

RECORD MIRROR

RM

NOV. 1, 1986 EVERY THURSDAY 55p

M E D I U M

DURAN DURAN + THE MISSION
BAD + ALAS SMITH & JONES

S O F T

CLAP HANDS, HERE COME CUTIES!

THE SOUP DRAGONS
Surfin' shamblers!

+ FELT + THE BOLSHOI
+ STUMP + COLENZO PARADE

H A R D

chunks of funk, rap 'n' soul

KURTIS BLOW
LUTHER VANDROSS
COMMODORES
DISCO AID

LIVES + OFFICIAL TOTP CHARTS

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Front cover photography: Joe Shutter



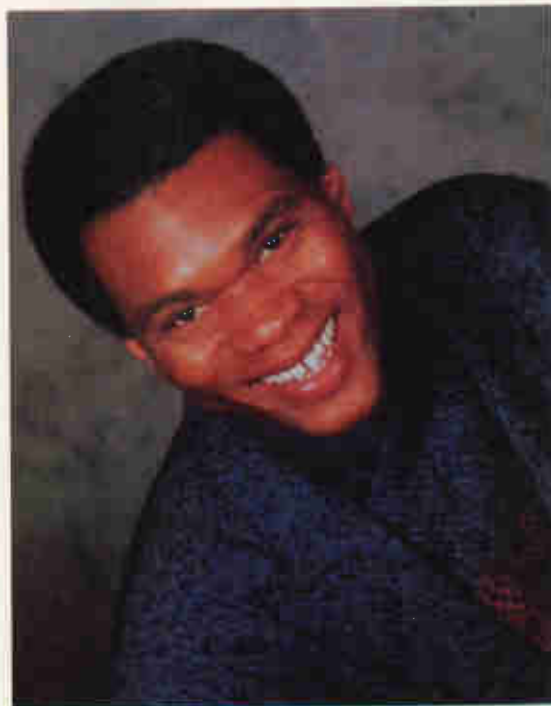
Robert Cray's single-handed crusade to restore the blues to a young audience continues with the release of his single, album and tour. The single 'I Guess I Showed Her' is a suitably tasteful affair, with vocals running Cray's guitar playing very close indeed. Currently touring Britain, the good looking clean cut king of blues seems set to conquer the UK even before his new LP, 'Strong Persuader' comes out at the end of this week. Any bets on a 'Whistle Test' appearance?

AS



JEB MILLION, for his sins, wants to write catchy, memorable pop songs. Wish granted, his second WEA single is 'Speed Up Your Heartbeat', and with a modicum of airplay this Canadian son of a sailor could soon be climbing the table. Million used to be in a band with Topper Headon, back when he first came to England 10 years ago. Then Topper went Clash-wards, Jeb joined Blazer Blazer and eventually ended up his own boss.

PS



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TOURS

RELEASES

NEW BANDS

GOSSIP



THE DEEP END

The whole world seems to have gone Far East crazy at present, and Index isn't about to stem the tide. Meet Miyako Koda, one half of Japanese duo **Dip In The Pool**, who seem set to launch an assault on your senses. Their LP 'Silence' is soon to be released by Rough Trade to coincide with the duo's appearance on both Radio One and 'Whistle Test's' Japanese specials. Tatsuji Kim is the other musician in on the act, plus a couple of 'arrangers' who prefer to stay in the shadows. The music is a pleasant enough mixture of traditionally electronic sounds with just enough of a western influence to keep you hanging on.

AS

BEASTYLE



Those incredibly sensitive **Beastie Boys** are back in action at the beginning of next week. Their single 'It's The New Style' is released on Monday, November 3 and comes from the trio's new LP, 'License To Ill' which is released a couple of weeks later. The boys themselves are currently resting (ho ho) in their native New York, watching TV and tilting a few.

AS

JAKI BOOTS

Jaki Graham releases a single on Monday, November 3. 'Step Right Up' is taken from her highly successful album 'Breaking Away' and has been remixed by Derek Bramble and the New York based Michael Brauer. The record also comes in a special 12 inch 'Pure Dance Mix' with an accompanying 'Dub Mix'. As they say in these times — paaaaarty!

AS



CHAKAS AWAY

Watch out world (and Robin Smith), **Chaka Khan** releases her single 'Watching The World' on Monday, November 3. The track is a remix of the song included on Chaka's LP 'Destiny' and was produced by Arif and Joe Mardin. 'Watching The World' is backed with 'I Can't Be Loved', plus the obligatory extended remix on the

12 inch.

AS

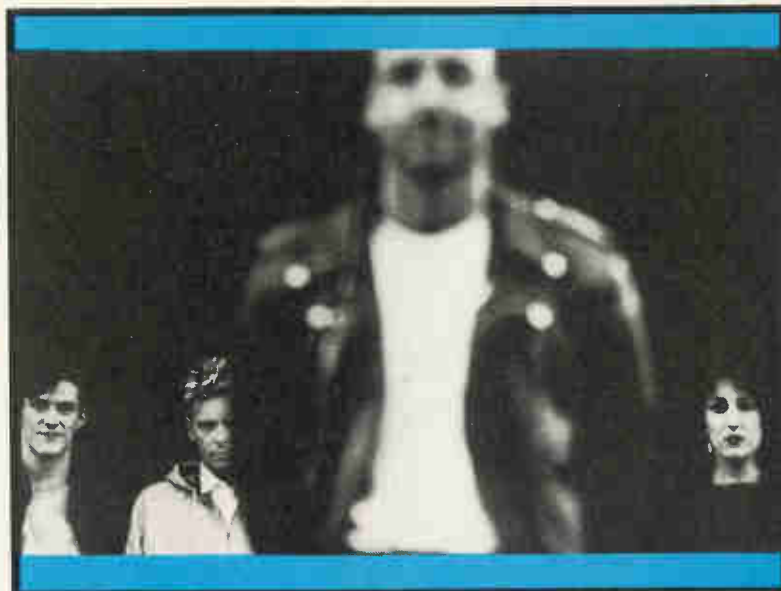




COMPILED BY

ANDY STRICKLAND

DI CROSS



The mighty **New Order** are back in action on Monday, November 3 with a single 'Bizarre Love Triangle'. It's a remixed version of the track that appears on their top 10 LP 'Brotherhood', and has been tarted up by Shep Pettibone, the man behind many a Pet Shop Boys hit. The band are just about to set off for a lengthy American tour, which will keep them busy until Xmas. AS

E A R B E N D E R S

Lesley O'Toole

'Reach Out' Jamestown Cuts (MacGregor Sound Recordings)
'Outside Looking In' Wyoming (CBS)
'True Blue' Madonna (Sire)

Andy Strickland

'Our Fathers' Stump (Stuff LP track)
'Ask' the Smiths (Rough Trade)
'Marquee Moon' Television (Elektra timeless classic LP)

Di Cross

'Always The Sun' the Stranglers (Epic)
'Who Do You Want For Your Love?' Icicle Works (Beggars Banquet)
'Don't Give Up' Peter Gabriel (Virgin)

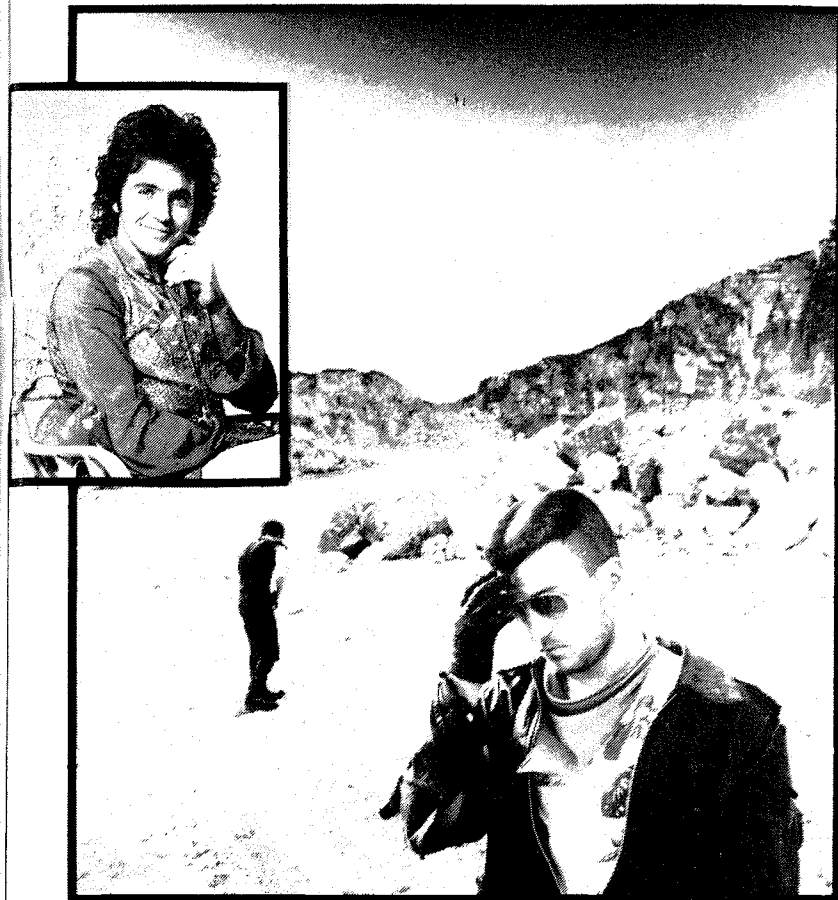
NOT AT ALL BAD

Brilliant, otherwise known as June, Youth and Jimi, release their single 'The End Of The World' on Monday, November 3. The track is backed with 'Crash The Car' and comes from the trio's debut LP 'Kiss The Lips Of Life'. Their last single 'Somebody' is currently riding high in the US dance chart, helped by its Stock, Aitken and Waterman production. AS



Tina Turner
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Canada's greatest rock export, the **Dave Howard Singers**, release their single next week. It's a version of the David Essex classic 'Rock On', that will have the old mutineer gasping in awe. Seems a strange choice for a single, though Dave himself doesn't agree.

"Well, you can compare it to the intention of the original," he tells me. "That single came out and it was a very low key affair soundwise. It was a reaction against all those other records at the time, and I'm sure it was fairly sarcastic, what he was saying. That's exactly how I've approached it only in the opposite way, because these days everything's underplayed and held back. It's just using the same devices except we've gone a bit more over the top."

Have you sent a copy to David Essex?

"No, I haven't actually," he laughs. "That's not a bad idea though, but I think I'll wait till it's released so there's no danger of him putting an injunction on us. We got Jean Jacques Burnel to produce the single, he just got in touch a couple of months before we were due to record 'Rock On' and said he'd like to get involved. It was good because he'd worked the way we like to before — recording things live in the studio through a PA."

Do you think this single will get you more exposure than your last few? "Yeah I should think so," he says. "There're some obvious differences, and the first two singles weren't really representative. This one has a lot more guts to it so I hope that doesn't work against it too much. I think it'll cause a slight measure of controversy."

AS

MCCARTHY

■ And more polemical popsters from Essex on the Pink Label. This time it's **McCarthyism** that's hit the town, and with a hell of a thud to boot. Their long-awaited debut single 'Red Sleeping Beauty' exhibits a fine line in post-Factory pop. They manage to combine a brash, abrasive front with introvert and thoughtful posturings, all in the same breath. With choppy guitars, and a scouring rhythm, this astute effect is topped off with some strangely alluring nasal-like vocals. This four-track 12 inch, produced by the Wolfhounds' Dave Callahan, comes with the guarantee that they'll out-wit any witch hunt.

JW



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CABBAGE CRATES

OVER THE BRINEY

● Is there no end to promising new comers from the West Midlands? Latest band to fall under the Index microscope are Wolverhampton's **Weeping Messerschmitts** (where do they get these names?). Their debut single 'Nothing Yet' has promise stamped all over it, and I wouldn't bet against them becoming a force in 1987. Personally, I prefer 'Say Goodbye', the Smiths-ish (ouch) B-side, but don't let that put anyone off. Yes, very nice stuff indeed.

AS



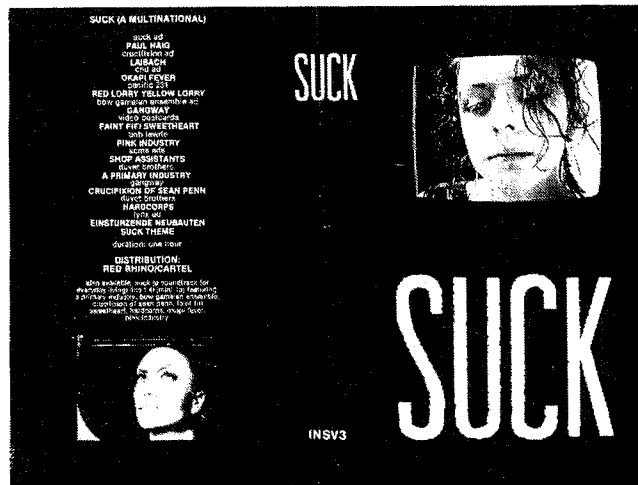
Wyoming — a combination of happy coincidence and crunchy pop songs that hit the heartstrings. Their inception came about in true music biz style; Ross wanted 'out' of Sunset Gun and, meanwhile, singer Ewen bumped into an old buddy Shug at Euston Station. Shug's band Sugar Sugar had bitten the dust... "I offered my condolences and he happened to ask if I could sing. I wasn't doing anything so thought I'd give it a bash." Modesty forbids him to tell us the first fruit of his 'bash' is a rather startling single 'Outside Looking In'. Thoroughly modern, moderately funky but mostly well worth looking into.

LOT

KICK IN THE EYE

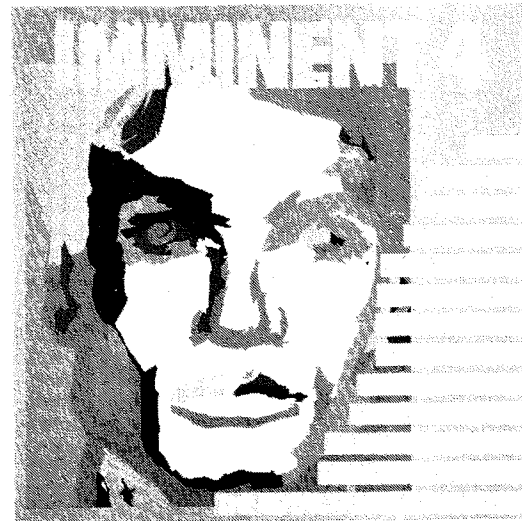
Now here's something for your eye teeth to bite into. **'Suck (A Multinational)'** is an hour long video compilation released this week through the Cartel. It's mostly cheap, and wilfully mixed, but it distorts, disturbs and falls flat on its face with more spirit than a king's ransom of Queen videos. From the pop tones of Paul Haig and the Shop Assistants, it moves through the likes of Red Lorry Yellow Lorry and Hardcorps, and takes in a fair chunk of psycho-industrio weirdness in the form of Laibach, Neubaten and friends. Similarly startling is the accompanying soundtrack LP 'Suck', which ranges from the gentle pop of Okapi Fever, to Faint Fifi Sweetheart's ravaging noise terrorism. Suck on that!

RM



PEOPLE IN PROGRESS release their charity record 'This Is My Song' on Friday, November 7. The record, which has a strong gospel flavour, has been recorded to help SCAR (Sickle Cell Anaemia Relief) and the CCETSA (Canon Collins' Educational Trust For Southern Africa). Level 42, Paul Weller, Thompson Twins, Junior, Dee C Lee, Paul Hardcastle, Sinitta and a whole host more are among those taking part in the project, and there will be a special performance of the song at London's Limelight Club at midnight on November 3. Tickets cost £5, half of which will be a donation to the charities above.

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FOUR FOUR TIME

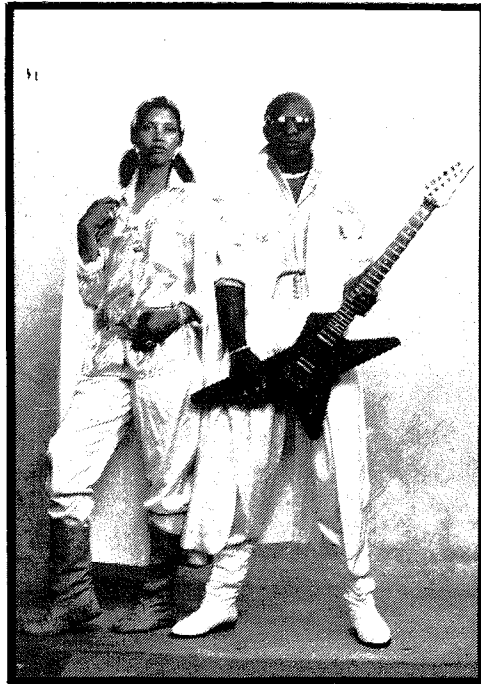
We folk at Index have kept you in touch with the rather tasteful 'Imminent' compilation LPs for some months now, and we're not about to stop. **'Imminent 4'** is on the streets now, and includes such Index faves as Pulp, Easterhouse, the Hit Parade, Brilliant Corners and the ever wonderful Bogshed. Out now on the Food label.

AS



Womack and Womack, now resident in the UK, release their single 'Soul Love/Soul Man' on Monday, November 3. The song is taken from their forthcoming album 'Star-bright', which should be released later this year. The 12 inch version features the previously unreleased 'Your Man's On Fire', plus the usual extended version. Plans are currently underway for some live dates in January 1987.

AS



Recent **rm** cover stars the Cocteau Twins launch a rare live onslaught in November. They play Portsmouth Guildhall November 6, Nottingham Royal Centre 7, Liverpool Royal Court 8, Glasgow Barrowlands 9, Dublin SFX 11, Belfast Ulster Hall 12, London Town And Country Club 16, 17, London National Ballroom Kilburn 18. Tickets are available from all usual outlets and box offices. Not only that, but an LP 'The Moon And The Melodies' featuring the Cocteau Twins and pianist Harold Budd, will be released on November 10.



NEWS DIGEST ON P.30

NOTICE

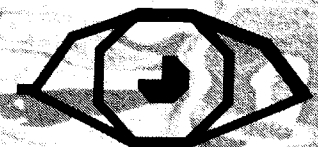
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HAVE THIS BAND GOT THE WORST PLAYERS IN ROCK?

● Well, um, probably not. But by their own admission the **Bolshoi** ain't no Andre Previn's either

Story: **Nick Robinson**

"The blokes in our band are such bad players that if they left, no other group would have them!" So speaks mainmouth and guitarist of the Bolshoi, Trevor Tanner. And he means it. "I think that is probably one of the reasons we all get on so well and have stayed together."

When your life is as full of ups and downs as the Bolshoi's is, you learn to take the good with the bad. The band first appeared in 1984 and released a debut mini-LP, 'Giants', shortly afterwards. Interest in their music spread and singles like 'Sob Story' and 'Happy Boy' looked promising. But the real breakthrough seemed most likely with the release of the mighty 'A Way'.

Music papers across the country voted it single of the week and Trevor admits that the band were beginning to sense a hint of better things to come.

"Everyone seemed to like the song but it didn't get much airplay on the radio. That seemed strange and we

found it a bit surprising really."

But after that minor blow the band played a few more gigs and prepared for a fresh chart onslaught.

'Books On The Bonfire' — a rousing slice of bouncy rock — was chosen as the next single, but the Bolshoi were to be left in the dark again.

"It seemed to fade away and die as soon as it came out," says a bemused Trevor.

But the Bolshoi are determined not to give up. Their hopes now lie in the new single 'Sunday Morning'.

"I don't think we ever envisaged the band getting popular very quickly. I think it is best to do things slowly. I mean, look at Simple Minds. They did a lot of stuff before they got really big."

As much as he believes there is a place for the diverse sounds of the Bolshoi in the rock world, Trevor also knows the band's ability to pull a crowd at their exciting, often amusing, live shows.

"I have this desire to impress people. I like showing off because it seems such a ridiculous situation that there are people standing watching you. Mind you, I can't do anything else. I've had other jobs and I've tried really hard but I just f**k it up all the time.

"Basically, I'm useless in the real world," he chuckles.

If honesty really is the best policy, the Bolshoi will go far.

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(650158 7/6)

Robinson

A DISCUSSION ON 'NUMBER 10' UPPING STREET'

Mick Jones and Don Letts give us a track by track account of the new *Big Audio Dynamite* LP. Tape worm: **Stuart Bailie**



Photo by Steve Double

● DON AND Mick ponder their beatbox dissertation

C'MON EVERY BEATBOX

Mick: "It's a call to party. It's about trying not to be too stern.

"The talk-over at the end is by Larry Fishburne, who was Mr Clean in 'Apocalypse Now'. You know, the one who was really into 'Satisfaction' on the boat? The bit he says was originally from 'The Cotton Club', it goes 'the white man ain't left nothin' out here but the underworld, and that is where I dance. Where do you dance?'

"We were filming part of the video in Jamaica when we came across this mariachi band entertaining the tourists, and they had the biggest cone-heads on their sombreros you've ever seen! And I stood in front of them so you couldn't see who they were serenading, and I started singing 'C'mon every beatbox. . . ' And this bloke was waving his maraccas, going 'No! No! You can't film us!'"

BEYOND THE PALE

'Don't anybody know that the city was made, on immigrant blood and money?'

Mick: "The song's not particularly about an immigrant problem. It's just saying, listen, I know where I come from in terms of my roots, and people should realise how these great countries are made. Not only this one, but North America too; you know, 'Out of many nations, comes one'. That's really it.

"My grandfather didn't come from Russia, but my great-grandfather did, quite possibly. There's a bit in it about a rock and roll fan in Vladivostok — that could have been me."

LIMBO THE LAW

Don: "Yeah, it's about how people get sucked into crime. How the idea originally came about was by realising the mentality of some of the street gangs these days. They don't put any value on human life at all. It's a frightening state of affairs, even the criminal code has gone out the window now. In New York, it's not peashooters the kids are running around with, it's Uzzi machine guns."

SAMBADROME

Don: "I read a piece in the Face about this guy in Brazil, and I thought it would make a great film. But since I'm a member of Big Audio Dynamite, I realised it would make a great song instead."

Mick: "I've never been to Brazil, but this guy could just as easily be Robin Hood. He sold drugs to rich tourists, and gave the money to the poor."

Don: "Besides taking care of himself, he looked after the villagers, in this kind of mutual arrangement. Like, the kids used to fly their kites when the police came looking for him."

Mick: "The Sambadrome is the Wembley Stadium of Rio. While we were making the LP, the World Cup was on, and I thought all the songs were gonna be about football!"

V THIRTEEN

Mick: "The thing about most of these songs is that it's stuff that everyone can understand. It's more like 'guts writing' this time, we're not trying to

be clever.

"'V Thirteen' is the story of these people and. . . they're us. And it says, 'sod it, I'm gonna live today, and pay later', basically. It uses that 'here today, gone tomorrow' idea, only sort of backwards."

Don: "It's not a pessimistic idea though, what we're saying is, go out and enjoy yourselves. Joe wrote the lyric, but as far as I know, V Thirteen is the name of a gang in Venice Beach, Los Angeles."

TICKET

'All year holiday, home in the sun, Had to find work, so I came to England.'

Don: "It's my Tommy Steele bit."
Mick: "It's a Jamaican's eye view of England, someone getting a job on the buses. It's definitely an 'on the buses' type song, and the kids like that one as well. It will probably be a massive hit 'cause the idiots like it."

"Joe wrote the fast bits in it, but we haven't put the lyrics on the sleeve. If you can work it out, it's a funny story. It's about a bloke who gets on a bus, and then the bus is hit by a train and pushed all the way to Gretna Green. He looks out the window and gets bonked on the head. . . and then he gets hassled by a ticket inspector 'cause he's only paid to Waterloo!"

Don: "It's our tribute to mouth mechanics everywhere."

HOLLYWOOD BOULEVARD

'It's a star-studded scandal.'

Mick: "All those references to the seedy lives of movie stars were inspired by the 'Hollywood Babylon' books. We didn't want to call it 'Hollywood Babylon' though, 'cause we didn't want to get cursed by Kenneth Anger. We were gonna call it 'Hollywood Babylon III', 'cause of the two books, but we thought better of it."

DIAL A HITMAN

Mick: "The exciting thing is that we're now beginning to create our own cut-ups. We don't have to nick them from films, and we're getting people in to do it. Joe wrote the conversation for 'Hitman'."

"How we did it was we got Matt Dillon to come into the studio, and had Larry Fishburne sit in his apartment in Brooklyn, and we used a real operator and recorded the telephone call."

"Larry had to answer 'wrong number' at the start of the call, and when we'd got it right, I phoned him up to say thanks. And he answered, 'wrong number'. I felt like saying, 'Gimme Mr Carson King!'"

SIGHTSEE MC!

'I'm your guide for the ride, Sightsee MC.'

Don: "It's our guide to the real London, as opposed to the kind of thing you read about in the likes of Time Out. The tourists always go straight for the places like Buckingham Palace and the Tower of London, but we're saying that there's a lot more behind all that, like the shebeens and places. It's self-explanatory really. There's also a humorous side to it, as we're poking fun at some of the quirks of the English."

NICK KAMEN



EACH TIME YOU BREAK MY HEART

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"MY MUSIC IS TIMELESS MUSIC"

Tom Verlaine/Peter Perret angle.

"I don't agree with people who say I rip off others. If I just wanted to be like my heroes, I wouldn't release records. I'd just do it for my own enjoyment at home. I'm doing this because I want to do something new, a variation on a theme."

Now it's even more unfortunate; younger people are likening Felt to Lloyd Cole And The Commotions. Especially unfortunate since Felt have been around a good three years longer than their Scottish counterparts. On the surface, the similarities are there. Even Lawrence agrees that their voices sound similar. Plus, both write songs within an almost identical structure. They do share the same influences, and now Felt have even added an organ!

Lawrence, a totally unflusterable and surprisingly amiable sort of person, is no fool. He knows that Felt aren't breaking any new ground. He sees that the main work, the basic threads, were woven way back in the Sixties. Groups like Felt are there to add embroidery to the bare blanket. And, quite accustomed to the narrow-minded view of their most vehement critics, Felt play their own little joke back. Each of their records contains a guarantee of authenticity: 'ANY SIMILARITY TO SONGS ALREADY WRITTEN IS PURELY COINCIDENTAL'.

There isn't a lot that ruffles Lawrence, especially not their lack of commercial success. "I'm a songwriter and if you believe in yourself, six years in this business is nothing. My music is timeless. There's a hell of a lot of great songwriters who

Oh, so why has hardly anyone outside of yer average John Peel listener ever heard of **Felt**? Leader Lawrence tells us why, and that Felt are 'a serious pop band'. Dare you ever neglect them again asks **Jane Wilkes**

Under the law of averages, success is long overdue for Felt. Formed in 1980, and having just released their sixth LP, Felt are just about the only band left from their era who are still going, but haven't 'made it' — yet. The trouble with Felt is that they're so low-key they tend to slip by unnoticed.

So this summer's uncharacteristic up-front activity has caused quite a stir. The release of 'The Ballad Of The Band' single was quite a shock for many. "What, Felt! Are they still around?" This was followed by a rather bizarre instrumental LP, 'Let The Snakes Crinkle Their Heads To Death' and the re-release of their classic 1983 single 'Penelope Tree'. Now there's a new album out, 'Forever Breathes The Lonely Word', which occupies a more traditional Felt vein.

For Lawrence, Felt's main man and only surviving original member, songwriting falls into two camps. Firstly, there's the rather sombre, *atmospheric* strand. Secondly, there're his out and out pop tunes.

"I'm really into melody," he says. "Even

if it's experimental, like 'The Stagnant Pool' on 'The Splendour Of Fear' LP, it's still got to have a beautiful melody that could make you cry."

The new album falls within the bounds of the latter camp. 'Forever Breathes The Lonely Word' exhibits eight beautiful, classic pop songs. Musically this is an 'up' record. "I changed the songwriting style a bit," he affirms. "I wanted to write more concise songs with normal structures, as opposed to the first two LPs which contain long, semi-instrumental, six minute pieces. We've always had that *poppy* side to us. The first single 'Something Sends Me To Sleep' and 'Penelope Tree' — they were really poppy. It depends on what mood I'm in when I'm writing."

It doesn't seem to matter what mood Lawrence is in. Whether he's being melodramatic or 'poppy', his critics still lash out at him. All too often, Felt have been accused of being little more than a rehash of their influences. Somewhere in the Velvet Underground/Bob Dylan mould, with Lawrence's vocals adding a

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H I P H O P I S A U R A L S L A U G H T E R



don't get recognition for years. I'd have grounds to moan if I was just thinking about being a pop star, but I'm not. I'm a songwriter in the great tradition of songwriters and I'm really only just finding my feet."

It seems the indicators are pointing to recognition being just around the next bend for Felt. With 'Forever...' having already out sold all the previous Felt albums as it currently soars up the independent charts, Lawrence isn't too worried about imminent success. In fact, you could go as far as to say that he'd make a most unwilling pop star.

"I'll play the part of pop star, but I won't do childrens' programmes. I'm not playing that game. We're a serious pop band." Maintaining their artistic integrity, they've proceeded at their own pace knowing their time would come.

Even now that they've called a full house with one of the year's most poignant albums, there are still those who claim Lawrence's style is tired and unimaginative.

"To say that it's narrow is not listening to it properly," he counters. "We're a band you have to really listen hard to. It's no good washing-up when you put our LP on. Maybe we should put listening instructions in with our albums as well as the guarantee of authenticity."

It's the lyrics that prove to be the stumbling block with Felt, unless you're a super-sensitive, highly-tuned individual, without 100 per cent concentration, those lyrics will have you tearing your hair out in frustration. Take the song 'All

The People I Like Are Those That Are Dead'. Lawrence seems reluctant — or incapable — of divulging its meaning.

"I'll deal in imagery, not meanings," he says flatly.

I try to prompt him. You'd be forgiven for thinking it was about dead Sixties' pop stars.

"I knew people were going to think that," he acknowledges. "You know — Brian Jones, Jim Morrison, Tim Buckley. But it's not". Perhaps then, it has something to do with people not being on the same wavelength as you?

"No, not really. I think, it's about not being happy with the people around me. So, taking it to the extreme, all the people I like are dead. It doesn't really mean it in that way. It's just to make a point."

When you write lyrics like 'The siren in the sky puts flames upon the sea' ('Rain Of Crystal Spires'), it must be difficult to understand the meaning yourself at times.

"I read an REM interview the other day. Michael Stipe said he learns about his own songs when he reads what the reviewers say."

Like REM, Felt deal in imagery. As such, this can be likened to a religion — you get out of it what you put in.

"It's difficult to get into our music, the same way as poetry's difficult," agrees Lawrence. "You have to sit down and concentrate. But you know when you're ready for it."

It seems that there're a lot of people out there who are ready for Felt these days.



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(Previously Unreleased Version)



SINGLES

SINGLE OF THE WEEK

THE BAND OF HOLY JOY 'Who Snatched The Baby?' (Flim Flam) Walking barefoot into pop's self-conscious muddle, the South London tumblers bring you a truly joyous sense of abandon. This record exists outside the domain of the rest of the week's releases, and serves to illustrate how much self-important sow whistling is normally allowed to pass as pop. It's a wailing, brawling music, strung together out of waltzing accordions, drunken trombones and cascading piano. Johnny Brown's voice pleads and bleeds through a ballad of threadbare despair which will have mainstream radio sidling out of the



room and everyone else reeling on the ceiling. This week's saviours.

INSPIRING

SKINNY PUPPY 'Dig It' (Bias 37) Any band calling itself Skinny Puppy and depicting scenes from Dante's 'Inferno' on the sleeve must be good for a grin. This is serious stereo-mashing time, as the thin pups slap crunching heavy guitar, glazed synth and lacerated vocal treatments onto a slow and low beat box rhythm. It's Run-DMC meeting the Monster from Hades, and despite being ever so sub-culture, it's a lot of fun. Minimal, infernal and marvellous.

KURTIS BLOW 'I'm Chillin'' (Phonogram) Previously available on import, Mr Blow keeps on top of the rap world with this go-go powered track from the forthcoming 'Kingdom Blow' album. Kurtis stands back and lets the real proper timpani of Trouble Funk do all the footwork, just nipping in occasionally for a quick-rhyming attack on sexist rappers: "I said dance, sucker!" Quite.

MAXI PRIEST 'Crazy Love' (10 Records) A warm-blooded version of the Van Morrison song, which Bryan Ferry once applied the chill treatment to. It starts off sounding like a regular MOR ballad, but Maxi's snug vocals soon give it a soothing, red wine glow. A good song, and a little bit of reggae lift... What more could you want for November nights in?

MADNESS '(Waiting For) The Ghost Train' (Zarjazz) Tears all round as the nutty ones finally wave goodbye to the house of fun. Their last single puffs out of the station in a deceptively subdued manner, and it takes a while for this stealthy lump of glumness to win you over. But there's enough model Madness inflections (squeezed sax, basso profundo vocals, grim jolliness) for all those weeping on the platform to have a last dance. It may not be a Madness classic, but it is, at least, that rare thing in pop — a

dignified end.

COURTNEY PINE 'Children Of The Ghetto' (Island) At last, a pop musician who admits to playing jazz and doesn't seem to think it's a contradiction. As white pop collapses in on itself, this black saxophonist and rising media star capitalises on the vacuum, dragging jazz out of the smoke filled clubs, and into the showbiz showroom. Featuring the tiny but momentous voice of Susaye Green, this is cool'n'mellow stuff, brought to life by Pine's lazily perfect solos. Give the man some room, but beware the hep-cat marketing.

STEVE JANSEN AND YUKIHIRO TAKAHASHI 'Stay Close' (Rime Records) The former, an ex-member of Japan, and the latter, once of Yellow Magic Orchestra, come together to sketch a gentle still-life of Eastern gestures. It's a busy, undemanding, internal music,



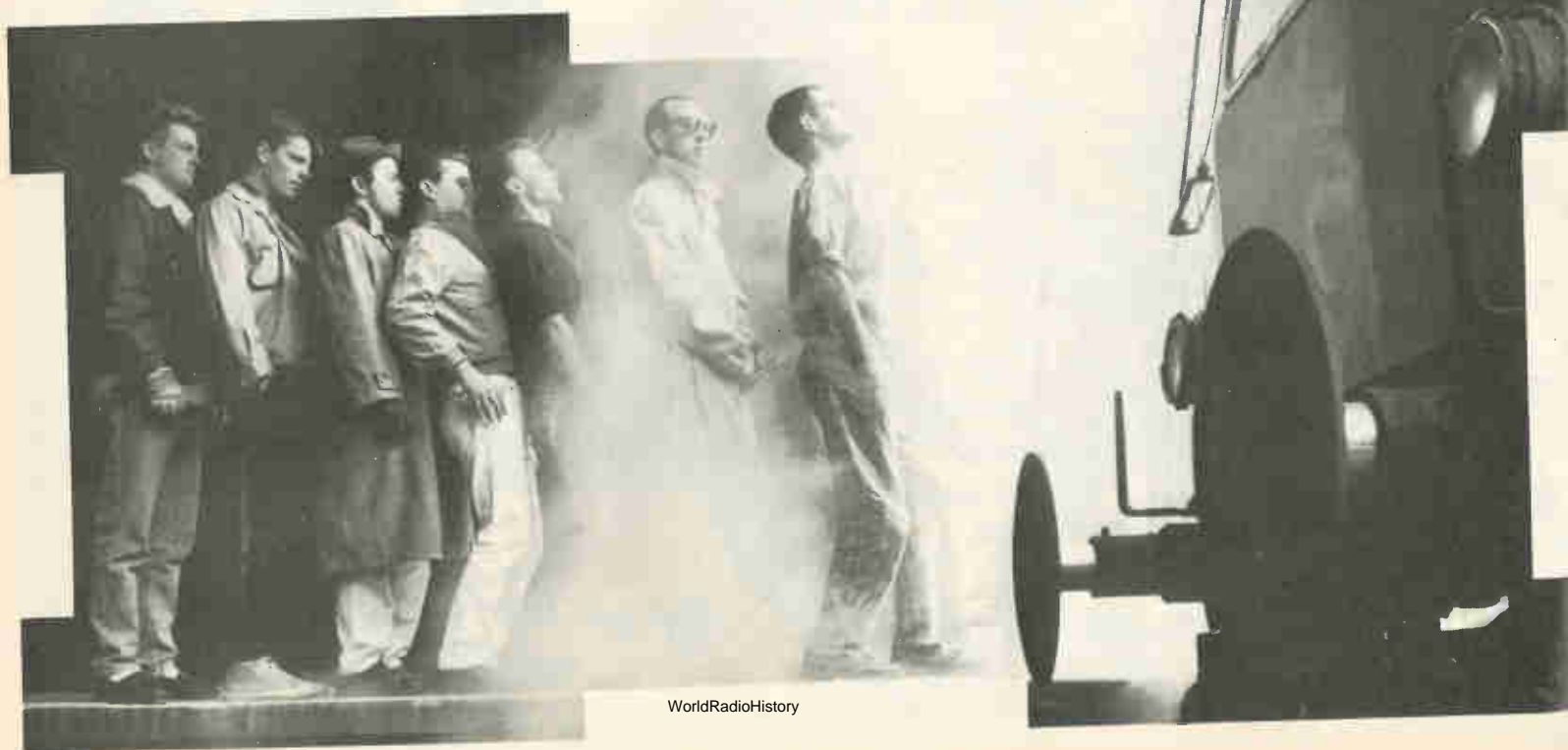
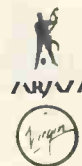
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with the shared vocal coming over unnervingly Sylvian-esque (Steve being Dave's brother) and the whole thing sounding like a distant echo of non-existent songs from the last Japan album, 'Tin Drum'. Most honourable.

