

RECORD MIRROR

RM

NOV. 22, 1986 EVERY THURSDAY 55p

SHAMEN • SPARKS • KING KURT •
SCHOOLLY D •
BLUBBERY HELLBELLIES •
A CERTAIN RATIO •
JAZZY JEFF & FRESH PRINCE •

&

LIVE
LONE JUSTICE

UB40

ANIMAL NIGHTLIFE
STUMP

PET SHOP BOYS

THE POP LIFE REMIXED, REMODELLED
AND TAKEN TO THE **DISCO**



CONTENTS

- 8 **SHAMEN**
definitely not the psychedelic revival
- 10 **SINGLES**
jane wilkes does the locomotion
- 12 **ALBUMS**
cutting crew, the the, spandau ballet
heaven 17, grace jones, debbie harry
- 14 **A CERTAIN RATIO**
over eight years funkin' for manchester
- 17 **LETTERS**
- 18 **NEWS DIGEST**
- 20 **BLUBBERY HELLBELLIES**
anti-fattism, anti-baldism and big
- 22 **KING KURT**
unspeakable goings on
- 24 **LIP**
- 26 **SPARKS**
the third coming of the mael bros
- 28 **PET SHOP BOYS**
remix, remodel
- 31 **CROSSWORD**
- 32 **CHARTFILE**
- 34 **CHARTS**
uk charts, singles, lps, cds, mvs, 12 inchers
- 36 **CHARTS**
us and disco
- 38 **CHARTS**
indies, eurobeat and reggae
- 39 **WOLFHOUNDS**
the sound of suburbia
- 40 **EYEDEAL**
angelos, smooth talk, back to the future
and rocky 4 comps
- 42 **LIVES**
ub40, stump, lone justice, animal nightlife
- 50 **HINDSIGHT**
fresh uk soul
- 51 **BPM**
- 53 **JAZZY JEFF**
wants to be nice
- 54 **SCHOOLLY D**
wants to be baad



● Don't be surprised if **Sharp's** first single, 'Entertain Me', reminds you of that milestone in late Seventies/early Eighties pop history — The Jam. Two thirds of that essential ensemble are present here: Bruce Foxton on bass and vocals, Rick Buckler on drums and Jimmy Edwards as lead singer, guitar and keyboards. The band was formed after Jimmy and Rick's previous outfit Time UK fizzled out after the excellent single 'Playgrounds Of Privilege', with Bruce helping out in between his own solo commitments. Not as immediate as some other works their names have been associated with, but one to watch all the same. DC

Bruce Springsteen, the man who could belch into a microphone and still make a fortune, releases his single 'War (What Is It Good For)' this week. It's a live version of the old Edwin Starr classic, and it's taken from the 40 track 'Bruce Springsteen And The E Street Band Live 1975-1985' boxed set. The flip side is a live version of 'Merry Christmas Baby', while the 12 inch also features 'Incident On 57th Street', resulting in over 20 minutes of music. I think I need a stiff drink.

It's in the mix, yell DJs the length of the land, and two champion mixers prove their point on the double album **'Ultimate Trax'**. What you get here is one record of American singles, big imports and hot UK tracks: such as Raze 'Jack The Groove', Harlequin Fours 'Set It Off' and Sybil 'Falling In Love'. Then there's the bonus 12 inch featuring a 'Battle Of The DJs'; world mixing champion DJ Cheese scratches and cuts one side, while UK champ Chad Jackson takes on the same songs for his own 10 minute mix on the flip.

We've got 20 of these crucial double delights to give away. Just answer these questions correctly to win.

- 1) Whistle were just: a) chillin', b) buggin', c) illin'?
- 2) What are nothing but trouble for DJ Jazzy Jeff: a) cars, b) girls, c) bank managers?
- 3) The 'House Music Anthem' was recorded by: a) Darryl Pandy, b) Oran 'Juice' Jones, c) Marshall Jefferson?

Send your answers on a post-card, with your name and address, to 'rm Ultimate Trax Competition', Greater London House, Hampstead Road, London NW1 7QZ. Entries must arrive by Monday, December 1.

● **EDITOR** Betty Page ● **DEPUTY EDITOR/FEATURES** Jim Reid ● **NEWS EDITOR** Robin Smith
 ● **DESIGN** Graham Black ● **FILM/VIDEO/LP REVIEWS** Eleanor Levy ● **PRODUCTION EDITOR** Diane Cross
 ● **CONTRIBUTORS** Stuart Baillie, Edwin J Bernard, Nancy Culp, James Hamilton, Alan Jones, Lesley O'Toole, Roger Morton, Paul Sexton, Andy Strickland ● **PHOTOGRAPHERS** Eugene Adebari, Paul Cox, Ian Hooton, Andy Phillips, Barry Plummer, Michael Putland, Patrick Quigly, Joe Shutter, Steve Wright ● **ADVERTISEMENT MANAGER** Carole Norvell-Read ● **SENIOR ADVERTISEMENT REPRESENTATIVE** Tracey Rogers
 ● **ADVERTISEMENT REPRESENTATIVE** Jo Weigold ● **AD PRODUCTION MANAGER** Tony Dixon
 ● **TELE SALES MANAGER** Eddie Fitzgerald ● **MANAGING DIRECTOR** Jack Hutton ● **PUBLISHER** Brian Batchelor. Published weekly by Spotlight Publications Ltd, Greater London House, Hampstead Road, London NW1 7QZ. Telephone: 387 6611. ISSN 0144-5804. Typeset by Phase Communications and printed by Garrod and Lofthouse, Crawley, Sussex. Colour by CK Litho. ● **THANKS TO** Ruth Ling

ANGLES POISED

Bristol's **Brilliant Corners** are back with more punchy tunes, ringing chords and bouncy, bouncy bass lines. The talented quintet release their mini LP 'What's In A Word' this week, and fine stuff it is too. Index is still creased up at 'Brian Rix' — a touch of the Fire Engines we think, and 'Sweet Brendan' that out brides the June Brides. If there's any justice in this sad old world, the Brilliant Corners will be warming your lug holes with great regularity in 1987. Watch out for a definitive rm feature soon.

AS



SPANDAU BALLETS album 'Through The Barricades' will be released this week. It's the band's first studio album for two years, and all songs were written by Gary Kemp, clever boy. The nine tracks include 'Fight For Ourselves', 'Sweet' and 'Virgin'.

The band are currently on the first leg of their world tour, which began in Italy last week.

RS



● T O U R S

● R E L E A S E S

● N E W B A N D S

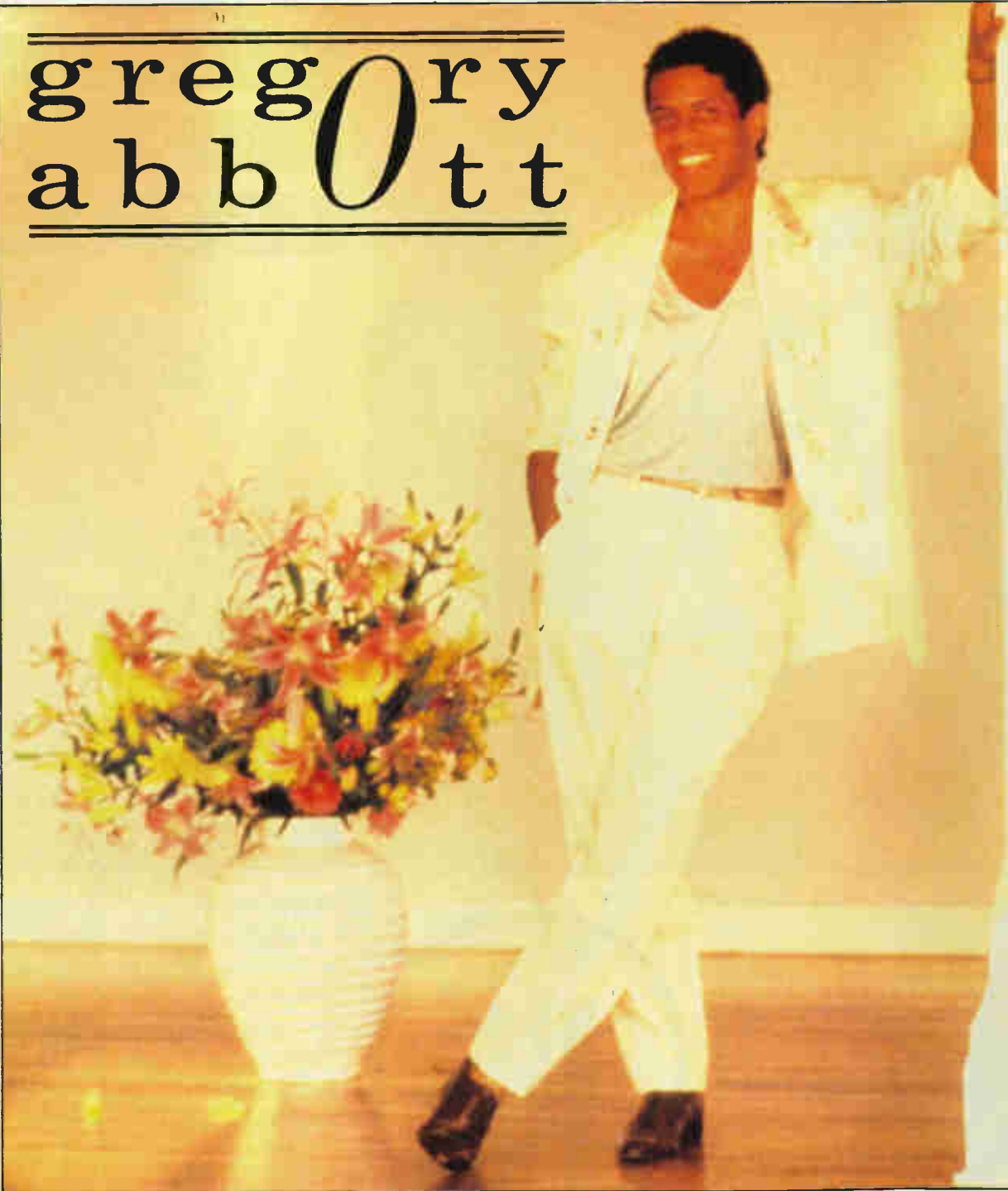
● G O S S I P



Virginia Astley releases her album 'Hope In A Darkened Heart' on Monday, November 24. Recorded with multi-talented Japanese musician Ryuichi Sakamoto, the album has six new Astley compositions and the old classics 'Darkness Has Reached Its End', 'Love's A Lonely Place To Be' and 'A Summer Long Since Passed'.

RS

gregory
abbott



SHAKE YOU DOWN

LET GREGORY ABBOTT SHAKE YOU DOWN!

THE U.S. No.1 SOUL HIT

ON 7" & EXTENDED 12"

A7326

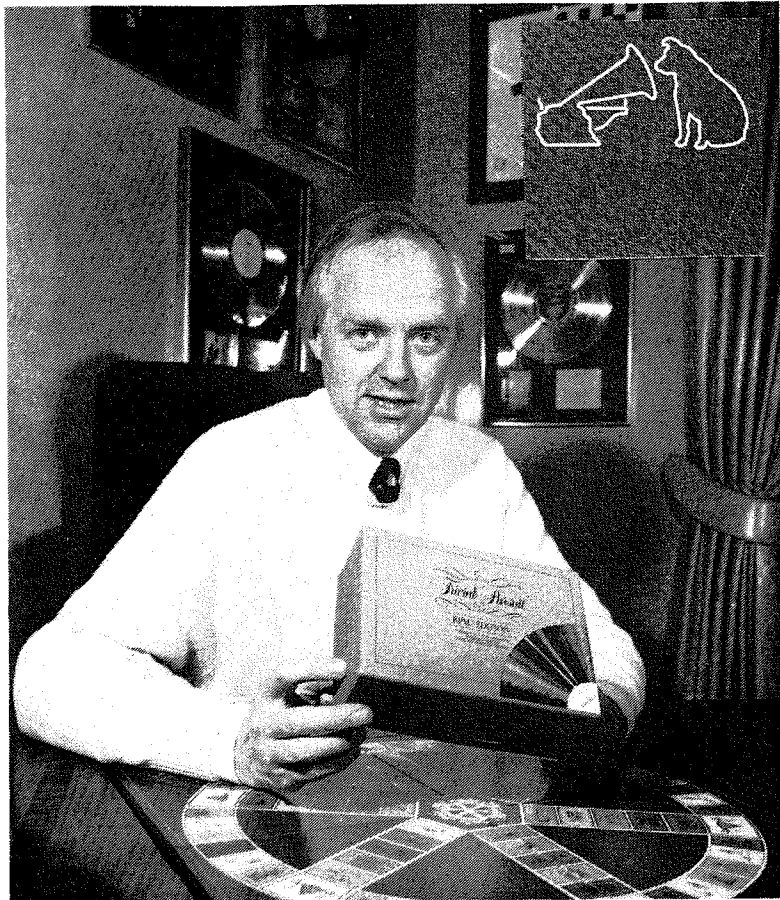
TA7326

"...the most sensuous single of the year." Kris Kirk - Melody Maker.

WorldRadioHistory

CBS

Trivial Pursuit™



Look, I know we've given away some prizes in our time here at rm, but this one is a bit special. Enter this exciting competition and you too can be among the first people in the world to own the brand new edition of **Trivial Pursuit** — 'RPM'. Compiled by Tim Rice, and featuring 3000 questions ranging from rock and roll to the modern pop sounds of today, RPM is designed for use with the master game, Genus 1, or alone as a special interest game for all you hot pop trivia addicts.

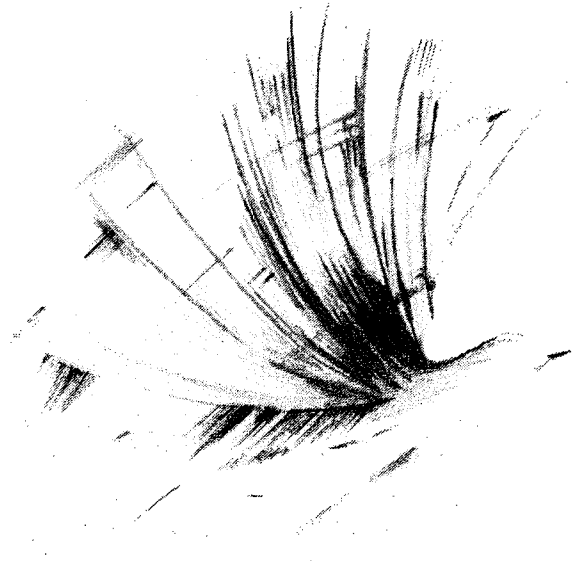
We've got 10 sets of the 'RPM' game, hot off the presses, plus 10 number one HMV albums for the lucky runners up. Just answer the three 'RPM' questions to win.

- 1) Who was the shortest Beatle: a) Ringo Starr, b) George Harrison, c) John Lennon?
- 2) How many pianos normally figure in a piano quartet: a) four, b) one, c) three?
- 3) How many times does Boy George spit out 'Karma' before getting down to 'Chameleon': a) six, b) five, c) seven?

Send your answers on a postcard to 'rm Trivial Pursuit RPM Competition', Greater London House, Hampstead Road, London NW1 7QZ. Answers to arrive by Monday, December 1.

● This is a Horn Abbot Game licensed by Horn Abbot International Ltd, owner of the trade mark "Trivial Pursuit".

THE INSPIRATIONAL CHOIR



(Your Love Has Lifted Me)

HIGHER AND HIGHER

"Wonderful, superb vocal arrangements, as one might expect, with a fine uplifting and joyous quality that absolutely compels you to join in."

HELEN FITZGERALD, MELODY MAKER

THE INSPIRED NEW SINGLE
ON 7" + EXTENDED CLUB 12"

Portrait
CHOIR 1
CHOIR T1

E A R B E N D E R S

Andy Strickland

'Town To Town' Microdisney (Virgin new year 45)
'Brian Rix' Brilliant Corners (Revolver mini LP track)
'Shelter' Lone Justice (Geffen LP track)

Eleanor Levy

'A Gentle Sound' the Railway Children (Factory)
'Infected' the The (Epic LP)
'Brian Rix' Brilliant Corners (Revolver mini LP track)

Diane Cross

'Plastic Pony' Blubbery Hellbellies (ID)
'Livin' On A Prayer' Bon Jovi (blush!) (Vertigo)
'Red Red Wine' UB40 (Live experience)

Nancy Culp

'Everything's Gone Green' New Order (Factory)
'Bizarre Love Triangle' New Order (Factory)
'Bend Sinister' the Fall (Beggars Banquet)

WorldRadioHistory

DPA



NEWS DIGEST P.18



If a thing's worth selling once, it's worth selling twice — especially if there's an 'EastEnders' connection in there. Back in 1962, Wendy Richard (Pauline Fowler to you telly addicts), got together with Mike Sarne to record 'Come Outside' and watched it scoot to number one. She's back, a little older, a little fuller in the figure and now, along with Mike Berry, 'Come Outside' is set to do battle with other 'EastEnders' discs (an old Sixties term for record). Isn't it time someone told Arfur about all this?

AS



MADNESS wave goodbye with their compilation album 'Utter Madness' out on Monday, November 24. The 13 track album includes such classics as 'Our House', 'Driving In My Car', 'Michael Caine' and 'Wings Of A Dove'. The compact disc version of the album will contain the additional track 'Seven Year Scratch', a scratch mix of many of Madness' finest moments.

RS

TAKEN FROM THE FILM OF RAYMOND BRIGGS' 'WHEN THE WIND BLOWS'
THE VOICE OF HILDA - PEGGY ASHCROFT / THE VOICE OF JIM - JOHN MILLS
FILM SCORE - ROGER WATERS / TITLE SONG - DAVID BOWIE
EXECUTIVE PRODUCER - IAIN HARVEY / PRODUCER - JOHN COATES / DIRECTOR - JIMMY T. MURAKAMI
ADDITIONAL MUSIC - GENESIS / PAUL HARDCASTLE / SQUEEZE / HUGH CORNWELL
MUSIC SUPERVISOR - RAY WILLIAMS
A MELTDOWN PRODUCTION MADE IN ASSOCIATION WITH NATIONAL FILM FINANCE CORPORATION
FILM FOUR INTERNATIONAL / TVC LONDON / PENGUIN BOOKS



© AND © 1986 VIRGIN RECORDS LTD.
ALBUM - CASSETTE - FORTHCOMING COMPACT DISC
DESIGN - ASSORTED IMAGES



WHEN THE WIND BLOWS

ORIGINAL MOTION PICTURE SOUNDTRACK FEATURING THE TITLE TRACK - WHEN THE WIND BLOWS - BY DAVID BOWIE.
NEW MATERIAL FROM ROGER WATERS AND HUGH CORNWELL. ALSO FEATURING GENESIS, SQUEEZE AND PAUL HARDCASTLE.



Not often we get anything of interest from Scandinavia washed up over here, but **Gangway** could change all that with their pleasing single 'My Girl And Me'. Reminiscent of mid-period Madness, it's a simple but effective ode to romantic traumas. Big in Denmark, the four lads sing in English and are hoping to take their appeal elsewhere. Back home they've had two successful LPs, and they look set to make their mark over here.

DC



OPEN WIDER

Excuse us! We overlooked one of the year's finer indie EPs recently and were reminded of such by a swift phone call from the **Dentists** themselves. 'Down And Out In Paris And Chatham' was released a couple of months back now, and a delicious mixture of tuneful guitar Smithery and harmony vocals it is too. A touch of the Sixties sure, but they rise above any such obvious tags, especially with titles such as 'She Dazzled Me With Basil' and 'Chainsaw The Horse'. Somewhere between the Beatles and the Undertones, these sons of Gillingham have recently returned from a successful European tour, and are set to make a bigger splash this side of the Channel.

AS

RADIO STARS

The long awaited new batch of vintage John Peel sessions from the **Strange Fruit** label are now upon us. And an appetising selection it is too. Prime interest rests with the 1979 **Madness** session, which includes in its four tracks 'The Prince' and 'Bed And Breakfast Man' and is pretty skanking fab. More vintage sessions come from **The Gang Of Four**, including their classic 'At Home He's A Tourist'. Of more recent interest is the session from the spring of this year by the **Wedding Present**, including a great version of Orange Juice's 'Felicity'. A 1983 session from **TWA Toots** completes this month's releases. Ignore the boring packaging and enjoy some real moments of musical class.

EL

A L J A R R E A U



TELL ME WHAT I GOTTA DO

7" & EXTENDED 12" REMIXED BY JOHN LUONGO
INITIAL 12" STOCK WITH EXTRA 12" DISC - 'EASY' c/w 'DISTRACTED'

THE ALBUM IS 'L IS FOR LOVER' PRODUCED BY NILE RODGERS

DISTRIBUTED BY **WEA** RECORDS LTD
A WARNER COMMUNICATIONS CO.

WorldRadioHistory

wea

NEW EDITION
 ANGEL
 EARTH

PURE
 INSPIRATION
 ON
 SEVEN
 &
 TWELVE

MCA RECORDS

PSYCHEDELIA RELIGION

...AND A MUSIC ABOUT TODAY



If you think that's a fine old mixture, you'd be right. But then **the Shamen** are not a very easy band to categorise
 Story: **Eleanor Levy**. Photography: **Patrick Quigly**

Essence of **Shamen** is a hard thing to pin down. Reviews of the Aberdonian four piece's recent delve into the world of London's Alice In Wonderland club, spent more words describing that august establishment than the band. The **Shamen**, you see, are difficult to describe on paper. You have to *hear* them, plain and simple.

That could be their highly acclaimed debut EP, 'They May Be Right... But They're Certainly Wrong'. Or it could be the full, throbbing follow up, 'Young 'Till Yesterday'. Either way, you'll discover a band that will intrigue, surprise and ultimately thrill you.

Some musicians physically personify the sound they make. John Lydon, Joe Strummer, Morrissey and Madonna all spring to mind. The **Shamen** don't. The subtle chimes, spine buzzing reverb and Eastern swirl of the **Shamen** sound is as far away from the quietly spoken man in front of me as you could get. Colin Angus used to be a psychiatric nurse and now plays bass and sings in (as **rm** quite rightly pointed out in May) the best new band in psychedelia. Make that one of the five best new bands in the whole, wide world and your nose would still not grow an inch.

Beside him, newest band member

Pete Stephenson is more outgoing, but he is obviously still finding his feet among the wanderings of the **Shamen** minds. Words like 'mysticism' and 'spiritualism' fall readily from this group's lips. Brothers Derek and Keith McKenzie make up the other half of the band.

Musically, the **Shamen** are as loud, colourful and mind expanding — man — as the psychedelic label they've been landed with would suggest. But, with not a frilly blouse or love bead in sight, their image on stage is as stark and subdued as the music is not. The Electric Prunes meet Russian Futurism. And Colin, for one, refuses to shy away from admitting that the **Shamen** *do* have a touch of the psychedelias about them.

"One review called us 'psychedelic rubbish', he says. "If we're going to be rubbish, I'd rather we were psychedelic rubbish than any other sort."

"Lots of bands have got a psychedelic sound, but are still 'modern'. Bands like the Cure, Wire, the Only Ones, the Banshees, Joy Division. They've all had psychedelic touches, but they've not necessarily been recognised as such."

It's just that the **Shamen** wear their influences so much more visibly on



WENDY RICHARD AND MIKE BERRY



COME OUTSIDE

The Outrageous
Christmas Hit!
7" and 12"

OUT NOW!

wea

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

their sleeves.

"The Banshees, particularly," Colin continues. "I think they've always dressed psychedelic, and their videos have always been Sixties looking. For some reason it took people a long time to cotton on to it. Most people still think of them as a punk band."

Listen to any Shamen lyric and you'll find more than your stereotyped 'love and peace, maaaaan' message. A Shamen song is a comment on life in its many forms, and a call to more positive thinking, formed with as much allure as the sound that accompanies it. Songs like 'Happy Days' or 'I Don't Like The Way The World Is Turning' (the track featured on the second **rm** cassette) or the latest 'Young 'Till Yesterday' or 'Strange Day's Dream', smack heavily of discontent with much of today's world, together with an attempt at looking *inside* people for an answer. And before anyone points an accusatory finger and cries 'hippy!', let Colin explain.

"That's one of the problems with the Christian church today. They don't provide that basic need — to be able to experience reality in a different way. It's just too formulated."

"One thing I like about Buddhism," Pete continues, "is that most formal religions say there's a God and we should serve God. We are totally inferior; we're nothing. Buddhism, although it does say there is a God — and I'm not sure I agree with that — is much more concerned with what the human being can achieve. And the idea that what people commonly call God is actually *inside* you. It looks to the human mind for divinity."

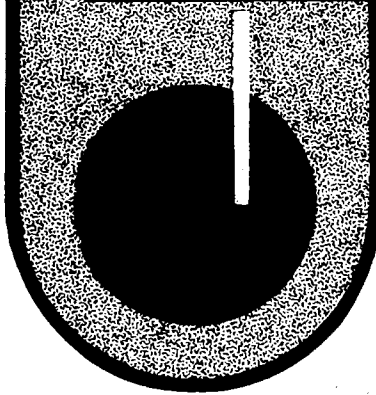
The Shamen are one of the few bands who have successfully merged ideas and sound into a whole that is undisputedly them, and them alone. The big record labels have cottoned on, but the Shamen aren't about to be swayed by cheque books and capped tooth smiles yet. It's a case of once bitten, twice shy for Colin, Derek and Keith who were once signed with Polydor as Alone Again Or.

"As we always say," says Colin. "We want to make some good records before we get signed up, because it always seems to be that when you get a deal with a big company — that's the end of it."

In as much as anything in music is ever original, this group, with its borrowing of Sixties musical styles and ancient thought, has created a sound that is totally and essentially about *today*.

WorldRa

S I N G L E S



SINGLE OF THE WEEK

THE AGE OF CHANCE 'Kiss' (Fon) Which ever way I start this column, whether it be alphabetically, through lack of regard for conventions, the amount of arrogance, or pure genius, Age Of Chance sit squarely on the top of the pile. "You don't have to be Prince if you want to dance. You just have to get down with the Age Of Chance." I need say no more, but I will. Forget any Afrika Bambaataa/John Lydon collaborations, *this* is world destruction. An unholy alliance between jerking three chord guitars and hip hop, the Minneapolis royalty is

treated with unabounded disrespect. An aural delight to the nth degree.

THE BEST

PETE SHELLEY 'I Surrender' (Phonogram) At last the Mancunian maestro returns to what seems a long gone top form. He's not sounded so clear, so purposeful and so fresh since the 'Homosapians' period. And what's more, there's even a Buzzcockian type guitar throughout. Has he perhaps kidnapped Steve Dibble for this work of wonder?

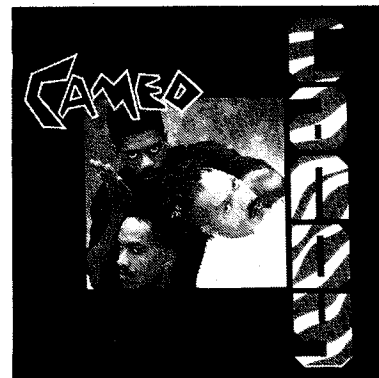
THE INSPIRATIONAL CHOIR '(Your Love Has Lifted Me) Higher And Higher' (CBS) As they abandon the tail end of their name (Of The Pentecostal First Born

Church Of The Living God), their *raison d'être* seems to have fallen overboard with it. Just like that transit van in Madness' 'Wings Of A Dove' video, the hit on which the Inspirational Choir made their debut. Their spiritual gospel tones have taken more of a back seat position, as the musical impetus rages up front through this reworking of the Jackie Wilson classic. Splendid nevertheless.

CAMEO 'Candy' (Phonogram/Club) It's officially declared; Larry Blackmon is a wonder man. He's got the midas touch. More 'She's Strange' than 'Word Up', 'Candy' (lifted from the 'Word Up' LP) drives a wedge of forceful funk through a soft, mid-tempo rock/soul liaison. Excellent.

THE COMMUNARDS 'So Cold The Night' (London) Clandestine meetings and hi-NRG Balkan folk music engage for this Somerville/Coles composition. Their cover versions have always maintained an ambiguity, whereas their own songs place you right in the picture regarding their sexual/political stance. I imagine the commercial viability of this single will be placed in the hands of the moral majority.

CRASH 'Almost' (The Remorse Label) Just like the Daintees before Martin Stephenson discovered his



country roots. Never has a more English sounding piece of vinyl passed my way. Ironic that; Crash hail from New York, that futuristic place where guitars appear in the museums alongside chamber pots. A harrowing, thoughtful ditty in the vein of the great British pop/folk tradition. Keep up the good work.

WIRE 'Snakedrill' (Mute) Possibly inspired by last year's greatest hits compilation, Wire have shaped-up. Abandoning the ambient tendencies, they've incorporated a heavier sound than was never heard on their late Seventies post punk classics. Approaching the territory of 'Map Reference', the revamped Wire are once again a force to be reckoned with.

DWIGHT YOAKAM 'Guitars, Cadillacs' (WEA) "And hillbilly music." The title track taken from his highly acclaimed debut LP emphasises



2 RECORDS FOR THE PRICE OF 1

while stocks last.



ORCHESTRAL
MANŒUVRES
INTHE DARK

VIRGIN
VSD 911

WE LOVE YOU

The new 7" single is now available

Produced by Stephen Hague

in a special colour double sleeve packed with "IF YOU LEAVE" (from the film "Pretty In Pink")

just why young Dwight has caused such a stir this year. With his stetson planted firmly on his head, he's cowboy booted the staid old Nashville C&W scene right up the backside.

BRUCE SPRINGSTEEN 'War' (CBS) Bruce mania will probably reach fever pitch proportions, again, with the release of the 'Live/1975-85' album set. If his rendition of this Sixties classic is any indication, his immortal status is well deserved. Far from being a Stars And Stripes toting devotee, Bruce lays his views on the line in the intro: "In 1985 blind faith in your leaders or anything will get you killed." An exemplary record that proves rock still hits hard.

THE REST

JOHN OTWAY 'The New Jerusalem' (WEA) My local hero, the quackiest Aylesbury duck of all, returns with this old school hymn, the one about England's pastures green and all that. And what a cunning old bugger he is too. In order to aim this little testament fair and square at the Christmas market, he's somehow wangled his way onto a major label. He forged said company's labels and presented them with the finished product. Here we have the proof that such gumption works.

THE DAVE HOWARD SINGERS 'Rock On' (Hallelujah) Remember David Essex? The Dave Howard

Singers do. He had a couple of reasonable-ish hits. The Dave Howard Singers thought so too. 'Rock On' especially. Treated with the same respect that the Age Of Chance have bestowed on Prince, the DHS use electronic gadgetry instead of guitars to recreate their hip hop alliance. Produced by JJ Burnel, if that means anything.



WENDY RICHARD AND MIKE BERRY 'Come Outside' (WEA)/ OSCAR JAMES 'Love Riding High' (10) 'EastEnders' a go go. We've had Angie, Wicksy, Lofty and the Banned. Now it's the turn of Pauline and Tony. Wendy Richard actually sang on the original of this, then partnered by Mike Sarne. Now given a 1986 rework with Mike Berry taking on the role of the hapless chap trying to get his wicked way with our Pauline.

Oscar James, on the other hand, sees himself as something of a serious

singer. Pity really, for this soul ballad that he wraps his coarse vocals around is pretty mediocre stuff.

THE SHAMEN 'Young Till Yesterday' (Moksha) Hailed as the bright new hopes for 1987, they've tried to expound and expand upon technicolour dream sequences with the use of electronics. Basically these Aberdonians have done nothing more than experiment with the meaning of psychedelic aural imagery. Whilst they maintain a melodic pop element, the effect of their challenge appears watered down.

GO WEST 'True Colours' (Chrysalis) A cut above the usual drivel emitted from pop's pin-up fodder, 'True Colours' forges forward in a fairly rocking style. With their perpetual brass embellishment formula mixing in with the laboured grit, Go West will probably do just that. Stateside is waiting.

BIG COUNTRY 'Hold the Heart' (Phonogram) In the absence of chest thumping, medieval imagery and vomit provoking gallantry, Stuart Adamson and co don't sound too bad. A mellow anthem depicting lost love (what else?), that retains its Celtic identity without wallowing in its, grossest qualities.

EURYTHMICS 'The Miracle Of Love' (RCA) Once upon a time, the Eurythmics were the great white hope, the saviours of British pop. Pop? Pomp more like. Their decisive electro-pop outings have gradually been replaced

by rockist tendencies, as they veer dangerously near old has-been status. Although a ballad by nature, this single's emphasis lies more in the orchestration of the instruments than Annie's sweet vocal tones.

TIME CODE 'Louie, Louie' (Jive) It looks like Richard Berry's seven year court battle to regain the rights to the song he first recorded in 1956 has been won just in time. Just about everyone has covered this in their time. Even Motorhead had a stab at it back in 1978. Now it's the turn of Time Code to drag the old skeleton from the cupboard. Given an Eighties electronic treatment, this sounds nothing more than a fusion between the dreadful Sly Fox and the Art Of Noise.

reviewed by



jane wilkes

JEALOUSY!

Club 100

7" & 3-Track 12" OUT NOW!

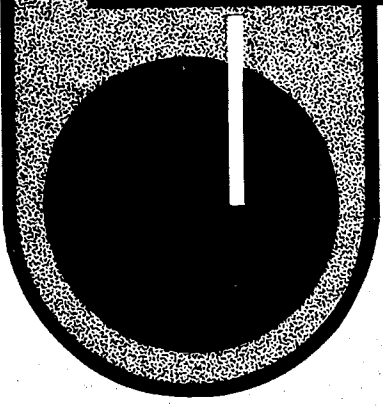
PRODUCED, ARRANGED AND MIXED BY JAY KING, DENZIL FOSTER & THOMAS McELROY

CLUB 100 PAUL'S

JAY KING - VOCALS, KEYBOARDS, DRUM PROGRAMMING
 DENZIL FOSTER - VOCALS, KEYBOARDS, DRUM PROGRAMMING
 THOMAS McELROY - VOCALS, KEYBOARDS, DRUM PROGRAMMING
 VALERIE WATSON - LEAD AND BACKGROUND VOCALS
 GRADY PRATER - LEAD AND BACKGROUND VOCALS

Distributed by WEA Records Ltd.
 © A Warner Communications Co.

A L B U M S



BRANFORD MARSALIS 'Royal Garden Blues' (CBS 450151 I)

Branford Marsalis entered the rock arena as a member of Sting's entourage, but he is perhaps better known as a jazz musician in his own right. 'Royal Garden Blues' is not fusion music, it's straight jazz. Funny how the casuals/jazz-funkers have pirated the word 'jazz' to mean boring fusion muzak, but there you are.

What you don't need to know, however, is the complete history of jazz in order to appreciate Branford's album as a work of great taste and sophistication. The title track is a trad classic, revamped and remodelled, combining wit with wisdom. The rest of the tracks on offer are of an equally high standard. Musicians featured include stars like Herbie Hancock and Ron Carter, but the music, however complex, never becomes mannered.

Branford seems more relaxed than he did on his previous LP 'Scenes From The City', and in these times of media interest in jazz, this album is well worth a listen. ■■■■■

Adam Isaacs

VARIOUS ARTISTS 'Streetwave — The First Three Years' (Streetwave MKLD7)

'Streetwave — The First Three Years' is a collection of tracks released by Morgan Khan's enterprising label since its inception. It's a record that varies enormously both in style and in quality. On the one hand you have the excellent, like Hashim's 'Al-Naafiysh' ('The Soul'), and on the other the banal, like C.O.D.'s atrocious cover of Gil Scott-Heron's 'The Bottle'. Somewhere in between you have the average quality dance tracks.

