Polytechnic 22, Newcastle Polytechnic 24, Glasgow Queen Margaret Union 25, Edinburgh George Street Theatre 27, Leeds Warehouse 28, Nottingham Rock City 29, Sheffield Polytechnic 30, Hull University 31.

● **Go West** have been forced to re-schedule their British tour for next spring. A computer fault at their recording studio in Denmark has delayed their album, so their tour will now start in March. All tickets for the cancelled dates will be valid for the new shows. Go West will be playing Sheffield City Hall March 3, 4, Newcastle City Hall 6, 7, Manchester Apollo 9, 10, Liverpool Royal Court 12, Edinburgh Playhouse 15, Birmingham Odeon 18, 19, 21, Brighton Centre 24, Ipswich Gaumont 27, 28, Nottingham Royal Centre April 2, Hammersmith Odeon 5, 6, 8, 9, Bournemouth International Centre 11, St Austell Coliseum 12.

I DON'T WANNA BE FRIENDS WITH YOU...



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



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

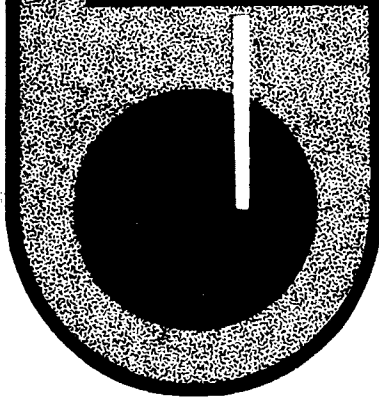
If so, you won't only get a Young Persons Railcard and be able to travel for at least a third (often a half) off the normal fare for twelve whole months . . . Wow.

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

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 **We're getting there**

S I N G L E S



SINGLE OF THE WEEK

THE SCREAMING BLUE MESSIAHS 'Wild Blue Yonder' (WEA) A fine, flinty pop record, taken from the 'Gun Shy' album, it clucks and struts deliciously. It's T Rex dancing with the Clash, and all in all it's quite gone to my Head. 'On-beat boogie and a terse guitar/A battered old cadillac, heading for the bar'. What a poet. Head is Bill Carter's great grandfather.

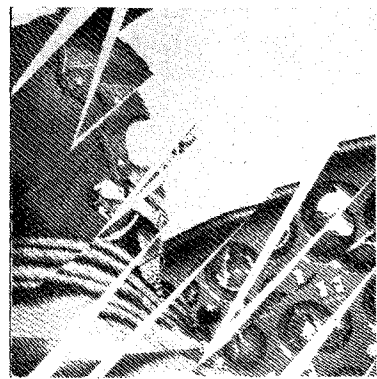
W I L D

ICICLE WORKS 'Who Do You Want For Your Love?' (Beggars Banquet) Now that they've sorted out the producer, and sorted out their lyrics, and now that Ian McNabb's shaved off his beard, Icicle Works, singles should soar into the charts as a matter of course. 'Understanding Jane' was a flawless rush of evergreen (there's a live version on the 12 inch). This builds and spirals, and gives a deal more reign to McNabb's hollow horse of a voice. Surf pop for non-swimmers. Head: Ride that sand dune!

HIS LATEST FLAME 'Stop The Tide' (Go! Discs) When she reaches for a low note, there's a quaver in singer Moira Rankin's throat which promises a golden future for His

Latest Flame. A voice of distinction, it wrings a tear and a half out of this clear, skinned tune. Gently angular guitars flourish, and Head swears that if he ever reads the word 'jangly' again, he will set fire to the writer's nostrils.

FAZE ONE 'Layin' Down A Beat' (Streetwave) Fettle some first release from London hip hop trio - Stepski, Genio and D J Chinn. It's pretty much up to the Yankee mark, with jingle tunes and a grand horn riff. Pity about the dodgy macho rhymes though, and the bad language(!) on the 'uncensored' versions seems a bit effortful. Otherwise, as Head has it, well rigorous.



KTP (KISSING THE PINK) 'Never Too Late To Love You' (Magnet) Kissing The Pink seem to have shrunk to KTP now that kissing's gone out of fashion. Come to think of it, the old line up were never exactly right there in the maw of hipdom. Newly slimmed down to four, they offer up some drawled vocals, a skimming of synthesis and a vast girl-soul backing, which should have them slipping right down the throat of ooh ... any old daytime radio slob. Head would go so far as to say 'vibrant'.

THE SHOP ASSISTANTS 'I Don't Want To Be Friends With You' (Blue Guitar) Angels fly because they take themselves lightly, and so does this angelic piece of pop. Their first for Blue Guitar, it's a less ragged noise than of yore. A zippy rush of velocity treble guitar, and one-



handed rhythm, with Alex's vocals sweet, clear and lustrous. Head is scowling, and muttering about 'mook innocent, infant school cop-outs' and 'Shirley Temple'. The cynical old curd.

FOSTER PILKINGTON 'In The Town Of Forgotten Talent' (Arista) A re-release of the marvellous FP's unrecognised classic. A tale of a lost generation. A biting, big wheel of pop for Head to spin to.

W O O L L Y

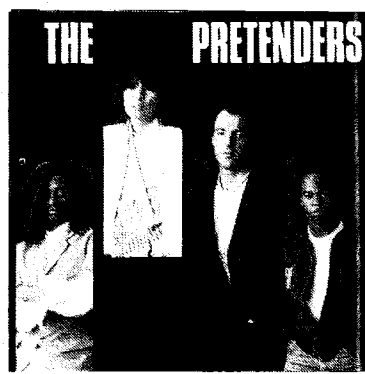
SALVATION SUNDAY 'Cold Grey Eyes' (Polydor) Four boys. A girl with a front cover face and a voice heavy with eyeshadow, located somewhere around Maria McKee, or Kim Carnes, or nowhere like that. It's a shady sweep of a song, pumped full of acoustically vivid sparkle, and rising to piano pinnacles. A baggy jumper for white boys, with AOR leanings. But let's not be a carp about it ... white girls don't have much of a chart voice, these days. Head and I settle on: A large possibility.

THE PRETENDERS 'Don't Get Me Wrong' (WEA) Don't get me wrong, now. This is nice enough. A buoyant, scampering, sporty tune, running at a slightly anxious trot beat, with Chrissie's voice fluttering prettily. Sort of 'Talk Of The Town', with subdued guitar. But it asks nothing of you, and you can expect nothing from it. Music for circus horses. Head says: If it's coming to my party, it will have to bring spirits.

THE MONKEES 'That Was Then, This Is Now' (Arista) Mike Nesmith was the clever one. This is the other three. They're the old generation, and they've got something to say. What they say is: A living legend will never let his bank manager down. To be sure, the song, with its vaguely Sixties feel is 'pleasant' enough, and the original Monkees' theme B-side is worth having, but did they really have to go and make baboons out of themselves with a revival? The Monkees once named a film after Head, who says: Sacred cows should not be milked.

THE MOODISTS 'Take The Red Carpet Out Of Town' (TIM) Australian by derivation, and slightly greasy by inclination, the Moodists have been around for a while. Now with Orange Juice's one-time bass player, they've arrived at a taut, hectoring, guitar trundle. Big horns zig zag in and out, and Dave Graney's voice is, er ... rainy. Head's verdict: Just enough hustle to get the egg roasted.

A-HA 'I've Been Losing You' (WEA) How can anyone not love A-ha and their numb little dramas? They're so A-harmlessly irrelevant. This is another piece of instant memory, polaroid pop. A windswept scitter, punctuated by 'Aahuh's from Morten



CONTINUES OVER ▶▶▶

SHOP ASSISTANTS

NEW SINGLE

'I DON'T WANNA BE FRIENDS WITH YOU'

7" & 12"

OUT NOW ON BLUE GUITAR

ON TOUR

- October 1: COASTS EDINBURGH - LONDON ROAD
- October 7: BLU
- October 8: BIRMINGHAM BELGIAN FUTURAM
- October 9: READING MEXICOT
- October 9: BRIGHTON POLY
- October 10: BIRMINGHAM UNIVERSITY
- October 11: BRIGHTON POLY
- October 12: LEIPS WAREHOUSE
- October 17: ABERDEEN PENNS
- October 18: CLEVELAND U N
- October 20: NEWCASTLE UNIVERSITY
- October 21: BRIGHTON (LIVE)
- October 22: BRIGHTON UNIVERSITY
- October 23: LIVERPOOL UNIVERSITY
- October 24: BRIGHTON POLY, HOTTINGHAM
- October 25: ESSEX UNIVERSITY, COLCHESTER
- October 26: BRIGHTON ALBERT EMPINE
- October 27: BIRMINGHAM UNIVERSITY
- October 28: PS FLEBOROUGH THURSDAY
- October 30: MANCHESTER UNIVERSITY
- October 31: MANCHESTER UNIVERSITY
- November 1st: LEICESTER, PRINCESS CHARLOTTE

BILLY OCEAN

NEW SINGLE

BITTERSWEET



7" Jive 133 and 12" Jive T 133

12" Includes special megamix of
BITTERSWEET/CARIBBEAN QUEEN &
WHEN THE GOING GETS TOUGH,
THE TOUGH GET GOING



See Billy on
The Late Late Breakfast Show
on Saturday 4th October

from his current album
LOVE ZONE

JULIAN COPE -V- TROUBLE FUNK



THE REMIX

'WORLD SHUT YOUR MOUTH'



W.S.Y.M. ALL UGLY RADIO (34.5 khz) 12 ISX 290

FROM ◀

PREVIOUS ◀

PAGE ◀

... pure digital teen porn. I could go A-harping on about how this was A-harmonic lump in the throat, A-half formed boast ... but Head is threatening to drive A-harpoon into my A-heart.

THE WISHING STONES 'Beat Girl' (Head) Scratched onto the vinyl 'The hero then is not time ... but timelessness'. A song which takes time so much for granted, that it almost sinks into dreariness. Repeated plays, however, reveal a leisurely, dusty, sugar-pop classic soundalike. An undergraduate strum which could be, say, the JAMC post psychiatric treatment. Head is suing the record company.

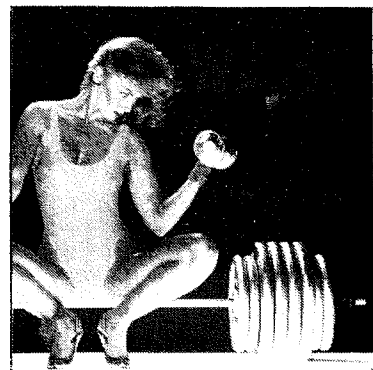
W E T



IT BITES 'Whole New World' (Virgin) There's a certain type of pop 'joie de vivre' which makes you long for gothics, groaners, rockers, crooners ... anything to escape. This is it. Singer-songwriter type desires are primly placed into the spin drier, along with a squeaky-clean voice and radiant chorus. Round it spins in a blathering lather of horns and creaseless arrangements. A life insurance firm will very soon be wearing this for 'Life begins at 60' TV commercials. Head has been moved to cosh the budgerigar.

ZZ TOP 'Velcro Fly' (WEA) Head has a joke: What do you call a deer with no eyes? No idea. I have a joke too: What do you call a pop group with one idea? ZZ Top. 'Velcro Fly' throttles back on ZZ's one idea (razin' boogie gettar) and stomps, rather than burns. Neither ZZ Top, nor these jokes, are very funny.

MANCRAB 'Fish For Life' (Ten Records) American in its origin, or not, this record from the juvenile 'Karate Kid: II' movie typifies the adulterated state of so much of the mainstream pop coming from the US. It's the soul vocals/rock guitar/funky bass mish-mash, and neither Head, nor I, would give a glue-on Michael McDonald beard for it. Tears For Fears' Roland Unpronounceable name helps produce. A flounder.



MANCRAB

fish for life 7'



NIK KERSHAW 'Nobody Knows' (MCA) It's interesting how 'stuggy' Nik Kershaw's voice sounds like a lower register Michael Jackson. That is the only interesting thing about this strudel of decent, compact, high street noise. If a record could be a dog, this would be a Yorkshire Terrier. Over to Head: Pop doggerel to you, mate.

WASP '95-Nasty' (Capitol) You've heard of cock rock. Well, this is wee willie winkle rock. Head is a very good friend of Alice Cooper, who asserts that WASP singer Blackie Lawless lifted almost his entire act from old Cooper-isms. Ten years of that drove Alice to golf and alcoholism. Sixty seconds of this standard, croaking heavy metal could drive you to complete indifference. Anaemic outrage. Sexist sleeve. What a laugh.

reviewed by



roger morton

and head

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WHAM RAP!
CARELESS WHISPER
FREEDOM
EVERYTHING SHE WANTS
I'M YOUR MAN
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MICHAEL JACKSON



BILLIE JEAN
BEAT IT
WANNA BE STARTIN' SOMETHIN'
THRILLER
P.Y.T. (PRETTY YOUNG THING)
EPC 450127-4

PAUL YOUNG



WHEREVER I LAY MY HAT (THAT'S MY HOME)
COME BACK AND STAY
LOVE OF THE COMMON PEOPLE
I'M GONNA TEAR YOUR PLAYHOUSE DOWN
EVERYTIME YOU GO AWAY
CBS 450124-4

THE S.O.S. BAND



JUST BE GOOD TO ME
JUST THE WAY YOU LIKE IT
WEEKEND GIRL
THE FINEST
BORROWED LOVE
TBU 450132-4

PSYCHEDELIC FURS



PRETTY IN PINK
LOVE MY WAY
HEAVEN
HEARTBEAT
THE GHOST IN YOU
CBS 450130-4

CYNDI LAUPER



GIRLS JUST WANT TO HAVE FUN
TIME AFTER TIME
SHE BOP
ALL THROUGH THE NIGHT
MONEY CHANGES EVERYTHING
PRT 450129-4

TRACKS ARE REPEATED BOTH SIDES

THIS GREAT VALUE SERIES ALSO INCLUDES THE STRANGLERS, MEAT LOAF, THE CLASH AND KING.



Rolf Harris and Archbishop Tutu ... no problem!

Well, not when the **Godfathers** are around. But then is anything sacred when the 'Fathers are around... or are all those tough boy stories just myth? Gang buster: **Andy Strickland**.
Photography: **Joe Shutter**

'**Cartoon Time**' will never be the same again. I've always wanted to grab that old duffer Rolf Harris round the throat and plead with him not to draw any more pictures of Porky the bloody pig! Christ, I'd even prefer to listen to 'Sun Arise' — the record that launched a thousand home-made digeridoos — especially as there now exists a version of the song that stamps all over the cultural imperialist's own effort.

The Godfathers, those makers of blistering rock 'n' roll for the Eighties, have plucked the song from the oblivion of 'Junior Choice' and bedecked it with a menace that Wylie Coyote would be proud of. It forms one side of their latest double A-sided single, along with 'I Want Everything' and the brilliant 'I'm Unsatisfied'.

Sitting in their manager's office, dripping from the autumn's first major downpour, the boys seem cheery, excited that the video for 'I Want Everything' got an airing on 'The Chart Show', and eager to talk. We have to wait for guitarist Mike Gibson to dash through the rain, due to the democratic nature of an interview with this band. You get them all or you get a hard time from two of them — probably the Coyne Brothers.

Right, don't mention Rolf Harris, but why this song as a single? "Always liked it really," replies Chris Coyne. "It's a good song!"

"It's just one of those songs that you always remember," adds brother Peter. "When I was a little kid I used to think it was a strange song. Also, it's *uppy*, it's optimistic and so is 'I Want Everything'. Plus nobody would expect us to do 'Sun Arise' as a single — so we've done it. No point in falling into the trap of doing what people think you're known for."

Ever topical, ever looking for a reason or a touch to make their songs contemporary, the Godfathers have slipped a section of an Archbishop Desmond

Tutu speech into their single. 'Malcolm X' it ain't, but it's a valid point to make.

"That speech was being broadcast as we were driving to the studio to record the single," explains Mike Gibson. "It was a pretty hot day for South Africa, the 10th anniversary of the Soweto uprising."

"What with us being a topical band, and that speech blasting out of the radio, we taped it and slotted it into the record," says Peter. "It fitted the beat perfectly and seemed just right because 'Sun Arise' means it's a new day, forget what happened yesterday — you can do anything today."

It's a fact that while the Godfathers have never been flavour of the month in England, in Europe, and to some extent America, things seem to be happening for the band much quicker — and much more impressively.

"We're doing well all over since we released 'This Damn Nation'," says Peter. "That song is about dissatisfaction, quite a number of our songs are. People are not happy with the way they're living these days and that's quite a common feeling worldwide. It's just as popular in Paris as it is in Helsinki as it is in New York or San Francisco, which is great for us 'cos that's what we want to do. We don't want to be some parochial outfit that's not going to do anything."

The cool reaction that the band has received from certain quarters of the music business seems to be the result of their, shall we say, *traditional* sound, plus their conservative image and, I suggest, the fact that they're so obviously a London band. The business may be based in a couple of square miles of the capital's centre, but if you're a regional accent, the Umm and Ah men seem to take more notice.

"If we were from Liverpool, Wolverhampton or Manchester, we'd have had £200,000 waved under

our noses six months ago," agrees Peter. "Don't record companies want to make money; to put out great records?"

"Maybe it's because they see London bands growing up under their noses and see them as just locals, whereas they don't see other bands till they're big enough to fill a gig in London," reckons Mike.

Could there be any truth in thinking that the Godfathers' past interviews have put the record companies off? They are too easily characterised by remarks about the Kray Twins and South London villainy, though in reality, a more pleasant and sensitive bunch you'd be hard pressed to find.

"Let's be honest," smiles Chris. "Anyone with a South London accent — you talk to a record company and they think 'villain'. I mean, Christ! If me and Pete were really how we've been portrayed, we'd be so rich 'cos I'd have gone and put the frighteners on some of these people and got so much money."

Pete is also tired of this misrepresentation. "If you're a Yo Boy it's OK, you get on the cover of the NME and you get journalists making a big thing about some bloke walking into a record company with a gun. If we'd done that, it'd have been 'oh, those nasty Godfathers'. It's OK because it's American — daft!"

The Godfathers are definitely out there on their own. They've no real contemporaries, no frills, you either take them or leave them.

"All we want to be known for is making exciting music; to make people go 'great, I must buy that record'," stresses Peter. "I think that's too much for some people, to be honest. We don't pose, we don't pretend, we just play our music and people like it. There's no bullshit attached to the Godfathers whatsoever."

His brother fixes me with a grin. "Now give us 50 quid or I'll break your legs!"

CYNDI LAUPER

"I see your true colours. And that's why I love you."

BRUCE

COLORS

33 1/3

+



+



THE ALBUM

Portrait DPA

■ ● ▲
THE POLICE

DON'T STAND SO CLOSE TO ME '86



(NEW RECORDING)

7" & 4-TRACK 12" SINGLE

OUT THIS WEEK!



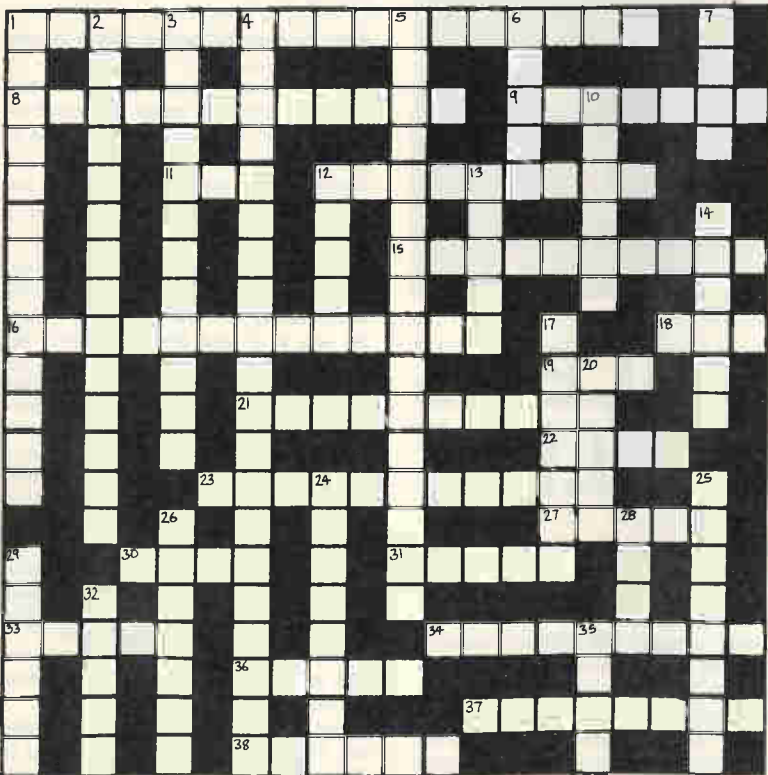
X-WORD

SOMETHING FOR NOTHING... FIRST CORRECT ENTRY WINS A £5 RECORD TOKEN

ENTRIES TO: **FM**, X-WORD, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ

ACROSS DOWN

- 1 The return of Steve Winwood (4,2,3,4,4)
- 8 Could be the way forward for Chris De Burgh (4,3,5)
- 9 Boy George can now be classed as one of these (7)
- 11 Band who saw Clouds Across The Moon (3)
- 12 Glenn Frey's blues (9)
- 15 Meat Loaf's lookalike hit (10)
- 16 Roland and Curt (5,3,5)
- 18 Frankie's label (1,1,1)
- 19 Material for Jennifer's ring (3)
- 21 Where you'll find Chris Rea sunbathing (2,3,5)
- 22 Half of game played by Howard Jones (4)
- 23 Spandau sax man (5,6)
- 27 Ga Ga or Africa (5)
- 30 Alright Now group (4)
- 31 Julian Cope told this to shut its mouth (5)
- 33 The Alarm wanted to know where you were hiding when this broke (5)
- 34 A feeling of Rod Stewart (4,5)
- 36 It's going to die screaming according to UB40 (5)
- 37 See 25 down
- 38 The Style Council went continental on this EP (1,5)
- 1 It helped Furniture pass their exams (9,4)
- 2 Re-released Bryan Adams LP could make an incision in the charts (4,4,1,5)
- 3 A break in Dio's performance (12)
- 4 A hit for Sarah and Steve (3,7,2,3,5)
- 5 & 14 down Jim Diamond realised he had made a mistake in 1984 (1,6,4,5,6)
- 6 An even 42 (5)
- 7 Van Halen's leap into the charts (4)
- 10 Cliff Richard went looking for her in 1980 (6)
- 12 Not the most flexible record label (5)
- 13 Nick Lowe loved the sound of this breaking (5)
- 14 See 5 down
- 17 & 26 down Peter Cox's partner (7,7)
- 20 Country for Bowie's girl (5)
- 24 Land for the Cocteau Twins (8)
- 25 & 37 across Informal dress is OK for Phil Collins (2,6,8)
- 26 See 17 down
- 28 A mixed up dove could give you this American group (4)
- 29 House that could give you Inspiration (6)
- 34 Flowers for Haywoode (5)
- 35 Not a false hit for Spandau Ballet (4)



ANSWERS TO SEPTEMBER 6

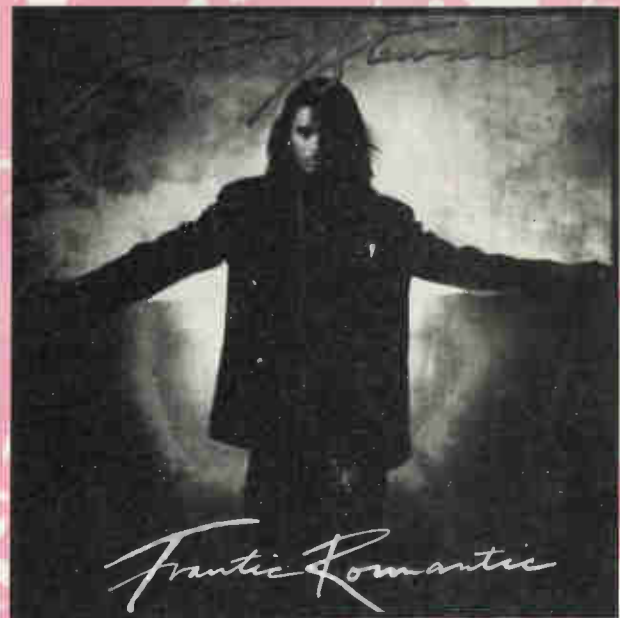
ACROSS: 1 Discover, 4 Gwen Guthrie, 8 Van Morrison, 10 Love Zone, 12 Do I Do, 14 Higher Love, 15 Alf, 16 Wow, 17 Fields Of, 20 Dirty, 21 Robin, 24 Time Zone, 25 Turn To Stone, 27 Furniture, 29 Hill, 30 Princess, 33 Stray, 35 Freak, 37 Nick Heyward, 39 Eyes, 40 Baby, 41 CBS, 42 Paul, 43 Fire, 44 Steve

DOWN: 1 David Lee Roth, 2 Sun City, 3 Earth Wind And Fire, 5 Winner In You, 6 Nils Lofgren, 7 Haze, 9 Sugar, 11 Nelson Mandela, 13 Owen, 18 Do Not Disturb, 19 Camouflage, 22 Broken, 23 ZZ Top, 26 Frankie, 28 The Seer, 30 Prince, 31 Ian, 32 Steel, 34 Yeh Yeh, 36 Sweet, 38 Dave

WINNER (Sept 6): Miss D J Scrivens, Lewisham, SE13.

JERMAINE STEWART

FRANTIC ROMANTIC



NEW ALBUM AND CASSETTE

INCLUDES THE HIT SINGLE 'WE DON'T HAVE TO TAKE OUR CLOTHES OFF'
CASSETTE INCLUDES EXTRA TRACKS

DIX 26 and CDIX 26





THIS MAN HAS PROBLEMS DEALING WITH REALITY

One minute he's **Alice Cooper**, monster man of rock schlock, the next he's Vincent Furnier, 38 going on 40. If the two men ever met, then someone would be in trouble...

Story: **Roger Morton**
Photography: **Joe Shutter**

He's the madman, the axe-man, the psycho killer. He's the little girl with the toy chain-saw. He's Dracula, he's Lucifer — and he's back.

Well, actually, he's Vincent Furnier, a 38 to 40 year old former journalism major from Detroit — and 'living legend of rock'n'roll theatre'.

All vampire eyebrows and cowboy boots, he's sitting there, watching splatter movies, and playing a game he's been playing for a very long time. Alice, you see, couldn't make it.

Do you believe in Alice Cooper? Do you even remember him? Back in the early Seventies, he took shock-horror rock pantomime to its ludicrous, blood-drenched limits. With his 1971 'Love It To Death' album, through 'Killer', 'School's Out', 'Billion Dollar Babies' and 'Welcome To My Nightmare', he established the ground rules for future genera-

tions of theatrical hard rock bands. He's got a lot to answer for.

On stage, Alice simulated guillotinations and electrocutions, splattered blood and gore, draped himself with a boa constrictor, stabbed baby dolls... stabbed himself. It was a good game.

After four years' break, the Alice Cooper game is on again. The latest round involves a new single 'He's Back' — the theme song for the 'Friday 13th: Part VI' movie. There's 'Constrictor', an album of fast, heavy rock, and cartoon sex/horror/teen angst lyrics. And there's an extravagant stage show for the tour (arriving over here in November), which incorporates the old and the new material, and uses the 'Friday 13th' technical people to make the horror tricks even more realistic.

First we talked about the show. Then about *Nice Alice*... then about *Nasty Alice*.

Welcome to Alice Cooper's nightmare...

Nice Alice: "I think that we've got to do a refresher course on Alice Cooper. I would hate to see a generation go by without experiencing at least one decapitation... heh heh heh... but now we can do it technically much better.

"Like, it's not a cardboard blade, it's a 40 pound steel blade. You have to let people know that if it does slip, it's all over."

Does that worry you?

"Yeah. I check it every night, but there's always that one little percentage chance that it might... but that's what gives it the excitement. We're like a car accident. It's like, people don't want to look, but they have to."

How do you feel about doing the old songs?

"Well, I've done those songs so many times. I would much rather do more from 'Constrictor', but, you know, I have to more or less concede the fact that I'm always going to have to do 'Eighteen' and 'School's Out'."

Tell me about your new guitarist.

"Kane Roberts... here's a picture." (Alice shows me a photo of a huge, muscle-bound lump.) "I found him in New York. He was in a band there. I've seen him play guitar, and if he hit the wrong chord, he'd just snap the neck on the guitar, and throw it over his shoulder."

Is this a 'comeback' for you?