TORCHSONG 'Can't Find My Way Home' (VII Records) Taken from the second Torchsong album of synthscapes, 'Ecstasy', this is a haunting, pulsing rhythmic trap, which envelopes you in a rich swirl of ethereal sound. You might mention the Cocteau Twins and the fact that Steve Winwood wrote it, but most important are Laurie Mayer's little lost girl vocals, which turn a soundtrack piece into hypnotic pop.

GROWN UP STRANGE 'A Wing And A Prayer' (Ugly Man) Not so strange, really, but an undeniably exciting rush of ringing guitars, Indian touches in the melody and high-drama wailing. Despite a suspicious tendency towards grandiosity (all peaks of exultation and lashing singing), this is all rather hopeful for the Liverpool trio's first single. Icicle Works had better look behind them.

INCIDENTAL

DAVID BOWIE 'When The Wind Blows' (Virgin) In which the old crooner takes a deep breath and lets out a sombre croon for the forthcoming nuclear horror 'tragi-cartoon' of the same name. Ominous synthesisers cruising overhead and the downward tow of the horn section are

offset by just a glimmer of melody as Davy waves bye bye to symbolic nuke victim. Probably works for the film, but it's really one to whistle in the fall-out shelter, rather than at the bus stop.

KATE BUSH 'Experiment IV' (EMI) So Kate has this vision of a future where music is used as a weapon of destruction, and sets it to another one of those nudging, understated melodies. This one's all gliding guitars and whispered warbling, fading into throbbing 'Apocalypse Now' chopper blades. A vehicle for a video, or what? As for Kate's vision, she obviously hasn't been watching all the old men on 'TOTP' recently. It's happening now, Kate.

NEW MODEL ARMY '51st State' (EMI) Perpetually frowning Bradford ranter, Slade the Leveller bemoaning our selling out to the American way in 'acoustic-folk-protest-punk anthem'. Jimmy Pursey and the Alarm might take to this, but away from the supporting timewarp of the rest of the recently released NMA album, it sounds oddly antiquated.

THE BIG DISH 'Prospect Street' (Virgin) POWER 'Try A Little Tenderness' (Arista)

Accomplished white boys making clean soul pop, for the love of mimicry. The Big Dish re-release their very decent 'un-recognised gem' with its Northern soul-ish chorus. Power, meanwhile, overcome their unfortunate Wham!-type, buddy-buddy sleeve photo, to unleash some restrained Marvin Gayeisms, and a bit of blare for the chorus.

All very 'crisp' and unassuming, but I'd rather listen to the sound of these tasteful young men burning their record collections.

THE BOLSHOI 'Sunday Morning' (Beggars Banquet)

An uncharacteristic moment of ingenuity from the recent Bolshoi album, in which the lads drop the swagger and go after a hazy notion of a tune. A nodding strum, a sober bass, a yearning piano, and you're drifting away through a tale of silly Englishness and moral pettiness. Just a folk song, really, but winsome.

NICK KAMEN 'Each Time You Break My Heart' (WEA), MEL SMITH 'Tremblin'' (10 Records), OWEN PAUL 'One World' (Epic), TRACIE YOUNG 'Call Me' (Polydor), PAUL MCCARTNEY 'Pretty Little Head' (Parlophone) Respectively,

the face, the fat-boy, the footballer, the faded flower, and the financially fossilised. But can they do it? Nick Kamen... can he sing? Last year's Levi's model and worldwide pin-up/throb face teams up with Madonna, who co-wrote and co-produced the song, and who even sings a bit. Nick, meanwhile, concentrates on his respectable, if somewhat thin, George Michael-style vocal, set against a popping glossy disco backing. Vapid, exploitative, and a chart certainty.

And so to Mel Smith. Can he sing? He surely can. Next to Nick Kamen, this man could be Elvis Presley. Written in part by Barry Blue, 'Tremblin'' is a teddy bear, teddy boy classic with the

silliest banjo break this side of George Formby.

Unlike Shakin' Mel, however, Owen Paul seems unable to burst out of his stereotype. Can he survive until next summer's reissue? Unfortunately, much more of this type of forced clap-a-long joviality, half the country will have fled by then.

And you might think Tracie Young would be another one trying to escape her (girl next door) past. But no, judging by this cool piece of Mari Wilson-ish plod pop, she's happy to stay a sweet, sweet nothing in particular.

And Paul McCartney is reputed to earn around half a million pounds a week.

reviewed by



roger morton

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A L B U M S

BIG AUDIO DYNAMITE 'No 10, Upping Street' (CBS 450137)

A lot of people expected the earth, but this, the second dispatch from B A D, has no such lofty ambitions. Rather, with the Strummer writing and co-production credits, 'Upping Street' ditches the beat box-guitar crossover for more rock steady foundations. Sure the beat box and cut-ups are there, but this is a more traditional album than its predecessor — kinda like the Clash rockin' out, but keeping the Eighties in mind. As such, and for entirely different reasons, it rivals the Smiths 'The Queen Is Dead' as the best British rock LP of the year.

More complete, less messy than 'This Is Big Audio Dynamite', this is one long brawlin' piece of 'method' rock 'n' roll. The best songs are the Jones/Strummer collaborations — shamelessly romantic epics, drawing on corny one liners and rock lore and painting huge cinematic vistas. Their 'Beyond The Pale' and 'Sightsee MC' might sound like film script out-takes, but nobody has written such monster songs about London in a long time. The run-off to 'Sightsee' being one particular killer.

Elsewhere the rather tinny production lets things slip on occasions, and while drums and bass get lost on some tracks, all nine songs pass muster. This album is not the synthesis of rock spirit and hip hop savagery, but it is the finest shot at rock 'n' roll romanticism you'll hear in a long time. If that's unfashionable, then you're the loser pal. ■■■■■ 1/2

Jim Reid



ANITA DOBSON 'On My Own' (Telstar STAR 2277)

Oh dearie, dearie me. Whoever persuaded the demi-goddess Anita Dobson to make a record should be severely castigated for tipping this hitherto blemish-free icon straight into the cement pit. It's precisely what one would expect from an actor-turned-singer (and I use that word reservedly).

Ms Dobson's voice is best described as 'light and whimsical', having about as much oomph as Hilda Ogden has sex appeal. A selection of horribly standard cover versions, she trills sweetly through 'Summertime', 'On Broadway', 'Arthurs Theme' and other such pretties, with all the feeling of a 50 year old shop mannequin.

What she does with 'You've Lost That Lovin' Feeling' is nobody's business, and by the time you've reached 'You Can't Hurry Love', the kitsch disco arrangements had the entire room staff howling with laughter on the floor. I'm massively sad — but straight-up guy, this record is a load of old cobbles. ■

Nancy Culp

THE POLICE 'Every Breath You Take: The Singles' (A&M EVERY 1)

It's strange to think now that I once fondled Sting's bottom on the stage of King's College in London. There must have been all of 150 people there (most of us under 18), and it cost 60 pence to get in. Then, the Police's audience was highly balanced on the punk side and getting up and dancing along with the likes of 'Roxanne' was a regular occurrence. How times change.

Everyone knows what happened then, of course, and this record is as much a testimony to aggressive management, driving ambitions and clever packaging as musical innovation or class. There are moments of the latter all right ('Can't Stand Losing You' is still classic pop reggae at its brightest, 'Every Breath You Take' and 'Invisible Sun' are as chillingly beautiful as ever), but there are more dodgy tunes than you may care to remember. Just picture Sting's smug face as he sings 'De Do Do Do De Da Da Da' and vomit profusely.

All the singles are here, except the original 'Don't Stand So Close To Me' (replaced by the horrific 1986 remix which should never have been let out into society), showing the Police are neither as good nor bad as some would make them out to be. They may have sold millions, but they hardly changed the face of musical history. They had a few good tunes in them all the same. Buy this and sell all those boring Police albums you only bought for the singles anyway. ■■■■■ 1/2

Eleanor Levy

NEW MODEL ARMY 'The Ghost Of Cain' (EMI EMC 3516)

Fear And Loathing In Bradford time. This third album from Slade The Leveller and his unofficial opposition party is the boldest piece of rebel-rousing rock'n'roll to be produced for a long time.

With its rumbling, scraping, gritty energy, its chorus chants and even the odd Clash harmony, it's absolutely unfashionable and highly seductive.

Despite Slade's tendency to sound like a punked-up Tom Robinson, the directness of his politically charged songwriting allows for no cop-outs. Ballads of betrayal, romance and protest, this is a well aimed gob at style snobs, and political poseurs.

The earthy sincerity of dark anthems like 'Poison Street' and 'Master Race' is a rare thing in today's pop. So it's a pity that the olde world sound of this album



renders them ghetto bound. ■■■■

Roger Morton

GENERAL PUBLIC 'Hand To Mouth' (Virgin V 2395)

It's like chasing your own shadow. Lyrically shifty, and melodically twisty, every time you think you've put your foot on it, the damn thing jumps ahead of you, and you're off, running after the skipping beats, the bright horns, and the taut pop patterns.

And then you realise that that's the whole point — to keep you running. American success and multiple babies seem to have had no effect on General Public's pop zest. Ten tunes which smile like Wham! and hum like Everything But The Girl, and a dictionary of hopes and fears, from love to war and back again.

Ska rhythms and 2-Tone sax are only vestigial remnants in what is now a sophisticated pop animal. Almost any song, from the current single 'Faults And All', to the swingalong brass of 'Murder' could steal you away. Highly fertile. ■■■■■

Roger Morton

ALICE COOPER 'Constrictor' (MCA MLF 3341)

All those snakes wrapping themselves around poor old Alice Cooper's neck have finally taken their toll. A lack of oxygen to the brain can be no excuse for this dire offering. Where once Alice offered a sharp and humorous insight into the more absurd aspects of US society, he now offers sub-metal guitar and sixth form lyrics.

Co-writer and guitar hero Kane Roberts is the backbone of 'Constrictor', with his second rate Van Halen antics swamping Alice's contribution entirely. When once there were songs, now there are just riffs and more riffs. Shame. ■

Andy Strickland

THE STRANGLERS 'Dreamtime' (Epic EPC 26648)

Continuing a musical theme initiated on 'Aural Sculpture', 'Dreamtime' is further proof of the Stranglers' strength and pertinence. Essentially it's a lesson in adaptability, moulding your sound to suit changing musical climates over a decade, holding on to your soul without clinging on to the past, keeping the early fans happy, yet continuing to push back the frontiers.

For those reasons, 'Dreamtime', with its aboriginal overtones, is a success. It's an album rich in textures and varied in its musical exploration, providing a blissful blend of bounce and ballad.

It's hard to believe that the men responsible for the raunchy aggression of

'Rattus Norvegicus' can now produce a track with the beauty, sentimentality and tenderness of 'You'll Always Reap What You Sow', the outstanding new track here, along with their excellent current single 'Always The Sun'.

There are places where the experimentation doesn't quite pay off, leaving tracks sounding incomplete and uneasy, but on the whole it exudes class and accomplishment. Here's to the next decade. ■■■■■

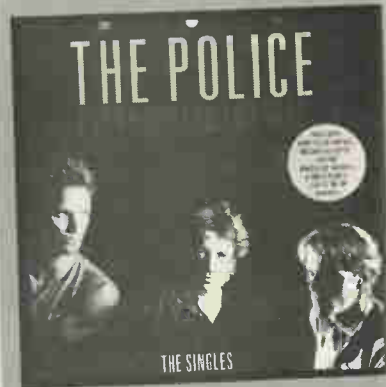
Di Cross

IVOR CUTLER 'Prince Ivor' (Rough Trade — Rough 89)

Grains of sand, harmonica-playing moles and floundering mermaids, all provide more than ample fodder for the unorthodox imagination of Ivor Cutler. The last bastion of Scottish armchair eccentricities, with his alarmingly acute and vulgarly descriptive visions, this canny old bugger has long inhabited the cosy, late evening slot of the John Peel show.

Picked up on by a Radio 3 producer, Ivor Cutler was invited to write and perform some short plays for that station. 'Prince Ivor' is the recorded result. A double album of riotously amusing mind puzzles, it is both embroidered fantasy and stark reality. It seems polite Radio 3 Ivor must have cleaned up his act a bit, though, for his grotesque observations are strangely absent. ■■■■■

Jane Wilkes



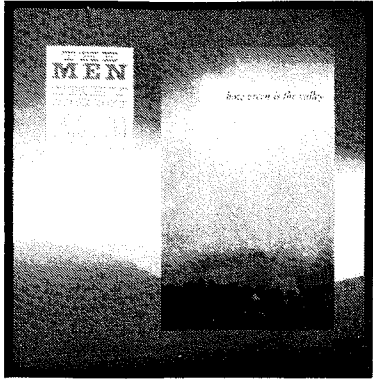
RONNIE LAWS 'Mirror Town' (CBS 450068 1)

Isn't it great sometimes when an artist you'd given up for dead comes back to life (almost) as good as before? Ronnie Laws had several unassailable years on Capitol as both a brilliant saxophonist and a very underrated vocalist — then went off the boil, off the label and off limits.

Now, though, he's back in business on CBS and delivers an album that's often a throwback to Laws' classics like 'Every Generation' and 'Stay Awake'. He could still treat himself to some more funky sax workouts, a la 'Always There' from the good old days. But in 'You Have To Be In Love', helped out by sister Debra, he comes up with one of the most stylish soul ballads of the year. 'Midnight Side' isn't far behind.

His other sister, Eloise, is on hand too and so are mock mafiosi men, da Costa and Lorber. But Ronnie's the boss, the sax is irresistible, and whether it's soprano or tenor, he deserves a resounding "welcome back". ■■■■■

Paul Sexton



BRIAN SPENCE 'Brothers' (Polydor POLD 5195)

This particular life of Brian is taken up with exploring the all too often characterless vistas of American rock. This Briton has clearly absorbed the lessons of prime exponents like Bryan Adams but has sadly failed to add the sting, attack, guts and glorious thunder the best invest in their work.

On the plus side, this debut shows a solid but undramatic use of melody and dynamics, as on the opener 'Hear It From The Heart', which may develop into something more substantial and stimulating. ■■

Mike Gardner

THE MEN THEY COULDN'T HANG 'How Green Is The Valley' (MCA MCF 3337)

The second album is always the difficult

one, they say, but the Men have coped admirably. The scruffy, rumbustious quality of 'A Thousand Candles' is still evident, but there's been an impressive broadening of scope in the interim.

Their songs depict race riots, migration and the plight of oil-riggers and miners, all tempered with a keen sense of history. They might borrow from folk idioms, but their sensibility is very much rooted in (here we go again) that old punk sensibility. There's humour too, as in the semi-autobiographical 'Going Back To Coventry', while the soft-centered 'Parted From You' suggest that Swill's been putting in some heavy research in Irish pubs.

'How Green' is articulate, emotive, and rather a lot of fun; all this and a bouzouki instrumental too! ■■■■½

Stuart Baillie

LUTHER VANDROSS 'Give Me The Reason' (Epic 4501341)

The fifth album from the undisputed king of soul lives up to the high standards of the past. Rather than delivering a radically new Luther, it's more of a coda; a summing up of Luther's past achievements and a chance for public opinion to catch up with the critical and cult acclaim he's achieved ever since Change's 'Searching' in 1980.

Although he is known for his smoochy, sometimes treacly slowies, Vandross is just as good when it comes to uptempo tracks. There's a wide selection here of pop, dance and soul and it's nigh impossible to single out any track for

special mention — they're all so good.

Luther is the living embodiment of emotions exorcised through song. This album stands head and shoulders above the competition, its only real rival as soul album of the year being Anita Baker's 'Rapture'. And it's rarified air they're both breathing up there! ■■■■■

Edwin J Bernard

D-TRAIN 'Miracles Of The Heart' (CBS 4500661)

D-Train used to make a distinctive music on an independent dance label, Prelude. Singer James Williams and his producer, Hubert Eaves III, made a pretty damned good team, even if their sound was all based on the successful formula of their twice-over hit, 'You're The One For Me'.

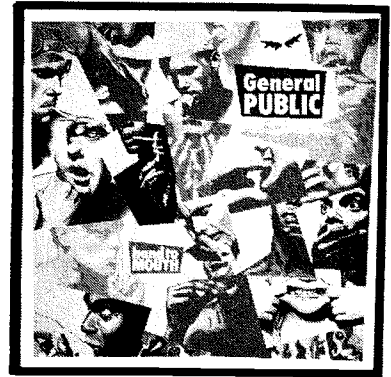
Now the gruff-but-soulful vocalist gets his name upfront and he's on a major pop label. The eight songs resulting are either high tech dancers or sweetly calculated soul ballads. It's the sort of album, however, that sounds great when you hear it somewhere else; it being a little too anonymous to warrant repeated home plays.

Still, an above average pop/dance/soul collection. ■■■■

Edwin J Bernard

MILES DAVIES 'Tutu' (WEA WE 925 490-1)

New album, new label, new sound; and the word is Miles Davies is funkng out. Jazz purists are probably weeping copiously into their hankies, wondering what's to become of them now they can



no longer look to Miles as the saviour of jazz as they know it.

But the suckers should have seen it coming; last year's 'You're Under Arrest' album was a clear warning: the past is dead; jazz is not for the sole consumption of booze-ridden men with goatee-beards and glasses, in dingy dives anymore. It's opening up.

From the out and out funk of Marcus Miller's 'Full Nelson', to Scritti Politti's 'Perfect Way', the world's greatest trumpeter doesn't miss a beat; it all fits perfectly, even the dub-inspired 'Don't Lose Your Mind'.

Musically, Miles Davies' life has been one of transition, and 'Tutu' is no exception. Traditionalists might be reluctant to embrace this album wholeheartedly, but I suspect curious onlookers will appreciate it for what it is — a classic of its genre. ■■■■■

Evie Arup

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Sex Machine

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MASS PRODUCTION
Shanté

Side two

AFRIKA BAMBAATAA
Bambaataa's Theme (Assault On Precinct 13)

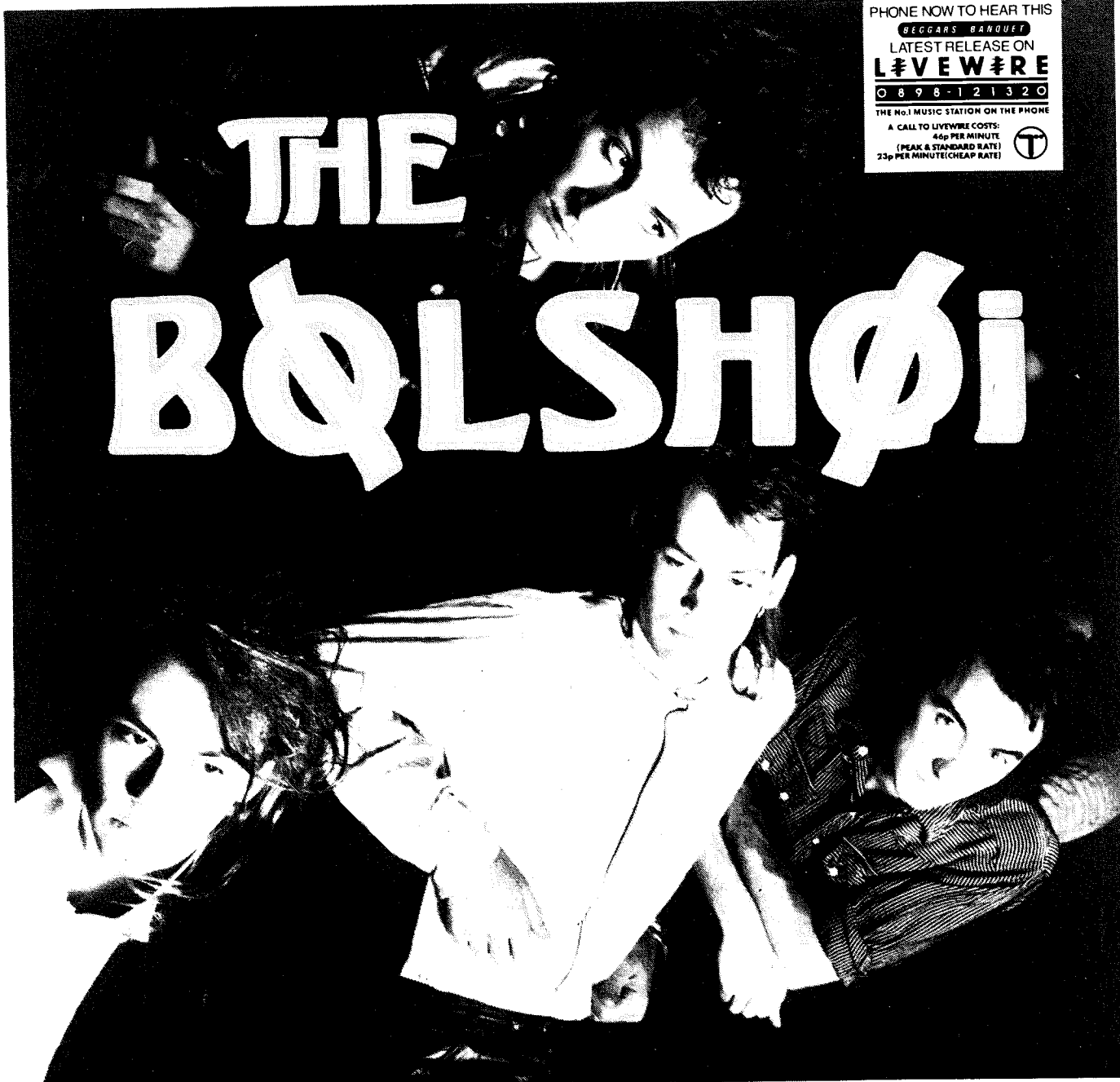
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CURRENT ALBUM *Friends*

NO GOTHS REQUIRED

No, certainly not in the quirky world of fab popsters, **Stump**. Yet when they went to audition for a singer, that's all they got. Then they remembered a friend. Story: **Andy Strickland**



● (Back) Rob McKaney, Mick Lynch, Kev Hopper. (Front) Chris Salmon

Stump is a name new to *rrn*, and a name new to most of you out there, I'll be bound. If the big record company boys had had their way recently, you'd have got Stump packaged nicely and sold as wacky, wacky, wacky. But these boys take themselves and their confusing musical concoction far too seriously (in the nicest sense of the phrase) to let that happen. That's why they're to release their new mini LP 'Quirk Out' on their own Stuff Records this week.

Drummer Rob McKaney tells me of the group's origins.

"Kev" (Hopper) "came down to London from Yorkshire where he was working down a mine and he got Chris" (Salmon) "to come down from

Birmingham. I met them and then it was a case of slogging through auditions looking for a singer. It was useless — they were all Goths and bloody useless types. Then I remembered Mick Lynch was living in London. I knew him from back home in Cork, so we got in touch. I don't think he believed we were serious, so we had to give him a hundred pounds cash to join us."

Not a great way to build up mutual trust, I suggest.

"Yeah, well, Mick's a greedy bastard," laughs Rob. "We took the money out of gig money so he didn't get away with it."

Stump's music is a very wide, varied mixture — sometimes smooth, almost poppy as on the excellent 'Our Fathers',

and sometimes disturbingly free form, almost Beefheartish at first listening. It's led to the band being accused of deliberate arty fartiness.

"It's hard for people to believe, but it's just the way the songs turn out," stresses Rob. "We couldn't play any other way if we tried. We're not into trying to be pretentious or weird; when it stops being purely fun we'll start worrying. A lot of people just can't take it, and if someone says to me, 'I don't like Stump', fair enough. Like I don't like Pere Ubu but I still recognise what a great band they were."

With the likes of producer Hugh Jones lending his talents to Stump, and a large

live following in the capital, Stump seem to have sprung fairly easily to a position where the country's A&R men were running about like headless chickens recently.

"We were languishing around for a year," says Rob. "The things that are happening for us now are the result of a lot of leg work. We did two John Peel sessions that were both repeated four times, very unusually, released the 'Mud On A Colon' single and all that. I think people like us 'cause we're not like all those other indie bands. We don't sound like the Velvets or the Bunynymen."

Rob does a lot of talking for a drummer. He smacked the skins (as they say) for the fledgling Shit with Shane McGowan, and was once the drummer with the Ireland-based version of Microdisney. Stump's biog reveals the fact that the jocular man spent time in prison for 'subversive acts'.

"Oh yes, my shady past," he squirms. "I'd rather not go into that in any detail if you don't mind. It's all behind me now, a bit of a closet thing, a bit political."

Stump are about to appear on the new series of 'The Tube', performing 'Buffalo', perhaps one of the more Beefheartish tracks on 'Quirk Out'.

"Me and the bass player Kev are really into Beefheart, but the guitarist who probably sounds most like that at times, doesn't even like them. I think it's just that disjointed sound that we have. Mind you, I don't mind people comparing us with Beefheart, I think it's very complimentary."

Watch out for Stump, they'll be earning a lot more compliments in the near future.

Tilt — Arkade Funk

• **Party Time** —

Kurtis Blow • **Put**

Your Left Hand In

The Air (And Your

Right Hand Down

Your Underwear)

— Redds & The Boys

• **Who Comes To**

Boogie — Little

Benny & The Masters

• **Bustin' Loose** —

Chuck Brown & The

Soul Searchers • **So**

Early In The

Morning — Trouble

Funk • **We Need**

Some Money —

Chuck Brown & The

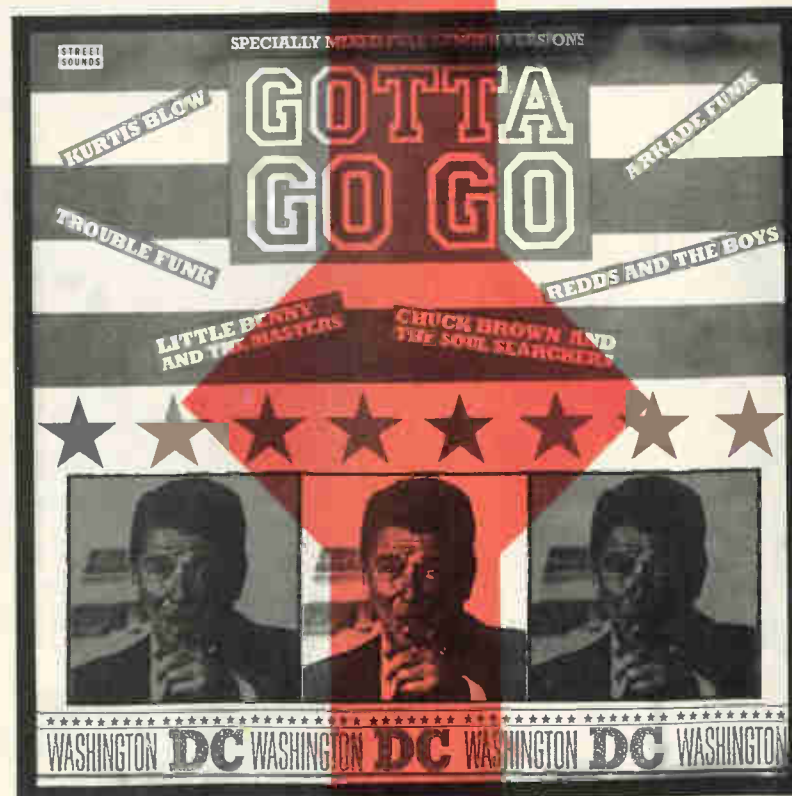
Soul Searchers

GOOD TO GO.

The film that was supposed to bust Go Go Loose.

STREET SOUNDS GOTTA GO GO.

The album that does.



**STREET
SOUNDS**

WARNING!

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WHERE TAXIS DON'T TAKE YOU.
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- STREETCAR LINE.
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BIG AUDIO DYNAMITE
NEW LP/CASSETTE/CD
OUT NOW!

"WE'RE JUST LIKE A ROCK BAND REALLY, EXCEPT WE DON'T GET ANY GROUPIES"



Shucks, 'tis a hard life being a highly successful comedy duo isn't it? Well, actually it isn't, but would you want to look like **Mel Smith?**
Funny Lines: Robin Smith

Who's fatter than Meat Loaf, balder than Phil Collins and has a partner who has been shot at by Edward G Robinson? You have two hours and 15 seconds to answer.

Sorry, your time is up. Yes, of course, it's Mel Smith who stars with his mate Griff Rhys Jones in the recently ended, unmissable Thursday night show 'Alas Smith And Jones'. The programme that stops you sticking your head in the gas oven if your mum and dad have been subjecting you to Jimmy Tarbuck.

Even in the flesh, Mel and Griff are an eccentric couple. Talking 13 to the dozen, they are constantly pulling faces and lurching around. Their mighty partnership was born a few years ago in 'Not The Nine O'Clock News'. Since then, they've never stopped working on television and in the theatre. 1986 looks like being their best year ever, with a monster tour, a book and plenty more activity.

"It's like a marriage except that we don't sleep together," says Griff.

"Well, Griff would like me to sleep with him, but I prefer the sofa instead," says Mel. "Besides, I know he snores."

"I don't think we've ever had an argument," continues Griff. "We don't socialise a great deal, we don't live in each other's pockets, we just concentrate on getting the job done. A lot of our friends are mutual friends though. All the old lags in the business."

Mel and Griff say that 'Alas Smith And Jones' involves many weeks of rehearsals, planning and scripting. "The phone will ring and there will be somebody on the other end saying they want another series," says Griff. "There's a brief moment of panic before you get down to business. You get some scriptwriters together and hopefully, off you go. Sometimes you'll have a good laugh and get lots of ideas, and sometimes you'll be stone faced.

"'Alas Smith And Jones' is not as topical as 'Not The Nine O'Clock News'. It's not a case of getting your ideas out of the newspapers. I don't know why, but we seem to have done a large number of pretty morbid subjects. Death is one of those taboos we find interesting."

Out soon is Mel and Griff's album 'Scratch 'N' Sniff'. Recorded somewhere in Brentford, the album contains enough filth and perversion

to claw a hole through Mary Whitehouse's knicker elastic. Mel and Griff have also released their sumptuous book 'The Lavishly Tooled Smith And Jones Instant Coffee Table Book' and they're busily rehearsing for a monster tour.

"We're just like a rock band really, except we don't get any groupies," continues Griff. "None of that sort of thing goes on at all, but we do get to travel in one of those nice buses. We'll probably have a few nerves before we go on but, if you forget any lines you can always bluff your way through it."

"I think comedy acts have become like football teams. The audiences will support a certain type of comedy, but far be it from me to say what league we are in."

It also seems that Mel and Griff are pretty shrewd businessmen as well. They run a very successful radio and video production company and they also play character roles in television adverts. Griff can be seen being shot at by Edward G Robinson and knocked off by Peter Cushing in ads for Holsten Pils. "We're comfortably off," says Griff. "If any *rm* readers want to become comedians I recommend that they have a go."

But not all of the dynamic duo's projects have been a success. Their film, 'Morons From Outer Space', wasn't a hit and cost rather a lot of money. "Nearly everything went wrong with the film," says Griff. "It was a bit of a disaster from start to finish and we didn't feel we were in full control. Even a helicopter that was shifting around some valuable gear managed to drop it and smash it up."

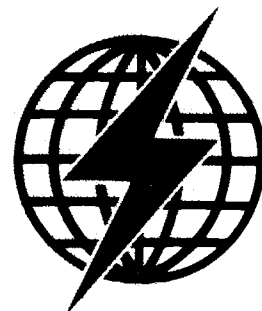
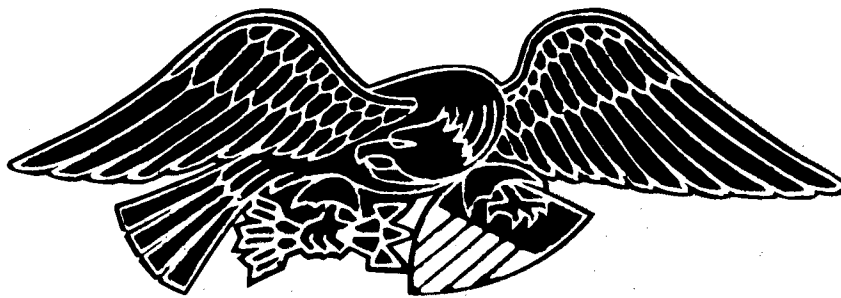
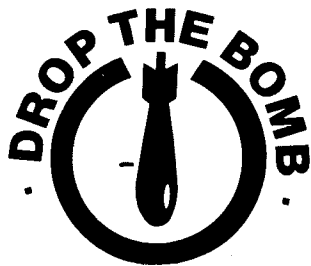
Undeterred by this experience, Mel is now working on a new project called 'Roadies' about a rock band touring Russia. At the moment he's looking around for some backing.

Mel has also just released his single 'Tremblin', but he and Griff have fairly conservative tastes when it comes to music. "As far as I'm concerned good pop music ended after 1969," says Griff. "There were some real classics then and the period is sacred to me. Once you get to a certain age you stop going to clubs and jumping up and down."

"I really like Steely Dan," says Mel. "They had a good blend of pop and jazz."

Somehow, I don't think we'll be seeing Mel and Griff at the next Shop Assistants gig.

★ THE HOT WAX ★

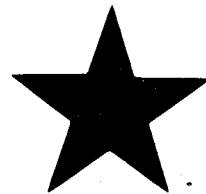


TROUBLE

F★UNK



**TROUBLE FUNK'S NEW ALBUM RECORDED LIVE
AT THE TOWN & COUNTRY CLUB JULY 1986**



'SAY WHAT!'

DCLP 101



LIV IN ONE ON

WorldRadioHistory

NEWS

DIGEST

edited by
andy strickland

● The legendary **Miles Davis** follows up the release of his album 'Tutu' with three London showcase gigs in November. The man will appear at Wembley Conference Centre on Sunday, November 16 (two shows at 5pm and 8pm) and Monday 17 at 8pm. Tickets are on sale now priced £12, £10 and £8.50 from the box office (Tel: 01-902 1234). There's also a credit card hotline on 01-379 6433.

