

RECORD MIRROR

RM

BRIX

The glamorous face of the indie scene

OCT. 11, 1986 EVERY THURSDAY 55p

BILLY BRAGG
NEW ORDER
WASP
THE EDGE
COURTNEY PINE
MADONNA



LIVE

CAMEO
KILLING JOKE
BODINES

FILM SPECIAL:
ROMAN POLANSKI

+ OFFICIAL TOTP CHARTS, DISCO CHARTS, CHARTS AND MORE CHARTS!



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pirates, buddy holly video, film round-up



Those wacky artists on **Vindaloo Records** will be brightening up the post holiday blues with a compilation album. Out this week is 'A Baker's Dozen From Vindaloo' featuring Ted Chippington, Fuzzbox, the Nightingales and plenty of guest performers.

You'll find such lovable tracks as 'Rockin' With Rita', 'Let's Surf', 'Open Up' and the awe inspiring 'Driving Down The Road'.

Fuzzbox are also poised to release their single 'Love Is The Slug'.

RS



COMPETITION

Hit the deck, sucker, have we got somethin' for you. Not one, not two . . . but three dance compilation goodies for your very own foot stompin' ecstasy. Yep, it's Street Sounds' very own packet of three and 20 of you lucky readers have a chance to win one. First there's 'Street Sounds 18', featuring the Social Club, Midnight Star, Jaki Graham, Melba Moore, Melisa Morgan and more. Second, there's 'Hip Hop/Electro 14' — featuring T La Rock, Divine Sounds, Fresh Force, Tricky Tee, Awesome Foursome and others. Finally, there's 'Slow Jam' — 12 modern live songs for all you smoochers — including Anita Baker, Shirley Murdock, Jean Carne and Jeffrey Osborne.

There you have it. Answer the three questions below correctly to win. We've got 20 packs of three to give away, so get going.

- 1) What was the name of Anita Baker's last album?
- 2) Which watch company are the Social Club fond of?
- 3) MC Miker G and DJ Sven live in which European city?

Send your answers on a postcard, with your name and address, to 'Jolly nice packet of three competition', Greater London House, Hampstead Road, London NW1 7QZ. Answers must arrive by Monday, October 20.



- 50 **LIVES**
xmal, bodines, bloodfire posse, cameo, killing joke, billy mackenzie and paul haig, two people
- 52 **NEWS DIGEST**
- 59 **BPM**
half man, half ham, here's jimmy
- 61 **MEL 'N' KIM**
sisters, sisters, there were . . .
- 62 **BILLY BRAGG**
william gets off the district line and hits the road

Front cover photography: Joe Shutter



RHINO SKIN COWBOYS

If this is October, if it's nine games unbeaten, it must be time for some mention of music and football from Portsmouth. Bite Back recording stars **Radical Dance** have released 'Rhino Skin'/'Survive The Day', which has just got the thumbs up from assorted rm scribes. It's reminiscent of ... umm — oh, something or other, even a little Police-ish at times, but when all's said and done, it's not a bad record. Difficult to see it breaking through to the heights, but like PFC themselves, Radical Dance will keep plugging away till they get their just desserts.

AS

- TOURS
- RELEASES
- NEW BANDS
- GOSSIP

THE PSYCHEDELIC FURS FOLLOW UP 'PRETTY IN PINK' WITH 'HEARTBREAK BEAT' OUT ON MONDAY, OCTOBER 13. THE FLIP SIDE IS 'NEW DREAM', AND BOTH TRACKS WERE PRODUCED BY CHRIS KIMSEY. THE 12 INCH FEATURES A REMIXED VERSION OF 'HEARTBREAK BEAT' BY STEVE THOMPSON AND MICHAEL BARBIERO, THE SEVEN INCH VERSION AND 'NEW DREAM'.

RS



ROCK THE BELS

BILLY IDOL releases his album 'Whiplash Smile' on Monday, October 13. The album was recorded at Right Track Studios, New York, and mixed by Gary Langan at the Hit Factory. Billy's pal, Steve Stevens, is featured on guitars, bass, keyboards and programming.

Billy started working on the album way back in May 1985. "I take a long time because I'm thinking of the fans who go out and buy my records," he says. "They're people just like me, they're spending hard earned cash."

Aw shucks, Billy, you're such a softy.

RS

Gene Loves Jezebel, stars of the recent rm EP, release their single 'Desire (Come And Get It)' this week. The single is a re-released completely remixed version of the track issued a year ago, and comes after the band's massive American tour. It was written by J Aston (often wondered what happened to her after Bucks Fizz). The sound that the Jezebels have groomed for themselves seems set to shoot them up the ladder to much wider success soon — hell, it's almost Simple Mindsish at times.

AS



MADONNA



"Don't worry, darling, the single'll sound great once we've remixed it and put the backing vocals up a bit."

Hubby **Sean Penn** reassures **Madonna** during a steamy recording session — either that, or it's a still from 'Shanghai Surprise', due on our screens later this month.

AS

Does **Madonna** want to be a teenager again? First, the home girl on the street of 'Papa Don't Preach', now, in the video for 'True Blue', a well rinsed return to the Eisenhower era. Cute as a choc bar commercial, 'True Blue' sees Madonna and three female backing singers run the whole gamut of 'Happy Days' iconography: snob Fifties motor, chrome bright diner bar rail and those rinky dink hairdos. Funny then that this vid, with all its backing singer footage, should see Ms C *almost* sharing the limelight with her friends. Very Sixties girl group, that. 'True Blue' is all about 'stolen' images and promised innocence. But, hey, it's not that serious. . . JR



IF YOU BUILD TEN
WE'LL BUILD TWENTY

HEAVEN 17

NEW SINGLE

CONTENDERS

VS 881

7" AND 12"

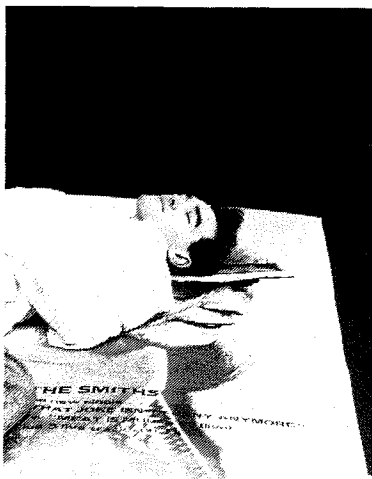
DANCE VERSION

A lot
cheap at
our price:
£9.95.



Radio Rentals

Our top 30 selection starts at £9.95. Subject to availability.



The Smiths release their single 'Ask' on Monday, October 20. Mixed by Steve Lillywhite, the song features additional vocals by his missus Kirsty MacColl. The 12 inch features the bonus track 'Golden Lights'.

The Smiths will be moving to EMI Records next year. They're currently recording another single for Rough Trade, which will be out at the end of November, and they'll also be working on their follow up album to 'The Queen Is Dead'. We've heard rumours that they'll be recording a live album during their appearance at the London Palladium, too.

Negotiations are currently underway with the Smiths to headline an anti-apartheid concert at the Royal Albert Hall in November. More details soon.

RS

BOWIE BOOKS

Of considerable interest to anyone who has followed the rich career of David Bowie will be two new biographies currently out. The first, and by far the more superior, '**Alias David Bowie**' by Peter and Leni Gillman (Hodder & Stoughton — £10.95), is so stunningly and thoroughly researched that it makes you wonder if anyone who ever crossed his path was left out! The Gillmans go right back through his family history, talk to old schoolfriends, workmates and erstwhile companions. Slowly but surely a truly icon-smashing portrait emerges, and the rather less attractive side of Bowie becomes glaringly apparent. I would say, judging by what they found out, that it is most likely accurate, and it had the effect of making me feel very sick and silly indeed for ever having idolised the man. Riveting reading, and a fascinating study of a genius.

In contrast, Tony Zanetta and Henry Edwards' '**Stardust — The Life And Times Of David Bowie**' (Michael Joseph — £5.95), is not so well written and only takes up the story properly around the time that Zanetta was actually working for Bowie at Mainman. Thus the whole thing does smell a bit of hard cheese, even though I'm perfectly sure he has good cause to feel like that! For a more balanced view, I'd definitely plump for the Gillmans' unbeatable tome.

NC



EARBENDERS

Joe Shutter

'Every Little Counts' New Order (Manchester rehearsal version)
'Rhymin' And Stealin'' Beastie Boys (forthcoming Def Jam LP)
'Bend Sinister' the Fall (Beggars Banquet LP)

Andy Strickland

'Candyosis' Pop Will Eat Itself (Desperate Records 45)
'Word Up' Cameo (Club)
'Sweet Sanity' Hurrah (forthcoming Arista single)

Jim Reid

'Candyosis' Pop Will Eat Itself (Desperate Records 45)
'Shabini' Bhundi Boys (Discafrique LP)
'Journey To The Urge Within' Courtney Pine (Island LP)

THE TURNCOATS

The Turncoats subtle? Subtle like a shotgun at your head. Then why should they be polite? They see themselves as part of the future of pop music, and this future reserves no place for a squeamish nature. Thrasher than That Petrol Emotion, more vibrant than the Membranes, their debut single 'I Call Her Name' (on Noise Annoys) illustrates this. Once its catchy rhythms have lured you into a false sense of security, its potency strikes. Specialising in off-beat instrumentation, a crazed, chain-saw like guitar suddenly explodes, mutilating at random. This is futura 1987.

JW

DAVID SYLVIAN



NEW SINGLE



SILVER MOON

VS895-12

On 7" (limited edition with fold out sleeve) and 3 track 12"

COMPETITION

■ How d'ya fancy owning some of the hottest 12 inch mixes of classic Clash, Wham! and Psychedelic Furs tracks on three special cassettes? Of course you do, don't you? Those terribly clever folk at CBS have come up with a whole range of these 12 inch tapes by artists such as the Stranglers, King, SOS Band, Paul Young, Michael Jackson and Meat Loaf, as well as the three giants in our free competition. To win one of the five sets of Clash, Wham! and Furs tapes we've got to give away, just answer the three questions below.

- 1) A former Clash member wrote and performed 'Love Kills' recently. Was it: a) Paul Simonon, b) Mick Jones, c) Joe Strummer?
- 2) What was Wham!'s first number one single in the UK: a) 'Young Guns Go For It', b) 'Wake Me Up Before You Go Go', c) 'Freedom'?
- 3) Who was the star of the film 'Pretty In Pink': a) Molly Ringwald, b) Molly Sugden, c) Polly James?

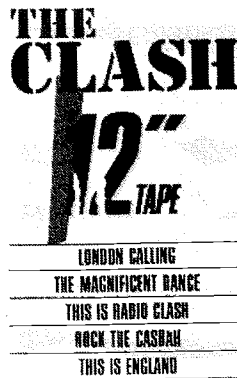
Send your answers on a postcard with your name and address to 'rm 12 inch tape competition', Greater London House, Hampstead Road, London NW1 7QZ. Answers must arrive by Monday, October 20.



Three Colours is the name of a band from Boston who you may have noticed creeping onto the British scene. They've proved difficult to pin down, sound and style wise, which is a good or bad thing depending on your point of view. They're poppy, soulful, subtle and look to have started something. At last, the only big thing to come out of Boston will not be lobsters.

AS

FIVE 12" MIXES ON ONE CASSETTE



POP WILL EAT ITSELF

the POPPIES SAY GRRRRH!

YUM YUM

● **Pop Will Eat Itself** — a great name and a great single to match. 'The Poppies Say Grrrrh!' is five short sharp pieces of pop that owes more to the Shapes and the Undertones than the usual Buzzcocks/Ramones school of young indie bands. 'Sick Little Girl' has the immortal line "she's a waste of good skin", and the hilarious and poignant 'Candyosis', asks the question a thousand JAMC fans failed to do — "what's so f***in' good about Candy?" These boys have what we call an incisive wit, plus more tunes than Half Man Half Biscuit.

AS



JAMES BROWN

...AND NOW THE EXCLUSIVE J.B. MASTERMIX AVAILABLE ON NEW THREE TRACK 12" ALSO AVAILABLE 7" and EXTENDED 12"

650059-7
650059-6
650059-8



Utravox release their first album for two years this month. 'U-Vox' will be out on Monday, October 13. Produced by Conny Plank, the album was recorded in Germany, England and Montserrat. Legendary Beatles' producer George Martin arranged and conducted one track, 'All In One Day'.



RS



A simple tale, really, of three gents from South Wales with a passing interest in transvestites, satanists, rubber... and more rubber. 'In Sickness And In Health', the debut album from **Demented Are Go** ranges from deranged psychobilly to the country stomp of '(I Was Born) On A Busted Hymen'. Why, they even manage a 'sensitive' interpretation of the old Osmonds' classic, 'Crazy Horses'. If you're into bawdy tales and gravel-lungs vocals, don't miss out.

SB



A L O A D O F B U L L

Contrary to popular belief north of Watford, the **Botany 500** aren't a bunch of total weirdos — just total lunatics really. Their 'Bully Beef' single and accompanying postcards are testimony enough. A sparkling sound that spans of Scotland and a bevy too many.

Soon to record their debut LP — "which may be called 'The Botany 500 Rule The World'" — the lads made a rare live outing recently supporting demigods Billy Mackenzie and Paul Haig. "We were good for the first time ever," enthuses Mr Botany, Gordon Kerr.

The Bots aren't about to tout their wares round A&R land though. "I'm quite happy to get on with what I'm doing. If someone's interested and points something in the right direction... I'm hard!"

LOT

COMPILED BY

ROBIN SMITH

ANDY STRICKLAND

D I C R O S S



Cat. No. 12" TART 3
Cat. No. 7" TARTS 3

ANNOUNCE THE RELEASE OF THE ORIGINAL HOUSE MUSIC ANTHEM BY MARSHALL JEFFERSON

Marshall Jefferson is the number one "House Music" artist in the Chicago clubs. Formerly a postal clerk, 26-year-old, Chicago-born Marshall quit his job when his first single "Move Your Body" became an immediate hit, when played at the Music Box in Chicago in February 1986. Club policy is to play a song once a night — Marshall's was played at least five times a night!!!

TWO MORE GREAT RECORDS FROM AFFAIR

JANICE CHRISTIE

TART 1 I'M HUNGRY FOR YOUR LOVE
B/W I'M HUNGRY FOR YOUR LOVE (DUB)

TART 2 FANTASY

I WANT WHAT I WANT
B/W 1. I WANT WHAT I WANT (SHORT VERSION)
2. I WANT WHAT I WANT (DUB VERSION)

DMS DYNAMIC MARKETING SYSTEMS LTD
Distributed by RCA/ARIOLA LTD

Lone Justice come galloping back across the British range this month. Their single 'Shelter' will be out on Monday, October 13, and their album of the same name will be out on October 20. The flip side of the single is 'Can't Look Back', while the 12 inch also has 'Belfry'.

They will also be touring at the end of the month. See 'em at Newcastle Riverside Club Thursday, October 30, Sheffield Leadmill November 1, Manchester International 3, Leeds Warehouse 4, London Town And Country Club 6.

RS

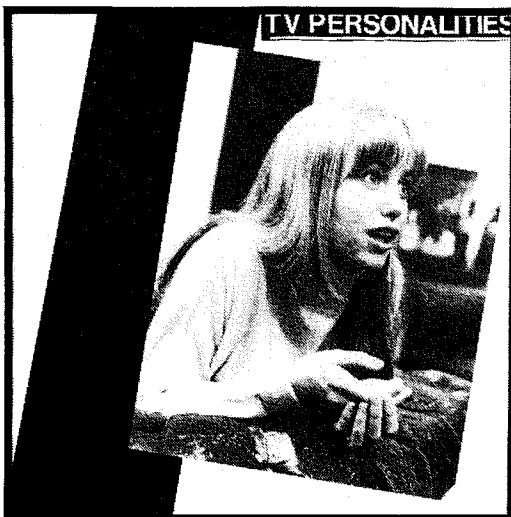


T E L L Y

A D D I C T S

● The TV Personalities, those purveyors of indie taste, the godfathers of shuffling and the new psychedelia, have released their 'They Could Have Been Bigger Than The Beatles' LP. It's the kind of record that may pass you over first time, but slap it on again and before too long you're hooked. Dan Tracey will certainly go down in pop history, living in the racks of Record And Tape Exchange and the hearts of a thousand anoraks the world over. And what a sleeve to boot.

AS



'Mighty Struggles' is a new video that aims to show a brief history of the labour movement in this country. Only, instead of your usual be-suited 'impartial' presenters, or long-haired sociologists analysing the viewer into an early sleep, this is a tale that uses music and humour as its tools, courtesy of comedy duo the Vicious Boys and some vintage news footage of events from the General Strike to the Mosley riots in the East End of London before the Second World War. Add music from Test Department and ex-Flying Lizards' mainman David Cunningham, and you have a basic, but entertaining, guide to those parts of our history normally glossed over in the school text books.

'Mighty Struggles' is available by post from TUTV, Second City Studios, 855 Bristol Road, Birmingham, B29 2CV. It costs £20 for organisations and £15 for individuals.

EL

NEWS DIGEST P.52

FROM THE HOTHOUSE OF CHICAGO

'SAMPLE THAT!'

Produced and Mixed by Vince Lawrence



12" Includes House Mix & Clubhouse Mix



'REAL LOVE'

Produced by Jesse Saunders

Mixed by Jesse Saunders and Farley 'Jackmaster' Funk

12" Includes

2 Hot Mixes plus 'My Ride'

Jesse's
GANG

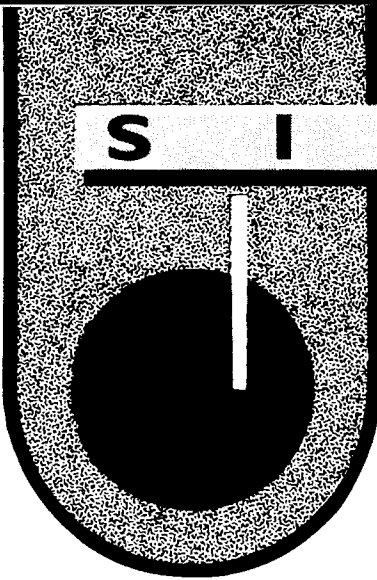
Featuring **JESSE SAUNDERS**



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

WorldRadioHistory

S I N G L E S



MUSIC FOR ADULTS

THE SMITHS 'Ask' (Rough Trade) Rent-a-quote and crew back on fine, superlative form, and aren't you just all breathing sighs of relief at that revelation? This is far away from anything else the lads have done, so raspberries galore to those woolly-headed philistines who claim they have but one tune. This gorgeous, god-like piece of vinyl lifted me and my gloom 15 feet off the floor.

ALAN RANKINE 'The Sandman' (Les Disques du Crepuscule) From the man who was half the musical genius behind the best thing ever to happen to pop (ie the



Associates), this beautiful but chilling tale of child abuse is so subtle that it's akin to tasting the hole in the middle of polo mints. Utterly fab.

KILLING JOKE 'Sanity' (EG) Another intensely beautiful record that manages to reach hitherto untouched senses and cause severe implosions. After the hiccup that was 'Adorations', this is a noble, transcendental compensation. Will the charts understand such class though?

MARC ALMOND 'Ruby Red' (Some Bizzare) Aah! Marc singing about the joys of my favourite lipstick shade perhaps? No, unfortunately, but as with the Killing Joke single, are you lot still too busy backflipping to Run-DMC to sit down and listen to some

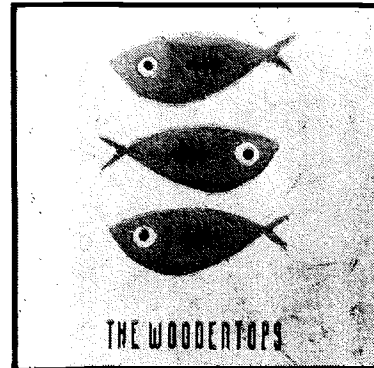
class? Slinky and soothing, innocuous yet deadly. Yeah, I know, I'd love it even if he blew his nose for five minutes into a Fairlight and tape-looped it. I'm only human ...

MUSIC TO SOOTHE THE SAVAGE BEAST

ERASURE 'Sometimes' (Mute) Although maybe not quite the one to crack them, I'm still a sucker for Bell's campy and Clarke's doxy tunes. Why this pair are not bigger than bread is beyond me. I mean, the guy even wears a dress onstage! What more do you want - red wigs in the sunset?!

IT'S IMMATERIAL 'Space, He Called From The Kitchen' (Siren) Erm, yes, well, right, the Immies visit the outer limits, find the key to Vulcan love making and lose all their miggies (*quaint North London expression meaning marbles - Literary Ed*) in the process. Wacky is not the word. Can't imagine sitting down after a hard day's acid-dropping to this. Disco with clogs on. Er, was I supposed to laugh, lads?

RAILWAY CHILDREN 'A Gentle Sound' (Factory) This lot sound like an infinitely more intelligent Icicle



Works, and have a great deal more going for them. Thoughtful, melodic and definitely one to watch.

THE WOODENTOPS 'Every Day Living' (Rough Trade) Jaunty, crackly and an inveterate toe-wagglers. If this one is not a hit, I shall personally come out and beat the daylight out of the entire UK population.

DAVID SYLVIAN 'Silver Moon' (Virgin) David, of course, is far too high and mighty to grant **rm** interviews, but that gripe aside, and because I'm feeling sloppy this week, he hit my sentimental bone with this unashamedly romantic fare.

THE QUICK WWA WWAH H!

NEW L.P., CASSETTE & C.D.

INCLUDES

DOWN THE WIRE, WE CAN LEARN FROM THIS & BED OF NAILS

LIVE

THE MARQUEE, WARDOUR STREET, LONDON W1 TUESDAY OCTOBER 14TH (ON STAGE 9.00 PM)





Janice Long, I'll be bound, and she knows her onions, does Jan...

PETER MURPHY 'Tale Of The Tongue' (Beggars Banquet) Not as immediate as his last single, and maybe not quite up to the standard of the wonderful 'Should The World Fail To Fall Apart' album. Trouble with his stuff is it takes more than three plays to decide its true worth — so I'll sit on the fence for this one.

OFF WITH THEIR HEADS!

EVERYTHING BUT THE GIRL 'Don't Leave Me Behind' (blanco y negro) Rather nice, actually. I care not for Tracey's dead rat hairdo, and I assume that Ben must've swallowed vast quantities of fairy dust in his sleep to come in with

THE WEATHER PROPHETS 'Naked As The Day You Were Born' (Creation) Music for spotty boys with premature ejaculation



LITTLE RICHARD 'Operator' (WEA) Oh, what do you say about Living Legends? Competent, hardly earth-shattering and a mite too much like cabaret time with the Osmonds for comfort.

RED BOX 'For America' (WEA) In which Red Box turn into the Spinners in front of your eyes. Much like that last loathesome hit of theirs, and I bet this'll do just as well. Heaven forbid.

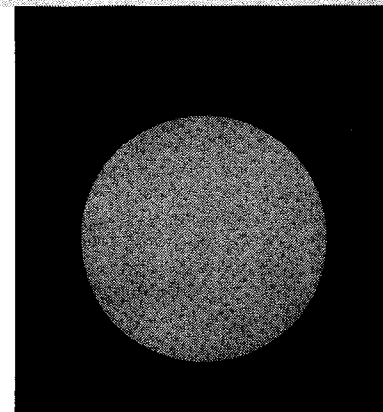
COLIN NEWMAN 'Feigned Hearing' (Crammed) Colin is capable of making fine, weirdly eccentric records, but this is Newman on autopilot. Another one who needs a kick up the bum.

N 'Heartache All world' (Rocket) Hmm, k, Elt me old son. Still a same knees-up-time-er he dished out 15 h is sad. His liaison a Greek did nowt to right direction.

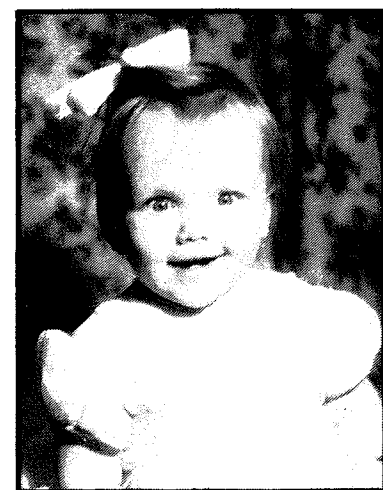
ER 'He's Back' n for Alice! That is when vay through a good 'un, t. Sadly, he seems to e ren his teeth in the glass keeping his snake company. Someone kick him in the crutch and nasty him up a bit!

THE POLICE 'Don't Stand So Close To Me '86' (A&M) What, pray, is the point of this? Does Sting need a new suit? An old song with a massacred chorus. For pure masochists, the 12 inch contains four versions of this loathesome beast. I never liked the flippin' song in the first place, anyway.

FISH/TONY BANKS 'Short Cut To Somewhere' (Chrysalis) Fish at last gets his ultimate wish to be the god-like Gabriel. This is completely inoffensive, and he's a much better singer than potatoperson Phil... But that doesn't mean to say I like it...



reviewed by



nancy culp

culture

times

mute 51 | mute 12 mute 51

rm CRAZY LP OFFER

Available for just 88p and the little matter of four consecutive LP coupons, 'Fruitcakes and Furry Collars' is the vinyl event of the year. I mean, where else could you find Marc Almond, Yello, Edwyn Collins, It's Immaterial, the Fall and the Woodentops all on one album? Crazy, isn't it? But we always were a bit wacky down at rm.

HOW TO GET THIS LP FREE

First of all collect your four special coupons. The first one appeared in rm dated September 20 and due to extra demand an extra fifth coupon will be printed in the issue of October 18 — so if you've missed one coupon there's still a chance to catch up. After that, fill out the order form below and enclose a postal order for 88p to cover the cost of postage and handling and send off to the address below.

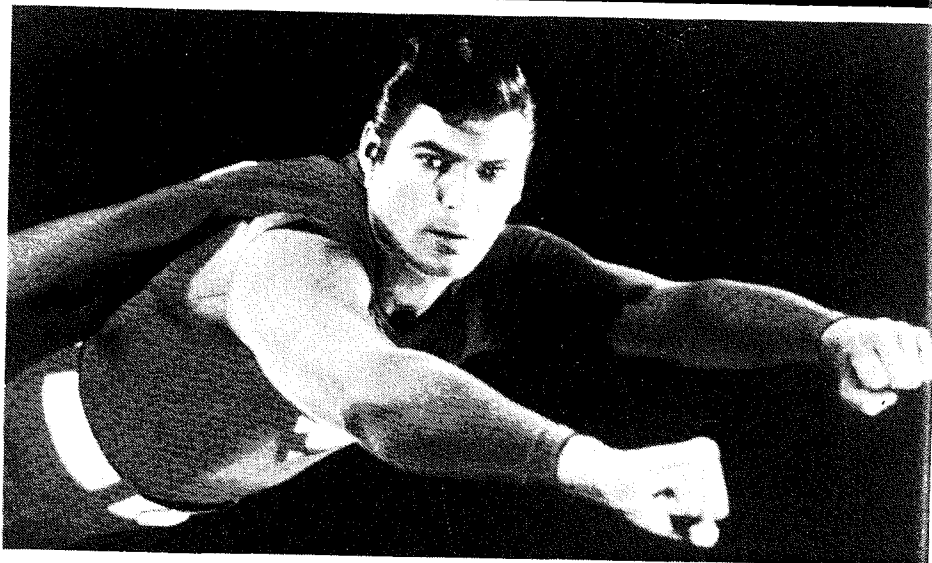
OR PRONTO, IMMEDIATELY, NOW, WITHOUT COLLECTING COUPONS

If you simply can't wait to collect all the coupons, fill out the order form and send £1.85. Your album will be with you in 21-28 days. Readers outside the UK can send off for the LP enclosing a cheque or postal order for £2.97 to cover the increased cost of postage.

The following are the conditions of the offer. Please read carefully.

The rm LP offer is open to all readers of rm while stocks last. The offer is not open to employees and relatives of employees of Spotlight Publications Ltd, Spotlight Magazine Distribution Ltd, United Magazines Ltd, Garrod and Lofthouse Ltd and all associated and subsidiary companies. Readers are offered the choice of either collecting a set of four coupons appearing in rm from September 20 to October 18 plus the addition of 88p postage and packing costs OR to order immediately for £1.85. Readers outside the UK and Eire are requested to remit £2.97 to cover additional postage costs. Photocopies of coupons or order forms will not be accepted. All orders to be dispatched to Spotlight Publications as indicated on the order form. All postal orders and cheques to be made payable to 'Spotlight Publications'. The closing date for the receipt of all orders is Monday, October 20. Please allow at least 28 days delivery in the UK for all orders.

rm: dull isn't in our dictionary



SWING OUT SISTER
BREAKOUT

7 & 12" SINGLE • SWING 2 & SWING 212

“ I could tell you of all the hours spent slogging over a hot keyboard in steamy basements. Of years being driven mad in the back of a transit bumping its way through the night to the next gig. But instead I'm going to tell you about my keyboard. A Yamaha ME.

First and foremost I find it a really good song writing tool. Especially the double keyboard that lets me double up on the sound. With its Multi Menu I can set up and record even the most complex piece of music with the

touch of a few buttons. Frequently using the drum machine, which is very handy. Its midi expandability is also terrific and allows me to link up to any number of keyboards and retain overall control. It goes without saying, of course, that the sound is superb. But the thing the roadies like best about it is that it's light and easy to transport.

Mike Lindup

MIKE LINDUP. LEVEL 42.

THE LINDUP MAGIC. AND HOW TO GET IT.



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YAMAHA ME Series
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ALL THE WAY TO THE EDGE OF INFINITY



THIS BEING THE STORY OF
THE EDGE'S FIRST
SOUNDTRACK LP, THE
RECORDING OF THE NEXT
U2 LP AND SOMETHING
CALLED THE INFINITE
GUITAR
EDGE OF DARKNESS:
ANDY 'CARETAKER'
STRICKLAND

It's been a long wait. I'm sitting drinking what must surely be my last cup of tea of the night, and the Edge is still stuck in the recording studio. There are some things in this world you just don't interrupt, and U2 recording the new LP is up there with a good drum or an episode of 'Only Fools and Horses'.

Still, we're not here to talk about U2, although any journalist would be a mug not to. The Edge has his own single in the charts and he's keen to talk about it. If only he could get that bloody guitar part right! At last, it's mammoth apologies all round and we settle down for a chat, both sniffing back the effects of late night cold symptoms.

It wasn't even a U2 song that kept us apart all these hours, as the Edge explains. "We're finishing off 'Maggie's Farm' for the Amnesty International album," he says. "It's the only track we're contributing, at least at this stage, because we only recorded one show on the American tour, at New Jersey, so we haven't got much material to choose from. When we did the song live it was just one drum from which Larry takes this tone and plays it out front with bass, guitar and then Bono. Not much to work on really, but then Flood" (producer of the track) "has worked with the likes of Nick Cave on his records, so he knows all about making the most from a minimal starting point.

"In fact, it makes a real change mixing a song like this because you can get a really nice effect. I think we were all getting a bit bored with the usual round mixes with everything in its place and all that. It's something we've decided to make the most of, recording something that's a bit more radical and risky — sound wise."

U2 fans shouldn't expect the same approach on the next album.

"The next U2 record is going to get back to our roots a lot more," says the Edge. "It's more of a rock album, straightforward and back to basics."

Still, onto that single. 'Heroina (Theme From Captive)' is the result of the Edge fulfilling an ambition to write a film score and giving in to pressure to attempt to produce a chart single. It's not a role he felt too comfortable in, but it's one that looks like being a success, helped by the haunting vocals of a young Dubliner by the name of Sinéad O'Connor.

"Sinéad's 20 years old, maybe 19," ponders the Edge. "She used to be in a band called Ton Ton Macoute and she sang with In Tua Nua for a while as well. We got to know her through a mutual friend when she was in his band, but she had to leave because she was only 16 at the time. Anyway, when she finished school she split for London and got herself a recording deal.

"When the film people told me they wanted a hit single from the soundtrack I thought forget it, I'm the wrong man, not the sort of person to crack open the charts on my own, so I looked around for a girl singer. There was nobody very interesting and Bono suggested I got in touch with Sinéad. So I rang her up and she came back from London and was really into the idea."

How did he get involved with the



film 'Captive' in the first place?
 "Honest, I had a month off and did some demos that I thought would be good for a movie soundtrack and then I rang up all my favourite directors. Not one of them returned my call! They're even harder to get to than people like Prince, you just can't get near them. Eventually I contacted David Puttnam, the English film industry being more open, and the only movie that seemed compatible with my music was 'Captive'. The movie is OK you know.