"Everybody hates the term 'comeback', but it really is. I think a lot of the younger generation have heard the legend of Alice Cooper, because so many of the bands that they go to now have always said that one of their influences has been Alice Cooper. I just think it's time to give them a dose of the real thing."

But what's your personal motivation for returning?

"Well, I think there's a certain amount of... This character right here," (points to Alice on the 'Constrictor' sleeve), "hasn't been allowed out in four years. I mean he's like, *inside me*... and it's like not having sex for four years. It's like this character is in there, waiting to come out."

In the second half of the Seventies Alice began to move away from his nightmare image, remodelling himself as a sort of pet bad boy for Hollywood. In 1978 he committed himself to hospital to be treated for alcoholism.

Do you drink, nowadays?

"Yeah. I'm totally addicted to nutrasweet now... Diet Coke. I'm a totally addictive personality. If I smoked cigarettes, I would smoke eight packets a day. I'm trying to addict myself to more positive things now."

Like what?

"Splatter movies... heh heh heh... I've got eight of them right here."

Don't they give you nightmares?

"No. I haven't seen one yet that's affected me. It's just I've got to addict myself to positive things. Like, I lost 10 pounds for the show, because Alice looks better that way. And I run three miles a day."

Were you ever involved with drugs?

"You know... I think everybody tried everything, but I didn't get into it in any serious way. I was having enough problems with alcohol!"

Who do you think you're writing for now?

"I play rock'n'roll for kids. I really do. I mean, I'm 38, and guys that are my age are normally insurance salesmen, with families, so I don't expect... Mentally, I'm about 18 or 19. I've stayed there, because musically I've always stayed on that level."

"They call me the grandfather of punk, and grandfather of this and that — glam rock, shock rock — but I think I can do it better than any of them."

Don't you want to move on to something different?

"It would be against my nature. I would really have to work hard at pulling off what, say, David Bowie has done. I mean, he's done it more or less gracefully... and I've never done anything gracefully."

Alice's end of the Seventies transformation from rock monster to 'mainstream entertainer', was certainly not seen as a graceful move by many of his fans. For a while, he could regularly be seen on the 'Hollywood Squares' TV quiz game. He played in Las Vegas, sung ballads and had his photo taken playing golf with President Ford.

What were you trying to do then, Alice?

"Well, I tried to get the sense of humour across. I tried to make the two characters so opposite. I mean, it's a thought-provoking idea, that Alice Cooper plays golf with Bob Hope! I thought that that was a great ironic juxtaposition."

Did people get the joke?

"Oh no, they didn't. Some did, but the kids took it too literally. In the States, they thought I'd gone soft."

Weren't you just enjoying yourself, though?

"Oh, I was having a great time. But I was hoping that the masses would sit there and say 'Well this is really interesting, this character is really psychologically unbalanced'. But they didn't get it... So I stopped playing golf! Hah hah."

Don't you sometimes think that what you do is completely absurd?

"Oh yeah. That's scary. I remember, I came off a concert one time and a bolt of reality hit me. I was sitting there thinking

'half an hour ago I had all this make-up on, and I was like another creature'. I was sitting there in a pair of Levi's, and it was two totally different people."

"The last thing I ever want to do is to get a bolt of reality when I'm on stage. That would be like death. You'd lose all your confidence if you ever got real. That would be Alice's nightmare... ever getting hit with reality."

Rock'n'roll 'alter-egos' should always be treated with suspicion. They're often nothing more than a convenient way for the 'star' to disassociate himself (or herself), from the more unattractive aspects of their own personality.

The 'Nice Alice' character sitting before me in the hotel room seems, however, to be convinced of the authenticity of his second self. Occasionally he doesn't seem too sure which Alice is which.

How real is this Alice character you talk about?

"It's amazing, the character really does... I mean it really is a schizo thing. He lives on the stage for 90 minutes a night, and it's like psyching up into the part, and becoming Alice. And then coming down off Alice is a physical thing."

"I used to do it with alcohol. I used to do it by drinking two bottles of whisky a day. It used to be a definite, you know... I tried to live my image off stage, and I don't think you can. That image is too intense to take out and put in society."

Did you have to create Alice, or is he in you?

"I think it's a real alter-ego. Alice is much braver than I am. That section of my character there, is every intense movie star or horror character that I always admired. And he has the same ego as all those people."

"The moment I step on stage, the audience gives off all that adrenalin. Alice, at that point, is just charged with adrenalin. To show you what that can do, I remember one time I was using a real rapier sword on stage, and I meant to stick it into the stage to show that it was real... but I put it right through my leg. It came out the other side, and just stuck there, swaying. And I didn't feel it."

Dual personalities are meant to relate to suffering some sort of repression in childhood. Does that apply to you?

"I think I was afraid. When I was a child, I was small, I was thin, I was kind of sickly. Alice was always meek... er, I mean, not Alice... I was always meek in school, whereas Alice is totally the opposite."

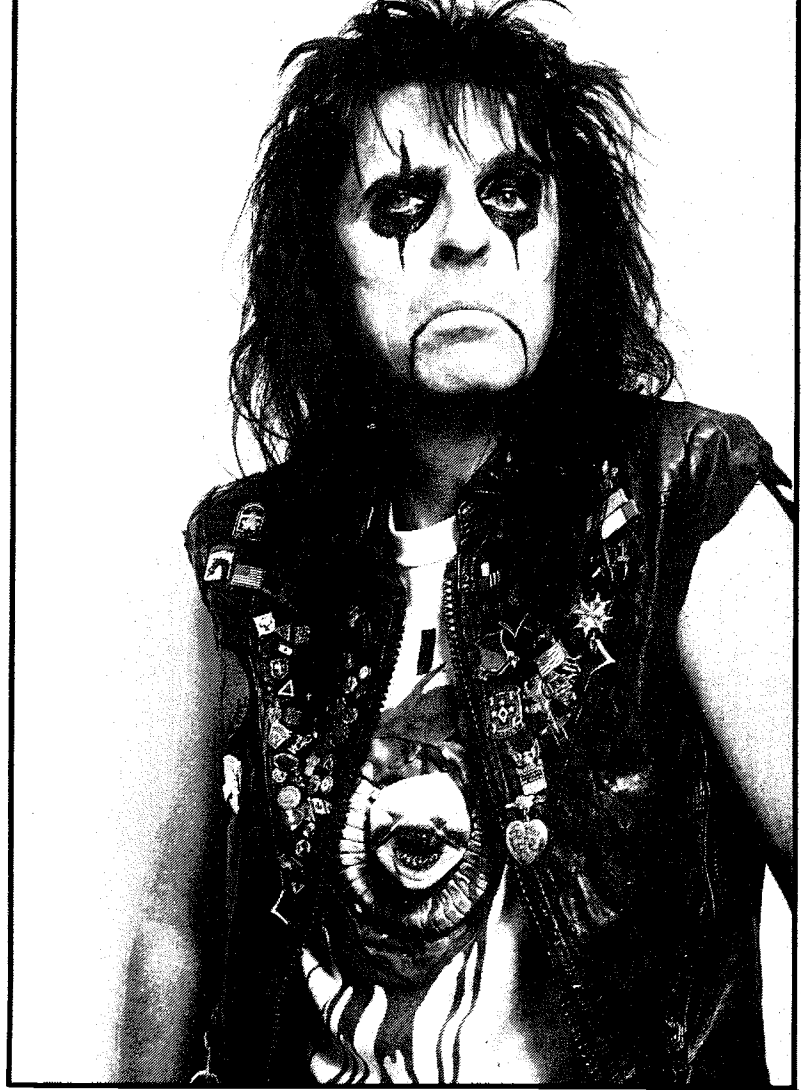
"When he goes out on stage, he goes out to rape the audience. He physically takes them, like this," (makes a grabbing action), — "and they love that. They like being sexually assaulted for an hour and a half. They love it."

Have you ever had psychiatric treatment?

"Yes, I have. When I stopped drinking I had a psychiatrist. He said that he would some day like to talk to Alice, and I said that would be impossible."

"You would have to be on stage, and be involved in the show, and then Alice hasn't got time to talk... So nobody will ever get to talk to Alice."

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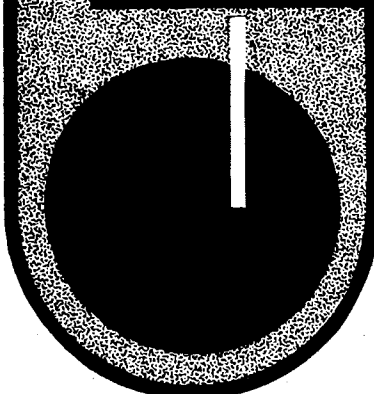
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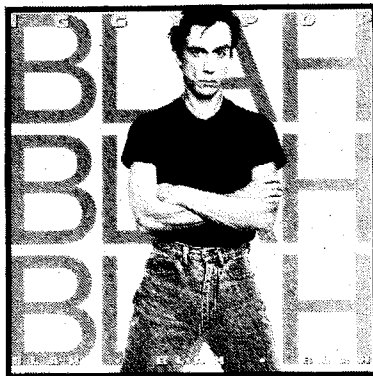
IGGY POP 'Blah Blah Blah' (A&M AMA 5145)

Remember 'The Idiot'? And what a supremely classic album that was? Well, I have a sneaky feeling that this could well be more of the same.

Featuring the charmed presence of Bowie and the slightly less so of Steve 'I was a Sex Pistol' Jones, this is Iggy's best album since the aforementioned item.

'Cry For Love' (the single), 'Blah Blah Blah' and 'Shades' are all Iggy back on top form, while his lyrics remain as curious and charming as ever. By God, there's life in the old dog yet. I can just hear the live versions of these potential brain-busters already. Oh, Iggy, this is fab! ■■■■

Nancy Culp



TALKING HEADS 'True Stories' (EMI EU3511)

If 'Little Creatures' showed the re-emergence of Talking Heads as both an innovative and commercial concern, then 'True Stories' keeps them flying head and shoulders above their transatlantic contemporaries (and most this side of the divide as well), delivering simple songs with the utmost intricacy — recognition mixing with a sense of exploration and discovery.

The current 'Wild, Wild Life' single is very much a pointer to the rest of 'True Stories'. Byrne sounds more like a musical Norman 'Psycho' Bates with every track, menacing and helpless in the same breath. The sound is as tight as ever — aimed squarely at the shoulder blades which twitch appreciatively in response. The opening 'Love For Sale' is raucous, dirty, certifiable Talking Heads at their best. Listen to the words. "You can turn my dial" indeed. This man is not normal. ■■■■½

Eleanor Levy

THE FALL 'Bend Sinister' (Beggars Banquet BEGA 75)

What a curious breed the Fall are, to be sure. Countless line up changes and countless classic records later, we have 'Bend Sinister'.

The Fall as an 'accessible entity' now seems to be the case. God forbid, some might say. The rough edges are still there and the archetypal confrontational angularity has been honed into a more precise, but no less intelligent, version of the well-loved style. Brix has developed into a truly stylish guitarist and Mark's distinctive diction still hollers and grunts as if he were smitten with some peculiar disease. On 'DKTR Faustus', his pronunciation translates it to a sort of 'Dwoktorr Fwostussuh!'

Listening through this monumental work causes me to realise the intelligence and diverse influences Mark E Smith uses in his work, 'Gross Chapel — British Grenadiers', in particular, being a real stunner. All this and vast quantities of feisty guitar work from Brix, makes this an album of supreme stature. ■■■■

Albert Camus' Pet Hog



KIM CARNES 'Light House' (EMI America AML 3106)

Old gravel-voice is back, and for my money, she can bloody well stay on that damned lighthouse she sings about. Whatever happened to the Kim Carnes I knew, when she covered Smokey Robinson numbers and tried something a little original?

There's no 'Bette Davis Eyes' on this. There isn't even a good tune. Poor, misguided Kim sits crouched on stone steps trying to sing like Bonnie Tyler, who's trying to sing like Rod Stewart, who's trying to sing. Not even Kim Carnes' mother would like this. ■

Edwin J Bernard

'LITTLE' WILLIE JOHN 'Grits And Soul' (Charly CRB1098)

'Little' Willie John was just another rhythm and blues singer with a hard childhood, broken love affairs and a violent temper which saw to it that he died in jail at 31, bitter and penniless. Though he has been largely ignored, songs like 'Fever', and others made famous by him 30 years ago, have been revived lucratively by the Beatles ('I'm Like A Kitten'), Fleetwood Mac ('Need Your Love So Bad'), and rockabillys the Blasters ('I'm Shakin'). 'Little' Willie received a morsel of reward in life. He had a couple of nationwide hits, and one top 30. He was short and awkward-looking, and his voice intense and despairing — not unlike his life. ■■■■

Leslie Goffe

WYNTON MARSALIS 'J-Mood' (CBS 57068)

Despite losing his brother Branford, and most of his rhythm section, to Sting's new jazz-flavoured band, Wynton Marsalis — the much hailed young trumpet saviour of jazz — returns here with a very strong album. Though his previous 'Black Codes' is still his finest, and probably the finest jazz album of the last 10 years, 'J-Mood' continues to explore, through swing numbers like 'Skain's Domain', and bluesy ballads like the title track, a tradition that Marsalis has been handed by the likes of Satchmo, Ellington, Parker and Monk. The only burden with Marsalis albums is the man who writes Doomsday liner notes like 'they also form part of the reaction against the arrogant sloth and snarling decadence that face us all'. ■■■■

Leslie Goffe

THE BHUNDU BOYS 'Shabini' (Discafrigue AFRI LP 02)

That 'Hatisotse' was number one in the Zimbabwe charts for three months is measure enough of this band's standing. And with a successful tour and a well-received EP behind them over here, the chances are that their popularity will extend to the UK. Musically, what strikes the untrained ear are those subtle, pulsing rhythms, the marvellous picking guitar, and some very tasteful vocal arrangements. There's also a curious country influence, such as on 'Shabini', a melancholy tale of being down-and-out in a drinking den.

With most foreign music, the language barrier could be a major problem, yet that doesn't seem to matter much here. ■■■■

Stuart Bailie

TOTO 'Fahrenheit' (CBS 57091)

I can't see why they bothered climbing out of their swimming pools or finished sunbathing on their verandas. The once proud creators of sophisticated tunes like 'Hold The Line' and 'Rosanna' have become lazy, churning out tedious pulp.

A characterless album, very tepid all the way through. Much of it is so bland it makes Peter Cetera sound like Ozzy Osbourne. Only 'Without Your Love' and 'Don't Stop Me Now' come close to matching the achievements of the past. I've heard better stuff in my local Sainsbury's. ■

Robin Smith

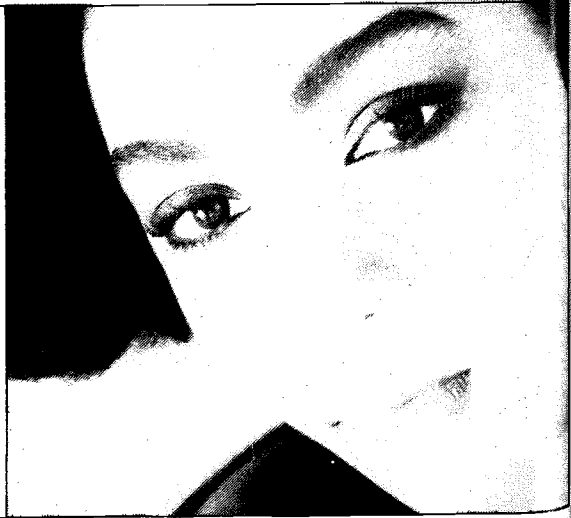


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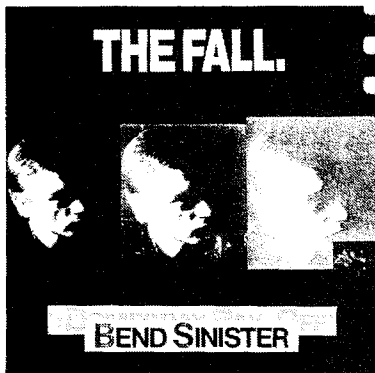
ALBUMS FROM PREVIOUS PAGE

DARK CITY 'Dark City' (Virgin V2388)

Hello. Fred the lift man here. Di di dum dum, dum dum di di. Oh, sorry about that. I can't stop humming that damned tune 'Come On Over' by Dark City. It sounds so much like Culture Club in their heyday and it brings back all sorts of fine memories.

I'm not quite sure who Dark City are – rumour has it that one is the son of Erin Pizzev, and the other is seven years older. I think they had a lot of fun making this record, although they really didn't expect anyone to buy it. I think I've got the only copy, playing in my lift at the moment. 'Scuse me: Third Floor – jockstraps, linament and smelling salts... ■■■■

Fred The Liftman



MARVIN GAYE 'Marvin Gaye Live At The London Palladium' (Motown WL72213(2))

It's difficult to look upon this as more than a cash-in. Of course, Marvin's delivering here as only he could, but the treatment of his material (three medleys take up two sides of this double LP), make this little more than a 'supper club' affair. Add to this one side devoted to a full length studio disco version of 'Got To Give It Up'. Doesn't seem the best way to fill four sides with Marvin at his liveliest best, does it? ■■■■

Jim Reid

JEAN CARNE 'Legendary Tracks: The Artists Showcase' (StreetSounds MUSID 7)

When Jean Carne moved to Philadelphia International Records, Gamble and Huff discovered a voice so sweet that they never told anybody in the UK. It wasn't

until she left the label for Motown that British soul fans were allowed to listen. But by then, her jazz roots had been totally forgotten and the best songs heard only on import. StreetSounds, in an inspired piece of soul-searching, have gathered some of her best and sweetest moments. Listen and learn. ■■■■

John Godfrey

JERMAINE STEWART 'Frantic Romantic' (10 DIX 26)

The mothers who bought their daughters Jermaine's 'We Don't Have To...' because it preferred cherry wine to sex are going to be veritably shocked by this pornographic filth masquerading as an album.

With the sordid aid of producers Narada Michael Walden and Jellybean Benitez, Stewart warbles his way through 10 tunes, on nine of which the taking off of one's clothes is mandatory. From the interesting 'Versatile' to the S&M sex of 'Out To Punish', Jermaine keeps the beat with his whip, and sings pretty nicely too. ■■■■

Edwin J Bernard

THE DANSE SOCIETY 'Looking Through' (Society 8 86)

Not an especially representative or inspiring parting gift from the Danse Society. In their time, they plied us with swarthy vocals and a seductive presence in the shape of Steve Rawlings – plus a damn slinky tune or three.

If you're an avid fan, little here will satisfy your palate. A fairly lacklustre collection of tunes, presumably never deemed worthy of release until now.

Sometimes I wonder about Steve Rawlings. "Caress my sunset gun" he purrs with what can only be tongue wedged firmly in cheek. Mary Whitehouse would love it. ■■■■

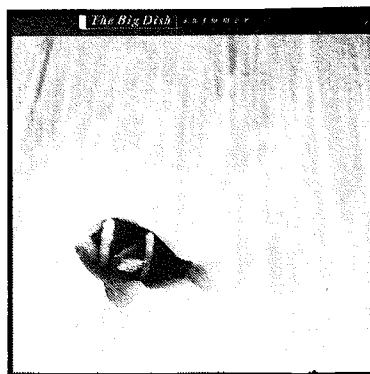
Lesley O'Toole

THE FEELIES 'The Good Earth' (Rough Trade ROUGH 104)

There are several reasons for not liking the Feelies. Firstly, they have a rather silly name, and they look like sociology students. Their songs are tinny, prissy, well-tended and ultimately quite insignificant. Of these, 'Slipping (Into Something)' sounds like the Velvet Underground, and goes on for a very long time. Moreover, the record is produced by someone from REM, and two members of the band were once in an instrumental combo called the Willies.

Of course, there might also be some reasons for liking the Feelies, but it's difficult to think of any just now. ■■

Stuart Bailie



HOWARD HEWETT 'I Commit To Love' (Elektra 96048/1)

I have been tipping this man for superstardom since his stunning performance on Stanley Clarke's 'Heaven Sent You' two and a half years ago.

It may have taken Howard rather a long time to get his act together, but this album really does prove that there is more to Howard than the jolly disco tunes he sang with Shalamar. The single 'I'm For Real', is beautifully sung, as are other mid-tempo gems 'Stay', 'I Got 2 Go', and 'I Commit To Love'.

OK, there are a couple of pretty gruesome rock/disco cuts, but the rest is sophisticated soul to make even Jeffrey Osborne envious. If you're into curre soul – buy this! If not, this may just cure you of your obvious deficiency. ■■■■

Damon Rochefort

MAZE (FEATURING FRANKIE BEVERLY) 'Live In Los Angeles' (Capitol ESTSP 24)

Only just now tasting commercial success in Britain, Maze have for so long been a soul snob secret. A live event celebrated at countless Hammersmith Odeon shows. They've been coming here for a few years now and they've always delivered note-perfect performances.

Just like the four sides of LA magic served up here. Melting effortlessly into a smooth soul slide, this is Maze at their swingin' mid-paced best, striding through a selection of their better numbers – 'We Are One', 'Joy And Pain', 'Back In Stride' – and never stopping once to measure the beat. ■■■■½

Jim Reid

GENE CHANDLER 'Just Be True' (Charly CRB 1007)

Gene Chandler is singularly famous for the soulful doo-wop ditty 'Duke Of Earl', which has been reworked regularly for

every nostalgia video or movie since its release in 1962. It is retrieved here alongside a bunch of other Chandler minor hits, previously unavailable in this country for many years, or only as rare singles. Though little has been heard of the 'Duke Of Earl' on this side of the Atlantic for 20 years, on the other side he has served 20 hits, two million sellers, a modest disco album – and four months in the penitentiary for an undisclosed offence. ■■■■

Leslie Goffe

THE BIG DISH 'Swimmer' (Virgin V2374)

The Big Dish certainly have that elusive knack of eschewing conventional pop formats while still injecting their songs with sing-a-long potential.

Side One is the stronger here – not only by virtue of the slithering 'Slide', but other quality singles past and possibly future. 'Christina's World' belongs in the latter category, closer to a rigid verse/chorus pattern than most here. 'Another People's Palace' is at the other end of their spectrum; an upmarket slowie.

The moment of searing emotion, though, is 'Jealous', sung with pained Steven Lindsay sincerity. Emotive with a capital E.

The wild urge to improvise and break the mould also rears its head in the shape of 'Second Swimmer'. All very Pet Shop Boys-esque and another string to the Big Dish bow.

'Beyond The Pale' is slightly below par but, otherwise, there's not a weakling in sight. A damn fine debut. ■■■■

Lesley O'Toole

CYNDI LAUPER 'True Colors' (CBS PRT 26948)

Ah well, I guess the Yanks at least still go for Cyndi in a big way. Doubtless her kooky accent and totally wild clothes are still pretty big with all the yuppies there.

Over here, Ms Lauper's fortunes have been patchy, at best. I reckon the only decent song she's ever done was 'Time After Time'. This album is merely a tired pastiche of the eccentric material she's flogged half to death before. Not only that, but our Cinders does seem to have come down with a severe bout of Madonna-itus to try and flesh this album out. Many songs, particularly 'What's Going On' and 'One Track Mind', sound uncomfortably close to everybody's favourite task mistress.

Cyndi came in with a bang but she's going out on a puff of wind. Colour this. ■

Robin Smith

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THE PINT SWILLERS OR SERIOUS YOUNG PEOPLE?

Aaah, that's the dichotomy at the heart of the Men They Couldn't Hang. Can they resolve this, shift lots of records and have a good time? Hangin' around: Jane Wilkes

Since that first, earth-shattering moment when their music came face to face with the outside world, the Men They Couldn't Hang have shunned convention.

During an impromptu set at the Alternative Country Festival back in Easter, 1984, smacking the expected civilities in the teeth, they proceeded to attack such folk standards as 'A Boy Named Sue' and 'Whiskey In The Jar'. Their wild-mannered mix of folk/rock or rock/folk (whichever you prefer), attracted the attention of Elvis Costello who, after only a couple of gigs, asked them to record on his label. And that had never happened before.

It seems a long time since those fiery days of anything-goes-so-long-as-it's-a-hoe-down. Two and a half years on, many a pint drowned and after a vastly improved mastering of their instruments TMTCH have signed a major label deal, as guitarist and chief songwriter Paul Simmonds explains.

"As you achieve certain successes you reach a point on an indie where you peak. Most bands are fired by ambition, they want to be successful, and we're no different."

It seems that too many bands walk the tightrope between the serious nature of their songs and a format that is entertaining. Many topple over on either side, becoming recognised as either pontificating angry bastards, or just a plain "ave a drink, 'ave a laugh and don't worry what they're telling us" sort of band. TMTCH have steadied themselves on that tightrope – they could even do a couple of somersaults now. They have got that balance just right, as their new single 'Shirt Of Blue' proves.

Written by Paul, it is their fifth single and, although not overtly political, the contents of the lyrics should stir a few brain cells into action.

"The song, although not directly about the miners' strike, came about when we were on our way up to Nottingham to do a miners' support benefit. On the motorway we passed about 150 police coaches, and it really brought it home. I'll never forget that. It made quite an impression on me that it needed that many police to let people get to work – it seemed totally unnatural.

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"I thought it would be really ironic if one of the police used to be really good friends with one of the people who was striking. The song is explaining to the man in the police force what the other guy is doing, and how the policeman has lost touch with his roots. It's got some sympathy for the policeman too, saying how, when he left school, he joined the police force without even thinking what he wanted to do."

Yet, the Men They Couldn't Hang's 'let's stop and think' subject matter still never stops the trampling hordes and fun-lovers who make up the vast majority of their following, from having a good time. As singer and guitarist Swill puts it: "If we played 'Shirt Of Blue' and everyone stood there and didn't dance, we would think they weren't listening."

Paul recognises the problems that their cheery, 'let's have another beer' live image brings, but is very sceptical of anyone who is against entertainment. It's a position he clarifies in this analogy: "It's the same in anything, like football. You get a certain player who's good at dribbling, or an excellent ball player, but the experts write him off because he's too flash, too fancy, or whatever. It's the same problem in music."

"Live and on record is so different. When you're live you have to entertain people, but on record, as well as entertaining them, you have to make them listen as well. We do that." And very well indeed, I might add.

So basically what it all boils down to is entertainment, that starry-eyed industry called 'showbusiness'. Paul's no fool. He's got no misty-eyed ambitions for changing the world. So long as his songs might help people to see the world a little differently, he's content that they're worthwhile.

Judy Garland was showbusiness, yet when she sang 'Over The Rainbow' it meant an awful lot to a lot of people. 'Shirt Of Blue' will mean a lot to a lot of people, but at different levels. Pop music is always taken so preciously. They've always thought it's going to change society. I suppose it depends on how seriously you take yourself."

Who wants another drink?



Nik KERSHAW

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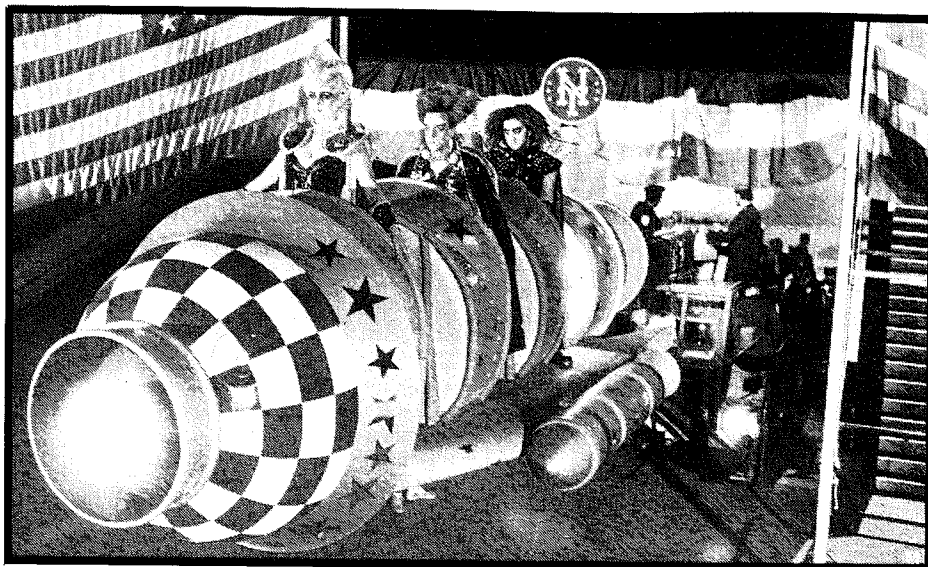
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support slot on his forthcoming November tour. Alice is also recovering from a little altercation in his rented limo with a posse of Sloane Rangers in the Kings Road, who saw fit to ram his vehicle in an attempt to get to Harrods before closing time. The girls got out and bellowed at his driver and waved large claims for

reparation under his nose. That still they discovered just who the driver was lurking in the depths of the limo in their screams of indignation turned into hollers of protest and demands for autographs! Not signing in record time (and don't say a thing about the deal with the Smiths to EMI deal, shall we?) and cutely lipped **Tear**, has at long last found a vinyl home, also at EMI. Does he plan a duet between the lovely Alice and himself, is on the cards?

the hushed portals of Greater London House. What a shock! — no corpses in the ladies loo and even **Jim Reid's** hair looks half decent these days, in spite of a bit of a run-in with a bottle of Sun In. (Next time, try peroxide sweetie...)