● **Hurrah!** release their single 'Sweet Charity' this week on Kitchenware, through Arista. The Newcastle band can also be found playing live at London Goldsmith's College October 31, Croydon Underground November 1, Guildford Surrey University 2, Canterbury Kent University 3, London Bay 63 6, Kingston Polytechnic 7, Treforest Polytechnic Of Wales 8, Manchester Boardwalk 9.

● One of **rm's** favourite bands, **Microrodisney**, play a rare live date on Monday, November 10. See them at London's Boston Arms, opposite Tufnell Park tube station. The band have recently finished recording their next LP with Lenny Kaye, and will no doubt be featuring material from it at the show. Tickets are £4 in advance or £4.50 on the door.

● **The Bolshoi** release their single 'Sunday Morning' this week, and the first 4,000 copies of the 12 inch will include a free disc containing two live tracks: 'Family Farm' and 'Pardon Me'.

● **Kim Wilde** releases her LP 'Another Step' on Monday, November 3.



OMD FALL IN LOVE

■ **Orchestral Manoeuvres In The Dark** release their single 'We Love You' on Monday, November 3. The single is taken from the band's LP 'The Pacific Age', and there are no fewer than four versions available, including the 12 inch mixes, so take your choice OMD fans.

● **Frankie Goes To Hollywood** have announced some dates for early next year. Catch 'em at Manchester G-Mex Centre January 10, Wembley Arena 12, 13, Birmingham NEC 19 and Glasgow Scottish Exhibition Centre 22. Apply to the appropriate box offices for further details. More dates will be announced later.

● **Status Quo** have added a couple of dates to their British tour. You can now boogie that extra bit more at Bournemouth International Centre on November 26 and Liverpool Royal Court Theatre 29.

● **Kurtis Blow** has released his single 'I'm Chillin''. Kurtis teams up with the mighty Trouble Funk for the record. He will be releasing an LP 'Kingdom Blow' in November, which includes contributions from George Winston and Bob Dylan. 'I'm Chillin'' is already top five in the UK dance charts on the strength of import sales alone. The B-side of the single is 'Don't Cha Feel Like Making Love'.

● **Eric Clapton** opens his new year with three British concerts as part of a European tour. You can catch Eric and his band at Manchester Apollo on January 3 (tickets £10 and £8 from the box office and usual agents) and in London at the Royal Albert Hall Tuesday 6 and Wednesday 7 of January (£12.50, £10.50 and £8 from the box office and usual agents). Prior to the tour, Eric releases a long awaited single, 'It's In The Way That You Use It', and also an album 'August'.

● **The Bible**, one of **rm's** more promising new faves, release the follow up to their highly acclaimed 'Graceland' single. 'Mahalia' is released on Monday, November 3, and there's a tour to promote the single and their album 'Walking The Ghost Back Home'. You can see them at Manchester Boardwalk November 6, Carlisle Stars And Stripes 7, Aberdeen Beach Ballroom 8, Dundee Dance Factory 9, Nottingham University 12, Stockton Dovecote Arts Centre 13, Leicester Princess Charlotte 14, Colchester The Works 16, Brighton Richmond 19, Oxford Polytechnic 20, London Goldsmith's College 21, Bath Males Club 22, London Ronnie Scott's 23, Leeds Warehouse 24, Portsmouth Polytechnic 27, London Imperial College 28, Wendover Well Head Inn 29, Coventry Polytechnic December 3, Lancaster University 4, London Kingston Polytechnic 6.

■ **The Godfathers** return from their successful Stateside jaunt to play a couple of gigs. Catch 'em at Croydon Underground Thursday, November 6 and London Marquee 7.

CENSORSHIP ANGERS ARTISTS

● Following last week's report that **Matt Johnson's** single 'Infected' had come under fire, and a discreet 'ban' for including the word 'scrotum' in the lyrics, the talented and frustrated performer has issued a statement. "I've found the last several months both illuminating and disturbing as far as censorship perimeters are concerned," he says. "Having received numerous slapped wrists for everything from lyrics to sleeves to videos and T-shirts, it seems that unless you write merry melodies for the under sixes and over 60s, you've little chance of being allowed to communicate with the Great British public (as far as the Beeb's concerned)."

Matt's complaints have been taken up by Marc Almond, whose 'Ruby Red' single received only two plays the week after it went top 50. "It's something that I've been aware of for some time and is in perfect fitting with the current hypocritical morality witch hunt sweeping the country. The records are just an excuse, it's me they don't like," he told **rm**.

● **Simple Minds** continue their support for Amnesty International when they release their single 'Ghostdancing' on Monday, November 3. The single is lifted from a commemorative album containing music from top artists who have supported the cause. 'Ghostdancing' was premiered by Simple Minds on the Live Aid show last year. The LP, released on November 14, coincides with the charity's 25th anniversary, and is simply titled 'Amnesty International'.

● **Mark E Smith** of the Fall turns playwright in December when his play 'Hey! Luciani' is presented at London's Riverside Studios. It's the story of Pope John Paul 1, and is described as "a whodunnit mystery". The four act play will feature live music from the Fall, as well as cameo roles for the band and the likes of Lana Pella and Leigh Bowery. Tickets are on sale from Saturday, November 1 and are priced £8.50.

● **Misty In Roots** release their single 'Own Them Control Them' this week, on their own People Unite label. The song first appeared on the band's 'Earth' album, but the single version was recorded for a John Peel session earlier this year.

● **Bucks Fizz** release their single 'Keep Each Other Warm' on Friday, November 7. The single is a prelude to the release of the band's new album 'Writing On The Wall'.



● **Easterhouse** return from Europe to play dates at the Houses Of Parliament November 5 (ho ho), Warwick University 6, Brunel University 7, Portsmouth Polytechnic 8, Bradford University 10, Glasgow Rooftops 13, Edinburgh Hoochie Coochie Club 14, Aberdeen The Venue 15, Newcastle Riverside 17, Leeds University 18, Leicester Princess Charlotte 19, London ULU 20, Nottingham Trent Polytechnic 21, Manchester University 22.

● **Derek Jameson**, not content with being a newspaper columnist, TV presenter and Radio Two DJ, is set to release a single 'Do They Mean Us'. It's a spoof on British politics, and is backed with 'Yes Virginia'. Can't wait.

● Multi media rapper **Gary Byrd** and his GB Experience release a single this week. 'Rap The World (In Your Love)' is backed with a special club version of the A-side.

● **The Mighty Lemon Drops** continue their successful live outings with more gigs. See them at London Astoria Theatre on November 22, Leeds Polytechnic 23, Nottingham Rock City 24.

● **Phil Fearon** releases a follow up to his top 10 hit on Monday, November 3. 'Ain't Nothing But A House Party' is Phil's version of the classic Showstoppers' song and is produced by the 'hot' team of Stock, Aitken and Waterman.

● Legendary punk pop band **Wire** are to release an EP on Mute Records. 'Snakedrill' will be out next week and features 'A Serious Of Snakes', 'Drill', 'An Advantage In Height' and 'A Vivid Riot Of Red'.

● **Timex Social Club** follow up their successful 'Rumors' single with the release of 'Mixed Up World' on Monday, November 3. The single comes in all the usual extended varieties, and is backed with 'Only You'.

● **Aretha Franklin** releases her long awaited LP 'Aretha' this week. The LP includes her duet with Keith Richards on 'Jumpin' Jack Flash' and a duet with George Michael on 'I Knew You Were Waiting'. The whole thing comes in a tastefully designed sleeve courtesy of Andy Worhol.



● **The Housemartins**, Billy Bragg and the Neurotics are among artists featured on 'Not Just Mandela', a compilation Anti Apartheid benefit LP released on Monday, November 3 by Davy Lamp Records. Price £3.99, all proceeds go to the Anti Apartheid Movement.

● **Archie Bell And The Drells** release a special commemorative album on November 10. The record, 'Archie Bell - Artist Showcase', coincides with a UK visit to Basildon Festival Hall November 13, Hitchin Reflections 14, Chingford Charlie Chann's 16, Bourne-mouth Academy 17, Blackpool Sequins 20, Chesterfield Aquarius 21.

● **A Certain Ratio** release their studio LP 'Force' on Monday, November 3.

● **Hollywood Beyond**, who enjoyed a top 10 hit with 'What's The Colour Of Money?' earlier in the year, set out on their first ever UK tour. They play Leeds Polytechnic November 20, Sheffield University 21, Birmingham Alexandra Theatre 22, Leicester Polytechnic 23, Glasgow Rooftops 25, Edinburgh Coasters 26, Aberdeen Ritzy's 27, Newcastle University 28, Liverpool University 29, Cardiff University December 1, Reading University 2, Brighton Coasters 3, London Astoria Theatre 4, Exeter University 8, Burton Upon Trent Central Park 9, Bristol University 10.



● **The Go-Betweens** re-release their first two singles as part of a four track EP on Monday, November 3. The record comes in a gatefold sleeve in 12 inch form only, and includes 'Lee Remick', 'Karen', 'People Say' and 'Don't Let Him Come Back'. The recordings were originally released back in 1978 and 1979.

● **Maxi Priest** releases a cover version of the Van Morrison tune 'Crazy Love' this week. Produced by Aswad's Drummie Zeb, 'Crazy Love' will be followed by some live dates in December.

**DAVID
BOWIE**

W/H/E/N
T/H/E
W/I/N/D
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TAKEN FROM THE FORTHCOMING FILM OF RAYMOND BRIGGS' WHEN THE WIND BLOWS
AVAILABLE AS A 7" AND EXTENDED 12" VS906 (L 12)

WorldRadioHistory



THE DEAN MARTIN TRADITION

But will the old drunks
be leaning against
lamp posts singing
Colenso Parade
songs in 20 years'
time, asks **Stuart
Baillie?**



ANY DAY NOW

THE NEW SINGLE
I'LL BE WAITING
b/w **UNDER YOUR SPELL**
AVAILABLE ON 7" & SPECIAL 12" REMIX

AM

A warm-up conversation, a few beers, and Oscar from Colenso Parade is talking superlatives. He's served his trade, from Belfast to London via Leeds, he's received 'countless kicks in the teeth', but now he's getting very close to greater things. And he hasn't got a lot of time for modesty.

"We're a class band playing shitty wee dumps. We're in the wrong place; as I said before, I've always had ideas above my station. You put us on a massive stage in front of a mass of people, and it works! Every time! I'm up there, and I know what I'm doing. Maybe I'm some sort of exhibitionist underneath it all..."

On hearing this from any ordinary Joe, you'd smile politely and make your excuses, but we both know that this man's talking sense. Colenso Parade have harboured grand ideas for a long time, but it's only with the release of 'Fontana Eyes' that the public is coming round to their way of thinking. The song originally surfaced as 'Smoky Fingered Reminder' on the flip side of their 1984 debut 'Standing Up', but where 'Reminder' was an average, rockist thing, 'Fontana Eyes' is magnificent.

It's lilting and it's mournful, the kind of song that you understand long before the actual words sink in. But while the emotional pitch of the song is easy to catch, the lyrics are somewhat elusive. So what's it about, Oscar?

"It's an imaginative way of saying...

this sounds really corny... 'I'm alone and I miss you'. Pan and Fontana make cheap horror books like 'Pieces Of Mary', which gets mentioned in the song. Then there's that bit, 'God put my eyes out with smoky fingers' — my ma used to say that to me all the time. Do you know what that means?"

Something about having black rings round your eyes when you don't get much sleep, I presume?

"That's it! You're sound as a pound! The song is a variation on a theme. My ambition is that in 20 years' time you have 40-year-old drunks leaning against a lamp post, waiting for a bus, crying their hearts out, and singing 'Fontana Eyes'. I think that would be fantastic — like they do now with 'Little Old Wine Drinker Me'. It's in the great tradition of Dean Martin and all those great crooners."

Colenso songs are inspired by 'love, drink and religious guilt' and are intended to rank up there with the evergreens. On stage, Oscar is erratic and intense, playing off the composure of keyboard player and partner Linda. "She's the most cantankerous girl I've ever met," he professes. "Cantankerous in a nice sort of a way." Pete Wylie has been a longstanding fan of the group, as are most of the exiled Ulster contingent, but that's not nearly enough. Colenso Parade have the originality and emotional charge to progress *much* further than this. I trust they will too.



GRACE JONES
I'M NOT PERFECT
(BUT I'M PERFECT FOR YOU)

NEW HIT SINGLE

PRODUCED BY NILE RODGERS WITH GRACE JONES
THE PERFECTLY EXTENDED 12 INCH
REMIX BY NILE RODGERS

FEATURED ON THE FORTHCOMING ALBUM CASSETTE COMPACT DISC

INSIDE STORY

M A N
N A T
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POINTS THE FINGER

Last week, **Paul Young**, **Howard Jones** and **Nik Kershaw** all released albums. Is the world about to be swamped by an alien culture of tinkly love songs and nice haircuts? **Eleanor Levy** uncovers a disturbing new musical sub-culture and asks "Is British youth safe?"

MIDDLE-AGED

TEENAGE KICKS

It's all been going on under our very NOSES! First there were the MOR-ers. Playing squash at the weekend! Buying stripped pine furniture at Habitat! Wearing cords and LOUD shirts!

Then there were the AOR-ers. Listening to Dire Straits albums! Buying houses in Sunbury-On-Thames! Eating all that NOUVELLE CUISINE!

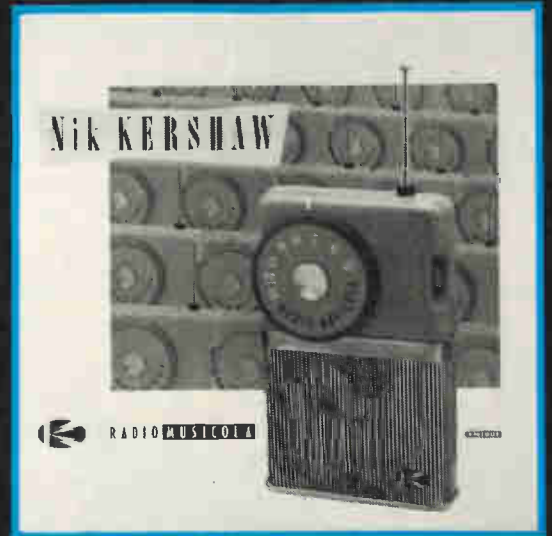
Now there's the Easy Listeners. Completely COMFORTABLE! Dead OLD! Eating Japanese food all the time. With chop sticks! The girls wearing all those pastel clothes, white stilettos and Belcher chains. With streaks in their hair! The boys with their Marks & Spencer's cotton pullovers and their horrible slip-on, mock-Italian shoes from Dolcis, with the gold chains flopping about! Listening to Nik Kershaw and Paul Young albums! Bonking to Howard Jones' 'Hide And Seek' on the new Futon!

God, they must have been out of their five 'O' leveled (including Art and Car Mechanics) mind with delight last week when Young, Kershaw and Jones (sounds like a firm of solicitors, doesn't it?), all released albums AT THE SAME TIME! Oh joy!

Quick — nip down to Boots' Soundshop in the metallic bronze XR3i, watch '3-2-1' on the telly, open a bottle of Valpolicella. Spin those Easy Listening sounds on the CD, baby! Bet the Futon got a fair old THRASHING that night. Good thing she remembered to take her pill. Of course, they want children one day. But not till they're married.

Just what is this country coming to? Whatever happened to the Greenham Common spirit? Whatever happened to revolutionary fervour? Whatever happened to dirty, smelly, drink-sozzled pop stars? To music as youthful rebellion? As good, honest, disgusting, filthy fun?

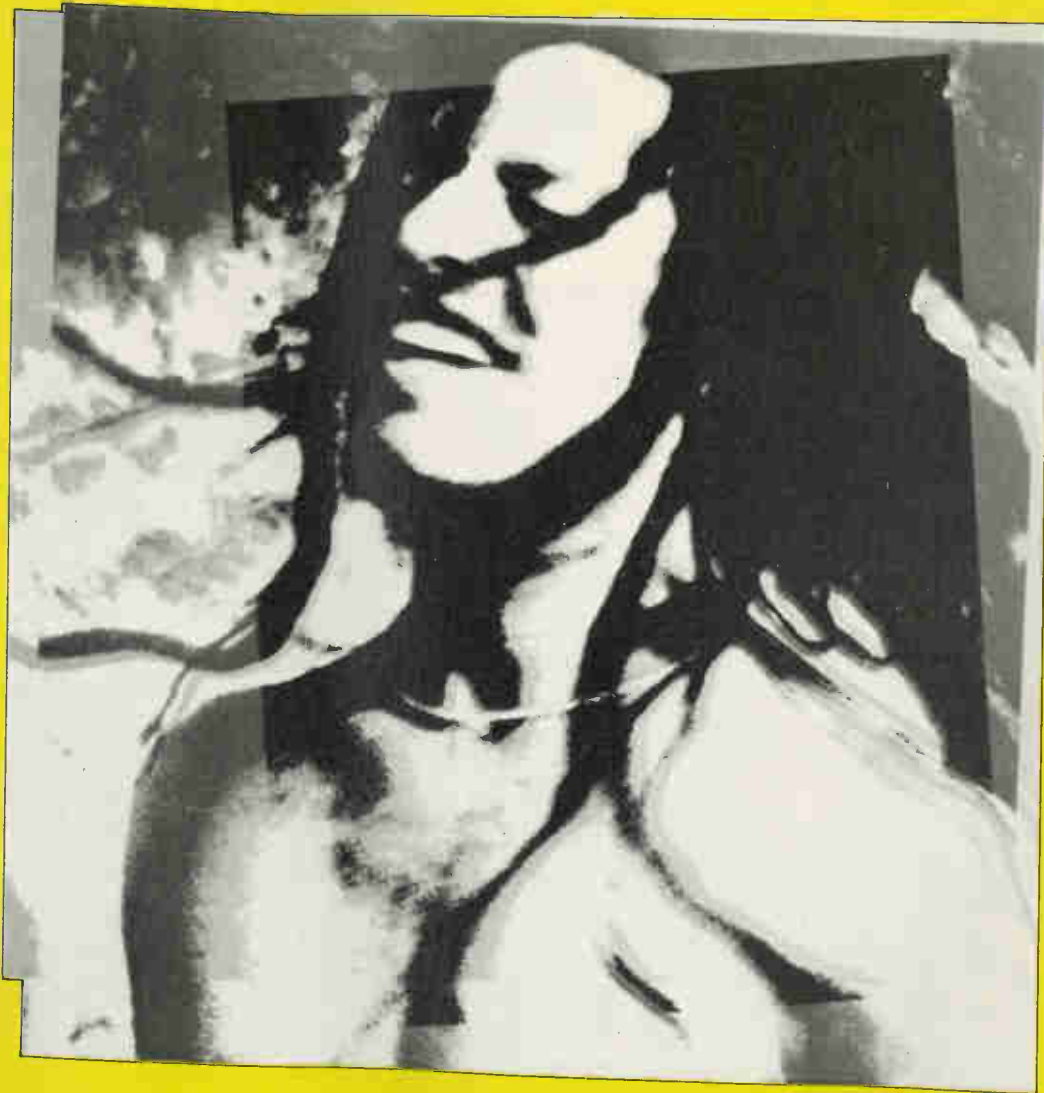
Is Howard Jones really the nicest man in the world? Is he really going to call his next child Bean Sprout? Is Paul Young really Wicksie's slightly spotty older brother? Was he really a used horse salesman in a former life? Did Nik Kershaw honestly snort Johnson's Baby Powder in a recording studio one night? And is it mere coincidence that he and ex-President Marcos are the same height? I think we should be told...



Maxi Priest

CRAZY LOVE

A BRAND NEW TRACK FROM MAXI PRIEST



7" TEN 135 AND EXTENDED 12" TENT 135



WorldRadioHistory

WHAT DOES THIS MAN HAVE IN COMMON WITH DONNY OSMOND?

Q A:

Yup, he's a Mormon! (Well, he certainly used to be . . .) This is **Wayne Hussey**, of new chartsters **the Mission**, and he's well up on intensely religious experience, tacky glamour, subverting housewives and Five Star dancing
Story: **Nick Robinson**
Photos: **Patrick Quigly**





Suburban Leeds is not a pretty sight when it's pouring with rain. Gutters overflow into huge puddles and the moss between the bricks on the walls glistens.

The milk float continues its slow, steady ascent of the hill as I turn left by the bakers and into a back street of worn and weary semis. It makes you wonder whether the sun ever shines up north and how the people there manage to stay happy. However, this is what the Mission call home.

I stand outside number 27 and knock on the door. Nothing. I knock again as another raindrop trickles off my nose.

Still nothing. After the third knock I hear a rumble inside. Wayne Hussey and Craig of the Mission should have been expecting me and I suddenly wonder whether I have just woken them up.

"Hello," says Wayne.

"Hi, er, um, can I use your loo?" say I. Well, not the best of introductions, but I was in desperate need. By the time I got back down the two flights of stairs in Wayne's humble abode, a cup of coffee was waiting for me.

Wayne and Craig were once members of the Sisters Of Mercy, whose good and bad times ended a year ago, and they're now reluctant to talk about those days. What really matters to them is the Mission's rise from the ashes. When the chance came, the idea of the two men working together quickly became reality.

"We didn't know what it would be like at all. We hadn't ever thought about who was going to sing but we decided to just go ahead and do it," says Wayne.

Mick Brown was drafted in on drums and Simon Hinkler joined shortly afterwards on guitar. A tour with the Cult boosted the band's confidence, and the success of the first single 'Serpent's Kiss' on the Chapter 22 label showed they were not just exploiting the Sisters' sound.

The decision not to sign to a major label straight away helped the band find its feet.

"The impact of having a successful independent single is far greater than having a single that just gets into the top 100. That initial period was very good for us in terms of character building because we went through a lot of traumas and trouble, financially as much as anything."

Just before the release of 'Garden Of Delight', the band signed a seven year deal with Phonogram and then began work on their debut album 'God's Own Medicine'.

Robert Plant's knob twiddler Tim Palmer produced the LP, which is full of new ideas and sounds — a million miles away from Goth doom rock. In fact, it is quite the opposite, with love being a dominant feature in the lyrics. On 'Love Me To Death', Wayne lets his feelings run wild: 'Love me to death my flower, lay me down on your bed of petals, cover me with your honey my blossom.'

Wayne's feelings on religion also play a big part in the lyrics.

"I was brought up very religiously, as a Mormon. That affected me greatly. It was indoctrination really. I went to a secondary modern school and was persecuted all the way for being a Mormon. But I don't begrudge it at all, because I think it taught me a lot which has stood me in good stead. I mean, I do know the difference between right and wrong, and I have my own code of morals.

"When I first left home, I had my first pint and felt guilt and remorse about it for the next three weeks."

So what's happened since then?

"I just went from one extreme to the other. But you have to so that you can find a middle ground."

And you have found it?

"Yeah, I'm a happy and contented soul now!"

So why does religion feature so prominently on the album?

CONTINUES OVER



"To me, the album is an exorcism — everything that has built-up in me over God knows how long. It's deeply personal and it messed me up for a couple of weeks while we were doing it. I just went a bit loopy and the rest of the group wouldn't talk to me.

"It just dawned on me that because the songs were written over such a long period of time, I never realised how intense as a composite it was going to be. We put down the backing tracks, which were sounding wonderful, and I think it influenced me a little because I thought 'God, I've got to sing on these now'.

"The intensity of it all worried me and I wondered whether I was baring too much. But I had to and I felt such a relief when the album was finished. It is almost exactly what I wanted to make."

Once the album was completed, Wayne had exhausted himself mentally and the thought of what to write for the next LP shocked him. Had the Mission used up all their resources in one go?

"It was a case of everything I had wanted to say, I'd said. Every little musical trick I'd learnt, I'd used and all the best songs I'd like to have come up with, I'd ripped off! But I feel a lot better now and I've started writing again."

A possible influence in the future could be the new Five Star album which Wayne bought recently, and if that happens, then maybe he will persuade Craig to do some dancing on stage.

"He's good at Five Star dancing."

Craig smiles and then mutters: "It got on film once so I've got to be very careful. Once I saw it, that was that. I'm never doing it again!" Wayne previously had one choreography lesson when they made the 'Stay With Me' video.

"That was quite educational, but I can't really see us getting into band choreography."

That video is a typical example of the good humour within the band. "A lot of people have a misconception of us being miserable sads when we are not at all," says Wayne. Craig smiles again.

Neither are they Goths or hippies — well, not all four of them ...

"Simon is a hippy. He's the only real hippy I've ever met. He has favourite trees and favourite bricks but he's really sweet about it. It's not annoying at all," states Wayne.

Instead of getting uptight about each other's characters, as one suspects may have happened in the past, Craig and Wayne now prefer to have a good laugh.

"You have to have the ability to laugh at yourself. We just look at each other sometimes and think 'What's going on?'" says Wayne, grinning.

"We do seem to laugh a lot at the most ridiculous things, but I think that's because we are such a close group."

Wayne's transition from guitarist to singer/guitarist was helped by the fact that although he wasn't sure whether he could sing, he knew he could play the role of frontman.

"I think I've always been a bit of a closet exhibitionist," he says as Craig bursts into laughter and adds: "The first couple of rehearsals we had were great ... fun!"

They then chat and laugh about the Mission's pre-Cult tour warm-up gig. At one stage during the concert, Wayne was singing his heart out and forgot the microphone was nowhere near him. "I think he sang about 10 different songs to us that night," says Craig.

Then there was the band's memorable performance at Reading Rock Festival this year. Wayne virtually fell off the 10 foot high stage at one point after letting the bottle get the better of him, and then proceeded to throw flowers into the crowd.

"I don't really remember a lot about that night," he says quietly. "People keep reminding me of things I'm supposed to have done."

Craig laughs again.

The image the band portrays live, in photographs and on video has a distinctly early Seventies rock

feel to it — something Wayne is not ashamed of.

"It's very much a case of wearing our influences on our sleeves, but I don't think we are retrogressive at all. I don't think we sound like those old groups."

Wayne also respects some of today's pop heroes.

"I personally love tacky glamour. I love Prince and Madonna because they are such big stars. All that Hollywood Babylon thing is great. In Britain, people don't play it up as much as someone like Madonna because they are too embarrassed to."

At that point, I take a quick look at what the two men are wearing. It's pretty much the same stuff as they wear on stage, but Wayne displays more of the tacky glamour side.

His bangles and multicoloured clothing are more signs of the Seventies rock influence, but Craig settles for his usual black garb.

"I slept in these so I must be serious!"

Talking of beds, the lyrics to the new single 'Stay With Me' are a bit risqué. Wayne admits the lyrics do seem to have caused problems with Radio One, who were hardly playing it when it entered the charts.

"Radio One seem to have something against us. I think we had the only record in the top 40 which wasn't on the playlists. I think they must think we are a little too subversive for the average housewife."

And is that true?

"Nah. We love them."

At about that time, it actually stopped raining outside, and the sun tried desperately to break through the dark clouds. I decide to ask one more question before heading off back down the M1. Do the Mission have a mission?

"Gosh. We've never been asked that one before," they reply sarcastically. "We're on a mission from God," chortles Craig.

I knew I shouldn't have asked.

"No, our mission is to make records, be proud of what we do and have fun," says Wayne.

As I step outside the door it starts raining again. As Wayne and Craig go back inside and put another record on, I head out of dreary Leeds with the Mission blasting in my ears. Suddenly, the sun comes out.

Nik KERSHAW

FM1001

 **RADIO MUSICOLA**

Available on Album, Chrome Cassette
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Featuring the new single Radio Musicola
MCA RECORDS





PERFECTING THE ART OF THE MANIC TWO

For the moment, the **Soup Dragons** are one of the finest practitioners of buzzsaw indie pop. But don't let that fool you, when the whole 'shambling' tag disappears into the dustbin — this lot will still be around. Surfing, religion and the likely lads don a nice jumper... Soup Dragon mania starts here!

Story: **Stuart Bailie**
Photography: **Joe Shutter**



● **THE SOUP DRAGONS: L-R: Ross, Jim, Sushil, Sean, seriously inspired by 'The Clangers' and designer religion.**



Photo by Steve Double

MINUTE RUSH

Wax down your board and get ready to catch a wave, for here come the Soup Dragons with what is almost certainly the finest Glaswegian surfing record ever made!

'Hang Ten!' is furious (well under three minutes), fun-packed (dig that crazy blue vinyl), it's guaranteed to have you bellowing 'Gabba Gabba Hey!' and send you pogoing around the bedroom in throes of abandon. It knocks most of your chart records into a cocked hat, and is already causing havoc with record company executives' pacemakers.

But before we go any further, let's find out what inspired these Scottish characters to conjure up a sound more usually associated with sun-bleached hair and Californian sun tans. In short, why a surf record?

"A *turd record*?" asks bass player Sushil, in some consternation.

Well, not quite. I mean, 'hang ten' is when you stand with your toes over the front of your board and get to show everyone what a top lad you are, isn't that right? I mean, do you get much surfing in Glasgow?

"'Hang Ten' actually means two things," explains singer Sean. "It also means to commit suicide to God — it's a religious term as well."

Ross: "Aagh no, here we go again, this answer makes me cringe."

Sean (persisting): "It's about when you're young, and you have to go to chapel; Roman Catholic, and all that business. And I hated it. So when I left school, I never went back to chapel again, which is bad, 'cause I'm not saying I don't believe in God, but I was put in a position where I *had* to. So now that's made me think that I *don't* believe."

"So the song's about God, but it's also comparing him towards fun aspects, like surfing."

Sushil: "It's a gospel surfing song."

Sean: "The next one's a jazz punk song, which is the new thing. Designer violence we've had, and now there's designer religion, and then..."

So now you know. Perhaps you'll also realise that while the Soup Dragons have a distinctly humorous bent, they've got a fair smattering of brain cells between them as well. I'd been expecting to encounter some brash, snotty teenagers (drummer Ross, the veteran of the band, is actually 20), but it quickly emerges that they're likeable and extremely sharp. And you'll not find many pop songs these days in which lapsed Catholics examine their spiritual crises.

One story in circulation, though, insists that the band came into existence as some kind of a joke. It goes that some zany fanzine writer began to rave about a fictitious band called the Soup Dragons, and that Sean and the boys didn't come along until later, cashing in on an already 'famous' name. And?

Sushil: "That's a load of crap!"

Sean: "You get dead bored when you do interviews, and they start asking you how you started, so we tell each paper a different story. I'll tell you the truth though. We started because we wanted to."

Ross: "It didn't start as a joke. We were more serious *then* than we are now. We can't take all this music business stuff seriously at all now. You've got to laugh, or you'll probably cry."

So they might laugh, and they'll certainly moan that their roadies are currently earning more than they are, but still the Soup Dragons are becoming a very coveted commodity in the eyes of the record company moguls. Six months ago, they were thrashing away in toilet-sized clubs in the hinterland, but now

they're flirting with juicy offers from the major league. If any new band deserves such an interest, then these boys are more worthy than most, but might their status be also due to all the press attention? Does the fact that the Soup Dragons are portrayed as shambling superstars have any bearing on all this?

Ross: "We just want to put ourselves as far away from that as possible. If you are part of it, and people like you, you just get built up by the press and stuff; not because you're particularly good, but because you're flavour of the month. And then you get what's happened to us, you get loads of bad reviews and you get put right down again."

"But that's good, 'cause we have a chance to work up again, but for our own worth, and not 'cause we're dead trendy."

"Journalists like to invent things like that; it's completely fabricated and it's really bad. The idea that the people who come to see us are all these asexual people, all virgins and innocent... That's crap!"

We make a swift departure from all things serious when Sushil accidentally causes the office coffee machine to go berserk, and senior members of staff start to furtively peer round the corner to ascertain just what shambling superstars look like. When order is restored, it's time to pick up on that 'innocent' idea again.

For starters, you could argue that the lads, with their cardigans and patterned pullovers, are hardly towing the sartorial line for raunchy rock and rollers. And if you take a song like 'Watch Your Step', you'll find lines like 'I'm always haunted by total rejection'. You certainly don't come across as strident womanisers, do you?

Sean: "That song was written three years ago, and I was only 16 at the time. That's how you feel when you fall out with a girlfriend. But I write about other stuff as well, like the idea in 'Hang Ten'."

"The reason some of these bands write about love, I suppose, is that most of them are quite young. When you're 16, that's the time you realise that these things happen; you can fall out with your girlfriend and that sort of thing. There's not much else in your life to write about, and that's how it came about. It's just about a boy being a teenager."

"The Soup Dragons aren't gonna be writing wee two minute pop songs for the rest of our life. That's what happened to the Beatles. You develop. We've got lots of songs that we can do in the studio which... it's not that they don't sound like the Soup Dragons, but they're different. It would be silly, though, to release a single that we can't play live 'cause we're a live band. But as time goes on..."

Ross: "As we learn about the studio and stuff, things are gonna change. We've ideas for songs that aren't all 1,2,3,4, DEERRN-NEERN-NEERN-NEERN... End. That's not all we can do."

Sean: "'Hang Ten' is single number two," ('Whole Wide World' being the first), "but say if you went into deep freeze and came out two years later, and heard single number 10, you'd still be able to tell it's us. But it will be different. I think it's important to still contain what you're about. There was no point in starting it all if that's gonna happen."

As with many young bands, the Soup Dragons are held in check just now by their technical limitations (they have to put 'Pleasantly Surprised' in the middle of the set as Sushil can't play the 'complicated' bass intro until he's warmed up). For a while, at least, we'll just have to be content with a manic two minute rush, but as the band rises above their more obvious influences, you can see them developing into an altogether more durable prospect.

Sean's started taking singing lessons from Tona de Brett, whose previous clients include Annie Lennox and Boy George, and the band is being managed by one Jazz Summers, who had a hand in directing the career of one George Michael. When shambling has been officially pronounced dead and the post mortem's been carried out, I reckon the Soup Dragons will only then be getting into their stride. Last word to Sean:

"Forget all this talk of musical scenes. Just say that we're people who care a bit more about music than most people have in the last two or three years."