To its credit, Streetwave has been responsible for making available the latest dance tracks on cheap LPs and 12 inch records, the alternative being costly imports. I will quote Morgan (briefly) from the sleeve of this LP: "This album is more than the history of a record company. It's the history of a revolution, a revolution made by you..." Spare us the speeches, Morgan, they don't make the music sound any better. ■■■■

Adam Isaacs

SPANDAU BALLET 'Through The Barricades' (CBS 450259 I)

The sound of thunder, footsteps, a crash of lighting, a swell of violins... and, kerrang!... Electric guitar! From the moment those rock chords jump in on side one's 'Introduction' to 'Barricades', you're left in no doubt that this is a BATTLING Spandau album.

It's their first for CBS, their first for

over a year and a half, and it's trying to prove something. This is the sound of a one time teen-band, fighting for themselves (it's a free market, boys!). Real go-getter music.

Apart from the ballads 'How Many Lies' and 'Swept', they're all punchy, 'up, up and away' songs, which lean more on the rock side than before, but are ultimately neutered by the self-conscious classiness of it all. Designer saxophone breaks, et cetera.

So even the title song's beautifully crafted, doubtlessly sincere lament for Northern Ireland, ends up sounding bogus. Highly polished, then, but the clue lies in the 'special thanks' to G Lineker and I Botham, ie: songs for sports stars and popstars in sports cars. ■■■■■ for presentation ■ for daring.

Roger Morton



DEBBIE HARRY 'Rockbird' (Chrysalis CHR 1540)

A rock bird? Nah, mother hen more like. Debbie Harry coming out of retirement is rather like a middle aged housewife getting a new hairdo and trying to go on a Club 18-30 holiday.

Of course, there's a lot of curiosity value on 'Rockbird' to see if pop's Bet Lynch can still cut it. After all, Debs was the original Madonna with the sexy voice. But much of the album, particularly the title track and 'Secret Life', seems to be a weak pastiche of her old glories. She's also lost her sense of economy and allows herself to wander too much on tracks like 'Buckle Up' and 'You Got Me In Trouble'. But put those knives away for the moment Harry fans, because I drooled over 'French Kissin'' and 'In Love With Love'. More of this next time, please.

'Rockbird' is an adequate album to bridge the gap, but it's not really special enough for a full blown comeback. ■■■■

Robin Smith

THE THE 'Infected' (Epic EPC 26770)

With all the ballyhoo surrounding the return of Matt Johnson, and the grand claims that are made about his artistic standing, coming to any judgement about this new record is quite daunting. What quickly becomes clear however, is that we are dealing with something special.

Its predecessor, the much-praised 'Soul Mining', established Matt as a highly observant, original composer. The writer of 'This Is The Day' could earn a comfortable living in the pop business.

but, with his second album, he has submerged himself even more into the darker world of personal and global horrors. The singles ('Heartland', 'Infected') and the excellent 'Sweet Bird Of Truth' demonstrate the man's working pattern; taking sparse, repetitive frameworks, often based on blues or jazz, over which he narrates some unsavoury detail. The brothel experience in 'Out Of The Blue' and the grim movie scenario of 'Twilight Of A Champion' also make for outstanding moments.

Two sides of this intense brooding can be a bit much to take though, and the lyrics are at times self-consciously poetic, but these are minor complaints. 'Infected' might not be a particularly optimistic record, but it is rather a good one. ■■■■■

Stuart Baillie



GRACE JONES 'Inside Story' (Manhattan MTL 1007)

Long before Madonna came along, a Jamaican model named Grace Jones proved that a career in music could be carved out of little musical talent and a lot of style; with the aid of the right people. Jones The Image worked wonders in those heady, recently re-released Island days when producers Alex Sadkin and Chris Blackwell created long instrumental pieces on which Jones superimposed her image through voice and attitude.

Nile Rodgers' production of 10 perfectly crafted pop songs, written by Jones and Bruce Wooley, leaves Grace no space to breathe, save on the single 'I'm Not Perfect' and 'Victor Should Have Been A Jazz Musician'. The whole thing relies too much on Grace's striking, but weak, singing voice for full effect. The result is not exactly a fall from Grace, but an unsatisfactory album that neither moves the feet nor the soul. ■■■■

Edwin J Bernard

DON JOHNSON 'Heartbeat' (Epic 4501031)

Oh no, not another singing actor I hear you cry, but hold on, give the guy a chance. Our main man in Miami can actually sing more convincingly than he acts, and rocks through the 10 tracks of his debut album with comparative ease.

During the throbbing of 'Heartbeat' we're propelled along through such catchy toe-tapping tunes as 'Voice On A Hot Line' and 'Lost In Your Eyes', enlisting many a famous name, including Stevie Ray Vaughan and Ron Wood, on the way. All goes well until the unnecessary aural assault from old age crooner, Willie Nelson on Bob Seger's dire 'Star Tonight'. Never fear, dashing Don saves the day with one of his own

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

sensitive compositions, 'Can't Take Your Memory'. Is there no end to this man's talent? ■■■■/2

Ony Madden

HEAVEN 17 'Pleasure One' (Virgin V2400)

Three years ago, blond Glen Gregory and black Carol Kenyon mixed his bass tonations and her power vocals into their flesh provoking single 'Temptation'. Then they dropped her and H17 went all dirge-like on 'Come Live With Me', before they themselves dropped out of sight.

Three years later they're back, he fronts, she supports, but it rarely gels. Besides the single potential of the funky 'Trouble' and the lavish ballad 'Look At Me', there's too much of Glen's monotonous ramblings, too many re-worked ideas that are three years too late, even for pop's present malaise. A great pity, when this band has more talent in their little fingers than most of their white soul competitors could ever muster. ■■

Martin Shaw

CUTTING CREW 'Broadcast' (Siren LP7)

Cutting Crew had one very good idea ('I Just) Died In Your Arms' had the sensuality and implied passion-play to make it a tasteful teaser and seductive introduction to the band. The follow up, 'I've Been In Love Before', was, quite frankly, wet. What happened to the sauce, the double entendre? The offer of stolen kisses, steamy nights and dreamy days melted into another suburban semi with 2.4 kids, a crazy paved patio and the reality of nine to five drudgery.

Yup, Cutting Crew are about as safe as they come. The opening chords of 'Any Colour' introduce us to a sub-standard Ultravox, with true passion replaced by the clinical appeal of family planning. 'Fear Of Falling' owes an enormous debt to the Pointer Sisters' 'Automatic', with fragments of Huey Lewis, Boston and any other white AOR American act you care to name thrown in.

Banal lyrics put to boring accompaniment. It's a shame really, after such an inspired start, that this first album should prove that Cutting Crew really don't have anything new to offer. ■/2

Di Cross

LIMAHL 'Colour All My Days' (EMI 3510)

What becomes of the broken careerist? Limahl has been Stateside in search of a fake American accent and a musical pro, and has come back with Giorgio Moroder and a bumper sized bottle of Bleach Blonde. The resulting pap wavers between Spandau soundalike and unrelenting Europop, with Limahl's attempts at meaningful, 'adult' lyrics merely provoking a response I can only describe politely as queasy.

Strangely, there's no attempt at a 'Careless Whisper' approach, despite the masked stubble which Limahl (oh for Heaven's sake — which Peter Hamill) displays on the cover. At least that may have been more bearable than the forgettable funk facsimile we're forced to endure here.

Er... 'Ooh To Be Ah', anyone? ■

Carole Linfield

alison moyet

IS THIS LOVE?



THE NEW SINGLE OUT NOW AVAILABLE ON 7" (MOYET D)
AND SPECIAL 12" EXTENDED I.A. REMIX (MOYET D)
PRODUCED BY JIMMY IOVINE

ALISON MOYET ON TOUR IN NOVEMBER:
SUNDAY 9 NOTTINGHAM CONCERT HALL
MONDAY 10 NEWCASTLE CITY HALL
TUESDAY 11 EDINBURGH PIPER HOUSE
THURSDAY 13 MANCHESTER APOLLO
FRIDAY 14 BIRMINGHAM ODEON
SUNDAY 16 BIRMINGHAM COLSTON HALL
MONDAY 17 BRISTOL/THE DOME
TUESDAY 18 LONDON/ROYAL ALBERT HALL
WEDNESDAY 19 LONDON/ROYAL ALBERT HALL
THURSDAY 20 LONDON/ROYAL ALBERT HALL
FRIDAY 21 LONDON/ROYAL ALBERT HALL
SATURDAY 22 LONDON/ROYAL ALBERT HALL



IS THIS THE BEST FUNK BAND IN BRITAIN

No, it's not as stupid a question as it seems. **A Certain Ratio** prefaced that whole early Eighties boom in white boy funk, by at least two years, popularised the severely short haircut and made a lot of good records, still do in fact. So why doesn't everybody know about them?

Story: **Jane Wilkes**
Photography: **Steve Wright**

USELESS INFORMATION CONCERNING A CERTAIN RATIO: PART ONE . . .

1. None of them could play a note when they first started: "Because punk was about we could just develop it from there, and that's how we learnt."
2. Bands that have supported ACR include: Madonna, Big Country, the Psychedelic Furs, the Communards, Echo And The Bunnymen and the Housemartins.
3. Singer and bass player Jeremy Kerr could have been a Manchester United player. Well, he was in the boys' team anyway. The rest seem well into football as well. And the odd skirmish or two: "We can wop anyone in a five-a-side match. We can wop 'em musically. And if they want a fight... We're willing to take on any band in Britain!"
4. 'A Certain Haircut For 90 Pence A Go', the headlines read in 1979. Yes, ACR fashioned a rather nifty line in the revival of the short back and sides. Whether it be with their baggy suits and white shirts of the late Seventies, or the later pioneering look of khaki shorts, it was the novelty of their crew cuts that gained them a reputation for being a little odd. And drove a generation of angry young men (and women) back into the barber's chair.
5. ACR revolves around Jerry's teeth: "Every time we do an interview, one of his teeth drops out. Even recording has had to be cancelled because of his teeth. We have to check three months in advance before we do anything."

A Certain Ratio, purveyors of a certain fiery blend of funk, have been releasing records since 1978. Yet they've hardly cultivated what you might call a 'high profile' image. Could you name all four members of the band? Would you recognise their mugshots within the pages of 'Jackie'? The chances are 'no', on both counts.

"Part of our problem is that we've been too far ahead of ourselves for our own good," they say. "We've always strived to be better, and have been so far ahead that no one's caught up."

Back in '79, ACR incorporated funk into their post punk thrash — a couple of years before the likes of Haircut 100 gained commercial success with just that same thing. In 1981, their enthusiasm for jazz led to the development of a Latin influenced pop. It took the musical 'Absolute Beginners' for the public to accept this genre. Even then, I'm sure that Donald, Jeremy, Martin and Tony wouldn't have wanted anything other than cult status for ACR.

"We don't set out to make accessible music, to get in the charts. We produce a product first and then sell it."

Their limited appeal was often due to their experimental nature. They even admit that, back in the beginning, they actively encouraged people to dislike them. Now it seems they've discovered SONGS!

"Before, we used to hate melodies. We'd have a bass line and a drum beat, and put lots of noisy guitar on top. That was our idea of a song. The new album, 'Force', is still experimental, but in different ways. We're experimenting with melodies for the first time, using them as an enticing way for people to get into the music."

True to form, Jerry is suffering today from the mysterious loss of a tooth from the night before. Not that this has in any way interfered with the use of his tongue. Missing tooth or no missing tooth, Jeremy Kerr is more than vociferous concerning the whys and wherefores of ACR.

"We've got to be just about the best band in Britain today," he says.

"No Jerry. That's not good enough. We are the best band in Britain!" replies Donald.

Why's that Donald?

"What we are doing now is about 1986. It's about power. We've got our own internal power and we're using it... Funk is not about labels. It's about hardships, coming up from nowhere. We spend the least we possibly can and still come away with the best product."

In the Seventies, ACR listened to the likes of George Clinton and Cameo. Yet there is more to these Mancunians than their funk roots. There're a lot of influences apart from music. There's the Tory Government. Though ACR don't need to spout political messages.

"People know where you stand when they see you live."

Where do you stand?

"Jerry stands on the middle, me on the right, Tony on the left..."

"No, it's a feeling you get. The hardest funk music is always played in the poorest clubs. Like go-go music is at its best when it's heard in a dingy club in Washington DC."

Northern patriotism and the Protestant Work Ethic; that's something else ACR are about.

"In the North, there's more loyalty to an idea than you could ever have in the South, because of the attitude down there," they state. "We've been together for eight years because we all think 'let's make this work'. Because we've got ideas."

"That's what is wrong with so called independent bands today. They're offering nothing new. They either play regressive stuff from the Sixties — all psychedelia. Or they go out and buy a load of electronic equipment, press a button and think they're making music."

"In the North, you get what you deserve. I think with this album, we've earned respect. It's only now that people are waking up to our music. Why? Does that mean we're behind, or they're ahead, or vice versa?"

A unanimous vice versa is declared.

SPANDAU BALLET

THROUGH THE BARRICADES



ALBUM; CASSETTE; COMPACT DISC;

U.K. TOUR DECEMBER 1986.

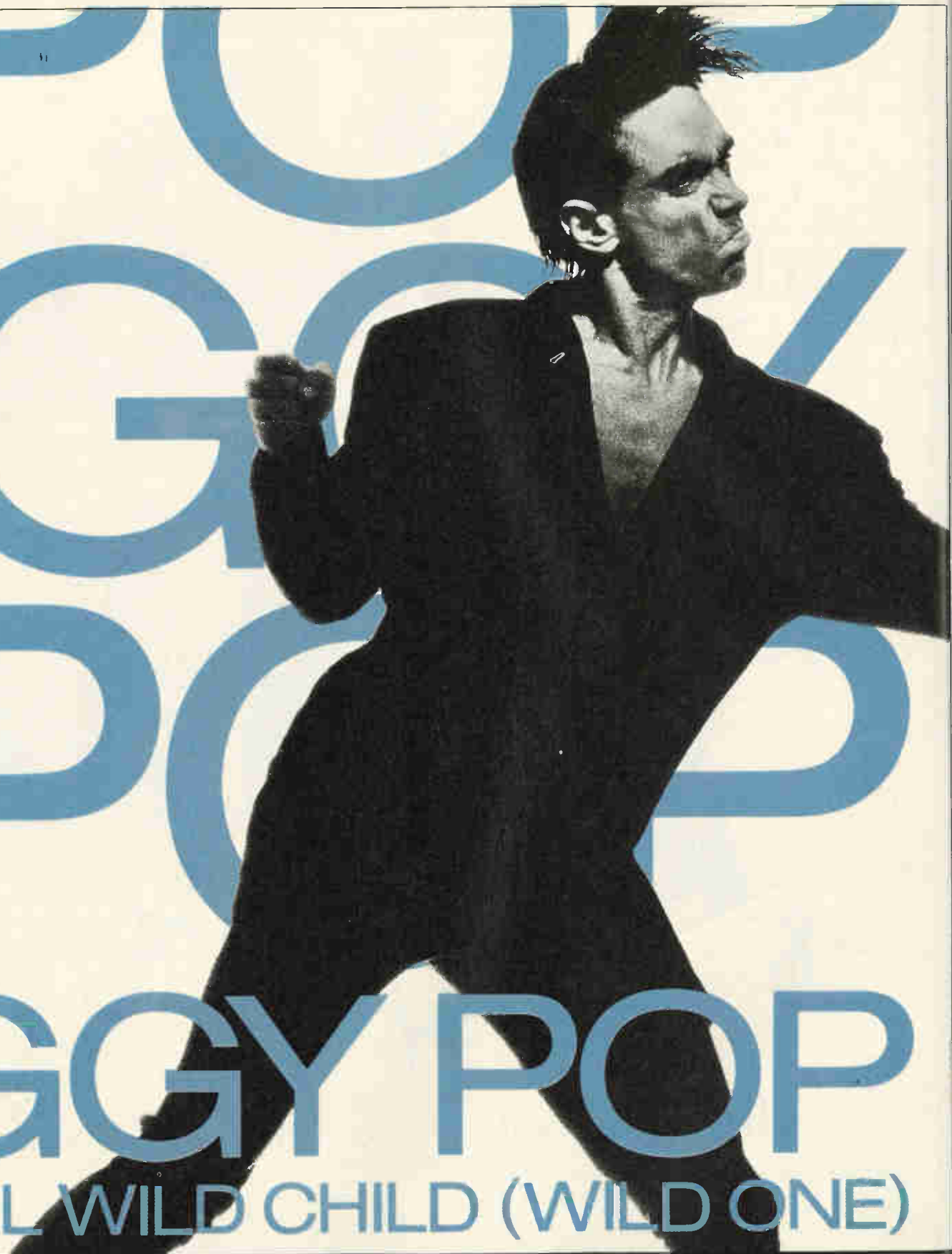
6: SECC, GLASGOW; 10: BRIGHTON CONFERENCE CENTRE;

13, 14: BOURNEMOUTH INTERNATIONAL CENTRE; 16, 17: NEC, BIRMINGHAM;

19, 20: G-MEX CENTRE, MANCHESTER; 22, 23, 24, 26, 27: WEMBLEY ARENA

FORMATION: CBS

POP
IGGY
POP



IGGY POP

REAL WILD CHILD (WILD ONE)

THE NEW SINGLE ■ AVAILABLE ON 7" & EXCLUSIVE
WILD CHILD 12" REMIX ■ B/W "LITTLE MISS EMPEROR"
■ TAKEN FROM THE ALBUM "BLAH BLAH BLAH" ■
PRODUCED BY DAVID BOWIE & DAVID RICHARDS



L • E • T • T • E • R • S

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

■ That's it then, my secret's out. No longer can I hide from the terrible truth. I realise I am one of them — a cutie. What am I to do? Go around ringing a bell and shouting "unclean"? Or should I shave off my luscious locks and vow never to walk the streets until my anorak has become too small for me?

And it's spreading. My college friends now hold secret chocolate button conventions and I've even found a pair of Snoopy specs in my friend's nappy bag. This epidemic must be stopped.

A Hollow Girl, Somewhere in China

■ You have offended me. I'm referring to this anti-shamblers thing, and in particular to Robin Smith's article. I suppose I am a shambler. I must be if I took so much offence. All I want to say is so what if I wear a black anorak, collect Rupert annuals, read Hesse and Burroughs and go to a polytechnic? So what if I like bands like the Soup Dragons, the Shop Assistants and the Railway Children? It's the most pure style of music. But I would never ogle a girl's breasts and I intend to stay pure in all senses.

Stephen W

● The Government has just announced it will be spending at least £50 in a campaign to stop the spread of shambling and cutiness. They'll be distributing leaflets and putting up at least three posters at a railway station in Skegness. As an initial cure doctors recommend you should lock yourself in a darkened room and play Iron Maiden records for at least 24 hours

■ Das Psych-oh Rangers? Come again rm, you really can't expect us to go for contrived outrage like that, can you? I thought we'd seen the end of clever ZTT manipulation, but apparently you've fallen for it again.

G Howard, London W3

● Fallen for what exactly? We thought Roger Morton's piece asked questions about the 'who Psycho scam?', rather than praise it. Whatever, they're an interesting group, watch out for them

■ Surely Kim Wilde's current single is a joke? Surely, she's going to appear on 'Top Of The Pops' in a clown hat and big red nose? Surely I'll wake up in a minute and it will all have been a horrible nightmare? Surely...

Tim Black, Crawley, West Sussex

■ I'm heartbroken. Last night I went to see Ultravox play at Wembley Arena and I was very disappointed. The sound was diabolical and the backing vocalists might just as well not have bothered. I know it's brave to rearrange a song for a live performance, but too many of the tracks were unrecognisable. They seemed to have shrunk and were just thrown away. The customary blinding light was over used, and the whole stage set was not suited to the size of the stage. Before, I've always seen Ultravox at the Hammer-smith Odeon, which seems much better suited for them.

Terry Smart, Beckenham

● Fair enough, Tel old chum, but would they make as much money?

● 'Fraid not Tim. But what did you expect? Just watch out for the new Wendy Richard single, the singing weatherman and a barbershop effort from all those penguins who used to be in that choc bar advert

■ So Gary Kemp knows all the solutions to the Northern Ireland crisis does he? Do me a favour, it's about time pop stars stopped airing their ill



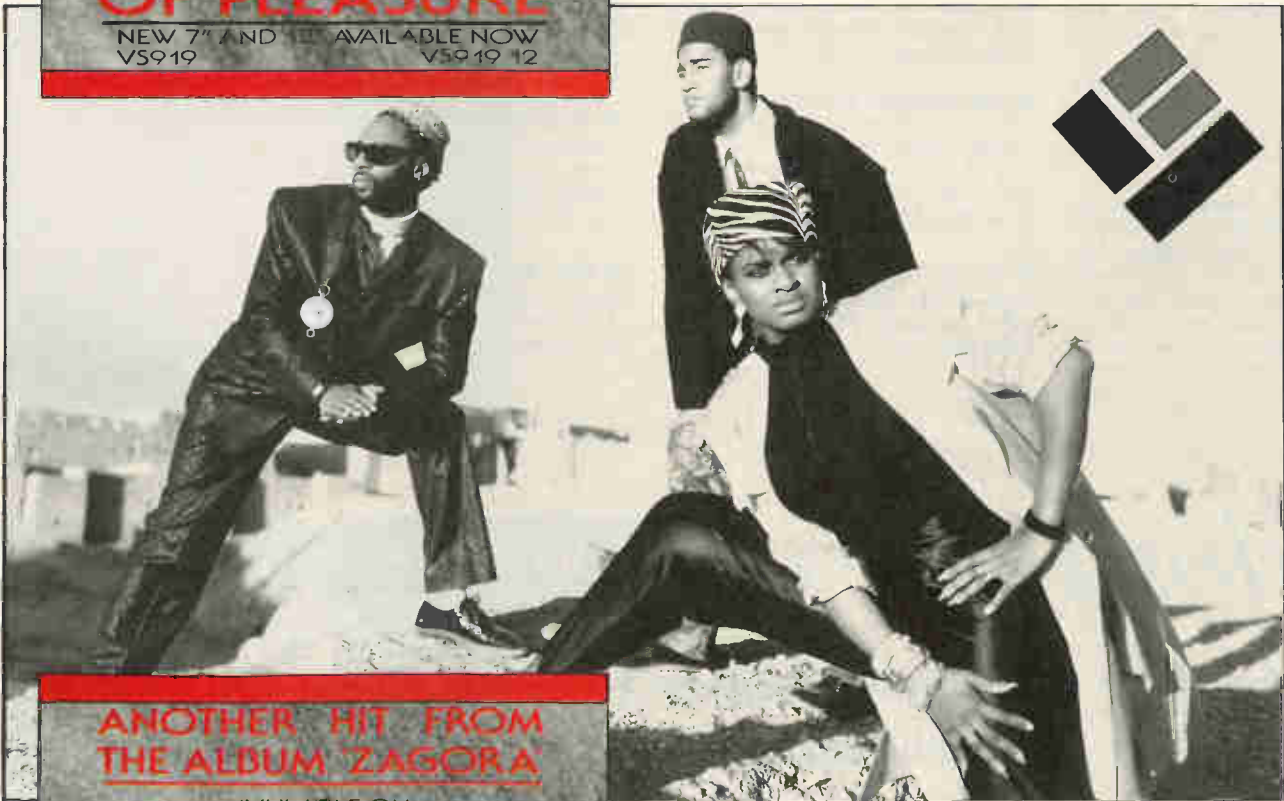
thought out ideas and got on with some straight ahead entertainment. Does anybody really believe that pop stars know much about anything, except how to be a pop star?

John Thompson, Derby

● Well, maybe they don't John, but do we really want to muzzle our musicians until all they ever write songs about is life on the road or their mum?

LOOSE ENDS NIGHTS OF PLEASURE

NEW 7" AND AVAILABLE NOW
VS919 VS919 12



ANOTHER HIT FROM THE ALBUM 'ZAGORA'

AVAILABLE ON

L.P. CASSETTE COMPACT DISC
V 2384 · TCV 2384 · CDV 2384



WorldRadioHistory

NEWS

DIGEST

edited by
robin smith

● **Mel Smith** and Griff Rhys Jones have added some dates to their tour. They'll be playing Aberdeen Capitol December 14, Crawley Leisure Centre 19, Gloucester Leisure Centre 20, Sheffield City Hall 21.

● **Tracy Pew**, bass guitarist with the Birthday Party, died in Melbourne last week after suffering an epileptic fit. He was 28. Tracy, who made a guest appearance on Nick Cave's 'Kicking Against The Pricks' album, had virtually given up music to study politics and philosophy. He began to suffer from epilepsy 18 months ago.

● **Iggy Pop**, the rock 'n' roll pensioner, releases his single 'Real Wild Child' on Friday, November 21. The flip side is 'Little Miss Emperor', written by Iggy and his pal David Bowie.

● **The Godfathers**, those mean and moody boys from South London, hit the road at the end of this month. They'll be playing Sheffield Leadmill Saturday, November 29, London The Cage 30, Birmingham Burberries December 2, London Town And Country Club 3, Portsmouth Basin Dance Hall 4, London City University 5, Peterborough Tropicana 10, Glasgow Fury Murrays 11, Edinburgh Hoochie Coochie 12, Aberdeen Venue 13, Dundee Dance Factory 14, Newcastle Riverside 15, Leeds Ritzy 16.

● **New Model Army** will now be playing Newcastle Riverside on Monday, December 1. Their original concert on October 28 had to be cancelled after bass player Jason Harris injured his hand. Tickets for the original show will be valid for the new date.



FURS POSTPONE TOUR

■ **The Psychedelic Furs** have postponed their tour until February next year. The Furs were due to be playing dates in December, but they've cancelled them due to recording commitments on their album 'Midnight To Midnight'. Tickets already bought will be valid for the new shows and the schedule runs: Newcastle City Hall February 4, Aberdeen Capitol 6, Glasgow Barrowlands 7, Edinburgh Playhouse 9, Nottingham Royal Centre 11, Birmingham Odeon 12, Liverpool Royal Court 13, Manchester Apollo 15, Bristol Colston Hall 16, Brighton Centre 17, Hammersmith Odeon 19, 20, 21, Poole Arts Centre 22, Newport Centre 23, Sheffield City Hall 25, Bradford St George's Hall 26.

Hammersmith Odeon ticket holders please note that your December 7 tickets will be valid for February 19 while your December 8 tickets will be valid for February 20. The Hammersmith Odeon show on February 21, is an additional date.

● **Red Box** release their debut album 'The Circle And The Square' on Monday, November 24. The 12 action packed tracks include 'Heart Of The Sun' and their cover of Buffy Sainte Marie's 'Saskatchewan'.

● **Paul Simon** follows up his top five hit 'You Can Call Me Al' with 'The Boy In The Bubble' out on Monday, November 24. The flip side is 'Hearts And Flowers', the title track of his album released in 1983.

● **Rod Stewart** grows back into action with his single 'In My Life' out on Monday, November 24. It's Rod's version of the Lennon and McCartney classic, and it's taken from his album 'Every Beat Of My Heart'.

● **Fuzzbox** have added a couple of dates to their tour. They'll be playing Bolton Technical College December 6, Birmingham Diamond Suite 9.

● **China Crisis** release their fourth album 'What Price Paradise' on Monday, November 24.

● **A-ha** release their single 'Cry Wolf' on Monday, November 24. Taken from their album 'Scoundrel Days', the flip side is 'Maybe Maybe'.

● **Samantha Fox** releases her single 'I'm All You Need' on Monday, December 1. The first 20,000 copies will include a free Sammy calendar.

● **Kenny G** releases his single 'Champagne' this week. Taken from his 'Duotones' album, the flip side of this bubbly experience is 'What Does It Take (To Win Your Love)'.

● **The Spitting Image** team release their wacky Christmas single 'Santa Claus Is On The Dole' on Monday, November 24.

● Let the tears fall on your Doc Martens, **King** have officially confirmed that they're splitting up. The break up is said to be amicable, with the members leaving to pursue their separate interests. The band was formed in 1983 and had hits with songs like 'Love And Pride' and 'Won't You Hold My Hand Now'.

Paul King is now working with Dan Hartman, and his solo album is scheduled for release next April.

● **The Saints** have decided to play another London date. They'll be appearing at the Town And Country Club on Wednesday, December 3.

● It seems that **Pink Floyd** might not cease to exist after all. Although bass player Roger Waters has started legal proceedings to dissolve the band, the other members, Dave Gilmour, Nick Mason and Rick Wright, say they will continue as a three piece without him. They're currently recording an album with producer Bob Ezrin, due for release next year. Wow man.

● **Big Country** release their hour long video 'The Seer — Live In New York' this week. The video was filmed during Big Country's concert at the Pier, and tracks include 'Fields Of Fire', 'Just A Shadow' and 'Steeltown'.

● **Zodiac Mindwarp** and the Love Reaction will be playing a couple of dates to warm up for their support slot on the Alice Cooper tour. See 'em at Camden Palace November 20, Uxbridge Brunel University 21. A single should be out in the New Year.

● **Alison Moyet**, a woman who seems to grow more beautiful every year, releases her single 'Is This Love?' this week. Recorded during the summer, the song is taken from Alison's album, which will be released early next year.

● **Elton John** releases his single 'Slow Rivers' this week. Written by Bernie Taupin, the single features Elton in a duet with Cliff Richard. The flip side is the previously unrecorded track 'Billy And The Kids'. Elt is currently in Australia playing shows with his 13 piece band and the Melbourne Symphony Orchestra.

don't give up

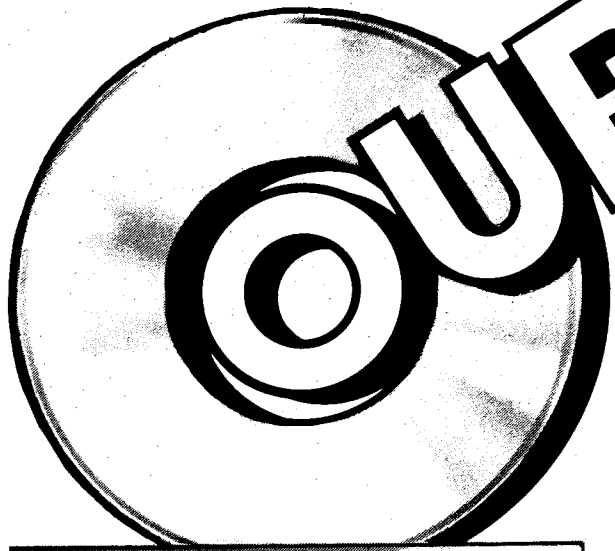
Peter Gabriel

Kate Bush

Available now **Limited edition 7" poster sleeve**
includes **video still poster**. PGSP-2

Virgin

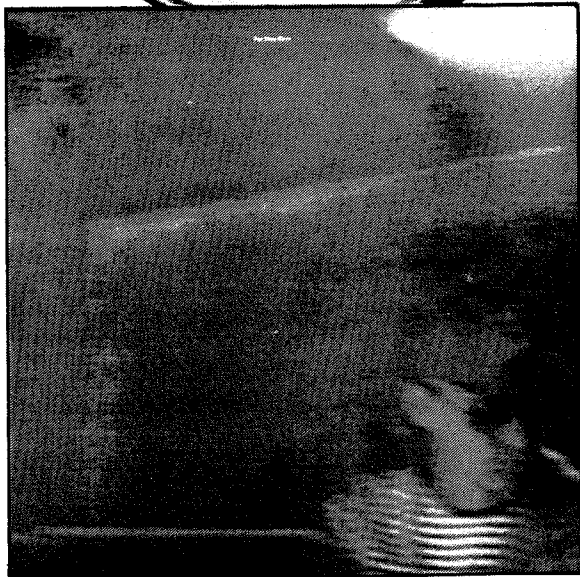
THIS WEEK TRY OUT
THE NEW DISCO
WITH THE
PET SHOP BOYS



OUR PRICE

NOW OPEN
CREWE UNIT 8 MARKET CENTRE
VICTORIA STATION
WATERLOO STATION
YORK 33 CONEY ST.
ANDOVER 49 HIGH ST.
WITNEY UNIT 22 THE WOOLGATE

OVER 170 GREAT RECORDS SHOPS



**PET SHOP BOYS
DISCO**

ALBUM, CASSETTE AND CD

"IF WE HAD ENOUGH MONEY WE'D LOOK LIKE EARTH WIND & FIRE"

A band who are anti-baldist, ageist and sizeist, and they sing songs about small plastic animals that are given away with cornflakes. Welcome to the world of the **Blubbery Hellbellies**
Big words: **Di Cross**



● THE BLUBS (from left): Arthur, Billy, Lee and Ray.

Today's motto is think big — big bodies, big sound, big fun. Whatever else you think of the large (but perfectly formed) Blubbery Hellbellies, they're hard to miss, and are becoming increasingly difficult to ignore.

The Blubs were formed over two years ago by lead singer Arthur Billingsley, who had previously served with the Lurkers, indie faves Pinpoint and the Lucky Saddles. A fairly flexible affair initially, early members included accordian player Slim, who also appeared in another West London classic combo the Boothill Foot Tappers, which also featured Arthur's sister, and new 'Tube' presenter, Wendy May.

But for the last year, which has seen them play over 100 dates, there's been a stable line-up. The Blubs now consist of Arthur, Big Billy (bass), Rockin' Ray (drums) and the miniscule Lee Minors (the six pence man — geddit?) on guitar.

But in today's pop emporium does an expanding waistline really deflate your credibility rating? Behind the slapstick, are they the ultimate piss-take of an industry that survives on pomp, glamour, egotism and superficiality? Over to Arthur.

"It's a pity there aren't a few more people around in the pop business like us. It's all hard stares, rippling muscles, fit, competing image all the time, down to

everyone wearing training shoes even if they're gasping on cigarettes and haven't run or been to a gym for three years. If they're thin nobody cares whether they are fit or not. They're probably injecting themselves in the eye with heroin.

"There are a lot of people who say they're non-sexist, non-racist, but they're all baldist, ageist and sizeist. We've got an image, a silly image. I think image is good, but there are too many clones. One thing the Blubs are is very individual, by the very nature of their size, let alone the stage costumes we wear. People see us as a whole spectacle, they never forget us.

"If we had enough money we'd look like Earth Wind & Fire and people like that. We'd have really spectacular stage shows. It's really unfortunate that we're a small band with limited resources."

The Blubs' recorded output has been as entertaining and inspired as their live appearances. First up was 'At Large', a five track mini album, followed by the LP 'Flabbergasted', the six track 'Cafe Blur' — the release of which coincided with a similarly titled Style Council album — and now there's the 'Plastic Pony' EP. With the line 'Eat ya heart out Zodiac' on the sleeve, are they rivalling the Mindwarps for the biking crown?

"It's a good natured dig at him. He calls it bikeadelia, we're ciderdelia; music induced by lots of funny apple juice from Somerset. It's just a good fun scrunge metal biking song. Instead of being about an iron horse or a hog of the road it's about a small Honda 50cc bike which I did used to have. It used to look quite strange, an 18½ stone bloke, with the wheels kind of sticking out of this mound of lard going down the street.

"It's nothing like we've done before. Everyone expects us to do country stuff, but the Blubs have never really just been about that sort of thing. We've always done lots of different styles: a bit of ska, rock 'n' roll, psychobilly and songs about small plastic animals given away with cornflakes."

Their numerous live appearances haven't been without problems though. Arthur broke his arm a year ago when the tour minibus crashed in Norway, and before that their collective bulk went through the stage at Diorama in London.

"In our contract, in the rider, it says

that stages must be able to withstand 350lbs per square inch pressure. It's just done as a joke, but a lot of people tick it or say 'oh sorry, our stage can't do that'.

"Anyway, we played Aberdeen the other week and Lee jumped off the PA and went straight through the stage. He only weighs 8½ stone, he's the lightest member of the band.