"I was more interested in working scene by scene rather than providing music for them to use at their own will. It's something I've always wanted to do, and in fact I was surprised at how little problem I had getting everything to fit. It's very gratifying."

I often wonder how people in bands are able to separate their writing between band, soundtracks or other work. How do you decide that this piece of music shouldn't be filed for future use on a U2 record?

"I don't think any of the things on 'Captive' would have been useable for U2, they're too ambient, whereas U2 are getting into a much more roots performance thing. Brian Eno's done a few keyboard things again, but I'm sticking to guitars. I started writing things last September in London, just me and an acoustic guitar. U2 didn't regroup till January and we had a lot of loose ends to be tied up."

So it wasn't a case of having six months with nothing to do and deciding to dash off a soundtrack then?

"I wish it was," he laughs. "God, six weeks is more like it, six months would have been luxury. We've been talking about doing a soundtrack since the 'October' album, and my soundtrack heroes have always been people like Ennio Morricone, people who actually get into the movie. I hate all these

American teen movie records with little songs by pop stars all over them."

And what about his fellow U2ers, have they been popping in to give him on the spot criticisms?

"Adam was in a few times just to make sure it wasn't too good — no, I'm only joking. I think they thought 'fool, he should be getting his head together for the U2 album rather than pouncing around doing soundtracks'. If I'd had to do the whole project on my own I think I'd have got very bored, but Michael Brook (co-producer) "was very solid and good for bouncing ideas off. Paul McCartney used to say how boring it got making albums alone — it's true."

Michael Brook has also been responsible for introducing the Edge to a new guitar, which makes an appearance on the 'Captive' album and will also be used on the U2 album.

"He's invented the Infinite Guitar," explains the Edge. "It's soon to be very famous, it gives the guitarist the ability to add sustain to any note for a long time. I don't use huge banks of effects 'cos I'm too stupid to know how they work."

"I tend to get one effect and play the thing a lot, until the band say 'shut up with that shit, you've used it 50 times already'. As far as U2 goes, we're slaving over a hot mixing desk at this very moment on the new album. It won't be out this year now unfortunately, but when it does come out, it'll be the best U2 record yet — by a million miles. Seriously, it's a very special record."

"If 'Heroine' is successful I'll be dreadfully embarrassed. If I've suddenly got to start worrying about 'Top Of The Pops' — that'll be a real drag 'cos the U2 record is obviously more important. I think the music on the 'Captive' album is good, but my greatest emotion regarding it is thank God it's not crap!"

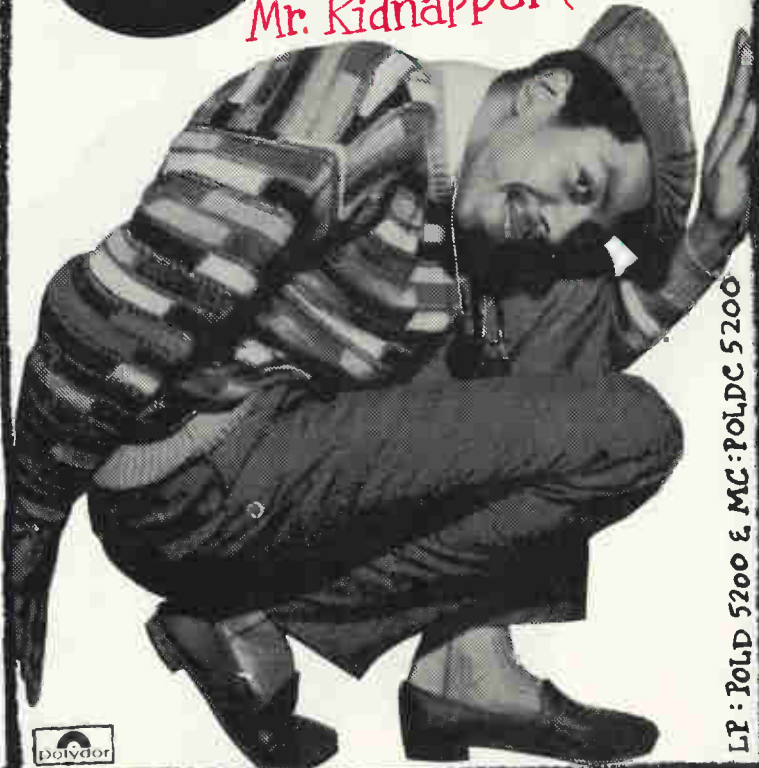
the debut album from
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“tongue
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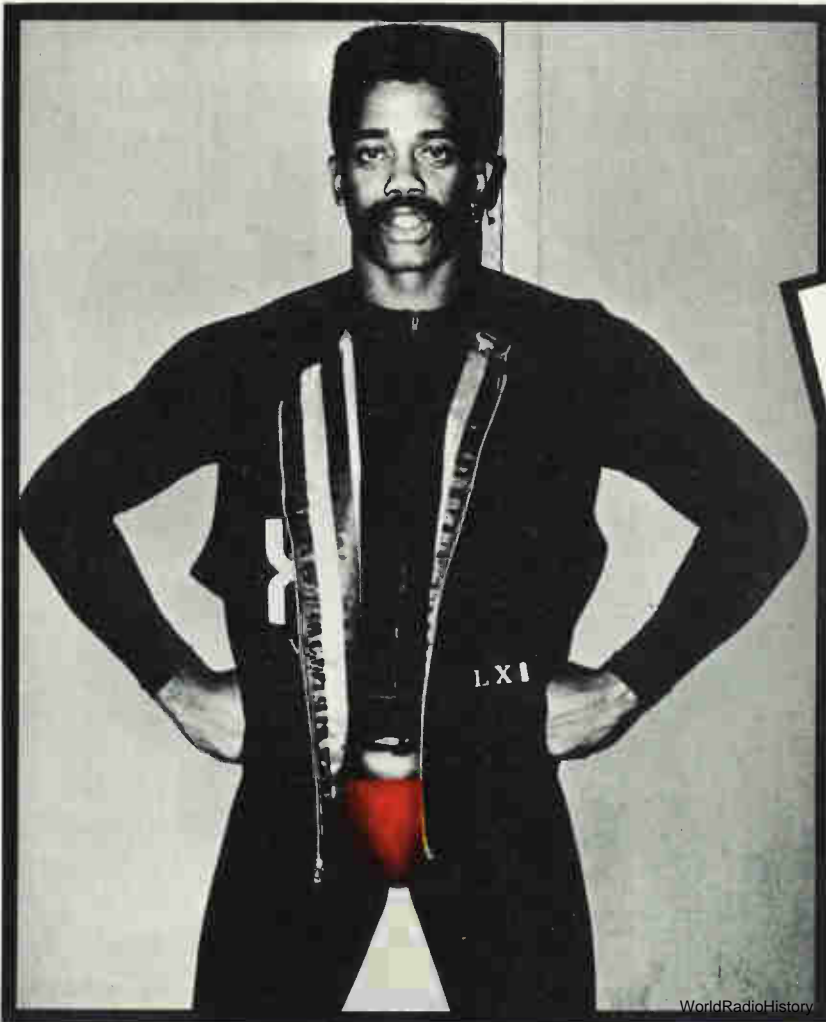
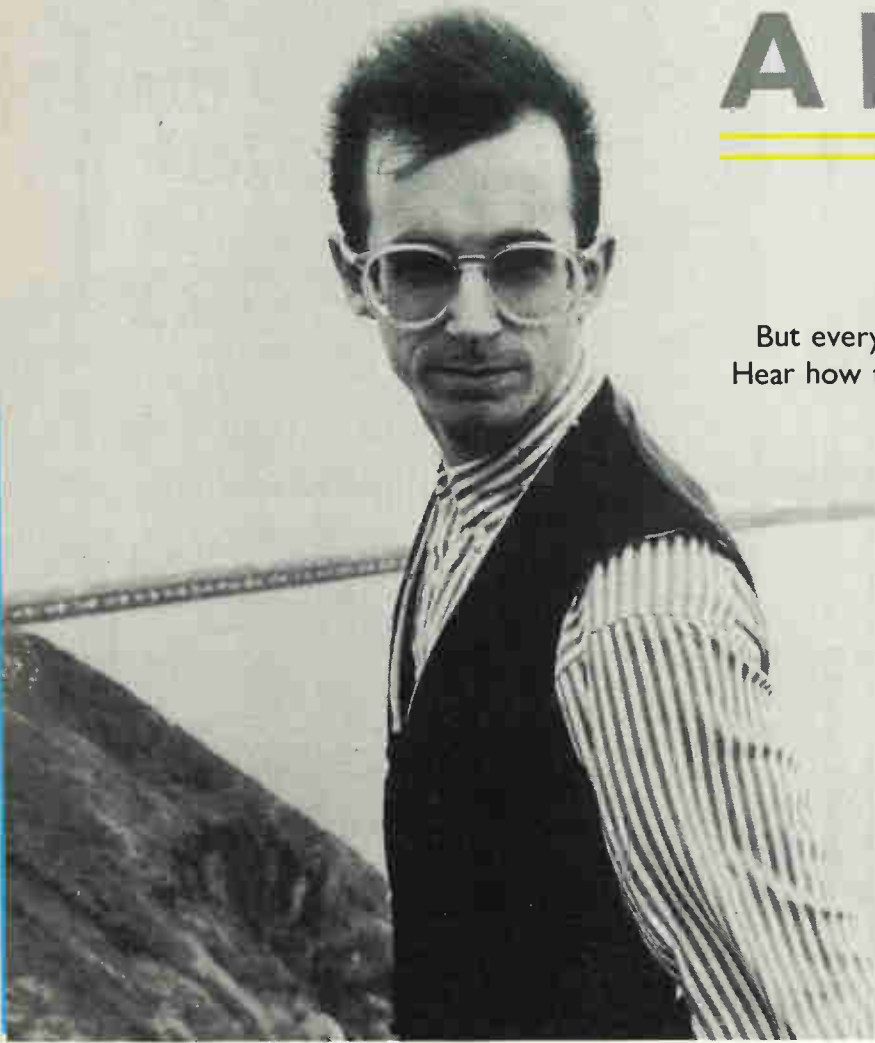


LP: POLD 5200 & MC: POLDC 5200

AMERICA?

THE BUTTER AND WATER ARE DISGUSTING

But everybody seems to be raving mad about **Cactus World News**.
Hear how they: slept on a tour bus, got into fights in Detroit, received
roses from admiring young girls!
Stateside report: **Angie Smith**
Photos by Tom Sheehan



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Ask Cactus World News what they hated most about their tour of America, and they won't tell you it was the tough schedule, the weather or even the violence.

"The thing we hated most was the butter," says Frank Kearns, wild guitarist, famed for working crowds into a frenzy and inviting them to help him play his guitar on stage.

"You can't beat the good old Irish butter. The other awful thing was the water - it's disgusting - like drinking swimming pools!"

The Dublin four have just finished their first major tour of America, and although they've described themselves as the ugliest band in the universe, the Americans just don't seem to mind. It's the college scene - where bands like U2 and the Alarm got their first breaks - where Cactus are really making their mark. They've been in the top 10 of the college charts over there for the past three months.

When they played in New York, the crowd almost mobbed poor Frank as he finished the set, and in LA, they had to add an extra date when the first one sold out almost immediately.

But it was in San Francisco where they really caused a scene. "At the end of the gig," says Frank, "the audience decided they wanted to be on stage, so not being one to stop them, on they came. Our poor photographer was scared stiff and tore off to the side. I think he thought he was going to die!"

They've had a couple of scary experiences themselves. "When we were in Detroit, just before we went on stage, me and Wayne were hungry

so we nipped out for a slice of pizza. We turned a corner and found ourselves surrounded by about 20 big lads, who weren't very friendly, to say the least. They didn't like the way we looked and started throwing stones at us."

Then, out of nowhere, Cactus' arch rivals from Dublin, Blue In Heaven, suddenly appeared: "They weren't our rivals that day, they waded straight in to help us out and the stone-throwers ran off." Blue In Heaven then went to see the gig that evening.

Not all the Americans they met were hostile - they even received their fair share of presents. "We've had bow ties, teddies, and Eoin even got a bunch of roses from one girl. We didn't get girls banging on our hotel room doors - mainly because we weren't staying in hotels! We spent most nights sleeping in the tour bus which would be speeding on to the next city."

They even had one bad experience in that, though. "We were going through the Arizona desert on our way to LA when the air conditioning broke down - and we had no water - it was so hot. It's like the classic desert story - we were desperate for water, and Eoin had an idea - he got out of the bus and came back sucking water from a cactus plant! I never thought our name could be so apt."

Luckily, they had enough petrol to take them to LA, where they had time to take in the obligatory visit to Disneyland. "It was just amazing. Everything was fake but so realistic, so that when you saw a real swan



swimming in a park you had to strain to see if they weren't plastic and remote control! We went on one ride called 'Space Mountain' with lots of signs saying if you're pregnant or prone to heart attacks you shouldn't go on - so we all bravely marched on in there, past the warning signs. It was awful. It was all in the dark, it set off and went straight into a cork screw. I thought the entire contents of my stomach were going to end up all over everyone!"

CWN also visited Dallas, the home of the famous JR Ewing: "Fergal spotted JR walking down the street there! He couldn't believe it."

Did they find Americans differed from coast to coast? "On the West Coast they're much more laid back than on the East coast. There, they're always honking their horns, shouting

and rushing everywhere. It's just like you see on TV. But it's a great experience coming here. We came because we wanted more and more people to see the complete Cactus picture - which includes seeing us live. We were very lucky - it was a great success."

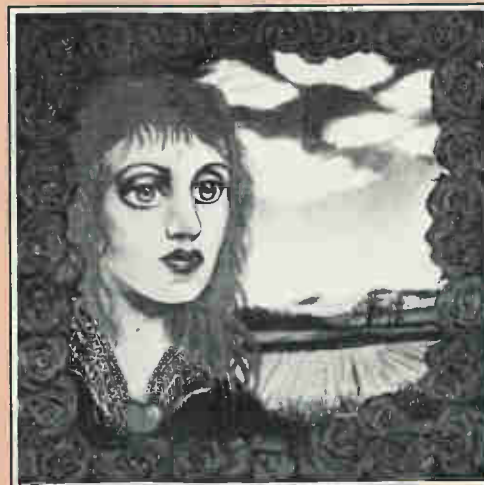
The band want more, and they're planning a return to the US at the end of October.

Over here, they've just re-released their first single, 'The Bridge', which they originally recorded in Dublin on Bono's Mother label. Although they're spending more and more time now away from their home town, they'll never forget it is their home.

"We'll always be Dublin based. We'll never forget it's our home. Besides, we couldn't live without a regular supply of Irish butter!"

M A R C A L M O N D

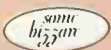
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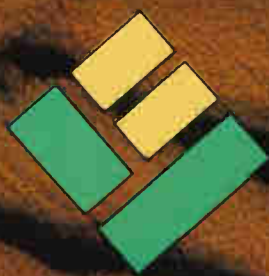
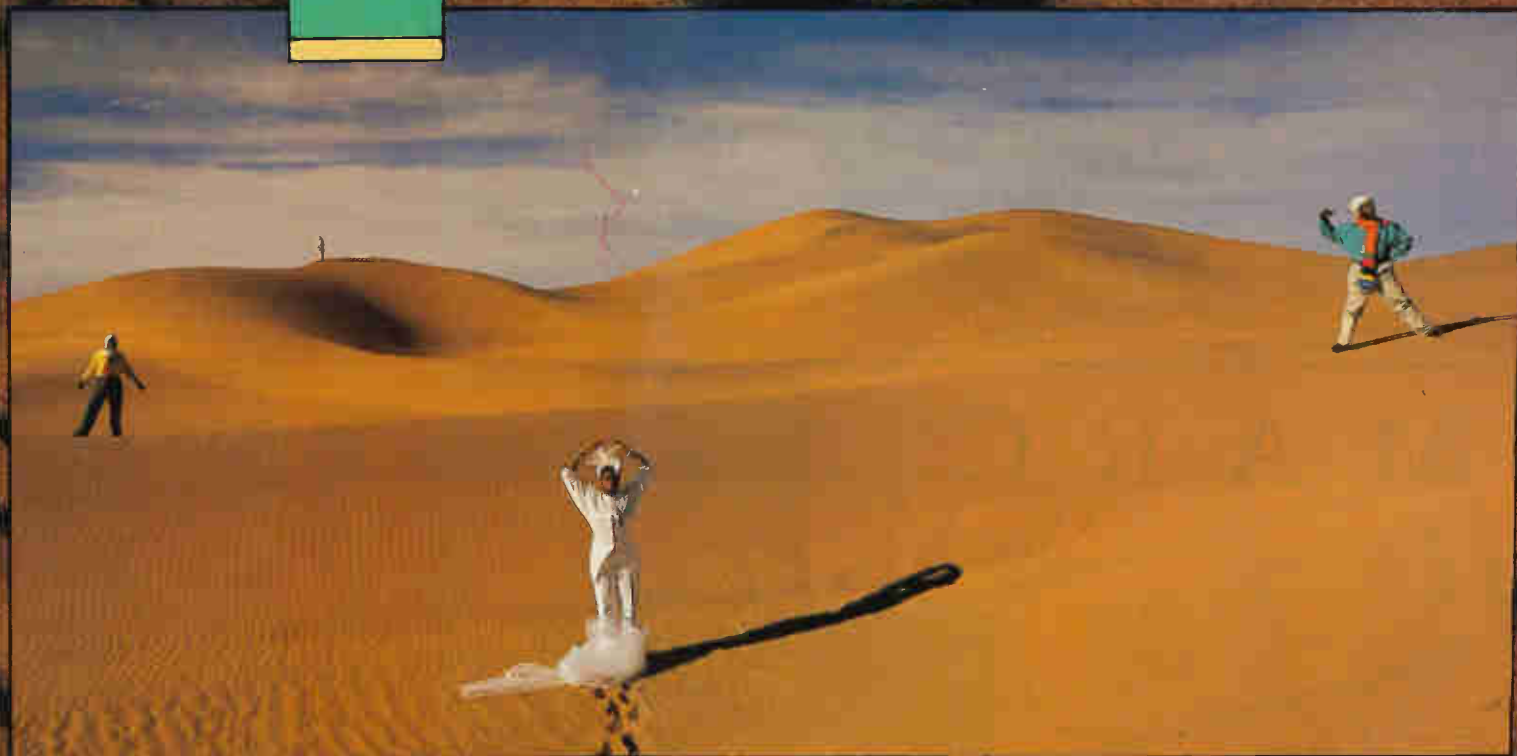


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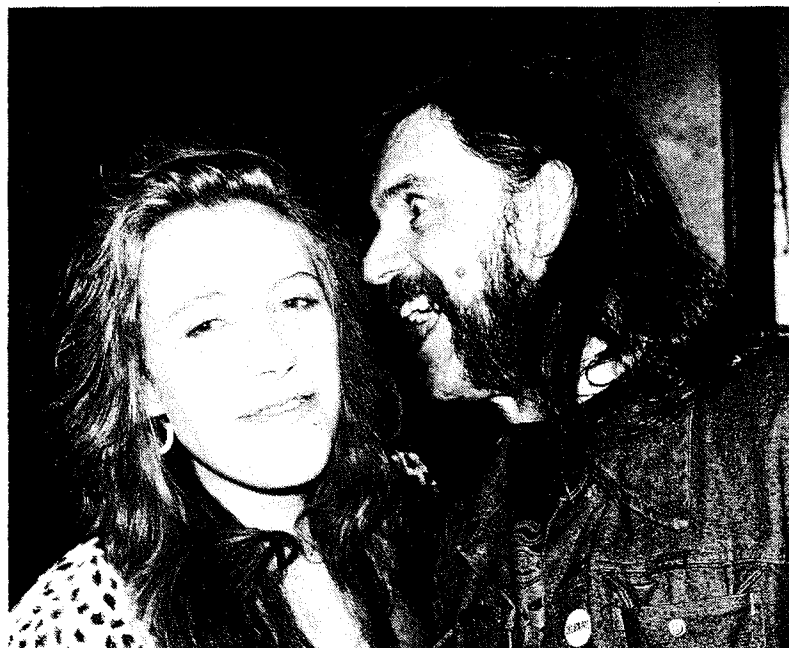
by Nancy Culp



Looking for trouble again.

● Another week draws to a close as the sun sets over Mornington Crescent. **Betty Page** crashes her L plates up against the kerb for the tenth time, and did you see that truly snooze-inducing **Prince** live programme on TV the other night? And what a nerve they had passing it off as his Wembley Show, especially as he kept yelling "Hello Detroit"! Really, do Channel 4 think we're all denser than November fog? At least though, there were plenty of buttock shots on show to brighten up the late hours before hitting the pillow ... small consolation indeed. But let's get stuck into this week's set of misdemeanours and outrageous rumours.

First up, someone absent for at least three weeks from this column — **George Michael**. Now George, just what were you doing down the Limelight the other week with **Andrew Ridgeley's** girlfriend **Donya**, sneaking around the VIP lounge? I sincerely hope it was just discussions for Andy's Christmas present that was the topic of



■ Who were you with last night — indeed? **Lemmy** has obviously gone up in the world, and his taste in divine escorts has matured like the 17 year old socks he's wearing. The classy type he's pictured here with is none other than the **Countess of Durham**, and rumour has it that the pair are ever so slightly entwined. All I can say is, it must be Lemmy's witty repartee and winning way that got her...

C O N T I N U E S O V E R ►

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O U T N O W



conversation, and that you were not running off with your erstwhile partner's young gal... George was also glimpsed out in the crowd who turned up to witness **Cameo's** Hammersmith shows. Also grooving on down to the word up were **Paul Weller, Garth Crooks and Mikey Craig**. Now Paul, for rather a lot of money, I won't tell anyone how you were caught being rather too matey with **Mick Talbot** upstairs in the VIP lounge.

And brotherly love was probably the last thing on **Zodiac Mindwarp's** mind the other day, when he was arrested for insulting behaviour — that is, he got his willy out in public again. So what? You may well ask. Well, me dears, because he was busy being auditioned at the West End cop shop, he made himself severely late for his cameo appearance in the new **Bob Dylan** film being shot at Heaven. As a result, the entire crew and the rest of the band were left to sit and chew their nails while search parties were sent round the bath houses of London.

Meanwhile, over in the US of A, the silly dots over there at Dolby (you know, that irritating name on cassette decks) are trying their bestest to stop our very own electro boffin Thomas Dolby from using his name. Now herein lies a bit of a conundrum, because I always thought that was his real name, but a source tells me that this is not so and he was born with a far more common moniker.

More tales of the USA... and this time it involves one of my not so favourite blondes, **Patsy Kensit**. Young Miss Knickerbockers, apparently, spent a large amount of time in LA chasing poor old **Andy Rourke** from the **Smiths** round and round the hotel exhorting him to accompany her along the promenade — or some other such old-fashioned sentiment.

We think we should be told department: **Jim Reid** of the **Jesus and Mary Chain**, what have you been up to keeping clandestine appointments with young ladies in a well known Camden cafe?

Meanwhile, sometime **Adult Net** member, well known producer and former member of **Care** (and various other outfits), **Ian Brodie**, has been signed to Chrysalis. And latest signing to CBS Records, **Deacon Blue** (no, I haven't heard of them either) were vastly embarrassed when out of 76 odd pics taken of their signing ceremony in a Cadillac parked somewhere in Glasgow, only one came out. Yes boys, you've certainly got the right idea there, you should go far...

Well on his way, and I'm not sure where either, is **Joe Strummer**, who

apparently is taking his new role in the film 'Straight To Hell' so seriously that he's taken to sleeping under tables in his film gear. **Matt Dillon**, however, has swapped one milieu for another and can be heard doing a few talk-over bits on the new **Big Audio Dynamite LP**. **Eleanor Levy** has just run out of the office screaming 'Matty', in the direction of Ladbroke Grove...

Just the other week, the lads from **BAD**, **Strummer** and the ubiquitous **Wylie** had a narrow escape when they got chased by a posse of rather large blokkies who took exception to Joe's girlfriend, telling them where to get off after they heckled her. Luckily, they were saved by the open arms and open doors of the Lighthouse, it sez 'ere.

Dave Atherton from hot indie band the **Wild Flowers** also had a rather unsettling experience the other week, when the landlord of his local got a bit impatient at his drinking up speed and, totally unprovoked, belted him one. Needless to say, the boys in blue intervened and justice will be meted out very soon.

I was rather miffed to find that I had been left out of the **It's Immaterial** latest wacky promo idea (mind you, I wasn't too kind to their new single, was I?), which is to send framed five pound notes out to various press and radio people. However, the BBC have refused to have any of 'em on the premises, saying it's bribery and corruption and so on. The fivers are rather special in that the borders are all personally signed by H Ecclestone, who designed the five pound note for

the Bank of England in 1971, and so they're something of a limited edition print, if you like. What gets me though, is that no one seems to regard free T-shirts, posters, records or lunches as being half as dodgy...

New duo **Two People** have found themselves the victims of a rather unpleasant practical joke, when two so-called fans sent them a chain letter of a distinctly threatening nature. Really, some people have a warped sense of humour.

Watch out for a new Siren signing intriguingly entitled **Saint Che** whose debut record 'Be My' is being sent round accompanied by a Red Stripe condom and a guide on how to have safe sex! Not sure quite how this applies to me, being pure as the driven snow and all that.

Well, playmates, that's all for this week. I'm off to sunny Milton Keynes to buy my new baby nephew his first pair of motor cycle boots and play him the new **Smiths'** single...



■ And Happy Loving Couple number two, in a series of revelations, coming up. Following my exclusive disclosure in last week's Lip that **Larry 'Mind me codpiece, John' Blackmon** has been walking out with a certain **Hazel from Zuice**, photographic evidence of that fact landed on my desk this week.

I hear too, that another young gal was hot in pursuit of Larry's attention (and I won't mention **Miss O'Toole**), and **Mrs Le Bon**, we reveal you as only being concerned that Lal was not wearing his famous codpiece when he met you recently. Another silver tongued spy tells me too, while we're on the subject, that old Larry has a hard job cramming his credentials into it....

■ And coming up last, but not least, a happy threesome from Scally-land, **Mr Wylie**, the delectable **Miss Josie Jones** and the supremely talented **Alexandra Pigg**, all seen here having something of an old mates reunion last week. Poor old Wylie is feeling a trifle miffed too, at all the vicious rumours currently circulating around the London nightclubs concerning his latest conquests. Far be it for me to say it sounds like the work of a woman scorned but... Anyway, he'd like it to be known that he most definitely is not bonking any of the following: Alexandra Pigg, the cleaning lady from number 43, the Ladbroke Grove girl guides, 15 members of the press and three quarters of the Shady Lady cafe in Pimlico... Get yer jaws round that lot, Fleet Street.



Photo by David Koppel

ALL HE WANTED WAS A FEW LAUGHS.



When life doesn't seem that great, heroin might seem a great way to have a few laughs.

But it isn't long before the fun turns into a bad joke. You'll start looking ill, losing weight and feeling like death.

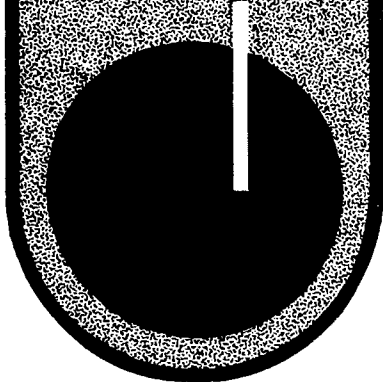
You'll lose control of your mind as well as your health. And eventually you might even risk death.

So if a friend offers you heroin, don't treat it as a joke.

Otherwise heroin might have the last laugh.

HEROIN SCREWS YOU UP

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



CAMEO 'Word Up!' (Club JABH 19)
 Cameo are the newest of the old breed, who have reconstructed funk on soul girders using rock nuts and bolts. It's taken 10 years and 12 albums but it's finally beginning to make sense, 'Word Up!' is their main course after the entrée to UK stardom and it's never what it seems. You could call the title track, 'Candy', 'She's Mine' and 'Fast, Fierce And Funny' great gobbs of P-Funk fired, dancefloor sensibility. You could call 'Don't Be Lonely' a simple soul ballad. But life's never that simple. Especially looking through Larry Blackmon's eyes. His grating rap grabs your collar from under the funk ('Don't procrastinate!'), irony licks your every step ('Never trust your friends without a thorough credit test'), and humour is the bed where Cameo have been laid as sex symbols. Take a dance step into Cameo's nether regions and you'll discover that this is one of the best albums of the year. ■■■■■■
John Godfrey



FELT 'Forever Breathes The Lonely Word' (Creation CRE LP II)
 Nestling all too comfortably in their safe indie niche, the prolific Lawrence and co tend to be left choking on a cloud of dust as they cruise sedately along the inside lane of the hurly burly pop machine. 'Forever Breathes ...' ought to rectify this injustice, as it focuses on gushing organ melodies and rasping, punctuated vocals envisaging love lost and found. With its classical tinge, and thoughtfully arranged, often twanging, guitar that joyrides the scene, a surreal atmosphere looms large. Conjuring up dreamy images of leafy autumn walks, dissected with abstract observations, 'Forever Breathes ...' is an album of dynamite proportions. ■■■■■■
Jane Wilkes

AFRIKA BAMBAATAA 'Beware (The Funk Is Everywhere)' (WE 253 092-1)
 This is it — the way into the artificial

heart of the pop charts. Afrika Bambaataa is well versed in the art of shock tactics, if nothing else; funny haircuts, duets with John Lydon, Sci-fi Zulu warriors thowin' down in the Bronx are all part of the Bambaataa legend, so it's not too unreasonable to expect — or demand — more from one of hip hop's prime movers.

With the exception of 'Funk Jam Party', the whole record appears to be a paean to rock (I hope the MCs like his version of 'Kick Out The Jams'), interspersed with acknowledgements to the Temptations, James Brown and others along the way.

Once you cut through the heavy metal, it's easy to get into the music. Listening to something that's boring, monotonous and repetitive doesn't take much effort. Don't get me wrong, there's a lot of talent involved. The gang's all here — Ted Currier, Doug Wimbish and Bill Laswell to name but three. Unfortunately, something's missing. ■■■■
Evie Arup

COURTNEY PINE 'Journey To The Urge Within' (Island ILPS 9846)
 "Turn this rubbish down" shout two of my colleagues. I say, if one in a 100 rock musicians could play like this fellow, if anyone in the top 100 played themselves into their music like this, then ...

But why argue? Courtney Pine is the finest young jazz musician in Britain and this, his debut LP, bears testimony to that fact. Pine's playing, (chiefly soprano or tenor sax, though he does play bass clarinet on two tracks), dominates this 'Journey To The Urge Within'. Backed by a team of solid musicians, Pine moves in and out of each tune, shooting off at tangents, but never disrupting the flow, playing off the beat, but never scattering the rhythm. Like all good players, his music is not just about technique or expertise; at times this is a deeply evocative record — whether you're dealing with the mournful, light grey of 'Peace' or the big city briskness of 'Seen'. A fine beginning. ■■■■
Jim Reid

MEAT LOAF 'Blind Before I Stop' (Arista 207 741)
 OK sucker, get this. America needs heroes, man, and here's the meat. I'm tellin' you kid, one side of this, and you'll be burnin' up in a blaze of glory. If this don't have you tremblin' in a bulldog fever and sweatin' yourself blind, then you're some goddamn, coyote faced faggot. But if you thought old Meat had lightened up with his weight loss, you're crazy. Heck! You judge a man on his body of work, not his body, and woah!, listen to those gonzo ballads, and those ragin' guitars. Ya' hear 'One More Kiss' and honey, the power just makes you wanna cry. You want tenderness? 'A Man And A Woman' just glistens. Turn up the dial on 'Rock 'n' Roll Hero', and you'll be seein' stars 'n' stripes, Wagner and Elvis. So don't lay on none of that 'empty vessels' shit man. 'cause this ain't no wind machine. This is epic rock poetry from the heart. And Meat's heart is 100 per cent pure ... burger. ■■■■½

Roger Morton

ORCHESTRAL MANOEUVRES IN THE DARK 'The Pacific Age' (Virgin V2398)

What a lumbering beast of an album this is. OMD are back on the wobbly rails that characterised some of their work before their enlightening 'Junk Culture' period.

'The Pacific Age' is a very flatulent album. It's difficult to digest and burps into life only occasionally. The most palatable songs, like '(Forever) Live And Die' and 'Shame', are surrounded by others that move with the grace of Tina Turner trying to dance in a pair of lead-filled wellies.