W/E NOV 1, 1986
 GALLUP UK SINGLES
 GALLUP UK ALBUMS
 TWELVE INCH
 COMPACT DISCS
 MUSIC VIDEO

CHARTS

GALLUP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	5	EVERY LOSER WINS, Nick Berry, BBC
2	4	5	IN THE ARMY NOW, Status Quo, Vertigo
3	3	5	ALL I ASK OF YOU, Cliff Richard/Sarah Brightman, Polydor ○
4	6	8	WALK LIKE AN EGYPTIAN, Bangles, CBS
5	2	5	TRUE BLUE, Madonna, Sire ○
6	5	8	YOU CAN CALL ME AL, Paul Simon, Warner Brothers ○
7	37	2	TAKE MY BREATH AWAY, Berlin, CBS
8	10	5	MIDAS TOUCH, Midnight Star, Solar
9	8	5	SUBURBIA, Pet Shop Boys, Parlophone
10	14	4	DON'T GET ME WRONG, Pretenders, WEA
11	11	5	YOU'RE EVERYTHING TO ME, Boris Gardiner, Revue
12	12	7	TRUE COLORS, Cyndi Lauper, Portrait
13	7	8	RAIN OR SHINE, Five Star, Tent ○
14	—	1	NOTORIOUS, Duran Duran, EMI DDN45
15	36	2	YOU KEEP ME HANGIN' ON, Kim Wilde, MCA
16	—	1	ASK, Smiths, Rough Trade RT194
17	26	3	TO HAVE AND TO HOLD, Catherine Stock, Sierra
18	22	5	THINK FOR A MINUTE, Housemartins, Go! Discs
19	15	4	THE WIZARD, Paul Hardcastle, Chrysalis
20	13	7	ALWAYS THERE, Marti Webb, BBC
21	9	11	DON'T LEAVE ME THIS WAY, Communards, London
22	27	5	TO BE A LOVER, Billy Idol, Chrysalis
23	21	5	GIRLS AIN'T NOTHING BUT TROUBLE, DJ Jazzy Jeff And Fresh Prince, Champion
24	38	7	SHOWING OUT, Mel and Kim, Supreme
25	29	4	CLOSE TO YOU, Gwen Guthrie, Boiling Point
26	67	2	SOMETHING OUT OF NOTHING, Letitia Dean And Paul Medford, BBC
27	40	2	LIVIN' ON A PRAYER, Bon Jovi, Vertigo
28	19	6	WORLD SHUT YOUR MOUTH, Julian Cope, Island
29	16	5	I'VE BEEN LOSING YOU, A-Ha, Warner Bros
30	34	3	ALWAYS THE SUN, Stranglers, Epic
31	—	1	DON'T GIVE UP, Peter Gabriel and Kate Bush, Virgin PGS2
32	17	9	THORN IN MY SIDE, Eurythmics, RCA
33	49	2	FOR AMERICA, Red Box, WEA
34	—	1	THIS IS THE WORLD CALLING, Bob Geldof, Mercury BOB101
35	18	10	WORD UP, Cameo, Club ○
36	57	2	BREAKOUT, Swing Out Sister, Mercury
37	24	11	STUCK WITH YOU, Huey Lewis And The News, Chrysalis
38	30	3	STAY WITH ME, Mission, Mercury
39	—	1	BECAUSE I LOVE YOU, Shakin' Stevens, Epic SHAKY2
40	—	1	ANOTHERLOVERHOLENYOHEAD, Prince And The Revolution, Paisley Park W8521
41	23	8	MONTEGO BAY, Amazulu, Island
42	20	9	(FOREVER) LIVE AND DIE, OMD, Virgin
43	61	2	GOIN' TO THE BANK, Commodores, Polydor
44	25	4	DON'T STAND SO CLOSE TO ME '86, Police, A&M
45	50	4	LOVE WILL CONQUER ALL, Lionel Richie, Motown
46	51	3	DON'T FORGET ME, Glass Tiger, Manhattan
47	28	13	WE DON'T HAVE TO . . ., Jermaine Stewart, 10 Records ○
48	32	9	WALK THIS WAY, Run-DMC, London
49	33	12	(I JUST) DIED IN YOUR ARMS, Cutting Crew, Siren ○
50	31	8	RUMORS, Timex Social Club, Cooltempo
51	45	4	FEELS LIKE THE FIRST TIME, Sinitta, Fanfare
52	46	3	HEARTBEAT, Don Johnson, Epic
53	35	11	LOVE CAN'T TURN AROUND, Farley 'Jackmaster' Funk, DJ International
54	69	2	I'VE BEEN IN LOVE BEFORE, Cutting Crew, Siren
55	44	4	BITTERSWEET, Billy Ocean, Jive
56	—	1	CONTROL, Janet Jackson, A&M AM359
57	68	2	SOMETIMES, Erasure, Mute
58	59	2	JUMPIN' JACK FLASH, Aretha Franklin, Arista
59	54	3	WHOLE NEW WORLD, It Bites, Virgin
60	41	15	I WANT TO WAKE UP WITH YOU, Boris Gardiner, Revue □
61	52	3	C'MON EVERY BEAT BOX, Big Audio Dynamite, CBS
62	65	2	I CAN'T TURN AROUND, JM Silk, RCA
63	47	3	RUBY RED, Marc Almond, Some Bizzare
64	72	2	INFECTED, The The, Epic/Some Bizzare
65	—	1	JACK THE GROOVE, Raze, Champion CHAMP23
66	39	5	WONDERLAND, Paul Young, CBS
67	73	2	OPERATOR, Little Richard, WEA
68	—	1	DISCIPLINE OF LOVE, Robert Palmer, Island IS242
69	—	1	JODY, Jermaine Stewart, 10 Records TEN143
70	—	1	FALLING IN LOVE, Sybil, Champion CHAMP22
71	—	1	THE FINAL COUNTDOWN, Europe, Epic A7127
72	48	9	SWEET FREEDOM, Michael McDonald, MCA
73	—	1	DANGER ZONE, Kenny Loggins, CBS A7188
74	42	7	SLOW DOWN, Loose Ends, Virgin
75	71	2	STRAIGHT TO THE HEART, Real Thing, Jive

THE NEXT TWENTY FIVE

76	66	IN THE SHAPE OF A HEART, Jackson Browne, Elektra
77	53	LOVE'S EASY TEARS, Cocteau Twins, 4AD
78	—	THE SKYE BOAT SONG, Roger Whittaker/Des O'Connor, Tembo TML119
79	86	ARIZONA SKY, China Crisis, Virgin
80	—	MY BIGGEST THRILL, Mighty Lemon Drops, Blue Guitar AZUR3
81	85	BOAT TO BOLIVIA, Martin Stephenson/Daintees, Kitchenware
82	—	MUSIQUE NON STOP, Kraftwerk, EMI EMIS588
83	—	SAMBA, Georgie Fame, Ensign ENY605
84	84	CONTENDERS, Heaven 17, Virgin
85	—	GIVE GIVE GIVE, Disco Aid, Total Control GIVE1
86	90	HEARTBREAK BEAT, Psychedelic Furs, CBS
87	92	NEVER TOO LATE TO LOVE YOU, Kissing The Pink, Magnet
88	94	EVERYBODY HAVE FUN TONIGHT, Wang Chung, Geffen
89	62	HE'S BACK, Alice Cooper, MCA
90	56	WHO DO YOU WANT FOR YOUR LOVE, Icicle Works, Beggars Banquet
91	95	MIDNIGHT, Magnum, Polydor
92	—	EYE CONTACT, Linda Lusardi, Polo POLO41
93	—	THE BEST THING FOR ME, Audrey Hall, Germain DG20
94	74	IN THE HEAT OF A PASSIONATE MOMENT, Princess, Supreme
95	—	DESIRE, Gene Loves Jezebel, Beggars Banquet BEG173
96	—	CHILDREN OF THE GHETTO, Courtney Pine, Island IS301
97	—	THE RAIN, Oran "Juice" Jones, Def Jam A7303
98	—	CAN'T STOP ROCKIN'/VELCRO FLY, ZZ Top, Warner Brothers W8515
99	80	KING OF ROCK, Run-DMC, Fourth & Broadway
100	—	SAME OLD STORY, Ultravox, Chrysalis UV4

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



UK SINGLES 34

GALLUP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	8	GRACELAND, Paul Simon, Warner Brothers ☆
2	4	17	TRUE BLUE, Madonna, Sire ☆☆
3	3	10	SILK AND STEEL, Five Star, Tent ☆
4	—	1	BETWEEN TWO FIRES, Paul Young, CBS 4501501
5	—	1	LIVERPOOL, Frankie Goes To Hollywood, ZTT ZTTIQ8
6	2	3	SCOUNDREL DAYS, A-Ha, Warner Bros □

WorldRadioHistory

7	6	3	THE CHART, Various, Telstar
8	13	4	TOP GUN, Original Soundtrack, CBS
9	—	1	WHIPLASH SMILE, Billy Idol, Chrysalis CDLI514 □
10	5	17	REVENGE, Eurythmics, RCA ☆
11	—	1	GET CLOSE, Pretenders, WEA WX64
12	14	18	LONDON 0 HULL 4, Housemartins, Go! Discs □
13	—	1	GIVE ME THE REASON, Luther Vandross, Epic 4501341
14	25	11	DANCING ON THE CEILING, Lionel Richie, Motown ☆
15	8	4	SOUTH PACIFIC, Te Kanawa/Carreras/Vaughan, CBS □
16	18	7	FORE, Huey Lewis and the News, Chrysalis □
17	16	76	BROTHERS IN ARMS, Dire Straits, Vertigo ☆ ☆ ☆
18	21	3	THE AUTOBIOGRAPHY OF SUPERTRAMP, Supertramp, A&M □
19	22	31	PLEASE, Pet Shop Boys, Parlophone □
20	7	3	WORD UP, Cameo, Club □
21	27	47	WHITNEY HOUSTON, Whitney Houston, Arista ☆ ☆ ☆
22	17	21	A KIND OF MAGIC, Queen, EMI ☆ ☆
23	20	9	IN THE ARMY NOW, Status Quo, Vertigo □
24	11	11	NOW THAT'S WHAT I CALL MUSIC 7, Various, EMI/Virgin ☆ ☆
25	29	4	TRUE COLORS, Cyndi Lauper, Portrait
26	12	14	COMMUNARDS, Communards, London □
27	23	16	THE FINAL, Wham!, Epic □
28	19	22	INTO THE LIGHT, Chris De Burgh, A&M ☆
29	60	2	REMINISCING, Foster And Allen, Stylus □
30	10	2	ONE TO ONE, Howard Jones, WEA □
31	9	2	U-VOX, Ultravox, Chrysalis □
32	41	7	SLIPPERY WHEN WET, Bon Jovi, Vertigo □
33	24	7	BREAK EVERY RULE, Tina Turner, Capitol □
34	44	23	SO, Peter Gabriel, Virgin ☆
35	65	3	DANCE HITS '86, Various, K-Tel □
36	15	4	SOMEWHERE IN TIME, Iron Maiden, EMI □
37	33	3	THE POWER OF LOVE, Various, West Five □
38	30	52	HUNTING HIGH AND LOW, A-Ha, Warner Brothers ☆ ☆
39	43	2	JOURNEY TO THE URGE WITHIN, Courtney Pine, Island
40	54	5	DIFFERENT LIGHT, Bangles, CBS □
41	—	1	CONSTRUCTOR, Alice Cooper, MCA MCF3341
42	—	1	UPFRONT 3, Various, Serious UPFT3
43	28	3	ZAGORA, Loose Ends, Virgin
44	45	3	VERY BEST OF ENTERTAINMENT USA 2, Various, Priority
45	26	20	INVISIBLE TOUCH, Genesis, Virgin ☆
46	38	3	THIRD STAGE, Boston, MCA
47	52	3	VERY BEST OF THE DRIFTERS, Drifters, Arista/Telstar
48	36	35	PICTURE BOOK, Simply Red, Elektra ☆
49	42	8	THE WAY IT IS, Bruce Hornsby and the Range, RCA □
50	37	173	QUEEN GREATEST HITS, Queen, EMI ☆ ☆ ☆
51	32	4	THE PACIFIC AGE, OMD, Virgin □
52	34	5	TALKING WITH THE TAXMAN ABOUT POETRY, Billy Bragg, Go! Discs □
53	79	102	LIKE A VIRGIN, Madonna, Sire ☆ ☆ ☆
54	40	28	STREET LIFE — 20 GREAT HITS, Bryan Ferry/Roxy Music, EG ☆
55	47	13	THE PAVAROTTI COLLECTION, Luciano Pavarotti, Stylus □
56	31	6	TRUE STORIES, Talking Heads, EMI
57	49	28	CONTROL, Janet Jackson, A&M □
58	—	1	SIMON BATES OUR TUNE, Various, Polydor PROLP10
59	39	4	STREETSONDS 18, Various, StreetSounds
60	50	53	ONCE UPON A TIME, Simple Minds, Virgin ☆ ☆
61	63	5	ELIMINATOR, ZZ Top, Warner Bros ☆ ☆
62	35	4	BROTHERHOOD, New Order, Factory
63	74	19	THE FIRST ALBUM, Madonna, Sire ☆
64	—	1	TOGETHER, Various, K-Tel, NE1345 □
65	56	12	RENDEZVOUS, Jean Michel Jarre, Polydor □
66	77	2	UNDER A BLOOD RED SKY, U2, Island ☆ ☆
67	57	11	RUMOURS, Fleetwood Mac, Warner Brothers
68	46	4	BLIND BEFORE I STOP, Meat Loaf, Arista
69	48	9	WHILE THE CITY SLEEPS, George Benson, Warner Brothers □
70	88	5	AFTERBURNER, ZZ Top, Warner Bros □
71	66	98	ALCHEMY, Dire Straits, Vertigo ☆
72	—	1	BLACK MAGIC, Various, Stylus SMR619
73	82	11	GOOD TO GO LOVER, Gwen Guthrie, Polydor
74	55	24	RIPTIDE, Robert Palmer, Island □
75	58	3	SPIT IN YOUR EAR, Spitting Image, Virgin
76	64	88	NO JACKET REQUIRED, Phil Collins, Virgin ☆ ☆ ☆
77	72	12	PARADE, Prince And The Revolution, Paisley Park □
78	59	5	VIGILANTE, Magnum, Polydor
79	53	12	THE HEAT IS ON, Various, Portrait □
80	—	1	FORMULA 30 VOL 2, Various, Decca PROLP9
81	—	1	ROCK LEGENDS, Various, Telstar STAR2290
82	67	4	BLAH BLAH BLAH, Iggy Pop, A&M
83	62	9	BABY THE STARS SHINE BRIGHT, Everything But The Girl, Blanco y Negro □
84	—	1	SEASONS, Various, CBS 4501491
85	70	44	LUXURY OF LIFE, Five Star, Tent ☆
86	—	1	THE QUEEN IS DEAD, Smiths, Rough Trade ROUGH96
87	68	6	SIMON'S WAY, Simon May Orchestra, BBC
88	75	7	THE HOUSE SOUND OF CHICAGO, Various, London
89	85	3	GRAVITY, James Brown, Scotti Brothers
90	—	1	WORLD MACHINE, Level 42, Polydor POLH25
91	89	13	RAPTURE, Anita Baker, Elektra
92	69	24	PRIVATE DANCER, Tina Turner, Capitol ☆ ☆ ☆
93	80	25	LOVE ZONE, Billy Ocean, Jive □
94	71	23	STANDING ON A BEACH — THE SINGLES, Cure, Fiction □
95	76	13	RAT IN THE KITCHEN, UB40, Dep International/Virgin □
96	78	5	FRANK SINATRA COLLECTION, Frank Sinatra, Capitol
97	—	1	PIE JESU, Aled Jones, 10 Records AJ2
98	—	1	THE WORKS, Queen, EMI WORK1
99	—	1	BE YOURSELF TONIGHT, Eurythmics, RCA PL70711
100	61	30	SUZANNE VEGA, Suzanne Vega, A&M □

☆☆☆ 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 WHO WANTS TO LIVE FOREVER/A KIND OF MAGIC, Queen, PMI
- 2 IN CHINA — FOREIGN SKIFES, Wham!, CBS/Fox
- 3 2 ALCHEMY LIVE, Dire Straits, Channel 5
- 4 6 WE WILL ROCK YOU, Queen, Video Collection

- 5 5 NUMBER ONE VIDEO HITS, Whitney Houston, RCA/Columbia
- 6 3 BROTHERS IN ARMS — THE VIDEOSINGLES, Dire Straits, Polygram
- 7 4 NOW THAT'S . . . MUSIC 7, Various, PMI/Virgin
- 8 8 THE VIRGIN TOUR, Madonna, WEA Music
- 9 7 LIVE IN RIO, Queen, PMI
- 10 11 SPECIAL FROM SPECTRUM, Dio, PolyGram
- 11 18 WAKE, Sisters Of Mercy, Polygram
- 12 — THE COMPLEAT BEATLES, MGM/UA
- 13 — THAT'S THE WAY IT IS, Elvis Presley, MGM/UA
- 14 12 THE VIDEO, Wham!, CBS/Fox
- 15 14 VIDEO REWIND, the Rolling Stones, Vestron
- 16 — ON TOUR, Elvis Presley, MGM/UA
- 17 — PRESERVED, Status Quo, Channel 5
- 18 20 HITS 1980-1986, Adam Ant, CBS/Fox
- 19 16 "UNDER A BLOOD RED SKY" LIVE AT REDROCK, U2, Virgin/PVG
- 20 10 GREATEST FLIX, Queen, PMI

Compiled by Spotlight Research



UK SINGLES 8

COMPACT DISCS

- 1 8 GRACELAND, Paul Simon, Warner Brothers
 - 2 — TRUE STORIES, Talking Heads, EMI
 - 3 3 SILK AND STEEL, Five Star, Tent/RCA
 - 4 2 BROTHERS IN ARMS, Dire Straits, Vertigo/Phonogram
 - 5 — THE AUTOBIOGRAPHY OF SUPERTRAMP, Supertramp, A&M
 - 6 5 REVENGE, Eurythmics, RCA
 - 7 — ONE TO ONE, Howard Jones, WEA
 - 8 — THE PACIFIC AGE, Orchestral Manoeuvres In The Dark, Virgin
 - 9 1 SOUTH PACIFIC, Kiri Te Kanawa/Jose Carreras, CBS
 - 10 7 A KIND OF MAGIC, Queen, EMI
 - 11 6 TRUE BLUE, Madonna, Sire
 - 12 4 BREAK EVERY RULE, Tina Turner, Capitol
 - 13 — WHILE THE CITY SLEEPS. . . , George Benson, Warner Brothers
 - 14 9 DANCING ON THE CEILING, Lionel Richie, Motown
 - 15 13 STREET LIFE, Bryan Ferry/Roxy Music, EG
 - 16 17 SO, Peter Gabriel, Virgin
 - 17 10 INVISIBLE TOUCH, Genesis, Virgin
 - 18 14 INTO THE LIGHT, Chris De Burgh, A&M
 - 19 16 PLEASE, Pet Shop Boys, Parlophone
 - 20 — IN THE ARMY NOW, Status Quo, Vertigo
- Compiled by Spotlight Research

TWELVE INCH

- 1 5 WALK LIKE AN EGYPTIAN, Bangles, CBS
- 2 1 MIDAS TOUCH, Midnight Star, Solar
- 3 — ASK, Smiths, Rough Trade/Car
- 4 — NOTORIOUS, Duran Duran, EMI
- 5 2 TRUE BLUE, Madonna, Sire
- 6 14 SHOWING OUT, Mel & Kim, Supreme
- 7 — TAKE MY BREATH AWAY, Berlin, CBS
- 8 4 SUBURBIA, Pet Shop Boys, Parlophone
- 9 7 IN THE ARMY NOW, Status Quo, Vertigo
- 10 12 CLOSE TO YOU, Gwen Guthrie, Boiling Point
- 11 10 GIRLS AIN'T NOTHING BUT TROUBLE, DJ Jazzy Jeff & Fresh Prince, Champion
- 12 3 YOU CAN CALL ME AL, Paul Simon, Warner Bros
- 13 — EVERY LOSER WINS, Nick Berry, BBC/EMI
- 14 8 THE WIZARD, Paul Hardcastle, Chrysalis
- 15 — DON'T GIVE UP, Peter Gabriel and Kate Bush, Virgin/EMI
- 16 — BREAKOUT, Swing Out Sister, Mercury/Polygram/Pol
- 17 — YOU KEEP ME HANGIN' ON, Kim Wilde, MCA/Pol
- 18 — TO BE A LOVER, Billy Idol, Chrysalis/Pol
- 19 11 DON'T LEAVE ME THIS WAY, Communards, London
- 20 6 RAIN OR SHINE, Five Star, Tent

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W/E NOV 1, 1986

EUROBEAT

REGGAE

INDIE SINGLES

INDIE ALBUMS

CHARTS

EUROBEAT

- 1 1 **YOU KEEP ME HANGIN' ON**, Kim Wilde, MCA Records 12in
- 2 4 **KNOCK ME SENSELESS**, Eastbound Expressway, Passion 12in
- 3 8 **ANIMAL MAGNETISM**, Darryl Pandey, Nightmare 12in
- 4 7 **EYE CONTACT**, Linda Lusardi, Polo 12in
- 5 3 **DELIVERANCE**, People Like Us (featuring Cindy Dickinson), Passion 12in
- 6 6 **SO GLAD**, Pepper Watkins, US TSR 12in
- 7 2 **YOU'RE GONNA SUFFER**, Bertice Reading, Sublime 12in
- 8 20 **WHAT HAVE I GOT TO LOSE**, Astaire, Passion 12in
- 9 5 **APPLAUSE**, Angie Gold, Passion 12in
- 10 16 **DANCE YOUR WAY OUT OF THE DOOR**, Sharon Dee Clarke, Arista 12in
- 11 14 **NUMBER ONE LOVER**, Sadie Nine, Record Shack 12in
- 12 — **MEMORIES**, Carolyn Harding, US Emergency 12in
- 13 15 **TIGHTROPE**, Evelyn Thomas, Nightmare 12in
- 14 9 **DON'T YOU TRY IT**, Raww, Debut 12in
- 15 11 **HERE TO STAY**, Sister Sledge, EMI 12in
- 16 — **READ ALL ABOUT IT**, Flirtations, Passion 12in white label
- 17 — **FINGERTIPS**, Sparks, US Curb 12in
- 18 10 **ON THE HOUSE**, Midnight Sunrise, Crossover 12in
- 19 — **GIVE ME YOUR LOVE**, Sisley Ferré, Dutch Hot Sound 12in
- 20 22 **LOVE CAN'T TURN AROUND**, Farley 'Jackmaster' Funk & Jesse Saunders featuring Darryl Pandey, London 12in
- 21 23 **DON'T LEAVE ME THIS WAY (REMIXES)**, The Communards, London 12in
- 22 18 **JACK THE GROOVE**, Raze, Champion 12in
- 23 19 **LOVERBOY (IAN LEVINE REMIX)**, Chairmen Of The Board, EMI 12in
- 24 13 **WALK IN MY SHOES**, Hazell Dean, Dutch EMI 12in
- 25 21 **CATCH THE FOX**, Den Harrow, Italian Baby 12in
- 26 30 **AMERICAN LOVE/QUAND TU PARS**, Rose Laurens, German WEA 12in
- 27 26 **BRAND NEW LOVER**, Dead Or Alive, Epic 12in
- 28 12 **QU'EST-CE QUE C'EST? (REMIX)**, Splash, Rocket 12in
- 29 — **LOVE'S GONE MAD (REMIX)**, Seventh Avenue, Record Shack 12in
- 30 17 **TWO OF HEARTS (EUROPEAN DANCE MIX)**, Stacey Q, Atlantic 12in

Compiled by Alan Jones/James Hamilton

REGGAE

- 1 1 **MAN SHORTAGE**, Lovindeer, TSOJ
- 2 3 **WHAT THE HELL**, Echo Minott, Unity
- 3 6 **BORN FREE**, Winsome, Finestyle
- 4 8 **YOU ARE EVERYTHING TO ME**, Boris Gardiner, Revue
- 5 2 **SHU BEEN**, Frankie Paul, Pioneer International
- 6 9 **RAGAMUFFIN & RAMBO**, Dixie Peach, Y & D
- 7 7 **I FOUND LOVE**, Annette B, UK Bubbler
- 8 17 **SIX SIX STREET**, Louisa Mark, Bushranger
- 9 14 **CRAZY/WHAT THE POLICE CAN DO**, Andrew Paul, Digikal
- 10 16 **DANCE HALL VIBES**, Mikey General, Digikal
- 11 — **THE BEST THING FOR ME**, Audrey Hall, Germain
- 12 4 **REGGAE SENSATION**, Sonie, Chartbound
- 13 11 **BE MY LADY**, Peter Hunningale, Street Vibes
- 14 25 **RAMBO/CONQUER ME**, Superblack and Don Angelo, Live And Love
- 15 23 **RAGAMUFFIN YEAR**, Junior Delgado, Greensleeves
- 16 5 **PUPPY LOVE**, Tiger, Thunderbolt
- 17 18 **NATTY NAH RUN**, Jennifer Gadd, Slag
- 18 22 **IDENTIFY ME**, King Kong, Digikal
- 19 12 **BAD MAN & WOMAN**, Pato Banton, Movin' Music
- 20 — **ALL MY LOVE FOR YOU**, Michael Ellis, Big One
- 21 15 **BOXING/HEAVYWEIGHT CHAMPION**, Jack Reuben, Shuttle
- 22 13 **PARA THEM PARO**, King Kong, Greensleeves
- 23 19 **LIVESTOCK PARTY**, Little Clarkie and the Offbeat Posse, Jah Tubbys
- 24 — **HOLD YOUR CORNER**, Al Campbell, Jammys
- 25 21 **OPEN THE DOOR/WHAT A SMILE**, Ken Boothe, Blue Mountain
- 26 10 **THIS IS REGGAE MUSIC**, Administrators, Groove And A Quarter
- 27 20 **HARD DRUGS**, Gregory Isaacs, Tappa 1
- 28 24 **MAGIC FEELING**, Michael Gordon, Fine Style
- 29 27 **I WANT TO WAKE UP WITH YOU**, Boris Gardiner, Revue
- 30 29 **AFRICA**, Axeman, Fashion

Compiled by Spotlight Research

INDIE SINGLES

- 1 — **LOVE'S EASY TEARS**, Cocteau Twins, 4AD
- 2 2 **THINK FOR A MINUTE**, the Housemartins, Go! Discs
- 3 1 **STATE OF THE NATION**, New Order, Factory
- 4 — **ASK**, the Smiths, Rough Trade
- 5 4 **DICKIE DAVIES' EYES**, Half Man Half Biscuit, Probe Plus
- 6 — **REALLY STUPID**, the Primitives, Lazy
- 7 — **SMELLS LIKE SHIT**, Alien Sex Fiend, Anagram/Cherry Red
- 8 6 **HANG-TEN!**, the Soup Dragons, RAW TV Products

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- 9 5 **THE PEEL SESSION**, New Order, Strange Fruit
 - 10 — **CUT DOWN**, Red Lorry Yellow Lorry, Red Rhino
 - 11 7 **LOVE AFFAIR WITH EVERYDAY LIVING**, the Woodentops, Rough Trade
 - 12 3 **STARPOWER**, Sonic Youth, Blast First
 - 13 12 **SOMETIMES**, Erasure, Mute
 - 14 8 **NAKED AS THE DAY YOU WERE BORN**, the Weather Prophets, Creation
 - 15 11 **SUNARISE**, the Godfathers, Corporate Image
 - 16 14 **LIKE A HURRICANE/GARDEN OF DELIGHT**, the Mission, Chapter 22
 - 17 — **THIS IS MOTORTOWN**, the Very Things, DCL Electric Recordings
 - 18 10 **THE PEEL SESSION**, the Damned, Strange Fruit
 - 19 13 **WONDERFUL LIFE**, Black, Ugly Man
 - 20 17 **BLUE MONDAY**, New Order, Factory
 - 21 15 **THE GRIP OF LOVE**, Ghost Dance, Karbon
 - 22 9 **WHO DO YOU WANT FOR YOUR LOVE?**, the Iclike Works, Beggars Banquet
 - 23 18 **VELVETEEN**, Rose Of Avalanche, Fire
 - 24 — **I COULD BE IN HEAVEN**, the Flatmates, Subway
 - 25 — **MICKEY WAY**, A Certain Ratio, Factory
 - 26 16 **BELA LUGOSI'S DEAD**, Bauhaus, Small Wonder
 - 27 22 **SERPENT'S KISS**, the Mission, Chapter 22
 - 28 19 **GENTLE SOUND**, the Railway Children, Factory
 - 29 21 **PANIC**, the Smiths, Rough Trade
 - 30 — **ROCKIT MISS USA**, Sci Fi Sex Stars, Sputniko
- Compiled by Spotlight Research

INDIE ALBUMS

- 1 1 **BROTHERHOOD**, New Order, Factory
- 2 6 **FILIGREE AND SHADOW**, This Mortal Coil, 4AD
- 3 2 **TALKING WITH THE TAXMAN ABOUT POETRY**, Billy Bragg, Go! Discs
- 4 4 **BLOOD AND CHOCOLATE**, Elvis Costello and the Attractions, Imp/Demon
- 5 8 **WHO'S BEEN TALKING**, Robert Cray, Charly
- 6 16 **DOGBREATH**, Head Of David, Blast First
- 7 7 **THE QUEEN IS DEAD**, the Smiths, Rough Trade
- 8 5 **LONDON 0 HULL 4**, the Housemartins, Go! Discs
- 9 9 **WATCH YOUR STEP**, Ted Hawkins, Gull
- 10 12 **ON THE BOARDWALK**, Ted Hawkins, UnAmerican Activities
- 11 13 **BACK IN THE DHSS**, Half Man Half Biscuit, Probe Plus
- 12 15 **GIANT**, the Woodentops, Rough Trade
- 13 3 **BEND SINISTER**, the Fall, Beggars Banquet
- 14 11 **KICKING AGAINST THE PRICKS**, Nick Cave and the Bad Seeds, Mute
- 15 — **NOT THE CAPTAIN'S BIRTHDAY PARTY**, the Damned, Demon
- 16 18 **FOREVER BREATHES THE LONELY WORD**, Felt, Creation
- 17 14 **THE UNGOVERNABLE FORCE**, Conflict, Mortarhate
- 18 10 **SUICIDE**, Suicide, Demon
- 19 17 **MORE LOVE SONGS**, Loudon Wainwright III, Demon
- 20 21 **EXPRESS**, Love And Rockets, Beggars Banquet
- 21 25 **VICTORIALAND**, Cocteau Twins, 4AD
- 22 19 **SHABINI**, Bhundu Boys, Discafrique
- 23 24 **ELEMENT OF LIGHT**, Robyn Hitchcock And The Egyptians, Glass Fish
- 24 20 **HIGH PRIEST OF LOVE**, Zodiac Mindwarp and the Love Reaction, Food
- 25 23 **HEAD**, the Batfish Boys, Batfish Incorporated
- 26 — **LOW-LIFE**, New Order, Factory
- 27 28 **GIFT**, the Sisterhood, Merciful Release
- 28 22 **HOLY MONEY**, Swans, Some Bizzare
- 29 30 **MANIC POP THRILL**, That Petrol Emotion, Demon
- 30 — **WEIRD LOVE**, the Scientists, Karbon

Compiled by Spotlight Research



EUROBEAT 1

Aretha



PORTRAIT BY ANDY WARHOL

is back!

“ARETHA”

THE NEW ALBUM

FEATURING

THE SINGLE SENSATION OF THE YEAR

JUMPING JACK FLASH

NOW AVAILABLE AS A SPECIAL 12"

AND

the ultimate duet

“I KNEW YOU WERE WAITING”

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ALBUM CASSETTE AND C.D.

ARISTA

W/E NOV 1, 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 TRUE COLORS, Cyndi Lauper, Portrait
- 2 2 TYPICAL MALE, Tina Turner, Capitol
- 3 4 I DIDN'T MEAN TO TURN YOU ON, Robert Palmer, Island
- 4 6 AMANDA, Boston, MCA
- 5 9 HUMAN, the Human League, A&M/Virgin
- 6 13 TRUE BLUE, Madonna, Sire
- 7 3 WHEN I THINK OF YOU, Janet Jackson, A&M
- 8 10 SWEET LOVE, Anita Baker, Elektra
- 9 15 TAKE ME HOME TONIGHT, Eddie Money, Columbia
- 10 8 ALL CRIED OUT, Lisa Lisa and Cult Jam with Full Force, Columbia
- 11 16 YOU GIVE LOVE A BAD NAME, Bon Jovi, Mercury
- 12 17 WORD UP, Cameo, Atlanta Artists
- 13 18 THE RAIN, Oran 'Juice' Jones, Def Jam
- 14 5 HEARTBEAT, Don Johnson, Epic
- 15 23 THE NEXT TIME I FALL, Peter Cetera with Amy Grant, Warner Brothers
- 16 7 THROWING IT ALL AWAY, Genesis, Atlantic
- 17 19 GIRL CAN'T HELP IT, Journey, Columbia
- 18 22 I'LL BE OVER YOU, Toto, Columbia
- 19 12 A MATTER OF TRUST, Billy Joel, Columbia
- 20 27 LOVE WILL CONQUER ALL, Lionel Richie, Motown
- 21 24 I AM BY YOUR SIDE, Corey Hart, EMI America
- 22 25 EMOTION IN MOTION, Ric Ocasek, Geffen
- 23 11 TWO OF HEARTS, Stacey Q, Atlantic
- 24 29 JUMPIN' JACK FLASH, Aretha Franklin, Arista
- 25 35 HIP TO BE SQUARE, Huey Lewis And The News, Chrysalis
- 26 26 IN YOUR EYES, Peter Gabriel, Geffen
- 27 30 THE WAY IT IS, Bruce Hornsby And The Range, RCA
- 28 14 DON'T FORGET ME (WHEN I'M GONE), Glass Tiger, Manhattan
- 29 36 TO BE A LOVER, Billy Idol, Chrysalis
- 30 31 SOMEBODY'S OUT THERE, Triumph, MCA
- 31 37 EVERYBODY HAVE FUN TONIGHT, Wang Chung, Geffen
- 32 38 FREEDOM OVERSPILL, Steve Winwood, Island
- 33 20 HEAVEN IN YOUR EYES, Loverboy, Columbia
- 34 21 STUCK WITH YOU, Huey Lewis And The News, Chrysalis
- 35 28 FRIENDS AND LOVERS, Carl Anderson and Gloria Loring, Carrere
- 36 48 WALK LIKE AN EGYPTIAN, Bangles, Columbia
- 37 44 (FOREVER) LIVE AND DIE, Orchestral Manoeuvres In the Dark, A&M
- 38 42 WHAT ABOUT LOVE, 'Til Tuesday, Epic
- 39 49 STAND BY ME, Ben E King, Atlantic
- 40 51 DON'T GET ME WRONG, the Pretenders, Sire
- 41 45 CAN'T WAIT ANOTHER MINUTE, Five Star, RCA
- 42 43 JODY, Jermaine Stewart, Arista
- 43 50 WILD WILD LIFE, Talking Heads, Sire
- 44 52 YOU KNOW I LOVE YOU . . . , Howard Jones, Elektra
- 45 32 EARTH ANGEL, New Edition, MCA
- 46 53 MIDAS TOUCH, Midnight Star, Solar
- 47 — SHAKE YOU DOWN, Gregory Abbott, Columbia
- 48 58 C'EST LA VIE, Robbie Nevil, Manhattan
- 49 40 POINT OF NO RETURN, Nu Shooz, Atlantic
- 50 59 WHERE DID YOUR HEART GO?, Wham!, Columbia
- 51 — FOOLISH PRIDE, Daryl Hall, RCA
- 52 60 LADY SOUL, the Temptations, Gordy

- 53 39 LOVE WALKS IN, Van Halen, Warner Brothers
- 54 — WELCOME TO THE BOOMTOWN, David And David, A&M
- 55 — IS THIS LOVE, Survivor, Scotti Bros
- 56 — NOTORIOUS, Duran Duran, Capitol
- 57 41 WALK THIS WAY, Run-DMC, Profile
- 58 47 WORDS GET IN THE WAY, Miami Sound Machine, Epic
- 59 — HEARTACHE ALL OVER THE WORLD, Elton John, Geffen
- 60 57 CALIFORNIA DREAMING, the Beach Boys, Capitol

B U L L E T S

- 63 75 NAIL IT TO THE WALL, Stacy Lattisaw, Motown
 - 64 — LAND OF CONFUSION, Genesis, Atlantic
 - 65 70 FOR TONIGHT, Nancy Martinez, Atlantic
 - 67 77 LOVE IS FOREVER, Billy Ocean, Jive
 - 69 76 DON'T STAND SO CLOSE TO ME, the Police, A&M
 - 72 — VICTORY, Kool And The Gang, Mercury
 - 73 — CONTROL, Janet Jackson, A&M
 - 74 85 THE FUTURE'S SO BRIGHT, Timbuk 3, IRS
 - 76 86 YOU BE ILLIN', Run-DMC, Profile
 - 77 88 MORE THAN PHYSICAL, Bananarama, London
 - 81 — ALL I WANTED, Kansas, MCA
 - 82 — SOMEDAY, Glass Tiger, Manhattan
 - 84 — GOLDMINE, the Pointer Sisters, RCA
 - 85 90 THIS LOVE, Bad Company, Atlantic
 - 87 94 WHEN THE RAIN COMES DOWN, Andy Taylor, MCA
 - 90 — DAYDREAM BELIEVER, the Monkees, Arista
 - 93 — TOUCH ME (I WANT YOUR BODY) Samantha Fox, Jive
 - 94 — FALLING IN LOVE (UH-OH), Miami Sound Machine, Epic
 - 97 — COMING AROUND AGAIN, Carly Simon, Arista
 - 98 — GOIN' TO THE BANK, Commodores, Polydor
- Compiled by Billboard