"We used to have in the rider, instead of the usual sandwiches, two roast ox, a barrel of strong ale, 40 ring doughnuts and a can of Diet Coke. But we'd get social secretaries ringing up saying 'there's no way we can do this'.

"We're never going to be the new Wham! and sell lorryloads of records, because we're not trying to compete in that sort of field. That's what I think is good about the Blubs, we are completely outside of everything. It might be suicidal financially to be like that, because people like to pigeonhole you, but if we play to people who are primarily into funk, heavy metal or Malaccan nose flute music, they'll still like us because it's really accessible. We'll just carry on being a good entertaining band."

MIKE 907-12

SIMPLE MINDS

SPECIALLY EXTENDED 12"
REMIXES BY ZEUS B HELD

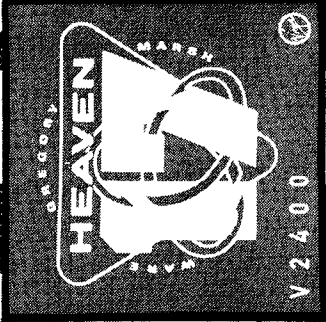
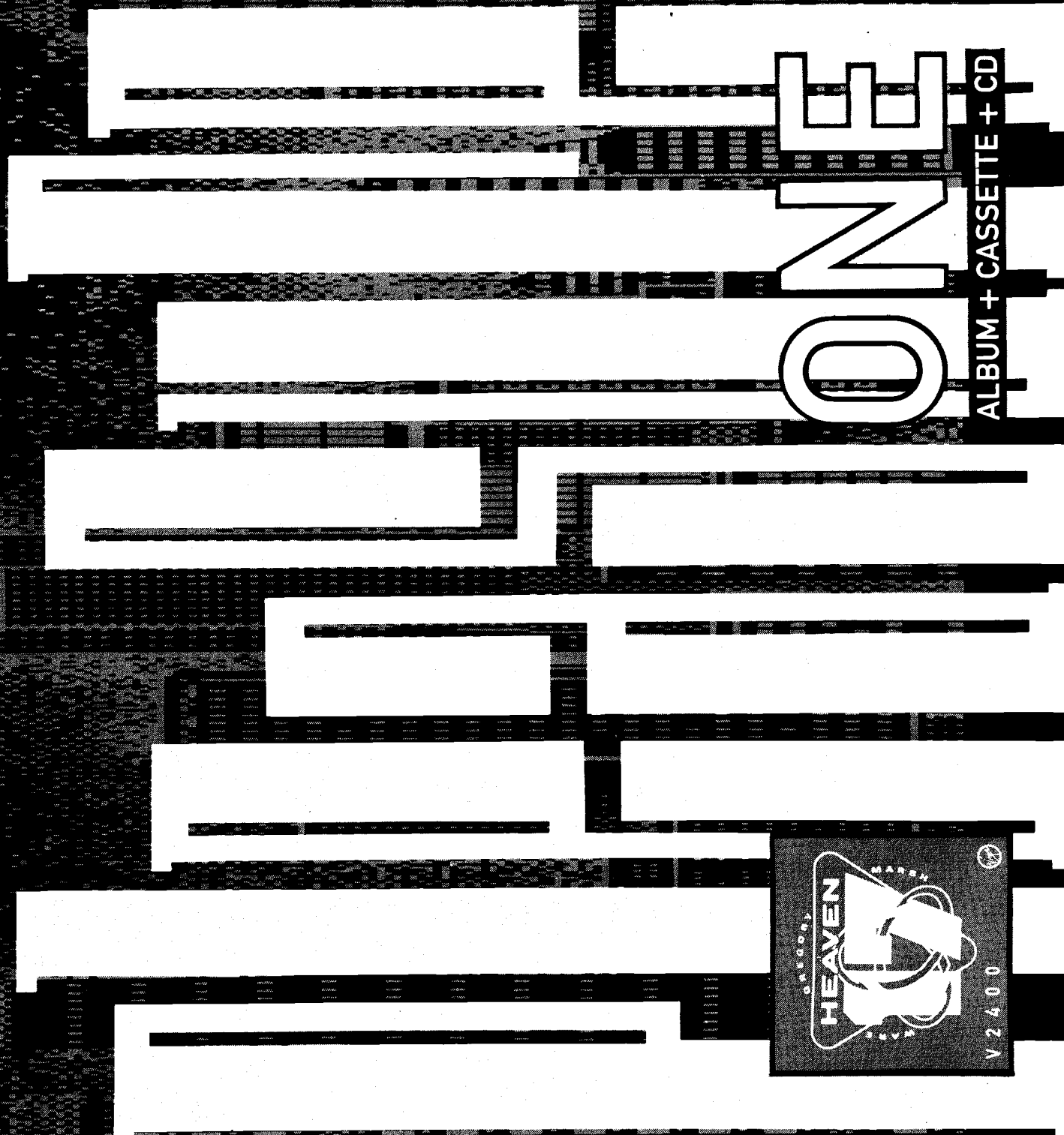
GHOSTDANCING / JUNGLELAND

NOW AVAILABLE

ON LIMITED EDITION COMPACT DISC FOR THE PRICE OF A 12"



HEAVEN SEVENTEEN
PLEASE SURE ONE



ALBUM + CASSETTE + CD

DOCTORS, NURSES, VOMIT, WILLIES, FLYING GUITARISTS AND A BAND CALLED

KING KURT



Come again? Well, that up there is only for starters. At a King Kurt gig practically anything can happen... and usually does

Kurt in the act: **Stuart** — 'willy waver' — **Bailie**
Photos: **Steve Double**



Up on stage, they're playing doctors and nurses. The King Kurt boys have their surgical coats on, they've set up an operating table, and a bucket of alcohol-based anaesthetic stands at the ready. Some ladies from the audience have offered their nursing skills, so all that's needed now, is a willing patient.

Number one lurches forward, a picture of grace with his gunge-encrusted head. He gets guided to the table, but when the nurses make trouser-removing motions, he loses his nerve and bolts for safety. "Pooftah!" shouts Smeg.

A second volunteer is less bashful though, and to the delight of a thousand onlookers, his willy is first examined and then plastered up with gaffa tape. A tube from the anaesthetic bucket gets rammed in his mouth, and within seconds there's whooshing vomit everywhere. "Chunder!" shouts Smeg.

You have to smile, even a little. Breast-groping at a Sigie Sigie Sputnik concert is considered headline material, and George Michael only has to walk out with his zipper half-down to send the tabloids into a tizzy. Yet nudity at a King Kurt gig is commonplace, and on this tour there've been reports of everything: from onstage shagging to gay blow jobs. Drummer Rory figures that this hospital pantomime routine will silence all those who accuse the band of being chauvinistic.

"What's been happening is that we've had all these naked women on stage, so we thought we'd redress the balance a bit. So we get these blokes up, and then we get the nurses to remove their trousers. And if their bits look a bit ill, we get a nurse to put a plaster on them."

Smeg: "All these blokes get up on stage, and their willies suddenly get stage fright."

Rory: "We've discovered an amazing fact, that there are a lot of people in this world with inverted groins."

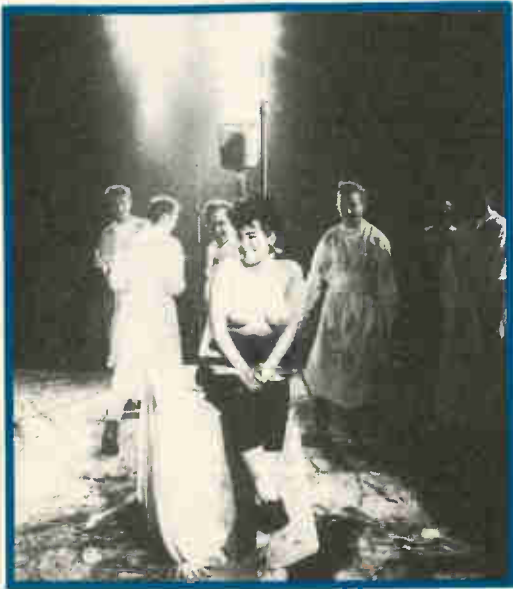
The show continues, with exploding dustbins, nurses getting disrobed and both guitarists flying Madness-style above the audience. We get a horrific version of the Bay City Rollers' 'Bye Bye Baby' and an adaption of Status Quo's 'Sweet Caroline' that says some fairly uncomplimentary things about that same group. As the excitement increases, someone climbs out to the edge of the balcony. "JUMP! JUMP!" they chant. Splish! And this daring young man makes a perfect swallow dive into the crowd below.

Then again, you might find all this a little distasteful. Suffice to say, King Kurt are enormously popular, with a free fan club that has over 6,000 members.

Rockabilly offspring throughout the land are named after the band members ("Mummy, why am I called Maggot?"), and in return for such honours, the boys ensure that their followers get a fair deal. Ticket prices and the excellent rat T-shirts are the cheapest in town, and after their recent London concert, they forked out £400 of their own money for an after gig party. Because, for all the rowdiness and the adolescent capers, King Kurt actually care a lot when it comes to their supporters.

Now and again, outside parties come around with the idea of turning this grass roots appeal into an organised money spinner. But the King Kurt line is adamant; they want to party it up, play some rock and roll, and if success doesn't come their way, then too bad.

Rory: "People are always trying to make us bigger, and we don't want that. We've got this thing now, where every town we go there'll be a crowd turning out to see us. We'd rather everyone else just left us alone."



"We like to entertain, and it's something we work very hard at. The thing about us is we actually know we're good and that people enjoy us. I've been to other gigs where the people don't enjoy it. They still go, and the bands only do it for the money. With us, everyone enjoys it, even the bouncers."

Maggot: "Someone even brought their mum and dad along in Aberdeen."

Since the release of their 'Big Cock' album early this year, King Kurt have been keeping a relatively low profile in the UK. But now they're back, with a new record label and a single, 'America'. It's taken from the musical 'West Side Story', but by the time it has been harnessed to the raucous Zulu beat and Smeg sticks on his distinctive vocal stylings, it fits snugly alongside the rest of the band's repertoire.

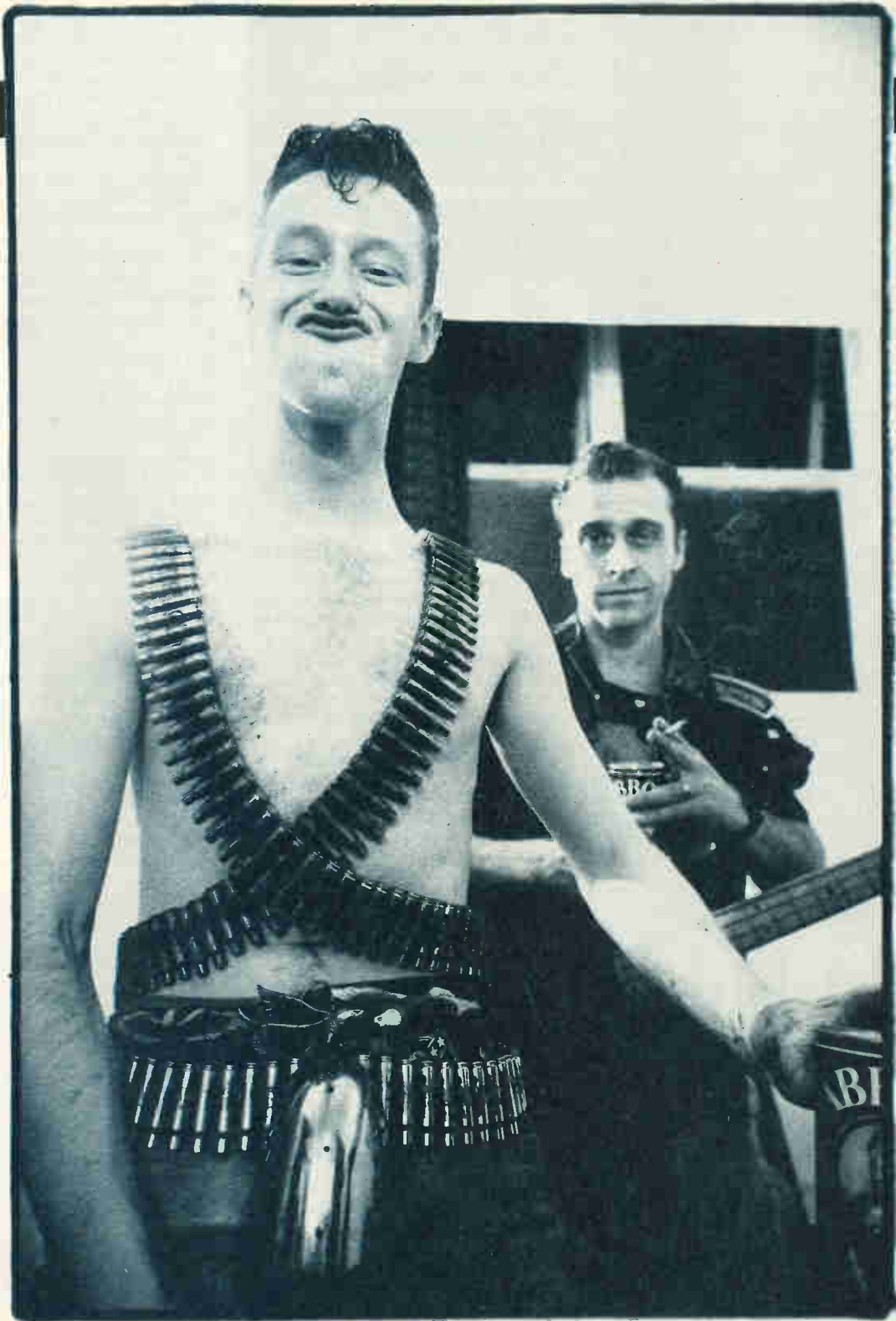
Chances are though, that 'America' won't be a big commercial success. Outside of their cult following, people either haven't heard of them, or have a long-standing prejudice against the Dirty Half Dozen. But just why aren't King Kurt more widely appreciated Rory?

"We don't think about the right things to be successful, that's the trouble. We shouldn't be complaining about why we're given shitty beer to drink, we should really be thinking," (outraged liberal voice), "Why has the land been decimated to plant the hops that grow the shitty beer when it could have been the home for insects and gerbils?"

"We've actually begun to think though; we rang up our hotel reception in Aberdeen to ask how much a television cost to throw out the window. They said £1,000, including the window. And one of the sets wasn't even working!"

We've had over three years of this kind of stuff from these South London boys, starting with the snakebite competitions and the bits of dead animal getting chucked around in their live shows. There was the celebrated tour when everyone refused to wash, and a less savoury incident recently when a 17 year old was hospitalised for a week following an onstage tequila binge. Many bands might boast of having exuberant audiences, but I've yet to witness such a kamikazi spirit elsewhere.

Lord knows where it's going to go from here. The



King Kurt show isn't designed to offend in any cynical kind of a way, but they do take great pleasure in getting up the noses of intellectuals and socialist types. And they're getting better at it all the time. It makes for a difficult interview though, as any 'serious' queries on my part are met with belches and talk about wanking. But they're all charming lads really.

But why, oh why, a song by the Bay City Rollers?

Rory: "Everyone's doing covers, so we thought we'd do the worst one ever. All the music papers hate King Kurt, so we thought, who else do they dislike? So we came up with the Bay City Rollers — the most hated band in the world. And then we got their most hated record, 'Bye Bye Baby', which we thought might drive some music journalists to suicide."

"We've discovered that deep in the heart of King Kurt fans, they really like the Bay City Rollers. 'Cause all the people at the front know all the words, all these blokes with 'I am hard' and 'Made in England' tattoos, they're all going 'BYEE BYEE BAY-BEE...'"

A

L

G O S S I P

I

C O L U M N

P



● Hup two three four! Excuse me while I just practise a few arm pull-overs with the telephone directories... A girl has to do something to keep the old midriff from creeping up unawares, and one look at any number of wobbly bits on pop star promo photos is enough to send any self-respecting person hurtling off to the gym in search of ever tauter pectorals.

Now, enough of all this bluster... on to this week's pearls of inadequacy. I was so sorry to hear that young **Johnny Marr** was involved in a car crash last week, sustaining injuries serious enough to make the feasibility of him playing onstage with the lads

for the RAH Artistes Against Apartheid gig totally impossible. The date will be rescheduled at some point in the not too distant future, but ticket holders are advised to take their tickets back for a refund. Get well soon Johnny sweetheart, the rest of the music world needs you!

Now this next story seems almost too impossible to be true, but I have been informed by **Yello's** manager that on the next album from possibly one of my favourite groups in the cosmos, **Shirley Bassey** or maybe even **Nana Mouskouri** will be making a vocal appearance! Strange I know, but apparently **Dieter Meier** was in London only the other week to discuss the possibility with the awe-inspiring Miss Bassey. What I want to know is will she wear a special frock for the occasion?

Another unlikely pairing up (and who am I to speculate on the precise nature of this), I hear (and from an extremely good source, I might add), is none other than **Jon Bon Jovi** and **Corinne** from **Swing Out Sister**. The two met up at a recent 'TOTP' and got on like a house on fire. More than that I am not prepared to divulge...

Whoops! **A Certain Ratio** are minus a guitarist again after only just finding one. Seems that **Anthony** blotted his copy book a bit at a gig the other week, and ended up thumping a fan, so he got shown the door... And while we're on the subject of ACR, congratulations are in order for guitarist **Martin**, who became a dad the other Tuesday to a little boy.

More rumours of yet more lovely happy couples (and aren't we all

jealous eh girls?). It seems that **Billy Bragg** has taken to stepping out with **Wendy May**, the new 'Tube' presenter and famous chicken lover. So is she, or is she not, the new brunette that old Bill greets on his current waxing?

But oh dearie me, did you all read that hideous load of old cobb-wobs in the Sunday papers last week about **Eddie Kidd** and **Stacey Smith** and **Paul Young**? I nearly died laughing, Bizarre Love Triangle indeed.

The **Icicle Works** are about to record a version of the old **Neil Young** classic 'Needle And The Damage Done' for the Anti Smack campaign. This is, apparently, the first time that Mr Young has ever consented to anyone doing a cover version of any of his songs. And of course, it's all in a good cause...

Ah! It's party time and all courtesy of Mr Mute, **Daniel Miller**! Yes folks, unless this is a totally vicious rumour perpetrated by rivals, I hear that there is going to be a jolly big knees up sometime next week and that a limited amount of tickets for this auspicious event will be on sale at the Rough Trade shop in Talbot Road, W11. Get down there quick if you want to see Daniel dressed as Father Christmas, and witness first hand half the Mute artists making codpieces of themselves... Up and coming band **Big Black** will be playing a set to boot, and I for one have got my name down already!

Siouxsie And The Banshees are about to become the first British band to tour South America since the

WARD ^{the} BROTHERS



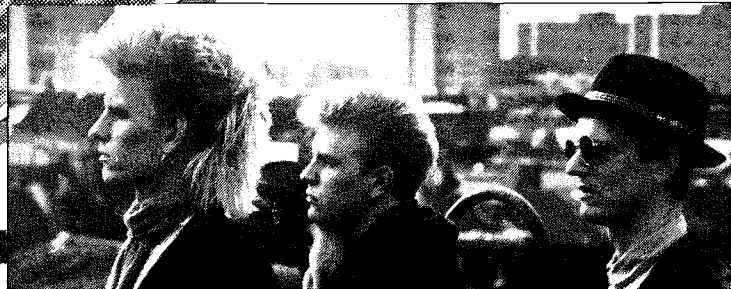
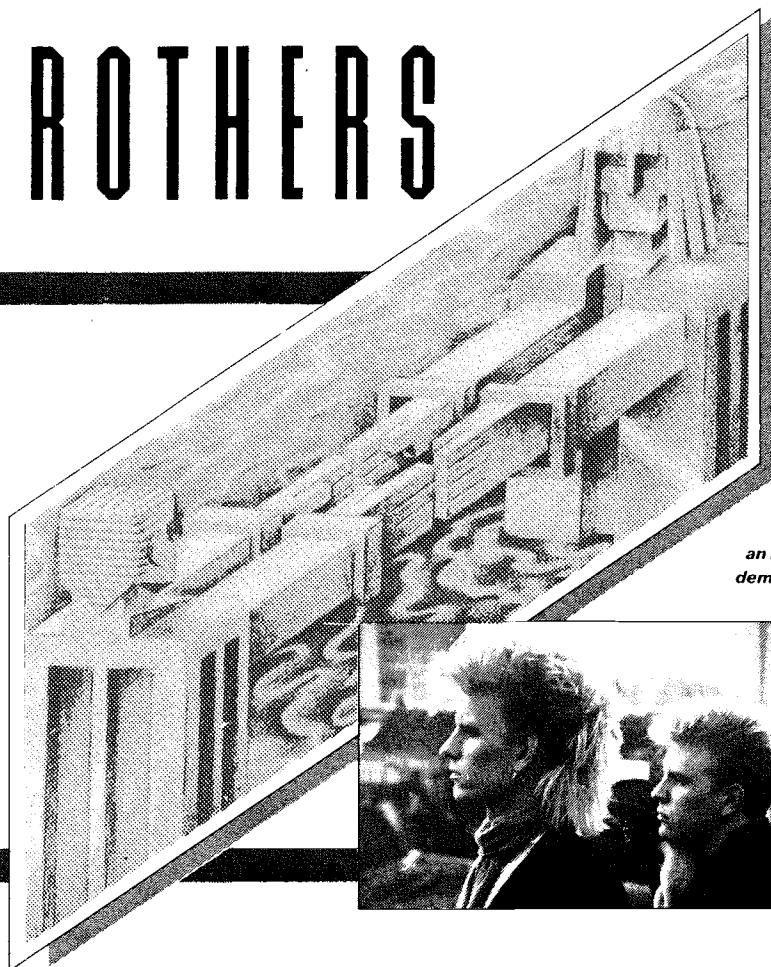
NEW SINGLE OUT NOW

'cross
that
bridge'

7" AND EXTENDED 12"
(KITCHEN SINK MIX)

SIREN 37/37-12

an ESSENTIAL second installment
demanding immediate consumption



Falklands crisis. The band are due to leave England this week for a few dates, and Lip sincerely hopes that they all get back in one piece in time for Christmas. In fact, I saw Mr Carruthers at a party the other night with ex-Armoury Show-er and current PiL-er John McGeoch. John's face has healed very nicely now, after being cut by a flying bottle thrown stagewards, and he told me rather a nice story concerning his boss John Lydon. When the band were in Chicago earlier this year, John actually made it to one of those awful ligs that American record companies inevitably put on for visiting deities such as himself. As the evening wore on and his patience wore progressively thinner, with all the autograph hunters pestering him, he hit on the spiffing wheeze of charging them a dollar a signature and made himself \$70 in the process! Now that's business acumen for you!

While we're talking of semi-related subjects, it would appear that the poor old Armoury Show have been unceremoniously dropped from EMI-America, which is a vast shame methinks...

The curse of Di Cross is hitting WASP with a vengeance it would seem, for not only did Blackie Lawless's exploding codpiece get a bit frisky the other week and burst into flames onstage, singeing his bare essentials to within a fraction of complete disaster, but also this week, I hear that guitarist Chris had an unfortunate little accident with his latex treads. Apparently he climbed on top of a lighting gantry to perform one of his

eloquent guitar solos and found himself bursting into flames. I am told that he now has a special tour nurse 'on the road to tend to his wounds, and if that isn't this week's most unlikely excuse, I want to know what is!

The music version of Trivial Pursuit — RPM — had its official launch last week with a game staged between a celebrity team, including Clive Jackson and Bruno Brookes, and a media team starring Index stalwart and Caretaker Race-er, Andy Strickland. Needless to say, the media team won hands down and were last seen lugging a very very big bottle of champagne out of HMV Oxford Street. The rm contingent, however, were most perturbed that there seemed to be no females on either team — do we detect a hint of male chauvinism here? Or were they all too scared in case us girls showed them up?

I know that the Stranglers have always attracted strange audiences, but did you hear the one about how one of their most devout fans, who is apparently a female Baptist Minister, took time off recently to run the merchandising stall on their UK tour? I am assured that this is true by one who knows, so I accept no liability whatsoever, Jean Jacques, if this is not so!

Right, that's yer lot for this week as I'm feeling a trifle mean and I've still got another 75 press-ups to do before home time, so pardon me while I don me leotard and pirouette off the edge of the page... See you next week, I hope!



■ Something of an old boys' reunion seems to be going on here... Pictured is a hot contender for this year's award for having more rabbit than Sainsbury's, Gary Crowley, who I believe gets much of his inspiration from this very column... Also talking over old times in High Holborn were two thirds of Bananarama, Siobhan and Sarah, and the rather odious Vaughan Toulouse. Corinne from Swing Out Sister looks suitably shocked to be in such company, and wonders if going out to the Wag on a Tuesday night is really the sort of thing a young gal with high hopes should be doing.

SHOP ASSISTANTS

DEBUT ALBUM & CASSETTE



OUT NOW
ON BLUE GUITAR

INCLUDES
"I DON'T WANNA BE FRIENDS
WITH YOU"



Chrysalis

THE RETURN OF THE ODD COUPLE



Sparks have had at least two careers already. First as early Seventies glamsters, second as late Seventies disco weirdos. Now they're back again... with a song about dancing
Story: Edwin J Bernard

Sparks have been part of our collective pop consciousness for a dozen years or so now. They were the slightly perverse voice of the glam rock generation with their quirky, witty tunes like 'This Town Ain't Big Enough For The Both Of Us' and 'Amateur Hour'. A pop generation later, they returned under the guise of technopop pioneers, working with Giorgio Moroder and amassing hits like 'Beat The Clock' and 'The Number One Song In Heaven'.

Six years on, brothers Ron (the elder, moustachioed one) and Russell Mael sit before me looking remarkably well preserved. The reason: 'Music That You Can Dance To' is their first single to make some noise in Britain since 'Tryouts For The Human Race'. Being of a

technopop, European flavour, it came to Britain via the gay clubs, where it has been a staple diet for six months or so, peaking at number one in the Eurobeat chart in June. Of course, Sparks have never been away; we've just not been aware of them. Russell explains.

"We moved back to Los Angeles after living in England for three years and made it big over there. We didn't intentionally leave the British music scene, it was just circumstances. One of the problems was that we were with an international record company who had no personal enthusiasm to champion Sparks in the UK."

Whilst we were Sparkless for most of this decade, US audiences were being thrilled by their still innovative music like

'Cool Places' with Go-Gos girl Jane Wiedlin and the Was (Not Was)-like 'Change' and 'I Predict', which has entire audiences joining in. By the same token, US audiences chilled to their classics like 'Beat The Clock', while 'This Town...' may as well not have existed. "It's a case of total schizophrenia," says Ron.

Their latest single is nothing but blatant. Brechtian, even. "I like simple things," says Ron, who wrote the song. Are you serious?

"Well, it's a classy record," Russell interjects. "So it's musically serious. And although it has lighter elements in the lyrics, it is about music that we like. So you could say it has serious intent."

"It's got more depth than other records with that sort of sound," says Ron. "Compared to Bananarama's 'Venus', for example."

The album of the same name, out here soon, is one of the freshest I've heard all year. It's punk disco, but with melody. There's an underlying horror beneath the deadpan seriousness of it all. Songs about "the shopping mall of love", 'Modesty Blaise' and 'Rosebud' are double edged thrill. You can almost see them smirking behind their masks.

'Rosebud' is named, of course, after the sleigh in 'Citizen Kane'. It's a song about love, but also about the difference between life in the movies and reality.

Both Ron and Russell are movie addicts. Russell even studied film at the University of California in Los Angeles. "The one movie I made failed to impress my tutors because it looked like early Roman Polanski." That was the end of Russell's film career until now.

"As we were both real interested in

BIG TROUBLE IN LITTLE CHINA

Some people pick the damnedest places to start a fight!

TWENTIETH CENTURY FOX Presents A TAFT/BARISH/MONASH Production "BIG TROUBLE IN LITTLE CHINA" KURT RUSSELL · KIM CATTRALL · DENNIS DUN Music by JOHN CARPENTER in association with ALAN HOWARTH
 Visual Effects by RICHARD EOLUND Executive Producers PAUL MONASH and KEITH BARISH Written by GARY GOLOMAN & DAVID Z. WEINSTEIN Adaptation by W. D. RICHTER Produced by LARRY J. FRANCO Directed by JOHN CARPENTER
 Colour by DeLuxe, Original Soundtrack available on SILVA SCREEN Records & Cassettes Released by TWENTIETH CENTURY FOX through U.K. Film Distributors Ltd. © 1986 TWENTIETH CENTURY FOX

NOW SHOWING LEICESTER SQ. THEATRE LICENSED BAR
 PRESENTED IN 70MM ALL SEATS BOOKABLE IN ADVANCE 930 7615 (24 hr Access/Visa/AMEX Bookings).
AND AT SELECTED CINEMAS ACROSS THE COUNTRY FROM FRIDAY NOVEMBER 21st

Sep progs at 1.00, 3.35, 6.10, 8.50
 Late Night Shows Friday & Saturday 11.45 pm

Check Press for details



films, the logical step was to make our own video for 'Music That You Can Dance To'. We took everything into our own hands. We financed it ourselves. We went and got the lighting. We're never in the same scene together; I shot the scenes that Ron's in, and he shot the ones I'm in. It was all done on a low budget, but we managed to get the look we wanted. I guess it was down to our good taste."

The video is as fresh as their music. Black and white with odd spots of colour, it plays around with simple images shot from different angles and includes the Mona Lisa and Venus de Milo dancing, too. I've had a constant stream of friends come and visit me just to see it. No kidding.

They've also been asked to do the music for a new film. This ain't no 'Top Gun'. It's going to be a fully integrated modern musical.

"We were approached by this guy, Tim Burt, who directed 'Pee Wee Herman's Big Adventure', a big hit in the US this summer. He's going to film this real popular play called 'Nightclub Confidential'. The original music is sort of Manhattan Transfer-style, so he wants us to write a totally new score."

"It'll be interesting to see if it works, what with the cynical audiences of today whose immediate reaction is to laugh at someone bursting into song," adds Ron.

Sparks have managed to survive three pop generations, and are still regarded with a fascination that eludes the majority of even the newer pop purveyors. Ron and Russell know what keeps them alive and together.

"Being brothers has given us the

stability that a lot of bands lack," says Russell. "We may bicker about the finer points, but we're totally agreed on all the major things. Also, we are a live band. All of a sudden we seem like we're just another studio dance band to those who don't know, but we play live all the time. We don't like that elitist, ivory tower attitude that studio bands have."

But what makes their longevity credible is the fact that they often change the framework for their music while still writing a constant style of song. "We always start off with the song and then hang it on whatever framework is around at the time," says Ron.

Back in 1979, Sparks was the first rock group to work with Giorgio Moroder. "That was a tough time because it was right after the disco period. It was like if you were working with Moroder you had the 'disco disease'. So we were critically slaughtered during that period for working with Donna Summer's producer. It was hearing 'I Feel Love' that gave us the idea. That incredible combination of a voice with a slight edge to it with a clinical background. We were looking for a new way to channel our songs and this seemed perfect."

"We loved the results," adds Russell. "And it did very well in the UK. But we got such bad reviews. Now it's hip to be working with him. And you know that album is the Bible for the whole techno thing that came after it. Depeche Mode, Duran Duran, Human League, every week it seems a band like that comes on this radio station in LA and says how our 'Number One In Heaven' album really influenced them. It's funny how in time labels used in a pejorative sense change their meaning."

**YOU 'GOT FLAT'
WITH THEM
ON THE UB40 TOUR
NOW
ARE YOU READY FOR**

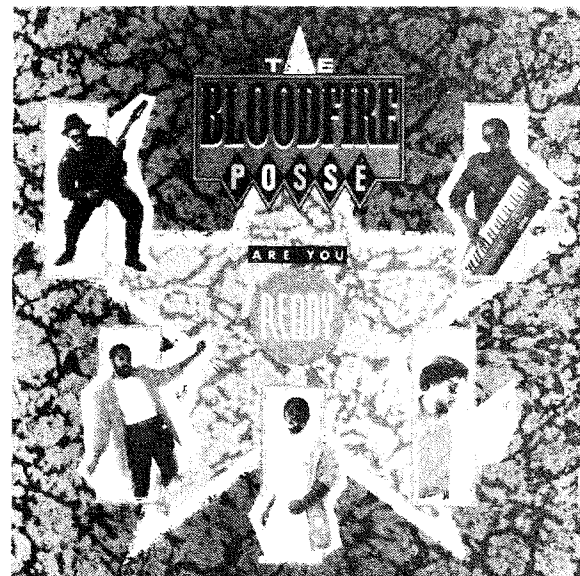
ARE YOU

READY

**THE NEW ALBUM
FEATURING THE SINGLE
'EVERY POSSE GET FLAT'**

4502091 CBS 450209 4

**BLOODFIRE
POSSE**



WorldRadioHistory

DPA

R M 27



ROCK'N'ROLL TRAGEDY?

But of course not. **The Pet Shop Boys** might be Big In America, but they remain reliable, affable, hip, contrived, neurotic, and... erm... Kafkaesque... Existentialist ramblings: **Betty Page**

Last week, the Universal Amphitheatre, Los Angeles; this week, a saloon bar near Wandsworth Prison, full of bearded old lags. Both incongruous settings for an English pop group like the Pet Shop Boys, you'll agree, but both situations they take easily in their stride.

Chris Lowe and Neil Tennant are still the dry witted, affable, easy going pair they were when, a year ago, they spent far too much of EMI's money entertaining two young ladies from RM in the back of a limousine, gliding around the hotspots of London.

Now, of course, they've achieved that ultimate aim of all dewy-eyed novices, they're Incredibly Successful In America (album platinum, single numero uno etc), and 'West End Girls' has been a hit in every world territory that matters. Well, knock me down with an old champagne cork. I'm sure you could them.

Cut to a cosy corner in a South London pub. Where is the ostentatious gold jewellery? Apart from Neil's swanky Giorgio Armani sweatshirt, no sign of abundance. You don't exude Big In Americanness, I say.

Neil: "We haven't got tans, that's the thing."

Chris: "Or charisma. Or personality."

N: "Or flashiness."

But don't you get sucked into all that? N: "I don't understand quite how you get sucked into it really. Actually, I'd probably quite like to if I knew how." C: "You see, we're always realistic and in control, and I think to become a true rock 'n' roller, you've got to throw it all out of the window and let other people look after you. You've got to free yourself from any responsibility. Your record company's got to keep phoning you to make sure you're up for things. You're meant to become pretty useless, really."

N: "We went to Italy a few weeks ago to do the 'Paninaro' video," (a track on the B-Side of 'Suburbia', also featured on 'new product', of which more later), "and we arrived at the airport an hour before the flight. The woman from the record company with all the tickets arrived 10 minutes before the flight. We said 'it's us that's supposed to be late, not you'. We're always more reliable than the people we're with."

C: "Also I think you're meant to become a bit of a wreck."

All this means that the Pet Shop Boys are a long way off becoming, as Neil would put it, 'a rock 'n' roll tragedy'. Of course, this might be helped along if they 'went on the road'. Much is being made of this as a kind of religious experience by the likes of Spandau Ballet.

C: "We haven't toured, so maybe there's something magical about touring that you can't understand until you've done it. All I can imagine is that you get very tired. We've done these promotional things where you just mime to your records, and there's not exactly a lot of mental strain, but I'm still exhausted. But I bet it's great when you get the feedback from an audience."

N: "When we were on the MTV Awards in America, although it was with backing tapes..."

C: "You want to come on and do another song."

