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RM

SEPT. 27, 1986 EVERY THURSDAY 55p

**PSYCHEDELIC
FURS**

Richard Butler,
pop's outsider

RUN-DMC
BEASTIE BOYS
MADNESS
GENERAL PUBLIC
THE FALL

LIVE
YES NO PEOPLE
THE CHAMPELIONS

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

TOURS

RELEASES

NEW BANDS

GOSSIP

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defend their reputation



UNFRIENDLY SHOPPIES

● **The Shop Assistants**, who recently waved goodbye to indie land with their signing to the new Blue Guitar label, re-release their first single for the outfit on September 29. 'I Don't Wanna Be Friends With You' was mixed by Smiths' knob twiddler Stephen Street, and promises to finally open the band to a wider audience. A nation holds its breath.

AS



DOWN TO EARTH

The legendary **James Brown** releases his single 'Gravity' next week, as a follow up to his smash top five hit 'Living In America'. This is followed in October by the release of his album, also titled 'Gravity', which features seven brand new tracks and 'Living In America'. There's even a duet with Alison Moyet on 'Let's Get Personal', a track which she co-wrote, and the album is produced by Dan Hartman.

AS



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SMOOTH and sophisticated, like Harrods' peanut butter, Dorothy Galdez has arrived to taunt us with her vocal charms. In a former life, as one of the Galaxy girls, she made many appearances on 'Top Of The Pops', wringing sweaty palms and dancing in time to the poppy salsa beat. Now she's laid herself bare on vinyl, the exotic Tambi Fernando writing and producing the seductive synthesised rhythms of 'Never Too Late', her debut A&M recording. There is a mystery about this woman; she looks like Madonna and has a Latin flavoured name — why does she come from Willesden?

EJB



JIMMY PURSEY, the man who spoke for a generation (apparently), has released 'Zap Pow', a rather strange, plod rock 'n' roll song about scratch video would you believe. Now, it's the first I've heard of it, but apparently Jim's been working extensively on producing 'mind exciting' (huh?) visuals with Scratch Videos. And you thought he'd disappeared up his own jaxi by becoming a ballet dancer. Seems James hung up his tights and cod piece for the concept of 'Satellite To Satellite' broadcasting, which basically means he ain't doin' any gigs, and if you're very lucky, you might see his video on TV.

AS



It's somewhere between brilliance and awfulness on the taste scale, it's a version of the old street ballad 'The Belle Of Belfast City', by Ulster group **Lick The Tins**. This lot have already a rather dubious folk adaptation of Elvis' 'Can't Help Falling In Love With You' behind them, so we'll have to concede that this must be a big improvement. If you're not a big fan of penny whistle playing, then at least you can ponder over the meaning of those ancient lines, 'three black balls out of her wee shop'. Remarkable!

SB



SMILEY CULTURE

releases his debut LP on October 3, followed by some live dates. The LP 'Tongue In Cheek' features his current single 'Schooltime Chronicle', as well as old favourites 'Police Officer' and 'Cockney Translator'. You can see the infamous MC at Manchester Umist October 3, Bristol University 4, Kingston Polytechnic 10, Leicester University 11, Bath University 13, Hatfield Polytechnic 16, Egham Royal Holloway College 17, Reading University 21.

AS



The Communards, still celebrating their chart topping status, tour England in November and December. Jimmy Somerville, Richard Coles and Sarah Jayne Morris will be joined by a four piece string section as well as their usual band. There will also be a single released on November 7, titled 'So Cold The Night', which is a brand new recording of the song. They play Belfast Grand Opera House November 12 and 13, Dublin Stadium 15, Aberdeen Music Hall 18 Edinburgh Playhouse 19, Glasgow Barrowlands 20, Manchester Apollo 22, Liverpool Royal Court 23, Newcastle City Hall 24, Harrogate Conference Centre 26, Norwich UEA 27, Birmingham Odeon 28, Bristol Studio 30, Royal Albert Hall December 1, Hammersmith Palais 2, Oxford Apollo 4, Portsmouth Guildhall 5, Nottingham Royal Centre 7, Brighton Dome 8. Ticket prices outside London are £5.50 and £4.50, Hammersmith Palais tickets are £5.50 and tickets for the Albert Hall show cost £4, £5, £6 and £7. AS



HEY HEY WE'RE THE FREEBIES

Who hasn't got a soft spot somewhere for the Monkees? And with a new single 'That Was Then... This Is Now' just out, who wouldn't jump at the chance to enter a free competition to win one of 50 new 'Then And Now The Best Of The Monkees' LPs? Who else but rm could bring these two things together and give you the chance of being one of the lucky winners? You can win all the hits and more from the wacky funsters by answering the three questions below.

- 1) Which member of the Monkees went on to become a TV producer: a) Davey Jones, b) Micky Dolenz c) Mike Nesmith?
- 2) Where did the Monkees' Last Train head for: a) London, b) New York, c) Clarksville?
- 3) Which of the Monkees has opted out of the reformed line up: a) Davey Jones, b) Micky Dolenz, c) Mike Nesmith?

Send your answers on a postcard with your name and address to 'rm Monkees Competition', Greater London House, Hampstead Road, London NW1 7QZ, to arrive by Monday, October 6.

BROTHERLY LOVE

These boys aren't going to change the world, but they sure know how to make a pop record with just the right amount of soul in it. Strangers And Brothers' new single 'Candi Train' is a deceptively pop affair, that builds into the sort of record that could take off given half a chance. Nothing exactly original about it, but they've enough respect for the greats of their chosen genre to produce a credible and competent single that could finally break them to a wider audience. And why not, there's an honesty and integrity to their music that many more successful acts could learn from.

AS



EARBENDERS

Andy Strickland

'All The People That I Like Are Those That Are Already Dead' Felt (Creation LP track)

'I Can't Live Without My Radio' LL Cool J (Def Jam live and loud)

'Happy Head' the Mighty Lemon Drops (Blue Guitar LP)

Nancy Culp

'State Of The Nation' New Order (Factory 12 inch)

'Hits' Adam And The Ants (CBS)

'Lucifer Over Lancashire' the Fall (Beggars Banquet B-side)

Graham Black

'Split Personality' (the remix) UTFO (US Select)

'I've Got It Good' Tricky Tee (US Sleeping Bag)

'Robot Girl' (LA Mix) 'Was (Not Was) (Mercury)



TRACEY'S BEHIND

● **Everything But The Girl**, those celebrated purveyors of silky sounds, release their single 'Don't Leave Me Behind' on September 29. The single, taken from their current LP 'Baby The Stars Shine Bright', was written by the enigmatic duo, and is backed with their rendition of the old Bacharach/David standard 'Alfie'. The 12 inch version also has the extra track 'Where's The Playground Susie'. Ben and Tracey set off for their first live appearances of the year when they play Edinburgh Playhouse October 3, Manchester Apollo 4, Liverpool Royal Court 6, Leeds University 7, Nottingham Royal Concert Hall 9, Birmingham Odeon 10, Ipswich Gaumont 11, London Royal Albert Hall 14.

AS



WISE UP

It's been a while now since Index brought you a new shambling band. They've all grown up and become stars of a thousand dodgy compilation LPs. Now, at last, we can exclusively unveil the Wiseacres, two boys two girls, four songs and one EP. Rather too reminiscent of the Shop Assistants at times, but then with a buzz saw guitar and an unaffected female backing vocal, that's inevitable I suppose. Not ready to shake the world yet, but well worth keeping an eye on.

AS

PET SHOP BOYS



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R M 5



**COMPILED BY
ANDY STRICKLAND
DI CROSS**



Martin Stephenson and the Daintees (stars of the recent **rm** EP) have a single out on October 10. The single 'Boat To Bolivia' takes its name from the band's highly acclaimed debut LP, which did not actually feature a track of that name. The B-side is another new song 'Slaughterman'. To promote the single, the band can be seen at Middlesbrough The Crypt September 30, Edinburgh University October 1, Aberdeen Ritzy 2, Newcastle University 3, Newcastle Polytechnic 4, Manchester University 6, London Astoria 8, London Goldsmiths College 9, Brighton Zap Club 10, Swansea University 12, Birmingham Portland 13, Bristol Polytechnic 14, Nottingham University 15, Kingston Polytechnic 16, Wolverhampton Polytechnic 17, Liverpool Polytechnic 18.

AS

▲ Keen telephone operators in the London area will already be familiar with British Telecom's **Livewire** operation — it's a 24 hour phone-in music station that offers a variety of entertainment from this week's numero uno single to a line which you can call to let off steam on any subject you like. And from this week it's available nationwide. Most exciting of these lines is the **rm dance line**, hosted by Radio London DJ **Dave Pearce**, which features music news, interviews and Uncle **James Hamilton's** fastest risers from our incredibly authoritative disco chart.

Calls to Livewire cost 46p per minute between 8am and 6pm and 23p per minute after 6pm and at weekends. The nationwide launch of Livewire took place at the top of the Telecom Tower last week, where a host of Radio One DJs (**Janice Long, Mike Smith, John Peel, Andy Kershaw**) quaffed champers and revolved very slowly.

Mike Smith presents the chart programmes (separate lines for the top five singles of the week on the Gallup chart, plus a top 10 rundown, and a special mix of the top 3 best selling singles); Janice presents the Daily Hitline (updated every day), plus the Chatback Line (where you can air your views).

There's also a Pop Specials line, with bands talking about themselves and giving callers the chance to win prizes. The number to dial for Livewire information on all programmes is 0898 12 13 14, and the **rm dance line** is on 0898 12 13 18 (updated every Friday). Get dialling and get on the case... **BP**

RAZORTOPS

Now here's a hair raising competition, that promises to be a close shave! We've got the one thing that every **ZZ Top** fan doesn't need — a special **ZZ Top** razor. In fact, we've got 25 of the little devils to give away in an exciting competition, that promises to be a whisker away from the greatest free contest we've ever run. The **ZZ Top** razors fold up into easy portable bundles, which pop out into beard destructors in an instant. Robin Smith swears by them, and all you have to do to win one is answer the three questions below.

- 1) **ZZ Top's** latest album is titled: a) 'After Dinner', b) 'After Eight', c) 'Afterburner'?
- 2) **ZZ Top's** drummer is called: a) Toe, b) Beard, c) Leggy?
- 3) Which state do **ZZ Top** come from: a) New York, b) Texas, c) California?

Send your answers, with your name and address, on a postcard to **rm 'ZZ Top Competition'**, Greater London House, Hampstead Road, London NW1 7QZ to arrive by Monday, October 6.

THE CASSANDRA COMPLEX



The **Cassandra Complex** have just crept into the indie chart with their fast and furious 'Datakill' single. Don't know anything about this duo, except that their single is a dashing piece of electro, with a racing guitar not a million miles away from **SSS** to round things off. In fact, this should be the next **SSS** single. Hope that doesn't upset you too much boys.

AS



SISTER BLUE

The amazingly masculine looking **Passmore Sisters** release their single 'Violent Blue' this week on Sharp Records. It's a busy, popably offering with one slower track 'At Home With The Walls' (best track for our money), and looks likely to put the Bradford quartet back in the indie charts where

their last single 'Dance The House Down' popped up. They shortly release their John Peel session, which was nominated as one of Peely's best last year, and pop down to the capital for a couple of gigs later this month. Thin guitars and a nicely bopping bass — have you met my sister?

AS

NEWS DIGEST PAGE 50

*club records proudly present their new signings:
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S I N G L E S

ORGASMIC

MADONNA 'True Blue' (Sire)/ STACEY Q 'Two Of Hearts'

(Atlantic) Two variations on a wet dream. Madonna is the pretender to the throne of the real queen of dance and debauchery, Donna Summer. Here, she imitates Diana Ross on 'Chain Reaction' perfectly. Stacey Q sounds like Madonna singing hi-NRG disco. Mindless, beaty and a fave at my regular haunt, the Backstreet. Try it for sighs.

MILLIE JACKSON 'Hot! Wild! Unrestricted! Crazy Love' (Jive)/KLYMAXX 'Man Size Love' (MCA)

Ooweee, yum, yum. The queen of blatant sexual innuendo gets her tongue around a Timmy Allen (of Change) sleazy dance tune. Let's partay!!!! Meanwhile, the eight piece girl group known, interestingly, as an alternative to the word 'orgasm', are looking for a man who's BIG in all the right places to practice what Miss Jackson does perfectly. Aren't we all?

FULL FORCE 'Temporary Love Thing' (CBS)/LISA LISA AND CULT JAM 'All Cried Out' (CBS)

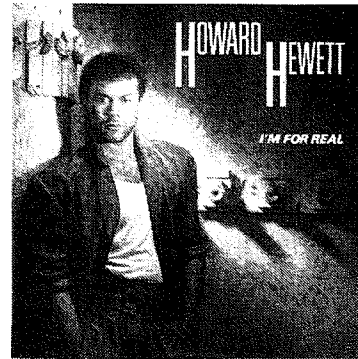
Hip hop soul from the lovely, lovely Lisa Lisa and her muscular producers Full Force. Lisa Lisa makes passion seem like a very satisfying quick snog on a night bus, whilst Full Force actually sing about being the recipient

of that imperfect kiss. By the way, the "place to be" seems to be Bow Legged Lou's apartment at 1526 Western Avenue, Brooklyn. See you there.

ARTHUR RUSSELL 'Let's Go Swimming' (Rough Trade)/ BARBARA ROY 'Gotta See You Tonight' (RCA)

Hot dance floor supersweatmakers. Arthur Russell is nothing short of a genius. Mixing African, electro, hip hop, house, soul, pop and a touch of the avants into a wholly danceable suite, he'll create mayhem on the dance floor. Dive in. Barbara Roy has a great voice, but is the puppet of another dance floor innovator, Paul Simpson, who makes a bass line seem more like a life line to ecstasy. Beaty, beefy and exhausting.

KENNY LOGGINS 'Danger Zone' (CBS)/WAX 'Systematic'



(RCA) Bona beards time. Kenny, number four in my beard chart, makes a dreadful rock theme tune to 'Top Gun' with Giorgio Moroder. All is not lost. Flip to find a song he did with the fab Pointer Sisters, 'I'm Gonna Do It Right'. Andrew Gold of Wax has a ginger beard and long hair so he doesn't make it into the chart. Together with ex-10cc man, the clean-shaven Graham Goldman, they've created an MOR masterpiece masquerading as a dance tune. However, we bearded boys must stick together, so buy both records in great quantities so we'll get some facial fuzz on 'Top Of The Pops'.

SINGLE OF THE WEEK

HOWARD HEWETT 'I'm For Real' (Elektra)

The ultimate accolade for the stubble-bearded ex-Shalamar lead singer with the sexy, soulful voice. The long-awaited follow-up to Stanley Clarke's 'Heaven Sent You', on which Howie guested, its silky smooth perfection makes my insides go all gooey. Inspired by a long distance phone call to his wife, I could almost believe he was singing this to me, personally. If only.

EXCITING IN A NON SEXUAL WAY

PET SHOP BOYS 'Suburbia' (Parlophone)/MODERN TALKING 'Atlantis Is Calling' (RCA)

Despite the fact that I love the Pet Shop Boys as much as I loath Modern Talking, I have to admit that musically they're not that different. Eurobeaty, poppy, catchy, melodic. But whereas the latter get their lyrical inspiration from cornflake packets, the Boys get their's from a deeply moving stroll along Ealing Broadway. The boys at the Backstreet will love 'em both.

TOM ROBINSON 'Still Loving You' (RCA)/MONTAGE 'When I Close My Eyes' (Reekus)

A pair of pretty pop records with more than a little bite. I love Tom Robinson's lyrics, perhaps because I know his love songs

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are about men, perhaps because they ring true. "Be sweet to me, Be rude and brutal if you are." Not as catchy as 'War Baby', but a good try. Irish band, Montage, combine the tweeness of the 'Mary, Mungo And Midge' theme with a lovely sax, and pop/soul vocals that sound a little too close to Simon Le Bon on a good day for comfort. Singer Dermot Smyth has also got the cutest sticky-out ears in the business.

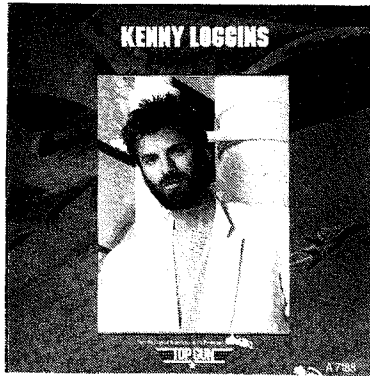
JEFFREY OSBORNE 'Room With A View' (A&M)/GWEN GUTHRIE 'Close To You' (Polydor)/GWEN GUTHRIE 'Seventh Heaven' (Island)

Jeffrey Osborne possesses a golden larynx and a sort of beard. The Arthur Baker remix of this pedestrian album track is so good, however, that I was forced to dance along within seconds. Brilliant, and hopefully his first pop hit for a long time. Good old Gwen should have no trouble charting with either one of these fab singles. Her 'Somebody Else's Guy'-type update of the Bacharach/David classic borders on the exquisite, whilst Larry 'Garage' Levan shows these house people a thing or two on Gwen's older Island club hit.

AROUSING

THE PERILS OF PLASTIC 'Womanhood' (WEA)/OUTBAR 'Away From The Heat' (EMI)

The Perils pastiche perfectly Marvin Gaye's 'Let's Get It On' with an ironic (I presume) attack on all those sexist



soul records of the past (and present). Outbar have created a pop record with more than a little soul. The brass gives it an almost high life sound. What ever happened to the Squeak, though?

GREGORY ABBOTT 'Shake You Down' (Portrait)/LENNY WILLIAMS '10 Ways Of Loving You' (Malaco Dance)

Two super soul singles that should crossover, as they say in the biz. Gregory smooches on a 'Sexual Healing' clone with more melody than a Carpenter's ballad. Lenny Williams evokes the golden age of Thom Bell's late Seventies Spinners' classics with a singalong uptempo toon that advises on 10 different ways to make love. Only 10?

HELENA 'I Want You' (Arista)/TOYIN 'Hip Hip Hooray' (Parlophone)

Helena is the great beige hope of Arista UK. With a voice somewhere between Aretha and Tina (Turner, not Charles), belting out a

Pointeresque sock (soul/rock) dancer, she certainly is hopeful. Toyin wears a lot of leather and loves handcuffs so she's okay with me. Here, Total Contrast make her sound like the Andrews Sisters singing lovers' rock. Hmm.

MIDNIGHT STAR 'Midas Touch' (Solar)/LA DREAM TEAM 'Nursery Rhymes' (MCA)

An update of the wonderful, old Whispers/Shalamar sound from the 'Headlines' people. Lyrically inane, but fun LA hip hop and the latter.

STRANGERS AND BROTHERS 'Candi Train' (Magnet)/BILLY TAYLOR 'I Wish I Knew' (Capitol)

A jolly uptempo pop song with lots of brassy bits to hum along to. Singer Jack Reilly also sounds suspiciously like Simon Le Bon, but I wouldn't worry about it. Billy Taylor is a jazz pianist whose little ditty just happens to be the theme of Sir Bazza Norman's 'Film '86' (aka The Bible). Wonderfully refreshing and not a sequencer in sight.

L I M P

JAMES BROWN 'Gravity' (Scotti Bros)/THE

TEMPTATIONS 'Lady Soul' (Motown)

I thought Dan Hartman's production of James' 'Living In America' was a joke. Now, it's wearing a bit thin as he's produced a whole album. Bunkum. Some more soul survivors do a lot better with their double A-side, 'Lady Soul' being a

downtempo variation on the more danceable 'A Fine Mess', both featuring those fine Tempts harmonies.

HOWARD JONES 'All I Want' (WEA)/STEVE CARLTON 'Easy' (RCA)/SIMON ANDREW 'I

Won't Call You' (Epic) An original and two pretenders... and Mr Jones better watch out. His is a dreadful dirge, produced by soul supremo Arif Mardin, that sees Howie far too serious for a pop star. Pah. Steve Carlton is Billy Ocean's keyboard player. His is denim clad Jones' pop. Simon Andrew has two forenames like George Michael, and a very heavy jaw. Jones' territory again. Don't call me and I won't call you.

reviewed by



edwin j bernard



JAMES BROWN

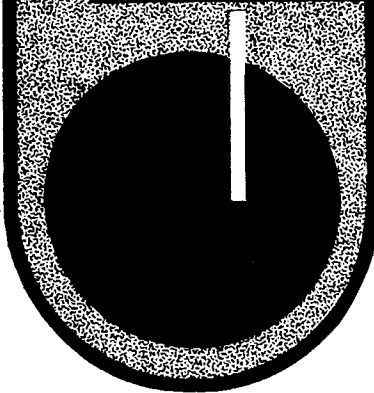
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A L B U M S



NEW ORDER 'Brotherhood' (Factory Fact 150)

Now, sit up and take note. 'Brotherhood' is not 'Low-Life', it is not 'Power, Corruption And Lies'. So if you're expecting a hybrid of any of these – you will be severely disappointed.

But listen. **HARD.** Take your time, this album is subtle and clever. It's not an immediate record, swinging from gritty pop bounciness one minute, mutating into full-blown classical twiddly bits the next.

It opens with the sneakily sexy 'Paradise' – a classic New Order stomper – before slipping gently into the lullaby sweetness of 'All Day Long'. If that isn't enough, before long the acoustic 'As It Is, When It Was' is tugging unaccustomedly at the heartstrings while 'Bizarre Love Triangle' is possibly one of the most consummate songs they've so far produced.

That's what strikes you about this LP. Bernard's lyrics actually make sense, his singing and the band's playing is far more disciplined. All in all, it makes for a remarkably strong album.

Leaving aside the throw-away nod at the 'Walk On The Wild Side' hook (no pun intended) of 'Every Little Counts', this whole item is a perfectly sound offering.

I suspect, however, it'll only be fully appreciated in retrospect, as it does take so much effort on behalf of the listener. But after living with it for a month or more, I'm glad I took the time to do so.

■■■■■

Nancy Culp

the mighty lemon drops

THE MIGHTY LEMON DROPS 'Happy Head' (Blue Guitar AZLP1)
Yes, we all know the Mighty Lemon Drops wear their influence on their collective sleeve for all to see. And yes,

both the Bunnymen and Julian Cope could probably sue for plagiarism, if so inclined. But, quite honestly, who cares? Originality in popular music is a myth anyway, and I'd much rather people pay tribute to quality than cak.

'Happy Head' is probably the most mature, yet still essentially *youthful*, debut album since (dare I say it?) the Smiths (sorry). The Lemon Drops' forte is in their songwriting. They not only have the knack of creating punchy, enthusiastic tunes, they can also sustain their power over 12 songs – from the vaguely threatening rhythms of 'Like An Angel' to the simple, honest sentiment of 'On My Mind'. 'Pass You By' is an epic sprawl of a song, while 'My Biggest Thrill' and the sprightly 'Take Me Up' are two of the most powerful addictive songs to see the light of day this year.

I, for one, thought the Mighty Lemon Drops would fall flat on their fringes when subjecting their (still embryonic) sound to scrutiny over an entire album. Well, they certainly showed me, didn't they. ■■■■■½

Eleanor Levy

ADAM ANT 'Hits' (CBS 4500741)

I suppose desperate times call for desperate measures – Ant is no longer flavour of the month and a man's got to make a living somehow seeing there's not much call for loose-swinging hips, war-paint and pointy sideburns these days.

But how comforting it is to hear that familiar, clattering 'Antmusic' intro

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

followed by the thundering, almost threatening, Burundi beat. Punk meets primeval-meets pantomime-meets pop.

Yes, boys and girls, it's all here (well almost): 'Kings of The Wild Frontier', 'Prince Charming', 'Dog Eat Dog', 'Friend Or Foe' – a fair representation of one man (where are the Ants?) and his music. Welcome to Planet Ant where all his juke-box hits play non-stop ... Vive la nostalgie! ■■■■■

Evie Arup

THE JANITORS 'Thunderhead' (In Tape IT28)

Plenty of rumblethump here from this fine Leeds combo. Speeding along at one million bpm's, the opening track, 'Thunderhead Johnny', sets both the pace and the tone of this mini-LP. With a nod of appreciation in the direction of Gun Clubs and Birthday Parties, these action-packed tracks speak in ferocious tongues.

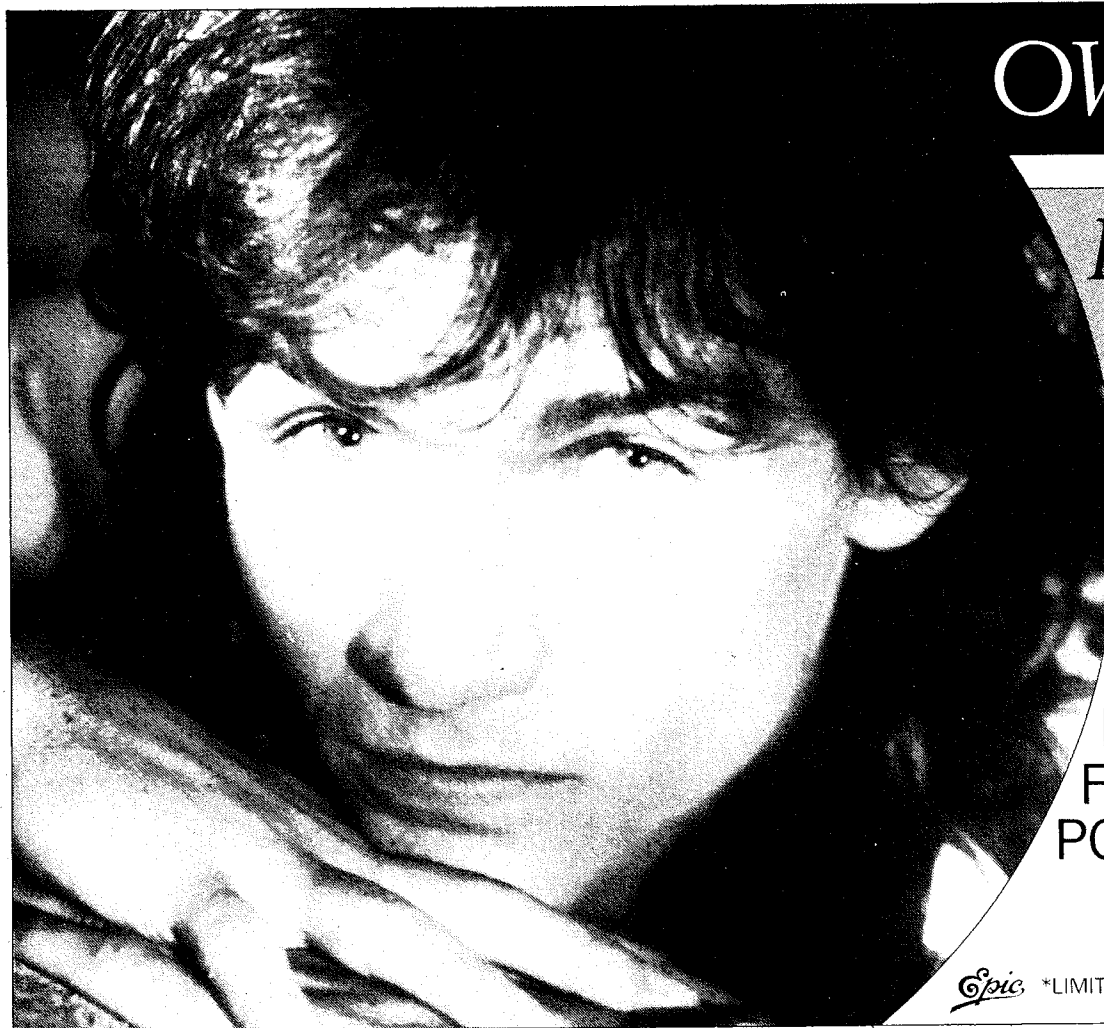
The album also has its moodier moments. Take 'Mexican Kitchen', where deep throated vocals, a rhythmic bounce, and wailing guitars conjure up an image of something suspiciously sinister about to happen! Awesome. ■■■■■

Jane Wilkes

BILLY BRAGG 'Talking With The Taxman About Poetry' (Go! Discs AGOLP6)

The Barking Bard has been relatively silent of late. There've been a handful of classic 45s, but this is his first long-player in two years – the long awaited vehicle

continues over



OWEN PAUL

THE NEW SINGLE

PLEASED TO MEET YOU

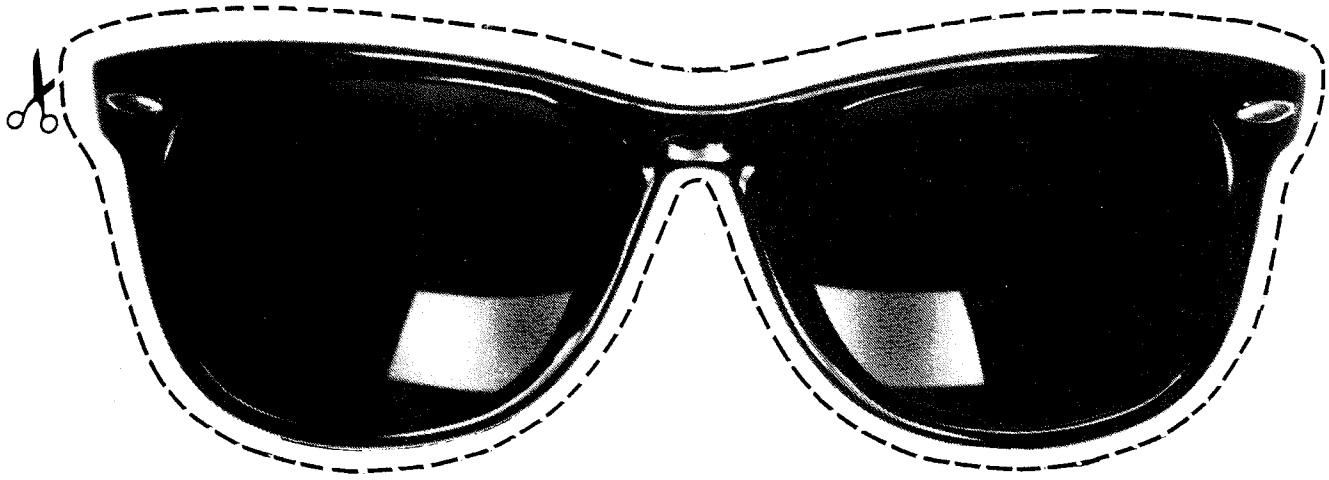
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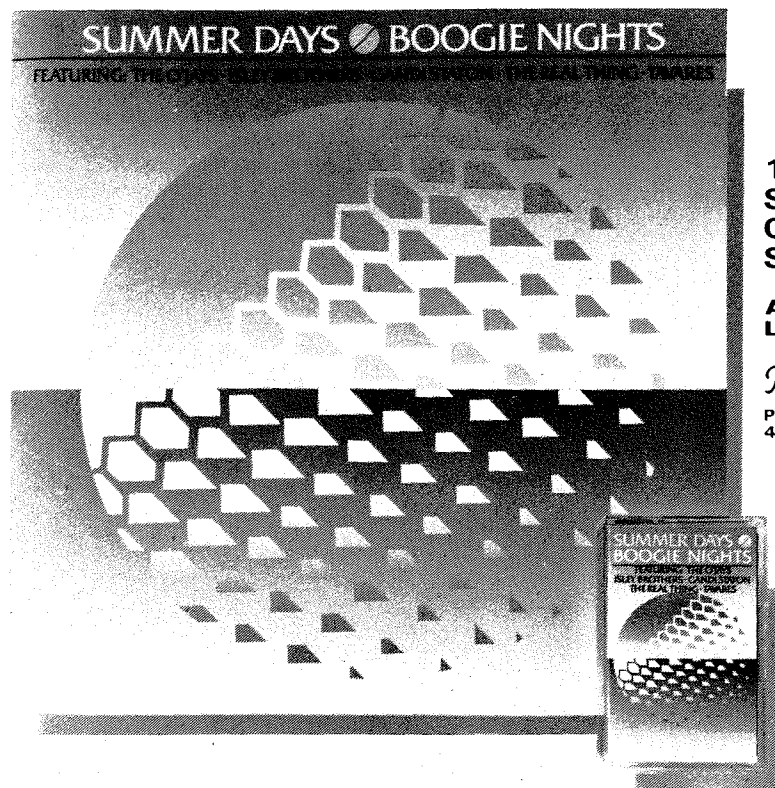
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Portrait

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LOVE TRAIN
THE O'JAYS
THE BEST OF MY LOVE
THE EMOTIONS
BOOGIE WONDERLAND
EARTH, WIND & FIRE (With The Emotions)
DON'T LET LOVE GET YOU DOWN
ARCHIE BELL & THE DRELLS
SUMMER BREEZE
THE ISLEY BROTHERS
ONLY THE STRONG SURVIVE
BILLY PAUL
YOUNG HEARTS RUN FREE
CANDI STATTON
CAN'T GET BY WITHOUT
YOU (Decade Mix)
THE REAL THING

SHOW YOU THE WAY TO GO
THE JACKSONS
ME & MRS. JONES
BILLY PAUL
ALWAYS AND FOREVER
HEATWAVE
IF YOU DON'T KNOW ME BY NOW
HAROLD MELVIN & THE BLUE NOTES
(YOU MAKE ME FEEL LIKE)
A NATURAL WOMAN
ARETHA FRANKLIN
LOVE T.K.O.
TEDDY PENDERGRASS
YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE
LOU RAWLS
HEAVEN MUST BE MISSING AN ANGEL
TAVARES

THE COOLEST SUMMER SOUL HITS—FOR THE COOLEST SUMMER ON RECORD

DPA

STAN RIDGWAY



THE NEW BIG
SINGLE

T H E B I G H E A T

12" FEATURES THE
KILLER DANCE TRACK
"SALESMAN"

TAKEN FROM THE ALBUM "THE BIG HEAT" ON RECORD, TAPE & C.D.