U S A L B U M S

- 1 3 THIRD STAGE, Boston, MCA
- 2 1 SLIPPERY WHEN WET, Bon Jovi, Mercury
- 3 2 FORE!, Huey Lewis And The News, Chrysalis
- 4 4 TOP GUN, Soundtrack, Columbia
- 5 6 BREAK EVERY RULE, Tina Turner, Capitol
- 6 7 BACK IN THE HIGHLIFE, Steve Winwood, Island
- 7 6 DANCING ON THE CEILING, Lionel Richie, Motown
- 8 13 TRUE COLORS, Cyndi Lauper, Portrait
- 9 8 RAISING HELL, Run-DMC, Profile
- 10 9 TRUE BLUE, Madonna, Sire
- 11 10 THE BRIDGE, Billy Joel, Columbia
- 12 11 CONTROL, Janet Jackson, A&M
- 13 14 GRACELAND, Paul Simon, Warner Brothers
- 14 12 INVISIBLE TOUCH, Genesis, Atlantic
- 15 18 SOMEWHERE IN TIME, Iron Maiden, Capitol
- 16 15 NIGHT SONGS, Cinderella, Mercury
- 17 16 EAT 'EM AND SMILE, David Lee Roth, Warner Brothers
- 18 20 "TRUE STORIES", Talking Heads, Sire
- 19 19 RAPTURE, Anita Baker, Elektra
- 20 17 HEARTBEAT, Don Johnson, Epic
- 21 30 WORD UP, Cameo, Atlanta Artists
- 22 23 RIPTIDE, Robert Palmer, Island
- 23 25 SO, Peter Gabriel, Geffen
- 24 21 REVENGE, Eurythmics, RCA
- 25 29 CAN'T HOLD BACK, Eddie Money, Columbia
- 26 27 EYE OF THE ZOMBIE, John Fogerty, Warner Brothers
- 27 38 THE WAY IT IS, Bruce Hornsby And The Range, RCA
- 28 26 5150, Van Halen, Warner Brothers
- 29 24 LIFE'S RICH PAGEANT, REM, IRS
- 30 31 THIN RED LINE, Glass Tiger, Manhattan
- 31 22 LOVE ZONE, Billy Ocean, Jive
- 32 32 PRIMITIVE LOVE, Miami Sound Machine, Epic
- 33 — DANCIN' UNDERCOVER, Ratt, Atlantic
- 34 28 TRUE CONFESSIONS, Bananarama, London
- 35 50 CRASH, the Human League, A&M/Virgin
- 36 40 THE SPORT OF KINGS, Triumph, MCA



CHRIS SUTTON

THE GREAT NEW SINGLE YOU WORRY ME
7" (POSP 824) & M&M U.S. REMIX 12" (POSPX 824)



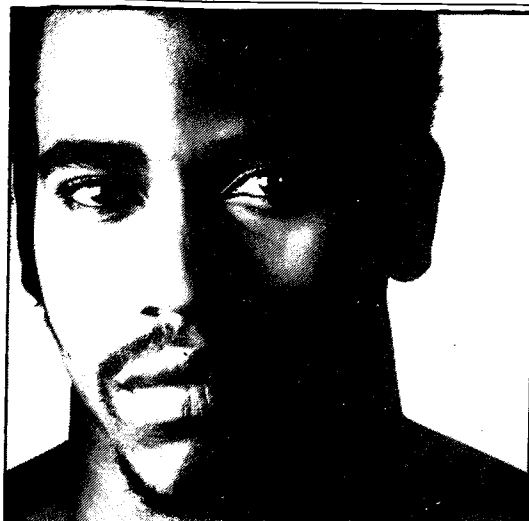
FEATURED ON THE FORTHCOMING ALBUM 'CHRIS SUTTON'

- 37 34 **LIKE A ROCK**, Bob Seger and the Silver Bullet Band, Capitol
 38 43 **THIS SIDE OF PARADISE**, Ric Ocasek, Geffen
 39 35 **WHITNEY HOUSTON**, Whitney Houston, Arista
 40 41 **RAISED ON RADIO**, Journey, Columbia
 41 33 **THEN AND NOW . . . THE BEST OF THE MONKEES**, the Monkees, Arista
 42 37 **QUIET RIOT III**, Quiet Riot, Pasha
 43 39 **THREE HEARTS IN THE HAPPY ENDING MACHINE**, Daryl Hall, RCA
 44 45 **TRILOGY**, Yngwei J Malmsteen, Mercury
 45 36 **PRESS TO PLAY**, Paul McCartney, Capitol
 46 46 **PLAY DEEP**, the Outfield, Columbia
 47 — **18**, Chicago, Warner Brothers
 48 — **GIVE ME THE REASON**, Luther Vandross, Epic
 49 — **STAND BY ME**, Soundtrack, Atlantic
 50 42 **TUFF ENUFF**, the Fabulous Thunderbirds, CBS Associated
 Compiled by Billboard

- 43 57 **IN THE HEAT OF A PASSIONATE MOMENT (REMIXES)**, Princess, Supreme Records 12in
 44 47 **STRAIGHT TO THE HEART**, The Real Thing, Jive 12in
 45 67 **OOFS OH NO (LP VERSION)**, LaToya Jackson, Music Of Life 12in promo
 46 re **FACTS OF LOVE (ACTUALITY MIX)(106 3/4)(LP VERSION)(0-106 3/4bpm)**, Jeff Lorber featuring Karyn White, Club 12in promo
 47 54 **REAL LOVE**, Jesse's Gang with Jesse Saunders, Geffen Records 12in
 48 34 **HOT! WILD! UNRESTRICTED! CRAZY LOVE**, Millie Jackson, Jive 12in
 49 99 **PUMP THAT BASS/LIVE (GET A LITTLE STUPID . . . HO!)**, Original Concept, US Def Jam 12in
 50 100= **BARAH (THE HOUSE MIX)**, Cleavage, US Studio Records 12in
 51 82 **OUTSIDE IN THE RAIN (LARRY LEVAN REMIX)**, Gwen Guthrie, US Polydor 12in
 52 66 **SUCH A FEELING (REMIX)**, Young & Co, US Atlantic 12in
 53 46 **7 WAYS**, Hercules, US Dance Mania Records 12in
 54 63 **IT'S O.K., IT'S O.K.**, The Force, US Jes Say 12in
 55 75 **GOIN' TO THE BANK (CLUB MIX)**, Commodores, Polydor 12in
 56 53 **MY LATIN LOVER (WAREHOUSE REMIX)/(BRUCE FOREST MIX)**, Q-Pid featuring Nikki Q, Rhythm King 12in
 57 — **CONTROL (REMIX)**, Janet Jackson, A&M 12in
 58 — **DANCE YOUR WAY OUT OF THE DOOR**, Sharon Dee Clarke, Arista 12in
 59 re **LOVE M.I.A (FARLEY KEITH REMIXES)**, Dazz Band, Geffen 12in
 60 61 **BACK IN LOVE AGAIN (REMIX)**, Walter Beasley, US Elektra 12in
 61 44 **MA FOOM BEY**, Cultural Vibe, Crossover 12in
 62 55 **IT'S THE NEW STYLE/PAUL REVERE**, Beastie Boys, US Def Jam 12in
 63 — **GO SEE THE DOCTOR/MONSTER CRACK**, Kool Moe Dee, US RoofTop 12in
 64 60 **ALL BECAUSE OF YOU/NO MORE TEARS**, Beau Williams, US Capitol LP
 65 re **2 THE LIMIT**, Octavia, Cooltempo 12in
 66 40 **GRAVITY/THE BIG 'G' (DIG THIS MESS)**, James Brown, Scotti Bros 12in
 67 58 **RAIN OR SHINE (REMIX)**, Five Star, Tent 12in
 68 85 **SPLIT PERSONALITY (THE REMIX)**, U.T.F.O., Cooltempo 12in
 69 45 **UM TANG, UM TANG**, DJ Hollywood, Crossover 12in
 70 76 **SWEET THING (M&M MIX)**, Conversion, Threeway Records 12in
 71 62 **LOVE CAN'T TURN AROUND**, Philly Cream, US Cotillion 12in
 72 70 **FUNKY GROOVE**, Hardrock Soul Movement/Afrika Bambaataa, Streetwave 12in
 73 73 **MOVEMENT/HOUSE VERSION**, The Movement, US Underworld 12in
 74 — **CHILLIN' OUT (REMIX)(98 1/2bpm)**, Curtis Hairston, US Atlantic 12in
 75 84 **FUSION BEATS VOL. 2**, US Bozo Meko Records 12in
 76 52 **JAM ON ME/DUB ON ME**, Company B, US The Summer 12in
 77 56 **SHAKE YOU DOWN**, Gregory Abbott, CBS 12in
 78 re **SAVE ME**, Lady Peachena, US Cotillion 12in
 79 79 **BROADWAY**, Duke Bootee, US Beauty and The Beat 12in
 80 81 **LET'S MAKE SOME NOISE (HOUSE OF WAX MIX)**, Escalator, Elite 12in
 81 41 **HOUSE OF BAMBOO**, Earl Grant, Decca 12in EP
 82 50 **THIS TIME**, Private Possession featuring Hunter Hayes, US 4th + B'way 12in
 83 77 **THE SPEN/SAGITARIAN**, Beat This, US Ace Beat 12in
 84 72 **YOU GOT THE LOVE**, The Source/Candi Staton, US Source Records 12in
 85 — **HAVE YOU EVER LOVED SOMEBODY(89 3/4)/JAM TONIGHT(111)/I DON'T WANT TO LOSE YOUR LOVE(85 1/2)/I CAN'T LET YOU GO(118 3/4)/LOOK AROUND(44/88)STILL WAITING(83 1/2bpm)**, Freddie Jackson, US Capitol LP
 86 74 **PICK ME UP (ROCK ME NON-STOP)**, Affinity, US Pow Wow 12in
 87 88 **HAPPY**, Surface, US Columbia LP
 88 71 **WE'RE ROCKING DOWN THE HOUSE**, Adonis, US Trax Records 12in
 89 86 **THANK YA/TURN IT**, Sweet D, US Trax Records 12in
 90 — **NAIL IT TO THE WALL**, Stacy Lattisaw, Motown 12in
 91 100= **SWEETHEART**, Rainy Davis, US SuperTronics 12in
 92 85 **TELL ME WHAT I GOTTA DO/PLEASURE**, Al Jarreau, WEA LP
 93 — **PLEASURE CONTROL**, On The House, US Bright Star Records 12in
 94 — **IF YOU ONLY KNEW**, A Perfect Fit, Move 12in
 95 — **MIDNIGHT SNACK(89 3/4)/BACK IN LOVE(79 1/4)/PRIVATE PASSION(0-115 3/4)/JAMAICA(103 1/4)/KRISTEN(95 1/2)/KEEP ON LOVIN' HER(97 3/4)/TRUE CONFESSIONS(106)/FACTS OF LOVE(0-106 3/4)**, Jeff Lorber, US Warner Bros LP
 96 re **GIVE ME THE SUNSHINE**, Leo's Sunshipp, Expansion Records 12in
 97 — **(POP, POP, POP, POP) GOES MY MIND**, Levert, Atlantic 12in
 98 — **YOU'RE THE ONLY ONE**, Wooly Reasonable & The Yo Culture, US Beauty and The Beat 12in
 99 100= **RIDE THE RHYTHM**, On The House with Marshall Jefferson, US Trax Records 12in
 100= 97 **BACK TO SCHOOL**, Bunny Wailer, Solomon 12in
 100= — **FUNKY RASTA**, The Naturals, Jamaican Sunshine 12in
 100= — **TIME KEEPS MOVIN' ON**, Calvin, US VinylMania 12in
 Compiled by James Hamilton/Alan Jones

D I S C O

- 1 4 **JACK THE GROOVE**, Raze, Champion 12in
 2 3 **MIDAS TOUCH (REMIX)**, Midnight Star, Solar 12in
 3 6 **I'M CHILLIN'**, Kurtis Blow, US Mercury 12in/Club promo
 4 5 **JACK YOUR BODY**, Steve 'Silk' Hurley, US Underground 12in
 5 11 **FALLING IN LOVE/ALTERNATIVE CLUB MIX**, Sybil, Champion 12in
 6 2 **WORD UP/LES ADAMS CLUB MIX**, Cameo, Club 12in
 7 1 **SLOWDOWN (DANCIN' DANNY D & GODWIN LOGIE REMIX)/(NICK MARTINELLI REMIX)**, Loose Ends, Virgin 12in twin-pack/promo
 8 10 **(THEY LONG TO BE) CLOSE TO YOU (LARRY LEVAN REMIX)/SAVE YOUR LOVE FOR ME**, Gwen Guthrie, Boiling Point 12in
 9 16 **I CAN'T TURN AROUND**, J.M. Silk, RCA 12in
 10 7 **RUMORS/VICIOUS RUMORS**, Timex Social Club, Cooltempo 12in
 11 12 **GIRLS AIN'T NOTHING BUT TROUBLE (REMIX)/GUYS AIN'T NOTHING BUT TROUBLE**, DJ Jazzy Jeff and Fresh Prince/Ice Cream "Tee", Champion 12in
 12 17 **SEE ME/I REALLY DIDN'T MEAN IT**, Luther Vandross, Epic LP
 13 22 **THE RAIN (REMIX)**, Oran 'Juice' Jones, Def Jam 12in
 14 9 **DUB CAN'T TURN AROUND/LOVE CAN'T TURN AROUND**, Farley 'Jackmaster' Funk and Jesse Saunders featuring Darryl Pandy, London 12in
 15 8 **(I'M A) DREAMER (SHEP PETTIBONE REMIX)**, BB&Q, Cooltempo 12in
 16 13 **SHOWING OUT**, Mel & Kim, Supreme Records 12in
 17 21 **CANDY/BACK AND FORTH/SHE'S MINE**, Cameo, Club LP
 18 15 **BACK TO THE SCENE OF THE CRIME/FREEZE'S THEME**, The Incredible Mr Freeze, London 12in
 19 14 **SHIVER/TEASER/LOVE IS HERE TONIGHT/TOO MANY TIMES**, George Benson, Warner Bros LP
 20 18 **EXCITE ME**, Carlton Smith, CityBeat 12in
 21 20 **SLAVE OF LOVE**, T.C. Curtis, Hot Melt 12in
 22 19 **DON'T THINK ABOUT IT**, One Way, MCA Records 12in
 23 64 **SAMBA (TODA MENINA BAIANA MIX)**, Georgie Fame, Ensign 12in
 24 38 **SHOWING OUT (MORTGAGE MIX)**, Mel & Kim, Supreme Records 12in
 25 24 **TASTY LOVE**, Freddie Jackson, Capitol 12in
 26 26 **AIN'T GONNA PAY ONE RED CENT/RAP VERSION**, Wally Jump Junior & The Criminal Element, US Criminal Records 12in
 27 25 **THE HOUSE MUSIC ANTHEM**, Marshall Jefferson, Affair 12in
 28 29 **NIGHT TO REMEMBER**, Keith Patrick, US Omni Records 12in
 29 23 **TURNED ON TO YOU**, 80's Ladies, Music Of Life 12in
 30 27 **WHEN I THINK OF YOU (REMIX)**, Janet Jackson, A&M 12in
 31 36 **TALK TO ME**, Chico DeBarge, Motown 12in
 32 59 **FRIENDS NOT LOVERS (HOT CLUB MIX)**, Rosaline Joyce, Elite 12in
 33 37 **GOLIATH**, James Brown, Scotti Bros LP
 34 48 **SUMMERTIME, SUMMERTIME**, Nocera, Fourth & Broadway 12in
 35 87 **L.A. NIGHTS**, Yasuko Agawa, Bluebird/10 12in white label
 36 42 **NIGHTS OF PLEASURE/WHO ARE YOU?/I CAN'T WAIT/OOH, YOU MAKE ME FEEL**, Loose Ends, Virgin LP
 37 49 **YOU CAN DANCE (IF YOU WANT TO)**, Davis/Pinkney Project featuring Lorenzo Queen, US Studio Records 12in/Bluebird promo
 38 33 **STILL SMOKIN' (HUG A BUT)/IT'S IN THE MIX (DON'T TOUCH THAT STEREO) (LIVE)**, Trouble Funk, 4th + B'way/TTED 12in
 39 31 **NO WAY/INSTRUMENTAL**, Bobbi Humphrey, Club 12in
 40 28 **MASTERMIND TURNTABLE MIX**, Loose Ends, Virgin 12in
 41 32 **NON-STOP (REMIX)**, Skyy, Capitol 12in
 42 35 **MISUNDERSTANDING**, James (D-Train) Williams, CBS LP



KURTIS BLOW

I'm Chillin'

**NEW SINGLE
OUT NOW**

7" - JAB 42 12" - JABX 42



ALAN JONES' CHART FILE

● As **Nick Berry**'s sales plunge dramatically, a surprise contender has emerged in the race to be Britain's next number one. It's 'Take My Breath Away', by the Los Angeles based group **Berlin**. The song, which is the love theme from the film 'Top Gun', debuted last week at number 37. This week it storms into the Top 10.

Berlin's first British hit, it bears the unmistakable techno-sheen trademarks of **Giorgio Moroder**, who wrote the song with lyricist Tom Whitlock, and produced it by himself. Veteran Berlin fans like myself prefer the sleazier side of the band's character as displayed on earlier classics like 'Sex (I'm A Slut)' and 'Pleasure Victim', but one has to admire the Midas touch of Giorgio Moroder, who has yet again transformed the fortunes of a sadly ignored group.

The genial 43 year old Italian has been writing and producing British hits for nearly fifteen years, and has amassed credits on over 50 hits, including 32 as writer. Other writers — among them Lennon and McCartney, Goffin and King, Bacharach and David and Leiber and Stoller — have written more hits, but Moroder has done so for a more diverse roster of artists, and with more partners than any other composer. Melodies are Moroder's forte; though he speaks five languages fluently, he writes almost no lyrics at all. Three years ago, Chartfile published a list of Moroder-penned hits. It's worth updating, since he's been responsible for several more in the interim. On the right then, is the Giorgio Moroder hit list.

Moroder also helped to write the following songs which peaked between 75 and 100 in the chart: 'Why Me' — Irene Cara (#86, written by Moroder and Cara), 'Rush, Rush' — Debbie Harry (#87, written by Moroder and Harry), 'Breakdance' — Irene Cara (#88, written by Moroder, Cara and Hull), 'Here She Comes' — Bonnie Tyler (#98, written by Moroder and Bellotte) and Kenny Loggins' current single 'Danger Zone' (this week's #73, written by Moroder and Whitlock).

Many of Moroder's songs were written specifically for films — 'Electric Dreams', 'Never Ending Story', 'Foxes' and 'Metropolis', for instance — and this is likely to account for an ever increasing proportion of his output, as he recently formed 'The MusicTeam' which, according to advertising blurb, is "a dazzling collaboration of musical talent to compose, produce and supervise music for motion picture soundtrack and records." The MusicTeam consists of Moroder, Tom Whitlock, Keith Forsey, Harold Faltermeyer, Mack and Richie Zito. Moroder says they are pooling their talents "to give film makers a custom service, with any and all combinations of writers available."

● Tracks from **Luther Vandross**' newly released album 'Give Me The Reason' dominated the airwaves of London's soul pirates last week, with the general consensus (to which I wholeheartedly subscribe) being that it is by far the best of his three solo albums. The point is borne out by the album's high flying debut this week (see p 43 for details). Luther's 1985 debut 'Busy Body' peaked at number 42, and last year's 'The Night I Fell In Love' crested at number 19.

'Give Me The Reason' is an unqualified success, wherein Luther and his co-writers have finally come up with material on a par with his incredible vocal abilities. He's always had The Voice — a warm, velvet tone which glides effortlessly through the most demanding song — but since he left his part-time job as lead singer of Change, he's been less successful than many predicted, primarily because of the generally low standard of material he's recorded.

Luther acquits himself with distinction on the more uptempo tracks on 'Give Me The Reason', but he really excels on the collection's ballads, weaving in

HITS WRITTEN OR CO-WRITTEN BY GIORGIO MORODER

Performer (Title)	Date	Highest Pos.	Wks in Chart
Chicory Tip: Son Of My Father (Moroder, Bellotte, Holm)	29 Jan 72	1	13
Chicory Tip: What's Your Name (Moroder, Bellotte)	20 May 72	13	8
Chicory Tip: Good Grief Christina (Moroder, Bellotte)	31 Mar 73	17	13
Donna Summer: Love To Love You Baby (Moroder, Bellotte, Summer)	17 Jan 76	4	9
Donna Summer: Winter Melody (Moroder, Bellotte, Summer)	25 Dec 76	27	6
Donna Summer: I Feel Love (Moroder, Bellotte, Summer)	9 Jul 77	1	11
Giorgio: From Here To Eternity (Moroder, Bellotte)	24 Sep 77	16	10
Donna Summer: I Remember Yesterday (Moroder, Bellotte, Summer)	24 Sep 77	14	7
Donna Summer: Love's Unkind (Moroder, Bellotte, Summer)	3 Dec 77	3	13
Donna Summer: I Love You (Moroder, Bellotte, Summer)	10 Dec 77	10	9
Munich Machine: Get On The Funk Train (Moroder, Bellotte, Summer)	10 Dec 77	41	4
Donna Summer: Rumour Has It (Moroder, Bellotte, Summer)	25 Feb 78	19	8
Donna Summer: Back In Love Again (Moroder, Bellotte, Summer)	22 Apr 78	29	7
Three Degrees: Givin' Up, Givin' In (Moroder, Bellotte)	7 Oct 78	12	10
Donna Summer: Heaven Knows (Moroder, Bellotte, Summer)	17 Feb 79	34	8
Giorgio Moroder: The Chase (Moroder)	17 Mar 79	48	6
Three Degrees: The Runner (Moroder, Ferguson)	24 Mar 79	10	10
Sparks: Tryouts For The Human Race (Moroder, Ron Mael, Russell Mael)	27 Oct 79	45	5
Janis Ian: Fly Too High (Moroder, Ian)	17 Nov 79	44	7
Donna Summer: On The Radio (Moroder, Summer)	16 Feb 80	32	6
Blondie: Call Me (Moroder, Harry)	12 Apr 80	1	9
James Last Band: The Seduction (Love Theme) (Moroder)	3 May 80	48	4
Donna Summer: The Wanderer (Moroder)	27 Sep 80	48	6
David Bowie: Cat People (Putting Out Fire) (Moroder, Bowie)	10 Apr 82	26	6
Japan: Life In Tokyo (Moroder, Sylvian)	9 Oct 82	28	6
Donna Summer: I Feel Love (Remix) (Moroder, Bellotte, Summer)	4 Dec 82	21	9
Irene Cara: Flashdance... What A Feeling (Moroder, Forsey, Cara)	4 Jun 83	2	14
Freddie Mercury: Love Kills (Moroder, Mercury)	22 Sep 84	10	9
Giorgio Moroder with Philip Oakey: Together In Electric Dreams (Moroder, Oakey)	22 Sep 84	3	13
Limahl with Beth Anderson: Never Ending Story (Moroder, Forsey)	13 Oct 84	4	14
Human League: Good-Bye Bad Times (Moroder, Oakey)	29 Jun 85	44	5
Berlin: Take My Breath Away (Moroder, Whitlock)	25 Oct 85		

and out of the melodies, lingering over key words and phrases and teasing every last nuance out of the songs. My personal favourite is the majestic 'Because It's Really Love' — a simple, uncluttered declaration of devotion hitched to a beautiful melody. All in all, a

sparkling return to form which, despite the considerable claims of Freddie Jackson, Teddy Pendergrass, Alexander O'Neal, James Ingram, Howard Hewett et al, underlines the fact that Vandross remains the best male vocalist in contemporary black music.



● **DONNA SUMMER:** Working successfully with Giorgio

● As an inveterate reader of album credits, I've noticed a recent and steep increase in the number of albums by black artists which include thanks to God among their many and various credits. Picking a random sample of 50 albums from my collection, I was surprised to find 24 — nearly half — made reference to God. Most were of the simple "Thanks to God" variety, including the latest albums by **Atlantic Starr**, **Midnight Star**, **Cameo**, **Howard Hewett**, **Alexander O'Neal**, **Willie Collins**, **Freddie Jackson**, **the Controllers**, **Ca\$hflow**, **the Temptations**, **Jonathan Butler**, **El DeBarge**, **Whodini**, **Whistle**, **the L.A. Dream Team** and **Troy Johnson**.

More specific were **Phyllis Hyman**, who thanked God for "special gifts", **Anita Baker** ("the gift of song") and **Ruby Turner** ("strength and endurance"). **Genobia Jeter**, **Jermaine Stewart** and **Rodney Franklin** all thank "the Creator", **Perri** thank Jesus and **Afrika Bambaataa** thanks "the prophets of the Holy Bible".

I also checked credits on albums by white artists, but gave up when I failed to find a single mention of God on over 100 sleeves/lyric sheets! And they say the devil has all the best tunes...

● When is the title track of an album not the title track of an album? When it's 'Boat To Bolivia' by **Martin Stephenson and the Daintees**, that's when. The group have a single and an album of that title on current release, but the single does not appear on the album! Equally strange is the title track of the new **Afrika Bambaataa** album, 'Beware (The Funk Is Everywhere)', which is a band of silence.

● **Tim Rice** points out that though, as stated last week, **the Move** are one of the few acts to place each of their first five hit singles in the Top 5, they did experience a hiccup between the fourth and fifth hits, when 'Wild Tiger Woman' failed to chart at all. Tim also tells me that **Whitney Houston** and her mother **Cissy** have recorded 'I Know Him So Well' for inclusion on Whitney's eagerly awaited second album.

CHARTFILE USA

● **Boston** move to the top of the US album chart this week with 'Third Stage', the album being helped considerably by the success of its first single 'Amanda',

● **THE DAINTEES:** When is a title track not a title track?



which leaps to number four on the singles chart. 'Amanda' was, in fact, the first song written and recorded for the album, and has been lying in the can, awaiting release, since 1981!

'Third Stage' is Boston's second consecutive number one album, following 'Don't Look Back', which topped all the way back in 1978. Needless to say, no other act has followed up a number one album with another number one album after such a lengthy hiatus.

● **Eddie Money** registers the biggest hit of his lengthy chart career this week, thanks to **Ronnie Spector**. The former lead singer of the Ronettes appears on Eddie's first ever Top 10 hit 'Take Me Home Tonight' in what is ostensibly a cameo role, providing intermittent counter harmony to Eddie's otherwise original song in the form of a reprise of 'Be My Baby', which she so memorably sang as the leader of the Ronettes 23 years ago.

Though Ronnie's total commitment to the project was limited to a 45 minute recording session, her performance has got punters and record company executives alike raving, and fierce bidding has broken out to get the unsigned veteran's signature on a recording contract.

● Few oldies earn a return trip to the American singles chart, but in recent weeks the **Beatles'** 'Twist And Shout' has been a major hit, and **Ben E. King's** 'Stand By Me' has returned to the Top 40 after an absence of over 25 years.

This week sees another golden oldie returning to active service: the **Monkees'** 'Daydream Believer', which was a number one over 19 years ago. The Monkees are currently drawing massive crowds on their US tour, and have six albums in the Top 200 — more than any other act.

● Twelve new entries are dotted around the bottom half of Billboard's Hot 100 singles chart this week — the highest total of the year. But it's still tough to break new acts. All but one of the newcomers have charted before. The exception is our very own **Samantha Fox**, who now seems set to conquer America with 'Touch Me (I Want Your Body)', which has already sold well over a million copies in Europe, and is one of the best selling singles of 1986.

TAKE THAT TO THE BANK

The **Commodores** are down to a four piece and have left Motown after 12 years — yet they're more united than ever. But just what is an early withdrawal asks **Edwin J Bernard?**

The Commodores are back. Trimmed down to a four piece after bassist Ronald LaPread left last year, they're on a new label Polydor, after 12 long and mostly fruitful years on Motown. William King, one of the original members, explains why.

"You know we were originally a six piece band. First to go was Lionel Richie, who also took our producer, James Anthony Carmichael, and our sound. He wanted to do other things on his own. Then Thomas McClary left a year later for the same reasons. Then Ron left because he had a few things in his life he wanted to clear up. Of course, J D Nicholas joined us, but that was three years ago. He's no longer the new boy now."

J D (it stands for James Dean) is British and used to be a member of Heatwave. He's given the new, improved Commodores a new lease of life; fresh blood, as it were. The Commodores are no longer that drippy, sentimental band that had hit

after hit with variations on a ballad. Their new album, 'United', is a pretty funky, uptempo affair, combining good songs with a decent dance beat. As for the single, 'Going Back To The Bank'... well, they even venture into the world of smut. J D expands.

"Ninety per cent of the lyrics are about money and about how much my girlfriend spends. But there's this line 'there's a substantial penalty for early withdrawal', that is a bit of a double entendre. It's kinda cute, but it's in and out real quick. I mean, the Commodores have never been renowned for their sexually explicit songs. The Commodores are a classy act and it's not as if we've written lyrics like 'I love you so much, I want to run barefoot through your hair/Let's go round the corner and I want to poke it up your behind!'"

J D will probably kill me for printing that, but I think it shows how different the new Commodores are. Of

course, they're still mostly wholesome, but it's nice to see an established band take risks. Like when they left Motown, their comfortable home for a dozen years.

"We'd reached a point where we just couldn't communicate any more. They were like parents to us, but we grew up and decided to flee the nest," explains King. Not that there weren't fond memories of the times there, especially when people like Diana Ross were around.

"Diana Ross is a particular type of person," number one fan Milan Williams tells me. "To me she's very fascinating. I don't know why she really hasn't learned to act — I mean gone away for a few years and really learned — because she can be so many different people."

"I remember seeing her over at Berry Gordy's house one time and she looked just like a 19 year old. Her hair was short, she had on a plain chiffon

dress and she walked through the yard barefoot. Then I met her later on the same day and she had changed completely. I knew it was the same person, but she was like a different person."

There's a song on 'United', written by J D, called 'Land Of The Dreamer' about America and how great it is. I'd hoped it was a little ironic, but J D is deadly serious.

"It's my tribute to America for having given me the opportunity to make it big. There's so much opportunity over there; but I'm not knocking England. I went over there specifically to make it in the music world and it was a struggle. But thanks to my friendship with Ray Parker Jr and my connection with Heatwave I made it. So I was standing there with my platinum album in one hand, my Grammy in the other," (for 'Nightshift') "and thought that my particular dream had come true."



THE REAL THING



THE NEW SINGLE

Straight to the Heart

BY JAMES HAMILTON

B P M

ODDS 'N' BODS

NAUGHTY NEWSAGENTS in some places apparently separated the free introductory issue of **JOCKS** from the copy of **rm** it should have been inside, and sold it at an estimated price — this was not right, and we're sorry about it, but it has certainly alerted the newsagent chains to the new magazine's existence quite spectacularly! ... London's airwaves seem crowded with black music stations again, many not just at the weekends, currently heard being **TKO 90.7**, **LWR 92.05**, **KISS-fm 93.95**, **Starpoint 94.4**, **Time Radio 103.8**, **JBC 104.85** (the last two largely reggae), soon to be joined by **WBSL 88.5FM** dedicated to 'harder' sounds ... **Mike Allen** is syndicating an encapsulated hour-long version of his popular **Capital Radio** hip hop shows to various IIR stations including (Saturday evening) **Radio Forth**, **Pennine Radio**, **Signal Radio**, **Hereward Radio**, **Southern Sound** and (Friday) **Severn Sound**, this 'National Fresh' version still featuring **Chuck Chill's** Big Apple report and all the rest that's def 'n' fresh in 1986's truest teenage music ... **Tony Prince** returns to **Radio Luxembourg 208MW** from this Saturday with a weekly 7-8pm show featuring **Disco Mix Club** megamixes ... **Les Adams** and **Paul DaKeyne** have created two sides each of an 86-track double album for **Stylus Records** which megamixes '86 For 86', the jocks being filmed for its TV merchandising campaign ... **Serious Records'** latest hot trax-filled 'Upfront 3' compilation has serious competition in a similar double LP format from **Champion's** brand new 'Ultimate Trax' (CHAMP 103), not quite so upfront maybe but usefully



HINDSIGHT 'Small Change (Spare A Dime Mix)' (Circa Records YRT1, via Virgin) Ashley Newton's label debuts with ex-Central Liners Henri Defoe and Camelle Hinds' coolly throbbing 112 1/4bpm tuneful classy rap-cum-song (inst/dub too), its African Aid message subtly influencing the undertow rather than the whole sound. Although widely promoted, it's not fully out for nearly a fortnight.

including the (by chance?) just revived **Kinkina 'Jungle Fever'** and a Battle Of The DJs in which **DJ Cheese** and **Chad Jackson** each have one whole side on which to mix the same records! ... **Cheese** incidentally was videoed grooving on the floor at **Streetwave's** hip hop gig at the **Limelight** last week, where **Hardrock Soul Movement's** new DJ **Streets Ahead** really impressed with his one beat cutting ... **Peckham La Plaza's** bouncers had a barney with some kids they'd offended, one of whom ended up by blasting a bouncer in the gut with a shotgun — not funny ... Sunday afternoon (2) the Midlands' disco exhibition **Discoscene '86** at Birmingham Kitts Green's **Mackadown** (details 021-707 1925) ... **Phil Dinis** (01-670 2455) urgently needs a black music-mixing personality DJ for a top club in Malta ... **Jon Williams** is leaving **Malaco Dance** to join **Ian Dewhurst** at **Fourth & Broadway**, from which **Tim Rudling** is moving to **EMI**, while **Dancin' Danny Poku** is at **Virgin** ... **Timex Social Club's** rather pop-ish LP has been largely remixed for UK release by **Phil Harding** and **Dancin' Danny D** ... **Cooltempo** is becoming a label in the USA, too,

picking up black indie product for wider distribution there just as here ... **Duke Bootee** borrowing from 1966's **Funky Broadway** and **Fusion Beats Vol 2** including 1969's 'Let A Woman Be A Woman — Let A Man Be A Man', these originals and other ancient funkies are still available on the late **Dyke & The Blazers'** 'So Sharp' LP (Kent 004) ... **Streetwave's** latest label **Hardback** has picked up **Duke Bootee** ... **Bluebird** appear to have licensed the **Davis/Pinckney Project** to **Polydor** here, rather late ... **Full Force** have been producing **Steven Danté**, and — they say, in credible style — **Samantha Fox!** ... **Anita Baker's** US success with 'Sweet Love' has prompted its reissue here with a couple of live **BBC** recordings added to the flip ... **Gregory Abbott** topped US Black 45s, **Cameo** Black LPs, **Human League** both 12 Inch Sales and Club Play in **Billboard** ... **Surface's** earlier incarnation, created by the same guys who are now the group, was then fronted by a girl ... **Georgie Fame's** 12 inch pressing (as opposed to my review acetate) is 102%/205%bpm ... Thursday (30) **Pete Tong & Co 'Raid' the Wag**, Friday (31) **Steve Walsh** joins **Danny**

Smith Funking Gt Yarmouth Scruples ... Saturday (1) the world goes out to a disco to support **Disco Aid**: all the participating clubs will have special attractions and, even if they are making a small supplementary charge, are the ones that deserve your custom that night ... Monday (3) **Stoke's Trevor M** starts a new black music night at Nottingham **Easy Street**, and **Tony Worrell PAs** at **Simon Goffe** and **Streetlife Unlimited's** London Oxford Street **Oxfords** night ... Tuesday (4) **Tony Blackburn** gets burned on a bonfire by **Steve Walsh** and **Dave French** at Bexleyheath **Crook Log's Drayman** ... **Mad Marx** spins salsa/samba/be-bop Saturday lunchtimes at **Southeast-on-Sea Scruples** ... **Nellie 'Mixmaster' Rochefort** has produced an updated remake of **Diana Ross's 'Love Hangover'** by **Tracy Ackerman**, due on **Debut** imminently ... **Raze Jack The Groove** owes a debt to the **Disco Dub Band 'For The Love Of Money'** ... **DER RUMP DUMP DUM DUM DUMP DUM** ...