But let's get that ole shovel out and dig for more barely concealed gems in the compost heap of life. Whoops! There goes **Andy Taylor!** Yes, it has finally been confirmed that the man with the silliest ponytail in the business has reclaimed his senses and left **Duran Duran.** The rest of the lads are about to start work on their next project 'Raise The Titanic'... No, sorry, that should be 'Notorious'. There is no truth in the rumour that **Simon Le Bon** has gone on a cellulose diet so he doesn't capsize next time his boat does, and we all sincerely hope that **John Taylor** has learnt a few more notes in the interim...

Alice Cooper has been out and about on the town, mainly checking out the wealth of groups inspired by his iconoclastic performances of the Seventies. First up, were severe Alice worshippers **Zodiac** and the **Mindwarps** (Oops, that should read the **Love Reaction**). Alice snuck on down to Hammersmith Palais to check out their act and was so impressed that not only did he accompany them out to the club-that-shall-remain-nameless, but also offered them the coveted

Also hotly rumoured is the rather eccentric signing of prima ballerina **Michael Clarke** to Island Records. What kind of a deal is this, we ask? "F**k knows!" quoth an unknown spokesperson... So would the aforementioned gent kindly step forward and reveal all (and doesn't he just, in those bum-less creations he sports onstage?)

Strangler Dave Greenfield has just got his pilot's licence! And in celebration of that fact (most surprising he even passed the test considering he got lost halfway through it and nearly ended up en route to the Spice Islands), has bought himself a rather natty World War II Tiger Moth.

Is this really humanely possible? **Mandy Smith**, of great infamy and questionable talent, is strongly rumoured to be the future co-presenter of 'The Tube' among with **Paula and Jools.** Or is that someone's idea of a joke to throw us all off the scent?

As I was chomping on my Marks And Sparks, brie and walnut sarnie the other lunchtime (such a yummie new variety too), I was most thrilled to receive a call from my fellow doyenne of the hairspray and purveyor of the acid comment, **Miss Lana Pella.** Ms Pella, it appears, is no longer a Miss but a Contessa! Really dears, some girls have all the luck. (All I can find these days are out of work



■ Oh dearie me, it seems that Howard Jones — long absent from the public eye — is in simply dire need of a new hairdresser. Judging by the sad-looking appearance of his fringe, all those aduki bean burgers aren't quite giving him that essential B vitamin group. The reason for the shy, retiring one's unprecedented visit from the depths of wherever was to join in the celebrations for Nile Rogers' birthday party down at the Limelight, last week. In spite of others' conjectures that the young lady with him was his wife — it appears otherwise — and the gent on their right, of course, is Simple Minds' drummer Mel Gaynor who seems to be finding the whole thing a trifle too silly

brickies.) Anyway, Contessa di Bologna (or whatever), told the sad tale of how she narrowly missed being grilled by **Amanda Lear** on Italian TV, how she moved into a horribly filthy and haunted house and had to call the exorcism squad in, and, finally, how she gets involved in a bout of rumpy-pumpy in her new video! All this action and she still keeps her nails intact and her hairdo ravishingly dishevelled! What a gal! When not facing the 100th peril of Pauline, Lana is also about to grace our ears with a hot new waxing called 'I Can Make A Man Out Of You'. Mm, can't wait!

Is she really going out with him? The she in question being **Hazel** from **Zuice** and the he being **Cameo** kingpin **Larry Blackmon.** All will be revealed next week, vultures.

And while we're on the subject of animals, Hackney Borough Council can breathe a sigh of relief as **Isabelle**, the **P Orridges'** pet snake, has returned to the fold. She apparently ran off with Alice Cooper's boa constrictor **Mistress**, for a girls' night out on the town which turned into something of a lost weekend.

Is this really true? Part 17. **Terry And Gerry**, recently featured in **rm**, were besieged in Southampton by hordes of screaming girls demanding autographs and other favours? Really, are some girls that desperate? **Big Country** now have, I am told, the

most unusually coiffed road crew after the group challenged them to a football match while on a tour of Europe. The losers of the piece (the road crew) had to have their heads shaved, poor lambs!

Party-party was the order of the evening last Thursday, when not only was **Steve Severin** of the **Banshees** celebrating his 21st (again) birthday down at the Limelight with a few mates (including one time partner in crime **Richard Jobson**, **Marc Almond**, the entire **Banshees** crew plus rowdy roadies, and so on), but a few streets along in Soho, **Cameo** descended on Bill Stickers Restaurant for a massive après gig binge. The list of attending luminaries was endless, and I was most amused to see **Si Le Bon** giving the old bones an airing along with his lovely wife, **Yasmin** (how dare she look so good!). The usual wrecking crew (ie **Wylie** et al), drank the bar dry while **Cameo** headman **Larry** could be found downstairs outside the loos, exhorting various young ladies to come and see the sights. And I don't think he meant the nearby tourist attractions either...

Anyway, playmates, that's all for now as I'm off to attend a couple of wild parties and simply don't have a thing to wear, so I have to just run out and snap up a little something to stun the masses with (the world's first sledgehammer dress, don't you know). Bye bye, then, honeybuns!

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BLACK

“THE TIMES WHEN I FEEL THE MOST CREATIVE ARE THE TIMES WHEN I FEEL WEIRDEST”

Despite all this, Colin Vearncombe of Black is not a pretentious little boy
Story: Roger Morton

A black comedy is a comedy of dreadful events which show up what a silly world we live in. This is a black little comedy, starring Colin Vearncombe, a young man from Liverpool who's having a laugh.

That's because after five years of expanding, contracting, recording and generally promising miracles, Colin's band Black have made it into the charts with 'Wonderful Life'.

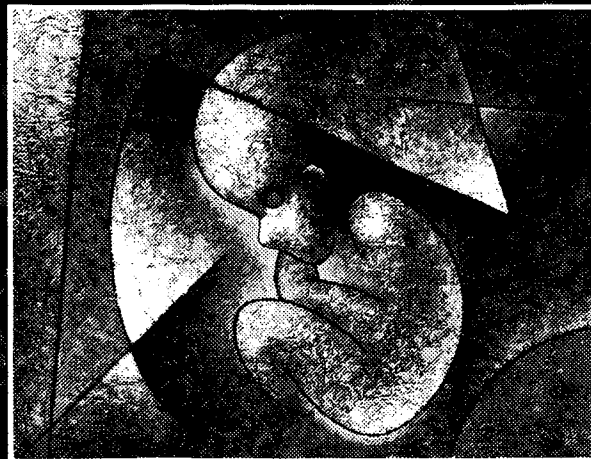
The funny bit though, is that 18 months ago, Black were dropped by WEA following the failure of two singles, 'Hey Presto', and 'More Than The Sun'. So when, after months of worrying and wallowing, you find yourself breaking into the top 100 with a single on an indie label which cost a piddling 330 quid to record, you really can't help but smile.

Sitting in his London publicist's office, Colin shoves down the last of his sandwich, and starts to explain about the dopey old music business, and spiders covered in salad cream.

Colin: "The whole thing with WEA soured me a bit. I spent about 18 months banging my head against a brick wall, and then all of a sudden, the record that's had the least amount of money spent on it does this."

"It's already broken quite a few of the ground rules that indies are supposed to follow. It's had no money behind it at all. All of the sales we have are what they call 'natural sales'."

Not your regular mouthy Scouse type, Colin seems to view the recent turn of events with detached amusement. Which is quite an achievement for someone who's been



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waiting in the wings since Black's pre-WEA days on Liverpool's Pete Fulwell/Pete Wylie co-directed Eternal Records.

Colin: "I used to worry all the time. We had so much stuff about our 'potential', and how we 'hadn't done our talent justice'.

"It's not so much the success now, what's interesting is suddenly having all the record companies who knocked us back a year ago phoning up again. It just confirms what I suspected — that they know as little about what they're doing as we do."

The entry of 'Wonderful Life' into the charts comes as a long overdue vindication of Colin's rich melodies, and the pure sensuality of his voice. It's also something of a rebuff to those who had in the past accused Colin, and his partner/producer Dave 'Dix' Dickie, of being a trifle mournful.

Well, if you will call yourselves Black...

Colin: "The name was supposed to be one that no-one could attach a music label to, but it didn't work because people thought we were real gloom merchants.

"There was a chap from Motown over here who wanted to sign us, but Berry Gordy" (Motown supremo), "said there was no way they could sign a band with the name Black. Especially a white band."

Whiter than the name, but not as black as he's been painted. Colin does, however, admit that he possesses a melancholy streak.

Colin: "Last year I did start writing a lot of very 'down' stuff, because of a few personal problems. So 'Wonderful Life' was my way of telling myself to stop wallowing. The chorus is actually me addressing myself. But it's also meant ironically.

"I can get to the point where I really enjoy self-pity, and I became very introverted last year, but I've changed. Everyone had a bad year last year. I was talking to Janice Long last night, and she said it was something to do with Haley's comet disrupting the astral spheres... which I wouldn't know about."

Barring further astrological disruptions, Black's future output is now less likely to sin against pop's first law of cheerful sparkliness.

Colin: "Unfortunately, the times when I feel the most creative are the times when I feel weirdest. So quite often the songs do have that melancholy edge, but it's something I've started to try and avoid."

And if you still think that this is just another Northern miserabilist, then you'd better go and have a word with Colin's mum.

Colin: "There's something about me that likes sick jokes. My mum bought me a whole book of them for Christmas, and your mum's supposed to know you best.

"Anything a bit bizarre and surreal makes me laugh. I like Jacques Tati films, and have you seen 'Harold and Maud'... it's a real black comedy? And do you know 'Deadly Run'? There are people getting killed in the most horrific manner all the way through that, but I just hooted with laughter. It's the blackest film I've ever seen."

Now, that makes sense.

Colin: "People have come to see us



play live, and they've read something like," (portentous voice), "'Black! — synth duo', although we've never been a synth duo, and they're really surprised. I mean, we'd be up there with big smiles on our faces.

"I can mean a line when I write it, and when I'm singing it, but afterwards I can't help laughing at myself. It's just a bit of a twinge at the corner of me mouth. We've just done a video, and we've kept the twinges in."

Anyone who can tell you that as a child, they were "pretentious and arty... and I still am", and then go on to confess that their biggest nightmare is "a spider covered in salad cream walking across me face", is plainly far from po-faced.

For that matter, a pop singer who runs seven miles a day, and gets

nervous before going for his regular singing lesson (where he occasionally warbles through some Italian opera), is not exactly your good old rock 'n' roll archetype.

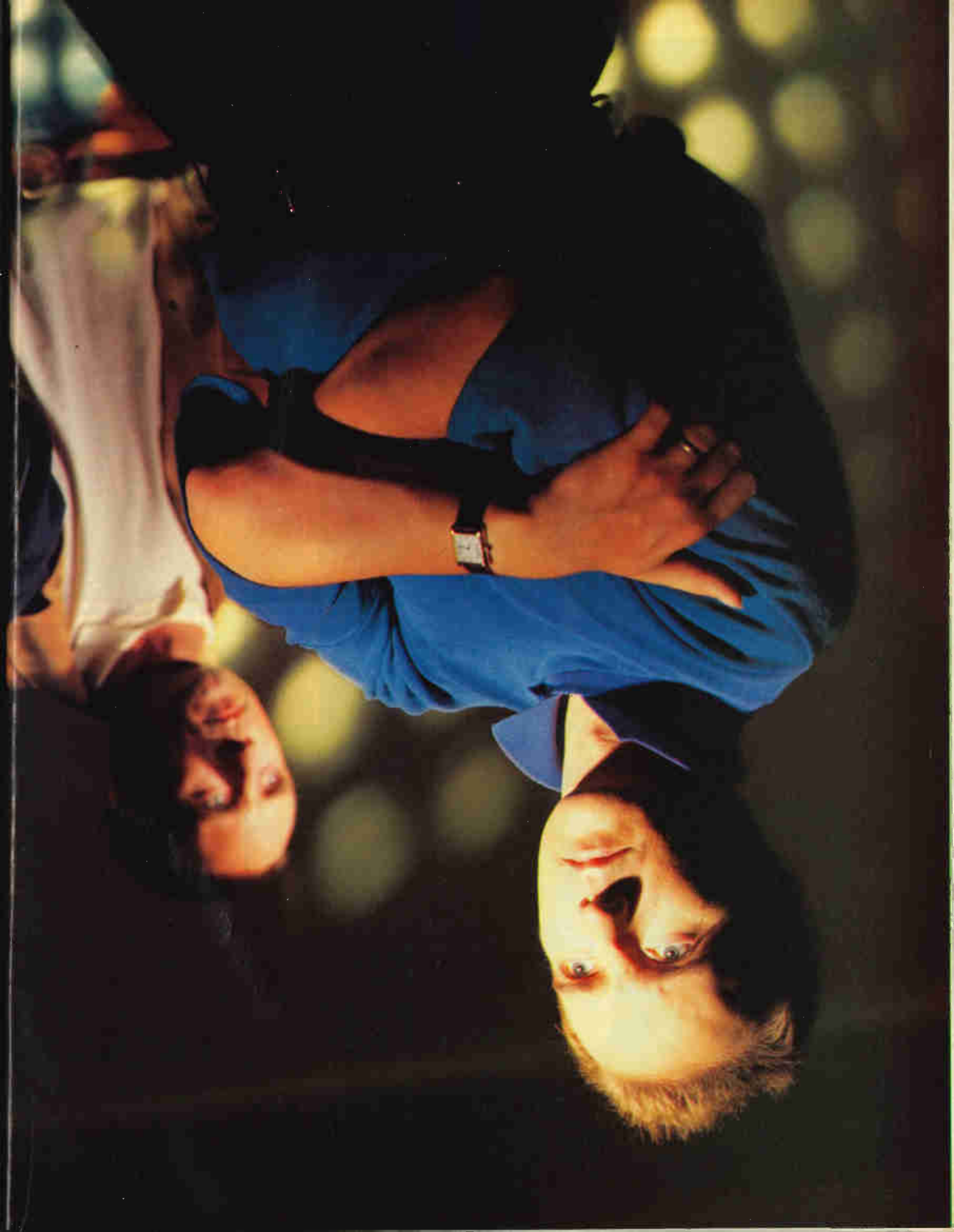
He might, however, be approaching a *new* rock'n'roll archetype. Amongst the current abundance of sensible (overtly chart-centred, cautiously arty, politically sound, et cetera), young song merchants on offer, Black might be mistakenly seen as part of the ever so dull 'new reasonableness'.

Colin: "No... I mean you shouldn't be reasonable about your own music. You should just do what you want, and to hell with everyone else. But I suppose that that whole thing is to do with the emergence of business sense. People just aren't as naive as they used to be."

In fact, there are lots of very good reasons why Colin is unlikely to be sucked into the black hole of business-as-usual ordinariness. One is that graceful voice. Another: those sublime melodies. And a third might well be his small, but inspirational, record collection, which runs from Al Green, to Roxy Music, to Holger Czuckay.

The only album missing, is the one by his favourite band. Colin: "The idea with Black was to write stuff that I couldn't hear on the radio. To be your own favourite band... and at the moment, I'm managing it!"

With a six-piece line-up ready for touring, a follow-up single, 'I'm Not Afraid', already recorded, and the phone making a nuisance of itself, that missing Black album should soon be on its way.





ULTRAVOX

OWN UP

"WE WERE BECOMING A BIT OF A DINOSAUR. . . THE TYPE OF BAND WE DIDN'T PARTICULARLY LIKE OURSELVES"

Have they changed, are they revitalised? Well, they've shed a drummer, quickened up their recording. . . and now they're ready for battle

Vox box: **Stuart Bailie**

Photography: **Ian Hooton**

The cynics had been saying it for years, but in 1984, Ultravox themselves came to a similar conclusion. Temporarily at least, the band was clapped-out. It became obvious during the recording of 'Lament', when the various members took to working alone in the studio that, as a creative unit, Ultravox had lost its backbone. They pondered, deliberated, and then pondered some more, and while they did manage to come up with some quality tracks, a good deal of the record sounded like a band on automatic pilot. The fizz just wasn't there.

Billy: "We were exhausted, both mentally and physically."

Chris: "We'd been working almost continually for nine or 10 years at that point. And since Midge joined seven years ago, it was non-stop."

Midge: "We were becoming a bit of a dinosaur, the type of band that we didn't particularly like ourselves. You know, bands who book a studio for a year and then pop in and out when they feel like it."

Chris: "It was getting really boring."

Sensibly enough then, Ultravox took a break. They told themselves that the lay-off was only for six months, but they must also have had serious doubts about the long-term prospects. None of them, however, could have foreseen the next 12 months. . .

For his involvement in Band Aid, Live Aid and the spin-off projects, Midge has been justifiably applauded. Public approval also came with the release of his solo album 'The Gift', a venture which he'd initially felt uneasy about. Yet, with the LP reaching number two in the charts and 'If I Was' outselling everything else in sight, he had every reason to feel content.

Billy Currie, meanwhile, had built himself a recording studio, and Chris Cross holidayed in Greece and Russia ("I wanted to spend Christmas some place where there weren't any Christians"). As Midge was finishing his solo tour, the pair began tinkering with ideas for 'U-VOX', the group's seventh album since Midge's arrival.

C O N T I N U E D O V E R ►

FROM PREVIOUS PAGE

But there was another hiccup in the scheme of things when longstanding Ultravox drummer Warren Cann left, due to 'musical differences'. Schedule plans were in an uproar when Big Country's Mark Brzezicki agreed to step in, if only for a few days. All of these problems could have been disastrous, but in a bizarre kind of a way, it actually spurred the group on.

Midge: "We had to pull everything forward, so we were slightly under-rehearsed; we weren't sure about chord arrangements, or whatever. But we went out to the studio in Germany and recorded *all* the drum tracks in six days, which is unheard of, something we'd never done before."

Billy: "It was very satisfying."

Midge: "It was brilliant, very immediate. There was none of this 'well... let's put on a variety of melodies and decide later.'"

Billy: "We've fallen down in the past by letting things drag over. And we're not really like that, we're pretty speedy, really. You hold it in so much and you get really frustrated."

So you've put out things in the past that you're not happy with?

Midge: "Lots of things."

Billy: "It's by not having enough gumption yourself to go and say that something's taken on a different... To say 'what the fuck's going on?'"

'Same Old Story' is our first taster from the revamped Ultravox, and it's already been given a unanimous panning from the critics. "Yeah, the same old reviews," groans Chris. "That's exactly what we expected. We could get Billy Bragg to record a single, put it out with our name on it, and people would still say, 'the same old Ultravox.'"

But wouldn't you agree that the Ultravox sound has been well established by now?

"That's a view that other people would take, but it's obviously different for us. We might do a song and think it's radically different, and play it to people who say, 'Oh yeah, it's different, but it still sounds like you'. But if we've got Midge singing, it's always gonna sound like us."

In its favour, 'Same Old Story' has a much more aggressive edge to it, thanks to Mark's drumming, and some punchy brass lines from Light Of The World. The idea was to sound "like a 1986 version of the Rolling Stones", but in reality, it isn't anywhere near the strongest song the band has ever written. Especially, after a two year break.

But Ultravox insist that there *are* going to be some healthy diversions on the new record. 'All Fall Down' was made with the assistance of Irish folk group the Chieftains, and the idea of Ultravox combined with uilleann pipes and bodhran drums sounds promising. Another track, 'All In One Day' is a lavish orchestral arrangement, courtesy of former Beatles' producer, George Martin. That these are genuinely adventurous steps, or merely the whims of gentrified rock stars still remains to be seen. Some less charitable observers will say that all this is self-indulgent, won't they?

Chris: "I don't really care what they'll say. It's easy to criticise people and say, 'Oh, they've used the Chieftains to drag out a bit of character', or whatever. But I think both of those tracks have worked really well, and that's all we're interested in."

Outside of the 'pop' magazines, Ultravox can hardly consider themselves to be press darlings. In fact, they've come in for so many trashings at the hands of the 'serious' (ahem) music papers that they've refused to have any dealings with them for four years now. Midge, in particular, is very bitter about being subjected to so many vindictive stitch-up jobs. Billy reflects for a second.

"Perhaps it would be worth agreeing to do another interview with one of them, even if there was a danger of getting slagged off again. But it *would* be nice for someone to look at the band in a bit more detail."

It would indeed. Instead though, all we get is a horrendously boring series of features on Ultravox's favourite film stars, Chris modelling sweat shirts and Midge showing us his keep-fit routines. This, combined



with the band's willingness to appear on everything from 'Wogan' to 'The Roland Rat Show', has left them stranded in the no-man's land between the crummy showbiz world and the more dignified position of respected, credible musicians.

Yet when Ultravox came to the fore in 1980 with the 'Vienna' album, they were hailed by some as a startling, alternative proposition. Musically, they were party to a select circle of bands who had realised the potential of electronic equipment, and their emphasis on the nightclub as opposed to the rock gig was a fresh idea. Ultravox was a blend of German experimental music, classical influences and arty continental films, allied to a sharp eye for visual presentation. It was an extremely successful approach, and Chris reckons that the record is still making waves.

"It's really funny the number of television theme tunes and adverts that sound like bits and pieces off the 'Vienna' album. Even the snooker theme music sounds virtually identical to 'All Stood Still', and there's an advert for Milton Keynes that sounds exactly like 'Vienna'."

In time, the band developed a richer, more professional sound. Midge's voice, which had earlier sounded thin and weak, developed into an operatic warble, and the construction of the songs moved towards great expanses of atmosphere. They were capable of putting together some clever pop songs too, but they never had such a dramatic impact again.

Between 1980 and 1984, Ultravox released six albums (all of which have gone platinum), 14 singles, and a video collection (also platinum), in a spate of unrelenting activity. They were packing out the arenas and conference centres, and clocking up huge successes in Europe. But these gains were achieved at the price of becoming cumbersome and predictable. Some saw them as an institutionalised, money-generating corporation.

As fully paid-up members of the musical superleague, they found themselves in a similar position to bands like Queen. They could easily plod their way into the next decade without ever taking a major chance again, such was their popularity and the nature of their followers. But it wasn't fun anymore; 'Vienna' was written, in three weeks of creative frenzy, but it was taking that long to programme the drum machine for 'Lament'. Which is where we came in...

Midge, you mentioned in a recent interview that the band was like Genesis these days.

"We are," he laughs dryly.

He's not being entirely co-operative today, but I'd much rather meet this Midge Ure than the benevolent, smiling Mr Nice Guy that we have come to expect over the past few years. The man in front of me is sometimes polite, sometimes indifferent and quite often, just plain bored.

When he feels like you're not being particularly sympathetic to the Ultravox way of things, his annoyance is clearly evident, though once he gets onto the subject of his music, he becomes cheerful and animated. It's a pleasant discovery to find that he isn't too different from the rest of us mortals.

"One of the unfortunate things about the whole Band Aid thing," he explains, "is that people tend to see us as these real goody two-shoes. That obviously isn't true."

I remind him of his offensive behaviour at a Rich Kids' gig I was present at years ago, and he agrees that he did get a touch unruly. "Somebody did try to throw a chair at me that night though," he says. Billy Currie remembers a more recent example of the Ure temper, when he managed to diffuse a potentially riotous situation by urging thousands of Italian punters to 'shut up or f**k off'.

But this routine question-and-answer session isn't going to yield any fresh insights into the band. Old troopers at the interview game, Ultravox have been through this cattle market more times than most, and before long there's a weary resignation about their answers. You don't particularly enjoy this, do you?

Midge: "It just becomes tedious. It becomes really obvious that most people doing interviews don't do their homework, they just ask the same old questions to anybody. If they were talking to Roy Rodgers they would ask the same questions that you were getting asked."

Chris: "We did a classic the other day that went 'Who do you like? Who do you hate? Have you got any heroes?'"

Billy: "They can be radically different sometimes. You get a political paper turning up after you've just answered questions about your favourite colours."

Midge: "It's all boring stuff. 'Any funny stories? Anything funny happened to you recently?', and you go 'Aagh, naah!'. When you do a day of press in Europe, and you get asked the same set of questions 15 times..."

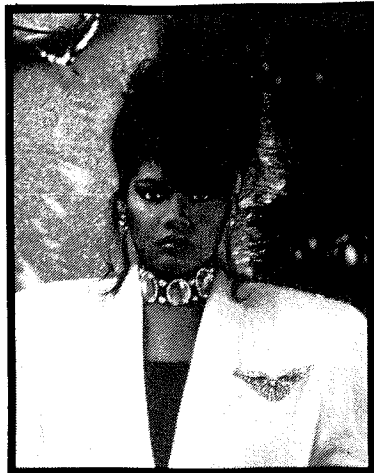
You're going to be a daddy soon, aren't you Midge?

"Absolutely. That's not on the album though."

HE'S KENNY ...

AND SHE'S ANGELA

... And they both appeared on the bill of the recent **Summer Jazz Explosion**. Wanna find out more? Story: **Edwin J Bernard**



What I know about jazz you could write on the back of a clarinet reed, but that didn't stop me from enjoying the Summer Jazz Explosion concert at London's Hammersmith Odeon recently. The event was noteworthy for providing a welcome platform for the talents of two of modern jazz's most intriguing exponents: Kenny G and Angela Bofill.

The ebullient Kenny G is a spine-tlingling musical craftsman. His current single is 'What Does It Take (To Win Your Love)', from the excellent 'Duotones' album.

"I'm not black and I'm not a singer, I'm a sax player," he tells me. Mr Gorelick also bakes wholewheat bagels and plays on Whitney Houston's upcoming album.

"I was in the studio recording for my own album and I saw this list saying 'Things to do for Whitney Houston'. So I crossed everyone's name off and put in mine, hoping that Narada," (Michael Walden, his and Whitney's producer), "would get the hint."

That sort of audacity seems typical of Mr G, who claims, with all sincerity, that he doesn't get upset if his instrumentals are dismissed (as lots of "fusion" is), as muzak.

"Whilst it's not elevator music, I do like to make music to relax to; music that can be on in the background and not interfere with any thoughts."

Seeing Kenny live proved to me that he is one of the few fusion instrumentalists (along with Chuck Mangione and Spyro Gyra), who can actually make his instrument sing.

Talking of singing, that's what Angela Bofill does. Along with Stacy Lattisaw, Angie was the first to benefit from the writing and production talents of the now massive Narada Michael Walden. The closest she ever got to a UK hit was with his 1980 'Too Tough', a teasing song that played on her little girl sexuality; a risqué classic. Angie is as surprised as I am that it doesn't appear on her album, 'The Best Of ...',

her swansong for the Arista label, which serves as a great introduction to those unfamiliar with her classy repertoire.

During her 10 year recording career, Angie has been through a mixed bag of producers. Starting with Dave Grusin and a jazzy feel, she moved through Narada's pop/dance/ballads into the System's high tech arms, and finally to AOJ(azz) with George Duke.

"I consider myself a singer, period," says the effusive Ms Bofill (pronounced Bowfeel). "I'm not into this categorising, that's why this planet is in the trouble it's in today."

Angie is married, with a daughter, and goes backpacking in the Californian wilderness when not singing.