'Southern' whacked me around the face a bit, but the ponderous nature of other tracks like 'Flame Of Hope' or 'Goddess Of Love' make feeding the cats seem like an interesting prospect. ■■■■
Robin Smith

NICK HEYWARD 'Postcards From Home' (Arista 207 205)

And so to Nick Heyward's 'eagerly awaited' second LP, as the nice people at his record company would no doubt say. Eagerly awaited by I'm not quite sure whom, 'Postcards From Home' has been months in the pipeline.

The first six songs here are vintage, inoffensive Heyward. In other words, the spectrum ranges from the surprisingly sprightly — 'Move It Up' and 'Pray For A Miracle' — to the pleasing but forgettable. At times, nods are made in highly unlikely directions: the Style Council, the Beatles, even.

All too often, though, it's only the glittering backing vocals which shove the contents a notch above average. More fillers than killers. ■■■■
Lesley O'Toole

THE BOLSHOI 'Friends' (Beggars Banquet BEGA 76)

It's a shame that a band who can produce the sensual brilliance of the swaggering, eyeliner-pop classic 'Away', can't keep the libido rolling for a whole album.

Guitar screech, pop melody and slithery, androgynous vocals just won't do when the songs are so formless. And once you're through 'Away', there's nothing to pull you in.

'Sunday Morning' has a melancholy charm, but really, this sort of thing is (still) the ugly inheritance of the new Bauhaus era. What it means, is oblique, art-fright desires mediated through the 'bright pop' imperative of 1986. Which means another band confronting you merely with their competence in an overused genre. A pity. ■■
Roger Morton

JOHN FOGERTY 'Eye Of The Zombie' (Warner Brothers 925 449 - 1)

Last year's 'Centerfield' showed that a decade of litigation-inspired exile hadn't dulled the superlative rock 'n' roll instincts of the former Creedence Clearwater Revival mastermind.

'Eye Of The Zombie' finds him equally unperturbed by fashions and technologies of the 'lost' years. His style envelops swamp rock ('Change In The Weather'), r 'n' b ('Knockin' On Your Door'), gospel ('Sail Away') and straight-ahead rock (the title track and 'Headlines'). But even

using other musicians, instead of his normal DIY approach, can't quite conceal a mechanical feel that threatens to snuff out his normal sparkle and vibrancy on limper good time pop efforts like 'Soda Pop' and 'Wasn't That A Woman'. ■■■■½

Mike Gardner

THE THREE JOHNS 'Live In Chicago' (Last Time Round 001)

Recorded, not on the Johns' recent Stateside trip, but in the summer of '85, 'Live In Chicago' is an intriguing and humorous mix of sharp live sounds and raucous between-songs patter.

Using their ever updated, topical introductions, we get an airing of 'Like A Virgin', jokes about hang-gliders and plenty of references to 'punk rock' and Maggie Thatcher. The Three Johns live is an impressive sound — simple, honed down, all powerful-guitar and drums thundering through such classics as 'AWOL' and 'Death Of The European', not to mention '20th Century Boy'.

Live or on record, the purity of the Three Johns' sound shines through. 'Live In Chicago' is no exception. This is a record that shows the warmth, humanity and alcohol that surges through their veins. ■■■■
Andy Strickland

THE ROBERT CRAY BAND 'Who's Been Talkin' (Charly CRB1140)

No, not exactly a new Robert Cray LP, 'Who's Been Talkin' is the one that got away. Originally released as Cray's debut in 1980, the record company went bust and we were left to wait four years before the hyperbole of 'Bad Influence'.

This LP is a purer blues than recent outings, though there are songs here still included in the man's live set. The soulful voice is his trump card, even if his guitar picking can be a touch too much scratch and stretch for some ears.

An essential addition to the record collection of all recent converts, 'Who's Been Talkin' is a welcome missing piece of the Cray jigsaw, even though it seems less substantial than his last two LPs. ■■■■½
Andy Strickland

VARIOUS ARTISTS 'Jazz Juice 3' (Street Sounds SOUND 5)

Another selection of DJ Gilles Peterson's favourite tunes, resting, once more, between easily crooned 'pop' jazz and cool, slow ridin' bop work outs. As such, this is the sort of jazz offering that even the most prejudiced rock fan could deal with. Check this: Freddie Hubbard's 'Return Of The Prodigal Son' — a piano driven swing — so easy, so right for the dance floor.

Catch this: Lou Rawls' smoked-a-lot-of-cigarettes, seen-the-bottom-of-a-lot-of-glasses version of 'The Girl From Ipanema'. And ... Nancy Wilson's 'Call Me', Eydie Gorme's 'The Coffee Song' — effortless, classy, pure. A very good album, blighted only by the overlong 'live' version of Scott Heron's 'The Bottle'. ■■■■
Jim Reid

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COURTNEY PINE

- (1) Is extremely hip.
 - (2) Has played for the Harrow Jazz Orchestra and Clint Eastwood and General Saint, amongst others.
 - (3) Is set to become Britain's first jazz hero of the Eighties
- Story: John Godfrey

The first jazz record Courtney Pine ever heard was Sonny Rollin's 'Way Out West'. He'd just picked up the saxophone, having already explored the clarinet, and the Montreux Jazz Festival was on TV. The journey to the record library led to the 'Journey To The Urge Within', Courtney Pine's first jazz album and possibly yours too. Everybody has the urge, but they have to find it first; and just lately jazz has acquired an urgency that saw six record company contracts on Courtney Pine's table. Jazz is finally being discovered by young people for young people.

"It started as music for dancing and it slowly moved away," says Courtney. "In the Sixties it was free jazz where there is absolutely no time whatsoever and it's just an expression of one's spirit. In the Seventies it came back and fused with rock, soul and funk and now the music seems to be going back to the beginning where it's music for people to dance to. It's not only music for the head, it's music for the body."

When he was 15, Courtney was learning his craft in the Harrow Jazz Orchestra, playing the horn lines to Hi-Tension tracks in his bedroom, following Robbie Vincent's jazz-funk trail to the clubs and visiting his mate Frank Tonto. At Frank's, they would listen to Grover Washington, Jeff Lorber and his dad's band rehearsing. Frank's dad played the trumpet in Osibisa, and soon Courtney and Frank were joining in the rehearsals.

By this time, Courtney was practis-

ing six hours a day, but in the residential London suburb of Kingsbury there was only one place to go. "I annoyed the neighbours, so I used to go out to Barn Hill, an area of land a mile away from where we used to live and practice among the trees."

When he joined Clint Eastwood and General Saint's band in 1982, Courtney was 18 years old and wanted to play jazz. Through working at a Community Music Workshop he met other like minds and formed the Courtney Pine Quartet. But even while hustling for small pub gigs he had begun to make plans. "I'd got the band together to a point where I could actually go on tour with them," he says. "I was getting the business side together and then the Island deal happened and everything just fell into place."

For the hypes and hopes of the jazz revival, Courtney Pine came along just at the right time. A young, black and gifted jazz saxophonist who wears a beret and sports a goatee (now removed), is destined for great photos.

"I'm glad that somebody has got the profile, 'cos it's good for the music as a whole. But anyway, I've got a long way to go before I actually achieve what I want to achieve."

His personal achievements already include playing with Charlie Watts' Big Band and Art Blakey And The Jazz Messengers, but for British jazz in general, the achievements are yet to come. Along with musicians like Gail Thompson, Steve Williamson,

Philip Bent, Ray Carless and Michael Rose, Courtney Pine has formed The Abibi Jazz Arts (TAJA) from which the Jazz Warriors have been formed.

"We're trying to improve the level of jazz in this country with workshops and the Warriors. Everybody who hires the Warriors says 'featuring Courtney Pine' and all that sort of rubbish, but the band is a community band and there is no leader. I might take a solo, Steve might take 10, Ray might take 50. It's for all of us to get an equal say in the band."

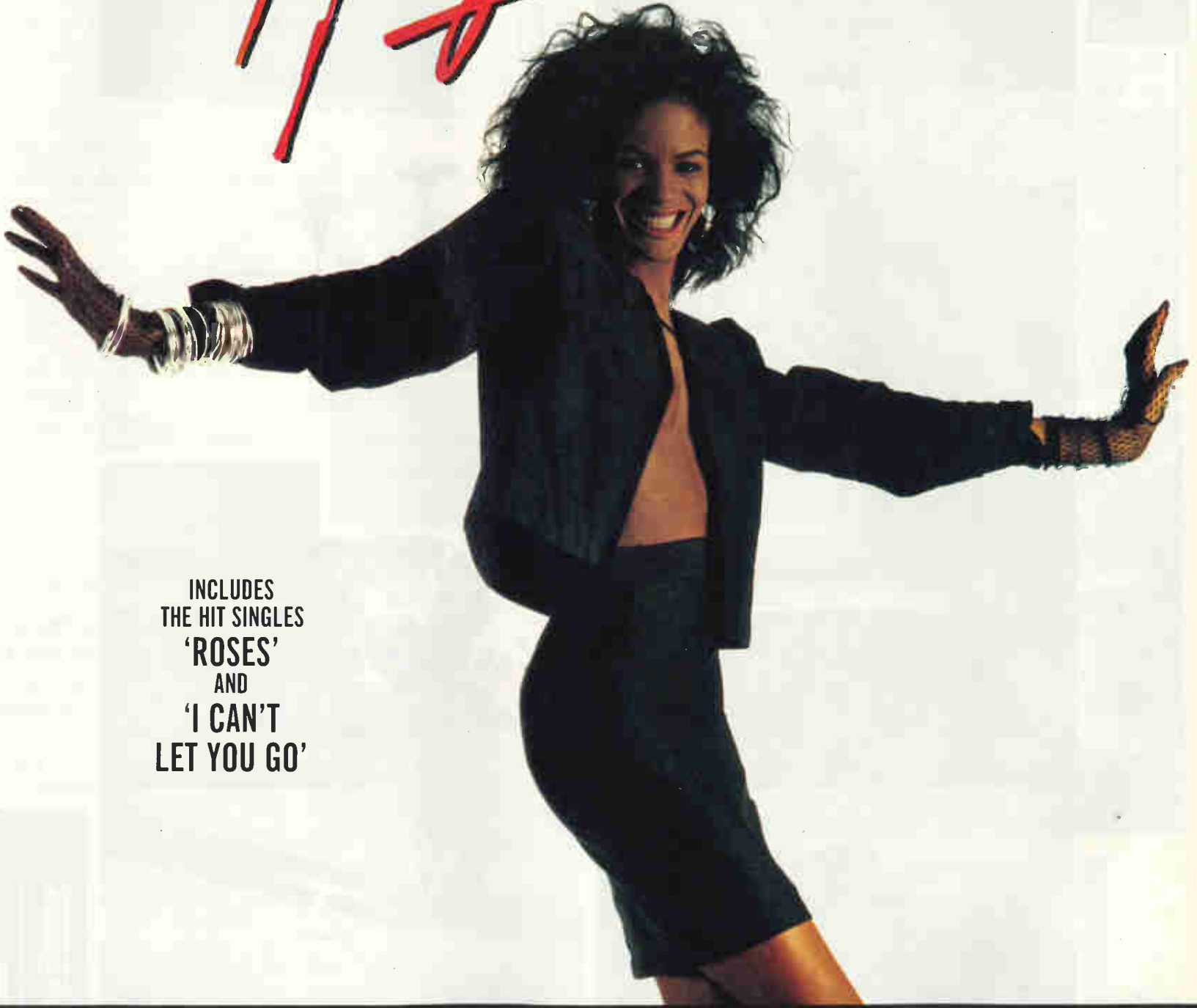
"Lots of people are put off by the time they reach a level where they can improvise on their instruments. Hopefully with TAJA, people will be able to come down and express themselves."

Ray Carless used to be in Light Of The World and has a list of session credits that has led him to the current Five Star tour. Michael Rose is a member of the Aswad horn section. From the Courtney Pine Quartet, bass player Gary Crosby is killing himself by playing five gigs a week with different bands, and the pianist has just returned from touring India with Boney M. Courtney Pine stands alone in actually making a living out of jazz.

"We're building a cake and hopefully everybody can feed off it. The aim is so that we can play better venues, make better records, get good money and raise the whole level of jazz in this country."

The absolute beginning has just finished — the journey to the urge within has just begun.

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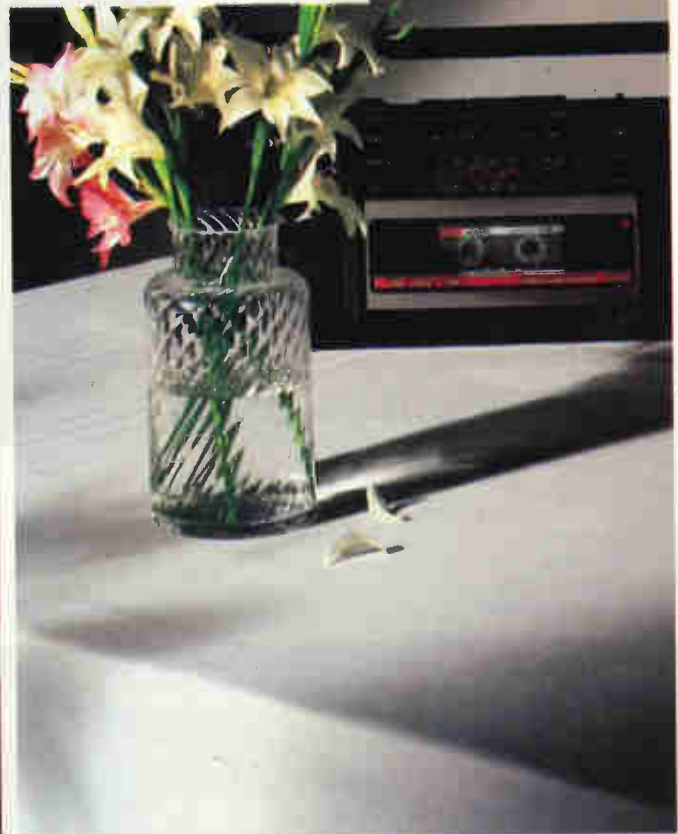
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Rock 'n' roll folklore dictates that every idol needs three vital props: a face, a voice... and a guitar. Imagine 'Station To Station' without Carlos Alomar's guitar, or 'Beat It' without the Eddie Van Halen solo. And maybe, just maybe, Billy Idol wouldn't be muscling in amongst the gold discs if it wasn't for his 'demon' guitarist, Steve Stevens.

As Gary Langan from the Art Of Noise does the final mixes on Idol's long overdue 'Whiplash Smile' LP, and its accompanying single 'To Be A Lover', Steve sits in a side room at New York's prestige studio The Hit Factory, battling with a head cold. Dressed in off duty, dandyfied black, the Brooklyn born Stevens explains about his past life, his present position in the Idol corporation, and yes, the future of rock 'n' roll.

And all that without even a hint of smut on the 'eccentric' William Idol.

Steve: "No, Billy doesn't have AIDS. So he's alright then?"

Steve: "Yeah. He looks good. He's not a drug addict, he doesn't have AIDS... What else can you think of?"

They tell me he walks round New York wearing a large black wig.

Steve: "No, that's not true. That's definitely not true."

It was Idol's former manager, Bill Aucoin, who introduced Steve Stevens to Billy. Stevens had approached Aucoin to sort out the financial mess left by an abortive attempt to record his previous band — the Fine Malibous.

Steve: "We were just a group kicking around New York. We had no money, or anything, and suddenly someone swept us up, took us down to Compass Point Studios, put us up at the Rolling Stones' mansion, with a cook and a maid... and we didn't know how to handle it.

"We went crazy. Wrecked everything. F**ked the record up. Didn't care."

Aucoin's solution to the 'mess' was to kick out the rest of the band, and introduce Steve to his pet project of the moment, Billy Idol. Five years ago Aucoin, who had previously managed the mega-make up rock band, Kiss, was in the process of transforming wandering scrag-end punk Idol, into the 'enormous rock star' that we now know and love.

Steve: "I remember being up at Billy's place, and f**king around on guitars, and I played the solo from 'Coney Island Baby'. Billy jumps up and says 'Right — you're in!', so I think that was what did it."

So it was, that in 1983, with Idol as the face, Stevens on guitar, Keith Forsey producing and MTV as the springboard, our Billy leapt to the dizzy heights of American stardom.

But it's now nearly three years since the bleached one broke through with the 'Rebel Yell' album. Ten months of touring, and a series of promo tours, delayed the start of work on 'Whiplash

Smile'. After going through five studios and a good deal of pain, the finished article is now, however, ready. Despite the delay, Stevens does not seem worried about the new album's reception.

Steve: "Why should I worry about it? No, I really don't care about those sort of things. The most worrisome part of it for me was making sure that my playing was being properly represented. The kind of style that I play guitar is like, neo-heavy metal, glam, glitter rock, or something, and it's hard to find people who know how to record that well.

"The guitar styles on this record are really blatant. There's things like a neo-George Benson solo in a song called 'A Man For All Seasons', and it's like this be bop jazz thing, and it's right next to a kind of horrendous, horrible, heavy metal guitar. So it's like a kind of caricature, or like cartoons. I like to think of my guitar as being a cartoon."

And a cartoon guitar is, of course, the perfect compliment for Idol's comic book, rebel-rock clichés. Billy and Steve's shared reverence for the surface flash of rock'n'roll does not, however, mean it's all plain sailing.

Steve: "No, Billy's not easy to work with, but I don't think it would be too rewarding if he was. Billy is very spontaneous, whereas I'm more methodical. But it's kinda like in 'Rocky' where he says 'You know why we work out? Cause we fill gaps', and that's what we do."

Playing second fiddle to the Idol is not a problem for Steve: a) because the guitarist and the singer have a business partnership in Billy Idol Inc (which even covers the merchandising), and b) because, as Steve puts it, he can get his 'cookies off' doing solo projects. He recently worked with Harold Faltermeyer on a song for the 'Top Gun' movie.

Ultimately, however, Billy and Steve are bound together by the peculiarly American belief that rock'n'roll is some sort of a holy inheritance; a life giving force to be treated with respect, and a way of life to be protected.

Rock'n'roll to the rescue...

Steve: "When you're on the road, a lot of your morals go away, about like, nudity, or whatever, which I like. You just don't care. You walk into someone's room, and they're having sex, or something, with their old lady... and you don't even think anything of it.

"In America, with the conservative attitude, and the anti rock'n'roll thing, you almost want to wave a banner, and say 'I'm gonna f**kin' stick to this thing'. I believe it's helped a lot of people, and unless musicians start to take that attitude, then you're not going to have the privilege to do it. I'm tellin' you."

Billy and Steve should be waving their banner over here, some time in the new year.



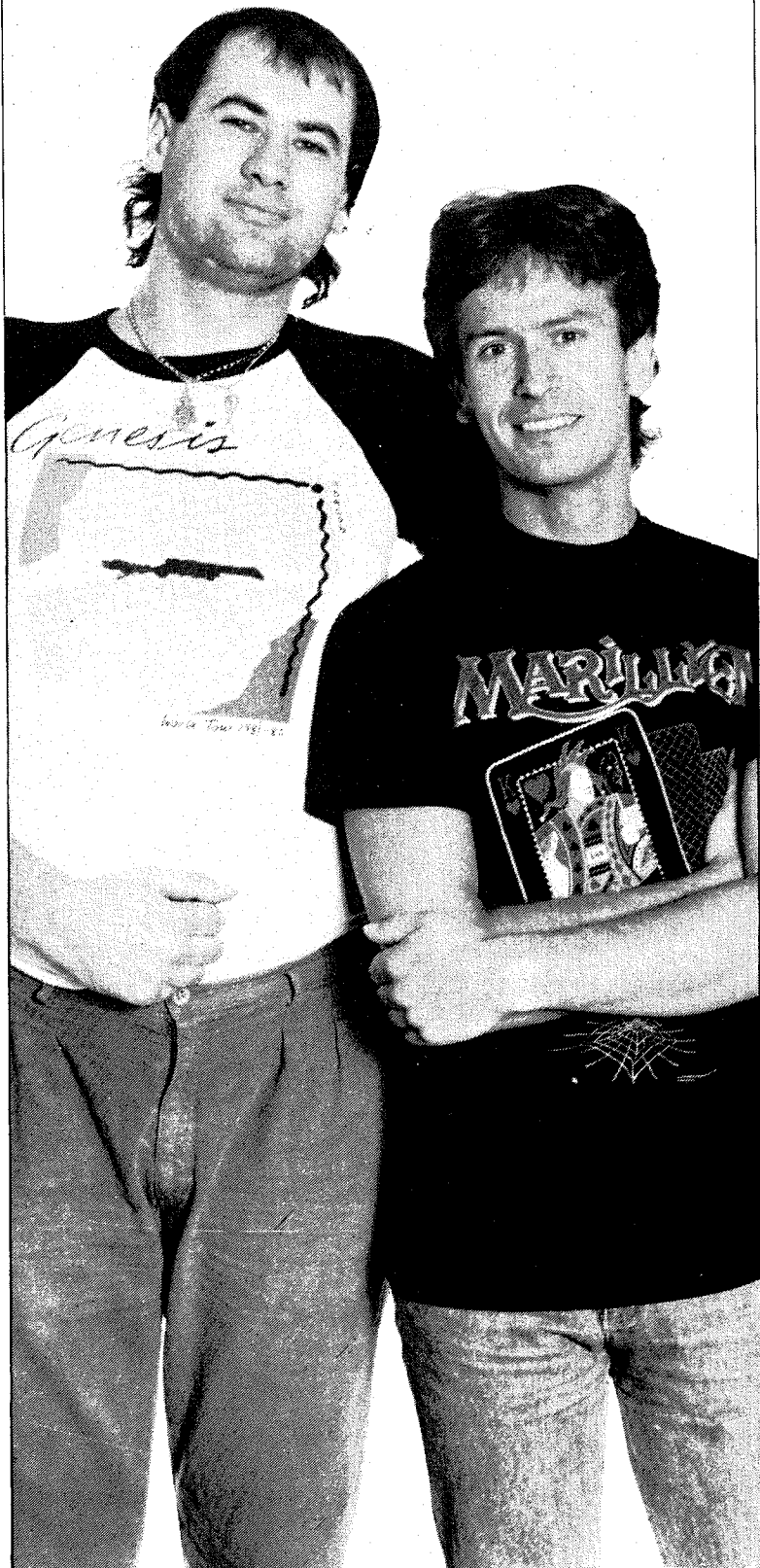
IDOL

OBSERVATIONS

Billy Idol is the perfect rag doll rock 'n' roll star. That hair! That pout! Those legs! But... the big but is, does he do it all on his own? Who are the men behind Idol, and just how does the whole phenomenon run? We talked to Idol guitar king **Steve Stevens**. Story: **Roger Morton**

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AND WHILE YOU'RE AT IT, GIVE US SALVATION SUNDAY — A BROTHER/SISTER FRONTED OUTFIT MAKING SOME OF THE FRESHEST POP AROUND
SUNDAY SUNDAY:
LESLEY O'TOOLE

Salvation Sunday's smooth ascent to success could be hampered on three fronts. Firstly, its founding brother/sister duo find themselves lumbered with a name like Winterbottom. (So we needn't ask why they opted for Salvation Sunday.) Secondly, the principal songwriting knee is in a state of near collapse following a violent game of rounders in Kensington Gardens. And thirdly, Marvin. Lovable, but gaffe-prone, Marvin.

Joanne and Stephen Winterbottom are a trifle apprehensive at the prospect of myriad nasty interviewers. With a single the measure of 'Gold Grey Eyes' though, they have now to fear. Imagine the stunning vocal and uncanny atmosphere of This Mortal Coil's 'Song To The Siren'. Then, imagine something even better.

As a result, the Winterbottom household in cosy Bexhill-on-Sea (Stephen: "Sixty per cent over 65!") is ringing the changes. Mrs Winterbottom's repertoire is expanding daily.

Stephen: "She's always walked round the house singing. It used to be things like 'Oklahoma', 'South Pacific' and 'West Side Story' but now it's our stuff as well.

"Our parents came to the studio when we were mixing. They were sitting very quietly in a corner until I came back from the loo and found my Dad at the mixing desk going, 'And what does that do? I can never hear the keyboards. Bring them up a bit'. Tim, our producer, was being really patient, but I thought I'd better drag my Dad off for a game of pool."

Two years ago, Stephen decided to turn his back on the pebbles and pensioners for a spell under the bright lights of London. "I got fed up so I started looking for a job as a tape operator or an engineer. The only per-



son who I thought might be a useful contact worked at Chrysalis Music. He asked if I was still writing songs and would I send him a tape. Two weeks later, he rang back and said he'd like to offer us a publishing deal."

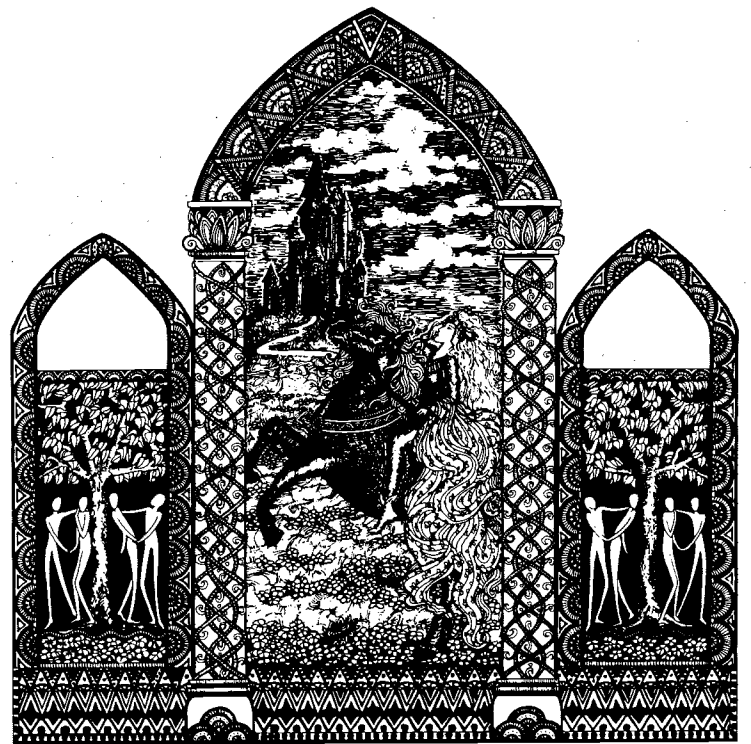
Joanne's femme fatale voice, which still opts for the peace of coastal Kent, was stumbled upon by chance when Stephen decided a song merited a woman's touch. Joanne: "I didn't sound much like I do now. I was just about in tune and that was it."

Joanne is what they, in the business, call 'a natural'. And who needs singing lessons with a stunning voice like hers?

Stephen: "We've all got big healthy lungs in our family."

Rather tactlessly, I comment on Stephen's resemblance to Tom Bailey. A silent look says it all. "I was in Chrysalis once and a girl came up and said 'Oh, it's only you. Someone said Tom Bailey was downstairs'. That was dreadful. 'Thank you very much', I

THE MISSION



III STAY WITH ME ON SEVEN AND TWELVE



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thought."

Joanne: "But you do a bit."

Stephen: "And, of course, you look like Alannah Currie."

At this point, we could consider the Winterbottom record collections — in Joanne's case, a futile exercise. Stephen: "She's only got two records."

Joanne: "And one of them's our single." The other, fact fans, is by the Mamas And The Papas. Does the woman never buy records? "No, never. I do listen to things now. Well, I don't really but David, our drummer, makes me tapes of things he thinks I ought to listen to."

Finally, let us elaborate on Marvin — Marvin Naylor, to be more precise. SS guitarist of Canadian descent and ceaseless instigator of thrills and spills galore.

Stephen: "The band went out for a meal in Newcastle. We all had a curry but Marvin had a plate of chips washed down with a litre and a half of red wine.

"In the middle of the night, he de-

cidated to decorate the bathroom."

Joanne: "There was this bright pink puke everywhere. And he wondered why no one would sit next to him in the van the next day. It was all over his socks, just everywhere."

Stephen: "Before we had a manager, we went through a phase of being very business-like and meeting all these A&R men. We were at EMI one day and someone offered to put us in Abbey Road studio to do demos. I was sitting there being very cool and saying, 'Yes, that sounds alright' and Marvin was leaping up and down in his seat going, 'Yeah. Wow!'. He's a bit of a Beatles' fan, you see.

"When we finally got there, he had to walk across the zebra crossing with his guitar about 20 times.

"When he's bored, he wanders round tube stations. Mingo" (alias Robert Talbot — keyboards) "saw him the other day and he said, 'Hi, I'm just checking out Waterloo'."

The eccentric face of an all-conquering Salvation Sunday.

WorldRadioHistory



REAL RAPPERS AND PUNTERS SOCIAL CLUB

● **'Rumors'**? — you bet. Like why is everybody jumping on this *Social Club* bandwagon and who did Robin Smith disappear into the massage parlour with?

Story: **Damon 'fisticuffs dahling' Rochefort**



'Have you heard that one about Tina? Some say she's much too loose. That came straight from a guy, who claims to have tasted her juice.'

Raunchy stuff, huh? And judging by the incredible success of the Timex Social Club's current dance smash, such close-to-the-knuckle gossip is what the public want. Not content with being a huge pop hit in the States, the cheap sounding, but deadly, 'Rumors', has already topped disco charts here, as well as doing well in the pop charts.

The progress of 'Rumors', however, has not been smooth. Released on the previously unknown Jay Records in the States, the track became a club favourite. Soon, radio realised that the unusual lyrics were more intriguing than the average disco ditty. Surprisingly, the record started selling heavily, and soon Jay were astounded to find that 'Rumors' was creeping up the Billboard pop chart. Eventually peaking in the top five, the Timex Social Club themselves were, however, no longer together. Overnight success has its problems, and only one member of the Social Club remained with label owner Jay King.

At the same time, King decided to cash in on his own success and created a brand new outfit called Club Nouveau, to front an answer record, 'Jealousy'. Very similar to 'Rumors', the rather opportunistic move seemed to do the trick as the record's release created some controversy. You see, it just happened to be packaged to look like the original; a sleeve featuring two cartoon ladies whispering to each other. The rip-off earned King the front page of *Billboard*, and sold even more records for the canny Jay Records.

Naturally, British record companies had now taken note and were battling for the British rights to the track. Cooltempo, with their uncanny knack for picking up the right stuff at the right time, got there first, but the deal was not without its

Timex watches, indignant at the frivolous use of their name, slapped an injunction on the Timex Social Club, and thus, magically on early British pressings, 'Timex' was hastily dropped and the band became the rather less effective Social Club. Timex eventually dropped the case and the Social Club regained their lost title.

(Are you following this OK?)

Cooltempo also decided at the last minute that the line about Tina's 'juice' was rather strong for British radio listeners. That particular gem was subsequently absent from the British seven inch version. Personally, I fail to see how Tina's drinking habits could offend anyone.

'Rumors' has managed to create quite an impression on the music industry as there are various answer versions now available. Always the sincerest form of flattery, and a good indication of a record's success, the 'cover version' is often a cheap and nasty way of jumping on the back of a successful record.

Apart from the already mentioned 'Jealousy', the Vicious Rumor Club have released a rap 'n' scratch version called 'Rumor Rap (Yeah, Yeah, That's It)' which is less subtle than the original. It names actual names, you see, as opposed to letting you guess who they might mean. Currently moderately big in the States, there hasn't yet been much interest in the track on British dance floors.

