

RECORD MIRROR

RM

OCT. 18, 1986 EVERY THURSDAY 55p

COCTEAU
TWINNS

Three's company, two's a crowd



... or the Cocteau Triplets?

HEAVEN 17
STATUS QUO
BAD • SWING OUT SISTER
XMAL DEUTSCHLAND
L I V E
HOUSEMARTINS + NEW ORDER
+ JACKSON BROWNE
+ JOE JACKSON

+ OFFICIAL TOTP CHARTS, DISCO CHARTS, CHARTS AND MORE CHARTS
rm: covering every angle

CONTENTS

- 8 **SINGLES**
stuart baillie goes looking for the spirit of rock 'n' roll
- 11 **ALBUMS**
a-ha, loose ends, ultravox, vindaloo compilation, fruits of passion...
- 16 **LIP**
- 18 **MILLIE JACKSON**
a reformed character?
- 20 **NEWS DIGEST**
- 22 **SWING OUT SISTER**
fashion victims or real contenders?
- 24 **PETE WATERMAN**
britain's answer to jam and lewis?
- 26 **XMAL DEUTSCHLAND**
no, not a group of overweight kraut tourists, but a goth superband
- 28 **COCTEAU TWINS**
staying resolutely independent (but moaning about it a bit)
- 31 **CHARTS**
reggae, indies, eurobeat
- 32 **CHARTS**
uk singles, lps, 12 inchers, cds and mvs
- 34 **STATUS QUO**
revitalised, but playing the same-ish old song
- 36 **CHARTFILE**
- 38 **CHARTS**
us and disco
- 40 **HEAVEN 17**
social comment and making records with sheffield wednesday
- 42 **EYEDIAL**
nightmare on elm street 2, spies like us, loose ends comp
- 44 **LIVES**
jackson browne, new order, housemartins, joe jackson
- 49 **HOWARD HEWETT**
growing a beard and going solo

TOURS

RELEASES

NEW BANDS

GOSSIP

- 50 **MAN TO MAN**
sex on the dancefloor
- 51 **BPM**
here's jimmy
- 53 **RHYTHM KING, FLAME AND TRANS GLOBAL**
the three newest contenders on the dancefloor
- 54 **BIG AUDIO DYNAMITE**
the guitar strikes back

Front cover photography: Patrick Quigly
Back cover photography: Joe Shutter

BOB

Geldof releases his debut solo

single 'This Is The World Calling' on Friday, October 24. Recorded in Los Angeles and produced by Dave Stewart, the flip side is 'Talk Me Up'. Both tracks were written by Geldof.

Bobsie is currently in the studio putting the finishing touches to his solo album scheduled for release at the end of November. Meanwhile, his book 'Is That It' is now approaching sales of 100,000 hardback copies. The book is now out in paperback and sales of at least half a million are predicted.

RS



Prince releases his single 'Anotherloverholenyohead' on Monday, October 20. Written, composed and produced by the man himself, the song is taken from his mega-selling album 'Parade'. The flip side is Prince's 1979 classic 'I Wanna Be Your Lover'.

The 12 inch features an extended version of 'Anotherloverholenyohead'. (Try saying that after a couple of pints.)

RS

RM GIVES BIRTH — JOCKS POPS OUT

No, it's not a magazine about Scottish hunks or items of male support wear. **JOCKS** is launched this week specifically for DJs and dance music aficionados, for people who read and enjoy *rm*'s authoritative coverage of that subject, but would like it all more in depth.

Jocks is a sparkling monthly magazine for radio, club or mobile DJs, in which the venerable James Hamilton, Alan Jones and Paul Sexton — *rm* experts all — report on every aspect that affects the working DJ.

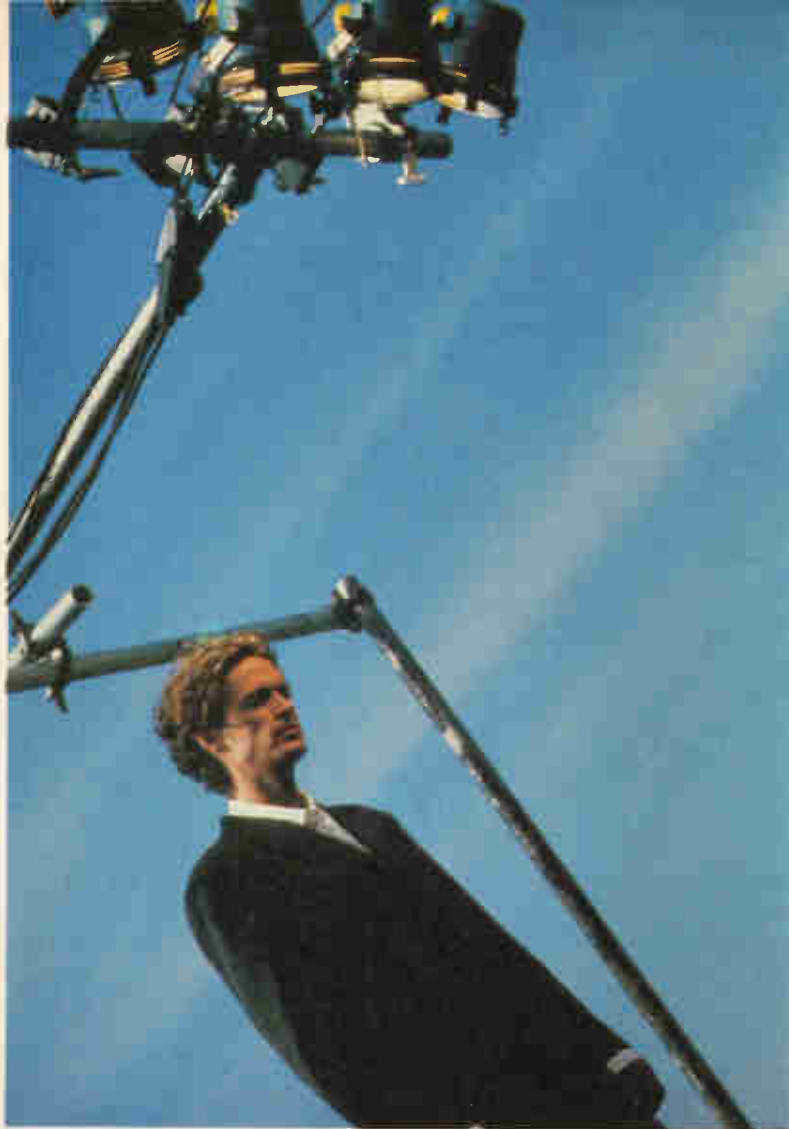
Superjocks supremo Theo Loyla reports on DJ action in the regions; Brian Chin reports from the USA, incorrigible soul fan Tony Blackburn reports on soul music releases and action in the capital, and Invicta Radio's Neil Taylor brings you details on the latest on the UK radio

scene. Thirty one specialist dance charts from around the world have been crammed into the first issue, plus BBC and ILR airplay guides.

All this plus news, DJ reports from Europe, the latest on the work scene and reviews and reports on the affordable end of the disco equipment market.

Jocks is surely the monthly mag every DJ has been waiting for, just the thing to complement *rm*'s weekly dance coverage. If you're one of the slackers who hasn't already requested a copy of *Jocks* and want details of subscription for future issues, send your request to *Jocks Magazine*, c/o *rm*, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ.

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PINK SHRINK

They say that brevity is the soul of wit, and now that **Kissing The Pink** have shrunk to KTP, they seem to have found some soul of their own. The new KTP single 'Never Too Late To Love You' features red-hot backing vocals and a luscious production from former Simple Minds producer Pete Walsh. Combined with a perky keyboard melody, and one of those countryside videos where the camera gets drunk, it's all quite enough to make you lose your grip on your prejudices. KTP... it's the one for me. (But who is she, anyway?)

RM



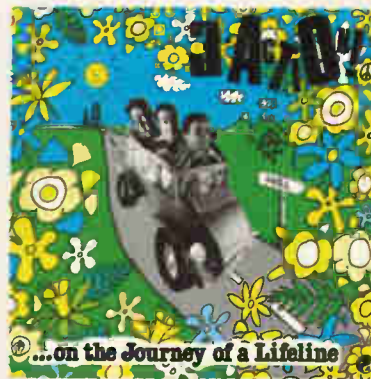
Sometimes a pop video can tell you everything you want to know about an artist. **Paul Young's** video for 'Wonderland' tells us three things. (1) Due to a considerable loss of weight he is now Wicksy of EastEnders' elder brother. (2) Denim has now replaced Antony Price as a popstar stand by. (3) Paul has learned to stop handling his microphone like the promoter of a provincial wrestling contest. The record? Mid paced, inoffensive and typically modest.

JR

HULLO AGAIN

If the Housemartins reckon they're the fourth best band in Hull, methinks Index has stumbled across one of the other three. Not as soulful or famous as those pimply popsters, **3-Action** have released a powerful debut single. 'What You Gonna Do When Your Lifeline Snaps?' is reminiscent of the Jam in their earlier days, all windmill chords and rat-a-tat snare drum. The band are Gary Action (ho ho), Graham Grasshopper and Artful Dodger, and the sleeve reveals a whole host of 'political' quotes, slogans and lyrics. They could do with a bigger tour bus if the front sleeve is anything to go by, but perhaps they'll be able to afford one soon. Impressive and straight to the point.

AS



PETER GABRIEL follows up 'Sledgehammer' with 'Don't Give Up' out on Monday, October 20. Taken from his platinum album 'So', 'Don't Give Up' features a duet with Kate Bush. Kate will also be appearing in the video to be made by Jim O'Brien. O'Brien was the co-director of the award winning series 'Jewel In The Crown' and he was also involved in 'The Monocled Mutineer'.

The flip side of 'Don't Give Up' is a special African mix of another track from 'So', 'In Your Eyes'. The 12 inch will also have 'This Is The Picture' where Gabriel duets with Laurie Anderson. Gabriel begins an American tour next month, but it doesn't look as if he'll be able to fit in any British dates until late next year.

RS



K I L L E R

● The Weeds have recently popped up supporting Psychic TV and the Fall and now they look set to do it for themselves with the release of their single 'China Doll'. Described by the band themselves as country 'n' northern, 'China Doll' shows a deep love and understanding for some of the classic country rock clichés, topped off with an unmistakable English feel. Their love of Iggy And The Stooges and Canned Heat can hook you wonderfully, so get out there and dig the Weeds (sorry, couldn't resist it.) AS



recorded 25/26 June 1986 - s.a.m. studio, bristol.
engineered by eooty - produced by the flatmates.
write to the flatmates at the basement flat,
10 redland park, redland, bristol, bs6 6sb. (enclose s.a.s.)
sleeve by simon chesterfield,
photograph by gerard langley.
no musicians used on this record.

Here's a classic piece of new pop that we missed out on for a while. Bristol band **the Flatmates** are the quartet responsible for 'I Could Be In Heaven', a blistering piece of buzzsaw pop that certainly cheered up the office at first spinning. Happier than the Shoppies, sharper than the Soup Dragons, the Flatmates seem set to keep the Subway Organisation on course as one of the nation's more on the ball new indie labels. Nice one indeed!

AS



Now I know we've said this before — you know, droning on about how generous we are in one breath and offering you 10, 15 and even 20 goodies in the next. Well, hang on to your seats, oh tasteful ones, because you can win one of 50 — yes 50 — 12 inch **That Petrol Emotion** singles in an exciting and completely free rm competition. 'Keen' has been rereleased by the Pink Label with an extra and very special track 'Zig Zag Wanderer', a cover of the Captain Beefheart classic. Just answer the three questions below:
1 That Petrol Emotion once released a single called:
a) 'B2', b) 'V2', c) 'VD'?
2 What nationality is singer Steve Mack:
a) English, b) Irish, c) American?
3 Which of these acts also recorded for the Pink Label:
a) Jasmine Minks, b) the Loft, c) June Brides?
Send your answers on a postcard along with your name and address to 'rm Pink/Petrol Emotion Comp' Greater London House, Hampstead Road, London NW1 7QZ, to arrive by Monday, October 27. First 50 correct answers out of the hat win.

WORKING WEEK

NEW  SINGLE

*don't touch
my friend*

from the Album 'COMPANEROS'

A New 7" (VS902) and Extra Track 12" (VS902 12) Single, Out Now



OCTOBER TOUR DATES 15 Glasgow, School of Art 16 Edinburgh, Uni 18 Leicester, Poly 19 Croydon, Fairfield Hall 21 Brighton, Coasters 25 London, Town & Country



'Routine City' is a new LP on Primitive Records from singer, songwriter and multi-musician **Kevin White**. Kevin once released a track on the Primitive compilation 'All Shapes And Sizes' under the name Paint The Town Red, but he's all right now.

Coming on somewhere between a meat-eating Howard Jones and Sixties busking sensation Don Partridge, 'Routine City' is a series of musical comments on life urban and suburban, and possesses a few good tunes smouldering in there. And a mere £2.99 too.

EL



THE POGUES will be touring in December. See them at Bristol Studio Sunday, December 7, Hammersmith Palais 8, 9, Leeds University 11, Glasgow Barrowlands 12, 13, Newcastle Mayfair 14, Manchester International 15, Birmingham Powerhouse 16, Burton On Trent Central Park 17.

The Pogues have spent the last few months in America and they're also going down rather well in Europe. At the moment the Pogues are writing music for Alex Cox's spaghetti western 'Straight To Hell'. They also act in the film as the McMahon Family, a collection of Wild West layabouts.

RS

EARBENDERS

Lesley O'Toole

'Breakout' Swing Out Sister (Mercury)
'Drop The Bomb' Troublefunk (live Island 12")
'Candi Train' Strangers and Brothers (Magnet)

Jane Wilkes

'Watch Your Step' Ted Hawkins (Window On The World LP)
'Beat Girl' Wishing Stones (Head 45)
'Motor Ball Meatball' Turncoats (Noise Annoys EP)

Andy Strickland

'I Could Be In Heaven' Flatmates (Subway 45)
'Infected' The The (Some Bizarre)
'Kiss' Age Of Chance (Fon 45)

Graham Black

'Back To The Scene Of The Crime' the Incredible Mr Freeze (London)
'Chocolate City' Parliament (Compilation LP — Club)
'You Can Dance (If You Want To)' Davis/Pinckney Project (U.S. Studio)

RS



Alice Cooper, the God-father of outrage, releases his album 'Constrictor' on Monday, October 20. Tracks include 'Teenage Frankenstein', 'Give It Up', 'Thrill My Gorilla' and 'Great American Success Story'. Listen to it with the lights out.

RS

JAMES BROWN



GRAVITY

THE NEW STUDIO ALBUM

FEATURING

THE NEW SINGLE
'GRAVITY'

+

'LIVING IN AMERICA'

ON LP + CASSETTE

SCT 57108



40-57108

DPA



Dubious — Brothers

DOOBIE BROS

No, not really — it's the **Dubious Brothers**, actually. They're a mixture of dummies, real(ish) people, lies, non taggable music etcetera. They've even got a single out called 'Don't Laugh At Me' which sounds unlike anything else — everything in its proper place, keyboards and wacky lyrics: "it's hard to run with your trousers round your ankles", indeed. Almost Alex Harveyish in its beat at times — the new 'Next', perhaps?

AS

COMPILED BY

ANDY STRICKLAND

ROBIN SMITH



Q u o o o o! Ha, as the vultures gather, **Status Quo** laugh at their detractors by recently clocking up their next top 10 hit and the week's highest chart climber. To celebrate this fact, we here at Index are dusting off our anoraks, putting on the denim and offering you the chance to win a special 12 inch copy of the band's smash single 'In The Army Now'. We've got 20 copies just looking for a good rockin' home, so answer these three questions and one could be boogieing its way to your stereo.

- 1 Which member of Quo left the band recently?
(a) John Coghlan, (b) Francis Rossi, (c) Alan Lancaster?
- 2 What is so distinctive about Francis Rossi's favourite old guitar?
(a) It's got a hole drilled in it, (b) It's got two necks, (c) It's fretless.
- 3 Quo once sang (a) 'Break His Head', (b) 'Break The Rules', (c) 'Break Your Back'?

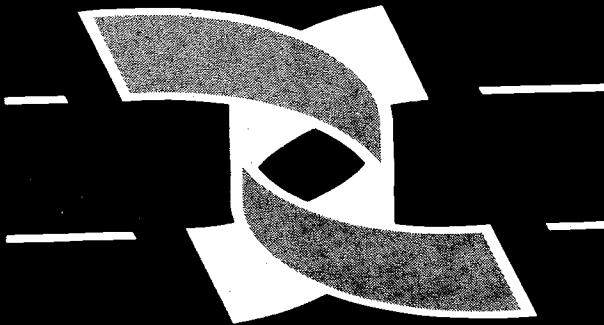
Send your answers on a postcard along with your name and address to 'Irm Quo comp', Greater London House, Hampstead Road, London NW1 7QZ. Answers to arrive no later than Monday October 27.



● Abandoning Probe Records, and the strumming fingers of aiding Bunnymen Will and Les, **Surreal Estate** have re-located in London for their second single. Following hard on the heels of last year's debut, 'Midas Touch', these intense young scousers release 'Curtain Call' on their own Ready-Made Records. A sprightly foray into biting pop territory, all gushing melodies and sensitive vocals, sees them making the final of any Lloyd Cole sound-alike competition, and irresistible flavour of the moment in these quarters.

JW

CHINA CRISIS



a r i z o n a s k y

a seven inch single vs 898

*the twelve inch single vs 898-12 contains
a limited edition free full colour poster*





MATT JOHNSON, under his alter ego **The The**, releases his single 'Infected' on Monday, October 13. It's the title track from Matt's forthcoming album and the flip side is 'Disturbed'.

The video for 'Infected' features Matt doing lots of bizarre things on boats, lorries and planes in South America

RS



The Fall will be hitting the road next month for a major tour. See them at Bristol University Wednesday, November 5, Walthamstow Assembly Hall 7, Woolwich Coronet 8, Birmingham Powerhouse 9, Folkestone Leas Cliff Hall 11, Southampton University 12, Leeds Polytechnic 13, Hull University 15, Salford University 16, Nottingham Rock City 18, Huddersfield Polytechnic 19, Blackburn King George's Hall 20, Burton On Trent Central Park 21, Milton Keynes Woughton Centre 22, Warwick University 25, Sheffield Polytechnic 26. More dates will be added later.

RS



NEWS DIGEST ON P.20

A P R O D U C T F O R P L E A S U R E

A BAKER'S DOZEN

VINDALOO

plus previously un-available tracks

INCLUDES the SINGLES

★ SHE LOVES YOU ★
by TED CHIPPINGTON

★ XX SEX ★
by We've Got A FUZZBOX
And We're Gonna Use It

★ ROCKIN' WITH RITA ★
by THE VINDALOO SUMMER SPECIAL

★ BOB and VI ★

★ THE NIGHTINGALES ★

★ TED CHIPPINGTON ★

★ BUMBITES ★

★ We've Got A FUZZBOX We're Gonna Use It ★

★ from ★

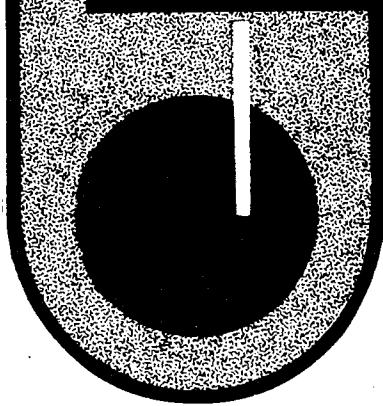
★ Also available on cassette ★

★ AVAILABLE FROM ALL GOOD RECORD SHOPS ★

YUS 8
YUSC 8

An Album To End All Albums!

S I N G L E S



TOP OF THE FORM, WELL DONE!

BIG AUDIO DYNAMITE 'C'mon Every Beatbox' (CBS) This would have been the ideal soundtrack to 'Warriors', with Jonesy and the boys sending invites to the gangs out in Bad-land for a party-cum showdown. The beatbox sounds like it's lurching out of control, and the vocals/shouting heave and pitch in a glorious fashion. Some critics make much out of the fact that Mick Jones isn't exactly Enrico Caruso, but their problem is that they're completely missing the point. Full marks for energy and initiative.

THE MEN THEY COULDN'T HANG 'Shirt Of Blue' (MCA) High drama at the colliery picket line, as two old schoolpals find themselves on opposite sides of the law. This is a biting, contemporary folk song, that gives full scope to Cush's terse delivery. Buy the twelve inch if you can, for five live recordings from their brilliant Electric Ballroom gig last November. I know, I'm rapidly becoming a Men They Couldn't Hang bore, but I won't shut up until you lot out their sit up and pay attention.

GOOD EFFORT, KEEP IT UP!

THE THE 'Infected' (Some Bizarre) Firstly, let's cut out all this talk about Matt Johnson being a genius, because we're only talking about rock and roll here. He is a rather talented young man, though, and he does have a flair for capturing the more jaundiced side of life in the Eighties. 'Infected' is a study of love gone obsessive, conveyed by the self-loathing of the vocals and an insistent, nightmarish rhythm.



SWING OUT SISTER 'Breakout' (Mercury) I'll confess that I'd expected some routine jazz exercise from the Soho/St Martins clique, but I must stand corrected. It's breezy, buoyant, and it's tasteful; this is indeed a good record.

COLENSO PARADE 'Fontana Eyes' (Fire) In which we find Oscar passing the wee small hours by singing mournfully into an empty whiskey bottle. A beautifully original ballad, almost religious in its intensity, and melodic in the way that only the Celts can be.

AUDREY HALL 'The Best Thing For Me' (Germain) The lady comes up trumps yet again. Simple and languid, but never crass, Audrey's plaintive tones bypass the brain and head straight for the squidgy parts that others can't reach. Two plays of this and you should be hopelessly addicted.

THE MEKONS 'Slightly South Of The Border' (Sin) There's fiddles and accordions here, in a Mexican *conjunto* sort of thing, so I'm won over already. I love the deadpan Northern accent too, which hints at (dare I say it?) some melancholy insight into the human situation. I'm very impressed, and also rather annoyed that no-one told me the Mekons were *this* good before. Recommended for your next slammers party.

LONE JUSTICE 'Shelter' (Geffen) The title track from their forthcoming album. 'Shelter' finds Maria McKee living up to her reputation of being the Patsy Cline of the Eighties. A neat, country-flavoured song that is only flawed by a somewhat poncey production.

MARTIN STEPHENSON AND THE DAINTEES 'Boat To Bolivia' (Kitchenware) White boys having a crack at reggae can often be something of an embarrassment, but Martin is such a diamond geezer that we'll even pass over the ever-so-slightly Jamaican phrasing on this. Three decent, previously unreleased tracks from a young lad who finally seems to be going somewhere.

THE PRIMITIVES 'We Found A Way To The Sun' (Lazy) **THE WISE ACRES 'So Finally Sweet' (Cherry Red)** **THE FLATMATES 'I Could Be In Heaven' (Subway)** The Primitives are teenagers from Coventry, and do a fresh line in Sixties-influenced pop. They're sort of naive, sort of brash, and there's just a hint of the Mary Chain at the end. The Wise Acres also have a penchant for feedback, and feature a young lady on vocals. She sounds like a Scottish Debbie Harry, and that isn't so bad. The Flatmates come across as the rowdiest of this bunch, and it sounds like Bristol's a fun place to be just now. I could say that they remind me of the Rezillos, but

then most of you youngsters don't go back that far. There, and I didn't mention shambling, anoraks, or Start-rite kids even once, did I?

SATISFACTORY

FOSTER AND ALLEN 'Nobody's Darlin' But Mine' (Honeybee) A sort of middle-aged Irish version of Wham! here, who soften up even the toughest of old troopers with their sentimental ballads and fine tenor voices. And who can forget the anarchy of that Top Of The Pops appearance when they went on dressed as leprechauns? Foster and Allen are big hits with Ma Bailie, and her boy will just have to give this the thumbs-up.

THE STRANGLERS 'Always The Sun' (Epic) A bit morose here, but then again, aren't they always? Some astute commentary is provided by Hugh Cornwell, but you're left feeling that a bit more poke in the musical department could have given this a lift. I'll just have to abstain on this one.

ORAN 'JUICE' JONES 'The Rain' (Def Jam) A steamhammer drum sound, some slinky vocals, and an atmospheric production make this a curious but very engaging prospect. I'll hazard a guess and say that this will be a winner out there on the floor.

HEARTBREAK BEAT



PSYCHEDELIC FURS 'Heartbreak Beat' (CBS) Obviously, there's some merit in this band, and their recognition is long overdue, but there's something about Mr Butler's vocals that always make me wince. It's not a bad record, but it hasn't got me standing on my head either.

WORKING WEEK 'Don't Touch My Friend' (Virgin) Inspired, apparently by a huge anti-racist festival in Paris, Working Week knock out some clever turns here. A beeper sax intro from Larry Stabbins, some fine touches from Julie Roberts, and yet ... it's all a bit of a snooze. Surely the sentiments of the song could have invoked something more stirring than these mellow stylings.

J M SILK 'I Can't Turn Around' (RCA) Ye Gods, a House record. So what's the 'right-on' thing to say about them this month? Well, the bass sequencers start pumping in the good old amyl nightlife tradition, and this Silk

cutting crew



character gets himself into a bit of a frenzy after a few minutes. But at the risk of sounding like an utter Philistine, I'll have to say that this sounds like that Farley thing from a few weeks back. I won't be jacking my body to this one, thank you.

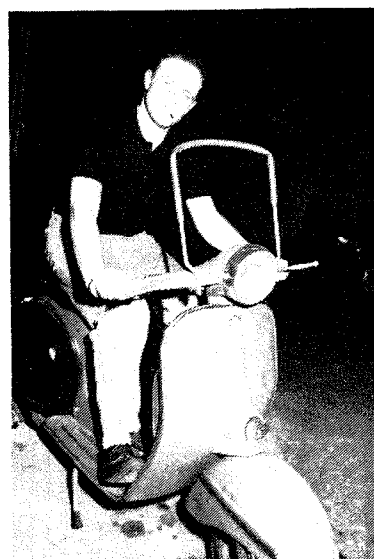
BOTTOM OF THE CLASS

CHINA CRISIS 'Arizona Sky' (Virgin) When a band gets to waxing esoteric about a desert skyline, you know that their heads must be full of sweetie mice. An insignificant excursion from a pair of old studio hacks; plinkity-plink and not the slightest chance of a fizz.

CUTTING CREW 'I've Been In Love Before' (Siren) Cutting Crew belong to that most contemptible of associations, the career musicians club. They've been around for years, they've learnt all the right moves to make, and when their time eventually comes round, they get to rake in all the dosh. Calculation gets passed off as sincerity, and tired old poop gets passed off as music. Frankly, this stinks.