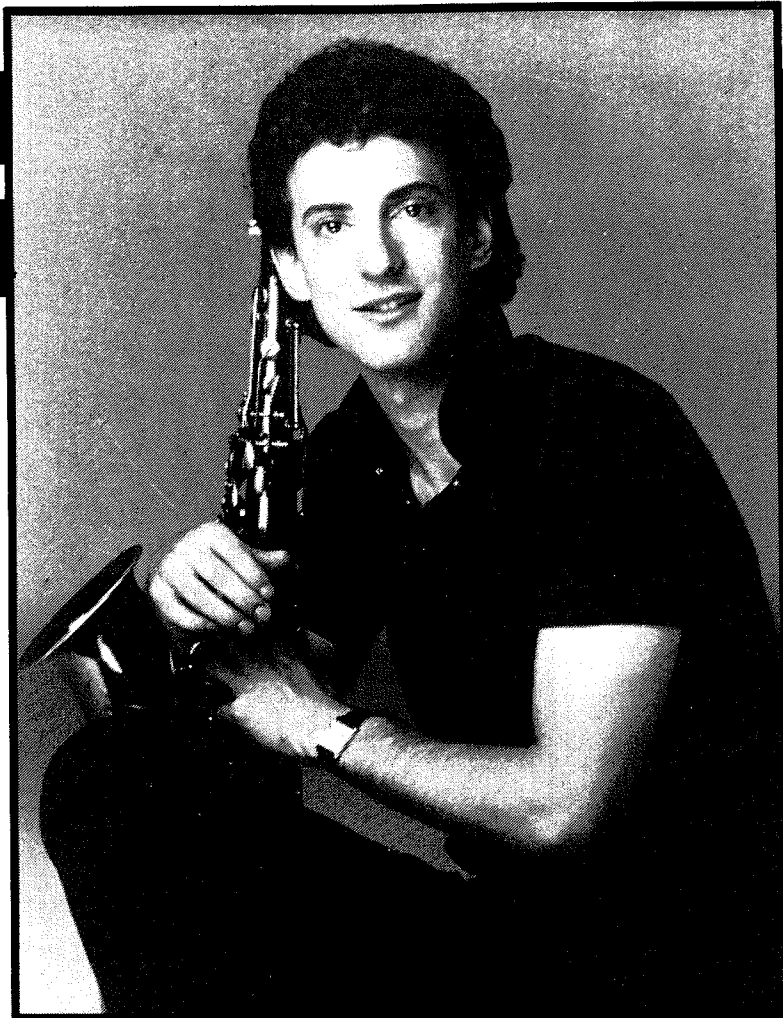
"I've got this song about married housewives," she reveals. "I figure if Gwen Guthrie can sing about the rent, I can appeal with this too."

Angie also revealed that producer Narada does some strange things to keep his artists happy in the studio.

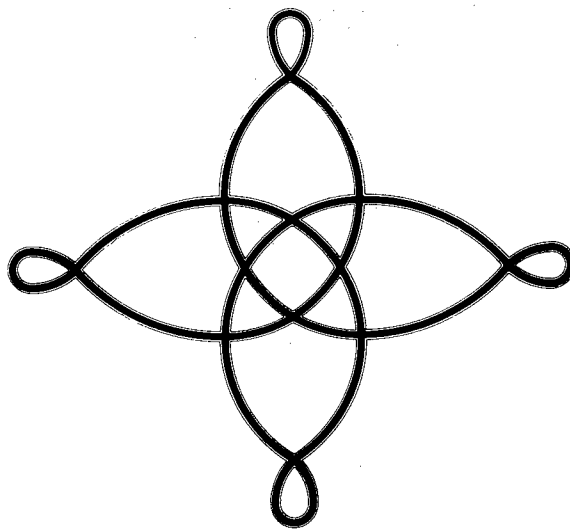
"Narada's always bringing little toys and dolls into the studio. He likes to spoil his women like that. Fluffy toys make me feel fun. My daughter has a bunch of them, but I think they're really meant for me."

Angela possesses a little girl aura that hides a rampant sexuality beneath the surface. On stage, it's the latter that comes out. Cracking up the audience with one-liners and witty cynicisms, she's a young, beige Mae West — something many jazzateers can't cope with.

Although at the Summer Jazz Explosion concert, her cover of Billie Holiday's 'Good Morning Heartache' was great, the standout was her final song, the self-written 'I Try', from her second, jazzy album 'Angel Of The Night'. Prefaced by a sassy story of a past lover, complete with uncanny impersonations of the bastard, she launched into a performance which conveyed everything she seemed to feel about love, pain and being a woman. Delicious: the song *and* the woman.



THE MISSION.



III

RELEASED OCTOBER 6TH



HIP HOP from Hollywood to Holloway

Family Qwest are from North London. World Class Wreckin' Cru are 'Yuppie' rappers from Hollywood. Can they hope to compete with the real live NYC thing?

Cultural hopping: Edwin J. Bernard



▲ WORLD CLASS WRECKIN CRU

Can you make hip hop records as well in Hollywood as you can in Holloway? Family Qwest's North London-recorded 'Sleepwalking' is probably the most convincing British rap record released yet, combining, as it does, thoroughly English ideas with a New York beat box sensibility. The World Class Wreckin' Cru's 'Mission Possible', from Los Angeles, fits more into the bubble gum fun of the Real Roxanne, but is 10 times better than anything Lovebug Starski — "the original rapper" — cares to put out these days. Both groups explode the myth that you have to come from New York to make a decent rap record. But there's lots more myths to apply the dynamite to... "Only a poor MC, growing up in the ghettos, can rap authentically."

'Rubbish', Alonzo Williams of the World Class Wreckin' Cru would say. He and his cohorts, Antoine Caroby (aka Yella), Andre Young (Dr Dre) and Barry Severe (Shakespeare) are "Yuppie Rappers" and proud of it.

"That's what they call us here in LA," says Lonzo The Grandmaster. "We all drive BMWs and Porsches, you know," he says with a Hollywood smile.

What do Yuppie rappers do?

"It's not so much what they do as what they don't do," he explains. "We don't wear tennis shoes on stage. We do not wear sweat shirts or Kangols. We seldom rap about how good our raps are. And we certainly don't use lyrics of the hard core, bad luck/bad news type that you get from the East Coast." Hollywood 'professionalism' meets New York street culture. Hmm.

"Only blacks know how to rap."

'Humbug' is what Family Qwest's Mystery MC would say to that. "I don't think about my skin," she says. "I think about the music. In England, at least, hip hop is open to all colours and races." Michelle (Mystery's real name), also proves that men don't have exclusivity in the MC-ing game, either. Sure, there are female rap groups, but there isn't another group of male hip hoppers who treat the female member as an equal, as opposed to — and here the World Class Wreckin' Cru fall foul — a sex object. "I guess it's representative of our name — we're the family of the future. Black and white and male and female together in harmony." Lots of rap groups may preach togetherness — Family Qwest are the only ones to practise what they preach.

"Rap is about being angry and wanting to change the world."



▲ FAMILY QWEST

'Baloney,' both would say. "We're smooth and professional and caring to our clientele," Alonzo says. "We mind our lyrics. We try to give a positive attitude as much as possible. I mean, we have enough problems here as far as kids are concerned; gangs and drugs. We're not mad or pissed off about anything; we're just here to have a good time and hopefully project a positive image."

"There are all kinds of raps," says Family Qwest's Dirty Harry. "But you don't want to be telling people their worries all of the time; they sometimes just want to forget them."

"Every rapper's got a story to tell," adds Chico MC. "It may be political or it may be an ego trip. But there isn't just one message to be given. I like hip hop because I can deliver as many messages as I like. Sometimes it's for a laugh and sometimes it's serious."

"We keep our political beliefs to ourselves," Lonzo Williams says in contrast to the London rappers. "The only thing we're against is drugs."

"There's no decent hip hop talent in Britain."

'Bullshit,' Family Qwest would shout in unison. "You just have to hear some of those telephone rappers that ring up Dave Pearce's Radio London show on a Monday night to hear there's a lot of talent out there," says Dirty Harry. Family Qwest, it seems, are the tip of the iceberg as far as the London hip hop scene goes. They're lucky to have a recording contract with Streetwave — hundreds of others never get the chance. "Britain needs a label like Def Jam to encourage unknown rappers," says E-Mix.

A great idea, but it's not yet really commercially viable to release rap records willy nilly onto a comparatively small market place. However, Streetwave recently announced a plan to invest the profits of their sister Street Sounds label into the signing and long term development of British artists. And rap trio Faze One are joining Family Qwest on the label. As Mystery says, "If we get somewhere, we can start the ball rolling for others round here."



OUR PRICE

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"STEVEN LINDSAY (THE BIG DISH) IS WRITING OUR NATION'S
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(THE SIMPLE MINDS) ARENA ROCK THRONE WITH THE
UNEXPECTED BONUS OF BEING ABLE TO WRITE
SUPERB POP TUNES" - Andrea Miller, NME
"IF YOU CAN'T HEAR IT, YOU'RE PROBABLY FINISHED"
- Richard Cook, Sounds



OUR PRICE

W/E OCT 4, 1986
 GALLUP UK SINGLES
 GALLUP UK ALBUMS
 TWELVE INCH
 COMPACT DISCS
 MUSIC VIDEO

CHARTS

THE NEXT TWENTY FIVE

76	—	95-WASP, WASP, Capitol CL432
77	57	DIAMOND GIRL, Pete Wylie, MDM
78	54	THE PEEL SESSIONS, New Order, Strange Fruit
79	56	LOVERBOY, Chairman Of The Board, EMI
80	72	WONDERFUL LIFE, Black, Ugly Man
81	76	MISFIT, Curiosity Killed The Cat, Mercury
82	70	MALE STRIPPER, Man Two Man meet Man Parrish, Bolts
83	98	TIME AFTER TIME, Barbara Dickson, K-Tel
84	78	PLEASED TO MEET YOU, Owen Paul, Epic
85	—	THAT WAS THEN, THIS IS NOW, Monkees, Arista ARIST673
86	—	DICKIE DAVIES EYES, Half Man Half Biscuit, Probe Plus PP21
87	—	NO WAY, Bobbi Humphrey, Club JAB39
88	—	IN THE SHAPE OF A HEART, Jackson Browne, Elektra EKR42
89	—	HEROINE, the Edge, Virgin VS897
90	83	RUNAWAY, Luis Cardenas, Consolidated
91	—	ADORATIONS, Killing Joke, EG EGO27
92	91	MAMMA TOLD ME, Fantastique, Carrere
93	88	SLAVE OF LOVE, TC Curtis, Hot Melt
94	82	HOUSE OF BAMBOO, Earl Grant, London
95	—	GRAVITY, James Brown, Scotti Brothers 6500597
96	—	ROOM WITH A VIEW, Jeffrey Osborne, A&M AM352
97	—	STILL SMOKIN', Trouble Funk, DETT/4th GOGOS
98	—	TWO OF HEARTS, Stacey Q, Atlantic A9381
99	86	BURN, Doctor And The Medics, IRS
100	92	MATADOR, Xmal Deutschland, Xile

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

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	7	DON'T LEAVE ME THIS WAY, Communards, London
2	4	4	RAIN OR SHINE, Five Star, Tent □
3	—	1	TRUE BLUE, Madonna, Sire W8550
4	3	6	WORD UP, Cameo, Club
5	7	5	THORN IN MY SIDE, Eurythmics, RCA
6	2	9	WE DON'T HAVE TO . . ., Jermaine Stewart, 10 Records ○
7	5	8	(I JUST) DIED IN YOUR ARMS, Cutting Crew, Siren
8	8	5	WALK THIS WAY, Run-DMC, London
9	26	4	YOU CAN CALL ME AL, Paul Simon, Warner Brothers
10	6	10	GLORY OF LOVE, Peter Cetera, Full Moon/Warner Bros ○
11	14	5	(FOREVER) LIVE AND DIE, OMD, Virgin
12	15	7	STUCK WITH YOU, Huey Lewis And The News, Chrysalis
13	10	7	LOVE CAN'T TURN AROUND, Farley 'Jackmaster' Funk, DJ International
14	—	1	I'VE BEEN LOSING YOU, A-Ha, Warner Bros W8594
15	24	3	ALWAYS THERE, Marti Webb, BBC
16	13	4	RUMORS, Timex Social Club, Cooltempo
17	12	5	SWEET FREEDOM, Michael McDonald, MCA
18	23	4	MONTEGO BAY, Amazulu, Island
19	22	6	IN TOO DEEP, Genesis, Virgin
20	9	11	I WANT TO WAKE UP WITH YOU, Boris Gardiner, Revue □
21	34	3	TRUE COLORS, Cyndi Lauper, Portrait
22	19	3	ONE GREAT THING, Big Country, Mercury
23	—	1	SUBURBIA, Pet Shop Boys, Parlophone R6140
24	28	2	WHO WANTS TO LIVE FOREVER, Queen, EMI
25	18	7	PRETTY IN PINK, Psychedelic Furs, CBS
26	43	4	WALK LIKE AN EGYPTIAN, Bangles, CBS
27	29	3	SLOW DOWN, Loose Ends, Virgin
28	11	5	HOLIDAY RAP, MC Miker G and Deejay Sven, Debut
29	—	1	IN THE ARMY NOW, Status Quo, Vertigo QUO20
30	—	1	WONDERLAND, Paul Young, CBS YOUNG1
31	33	2	SAME OLD STORY, Ultravox, Chrysalis
32	21	15	SO MACHO, Sinitta, Fanfare □
33	31	3	BRAND NEW LOVER, Dead Or Alive, Epic
34	45	2	WORLD SHUT YOUR MOUTH, Julian Cope, Island
35	17	8	BROTHER LOUIE, Modern Talking, RCA ○
36	16	5	RAGE HARD, Frankie Goes To Hollywood, ZTT ○
37	—	1	MIDAS TOUCH, Midnight Star, Solar MCA1096
38	—	1	ALL I WANT, Howard Jones, WEA HOW10
39	20	9	YOU GIVE LOVE A BAD NAME, Bon Jovi, Vertigo
40	30	2	STATE OF THE NATION, New Order, Factory
41	41	2	ALL I WANT TO DO, UB40, Dep International/Virgin
42	—	1	TO BE A LOVER, Billy Idol, Chrysalis IDOL8
43	35	3	DREAMER, BB&Q, Cooltempo
44	27	9	WHEN I THINK OF YOU, Janet Jackson, A&M
45	—	1	YOU'RE EVERYTHING TO ME, Boris Gardiner, Revue REV735
46	—	1	ALL I ASK OF YOU, Cliff Richard/Sarah Brightman, Polydor POSP802
47	—	1	THINK FOR A MINUTE, Housemartins, Go! Discs GOD13
48	25	7	HUMAN, Human League, Virgin
49	47	3	NO MORE TEARS, Hollywood Beyond, WEA
50	37	6	ROCK 'N' ROLL MERCENARIES, Meat Loaf (with John Parr), Arista
51	32	9	HEARTLAND, The The, Epic
52	38	13	THE LADY IN RED, Chris De Burgh, A&M □
53	—	1	NEW THING FROM LONDON TOWN, Sharpe And Numan, Numa NU19
54	—	1	VELCRO FLY, ZZ Top, Warner Bros W8650
55	36	5	HOLD ON TIGHT, Samantha Fox, Jive
56	40	12	AIN'T NOTHIN' GOIN' ON BUT THE RENT, Gwen Guthrie, Boiling Point
57	44	3	FATAL HESITATION, Chris De Burgh, A&M
58	—	1	HEARTACHE ALL OVER THE WORLD, Elton John, Rocket EJS12
59	—	1	GIRLS AIN'T NOTHING BUT TROUBLE, DJ Jazzy Jeff And Fresh Prince, Champion CHAMP18
60	52	3	A MATTER OF TRUST, Billy Joel, CBS
61	62	2	THE SOUND OF MUSIK, Falco, WEA
62	39	10	THE WAY IT IS, Bruce Hornsby And The Range, RCA
63	—	1	WHO DO YOU WANT FOR YOUR LOVE, Icicle Works, Beggars Banquet BEG172
64	65	3	SHOWING OUT, Mel and Kim, Supreme
65	—	1	ATLANTIS IS CALLING, Modern Talking, RCA PB40969
66	—	1	EVERY LOSER WINS, Nick Berry, BBC RESL204
67	42	11	DANCING ON THE CEILING, Lionel Richie, Motown
68	63	3	WIG WAM BAM, Black Lace, Flair
69	58	3	DON'T WALK, Big Supreme, Polydor
70	51	4	I CAN'T LET YOU GO, Haywoode, CBS
71	71	2	MAN SHORTAGE, Lovindeer, TSO/Jet Star
72	50	9	ANYONE CAN FALL IN LOVE, Anita Dobson and the Simon May Orchestra, BBC ○
73	74	2	BA BA BANKROBBERY, Eav, Columbia
74	55	5	I FOUND LOVIN', Fatback Band, Towerbell/Master Mix
75	49	8	GIRLS AND BOYS, Prince And The Revolution, Paisley Park

GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	3	4	GRACELAND, Paul Simon, Warner Brothers □
2	1	6	SILK AND STEEL, Five Star, Tent □
3	4	13	REVENGE, Eurythmics, RCA □
4	2	7	NOW THAT'S WHAT I CALL MUSIC 7, Various, EMI/Virgin ☆
5	6	13	TRUE BLUE, Madonna, Sire ☆ ☆
6	5	3	BREAK EVERY RULE, Tina Turner, Capitol □
7	9	10	COMMUNARDS, Communards, London □
8	—	1	TALKING WITH THE TAXMAN ABOUT POETRY, Billy Bragg, Go! Discs AGOLP6
9	7	2	TRUE STORIES, Talking Heads, EMI
10	8	3	FORE, Huey Lewis and the News, Chrysalis □
11	10	17	A KIND OF MAGIC, Queen, EMI ☆
12	12	18	INTO THE LIGHT, Chris De Burgh, A&M ☆
13	17	16	INVISIBLE TOUCH, Genesis, Virgin ☆
14	11	7	DANCING ON THE CEILING, Lionel Richie, Motown ☆
15	19	72	BROTHERS IN ARMS, Dire Straits, Vertigo ☆ ☆ ☆
16	15	8	THE HEAT IS ON, Various, Portrait ○
17	20	31	PICTURE BOOK, Simply Red, Elektra ☆
18	13	3	SLEEPY WHEN WET, Bon Jovi, Vertigo
19	24	48	HUNTING HIGH AND LOW, A-Ha, Warner Brothers ☆ ☆
20	23	5	IN THE ARMY NOW, Status Quo, Vertigo
21	53	14	LONDON 0 HULL 4, Housemartins, Go! Discs □
22	18	4	THE WAY IT IS, Bruce Hornsby and the Range, RCA ○
23	21	24	CONTROL, Janet Jackson, A&M □
24	—	1	VIGILANTE, Magnum, Polydor POLD5198
25	14	3	CRASH, Human League, Virgin ○
26	32	9	THE PAVAROTTI COLLECTION, Luciano Pavarotti, Stylus □
27	16	2	BLOOD AND CHOCOLATE, Elvis Costello, Demon Imp ○
28	22	5	WHILE THE CITY SLEEPS, George Benson, Warner Brothers □
29	26	12	THE FINAL, Wham!, Epic □
30	28	24	STREET LIFE — 20 GREAT HITS, Bryan Ferry/Roxy Music, EG ☆
31	25	8	RENDEZVOUS, Jean Michel Jarre, Polydor □

UK SINGLES 1, UK ALBUMS 7



32	38	169	QUEEN GREATEST HITS , Queen, EMI ☆☆☆
33	30	43	WHITNEY HOUSTON , Whitney Houston, Arista ☆☆
34	29	3	BREAKING AWAY , Jaki Graham, EMI
35	31	20	RIPTIDE , Robert Palmer, Island □
36	33	19	SO , Peter Gabriel, Virgin ☆
37	27	4	PRESS TO PLAY , Paul McCartney, Parlophone □
38	65	26	SUZANNE VEGA , Suzanne Vega, A&M □
39	82	2	NOW THAT'S WHAT I CALL MUSIC 6 , Various, EMI/Virgin ☆☆☆
40	36	9	RAT IN THE KITCHEN , UB40, Dep International/Virgin ○
41	40	13	THE SEER , Big Country, Mercury
42	64	94	ALCHEMY , Dire Straits, Vertigo ☆
43	39	49	ONCE UPON A TIME , Simple Minds, Virgin ☆
44	44	84	NO JACKET REQUIRED , Phil Collins, Virgin ☆☆☆
45	—	1	ELIMINATOR , ZZ Top, Warner Bros W3774 ☆☆
46	42	13	BACK IN THE HIGH LIFE , Steve Winwood, Island □
47	35	5	BABY THE STARS SHINE BRIGHT , Everything But The Girl, Blanco y Negro
48	37	8	PARADE , Prince And The Revolution, Paisley Park ○
49	—	1	FRANTIC ROMANTIC , Jermaine Stewart, 10 Records DIX26
50	—	1	AFTERBURNER , ZZ Top, Warner Bros WX27 □
51	41	11	RAISING HELL , Run-DMC, London
52	52	8	THE BRIDGE , Billy Joel, CBS
53	60	27	PLEASE , Pet Shop Boys, Parlophone □
54	99	2	WELCOME TO THE PLEASUREDOME , Frankie Goes To Hollywood, ZTT ☆☆☆
55	46	98	LIKE A VIRGIN , Madonna, Sire ☆☆☆
56	79	7	RUMOURS , Fleetwood Mac, Warner Brothers ☆☆☆
57	34	2	ROCK THE NATIONS , Saxon, EMI
58	—	1	HAPPY HEAD , Mighty Lemon Drops, Blue Guitar AZLPI
59	57	15	THE QUEEN IS DEAD , Smiths, Rough Trade □
60	48	19	STANDING ON A BEACH — THE SINGLES , Cure, Fiction □
61	—	1	FRANK SINATRA COLLECTION , Frank Sinatra, Capitol EMTV41
62	54	20	PRIVATE DANCER , Tina Turner, Capitol ☆☆☆
63	63	149	UNDER A BLOOD RED SKY , U2, Island ☆☆☆
64	56	11	VERY BEST OF CHRIS DE BURGH , Chris De Burgh, Telstar □
65	49	14	EVERY BEAT OF MY HEART , Rod Stewart, Warner Brothers □
66	43	8	HEARTBREAKERS , Various, Starblend
67	47	4	GONE TO EARTH , David Sylvian, Virgin
68	50	50	WORLD MACHINE , Level 42, Polydor ☆
69	66	9	RAPTURE , Anita Baker, Elektra
70	71	74	BE YOURSELF TONIGHT , Eurythmics, RCA ☆☆
71	61	4	L IS FOR LOVER , Al Jarreau, WEA
72	—	1	CRUSADER , Chris De Burgh, A&M AMLH64746
73	62	2	LIFE'S HARD AND THEN YOU DIE , It's Immaterial, Siren
74	51	40	LUXURY OF LIFE , Five Star, Tent □
75	—	1	DIFFERENT LIGHT , Bangles, CBS CBS26659
76	83	41	LOVE OVER GOLD , Dire Straits, Vertigo ☆☆
77	—	1	OUT NOW 2 , Various, Chrysalis/MC OUV2 ○
78	81	15	THE FIRST ALBUM , Madonna, Sire ☆
79	58	4	SOLITUDE/SOLITAIRE , Peter Cetera, Warner Brothers
80	45	5	THE BEST OF TEN YEARS , Boney M, Stylus
81	—	1	THE POWER OF GLORIA GAYNOR , Gloria Gaynor, Stylus SMR618
82	—	1	YESTERDAY ONCE MORE , Carpenters, EMI SING1 ☆
83	—	1	NOW THAT'S WHAT I CALL MUSIC 4 , Various, EMI/Virgin NOW4 ☆☆☆
84	—	1	MAKING MOVIES , Dire Straits, Vertigo 6359034 ☆☆
85	80	3	THE HOUSE SOUND OF CHICAGO , Various, London
86	55	5	STREETSONDS HIP HOP ELECTRO 13 , Various, StreetSounds
87	73	7	GOOD TO GO LOVER , Gwen Guthrie, Polydor
88	78	9	LISTEN LIKE THIEVES , INXS, Mercury
89	69	21	LOVE ZONE , Billy Ocean, Jive □
90	—	1	GREATEST HITS , Rod Stewart, Riva K56744 ☆
91	—	1	PIE JESU , Aled Jones, 10 Records AJ2 ○
92	97	8	STOP MAKING SENSE , Talking Heads, EMI □
93	—	1	THE ORIGINALS — 32 ALL TIME CLASSICS , Various, Towerbell TVDLP14
94	70	2	LIVE IN LOS ANGELES , Maze, Capitol
95	87	2	SIMON'S WAY , Simon May Orchestra, BBC
96	—	1	SPEAKING IN TONGUES , Talking Heads, Sire 9238831
97	—	1	THE WORKS , Queen, EMI WORK1 ☆
98	77	24	ON THE BEACH , Chris Rea, Magnet □
99	59	5	SECRET DREAMS AND FORBIDDEN FIRE , Bonnie Tyler, CBS
100	—	1	THE SIMON AND GARFUNKEL COLLECTION , Simon And Garfunkel, CBS CBS10029 ☆

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

MUSIC VIDEO

1	1	WHAM! IN CHINA — FOREIGN SKIES , Wham!, CBS/Fox
2	2	NOW THAT'S . . . MUSIC 7 , Various, PMI/Virgin
3	4	ALCHEMY LIVE , Dire Straits, Channel 5
4	5	BROTHERS IN ARMS — THE VIDEOSINGLES , Dire Straits, Polygram
5	7	LIVE IN RIO , Queen, PMI
6	—	ADAM ANT: HITS 1980-1986 , Adam Ant, CBS/Fox
7	9	WE WILL ROCK YOU , Queen, Peppermint
8	6	THE VIRGIN TOUR , Madonna, WEA Music
9	—	NUMBER ONE VIDEO HITS , Whitney Houston, RCA/Columbia
10	3	THE REAL BUDDY HOLLY STORY , PMI
11	17	THE VIDEOSINGLES , Level 42, Polygram
12	—	LUXURY OF LIFE , Five Star, RCA/Columbia
13	15	THE VIDEO , Wham!, CBS/Fox
14	12	STARING AT THE SEA , the Cure, Palace
15	19	"UNDER A BLOOD RED SKY" LIVE AT REDROCK , U2, Virgin/PVG
16	14	GREATEST FLIX , Queen, PMI
17	11	GREATEST HITS , Bucks Fizz, RCA/Columbia
18	8	PUMPED FULL OF DRUGS , New Order, Ikon
19	13	STOP MAKING SENSE , Talking Heads, Palace/PMI
20	10	VIDEO EP , Freddie Mercury, PMI

Compiled by Spotlight Research

COMPACT DISCS

1	2	REVENGE , Eurythmics, RCA
2	8	GRACELAND , Paul Simon, Warner Brothers
3	7	DANCING ON THE CEILING , Lionel Richie, Motown
4	9	SILK AND STEEL , Five Star, Tent/RCA
5	4	BROTHERS IN ARMS , Dire Straits, Vertigo/Phonogram
6	5	THE WAY IT IS , Bruce Hornsby and the Range, RCA
7	3	A KIND OF MAGIC , Queen, EMI
8	13	TRUE BLUE , Madonna, Sire
9	1	CRASH , Human League, Virgin
10	11	INVISIBLE TOUCH , Genesis, Virgin
11	6	PRESS TO PLAY , Paul McCartney, MPL/Parlophone
12	10	INTO THE LIGHT , Chris De Burgh, A&M
13	18	THE FINAL , Wham!, Epic
14	19	COMMUNARDS , Communards, London
15	20	GREATEST HITS , Queen, EMI
16	16	RENDEZ-VOUS , Jean Michel Jarre, Polydor
17	14	SO , Peter Gabriel, Virgin
18	15	STREET LIFE , Bryan Ferry/Roxy Music, EG
19	—	BLOOD AND CHOCOLATE , Elvis Costello, Imp/Demon
20	12	PICTURE BOOK , Simply Red, Elektra

Compiled by Spotlight Research



UK SINGLES 13

TWELVE INCH

1	2	WORD UP , Cameo, Club
2	1	DON'T LEAVE ME THIS WAY , Communards, London
3	—	TRUE BLUE , Madonna, Sire/WEA
4	4	RAIN OR SHINE , Five Star, Tent
5	5	LOVE CAN'T TURN AROUND , Farley 'Jackmaster' Funk, DJ International
6	6	WALK THIS WAY , Run-DMC, London
7	3	WE DON'T HAVE TO . . . , Jermaine Stewart, 10 Records
8	7	RUMORS , Timex Social Club, Cooltempo
9	15	SLOW DOWN , Loose Ends, Virgin
10	11	THORN IN MY SIDE , Eurythmics, RCA
11	—	MIDAS TOUCH , Midnight Star, Solar/MCA/Pol
12	—	I'VE BEEN LOSING YOU , A-Ha, Warner Bros/WEA
13	8	(I JUST) DIED IN YOUR ARMS , Cutting Crew, Siren
14	—	(FOREVER) LIVE AND DIE , OMD, Virgin/EMI
15	—	YOU CAN CALL ME AL , Paul Simon, Warner Bros/WEA
16	10	SWEET FREEDOM , Michael McDonald, MCA
17	13	STATE OF THE NATION , New Order, Factory
18	20	ONE GREAT THING , Big Country, Mercury
19	—	SUBURBIA , Pet Shop Boys, Parlophone/EMI
20	16	DREAMER , BB&Q, Cooltempo