A L B U M S

from previous page

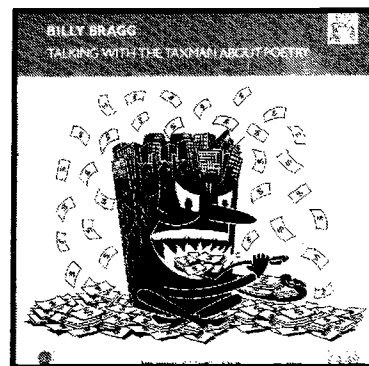
for his very special talent, the Billy Bragg love song. Not any old love songs mind, there's no schmucky nonsense here. Bragg's songs expose the ironic little curiosities in relationships, he depicts situations that are downright ridiculous.

Always written with a wry innocence, an awkwardness that belies the subtle charm of an adolescent stumbling in and out of love, he chastises himself for not knowing the right answers.

Yet, Bragg wouldn't be Bragg without his political convictions, and like any good party worker, he's not about to abandon the cause now.

Whether he be greeting a new brunette or helping to save the youth of America, his style is a work of brilliance. It's when he brings his two passions together, as in 'The Home Front', a scathing attack on the British grin-and-bear-it mentality, that he's little less than a genius. ■■■■■■

Jane Wilkes



THIS MORTAL COIL 'Filigree And Shadow' (4AD 609)

A double and delightful LP featuring a whole host of musicians, styles and writers, lovingly brought together by 4AD supremo Ivo and his band of sensitive chums. Everybody who's ever thrilled to the simplicity of piano, voice and strings will find plenty here, as will the more Cocteau inspired fans.

There are covers of songs by Van Morrison, David Byrne and Tim Buckley, and 4AD detractors will also find themselves with room for the old cries of 'pretentious'.

This LP has moments that'll make you cry, make you laugh, and plenty that'll make you say 'aahhh'. Just take your pick, there's enough material here for everybody to find at least 20 minutes of aural ecstasy. I'll go for 'Meniscus', 'Tears' and 'Tarantula', and meet you somewhere on side three. ■■■■■■

Andy Strickland

SADAO WATANABE 'Good Time For Love' (WEA 253 037-1)

Sadao Watanabe, alto and soprano saxophonist, has always been the least

interesting of the fraternity of Japanese jazz men and women. He does nothing on his latest collection to challenge this. Indeed, from the big grin he's sporting on the cover, he is obviously thrilled with his uninspired selection of ballad instrumentals. From the reggaeified title track on side one, even though it's supported by top Jamaican session men, to 'Loving You Is Easy' on the second side, the whole thing is instantly forgettable. ■½

Leslie Goffe

CARMEL 'The Falling' (London LONPL 17)

You really want this to be a worthy record. You know that there's some talent in there, and you'd ever-so-dearly like to champion a much-slated act. Sadly though, with perhaps a few more dips into the world of abstract jazz, this is just what you've come to expect from a Carmel record.

By now, the lady must be sick of being told that her singing is stylised and affected, but what ought to be more irksome is the knowledge that these criticisms are still valid. Wailing like an Alabama cotton-picker on 'Mercy' is fully deserving of derision.

'Sally' is a clever pop song, and the title track shows that Carmel still has the potential to stand out as an original artist. Otherwise, this is distinctly so-so.

■■■■½

Stuart Bailie

BRUCE HORNSBY AND THE RANGE 'The Way It Is' (RCA PL89901)

Americans are suckers for this languid, 'sensitive' stuff, but I always thought that the Brits had more discrimination. That is, until I discovered Bruce Hornsby creeping shiftily about our charts.

His lyrics come courtesy of the Springsteen school of dour 'on the road' poetry, but more offensive than that is the unspeakably bland tosh he tries to pass off as music. Don Henley's 'Boys Of Summer' carried off this kind of thing with a modicum of taste, but even a guest appearance by Huey Lewis on 'Down The Road Tonight' does little to alleviate the tedium here. ■■

Stuart Bailie

VARIOUS 'The Peel Sessions' (Strange Fruit)

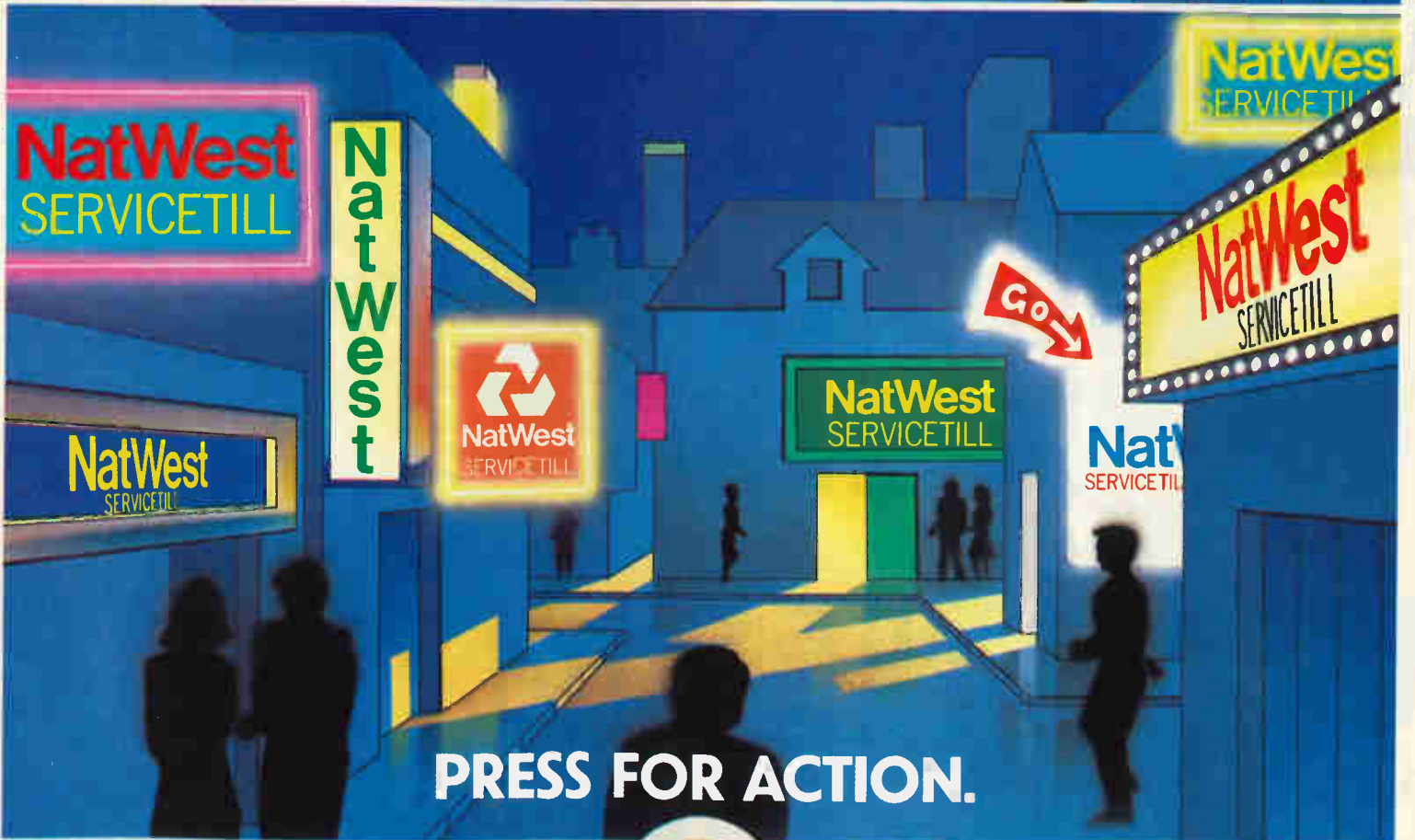
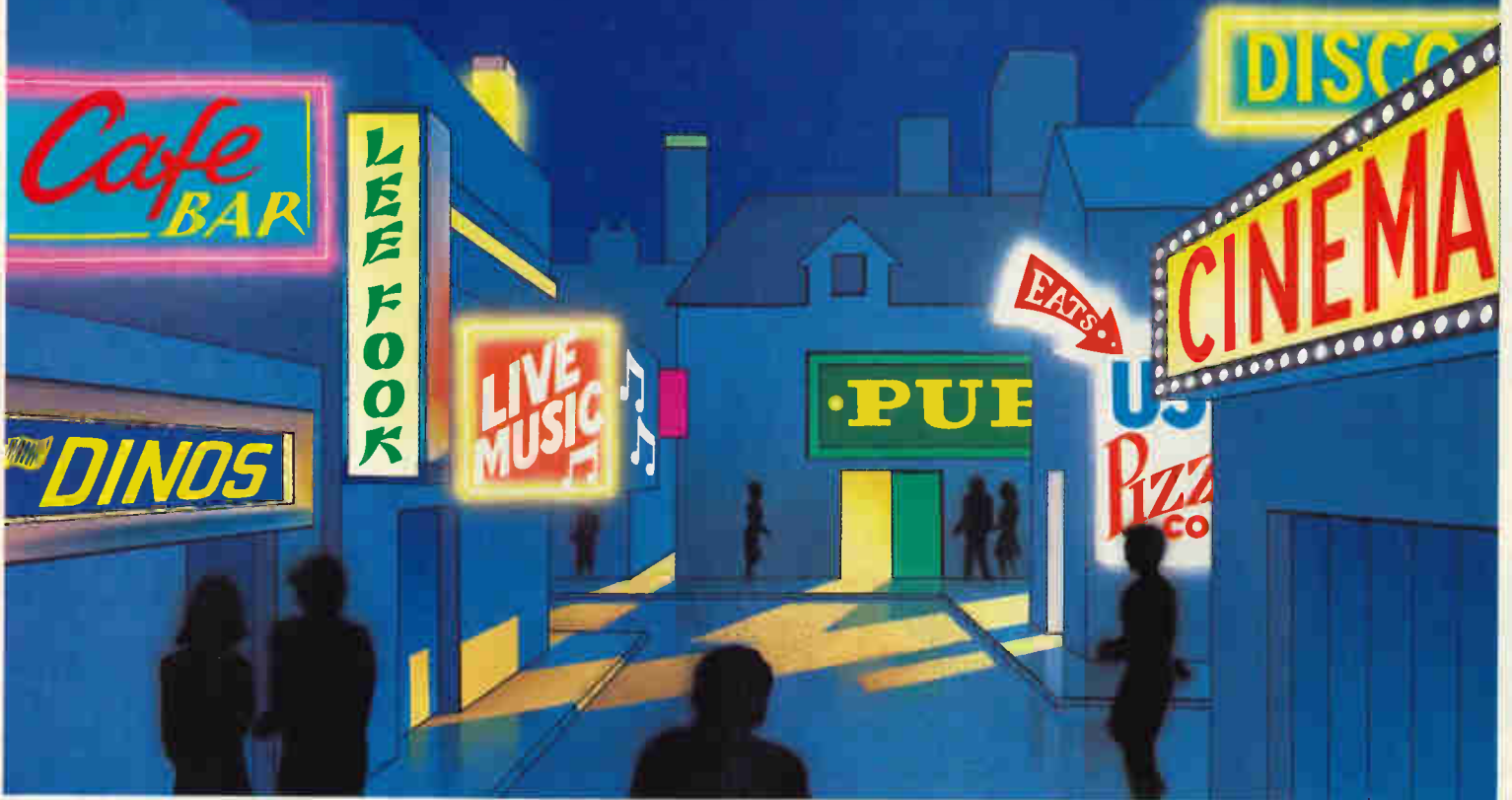
So here are the first six releases in this new series of 12 inch EPs, highlighting the essential role the John Peel radio show has played in the lives of music lovers over the last decade or two. And it's an intriguing selection to be sure.

You can take your pick from the Screaming Blue Messiahs, Sudden Sway, the Wild Swans and the Damned. Of most interest/nostalgia value are the sessions from New Order (from June '82) and the very wonderful Stiff Little Fingers (their first one, in September '78). Oh the memories of Jake Burns' pained screeching in 'Johnny Was'.

Of course, everyone will say 'what about the sessions by the Banshees, the Buzzcocks, the Teardrop Explodes et al?' Whatever - it'll be interesting to see which ones turn up in the months to come. A long overdue, and very welcome, reminder of both the music and the happy institution the Peel Show came to be. ■■■■■■

Eleanor Levy

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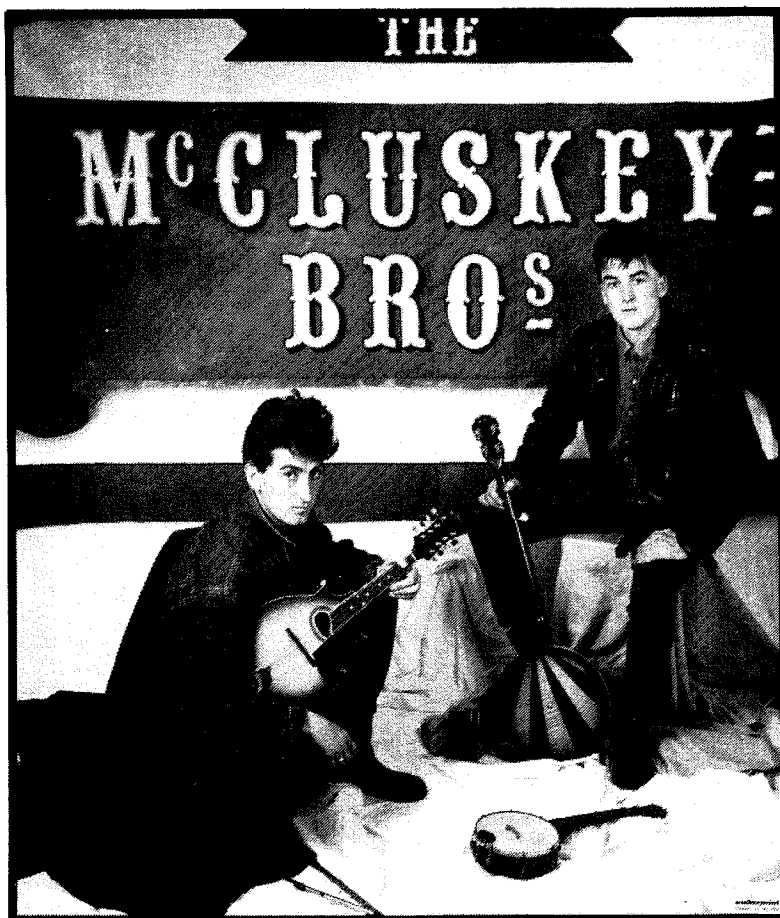


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WANTED:

ONE HURDY-GURDY PLAYER

Yup, anything is possible in
the crazy Celtic folk world of
the McCluskey Brothers

Story: Stuart Bailie

Perhaps you remember the Bluebells, the Scottish outfit that made life that bit more bearable a few years back with songs like 'Young At Heart' and 'Forevermore'? They weren't exactly a 'pop' band in the tacky sense of the word, but they did have an ear for a good tune, and a fresh-faced wholesomeness that guaranteed some deserved appearances in the charts. Suddenly, however, the band disappeared.

The Bluebells, like so many acts these days, have taken to lying low, or as they put it, 'going into cold storage'. In the meantime though, brothers Kenny and David McCluskey have used the opportunity to record 'Aware Of All', which I suppose you might call a 'folk' album.

While this might sound like an extremely radical departure, anyone who has followed the Bluebells' progress will already be aware of this strain in their work. "Me and Kenny always did the B-sides more or less on our own," David explains. "We used to like doing them acoustically, so this is really a continuation of that."

So where does this interest in folk music come from? "Both our parents are into folk. My dad wanted me to play fiddle when I was younger, and I said 'No Way!'. I mean, I was a big Clash fan at the time!"

One of dad McCluskey's longstanding friends is a character called Dominic Behan. Brother of the wayward literary master Brendan Behan, (the novel 'Borstal Boy' is high recommended), Dominic is most famous for the 'come-all-ye' ballad, 'The Patriot Game', which bemoaned the betrayal of young IRA volunteers. Kenny and David knew an 'adaption' of the song from the Parkhead terraces, but on hearing the original set of lyrics, they knew that it was well worth recording.

The boys eventually started to write songs with Dominic, the first of which was 'South Atlantic Way', a cynical review of the Falklands episode. While this eventually surfaced on the Bluebells' album, most of the other stuff was deemed 'unsuitable' for the band. People said it wasn't commer-

cial, that there weren't enough hooks. "Depression is a hook," Dominic complained. "What better hook do you want?"

To the more prejudiced reader, folk music might sound like a terrific snore ("Everybody thinks of old men with sweaters and beards," says Kenny), yet behind all the purist snobbery and the 'hey nonny no' stuff lies a proverbial treasure trove. Just ask Billy Bragg and the Pogues . . .

To accompany their own work, the boys have unearthed an Irish national anthem, a protest about the persecution of union leaders in America (Woody Guthrie's 'Union Burial Ground'), and a rowdy song from the Glasgow tenements, sung in an almost impenetrable lowland accent. One reviewer declared the album was dedicated to international Socialism, and Kenny reckons that's quite a valid observation.

There was a lot of fun in the making of the record too, even if contacting hurdy-gurdy players in the Isle Of Mull might have caused a few problems. "The best thing about this kind of music though," Kenny suggests, "is that you can play a gig in your living room if you want. When we played a Red Wedge benefit in Edinburgh, we managed to make some extra money by playing in cafes to 40 people. In three days, we managed to play nine gigs."

By all accounts, the McCluskey Brothers' project has been well received by both the old folkies and the young initiates. But just where do the Bluebells fit into all this Kenny?

"We've saved up over 50 songs in the last year and a half, which is the benefit of having four songwriters in the one band. We'll be starting to record an album in about six weeks, and that's gonna be interesting."

"Unfortunately, we've been seen in the past as happy wee boys, you know, pop wimps. I mean, some people still want to see photos of us licking lollipops, but I'm 24 now, and I'm not a wee boy any more!"

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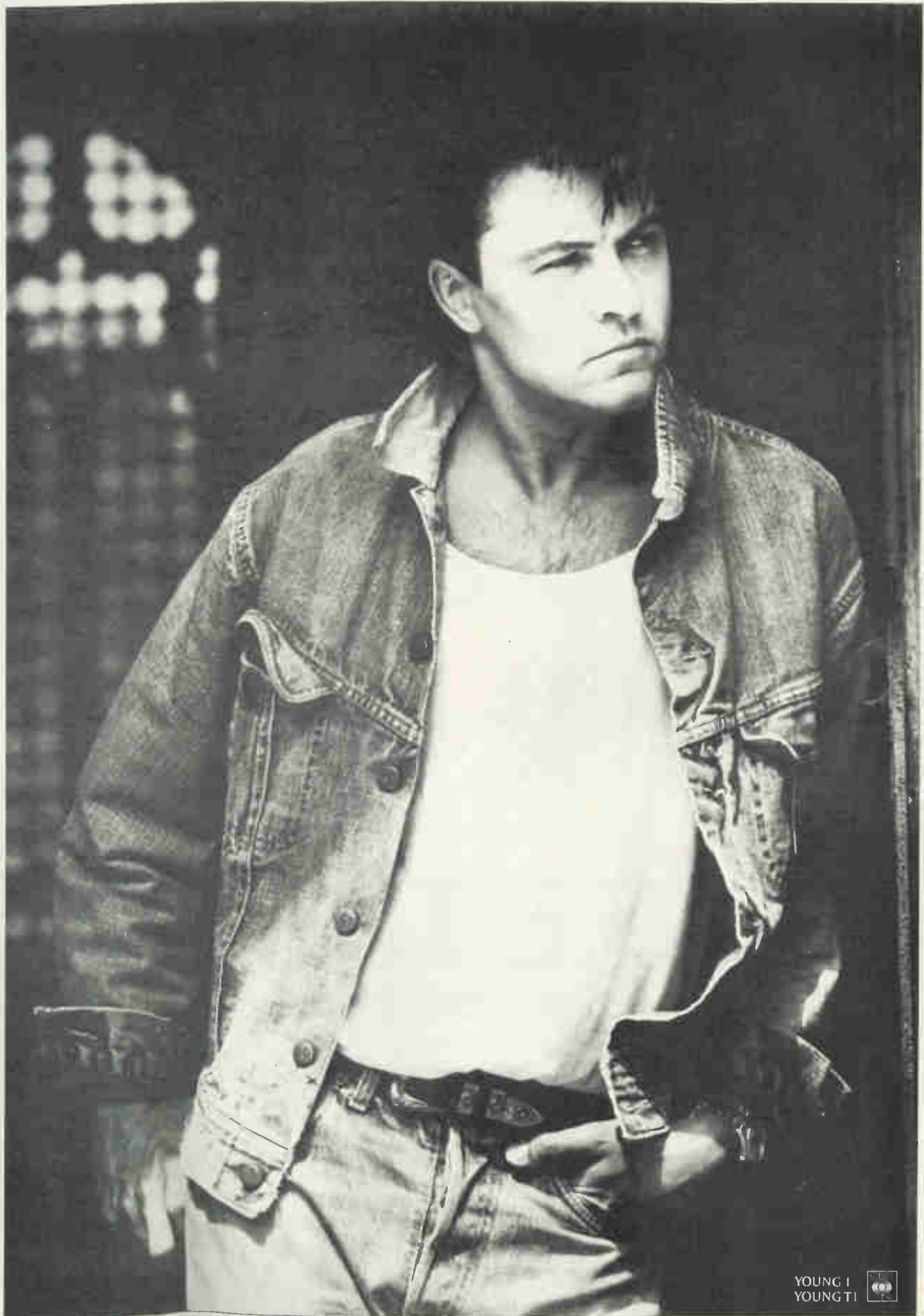
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GENERAL

PUBLIC

BABIES STOP RECORDING OF LP SHOCK!

Seems like everyone's wife or girlfriend in the Gen Public camp is having a baby these days, but that hasn't stopped the band's rise to the top in the States. Are they ready to shake some action in Blighty, though?

Public statements: **Lesley O'Toole**

Public photography: **Joe Shutter**

We are talking idyllic settings here. Sipping dry Martini on a sundrenched patio with children laughing and gurgling and goldfish doing their thing in the garden pond. Nothing peculiar in that you may think, except that this is Handsworth, Birmingham. Never were so many preconceptions shattered in so short a space of time.

Dave Wakeling, General Publican, is the owner of a mock Spanish villa and a sky high pop profile in America. Success hasn't been quite so overwhelming in his backyard, but General Public haven't given up on the stubborn British record-buying public just yet.

'Faults And All' their new 45, is a poppier single than GP works of late. Ditto the album, 'Hand To Mouth', which walks all over its predecessor, 'All The Rage'. General Public appear to be firing on all cylinders.

Does this wonderfully laid back home life keep you sane, Dave? "I don't know about sane, but it certainly takes away the worst effects of the madness. I think sometimes if you go on tour and enough people treat you as a pop star, you actually start behaving like one. If I went home to somewhere with a few exciting nightclubs down the road, I'd have an excuse for playing the pop star 24 hours a day.

"Fortunately, I still have a lot of schoolfriends in Birmingham, and if I come back with a bit of bounce, they just say 'Who the f**k do you think you are, Elvis Presley?'. That kind of stops things before they start, which is nice.

"And I really like Birmingham. If I go into the city centre, I know how people are going to react to things. You just get a feel for what's home."

Quite what Birmingham's residents made of Mario and Gianni Minardi will probably remain a secret forever. The pair are the newest General Publicans, tackling drums and guitar respectively.

Diehard Beat fans that they were, the pair set up the Laguna Beach Beat Fan Club many moons ago. Birmingham was evidently a major culture shock for them. The brothers insisted on wearing shorts into the city centre, even if it was January and there was a foot of snow on the ground.

The forthcoming album was a protracted task, owing to the arrival of five babies along the way. Dave's, Ranking Roger's, the producer's and two engineers'. "Yes, it took a bit longer than usual because wives and girlfriends kept going into labour."

The arrival of the producer's sprog necessitated mixing the album in Boston... "It was remarkable, really. I wasn't aware of the degree of adulation until we went to Boston and were just walking the streets normally, as opposed to being part of a pop group's entourage. I was amazed at how many people knew who I was. It's the sort of thing we only ever tasted here at the height of 2 Tone mania, when even 'The Sun' had to have black and white squares on the front.

"As far as America is concerned, the Beat was this great group which got away. Or, at least, that's the impression I get from the millions of people who tell me what a wonderful



group we were. I've always thought, though, that if half of those people had bought the records . . .

"There's always a weird atmosphere in this country about America. Everyone's absolutely certain that they're anti-racist, but they can always find a little piece of their heart to loathe Americans who they've never met. You have to like Lebanese people you've never met, but it's okay to hate their American equivalent.

"We were all a bit like that the first time the Beat went to America. 'Oh God, bloody Americans . . .' We had a few people take us to task who, in no uncertain intellectual terms, made us look real ignoramuses. Something like that tends to cool your heels a bit." Probably that and doing the shopping at Safeway without being recognised.

"Americans are often very paranoid. They say, 'Are you enjoying it here?' and you say 'yes'. 'But are you enjoying yourself? Do you like it over here?'

"Someone told me a great story about America. In New York, they say 'f**k you' and in LA they say, 'trust me' but they actually mean the same thing."

But, be honest now, does your lack of success here really rankle? "Well, we'd hoped General Public would reverse a trend, but the trend has actually continued the way it was going. We've got bigger and bigger in America and smaller and smaller in England, which is upsetting. Basically

though, I love making songs, singing in the bath, working onstage and going into studios."

Making a mint in America hasn't put paid to prickly consciences. Greenpeace and the Anti-smack project are two concerns receiving the thumbs up from the General Public camp.

"It would have been very good to see Boy George on the Anti-smack record, but it would probably have been very difficult for him to do. 'The Star' or 'The Sun' would have made some cack out of it.

"I wonder if he'll be a huge recording star again? I feel fairly certain that he'll be a lovely human being again within a short space of time. Just apart from making lovely records and having a great voice, he actually managed to conduct himself in such a marvellous manner. Even his fall from grace hasn't been half as sordid as other people's."

Would you discourage your children from working in the music business? "Actually, someone was teasing me the other day about the time when Ingrid," (Dave's eldest daughter), "will want to go to pop concerts and I'll be saying, 'Don't you go backstage, you little sod.'"

"I take Ingrid to soundchecks when we play here because she likes singing and stuff. She's got dozens of tapes which can only be a bad sign. The start of the rot.

"It's all a bit of a novelty for her and I think she thinks it's the real world and everyone's daddy is in a pop group and everyone goes to Toronto to watch him do a TV show. I do try not to take Ingrid around too much because it makes her very hyper. A lot of pop stars' kids turn into real brats because they see such a privileged view of the world."

With being away so much though, don't you worry about not watching your children grow up? "Oh yes, I do worry desperately about continuity. I come home sometimes and the kids look at me as if to say, 'Who the hell are you? You look quite familiar but we can't quite place you.'"

"At least if I'm away for a month, I'll also be home for a month. In fact, I probably see more of my children than friends with day jobs see of theirs. One day though, they'll stop me from touring, I'd imagine. It'll become more important to bring up the children than to gallivant around.

"Dominique," (his wife) "is very good at bringing up children. She's very strict and I supply this weird, erratic form of excitement whenever I'm here."

Given half a chance, the amiable Dave Wakeling would wax lyrical for days about the joys of being in a pop group and he can still work up a sweat down the front with the best of 'em.

"I saw the Cramps a while ago in

America and I was completely beside myself. It's still very popular in America to slam dance and I felt like this godfather of punk. Barbarella's was all coming back to me; when to duck and when to elbow someone in the pit of the stomach and make it look like an accident.

"The sum of our live performance in this country this year has been playing in a pub on the Stratford Road twice. They were some of the best gigs ever though. About 400 people in a pub that holds 250 and I knew all of them. It was lovely. In a funny sort of way, the lack of superstardom in England has enabled us to enjoy being in a pop group without all the associated trappings.

"We'd certainly never aimed at being a teenybop band but, in America, if you're in the charts, lots of young people will buy your records. 'Tenderness', our first hit over there, was thought to be a really cute-sounding song, but it was actually about herpes. Because you're in the charts, you're suddenly perceived as six cuddly young chaps from the West Midlands, regardless of whether your LP is full of subversion. You can't take these things seriously though.