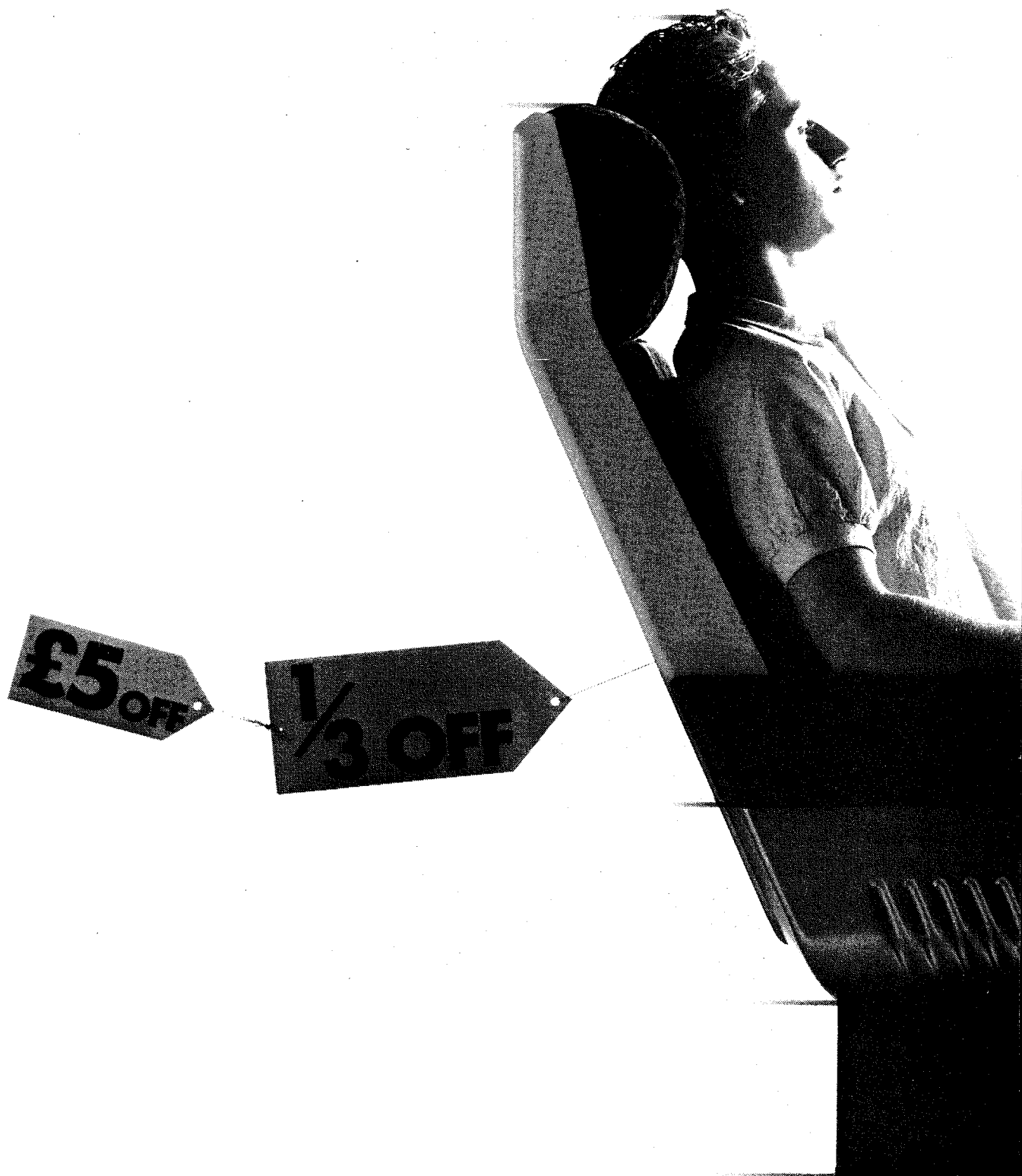
SCI-FI SEX STARS 'Rockit Miss USA (Death Wish IV)' (WMI) It all gets a bit sad when you don't know if this is the Sputniks being dead zany, or someone else taking the piss. If it is them, it's just dreadful, and if it's some kind of a spoof, well, it isn't at all funny. The truth is that by this stage, no-one cares either way.

reviewed by



stuart bailie

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

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

For the full fascinating facts, ask for our special offer leaflet. Off off down the station then.

 **We're getting there**

LAST CHANCE TO GO FREE LP CRAZY

Yup, this is positively your last chance to get those clammy mitts round the supremely divine rm LP 'Fruitcakes And Furry Collars', the only place you'll ever find Marc Almond, Yello, Edwyn Collins, It's Immaterial, the Fall and the Woodentops all on one piece of hunky, chunky vinyl.

By now most of you should have collected four coupons, but if you foolishly missed a week, here's a bonus coupon to make up the set. To get your free LP, put the four coupons in an envelope with a postal order/cheque for 88p (to cover postage and packing) plus the completed order form, and send it off to the address below.

If you missed all the coupons, don't fret. You can still order an album. Fill out the order form and send £1.85 (cheque or PO), and your LP will be with you 21-28 days after the closing date of the offer. Readers outside the UK can send off for the LP enclosing a cheque/PO for £2.97 to cover the increased cost of postage. But remember — this is your last chance to do the rm dancel

THE RM LP ORDER FORM

Please dispatch to me one copy of 'Fruitcakes And Furry Collars', the rm LP.

Name.....

Address.....

Post Code.....

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

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

rm: dull isn't in our dictionary

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P.O. Box 50, Harlow, ESSEX

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Four coupons to be collected

5

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Signature..... Date.....

Closing date: MONDAY, OCTOBER 20

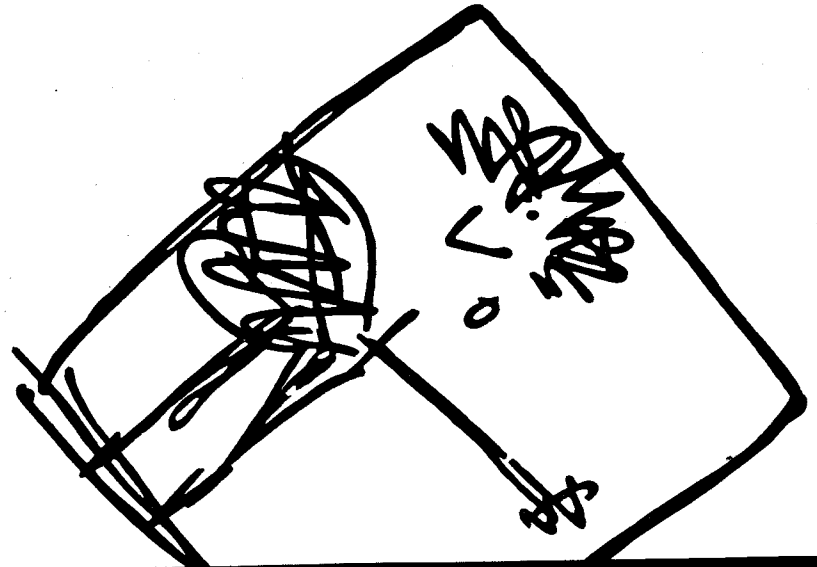
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Name.....

Address.....

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Rave on



the debut album

Andy

cassette and c.d.

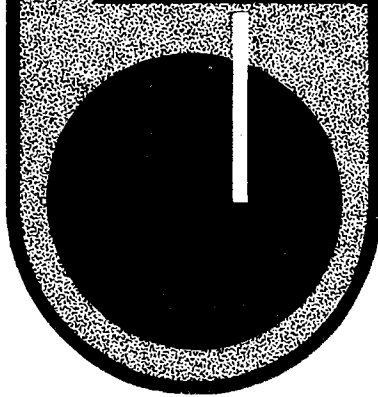
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ow out on Decca FLP100.FMC100.828 024.2

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A L B U M S



A-ha's excuse? These men are old before their time. A quality, tasteful, *nice* album. ■■■■ for presentation, but for sincere human emotion ■■

Eleanor Levy

VARIOUS 'A Baker's Dozen From Vindaloo' (Vindaloo YUS 8)

Mostly familiar territory to we Vindaloo fans, but there's enough previously unreleased material here to make it worth a few listens. Star track must be Fuzzbox's version of 'Fever' — a whooping, bass bouncing wiz that sums up the girls' charm perfectly.

The Nightingales (bless 'em) shine through with a frantic 'Down In The Dumps', though quite what Bumbites are all about is anyone's guess. And at last, Ted Chippington delivers a newie, with his CB tale 'Driving Down The Road'.

'A Baker's Dozen From Vindaloo' is either a neat end to phase one of the Vindaloo world domination plan — or a fitting tribute to a label and roster that shone with fun earlier this year. Its future will depend on the longevity of the Fuzzbox wardrobe and the goodwill shown to Rob Lloyd and his merry minions.

Andy Strickland

3 MUSTAPHAS 3 'Local Music' (Globe Style Records FEZ 002)

Imagine you are supping on the vino, and feasting on the local speciality dish in some remote, goat-ridden, dirt track-bound taverna. There's a group of

travelling musicians gathered in one corner reviving Balkan folk standards, their unobtrusive manner making them noticeable only in their absence.

Snapping out of this Eastern dream, the (very extended) Mustapha family are a startling reality. Using traditional arrangements for their largely instrumental merriment, the London-based 3 Mustaphas 3 have captured the essence of Eastern promise. With accordions, bongos, and trumpets aplenty, the Mustaphas still strike an enjoyably authentic note. ■■■■½

Jane Wilkes

JAMES BROWN 'Gravity' (Scotti Bros SCT 57108)

Dan Hartman and Charlie Midnight know exactly what we expect of James Brown in the Eighties. They've written every song (with Alison Moyet co-writing one) in the knowledge that fast brassy funk is how new generations have discovered JB and the tablets of stone on which the legend lies require nothing less.

It matters not that every other song returns to 'Living In America' in one riff or another, nor that the only screaming is done by the horns. The man is 58 years old and even if the only contribution is his past, presence and vocals, it's good enough for me. ■■■■

John Godfrey

SPITTING IMAGE 'Spit In Your Ear' (Virgin V2403)

The hypocrisies of politicians, the

pretensions of showbiz people, the inbred cretinism of the Royal Family, this is the stuff of 'Spitting Image'. The stuff most of the British media neatly bury behind the cleavage of the latest pin-up model.

Like all good satire, 'Spitting Image' is on top because it hits on real truths. Britain's relationship with America, Thatcher's philistinism, Kinnock's grovelling, the pseudo intellectualism of pop stars — all are savaged, and with some panache. Sure, the scripts sometimes miss the mark, but the caricature is never less than excellent.

On record, of course, it's a different matter. Here, we're left with the scripts and the voices. We're left with an album 70 per cent funny, 30 per cent dodgy. Reagan and all the major British politicians are rubbish. Olivier and Gielgud are ridiculed. The Royal Family are left stupid and the British abroad and at home have sick all over their faces. And all without the cloying smugness of BBC Oxbridge satire. A corker in fact. ■■■■½

Jim Reid

ULTRAVOX 'U-Vox' (Chrysalis CDL 1545)

I've considered this from every angle and reached the only plausible conclusion — Ultravox are the new Dire Straits. Only two conditions need be fulfilled: inordinately large record sales and excessive boredom. Ultravox clearly satisfy both, the latter with flying colours.

These days, there are two Ultravox

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ALBUMS FROM PREVIOUS PAGE

songs — the fast one and the slow one. There's little deviation within either category, just an alarmingly consistent combination of bravado, vacuous lyrics and tedium.

'Same Old Story' is, marginally, the best of the irksome bunch. As with every song, though, one needs to ingest only the first two lines to predict the rest of the pattern. Ultravox must write with their eyes shut. The perfect formula for record buyers who listen with their ears shut. ■■

Lesley O'Toole



FRUITS OF PASSION 'Fruits Of Passion' (Siren SIREN LP3)

Taking a few pointers from the Pretenders and the Eurythmics, FOP set themselves to creating a big pop sound with a fair deal of enthusiasm. When it works, it's fine. The single, 'Love's Glory', is a pleasing flirtation with country music, and Sharon's voice gets good and rowdy on 'Devotion'. Sometimes, though, it falls rather flat. 'Take What You Want' sounds a bit heavy on the Fleetwood Mac button, and the lyrics throughout are far from inspiring. Some hits then, but a number of misses too. ■■■½

Stuart Bailie

LOOSE ENDS 'Zagora' (Virgin V2384)

Quite simply the best (British) soul LP in a long time. An exquisite Nick Martinelli production, with all the essential Loose Ends ingredients: smooth, mid-tempo ballads and hard-edged, well-up-to-the-minute-street-funk dancers.

Of the 16 songs on offer, at least six are especially good; particularly 'Who Are You', which is fun, infectious and addictive, 'Nights of Pleasure' with its atmospheric intro which melts effortlessly into a rollicking funk groove, and 'Let's Get Back To Love' — a serious dance tune. Everyone in Britain should have this album. ■■■■

Evie Arup

RUBY TURNER 'Women Hold Up Half The Sky' (Jive HIP 36)

Ruby Turner has a voice and a half; unfortunately most of this album disguises the fact.

With eight different producers and an image that is trying to set her apart from the British pop/dance divas, Jive are trying hard to market Ruby as a CD lover's singer. The result is little more than a technically perfect, but bland collection of 11 songs. Apart from the gospelise of 'I'd Rather Go Blind' and Womack & Womack's 'Hurting Inside', nothing really

stands out.

Ruby Turner really needs a live album to capture the warmth, depth and texture that is the Turner touch. Adequately classy. ■■■■

Edwin J Bernard

TOM ROBINSON 'Still Loving You' (RCA/Castaway ZL 71129)

Another almost great album from the renegade of rock, Tom Robinson.

Robinson's lyrics are as poignant and accurate as ever. Some are set, like 'War Baby', in a mythical post-nuclear future ('Drive All Night'). Some are second-hand experiences, told with the passion of a first-hand observer ('You Tattooed Me').

Musically, however, Tom is left high and dry; most of the tunes not matching up to the originality of the accompanying lyrics. Soul-tinged rock, it only convinces that Robinson is a great story-teller searching for a musical style. ■■■■

Edwin J Bernard

ROBYN HITCHCOCK AND THE EGYPTIANS 'Element Of Light' (Glass Fish MOIST 3)

The first spawning of new songs from the eccentric Hitchcock in 18 months is a strange mixture of backwater surrealism and earnest poetry.

Musically speaking, it's not very interesting psychedelic folk-pop, with an ethereal feel. Imagine the cast of 'The Archers' doing 'Sergeant Pepper'.

The real meat, then, is the lyrics. Hitchcock likes to take the piss out of pop, by dropping bizarre ideas into his songs.

This sort of stuff is sometimes funny and poignant, and sometimes very embarrassing. It's safer, therefore, to stick with the identifiably 'serious' songs, and leave the quirky pieces to hippy English students with Dali fixations. ■■■■

Roger Morton

VARIOUS 'Slow Jam' (Streetsounds SLJAM 1)/'Streetsounds 18' (Streetsounds STSND 18)/'Hip Hop Electro 14' (Streetsounds ELCST 14)

Now that the days of having the dance floor to themselves have gone, Streetsounds are starting to pull one or two vinyl fingers out. Their first compilation of love songs 'Slow Jam', has all the right names: Anita Baker, Meli'sa Morgan, Jean Carne, and should melt anybody's ice. 'Streetsounds 18' reaches new depths with the awful 'Holiday Rap' and only just drags itself out with a new



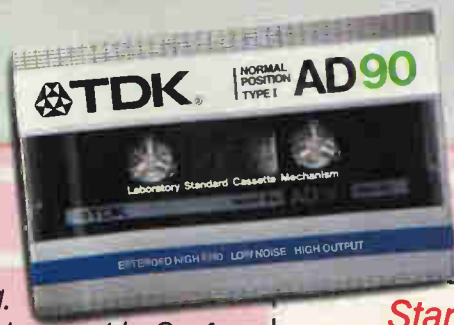
(and yet another) mix of 'Rumors'.

It's left to 'Hip Hop Electro 14' to prove that upfront status is not given by name alone. With most still on import, it's a hardcore treat from the Awesome Foursome, Tricky Tee, Fresh Force and Divine Sounds. B-boys and girls have never had it so good. ■■■■, ■■ and ■■■■

John Godfrey



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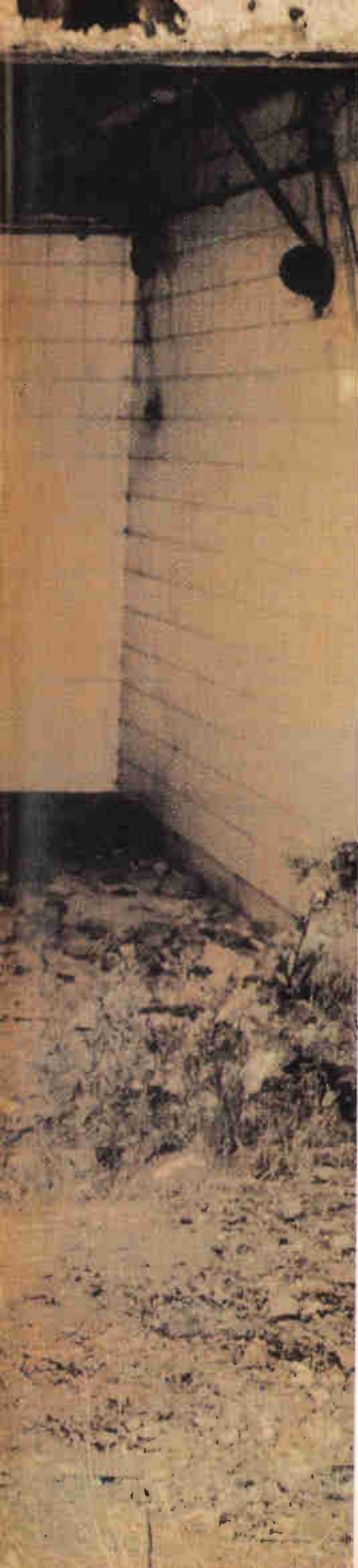
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RM







IT'S IMMATERIAL

“We made
‘Life’s Hard’
with a DX
and an
80 year-old
banjo player.”

Hardly an obvious combination, but obvious this band isn't.

John Campbell and Jarvis Whitehead were first shown around a DX by Jerry Harrison, keyboards man with Talking Heads, but the style is all their own.

On ‘Life’s Hard And Then You Die’ they linked a DX with a banjo player who’d made his first record in the year dot on a cylinder disc. “He recorded at Abbey Road during the Blitz.”

And they’ve even tried a DX with marimbas and a Chilean nose flute, of all things.

“We’re not technobrats,” says Jarvis. “Anyone can use one.”

A DX, that is. Not a Chilean nose flute.

A

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C O L U M N

P



● Stop the world, I want to get off! Bring back the cat! Ban flat shoes and make lipstick compulsory for all consenting adults over the age of 18 ...! Yes, as you will have gathered, this week has been something of a brainstormer. And I'm sad to report that this is just the result of one too many Pernods with my favourite Mancunian dipsos — **New Order**.

Hitting the town last week with two earth-shattering gigs, they managed to entice a rumoured comucopia of celebs out to witness the shambolic doodlings we all know and love. Two even whispered that **Iggy Pop**, just off a plane from New York, was to make an appearance. But I scanned the audience high and low and couldn't find him. In fact, the only one I found was **Mal** from **Cabaret Voltaire**, no doubt celebrating his signing to EMI.

Later that evening, young **Bernard** had trouble escaping from an over-enthusiastic **Steve Strange** up in the VIP lounge of the Limelight, who for some strange reason known only to

himself, wanted to kiss him. Needless to say, by the time the lads and lass left on Monday, London town was in a far more chaotic state than before they came and practically every club in town had run out of Pernod.

Now, what is all this I read in the daily papers that **Whitney Houston** is about to get married to some mysterious man? Sounds completely at odds with Whitney's hitherto radical feminist policies to me ... And while I'm on the subject of lurve and romance (and believe you me, I'd rather not at this precise moment) I hear that **Spider**, the whistle player with the **Pogues**, tied the knot at the terribly glamorous Burnt Oak registry office with New York disco star **Cheyne**. And immediately after the ceremony, Spider, being the conscientious sort, hightailed it back to Camden Town to finish rehearsing for the group's up coming European tour! That's romance for you!

I received a piece of absolutely stunning news today concerning **Duran Duran's** latest video which has just been filmed in New York on Pier 51. It is, I am told, a back to basic guaranteed no cast of thousands job and features the four remaining members in a live onstage situation. The bit that really got me, however, was that apparently each member of the group filmed a different bit — all by them little selves and in Super 8! Mmm, mmm! Lads, I simply cannot wait to see the result.

Also causing a bit of a stir with his latest video is **Marc** 'mind me rubber treads' **Almond**. I have not seen the offending article, but I am told that its supremely campy imagery has caused something of a fracas over in the Harrow Road chez Virgin Records.

Seen studiously ignoring the fact that the whole room was looking at him down at **Durutti Column's** Ronnie Scott's gig last Sunday was the red-haired terror from Manchester — **Mick Hucknall** — last to be found extolling the virtues of a good bonk in some other magazine ... Mick has obviously recovered sufficiently from his American tour to begin research into the female species of London and was seen chatting up likely candidates in the downstairs bar. Also wandering lonely as a clod in the same vicinity was Factory Boss, **Tony Wilson**, now recovered from his little argument with a surfboard in Florida but still with his tie akimbo and a dress sense that makes **Phillip Salton's** look conservative. Tony is currently joining the keep fit trend and has taken up weight-lifting competitions with **Hooky** down at their local gym ... No doubt so that he can lift an even bigger glass at the next press reception he attends. (Full of Perrier, of course!)

Another bod seen lifting glasses, the odd trouser leg in salute to the dance floor and the rest of it, was **Lee Thompson** down at London's Locomotion Club last Friday. Lee was celebrating his 21 again birthday and

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■ Yes, Johnny dear, I'd look away from the camera too if I was caught at such a compromising angle. I don't normally get into poking fun at unfortunates, but seeing as how **John Taylor** has set himself up as being something of a sex symbol, I couldn't resist the temptation to bring all you readers the latest shot of the Handsworth Hunk. And believe you me, girls, there's certainly more than enough to get your hands on if this picture is anything to go by ... Funny this picture also brings to mind a song by my old mates **New Order** called 'Every Little Counts' ...



■ Nice to see that I'm not the only one in the world to get extremely starstruck occasionally (and I've still not recovered from my meeting with the godlike **Phil Oakey**) ... **Ben Elton** and **Rik Mayall** are seen here with the man who could probably put me out of a job in the naughty story department, **Little Richard**. He's currently in London to promote a new single, spread a little mayhem and tell a few wicked tales from the crypt, no doubt. All I can say is, Rich, should you have a spare half hour, I'd be only too pleased to swap a few titbits with you ...

boogieing on down to the hot sounds spun by rm's very own **Jane Wilkes** ... Jane is currently being plied with vicious quantities of white Toblerones to supply me with all the dirt from that particular club night, so watch your p's and q's, all ye who step therein!

That peculiar Argentinian fellow, **Saint Che**, whose curious promotional devices were reported in last week's column, has come up against the Mary Whitehouse brigade over the B-side to his new single. The somewhat risqué lyrics have caused a bit of heartache for 10 Records, who distribute it, and the boy has been forced to replace the offending song with a dub version minus naughty bits.

Paul Hardcastle in threat to the western world as we know it shock! Yup, the modest unassuming East End bloke was stunned and amazed to find himself filling out forms and being asked a thousand truly personal questions the other week when he was buying himself a new Synclavier for his studio. When he asked why he was being put through all this Mission Impossible stuff, he was informed that with this machine, it was possible for him to send information to the Russians as the same mechanism is used in the making of US missiles! Paul of course, will be doing nothing so underhand and has been made to promise faithfully that he'll only use it for making lots of records ... groan ...

The **Troublefunk** gig in London drew a lot of culture vultures, including **Janet Street-Porter** minus her usual escort, **Tony James**. (Who is probably far too busy learning to put Lego bricks together to build the set for the **Sputnik** Royal Albert Hall gig.) Also seen were **Nick and Julian** from **Curiosity Killed The Cat**, having safely returned from their stay with **Andy Warhol** and all that entailed ... and my once favourite harpoon target, a man sadly absent from this column these days, **Dr**

Robert! Yes, you lucky boy, you stepped out of your front door and straight into the gossip column by sheer dint of the fact that you were wearing a simply hideous duffle coat (tis true!) and hat. Oh and old **Nev 'Belooooey Some'** was there too with no further news of his supposed new single ...

Paul Rutherford played host to a rather far out night down at the Limelight last Wednesday ... He sent out some rather curious invites to everyone exhorting all to come and have a laugh at him! Those who applied were the ubiquitous **Pete Wylie, Josie** and **Youth** (the latter spent a large part of the proceedings canoodling in the corner, I hear). **Jon Moss** rubbed shoulders with **Mel Smith, Budgie** and **Carruthers** from the **Banshees** and a rather out of place **George Michael** ... Janet Street-Porter chatted up **BAD's Dan Donovan** while the rest of the **Frankies** pushed the boat out with a bevvy or ten.

Now here's a bit of a brain teaser for you lot, who may well have wondered why we keep referring to **Andy Strickland** as Andy 'Caretaker' Strickland. Well, I can reveal all to you at last — the lad has finally got his much talked about successor to **The Loft** together and has called it **Caretaker Race** — now we at **rm** are not exactly overjoyed with this choice of name (having appointed ourselves as his publicity agents, you see) so all new suggestions, send 'em to Strickland!

And on that note I'll leave you for this week to go and mend my split ends and shattered peace of mind. I will be on holiday next week so Ms O'Toole will be bringing you all that's news in the underworld ... But rest assured, I'll be back the following week refreshed and ready to stick the old knife in twice as hard! See you soon, my little acid drops!

COMMODORES



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“I really have no time for a man”*

Can that really be Millie Jackson talking? And what's all this about her new album — great vocals, minimum raunch? Has the lady turned soft? Well, no. Read on and find out why
Story: Edwin J Bernard

Millie Jackson has always had a rather sassy reputation. Over the years, she's rapped with Issac Hayes, declared war with Elton John, invented the word "partay" (which means, ahem, oral sex), and dished the dirt on everyone from cheating partners to Ronald Reagan. It comes as something of a surprise, then, to discover her first album for three years is a contemporary soul delight, produced in the main by Change's Timmy Allen, and containing only a small amount of raunch but a lot of great vocalising.

"Kina different, huh?" growls Millie in her Southern States drawl. Not only a new direction but a new label, too. Why had she signed to Jive, a British record company, based round the corner from Bernard Mansions in Willesden?

"I spent a lot of last year in England, playing live and doing 'Act Of War' with Elton John. So I figured why not? If Tina Turner could make it big on import, why the hell not me?"

Don't you find the English just a little reserved for your taste? "You're not reserved — you just like to pretend you are," retorts Millie laughing heartily. "Actually, you mo' liberal than America, now. It's amazing how you have that stigma."

I guess with the crusading of the prudish Washington Wives, who are trying to ban any mention of sex or violence in music, Millie would be a prime target.