N: "It was at the Universal Amphitheatre in LA, and they said 'and now, the Pet Shop Boys'. We came on, and half the audience stood up. They went absolutely berserk. We were really nervous backstage, but as soon as we were out there, we were absolutely loving it, you know. I can see us becoming a rock'n'roll tragedy on stage, it just comes so naturally."

"We did this TV show in Italy, with 'Paninaro', which is on our 'Disco' album," (of which more, later), "and our roles were reversed. Chris did the vocal and I did the keyboards. They loved it, it was brilliant. Chris danced. He was like a sort of disco Johnny Rotten, it was absolutely perfect."

C: "It was a laugh, actually. I curled my lip like this..." (demonstrates Billy Idolesque semi-sneer).

"But when we tour... when we tour... 'cos we're a great live band..."

N: "Hello, Bananarama..."

C: "We've got to prove ourselves as a live band, but when we tour, I think I'll do 'Paninaro'."

'Paninaro', inspired by the Italian youth cult, is the one where all the girls will scream and go down the front. Chris will

get one side of the audience singing 'Paninaro', the other going 'woah oah oah'. In time-honoured fashion. Then they can all go 'Armani, Versace, Cinque'. Eh?

C: "Cinque. It just means five, it's very meaningful."

N: "On the demo, it sounds like Chris is saying 'cinque', but he actually wasn't."

C: "But since it's Italian, we just threw it in there."

N: "But for anyone listening to it in Italian it says 'Armani, Versace, five'. It sounds like half a football result. Armani 0, Versace 5."

Are the Pet Shop Boys an awfully trendy group?

C: "Oh, aye."

N: "I read an interview with Billy Idol where he was talking about not being fashionable, contrasting himself with a fashionable group like... hello!... the Pet Shop Boys. Which is funny, because I never thought of us as being fashionable... like Scritti Politti, who always struck me as being very fashionable."

But they were never very successful. That's the strange thing, everybody seems to think the PSBs are terribly hip, yet also they're terribly successful. The two don't normally go together, do they?

N: "I know... it's quite good, really isn't it? I don't know how we've done it, really. Every now and then you read something in the papers that suggests the person writing thinks this is a very trendy, hip group to like, with a lot of credibility."

C: "Just wait for those 'In' and 'Out' lists, when it says 'Out — Pet Shop Boys'."

N: "I think it's probably best not to think about it too much. As soon as you work out why it's happened, it'll stop happening."

One thing Neil has worked out is that he isn't going to be one to pluck a girl out of the audience and dance with her, Bono-style.

"I think I want to stay contrived, really," he says. "Not just become totally natural about it all. When people are totally natural, unless they're incredibly interesting and charismatic people, it's much more interesting if they're contrived. All stars or whatever have some sort of element of contrivance about them, something exaggerated, so if they start to sound natural, they lose it all, don't they?"

But that hasn't affected Phil Collins, has it?

N: "Ah, but he started off natural. He is the man next door."

C: "But he is contrived, he has pots of paint by his keyboard. Every time he performed that ballad on 'TOTP' he had a tin of red paint on the keyboard. Did you not see that? None of you saw the tragic pot of paint?"

(Don't worry, Chris', they chorus.)

"It was pretentious, this pot of paint, it meant something. It was like Howard Jones and his mime artist."

N: "It's very Brechtian, isn't it?"

(Whatever that means', they chorus.)

C: "Yeah, it's very existential."

N: "I've never met anyone who can define the word existential."

Are the Pet Shop Boys existential, perhaps?

C: "I don't know what it means, but I like the idea of it so yes, we are. It sounds good. We're very Kafkaesque."

N: "Actually, I once said 'Kafkaesque' in an interview. I think it means to be like something out of a book by Kafka."

Us?

('Nooooooo', they chorus.)

N: "It's when you walk into a situation and everything is the wrong way around."

Indeed. Anyway, it's time to talk about 'the product'.

C: "It's called 'Disco'. And as Neil said on television, "Disco', D-I-S-C-O, for those people who can't spell it'."

N: "That's because I'm very cultured, you see. It's that stupid song."

C: "Great song, do you remember it?"

It was by Ottowan, I believe.

N: "I probably hated it at the time. Quite like it now. It has mega snob value now."

So why an album full of remixes?

C: "We didn't do them just for an album, they existed already. The main difference is having a track as a single and a track as a dance track. We started off recording in New York, and there's something about the way things come out when you're in the studio there; plus we're dead interested in the whole remix thing. We do them for us, really."

N: "Often we hear a record, and we'd like to do a record with that person, so we get them to remix it. When we first did 'Opportunities' last year, we got one of the Latin Rascals, Ron Dean Miller, to remix it, because we liked one of his records, 'Loverride'. Then we heard a Bobby O record that Shep Pettibone had remixed, so we got him to remix three of our records. Then we got Arthur Baker to do one, and none of these have really been released in Britain, apart from the Shep Pettibone version of 'West End Girls', so we thought it'd be good to put them all on one LP."

C: "So then the whole LP would be a pure dance album, unlike 'Please', which is a mixture of things."

N: "I think we have a reputation of being a kind of digitally recorded compact disc group, and people who buy the LP probably never hear the disco stuff. It's just two different kinds of thing that we like. We like to do real New York sounding electronic dance records, then we do our much more lyrical sounding records, and I think 'Please' represents that more lyrical side."

The 'product' was originally called 'Disco One', but has been truncated to 'Disco'. None of this will please the American record company. Americans loathe and despise the word 'Disco'.

C: "They had disco record burning sessions in America."

CONTINUES ▶

OVER PAGE ▶

N: "They regard disco as basically being the Bee Gees, 'Saturday Night Fever' and 'Disco Duck'. And now they would say 'dance music' or 'urban contemporary'. Disco suggests trashy and commercial, and a rip-off and cheesy, and so for a group like us to have a record out called 'Disco' is sort of provocative. That was the idea, anyway."

The 'alternative product' soon out is a Pet Shop Boys video EP, a six track affair interspersed with clips of the duo around the world on various TV programmes.

N: "It starts with a Japanese TV show. It was a huge variety show, watched live by 23 million people, apparently. 'All Hit Tokyo Studio At Night' was the rather snappy title. We had to walk down this flight of stairs. All these Japanese stars came on first, there were dancing girls and an orchestra playing 'West End Girls'. Then they said 'Pet Shop Boys' and they all formed two lines, like these Tiller girls. It's absolutely hysterical. We shamle down the stairs looking embarrassed."

C: "Well, Neil appears at the top of these stairs and I'm nowhere to be seen."

N: "Halfway down I suddenly think 'where is he?'"

C: "I nearly chickened out, I thought it was too embarrassing."

N: "Then suddenly Chris hurtles out. God, it's funny. Then there's us on 'Soul Train'. The presenter comes on and says, 'OK you guys, you're really funky', and we were absolutely thrilled, and there's all these dudes in the audience going berserk."

Don't you find it embarrassing having to deal with all these terribly sincere people?

N: "Well, I think a lot of them are genuinely sincere. Kind of, anyway. We get a lot of sincerity in America. But people aren't embarrassed to be enthusiastic in America like they are here. People in America will stop you on the street and say, 'hey, are you guys the Pet Shop Boys? We love your records'. No-one would do that here — well, not very often. They'd either ignore you or they'd scream. In America, they love individuality. The reason a lot of bands don't happen there is because what they do is too obvious, so many people do it already."

Aha. The Pet Shop Boys sound European, nay English. That's why America loved the Beatles. English is best. Is that the secret, then?

N: "I don't think there is a secret, it's just one of those things that happens. Someone from the Sputnik camp came up to me and said they'd heard we were a massive hype in America and they wanted to know how to do it," (pause for titters), "but actually, everyone was totally taken by surprise by our success in America."

C: "You can't hype millions of people to go out and buy your records."

N: "Our LP went in at 35 in America, and usually only major artists' records go in at 35. There was something that seemed to appeal to people, and it's difficult to know what it is. It's probably best not to analyse it — you'd only do that on the basis of wanting to repeat it."

Chris once described Pet Shop Boys' music as 'sleaze', live on American Breakfast TV. Has this angered the moralists in America currently trying to prove rock music is the root of all evil?

C: "Well, just after we did the MTV Awards, we were just driving out and all these people with placards were there, in the middle of the night, all these lunatics with banners saying 'video stars are evil'. They were chanting this. They're absolutely mad."

N: "They were like the Klu Klux Klan. It was dead scary, like the dark side of America, which is something you touch on and you think 'I don't want to be here any more'."

Of course, America has its lighter side, but it's no less absurd. Like the time when Chris and Neil went to the opening of Michael Jackson's film 'Captain Eo' at Disneyland with hundreds of American soap opera stars, and after soft drinks and biscuits they were escorted into a vintage car (used by Mr Disney to drive his grandchildren around in). A voice said 'and now, from England, the Pet Shop Boys', and there they were, driving down Main Street in Walt Disney's old car, with people cheering and screaming at them.

Chris squirms: "I was going 'the shame, the shame', with my head buried between my legs, while everyone else was waving. We were tricked! You can't get over the absurdity of it all."

N: "Now that is Kafkaesque."

C: "When you're young, you look at the back of a cornflakes packet where you could win a holiday for your family in Disneyland, and the last thing you ever expect is to be a kind of attraction at the place."

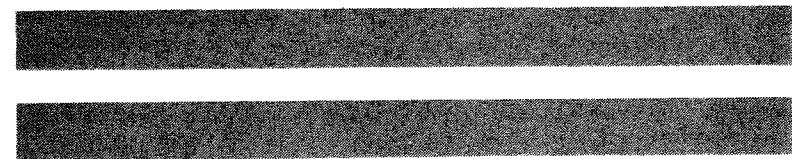
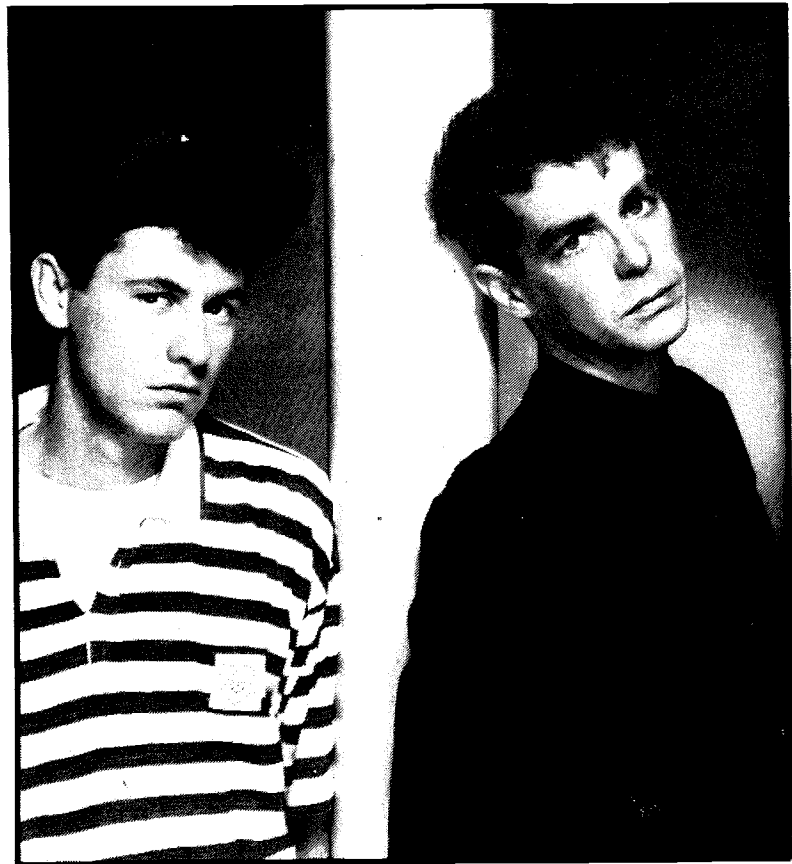
N: "The thing is, you forget about it normally, we don't go around thinking 'I am one of the Pet Shop Boys', you sort of forget, then you're abruptly reminded of the fact by something like that."

One thing Neil has learned is that it is terribly important to be able to say no, to virtually everything. No to the soft drinks company who want to use your record on their advert. No to advertising moguls Saatchi And Saatchi who offer you a lot of money to mime for 15 minutes at their party. And no to things like compilation albums, and charity records.

N: "We tend not to do things where you're roped in with other groups. We have quite often not allowed EMI to put our records on compilations. Actually, I think other groups should be the same. It's one of the things that made everything the same, since Live Aid, everyone being matey and playing on various things together."

C: "I don't really like the idea that pop groups are a good force. I think they should be bad. They should be badder to the public, not better. It makes me sick."

N: "You could bitch about those charity records, couldn't you? But actually there's only one cause at the moment that interests me. I know Jerry Dammers has started Artists Against Apartheid, which we vaguely belong to, but it's this business of record companies selling records in South Africa. We have tried to stop our records, we've gone to enormous trouble with our lawyers, but at the end of the day, we signed a contract with EMI 18 months ago and those record companies were to move



they have the rights to our records world-wide, as all groups have, and you can't stop it.

"Someone quite high up at EMI told us that about half the artists on EMI have complained about this recently and tried to get their records stopped in South Africa, but they won't do it. And all there's been so far is the AAA thing which had a concert on Clapham Common which has apparently lost money, and really, it's not about doing concerts, it's about changing the record companies, and they won't change."

"It is to our eternal shame that 'West End Girls', and EMI don't tell you these things, by the way, apparently was number one in South Africa. And they'll say things like 'well, they'd only bootleg your records' and you say fine, let them do it."

C: "They come up with some pathetic excuses. The record companies are absolute wimps when it comes to change, absolutely pathetic."

N: "It's just that in South Africa, you can buy records by the Pet Shop Boys, Wham!, the Cure and Lloyd Cole, it's kind of cultural succour, the comfort it gives makes you feel like a normal Western teenager, but you're not. It gives incredible ballast to the South African regime, really."

C: "And that record, 'Sun City', was number one in South Africa."

N: "Is that the ultimate impotence of pop records as a force or what? Or is it the ultimate irony? Or is it both? And does it change anything anyway? No, it doesn't. If those record companies were to move

out of South Africa, it would make a difference."

The Pet Shop Boys may (sometimes) be serious young men, but this doesn't stop them being neurotic. As all pop stars are, really.

N: "Yes, we are neurotic, I think. It's just that when you see yourself on the TV a lot you can get to hate yourself. That's my major neurosis. Looking through all this TV stuff for the video, I was just haunted by how much I hated myself. But probably everyone feels like that. It's rare to think you look good, normally you think 'what a plight'."

Neil says you're neurotic, Chris.

C: "Well, actually I don't know what it means."

N: "Does it mean existentialist?"

C: "Or does it mean Kafkaesque! I'm neurotic about loads of things, really. The way I look. My personality. But mainly the way I look. I hate myself, I think I'm dead ugly."

I can hardly agree. Besides which, Chris is the image of the Pet Shop Boys, really.

C: "Why, because I wear a hat? That's the big joke, people walk around in 'Boy' caps and think they look like me and I don't look like me at all, except when I want to look like me, which isn't very often. One of the reasons I dress up in photos is 'cos I don't like myself. You normally see a bit of stubble and that's it. In fact, I think if I was to walk round like a Pet Shop Boy, no-one would think it was me anyway."

Now that, readers, is definitely Kafkaesque...

X-WORD

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

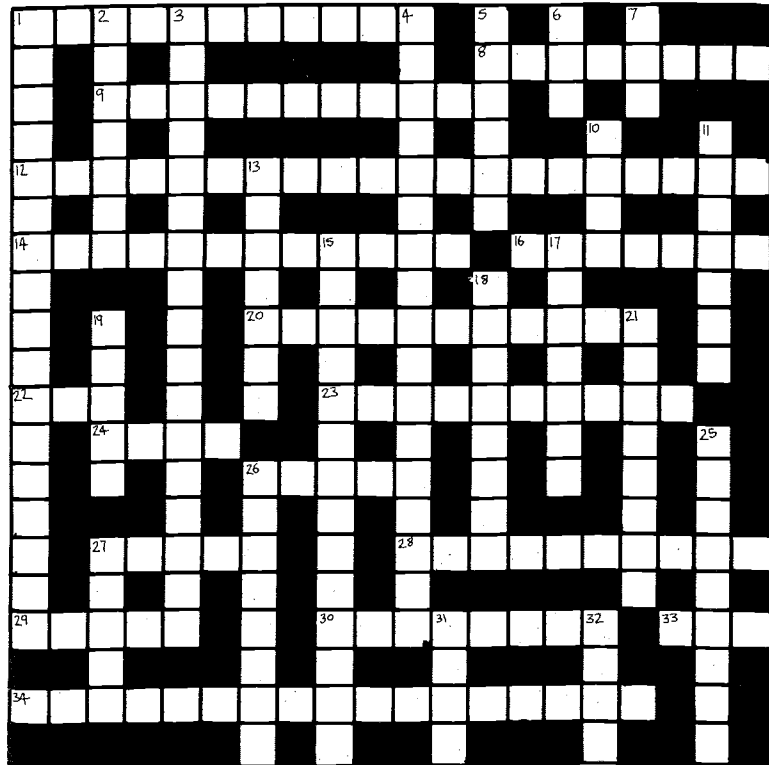
ENTRIES TO: **FEE, X-WORD, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7UZ**

A C R O S S

- 1 If Five Star could do this they would have a lot more hits (4,3,4)
- 8 She likes to be sent roses (8)
- 9 Early movements of King (5,2,4)
- 12 You'll always remember Amazulu for this hit (3,4,2,2,9)
- 14 Former Black Sabbath singer who committed The Ultimate Sin (4,8)
- 16 A hit for Phil Collins even though it was ----- All Odds (7)
- 20 Neno took 99 of them to the top of the charts (3,8)
- 22 Gary Moore had to do this for cover (3)
- 23 A meeting arranged by Jean Michel Jarre (10)
- 24 A Hot Chocolate hit started with this Prince single (4)
- 26 Lulu can still be heard in 1986 (5)
- 27 It shows that Audrey Hall's happy (5)
- 28 They all fit together for Lloyd Cole (4,6)
- 29 His last tour has been captured in Bring On The Night (5)
- 30 Level 42 found themselves up to their necks in it (3,5)
- 33 See 26 down
- 34 They're making a lot of fuss over Some Candy (5,3,4,5)
- 2 Footwear you'll find Poolside (2,5)
- 3 Talk Talk LP that looks good when in season (3,6,2,6)
- 4 1972 Rolling Stones LP that put them out by themselves (5,2,4,6)
- 5 Deniece Williams wanted to hear it for ----- (3,3)
- 6 Michael Jackson's good looking hit (1,1,1)
- 7 Sly animal (3)
- 10 Mr Lewie who wanted to Stop The Cavalry (4)
- 11 Rock seafood (7)
- 13 Group that could be found dancing to the Rhythm Of The Night in 1985 (7)
- 15 Where Gadley and Creme found themselves in 1981 (5,4,5)
- 17 How the Young Rascals used to spend Sunday afternoon (7)
- 18 Elton John hit that could have been written about Frank (4,4)
- 19 Ed's diner is described as this (5)
- 21 The depths the Council Collective went for a hit (4,4)
- 25 How you should take Phil's first solo LP (4,5)
- 26 & 33 across Camping equipment for ZZ Top (8,3)
- 27 Stuart Adamson's old outfit (5)
- 31 Neil Young told us about his old ones (4)
- 32 Tam Waits dogs (4)

D O W N

- 1 Spandau Ballet have to use their fists (5,3,9)

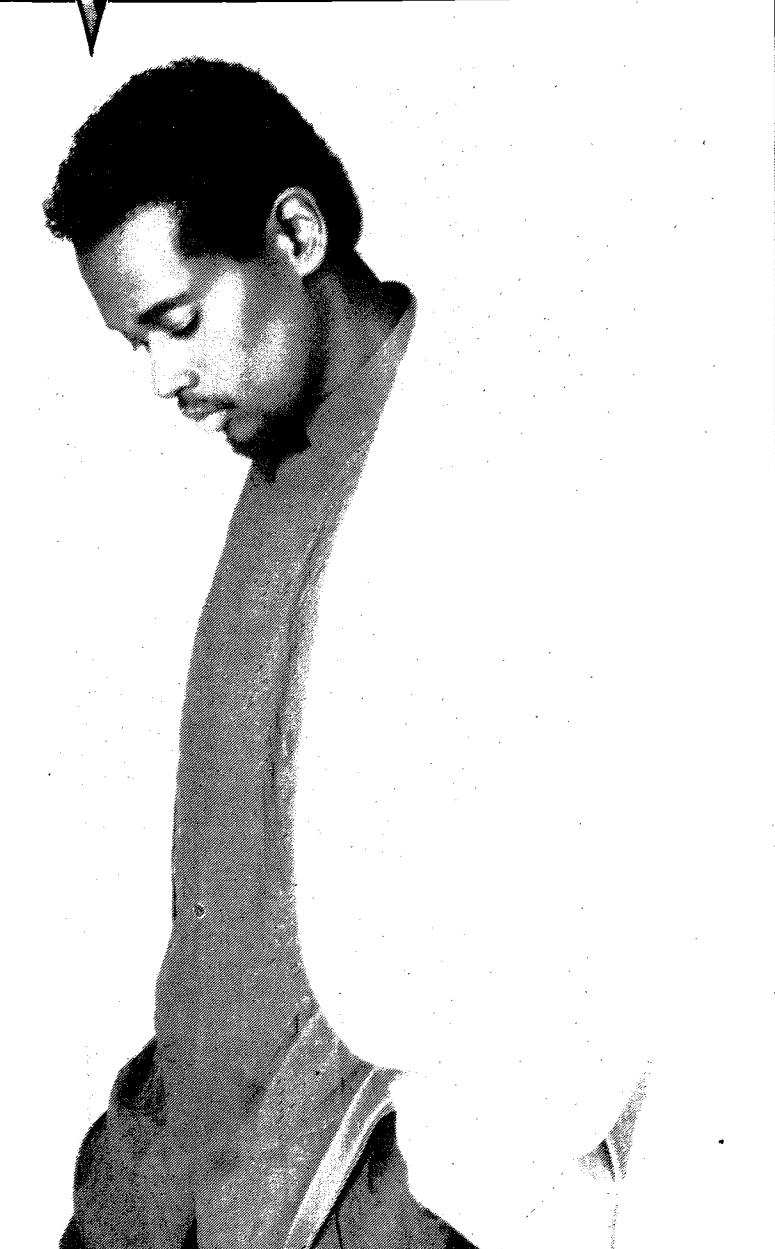


A N S W E R S T O O C T O B E R 4

ACROSS: 1 Back In The High Life, 8 Into The Light, 9 Victims, 11 Rah, 12 Smugglers, 15 Deadringer, 16 Tears For Fears, 18 ZTT, 19 Ice, 21 On The Beach, 22 Hide, 23 Steve Norman, 27 Radio, 30 Free, 31 World, 33 Storm, 34 Love Touch, 36 Earth, 37 Required, 38 A Paris
DOWN: 1 Brilliant Mind, 2 Cuts Like A Knife, 3 Intermission, 4 The Phantom Of The Opera, 5 I Should Have Known, 6 Level, 7 Jump, 10 Carrie, 12 Stiff, 13 Glass, 14 Better, 17 Richard, 20 China, 24 Victoria, 25 No Jacket, 26 Drummie, 28 Deva, 29 Easter, 32 Roses, 35 True

WINNER (Oct 4): P J Edwards, Kelham Green, Nottingham.

LUTHER VANDROSS



GIVE ME THE REASON

THE SINGLE FROM THE HIT ALBUM
12" INCLUDES: SEE ME & STOP TO LOVE

650216 7 *Epic* 650216 6

DPA

A L A N J O N E S ' CHARTFILE

● A backlog of U.S. news necessitates a short British section to Chartfile this week — just as well, as many issues were unresolved at presstime — but next week I'll be taking a close look at the success of the **Bruce Springsteen** boxed set, 'Hits 5' and (hopefully) will have some more exclusive news on **Anita Baker**.

● Meantime, commiserations to **Elton John**, whose 'Leather Jackets' is a much better album than its number 24 debut last week suggests. Unless it improves on its start — and to do so, Elton's fine duet with **Cliff Richard**, 'Slow Rivers', will need to better the number 45 posting of the album's lead-off track 'Heartache All Over The World' — it will be his lowest charting album of new recordings (as opposed to compilations) since 1979's 'Victim Of Love' peaked at number 41.

It's not all bad news for Elton, though; 'Leather Jackets' maintains his impressive record of charting at least one new album a year, every year since he first hit the chart in 1970. That's a remarkable feat surpassed only by **Frank Sinatra**, who didn't miss between 1958 and 1975, and **Elvis Presley**, who has placed at least one previously uncharted album on the listings every year since 1958, but has failed to do so thus far in 1986. If he doesn't manage it in the next five weeks, Elton will replace him as the artist with the longest current sequence. Bearing in mind that he died nine years ago, it's more remarkable that Presley has maintained his sequence as long as he has than it is that he will not appear in the album charts this year for the first time since their inception. Next year, however, look for a massive campaign from RCA to mark the 10th anniversary of his death. It will surely include some new compilations and previously unreleased material and restore him to the chart.

IN BRIEF

● **Doctor And The Medics'** 'Spirit In The Sky' is number one in Canada... In Australia, **Dire Straits'** 'Brothers In Arms' is now the second best selling album of all-time, with sales certified at 810,000. It's still some way behind Australia's favourite album, **Abba's** 'Best Of', which sold 1,100,000 copies... In Britain, incidentally, **Abba's** 'Waterloo' has just been rush released to compete with the Doctor And The Medics' version... According to publishers Jobete Music, **Bruce Springsteen's** is only the fifth version of 'War' to be committed to vinyl. The song was first recorded by **the Temptations**, then **Edwin Starr, Jam and Frankie Goes To Hollywood**... 'Geronimo's Cadillac' moves into pole position on the German singles chart this week, becoming **Modern Talking's** sixth

straight number one. The band's **Dieter Bohlen**, who wrote all six, also penned two other songs currently listed in the German Top 20 — **CC Catch's** 'Heartbreak Hotel' and **Chris Norman's** 'Some Hearts Are Diamonds'... **Cliff Richard** and **Sarah Brightman's** 'All I Ask Of You', was a recent number one in Ireland... **Cyndi Lauper's** 'True Colors' is currently the best-selling single on a global basis... A delicious alternative to the **Gwen Guthrie** reading of '(They Long To Be) Close To You' is provided by **Nancy Wilson** on the excellent new Memoir compilation 'Love On My Mind', which has other soul interest in the magnificent **Marlena Shaw's** 'You Taught Me How To Speak In Love', recorded for Blue Note in 1975 and **Timi Yuro's** 1961 hit 'Hur!'. Timi was petite and white, but sang r&b with a power and conviction rarely equalled... Stylus Records' 'Hit Mix 86' is a double album of four segued medleys put together by Disco Mix Club's **Les Adams** and **Dakeyne**. Seventy one different acts are featured on segments from 86 different records, a unique and staggering feat. It's worth noting, incidentally, that the first legitimate hit single to contain segments of other hits was **Chris Hill's** 'Renta Santa', released 11 years ago this week... **Giorgio Moroder** wrote and produced half of **Amii Stewart's** next album... It's been in the charts 31 weeks, sold 150,000 copies and yielded four hit singles, but **Janet Jackson's** 'Control' album has been no higher than number 15 in the chart... **Samantha Fox's** 'Touch Me (I Want Your Body)' reached number one in eight countries, and sold over 1,500,000 copies with more to come from its belated success in North America.

CHARTFILE USA

● The Minneapolis magic works again this week, as songwriters/producers **Jimmy 'Jam' Harris** and **Terry Lewis** return to the top of the Billboard Hot 100 singles chart with the **Human League's** 'Human' only four weeks after 'When I Think Of You', the song they wrote with, and produced for, Janet Jackson vacated the top spot.

The last songwriter to return to number one after a shorter interval, coincidentally, was Janet's brother **Michael Jackson**. He was number one for seven weeks with 'Billie Jean' in 1983, allowed **Dexy's Midnight Runners** a single week of supremacy with 'Come On Eileen', and immediately reclaimed the number one position for a further three weeks with 'Beat It', in the dual role of songwriter and performer.

Since breaking their 1986 duck in February, Jam and Lewis have been permanently represented on the Hot 100, both as songwriters and producers, with a total of 10 hits occupying the chart for a combined total of 144 weeks in the former category, and nine hits on the chart for 129 weeks as producers — **Bernard Edwards** produced **Robert Palmer's** version of their song 'I Didn't Mean To Turn You On'. No other writers or producers have enjoyed success on the same level this



● ELTON JOHN: honest, guv, it's just the record that's stiffed

1986 HITS WRITTEN/PRODUCED BY JIMMY 'JAM' HARRIS AND TERRY LEWIS

TITLE — Artist	Date	Entry position	Highest position	Weeks on chart
1 Tender Love — Force MD's	1 Feb	84	10	19
2 Saturday Love — Cherrelle/Alexander O'Neal	15 Feb	95	26	17
3 What Have You Done For Me . . . — Janet Jackson	22 Feb	95	4	21
4 The Heat Of Heat — Patti Austin	3 May	83	55	9
5 Nasty — Janet Jackson	17 May	74	3	19
6 The Finest — S.O.S Band	17 May	82	44	13
7 When I Think Of You — Janet Jackson	9 Aug	60	1	16**
8 I Didn't Mean To Turn You On — Robert Palmer	16 Aug	79	2	15**
9 Human — Human League	13 Sep	71	1	11**
10 Control — Janet Jackson	1 Nov	73	35*	4**

* indicates title still climbing chart. ** indicates title still charted.

year. Jam and Lewis wrote all the songs in the hitlog above on their own, with the exception of **Janet Jackson's** hits, which were penned with the singer. For the Human League, the number one posting of 'Human', four years after their only previous US number one, 'Don't You Want Me', is particularly gratifying — their last US chart entry, 'The Lebanon', fizzled out

at number 64 in 1984.

● No British act topped the US singles chart in the first four months of 1986, but since then, they've really made up for lost time. The Human League are the ninth different PET act to reach number one since May. Curiously, only one of the British records to reach the summit in America did as well at home — that was the **Pet Shop Boys'** 'West End Girls'. The others, and their UK chart peaks, are as follows: 'Addicted To Love' — Robert Palmer (number 5), 'There'll Be Sad Songs' — **Billy Ocean** (number 12), 'Holding Back The Years' — **Simply Red** (number two), 'Invisible Touch' — **Genesis** (number 15), 'Sledgehammer' — **Peter Gabriel** (number four), 'Higher Love' — **Steve Winwood** (number 13), 'Venus' — **Bananarama** (number eight) and 'Human' — the Human League (number eight).

● Before the Human League dethroned them, **Boston** were top of the US charts for a fortnight, whilst **Berlin** were similarly placed in Britain. It was the first time ever that the two countries' singles charts had simultaneously been topped by bands named after cities. Even more mind-boggling is the fact that Boston's chart topper, 'Amanda', is the third US number one this year whose title, in its entirety, comprises a girl's name. Each has been by a group using a single word appellation — the others were 'Sara' by the **Starship** and 'Venus' by Bananarama. And if that's not a good enough reason for **Gadfly's** 'Elvira' (Chartfile passim) to be rapidly plucked off their latest album and released as a single, then I'd like to know what is!

US BRIEFS

● **The Monkees** have upped their tally of current US hit albums to seven, with 'Changes' joining 'Headquarters',

● **JANET JACKSON:** In 'Control' but out of the very top of the charts



'Pisces, Aquarius, Capricorn And Jones Ltd', 'The Birds, The Bees And The Monkees', 'The Monkees', 'More Of The Monkees' and 'Then And Now... The Best Of The Monkees' in the Top 200. What's remarkable about the success of 'Changes' is that it failed to chart when initially released in 1969, and is, therefore, a 17 year old chart debutant... 'Aretha' is the admirable **Ms Franklin's** 35th US album chart entry. Only one woman has charted more; that's the equally worthy **Barbra Streisand** whose success earlier this year, 'The Broadway Album', was her 38th chart entry... **Dead Or Alive's** 'Youthquake' album is a million seller worldwide, thanks largely to US sales of 450,000 copies... Newly signed to Warner Brothers, **the Bee Gees** are recording an album in Miami with **Arif Mardin** at the controls. Arif helmed earlier Bee Gees triumphs like 'Ji-Ji-Ji-Jive Talking', but his track record this year could be better — albums he's produced for **Chaka Khan, Culture Club** and **Howard Jones** have all under-achieved... **Laban**, in the Hot 100 with their single 'Love In Siberia', are from Denmark... No word yet on whether or not it will be a single, but Janet Jackson's steamy 'Funny How Time Flies (When You're Having Fun)' is being remixed to rid it of its 'Je T'Aime' style heavy breathing and French pillow talk to make it more accessible for radio... The mind boggles: country band **the McEntires** have released a version of **Tina Turner's** erstwhile hit 'What's Love Got To Do With It'. Meanwhile, boring old **Weird Al Yankovic's** latest is a spoof of **James Brown's** recent biggie entitled 'Living With A Hernia'... **Luther Vandross** has apparently recorded 'Bridge Over Troubled Water' with the mighty **Jennifer Holliday** and composer **Paul Simon**, but it's unlikely to be released because of contractual problems. Bah!

BIG COUNTRY

*The sun beats hard on an empty beach
Where I tried so hard
But couldn't reach the stars
In your eyes
You were just a child when I come to you
And we were friends
Till love stepped in
And you stepped away
I would lie and curse the day
And visit places where we lay alone
And find them turned to stone
Hold the heart of someone new
I'll take a chance on time
Hold out here for something true
Standing out of line
But I would wait a hundred years
To hear you say my name
The way you did before he came
The way you will again
I fell apart and you came to me
I never can explain how much it turned me round
Much more than upside down
I love the sun
And I need the rain
I know the way that you left me
Was only to test me
And I was vain
I will be strong
And I will be warm
I will let no-one be near me
Until you will hear me
Just once again
Time will wear a mountain down
And make a lover of the clown
Who laughed too long
And coloured you wrong*

H O L D T H E
H E A R T

HONKY TONK WOMAN
(Live version — previously unreleased)

LIMITED EDITION 12" DOUBLE PACK
INCLUDES THE BIG COUNTRY INTERVIEW

7" BIG C 4  12" BIG C X 4

World Radio History

W/E NOV 22, 1986
 GALLUP UK SINGLES
 GALLUP UK ALBUMS
 TWELVE INCH
 MUSIC VIDEO.