"Sometimes, the marketing aspects and general superficiality make you long for a role in the real world. I would really love to work for Greenpeace one day. That and retire to a Buddhist monastery rather than an old people's home."

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DANCE STANCE

Robert De Niro may be a great actor, but can he dance? And who would want to make a song about it anyway? Meet **Bobby's Boys**. . . .

Story: **Edwin J Bernard**

What's the 'Color Of Money'? It's the new Martin Scorsese movie, of course, and it was one of the many films that Muff (aka Ed Orin) and I gabbled on about as we sat outside the National Film Theatre on London's South Bank. Muff and his buddies, Brendan Beal and Stefan Holweck, are Bobby's Boys, who have created an amazing piece of dance art called 'Bobby Can't Dance'. What'cha mean, Bobby who? Heyyyy, Bobby De Niro, the world's greatest actor, who has made his five finest films with director Martin Scorsese — 'Mean Streets', 'Taxi Driver', 'New York, New York', 'Raging Bull' and 'King Of Comedy'.

"What we tried to capture was De Niro's greatest moments in those films," enthuses Muff. "If you look at the man himself on screen, he has very defined physical movements. We wanted to translate that body language into an aural gesture that showed off all those De Niro/Scorsese characters to the full."

Like the characters De Niro plays, Muff became obsessed with this project. One night, after watching 'King Of Comedy' for the 91st time, everything fell into place. It was when Marsha, this creepy but sensual fan of a chat show host she and Rupert Pupkin (De Niro) had kidnapped got really manic and shouted out something about dancing.

"In our previous existence as Fresh, we'd been working on dance material and this was our inspiration. Bobby can't dance. So then I lived those movies for eight months. I was even walking round town with a Walkman, listening to the audio soundtrack for days on end."

After putting together this brilliant montage, with a new scenario for these varied characters with two common features — ordinary men with an obsessive search for notoriety, and who can't dance — they sent a tape to Scorsese's lawyers to ask for permission to use the soundtracks of the five best films ever made.

"We never even thought that Scorsese or De Niro would listen to it, never mind endorse it, but we got a message back from the lawyers to say that he liked it and could he have another copy to send to Robert De Niro himself. I guess they must have thought it was quite complimentary for someone to condense 10 years' work into five and a half minutes."

Muff decided to take on the persona of Ed Orin for an interview in 'The Face', and a tongue-in-cheek article about this Pupkinesque figure haranguing Scorsese in a bar for the rights was printed. Unfortunately, a 'journalist' from the New York Post read the story and printed a warped version of it in the gossip section, claiming that Scorsese had given away all the rights to his movies to this charming, but persistent character. Needless to say, said journalist was as gullible as he was lacking a sense of humour, and Scorsese was treated to 2000 calls from irate motion picture bosses.

Muff is stumped when I inquire what kind of a record he thinks Robert De Niro would make himself. "I know he's a rock fan, he got the Clash to appear as street punks in 'King Of Comedy', so I guess it would be something like that." Muff had to be reminded that De Niro has indeed sung on screen in 'New York, New York' — a line or two of 'Blue Moon'. It could perhaps be a starting point for a follow-up called 'Bobby Can't Sing'.

Bobby's Boys are about to move from their cosy home at Charlie Gillet's Oval Records to a major, who promise to pull out all the stops and give them a big hit. It fits in perfectly with Muff's obsession, music. The ex-Cooltempo press officer is a little embarrassed at this confession.

"I know it sounds like a great big cliché and it's going to look terrible in print . . ." he whinges. But all of a sudden his mood changes. A manic look appears in his eyes and he begins to speak in an Italian/American accent.

"We've all got five senses," he recites. "If I was to lose four, I'd want to be left with my hearing. Music is life. Life without music is death," he rambles and a few neighbouring cinephiles begin to gather round discussing if Muff's De Niro walk is accurate enough.

"The worst thing about death is silence!" he screams. Who says life doesn't imitate art?

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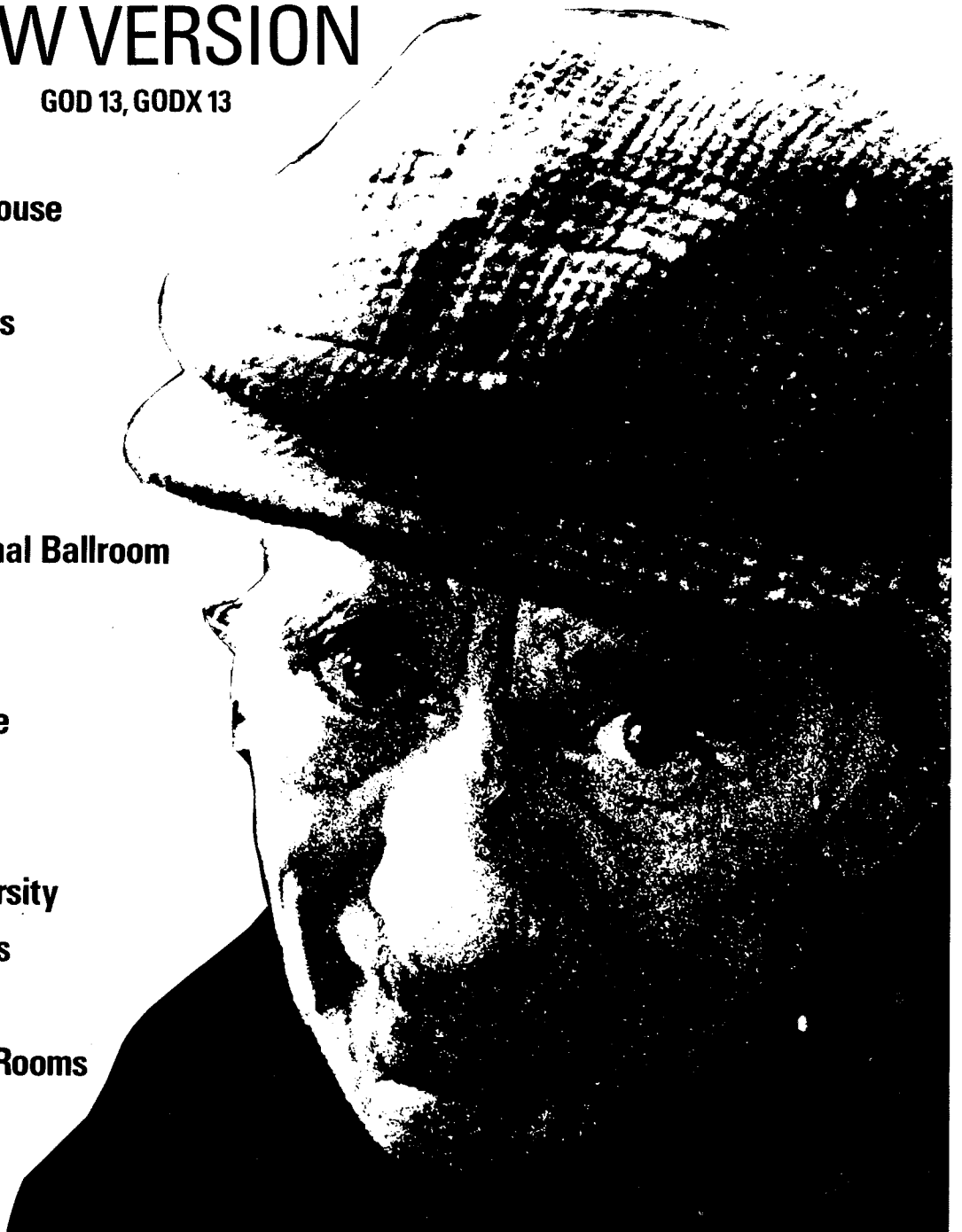
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STREET FIGHTING MAN

● **BARRY FLYNN** HAD A PRETTY TOUGH UPBRINGING BACK IN ST HELENS, BUT NOW HE'S A REFORMED CHARACTER WITH HIS VERY OWN POP GROUP — **THE BIG SUPREME** — AND A LOT TO SAY FOR HIMSELF. BOXING CLEVER: **ROBIN SMITH**

When Barry Flynn went out fighting, he made sure he was well armed. In the tough area of St Helens in Merseyside where he grew up, all the kids made their own spears out of nails fastened to sticks before they took to the streets.

But nowadays, Barry's calmed down and declared peace. He can't remember the last time he had a scrap and

he's channelled his energies into his alter ego, the Big Supreme, and the astonishingly good single 'Don't Walk'.

"When I was a kid there were certain areas you couldn't go without being beaten up," he says. "You had to fight to survive. There were a lot of gangs and if you weren't from the right street somebody would try and pick a fight with you."

"I've been involved in many scraps. I've had my nose broken twice, look at it. I've also got some scars on my head from other battles. I had a spear hit me in the ear, there's still a black mark there. I was lucky though. If I'd have turned around when it was being thrown, it could have gone through my eye or got stuck in my head."

"St Helens is a very poor area. The kids up there still take pride in violence. They haven't got a lot else to take pride in, so you see them up at the bar boasting about their exploits."

"You have to be tough up there, life is hard. I lived in a small house for years and years and we didn't have an inside toilet. I just hope that one day some government pulls its finger out."

Barry escaped St Helens and home-made spears when he studied zoology. He has a degree, but decided he didn't want to have an ordinary career. Instead he decided to concentrate on music, and made the big switch to London. "I knew I just wasn't cut out to do a typical job. University gave me the chance to meet different people. I didn't know what a public schoolboy was until I went there. When I came to London I really liked it

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because it's such a cosmopolitan place. There are a lot of cultures here, it's always interesting.

Barry used to call himself Bonk. He then decided The Chant Of Barry Flynn would be a better name, before settling on the Big Supreme.

"I don't know where I fit in, but the single is a good pop record," he says. "I want to make good pop. It seems some people are ashamed of pop and want to sweep it under the carpet, but I love it.

"The best concert I went to this year was the Wham! farewell show at Wembley. All the kids there had such a lot of enthusiasm. When you're that age you just go out and enjoy yourself. Then when you get past 16, you start getting a bit introverted. You put the blinkers on and say 'I only like the Cure you know! I did feel a bit like a grandfather at the Wham! concert, though."

A committed soul boy, Barry used to visit the clubs that sprang up a few years back around his home-town. He's also frequented Wigan Casino and Blackpool Mecca. At college he started the University Soul Society, despite supposed fierce opposition from hippies in the Student Union.

But Barry will also listen to anything that interests him. He loves his fellow Scousers Frankie Goes To Hollywood and Pete Dinklage. "I love that big production sound the Frankies get. They have a good sense of humour as well and they're not afraid to say what they think. I love motor-gobs and that's why I like Wylie. He's never lost for something to say.

"The trouble is that if you come from



Liverpool, there's always the danger you're going to become a professional Scouser. The sort of bloke who props up a bar with the other Scousers and talks about beer. Actually, the drink is better in London than it is back home. The Guinness tastes much better down here."

In the future, the Big Supreme will be releasing an album and Barry says he has the rather bizarre ambition of

becoming an actor. "I wouldn't want to be an actor like Mickey Rourke because he's a bit fat, but my girlfriend fancies him."

Barry's a bit of a big lad himself. He enjoys good food and good drink but keeps himself in trim with rigorous physical exercise. "I was going to swim the English channel for Sport Aid but I chickened out, so I swam 150 lengths of a swimming bath instead. I think I did pretty well.

"If you're going to be a pop star then you've got to do lots of interesting things to stop yourself from turning into a vegetable. It's easy to start getting very lazy, and you can become so rich that everybody does even the simplest things for you. Some pop stars couldn't even buy their own train ticket, and most are really stupid.

"I like doing therapeutic things. There's nothing better than chopping up vegetables in the kitchen."

Want to know about last night . . . ?

Turn to page 23

A

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GOSSIP

I

COLUMN

P



Nancy Colp
Slave to the typewriter, yet again!

● Whoops! There goes another wine glass. Pardon me, readers, if this week's **Lip** is slightly erm, squiffy ... and no, it's not because I'm still recovering from my meeting of the minds and hairdos with **Philip Oakey**. Nor is it due to my eleventh hour dash to the depths of Hampstead to retrieve a very special tape containing the **Fall's** contribution to the **rm** 'Fruitcakes And Furry Collars' album. The reason for my untoward state is that last week, to celebrate one whole glorious year of **rm** in its new format, the entire staff terrorised a rather sweet little restaurant in Primrose Hill.

But enough of making you lot jealous with our high-faluting antics – onto this week's main events. Yes, the week when the world mourned the loss of a major demi-goddess, **Pat Phoenix**, who was a massive inspiration to me and many other would-be starlets. One person I know will be very sad is young **Morrissey**, whose wonderful new single 'Ask' should be out in time for the **Smiths'** October escapades.

Photo by David Koppel



■ Yet further proof that, in spite of lots of nasty rumours, **Billy Idol** is alive and well and out and about in London. Seen here pictured with ace producer, **Nile Rogers**, one can only speculate as to the exact nature of their conversation down at the VIP room of the Lighthouse, 'oother night. Especially as the Big B had just slammed on a tape of his new album and treated the assembled VIPs to a mimed rendition of it. Is this man totally without shame, we ask ourselves, or has the peroxide gone through to his brains at long last and frazzled 'em?

Also on the cards for a November tour – the **Human League**. And the new single looks like being 'I Need Your Loving'. Mmm, mm, isn't it just wonderful what a girl can overhear in a lift en route to the Roof Gardens in Kensington? While there, I also happened to chance upon a very sorry looking **John McGeoch**, who had the unlucky experience of being wacked in the dial by a flying bottle at a gig in Vienna. The bottle was aimed

at fellow **PiL-er John Lydon**, and poor Mr McGeoch got it right between the eyes, and had to have 40 stitches as a result. Never mind John, I'm sure you'll look wonderfully rakish when the cut heals up, and get well soon me old son.

And in response to the one poor tired old soul who accused me recently of only writing about other poor tired old souls in this column ... Let's hear it for **Alice Cooper!** Yup, I can

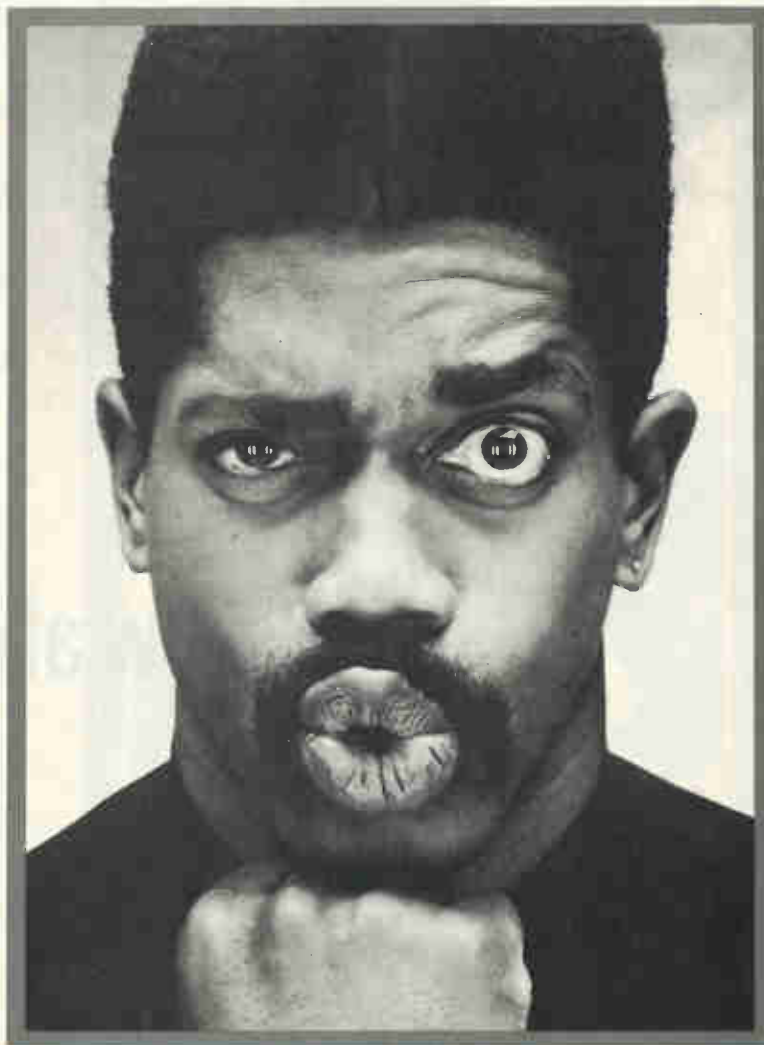
CAMEO

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honestly say that he has never made an appearance in this column before, but is about to do so on account of the fact that the man who wore a bra onstage and changed his name to the female gender all those years ago is back in town to promote his new single. He's also just been commissioned to write a song for the new 'Friday The 13th Part 97', and in order to give himself a wee bit of inspiration, has ordered his hotel room to be awash with splatter movie videos! I wonder if he brought his snake Yvonne along just in case she wants to meet the runaway pet of **Genesis P Orridge**? Sorry folks, but Isabelle the boa constrictor is still on the loose ...

I hear that my old mate **Neil Arthur** was glimpsed with a face as long as a fiddle at the Portsmouth v Blackburn Rovers match at Fratton Park the other Saturday. Poor old Blackburn Rovers got thrashed into oblivion (says Pompey groupie **A Strickland Esq**), and Neil and fellow supporter **Malcolm Ross**, ex-Orange Juicer were there to witness it.

Spotted down at the unbearably trendy Café de Paris the other night, no, not **Mickey Rourke** but **Joe Strummer** looking slightly tanned and very healthy. Meanwhile, speculation continues over whether or not he is about to join **BAD** or whether 'tis only a vicious rumour designed to keep the likes of me in copy ...

More mooted partnerships ... Could it be that on **Iggy Pop's** forthcoming UK tour a certain Mr **David Bowie** will be playing keyboards for him? Run

out and get tickets now!

Oh dearie, dearie me. Is it really true that the **Jesus And Mary Chain** are in big bother with recorded output because they don't have any other songs written at the moment?

And what about the **Bunnymen's** latest album being held up because no one can drag **Mac** away from his new baby daughter? Aah! Isn't that sweet. Apparently, **Will Sargeant** has had to take up the pen and write some lyrics while Mac is more interested in domestics ...

Dave Stewart had a birthday bash at the Palladium in New York the other week, and it seems that the guest of honour was a baby elephant that got up on stage. Dave, finding all the proceedings just a trifle too raucous at such a great age, left after five minutes citing a pulled muscle for quick exit. But what I want to know is was **Siobhan** from **Bananarama** amongst the guests? Stir, stir.

The **Pet Shop Boys** - long absent from these shores and our charts - were in LA the week before last attending the MTV awards. Definitely on the cards is a collaboration between them and **Dusty Springfield**. Also on the Parlophone front, young **Nev** (alias **Belouis Some**) - no doubt still seething from my rather uncharitable comments about his chins the other week - is about to go to New York to record his next album.

And the return of the **Sputniks**, in the wake of their less than totally hot album and **Martin** having a nasty problem with a helmet which appears

Photo by Andy Phillips



■ **Run-DMC** hammer home the point and manage to scare the entire population of Oxford Street in the process! Similar scenes, I hear, were witnessed outside the lads' London après gig bash at the Astoria last Saturday too, when half the guests, in spite of having tickets, were made to wait outside on the pavement and never did get inside for their free bevvie and whistle.

Judging by those ropes of gold hung around their necks, it would appear the boys have got little to worry about themselves. Very expensive toilet chains they have up in Hollis, Queens, don't you think?

to have been welded onto his head in the place of his usual ominous hairdo. The Albert Hall gig is back on, and we are told that it will be like no other show (hmm?). With a vast digital wall of TV screens round the back of the auditorium, and a simultaneous live satellite broadcast world wide, and this that and the other, plus **Tony James'** lovely saucepans that he got from **Janet** at Christmas on display

... Either they are pulling our legs or it really will be event of the decade. Should be worth a gander on any level, though. Just hope the poor dears won't be biting off more than they can chew there ...

Well chicklets, that's all for this week ... Keep them fivers coming and make poor old Nancy a rich lady, won't you?

“It's **about** men, women, choices, sex, ambition, moving in, no sex, risk, underwear, friendship, career moves, strategy, commitment, love, fun, breaking up, making up, bedtime, **last night...**”



ROB LOWE DEMI MOORE JAMES BELUSHI ELIZABETH PERKINS

“About last night..?” 18

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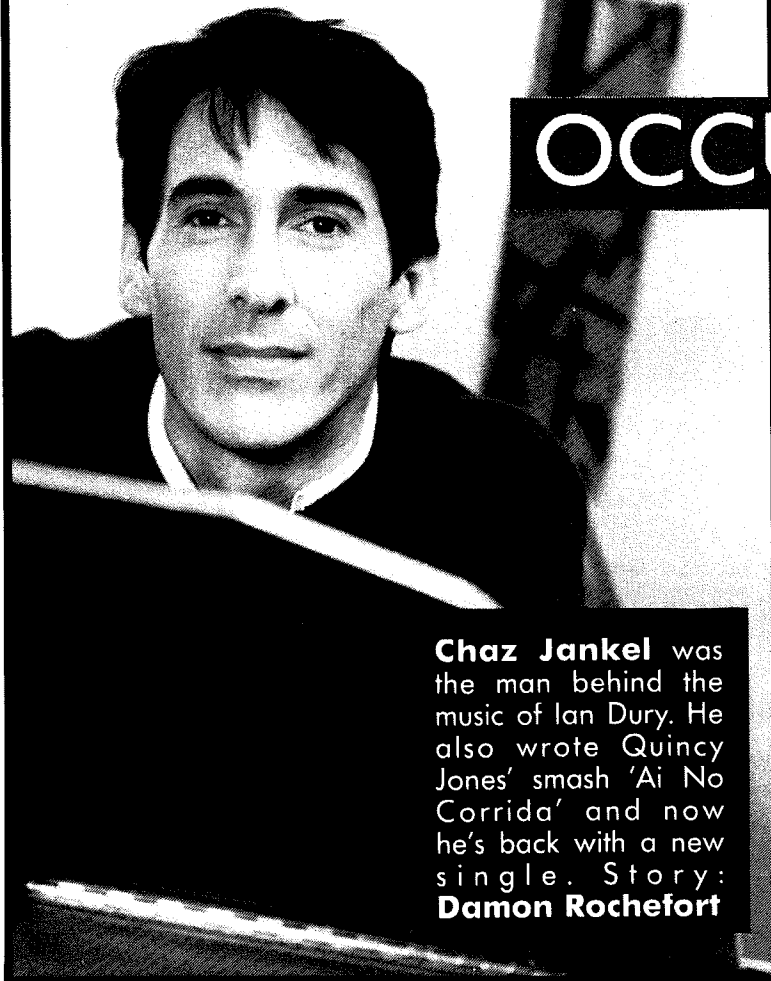
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OCCUPATIONAL PERKS

Chaz Jankel was the man behind the music of Ian Dury. He also wrote Quincy Jones' smash 'Ai No Corrida' and now he's back with a new single. **Story: Damon Rochefort**

Those of us who enjoyed a good romp around the dancefloor to Ian Dury And The Blockheads' hits of yesteryear owe a great deal to a certain Chaz Jankel. As Dury's right hand man, he was largely responsible for the heavy r&b influence of the Blockheads' later hits.

"The idea of the Blockheads' stuff was to create some commercial dance songs with a Sixties-type r&b flavour," the ever-smiling Mr Jankel relates over a cup of particularly tasty herbal tea. "The image I always had was of a funky Small Faces. The whole thing really came together with 'Hit Me With Your Rhythm Stick' and 'Reasons To Be Cheerful' — commercial dance music with an intelligent approach."

That was then, but 'You're My Occupation' is now. Those that have been following Chaz's career since the Blockheads split would undoubtedly notice a bias towards dance music. 'Glad To Know You', 'No 1' and the Quincy Jones covered 'Ai No Corrida' were all moderate dance hits, though all did have a slight rock feel.

With the release of the Brenda Jones-crooned 'You're My Occupation', Chaz has gone the whole hog

and produced a track which comprises nothing — an out and out soul track which sounds more like a George Duke production than a Chaz Jankel track.

"Since the Blockheads, my solo career has been pretty steady. Recently, though, I've decided that I want to concentrate more on soul music. I want to use great singers rather than sing the stuff myself. Brenda Jones is a fabulous New York session singer and I'm also using Tessa Niles, who used to be with Shakatak, on my new album. I'll still be singing some tracks myself, but I want to try and work with a lot more talented singers in future."

As well as being a proud and particular producer — he's already turned down work with Hollywood Beyond and (can you believe this?) Whitney Houston — Chaz is a respected songwriter, and is looking to a number of major soul artists covering his tunes. Just as Rod Temperton — a Northern lad who used to be with Heatwave — has proved by writing tracks for Michael Jackson, George Benson, Quincy Jones, Michael McDonald et al, it's not just the Americans who have got all the best dance tracks. Watch this man.

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ON TOUR



Really? Can it be that the most boring part of the country has unearthed one of our most exciting new bands? They're called the **Wild Flowers**, and you'd better believe them.

Story: **Andy Strickland**

FROM NOW ON THE MIDLANDS WILL BE

Every week in every music paper you can read about the future of selected forms of music. This is the new indie pop band, or this is the latest hip American black music, readers. Whatever happened to those young up-and-coming rock acts — and I

don't mean heavy rock? Where are the new Waterboys, the bands who look set to become great albums and singles acts, the sort of band who will still be around in five years' time? Ladies and gentlemen — meet the Wild Flowers.

Now those of you out there with photographic memories will no doubt recall the name from this year's **RM** pages. We featured them in Index and elected the band's debut, 'It Ain't So Easy' single of the week back in the spring. The Midlands quartet are about to unleash their new record, 'A Kind Of Kingdom', and it looks set to put them right up there in the spotlight where they belong.

Singer Neil Cook wins the Mick Hucknall look-alike contest hands down, and has a touch of almost arrogant self confidence about himself and his band. But looking back at the 'Ain't So Easy' EP, how come it didn't herald greater success for the band? It must surely have been one of the year's greatest debuts.

"Nobody even reviewed it," says Neil incredulously. "Apart from **RM** — good that. It certainly sold well enough, but it didn't even show in the independent charts. I don't understand how these things work, but the next one will go straight in there."

Bassist Pete Waldron doesn't seem too worried at its non chart appearance. "It was a good foundation," he says. "Radio-wise it went really well — Janice Long, Andy Kershaw and we got a couple of radio sessions out of it."

One thing's for sure, if this band hailed from one of the country's hipper regions (they actually come from the Midlands), you can bet they'd have been taken



● THE WILD FLOWERS L-R: Dave Atherton, Pete Waldron, Neal Cook, Dave 'Fish' Fisher



HAVE YOU GOT
Friends

THE
BOLSHØI

THE NEW ALBUM AND CASSETTE

BEGGARS © BANQUET

WILD . . .

more seriously.

"The Midlands has never been particularly hip or fashionable, apart from the Two Tone thing," says Pete. "There's a few bands coming through now and we're quite pleased to be a part of that, even though we're not trying to be. It's good because you've had Manchester being trendy or Sheffield — never bloody Birmingham though."

The new single, 'A Kind Of Kingdom', is a typically raucous, guitar with Neil sounding more Lloyd Cole than Mike Scott. It's short, cheap and pretty wonderful. What does it all mean though?

"It's a lapsed Catholic job isn't it?" laughs Pete.

"I don't know really," lies Neil. "It's about a kind of imaginary place, all very dreamy I suppose. People shouldn't take the lyrics to heart, they may be able to pick up on just one line, depends what mood they're in. I love the thought of someone, somewhere saying 'oh, I'll play that Wild Flowers single'."

Guitarist Dave Atherton, set to become a bit of a pin up I'm reliably informed, flicks back his extra long fringe. "On this new single there are quite a few overdubs, but after this one I think things will change quite a bit, we're going to get quite a lot harder. It's a very catchy song 'A Kind Of Kingdom', after a few hearings you find the chorus going round and round in your head."

"Yeah, just like a Boney M record," says Pete.

It's not apparent sitting here talking to this tall, witty man, but only a few weeks ago, it seemed the Wild Flowers might be in the market for a replacement. Pete is an asthmatic, and a recent

attack saw him rushed to hospital and placed in intensive care. Needless to say, his fellow band members did everything they could to help him to a swift recovery.

"Yeah, it was really good when Pete was in hospital," says drummer Dave Fish. "We went to see him and he was wired up to all these machines, so Neil bought him some good books to read. He got 'Coma' and 'Survivors'!" Cue hilarity. "The bloke in the next bed got the last rites and everything."

Pete can laugh about it now. "Yeah, and the priest came over to me and said 'oh, I'll kill two birds with one stone'. I couldn't wait to get out, it makes you think you're better than you really are."

What did they all get up to before the Wild Flowers?

"We were in loads of little groups, none of them worth mentioning, and we thought they were really good. I used to think — how come there's a scene in Liverpool and there's a scene in Manchester but there's nothing happening here?" says Neil. "When you look back now you know why there wasn't a scene — because all the bands were crap. It's only in the last year or so that this band's got a head on its shoulders."

"We used to think coming to London was the next big stage," says guitarist Dave. "You know, streets paved with gold, get a house, live like the Monkees, get a record deal and do your own TV shows. It was all that. We're gonna stop in the Midlands because the reality of all that is that you eat greasy fried bread off filthy plates."

The Wild Flowers are about to set off around the

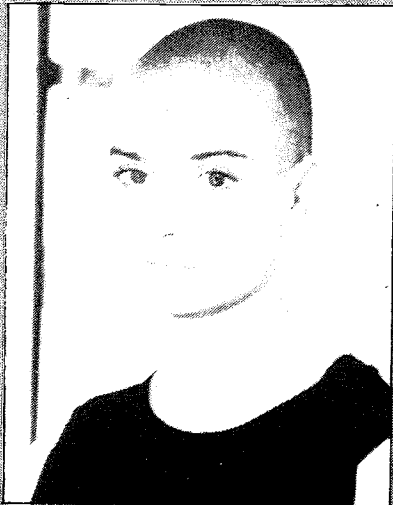


UK on their first headlining tour. It's onstage that the band feel most comfortable, even though they admit to a few rock clichés in their make up.

"What gets me is you play some trendy club in Manchester, or the Camden Palace in London, and there are all these people stood around being trendily miserable. Where we come from, we like to have a good time when we go out. They don't know how lucky they are some of these people. I can't afford to go to gigs like they can."

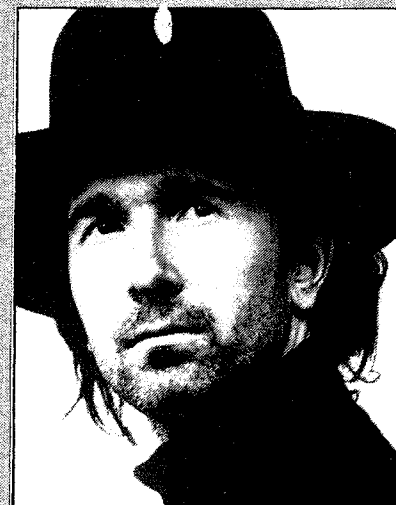
Don't worry, I assure him, the way the Wild Flowers are going at the moment, not only will they be able to afford to go out more, they're about to cheer a lot of miserable people up in the process. (Watch out for the Wild Flowers on the forthcoming LP 'Fruitcakes And Furry Collars').