W/E OCT 4, 1986

U S A L B U M S

U S S I N G L E S

D I S C O

CHARTS

U S S I N G L E S

- 1 1 **STUCK WITH YOU**, Huey Lewis and the News, Chrysalis
- 2 2 **FRIENDS AND LOVERS**, Carl Anderson and Gloria Loring, Carrere
- 3 7 **WHEN I THINK OF YOU**, Janet Jackson, A&M
- 4 5 **DON'T FORGET ME (WHEN I'M GONE)**, Glass Tiger, Manhattan
- 5 6 **DREAMTIME**, Daryl Hall, RCA
- 6 8 **TWO OF HEARTS**, Stacey Q, Atlantic
- 7 12 **THROWING IT ALL AWAY**, Genesis, Atlantic
- 8 4 **WALK THIS WAY**, Run-DMC, Profile
- 9 13 **TYPICAL MALE**, Tina Turner, Capitol
- 10 3 **DANCING ON THE CEILING**, Lionel Richie, Motown
- 11 10 **LOVE ZONE**, Billy Ocean, Jive
- 12 14 **HEARTBEAT**, Don Johnson, Epic
- 13 18 **ALL CRIED OUT**, Lisa Lisa and Cult Jam with Full Force, Columbia
- 14 22 **TRUE COLORS**, Cyndi Lauper, Portrait
- 15 16 **MISSIONARY MAN**, Eurythmics, RCA
- 16 19 **HEAVEN IN YOUR EYES**, Loverboy, Columbia
- 17 11 **WORDS GET IN THE WAY**, Miami Sound Machine, Epic
- 18 9 **TAKE MY BREATH AWAY**, Berlin, Columbia
- 19 26 **I DIDN'T MEAN TO TURN YOU ON**, Robert Palmer, Island
- 20 24 **A MATTER OF TRUST**, Billy Joel, Columbia
- 21 27 **SWEET LOVE**, Anita Baker, Elektra
- 22 25 **LOVE WALKS IN**, Van Halen, Warner Brothers
- 23 29 **EARTH ANGEL**, New Edition, MCA
- 24 15 **BABY LOVE**, Regina, Atlantic
- 25 17 **VENUS**, Bananarama, London
- 26 23 **TWIST AND SHOUT**, the Beatles, Capitol
- 27 21 **HIGHER LOVE**, Steve Winwood, Island
- 28 30 **MONEY'S TOO TIGHT (TO MENTION)**, Simply Red, Elektra
- 29 36 **HUMAN**, the Human League, A&M
- 30 31 **POINT OF NO RETURN**, Nu Shooz, Atlantic
- 31 20 **THE CAPTAIN OF HER HEART**, Double, A&M
- 32 34 **GIRL CAN'T HELP IT**, Journey, Columbia
- 33 38 **TAKE ME HOME TONIGHT**, Eddie Money, Columbia
- 34 37 **PARANOIMIA**, The Art Of Noise, China
- 35 39 **IN YOUR EYES**, Peter Gabriel, Geffen
- 36 28 **SWEET FREEDOM**, Michael McDonald, MCA
- 37 40 **I'LL BE OVER YOU**, Toto, Columbia
- 38 51 **AMANDA**, Boston, MCA
- 39 50 **WORD UP**, Cameo, Atlanta Artists
- 40 — **TRUE BLUE**, Madonna, Sire
- 41 47 **YOU GIVE LOVE A BAD NAME**, Bon Jovi, Mercury
- 42 49 **THE RAIN**, Oran "Juice" Jones, Def Jam
- 43 46 **EMOTION IN MOTION**, Ric Ocasek, Geffen
- 44 44 **YOU CAN CALL ME AL**, Paul Simon, Warner Brothers
- 45 58 **THE NEXT TIME I FALL**, Peter Cetera with Amy Grant, Warner Brothers
- 46 43 **SO FAR SO GOOD**, Sheena Easton, EMI-America
- 47 54 **I AM BY YOUR SIDE**, Corey Hart, EMI-America
- 48 48 **25 OR 6 TO 4**, Chicago, Warner Brothers
- 49 55 **SOMEBODY'S OUT THERE**, Triumph, MCA
- 50 32 **PRESS**, Paul McCartney, Capitol
- 51 61 **JUMPIN' JACK FLASH**, Aretha Franklin, Arista
- 52 42 **AIN'T NOthin' GOIN' ON BUT THE RENT**, Gwen Guthrie, Polydor
- 53 52 **ANOTHER HEARTACHE**, Rod Stewart, Warner Brothers
- 54 33 **RUMORS**, Timex Social Club, Jay
- 55 35 **PAPA DON'T PREACH**, Madonna, Sire
- 56 — **LOVE WILL CONQUER ALL**, Lionel Richie, Motown

- 57 57 **GIVE ME THE REASON**, Luther Vandross, Epic
- 58 69 **CAN'T WAIT ANOTHER MINUTE**, Five Star, RCA
- 59 74 **JODY**, Jermaine Stewart, Arista
- 60 70 **THE WAY IT IS**, Bruce Hornsby and the Range, RCA

B U L L E T S

- 65 76 **WHAT ABOUT LOVE**, 'Til Tuesday, Epic
- 66 81 **FREEDOM OVERSPILL**, Steve Winwood, Island
- 69 — **TO BE A LOVER**, Billy Idol, Chrysalis
- 70 78 **CALIFORNIA DREAMIN'**, the Beach Boys, Capitol
- 71 80 **MIDAS TOUCH**, Midnight Star, Solar
- 73 87 **(FOREVER) LIVE AND DIE**, Orchestral Manoeuvres In The Dark, A&M
- 75 82 **WALK LIKE AN EGYPTIAN**, Bangles, Columbia
- 76 79 **EVERY TIME YOU CRY**, the Outfield, Columbia
- 80 85 **GOIN' CRAZY!**, David Lee Roth, Warner Brothers
- 82 — **EVERYBODY HAVE FUN TONIGHT**, Wang Chung, Geffen
- 84 88 **RUNAWAY**, Luis Cardenas, Allied Artists
- 88 93 **COUNT YOUR BLESSINGS**, Ashford and Simpson, Capitol
- 91 — **LOVE IS THE HERO**, Billy Squire, Capitol
- 92 95 **WHO SAYS**, Devo, Chrysalis
- 93 — **STAIRWAY TO HEAVEN**, Far Corporation, Atco
- 94 — **WELCOME TO THE BOOMTOWN**, David and David, A&M
- 95 — **STAND BY ME**, Ben E King, Atlantic
- 96 — **FALL ON ME**, REM, IRS
- 98 — **FOR TONIGHT**, Nancy Martinez, Atlantic

Compiled by Billboard

U S A L B U M S

- 1 1 **DANCING ON THE CEILING**, Lionel Richie, Motown
- 2 2 **TOP GUN**, Soundtrack, Columbia/CBS
- 3 3 **RAISING HELL**, Run-DMC, Profile
- 4 6 **FORE!**, Huey Lewis and the News, Chrysalis
- 5 4 **TRUE BLUE**, Madonna, Sire
- 6 5 **BACK IN THE HIGH LIFE**, Steve Winwood, Island
- 7 7 **THE BRIDGE**, Billy Joel, Columbia
- 8 11 **SLIPPERY WHEN WET**, Bon Jovi, Mercury
- 9 10 **INVISIBLE TOUCH**, Genesis, Atlantic
- 10 9 **CONTROL**, Janet Jackson, A&M
- 11 8 **EAT 'EM AND SMILE**, David Lee Roth, Warner Brothers
- 12 14 **REVENGE**, Eurythmics, RCA
- 13 12 **LOVE ZONE**, Billy Ocean, Jive
- 14 13 **SO**, Peter Gabriel, Geffen
- 15 18 **NIGHT SONGS**, Cinderella, Mercury
- 16 — **BREAK EVERY RULE**, Tina Turner, Capitol
- 17 15 **TRUE CONFESSIONS**, Bananarama, London
- 18 16 **BELINDA CARLISLE**, Belinda Carlisle, IRS
- 19 21 **RAPTURE**, Anita Baker, Elektra
- 20 17 **5150**, Van Halen, Warner Brothers
- 21 25 **PRIMITIVE LOVE**, Miami Sound Machine, Epic
- 22 26 **HEARTBEAT**, Don Johnson, Epic
- 23 19 **WHITNEY HOUSTON**, Whitney Houston, Arista
- 24 23 **LIFE'S RICH PAGEANT**, REM, IRS
- 25 22 **THEN AND NOW ... THE BEST OF THE MONKEES**, the Monkees, Arista
- 26 34 **GRACELAND**, Paul Simon, Warner Brothers
- 27 24 **LIKE A ROCK**, Bob Seger and the Silver Bullet Band, Capitol
- 28 20 **MUSIC FROM THE EDGE OF HEAVEN**, Wham!, Columbia
- 29 29 **THREE HEARTS IN THE HAPPY ENDING MACHINE**, Daryl Hall, RCA
- 30 27 **TUFF ENUFF**, the Fabulous Thunderbirds, CBS Associated
- 31 40 **PRESS TO PLAY**, Paul McCartney, Capitol
- 32 36 **RIPTIDE**, Robert Palmer, Island
- 33 33 **LIVE**, George Thorogood and the Destroyers, EMI-America
- 34 30 **BLUE**, Double, A&M
- 35 32 **THE OTHER SIDE OF LIFE**, the Moody Blues, Polydor
- 36 28 **PLAY DEEP**, the Outfield, Columbia
- 37 37 **PICTURE BOOK**, Simply Red, Elektra
- 38 35 **STRENGTH IN NUMBERS**, .38 Special, A&M
- 39 31 **QUIET RIOT III**, Quiet Riot, Pasha
- 40 47 **THIN RED LINE**, Glass Tiger, Manhattan
- 41 38 **WINNER IN YOU**, Patti LaBelle, MCA

FOLLOWING THE SMASH HIT 'SWEET FREEDOM' TAKEN FROM THE FILM 'RUNNING SCARED'

THE NEXT HIT BY

Klayton

OUT NOW

MCA RECORDS

MAN SIZE LOVE

(MCA) 1086

DISTRIBUTED BY U.L.P.

- 42 — TRUE COLORS, Cyndi Lauper, Portrait
- 43 — WORD UP, Cameo, Atlanta Artists
- 44 39 KARATE KID PART II, Soundtrack, United Artists
- 45 49 CAN'T HOLD BACK, Eddie Money, Columbia
- 46 46 LANDING ON WATER, Neil Young, Geffen
- 47 — RAISED ON RADIO, Journey, Columbia
- 48 48 THE SPORT OF KINGS, Triumph, MCA
- 49 41 SOLITUDE/SOLITAIRE, Peter Cetera, Warner Brothers
- 50 — THE WAY IT IS, Bruce Hornsby and the Range, RCA

Compiled by Billboard

DISCO

- 1 2 LOVE CAN'T TURN AROUND/DUB CAN'T TURN AROUND, Farley 'Jackmaster' Funk featuring Darryl Pandy, London 12in
- 2 1 RUMORS/VICIOUS RUMORS/SHEP PETTIBONE REMIXES, Timex Social Club, Cooltempo 12in
- 3 3 WORD UP/INSTRUMENTAL, Cameo, Club 12in
- 4 7 SLOWDOWN (DANCIN' DANNY D & GODWIN LOGIE REMIX)/(NICK MARTINELLI REMIX), Loose Ends, Virgin 12in twin-pack promo
- 5 4 (I'M A) DREAMER (SHEP PETTIBONE REMIX), BB&Q, Cooltempo 12in
- 6 13 JACK YOUR BODY, Steve 'Silk' Hurlley, London 12in
- 7 5 AIN'T NOTHIN' GOIN' ON BUT THE RENT (LARRY LEVAN MIXES), Gwen Guthrie, Boiling Point 12in
- 8 6 WHEN I THINK OF YOU (REMIX), Janet Jackson, A&M 12in
- 9 12 MIDAS TOUCH (REMIX), Midnight Star, Solar 12in
- 10 11 JACK THE GROOVE, Raze, US Grove St. 12in
- 11 8 SHOWING OUT, Mel & Kim, Supreme Records 12in
- 12 19 NO WAY/INSTRUMENTAL, Bobbi Humphrey, Club 12in
- 13 18 BACK TO THE SCENE OF THE CRIME/FREEZE'S THEME, The Incredible Mr Freeze, London 12in
- 14 10 YOU CAN DANCE (IF YOU WANT TO), Davis/Pinckney Project featuring Lorenzo Queen, US Studio Records 12in
- 15 9 SHIVER/TEASER/TOO MANY TIMES, George Benson, Warner Bros LP
- 16 16 WALK THIS WAY/MY ADIDAS, Run-DMC, London 12in
- 17 15 SWEET FREEDOM, Michael McDonald, MCA Records 12in
- 18 20 THE HOUSE MUSIC ANTHEM, Marshall Jefferson, A&F 12in
- 19 44 SEVENTH HEAVEN/IT SHOULD HAVE BEEN YOU/GETTING HOT (LARRY LEVAN REMIXES), Gwen Guthrie, 4th + B'way 12in
- 20 14 AUTOMATIC, Millie Scott, Fourth & Broadway 12in
- 21 26 WHAT DOES IT TAKE (TO WIN YOUR LOVE), Kenny G, Arista 12in
- 22 36 MA FOOM BEY, Cultural Vibe, Crossover 12in
- 23 41 TURNED ON TO YOU, 80's Ladies, Music Of Life 12in
- 24 45 I'M CHILLIN', Kurtis Blow, US Mercury 12in
- 25 28 GIVE ME YOUR LOVE, (EXTENDED VERSION), Active Force, A&M 12in
- 26 24 FOOL'S PARADISE, (PARADISE MIX), Mell'sa Morgan, Capitol 12in
- 27 27 HOLIDAY RAP, MC Miker 'G' & Deejay Sven, Debut 12in
- 28 35 WE DON'T HAVE TO TAKE OUR CLOTHES OFF, Jermaine Stewart, Arista 12in
- 29 22 I CAN PROVE IT, Phil Fearon, Ensign 12in
- 30 21 CANDY/BACK AND FORTH/YOU CAN HAVE THE WORLD/SHE'S MINE/DON'T BE LONELY/FAST, FIERCE & FUNNY, Cameo, US Atlanta Artists LP
- 31 43 SLAVE OF LOVE, T.C. Curtis, Hot Melt 12in
- 32 81 DON'T THINK ABOUT IT, One Way, US MCA Records 12in
- 33 38 UM TANG, UM TANG, (TO WHOEVER IT MAY CONCERN), DJ Hollywood, Crossover 12in
- 34 34 I FOUND LOVIN' (STEVE WALSH 'ANTHEM' MIX)/(LONDON BOYS REMIX), Fatback, Important Records 12in
- 35 30 I WANNA BE WITH YOU, Maze featuring Frankie Beverly, Capitol 12in
- 36 — GIRLS AIN'T NOTHING BUT TROUBLE (REMIX)/GUYS AIN'T NOTHING BUT TROUBLE, DJ Jazzy Jeff & Fresh Prince/Ice Cream 'Tee', Champion 12in
- 37 77 FALLING IN LOVE/ALTERNATIVE CLUB MIX, Sybil, US Next Plateau 12in
- 38 69 RAIN OR SHINE (REMIX), Five Star, Tent 12in
- 39 23 JUMMP-BACK/CHANT-BACK (NAME THAT TUNE JAZZ DUB EDITION), Wally Jump Junior & The Criminal Element, Club 12in
- 40 50 HOUSE OF BAMBOO, Earl Grant, Decca 12in EP
- 41 25 DON'T YOU TRY IT/DUB, Raww, Debut 12in
- 42 73 ROBOT GIRL (L.A. MIX), Was (Not Was), Mercury 12in
- 43 48 (THEY LONG TO BE) CLOSE TO YOU (LARRY LEVAN REMIX)/SAVE YOUR LOVE FOR ME, Gwen Guthrie, Boiling Point 12in promo

- 44 37 SLOW DOWN (NICK MARTINELLI REMIX)/DUB VERSION/GONNA MAKE YOU MINE (WESTSIDE), Loose Ends, Virgin 12in twin-pack
- 45 47 ALL BECAUSE OF YOU/NO MORE TEARS/GIVE ME UP, Beau Williams, US Capitol LP
- 46 74 ON THE HOUSE (IAN LEVINE MIXES), Midnight Sunrise, Crossover 12in
- 47 53 YOU KNOW HOW TO LOVE ME, Phyllis Hyman, Arista 12in
- 48 78 AIN'T GONNA PAY ONE RED CENT/RAP VERSION, Wally Jump Junior & The Criminal Element, US Criminal Records 12in
- 49 17 BURNIN' UP/PIANO DUB, Michael Jonzun, A&M 12in
- 50 33 EVERYONE A WINNER/DUB, Z Juice, Club 12in
- 51 51 I'M FOR REAL, Howard Hewett, Elektra 12in
- 52 29 I CAN'T LET YOU GO (DETROIT MIX), Haywoode, CBS 12in
- 53 46 TOO MUCH TOO SOON, Keni Stevens, Elite 12in
- 54 31 SAY YOU LOVE ME GIRL/WORK IT OUT, Breakwater, Arista 12in
- 55 32 EXCITE ME, Carlton, US Infuture 12in
- 56 64 OOPS OH NO (LP VERSION), LaToya Jackson, Music Of Life 12in promo
- 57 80 TASTY LOVE, Freddie Jackson, Capitol 12in
- 58 54 OUTSIDE IN THE RAIN/STOP HOLDING BACK, Gwen Guthrie, Boiling Point LP
- 59 39 SCREAMING AT THE MOON/AIN'T YOU HAD ENOUGH LOVE, Phyllis Hyman, Philadelphia International LP
- 60 52 BACK IN LOVE AGAIN (REMIX), Walter Beasley, US Elektra 12in
- 61 71 ERIC B. IS PRESIDENT, Eric B. featuring Rakim, Cooltempo 12in
- 62 42 JOY AND PAIN/DEE'S SONG, Maze featuring Frankie Beverly, Capitol LP
- 63 93 ROACHES, Bobby Jimmy & The Cristers, Spartan Records 12in
- 64 — I CAN'T TURN AROUND, J.M. Silk, US RCA Victor 12in
- 65 75 COME TO ME, Bennie Braxton, US Phantson Records Inc 12in
- 66 49 I GOT 2 GO/ COMMIT TO LOVE/STAY, Howard Hewett, Elektra LP
- 67 — GRAVITY/THE BIG 'G' (DIG THIS MESS), James Brown, Scotti Bros 12in
- 68 40 GIRLS AIN'T NOTHING BUT TROUBLE, Jazz Jeff & Fresh Prince, US Word Records 12in
- 69 re HOT! WILD! UNRESTRICTED! CRAZY LOVE, Millie Jackson, Jive 12in
- 70 86 NIGHT TO REMEMBER, Keith Patrick, US Omni Records 12in
- 71 66 SHAKE YOU DOWN, Gregory Abbott, CBS 12in
- 72 67 LEAVE IT TO THE DRUMS/I'VE GOT IT GOOD, Tricky Tee, US Sleeping Bag Records 12in
- 73 — WORD UP (LES ADAMS CLUB MIX), (0-1154-06pm), Cameo, Club 12in
- 74 re HUNGRY FOR YOUR LOVE, Hanson & Davis, US French Records 12in
- 75 65 FRIENDS NOT LOVERS, Rosaline Joyce, Elite 12in
- 76 72 NO WAY BACK/INSTRUMENTAL, Adonis, US Trax Records 12in
- 77 63 THE WORD/SARDINES, The Junkyard Band, Def Jam 12in
- 78 re I FOUND LOVIN', Fatback, Important Records 12in
- 79 60 DON'T LET IT BE CRACK, Clausell, US Easy Street 12in
- 80 62 2 THE LIMIT, Octavia, Cooltempo 12in
- 81 58 HOOKED ON YOU, Tourist, US Vista Sounds International 12in
- 82 70 THE WIZARD (PART I), Paul Hardcastle, Chrysalis 12in
- 83 re RUMOR RAP, The Vicious Rumor Club, US Musicworks Records 12in
- 84 56 FEELIN' JAMES, US T.D. Records 12in
- 85 87 PETER PIPER/MY ADIDAS, Run-DMC, London 12in
- 86 — FACTS OF LOVE, Jeff Lorber featuring Karyn White, US Warner Bros 12in
- 87 61 SUMMERTIME, SUMMERTIME, Nocera, US Sleeping Bag Records 12in
- 88 95 PLEASURE/TELL ME WHAT I GOTTA DO, Al Jarreau, WEA LP
- 89 re HARDCORE JAZZ (J.B. TRAXX)/(PIANO TRAXX), Duanne And Co, US Dance Manja Records 12in
- 90 91 TALK TO ME, Chico DeBarge, US Motown 12in
- 91 99 BOYS GO SCRATCH, Noise Boyz, CityBeat 12in
- 92 55 LOVE CAN'T TURN AROUND (VOCAL REMIX), Darryl Pandy/Farley 'Jackmaster' Funk & Jessie Saunders, US House Records 12in
- 93 89 MISUNDERSTANDING, James (D-Train) Williams, US Columbia LP
- 94 — MY LATIN LOVER (WAREHOUSE MIX), Q-Pid featuring Nikki Q, Rhythm King 12in
- 95 94 SPELL, Deon Estus, Geffen Records 12in
- 96 re SWEETHEART, Rainy Davis, US SuperTronics 12in
- 97 re MOVE, Farm Boy featuring Darryl Pandy/Etheridge Williams, US DJ International 12in
- 98 98 WHAT YOU MAKE ME FEEL, Liz Torres featuring Kenny 'Jammin' Jason, US Underground 12in
- 99 96 R U HOT ENOUGH, Virgo, US Trax Records 12in
- 100 re COAST TO COAST, Word Of Mouth featuring DJ Cheese, Champion 12in
- 100 re GODFATHER OF HOUSE, House People, US Underground 12in
- 100 — I WANT YOU, Tamiko Jones, US Surra 12in

Compiled by James Hamilton/Alan Jones

BILLY OCEAN

BITTERSWEET

THE NEW SINGLE
7" Jive 133 and 12" Jive T 133

12" Includes special megamix of
BITTERSWEET/CARIBBEAN QUEEN &
WHEN THE GOING GETS TOUGH,
THE TOUGH GET GOING



from his current album LOVE ZONE

ALAN JONES' CHARTFILE



● **FIVE STAR**: barely out of nappies and they're vaulting to the top of the album charts

● 'True Blue', the 13th hit of **Madonna's** short career, sensationally enters the singles chart this week at number 3. It's the highest debuting single by a woman in chart history, topping the number four bow of her own 'Into The Groove'. The only other record by a woman to reach the top five on its debut: **Kitty Kallen's** 'Little Things Mean A Lot', which came in at number five in 1954.

'True Blue' is the third single from the album of the same name. The earlier 'Live To Tell' and 'Papa Don't Preach' debuted at number 10 and number 13 respectively. The only other single to enter the charts at number two this year is **Wham!** 'The Edge Of Heaven', which did so on 21 June.

Madonna has become the first artist to sell a million albums in Britain this year. The vast majority (750,000) is due to sales of 'True Blue' in the last three months, though 'The First Album' and 'Like A Virgin' continue to make worthwhile contributions.

● **Five Star** became the youngest group ever to top the album charts last week, when their second LP 'Silk And Steel' vaulted from number five to number one. With an average age of 19.25, the Pearson kids narrowly took the record from the **Bay City Rollers**, whose average age was 19.3 when they topped with 'Rollin'' in 1974. **The Sex Pistols** (20), **the Small Faces** (20.5) and **the Beatles** (20.75) are the next three most youthful groups to have a number one album. Amongst solo artists, only **Neil Reid**, Scots-born winner of TV's 'Opportunity Knocks' talent competition, has had a number one album at an earlier age than Five Star. He was a mere 11 years old when his self-titled debut reached the

top in 1972.

Five Star is also the first all-black British act to reach number one, and 'Silk And Steel' is the first already charted album to reach number one since January when **Dire Straits'** 'Brothers In Arms' reached the summit. In the interim, all seven number one albums have been new entries.

CHARTFILE WORLDWIDE

● 'Brother Louie' was a big hit in Britain, but it remains to be seen whether the German duo **Modern Talking** can establish themselves here as they have in the rest of Europe.

Thus far they've earned 140 gold and 40 platinum discs (qualifying sales levels vary widely from country to country) for sales of over 30 million records. Their biggest hit to date is 'You're My Heart, You're My Soul', which has topped five million sales including one million in France alone. In Germany their first five singles have all been number ones. The latest of these, 'Atlantis Is Calling', has just been released here with 'You're My Heart, You're My Soul' as its flip.

...Unexpected chart glory in Spain for **Wax** (Graham Gouldman and Andrew Gold) where 'Right Between The Eyes' is enjoying an extended run at number one... It reached only number 50 in Germany, and failed to chart at all in Britain, but in her native Belgium, Eurovision winner **Sandra Kim's** 'J'Aime La Vie' is still charted after six months... Practically ignored here, **Erasme's** 'Oh L'Amour' is deservedly in the top 20 in France and Australia... **Whitney Houston's**

debut album has passed **Cyndi Lauper's** 'She's So Unusual' to become the all-time best selling album by a woman in Canada — but already it's under pressure from Madonna's 'True Blue'... **Bananarama's** 'Venus' and **Janet Jackson's** 'When I Think Of You' are both global million sellers... **Double's** 'Captain Of Her Heart' is the first US top 20 hit by a Swiss act... Argentina's love affair with **Queen** continues — the group currently has the country's number one single and album with 'A Kind Of Magic'... Madonna's 'True Blue' is currently selling more copies around the globe than any other album, followed by **Lionel Richie's** 'Dancing On The Ceiling' and **Eurythmics'** 'Revenge'... Whitney Houston's tour has badly held up recording of her second album. Originally due before Christmas, it's now thought more likely to emerge next spring...

CHARTFILE USA

● As in Britain, Madonna has the week's highest debuting single by some distance. 'True Blue' enters the Billboard listings at number 40, equalling the highest new entry of the year, Lionel Richie's 'Dancing On The Ceiling', which made its bow on July 19. Coincidentally, Lionel's new single 'Love Will Conquer All' is the week's second highest newcomer at number 56.

But Lionel remains top dog where it matters — in the album chart, where 'Dancing On The Ceiling' is his second number one album. 'Can't Slow Down' topped for three weeks in 1983, while his first solo album 'Lionel Richie' reached number three a year earlier.

Confirmation that Lionel is one of America's favourite entertainers came in a poll conducted by top US market researchers Marketing Evaluation, which annually tabulates the relative popularity of public figures in its 'Q-Ratings'. The ratings are treated with enormous respect by the US media, and are used by the TV networks to determine the risk factor in producing TV specials. Lionel was the only singer to appear in the top 12 of the ratings for 1985, alongside such luminaries as **Clint Eastwood, Bill Cosby,**

Alan Alda and former news anchorman **Walter** "That's the way it is tonight" **Cronkite.**

● One of Motown's rare white signings is US chart newcomer **Nick Jameson**, whose engaging single 'Weatherman' is worth seeking out.

Jameson was formerly engineer for, and later a member of, **Foghat**, a British hard rock band who prospered briefly in the colony in the Seventies. They were enormously popular on the live circuit, but rarely made the same impression in the studio — a fact vividly illustrated by the fact that their second biggest hit was a rough live version of 'I Just Want To Make Love To You', which made a much greater impact on the chart than an earlier studio version of the same song. As the table below illustrates, Foghat are one of the very few acts to chart the same song in both studio and live versions.

In the rock era (generally regarded as the period from 1955 to the present day) some 16 songs have been charted in six, seven or eight different versions — including three in the current chart. With only a few exceptions nearly all the hit versions of a given song have been in the same year, or two years, during which time it was fashionable. The most extreme example of this is 'The Man With The Golden Arm', which was a hit for seven different acts in 1956, but hasn't reappeared in the charts since. The true test of a song's durability is that it should be charted in several different years by a diverse range of artists. Applying this yardstick to the 16 most charted songs eliminates most of them straight away — but there are five songs which have proved their enduring appeal by charting in six different versions in six different years.