HOT VINYL

FISSION 'Miller Light' (Spacematic Records XING 111, via PRT) Tottenham jocks **Howierd The Duck** and **DJ Szeps** have created the best homegrown hip hop yet, brilliantly scratching **Glenn Miller** tunes behind an hilariously worded rap, in two 95bpm mixes, a British 'Bang Zoom' destined to be large! The speedier flip's 117 1/4bpm 'Private Dicks' is clever, too, but nothing like so fresh.

CLEAVAGE 'Barah' (US Studio Records STU-1011) That's the correct spelling for an excellent leanly bounding 118 1/2-Obpm not-overly-house instrumental (in three mixes) borrowing heavily from 1973's 'Bra' by **Cymande** (which was a London based Afro-fusion band always bigger in the US). This sounds like a classic which could have come out any time in the last 10 years, a sure floor filler.

ORIGINAL CONCEPT 'Pump That Bass/Live (Get A Little Stupid ... HO!)' (US Def Jam 44-05961) Exploding two weekends ago when first only on seven inch, this is the exciting hip hop culmination of the **Beastie Boys** 'It's The New Style' crossed with **Run-DMC's** rock guitar and ultra def 0-104-0bpm beats — in fact, a B-side track to the 84 1/2bpm 'Bite'n My Stylee', which combines reggae, Cheech 'n' Chong, and the 'White Lines' bass line (inst too). The freshest!

NIGHTMARE RECORDS PRESENT

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Produced by

IAN LEVINE & FIACHRA TRENCH

NIGHTMARE MARKETING & DISTRIBUTED BY PRECISION RECORDS & TAPES LTD.

BPM

from previous page

YASUKO AGAWA 'L.A. Nights' (Bluebird/10 BRT 26) Originally several years back on an exorbitantly priced Japanese LP, this gently girl-crooned vibey pulsating 99bpm adaptation of Light Of The World's old 'London Town' is at last widely available on fast selling 12 inch, flipped for value by a version of Richie Cole's recently Mondo Kane'd lightly sambaino 0-98½-98½-99½bpm 'New York Afternoon'.

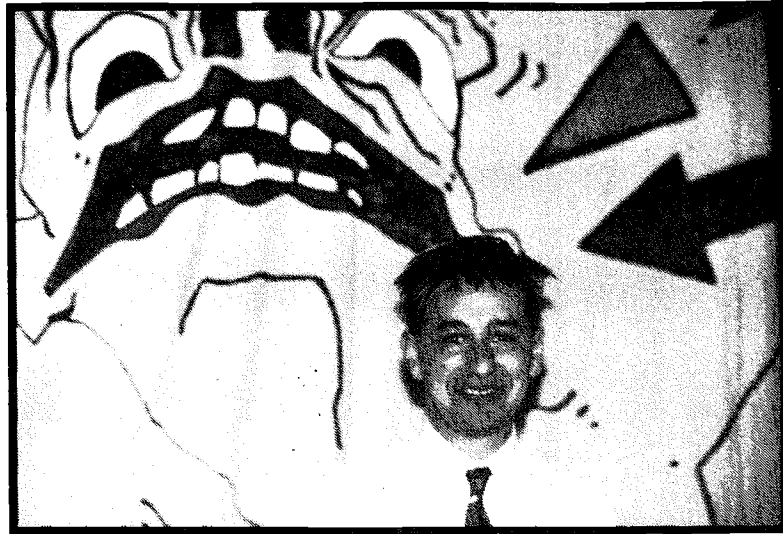
PHIL FEARON 'Ain't Nothing But A House Party' (Ensign PFX 2) Someone had to do it! Produced with tongue firmly in cheek by Stock/Aitken/Waterman, the Show Stoppers' 1967 classic has been given a blatant 0-123-122½bpm corny Farley-style house treatment to go with its title which, so far as Phil's normally distinctive vocal is concerned, could have been sung by Total Contrast or anybody. He's actually more recognisable on the flip's! 0-122½-122½bpm edit (119bpm 'Burning My Bridges' too). Unlike most genuine Chicago stuff, it has of course the chart advantage of a real song.

KURTIS BLOW 'I'm Chillin' (Club JABX 42) Already notorious for its catchy use of the 'Transformers, robots in disguise' jingle, this Trouble Funk-backed (0-106½-107-108½-107½-107½-109-108½-109-108½-108bpm) go go jiggler has quietly bragging lyrics criticising the topics rapped about by other sucker MCs (three versions and the 68bpm 'Don't Cha Feel Like Making Love').

GRACE JONES 'I'm Not Perfect (But I'm Perfect For You)' (Manhattan 12 MT 15) Nile Rodgers-produced typically jittering Chic-style 108½bpm staccato jolter (inst too), Grace herself sounding more typical on the flip's slinkily duetted 98½bpm 'Scary But Fun'.

'Fusion Beats Vol. 2' (US Bozo Meko Records BM001) Replacing 'Feelin' James' as hottest bootleg, this simply edited 0-108½-105½-110½-105-109½-111½bpm mixer alternates between bursts of the Mohawks' much sought 'The Champ' and James Brown's 'Get Up, Get Into It, Get Involved' (rather like Original Concept's 'Can You Feel It') before ending with Dyke & The Blazers' 'Let A Woman Be A Woman — Let A Man Be A Man'. The A-side actually a badly recorded live 'Flash It To The Beat' by (Grandmaster) Flash And The Furious 5.

WOOLY REASONABLE & THE YO CULTURE 'You're The Only One' (US Beauty and The Beat BAB 106) A real grower, this Duke Bootee-produced wriggly 103½bpm nagger jiggles through scratching, a Jamaican-accented muttering girl, soft chanting, a het-up worrying guy, squalling sax, whining



NICKY HOLLOWAY has one of his famous 'Doo's' this Saturday (1), not a Doo At The Zoo this time, but a Doo At The Dome, at Thorpe Park amusement park near the M3/M25 interchange. With him will be Pete Tong, Chris Hill, Chris Brown, Johnnie Walker, Gilles Peterson, Chris Bangs and Martin Collins, funking and jazzing the house. How much will they raise for Disco Aid?

guitar and a rhythm that don't quit (inst flip), compulsive stuff!

BUNNY WAILER 'Back To School' (Solomonic SM 025, via Jet Star) With a Crown Heights Affair-cribbing air stewardess intro, this simply 95¾-97½bpm nursery rhyme rap (not in reggae style) from 1982 has been reissued as it rapidly revives following play by London's pirate radio (dub flip). Quite timely after half-term, too!

KOOL MOE DEE 'Go See The Doctor' (US Roof Top Records RT-001) Hilariously about a randy chap's dose of the clap, this jaunty 89½bpm rap follows perfectly from 'Girls Ain't Nothing But Trouble' but will never get any radio play, despite an 'Almost Clean' version! The hard 91½bpm 'Monster Crack' has a broadcastable strong message, though.

JAKI GRAHAM 'Step Right Up (Pure Dance Mix)' (EMI 12JAKI 9) Noisily bashing and hollering blatantly commercial spurting 121½bpm black pop — and, no, at that BPM it is not in fact house! — with an acappella outro.

S.O.S. BAND 'Even When You Sleep (Extended Remix)' (US Tabu 429 05954) Familiar territory trodden with calm confidence, if few surprises, one of Jam & Lewis's rolling 0-98½bpm sultry grooves remixed in four new ways. You know the style... and you love it!

JEFF LORBER 'Private Passion' LP (US Warner Bros 1-25492) Techno-jazz, lightweight vocals and decent slowies, the most credible floor fodder on first rushed listen (fuller review to follow) seeming like the buoyantly rolling 90bpm 'Midnight Snack' and

mildly jaunty 103½bpm 'Jamaica' instrumentals, and Michael Jeffries-sung soulfully jogging 97½bpm 'Keep On Lovin' Her'. Likewise, I'd no time to review **FREDDIE JACKSON 'Just Like The First Time' LP** (Capitol EST 2023), about which the title says all, except there are even more slowies this time!

GARY L. 'Time (Time To Party)' (US Sensations Records CS-45-01) More house from New Jersey, although really in Colonel Abrams or Private Possession style and strong of its familiar sort, this busily skittering 120½bpm bouncer is in four mixes, the main one by Regisford & Jarvis.

JANICE CHRISTIE 'Heat Stroke' (US SuperTronics RY 016) Sneakily nagging juddery pent-up rolling jiggly basher which packs more of a wallop than one quick listen suggests, in two 101½bpm Tony Humphries mixes, and — check this — an 100bpm Larry Levan mix too. This now clashes with her UK-issued breathy also juddery 105½bpm jogger, 'I'm Hungry For Your Love' (Affair TART 1).

JANICE McCLAIN 'Passion And Pain' (US MCA Records MCA-23647) Nick Martinielli-produced predictable precisely ticking and jolting (0-192½bpm) plodder, soulfully wailed through the usual structure (in four mixes).

ISAAC HAYES 'Ike's Rap/Hey Girl' (US Columbia 44-05962) Rapping again in his classic 'By The Time I Get To Phoenix' style, Ike starts with a romantic sounding though serious anti-crack message that has a humorous twist before the 65½bpm track becomes a

lovely revival of Freddie Scott's much-covered 1963 US smooch smash (edit flip), vintage Hayes.

ZUICE 'I'm Burning' (Club JABX 41) Without another lavish launch, will this inspire such long lasting DJ loyalty as their debut did? Again too stolid and tricksily treated although basically quite a decent song, the A-side's vocal Jam & Lewis-meet-Nile Rodgers lurching 105½bpm Sure Buster Mix is for me beaten by the brighter B-side dub's chinky Chic-guitaried Sister Sledge-ish 0-106bpm Royal Mix. How about a remix combining the two?

HEAVY D. & The BOYZ 'Mr Stuff' (US MCA Records MCA-23691) Although it could be a remake that's used, repeatedly scratched into the jittery 98½bpm beat, this Dr Jeckyll produced lively rap is shamelessly based without any credit on Jean Knight's 1971 smash of the same name (inst flip).

CUT MASTER D.C. 'Bum MC's' (US Zakia Records ZK 016) D.C. certainly cuts and produces this beefy 94½-0bpm hip hop jiggler, braggingly rapped by poppin' MCs, and the flip's more serious anti-crack 0-101½bpm 'Crack, Crack "Don't Do It"' (both with instrumentals too), but the label lists nobody as artiste — although presumably it should be whichever rap act includes Tricky Vic, Tony Rome and is that Zineski?

D.J. SCOTT LA ROCK — BLASTMASTER K.R.S. ONE & D-NICE 'South Bronx' (US B Boy Records BB 100) Specialist though very interesting starkly jolting 95½bpm rap relating the history of hip hop, from the South Bronx's viewpoint (inst too, and reggae toasting-style 'The "P" Is Free' flip).

O'CHI BROWN 'Two Hearts Beating As One' (Magnet MAGT 297) Stock/Aitken/Waterman parody their original Princess style for this 109½bpm jolting sweet swayer, with a less plagiarised pleasant 110½bpm 'Another Broken Heart' flip.

KOOL & THE GANG 'Victory' (US Mercury 888 074-1) Fairly uninteresting 123bpm lurching pounder in polished black pop style, only likely to mean much once it's out here.

LEVERT '(Pop, Pop, Pop, Pop) Goes My Mind' (Atlantic A9389T) O'jays leader Eddie Levert's boys topped the US soul chart with this superb hesitant 0-80/40bpm smoocher, flipped by the even more danceable good tensely jogging 99½bpm 'Looking For Love' with chunky vocal interplay and bursts of rap 'n' scratch.

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The dance music label competition is hotting up. Streetwave and StreetSounds' crown as kings of the British dance music scene has been under attack recently from newer labels like Serious and Cooltempo, who have also been releasing dance compilation albums and having pop success with some of their singles. As a response to these and other dance music labels, Streetwave have taken on a new, more aggressive policy, bringing out new series of albums like Slow Jam and Jazz Juice, as well as signing some great new British talent to the label.

Whilst Streetwave builds up its own roster of artists, including Hard Rock Soul Movement and Faze One, they have also acquired a new sister label, Music Of Life, run by deejay/mixer Simon Harris. Their latest release is by LaToya Jackson, produced by Cerrone and called 'Oops Oh No'.

Simon Harris used to be partnered by DJ Froggy, and together they remixed many a hit, including the Conway Brothers' 'Turn It Up' and the Real Thing's 'You To Me Are Everything'. They decided to start a label when their suggestions for mixes weren't always acted upon by other labels. They went with Morgan Khan's Streetwave empire because "they have a long history in dance music and we wanted their help and experience".

Whilst DJ Froggy left the label shortly after its inception, Harris, together with a couple of DJ colleagues, went ahead with Music Of Life, named after one of their favourite records, which just happens to be by Cerrone.

Although Jean-Marc Cerrone is best known over here for his seminal electro-disco 'Supernature', he is a lot more



three dimensional than his past would suggest. A few years ago, with the encouragement of his friend actor Alain Delon, he published a novel, 'Neurosis', a psychological drama set in a mental hospital, which became a best seller in France, selling 200,000 copies. A further novel followed and Cerrone moved to

Los Angeles, where he worked on movie soundtracks and wrote a screenplay, 'Dancing Machine', a musical comedy. Both 'Dancing Machine' and the film treatment of 'Neurosis' are to be filmed in Hollywood next year, and there's still Cerrone's music to talk about.

After producing Colonel Abrams and

MUSIC OF LIFE

As another label joins the battle for dance supremacy, **Edwin J Bernard** assesses its floor filling potential

Jocelyn Brown earlier in the year, Cerrone got the idea of working with LaToya Jackson.

"I called her in March, played her the song and she liked it. At first it was just a business relationship, but now it's really more friendly. She's a wonderful, beautiful girl and I once said that I'd like to marry her," Cerrone tells me in his very thick French accent. Whilst his Gallic charm may or may not be working on Ms Jackson, the single 'Oops Oh No' and the follow up, 'Confidence', are definite hit material.

Harris is confident of the future. "We're going to be releasing 100 per cent quality dance music," he assures me. "There'll be a lot of classic dance music coming out on compilation albums" (although they've already released 80s Ladies' rare 'Turned On To You' as a single) "and exciting new stuff from young British bands coming out on 12 inch."

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► WHITNEY HOUSTON, WEMBLEY ARENA, LONDON

In a dress that would put even some of Diana Ross's slinkier numbers to shame, Whitney Houston strode onto the revolving stage to an overture of her greatest hits, and wowed the not-quite-full Wembley Arena for over one hundred minutes.

The highlight of the show came early on with 'You Give Good Love', her second, flopped single in the UK, although a number two pop hit in her native USA. With the help of her magnificent backing singers, she built up the final chorus through a wave of varying emotions until lumps appeared in collective throats and the audience shrieked in anticipation of the climax.

Her cover of Jennifer Holiday's 'I Am Changing', from the Broadway smash 'Dreamgirls', was another thoroughly calculated tour de force, aiming to show off every facet of La Houston's pop gospel voice. The song was ridiculously dissected, going on for 10 minutes or so, and taking half that time to get out the final line.

If there is a criticism of Whitney live, it is that she seems far more interested in showing off her fine range of vocal dexterity than staying true to the song; something pop audiences, not used to virtuoso gospel/soul divas, found audibly boring. They wanted faithful reproductions of her hits — and excitement. They got slowed-down reinterpretations and were subtly stimulated instead.

Whitney's set included all the tracks from her album bar one — Kashif's 'Thinking About You', and covers of Michael Jackson's 'Wanna Be Starting Something', Kenny Loggins/Michael McDonald's 'Heart To Heart' and a gospel tune that her mother, Cissy, taught her, 'I Believe'.

Whitney Houston has been criticised for being a yuppie robot, fuelling the more expensive fantasies inherent in the American Dream. It is these Barbie doll/full-throated charms that appeal to so many and turn off the few. She is showbusiness personified, whether we like it or not. Her life is a picture book fantasy, a wish fulfilment come true. But more importantly, she lives up to the hype even though she betrays her showbiz upbringing.

Whitney Houston can sing, can entertain a whole Wembley audience, even with the distinct disability of a circular revolving stage that only Diana Ross has handled before. When she speaks, it is the sort of Hollywood schmaltz you'd expect.

"This is the most exciting moment of my life, London," was particularly throw-away. But when Whitney sings, she forgets all the pretensions of showbusiness, and gives it to us straight from the heart. Forget the crap; that's all that really matters.

Edwin J Bernard



Photo by Eugene Adeborti

■ EVERYTHING BUT THE GIRL, ROYAL ALBERT HALL, LONDON

So which Everything But The Girl would you like? The pursed-lipped, furrow-browed, serious muso Everything But The Girl? The makers of introspective, self-obsessed, student-trendy tunes? The miserable buggers?

Or maybe you'd prefer the wise-cracking, relaxed, open and smiling Everything But The Girl? Or the subtle duo, the swinging octet, the professional orchestra? All these facets are on display tonight, bound together confidently, with Tracey Thorne and Ben Watt the amiable MCs. It's showtime, folks.

Confidence looms over the stage as we get part one of the evening's entertainment. The duo come on to rapturous applause. Tracey looks like some kind of Wild West pilgrim with her Black Adder haircut and cowboy boots. Ben looks, well, like Ben really — the embodiment of all those shaven-necked, goatee-bearded jazz babies that wander the corridors of student England. Voice and guitar blend into the purest, warmest sound — relying on Tracey's rich larynx and Ben's nimble fretwork to send tingles of feeling down your spine.

The EBTG octet enter and the crowd get exactly what they want — 'Each And Every One' getting the biggest cheer as tracks from 'Eden' mix with newer stuff. Like Ernie Wise and his toupee, you can't see the join.

It's the Royal Philharmonic Orchestra that much of the audience has come to see, though. Curiosity turns to admiration as the classical musicians' minimal interference merely bolsters the traditional EBTG sound, rather than adding any monumental new dimension to it. Tracey's "Everything But The Kitchen Sink" joke goes down well — but was I alone in wishing the dinner jackets away and returning to the purity of the EBTG duo?

When this comes with the encore of 'You Were Always On My Mind', it's Everything But The Girl at their impassioned best. An ability to move the listener that few can match without resorting to hack clichés and mock emotional theatrics.

Tonight was obviously an experiment. The faithful received, tasted and left with that certain smile of well-fed satisfaction. Most would no doubt agree that Everything But the Girl mean more in a more intimate atmosphere, but nobody really cared. The Nelson Riddle Orchestra may have been more in keeping with the mood, but it left Ben Watt smiling anyway. . .

Eleanor Levy

▼ IRON MAIDEN, EMPIRE THEATRE, LIVERPOOL

As popular music enters its fifth generation, it's interesting to note the permutations, variations and deviations it throws up along its way. And as with all the most interesting royal families, there's a good deal of incest, inter-breeding and bastardising going on behind closed doors.

One of the more peculiar has been the gradual but persistent growing together of funk and heavy metal. Now emphatically out of the closet with the Run-DMC/Aerosmith merger, it's been in the offing for a good while.

Only when comparing the live performance of a band like Iron Maiden with that of, say, Cameo, do you start to see the similarities which have always been there. Here you have a glitzy, flashy, over-the-top demonstration, completely phallogentric, with more than its fair share of pelvic thrusts, and dealing exclusively in the area of male erotic fantasy. See what I mean — could easily be one or t'other.

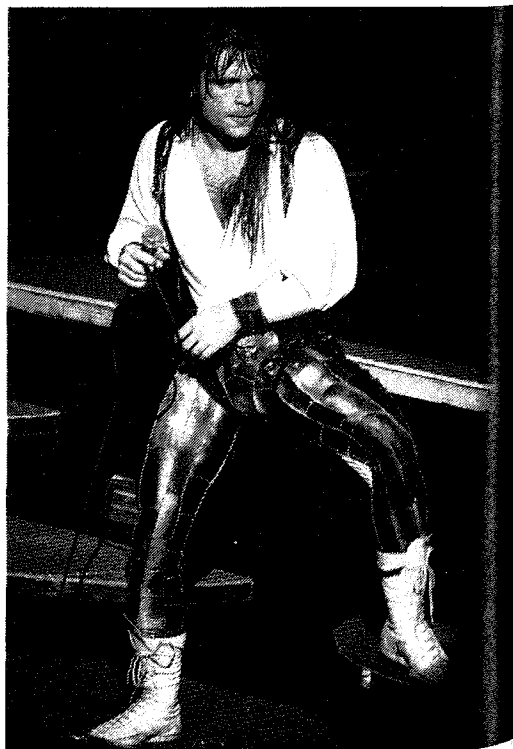
Much of Iron Maiden's performance is so reminiscent of the effective parodies of Bad News and 'Spinal Tap' that at times it's almost impossible not to take it all as an enormous joke. But there are enough puerile sentiments seriously implied to do regular smile-wiping (on 'Being On The Road': "...and all those birds we've left behind"). This might sound considerably more offensive if it didn't come from a man whose leather jacket was covered in an elaborate system of fairy lights.

The performance standards are undeniably high, and it's easy to see why HM pins so much of its kudos on the live 'arena'. You all know the sort of thing: average length of song 14 minutes, incorporating seven minute guitar solo.

The audience is, predictably, 96 per cent male, and perhaps the most ironic thing about a performance of this nature is that while the band goes on at length about how they and their followers are hot demons on the lust-filled highway to oblivion (and such-like), the Iron Maiden camp followers staunchly refuse to be anything more than a bunch of genial, good-natured and placid logo-embroiderers.

Ultimately, all the nasty, puerile, sexist sentiments implied have all the threat of the little lad in the park who threatens to smash your face in — it's just loud, clean fun.

Dave Sexton



► B B KING, LEEDS UNIVERSITY

Tonight, an opportunity to witness one of the living legends of the blues. Since beginning his recording career in 1949, B B King has created such classic songs as 'How Blue Can You Get?', 'Everyday I Get The Blues', 'Woke Up This Morning' and 'The Thrill Is Gone'. All featured in one form or another tonight.

Aside from the purer merits of his music, it is the sheer weight of performance that is highlighted. B B King is genteel, charismatic, confident and establishes that special rapport with the audience that makes this a *show* in the traditional sense of spectacle, colour and entertainment.

Playing with a matchingly attired seven-piece band, including his nephew Walter King on saxophone, he went through a faultless set, spanning all the varied points of his long career, punctuating the songs with light-hearted cajoling with the audience as he involved them in the call and response parts in the set.

Tales of cars and girls, the everyday frustrations of life are indulged with a wry humour and a celebratory nature.

These are rich colours, purples and reds rather than blues, reminiscences of past exploits, not present pains. Though the blues as a music has its roots deep in the folk culture of the American Negro, soiled by the sweat and tears shed in the plantations of the deep south, the accent here is on fun. A release from the pressures of society. As the man says: "Enjoy yourself, this is the Eighties and there's a lot of good times to be had, so enjoy yourself."

Judging by the smiling faces leaving the hall, here was one old man (B B King is 61), with an equally famous guitar, Lucille, who has struck upon the right way to live with those happy, happy blues.

Nigel Holtby



Photo by Stephen Robinson

■ THE CANDY KINGS, CLUB EDEN, GLASGOW

To be a truly Glaswegian pop group these days, you have to be, somehow, *sweet*. In that case, you can add another to the growing list of 'Candybars' and 'Honeythieves'.

What's more, the Candy Kings — fronted by long-time Glasgow scene stalwart and heart throb (so I'm told), Derek Devlin — could be the ones to top the lot.

Faced with a typically phlegmatic club audience (other musicians, journalists and A&R persons), Devlin and crew reacted admirably. Their tough and uncompromising way belies the wimpy connotations of their name. Whether the songs stand up, in comparison, is doubtful.

Things started promisingly. The wonderfully melodic 'Come On', augmented by a newfound (though, it must be said, appallingly dressed) horn section, seemed almost too good to be true. Obviously the boys thought so too, and proceeded to play variations of the same for the rest of the set.

To their credit, however, they do have other songs, such as 'Love's Young Dream' and the slower 'One In A Million'. These, with a little work on arrangement, could be worthy songs in their own right. Still, tonight, the overall effect was of being beaten over the head with the entire Motown back catalogue.

In today's pop world, such problems are minor. With their 'pretty' looks, hunger and obsessional ideas on direction (straight to the heart of pop, no mistake), they're a marketing man's dream.

As I was leaving, an ageing rock critic grabbed me by the arm and insisted, "There you have it, the new Wham!" God forbid, he could be right. These people normally are.

Harry Mercer

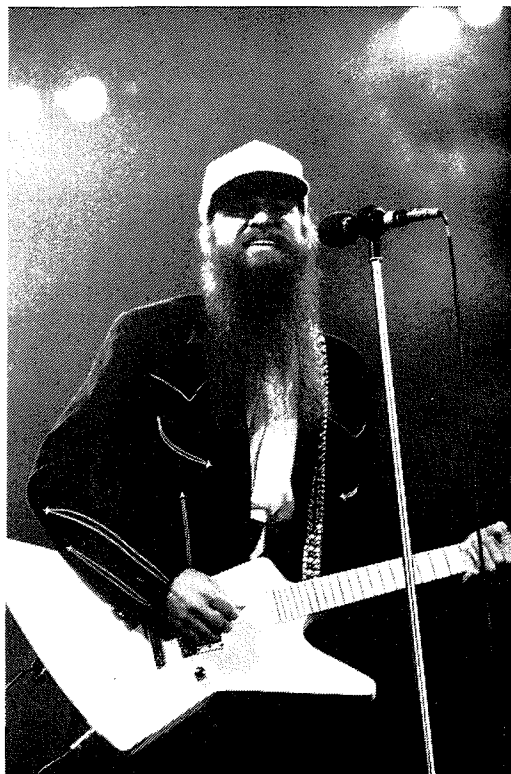


Photo by Patrick Guigly

■ PETE MURPHY, TOWN AND COUNTRY CLUB, LONDON

Bauhaus T-shirts have a tough time of it. Lovingly laundered, they make the occasional public appearance en masse to see mentor Peter Murphy. At times tonight, one or two probably longed to be back, snugly folded in their drawer.

Never let it be said New Romanticism is dead. Peter Murphy's voluminous excuse for a pair of trousers was evidence enough that the Blitz Kid in him is only just surfacing.

Music? What do you mean music? That was definitely secondary tonight. A poor runner-up to PM's consummate theatricals and stark posing. The boy is a frustrated actor and Marcel Marceau rolled

◀ ZZ TOP, WEMBLEY ARENA, LONDON

Twelve quid a T-shirt anyone? Well, they've got to pay for the dashboard stage set and laser woman somehow, I suppose. Yes, it's the three wise men from Texas playing their gentle boogie as only they know how, and if not exactly sending the crowd wild, then at least putting a smile on our faces with their shades, synchronised dancing and endless pointing.

A set of polite rock 'n' roll (even the air guitarists have trouble getting their rocks off), based around — oh maybe four riffs — but with enough style and enough hits under their tight belts to make this an enjoyable experience. It's the familiarity of big Uncle types, on the telly or the video juke box every five minutes, no surprises and the occasional classic pop song that makes ZZ Top such a success.

'Rough Boy' is perhaps THE song that comes as something of a shock, rocking gently with that soaring guitar melody and then swooping into a rock 'n' roll solo break — one hell of an arrangement. Stage wise, the wacky set and clever-clever lighting narrowly fails to disguise the fact that three people look dreadfully lonely on this stage, even when they're larger than life.

ZZ Top are funny, safe, comfortable and unlikely to let you down. A bit like a Texan Tickler really.

Andy Strickland

into one but *always* with tongue in cheek.

The openers, 'Blue Heart' and Magazine's 'The Light Pours Out Of Me', augured well. Sullen tunes graced by a crescendo or 10 of those inimitably macabre vocals.

An acoustic guitar, courtesy of the hugely competent Howard Hughes, lent works past a life of Peter Murphy's own. The cursory airings of 'She's In Parties', 'Spirit' and 'Passion Of Lovers' may have illuminated the failings of newer material but brought out Bauhaus T-shirts in a cold sweat.

Having verged on the ridiculous, PM finally came up trumps. Encoring with Pere Ubu's 'Final Solution', he collaborated with a pair of writhing, body-painted dancers to spellbinding effect. A fine pair of cheekbones still goes a long way.

Lesley O'Toole

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Jesse's Gang and the **Bang Orchestra** are two of Chicago's hottest house acts. They're fronted by **Jesse Saunders** and **Vince Lawrence** respectively. But they're not the only two bands these two gentlemen are involved with. Story: **John Godfrey**

When London Records signed Chicago house label DJ International they had to fly five British journalists out there to explain to them and us what it was all about. Even now, they're still not sure what it is. Jesse's Gang and the Bang Orchestra are two Chicago acts that have everything but nothing, to do with house music. Confusion is the essence.

Jesse Saunders made the first house record 'On And On' in 1983, and took the next dance step from the turntable mixes. "I wanted something that I could play and say was mine," says Jesse. "It took off fast — it was like, wow! This is what happens when I do a rhythm track, wonder what happens when I do a real song?"

What happened was that Jesse Saunders went into a vinyl frenzy — records by Midnight, On Stage, La Noiz, Fresh, Gwendoline and the Force all swept the Chicago floors. "I couldn't put them all under my own name so we developed subsidiary labels to do other stuff so it wouldn't look like we were trying to flood the market," he says. With his producing partner Vince Lawrence, Jesse formed the Trax and Precision labels, in addition to his original Jes Say Records.

"The first real song that got radio play was 'Funk You Up' in '84, and we found that you had to have a band to play live. But it didn't get called Jesse's Gang until '85 when we did 'Real Love', which is released here now," he continues. Enter Geffen Records, the AOR stalwarts of the USA who discovered that people were dancing in Chicago. A major label who thought they'd signed a house act.

"As far as Jesse's Gang" (other members include, Duane Buford and Twala Dawn) "is concerned, we're not stopping being on Jes Say, we're progressing. I'm not going to do house music for the rest of my life — I mean, I'll probably do it but not as Jesse's Gang," says the man with many names.

Like Jesse's Gang the Bang Orchestra is but a name — the chosen pseudonym for Vince Lawrence and vocalist EV. Like Jesse Saunders, Vince Lawrence wanted to open the doors in Chicago's house and take a walk with Geffen Records. "I've sort of gone in a different direction," he explains. It led to EV.

"I'm an aggressive woman, tired of seeing women stand in one spot and sing like a tweety bird. I like to front a crowd, host a party and take the stage. That's what drew me to hard rock music," she declares.

EV hides her face behind shocking pink hair and over-sized wraparounds and has a LOUD VOICE. "She just blew me away," admits Vince. "I wanted the two worlds to combine so there would be some aggressive music out there that would still move your body and the result is our new single 'Sample That'," says EV.

Soon after Vince started playing name games with Jesse, they found that they'd explored every room in the house and wanted the key to another door or three.

"If I'd stayed doing the same old stuff I'd stay where I was. House records don't get radio play and I want radio play — I want to be heard all over the place," says Jesse.

Geffen have signed two names that are live acts built from Chicago house bricks. Jesse Saunders hadn't deejayed for three years until he landed at the Barry Island Soul Weekender and gave the UK DJs a lesson in the mix. Vince Lawrence has teamed up with a singer who used to front rock hard bands, punk bands and hard rock bands.


Currently working on a production deal for British label Rhythm King, Vince is determined never to be nailed.

"If I want to be Country & Western I can; I might be heavy metal next week. If I send you a cassette and tell you it's the next Mötley Crüe single, you'll believe it." Don't worry, I believe it.

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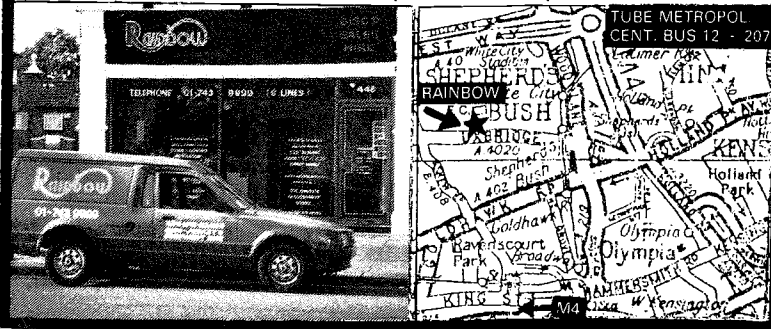
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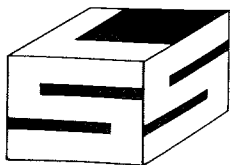
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Disco Aid is the British dance music scene's Band Aid and Live Aid rolled into one. Organised by London DJ and owner of Total Control Records, cuddly Steve Walsh, they are aiming to raise £6 million with the record 'Give, Give, Give', and a national Disco Aid night this Saturday, November 1.

The charities to benefit from Disco Aid are: Famine Relief in Ethiopia (25 per cent), Variety Club Of Great Britain (15 per cent), Help The Aged (15 per cent), Cancer Research (15 per cent) and SANE, Schizophrenia A National Emergency (15 per cent).

'Give, Give, Give' was written by Steve MacIntosh of the Cool Notes and produced by Paul Hardcastle. The recording began early on Sunday, August 31 and took all day. Steve Walsh also broadcast his Radio London show live from Wessex Studios in north west London, where the historic recording took place.

There was a carnival atmosphere as the following dance music makers got together to record the single: Astra, Aswad, Nat Augustin, Beggar & Co, Tony Blackburn, Jean Carne, Tina Charles, Total Contrast, the Cool Notes, Smiley Culture, Hazell Dean, Judge Dread, Floyd Dyce, Bobby Eli, Phil Fearon, Sheila Ferguson, Kenny G, Galaxy, Dorothy Galdez, Boris Gardiner, Julie Gore, Jaki Graham, Derek Green, Paul Hardcastle, Dizzi Heights, Keith Henry, Kevin Henry, Lenny Henry, Austin Howard, Tippa Irie, Frankie Johnson, Chris Jones, Rosaline Joyce, Dee Lewis, Lorenzo, Masquerade, Mel & Kim, Steve Meyers, Nikki, Odyssey, Dave Pearce, Pepsi And Shirley, Precious Wilson, Press The Flesh, Rare Moods, the Real Thing, David Rodigan, John Sachs, Sinitta, Edwin Starr, Kenny Stevens, Toyin, Ruby Turner, Undivided Roots, the Walkers, Steve Walsh, Tony Worrall and Robert Williams. (Phew!)

This is what some of the more vocal participants had to say about 'Give,

DISCO AID

How Britain's dance floor fraternity are aiming to raise £6 million for charity

Story: Edwin J Bernard

Give, Give'.