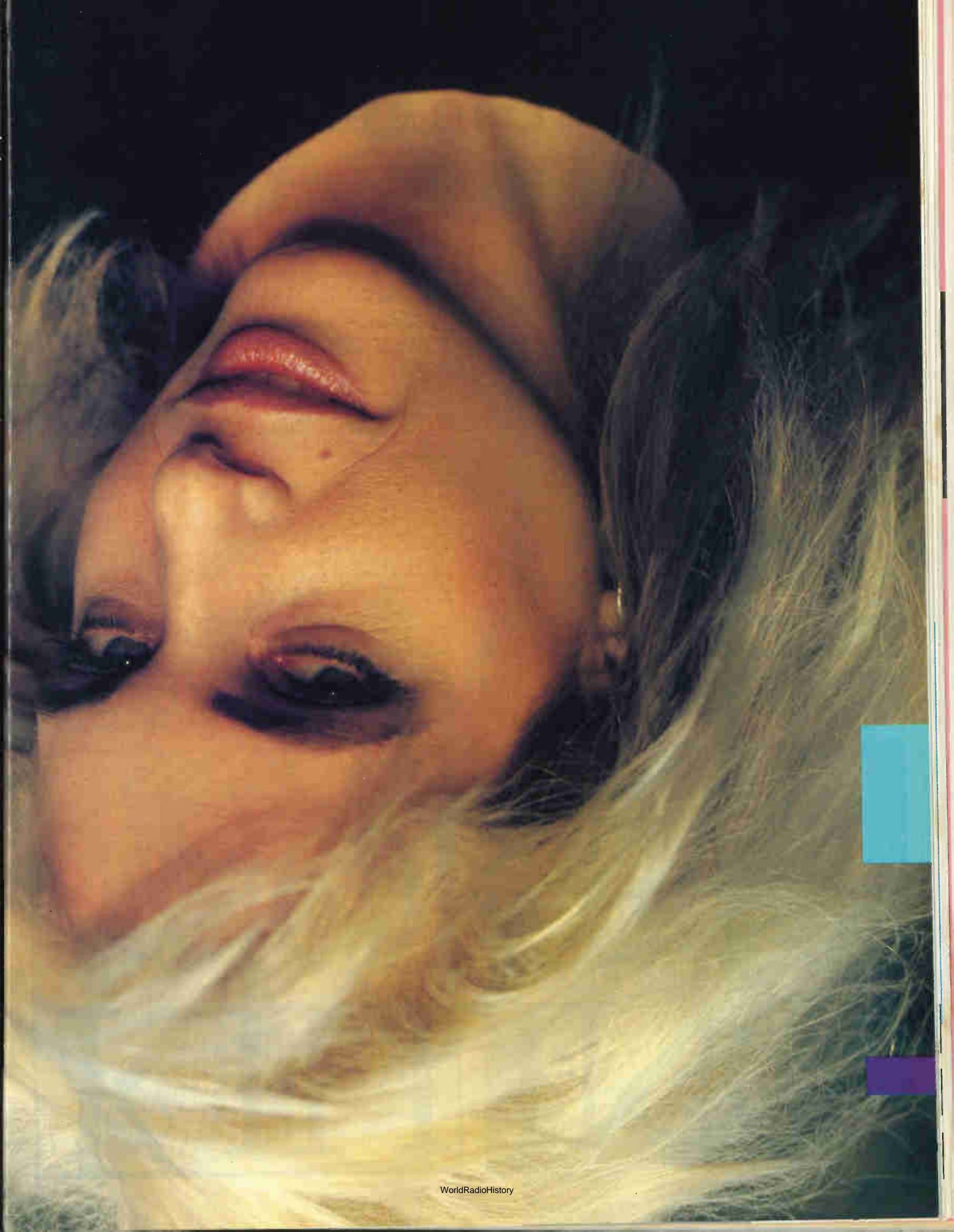
The appetisingly named Bobby Jimmy And The Critters have released an amusing tribute called 'Roaches' on Spartan Records, which deals with (are you ready for this?) Tina and Michael's problems with roaches around the home. You can imagine the sort of thing: 'Look at these roaches, surrounding me every day, I need some time, some time to get away'. This version is by far the most successful in the States, but again looks unlikely to do much over here. We have, after all, got more taste...

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T H E P E R I L S O F

B R I X

"I never had an overdose, I never had a nervous breakdown, I never had a car crash, I never got any kind of venereal disease or anything humiliating." In such a way Brix traversed her wild West Coast lifestyle. Now a member of the Fall and the main person in the Adult Net, she carefully juggles two careers. **Adult conversation: Andy Strickland. Adult photography: Joe Shutter.**

Most people find it hard enough to survive in one group these days. Just take a look at the Sunday scandal sheets if you don't believe me — bloated smack filled musos, cracking up as they get more noughts on the royalty cheques and less inspiration to write songs about anything other than their own demise.

Now some people manage to run two parallel careers quite successfully, but there are very few musicians who can boast this feat. No, I'm not talking about the millionaire Stings of this world who can take a year or two out to pursue some bastardised schoolboy dream of 'doing some jazz'. I'm talking about two simultaneous bands, one already a monolith in the British musical history of the Eighties and one relatively new, pure pop plus brain explosion that may well catapult one petite, Californian 23-year-old to the heights of... even the Wogan show.

Brix Smith, leader and ace face of the Adult Net, is such a person. When she's not glamping it up on PAs and photo sessions, or beavering away in the dark depths of some pop city studio, she's onstage with her husband Mark E, attacking a Rickenbacker guitar as only she knows how, in the Fall. Today is an Adult Net day, so we leave the 'old man' upstairs fixing up a flight to Newcastle for Brix and delve deeper into the net.

You've almost certainly heard the delightful strains of 'Waking Up In The Sun' on your radio, all skillfully understated guitars and Brix's pure Sixties vocals — the perfect accompaniment for the Indian summer we thankfully find ourselves basking in.

"It's not really written about any particular place, just like a place in the mind really," explains Brix. "It was written at Santa Monica Beach so I guess it's about LA. Not that there's anything special about the beach, it just moved me to write the song. It's a true story.

"I was brought up just down the beach at Pacific Palisades and I wrote this song when I was 18, it's still got the same melody and rhythm it just sounds a bit fuller than when I originally did it."

It's certainly the most accessible single the Adult Net have yet produced in their short life, but Brix isn't convinced her group's set to take the top 30 by storm.

"I wish it would do very well, but I'm not sure it will because of the number of factors involved. I'm not going to give myself any delusions. If I could just go on the Wogan show I'd be made 'cos I've got my act together."

So, you fancy yourself as a bit of a TV star eh?

"Yeah, TV girl, that's me! I've grown up with TV, I

understand TV better than anything else in the world and also — I'm small. I'm tiny and tiny people fit a lot better into that TV screen. I look a lot better on TV than I do in real life — if you look at the video for 'Waking Up In The Sun', I look a lot better.

"You know how some people have this aura around them in real life, you just can't take your eyes off them, and practically any big star with an entourage looks that way to me. It's different when you're playing guitar at the same time, like when the Fall were on 'The Tube' or something, I'm not trying to emote something like a singer would and I don't get a large percentage of the camera 'cos I'm not the star. That's Mark and he deserves it. I'd love to go on TV and mime."

This ambition was nearly realised a few months back when Brix was lined up to appear with Tom Watt (Lofty of 'EastEnders') on the Wogan show. Trouble is, the single "Disintegrated", as Brix put it, though she still put in an appearance in the video.

Those of us who've been Fall followers since pre-Brix days, have noticed something of a change in her appearance. I'm not talking nose jobs or face lifts here, but there's a whole world of difference between the glamorous Brix on the sleeve of 'Waking Up In The Sun' and the dumpy, plain girl of say, the Fall's 'Kicker Conspiracy' video. How come you've suddenly opted for the glamour, Brix?

"I was always glamorous," she grins, "but I pretended I wasn't. When I joined the Fall I didn't want people to say 'oh God, look at her, what a horrible thing' or whatever, so I just wore rags and no make-up and stood at the back and learned how to play the guitar right before I came forward. I think people respected me more for doing that, just playing."

In fact, contrary to some rumours of a Mr and Mrs reign of terror, Brix only became a member of the Fall when it became apparent that the band needed more material for their 'Perverted By Language' album and Brix stepped in to the rescue. Nepotism it wasn't.

"Once I felt comfortable, I couldn't see any reason for not putting my clothes back on and putting some make up on. I wanted to liven things up a bit. The Fall may not be the most glamorous band in the world but they're so cool. My transition was so smooth, so gradual that nobody really noticed.

"I'm sure there are people who think I've ruined the

CONTINUES OVER ►

◀ FROM PREVIOUS PAGE

Fall, but they never say it to me. Most people I meet say they prefer the music now and the sales certainly bear that out. I'm not saying that's down to me, it's just that bands go through different phases. You have to be made of iron to be in the Fall, that's why a lot of people burn out and have to leave the band."

How on earth does she survive both the Fall and the Adult Net?

"I quit smoking, I don't drink coffee or liquor, I don't take drugs and I try to eat as healthy as I can. Besides that, I take vitamin B12 injections during tours when the stress is on and I get lots of sleep. I hardly ever go out, and I buy myself lots of presents. I buy myself a lot of clothes and music accessories and I'm going to buy myself a car at Christmas. It helps being in a band with Mark, I couldn't do all this in a separate band."

Brix talks a lot about Mark, but what was she like before she met him?

"I was the same as I am, really, only less calm," she whispers. "I was pretty wild. I went out all night, I had a boyfriend, a different one every week, and I just lived for music, went to clubs and had lots of nice clothes."

Hearing Brix talk about her wild teens and her Californian upbringing, it's easy to see how some people have branded her a spoilt little rich girl. She's at pains to point out this isn't so, though she admits to her wealthy background.

"Well it sort of is," she ponders. "My parents weren't like the Gettys or anything, but we weren't impoverished. I always worked for everything I had, they never bought me a guitar ever, I just got an allowance for clothes and I had to buy books or whatever — I never had a car. My family life was horrendous 'cos my parents were divorced when I was one, my dad's on his third wife and my mom's on her second husband and I really had some bad times, which people don't realise."

"Most of the schools I went to were private schools, they were free schools like, unstructured most. You called the teachers by their first names, very Californian, but they were for kids who were really intelligent. The other school I went to was the University of Chicago Laboratory School and it was the exact opposite. It was like one of the top three prep schools in the United States and it was one of the hardest schools — German in the third grade and all that stuff."

"I learned a lot of academic things there, and then I went off to college to do something a bit more art orientated. I went to do theatre and literature but I ended up just doing music and then left. When I was in High School I really wanted to play bass guitar because not many girls did that, and I really like the way it was kinda melody and rhythm at the same time."

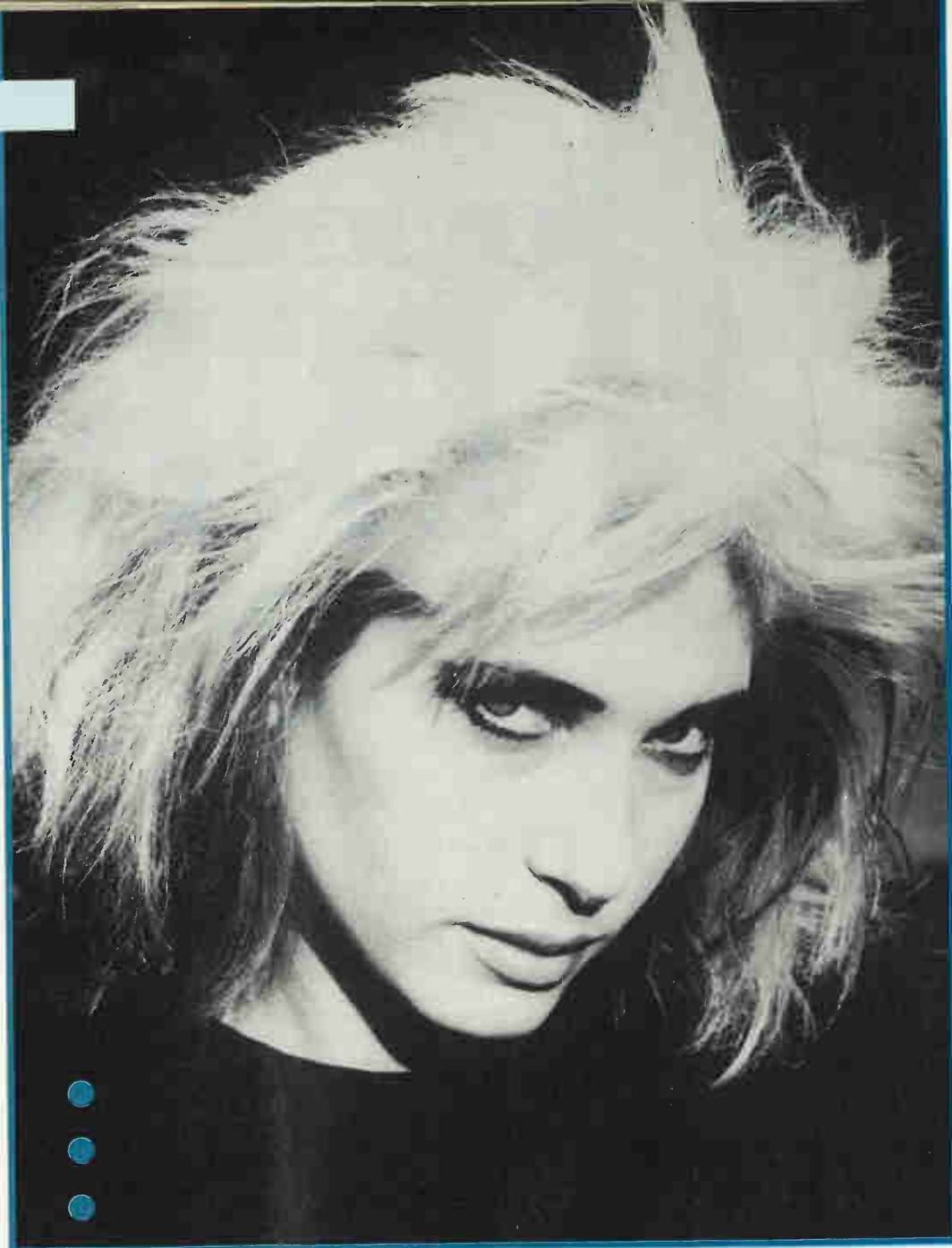
"I always wrote little songs, my first composition was 'Roach Motel' — 'the roaches check in, but they don't check out...' — something like that. I begged my parents to rent me a bass and an amp but they said no way 'cos I was too fickle and they thought I'd give up. I had to wait till I got to college and I took a whole month's allowance and bought this shitty bass — I really got ripped off. Then I went and wrote 'Edie,' (the second Adult Net single), "and quit school to go off and do the band. Three months later I met Mark and that was it."

Wealthy or not, it sounds as though the young Brix was a bit of a handful.

"Sure, my mother tore her hair out," she blushes. "No, she was really very good my mother, she put her foot down once or twice but basically I had good judgement. I never had an overdose, I never had a nervous breakdown, I never had a car crash, I never got any kind of venereal disease," (more blushes) "or anything humiliating, so I was together enough to be OK. My mother just thought it was a phase."

Did she change her mind when you went off and married Mark?

"Oh, my parents love Mark," she points out. "He's got a bad reputation but he's the most stable, gentle, intelligent, down to earth man you could imagine. He's



a gentleman and he's got a really brilliant mind."

Just the sort of person who might not take kindly to coming across a rather wild young American woman perhaps?

"When I met Mark I was very guarded because at that time I was going through a phase when I did not like men. I had my music and no man was ever going to get in my way and tie me down. I wasn't a feminist, I just stuck to myself and my friend Lisa. We weren't gay or anything, we just took out our anger on men."

"When I met Mark I couldn't care less, but he was interesting because onstage he looked so cool, that mind — he looked so clever and I never thought I could be his friend or anything. After seeing the Fall I went to this bar and I bumped into Mark. We spent the whole night arguing about the Fall's lyrics."

Should the Adult Net break through and become a successful band in their own right, isn't there a danger that her own band will encroach on the Fall?

"Yeah, there is a danger, but I'm not going to worry about it until it happens," she says. "I mean the Fall's really busy right now, we're about to go off to Austria and then to America before we come back for a British tour and then do a play Mark's written at the Riverside."

Early next year should see the release of the Adult Net's LP 'Spin This Web' which Brix describes as "great, it's real poppy". But there are still no plans for the outfit to take to the stage. Ask Brix where she sees

the Adult Net fitting into the musical scheme of things and she gives an interesting reply.

"I think the Bangles," she says thoughtfully. "We're obviously not a girl group and they don't write any of their own songs. I think we're a bit more brainy we're for people with brains in their heads. Not that the Bangles aren't — I mean they're really good friends and I think they're great. I think they're really sexy and everything, but we're a bit more serious — I think."

Brix admits she can't get their song 'Walk Like An Egyptian' out of her head.

As an exiled American living in Manchester and working a lot in London, how does she regard fellow Americans now?

"Sometimes I see Americans and I think 'oh thank God for an American accent', but most times I can't deal with it, I pretend I'm not an American when you see them going 'yak yak!'"

And a final Fall v Adult Net thought, Brix?

"The Fall comes first — that's my motto!" she says firmly. "The Fall is more artistically important for society, whereas my music makes people happy. If the Adult Net really took off, I'd take a break and milk it for everything I could and then go back to the Fall."

So there you have it: the Adult Net may be making some of the best pop singles around at the moment with Brix firmly at the helm, but these Smiths are inseparable, and that's the way it's going to stay. We don't know how lucky we are — go on, if you haven't already done so, try 'Waking Up In The Sun'.

W/E OCT 11, 1986
 EUROBEAT
 REGGAE
 INDIE SINGLES
 INDIE ALBUMS

CHARTS

EUROBEAT

- | | | |
|----|----|--|
| 1 | 1 | KNOCK ME SENSELESS , Eastbound Expressway, Passion 12in |
| 2 | 4 | YOU'RE GONNA SUFFER , Bertice Reading, Sublime 12in |
| 3 | 2 | APPLAUSE , Angie Gold, Passion 12in |
| 4 | 7 | TWO OF HEARTS (EUROPEAN DANCE MIX) , Stacey Q, Atlantic 12in |
| 5 | 10 | DON'T YOU TRY IT , Raww, Debut 12in |
| 6 | 5 | LOVE CAN'T TURN AROUND/DUB CAN'T TURN AROUND , Farley 'Jackmaster' Funk featuring Darryl Pandy, London 12in |
| 7 | 6 | QU'EST-CE QUE C'EST? (REMIX) , Splash, Rocket 12in |
| 8 | 8 | ON THE HOUSE (FARLEY 'JACKMASTER' FUNK REMIXES) , Midnight Sunrise, Crossover 12in |
| 9 | — | YOU KEEP ME HANGIN' ON , Kim Wilde, MCA Records 12in |
| 10 | 3 | NO MAN'S LAND , Seventh Avenue, Record Shack 12in |
| 11 | 12 | HERE TO STAY , Sister Sledge, EMI 12in promo |
| 12 | 13 | DON'T LEAVE ME THIS WAY (REMIXES) , The Communards, London 12in |
| 13 | 20 | EYE CONTACT , Linda Lusardi, Polo 12in white label |
| 14 | 11 | DELIVERANCE , People Like Us (featuring Cindy Dickinson), Passion 12in white label |
| 15 | 9 | WALK IN MY SHOES , Hazell Dean, Dutch EMI 12in |
| 16 | 14 | DANCE YOUR WAY OUT OF THE DOOR , Sharon Dee Clarke, Arista 12in |
| 17 | 16 | LANDSLIDE , Croisette, Passion 12in |
| 18 | 18 | SO GLAD , Pepper Watkins, US TSR 12in |
| 19 | 19 | NUMBER ONE LOVER , Sadie Nine, Record Shack 12in |
| 20 | re | LOVERBOY (IAN LEVINE REMIX) , Chairmen Of The Board, EMI 12in |
| 21 | — | JACK THE GROOVE , Raze, US Grove St. 12in |
| 22 | 17 | THE HOUSE MUSIC ANTHEM , Marshall Jefferson, Affair 12in |
| 23 | 22 | THANK YA , Sweet D, US Trax Records 12in |
| 24 | — | I WANT YOU , Pablo Gonzalez, US Sound Pak 12in |
| 25 | 24 | AMERICAN LOVE , Rose Laurens, German WEA 12in |
| 26 | re | DOWN AND COUNTING , Claudia Barry, US Epic 12in |
| 27 | 28 | BRAND NEW LOVER , Dead Or Alive, Epic 12in |
| 28 | 23 | HURT BY YOU , Justine, Dutch Casablanca 12in |
| 29 | 15 | LOVE IN THE SHADOWS (REMIX) , E.G. Daily, USA&M 12in |
| 30 | 25 | MALE STRIPPER/UK REMIX , Man 2 Man meet Man Parrish, Bolts Records 12in |

Compiled by Alan Jones/James Hamilton

REGGAE

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|----|----|--|
| 1 | 1 | MAN SHORTAGE , Lovindeer, TSOJ |
| 2 | 3 | BORN FREE , Winsome, Finestyle |
| 3 | 2 | SHU BEEN , Frankie Paul, Pioneer International |
| 4 | 7 | THIS IS REGGAE MUSIC , Administrators, Groove & A Quarter |
| 5 | 6 | REGGAE SENSATION , Sonie, Chartbound |
| 6 | 10 | PUPPY LOVE , Tiger, Thunderbolt |
| 7 | 5 | BE MY LADY , Peter Hunningale, Street Vibes |
| 8 | 12 | WHAT THE HELL , Echo Minott, Unity |
| 9 | 13 | OPEN THE DOOR/WHAT A SMILE , Ken Boothe, Blue Mountain |
| 10 | 8 | CRAZY/WHAT THE POLICE CAN DO , Andrew Paul, Digikal |
| 11 | — | RAGAMUFFIN & RAMBO , Dixie Peach, Y & D |
| 12 | 9 | MAGIC FEELING , Michael Gordon, Fine Style |
| 13 | 21 | THE ORIGINAL BANGARANG , Nitty Gritty, Jammy's |
| 14 | 4 | I WANT TO WAKE UP WITH YOU , Boris Gardiner, Revue |
| 15 | 17 | MY COMMANDING WIFE , Mighty General, Raging Lion |
| 16 | 12 | HARD DRUGS , Gregory Isaacs, Tappa 1 |
| 17 | — | NATTY NAH RUN , Jennifer Gadd, Slag |
| 18 | 19 | AFRICA , Axeman, Fashion |
| 19 | 27 | SIX SIX STREET , Louisa Mark, Bushranger |
| 20 | 14 | RAMBO/CONQUER ME , Superblack and Don Angelo, Live And Love |
| 21 | — | GLAMOUR BOY IN MY LIFE , King Kong, Striker Lee |
| 22 | 25 | LIVESTOCK PARTY , Little Clarkie and the Offbeat Posse, Jah Tubby's |
| 23 | — | BOXING/HEAVYWEIGHT CHAMPION , Jack Reuben, Shuttie |
| 24 | 22 | COMMANDO COMMANDO , Jahfa Culture, Roots Connection |
| 25 | — | YOU ARE EVERYTHING TO ME , Boris Gardiner, Revue |
| 26 | 24 | I FOUND LOVE , Annette B, UK Bubblers |
| 27 | — | LOVE GAMES/YOU'RE READY , Salem Foundation, Salem |
| 28 | — | YOU MAKE ME FEEL BRAND NEW , Boris Gardiner, Trojan |
| 29 | 16 | DEAR BOOPSI , Pam Hall, Blue Mountain |
| 30 | — | IDENTIFY ME , King Kong, Digikal |

Compiled by Spotlight Research

INDIE SINGLES

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|----|----|---|
| 1 | 1 | STATE OF THE NATION , New Order, Factory |
| 2 | 2 | THE PEEL SESSION , New Order, Strange Fruit |
| 3 | — | DICKIE DAVIES EYES , Half Man Half Biscuit, Probe Plus |
| 4 | 3 | WONDERFUL LIFE , Black, Ugly Man |
| 5 | — | THINK FOR A MINUTE , the Housemartins, Go! Discs |
| 6 | 4 | THE PEEL SESSION , the Damned, Strange Fruit |
| 7 | 9 | MR PHARMACIST , the Fall, Beggars Banquet |
| 8 | — | WHO DO YOU WANT FOR YOUR LOVE? , the Icicle Works, Beggars Banquet |
| 9 | 17 | TOKYO STORM WARNING (PART 1) , Elvis Costello, Imp/Demon |
| 10 | 24 | BELA LUGOSI'S DEAD , Bauhaus, Small Wonder |
| 11 | 5 | ROMAN P/GOOD VIBRATIONS , Psychic TV, Temple |
| 12 | 10 | THE PEEL SESSION , Stiff Little Fingers, Strange Fruit |
| 13 | 6 | SUNARISE , the Godfathers, Corporate Image |
| 14 | 14 | WAKING UP IN THE SUN , the Adult Net, Beggars Banquet |
| 15 | — | VELVETEEN , Rose Of Avalanche, Fire |
| 16 | 16 | BLUE MONDAY , New Order, Factory |
| 17 | 13 | LIKE A HURRICANE/GARDEN OF DELIGHT , the Mission, Chapter 22 |
| 18 | 20 | SURF CITY , the Meteors, Anagram |
| 19 | 11 | RUNAWAY , Luis Cardenas, Consolidated Allied |
| 20 | 12 | A SCREW , Swans, Some Bizzare/K422 |
| 21 | 19 | SERPENT'S KISS , the Mission, Chapter 22 |
| 22 | 22 | LIKE AN ANGEL , the Mighty Lemon Drops, Dreamworld |
| 23 | 15 | A QUESTION OF TIME , Depeche Mode, Mute |
| 24 | — | THE PEEL SESSION , Sudden Sway, Strange Fruit |
| 25 | 26 | WILD CHILD , Zodiac Mindwarp and the Love Reaction, Food |
| 26 | 21 | YIN AND YANG (THE FLOWERPOT MAN) , Love And Rockets, Beggars Banquet |
| 27 | 18 | RAIN OF CRYSTAL SPIRES , Felt, Creation |
| 28 | — | HEARD IT ALL , the Bodines, Creation |
| 29 | 7 | DRUGS/COME HERE MY LOVE , This Mortal Coil, 4AD |
| 30 | — | BOOKS ON THE BONFIRE , the Bolshoi, Beggars Banquet |
- Compiled by Spotlight Research

INDIE ALBUMS

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



INDIE SINGLES 28

WorldRadioHistory

W/E OCT 11, 1986
 GALLUP UK SINGLES
 GALLUP UK ALBUMS
 TWELVE INCH
 COMPACT DISCS
 MUSIC VIDEO

CHARTS

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST
1	3	2	TRUE BLUE, Madonna, Sire ○
2	2	5	RAIN OR SHINE, Five Star, Tent □
3	1	8	DON'T LEAVE ME THIS WAY, Communards, London
4	66	2	EVERY LOSER WINS, Nick Berry, BBC
5	9	5	YOU CAN CALL ME AL, Paul Simon, Warner Brothers
6	4	7	WORD UP, Cameo, Club ○
7	5	6	THORN IN MY SIDE, Eurythmics, RCA
8	14	2	I'VE BEEN LOSING YOU, A-Ha, Warner Bros
9	29	2	IN THE ARMY NOW, Status Quo, Vertigo
10	23	2	SUBURBIA, Pet Shop Boys, Parlophone
11	6	10	WE DON'T HAVE TO . . . , Jermaine Stewart, 10 Records ○
12	11	6	(FOREVER) LIVE AND DIE, OMD, Virgin
13	8	6	WALK THIS WAY, Run-DMC, London
14	7	9	(I JUST) DIED IN YOUR ARMS, Cutting Crew, Siren ○
15	12	8	STUCK WITH YOU, Huey Lewis And The News, Chrysalis
16	18	5	MONTEGO BAY, Amazulu, Island
17	15	4	ALWAYS THERE, Marti Webb, BBC
18	21	4	TRUE COLORS, Cyndi Lauper, Portrait
19	46	2	ALL I ASK OF YOU, Cliff Richard/Sarah Brightman, Polydor
20	26	5	WALK LIKE AN EGYPTIAN, Bangles, CBS
21	13	8	LOVE CAN'T TURN AROUND, Farley 'Jackmaster' Funk, DJ International
22	16	5	RUMORS, Timex Social Club, Cooltempo
23	10	11	GLORY OF LOVE, Peter Cetera, Full Moon ○
24	30	2	WONDERLAND, Paul Young, CBS
25	19	7	IN TOO DEEP, Genesis, Virgin
26	17	6	SWEET FREEDOM, Michael McDonald, MCA
27	37	2	MIDAS TOUCH, Midnight Star, Solar
28	34	3	WORLD SHUT YOUR MOUTH, Julian Cope, Island
29	27	4	SLOW DOWN, Loose Ends, Virgin
30	20	12	I WANT TO WAKE UP WITH YOU, Boris Gardiner, Revue □
31	24	3	WHO WANTS TO LIVE FOREVER, Queen, EMI
32	—	1	DON'T STAND SO CLOSE TO ME '86, Police, A&M AM354
33	22	4	ONE GREAT THING, Big Country, Mercury
34	—	1	THE WIZARD, Paul Hardcastle, Chrysalis PAUL3
35	38	2	ALL I WANT, Howard Jones, WEA
36	32	16	SO MACHO, Sinitta, Fanfare □
37	42	2	TO BE A LOVER, Billy Idol, Chrysalis
38	45	2	YOU'RE EVERYTHING TO ME, Boris Gardiner, Revue
39	47	2	THINK FOR A MINUTE, Housemartins, Go! Discs
40	25	8	PRETTY IN PINK, Psychedelic Furs, CBS
41	28	6	HOLIDAY RAP, MC Miker G and Deejay Sven, Debut
42	35	9	BROTHER LOUIE, Modern Talking, RCA ○
43	31	3	SAME OLD STORY, Ultravox, Chrysalis
44	33	4	BRAND NEW LOVER, Dead Or Alive, Epic
45	—	1	DON'T GET ME WRONG, Pretenders, WEA YZ85
46	59	2	GIRLS AIN'T NOTHING BUT TROUBLE, DJ Jazzy Jeff And Fresh Prince, Champion
47	—	1	NOBODY KNOWS, Nik Kershaw, MCA NIK10
48	41	3	ALL I WANT TO DO, UB40, Dep International
49	39	10	YOU GIVE LOVE A BAD NAME, Bon Jovi, Vertigo
50	58	2	HEARTACHE ALL OVER THE WORLD, Elton John, Rocket
51	—	1	CLOSE TO YOU, Gwen Guthrie, Boiling Point POSP822
52	53	2	NEW THING FROM LONDON TOWN, Sharpe And Numan, Numa
53	36	6	RAGE HARD, Frankie Goes To Hollywood, ZTT ○
54	43	4	DREAMER, BB&Q, Cooltempo
55	64	4	SHOWING OUT, Mel and Kim, Supreme
56	54	2	VELCRO FLY, ZZ Top, Warner Bros
57	—	1	FEELS LIKE THE FIRST TIME, Sinitta, Fanfare FAN8
58	40	3	STATE OF THE NATION, New Order, Factory
59	65	2	ATLANTIS IS CALLING, Modern Talking, RCA
60	49	4	NO MORE TEARS, Hollywood Beyond, WEA
61	—	1	LOVE WILL CONQUER ALL, Lionel Richie, Motown LI02
62	63	2	WHO DO YOU WANT FOR YOUR LOVE, Icicle Works, Beggars Banquet
63	73	3	BA BA BANKROBBERY, Eav, Columbia
64	48	8	HUMAN, Human League, Virgin
65	—	1	BITTERSWEET, Billy Ocean, Jive JIVE133
66	52	14	THE LADY IN RED, Chris De Burgh, A&M □
67	44	10	WHEN I THINK OF YOU, Janet Jackson, A&M
68	60	4	A MATTER OF TRUST, Billy Joel, CBS
69	71	3	MAN SHORTAGE, Lovindeer, TSOJ
70	—	1	95-NASTY, WASP, Capitol CL432
71	57	4	FATAL HESITATION, Chris De Burgh, A&M
72	—	1	EVERYDAY LIVING, Woodentops, Rough Trade RT178
73	—	1	TASTY LOVE, Freddie Jackson, Capitol CL428
74	51	10	HEARTLAND, The The, Epic



UK SINGLES 10, UK ALBUMS 31

THE NEXT TWENTY FIVE

75	—	1	DON'T LEAVE ME BEHIND, Everything But The Girl, Blanco y Negro NEG23
76	85	—	THAT WAS THEN, THIS IS NOW, Monkees, Arista
77	—	—	I DON'T WANNA BE FRIENDS WITH YOU, Shop Assistants, Blue Guitar AZUR2
78	68	—	WIG WAM BAM, Black Lace, Flair
79	83	—	TIME AFTER TIME, Barbara Dickson, K-Tel
80	—	—	C'MON EVERY BEAT BOX, Big Audio Dynamite, CBS 6501477
81	80	—	WONDERFUL LIFE, Black, Ugly Man
82	95	—	GRAVITY, James Brown, Scotti Brothers
83	84	—	PLEASED TO MEET YOU, Owen Paul, Epic
84	—	—	WHOLE NEW WORLD, It Bites, Virgin VS896
85	—	—	DON'T FORGET ME, Glass Tiger, Manhattan MT13
86	96	—	STILL SMOKIN', Trouble Funk, DETT/4th
87	61	—	THE SOUND OF MUSIK, Falco, WEA
88	—	—	HOLIDAY RAP WITH A CAPITOL C, Monty MC's, Debut DEBT3011
89	88	—	IN THE SHAPE OF A HEART, Jackson Browne, Elektra
90	—	—	RETURN TO THE SCENE OF THE CRIME, Incredible Mr Freeze, London LONI12
91	86	—	DICKIE DAVIES EYES, Half Man Half Biscuit, Probe Plus
92	89	—	HEROINE, the Edge, Virgin
93	—	—	CALLING ALL THE HEROES, It Bites, Virgin VS872
94	—	—	A QUESTION OF TIME, Depeche Mode, Mute 7BONG12
95	—	—	FRIDAY ON MY MIND, Gents, Prism GN12
96	93	—	SLAVE OF LOVE, TC Curtis, Hot Melt
97	81	—	MISFIT, Curiosity Killed The Cat, Mercury
98	—	—	HEARTBEAT, Don Johnson, Epic 6500647
99	96	—	ROOM WITH A VIEW, Jeffrey Osborne, A&M
100	92	—	MAMMA TOLD ME, Fantastique, Carrere