The latest to establish itself in this category is 'Runaway'. Written by **Del Shannon** and **Max Crook**, it was originally a number one hit for Shannon in 1961, and was subsequently charted by **Lawrence Welk** (#56, 1962), **Dawn** (#79, 1972), **Charlie Kulis** (#46, 1975), and **Bonnie Rait** (#57, 1977). It's currently climbing the charts again, this time in a version by **Luis Cardenas. Gerry Goffin** and **Carole King's** 'Will You Love Me Tomorrow'

ARTISTS WHO'VE HAD US HITS WITH LIVE AND STUDIO VERSIONS OF THE SAME SONG

	Highest Position	Studio	Live
Gene Chandler — Rainbow	47 (1963)	69 (1966)	
Neil Diamond — Cherry Cherry	6 (1966)	31 (1973)	
Joni Mitchell — Big Yellow Taxi	67 (1970)	24 (1975)	
Kiss — Rock And Roll All Night	68 (1975)	12 (1976)	
Lynyrd Skynyrd — Free Bird	19 (1974)	38 (1977)	
Foghat — I Just Want To Make Love To You	83 (1972)	33 (1977)	
Kiss — Shout It Out Loud	31 (1976)	54 (1978)	
Kinks — Lola	9 (1970)	81 (1980)	
Rush — Closer To The Heart	76 (1977)	69 (1982)	

was a chart topper for **the Shirelles** in 1963, and was later a hit for **the Four Seasons** (#24, 1968), **Roberta Flack** (#76, 1972), **Melanie** (#82, 1973), **Dana Valery** (#95, 1976) and **Dave Mason** (#39, 1978).

'Let It Be Me', penned by **P Delande, M Curtis** and **Gilbert Becaud**, was first a hit for **Jill Corey** (#57, 1957), and was successfully revived by **the Everly Brothers** (#7, 1960), **Jerry Butler** and **Betty Everett** (#5, 1964), **the Sweet Inspirations** (#94, 1967), **Glen Campbell** and **Bobbie Gentry** (#36, 1969) and **Willie Nelson** (#40, 1982).

'Do You Wanna Dance', written by **Bobby Freeman**, was originally a hit for its composer (#5, 1958) and returned to the chart courtesy of **Del Shannon** (#43, 1964), **the Beach Boys** (#12, 1965), **the Mamas and the Papas** (#76, 1968), **Bette Midler** (#17, 1973) and **the Ramones** (#86, 1978). (Incidentally, 'Do You Wanna Dance' is not the only song to become a hit for both the Mamas and the Papas and the Beach Boys. The latter group's current hit is a revival of the Mamas and Papas' introductory hit, 'California Dreamin'', which reached number four in 1966.)

'Stand By Me', written by **Ben E King, Jerry Leiber** and **Mike Stoller**, was a number four hit for **King** in 1961, and proved its evergreen status by charting for **Earl Grant** (#75, 1965), **Spyder Turner** (#12, 1967) **David & Jimmy Ruffin** (#61, 1970), **John Lennon** (#20, 1975) and **Mickey**

Gilley (#22, 1980). One of ten oldies in the current smash movie of the same name, **Ben E King's** original version of 'Stand By Me' returns to the top 100 this week, more than 25 years after it was last charted. As indicated in a recent Chartfile, the oldest song to chart is 'Shaving Foam', by **Paul Wynn**, which finally made the grade in 1975, 29 years after it was recorded. However, amongst the 15,000 or so hit singles in the 46 year history of Billboard's singles chart, none has returned to active service after a lengthier absence than 'Stand By Me'.

Updating your own songs is another tried and tested way of having a hit; it's worked for **Neil Sedaka, Bobbie Gentry, James Brown, Tommy Edwards, the Dells, Sandy Nelson, Allan Sherman, Al Martino, Perez Prado** and several others. Now it's working for Chicago. Their ponderous remake of '25 Or 6 To 4' holds at number 48 this week, more than 16 years after the song gave them a number 4 hit. The current line-up of the group, incredibly, contains five of the men who played on the 1970 hit, namely **Robert Lamm, Lee Loughnane, James Pankow, Walt Parazaidar** and **Danny Seraphine**.

Only one artist has managed to chart a remake of one of his former hits after a longer interval: **Frankie Avalon**, whose disco version of 'Venus' (no relation to the Bananarama/Shocking Blue vehicle) was a hit in 1976, nearly 17 years after he hit number one with the original.



● MODERN TALKING: these men have flogged over 30 million records. Not bad for a bloke called Nora

KIM WILDE

**YOU KEEP ME HANGIN' ON
SEVEN AND TWELVE**

FROM THE FORTHCOMING ALBUM "ANOTHER STEP" ON ALBUM, CASSETTE AND C.D.
MCA RECORDS

W/E OCT 4, 1986
 EUROBEAT
 REGGAE
 INDIE SINGLES
 INDIE ALBUMS

CHARTS

EUROBEAT

- 1 1 **KNOCK ME SENSELESS**, Eastbound Expressway, Passion 12in
 - 2 6 **APPLAUSE**, Angie Gold, Passion 12in
 - 3 4 **NO MAN'S LAND**, Seventh Avenue, Record Shack 12in
 - 4 5 **YOU'RE GONNA SUFFER**, Bertice Reading, Sublime 12in
 - 5 2 **LOVE CAN'T TURN AROUND/DUB CAN'T TURN AROUND**, Farley 'Jackmaster' Funk featuring Darryl Pandy, London 12in
 - 6 3 **QU'EST-CE QUE C'EST? (REMIX)**, Splash, Rocket 12in
 - 7 11 **TWO OF HEARTS (EUROPEAN DANCE MIX)**, Stacey Q, Atlantic 12in
 - 8 8 **ON THE HOUSE (FARLEY 'JACKMASTER' FUNK REMIXES)**, Midnight Sunrise, Crossover 12in
 - 9 7 **WALK IN MY SHOES**, Hazell Dean, Dutch EMI 12in
 - 10 9 **DON'T YOU TRY IT**, Raww, Debut 12in
 - 11 20 **DELIVERANCE**, People Like Us (featuring Cindy Dickinson), Passion 12in
 - 12 — **HERE TO STAY**, Sister Sledge, EMI 12in promo
 - 13 16 **DON'T LEAVE ME THIS WAY**, The Communards, London 12in
 - 14 19 **DANCE YOUR WAY OUT OF THE DOOR**, Sharon Dee Clarke, US Achievement Records 12in
 - 15 18 **LOVE IN THE SHADOWS (REMIX)**, E.G. Daily, US A&M 12in
 - 16 10 **LANDSLIDE**, Croisette, Passion 12in
 - 17 17 **THE HOUSE MUSIC ANTHEM**, Marshall Jefferson, Affair 12in
 - 18 14 **SO GLAD**, Pepper Watkins, US TSR 12in
 - 19 — **NUMBER ONE LOVER**, Sadie Nine, Record Shack 12in
 - 20 — **EYE CONTACT**, Linda Lusardi, Polo 12in white label
 - 21 12 **LOVE CAN'T TURN AROUND**, Philly Cream, US Cotillion 12in
 - 22 24 **THANK YA**, Sweet D, US Trax Records 12in
 - 23 13 **HURT BY YOU**, Justine, Dutch Casablanca 12in
 - 24 25 **AMERICAN LOVE**, Rose Laurens, German WEA 12in
 - 25 re **MALE STRIPPER/UK REMIX**, Man 2 Man meet Man Parrish, Bolts Records 12in
 - 26 re **SEX SYMBOL**, Man 2 Man, US Recca 12in
 - 27 — **VISION IN THE NIGHT**, Sarina, German ZYX 12in
 - 28 — **BRAND NEW LOVER**, Dead Or Alive, Epic 12in
 - 29 26 **RUN TO ME**, Tracy Spencer, CBS 12in
 - 30 22 **YOUR LOVE IS ALL I NEED**, Carol Hahn, US Wide Angle 12in
- Compiled by Alan Jones/James Hamilton

REGGAE

- 1 22 **MAN SHORTAGE**, Lovindeer, Thunderbolt
- 2 3 **SHU BEEN**, Frankie Paul, Pioneer International
- 3 2 **BORN FREE**, Winsome, Fine Style
- 4 1 **I WANT TO WAKE UP WITH YOU**, Boris Gardiner, Revue
- 5 6 **BE MY LADY**, Peter Hunningale, Street Vibes
- 6 8 **REGGAE SENSATION**, Sonnie, Chartbound
- 7 9 **THIS IS REGGAE MUSIC**, Administrators, Groove
- 8 11 **CRAZY/WHAT THE POLICE CAN DO**, Andrew Paul, Digital
- 9 4 **MAGIC FEELING**, Michael Gordon, Fine Style
- 10 14 **PUPPY LOVE**, Tiger, Thunderbolt
- 11 23 **SIXTH STREET**, Jock Wilson, Uptempo
- 12 13 **HARD DRUGS**, Gregory Isaacs, Tappa
- 13 7 **OPEN THE DOOR/WHAT A SMILE**, Ken Boothe, Blue Mountain
- 14 — **RAMBO/CONQUER ME**, Superblack and Don Angelo, Live And Love
- 15 12 **WHAT THE HELL**, Echo Minott, Unity
- 16 5 **DEAR BOOPSIE**, Pam Hall, Blue Mountain
- 17 20 **MY COMMANDING WIFE**, Mighty General, Ragin' Lion
- 18 18 **LET ME DOWN EASY**, Marvin James, Hot Vinyl
- 19 15 **AFRICA**, Axeman, Fashion
- 20 19 **GREETINGS**, Half Pint, Powerhouse
- 21 10 **THE ORIGINAL BANG A RANG**, Nitty Gritty, Jammy's
- 22 — **COMMANDO COMMANDO**, Jahfa Culture, Roots Connection
- 23 16 **LOVELY FEELING**, Dennis Brown, Blue Mountain
- 24 — **I FOUND LOVE**, Annette B, UK Bubblers
- 25 — **LIVESTOCK PARTY**, Little Clarkie and the Offbeat Posse, Jah Tubbys
- 26 17 **IMITATOR**, Early B, Black Solidarity
- 27 21 **SIX SIX STREET**, Louisa Mark, Bushranger
- 28 24 **MISERABLE WOMAN**, Freddie McGregor, Greensleeves
- 29 26 **TROUBLE AGAIN**, King Kong, Greensleeves
- 30 29 **SMILE**, Audrey Hall, Germain

Compiled by Spotlight Research

INDIE SINGLES

- 1 — **STATE OF THE NATION**, New Order, Factory
 - 2 — **THE PEEL SESSION**, New Order, Strange Fruit
 - 3 17 **WONDERFUL LIFE**, Black, Ugly Man
 - 4 — **THE PEEL SESSION**, the Damned, Strange Fruit
 - 5 6 **ROMAN P/GOOD VIBRATIONS**, Psychic TV, Temple
 - 6 9 **SUNARISE**, the Godfathers, Corporate Image
 - 7 3 **DRUGS/COME HERE MY LOVE**, This Mortal Coil, 4AD
 - 8 8 **PANIC**, the Smiths, Rough Trade
 - 9 2 **MR PHARMACIST**, the Fall, Beggars Banquet
 - 10 — **THE PEEL SESSION**, Stiff Little Fingers, Strange Fruit
 - 11 10 **RUNAWAY**, Luis Cardenas, Consolidated Allied
 - 12 5 **A SCREW**, Swans, Some Bizzare/K422
 - 13 11 **LIKE A HURRICANE/GARDEN OF DELIGHT**, the Mission, Chapter 22
 - 14 — **WAKING UP IN THE SUN**, the Adult Net, Beggars Banquet
 - 15 1 **A QUESTION OF TIME**, Depeche Mode, Mute
 - 16 14 **BLUE MONDAY**, New Order, Factory
 - 17 4 **TOKYO STORM WARNING (PART 1)**, Elvis Costello, Imp/Demon
 - 18 — **RAIN OF CRYSTAL SPIRES**, Felt, Creation
 - 19 24 **SERPENT'S KISS**, the Mission, Chapter 22
 - 20 7 **SURF CITY**, the Meteors, Anagram
 - 21 18 **YIN AND YANG (THE FLOWERPOT MAN)**, Love And Rockets, Beggars Banquet
 - 22 21 **LIKE AN ANGEL**, the Mighty Lemon Drops, Dreamworld
 - 23 16 **JESUS IS DEAD (EP)**, the Exploited, Rough Justice
 - 24 — **BELA LUGOSI'S DEAD**, Bauhaus, Small Wonder
 - 25 28 **HEART FULL OF SOUL**, Ghost Dance, Karbon
 - 26 15 **WILD CHILD**, Zodiac Mindwarp and the Love Reaction, Food
 - 27 25 **I'M SNIFFING WITH YOU HOO**, Pop Will Eat Itself, Desperate
 - 28 — **I'M ON FIRE**, Guana Batz, ID
 - 29 23 **THIS BOY CAN WAIT**, the Wedding Present, Reception
 - 30 27 **POWER**, Fields Of The Nephilim, Situation Two
- Compiled by Spotlight Research

INDIE ALBUMS

- 1 — **BLOOD AND CHOCOLATE**, Elvis Costello and the Attractions, Imp/Demon
- 2 1 **THE UNGOVERNABLE FORCE**, Conflict, Mortarhate
- 3 2 **KICKING AGAINST THE PRICKS**, Nick Cave and the Bad Seeds, Mute
- 4 7 **ON THE BOARDWALK**, Ted Hawkins, UnAmerican Activities
- 5 3 **THE QUEEN IS DEAD**, the Smiths, Rough Trade
- 6 4 **WATCH YOUR STEP**, Ted Hawkins, Gull
- 7 5 **LONDON 0 HULL 4**, the Housemartins, Go! Discs
- 8 — **EXPRESS**, Love And Rockets, Beggars Banquet
- 9 — **HOLY MONEY**, Swans, Some Bizzare
- 10 6 **HIGH PRIEST OF LOVE**, Zodiac Mindwarp and the Love Reaction, Food
- 11 14 **BACK IN THE DHSS**, Half Man Half Biscuit, Probe Plus
- 12 — **IDLE GOSSIP**, Toy Dolls, Volume
- 13 11 **SACRED HEART HOTEL**, the Stars Of Heaven, Rough Trade
- 14 8 **GIANT**, the Woodentops, Rough Trade
- 15 20 **IN SICKNESS AND IN HEALTH**, Demented Are Go, ID
- 16 10 **GIFT**, the Sisterhood, Merciful Release
- 17 16 **CLOCKWORK TOY**, Frenzy, ID
- 18 15 **THROWING MUSES**, Throwing Muses, 4AD
- 19 9 **VICTORIALAND**, Cocteau Twins, 4AD
- 20 17 **THUNDERHEAD**, the Janitors, Intape
- 21 13 **ONLY STUPID BASTARDS HELP EMI**, Conflict, Model Army
- 22 23 **BEST BEFORE 1984**, Crass, Crass
- 23 12 **STEP ON IT**, Bogshed, Help Yourself
- 24 18 **WALKING THE GHOST BACK HOME**, the Bible, Backs
- 25 19 **BLACK CELEBRATION**, Depeche Mode, Mute
- 26 26 **UNCARVED BLOCK**, Flux, One Little Indian
- 27 22 **MANIC POP THRILL**, That Petrol Emotion, Demon
- 28 21 **MAJOR MALFUNCTION**, Keith LeBlanc, World
- 29 24 **RUM SODOMY AND THE LASH**, the Pogues, Stiff
- 30 28 **BORN SANDY DEVOTIONAL**, the Triffids, Hot

Compiled by Spotlight Research

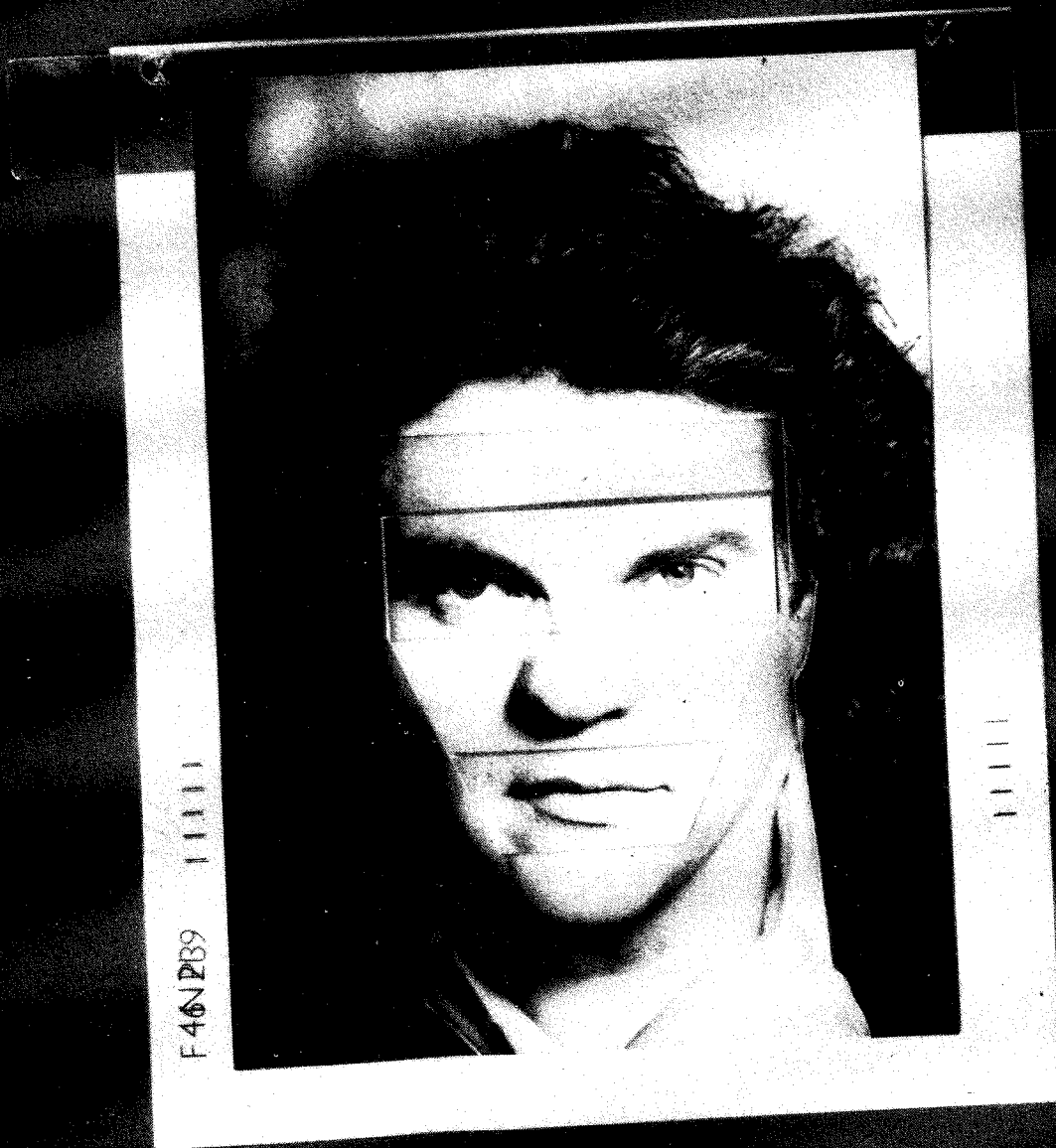


INDIE SINGLES 18

meat loaf

BLIND BEFORE I STOP

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ROCK 'N' ROLL MERCENARIES

ARISTA

EYE DEAL



COMPILED BY
ELEANOR LEVY

● LOVE AMONG the war-mongering. Tom Cruise and Kelly McGillis in 'Top Gun'



TOP GUN (Cert 15 dir: Tony Scott)

If I owned both the USA *and* hell, I think I'd be tempted to rent out the former and live in the latter. Columbus may have done well to find the continent, but he'd have done even better had he hushed up the discovery and spared us the indignity of its cultural development.

The unhappy result has been a nation that shoots far too many movies and not nearly enough script writers. Understandably, everyone's got their price, but the time is fast approaching when people won't be able to afford the overburdening cost of amoral indoctrination.

Superficially, 'Top Gun' may not seem overtly offensive. Almost a wizard wheeze, it charts the success of Lieutenant Pete 'Maverick' Mitchell (played by 'Risky Business' and 'Outsiders' star Tom Cruise), as he goes through a top-notch training programme at California's Miramar Naval Air Station.

Ostensibly, it's a cowboy film that's been thrown into the 20th century. The gutsy gun-slinging hero has become a danger-loving pilot with a chip on his shoulder, while the outmoded horses have been superseded by F-14 Tom Cats that fly at twice the speed of sound and cost around 36 million dollars each — give or take a fistful.

Exciting stuff, eh? Well, yes it is, but for every exhilarating moment, there's some dreadfully disturbing quarters-of-an-hour.

Dragged along by the pulsating thrust of patriotic fervour, the audience is never expected to question the need for any of this in the first place. Furthermore, the thought that clinical, bloodless destruction is something to glorify and glamorise certainly left this reviewer with a definite doubt or two as regards the future of the human race. Are you a complete tosser, or are you worried too?

Mike Mitchell

GOOD TO GO (Cert 15 dir: Blaine Novak)

The long-awaited 'first go go movie', which is being seen as a big commercial spring-board for the music of Washington DC, takes the form of an elaborate cocktail. 'Good To Go' has story elements pilfered from all the hip hop-sploitation films (musicians/dancers bid for commercial acceptance in the white world, et cetera, et cetera), but also has a bundle of tough political messages, mucho social deprivation which smacks you straight in the face, a multitude of fine actors — and at least 30 minutes of music which is as sweet as a nut.

Maxx, a local manager, is near signing a go go record deal with music company mogul Gil (played for laughs by Michael White). Meanwhile, a vicious street gang, high on angel dust, is turned away from the Go-Go venue and rapes and kills a middle-aged woman.

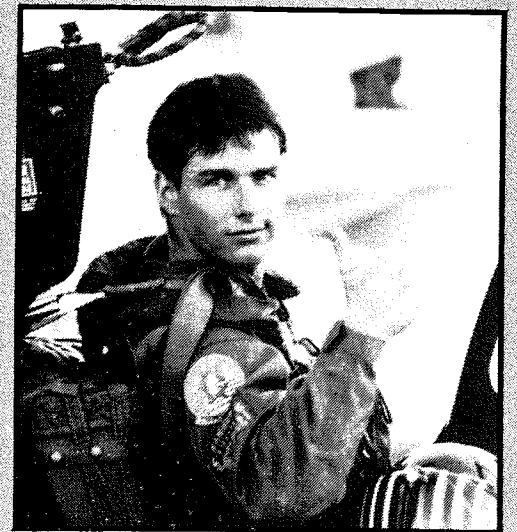
Art Garfunkel (yes, that Art Garfunkel), plays a vodka-swigging journalist from the Daily Tribune who is informed of the street murder by a twisted cop. He hacks out what he is told — that the murder happened at the Go-Go (which isn't true), and this puts a halt to the record deal.

Garfunkel gets to meet folk on the go go scene, and befriends the younger brother (a go go percussionist) of the most rational and mournful member of the street gang who did the homicide. Later, Garfunkel witnesses the cop shooting the older brother in reprisal and in cold blood. He sets out to tell the truth.

What you have in 'Good To Go' is a sharp social-drama plus a lot of exuberant street music. Editing and sound are tight and crisp, the bands' performances are hot stuff (Trouble Funk's 'Still Smoking' is a *classic*), and the messages are: 'no to Reagan', 'don't mess with bad chemicals', and 'make sure you go to the Go-Go'.

Recommended.

John Hind



His Latest Flame

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RENDEZ-VOUS (Cert 18 dir: Andre Techine)

This is French cinema. Full of contradictions; simultaneously pacy and inconsequential, raw and studied, it is packed with style and dead dirty.

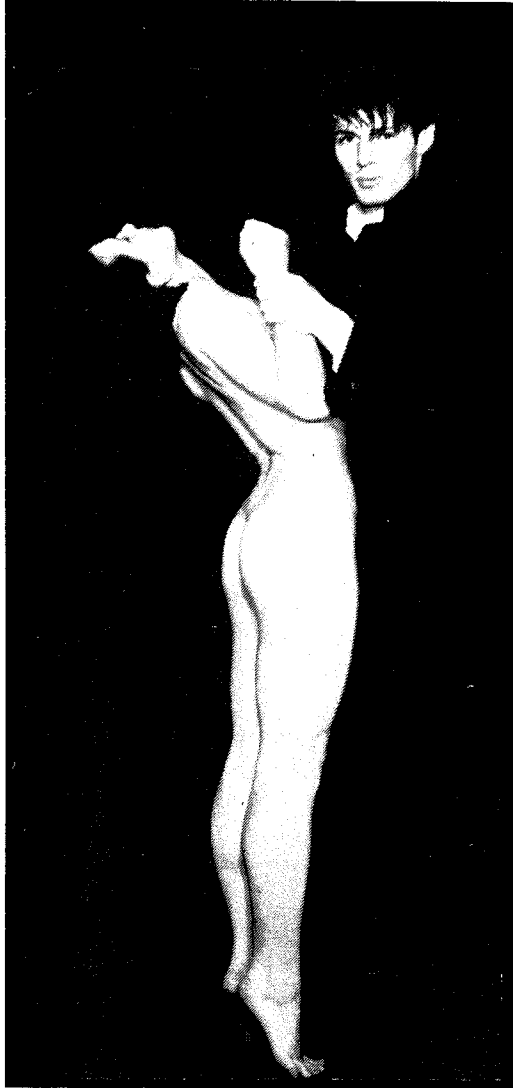
Paris. Nina (Juliette Binoche), is a nymphet who wants to get into the theatre. She sleeps around. Her health and youth mean she doesn't think twice about it. After a row with a lover, she meets estate agent Paulot (quiet type, not *her* type), who finds her a flat. He (played by Wadek Stanczak), finds her sexually demoting. He lusts hopelessly after her, even after she goes off with his flatmate Quentin (Lambert Wilson). The way of the world.

Quentin, despite looking like someone out of 'Another Country', is supposed to be the interesting one. This is a tortured soul, into self-degradation (flock ye perverts), and destruction. He both fascinates and repels Nina to such a degree that she is unable to free herself, even after he has walked in front of a car to his death.

She starts to be affected by what is happening to her for the first time. She meets an older man, Scrutler (Jean-Louis Trintignant), who compels her to attempt the part of Shakespeare's Juliet. Haunted by Quentin's ghost, her brashness almost fails her. The film ends as the curtain is about to go up on the first night. All three men have deserted her — she is alone.

Whether the duckling turns into a swan doesn't really matter. This film is memorable for its clear images and somehow vital pessimism. I liked it because it was unsatisfactory.

Claire Standen



● 'RENDEZ-VOUS': smouldering French passion; vital pessimism

OTELLO (Cert U dir: Franco Zeffirelli)

It's unlikely that anyone is going to go and see an opera film unless they like opera. There again, I didn't like opera at all until I saw Joseph Losey's 'Don Giovanni' — and I saw that three times. So Franco Zeffirelli's 'Otello' — following hard on the heels of his recent 'La Traviata' — is going to appeal only to a specialist audience who are going to assess it mainly for its music.

One music critic I spoke to was outraged by the fact that the flamboyant Italian director, who is not above stepping onto the Hollywood payola to direct such turkeys as 'The Champ', has cut almost half an hour from the original score, and even added some extra bits and pieces of his own.

But all films are like that and every director worth his salt tampers with the source, so perhaps it's unfair to judge it strictly on the music alone. Placido Domingo in the lead role is very impressive and gives a weighty performance as the obsessively jealous warrior Otello, who murders his wife Desdemona at the instigation of the evil Iago.

But overall, 'Otello' doesn't really make for riveting drama. Despite some authentic settings and lavish costumes, there is only the odd moment when it comes into its own as cinema. The rest of the time it's almost like watching the film of a stage production.

Colin Booth

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jazz

IN BRITAIN ...

HIT OR MYTH?

Every two years someone, somewhere, proclaims a jazz revival. However, the current interest in jazz in Britain goes a bit further than that. From the thriving London club scene to the zoot suited dancers of Manchester, something is happening.
Story: John Godfrey

'I don't believe the dead can bring back the life in (jazz) music; we have to think in terms of what is here, not what has been here and gone.'