CHARTS

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	Label
1	1	5	TAKE MY BREATH AWAY	Berlin, CBS ○
2	2	5	YOU KEEP ME HANGIN' ON	Kim Wilde, MCA ○
3	4	10	SHOWING OUT	Mel and Kim, Supreme ○
4	5	5	BREAKOUT	Swing Out Sister, Mercury
▲	5	14	THE FINAL COUNTDOWN	Europe, Epic
6	8	3	THROUGH THE BARRICADES	Spandau Ballet, CBS
7	11	5	LIVIN' ON A PRAYER	Bon Jovi, Vertigo
8	3	11	WALK LIKE AN EGYPTIAN	Bangles, CBS ○
9	9	4	DON'T GIVE UP	Peter Gabriel and Kate Bush, Virgin
10	13	5	FOR AMERICA	Red Box, WEA
▲	11	27	FRENCH KISSIN' IN THE USA	Debbie Harry, Chrysalis
▲	12	26	EACH TIME YOU BREAK MY HEART	Nick Kamen, WEA
▲	13	22	GHOSTDANCING	Simple Minds, Virgin
▲	14	18	BECAUSE I LOVE YOU	Shakin' Stevens, Epic
15	10	8	ALL I ASK OF YOU	Cliff Richard and Sarah Brightman, Polydor ○
▲	16	33	SOMETIMES	Erasure, Mute
17	6	8	IN THE ARMY NOW	Status Quo, Vertigo ○
18	20	3	THE GHOST TRAIN	Madness, Zarjazz
▲	19	36	SWEET LOVE	Anita Baker, Elektra
20	12	4	NOTORIOUS	Duran Duran, EMI
21	7	8	EVERY LOSER WINS	Nick Berry, BBC
▲	22	46	THE SKYE BOAT SONG	Roger Whittaker and Des O'Connor, Tembo
▲	23	—	IF I SAY YES	Five Star, Tent PB40981
▲	24	—	WARRIORS (OF THE WASTELAND)	Frankie Goes To Hollywood, ZTT ZTAS25
25	15	7	DON'T GET ME WRONG	Pretenders, WEA
▲	26	—	STRANGER IN A STRANGE LAND	Iron Maiden, EMI EMI5589
27	17	8	MIDAS TOUCH	Midnight Star, Solar
28	—	1	LAND OF CONFUSION	Genesis, Virgin GEN53
29	31	6	DON'T FORGET ME	Glass Tiger, Manhattan
30	19	8	TRUE BLUE	Madonna, Sire ○
31	38	2	LOVE IS THE SLUG	Fuzzbox, Vindaloo
32	16	5	SOMETHING OUT OF NOTHING	Letitia Dean And Paul Medford, BBC
33	21	4	ASK	Smiths, Rough Trade
▲	34	—	ANYTHING	Damned, MCA GRIMS
35	23	3	EXPERIMENT IV	Kate Bush, EMI
36	25	4	THIS IS THE WORLD CALLING	Bob Geldof, Mercury
37	41	5	I'VE BEEN IN LOVE BEFORE	Cutting Crew, Siren
38	24	11	YOU CAN CALL ME AL	Paul Simon, Warner Brothers ○
39	30	10	TRUE COLORS	Cyndi Lauper, Portrait
▲	40	—	ALL FALL DOWN	Ultravox, Chrysalis UV5
41	54	2	STEP RIGHT UP	Jaki Graham, EMI
42	29	8	SUBURBIA	Pet Shop Boys, Parlophone
43	32	8	TO BE A LOVER	Billy Idol, Chrysalis
▲	44	66	THE RAIN	Oran "Juice" Jones, Def Jam
45	60	2	KEEP EACH OTHER WARM	Bucks Fizz, Polydor
46	28	7	CLOSE TO YOU	Gwen Guthrie, Boiling Point
▲	47	—	WATERLOO	Dr And The Medics with Roy Wood, IRS IRM125
48	47	3	ARIZONA SKY	China Crisis, Virgin
▲	49	—	BECAUSE OF YOU	Dexys Midnight Runners, Mercury BRUSH1

50	35	8	YOU'RE EVERYTHING TO ME	Boris Gardiner, Revue
51	43	3	TWO PEOPLE	Tina Turner, Capitol
52	39	10	ALWAYS THERE	Marti Webb, BBC
53	42	4	CONTROL	Janet Jackson, A&M
54	44	3	WHEN THE WIND BLOWS	David Bowie, Virgin
55	50	4	JODY	Jermaine Stewart, 10 Records
56	65	2	I'M NOT PERFECT	Grace Jones, Manhattan
57	59	4	DANGER ZONE	Kenny Loggins, CBS
58	37	11	RAIN OR SHINE	Five Star, Tent ○
59	57	4	JACK THE GROOVE	Raze, Champion
60	61	2	AIN'T NOTHING BUT A HOUSE PARTY	Phil Fearon, Ensign
▲	61	—	JE T'AIME	Gorden Kaye and Vicky Michelle, Sediton EDIT3319
62	62	2	WE LOVE YOU	OMD, Virgin
63	58	2	GREETINGS TO THE NEW BRUNETTE	Billy Bragg, Go! Discs
▲	64	—	SHAKE YOU DOWN	Gregory Abbott, CBS A7326
65	45	14	DON'T LEAVE ME THIS WAY	Communards, London
66	56	2	BIZARRE LOVE TRIANGLE	New Order, Factory
▲	67	—	VICTORY	Kool And The Gang, Club JAB44
68	34	8	THINK FOR A MINUTE	Housemartins, Go! Discs
69	40	6	TO HAVE AND TO HOLD	Catherine Stock, Sierra
70	67	3	CRAZY LOVE	Maxi Priest, 10 Records
71	48	5	INFECTED	The The, Epic/Some Bizzare
▲	72	—	NO MORE THE FOOL	Elkie Brooks, Legend LM4
▲	72	—	I NEED YOUR LOVING	Human League, Virgin VS900
74	49	8	GIRLS AIN'T NOTHING BUT TROUBLE	DJ Jazzy Jeff And Fresh Prince, Champion
75	55	13	WORD UP	Cameo, Club ○

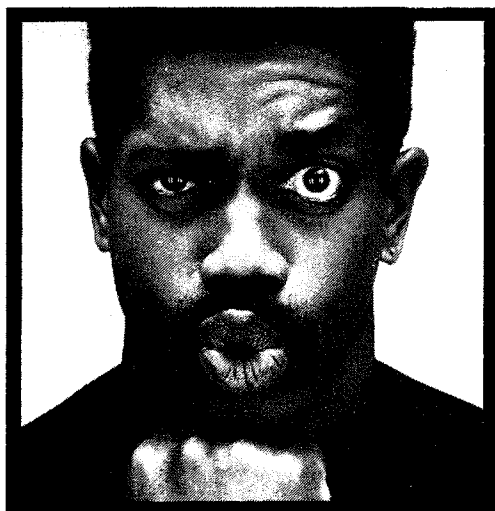
THE NEXT TWENTY FIVE

76	—	—	HIP TO BE SQUARE	Huey Lewis And The News, Chrysalis HUEY6
77	76	—	EVERYBODY HAVE FUN TONIGHT	Wang Chung, Geffen
78	—	—	ALL OVER THE WORLD	Amazulu, Island IS310
79	64	—	I'M CHILLIN'	Kurtis Blow, Club
80	—	—	HELLO FRIEND	Chris Rea, Magnet MAG298
81	—	—	LOVE REALLY HURTS WITHOUT YOU	Billy Ocean, Supreme SUPE110
82	70	—	BOAT TO BOLIVIA	Martin Stephenson and the Daintees, Kitchenware
83	77	—	GYPSY	Suzanne Vega, A&M
84	—	—	OH MY FATHER AND A RABBIT	Ray Moore, Play PLAY213
85	73	—	AMERICA	King Kurt, Polydor
86	—	—	MY BOY LOLLIPUP	Lulu, Jive LULU2
87	—	—	SOUL LOVE SOUL MAN	Womack And Womack, Manhattan MT16
88	89	—	ONE WORLD	Owen Paul, Epic
89	—	—	DOWN TO EARTH	Curiosity Killed The Cat, Mercury CAT2
90	—	—	SMALL CHANGE	Hindsight, Circa YR1
91	—	—	ALMAZ	Randy Crawford, Warner Bros W8583
92	84	—	AMANDA	Boston, MCA
93	79	—	I WANT YOU	Elvis Costello, Demon Imp
94	—	—	MALE STRIPPER	Man Two Man featuring Man Parrish, Bolts BOLTS47
95	—	—	FACTS OF LOVE	Jeff Lorber, Club JAB40
96	—	—	I DON'T BELIEVE IN YOU	Talk Talk, Parlophone R6144
97	78	—	CHILDREN OF THE GHETTO	Courtney Pine, Island
98	99	—	DON'T YOU (FORGET ABOUT ME)	Simple Minds, Virgin
99	83	—	SWEET SANITY	Hurrah!, Kitchenware
100	97	—	DANCE YOUR WAY OUT OF THE DOOR	Sharon Dee Clarke, Arista

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

GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	Label
1	—	1	HITS 5	Various, CBS/WEA/RCA HITS5
2	1	3	EVERY BREATH YOU TAKE — THE SINGLES	Police, A&M ☆
3	—	1	THE WHOLE STORY	Kate Bush, EMI KBTVI ☆
4	—	1	LIVE 1975-1985	Bruce Springsteen, CBS 4502271 □
5	2	3	NOW DANCE 2	Various, EMI/Virgin □
6	3	11	GRACELAND	Paul Simon, Warner Brothers ☆
7	5	20	TRUE BLUE	Madonna, Sire ☆ ☆ ☆
8	4	7	TOP GUN	Original Soundtrack, CBS □



CANDY

CAMEO

special 12" double pack* includes

candy
 (album version & remix)
 single life &
 don't be lonely

*for a ltd period only

also available in regular 7" and 3 track 12"

JAB 43/JABX 43 & JABXD 43



CLUB

9	6	13	SILK AND STEEL , Five Star, Tent ☆	85	92	12	WHILE THE CITY SLEEPS , George Benson, Warner Brothers □
10	7	10	SLIPPERY WHEN WET , Bon Jovi, Vertigo ○	86	—	1	SU , Su Pollard, K-Tel NE1327
11	8	3	GREATEST HITS OF 1986 , Various, Telstar	87	99	2	GO WEST/BANGS AND CRASHES , Go West, Chrysalis ☆☆
12	9	6	THE AUTOBIOGRAPHY OF SUPERTRAMP , Supertramp, A&M □	88	90	2	ANOTHER STEP , Kim Wilde, MCA
13	10	3	HIT MIX '86 , Various, Stylius □	89	58	2	ELECTRIC CAFE , Kraftwerk, EMI
14	—	1	GOD'S OWN MEDICINE , Mission, Mercury MERH102	90	—	1	CLASSICS BY CANDELIGHT , Various, Stylius SMR620
15	12	5	REMINISCING , Foster And Allen, Stylius ○	91	94	2	VERY BEST OF BARBARA DICKSON , Barbara Dickson, Telstar
16	17	26	SO , Peter Gabriel, Virgin ☆	92	56	3	INSIDE THE ELECTRIC CIRCUS , WASP, Capitol
17	21	79	BROTHERS IN ARMS , Dire Straits, Vertigo ☆☆☆	93	67	6	DANCE HITS '86 , Various, K-Tel ○
18	13	20	REVENGE , Eurythmics, RCA ☆☆	94	84	3	RADIO MUSICOLA , Nik Kershaw, MCA
19	14	24	A KIND OF MAGIC , Queen, EMI ☆☆	95	74	3	ARETHA , Aretha Franklin, Arista
20	26	50	WHITNEY HOUSTON , Whitney Houston, Arista ☆☆☆	96	97	4	THE QUEEN IS DEAD , Smiths, Rough Trade
21	37	2	THEIR VERY BEST BACK TO BACK , Diana, Michael, Gladys, Stevie, Priority V	97	89	101	ALCHEMY , Dire Straits, Vertigo ☆
22	—	1	SWEET FREEDOM , Michael McDonald, Warner Bros WX67	98	91	7	THE PACIFIC AGE , OMD, Virgin ○
23	20	4	TOGETHER , Various, K-Tel ○	99	85	15	RENDEZVOUS , Jean Michel Jarre, Polydor □
24	11	4	GET CLOSE , Pretenders, WEA ○	100	88	22	THE FIRST ALBUM , Madonna, Sire ☆
25	32	12	IN THE ARMY NOW , Status Quo, Vertigo □				
26	28	4	BLACK MAGIC , Various, Stylius ○				
27	57	3	LOVERS , Various, Telstar				
28	15	4	LIVERPOOL , Frankie Goes To Hollywood, ZTT				
29	19	6	SCOUNDREL DAYS , A-Ha, Warner Bros □				
30	23	7	SOUTH PACIFIC , Te Kanawa/Carreras/Vaughan, CBS □				
31	27	10	FORE , Huey Lewis and the News, Chrysalis □				
32	35	6	VERY BEST OF THE DRIFTERS , Drifters, Arista/Telstar				
33	18	21	LONDON 0 HULL 4 , Housemartins, Go! Discs □				
34	36	14	DANCING ON THE CEILING , Lionel Richie, Motown ☆				
35	43	8	DIFFERENT LIGHT , Bangles, CBS ○				
36	22	6	THE CHART , Various, Telstar				
37	25	4	WHIPLASH SMILE , Billy Idol, Chrysalis □				
38	24	2	LEATHER JACKETS , Elton John, Rocket				
39	16	4	BETWEEN TWO FIRES , Paul Young, CBS □				
40	41	176	QUEEN GREATEST HITS , Queen, EMI ☆☆☆				
41	39	14	NOW THAT'S WHAT I CALL MUSIC 7 , Various, EMI/Virgin ☆☆				
42	48	17	COMMUNARDS , Communards, London □				
43	34	10	BREAK EVERY RULE , Tina Turner, Capitol □				
44	29	3	NO 10 UPPING ST , Big Audio Dynamite, CBS ○				
45	31	6	WORD UP , Cameo, Club ○				
46	—	1	THE MOON AND THE MELODIES , Budd/Fraser/Guthrie/Raymonde 4AD CAD611				
47	30	4	GIVE ME THE REASON , Luther Vandross, Epic				
48	53	23	INVISIBLE TOUCH , Genesis, Virgin ☆				
49	42	25	INTO THE LIGHT , Chris De Burgh, A&M ☆				
50	—	1	THE FINAL COUNTDOWN , Europe, Epic EPC26808				
51	52	31	STREET LIFE — 20 GREAT HITS , Bryan Ferry/Roxy Music, EG ☆				
52	79	2	VIVA SANTANA , Santana, K-Tel				
53	38	19	THE FINAL , Wham!, Epic □				
54	—	1	BRIGHTER THAN A THOUSAND SUNS , Killing Joke, EG EGPL66				
55	54	4	ROCK LEGENDS , Various, Telstar				
56	40	34	PLEASE , Pet Shop Boys, Parlophone □				
57	33	3	DREAMTIME , Stranglers, Epic				
58	65	16	RAPTURE , Anita Baker, Elektra				
59	47	6	THE POWER OF LOVE , Various, West Five ○				
60	62	38	PICTURE BOOK , Simply Red, Elektra ☆				
61	55	7	TRUE COLORS , Cyndi Lauper, Portrait ○				
62	73	2	SCRATCH AND SNIFF , Smith and Jones, 10 Records				
63	59	5	U-VOX , Ultravox, Chrysalis □				
64	69	56	ONCE UPON A TIME , Simple Minds, Virgin ☆☆				
65	44	3	JUST LIKE THE FIRST TIME , Freddie Jackson, Capitol				
66	49	2	STRONG PERSUADER , Robert Cray, Mercury				
67	51	55	HUNTING HIGH AND LOW , A-Ha, Warner Brothers ☆☆				
68	50	4	UPFRONT 3 , Various, Serious				
69	61	31	CONTROL , Janet Jackson, A&M □				
70	86	16	THE PAVAROTTI COLLECTION , Luciano Pavarotti, Stylius □				
71	60	4	SIMON BATES OUR TUNE , Various, Polydor □				
72	45	5	JOURNEY TO THE URGE WITHIN , Courtney Pine, Island				
73	72	105	LIKE A VIRGIN , Madonna, Sire ☆☆☆				
74	68	8	TALKING WITH THE TAXMAN ABOUT POETRY , Billy Bragg, Go! Discs ○				
75	—	1	SIXTIES MANIA , Various, Telstar STAR2287				
76	63	6	ZAGORA , Loose Ends, Virgin				
77	66	6	THIRD STAGE , Boston, MCA				
78	70	7	SOMEWHERE IN TIME , Iron Maiden, EMI □				
79	—	1	HOLLYWOOD AND BROADWAY , Richard Clayderman, Decca SKL5344				
80	64	9	TRUE STORIES , Talking Heads, EMI □				
81	46	2	STREETSONDS HIP HOP ELECTRO 15 , Various, StreetSounds				
82	77	91	NO JACKET REQUIRED , Phil Collins, Virgin ☆☆☆				
83	71	14	GOOD TO GO LOVER , Gwen Guthrie, Polydor				
84	87	3	SHELTER , Lone Justice, Geffen				

☆☆ 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	EVERY BREATH YOU TAKE , the Police, A&M
2	2	IN CHINA — FOREIGN SKIES , Wham!, CBS/Fox
3	5	WE WILL ROCK YOU , Queen, Video Collection
4	7	THE COMPLETE BEATLES , MGM/UA
5	4	WHO WANTS TO LIVE FOREVER , Queen, PMI
6	8	LUXURY OF LIFE , Five Star, RCA/Columbia
7	3	ALCHEMY LIVE , Dire Straits, Channel 5
8	9	BROTHERS IN ARMS , Dire Straits, Polygram
9	14	SCREENTIME , the Stranglers, CBS/Fox
10	12	FUEL FOR LIFE , Judas Priest, CBS/Fox
11	17	THE VIRGIN TOUR , Madonna, WEA Music
12	6	LIVE IN RIO , Queen, PMI
13	—	THE SONG REMAINS THE SAME , Led Zeppelin, WHV
14	10	NUMBER ONE VIDEO HITS , Whitney Houston, RCA/Columbia
15	13	MAKING OF THRILLER , Michael Jackson, Vestron
16	15	"UNDER A BLOOD RED SKY" , U2, Virgin/PVG
17	16	GREATEST FLIX , Queen, PMI
18	19	THE VIDEO , Wham!, CBS/Fox
19	—	VIDEO REWIND , Rolling Stones, Vestron
20	11	LAST WORLD DREAM , Howard Jones, WEA

Compiled by Spotlight Research

TWELVE INCH

1	2	SHOWING OUT , Mel and Kim, Supreme
2	1	TAKE MY BREATH AWAY , Berlin, CBS
3	3	BREAKOUT , Swing Out Sister, Mercury
4	4	YOU KEEP ME HANGIN' ON , Kim Wilde, MCA
5	8	THROUGH THE BARRICADES , Spandau Ballet, CBS
6	17	THE FINAL COUNTDOWN , Europe, Epic
7	—	LAND OF CONFUSION , Genesis, Virgin/EMI
8	12	LIVIN' ON A PRAYER , Bon Jovi, Vertigo
9	6	GHOSTDANCING , Simple Minds, Virgin
10	9	DON'T GIVE UP , Peter Gabriel and Kate Bush, Virgin
11	10	THE GHOST TRAIN , Madness, Zarjazz
12	—	WARRIORS (OF THE WASTELAND) , Frankie Goes To Hollywood, ZTT/Island
13	—	FRENCH KISSIN IN THE USA , Debbie Harry, Chrysalis/Polydor
14	7	WALK LIKE AN EGYPTIAN , Bangles, CBS
15	—	EACH TIME YOU BREAK MY HEART , Nick Kamen, WEA
16	—	SWEET LOVE , Anita Baker, Elektra/WEA
17	—	IF I SAY YES , Five Star, Tent/RCA/Ariola
18	5	MIDAS TOUCH , Midnight Star, Solar
19	15	FOR AMERICA , Red Box, WEA
20	16	NOTORIOUS , Duran Duran, EMI

time x
social
club

7" & 12"



THE FOLLOW-UP TO THE SMASH "RUMORS"

MIXED-UP WORLD
RE-MIXED BY PHIL HARDING



W/E NOV 22, 1986

U S S I N G L E S

U S A L B U M S

D I S C O

CHARTS

U S S I N G L E S

- 1 2 HUMAN, The Human League, A&M/Virgin
- 2 1 AMANDA, Boston, MCA
- 3 3 TRUE BLUE, Madonna, Sire
- 4 5 YOU GIVE LOVE A BAD NAME, Bon Jovi, Mercury
- 5 4 TAKE ME HOME TONIGHT, Eddie Money, Columbia
- 6 7 WORD UP, Cameo, Atlanta Artists
- 7 8 THE NEXT TIME I FALL, Peter Cetera with Amy Grant, Warner Brothers
- 8 11 HIP TO BE SQUARE, Huey Lewis and The News, Chrysalis
- 9 14 THE WAY IT IS, Bruce Hornsby and the Range, RCA
- 10 13 LOVE WILL CONQUER ALL, Lionel Richie, Motown
- 11 12 I'LL BE OVER YOU, Toto, Columbia
- 12 9 THE RAIN, Oran "Juice" Jones, Def Jam
- 13 17 EVERYBODY HAVE FUN TONIGHT, Wang Chung, Geffen
- 14 6 I DIDN'T MEAN TO TURN YOU ON, Robert Palmer, Island
- 15 16 TO BE A LOVER, Billy Idol, Chrysalis
- 16 21 WALK LIKE AN EGYPTIAN, Bangles, Columbia
- 17 15 EMOTION IN MOTION, Ric Ocasek, Geffen
- 18 10 TRUE COLORS, Cyndi Lauper, Portrait
- 19 23 STAND BY ME, Ben E King, Atlantic
- 20 24 FREEDOM OVERSPILL, Steve Winwood, Island
- 21 30 NOTORIOUS, Duran Duran, Capitol
- 22 27 DON'T GET ME WRONG, The Pretenders, Sire
- 23 31 SHAKE YOU DOWN, Gregory Abbott, Columbia
- 24 26 (FOREVER) LIVE AND DIE, Orchestral Manoeuvres In The Dark, A&M/Virgin
- 25 18 I AM BY YOUR SIDE, Corey Hart, EMI-America
- 26 28 WHAT ABOUT LOVE, 'Til Tuesday, Epic
- 27 35 C'EST LA VIE, Robbie Nevil, Manhattan
- 28 33 WILD WILD LIFE, Talking Heads, Sire
- 29 19 SWEET LOVE, Anita Baker, Elektra
- 30 34 YOU KNOW I LOVE YOU... DON'T YOU?, Howard Jones, Elektra
- 31 25 ALL CRIED OUT, Lisa Lisa and Cult Jam with Full Force, Columbia
- 32 36 IS THIS LOVE, Survivor, Scotti Brothers
- 33 20 TYPICAL MALE, Tina Turner, Capitol
- 34 37 LAND OF CONFUSION, Genesis, Atlantic
- 35 41 CONTROL, Janet Jackson, A&M
- 36 38 LOVE IS FOREVER, Billy Ocean, Jive
- 37 49 VICTORY, Kool And The Gang, Mercury
- 38 39 FOOLISH PRIDE, Daryl Hall, RCA
- 39 40 WELCOME TO THE BOOMTOWN, David and David, A&M
- 40 46 THE FUTURE'S SO BRIGHT, Timbuk 3, IRS
- 41 22 JUMPIN' JACK FLASH, Aretha Franklin, Arista
- 42 55 SOMEDAY, Glass Tiger, Manhattan
- 43 54 YOU BE ILLIN', Run-DMC, Profile
- 44 29 WHEN I THINK OF YOU, Janet Jackson, A&M
- 45 — WAR, Bruce Springsteen, Columbia
- 46 42 MIDAS TOUCH, Midnight Star, Solar
- 47 61 ALL I WANTED, Kansas, MCA
- 48 53 DON'T STAND SO CLOSE TO ME, The Police, A&M
- 49 47 LADY SOUL, the Temptations, Gordy

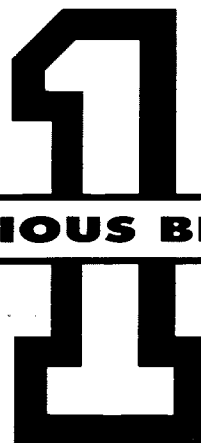
- 50 62 GOLDMINE, the Pointer Sisters, RCA
- 51 45 TWO OF HEARTS, Stacey Q, Atlantic
- 52 60 FOR TONIGHT, Nancy Martinez, Atlantic
- 53 56 NAIL IT TO THE WALL, Stacy Lattisaw, Motown
- 54 66 COMING AROUND AGAIN, Carly Simon, Arista
- 55 58 HEARTACHE ALL OVER THE WORLD, Elton John, Geffen
- 56 48 A MATTER OF TRUST, Billy Joel, Columbia
- 57 43 CAN'T WAIT ANOTHER MINUTE, Five Star, RCA
- 58 32 SOMEBODY'S OUT THERE, Triumph, MCA
- 59 65 FALLING IN LOVE (UH-OH), Miami Sound Machine, Epic
- 60 44 GIRL CAN'T HELP IT, Journey, Columbia

B U L L E T S

- 61 77 TASTY LOVE, Freddie Jackson, Capitol
 - 62 68 TOUCH ME (I WANT YOUR BODY), Samantha Fox, Jive
 - 64 74 TALK TO ME, Chico DeBarge, Motown
 - 66 78 THIS IS THE TIME, Billy Joel, Columbia
 - 69 80 AT THIS MOMENT, Billy Vera and The Beaters, Rhino
 - 70 75 STAY THE NIGHT, Benjamin Orr, Elektra
 - 72 — TWO PEOPLE, Tina Turner, Capitol
 - 73 85 WILL YOU STILL LOVE ME?, Chicago, Warner Brothers
 - 76 86 STOP TO LOVE, Luther Vandross, Epic
 - 77 89 NOBODY'S FOOL, Cinderella, Mercury
 - 79 95 YOU GOT IT ALL, The Jets, MCA
 - 83 87 MIAMI, Bob Seger and the Silver Bullet Band, Capitol
 - 84 97 STRANGLEHOLD, Paul McCartney, Capitol
 - 86 94 THORN IN MY SIDE, Eurythmics, RCA
 - 87 96 SOME PEOPLE, Paul Young, Columbia
 - 92 — HEARTACHE AWAY, Don Johnson, Epic
 - 94 — THAT'S LIFE, David Lee Roth, Warner Brothers
 - 96 — KEEP YOUR HANDS TO YOURSELF, Georgia Satelli, Elektra
 - 98 — FRENCH KISSIN', Debbie Harry, Geffen
- Compiled by Billboard

U S A L B U M S

- 1 1 THIRD STAGE, Boston, MCA
- 2 2 SLIPPERY WHEN WET, Bon Jovi, Mercury
- 3 3 FORE!, Huey Lewis And The News, Chrysalis
- 4 4 TRUE COLORS, Cyndi Lauper, Portrait
- 5 6 DANCING ON THE CEILING, Lionel Richie, Motown
- 6 5 BREAK EVERY RULE, Tina Turner, Capitol
- 7 11 GRACELAND, Paul Simon, Warner Brothers
- 8 19 WHIPLASH SMILE, Billy Idol, Chrysalis
- 9 9 THE BRIDGE, Billy Joel, Columbia
- 10 10 TRUE BLUE, Madonna, Sire
- 11 13 SOMEWHERE IN TIME, Iron Maiden, Capitol
- 12 8 TOP GUN, Soundtrack, Columbia
- 13 7 BACK IN THE HIGHLIFE, Steve Winwood, Island
- 14 12 RAISING HELL, Run-DMC, Profile
- 15 15 WORD UP, Cameo, Atlanta Artists
- 16 16 RAPTURE, Anita Baker, Elektra
- 17 17 "TRUE STORIES", Talking Heads, Sire
- 18 21 THE WAY IT IS, Bruce Hornsby And The Range, RCA
- 19 14 CONTROL, Janet Jackson, A&M
- 20 20 NIGHT SONGS, Cinderella, Mercury
- 21 22 CAN'T HOLD BACK, Eddie Money, Columbia
- 22 18 INVISIBLE TOUCH, Genesis, Atlantic
- 23 27 GIVE ME THE REASON, Luther Vandross, Epic
- 24 25 CRASH, the Human League, A&M/Virgin
- 25 23 EAT 'EM AND SMILE, David Lee Roth, Warner Brothers
- 26 26 DANCIN' UNDERCOVER, Ratt, Atlantic
- 27 24 RIPTIDE, Robert Palmer, Island
- 28 28 SO, Peter Gabriel, Geffen
- 29 39 GET CLOSE, the Pretenders, Sire
- 30 29 HEARTBEAT, Don Johnson, Epic
- 31 31 THIS SIDE OF PARADISE, Ric Ocasek, Geffen
- 32 42 STAND BY ME, Soundtrack, Atlantic
- 33 30 REVENGE, Eurythmics, RCA
- 34 32 EYE OF THE ZOMBIE, John Fogerty, Warner Brothers



10 HIP/HOP TRACKS

SERIOUS BEATS

THE NEW DEFINITIVE HIP/HOP SERIES

ARTISTS INCLUDE:

BIZMARKIE, KOOL MOE DEE, SALT 'N' PEPA,
ICE T, RAPPERS CONVENTION, ROCKWELL NOEL,
KLARK KENT, ELLIOT NESS, JEWEL T & 2TC

PLUS TWO BONUS MEGA MIXES

Serious Records

OUT NOW!

Serious Records

- 35 33 THE SPORT OF KINGS, Triumph, MCA
- 36 35 THIN RED LINE, Glass Tiger, Manhattan
- 37 36 LIFE'S RICH PAGEANT, REM, IRS
- 38 34 LOVE ZONE, Billy Ocean, Jive 11
- 39 46 SOLITUDE/SOLITAIRE, Peter Cetera, Warner Brothers
- 40 — JUST LIKE THE FIRST TIME, Freddie Jackson, Capitol
- 41 37 5150, Van Halen, Warner Brothers
- 42 45 THE TOUCH, Alabama, RCA
- 43 47 FAHRENHEIT, Toto, Columbia
- 44 43 18, Chicago, Warner Brothers
- 45 48 BOOMTOWN, David And David, A&M
- 46 49 FOR SENTIMENTAL REASONS, Linda Ronstadt, Asylum
- 47 40 RAISED ON RADIO, Journey, Columbia
- 48 38 THEN AND NOW... THE BEST OF THE MONKEES, the Monkees, Arista
- 49 — WELCOME HOME, 'Til Tuesday, Epic
- 50 — THE PACIFIC AGE, Orchestral Manoeuvres In the Dark, A&M/Virgin

Compiled by Billboard

D I S C O

- 1 1 JACK THE GROOVE, Raze, Champion 12in
- 2 2 MIDAS TOUCH (REMIX), Midnight Star, Solar 12in
- 3 5 I'M CHILLIN', Kurtis Blow, Club 12in
- 4 3 FALLING IN LOVE/ALTERNATIVE CLUB MIX, Sybil, Champion 12in
- 5 7 THE RAIN (REMIX), Oran 'Juice' Jones, Def Jam 12in
- 6 4 SHOWING OUT, Mel & Kim, Supreme Records 12in
- 7 12 NIGHTS OF PLEASURE (REMIXES), Loose Ends, Virgin 12in twin-pack promo
- 8 14 SHIVER (REMIX), George Benson, Warner Bros 12in promo
- 9 10 (THEY LONG TO BE) CLOSE TO YOU (LARRY LEVAN REMIX)/SAVE YOUR LOVE FOR ME, Gwen Guthrie, Boiling Point 12in
- 10 6 JACK YOUR BODY, Steve 'Silk' Hurley, US Underground 12in
- 11 30 CHILLIN' OUT (REMIX), Curtis Hairston, US Atlantic 12in
- 12 11 I CAN'T TURN AROUND, J.M. Silk, RCA 12in
- 13 8 WORD UP/LES ADAMS CLUB MIX, Cameo, Club 12in
- 14 25 SMALL CHANGE (SPARE A DIME MIX), Hindsight, Circa Records 12in
- 15 16 DON'T THINK ABOUT IT, One Way, MCA Records 12in
- 16 9 SEE ME, Luther Vandross, Epic 12in
- 17 18 SAMBA (TODA MENINA BAIANA MIX), Georgie Fame, Ensign 12in
- 18 36 GO SEE THE DOCTOR, Kool Moe Dee, US Roof Top Records 12in
- 19 13 SLOWDOWN (REMIXES), Loose Ends, Virgin 12in-twin-pack/promo
- 20 38 BREAKOUT (N.A.D. MIX), Swing Out Sister, Mercury 12in
- 21 27 SHOWING OUT (MORTGAGE MIX), Mel & Kim, Supreme Records 12in
- 22 50 MR BIG STUFF, Heavy D. & The Boyz, US MCA Records 12in
- 23 15 CANDY, Cameo, Club 12in promo
- 24 9 I REALLY DIDN'T MEAN IT/SO AMAZING, Luther Vandross, Epic LP
- 25 21 L.A. NIGHTS/NEW YORK AFTERNOON, Yasuko Agawa, Bluebird Records 12in
- 26 23 SLAVE OF LOVE, T.C. Curtis, Hot Melt 12in
- 27 19 FACTS OF LOVE, Jeff Lorber featuring Karyn White, Club 12in
- 28 24 BARAH (THE HOUSE MIX), Cleavage, US Studio Records 12in
- 29 26 IT'S THE NEW STYLE/PAUL REVERE, Beastie Boys, Def Jam 12in
- 30 60 OUTSIDE IN THE RAIN (LARRY LEVAN REMIX), Gwen Guthrie, US Polydor 12in
- 31 33 DANCE YOUR WAY OUT OF THE DOOR, Sharon Dee Clarke, Arista 12in
- 32 29 YOU CAN DANCE (IF YOU WANT TO), Davis Pinckney Project featuring Lorenzo Queen, Bluebird 12in white label
- 33 56 SWEET LOVE, Anita Baker, Elektra 12in
- 34 — CONTROL (OUT OF CONTROL VIDEO MIX), Janet Jackson, A&M 12in
- 35 52 BROADWAY, Duke Bootee, HardBack 12in
- 36 32 PUMP THAT BASS/LIVE (GET A LITTLE STUPID... HO!)/BITE'N MY STYLE, Original Concept, US Def Jam 12in
- 37 22 EXCITE ME, Carlton Smith, CityBeat 12in
- 38 44 HAPPY/WHO LOVES YOU/FEELS SO GOOD/GOTTA MAKE LOVE TONIGHT, Surface, US Columbia LP
- 39 47 MISUNDERSTANDING (REMIX), James (D-Train) Williams, US Columbia 12in
- 40 20 GIRLS AIN'T NOTHING BUT TROUBLE (REMIX), DJ Jazzy Jeff & Fresh Prince, Champion 12in
- 41 74 LET THE MUSIC MOVE U/GET DOWN, Raze, US Grove St. 12in
- 42 45 AIN'T NOTHING BUT A HOUSE PARTY, Phil Fearon, Ensign 12in
- 43 28 TALK TO ME, Chico DeBarge, Motown 12in