"Nope. Not at all. It's really amazing with the reputation I've got. I was very insulted a few years back. 'The New York Times' did an article

* Part one of an rm 'very sexy thank you' special. For part two see page 50

cutting crew[©]

i've been in love before



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- 1 LONDON ASTORIA THEATRE

on people with taboo sexual connotations in their music and I wasn't even mentioned. I guess if I mess around and have a platinum album or something, they'll get me. But this album's clean. Well, it's only slightly suggestive. There's 'bitch' on the album once. What else? 'Drop your clothes'. Oh, and 'I want you wearing just a smile'. I mean, my soul is going to Hell for that line, right?" Millie cracks up at that.

On the 'Imitation Of Love' LP, Millie is still very healthily preoccupied with sex, even if she isn't as explicit as she has been on songs like 'All The Way Lover'. What's the fascination?

"So many people are deprived of it and naturally you want what you're not getting. Me, I'm not getting it, so I talk about it." Millie laughs again.

"That's one myth out of the window."

Is it lonely without a man around?

"Not at all. I'm so busy being a mother and managing my affairs that it's kinda tough having a man around. I really have no time for a man."

One of my favourite tracks on the album is Millie's cover of Prince's 'I Wanna Be Your Lover', which contains the immortal line: "I wanna be the only one you come for." Was that in the original?

"It sure was, but when Prince sings it, he slurs the dirty words. I'm just better at pronouncing the right words. I guess that's why I'm the one with the reputation. I've heard Bette Midler curse on record. I've heard Stevie Wonder say 'damn' and a few other things. But when I say 'f**k' you can see the odour rise!"

Does this raunchy image piss you off sometimes? If you could start again would you do it the same way?

"Sure. It's what makes me different. A lot of people have got great voices and can't get arrested. I'm unique. And I plan to keep it that way. I just get away with it because it's always tongue-in-cheek. Nobody takes me serious 'cause I do it with a smile."

What do you think of Madonna?

"She's talented. But she's selling sex and I'm selling humour. Sex just happens to be a good topic to talk about. But I talk about everything. It's just that sexual hang-ups are a universal issue that everyone can relate to."

Is there anything that even you wouldn't touch?

"Religion. Well, sometimes I even get at that, but I leave God alone."

Millie considers herself an entertainer, a comedienne, with a soulful voice. If Richard Pryor sounded like Luther Vandross, he'd be her male equivalent. 'Imitation Of Love' and the slinky single with the evocative title, 'Hot! Wild! Unrestricted! Crazy Love' show off a side of Millie that she's always played down. But that doesn't mean that when Millie plays live she won't be talking about "fur-burgers" and slipping her tongue round an innuendo or 10. She loves to be outrageous too much to stop.

"I've always been mischievous. I love to see the expressions on people's faces when I bring up certain subjects. I mean, if you can't shock people, why do it?"



● MILLIE in full swing, a-raunchin' and explaining the meaning of 'partay'.



SEAN PENN MADONNA

SHANGHAI Surprise

15

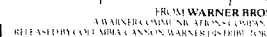
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WOODFORD ABC
WORTHING Dome
YORK Odeon
CINEMA DETAILS
CORRECT AT TIME
OF GOING TO
PRESS

NEWS

DIGEST

edited by
robin smith

● **Boy George**, speaking at the inquest on session musician **Michael Rudetski** last week, said he hadn't known his friend was taking drugs.

"I was not suspicious of him taking drugs," he said. "He made a point of telling everyone he had stopped taking drugs. He was looking healthy and looked as though he had been working out."

The inquest, held in London, gave a verdict of death by misadventure on Rudetski, who died at Boy George's home in Hampstead, North London. A pathologist told the court that Rudetski had died from morphine intoxication.

● A major row has broken out between **Marc Almond** and Virgin Records. According to Marc's manager, Stevo, the record company has strongly objected to the contents of Marc's forthcoming album 'Mother Fist And Her Five Daughters', and to the video for Marc's single 'Ruby Red'.

"The video has been called 'morally offensive with scenes of writhing demons and Almond himself with red eyes, pointed ears and a bald head'," says Stevo. "They have also objected to the forthcoming single as being lyrically filthy."

"Originality and honesty are being suppressed. It is very important for the bold to be counted. If you jump over the edge, you will land somewhere better."

Virgin are anxious to play down the row and say Marc's album will be coming out as scheduled.

"Everything is fine between us and Marc," says a spokesperson.

● **ITV** looks likely to start a pop show to rival **Top Of The Pops**. **David 'Kid' Jensen** is rumoured to be the man who will present the show and we've heard the format will mix all the hits with interviews. Hopefully the launch date will be confirmed soon.

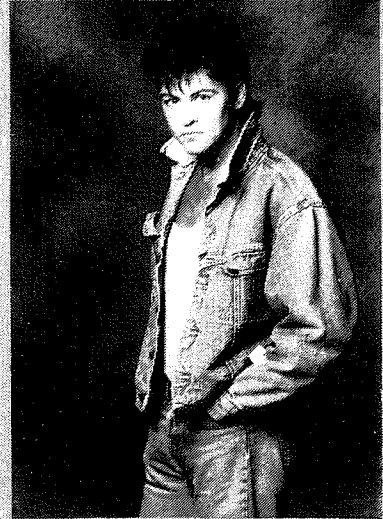
● **Grace Jones** will release her single 'I'm Not Perfect For You' in November. An album should be out by Christmas.

● **The Smiths** and **the Fall** will be playing a benefit concert for the British Anti Apartheid Movement at the Royal Albert Hall on Friday, November 14. Tickets are on sale from the box office and usual agents.

Chakk will be playing a benefit concert for **SWAPO** at the London Town And Country Club on October 31. Tickets are £4 in advance or £4.50 on the door and the price includes admission into **Wendy May's**

■ **Paul Young** releases his third album 'Between Two Fires' on Monday, October 20. Recorded at Lark Studios, near Milan, the album sees the return of guitarist **Steve Boltz** and features new drummer **David Palmer**.

Songs include 'Some People', 'Wargames' and 'Wasting My Time'.



Locomotion Club. The organisers advise that you get to the concert early.

● **The Human League** will be starting their first tour since 1981 in November. The tour will run through November, December and January, with the League playing 17 venues. The actual dates will be confirmed soon.

The Human League will be following up 'Human' with 'I Need Your Loving' in early November. The track is again taken from their album 'Crash'.

● **The Mighty Lemon Drops** release their single 'My Biggest Thrill' on Monday, October 20. Taken from their album 'Happy Head', the flip side is 'Open Mind'.

● **Falco** releases his album 'Emotional' on Monday, October 20. The nine track album includes his single 'The Sound Of Music'.

● **Bruce Foxton**, the ex-Jam man, releases his single 'Play This Game To Win' on Monday, November 3. Bruce can be seen playing with London quartet **One Hundred Men** at **Putney Zeeta's** October 28 and **Bath Moles Club** 31. More dates will be announced shortly. This news story is dedicated to **Pat Stead's** suspender belt and black stockings.

● **Lenny Henry** is one of the stars taking part in a charity concert in aid of **Friends Of The Earth** on Friday October 17 at the **Royal Albert Hall**. Tickets are available from the **Royal Albert Hall** box office.

● **Matt Bianco** release a remixed version of their old hit 'More Than I Can Bear' on Monday, November 3. The single features new vocals by **Mark Reilly**.

● **Duran Duran** this month release their first single in more than a year. It's called 'Notorious' and will be out on Monday, October 20. Produced by **Duran** and **Nile Rogers**, it's the title track from **Duran Duran's** forthcoming album.

● **The Pretenders** release their album 'Get Close' on Monday, October 20. It's their first album for two years and tracks include 'My Baby', 'Dance' and 'Chill Factor'.

● **Cutting Crew**, who release their second single 'I've Been In Love Before' on Monday, October 13, will be touring next month. They'll be playing **Stoke Shelleys** Tuesday, November 4, **Birmingham University** 5, **Oxford Polytechnic** 6, **North Staffordshire Polytechnic** 7, **Manchester University** 10, **Bristol Polytechnic** 11, **Sussex University** 12, **Chippenham Gold-diggers** 13, **Brunel University** 14, **Colchester Essex University** 15, **Norwich UEA** 16, **Folkestone Leas Cliff Hall** 18, **Tunbridge Wells Assembly Hall Theatre** 19, **Coventry Lanchester Polytechnic** 20, **Hatfield Polytechnic** 21, **Guildford Surrey University** 22, **Nottingham University** 23, **Durham University** 24, **Leeds Polytechnic** 25, **Blackburn King George's Hall** 27, **Newcastle Polytechnic** 28, **Sunderland Polytechnic** 29, **Redcar Bowl** 30, **London Astoria Theatre** December 1.

● **King Kurt** play a date at the **London Astoria** in **Charing Cross Road**, on Sunday, November 9. Tickets priced £4 are available from the box office with a 50p reduction for **Rat** and **Reclent** members.

● **David Bowie** releases his single 'When The Wind Blows' on Monday, October 27. It's the theme song from a cartoon film of the same name about impending nuclear war and how it affects an everyday couple. The film is based on the book by **Raymond Briggs**.

The soundtrack album from 'When The Wind Blows' will be in the shops by **Christmas** and features **Genesis** and **Paul Hardcastle**. The film will be released in January.

● **Schoolly-D**, Philadelphia's leading hip hop exponent, releases his album 'Schoolly D' on the new **Flame Records** label this week. **Flame Records** is run by disc jockey and bronzed **Adonis**, **Jay Strongman**.

● **The Men They Couldn't Hang** release their album 'How Green Is The Valley' on Monday, October 20. The album features the band's latest single, 'Shirt Of Blue'.

● **Status Quo** have added a date to their tour. They'll be playing **Cornwall Coliseum** on Friday, December 19. Tickets are available from the box office and usual agents.

the mighty lemon drops

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OUR PRICE



SWING OUT SISTER:

**BREAKING OUT
OF OBSCURITY**

Swing Out Sister are not a bunch of Soho trendies, neither are they about to sell their soul for rock 'n' roll mammon... but they have just cut a jolly nice single
Story: Jane Wilkes

Set to brighten the charts with their sensuous, uplifting single, 'Breakout', come Swing Out Sister.

And the trio are just a little bemused by the furore surrounding them. They can't understand why this single should be proving so popular, when their debut flopped. 'Blue Mood' was universally ignored, and they were written off as pretentious "Soho trendies".

Now, six short months later, they've been scrubbed and polished, and thrown in at the deep end. With appearances on children's TV shows, and the world and his friend hailing them as music's Maradonas, this sudden recognition is a mite puzzling, especially to the boys.

Andy Connell and Martin Jackson are not exactly newcomers to the musical rat-race. Both of these enigmatic Mancunians have served lengthy apprenticeships with a handful of northern-based outfits: Andy with jazz funkies A Certain Ratio and Kalima, while Martin has employed his drumming talents within the ranks of seminal post-punkers Magazine and — more recently — the Chameleons.

Andy and Martin previously teamed their electronic wizardry and percussive talents for Morgan Khan's Street Sounds label in 1984. "We did eight demos, just mucking about really, and Morgan was going to pick one for a single. Then he decided to make the whole thing an LP!!" The minor classic 'UK Electro' was the album in question.

Even with such colourful pasts, recognition has always passed them by. As Andy says, "I've never been in the situation before of people actually liking my record. I usually have to fight with them, explaining why it's good."

Perhaps the magic ingredient that has been lacking from their previous endeavours is the silk-like tones of sultry chanteuse Corinne Drewery. Adding a glossy, sophisticated sheen to the boys' relatively muso approach, Corinne's pop sensibility has made 'Breakout' an acutely commercial prospect.

A melting pot of myriad ideas and influences, ranging across the board of soul, funk, and jazz, 'Breakout' is a melodic dance track of quite an abstract nature. According to Andy, it was their attempt at recording the World Cup theme tune. "It was done while the World Cup was on... We were into football at that time."

A couple of years back, if a commercial hit had been predicted for them, both Martin and Andy would

have writhed in horror. At the time, they regarded themselves as purists. Today they can look back and laugh at their snobbery.

"I'd go to the pub and people would say they'd heard some track or other that I'd done and they didn't like it. I'd counter that by saying they weren't supposed to like it. It was supposed to be adventurous and all that. Really, it wasn't adventurous at all. That's just a cover when it doesn't get through to people."

Having conquered their elitism, admitting it was an adolescent stage that covered up for limitations, they've realised that making a popular record is far more demanding.

According to Corinne, "It's a real challenge, seeing if you can produce something you're happy with and that also appeals to your little sister, and your granny, and everybody else in between."

So where did the boys find this wonder woman who's unwittingly changed their lives? In an amusement arcade, that's where.

Martin: "She was going around taping the noises of the machines."

Corinne: "I thought that seeing as these two were into electro, I'd find them some good electro noises. They'd auditioned lots of singers, but they couldn't get rid of me!"

With her art school background, Swing Out Sister came in for a lot of stick over their image.

Corinne: "In one magazine there was a picture of us and underneath it said something about us buying our clothes from South Molton Street. Martin and Andy's suits cost them £30 apiece!"

Martin: "£28 actually. Phonogram gave us £200 each to buy clothes. We wandered off to the cheapest place we could find."

Corinne: "I paid my gas bill."

Now that their decadent trendy image has been dismantled and they're hitting the big time, Swing Out Sister are proving to be very reluctant heroes. Martin still can't justify being on the Roland Rat show.

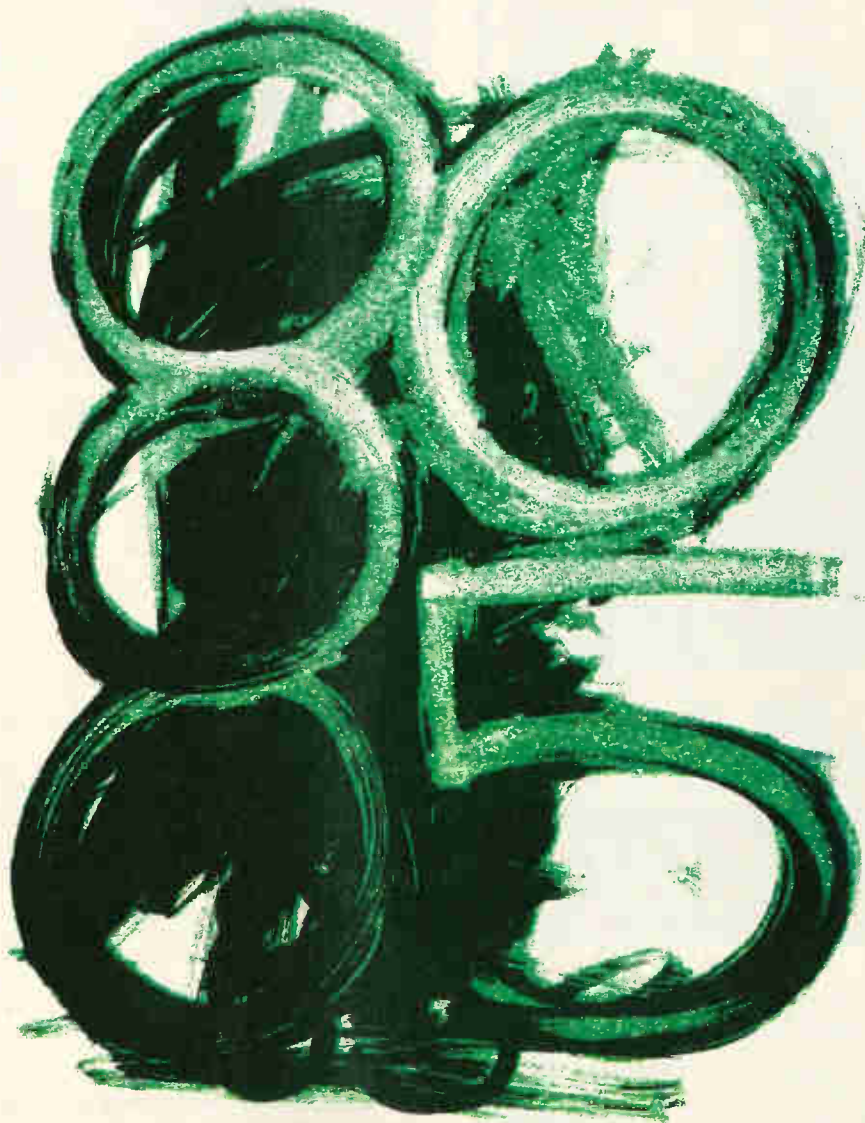
"Everyone keeps saying it's for the publicity and all that. But as far as we're concerned, as soon as we've finished recording, that's it. Over."

Corinne: "It's so weird, standing there miming to a record, and having to look enthusiastic about it."

Martin: "Especially when you're watching this bloke with his hand up a fur rat's arse!"

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THE GREAT RENEGADE

Pete Waterman is over 40 and he makes hit records. With his partners **Stock** and **Aitken**, he has been responsible for producing or re-mixing discs for **Bananarama**, **Dead Or Alive**, **Princess**, **Hazell Dean** and many more. His ambition is to produce **Paul McCartney**, but the musicbiz establishment isn't too keen on a self publicist who made his name producing 'gay' records...

Story: **Edwin J Bernard**

Pete Waterman is the Aaron Spelling of British pop. His partners, **Matt Aitken** and **Mike Stock**, are more akin to Spielberg than Scorsese. Together they make beautiful — or rather, very commercially successful — dance music. What they do, and have been doing ever since they teamed up in 1984 is simple: "We write a pop song and fit it into the current dance trend."

I visited the PVL (Pete Waterman Ltd) studios the week that **Bananarama's** 'Venus' was atop the US pop charts. Pete showed me round the former power station which now contains two technology-packed studios, with another on the way.

Pete Waterman is a highly affable man, with a northern accent and a style that belies his age — probably into his forties. Pete explains that this is his second career in production. He had partnered Pete Collins until they went their separate ways in 1983.

"I had a friend, **Barry Evangeli**, running a small gay record company, **Proto**. He needed a producer, I needed a place to stay, so we did each other a favour."

Evangeli took Waterman to London's biggest gay clubs — **Heaven**, the **Hippodrome** and **Bolts** — and the music he heard influenced him greatly, taking him back to when he was a DJ in the Sixties.

"We make gay records, there's no question about it and we're not afraid to say that," says Pete of the music that **Stock**, **Waterman** and **Aitken** make. "I've always fought for fast dance records to be acceptable in the hipper clubs. To keep people dancing you've got to have 'up' music, with lots of excitement and a heavy bass drum. The music I heard in those gay clubs was like that. Everyone was dancing. But I immediately twigged what was wrong. The records they were playing were cheap and nasty. I knew I could give them exactly what they wanted, with quality."

Just at that time, the young, slightly successful writing/producing partnership of **Mike Stock** and **Matt Aitken** approached Pete with a song called 'The Upstroke'. They needed guidance — he needed technically proficient musicians. They were made for each other. The finished product owed a lot to 'Relax', but it marked the start of the **Stock**, **Aitken**, **Waterman** partnership.

"I actually worked on 'Relax'," says Pete matter-of-factly. "I heard a lot of the early mixes and I knew what the guys were doing. I changed 'Upstroke' from a fast pop song. And we worked together well. They got on with the music and I came in halfway through, changed it all, and drove 'em all barmy — which I still do!"

In cinema terms, **Peter Waterman** is the producer. **Mike Stock** and **Matt Aitken**, the directors and scriptwriters.

After subsequently producing hits for **Hazell Dean** and **Divine**, **Dead Or Alive** approached the team, who were still struggling.

"I used to wear really outrageous clothes. I had on this red leather suit with a yellow stripe and a massive earring the day I met **Pete Burns**. He tells everyone this story, that when he met us, he thought I was an old queen with my two young toy boys."

Just to set the record straight (as it were), **Stock**, **Waterman** and **Aitken** are

all heterosexual.

After hitting number one with 'You Spin Me Round', **Stock**, **Waterman** and **Aitken** became established producers, notching up pop or dance hits for **Princess**, **Brilliant**, **O'chi Brown**, **Haywoode** and **Bananarama**, whilst their work with the **Pet Shop Boys** never saw the light of day. Their restructured remixes are almost as famous as their productions, and they are also known as the **Funky Sisters** when remixing other people's records.

This year, they are second only to **Jimmy Jam** and **Terry Lewis** as the most successful hitmaking team around. Ironically, their early **Princess** hits 'borrowed' the **Jam** and **Lewis** sound.

"We didn't copy **Jam** and **Lewis**," asserts Pete. "Say I'm Your Number One' was more of a floater, like **BB&Q's** 'Genie' which was big at the time. If we wanted to make a **Jam** and **Lewis** record we could make one. We can copy them better than they can themselves. It's my guess that **Jam** and **Lewis** are listening to our records and copying us copying them. There's no question that they'd heard **O'chi Brown's** 'Whenever You Need Somebody', which was a number one dance record in the States, when they were making **Janet Jackson's** 'What Have You Done For Me Lately'. No question."

With their Princess and **O'chi Brown** records, they single-handedly created the black pop category — a niche that **Janet Jackson** has more than happily fitted into. Was this a deliberate ploy?

"We didn't want to make watered-down American records. We wanted to make British pop dance music. We could have produced **Five Star**. Everyone tells me how great they are, but I don't think so. They're watered-down American pop."

What **Waterman** and his cohorts do instead, is take the current American groove and mould it into something terribly British. Take **Mel** and **Kim's** housey 'Showing Out' or **Wyman** girl, **Mandy Smith's** forthcoming gem...

"We're going to get slagged for making this great gay record with **Mandy Smith**," exclaims Pete excitedly. "But I don't give a shit. I saw her in the paper where she said that her favourite record was **Bananarama** and she wanted **Pete Waterman** to produce her. That's good enough for me. I met the girl; she's sweet and she looks brilliant. F**k it. I don't care."

"I'm the renegade, anyway. I'm the guy that makes gay records. The record companies don't particularly like dealing with me, but I make hits so they have to. When they've got a quirky artist that they don't know what to do with, they say, 'ring **Pete Waterman**, he'll know what to do with them'."

The renegade of dance pop and his partners have now had a number one record in Britain and America. They have a very comfortable studio and have made pots of money. Is there anything more they'd like to achieve?

"The only thing we want to do that we haven't yet, is work with **Paul McCartney**. We idolise him, but we think he's lost the plot recently and we're cheeky enough to believe we could make him a great pop record. When we hear things like 'Press' we know we could do better than that with the doors closed and our eyes shut."



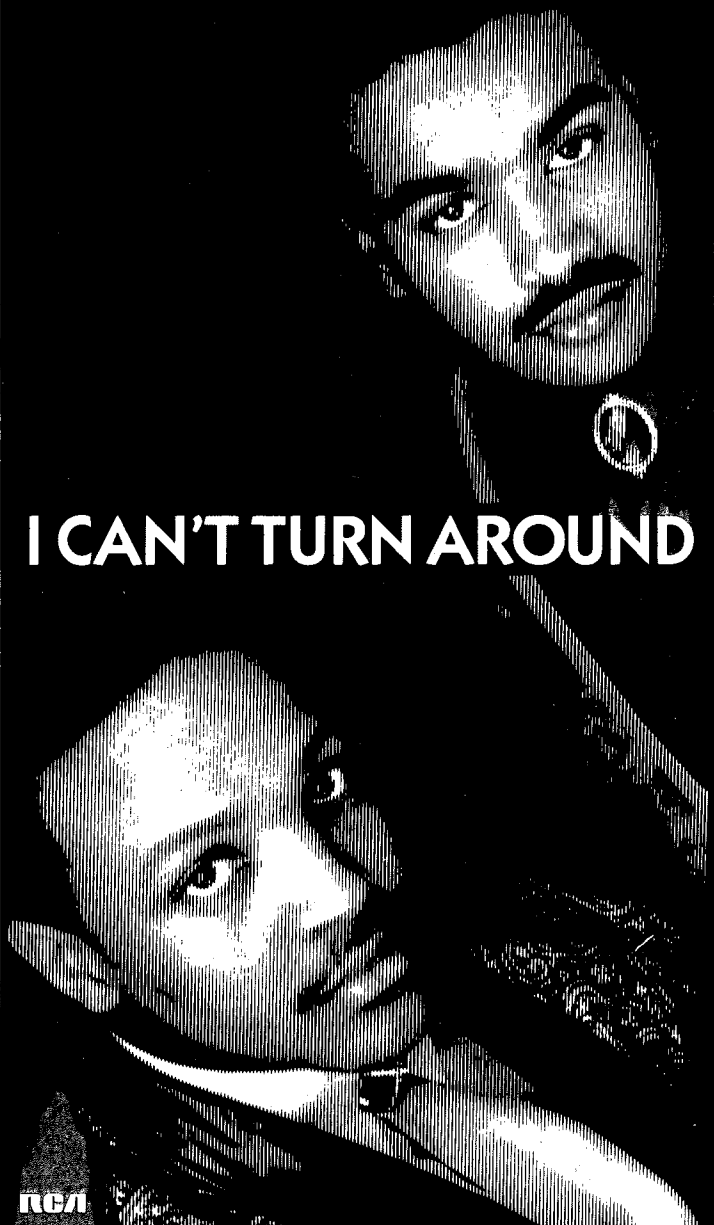
STOCK/AITKEN/WATERMAN PRODUCTIONS

- HAZELL DEAN** 'Whatever I Do, Wherever I Go'
'No Fool For Love'
'Back In Your Arms'
'Stand Up'
'They Say It's Gonna Rain'
LP: 'Heartfirst'
- BANANARAMA** 'Venus'
'More Than Physical'
'Trick Of The Night'
LP: 'True Confessions'
- DIVINE** 'You Think You're A Man'
'I'm So Beautiful'
- DEAD OR ALIVE** 'You Spin Me Round'
'Lover Come Back'
'In Too Deep'
'My Heart Goes Bang'
'Brand New Lover'
LPs: 'Youthquake', 'Mad, Bad And Dangerous To Know'
- PRINCESS** 'Say I'm Your No 1'
'After The Love Has Gone'
'I'll Keep On Loving You'
'Tell Me Tomorrow'
'Heat Of A Passionate Moment'
LP: 'Princess'
- THE THREE DEGREES** 'The Heaven I Need'
'This Is The House'
- HAYWOODE** 'You Better Not Fool Around'
'Getting Closer'
- O'CHI BROWN** 'Whenever You Need Somebody'
'100% Pure Pain'
- BRILLIANT** 'It's A Man's, Man's, Man's World'
'Love Is War'
'Somebody'
LP: 'Kiss The Lips Of Life'
- MEL AND KIM** 'Showing Out'
- AUSTIN HOWARD** 'I'm The One Who Really Loves You'
- MONDO KANE** 'New York Afternoon'
- GEORGIE FAME** 'Samba Is (Toda Menina Baiana)'
- ROLAND RAT** 'TV Theme'
- KNIGHTS AND EMERALDS (FILM)** 'Modern Girl'
'Tell Me Tomorrow'
'I'm The One Who Really Loves You'
- AGENTS AREN'T AEROPLANES** 'The Upstroke'

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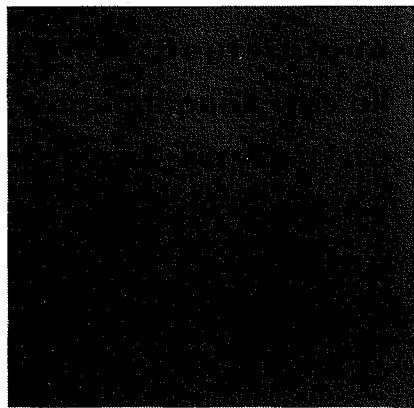
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Hamburg, 1980. The German indie music scene was thriving and all Anja Huwe wanted to be was a punk rocker. According to her, a punk is dirty and hasn't got any money or a bathroom. Yes, she had big ambitions in those days!