Oscar Pettiford (1922-60)



There's been something happening that hasn't happened for over 30 years. It's not just that young people are discovering jazz and dancing to it, but that musicians are reclaiming jazz as dance music for the Eighties. In four years, the jazz scene has evolved from a turntable affair with Blue Note back catalogues into a hunger for the real live thing. Because you can only dance to the same records for a certain length of time; and that time is over.

The jazz scene had always lacked the living experience of the music. It had been forged from the DJs' decks: DJs like Paul Murphy, Bob Jones, Colin Curtis, Gilles Peterson, Baz Fe Jazz, nurtured a generation bored with soul, leading them through fusion, salsa, batucudas and into bop. It was a dance experience borne from frustrated feet and the joy of exploring a musical history that had become entrenched in Ronnie Scott's. Here are some of the prime movers on that scene ...

The IDJ Dancers are a group of six young jazz dancers formed round the nucleus of Jerry Barry and Marshall Smith, who have developed a frenetic style of leaps, splits and twists that first took shape when Paul Murphy was the DJ at the Electric Ballroom in Camden. They were featured in Working Week's 'Venceremos' video, and have just been captured on a new Chick Corea video. There is talk of presenting a live show with percussionists, but any further steps into live music have for the moment been ruled out.

The Jazz Defektors have taken that step. PC, Salts, Mark and Barry found their jazz feet in the Berlin club in Manchester where DJ Colin Curtis was the main man. Whereas IDJ's whiplash dancing has one foot in hip hop, the Defektors' more flowing balletic moves are steeped in Northern soul. Two years ago they recruited a band and began to sing vocals. "We're just trying to be a

jazz pop group," says PC. "We don't profess to be jazz musicians, because anyone who says that after two years is talking through their hats."

Both IDJ and the Jazz Defektors were featured in 'Absolute Beginners', and both danced at the Shaw Theatre in London last March with Art Blakey. An event momentous not just for that fact alone, but because, as IDJ's Marshall says, "Art Blakey didn't realise you could do shit like that". Because the truth is that jazz forgot that people wanted to dance; until now.

The bands that haven't forgotten, like PC says, rather than playing straight jazz are constructing their jazz rhythms with 30 years of dance-floor hindsight. If there was ever a band that fitted the image of Wag Club jazz chic, Team Ten's jazz-licked slick soul fits snugly inside their zoot suits. A staple club diet for the last 18 months, this nine-piece, shoe-shuffling combo recently appeared at the Bracknell Jazz Festival and are prime targets for the smokey stylised freeze-frame stakes. One day you're going to see them on 'Top Of The Pops'.

Formerly the Swamp Children, Manchester-based Kalima were the band that dragged the Jazz Defektors out of the clubs and onto the stage. They too had never seen anybody dance to jazz. After two singles and a recent LP 'Night Time Shadows' (Factory), Kalima's smooth Latin romp through punishing frantic percussion breaks and haunting bossa nova dreams are ready to prove that there is life under Sade's lip gloss.

Ajao Jazz have been at the hub of Birmingham's jazz circuit for three years now. Led by sax-man Steve Ajao, the band include two 18-year-old members of the Midland Jazz Youth Orchestra - Paul Simm on keyboards and trumpet, and Scott Cicary on drums. Taking their cue from be-bop, the five-piece band



→ 12

weave a rhythmic dance pattern that has only recently seen them venture from the Midlands. Birmingham's best-kept secret is coming your way soon.

At the beginning of the year, the **Jazz Warriors** were formed. Rather than an effort to build bridges on the dance floor, it was intended to give young black musicians the room to breathe and develop their passion for jazz. Twenty one year old media sax-symbol Courtney Pine, ex-Light Of The World and Redskin horn-man Ray Carless, Aswad's Michael Rose, sax-woman Gail Thompson, 21-year-old saxophonist and Yes No Person Steve Williamson, Juliet Roberts from Working Week, lovers' rock queen Carrol Thompson, the young flautist Philip Bent and West African percussion-fiend Mamodi Kamara, form a core of 30 musicians.

About 18 have emerged for each of the dozen gigs the Warriors have so far played.

"I've always played jazz, but I've had to make a living through playing pop. It's an outlet, a platform to develop our own skills," explains Ray Carless. More of a breeding ground for young jazz talent than an attempt to sell jazz, it is a vital link running parallel with the dance floor and beyond.

Steve White is 21 years old and is the Style Council's drummer. He's been playing jazz for 12 years. At 16 years old he won two jazz scholarships to go to the Berkley Jazz Centre, Boston and the Musicians Institute, Los Angeles; and is the only Briton to ever do so. He never went because ILEA wouldn't provide the funds, but he still plays jazz. "I need to play live. Because the Style Council are

mainly a studio band, it's given me the opportunity to play what I want to." With two ex-members of the Tommy Chase Quartet — Alan Barnes on saxophone and Steve Rose on organ — plus bass-man Patrick Bettison, Steve White formed the **Jazz Renegades**. "We don't want people to come to analyse solos, we just want them to dance."

The Renegades play a hard, crisp be-bop moulded for and by the Eighties. They are only one of two bands that have grasped that for the jazz affair to continue there has to be another dance step to move on to. The other is the **Tommy Chase Quartet**.

A man of many words, drummer Tommy Chase is 39 years old and started playing jazz when he was 17. He stands alone as the only jazz

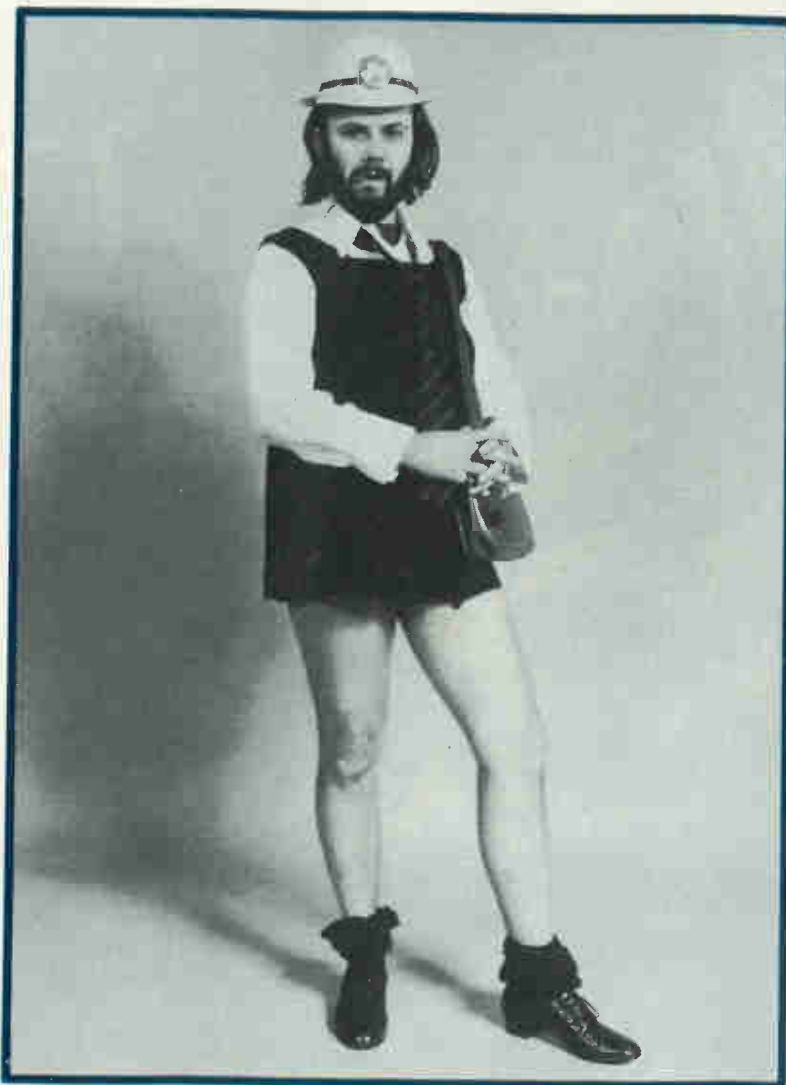
musician to have crossed the generation gap from Ronnie Scott's to the Wag Club, and with his current line-up of Mark Edwards (piano), Martin Klute (bass) and Kevin Flanagan (sax), the Tommy Chase Quartet hit the hardest bop in town. "In the early Seventies everything was avant-garde and gigs for the straight-edged players were few and far between. Now the roles are reversed," says Tommy Chase. "It's a renaissance in a sense. People used to dance to jazz in the Forties and it's now happening in the Eighties."

● Gilles Peterson now has a show on Radio London every Tuesday 10pm-midnight. Team Ten, Steve Williamson, the Jazz Defektors, Phillip Bent and Courtney Pine are featured on the compilation album 'Get Wise' (Portrait).

- (1) "It's a reflection of the state of the country when DJs are held in such high esteem here."
- (2) "There are two Radio One DJs I know of that don't even have record players in their houses."

JOHN PEEL said that. And he's got more to say as well, like what about this Strange Fruit label and all those great Peel sessions about to be pushed out on vinyl?

Story: **Stuart Bailie**



● JOHN PEEL: Spokesman for a generation? Leader of fashion? Miss Lovely Legs 1956?

● VINTAGE NEW Order: Love the dress, Gillian



There's only one girl outside Broadcasting House today. She sits quietly, her Radio 1 autograph book held out like some kind of holy writ, and she waits for some familiar face to pass by. On a good day, weather permitting, there will be eight or more 'regulars' out here, all scheming and vying for the attention of the passing celebrities. Because, in this sad world of personality cults, even DJs have their devotees.

Someone proudly claims to have five Gary Davis autographs, while another has sloppily painted 'Zodiac Mindwarp' on her back to win the approval of Janice Long. There is even a select band of Radio 2 'groupies', who follow the movements of Gloria Hunniford with tireless ardour. It's all something of an unreal phenomenon, which John Peel views with a mixture of disdain and embarrassment.

"It's a reflection of the state of the country when DJs are held in such high esteem here. I mean, in countries like Germany, you're actually quite ashamed to admit that that's your job. You might as well admit to being an undertaker or a child molester."

The Radio 1 building is also the stomping ground of the record pluggers, who get paid handsomely for getting as much airplay for their clients as possible. Pluggers harangue DJs in corridors, butter up producers, and ingratiate themselves with the secretaries. They bring in their babies, their holiday snaps, wear silly hats, *anything* so long as it gets them those all-important plays. The pluggers who hoisted Dr And The Medics' 'Spirit In The Sky' onto the airwaves once turned up at Broadcasting House dressed as a doctor, complete with nurses, stretchers and an ambulance. He got his plays, of course.

Thankfully, John Peel and his producer John Walters are less susceptible to the fawning, the free lunches and the gimmicks. Pluggers say that Walters is 'a bastard', which means that he doesn't have any time for them. They say that John Peel is 'strange', which means he hasn't got time for them either, but is just a little bit more diplomatic in avoiding them.

John Peel seems to prefer wandering around the building on his own, or retiring to a listening booth with an armful of records. When it all gets a bit much for him, he has been known to take a few hours' sleep on the studio floor.

He has been at Radio 1 for something like 18 years, and it's a tribute to the man that he has retained both his sanity and his love of music. Peelie has been the only DJ to maintain a



● STRETCHER CASES: The Damned in '77. Handsomeness incarnate

keen interest in left-field music, and his ability to pick out up-and-coming talent is much celebrated. In recent years, he has brought our attention to the likes of Siouxsie And The Banshees ("a personal crusade"), Joy Division, the Housemartins and the Jesus And Mary Chain. He has also managed to turn self-deprecation into a fine art form.

"It does seem incredibly odd, though it doesn't bother me, that a 47-year-old father of four should be, to a certain extent, the standard bearer for a whole area of 'youth music'. It does seem a bit wrong.

"But I do enjoy it. The letters I like best are the ones where people say they've been listening to the programme for three years, and they say 'I wrote to you 18 months ago, saying, for Christ's sake, stop playing electro rubbish.' But now they say they like it. That's what I look forward to hearing, and that's what I'm there for.

"It's a thing I'm conscious of with my own children. You shouldn't point them in one direction, but keep them as open as you can for as long as you can, and present them with as many alternatives as possible. The same sort of idea goes into the programmes. I don't tell people not to listen to Wham! or Madonna, because these people can make good pop records."

So who is the show aimed at? "It's certainly not aimed at the music industry, or even bands particularly, or even people in London, Glasgow or Manchester. It's for people from places like where I live, Bury St

Edmunds, where sod-all ever happens. So part of my function is to keep them abreast of what's going on in one or two areas of activity."

Do you think much about your power to break new bands? "People always say that, but I don't really believe it. You just have to look at the bands who have managed to break themselves without the help of Radio 1 at all. You can draw people's attention to something now and again, but people want to cast me in the role of Kingmaker, and I think that's a load of crap, frankly."

But take, for example, Stiff Little Fingers' 'Suspect Device', which you played every night for two weeks. "Well I don't know, you can't sit down and say 'that number of plays equals that degree of reputation'. But you can help things out."

Which brings us on to the subject of the John Peel sessions. For a new band, this provides a glorious opportunity to record in a decent studio, with a decent producer, and *actually* get paid for it. The recordings are then broadcast to a quarter of a million listeners, and if the response is favourable, the tracks could well be repeated at a later date.

Over the years, there have been over 2,000 sessions recorded for Radio 1. While some bands have arranged to have their own work transferred to vinyl, there has never been a BBC policy to press any of these up. While the Beeb see fit to release 'Match Of The Day' theme



● STIFF LITTLE Fingers: 'Suspect Device' was played to death by Peel back in '78

tunes, or 'Postman Pat, The Album', they have somehow considered a classic Joy Division session to be beneath them.

Finally, though, it has been done. The label Strange Fruit has just released the first batch of a series of EPs, which will feature the best of the Peel sessions. To start off, there's work from the Damned, New Order, Stiff Little Fingers, Sudden Sway, the Wild Swans and the Screaming Blue Messiahs, with forthcoming material from Madness, Joy Division and much more. John Peel is happy. Relatively.

"It's come, in a way, too late, in that it should have been going on since Radio 1 started, because the option has always been there to issue these EPs.

"I went to the BBC Enterprises Division (a classically misnamed organisation) about 15 years ago, suggesting that they put out these sessions. This was in the days of Jimi Hendrix and the Who. And they seemed rather horrified by an idea involving something that might actually bring in money. So they completely ignored me.

"Some of the tapes have been lost, because until recently, the BBC has had no facility for storing tapes. John Walters keeps his office in undecipherable squalor, and there aren't any shelves in there, so some of the tapes have gone missing. They've been left in filing cabinets and cupboards or whatever."

Another value of the sessions is that they encourage more established bands to take an off-the-wall approach that might be too risky for a 'real' record. Fuzzbox demolished Queen's 'Bohemian Rhapsody', the Men They Couldn't Hang did a dreadful version of 'Where Have All The Flowers Gone?' and the Jesus And Mary Chain played an acoustic set. Echo And The Bunnymen, meanwhile, used the sessions to demo their album. Doesn't all this messing around annoy you?

"I wish more people would do it. I'd like people to come in and do instrumental sessions. Obviously, the Housemartins came in and did an acappella session of religious songs, but I didn't like that as I'm anti-religious really. I'd like the Smiths to come in and do a set of cover versions, a Cliff Richard session, or something..."

People complain that some of the stuff you play is unlistenable. Joe Strummer said that the John Peel Show is like a dog being sick in your face.

"That was a good observation really, it didn't worry me very much. What he means was I wasn't playing his records enough, which is often the problem with artists."

But don't you think you should exercise a little more discrimination? Some of the stuff you play can be really awful. "That's always been the same, going right back to the Sixties. You always know what you have to do in order to make a popular programme, you need a couple of Jesus And Mary Chain tracks, something by the Smiths, the new Julian Cope single, find something by Echo And The Bunnymen..."

"But that's not what I'm there for, that's not my job. I have to work on the presumption that people already know this stuff, and I have to find stuff they're not going to hear anywhere else. I do like to get things that I'm not sure whether they're any good myself. I like that area of confusion.

"I quite like that confrontational approach. I don't mean that ludicrous hippy theatre thing where you get some touring company jumping down and grabbing hold of your balls while you're sitting watching them. But I like to feel vaguely menaced. It's like going to the football; I don't want to get beaten up or get into a fight, but you like the tension, and I think so much music lacks that."

What about the conspiracy theory; the rumours that you're getting the elbow from Radio 1? "This has largely been the result of my own paranoia over the years, I think, although the previous head of Radio 1 was not a man with whom I felt confident. At least the new head is a man that you can actually talk to. When there was all the hysteria over the Mary Chain record and the 'drugs references', he phoned me up and asked my advice, which was unprecedented. I was quite touched, because it was the first gesture of faith I had ever had inside Radio 1.

"I said that when it comes right down to it, all records are drugs and sex records, even instrumentals."

Morrissey's all for hanging the DJs, but are there any worth saving? "I think Bruno Brooks is a really friendly person, although I don't like the music he plays. Janice Long and Andy Kershaw came up to my house recently for dinner, and they're probably the only ones I'd let in passed the door; some of the other ones I'd sooner set the dogs on. There are two Radio 1 DJs I know of that don't even have record players in their houses..."

LIVE

◀ BLACK, THE BOARDWALK, MANCHESTER

In one of the more perceptive commentaries on Liverpool bands, a colleague once observed that all the Scouse popsters shared the same equipment, and it just got passed around from band to band.

Well, times move on, and this idea has now been taken to its logical conclusion. Bands are now sharing each others band members out.

Take Black this evening. Just have a gander at the other bands represented on stage: the Balcony, Grown Up Strange, Here's Johnny, The Rain Kings — awesome ain't it? And only five people on stage.

Of all these, though, Black are certainly The Band Most Likely To, both from their showing tonight and their current form (as we in betting circles like to say). They, like former stablemates It's Immaterial (until recently), have been kept a 'Liverpool Band' (as opposed to a national one) for too long. This is for a variety of reasons, most of them to do with record companies. But the word is out that their time has finally come.

Playing this evening for the first time with this particular configuration of Black, there seems to be nothing in their way. Lead singer Colin Vearncombe could well be the best unsigned vocalist in Britain, whilst the band are a collection of the very best musicians Liverpool is capable of producing.

And the songs speak for themselves, from the very good new single 'Wonderful Life' (156 with a bullet), to the exceptional 'Hey Presto', 'Widemouth' and 'I'm Not Afraid', Black are the seemingly perfect pop combination: catchy tunes, excellent vocals — even fairly interesting lyrics.

So my loot's on Black, and all wagers will be accepted — it's easy money!

Dave Sexton

■ POP WILL EAT ITSELF, SATURDAY CLUB, THE BOARDWALK, MANCHESTER

At The Boardwalk Saturday club, a bill of impressive indie proportions sees Pop Will Eat Itself playing support to the Janitors. And by the looks of things it's a case of the cart being a better pull than the horse.

One of these days it will be possible to get a fair idea of a band's music from the name they select. Until then we have the likes of Pop Will Eat Itself. It's not that they're at all bad, it's just that their music doesn't demonstrate the same level of inspiration shown by their name.

But, griping aside, they have their good points. In fact, of all the 'new pop breed' they compare quite favourably, perfecting that edge of Ramones/Only Ones/Buzzcocks which would appear to be the very thing at the moment.

And speaking of the Ramones, Pop Will Eat Itself have all the sartorial elegance of a troupe of diseased baboons. Boy, are they disgusting to look at.

But the songs stand some scrutiny — 'Stitch You Up', 'Waste Of Good Skin', and 'Breakdown' being notable high spots.

So what you see is what you get. Don't be fooled by the name — think of them as the Poppies and you'll be much nearer the mark.

Dave Sexton

■ THE STARS OF HEAVEN, HALF MOON, LONDON

To expect merely a showcase of material from the Stars Of Heaven's highly acclaimed 'Sacred Heart Hotel' LP would be a grave mistake. For live, the Stars Of Heaven portray an even greater depth in their music and a far-sighted lyrical vision than their excellent debut supposes.

Of calm appearance and an almost embarrassingly low profile, the Stars Of Heaven dutifully treat us to their now familiar understated songs, though these now seem a little outgrown and, well, old. Obviously well-researched in their country rock roots, Dublin's Stars have moved on.

For the most part they deliver short, sharp bursts of Americanised rock, with the over-riding countrified accent that infiltrates their music creating a style oft heard before. Yet, with an occasional hint of the blues, the feeling that oozes from their every note obliterates their temptation to pilfer from the rock box of tricks, reducing their thieving to an acceptable crime of passion.

With the inclusion of the Seeds' 'Sixties' classic 'Can't Seem To Make You Mine', the Stars Of Heaven's set tonight produced an inkling of far greater prospects lurking around the next corner.

Jane Wilkes



Photo by Steve Wright

Photo by Steve Wright



Photo by Steve Clancy

◀ PSYCHIC TV, THE ELIZABETHAN, RIVER THAMES, LONDON

It was enough to make you sick. Standing in a crowd wedged together in a tiny room on a boat rocking to and fro on the Thames. Psychedelic music blasting out of the speakers and multi-coloured lights flashing everywhere. Psychic TV certainly know how to throw a party that really swings. Mind you, at £8 a ticket it had to be good.

On my travels I found out what happens to all those horrible bright-coloured shirts that Marks And Sparks can't get rid of even in their sales — they give them to Psychic TV fans. Yes, bright greens, oranges, puke yellows — all thrown together like a tossed salad. Just as I watched the Houses Of Parliament pass the window for the 63rd time, the band started playing.

Everything began well with lots of thumping drums and screaming guitar, but as soon as Genesis P Orridge waded through the crowd to start singing, the PA packed up. The rest of the set was very dodgy, with the groovy 'Godstar' being the only recognisable tune and everything else a howling mess. But then, that's usually the way most parties end.

For most of the crowd, the 'trip' didn't end there, but as Pink Floyd blurted out of the stereo I went on deck to see if anyone was playing pass the parcel. Minutes later it was all over and everyone stumbled back to land.

Well, it was certainly a fun party but I think I now owe my life to a packet of Sea Legs.

Nick Robinson

■ FIVE STAR, HAMMERSMITH ODEON, LONDON

When I first interviewed Five Star a couple of years ago, they were giggly, cute and slightly tiresome. Subsequent meetings, as they started to take off, showed some maturity, and a great deal of potential, but I never expected this. Thousands of screaming pre-pubescents wailing in Wham! style as five Romford kids jump about in front of a Cadbury's logo.

Sensibly, nobody pretended to play any instruments. They danced, they smiled, they screamed back at the audience several dozen times — and they occasionally attempted a vocal harmony. And they were fab.

The boys may have looked a bit knackered after the first 10 minutes, and the costumes may have made Doris and Lorraine look ever so slightly podgy, but otherwise it was wonderful. The hits were trotted out with charm and expertise and Deniece, with her cute voice and magnificent make-up, stole the show.

'Rain Or Shine' sounded extremely mild next to the great 'All Fall Down' and 'Can't Wait (Another Minute)', but the kids sang along with gusto to everything.

These kids are going to be bigger than Wham! ever were (*Are you sure? Young Gun Ed*). Honestly. At least they won't take me by surprise again. (What do you mean 'Silk And Steel' is number one????)

Damon Rochefort

◀ MARC RILEY AND THE CREEPERS, SATURDAY CLUB, THE BOARDWALK, MANCHESTER

Probably the best news, musically speaking, to come out of Manchester this year: the wonderful Creepers are back in business, hard as nails and twice as brash — warts 'n' all.

Playing a distinctly home leg at the Boardwalk this evening, nuffers are unconfined and the fun is on. One distinct improvement in Audience Antics is that the singularly unsavoury habit of 'gobbing' has been replaced by the infinitely preferable 'chucking hundreds of bits of paper'. The risk of disease is thereby reduced considerably.

The Creepers, being a new bunch with the exception of the drummer, are an ugly, noisy group — the perfect foils, in fact, for the blunt bard of Bamsley (no, I know he doesn't, but it fitted in so well). Together they are noisy, raw, powerful and a huge pleasure to watch, retaining so much of the early spirit of the Fall (from whence Mr Riley hails, but you knew that already), long-ago lost by that particular 'anti-pop stance' institution.

'Play For Me', 'Baby Paints', and their own distinctive version of Eno's 'Baby's On Fire' are millstones of excellence. And for the first time in over 12 months of toiling over a hot stage, almost an hour elapsed without your correspondent even noticing, let alone looking at his watch, and this can't be bad.

Marc Riley And The Creepers currently fly the flag for a fast-receding idea; they enjoy themselves and so do the audience. This, combined with some great songs and perhaps some of the worst keyboard playing I've ever witnessed, must surely bode well.

Dave Sexton



Photo by Patrick Quigly

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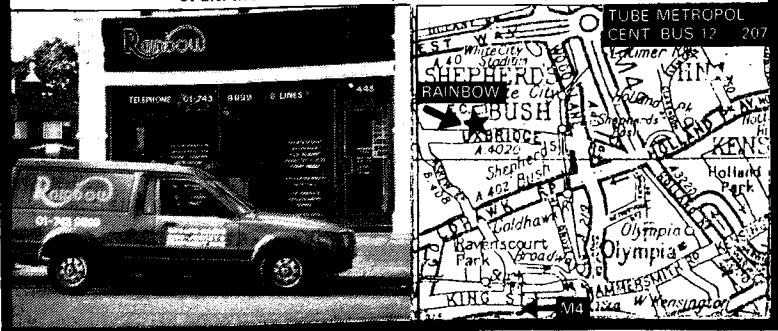
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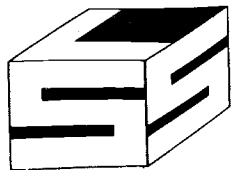


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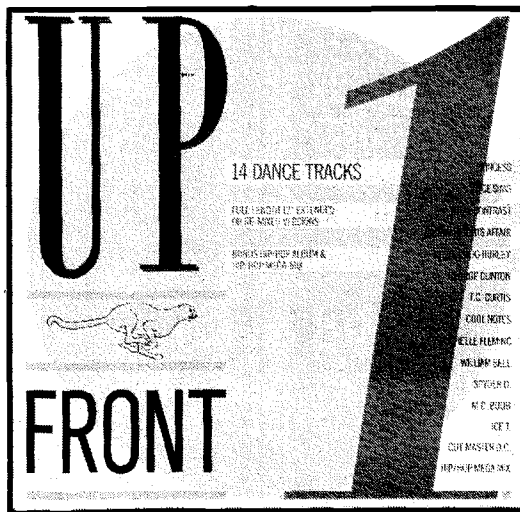
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The competition hots up on the dance floor.

First there was StreetSounds, then there was Cooltempo... and now there is Serious Records. Are they about to become kingpins of the dance compilation market?

Research: Edwin J Bernard



leased 'On The House' by Midnight Sunrise — the UK's first house track — 'Ma Foom Bey' by Cultural Vibe, described as 'Afro-House', and 'Um Tang, Um Tang (To Whoever It May Concern)' by DJ Hollywood, a novelty rap record miles better than DJ Sven. These were all on Crossover. Murder Beat releases have included 'I'll Take Your Man' by Salt 'N' Pepa and 'Ego Tripping' by Ultra Magnetic.

So much for the plan, but there were many questions to be asked; most obviously, how much has Morgan Khan been a role model?

"It's true that there aren't many Indians in the music industry," admits Mahesh. "But I think you could call it sheer coincidence that there are two running competing dance music labels. As far as I was concerned, it didn't really matter whether Morgan was Indian, Irish, Japanese or Greek. I guess it's just that Indians are generally known to be reasonably enterprising people anyway." Nevertheless, Mahesh's image — wild haircut, outside suits and eminently quotable quotes — make the comparisons inevitable.

So, how does Serious compete with the major dance labels when it comes to 'picking up' tracks?

"The key is to be first and to make good contacts. I'm not prepared to run the dollar race. Our overheads are so small that we can sell half as many records as a major to break even. But our big selling point over the majors is that we can offer priority. I mean, we're not releasing 12 singles a week."

But does Upfront have the new market that you envisaged?

"To a certain extent, yes. By putting the cream of dance music and crossover hip hop on the same album, we've broken the barriers between specialist and commercial dance music.

"We're also good value for money; giving 14 tracks. There's also our novelty hip hop megamix. I think Upfront has proved that it doesn't matter what type of dance music it is — it's still dance music."

See how easy is it? Anyone can do it. The only drawback seems to be money. No dance without finance, to coin a paraphrase.

"In any business you'll be running at a loss in the beginning," says Mahesh guardedly. And there are, as always, teething problems. Perhaps that's why the core of three Seriousmen has now been reduced to two; Damon de Cruz, former head of legal and financial affairs, recently parting company with the organisation.