- 44 63 STEP RIGHT UP (PURE DANCE MIX), Jaki Graham, EMI 12in
- 45 39 HAVE YOU EVER LOVED SOMEBODY/I DON'T WANT TO LOSE YOUR LOVE, Freddie Jackson, Capitol LP
- 46 15 BACK AND FORTH/SHE'S MINE, Cameo, Club LP
- 47 57 MIND GAMES (DUB GAMES), Cultural Vibe, US Easy Street 12in
- 48 41 GOIN' TO THE BANK (CLUB MIX), Commodores, Polydor 12in
- 49 83 BIG FUN (MEGA MIX), The Gap Band, Total Experience 12in
- 50 35 BACK TO THE SCENE OF THE CRIME, The Incredible Mr Freeze, London 12in
- 51 94 SET IT OUT/YOU BETTER QUIT, One Way, US MCA Records LP
- 52 66 SLAVE OF LOVE (GO FOR BROKE REMIX), T.C. Curtis, Hot Melt 12in
- 53 58 JAM ON ME, Company B, US The Summer 12in/Bluebird UK re-edit
- 54 78 SLOW RIDE/SHE'S CRAFTY/RHYMIN & STEALIN, Beastie Boys, US Def Jam LP
- 55 49 BACK TO SCHOOL, Bunny Wailer, Solomonic 12in
- 56 re PASSION AND PAIN, Janice McClain, US MCA Records 12in
- 57 40 STILL SMOKIN' (HUG A BUT) (106 2/3)/(RAZOR MIX)(108-111-110-111-108-110-0bpm), Trouble Funk, 4th + B'way/TTED 12in
- 58 37 SUMMERTIME, SUMMERTIME, Nocera, Fourth & Broadway 12in
- 59 84 THE MORNING AFTER/HOLD ON (FOR ME)/LET'S MAKE LOVE TONIGHT, Curtis Hairston, US Atlantic LP
- 60 54 REAL LOVE, Jesse's Gang with Jesse Saunders, Geffen Records 12in
- 61 72 THIS TIME, Private Possession featuring Hunter Hayes, 4th + B'way 12in
- 62 42 CHILDREN OF THE GHETTO, Courtney Pine, Island 12in
- 63 71 THIS GOOD GOOD FEELING, Venetice, LGR Records 12in
- 64 79 FUNKY GROOVE, Hardrock Soul Movement/Afrika Bambaataa, Streetwave 12in
- 65 76 IT'S O.K., IT'S O.K., The Force, US Jes Say 12in
- 66 — TIME (TIME TO PARTY), Gary L, US Sensations Records 12in
- 67 77 BELIEVE IT OR NOT/E.S.P., Billy Griffin, Atlantic 12in
- 68 62 THE HOUSE MUSIC ANTHEM, Marshall Jefferson, Affair 12in
- 69 43 CONTROL (REMIX), Janet Jackson, A&M 12in
- 70 re JEALOUSY/MALICIOUS JEALOUSY, Club Nouveau, Warner Bros 12in
- 71 — FUNK BOX PARTY (108 2/3-108 2/3bpm), Masterdon Committee, Rebel 12in bootleg
- 72 48 AIN'T GONNA PAY ONE RED CENT/RAP VERSION, Wally Jump Junior & The Criminal Element, US Criminal Records 12in
- 73 53 YOU CAN'T TURN ME AWAY/GIVE ME YOUR LOVE, Sylvia Striplin, US 12in bootleg
- 74 88 SERIOUS/BAD LOVE, Donna Allen, US 21 Records 12in
- 75 68 MILLER LIGHT, Fission, Spacematic Records 12in
- 76 re SACRIFICE, Cyndi Phillips, US Atlantic 12in/promo
- 77 re IKE'S RAP/HEY GIRL, Isaac Hayes, CBS 12in
- 78 — VICTORY, Kool & The Gang, Club 12in
- 79 86 THE WIZARD (THE JAZZ MIX), Paul Hardcastle, Chrysalis 12in
- 80 73 FUSION BEATS VOL. 2, US Bozo Meko Records 12in
- 81 re RIDE THE RHYTHM, On The House with Marshall Jefferson, US Trax Records 12in
- 82 46 GOLIATH, James Brown, Scotti Bros LP
- 83 91 WE RAP MORE MELLOW, Younger Generation, US Brass 12in
- 84 — BREAKOUT (NEW ROCKIN' VERSION)/(HORNY VERSION), Swing Out Sister, Mercury 12in
- 85 — A LITTLE BIT MORE (0-38 2/3-77bpm), Melba Moore with Freddie Jackson, Capitol 12in
- 86 70 GIVE, GIVE, GIVE, Disco Aid, Total Control Records 12in
- 87 re THE SPEN, Beat This, US Ace Beat 12in
- 88 re PLEASURE CONTROL, On The House, US Bright Star Records 12in
- 89 64 I'M NOT PERFECT, Grace Jones, Manhattan 12in
- 90 re SHAKE YOU DOWN, Gregory Abbott, CBS 12in
- 91 re COLD GETTIN' DUMB, Just-Ice, US Fresh Records LP
- 92 85 TO THE BEAT OF THE DRUM, Wired, US Underworld 12in
- 93 re TIME KEEPS MOVIN' ON, Calvin, US VinylMania 12in
- 94 — DON'T STOP THE FEELING, Yarbrough & Peoples, US Total Experience 12in
- 95 99 FREE, Mellaa, US Dance Floor 12in
- 96 — JEALOUSY/YOU CAN'T HURT ME NO MORE (91bpm), Heavy Traffic starring "V", US Atlantic LP
- 97 — WHO THE CAP FIT, Shinehead, Virgin 12in
- 98 — I'VE GOTTA BE TOUGH (0-117)/(WE DON'T PLAY (111 2/3bpm), M.C. Shy-D, US Luke Skywalker 12in
- 99 — SAY "NO" TO DRUGS, Go Go Lorenzo and the Davis/Pinckney Project, US Studio Records 12in
- 100 — DOWN AND COUNTING (121 2/3bpm), Claudja Barry, Epic 12in
- 100 — GIVE ME YOUR LOVE, Sylvia Striplin, Music Of Life 12in

Compiled by James Hamilton/Alan Jones

**"IT'S HOT
IT'S HARD"**

(Chad Jackson)

FROM THE SAME STABLE AS
TIMEX SOCIAL CLUB
GFM RECORDS BRING YOU

**CROSSOVER
R O S S O V E
R O S S O V E
CROSSOVER**

By
**Cynthia
Lyles**

RELEASED
24th NOVEMBER

GFM 107 7" GFM 107 12"



W/E NOV 22, 1986

EUROBEAT
REGGAE
INDIE SINGLES
INDIE ALBUMS

CHARTS

EUROBEAT

- 1 2 **ANIMAL MAGNETISM**, Darryl Pandy, Nightmare 12in
 - 2 12 **LOVE HANGOVER**, Tracy Ackerman, Debut 12in
 - 3 8 **WHO KNOWS WHAT EVIL**, Man Two Man, Nightmare 12in
 - 4 1 **YOU KEEP ME HANGIN' ON**, Kim Wilde, MCA Records 12in
 - 5 7 **READ ALL ABOUT IT**, Flirtations, Passion 12in
 - 6 3 **EYE CONTACT**, Linda Lusardi, Polo 12in
 - 7 5 **TIGHTROPE**, Evelyn Thomas, Nightmare 12in
 - 8 — **HAVEN'T WE SAID GOODBYE BEFORE**, Dollar, Arista 12in
 - 9 4 **DELIVERANCE**, People Like Us (featuring Cindy Dickinson), Passion 12in
 - 10 — **CAST ASIDE MY STUBBORN PRIDE**, Louise Thomas, R&B Records 12in
 - 11 11 **DON'T DELAY**, Earlene Bentley, Nightmare 12in
 - 12 14 **FIRE ON THE MOON**, Aleph, Italian Time 12in
 - 13 — **I DON'T CARE**, Eartha Kitt, French Scorpio 12in
 - 14 — **MAGIC**, Gino Soccio, German ZYX 12in
 - 15 13 **OOH LALA**, Princess Day, US Dance-Sing 12in
 - 16 9 **MEMORIES**, Carolyn Harding, USEmergency 12in
 - 17 — **WARRIORS**, Frankie Goes To Hollywood, ZTT 12in
 - 18 10 **TO BE OR NOT TO BE**, Jock Hattle, Italian Taurus 12in
 - 19 15 **CRY CRY CRY**, Two Minds Crack, Sire 12in
 - 20 6 **SO GLAD**, Pepper Watkins, US TSR 12in
 - 21 — **BOOM BOOM**, Paul Lekakis, Italian Esquire 12in
 - 22 23 **DANCE YOUR WAY OUT OF THE DOOR**, Sharon Dee Clarke, Arista 12in
 - 23 20 **KNOCK ME SENSELESS**, Eastbound Expressway, Passion 12in
 - 24 21 **GIVE ME YOUR LOVE**, Sisley Ferré, Dutch Hot Sound 12in
 - 25 22 **LOVE'S GONE MAD (REMIX)**, Seventh Avenue, Tangerine 12in
 - 26 19 **NUMBER ONE LOVER**, Sadie Nine, Record Shack 12in
 - 27 — **GERONIMO'S CADILLAC**, Modern Talking, German Hansa 12in
 - 28 re **SHOWING OUT (MORTGAGE MIX)**, Mel & Kim, Supreme Records 12in
 - 29 25 **EACH TIME YOU BREAK MY HEART**, Nick Kamen, WEA 12in
 - 30 16 **LOVE CAN'T TURN AROUND**, Farley 'Jackmaster' Funk & Jesse Saunders featuring Darryl Pandy, London 12in
- Compiled by James Hamilton/Alan Jones

REGGAE

- 1 2 **CRAZY LOVE**, Maxi Priest, 10
 - 2 1 **MAN SHORTAGE**, Lovindeer, Fine Style
 - 3 8 **DANCE HALL VIBES**, Mikey General, Digikal
 - 4 4 **THE BEST THING FOR ME**, Audrey Hall, Germain
 - 5 7 **I FOUND LOVE**, Annette B, UK Bubbler
 - 6 6 **RAGAMUFFIN & RAMBO**, Dixie Peach, Y&D
 - 7 3 **YOU ARE EVERYTHING TO ME**, Boris Gardiner, Revue
 - 8 10 **SHU BEEN**, Frankie Paul, Pioneer International
 - 9 17 **GOLDEN TOUCH**, Janet Kenton, White Label
 - 10 — **WHAT THE HELL (PART 2)**, Echo Minott/Mighty Worries, Techniques
 - 11 16 **RAGAMUFFIN YEAR**, Junior Delgado, Greensleeves
 - 12 19 **I'LL GET OVER IT**, Aston Essen, Fine Style
 - 13 5 **WHAT THE HELL**, Echo Minott, Unity
 - 14 24 **ALL MY LOVE FOR YOU**, Michael Ellis, Big One
 - 15 20 **PUPPY LOVE**, Tiger, Thunderbolt
 - 16 9 **REGGAE SENSATION**, Sonie, Chartbound
 - 17 15 **WHAT THE POLICE CAN DO/CRAZY**, Andrew Paul, Digikal
 - 18 22 **YOU'RE SO GOOD TO ME**, Frankie Paul, Techniques
 - 19 — **KNIGHT IN SHINING ARMOUR**, Debrahne Glasgow, UK Bubbler
 - 20 23 **SIX SIX STREET**, Louisa Mark, Bushranger
 - 21 29 **BAD MAN & WOMAN**, Pato Banton, Movin' Music
 - 22 11 **BE MY LADY**, Peter Hunningale, Street Vibes
 - 23 12 **BORN FREE**, Winsome, Fine Style
 - 24 13 **IDENTIFY ME**, King Kong, Digikal
 - 25 14 **RAMBO/CONQUER ME**, Superblack and Don Angelo, Live And Learn
 - 26 18 **I L.O.V.E.**, Wayne Marshall, Greensleeves
 - 27 21 **PARA THEM PARO**, King Kong, Greensleeves
 - 28 26 **I WANT TO MAKE UP WITH YOU**, Boris Gardiner, Revue
 - 29 27 **THIS IS REGGAE MUSIC**, Administrators, Groove And A Quarter
 - 30 30 **HARD DRUGS**, Gregory Isaacs, Tappa
- Compiled by Spotlight Research

INDIE SINGLES

- 1 1 **ASK**, the Smiths, Rough Trade
- 2 — **BIZARRE LOVE TRIANGLE**, New Order, Factory
- 3 4 **SOMETIMES**, Erasure, Mute
- 4 2 **THINK FOR A MINUTE**, the Housemartins, Go! Discs

- 5 3 **LOVE'S EASY TEARS**, Cocteau Twins, 4AD
 - 6 — **THE PEEL SESSION**, Wedding Present, Strange Fruit
 - 7 9 **HANG-TEN!**, the Soup Dragons, Raw TV Products
 - 8 — **THE PEEL SESSION**, Madness, Strange Fruit
 - 9 10 **SERPENT'S KISS**, the Mission, Chapter 22
 - 10 22 **THE GRIP OF LOVE**, Ghost Dance, Karbon
 - 11 7 **ROCKITT MISS USA**, Sci Fi Sex Stars, Sputnicko
 - 12 17 **LIKE A HURRICANE/GARDEN OF DELIGHT**, the Mission, Chapter 22
 - 13 5 **POPPYCOCK**, Pop Will Eat Itself, Chapter 22
 - 14 — **THE PEEL SESSION**, the Damned, Strange Fruit
 - 15 6 **REALLY STUPID**, the Primitives, Lazy
 - 16 14 **THE RATTLER**, Goodbye Mr McKenzie, Precious Organisation
 - 17 11 **SMELLS LIKE SHIT**, Alien Sex Fiend, Anagram/Cherry Red
 - 18 — **THE PEEL SESSION**, Gang Of Four, Strange Fruit
 - 19 12 **WONDERFUL LIFE**, Black, Ugly Man
 - 20 — **KISS**, Age Of Chance, Fon
 - 21 23 **THE PEEL SESSION**, New Order, Strange Fruit
 - 22 18 **THE ANTI-MIDAS TOUCH**, Wolfhounds, Pink
 - 23 — **LEE REMICK**, the Go-Betweens, Situation Two
 - 24 28 **BLUE MONDAY**, New Order, Factory
 - 25 13 **DICKIE DAVIES' EYES**, Half Man Half Biscuit, Probe Plus
 - 26 — **SUNARISE**, the Godfathers, Corporate Image
 - 27 20 **DESIRE**, Gene Loves Jezebel, Beggars Banquet
 - 28 30 **I COULD BE IN HEAVEN**, the Flatmates, Subway
 - 29 26 **10 NOTES ON A SUMMER'S DAY**, Crass, Crass
 - 30 24 **SORRY TO EMBARRASS YOU**, Razor Cuts, Subway
- Compiled by Spotlight Research

INDIE ALBUMS

- 1 — **YOUR FUNERAL... MY TRIAL**, Nick Cave and the Bad Seeds, Mute
 - 2 2 **LOAN SHARKS**, Guana Batz, ID
 - 3 — **STOMPING AT THE KLUB FOOT VOLUME 3**, Various, ABC
 - 4 1 **BROTHERHOOD**, New Order, Factory
 - 5 18 **FORCE**, A Certain Ratio, Factory
 - 6 3 **BLOOD AND CHOCOLATE**, Elvis Costello and the Attractions, Imp/Demon
 - 7 6 **FILIGREE AND SHADOW**, This Mortal Coil, 4AD
 - 8 — **RETARD PICNIC**, the Stupids, Children Of The Revolution
 - 9 17 **IT**, Alien Sex Fiend, Anagram
 - 10 4 **LONDON 0 HULL 4**, the Housemartins, Go! Discs
 - 11 5 **THE QUEEN IS DEAD**, the Smiths, Rough Trade
 - 12 14 **VICTORIALAND**, Cocteau Twins, 4AD
 - 13 — **QUIRK OUT**, Stump, Stuff
 - 14 8 **TALKING WITH THE TAXMAN ABOUT POETRY**, Billy Bragg, Go! Discs
 - 15 12 **ON THE BOARDWALK**, Ted Hawkins, UnAmerican Activities
 - 16 10 **ROOM OF LIGHTS**, Crime And The City Solution, Mute
 - 17 23 **KICKING AGAINST THE PRICKS**, Nick Cave and the Bad Seeds, Mute
 - 18 13 **THE UNGOVERNABLE FORCE**, Conflict, Mortarhate
 - 19 16 **FOREVER BREATHES THE LONELY WORD**, Felt, Creation
 - 20 21 **DOGBREATH**, Head Of David, Blast First
 - 21 11 **BACK IN THE DHSS**, Half Man Half Biscuit, Probe Plus
 - 22 9 **WHO'S BEEN TALKING**, Robert Cray, Charly
 - 23 19 **GIANT**, the Woodentops, Rough Trade
 - 24 7 **WATCH YOUR STEP**, Ted Hawkins, Gull
 - 25 15 **SUICIDE**, Suicide, Demon
 - 26 — **LUST GAMES**, Leather Nun, Wire
 - 27 27 **GIFT**, the Sisterhood, Merciful Release
 - 28 20 **NOT THE CAPTAIN'S BIRTHDAY PARTY**, the Damned, Demon
 - 29 22 **MORE LOVE SONGS**, Loudon Wainwright III, Demon
 - 30 25 **EPLP**, Subhumans, Blurg
- Compiled by Spotlight Research



INDIE ALBUMS I

WorldRadioHis...

BITTER HOME TOWN MEMORIES



The Wolfhounds come from Romford, home of a brewery and little else. But it's their home town, on the edge of the city and the countryside, that's informed their abrasive pop

Story: **Jane Wilkes**

The idea behind this band has been kicking around in various forms since their school-days. But it's only in the last two years that they've settled down as a stable five piece, abandoned a succession of silly names and sorted out a format and direction to accompany an equally silly one — the Wolfhounds.

Their first single, 'LA Juice', was universally misinterpreted. Far from being a celebration of Americana, it was a satirical piss-take, a completely over-the-top condemnation of everything that's bad about our cousins across the water. Is the Wolfhound way far too subtle for the British consumer?

"Maybe, but what would please me most would be for 10 people to listen to one of our tracks, and each person to come up with a different meaning. I want to be *interpreted* rather than *understood*."

The new single, 'Anti-Midas Touch', should set the record straight. A heavy duty abrasive noise with a strangely catchy melody, its sentiment could be no clearer. If, according to ancient mythology, everything touched by King Midas turned to gold, then the Anti-Midas Touch?

"It's the feeling you get when everything you touch turns to shit. It's a really miserable song, reflecting that mood when everything's gone wrong today."

It's funny how once a comparison is bandied about, however inept it might be, it just hangs like a leech forever more. The Wolfhounds know all about this treatment. Dave, Frank, Andy, Andy and Paul have been accused of being carbon copies of the Fall once too often. A bit unfortunate, really. Apart from the odd vocal inflection, nothing could be further from the truth. Far from being lodged

in amongst the anorak bands, bands who take their influences from post-punk heroes, the Wolfhounds have rather more substance to them. There's a lasting bite beneath their bark.

"With most of our contemporaries, their records are listened to for about a month and then forgotten. With our records, I hope people will continue listening to them because there's a hell of a lot more depth to them."

A comparison with the Smiths would be more accurate, if comparisons have to be made at all, but only from a lyrical viewpoint. Dave explains: "I am a bit like Morrissey, lyrically. But I think he tries to apply everyday living to a grander scale. He's a lot more romantic and idealistic than I am."

"A lot of the things I write about are to do with growing up in the suburbs. There's things of beauty, things of blandness and things of decay all mixed in with each other. I grew up on the edge of the town and the countryside, so it was something that was rubbed in all the time I was growing up, the difference between it all. I used to go off on my own and walk around the countryside when I was a kid and then have to walk back into the decaying town. Things just seemed grotesque, like the rubbish dumps... The arse end of society interests me more than the cosmetics."

And this particular suburb he is referring to? Romford, Essex no less!

Despite the roller coaster momentum of their subversive rock, the Wolfhounds are determinedly independent.

"I think if the Rolling Stones were starting up now, they'd be an independent group. That rough sound and outrageousness. They wouldn't get away with it now. There's no market any more for pushing. It's all about conforming."

The Wolfhounds conform? Never. WorldRadioHistory

THE *Jaki* GRAHAM MEGAMIX

FEATURING

STEP RIGHT UP
THE CLOSEST ONE
(DUET WITH
DEREK BRAMBLE)
SET ME FREE

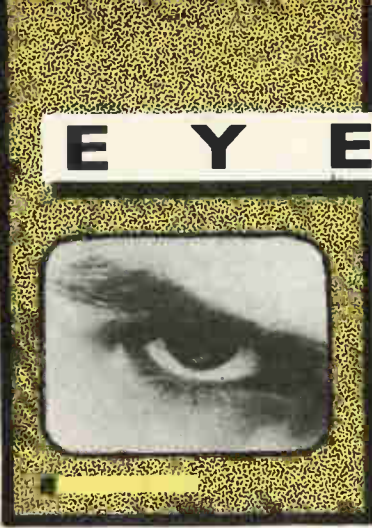


SPECIALLY MIXED BY
LES 'MIXDOCTOR' ADAMS OF DISCO MIX CLUB

THE JAKI GRAHAM MEGAMIX OUT NOW!

EMI

E Y E D E A L



COMPILED BY ELEANOR LEVY

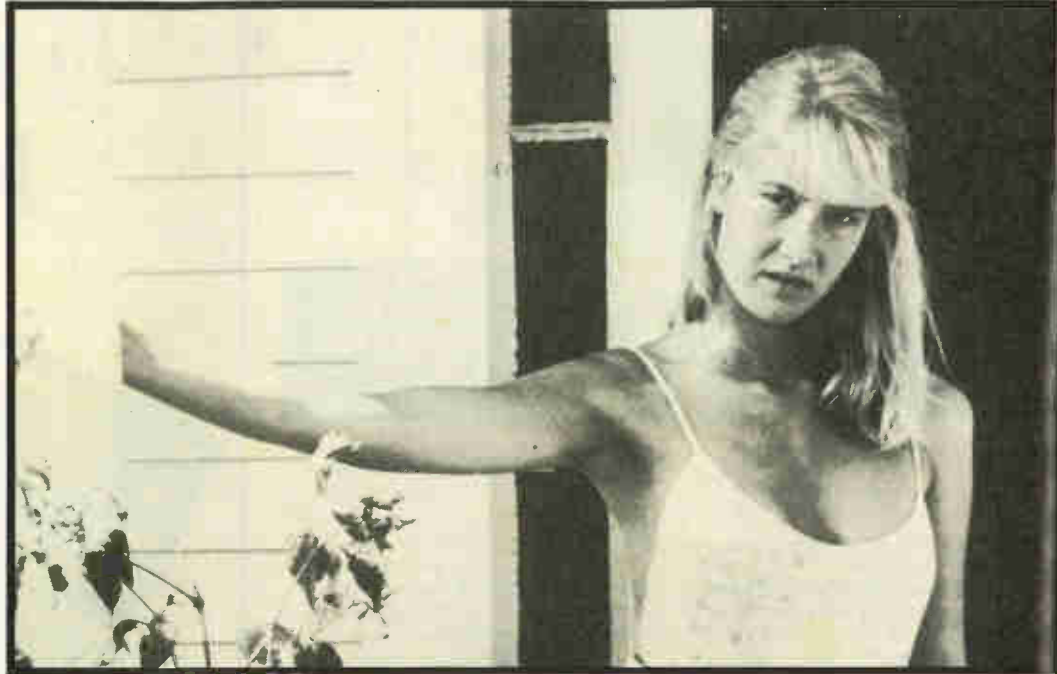
SMOOTH TALK (Cert 15 dir: Joyce Chopra)

'Smooth Talk' is a funny sort of film. It starts off ordinarily enough, with its heroine Connie (played by the tall, gangly Laura Dern), and her two pals getting up to the usual kind of teenage tricks. You know the sort of thing, slapping on the make-up and cruising for boys at the local shopping mall. It's going to be a long, hot summer and Connie is bored and going through ructions at home as she moodily tries on her adult guise to see if it fits.

She looks older than her years, and one person who recognises her dormant sexuality is the weird and muscular Arnold Friend, played by Treat Williams (the cop hero in 'Prince Of The City'). "I'm not used to feeling this excited," she says at one point to a local Don Juan, as she throws off his clammy embrace and wishes she was at home with mama. But it's only when the smooth talking Arnold arrives unexpectedly on her doorstep, that she realises the danger of her burgeoning sexuality. This is the point when the film turns a bit strange. The dialogue — "My name is Arnold Friend and I want to be one to you" — veers from the unlikely to the surreal, and in the end, because their confrontation is the climax of the film, we're left feeling unsure as to whether it actually happened or whether Arnold is just a figure out of one of her nightmares.

Adapted from a story by Joyce Carol Oates, 'Smooth Talk' is well observed, well acted and, despite the confused ending, an intelligent alternative to the usual Hollywood juvenilia.

Colin Booth



● SMOOTH TALK: from the unlikely to the surreal

ANGELOS: real crime in the gay community ●

ANGELOS (Cert 18 dir: George Katakouzinos)

Fancy a film in which there is barely one raised cheekbone smile from any character? Oh, go on.

Based on a real-life crime case, 'Angelos' is an Hellenic tragedy about a young gay guy living in Athens, who is forced by his lover to take up transvestite prostitution. The underlying sour-faced misery surfaces in almost every scene. All characters — gay and straight — appear strapped down with burden, guilt, near-poverty, sexuality decided in childhood, lack of emotional security... the works!

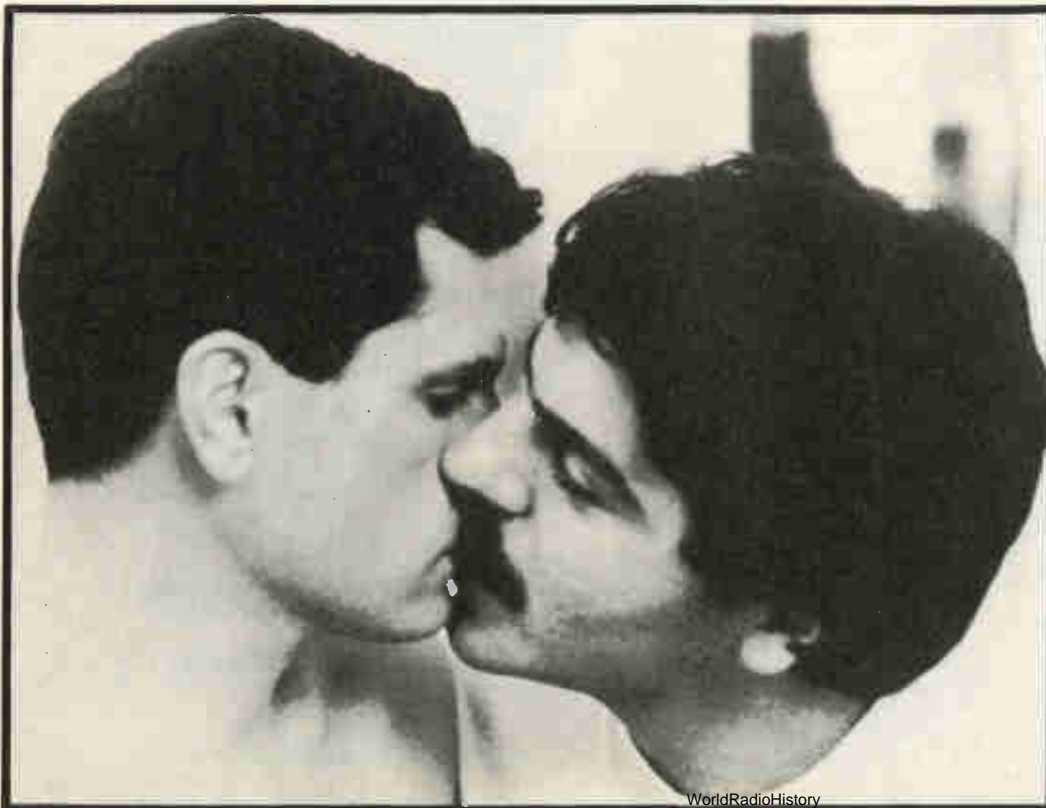
Angelos lives with his heavily handicapped sister, his nasty drunken father and a mother who cuts the throats of conveyor belted chickens for a living. He then meets, falls for, and shacks up with Michael — a more butch individual, who first gets him wearing bra and panties, and then queening on street corners at night. This is cut against army training which Angelos is forced into on being drafted. Angelos gets more and more disillusioned with his existence, the beatings he receives from some clients and the fundamental sadness of everyone he comes into contact with.

Eventually, the police inform the army and his parents of his doings, and his father — discovering the lad's gay — stabs himself in the stomach. We then have to witness Angelos watching his father being washed on a mortuary slab. And there's more...

'Angelos' contains gay bashers, implied blow jobs, intense reflections on the way we treat each other, and much first rate acting. It is, however, a trifle short of box office gags and thrills.

Two questions: What do the two blind men, who share one walking stick and crop up in numerous scenes, represent symbolically? And why do gays in art-house films always end up killing each other or turning to prostitution?

John Hind



WorldRadioHistory

"Sean, Sean, when I sent you on that Personality Remoulding course, I didn't realise you'd end up like this!"

No-one mention Nick Kamen please, as Eye Deal spies **Madonna** on the set of her new movie, tastefully entitled 'Slammer'. In it, we see a slight change of role for Ms Ciccone since her missionary days in 'Shanghai Surprise' — she plays a hooker called Marlene (Marlene?), working on the sleazy side of Manhattan, who walks around with a pet cougar for protection. Griffin Dunne (of 'After Hours' and 'American Werewolf In London' fame), stars as one of her clients, while the film is directed by James Foley. That's the same James Foley who was recently seen being none too complimentary in print about the leading actor in his previous film 'At Close Range' — Sean Penn.



Photo by LFI



Question. What do **Sylvester Stallone** and **Michael J Fox** have in common?

a) They starred in two of the most successful films of all time, b) neither of them fought in the Vietnam war, c) they are both under three foot tall?

Answer: Yes, yes and — maybe. Suffice to say, both have accumulated their fair share of fans and if you're one of them, get those 'Crackerjack' pencils out and start writing, because we have some completely fab prizes for you.

First up, there are five copies of the smash cinema hit of last year, '**Back To The Future**'. Produced by Steven Spielberg, directed by Robert Zemeckis and starring el Dwarfo (that's Michael J to you and me), it's one of the video releases of the year, and if you haven't already seen it, it's not to be missed. To win one of five copies that **CIC Video** have given us, just tell us what TV series Michael J Fox rose to fame in.

Or, for all you who like men with IQs slightly less than their shoe size, '**Rocky IV**' is the latest fisticuffs video release, guaranteed to get Mr Stallone another few bob for the alimony payments. And to help all those aspiring Italian stallions out there, **Warner Home Video** have donated 10 super slinky and decidedly butch 'Rocky IV' sweatshirts which we'll send to the first 10 people who tell us who will be directing the next 'Rambo' film.

Answers should be sent to '**rm Small Actors video Competition**', Greater London House, Hampstead Road, London NW1 7QZ, to arrive by first post on Monday, November 24. Please state whether you want VHS or Betamax for the video prize.



WorldRadioHistory

► **BLOODFIRE POSSE/UB40, WEMBLEY ARENA, LONDON**

For a support band to get any sort of reaction from an expectant Wembley audience — other than an occasional grunt of disapproval — is surprising; to get people on their feet dancing is quite unique. I say dancing, but for their classic 'Every Posse Get Flat', the Bloodfire Posse had the punters grovelling around under their seats to really appreciate their commercial fusion of pop and reggae. Although calls of "London, we love you!" are nauseating, this Posse's definitely going places.

And then it was partytime. UB40 are a great showband — visually exciting, musically excellent and FUN. Their third night here, and the whole place is a seething mass of skanking bodies. Few bands have the presence to make this place look full, but with UB40 on stage it has the intimacy of the Marquee about it. Perhaps more than any other, they are a band that know how to please.

After a musical introduction, the black curtains are pulled back and a thunderous roar greets 'All I Want To Do'. And there's a party going on onstage as well, with the UBs ranks, swelled for touring purposes, constantly a go go with dancing, light changes, Astro skanking across the stage, synchronised movement from the horn section. Then there's the music; this isn't a showcase for new material, rather a sympathetic interpretation of what a faithful audience will want to hear.

New material from 'Rat In The Kitchen' is blended with many of their finer moments from as far back as 'Present Arms'. 'Sing Our Own Song', 'If It Happens Again' and 'Tell It Like It Is' accompanying such earlier gems as 'Cherry Oh Baby', 'Red Red Wine', 'One In Ten' and Chrissie Hynde appeared to tumultuous applause to accompany Ali for their reggaefication of Sonny and Cher's 'I Got You Babe'.

Off after an hour, and quickly back for a half hour encore which included 'Rat In The Kitchen', a jam session with the Bloodfire Posse which fused such titbits as 'Every Posse...' and 'Rub-A-Dub Soldier'. The Posse were rounded up and removed to allow UB40 to complete the evening.

Without a doubt, they are one of the best live acts around today, as fresh and enthralling as when they started out all those years ago. The fun is infectious and the pertinence of their music blissfully apparent. UB40 have become a great musical institution in their own right; but that's no bad thing. It's a formula that's stood the test of time and now, as ever, looks built to last. If you didn't get a ticket to the party this time, don't miss out next time round.

Di Cross



Photo by Patrick Quiraly



Photo by Joanne Haughton

◀ **ANIMAL NIGHTLIFE, RONNIE SCOTT'S, LONDON**

A few years back, everyone and their imported bottle of lager wanted a slice of the 'soul boy' market. Careers were launched on the back of a pair of loafers and a return ticket to Ilford. A lot of lies were told and an awful lot of substandard, sub-Spandau Ballet records were released. But not by Animal Nightlife.

Possibly the most genuine representatives of early Eighties London night time, AN produced a series of fine records during a chequered career with Innervision and Island. And then they disappeared.

Sunburnt from a year playing the Mediterranean and topping Italian music mag polls, Nightlife have put away their shorts and come home. And how things have changed! A new line-up, a clutch of powerful new songs and an arrogance just the right side of a Saturday evening blow out.

There's a unity of purpose about AN these days that totally belies their false categorisation as flimsy 'cocktail' set merchants. Confident enough to play things their own way, Nightlife have amassed a collection of proud songs — the newest being 'The War I Lost', 'Always Your Humble Slave', 'Black Heart' and 'Boy With The Best Intentions' — that are strong enough to do battle in the charts and on the dance floor. This is constructed pop, informed by the wild eyed dash of sharp boys out on the town.

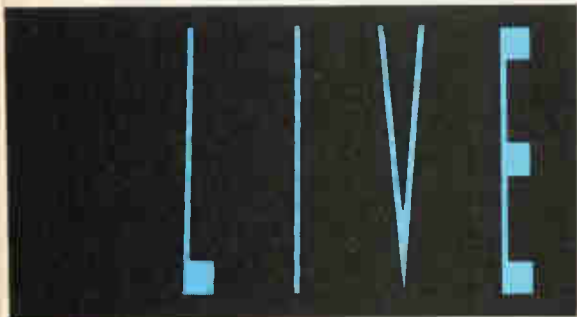
While others continue to manufacture the myth (see Brother Beyond, Curiosity Killed The Cat and so on), Animal Nightlife are continuing to live the crack and create some of the best urban pop in this, or any, city.

Jim Reid

■ **LESTER BOWIE'S BRASS FANTASY, THE TOWN AND COUNTRY CLUB, LONDON**

Lester Bowie was his typically iconoclastic self as he sang along with the Brass Fantasy, subjecting a list of pop classics to a relentless jazz brass band exploration on trumpets, trombones, French horn, tuba and drums. Looking like a cross between an outlandish spiv and a university lecturer with his Fu Manchu moustache, wire glasses and white, sparkling suit with enormous lapels, the Lester Bowie Brass Fantasy opened with 'The Great Pretender', and followed with Whitney Houston's current hit 'Saving All My Love For You', Fats Domino's 'Blueberry Hill', Willy Nelson's 'Crazy' and a dedication to salsa musician Machito. All came from his newest album, 'Avant Pop', to be released this week. Despite arriving more than two hours late, after travelling all day and encountering delays from Belgium, Bowie and crew gave the many faithful who waited a wild and exciting show.

Leslie Goffe



► **LONE JUSTICE, QUEEN MARGARET UNION, GLASGOW**

Support band Deacon Blue have a vision which could fill this small university hall 90 times over. Lead singer Ricky Ross walks on stage, seemingly in some American baseball stadium and far from the disinterested hordes of drunken students.

Draped in the flag of Scotland, and with that familiar manic look on his face, he cuts an impressive figure. The crowd erupts, he grabs the mike and the band kicks into, ahem, 'Born In The Gallowgate'.

Not a bad dream as far as I'm concerned. A few visits to Flip for the rest of the band, some more songs as good as 'Rain Down' and 'Dignity', and it could be reality. Here's hoping.

Lone Justice, unfortunately, are almost there. Initial worries, prompted by the somewhat 'Spinal Tap'-ish appearance of the band, were momentarily dispelled by the tasteful, almost gospel, 'You Are The Light'. That, sadly, proved to be the highpoint of the night. For the other 90 minutes, Maria McKee and band indulged in rock activism at its very worst.

Caring little for the subtlety or the melancholy which McKee's songs require, the band bull-dozed their way through the first album, each song sounding worse than the last one. Similarly, with the exception of 'Shelter', the songs from the second album sounded, at best, mediocre.