"A very commercial song. If everybody goes out and buys the record it should go to number one. It's the first record I've been on that's in tune!" (Tony Blackburn, chorus)

"I'm very pleased and proud to be part of Disco Aid. Like many other



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● KENNY G a-tootlin' for the world, the Variety Club, Help The Aged

artists who were not part of Band Aid, this has now given us the chance to do something to help Ethiopia. The good thing about it is, also, that some of the money is going to domestic charities." (Edwin Starr, chorus leader)

"The most important thing about Disco Aid is that there is actually an immense feeling of camaraderie. The whole thing is overwhelming. It's great to follow through from Band Aid two years later. On the day of recording everybody was there not to be a star, but to record a song for charity together. The feeling was almost spiritual and Paul Hardcastle as producer was great. I'm very proud to be part of Disco Aid." (Sheila Ferguson, co-lead vocalist)

"I am very happy that someone has come along and done something for domestic charities. I think it is a very worthwhile cause." (Al Jackson, Odyssey, chorus)

"Disco Aid has given me the opportunity to do something for charity. It makes it all the more worthwhile knowing that part of the monies raised will be distributed to domestic charities. It's a great project and I give it my full support." (Precious Wilson, chorus)

Last week, Monday, October 20, a charity launch party for the single was held at London's Camden Palace. It coincided with the single's release and marked the first public performance of the song, with many of the original stars appearing on stage. There were also personal appearances from Jermaine Stewart,

Lewis, Womack and Womack and at midnight, the premiere of the Disco Aid video was shown. The whole evening was captured for posterity live on the cable music station, Music Box.

November 1, 1986 is Disco Aid night: "That's the night the world goes to a disco for charity," says Steve Walsh, the project's co-ordinator. A vast number of clubs and discos in the UK, Europe and America have pledged to donate a portion of their takings, and to organise additional fund raising events.

There should be a club or disco near you that is taking part in Disco Aid. Here's a list of just a few of the clubs in Britain's cities that will be supporting the charity on Saturday, November 1.

LONDON: Hippodrome, Samantha's, Studio Valbonne, Empire Leicester Square, Busby's, Shaftesbury's, Le Beat Route, New Merlin's Cave, London Intersarsity Club Covent Garden, Gulliver's, and Le Rock at the Notre Dame Hall.

LIVERPOOL: Le Jardin and Coconut Grove.

MANCHESTER: the End — Cross St, the Millionaire.

GLASGOW: the Warehouse.

CARDIFF: Cardiff University.

BRIGHTON: Pink Coconut, the Metro, Rain.

Disco Aid may not be the first charity of its kind, but, as Steve Walsh points out: "We should never tire of giving while people are still in need. Charity isn't hip and trendy. It's about helping people and it's never too late for that."

THE SUPER-EGO RULES FROM THE BRONX TO KINGDOM BLOW

In short, **Kurtis Blow** thinks an awful lot of himself. An *awful* lot. His new LP is called *'Kingdom Blow'*. The line-up on it includes Trouble Funk, George Clinton and Bob Dylan. It's pretty good too ... (though don't tell Kurtis)
Chillin' chatter: Paul Sexton
Vanity poses: Joe Shutter



We all know James is the King of soul, Chuck Berry is the King of rock 'n' roll, I got to say that the Duke is the King of swing
And when it comes to rap, Kurtis Blow is the King
Kurtis Blow, *'Kingdom Blow'*, 1986

Ain't but one man who could get away with saying that ... In the world of rap superstars, where boasting is like breathing, one genre legend has his mouth motorised better than any. Who else would play God and call their new album *'Kingdom Blow'*?

Still, seven years and as many albums down the line of synchro-soulspeak, Kurtis Blow's become the father figure of the musical style that they said would never chart again after *'Christmas Rappin'* at the back end of '79. Many noughts on the bank account later, Kurt's lyrical hyperbole sounds a very loud and funky "I told you so", and like all the best egomaniacs, he *really* believes the boasts.

"Total ego trip, right!" he cackles among the crackle of an LA connection. "That's just like a total ego trip rap, I guess ... But yeah, I mean, I said it, I guess it's truthful, in a way ..."

Let's face it, none of us thought that the pimply 20-year-old from Harlem who'd chanced into the charts with a novelty Christmas rap record would still be there seven years on, gold discs all over the place, a black superstar with a burgeoning film career and his own record label in the works.

But think: *'The Breaks'* ... *'Tough'* ... *'Party Time'* ... *'Basketball'* ... *'If I Ruled The World'* ... The guest rap on *'Save Your Love (For #1)'* ... Kurtis Blow is a survivor. The man who inspired Run of Run-DMC to kick off his career under the name *'The Son Of Kurtis Blow'*. The man who's tempted Trouble Funk, George Clinton and Bob Dylan onto his new album. Hold on, rewind ... *Bob Dylan?*

"Bob and I were recording in New York about three years ago, I met him in the studio called the Power Station. He needed some background singers for the album he was doing and I lent him Full Force, they were doing the *'Party Time'* album with me at that time. They sang on his album and that's when we first met.

"What happened when we started this new album was that I wanted to do a duet. I asked New Edition ... Uh, who else? Whitney Houston ... And Prince ... And they all said no!" Blow laughs at the memory. "So I asked Bob Dylan and he said 'Let me hear the track'. He loved the track, so we went to the West Coast to record it." The results are a delightfully goof-ball Dylan rap of four lines introducing the new album's first track, *'Street Rock'*. "It took him two takes! The rap he does is actually real hard, too."

But blisterin' barnacles, Bob Dylan on your album, it's not exactly the *street*, is it Kurt? "Well, he's always been really conscious of the American public, you go all the way back to the Sixties — *'Blowing In The Wind'*, right? Those songs he did, *'Johnny In The Basement'*, and uh, something *'Blues'* ..."

'Subterranean Homesick Blues'? "Yeah, right ... That song was really a rap record, almost. He's always been noted for doing songs that weren't really singing — and he doesn't talk fast either!"

While we muse briefly on this challenging new idea, that Bob Dylan is the father of rap, Blow continues to hold court on how influential Zimmy and many other Sixties legends were to him. "Oh yeah, I've got all the

tapes of Bob Dylan and Jimi Hendrix, Sly Stone, all the James Brown, that '30 Golden Hits' album of his. Oh man... I've got a pretty wide span."

Wide enough to incorporate another pillar of funk onto the new LP. That's George Clinton, who's there on 'Magilla'.

"I met him in Hollywood, on Hollywood Boulevard in fact." Even Kurtis has to laugh at what a name-dropper he sounds this time. "I saw him walking down the street, I was just there digging the scene, this was a couple of years ago. We sat down and talked for a minute, a lot of people came by and wanted autographs. He said 'Let's do something'. I met him again two years later at Polygram Records and he said 'come on, let's do a song'."

But the song that's already beating the drum for the new album is the storming first single 'I'm Chillin' — being the terrifying combination of Kurtis Blow and Trouble Funk. They're old mates, needless to say. "Robert Reed and James Avery wrote the basic track to it. It was my concept and the lyrics were mine. It was the first time we'd worked together, but I'd worked with EU Freeze before, they did the 'Party Time' album."

And hold it — Blow acts humble! Better get this in writing, officer. "I've always been a follower and a worshipper of go-go music. I remember in August '81, we were doing a gig, it was my birthday, and we had a hot band, we thought we were real hot. I tell you, those guys in Trouble Funk blew us away, they were something else, man."

So is the go-go sound becoming the Blow sound? "Well, 'Street Rock' has traces of it, yeah." He's right — directly after the Dylan rap intro, it hits a 'Bang Zoom' groove with a hint of 'It Ain't What You Do'. But that's nothing — later on that side, Blow suddenly starts crooning 'She'll Be Coming Round The Mountain'. What's he trying to do, start a sing-song at the back of the bus or something? "Oh yeah, that was like a Doug E Fresh type attitude," he says, and our minds immediately relocate the pieces of 'Michelle' that were tucked into 'The Show'. "That was a real ad-lib and we kept it."

There are some rappers doing the rounds who won't acknowledge the presence of any of their rivals, and if they do, what they say about them is unprintable. Kurt, au contraire, has kind words for quite a few. "I like Doug E Fresh, he has a distinctive voice, he's all right. Might be around for a while. Then there's Eric B, have you heard the new Eric B record 'Eric B For President'? That's a sure shot... LL Cool J as well, and Run-DMC, they're my boys."

Then, a propos of nothing in particular, he says: "Have you heard that Grace Jones record, 'Slave To The Rhythm'? Isn't that a great record?"

LL Cool J and Run-DMC both appeared with Blow in the hip-hop movie 'Krush Groove', which did some business in the States about this time last year but only wimped its way to a few odd screenings in London.



Kurt's appeared in a flick called 'Cry Of The City' as well, and the celluloid's well and truly in his veins now.

"I've got a new movie coming out called 'Bamboo Cross'. Some guys just searched me out and brought me the script. It's about three Vietnam vets who come home from the war and save a small town from mobsters. A lot of action, adventure — it's a straight role, no singing at all, you don't hear me rap! We're starting production now, we haven't started filming yet, not till November."

When it isn't Kurtis Blow rapper or Kurtis Blow actor, it'll soon be Kurtis Blow record executive. "I'm going to start a new label called Krush Records — 'Krush Groove', Krush Records, y'know? We're trying to get distribution now, we're talking to a couple of majors. So far we've signed up Blue Magic, the Seventies ballad group." Their big ones in the US, both in '74, were 'Sideshow' and 'Three Ring Circus', reggaefied over here a couple of years later by Barry Biggs. "I'm expanding, that's what it's all about. Basically, I'll be an A&R guy almost. I might have to give something up, I don't know, I can't really predict the

future. At the moment it's no problem."

Kurt doesn't plan any more live shows until next year — and in the wake of all the gang violence that's attended many hip hop shows, his and other people's, he has very fixed views on where the blame lies.

"Now a lot of halls are stopping rap shows, they won't let them come in. Things will get better, because they'll beef up on the security and do it like rock 'n' roll shows. That's been the problem. Promoters aren't spending enough money on security."

Rapping into middle age? These are the breaks... and Blow's ready to carry on dealing with them. In 1980 he said: "I want people to realise that rapping is not a 'one-time-record-then-bite-the-dust' type thing. It's been part of me for a long time, and I will be here for a long time."

In 1986 he says: "The real message now is just happiness, just fun. All the other rappers are being mean and cold. I just wanted to take a twist and think about happiness." In the place to be, the Kingdom Blow.

THE BEST SOUL
VOCALIST IN
THE WORLD
HAS A PASSION
FOR SOAP
OPERAS

Hell, **Luther Vandross** has a
passion for life. Food, films,
romance, Luther loves them all.
But don't talk to him about food
any more . . .

Story: **Edwin J Bernard**



Luther Vandross has a passion for soaps. He's a bona fide fan of them all, but especially the trashy daytime soap 'All My Children'.

"I just love 'All My Children'. Oh, it's the best," he enthuses wildly. "There's a nice cross-section of people. There's a bunch of rich people; high and mighty types. But the town is also mixed with a different element of more down-to-earth street folk and it's about how they all meet up in the middle and how their lives intertwine. Oh, the secret romances, the taboos. It's all quite interesting."

Does Luther identify with any particular character? "The rich ones, yes." Luther laughs. "Actually, not in character, but sometimes they can react to things the same way that you would. Actually, I just watch it to escape, I don't watch it to search for myself."

TV, movies, food, romance, music, Luther is passionate about them all. They're all an escape from Luther's real life, as a soul superstar, with a reputation to live up to and a private life that's very private.

Luther Vandross has a passion for peace of mind. "I just want a drama-free existence," he sighs. Neither of us mention it, but we both know he's referring to the car crash he was involved in when his passenger, brother of Luther's protégé, Jimmy Salvemini, was killed. And then there were those rumours about Luther's health. But today Luther seems to have put all that behind him. He has a new album, 'Give Me The Reason', a US pop hit of the same name, and he's in a very good mood. Living a drama-free existence seems possible, now. "I'm very much in control of what goes on around me."

Luther used to have a passion for eating. "Now staying thin and not eating is a passion," he says. "You know what I usually wanna do when I'm angry? Eat! That seems to pacify my nerves. I used to eat things that abused me. I grabbed the do-nuts and I grabbed the steaks and potatoes. Now I just grab the things I can eat that are on my diet."

What's the secret of Luther's success? "It's cutting down on all the foods that I abuse. The bad, starchy foods. So no potatoes, no rice, no pasta. I allow myself to eat sometimes, for a day or two, but then I go back to my diet and pull it off." One of the incentives for losing weight was that Luther is a weight-related diabetic. "I think vanity was a bigger incentive. It's great that my blood sugar and my blood pressure is normal, but what is even better is that I can fit into fashionable clothes and flirt."

Luther loves to flirt. Like an adolescent discovering sex after the acne has cleared up, Luther has found a new lease of love life in his slimline body. Of course, being big didn't stop him flirting, but "maybe until I believed I was good flirting material, I didn't believe anybody when they flirted back."

How does he do it? Flutter his eyelashes? Smile sweetly? Rub his crotch?

"Whatever the moment calls for. But listen, it's not my calling in life to be the World's Greatest Flirt. I don't want to go down in the 'Guinness Book Of Records' as an intense flirt or anything."

It's been 18 months since Luther's last album, 'The Night I Fell In Love'. After that he did a very long tour "and when you tour there's very little else you can handle". He did manage to fit in a couple of movie soundtrack contributions, a surefire way to broaden appeal. 'Give Me The Reason' from the Bette Midler/Danny DeVito movie, 'Ruthless People', did rather well for him in the States.

"We actually did that while we were on the road. We wrote, produced, arranged, mixed and remixed it all in four days. It was hectic, but we did it and it sounds good, so I'm over the stress of getting it done on time."

The other track was from Spielberg's boisterous 'The Goonies', which I hated. "Yeah, me too," agrees Luther. "I didn't hear one second of my song in that movie. I was listening so hard with my face pressed up against the screen. And the movie was suddenly over. I said, 'Oh, puleeze. What is this?' Needless to say, 'Ruthless People' is fabulous, though."

Luther doesn't have many hit singles to his name. In fact, the last time Luther was heard in the British pop charts was on *Change*'s 'Searching' back in 1980.

The situation isn't much better in the States. This is because Luther is an album artist. His reputation is such that his albums sell on the strength of his name alone, with little or no push from a hit single. He is cited by everyone, and I mean everyone, as the world's greatest living soul singer, yet he is in the ridiculous situation of never having a hit, something pretenders to his crown, Alexander O'Neal, Freddie Jackson, even Lionel Richie and George Benson have had plenty of. Somehow, it makes Luther even more special. He is a cult, rarely heard on radio. It's like all his fans are members of an exclusive club; it is only they who know Luther, he is unspoilt by pop overkill. It is this intimacy with his listeners that makes Vandross so great. When he goes out, to the supermarket or the movies, he's unguarded and approachable.

"I don't get swamped by my fans, because my fans don't tend to be the swamp type. I'm not a teen idol, so they're not swampy, they're more inquisitive. They come up and they actually talk. They say, 'Hi, Luther. What a surprise to see you here, what are you doing out?' And I say, 'Well, I wouldn't want anyone to pick my peaches for me. I have to do it myself.' And then they'll talk and say, 'I'm glad to see you looking so well, so thin. Stay on your diet, you look good.' And they'll say things like that. It's fabulous, it's wonderful."

In the past, Luther has produced albums for Aretha Franklin, Dionne Warwick and Cheryl Lynn. But his latest projects involve new male vocalists Jimmy Salvemini and Gregory Hines. Whilst Hines is hardly an unknown, he is still best known for his dancing and acting in 'The Cotton Club', 'White Nights' and 'Running Scared'. Luther's been planning to record him for a couple of years. "You know, I called him up and asked him. I heard him singing and thought he sounded fabulous. I thought, 'Wouldn't it be fabulous if I could be the one to spearhead his singing debut'. I didn't know him and had no idea how he'd react." Hines appears on Luther's album, duetting on 'There's Nothing Better Than Love'. "I thought this would be a good way to introduce him, rather than throwing him out there cold."

Teenage Jimmy Salvemini won 'Star Search' last year, the US equivalent of 'New Faces'. Not only did Luther write and produce his debut album, but he got him a lucrative record deal with Elektra Records. Did Luther just see him on TV and decide to produce him there and then? "Well, I knew his brother first, and his brother decided that he wanted to manage him and asked me if I'd get involved in the production. I listened to him and rehearsed him a lot and got to know him and decided that, yes, I would be really interested in doing it."

"I'm not a big boisterous, loud person at all. I'm very soft-spoken," says Luther The Passionate. "But I do see the humour in situations and I do think that finding the humorous aspects of something, even the saddest thing, can vent some of the frustration and intensity of the sadness." Luther is a man whose emotions are his guide. He's sensitive, loving, occasionally paranoid, and definitely in love with love. "I think the happiest times of my life will prove to be the romantic times, when I was in love and happy," he says dreamily. Life, like his music, is a gut reaction. Just listen to the way he sounds: silky, sensuous, sometimes tortured, singing about love unrequited, love lost, love found, forgotten and remembered.

"You're absolutely right. With the right movie, or book or play I can absolutely lose myself in the plot, in the sadness of the moment. Yes, I am an emotional person. You could almost say I'm an emotional rollercoaster. My emotions are very dynamic; they're certainly not one-dimensional. I don't mind that, it's who I am. Sometimes that means you're like an open wound. You're open to whatever people hurl at you. When that happens other textures of my personality go in to cover for me."

I ask Luther how he would like to be remembered. At first he replies "through my voice, my singing", but then he thinks about it and changes his mind. "I would like to be remembered as a happy person. I'd like people to say I was a very happy person who made the people around him feel that way too."

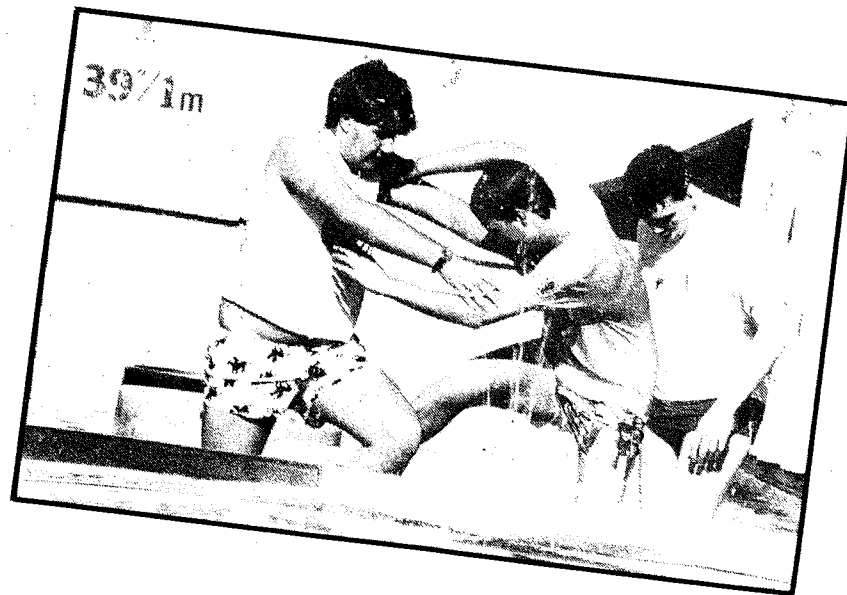
Lads... beer ...silly hats... ..

shaving foam ... whistles ...

... fish and chips ... beer ...

... wobbly flesh ... puke ...

... OH, AND A LITTLE BIT OF SOUL ...



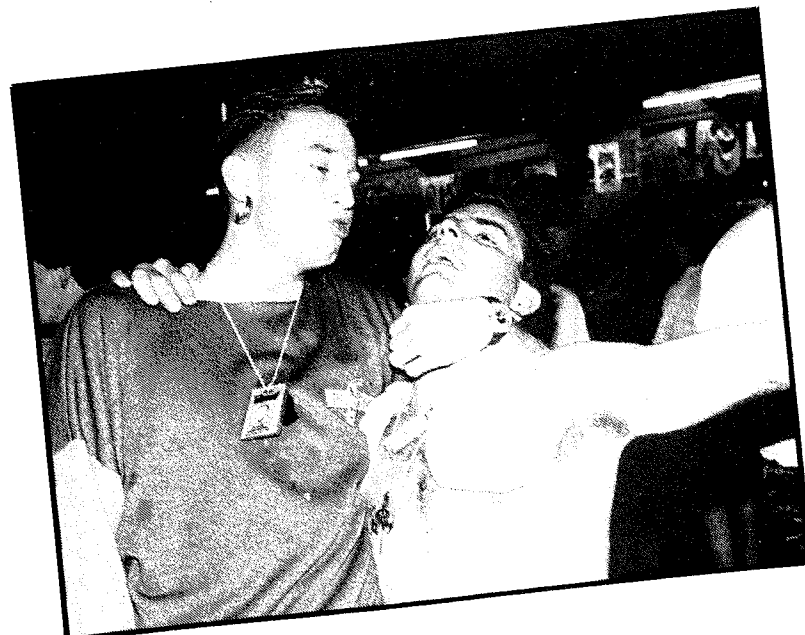
Drink. Puke. Drink. Puke. Drink. Puke. The Soul Train has left Paddington station with 3,000 human beings in almost perfect working order. When it arrives, half can still stand, but not still, a canful are unconscious and all are slightly soiled. A girl is chucking her stomach over the side. Heads poked through the windows to get a good view. Everybody is laughing — including the girl.

The M4 service station should have been warned. Gangs of marauding male youths in T-shirts and shorts, with the obligatory can in hand, stagger around the sterile piss-stops, both eyes cocked for matching members of the opposite sex. The girls shiver in their high-heels and minimal clothing, clutching their ID tags and whistles, plying and playing the lads for the chat-up lines and booze. The autumn chill is felt by nobody's legs as the alcoholic buzz beats the ice, and fraternal bad behaviour bites everybody's lips. Expectation. Excitement. Barry Island, here we come. It hasn't even started yet.

Billy Butlin knows how to spoil a seaside town, and Barry is having nothing to do with it. Pushed as far away from the town as possible, almost toppling into the sea, the Butlins camp is like a Legoland nightmare with its very own toytown. Because you can't escape that easily, and the funfair, amusement arcades, fish and chip shops, chip and fish shops and just chip shops have staked out the Butlins encampment along the seafront, safe in the knowledge that sooner or later, hordes of very drunk people with money will be sick of Legoland chips and want some real ones to throw up.

Passes to be worn at all times. True soul spirits have tied them round their necks; in fact tied *everything* round their necks. Entering and leaving the enclosure, going in and out of every building, requires positive identification, and dog-tags mean minimum effort. And anyway, anything that makes you look stupid is Good Fun.

This is the reality of the Barry Island Soul Weekender, 'Game For A Laugh' without the punchline. John Godfrey (words) and Jayne Houghton (pictures) barricade themselves in their chalets and watch everyone else neck 50 pints



Organisers, Livewire, have discovered that the staff quarters where we were supposed to stay are 'uninhabitable'. They must have meant what they said, because the punters' chalets border on the basic, with Fifties mod cons, including an ingeniously primitive heating coil surrounding a light bulb, threatening you from the ceiling. Apparently, Barry Island doesn't figure in Butlins' current investment plans, and it shows. But then who but boring old journalists want to stay in the chalet after 'lights out', anyway? Your own chalet, that is.

Enter into the Barry Island Soul Weekender and you forsake any vestige of self-respect. It's Dodge City, be it avoiding hands, beer, shaving foam, fire extinguishers or water. The only law is that there isn't any and, like a Welsh 'Westworld', people are attempting to fulfil some sort of fantasy. And some of them aren't pretty.

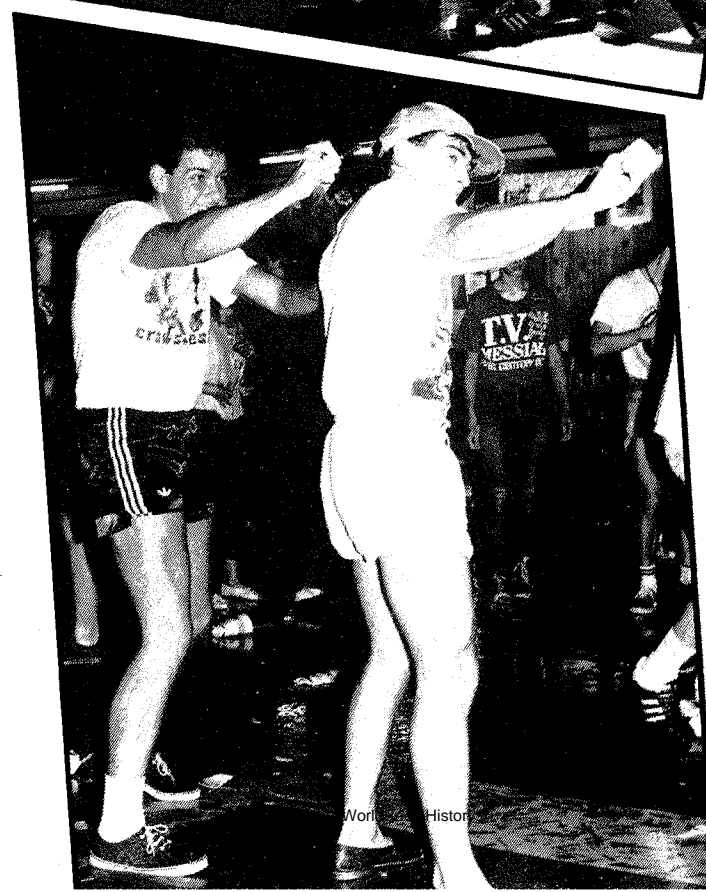
One bloke is waddling about in ankle wellies, dressed in a Spiderman outfit, two sizes too small, his belly flopping over his panty line and dog-tag hanging loose. The 'Eastwood Piss Heads' attempt to march from room to room in matching hand-painted green and yellow shirts and shorts, with assorted silly hats and smiles. Something is making a telephone call in the corner, hand thrust down his shorts, scratching his scrotum, his member poking out, confirming that no underpants are being worn.

Seven 'lads' wearing plastic bowler hats, bow ties, black jockstraps and nothing else, draw shrieks, various projectiles and mind-numbing disbelief, but ultimately fail to impress. It's cold after all. The dream is beginning to turn into a nightmare.

The Superbowl is the crux of what is the matter. Just down the hill from the Blue Camp is where 'the Action' is. It's a 'lads' paradise, where chat-up lines have degenerated into pints of beer being thrown over the chosen one in a bizarre mating ritual. Hands wander like the sticky leeches they are. By 10 pm, the dance floor is a mass of wriggling flesh — sometimes two high — jumping up and down in a half inch scum of beer, sweat and dirt to what have become terrace soul chants like the Fatback Band's 'Bus Stop' and the Isley Brothers' 'Shout'.

On the giant video screens, some particularly sick mind has rummaged through their home video collection, putting together a series of images of naked women being strangled, knifed and generally abused. The macho-camaraderie bursts its boil and declares war on women. Everybody is cheering as Angie Dickinson is strangled in the shower. The female lead singer of Chicago house act the Bang Orchestra, is almost dragged from the stage as video almost becomes reality. There's no excuse. I feel ill. Give me the rope and I'll hang the DJ right now.

The Garage is where the dancing is.



Perched above the reception and the Superbowl, the whole of the first floor is supposed to be the 'alternative' room. For this purpose, DJs like Jay Strongman and Nicky Holloway had been brought in, but whereas shorts and whistles had been banned from the equivalent room at the Bognor Weekender, it was going to prove impossible at Barry Island. The bowler hats and jockstraps troop in, only to scurry out with very little between their legs. Nobody is interested in them in this room.

Farley 'Jackmaster' Funk, JM Silk and Trouble Funk are attacking the dance floor and one in six of the 6,000 say their feet prefer it. Three polo-necks are sitting on a fence outside, wondering why they ever stepped out of the Wag Club. They'd come for the 'crack', only to find that the joke wasn't very funny.

There's a giant toadstool, some green things, a row of ducks and several unidentified floating objects in the swimming pool. It's next to the Jazz Room and if you stray from the path, you could end up in it. This is the 'Good Wet Fun' play area, which quickly turns into a wet T-shirt competition. No mercy is shown, everybody is a legitimate victim. After all, that's why you're here. Jeux sans frontières, and you'd better believe it.

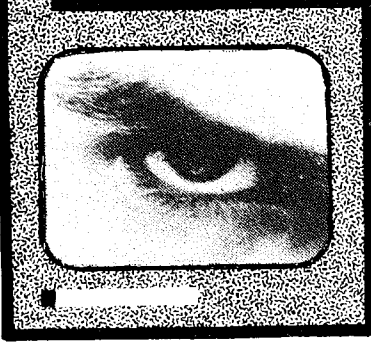
Waking up at midday you realise that you're still there. It wasn't a dream after all. Somebody is staggering around the chalets, swilling a bottle of whisky, trying to find an open door. He finds one, only to have a bucket of water thrown in his face. Just down the road a massive queue is forming. The off-licence is doing a roaring trade. It's still only 10 past 12. Fifty pints of beer per person are sold and probably drunk over three days. Stop. Think about it. That's 16 pints a day. Stop thinking about it.

For the finale on Sunday afternoon, DJ Chris Hill gathers the remaining faithful in the Garage. The Fatback Band, Georgie Fame and the Jazz Defektors were but distractions — this is the climax of a weekend of sex (or talking about it), booze and soul — in that order. Three days of body abuse now culminating in a final binge. Chris Hill tells everybody to link hands, emotion swells from the blood, sweat and tears as Vera Lynn whispers patriotic nothings and the crowd sways from side to side, already counting the days until they'll meet again.

Downstairs, the reception has been evacuated as the ceiling is showing signs of imminent collapse. But nothing is going to stop this show. One by one, the DJs parade on stage; the bodies down the front are crying. One of the 'lads' is bouncing on his mate's shoulders, a rubber condom stretched like a mask over his face. He's breathing in through his mouth and blowing it up through his nose. The novelty balloon expands for five minutes and then bursts. He must have thought it was funny.

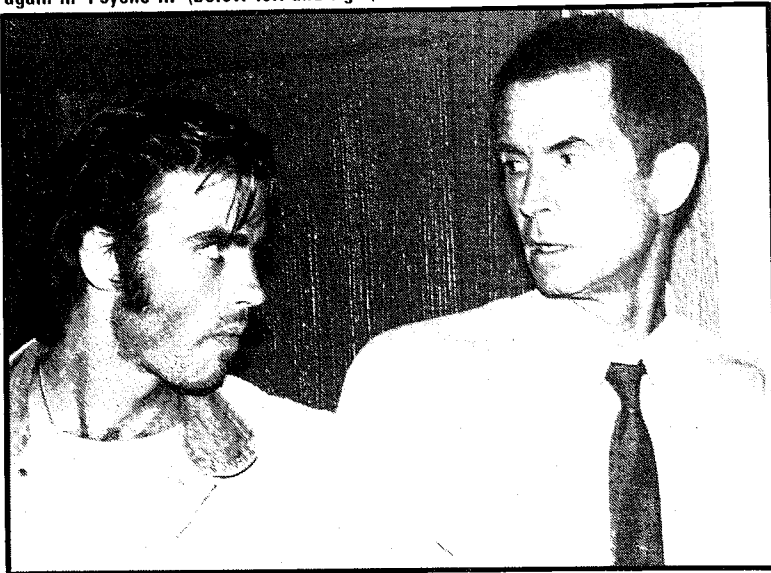
(The next Barry Island Soul Weekender is on May 22, 23, 24, 25 1987. Phone 01-364 1212 for details. Good luck.)

EYE DEAL



COMPILED BY ELEANOR LEVY

● "CAN I borrow your shower cap, Norman?" Anthony Perkins comes over all funny again in 'Psycho III' (below left and right)



PSYCHO III (Cert 18 dir: Anthony Perkins)

At a time when film sequels are generally as boring and predictable as a Spandau Ballet record, it's a pleasure to see one that is not an unmitigated disappointment.

'Psycho' cognoscenti will recall that in the previous sequel, Norman Bates was released from a mental institution, 22 years after slicing up Janet Leigh in THAT shower scene. 'Psycho III' finds cinema's most famous and intriguing psychopath back at the Bates Motel and the spooky gothic mansion that overlooks it.

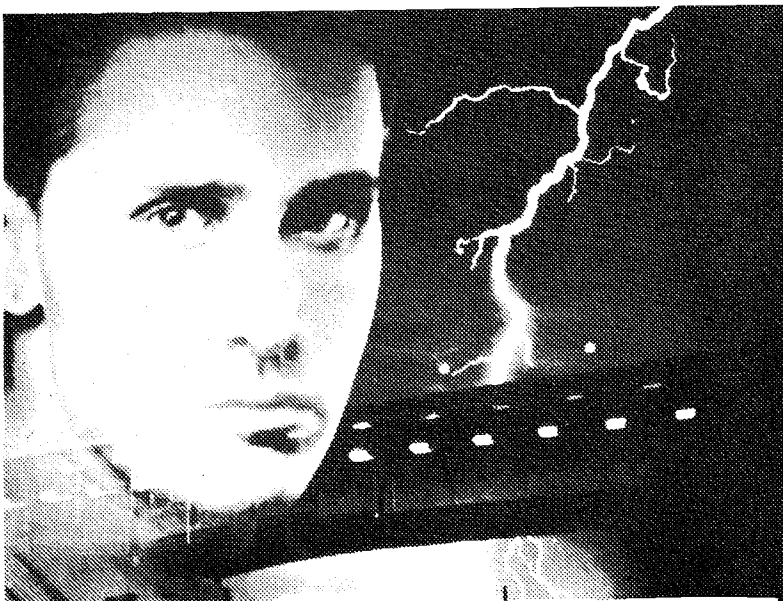
Norman would like a normal, quiet life and is content to spend his time placidly poisoning birds and stuffing them. Until, that is, the arrival of Duane (an aspiring rock star and womaniser) and Maureen (a disturbed runaway nun) who provide Norman with both a disruption and the chance of happiness. He and Maureen, two troubled and gentle souls, fall in love. But Norman can never quite get away from his past, and the love affair is doomed to founder.

It is the arrival of several uncouth guests that provides the impulse for two gruesome kitchen knife murders, both of which draw directly from the famous killings of the original Psycho. The film is full of such fairly clear homages to Hitchcock's work and these are mostly saved from becoming tiresome by the humour with which they are executed. When Maureen apologises to Norman for the mess she makes in the bathroom when she slashes her wrists, he politely replies 'Oh, I've seen it worse'.

Anthony Perkins plays Norman with humour and intelligence and the film also marks an encouraging directorial debut for him.

'Psycho III' cannot (and, I'm sure, does not) hope to compete with Hitchcock's masterpiece. But in wit and sustained suspense, it remains far above the mass of horror pictures it has spawned. Nail-biting stuff.