THE EDGE WITH SINEAD O'CONNOR

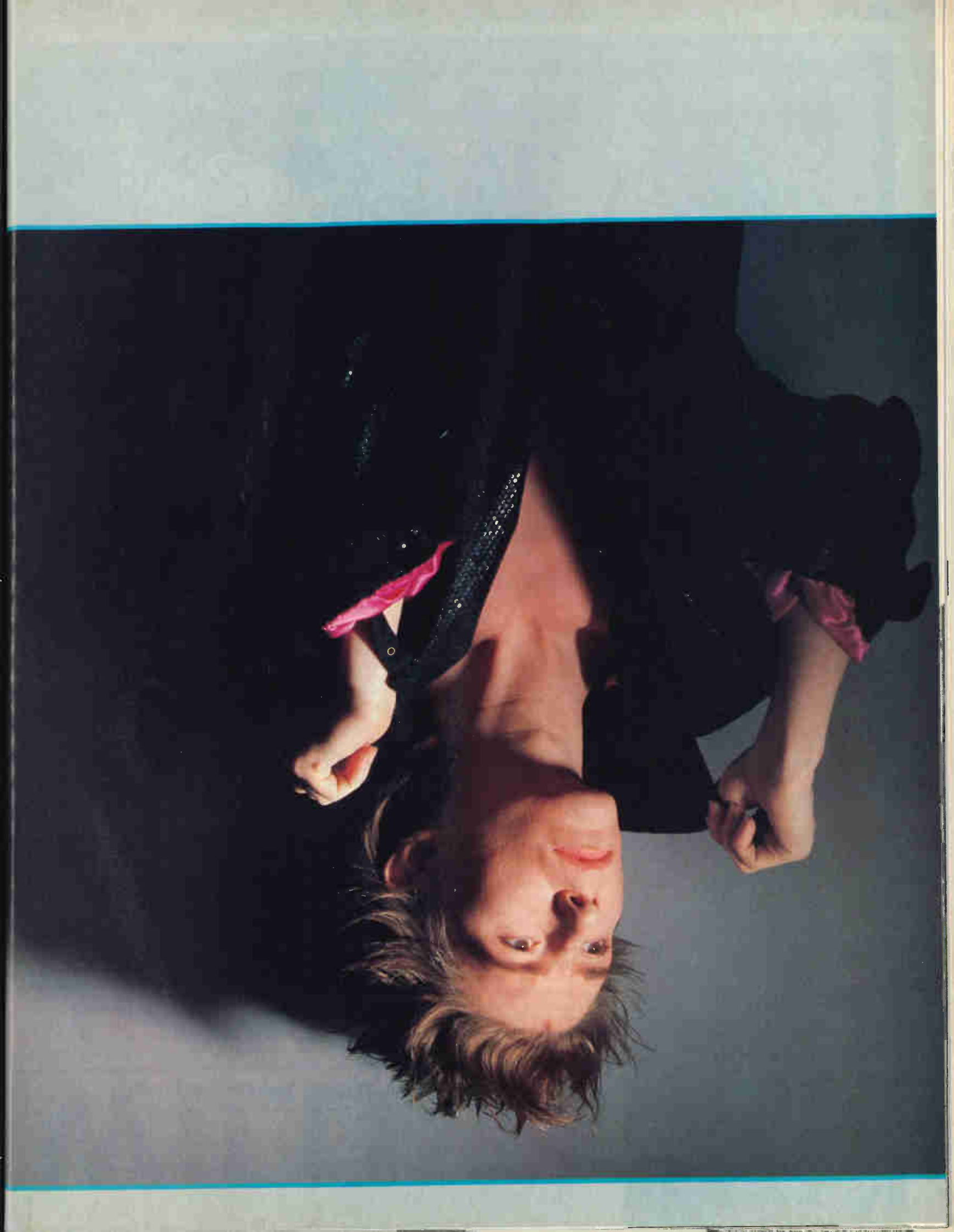


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“I’M SUCH A HANDSOME GUY”



“I came back with my clothes in shreds and five girls’ hands down the front of my trousers,” gasps gorgeous, pouting **Richard Butler** as the **Psychedelic Furs** return, pretty in pink and flushed with success. But where does a Gestapo whore house fit into all this? **Andy Strickland** reveals all

The first night of this summer’s Glastonbury CND Festival will always be remembered for the triumphant return of the Psychedelic Furs to these shores. As Richard Butler strode across the stage in the sort of suit you could get arrested for wearing in a built up area, all seemed right with the world. ‘Here Come Cowboys’, ‘Love My Way’ and an ancient little number called ‘Pretty In Pink’, filled the night air — so simple and so wonderful.

The last time I spoke to Mr Butler we were both the worse for wear, and you could have got more sense from a Harpo Marx phone interview. Today he’s looking disgustingly healthy, despite having flown in from Los Angeles (just to talk to **rm**, you understand), and being in the middle of yet another gruelling US tour. He passes on the chocolate biscuits — animal fats, don’t you know — and tucks his expensive black top into his trousers for the first of many times. And then we begin ...

How did you get involved with the film ‘Pretty In Pink’?

“Well, I remember I was reading ‘Rolling Stone’ magazine in the States, and I saw that Molly Ringwald was making a movie called ‘Pretty In Pink’. I called up my manager and said ‘this is outrageous, you’ve got to sue them’, and he said ‘Why? You can’t sue someone for using a common phrase’, and I said ‘it’s not a common phrase, I made it up’. So we got onto it and found out they’d actually bought it — I just hadn’t been told. Which is fair enough, it’s the most money I’ve ever made for three words. I won’t tell you how much, but it’s a lot of money!”

Fans of the group will realise that ‘Pretty In Pink’ was originally released some five years ago. Which version do you prefer?

“Spirit wise I prefer the original, it’s just got more feel, but they’re not incredibly different. The new one’s got a cleaner sound and a better drum sound, but the main reason for doing it was so we could have a crack at production.”

What did you make of the film itself? It’s been panned over here by the critics.

“Yeah, but who cares? It’s showing in 250 cinemas in England, so it must be

making a lot of money, and I doubt if John Hughes,” (producer and screen writer), “is crying in his coffee over what the critics say. At the last count he was the sixth most successful screen writer ever, so I don’t think he’s got anything to worry about.”

It’s two years since your last album ‘Mirror Moves’. When’s the new one out?

“It was supposed to be released earlier this year, but we’ve been quite fussy and hence it’s been remixed and stuff. It’s called ‘Midnight To Midnight’ and it’s got more guitars on it than ‘Mirror Moves’, it’s got more of an edge. People were quite surprised at how much of a studio album ‘Mirror Moves’ was, and we got a lot of flack from critics. A lot of people seem to want us to carry on making the first two albums, but things change, you know.

“We’re still trying to decide which track will be the next single, there’s one called ‘Heartbreak Beat’, one called ‘Angels Don’t Cry’ and one called ‘Shock’ and we’ll decide when they’ve been mixed.”

I suppose it’ll be a relief to have something new to work on after doing all this promotion for ‘Pretty In Pink’?

“Yeah it’s hard for me to see this single as anything new ‘cos it’s five years since we recorded it and it does sound a bit like history to me. Something new will be good.”

Does it surprise you that you remain so popular over here without releasing many records? Fickle is the word for audiences these days, isn’t it?

“Well, we’re not really a business type band, if we were a teenybop band then our audience would be the most fickle of the lot, but we’re not. We get some of that, quite a lot of it in the States, but we’re a bit deeper than that. You could almost say serious, but I don’t think any rock music is serious. A lot of people have said we’re getting a lot more little girls on this tour in America, but we had a lot on the ‘Mirror Moves’ tour. We used to be a boys’ band, very much so, and there’s been a bit of a crossover because I’m such a handsome guy, you know?

“Things have changed though, like I can’t jump in the audience any more. I

CONTINUES OVER ▶

did it once on this tour and I was crushed. It was 10 minutes before the crew could get me back on stage and that was really scary. I used to do that stuff regularly, but not anymore. I came back with my clothes in shreds and five girls' hands down the front of my trousers — they go right for the main event! It's quite scary when you can't breathe because you've got somebody's tongue down your throat and your arms are being held down, and they're ripping off your jacket."

As someone who's been living out of England for some years now, do you feel an outsider as far as dear old Blighty goes?

"I don't know, because I kind of look at everything as an outsider. Somebody asked me where I feel I belong the other day, and I don't feel I belong anywhere. I'm certainly not transatlantic — I hate that phrase, it makes me think of those people who go to New York for a month and come home with an American twang. They're wankers! I like the feeling that I'm not part of any one place, I can look at it all with a certain objectivity.

"It helps to be in New York when writing, because of the vibe there is around the place. It helps being in America because of this feeling that you can do anything, that if you really wanted to be in movies you can do it. I mean, come on, they've got an ex-actor as President."

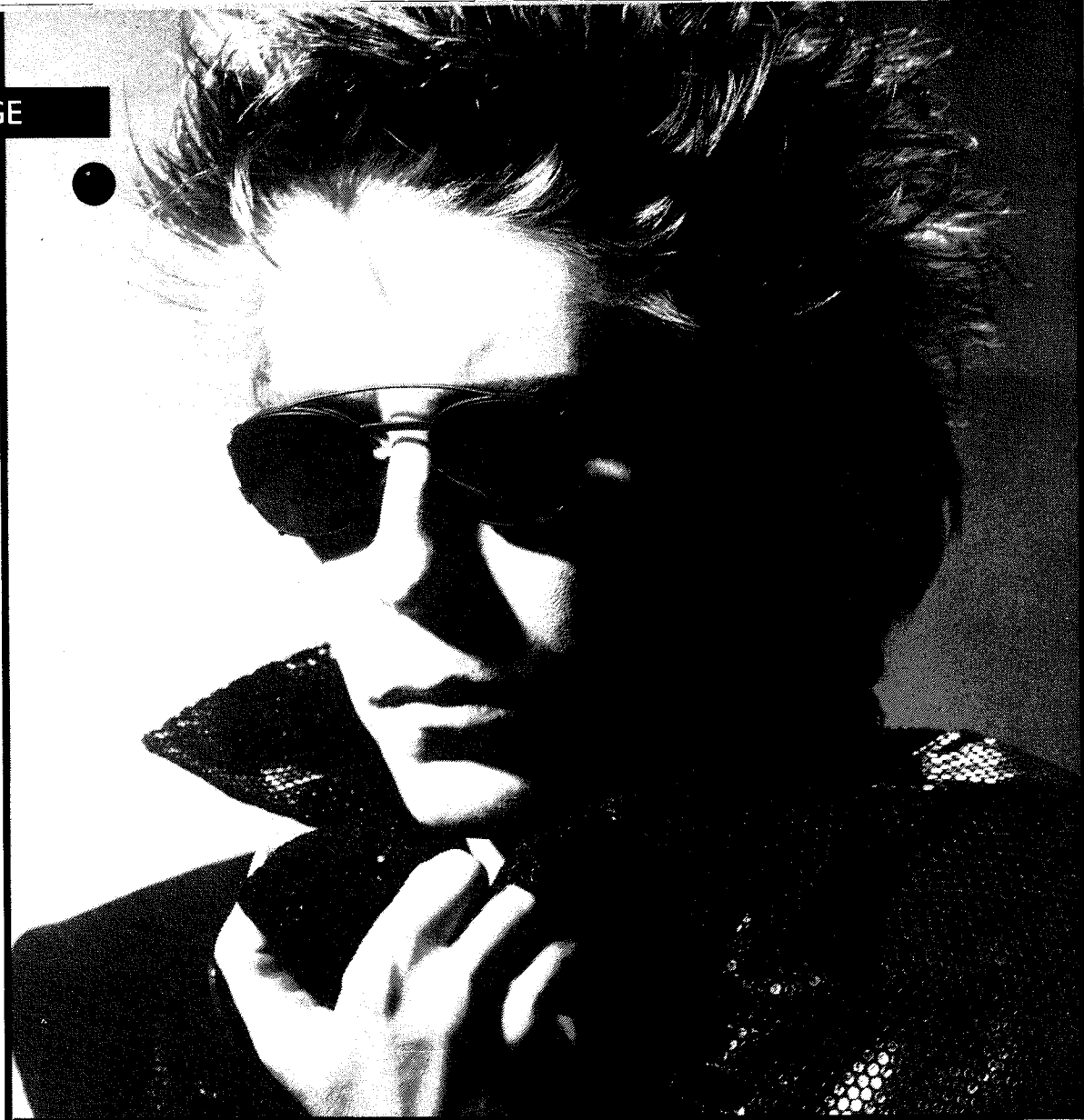
Psychedelic Furs' records always seem to have this very simple, honed-down sound to them. You don't go in for too much superfluous production, do you?

"I think it's just the way things happen. Keith Forsey, in particular, his production always leaves a lot of space. Whether it's a Billy Idol record or Charlie Sexton, he's always careful that different sounds go in different ranges. There's brass on this album, Miles Williams has been with us for three and a half years now and I honestly think he's the best sax player in the world.

"The band is a real professional outfit these days, which I never thought we would be. It didn't come into my head when we first formed the band that we were ever going to be great musicians. It was always attitude first and foremost and it still is, but it's good to have attitude and good musicians. I hate bands that are just good musicians, I can't think of one that's ever come along that I like. I like to see someone singing with a bit of attitude — whether it's an effete kind of one or not. Then you get these bands come along who are just like the new Marmalade or something, and you just know they won't be around in two years' time."

Who have you seen come through lately who you think does have some staying power?

"I think the Smiths will be around in five or six years time and the Cure will be around for a long time, I know they're not new or anything. The Smiths are the main one, I mean



they're not always my cup of tea but at least what they do is interesting. I don't think they sell many records over in the States, but there's a lot of interest when they tour. I heard that they don't like any security at the gigs 'cos they like all this stage invasion stuff, and one night the promoter got really upset and ran on to the stage and he was the only one who fell off and broke his ribs. Nobody else got hurt!"

What do you make of the obsession within the British press at the moment for horror drug stories?

"It's weird, I think drugs are the remains of an old culture. That's the feeling I get. I don't do it myself anymore, but it's looked upon more and more as 'what a stupid old thing to be doing, what year are you living in?'. It used to be cool and rock 'n' roll but now — who wants to be talking to you? You talk crap, you're useless! Crack is the big thing in America now, all these people free basing, you hear some real horror stories about it getting massive in Philadelphia and Washington, but I don't really see much of it.

"I gave up all that shit so I haven't tried it. Though everytime a new one comes along I wish I hadn't given up when I did, but I feel much healthier now. I couldn't do my job properly before. When I do a show, I don't want people to see someone with a

hangover or still half drunk trying to get over the last one. It takes all my energy for the two and a half hours that I'm on stage. You have to be feeling pretty good when you walk out onto that stage."

I know you're a fan of 'The Twilight Zone'. Which is your favourite story?

"It's funny you should mention this because I was talking to some people only yesterday about it. I think it's 'A Good Life' a Ray Bradbury story that was redone for the 'Twilight Zone' film. It's about this girl who goes to a house where there's a little kid who gets everything he wants and his family have to sit there and agree with him all the time. He eats hamburgers with peanut butter for tea and anything he thinks about comes on the TV. His sister had an argument with him once and now she hasn't got a mouth.

"I'm very much a black and white person, I love old movies, I like the lighting on them and when you have only black and white it's much more easy in terms of structure. I think in movies, people get too hung up on the colour and it doesn't matter what it looks like in terms of structure and tone."

Of course, not too long before you came over to Britain to play the CND festival, you weren't a million miles away

from the Chernobyl fall out area, were you?

"No, unfortunately I was in Berlin which is, like, really close. As soon as I realised I was only eight miles away from Poland where they were pouring all the milk away I hated it. We were recording there, we started off in Switzerland and that got really boring 'cos Switzerland's a horrible country to be stuck in, so we moved to Berlin which is great. The vibe in Berlin is great and then we carried on in New York.

"East Berlin is great, we were in that famous studio where Bowie did 'Heroes'. It used to be a Gestapo whore house, and the caretaker's the original guy who was there during the war. He's got some great stories to tell. I walked into the main studio and my hair stood straight up on end. It was a weird feeling." (Probably the fall out, Richard.)

With the image of Richard Butler shaking in a Nazi brothel, his hair standing upright (doesn't it always), rattling around my brain, the man tucks his top into his trousers once more and gets ready to jet back to the States. The Psychedelic Furs will be doing a month long tour of Britain in November, by which time the new LP 'Midnight To Midnight' will be featuring heavily in the **rm** Earbenders (I guarantee it). 'Pretty In Pink' — three words that shook Richard Butler's bank account!

THRASHING DOVES BIBA'S BASEMENT

THE NEW SINGLE ON 7" & 3-TRACK 12"



LIVE

OCTOBER

1ST ASTON, UNIVERSITY
3RD LIMERICK, SAVOY
4TH CORK, ZOE'S
5TH DUBLIN, SIDES
9TH DUNFERMLINE, WAREHOUSE

10TH ABERDEEN, THE VENUE
12TH DUNDEE, DANCE FACTORY
14TH LEEDS, WAREHOUSE
15TH NORWICH, UNIVERSITY
16TH LONDON, CAMDEN PALACE



EYE DEAL



COMPILED BY ELEANOR LEVY

ABOUT LAST NIGHT (Cert 15 dir: Edward Zwick)

The moral of this film is quite simple; men and women basically just don't get on and there's no point pretending otherwise.

This assumption may be softened a little when the lead roles are played by finely chiselled and oh-so-deep male and female brat packers, but nobody's fooled by those million dollar smiles and soft focus love scenes. 'About Last Night' is about sex, friendship, lust and immaturity. It's also about time more Hollywood comedies had half the funny lines and biting, satirical edge to the dialogue as this has.

Based on the award winning play 'Sexual Perversity In Chicago', 'About Last Night' is one of the most realistic representations of male-female, female-female and male-male relationships to hit the big screen. We have Danny (Rob Lowe) and Debbie (Demi Moore), two beautiful people who screw, shack up together and then realise it's all been a big mistake. There's Joan (Elizabeth Perkins), an infant school teacher who rooms with Debbie and spends the moments she's not attacking men, sleeping with the old, fat, butch variety in a series of one night stands. One person she hates on sight is Bernie (Jim Belushi), Danny's 'pal', who opens the film with a rant that lasts all the way across Chicago concerning his mythical conquest of a nympho pyromaniac. Joan and Bernie don't like Danny and Debbie being together and do their best to disrupt things. No need to bother really, because they manage that quite well themselves anyway...

As this fairly thin plot is played out around the singles' bars scene in Chicago, there's many a barbed comment on the games boys and girls will play in the name of *lurve*. It's funny, vicious and uncomfortably truthful in parts. Which is why the soppy, optimistic ending (not in the original play, by the way) is as much of a let down as it is predictable. Well, we can't be *that* subversive now, can we?

● 'ABOUT LAST Night': "How big?"



Despite this, 'About Last Night' is a refreshingly honest film that will have you suspended between giggles and guffaws throughout its two hours. Special commendation to Elizabeth Perkins and Jim Belushi who are quite disgustingly nasty (and near the knuckle) as the couple's friends. A pleasant surprise indeed.

Eleanor Levy

THE GOOD FATHER (Cert PG dir: Mike Newell)

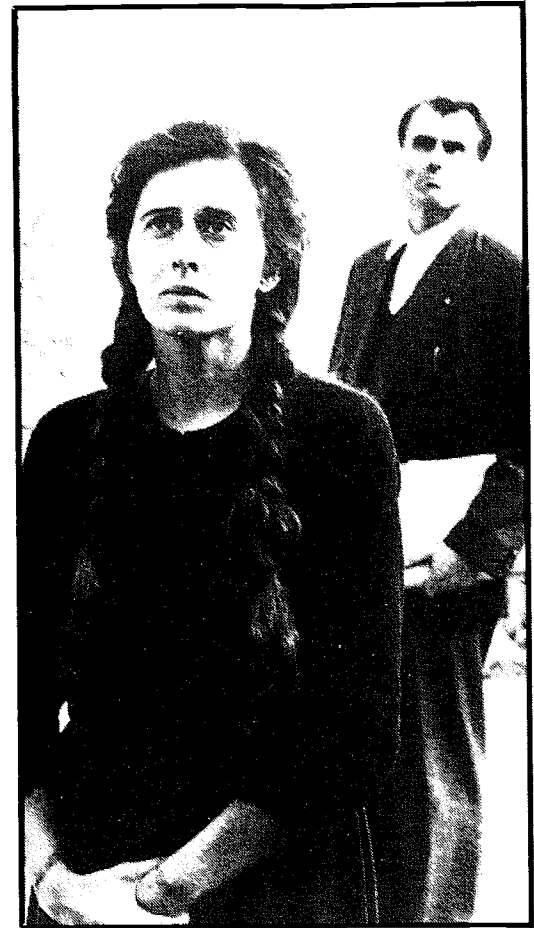
'The Good Father' is an odd sort of film. Directed by the man who brought us 'Dance With A Stranger', it's the story of two separated husbands who become friends when they both realise they are in the same predicament. Anthony Hopkins is the 'good father' of the title, who is so embittered by his wife having custody of their child that he persuades his new found friend to take his own spouse to court to prevent the same thing happening to him.

It's a kind of modern-day, family drama. Only, there's not that much drama, and director Mike Newell has concentrated on showing how men in particular, respond emotionally to the break-up of their home and family. By selecting youngish professional types — one father's a teacher and the other works in publishing — he's also restricting himself to quite a narrow perspective on what is a very topical and widespread problem.

'The Good Father' is set in South London, where the leather-jacketed Anthony Hopkins prowls the busy streets on his motorbike. As ever, he gives an impressive performance, but some of the cameo roles, such as the 'right on' lesbian solicitor and Joanne Whalley's young designer with whom he has a brief affair, are a bit thin, to say the least. 'The Good Father' is a fair attempt to tackle a very difficult subject, but ultimately its softly, softly approach makes it a lack-lustre follow up to Newell's previous film. Disappointing.

Colin Booth

● KATE NELLIGAN as 'Eleni': gushy but tasteful



ELENI (Cert PG dir: Peter Yates)

Based on the best selling novel of 1983, 'Eleni' is the true-life account of journalist Nick Gage's attempt to detail the circumstances leading to his mother's death.

Using extended flashback sequences, the former New York Times writer recalls his childhood in his hometown of Lia during the Greek Civil War. When communist guerrillas take over, they single out his mother, Eleni Gatzovanis, because of her monarchist sympathies, and the fact she has a husband who was working in America. As the hardships in the village escalate, Eleni arranges the escape of a group of children, including the nine year old Nick. Shortly afterwards, she is branded a fascist, put before a rigged trial and executed.

Nick's search for the guilty parties becomes obsessive. To the alarm of his family, he secures a post in Athens and continues his probing. His exhaustive search culminates in a dramatic showdown with the rebel leader who ordered his mother's death.

It's an intense presentation, with the compelling, emotional power of, say, 'The Diary of Anne Frank'. And like that film, 'Eleni' is sometimes spoilt by sentimentality and melodrama.

The film is marred somewhat by the underlying 'America, land of the free' sentiments, and the gushy mom-ism that surrounds the character of Eleni. Despite all that, though, it's still an absorbing and tasteful affair.

Stuart Baillie

VIDEO

ADAM ANT 'Hits' (CBS/Fox Video)

Time was when Adam And The Ants' followers were always the ones causing a barney down the front of any gig you ventured to. Naughty, and not at all nice, the Ants (the followers, not the band) were the real bastards of the live circuit.

Then, of course, Adam cleaned up. The Doc Martens and leather jackets were replaced by satin scarves and white stilettos sitting in the stalls. Adam was now the Eighties' Gary Glitter, thinner, prettier, but hey, he even had the two drummers.

And so was ushered in the brief, but sparkling, reign of King Ant. Guise after colourful guise, the actor performing with impeccable pizzazz throughout a series of bright, brash and ever so slightly dirty, pop songs. Hormones went on overdrive as the musical wet dream became a visual one. Each new Ant video was more eagerly awaited than the song itself.

Whether it be Diana Dors camping it up as a fairy godmother ('Prince Charming') or Adam pouting the word "boy" into the camera, wetting knickers (and the odd boxer short, no doubt) across the globe ('Stand And Deliver'), the magic stayed for, well, a year or so.

Then the hairline receded, the Ants departed and there came the supremely silly 'Goody Two Shoes' and the embarrassing 'Stripped'. Adam began to look a bit, you know, old. 'Apollo 9' was a return to form, 'Vive Le Rock'... Well, I liked it anyway. And that, my friends, was it.

If ever a video compilation could sum up a career, then this is it. All the Ant hits, from 'Kings Of The Wild Frontier' on, this is pop at its most kitsch, and fun, that makes you look at today's star-less charts — and despair!

Eleanor Levy

WHAM! IN CHINA (CBS/Fox video)

A video that tracks the life of a modern pop duo on tour. Only, when the tour is of China, we're looking at the pop process through innocent eyes.

Sure, we get George 'n' Andy posing for Fleet Street snappers. We get a few shots of the Great Wall, just to make sure we know where we are. Basically — we get Wham! being Wham!

If you're a Wham! fan, of course, that's fair enough, but what's of more general interest is the reception the band get from the Chinese. Whether it's stiff official dinners, dripping with protocol, curious concert goers or just passers-by in the street.

People are interested in Wham!... but they're not that fussed. The Chinese have yet to be stunned by entertainment-personality overkill. That's perhaps to their advantage, but as a consequence, Wham!'s trip to China comes over as a remarkably polite affair. The greatest market in the world isn't up for grabs yet.

E I Video

VARIOUS: 'Now That's What I Call Music — 7' (Virgin)

I'm not sure really, what one can say about compilations such as this. Do you just list the videos on the tape — passing judgement on the good, the bad and the downright ugly, thus speculating upon the worth of the concept? Or do you just say what jolly good value for money to get all these hits in living, breathing colour?

'Now That's What I Call Music — 7' has some downright stinkers in the shape of 'Look Away' by Big Country and the horribly hack 'Move Away' by Fleet Street's favourite punch bag, Culture Club.

The only breath of fresh air here is 'Happy Hour' by the Housemartins. A 'witty', Vision-on style puppet video which somehow made this revoltingly jolly song a bit more likeable and palatable.

If I see Max-bloody-Headroom on one more ad, video or whathaveyou, I think I'll spit brimstone. Of course, the Art Of Noise's 'Paranoimia' doesn't exactly break any Headroom barriers, ditto, rather sadly, Pete Dinklage's over-cluttered promo for the glorious 'Sinfu!'. Yes, it is tragic when such great songs get bogged down in a welter of ludicrous, clichéd visuals and totally unoriginal ideas. (Nuns in fishnet tights being sassy — huh!)

All in all, a pleasant way to wile away an hour, but how long could you stand watching some of these over and over again?

Nancy Culp

● ADAM AND The Ants: "Marco, Merrick, Terry-Lee, Gary Tibbs and a-yours tru-ly". Kitsch and charming to the end



the
mighty
lemon
drops

ALBUM AND CASSETTE



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DID YOU KNOW

MARK E SMITH



Or that he believes in reincarnation, or, most shocking of all... he thinks Milton Keynes is a nice place. You wanted the other side of the Fall leader, and here it is.

**Reading tea leaves: Nancy Culp
Photography: Joe Shutter**

Until very recently, I did not like the Fall. I found them discordant and utterly impenetrable. In fact, I remember seeing them once in 1980 and finding the antics of the audience, who were sniffing suspicious substances out of aspirin bottles, far more interesting than anything going on onstage.

True, their 'Totally Weird' single had a certain acerbic charm to it (as did Rod Stewart, who used to use it as introductory music to his live shows), and I suppose I was mildly amused at the sight of this weird-looking Mancunian in the shapeless woolly jumper ranting tunelessly into the mike...

It wasn't until earlier this year, however, that something of a rethink on the subject occurred. First of all, I developed a soft spot for the Adult Net (featuring Brix Smith), then I caught the Fall doing an absolute corker of a set at the rather disappointing G-MEX gig. What clinched it was the crunch and grind of 'Living Too Late', their last, very fine single. So, come the current 45 'Mr Pharmacist', and their forthcoming album 'Bend Sinister'. I was almost a fan.

My first meeting with Mr Smith was in the back of a transit van. Not in a good mood, he barely grunted a "ullo" at me, thus cementing the earlier impression of a class one miserable bugger.

But oh, how those first impressions can be misleading! For when I bumped into Mark and Brix at a recent preview of 'The Way They Were' and persuaded them to review the singles for *rm* that week, a very different Mark E showed himself.

The expected sarcasm turned out to be a dry, salty wit and it appeared he was into a number of subjects not immediately reconcilable with this seemingly cynical person.

For a start, would you believe that he once used to read Tarot cards, he

believes in reincarnation and has been known to see the odd earth-bound spirit here and there? Really, Mr Smith, this is not what I expected...

"Well, you never know when to say it to people 'cos they think you're nutty. And some people do go 'Oh well, of course I was a Roman emperor', don't they? People are a bit daft like that."

But am I right in thinking that you've had flashbacks of a past life in a concentration camp?

"Yeah, camps and trenches in the First World War. It's interesting but morbid, like, I know it, but I don't want to know about it. I actually don't know anything about concentration camps. I used to think it was because it was sort of 'orrible, but I just go off button! I used to 'ave nightmares about it when I were a kid. I used to 'ave these dreams about being in a camp, you know, barbed wire. 'Orrible! One time, I saw this old German film of all these Nazis, going in the recruiting room for camp guards and I *knew* all these faces..."

Mark does have something of a history of attracting psychic people to him. His last girlfriend (before he met Brix), was a psychic and Brix herself is certainly interested in the subject. It's something he's not exactly been forthcoming about in the past.

"I think it's better to keep quiet than talk about it," says Mark.

But why? Surely you can do it in such a way as not to present it as being cranky? After all, this seems a million miles away from everything that Mark and the Fall stand for.

"Not if you listen... A lot of the songs are about things like that. You'd never know unless you were told. You see, this is the idea. That that sort of stuff should be kept under wraps. I don't wanna put people on paths... I mean, I can't give 'em any answers or anything."

Why did you stop doing Tarot? Even with what you're doing now, people will still look to you for answers.

"'Cos I found that when I was doing readings for other people, all me views on the person would come out. Which is how psychics end up, they end up venting all their personal feelings on people. I wanted out of it 'cos I find people tax me sometimes. This is why I can handle fans really well. There's no problem 'cos it's easy compared to when I was reading Tarot.

"People just come and live in yer 'ouse... You go 'the sky is green' and they go 'Oh yeah Mark, you're always right'... I don't like to get to the point where I've got a huge power."

Taking it on a logical step though, isn't

READ TAROT CARDS . . . ?

that what you're doing in the band, giving people second-hand opinions?