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

GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST
1	1	5	GRACELAND, Paul Simon, Warner Brothers □
2	2	7	SILK AND STEEL, Five Star, Tent □
3	—	1	SOMEWHERE IN TIME, Iron Maiden, EMI EMC3512 ○
4	5	14	TRUE BLUE, Madonna, Sire ☆ ☆
5	3	14	REVENGE, Eurythmics, RCA ☆
6	—	1	SOUTH PACIFIC, Te Kanawa/Carreras/Vaughan, CBS CBS42205
7	4	8	NOW THAT'S WHAT I CALL MUSIC 7, Various, EMI/Virgin ☆
8	7	11	COMMUNARDS, Communards, London □
9	—	1	BROTHERHOOD, New Order, Factory FACT150
10	6	4	BREAK EVERY RULE, Tina Turner, Capitol □
11	11	18	A KIND OF MAGIC, Queen, EMI ☆
12	12	19	INTO THE LIGHT, Chris De Burgh, A&M ☆
13	10	4	FORE, Huey Lewis and the News, Chrysalis □
14	8	2	TALKING WITH THE TAXMAN ABOUT POETRY, Billy Bragg, Go! Discs
15	—	1	THE PACIFIC AGE, OMD, Virgin V2398
16	9	3	TRUE STORIES, Talking Heads, EMI

17	15	73	BROTHERS IN ARMS , Dire Straits, Vertigo ☆☆☆
18	13	17	INVISIBLE TOUCH , Genesis, Virgin ☆
19	14	8	DANCING ON THE CEILING , Lionel Richie, Motown ☆
20	—	1	STREETSONDS 18 , Various, StreetSounds STSND18
21	20	6	IN THE ARMY NOW , Status Quo, Vertigo
22	17	32	PICTURE BOOK , Simply Red, Elektra ☆
23	21	15	LONDON 0 HULL 4 , Housemartins, Go! Discs □
24	19	49	HUNTING HIGH AND LOW , A-Ha, Warner Brothers ☆☆
25	29	13	THE FINAL , Wham!, Epic □
26	26	10	THE PAVAROTTI COLLECTION , Luciano Pavarotti, Stylus □
27	—	1	TRUE COLORS , Cyndi Lauper, Portrait PRT26948
28	—	1	BLIND BEFORE I STOP , Meat Loaf, Arista 207741
29	16	9	THE HEAT IS ON , Various, Portrait ○
30	18	4	SLIPPERY WHEN WET , Bon Jovi, Vertigo
31	53	28	PLEASE , Pet Shop Boys, Parlophone □
32	24	2	VIGILANTE , Magnum, Polydor
33	22	5	THE WAY IT IS , Bruce Hornsby and the Range, RCA ○
34	32	170	QUEEN GREATEST HITS , Queen, EMI ☆☆☆
35	28	6	WHILE THE CITY SLEEPS , George Benson, Warner Brothers □
36	—	1	BEND SINISTER , Fall, Beggars Banquet BEGA75
37	23	25	CONTROL , Janet Jackson, A&M □
38	33	44	WHITNEY HOUSTON , Whitney Houston, Arista ☆☆
39	30	25	STREET LIFE — 20 GREAT HITS , Bryan Ferry/Roxy Music, EG ☆
40	—	1	STREETSONDS HIP HOP ELECTRO 14 , Various, StreetSounds ELCST14
41	61	2	FRANK SINATRA COLLECTION , Frank Sinatra, Capitol
42	25	4	CRASH , Human League, Virgin □
43	—	1	BLAH BLAH BLAH , Iggy Pop, A&M AMA5145
44	27	3	BLOOD AND CHOCOLATE , Elvis Costello, Demon Imp ○
45	—	1	THE GHOST OF CAIN , New Model Army, EMI EMC3516
46	31	9	RENDEZVOUS , Jean Michel Jarre, Polydor □
47	43	50	ONCE UPON A TIME , Simple Minds, Virgin ☆☆
48	36	20	SO , Peter Gabriel, Virgin ☆
49	41	14	THE SEER , Big Country, Mercury
50	40	10	RAT IN THE KITCHEN , UB40, Dep International/Virgin ○
51	48	9	PARADE , Prince And The Revolution, Paisley Park ○
52	44	85	NO JACKET REQUIRED , Phil Collins, Virgin ☆☆☆
53	—	1	FILIGREE AND SHADOW , This Mortal Coil, 4AD DAD609
54	35	21	RIPTIDE , Robert Palmer, Island □
55	34	4	BREAKING AWAY , Jaki Graham, EMI
56	60	20	STANDING ON A BEACH — THE SINGLES , Cure, Fiction □
57	51	12	RAISING HELL , Run-DMC, London
58	39	3	NOW THAT'S WHAT I CALL MUSIC 6 , Various, EMI/Virgin ☆☆☆
59	49	2	FRANTIC ROMANTIC , Jermaine Stewart, 10 Records
60	47	6	BABY THE STARS SHINE BRIGHT , Everything But The Girl, Blanco y Negro
61	55	99	LIKE A VIRGIN , Madonna, Sire ☆☆☆
62	64	12	VERY BEST OF CHRIS DE BURGH , Chris De Burgh, Telstar □
63	38	27	SUZANNE VEGA , Suzanne Vega, A&M □
64	62	21	PRIVATE DANCER , Tina Turner, Capitol ☆☆☆
65	52	9	THE BRIDGE , Billy Joel, CBS
66	45	2	ELIMINATOR , ZZ Top, Warner Bros ☆☆
67	74	41	LUXURY OF LIFE , Five Star, Tent □
68	46	14	BACK IN THE HIGH LIFE , Steve Winwood, Island □
69	42	95	ALCHEMY , Dire Straits, Vertigo ☆
70	37	5	PRESS TO PLAY , Paul McCartney, Parlophone □
71	95	3	SIMON'S WAY , Simon May Orchestra, BBC
72	58	2	HAPPY HEAD , Mighty Lemon Drops, Blue Guitar
73	59	16	THE QUEEN IS DEAD , Smiths, Rough Trade □
74	82	2	YESTERDAY ONCE MORE , Carpenters, EMI ☆
75	68	51	WORLD MACHINE , Level 42, Polydor ☆
76	—	1	READY FOR ROMANCE , Modern Talking, RCA PL71133
77	50	2	AFTERBURNER , ZZ Top, Warner Bros □
78	65	15	EVERY BEAT OF MY HEART , Rod Stewart, Warner Brothers □
79	70	75	BE YOURSELF TONIGHT , Eurythmics, RCA ☆☆☆
80	69	10	RAPTURE , Anita Baker, Elektra
81	89	22	LOVE ZONE , Billy Ocean, Jive □
82	63	150	UNDER A BLOOD RED SKY , U2, Island ☆☆
83	54	3	WELCOME TO THE PLEASUREDOME , Frankie Goes To Hollywood, ZTT ☆☆☆
84	—	1	TOP GUN , Original Soundtrack, CBS CBS70296
84	—	1	SWIMMER , Big Dish, Virgin V2374
86	87	8	GOOD TO GO LOVER , Gwen Guthrie, Polydor
87	67	5	GONE TO EARTH , David Sylvian, Virgin
88	—	1	JAZZ JUICE 3 , Various, StreetSounds SOUNDS
89	57	3	ROCK THE NATIONS , Saxon, EMI
90	83	2	NOW THAT'S WHAT I CALL MUSIC 4 , Various, EMI/Virgin ☆☆☆
91	75	2	DIFFERENT LIGHT , Bangles, CBS
92	—	1	THE BIG LAD IN THE WINDMILL , It Bites, Virgin V2378
93	56	8	RUMOURS , Fleetwood Mac, Warner Brothers ☆☆☆
94	85	4	THE HOUSE SOUND OF CHICAGO , Various, London
95	73	3	LIFE'S HARD AND THEN YOU DIE , It's Immaterial, Siren
96	84	2	MAKING MOVIES , Dire Straits, Vertigo ☆☆
97	78	16	THE FIRST ALBUM , Madonna, Sire ☆
98	76	42	LOVE OVER GOLD , Dire Straits, Vertigo ☆☆
99	—	1	GO WEST/BANGS AND CRASHES , Go West, Chrysalis CHRDI495 ☆☆
100	91	2	PIE JESU , Aled Jones, 10 Records ○

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

MUSIC VIDEO

1	1	IN CHINA — FOREIGN SKIES , Wham!, CBS/Fox
2	2	NOW THAT'S... MUSIC 7 , Various, PMI/Virgin
3	3	ALCHEMY LIVE , Dire Straits, Channel 5
4	6	HITS 1980-1986 , Adam Ant, CBS/Fox
5	4	BROTHERS IN ARMS — THE VIDEOSINGLES , Dire Straits, Polygram
6	5	LIVE IN RIO , Queen, PMI
7	9	NUMBER ONE VIDEO HITS , Whitney Houston, RCA/Columbia
8	7	WE WILL ROCK YOU , Queen, Peppermint
9	8	THE VIRGIN TOUR , Madonna, WEA Music
10	10	THE REAL BUDDY HOLLY STORY , PMI

UK SINGLES 28



11	13	THE VIDEO , Wham!, CBS/Fox
12	11	THE VIDEOSINGLES , Level 42, Polygram
13	15	"UNDER A BLOOD RED SKY" LIVE AT REDROCK , U2, Virgin/PVG
14	12	LUXURY OF LIFE , Five Star, RCA/Columbia
15	16	GREATEST FLIX , Queen, PMI
16	14	STARING AT THE SEA , the Cure, Palace
17	—	WAKE , Sisters Of Mercy, Polygram
18	—	VIDEO SNAP , the Jam, Channel 5
19	19	STOP MAKING SENSE , Talking Heads, Palace/PVG
20	20	VIDEO EP , Freddie Mercury, PMI

Compiled by Spotlight Research

COMPACT DISCS

1	—	BREAK EVERY RULE , Tina Turner, Capitol
2	2	GRACELAND , Paul Simon, Warner Brothers
3	1	REVENGE , Eurythmics, RCA
4	4	SILK AND STEEL , Five Star, Tent/RCA
5	5	BROTHERS IN ARMS , Dire Straits, Vertigo/Phonogram
6	7	A KIND OF MAGIC , Queen, EMI
7	6	THE WAY IT IS , Bruce Hornsby and the Range, RCA
8	14	COMMUNARDS , Communards, London
9	9	CRASH , Human League, Virgin
10	3	DANCING ON THE CEILING , Lionel Richie, Motown
11	8	TRUE BLUE , Madonna, Sire
12	18	STREET LIFE , Bryan Ferry/Roxy Music, EG
13	10	INVISIBLE TOUCH , Genesis, Virgin
14	12	INTO THE LIGHT , Chris De Burgh, A&M
15	—	NO JACKET REQUIRED , Phil Collins, Virgin
16	16	RENDEZ-VOUS , Jean Michel Jarre, Polydor
17	13	THE FINAL , Wham!, Epic
18	—	LOVE OVER GOLD , Dire Straits, Vertigo
19	20	PICTURE BOOK , Simply Red, Elektra
20	11	PRESS TO PLAY , Paul McCartney, MPL/Parlophone

Compiled by Spotlight Research

TWELVE INCH

1	3	TRUE BLUE , Madonna, Sire
2	1	WORD UP , Cameo, Club
3	2	DON'T LEAVE ME THIS WAY , Communards, London
4	4	RAIN OR SHINE , Five Star, Tent
5	15	YOU CAN CALL ME AL , Paul Simon, Warner Bros
6	5	LOVE CAN'T TURN AROUND , Farley 'Jackmaster' Funk, DJ International
7	8	RUMORS , Timex Social Club, Cooltempo
8	6	WALK THIS WAY , Run-DMC, London
9	9	SLOW DOWN , Loose Ends, Virgin
10	11	MIDAS TOUCH , Midnight Star, Solar
11	12	I'VE BEEN LOSING YOU , A-Ha, Warner Bros
12	7	WE DON'T HAVE TO... , Jermaine Stewart, 10 Records
13	19	SUBURBIA , Pet Shop Boys, Parlophone
14	10	THORN IN MY SIDE , Eurythmics, RCA
15	—	IN THE ARMY NOW , Status Quo, Vertigo/Polygram/Pol
16	14	(FOREVER) LIVE AND DIE , OMD, Virgin
17	—	DON'T STAND SO CLOSE TO ME '86 , Police, A&M/Pol
18	16	SWEET FREEDOM , Michael McDonald, MCA
19	—	THE WIZARD , Paul Hardcastle, Chrysalis/Pol
20	13	(I JUST) DIED IN YOUR ARMS , Cutting Crew, Siren

WorldRadioHistory

ALAN JONES' CHART FILE

● **Paul Simon's** 'Graceland' unexpectedly topped **Five Star** from the top of the album chart last week, albeit by a very small margin. The album is Simon's first for four years, and its number one posting represents a major comeback. His last album, 'Hearts And Bones' peaked at number 34.

A two times topper with **Art Garfunkel**, Simon also reached the summit with his first solo album, the 1972 'Paul Simon'. Fourteen years, 6 months and 16 days elapsed between that album relinquishing the number one spot and 'Graceland' capturing it. No other artist has returned to the album chart summit after such a lengthy absence. And only four artists have had number one albums spanning a greater duration, as the following table illustrates:

	First #1	Last #1	Total #1 albums	
1	Cliff Richard	4 Nov 1961	8 Aug 1981	5
2	Shadows	23 Sep 1961	15 Mar 1980	4
3	Elvis Presley	30 Jul 1960	10 Sep 1977	6
4	Rolling Stones	2 May 1964	12 Jul 1980	9
5	Paul Simon	18 Mar 1972	4 Oct 1986	2
6	Beatles	11 May 1963	18 Jun 1977	12
7	Paul McCartney	5 Jun 1971	3 Nov 1984	6
8	Pink Floyd	24 Oct 1970	9 Apr 1983	3
9	David Bowie	5 May 1973	6 Oct 1984	6
10	John Lennon	30 Oct 1971	8 Jan 1983	3

Compilations of earlier recordings have put some other singers at number one at advanced ages, but only three vocalists have topped the album charts with newly recorded material at an older age than Simon, who will be 44 next Monday (13th). They are **Johnny Mathis**, who was already 44 when he topped with 'Tears And Laughter' in 1980; **Slim Whitman** who was 53 when his 'Red River Valley' LP climbed to the summit in 1977, a year after a compilation of old material had revitalised his career in spectacular fashion; **Perry Como**, who dramatically replaced **Slade** at the top of the album chart early in 1974 with 'And I Love You So', eight months after his 60th birthday.

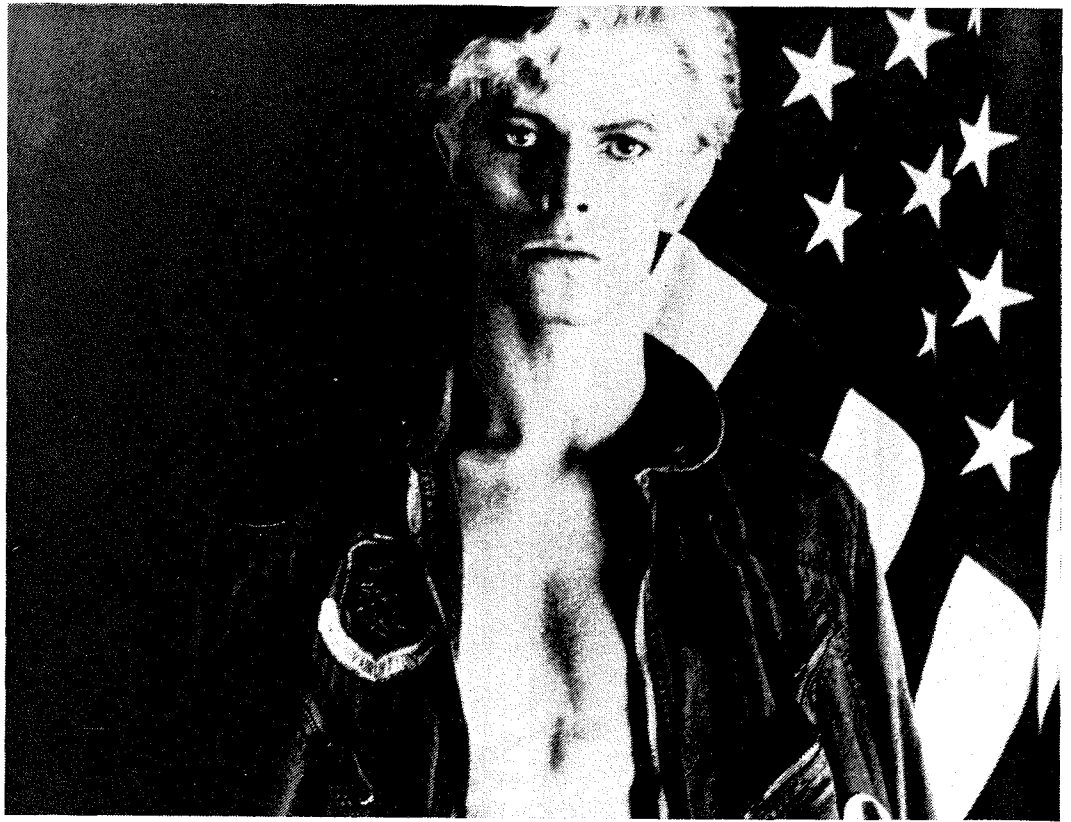
Como's album was assisted considerably by the presence of two top 10 singles among its tracks, and Paul Simon's triumph can likewise be attributed to his return to the top 10 of the singles chart. 'You Can Call Me Al' is his biggest singles chart success in the UK since 1973's 'Take Me To The Mardi Gras'. In America the single has been less well received, peaking at number 44, but 'Graceland' is already at number 17 in the US album chart, easily topping the number 35 peak of 'Hearts And Bones'.

● **David Bowie** had number one hits about this chap's exploits in 1975 and 1980. **Peter Schilling** wrote a song about him in 1984, and earned his only hit. Now **Five Star's** incidental mention of the same fictional hero has helped them to their biggest hit to date.

With a track record like that, you could be forgiven for assuming that the character they're all singing about could only be King Midas. In fact, they're all paying homage to **Major Tom**, who was first dreamed up by David Bowie in 1969. Bowie honoured him in 'Space Oddity' and 'Ashes To Ashes', Peter Schilling resurrected him for 'Major Tom (Coming Home)' and Five Star slip his name into their number two smash 'Rain Or Shine'.

● The singles chart has played host to a succession of remixes and re-releases this year, so I suppose it's only logical that the latest craze should be for acts to re-record their old hits and issue the updated versions as singles.

The current chart includes two such remakes, whilst a third is bubbling under. Spearheading this new trend are the **Psychedelic Furs**, whose 1986 version of 'Pretty In Pink' recently rose to number 18 — a 24



● **FIVE-STAR SUCCESS:** Bowie's protégé Major Tom is back in the charts for the fourth time.

notch improvement on the highest position attained by their first (1981) recording of the same song. This week sees the **Police** returning to the beat, with a re-think of their 1980 chart topper 'Don't Stand So Close To Me', and just outside the chart is **Bobby G of Bucks Fizz**, with a brand new version of the BBC TV theme 'Big Deal'. G's first bash at the song brought him a number 65 hit at the start of 1985.

● **'EastEnders'** last week became the first soap opera to generate simultaneous hit singles, courtesy of **Anita Dobson's** 'Anyone Can Fall In Love' and **Nick Berry's** 'Every Loser Wins'. These are the first chart singles by the programme's cast, but probably won't be the last. The 'EastEnders' fictional group **the Banned** are to have a single out on the BBC Records label, and five record companies are competing to sign **Oscar James**, who portrays Tony Carpenter in the serial.

'EastEnders' main ratings rival **'Coronation Street'** has given birth to only one hit in nearly 26 years, namely 'Not Too Little, Not Too Much', a 1963 top 20 hit for **Chris Sandford**, who appeared in the Street as singing window cleaner **Walter Potts**.

Central TV's **'Crossroads'** is the soap responsible for most hits. Since it was first screened in 1964 it has featured 'Where Will You Be' (**Sue Nichols**, 1968), 'Born With A Smile On My Face' (**Stephanie De Sykes**, 1974), 'Summer Of My Life' (**Simon May**, 1976), 'Benny's Theme' (**Paul Henry**, 1978) and 'More Than In Love' (**Kate Robbins**, 1981). Nichols played waitress **Marilyn Gates** in 'Crossroads', before playing **Joan** in **'The Fall And Rise Of Reginald Perrin'**. She now appears in **'Coronation Street'** as hairdresser **Audrey Roberts**.

Britain's other top-rated homegrown soaps, 'Brookside' and 'Emmerdale Farm', have yet to foster hits, though I'm convinced that **Harry Cross** singing 'Happiness', **Nick Black** reviving 'Cocaine' and **Amos Brearly's** immortal rendition of 'On Ilkley

Moor Baht 'Al' are all potential chartbusters.

● In the last few years the previously reticent **Reverend Clifford Richard** has blossomed as a duettist to the point where he has been jointly billed on more Eighties' hits with more different partners than any other artist.

In 1980, 'Suddenly', his lovey-dovey duet with **Olivia Newton-John**, reached number 15. Three years later, Cliff was paired with **Phil Everly** on the number 9 hit 'She Means Nothing To Me'. Later that year, Cliff's duet with fellow Christian **Sheila Walsh**, 'Drifting', peaked at number 62. This year he joined **the Young Ones** for a chart topping revival of 'Living Doll', and he's currently charting with **Andrew Lloyd Webber's** missus, **Sarah Brightman**, on 'All I Ask Of You'. Just to prove he's mortal, Cliff has had an uncharted duet — the 1984 single 'Two To The Power', on which he was partnered by the distressingly corpulent **Janet Jackson**.

● With 'Into The Light' his biggest selling album in Britain to date, **Chris De Burgh's** new found fans are buying his earlier albums in increasing quantities. One result of this belated recognition of the amiable troubador is that his 1979 album 'Crusader' entered the chart for the first time last week. De Burgh's 1975 album 'Spanish Train And Other Stories' served an even longer apprenticeship, making its initial foray into the charts only last year.

● **Frank Sinatra** became only the third act to register 50 hit albums when his new Capitol retrospective 'The Frank Sinatra Collection' charted last week. The album, which comprises 20 tracks recorded between 1954 and 1962, is the second Sinatra compilation to chart this year. In April, the Reprise album 'New York, New York (His Greatest Hits)' reached number 13.

CHARTFILE USA

● Youth overwhelms experience this week, as Janet Jackson's 'When I Think Of You' topples the more mature **Huey Lewis and the News'** 'Stuck With You' to become America's new number one single. The 20 year old is the youngest female solo star to top the US charts since 1967, and one of the most juvenile of all time as the following round-up illustrates.

YOUNGEST WOMEN TO HAVE #1 SINGLES IN AMERICA

1 LITTLE PEGGY MARCH: The youngest (15 years, 1 month, 13 days), and the shortest (4' 10"), female singer to have a number one hit in chart history, Peggy reached the pinnacle on 27 April 1963 with 'I Will Follow Him'. Now an attractive 38 year old, Peggy is still active as a singer and songwriter. A few weeks ago, RCA issued her remake of the Supremes' 'Where Did Our Love Go'. As a songwriter, she is best known for 'When The Rain Begins To Fall', a Pan-European smash for **Pia Zadora** and **Jermaine Jackson**.

2 BRENDA LEE: Brenda had two number one hits in 1960, the first, 'I'm Sorry', when she was 15 years, 7 months and 7 days old.

3 LESLEY GORE: Lesley hit the number one spot five weeks after Little Peggy March, and 30 days after her own 17th birthday, with 'It's My Party'. She was absent from the recording scene for many years, but returned during the summer to duet with fellow old-stager **Lou Christie** in a medley of 'Since I Don't Have You' and 'It's Only Make Believe'.

4 LITTLE EVA: Her recording of **Goffin And King's** 'The Loco-Motion' begat one of the biggest dance crazes of 1962. She was one month and 27 days past her 17th birthday when the record went to number one. Like Lesley Gore's 'It's My Party', 'The Loco-Motion' has been a recent hit for **Dave Stewart** and **Barbara Gaskin**.

5 SHELLEY FABARES: Actress Shelley Fabares had her only number one hit with 'Johnny Angel' in 1962, at the age of 18 years, 2 months and 19 days.

6 LULU: Scotland's biggest selling female singer was 13 days away from her 20th birthday when she topped the US chart for the first and only time with the ballad 'To Sir, With Love'. In Britain, where the song was the B-side of the top 10 hit 'The Boat That I Row', it remains largely unknown, except in connection with the film of the same name it came from.

JANET JACKSON: Janet was born on 16 May 1966. 'When I Think Of You' is the third top five hit off her album 'Control'. It follows 'What Have You Done For Me Lately' (number four in May) and 'Nasty' (number three in July). 'When I Think Of You' is the first number one produced by **Jimmy Jam** and **Terry Lewis**. The Minneapolis Marvels also wrote the song with Ms Jackson. Janet and her brother



● IT TAKES two: playing doubles works best for Cliff. He's had five duets in the charts in the Eighties.

Michael are first siblings to enjoy separate number one singles as solo stars.

Amongst the prime contenders for Janet's singles crown is **Tina Turner**, the most senior female solo star ever to have a number one hit when she topped with 'What's Love Got To Do With It' at the age of 44 in 1984.

In 1978, **Frederick Knight** wrote a novelty song specifically for 11 year old **Stacey Lattisaw**, in anticipation of signing her to the Juana label. Instead, Lattisaw was pacted to Cotillion. Knight then recruited schoolteacher **Anita Ward** to sing the song he'd written for Lattisaw — 'Ring My Bell'. Ward enjoyed a transatlantic number one with the song. It's a matter of speculation whether or not Lattisaw — even then a superior vocalist to Ward — would have done equally well and in so doing become the

youngest singer of either sex to have a number one hit.

● **'Top Gun'** bounces back for a third spell at number one in the US album chart. The last soundtrack album to enjoy three separate periods of chart supremacy was **'West Side Story'**, back in 1962.

● **John Fogerty** has the week's highest debuting album with 'Eye Of The Zombie' at number 42. Fogerty's last outing 'Centerfield' was an unexpected number one in 1985. 'Eye Of The Zombie' may be hard pressed to rival the success of that album, but it's already beaten the peaks of Fogerty's two earlier solo albums, 'John Fogerty' which reached number 78 in 1975, and 'The Blue Ridge Rangers', which climbed to number 47 in 1973.

c a l l m e

tracie young

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U S A L B U M S

U S S I N G L E S

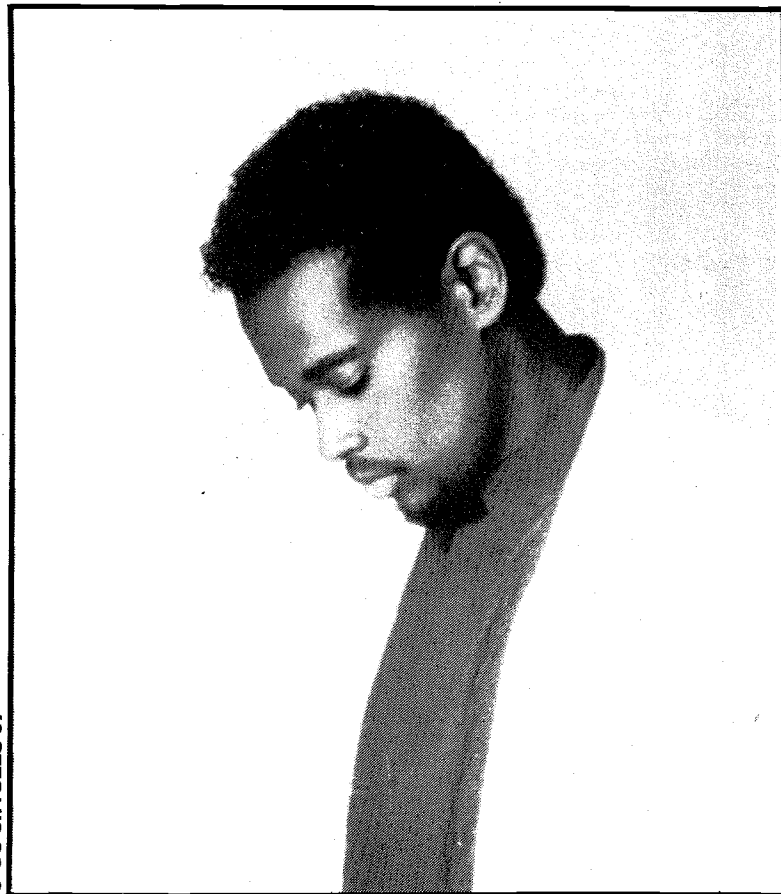
D I S C O

CHARTS

U S S I N G L E S

- 1 3 **WHEN I THINK OF YOU**, Janet Jackson, A&M
- 2 4 **DON'T FORGET ME (WHEN I'M GONE)**, Glass Tiger, Manhattan
- 3 6 **TWO OF HEARTS**, Stacey Q, Atlantic
- 4 7 **THROWING IT ALL AWAY**, Genesis, Atlantic
- 5 9 **TYPICAL MALE**, Tina Turner, Capitol
- 6 1 **STUCK WITH YOU**, Huey Lewis and the News, Chrysalis
- 7 12 **HEARTBEAT**, Don Johnson, Epic
- 8 2 **FRIENDS AND LOVERS**, Carl Anderson and Gloria Loring, Carrere
- 9 14 **TRUE COLORS**, Cyndi Lauper, Portrait
- 10 5 **DREAMTIME**, Daryl Hall, RCA
- 11 13 **ALL CRIED OUT**, Lisa Lisa and Cult Jam with Full Force, Columbia
- 12 16 **HEAVEN IN YOUR EYES**, Loverboy, Columbia
- 13 19 **I DIDN'T MEAN TO TURN YOU ON**, Robert Palmer, Island
- 14 15 **MISSIONARY MAN**, Eurythmics, RCA
- 15 20 **A MATTER OF TRUST**, Billy Joel, Columbia
- 16 8 **WALK THIS WAY**, Run-DMC, Profile
- 17 11 **LOVE ZONE**, Billy Ocean, Jive
- 18 21 **SWEET LOVE**, Anita Baker, Elektra
- 19 29 **HUMAN**, the Human League, A&M
- 20 10 **DANCING ON THE CEILING**, Lionel Richie, Motown
- 21 23 **EARTH ANGEL**, New Edition, MCA
- 22 22 **LOVE WALKS IN**, Van Halen, Warner Brothers
- 23 33 **TAKE ME HOME TONIGHT**, Eddie Money, Columbia
- 24 17 **WORDS GET IN THE WAY**, Miami Sound Machine, Epic
- 25 32 **GIRL CAN'T HELP IT**, Journey, Columbia
- 26 18 **TAKE MY BREATH AWAY**, Berlin, Columbia
- 27 38 **AMANDA**, Boston, MCA
- 28 30 **POINT OF NO RETURN**, Nu Shooz, Atlantic
- 29 41 **YOU GIVE LOVE A BAD NAME**, Bon Jovi, Mercury
- 30 39 **WORD UP**, Cameo, Atlanta Artists
- 31 42 **THE RAIN**, Oran 'Juice' Jones, Def Jam
- 32 40 **TRUE BLUE**, Madonna, Sire
- 33 37 **I'LL BE OVER YOU**, Toto, Columbia
- 34 35 **IN YOUR EYES**, Peter Gabriel, Geffen
- 35 34 **PARANOIMIA**, The Art Of Noise, China
- 36 26 **TWIST AND SHOUT**, the Beatles, Capitol
- 37 47 **I AM BY YOUR SIDE**, Corey Hart, EMI-America
- 38 43 **EMOTION IN MOTION**, Ric Ocasek, Geffen
- 39 45 **THE NEXT TIME I FALL**, Peter Cetera with Amy Grant, Warner Brothers
- 40 51 **JUMPIN' JACK FLASH**, Aretha Franklin, Arista
- 41 28 **MONEY'S TOO TIGHT (TO MENTION)**, Simply Red, Elektra
- 42 25 **VENUS**, Bananarama, London
- 43 27 **HIGHER LOVE**, Steve Winwood, Island
- 44 24 **BABY LOVE**, Regina, Atlantic
- 45 49 **SOMEBODY'S OUT THERE**, Triumph, MCA
- 46 31 **THE CAPTAIN OF HER HEART**, Double, A&M
- 47 56 **LOVE WILL CONQUER ALL**, Lionel Richie, Motown
- 48 48 **25 OR 6 TO 4**, Chicago, Warner Brothers
- 49 60 **THE WAY IT IS**, Bruce Hornsby and the Range, RCA
- 50 44 **YOU CAN CALL ME AL**, Paul Simon, Warner Brothers
- 51 59 **JODY**, Jermaine Stewart, Arista
- 52 66 **FREEDOM OVERSPILL**, Steve Winwood, Island
- 53 53 **ANOTHER HEARTACHE**, Rod Stewart, Warner Brothers
- 54 58 **CAN'T WAIT ANOTHER MINUTE**, Five Star, RCA
- 55 69 **TO BE A LOVER**, Billy Idol, Chrysalis
- 56 65 **WHAT ABOUT LOVE**, 'Til Tuesday, Epic
- 57 82 **EVERYBODY HAVE FUN TONIGHT**, Wang Chung, Geffen
- 58 36 **SWEET FREEDOM**, Michael McDonald, MCA
- 59 57 **GIVE ME THE REASON**, Luther Vandross, Epic
- 60 73 **(FOREVER) LIVE AND DIE**, Orchestral Manoeuvres In The Dark, A&M