Andy Black



THAT WAS THEN THIS IS NOW

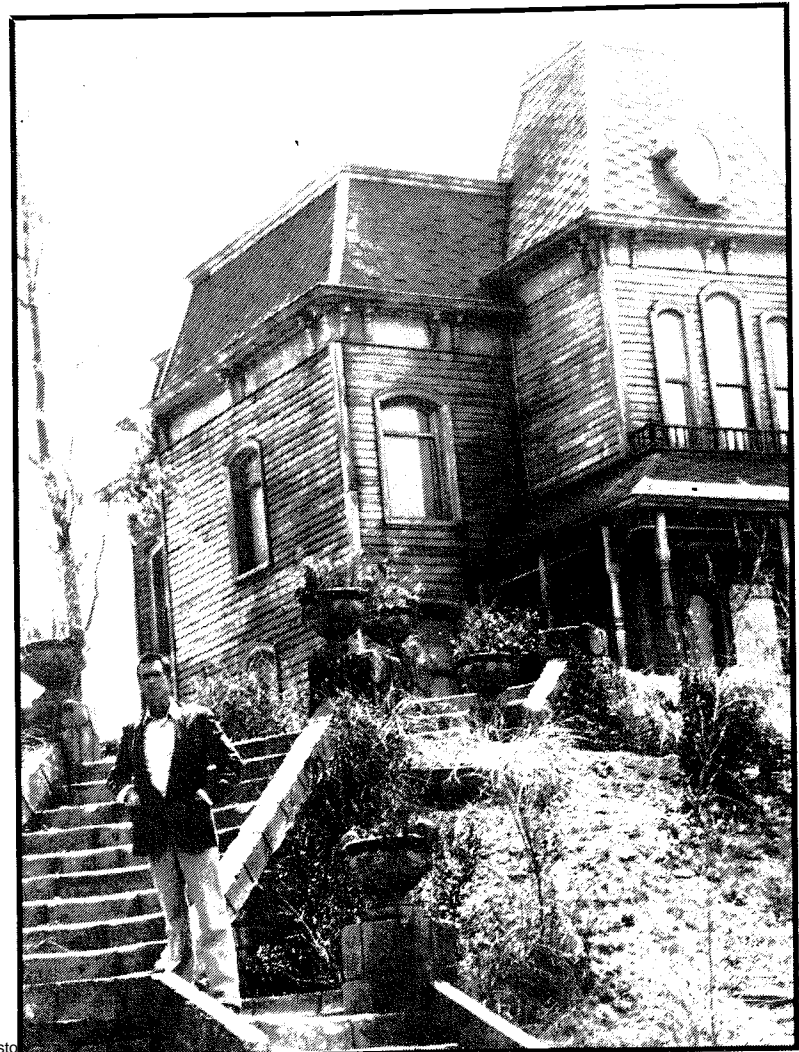
A MEDIA VENTURES, INC. and ALAN BELKIN Production EMILIO ESTEVEZ in a CHRISTOPHER CAIN Film with CRAIG SHEPHERD · KIM DELANEY · THAT WAS THEN... THIS IS NOW! Also starring JILL SCHEULEN · BARBARA BABCOCK · FRANK HOWARD · FRANK MCCARTHY · LARRY B SCOTT and MORGAN FREEMAN as "Charlie"
Music Score by KEITH OLSEN and BILL CUOMO Director of Photography JUAN RUIZ ANCHIA
Executive Producers ALAN BELKIN · BRANDON K PHILLIPS Based on the Novel by S. E. HINTON
Screenplay by EMILIO ESTEVEZ Produced by GARY R LINDBERG · JOHN W OMDROY
Directed by CHRISTOPHER CAIN Original Soundtrack Album available on EASY STREET Records and Cassettes



FROM FRIDAY 31 OCTOBER

CANNON PANTON STREET | **CANNON** OXFORD STREET | **CANNON** CHELSEA | **THE POINT** MILTON KEYNES

FUTURIST Birmingham · ABC Brighton · ABC Whiteladies Bristol · ABC Cardiff · ABC Leeds
CANNON Deansgate Manchester · ABC Plymouth
FROM SUNDAY 2 NOVEMBER CANNON Sheffield



● **THAT WAS THEN . . .** Clean-cut American youth sucks in its cheekbones and says 'cheese!'



THAT WAS THEN . . . THIS IS NOW (Cert 15 dir: Chris Cain)

More clean-cut American youth gone off the rails and with a grudge against society. The twin obsessions of young people and violence rear their predictable heads again in this lack-lustre — and just plain hammy — interpretation of the novel by cult American writer S E Hinton.

Previous adaptations of her work have been stylish, genuinely enthralling tributes ('Tex', 'The Outsiders', 'Rumblefish'), but this tale of two buddies who fall-over-a-girl-but-love-each-other-really, is tired in all respects — from plot, to script (written by the film's star Emilio Estevez — not a particularly auspicious debut), to the acting and casting.

Mark (Estevez) and Bryon (Craig Sheffer, who seems to be wearing a poodle on his head), are the buddies in question. Mark's dad murdered his mum when Mark was nine, then departed this world himself, thus leaving his son in the care of his best friend's mother. Brothers in everything apart from blood, Bryon (a very silly spelling indeed), is the good looking one, Mark the dumpy 'hard man'. When Mark gets bottled because Bryon fails to defend himself in an argument because the girl of his dreams is looking on, their relationship worsens. But we all know how it's going to end, don't we?

Kim Delaney as the girl in question is suitably beautiful (much like a younger Yasmin Le Bon), but nothing about the friendship, the love, the anger or the hatred displayed by the characters rings true. You don't believe in them, neither do you care whether the boys' friendship is ever resolved. Oh yes, Mark's a drug dealer too. How predictable.

Eleanor Levy

BLOOD RED ROSES (Cert PG dir: John McGrath)

Bessie Gordon is the kind of salt of the earth character who rarely gets a look-in when the history of strikes and working class struggles is written. But writer/director John McGrath has placed his fictional character right at the centre of his long, fragmented look at working class politics in Britain since the war. Originally written for the 7:84 Theatre Company, one of the most radical groups in the country, 'Blood Red Roses' makes no bones about its left wing bias.

"When she grows up", says Bessie of her little sprog, "Scotland will be a Socialist country." Everything is seen through red-tinted glasses, which is fine when you're preaching to the converted, but not so fine when you're trying to win an audience over to your side.

From her early childhood in the Highlands, through her later troubled years in the new town of East Kilbride, where she suffers the backlash of her union militancy, Bessie sticks to her principles.

Played with spirit by Louise Beattie (as the younger Bessie) and Elizabeth MacLennan, she's obviously a woman to admire, whether you agree with her politics (which I do) or not. It's just a pity that the film can't match the strength of its central character. When all's said and done, its pacing and theatrical way of telling a story is much more suited to TV.

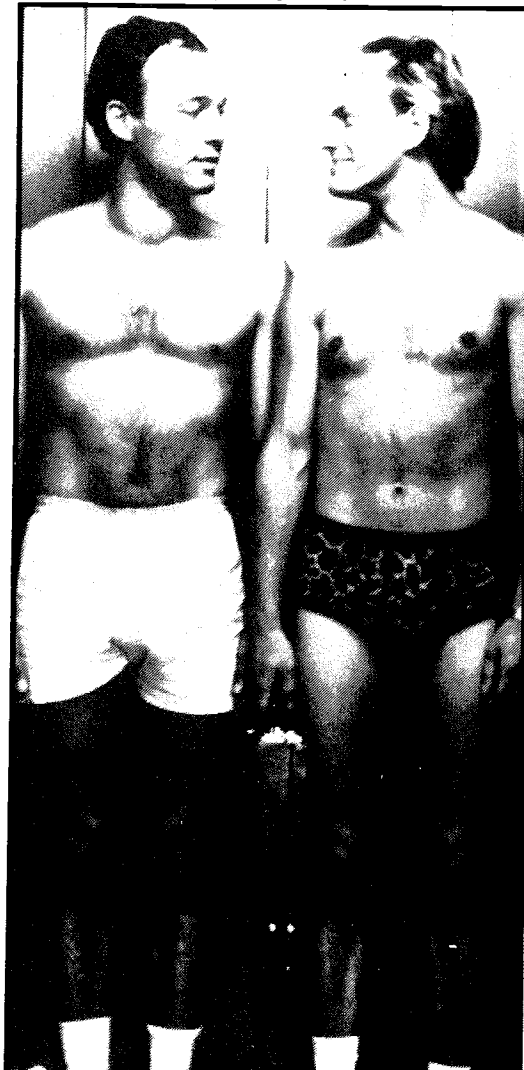
Colin Booth

MEN (Cert 15 dir: Doris Dörrie)

German writer/director Doris Dörrie describes the two mixed up males in 'Men' as "my Marilyn Monroes", authentic, yet unreal, and fascinating to both sexes. Maybe so, but I should imagine that the only men fascinated by her two unlikely lads will be the ones who have gone through the same mid-life crisis.

Julius Lautebach is the successful ad-man who has his flings, yet is devastated when he discovers his wife is doing the same. Stefan is the unsuccessful illustrator and Other Man, who Julius pursues in order to find out why his wife is attracted to him. Remaining anonymous, he rents a room in Stefan's chaotic flat and

● **'MEN'** just can't help acting on impulse



gradually the two men become friends.

'Men' is a kind of buddy-movie-comedy-meets-mid-life-crisis-drama, as the two men rant, rave and philosophise about their success and failure with women, with Stefan blissfully unaware of his newfound friend's true identity. The dialogue has an authentic ring to it, due mainly to the fact that it's based on the director's real life research, and if the antics of the characters sometimes verge on the surreal, then that is precisely what the director intended.

'Men', which is said to have grossed more than any other German film in history, is a lighthearted, yet serious, look at a problem which every male (and female) of the species eventually has to come to terms with: the opposite sex.

Colin Booth

THE BOY WHO HAD EVERYTHING (Cert 15 dir: Stephen Wallace)

On dear, oh dear. Snoozorama City. The title should have been a dead giveaway. Sounds like the archetypal 'Jackanory' script and — to be blatantly honest — is deserving of no higher a profile.

Jason Connery is 'The Star'. Yup, Jason, son of Sean. And Mr Connery Senior surely can't be gloating over his nipper's performance here. Jason plays the boy who apparently has everything — looks, affluence, grey matter, athleticism, the works. As he starts college, life begins to turn cruel and the unfortunate Adonis discovers that prowess in every field imaginable doesn't necessarily lead to happiness. Ah, the traumas of the misunderstood adolescent.

The mother, the girlfriend and the best pal are all completely stumped. As they probe Jason's problematic life, the boy who has everything becomes increasingly insular and isolated. And that is just about the extent of the plot.

The highlight of the film is the snivelling scene 'twixt Jason and mater (his real life mother, Diane Cilento). The 'all I want is to be loved' angle is cringingly embarrassing but good for a giggle. Personally, I'd rather spend 94 minutes tackling the ironing.

Lesley O'Toole

DURAN DURAN

VIDEO EXTRA

Birmingham boys like black and white photos of near naked women wearing bus conductor caps. Very arty, that. Very sophisticated. Very Duran Duran... so's the video.

After a certain stage in any mega rock band's career, there comes the moment of (what we in the trade call) self justification. When such a time is reached, every record, every video the band makes is made for the purpose of signifying what terribly worthy and/or arty people they are.

Duran reached this stage when they split into the Power Station, (hey, ma, we can rock with the best of 'em), and Arcadia (yep, my strangulated vocals and meaningless lyrics mean I'm a deeply sensitive human being).

As such, everything the truncated Duranies now do is proof positive of their pointless search for a weightier, umm, more serious public profile. J Taylor's weightier for sure, but the 'Notorious' single is just one James Brown riff and no song. No fun 'cepting Le Bon's hilarious dog yelping vocal. And the video? It's sorta 'yeah Si, I've seen a few scratch videos and I reckon we should insert some wobbly black 'n' white footage in the vid. Sorta make it exciting and then put lotsa model girls in it, but just sorta out of focus ya see?'

It's sorta like a Nick Rhodes book of polaroids, but you can't revive a dead dog with a bar of chocolate.

E I Video

● Photography by Denis O'Regan/Idols

WorldRadioHistory



● SIMON LE BON becomes virtuoso tambourine player shock



● JOHN TAYLOR: a little bit of Super 8 and you can make your very own coffee table scratch video!



● NICK RHODES: building up to the next atmospheric, monochrome freeze-frame



● JOHN 'N' SI 'get down' in a 'dynamic' mock live situation, but not without the token 'foxy chick' in the background



THE ACTION BANK · THE ACTION BANK · THE ACTION BANK · THE ACTION BANK · THE ACTION BANK

THE ACTION BANK · THE ACTION BANK · THE ACTION BANK · THE ACTION BANK · THE ACTION BANK

Your 14th birthday card.

Could look like this.



And be the most useful card anyone will send you.

You can use it to withdraw up to £25 a week of your cash, from any of our Servicetills, whenever you happen to need it. If you've saved £25 in a NatWest On Line Account and are fourteen, just ask the NatWest to send you one. And it goes without saying that all new account holders get the On Line package including a folder, calculator and the regular magazine. Get your savings in line with On Line.

Account opening requirements and conditions must be complied with. Terms and conditions may vary. Seven days notice of withdrawal is required to avoid loss of interest. Registered office: 41 Lothbury, London EC2P 2BP. Account is available to anyone under 19. A minimum of £3 opens an account, of which £1 goes towards the cost of the opening pack and the remainder is credited to your account. You must have a minimum of £25 in your account when applying for a Servicecard. You can apply when opening your account with a minimum of £26 of which £1 goes towards the account opening pack.

A

GOSSIP

COLUMN

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● Ha ha! Just when you thought you'd all got rid of me, I'm back! Larger than life and twice as noisy! Full of beans and raring to get stuck into all the dustbins in town... But seeing as how so much went on last week and this week, where on earth does a poor girl start?

Well, maybe a nice little **Smiths** story is the ideal way to kick off this week's mouldy old chestnuts and cast-offs. Thankfully the stage was not overrun at Sunday's magnificent Palladium gig with bods all trying to derobe young **Morrissey**, who is, by all accounts, still a trifle (a sherry one I presume), shaken by last week's fracas in Newport. Still, that touch of a black eye does give him a certain je ne sais quoi... I hear too, that their joint Artists Against Apartheid gig with **the Fall** at the Royal Albert Hall broke all previous records by completely selling out in the space of one hour! Amazing but true, fact fiends.

And while we're on the subject of those lovable weird and wonderful



Photo by Mike Morton

■ Oh, what a happy little threesome! You might well not recognise the pinstriped gent in the middle. Well, let me give you a clue... Big wigs, big tongue and even bigger um, belly. Raucous disco impersonating the filthiest woman alive? Got it yet?

Yes, it's **Divine** celebrating his birthday at that club whose name shall not be mentioned, along with some of his friendly-wendies. On the left we have the supremely artistic **Andrew Logan** and on the right, well — it's obvious, innit? It's 'er out of whachamacallit... Of course, no one was rude enough to enquire just how many candles should be warming the portals of the VIP lounge, but a conservative estimate put it at around 40. Ah well, Divvy, they say life begins at that age but of course, I wouldn't know...

Mancunian stalwarts, I received a rather nice call from the gorgeous **Mrs E Smith** saying how much she liked her recent front cover, which incidentally, practically sold out all over the country in a matter of hours! Bad luck all you lot who won't be able to make it to the Royal Albert Hall 'cos I'm sure it'll be an absolute landmark in

musical history.

And I hear that public opinion is currently reaching a veritable pitch against flash-in-the-panstick popster **Marilyn**. Apparently just the other day a taxi driver socked him one in the chops after his front page declaration that the full unabridged story of **Boy George** was up for

CONTINUES OVER ▶



ALMAZ
7" · 4-Track 12"
OUT NOW!

RANDY CRAWFORD



Produced & Arranged by Reggie Lucas

Distributed by Wea Records Ltd. A Warner Communications Co.

◀ FROM PREVIOUS PAGE

grabs... Too bloody right too, what that person needs is a nice long spell, getting some in for the Kate Carney. (NB: Quaint North London expression for the Army — Ed).

Gene Loves Jezebel are back on the rampage once more in the States, so no female under the age of 30 with half a decent face on her is safe... But a rather amusing little tale filtered back concerning the lads in LA. It seems that **Mike Aston** was tripping his way delicately through the foyer of Caesars Palace (which was just up the road from where they were playing), when a certain **Joan Rivers** accosted him with the immortal opener of 'where did you get that fabulous lipstick from?' Really Joan, surely you could have come up with a more original chat up line than that! Maybe all those facelifts have caused her wit to be tucked up with her crow's feet...

Later that week too, also in LA, the lads were rather alarmed to find that a riot broke out at one of their gigs, and that someone got the wrong end of a steel blade as a result... Really now LA, they couldn't have been that awful...

Seen in a bar in Paris last week **Bianca Jagger** having a quick Martini with **Rupert Everett**, (who I seem to recall, once depped as **Paula Yates'** escort), when in walks the current **Jagger** arm decoration **Jerry Hall**. A dreadfully nice polite conversation ensued amidst lots of great big smiles, I hear.

Ric Ocasek of the **Cars**, the band whose poignant 'Drive' single was the musical accompaniment to that truly heart rending piece of film highlighting the plight of the Ethiopians, recently presented the Band Aid trust with a massive cheque for £160,000. This was, of course, all the royalties that that single earned. The quiet retiring half of the Band Aid founders, **Midge Ure**, picked the cheque up from Ric when he recently came into the UK.

Dearie me, I think I'd better get myself some super strong ear plugs right away, because news has just reached my fast-shrinking earholes that Led Zeppelin Mark 2 alias **the Cult**, are about to go to the States to meet with Def Jam supremo, **Rick Rubin**, to discuss the recording of some tracks with him for their forthcoming magnum opus 'One Year In The Life Of A Used Wooden Bead Salesman' otherwise entitled 'Take Me Back To Dead Old Barnsley'. Yum, yum, me and my delicate shell-likes can hardly wait for the results.

Another thing I'll be looking out for will be the first **New Order** video since 'Perfect Kiss' (which featured **Barney's** knees in full unadorned glory). The old dear: have apparently been filming bits for the new single promo 'Bizarre Love Triangle' all over the world when they've been on their travels, so it should be something of a 'What we did on our hols' type number.

Still on the subject of the Cult... Poor old **Cleopatra Astbury** had a spot of bad luck the other week coming out of the Limelight after SSS's Royal Albert Hall gig. He was minding his own, walking down Shaftesbury Avenue, when all of a sudden he was jumped on by some old bag woman's

dog and bitten on the leg! Of course, when the dog got wind of those 10 year old leather trews, it turned tail and broke the land speed record down Charing Cross Road... Ian, we hear, was shaken but not stirred by the incident.

What is all this I hear, and straight from the lotus like lips of the young lady in question, about **Josie Jones** being forcibly evicted from the glamorous portals of the Limelight last week after being wrongfully accused of nicking someone else's champers? Tut tut, Limelight, get your facts straight next time before you start doing your Terry impersonations on unsuspecting young gurlies. By all accounts, her youthful high spirits were taken exception to and some person in charge, unaware of her status in the magical London club scene, tried to chuck her out, tiara and all.

Oh no, this is something that made me and **Eleanor Levy** so sick that we tore our hair out in clumps. The man whose thighs set off a thousand jungle fantasies with their debut appearance in 'Greystoke' — ie **Christopher Lambert**, was down at the Limelight the other night with **Mickey Rourke** in tow. Half the staff have upped and left the office with very large tents to camp out on the pavement outside, just in case they should decide to hazard another outing there.

Bets are currently being laid in the rm office as to exactly how long it'll be before the **Frankies** all go their separate ways. Judging by their current form and performances in interviews, we'll be very surprised if it's more than six months. Meanwhile over in ZTT land, the next big push seems to be on South London's answer to musical star wars — **Das Psych-oh Rangers**, whose singer, **Be**, appears to be wearing some kind of designer calipers on his pins on the sleeve photo.

Consternation at 'Number 73'! Severely deadly black widow spider on the loose! On last week's programme, along with **Marc Almond**, the special guests on the kids show were a tank full of spiders. Halfway through the show (which goes out live so you can imagine the furore) somehow, the tank of the furry monsters got knocked for six and they all ran out. Most of the occupants were recovered with the sole exception of the little black nasty.

Attempts to find where she was were fruitless, and poor old Marc had to go on fearing for what might be about to creep up his trouser leg. The heating was turned off and the studio sprayed, but up to this minute, the black widow spider remains lost! Probably gone off to visit the **P Orridges'** snake **Isabelle** for another girls' night out on the town, I'll be bound. But what they'll find to do in Tunbridge Wells is anybody's guess. Needless to say, there'll be rather a lot of nervous people on set this week unless the little beaut is found...

Well, fruit sponges, that's it for this week. After my wondrous week soaking up the lettuce leaves and turkish steam baths at the health farm, I'm back with knives ready and pen just itching to dig where others fear to tread... You have been warned popsters, until next week lieblings



■ **Bobsie** at last ascends to Heaven the easy way



■ **Bill** shows off because he can't have another glass of champers



■ **Nipper** looking absolutely overwhelmed at being cuddled by **Sue Pollard**

● What a corker of an opening party this turned out to be! To celebrate the opening of the new HMV shop in London's Oxford Street (funnily enough, on the site of the ill-fated Oxford Walk shopping centre which once housed a Virgin record store), the entire premises were made available for the guests to tramp around and spill copious amounts of champagne all over the displays.

The store is laid out on two floors and the party guests were free to wander either downstairs under the floodlights or upstairs where it was blacker than Wookey Hole. As a result, most of the unspeakable goings-on that did go on occurred largely under cover of darkness. So magnificent with the booze were the august hosts, that come nine o'clock half the assembled dipsos were either checking out the pile of the carpets or doing impersonations of Josephine Baker at the Paris Lido.

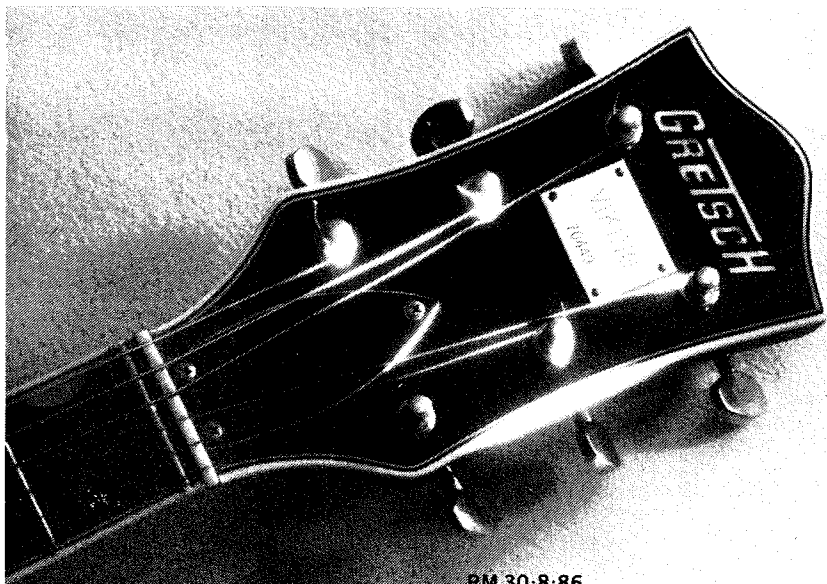
Guests of honour were (rather predictably) the **Geldofs**, while **Billy Idol** and guitarist **Steve Stevens** pouted a lot in the right direction.

The temptation of all those inviting records and cassettes on display got too much for some souls and vast amounts of booty were pocketed, only to be uncovered by security men. I shall keep quiet about precisely who the offending culprits were, but suffice to say it wasn't only the paupers of the parish who tried to run off with the goodies...

The usual crowd was there (you can guess who they were from my past columns, I'm sure!) and entertainment (?) was provided by **Gary Crowley** playing ver discs and **Howard Jones** tinkling away at his joanna hot off a plane from Germany. (Such a sport is old Howie.)

Needless to say, everyone got drunker than a barrel full of monkeys, and when I left at gone midnight the merry revellers inside the shop were still going strong. Oxford Street has rarely seen such decadence...

the evidence is mounting...



SOUNDS 23-8-86

Stephen Lindsay, singer and composer, is writing our finest pop songs of today...
— If you can't hear it, you're probably finished.
Richard Cook

TIME OUT 27-8-86

The Big Dish... Steely Dan's lawyer would like to hear from you.

RM 29-6-86

... And joining the Hipsways, the Sugar Sugars, the Chewy Racoons and 10,000 others, we now have the Big Dish. And no doubt about it — they're the best of the bunch.

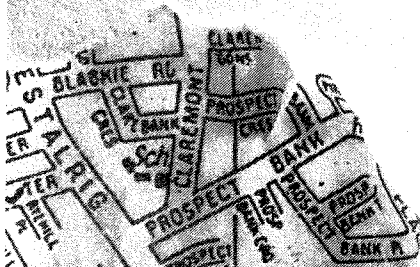
... The best debut from a band since 'Hand in Glove'. Excellent.
Eleanor Levy

MUSIC WEEK 30-8-86

... a band to watch for in the future.

RM 4-10-86

'A damn fine debut'
Lesley O'Toole



RM 30-8-86

... The Big Dish's first album is unlikely to rate on anyone's *low cred* scale, because 'Swimmer' is a beautiful collection of tunes and stories, held together by some intriguing vocals and guitar.
Eleanor Levy

SMASH HITS 4-9-86

... 'Swimmer' bulges at the seams with potential hit singles, from shiny bop-alongs like 'Prospect Street' and 'Big New Beginning' to tear jerking ballads like 'Jealousy'.

... they certainly have a talent for nifty tunes and rousing choruses.
Nick Kelly

MELODY MAKER 13-9-86

... this is assured, crafted Americo-pop with Stephen Lindsay's wonderfully poignant vocals counterpointing Brian McFie's guitar...
Tom Morton

MELODY MAKER 20-9-86

... two superbly crafted singles, 'Big New Beginning' and 'Prospect Street'... The Big Dish, whose debut album 'Swimmer' is out next week, have captured a strong American echo of their own...

a gentle reminder of the timeless attraction Stephen Lindsay finds in the art of Andrew Wyeth and Edward Hopper... 'Christina's World' and 'Prospect Street' are titled after two of their works...
Helen FitzGerald

MELODY MAKER 4-10-86

The Big Dish's album is high quality melodic pop with both sentiment and intellect making the songs a bit special. As crafted melodic pop goes, it's probably the best thing recorded this year.

Tom Morton

NME 4-10-86

The Big Dish: Swimmer (Virgin)
... They are flawless craftsmen, ...
... Every note is a shining thing, every instrument a silver drop onto the tape-heads.

David Quantick

Q OCT '86

... songs like Prospect Street, Jealous and Big New Beginning — have wonderful little melodies that dance all over the place.

Chris Heath



MELODY MAKER 23-8-86

How can you call yourself The Big Dish?...

Tony James (Sigue, Sigue Sputnik)

'Prospect Street' A fine record by **The Big Dish**

Available on 7" (VS913) and 12" (VS913-12) format. Taken from the album 'Swimmer' (V2374)

IF

YOU'RE A CUTIE,

It's all been going on under our very noses! First there were the SHAMBLERS - growing fringes! Playing guitars very LOUD! And out of ANORAKS! What's more, they kept singing about LOVE! And wearing

And now there's the CUTIES. Completely SOFT! Dead YOUNG! Eating ice cream all the time, and never having SEX! The girls don't wear make-up, and the boys? Well, the boys are just absolute WIMPS! Just what is this country coming to? What has happened to the spirit of the Falklands? We think we should know these things! Read on for the exclusive **rm** coverage of shamblers and cuties past and present, compiled by our resident expert, Stuart 'Jellyto' Bailie.

SEMINAL SHAMBLERS



THE BUZZCOCKS: One of the most popular shambling bands around, the Buzzcocks have been constantly dogged by comparisons to that seminal punk band, the Soup Dragons. "It's not fair," protests singer Pete Shelley. "I'd never even heard of the Soup Dragons until people kept saying we sounded like them. They only said it because I had a cold the day I did the vocal in the studio." Pete Shelley is 19.

PRIMAL SCREAM: After leaving the Jesus And Mary Chain, Bobby Gillespie's main claim to posterity is having successfully relaunched both the Henry IV hairdo and the Great British tambourine revival. Guilty on both counts.



THE PASTELS: An early anorak sighting here. Stephen Pastel has a truly dreadful conception of Oxfam style, yet the cuties just love him to death. One thing's for sure, though, bet you couldn't put a Pastel in your mouth without chewing it...



WorldRadioHistory



Photo by Paul Slattery

THE CUTIE INVASION

THE CHARGE OF THE CUTIES

SAY 'CRUMMY'



Photo by Peter McArthur



Photo by Angus McPake

▲ **ORANGE JUICE:** He was a damn clever young man, was Edwyn Collins. Too damn clever. He could put up with all those twee love songs, but when it came to dressing up in women's clothing, we just had to draw the line. No-one ever bought his records anyway.

▲ **THE SHOP ASSISTANTS:** "We're not shamblers any more," claim the Shoppies, "we're proper musicians now." But we think they're still terrible musicians, and we're *still* calling them shamblers. So there.

THE CHARGE OF THE CUTIE BRIGADE

THOSE WHO HAVE SERVED:

The Honorary League of Anorak Wearers

- 1 John Noakes
- 2 Kevin Turvey (alias Rik Mayall)
- 3 Mark E. Smith
- 4 Christopher Robin
- 5 Nick Heyward
- 6 Percy Thrower
- 7 Barney Sumner (a closet shambler?)
- 8 Billy Bingham
- 9 Ronnie Corbett in 'Sorry'
- 10 Harry in 'EastEnders'

SO YOU WANT TO BE A SHAMBLER?

Just follow these 10 basic steps...

- 1 **TAPE** loads of obscure John Peel sessions
- 2 **RUMMAGE** in thrift shops for those ever-elusive snake belts and paisley ties with elasticated neck bands
- 3 **DRINK** half a pint of lager on special occasions
- 4 **WRITE** your own fanzine
- 5 **MEMORISE** the catalogue numbers of every record on the Postcard label
- 6 **CARRY** a Penguin Modern Classic in your jacket pocket (reading it is optional)
- 7 **BE COOL** about acne and mock 'O' level results
- 8 **KEEP** plectrums in your pocket, so all your friends will think you're in a band
- 9 **REMINISCE** about classic gigs at the Chalk Farm Enterprise
- 10 **PERFECT** the coy, under-the-fringe glance. The cuties will just love it!



▲ **THE UNDERTONES:** A young Feargal Sharkey here, displaying the original join-the-dots complexion. The Undertones were famous because they sang more songs about chocolate and girls than any other band ever. The rest of the band are modelling that Derry variation on the anorak, the snorkel jacket.

▲ **THE JUNE BRIDES:** A much-respected band were the June Brides; despite the fact that they couldn't sing or play very well, they gave us some touching, heartfelt moments before disappearing into obscurity. A case of too much shambling, too soon.

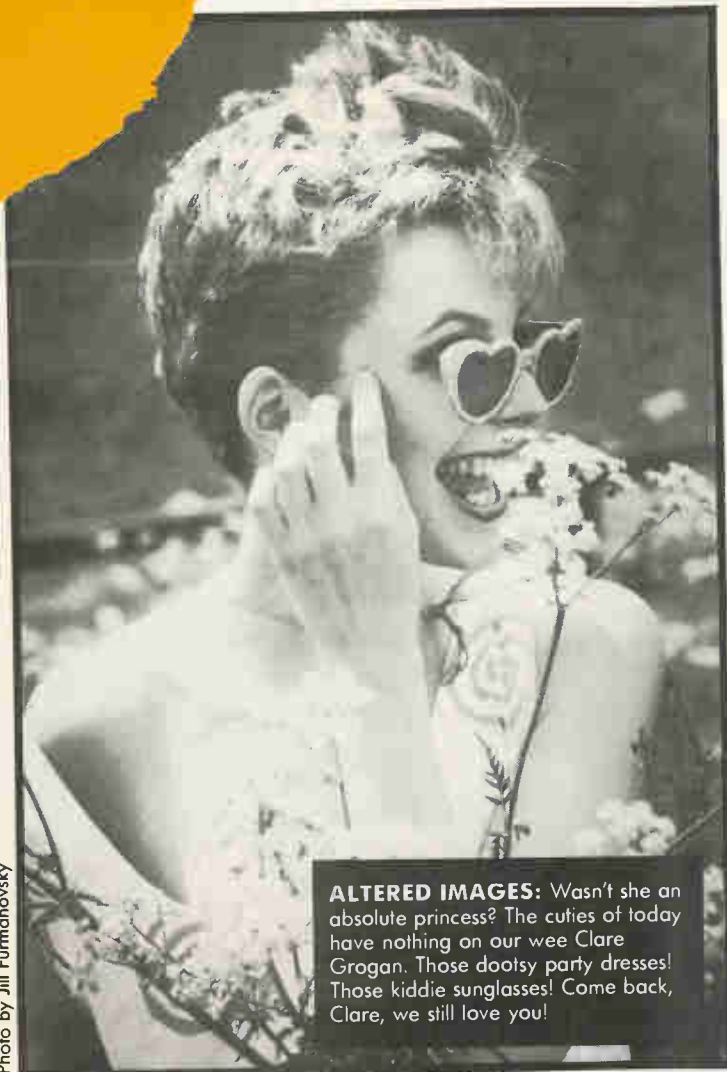


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FROM PREVIOUS PAGE

QUINTESSENTIAL CUTIES

Photo by Jill Furmanovsky



ALTERED IMAGES: Wasn't she an absolute princess? The cuties of today have nothing on our wee Clare Grogan. Those dootsy party dresses! Those kiddie sunglasses! Come back, Clare, we still love you!

CAN YOU GET A CUTIE ON CREDIT?

DO YOU THINK YOUR BEST FRIEND MIGHT BE A CUTIE?

Check his or her dufflebag for these tell-tale signs.

- 1 A packet of Cadbury's Chocolate Buttons
- 2 A pair of Snoopy sunglasses
- 3 Spare anorak toggles
- 4 A Winnie the Pooh book (for those long train journeys)
- 5 A bottle of ginger beer
- 6 An extra Pastels badge (in case the other one gets lost)
- 7 Crayons and a colouring book
- 8 A porridge bowl and scissors (for those on-the-spot haircuts)
- 9 Lots of hankies (eating all that icecream makes your hands very sticky)
- 10 A packet of Hubba Bubba bubblegum

Photo by Tim Jarvis



DID GOD CREATE CUTIES?

THE MARINE GIRLS: These young ladies wore cutie clothes long before it was fashionable, and it looked even worse then. The Marine Girls sang 'profound' songs about rockpools and messed around on boats a lot. Singer Tracey Thorn was last spotted perfecting the art of foghorn impersonating.

CROCHET A CUTIE TODAY

Photo by Steve Double



TALULAH GOSH: "Hiya, I'm Marigold." "And I'm Pebbles." "Don't you just think we're the fabbest, the bestest, and the cutest band ever? My guitar's absolutely brill, isn't it? You should see my other one, it's completely pink! We've got a song called 'Mmm, Mmmm... He's So Dreamy', and we think Stephen Pastel's absolutely gorgeous. And if you say anything awful about us, we'll squeam and squeam!"

DISCOGRAPHY

- 1 **The Buzzcocks** 'What Do I Get?', 'Ever Fallen In Love?' (United Artists)
- 2 **The Undertones** 'Teenage Kicks' (Good Vibrations)
- 3 **Orange Juice** 'Blue Boy', 'Simply Thrilled Honey' (Postcard)
- 4 **Altered Images** 'Happy Birthday', 'I Could Be Happy' (Epic)
- 5 **The June Brides** 'There Are Eight Million Stories...' (Pink LP)
- 6 **The Pastels** 'A Million Tears' (Creation)
- 7 **The Jesus And Mary Chain** 'Upside Down' (Creation)
- 8 **Primal Scream** 'Velocity Girl' (Creation)
- 9 **The Soup Dragons** 'Whole Wide World' (Subway)
- 10 **The Shop Assistants** 'All Day Long' (Subway)

PLUS: the Velvet Underground, the Ramones, the Shangri-Las, and anything on Postcard Records.

SPANDAU BALLET

THROUGH THE BARRICADES



friday's child is full of soul, with NOTHING left to lose THERE'S EVERYTHING TO GO. AND NOW I KNOW WHAT THEY'RE SAYING, IT'S A TERRIBLE BEAUTY WE'VE MADE SO WE MAKE OUR LOVE ON WASTELAND AND THROUGH THE BARRICADES. U.K. TOUR DECEMBER 1986. SECC GLASGOW: 6. BRIGHTON CONFERENCE CENTRE: 10. BOURNEMOUTH INTERNATIONAL CENTRE: 13, 14. NEC BIRMINGHAM: 16, 17. G-MEX CENTRE MANCHESTER: 19, 20. WEMBLEY ARENA: 22, 23, 24, 26, 27. SINGLE OUT ON MONDAY, OCTOBER 27. 7" + 12" + 7" GATEFOLD PICTURE BAG + 12" POSTER BAG (LIMITED EDITION). REFORMATION: CBS