To top off a truly frustrating night, they encored with a version of 'Sweet Jane' which was, well... imagine Ian Botham clubbing Lou Reed over the head with a cricket bat and you'll know what I mean.

Why bother, I thought the next morning. Simple. Maria McKee is a real talent. She possesses the purest country voice since Dolly Parton. Her songwriting is almost good enough to be compared with the likes of Jim Webb and, above all, she can make great records. Their recent 45 'Shelter' is a definite contender for single of the year.

In Glasgow, however, all she managed to prove is that prodigious talent, clumsily deployed, is like no talent at all.

Harry Mercer

■ **STUMP/THE JAZZ BUTCHER, THE CLARENDON, LONDON**

You might well say that Mick Lynch is an engaging character. He looks like a gargoyle, sings in an undulating Cork accent and is given to spasmodic arm flailing. But then that's all part of Stump's very distinctive appeal. As with most left-of-centre acts, they've been accused of being self-indulgent and deliberately 'difficult', but the band's growing popularity shows that there's more than just intellectual fancy here.

'Everything In Its Place' is evidence of the band's potential, with a buoyant African rhythm and some astute observations about the positioning of our anatomical bits. Mick's lyrics often draw on surreal humour (not unlike those mind-boggling Edward Lear poems), but the more solemn sentiments of 'Our Fathers' proves that Mick and his friends are not just another quirky band. He stripped off to his underpants, by the way.

Headliners the Jazz Butcher were not so convincing. The cool shades, the Sixties guitars and the clever ironies are all favourites in the cliché book these days, and it's doubtful whether this lot can compete with the likes of Lloyd Cole.

Mind you, they did make the best out of appalling circumstances, and by the time they got to 'Human Jungle', the audience were more than enthusiastic. Max got to do his dainty jazz numbers, and Patrick obviously delighted in finishing with versions of 'Take The Skinheads Bowling' and Jonathan Richman's 'Roadrunner'. Not a bad band, but not an outstanding one either; the Jazz Butcher will continue to mark time in a fairly agreeable fashion.

Stuart Bailie



Photo by Karen McConnell



Photo by Roger Sinek

▲ **EVERY WITCH WAY, THE BLACKIE, LIVERPOOL**

As a celebration of the women in music in Liverpool, there were a couple of obvious gaps from this evening's performance.

Most obvious were the omissions of Pink Industry's Jayne Casey and the (usually ubiquitous) local heroine Jennifer John.

But the omissions were far outweighed by the strength of the inclusions, and the first musical offering of the evening was superior chanteuse Elaine Harriss. Usually to be seen with 'The Third Man', but tonight accompanied just by solo piano.

The strength of her voice was as obvious as ever, even if her stage presence was a little hesitant in the face of the unusual circumstances. But her delivery on

everything, from brand new material of her own to Forties stand-bys, was immaculate.

This was swiftly followed by an all-woman band known as the Frets. In amongst the seven-piece band were two of Liverpool's foremost (women) musicians. Bass player Becky Stringer, formerly of The Room and currently to be seen with Benny Profane, is the best bass player in the city (regardless of sex). And Flo Sullivan, responsible for bringing The Frets together, is one of Liverpool's brightest hopes. Miss Sullivan has come a long way since her time with Shiny Two Shiny, and is now in command of an excellent set of songs and a similarly excellent set of vocal chords.

The future for music in Liverpool, it seems, may well rest in the hands of the women.

Dave Sexton

INDEX POINTS THE FINGER...

SO BLONDES HAVE MORE FUN, EH?

Pah! Not in my experience, they don't — and I'm sure that if you asked Debbie Harry, she might well agree with me.

Sure, you stand out more in a crowd, **but** have you ever had the feeling that maybe it's for entirely the wrong reasons? My dears, if you're a blonde, be it natural or otherwise, you're going to have a hell of a job sweeping away the myth that you're no better than you ought to be. (Or, in malespeak, that you're a hell of a lot better when it really counts.)

Blondes may have more glamour, but they pay for it in the Being Taken Seriously stakes. Ask Patsy Kensit. Maybe if she'd been a brunette instead of a flaxen haired damsel, people might have been a little more lenient with her awful band. But no, the minute a platinum mop is glimpsed, that's it. The cue for every male on earth (every? — Design Ed.) to acquire the intelligence of a broad bean and start making the most peculiar gurling noises which could lead one to believe that they were about to become victims of some hideous fatal disease.

The disease, of course, is called stereotypitis, and women are affected by it, too, greeting most fair gals with a distinct curling of the lip as if you're about to run off with their gruesome boyfriend who you wouldn't touch with a barge pole even if he were the last man on Earth. Men, of course, feel they have to greet the goldilocks among us with such macho witticisms as 'Yoo hoo Blondie' (very original, that) or even worse, 'Are you the same colour all over then, haw! haw! haw!'

Tell me, would Blondie have been quite so successful if Debbie had been a ginger nut? 'Reddy' doesn't quite have the same ring to it somehow.

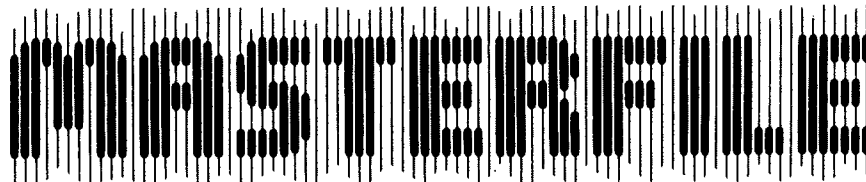
But think before you leap into the 60 per cent volume; is your idea of fun being constantly heckled or having to be careful what you wear for fear of representing what half the population thinks you are anyway? Think, never to be free of the tyranny of the hairdressers every five weeks, suffering peroxide burns and maybe skin cancer. Finding it hard to get any man to see beyond the platinum halo...

Ah yes, the life of a blonde is so much fun... and maybe we're bloody masochists for suffering it!

Nancy Culp



MUSIC WEEK



IF IT'S OUT IT'S IN!

If it's out on vinyl, video, cassette or CD it'll be listed in **Music Week Masterfile**. Masterfile is the monthly guide to everything musical that's been released.

Masterfile is the fully comprehensive, totally cross-referenced, utterly usable listing of the month's new albums, singles, CDs and music videos... full details on each, even full track-listing for every album. So if you're looking for an album and you only know one track, **Masterfile** finds it in a second... even if it's an oldie on a various artists compilation.

Charts too! **Masterfile** gives you full chart positions for all the year's releases to date... using the official BBC Top of the Pops charts.

Music Week Masterfile is the most comprehensive, accurate and reliable listing ever. Single, album, music video or CD... if it's out it'll be in.

Masterfile is available **ONLY** by post from Music Week.

BUY TWO GET ONE FREE: you can order the first three issues of **Masterfile** at a special discount price of £10. Bought singly they'd cost £20. Or you can simply order just one copy, £5 for October or November, £10 for December (which contains the previous three months' listings).

I wish to buy Oct, Nov, Dec '86 only. £10

Or, please send me the _____ (state month) issue only. £5 for Oct, Nov £10 Dec.

Please tick:

I enclose a cheque/PO/IMO for £_____. Or please debit my credit card: (type of card) _____

(Number)

Name:

Address:

Send the completed coupon to: Subscription Department, Music Week Masterfile, Morgan-Grampian plc, Royal Sovereign House, 40 Beresford Street, London SE18 6BR. Telephone: 01-854 2200.

WorldRadioHistory

RM/22/11

JOCKS

**COMING UP!
64 PAGE
DECEMBER
ISSUE OUT
THIS WEEK**

The amazing new magazine for every DJ.

“ I am writing to say many thanks for the first edition of JOCKS magazine, and to let you know of my thoughts towards it. I am a mobile disco DJ.

My overall impression is that you seem to have encompassed all the best bits of all the available publications and got them into one magazine. I think you'll agree that in, say, *Record Mirror*, there are only three or four bits of interest to us DJs, the rest we gloss over. The same applies to all other magazines. I find it difficult to single out any one item in JOCKS and I'm glad to see you have a team of experienced DJ journalists who the DJs respect. I'm referring to such people as James Hamilton, Theo Loyla, Tony Blackburn and Ralph Tee.

JOCKS magazine seems to cover all spheres of the DJ's work. Your chart coverage is most comprehensive.

In conclusion, live up to the promises made in this first edition and you are on to a definite winner. DJs will no longer have to subscribe to so many publications; everything they'll need to know will be right here in JOCKS. All other publications now have a serious rival and must think hard about their future style and presentation.

Please send me details on how to take out a subscription. ”

John Clancy

Thames Valley DJ Assoc – Associate Member of SE Discotheque Assoc

From specialist news retailers throughout the country or on annual subscription for just £18 (12 issues). Write off for a subscription form or cut out this advertisement, write in your name and address (right) and send to the PUBLISHER, JOCKS MAGAZINE, SPOTLIGHT PUBLICATIONS LTD, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ.

NAME _____
ADDRESS _____

We'll even send you the NOVEMBER issue if you are one of the few who haven't yet seen the greatest event to hit DJs.

Do it now in time for the next issue!

DECEMBER ISSUE

38,000 UK
DISTRIBUTION
Available on
subscription
worldwide.

DISCO SCENE 01-387 6611

ORANGE discotheque Centre Ltd

SUCCESSFUL DJs SHOP AT ORANGE. YOU TOO CAN BE SUCCESSFUL

CITRONIC CONSOLES TRENT II save £349 THAMES II Performer save £234 TAMAR Performer save £162 AVON II Performer save £162 HAWAII II Performer save £123 MONO POPULAR save £85 PLUS ALL OTHER CITRONIC PRODUCTS AVAILABLE P.O.A.	Our price £1250 inc £1065 inc £737 inc £737 inc £556 inc £265 inc	200W LOUD SPEAKERS. TOUGH, RELIABLE & CRYSTAL CLEAR. SPECIAL OFFER WHILE STOCKS LAST Only £124 inc ICE INTERCEPTOR save £100 ICE CONCORDE save £60 CUSTOM SOUND CARINA with EQ save £60 TAMAR EX Demo only	RED DRAGON FULLY REMOTE CONTROLLED FOGGER "DON'T BE THE ONLY ONE OUT." ORDER YOURS TODAY! WHILE STOCKS LAST STILL ONLY £269 inc. PAR 36 PINSPOTS (inc lamps) £12.50 inc PAR 36 SCANNERS (inc lamps) £36.99 inc PAR 36 HELICOPTERS (inc lamps) £125 inc LE MAITRE Mist Turbo £125 inc
--	--	--	---

ALSO INSTANT CREDIT NO DEPOSIT FINANCE TERMS ALWAYS AVAILABLE

Free Mail Order Anywhere in UK Instant Credit by Telephone, Part Exchange Available

734/736 Oxford Rd, Reading RG3 1EH (0734) 509969/589453

COSMIC

AGENTS for H/H IcElectrics and all other leading makes of disco equipment.

D-DAY

COSMIC MODULAR DISCO SYSTEM

Telephone Mike Taro on Weybridge (0932) or 97) 54522/437679 or send S.A.E. for details.
 244-256 Station Road, Addlestone, Surrey. Open seven days 9-6. We now operate a sound & lighting. Telephone Advisory Service. Mail Order & Finance available.

Fanzines

PRINCE FANZINE "Controversy" issue No.2. Info, US news, Competitions Discography £2 (UK) £3.50 (Overseas) Cheques/PO/MO payable to E. Murton from PO Box 310, Croydon CR9 6AP.

KATE BUSH glossy fanzine Peter Gabriel special out now! Chq/PO £1.70 inc. P&P. "Under The Ivy" 55 Burnside Road, Dagenham, Essex, RM8 1XH.

Musical Services

ABSOLUTELY FREE "Twenty Songwriting Questions Answered" explains copyright, royalties, publishing contracts, recording agreements etc. Absolutely free without obligation from International Songwriters Association (RM) Limerick, Ireland.

Disco Equipment

LIGHTING ARCH. VGC, as new, £120 (01) 854 3648.

COMPLETE, ROADSHOW, CITRONIC AVON, CCM INVADERS SPEAKERS, PULSAR ZERO 4000, STACK CASSETTE DECK, TEN LIGHT BOXES, T-BAR, LIGHTS, ALL STANDS, WIRING, MICROPHONE, SPARE BULBS, THE LOT, AS NEW, MUST SELL EMIGRATING, £1,150 ONO TEL: 0272 775096.

TWIN DECK unit £85. Speakers with piezo horns £35 each. 120w slave amp (rack mount) £65. All ex club hence immaculate. SoundOut reflex horn bins 200w £95 each. H/H \$500D stereo power amp c/w turbo update £275. ITC cart machine stereo record/replay £595 ex broadcast. Some lighting available. **LIQUIDATION STOCK HENCE**

SILLY PRICES — all must be cleared. 01-833 1525.

EAST LONDONS DISCO CENTRE EARLY RISER 50 BEULAH ROAD, WALTHAMSTOW has a large range of sound/PA and lighting equipment available for sales service and hire for details contact Chris Tel 01-520 3401.

SECONDHAND DISCO equipment bought and sold 01-368 9852.

D.J.s Wanted

RAINBOW REQUIRE DJ's with records only, for family, MOR London pubs. Personality more important than experience. 743 9999.

DJ Services

CUSTOM A, CA, PELLAS have your own personalised ident on cue tone cassette £25 + VAT. Packages available 10 cuts £170 + VAT. Xmas idents 5 cuts £100 + VAT. Phone for demo 0255 830760.

CUT MIX and scratch courses now available in professional 8 track, using digital delays, drum machines, technics 1200's etc. (DJ with D.M.C. references) for free demonstration plus information phone Calbar cut Creator. (0753) 45521.

COMEDIANS & MC's One Line jokes £9.95. Slip mats £2.95 pair. B.P.M. list £4.95. Information where required SAE Flash, 41 Penryn Road, Oldham OL2 6JJ.

DJ Publicity

ATLANTIC PRINT — Cards, Badges, Pens, Car Stickers, advertising gifts etc. Low prices! Free brochure. Tel: 023371-2183.

Mobile Discos

ROBBIE EDWARDS White Lightning Disco Lightshow. Rainham Essex 56185.

DAVE JANSEN — 01-690 7636.

DANCE DELUXE — 01-882 7004.

Fan Clubs

MUSIC THAT YOU can dance to Sparks International Official Fan Club, 33c Waterworks Street, Gainsborough, Lincs DN21 1LA.

SIMPLE MINDS CLUB Send SAE to SIMPLE MINDS CLUB, P.O. Box 48, London N6 5AR.

GENESIS OFFICIAL Club — Send SAE to GENESIS INFORMATION, P.O.Box 107 London N6 5RU.

ARMOURY SHOW Service Send SAE to T.A.S.S., P.O. Box 107A, London N6 5RU.

PHIL COLLINS News Send SAE to GENINFO, P.O. Box 107, London N6 5RU.

SCRITTI POLLITTI Send SAE to Scritti Crush Crew, P.O. Box 120, London NW1 0JD.

THE WHO Official Club — SAE to WHO CLUB P.O. Box 107A, London N6 5RU.

BIG AUDIO DYNAMITE Send SAE to B.A.D., 95 Ladbroke Grove, London W11.

For Hire

YOUNG'S DISCOCENTRE Hires 110w Citronic Disco system complete with vari-speed turntables/lightshow £19; 200w £29. Smoke £9. Pinspots, Scanners Strobes, Ropelights, U-V's, lowest unbeatable prices, will deliver/collect 01-455 5055 (our new Kentish Town Showrooms opening shortly: New/used equipment bought/sold/exchanged).

DISCO EQUIPMENT For Hire and sale 01-368 2921.

DISCO EQUIPMENT, PA systems, lighting/hire and sale ring Newham Audio Service, 01-534 4064.

QUALITY DISCO and lights hire from £13. 368 9852. Brochure.

DISCO EQUIPMENT Hire at the best rates around. Complete systems from £10-£50; wide range of lighting & special effects also available. Call us first for our price list. Stage 2, Watford 30789.

DISCOLAND

CLUB OR MOBILE

OUR EXCLUSIVE "LIGHT ARCH"

DIRECT TO THE DJ ONLY £159

Delivered to your door. £9 Extra. "Your name IN LITES" — ONLY £35 — plus EXCLUSIVE LITE SCREENS — "Kiss" £55 — "Kiss" Cols £39 Pr — "Ghost" £75 — "Dream" Cols £90 Pr — "Segment" £72 — "Infinity" £105

DISCOLAND CUSTOM SPEAKERS — TRUE POWER!

2x12 + Horn Cabs 1200W Pr £395
 2x12 400W PR £345 1x12 PR £225

NEW AND LITTLE USED BARGAINS

RECORD CASE 80LP £22 400S £25
 Decor Cols £66 PR Base Bins PR £245
 Disco 100W £145 NLD Disco £275
 FAL Stereo £175 Scanner £38

Access — Visa
01 690 2205
 373 Lewisham High Street,
 LONDON SE13 6NZ

DISCOLAND THE HEART OF THE MOBILE

Southwest Lighting

DIRECT PRICES

Par 36 Lamps..... £3.50
 Pinspots inc Lamp..... £9.75
 Scanners inc Lamp..... £27.00
 4 Head Helicopter inc Lamps..... £79.00
 12" Mirror Ball inc Motor..... £29.50

NEW

4 Head Scanner, black finish, inc Lamps..... £111.00
 4 Head Pinpoint Bank with 2 bulgin sockets black finish, inc Lamps..... £68.40
 4 Head 3/4 8" Mirror ball effect with 4 head inc Lamps..... £104.00
 300W Stage Can inc Lamp..... £24.00
 2 Head nodding Scanner inc Lamps..... £77.00
 T-Stands complete from..... £35.00
 Prices plus VAT + carriage.
 Many other offers inc S/H list

Send SAE to:
Jayne or Paul Goody, South West Lighting, 2 Staplake Road, Starcross, Devon EM6 8PQ Tel: (0626) 898006

'SPOT ON FOR QUALITY'

We have now been established for over ten years and are one of the most widely known and respected companies in the sound and lighting industry. This has been achieved through quality of service, equipment and availability of product. Whether you visit our showrooms or use our mail order or export service, we strive as a team to give you the same reliable service we have become renowned for over the years.

SHOWROOM
 Why not visit our Luton showroom for a demonstration or contact us by telephone to discuss your requirements with a member of our experienced sales team — regardless of the size and nature of your requirement. Luton is situated just north of London and adjacent to M1 J10. Easy access is therefore obtained from most parts of the country.

AFTER SALES SERVICE
 We have a well equipped service department run by experienced staff and we are pleased to carry out "in house" repairs to most equipment.

MAIL ORDER & EXPORT
 We offer a fast and efficient service to anywhere in the UK and overseas. Contact our sales dept. by phone, letter or telex for catalogue or quotation. Finance terms available in UK.

LUTON SOUND & LIGHTING

*** Finance Available — Instant Credit to Qualifying Customers ***
 ** All Major Credit Cards Accepted **
 Hours of Business: Mon-Fri 9.30am-5.30pm, Sat 9.30am-4pm
 All prices include VAT

LUTON SOUND AND LIGHTING 75 & 82-86 Wellington Street, Luton, LU1 5AA
 Telephone: 0582 411733 (5 lines). Telex 825353/825562 CHACOM G LITECO
 Sound Lighting and Special Effects for Leisure, Promotion, Entertainment and the Arts.

SEND FOR NEW 64 PAGE CATALOGUE AND PRICE LIST.

Name _____
 Address _____
 Type of business _____
 Please include UK Postcode or Area Code if overseas

DISCO SCENE 01-387 6611

Disco Rainbow INTERNATIONAL LTD

448 Uxbridge Rd, Shepherds Bush, London W12
 TELEPHONE 01-743 9999 (6 lines)

LIGHTING BARGAINS

HELICOPTER 3 HEAD inc lamps	£99.50
HELICOPTER 4 HEAD inc lamps	£108.50
HELICOPTER 5 HEAD inc lamps	£124.50
PAR 38 CANS inc lamps	£29.50
PAR 56 CANS inc lamps	£33.50
MIRRORBALL 8" inc Motor	£19.50
MIRRORBALL 12" inc Motor	£29.50
OPTIKINETICS Globe Strobe	£89.00
OPTIKINETICS White Lightning Strobe	£269.00
EGG Strobes	£11.50
MICRO Elite "Fog Machine"	£199.00

CITRONIC
 FULL RANGE NOW
 IN STOCK IN OUR
 SHOWROOM

FREE T-SHIRT WITH
 EVERY ORDER OVER £100

Records, cassettes,
 Videos, CD's at
 unbeatable prices.

All Prices Include VAT. Free Mail Order Anywhere In The
 UK. Open Mon-Sat 10am-6pm Sun 10am-1.30pm

MARTINI

SOUND & LIGHT

NEW PRICE LIST AND SPECIAL OFFER LIST AVAILABLE.
 DISCOUNTS THAT CANNOT BE BEATEN. GUARANTEED BEST
 U.K. PRICES. SEND SAE FOR INFO.



DO IT NOW!



70a Blackstock Road, corner of Ambler Rd, London N4 2DR. 01-354 2254 (2 lines)

THE MODERN MOBILE

ALWAYS SQUIRE'S EQUIPPED



Cash Discounts, Clearance Bargains and
 best ever deals on

PINSPOTS · SCANNERS · LANTERNS · LIGHT CONTROLLERS ·
 ROPELIGHTS · LIGHT SCREENS · SPEAKERS · AMPLIFIERS · MIXERS ·
 MICS · T-BAR STANDS · DISCO CONSOLES · RECORD CASES · SLIP MATS ·
 SMOKE MACHINES · PYROFLASH · STROBES · MIRROR BALLS ·
 STANTON CARTS · STANTON STYLII

Squire's SHOWROOMS OPENING TIMES:
 MON-FRI 10AM-6PM · SATS 10AM-2PM

LONDON 176 Junction Road London N19 50yds - Tufnell Park Tube Station Tel: 01-272 7474	BIRMINGHAM 220 Broad Street Nr. City Centre Birmingham B15 Tel: 021-643 6767	MANCHESTER 251 Deansgate Nr. City Centre Manchester M3 Tel: 061-831 7676	GLASGOW 1 Queen Margaret Road Kelvinside G20 (off Queen Margaret Drive - Nr. Botanical Gardens) Tel: 041-946 3303
--	---	---	---

ZODIAK DISCO SALES & HIRE

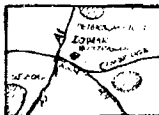
EV · CITRONIC · MANHATTAN · TECHNICS · GLI · BOSS · VIDEOS

New and Second-hand disco equipment.
 Disco/dancefloor/video/club installations.
 TRADE SUPPLIER FOR ASTRO PIN SPOT PRODUCTS.
NEW SHOWROOM NOW OPEN



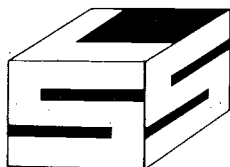
* THE NEW MANHATTAN
 MICRO ELITE smoke
 machine is available NOW *

Telephone
 Huntingdon:
 (0480) 50934



"Everything for the mobile and club D.J., including all the latest music"

CONTACT:-
 STEVE, UNIT 10, STUKELEY ROAD, INDUSTRIAL ESTATE,
 HUNTINGDON, CAMBS. PE18 6HH. JUST OFF A604.



LEAMINGTON SIGHT AND SOUND

Supply and installation of sound and lighting
 systems large or small foreground or background.

If your not sure of exactly what you want, or what it looks like when working, then we have both the
 time for discussion and the showroom for demonstration to help you through the maze of today's
 equipment.

Should you already have a clear idea we'd be pleased to quote.

NOTICE — MOBILES MATTER

So often you aren't considered — but not with us there is always time to sort out your requirements be
 it service or supply.

* Credit facilities available — instant credit to qualifying customers

If you can't get to us — give us a ring — we'll get it to you overnight

SUPPLY · INSTALLATION · SERVICE · MAIL ORDER · CREDIT · TRADE · SUPPLY



UNIT 17, RIGBY CLOSE
 HEATHCOTE IND. EST
 LEAMINGTON SPA
 CV34 6TJ

Monday-Friday
 10am - 5.30pm
 Sat. 10am - 4.30pm
 OTHER TIMES BY ARRANGEMENT

0926
 833617

JUST OUT SQUIRE'S BIGGEST EVER
 Equipment Catalogue.
 Full descriptions and Technical specifications
MANY NEW PRODUCTS
 Also Clearance Bargains List. Discounts up to 50%
 72 PAGES including 35 COLOUR PAGES
 270 PICTURES plus 16 PAGE PRICE GUIDE

CLIP THE COUPON TODAY
 Send Your Disco Card for free copy or enclose £1.00

Please send the new Squire's 86/87 Catalogue

Name _____

Disco _____

Address _____

Send to Squire Light & Sound Ltd
 Knight House, Barnet,
 Herts EN4 8RN.

CLASSIFIEDS 01-387 6611

Personal

GOOD LUCK Debbie Harry with "French Kissin" Love you always Mikexxxx. For **FREE LIST** of pen pals send stamped self addressed envelope to Worldwide Friendship Club, 46 Cemetery Road, Denton, Manchester, M34 1ER.

PENPALS 153 countries. Free details (SAE) I.P.F. (RM) PO Box 596, London SE25.

JANE SCOTT for genuine friends. Introductions opposite sex with sincerity and thoughtfulness. Details free. Stamp to Jane Scott, 31RM, North Street, Quadrant, Brighton, Sussex.

FOR EXCITING new dates with compatible partners (opposite sex!) Contact: Intro Dating (RMR) 30 Baker Street, London W1. Tel: 01-486 7788/9.

PENFRIENDS — USA Make lasting friendships through correspondence. Send age and interests for free reply. Harmony, Box 37955RM, Phoenix, Arizona 85069.

FRIENDS/MARRIAGE: Postal intros all areas/ages write Orion, Dept P3, Waltham, Gramsby.



Records for Sale

RECKLESS records

LPs, cassettes and CDs bought, sold, exchanged. Rock, soul, jazz, classical, rock n' roll, C'n W, reggae, folk, rarities and deletions.

30 BERWICK ST. - SOHO W1 437 4271
79 UPPER ST. - ISLINGTON N1 - 393 0501

1401 HAIGHT AT MASONIC, SAN FRANCISCO, C.A. 94117 (tel. 0101 415 3434)

OPEN SEVEN DAYS 10AM-7PM
SORRY NO POSTAL SERVICES

10,000 RECORDS for sale. Every sort under the sun. From punk to Brass band. Send for catalogue. Tony Lee Square Fold, Lepton, Huddersfield, Yorks.

HALF PRICE records! Other great bargains. SAE to: Mikes Mail Order Record Service, 89 Tideswell Road, Eastbourne, Sussex BN21 3RC.

BAD BOYS record finding service. 0702 523848.

FREE OLDIES singles catalogues, over 3000 records available all new. Send 9 1/2"x6 1/2" SAE to Chris Foss Records (R), 34A Paddington Street, London W1.

A BARGAIN pot luck assortment — send £25 for 100 used LPs and 12" singles or £20 for 500 used 7" singles (postage included; our selection). Music & Video Exchange, 26 Pembridge Road, London W11. Tel: 01-727 3538.

BARGAIN PACK of 25 12" CWO Mainfeature Box 195 London N14 5DF.

CASSETTE/COMPACT DISC Hire 5000 titles for sale/rent. Unbeatable prices. SAE Eaton Audio Library, 5 Brook Street, St Neots, Cambs.

GARY'S COMPACT DISCS
ALL TITLES AVAILABLE
ALL CD'S INCLUDE P&P
SEND SAE NOW FOR FREE LIST

GARY'S CD'S
P.O. BOX 22
DAGENHAM RM10 7YB.

Record Fairs

YORK. SATURDAY 22nd November. The Assembly Rooms, Blake Street, 10.30am-4pm. Trans-Pennine Fairs 0532-892087.

BURY ST. EDMUNDS Saturday 22nd November — St Johns Centre, Town Centre. 10am-4.30pm Free!!! Admission enquiries (0692) 630046.

BEDFORD — **SUNDAY** November 23rd Harpur Suite, Harpur Street. 10am-4.30pm Details (0692) 630046.

HULL "ROYAL" Saturday 22nd November (10-5) — Royal Station Hotel, Ferensway, (Next to Rail Station).

WAKEFIELD — Sunday 23rd November (10-5) — Sandal Court Hotel, Barnsley Road, Wakefield.

BIRMINGHAM — **FRIDAY** November 28th — Central Hall, Corporation Street, 11am-5pm 50p (10am £1).

SOUTHAMPTON, SATURDAY 22nd November. Guildhall, Solent Suite. Above Bar. 12-4pm 40p. 11-12noon £1.00. (0734) 599668.

BRISTOL — **SATURDAY** November 29th — Transport House, Victoria Street, 11am-5pm 50p (10am £1)

READING. ST. LAURENCES HALL, Abbey Square rear of new library, Sunday 30th November. 12-4pm 40p. 11-12noon £1.00 (0734) 599668. Pop Records sale open all day 6 Yieldhall LP's £1.50 or less 45's 10 for £1.00.

SOUTHAMPTON SATURDAY 22nd Nov, Guildhall, Solent Suite above Bar. 12-4pm 40p 11-12noon £1.00 (0734) 599668.

NOTTINGHAM SAT 22nd November. One of the top promoters brings a fresh circuit of dealers to the Victoria Leisure Centre, Sneighton Market '50's, '60's, '70's, '80's Bargains, rarities, and deletions. A mecca for music fans in the East Midlands. Stalls/Info — 0533 548821 (day) 704090 (Eve).

BIRMINGHAM SAT 29th November A brand new venue — Central Library Exhibition Hall — next to Town Hall. A fresh circuit of dealers into '50's, '60's, '70's, '80's vinyl, posters etc. Dealers booked from all over the country — so if you're into records it's worth a visit. Dealers note there's heavy promotion on this major event — Grab a stall now! 0533 548821 (day) 704090 (Eve)

WOVLERHAMPTON — **SATURDAY** November 22nd — Wulfrun Hall, Mitre, North Street. 11am-5pm 50p (10am — £1) 021 236 8648.

Records Wanted

ALL YOUR used LP's, C.D.'s, cassettes and singles bought, 1p-5.00 paid each, none refused, at Sounds Familiar, 95 Wood Street, Walthamstow, London E17 3LL. East London's largest used record store. (We collect! 01-509 0239).

ABSOLUTELY ALL your records, tapes, CD's, videos and books bought/sold/exchanged — also **ALL** Hi-Fi, musical instruments, computers and cameras — **NONE REFUSED!!** Bring **ANY** quantity in **ANY** condition to Record, Tape and Video Exchange, 38 Notting Hill Gate, London W11 (open 7 days 10am-8pm Tel: 01-243 8573). Or send them by post with SAE for cash (none returned — we decide price).

Wanted

EURYTHMICS 3 NEC tickets in December. Monday or Wednesday Phone 0533 351992.

A-HA ITEMS wanted., Debs, 2 Inner Moor, Lanner, Redruth, Cw11.

Situations Wanted

EXPERIENCED DJ seeks more club or mobile work varied selection. Barry 902 1926.

D.J. WITH Roadshow seeks work abroad (Spain or Portugal) this winter (avail. from 10/1/87). Tel: (0423) 521561 evenings.

Situations Vacant

LYRIC WRITERS required by recording company. Details SAE. Robert Noakes, 30 Sneyd Hall Road, Bloxwich, Walsall, Midlands.

MOBILE DJs required for Xmas Discos 01-209 1109.

DISCO SHOP require assistant to help with repair, maintenance, and installation of Sound & Lighting. Plus shop sales. Accommodation available if required. 743 9999.

JOBS GALORE OVERSEAS Enjoy a new and exciting lifestyle. Send 2 x 1p stamps for **FREE** brochure. Direct Business Publications (RMB), 9 Selborne Avenue, Harefield, Southampton.

FUN IN THE SUN

1987

SUMMER SEASON
SPANISH/GREEK
HOTEL GROUPS REQUIRE

THE FOLLOWING PERSONNEL
(EXPERIENCE NOT ESSENTIAL
18yrs. UPWARDS)

★ **DJ'S** ★
★ **ENTERTAINMENT** ★
★ **ORGANISERS** ★
★ **DANCERS** ★

AUDITION/INTERVIEWS
HELD IN SPAIN (JANUARY)
FULLY INCLUSIVE COST
1 WEEK THREE STAR HOTEL
& PROGRAMME ONLY £129.00

PHONE NOW
FOR FURTHER INFORMATION
0272 607188 or 0784 59828

Special Notice

KATE BUSH fanzine 'Homeground' No.24 £1.25 from 55 Whippendell Way, Orpington BR53BZ.

OMD/NUMAN disco Saturday 6th December 1986, £4 each, (bring own drinks) Portobello Club House, Portobello Road, across from Vernon Yard, London W11 starts 7.25pm (come early).

Photography

FREE POCKET PHOTO-ALBUM!!!!

To hold your "in-concert" photos! With each 30-pack we're giving away a deluxe pocket-album, each holding 30 prints. (2 albums with a 60-pack, and 4 albums with a complete 120-pack!)

THE PERFECT CHRISTMAS GIFT!
Choose from these new **LATEST TOUR** concerts:
5 STAR, WHAM! (THE FINAL), BANGLES, DEPECHE MODE, ULTRAVOX, DAMNED, SMITHS, QUEEN, Q.U.O, SIMPLE MINDS. Others... **SPRINGSTEEN, U2, GEORGE MICHAEL, PAUL YOUNG, BOWIE, DURAN, SPANDAU, KATE BUSH, KIM WILDE** and many more! (Free catalogue sent with each order or send SAE & 3x18p stamps.)

Prices: 10-pack £3.60, 30-pack £9.90, 60-pack £18.60, or a complete 120-pack for £35.90!
Postage: Add 40p to total. Delivery: 7-10 days.

Send to:
PETE STILL PHOTOGRAPHY
PO Box 497, LONDON SE19 2AT.

For Sale

JAPAN RARITIES discs, posters, photos — entire collection SAE 136 King Edwards Road, Barking IG11 7TP

CHEAP CUTTINGS top quality all pop film stars £1.00 per pack SAE to 69 Severn Walk, Winsford, Cheshire.

COLLECT A POP STAR CLUB 1000's of books, mags, scrapbooks, cuttings on every pop star/group from 1950's to 1980's SAE to Miss O'Reilly, 266 Monica Road, Small Heath, Birmingham 10.

FREE 30 page catalogue of rock — books, posters, calenders, t-shirts, photos, badges, leatherwear. Send SAE to Harlequin, 68 St. Petersburg, Stockport SK1 1DA.

MUSIC PAPERS/magazines, 1962-1986 including Rm, Smash Hits etc SAE 268 Kingstons Road, London SW20.



Personal - For Sale records wanted - Situations Vacant - Record Fairs Special Notices if any other private/trade. Announcements 28p word (inc. vat) all words in Bold face after first two 41p word (inc. vat). Box Numbers add £1.40 extra (inc. vat). Ads must be received 8 days prior to issue date.

Heading required (as personal, for sale etc)

Number of words/insertions

Commencing date

I enclose cheque/postal order for

ALL NEWSPAPER & MAGAZINE ADVERTISING IS SUBJECT TO VALUE ADDED TAX AT THE CURRENT RATE, PLEASE NOTE INCREASED CLASSIFIED CHARGES TO COVER THIS ADDITIONAL 15% VAT RATE, ALL SMALL ADS MUST BE STRICTLY PRE-PAID BY CHEQUE OR POSTAL ORDER MADE PAYABLE TO SPOTLIGHT PUBLICATIONS LTD, CASH WILL NOT BE ACCEPTED. THE PUBLISHERS RESERVE THE RIGHT TO REFUSE OR WITHDRAW ADVERTISEMENTS AT THEIR DISCRETION. SEND COMPLETED FORM WITH CHEQUES/POSTAL ORDER TO: SMALL ADS DEPT., RM, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ.