● US SINGLES 59



- 87 92 **WHO SAYS**, Devo, Chrysalis
 - 88 — **DON'T GET ME WRONG**, the Pretenders, Sire
 - 92 98 **FOR TONIGHT**, Nancy Martinez, Atlantic
 - 93 — **C'EST LA VIE**, Robbie Nevil, Manhattan
 - 97 — **GOOD MUSIC**, Joan Jett And The Blackhearts, Blackheart
- Compiled by Billboard

U S A L B U M S

- 1 2 **TOP GUN**, Soundtrack, Columbia/CBS
- 2 4 **FORE!**, Huey Lewis and the News, Chrysalis
- 3 1 **DANCING ON THE CEILING**, Lionel Richie, Motown
- 4 8 **SLIPPERY WHEN WET**, Bon Jovi, Mercury
- 5 3 **RAISING HELL**, Run-DMC, Profile
- 6 5 **TRUE BLUE**, Madonna, Sire
- 7 7 **THE BRIDGE**, Billy Joel, Columbia
- 8 6 **BACK IN THE HIGH LIFE**, Steve Winwood, Island
- 9 9 **INVISIBLE TOUCH**, Genesis, Atlantic
- 10 10 **CONTROL**, Janet Jackson, A&M
- 11 11 **EAT 'EM AND SMILE**, David Lee Roth, Warner Brothers
- 12 16 **BREAK EVERY RULE**, Tina Turner, Capitol
- 13 15 **NIGHT SONGS**, Cinderella, Mercury
- 14 42 **TRUE COLORS**, Cyndi Lauper, Portrait
- 15 12 **REVENGE**, Eurythmics, RCA
- 16 13 **LOVE ZONE**, Billy Ocean, Jive
- 17 26 **GRACELAND**, Paul Simon, Warner Brothers
- 18 14 **SO**, Peter Gabriel, Geffen
- 19 22 **HEARTBEAT**, Don Johnson, Epic
- 20 19 **RAPTURE**, Anita Baker, Elektra
- 21 24 **LIFE'S RICH PAGEANT**, REM, IRS
- 22 17 **TRUE CONFESSIONS**, Bananarama, London
- 23 20 **5150**, Van Halen, Warner Brothers
- 24 21 **PRIMITIVE LOVE**, Miami Sound Machine, Epic
- 25 18 **BELINDA CARLISLE**, Belinda Carlisle, IRS
- 26 23 **WHITNEY HOUSTON**, Whitney Houston, Arista
- 27 32 **RIPTIDE**, Robert Palmer, Island
- 28 25 **THEN AND NOW ... THE BEST OF THE MONKEES**, the Monkees, Arista
- 29 29 **THREE HEARTS IN THE HAPPY ENDING MACHINE**, Daryl Hall, RCA
- 30 31 **PRESS TO PLAY**, Paul McCartney, Capitol
- 31 27 **LIKE A ROCK**, Bob Seger and the Silver Bullet Band, Capitol
- 32 30 **TUFF ENUFF**, the Fabulous Thunderbirds, CBS Associated
- 33 36 **PLAY DEEP**, the Outfield, Columbia
- 34 34 **BLUE**, Double, A&M
- 35 33 **LIVE**, George Thorogood and the Destroyers, EMI-America
- 36 39 **QUIET RIOT III**, Quiet Riot, Pasha
- 37 37 **PICTURE BOOK**, Simply Red, Elektra
- 38 35 **THE OTHER SIDE OF LIFE**, the Moody Blues, Polydor
- 39 43 **WORD UP**, Cameo, Atlanta Artists
- 40 40 **THIN RED LINE**, Glass Tiger, Manhattan
- 41 45 **CAN'T HOLD BACK**, Eddie Money, Columbia
- 42 28 **MUSIC FROM THE EDGE OF HEAVEN**, Wham!, Columbia
- 43 — **TRUE STORIES**, Talking Heads, Sire

B U L L E T S

- 62 70 **CALIFORNIA DREAMIN'**, the Beach Boys, Capitol
- 63 75 **WALK LIKE AN EGYPTIAN**, Bangles, Columbia
- 64 72 **WILD WILD LIFE**, Talking Heads, Sire
- 65 71 **MIDAS TOUCH**, Midnight Star, Solar
- 69 80 **GOIN' CRAZY!**, David Lee Roth, Warner Brothers
- 71 95 **STAND BY ME**, Ben E King, Atlantic
- 73 76 **EVERY TIME YOU CRY**, the Outfield, Columbia
- 75 — **WHERE DID YOUR HEART GO?**, Wham!, Columbia
- 79 94 **WELCOME TO THE BOOMTOWN**, David And David, A&M
- 80 — **LADY SOUL**, the Temptations, Gordy
- 86 91 **LOVE IS THE HERO**, Billy Squier, Capitol

- 44 — EYE OF THE ZOMBIE, John Fogerty, Warner Brothers
- 45 47 RAISED ON RADIO, Journey, Columbia
- 46 48 THE SPORT OF KINGS, Triumph, MCA
- 47 38 STRENGTH IN NUMBERS, .38 Special, A&M
- 48 50 THE WAY IT IS, Bruce Hornsby and the Range, RCA
- 49 49 SOLITUDE/SOLITAIRE, Peter Cetera, Warner Brothers
- 50 46 LANDING ON WATER, Neil Young, Geffen

Compiled by Billboard

D I S C O

- 2 RUMORS/VICIOUS RUMORS/SHEP PETTIBONE REMIXES, Timex Social Club, Cooltempo 12in
- 2 4 SLOWDOWN (NICK MARTINELLI REMIX)/(DANCIN' DANNY D & GOODWIN LOGIE REMIX), Loose Ends, Virgin 12in twin-pack/promo
- 3 3 WORD UP/LES ADAMS CLUB MIX, Cameo, Club 12in
- 4 1 LOVE CAN'T TURN AROUND/DUB CAN'T TURN AROUND, Farley 'Jackmaster' Funk featuring Darryl Pandy, London 12in
- 5 5 (I'M A) DREAMER (SHEP PETTIBONE REMIX), BB&Q, Cooltempo 12in
- 6 6 JACK YOUR BODY, Steve 'Silk' Hurley, London 12in
- 7 9 MIDAS TOUCH (REMIX), Midnight Star, Solar 12in
- 8 10 JACK THE GROOVE, Raze, US Grove St. 12in
- 9 15 SHIVER/TEASER, George Benson, Warner Bros LP
- 10 8 WHEN I THINK OF YOU (REMIX), Janet Jackson, A&M 12in
- 11 11 SHOWING OUT, Mel & Kim, Supreme Records 12in
- 12 24 I'M CHILLIN', Kurtis Blow, US Mercury 12in
- 13 13 BACK TO THE SCENE OF THE CRIME/FREEZE'S THEME, The Incredible Mr Freeze, London 12in
- 14 12 NO WAY/INSTRUMENTAL, Bobbi Humphrey, Club 12in
- 15 18 THE HOUSE MUSIC ANTHEM, Marshall Jefferson, Affair 12in
- 16 7 AIN'T NOTHIN' GOIN' ON BUT THE RENT (LARRY LEVAN MIXES), Gwen Guthrie, Boiling Point 12in
- 17 14 YOU CAN DANCE (IF YOU WANT TO), Davis/Pinckney Project featuring Lorenzo Queen, US Studio Records 12in
- 18 23 TURNED ON TO YOU, 80's Ladies, Music Of Life 12in
- 19 17 SWEET FREEDOM, Michael McDonald, MCA Records 12in
- 20 31 SLAVE OF LOVE, T.C. Curtis, Hot Melt 12in
- 21 57 TASTY LOVE, Freddie Jackson, Capitol 12in
- 22 19 SEVENTH HEAVEN/IT SHOULD HAVE BEEN YOU (LARRY LEVAN REMIXES), Gwen Guthrie, Fourth & Broadway 12in
- 23 22 MA FOOM BEY, Cultural Vibe, Crossover 12in
- 24 36 GIRLS AIN'T NOTHING BUT TROUBLE (REMIX)/GUYS AIN'T NOTHING BUT TROUBLE, DJ Jazzy Jeff & Fresh Prince/Ice Cream "Tee", Champion 12in
- 25 16 WALK THIS WAY, Run-DMC, London 12in
- 26 37 FALLING IN LOVE/ALTERNATIVE CLUB MIX, Sybil, US Next Plateau 12in
- 27 43 (THEY LONG TO BE) CLOSE TO YOU (LARRY LEVAN REMIX)/SAVE YOUR LOVE FOR ME, Gwen Guthrie, Boiling Point 12in
- 28 25 GIVE ME YOUR LOVE (EXTENDED VERSION), Active Force, A&M 12in
- 29 55 EXCITE ME, Carlton, US Infuture 12in
- 30 41 DON'T YOU TRY IT/DUB, Raww, Debut 12in
- 31 — MASTERMIND TURNTABLE MIX/SLOW DOWN (NICK MARTINELLI REMIX), Loose Ends, Virgin 12in
- 32 56 OOPS OH NO (LP VERSION), LaToya Jackson, Music Of Life 12in promo
- 33 48 AIN'T GONNA PAY ONE RED CENT/RAP VERSION, Wally Jump Junior & The Criminal Element, US Criminal Records 12in
- 34 32 DON'T THINK ABOUT IT, One Way, US MCA Records 12in
- 35 40 HOUSE OF BAMBOO, Earl Grant, Decca 12in EP
- 36 30 CANDY/BACK AND FORTH/YOU CAN HAVE THE WORLD, Cameo, US Atlanta Artists LP
- 37 45 ALL BECAUSE OF YOU/NO MORE TEARS/GIVE ME UP, Beau Williams, US Capitol LP
- 38 28 WE DON'T HAVE TO TAKE OUR CLOTHES OFF, Jermaine Stewart, 10 Records 12in
- 39 33 UM TANG, UM TANG (TO WHOEVER IT MAY CONCERN), D.J. Hollywood, Crossover 12in
- 40 20 AUTOMATIC, Millie Scott, Fourth & Broadway 12in
- 41 39 JUMP-BACK, Wally Jump Junior & The Criminal Element, Club 12in
- 42 70 NIGHT TO REMEMBER, Keith Patrick, US Omni Records 12in
- 43 — STILL SMOKIN'/IT'S IN THE MIX (LIVE), Trouble Funk, 4th + B'way/TTED 12in

- 44 85 PETER PIPER/MY ADIDAS, London 12in
- 45 42 ROBOT GIRL (L.A. MIX), Was (Not Was), Mercury 12in
- 46 71 SHAKE YOU DOWN, Gregory Abbott, CBS 12in
- 47 54 SAY YOU LOVE ME GIRL/WORK IT OUT, Breakwater, Arista 12in
- 48 — SEE ME/I REALLY DIDN'T MEAN IT, Luther Vandross, US Epic LP
- 49 — SHOWING OUT (MORTGATE MIX), Mel & Kim, Supreme Records 12in
- 50 78 I FOUND LOVIN', Fatback, Important Records 12in
- 51 60 BACK IN LOVE AGAIN (REMIX), Walter Beasley, US Elektra 12in
- 52 52 I CAN'T LET YOU GO (DETROIT MIX), Haywoode, CBS 12in
- 53 27 HOLIDAY RAP, M.C. Miker "G" & Deejay Sven, Debut 12in
- 54 92 LOVE CAN'T TURN AROUND (VOCAL REMIX), Darryl Pandy/Farley 'Jackmaster' Funk & Jessie Saunders, London 12in
- 55 94 MY LATIN LOVER (WAREHOUSE REMIX), Q-Pid Featuring Nikki Q, Rhythm King 12in
- 56 38 RAIN OR SHINE (REMIX), Five Star, Tent 12in
- 57 re JOYRIDE (JOY MIX), Pieces Of A Dream, US Manhattan 12in
- 58 62 JOY AND PAIN/DEE'S SONG/BACK IN STRIDE, Maze, Capitol LP
- 59 69 HOT! WILD! UNRESTRICTED! CRAZY LOVE, Millie Jackson, Jive 12in
- 60 47 YOU KNOW HOW TO LOVE ME, Phyllis Hyman, Arista 12in
- 61 90 TALK TO ME, Chico DeBarge, US Motown 12in
- 62 58 OUTSIDE IN THE RAIN/STOP HOLDING BACK, Gwen Guthrie, Boiling Point LP
- 63 64 I CAN'T TURN AROUND, J.M. Silk, US RCA Victor 12in
- 64 68 GIRLS AIN'T NOTHING BUT TROUBLE, Jazz Jeff & Fresh Prince, US Word Records 12in
- 65 — SWEET THING (M&M MIX) (110-110 1/4bpm), Conversion, Threeway Records 12in white label
- 66 59 AIN'T YOU HAD ENOUGH LOVE/SCREAMING AT THE MOON/IF YOU WANT ME, Phyllis Hyman, Philadelphia International LP
- 67 67 GRAVITY/THE BIG 'G' (DIG THIS MESS), James Brown, Scotti Bros 12in
- 68 re TEN WAYS OF LOVING YOU, Lenny Williams, Malaco Dance 12in
- 69 53 TOO MUCH TOO SOON, Keni Stevens, Elite 12in
- 70 75 FRIENDS NOT LOVERS, Rosaline Joyce, Elite 12in
- 71 — LAYIN' DOWN A BEAT, Faze One, Streetwave 12in
- 72 63 ROACHES, Bobby Jimmy & The Critters, Spartan Records 12in
- 73 — LET'S MADE SOME NOISE (HOUSE OF WAX MIX), Escalator, Elite 12in
- 74 84 FEELIN' JAMES, US T.D. Records 12in
- 75 34 I FOUND LOVIN' (STEVE WALSH 'ANTHEM' MIX)/(LONDON BOYS REMIX), Fatback, Important Records 12in
- 76 66 I GOT 2 GO/I COMMIT TO LOVE/STAY, Howard Hewett, Elektra LP
- 77 61 ERIC B. IS PRESIDENT, Eric B. featuring Rakim, Cooltempo 12in
- 78 — LOVE CAN'T TURN AROUND, Philly Cream, US Cotillion 12in
- 79 77 THE WORD/SARDINES, The Junkyard Band, Def Jam 12in
- 80 re HI-LIFE (REMIXES), Wally Badarou, Fourth & Broadway 12in
- 81 65 COME TO ME, Bennie Braxton, US Phamelson Records Inc 12in
- 82 — NON-STOP (REMIX), Skyy, Capitol 12in
- 83 97 MOVE, Farm Boy featuring Darryl Pandy/Etheridge Williams, US DJ Int. Records 12in
- 84 79 DON'T LET IT BE CRACK, Clausell, US Easy Street 12in
- 85 46 ON THE HOUSE (IAN LEVINE MIXES), Midnight Sunrise, Crossover 12in
- 86 — SACRIFICE, Cyndi Phillips, US Atlantic 12in
- 87 74 HUNGRY FOR YOUR LOVE, Hanson & Davis, US Fresh Records 12in
- 88 — ROOM WITH A VIEW (ARTHUR BAKER REMIX)/DUB, Jeffrey Osborne, A&M 12in
- 89 89 HARDCORE JAZZ (J.B. TRAXX)/(PIANO TRAXX), Duane And Co, US Dance Mania Records 12in
- 90 98 WHAT YOU MAKE ME FEEL, Liz Torres featuring Kenny 'Jammin' Jason, US Underground 12in
- 91 re WE'RE ROCKING DOWN THE HOUSE, Adonis, US Trax Records 12in
- 92 re SPLIT PERSONALITY (THE REMIX), U.T.F.O., Cooltempo 12in
- 93 76 NO WAY BACK/INSTRUMENTAL, Adonis, US Trax Records 12in
- 94 93 MISUNDERSTANDING, James (D-Train) Williams, CBS LP
- 95 — STRAIGHT TO THE HEART, The Real Thing, Jive 12in promo
- 96 — HOLD ON/PAST AND FUTURE, R.J.'s Latest Arrival, US Manhattan LP
- 97 86 FACTS OF LOVE, Jeff Lorber featuring Karyn White, US Warner Bros 12in
- 98 — THANK YA/TURN IT, Sweet D, US Trax Records 12in
- 99 re JEALOUSY/MALICIOUS JEALOUSY, Club Nouveau, US Tommy Boy 12in
- 100= — SUCH A FEELING (REMIX)/SUCH A "BASELINE" FEELING, Young & Co, US Atlantic 12in
- 100= — DOING BAD, Robert & Tom Sanders, Flame Records 12in
- 100= — FRIENDS NOT LOVERS (HOT CLUB MIX), (109 1/2-110bpm), Rosaline Joyce, Elite 12in

Compiled by James Hamilton/Alan Jones

7"
7 & FIVE TRACK
12"

U.T.F.O.

NEW SINGLE

SPLIT PERSONALITY

THE FULL FORCE PRODUCED HIP-HOP KILLER!

7": COOL 136

Chrysalis COOLTEMPO

12": COOLX 136

WorldRadioHistory

WHICH MEMBER OF NEW ORDER LOVES BALLROOM DANCING?



Come again? Alright, do any of New Order listen to George Hamilton IV? Have any of them ever heard 'Walk On The Wild Side'? And what is it about Steven's cardigan? You thought New Order were deadly serious — oh brother, are you in for a surprise

Story: *Stuart Bailie*

Photography: *Joe Shutter*

Why don't we just kick off with the obvious here, and find out why New Order have called their fourth, and latest, album 'Brotherhood'. Peter Hook obliges with the explanation.

"Recently, all of us have been through a little bit of adversity in one way or another. But the thing was, we decided to stick together with Factory and with the Hacienda, and everything. So we thought it was quite a nice idea — what 'Brotherhood' represented. Actually staying together. Which is what we've done, against all odds really.

"Nearly all of us, including the road crew and everyone we've been associated with, have stayed together since we started, which is really nice."

Exactly. Not everyone will get too excited by New Order's music perhaps, but few will fault them for the way that they've conducted their business over the years. While so many of the band's contemporaries have opted to take the money and run, New Order have kept their distance from 'the whole glamorized, manufactured thing' and have channeled their profits back into Factory Records and other worthy projects. Peter continues:

"I think it's very important anyway to stay with the things you've been brought up with. Like Factory. I think it's important to stay with it, even if it's not as successful as it should be. It's still important to keep it together because the *ideals* are sound, and in this world, people's ideals seem to have got a bit seedy."

'Brotherhood' then, has emerged from all kinds of rumours about the band's personal and financial difficulties. And with the exception of 'Angel Dust' and 'Broken Promises', when they could be accused of back-peddalling, this is a very splendid record.

WorldRadioHistory

It might be down to a developing confidence, or experience of whatever, but a lot of 'Brotherhood' is positively uplifting. Much of side two was apparently written by Barney at home, and it amounts to "an almost solo effort". 'Bizarre Love Triangle' is easily one of the best pieces of music you're likely to come across this year, with the band showing a maturing talent for song arranging. And if you listen too closely to 'All Day Long', you'll find that Barney's lyrics aren't *all* throwaway.

And then there's the already famous moment in 'Every Little Counts' when Barney cracks up laughing over the line 'I think you are a pig, you should be in a zoo'. What was going through your head when you were singing that?

Barney: "How rotten the lyrics were. I was sick of working by that stage; we were at breaking point, so that was like a release."

Peter: "It is good, it's quite human. It was tempting to do it straight as well, but it gets to the point in a studio when you couldn't give a monkey's."

Barney: "Also, it is quite relevant, because it's more honest than when we do the deep, moody songs, 'cause we're not really like that. We do what we do for a laugh. If we do a gig, it isn't 'to bring our songs to the public'. We do it 'cause we can get pissed and whoop it up and have a laugh. We aren't in it to be good, or to leave our mark on the world."

One of the things that struck me about 'Brotherhood' was the range of musical styles that you've borrowed from.

Barney: "I suppose we listen to a lot of different

kinds of music.”

Peter: “It also keeps your interest. Like I went to see ‘Sid And Nancy’ last night, and there were three Smiths’ songs on video before it. And they really all sounded the same — I think our songs are more apparently different.

“Live, audiences find that easier to listen to, the fact that they all sound the same. I think the way we do it, we sometimes fall flat on our arses, because we’ve got so many different types of music. But sometimes it works really well.”

On some of your songs, like ‘Love Vigilantes’ and ‘Weirdo’ I’d say there was some kind of a (pause) country and western influence. Would you agree?

Barney: “Yeah, George Hamilton IV.”

Peter: “I think that’s valid. When you get films like ‘The Good, The Bad And The Ugly’, the soundtrack was mine and Bernard’s favourite LP for five years. Everything we used to do, like ‘Sunrise’ and the bass line for ‘Blue Monday’, are definitely ripped off — what do you call him? — Ennio Morricone. He’s a really good musician, so any chance I get. . . That’s the thing about the six string bass, it lends itself to that kind of ‘twang’.”

‘Every Little Counts’ reminds me of Lou Reed’s ‘Walk On The Wild Side’.

Barney (keeping a very straight face): “It’s funny, someone else said that. I went out and bought the record when they said that, and when I played it, it does sound like ‘Walk On The Wild Side’.”

Steven (a picture of innocence in his Velvet Underground T-shirt): “I’ve never heard it before in my life.”

Peter: “It’s sympathetic, so it is. If the Jesus And Mary Chain can do it, why can’t we?”

I noticed you were doing some harmonies in rehearsals there. How long have you been doing that for?

Peter: “It’s just started. In fact, it’s still starting. It wasn’t supposed to be a harmony, it depends how much you’ve had to drink, what kind of harmony it turns out.”

Barney: “I tried backing vocals in the studio, but it just sounded like a football chant, so I thought I’d try some harmonies.”

Steven and Gillian remain fairly quiet, as is their wont, although there is an occasional bluster of indignation at what a journalist recently referred to as Steven’s ‘ever-so-slightly camp accent’. Barney and Hooky think this is hilarious of course. “A rare insight, that was,” one of them chuckles.

“F**k off,” Steven protests. “I’d like to point out that that’s not true at all!”

Another ‘rare insight’ surfaces when I mention the latin rhythm used on ‘State Of The Nation’.

Barney: “That’s what Steve’s been doing, ballroom dancing.”

Steve: “F**k off, will you?”

Barney: “Camp old Steve. Before he joined the group, he used to do ballroom dancing. Because he did Latin American, he’s quite keen on percussion. He’s been quite influenced by those days.”

So have you got a costume with all the satin bits?

Barney: “He put it on for us once. He’s got those pants that stick to your knees, you can see everything in them.”

Peter: “I like ballroom dancing, I think it’s very entertaining. Did you see the rock and roll championships on the telly? They had the finals on last year, and this guy. . . you know the way they wear those skin-tight suits, bright yellow and bright blue? Well, he must have sat in a drink, and he came out with this big wet patch on his arse. The poor bastard. And he won as well. So he had to come back on with this big wet patch still on his arse. . .”

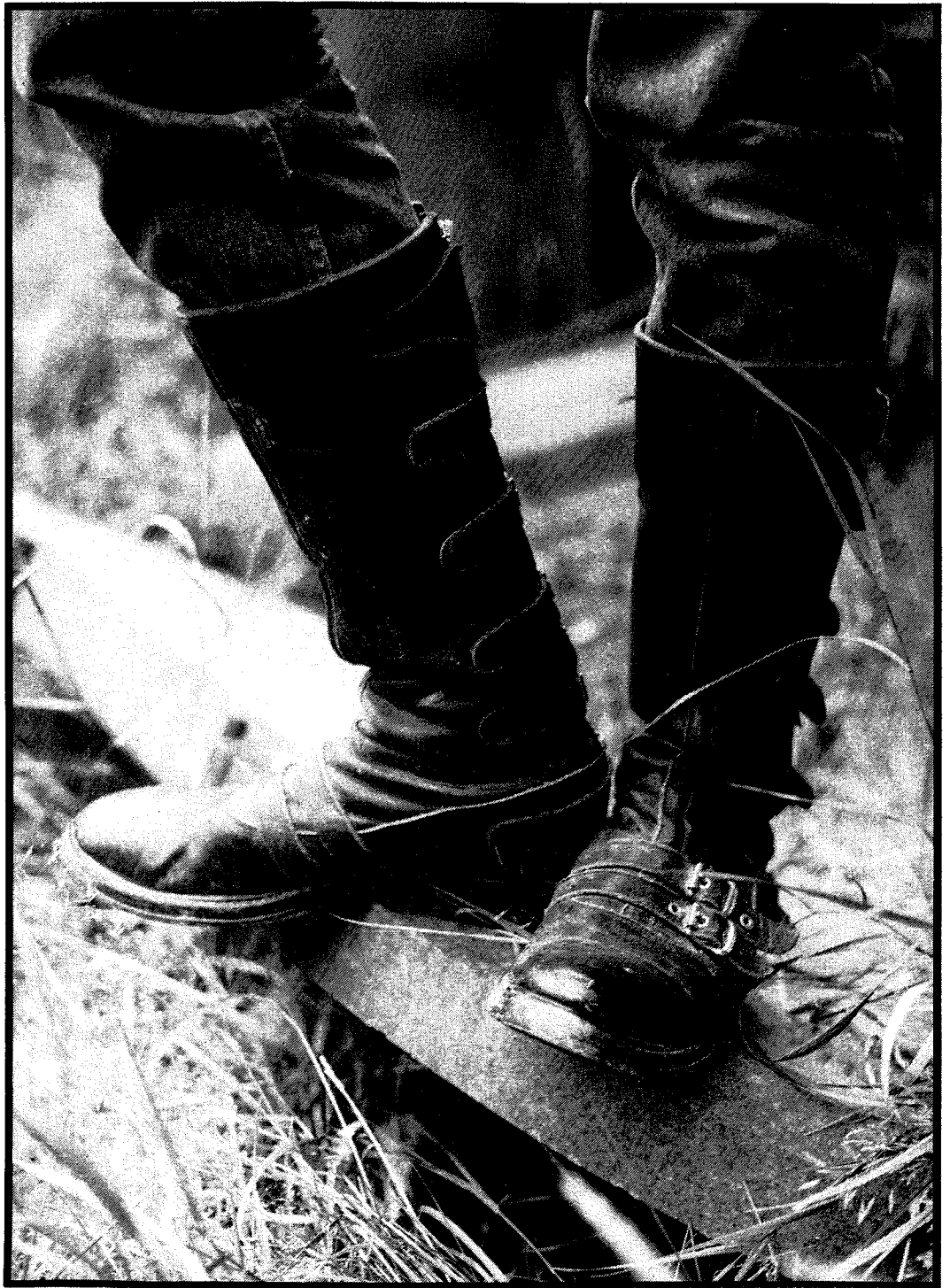
A discussion follows as to whether Steven should wear his ballroom dancing costume for a ‘conceptual’ photo. Gillian then reminds everyone about his cardigan.

Peter: “Oh no, not your cardigan! Don’t print that, Steven hasn’t got a cardigan at all!”

Barney: “Bloody ‘ell, you’re supposed to be a rock and roller!”

And what about you, Barney? Do you bother much with fishing nowadays?

“I don’t go often, but I like sea fishing. I had this



● PUSS IN boots? Kinky boots? Naah, this is Hooky, and he’s just a boy on a motorcycle

dream last night actually. I can’t remember what it was about, but I definitely had a dream about fish. . .”

It’s difficult to imagine why these easy-going characters were once the chief focus for so many miserable, emaciated sixth formers. Granted, there was a ponderous, even solemn element in some of their stuff, but that seems to be behind them now, and New Order are deservedly gaining admirers right across the board. Peter insists that the elitist phenomenon was never of their own doing, and he cheerfully embraces their ever-widening audience.

Peter: “It’s very apparent that it’s changed. In the early days, the whole cult thing was more manufactured by the press than it was by us. And the thing is, the music was very good. It was underground because it was on an indie label, and you had a big following because we were doing loads of gigs. We were playing so much with Joy Division that we had a big following even before we had any publicity, and it had that aura of being special because it wasn’t rammed into you by the press. That was done afterwards.

“But it’s that thing about longevity. The more you keep going, the more people you acquire. Because if you’ve got a record you think is good, then the first thing you’re gonna do is play it to someone who doesn’t know it. So people are always propagating your success like that, and the more success you get, the more you open out.”

You must be all right for money these days, musn’t you?

Peter: “Pardon?”

I said you must be all right for money these days.

Peter: “Can you lend us a tenner?”

You’ve put a lot of money back into Factory Records, haven’t you?

Peter: “That is correct. And a lot of it hasn’t come out again.”

But don’t you sometimes feel like saying ‘no’ when they put out records that won’t sell?”

Barney: “That’s a bit fascist though, isn’t it?”

Peter: “And nearly every gig we do is a benefit; save the whale, lesbians, miners, gay pride. . .”

Stephen: “That’s right, there’s a ballroom benefit on next week, lads.”



THE MONSTER OF ROCK

WASP are the epitome of macho heavy metal, and Blackie Lawless (a man who wears a buzz saw on his codpiece) is their lead singer. Their new single is called '95 Nasty'. Horrid, eh? Di Cross (right, above) and Robin Smith (left, above) certainly think so. But can Blackie survive their grilling? Photographic evidence: Joe Shutter

He sings about rape, masturbation and violence — and appears on stage wearing a codpiece that explodes into flame. His antics include shackling up a half-naked girl and attacking her with a sword. His audience have been moved to such depths of appreciation that they lobbed a dog's brain at him.

Blackie Lawless is the lead singer/guitarist with WASP — a name which can mean We Are Sexual Perverts, White Anglo Saxon Protestants, or perhaps even Wasted American Shitty Performers. Blackie is six feet four (in his heels), has a face like a hamster and a complexion that looks like it came straight out of a Max Factor bottle. His greatest claim to fame is a three-year-old single entitled 'Animal (F**k Like A Beast)'. This man epitomises everything you either love or hate about heavy metal.

FASHION?

RS: I see you've left your codpiece at home today, Blackie. You don't walk around looking colourful all the time, then?

BL: I wouldn't walk out on the streets dressed like that. WASP is an act.

RS: Is it possible to describe what the act is?

BL: It's electric vaudeville. You know what vaudeville is? Well you wrap electric guitars around it. Nothing is totally new, it's the same package. It's just wrapping it up a little different.

DC: So it is just an act?

BL: At times.

RS: It seems to have a nasty side to it. A lot of people have said that 'F**k Like A Beast' has a nasty feel to it.

BL: What's nasty about it?

RS: It was a sexist single to some extent. It degraded women. How do you feel about that?

BL: Do you know what the lyrical content of the song is about?

DC and RS: Yes.

BL: Obviously not. The song is about masturbation. How is that sexist towards women?

DC: It was the whole imagery of the single. The pictures of you wearing a chainsaw on your codpiece.

BL: If you've got a thousand people you'll get a thousand different opinions. I'm not into bestiality, but it might be construed as such.

DC: Yes, I would construe it as such.

BL: I am not the kind of person that likes to paint myself into a corner.

DC: How do you think women feel when they see you strutting about with a chainsaw codpiece on, insinuating you cut people up?

BL: You've got such a vivid imagination.

RS: But Blackie, the chainsaw codpiece does look pretty nasty.

BL: Actually, it's just a blade.

DC: Same difference.

BL: Not to the person who's wearing it. I wouldn't want to have a little crank pull to make that thing start revolving.

RS: It could do a lot of damage. It could make your eyes water a bit.