And even when the singer and four girl friends formed Xmal Deutschland, she still wanted to live the punk life-style. A man called Alfred from Tic Tac records in Hamburg helped the band produce its first single, but when people started mentioning gigs Anja got scared.

"I never wanted to go onstage. I always thought of it as a joke — being a punk, drinking beer and playing in a band." Months later Xmal played their first ever concert.

"With our usual stubbornness we just appeared and people liked us," says keyboard player Fiona Sangster. But still the band had little desire to go for glory.

Despite seven reasonably successful concerts in Germany, thoughts of playing in England didn't even cross their minds. "We didn't think it was going to be worth playing there. We just thought people would go on drinking at the bar and ignore us," says Fiona.

Fortunately, they were wrong. After supporting the Cocteau Twins in London, the band marched into 4AD boss Ivo's office and asked him to sign them immediately.

"It was another streak of Xmal stubbornness. We just walked in and said we needed to be signed so that we could make lots of records. It worked," says Fiona, smiling.

Two albums followed and the singles 'Qual' and 'Incubus Succubus' raced up the indie charts. Suddenly, the band was big news and the long coat brigade came flocking to the gigs. But what made them so popular?

"We have spent nights and nights thinking and philosophising about that. I suppose there must be some element in the band which people latch onto as being familiar but not quite familiar — a mutant strain of something that prevails here. But it was a little restricting being bracketed as a Goth band because none of us have ever had anything to do with that," adds Fiona.

These restrictions were possibly some of the reasons why the band later left 4AD and set up their own label, Xile, to produce the next single 'Sequenze'. But in 1985 they began looking for support from a major label that could help them run Xile — their family project.

"Xile was set up just for us. It is our identity. It is like a tent to us — our exile," explains Anja. Phonogram stepped in to help out but the individuality of the band remained. They still decide how their music should sound and what singles will be released.

Enter 'Matador' — the band's first release in 1986 and a song which, despite its more commercial sound, was not written as a single.

"We as a group had enough pride to say that we didn't want 'Matador' rammed down people's throats. If it sells well we want that to be because it is a good single, and not because someone is giving away free kitchen units with every copy of the 12 inch,"

states Fiona. 'Matador' was produced by Hugh Cornwell of the Stranglers — a band Xmal have admired for many years.

"We thought the idea of having a musician to produce the record was a good idea. It was a totally different way of working and it turned out very well," says bassist Wolfgang Ellerbrock confidently.

"He can hear things differently from how an ordinary producer would and it was really exciting."

When asked about the new sound compared to the early Xmal songs, which were similar to 'Garlands'-era Cocteau Twins, Fiona pauses for thought. "I think the sound is a lot clearer now. We used to try and create a wall of sound but now it is a bit more balanced and you can hear the ideas we have a bit better."

Lyrically, Anja prefers the songs, which are sung in German and English, to delve into the abstract.

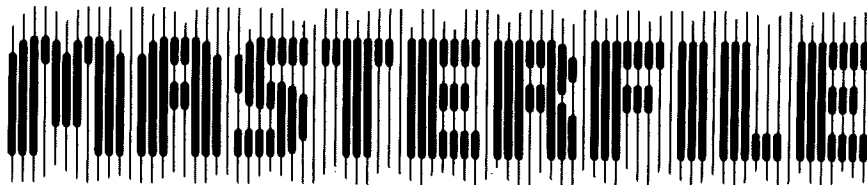
"I think I write differently from a lot of people in England who write about things like teacups and love. I just use words and ideas.

"You can write from personal experiences all the time but I think that is so f**king obvious because you write exactly what you think and it is so easy to understand. I think you should give people the chance to find out what the lyrics are about."

With a new album in the pipeline, Xmal Deutschland have a busy year ahead of them and Anja is confident they can make something of it.

"We know we are not a one-off. We will be there and we know people will like us."

MUSIC WEEK



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Cocteau



LOVE AND MISERY IN THE



Robin Cocteau and Liz Cocteau go out together. Robin says nasty things about Liz, while Simon Cocteau isn't saying anything. All this and making records too . . .

Coc tales: *Andy Strickland*
Photo love: *Patrick Quigly*

continues over ►

Robin Guthrie's pissed off. Photo sessions aren't his idea of a good way to spend a morning, so he's taken to being mischievous to compensate for this intrusion. He's just upset singer Liz Fraser by telling her that a Japanese music magazine's caption for a picture of her and Divine reckons them to be the two ugliest women in rock (and one of them's a man!). Then he's on to the office radio phone, grinning to himself as a ringing next door answers his thoughtful button pushing.

I pretend not to notice, talk football with bassist Simon Raymonde and flick through Robin's copy of the October 'Viz' comic. After all, I tell myself, anyone who's into 'Viz' is all right by me. Eventually we adjourn to a nearby hostelry for a reviver. The Cocteau Twins have a new single that's currently filling my house with its swirling noise, but as often happens, it's already old news to its creators.

"I think I must have heard the track that's the new single," (it's called 'Love's Easy Tears', Robin), "about five or six hundred times through the process of recording it, doing the vocals, the video and all the other shite. I'm pretty immune to it."

"Think it's good though," adds Simon quickly.

"It'll flop! Even though it's a goodie," says Liz.

Will the band succumb to more vigorous promotion of the single if it looks like doing well, though, TV, for example?

"Oh, I don't know," says Robin. "Just Roland Rat, that's all. The idea does seem a bit perverse doesn't it? Ugh, what's all this shite in my beer?"

"Simon does a good Roland Rat impression," adds Liz. "Calm down Robin, stop getting so uptight — take your pills. That's what he says to me when I get upset."

I've always had a slight problem with the magnificent sounds this trio conjure up. I've never disliked anything I've heard them do, but I don't

exactly wake up and have to put on one of their records before I do anything else that day. Not that they're the new age Big Country or anything, but don't they sometimes feel their records sound a little too similar to each other.

"Why?" asks Robin nestling up beside me. "Do YOU think they all sound the same?" Well no, I tell him, but if I played you five seconds of a few Cocteau Twin tracks, could you identify them?

"That's a bloody silly question," he says. "Of course I could, how could you say such a thing. We don't consciously try to make our records sound different to each other, the fact that they're usually made with years or months in between them, they're going to sound different aren't they? We constantly change our attitude and contradict ourselves, which is quite healthy as far as I'm concerned."

The Cocteau Twins now own their own studio where they record, rehearse, prepare tapes for gigs — often for 15 hours a day. Simon and Robin seem to spend their lives there, but what does Liz spend the days doing?

"I read, write, go to the doctor's," she answers.

"She spends most of her time at the doctor's", says Robin. "Betty's plagued with mental disorders, she's a complete hypochondriac."

Liz: "That is not f**king true, I have a glandular problem!"

Robin: "She imagines all these things, she imagines she's got a sore throat, she imagines she's got sore ears, she imagines that me and Simon are overweight. At the moment, she's only got five regular doctors plus various cranky alternatives on the go. She gets a lot of sore throats and goes deaf."

Goes what?

"Goes deaf", says Robin, falling for the oldest one in the book.



t
twins

from previous page

"Oh, is that a wee joke?" laughs Liz. "Oh I see," says Robin — not amused.

Does Liz never feel the urge to escape the confines of the Cocteau Twins and use that magnificent voice on some solo project or other?

"Well, they were talking about doing a record with just their two selves, so I thought 'hummm, maybe I could do something on my own'. But I'd still need Robin there or it'd be garbage."

Such underselling of a person's talent. Why, for goodness sake?

"It just would because he's totally sensitive to my voice, I couldn't work with anyone else."

"If she did, she'd probably get herself into a Feargal Sharkey situation," says Robin.

You mean she'd get a number one single?

"Oh, so you think it's good that Feargal Sharkey got a number one single do you?" he spits.

What about Liz's lyrics, does she ever feel it would be nice to make them... ummm, more *distinct*, shall we say?

"You can't," says Liz. "We've tried putting the vocals up in the mix, keeping the effect off the voice and it still doesn't seem to work."

"It's nothing to do with the mix or the effects on the voice," adds Robin. "It's just what she's singing. You mean you can't understand what she's singing?" He fixes me with a cheesy grin. No I can't, can you? "Nuh!" he grunts, filling his face with lager.

But it could be things about you Robin. Nasty things about you. "Well I do sing about life," says Liz cautiously. "Life with Robin; coping with him."

Not that Robin Guthrie is the sullen rogue he'd like us to think he is. Sure, his mother obviously never whacked him enough when he was messing about on buses as a small child, but his conversation is laced with more self-mocking humour than is possible to convey on the page.

"We say humorous things all the time," he tells me. "But when they're down in black and white, they don't look funny at all."

The Cocteau Twins are also about to embark on their first British tour for a good while. How come they've kept away from gigging for so long?

"It's only in this country," says Robin. "We haven't played here since '84."

"We have been away since then," Simon points out. "We did a few dates in America and a few in Japan."

But why not here Robin? "Well would you rather travel up the M1 or would you rather go to Tokyo?"

"Everyone's much more appreciative abroad," adds Liz. "Much more appreciative. When we played in Italy we only did one gig and there were people walking around with guns and things."

Robin laughs. "She had these two guys guarding her with guns, it was like flys round shit! Me and Simon

were just walking about — no-one cared about us."

So it's not the case that the Cocteau Twins just don't want to play live? "No, that's a big misconception," says Simon. "People say, 'oh they're miserable and they don't like playing live'. It's not true."

"No, we're just miserable and we quite like playing live," grunts Robin. "At this moment we're about to go out and play live and we've got six songs we can play. We hope to have two more by the time we have to do it."

'Love's Easy Tears' sees the return of Simon to the Cocteaus, though all three are at pains to point out that he never actually left the band.

"When we did 'Victorialand'," explains Robin, "it was just me and Liz and an acoustic guitar, it wasn't meant to be the Cocteau Twins, we didn't sit down and say 'let's make a new LP'. We were just recording some songs, just the two of us. Everyone takes things so much at face value, like if Simon's not on the record it means he's been kicked out of the group. It's bullshit!"

So what about this new LP then? Silence!

"What new LP?" asks Robin. The LP with pianist Harold Budd that you've just finished.

"The new LP is nothing to do with the Cocteau Twins. All it is, is this American bloke, who comes over and spends a few weeks messing about in our studio. It's not 'hey, this is the new thing'. It's not done as a Cocteau Twins LP."

What did Harold Budd make of working with you Robin? (Adopts heavy American accent) "Hey gee, I think it's an absolutely wonderful record, yeah'. You could tell him his wife's just been run over and he'd say 'oh gee, thank you for telling me, that's great'. He's happy about everything. It was a very vague introduction, we'd never really heard anything he'd done, actually."

If, as Robin had hinted earlier, the Cocteau Twins enjoy travelling abroad, why did they bother building their own West London studio? Wouldn't they prefer to follow many of their less successful contemporaries and record in — say — Berlin, Nassau, Paris...

"We don't really have a record company that'll pay for all that shite," says Robin. "We don't have much money, we've all got healthy overdrafts. No, that's a lie, I checked my bank balance this morning and we've got £20. We don't get big advances like other groups get."

But would it be a good idea for the Cocteau Twins to have a lot of money — 'artistically' speaking?

"I think it'd be a f**kin' great idea," says Robin. "Definitely, you'd get more output and it'd be better quality."

But Cocteau Twins records aren't ever accused of being done on the cheap are they?

"Well they are aren't they," he says. "We don't have it easy, it's a bit of a



struggle all the time. It just means you have to work harder all the time, but when you consider the restrictions we work under, the things we do sound all right."

Bloody right they do, I assure him. On the other hand, a band like the Cocteau Twins, with their following — their regular record buying audience — could surely secure themselves a recording deal where they did have the money to do these things. Why haven't they done so if, as they say, their music's suffering to some degree from lack of finance? Silence.

"Yes, well ummm, why don't you answer that one Robin," squirms Liz. Simon steps in. "We don't want all the rubbish that goes along with it, we're not really businessmen."

"We don't even have a manager," adds Robin. "We've sort of got trapped in this business and I'd rather we were just left alone or whatever."

Fair enough — no hassle; no money.

The Cocteau Twins are the sort of band you imagine to have pockets of fierce support around the globe. What sort of mail do they get from their followers?

"We get rotten letters," says Liz. "Demanding letters."

"We used to get lots of letters, but now we just get 'will you come and play at our benefit gig — can we have all your money?'" adds Robin.

Liz: "Don't be daft Robin."

Robin: "Liz gets lots of lesbians writing to her."

Liz: "It's all these Les Femmes. They say 'I've been studying you and I've seen you on television and I think I've worked out how to play 'Aikea-Guinea' and the chords are...' No, we don't even get letters that are that nice anymore, just people wanting things — free things or they want to give you their opinion on you. They're never nice; they always want something — or they say they don't like you anymore."

How about cassettes made by budding Liz Frasers?

"No, not really," she says. "We get quite a lot of poetry that people think we're going to go to the studio and put to music, which is pretty unfortunate."

Robin: "We get a few of these 'I think you've gone down hill recently, I liked 'Garlands'."

The Cocteau Twins wanted to play a London date in the massive tent on Battersea Common recently vacated by the Bolshoi Ballet. They wouldn't be adverse to playing Bay 63 instead. They like Felt and Edwyn Collins, think their cat committed suicide, like playing fruit machines, enjoy what they do and intend to carry on regardless of all and any criticism. Final word Robin?

"Did you put lime in the bloody lager? It tastes like piss."

Liz: "Robin!"

W/E OCT 18, 1986
 EUROBEAT
 REGGAE
 INDIE SINGLES
 INDIE ALBUMS

CHARTS

EUROBEAT

- | | | |
|----|----|--|
| 1 | 2 | YOU'RE GONNA SUFFER, Bertice Reading, Sublime 12in |
| 2 | 1 | KNOCK ME SENSELESS, Eastbound Expressway, Passion 12in |
| 3 | 14 | DELIVERANCE, People Like Us (featuring Cindy Dickinson), Passion 12in |
| 4 | 11 | HERE TO STAY, Sister Sledge, EMI 12in |
| 5 | 9 | YOU KEEP ME HANGIN' ON, Kim Wilde, MCA Records 12in |
| 6 | 3 | APPLAUSE, Angie Gold, Passion 12in |
| 7 | 18 | SO GLAD, Pepper Watkins, US TSR 12in |
| 8 | 13 | EYE CONTACT, Linda Lusardi, Polo 12in |
| 9 | 8 | ON THE HOUSE (FARLEY 'JACKMASTER' FUNK REMIX), Midnight Sunrise, Crossover 12in |
| 10 | 7 | QU'EST-CE QUE C'EST? (REMIX), Splash, Rocket 12in |
| 11 | 19 | NUMBER ONE LOVER, Sadie Nine, Record Shack 12in |
| 12 | 5 | DON'T YOU TRY IT, Raww, Debut 12in |
| 13 | 15 | WALK IN MY SHOES, Hazell Dean, Dutch EMI 12in |
| 14 | 20 | LOVERBOY (JAN LEVINE REMIX), Chairmen Of The Board, EMI 12in |
| 15 | 16 | DANCE YOUR WAY OUT OF THE DOOR, Sharon Dee Clarke, Arista 12in |
| 16 | — | CATCH THE FOX, Den Harrow, Italian Baby 12in |
| 17 | 22 | THE HOUSE MUSIC ANTHEM, Marshall Jefferson, Affair 12in |
| 18 | 17 | LANDSLIDE, Croisette, Passion 12in |
| 19 | 21 | JACK THE GROOVE, Raze, Champion 12in white label |
| 20 | 23 | THANK YA, Sweet D, US Trax Records 12in |
| 21 | — | WHAT HAVE I GOT TO LOSE, Astaire, Passion 12in white label |
| 22 | — | IDON'T WANNA TALK ABOUT THE WEATHER, Joan Faulkner, US Megatone 12in |
| 23 | 6 | LOVE CAN'T TURN AROUND/DUB CAN'T TURN AROUND, Farley 'Jackmaster' Funk featuring Darryl Pandy, London 12in |
| 24 | — | I LIKE IT, Libra, US Chicago Connection 12in |
| 25 | 12 | DON'T LEAVE ME THIS WAY (REMIXES), The Communards, London 12in |
| 26 | 4 | TWO OF HEARTS (EUROPEAN DANCE MIX), Stacey Q, Atlantic 12in |
| 27 | — | 7 WAYS, Hercules, US Dance Mania Records 12in |
| 28 | re | VISION IN THE NIGHT, Sarina, German ZYX 12in |
| 29 | — | FIRE, Linda, US On The Spot 12in |
| 30 | 27 | BRAND NEW LOVER, Dead Or Alive, Epic 12in |

Compiled by Alan Jones/James Hamilton

REGGAE

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

Compiled by Spotlight Research

INDIE SINGLES

- | | | |
|---|---|---|
| 1 | 1 | STATE OF THE NATION, New Order, Factory |
| 2 | 5 | THINK FOR A MINUTE, the Housemartins, Go! Discs |
| 3 | 3 | DICKIE DAVIES EYES, Half Man Half Biscuit, Probe Plus |
| 4 | 2 | THE PEEL SESSION, New Order, Strange Fruit |
| 5 | — | HANG-TEN!, the Soup Dragons, RAW TV Products |
| 6 | — | STARPOWER, Sonic Youth, Blastfirst |
| 7 | — | LOVE AFFAIR WITH EVERYDAY LIVING, the Woodentops, Rough Trade |

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| 8 | 8 | WHO DO YOU WANT FOR YOUR LOVE?, the Iclie Works, Beggars Banquet |
| 9 | 4 | WONDERFUL LIFE, Black, Ugly Man |
| 10 | 6 | THE PEEL SESSION, the Damned, Strange Fruit |
| 11 | 13 | SUNARISE, the Godfathers, Corporate Image |
| 12 | 7 | MR PHARMACIST, the Fall, Beggars Banquet |
| 13 | 11 | ROMAN P/GOOD VIBRATIONS, Psychic TV, Temple |
| 14 | 17 | LIKE A HURRICANE/GARDEN OF DELIGHT, the Mission, Chapter 22 |
| 15 | 29 | DRUGS/COME HERE MY LOVE, This Mortal Coil, 4AD |
| 16 | 12 | THE PEEL SESSION, Stiff Little Fingers, Strange Fruit |
| 17 | 9 | TOKYO STORM WARNING (PART 1), Elvis Costello, Imp/Demon |
| 18 | 10 | BELA LUGOSI'S DEAD, Bauhaus, Small Wonder |
| 19 | — | THE GRIP OF LOVE, Ghost Dance, Karbon |
| 20 | 16 | BLUE MONDAY, New Order, Factory |
| 21 | 18 | SURF CITY, the Meteors, Anagram |
| 22 | 26 | YIN AND YANG (THE FLOWERPOT MAN), Love And Rockets, Beggars Banquet |
| 23 | 21 | LIKE AN ANGEL, the Mighty Lemon Drops, Dreamworld |
| 24 | 22 | SERPENT'S KISS, the Mission, Chapter 22 |
| 25 | — | PANIC, the Smiths, Rough Trade |
| 26 | — | GENTLE SOUND, the Railway Children, Factory |
| 27 | 20 | A SCREW, Swans, Some Bizzare/K422 |
| 28 | 14 | WAKING UP IN THE SUN, the Adult Net, Beggars Banquet |
| 29 | — | JESUS IS DEAD, the Exploited, Rough Justice |
| 30 | 15 | VELVETEEN, Rose Of Avalanche, Fire |

Compiled by Spotlight Research

INDIE ALBUMS

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|----|----|--|
| 1 | — | BROTHERHOOD, New Order, Factory |
| 2 | 1 | TALKING WITH THE TAXMAN ABOUT POETRY, Billy Bragg, Go! Discs |
| 3 | — | BEND SINISTER, the Fall, Beggars Banquet |
| 4 | — | FILIGREE AND SHADOW, This Mortal Coil, 4AD |
| 5 | 2 | BLOOD AND CHOCOLATE, Elvis Costello and the Attractions, Imp/Demon |
| 6 | 3 | LONDON 0 HULL 4, the Housemartins, Go! Discs |
| 7 | 6 | THE UNGOVERNABLE FORCE, Conflict, Mortarhate |
| 8 | 5 | THE QUEEN IS DEAD, the Smiths, Rough Trade |
| 9 | 10 | HIGH PRIEST OF LOVE, Zodiac Mindwarp and the Love Reaction, Food |
| 10 | 4 | KICKING AGAINST THE PRICKS, Nick Cave and the Bad Seeds, Mute |
| 11 | — | SUICIDE, Suicide, Demon |
| 12 | 9 | WATCH YOUR STEP, Ted Hawkins, Gull |
| 13 | 14 | GIANT, the Woodentops, Rough Trade |
| 14 | — | WHO'S BEEN TALKING, Robert Cray, Charly |
| 15 | 12 | BACK IN THE DHSS, Half Man Half Biscuit, Probe Plus |
| 16 | 13 | ON THE BOARDWALK, Ted Hawkins, UnAmerican Activities |
| 17 | — | MORE LOVE SONGS, Loudon Wainwright III, Demon |
| 18 | — | HEAD, the Batfish Boys, Batfish Incorporated |
| 19 | 7 | HOLY MONEY, Swans, Some Bizzare |
| 20 | 21 | STEP ON IT, Bogshed, Help Yourself |
| 21 | 24 | GIFT, the Sisterhood, Merciful Release |
| 22 | 20 | ONLY STUPID BASTARDS HELP EMI, Conflict, Model Army |
| 23 | 8 | EXPRESS, Love And Rockets, Beggars Banquet |
| 24 | 16 | THROWING MUSES, Throwing Muses, 4AD |
| 25 | 19 | VICTORIALAND, Cocteau Twins, 4AD |
| 26 | 22 | SACRED HEART HOTEL, the Stars Of Heaven, Rough Trade |
| 27 | 26 | MANIC POP THRILL, That Petrol Emotion, Demon |
| 28 | 11 | FRIENDS, the Bolshoi, Beggars Banquet |
| 29 | 15 | IDLE GOSSIP, Toy Dolls, Volume |
| 30 | 27 | THUNDERHEAD, the Janitors, Intape |

Compiled by Spotlight Research



INDIE SINGLES 22, INDIE ALBUMS 23

W/E OCT 18, 1986
 GALLUP UK SINGLES
 GALLUP UK ALBUMS
 TWELVE INCH
 COMPACT DISCS
 MUSIC VIDEO

CHARTS

THE NEXT TWENTY FIVE

76	—	NAIL IT TO THE WALL , Stacy Lattisaw, RCA ZB40885
77	73	TASTY LOVE , Freddie Jackson, Capitol
78	79	TIME AFTER TIME , Barbara Dickson, K-Tel
79	86	STILL SMOKIN' , Trouble Funk, DETT/4th
80	—	DIARY OF A CONTENDER , Haven 17, Virgin VS881
81	69	MAN SHORTAGE , Lovindeer, TSOJ
82	—	SOMETIMES , Erasure, Mute MUTE51
83	—	SILVER MOON , David Sylvian, Virgin VS895
84	—	ANYONE CAN FALL IN LOVE , Anita Dobson & Simon May Orch, BBC RESL191
85	70	95-NASTY , WASP, Capitol
86	—	FOR AMERICA , Red Box, WEA YZ84
87	90	RETURN TO THE SCENE OF THE CRIME , Incredible Mr Freeze, London
88	—	BREAKOUT , Swing Out Sister, Mercury SWING2
89	—	DANGER ZONE , Kenny Loggins, CBS A7188
90	72	EVERYDAY LIVING , Woodentops, Rough Trade
91	—	OPERATOR , Little Richard, WEA YZ89
92	77	I DON'T WANNA BE FRIENDS WITH YOU , Shop Assistants, Blue Guitar
93	81	WONDERFUL LIFE , Black, Ugly Man
94	92	HEROINE , the Edge, Virgin
95	—	DON'T YOU (FORGET ABOUT ME) , Simple Minds, Virgin VS749
96	—	GIRLS AND BOYS , Prince And The Revolution, Paisley Park VV8586
97	88	HOLIDAY RAP WITH A CAPITOL C , Monty MC's, Debut
98	91	DICKIE DAVIES EYES , Half Man Half Biscuit, Probe Plus
99	—	HOT! WILD! UNRESTRICTED! CRAZY LOVE , Millie Jackson, Jive JIVE131
100	—	NEVER TOO LATE TO LOVE YOU , Kissing The Pink, Magnet KTP10