Please write in BLOCK CAPITALS

NAME ADDRESS

Name & Address when included in advert must be paid for

WorldRadioHistory

RECORD MART

Roxeene

INTERNATIONAL (DEPT RM)
PO BOX 42
LONDON W5 4XG

ROXEENE HOTLINE 01-840 3285
American Express, Access, Barclaycard Accepted.
Any queries please call.

THE PRICE BUSTERS

12 INTERVIEW PICTURE DISCS £6.90
AC/DC, Bryan Adams, Bauhaus, Live, Coe, Gill, Ozzy, Dead Kennedy's, Dio, Dire Straits, Dr. Maudsley, Five Star, Billy Idol, Heaven, Joy Division, Killing Joke, Kiss, Madonna, Marillion, Bob Marley, Motley Crew (8), Metallica, New Order, Ozzy Osbourne, Elvis Presley, Prince, Queen, Ratt, Sex Pistols, Sigue Sigue Sputnik, Smiths, Siouxsie & The Banshees, Status Quo, Talking Heads, Twisted Sister, U2, Van Halen.
P&P £1.50 (any quantity)

OFFICIAL 1987 CALENDERS £2.90 (P&P incl)
Pat Shop Boys, Eastenders, Iron Maiden, Kiss, Thunderbirds, Elvis Presley, Marilyn Monroe, James Dean, Buddy Holly, Madonna, Sam Fox, B. Springsteen, Shakin' Stevens, Paul Young, Bowie, U2, Marillion, Adams Vice & Star, Tears For Fears, Spandau D. Straits, S. Mills, Marillion, George Michael, Wham, Wasp, Led Zeppelin, P. D. Dancie, Midge, A. H., Jean Collins, The Cars, Duran Duran, Clint Eastwood, Motley Crew, Queen, Status, Beatles, Motorhead.

COMPACT DISCS £9.50 EACH
Lional Richie Dancing On The Ceiling, DMG Pacific Age/Talking Heads True Stories Top Gun, Soundtrack/Realbad, Blind Before I Stop/Boyz Music Greatest Hits/Whitney Houston, Whitney Houston/Free Horse/ Way 2, Janet Jackson Control/J. M. Jane Rendevouz/Queen Greatest Hits/Simple Minds Once Upon A Time/George Benson While The City Sleeps/Robi B. For Human League Cash/Robert Palmer Riptide/Chris De Burgh Best Of/Phil Collins No Jacket Required/George Benson True Love/Donna Summer Journey Escape/Big Country/Serj's Star Silk & Steel/Eurythmics Revenge/From Maiden Somewhere In Time/Communards Communards/Queen Kind Of Magic/Tina Turner Break Every Rule/Ozzy Osbourne Live In Arms/Wahman Final Surviving Vega Suzanne Vega/Status Quo In The Army Now/C. Lauper True Colors/One Chance 4 The Sea.
P&P £1.80 any quantity.
See colour catalogue for full range (including imports).

T SHIRTS £5.95 (£1.00 any quantity)
Queen (Kind Of Magic), Queen (Worka), Kiss, Prince, Kray Twins (Eastenders), Clash, Dire Straits (Box of Arrows), Elvis James Brown, Blue Box, Bruce Springsteen (Live Through This), Led Zep (House Of The Holy), Led Zep (Song Song), Kiss (Unsubbed), Motley Crew (Face), Motley Crew (Face), The Cars (The Cars), Mötley Crew (Shield), Van Halen, Eddie Van Halen, Ratt (Ratt), Simple Minds, Depeche Mode, S. Mills & The Mynahs, Bob Marley, Lloyd Cole, Pink Floyd (The Division Bell), Deep Purple, Iron Maiden, Jason, Clint Eastwood, Dirty Harry, One Flew Over The Cuckoo Nest, Judge Dredd, Cockayne, Sgt. Bilko, Madonna True Blue, Madonna Like A Virgin, Dead Kennedy's, Sex Pistols, P.D., Simple Minds, Depeche Mode, U2, R.E.M., U2, Bury, Adams, Level 42, Bruce Springsteen (New E Street Design), Ramones, Ozzy Osbourne, Black Sabbath, Mick Jagger, James Brown, Miami White, The Doobie Brothers, Jani Mitchell, Smiths (Meat Is Murder), Smiths (Queen Is Dead), Smiths (Morrissey), A. H., Micky Mouse, Bugs Bunny, Heathcliff, The Cult, The Cramps, Queen Status Quo, The Move, Judas Priest, Captain Scarlet, Thunderbirds, Product Revival, J. J. Rap, Wham, Robert Palmer, Genesis.

BOOKS
Pat Benatar Book £4.95
Motley Crew Blog £4.95
Metal 2 of Rock £4.95
Jim Hendrix Poems £4.95
And Trip £4.95
The Smiths £4.95
Dire Straits £4.95
The Presidents Blog £4.95
Please see colour catalogue for full range.

The Roxeene colour catalogue costs £2.00 and is packed with the largest range of books/T-shirts/videos/posters and CD's in Europe and our pricing is the lowest available anywhere.

Get your copy today.

Postage & Packing: UK: £1.50 (Recorded Del.) per item; Europe: £2.00 per item; USA: £2.50 per item. Please make cheques/POs etc payable to Roxeene International, PO Box 42, London W5 4XG. Thank you for your custom.

OLDIES UNLIMITED
Dept RI, Dukes Way,
St Georges, Telford,
Shropshire TF2 9NQ.



FOR THE BEST SELECTION OF GOLDEN OLDIES AROUND

SEND S.A.E. FOR A LIST OF OUR EXTENSIVE RANGES OF 7" SINGLES AND 12" SINGLES, PICTURE DISCS AND LPs

BELOW FOLLOWS A SELECTION OF OUR BEST SELLING SINGLES MANY IN PICTURE COVERS

- | | |
|--|-------|
| 5013 ABBA - The Day Before | 40p |
| 0026 ALTHIA AND DONNA - Updown top rocking | 40p |
| 6158 BREAK MACHINE - Break break every | 40p |
| 45018 BILLY'S FIZZ - My camera never lies | 40p |
| 5919 CHINA CRISIS - Winkful thinking | 40p |
| 6672 COOL NOTES - Spend the night | 40p |
| 2094 FIDDLERS DRAM - Dying in Bongor | 40p |
| 5833 FLYING PICKETS - Only you | 40p |
| 6186 HUMAN LEAGUE - The Lebanon | 40p |
| 5294 JAPAN - Canton (line) | 40p |
| 6747 GRACE JONES - Demolition man | 40p |
| 6645 JULIAN LENNON - Valotte | 40p |
| 5128 MAISONNETTES - Heartache avenue | 40p |
| 3465 MATCHBOX - When you ask about | 40p |
| 3914 SUGAR MINOTT - Good thing going | 40p |
| 6906 JIMMY NAIL - Love don't live here | 40p |
| 6849 CHRIS REA - Starchy girls | 40p |
| 6633 RUTS - Different view | 40p |
| 5448 ROD STEWART - What am I gonna do | 40p |
| 6304 DAVID SILVIAN - Red guitar | 40p |
| 6372 ANIMAL NIGHTLIFE - Me Solitaire | 40p |
| 7112 BLANCKMANGE - What's your problem | 40p |
| 6370 LAURA BRANIGAN - Sell control | 40p |
| 4702 CAPTAIN SENSIBLE - Happy talk | 40p |
| 6684 PHIL COLLINS - Susstodia | 40p |
| 8297 DIVINE - You think your a man | 40p |
| 2363 FLEETWOOD MAC - Jack | 40p |
| 5836 GLORIA GAYNOR - I am what I am | 40p |
| 4440 GOMBAY DANCE BAND - Seven Tears | 40p |
| 5176 JOE JACKSON - Steppin' out | 40p |
| 6590 MIK KERSHAW - The middle | 40p |
| 6410 MALCOLM MCLAREN - Madame Butterfly | 40p |
| 5707 RYAN PARIS - Dolce vita | 40p |
| 6352 PRINCE - When doves cry | 40p |
| 7243 ROCHELLE - He might not | 40p |
| 2298 ROXY MUSIC - Angel eyes | 40p |
| 7172 SIMPLY RED - Come to my aid | 40p |
| 6301 SPANBAU BALLET - Only when you leave | 40p |
| 6140 TINA TURNER - Kiss me | 40p |
| 4008 U B 40 - Don't slow down | 40p |
| 6370 ALPHAVILLE - Big in Japan | £1.00 |
| 6317 BLACK LACE - Apogee | £1.00 |
| 6265 BROOKLYN BEAT - Smaltime boy | £1.00 |
| 7118 CAMEO - Single life | £1.00 |
| 7265 PHIL COLLINS - Separate lives | £1.00 |

POSTAGE & PACKING: 1-5 50p, 6-10 75p, 11-15 £1, 16-20 £1.50 OVERSEAS SEAMAIL 1-10 £1.15, 11-20 £2.50 AIRMAIL 1-5 £2.50, 6 & more 50p each 1-12" single counts as 6 singles

SEND S.A.E. FOR A LIST OF OUR EXTENSIVE RANGE OF SINGLES, 12" SINGLES, PICTURE DISCS AND LPs

MCP presents

cutting crew

B · R · O · A · D · C · A · S · T

Plus Special Guests
LONDON ASTORIA THEATRE

MONDAY 1st DECEMBER 7.30 pm

Tickets: £5.00 Available from B/O Tel: 01-434 0403, LTB, Premier, Keith Prowse (Credit Cards 01-741 8989), Ticket Master & Stargreen (Subject to booking fee)

GIGS 01 387-6611



MCP and ITB Presents

FRANKIE GOES TO HOLLYWOOD

G-MEX MANCHESTER

SATURDAY 10th JANUARY 7.30 pm

Tickets: £9.00, £8.00

Available by post from:

MCP Ltd, P.O. Box 124, Walsall, West Midlands WS9 8XX
enclose cheque/PO made payable to MCP Ltd with S.A.E.
and add 50p booking fee per ticket or by personal application from

Piccadilly Records and Apollo Theatre Manchester,
T.L.C.A., Royal Court Theatre Liverpool, Guildhall Preston,
King Georges Hall Blackburn, Vibes Records Bury, UK Travel Chester
and Baxters Travel Southport all subject to a booking fee,
or by Credit Card by telephoning 061-273 3775.

WEMBLEY ARENA : LONDON

MONDAY/TUESDAY 12th/13th JANUARY 8.00 pm

Tickets: £9.00, £8.00

Available by post from:

Mac Promotions, P.O. Box 2, London W6 0LQ
enclose cheque/PO made payable to Mac Promotions
SAE and 50p booking fee per ticket

or by personal application from B/O Tel: 01-902 1234,
LTB, Premier, Keith Prowse (Credit Cards 01 741 8989),
Ticket Master and Stargreen. All subject to a booking fee.

NEC BIRMINGHAM

MONDAY 19th JANUARY 7.30 pm

Tickets: £9.00, £8.00

Available from NEC Box Office Tel: 021-780 4133.

Odeon Theatre, Ticket Shop and Cyclops Records Birmingham,
Lotus Records Stafford, Mike Lloyd Music Hanley & Newcastle,
Piccadilly Records Manchester, T.L.C.A. Liverpool, Goulds TV
Wolverhampton, Way Ahead Derby & Nottingham, Town Hall B/O
Leicester and Ticket Shop Oxford (all subject to a booking fee).

S.E. AND C.C. GLASGOW

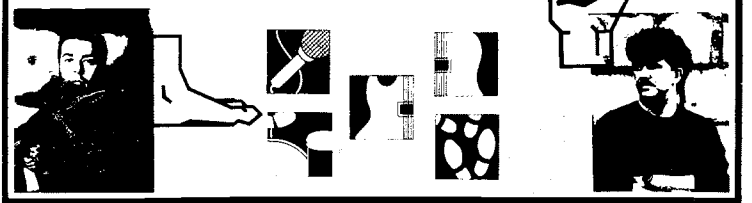
THURSDAY 22nd JANUARY 7.30 pm

Tickets: £8.00 Advance : £9.00 Door

Available by post from:

MCP Ltd, P.O. Box 124, Walsall, West Midlands WS9 8XX,
enclose cheque/PO made payable to MCP Ltd, with S.A.E.
and add 50p booking fee per ticket or by personal application from

Other Record Shop Glasgow, Playhouse Theatre, Virgin and
Ripping Records Edinburgh, Stereo 1 Paisley, Virgin Records Dundee,
Other Record Shop Aberdeen, Sleeves Records Falkirk,
Concord Music Perth (all subject to a booking fee)
or by Credit Card by telephoning 0382 645470.



M.C.P. by arrangement with V.A.T. presents

Owen Paul

Plus Special Guests

**ODEON THEATRE
HAMMERSMITH**

WEDNESDAY 19th NOVEMBER 7.30 pm

Tickets: £5.00, £4.50

Available from B/O Tel: 01-748 4081,
Keith Prowse (Credit Cards 01-741 8989),

LTB, Premier,
Albemarle & Stargreen

WorldRadioHistory

S O M E SERIOUS S O U L SEARCHING



Camelle Hinds and Henry Defoe used to be in legendary Brit-funk outfit *Central Line*. Then and now, they've always looked to put British dance music on a more credible footing. Their debut single, 'Small Change', might do that. Story: **Damon Rochefort**

Check the lines which adorn the ads for Hindsight's debut single 'Small Change'. "At last, a British soul record that moves heart, head and feet."

What exactly are they trying to imply, I wonder? That most British dance records are nasty pieces of mindless disco dross? That they are impossible to take seriously? That this country is leagues behind America when it comes to soul music?

Whether or not they're right shouldn't obscure the fact that British soul music is *still* not taken particularly seriously. Or at least, not until 'Small Change'.

"It's very, very important to me to be taken seriously as a songwriter," Camelle Hinds, one half of Hindsight and the song's writer, tells me. "If I had a huge mega hit all over the world with a song like 'Into The Groove' or something equally banal, I really wouldn't be happy."

I would.

"I'd far rather write songs that people are going to listen to and take seriously — Marvin Gaye or Talking Heads type stuff — than be known as a guy who writes about going out dancing and checking out my

baby on the dance floor etc..."

If there's a hint of artistic integrity in that statement, it comes as no surprise really, as Camelle has already hit the big time as a musician before. As part of *Central Line* — who had some huge dance hits in the early Eighties — Camelle learnt a great deal about being a musician; and about being a part of the music biz.

"Originally *Central Line* was a great project. I had a vision of what I wanted for the band, but like everything else you get sidetracked along the way, and what you end up doing isn't quite what you first intended.

"We had a huge hit in the States with 'Walking Into Sunshine' and several big hits here with 'You've Said Enough', 'Nature Boy' and 'Surprise Surprise', but eventually the band drifted apart. I've learnt an awful lot from that period though, which makes me all the more confident about Hindsight."

'Small Change', already a mega-underground hit, is an extremely impressive single, capturing attention for its hypnotic dance feel as much as for its strong

lyric.

"The 'deprived Africa' slant may be pretty well covered in black music," Camelle smiles, "but let's be honest, British artists have hardly flooded the market with message songs. I'm proud of the lyric, and I'm delighted that so many people are listening to what we're saying.

"I feel very strongly about what's happening in the world at the moment," Camelle adds. "Especially in Britain. We're expected to be patriotic and love our country and all that, but we're not really given anything to be patriotic about."

The other half of Hindsight, Henry Defoe, is an old friend of Camelle's (they were in *Central Line* together all those years ago), and therefore both guys know exactly where they're going. They intend to take the British soul music industry by the scruff of the neck, shake it up as much as possible with some truly hard material, and hopefully make it a more respected institution as a result.

Believe me, if the superb 'Small Change' is anything to go by, they're going to succeed.

**THE HARDEST
HEAD-ON COLLISION
HAPPENS HERE...**

Who
shin
the
cap
fit

The Cool and Deadly 12" and Killer Single Flipped with "Billie Jean"/ "Mama Used To Say"

**WHO THE CAP FIT ...
LET THEM WEAR IT!**

VS 917-12  VS 917

World

ELECTRO + FUNK + SOUL +

BY JAMES HAMILTON

BPM

ODDS 'N' BODS

JANET JACKSON's weak 120bpm original 12 inch version of 'Control' has been replaced by an immediately attacking far harder (0-)122½-0bpm Out Of Control Video Mix (A&M AMX 359), which should turn it around now ... **George Benson's** dub of 'Shiver' is actually only on the single 12 inch version now, not on the twin-pack as had it been included that would have had too many minutes of music to qualify as a single ... **Radio One** were threatening to ban **Cameo's** 'Candy' as they thought the title was about drugs! ... **Richard Searling's** devotion to "quiet storm"-style soul instead of funky dance music has resulted in such low ratings for his **Red Rose Radio** soul show that he was going to be dropped by the station, until a public outcry ensured that his show will return, on Sundays, from January 2 ... **Stu Allan** plays **Original Concept** and other def 1986 toons on **Piccadilly Radio**, sharing a Sunday 1-6am disco show with **Chris Buckley** and soloing later with harder upfront stuff Sunday 11pm-2am ... London's latest ballyhoed pirate **WBLS** lost their aerial after three days, but their signal until then had been lousy anyway ... **Shinehead's** 12 inch is so overpoweringly bassy that it's being repressed to prevent blowing speakers! ... **Music Of Life** picked up **The Source** featuring **Candi Staton**, while **Club** have had **Wooly Reasonable & The Yo Culture** all along ... **Masterdon Committee** 'Funk Box Party' has been bootlegged in the UK with **LJ Reynolds** 'Key To The World' and **Hi-Tension** 'There's A Reason' as flip ... **Run-DMC** actually recorded 'Hold It Now Hit It' before

the **Beastie Boys** were given their original **Larry Smith** produced track to lay vocals over, **Tim Westwood** being the proud owner here of an acetate! ... **Mario Reyes'** dialogue excerpts on the recently reviewed 'Whatever Turns You On' are in fact from 'Pee Wee's Big Adventure' ... **Belfast Soul Club** meets fortnightly on Thursdays (Nov 20, Dec 4) at Belfast's **Star & Garter** in Rosemary Street — turn up, or call **Terry Corr** on Belfast 661761 for details ... Saturday (22) **Graham Gold, Jerry Green, John Matthews** and more soul at 3.30pm alldayer at Northolt **C&L Leisure** (Polish War Memorial turn off A40), while the **Hills (Chris & Kev)** are alive to the sound of soul at Harlow **Whispers**, and **Robbie Vincent** souls Great Yarmouth **Tiffanys** ... **Iain Norman** is building up a funky little scene at Needham Market's **Barking Fox** Sun/Fri, Ipswich **Hoofers** Wed ... **Tristan Bolitho** has left his native Cornwall for Bristol's **Studio** ... **Dave Rawlings** during his **Disco Aid** night at Basingstoke **Martines** only played paid-for requests (no **Madonna** all night!), and took £5 to smash **Nick Berry's** single on stage — after which he was given much more money for having done so! ... **Faze One** were set upon by a gang of 15 white youths and kicked to a pulp when they stopped for a burger in Newcastle-upon-Tyne after doing 'The Tube', their attackers not knowing or caring who they were, just seeing their colour ... **John Morales & Sergio Munzibai** were DJs for the opening of New York's new 1018 club, on the West 18th Street site of the old **Roxy** roller-disco ... **Friendly, Curtis** and possibly even **Bobby** too look like living over here along with brother **Cecil Womack**, who is even setting up his own UK label ... **Jeff Young** warns that **Swing Out Sister's** follow-up, 'Surrender', is serious soul boy stuff! ... **DER RUMP DUMP DUM DUM DUMP DUM** ...

HOT VINYL

CAMEO 'Candy' (Club JABX 43) Although closely battled by 'Back And Forth', their LP's



BILLY CRYSTAL 'You Look Marvellous' (A&M AMY 353) After he was Jody in 'Soap', Billy was part of the 'Saturday Night Live' team on US TV, impersonating such characters as Fernando Lamas, a real life Latin actor/personality whose most used expression he here sends up as he smarmily drops names and chatters inconsequentially to a purposefully dated 0-112-0bpm disco hustler, the harder more electro dub of which was promoted here last year. Now the accompanying video has finally shown UK audiences what it's all about, and "Fernando" is becoming a cult here too.

winning track is this familiarly lurching 110½bpm weaving web of exaggerated voices, buzzing guitar, honking sax and off-centre beats, flipped by a sparser new 108½bpm remix and the lovely soulful slow 90½bpm 'Don't Be Lonely'.

LUTHER VANDROSS 'Give Me The Reason' (Epic 650216 6) Presumably A-side again as it's from the currently showing film 'Ruthless People', this reissued ambiguously jiggling 138½bpm spurter is flipped by his similar US A-side cantering 143-0bpm 'Stop To Love', both vocally soulful if dodgy for dancers — oh, and yes, also on there is 'See Me', the gorgeously weaving 102bpm swayer which by

far is his hottest track here! Thrown away as a flip...

THE GAP BAND 'Big Fun' (Total Experience FT 49780) Rush released wonderful Stevie Wonder-ish joyfully rambling 110½-112½-112-113½-114½-114-112½-114½bpm soul burbler in three main mixes here, this being the Mega Mix.

BEASTIE BOYS 'Licensed To Ill' LP (US Def Jam BFC 40238) The shouting white rappers' brilliant 0-96½bpm 'Slow Ride' adaptation of War's 'Low Rider' is joined by the harder, much rockier 96½bpm 'She's

continues over

PRODUCED BY RICHARD PERRY

POINTA SISTERS

GOLDMINE

ON 7" + HOTTER 12"

REMIXED BY SHEP PETTIBONE

RCA

BPM

from previous page

Crafty' (copping guitar riffs from Led Zep's 'The Ocean'), the ponderously heavy 76bpm 'Rhymin & Stealin', 85 1/4bpm 'Posse In Effect', 97bpm 'No Sleep Till Brooklyn', 98bpm 'Time To Get Ill' and the jauntily romping 138 1/2bpm 'Girls' (reminiscent of the Coasters' version of Elvis Presley's 'Girls Girls Girls!'), plus other released tracks, in an exciting mixture of rap, scratch and metal that's opened people's ears wide and become a talking point of 1986.

DAVIS/PINKNEY PROJECT featuring Lorenzo Queen 'You Can Dance (If You Want To)' (Boiling Point POSPX 836) Drastically belated UK release for one of the best and most original go go hits ever, a subtly arranged 103 1/2bpm jiggler with drily husky Lorenzo creating an insistent vocal swing (inst flip).

WIRED 'To The Beat Of The Drum' (US Underworld AP 124) The freshest house hit for a while, repeating the clichés but with slippery slickness, this instrumental clicks and ticks through three main versions at 122bpm, just the uncredited On The Burn Side's bonus beats being 124 1/2bpm.

VARIOUS 'Bits & Pieces 87' (US Dynamite Mix 1004) Actually that's all the information on the label, in random order, this being the latest hot bootleg mixer, blending neatly through 'Rumors/Hungry For Your Love/Ain't Nothin' Goin' On But The Rent/Find A Way' at 0-112-111-110 1/2-115 1/2-114bpm and flipped by a c119 ... 121 1/2bpm sequence of breaks.

CURTIS HAIRSTON 'Curtis Hairston' LP (US Atlantic 81693-1) Emerging as the winners on a consistent set containing no immediate standouts, other than his 98 1/2bpm 'Chillin' Out' hit, are the wriggly swaying 112 1/4bpm 'The Morning After' with his patented self-duetted "female" voice (although it's not so much a song as a repeated title line), and the chunkily tripping 109 1/3bpm 'Hold On (For Me)'. However, check also the urgent 118bpm 'Take Charge', purposeful 109 1/2bpm 'Let Me Change Your Mind', smoochy 85 1/4bpm '(You're My) Shining Star', gospelish 113 1/2bpm 'Let's Make Love Tonight', slushy 0-60/30bpm 'All We Have Is Love'.

ARMENTA 'Tell Me (What You Need)' (US New Image NIR 222) Darryl Payne continues his remix campaign with a new "1987" version of this at first rhythmically



TONY BLACKBURN takes the **Radio London Soul Night Out** into deepest Essex this Thursday (20), for the first time to **Basildon Festival Hall**, then next week (27) it's back into the smoke at Clapton's **Dougies**. **Steve Walsh** will also, of course, loom larger than life!

confused double-beating murkily juddering 104 1/3bpm girl wailed nagger (inst flip), like a more soulful Shannon.

SHANNON 'Prove Me Right' (US Atlantic 0-86775) Pitched at a sultrier Grace Jones-ish level, the sometime electro-disco queen keeps letting this surging (0-105-104 1/4bpm) burbler be dominated by the fluid bass and glib rock guitar (in four versions).

INDIAN OCEAN featuring Arthur Russell 'Treehouse/School Bell (Part 1)' (US Sleeping Bag Records SLX-23) Dinosaur L's eccentric Arthur is even stranger than 'Let's Go Swimming' on this loosely strung fast sparse 0-127 1/2-126 1/2-129-137bpm rhythm track full of bubbling bass, odd noises and Indian percussion, fascinating and experimental for only the most daring of DJs (two more equally erratic versions, as well).

NICE & WILD 'Diamond Girl' (US Atlantic 0-86778) Disjointedly edited and sampled, especially at the start, this racing urgent 126 1/2bpm rattler (in three mixes) is a bit ricky tick for traditional UK tastes but could fit the house groove, sorta Puerto Rican Hi-NRG and huge in the US.

LES LEE 'Tell Me Can You Love Me' (US Mega Bolt MB-5557) Out for ages but still happening for some, this girl wailed jittery skittery (0-)115 1/2bpm wriggler (dub/edit flip) has some familiar late Seventies touches (from 'Shame', or what?).

TONI SMITH 'Can't Stop (This Feeln)' (Lisson Records DOLEQ 4, via PRT) Princess meets Joyce Sims amidst emulator

chipmunks, with Tom Moulton's 110 1/2bpm mix and 108 1/2bpm dub being better than the ponderous 109 1/2bpm A-side, though none are exactly inspired.

DIZZI HEIGHTS 'To The Sound Of The Drum And The Bass' (Parlophone 12R 6138) London's rapping hairdresser has fans, in places like Majorca, and by sounding un-American this noisy all-happening 110 3/4-0bpm jitterer could be considered a genuine expression of British hip hop-pop (inst flip).

RANDY CRAWFORD 'Desire' (Warner Bros W8583T) Despite the lovely but tempoless 'Almaz' being seven inch plug side, the bulk of the 12 inch contains three remixes of this chunkily chugging 112 1/2bpm snappy swayer tunelessly sung to an appealing beat (the "Acappella" is really a Dub).

VESTA WILLIAMS 'Once Bitten Twice Shy' (A&M AMY 362) Although her LP's killer remains 'You Make Me Want To (Love Again)', this solidly rolling 110 1/2bpm mellow chugger has good lyrics and makes a more commercial debut single, sorta Chaka meets Janet (dub, and joltily dragging 95 1/2bpm 'My Heart Is Yours' flip).

SYLVIA STRIPLIN 'Give Me Your Love' (Music Of Life MOLIF 8, via Streetwave) One of the 80's Ladies, once again also bootlegged (irritatingly with the here not included far hotter 'You Can't Turn Me Away'), this Roy Ayers-produced aimlessly burbling 110 1/2bpm looping lurcher from 1981 instead is legally flipped by the squeakily cloying 72 1/2-

0bpm 'Will We Ever Pass This Way Again' and jittery 117 1/4bpm 'Look Towards The Sky', all pitched rather like vintage Barbara Mason.

TIPPA IRIE 'Panic Panic' (Greensleeves TIPPA T6) Far from reggae, this is an electronically juddered 106bpm bassy jitterer with Tippa's familiar talk-sing tones giving a sinister sounding though happily ending salutary warning to silly star-struck girls (dub/inst flip).

MAXI PRIEST 'Crazy Love' (10 Records TENT 135) Van Morrison's evocative classic adapted with no great difficulty to an occasionally spurting 77bpm reggae rhythm, very pleasant.

JENNY BURTON 'Do You Want It Bad Enuff' (US Atlantic 0-86766) Jeannie for 11 years now has been a powerful soul wailer, her voice more than the beat here selling this trickily starting 114 1/2bpm swaying surger with a pleasant tune that tinkles through several lulls in the rhythm (dub/edit flip).

WOMACK & WOMACK 'Soul Love/Soul Man' (Manhattan 12MT 16) 'Love Wars' meet Sam & Dave at 128 1/4bpm, sounding bright on pop radio, though far more interesting is the flip's Valentinos-accompanied amorously muttered and crooned drifting dated 110/55bpm 'Your Man's On Fire', for real soul fans.

TRACY ACKERMAN 'Love Hangover' (Debut DEBTX 3012) Nellie Mixmaster Rochefort's production debut sticks boringly close to Diana Ross's dated 1976 arrangement but adds a naff new plodding 0-79 1/2-111 1/2-0bpm electronic beat — however, its very familiarity apparently causes screams of recognition in gay clubs (so why not use the original!).

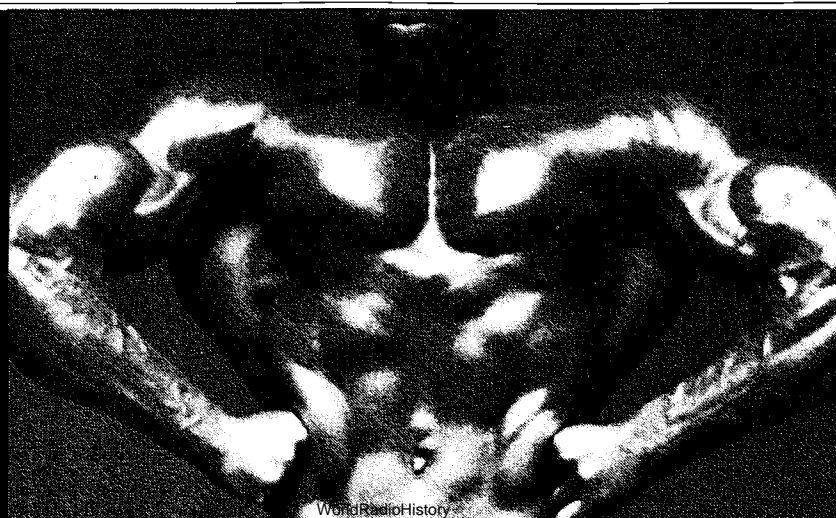
PRESSURE POINT 'Mellow Moods' (HardBack BOSS 1) Reissued instantly familiar and still popular Astrud Gilberto-ish shuffling 151 1/2-150 1/2-149-150-0bpm South London samba featuring Jamie Talbot's alto sax, kicking off Streetwave's latest label.

THREE THE HARDWAY Featuring **WHITE FLASH 'Hard Knox' (US Hardcore Records COX 1713)** Run-DMC influenced starkly jolting jittery 84 1/2bpm gangster rock rap, strong of its derivative type and hotter than the scratching, chiming and throbbing 0-88 1/2bpm 'Heart Beat', and 'King Of Rock'-styled 88bpm 'This House Rocks' (instrumentals too).

LIVEWIRE

Listen to the Disco Chart's fastest risers on the **rm Dance Line** on **Livewire**. Call 0898 12 13 18 now ... (A call to Livewire costs 46p per minute peak and standard rates, and 23p per minute cheap rate).

HEAVY D & THE BOYZ MR. BIG STUFF
7" (MCA 1106) 12" (MCAT 1106)



HIP HOP THAT WON'T STOP
FRESH FROM NEW YORK RUSH RELEASED
COS IT'S STARTING TO FLY
MCA RECORDS

"WE'RE TRYING TO CHANGE RAP'S HARD IMAGE"



Well, Jazzy Jeff and MC Fresh Prince might have some laudable aims, but isn't their 'Girls Ain't Nothing But Trouble' just a heavy sexist shot?*

Discourse: John Godfrey

Humour is always at somebody else's expense, and when 'Girls Ain't Nothing But Trouble' first surfaced on the new Philly label Word Up, the joke sounded decidedly dodgy. After Just Ice's 'The Girl's A Slut', it seemed that rap was breaking out in a rash of misogyny that threatened to close some of the doors it was only just opening. The 'I Dream Of Jeanie' theme tune was the gimmick that pulled the punchline, but until Champion Records picked up on it for UK release, and Ice Cream T's answer-rap 'Guys Ain't Nothing But Trouble' was recorded for the B-side, you weren't sure whether to laugh or cry. In the meantime, you just danced.

Flown over from Philadelphia for the all-important 'Top Of The Pops' appearance, Jeffrey Townes' (aka DJ Jazzy Jeff) and Will Smith's (aka MC Fresh Prince) feet still hadn't touched the ground. Jeff had only scratched on two records before (for local rappers the Corner Boys and the Gazelle Boys), and this was Prince's first vinyl rap. Deposited in a hotel room, the 21-year-old DJ and the 18-year-old rapper were treating the interview conveyor belt with bemused enthusiasm. As is increasingly the case, US hip hop is finding the UK crossover easier than the intricate bridge-building required to enter the American charts. And anyway, the West Philly homeboys' three week old Ellesse sponsorship has to be justified somehow.

So who had the unfortunate experience with the girl?

Prince: "Me."

Jeff: "Mostly him."

Prince: "Jeff just encouraged me to get into trouble. . . But the rhymes are as they are written. That's how the actual experience occurred. When we made the record we had no idea that people would take it so seriously. Someone said our record was sexist; that's the most ridiculous, stoopid thing I ever heard, 'cos if our record is sexist why would we answer our own record?"

Jeff: "The other thing is, if we are saying that girls are nothing but trouble, why didn't we rap in a LL Cool J or Schoolly D style? It was meant to be funny."

dividing his time between letting off steam with a fart spray aerosol can and cutting up the turntable, Prince knew he'd met a *like mind*. He joined in, dividing his time between the fart spray and the mic. They haven't stopped laughing since. But Jeff's always been a bit of a card.

Jeff: "I've been DJing for 11 years. I started out as an apprentice to some older DJ. I used to call myself a bathroom DJ 'cos when they all had to go to the bathroom then I would go on. . . Yeh, I was only 10 years old — I used to have to be in the house at 12, so I'd go to the bathroom at five minutes to 12 and climb out the window."

It was through pioneering Philly rapper Lady B that Jeff entered the New Music Seminar DJ contest in July. He knew about it, but had no idea how to enter until he was interviewed by Lady B on her local FM radio show the Wednesday before, and asked her on air. One phonecall and he found himself in New York. He won.

Prince: "We're trying to change rap's hard image."

Jeff: "We don't want to project an image that we're walking round with pistols like we're gonna beat people up. We try to make people laugh at our shows by going for realism. The way we feel is that people come to a show or party to have fun, and there's no better way to have fun than to make people laugh. So we attack from that point of view, instead of going in with our arms folded."

In Philadelphia, Jazzy Jeff and Fresh Prince are walking on precious limbs in a city where "the worst thing to be is soft — people think you're soft and they'll walk all over you".

Jeff: "But not everybody can portray the macho image — we're trying to hit all aspects of being either a hardcore rapper, a laid-back rapper or just one of the 'I'm a lover and I have 10 women and six cars' rappers."

Prince: "It's like Kurtis Blow's new record. . . He's trying to do the same thing. Instead of coming with the rap from one angle, he's going round the back way to show that you can come at it from this way or that way."

Either way, it ain't nothing but trouble for any rapper who decides to dis(respect) females. Some people, you see, have no sense of humour.

* Part one of an '80s state of hip hop ethics special'. See page 54 for part two

Point taken. From the first time Prince met Jeff, DJing at a block party and

PAUL YOUNG SOME PEOPLE



SPECIAL LIMITED EDITION
12" POSTER PACKAGE

YOUNG Q2

WorldRadioHistory