DC: But there are a lot of women, like me, who are offended by it. Why don't you ask a rape victim how they would feel about it?

SEXISM?

BL: WASP was designed to be half humorous, half serious. To me, I thought it was hilarious. To be quite honest with you, the idea of rape never crossed my mind.

DC: How can you be tongue in cheek about a subject as serious as violence against women? Is that a responsible attitude for you to take?

BL: A thousand people will think a thousand different things. I can't help what somebody sees in it.

RS: Di, I think you're taking heavy metal a bit too seriously. Is that a fair thing to say?

BL: I would say so. If it's not fun then there's no point in doing it. You can't tell me that a guy with a rotor blade between his legs is not hysterical.

DC: I can tell you it's not hysterical.

BL: You can't have much to laugh at in your life. You have to understand what the essence of WASP is. Rock 'n' roll is aggression.

DC: Aggression towards women?

BL: God woman, what's wrong with you?

RS: Do a lot of women go to WASP shows?

BL: The first time we were here it was about 95 per cent male. But we did a show the other evening and it was two thirds male.

DC: I just don't think the concept of WASP is funny.

BL: Have you eaten something bad? Has something disagreed with you?

DC: It's just being irresponsible. How can it be anything other than that?

BL: Okay, I guess you're right.

FAMILY LIFE

RS: So Blackie, have you got any plans to settle down and get married?

BL: I'm already married to my career. I came very close to actually getting married a year ago, but it would be a contradiction in terms of lifestyle.

RS: So you lead a lonely life?

BL: Oh, absolutely. This whole business is an illusion, it's not real. Anyone who thinks it is, is in for a rude awakening.

DC: How do your parents feel about what you're doing? Do they like WASP music?

BL: I don't know if they've ever heard one of the songs.

RS: So they're not particularly proud of you?

BL: My mother's no longer with us and my father is a businessman. I don't think it's what he would have chosen for me to do in life. My father owns a construction company, he wanted me to take it over.

CHILDHOOD

RS: I heard you had a fairly tough childhood. Weren't you in prison?

BL: I went to jail a couple of times for nothing serious and I was in military school. I vandalised a couple of things and cost my father a lot of money. I got stabbed when I was 13 years old. Thirteen stitches in the leg, Mother's Day 1970 — what a present for my mom.

ROMANCE

DC: Are you a considerate lover?

BL: What's it to you?

RS: We're just wondering. The question seems to be embarrassing you.

BL: No, it's not embarrassing me. I just don't know what to say.

RS: The image you give off on stage is of a he-man striding about. Is it fair to say you have a healthy sexual appetite?

BL: I would say obsessed is a better word for it.

DC: Does that macho pose hide a deep sexual insecurity or incompetence?

BL: To me, sexual inadequacy would mean not



BLACKIE LAWLESS ate my hamster

being able to get it up.

RS: That doesn't happen to you, obviously.

BL: Well, I used to do coke, but I've stopped doing it for that very reason.

WOMEN

DC: Are you frightened of women?

BL: I'm usually scared of death of them. I was like a little boy who grew up working in a candy store and I never got to eat any of the candy. When I grew up I owned the whole damn store.

DC: When was your first sexual experience?

BL: Late, when I was 18.

RS: Can you describe the circumstances, was it a one night stand?

BL: You're never going to believe this, but the lady was a snake charmer with the circus. I lived with her for a year and a half.

RS: Have you ever had any gay experiences?

BL: You're a f**king pervert, you are!

RS: So you've never had any experiences like that.

BL: Well, I had a drag queen come and sit on my lap in South Carolina. I was really drunk.

DC: Are you anti gay?

BL: I don't know, sometimes I am and sometimes I'm not. The jury's still out on that one.

DC: If you were married would you share the household tasks?

BL: No, we'd just get a maid.

DC: Do you knit?

BL: Do I knit!

RS: Would you clean up or change the cat box?

BL: I think if I had a cat I would get it to change the cat box itself.

RS: Could you see yourself taking the male pill?

BL: I'm the kind of person who likes to do things for myself. I'd rather take the responsibility. I went down to see about having a vasectomy. The last thing I need four or five years from now, is a knock at the door and a three feet high black haired blue eyed kid standing there with a guitar strapped around his neck saying 'daddy'.

THE FINALE

RS: Blackie you seem to be a man who keeps himself in trim. You seem to have lost some weight, I've seen photographs of you and you look a bit hamster like.

BL: I think rock 'n' roll is getting more health conscious. I take weight machines on the road with me. I've got bigger tits than she has.

DC: So you judge women by the size of their tits do you?

BL: I could have sworn you had this enormous penis envy. She's been slinging shots all day.

DC: That's what I'm here for. It's my job.

BL: Damn, you do it good too.

RS: Can I have a piece of cheesecake?

FROM THE KRAKÓW GHETTO TO SELF-IMPOSED EXILE IN FRANCE, FROM THE MANSON MURDERS TO 'PIRATES', THE LIFE OF ROMAN POLANSKI HAS BEEN EVEN STRANGER THAN ONE OF HIS FILMS. ELEANOR LEVY INVESTIGATES

ROMAN POLANSKI



There are few film makers who've succeeded in becoming bigger than the films they direct. De Mille, Chaplin, Hitchcock, Welles — all eagerly latched onto by film 'experts' who promote them as 'artists' of the cinematic form. Or, to use the more pretentious term (it's French, you see, but means the same thing) an 'auteur'.

What this really means is the star-maker becomes the star. If not bigger than Jesus, at least bigger than the actors appearing in their films.

Yet, of all these great names, no-one has attained the heights of notoriety that Roman Polanski has. All five foot four of him.

Part of the 10 per cent of Polish Jews to survive the Nazis' 'Final Solution' programme, Polanski's life has been one dramatic, tragic, frustrating scene after another: as an *enfant terrible* of the Sixties' film movement; beautiful person on the swinging London scene; losing his beloved wife in the Manson murders; imprisonment and subse-

quent flight from justice for unlawful sexual intercourse with a 13 year old girl. Today, he's in self-imposed exile in France, a clutch of paparazzi cameras clicking every time he goes within five feet of a girl who looks like she just might be the wrong side of the age of consent (which he does — very often).

His reputation precedes him to such an extent that anyone going to see his latest film 'Pirates' (his first for six years), will be going as much to see how much of Polanski is revealed on the screen as they will be interested in the exploits of Walter Matthau got up like some foul-mouthed Captain Pugwash.

"For as far back as I can remember, the line between fantasy and reality has been hopelessly blurred," said Polanski in his autobiography 'Roman' in 1984. Of course, his trade is storytelling, his talent in spinning an unlikely yarn until the watcher succumbs to his narrative wiles and believes. So you have to take everything he says with the

proverbial pinch of salt, as you would listen to a little boy who's just been caught shoplifting in Woolworths and tells you he did it because his hamster died that morning.

But the Polanski fairy story rolls on. The myth, the hype, the truth — all merging into one. Social and sexual deviant with an unhealthy interest in (and ability to attract) the macabre? Misunderstood genius working and living out of his time? Maybe a little bit of both...

Raymond Polanski was born in Paris on August 18, 1933. His parents moved back to their native Poland when the young Roman, or Romek as he came to be called, was three. Brought up in a Krakow where the Jewish population had always been integrated and accepted within the host culture, the ravages of the German invasion of 1939 seemed even more bewildering than in other regions. As Polanski says in his autobiography:

"My own feeling was that if only one could explain to them that we had done nothing wrong, the Germans would realise that it was all a gigantic misunderstanding."

Polanski became a prisoner of the Krakow ghetto. Being blond, the young Romek was able to escape to the country and fit in as a Catholic child when first his mother, and then his father, were taken away to concentration camps. His mother was one of the four million to die at the notorious Auschwitz camp. His father survived. The diminutive Romek learned early on how to fend for himself.

Polanski had always loved the cinema. As he approached the age for military service in Poland, he saw film or drama school as a way of escaping this unsavoury eventuality. Initially, though, he failed to get in anywhere except circus school (I kid you not).

He had begun acting on radio as a child, becoming a member of the Polish equivalent of the Ovaltines — the Merry Gang. His later acting work led him to the first full-length film made by acclaimed Polish director Andrzej Wajda, 'A Generation'. This eventually led to his being accepted at the Lodz Film School.

It was as a student that Polanski met his first wife, an actress called Barbara Kwiatkowska. They married in 1959... and divorced two years later. It's interesting to note that Polanski devotes only a few paragraphs of his life story to this event. *She* dumped him, you see — a difficult thing for a man whose ego overshadows his stature to admit.

After making the critically acclaimed 'Knife In The Water' while still at Lodz (it was nominated for the Oscar for Best Foreign Language Film of 1962), Polanski moved to London to make 'Repulsion'. Concerning the gradual breakdown of a young schizophrenic, it starred Catherine Deneuve, at that time still mainly known only as the girl Roger Vadim married after Brigitte Bardot.

Polanski learned English quickly. He was able to hurl

● POLANSKI AND Sharon Tate on their wedding day in 1968

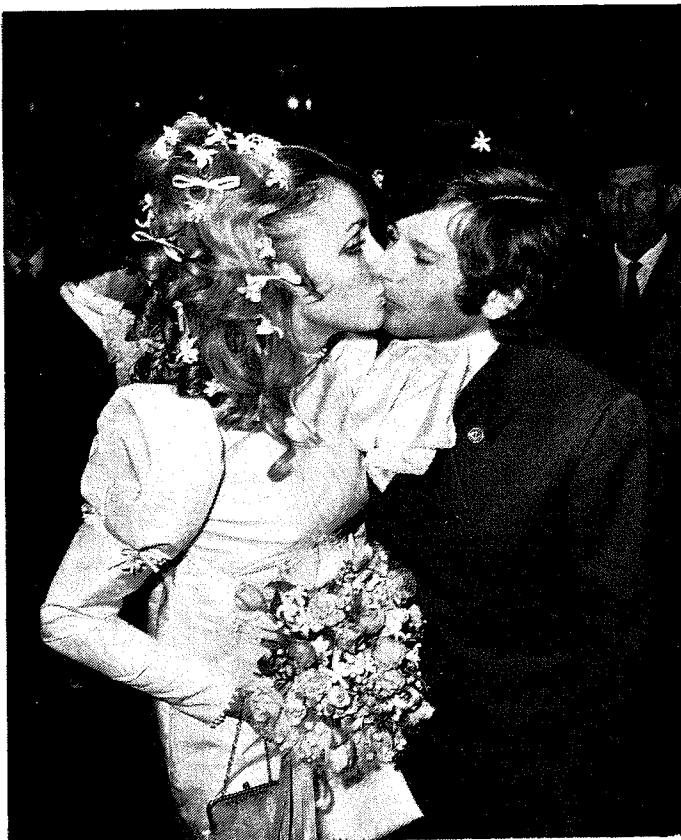
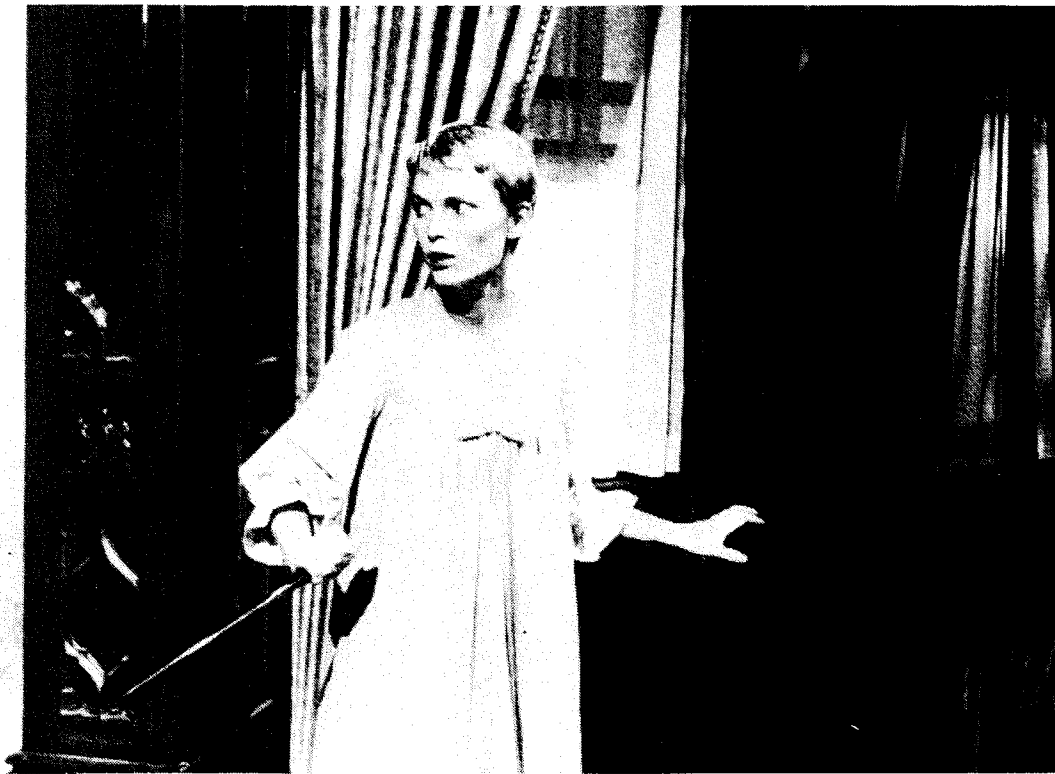


Photo by Rex Features

WorldRadioHistory

● MIA FARROW realises something diabolical's afoot in 'Rosemary's Baby'



abuse at people before he could order a hamburger. The scene where Deneuve bashes in the head of her suitor with a candlestick is so effective because the anger is real. She was going for Polanski at the time. That scene is also reminiscent of an incident from Polanski's own life. Years before, while still in Poland, the young Romek had been hit over the head five times with a large lump of stone by a thief. Polanski was his fourth, and luckiest, victim. The previous three had died and the man was subsequently hanged for murder.

'Repulsion' was followed by 'Cul de Sac' and, in 1966, a spoof vampire film called 'Dance Of The Vampires' (or 'The Fearless Vampire Killers' in the US). The producer was Martin Ransohoff who asked Polanski to use his protégé for the lead female role in the film. Her name was Sharon Tate.

Up to that point, Sharon Tate's acting experience had mainly been confined to appearances in American TV shows like 'Mr Ed' and 'The Beverly Hillbillies'. Polanski wasn't sure, because he thought she didn't look Jewish enough, but he was soon persuaded. They became lovers on their second meeting. On January 20, 1968, at the Chelsea Registry Office in the King's Road, London, they married. Warren Beatty, Peter Sellers, Sean Connery and Rolling Stones Keith Richard and Brian Jones, were among the guests.

In the meantime, Polanski had moved to Hollywood and achieved critical success with his masterful adaptation of Ira Levin's chilling novel 'Rosemary's Baby'. Starring Mia Farrow as a woman unknowingly impregnated by the Devil, it was Polanski at his greatest — unnerving and unsettling you throughout the film. Is it Rosemary's paranoia or was her dream of being raped by Lucifer real?

"After 'Rosemary's Baby' was the peak," he said in an interview with Clive James on Channel 4 in 1984. "It was the greatest period of my life."

Polanski and Sharon were enjoying great success. They were one of the swinging Sixties' most swinging couples. And now Sharon was pregnant.

She sailed home to California on the QE2 because she was too far gone in her pregnancy to fly. The couple had rented the former home of record producer Terry Melcher (Doris Day's son), who'd moved out after splitting up with actress Candice Bergen. The house was just off Benedict Canyon, in a place called Cielo Drive.

Polanski was in London working on the script for his forthcoming project 'Day Of The Dolphins'. He promised to be home in time for the birth of the child and his own birthday on August 18. On the morning of August 8 (London time), the couple spoke by phone. By the next day, the news was all over the world.

Sharon Tate, her ex-boyfriend (and now firm friend of both she and Polanski) Jay Sebring, and two friends —

Gibby Folger and Wojtek Frykowski — had been found murdered in the house in Cielo Drive. Both Wojtek and Gibby had tried to flee the house and were found in the grounds. She had 28 stab wounds, he had 51, plus two gun shot wounds. His head had been hit 13 times.

Sharon Tate had been stabbed 16 times, Jay Sebring seven, and shot once. The word 'PIG' had been written in Sharon's blood on the door. In a car in the grounds, the body of 18 year old Steven Parent was found with four gunshot wounds. He'd been visiting the caretaker who lived in a house nearby and had nothing to do with the other victims.

Polanski flew to LA. On August 13, Sharon Tate was buried, with the body of her son, who should have been born only days later, lying next to her. Polanski named him Richard Paul, after both their fathers.

It wasn't until December that year that a chance conversation led to the murderers being found. Susan Atkins, awaiting trial for another offence, confessed to her cell mate that she'd been at the house in Cielo Drive that night.

Polanski had offered a \$25,000 reward for information and the cell mate told the authorities. The trail led to Charles Manson, a hippy who believed himself to be Jesus and had a following called the Family. He thought himself a musician and artist and Terry Melcher had once refused to cut one of his records. That was why he ordered four members of his 'congregation' to go and kill whoever was now staying in Melcher's house. Charles Manson will be eligible for parole any day now.

After a long break (not long enough for some people's liking), Polanski's next film was 'Macbeth' — probably the best adaptation of Shakespeare ever brought to the screen. Polanski used young actors in the main roles and the film has the dubious distinction of boasting one Keith Chegwin in the role of Banquo's son. His dad was played by a long-haired Martin Shaw.

The soft-porn 'What?' followed, then perhaps Polanski's most successful film, 'Chinatown', starring Faye Dunaway and Jack Nicholson. Nicholson had been one of the actors Polanski had considered for the role of Mia Farrow's husband in 'Rosemary's Baby', but had rejected because he wasn't well known enough. The two were now friends — but that didn't stop them fighting on set.

Polanski then went to Paris to make 'The Tenant' — a kind of male 'Repulsion' with himself in the lead role. The film was not a great success, but it had its moments.

It was then Polanski began to plan 'Pirates'. A spread in French 'Vogue' showed some stills Polanski had shot to illustrate this forthcoming venture. They featured a 15 year old actress called Nastassja Kinski, who would later star in Polanski's triumphant come-back film, 'Tess'. She and Polanski had been lovers for some time.

Roman Polanski has never denied his love of young, female flesh.

"I like young women. I think most men do, actually," he said on TV in 1984.

"They don't really like me so much, let's not exaggerate," he continued. "They like me enough for me to get into trouble."

In 1977, Polanski says he undertook an assignment to photograph young girls for 'Vogues Hommes' (the magazine later denied commissioning such a project). One girl, who was 13 (the same age as a certain Mandy Smith, friend of Rolling Stone Bill Wyman), ended up claiming Polanski had forced himself on her in the TV room of the house Jack Nicholson was renting from Marlon Brando. Although Nicholson was away, his girlfriend, actress Anjelica Huston, interrupted 'the business'.

Within 48 hours, Polanski was arrested, charged on six counts including unlawful sexual intercourse, sodomy and perversion. Eventually, Polanski pleaded guilty to the USI charge and spent 42 days in Chino prison undergoing psychiatric tests.

On his release, his lawyers had been assured that he would get off with probation, having spent time in prison already. Judge Rittenband had other plans though. On January 30, 1978, he declared he was intending to send Polanski back to jail for another 48 days and he would be let out only if he agreed to deport himself from the USA on release.

Polanski didn't hang around. What was the point in waiting to go to jail if he'd be deported at the end anyway? He flew to London, then, being informed he could be extradited from there, on to Paris where, a naturalised French citizen, he was safe.

The case was set aside, though not before Judge Rittenband had been removed from it. Sentencing would take place on Polanski's return. Only, of course, he hasn't...

With both 'Tess' and 'Pirates', the Roman Polanski we see on film would appear to have been tamed a little. The obsession with the dark side of human nature remains, but it's given a more subtle treatment. At 53, you'd expect the brat would have finally come of age. Spotted recently accompanied by some young females at a Sigue Sigue Sputnik concert in Ibiza, though, Polanski is still unashamedly determined to play the part of the dirty old man. And the funny thing is — people are willing to let him, and accept him for it. Probably because, despite everything (or perhaps because of it), Roman Polanski is still one of the greatest movie makers of his time.

One day, someone will make a film about Roman Polanski. They'll probably get Sean Penn to play the man himself and Madonna as Sharon Tate — while still not letting him back in the United States to attend the premiere. Life's a bitch sometimes.

E Y E D E A L



COMPILED BY ELEANOR LEVY

WALTER MATTHAU and (below) Charlotte Lewis, riding the high seas in 'Pirates' ●



PIRATES (Cert: 15 dir: Roman Polanski)

There are some film directors whose exhaustive devotion to each and every detail on screen reveals more about them than seven years of psychoanalysis. Suffice to say, Roman Polanski must have had a very interesting toilet training.

A cliché or not, Roman Polanski paints his film-frames like a canvas (five seconds of usable celluloid a day, in this case, as it happens). 'Pirates' is so brimming with exquisite brown shades and tightly-constructed shots of humans and scenery in harmony and disharmony, that even if it had not also incorporated superior comedy and swash-buckling adventure, it would still have turned out a sheer treat.

The tale is of Captain Red (Walter Matthau), a rascally wooden legged buccaneer who is quite soon shown adrift on a raft with his young side-kick, the Frog (a character Polanski originally planned to play himself, but passed over to Chris Campion, a French 'rock singer'). Red and Frog are taken aboard a Spanish galleon, 'Neptune', on which smarmy upper class officers lord it over badly fed, brutally treated ship-mates. Red discovers there is a solid gold Aztec throne hidden on board, and then gets the men to mutiny.

Whilst ashore, he attempts to sell the second-mate and the aristocratic Dolores (played buxomly by Polanski protégé Charlotte Lewis), to Dutch (Roy Kinnear), as fodder for hostage. The original captain escapes and seizes back his ship and Red must now attempt to retrieve the gold throne from the Neptune, which he sets about doing with a vengeance.

Oozing black, bathroom, wry, and surreal humour, and much other besides, 'Pirates' really is a treat. Polanski's belief in a truly cinematic experience touches ever more luscious heights. The costumes and make-up are lovingly created, the settings, scenery and ship a revelation, and the characterisations poignant and great fun. Amongst them a ludicrous naval priest, Matthau in his best role to date, a man being flogged across his tattoo of Christ on the cross, and Kinnear as a perpetually pissed-off merchant ("he's not worth the price of his sandals"). Add several rats, and much else besides.

'Pirates' has hundreds of inspired ingredients and is not worth missing.

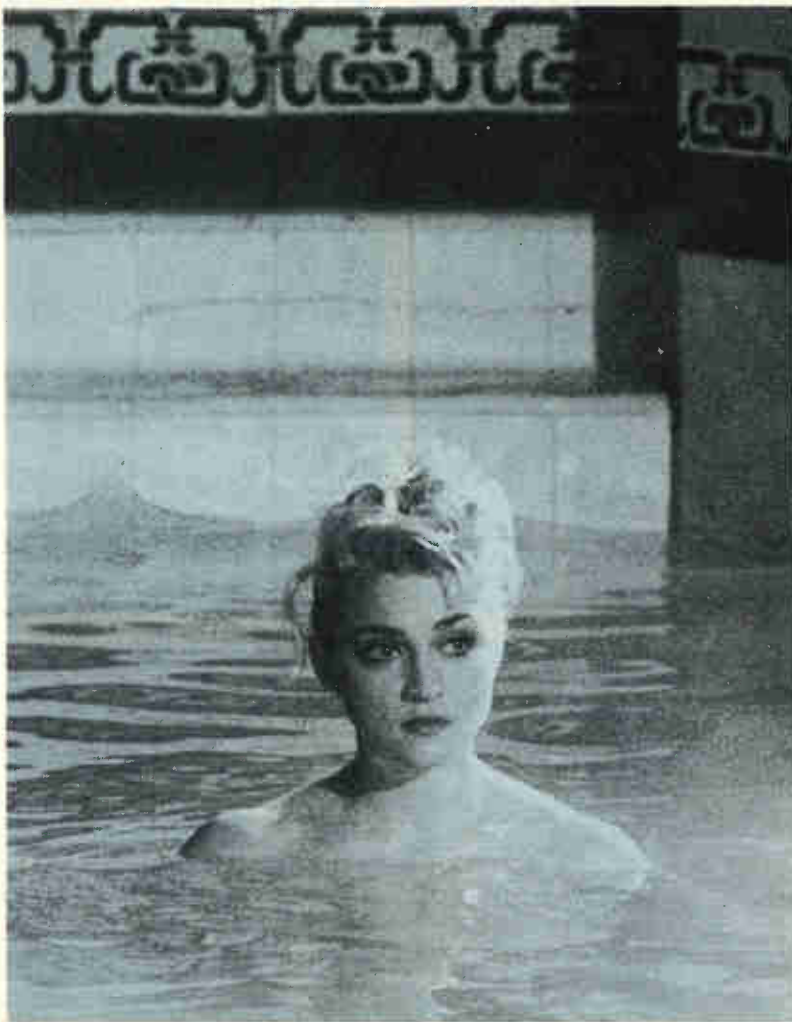
John Hind



BASIL, THE GREAT MOUSE DETECTIVE (Cert U dirs: John Musker, Ron Clements, Dave Michener)

The 26th full-length cartoon from Walt Disney, 'The Great Mouse Detective' is a kind of 'Danger Mouse' set in Charles Dickens' times. In it, our furry-nosed hero is accompanied by good Doctor Dawson in their quest to solve the mystery of the disappearance of Master Toymaker Flaversham. All fairly safe Disney territory really, but the vocal appearance of Vincent Price as the baddy, Professor Ratigan, adds a touch of genuine nastiness to the proceedings. Harmless fun — or a brainless, safe, cosy fantasy world to make a generation of children grow up expecting everyone to be nice and lovely, causing them to commit suicide by the time they're 25 because they've been CONNED? Who knows, eh?





PROJECTIONS

... Can it be true or is it someone's idea of a hideous joke? David Bowie and Mick Jagger to star in a rock remake of 'Some Like It Hot', taking the roles originally played by Tony Curtis and Jack Lemmon? Sounds perfectly dreadful to me... Something even more dreadful is 'Friday The 13th, Part VI', currently wowing our friends across the Atlantic. Not even the theme song from Alice Cooper could save a joke stretched five sequels too far... More gore. With the release of the disappointing 'Freddy's Revenge: A Nightmare On Elm Street II' next week, news that 'Nightmare III' is about to be unleashed. Honestly, when will all these people listen to Janice Long and learn how to say 'when'?... Of better quality in the gore stakes is David Cronenberg's 'The Fly'. The maker of such classic splatter as 'Scanners' and 'Videodrome' has re-made the 1958 science fiction flick about a scientist who manages to get his atoms mixed up with those of a housefly when an experiment goes wrong. Jeff Goldblum in the lead role (most recently seen in 'Silverado' and John Landis' 'Into The Night'), could be the first actor since Frederick March in 'Doctor Jekyll And Mr Hyde' back in the Thirties, to stand a chance of the best actor Oscar... Amid reports that it is very possibly the worst film ever made (a slight exaggeration peut être?), Madonna and Sean Penn's 'Shanghai Surprise' prepares to open in Britain on the 17th of this month. Of all the scurrilous stories against Mr Penn, possibly the most damning yet was that he was giving Paula Yates — one time gossip columnist of this very magazine — the eye (now, now, readers, what else could he possibly be giving her?), during the making of 'The Tube's' documentary on 'Shanghai Surprise'. Well, we can't all be perfect... For fans of 'The Jerk', 'Pennies From Heaven' and 'Dead Men Don't Wear Plaid', American comic Steve Martin is making his next film about the life of a man with a very large nose. No, not Andrew Ridgeley, but Cyrano de Bergerac... Someone whose nose is marginally smaller than the Rock Of Gibraltar is Sylvester Stallone. The man so beloved by these pages was apparently so impressed with Russel Mulcahy's 'Highlander' that he asked the Australian director to do not only the next 'Rambo' film, but the next two Stallone cultural diversions after that too. Well, after Duran Duran, where can one go but down? . . .

● MADONNA: ALL steamed up in Shanghai

VIDEO

THE REAL BUDDY HOLLY STORY (PMI)

This is the kind of video to make your eyelashes fall out with boredom. Unless, of course, you're one of the many who still holds some affection for the work and the memory of one of rock 'n' roll's finest sons. Even then, this Paul McCartney produced/conceived/narrated look at the life of a horn-rimmed bespectacled nerd from Lubbock, Texas, has to go through a lot of nostalgic nonsense before any real picture of the (ahem) Man Behind The Legend emerges.

Aiming to tell, as the title suggests, the real story behind the drama of the feature film 'The Buddy Holly Story', this is your genuine rockumentary, complete with interviews with everyone who ever met Buddy in his short life. And what does it tell you? Well, much what you'd expect really. No slimy, back-stabbing revelations to darken the Holly name here, just an impression that Bud was one hell of a nice everyday rock 'n' roll genius.

The big plus though, is that the video comes complete with two audio cassettes bearing the evidence of why you'd want to know about the man in the first place. Twenty eight songs including 'That'll Be The Day', 'Rave On', 'True Love Ways', 'Oh Boy!' and anything else you could want. Now, that is the real Buddy Holly.

● THE REAL Buddy Holly



THE DURUTTI COLUMN 'domo origato' (IKON/Factory 144)

A transglobal affair from Mancunian bedroom guitarist Vini Reilly and his eccentric sidekick, percussionist Bruce Mitchell — this concert (filmed at Tokyo's Kanishoken Hall), at least manages to avoid the usual IKON hallmarks of bad sound/lighting/camerawork et al.

Quite why we had to go to Japan to witness Vini's excellent guitar doodling isn't made clear, though one suspects the glamorous location (which we don't get to see), and the superior Japanese technical facilities, along with a misguided 'what we did on our hols' mentality, won the day.

The music itself is presented in all its naked glory, Reilly struggling to play keyboards and guitar at the same time, Mitchell doing his damndest to do an 'Elton In Moscow' on percussion, and some simple but effective trumpet and viola contributions from a suitably baggy-trousered Tim Kellet and John Metcalfe respectively.

Polite Japanese applause seems a reasonable reaction to 'Mercy Dance', and old faves like 'Missing Boy'. 'Queen live' this ain't and visually it doesn't warrant the use of the camera cranes and other effects employed. In fact, if ever a stage performance needn't have worried about the usual IKON lighting/sound and camerawork, this is it. What did you do on your hols Vini?

Andy Strickland



Photo by Patrick Quigly

CAMEO

▲ CAMEO, HAMMERSMITH ODEON, LONDON

It wasn't enough that soul's newest motherspunker had landed once more, but we all wanted to know — would it be there? The red cod-piece thrust from nowhere and all the girls and half the boys took a step forward. Larry Blackmon's latest accessory spelled S E X and we knew exactly what we were watching. But Cameo knew too.

The visual splatter was all; from the p-funk freak of a keyboard player to Larry Blackmon's muscle-bound strutting, your eyes led your ears to the rhythmic subversion that is Cameo. Funk was turned inside out and filled with thick flavours of rock. From Bob Marley medleys, sweet soul ballads, guitar-crashing funk, rap-rolled soul, to solid black rock'n'roll, they chased the pigeon-holes like no other. It was a series of body-blow beats, never giving you enough time to recover, always punching from unexpected angles. 'Talking Through The Side Of Your Neck' was the killer punch that missed some, but caught the core, because S E X has never had a role so pregnant as Cameo. The words spill out and the word is up.

John Godfrey

▶ PAUL BLAKE AND THE BLOODFIRE POSSE, INTERNATIONAL, MANCHESTER

At the more commercial end of the reggae spectrum, the name that currently tops the list is that of Paul Blake. On a seemingly endless tour of Britain, he and his Bloodfire Posse are back in Manchester for the third time in as many months.

The sound could happily be described as electro-reggae, the traditional sound and feelings of the music being added to and expanded by a sharper, more brittle contemporary feel.

At best, this is a triumphant success, and 'Rub-a-dub Soldier' works as well live as it does on record. But at worst, and this probably has more to do with delivery and presentation than it does with musical content, it is a rather sickly and indigestible form of insipid reggae cabaret. At times this veers dangerously close to self-parody — the protracted, compulsory Bob Marley medley for example, was little short of tack — and their rasta 'Pink Panther' fell well short of being amusing, stumbling along in a form approximating James Last in Jamaica.

So, while much of the music content is an exemplary brand of how the reggae form is capable of building and shifting, the actual format of the live performance proves that Paul Blake would just as happily be Bob Monkhouse as he would Bob Marley.

Dave Sexton

■ TWO PEOPLE, THE MARQUEE, LONDON

I remember Two People for their loud, and very offensive, shirts plus their stranglehold over exemplary 'wimp rock'. Tonight, neither trait lingered from days gone by, when Two People wooed recalcitrant record buyers with such gems as 'Rescue Me' and 'This Is The Shirt'.