One of the areas that Serious hopes to expand is in encouraging burgeoning UK talent. Unlike Cooltempo's Pete Edge, Mahesh believes there's UK talent aplenty: "The talent's there, the attitude isn't. There's still no belief in British dance music. To give these kids a break we need confidence, direction and resources," he says passionately. "We're not closing our doors to anybody. Anyone who thinks they're doing something unique — either in production or as an artist — get in touch, that's why we're here." (If you'd like to get in touch with Serious Records, call 01-328 7251/9 ex 56/67 and ask for Mahesh or Ian.)

Serious Records' Mahesh Bajaj turned an idea into reality in less than 12 months. His idea; to beat "the competition" at their own game. With two top 30 albums and a whole host of single releases, he may just succeed. Serious' dance compilation series, Upfront, and their singles' labels, Crossover (for good dance records that deserve to crossover), and Murder Beat (for good specialist dance music), were merely pipe dreams until a few months ago. Read on to discover how to set up your own dance label... and survive.

THE IDEA

"I'd been into club music since I was 13 and I'd seen how StreetSounds had generated a massive quantity of sales. It was a pretty cost effective deal; I mean, 10 dance tracks for a fiver, when most imports cost six quid.

"Then I realised that the market had changed. StreetSounds had separate dance and electro series, but acts like Whistle, Doug E Fresh and Mantronix had been taking hip hop out of the specialist clubs and onto the commercial dance floor.

"So I had the idea — to put out an LP that included hip hop, without alienating the traditional dance floor crowd."

THE MARKET RESEARCH

"I did some heavy, heavy market research to make sure it was worthwhile. It involved hanging around on street corners and record shops watching people buy StreetSounds LPs!

"It was too risky to divulge my ideas early on, but it soon leaked out to Morgan Khan, the owner of StreetSounds, but he didn't take it seriously. As he rightly says, so many people have tried to compete

with him and failed.

"I discovered that in the short term, it wasn't worthwhile because the costs were too high. But in the long term, if I could create a successful series, then I could both make money and enjoy myself."

THE FINANCE

"I went to 30 bank managers and 26 investment companies hoping someone would want to help 'an enterprising Briton', as Mrs Thatcher would call me. But how many bank managers actually understand hip hop?!

"Nobody was interested, so I got together with my partner, Damon de Cruz, and we used our own personal capital and took the big plunge."

THE IMAGE

"Establishing a label identity was the most difficult part of the operation. I mean, we were competing in an established market. But because we'd done our groundwork, we created a buzz from the clubs into the street. Although we had a massive poster campaign, I feel most of our success came from word of mouth."

THE RESULT

'Upfront 1' reached number 17 in the national album charts and was the number one dance album for five weeks. 'Upfront 2' reached 27 in the album charts but, maintains Mahesh, sold almost as much as its predecessor.

THE FUTURE

Serious poached EMI's club promotion man, Ian Dewhurst, to head their singles' operation. With two labels, Crossover and Murder Beat (names that wear their hearts on their sleeves), they have launched into an even more competitive market. So far they've re-

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7" LON 112 & EXTENDED 12" LONX 112

BY JAMES HAMILTON

Warehouse mainman DJ **Frankie Knuckles** ... Sunday (5) **Essex Radio** soul presenters **Tony Monson** and **Disco John Leech** cruise the Thames from **Bermondsey's Cherry Garden Pier** aboard the good ship **Mayflower Garden** between 2-6pm, advance booking being advisable on 01-599 1471 ... **Danny Smith** and guest DJs soul **Great Yarmouth's Scruples** (ex-Aquarius) on **Fridays 3 and 24** ... **Lynton Elcocks** funks **Pashas** **Thur/Fri**, saying it's open later than any other club around **Swindon** ... **Pete Haigh** now souls **Sundays** at **Blackpool's Lips** ... **Peter C. Helyer's** funk nights are **Thurs** at **Bristol Studio** and **Mon** at **Newport (Gwent) Rockerfellas**, which he pops **Wed/Fri/Sat** too ... London's **KISS-fm** airplay is forcing the reissue of **Bunny Wailer's 'Back To School'** from 1982 ... **Chris Nat** ("Luge & Legal") has temporarily left **Radio TKO** ... **Hereward Radio's** **Thurs/Sat** soul presenter **Steve Allen**, also hosting upfront **Sunday** evenings at **Peterborough's Manhattan Bar**, confirms that **Gil Silverbird's** title was originally printed, pre-Meli'sa **Morgan**, as 'Fool's Paradise' ... **SEDA** members meet this **Sunday (5)** in **Wrotham's Royal Oak** at 7.30pm ... **DJ Pinney** (South Ockendon) says that 'Le Freak' isn't requested anything like as much as **Chic's 'Good Times'** — which never was 12 inches here at the right tempo, being speeded up for the UK, so a reissue could even now be really useful ... **Kevin Kane** (Exmouth **Samanthas**) reckons the way things are going 'The March Of The Mods' must be next for reissue! ... **JOCKS**, if it's to run the much requested charts like **Alternative** and **Hip Hop**, can't do so unless we get enough returns from the relevant DJs, so send 'em in pronto ... **JACK THE HOUSE!**

HOT VINYL

GWEN GUTHRIE ('They Long To Be Close To You' (Boiling Point POSPX 822) Selling in upfront shops already, although not strictly out until next week. **Larry Levan's** tougher 96½bpm remix of **Bacharach & David's** all-time classic **Carpenters**, song now kicks straight in with the mellow beat, and is



Q-PID FEATURING **NIKKI Q** 'My Latin Lover' (Rhythm King LEFT IT, via Mute) An enduring "sleeper" some months back on import, this squeakily nagged electro-disco jitterer has been refreshed for belated UK release by **Evil Eddie & Stun's** new more spacious 115½bpm Warehouse Mix, flipped though by three original 114½bpm **Bruce Forest** mixes. A likely hit.

obviously a crossover smash. Her 'Good To Go Lover' LP (Boiling Point POLD 5201) provides the slow 53-0bpm 'You Touched My Life', joined as flip by the bonus of a previously unheard lovely sultry 96½/48½bpm 'Save Your Love For Me' duet with an uncredited classily soulful chap. Who he?

ONE WAY 'Don't Think About It' (US MCA Records MCA-23659) Produced by **Eumir Deodato** in **Jam & Lewis** style, this coolly tapping 104½bpm swayer becomes totally mesmerising as soulful vocals weave through the tension building repetitive simple rhythm, creating hidden depths the longer you let it wash over you (in five versions).

WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT 'Ain't Gonna Pay One Red Cent' (US Criminal Records CRIM 00004) Rapidly eclipsing their **Dhar Braxton** answer version, this, as previously warned, is the **Arthur Baker**-produced answer

to 'Ain't Nothin' Goin' On But The Rent!' Craftily changing the words, the 110½-110½-110-109½-110-109½-109½bpm vocal stays close to **Gwen Guthrie's** arrangement weaving in some 'Dr Beat' and 'White Lines', but it's the scratching (0-)109½-0bpm **Rap Version** which complains most bitterly (inst/dub/edit too). The men bite back!

J.M. SILK 'I Can't Turn Around' (US RCA Victor 5702-1-RD) Moving to a major label, **Steve 'Silk' Hurley & Keith Nunnally** now correctly credit **Isaac Hayes** as its composer while they delve back to the original inspiration for 'Love Can't Turn Around', keeping closely to **Farley 'Jackmaster' Funk & Jesse 'Saunders'** rhythm arrangement for their vocally less incisive though typically "house" 125½bpm treatment (in four mixes). Obviously of interest to DJs, it's just a little bit late for the general market here!

c o n t i n u e s o v e r

TROUBLE FUNK

TROUBLE FUNK LIVE AT HAMMERSMITH PALAIS 7th OCTOBER

12" includes live version of IT'S IN THE MIX (DON'T TOUCH THAT STEREO) & STILL SMOKIN' — THE BEAT IS BAD & HUG A BUT



★ STILL ★ SMOKIN'



FREDDIE JACKSON



THE NEW SINGLE TASTY LOVE

FEATURED ON THE
FORTHCOMING ALBUM
JUST LIKE THE
FIRST TIME



BPM

from previous page

JAMES (D-TRAIN) WILLIAMS 'Miracles Of The Heart' LP (US Columbia BFC 40465) Much better than the included 117 $\frac{1}{2}$ bpm 'You Are Everything' single, the album's hits are the great almost go go hip hopstyle funkily skipping 103bpm 'Misunderstanding', jam & Lewis-ish lovely 90bpm 'Oh How I Love You (Girl)', chunky 108 $\frac{1}{2}$ bpm 'Stand Up And Fight', while quite respectable are the lurching 0-100 $\frac{1}{2}$ bpm 'Let Me Love You', chugging 0-113 $\frac{1}{2}$ bpm 'I Got Your Number', smoochy 66/33bpm 'Ice Melts Into Rain' and slow 69bpm 'Miracle Of The Heart'. The set's already due here (CBS 450066 1).

BILLY TAYLOR 'I Wish I Knew' (Capitol CL 369) The original theme music to Barry Norman's 'Film '86' apparently dates from 1964, before Ramsey Lewis's similar style became famous, this (0-114 $\frac{1}{4}$ -118 $\frac{1}{2}$ -120-124-123-121-0bpm piano swinger (only on seven inch) sounding now very usefully like another 'Wade In The Water'.

IVAN LEAPARR 'My Love Just Take Your Time' (US Panic Records PANIC 003) New York answers Chicago with some "house" of its own, the usual ingredients including a wild eccentric vocal being freshly tossed to a 0-120 $\frac{1}{2}$ bpm 'Set It Off' cymbal beat with exciting results (percussive Club Mix flip).

THE REAL THING 'Straight To The Heart' (Jive JIVE T 129) The Liverpool lads' brand new label debut adopts the jittery 99 $\frac{1}{2}$ bpm go go hip hop beat to a chorally splurging song that, in their old style, isn't hip hop at all but benefits from the resulting bouncy zest (inst/dub flip).

LENNY WILLIAMS 'Ten Ways Of Loving You' (Malaco Dance MALD 122) Out here as a welcome 12 inch, the lightly soaring 'Shoo Doo Fu Fu Ooh!' soulster's pleasantly dated Detroit Spinners-ish 112 $\frac{1}{4}$ bpm fluid chugger isn't actually any longer, just slightly faster than the US seven inch.

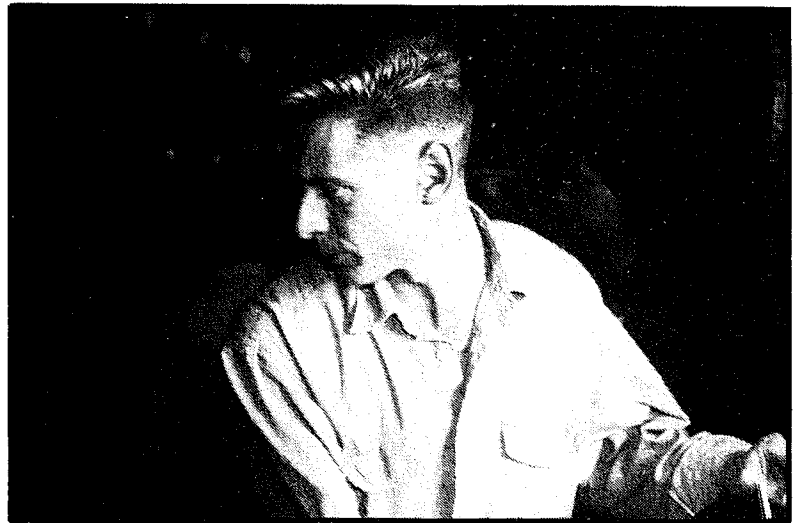
JEFF LORBER featuring Karyn White 'Facts Of Love' (US Warner Bros 0-20545) Remixed by Larry Levan, this tightly tripping little 106 $\frac{1}{2}$ bpm jolter sounds surprisingly like Five Star or the Cool Notes singing over 'Chief Inspector' or 'Twilight' (dub, and jazzily saxed doodling 73bpm 'Sand Castles' flip).

SINITTA 'Feels Like The First Time' (Fanfare 12FAN 8) Les Adams remixed (or should that be megamixed, considering his crafty quotes from familiar riffs?), this jiggly 116 $\frac{1}{2}$ bpm chugger (dub flip) is still fairly simple but a lot less crass than 'So Macho' — which may or may not be a help, as since when did dance floor credibility make monster pop hits?

THE MOVE 'Greedy Girls' (US Sunnyview SUN 442) To a jaunty scratching smooth 96 $\frac{1}{2}$ bpm 'Just Buggin'' beat, the poppin' MCs rap amusingly and truthfully about the Gwen Guthrie attitude to pay for play, with avaricious females and chipmunk voices adding to the fun (in three mixes), all rather sneaky.

LADY PEACHENA 'Save Me' (US Cotillion 0-96801) Self-prod/penned by the (new?) gritty soulstress, this girls-supported 110 $\frac{1}{2}$ -109 $\frac{1}{2}$ -111-111 $\frac{1}{4}$ -112bpm shuffling chugger sounds like Jocelyn Brown wailing to 'Twilight' with added piano and a more rolling momentum (dub/acappella flip). Worth investigation?

ATLANTIC STARR 'Armed And Dangerous' (US Manhattan V-56029) Produced and co-written by Earth Wind &



JAY STRONGMAN (above), renowned warehouse DJ and occasional rrr contributor, is running Mute Records' new "collectable funk" label subsidiary Flame Records, a replacement for the short lived Baad logo. The debut release from Memphis is the enthusiastic-sounding **ROBERT & TOM SANDERS 'Doing Bad' (Flame Records MELT IT)**, a squiggily chugging 117bpm funk rap flipped by the slightly go go-ish 114 $\frac{1}{4}$ bpm 'Jamming In The Big "M" Town', both with more atmosphere than they'd have had if recorded in New York, although stylistically up to the minute.

Fire's Maurice White but remixed by Arthur Baker with a 'Rent'-tempoed new intro (not on the actually tighter seven inch, which has been about a while), this jerky 111bpm judderer is brightly zestful in dated Emotions style except its rhythm may be too jaggedly abrupt for comfort (dub/edit flip).

BILLY GRIFFIN 'Believe It Or Not' (US Atlantic 0-86786) Pulsing at a basically slow lush 60 $\frac{1}{2}$ bpm but with an ambiguous 121bpm double tempo which keeps threatening to take over, this obviously tense yet mellow sinuous sweet swayer is prettily souled in almost Sam Cooke style (inst/edit flip).

AL JARREAU 'L Is For Lover' LP (WEA 253 080-1) A huge improvement over his last studio album for home listening, the mellow set's biggest dancers are the lightly jogging typical 99bpm 'Pleasure' and 90bpm 'Tell Me What I Gotta Do'.

JAMIE TALBOT 'Mornin' (Move MS17, via Charly) A bit fast but really nice, this young British alto saxist's 125bpm instrumental reading of Al Jarreau's classic races fluidly along for jazz dancers, with a Claire Hamill crooned 'In Your Daydreams' 137 $\frac{1}{4}$ bpm cool samba flip.

YOUNG & CO 'Such A Feeling' (US Atlantic 0-86781) Remixed by Timmy Regisford, Larry Patterson & Boyd Jarvis, the gospel-ish boulder originally out on The Sound Of London now wriggles in a more "house" derived 0-119 $\frac{1}{4}$ bpm style, with its previously noted strong bass line emphasised for the flip's 'Such A "Baseline" Feeling', and dub.

TROUBLE FUNK 'Still Smokin' (Hug A But) (4th + B'way/TTED 12 GOGO 5) Fairly routine, even tedious, old 107bpm go go chant out here now that the 'Good To Go' movie is finally due to open, (dub flip and London-recorded "live" 'It's In The Mix (Don't Touch That Stereo)').

ARTHUR RUSSELL 'Let's Go Swimming' (US Logarithm LR-1002-1) Having had trouble finding this extremely eccentric rhythmically busy frantic skitterer on import after reading about it, I'm fed up to see it's already due out here (**Rough Trade RTT 184**) — especially as, like his earlier Dinosaur L underground classic, it really will need time to mature and become as widely accepted as it deserves. Right now it'll be classed as "house", although it's far deeper, in (0-125 $\frac{1}{2}$ -125 $\frac{1}{4}$ bpm Gulf Stream Dub, 125 $\frac{1}{4}$ -125bpm Puppy Surf

Dub and — most accessible of all — Walter Gibbons-mixed sparse rattling and bubbling 125-125 $\frac{1}{4}$ bpm Coastal Dub versions.

THE KARTOON KREW 'Batman' (US Profile PRO-7113) Including dialogue and effects which sound like the old TV series' soundtrack, this slowed down deliberately jolting 99 $\frac{1}{2}$ bpm hip hop treatment of Neal Hefti's classic theme cuts across strongly on radio but strangely seems not to be selling (dub flip). Good fun, regardless.

FAZE ONE 'Layin' Down A Beat' (Streetwave UKHAN 1) Remnants of Touchdown gone hip hop, Morgan Khan's new black hopes are these London rappers who ape New York stars like Run-DMC for the 95 $\frac{1}{2}$ -0bpm A-side but are more London accented on the interesting episodic 110 $\frac{1}{2}$ -0bpm 'Stronger Than Strong' flip, both in two versions, the uncensored ones being childishly foul-mouthed.

STACY LATTISAW 'Nail It To The Wall' (US Motown 4563MG) Stacy gets whitened up to meet the current Teena Marie market on this Jellybean-produced 0-120bpm bounding smacker (inst/edit flip), due here next week (**Motown ZT40886**).

REBBIE JACKSON 'Reaction' (CBS TA 7323) Big sister sounds like one of the family on a Prince-tempoed breezy (0-123 $\frac{1}{2}$ -0bpm burbler (in three mixes).

ULTRA MAGNETIC MC'S 'Ego Tripping' (US Next Plateau NP40051) Scratch-introed rambling 94 $\frac{1}{2}$ bpm rap, with a more interesting cut 'em up stark 103bpm 'Funky Potion/Funky Extension' flip.

GENERAL KANE 'Crack Killed Applejack' (US Gordy 4568GG) The life and drugs-caused death of a young American documented in narrative rap style, not another 'The Message' as its jerking 113 $\frac{1}{2}$ bpm beat is much less danceable (in three mixes).

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 Chrome cassette contains 2 extra tracks not on album!
 Get closer to the one you love with Streetsounds Slow Jam 1

MORRISSEY, SWEETIES, THE RAMONES AND



With all this talk of sweeties and their incessant giggling, I'd have lain bets that I was in the company of a quartet of pubescents. Instead, in front of me are Edinburgh's Shop Assistants, the darlings of the indie scene and a group who boast an average age of 21, albeit going on 12!

It's obvious they're in no mood to conduct a 'serious' interview. A good job really, because neither am I. I just can't bring myself to treat these Shop Assistant people with the guru-like worship that the poor things have been subjected to in the past few months. They may produce some excellent songs — their previous two singles 'All Day Long' and 'Safety Net' have both been highly acclaimed — but the knack of coming up with the goods; the inspiration behind these three minute bashes of cacophonous noise mixed with the purest of melody, is a magical talent, not a method you can study.

So, with journalists swamping them with high-faluting theories on their whys and wherefores, it's no wonder the Shop Assistants have always come across as either shy or moody with their abrupt yes and no answers. They've been completely flummoxed with all the gobbledegook that's been spouted about them.

They are, in truth, neither uncomfortably shy nor moody. They are vivacious, chatty and very giggly youths who find the music biz scenario rather a bore, and would much rather talk about Garfield the cat and Wimpy veggie-burgers.

Now signed to the new Blue Guitar label (a subsidiary of Rough Trade and Chrysalis), all four softly-spoken Scots have had to suspend their college courses to be full-time Shop Assistants (which is usually, after all, just what you go to college to avoid).

Their new single, 'I Don't Wanna Be Friends With You', has the Shop Assistant trademarks of millions of bpm's and the odd fuzzy noise. But I can't help feeling that the lyrics — along the lines of girl-meets-boy, boy-not-so-nice, girl-kicks-boy-out-of-her-life — seem just a bit, well, shallow. Especially considering Alex's obvious political leanings (she's wearing a CND symbol attached to her ear).

It seems that I only have to prompt these Shop Assistants and they set off on a tale of episodes, anecdotes and opinions on a whole host of subjects. So, donning my psychoanalyst's cap, I decide to try a few word associations.

What about politics in Shop Assistants' songs?

Alex: "They're all political to the extent that politics affects people. The song 'Before I Wake' is about being afraid of the bomb dropping, basically, and 'Caledonian Road' is about young people leaving home, and the situation being impossible for them when they do. They're not generalised politics, but politics as it affects the lives of individuals."

And the new single?

Alex: (giggling as she admits that, despite what she's just said, there's no possible way that it could even refer to politics of the individual) "The new single is more 'I don't want to wake up with you anymore'. It's like, when you split up with someone, you say 'let's be friends'. But why should you want to be friends with someone who'd maybe treated you like dirt?"

What about your label-mates, the Mighty Lemon Drops? Have you seen them lately?

Sarah: "Oh yes, we've seen them — extremely drunk. In fact, the only times we've seen them they've been drunk. Our new name for them is the Mighty Lemon Drunks."

SHAMBLING...

Puzzled? Well, all the above things play an important part in the collective lives of the wonderful **Shop Assistants**. Umm, except that they're not really a 'Shambling Band'*...

Story: **Jane Wilkes**

* extremely silly rock journalist term for bands who furiously strum their guitars and so on...



What about the 'shambling' tag you've got lumbered with? (a term applied to a number of indie guitar bands)

Alex: "Shambling doesn't really apply anymore."

David: "I think it applied literally to us, but as a tag applied to all groups — it was silly."

Alex: "I think the most annoying thing was that the other bands classed as 'shambling' sounded nothing like us. They're probably as sick of hearing about us as we are of them."

David: "We'd never heard the Wedding Present, Age Of Chance or anyone."

Alex: "Here we go again."

The Ramones?

Alex: "I HATE THE RAMONES!" (She wanted it printed in big letters.)

Sarah: "I quite like them, but Laura and David think they're wonderful."

David: "And we met Joey in Edinburgh. We just

went up to him and said 'Hello, we're the Shop Assistants', and he said," (imagine a feigned American drawl), "Oh yeah, I like your records'."

But Alex, if you don't like the Ramones, how can you...

David: "... how can you tolerate David and Laura?"

I was going to say, how can you tolerate singing at breakneck speed?

Sarah: "Sometimes our songs aren't meant to be as fast as they turn out."

David: "We panic, and they whizz off."

Alex: "I don't think we're very like the Ramones, if I did I'd probably leave the band. I don't like their records, but the reason I hate them is because of what they say in the press. They seem like real right wing bastards."

David: "I don't know why they say these things, they just seem really ridiculous. It's really strange, during

their last round of interviews in 1984-5, they seemed really concerned about what was happening and a lot of their songs reflected that. And then Dee comes along and goes on about Arabs being toe-heads, and how they've got to get Reagan back in the White-house. I just feel sickened by it."

Tell me about your native Edinburgh?

Alex: "Edinburgh's the AIDS capital of Europe — not because of a high homosexual population, but because the government won't give out free needles to addicts. The health minister for Scotland was going on about morality, and changing their lifestyles. He's not there to talk about morality, he's supposed to look after the people who vote for him — or don't, as the case may be."

David: "Addicts will use a needle wherever or not it's been, even if it's 10 years' old and has been lying in a pool of blood."

Alex: "Edinburgh's such a pretty place, yet there's so much nastiness in the background. The estates are all six miles out of the city, and it's like visiting another planet out there."

And your video?

(The general consensus of opinion is that the filming should be done on a roof where people can be pushed off. Laura becomes quite animated about the idea and says she knows an excellent roof for such a purpose.)

David: "Maybe we could get a famous actor, and whenever we say 'I don't wanna be friends with you' we could push him really hard — maybe Dustin Hoffman."

Alex: "Ooooooh, can we have Morrissey, and can I push him? And as I push him I'll rip his shirt off."

David: "We've got a friend who grabbed a piece of Morrissey's shirt at a concert in Inverness, and she keeps it in her wallet. It's her prize possession."

Alex: "I keep trying to sneak into her flat and steal it."

Sarah: "I'd like to take Michael Clarke's tutu off. He came to see us when we played Aberdeen."

David: "I knocked his table over and smashed a bottle over his head. No, I didn't really."

Sarah: "Morrissey came to see us and Alex fainted at his feet."

Alex: "That's a complete lie. I just rushed up screaming in a very mature fashion and asked for his autograph."

And on looking old and haggard...

Alex: "We've grown really haggard recently, or so everyone tells us." (Alex turned 22 last week and the other Shop Assistants bought her a Garfield the cat.) "Charlie said I looked as if I couldn't possibly be past 20 — I paid him off afterwards."

Who's Charlie?

David: "We've got this roadie, Charlie, who won't let us do anything, from changing strings and tuning up, to..."

Sarah: "...washing up the dishes. He stayed at my flat and insisted on washing everyone's dishes — even my flatmate's. He sleeps on the floor, even when there's a bed. We'll have to get him a crucifix."

The conclusion of my study? The shamblers have grown up. These Shop Assistants are pretty well-adjusted specimens, with healthy ideas and attitudes. This, on top of their musical creativity, their ability to concoct a mesh of melodic and bashed-about noise — a music of sparkling vibrancy, and youthful energy — should ensure one thing, at least. They'll maintain their position at the top of the pile in the indie league for some time to come.



VIDEO

HOLLYWOOD

BEYOND

You wouldn't exactly call Hollywood Beyond's video for their new 'No More Tears', single gothic, but it's getting that way. There's money man Mark in this very funny room; lots of strange ornaments, plenty of dust and cobwebs and lashings of false mystery. Then there are a number of girls. Mostly they just sing 'oohh' or 'yeh', some of them press their faces up against what looks like a large plastic bag, while one lone dancer moves with deep meaning (we think). Highlight of the whole thing is the removal of Mr Hollywood's scarf. Underneath he is wearing a rather neat spear point shirt.

E I Video



EXTRA !!!



B I L L Y

I D O L

If the understated disco-rock of Billy Idol's new single, 'To Be A Lover', is familiar territory, the video is almost soft focus by comparison with previous epics. Sure, the main point of the whole event is William's cock-sure, cock-rock strutting, but well, there aren't too many techno-flash explosions around the place anymore.

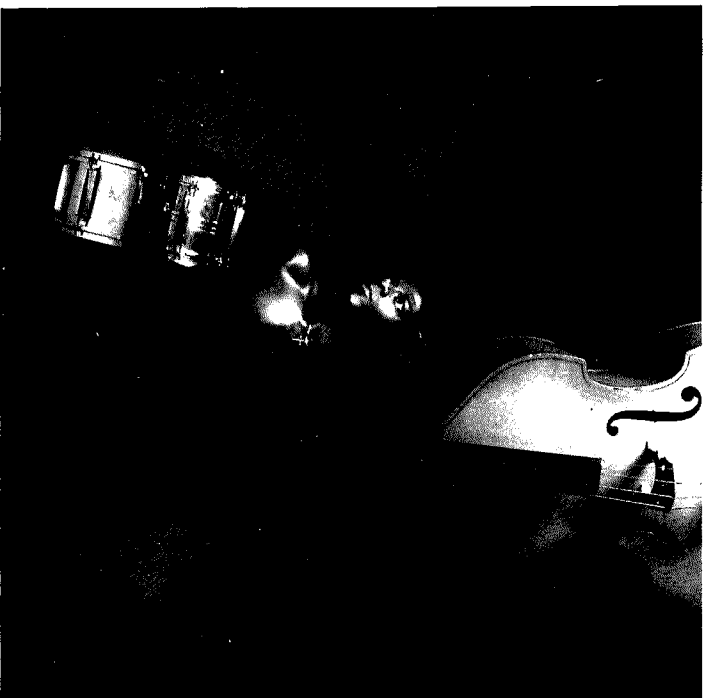
There's Bill prancing around a boxing ring, eyebrows crawling up to his peroxide mop, lips about to suck his nose off. There're three rock 'n' roll girls crooning and swooning in the background, and there's Stevie Stevens with one of the most stupid haircuts in the world.

All very nice really, but the thrill point in this David Mallet directed vid is when Billy lies on the floor, sticks his leather clad botty in the air and proceeds to grind the canvas. All very meaningful, I'm sure.

E I Video



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TO THE
SOUND
OF THE
DRUM
AND THE
BASIS