"A lot of people **don't** buy our records because of my opinions. I get loads of letters where people say, 'I never thought you thought this. . . ' when it's just an off the wall opinion. And I go 'well GOOD, I'm glad I've got rid of you now' which is *my* attitude. There's been parts in the Fall's history where I've deliberately gone out of me way to lose audiences. When we started on Rough Trade, we had a big student audience and I went out of me way to lose it. . . "

But you still play universities!

"We play universities because we need the money. But we always have a clause in our contract — like in the Fall, it's a big thing to have, like, these Ten Commandments of the Fall, and one was never to play universities that don't let non-students in. I remember goin' to see Can at Manchester University when I was 16 and they wouldn't let me in 'cos I wasn't a student and I'll always remember that. . . "

What sort of audience do you attract? Is it a case of like attracting like? Mark smiles sardonically. . .

"No, that's what's good about the Fall. We don't get people who are anythin' like us. Like when we started doin' weird stuff about '83, that was because there were a lot of guys turning up in raincoats with long hair and carrier bags and I thought, 'I don't want any of this. . . '

But surely, to most people, the Fall are *the* archetypal long green raincoat band, and have been for the last 10 years?

"Eight years," he corrects me. "No, no, they're trying to make out it's 10 years, this Granada thing. It's worked. . . I mean, people forget that we didn't bring our first LP out until 1980."

I seem to remember Mark grimacing in the back row at the preview of Granada's 'The Way They Were'. How does he feel now about that and the whole 10th Summer Festival punk retro thing?

"I found it really interesting. Like all these people, Morley" (Paul not Robert), and like, I remember the time in '78/'79 when they wouldn't give us the time of day. You know, they were all into 'Kill The Queen' and Joy Division and we were just the guys in pullovers who were actually workin' class, on the other side of it, and we were there because we were good. Even Factory try and make out that they had some kind of instigation in the Fall now. We used to spend all our time disconnecting ourselves from the whole scene 'cos we thought they were a load of middle class wankers."

What makes me laugh is the huge rivalry between all the Manchester bands,

especially the understated kind between the Smiths and New Order.

"Yeah, they just totally hate each other and it's so funny. In Liverpool," (the Liverpool City Council benefit in February), "they were gonna put the Fall on last so that New Order and the Smiths wouldn't have to argue. But they were all arguing because we got paid for it and they didn't. They're all like little girls, you see them and they're all goin' 'Oh hullo Fall!'. Like, they try and make out in public it's the Smiths, New Order and the Fall. . . "

Like some kind of magic trinity?

"Yeah, they're completely jealous of each other. I used to hang around with the drummer out of New Order all the time and we used to 'ave a great time and, like, it was closed off. It was like gettin' to know a Russian Communist leader. When I went to talk to 'im, there'd be three roadies in front of me goin' 'Oh, 'ullo Mark' — tryin' to get me out of the way! It's like a school yard!"

And another thing — they really hate Londoners.

"It's all propaganda. It's what they're taught. It's like a sort of insecurity, they think they've gorra put on a bit of show. See the circles you're moving in, they're all in real life. I prefer Manchester to London anyday, but I do like Londoners a lot. They're all right, they're very tolerant people, whereas Manchester people aren't. They're touted as warm and friendly when in fact, they're not a lot of the time.

"I mean, I do like both the Smiths and New Order. They're better than most groups in the country definitely, but it's a difficult situation."

Time the bitching stopped, too. As the tape whirrs on, the unusually garrulous Mark E chatters on about how much he likes Milton Keynes (of all places) — "Far out, great city, that!" — and how a pronounced 'Ameriphobic' is finding the USA now. ("Scares the shit out of me".) We get back to the subject of astrology and how all Pisceans are pissheads (and Mark numbers himself as being one!) and how he likes guessing other people's signs. . . Two hours have passed, and apart from both agreeing that 'This Nation's Saving Grace' is completely inaccessible, I suddenly realise that we've barely touched on the subject of the Fall's music.

But then again, the side of Mr Smith I saw is one so rarely revealed (especially, as he later tells me, he doesn't do interviews with women journalists as they inevitably end up in slanging matches), that somehow, I didn't mind too much. Preconception number 75 bites the dust — notch up one more Fall fan!



W/E SEPT 27, 1986
 GALLUP UK SINGLES
 GALLUP UK ALBUMS
 TWELVE INCH
 COMPACT DISCS
 MUSIC VIDEO

CHARTS

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	1	6	DON'T LEAVE ME THIS WAY	Communards, London
2	2	8	WE DON'T HAVE TO...	Jermaine Stewart, 10 Records ◊
3	6	5	WORD UP	Cameo, Club
4	13	3	RAIN OR SHINE	Five Star, Tent ◻
5	4	7	(I JUST) DIED IN YOUR ARMS	Cutting Crew, Siren
6	3	9	GLORY OF LOVE	Peter Cetera, Full Moon/Warner Bros ◊
7	10	4	THORN IN MY SIDE	Eurythmics, RCA
8	9	4	WALK THIS WAY	Run-DMC, London
9	5	10	I WANT TO WAKE UP WITH YOU	Boris Gardiner, Revue ◻
10	11	6	LOVE CAN'T TURN AROUND	Farley 'Jackmaster' Funk, DJ International
11	8	4	HOLIDAY RAP	MC Miker G and Deejay Sven, Debut
12	17	4	SWEET FREEDOM	Michael McDonald, MCA
13	20	3	RUMORS	Timex Social Club, Cooltempo
14	24	4	(FOREVER) LIVE AND DIE	OMD, Virgin
15	21	6	STUCK WITH YOU	Huey Lewis And The News, Chrysalis
16	7	4	RAGE HARD	Frankie Goes To Hollywood, ZTT ◊
17	12	7	BROTHER LOUIE	Modern Talking, RCA ◊
18	18	6	PRETTY IN PINK	Psychedelic Furs, CBS
19	27	2	ONE GREAT THING	Big Country, Mercury
20	15	8	YOU GIVE LOVE A BAD NAME	Bon Jovi, Vertigo
21	14	14	SO MACHO	Sinitta, Fanfare ◻
22	22	5	IN TOO DEEP	Genesis, Virgin
23	33	3	MONTEGO BAY	Amazulu, Island
24	36	2	ALWAYS THERE	Marti Webb, BBC
25	16	6	HUMAN	Human League, Virgin
26	41	3	YOU CAN CALL ME AL	Paul Simon, Warner Brothers
27	19	8	WHEN I THINK OF YOU	Janet Jackson, A&M
28	—	1	WHO WANTS TO LIVE FOREVER	Queen, EMI QUEEN9
29	35	2	SLOW DOWN	Loose Ends, Virgin
30	—	1	STATE OF THE NATION	New Order, Factory FACI 53
31	38	2	BRAND NEW LOVER	Dead Or Alive, Epic
32	29	8	HEARTLAND	The The, Epic
33	—	1	SAME OLD STORY	Ultravox, Chrysalis UV4
34	47	2	TRUE COLORS	Cyndi Lauper, Portrait
35	37	2	DREAMER	BB&Q, Cooltempo
36	26	4	HOLD ON TIGHT	Samantha Fox, Jive
37	31	5	ROCK 'N' ROLL MERCENARIES	Meat Loaf (with John Parr), Arista
38	25	12	THE LADY IN RED	Chris De Burgh, A&M ◻
39	23	9	THE WAY IT IS	Bruce Hornsby And The Range, RCA
40	30	11	AIN'T NOTHIN' GOIN' ON BUT THE RENT	Gwen Guthrie, Boiling Point
41	—	1	ALL I WANT TO DO	UB40, Dep International DEP24
42	32	10	DANCING ON THE CEILING	Lionel Richie, Motown
43	48	3	WALK LIKE AN EGYPTIAN	Bangles, CBS
44	62	2	FATAL HESITATION	Chris De Burgh, A&M
45	—	1	WORLD SHUT YOUR MOUTH	Julian Cope, Island IS290
46	28	4	WASTED YEARS	Iron Maiden, EMI
47	51	2	NO MORE TEARS	Hollywood Beyond, WEA
48	39	6	TYPICAL MALE	Tina Turner, Capitol
49	34	7	GIRLS AND BOYS	Prince And The Revolution, Paisley Park
50	40	8	ANYONE CAN FALL IN LOVE	Anita Dobson and the Simon May Orchestra, BBC ◊
51	50	3	I CAN'T LET YOU GO	Haywoode, CBS
52	66	2	A MATTER OF TRUST	Billy Joel, CBS
53	52	3	BYE BABY	Ruby Turner, Jive
54	—	1	THE PEEL SESSIONS	New Order, Strange Fruit

55	61	4	I FOUND LOVIN'	Fatback Band, Towerbell/Master Mix
56	56	3	LOVERBOY	Chairman Of The Board, EMI
57	57	3	DIAMOND GIRL	Pete Wylie, MDM
58	68	2	DON'T WALK	Big Supreme, Polydor
59	55	2	LONG WHITE CAR	Hipsway, Mercury
60	54	2	ANOTHER HEARTACHE	Rod Stewart, Warner Brothers
61	45	12	CALLING ALL THE HEROES	It Bites, Virgin
62	—	1	THE SOUND OF MUSIK	Falco, WEA U859 I
63	75	2	WIG WAM BAM	Black Lace, Flair
64	46	4	WILD WILD LIFE	Talking Heads, EMI
65	67	2	SHOWING OUT	Mel and Kim, Supreme
66	43	9	I CAN PROVE IT	Phil Fearon, Ensign
67	63	10	FIND THE TIME	Five Star, Tent
68	42	6	A QUESTION OF TIME	Depeche Mode, Mute
69	65	2	THE MAGICKAL MYSTERY D TOUR EP	Psychic TV, Hyperdelic
70	64	3	MALE STRIPPER	Man Two Man meet Man Parrish, Bolts
71	—	1	MAN SHORTAGE	Lovindeer, TSOJ TS1
72	—	1	WONDERFUL LIFE	Black, Ugly Man JACK71
73	44	8	BREAKING AWAY	Jaki Graham, EMI
74	—	1	BA BA BANKROBBERY	Eav, Columbia DB91 39
75	71	14	PAPA DON'T PREACH	Madonna, Sire ◻

THE NEXT TWENTY FIVE

76	96	MISFIT	Curiosity Killed The Cat, Mercury
77	74	THE BRIDGE	Cactus World News, MCA
78	82	PLEASED TO MEET YOU	Owen Paul, Epic
79	89	COUNT YOUR BLESSINGS	Ashford and Simpson, Capitol
80	79	STAND UP	Hazell Dean, EMI
81	—	PRESS	Paul McCartney, Parlophone R61 33
82	—	HOUSE OF BAMBOO	Earl Grant, London
83	78	RUNAWAY	Luis Cardenas, Consolidated
84	90	DON'T YOU (FORGET ABOUT ME)	Simple Minds, Virgin
85	92	SEVENTH HEAVEN	Gwen Guthrie, Fourth & Broadway
86	—	BURN	Doctor And The Medics, IRS IRMI 19
87	—	NO MORE I LOVE YOU'S	Lover Speaks, A&M AM326
88	—	SLAVE OF LOVE	TC Curtis, Hot Melt TC007
89	—	YOU KNOW HOW TO LOVE ME	Phyllis Hyman, Arista ARJST669
90	—	THE PEEL SESSIONS	Damned, Strange Fruit
91	97	MAMMA TOLD ME	Fantastique, Carrere
92	—	MATADOR	Xmal Deutschland, Xile XMAL I
93	88	STILL LOVING YOU	Tom Robinson, Castaway
94	—	WAKING UP IN THE SUN	Adult Net, Beggars Banquet BEG171
95	—	ROBOT GIRL	Was (Not Was), Mercury WAS I
96	87	THE LOCOMOTION	Little Eva, London
97	86	BREAKIN' BELLS	T La Rock, 10 Records
98	—	TIME AFTER TIME	Barbara Dickson, K-Tel BABS I
99	83	HERE COMES THE MAN	Boom Boom Room, Epic
100	85	THAT'LL BE THE DAY	Buddy Holly, MCA

☆ Platinum (one million sales) ◻ Gold (500,000 sales) ◊ Silver (250,000 sales)

GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	5	5	SILK AND STEEL	Five Star, Tent ◻
2	1	6	NOW THAT'S WHAT I CALL MUSIC 7	Various, EMI/Virgin ☆
3	4	3	GRACELAND	Paul Simon, Warner Brothers ◻
4	3	12	REVENGE	Eurythmics, RCA ☆
5	2	2	BREAK EVERY RULE	Tina Turner, Capitol
6	6	12	TRUE BLUE	Madonna, Sire ☆ ☆
7	—	1	TRUE STORIES	Talking Heads, EMI EU351 I
8	11	2	FORE	Huey Lewis and the News, Chrysalis ◊
9	12	9	COMMUNARDS	Communards, London ◻
10	9	16	A KIND OF MAGIC	Queen, EMI ☆
11	10	6	DANCING ON THE CEILING	Lionel Richie, Motown ☆
12	14	17	INTO THE LIGHT	Chris De Burgh, A&M ☆
13	8	2	SLIPPERY WHEN WET	Bon Jovi, Vertigo
14	7	2	CRASH	Human League, Virgin ◊
15	13	7	THE HEAT IS ON	Various, Portrait ◊
16	—	1	BLOOD AND CHOCOLATE	Elvis Costello, Demon Imp XFEND80
17	18	15	INVISIBLE TOUCH	Genesis, Virgin ☆
18	16	3	THE WAY IT IS	Bruce Hornsby and the Range, RCA ◊

JOCKS

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JOCKS MAGAZINE - SPOTLIGHT PUBLICATIONS LTD, GREATER LONDON HOUSE, HAMPSTEAD RD, LONDON NW1 7QZ.

19	17	71	BROTHERS IN ARMS , Dire Straits, Vertigo ☆☆☆
20	15	30	PICTURE BOOK , Simply Red, Elektra ☆
21	21	23	CONTROL , Janet Jackson, A&M ○
22	19	4	WHILE THE CITY SLEEPS , George Benson, Warner Brothers □
23	22	4	IN THE ARMY NOW , Status Quo, Vertigo
24	26	47	HUNTING HIGH AND LOW , A-Ha, Warner Brothers ☆☆
25	24	7	RENDEZVOUS , Jean Michel Jarre, Polydor □
26	23	11	THE FINAL , Wham!, Epic □
27	20	3	PRESS TO PLAY , Paul McCartney, Parlophone □
28	32	23	STREET LIFE — 20 GREAT HITS , Bryan Ferry/Roxy Music, EG ☆
29	25	2	BREAKING AWAY , Jaki Graham, EMI
30	34	42	WHITNEY HOUSTON , Whitney Houston, Arista ☆☆
31	30	19	RIPTIDE , Robert Palmer, Island □
32	31	8	THE PAVAROTTI COLLECTION , Luciano Pavarotti, Stylius □
33	29	18	SO , Peter Gabriel, Virgin ☆
34	—	1	ROCK THE NATIONS , Saxon, EMI EMC3515
35	28	4	BABY THE STARS SHINE BRIGHT , Everything But The Girl, Blanco y Negro
36	35	8	RAT IN THE KITCHEN , UB40, Dep International/Virgin ○
37	27	7	PARADE , Prince And The New Power Generation, Paisley Park ○
38	33	168	QUEEN GREATEST HITS , Queen, EMI ☆☆☆
39	36	48	ONCE UPON A TIME , Simple Minds, Virgin ☆
40	51	12	THE SEER , Big Country, Mercury
41	49	10	RAISING HELL , Run-DMC, London
42	39	12	BACK IN THE HIGH LIFE , Steve Winwood, Island □
43	42	7	HEARTBREAKERS , Various, Starblend
44	48	83	NO JACKET REQUIRED , Phil Collins, Virgin ☆☆☆
45	38	4	THE BEST OF TEN YEARS , Boney M, Stylius
46	53	97	LIKE A VIRGIN , Madonna, Sire ☆☆☆
47	37	3	GONE TO EARTH , David Sylvian, Virgin
48	47	18	STANDING ON A BEACH — THE SINGLES , Cure, Fiction □
49	41	13	EVERY BEAT OF MY HEART , Rod Stewart, Warner Brothers □
50	67	49	WORLD MACHINE , Level 42, Polydor ☆
51	79	39	LUXURY OF LIFE , Five Star, Tent □
52	43	7	THE BRIDGE , Billy Joel, CBS
53	66	13	LONDON 0 HULL 4 , Housemartins, Go! Discs □
54	57	19	PRIVATE DANCER , Tina Turner, Capitol ☆☆☆
55	46	4	STREETSONDS HIP HOP ELECTRO 13 , Various, StreetSounds
56	59	10	VERY BEST OF CHRIS DE BURGH , Chris De Burgh, Telstar □
57	45	14	THE QUEEN IS DEAD , Smiths, Rough Trade □
58	56	3	SOLITUDE/SOLITAIRE , Peter Cetera, Warner Brothers
59	40	4	SECRET DREAMS AND FORBIDDEN FIRE , Bonnie Tyler, CBS
60	61	26	PLEASE , Pet Shop Boys, Parlophone □
61	50	3	L IS FOR LOVER , Al Jarreau, WEA
62	—	1	LIFE'S HARD AND THEN YOU DIE , It's Immaterial, Siren SIRENLP4
63	70	148	UNDER A BLOOD RED SKY , U2, Island ☆☆☆
64	75	93	ALCHEMY , Dire Straits, Vertigo ☆
65	55	25	SUZANNE VEGA , Suzanne Vega, A&M □
66	72	8	RAPTURE , Anita Baker, Elektra
67	52	4	THE BIG LAD IN THE WINDMILL , It Bites, Virgin
68	62	10	TOUCH ME , Samantha Fox, Jive ○
69	60	20	LOVE ZONE , Billy Ocean, Jive □
70	—	1	LIVE IN LOS ANGELES , Maze, Capitol ESTSP24
71	78	73	BE YOURSELF TONIGHT , Eurythmics, RCA ☆☆☆
72	—	1	COMPANEROS , Working Week, Virgin V2397
73	69	6	GOOD TO GO LOVER , Gwen Guthrie, Polydor
74	64	4	LIFE'S RICH PAGEANT , REM, IRS
75	44	2	STRANGE TIMES , Chameleons, Geffen
76	—	1	HIPSWAY , Hipsway, Mercury MERH85
77	82	23	ON THE BEACH , Chris Rea, Magnet □
78	65	8	LISTEN LIKE THIEVES , INXS, Mercury
79	84	6	RUMOURS , Fleetwood Mac, Warner Brothers ☆☆☆
80	54	2	THE HOUSE SOUND OF CHICAGO , Various, London
81	63	14	THE FIRST ALBUM , Madonna, Sire ☆
82	—	1	NOW THAT'S WHAT I CALL MUSIC 6 , Various, EMI/Virgin NOW6 ☆☆☆
83	74	40	LOVE OVER GOLD , Dire Straits, Vertigo ☆☆☆
84	—	1	BORN IN THE USA , Bruce Springsteen, CBS CBS86304 ☆☆☆
85	68	6	UPFRONT 2 , Various, Serious
86	71	23	THE MAN AND HIS MUSIC , Sam Cooke, RCA □
87	—	1	SIMON'S WAY , Simon May Orchestra, BBC REB594
88	—	1	THE FALLING , Carmel, London LONLP17
89	—	1	THE GREATEST HITS , Shalamar, Stylius SMR8615 □
90	—	1	CAN'T SLOW DOWN , Lionel Richie, Motown STMA8041 ☆☆☆
91	96	68	FACE VALUE , Phil Collins, Virgin ☆☆☆
92	81	4	LITTLE CREATURES , Talking Heads, EMI □
93	—	1	DIAMOND LIFE , Sade, Epic EPC26044 ☆☆☆
94	—	1	SPARKLE IN THE RAIN , Simple Minds, Virgin V2300
95	86	15	LEGEND , Bob Marley And The Wailers, Island ☆☆☆
96	80	2	OFF THE BEATEN TRACK , Stranglers, Liberty
97	98	7	STOP MAKING SENSE , Talking Heads, EMI □
98	—	1	THIS IS THE SEA , Waterboys, Ensign CHEN3
99	—	1	WELCOME TO THE PLEASUREDOME , Frankie Goes To Hollywood, ZTT ZTTIQL ☆☆☆
100	—	1	BAT OUT OF HELL , Meat Loaf, Epic/Cleveland EPC82419 ☆☆☆

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

MUSIC VIDEO

1	1	IN CHINA — FOREIGN SKIES , Wham!, CBS/Fox
2	2	NOW THAT'S . . . MUSIC 7 , Various, PML/Virgin
3	13	THE REAL BUDDY HOLLY STORY , PML
4	3	ALCHEMY LIVE , Dire Straits, Channel 5
5	4	BROTHERS IN ARMS — THE VIDEOSINGLES , Dire Straits, Polygram
6	9	THE VIRGIN TOUR , Madonna, WEA Music
7	7	LIVE IN RIO , Queen, PML
8	5	PUMPED FULL OF DRUGS , New Order, Ikon
9	—	WE WILL ROCK YOU , Queen, Peppermint
10	6	VIDEO EP , Freddie Mercury, PML
11	14	GREATEST HITS , Bucks Fizz, RCA/Columbia
12	15	STARING AT THE SEA , the Cure, Palace
13	—	STOP MAKING SENSE , Talking Heads, Palace/PML
14	8	GREATEST FLIX , Queen, PML



UK SINGLES 59, UK ALBUMS 76

15	10	THE VIDEO , Wham!, CBS/Fox
16	—	TONIGHT HE'S YOURS , Rod Stewart, C5
17	17	THE VIDEOSINGLES , Level 42, Polygram
18	19	THE SINGLE FILE , Kate Bush, PML
19	18	"UNDER A BLOOD RED SKY" LIVE AT REDROCK , U2, Virgin/PVG
20	12	1982-1986 THE VIDEOS , Marillion, PML

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COMPACT DISCS

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

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TWELVE INCH

1	1	DON'T LEAVE ME THIS WAY , Communards, London
2	3	WORD UP , Cameo, Club
3	2	WE DON'T HAVE TO . . . , Jermaine Stewart, 10 Records
4	11	RAIN OR SHINE , Five Star, Tent
5	4	LOVE CAN'T TURN AROUND , Farley 'Jackmaster' Funk, DJ International
6	7	WALK THIS WAY , Run-DMC, London
7	9	RUMORS , Timex Social Club, Cooltempo
8	8	(I JUST) DIED IN YOUR ARMS , Cutting Crew, Siren
9	5	RAGE HARD , Frankie Goes To Hollywood, ZTT
10	13	SWEET FREEDOM , Michael McDonald, MCA
11	17	THORN IN MY SIDE , Eurythmics, RCA
12	6	HOLIDAY RAP , MC Miker G and Deejay Sven, Debut
13	—	STATE OF THE NATION , New Order, Factory/PCR
14	10	GLORY OF LOVE , Peter Cetera, Full Moon
15	12	SLOW DOWN , Loose Ends, Virgin
16	14	DREAMER , BB&Q, Cooltempo
17	—	WHO WANTS TO LIVE FOREVER , Queen, EMI
18	15	WHEN I THINK OF YOU , Janet Jackson, A&M
19	18	HEARTLAND , The The, Epic
20	20	ONE GREAT THING , Big Country, Mercury

W/E SEPT 27, 1986

U S A L B U M S

U S S I N G L E S

D I S C O

CHARTS

U S S I N G L E S

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|----|----|--|
| 1 | 1 | STUCK WITH YOU , Huey Lewis and the News, Chrysalis |
| 2 | 3 | FRIENDS AND LOVERS , Carl Anderson and Gloria Loring, Carrere |
| 3 | 2 | DANCING ON THE CEILING , Lionel Richie, Motown |
| 4 | 6 | WALK THIS WAY , Run-DMC, Profile |
| 5 | 8 | DON'T FORGET ME (WHEN I'M GONE) , Glass Tiger, Manhattan |
| 6 | 9 | DREAMTIME , Daryl Hall, RCA |
| 7 | 14 | WHEN I THINK OF YOU , Janet Jackson, A&M |
| 8 | 15 | TWO OF HEARTS , Stacey Q, Atlantic |
| 9 | 4 | TAKE MY BREATH AWAY , Berlin, Columbia |
| 10 | 11 | LOVE ZONE , Billy Ocean, Jive |
| 11 | 5 | WORDS GET IN THE WAY , Miami Sound Machine, Epic |
| 12 | 17 | THROWING IT ALL AWAY , Genesis, Atlantic |
| 13 | 19 | TYPICAL MALE , Tina Turner, Capitol |
| 14 | 20 | HEARTBEAT , Don Johnson, Epic |
| 15 | 10 | BABY LOVE , Regina, Atlantic |
| 16 | 18 | MISSIONARY MAN , Eurythmics, RCA |
| 17 | 7 | VENUS , Bananarama, London |
| 18 | 23 | ALL CRIED OUT , Lisa Lisa and Cult Jam with Full Force, Columbia |
| 19 | 22 | HEAVEN IN YOUR EYES , Loverboy, Columbia |
| 20 | 16 | THE CAPTAIN OF HER HEART , Double, A&M |
| 21 | 12 | HIGHER LOVE , Steve Winwood, Island |
| 22 | 30 | TRUE COLORS , Cyndi Lauper, Portrait |
| 23 | 25 | TWIST AND SHOUT , the Beatles, Capitol |
| 24 | 29 | A MATTER OF TRUST , Billy Joel, Columbia |
| 25 | 26 | LOVE WALKS IN , Van Halen, Warner Brothers |
| 26 | 33 | I DIDN'T MEAN TO TURN YOU ON , Robert Palmer, Island |
| 27 | 32 | SWEET LOVE , Anita Baker, Elektra |
| 28 | 13 | SWEET FREEDOM , Michael McDonald, MCA |
| 29 | 34 | EARTH ANGEL , New Edition, MCA |
| 30 | 31 | MONEY'S TOO TIGHT (TO MENTION) , Simply Red, Elektra |
| 31 | 35 | POINT OF NO RETURN , Nu Shooz, Atlantic |
| 32 | 21 | PRESS , Paul McCartney, Capitol |
| 33 | 28 | RUMORS , Timex Social Club, Jay |
| 34 | 37 | GIRL CAN'T HELP IT , Journey, Columbia |
| 35 | 27 | PAPA DON'T PREACH , Madonna, Sire |
| 36 | 51 | HUMAN , the Human League, A&M |
| 37 | 40 | PARANOIMIA , The Art Of Noise, China |
| 38 | 46 | TAKE ME HOME TONIGHT , Eddie Money, Columbia |
| 39 | 48 | IN YOUR EYES , Peter Gabriel, Geffen |
| 40 | 44 | I'LL BE OVER YOU , Toto, Columbia |
| 41 | 24 | MAN SIZE LOVE , Klymaxx, MCA |
| 42 | 45 | AIN'T NO THIN' GOIN' ON BUT THE RENT , Gwen Guthrie, Polydor |
| 43 | 47 | SO FAR SO GOOD , Sheena Easton, EMI-America |
| 44 | 49 | YOU CAN CALL ME AL , Paul Simon, Warner Brothers |
| 45 | 36 | GLORY OF LOVE , Peter Cetera, Warner Brothers |
| 46 | 56 | EMOTION IN MOTION , Ric Ocasek, Geffen |
| 47 | 68 | YOU GIVE LOVE A BAD NAME , Bon Jovi, Mercury |
| 48 | 55 | 25 OR 6 TO 4 , Chicago, Warner Brothers |
| 49 | 72 | THE RAIN , Oran "Juice" Jones, Def Jam |
| 50 | 73 | WORD UP , Cameo, Atlanta Artists |
| 51 | — | AMANDA , Boston, MCA |
| 52 | — | ANOTHER HEARTACHE , Rod Stewart, Warner Brothers |
| 53 | 53 | WHAT DOES IT TAKE , Honeymoon Suite, Warner Brothers |
| 54 | 66 | I AM BY YOUR SIDE , Corey Hart, EMI-America |
| 55 | 67 | SOMEBODY'S OUT THERE , Triumph, MCA |
| 56 | 50 | WRAP IT UP , The Fabulous Thunderbirds, CBS Associated |
| 57 | 57 | GIVE ME THE REASON , Luther Vandross, Epic |
| 58 | 74 | THE NEXT TIME I FALL , Peter Cetera with Amy Grant, Warner Brothers |
| 59 | 38 | MAD ABOUT YOU , Belinda Carlisle, IRS |
| 60 | 43 | LOVE ALWAYS , El DeBarge, Gordy |

B U L L E T S

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|----|----|---|
| 61 | — | JUMPIN' JACK FLASH , Aretha Franklin, Arista |
| 76 | — | CAN'T WAIT ANOTHER MINUTE , Five Star, RCA |
| 70 | 86 | THE WAY IT IS , Bruce Hornsby and the Range, RCA |
| 72 | 78 | WILD WILD LIFE , Talking Heads, Sire |
| 74 | 80 | JODY , Jermaine Stewart, Arista |
| 76 | 84 | WHAT ABOUT LOVE , 'Til Tuesday, Epic |
| 78 | 93 | CALIFORNIA DREAMIN' , the Beach Boys, Capitol |
| 79 | 85 | EVERYTIME YOU CRY , the Outfield, Columbia |
| 80 | 88 | MIDAS TOUCH , Midnight Star, Solar |
| 81 | — | FREEDOM OVERSPILL , Steve Winwood, Island |
| 82 | — | WALK LIKE AN EGYPTIAN , Bangles, Columbia |

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| 83 | 90 | I FEEL THE MAGIC , Belinda Carlisle, IRS |
| 85 | — | GOIN' CRAZY! , David Lee Roth, Warner Brothers |
| 87 | — | (FOREVER) LIVE AND DIE , Orchestral Manoeuvres In The Dark |
| 88 | 92 | RUNAWAY , Luis Cardenas, Allied Artists |
| 93 | — | COUNT YOUR BLESSINGS , Ashford and Simpson, Capitol |
| 95 | — | WHO SAYS , Devo, Chrysalis |