And it's not only their clothes sense which has improved tenfold. At breakneck pace, Two People careered through a set of songs many an A&R man would kill for.

Something old... 'Rescue Me' and 'This Is The Shirt'. The former radiates self-indulgent charm and Single Of The Week-ness, while the latter is as ludicrous and infectious as ever. 'Hush Don't Cry For Him', meanwhile, is yet another hook-ridden oldie and potential single.

Something new... The list is endless, but 'Mouth Of An Angel', the current single of peculiar sentiment, is surpassed on several occasions — 'Jacket Of Leather', 'Catching Bullets' and 'Let's Raise Murder'. (Incidentally, these are far from coy boys, 'Julia said let's go to bed. I said, what's wrong with the floor. Let's raise murder'.)

Something borrowed... Mark Stevenson has an uncanny knack of sounding far too like David Bowie for comfort, not to mention writing in exactly the same vein. DB would be proud of 'Dig It'.

Something blue... 'September'. A gem in the 'slow' mode.

Lesley O'Toole



Photo by Steve Wright

▶ THE BODINES, POLYTECHNIC OF CENTRAL LONDON

"They're supporting the Shop Assistants next week, they must be good."

Fame indeed. Can the Bodines possibly conceal their joy at such praise? But even though the priorities are wrong, the sentiment of one of the more enthusiastic sections of this evening's crowd remains true.

Tonight, Glossop's finest sons made the shoebox that is the Bolsover Street bar ring with the rising tide of Bodine-mania. A nation's cardi-clad youth, seduced by intoxicatingly wonderful tunes, meaningful stares (aesthetically supplied by bassist Tim), and the sight of lanky singer Michael Ryan stooping to avoid hitting his head on the ceiling. Well, maybe.

You see, the Bodines haven't *quite* got it right. But two encores later, no-one was left in any doubt that they are going to. Given a few more songs (both 'Clear' and 'Therese' were repeated for the second encore), and the odd helpful hint to the audience (like what the songs they do have are called), the Bodines will be well on the way to being as blissful a proposition live as they are on record.

Their musicianship isn't the problem. Guitar, bass and drums work together to send ripples through the assembled anoraks and polo neck jumpers, heads bobbing in appreciation until, at the very end, people actually begin to — gasp — dance. (Well, bounce about a bit anyway).

Where they are lacking is in tightness of presentation. Only at the end are the nerves dispensed with enough for a few chords of the Bunynmen's 'Rescue' to ring out (just a joke — you know), and a few smiles creep into the proceedings. Band enjoy themselves on stage shock! Now, there's a thing.

Eleanor Levy

■ KILLING JOKE, HAMMERSMITH PALAIS, LONDON

I never thought I'd see Killing Joke so obviously enjoying themselves. They must still get a mighty big kick out of playing their music, and at times, Jaz looked as if he even wanted to be part of the packed sweaty crowd watching. Hot stuff was an exceedingly apt way of describing the gig. The London crowd were obviously delighted to see the band back on stage after their long break, and they were treated to some of Killing Joke's finest songs — old and new.

Jaz still wears the face paint that has become a symbol of the mad frenzy of his performance. His wild movements punch the air, and are a parallel to the aggression of the music blasting out behind him. The rhythm seems forever building and climbing, chord after chord, beat after beat and only a few seconds breathing space is spared between each song.

Killing Joke are overwhelming. There is something about the way each tune either blasts into you like a shotgun, or wraps itself tightly around you like a snake. Maybe that was why so many of the frenzied fans were punching and kicking out wildly. Even the relatively slower songs like 'Love Like Blood' and 'Adorations' moved with mighty steps, making it hard to imagine Killing Joke ever becoming lifeless.

Nick Robinson

■ BILLY MACKENZIE AND PAUL HAIG, WILKIE HOUSE, EDINBURGH

It seems fair enough to assume that a public performance involving two semi-legendary characters such as Billy Mackenzie and Paul Haig would produce a state of mild euphoria in even the most vapid collection of lobotomised trendies. Not so. Some polite applause and a minor outbreak of foot-tapping was the most this audience could muster.

However, the subdued reaction of the paying customers can at least be partly explained by what was happening on stage. Sure, Billy Mackenzie has a rare, emotive vocal capability, but it seemed largely wasted in this context and was gravely hindered by a backing band who, for all their technical wizardry, failed to



Photo by Jayne Houghton

produce the collective sparkle or spirit required to send the songs into orbit.

Mackenzie's voice worked best on the moodier pieces such as 'Shadows To Fall' and the old Josef K song 'It's Kinda Funny' — undoubtedly a desert island disc for anyone alive from the neck up. He nearly stole the show with a hilarious version of Yoko Ono's 'Walking On Thin Ice'. But Paul Haig's 'Heaven Help You Now' was quite breathtaking, and with the bereted wonder boosting the chorus to warp factor six, it was the best song of the set by at least a mile. 'Empires Of Your Heart' was further testimony to the potential strength of this rather unlikely combination. But I left feeling short changed, slightly disappointed, and in a state of some confusion as to why two characters such as Billy Mackenzie and Paul Haig are not putting their undoubted talents to more effective use.

Patrick Small

▶ FIELDS OF THE NEPHILIM/XMAL DEUTSCHLAND, TOWN AND COUNTRY CLUB, LONDON

A black lifeless stage suddenly bursts into light with a rumble and a thrash of guitars. Amidst all this stand five men dressed in long dust covered coats and hats. Fields Of The Nephilim walk straight out of a B-movie western.

The sound is big and loud, and memories of the Sisters Of Mercy flood back. But here the guitars add a lively buzz to the doom and gloom tunes and 'Power', in particular, gives a sort of show-down atmosphere to the set. Some call it spaghetti metal music, and I must admit a vision of Ennio Morricone thrashing a guitar and turning up his beat box did come into my mind.

Xmal Deutschland, on the other hand, add a little more style to their stomp. The band who only two years ago were the darlings of the indie scene have matured musically, and a certain depth and clarity is evident in the moods they play with. The tunes are not quite so hollow and claustrophobic as they once appeared, and each song is given space to breathe.

Xmal offer much more than just plodding rhythms. Anja's sweeping vocals lift the music away from a depressing dirge and pump the songs with passion and hope. 'Matador' showed a lighter shade to Xmal's sound, and it seems the obvious aggression within the music has been tempered with a desire to keep the songs in a happier mood.

Anja swoops and dives to the beat and on stage the band resemble a fiery incarnation of the Banshees. Interest in the music is sustained by the combination of moods. None of the songs are very similar and the fatter, bassier tunes are mixed with lighter ones that dance delicately to your ears. And with stage favourites like 'Qual' and 'Boomerang' amongst the set, everyone watching must have been satisfied — and pleased to see Xmal Deutschland moving forward again.

Nick Robinson



Photo by Jayne Houghton

NEWS DIGEST

edited by
robin smith

■ **Big Audio Dynamite** release an album and start a tour this month. Their album 'No 10 Upping Street' will be out on Monday October 20. Guests on the album include **Sipho**, the human beatbox, **Matt Dillon** and **Larry Fishbourne**. We're informed that Matt does a breathtaking voiceover.

BAD kick off their tour with a date at Belfast Whitta Hall on Thursday October 30, followed by Dublin SFX 31, Manchester Apollo November 2, Liverpool Royal Court 3, Glasgow Barrowlands 4, Edinburgh Playhouse 5, Newcastle Mayfair 6, Bristol Studio 9, Nottingham Rock City 10, Birmingham Powerhouse 11, Brighton Top Rank 12, Leicester De Montfort Hall 14, Brixton Academy 15.

Kool And The Gang will be touring in December. They'll be playing Wembley Arena Saturday December 13, 14, Brighton Centre 16, Birmingham NEC 19. Tickets for Wembley, priced £10, £9 and £8, are available from the Wembley box office. They are also available by post from XL Talent, PO Box 2, London W6 0LX. Make your cheques or postal orders payable to XL Talent, add a 50p booking fee to the cost of each ticket and enclose a SAE. Tickets are also available through usual agencies and there is a credit card hotline on 01-741 8989.

Tickets for Birmingham, priced £10 and £9, are available by post from Kennedy Street Enterprises, PO Box 4, Altrincham, Cheshire WA14 2JQ. Make cheques payable to Kennedy Street Enterprises and enclose a SAE. Tickets will also be on sale at various agents and there is a credit card hotline on 021-780 4133.

Tickets for Brighton, priced £9.50 and £8.50, will be on sale from the Brighton Centre box office.

● **Aretha Franklin** releases her single 'Jumpin' Jack Flash' on Monday October 13. The single features **Keith Richards** and **Ronnie Wood**.

● **Queen** are releasing a video single. Selling at £4.99, the video features their current hit 'Who Wants To Live Forever' and their last monster 'A Kind Of Magic'. Queen are now working on a full length video, 'Magic Years — A Queen Visual Anthology', tracing the band's 15 years' history.

● **Big Country** have announced the Irish leg of their tour. They'll be playing Dublin RDS Thursday November 27, Cork City Hall 28, Galway Leisureland



■ **Frankie Goes To Hollywood** release their second album 'Liverpool' on Monday, October 20. The album contains eight tracks, including 'Warriors Of The Wasteland', 'Rage Hard', 'Lunar Bay' and 'Is Anybody Out There?'.

The album was produced by Stephen Lipson and includes a guest appearance by Scouse comedian Stan Boardman. Frankie will be releasing another single in November, and dates are due to be announced for later in the year.

29, Limerick Savoy 30, Derry Templemere Leisure Centre December 2, Belfast Avoneill Leisure Centre 3.

● **Carmel** will be playing the London Piccadilly Theatre on Tuesday October 28. Tickets are on sale now.

● **Whitney Houston** has added a show to her series of concerts at Wembley Arena. The extra date is Sunday October 26, when the show will start at 7pm. Tickets are available from the box office and usual agents now.

● **5 Star** have added a date to their tour. They'll be playing the Brixton Academy on Saturday October 18. Tickets are priced £6 in advance and £6.50 on the door.

● **China Crisis** release their single 'Arizona Sky' on Monday October 13. The flip side is 'Trade In Gold'. Watch out for a China Crisis album later this year.

● **Bon Jovi** follow up 'You Give Love A Bad Name' with 'Livin' On A Prayer' on Friday October 17. The single will be available with a free colour patch and the 12 inch will feature the extra track 'Edge Of A Broken Heart'.

● **Gene Loves Jezebel** release a new version of their song 'Desire' on Monday October 20. 'Desire (Come And Get It)' has been completely re-recorded by the band and features new member Chris Bell on drums. The flip side is 'Message'.

● **The Woodentops** will play the ICA in London from Wednesday October 8 to Saturday October 11, with special guests **James**. The Woodentops' single '(Love Affair With) Everyday Living' is due to be released later this month.

● **Kim Wilde** releases her single 'You Keep Me Hanging On' this week. Another album from Kim will be out in the autumn.

● **Katrina And The Waves** will be touring in December. They'll be playing Leeds Polytechnic Tuesday December 2, Newcastle Tiffany's 3, Loughborough University 4, Manchester International 6, Birmingham Powerhouse 7, Bristol Studio 9, Brighton Top Rank 10, Ipswich Gaumont 11, London Town and Country 12, Cambridge Corn Exchange 13.

They will also be warming up for a Swedish tour with two dates at the Harlesden Mean Fiddler on October 17 and 18.

● **Animal Nightlife** play their first British date of the year at London's Rannie Scott's on Sunday October 26. They will release another single in the New Year followed by an album in the summer.

● **Spear Of Destiny** have returned and they'll be touring in December. Kirk Brandon, Stevie B and Pete and Steve Barnacle will be playing Leicester Polytechnic Friday December 5, Sheffield University 6, Glasgow Barrowlands 7, Manchester Hacienda 9, Nottingham Rock City 10, Leeds Polytechnic 11, Coventry Polytechnic 13, Birmingham Powerhouse 14, Bristol Studio 15, Hanley Victoria Hall 20, Hammersmith Palais 21.

Spear Of Destiny are working on an album due for release in early 1987.

● **Alien Sex Fiend** release a double 'A' side single on Friday October 17. The 7 inch tracks are 'Smells Like Shit' and on the flipside 'Buggin' Me'. The 12 inch features an extra track, 'Smells Like... (Plip Plop Mix)'. The first 5000 12 inches will feature a scratch and sniff sleeve. The single comes from the band's new album 'It', to be released in November.

● **Iron Maiden** will play a charity concert in aid of the NSPCC on Sunday November 9 at London's Hammersmith Odeon. **Paul Samson's Empire** and **Bad News** will be supporting, and other guests are expected to show up. The show will begin at 7pm. Tickets priced £6.50, £5.50 and

£4.50 are now on sale at the Odeon box office and all usual ticket agencies.

● **Dizzi Heights** releases a 12 inch single, 'To The Sound Of The Drum And Bass', this week.

● **The Bolshoi** have added a further two dates to their British tour. They'll be playing Leicester Princess Charlotte on Tuesday October 21 and Coventry University on October 22. The Bolshoi have just released their second album, 'Friends'.

● **Makin' Time** release their second LP, 'No Lumps Of Fat Or Gristle Guaranteed' this week. They will be playing selected British dates in October, before heading off to Europe.

● **Iggy Pop**, whose new album 'Blah Blah Blah' and single 'Cry For Love' have just been released, will be appearing at London's Brixton Academy on Wednesday December 17. Tickets for the show, priced £7.00 are available from the box office or by post from the Iggy Pop Office, PO Box 77, London SW4 9LH. Enclose a cheque or postal order made payable to Iggy Pop, together with a SAE and 50p booking fee.

● **The Quick's** debut album 'Wah Wah' will be released on Friday October 10. They will play their first live date at the London Marquee on Tuesday October 14. More live dates are currently being scheduled for later this year.

● **Helen Terry's** new single, 'Come On And Find Me', is released on Monday October 13. Co-written with ex-Culture Club associates, **Boy George** and **Roy Hay**, the flip side is 'Reach Out', a track not included on Ms Terry's recently released solo album, 'Blue Notes'.

● **Tracie Young** releases her single '(When You) Call Me' on Friday October 10. Written by **Paul Weller**, it's backed with 'Italian Girl'. The 12 inch includes an additional track, 'Find It In Your Nature'. Tracie will be playing the Camden Palace on Tuesday October 21.

● **General Public** release their new album 'Hand To Mouth' on Monday October 13. The album includes the current single, 'Faults And All'.

● **Peter Murphy** releases his single 'Tale Of The Tongue' on Monday October 13. The flipside is a version of 'Should The World Fail To Fall Apart', the title track of his debut album. Peter will be playing London's Town and Country Club on Tuesday October 21.

● **Howard Jones** releases his album 'One To One' on Monday October 13. Tracks include 'All I Want', 'Don't Want To Fight Any More' and 'Give Me Strength'.

● **Killing Joke** have rescheduled their cancelled tour. The new dates are Glasgow Barrowlands November 18, Newcastle Mayfair 19, Manchester Apollo 21, Liverpool Royal Court 22, Bristol Studio 24, Leeds University 28, Sheffield University 29, Birmingham Odeon 30. Tickets already purchased will be valid for the new shows.

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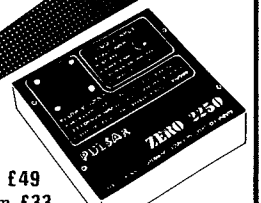
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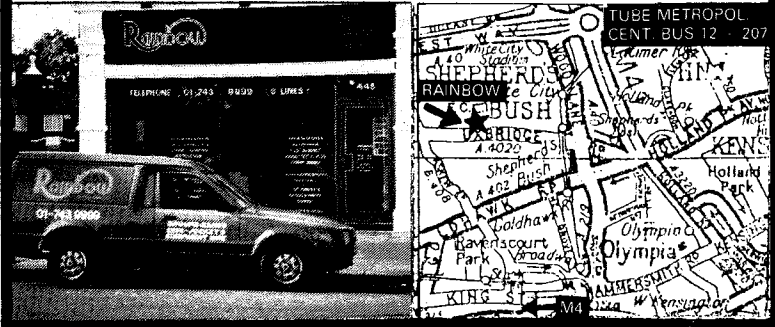
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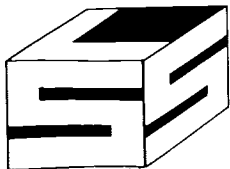
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ODDS 'N' BODS

GWEN GUTERIE's unidentified singing partner on 'Save Your Love For Me' turns out to be **Fred Owen**, a friend who also appears as the "rent" payer in her video — meanwhile, a US remix of 'Outside In The Rain' could prove scarce here as imports apparently are banned to give 'Close To You' a clear field... US Cable TV's **Disney Channel** on November 18 is showing an hour long 'The Making Of Disney's "Captain EO"', which in 'Thriller' style may possibly end up as a commercial video — though whether much of the complete 17 minute, **Michael Jackson** starring, **George Lucas** produced, **Francis Ford Coppola** directed \$20,000,000 'Captain EO' fantasy extravaganza will be included is doubtful, as the whole purpose of its making was that it should remain an exclusive attraction only to be seen by visitors at **Disneyworld** (Michael's two featured songs, 'We Are Here To Change The World' and 'Another Part Of Me' seem unlikely to be on his new LP, due hopefully by Christmas)... Michael's siblings continue to spread themselves around on different labels, **Marlon Jackson** signing solo to **Capitol** (and **Cheryl Lynn** would appear to be on **Manhattan** now)... **Farley 'Jackmaster' Funk's** vocal remix of 'Love Can't Turn Around' actually slipped out here in limited quantities a few weeks ago, so quietly that not even the lads at **London** knew!... **Danny Poku's** 105 $\frac{3}{4}$ bpm messy Dancing Danny D and better Hip Hop N' Go Go remixes of **Timex Social Club** have finally appeared (Cooltempo COOLR 133), flipped by the **Shep Pettibone** and original US mixes, while similarly **Nick Martinelli's** mix of **Loose Ends** now



NOCERA 'Summertime, Summertime' (Fourth & Broadway 12BRW 54) Late for the season even on import and now more aptly retitled 'Indian Summertime', surely, this Mantronik-mixed juvenile girl's jerkily skittering wriggly 116 $\frac{1}{4}$ bpm jolter has proved to be as nagging as originally predicted, her sometimes almost painful voice fighting through the beats (in three mixes).

flips a neat **Herbie Laidly**-medleyed 101 $\frac{3}{4}$...120 $\frac{1}{2}$ -0bpm 'Mastermind Turntable Mix' of familiar Ends material (Virgin VS 884-13)... **Loose Ends** 'Stay A Little While, Child' stifled here but is snorting up the US Black chart, which **Cameo** topped (their album is now out here, Club JABH 19) although **Oran 'Juice' Jones** remained biggest seller in **Billboard**... US radio really seems to be waking up to the fact that lots of white people prefer listening to black "urban" stations, the hottest format now fast becoming an Urban/Top 40 hybrid, while the soft soul-jazz "Quiet Storm" format continues to attract older listeners of all colours too... **Brian Chin**, my counterpart in **Billboard**, is over here for a couple of weeks to take in both this weekend's massively sold-out **Barry Island** and next weekend's **Caister** soul weekends (remember to take an FM radio!)... **Incredible Mr Freeze** will be at Barry... **Melisa Morgan** was produced by **Terry Lewis** (of Jam And

Lewis) some time before signing with **Capitol**, the record never being released — will it be now?... **Radio London** jazz jock **Gilles Peterson** has been busy again, compiling 'Blue Bop' (Blue Note BNSLP 2) made up of very early Sixties' jazz including the much sought **Don Wilkerson** 'Dem Tambourines'... **Damon de Cruz**, having split from **Serious Records**, is now helping put **Rhythm King** and **Flame Records** product into the right shops... **Baad Records** actually continues independently, having left **Cherry Red**, now being run by 'Evil Eddie' **Richards** and **Steve Runney** (on the **Wicked Pulse** hotline 01-701 7186), looking for "street" material to release or record — **Eddie**, incidentally, pioneered the technique two years ago of electronically sampling and sequencing with a computer other records' rhythms for use in his live club mixes, but became so discouraged by lack of industry interest that he no longer bothers lugging the gear to his

gigs (like **Camden Palace** Fri/Sat)... **Arista** picked up **Sharon Dee Clarke**, following all the radio plays by **Tony Blackburn** and **Greg Edwards**, which has made **Nellie 'Mixmaster' Rochefort** a little richer!... I just knew the **Kartoon Krew's** hip hopping 'Batman' theme was a hot one, and sure enough it hit **John Sach's** listeners-voted **Hitline** on **Capital Radio** last week (luckily after my enthusiasm had prompted **Champion** to schedule it here!)... **Marie Birch** is extending her DJ mailing list at **Sound Promotions**, Suite 6, Graham Court, Eastcote Lane, Middlesex UB5 4HT... **Bluebird Records** last Saturday opened its new shop doors at 378 Edgware Road, with hot chicken wings and such guests as (inevitably!) **Juliet Roberts**, **Loose Ends**, **Phil Fearon**... **Steve Walsh** walks through a brick wall looking large and shouts "Listen!" in the current **Streetsounds** TV commercial!... **Private Possession** featuring **Hunter Hayes** 'This Time', originally on US **Mega Bolt** some months back (first pressings confusingly credited **Les Lee**), has turned up again on US **Fourth & B'way** — and in fact, there currently seem to be more repressed oldies than newies on import, for some reason... **Gary Hickson** (**Blackburn Kaleidoscope**) reports a mega revival of 1982's **Spencer Jones** 'How High (Garage Mix)'... **Viktor Lazlo** turns out to be the name of the female singer!... **Raze** really has penetrated remarkably deep across the country while still only on import... **Jan Allen-Willmot** (**Hampden Park Gullivers/Eastbourne Shimmers**) reports the new lyrics currently sung at his gigs to 'Jack Your Body' are unprintable!... **JACK THE HOUSE!**

HOT VINYL

SWEET D 'Thank Ya' (US Trax Records TX119) Clapping out a happy fast offbeat between bursts of simply chorded catchy melody, this jumpy little 120 $\frac{3}{4}$ -119 $\frac{1}{4}$ -0bpm "house" instrumental is showing signs that it has what it takes to be one of the biggies, even if it did make its initial showing in the Eurobeat chart! The flip's 123bpm 'Turn It' usefully borrows the 'Love Can't Turn Around' riff (0-122/4bpm 'Do Do It', 0-57/114bpm 'Dig I Da-Dig I Da' too).

CONTINUES OVER



Sister Sledge

NEW SINGLE

HERE TO STAY
(on 7" & extended 12")

FROM THE FORTHCOMING ALBUM

Playing For
KEEPS

WorldRadioHistory

SISTERS IN CHARGE

Mel 'n' Kim are not only the prettiest sisters in pop, they're rather funny too, reckons our honcho hero
Edwin J Bernard

Mel and Kim: the Wood and Walters of pop. I mean, five minutes in a room with them both and those temporary laughter lines become permanent. Mind you, they've got good reason to be happy. Five months ago they hadn't even got a manager, and now their debut single, 'Showing Out', is poised for chart success after doing the business on the dance floor.

Produced by the red hot team of Stock, Aitken and Waterman, it's a rousing little ditty, based on the house rhythm, about getting fresh at the weekend and showing off. In a hell-raising interview, the sweet and saucy, swinging, singing sisters reveal all and ask me out to dinner at least twice. Here's 20 things you never knew about the wonderful Mel and Kim.

1. Mel is a natural lunatic. Her laughter is so raucous, my poor beard had to take cover under my T-shirt.
2. Kim always does things at the last moment, like putting on her "slap" (that's stage make-up to you, boyo).
3. Mel and Kim love boogying. They are self-taught and have natural rhythm.

4. Kim won a dance competition when she was 10. She's 21 now.
 5. Mel is possibly the same Melanie Ap-pleby who has appeared as a page five girl in the Daily Mirror. She's 19.
 6. Mel has five sugars in her tea, but hates cream cakes.
 7. Kim says she's not a flirt.
 8. So does Mel, although she does admit she likes men to look at her.
 9. If you want to meet Mel and Kim you should just walk up to them wearing a big smile on your face.
 10. They are very down to earth. "We come from Hackney."
 11. Mel went fishing once and waited four hours for a fish. (Wow-Ed)
 12. As sisters they are very close. Psychic, in fact. They always phone each other at the same time and often sing the same tune that they've heard separately on the radio.
 13. They have never shared a boyfriend, although there have been suggestions from certain 'lewd' individuals for three-somes. The girls declined.
 14. Kim describes Mel as "a scatty person; very forgetful and untidy. Anything makes her laugh — she'd laugh if someone got knocked over by a bus."
 15. Mel describes Kim as "a pain in the neck. She puts me straight if I do something scatty."
 16. Mel loves Roy Ayers.
 17. Kim loves Luther Vandross.
 18. They buy lacy knickers from Marks And Spencer.
 19. Mel has a hat fetish. Kim has a love of ear-rings.
 20. Their ambition is simply to have "what middle class people have. A house, a car, two holidays a year and no worries about bills. We've had a hard life, so we'll appreciate what comes our way."
- (This has been an *rm* 'Wot Colour Are Your Socks?' special).

emma



find a way

7 & 12"

PRODUCED BY NICK STRAKER

RCA



“ALL THE PALAVER IN BETWEEN”

Dodgy food, dodgy radio reporters, dressing room doors that won't open, in store record signing. . . and those magical 90 minutes on stage. This is life on the road with *Billy Bragg*
Barking instructions:
Jane Wilkes
Big nosed snaps:
Patrick Quigly



“One of the first times I played Nottingham was at this club where the dressing room, instead of being behind the stage, was right on the other side of the club. I just couldn't get off the stage, the crowd were physically pushing me back on. I ended up playing 'New England' three times and even the Clash's 'Garageland' before they'd let me off!”

A couple of years on, and many a performance later, Billy Bragg makes a return to Nottingham for the third date in his 'Talking With The Taxman' tour. Bragg mania has reached fever-pitch proportions these days, so it's fortunate that his dressing room is well within reach as he disappears after an explosive set. But this is not enough. The insatiable crowd demands an encore. The screams and stamping feet combine with the chants of “BRAGG! BRAGG!” to create quite an uproar, a racket that any spokesman for a generation would be unwise to ignore. Appearing again, a bit sweeter this time, Bragg launches into 'Days Like These' and 'A13' (the Barking bard's interpretation of the old classic 'Route 66'). Bidding Nottingham a fond farewell, Billy Bragg makes his exit.

Back in the dressing room, everyone can wind down a notch. The show may be over, but a day on the road still holds a few more hours before the man Bragg and entourage will see their pillows. There's all the packing up to do, there're more interviews and, of course, there're the fans who want a good old natter with the immediately personable star of the night.

Life on the road is as hectic as the clichés say. You eat dodgy food, you don't get much sleep and you're allowed even less privacy. The punters only see the 90 minutes or so that Billy Bragg is on stage, yet the time and energy spent making sure every last detail is just right is phenomenal. Everything is geared towards that 90 minutes. As Billy says: “Being on the road is like working a night-shift.” Only snag is, this type of night-shift includes a dayshift as well — a dayshift of preparations and travelling.

“The majority of the time spent on the road, is just that — travelling. Like, in three nights you might do Austin, Texas, New Orleans and Atlanta, Georgia. And people say to you, 'Wow, what was New Orleans like?'. You can tell 'em what the airport was like, what the hotel was like, and what the gig was like. It's really frustrating. You might never go to these places again.

What with an “orrible” breakfast regurgitating inside his stomach (“the world's worst cheese and ham toastie”), taking the wrong road out of Birmingham, and ending up going the 'scenic' way through Tamworth, this day had not boded well for Billy Bragg. He was just a little bit on edge. A phone call to London settled him down.

"LP reviews are a bit like getting your school report," he says. "You're a bit nervy about it." There was no need to worry on this count. The album reviews were unanimously commending.

The album in question, 'Talking With The Taxman About Poetry', is Billy's third. Bringing to the fore his penchant for the wittily dressed, schoolboy love song, it might appear that standing on the podium, taking on the role of mouthpiece against the country's ills, has slipped into a supporting position. Well, it seems not. Separating the man from his mission was to prove a hard task. Billy Bragg and his political persuasions tied the knot many moons ago. And no divorce is imminent.

We start off talking about his new love songs, and playing them for the first time to an audience. Before I know it, he's cleverly manipulated the conversation back to politics.

"I love playing at the moment with all these new songs, seeing how they fit in, how they work, just doing them on impulse. Travelling around the world is stimulating because you have to work out 'how does this have any relevance to the audience I'm playing it to?'. Here I am, standing on a stage in Japan singing a song about South Africa. Now, what do these kids know about South Africa? In Japan, not a lot. So you have to try and make it relevant. You have to read a lot of newspapers and watch a lot of television and work out what happened in Japanese history that's similar in South Africa. They did the same to the Koreans.

"Or in the Soviet Union, or East Germany, or in the States, you have to look for items in the news that offer you a bit more insight into what you're trying to say. To me, playing live remains the most important part of my life. If there was a way of clocking on at 10pm and clocking off at 1am, I'd do it. It's all the palaver in between."

Back to exotica UK and all that palaver in between. Having arrived in Nottingham, we eventually find the venue (with the infamous one-way system, you keep seeing the place you want as you whizz past on another road). Time-tabled in today's schedule is a personal appearance at the record store 'Select-a-disc'. According to Billy, this is one of the best record shops in the country "because they sell my already cheap LP at a huge discount price.

"I asked the guy why he did that and he looked me in the eye and said 'Because it's overpriced Billy'. He meant it as well. I really respect him for that. Also, after I'd finished, I was allowed to pick some freebies. It was like being on 'The Generation Game', running round the shop trying to remember what I wanted in five minutes."

Next stop, Nottingham City Hall to meet with members of the Labour council. Flying the flag over a



couple of informal cups of tea, Bragg offers a few suggestions for a free festival in the Nottingham area, something akin to the one he had played a couple of days previously at Fulham Palace.

Time then, to get back to Rock City, the venue for tonight's performance, and get on with the mundane tasks of setting up and soundchecking. On entering the hall, Billy is accosted by a young reporter from Radio Derby who, armed with reel upon reel of tape, wishes to deprive Billy of a few minutes of his time. Adjourning to the dressing room, the interview begins. First question up: "Billy, do you ever write poetry?"

I sense that this interview might be fun, so I hang around. I'm right. Young Mr Radio Derby is intent on discussing Billy Bragg's sex-life. Billy is explaining his method of writing love-songs, the angle from which he approaches them, and the way in which he adds personal details about his relationships into the songs. This sparks off the intrepid reporter. The ensuing interrogation goes something along these lines ...

Radio Derby: "Do you still have relationships then?"

Billy Bragg: "Yes, even as I speak."

RD: "What about tonight, are you going to take any of your fans to bed?"

BB: "I think my fans are more interested in my mind than my body. Two women came to the dressing room last night specifically to discuss Marxism. They were ideologically sound to the nth degree and we discussed the decline of capitalism and that was it. I went back to my..."

RD: "So you've never had any women proposition you?"

BB: (With his tongue firmly in his cheek) "Of course, ever since I came to terms with my own sexuality when I was 26, they've been queueing up!"

At this point Wiggy, best friend and looker-after of Billy, appears to rescue him from this ordeal and whisk him off to sound check. After a quick Hank Williams medley, he's joined by first supports the Mint Juleps to practice the show opener, the acappella 'Change Gonna Come'.

After some 'scram' (nosh, grub, et cetera), all there's left to do is sit around and wait for showtime. In this brief interval, Billy recalls some funny tales of incidents that have occurred on tour. One of his most memorable performances was the first time he played on the South Coast.

"We played a place called Rumours in Hastings, and it was one of the earliest examples of Bragg mania where the audience were just going mental. The dressing room was a cellar at the back of the stage. It was an 'orrible place. I played me stuff and the audience was going absolutely crazy. I finished the last song of the proper set and went in the dressing room slamming the door behind me.

"The audience were really giving it some," (imagine an animated Billy Bragg impersonating a cheering, stamping audience), "so I went to go back on stage, but there was no handle on the inside of the door. So I'm bellowing 'Help! Help!', but they couldn't hear me. So I try to open it with me fingernails and end up with blood everywhere. Eventually, I found a big metal chisel and managed to prise the door open with that, but there was a real good minute of absolute panic of how I was going to get out."

Show time is fast approaching, so we leave Billy to prepare himself. In the club, there's a prickly tension, an anticipation in the air that's immediately released as Bragg runs on-stage. Lunging straight into the old favourite 'Milkman Of Human Kindness', the climax of another day on the road has just begun.