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

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	4	3	EVERY LOSER WINS , Nick Berry, BBC
2	1	3	TRUE BLUE , Madonna, Sire ○
3	2	6	RAIN OR SHINE , Five Star, Tent ○
4	5	6	YOU CAN CALL ME AL , Paul Simon, Warner Brothers
5	9	3	IN THE ARMY NOW , Status Quo, Vertigo
6	3	9	DON'T LEAVE ME THIS WAY , Communards, London
7	19	3	ALL I ASK OF YOU , Cliff Richard/Sarah Brightman, Polydor
8	10	3	SUBURBIA , Pet Shop Boys, Parlophone
9	20	6	WALK LIKE AN EGYPTIAN , Bangles, CBS
10	8	3	I'VE BEEN LOSING YOU , A-Ha, Warner Bros
11	7	7	THORN IN MY SIDE , Eurythmics, RCA
12	6	8	WORD UP , Cameo, Club ○
13	18	5	TRUE COLORS , Cyndi Lauper, Portrait
14	17	5	ALWAYS THERE , Marti Webb, BBC
15	12	7	(FOREVER) LIVE AND DIE , OMD, Virgin
16	16	6	MONTEGO BAY , Amazulu, Island
17	15	9	STUCK WITH YOU , Huey Lewis And The News, Chrysalis
18	11	11	WE DON'T HAVE TO . . . , Jermaine Stewart, 10 Records ○
19	13	7	WALK THIS WAY , Run-DMC, London
20	28	4	WORLD SHUT YOUR MOUTH , Julian Cope, Island
21	14	10	(I JUST) DIED IN YOUR ARMS , Cutting Crew, Siren ○
22	27	3	MIDAS TOUCH , Midnight Star, Solar
23	34	2	THE WIZARD , Paul Hardcastle, Chrysalis
24	32	2	DON'T STAND SO CLOSE TO ME '86 , Police, A&M
25	38	3	YOU'RE EVERYTHING TO ME , Boris Gardiner, Revue
26	24	3	WONDERLAND , Paul Young, CBS
27	22	6	RUMORS , Timex Social Club, Cooltempo
28	39	3	THINK FOR A MINUTE , Housemartins, Go! Discs
29	37	3	TO BE A LOVER , Billy Idol, Chrysalis
30	21	9	LOVE CAN'T TURN AROUND , Farley 'Jackmaster' Funk, DJ International
31	23	12	GLORY OF LOVE , Peter Cetera, Full Moon ○
32	45	2	DON'T GET ME WRONG , Pretenders, WEA
33	26	7	SWEET FREEDOM , Michael McDonald, MCA
34	30	13	I WANT TO WAKE UP WITH YOU , Boris Gardiner, Revue □
35	29	5	SLOW DOWN , Loose Ends, Virgin
36	25	8	IN TOO DEEP , Genesis, Virgin
37	46	3	GIRLS AIN'T NOTHING BUT TROUBLE , DJ Jazzy Jeff And Fresh Prince, Champion
38	31	4	WHO WANTS TO LIVE FOREVER , Queen, EMI
39	51	2	CLOSE TO YOU , Gwen Guthrie, Boiling Point
40	—	1	STAY WITH ME , Mission, Mercury MYTH1
41	35	3	ALL I WANT , Howard Jones, WEA
42	—	1	ALWAYS THE SUN , Stranglers, Epic SOLAR1
43	55	5	SHOWING OUT , Mel and Kim, Supreme
44	47	2	NOBODY KNOWS , Nik Kershaw, MCA
45	50	3	HEARTACHE ALL OVER THE WORLD , Elton John, Rocket
46	65	2	BITTERSWEET , Billy Ocean, Jive
47	61	2	LOVE WILL CONQUER ALL , Lionel Richie, Motown
48	33	5	ONE GREAT THING , Big Country, Mercury
49	—	1	RUBY RED , Marc Almond, Some Bizzare GLOW3
50	57	2	FEELS LIKE THE FIRST TIME , Sinitta, Fanfare
51	—	1	C'MON EVERY BEAT BOX , Big Audio Dynamite, CBS
52	40	9	PRETTY IN PINK , Psychedelic Furs, CBS
53	36	17	SO MACHO , Sinitta, Fanfare □
54	62	3	WHO DO YOU WANT FOR YOUR LOVE , Icicle Works, Beggars Banquet
55	59	3	ATLANTIS IS CALLING , Modern Talking, RCA
56	41	7	HOLIDAY RAP , MC Miker G and Deejay Sven, Debut
57	52	3	NEW THING FROM LONDON TOWN , Sharpe And Numan, Numa
58	—	1	WHOLE NEW WORLD , It Bites, Virgin
59	43	4	SAME OLD STORY , Ultravox, Chrysalis
60	—	1	HEARTBEAT , Don Johnson, Epic
61	—	1	HE'S BACK , Alice Cooper, MCA MCA1090
62	48	4	ALL I WANT TO DO , UB40, Dep International
63	63	4	BA BA BANKROBBERY , Eav, Columbia
64	56	3	VELCRO FLY , ZZ Top, Warner Bros
65	—	1	GRAVITY , James Brown, Scotti Brothers
66	—	1	TO HAVE & TO HOLD , Catherine Stock, Sierra FED29
67	—	1	DON'T FORGET ME , Glass Tiger, Manhattan MT13
68	—	1	THAT WAS THEN, THIS IS NOW , Monkees, Arista
69	42	10	BROTHER LOUIE , Modern Talking, RCA ○
70	—	1	SANITY , Killing Joke, EG EGO30
71	54	5	DREAMER , BB&Q, Cooltempo
72	75	2	DON'T LEAVE ME BEHIND , Everything But The Girl, Blanco y Negro
73	—	1	IN THE SHAPE OF A HEART , Jackson Browne, Elektra
74	53	7	RAGE HARD , Frankie Goes To Hollywood, ZTT ○
75	—	1	SHORT CUT TO SOMEWHERE , Tony Banks & Fish, Charisma CB426

GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	—	6	GRACELAND , Paul Simon, Warner Brothers □
2	1	1	SCOUNDREL DAYS , A-Ha, Warner Bros WX62
3	2	8	SILK AND STEEL , Five Star, Tent ★
4	4	15	TRUE BLUE , Madonna, Sire ★★
5	6	2	SOUTH PACIFIC , Te Kanawa/Carreras/Vaughan, CBS □
6	5	15	REVENGE , Eurythmics, RCA ★
7	—	1	WORD UP , Cameo, Club JABH19
8	3	2	SOMEWHERE IN TIME , Iron Maiden, EMI ○
9	7	9	NOW THAT'S WHAT I CALL MUSIC 7 , Various, EMI/Virgin ★
10	8	12	COMMUNARDS , Communards, London □
11	11	19	A KIND OF MAGIC , Queen, EMI ★
12	—	1	THE CHART , Various, Telstar STAR2278
13	13	5	FORE , Huey Lewis and the News, Chrysalis □
14	12	20	INTO THE LIGHT , Chris De Burgh, A&M ★
15	—	1	ZAGORA , Loose Ends, Virgin V2384
16	10	5	BREAK EVERY RULE , Tina Turner, Capitol □
17	17	74	BROTHERS IN ARMS , Dire Straits, Vertigo ★★
18	23	16	LONDON 0 HULL 4 , Housemartins, Go! Discs □
19	9	2	BROTHERHOOD , New Order, Factory
20	18	18	INVISIBLE TOUCH , Genesis, Virgin ★
21	25	14	THE FINAL , Wham!, Epic □
22	21	7	IN THE ARMY NOW , Status Quo, Vertigo □
23	14	3	TALKING WITH THE TAXMAN ABOUT POETRY , Billy Bragg, Go! Discs
24	24	50	HUNTING HIGH AND LOW , A-Ha, Warner Brothers ★★
25	19	9	DANCING ON THE CEILING , Lionel Richie, Motown ★
26	15	2	THE PACIFIC AGE , OMD, Virgin
27	27	2	TRUE COLORS , Cyndi Lauper, Portrait
28	31	29	PLEASE , Pet Shop Boys, Parlophone □
29	16	4	TRUE STORIES , Talking Heads, EMI
30	20	2	STREET SOUNDS 18 , Various, StreetSounds
31	22	33	PICTURE BOOK , Simply Red, Elektra ★
32	84	2	TOP GUN , Original Soundtrack, CBS
33	26	11	THE PAVAROTTI COLLECTION , Luciano Pavarotti, Stylus □

UK SINGLES 40



- 34 — 1 **THE POWER OF LOVE**, Various, West Five WEF4
- 35 28 2 **BLIND BEFORE I STOP**, Meat Loaf, Arista
- 36 39 26 **STREET LIFE — 20 GREAT HITS**, Bryan Ferry/Roxy Music, EG ☆
- 37 — 1 **THIRD STAGE**, Boston, MCA MCG6017
- 38 30 5 **SLIPPERY WHEN WET**, Bon Jovi, Vertigo
- 39 — — **THE AUTOBIOGRAPHY OF SUPERTRAMP**, Supertramp, A&M TRAMP I
- 40 41 3 **FRANK SINATRA COLLECTION**, Frank Sinatra, Capitol
- 41 38 45 **WHITNEY HOUSTON**, Whitney Houston, Arista ☆ ☆
- 42 33 6 **THE WAY IT IS**, Bruce Hornsby and the Range, RCA ○
- 43 37 26 **CONTROL**, Janet Jackson, A&M □
- 44 32 3 **VIGILANTE**, Magnum, Polydor
- 45 46 10 **RENDEZVOUS**, Jean Michel Jarre, Polydor □
- 46 34 171 **QUEEN GREATEST HITS**, Queen, EMI ☆ ☆ ☆
- 47 47 51 **ONCE UPON A TIME**, Simple Minds, Virgin ☆ ☆
- 48 43 2 **BLAH BLAH BLAH**, Iggy Pop, A&M
- 49 35 7 **WHILE THE CITY SLEEPS**, George Benson, Warner Brothers □
- 50 29 10 **THE HEAT IS ON**, Various, Portrait ○
- 51 — 1 **VERY BEST OF ENTERTAINMENT USA 2**, Various, Priority V PTVRI
- 52 48 21 **SO**, Peter Gabriel, Virgin ☆
- 53 61 100 **LIKE A VIRGIN**, Madonna, Sire ☆ ☆ ☆
- 54 42 5 **CRASH**, Human League, Virgin □
- 55 — 1 **SPIT IN YOUR EAR**, Spitting Image, Virgin V2403
- 56 60 7 **BABY THE STARS SHINE BRIGHT**, Everything But The Girl, Blanco y Negro
- 57 54 22 **RIPTIDE**, Robert Palmer, Island □
- 58 51 10 **PARADE**, Prince And The Revolution, Paisley Park ○
- 59 71 4 **SIMON'S WAY**, Simon May Orchestra, BBC
- 60 40 2 **STREET SOUNDS HIP HOP ELECTRO 14**, Various, StreetSounds
- 61 — 1 **RUBY TURNER**, Ruby Turner, Jive HIP36
- 62 45 2 **THE GHOST OF CAIN**, New Model Army, EMI
- 63 62 13 **VERY BEST OF CHRIS DE BURGH**, Chris De Burgh, Telstar □
- 64 52 86 **NO JACKET REQUIRED**, Phil Collins, Virgin ☆ ☆ ☆
- 65 — 1 **VERY BEST OF THE DRIFTERS**, Drifters, Arista/Telstar STAR2280
- 66 49 15 **THE SEER**, Big Country, Mercury
- 67 63 28 **SUZANNE VEGA**, Suzanne Vega, A&M □
- 68 36 2 **BEND SINISTER**, Fall, Beggars Banquet
- 69 50 11 **RAT IN THE KITCHEN**, UB40, Dep International/Virgin ○
- 70 44 4 **BLOOD AND CHOCOLATE**, Elvis Costello, Demon Imp ○
- 71 91 3 **DIFFERENT LIGHT**, Bangles, CBS ○
- 72 66 3 **ELIMINATOR**, ZZ Top, Warner Bros ☆ ☆
- 73 58 4 **NOW THAT'S WHAT I CALL MUSIC 6**, Various, EMI/Virgin ☆ ☆ ☆
- 74 — 1 **TUTU**, Miles Davis, Warner Bros 9254901
- 75 67 42 **LUXURY OF LIFE**, Five Star, Tent ☆
- 76 80 11 **RAPTURE**, Anita Baker, Elektra
- 77 69 96 **ALCHEMY**, Dire Straits, Vertigo ☆
- 78 74 3 **YESTERDAY ONCE MORE**, Carpenters, EMI ☆
- 79 64 22 **PRIVATE DANCER**, Tina Turner, Capitol ☆ ☆ ☆
- 80 56 21 **STANDING ON A BEACH — THE SINGLES**, Cure, Fiction □
- 81 55 5 **BREAKING AWAY**, Jaki Graham, EMI
- 82 — 1 **DANCE HITS '86**, Various, K-Tel NEI 344
- 83 59 3 **FRANTIC ROMANTIC**, Jermaine Stewart, 10 Records
- 84 53 2 **FILIGREE AND SHADOW**, This Mortal Coil, 4AD
- 85 68 15 **BACK IN THE HIGH LIFE**, Steve Winwood, Island □
- 86 57 13 **RAISING HELL**, Run-DMC, London
- 87 76 2 **READY FOR ROMANCE**, Modern Talking, RCA
- 88 79 76 **BE YOURSELF TONIGHT**, Eurythmics, RCA ☆ ☆
- 89 75 52 **WORLD MACHINE**, Level 42, Polydor ☆
- 90 94 5 **THE HOUSE SOUND OF CHICAGO**, Various, London
- 91 86 9 **GOOD TO GO LOVER**, Gwen Guthrie, Polydor
- 92 — 1 **DARING ADVENTURES**, Richard Thompson, Polydor POLD5202
- 93 81 23 **LOVE ZONE**, Billy Ocean, Jive □
- 94 70 6 **PRESS TO PLAY**, Paul McCartney, Parlophone □
- 95 98 43 **LOVE OVER GOLD**, Dire Straits, Vertigo ☆ ☆
- 96 77 3 **AFTERBURNER**, ZZ Top, Warner Bros □
- 97 97 17 **THE FIRST ALBUM**, Madonna, Sire ☆
- 98 78 16 **EVERY BEAT OF MY HEART**, Rod Stewart, Warner Brothers □
- 99 — 1 **GRAVITY**, James Brown, Scotti Brothers SCT57108
- 100 93 9 **RUMOURS**, Fleetwood Mac, Warner Brothers ☆ ☆ ☆

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

MUSIC VIDEO

- 1 1 **IN CHINA — FOREIGN SKIES**, Wham!, CBS/Fox
- 2 2 **NOW THAT'S . . . MUSIC 7**, Various, PMI/Virgin
- 3 3 **ALCHEMY LIVE**, Dire Straits, Channel 5
- 4 5 **BROTHERS IN ARMS — THE VIDEOSINGLES**, Dire Straits, Polygram
- 5 7 **NUMBER ONE VIDEO HITS**, Whitney Houston, RCA/Columbia
- 6 6 **LIVE IN RIO**, Queen, PMI
- 7 14 **LUXURY OF LIFE**, Five Star, RCA/Columbia
- 8 4 **HITS 1980-1986**, Adam Ant, CBS/Fox
- 9 8 **WE WILL ROCK YOU**, Queen, Peppermint
- 10 9 **THE VIRGIN TOUR**, Madonna, WEA Music
- 11 15 **GREATEST FLIX**, Queen, PMI
- 12 10 **THE REAL BUDDY HOLLY STORY**, PMI
- 13 — **SPECIAL FROM SPECTRUM**, Dio, PolyGram
- 14 — **GREATEST HITS**, Bucks Fizz, RCA/Columbia
- 15 20 **VIDEO EP**, Freddie Mercury, PMI
- 16 11 **THE VIDEO**, Wham! CBS/Fox
- 17 18 **VIDEO SNAP**, the Jam, Channel 5
- 18 — **VIDEO REWIND**, the Rolling Stones, Vestron
- 19 — **ALL NIGHT LONG**, Lionel Richie, RCA/Columbia
- 20 12 **THE VIDEOSINGLES**, Level 42, Polygram

Compiled by Spotlight Research

COMPACT DISCS

- 1 1 **BREAK EVERY RULE**, Tina Turner, Capitol
- 2 2 **GRACELAND**, Paul Simon, Warner Brothers
- 3 4 **SILK AND STEEL**, Five Star, Tent/RCA



UK SINGLES 61

- 4 3 **REVENGE**, Eurythmics, RCA
- 5 5 **BROTHERS IN ARMS**, Dire Straits, Vertigo/Phonogram
- 6 6 **A KIND OF MAGIC**, Queen, EMI
- 7 — **SOMEWHERE IN TIME**, Iron Maiden, EMI
- 8 11 **TRUE BLUE**, Madonna, Sire
- 9 13 **INVISIBLE TOUCH**, Genesis, Virgin
- 10 12 **STREET LIFE**, Bryan Ferry/Roxy Music, EG
- 11 10 **DANCING ON THE CEILING**, Lionel Richie, Motown
- 12 — **SO**, Peter Gabriel, Virgin
- 13 14 **INTO THE LIGHT**, Chris De Burgh, A&M
- 14 — **BROTHERHOOD**, New Order, Factory
- 15 7 **THE WAY IT IS**, Bruce Hornsby And The Range, RCA
- 16 17 **THE FINAL**, Wham!, Epic
- 17 9 **CRASH**, Human League, Virgin
- 18 19 **PICTURE BOOK**, Simply Red, Elektra
- 19 8 **COMMUNARDS**, Communards, London
- 20 — **VIGILANTE**, Magnum, Polydor

Compiled by Spotlight Research

TWELVE INCH

- 1 1 **TRUE BLUE**, Madonna, Sire
- 2 4 **RAIN OR SHINE**, Five Star, Tent
- 3 2 **WORD UP**, Cameo, Club
- 4 3 **DON'T LEAVE ME THIS WAY**, Communards, London
- 5 10 **MIDAS TOUCH**, Midnight Star, Solar
- 6 13 **SUBURBIA**, Pet Shop Boys, Parlophone
- 7 5 **YOU CAN CALL ME AL**, Paul Simon, Warner Bros
- 8 19 **THE WIZARD**, Paul Hardcastle, Chrysalis
- 9 15 **IN THE ARMY NOW**, Status Quo, Vertigo
- 10 7 **RUMORS**, Timex Social Club, Cooltempo
- 11 6 **LOVE CAN'T TURN AROUND**, Farley Jackmaster Funk, DJ International
- 12 9 **SLOW DOWN**, Loose Ends, Virgin
- 13 11 **I'VE BEEN LOSING YOU**, A-Ha, Warner Bros
- 14 — **WALK LIKE AN EGYPTIAN**, Bangles, CBS
- 15 8 **WALK THIS WAY**, Run DMC, London
- 16 17 **DON'T STAND SO CLOSE TO ME**, '86, Police, A&M
- 17 14 **THORN IN MY SIDE**, Eurythmics, RCA
- 18 — **STAY WITH ME**, Mission, Mercury/Polygram/POL
- 19 — **GIRLS AIN'T NOTHING BUT TROUBLE**, DJ Jazzy Jeff & Fresh Prince, Champion/PRT
- 20 12 **WE DON'T HAVE TO**, Jermaine Stewart, 10 Records

QUO

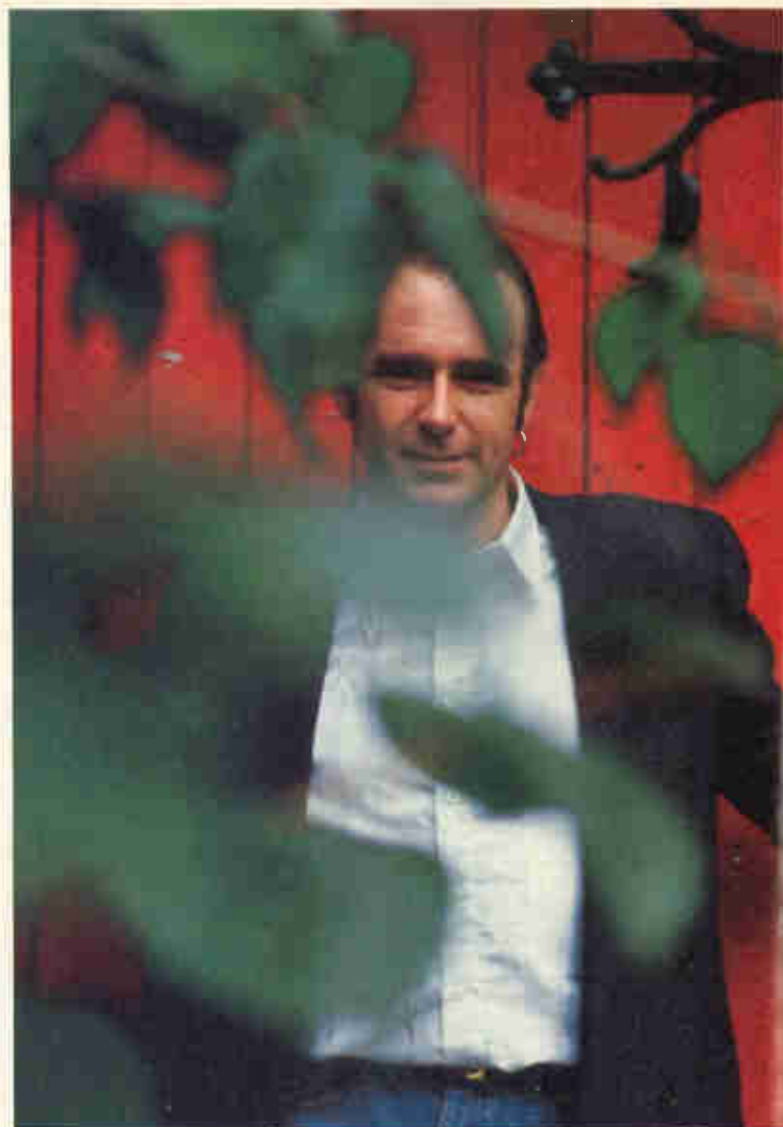
ARE BACK...

AGAIN AND AGAIN

AND AGAIN AND...

Aaah, they're not only back, but they're back with a new enthusiasm, a new zest for life. And as Francis Rossi approaches middle age, that can't be bad.

Story: Andy Strickland
Photograph: Patrick Quigly



It seemed a fairly peaceful passing at the time. Quo had been around longer than most of us have been alive. They'd done everything — hit after hit, huge gigs, fanatical followers, world wide recognition, farewell tour, everything. It all seemed so neat and final... We should have known better.

Francis Rossi had told *rm*, shortly before the farewell celebrations at Milton Keynes, that Quo wouldn't be playing again. Sure, they'd make an album, but at the time even this seemed to be something of an afterthought in Francis' mind. He'd had enough of touring, he'd had enough of bickering and ego clashes within the Quo — he needed a long break.

"It didn't turn out like that of course," says Francis as we sip tea and catch up on what the band are up to. "I had to do a lot of work on the live video and then we had 'The Wanderer' single out, then the Band Aid single — I never seemed to stop. I know Richard," (that's Mr Parfitt to you), "said he seemed to be sitting around for years doing nothing, well it may have seemed that way for him, but not for me."

Well, Quo are well and truly back now, with three hit singles under their shiny new belt, a string of triumphant gigs as guests to Queen during the summer, and one of those trusty old British tours on the horizon. God, Francis even looks like it's all exciting again.

"It feels different, more alive," enthuses the old trooper. "I'm more enthusiastic than I've been for a long

time. It seems that maybe the last five or six albums now have been a bit disjointed and I didn't realise that till we started working on the new album. Maybe it was all the internal jip that was going on."

What exactly was the problem? "Basically it was everyone wanting their piece on the album. We used to have these meetings about quality control and say that if the track wasn't good enough, there was no way it would get on the album. Then when it came down to it everyone had to have their two tracks included."

So you haven't returned just for the money then, Francis?

"Money is a consideration yeah, but really it was just that when we got into the studio there was just this spark and I wanted to get back in there and do it. I could see Richard felt the same as well, and now the band is so good, we had no problem as far as doing the regular Quo set. I haven't felt as good as this for a long time — I know that sounds shitty."

Having been present at the first Wembley show, the band certainly seemed to be working well onstage with the new line up. How much difference do the new boys make then?

"There's certainly something that's not there anymore, but I'm not saying that's all down to the departure of Alan Lancaster. The trouble between me and him goes back to 1969, but it calmed down in our heyday cos we

had success, we were happy to be pop stars. But then it began to rear its ugly head again."

Quo's new single, 'In The Army Now', is a strange beast. It's a million miles away from your normal Quo single a la 'Rolling Home'.

"It was written by two Dutch guys," says Francis. "They did the Falco thing and they released this one themselves in a couple of countries. We've had this track for a couple of years but we'd never have tried it the way Quo was before."

Francis is also chuffed at the way the new LP has turned out. It's not your standard Quo album but it's what Francis sees the band as naturally evolving into.

"I don't care what other people make of the album," he says pre-empting the inevitable Quo slagging. "I think it's great and that's nice to be able to say. Even the standard Quo songs, what I call the 'Don't Waste My Time' parts six, seven or eight or whatever — they sound different, fresher. It's still Quo, but there's something extra. 'Red Sky' and 'Rolling Home' don't sound like the rest of the tracks, I don't think they were a very adventurous choice on the part of the record company. The rest of the album, to me, is excrement — or is that excellent. One of the two."

Francis is none too impressed with the records that surround Quo at the moment in the chart. He's still trying to get over how disgusting he found

Sinita's 'So Macho' and is horrified when I point out the similarity between the Smiths' 'What Difference Does It Make' and a track on Quo's 'Hello' LP.

"Oh no," he laughs. "What, 'Smith Is Meat' by Murder? Sorry, any band that comes out trying to pass social comment like they are and go on about 'Meat Is Murder' — what are they on about, where's the entertainment in that? People don't want to go and see someone reminding them what a drag life is and work is and what a dodgy government we've got."

"In my experience, people want to be lifted, to be entertained: Can you imagine me walking out at Knebworth and going 'Tut, what a f**kin' drag life is eh? Seen the price of petrol, it's going up again?'. Naff off, they know all that already. You get a trend for that every now and again, like that fella — what's his name, Paul Weller, the socialist in a silk shirt."

Quo's soon to come tour promises to finally re-establish the band as a force to be reckoned with. Has their attitude changed at all?

"Yeah, our attitude had got so bad, we'd never have done the gigs with Queen, not unless we got this crew, this rig, this billing. Even changing a song in the set meant we'd have had to have a meeting and then we'd sort nothing out. Democracy's great, but not in a rock 'n' roll band."

Francis Rossi, the best boogie dictator a battered Telecaster has ever known.



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TUESDAY 4th NOVEMBER 7.30 pm

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WEDNESDAY/THURSDAY 5th/6th NOVEMBER 7.30 pm

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Tickets: £8.00, £7.00

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Tickets: £8.00, £7.00

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Available from B/O Tel: 072 6814004, Virgin Records Plymouth, Records & Tapes Falmouth, John Olivers Redruth, and Newquay Motors Newquay.

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THE HARP LAGER MUSIC PROGRAMME

ALAN JONES CHARTFILE

● EastEnders star **Nick Berry** (23) storms to the top of the chart this week with his very first single, 'Every Loser Wins'. The record, which has been featured heavily on the programme recently, rocketed 62 places last week from number 66 to number four — a jump without precedent.

Before 1978, the chart comprised of only 50 records, so such a move was impossible. Since then only two other records have moved up more than 50 places in a week, but neither matches the move of 'Every Loser Wins'. On 26 April 1980, **Paul McCartney's** 'Coming Up' sprinted from number 62 to number seven, and on 3 December 1983, **the Flying Pickets' 'Only You'** surged from its entry position of number 60 to number nine.

'Every Loser Wins' was written by **Simon May, Stewart James and Bradley James**. For all three, it's their first number one either as writers or as producers. May in particular has had a very fruitful year, having been involved as writer and/or producer of hits by **Anita Dobson, Marti Webb, Amii Stewart and Ruby Turner**, as well as Nick Berry.

Finally, 'Every Loser Wins' is the first number one single in the 14 year history of BBC Records. The company's previous biggest hit was **Ennio Morricone's 'Chi Mai** (Theme From The Life And Times Of David Lloyd George), which reached number two in 1981. The first hit on the BBC label was **Highly Likely's 'Whatever Happened To You** (Theme From The Likely Lads), which reached number 35 in 1973.

● It's still to be confirmed, but expect WEA to release a new six track mini album from **Madonna** in time for Christmas. The package will include five of Ms Ciccone's earlier hits, radically remixed, and the previously unavailable 'Spotlight', which is also likely to become a single.