Compiled by Billboard

U S A L B U M S

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| 1 | 5 | DANCING ON THE CEILING , Lionel Richie, Motown |
| 2 | 1 | TOP GUN , Soundtrack, Columbia/CBS |
| 3 | 3 | RAISING HELL , Run-DMC, Profile |
| 4 | 2 | TRUE BLUE , Madonna, Sire |
| 5 | 4 | BACK IN THE HIGH LIFE , Steve Winwood, Island |
| 6 | 10 | FORE! , Huey Lewis and the News, Chrysalis |
| 7 | 7 | THE BRIDGE , Billy Joel, Columbia |
| 8 | 6 | EAT 'EM AND SMILE , David Lee Roth, Warner Brothers |
| 9 | 9 | CONTROL , Janet Jackson, A&M |
| 10 | 8 | INVISIBLE TOUCH , Genesis, Atlantic |
| 11 | 18 | SLIPPERY WHEN WET , Bon Jovi, Mercury |
| 12 | 12 | LOVE ZONE , Billy Ocean, Jive |
| 13 | 11 | SO , Peter Gabriel, Geffen |
| 14 | 14 | REVENGE , Eurythmics, RCA |
| 15 | 15 | TRUE CONFESSIONS , Bananarama, London |
| 16 | 13 | BELINDA CARLISLE , Belinda Carlisle, IRS |
| 17 | 16 | 5150 , Van Halen, Warner Brothers |
| 18 | 22 | NIGHT SONGS , Cinderella, Mercury |
| 19 | 19 | WHITNEY HOUSTON , Whitney Houston, Arista |
| 20 | 17 | MUSIC FROM THE EDGE OF HEAVEN , Wham!, Columbia |
| 21 | 34 | RAPTURE , Anita Baker, Elektra |
| 22 | 21 | THEN AND NOW ... THE BEST OF THE MONKEES , the Monkees, Arista |
| 23 | 24 | LIFE'S RICH PAGEANT , REM, IRS |
| 24 | 20 | LIKE A ROCK , Bob Seger and the Silver Bullet Band, Capitol |
| 25 | 26 | PRIMITIVE LOVE , Miami Sound Machine, Epic |
| 26 | 35 | HEARTBEAT , Don Johnson, Epic |
| 27 | 27 | TUFF ENUFF , the Fabulous Thunderbirds, CBS Associated |
| 28 | 28 | PLAY DEEP , the Outfield, Columbia |
| 29 | 30 | THREE HEARTS IN THE HAPPY ENDING MACHINE , Daryl Hall, RCA |
| 30 | 32 | BLUE , Double, A&M |
| 31 | 31 | QUIET RIOT III , Quiet Riot, Pasha |
| 32 | 25 | THE OTHER SIDE OF LIFE , the Moody Blues, Polydor |
| 33 | 33 | LIVE , George Thorogood and the Destroyers, EMI-America |
| 34 | — | GRACELAND , Paul Simon, Warner Brothers |
| 35 | 29 | STRENGTH IN NUMBERS , 38 Special, A&M |
| 36 | 40 | RIPTIDE , Robert Palmer, Island |
| 37 | 41 | PICTURE BOOK , Simply Red, Elektra |
| 38 | 23 | WINNER IN YOU , Patti LaBelle, MCA |
| 39 | 37 | KARATE KID PART II , Soundtrack, United Artists |
| 40 | — | PRESS TO PLAY , Paul McCartney, Capitol |
| 41 | 39 | SOLITUDE/SOLITAIRE , Peter Cetera, Warner Brothers |
| 42 | 36 | GTR , GTR, Arista |
| 43 | 44 | WHO MADE WHO , AC/DC, Atlantic |
| 44 | 43 | FRANTIC ROMANTIC , Jermaine Stewart, Arista |
| 45 | 38 | EMOTIONAL , Jeffrey Osborne, A&M |
| 46 | 48 | LANDING ON WATER , Neil Young, Geffen |
| 47 | — | THIN RED LINE , Glass Tiger, Manhattan |
| 48 | — | THE SPORT OF KINGS , Triumph, MCA |
| 49 | 50 | CAN'T HOLD BACK , Eddie Money, Columbia |
| 50 | 45 | EMERSON, LAKE AND POWELL , Emerson, Lake and Powell, Polydor |

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US SINGLES 5, ALBUMS 47

D I S C O

- 1 2 **RUMORS/VICIOUS RUMORS/SHEP PETTIBONE REMIXES**, Timex Social Club, Cooltempo 12in
- 2 1 **LOVE CAN'T TURN AROUND/DUB CAN'T TURN AROUND**, Farley 'Jackmaster' Funk featuring Darryl Pandy, London 12in
- 3 3 **WORD UP/INSTRUMENTAL**, Cameo, Club 12in
- 4 6 **(I'M A) DREAMER (SHEP PETTIBONE REMIX)**, BB&Q, Cooltempo 12in
- 5 5 **AIN'T NOTHIN' GOIN' ON BUT THE RENT (LARRY LEVAN MIXES)**, Gwen Guthrie, Boiling Point 12in
- 6 4 **WHEN I THINK OF YOU (REMIX)**, Janet Jackson, A&M 12in
- 7 8 **SLOWDOWN (DANCIN' DANNY D & GODWIN LOGIE REMIX) (NICK MARTINELLI REMIX)**, Loose Ends, Virgin 12in twin-pack promo
- 8 9 **SHOWING OUT/SYSTEM**, Mel & Kim, Supreme Records 12in
- 9 18 **SHIVER/TEASER/SECRETS IN THE NIGHT/TOO MANY TIMES**, George Benson, Warner Bros LP
- 10 27 **YOU CAN DANCE (IF YOU WANT TO)**, Davis/Pinckney Project featuring Lorenzo Queen, US Studio Records 12in
- 11 24 **JACK THE GROOVE**, Raze, US Grove St. 12in
- 12 22 **MIDAS TOUCH (REMIX)**, Midnight Star, US Solar 12in
- 13 17 **JACK YOUR BODY/CLUB YOUR BODY/DUB YOUR BODY**, Steve Silk Hurley, US Underground 12in/London promo
- 14 14 **AUTOMATIC**, Millie Scott, Fourth & Broadway 12in
- 15 15 **SWEET FREEDOM**, Michael McDonald, MCA Records 12in
- 16 7 **WALK THIS WAY/MY ADIDAS**, Run-DMC, London 12in
- 17 21 **BURNIN' UP/PIANO DUB**, Michael Jonzun, A&M 12in
- 18 23 **BACK TO THE SCENE OF THE CRIME/FREEZE'S THEME**, The Incredible Mr Freeze, London 12in
- 19 12 **NO WAY/INSTRUMENTAL**, Bobbi Humphrey, Club 12in
- 20 41 **THE HOUSE MUSIC ANTHEM**, Marshall Jefferson, Affair 12in
- 21 20 **BACK AND FORTH/CANDY/SHE'S MINE/YOU CAN HAVE THE WORLD/FAST, FIERCE & FUNNY**, Cameo, US Atlanta Artists LP
- 22 10 **I CAN PROVE IT**, Phil Fearon, Ensign 12in
- 23 25 **JUMMP-BACK/CHANT-BACK (NAME THAT TUNE JAZZ DUB EDITION)**, Wally Jump Junior & The Criminal Element, Club 12in
- 24 19 **FOOL'S PARADISE (PARADISE MIX)**, Mell'sa Morgan, Capitol 12in
- 25 34 **DON'T YOU TRY IT/DUB**, Raww, Debut 12in
- 26 11 **WHAT DOES IT TAKE (TO WIN YOUR LOVE)**, Kenny G, Arista 12in
- 27 13 **HOLIDAY RAP**, MC Miker 'G' & DeeJay Sven, Debut 12in
- 28 33 **GIVE ME YOUR LOVE (EXTENDED VERSION)**, Active Force, A&M 12in
- 29 40 **I CAN'T LET YOU GO (DETROIT MIX)**, Haywoode, CBS 12in
- 30 16 **I WANNA BE WITH YOU**, Maze featuring Frankie Beverly, Capitol 12in
- 31 38 **SAY YOU LOVE ME GIRL/WORK IT OUT**, Breakwater, Arista 12in
- 32 53 **EXCITE ME**, Carlton, US Infuture 12in
- 33 28 **EVERYONE A WINNER**, Zucce, Club 12in
- 34 29 **I FOUND LOVIN' (STEVE WALSH 'ANTHEM' MIX)/(LONDON BOYS REMIX)**, Fatback, Important Records 12in
- 35 47 **WE DON'T HAVE TO TAKE OUR CLOTHES OFF**, Jermaine Stewart, Arista 12in
- 36 49 **MA FOOM BEY**, Cultural Vibe, Crossover 12in
- 37 35 **SLOW DOWN (NICK MARTINELLI REMIX)/DUB VERSION**, Loose Ends, Virgin 12in twin-pack
- 38 50 **UM TANG, UM TANG (TO WHOEVER IT MAY CONCERN)**, DJ Hollywood, Crossover 12in
- 39 55 **IF YOU WANT ME/AIN'T YOU HAD ENOUGH LOVE/SCREAMING AT THE MOON/WHAT YOU WON'T DO FOR LOVE**, Phyllis Hyman, Philadelphia International LP
- 40 75 **GIRLS AIN'T NOTHING BUT TROUBLE**, Jazz Jeff & Fresh Prince, US Word Records 12in
- 41 — **TURNED ON TO YOU**, 80's Ladies, Music Of Life 12in
- 42 46 **DEE'S SONG/JOY AND PAIN**, Maze featuring Frankie Beverly, Capitol LP
- 43 89 **SLAVE OF LOVE**, TC Curtis, Hot Melt 12in

- 44 32 **SEVENTH HEAVEN/IT SHOULD HAVE BEEN YOU/GETTING HOT (LARRY LEVAN REMIXES)**, Gwen Guthrie, Fourth & Broadway 12in
- 45 51 **I'M CHILLIN'**, Kurtis Blow, US Mercury 12in
- 46 64 **TOO MUCH TOO SOON**, Keni Stevens, Elite 12in promo
- 47 71 **ALL BECAUSE OF YOU/NO MORE TEARS**, Beau Williams, US Capitol LP
- 48 42 **(THEY LONG TO BE) CLOSE TO YOU**, Gwen Guthrie, Boiling Point 12in
- 49 43 **STAY/I GOT 2 GO/I COMMIT TO LOVE**, Howard Hewett, Elektra LP
- 50 82 **HOUSE OF BAMBOO**, Earl Grant, Decca 12in EP
- 51 26 **I'M FOR REAL**, Howard Hewett, Elektra 12in
- 52 74 **BACK IN LOVE AGAIN (REMIX)**, Walter Beasley, US Elektra 12in
- 53 45 **YOU KNOW HOW TO LOVE ME**, Phyllis Hyman, Arista 12in
- 54 42 **OUTSIDE IN THE RAIN/STOP HOLDING BACK**, Gwen Guthrie, US Polydor LP
- 55 30 **LOVE CAN'T TURN AROUND (VOCAL REMIX)**, Darryl Pandy/Farley 'Jackmaster' Funk & Jessie Saunders, US House Records 12in
- 56 44 **FEELIN' JAMES**, US TD Records 12in
- 57 37 **DO YOU GET ENOUGH LOVE**, Shirley Jones, Philadelphia Int. 12in
- 58 70 **HOOKED ON YOU**, Tourist, US Vista Sounds International 12in
- 59 39 **BREAKING AWAY**, Jaki Graham, EMI 12in
- 60 78 **DON'T LET IT BE CRACK**, Clausell, US Easy Street 12in
- 61 61 **SUMMERTIME, SUMMERTIME**, Nocera, US Sleeping Bag Records 12in
- 62 — **2 THE LIMIT**, Octavia, Cooltempo 12in promo
- 63 re **THE WORD**, The Junkyard Bank, Def Jam 12in
- 64 58 **OOPS OH NO (LP VERSION)**, LaToya Jackson, Music Of Life 12in promo
- 65 79 **FRIENDS NOT LOVERS**, Rosaline Joyce, Elite 12in
- 66 77 **SHAKE YOU DOWN**, Gregory Abbott, CBS 12in
- 67 88 **LEAVE IT TO THE DRUMS/I'VE GOT IT GOOD**, Tricky Tee, US Sleeping Bag Records 12in
- 68 36 **HUMAN**, Human League, Virgin 12in
- 69 66 **RAIN OR SHINE (REMIX)**, Five Star, Tent 12in
- 70 68 **THE WIZARD (PART 1)**, Paul Hardcastle, Chrysalis 12in
- 71 52 **ERIC B IS PRESIDENT/MY MELODY**, Eric B featuring Rakim, Cooltempo 12in
- 72 69 **NO WAY BACK/INSTRUMENTAL**, Adonis, US Trax Records 12in
- 73 56 **ROBOT GIRL (LA MIX)**, Was (Not Was), Mercury 12in
- 74 59 **ON THE HOUSE (IAN LEVINE MIXES)**, Midnight Sunrise, Crossover 12in
- 75 90 **COME TO ME**, Bennie Braxton, US Phanelson Records Inc 12in
- 76 93 **JOYRIDE (JOY MIX)**, Pieces Of A Dream, US Manhattan 12in
- 77 — **FALLING IN LOVE/ALTERNATIVE CLUB MIX**, Sybil, US Next Plateau 12in
- 78 — **AIN'T GONNA PAY ONE RED CENT (110 1/2-110 1/2-110-109 1/2-110-109 1/2-109 1/2)/RAP VERSION (0-109 1/2-obpm)**, Wally Jump Junior & The Criminal Element, US Criminal Records 12in
- 79 67 **WE CAN'T GO ON WITHOUT LOVE**, Gil Silverbird, US TC Records 12in
- 80 96 **TASTY LOVE**, Freddie Jackson, US Capitol 12in
- 81 — **DON'T THINK ABOUT IT (104 1/2bpm)**, One Way, US MCA Records 12in
- 82 re **STRANGEST LOVE AFFAIR (TOWNHOUSE MIX)/(MANOR MIX)**, Carroll Thompson, Virgin 12in promo
- 83 80 **YOU WERE MEANT TO BE MY LADY (NOT MY GIRL) (REMIXES)**, Alexander O'Neal, Tabu 12in
- 84 re **YOU'RE MY OCCUPATION**, Chaz Jankel featuring Brenda Jones, A&M 12in
- 85 re **IS IT LIVE/RAISING HELL/DUMB GIRL**, Run-DMC, London LP
- 86 — **NIGHT TO REMEMBER**, Keith Patrick, US Omni Records 12in
- 87 57 **MY ADIDAS/PETER PIPER**, Run-DMC, London 12in
- 88 87 **SPLIT PERSONALITY (THE REMIX)**, UTFO, Cooltempo 12in white label
- 89 — **MISUNDERSTANDING (103)/OH HOW I LOVE YOU (GIRL) (90)/STAND UP AND FIGHT (108 1/2bpm)**, James (D-Train) Williams, US Columbia LP
- 90 92 **WE'RE ROCKING DOWN THE HOUSE**, Adonis, US Trax Records 12in
- 91 — **TALK TO ME**, Chico DeBarge, US Motown 12in
- 92 — **ARMED AND DANGEROUS (CLUB MIX) (111bpm)**, Atlantic Starr, US Manhattan 12in
- 93 84 **ROACHES**, Bobby Jimmy & The Critters, Spartan Records 12in
- 94 65 **SPELL**, Deon Estus, Geffen Records 12in
- 95 — **PLEASURE (99)/TELL ME WHAT I GOTTA DO (90bpm)**, Al Jarreau, WEA LP
- 96 76 **R U HOT ENOUGH**, Virgo, US Trax Records 12in
- 97 — **NEVER LET YOU DOWN**, Jerry McAllister, US DJ International Records 12in
- 98 — **WHAT YOU MAKE ME FEEL**, Liz Torres featuring Kenny 'Jammin' Jason, US Underground 12in
- 99 — **BOYS GO SCRATCH**, Noise Boyz, CityBeat 12in
- 100= — **BELIEVE IT OR NOT (60 1/2/121bpm)**, Billy Griffin, US Atlantic 12in
- 100= re **HEAVEN IN YOUR ARMS**, RJ's Latest Arrival, US Manhattan 12in
- 100= 81 **HI-LIFE (REMIXES)**, Wally Badarou, Fourth & Broadway 12in

Compiled by James Hamilton/Alan Jones

SUPETX 107

MEL & KIM

SHOWING OUT

(GET FRESH AT THE WEEKEND)

THE MORTGAGE MIX

THE ULTIMATE REMIX

A STOCK AITKEN WATERMAN PRODUCTION



A STATEMENT IN SOUL



MADNESS R.I.P.

They came, they saw, they put Camden Town on the map... and they produced the most consistent run of great chart singles since the Beatles. This is *rm's* tribute to a great pop band and some rather nice chaps...
Nutty memories: Jane Wilkes*



Nutty Inc has hooted the last hoot from its horn. On September 3, 1986, many a tear was shed across the country for the demise of what was more a British institution than a mere pop band. After a colossal 22 top 40 singles and six classic albums, Madness had bid us farewell.

Boarding the nutty train from start to finish, the Madness file reads like a cartoon caricature runaway express; unstoppable in its exhilarating momentum. Even as it encountered the odd obstacle, the 'loco' loco still chugged along in fine form, proving infinitely more entertaining than the Orient variety, as it captured the hearts of audiences worldwide.

Tracing the nifty footwork back to its inception, it's clear to see how the four facets of Madness steadily unfolded: wackiness, sadness, black humour and politics. Madness: This Is Your Life.

1976: The story begins. Three mates from Gospel Oak school, Camden, North London, start playing together. Mike Barson, Lee Thompson and Chris Foreman were initially known as the Invaders. Gradually, after many comings and goings, the unique heavy, heavy monster sound developed. A hybrid of Stax, Motown, bluebeat and cheery Cockney pop, they played in pubs and at parties, with only their friends turning up. Their first gig using the name Madness was at London's Music Machine, in July 1978.

1979: The story now jumps to a chance meeting with Jerry Dammers of the Specials. The realisation that they shared a common empathy for the thriving ska-influenced live circuit led to Madness signing a one-off single deal with the Specials' fledgling 2 Tone label. By the time 'The Prince' was released in August '79, Madness were playing to full houses in and around London, and had gained a maniac of a compère and on-stage dancer. Chas Smash (real name Carl Smythe), is to be remembered forever as the voice booming out the immortal lines: "Hey you! Don't watch that, watch this!"

Although caught up in the whole 2 Tone/ska

movement, Madness kept a musical distance from the rest, their sax-embroidered, happy, fairground nuttiness being described by sax-man Lee as 'Steptoe And Son' music. Despite this, 'The Prince' – a ska-based tribute to Prince Buster – their dress of the time (rude boy suits, pork-pie hats and loafers), not to mention Chas's almost identikit likeness to the two-tone man Walt Jabsco, propelled them straight into the vortex of the movement.

Ska music, being a recognised territory of the skinhead fraternity, brought its more obnoxious elements skanking from the woodwork. And because of their all-white, 'boys having a lark' image, it was Madness who the National Front and British Movement latched onto during the 2 Tone tour.

Madness had always maintained a stance firmly away from politics. Unfortunately, when tackled by the press over their increasingly hostile NF following, their reluctance to put themselves on the line and declare their political leanings added fuel to the fire of their critics, who declared them to be raving fascists. Seen in retrospect, their reluctance was no more than naivety, yet the memory lingers on.

Only last year, one of the seedier tabloids turned the knife in the old wound by declaring that Suggs was associated with members of the National Front!

'The Prince' reached number 16 in the national charts, and Madness signed to Stiff Records. Dave Robinson, the Stiff supremo, recognised the great potential working beneath the nutty boys' image. What he saw was that superb pop craft at work.

The close of '79 saw the release of 'One Step Beyond'. The single reached number seven, and the album stayed in the charts for a grand total of 64

weeks having received tumultuous critical acclaim. "A customised Billy Bentley nuttiness" claimed one paper. Voted third in Record Mirror's Readers' Poll for new hope for 1980, Madness enter the new decade ready to establish their black humoured, fun-fair style in the realms of classic pop.

1980: What a year it proved to be. Chas was sworn in as a bona-fide Maddie, and epic single followed epic single: 'Baggy Trousers', 'My Girl', 'Night Boat To Cairo' and 'Embarrassment' all making the top 10. In between their almost constant touring, Madness became regular favourites on children's shows, and they even played a Saturday matinee especially for the under 16s, the first of its kind ever staged.

This was also the year that video Madness took off. With Dave Robinson directing, each vignette compounded the image of a Cockney Marx Brothers on a helter skelter. No British band had before (nor since, for that matter) used the video with such a consistent vision and flair. Who can ever forget the cops and robbers obstacle chase of 'Shut Up', or a suspended Lee floating above the scenario in 'Baggy Trousers'?

Even advertisements picked up on this unique sense of theatrics. The 'Nutty Train' became a familiar sight in the three minute interruption slot. Colgate toothpaste, the British Meat Marketing Board and Kwik Fit tyres commercials all displayed more than just a passing resemblance to the magnificent seven. Such a socially acceptable tribute indicated that Madness were squarely placed in the territory of All Round Family Favourites.

The band saw out the old year with the 'Absolutely' album. Although maintaining the tomfoolery image, 'Absolutely' marked a progression in the Madness style, both in the music and the lyrics. The early ska connection had totally vanished – comparisons with the early Kinks and the Beatles were more apt, whilst the subject matter, still keeping within the bounds of day-to-day incidents, had incorporated a more reflective mood, with a sympathetic note for society's casualties being evident.

*nb this is the last time the phrase 'nutty' will appear in *rm*

1981: The year came and went, and with it, Madness consolidated their position as best British pop band. With four more hit singles, 'Return Of The Los Palmas Seven', 'Shut Up', 'Grey Day', and 'It Must Be Love', plus their third platinum LP under their hats, it now seemed time for Madness to conquer the world.

Europe loved 'em, America loved 'em, even the diminutive Japanese loved 'em. Australia wasn't so sure. It seems that the Australians and Madness never really hit it off, especially considering their knack of losing audiences.

One of Suggs' most vivid recollections of Australia is a gig they played in Sydney. "Halfway through our show, a quarter of the audience disappeared through a hole in the floor. A momentary vision passed through my mind of this confused Madness audience suddenly finding themselves upside down in Brixton!"

1982: The hits rolled on. Madness received criticism over their blasé portrayal of heart failure in 'Cardiac Arrest'. Suggs ably countered these complaints; he was simply relating a personal experience, he said. His own father had suffered a heart attack.

A short break was taken from the recording world whilst Madness took on the role of film stars; they were to play themselves in a movie tracing their origins.

"We decided that the film should end just as we released 'The Prince'. We didn't want it to be the usual rags-to-riches story, that's so boring. So it is more of a rags-to-rags one."

'Take It Or Leave It' documents Madness struggling for recognition. A memorable scene in the film must be the initiation of Chas Smash as the Madness dancer. The trio of Chas, with friends Si and Chalky, appears at the front of an audience – literally – nutting their way through a zany routine that is neither slapstick mime nor a conventional dance style – more a mentally deranged combination of the two. (Always keen to look after their friends, Chalky and Si entered the Madness machine as roadies.)

It was scenes like this that made Madness look back and think, bringing themselves back down to earth to realise their role in life. The Madness philosophy was to *entertain*.

Injected with a new lease of life, Madness soon found themselves topping the singles chart for the first time with 'House Of Fun' in May. The release of their fourth album 'Rise And Fall' in October produced mixed reactions.

This LP was a very different breed of Madness. Their timeless sense of fun had been replaced by a very black, black humour. Its theme of chronicling people's peculiar habits expressed little of the

joviality that Madness were famed for. Its analogy of the work of pre-World War II German songwriters Brecht and Weill – given a North London treatment – rang true. Madness had almost conceived a concept album. Despite the wariness of many a critic (rm called it "a compromise") it was evident that Madness were going through an adolescent stage. Their baggy trousered, school pranks days were numbered.

Still, this musical progression didn't deter from the live shows; Madness were still the best as Jim Reid noted at the beginning of '83. "I've never been to a gig where so many people were singing along to the songs, never been to a gig where the dance hall literally shook under the weight of dancing feet."

1983: By the middle of the year it was evident that all was not well in the Madness camp. The camaraderie they were so noted for was lacking. The strains and pressures of being constant pop stars was taking its toll. Mike was now spending most of the time in Holland with his wife, so it wasn't too much of a surprise when he announced his departure in December. The farewell message from the band: "The mild mannered foundation stone will be sorely missed by Madness with sadness".

Mike was the cornerstone of the band. Not only was he chief songwriter, he also kept a sense of

order. He was their driving force. Suggs was all too well aware of Mike's value. "At first it," (his departure), "undermines your confidence . . . He was our Dr Spock."

1984: Without the great Barso, it's time for a major re-evaluation. Great faith is still placed on the Madness humour, albeit increasingly on the *black* side. A greater political awareness emerges. Always keen to support worthy causes (CND and Greenpeace, particularly), politics now come to the fore in their lyrics. The next single, 'Michael Caine', released in February, emphasised both these traits. Following on from the style adopted in the 'Rise And Fall' LP, this was a Madness as they'd never been heard before. More was to follow.

The 'Keep Moving' LP attempted to crystallise the new ideas that were awakening. The majority of the press accused them of having run out of puff, but rm's Roger Morton recognised the maturer, evolving style: "Like a whistling postman delivering news of tragedy, Madness' strength has always been their ability to slip in the saddest of observations amongst the brightest of tunes."

The rest of 1984 proved to be a time of upheaval. Madness parted company from Stiff Records and formed Zarjazz – their own label. The first single for themselves was 'Yesterday's Men', and it proved to be their 20th top 20 hit.

Meanwhile, individual band projects were getting underway. Mark Bedford and Woody Woodgate had already worked with Strawberry Switchblade, and now Carl and Suggs released 'Mutants In Mega City One', a hip hop electro song based around the Judge Dredd character from their favourite comic, 2000AD.

1985: It was almost a year till the waiting public was treated to the sixth – and final – LP. Coated in a shell of thoughtful maturity, 'Mad Not Mad' was a statement of Madness' career, returning briefly to the earlier zany days with 'Uncle Sam'. Sharing the songwriting credits, all appeared well in the Madness house of fun, even if they were keeping a low profile.

1986: It came as quite a shock when the news broke. Madness were no more. A sad day for fan and band alike, a sob or two was detected as Suggs made the announcement on the radio.

Always that one step beyond, their complete madness will never be forgotten. Not their humour, their thoughtful reflections on life, not their videos, and, not least, for their down-to-earth sense of reality throughout. As Dave Robinson once said, "Madness as a group are probably the least inclined towards superstardom of any band I've worked with. Suggs' material ambitions extend as far as having somewhere to live and enough cash for five pints of lager a day."

Madness: R I P.



W/E SEPTEMBER 27, 1986

EUROBEAT
REGGAE
INDIE SINGLES
INDIE ALBUMS

CHARTS

EUROBEAT

- | | | |
|----|----|--|
| 1 | 1 | KNOCK ME SENSELESS , Eastbound Expressway, Passion 12in |
| 2 | 2 | LOVE CAN'T TURN AROUND/DUB CAN'T TURN AROUND , Farley 'Jackmaster' Funk featuring Darryl Pandy, London 12in |
| 3 | 6 | QU'EST-CE QUE C'EST? (REMIX) , Splash, Rocket 12in |
| 4 | 4 | NO MAN'S LAND , Seventh Avenue, Record Shack 12in |
| 5 | 3 | YOU'RE GONNA SUFFER , Bertice Reading, Sublime 12in |
| 6 | 10 | APPLAUSE , Angie Gold, Passion 12in white label |
| 7 | 5 | WALK IN MY SHOES , Hazell Dean, Dutch EMI 12in |
| 8 | 7 | ON THE HOUSE (FARLEY 'JACKMASTER' FUNK REMIXES) , Midnight Sunrise, Crossover 12in promo |
| 9 | 9 | DON'T YOU TRY IT , Raww, Debut 12in |
| 10 | 8 | LANDSLIDE , Croisette, Passion 12in |
| 11 | 13 | TWO OF HEARTS (EUROPEAN DANCE MIX) , Stacey Q, Atlantic 12in |
| 12 | — | LOVE CAN'T TURN AROUND , Philly Cream, US Cotillion 12in |
| 13 | 12 | HURT BY YOU , Justine, Dutch Casablanca 12in |
| 14 | — | SO GLAD , Pepper Watkins, US TSR 12in |
| 15 | — | LOVERBOY (IAN LEVINE REMIX) , Chairman Of The Board featuring General Johnson, EMI 12in |
| 16 | 18 | DON'T LEAVE ME THIS WAY , The Communards, London 12in |
| 17 | 11 | THE HOUSE MUSIC ANTHEM , Marshall Jefferson, Affair 12in |
| 18 | 16 | LOVE IN THE SHADOWS (REMIX) , E.G. Daily, US A&M 12in |
| 19 | 17 | DANCE YOUR WAY OUT OF THE DOOR , Sharon Dee Clarke, US Achievement Records 12in |
| 20 | — | DELIVERANCE , People Like Us, Passion 12in white label |
| 21 | 14 | MORE THAN PHYSICAL (REMIX) , Bananarama, London 12in |
| 22 | 19 | YOUR LOVE IS ALL I NEED , Carol Hahn, US Wide Angle 12in |
| 23 | 15 | SPIES , Jesse's Gang featuring Ronnie, US Jes Say Records 12in |
| 24 | — | THANK YA , Sweet D, US Trax Records 12in |
| 25 | 23 | AMERICAN LOVE , Rose Laurens, German WEA 12in |
| 26 | 30 | RUN TO ME , Tracy Spencer, CBS 12in |
| 27 | 26 | JUNGLE BEAT , Digital Emotion, Dutch Break 12in |
| 28 | 21 | (I WANT TO GO TO) CHICAGO , R.T. & The Rockmen Unlimited, US Criminal Records 12in |
| 29 | 29 | DOWN AND COUNTING , Claudja Barry, US Epic 12in |
| 30 | 28 | PLAY IT COOL , Model 500, US Metrolplex 12in |

Compiled by Alan Jones/James Hamilton

REGGAE

- | | | |
|----|----|--|
| 1 | 1 | I WANT TO WAKE UP WITH YOU , Boris Gardiner, Revue |
| 2 | 2 | BORN FREE , Winsome, Fine Style |
| 3 | 3 | SHU BEEN , Frankie Paul, Pioneer International |
| 4 | 4 | MAGIC FEELING , Michael Gordon, Fine Style |
| 5 | 7 | DEAR BOOPSIE , Pam Hall, Blue Mountain |
| 6 | 8 | BE MY LADY , Peter Hunningale, Street Vibes |
| 7 | 6 | OPEN THE DOOR/WHAT A SMILE , Ken Boothe, Blue Mountain |
| 8 | 13 | REGGAE SENSATION , Sonnie, Chartbound |
| 9 | 5 | THIS IS REGGAE MUSIC , Administrators, Groove |
| 10 | 10 | THE ORIGINAL BANG A RANG , Nitty Gritty, Jammy's |
| 11 | 11 | CRAZY/WHAT THE POLICE CAN DO , Andrew Paul, Digital |
| 12 | — | WHAT THE HELL , Echo Minott, Unity |
| 13 | 9 | HARD DRUGS , Gregory Isaccs, Tappa |
| 14 | 23 | PUPPY LOVE , Tiger, Thunderbolt |
| 15 | 17 | AFRICA , Axeman, Fashion |
| 16 | 12 | LOVELY FEELING , Dennis Brown, Blue Mountain |
| 17 | 22 | IMITATOR , Early B, Black Solidarity |
| 18 | 21 | LET ME DOWN EASY , Marvin James, Hot Vinyl |
| 19 | 18 | GREETINGS , Half Pint, Powerhouse |
| 20 | 14 | MY COMMANDING WIFE , Mighty General, Ragin' Lion |
| 21 | 15 | SIX SIX STREET , Louisa Mark, Bushranger |
| 22 | — | MAN SHORTAGE , Lovindeer, Thunderbolt |
| 23 | 16 | SIXTH STREET , Jock Wilson, Uptempo |
| 24 | 19 | MISERABLE WOMAN , Freddie McGregor, Greensleeves |
| 25 | 20 | ORIGINAL LOVE ME/SENSI MAN ROCK , Little Howie/Earl Anthony, Back To Africa |
| 26 | 27 | TROUBLE AGAIN , King Kong, Greensleeves |
| 27 | 24 | 100% LOVING , Bunny Lye Lye, Rock Fort |
| 28 | 25 | TUNE IN , Cocoa Tea, Jammy's |
| 29 | 28 | SMILE , Audrey Hall, German |
| 30 | 26 | PUSH COMES TO SHOVE , Freddie McGregor, Real Authentic Sound |