● **Sarah Brightman** this week becomes the first woman ever to hit

● **BOSTON**: can these men possibly have entered the US album charts at number 15?... cripes...

the top 10 in duets with three different male partners.

The former hooper joined up with **Paul Miles-Kingston** in the early part of 1985 for the number three hit 'Pie Jesu'. Earlier this year she was teamed with former **Cockney Rebel Steve Harley** for the number seven smash 'The Phantom Of The Opera'. Her latest success is the fast rising 'All I Ask Of You', where she is aided and abetted by **Cliff Richard**.

All Sarah's duets are from husband **Andrew Lloyd Webber's** musical projects. 'Pie Jesu' came from his 'Requiem' and the Steve Harley and Cliff Richard duets are both taken from 'The Phantom Of The Opera'.

● Before last year, the only Austrian act to place a record in the singles chart was the Vienna Philharmonic Orchestra, but since then both **Falco** and **Opus** have had top 10 hits.

The Austrian advance continues with **EAV** (Erste Allgemeine Verunsicherung), who topped their local chart with the maddening novelty record 'Ba-Ba-Bankrobbery'. The record appears to have peaked here at number 63, but has a dangerous wally appeal, which could see it take off at any time.

IN BRIEF

● Commiserations to lyricist **Pete Sinfield**, who co-wrote **Five Star's** 'Rain Or Shine' with **Billy Livsey**. The record peaked at number two, as did an earlier Sinfield collaboration, **Greg Lake's** 1975 single 'I Believe In Father Christmas'. Pete has, however, had one taste of chart glory, co-writing **Bucks Fizz's** 1982 chart-topper 'The Land Of Make Believe' with **Andy Hill**. Before turning his hand to writing lightweight pop lyrics, Sinfield was wordsmith for art rock icons **King Crimson** in the early Seventies... **Status Quo's** current top 10 hit 'In The Army Now' is a remake of a song written and first recorded by Dutch duo **Bolland** in



1982. The duo — brothers **Rob and Ferdi** — now work with Falco, and helped to write and produce his recent smash 'Rock Me Amadeus'. ... Still on the subject of remakes, **Los Bravos** is the latest group to re-record one of its earlier hits. The Spanish/German amalgam reached number two in 1966 with the original version of 'Black Is Black'. Their 1986 remake — wrongly identified as a remix of the original on its sleeve — ventures into hi-NRG territory, and is already making waves on the Continent. In Britain, it's available on the Carrere label. . .

CHARTFILE USA

● On 25 September 1976, **Boston's** first, self-titled album entered Billboard's Top 200 album chart at number 124. It remained on the chart for the best part of two years, spawned three major hit singles and became the biggest selling debut album ever in the USA, with sales guesstimated at around nine million. Despite this, it never sold enough copies in a week to top the charts, and peaked at number three.

Their second album 'Don't Look Back' was released two years after 'Boston'. It sold a reported four million copies in less than a month, and rapidly reached number one, again spawning three hit singles. After it was released, the group took a two year sabbatical, and started work on their third album in 1980. Unbelievably, that

album, appropriately titled 'Third Stage', was completed only a few weeks ago. It has just been released, and fears that the band had lost its following after such an extraordinarily extended hiatus were instantly dismissed this week with the news that it has stormed into the Billboard chart at number 15. In so doing, it came within an ace of being the year's highest new entry, and eclipsed the first week showings of new albums by currently hot acts like Madonna, **Tina Turner**, **Cyndi Lauper** and **Genesis**, as the following table, highlighting the year's most highly ranked debuts, shows:

HIGHEST NEW ENTRIES — BILLBOARD TOP 200 ALBUMS 1986: (Title — Artist/Debut position and date):

5150 — Van Halen (#13, April 12); **Parade** — Prince (#14, April 19); **Winner In You** — Patti LaBelle (#14, May 24); **Third Stage** — Boston (#15, October 18); **Dirty Work** — Rolling Stones (#21, April 12); **Dancing On The Ceiling** — Lionel Richie (#21, August 30); **Raised On Radio** — Journey (#23, May 10); **Invisible Touch** — Genesis (#23, June 28); **True Blue** — Madonna (#29, July 19); **So** — Peter Gabriel (#35, June 14); **Eat 'Em And Smile** — David Lee Roth (#36, July 26); **Please** — Pet Shop Boys (#38, April 19); **Lives In The Balance** — Jackson Browne (#39, March 22); **The Other Side Of Life** — Moody Blues (#39, May 17).

Simultaneously with its return to the



● **SARAH BRIGHTMAN**: hitting the top 10 again with another male partner

album chart, Boston lands its third top 20 single this week as the ballad 'Amanda' shoots from number 27 to number 15. Of the group's six earlier hits, only the introductory 'More Than A Feeling' (#5, 1976) and 'Don't Look Back' (#4, 1978) went higher.

● Sisters are doing it by themselves this week, as **Janet Jackson**, **Tina Turner** and **Cyndi Lauper** make the top three of the US singles chart a male-free zone for only the second time in its 46 year history. It first happened on July 7, 1979, when

Anita Ward's 'Ring My Bell' led from **Donna Summer's** 'Bad Girls' and 'Hot Stuff'. Another woman, **Rickie Lee Jones**, held down the number four slot with the exquisite 'Chuck E's In Love'. On July 14, the pack was reshuffled, 'Bad Girls' nudging ahead of 'Ring My Bell', with the next two places unchanged. The current top three is the first, therefore, in which each of the records is by a **different** female solo star.

● "I am fascinated by the American charts, but frustrated by their slow movement," writes Billy Dixon of Newcastle. "Moves of 30 places are so rare they're almost non-existent. Can you tell me which record made the biggest in-chart move, and when it happened?"

Sure thing, Billy. The US chart is, believe it or not, more volatile now than at any time in the last few years, but compared to the Sixties it's very sluggish indeed. Then it wasn't so unusual for records to climb 30 or even 40 places at a time, but the biggest advance ever made was by **Jeannie C Riley's** 'Harper Valley PTA', which checked into the chart on 24 August 1968 at number 81. A week later it was listed at number seven — an unprecedented leap of 74 places in a single week, which remains a record to this day. The biggest upwards movement this decade was made by **Diana Ross's** 'Upside Down', which catapulted from number 49 to number 10 on August 9, 1980. Needless to say, both the Jeannie C Riley and Ross hits rapidly reached number one.

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W/E OCT 18, 1986

U S S I N G L E S

U S A L B U M S

D I S C O

CHARTS

U S S I N G L E S

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

- 53 42 **VENUS**, Bananarama, London
- 54 63 **(FOREVER) LIVE AND DIE**, Orchestral Manoeuvres In the Dark, A&M
- 55 60 **WALK LIKE AN EGYPTIAN**, Bangles, Columbia
- 56 65 **MIDAS TOUCH**, Midnight Star, Solar
- 57 71 **STAND BY ME**, Ben E King, Atlantic
- 58 64 **WILD WILD LIFE**, Talking Heads, Sire
- 59 62 **CALIFORNIA DREAMING**, The Beach Boys, Capitol
- 60 46 **THE CAPTAIN OF HER HEART**, Double, A&M

B U L L E T S

- 65 88 **DON'T GET ME WRONG**, The Pretenders, Sire
- 67 75 **WHERE DID YOUR HEART GO?**, Wham!, Columbia
- 68 93 **C'EST LA VIE**, Robbie Nevil, Manhattan
- 69 — **YOU KNOW I LOVE YOU . . .**, Howard Jones, Elektra
- 73 79 **WELCOME TO THE BOOMTOWN**, David and David, A&M
- 74 80 **LADY SOUL**, The Temptations, Gordy
- 75 — **FOOLISH PRIDE**, Daryl Hall, RCA
- 76 — **SHAKE YOU DOWN**, Gregory Abbott, Columbia
- 80 — **HEARTACHE ALL OVER THE WORLD**, Elton John, Geffen
- 81 92 **FORT TONIGHT**, Nancy Martinez, Atlantic
- 82 87 **WHO SAYS**, Device, Chrysalis
- 83 86 **LOVE IS THE HERO**, Billy Squier, Capitol
- 86 97 **GOOD MUSIC**, Joan Jett And The Blackhearts, Blackheart
- 90 — **NAIL IT TO THE WALL**, Stacy Lattisaw, Motown
- 93 — **GRAVITY**, James Brown, Scotti Brothers
- 94 — **THIS LOVE**, Bad Company, Atlantic
- 98 — **MORE THAN PHYSICAL**, Bananarama, London

U S A L B U M S

- 1 2 **FORE!**, Huey Lewis And The News, Chrysalis
- 2 4 **SLIPPERY WHEN WET**, Bon Jovi, Mercury
- 3 1 **TOP GUN**, Soundtrack, Columbia
- 4 3 **DANCING ON THE CEILING**, Lionel Richie, Motown
- 5 5 **RAISING HELL**, Run-DMC, Profile
- 6 8 **BACK IN THE HIGHLINE**, Steve Winwood, Island
- 7 6 **TRUE BLUE**, Madonna, Sire
- 8 7 **THE BRIDGE**, Billy Joel, Columbia
- 9 9 **INVISIBLE TOUCH**, Genesis, Atlantic
- 10 10 **CONTROL**, Janet Jackson, A&M
- 11 12 **BREAK EVERY RULE**, Tina Turner, Capitol
- 12 11 **EAT 'EM AND SMILE**, David Lee Roth, Warner Brothers
- 13 14 **TRUE COLORS**, Cyndi Lauper, Portrait
- 14 13 **NIGHT SONGS**, Cinderella, Mercury
- 15 — **THIRD STAGE**, Boston, MCA
- 16 17 **GRACELAND**, Paul Simon, Warner Brothers
- 17 19 **HEARTBEAT**, Don Johnson, Epic
- 18 15 **REVENGE**, Eurythmics, RCA
- 19 20 **RAPTURE**, Anita Baker, Elektra
- 20 18 **SO**, Peter Gabriel, Geffen
- 21 21 **LIFE'S RICH PAGEANT**, REM, IRS
- 22 16 **LOVE ZONE**, Billy Ocean, Jive
- 23 27 **RIPTIDE**, Robert Palmer, Island
- 24 43 **"TRUE STORIES"**, Talking Heads, Sire
- 25 81 **SOMEWHERE IN TIME**, Iron Maiden, Capitol
- 26 22 **TRUE CONFESSIONS**, Bananarama, London
- 27 23 **5150**, Van Halen, Warner Brothers
- 28 24 **PRIMITIVE LOVE**, Miami Sound Machine, Epic
- 29 26 **WHITNEY HOUSTON**, Whitney Houston, Arista
- 30 30 **PRESS TO PLAY**, Paul McCartney, Capitol
- 31 28 **THEN AND NOW . . . THE BEST OF THE MONKEES**, The Monkees, Arista
- 32 44 **EYE OF THE ZOMBIE**, John Fogerty, Warner Brothers
- 33 31 **LIKE A ROCK**, Bob Seger and the Silver Bullet Band, Capitol
- 34 25 **BELINDA CARLISLE**, Belinda Carlisle, IRS
- 35 40 **THIN RED LINE**, Glass Tiger, Manhattan
- 36 41 **CAN'T HOLD BACK**, Eddie Money, Columbia
- 37 29 **THEREE HEARTS IN THE HAPPY ENDING MACHINE**, Daryl Hall, RCA
- 38 39 **WORD UP**, Cameo, Atlanta Artists

Princess

IN THE HEAT OF A PASSIONATE
MOMENT

12" INCLUDES **FREE** COLOUR POSTER

7" DOUBLE PACK » **FREE** SINGLE
'I'LL KEEP ON LOVING YOU'

LIMITED EDITION



A STATEMENT IN SOUL



SUPRETT109

39 36 **QUIET RIOT III**, Quiet Riot, Pasha
 40 34 **BLUE**, Double, A&M
 41 35 **LIVE**, George Thorogood, EMI-America
 42 46 **THE SPORT OF KINGS**, Triumph, MCA
 43 33 **PLAY DEEP**, The Outfield, Columbia
 44 32 **TUFF ENUFF**, The Fabulous Thunderbirds, CBS Associated
 45 38 **THE OTHER SIDE OF LIFE**, The Moody Blues, Polydor
 46 48 **THE WAY IT IS**, Bruce, Hornsby And The Range, RCA
 47 37 **PICTURE BOOK**, Simply Red, Elektra
 48 45 **RAISED ON RADIO**, Journey, Columbia
 49 42 **MUSIC FROM THE EDGE OF HEAVEN**, Wham!, Columbia
 50 47 **STRENGTH IN NUMBERS**, .38 Special, A&M

42 — **THIS TIME**, Private Possession featuring Hunter Hayes, US 4th + B'way 12in
 43 38 **WE DON'T HAVE TO TAKE OUR CLOTHES OFF**, Jermaine Stewart, 10 Records 12in
 44 56 **RAIN OR SHINE (REMIX)**, Five Star, Tent 12in
 45 35 **HOUSE OF BAMBOO**, Earl Grant, Decca 12in EP
 46 82 **NON-STOP (REMIX)**, Skyy, Capitol 12in
 47 43 **STILL SMOKIN'/IT'S IN THE MIX (LIVE)**, Trouble Funk, 4th + B'way/TTED 12in
 48 67 **GRAVITY/THE BIG 'G' (DIG THIS MESS)**, James Brown, Scotti Bros 12in
 49 50 **I FOUND LOVIN'**, Fatback, Important Records 12in
 50 61 **TALK TO ME (0-1143-0bpm)**, Chico DeBarge, Motown 12in
 51 — **GOLIATH**, James Brown, Scotti Bros LP
 52 62 **OUTSIDE IN THE RAIN**, Gwen Guthrie, Boiling Point LP
 53 30 **DON'T YOU TRY IT/DUB**, Raww, Debut 12in
 54 71 **LAYIN' DOWN A BEAT/STRONGER THAN STRONG**, Faze One, Streetwave 12in

D I S C O

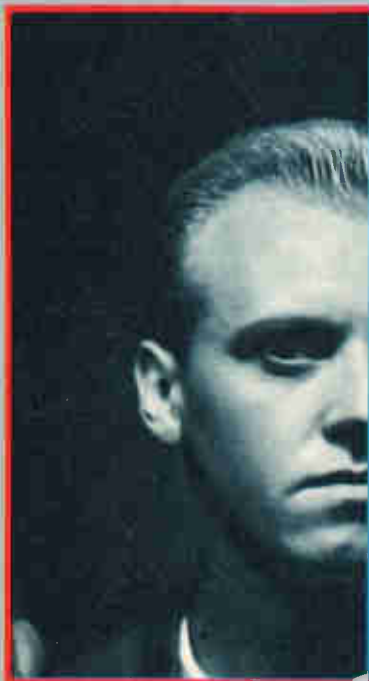
1 3 **WORD UP/LES ADAMS CLUB MIX**, Cameo, Club 12in
 2 1 **RUMORS/VICIOUS RUMORS/SHEP PETTIBONE REMIXES**, Timex Social Club, Cooltempo 12in
 3 2 **SLOWDOWN (NICK MARTINELLI REMIX)/(DANCIN' DANNY D & GODWIN LOGIE REMIX)**, Loose Ends, Virgin 12in twin-pack/promo
 4 8 **JACK THE GROOVE**, Raze, Champion 12in white label
 5 6 **JACK YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in
 6 4 **LOVE CAN'T TURN AROUND/DUB CAN'T TURN AROUND**, Farley 'Jackmaster' Funk & Jesse Saunders featuring Darryl Pandey, London 12in
 7 5 **(I'M A) DREAMER (SHEP PETTIBONE REMIX)**, BB&Q, Cooltempo 12in
 8 7 **MIDAS TOUCH (REMIX)**, Midnight Star, Solar 12in
 9 12 **I'M CHILLIN'**, Kurtis Blow, US Mercury 12in
 10 9 **SHIVER/TEASER/TOO MANY TIMES**, George Benson, Warner Bros LP
 11 13 **BACK TO THE SCENE OF THE CRIME/FREEZE'S THEME**, The Incredible Mr Freeze, London 12in
 12 11 **SHOWING OUT**, Mel & Kim, Supreme Records 12in
 13 26 **FALLING IN LOVE/ALTERNATIVE CLUB MIX**, Sybil, Champion 12in white label
 14 14 **NO WAY/INSTRUMENTAL**, Bobbi Humphrey, Club 12in
 15 10 **WHEN I THINK OF YOU (REMIX)**, Janet Jackson, A&M 12in
 16 16 **AIN'T NOTHIN' GOIN' ON BUT THE RENT (LARRY LEVAN MIXES)**, Gwen Guthrie, Boiling Point 12in
 17 34 **DON'T THINK ABOUT IT**, One Way, US MCA Records 12in
 18 27 **(THEY LONG TO BE) CLOSE TO YOU (LARRY LEVAN REMIX)/SAVE YOUR LOVE FOR ME**, Gwen Guthrie, Boiling Point 12in
 19 15 **THE HOUSE MUSIC ANTHEM**, Marshall Jefferson, Affair 12in
 20 20 **SLAVE OF LOVE**, T.C. Curtis, Hot Melt 12in
 21 24 **GIRLS AIN'T NOTHING BUT TROUBLE (REMIX)/GUYS AIN'T NOTHING BUT TROUBLE**, DJ Jazzy Jeff & Fresh Prince/Ice Cream "Tee", Champion 12in
 22 19 **SWEET FREEDOM**, Michael McDonald, MCA Records 12in
 23 18 **TURNED ON TO YOU**, 80's Ladies, Music Of Life 12in
 24 48 **SEE ME/I REALLY DIDN'T MEAN IT**, Luther Vandross, US Epic LP
 25 39 **UM TANG, UM TANG (TO WHOEVER IT MAY CONCERN)**, DJ Hollywood, Crossover 12in
 26 21 **TASTY LOVE**, Freddie Jackson, Capitol 12in
 27 — **NIGHTS OF PLEASURE/WHO ARE YOU?**, Loose Ends, Virgin LP
 28 63 **I CAN'T TURN AROUND**, J.M. Silk, RCA 12in
 29 36 **BACK AND FORTH/CANDY/FAST, FIERCE & FUNNY/YOU CAN HAVE THE WORLD**, Cameo, Club LP
 30 29 **EXCITE ME**, Carlton, US Infuture 12in
 31 23 **MA FOOM BEY**, Cultural Vibe, Crossover 12in
 32 25 **WALK THIS WAY**, Run-DMC, London 12in
 33 22 **SEVENTH HEAVEN**, Gwen Guthrie, Fourth & Broadway 12in
 34 49 **SHOWING OUT (MORTGAGE MIX)**, Mel & Kim, Supreme Records 12in
 35 33 **AIN'T GONNA PAY ONE RED CENT/RAP VERSION**, Wally Jump Junior & The Criminal Element, US Criminal Records 12in
 36 42 **NIGHT TO REMEMBER**, Keith Patrick, US Omni Records 12in
 37 45 **ROBOT GIRL (L.A. MIX)**, Was (Not Was), Mercury 12in
 38 17 **YOU CAN DANCE (IF YOU WANT TO)**, Davis/Pinckney Project featuring Lorenzo Queen, US Studio Records 12in
 39 31 **MASTERMIND TURNTABLE MIX/SLOW DOWN (NICK MARTINELLI REMIX)**, Loose Ends, Virgin 12in
 40 32 **OOPS OH NO (LP VERSION)**, LaToya Jackson, Music Of Life 12in promo
 41 — **7 WAYS**, Hercules, US Dance Mania Records 12in

55 — **JAM ON ME/DUB ON ME**, Company B, US The Summer 12in
 56 46 **SHAKE YOU DOWN**, Gregory Abbott, CBS 12in
 57 100= **SUCH A FEELING (REMIX)/SUCH A "BASELINE" FEELING**, Young & Co, US Atlantic 12in
 58 97 **FACTS OF LOVE**, Jeff Lorber featuring Karyn White, US Warner Bros 12in
 59 78 **LOVE CAN'T TURN AROUND**, Philly Cream, US Cotillion 12in
 60 94 **MISUNDERSTANDING/LET ME LOVE YOU**, James (D-Train) Williams, CBS LP
 61 92 **SPLIT PERSONALITY (THE REMIX)**, U.T.F.O., Cooltempo 12in
 62 65 **SWEET THING (M&M MIX)**, Conversion, Threeway Records 12in white label
 63 37 **ALL BECAUSE OF YOU/NO MORE TEARS/GIVE ME UP**, Beau Williams, US Capitol LP
 64 60 **YOU KNOW HOW TO LOVE ME**, Phyllis Hyman, Arista 12in
 65 41 **JUMP-BACK**, Wally Jump Junior & The Criminal Element, Club 12in
 66 73 **LET'S MAKE SOME NOISE (HOUSE OF WAX MIX)**, Escalator, Elite 12in
 67 68 **TEN WAYS OF LOVING YOU**, Lenny Williams, Malaco Dance 12in
 68 — **THE RAIN (REMIX)**, Oran 'Juice' Jones, Def Jam 12in
 69 28 **GIVE ME YOUR LOVE (EXTENDED VERSION)**, Active Force, A&M 12in
 70 54 **LOVE CAN'T TURN AROUND (VOCAL REMIX)/HOUSEAPELLA**, Darryl Pandey/Farley 'Jackmaster' Funk & Jesse Saunders, London 12in
 71 47 **SAY YOU LOVE ME GIRL/WORK IT OUT**, Breakwater, Arista 12in
 72 — **SAMBA (TODA MENINA BAIANA MIX)**, Georgie Fame, Ensign 12in promo
 73 59 **HOT! WILD! UNRESTRICTED! CRAZY LOVE**, Millie Jackson, Jive 12in
 74 91 **WE'RE ROCKING DOWN THE HOUSE**, Adonis, US Trax Records 12in
 75 85 **ON THE HOUSE (IAN LEVINE MIXES)**, Midnight Sunrise, Crossover 12in
 76 100= **FRIENDS NOT LOVERS (HOT CLUB MIX)**, Rosaline Joyce, Elite 12in
 77 57 **JOYRIDE (JOY MIX)**, Pieces Of A Dream, US Manhattan 12in
 78 74 **FEELIN' JAMES**, US T.D. Records 12in
 79 — **BROADWAY (92 1/3bpm)**, Duke Bootee, US Beauty and The Beat 12in
 80 re **SUMMERTIME, SUMMERTIME**, Nocera, 4th + B'way 12in
 81 — **THE BRONX (0-94 1/3-0bpm)**, Kurtis Blow, US Mercury LP
 82 re **2 THE LIMIT**, Octavia, Cooltempo 12in
 83 — **IT'S O.K., IT'S O.K.**, The Force, US Jes Say 12in
 84 — **THE SPEN**, Beat This, US Ace Beat 12in
 85 — **L.O.V.E. M.I.A. (FARLEY JACKMASTER' FUNK HOUSE MIX)**, Dazz Band, Geffen Records 12in
 86 77 **ERIC B. IS PRESIDENT/MY MELODY**, Eric B. featuring Rakim, Cooltempo 12in
 87 66 **SCREAMING AT THE MOON/AIN'T YOU HAD ENOUGH LOVE**, Phyllis Hyman, Philadelphia International LP
 88 81 **COME TO ME**, Bennie Braxton, US Phanelson Records Inc 12in
 89 83 **MOVE**, Farm Boy featuring Darryl Pandey/Etheridge Williams, US DJ Int Records 12in
 90 — **SAVE ME**, Lady Peachena, US Cotillion 12in
 91 100= **DOING BAD**, Robert & Tom Sanders, Flame Records 12in
 92 55 **MY LATIN LOVER (WAREHOUSE REMIX)**, Q-Pid Featuring Nikki Q, Rhythm King 12in
 93 44 **PETER PIPER/MY ADIDAS**, Run-DMC, London 12in
 94 — **COLD GETTIN' DUMB (0-100-96-95 1/2-0)/LOVE STORY (88bpm)**, Just-Ice, US Fresh Records LP
 95 — **WE RAP MORE MELLOW**, Younger Generation, US Brass 12in
 96 — **PICK ME UP (ROCK ME NON-STOP)**, Affinity, US Pow Wow 12in
 97 86 **SACRIFICE**, Cyndi Phillips, US Atlantic 12in
 98 — **IN THE HEAT OF A PASSIONATE MOMENT (REMIXES)**, Princess, Supreme Records 12in
 99 98 **THANK YA/TURN IT**, Sweet D, US Trax Records 12in
 100= — **PUT YOUR FILA'S ON**, Schoolly-D, Flame Records 12in
 100= — **MOVEMENT**, The Movement, US Underworld 12in
 Compiled by James Hamilton/Alan Jones

**RUN
DMC**

KING OF ROCK

**I'M THE KING OF ROCK, THERE IS NONE HIGHER
 SUCKER MC'S SHOULD CALL ME SIRE
 TO BURN MY KINGDOM YOU MUST USE FIRE
 I WON'T STOP ROCKIN' TILL I RETIRE**



DO YOU REMEMBER THESE

Well, let us jog your memory. This is **Heaven 17**, and although they've had plenty of hit records, they reckon they're the forgotten men of music. Now they're contenders again. . .
Heavenly words: Robin Smith

Heaven 17 are the Barry McGuigans of pop. They might lose a couple of fights, but they'll always come back, no matter what the cost. Their latest single is aptly called 'Contenders', a punchy little number delivered with the gloves off.

"We're the forgotten men of music," says Ian Craig Marsh. "We keep a low profile, but we're always around, ready to come back at the right moment."

"We've never been a band who will sacrifice artistic credibility purely for commercial success," says Martyn Ware. "How much money do you need to live on, anyway? We're comfortable, but we could have made our fortunes just by trotting ideas out. Music is still a great craft to us, it's something we really enjoy doing. Our souls are still in it."

"We don't go about music using the Bananarama method. Where's their credibility? The charts aren't particularly exciting at the moment. There's a lot of recycled white American music around, but the black music that's happening is interesting."

With 'Contenders', Heaven 17 hope to re-establish themselves after the disappointing result of their



E MEN ?

teaming up with Jimmy Ruffin on 'The Foolish Thing To Do' a few months back.

"Contenders was a word we had written down on a scrap of paper," says Glenn Gregory. "It's a very strong word, isn't it?"

"It's about the way the superpowers are constantly squaring off against each other," explains Martyn. "Look at all the struggles going on in the world, they're trying to carve the place up; everybody wants to be a contender, but at the same time they're not dealing with the real business.

"It's difficult for ordinary people to discover the real truth behind what's going on. We're told the Russians want to take over Britain — but why should they want to? Is there any evidence they really want to do it? We hear they're an aggressive power because they went into Afghanistan, but the issues in Afghanistan are much more complex than the media report.

"I'd like to see the nuclear bases in Britain shut down, like the Labour party says. In fact, I'd like to see Britain become neutral just like Switzerland. Britain still has the old colonial spirit. We still haven't forgotten

the days when we'd go out and bash anything that moved over the head.

"It's the nuclear club thing," says Ian. "You've got to have your designer nuclear weapons to look big and chic."

Now, you're probably beginning to think that Heaven 17 are turning into one of your worthy, po-faced bands. But fear not, the message of the song is thrashed out through a stonking good dance beat complete with real drums and real guitars. Watch out for the video, as well, shot at great expense in California.

"We used 50 black dancers," explains Glenn. "They were doing all sorts of crazy things, lots of breaking and making shapes all over the place. During one part of the action, they got me to do a back flip. It was a reverse somersault and they caught me. I was really worried about that one. I thought I was going to do myself in.

"Yeah, with the title of the single being 'Contenders', it does hint that we would have done a Frankie-type video. World leaders and all that taking each other on. But we wanted to get away from those ideas as much as possible. I did some of the shooting for the video myself, zooming in and out on the camera. Between shooting, I was really pleased because all the dancers asked for the single to be played so they could listen to it. They enjoyed it so much, and I hope it's a good sign that the record is going to be big in America. These days we'd like to sell even two records there."

So let's hope that 'Contenders' repeats the dancefloor success Heaven 17 had with 'Fascist Groove Thang', a monstrous dancefloor smash in America. Certainly, Heaven 17 enjoyed the States, if their sun tans are anything to go by. Glenn's even developed quite a passion for Van Halen.

"I'd much rather go and see a Van Halen concert than a Spandau Ballet concert. I wouldn't buy any of the records, but I do appreciate that element of rock theatre. I like the idea of people who still go around wearing stack heels and aren't afraid to make wallies of themselves for the sake of entertainment."

Glenn also popped into Disneyland to see Michael Jackson's 'Captain EO' video. "It's 15 minutes long and cost a million dollars a minute. It's 3D so you have to wear special glasses. The effects are tremendous. You see this spinning meteor coming towards you and it looks like it's completely real, so you duck to get out of its way. Michael Jackson looks so lifelike as well that you could grab him and kiss him. Nice."

Back from America, Heaven 17 are now getting down to the serious business of promoting their single and an album is on its way. "It's going to be called 'Pleasure One'," explains Martyn. "It's going to have a direct hedonist vibe. It's not going to be intellectually obtuse."

Hmm, well, I think I understand what he means.

Certainly the album has some darn fine tracks. On the preview tape I was given, the stand-out tracks are 'Move Out', 'Trouble' and 'If I Were You'.

"I think Glenn's voice is unique," continues Martyn. "I think there's a sense of identity in his voice which is virtually unmatched in Britain today. It stands above most others."

Over the years, Heaven 17 have become quite renowned for working with other people. There's been Glenn's collaboration with Claudia of Propaganda and the work with Tina Turner, but now Martyn is planning to do something truly bizarre — a football team single! He's working on one for his favourite team, Sheffield Wednesday.

"It's going to have lots of rapping. It's an interesting idea and will get away from the notion of your typical football record. I don't know if I'll ever live it down, though."

Martyn's also getting interested in his wife's career as an up and coming pop star. She's in the band Kiss That, and Martyn goes to all their gigs. "I think she just didn't want to be known as Martyn Ware's wife, but wanted to have a career in music herself. I like what she's doing and it's interesting for me to see the development of a young band first hand."

I think record companies have become very product orientated," chips in Glenn. "I think they're even more obsessed with money than they have been before. There doesn't seem to be too much time for the artist to develop."

"More power to Sheffield, it's always been a creative place. You have to be creative to try and get out of the place. No, I don't mean it really. It's very nice."

"We wish the League well," adds Martyn. "'Human' is a very commercial single with superb production. I think they owed it to themselves to do a single like that. I met Joanna again the other night and she was looking very chipper, very bright."

"There was a real meeting of the Sheffield Mafia when we all went to Martin Fry's wedding," Glenn says. "It were a real good do."

"Sheffield's not as hip as Liverpool," Martyn explains, "but I think bands from Sheffield have a greater sense of humour. I mean, look at all that ABC stuff: a lot of it is very amusing."

And with that, Heaven 17 are heading back to their second home — the studio. If you want to see them touring this year, you're going to be disappointed. While some bands positively itch to get out on the road, Heaven 17 remain untempted even after their five or six years together. "What we did think of doing was having a Heaven 17 hit squad composed of Heaven 17 lookalikes," says Glenn. "We could put them out on the road instead of us and nobody would know the difference. John McGeoch out of Public Image has said he'll do it.

"Our hearts are in the studio. Once you've seen one hotel, you've seen them all."

E Y E D E A L



COMPILED BY ELEANOR LEVY

► **SHANGHAI SURPRISE** (Cert 15 dir: Jim Goddard)

So here, at last, the first film ever to be hyped into obscurity before it was even finished. And though it may not be quite as bad as people will make out, you'll already know from the clips on TV that a) Madonna isn't an awfully good actress, b) the slapstick is more reminiscent of the kind of dodgy ITV sit com that follows 'Coronation Street' on a Monday night than classic 'Carry On'-style farce, c) Sean Penn wears a very silly suit *indeed*.

Madonna as a missionary trying to conceal her natural sexual charisma under prim and proper virgin chic is probably the best joke of the film. File under 'd' for disappointing, dated and dead embarrassing.

Eleanor Levy



▲ **A NIGHTMARE ON ELM STREET Part II: FREDDY'S REVENGE** (Cert 18 dir: Jack Sholder)

Fair's fair. 'Freddy's Revenge' and its ilk keep actors and actresses off the street, and offers viewers one and a half hours of 'action' that is several times more exciting than working in a ball-bearing factory. But its makers' single aim seems to be to rake back enough money to finance two more films with exactly the same ingredients as this one... Dreariness, complacency and cliché.

But, you ask, what's the bleeding film like? Yes, there's a lot of bleeding, plus lots of ubiquitous LA punks and college kids wearing bikinis and speaking out-take lines from 'Porky's'. Add every 'modern' horror cliché in the book via Hitchcock, 'American Werewolf' and numerous relics too dated to mention — lightning, masks, claws, rats, shower scenes, the odd

risqué joke, blah-blah. The 'suspenseful' music, meanwhile, sounds — as per usual — like a giddy bat playing a violin five octaves too high.

"Kill for me!" demands the Mr Hyde, literally, *inside* Mark Patton's Jekyll. Really, though, it's fiendish Freddy from 'Elm Street I' come back to taunt and haunt another White Anglo Saxon Protestant kiddy for a while, until the script-writers can rattle up another bowl of tripe for him in 'Elm Street III'. If you've seen one person metamorphose into a prat with claws, you've seen them all.

Real dreams, even nightmares, seem fine to me — they unconsciously solve our individual fears and neuroses left after a day with the boss, family or friends. Eighties' cinematic nightmares, however, when hacked out by fiends with Californian postal addresses, just send me to sleep.

John Hind



GO BUDDY GO

'GOOD TO GO' is the world's first go go film. John Hind talks to the man who inspired it and its young star (right).



"Hi, I'm Maxx Kidd..."
 "And I'm Little Beats."
 "And together we are the Dynamic..."
 "Two!"

"But at the moment we sound like the dynamic death!"

Maxx and Beats (real name Reginald Daughtry), have just flown in, not from Washington, but from New York City, where, surprisingly, most of the classic go go records have actually been recorded. After a solid 72 hours in the studio with Redds & The Boys — who Maxx produces and Beats performs with in 'Good To Go' — the Dynamic Two are drained

of glucose, if not funk.

Maxx, who sounds like a gravel pit at the best of times, is croaking from behind chain-lit cigarettes and glasses of whiskey. "We've come to funk," he declares. On his person is a tape, fresh from the mixing desk, of his own new anti-drugs single, 'Kill The Monster'.

The big question then: What do the figureheads of go go think of Blaine Novak's film, which blends go go performances with a journalist-cum-detective story?

"It turned out being a good Hollywood movie," says Maxx, "But it fell short from

being a great movie — although I think Novak did a great job from a white guy's perspective. It started off from my documentary and performance-type ideas, and Don Letts got to direct the first 10 minutes. Then suddenly, Island were involved, Don was gone, and the film took on different proportions.

"It could have shown more how Washington folk try hard to survive. As for Art Garfunkel as the journalist — he was good, but Al Pacino or Dustin Hoffman would have knocked the hell out of it. But the important thing is, 'Good To Go' sells our concept without damaging

the music."

Maxx is in the film — in essence — because his character is played by an actor (Robert Doqui). "Lots of people moved through my office so they could catch the vibe" says Maxx, "and Robert was given 12 hours of video of me, to study how I walked, talked and hustled..."

Maxx's strongest childhood memory is of sitting on Nat King Cole's lap in Virginia and singing 'Answer Me Oh My Love'. In 1969 he joined 'The Enjoyables' ("We sang stuff like 'Three Little Piggies'. HARD!"), then became manager, record producer, businessman and act-groomer in Washington, right amongst the wicked musicians playing church basements and masonic halls at night and keeping down jobs in the day. While the whole musical world went electronic in the Seventies, Washington stayed raw and live.

Now, go go has gone international and gone cinematic, and Little Beats, a black youth living in a Washington housing-project, gets to play himself, walking and performing for camera in the bits of the city of the White House we never get to see on TV.

Little Beats looks as if he could be aged 12 or 20. He has been playing with Redds & The Boys for five years, and says he was chosen for the film "because I'd lived it... It was a real opportunity for me and I got into it totally".

"The problem now is that go go's turned into a little jungle," says Maxx, "As anything does when it gets filmed and gets media attention from outside. People are pulling away from each other. But when that attitude wears off we can really get go-going. Where we come from, you see, we play 48 hours a day."

"Yahh!" grins Beats.

WIN WIN WIN

◀ **Loose Ends** are probably Britain's premier soul band. With the release of their latest, exceptionally interesting album, 'Zagora', **Virgin Video** are releasing a five track video of their greatest hits entitled — you guessed it — 'Loose Ends'. Wow-ee! It includes their hits 'Hanging On A String' and 'Magic Touch', as well as the current single, 'Stay A While Child'.

To win one of 10 fab copies those nice Virgin people have given us, just tell us the names of the three members of Loose Ends. Then send your entries to 'rm Loose Ends Competition', Greater London House, Hampstead Road, London NW1 7QZ, to arrive by first post, Monday, October 26. Please state whether you want VHS or Betamax.



As if that wasn't enough, us generous folk at **rm** are throwing caution to the wind, and offering five copies of the side-splitting comedy of espionage and dirty doings, '**Spies Like Us**' (above). Made famous by the decidedly dodgy **Paul McCartney** song of the same name, it stars **Chevy Chase** and **Dan Aykroyd** as a pair of undercover agents who manage to balls things up in the world of international intrigue. Good, clean, cold war fun.

To win one of five copies those spiffing bods at **Warner Home Video** have given us, just tell us what the name of the film is that Dan Aykroyd starred in with **Eddie Murphy**. Dead simple. Send entries to 'rm Spies competition', at the usual address, to arrive by first post on Monday, October 26. Please state whether you want VHS or Betamax.

LIVE



Photo by Steve Wright

◀ HOUSEMARTINS, ROYAL COURT, LIVERPOOL

It's a funny old world. Eight months ago, the Housemartins couldn't get arrested, and their last Liverpool performance was in front of a meagre crowd in the confined environs of a Liverpool University bar.

But now, in a chock-a-block Royal Court, the Housemartins played in front of an audience the bulk of whom might just as likely have duffed them up for wearing their mothers' cardies six months back.

So the joint was jumping — and it's certainly a gratifying sight. Gratifying to see a nifty, intelligent pop combo up there in the limelight — this can only be a step in the right direction.

Prior to the arrival of the Housemartins on stage, the quiet, unassuming twin-set the Proclaimers came and saw, and looked thoroughly stunned to see just how much, and how many, they had conquered.

This look of bemused satisfaction was more than mirrored by the HMs. As this was only the start of their post-charting tour, the reaction of the crowd which would normally be reserved for a Spandau Ballet or a Bunnymen seemed to have them stumped. This was reflected in their between-song patter, which was restricted on the whole to "Ta... thanks very much... ta... ta."

Predictably, the most massive response came for The Hit and (after a few false starts with Songs Which Start Like...) 'Happy Hour' was received like a long lost relative. Personal highlights, though, were 'Sheep' and 'Over There' and the positively tear-jerking audience participation slot during 'Get Up Off Our Knees'.

I would tentatively suggest that if anyone is casting around for a wacky new cartoon fun band for the Eighties, they need look no further. It doesn't take much of a mental leap... just think... "Hey, Hey, We're The Housemartins"... any takers?

Dave Sexton

▼ NEW ORDER, THE TOWN AND COUNTRY CLUB, LONDON

'Ceremony' is where they started, and a ceremony is pretty much what it was. New Order established the limits of their performing possibilities such a long time ago that there's little room for surprise.

So we get the band in freeze frame. Hooky with pendulous guitar swinging low; Barney transported with the pleasure of suffering; some old songs that we like, and some new ones that we're getting to like. It's a celebratory atmosphere. Down at the front, the eagerheads sway, and shout along. Compu-programming keeps the set pieces sharp, but they fumble just enough.

As only three songs are taken from the new album 'Brotherhood' it's mostly a night of well known pleasures. Highlights are stripped from 'Low-Life' and 'Power', 'Corruption And Lies', and Hook chances his voice for 'Dreams Less Sweet'.

With 'Brotherhood' coming as a slightly less manageable extension of 'Low-Life', the new songs fall (happily) in line. Suspended from Steven's fizzing high-hat, 'Bizarre Love Triangle' is all digital synth dance and keyboard flourishes. 'As It Is When It Was' rides on a classic JD style bass line, and 'Broken Promise' is careering guitars, almost running out of control.

All of which is fine. Just occasionally, they can pull you out of the jostling bodies, and plaster beer glasses, and take your breath away completely (take you back to some bitter-sweet memory). Which is presumably why you might go and see New Order.

But there's still something slightly disturbing about the sight of an 'established' band, who have perfected their sound, just carving away at their familiar block of emotional marble.

A consummate performance by New Order, then, but if all people have to talk about when they leave, is 'why the bastards didn't do an encore', there must be something wrong.

Roger Morton

▶ JOE JACKSON, THE FELT FORUM, NEW YORK CITY

When I was 16, I heard 'Fools In Love' from Joe Jackson's first LP, and that was it. That voice belonged to the man for me. Then I saw him on 'Top Of The Pops' and learned that beautiful voices don't always go hand in hand with beautiful faces.

Now I'm older and I've learned that it's not just a great voice behind that enchantingly ugly mug. There's not many who can play aggressive angry rock, slow romantic ballads, classically-rooted epics together with jazzy jive all in one night and still be convincing.

Tonight was proof that it can be done and that Joe Jackson's wealth of musical talent stretches beyond any of the usual boundaries or stylistic constraints.

Headlining a benefit to save New York's Beacon Theatre alongside names including Nona Hendryx and Julian Lennon, old Joe stole the show. He was allowed only 40 minutes to whip through an all-too-quick pick of the best of the diversity of his different styles.

From the early days came 'One More Time' — still as bitter and angry as it was before he hit the big time. Another flash from the past was a very different 'Different For Girls' — up until the end it was sung with just an acoustic guitar in the background. 'Steppin' Out' was slowed down to ballad pace, losing some of the excitement but introducing a whole new mellow dimension.

Material from the new album was not, of course, ignored — the prize for entertainment value went to his rendition of 'Jet Set' — a song about ugly tourists — where he donned a hideous checked jacket, shoved a pillow up his shirt and took Polaroid photos of the crowd.

From theatricals to 'Jumpin' Jive', and the picture was complete. He proved himself to be a master of his craft — but he knew it and flaunted it, arrogantly commanding respect from the crowd, and amply deserving it. Joe Jackson may not be the next Don Juan, but I know who I'd rather see in concert.

Angie Smith



Photo by Philip Greenberg

■ JACKSON BROWNE, HAMMERSMITH ODEON, LONDON

At a time when everybody in Reagan's America has jumped a few paces to the political right and its harsh domestic and bullish foreign policies are finding their most vociferous support among youth, it's interesting that US rock's elder statespersons — like Springsteen, Joni Mitchell, John Cougar Mellencamp, Don Henley and Jackson Browne — are leading the dissent.

While Browne's adroit lyrical dissections of relationships gave him the ears of the American middle class, it also gave him a reputation for self-indulgent introspection. At Hammersmith, he tenaciously fought his 'wimp' tag and showed Britain that not all Americans were chips off the Rambo blockhead.

He successfully mixed abrasive social comment like 'Lives In The Balance', 'For America', and 'Soldier Of Plenty' — all displaying his exquisite songwriting finesse — with previous career highlights like 'The Pretender' and 'Doctor My Eyes'. Armed with a five piece band and 15 projection screens for telling photographs, he illuminated the audience in more ways than one.

Mike Gardner



Photo by Steve Double

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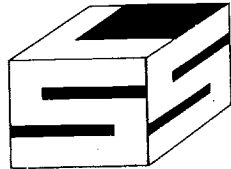
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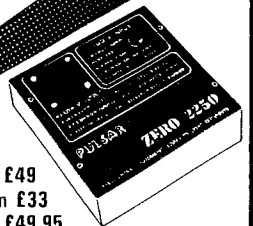
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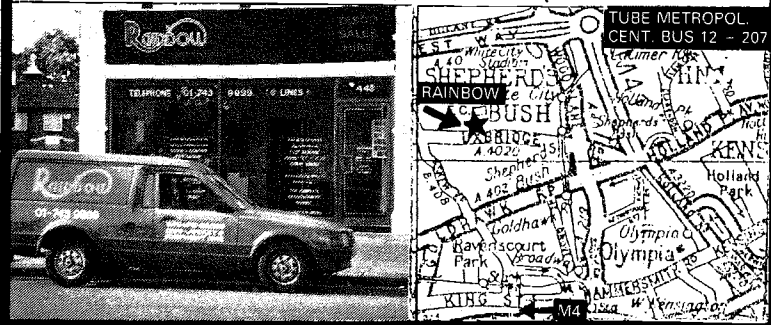
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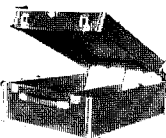
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THIS MAN RECORDED HIS ALBUM WHILE OUT ON BAIL!

...But **Howard Hewett** ain't no jail bird, he got off. And now he's grown a beard and gone for solo glory. Story **Edwin J** — beardie song — **Bernard**

The biggest surprise when Howard Hewett left Shalamar was not his arrest for conspiracy to possess cocaine. Nor was it the brilliance of his debut solo album, 'I Commit To Love'. Howard Hewett had grown a beard!

"It was down to laziness," he reveals exclusively. "I had gotten tired of shaving. I'd experimented with beards a few times before, but this time I decided to let it grow out."

It was hardly surprising, then, that his girlfriend, model Mori, decided to marry the sexy stubbled hunk on February 14th this year. "I got some heartbreaking phone calls afterwards," says Howard, not explaining whether they were from smitten fans or former lovers.

Hewett finally called it a day with Shalamar, for whom he'd been lead singer since 1979, at the end of last year. "It was in the middle of a tour. It just wasn't fun anymore. The reviews were calling it 'The Howard Hewett Show'. So I just sat down and told Micky and Deli'sa that it was time for me to split."

Many fans of Shalamar mark one, thought that the group should have disappeared when Jeffrey Daniel and Jody Watley left in 1983. "A lot of people said that I should go solo at that time, but it didn't feel right. Also, I didn't want Shalamar to disappear. When I think about it now, that might not have been such a bad idea..."

Howard didn't find it difficult to get back on his feet after the split; he'd been doing things on his own even when Jeffrey and Jody were around. An in-demand session singer and occasional writer and producer, he made appearances on 'Thriller', Donna Summer's 'State Of Inde-

pendence', LaToya Jackson's 'Heart Don't Lie' and, more recently, his buddy James Ingram's latest LP and the forthcoming Klymaxx album. His most celebrated piece of sessioneering was on Stanley Clarke's 1983 classic, 'Heaven Sent You', in many ways the predecessor to his current single, 'I'm For Real'. Both were written with Stanley at much the same time, it taking until now for Howard to come up with the right lyrics.

Plans for this LP were almost derailed when he was arrested while sitting in a parked car outside a Miami shopping centre earlier this year. He was charged with four counts of conspiracy to possess cocaine.

"It was the worst thing that ever happened to me," says Howard about what he now calls "the Miami experience."

"My misunderstanding with the US government," he goes on. Don't believe what you hear about 'innocent until proven guilty'. It's the other way round in this country." Howard was acquitted of all charges, but he recorded the album while out on bail. "It was a really crazy time for me," he says. "But I couldn't let any questions of my innocence keep me from giving my best."

That behind him, Howard is now preparing for his first solo tour early in 1987. Until then, he has one goal in life: to get people to spell his name right. "James (Ingram) even spelt it wrong on his album and that's my partner."

I wonder how his daughters feel. With the names Lakiva and Rainey Daze(!), they're gonna have even more problems.



SHARON DEE CLARKE



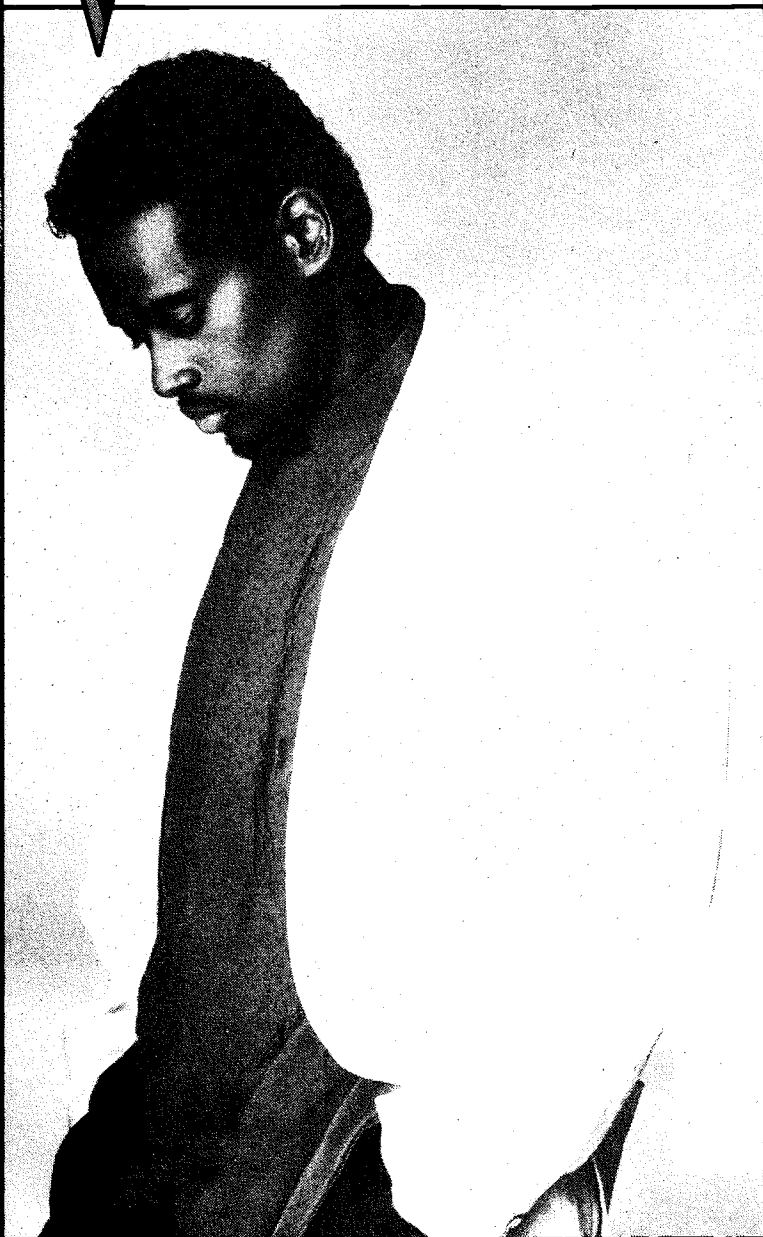
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**"WE WANT TO GET
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A laudable ambition. But **Man 2 Man** are more than just sex ... (are they really? — Dep Ed) Story: **Damon Rochefort**

Would you class a couple of camp moustachioed brothers from New York who release records with titles like 'Sex Symbol' and 'Male Stripper' as: a) interesting, b) sordid or pervy or, c) a typical American Hi-NRG act?

Man 2 Man may well be all three, and Italian to boot. Their 'Male Stripper' single has been a dancefloor favourite for the last eight months or so, and has in the last few weeks been flirting unashamedly with the pop chart.

"The record was a big gay hit for us in Britain earlier this year," Paul, one half of the Men tells me. "But since Bolts picked up on it, it's started to cross over to the pop clubs too."

The record has, however, had its self-induced problems. The magnificently saucy cover, featuring a naked blond man in a leather thong, has already been banned from several major retail stores. Certain radio stations have also decided that the record is far too naughty to feature on their super-squeaky-clean air-waves.

"We anticipated problems," Paul laughs. "The record is very camp, but rather than being a handicap, I think that's helped to sell copies for us. Everyone likes something a little outrageous — we want to supply that outrageousness."

And while we're in a 'News Of The World' frame of mind, there are a couple of interesting facts about the record itself that might tickle your scandal buds. Firstly, a certain Michael Rudetsky/Rudiesky/Rudetskiy (you know the one I mean) who recently, in a blaze of spectacular publicity, died in Boy George's house, was the engineer on 'Male Stripper'. Also, Man Parrish, bastion of the hip hop scene, who was responsible for the classic 'Hip Hip, Don't Stop', some years ago, is co-performer on the track, a drastic and rather strange change of direction for the chap.

"Man Parrish has been pigeon-holed into hip-hop by the media and by the public, just as we've been pigeon-holed as a Hi-NRG act. Man Parrish is into all sorts of music. At the moment, he's really getting into straight forward disco music."

With 'Male Stripper' doing well, and the follow up, 'Sex Symbol', poised to follow it up the charts, I asked Micky (Paul's brother), why they specialize in sexy titles.

"We want to get people horny on the dancefloor," he answers huskily. "We're two hot Italian guys who are very sexy. We want people to get sexy and hot on the floor. The sexy titles also makes it easier to get people backstage after the show." Quite.

I casually asked the guys why they decided to write a song about male strippers. Had either of them ever whipped off their togs for a living?

"No, not yet, but we have a lot of friends who are strippers," laughs Mickey. "They work at Chippendales, the big chain of male strip joints. It's for female audiences only, it's very straight, and very popular. The work is tough, it's not well paid, and you have all sorts of weird women trying to touch you all the time."

"'Male Stripper' is, as the sleeve says, for all the men who strip for a living. We feel they deserve some kind of tribute."