Compiled by Spotlight Research

INDIE SINGLES

- | | | |
|----|----|---|
| 1 | 1 | A QUESTION OF TIME , Depeche Mode, Mute |
| 2 | 4 | MR PHARMACIST , the Fall, Beggars Banquet |
| 3 | 2 | DRUGS/COME HERE MY LOVE , This Mortal Coil, 4AD |
| 4 | 3 | TOKYO STORM WARNING (PART 1) , Elvis Costello, Imp/Demon |
| 5 | — | A SCREW , Swans, K422 |
| 6 | — | ROMAN P/GOOD VIBRATIONS , Psychic TV, Temple |
| 7 | 8 | SURF CITY , the Meteors, Anagram |
| 8 | 5 | PANIC , the Smiths, Rough Trade |
| 9 | — | SUNARISE , the Godfathers, Corporate Image |
| 10 | 20 | RUNAWAY , Luis Cardenas, Consolidated Allied |
| 11 | 6 | LIKE A HURRICANE/GARDEN OF DELIGHT , the Mission, Chapter 22 |
| 12 | 14 | THIS MEANS WAR , the Beloved, Flim Flam |
| 13 | 21 | HEARD IT ALL , Bodines, Creation |
| 14 | — | BLUE MONDAY , New Order, Factory |
| 15 | 12 | WILD CHILD , Zodiac Mindwarp and the Love Reaction, Food |
| 16 | 7 | JESUS IS DEAD (EP) , the Exploited, Rough Justice |
| 17 | 22 | WONDERFUL LIFE , Black, Ugly |
| 18 | — | YIN AND YANG (THE FLOWERPOT MAN) , Love And Rockets, Beggars Banquet |
| 19 | 27 | HAPPY HOUR , the Housemartins, Go! Discs |
| 20 | 11 | IS THERE ANYONE OUT THERE , Mighty Mighty, Girlie |
| 21 | 10 | LIKE AN ANGEL , the Mighty Lemon Drops, Dreamworld |
| 22 | — | BOOKS ON THE BONFIRE , the Bolshoi, Beggars Banquet |
| 23 | — | THIS BOY CAN WAIT , the Wedding Present, Reception |
| 24 | 9 | SERPENT'S KISS , the Mission, Chapter 22 |
| 25 | 18 | I'M SNIFFING WITH YOU HOO , Pop Will Eat Itself, Desperate |
| 26 | 28 | TRUMPTON RIOTS , Half Man Half Biscuit, Probe Plus |
| 27 | — | POWER , Fields Of The Nephilim, Situation Two |
| 28 | 17 | HEART FULL OF SOUL , Ghost Dance, Karbon |
| 29 | 19 | THE LAST BULLET IN THE GUN , Terry And Gerry, Intape |
| 30 | 13 | TAKE THE SKINHEADS BOWLING (EP) , Camper Van Beethoven, Rough Trade |

Compiled by Spotlight Research



INDIE SINGLES 18

INDIE ALBUMS

- | | | |
|----|----|--|
| 1 | 1 | THE UNGOVERNABLE FORCE , Conflict, Mortarhate |
| 2 | 2 | KICKING AGAINST THE PRICKS , Nick Cave and the Bad Seeds, Mute |
| 3 | 4 | THE QUEEN IS DEAD , the Smiths, Rough Trade |
| 4 | 3 | WATCH YOUR STEP , Ted Hawkins, Gull |
| 5 | 9 | LONDON O HULL 4 , the Housemartins, Go! Discs |
| 6 | 5 | HIGH PRIEST OF LOVE , Zodiac Mindwarp and the Love Reaction, Food |
| 7 | 16 | ON THE BOARDWALK , Ted Hawkins, Unamerican Activities |
| 8 | 11 | GIANT , the Woodentops, Rough Trade |
| 9 | 14 | VICTORIALAND , Cocteau Twins, 4AD |
| 10 | 10 | GIFT , the Sisterhood, Merciful Release |
| 11 | 12 | SACRED HEART HOTEL , the Stars Of Heaven, Rough Trade |
| 12 | 21 | STEP ON IT , Bogshed, Help Yourself |
| 13 | 22 | ONLY STUPID BASTARDS HELP EMI , Conflict, Model Army |
| 14 | 13 | BACK IN THE DHSS , Half Man Half Biscuit, Probe Plus |
| 15 | 7 | THROWING MUSES , Throwing Muses, 4AD |
| 16 | 6 | CLOCKWORK TOY , Frenzy, ID |
| 17 | 8 | THUNDERHEAD , the Janitors, Intape |
| 18 | 15 | WALKING THE GHOST BACK HOME , the Bible, Backs |
| 19 | 18 | BLACK CELEBRATION , Depeche Mode, Mute |
| 20 | 17 | IN SICKNESS AND IN HEALTH , Demented Are Go, ID |
| 21 | 19 | MAJOR MALFUNCTION , Keith Le Blanc, World |
| 22 | 25 | MANIC POP THRILL , That Petrol Emotion, Demon |
| 23 | 20 | BEST BEFORE 1984 , Crass, Crass |
| 24 | 29 | RUM SODOMY AND THE LASH , the Pogues, Stiff |
| 25 | — | EVOL , Sonic Youth, Blast First |
| 26 | 23 | UNCARVED BLOCK , Flux, One Little Indian |
| 27 | 26 | BLACK JESUS VOICE , Richard H Kirk, Rough Trade |
| 28 | 30 | BORN SANDY DEVOTIONAL , the Triffids, Hot |
| 29 | 28 | DISCOVER , Gene Loves Jezebel, Beggars Banquet |
| 30 | 24 | A DIFFERENT KIND OF TENSION , Various, Stiff |

Compiled by Spotlight Research



From the land of the rising battery comes a remarkable new Walkman.

The Sony WMF107.

A personal stereo with a solar power cell built-in.

Take it out during the day and it'll keep recharging itself.

Even in cloudy weather.

Slot in a tape and it'll play on stored power.

Switch to radio and it'll keep going for up to ten hours without light. (After that, you can use a conventional battery.)

**WHEN IT COMES
TO POWERING A WALKMAN,
NO OTHER BATTERY LOOKS
LIKE IT OR LASTS LIKE IT.**

The Solar Walkman is perfect for English summers. It's water resistant.

Buttons for Dolby B, FM/AM radio, auto reverse and metal tape are all made of rubber.

While a special seal protects the cassette inside from splashes. (Gene Kelly will keep singing no matter what.)

As you'd imagine, this solar technology could burn a hefty hole in your pocket. The WMF107 retails at £159.95.*

A good point to tell you about the other four Walkman in the 'Sports' range.

They're all water resistant and have features such as auto-reverse, two band radio and lower price tags.

(You can buy the basic model for about £50.†)

But have a look at the Solar WMF107 first.

It's the only Walkman on earth with a battery that isn't.



*RECOMMENDED MINIMUM ADVERTISED PRICE. DOLBY IS A REGISTERED TRADEMARK OF THE DOLBY LABORATORIES LICENSING CORPORATION.



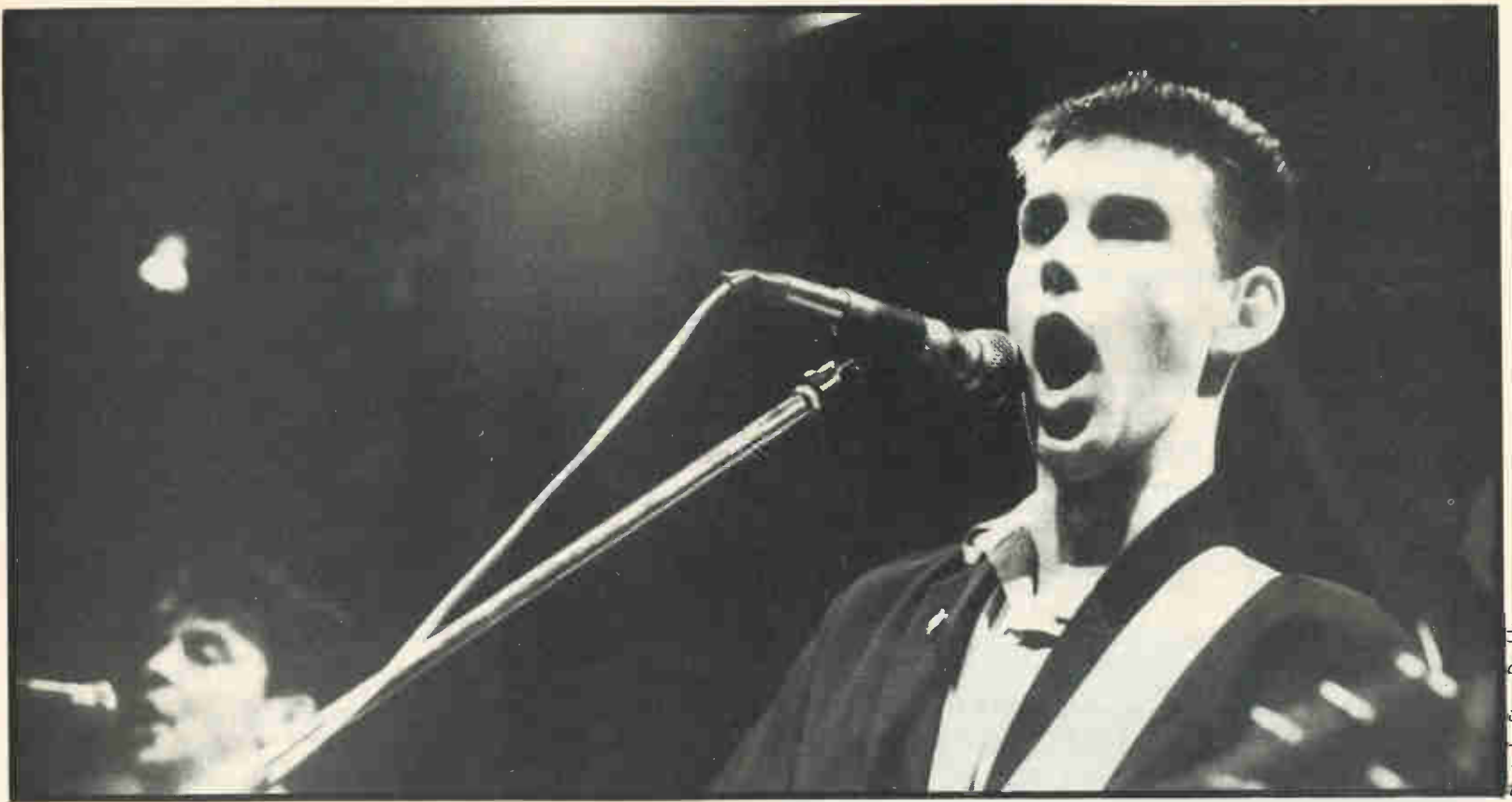


Photo by Steve Double

▲ THE MEN THEY COULDN'T HANG, MEAN FIDDLER, LONDON

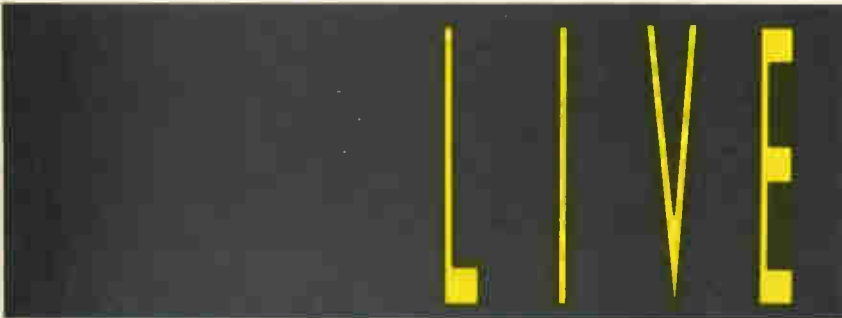
You can moan about how lousy music is these days, you can listen to the charts and feel profoundly ill, or, more advisedly, you can go and see The Men They Couldn't Hang.

Two years on, with their ramshackle folk/country origins well behind them, the Men are now shaping up into one of the country's most vital bands. Commitment, melodies and humour are all there in abundance, with a musical diversity that spans all the way from terrace anthems to sensitive ballads.

We all knew the words to 'Scarlet Ribbons' and 'Night To Remember', we marvelled at the cajun stomp of 'Wishing Well', and got worked up to the bitter sentiments of 'Shirt Of Blue'. Cush sang, as ever, with a surly rebel yell, a neat contrast to Swill's more melodic, rockin' strains. Paul Simmons (who has, incidentally, written some of the best songs in years), played mandolin like a mean one, and Bobby Valentino stepped out with some sprightly fiddle. Shanne and Jon, meanwhile, did their best to hold down those rampant, careering rhythms.

As a special treat, we got silly encores of 'Whiskey With Me Giro' and the Undertones' 'Teenage Kicks'. A first-rate evening from a truly dynamic band, and with that in mind, you know you can't afford to miss out next time.

Stuart Baillie



■ THE CHAMELEONS, TOWN AND COUNTRY CLUB, LONDON

It is interesting to follow a band over the years and watch them change. If you catch them in their formative years it is easy for them to become special to you in some way. Then you spend your time hoping they don't become too successful, become stars. This happened with me and the Chameleons.

On first hearing they were a breath of fresh air, energetic and invigorating. Their brand of guitar based rock with emotional vocals captivated me. From then on I wanted other people to hear them, but they still had to remain special. Three albums and another record label later, and I found myself witnessing the band live again. Something went wrong on the way. Somewhere along the line the Chameleons seem to have changed their outlook. Pressure for success has changed both the songs and their attitude.

What used to be passionate, pulsating songs have become pompous attempts to achieve epics with a more commercial sound. Basically, the new songs are rockier, but stick to old values, old traditions. Originality has made way for commerciality. In the same way, the older songs like 'Second Kin' and 'Pleasure And Pain' have been lavishly smothered with waves of keyboard dirge.

The original spark of the Chameleons has become indistinct. Indeed, in concert, the band have adapted too. Although there was no grandiose stage show, the pseudo-dramatic stance has robbed the band of its vitality. If things continue this way, they will become staid and insignificant — something I never imagined them to be.

But hopes for the future lay in the two singles 'Tears' and 'Swamp Thing'. Maybe it's time for the Chameleons to change their colours again.

Nick Robinson

■ THE FALL, ALBANY EMPIRE, DEPTFORD

It takes a lot to listen to the Fall. Patience helps. Most immediate reactions are to moan about the repetitiveness, the guitars being out of tune or the childish vocals. But there is far more to the Fall. It may sound a shambles at first, but it all gels and works. The songs are in their element in a concert atmosphere — the raw aggression giving them added strength.

Mark E Smith's tunes seem to work on a simple principle. A basic rhythm or guitar riff is established and the vocals and keyboards come later — added thrills.

The Fall's knack is to make the songs irresistible — almost compulsive — and once you get in you don't want to get out. These days, the Fall are still unfashionable, still determined to keep away from the pop arena but still fresh and bursting with new songs — new angles.

The last few singles — 'Cruisers Creek', 'Rollin' Danny' and 'Mr Pharmacist' in particular — have shown Smith's love of basic rock and roll, but unlike many Eighties' bands, the Fall make the tunes sound like they invented rock and roll.

The only distraction lies in Smith's apparent distaste for playing live. He acts as if he is on trial, forever moving across the stage, awkward and anxious. It can be irritating for the viewer, but more recently a balance has been achieved. To his left on stage is the more appealing Brix Smith. Over the years she has become less of an accessory and more of a focal point of the band live.

Nobody says much between the songs — the tunes are quite capable of doing the talking. 'Us Eighties/Nineties' demonstrated the more accessible side to the Fall while 'Living Too Late' picks up influences from the pre-Brix days. This was a concert to love or hate — another step into the wonderful and frightening world of the Fall.

Nick Robinson



Photo by Patrick Quigly

◀ RUN-DMC/WHODINI/LL COOL J/BEASTIE BOYS, HAMMERSMITH ODEON, LONDON

It's b boy fact instead of fiction — drugs and violence have no home here. New York was raising hell but the Yo Boys' seats were as empty as the myth.

The Beastie Boys came and went. With a blast of screeching guitars and beat-box, bad-ass mouthing, these three boys' 10 minutes were enough to make any mutha proud. LL Cool J is one big dude with a big gold chain. He can't live without his radio but a crowd clamouring for his body will do for now.

Whodini did their best to raise hell, but were a welcome break from the beat. You can only wave your hands in the air for so long, and now was the time to have a rest.

Run-DMC are the Kings Of Rock and they don't let anybody forget it. Everybody's Adidas was held aloft as their alter-egos walked them this way and that. There was no contest — this was Run's house, and as hard as it is rehearsed. Someone should have told the massed police ranks outside that rap is an act like anything else.

John Godfrey

■ CAST OF 1,000s, MEAN FIDDLER, LONDON

With a name like theirs, you'd reasonably expect Cast Of 1,000s to have trouble fitting onto a tiny North London stage. Furthermore, you might consider it to be asking too much to expect a band in the embryonic stages of development to deliver anything more substantial than a workmanlike performance. In reality, you'd be wrong on both counts. For a small corps of musicians, Cast Of 1,000s not only fireout an impressive wall of sound, but also manage to present a more melodic show than many of our more seasoned campaigners.

Their commander-in-chief is an astonishingly gifted and extraordinarily versatile Irish singer. Try to think of an imaginative Jim Kerr or Billy Idol, with a sense of humour, and you'll be some way to understanding why he, along with his remarkable supporting cast, are about to become one of the next big things.

Mike Mitchell

■ THE GATHERING, THE MYSTIQUE, AIRDRIE

I must admit to being quite surprised by the Gathering: they have professionalism in execution and balance in arrangement. Not many bands today achieve such a combination. The set starts with the appropriate 'Running Wild' followed by the excellent 'How Can You', which could become a possible chart contender. For a band who are new and virtually unknown, they quickly seduce the audience to the dance floor, a rare sight in this part of the country.

The Gathering achieve a plaintive emotion, their music is rich, with a simplicity of theme. For example, 'Street Windows' has the same hypnotic embodiment as Simple Minds' 'Love Song', yet with a more commercial appeal, which brought into perspective the potential that lies within. My main criticism would be the lack of movement on stage. The only time I viewed any real life was during the highly percussive 'Don't Shout'. It's nice to see a percussionist that can actually play and not pretend.

Although well received, the Gathering would be better suited to larger venues, rather than small clubs. They are a band for all seasons, but I can't help feeling they are playing it a bit too safe. But then again, isn't everyone?

Dave Whitelock

▶ YES NO PEOPLE, THE LIMELIGHT, LONDON

This was only their third gig; three of them are serious jazz musicians, with about nine other band commitments between them, and two had previously been buskers, the lead singer having bashed bins. But there is logic behind the confusion and Yes No People's is searching for pop's soul. From grating blues numbers with gospel-soaked harmonies, through brash dance throw-downs to Steve Williamson's ashes of Pookiesnackburger have risen in a completely unexpected way.

Luke Cresswell still has his percussion armoury, but now revealing a handy windpipe that is as powerful as it is smooth. He's grimacing in earnest, because it's not simply a diversion of any of the eight band members. When the two girls scream they cut through pop's plastic passion, letting drummer Mark Mondesir and Pookie-brain guitarist Steve McNicholas strip the rhythm to its r'n'b essentials. From urban warriors to jazz warriors, Yes No People have declared war on pop and I think they've found its soul.

John Godfrey

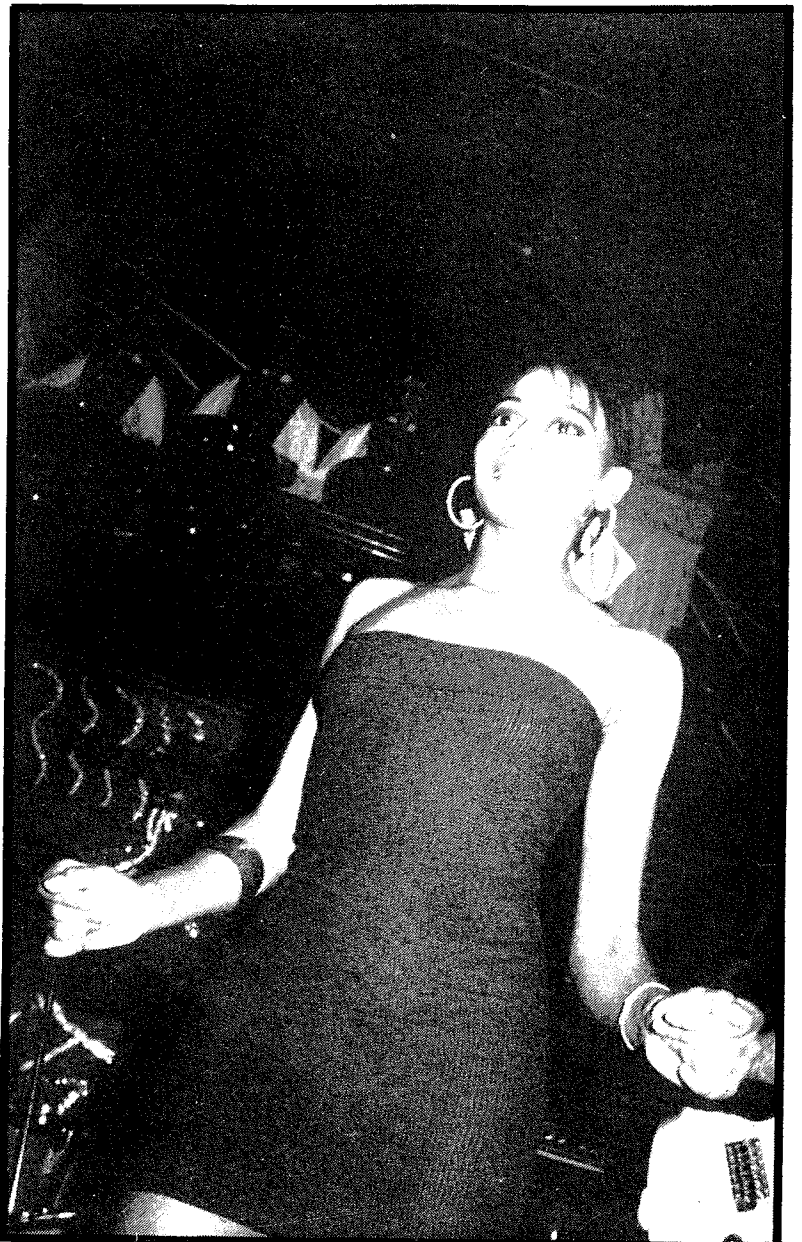


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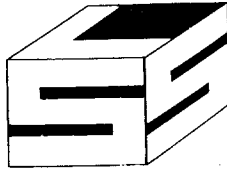
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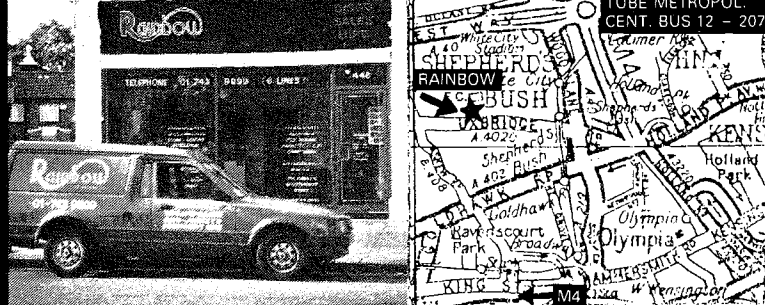
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NEWS

DIGEST

edited by
andy strickland



■ **ELTON JOHN** releases his single 'Heartache All Over The World' on Friday, September 26. There's also a special limited edition double pack containing two seven inch singles. Elton's LP 'Leather Jackets' should be out in October.

● **Erasure** are set to play a short tour in October, when their new single will be released. They play Brunel Academy October 3, Keele University 9, Birmingham Aston University 10, Coventry Polytechnic 11, Manchester Hacienda 14, Liverpool Polytechnic 15, Sheffield Polytechnic 16, Hull University 17, Trent Polytechnic 18, Bradford University 23, London Mean Fiddler 25 and 26.

● **Killing Joke** have been forced to postpone all but one of the dates on their upcoming tour because of recording commitments. The gig at London's Hammersmith Palais will go ahead as scheduled. All tickets will be valid for the rescheduled dates in November, or alternatively refunds are available from point of purchase.

● **Jermaine Stewart** releases his LP 'Frantic Romantic' at the end of the month.

● **Thrashing Doves** release their second single 'Biba's Basement' this week. You can catch the band live when they play Birmingham Aston University October 1 Limerick Savoy 3, Cork Zoe's 4, Dublin Sides 5, Dunfermline Warehouse 9, Aberdeen The Venue 10, Dundee Dance Factory 12, Leeds Warehouse 14, Norwich UEA 15, London Camden Palace 16.

● **Afrika Bambaataa** and family release their LP 'Beware (The Funk Is Everywhere)' on Monday, September 29. The album contains nine tracks including 'Bambaataa's Theme (Assault On Precinct 13)', the latest single.

● **The Big Dish** release their album 'Swimmer' on Monday, September 29.

● **Paul Hardcastle** joins some distinguished company next week when he releases his 'Top Of The Pops' theme tune as a single. 'The Wizard' is released on Monday, September 29, and was originally conceived when 'TOTP' producer Michael Hurl approached Paul during his 'TOTP' slot for 'Don't Waste My Time'.

● **Lisa Lisa** and Cult Jam with Full Force have been forced to reschedule their UK dates. They now play Manchester Hacienda October 22, London Hammersmith Odeon 23 and Nottingham Rock City 26. London ticket holders must exchange their original tickets for new ones at their place of purchase. Manchester and Nottingham tickets are still valid, but Birmingham ticket holders can get a refund from point of purchase, pending the rescheduling of this show.

● **It Bites** follow up their smash hit single 'Calling All The Heroes' when they release 'Whole New World' on September 29.

● **The Fall** finally release their LP 'Bend Sinister' on September 29. The 10 new tracks include their current single 'Mr Pharmacist'.

● **Spandau Ballet** have added a handful of shows to their UK tour in December. The boys now play Brighton Centre December 10, Bournemouth International Centre 13, Birmingham NEC 17 and Manchester G-Mex 19.

● **Mighty Lemon Drops** set out on their first nationwide tour at the beginning of October, to promote their LP 'Happy Head'. They play Newcastle University October 1, Glasgow Daddy Warbucks 2, Edinburgh Hoochie Coochie Club 3, Aberdeen Venue 4, Dundee Dance Factory 5, Huddersfield Polytechnic 6, Liverpool University 9, Manchester International 10, Sheffield Leadmill 11, Portsmouth Polytechnic 14, Brighton Pavilion 15, Bristol Bierkeller 16, Leicester Princess Charlotte 17, Coventry Polytechnic 18, Birmingham Barberies 21, Southampton University 22, Oxford Polytechnic 23, London ULU 24, Dudley JB's 25.

● **David Sylvian** releases his single 'Single Moon' on Monday, September 29. The track is taken from his new LP 'Gone To Earth'.

● **It's Immaterial** release their single 'Space' on September 29. The single is backed with 'Hereby Hangs A Tale' and comes from their new album 'Life Is Hard And Then You Die'.

● **Billy Bragg** has added a special Red Wedge date to his current tour. He now plays Blackpool Opera House on Tuesday, September 30 with The Men They Couldn't Hang, the Mint Juleps and Thirteen Moons.

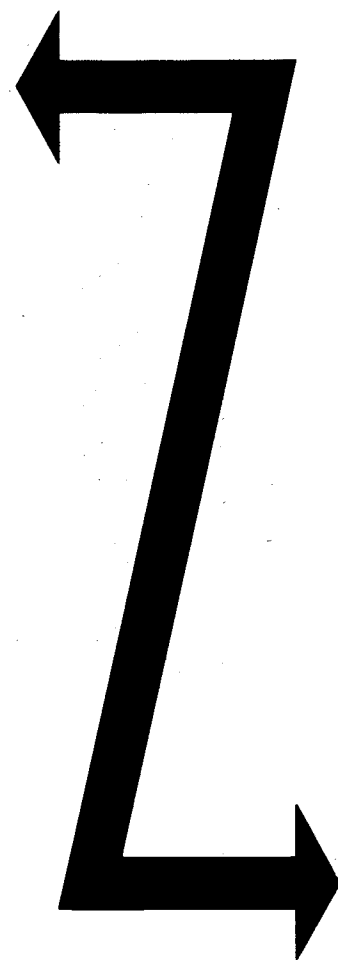
● **Julian Cope** returns to the UK stage next month. See him at Leeds Polytechnic October 27, Birmingham Diamonds Suite 28, Bristol Bierkeller 29, Canterbury Kent University 31, London Astoria November 1. The shows come as a prelude and warning for Julian's first album for two years, 'Saint Julian'.

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BY JAMES HAMILTON

BPM

ODDS 'N' BODS

LES ADAMS has done a quick remix of **Cameo** 'Word Up', due in shops now, and incidentally tips that a var-speed synch out of **Raze** into **Michael McDonald** (SILAS mix) goes on and on and on on! ... **John Morales**, giving up his London flat to do even his UK remixes back in New York, has done a harder **Five Star** 'Can't Wait Another Minute' for the US black chart, while the **M&M** mix of **Colonel Abrams** 'Over And Over' never came out (now 'Speculation' has appeared in a **Regisford & Jarvis** remix on import) ... **Loose Ends** commercial 12 inch twin-pack only features the **Nick Martinelli** remix and dub version of 'Slow Down', the group's own 'Slow-Jam', plus **Dancin'** **Danny D & Godwin Logie**'s old Westside mix of 'Gonna Make You Mine' — leaving the latter team's widely considered superior 'Slowdown' remix only on the promo pressing, unless of course it's due for creative marketing! ... **Carroll Thompson**'s commercial 12 inch has had the lovers' rock 'Tonight' altered into a new 93bpm Daybreak Mix, but still lacks the Townhouse Mix of 'Strangest Love Affair' ... **Mel & Kim** (a delightful duo to meet!) have inevitably been remixed as a more dubwise 119½bpm Mortgage Mix, **Jak To Jak** 'Take It Easy' has finally reappeared (on promo only so far) in a much tighter more subdued 114bpm Mastermix, and **Rosaline Joyce**'s remix will include a snatch of 'Cloud Nine' ... **Bluebird/10** picked up **Davis/Pinckney Project** ... **Ian Levine** is starting his own **Nightmare** label through **PRT** next month, not specifically for hi-NRG, debuting with 'Animal Magnetism' by **Darryl Pandy**



FREDDIE JACKSON 'Tasty Love' (US Capitol V-15254) 'Rock Me Tonight' revisited in typically yearning tender 80bpm tasty stylee (edit too), with his last album's swaying 105½bpm 'I Wanna Say I Love You' as flip. Already, it's due here next week (Capitol 12CL 428).

(who's also heavily featured on the **Anti-Smack Project** all-star single's acappella flip) ... **Farley 'Jackmaster' Funk** has tried to distance himself from house music's origins by recording something along the lines of 'I'm Not Gay I'm A Man', which has got his fellow Chicagoans in an uproar ... **Jesse Saunders** will be spinning Chicago house tracks next month around London's record shops, at **Tower and Virgin** on Friday 17, **Rayners Lane** Saturday 18 (a bit of advance news there!) ... Central London readers may be in time for **Jay Strongman, Julian 'Cool' Palmer & Simon Witter**'s Pfunk party this Wednesday (24) at the **Limelight** ... **JOCKS** magazine is already looking for letters and feedback from DJs about relevant disco topics, so send your scribbles to editor **Philip Chapman** (at the same address as rm) ... **Madonna**'s original 115½bpm 'Holiday' has made a timely, if surely unnecessary, reappearance as flip to the **Shep Pettibone** remixed pleasantly Sixties-ish (0-)120½bpm 'True Blue' (Sire W8550T), and while

still in a pop frame of thought, the 118½bpm **Tracy Spencer** 'Run To Me' (CBS TA 7007) and 130½bpm **Stacey Q** 'Two Of Hearts' (Atlantic A9381T) seem to be expanding on their initial hi-NRG appeal ... **Ralph Tee** has been dredging through **Motown**'s vaults as well, to compile some of their less obvious but soulful album tracks from the last 14 years into a various artists 'Motown Trackin' (WL 72518), plus he's also compiled a double LP of **Jean Carne** 'Legendary Tracks' (StreetSounds MUSID 7) ... **Hermione Ross**, doing radio promotion at **Jive**, wants to hear from "weekend radio" DJs on 01-459 8899 ... **British Telecom**'s "ring up and spend a fortune listening to records on the telephone" **Livewire** service has now gone fully national, the **Dave Pearce** hosted **RM Dance Line** being on 0898-121318 — the launch party was a bit spectacular, up in the revolving old restaurant on top of the Post Office Tower! ... **Mantronik** is in London with **T La Rock**, laying down rhythm tracks, and they were surprise 'live' guests at

Radio London's Soul Night Out — which began its new irregular season with such other guests as **Gwen Guthrie, Timex Social Club, Paul Hardcastle, Mel & Kim, TC Curtis** ... **Chris Forbes** sounds fine ... 'Ebony' this Friday on **BBC2** interviews **Nellie 'Mixmaster' Rush** about house music and features footage shot with **Dave Pearce** in New York (for some reason) last week ... **Graeme Park**'s chart from Nottingham's **Garage** (Tues/Fri/Sat) and Leicester **Fan Club** (Wed) is broadcast every Monday between 7-10pm on **Radio Trent**'s 12 inch show ... New York's new **WQHT 'Hot 103'** seems to be concentrating on hi-NRG, playing no rap, slowies or ballads ... **Jellybean Benitez** is 'musical director' of New York's latest club **4D**, just opened at the old **Visage** site ... **Oran Juice' Jones** as predicted topped US Black 45s, **Anita Baker** Black LPs and **Janet Jackson** 'When I Think Of You' Club Play in **Billboard** ... **Freddie Jackson, Melba Moore** and **James Brown** were due to have appeared this Tuesday at a \$300-a-head anti-"crack" fundraiser in New York's swank **Plaza Hotel** ... **James Brown** has co-written his autobiography 'The Godfather Of Soul' for US publication by **Macmillan** in November ... **Lillo Thomas** is returning to the limelight, after a bad car crash in Brazil, co-produced and mixed by **M&M** ... **Dave Malone**, still pulling 300+ soul fans on Fridays at the **Gainsborough Club**, has just lost his other long standing Sudbury night on Thursdays at the **Queens Arms** due to a change of landlords, and would welcome a replacement gig within 60 miles on 0787-72355 ... **Mark Clark** (Wokingham **Mark One Records**) wonders whether **Ivor Biggun** will remake 'Jack Off'! ... **JACK THE HOUSE!**

HOT VINYL

STEVE 'SILK' HURLEY 'Jack Your Body' (London LONX 117) Massive for months on import right across the country, this is well established as the other really big house hit, comprising four sparse "jack trax" which electronically repeat the title line (or the name

continues over

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B P M

from previous page

Steve 'Silk' Hurley), to bounding lean beats on the 122bpm Club Your Body and Jack Your Body — Home Made, 121 3/4bpm Dub Your Body, 125 3/4bpm Steve 'Silk' Hurley mixes. Confused? This looks like the Harlequin Four's of 1986, and it's out while it's still hot!

LIONEL RICHIE 'Love Will Conquer All' (Motown LIOT 2) Possibly having learnt that Lionel still needs black support to score a real hit, Motown rapidly follow his rock foray with the new album's cream soul cut, a gorgeous mellow undulating (0-)98bpm swayer dripping with lazy appeal (old 0-64 1/2bpm 'The Only One' flip).

80'S LADIES 'Turned On To You' (Music Of Life MOLIF 6) 1980's much revived Roy Ayers/Edwin Birdsong-prod/penned slinkily swaying 91 1/2-91 3/4bpm mesmeric soul mantra is finally out here in its original version, much bootlegged and covered (by Nova Casper) of late.

KURTIS BLOW 'I'm Chillin' (US Mercury 888-004-1) Making so much use of the "Transformers, robots in disguise" TV jingle that he could have problems on radio, Kurtis gets genuine (0-)106 1/2-107-108 1/3-107 1/3-107 1/2-109-108 1/3-109-108 1/3-108bpm go go backing from Trouble Funk (three versions and 68bpm 'Don't Cha Feel Like Making Love').

PHILLY CREAM 'Love Can't Turn Around' (US Cotillion 0-96805) Cotillion-owning Atlantic is so large it amounts to a major label, ironically now covering a minor label's R'n'B hit just as their own early efforts in the Fifties were covered — yes, this is a girls-sung Tony Camillo-produced 123 4/8bpm cover of Farley 'Jackmaster' Funk's UK smash (in three versions), a useful alternative here which in fact seems to be preferred in the States.

ESCALATOR 'Let's Make Some Noise' (Elite DAZZ 60) Andy Sojka's uncluttered production style, as suspected, lends itself ideally to the sparse house style for a genuine Chicago sounding 123 4/8bpm skittery leaper, with some jazzy piano and Michelle Thomas repeating just the title line, "everybody in the house" and (title of the B-side variation) "ride the escalator" as its only lyric.

MIDNIGHT SUNRISE with Nellie 'Mixmaster' Rush featuring Jackie Rawe 'On The House (Jack'n The House Remixes)' (Crossover Records CROSS X3) Radical enough to warrant a new review, this load of old cobblers has been remixed by Farley 'Jackmaster' Funk bringing out Jackie Rawe's "diva" vocal in his 121 1/2bpm 'Megajack'n The House' and very stark 'Latin Houseappella' mixes, but if anything this only emphasises the gay hi-NRG root of house music.

KEITH PATRICK 'Night To Remember' (US Omni Records 0-96803) Sounding ridiculously like Howard Hewett, this Nick Martinelli-mixed attractive fluidly swaying (0-) 115 3/4bpm melodic wriggler has all his better vocal trademarks (inst/edit flip), and could be big.

SYBIL 'Falling In Love' (US Next Plateau Records Inc NP50049) Bridging nicely between a Cool Notes-ish "London" sound and the early Eighties Sharon Brown-type style, this languidly ticks and shimmers along at 113 1/4bpm (112 1/2bpm Alternative Club Mix, plus two more) with some gentle piano and cool rhythm, perfectly sweatless.

LOVINDEER 'Man Shortage' (TSOJ TST1, via Jet Star) In the long Jamaican



PAUL OAKENFOLD has left Rush Release promotions to handle A&R and promotion for Champion Records, who have just picked up for UK release Raze and Sybil. This doesn't mean he's given up dee-jaying; he still funks Croydon Scarlets on Thursdays, Streatham Project at Zigi's on Fridays and guests around on Saturdays. The little hop hopper!

tradition of such as 'Shepherd Beng Beng', a young lady goes to the witchdoctor for help in finding a man — the ensuing dialogue is great fun (after a chanting first half), set to a jaunty 93 3/4bpm riddim. Tony Blackburn's listeners voted it the record of last week — but then — they would, it's reggae. And a smash!

D.J. HOLLYWOOD 'Um Tang, Um Tang (To Whoever It May Concern)' (Crossover Records CROSS 3, via PRT) Making it even more commercial, UK copies of this jolly 101bpm singalong rap have been re-edited (and retitled) to emphasise the catchy gibberish "um tang um tang/yummy yum yum" hookline (inst flip), corny good fun.

MILLIE JACKSON 'Hot! Wild! Unrestricted! Crazy Love' (Jive JIVE T 131) Despite all the exclamation marks it's a mournful sounding sleazily rolling 94 1/2bpm lurcher (in four versions) produced in Jam & Lewis style by Change's Timmy Allen.

NOISE BOYZ 'Boys Go Scratch' (CityBeat CBE 1207) Remember 'The Scratch' by Surface Noise? It's re-surfaced on producer Chris Palmer's brother Tim's label in a brand new 102 1/3bpm go go treatment, still with jazzy keyboards and brass but with some scratching, chanting and the jiggle beat — plus their mum Jean, of Soho's Groove Records shop fame, supplying the outro rap! A scratchier 102bpm dub and nice 96bpm 'Lean St.' jazz go go instrumental are flip.

PIECES OF A DREAM 'Joyride (Joy Mix)' (US Manhattan V-56034) After a radio-tuning dial sweep intro, this Herbie Hancock-ish heavy 103 3/4bpm judderer hits a post-'Rockit' go go hip hop P'funk groove with scratching, jazz keyboards, chants 'n' stuff (in three mixes).

STEINSKI & THE MASS MEDIA 'The Motorcade Sped On' (US Tommy Boy TB 885) At last on purported "promo" copies, this original production by Double Dee's now solo partner brilliantly cuts up and overlays radio newslashes about John F Kennedy's assassination to an 0-109 1/3bpm beat box rhythm. Mrs Kennedy jumped up, she called "Oh no"...

CHICO DeBARGE 'Talk To Me' (US Motown 4567MG) "Gimme a beat!" Oops, sorry, wrong record, but everything else about this 114 1/2bpm juddering wriggler smacks of Janet Jackson. Mixing jocks are loving it!

OCTAVIA '2 The Limit' (Cooltempo COOLX 131) Kenny Beck-prod/penned powerfully bashing 100 1/4bpm pent-up backbeat jiggler borrowing heavily from his recent work with Princess (inst flip), wailed by the young star of a stage musical based on Doris Troy's life, 'Mama I Want To Sing'. She does, but the song gets slightly lost.

JAMES BROWN 'Gravity' (Scotti Bros 650059-6) Disjointedly starting typically

rambling 113 3/4-0bpm jittery funk basher (in three versions), prod/penned again by Dan Hartman — who in respectfully recreating Mr Brown's traditional sound forgot to give him a song this time, so it's just another guttural groove.

LIZ TORRES Featuring KENNY 'JAMMIN' JASON 'What You Make Me Feel' (US Underground UN 107) Out a while, this Kenny Jason-produced smooth 120bpm "house" skipper with slightly pop vocals by Liz, or a tapping Jack Track and two more mixes, has been happening most around Manchester (maybe because it arrived at the right time!).

JESSE'S GANG with JESSE SAUNDERS 'Real Love (Is It Real?)' (US Jes Say Records JS 9994) Jesse Saunders-produced chugging and wriggling 122bpm "house" eventually reaching catchy vocals and butch chants, with some scratching (dub/edit too), from last year but evidently picked up now by Geffen Records. Meanwhile, more current, **JESSE'S GANG featuring RONNIE 'Spies' (US Jes Say Records JS 9988)** is another 117 3/4bpm Chicago shuffler (in five mixes) with a female vocal which (as I noted long before events proved me right) veers dangerously close to hi-NRG.

SKYY 'Non-Stop (Remix)' (US Capitol V-15251) The track they'd intentionally aimed at Britain in Brass Construction style, this scrubbing jiggly 0-116 3/4bpm funk bouncer has some house touches now too (in three versions). In short supply on import, it's out here next week (Capitol 12CL 434).

JEFFREY OSBORNE 'Room With A View (Remix)' (A&M AMY 352) Pent up but somewhat pop accented jittery 114 1/2-0bpm chugger violently remixed by Arthur Baker and edited by the Latin Rascals, in an attempt to give it dance floor credibility (dub flip and old 113 3/4bpm 'The Power'). I'm not sure if their result is the silk purse or the sow's ear.

T = MATIC 'Hothouse (Ciudadub)' (Elite DAZZ 58) Actually picked up from the USA, a DSM-like sparse ticking 118 3/4bpm episodic electronic rhythm track with different elements washing through it (in two versions), strictly for groovers.

JAMES (D TRAIN) WILLIAMS 'You Are Everything' (CBS 6500516) D Train's singer adds his own name but stays with partner Hubert Eaves III so the act, and the sound, remains the same for this messy 117 1/2bpm lurching leaper (in three mixes), now overshadowed by their import LP 'Miracles Of The Heart' which is mainly mellow or more funkily downtempo. Check the chart for BPMs as I've had no time to review it fully — nor time for import 12 inches by such as **ARMENTA** (nagging juddery remix), **KLARK KENT, ELLIOTTE NESS & THE WORD PROCESSOR** (UTFO-style hiphop), **YOUNG & CO** (remix), **BILLY GRIFFIN**

(ambiguously tempoed slowie), **ARTHUR RUSSELL** (fast oddity by Dinosaur L's man).

MAZE featuring Frankie Beverly 'Live In Los Angeles' LP (Capitol ESTSP 24) Now out here, the double album's new, less than essential, studio tracks are the lushly swaying 112 3/4bpm 'Dee's Song', brittle jittery 110 3/4bpm 'Freedom (South Africa)', smoochy 71 1/2bpm 'When You Love Someone', while the best "live" side by far segues through the Hammersmith-style 110-(then acappella)108-110 1/2-111-0bpm 'Joy And Pain', 121-117 ... 115bpm 'Before I Let Go', 118 1/2-119 ... 121-0bpm 'Back In Stride'.

T LA ROCK 'Breaking Bells' (10 Records TENT 154) Mantronik-produced murky dull 100 3/4bpm rap with an even more boring 98bpm 'Bass Machine' flip (both in two versions) — I mean, "throw your hands in the air/somebody say oh yeah" is still fine done live, but on vinyl, in 1986!

BARBARA ROY 'Gotta See You Tonight' (RCA PT 49804) Ecstasy Passion & Pain diva's dated ponderous 112 3/4bpm disco rambler (in three versions), so aggressively promoted to DJs that I never quite trusted its supposed popularity ... rather like something else at the moment!

SHARON DEE CLARKE 'Dance Your Way Out Of The Door' (US Achievement Records ART 10003) The sometime 'EastEnders' actress showbizily gurgles Ian Levine's pleasant 'When I Think Of You'-inspired 114 1/4bpm hustler (dub/edit flip), out first in America where its dated style has camp followers — although I expect a certain buck-eyed London radio DJ may enjoy it too!

BOBBY'S BOYS 'Bobby Can't Dance' (King For A Day Ink OVAL T34) Confusingly disjointed and a bit lightweight in its girls chanted jolting 0-111-0bpm rhythm structure, this overlays in Steinski style dialogue excerpts from Robert De Niro's films 'King Of Comedy', 'Mean Streets', 'Taxi Driver', 'New York New York' and 'Raging Bull'.

DELAY LINE 'Keep That Smile (Remix)' (ISR KEY 1, via RCA) Lurching jittery 115 3/4bpm Britfunk, a bit ragged but brightly chorussed, remixed since first out last year (inst/edit and 117bpm 'Six Kisses' flip).

FULL FORCE 'Temporary Love Thing' (CBS TA 7267) Hauntingly soulful strange 96 3/4bpm loose weaver (in three versions, one quite comedic) which deserved to do more on import, here boosted (?) by the inclusion of 'Alice' yet again.

TONY COOK and TAVELL 'The Weekend Life' (Osceola Records OSC 612, via Charly) James Brown's funky drummer used to lead Party People during off-duty moments here, and now with Vernon Cheely he powers a bumpy, jiggly, afro-ish 105 1/4bpm half-stepper strictly for sweateer clubs (inst flip).

EASTBOUND EXPRESSWAY 'Knock Me Senseless' (Passion PASH 1261) Ian Levine's brazenly blatant 122bpm crib of the old jolly Gibson Brothers sound, girls sung this time (dub flip), is his '(I Want To Go To) Cuba!' Good party fun.

ARROGANCE 'Crazy' (US DJJ) International Records DJ-891) Rattling and racing railway tempoed 121 1/4bpm wriggly house bubbler (in four mixes) proving too fast for most soul fans.

Listen to the Disco Chart's fastest risers on the **rm Dance Line on Livewire**. Call 0898 12 13 18 now ... (a one minute call costs between 23p and 46p depending on the time of day).

LIVE WIRE

The way some people'd have it, the **Beastie Boys** are the most frightening thing to come out of New York since Son of Sam. We found otherwise. As they forlornly search North London for a bag of chips, rm gives you the real lowdown on the white rappers

Story: **Andy Strickland**

Photography: **Joe Shutter**



IN DEFENCE OF THE

BEASTIE BOYS



The Beastie Boys are hungry! No — not for blood, not for violence, not even for sex!

"Where's the fish and chips, man?" asks Ad Rock, of nobody in particular, as we march up a long North London hill where expensive restaurants are more the order of the day. I try to explain to him and the other two Beastie Boys that this isn't the sort of area renowned for fish and chip shops, but it's no use. I even attempt to halt this piscivorous parade by telling the boys that we'll soon be on the heath.

"Hey, yeah, d'ya mean Blackheath?" asks MCA as we march onward.

"No, that's south of the river," I inform him smugly.

"Right man, like the Bronx yeah?"

"Umm not quite. Blackheath is big and green, it's where all the plague victims were buried and they're still there — that's why they haven't built on the heath." (rm — an education eh readers?)

"Shit man, you mean the plague is still there? I spent an afternoon there once!" MCA is getting worried.

I assure him the plague ended with the Great Fire

of London. "You mean they torched the whole of London?" he adds, wide-eyed.

Let's start again. Perhaps this huge cultural divide between the Beastie Boys and we Brits is one of the reasons that the trio — MCA, Ad Rock and the articulate Mike D — have been so criminally misrepresented in the press. You've probably read how these boys have terrorised journalists, record companies and anyone else they come into contact with. Pah! They're kittens! Not only that, but they're incredibly nice, middle class American teenagers, who'd be more at home in an episode of 'Happy Days' than 'Hill Street Blues'. The Beastie Boys are almost resigned to getting a sensational press.

"We're just being the way we are," says Mike D. "To a certain extent some of the stories are true, but what pisses me off is that like here, people don't write about our records so much. That's why I'm making an effort to play everyone a bit of our new album 'Licensed To Ill' so they can talk about our music rather than TVs or chickens going out of the windows."

"Obviously violence gets people's interest, it appeals to everybody in terms of the press," says MCA uninterestedly. "I wish that I could claim responsibility for most of the violence at the Long Beach gig in the States," (the beginning of the Yo Boy myths where Run DMC fans fought a pitched battle amongst themselves), "but most of it was actually because of other people. Usually we like to be able to say we caused all of it, but in this case we'd be lying."

OK then, onto the music — a brasher, more metal incarnation of the LL Cool J/Run DMC school of rap. Why, these boys even hold Led Zeppelin up as an influence.

"Oh yeah," says Mike D. "Our songs are made up of our influences and Led Zeppelin are included in those. Barry White's also down and if you listen to our records, when you hear a guitar it's a scratch from a guitar chord. Like on 'Rock The Bells' and 'Slow And Low', that's a guitar from an AC/DC record so it all makes sense to us — I don't know about anyone else."

With a new LP about to be released in the US and two prestigious slots on the 'Raising Hell' tour behind them, it seems a little strange that the Beastie Boys' record company have released 'Slow And Low' as their new single. They're just as baffled.

"I don't think they knew the album would be coming in so soon," reasons MCA. "We didn't know anything about them re-releasing the single."

"I think they're retarded!" grins Ad Rock.

I suppose it's inevitable that it's the faces of these three unlikely 'brats' that are more likely to stare out of the covers of some music magazines, than those of the infinitely more successful (in sales UK terms) Run-DMC. As a white act they're an unlikely signing to Def Jam. There aren't too many white rappers who'd be given the time of day on LL Cool J's tour bus. In fact, there aren't too many white rappers — period (as they say).

"I imagine that's because like it took long enough for us to do it. It's weird, like on this tour there's been a couple of towns where like white kids come up to us and give us tapes and they're, you know — all right," smiles Mike D.

"It wasn't accepted till we started to do it, that white people rapped," adds MCA. "They just thought it was like a completely ridiculous thing for white people to be doing. I imagine that very soon there will be other white rap acts. At first it seemed a ridiculous thing to be doing, but now we're past the point of being a novelty."

Now, as I'm sitting here with these three young Americans, I can tell that they're OK, that the Beastie Boys is an act. But their fans cannot. Do they ever think that dropping into the hoodlum stuff in front of journalists might be a touch irresponsible?

"People can portray us as they like," sighs Mike D. "I don't think it's our responsibility to make an effort to live our lives a certain way because we don't want people to get the wrong idea. We're not trying to f**k up on our fans, we're not telling anybody to use drugs or anything — in fact we're anti that stuff."

And what do their parents make of their little boys being Beasties?

"My mom definitely said before we came to England 'and don't break up any hotel rooms' — she said that," laughs MCA.

"Yeah my father said that too," says Ad Rock, scratching his balls for the umpteenth time. "My father wants us to sound like the Beatles, he's like 'it'd be good if you guys could do some, like, harmonies'. He's always telling me that."

"I must say my mom wasn't too impressed when I told her we were banned from all the Holiday Inns in England," states Mike D. "We don't do this stuff to impress anyone, it's just for fun."

Would the Beasties like to do interviews without a mention of hyped-up acts of petty brattishness, I ask Mike D?

"It would be kinda nice actually," he pleads. Ahh, bless 'em.



'YOU CAN CALL US HARD'

(1) Run DMC are not Yo Boys
(2) They do not condone violence
(3) They have made the hardest rap 'n' rock LP of the year
(4) They grab their 'dicks' on stage
(5) Michael Jackson wants to collaborate with them (on a record, that is)
Chillin' catch phrases: John Godfrey
Photography: Joe Shutter

It's a marriage made in hell. Rock has been raised as rap's turntable mutha, and if you don't like it you better walk the other way. With 'Raising Hell', Run-DMC have reached the edge where the streets have become petrified; but nobody is scared, because everybody acts hard. It's rap mettle for the Eighties, crossing over rifts that you'd forgotten existed. Walk this way but don't look back; there's no such thing as a sucker punch in this thriller.

It's been three months of raising hell. A 70 date tour burning a trail across the States, Germany and now the UK. A trail that 40,000 followed into Madison Square Gardens, New York, and that has taken Run-DMC to the top of the US charts. All of a sudden they've got the world under their Adidas and the world wants to know why. Run-DMC haven't been able to go for a piss without a tape recorder being thrust in front of them. Little wonder that the piss sometimes runs down journalists' legs.

The day of their first London date and they're four hours behind schedule. Sometimes the only refuge is your bed, and Run-DMC have refused to emerge. Two radio stations and five magazines sit and wait. Joseph Simmons (Run), Darryl McDaniels (DMC) and the DJ Jason Mizell (Jam Master Jay) get up at the request of the hotel management. Whodini and LL Cool J have been staying at the same hotel, the Beastie Boys have been deposited elsewhere having been banned from this

particular hotel chain after their last visit. Nobody knows why — or nobody is saying — but everybody is being kicked out.

Arriving at the sound check for the evening's gig, there's a queue of journalists in the stalls. LL Cool J has stormed off into the streets, his manager desperately trying to make peace; Run-DMC are arguing amongst themselves, everybody is nervous; especially the journalists.

Be thankful for strange mercies: Run has run across **rm** flashman Joe Shutter and mistaken him for Aerosmith's Steve Tyler. The likeness is positively chillin', and we shake hands, making it a date for after the show. The date in their dressing room turns out to be a double-date with a Dutch hack, but Run-DMC are buzzing, after scratching the UK's itch until it bled, and the show hadn't yet finished.

Run is on a rap overdrive, people wander in but never out, and everybody is talking at once. The Hollis Crew homeboys are raising bedlam and it's hell. What happened today at the hotel, Jay?

Jay: "Hold a minute."

Run: "What's going?"

Jay: "He wanna know what happened to us at the hotel."

Run: "Run-DMC don't do anything violent, we got kicked out of the hotel 'cos of the other groups. Let's maybe say it was the Beastie Boys, let's maybe say it was Whodini, let's maybe say it was LL Cool J; let's not say that I got the groups kicked out."

Run-DMC did not get the groups kicked out. Run-DMC are not violent. Recent media coverage of rap/hip hop, and Run-DMC in particular, has concentrated on crowd violence and the drug 'crack'. And Run-DMC are sick of the press, the violence and the drug.

Run: "Crack is the fastest growing drug in America and I'm going to stop it before it gets over here. My group don't do no drugs, I'll tell you right away. Kids are fighting each other, it's more addictive than heroin, you take a pull and you're addicted. You don't want to go to school, you steal your mother's video and shoot your friend. When you're on crack you need a gun to get more crack."

"Anybody who wants to blame violence and drugs on me are dickheads. Okay guns come from crack, crack comes from cocaine, and you drop out of school and you take your gun . . . And I'll take your coat 'cos you're soft and go get me some more . . . WAIT A MINUTE! I don't like anybody interrupting me 'cos I'm going to tell you something about stories that are written about my art form. Don't blame it on me 'cos I didn't do it and none of the rappers did it!"

Run releases me from a physical demonstration of how he would take my coat. I mutter something about Yo Boys (gun happy, very young, 12-18 Stateside B Boys) and then duck.

Run: "There's no Yo Boys in New York!"

Jay: "I'm a Yo Boy if that's the f**king case."

Run: "Don't make that statement that you're a Yo Boy 'cos they think a Yo Boy is something bad. Wait Jay, don't let them f**king dis you! A Yo Boy is what the fuck you want him to be . . . JAY, WAIT A MINUTE! F**K THE WORD YOBOY! You know what a Yo Boy is? We don't even say that corny shit in New York."

It was a feature in a music magazine about Yo Boys that prompted a massive police presence after Run-DMC's London dates. There was no trouble.

Run: "Michael Jackson wrote to me the other day, he wants me to help him. I don't know if I will 'cos everybody's nagging about collaborations now, thinking that's what I need for fame, and I don't. The main thing is I'm gonna talk to Michael in a couple of days and see what he's thinking. I think he's looking for an anti-crack record on his next album."



The collaboration with Aerosmith though, has seen Run-DMC break through MTV's racially exclusive doors and let 'Walk This Way' romp into rock pages that would have let sleeping dinosaurs die anyway. But rap appropriation of rock is the killer punch that has left white punks on crutches, because in the Eighties the streets have taken over once more.

Run: "Grandmaster Flash, the inventor of the motherf**kin' scratch, always scratched rock records. The important fact about rap is that we don't have any specific type of music, we never had, we always had to find things to rap over when it started in New York. We don't like to rap over r'n'b for one, so don't call it r'n'b. You want to call it rock, fine, 'cos I had to find something to rap over and rock beats were hard. Maybe you can call us hard. Let's not call it rock, let's just call our music hard as a f**ker! . . . Hey, this my sound man, he keeps everything pumping. That man turns bass — you did a great job tonight Larry, there's a bonus in it for you . . ."

Run-DMC have hearts and chains of gold.

Run: "We made a VD rap in America," ('Check It Out VD Rap'), "because we're positive and we don't want you to f**k everything you see, because it's not good. Even if you're a star and all the girls love you, you don't f**k everything 'cos it's not good for your dick generally."

It's rap's flaunting of machismo that offends, yet it is a fact of the streets. Straight-backed liberals might grit their teeth while they're dancing, but the streets are ideologically unsound and life must go on.

So what's this dick-grabbing stuff on stage?

Run: "You grab your dick 'cos it's macho! You know it is — grab your dick and look cool! 'Cos it's cool!"

Er . . . cool?

Darryl: "Only at certain times."

Run: "I don't grab my dick when I leave this room and I don't wear gold chains 'cos I don't care about it. But I'm an actor on stage, I want you to know that. I know when to change and when I get off the stage all the ego that you see DROPS!"

Is that what . . . ?

Run: "Heh! And then I become Joseph Simmons. At night I put on my Batman suit FINAL! I don't have any ego, I don't need any 'cos I know I'm baad and I don't have to say it over and over and show everybody by doing THIS!"

Run grabs my jacket again. He must have left his Batman suit at home. But hey, I keep my cool.

Lyor (their manager): "Why are you so uptight?"

Run: "'Cos I'm scared, I'm nervous, I've got creative energy and I wanna talk now!"

Talk about 'Krush Groove'.

Run: "It was whack. I didn't like it, it wasn't true, it wasn't real, I had no say in it. It was a mistake, I'm sure you've made a mistake. But guess what? It wasn't a complete mistake 'cos no movie in America ever had lines of people going round the corner for days when it opened. It wasn't what you wanted 'cos you are strictly hardcore, I can tell by your attitude that you want it from the street," (was I acting cool or what?), "and I'll make you something called 'Tougher Than Leather' next year!"

Schoolly D is a rapper from Philadelphia who shoves a real pistol down his pants. Run doesn't like him.

"Schoolly D is a skinny punk who's never shot a gun in

his life and the reason why you're interested in him is 'cos you thought he was real. He never shot nobody, he's a PUNK! You wanna think that's the mentality of the Philly guy. It's not, 'cos he's soft!"

Run-DMC are all 21 years old and they all used to go to college.

Run: "I did mortuary science at college but I gave it up 'cos I don't think I'm gonna be burying people now."

Darryl: "I went to St John's University and left. We took a leave of absence and we've been absent ever since."

Jay: "I was going to take computer science."

Darryl: "You don't know a f**k about computers."

Jay: "I didn't tell you, I would have been a computer scientist when I got older — that's what people were telling me. I used to go to college and have a little side job DJing in a club."

Run: "If we had finished college we wouldn't be where we are now, and one day I will go back to college."

Why do you think you've become so big?

Run: "'Cos I'm number one . . . why do you think so? Very stupid question. You persist in trying to dis, but it's not going to work. Me and my crew can never be the jerks. We're smarter than you might have thought, and we're as bad as hell. My socks are dirty and my feet don't smell!"

What about this Adidas sponsorship?

Run: "We're not. All I did was make a record and start a rhyme. Everybody thinks Adidas started this group . . . They've given me a little gear, they sent me some clothes and I appreciate it. Hey, I wouldn't lie — if they gave me money I'd tell you . . . Can I go to bed now?"

BILLY

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