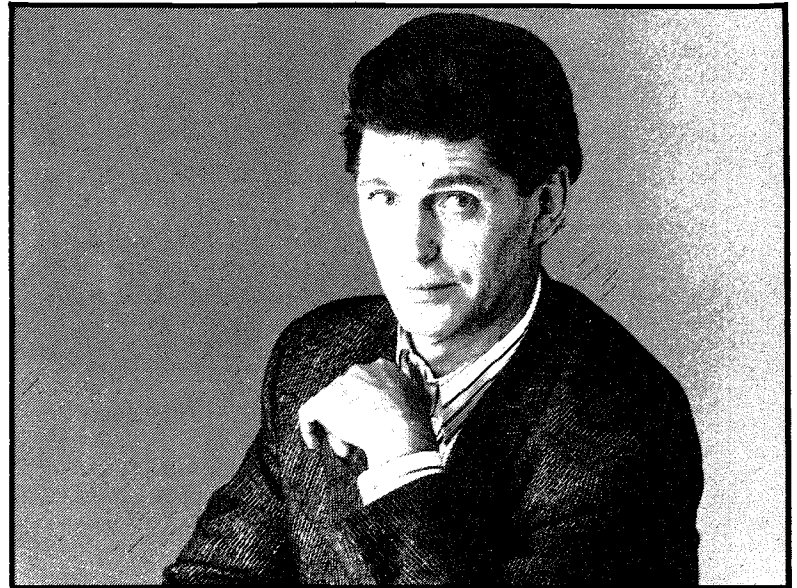
So, as Man 2 Man spice up the charts with their Hi-NRG ditty, they're busy making sure that they are able to consolidate their success with lots more dirty titled disco tunes. And although the Italian Stallions may not be yer run of the mill pop stars, they can brighten up my night any time.

BY JAMES HAMILTON

one £3.99 12-inch (Streetwave XKHAN 508)! ... **Jessica Martin** is the amazing impressionist featured as the **Monty MC's** on 'Holiday Rap With A Capital C' ... **Barbara Roy** topped US Club Play, **Stacey Q** returned atop 12 Inch Sales in **Billboard** ... **Disco** breakers here last week, with really quite strong support yet possibly still struggling outside the Top 100 (currently tough to get into), included **Lionel Richie**, **Tamiko Jones**, **George Duke**, **Billie Was (Not Was)** remix, **Schoolly-D**, **Billy Griffin**, **Company B**, **Robbie B & Jazzy J**, **Dazz Band**, **Steinski**, **The Naturals**, **Lady Peachena** and **The Movement** ... **Rick Davis** (01-669 8082, evenings) is looking for weekend PAs at Uxbridge **Regals** ... Tuesday (21) **Hardrock Soul Movement** and **Faze One** are live at London's **Limelight** ... **JACK THE HOUSE!**

BARRY ISLAND

LIVE WIRE's soul weekender in South Wales at Barry Island was at the most compactly laid out holiday camp yet, beautifully sited (especially for sizzling Saturday), overlooking a sandy beach with one of Britain's better fun fairs for free right next door. Working conditions were the best the DJs had ever encountered, but for some the actual accommodation was a bit primitive, and there were complaints from serious funksters of an '18-30' element in this, the biggest weekender crowd to date. **Fatback** played three hugely popular shows, the highlight of the event, though, being **Georgie Fame's** Saturday lunchtime gig, which got him right back to 1986's equivalent of his original 1963 audience. As anticipated, 'Samba' got played a bit! The other surprise sensation was **Jesse Saunders** cutting up a storm at the decks, extending and remixing Chicago's house hits 'live', and in fact house was so predominant that the "der rump dump dum dum dump dum" rhythm seemed at times to be running through everything! Lots of oldies, jazz and — note this — rap was played, but current stuff that stood out included **Steve 'Silk' Hurley**, **Raze**, **Hercules**, **The Force**, **TC Curtis**, **James Brown 'Goliath'**, **One**



GEORGIE FAME 'Samba (Toda Menina Baiana Mix)' (Ensign ENYX 605) Created specifically for the Barry Island weekender, this stock/Aitken/Waterman-produced fast flying 102 $\frac{2}{3}$ /205 $\frac{1}{3}$ bpm samba is, as the title suggests, a purpose-built translation by Georgie himself of Gilberto Gil's 'Toda Menina Baiana', the 12-inch starting in the original Portuguese while the B-side's edit starts straight into English. Irresistibly infectious, it really bubbles and leaps along.

Way, James (D-Train) Williams 'Misunderstanding', Company B, Sybil, Oran 'Juice' Jones, Lady Peachena, Kurtis Blow, Al Jarreau 'Tell Me What I Gotta Do (Remix)', while two big oldies were **Younger Generation 'We Rap More Mellow'** and **Kinkina 'Jungle Fever'**.

Alexander O'Neal 'What's Missing' tore the roof off — the hit that CBS totally bungled! For the finale each DJ 'sang' a line from **Side Effect 'Keep That Same Old Feeling'**, and **Chris Hill** did one of his inimitable swinging raps to **Boogaloo Joe Jones 'Six Thirty Blues'**. A good one, and as if to prove it, already 2,000 applications have been received for the next one, again at Barry, which for the first time will be well into the season and spread over four days, the May 22-25 Bank Holiday weekend!

HOT VINYL

RAZE 'Jack The Groove' (Champion CHAMP 12-23) Cramming floors across the country, this Steve 'Silk' Hurley-style

rhythm chattering 118 $\frac{2}{3}$ bpm jack track in fact was produced by Vaughan Mason in New Jersey, despite sounding pure Chicago!

COMMODORES 'Goin' To The Bank' (Polydor POSPX 826)

Enthusiastically leaping 116 bpm chanter with some amusing double-entendre dialogue between a female bank teller and the group's English-accented J D Nicholas about making an "early withdrawl!" (dub/edit too, plus the also 116 bpm slightly 'All Night Long (All Night)'-ish snappy 'Serious Love').

CHICO DeBARGE 'Talk To Me' (Motown ZT 40887) All this powerfully stamping 114 $\frac{1}{2}$ bpm wriggly judderer needs to be the male answer to Janet Jackson is a "gimme a beat!" intro.

SYBIL 'Falling In Love' (Champion CHAMP 12-22) Languidly ticking 113 $\frac{1}{4}$ bpm classy cool strider with gentle piano (112 $\frac{1}{3}$ bpm Alternative Club Mix

continues over

B P M

ODDS 'N' BODS

THE FIRST issue is out this week of **rm's** sister magazine, the new monthly for DJs, **JOCKS** — so check the advertisement for details, should you not have received a copy. Supplementing rather than replacing these **BPM** pages, it's designed as a complement to **rm** and carries totally different charts, including many interestingly detailed breakdowns by area and music type, plus a much wider range of news and opinion than there is room for here ... **Tony Blackburn** is now playing **Oran 'Juice' Jones 'The Rain'**, but only the seven inch version which ludicrously leaves out the vital talking finish, the whole point of the record and the controversial cause of its US success — are **CBS** mad? ... **Ian Dewhurst** splits from **Serious Records** next month to take over running **Fourth & Broadway** ... **Phil Fearon's** next cover version revival is of the **Showstoppers' 1967** classic 'Ain't Nothin' But A House Party', due imminently (how long before he gets around to the **Cornelius Brothers & Sister Rose?**) ... **Shep Pettibone** has not necessarily improved **Lionel Richie 'Love Will Conquer All'** with his stolidly plodding (0-)99 $\frac{1}{4}$ bpm extended remix (Motown LIOT 2R) ... **Anita Ward 'Ring My Bell'** has had a new drum track added on reissued import (US Sunnyview Classics SUN 3309) ... **Bob Dylan** is the surprise guest rapper on the droning 98 bpm 'Street Rock' on the new **Kurtis Blow 'Kingdom Blow'** LP (US Mercury 830 215-1 M-1); full review next week ... **Morgan 'Southpaw' Khan** is making his favourite group available for a fantastic bargain, putting all 12 tracks of **Blue Magic's 'Greatest Hits'** LP on

CHICO DeBARGE



< talk to me

AVAILABLE NOW ON 7 inch & MEGA 12 inch



BPM

from previous page

plus two more), seemingly everyone's hot tip of the moment.

CONVERTION 'Sweet Thing (M&M Mix)' (Threeway Records Way 101T, via Charly) The latest Leroy Burgess-associated oldie to be reactivated with immediately massive white label sales, in London at least, is this catchily wriggling 110-110½bpm soulful guys 'n' gals nagger, pressed at 33⅓rpm.

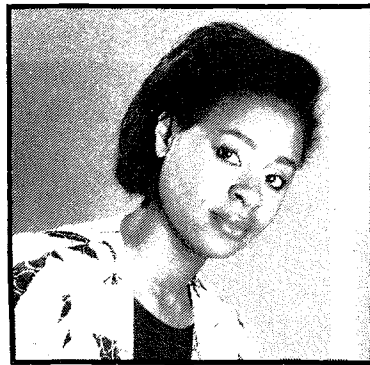
PAUL HARDCASTLE 'The Wizard (The Jazz Mix)' (Chrysalis PAULJ 3) Totally re-recorded for the soul clubs, the now unrecognisable 'Top Of The Pops' theme has become a piano tinkled 101⅔bpm jazz-funk instrumental (minus Catweazle) powered by jiggly electronic percussion, much better!

CALVIN 'Time Keeps Movin' On' (US VinylMania VMR 005) Donnie Calvin of Rockers Revenge growls and wails in offkey, almost Darryl Pandy, style to a wolf howls-introed ever building jittery 117bpm driver with datedly powerful breaks (in four mixes).

COMPANY B 'Jam On Me' (US The Summer S-1986) Hard to find until now in London although frustratingly charted for some time by several DJs further North, this girls-chanted wriggly jiggly nagging (0-)113¼-113-113½-Obpm Latin-disco jitterer (in five versions) really is quite mind-numbing, co-created by Ish (Ledezma!).

J M SILK 'I Can't Turn Around' (RCA PT 49794) Vocally more restrained 125¼bpm rival to 'Love Can't Turn Around', correctly credited to Isaac Hayes as original writer (in four mixes).

PRIVATE POSSESSION featuring HUNTER HAYES 'This Time' (US 4th + B'way BWAY-428) Oops, I'm not so sure that this urgently bounding strong 120⅔bpm Colonel Abrams-ish 'house' galloper is old, after all; it just sounds confusingly familiar (in three versions, including a Darryl Pandy-ish rap).



ROSALINE JOYCE 'Friends Not Lovers (Hot Club Mix)' (Elite DAZZ 57R) Far stronger than before, this locomoting 019½-110bpm remix of the male rap counterpointed sweet wailer now incorporates a burst of 'Cloud Nine', well worth checking.

BILLIE 'Nobody's Business' (Club JABX 36) Billie Holiday's 'Nobody's Bizness If I Do' adapted by producers Regisford & Jarvis into a 'house'-styled 122bpm skittery bouncer (in three versions, one a UK re-edit), likely to mean more here now than it did on import before this tempo had broken big.

VENEICE 'This Good Good Feeling' (LGR Records LGR 013, via Jet Star) Peter Hinds-produced classily controlled London soul smoothly sung to a jauntily jiggling 102bpm bouncy beat (inst/edit flip), selling well already.

TRACY KING 'Don't Stop' (DMD Records DMD 002, via 01-689 5871) Gurglingly sung, rather pleasant swaying 93½-0bpm tugger with a more Jam & Lewis-styled though less slick 89bpm 'Love Again' double A-side coupling.

ROLAND RAT 'Living Legend (Rat In My House Mix)' (Magnet 12RAT 5) The Rat only appears on the flip's edit, leaving two Stock/Aitken/Waterman-produced girls-cooed bounding 119¼bpm versions that even down to the fractional Beats Per Minute mix imperceptibly with Mel & Kim! Really!

JAMES BROWN 'Goliath' (LP 'Gravity' Scotti Bros SCT 57108) Capital Radio's Peter Young turned more 'UK Pros' than he knows onto this full tilt 126-0bpm stormer, brassily driven by Art Wood's drums, making it the cream cut from a fairly typical JB LP.

BEASTIE BOYS 'It's The New Style' (US Def Jam 44-05958) A biggie for b boys, this angrily rapped, scratched 'n' cut violent stark episodic 0-98⅔-0-77bpm Run-DMC clone also has a straight dub of its underlying 'Paul Revere' rhythm track, plus two very strange minimalist 46/72bpm treatments.

THE KARTOON KREW 'Batman' (Champion CHAMP 12-21) Deliberately jolting 100bpm hip hop treatment of the old TV theme, including dialogue and effects (dub flip), as originally suspected already a hit with radio listeners.

DAZZ BAND 'L.O.V.E. M.I.A.' (House Mix) (Geffen Records GEF 12T) Remixed by Farley 'Jackmaster' Funk with a dubbier Clubhouse Mix too, though neither are actually 'house', this perkily chugging 117½bpm burbler catchily quotes from 'Let It All Blow' but somehow lacks substance. 'M.I.A.' means 'Missing In Action'.

THE FORCE 'It's O.K., It's O.K.' (US Jes Say JS 9989) Jesse Saunders-created typical 118¼bpm jack track with, in 'Jack Your Body' style, the digitally repeated stuttery title line its only lyric, flipped by four different dub breakdowns.

BEAT THIS 'The Spen' (US Ace Beat AN-52486) More jack trax from New Jersey, this striding strong 122⅓bpm leaper leading the calmer 120bpm 'Sagitarian' and 121⅔bpm 'Paul Off Again', raspberry-blowing 0-122¼bpm 'Halelujah', intended as the sleeve says for (mixing) DJs only.

AFFINITY 'Pick Me Up (Rock Me Non-Stop) US Pow Wow PW 417) Bubbly bounding fast 119½-0bpm skitterer sung rather thinly by Sixties-sounding girls, the beat being all important (two dubs as flip).

P.S.O. 'Wanna Be Startin' Somethin' (US Sunnyview SUN 446) Wriggly bright 0-117½bpm jiggler with a dated feel as synths squiggle through the nervy electro beats and girls chime in between bursts of nagging male interplay (in four versions).

ANTHONY AND THE CAMP 'How Many Lovers' (US Warner Bros/Jellybean 0-20515) Jellybean-produced intensifying spare wriggly loping (0-) 118bpm typical New York dance fodder vocally worried by Serious Intention's

Anthony Malloy in almost 'house' style (dub/acappella too, plus a lean 117¼bpm 'What I Like (Remix)').

RAZZ featuring MATT WARREN & RALPHI ROSARIO 'Pump It Up' (US Sunset Records Inc SUN-2766) Four more Chicago jack trax, this skittery 120½bpm cowbell clonker, the frantic chattering 124¼bpm 'Kill Yourself Dancing', Hi-NRG 125bpm 'Say It', Spanish muttered livelier 'house' 125⅔bpm 'Razz-Matazz'.

BASIA 'Run For Cover' (Portrait 6501 586) Rather introverted juddery jittery (0-)112bpm electro samba in breathy RAH Band-ish style by Matt Bianco's old girl (pronounced 'Basher!'), with a good instrumental flip and much more breezily bossa nova-ing 102bpm 'From Now On'.

SWING OUT SISTER 'Breakout (N.A.D. Mix)' (Mercury SWING 212) Throbbing eccentric white boys' funk gives way to jazzy brass before some mellow girls start cooing and the 112¼bpm rhythm levels out to become rather pleasant and convincing jazz-funk.

A PERFECT FIT 'If You Only Knew' (Move MS16, via Charly) The group's name possibly doesn't prepare one for a gospel trained soulstress wailing and worrying to a gently ticking (0-)106-105⅔-105½bpm rhythm with jazzy guitar support, a pure soul gem.

SHARON DEE CLARKE 'Dance Your Way Out Of The Door' (Arista ARIST 12682) Ian Levine-prod/penned pleasantly hustling 0-114½bpm dated Gloria Gaynor-ish swinger currently much played on London radio, to producer Damon Rochefort's delight.

NICOLE 'Housecalls' (US Portrait 4R9-05949) M&M remixed jittery beats slightly bury this urgent hustling 119¼-0bpm canterer's soulful vocal (dub flip), seemingly about callgirl activities. Incidentally, it's John Morales calling in on the 'phone!

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).

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THE HARD

STUFF

The last month has seen Mute Records (yeah, Dep Mode, Erasure et al) behind the launch of three new baad assed dance labels. Labels aiming to move the music of the Warehouse party to the mainstream disco. Story: **John Godfrey**

It's getting mighty crowded on the dancefloor. Record companies have discovered that people buy the records they dance to, and are falling over each other to pick up the pieces of funk from the States. But while the majors have targeted the charts, there are some for whom the beat is all.

Martin Heath and James Horrocks wanted to start a dance label. Not any old label, but one that could fuel club floors with funk which had been forgotten in the Stateside scramble. They formed Baad Records and Be Bop & Fresh, with London DJ Steve Runney, and released two criminally hard and overlooked club classics, Macattack's 'Art Of Drums' and Osiris's 'War On The Bullshit'. Distribution problems at Cherry Red and a parting of the waves with Steve Runney led them to Mute Records.

"Daniel Miller," (Mute mogul) "offered us substantial financing, a good release schedule and a free rein," explains James. "The object was not to license records, but to do production deals in the States, put producers in touch with artists and sign acts in the UK." Rhythm King, Flame and Trans-Global are the labels which have evolved from their deal with Mute. Rhythm King harbours potential chart crossovers, Trans-Global veers more to the Eurobeat end of bpm's, but it is Flame which is the cutting edge.

Run by DJ Jay Strongman, Flame's fire is kept burning by only the hardest club floors. "It's all those warehouse records that have been big over the last few years," says Jay. "The hard funk that none of the majors would put out and that people can't get hold of. But I don't think we'll make much money, 'cos I can't see it being a market of more than 5000." The first single release, Robert and Tom Sanders' 'Doing Bad', is already getting airplay in London; advance orders for Schoolly D's debut LP (released this week), have topped 5000; and the release schedule for all three labels features hip hop, go go and house that is going to crank clubs into rhythmic overdrive. The Godfather of go go, Chuck Brown, CJ from Redds & The Boys, Chicago's Sugar Raydinke and Jessie Saunders, Brooklyn's Tony Home and the UK's Three Wise Men... they're all lining up for the hardest turntables.

A series of Chicago house compilations and warehouse r'n'b classic compilations are also planned, as is 'Move' — "A magazine to let people know what's going on," says Jay.

It's been a long time coming, but the funk is finally in the fire and you better start dancing or you'll burn the soul off your feet.

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THE ROYAL MIX

JOHNNY REGGAE

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ONE FOR YOU, ONE FOR ME

LET IT ALL HANG OUT

IT ONLY TAKES A MINUTE

HOOKED ON A FEELING

YOU'RE THE GREATEST LOVER

UNA PALOMA BLANCA

GLORIA



10
records

7" GIMME 1

12" GIMME 112



When Big Audio Dynamite promised to take us to Part Two, nobody thought it was going to be like this. We anticipated some up-market sophistication perhaps, or maybe some clever dancefloor stylings, but we were all way off the mark. For our starter, 'C'mon Every Beatbox', is more like a space-age, rockabilly sort of a groove, a 'call to party' on the urban tribes. It's shot through with bum notes, and it's rowdy as hell.

During the video shoot, Mick Jones points to the tape of the new BAD album, and urges me to stick it in the Walkman. "Go on, strap yourself in, and enjoy the ride!"

A perplexing half hour later, and Don Letts singles me out with mock horror. "Oh no! He's sitting down! You've just disproved my theory... I said it would be impossible to listen to it without standing up!"

The new BAD recordings might throw a few preconceptions up in the air, but that's not to say that they've done anything wrong. We've still got that cosmopolitan mixture of musical styles, but this time they're executed with a great deal more confidence and enthusiasm. More dramatic than that though, is that Mick Jones has taken to stepping out once again in the role of Guitar Hero. He knows that he's going to cause a lot of bewildered reactions across the board, but the idea just makes him laugh the more.

"There's no two ways about it, we've got rock and roll guitar now. For a while, I didn't know if I wanted to play guitar, but I've since found out that

people like that. I found out that I was pretty good at it as well, I could express myself with it."

So have you ditched the guitar synthesiser?

"It looks like a dalek's handbag, doesn't it? I don't use it so much, I think it's a load of old cobbles to be honest. I'd much prefer this," (he pats his trusty Gibson). "This one's a 1952, you know. That's older than me. I'm just bringing it back to life — isn't it great that it's still alive?"

What about the echoes of Eddie Cochran in 'Beatbox'? Was that accidental?

"It was accidental, I wasn't trying to rip anybody off. But then... Actually, if we're really gonna pin it down, I would say it was Huey Piano Smith's 'Rockin' Pneumonia And The Boogie Woogie Flu'. That came out before 'Summertime Blues'; one is by a dead bloke, and the other is by an alive bloke. So if Eddie Cochran comes looking for me through his live lawyers, I would refer them to Huey Piano Smith.

"But what can you do about that stuff, you can't really write anything new anyway. I didn't say I was gonna do an Eddie Cochran song, that was just the way it worked out, you know?"

There's quite a few rough edges on the new stuff, isn't there?

"Yeah, we like it to be rough and ready, it takes all the bollocks out of it if it's too polished, I think. We feel it's a step in the right direction, no matter what it is. We've definitely tried to make a harder record this time. I think

THE DYNAMITE

After a highly acclaimed debut album and the restoration of rock 'n' roll chic, **BAD** are coming back for their second helping. It's time to crank up the guitar, get in the ring with Joe Strummer and get hard!

Story: **Stuart Bailie**
Audio visual: **Joe Shutter**



**"No ballads, no funny chord changes. . .
and it's gotta get you going"**

that every time a group makes an LP... You know when you used to get a Beatles record, and every time you'd be excited 'cause it was gonna be different to the last one? That's kinda what we're doing. It was gonna be a quickie — one day recording and one day mixing — but we did go a little over budget on that."

So have you been listening to a lot of rock and roll records lately, or did that just come naturally?

"Well, not really. I just listened to a lot of other people's records, and I realised there weren't none. I got really hip to it around the time of the Anti-Apartheid concert. I saw all the other acts, and I enjoyed them, but I realised that out of a whole mass of acts, there wasn't a single rock and roll band.

"So when the MC asked me how we wanted to be introduced, I got him to say that we were 'the rock and roll part of the evening'. And something about that clicked, you know? Then I knew what I was doing, which, funnily enough, was what I've always done best. I guess it's a natural thing."

Now that Big Audia Dynamite have been out of the wrapper for a year, it is easier to appreciate the general shape of things. They were never revolutionary, nor did they claim to be, but BAD had the style and a musical freshness that set them apart — even in those early, shaky, gigs. The band's brief remains the same; "no ballads, no funny chord changes, and it's gotta get

MIX

you going", and it's an approach that has already won a lot of people over. Mick appreciates this recognition, yet he retains a fair degree of caution.

"Obviously, I like all that stuff, as it was difficult for me to show that I could do something by myself. But I don't like to start having the situation where I have to live up to things. I want to keep it really low key, not to try and become all big-headed and that. 'Cause that will ruin it."

And to his credit, he is honest enough to recognise that the emergent BAD did have its fair share of shortcomings.

"Definitely. And we were trying to work on them. One of them was singing, and I'm more happy singing now, it's that thing about confidence again. The musicianship has improved too; I started off with a band saying that that doesn't matter, but it turns out we've made a musically proficient record as well. I was really happy to see everyone in the group develop."

Life will be hectic from now on, won't it?

"And it's gonna be like this until Christmas time. I've been away for a few months, and since I came back, I'm not even sure of the language. It's a little hard to get back into it. I was sitting in my front room the day I got back, and everyone was rushing



around and talking really fast, and it was like I was witness to a bonfire; everyone coming in and chucking more stuff on...

"And I thought, 'I'm gonna chill out for a while, I'm gonna stay calm and take it as it comes'."

But with the band's activities stepping up, isn't there a danger of getting caught up on the music business treadmill?

"I'm so finicky and particular about every detail of it that at the moment, that's not likely to happen. We're quite disciplined. It *could* happen when I've been completely bought over by millions," (he sniggers), "and I'm living in Buckingham Palace, and driving around in a pink Cadillac. But just 'cause I'm doing that, you won't believe that I've sold out, will you? I'll just be the same old bloke, won't I?"

It's going on 10 years since Mick Jones and Joe Strummer came together in the Clash — an inspired partnership that produced some truly brilliant moments. But then there was the bust-up and the bitching, which degenerated into a public slugging match with all the drama of a Taylor-Burton divorce case. Now there's been a reconciliation, and while things might never be *quite* the same again, there's still no-one out there to match these two in the charisma stakes.

Joe might not be recognised as a bona fide BAD member, but he's now officially 'on the team', co-writing half the songs on the album and taking the production credits alongside Mick. Doubtless, the new 'rockin' mentality in the BAD camp must also be partly

down to his influence, as is the new album title, 'No 10, Upping St' — "where the funky Prime Minister lives, as opposed to the f**ked-up one".

"That was Joe's idea. Right at the very last, we had a huge exhibition in the studio of a 100 different titles, all made up to look like the record cover. Titles like 'Hose Pipe', which was a great favourite of mine, because to me, 'Hose Pipe' sums up rock and roll in two words. Don't you just think of..."

Washing machines?

"What does Elvis do with a hose pipe?"

He stuffs it down his trouser-leg.

"And what happens when he does that? The girls scream, and you have rock and roll. We might call the next one that, actually.

"Another title was 'Hubcap'. What does that make you think of? Yeah, cars... rock and roll. But we're thinking of giving that one to Bruce Springsteen."

According to Mick, the other BAD members have been only too willing to accommodate his wayward partner. "Everyone was cool about it," he says, "there were no paranoias once they realised that Joe was a real cool guy. He slept under the piano, you know?"

Don Letts too, is unconditional in his praise. "It was a buzz for me, it was very exciting. He's definitely the real McCoy."

And what exactly did Mick contribute towards Joe's solo single, 'Love Kills'?

"I did it, and then I didn't, if you know what I mean. I ended up mixing something that didn't get released, and

there wasn't as much of my guitar on as what I'd done. It went abroad, and someone else got their hands on it.

"It didn't really turn out the way I thought it would; I thought it would have been better, but it's not for me to say; it's Joe's record. I know the next one's gonna be great, 'cause I'm gonna be involved from the start."

There was a recent quote in which Joe referred to the 'Radio 2 tendencies' in some of your song-writing.

"Well f**k him if he said that," he laughs. "No, you can't say that, you'll make us fall out again. You better just say that I listen to same radio, but I don't think it's Radio 2. It might be, I can't tell nowadays with a lot of the stuff you hear. Not my stuff though."

Joe seems to be taking to the film world these days. Have you ever seen yourself as bit of an actor?

"Actually, I'm really disinclined about this film thing on the whole. Everyone's doing that, and I think it's hard enough to make a good record. You have to concentrate on that, and you have to be able to play live well. We aren't making a big deal with the video for 'Beatbox'. We did that with 'Medicine Show', and it didn't get shown."

So where's all this going to end? "Well, I ain't going back to pushing a pen; being a clerical assistant. Even though I might have been quite a high-ranking one by now, there's none of that. And all these people that said that I should go back and work a petrol pump or whatever — they better come up with something before I'm going *anywhere*."

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